

進士五十八の日本庭園

Theory of
Japanese Gardens

Isoya SHINJI

日英2か国語版 / Japanese & English Version

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技心一如で自然に順う

Theory of Japanese Gardens

The Spirit and Techniques of Design
in Accordance with Nature

Isoya SHINJI

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水庭/アート・ビオトープ那須

Design: ©Mizuniwa Water Garden, art-biotop, designed by Junya ISHIGAMI+associates



まえがき 読者のみなさんへ - 「庭2つの心：平和+自然」

私の造園研究の核心は、「平和と自然」である。世界の現在は、「人類の知よ」いずこ?を痛感するほど貧困だからである。

各国の歴史と共にある庭園の本質は、エデンの園、パラダイス、極楽浄土、桃源境にある。平安、安寧、美しく平和な環境空間の実現である。また、日本庭園の特質は、日本人の自然観に順い自然を熟知し自然と共生する環境デザインで、21世紀地球社会の要請とも重なる。2つの庭をみてほしい。

1つは、ハンガリー動乱下、自ら西側に亡命した哲学者彫刻家 Wagner Nándor (1922-1997)作の「哲学の庭」。キリス

ト、仏陀など宗教の祖のすべてが同じ球一点を見ている。宗派はちがうが誰もが「平和」を目指している。ナンドールは「違いよりも共通性を分り合うことで、平和を具現したい」という。800年前、越の国(福井県)に曹洞宗大本山永平寺を開山した道元禅師は「他の宗教を誹るものは正しい宗教でない」と語っている。

だから本書で私は、Japanese gardensの特質と実際については勿論のこと、日本庭園の底に流れる技と心の本質すなわち「自然共生の知恵・平和と愛の心」の存在が世界中の皆さんにも伝わる著作をめざしたつもりである。

Preface The Heart of Two Gardens: Peace + Nature

At the core of all my landscape architecture research, is the theme "Peace and Nature". In light of the world's present unrest, I feel increasingly and acutely aware of the degrading and impoverished state of the world and wonder, "Where did humanity's wisdom vanish to?" and hence my research theme.

The essence of garden designs of the various countries of the world, influenced by their histories, can be found in that country's version of heaven or paradise: Eden, Arabic Jannah Paradise, the Buddhist Amitabha's Pure Land, China's Táoyuán jǐng (Shangri-La), etc. These gardens are the representation of an ideal, serene, tranquil and beautifully peaceful environment. At the foundation of the essence and characteristics of Japanese garden design is the Japanese people's perception of nature, one compliant with nature's principles of coexistence - fundamentally environmental design - which I see beautifully overlapping with the needs of our 21st century society. Case in point, I present to you these two gardens.

The first is the Garden of Philosophy in Nakano Ward,

Tokyo, conceived by philosopher and sculptor Nándor Wagner (1922-1997) who had been forced to flee to Sweden from his native Hungary in the turmoil of the Hungarian revolution, and eventually landed in Japan. As part of his sculpture which forms the heart of the garden, he depicts Christ, Buddha, Abraham, Echnaton, and Lao Tse standing in a circle looking at the same sphere in the center of the circle. His message being that regardless of the differences in their religions, they all were seeking "peace." Nándor declared that "Rather than looking for differences in culture and religion, I want to find similarities. It is only through those things we share that we can become closer."

Similarly, 800 years before, Japanese Buddhist priest, writer, poet, philosopher and founder of the Eihei-ji Temple (the main temple of the Sōtō school of Zen Buddhism) Dōgen Zenji, had said something very similar, "The one who denigrates another's religion does not belong to the right religion."

『哲学の庭』ワグナー・ナンドール (日本名:和久奈 南都留) 1994年完成作品。ハンガリーと日本の外交関係開設140年・国交回復50年記念として、ワグナーちよ夫人からの寄贈で東京都中野区哲学堂公園内に2009年建立された (構想: 進士五十八、設計: 加藤貢+中野区公園課、進士「哲学の庭」からのメッセージ『東京人』、2016) 庭は 3つの輪で、第1の輪は方形で地を、円形で天を表す。台上5体はすべて中央の球を注視。球は真善美・平和を象徴。祈りに伏すアブラム、左にエグナートン、キリスト、仏陀、老子、宗教の祖が並ぶ。2の輪は聖フランシスコ、達磨、ガンジー。3の輪は聖徳太子、エスティニアス、バロン王ムラド。

Photo: Part of the Nándor Wagner (1922-1997) sculpture collection donated by his wife Chiyo, to commemorate the 140th anniversary of the establishment of diplomatic relations between Hungary and Japan, which forms the heart of the Garden of Philosophy in Nakano Ward, Tokyo (design concept - Isoya Shinji, design drawings - Mitsugu Kazono and Nakano Ward parks dept).

There are three concentric rings of people in this sculpture arrangement - representing religion, philosophy, and law - symbolizing the idea that in order for the different people of the world to become closer, we need to return to a common philosophy and values. The first ring has the five patriarchs of the world's major religions standing in a circle, all transfixed on a common sphere, as described in the text of the book. The second ring features Bodhidharma, Saint Francis, and Gandhi and the third Prince Shotoku, Justinian I, and Hammurabi.

自然の庭 石上純也設計の2018年作品「水庭/art biotop 那須」。栃木県那須町所在、二期クラブ創業20周年記念として2007年オープンしたアート・ビオトープ・レジデンスの隣接地。その土地の記憶を再構成した自然再生の先端的作品。森林→水田→放牧地→水庭が、アーティスト石上により318本の樹々、水系により連結する160個の池のビオトープに結実した(施工:桜井淳)。
ecology+landscape+biodiversity+biotope+art を統合化、地球時代の日本庭園を示唆している。「建築の未来の道筋を再定義できる影響力」が評価され、デンマークの「obel賞(2019)」を受賞。(写真提供:石上純也) 本文p.107 生き物術参照。



2つめの庭は、現代日本の建築家でアーティストの石上純也(1974-)の作品「水庭/アート・ビオトープ那須」。かねて著者は「日本庭園は美しいビオトープ」と主張してきたが、石上作品はエコロジーのみならず美しい自然の再生にチャレンジしており、正に地球環境の世紀における「日本庭園の未来像」を象徴している。自然共生の自然観の日本文化は深刻な地球環境問題への対処にも有効だろう。

旧来の英語直訳本は背景の日本を知らないひとには理解できない。本書は日本文化を熟知しない英語圏の読者にもわかるように、大局からの合理的説明、ビジュアルや英語

ネイティブスピーカーの翻訳による解説を工夫。日英2カ国語版「日本庭園の心と技の全てが分かる完全版」を完成させたと言っている。

本書を通読すれば直ちに分るだろうが、数ある世界の庭園のなかで、地場の自然材料を活用する造園が特徴の「日本庭園」は、立地、規模、用途、意匠ほかあらゆる面で景観多様性に富んでいる。「庭園多様性」は、多様な生き方を求めている世界の環境市民にとってJAPANESE GARDENS最大の魅力となるだろう。

ぜひ本書で Garden-diversity をエンジョイしてほしい。
進士 五十八

In this book, I do not want to emphasize the unique exoticism of Japanese gardens but rather uncover the primary foundation or DNA of Japanese garden design founded in the wisdom of coexistence with nature and orientation towards peace and relay that to the world in an easily understood manner.

The second garden is the Art Biotop Water Garden, designed by architect and artist Junya Ishigami (1974 -) which is located in the Nasu-kougen highlands in Tochigi Prefecture. This garden features 318 trees which were saved and relocated from a nearby land development and then situated carefully between 160 small pondlets made with traditional rice field construction techniques to allow for beautiful flowing water, with moss carpets established throughout, creating a "new nature." It combines the various elements in a new configuration emphasizing aspects of nature that could not be made by man, and the elements of manmade art that cannot be found in nature. It plays with light, reflections and combinations of natural elements in a density not found in nature, while serving an ecological conservation mandate.

I have always declared that Japanese gardens are in essence beautiful biotopes but Ishigami's creation is not only a successful attempt at creating a beautiful natural environment art form but represents the future of Japanese garden design in the century of world environmental awareness. I believe that the culture and tradition of Japan which strives to respectfully

coexist with nature, offers solutions to the world for how we can address the serious environmental problems we face in our world today.

Books on this topic in the past were hard for non-Japanese speakers to understand, suffering from the bane of direct translation and requiring too much detailed knowledge of history and cultural implications. This book endeavors to simplify the explanations, concepts and background information and explain it in more naturalized English while combining all this with an abundance of pictures and visual aids.

As I hope you will understand thoroughly after reading this book, Japanese gardens differ from other garden design styles of the world in their flexibility and adaptability, embracing the use of locally available materials, making masterful use of naturally occurring topographical features and the surrounding natural scenery, complying with the needs and limitations presented in each locale and above all showcasing diversity. I believe this serves as a template for how society can more sustainably live, embracing diversity in unison with nature, further enlarging the appeal Japanese gardens have to the citizens of the world.

May everyone enjoy the "garden diversity" presented in this book.

Isoya SHINJI

Photo: The Art Biotop Water Garden, a 2018 creation by architect and artist Junya Ishigami (1974 -) located in the Nasu-kougen highlands of Tochigi Prefecture. This creation draws on and reflects the historical land-use faces of this property which was originally wooded, then cleared for rice fields and then became meadowlands, taking elements from each era and recombining them into a manmade natural biotope art form water garden. 318 trees were relocated from a nearby land development and situated carefully between 160 small pondlets made with traditional rice field construction techniques to allow for beautiful flowing water and then moss carpets established throughout creating a "new nature." This garden is touted to have, "The influential power to redefine the path of the future of architecture" and has been awarded numerous prestigious prizes including Denmark's 2019 Obel Award for Architecture. (Photo: Junya Ishigami Design ©Junya ISHIGAMI+associates, Japan. Mizuniwa Water Garden, art-biotop in Nasu-mati city, Tochigi-ken Prefecture.)

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by Isoya SHINJI

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明治神宮の森
The Forest of the Meiji Jingu Shrine (Tokyo)

The Forest of the Meiji Jingu Shrine

*The Japanese Perspective
on Nature and a Century of
Modern Landscape Architecture in Japan*

序
明治神宮の森
日本人の自然観と近代日本の造園へ