

In general, the Japanese perceive space according to the dynamism inherent in the non-separation of space and time. Like *kire* (aesthetic cutting), *ma* is of utmost importance in all classical Japanese arts. Being, like *basho* and *aida*, a kind of “Nothingness in Between,” the term has not only Buddhist but also Shintoist connotations. In the Shinto tradition, *ma* represented a way of situating the place where *kami* descend. *Ma* is particularly important in Noh-art, which is sometimes called the “art of *ma*” (the action of the Noh-actor is supposed to create a space of *ma*, which involves, again, the technique of *kire*). *Ma* can also be conceived as an “intercultural space,” an aspect that has been developed by Nishida through his notion of *basho*. In the late 1960s, the idea of *ma* was introduced to Western architectural theory. Being generally considered as the most significant aesthetic term in traditional Japanese architecture, it is also highly valued by some contemporary architects, especially by Tadao Ando. (TBB)

**Literature:** Günter Nitschke: “Ma”. The Japanese Sense of Place in Old and New Architecture and Planning’ in *Architectural Design* 1966, 36(3). Richard B. Pilgrim, “Intervals (“Ma”) in Space and Time: Foundations for a Religio-Aesthetic Paradigm in Japan,” *History of Religions*, 25 (1986), 255-277 (p. 255). Kunio Komparu,. 1983. *The Noh-Theater. Principles and Perspectives*. Weatherhill, Tokyo and Kyoto: Tankoshe.