

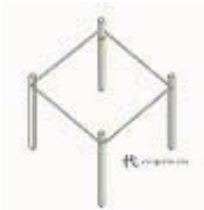
1 SILK PATH / 2 NAKAGAWA-MACHI MOUNTAIN PATH: 1 TO 2 COMPARISON CONTROVERSIES

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Keywords: Shinto, Path, Pattern, Relationship, Nature, Human, Layer, *Kami*, Temple, *yorishiro*;

Abstract : 'Silk Road' influences onto '*Kami* Road'



If we assume with *Tao* postulate saying that *human* 'has' to obey to the Nature, Nature has to obey to the Sky and Sky to the *Tao*, we may coincide that the divine is coming out from the ordinary Japanese human life. This divine connection comes out through their high level of work wither they get more in touch with 'natural' existences as an inevitable environmental processes, while bringing fertility and prosperity to their lives. Therefore, certain survival natural elements - are presumed as dwellings for the divine (*yorishiro*, *iwakura*, *iwasaka*). These early Japanese (Jomon period) did not have the notion of anthropomorphic deities, but rather ones which come out through their link with the naturalness raising the Shinto as way of life to the way of belief.



Fig. 1: rope off for the praising *kami* to enter – Shimenawa; ceremony;
 Fig. 2, 3: Shimanawa shinto ceremony without shrine; roofed void for the possible presence of *kami*;
 Fig.4: Silk Road Countries Religion Spread and Confluence Diagram;



Term "*Shinto*" ("*Way of Gods*") was adopted from the written Chinese (*shen dao, tao*) combining 2 Chinese characters: "*shin*", meaning *kami*, and "*to*" (or "*do*") meaning a philosophical path. These early times Shintoism rituals were primarily performed outdoors without having any kind of house-style 'building' where the rites would have been conducted. Nevertheless, a plot of purified land was chosen and roped off in a square (Fig.2) (with a special rope – *shimenawa* (Fig.1)) with the stand of 4 wooden poles where the spirit was invited. When 6th century Buddhism was introduced to Japan from China and India over the Korean peninsula "silk path" (Fig.4), people who were introduced into

Buddhism have begun worshiping images of Buddha placed inside of the temples or sacred places. Accordingly, being influenced by this manner, Shinto believers equally began to enshrine the *kami* spirit presence not only within *shimenawa* but rather a 'building' (roofed void as a nothingness potential for deities entrance and non determined presence) (Fig.3).

This kind of architecture introduced the structure whereas entrance portions – (*torii*) gates became very distinctive in their repetition and disposition with the clear relationship to the site and consequent nearby town likewise in the case of Batoh settlement. Primarily belief without any kind of artificial enshrinement, Shinto established firm architectural background.

In case of Batoh town macro-site in Tochigi prefecture we can find very equal contextual status created within the city itself and nearby *satoyama* (Fig. 5-6) hillside holding the Shinto structure posture. Its belonging micro-site, which in 2000 had been announced for newly imagined *ukiyo-e* art museum project, had very specific condition in relation to these terms.



However, one of the shrine pathways leading to *torii* and highly positioned temple had been striving directly through the site plot located exactly at the hillside bottom line. It is a pervasive coherence that could be found here. The Buddhist “silk road” macro cultural translations happened 14 centuries ago created micro conditions so local and specific due to enshrinement introductions. Its global background embraced continual but adapted local meaning that is finally defined as purely Japanese.



Fig. 5: *Satoyama* – hillside as a ‘village’ resource center ;
 Fig. 6: Hiroshige Museum Plateau Edge: frame 1;
 First view of the art complex at the *satoyama* bottom line;
 Fig.7: Museum Roof Material Pattern behavior as a response to the local site conditions: transition from central void to the bamboo wood portion linking the semi-outdoor hallway and temple pathway leading to *satoyama*;

This environment had been holding a gain with an origin issue emerged as a dominant one in the case of the Nakagawa-machi Hiroshige Ando museum that was built later on with its according design response. However, these micro levels of culture are embedded into the material behavior of the art center while holding the appropriate art programmatic and sacred pathway existence in both atmospheric and real definition of an independent building (Fig.7). Here lies the extinguished presupposition about following how once occurred immense cultural exchange between two territories created scaled up micro deviations in a real architectural discourse. Nevertheless, these deviations are in a sort of state of discordant continuity whereas each one is embraced with always changing local community. Hence, something that once was defined as a property of Buddhist priest missions has been adopted and adapted to the very specific Japanese taste emerging out of the life needs.

Here we witness how the Shinto as a “belief” in a proper life is an always different denominator of foreign cultural impacts. Hereby these impacts are getting into deviated statuses and losing its first meaning. The reason is the instantaneous response they need to conduct to the mere life needs and survival. Thus, their primary meaning had to adapt in order to survive.

1.0 Shinto Truth to Material Truth – Backward Loop

1.1 Makoto-no-Kokoro

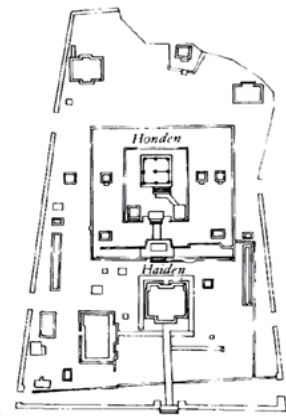


Shintoism does not encounter an absolute spirit but a single *kami* that represents the universe and the secondary *kami* of birth and growth. The latter ones gave the birth to various deities, land of Japan and their people. The proper and moral functioning of the macro-world is realized through the micro ceremonial acts among humans to these *kamis* embodiments which are following regular life artificial conductions. This basic attitude towards life emphasizes *makoto-no-kokoro*, a heart of truth, or *magokoro*, true heart.



This kind of simplicity and “weakness” from the ceremony to the architectures were coincided with Zen structured aesthetics spread from China and Korean peninsula. Accordingly, ‘weak’ *Shinto* had no conflict with Buddhism introduced in the 6th century. They even formed unique amalgamations in architectural and religious fusions. Buddha and *kami* nothingness were held under the same roof and in the same honden (sacred room). Even in the Imperial Palace, the Tenno Emperor of Japan revered them both. This fusion called ‘Shin-Butsu-Shugou’ continued until the late 19th century when their mutual distinction is initiated again. What was the cause of these statements is how the status of shintoism in may be defined as a weak even at the first cultural glance. It did not initiate any strong

Fig. 8: Plant *Pattern of the Growth*: to understand its behavior (*kami*) means to harvest it morally properly;
 Fig. 9: Natural object - *yorishiro*: Pine Trunk roped in *Shimenawa* holding the presence of a *kami* deity;



discourse in architectural field neither in writing an indoctrinate material. Its territorial pretensions had not been introduced equally. Its strong point was the relationship in between in the Japanese human and natural environment. Its richness was stated as a mental – intellectual and spiritual one. It means that its level of adaptation capability is at the highest level. It also means that even the most aggressive and different foreign influence cannot diminish its existence. O contrary, with each adaptation its gains deeper continuation in an experience which is going to be transcended to the next generation of how to respond to the ever transformative Japanese mainland macro context. Hence, the site conditions of the museum complex has been analyzed as like for the first time. The cause was to get the meaning, the truth of the vacant lot that has to be realized in a material construction as a response to the architectural and natural environment.

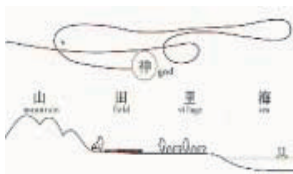


Fig. 10: Honden/Haiden With the Yorishiros and Worship Items;

Fig. 11: *Kami Spirit above the Hillside and Village;*

Fig. 12: *Torii: Kami Pathway and Human Pathway Overlapping;*

Fig. 13: *Nakagawa-machi Bato Shrine;*

Fig. 14: *Shrine: Haiden and Honden with the Kami Worship Items;*



2.0 Chreod- Vector of Truth (“Everything must move”, Plato: Timeus;)

Japanese ancestor knowledge is real and always present in the form of prayer and creative acts. It is used by their cultural followers as the very part of the everyday life skills inherited. They lived whither the dominant behavior of natural has been translated into its purest meaning and thus translated into formal acts of their living (agriculture for example). Here we

may setup a comparison among Wolfgang Goethe who wrote down in one of the first book on *The Metamorphosis of Plant* that he tried to decipher plant growth and shape with clear seed pattern potential whose mutations are mere adaptations to the context. Their formative force (*chreod*) (Fig.8) had been tried to be translated into mathematical diagrams whereas the boundary in between the divine and physical is questioned. However, Japanese humans understood the behavior of the *materia pattern* around them in the level of their technology of course and adapted their life activities and mere productiveness survival to these forces while harvesting them not more then they needed. Accordingly, their randomness of human life made no hierarchy within the Shinto architectural manifestations concentrated around Nature. Its religious response in a shape of *yorishiro* (Fig.9) was not of the smaller importance in comparison to the hill whereas both were prepared for meeting or celebrating the presence of *kami (natural vector)*. Later on introduced temples as an objectifying act on the kami presence responded with a clear but always different shrine hierarchy which replied to the site conditions in its micro disposition.

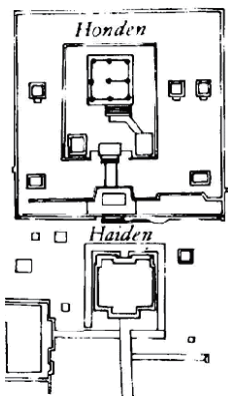
2.1 Weakness of the Shrine

Shinto complex structure and elements that we may differ in general are (Fig.11): 1 Torii - *Shinto gate (only one or a lineup of the gates depending on the topography)*, 2 Stone stairs (depending on the topography of the landscape), 3 Sandō - *the approach to the shrine (inhabit different topologies)*, 4 *Chōzuya* or *temizuya* - purification font to cleanse one's hands and mouth, 5 *Kagura-den* - *building dedicated to Noh or the sacred kagura dance*, 6 *Shamusho* - *the shrine's administrative office*, 7 *Sessha/massha* - small auxiliary shrines, 8 *Komainu* - "*lion dogs*", *guardians of the shrine*, 9 *Haiden* - *hall of worship*, 10 *Tamagaki* - *fence surrounding the honden*, 11 *Honden* - *main hall, enshrining the kami*. Obviously, the path of the *kami*, the

human approach to the temple and the paths of harvesting the hill resources as the origin of the most important goods for the village survival (material, food, air, protection..etc) coincide with each other in real spatial directions or succeeding in a different time definitions (Fig.13). Firstly defined approach did not mark the *kami* direction but it could happen anywhere. After the Silk Road Buddhist cultural transitions its importance of symmetrical path through the temple that was also introduced has been involved. Nonetheless, Shinto temple transferred the symmetry into the directional response to the environment. At this point it was very important how the museum building was going to embed and link this pathway and its newly established program. In that sense the building may be observed as just one more *torii* on the “way” to the shrine.

3.0 Nakagawa-machi Village Pass - Hiroshige Ando Museum – to the Shrine

3.1 Mountain *Shintai*



The very center of the Shinto shrine is called *honden*. In the indigenous period this part didn't exist since the *shintai*, the object of worship, was indeed the mountain on which it stood. One of these kind is Nakagawa-machi hill Shrine since the divine symbol (mountain on which it stands) of this established complex is “too large” to be enshrined in a building. The rituals of worshipping its *satoyama* deity whom the *haiden* is dedicated are performed in the *haiden* which we may approach and perceive but cannot enter (Fig.16). O contraire its *honden* can't be neither visually neither physically approached but praised for the *kami* visit. In Nakagawa-machi *haiden* we also perceive the other *shintai* forms-mirror, jewel, clothes and sculptures of *kami* called *shinzo*. (Fig.15).

Fig.15: Nakagawa-machi Bato Shrine sample plan with *haiden* and *honden*;

Fig.16: Shrine: *Haiden* and *engawa* with the *Kami* Worship Items;

Fig.17: *Jichinsai* ceremony of Purifying the local site by praising local diety;



3.2 Approach ‘before’ and ‘after’ the Shrine



Kami that protects the locality is called ‘*Chinju no kami*’. The ceremony performed to calm this local deity is therefore known as a *jichinsai* (land pacifying ceremony) (Fig.17). It was performed before construction and land measuring. *Kami* which was prayed for start of the work and its significance was named *chonahajime* (*choshisai*). Accordingly, construction of the shrine may be distinguished into 2 kind of ‘approaches’. One becomes in intruding the nature and the second one is the established approach to the built *haiden* (*shakkei*).

Common Japanese word for human dominated landscape, *niwa*, first appears in Japanese literature in the *Nihon Shoki* where it was used to refer to a place purified for the worship of gods. When it becomes intruded by the human activity (raising the *haiden*) the ‘god’s presence redefines itself through establishing the intermediate zone among human and temple. The resulting precinct, or *kekkaï*, is a mediating zone of sanctified nature materialized in the mean of stairs and *torii* etc in between a piece of true wilderness occupied by the *kami* and the domesticated world of man – Bato village. Museum construction works kept the same “ceremony” in establishing design which will hold the gradual transition in between the Bato town as a human space and space of a god presence at the top of the hill.

This kind of gradual visual depth layering within different material realities has emerged as the art museum building envelope predominant design notion.

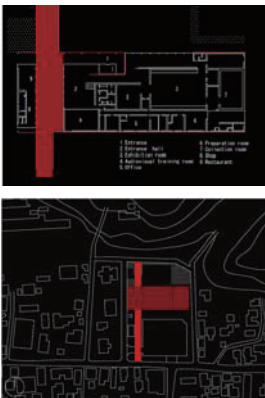
3.3 Weakness of the *Museum* means Strength of the *Shrine*



Fig. 18: Hiroshige Ando *ukiyo-e* Artwork: Evening Rain at Atake on the Great Bridge;

The construction lot for the Hiroshige Ando Art Museum (Kuma Kengo- KCAA) has been decided merely in between the Nakagawa-machi village and the *satoyama* shrine. Thus, if someone follows the purified path way up the hill from walking out the pedestrian and transportation network of the village it has to pass directly through the lot (future building). Accordingly the design issue has been how to intervene with the *ukiyo-e* art museum dedicated to Ando Hiroshige as one of the approach elements to the shrine but with its own program. *Ukiyo-e* as an 'indigenous' artwork of Japanese people and Hiroshige is a direct product of ordinary life. The depictions are the material trials to transfer the human anti-object and anti-perspective experience onto the wooden block mold (Fig.18). Hereby we might say that these artworks are pictorial depictions of *kami*. The shrine as an architectural field- complex setup with several layers of material elements is equally defined as the carving depth of the ukiyo-e wooden block. Both are transcending the experiential morality of the environmental beauty. This kind of layering of the physical and emotional approach to the shrine/artwork became the clear design strategy where the first goal was not to manipulate with the real status of design but rather its visual definition.

4.0 Pattern among Human and the Mountain



4.1 Line Formwork within the Shrine Approach

Main design aim was how to link the geometry of the passage and the program disposal to the landscape. The main entrance was not situated at the frontal part of the museum but rather at the switching point (corner) of the backside passage through the building (Fig.19). Hence, the subject of the future human experience was relying on how the visitor to the shrine or museum does not perceive the building

as a dominant layer of the visual spread in the portion of the temple approach that is in front of the museum. The measure of this spatial gradient was indeed the cognitive capability of human eye. Hereby we can state that the mere human life effort of walking from the bus station to the hill through the art center as just one more of the gates became the measure of the design sensibility and properness (Fig.20).

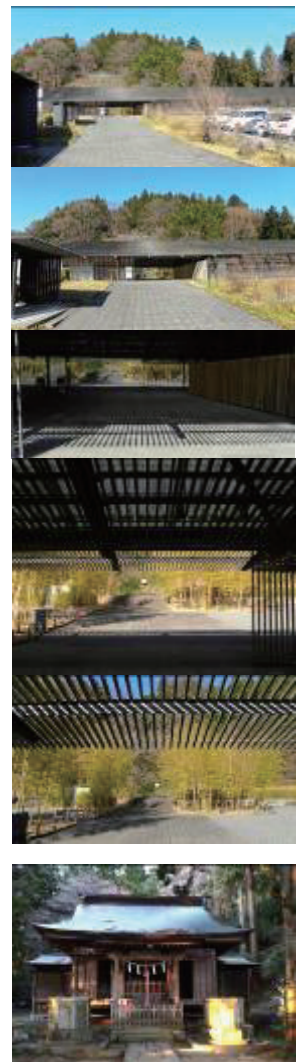
Fig.19: Hiroshige Ando Museum plan: program disposition and red color marked outdoor hall - Pathway;

Fig.20: Hiroshige Ando Museum site: human walking charge potential from the station to the hill shrine;

Fig. 21-1/6: Pattern transformation in relation to the human eye cone angle;

4.1 *Renjigoshi* among Human and the Mountain

The form of the vertical louver screen namely used is *renjigoshi*. Classifying fact is the holding substructure behind the vertical pattern



elements which do not have construction role. Hence, the latter is lightened with the usage of the thinner wire elements. In this manner new technology holding elements are diminished to the minimum of visual dominance. Its overall density appears different from the various walking points of human in relation to the building. This qualitative state of the building is transitioning in between the solidness to the mere transparency as the shrine hill is becoming closer. Therefore, the presence of the *Batoh museum* assumes 3 pairs of layer distances: in between the human body and the constructed entity, the environment and the constructed entity and in between the constructed entities among themselves. Accordingly, this wide range of visual experiences of the very same bar distance became the directly measurable and recordable in calibration to the various visual distances (Fig.21-1/6). Hereby they mutate depending on the human body closeness and eye cone physiology capabilities of translating the environmental reality.

4.2 Museum 'Standing There'

Human sight vision cone with the clear contrast carries the angle of around 30 degrees, whereas including peripheral vision with still possible recognition of the elements in the space, it measures 60 degrees. This 'rule' of human organism became a parameter used as a translative link among our bodies' cerebral processes and frontal lattice real size. Visually, we became belonging to the pattern field as an aiming space (Fig.21-3). Therefore, in this new closeness the interior atmosphere had been appearing more comprehensive and the backside bamboo wood pattern had become readable in its contrast of natural particles. Hereby we witnessed the meaningful switch in visual dominances among these entities depending on our closeness. It seemed that the lattice pattern was acting like a 'device' creating mutual coherence, visual and physical, among our bodies, museum program, greenery and shrine *kami pathway* (Fig.21-4) while their visual singularity wasn't possible without encompassing environmental otherness.

5.0 Re-enshrinement – Conclusion

However, while "standing there", museum entity included both – 'standing' of an object and 'there' of an environment. Inductive notice maybe be stated as: "What" (*tode*) of a thing is rendered to what it is this somewhat"(*tode ti*); and "the being what it is" of anything is what is *knowable* and not the thing itself. Therefore the whole patterned volume could not be neither seen nor cerebrally experienced without the environment as its constituting element. It means that the visible particles and the wholeness of the museum are decisively dissociated and there is no way of bridging them" since the Shinto pathway "otherness" (Fig.21-6) became a constant visual counterpart of the museum field. Therefore the main design issue had been an obvious manipulation over human cerebral images of these achieved with the lattice pattern introduction as an intelligent matter that brought up a powerful influence on human consciousness.

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