Dissertation: an introduction to 'The Goal in Architecture

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Introduction to *The Goal in Architecture:*
The essential mutual claiming of one another of architecture and spirituality.

The dissertation is an exegesis of my work to date in the field of architecture. It is questioning to expose an evolution of architecture that brings the inherent potential of architecture more effectively and truthfully within our societies. The dissertation reflects that architecture is in principle not buildings nor objects nor is it technological in essence, and it questions that value of buildings and technology that the profession and the accreditation of architects and their education represents. What is the role of the architect in humanity and in the world? How are architects in practice to bring to societies the full benefit of architecture to develop a practice for preparing for such architecture in environments?

To be more beneficial architectural practice needs to reclaim its original essence to serve human purpose. This must be discovered by each of us for themselves, so it is the pursuit, in effect, of 'happiness', of joy and release in attaining life's *raison d'être*. The dissertation approaches architecture and spirituality as practices with the supposition that they have an essential relationship with each other. The thesis is that they are *Verknüpft[1]*. Although the practical methodology of rajayoga may not be the only one, it is an approach with well documented antecedents and their attributes that relate to every condition of dwelling that we may find. This work is therefore partially in the realm of philosophy and cultural anthropology, necessary due to the need to seek beyond the narrow form architecture takes in these Machine Ages and absorb this. It allows the revaluation of technology in professional practice by locating architectural values directly according to our necessary action in the world.

Each one of us has been in conflict for a very long time, according to Krishnamurthi and Dr. David Bohm[2]. The cause of this conflict in humanity in terms of anyone's inner condition is psychological and other mental characteristics that stubbornly do not change. Heidegger's *Questioning of Technology (Die Frage nach der Technic)* and *The Turning (Die Kehre)[3]* question similarly in terms of our present technicist state in the Machine Ages[4]. This project relates this and conflict as Krishnamurthi and Dr. David Bohm express it. These combined show a long project that is orientated toward an ultimate in being through the world and life as it appears. This refers to each of us and to all of us together.

To suppose a goal in a life for which capacity and powers in dwelling are provided and enhanced according to intention means that result is set at 'infinity'. This goal has no set limit. It is inclusive

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1   German. A connection that is a combinatory linking operation which joins at a nexus.
2   Krishnamurthi, Bohm. 1985. *The Ending of Time.* New York, New York 10022: HarperCollins, 1985.
3   Heidegger, M. Trans. Lovitt, W. *The Question Concerning Technology, and Other Essays.* 1977. New York: Torch Books Harper.
4   Banham, R. *Theory and Design in the First Machine Age.* 1980. Cambridge, Massachusetts: The MIT Press.

Abstract. *The Goal in Architecture.*
This dissertation approaches architecture as serving the highest purpose of human life. Its means is the supposition of the *Verknüpfung*[1] of architecture and spirituality. The supposition is developed to address the problem of a more suitable model for the profession of architectural practice. Architecture's benefit to our societies and the fortunes of the architect are bound up with the elimination of long term conditions and re–discovery of architectural practice superordinate to its means. Can terms that express and verify the essential *Verknüpfung* of architecture and spirituality in practice be that superordinate programme?

The method is to show that architectural practice, and spirituality (i.e. spiritual practice) are in close coherence. The study of the practice of rajayoga conjunct with architectural practice shows that what seem to be characteristic issues of architecture practice in modern times are a symptomatology of humanity's evolution. That is no less than ending a limiting condition through dwelling in aspiration. Architecture comprehends this as the superordinate programme of working in the environments as loci that presence the purpose or Goal of life as serving that.

The initial approach is to describe the implicit resolution of human conflict and its endemic processes that operate materially negatively in humanity and against the world, yet that this is inevitable. Heidegger's questioning of technology develops the issue in terms of technology and a 'turning' from denied danger (i.e. conflict as normative) with a phenomenological approach. Technology in architecture has a significant role as both the means of working in environments in the world and the form of proxy for architectural

of, but not limited to all sensed materiality, and it is not necessarily within the life of one of us in an individual life, nor all of humanity. This is dwelling in 'aspiration'. Like the path in the woods, where there may be a lake, a view or a house at the end, we are on the path. We go on and the path itself is the verification: How to know that distant unknown place? Is the path already part of the goal? Is it what we already are, our destiny? Heidegger would say yes in terms of technology, but that this path includes being lost on it. The ends are obscure, and the path itself is concealment as part of the path which is 'oblivion'. Architecture comprehends this originally, as part of infinity. Being lost is a form of the freedom to choose.

Spirituality is a mode of conscious awareness and human will, which is an alternate knowledge of consciousness. Spiritual practice intends the emancipation of Being with 'no' or 'trans–' or after–material outcomes. Phenomenology intends to add to human knowledge. The relationship of our technological process to a condition 'beyond' process is developed in a nexus of practice of spirituality and architecture. Architecture is linked with spirituality in a 'space of differentiation' at the heart of architectural practice. The practice of architecture can be related to spiritual practice, (rajayoga[5]) with transvaluation of outcomes to show commonalities. Philosophy, phenomenology, and technology are architecture's means related then through spiritual practice. Spiritual practice is also method for any 'identity' to realize aspiration in dwelling. Architecture serves this. Architectural practice as superordinate programme of intentional environments serves aspiration, which gives a relativity to professional architectural practice, recontextualising it in the evolutionary transformation already long underway. *The Goal in Architecture* examines architectural practice as a space of differentiation in support of its 'superordinate

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1   *Verknüpfung*: a connection that is a combinatory linking operation which joins at a nexus.

5   Rajayoga is a term credited to Vivekananda and his seminal *Raja-Yoga or Conquering the Internal Nature (1896).* It is based upon the *Yogasūtra* (Aphorisms) of Patañjali.

practice. Krishnamurthi and Dr. David Bohm develop a basis for the conflict within everyone that points to spiritual practice as alternate knowledge of cognition. The development of interiorized interval as time and measure indicate monumentality as a form of architecture's essence. Within the 'wrong turn' of the interiorized measure is its ending. The 'turning' in the epoch of Machine Ages architecture is the ending of the human condition of this period, which architecture serves.

An approach to architecture through thought, technology and phenomenology are developed in terms of rajayoga. The *Verknüpfung* is expressed through a salient rajayogic system of spiritual practice as the ending of conflict in terms of the essence of technology and its danger. Rajayoga is brought near architectural practice as a more advanced practice that faces the exact issues of architectural practice and the essence of architecture because they serve the same goal. The practice of architecture is shown to be in close coherence with spiritual practice. Through these steps, an approach to spirituality where common terms do not evince the integral coherence of architectural practice with spirituality is formed. The conclusion is brought in PART. V through Cuff's work on the professional practice of architecture by demonstrating that her attributes of professional practice may form a symptomatology. Conflict, technology and the spiritual evolution of Being is means that form the superordinate programme that is architecture, which points to an 'after–technology' architecture facilitated by responding to that symptomatology.

The key impact of this research is the enabling of architectural research, architectural practice and its education to re-unconceal the architectural profession as superordinate programme of intentional environments, and

programme'.[6] Architecture serves the questioning in dwelling that is *raison d'être* of dwelling.

How *The Goal in Architecture* works.

The dissertation has five parts. These are developed according to a discussion in PART.I that expands upon the concept that it is inevitable that we do something in environments and that what we do can always be better. 'Better' is ultimately resolved only at infinity. It can not be known until it is reached. For this project, which has as its goal an architectural practice that *Verknüpft* with that goal, I use a definition of the Goal in spirituality according to rajayoga as expressed by an individual who arguably attained it. Thus, **PART.I Goal** engages the work of Shri Ram Chandra of Shajahanpur via the method of rajayoga as expressed in his book *Reality at Dawn*.[7] The five parts of the dissertation according to this description of the Goal are: PART.I Goal, PART.II thought, PART.III technology, PART.IV. devotion and PART. V Profession. Further points are brought in from the rest of his, his predecessor's and the subsequent representatives' work.

PART.II thought is based upon an evaluation of a discussion between Krishnamurthi and Dr. David Bohm on how conflict in humanity can be ended. The issue of interiorized or 'psychological–time' is developed. The ending of conflict is tied to the 'ending of psychological time'. This implies interiorized interval or measure. I develop John Ruskin's expression of sublimity in *The Seven Lamps*

6   The superordinate programme is superordinate to such things as 'house', or 'farmland' or any material purposing for quantifiable mensurable result. That broader need implies justice and brings this superordinate programme. Like 'pure phenomenology' it is known by its subject. It serves what it means to be human and its purposeful force of Being in dwelling, whatever it may be. Since it is not known technologically, it is a an 'original questioning destining' (Heidegger) and it is "Feeling" (Louis Kahn), nearer to architecture. Environmental justice would mean that the architectural professional is responsible, and that it is duty.
7   Shri Ram Chandra (Shajahanpur). *Complete Works of Ram Chandra Volume One*. 2009. Kolkata: Spiritual Hierarchy Publication Trust.

that architecture presences in each of us in *Verknüpfung* with spirituality, not as objects. The future of architecture must develop the profession in support of 'after-technology' architectural practice, which can assert architectural values, rather than technological values. Architectural practice is service to human emancipation to a salutary result in dwelling.

of Architecture[8] in reference to Louis I. Kahn's early essay *Monumentality*[9] and to Rem Koolhaas's *Bigness*[10] and a discussion of 'after–architecture' as really the after–technology architecture'. The ending of time is taken forward in PART.III while the issue of interiorized measure is taken up in PART.IV which begins with a discussion on measure.

PART.III technology is a close reading of Heidegger's *Questioning of Technology (Die Frage nach der Technic)* and *The Turning (Die Kehre)*. In this I develop thought in its specific exteriorized form of technology and specifically the technology of the Machine Ages. The escape of the 'Enframing' is expressed identically with the 'ending of time' according to Krishnamurthi and Dr. David Bohm. It is striking. This allows me to interconnect the fields of architecture and philosophy (including phenomenology) through practice, and to professional practice and its education, and to express that practice as a *Verknüpfung* of the practices of architecture and spirituality, and thereby also to rajayoga and its antecedents. A wide field is enabled with this relationship, one that is far greater than it appears a first, as well as very decisive for describing architectural professional practice as it is today with some reference to an exterior evolved condition.

PART.IV devotion is half the length of the dissertation. It begins with a Chapter on measure. It then engages rajayoga in three developmental stages in terms of architecture and its practice. This is followed by the third chapter and a return to phenomenology through a close reading of Husserl's 1917 lecture[11] that defines 'pure phenomenology'. I associate that with Christian Norberg-Schulz's development in *Genius Loci*[12] as well as his later work and his paper in Oppositions.[13] This in turn references Louis I. Kahn's work. Through all this I am 'bringing along' an application of phenomenology that is informed by spiritual practice and the development of Mind. In demonstrating a coherence with human conscious awareness in spiritual practice and Husserl's approach to phenomenology, or its re-invention, (at about the same time that the term rajayoga was coined by Vivekananda), and the function of conscious awareness in human evolution through its dwelling, I also lay the groundwork for expressing the superordinate programme of the preparing and maintaining of loci in dwelling, which we call architecture. This is again verified through a close reading of Louis I. Kahn's *Form and Design*[14] to show that his terminology corresponds

8   John Ruskin. *The Seven Lamps of Architecture (1894).* New York: Farrar, Straus and Giroux, 1984.
9   See "Monumentality (1944)" in R. McCarter. *Louis I. Kahn.* Architecture in Detail, Phaidon Press, 2009.
10   See Koolhaas R., Mau B., ed. Sigler J. *S, M, L, XL.* 1995. New York, NY: Montacelli Press.
11   "Pure Phenomenology (1917)" in Edmund Husserl. *Husserl: Shorter Works.* Trans. Robert Welsh Jordan. ed. Peter McCormick and Frederick A. Elliston, Notre Dame, Indiana: University of Notre Dame Press, 1981.
12   Christian Norberg-Schulz. *Genius Loci: Towards a Phenomenology of Architecture.* London W8: Academy Editions London, 1980.
13   Christian Norberg-Schulz. Kahn, Heidegger and the Language of Architecture. *Oppositions: A Journal for Ideas and Criticism in Architecture* 18 (1979). Eds. Peter Eisenmann, Kurt Foster, Kenneth Frampton, Mario Gandelsonas, Anthony Vidler. Cambridge: MIT Press/The Institute for Architecture and Urban Studies.
14   See "Form and Design" in R. McCarter. *Louis I. Kahn.* Architecture in Detail, Phaidon Press, 2009.

directly with the terms of rajayoga. His work becomes a physical example of the provisions made for architectural presencing within a culture of disjunct technicist architectural practice. Chapter four is thus a development of current Machine Ages architectural practice as disjunct practice. The project develops this term already in PART.II, but here it is outlined in actual process of some known architects, including Louis I. Kahn. The final chapter is a development of the Machine Ages translation/interpretation of P.K. Acharya's *Mānasāra*[15]. This is a proof of a proposal and a thesis that P.K. Acharya purposefully eliminated the spiritual heritage and salient elements of the long history of the cultures that developed the *Mānasāra*, the same antecedents as for the *Yogasūtra* and rajayoga. This development of a potential through circumstantial investigation that is then completed with the necessary knowledge of Sanskrit and its history to recognize and bring those component intents into English and to invent means to express its meanings.

PART.V Profession is a description of a symptomatology as conclusion. It is applied to current professional practice according to the work of Dana Cuff[16], and in reference Robert Gutman.[17] This project is intended to be a practical approach to architectural practice although the actual form of it is as yet in the future. The matter of its evolution is today's practice.

These are the main referents engaged to describe the path of *The Goal of Architecture*.

Results.

Everybody is an architect. We individually presence architecture. Architecture is a form of the 'public sphere'. The essential components of the 'public sphere' are identity and unity. The dissertation's special concern is with those who choose to practice providing for architecture. Therefore the practice of architecture is more important to the discussion than architecture as object or the artifacts of that responsibility.

An approach to practice includes a symptomatology, which I base on the verified characteristics of Dana Cuff's 1991 work. When architectural practice takes the object or environment as its proof, it is disjunction as it ceases to question dwelling. Aspiration is marked as solutions in oblivion. The only objective proof of architecture is the 'democratic' expression over time of loci valued as architecture. It is the measure of what people had felt. This forensic mode in practice proves limiting. When the architectural professional measures the measure that was given it is circular and impacted. As objective measure, architecture takes on a technicist proxy where all is described technologically. A symptomatology of architectural practice can define this precisely.

What is architecture can not be measured; it can not *be* measure. Architecture can never be technologically verified in an object, excepting as above as long term statistical tally. Everyone

15   Unknown Author. *Architecture of Mānasāra. Translation From Original Sanskrit.* Trans. Prasana Kumar Acharya. Mānasāra Series, ed. Prasana Kumar Acharya, Vol. No: 4 Delhi 110052: Low Cost Publications, 2004.
16   Dana Cuff. *Architecture: The Story of Practice.* Architecture/Sociology, Cambridge, MA: Mit Press, 1991.
17   See for example: Robert Gutman. *Architectural Practice: A Critical View.* New York, NY: Princeton Architectural Press, 1988. *Architecture From the Outside in: Selected Essays By Robert Gutman.* eds. Dana Cuff, and John Wreidt, 1st ed., 37 East 7th Street, New York, NY 10003: Princeton Architectural Press, 2010.

is an architect if architecture presences as the form of conscious awareness. Architecture is in the conscious awareness and can be known there individually. Architecture is produced like fruit on a tree: one by one in each of us. Architectural practice depends on discrimination in a space of differentiation of the superordinate programme in environment to create loci that 'probably' presence architecture in anyone. The practicing architect is engaged in forming loci at the mysterious link between what it is to dwell and its purpose. The superordinate programme is superordinate to all programmes of desire and function planning and building. It is to serve the *raison d'être* as aspiration that is questioning in dwelling, an infinite possibility. It is a goal set at infinity, and a path.

Spirituality is practice of such discrimination already evolved over millennia. It is original as is architecture. They are *Verknüpft*. Spirituality's essential questioning is 'what is 'I' and what is all else?' This evolves through the past millennia from that discrimination in the world to aware discrimination within the mind (*Yogasūtra*) to intent of will in rajayoga (Sahaj Marg Yoga). The relationship of anyone through identity (individuality) and unity (collective and society) can be made directly in architectural practice. This gives an approach which recontextualizes technology (which includes design, planning and building) as means of architectural practice, unravelling the disjunction practice, and unconcealing architecture from its technicist proxy.

In architectural practice as in education this means that the character and their own discrimination and identity of the architect are included in the work. This is as inevitable as our action in the world, and demands full appreciation in our Mind. This will naturally form the needed betterment in action in the world. It is possible to also consider that there is disjunct practice in other professions, and that justice, such as environmental justice, as well as the variants of social and human, come under the purview of their respective roles. And these are roles in Nature, whereby the human freedom-of-choice is the same offering (sacrifice) as anything in Nature that relentlessly asserts being. The human role as Mind is essential in architecture and only reduces architecture to its technological aspects if it is ignored, in 'oblivion', with disjunct materialist action. Spirituality brings to light architecture's original programme and its mode of making loci that presence architecture in intentional environments.

Ground for avenues of a scope of work and for justice by which the professional architectural practice can escape the limits currently (self) imposed and assume a position representing justice in its role in the environment is what the ancient production of architecture as human aspiration and development would always have been. An evolved form now is not ancient philosophically nor in practice because humanity has evolved over 500 years, or two millennia, and since the beginning of this 'period'. This is expresses the weakness or historical or forensic architectural (technicist) processes. The original questioning and aspiration in dwelling is concealed within technological development and in the growth of scientific knowledge, throwing architecture into 'oblivion'.

The Dimensions of Onward Research.
The research is to bring the results of the dissertation toward architectural practice, to use that development of practice to contribute toward a more realistic profession, and to engage education. It

is to develop approaches that develop architectural value more directly by recognizing architecture's original necessity in the role of human unity and identity in dwelling.

There are two dimensions or vectors. One is to develop the means of working in intentional environments in architectural terms. This will eventually terminate technology as we know it, and germinate a post–technology architecture that necessarily (re)integrates with Nature's in 'maya' according to its superordinate programme. Nature relentlessly provides what it does. Humanity is part of this, and it is our will—as freedom-of-choice—that is the base form this natural relentlessness. The need to extract and 'hi-jack' Nature's process and means in tiny de-integrated bits non-contextually, and to programme them in a narrow human (mis)understanding relative to perception will become obsolete. Technology is a stepping stone just as our ~~mental~~ condition, its conflicted–ness and desire/ambition, are 'self–eliminative'. So too the exteriorized forms and architectural practice within a technicist proxy. I have developed a programme of five 'matters' as a structure to contribute to this as a whole and a series of research projects that also contribute to curricula, syllabi and project work. Two further research projects of the profession are in development.

The second dimension is to teach and to practice architecture as its presencing as awareness of identity and unity— within each individual. The engagement of the object becomes differentiated and architectural practice forms around a space of differentiation where discrimination is overt. The focus is on architecture that is not the object or environment, but within as conscious awareness. The infinitely mysterious relationship to the matters of the world as dwelling will generate values for dwelling that seek the benefit of dwelling; questioning. It is not the answers of science and technology, which are but transitory means. In aspiration, each individual's evolution is always implicit. The 'alternate knowledge of cognition' of spirituality utilizing rajayoga as is founded in the dissertation will provide practical means to address this transformation. Architecture is to be developed as responsibility to the 'public sphere', which includes Nature, and its original superordinate programme of service in the role of humanity's dwelling .

The one vector of matters allows the process of architectural practice continue, while the architect develops means *as* finding out how architecture presences. The latter dimension is the evolution of architecture in education and the direct development of architecture as superordinate programme in practice that is original and *Verknüpft* with spiritual evolution and its practice. Architecture is taught and serves environmental justice. This is harmony in the world and Nature, and all that is necessary in any locus of intervention to support any one's life's *raison d'être*.