Dedicated to my beloved family.

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Introduction

The entirety of built environment exists in a state of flux and adaptation under the effect of a mutual relation between society and its spatial outcomes. Since human beings’ existence cannot be separated from space and its man-made forms, built environment can alter people through embedded biases. And these biases are mostly manifested by accepted life-styles and consequently by particular design approaches that promote particular understandings, ideologies, belief systems or values over others. Considering the human activities that form the space under the name of architecture, the entirety of built environment supposedly encompasses the human needs. When it is about the spatial human needs, the quality of space is not only responsible to shelter and organize human life, but also responsible for the intuitive and spiritual needs of human nature.

Human cognition, as the entirety of human beings’ frame of mind concerning the world inside and outside of them, includes the capacity for symbolic thought that lies at the heart of language and spirituality. (Wilson, 2001, p. 133) Mankind perceives and discovers the environment by its symbolic thought and tries to formulate and express these symbolic values by developments of systems of symbolic representation and the expression of symbolic representation in tangible material forms. (Watkins, 2001) Accordingly, architecture and built environment constitute realms that we furnish with supplementary symbolic materials and forms, within which we can conduct our needs and elaborate culture. (Watkins, 2006, p.435) As a spatial language, architecture has also a potential to fulfill the need of spirituality, since it is relating with the experiential space. Even though an absolute description of spirituality is elusive because of its predisposition of subjective interpretation, it can be considered as a human concept, grounded in the makeup of the human beings. (Helminiak, 1996 ) It cannot be completely conveyed by virtue of the limited nature of symbolic language; instead it basically works as an adaptive inner language to perceive the environment and addresses the needs of mankind for transcendence and connection to others and the self. It represents the entirety of feelings and thoughts that are greater than the physical self. Humans ascribe these greater thoughts, feelings and meanings in different forms of symbolic thought to humans again since
human nature is fundamentally connected to sociality too.

In the case of architecture, freedom of imagination can be provided by space that unfolds the authenticity of human emancipation, which requires the integration of the spiritual and the artistic during spatial experience. Pallasmaa advocates this perception with these words: “The ultimate meaning of any building is beyond architecture; it directs our consciousness back to the world and towards our own sense of self and being. Significant architecture makes us experience ourselves as complete embodied spiritual beings. It fact, this is the great function of all meaningful art. “Spaces are shaped by memories and by stories of real and imagined events, with the words of Bachelard, daydreams. “Space is of significance to people and is infused with feelings and meanings, which include perceiving, doing, thinking and feeling in a certain way. Furthermore, space is permeated with visceral feelings. They are known not only through the eyes and mind but also through more direct modes of experience, which resist objectification.” (Tuan 2003) The experience of space can touch people’s imagination and end up with the journey into the unknown, or in other words, spiritual experience.

On a larger scale, in today’s modern life, cities and buildings are human-made places that merely organize human life, instead of involving these intuitive human needs. This is where the conflict is found; while the critic of modern is mostly talking about the constantly growing isolation of the self, the spatial interpretation of the social life style actually does not elevate the significance of the individual but it makes it obscure by generating a feeling of robotic patterns of daily-life. Especially with the scientific architecture of 20th century, the intuitive perspectives of being and the inherent root of man in his attachment to nature, have been ignored. Advanced technology and scientific architecture have reduced the existential awe and joy in the relationship between human and nature by diminishing the seriousness of the survival struggle. The disconnectedness between human and nature, human and space, urban and nature, urban and space, human and self, alienated us in particular ways. Under the name of science, “modern” cultures accepted a narrow mechanistic vision of human life. Under the effect of certain ideologies urban development revealed itself as a capitalistic definition of space. In addition, in an age of unprecedented technological progress,
architecture has lost its once preeminent position. It shelters us but its spatial qualities are now only work for its functionality. When this functionality dominates the urban fabric on a larger scale, it alters human in a social scale and the citizens become “mechanically” individual. Furthermore, these cities don’t speak of the spiritual, but, on purpose, keep people’s attention focused on the mechanically fixed patterns of human community itself. As religions are only the institutional and highly disciplined form of the spirituality, which is only the essential content, today’s materialism can be considered as the religion of today. However, now the spirituality is ignored because of the fact that the material culture accepts that the only reality is perceived through senses and explained by logical thought. This understanding destructs the idea that architecture involves more than the construction of utilitarian shelter.

Considering that now a majority of people lives in cities and the majority is growing, spiritual spaces in urban life, as public spaces, should be considered. The modern city is today a mass movement, and the streets, with their high potential to be publicly used, are invaded by modern mobility under the name of freedom of accessibility. Modern urban design often undertakes the social aspects of public space, but it still, to a high degree, lacks the meanings for and by users. The cities that live today are mere places for its fixed functional patterns and they are actually not environmentally and socially responsible. Instead, they are considerably devoid of the spatial elements and qualities that create a sense of plural humanity in place, while it offers a space for memories of individuals. Considering the existed priorities of modern urban fabric, such as productively and fastness, streets are the places where these rituals happen in a plural form. The position of streetscape zones might offer a new layer for spirituality, which is experienced individually but encompassed publically.

The aim of this paper is to find a possible solution to accommodate a spatial spirituality into a modern urban fabric. In order to be clear, first the notion of spirituality and its correlation with the similar concepts are to be discussed. Since spirituality is a part of human needs and the built environment is like a stage that encompasses all of the intentions, memories and experiences of human beings, the interrelationship of spirituality and its spatial potential will be examined. In consideration of the open-ended
subjective definition of spirituality, the possible elements of a spiritual space are to be analyzed by a personal image collection. Then in the second chapter, modern city life and the position of spirituality, considering the ancient civilizations, is to be examined. In the last part, as the fundamental of modern city life, mobility and the elements of mobility will be discussed. With an existed and dominant element of modern life, a publically used spiritual space is to be offered.
1. THE NOTION OF SPIRITUALITY

When the subject comes to the “spirituality”, a notion that can be described with different words by different people, it is crucial to make a research and go in depth of the deductive analysis of this phenomenon. However, in order to have a coherent and transparent clarification, the basics of human cognition and its ways of interpretation of world and environment should be understood in regard to spirituality.

As a part of human mind, human cognition covers the total capacity for symbolic thought which is the fundamental of both language and spirituality. Symbolic thought can be hugely adaptive because of the behaviors that they motivate in the real world, even though they don’t necessarily correspond directly to features of the real world. As an example, the word and the understandings behind the word of “God” can be given. Even though this word is a part of language, it might have different subjective explanations for others. This subjectivity cannot be completely revealed due to the finite nature of symbolic language. (Dyson, Cobb, Forman, 1997) It has always another individual inner explanation, which refers to something greater than the real world. The formulation and expression of the symbolic values, the progression of systems of symbolic representation and the expression of symbolic representation in tangible material forms are in the nature of mankind. Ernst Cassirer, in the book called The Philosophy of Symbolic Forms, categorizes mankind as “a symbolic animal” who is unintentionally obliged to give meaning to the existing entirety by comprehending it in a symbolic way. On the other side, mankind is inclined to furnish the existing entirety by giving new forms into it. This is done through different symbolic formulations and articulations, which are in the nature of human mind. (Cassirer, 1953, p. 80) Language is the most coherent example as one of these symbolic formulations, however philosophy, history, mathematics, art etc. can also be considered as different languages to formulate specific realms. They function as mediums to articulate the things that exist beforehand, however at the same time they perform as the formatives of the world we live in. (Cassirer, 1953, p. 33) These symbolic formulations are all the creations of mankind and as Fiedler (1954) states, even though he basically meant the artistic creation, creation is “spiritual appropriation to create an
intellectual structure from the vast number of impressions to which he is subjected”. (p. 80) Since it is impossible to convey spirituality objectively, it can be regarded as a self language. It addresses the needs of mankind for transcendence, and connection to others and the self. (Dyson, Cobb, Forman, 1997) Therefore it can be said that, spirituality is the prime mover of imagination to give meanings and meanings and construe the physical world in a more individual level. Or as the way around, imaginal cognition can be considered as a “purely spiritual faculty independent of the physical organism and thus surviving it” (Corbin, 1989) Spirituality is a self made language to give meanings and construct an adaptive framework with these meanings. It represents the entirety of feelings and thoughts that are greater than the physical self. Humans ascribe these greater thoughts, feelings and meanings in different forms of symbolic thought (such as language, art, religion and so on) to humans again since human nature is fundamentally connected to sociality too. When the subject is about architecture or specifically the built environment, or more clearly space, which is made up by another spiritual activity conveyed through creation of architectonic forms, we should be aware that how they impose us their existing language with its symbolic storage and effect our lives. Space, as the thingness of existence and as the nature itself, has always a potential to offer opportunities to experience the spiritual. When it is about man-formed space, built environment and specifically architecture, the spiritual quality cannot be ignored. In this chapter, first the different approaches to spirituality and the related notions are to be analyzed and then their correlation with spatial forms in regard to aesthetic experience is to be discussed.
1.1. Definitions of Spirituality and its Related Notions in Terms of Aesthetics

In literature, there are different approaches to the spirituality and spiritual experience but they touch upon more or less the same or similar concepts. Even though some use different words because of the distinctions in detailed level or different classifications within different realms or because of the time period that they appeared, they correlate each other. In this part the well-known and the inspirational ideas are to be discussed.

When we talk about the concepts or notions, the etymology of the words has always something to tell us. Spirituality emanates from spiritual, cognate to the “spirit”. Spirit is a word derived from the Latin word “spiritus” which rudimentally designates a breathing (refers to respiration or the breathing of the wind), breath, breathing of a deity (which may refer to inspiration as breath of life). In general terms, it means non-material aspects of universe and human beings. Though a complete definitions of these notions are elusive and ambiguous because of their predisposition of subjective experience and interpretation, spirituality can be considered as a human concept, grounded in the makeup of the human being. (Helminiak, 1996 ) It underlies the private realm of thought and experience of a person to perceive the environment. Nevertheless, though somehow humans were always aware of this capacity, they expressed and examined it with different words for centuries.

As a first impression on these notions, the Greek philosopher Heraclitus, in approximately 600 BCE, regarded the entirety of mind as a vast space whose ultimacy could never be perceived and comprehended. He used the word of “logos” to refer a constancy that is found as an objective truth about everything, a latent flux flowing over time. Logos, for Heraclitus, was the world’s unified basis, its rationale. Logos encompasses the wholeness of all being to know about nature of everything. Logos was easily accessible because it was inherently found in everything, especially within the own self. According to Heraclitus, the soul, the spirit is a part of ubiquitous logos, where the fundamental of the individual spirit is to be found in its ability to get as close to other logos possible. For him, there is a balance between the spirit of the entire world and the individual spirit, as he says “Things grasped together:
things whole, things not whole; being brought together, being separated; consonant, dissonant. Out of all things one thing, out of one thing all things.” (Heraclitus & Robinson, 1987, p. 15) Even though he didn’t use the word of spiritual or spirituality, he believed that there is something more than the world we see and we can reach it through our own selves and the things in the environment.

After Heraclitus, even though there are similar approaches of respectful thinkers in that time, until 17th century the discussions about human mind and its ways of perceiving the world didn’t change drastically. Especially before 18th century, before the Enlightenment, there wasn’t a huge domination of science as a way of knowing and learning. Most of the scholars and thinkers believed that the mind unanalyzable and incomprehensible and for a long time mind remained a subject that couldn’t be understood by using scientific means. In 18th century, Enlightenment thinkers, often rejected the skeptical of religion, but sometimes came to express their exalted ineffable feelings and emotional responses to the world, in terms of aesthetics, under the name of “the sublime” rather than discussing spirituality at least as a core of religion. Additionally, until recent centuries, the notion and history of spirituality remained immersed within the history and institution of religions, since spirituality, as the content of religion, is regarded together with religions which are only a form of expression of spirituality relating to the time periods that they appeared.

The word of “sublime” comes from the Latin word “sublimis” which basically means exalted. Briefly, sublime refers the quality of transcendent greatness, which involves pleasure & fear or awe & wonder at the same time. However different thinkers approached this notion with different elaborate interpretations.

The first study about the notion of sublime is “On the Sublime”, which is written by Longinus in the 1st century. His account of the sublime was principally based on thought and language, and specifically in literature and poetry. According to Longinus sublimity is primarily a part of the spirit, and it comes out when a spark is conveyed from the spirit of the writer to the spirit of the reader. (Greene et al., 2012, p. 819) He defined sublimity as “the echo of greatness of spirit”, the power to provoke “ecstasy” and the expression of a great spirit. For Longinus, the sublime can be
generated by humans through an exaltation of language while moulding it and using words with potential subjective meanings instead of their literal definitions. The overwhelming power of language has a potential to pull the individuals out of their comfort zones into a sequence of feelings that makes us to experience the incomprehension. With the words of Longinus; “Sublime is the image of greatness of mind”. (Longinus, 1867) This image comes through the “certain loftiness and excellence of language”, in order to have an individual meaningfulness. (Longinus, 1867) For him, only nature and excellence of language allow us to experience awe and wonder at the same time. Our experience of nature is beyond human comprehension, and a human-created excellence in language can cause a similar experience by offering a realm to audiences or readers to give meaning in a more subjective way. To be clear, Longinus’s argument is that the sublime can exist either externally, from some incomprehensible entirety like in the nature, as some disastrous event -- or a potential of a disastrous event--, or internally when one is psychologically affected within the loftiness of language. (McEvilley, 2001)

Although Longinus’ On the Sublime was written in the 1st century, it was largely absent until 17th century. After its translation into French in 1674 the notion of the sublime became the prominent topic in aesthetic debate. Especially in 18th, it turned into a trend in academic discourse. Edmund Burke and Immanuel Kant approached sublime in terms of aesthetics and even though its elaborated definitions have been stretched out in the course of time, it is still used as technical term in aesthetics. In 1759, Irish philosopher Edmund Burke challenged the notion of Sublime with his treatise A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful. He presented his study on the sublime in a time that the religious assumptions started to be challenged and nature was being analyzed to understand its laws and limits. (Bashkoff, 2001) He regarded the concepts of beauty and the sublime as separate terms and by using secular terms as opposed to the religious ones. Burke regarded the experiences in the grandeur of nature as a sublime source in order to rouse the senses. While Longinus advocated that the possible sources of the sublime are found in the excellence of language, or in the nature, Burke contradicted this approach on the sources of sublime and he wrote; “ whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say whatever is conversant about terrible objects or operates in a manner analogous to terror, is

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a source of the sublime.” (Burke, 1792, p. 47) Burke’s argument is that sublime is substantially an unintentional and inherently-generated response to a terror inducing object, an object that produces a fear which is “the strongest emotion which the mind is capable of feeling”. (Burke, 1792, p. 47) Correspondingly, even though Longinus and Burke still agree that the sublime takes the individual away from the normal and the ordinary by an incomprehensible exalted feeling, their accounts on the sources of the sublime are extremely different than each other. According to Longinus, the sublime is generated and experienced by humans through an excellence of language and thought. Burke regarded that the sublime can only be found with the presence of experienced objects, which cause us to feel a fear or the thought of potential pain. The sublime cannot be generated by the mere existence of pain or potential of pain, since “when danger or pain press too nearly, they are incapable of giving any delight, and are simply terrible,” (Burke, 1792, p. 48) It is only found in the feeling of pleasure that rouses while realizing the potential of pain without really feeling it. Burke argues that “whatever therefore is terrible, with regard to sight, is sublime too, whether this cause of terror be endued with greatness of dimension or not” (Burke, 1792, p. 80) In other words sublime is elicited by the terror evoked by an object of thought or of sight, since both have the quality to invoke fear without causing a real pain. Consequently, Burke argues that the sublime is not only found in the excellence of language for its evocation. But it might be best felt when one encounter a natural object that has a potential of fear, including pleasure. For Burke, the sublime occurs, when we encounter the situations that we have to use our senses in a more concentrated way. (Shaw, 2006) Nature offers the realm for the sublime experience where the sensual exploration occurs. Burke’s account of the constant power of nature caused him to explore the competence of human imagination. For Burke, the imagination was “one of nature’s least tamable forces” (Ratcliff, 2001)

In 1790 Kant writes his book called The Critique of Judgment and, unlike Burke, for Kant the origin of the sublime is found in the situations that cannot be understood by the sentiments or imagination, consequently the incomprehensible appears as a transcendence of reason. In the instance of reflecting upon the concept of “infinite”; for Kant, human imagination fails to imagine the existence of the scope of infinite even though its
aim is to imagine. On the other side, reason causes the person to think that the “infinite” has a meaning even though it is incomprehensible, so the person overcomes the failure of the imagination. According to Kant, that sensation of the sentimental incomprehension, which occurs after the failure of imagination, still makes sense and it is the sublime. Accordingly, Kant would refute Burke’s account, which claims that the origin of the sublime is the terror of the potential for pain. Instead, Kant argues that the failure of imagination, which occurs due to its inability to comprehend an object of terror, elicits the origin of the sublime. Burke says that the sublime occurs when there is an aloofness between the subject and the potentially pain inducing objects. However Kant’s approach is a little different:

“Bold, overhanging, as it were threatening cliffs, thunder clouds towering up into the heavens, bringing with them flashes of lightning and crashes of thunder, volcanoes with their all-destroying violence, hurricanes with the devastation they leave behind, the boundless ocean set into a rage, a lofty waterfall on a mighty river, etc., make our capacity to resist into an insignificant trifle in comparison with their power. But the sight of them only becomes all the more attractive the more fearful it is, as long as we find ourselves in safety, and we gladly call these objects sublime because they elevate the strength of our soul above its usual level, and allow us to discover within ourselves a capacity for resistance of quite another kind, which gives us the courage to measure ourselves against the apparent all-powerfulness of nature” (Kant, 2000, p.144)

Kant agrees that the sublime could not exist without the detachment, but argues that the pleasure of the sublime arises due to the excellence of reason even though the imagination fails to comprehend the potentially pain-inducing object. For Kant, the feeling of the sublime comes from aesthetic judgment, and it leads us to realize the limits of our human nature. As a simple example, if we suppose that one only lived in a closed enclosed space, he/she feels that there is something inaccessible outside. For Kant the elevated feeling that we get from this realization,
which let us know we cannot fully comprehend even our own nature, is the true sublimity. On the other side, Kant relocates the significance of the sublime into a subjective level, which cause one to experience the sublime not only from an object, but also from own experiences. This the reason that the sublime experience exists in the subject, in one’s mind, separate from objects themselves. For Kant, to have a sublime experience, “spirit” with its aesthetical meaning is fundamental:

“We say of certain products of which we expect that they should at least in part appear as beautiful art, they are without spirit, although we find nothing to blame in them on the score of taste. A poem may be vary neat and elegant but without spirit. A history may be exact and well arranged, but without spirit... what then do we mean by spirit? Spirit, in an aesthetical sense, is the name given to the animating principle of the mind. But that whereby this principle animates the soul, the material which it applies to that purpose, is that which puts the mental powers purposively into swing, ie into such a play as maintains itself and strengthens the mental powers in their exercise... Now I maintain that this principle is nothing other than the faculty for the presentation of aesthetic ideas; by an aesthetic idea, however, I mean that representation of the imagination that occasions much thinking though without it being possible for any determinate thought, i.e., concept, to be adequate to it, which, consequently, no language fully attains or can make intelligible.” (Kant, 2000, p.144)

“In a word, the aesthetic idea is a representation of the imagination, associated with a given concept, which is combined with such a manifold of partial representations in the free use of the imagination that no expression designating a determinate concept can be found for it, which
therefore allows the addition to a concept of much that is unnamable, the feeling of which animates the cognitive faculties and combines spirit with the mere letter of language” (Kant, 2000, p.194)

In the first passage, Kant regards the spirit as a power, which can animate the human mind by pushing it to realize its communicative faculties and so encouraging it to evolve into a more tensile state. For Kant the spirit is, in aesthetical sense, the fundamental of the sublime. (Kaplama, 2013, p.65-66) And with “animating power”, Kant regards the power of spirit as the faculty of presenting aesthetical ideas. However, these aesthetical ideas cannot be accomplished by any of formulated languages, since there is no absolute way of expression to reach the “spirit”. The spirit is aroused through ideas and frees itself from the material existence. (Völker, 2009)

As a consequence, as Burke’s account on the origins of the sublime is different than Longinus, beyond the feelings evoked through the excellence of language and though, Kant goes in a different direction beyond sentiments, and he regards the failure of imagination and reasoning of this inability as the origin of the sublime. As a result, the different interpretations of Longinus, Burke, and Kant show that the sublime, as a concept, has elaborated in different ways and undergone continuous changes. Even though they had different interpretations and it seems that they talked about different types of sublime because of their different perspectives, they all agreed that the sublime is that, which rouses feelings and sentiments of awe and wonder, pleasure and fear, and a sense of power which is beyond the human comprehension. According to this brief information I would say that the sublimity and spirituality addresses more or less the similar entirety of feelings, but with sublimity thinkers examine these quality in terms of aesthetics.

Even though after 17th century the sublime came to denote spiritual qualities, in early 20th century, writers started to study on the phenomenon of spirituality. In 1917, theologian religious-philosopher and religious phenomenologist Rudolf Otto published his book called The Idea of the Holy and introduced another word, “numinous”, which entered the English in around 17th and has a confusing overlap and likewise with the sublime.
In contrast to numinous, the sublime developed in secular ways to become the vehicle for aesthetic and philosophical theories on the evocation of a fascinating experience. (Huskinson & Stein, 2014 p.77) However unlike the theories of Burke and Kant, Otto went for a more theological approach and he preferred to use the word of numinous. He attempted to redefine religion away from the Kantian perspective, which had reduces religion to ideals of reason and morality. However he talks about the religions rather than any specific religion, and he deals with the spiritual component of the religions. Even though the word numinous derived from the Latin word numen which means “divine will, divinity”, for Otto the numen” is the name given to “‘the holy’ minus its moral factor or ‘moment,’ and ... minus its ‘rational’ aspect altogether.” (Otto, 1958, p.6) and he explains “numinous” as “non- rational, non sensory experience or feeling whose primary and immediate object is outside the self.” (Otto , 1958, p.10-1).The numinous is the “wholly other”, entirely different from anything that humans can have or of which they can form any notion that makes sense in a more deductive understanding. (Otto, 1958, p.25) It is actually a religious notion, which concentrates on the entire otherness of divine nature.

Since the explanations of the sublime and the numinous show some similarities, Otto distinguished these terms in his book, The Idea of Holy. In his account the sublime and the numinous are parallel to each other in having a dual character. With his words, both are “ at once daunting and yet again singularly attracting” and the experience “humbles and at the same time exalts us, on the one hand releasing in us a feeling analogous to fear and on the other rejoicing us.” (Otto, 1958, p.42) In Kantian terms, both are the concepts “that cannot unfolded” . While Otto would not approve the term “sublime” to refer to a spiritual or religious experience of the numinous, he does argue that the sublime is a profound aesthetic event conductive to the numinous. The sublime is the aesthetic counterpart to the aspect of the numinous . He calls the sublime as “schema” for the holy for the numinous but they are not the same. The sublime may connects and conjoins the numinous but does not make us evolve into numinous. (Otto, 1958, p.41-43) However, even though Otto makes a distinguish between these notions, he tries to achieve an interpretation under the realm of theology instead of aesthetics. This is the reason that they pass over each other.
At the end of the 19th century, architect and philosopher Rudolf Steiner started to approach spirituality in another way. He developed anthroposophy, which is called as “spiritual science” by Steiner. He pursued to employ analytical methodology for the contemplation of spiritual phenomena and to synthesize science and spirituality together. So doing the main purpose of Steiner was to develop not only natural scientific but also spiritual scientific research. With anthroposophy, it is tried to bridge the gaps that have been developed between science, arts and religion. According to Steiner, the entire development of the world progresses through a series of great metamorphoses or transformation. So all kinds of content first appears in a form, disappears and reappears in another form, and that what changes in the state of form-change is at least as significant as the manifestation of each form. Steiner correlated this idea more on architecture and advocated that buildings have a potential of representing a balance between the material world and what happens inside of individuals. In this sense he regarded architecture as a body/material existence of the spiritual beings. He thought that there is a kind of spiritual perception that works independently, apart from the body and the bodily senses.

Though there are still a lot of scholars, who studied on the notion of spirituality and its correlated notions, in this paper a chronological flow of different approaches briefly examined by analyzing some influential ideas. Basically they are all talking about similar concepts but they have few considerable differences in their developed interpretations. The words are different in different periods with different circumstances. In around 600 BCE Heraclitus took the mind as an overwhelming and unanalyzable realm, which can be more comprehensible through “logos” that is found in the nature of everything. After Heraclitus for a long time, the analytic approached to the mind and its connection with feelings didn’t change drastically. However as a concept to provide a philosophical ground for understanding the prevalence spirituality, the sublime has been studied in the realm of aesthetics. The first known study on the sublime is the treatise of Longinus, “On the Sublime”, which is written in the 1st century. He introduced the feeling of sublime as an elevation of self when the spirit of writer and the spirit of the reader touch each other on a level, which is beyond the real life. According to Longinus the sublime is only related to the excellence of language, and the nature. Even though this piece was written in the 1st century,
in 17th century it is translated and became very popular among 18th century thinkers. Considering, the curiosity of human beings on the feelings that cannot be wholly comprehended, more or less they tried to approach this ill-defined field in other ways and from different disciplines. However in the period after Enlightenment, thinkers often rejected the skeptical for religion(s) and so the spirituality, since in that time spirituality was regarded as a religious term. Instead, they expressed the greatness of incomprehensible feeling under the concept of “Sublime”. Especially Edmund Burke and Immanuel Kant investigated this subject in a more aesthetical approach. They both distinguished the beautiful and the sublime and Kant even stated that the spirit is the essential of the sublime. In Kantian perspective, this greatness of feeling is explained under a more intelligible level. However in 20th century Rudolf Otto rejected that approach and he attended to redefine religion by focusing on the notion of spirituality which is found at the heart of religions, instead of talking about one specific religion. He used the word of “numinous” which is very similar to sublime but more related to religious experience unlike the aesthetic qualities of the sublime. They both have feelings of awe and wonder at the same time, but numinous is more possible to pass over the sublime according to Otto. Another approach came by Rudolf Steiner in the end of 19th century, and he introduced anthroposophy which is “scientific spirituality” in his words, and struggled to bridge the gap between different fields such as science, art, religion. He wrote about the wholeness of everything like Heraclitus, but he also attempted to apply systematic methodology to the study of spiritual phenomena.

Even thought there is no certain definition of spirituality because of its open-to-subjective-interpretation quality, in their article Wallach and Reich (2005) defined it as an “experiential realization of connectedness with a reality beyond the immediate goals of the individual”. This simple statement cannot give an absolute clarification of the feelings but at least one content is clear: It induces a holistic type of learning and/or exploring that manifests itself in the entirety of cognition and emotion. In addition spirituality, as a part of human cognition and a mode of experiencing, is a part of all-encompassing scientific enterprise. (Walach, Schmidt & Jonas, 2011, p. 6,9) Even though spirituality is usually regarded as a religious notion, religion is only a form of representing spiritual experiences. Thus it is very possible to
detach spirituality, as the content, and contemplate it separately. In the case of sublime, its significance, as a subject of aesthetics, lies in its spiritual dimension. Even though the sublime has a potential to offer an alternate aesthetic route with a spiritual quality, because of the fact that its interpretation has been stretched out by several different thinkers in different fields, the notion of spirituality has been chosen as the main subject of this paper, as it is more open to a subjective interpretation.

In the interpretations of spirituality, sublime and numinous, the language usage encompasses the words that are potentially able to define the space and express the quality of it. (such as: world, nature, environment, vastness, greatness, infinity..) Since human beings cannot be separated from the space, its existence and its qualities are fundamental. To be specific, when built environment is considered, it is clear that its existence and human beings, as its users and makers, are mutually in a state of flux. Thus spiritual quality of the space cannot be ignored. Space should be able to communicate with human beings, instead of its mere function to shelter us.
1.2. Spiritual Quality of Space

As it is mentioned before, human beings perceive and formulate the environment with their symbolic capacity that lies at the heart of languages and spirituality. The inclination of giving meanings to the given data, the wholeness of environment, and formulating the given data takes us to a symbolic world. Thus these creations are “spiritual appropriation to create an intellectual structure from the vast number of impressions” and creations here include arts but encompass the whole of our lives. (Fiedler, 1954, p.80, 11) Considering the space that we live in, entirety of places, which we have all experiences, built environment and architecture, constitute a large part of the visual and psychical symbolic meanings and formations. Visually and physically formed environment has its own language and own potentials to be a part of our lives. In addition they are supposedly made up by another spiritual activity through creation of architectonic forms. These are the obvious reasons of that built environment should shelter us and communicate with us. This communication is experiential and when it leads to an immensity it is called spiritual experience, or in terms of aesthetics, sublime experience. When there is a creation made by spiritual feelings, instead of by an urge for a synthetic stylistic formalist understanding, it has a potential to cause this spiritual experience, which is a form of unintentional and visceral inner creation. So doing, the built environment can also fulfill our transcendental needs. Built environment and architecture can offer a vehicle for conveying our deepest thoughts. And it might also work as a medium to give new meanings into it and our own selves. In the book of Poetics of the Space Gaston Bachelard explains this mutual flux with experience of daydreaming.

“The house shelters daydreaming, the house protects the dreamer, the house allows one to dream in peace. Thought and experience are not only things that sanction human values. The values that belong to daydreaming mark humanity in its depths. Daydreaming even has a privilege of auto valorization. It derives direct pleasure from its own being. Therefore the places
in which we have experiences daydreaming reconstitute themselves in a new daydream, and it is because our memories of former dwelling-places are relives as daydreams that these dwelling-places of the past remain in us for all time”. (Bachelard, 1994, p.6)

The daydreaming experience here constitutes the arena of imagination, which is also the central faculty of creativity, allowing us to imagine the unseen. It is a state of transcendence, a transcendence on individual imagery, a transcending feeling, a meditative flow of thoughts and a confrontation of personal symbols within the cultural symbolism. However imagination is mostly constrained and stifled by limiting fixed ideas, contexts and forms in which we live. Thus the spiritually created environment has a more potential to fulfill the entirety of human needs by pushing the boundaries of imagination, or with a Kantian approach, by causing a failure of imagination.

“One might say that immensity is a philosophical category of daydream. Daydream undoubtedly feeds on all kinds of sights, but through a sort of natural inclination, it contemplates grandeur. And this contemplation produces an attitude that is so special, an inner state that is so unlike any other, that the daydream transports the dreamer outside the immediate world to a world that bears the mark of infinity.” (Bachelard, 1994, p.183)

In this passage, Bachelard prefers the word of immensity to clarify a visceral peak process of daydreaming. Like the different approaches towards the sublime, spiritual and numinous, the description of the immensity of a daydream is related to the feelings of greatness, infinity and the curiosity about the existence that never explained completely. Spiritual experience, sublime experience, immense daydreaming etc., these are all the movement of motionless human beings. And so in the process of these experiences there is a huge mutual interrelation with the space and environment. In addition, even though according
to the description of Carl Jung, building is “a structural diagram of the human psyche”, this approach is acceptable for the entirety of built environment on a more social scale. However today contemporary architecture and urban design, especially in western society, concentrates on providing basic human needs and is devoid of attention to the individual meanings for and/or by users, which can be achieved by spiritual way of composing and articulating the entirety of being through architectonic forms. This does not mean that all human-made places should or need to be deeply significant or arouse an exalted sense of spirituality, but by giving more consideration to the correlation between the built environment and human needs, it is more clear to realize that we lack these places in these days.

In order to understand the interrelation among spirituality, architecture, space, daydreaming and meaningfulness, as one of the architectural origins “caves” can be given. Even though cave is the beginning of mans dwelling, it encapsulates all human needs in one space on a primitive level. As a natural structure the cave is isolated from any certain kind of spiritual or religious iconography. However cave structures have been always a significant part of any culture. The cave differs with its own way in which it is portrayed, as a comprehension of introversive and cogitative space, the cave turns into a representative for all human activity in a functional way, it is paramount for the preservation of primordial human activities; birth, “daydreaming”, copulation, protecting the young and ritualization of death. As a result of the fact that cave is not created intentionally, mankind learned to use it and gave meanings into it. The nature and human beings conjoin to each other, the dissolution of the subject-object division easily happens in caves. Architect Cristopher Alexander describes the spirituality of space, which happens only when subject and object dissolved each other, and he calls the reason that exalts an ineffable feeling, as “the quality without a name”. For him this quality of space “cannot be made, but only generated, indirectly by ordinary actions of the people, just as a flower cannot be made, but only generated from the seed.” (Alexander, 1979, p. xi.)

This unintentionally generated quality can be more easily found in the nature without distraction and discourage of the partially satisfied man-made environment. Like the case of cave, the immense, spiritual or sublime qualities are easily experienced
in the nature, as it has its own spatial qualities that make us feel in that way. Whatever it is called, architecture, interior, built environment, urbanism etc., they all can be considered as a space that has a potential to reveal these certain kind of spiritual feelings which involves situations falling outside what is considered functionally ordinary habits in space.

On the other hand the sublime, the aesthetic term of the spiritual, according to Kantian approach has a direct correlation with nature. He says “beautiful art must be regarded as nature”, by which he means that the efficacious art connaturally enshrouds its purposiveness so that it eventuate as natural and immanent, or as though it could have been vitalized through nature. (Kant, 2000, p.186) In this spirit, we might think that successful art, including architecture, can be sublime to the extent that is seems to be a product of nature and not of art. However this is also a fact that sublimity is not found in everything in nature, but in our mind with the capacity of experiencing it physically and inherently. Another way of getting oneself in a locus to go through the sublime experience in nature would be to find a shelter, a distance between the self and the natural phenomenon that provides safeness while allowing to experience nature’s resistless power in a relevant way. And while some might be lucky, in some circumstantial situations, to be protected under a shelter, such as a cave, in which to survive in the power of nature, the most dependable way to shield oneself from the potency of nature is to build something. Architecture, in its capacity as shelter, can occasion experience of the sublime, or to the extend, the spiritual experience. These situations reveal that the sublime or the spiritual architecture’s main object is not the structure but the space and spatial quality that allows us to take up the complicated relationship with nature which is a precondition for the experience of the spiritual experience. Since caves are mostly natural forms of nature and human beings used them as a shelter and gave the whole meaning by experiencing, they still have a spiritual effect on people. It always gives a feeling of security of naturally appeared sanctuary in the middle of nature. Considering the caves as one of the architectural origins, architecture can be regarded as an exception. It has a potential to put its users into a relation with nature itself, instead of representation of it. However this is not claiming that all architecture should aim at the spiritual experience.
In 19th century John Ruskin elaborated the notion of “the sublime” and mainly correlated it with architecture. For him, the sublime can be “anything, which elevates the mind, and the elevation of the mind is produced by the contemplation of greatness of the any kind.” (Ruskin, 1848, p.40) He describes the possible ways in which architects can utilize the quality of sublimity. For Ruskin, the relative grandeur of buildings hinges more on the weight and might of their masses and volumes than any other features of their design. Even though it is impossible to emulate nature in this respect, architects have an advantage to be able to play with form and light to disguise this effect. Thus, he believes that the architect should know more about the nature, and shouldn’t let the city stifle our sympathies: “They (architects) ought not to live in our cities; there is that in their miserable walls which bricks up to death men’s imaginations.... An architect should live as little in cities as a painter. Send him to our hills, and let him study there what nature understands by a buttress, and what by a dome.” (Ruskin, 1898, p.101) And since impressions of size and scale lean largely on the personal imagination, the artist who is able to play with these elements with a more experiential understanding can achieve the sublime. He also states that human beings’ associations have an irrevocable duty in the perception of ‘the beautiful’, and he accentuates the prominence to ‘the sublime’ of what the human imagination confers upon the externally existed world.

To conclude, taking all these into account, as French philosopher Maurice Marleau Ponty says “space is existential and so existence is spatial.” This is also the reason of that space is experiential and so space and human beings are in communication. This way of communication is more than taking the functional benefits of a building, or a shelter. It is like an enclosure in which we have memories of real events or the ones in imagination. Like Bachelard says, space is primarily shelters the daydreams and with daydreams people might give infinite amounts of personal meanings to the space. As a peak of daydreaming process, the feeling of immensity takes the self outside of the ordinary world. Thus with the dissolution of subject and object, space gets meaningfulness on a spiritual level. Finnish architect and thinker Pallasmaa (1996) summarized “the language of art is the language of symbols that can be identified with our existence, if it lacks contacts with sensory memories that live in our subconscious and link our various senses, art could not but be reduced to mere
meaningless ornamentation.” (p. 450) And he also states that a building is actually a symbol, being significance of something meaningful where the –ism movements in architecture deceive people to think of and consider a building as a formal configuration. However “form (actually) only affects our feelings through what it represents”. (p. 449) As in the case of caves, human beings learned to live in an existed structure and gave their own meanings while living their ordinary life. Instead of its form, cave gets its meanings by the users. As a similar approach, Christopher Alexander calls this spatial quality , which is given by individuals, as “the quality without a name”. He points out that this quality “cannot be made, but only generated” by “ordinary actions of the people”. This is the reason of that the nature, as the primary form of space of the world, has been and still being a stabilizing theme since human beings try to perceive and survive in it. Even though according to the Kantian approach, sublime product seems to be a product of nature, the architectural ways of expressing these feelings are different. The word of “nature” first takes us in scenery of natural landscape, but nature must be considered with its fundamental elements that shape the space on geographies. Such as light and sound. Thus it can be correlated to the statement of Kant :” beautiful art must be regarded as nature.” Though nature cannot be completely emulated, its elements can be used in architecture. “The most comprehensive and perhaps most important architectural experience is the sense of being in a unique place. Part of this intense experience of place is always an impression of something spiritual.” (Pallasmaa, 1996, p.452) This experience is evoked through the exceptional quality of architecture. It forms space, offering a shelter, such as a barrier between self and the nature. It provides safety while allowing to experience nature’s most overwhelming power in a relevant way. And this experience has a quality that resists objectification. “The quality of architecture does not lie in the sense of reality that it expresses, but quite reverse, capacity for awakening our imagination.” (Pallasmaa, 1996) And Pallasmaa believes that )spiritual architecture –he actually says transcending architecture- takes us in the physical being of the building, but also, more importantly turns us towards to ourselves. Thus a spiritual architecture, obtains an exalted quality by conveying all concentration from its physical being to the user’s inner and outer experiences, the pictured collage of imaginal reality, and their own meanings given to the place. It is about “a non-devotional sacredness” and so it does not need to follow particular types.
Thus the main object of spiritual architecture cannot be the form or structure but the space and the spatial quality that allows us to take up the complicated relationship with nature, which is a precondition for the experience of the spiritual experience. Since this quality of space is open to subjective interpretations, agnostic le Corbusier used “ineffable”, religious Rudolf Otto used “numinous”, philosophically minded Louis Kahn used “immeasurable”, Christopher Alexander used “quality without name”...
1.3. Elements of Spiritual Spatiality

Even though the spatial spiritual experience differs in defining from person to person, there might be few general elements to initiate this experience. To be freed from the vague verbal descriptions of this spatial experience, a photo collection is to be used. As they are still photos with their perfectly adjusted techniques, they can only show a fragmented 2d part of the space. However, they have been chosen to show the mediators and initiators of a spiritual spatial experience, so the space can be still pictured with the help of these partial visuals.

Figure 1 ‘Twilight’ by Tokujin Yoshioka
When we are talking about a spatial experience, the space is a lot more important than the structure or form. Space, with its conceptual nature, can be defined by using natural dynamics. When it is about a spiritual experience, as it is mentioned in the previous part, nature offers the most overwhelming space with its spiritual potential. Since any kind of experience cannot be static, but rather appear as journeys; spiritual spatial experience cannot be confined to the experience of static state of spaces. It should be associated with the dynamism of experience, just as it happens in the nature. Since the nature is the biggest space that we can experience on earth, the dynamics of the nature should be the part of spiritual spatial experience. These dynamics, which can be used as architectural elements, has been analyzed under three main topics: light and darkness, vastness and immensity, silence and stillness.

1.3.1. Light and darkness

Since our visual experiences are based on the compositions of objects and colors in space, light, as an optical and a natural phenomenon, is mostly considered as a natural phenomenon that tends to be experientially absent. However with the words of Louis Kahn light is the “giver of all presence”. “All material in nature, the mountains and the steams and the air and we are made of light which has been spent, and this crumples mass called material casts a shadow, and the shadow belongs to light. So light is really the source of all being. It obtains spiritual qualities. Through light we grasp our unity with the sublime grandeur of the universe. In architecture the sensation of life and the dynamism of the experience are most effectively mediated by light” (Lobell & Kahn, 1985, p. 22). In nature, natural structures mold the light, give a temporal form to it and so light becomes the magical element of the space. In caves, in forests or even the temporal forms of clouds unintentionally play with the light, and the magic of the atmosphere appears in the dynamism of light.
Figure 2 Natural structures and light formations, Son Đoòng Cave, in Vietnam
Figure 4 Natural structures and light formations,
As a spatial composition, every single landscape, setting, region, place or building has its unique light interplays and their entirety generates the experiential spatial quality that directly alters the spatial atmosphere and our mood. Since light regulates even the processes of life, somehow it represents the dynamism and so it has a profound effect on our state of mind. “Light is the cosmic breathing of space and universe” (Pallasmaa, 2015, p. 23) and with its being in nature, it connects us with cosmic dimensions. It obtains spiritual qualities with its dynamism.

Even though natural light is the magical determinative of space, light, even the artificial light, has a potential to be formed. As a simple example Anthony McCall’s *Between You and I* project prove the form changing quality of light in a very simple way. With the power of light space can be defined.
Figure 5 ‘Between You and Me’ by Anthony McCall
Figure 6 ‘Between You and Me’ by Anthony McCall
As another example, lighting installation of Daan Roosegaarde, *Waterlicht*, shows this quality in an open area with artificial light and it defines a space with floating light beams without using a tactile surface. Even without concrete elements, light has a huge potential to give form to the space.
The light artist James Turrell calls this experiential and emotional quality of the light as “the thingness of light”. and he claims that the light itself is a revelation instead of being the bearer of revelation. (Allsop, 2011) With his works, light is contained, concretized and molded by space and it turns into a haptic physical experience. The experience results in a realization “that eyes touch, that eyes feel.” (Turrell, 2007)
Since light can be molded in space, it brings life into the architecture in a more spiritual level. It is one of the basic initiator of spatial spiritual experience. Space is formed to mold the light, to control its interplays, to capsulize the most natural spatial element. It brings the nature and its dynamism inside of the space. Since shadow is a sub-form of light, it is a part of light and they elevate each other’s quality in space. High density of shadow appears as darkness and evokes a feeling of uncertainty. However to see a little amount of light diffusion in the darkness would be the most spiritual experience with the mutual interplay of light and shadow, evoking pleasure and fear at the same time. Light is so the magic trick of architecture. The partial darkness and the diffused light plays of a space reveal power of the magical fundamental of nature. Additionally, the mysteriousness and the spiritual being of shadow-light friendship evoke the feeling of stillness and awe which can even disguise the nature in an artificial form.
Figure 9 in Bruder Klaus Chapel, by architect: Peter Zumthor
Figure 12 in Kolumba Museum, by architect Peter Zumthor
Since sky is the most observable surface that takes us closer to the source of light, it has a spiritual effect on human beings. The earth and sky relationship can be regarded sacred with its natural dynamism and mysticism. Its being constantly paints the enclosed being of the world and with the words of Rudolf Steiner, sky appears as “an image of cosmos”. This is the reason of the feeling generated by skylights in architecture. While it lightens the closed space and fills it with its being, it leads a movement of eye following the movement of light, and ends up with a movement of imagination towards to the sky whose implication is intensified by reducing its greatness into a light diffusion that changes the atmosphere of space. The light coming through a skylight, results in an observation of movement and dynamism of light during the day. Daylight fills the space with different tones and it constantly paints the atmosphere inside with the changing interplays. It evokes a feeling of wholeness, since it has a direct relationship with the structure, form and the volume.
Figure 13 The Forgotten Temple of Lysistrata, Greece
Figure 14 The oculus (skylight) in Pantheon
Figure 15 in Naoshima Contemporary Art museum, by architect: Tadao Ando
Figure 16 in Teshima Art Museum, by architect: Ryue Nishizawa
Figure 17 ‘Roden Crater Project’ by James Turrell
The examples of the spiritual quality of sky light, which coalesces by its journey through a relatively small aperture, can be seen in examples in architecture. Skylight generates a particular illumination, which turns into an intrinsic part of the perceived volumetric space itself. The same experience can be achieved also by using artificial light and mimicking the plays of natural light.
Figure 18 ‘Big Air Pack’ by Christo & Jeanne Claud
As a more observable form of the light, colors are important as the byproduct of light. They let the materials to become pure forms. (Semper, 2010, p. 65) Colors surrounding us bring us in touch with beings. They help us to identify an object or being. Since the certain color of an object can be changed during the day with the movement and dynamism of light, the entirety of different colors is important in a space just like the gradients of sky. The work of Eric Cahan, *Sky Series* shows the different color gradients of sky whose color is mostly considered as blue. The gentle composition of varied shades of color in synergy with spatial layout results in a feeling of wholeness.

On a small scale, Olafur Eliasson used this dynamic quality of color for his permanent installation, which is called *Your Rainbow Panorama*. It is a circular panoramic walkway, in all the colors of the rainbow. The design, with the artist’s own words, “erases the boundary between inside and outside” and it offers a place that visitors find themselves in a cohesive dialogue between the existing space and the surrounding city under the compacted effect of an orchestration of color shades. Even though the installation generates a condensed but abbreviated experience, it is still successful to show how colors can change the atmosphere of the space.
Figure 20 ‘Sky Series’ by Eric Cahan
Figure 21, 22, 23 Your Rainbow Panorama', by Olafur Eliasson
As a natural element, light can define the space and despite its physical absence light can make the colors and objects observable. As a byproduct of light, shadow is the significant of absence of light. The interplays of light and shadow, and particular illuminations refine the competency of this natural phenomenon, which renders the constantly changing picture of daily life. Additionally, materials and colors incorporated to the interplays of light in space. So they cannot be separated. Sky, with its quality to show the dynamism of light with its high observability and constant existence, has a spiritual effect on us. That is the reason that skylights in buildings might elevate the quality of spatial experience.

1.3.2. Vastness and Immensity

Vastness and immensity of space inherently elevates the pure quality of form. They are mesmeric qualities of space that are related to scale, although particular interplays of light and sound mediate them while elevating the quality of material and color and evoking a stillness. Despite the similar meanings of these two terms, vastness is a lot more observable than immensity since immensity of space is framed by vastness. Perceptual vastness results in a sheer immensity. Hand in hand they dissolve the singularity of self in visceral surge of togetherness. A space with vastness and immensity includes quantity and simplicity in one form. It makes us understand the huge scale as one entirety, although it has a high potential to capsulate confusion, or the potential of confusion. The self can dissolve in the vastness of space and imagination elevates itself with a spiritual experience through a constant interaction among perception, imagination and memory. Thus the immensity of space evolves into an experiential feature. Considering that the spirituality is infinite sequences of exalted experiences, spiritual experience cannot be encompassed by static spaces. And since it needs a movement, physically or inherently, it can be associated with the experience of “moving” through a space. Vastness is one of these qualities that offers a potential for physical and mental movement. And immensity is this experience itself.
Figure 25 Vastness in Nature
Although the notion of vastness formed a bridge from sublime landscape (like a vision of ocean, desert, sky, forests...) to sublime architecture in 18th century, the notion itself can address to a particular quality of any space. And this quality can be conveyed through architecture. Just like light, vastness and immensity are found in the nature too, much like “the vastness of universe and the immensity of time” as Carl Sagan says. They are terms to define a scale, physically and introspectively. Thus vastness is more about the abstraction of the form of space whereas immensity is always in space but only appears when it becomes experiential. As vastness of landscapes can be considered as a conjunction of the immensity of world space, vastness in architecture can be considered as a quality that mediate overwhelming imaginal movement as a spiritual spatial experience. The immensity of space affects the inner space of self and elevates the immensity of imagination. The writer of Poetics of the Space, Bachelard has theorized that the vastness of nature conjures up an inherent response within the subject, the one who experiences the space, soothing the state of mind and “distilling a paradoxical through confronting sense of intimate immensity with the world.” (Corner, 1992, p.146)

As a scale-defining notion, vastness not only encompasses the material existence but also the imagination, evoking spirituality. A vastness in architecture does not necessarily need a gigantic space because of the fact that architecture has a potential to reach this quality with molding the form, which should be done aiming spatial experience instead of the pure functionality or a pretentious shape.

The immensity of space can be even reached through other forms of space related art. Since installation art mostly offers a one-time experience, whereas architecture can even offer life-long experiences, vastness is compactly and densely felt on a more artificial level. The project of Yayoi Kusama, Fireflies on the Water reaches that quality by light usage. Even though there is no evidence claims that Kusama is influenced by the experience in Salar de Uyuni (Bolivia), it seemed to me that a similar experience has already been in nature.
Figure 27 Salar de Uyuni, Bolivia

Figure 28 ‘Fireflies on the Water’ by Yayoi Kusama
As another installation project, *Feelings are Facts* by Olafur Eliasson and Ma Yansong, transports the spectators on a journey with the imitated vastness in a relatively small space. The vastness is succeeded through changing color and light usage. Permeating fog represents the indefinable greatness of vastness with its obscure vision. The space enables the spectator to reevaluate his relationship with surrounding. The vastness results in participation of people, convincing them to explore and walk through the space, physically and mentally.
Figure 29 ‘Feelings are Facts’ by Olafur Eliasson
Tomas Saraceno, in his work of *Poetics Cosmos of Breath*, reaches the vastness of space by using an inflatable reflective material, enclosing a space. The special reflectiveness of the material constantly changes its own color by the movement of artificial wind inside. The constantly changing shape and color of the covering material boost the urge of movement.
Figure 30 'Poetic Cosmos of Breath' by Tomas Saraceno
Since photographs can only frame a part of the space, with these photos, instead of analyzing the building as a whole, only the fragments is to be considered to show the possibility of vastness and immensity in architecture. The OCA building, designed by Oscar Niemeyer, reaches vastness with the fluidity of its rounded shape. Rounded shape softens the light-shadow relationship and, like in this photo the space is perceived as one great entirety.
Figure 31 in OCA building, by architect Oscar Niemeyer
In *Heydar Aliyev Center*, which is designed by Zaha Hadid Architects, the color and light usage, in a rounded and sloped form, gives a liquidity to movement within its entirety.
Figure 32 in Heydar Aliyev Center, architect: Zaha Hadid Architects
Orbie Tea House, by Kengo Kuma, even with its small scale, evokes a feeling of continuity within a molded-shaped form, which takes the quality of vastness from constantly used thin materials. Despite the relatively small size of the space, the considerable amount of consecutively used thin materials, creates a compulsion for movement. The slightly changing shape of the each material forms singularity through plurality. The tranquil atmosphere of the space fulfills the stillness, which ends up with the realization of the movement of imagination that stimulates daydreaming.
Figure 33 in Orbie Tea House, by architect Kengo Kuma
Vastness is a spatial term to define the scale of space, which can evoke immensity, and deals with the perceptual scale. Immensity is more about the scale of experience and it always ends up with movement. So the spatial spiritual experience may also happen in the vast linearity of space, which ends up with movement of the self too. This linear vastness can be seen in both nature and man-made structures and they all define the space by a one directional routing, which results in walking-through experience. This act of walking may even lighten the imagination if you tread with your eyes, perceive the space and stretch it through your imaginal picture.
Figure 34 Linear Vastness in Nature, Valley of the Ten Peaks, Canada
Figure 35 Linear Vastness in Nature, Tunnel of Light, Arizona
To sum up, vastness can be conveyed to man-made spaces by playing with the elements of nature. The light usage, color usage, tricks in material usage, playing with inner form, disregarding the mathematically-correct real size of the space, can create a vastness that ends up with movement. Since vastness reinforces the perceptual wholeness, it turns into a spatial experience with the urge to explore the physical space and fill it with memories and imagination. And the immensity of the space and immensity of the individual’s imaginal space dissolve in each other.
As another natural determinative of space, sound and its particular interplays define the space in a holistic way. Whereas architecture is a soundless way of interpretation, its perceptual existence is totally enveloped by an entirety of sounds. Subsequently, hearing, even in the relative absence of sound, constructs and vocalizes the spatial experience in architecture, just like it happens in nature. Even though the significance of hearing and its extensive being in spatial experience are mostly discounted, the entirety of sounds in space generates a temporal continuum in which visual impressions are embedded. (Pallasmaa, 2005, p.49) Phenomenologist architect Peter Zumthor (2006) regards interiors as large instruments that collect, amplify and transmit the sound. And the form of the space with the surface of materials is the determinant of this audio experience. (p.29) As a state of sound, silence, or as a more spatial term, stillness, creates an innermost essence of architecture since it is also constituent of human spirit. (Pallasmaa, 2015, p.30) Even though silence is generally considered as the absence of sound, it is a relative term and it represents the unique voice of tranquility. Furthermore, the relative absence of sound turns into an aweness of silence and it causes us to turn our consciousness to ourselves. Silence is the more natural form of sound; much like, as Max Picard (1988) portrays, “the forest is a great reservoir of silence out of which the silence trickles in a thin, slow stream and fills the air with its brightness”. (p.139) Considering the modern life of today, the loss of the silence changed the nature of man. In his book called The world of Silence, Max Picard outlines that, “silence no longer exists as a world but only in fragments, as the remains of world. And as man is always frightened by the remaining fragments of silence, because they reveal to us our loss of spiritual home.“ (p.212) Considering the potential of architecture that structures and articulates space, silence and stillness, as a part of audial part of spatial experience, are intrinsic parts of the sensory being of architecture. Furthermore, architecture can petrify stillness and , with the words of Pallasmaa (2015), “silence turns into matter” in space. (p. 29) In a certain type of architecture that petrifies the stillness of nature, silence can actively interact with human perception. Relative absence of sound arouses imagination and generates new opportunities for sensory and spiritual experiences. With silence, space becomes participatory instead
of being imposing. Thus space gets numerous meanings by spiritual experiences of visitors or users. Since stillness of space offers opportunities to observe the space on another perceptual level and creates an urge to go into your own individual silence and imaginal movement, it also leads a spatial feeling of loftiness and vastness with its omnidirectional existence.

Space, like time, is the essential of whole life. It is accessible and open to be formed by using certain types of elements. Considering that humans and space have inseparable inter-relationships, all man-made spatial forms appear as a symbol. From an architectural context, a space is originally empty, despite the concern of its possible function. Accordingly architecture appears as a realm of architectonic symbols, which articulates and structures space-human relationship. As a spatial interpretation of human beings, architecture is not only responsible of being a shelter for a particular function, but also offering opportunities in order to meet the inner needs of humans. While considering the inner needs of human, just like the space-human relationship, nature-human relationship should not be discounted. As the most observable space on earth, nature has been and still being a stabilizing factor for architectural works. And nature here, cannot be accepted only as “green” which is a more conventional way of “modern” thinking. Space is nature itself, with its own kinds of innate elements. However, nowadays it is obvious that human beings have already been disconnected from nature by the act of incarnating into the physical world with an accelerated speed. Nature is found only in fragmented forms in the cities or buildings, however nature is what that generates an urge to comprehend it, to survive in it and to interpret it by using its being. Since the space that we live in only serve for the function, instead of having inner experiences, it imposes a robotic life patterns. It is clear that experiences in a natural space or landscape are different than the ones we have with the mediation of architectural structures. However, architecture frames, scales, relates, and tunes our physical reality prior to our conscious awareness of it. Altogether, architecture operates fundamentally in the preconscious and embodied realm of consciousness. And so “the power of architecture is in its ability to strengthen the experience of the real, and even its imaginative dimension arises from this strengthened and re-sensitized sense of reality.” (Pallasma, 2014, p.240)
Since human beings are also part of the nature, even though now we have constructed cities away from nature, it is always possible to deal with space considering nature. In this chapter, as phenomenon and fundamentals of nature, light, sound and perceptual scale (vastness) have been categorized as mediators of a spiritual space. Since we do not judge environments merely by our senses but we also test and evaluate them through our sense of imagination, the entirety of a spatial spiritual experience arises from the essence of senses as non-directional and embracing experiences. Just like in the nature, light sound and scale can be orchestrated in a way that evokes a feeling of wholeness with an embracing experience, or with the words of Pallasmaa (2014), with “peripheral perception”. Even though spiritual experience is individual and depends on the individual’s own perspective, as an inseparable part of human life, these natural elements can be used to offer an unbiased way of architecture in order to design a participatory space in which all of the users can put a meaning to the space by their spatial experiences. Subsequently, as Pallasmaa (2005) stated, “architecture is essentially an extension of nature into the man-made realm, providing the ground for perception and the horizon to experience and understand the world.” (p.44) Thus, as the most observable earthly space, nature and man-made spaces are physically and inherently correlated to each other. And as the essentials of nature, light, sound, and perceptual scale can be used as elements to mediate spirituality in man-made space.

The movement that it is mentioned, is actually about the inherent mobile act of human beings. This is not only about the physical mobility, which can be easily and roughly epitomized by the nomadic roots of human beings, but also about the imaginal one which is usually triggered by the physical movement which also includes the movement of eye, and the captures of ear. This is what Pallasmaa called as “peripheral perception”. In this chapter even though this existential way of experiencing is the main topic, defining this by static visuals that captures a momentary situation, is paradoxical. However here it is more about the mediators of peripheral perception and their emotional reflections, which can be even felt instantly.
2. SPIRITUALITY AND URBAN LIFE

2.1. Position of Spirituality in Modern Secular Cities

Since spirituality is in the nature of human beings, and the built environment and architecture constitute arenas that human beings furnish and project their life in architectonic forms, spiritual experience should exist even in man-defined spaces. Even though spirituality is experienced personally and we all can create a small spiritual space; when it comes to the cities, spirituality should exist on a macro scale that citizens can fulfill the transcendental needs, even only by being a participant of the city. So doing, cities can be freed from being mere human-life organizing locations, and the city and the citizen can diffuse each other, just like the subject object diffusion, but on a more social level.

To understand the spirituality and its forms in communities of different ages, we should go back to the primitively ordered community life. As the first forms of social life, tribes develop out of family relationship ties. It is actually a clan in which traditions, beliefs and rituals stipulate even the appropriate interrelationships in an ordinary lifetime. With its espoused rules, tribal societies are bunched and enclosed. Thus long-lasting communication with the external is disruptive to the rules of society, which is the catalyst of its attached interconnections. Tribal man is more likely a subjective expression of the tribe, instead of a personal self in a modern perspective. (Cox, 2013, p.82-84). Accordingly, the transition from tribe to town portrays one of the definitive progresses of human history. This social change and its effects on the society and the form of settlements are best exemplified by the rise of Greek polis. The Greek polis arose when bunch of rival tribes or clans gathered. With an increased complexity of human group, a new type of community and a new type of social life started to appear. Accordingly, instead of relying on kinship ties, which had previously been the most elemental one, society started to have loyalty to the laws and gods. The meanings of the tribal gods were relegated and in the end a new religion appeared, mostly centralizing on a common divine ancestor. (Cox, 2013, p. 82-83) Considering the inseparable relation between human and space, the effect of life style on forms of settlement is best epitomized by Greek Temple in the case of Greek polis. Greek
Temple stands within its surrounding territory and it belongs to its environment. (Steiner & Beard, 2012, p. 43) As an alone object, it manages to be the focus without separating from the nature. Even though the spiritual is not immersed in the temple, the positioning of the temple provokes the spiritual that is attained outside. Thus, it can be said that an emergence of immediate sense of spiritual individuality was essential for Greek polis. As an architectonic interpretation of spiritual space, as Heidegger says: “Greek Temple first joins together and simultaneously gathers around itself the unity of those paths and relations... The temple first gives to things their look and to humanity their outlook on themselves” (Heidegger, 1994, p. 167-168). Therefore, Greek Temple, including its relations with environment, was namely symbolic and a fundamental object in the civic settlement with its spiritual quality which is also the content of religion they have.

As it is written before, religion is only a disciplines institutional form of spirituality. Although spirituality is always in the nature of human beings, religion is imposed in communal behaviors and institutions before it consciously codified. On the other hand the transformations of social and economic patterns ends up with transformations in religions. Thus, when human beings alters the tools, techniques, the ways of learning, perceiving, judging and living the goods of life, their “gods” are bound to be changed. Transitions from tribal to town and from town to technopolitan existence epitomize the parallelity between changes in the forms of social, economic and political society and changes in belief systems and its rituels. (Cox, 2013, p. 81) Today, in technopolitan existence, which is dominated by technology and so-called secularism, religions or with a more secular way of saying belief systems, apparently have not vanished. However they have been mutated into different institutionalized languages and have diffused even into complex societies. Even though Max Weber called secularization as “disenchantment”, in the era of secularization, the enchantment shifted into the market and economy. (Cox, 2013, 21-22) Considering again the close relation between human and space, language of the technopolitan built environment tells a lot about the modern dedication in material and rational being. Since modern institutional life styles based on economy; productivity, efficiency and swiftness become the rituals of modern urban life. In a rationalized technology based, scientific and materialist society, it is obvious that only an understanding, which can be calculated and accessible
with rational mind, is considered as real. (Bangs, 2007, p.2) Accordingly, this paradigmatic position is directly relevant to the practice of architecture. Moreover, modern architecture and urbanism, which evolved from scientific approach, ended with a label of international style and all citizens in modernized cities got familiar with specific type of forms. (Bangs, 2007, p. 5) Under the rule of science and technology, human beings accepted a narrow production oriented, mechanistic vision of life. And 20th century architecture followed the same philosophy, so the intuitive needs of human beings have been refused. Fast productivity dominated the built environment and the individual is rejected in a complex entirety of modern city life, which should supposedly represent the individuals. However instead of dealing with the needs of individuals, bunch of different –ism movements have succeeded and restated the assumptions of scientific materialist culture that accept the reality only when it is perceived through senses and comprehended through rational mind. (Bangs, 2007, p.35) As an example, post-modernism has replaced modernism, and basically it is a style in which collages of eclectic forms are pasted upon the modernist rational ones. Construction and structures are designed in a way to take attention by form, instead of elevate the quality of atmosphere of space that supposedly offers participation of users with their possible inner experiences. (Bangs, 2007, p.59) In the book called Architecture as a Synthesis of Arts, Rudolf Steiner (1999) states that “these buildings are mute” since they only make people feel that they are encased and the experience is limited. (p.81) These consecutive movements, which discount the spiritual reality and insist on an effort to perceive the world as a material phenomenon in order to accelerate the productivity and economy of community, are results of the understanding that architecture involves mere construction of utilitarian shelter. Subsequently, today built environment consciously keeps citizens’ awareness centered on the mechanism of community itself and its formalist cohesion has an externalizing impact on us instead of an embracing one.

Considering the fact that now a majority of people lives in cities and this majority is still growing, urbanization is inevitable. When architecture and so urbanism follows scientific and materialist movements that accepts mechanistic human life, the concern would be bound to the community itself, instead of sum of the individuals. In the case of modern cities, common belief sets
which encompass the common spirituality like in tribes, are gradually vanishing since people grow away from groups soul and become more individual. Moreover, in the mechanism of community, people separate spirituality from land and their daily life. However, even thought spirituality is experienced individually, in a complexity of city spatial spiritual experience can be offered to citizens in a public space. Considering the case of Greek Polis, temple was not only a building devoted to the worship of god, but also it represented the human environment and ruled the civic landscape and society. Since every man made structure that has been formed on earth was designed to reflect the order, mystery and the incomprehensible, architecture is a spatial interpretation that incorporates spiritual insight into the fabric of the environment in which we live. (Bangs, 2007, p. 45) When it is about the denial of spirituality in modern cities, complexity of society obstruct a group soul. However, a participatory open public space might offer possibilities for citizens to have their own individual spiritual experiences and it would provide areas to encounter with others in an ordinary daily life. Thus only by being a citizen, spirituality can be experienced in a plural way when it is embedded in a public area, which has already a function by being used in daily life.

2.2. Spaces of Mobility to Accommodate Spiritual Quality in Modern Urban Fabric

As it is mentioned in the previous part, to offer a spiritual experience for citizens open public spaces can be used and elevated to another level of spatial spiritual quality. But the ways of doing it, should be more based on the existential being of the users. There are few basic issues that should be considered in this point; the nature-human relationship, and the movement-based nature of spirituality which happens both physically and inherently.

The bifurcation between humanity and nature has been made more pronounced by urbanity. Attempts to rectify the inherent alienation from the processes of life resulting from the industrialization and urbanization of society can be found in numerous religious, philosophical, and art movements such
romanticism in Germany, the Luddites in England, The Amish of Pennsylvania, and the popularity of new age spirituality rooted in eastern philosophy and indigenous religions. For what they are worth, these ideologies attempt to realign the locus of the sacred back into nature. However they do not negate the market’s tendency to kitschify nature into a commoditized ornament for our entertainment and pleasure. Instead of approaching nature from a reductionist and instrumentalist perspective, perhaps a more affective approach that reorients the importance of the balance between the nature and human habitat should be considered. “Natural habitat needs a corresponding human habitat in which people can articulate their own truths but in a way that does not permanently conquer the sublimity of nature, where humans respect nature’s often neglected qualities.” (Benfield, 2014) At this point, the definition of nature should be reexamined. As illustrated in the chapter 1.3., space as an abstract form, has a nature within itself as it appears as the thingness of nature. Thus, instead of adhering to the to often uncriticized assumption that introduced green spaces reintroduce nature back into cities, the orchestrations of light, sound, and the perceived scale of immensity should be contemplated along with the feeling that they evoke. Thus, the idea is not about reviving and/or creating a pastiche of an ancient civic practice of art, but rather to reconsider the human-nature relationship by understanding the processes of history and reifying ecstatic wonder through the sinews and tissues of urban form.

In the case of modern cities, even by looking at them through digitally rendered heavens of Google Earth, obviously they appear like enclosed habitats disconnecting themselves from environment. However “this is a result of a colonizing process where humans step out of their place into wild nature in order to dualistically distance themselves from it.” (Bergmann, Hoff & Sager, 2008, p.12) Accordingly, the “nature” is reduced to be suppressed and conquered, and its meaning is altered. The conflict is about the “cartographic abstraction” which conquers the terrains, and the excessive focus on the birds eye relationship among the different parts of urban areas. (Jackson, 1987) This is the reason that, even parks seem like enclosed gardens. Moreover, in an urban context, “parks are mere locations used in spare times, instead of a part of ordinary daily life, and people can actually be private” there. (Thomson, 2002) This is not bad at all, but it is not the solution to emerge nature in the cities as the
essential of spatial spirituality since nature is more about space. When it is about emerging nature in the cities, streets, as the most neutral symbol of public realm, have a high potential to be transformed to substantial portion of the open space, relating to nature. Moreover citizens have a stake in streets, relying on their presence to go about their daily lives. (Moudon, 1987, p.13). Even though streets has an impact on individuals with their position and function in cities, their significance on society is determinant for the identity of city which is supposedly parallel to the disposition of society. As Lefebvre (2003) says, “urban life would not exist without the interaction which takes place in streets, serving for the movement in the city.” (p.18) However, in the case of modern cities, there are consequences of reducing street to a mere functional channel to hasten the mobility in the city. Especially with the invasion of vehicles, streets cannot succeed to be spaces for citizens anymore. However they have still potential to be transformed in spatial spiritual spaces which immediate and intimate public space. Since they are still the open spaces in cities channeling the parts of city, and they have a vertical connection between sky and earth, they have the potential to bring the nature in the cities by molding the space as it happens in nature. Furthermore, with their positioning, streets are locations not only enabling constantly changing sights but also leading to insights by channeling the physical and spiritual movement.

Regarding to spaces of mobility, like streets, the idea, which advocates that space is to a great degree dependent on human movement, would be of high priority. Leaving out the sociological meanings of social mobility, the notion of mobility is still wide-ranging. Mobility is defined as the ease of movements and can refer to the movement of individuals (physically and spiritually), goods, capital and information. (Bergmann, Hoff & Sager, 2008, p.244) Moreover, mobility is a basic behavioral pattern of human beings that has been accelerating the course of its social development. However, the ethical content of mobility derives its roots from its emergence as an essential parameter of modernity, its fragmented distribution, its acceptance as a need and its connotation with the ideas and ideal of freedom. (Bergmann, Hoff & Sager, 2008, p.183) Subsequently, “modern conception of self-- have profoundly been about the mattering of mobility -- of freedom conceived in terms of complicated conjunction of social and physical bodies in space in motion.” (Hay & Packer 2004: 212-
13). Considering the mass movement of modern city, it can be said that modern cities of today are “like an entirety of staging areas where people pause in their complex movements from one place to another. Like the migration between cities, now there are constant migrations within cites to find more convenient or congenial surroundings. A small daily migration is best epitomized by commutation.” (Cox, 2013, p.141) Citizens commute to work, but also to play, to shop and to socialize. Thus cities appear as locations to organize mechanistic human life and so streets, as channeling element of these small journeys, only function for physical mobility. Since the rituals of modern cities are fact-production and hurrying, speed is an inevitable consequence of mobility. Speed shatters the relationship between public life and space, and as Virilio states, “as the consequence of the annihilation of time, the public space is replaced by public image.” Thus, utilitarianism dominates even the streets and prevents them to be a social space, which is supposed to merge the city and the citizen.

Streetscape zones have a huge potential to be transformed in another kind of social space that fulfills the human needs including the spiritual one, which highlights another level of citizen rights in the cities. With their possible dissolution with the nature, which is the space itself, and existed function of mobility, streets can elevate the quality of rituals of modern cities. Since movement and ways of moving are important dimensions of human spirituality, the environment and human experience demonstrate the importance of the self in space and time. The individual acts within an environment that appears to require it to respond in certain ways. (Bergmann, Hoff & Sager, 2008, p.183) (Bell, 1997:139) In he book of Bergman, the holistic experientiality of movement spaces is called as “existential dimension of mobility” which is similar to the notion of “existential space” coined by Pallasmaa. “Existential space is a notion coined by Pallasmaa to name the lived space apart from physical and geometrical space. It “is structured by meanings, intentions and values reflected upon it by an individual or a group, either consciously or unconsciously; existential space is a unique quality interpreted through human memory and experience. On the other hand, groups or even nations, share certain characteristics of existential space that constitute their collective identities and sense of togetherness. The experiential and lived space, not physical or geometric space, is also the ultimate object and
context of both the making and experiencing of architecture.” (2013, p. 224) Thus, if streetscape zones turn into an existential space, they would encompass both the material and the mental, including the experiences, remembered and imagined, all fused into one. On the other hand, if space is a “social construct” as denoted by Lefebvre (1991), then streets can be defined as both physical and social construct which are determined by our use of the space, social interactions and individual experiences.
Conclusion

The whole story of this research has an inductive approach. Instead of solving a problem by analyzing the present situation of human-made modern space, the basis of existential quality of space and its innate connection with human beings have been examined and the dilemma of the built environment has been formulated again. Since the understanding of architecture of the paper is more based on its physical and inherent reflections upon human beings, the ways that human beings to perceive the world, is explained from the beginning, cognition. Human cognition is a realm of mind that covers the total capacity of holistic type of perception. It encompasses the entire capacity for symbolic though which is the essential of any kind of language and spirituality. Even though languages are more commonly used, and are known by considerable amount of people, spirituality is another kind of language which is constructed as an adaptive framework by the self to try to understand and formulate the incomprehensible one. Since subjectivity cannot be completely revealed due to the limited nature of symbolic language storage, an individual language is constructed to figure out the external world with a more introspective level. It represents the entirety of feelings and thoughts that are greater that the physical self. It is a human concept, grounded in the makeup of the human being. Any kind of formulation and expression of symbolic values, the progression of systems of symbolic representation and the expression of symbolic representation in tangible material forms are in the nature of human beings. But, when the subject is about architecture, forming and molding the space; since the totality of individual experiences takes part in spatial stage, and since experiences construct the existence of self, it can be said that the space is existential and the existence is spatial. Architecture is another kind of language, but because of the fact that it forms the space where we live and exist, reflectively it is made up by another spiritual activity conveyed through creation of architectonic forms. Furthermore, when all of the human-made things are actually symbols and the reflections upon the existed symbols, buildings are not just forms but symbols. When these symbols are serving for a mechanistic life processes which keeps the human attention on the community itself, the functional and formal patterns of daily life ends up with the alienation of own self, although space should be supposedly experienced individually.
Since the spirituality is a very elusive notion because of its predisposition in subjective interpretation, and since it was accepted as a part of religious thought, the notion remained untouched in academic discourse for centuries. However, different notions popped up in academic language for the examination and reasoning of exalted ineffable feelings and emotional responses which resist objective explanations. As its meaning, spirituality emanates from “spiritual”, cognate to the spirit. Spirit is a Latin word “spiritus” which rudimentally designates breathing (refers to respiration or the breathing of the wind), breathe, breathing of a deity, which may also refer to inspiration as breathe of life. The essential and fundamental of being, holistic and cosmic way of existence.

In approximately 600 BC, Heraclitus reminds us that every human being harbors a piece of the divine wholeness and he calls it “logos”. Logos is easily reachable, according to Heraclitus, it is found in every kind of being, even in our own selves. It represents the wholeness of all beings, and represents the togetherness of all individual spiritual languages, which can hardly reach absolute explanations. After this early approach to flux of mind and experience, and until 17th century these discussions didn’t really change and mind was accepted as the incomprehensible. Especially before 18th century, before the Enlightenment, there wasn’t a huge domination of science as a way of knowing and learning. However with the change of social, cultural and economic life, the meaning of the word “spirituality” remained as a more religious term and thinkers of the Enlightenment period opposed the skeptical of it. However to reexamine the ineffable and exalted experiences of mind, they used the rubric of “sublime.” The word of “sublime” comes from the Latin word “sublimis” which basically covers the meaning of exalted, borne aloft, eminent, uplifted . –sub means “up to” or “upwards” and, while –limis is derived from “limen” which means “threshold”, “entrance”.

Even though the first study on the notion of sublime is written by Longinus in the 1st century, it remained untranslated until the 17th century. Especially in the 18th century it became a fashionable topic of aesthetic studies. For Longinus it was about the loftiness of language, and the spiritual communication
between the writer and the reader. He states that sublime is only possible with language and nature. In 18th century, Edmund Burke and Immanuel Kant elaborated the meaning of the sublime under the realm of aesthetics. They both separated the beauty and the sublime. However according to the account of Burke, the source of the sublime is the potentially pain inducing object which ends up with an unintentional and inherently generates an inner response with the being of awe and pleasure, while Kant states that the origin of the sublime is found in the situations that cannot be understood by sentiments or imagination, consequently the incomprehensible appears as a transcendence of reason. On the other hand, Kant wrote about the spirit of art, and claimed that to achieve a sublime quality, spirit has be essential to have a holistic type of connection. In 20th century Rudolf Otto opposed to the reasoning-based Kantian approach and he introduced the notion of numinous. Even though sublime and numinous overlaps each other, numinous potentially pass over the sublime. According to him sublime is a notion of aesthetics but the exalted feeling should encompass more than that.

Even though a lot of thinkers attempted to describe the incomprehensible and exalted feelings, they use different words because of the different time periods that they appeared and the field that they studied on. Since it is paradoxical to have an absolute explanation on a subjective experience, at least the word of “spiritual” as the main concern of paper with its neutral meaning. This is the reason of that the main topic of the paper is constructed upon this notion instead of the sublime which has already been stretched out by a lot of different thinkers.

If spirituality and all of the explanation under its related notions are inherently found in the nature of human beings, it should absolutely found in space, which is the entire stage of whole life processes. Built environment and architecture can offer a vehicle for conveying our deepest thoughts. And it might also work as a medium to give new meanings into it and our own selves. Gaston Bachelard explains this mutual flux with the experience of daydreaming. The daydreaming experience here constitutes the arena of imagination, which is also the central faculty of creativity, allowing us to imagine the unseen. With the daydreaming in space, memories and self-pictured images of the external world leave traces in spaces and the space gains meanings and significance by the users. Daydreaming might be triggered in any
kind of space, but its peak, which can be called as the immensity and pushes the thresholds of imagination, can only be reached by the spiritual, or sublime in terms of aesthetics qualities. However, even if there are possible elements to reach the sublime in space, the sublime experience is more based of the subject, instead of the object itself. In the case of caves, the diffusion of the object and the subject happens, and because of its introspective space, it shelters the entirety of human activities. Then, the cave got the quality of meaningfulness buy its users who learned to use a natural shelter without any imposed function. This is the reason that caves still can evoke a feeling of spirituality even though they have no iconography of any kind of religion. For Christopher Alexander, spirituality of space happens only when subject and object dissolved in each other, and he calls the reason that exalts an ineffable feeling, as “the quality without name”. For him this quality of space “cannot be made I but only generated, indirectly by ordinary actions of the people…” . Considering the space as the nature itself, the approach of Alexander is parallel with the approach of Kant which claims that the beautiful art should be nature. Even though beautiful and sublime are different notions, all of the beautiful art does not have to be sublime, but the sublime covers the beauty inside. When he states the importance of the spirit in a sublime work, it can be said that he means a holistic perception of nature, which can evoke another holistic type of perception on the audience. It should enshroud its purposiveness.

As spatial formulations and articulations of space, architecture has a huge potential to offer spiritual spatial experiences only through it is being in nature. As it is said before, since these exalted experiences are subjective, it is not about the object, or specifically the architectural articulation but about the individuals’ mind. However since human beings have a inseparable connection with nature, which is the thingness of space, natural phenomenon can be used as the mediators of spiritual space. So doing, it can poetically touches upon the individuals’ imagination. With their constant being, light sound and the perceptual scale of space can mold the space and disguise the nature through architectonic interpretation. The space can turn into a stage where the users can play their own games only by coincidently being there. As magic is an art of illusion, magical and so the spiritual architecture can generate impressions of transcending feeling by strategically used natural phenomenon. It can unveil
the truth that we are still living in the nature, even if it happens in a city. Through a spiritual spatial experience one could reach down to the principles constituting the source of nature. To enjoy an aesthetic experience, empathy with the vision of the world should be embodied in tactile articulations.

Since the modern understanding of life based on productivity and since the attention is constantly kept on the community itself and its mechanism, the formal and functional patterns of urban fabric are lacking the qualities of spiritual space. Spirituality is inherently has been always found here and there, this is the reason that it is impossible to reach a spiritual spatial experience by the priority of function which is subjected to be changed in a large scope of time. When it is about a society, an organized way of living, the spirituality should be more about the plurality of individual experiences, instead of an imposed type of plurality which is mere for organizing the urban life. The change of spiritual public experience happens with the transformations of social and economic patterns. Thus, when human beings alters the tools, techniques, the ways of learning, perceiving, judging the goods of life are bound to be changed. This is best epitomized by the transition from tribal to town, and from town to technopolitan modern cities. The spiritual quality of Greek Temple comes from its symbolic and fundamental being in the civic settlement. Its strategically positioning emerges an immediate sense of spiritual individuality, while covering the whole polis with its symbolic meaning, which has ,to a degree, power on people. “Greek Temple first joins together and simultaneously gathers around itself the unity of those paths and relations... The temple first gives to things their look and to humanity their outlook on themselves” (Heidegger, 1994, p. 167-168).

After the tribal life, instead of relying on kinship ties, a new type of society started to have loyalty to the laws and gods. However after the transition from town to technopolitan, so-called spiritual spaces have been remained as religious places which addresses specific institutionalized group of people. Also under the effect of scientific and rational rules of modern society, spiritual public places could not find an acceptable functional reasons to exist there. Since rituals of modern rational life are based on productivity and swiftness, massive daily migrations in the functional patterns of urban fabric, form the biggest circulation movement and defines the main mobile act of citizens. As the
main public space of city, even though streets have an impact on individuals with their position, which is connected to all parts of the city, and function, their significance on society is determinant for the general identity of city and disposition of society. Today the existence of streets only functions but do not have a quality to offer a space that can arise an extraordinary experience of individuals while physically gathering them. Considering all these, streetscape zones can be chosen for evoking a plurally existed and individually experienced spatial spirituality. Since street already has an important function in modern urban life, as the element of mobility, if it generates a spiritual experience, citizens can be the participators of the space and they can give meanings to it by their own imaginations. While a constantly used street is being the main stage of the mobile rituals of society, with its possible connection to nature it can generate different kinds of experience apart from the daily urban life. A very contrast spatial space can keep people away from their ordinary daily life and let them to have their own meanings on street. Since mobility is defined as the ease of movements, it also covers the physical and inherent movement of human beings. And the experiential connection to nature can be achieved in the most hectic street of a city, with its very contrast quality of experience. With their natural existence, interplays of light and sound, and the illusions of perceivable scale of the space can be the main mediators of the spiritual quality of a streetscape.
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ACCOMMODATION OF SPIRITUAL SPATIAL EXPERIENCE
IN A MODERN URBAN FABRIC