

Integration of Landscape and Heart

Wang Hongli Jiang Lisen Pan Fuluan



Japanese Garden Design



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景与心会

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王红荔 蒋森丽 潘富鸾 编

日式庭院设计
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设计为先
禅意中启发哲思
Wisdom Inspired by Zen
文/潘子闻 Pan Ziwen

有位设计大师说过，设计是构思如何进行视觉表现。我想，设计更是真正的艺术工作。

日式庭院设计与禅宗美学关系紧密，说到禅宗美学设计，自然会想到日本的艺术设计。日本的艺术设计是在禅宗美学的启发下，将禅宗思想纳入现代设计之中，并将其意识升华，以此来寻求形式上的突破，进而使作品充满了“优雅、朴素”的精神内涵。下面从三个方面对日式庭院的设计与日式禅宗美学的关系进一步进行阐述。

意蕴深长的禅意

“禅”的真理究竟是什么？佛学家认为“禅”完全依靠个人的体验，而不诉诸理智作用或系统的学说。因为理智作用或系统的学说拘泥于技术性细节，常常是肤浅的，根本触及不到事物的核心。理论化的东西难以直接表现人类灵魂的艺术或者真正获得生活的艺术，而实际上，与“创造”的本意相关的任何事物，都是“只可意会，不可言传”的，都要超越推论式的理解。因为，“禅”的格言就是“不立文字”。

在日本设计美学思想中，设计之道一直遵循自然之道。这其中包括两方面的含义：第一，设计创作源于对自然生命的感知；第二，设计创作不矫饰，不夸张做作，不违背自然事物的状态以及人的自然天性和情感。同时，禅宗的自然观也符合日本本土尊崇自然的思想。尽管日本的禅学源于中国，但演变至今却发展出不同的风貌。日本的审美更加趋向于禅的空寂与枯淡，因而具有禅的简朴、自然、幽玄、脱俗等特征，它不但是一种艺术表现，更是一种象征艺术和联想艺术。特别是在园林设计、建筑设计、室内设计、书道、茶





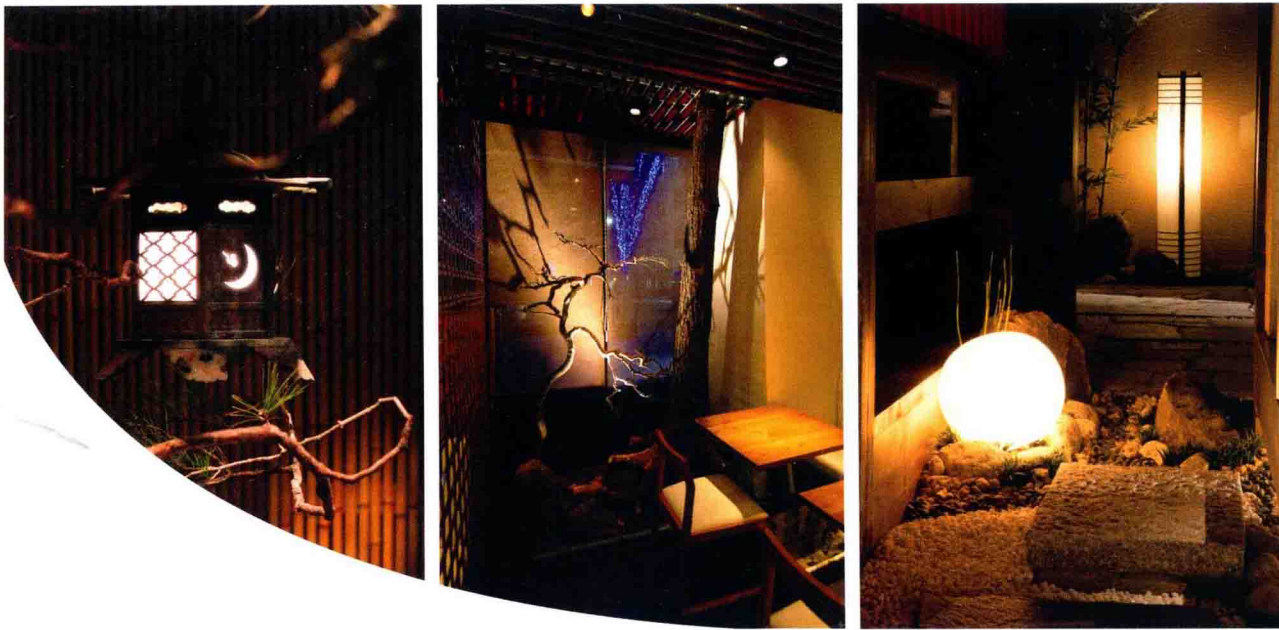
道、花道等中积累下来的审美格调和艺术品位，已成为日本现代艺术设计取之不竭的灵感源泉。从某种意义上说，禅宗是日本艺术设计所追求的最高境界。正如日本佛教学者铃木大拙所说：“禅造就了日本性格，也表现了日本性格。”

宁静中启发哲思

在禅宗的精神触发下，日本的室内设计往往将观念性的物体浓缩并缩小到最低的程度，呈现出一种“无相”和“空相”，以此达到禅宗冥想幽玄的精神之美，这也是日本室内设计独特的文化内涵之一。如此形成一种独特的“空、间、寂”的日本美学特征，营造出室内“禅境”。

众所周知，艺术设计与禅宗精神形影不离，设计师们常常将禅宗精神与艺术设计相结合，在宁静的思考中得到启示。艺术设计在日本文化中居于相当重要的位置，设计师常以一种东方传统的思维方式和感受力来表现作品内容，有时借助于民族传统的视觉符号，有时又在艺术上似乎不含任何传统元素。他们超越了对视觉符号表面的形式关注，认为美也存在于非具象的事物中，将人对视觉的通常解读由表及里，深入到心灵的感知。同时对传统的造型进行简化，更以一种现代的思维方式和从传统文化中提取适用于当代的智慧。以“空灵、虚无”的禅宗美学观为基础，追求艺术中的优美和宁静，丰富设计的视觉语言，开阔设计的视野，如日本设计界的代表人物安藤忠雄的建筑设计、五十岚威畅的产品设计、三宅一生的服装设计、佐藤晃一的平面设计，都可以让观赏者从其作品中感受到一种“静、虚、空灵”的禅宗美学境界。





设计为先 注重细节

在禅宗美学的影响下，造园家即园林设计师总是在庭院设计中融入禅宗思想，将园林的审美体验与诗画的审美体验相融合，常常将“画境”“诗境”上升为“意境”。造园者不是复制大自然，而是把自然作为一种原材料，从中获得灵感并利用想象来造园，无论是公共景观还是小庭院，日式景观中最具代表性的要数枯山水庭院了。

所谓枯山水，就是以沙代水，以石代山，用来突出大自然和生命的主体。枯山水的写意方式极其简约与抽象，表面看起来舍去水体的枯山水是无痕迹的，但它表现的却是从自然之中截取的片段。将这种片段凝固下来，使其获得一种不变的“永恒”，充分表达了禅宗美学独有的审美意境，体现出一种至美。在修行者眼里，它们就是海洋、山脉、岛屿、瀑布，一沙一世界，这样的园林无异于一种具有震撼力的精神园林，能对人的心境产生神奇的力量。

日式庭院风格深受中国文化的影响，可以说是继承和发展了中国古典园林风格。细节处理是日式庭院最精彩的地方，这与它独特的自然景观是相通的，较为单纯和凝练。

首先，日式庭院常常采用一方山水而容万象的理念。枯山水、竹篱笆、小瀑布、石组、蹲踞等元素都要经过精心挑选，它们的形态、质感、色彩组合都要提炼成神化的山水，不是自然恰似自然的景观，是人们对自然的向往。设计的精心和细腻触动了观赏者的感官：把墨绿的松针摆放在石板地上，聚散有致，一株红枫在竹林深处，井边的石头包上了厚厚的青苔，细流潺潺地从竹槽中抑或假山中流出……这种细微而注重细节的设计，以小见大；这种对大自然的提炼，尤其是纯净化的景象给人留下了大片的想象空间，力求让观者感受和谐的自然之美。

综上所述，日式庭院设计不是以美眩人，而是力求渗入自然深处，表现出纯洁与简朴之感，这样一种平淡、含蓄、单纯和空灵之美，使得观赏者从自然的艺术形态中体验一种空寂的景象，品味出幽玄之美，保持超脱的心灵境界，使设计成果成为灵魂的栖息之所。

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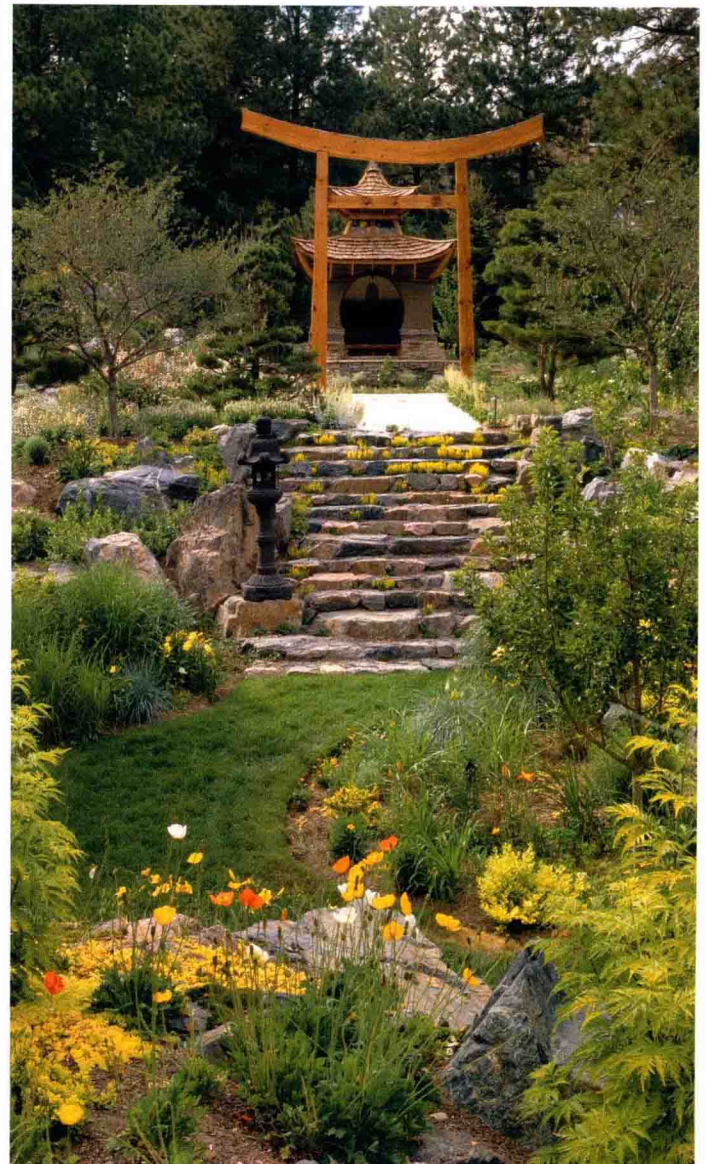
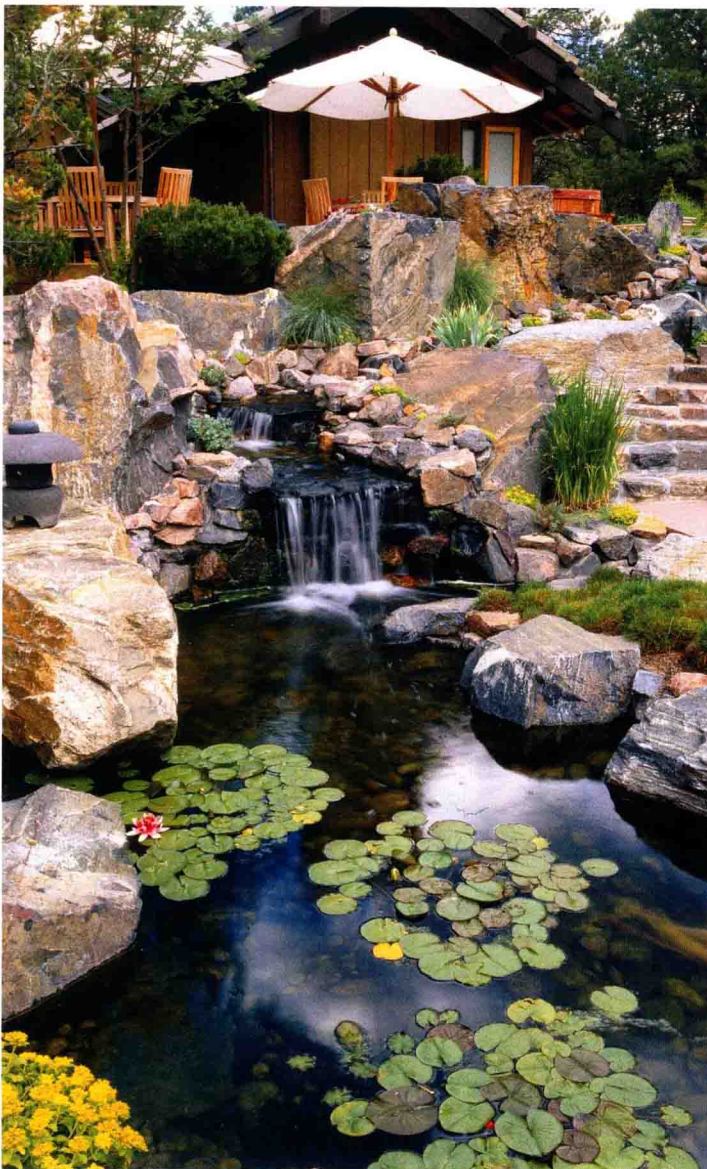
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A design master once said that design is to meditate on how to display visual presentation. And I think design is more than that, it is also art work.

Japanese garden design has close relationship with Zen Aesthetics. We would think of the art design of Japan when speak of Zen Aesthetics. Because Japanese art design is inspired by it, and designers make a breakthrough of form by sublimating its meaning so that their works are filled with spiritual connotation of elegance and simplicity. We can elaborate on this relationship between Japanese garden design and Zen Aesthetics through three aspects.

Deep Implication of Zen

What is the true meaning of Zen? Buddhist thinks that Zen depends on personal experience instead of systematic theories. Because theories are limited to the details of technology which are usually shallow and can't touch the core of things. What's more, theories are very difficult to express directly human beings, art of soul and life. In fact, everything that relates to the real intention of creation can only be sensed. The motto of Zen is Don't put to words.



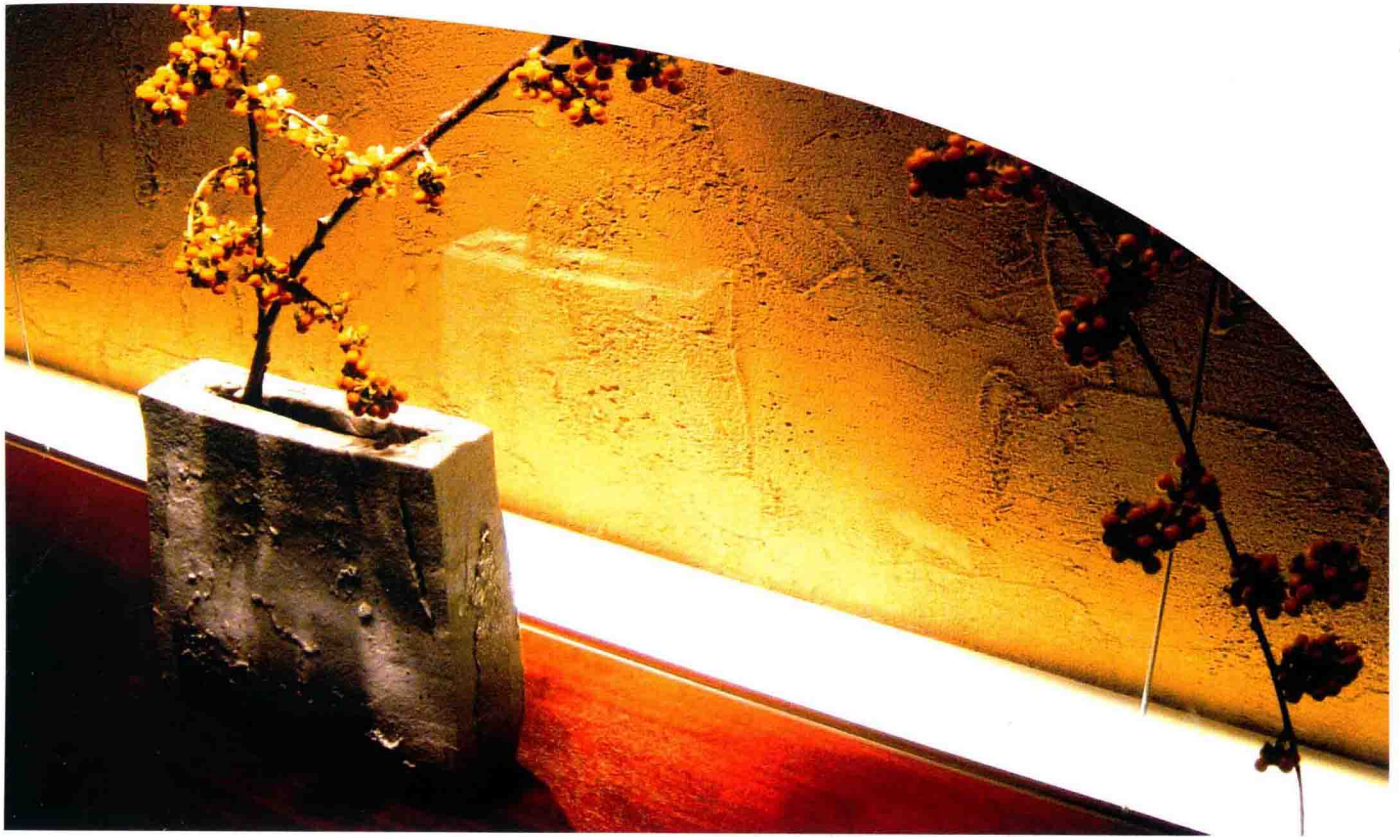


In the Japanese design aesthetics, the design rule is to follow the nature law, which includes two aspects. First, the design is based on the perception of natural life. Second, the design must not go against the natural law and human beings' nature and emotion. Zen's conception of nature accords with Japanese tradition of worshiping nature. Though Japanese Zen originated from China, it has developed to a totally different level. "Japan's aesthetic tends to the conceptions

of empty and simplicity." That's why Japanese Zen has the features of being simple, natural and peaceful. It is not only an expression of art, it is also an art of symbol and association, which can be specially seen in gardens, architectures, interiors, teaism and ikebana. In some sense, Zen aesthetics is the highest level Japanese artists try to reach. Just as a famous Japanese Buddhist scholar Daisetz Suzuki says, "Zen forms the Japanese character and shows it."



Inspire Wisdom Thought in Peace
With the influence of Zen aesthetics, Japanese interior designers usually concentrate ideogenetic objects to create peaceful beauty of mind through "alaksana" and "tong zuk", which is also one of unique cultural features of Japanese interior design. Designers usually fuse art design with Zen spirit and inspire wisdom thought in peace. Art design has very important status in Japanese culture; it applies traditional oriental way of thinking and sense to express connotations. Sometimes via traditional ethnic vision signs, sometimes



it seems totally to break through traditions. Japanese designers think that beauty also exists in non-representational forms, which through vision can touch deep into people's hearts. At the same time, it uses modern way of thinking to extract from traditional culture the wisdom which suits the contemporary era. Based on Zen aesthetics, famous Japanese designers like architect Tadao Ando, product designer Takenobu Igarashi, fashion designer Issey Miyake and graphic designer Sato Koichi, their works give people the experiences of Zen of "being peaceful, modest and intangible".

Design Comes First, Details Emphasized

Under the influence of Zen aesthetics, garden designers try to fuse Zen ideas into gardens, which create picturesque and poetic scenes and turn them into artistic conceptions. Garden designers do not just copy nature, they just take them as raw materials and attain inspirations from it. Be them gardens or courtyards, the most outstanding ones are classic landscape layout of Japanese rock gardens.

Japanese rock gardens use sand to represent water while stones mountains, which stand out the subjects of nature and life. Though simple and abstract, rock gardens show some fragments of nature. Designers have frozen those fragments to keep them "eternal" and to express the utmost harmony. Because they are seas, mountains, islands and waterfalls, a spiritual garden that can exert magic influence on people's minds. Though Japanese garden design has been deeply influenced by Chinese garden, it has its own excellences of being simple and pure.

It is its conception of being all-inclusive in a small space. All elements like bamboos, waterfalls, stones and so on are carefully selected. Their colors and forms give people wonderful feelings. Designers attach importance to details to make people feel the natural harmony.

In a word, Japanese garden is not splendid, but it seeps deep into nature to express the beauty of peace, modesty and simplicity, which can calm and relax people's minds and souls.



目录

CONTENTS



日式公共景观 Japanese Public Landscape

清雅和风.....	002
Elegant Japanese Style	
喧哗尽处，烟火之外.....	008
Land of Idyllic Beauty	
禅园.....	012
Zen Garden	
与自然共舞.....	018
Dancing with the Nature	
樱花盛开之声.....	026
Sound of Cherry Blossoms	
安逸、静谧的沉思园地.....	030
Quiet Contemplation Garden	
无限爱心花园.....	040
The Garden of Infinite Compassion	
布宜诺风景.....	044
Buena Vista	
威廉的府邸.....	048
Willians Residence	
典型枯山水庭院.....	052
Typical Dry Garden	
“七五三”假山式庭院.....	056
Seven Five Three Rockery	
龙鳞片的创意.....	062
The Imagination of Fish Scale	
延续上一代的记忆.....	066
The Memory of Previous Generation	
水琴窟日式景观.....	072
The Water Piano Cave	
开放的治愈系庭院.....	080
The Open Healing Garden	
布满石头的庭院.....	086
Garden Covered with Stone	
玛丽科勒.....	088
Maricolle	

日式庭院景观 Japanese Garden Design

享受茶道的世界.....096 Enjoy the Peaceful Tea Ceremony World	静谧茶室.....192 The Quiet and Peaceful Teahouse
神隐之地.....102 Hidden Land	优雅的住宅庭院.....196 Elegant Residence Garden
两代人的梦想庭院.....106 Two Generations' Dreaming Garden	和洋混搭风庭院.....202 Mix of West and East Japanese Garden
京都特色庭院.....110 Kyoto Features Garden	灯火下的鹅卵石.....206 Pebbles Under the Light
屋顶阳台式庭院.....114 Dry Garden on the Roof	最美居家庭院.....209 Most Beautiful Home Garden
圆方的构想.....118 The Idea of the Round and Square	一线新绿, 玲珑小院.....212 A Green Elegant, Small Courtyard
流线形廊道庭院.....122 Streamlined Corridor Garden	简约小庭院.....216 Simple Garden
都市风庭院.....126 Urban Style Courtyard	足不出户拥春天.....220 Touching Vital Spring at Home
福来餐厅的庭院.....129 Garden at Fu-rai Restaurant	幽雅的小庭院.....224 Elegant Small Garden
窗外的风景.....132 The Beautiful Scenery Outside Window	恰到好处的和洋混搭.....228 Just the Right Mix and Match
苔藓主景庭院.....136 The Moss Garden	精致的小庭院.....232 Delicate Small Garden
最美的坡形庭院.....140 Beautiful Slope Shape Garden	清雅的小花园.....236 Fresh Flower Garden
蹲踞庭院.....146 Squat Garden	姹紫嫣红的美丽春天.....238 Colorful and Beautiful Spring
日式组合小庭院.....154 Japanese Combination Small Garden	亚洲度假风庭院1.....242 Asian Resort Style Garden 1
新和风妙境茶室.....160 Japanese Wonderful Teahouse	亚洲度假风庭院2.....248 Asian Resort Style Garden 2
新和风庭院2.....166 New Japanese Style 2	别样的度假风情.....254 Different Style Holiday Wind
充满田园气息的庭院.....170 Rural Atmosphere Garden	清灵小池塘.....258 Peaceful Small Pond
幽深、静谧的小庭院.....176 Deep and Quiet Small Garden	艺术庭院.....260 The Garden of Art
石墙里的风景.....180 Landscape in the Stone Wall Garden	甲贺土山庭院.....262 Koge-Tsuchiyama
草木丛生的自然庭院.....186 Forested Natural Garden	日宫的家.....266 Japanese House Hinomiya

日式公共景观

Japanese Public Landscape



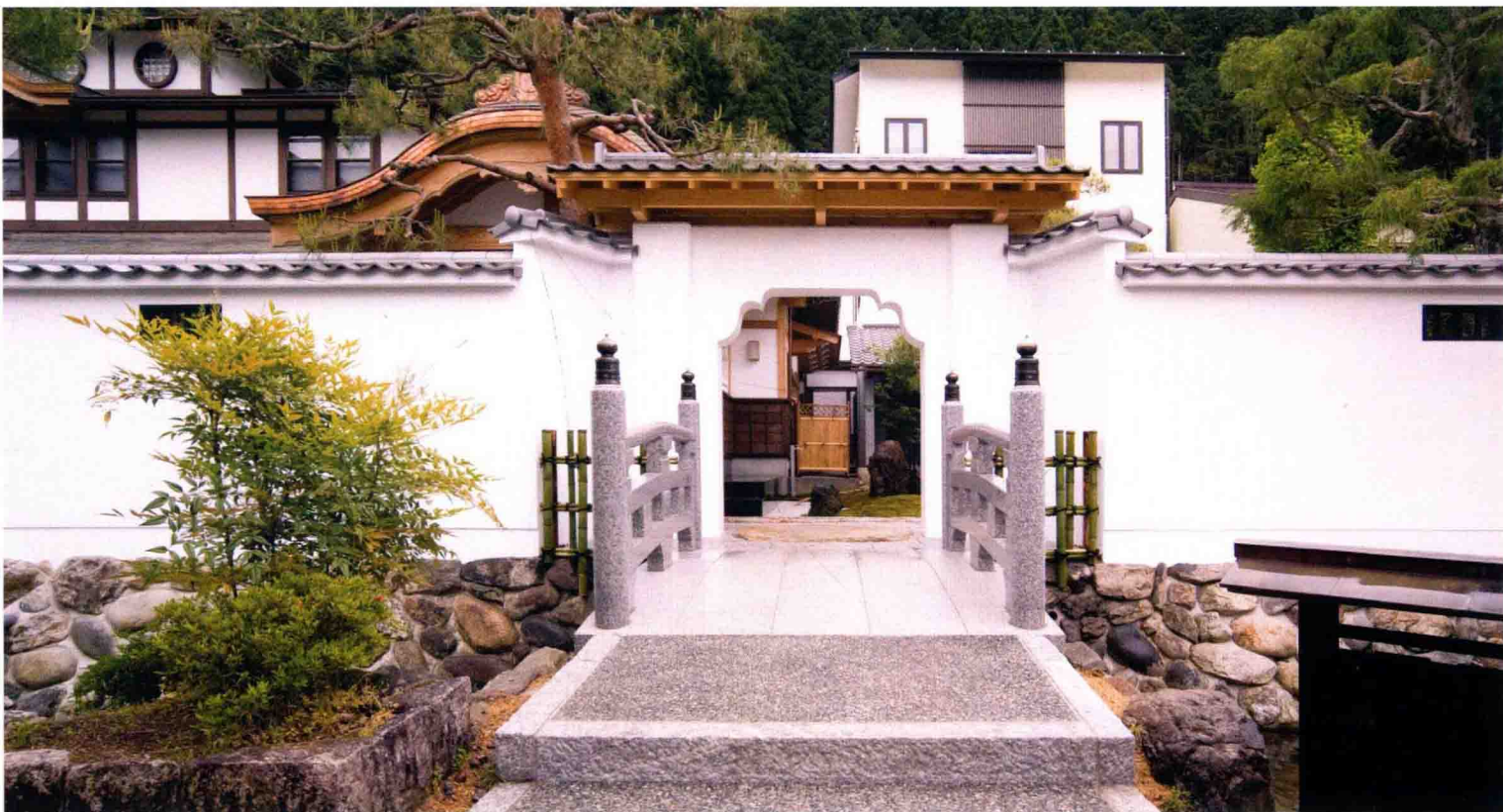


Elegant Japanese Style 清雅和风



项目名称：最胜寺庭院
设计公司：宏归流京都庭园设计公司
设计师：平冈 克海

Project Name: Temple Garden
Design Company: Niwa Tune Garden Design
Designer: Hiraoka Kokukai



该案以一扇造型门为中心，透过大门可见瀑布及假山，还有一个四方形的佛像蹲踞。沿着门内小路前行，具有红色枝干的珊瑚阁枫叶与伊吕波枫映入眼帘。庭院主要使用岐阜石，小路上铺满了杉苔和叠石，叠石道路的两旁有“七五三”假山，所谓“七五三”假山，即“七块石头+五块石头+三块石头”组合而成的假山，而在叠石上停留的红蜻蜓和蝴蝶为空间带来了另一番意境。

再缓步入内，枪形篱笆围成的是宽敞的枯山水庭院，表现了从岛屿到海上的不同景观。杉苔搭配碧绿的树木，矗立的石头搭配山上生长的枫叶。白色沙砾让人联想到海洋，而舟石则营造出船缓缓驶入海中的景象。瀑布、假山的边缘用枪形篱笆与中庭隔开，从竹与竹的间隙中隐约看到的庭院环境，异常幽静、安宁。

总体而言，在该项目中设计师致力于假山和蹲踞的建造。为了在寂静的庭院里用假山表现出水的流动性，设计师花了几天的时间来选择石头的形状、色泽、大小以及放置方向。蹲踞是沿用洗手净身的礼法而建造的，更重要的是，围绕蹲踞的所有石头都有其各自的含义：清洁手和口的洗手盆石、放置水桶的木盆石、放置蜡烛的蜡台石头、清洁之前可坐在上面休息的石头、防止水溅出的弯腰石头等。茶道的流派不同，礼法也不同，石头的放置也就有所不同。此外，设计师也仔细地考虑了假山的朝向，以及石头在哪里掩埋和石头如何组合等问题，进而营造出一个自然、朴素又极具韵味的庭院。

除此之外，为了抑制杂草的生长，白色沙砾部分铺设了防草布，排水设备也设置在适当的场所，方便业主管理庭院。



