

【創作】

Shikina Garden in Image and Text

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Abstract

This representational expression of Okinawa's Shikina Garden is an interdisciplinary project that will be completed over the next few years, after which it will be exhibited and published. The initial idea for the project, which will combine visual representation with an extensive introduction of the garden in English, began to take shape during Farrokh Shayesteh's research on the garden's design aspects, which incorporate both Japanese and Chinese influences. Although Shikina Garden was designated a World Heritage site in 2000 (along with Shuri Castle and several other "Gusuku sites"), no comprehensive visual representation is yet available. Further, very little work on the garden has been conducted in English, apart from tourist publications and travel blogs.

During the past several years of research, a large number of visual materials have been prepared by Shayesteh, including photographs, drawings, illustrations, and sketches, several of which are presented here. Also presented is a small selection of poetic responses to the garden by Meghan Kuckelman, who recently joined the project. Plans for the final, larger project include both images and poetry, in addition to a critical introduction and analysis of the garden.

Presented here, then, are preliminary samples of what will eventually be a comprehensive creative and critical approach to Shikina Garden.

Keywords: Shikina Garden, Okinawa, World Heritage, visual presentation, poetry

識名園—表象と解釈

ファロック・シャイヤステ, メーガン・クックルマン

この「識名園」の表象的表現は、展示され出版に至るまでに2, 3年を掛けて完成される学際的研究となる予定である。この英語で書かれる「識名園」の包括的な研究は、日本と中国の庭園デザインの研究中に芽生えたものである。「識名園」は、2000年、首里城と沖縄県内に点在する複数の「城」と共に世界遺産に登録されたにもかかわらず、未だに、完全な視覚に訴える文献は出版されていない。英語で出版された観光客用のガイド本やブログ記事を除いて、この庭園に関する英語で書かれた文献はわずかである。

筆者の過去3, 4年間の研究結果である写真、素描、イラストレーション等の視覚材料がここに紹介されている。最近、この研究に賛同したメーガン・クックルマンは、詩作でもって研究協力者となっている。よって、ここでは「識名園」の紹介と分析だけでなく、視覚的展示とそれに伴う詩編で構成されている。

キーワード：識名園, 沖縄, 世界遺産, 表象, 詩



I try try try to believe in the
magic of these trees,
some spirit turning them
inside out and confusing their
hidden parts with their skin.
Roots twist and braid
themselves through the air,
drinking in the gauzy
mess of particles
hovering forever just past
the rim of my own body.

These banyans offer
a final entanglement—a drop
down and away from the roaring asphalt
one hundred feet behind—if only
I can breathe my way into
their inner skin.



We mark you, trees.
We braid your hanging roots
and smooth to stone your wandering roots.
We name you Crow in our delight.



Timid of the answer, I whisper—
Shall we change together?
Shall we trade our atoms
one for the other
till mine learn to drink in the sun
and yours to create symbols
out of sounds?
Shall I become a banyan
in this exchange
and you a poet?



I know where you stood
at that rippling moment.
My own feet stood there
much later, after you'd gone
hunting for possibilities.
Your repeated and persistent
diaspora punched hole after
gaping hole, till these spaces
tossed flimsy and soft.
But now — this rippling moment —
I stretch to fill the space you held
when you too peered into the past,
seeking a full-circle fresh vitality.
Cells regenerate and disperse,
and I breathe new air
drifting round new trees,
new water, new roots
— this garden remade young
— this long welcome home.



continual reconstruction
looking back, back, back
these bridges and new trees
this placid lake

All illustrations are digitally created

1. The path and trees
2. Ryukyu style roofing on a smaller structure
3. The Interior/Exterior of the main palace
4. The pond and its surroundings
5. The Ryukyu limestone arched bridge