



(Yanagi 1989) This is what constitutes a *Wabi-Sabi* aesthetic experience.

With this background, the *Wabi-Sabi* design principles developed along the same lines, emphasizing the *empty* nature of things and their resulting impermanence. Eight principles summarize the aesthetics of *Wabi-Sabi*. The object has to be organic, freeform, textured, defies the binary between ugliness and beauty, subdued in color, simple, preserves space, promotes sobriety. (Juniper 2003) Given these, *Wabi-Sabi* objects always come from nature. They are what might be considered the “garbage” or nature, like a rotting driftwood, a broken bamboo or pebbles polished by the river. Although they may be picked out by the aesthetic eye of the artist or *Wabi-Sabi* practitioner, they are formed by nature itself. They are often rough in texture, weathered by time and the workings of nature. As such, they tend to dissolve the boundary between what is ugly and what is beautiful, or they “coax beauty out of ugliness” (Juniper 2003). Having come from

olve the boundary between ugliness and beauty, or they “coax beauty out of ugliness” (Juniper 2003). Having come from

Presented at the 12th DLSU Arts Congress
De La Salle University, Manila, Philippines
February 20, 21 and 22, 2019



tranquility, was later added by commentators. (Sankaran 1973) Such sentiments in a work of art reach the spectator because there are latent emotions in everyone that are triggered by emotions represented in an artwork. When any of these emotions are triggered, however, they are felt in a way that is different from ordinary personal experiences of such emotions. The experience is more generalized; they relate to something universal. This, in turn, is only possible if the person experiencing the generalized emotion becomes so involved in the experience such that she loses her ordinary selfhood (the ego) and moves to her "higher" or "deeper" self, *atman*. *Rasa* then becomes a spiritual experience, transcending all ordinary experiences.



