

原著論文

日本・中国式庭園デザインが沖縄式庭園に及ぼした影響

シャイヤステ ファロック

The Influence of Japanese and Chinese Garden Design on the Shikina Garden of Okinawa

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要 旨

この論文は、沖縄式庭園の構造的デザインを中国・日本式庭園と比較し、その関係性を論じたものである。北京と京都にある庭園と沖縄にある庭園デザインの類似性と相異性を比較分析した。

その結果、沖縄式庭園デザインには、日本式と中国式庭園デザインの影響が明らかに見られる事が結論づけられた。さらに、基本的に機能的である中国式庭園や、精神性を重視した日本式庭園とは異なり、沖縄式庭園は琉球国独特の趣きを醸し出している事が検証された。

キーワード： 琉球庭園デザイン, 日本庭園, 中国庭園, 比較デザイン論

Abstract

The Paper compares the structural design of an Okinawan garden with Chinese and Japanese gardens. The Summer Palace Garden, located about 10 kilometers outside Beijing, which was almost completely destroyed during the Second Opium War, is the best surviving example illustrating a typical Chinese garden. The best example of a Japanese garden is the Silver Pavilion, located at the foot of the hills on the eastern edge of Kyoto. As for Okinawa, the Shikina Garden, built in 1799 and restored after the WWII destruction, is examined.

The investigation concludes that fundamental aspects of the design of the Shikina Garden clearly indicate the influences of both Japanese and Chinese traditions. However, unlike Chinese gardens, which are largely functional, and Japanese gardens which are primarily spiritual, the Ryukyu tradition created a distinctive type of garden.

Key Words: Ryukyu garden design, Japanese garden, Chinese garden, comparative design.

1. Introduction

One of the most important global issues today is the fate of the earth and its inhabitants. More than at any other time in history the environment has become a central focus everywhere even in the political arena.

Gardens, as symbols, are an indissoluble part of environmental protection. The philosophical approach evident in gardens of the East is noticeably different from that of the West. To be in harmony with nature is an important element of Asian philosophy. Because of this different approach towards nature, Oriental gardens are distinctly different.

The main religion in Asia was animism, so that nature was thought of as the materialization of spirits. Taoist ideas and images inspired the Chinese love of nature and ultimately their love of gardens. Confucius, another equally important Chinese philosopher, once said, "The wise find pleasure in water; the virtuous find pleasure in hills." This pleasure of the wise and virtuous has created the phrase "hills and water," which in turn has become both for China and for Japan the term for "landscape".

Zen Buddhism, with its strong association with art, had a great influence on Japanese gardens in the same way the Ryukyu tradition informed the design of Okinawan gardens. Traditional gardens in Okinawa were originally designed as villas for the Ryukyu kings and aristocrats.

In order to demonstrate the influence of both Chinese and Japanese garden design on Okinawan gardens, it is best to discuss them chronologically. That is because in the beginning Japanese gardens were themselves influenced by Chinese design.

2. Formation and Configuration

Historical records indicate that the first Far Eastern garden existed in China during the Shang Dynasty (c.1600-c.1027 BC). This Yuan, or hunting garden, measuring up to 200 kilometers in length, was designed for the pleasure of emperors. This vast garden or park made use of an existing natural site though extra trees and plants as well as forest animals, birds, and fish, which were added from time to time. However, no overall design changes were made, nor were man-made objects introduced until many centuries later.

A dramatic change in approach took place in 607 AD when Emperor Yang Ti of the Sui Dynasty (581-618) ordered the construction of an amazing park near his new capital Lo-yang. To build this Xi Yuan, or Western Garden, over one million workers were employed. They constructed artificial hills and lakes, as well as sixteen palace complexes in an area of one hundred square kilometers (Figure 1).

Built by Emperor Qianlong in 1750, the Summer Palace Garden, located about 10 kilometers outside Beijing, is the surviving visual replica of



Figure 1

the Western Garden. This garden was almost completely destroyed by Anglo-French troops in 1860 during the Second Opium War, but a rebuilding program was started in 1880 by Empress Dowager Cixi, who used the money that had been reserved for the construction of a modern navy. In 1900, Western troops again attempted to destroy the Summer Palace Garden, and although serious damage was done, the Palace remained recognizable. The much needed restoration work did not begin until after 1949.

Qing yi yuan (The Garden of Clear Ripples), located in the northwestern suburb of Yanjing (Present-day Beijing), was originally used as a summer residence and therefore became known as the Summer Palace. The entire area includes palace quarters, residential quarters and scenic areas. This immense park is approximately 290 hectares, three fourths of it being Kunming Lake (Figure 2). Emperor Qianlong considerably enlarged the site in the 18th century. One hundred thousand laborers were used to expand and deepen Kunming Lake. At the edge of the lake sits a souvenir of Empress



Figure 2

Dowager Cixi, a beautiful but immobile marble boat that could not resist the Western navy's attack in 1900.

By the end of the 6th century, almost every element of the original Chinese garden design had been changed except for the basic garden elements which were later transformed through the inspiration of Zen Buddhism and can be seen today only in Japan.

3. Adaptation and Transformation

In 612 AD, upon Empress Suiko's order, a lake-and-island garden in the Chinese manner was created around her palace on the Nara Plain. For a long time after this, the term used for landscape garden was *shima*, the word for "island." This basic design became a prominent pattern for Japanese gardens for centuries to come.

Originally, Japanese rulers lived in a simple house, much like the Ise Shrine, a simple wooden structure, which was discarded after their death. The new ruler would build a different one in its place or in another location. This changed in 710 when a carefully laid-out city, like the Chinese T'ang capital, was built on the rice fields of the Nara Plain. Nara continued to be the capital of Japan for another seventy-five years. Gardens in Nara, like the city itself, were constructed as much like their Chinese prototypes as possible. Their basic elements were a large pond, an island, rocks, and trees.

In order to understand the Japanese gardens of later periods, it is necessary to note a change in Japanese society; namely the change in the socio-political structure with the establishment of the warrior class, which set a masculine tone to the age and encouraged the aesthetics of frugality.

While the military government in Kamakura was flourishing, nobles in Kyoto were facing a loss of income, except for the Saionji branch of the Fujiwaras. Saneuji, the head of this family, received great wealth and power for his service at the Kamakura court. He acquired a fine estate, later to be known as Kitayama-dono, at the foot of some low, wooded hills just north of Kyoto. Its garden, with a large lake, was one of the last of the Chinese-style lake gardens to be built. It

became the site on which stood the Rokuon-ji, which because of its gilded pavilion is now known as Kinkaku-ji or the Golden Pavilion (figures 3 & 4).



Figure 3



Figure 4

4. Modification and Expansion

On the whole, Okinawan gardens are structurally created based on the Japanese stroll garden design.

The Shikina Garden (Figure 5), which used to be called *Shichina nu udon* was a villa for the Ryukyu Dynasty, originally built in 1799 as one of many residences for the royal family. It served as the official guesthouse to entertain royalties, dignitaries, and especially important guests from abroad such as the envoys from the emperor of China. It was also called *Nan-en* (The South Garden) to distinguish it from the *To-en* (The East Garden) in Shuri.

However, like most everything in the southern part of Okinawa, the Shikina Garden was

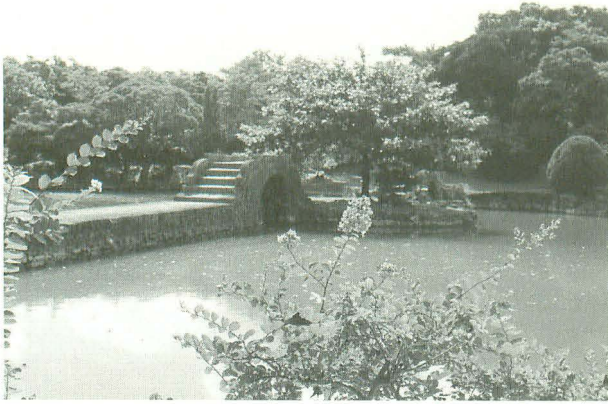


Figure 5

destroyed during World War II. Reconstruction of the garden began in 1975 and took twenty years to complete. It is the second largest royal residence, located not far from Shuri Castle. The whole area of the garden is about 42,000 square meters, with buildings taking up only a fraction of the space. The main pavilion and other structures are 643 square meters.

A flexuous path (Figure 6) connects the front



Figure 6

gate to the garden. The main reason for this particular shape is to prevent direct viewing from outside. This approach also creates a sense of depth as one enters the garden. It is similar to the idea of himpun, a semistonewall, traditionally found in front of many Okinawan residences to create an obstacle that, according to belief, prevents evil spirits from entering the premises. It is said this belief also came from China. Because the Shikina Garden is a strolling garden where one can enjoy the view while walking around, the bending path forces the viewer to observe only a portion of the scenery at a time. One sees the landscape panoramically only after arriving at the end of the path (Figure 7).



Figure 7

The centrally located pond (Figure 8) is constructed in the shape of the kanji character pronounced shin or kokoro (heart, mind) in the Japanese language. It is fed from a spring on the north side called Ikutoku-sen, which is surrounded by limestone walls and has two monuments on each side of its opening. The clean water wells up from the laid stones in the pond on the side of the palace. The stones laid on the opposite side have been hardened with plaster cement to prevent water leakage. This technique is distinctively Okinawan and is also used for constructing roofs.

As in many Japanese gardens, there is a small island in the pond of the Shikina Garden as well. However, there is also a hexagonal structure on the island typical of Chinese-style gazebos (Figure 9). While the structure of this rokkaku-do (Figure 10) or six-cornered pavilion is based on Chinese architecture, the surface treatment is not.



Figure 8



Figure 11



Figure 9



Figure 10

Unlike a typical Chinese pavilion, which is usually overly decorated with bright colors, the pavilion in the Shikina Garden is treated more like a Japanese-style pavilion---modest and simple. It is also true of the roof tiles as they are painted in plain dark metallic grey.

An arched stone bridge (Figure 11) made of

Ryukyu limestone provides a link to the small island. This limestone is actually Okinawan sea-stone collected from beaches rather than mountains. This sort of limestone was used to construct the bridge because it resembles Chinese lake-stone. It is different from the regular limestone used to build the big stone bridge (Figure 12). This particular bridge resembles a reduced version of a Chinese-style bridge.

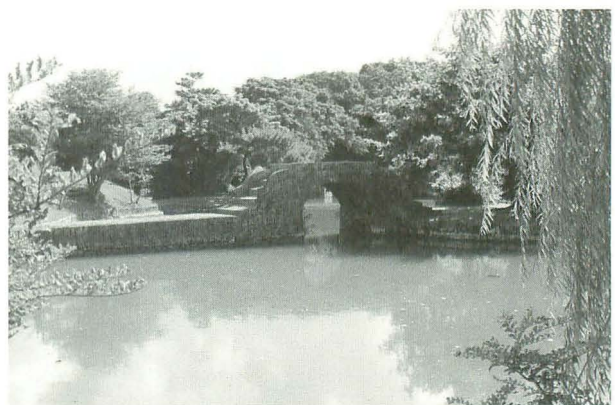


Figure 12

The main palace or udun (Figure 13) is constructed in formal Okinawan style with red roofs, a characteristic of traditional Okinawan buildings even today. The overall area is 525 square meters with 15 rooms, corridors (Figure 14), and a main hall where visiting Chinese delegates gathered for the coronation of Ryukyu kings. The wooden (inumaki) palace buildings, although relatively simple, are beautiful, especially when observed as reflections in the pond (Figure 15).

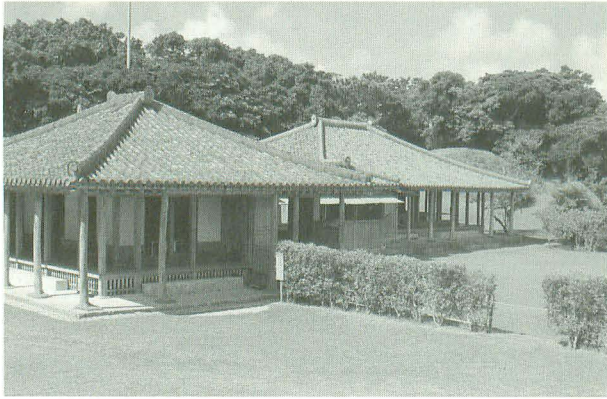


Figure 13

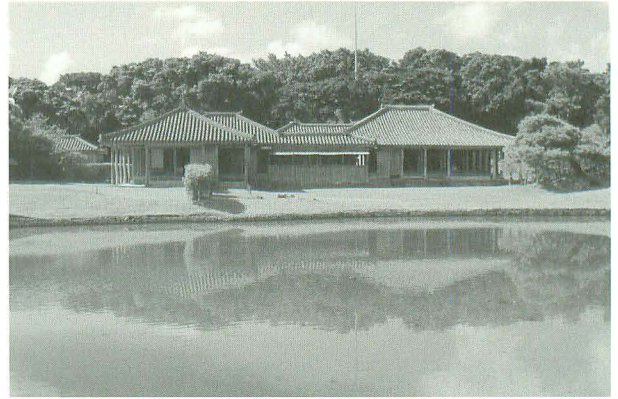


Figure 15

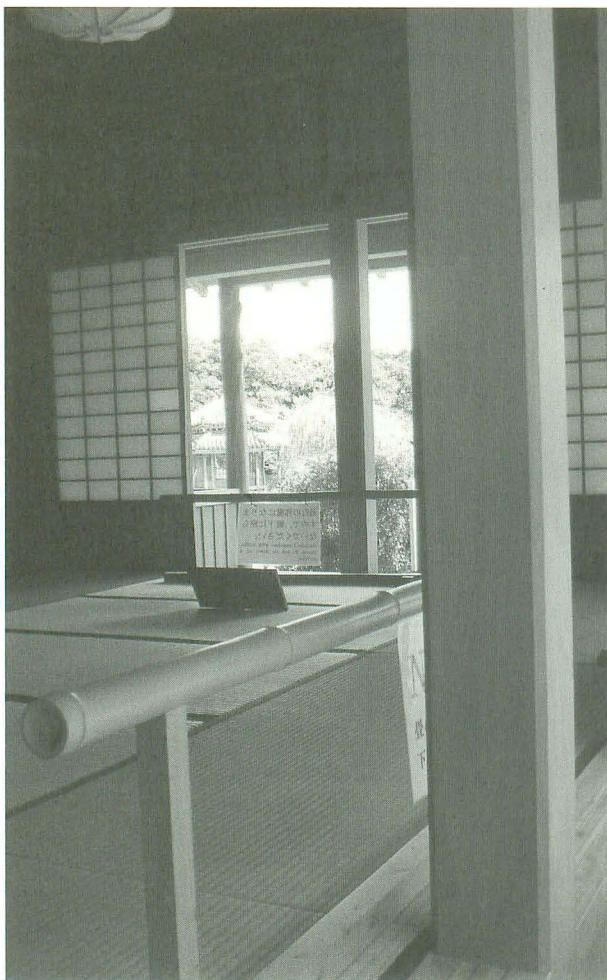


Figure 14

5. Conclusion

There are elements involving the design of the Shikina Garden that must be considered with regard to the influence of Chinese and Japanese garden design: the Japanese influence which is itself influenced by the Chinese, the direct Chinese

influence, and the Ryukyu tradition or local influence.

Japan imported garden design from China; however, as time went on, domestic traditions generated designs that gradually distanced themselves from their Chinese origin in Nature.

Although the Shikina Garden is basically designed as a Japanese stroll garden with pond, path, and other basic compounds, direct influence from China coupled with Ryukyu traditions have certainly contributed to the final outcome of the design.

Generally speaking, the overall structural design, which creates a clear foreground, middle ground, and background, resembles a Japanese garden. Another equally important Japanese influence, so far as the basic philosophy of the idea of a garden is concerned, is the asymmetric plan of the Shikina Garden.

However, a close examination of different elements of the design shows direct Chinese influence. For instance, in Japanese gardens a pond and its islands are to be viewed from a distance. Although the Shikina Garden's pond and island can be viewed from afar, they can also be used to observe other parts of the garden through the pavilion on the small island (Figure 16). Therefore, not only the design of the pavilion itself is Chinese, but also the manner in which it is used is the result of direct Chinese influence.

Another example of Chinese influence is the small man-made hills, which is a prominent component in garden design. The small hill created along the path in the Shikina Garden can accommodate just a few people at its top. It is a cone-shaped hill

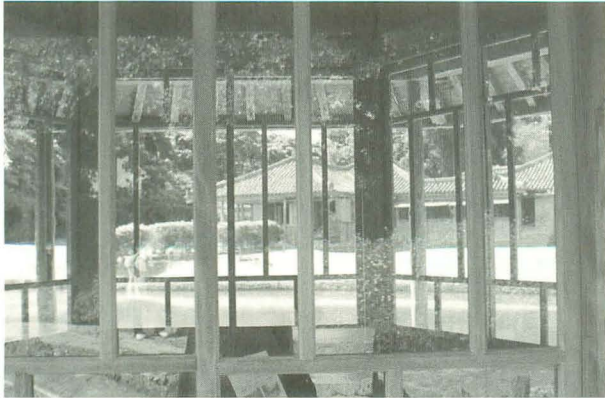


Figure 16

with plants, typical of Chinese design, whereas a Japanese hill is a semi-spherical shape and is covered with grass or moss (koke).

Besides the design of the buildings based on Ryukyu tradition, there are other aspects contributing to the distinctive quality of the Shikina Garden such as the introduction of sub-tropical plants carefully designed and arranged to take advantage of Okinawa's climate (Figure 17).



Figure 17

Finally, in terms of size and function, an interesting comparison can be drawn.

Chinese gardens are generally enormous and appreciated best from a distance by roaming through their corridors and by boating on their lakes. That is why roofed walkways are so common in Chinese gardens, and that is why, unlike Japanese and Okinawan gardens, the lakes of Chinese gardens are so large. Japanese gardens, on the other hand, are small and their principal function is to create an environment for meditation rather than entertainment. The Shikina Garden is a medium-sized garden that, unlike Japanese gardens, is functional and was used to operate as a guesthouse and to entertain guests from abroad. And unlike Chinese gardens, it could be used for meditation both from interior and exterior vantage points.

List of Illustrations

All illustrations are by the author.

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