ZEN GARDEN DESIGN

MINDFUL SPACES BY SHUNMYO MASUNO JAPAN'S LEADING GARDEN DESIGNER

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THE COMPLEXITY OF ZEN GARDENS
FOREWORD BY TERUNOBU FUJIMORI

In Japan there are gardens made only of gravel and rocks, called *sekitei*, or rock gardens, which came to the attention of the world in the latter half of the twentieth century. However, given Japan's long history of gardens, other types of unique gardens have existed for a very much longer time.

The first true garden form that came into existence in Japan originated from the initial Buddhist culture that entered Japan from continental Asia in the sixth century, during the Asuka period (c. 552–710). Regarding religion, the garden came into existence as a combination of Buddhism mixed into Taoism, following traditional Chinese religious practice. To be specific, the main feature was the creation of an island within a pond. The pond represented the ocean, and the island symbolized Mount Hōrai in China (the mountain of Eight Immortals in Chinese mythology). It is said that within Mount Hōrai live hermits who make elixirs that, when imbibed, impart immortality.

Mount Hōrai-style gardens with their groupings of ponds and islands continued for a long time, from the latter half of the Nara period (710–794) until the Heian period (794–1185), when the style transformed considerably, and Jōdo (Pure Land)-style gardens came into existence. This style was the result of significant changes in religion in Japan. The role of Buddhism shifted from protecting the country to a focus on individual salvation. The political regime changed, with aristocrats substantially seizing power in place of the emperor. And rather than the old teachings of Buddhism, which expressed anxiety at the arrival of Mappō, or the age of decadence and degeneration of Buddha's law after death, people placed their trust in Amitabha (Amida Buddha, the principle Buddha in Pure Land Buddhism) and sincerely wished to die peacefully in the Western Pure Land of Amitabha. In Buddhist history, this ideology is known as Jōdoshū, or Pure Land Buddhism.

In order to express this ardent wish, a statue of Amitabha, resplendent with gold color, was erected with a garden in the image of the Pure Land created around it. Specifically, a pond replete with formal variation was constructed and represented the ocean, with the pond's edge acting as the sandy beach. A pine tree was planted on a large island in the pond, with the gold-colored Amitabha statue placed in a glittering vermilion and gold enshrinement hall. From the shoreline, the statue could be approached by crossing an arched *taikobashi* bridge.

Without question, we understand this Jōdo-style garden originating from the Pure Land Buddhism established in the Heian period as the foundation of Japanese gardens that continue until the present day. Now, most Japanese-style gardens with this exquisite combination of water, greenery, and rocks, which foreigners visiting Japan so admire, are gardens evolving from this format.

I believe we can recognize two characteristics as the basis of this construction we know as gardens. First is a spiritual heaven in the form of paradise (Amitabha's Pure Land), and the other is a miniaturization of the country as a garden. A fundamental quality of Jōdo-style gardens is the abundantly green chain of islands within the ocean in the shape of the Japanese archipelago. However, in the Kamakura period (1185–1333), which followed the Heian period, a garden that competed with this Jōdo-style garden suddenly appeared. This is the *sekitei*, or rock garden. The background of the appearance of the *sekitei*

stems from a shift of political power away from the aristocracy that gave way to the rise of the samurai warrior class and, in terms of religion, the emergence of Zen Buddhism.

For samurai, the comprehension of the potential of going to battle and facing death every day inevitability resulted in deep introspection about their own personal existence. Hence, the resplendence of Pure Land Buddhism's sculptures and gardens was not suitable. The Buddhist practice that samurai followed was Zen Buddhism. Zen partly places emphasis on looking hard introspectively at the essence of things and staying aloof from dazzling ornamentation and worldly possessions. In place of that, nothing was regarded as more important for religious training than *zazen* Zen meditation.

Bodhidharma, the Indian founder of Zen Buddhism, sat in self-reflection facing a rock deep within a cave for nine years and finally attained the state of enlightenment. From there the manifestation of a rock as the symbol of Zen Buddhism emerged. This idea passed through China and was transmitted to Japan. Zen priests began to create gardens focused on rocks in Zen temples, and in time fine gardens like the rock garden at Ryōanji came into being. Presently, the person continuing that tradition is none other than Shunmyo Masuno.

Reflecting on Masuno's gardens, firstly what is important is that he is a Zen priest. Formerly, Zen Buddhist priests sat in meditation facing rock gardens in silent contemplation and introspection. In present-day Zen Buddhism, I think that sitting in *zazen* facing a garden is rare. Paying a visit to the gardens of Zuisenji in Kamakura and Kokeisan Eihouji in Tajimi, created by Muso Soseki (1275–1351), who became known with the establishment of Zen Buddhist rock gardens, we find that sitting in meditation in a cave facing a wall, as well as sitting in silent contemplation facing a huge boulder persists. However, despite the ascetic act of facing a rock dying out, Masuno still undertakes that type of training. Even after having had that kind of experience, to live in the present as a Zen priest, escaping from various worldly desires, is next to impossible. Therefore, of the 108 worldly desires in Buddhism, certainly a few have been abandoned.

Even now some rock gardens are designed by gardeners, but there is a great difference in style between those gardens and Masuno's. Compared with many rock gardens following the style of traditional rock gardens, if we look at Masuno's gardens the form of each rock and the arrangement of the rocks possesses a modern sensibility. Because they include this modern sense, the gardens fit well with contemporary buildings, and both natural rocks and quarried rocks split with a chisel can be utilized. Previously, Isamu Noguchi's goal for his modern sculpture was based on his own particular sculpting method of splitting or cutting only one part of a natural rock. Masuno's gardens also belong to that lineage.

In Zen, the final obstacle is transcending self-consciousness, and as an ever-developing Zen priest, Masuno's next theme certainly will be found within that realm.

THE NATURE OF REALITY

"Particularly in the confined space of everyday life, I believe there is meaning in making gardens.... And within contemporary urban areas, I endeavor to make spaces that restore each person's humanity. To regain stillness in one's *kokoro* [literally "spirit, heart, and mind"], to calmly return to oneself, only gardens—nature—can offer the space to feel such grace. Especially for working people of today, who spend 24 hours a day inside buildings with a regulated room temperature, where it's difficult to sense the changes in time and season, such a space is essential."[1]

Zen Buddhist priest Shunmyo Masuno starts his day before the sun rises, quietly sweeping the grounds of the Kenkohji temple in Yokohama, Japan, where he serves as head priest. Wearing *waraji*, or straw sandals, and dressed in his *samue*, monk's work clothing of loose pants and a matching top that crosses in the front and ties on the side, Masuno looks like any other Buddhist monk going about his morning chores. The deep indigo color of his clothing blends into the darkness of the wooded temple grounds, and the soft sound of his breathing aligns with the rhythm of his sweeping movements, punctuated now and again by the trills and tweets of early morning birdsong.

The word *samue* literally means clothing for *samu*, which is the Buddhist term for the physical work done in a Zen temple as part of a spiritual practice. More than simply helping with the upkeep of the temple, such as preparing meals, polishing wood floors, or sweeping the garden, *samu* is the mindful practice of finding Buddha-nature in all aspects of everyday life. The meditative act of *samu*, despite involving physical activity, is not so different from another type of Zen training that Masuno performs every day, the seated form of meditation known as *zazen*.

For both *samu* and *zazen*, the goal is to free the mind of worldly cares and work toward spiritual awakening, or *satori*. Both forms of meditation lead the practitioner to "celebrate, with a stillness of mind, a life directed toward the concrete thing-events of everyday life and nature."[2] These forms of meditation start with the

RIGHT At a private residence in Kamakura, *shoji* screens slide open to reveal the sight and sound of water dripping from a bamboo spout into the *tsukubai* water basin in the Chōshintei garden.

adjustment of the body. Correct posture, whether sitting in *zazen* or standing at a counter chopping vegetables, allows for the mind to be calmed and the focus to turn toward breathing. Observing each breath as it is first brought in and then exhaled, "has the effect of infusing one's mind-body with fresh life-energy and expelling a negative toxic energy out of the practitioner's system."[3] Correct posture and breathing then allow for a conscious mental shift to a meditative state. Whether through the unmoving posture of *zazen* or the active posture of *samu*, which relies on muscle-memory gained through repetitive training, the practitioner uses posture and breathing to immobilize the conscious mind.

Like all Zen practitioners, Shunmyo Masuno incorporates *samu* and *zazen* as part of his daily training, or *shugyō*, the ascetic practice which also can be understood as "self-cultivation." Unlike most other Zen practitioners, however, Masuno is also a master garden designer, and he considers his design practice to be an integral part of his *shugyō*. In this case, Masuno's self-cultivation comes through his practice of understanding the intrinsic nature of each element of each project—not only understanding the characteristics of each rock, tree, and plant, but also the specific site and the client's particular needs and desires. While there is a long history of Zen priests engaging in aesthetic pursuits, including designing gardens at temples and teahouses, and Masuno himself notes the influence of Musō Soseki,[4] Ikkyū Sōjun,[5] and Murata Jukō,[6] in particular, today Zen priest garden designers are nearly non-existent. Yet, for Shunmyo Masuno, a life without both roles is unimaginable.

After completing his university degree in agriculture in 1975 and his formal Zen Buddhist training in 1979, Masuno opened his design firm, Japan Landscape

LEFT Overlooking the city of Shenzhen, China, on the 48th floor of a high-rise office tower, the En to En no Niwa features a dramatic combination of geometric and naturalistic elements with island-like rough rocks set within a rectangular pool of water and a tiered elliptical stone platform.

ABOVE In a quiet corner of the extensive Ryūuntei garden, which surrounds four residential condominium towers in Qingdao, China, sculpted blocks of dark granite mediate between the stone-clad façade of one of the towers and the exterior space of the garden.

Consultants, in 1982. Since then Masuno has integrated his practice and teaching of Zen Buddhism with his process of designing and constructing gardens and landscapes. While his day starts in his *waraji* and *samue*, once he completes his morning *shugyō*, he changes into his priest robes with *geta* wooden sandals and moves fluidly back and forth between leading ceremonies at the temple and leading his design team in his adjacent office. If the day includes a visit to a construction site, Masuno changes back to *samue* and pulls on *jika-tabi* split-toed work shoes. The time spent placing rocks and plants at the construction site is exciting for Masuno as it draws on all his knowledge as a priest and a garden designer and is the culmination of his Zen training. Masuno's goal is to understand and best express the essence, indeed the *kokoro*, of each garden element in order to create places where viewers can experience a similar mindful connection to their own consciousness that is part of Zen practice.

With the aim of helping people achieve a balanced life in the twenty-first century, Masuno's objective of creating space, both physical and mental, for meditation and contemplation within the chaos of daily life, now drives his work as a priest and a designer. He sees the toll that the stress and pressures of today's busy urban lifestyles take, and he endeavors to provide access to calm and tranquility through his gardens and landscapes, as well as his writings. Having authored

RIGHT A polished stone shelf emerges from a textured boulder in the Sansui Seion Ari garden in Hong Kong, with its smooth surface and rectilinear form in quiet contrast to the rough, irregularly shaped rock.

more than 100 books on the practice and teachings of Zen Buddhism, as well as on his own design process and completed gardens, Shunmyo Masuno is a well-respected authority on the topic of mindful living.

Zen Garden Design explores Shunmyo Masuno's design ideas and processes through a conversation with Masuno and architect Terunobu Fujimori and an in-depth review of Masuno's philosophy of garden design and design process. By focusing on fifteen unique gardens and contemplative landscapes in six different countries, designed by Shunmyo Masuno since 2012, *Zen Garden Design* provides an in-depth examination of Masuno's gardens and landscapes as spaces for meditation and contemplation—places for the mindful consideration of one's own life.

Shunmyo Masuno understands the contemporary world to leave little time or space for self-reflection, which causes people to suffer greatly. In his words, "The garden is a special spiritual place where the mind dwells"[7]—a place to leave behind the information-laden contemporary world and spend time with one's thoughts, searching for truth and serenity. This is well summarized by Stephen Addiss and John Daido Loori in *The Zen Art Book: The Art of Enlightenment* (2009):

> Most important, what is being offered in the powerful and profound teachings of the Zen arts is simply a process of discovery and transformation. If we can appreciate that process and are willing to engage it, we will find before us a way to return to our inherent imperfection, the intrinsic wisdom of our lives. And that is no small thing.[8]

LEFT In an unusual location on the roof of a train station, the dry *karesansui*-style Zagetsutei garden provides a serene space for meditation, separated from the buzz and activity of the Tsurumi area within the city of Yokohama.

NEXT SPREAD One of many varied views of the Sansui Seion Ari garden at a condominium complex in Hong Kong, a long rectangular window frames a rock arrangement designed to be seen at eye level when sitting in the adjacent common area.

A Note on Language

Japanese names in the text are written to follow the typical Japanese order of the family name followed by the given name (the opposite of English). Exceptions are made in the case of people who are well known outside of Japan by their given name followed by the family name, such as Shunmyo Masuno, Terunobu Fujimori, and Toyo Ito.

Japanese words used in the text are written in Roman script (*romaji*), based on phonetic pronunciation using a modified Hepburn system. Consonants are pronounced similarly to English, with a *g* always hard. A macron is used to denote a long vowel, except in words like Tokyo and Kyoto, which have become common in English. An exception is Kenkohji, the temple where Masuno presides as head priest, which uses an *h* following the *o* rather than a macron (ō). Vowels are pronounced as follows:

a is **ă** as in **father** (ā denotes a lengthened sound; also written as aa)

i is **ē** as in **greet** (ī denotes a lengthened sound; also written as ii)

u is **ū** as in **boot** (ū denotes a lengthened sound; also written as uu)

e is **ĕ** as in **pet** (also written as é)

o is **ō** as in **mow** (ō denotes a lengthened sound; also written as oo or ou)

The glossary includes Japanese characters for each word—*kanji* ideographs originating from China and the two *kana* syllabaries based on phonetics, *hiragana* (now used for Japanese words or parts of Japanese words) and *katakana* (now used primarily for loanwords from other languages).

Japanese nouns can be either singular or plural.

For clarity, I have included the word *temple* following the name of a temple, for example, "Ryōanji temple" and "Daisenin temple," even though *ji* in Ryōanji and *in* in Daisenin mean "temple." Similarly, the word garden may follow the name of a garden, as in "Chōkantei garden," although *tei* means "garden."

I utilize the definitions of *rock* and *stone* laid out by David A. Slawson in *Secret Teachings in the Art of Japanese Gardens: Design Principles and Aesthetic Values* (1987, p. 200). He states: "Japanese *ishi* (*seki*) I translate as 'rock(s)' when they are used in the garden to suggest rock formations in nature, and 'stone(s)' when they are used (for their naturally or artificially flattened upper surfaces) as stepping-stones or paving stones, or when they have been sculpted (stone lanterns, water basins, pagodas) or split or sawed (stone slabs used for bridges, paving, curbing)."

Mira Locher

PART ONE
GARDENS IN PRIVATE RESIDENCES

"Just what kind of concepts are implied in the laying out of Zen gardens? In Zen, the working of the human mind is called *ishiki* or awareness. The word *ishiki* is made up of two characters, one meaning 'mind' and the other meaning to 'know' or to 'discriminate.' In the Zen sense of the word, the first character refers to action which adheres to something and the second refers to the judgement. For example, the statement 'That person concerns and interests me' would be the action, and 'I therefore like him' would be the judgement. However, when this awareness permeates every nook and cranny of the mind, it in turn becomes an unconscious act because the limits of consciousness enter the realms of the unconscious. Consequently, creating Zen gardens is not like a rich man's hobby which attracts people's attention. You have to go straight to the heart of the matter and create something which will have a lasting impression on people. Zen gardens should be at one with the people who view them, and an unforgettable garden is one that becomes an essential part of a person's life. This is also true of the lives of those looking at the garden and its creator, for they are united by the garden, too."[1]

When designing a garden for a private residence, whether in Japan or abroad, Shunmyo Masuno's aim is to create a garden that has a "lasting impression" and "becomes an essential part" of the owner's life. For a private residence, in particular, the owner lives with the garden every day and throughout the year, often working to maintain it as well as observe and enjoy it, so the garden must add to their life in positive ways and not become a burden. To accomplish this, not only does Masuno carefully consider the physical and programmatic elements of the garden—the client's wishes, the layout and relationship of the various components, the views to and within the garden, the types of plantings, etc.—but he also focuses on designing the feeling or atmosphere of the garden. With this goal, he integrates the concept of *omotenashi*, or the spirit of hospitality or service without expectation of anything in return.

Considered to have been established by the tea master Sen no Rikyu, the founder of *wabi-cha* or the *wabi*-style of tea,[2] as the mindset required to properly prepare and host a tea ceremony, *omotenashi* pervades Japanese culture. The concept incorporates sincerity and pride in one's efforts, along with a true spirit of selflessness. For Masuno, the concept of *omotenashi* is integral to his Zen training and comes forth in his gardens in the way he designs by "not thinking 'I'll do it this way.'"[3] To focus on the client's desires for the garden, as well as the site conditions, potential, and *jigokoro*, or spirit of the place, Masuno starts from a mindset of selflessness, or *muga*.

In his garden designs, the Buddhist concept of *muga* relates to Masuno's idea of expressing "Buddha nature more than ego."[4] Through his Zen training, especially daily *zazen* meditation, Masuno is able to design from an open, selfless, egoless mind, which allows him to connect to the *jigokoro*, as well as the *kokoro*, or spirit, of each garden element. In this way, beginning each design from a mindset of *muga* and integrating it with *omotenashi*, builds on Masuno's Zen Buddhist training and on Japanese culture to produce gardens that "become an essential part" of the owner's life.

山水庭

SANSUITEI

Private Residence
Shanghai, China, 2015

RIGHT Composed to provide a sense of spatial depth and a close connection to nature, the Sansuitei garden surrounds the residence on three sides and offers changing views and experiences from every room.

INCORPORATING THE FEELING of deep mountain scenery and the continuous movement of flowing water, Shunmyo Masuno based the design of Sansuitei (literally "mountain water garden") on the Zen expression *kanzashite sansui o miru* (閑坐看山水). Meaning to calm the spirit and freely contemplate nature, as represented in the saying by mountains and water, the expression inspired Masuno to create a garden that would encourage the viewer to quietly contemplate nature with an open and peaceful spirit.

The private house in an upscale suburb of Shanghai had an existing garden, but after renovating the interior and exterior of the house to a more modern style, the owner also wanted to renew the green spaces. Given his interest in Buddhism and the inclusion of a meditation space in the house, the owner looked to Masuno for the new garden design. Masuno made it a goal to incorporate as many of the existing trees as possible and yet create a totally new garden in keeping with the architecture of the house.

OPPOSITE ABOVE Creating an impression of a mountain trail, sunlight filters through pine trees and illuminates the stepping stone path that moves between mossy mounds toward a *tōrō* lantern and on into the shadowy depths of the distant mountains.

ABOVE The living room windows frame a view of the garden that feels enclosed and private, yet with a sense of space that seems to extend beyond what the eye can see.

The garden wraps the house on three sides—east, north, and west—and features each of the elements of water and mountains in two distinct ways. As the garden is primarily viewed from inside the house, Masuno designed specific outlooks from each window. In this way, the design takes advantage of every section of the garden to highlight the different water and mountain features and provide as much visual variety as possible.

The first view is from the living room, where the scene unfolds as a mountain path leading between pine trees toward a distant waterfall. The *ryūmonbaku*, literally "dragon's gate waterfall," is an arrangement of dry landscape rocks, all sourced in China, representing a carp attempting to ascend the waterfall and pass through the "dragon's gate" (*ryūmon*). The *ryūmonbaku* symbolizes a Buddhist expression referring to Zen training on the path to enlightenment. Flowing out from the waterfall, a river of gray pea gravel swirls around the mossy knolls from which the pine trees rise and appears to make its way under the house. Starting from a door at the edge of the large living room picture window and moving toward the southern end of the garden, a series of stepping stones lead through the gravel and moss to a *nobedan* stone-paved walkway ending at a carved stone *tōrō* lantern. The lantern occupies a prized position among the pines and moss in the west side mountain garden.

On the north side, just outside of the dining room, a Muromachi-era *tōrō* punctuates the space of a small water-themed courtyard garden. Representing still water, a bed of white pea gravel covers the ground area, interrupted only by the lantern, a few carefully placed rocks, and a rocky-edged island knoll with a single pine tree. Carefully trained to lean far out over the water, the pine tree exemplifies the power and beauty of nature. Simple white walls, with cutaways to show the lush green trees beyond, create the backdrop for the quiet garden.

On the opposite side of the dining room, in the northeast corner, Masuno adapted an existing koi pond to fit within the garden theme. Water runs down a wall of stacked thin dark stones into the small square pond, creating a soothing soundscape that can be appreciated even with the windows closed. The bright red color of the fish provides strong contrast to the monochrome pond and waterfall, as well as generates vibrant flashes of movement within the space.

Situated just south of the pond, the owner's meditation room looks onto the waterfall on one side and also has a view into a narrow part of the east garden,

RIGHT The asymmetrical composition of the small courtyard garden, visible from the dining room, features a stone *tōrō* lantern from the Muromachi era (1334–1573) and a carefully trained pine tree leaning out over the pea gravel "ocean."

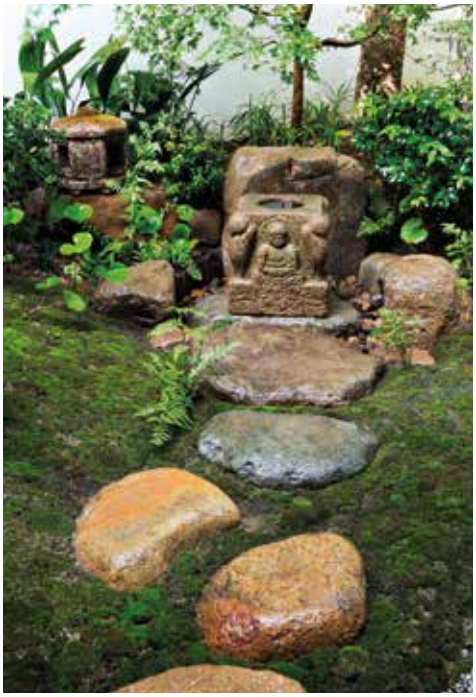
BELOW Stimulating both the eyes and the ears, thin slabs of dark stone create a textured waterfall at the edge of the rectangular koi pond, just outside the dining room.

LEFT Placed within the shadowy depths of the mountain-like scenery, at the edge of the moss and extending into the "river," a roughly edged rounded stone slab serves as the base for a simple cubic stone *chōzubachi* basin.

which again features the mountain theme. This small section of the eastern garden acts as a quiet meditation garden, with just a few simple elements. A small bush anchors one corner, while several stalks of bamboo provide a backdrop for a low *tōrō* lantern set upon a rough rock. The carefully rounded edges of the lantern contrast with the roughness of the base rock, and the rock mediates between gravel in the foreground and the mossy background. A small tree at the right side completes the composition, juxtaposed against the human-height white wall that creates the perimeter edge with its backdrop of tall leafy trees.

From this narrow area, the triangular garden expands toward the south, where it is visible from the kitchen and dining nook. From this point, it becomes clear that the white wall seen from the meditation room is one of a series of white walls that create a sense of depth through the layering of space while also mediating the noise from the adjacent road. The walls intersperse with lush greenery: trees, bushes, and low plants. A variety of sizes and shapes of leaves provide movement and color

RIGHT Seen from the kitchen and dining nook, staggered sections of white wall with a backdrop of tall trees produce a scene of layered space which seems to extend far beyond the actual boundaries of the garden.



FAR LEFT Set into a lush moss-covered mound, softly rounded stepping stones in hues of orange and gray contrast with the green carpet-like moss and lead to a *chōzubachi* stone basin carved with an image of the Buddha on the front and owls in each of the corners.

LEFT With a background of bamboo culms in front of a clean white wall, a square stone *tōrō* lantern sits low to the ground, bringing the focal point down to where the edge of the pea gravel "ocean" meets the mossy bank.

BELOW A side window from the dining room opens to a view of a hidden area of the garden. Although the neighboring house is close by, the simple elements—bamboo growing up through the gravel and a single stone sculpture set against a white wall—give a sense of serenity and quiet privacy.

to the mountain scene. Rounded rocks serve as stepping stones through the mossy floor and lead toward a *chōzubachi,* a carved stone basin used for purification by washing hands and rinsing the mouth. Masuno brought the square basin from Kyoto, where it was carved by the father and son team of Nishimura Kinzō and Daizō. Each side of the square features an image of the Buddha, and the corners are carved in the form of owls, which represent happiness. The *chōzubachi* sits among a number of large rocks, one of which is topped by another low *tōrō* lantern.

The basin and lanterns provide a connection to humankind through the obvious hand-carved shapes and images, as well as with their contrast to the naturalistic scenery of the mountain garden. Along with water and mountains, white walls and green plants, this combination of hand-formed and naturalistic elements adds another layer of meaning and visual interest to this carefully constructed garden of pairs.

DESIGN PRINCIPLE

SYMBOLISM 寓意 *gūi*

Historically, Japanese Zen gardens incorporated various elements representing important Buddhist symbols or concepts. For example, rocks may be composed to symbolize a crane or a tortoise, denoting longevity and health. Based on a Zen Buddhist expression referring to Zen training on the path to enlightenment, Shunmyo Masuno often creates waterfalls as *ryūmonbaku* (literally "dragon's gate waterfall"), an arrangement of rocks representing a carp attempting to ascend the waterfall and pass through the "dragon's gate" to reach enlightenment.

澄心庭

CHŌSHINTEI

Private Residence
Kamakura, Japan, 2016

LEFT A simple bamboo fence indicates a shift from the publicly visible part of the garden near the entrance gate to the more private garden areas adjacent to the residence.

ABOVE RIGHT Visitors to the art gallery enter through the main gate with the white garden wall ending at the gallery building on the right. They are greeted with close views of the garden on both sides and a short stepping stone path leading to the gallery door.

RIGHT Filling the space on the south side of the house, between the house and the gallery building, and wrapping around the house on the west, the garden provides changing views and experiences both from within the buildings and from outside.

A FORMER CAPITAL OF JAPAN, Kamakura is a city rich with history and culture, including as a place where Zen Buddhism first took hold in Japan. Shunmyo Masuno designed the Chōshintei garden in Kamakura for a client who practices Zen Buddhism and wanted to renovate an existing garden, in part to use for meditation. The previous owner of the house and grounds was an artist, and the current owner manages a gallery of the artist's paintings in a separate building on the site. Masuno wanted the garden to act as a connector between the two buildings, while providing many different views and ways to enjoy the nature of the garden. He also aimed to reuse as many of the existing trees and rocks as possible.

Starting with the Zen expression *sankō waga kokoro o sumashimu* (山光澄我心), which refers to a clarity of spirit that comes when looking at majestic mountain scenery, Masuno named both buildings as well as the garden. The main house is Sankōken, literally "mountain light eaves," taken from the first part of the expression. Gasshin-an, or "self-spirit retreat," is the name of the gallery building and is derived from *waga kokoro*. The garden, Chōshintei, means "clear spirit garden," and Masuno's goal was to design a place where the owner could have a dialogue with the garden and feel that clarity of spirit.

For a visitor to the gallery, the experience of the garden is very different than it is for the client or a

LEFT Interrupting the stepping stone path within the flowing stream of gravel, a large flat rock bridges the main entrance on the left and the stone platform just outside the house entry on the right.

visitor to the house. From the street, a few steps constructed of rocks in a random pattern lead up to the entrance gate, which is shifted slightly off axis from the front door of the house. A single large rock, like a bridge through a river of white *shirakawa suna* pea gravel, spans from the entrance gate to the stone platform just outside the front door of the house. On each side of the bridge-like rock, stepping stones move through the gravel river. To the left, they move past an area with rocks holding back a knoll with pygmy bamboo and a *tōrō* stone lantern flanked by a black pine and an *aburachan*, or abrachan tree. The weathered *tōrō*, existing from the original garden, composed of five stones carefully balanced one atop the other, suggests a sense of endurance yet with a certain fragility.

The stepping stones continue past the *tōrō* toward a wooden gate to a private wood-decked side garden. A *mokkoku*, or Japanese ternstroemia tree, grows up through the deck, and bamboo in a raised planter lines the outside wall of the side garden. At the far end of the wood deck, the stepping stones resume and lead through an area of gravel flanked by greenery and a wood fence with a door to the rear of the property.

Back near the main entry, on the opposite side of the bridge-like rock, the stepping stones lead directly to the entrance of the gallery building. Just off to the right, a few additional stepping stones move toward a *chōzubachi* basin in a corner garden. Part of a

LEFT Just outside the entrance to the gallery building, a stone *chōzubachi* basin is the primary element of a richly detailed composition of plants and rocks, and welcomes visitors as a place to pause and cleanse their hands and mouths before entering the gallery.

BELOW The winding stream of pea gravel narrows and broadens as it moves between the moss-covered banks of the garden, while boulders jutting into the stream create gentle ripples in the flowing "water."

RIGHT A low window in one of the gallery spaces provides an unexpected view onto a corner of the garden, reminding and reconnecting the visitor to the natural beauty just outisde the walls.

composition of landscape rocks amidst plants and trees, the *chōzubachi* provides a place to stop and rinse the hands and mouth, an act of purification before entering the gallery.

From the entrance to the gallery, the main part of the garden is hidden behind tall trees. While the interior of the gallery is very inward-focused to emphasize the art, several strategically placed windows allow views into the garden. Just inside the gallery entrance, a large opening looks back over the garden toward the house—a framed vista of layers of trees growing from a mossy mound dotted with ferns and landscape rocks. Further into the gallery, a low window, located just above floor level, gives an unexpected glimpse into the garden.

From the main house, a wood *engawa*, or veranda, zigzags along the perimeter of the building and mediates between the architecture and the garden. Masuno located a second *chōzubachi* right next to the *engawa,* giving the owner easy access to it. This *chōzubachi* serves multiple purposes. In addition to allowing for purification before entering the garden, the water running into the *chōzubachi* from the bamboo spout provides a calming backdrop of sound to the garden. Additionally, Masuno placed the *chōzubachi* atop a *suikinkutsu*, an unusual feature found in some gardens—an earthen jar buried in the ground that makes a pleasant tinkling sound when water drips

BELOW From the wood *engawa*, or veranda, of the residence, the view looks out toward the southeastern corner with majestic mountain-like scenery enhanced by the borrowed scenery of the tall trees existing adjacent to the garden.

ABOVE When seated on the tatami mat floors inside the main house, the traditional structure, with its exposed wood columns and beams, along with sliding paper-covered lattice *shoji* screens, creates framed views of the garden.

RIGHT For night-time viewing from inside the residence during the colder months and from the *engawa* veranda during warmer weather, Shunmyo Masuno incorporated hidden spotlights within the garden to focus the view on specific garden elements.

into it. Pouring water scooped from the *chōzubachi* onto the rocks at its base, allows the water to run through the rocks and down into the buried ceramic jar. This produces the lovely soft chime-like tones of the *suikinkutsu*, creating a melodic and soothing soundscape for the garden.

From the *chōzubachi*, an undulating expanse of white *shirakawa suna* pea gravel moves through the garden, flowing under the *engawa*, between mossy knolls, and in raked ripples around landscape stones. Passing between the main house and the gallery, the river of gravel provides a strong sense of movement and leads the eye around the corner to hidden areas of the garden.

This part of the garden is meant to be viewed while sitting on the *engawa* or the tatami mat floors of the interior rooms. Masuno composed several different areas of the garden to suggest different kinds of scenery. Multiple species of tall trees and bushes juxtapose the wall of the gallery building and provide a backdrop for the mossy knoll. Another *tōrō* stone lantern sits under a plum tree, in a prominent position within the garden. With its late winter blossoms, lush summer foliage, and leafless winter branches, the plum tree clearly represents the changes of the season, while the lantern always remains the same.

Following the flow of the gravel river, Masuno added landscape rocks embedded in the lush moss. The rocks push out into the river, creating gently rippled waves. Masuno made use of the existing trees behind the garden as *shakkei*, or "borrowed scenery," and at the far end of the garden, he composed the rocks, plants, shrubs, and trees in a richly layered composition. Creating a feeling of being deep in the mountains, with its sense of *yūgen*, or "mysterious profundity," this view of the garden is calming and tranquil. Yet, it holds a mysterious tension with the depth of the thick greenery contrasting with the bright whiteness of the pea gravel river. The design of the garden produces an occasion for the viewer to smell the scent of the trees, hear the sound of the *suikinkutsu* amid the birdsong, and watch the light filter through the trees to create ever-changing shadows. This is the moment of coming face to face with the essential self—the moment of understanding one's clarity of spirit for which the Chōshintei garden is named.

RIGHT Water flows from a bamboo spout into the stone *chōzubachi* basin set atop a buried earthen jar, or *suikinkutsu*. Constructed to emit a soft tinkling sound when water is poured onto the stones at the base of the *chōzubachi*, the sound of the *suikinkutsu* captures the attention of the viewer.

DESIGN PRINCIPLE

BORROWED SCENERY 借景 *shakkei*

Utilizing scenery from outside the bounds of the garden as an element of the garden composition is the concept of *shakkei*. Examples from Japanese gardens include incorporating views of distant mountains or adjacent temple roofs. The use of *shakkei* connects the viewer to the world beyond the garden while still immersing them in the garden. The effective use of *shakkei* often includes a hedge or wall that separates the foreground and sets off the outside scenery.

ABOVE Earthen mounds covered with moss and backed with trees and shrubs create a feeling of spacious mountain topography while providing a buffer between the residence and the gallery building.

帰穏庭

KIONTEI

Private Residence
Tangshan, China, 2016

RIGHT A few simple and powerful landscape rocks in the small garden by the central main entrance on the west side of the residence contrast with the richly composed garden of paths, ponds, hills, and waterfalls on the south and east sides of the house.

LEFT To balance the strong presence of the Western-style house, Shunmyo Masuno sculpted tall landscape rocks and set them within the Japanese garden. Here, Masuno left the drill marks from the quarrying process on the columnar rock and added a carved circle to show the mark of the hand of man on the natural material.

FROM ITS START AS A COAL MINING TOWN, the city of Tangshan in Hebei Province grew to be one of the largest heavy-industry centers in China. In 1976, a powerful earthquake hit the city, causing great loss of life and catastrophic devastation of the built environment. The post-disaster reconstruction of Tangshan included a complete reorganization of the city. Today, the thriving city has a busy port and reinvigorated industry and is China's leading producer of steel.

When Shunmyo Masuno visited the property, located in a new residential area surrounded by housing towers rising over twenty stories high, he found the unlikely site for the Japanese-style garden to be challenging. The L-shaped garden abuts a large European-style residence featuring classical elements, including a formal entry with grand columns and a pediment. The original garden

ABOVE A *nobedan*, or stone-paved walkway, leads to a quiet pond filled by a waterfall and surrounded by trees and flowering shrubs. Despite the nearby high-rise buildings, the garden is a calm respite in the city.

LEFT At the edge of the stone-paved patio at the east side of the house, a stone scupture by Shunmyo Masuno mediates between the architecture and the landscape and expresses the power and beauty of the stone.

included a waterfall that had been designed based on the image of a Japanese-style waterfall, which gave the owner the idea to have the whole garden redesigned using more Japanese elements. When Masuno received the commission, he was not certain how to meld the Japanese aspect of the garden with the formal Western-style architecture, and he worried about the views of the surrounding high-rise buildings.

Nevertheless, Masuno agreed to take on the project, and carefully considered how to create a peaceful outdoor space within the challenging parameters of the site. While the client frequently travels to other cities in China for business, he calls Tangshan home and wanted a place where he could relax and slow down the rhythm of his life. Masuno chose the name Kiontei, literally "arrive home calm garden," based on the Zen expression

RIGHT By mounding the earth, planting tall trees, and constructing a flowing waterfall, Shunmyo Masuno was able to filter the sounds of the city and block the views of the towering buildings adjacent to the garden while creating a serene oasis filled with natural beauty.

ABOVE Moving from the west side entry toward the southestern corner of the garden, paths faced with stone tiles lead between expanses of gravel and columns of fossilized trees reused from the original garden.

RIGHT Following the meandering gravel path, a single stone plank forms a bridge over the flowing stream. The reddish color of the stone contrasts and separates the bridge from the gravel while creating a mental connection back to the stones used for the patio on the east side of the residence.

RIGHT To create a transition between the house and the landscape, the garden incorporates architectural elements such as patios and pergolas adjacent to the residence, while farther from the house the garden emphasizes natural elements like streams and hills.

kikaonza (帰家穏坐), which means to return home and sit calmly. He also chose to design the garden in the *chisen kaiyūshiki teien* strolling style to take advantage of the large site, provide a connection to the adjacent house belonging to the client's parents, and create a slow path of movement for the client to enjoy the garden. Two ponds, one large and one small, along with waterfalls and flowing streams create a wide-ranging experience within the garden and varied views throughout.

The first hint of the Japanese garden are *karesansui*-style gravel and rock areas flanking the axial approach to the front door. The imposing west-facing entrance with its tall columns and classical pediment is balanced by the powerful Chinese granite rocks. The simplicity of the *karesansui* "dry mountain-water" style, using only large blocks of granite and gravel beds, melds well with the architecture, yet is unique and distinctive.

The garden wraps the house on the south and east sides, and there are two primary ways to experience it—sitting quietly and looking out or following the paths through the greenery and alongside the flowing stream. From the interior of the house, stone-paved patios mediate between the rigid geometry of the building and the natural forms of the garden and provide places to sit and view the garden. The east-facing entry hall looks toward a large pond and waterfall, while the family room opens out to the southern patio with its view to a smaller pond. Masuno designed these views to focus on the garden and as much as possible to block out the surrounding tall buildings.

To achieve this sense of being immersed in the garden without the interruption of the adjacent towers, Masuno built up some areas of the garden, creating "mountains" and planting them with large trees that block the view. By creating these high areas, Masuno also could take advantage of the height to incorporate rock arrangements as waterfalls. The larger waterfall, 2.5 m (8 ft) in height, brings quickly flowing water into the large pond and creates a soothing soundscape within the garden. The client can sit quietly, listen to the water, and view the abundant greenery of the mountain with its stoic rock arrangements and layers of plants, shrubs, and trees.

From the patio adjacent to the house, the sound of the waterfall and the view of the mountain provide a clear visual and aural focus. However, when experiencing the garden from the walking path, the sounds and views are hidden and revealed along the way. Using the water of the flowing streams, waterfalls, and ponds as the primary compositional element of the garden, Masuno designed Kiontei to impart a strong feeling of nature with its changing sights, sounds, and sensations. He thought carefully about how a person moves through the garden,

and designed the walking path to provide these diverse experiences of nature.

The surface of the path is varied as well, changing from stepping stones to a continuous surface of random rocks or rectangular stone pavers. At times the path moves alongside a swiftly flowing stream and then suddenly crosses over it with a single large stone slab or a rough stepping stone. At other times the path meanders through the lush greenery, sneaking behind the pond and moving up a raised hill in the southeast corner of the site, where a wooden gazebo constructed in the Táng Dynasty style provides a quiet place to rest and look back over the garden to the house.

The path down from the gazebo on the north side winds behind the mountain with its large waterfall and through the trees along the edge of the site. Where it ends in the northeast corner of the property, the walking path meets a striped stone-paved patio that connects to the parents' house on one side and, with a few stepping stones, links to a jagged-edged expanse of stone pavers on the other. The stone-paved area creates a patio with a roofed barbeque spot in a corner next to the house, before decreasing in size and moving organically out toward and around the pond. Narrowing further, it becomes a walkway through a grassy area that terraces down toward the entrance hall on the east side of the house.

Interspersed with trees and shrubs, curving walls of rough stone hold back the grassy terraces. Stepping stone paths connect through the terraces to the house and also back to the garden path. In front of the house, just outside the entry hall, a gravel area with large flat stepping stones guides the eyes and feet toward a powerful stone sculpture—a rough stone column atop a large stone slab. Drill marks and cracks from when the stone was quarried remind the viewer of the power of nature while showing the mark of the human hand. Looking out to the garden from the sculpture and the house, the undulating walls give a strong sense of movement and create a powerful yet calming foreground for the extensive and ever-changing garden. With the variety of garden elements and variations in height and views, Masuno met the challenges of the site—fitting with the classical architecture and blocking out the surrounding tall buildings—and also achieved his goal of creating a place for quiet repose.

ABOVE LEFT To mediate between the stone-clad walls of the residence and the east-side patio with views of the lush garden beyond, Shunmyo Masuno designed a monumental stone sculpture. Combining the natural roughness of the rock with markings of the human hand, Masuno chose to express the drill marks from the quarrying process on two corners of the rock.

RIGHT The east side of the garden as viewed from above looking toward the south shows the layers of space within the garden, as well as the proximity of the high-rise residential towers that Masuno worked carefully to block out from the views within the garden.

BELOW Curved rock retaining walls hold back the grass terraces as the garden steps down toward the stone-faced east-side patio. A huge boat-like block of rock juts out from the top of the nearby terrace, expressing a powerful contrast to the gently curving walls.

RIGHT As a resting place along the path in the garden, a Chinese Táng Dynasty-style gazebo provides shade and framed views of the greenery in the extensive garden.

DESIGN PRINCIPLE

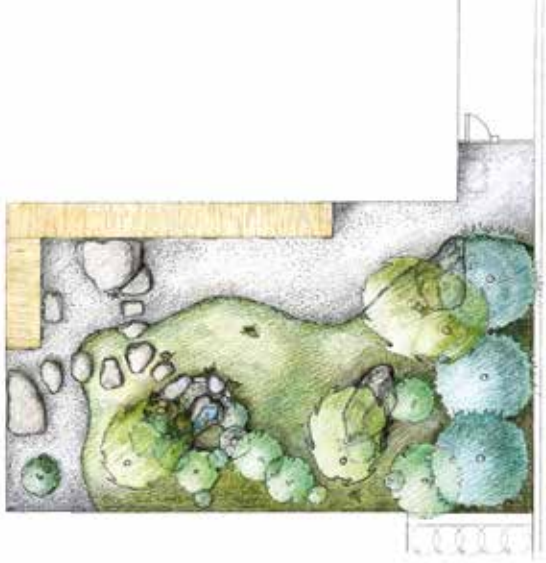
NATURALNESS 自然 *shizen*

The idea of naturalness, identified by Shinichi Hisamatsu in *Zen and Fine Arts* (1971) as one of the seven primary characteristics of Zen aesthetics, reflects both the human-made quality of Japanese gardens and nature's changeability, or *utsuroi*. Nature is always moving and transforming, and Japanese gardens express this quality through the use of plants and trees that move with the wind and change over the seasons.

聴閑庭

CHŌKANTEI

Private Residence
Yokohama, Japan, 2017



FOR A CLIENT WHO LEADS A VERY BUSY LIFE with little down time, Masuno designed the Chōkantei garden with a particular Zen expression in mind. Upon meeting the client and hearing about his hectic workday, Masuno was reminded of the proverb *bōchū kanari* (忙中有閑), meaning that no matter how busy one is, there is always time for a breath, and he derived the name of the garden, Chōkantei, from the Zen expression. Literally, *chō* means "listen," *kan* is "leisure," and *tei* means "garden," so the name Chōkantei refers to quietly standing still and finding the time to listen to the sound of nature. Masuno created the garden as a place where the client could take a breath from his chaotic work life and feel restored. The garden also serves as the heart of the residence, a place where the family comes together.

Built in a contemporary style, the residence stands in a line of houses constructed close together in a residential neighborhood of Yokohama. The family home and garden originally sat on this site, so Masuno wanted to reuse as many elements from the earlier garden as possible. In addition, he faced several different challenges with this project. First, he needed to create a garden design derived from the traditional style but one that fitted with the contemporary feel of the architecture. Second, the garden space was quite small, so Masuno had to find a way to create the impression that

OPPOSITE ABOVE LEFT Flanked by the stone-paved entrance walk, the south-facing bifurcated front garden consists of one garden area along the street and a small courtyard garden separated by a wall and visible only from inside the residence.

OPPOSITE ABOVE RIGHT The main garden, visible from the living-dining space on the west side and from bedrooms on the north side, sits within a very contained space, but the design of the pea gravel "stream" makes it appear to extend beyond the boundaries of the garden.

LEFT Viewed from the second-floor above, the varied shapes of the leaves of the shrubs and ground cover contrast with the textures of the landscape rocks and pea gravel in the small front courtyard garden.

RIGHT Shunmyo Masuno reused stepping stones saved from the original garden. The stones connect the family to the memory of the house and garden that formerly stood on the site, while providing a physical path from the *engawa*, or veranda, to the *tsukubai* basin.

LEFT Designed to be viewed while seated on the tatami mat floor of the *washitsu*, or Japanese-style room, one section of the entry garden—a simple courtyard space—is visible only from the interior of the residence.

RIGHT From the Western-style living-dining space, large sliding glass doors open up to the garden, providing a strong connection to nature in the center of the house.

the space was larger than its actual physical area. And third, the neighbor's house was immediately adjacent to the main garden, so Masuno needed to block the view of their windows and laundry hanging from a second-floor balcony. The result is a garden that starts at the street front, then rises and falls as it flows throughout the property.

Chōkantei comprises two separate areas: a small bifurcated garden, with one part adjacent to the entrance and the other part visible from a tatami-matted Japanese-style room, and the main garden outside the living room. While the small garden is designed to be viewed while sitting inside on the tatami mats, the main garden can be enjoyed both from the interior and exterior—from within the Western-style living room and outside from the *engawa*, a traditional narrow wood veranda-like architectural element which serves to mediate between the interior rooms and the exterior space of the garden.

The first glimpse of the garden is from the street. A bright white stone wall sits in front of the beige building, acting as an eye-catching backdrop to a narrow streetfront area of the entrance garden. At one end, a small mound showcases a single pine tree from the original garden. At the other end, a large mountain-like landscape rock, flanked by a maple tree, nestles into ground cover. Plantings with varied heights, widths, and leaf shapes contrast with the stark white surface of the wall behind. The white stone wall turns the corner toward the front door and splits into two offset walls, hinting that the garden space continues beyond. Adjacent to the corner, large stone pavers in a random pattern lead from the street, past the offset white walls, up a few stairs, and inside into the *genkan* entrance hall. This first interior space gives no view of either garden, and no clue as to the vistas that unfold from other rooms in the house.

Behind the white walls of the entry garden, a small courtyard garden sits outside the Japanese-style *butsuma* room, which houses the family's *butsudan*, or Buddhist altar, used for prayers and offerings to the family's ancestors. With the traditional tatami mats on the floor, all activities in the room take place from a seated position, including viewing the garden. Masuno

wanted the courtyard garden to feel abundant and spacious despite its small size, so he used a combination of elements to create layers of space. Within a bed of *tamaryū* ground cover, known as *mondo* or monkey grass (or alternatively as dwarf lilyturf), Masuno set a single landscape rock against the white stone back wall. In the foreground, a patch of *Ise sabijari* (rust-colored pea gravel from the Ise area) serves as a contrasting element. Completing the composition are a variety of plants, including *shida* (fern), *omoto*, or Japanese rhodea (a plant of the lily family), and *hisakaki*, a species of evergreen related to *sakaki* (a sacred evergreen used at Shinto shrines). Each plant brings its unique characteristic to the small garden, and within the simplicity of the design gives the feeling of abundance that Masuno sought to impart.

The primary views of the main garden are from the first-floor living-dining area—the central space for the family—as well as from an adjoining Japanese-style *washitsu* room and one bedroom. At the level of the main floor, the L-shaped *engawa* allows the viewer to sit outside and enjoy the garden, while second-floor

ABOVE Visible only from inside the residence, the rust-colored *Ise sabijari* gravel in the front courtyard garden acts as a foreground element in the image of water against the "riverbank" background of *tamaryū*, *mondo* or monkey grass ground cover.

balconies also provide views down onto the garden. It is unusual to design a residential garden not only to be seen from two different seated heights—from the floor level in a tatami room and the chair level in the dining and living space—but also from above. However, in Chōkantei, Masuno achieved a design that works well from each of these three different viewpoints.

From the *engawa*, a layer of pea gravel moves from below the wood deck out into the garden. The flowing form of the gravel bed appears to extend beyond the physical limits of the garden and creates an undulating edge along the planted area. A thick bed of *sugigoke*, or hair moss, meets this undulating edge with a strongly contrasting green color and lush texture. A *kutsunugi-ishi*, a stone used for changing into outdoor sandals before entering the garden, and stepping stones lead from the *engawa* through the pea gravel and moss to a stone *tsukubai* water basin and *tōrō* stone lantern.

Masuno reused stones from the previous garden for the *kutsunugi-ishi* and stepping stones, and the client himself went to Kyoto to pick out the *tsukubai* and *tōrō*. The Satsuma stone *tsukubai* is in a natural shape and pairs well with the hexagonal lantern carved from Kitagishima granite by the father and son team of Nishimura Kinzō and Daizō. Set into the thick moss, these two elements, the *tsukubai* and *tōrō*, serve as important focal points in the garden. The stepping stones lead the eye, as well as the feet, through the gravel and moss to these hand-carved features. This is the only area that can be entered, as the garden is mainly meant to be enjoyed from seated viewing.

BELOW The view down onto the garden from the second-story balcony gives a clear image of the contrast of the white pea gravel against the green moss, expressing *yohaku no bi*, or beauty in emptiness.

To make the garden feel larger, Masuno designed a *tsukiyama*, or artificial hill, which grows in height as it moves toward the far corner of the garden. The lush moss covers the hill and is punctuated here and there with landscape rocks and plants of differing species. At the back corner of the garden, in order to block the view of the windows and laundry of the adjacent house, a row of *kometsuga*, northern Japanese hemlock, serves as a screening element and forever green backdrop for the garden. Aiming for an overall simple planting design, Masuno utilized azaleas and maples for their coloration, creating focal points that can be viewed and enjoyed as they change throughout the four seasons. Together, these elements create a garden that is tranquil and quiet, where the sight of trees moving slowly in the breeze and the sound of water dripping into the *tsukubai* lull the viewer into taking a deep breath and pausing for a moment of calm reflection.

LEFT In the main part of the garden, Shunmyo Masuno constructed a *tsukiyama*, or artificial hill, to give the sense of extending space. The trees and shrubs planted on the *tsukiyama* block the view of neighboring houses.

ABOVE Stepping stones lead through the lush moss to the stone *tsukubai* basin with its bamboo water spout, and the adjacent stone *tōrō* lantern, both carved by Nishimura Kinzō and his son Daizō in Kyoto.

DESIGN PRINCIPLE

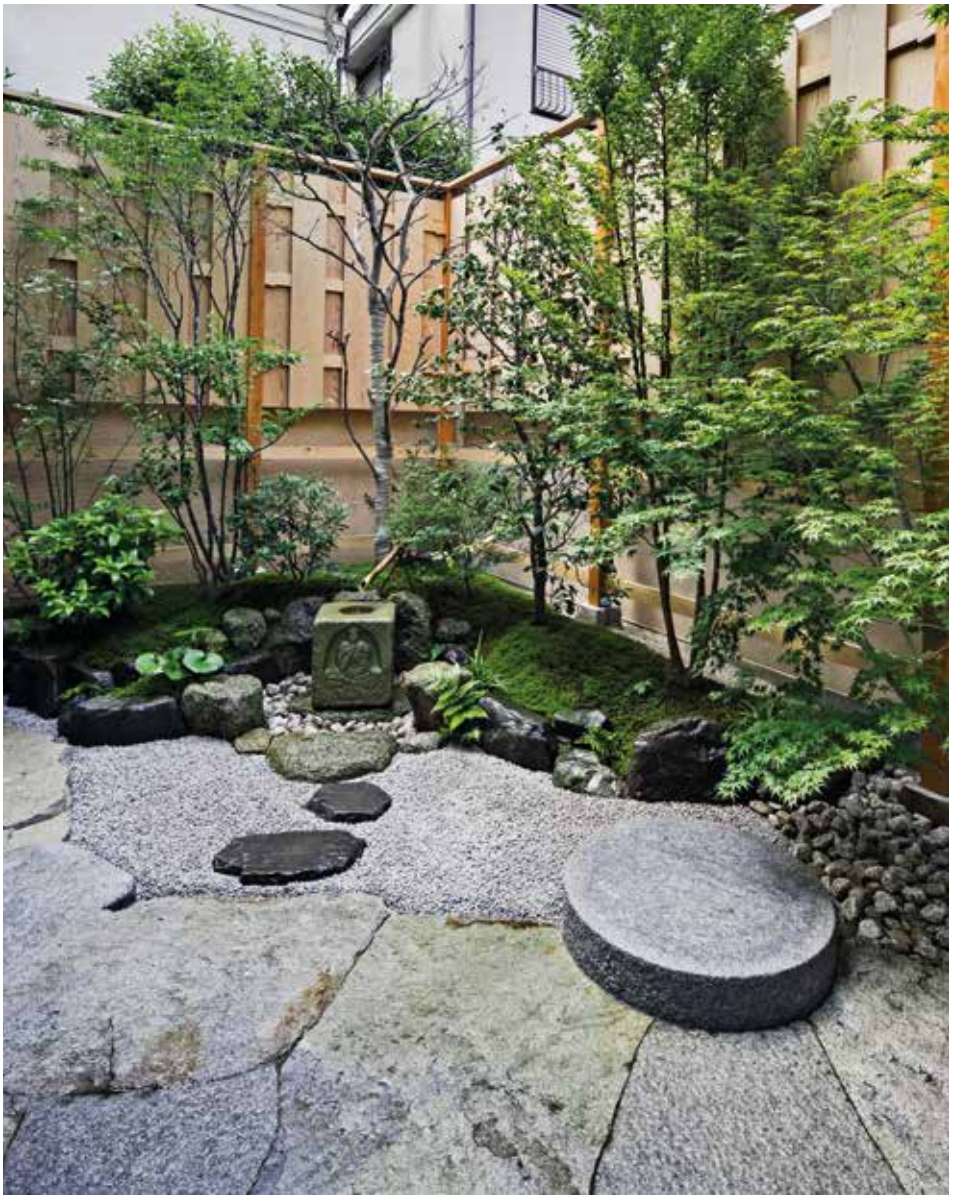
BLANKNESS OR EMPTINESS 余白 *yohaku*

The concept of the beauty of blankness or emptiness, or *yohaku no bi* (literally "beauty in extra white"), is prevalent in calligraphic paintings, where the "empty" or white space formed by the brushstrokes is as important as the calligraphy itself. In Japanese gardens, this blankness or emptiness is present as beds of raked pea gravel or background walls finished in white plaster, which serve to contrast and set off other garden elements.

六根清浄の庭

ROKKONSHŌJŌ NO NIWA

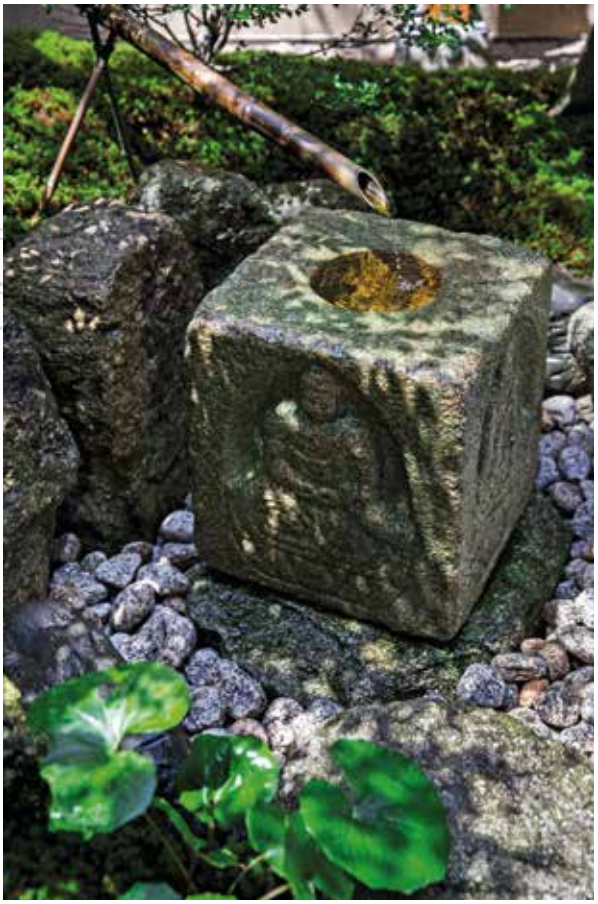
Private Residence
Tokyo, Japan, 2017



LEFT A tall wood fence separates the garden from the adjacent properties and acts as a gentle backdrop to layered garden elements, which increase in height from the stone patio in the foreground to the *tsukiyama* artifical hill at the back.

RIGHT Shunmyo Masuno designed the compact garden on the south side of the residence to stimulate all the senses, with views from both inside the house and out, as well as to function as a space to practice yoga.

FAR RIGHT A bamboo spout provides a steady stream of water into the *shihōbutsu chōzubachi* water basin, with its four faces carved with images of the Buddha by the Kyoto-based master carver Nishimura Daizō.



IN A DENSE RESIDENTIAL NEIGHBORHOOD in Tokyo, Shunmyo Masuno designed the Rokkonshōjō no Niwa, "The Garden of Six Pure Senses," for a client who inherited the fifty-year-old house and garden. Planning a complete interior and exterior renovation, the client commissioned Masuno to renew the garden, which despite being on the south side of the house, was dark and very damp. An overgrown *kaizukaibuki*, or Hollywood juniper, completely covered the entire garden and also impeded the ventilation and daylighting for the living room and *butsuma* Buddhist altar room facing the garden. After removing the *kaizukaibuki*, the garden and adjacent rooms were opened up to light and air.

The design concept for the small garden was not only to provide a beautiful landscape for viewing but also to serve as a practical and useful place that fit the client's lifestyle. Specifically, the client wanted a space to practice yoga outside, with an area set apart for the yoga instructor. Using granite paving stones in a random pattern, Masuno covered the ground surface next to the house, creating a functional flat area that is also a beautiful mosaic of large flat stones. Some of the stones have an intentionally pock-marked finish, while others have a natural surface. A single broad cylindrical stone set into the edge of the random paving contrasts with the flat area and provides a raised platform for the yoga instructor.

A few stepping stones lead from the front paved area through a river of pea gravel to a carved stone *shihōbutsu chōzubachi* water basin made especially for this garden by the stone carver Nishimura Daizō from Kyoto. *Shihōbutsu* means "Buddhist figures in the four cardinal directions," and each of the four faces of the cube-shaped water basin features a Buddha image. The top of the basin has a perfect circle carved out to hold water dripping from the bamboo spout. The two circles in the garden—the carved top of the *chōzubachi* and the cylindrical platform stone—seem to be in quiet dialogue across the space of the garden. Small river stones surround the base of the *chōzubachi* and also fill in the space behind the cylindrical platform, creating another

ABOVE From inside the residence, a framed view of water dripping from the bamboo spout into the carved stone *shihōbutsu chōzubachi* water basin and its surrounding greenery offers a serene scene.

RIGHT Floor-to-ceiling glass doors capture a view of the miniature hill-and-stream garden, bringing the nature of the garden into the residence, while also sliding open to allow the owner to move directly into the space of the garden.

subtle connection between the two geometric elements within the garden.

Landscape rocks of many shapes, sizes, and textures hold back a moss-covered mound at the edge of the gravel river. The height of the mound grows as it moves toward the far corner of the garden, giving a sense of spatial depth and suggesting the undulation of hills and valleys. A tall wooden perimeter fence, which is layered in front of a wall with a brushed plaster finish, serves as a backdrop for the garden. In front of this, Masuno planted six trees that would grow tall and four bushes that would grow wide. In addition to creating a lush green backdrop, together with the wall and fence, the trees and bushes add layers of space to the garden.

The trees that Masuno chose comprise different varieties to give texture and color to the garden throughout the seasons. The *aodama*, or Chinese flowering ash, has delicate branches with soft clouds of fragrant lacy white flowers in the spring. The *tsubaki*, or common camellia, features deep red blossoms in late winter and early spring, while the trunk of the *himeshara*, or tall stewartia, exhibits very visual patterning, and the foliage changes color in the autumn. The *yamamomiji*, or Japanese mountain maple, has leaves with the distinctive maple shape, which also turn a beautiful color in the autumn season.

The bushes interspersed within the trees serve to add visual variety as well. A *senryō*, or nine-knotted flower (also known as a bone-knitted lotus), from the original garden has sharp shiny leaves in sets of four with clusters of bright red berries. *Sakaki* is a flowering

RIGHT Small details, such as the shadow of maple leaves on stone, change over the course of the day and throughout the seasons, reminding the viewer of the continuity of time and the ephemerality of living things.

DESIGN PRINCIPLE

MINIATURIZATION 小型化 *kogataka*

An excellent example of miniaturization is the art form of *bonsai*—dwarf trees cultivated in containers and pruned and trimmed to represent full-grown trees. Since Japanese gardens are created as idealized views of the world, they often incorporate miniaturized elements. Rough rocks can represent craggy mountains and a small stream can be a raging river. Within the limited space of a garden, miniaturization allows for images and feelings of expansive natural landscapes.

evergreen with bright green leaves and small off-white flowers that bloom in bunches. The spherical masses of flowers of the *jinchōge*, or winter daphne, bloom in the winter and give off a sweet fragrance. The leaves of the broad-leafed *hisakaki*, a species of evergreen related to *sakaki*, change from green to a deep red color in winter. The deciduous *dodan-tsutsuji*, a native Japanese shrub, has small white pendant flowers in the spring and leaves that change to orange-red in the fall.

Between the rocks and *sugigoke*, or hair moss, Masuno placed a few plants to provide focal points within the undulations of the mossy mound. *Tsuwabuki*, or Japanese silverleaf, *yaburan*, or big blue lilyturf (also known as monkey grass), and *shida* (ferns) are among the *ashirai*, or assorted small plants, which Masuno added to the garden to finalize the design.

With the seasonal views of the garden and the sound of the water dripping into the *chōzubachi*, the landscape imparts a strong sensory feeling of tranquility. Masuno designed the garden from the theme of *rokkonshōjō*, a Buddhist way of thinking that refers to the five senses—*genkon* (sight), *nikon* (hearing), *bikon* (smell), *zekkon* (taste), and *shinkon* (touch)—plus the consciousness of intuition or *ikon*, the sixth sense. In Buddhist thought, in accordance with one's senses, an effect can occur in one's *kokoro* (heart-mind-spirit); this is *ikon* (intuition). *Rokkonshōjō* encompasses all six senses, with *rokkon* referring to the six senses and *shōjō* meaning pure. Therefore, Rokkonshōjō no Niwa is "The Garden of Six Pure Senses," a quiet space for contemplation and for the mental concentration required for each pose and breath in the practice of yoga.

水映の庭

SUIEI NO NIWA

Private Residence
Java, Indonesia, 2018

RIGHT Water is a principal theme in the garden, and a narrow channel of water runs along the edge of the central corridor starting from the main entrance of the residence, moving from inside to out, and finally pouring into a small reflecting pool on axis with the entrance.

THE DESIGN OF THE SUIEI NO NIWA, or Garden of Reflecting Water, at a private residence in Indonesia, represents a synthesis of the homeowner's Hindu beliefs and designer Shunmyo Masuno's Zen Buddhist practice. The design originates from a concept common to both religions: the five elements (*godai* in Japanese; *panchabhuta* in Sanskrit) of earth, water, fire, wind, and void. In both Hinduism and Buddhism, the five elements form all things in the universe, including human beings, and each element must be completely in balance for spiritual awakening to occur. Masuno designed the garden as a place to visualize living power—a symbiotic relationship between nature and the human mind. By incorporating specific references to each of the five elements within the garden and the house, in Masuno's words the viewer can experience "the world of truth that unifies all elements," which can lead to a state of spiritual awakening.

In the Suiei no Niwa, the path toward spiritual awakening starts at the entrance court, moves through the house and out into the layered garden, then on into the void. Carefully selected materials create transitions from exterior to interior and back out again, acting as thresholds between each of the spaces representing the different elements. The element of water is used to connect from one space to the next, as well as for both metaphorical and literal reflection. A roof terrace provides a view of the entire garden and beyond, both toward the distant horizon and up into the wide sky above, establishing a connection to the ultimate element of the universe, the void.

The rectangular entrance court at the front of the house represents the element of earth. Simple stone pavement lines the court and allows the walls, a combination of random rubble and thin stacked stone draped with a delicate veil of greenery, to take center stage.

RIGHT With an abstract image of water brushed over stone, the carved stonework of a decorative wall creates a subtle link to the important idea of water in the Garden of Reflecting Water.

BELOW The main part of the garden includes the symbols of water, fire, and wind. The small reflecting pool represents water, the volcano-like rocks signify fire, and the leaves of the trees and plants moving in the breeze symbolize the wind.

ABOVE Representative of Indonesian volcanos, linear blocks of Japanese granite rise from the ground and shift and slide between areas of gravel and grass, creating layers of space as the garden expands out from the house.

OPPOSITE TOP LEFT The spherical stone, originally part of a *gorintō*, or five-story tower of stacked stones representing the five Buddhist moral principles, rests on a rough rock base within the small reflecting pool near the house.

RIGHT A roofed outdoor living space looks onto the large rectangular pool faced in polished dark granite, with the tree canopy clearly reflected in the surface of the water, interrupted only by a single huge angled block of rock rising from the pool.

OPPOSITE TOP RIGHT For the owners entering from the below-ground garage level, Shunmyo Masuno's sculpted stone composition conveys the feeling of the garden with its irregular form and varied textures.

Toward one end of the court, the stone paving gives way to inlaid strips of grassy ground cover, leading to the Corten-clad security house. At the edge of the house, a low hedge and planter box create a private zone for the guest quarters facing out to the court. The experience of the entrance court, with its tall narrow space, is akin to walking among large boulders, close to the earth and enclosed, yet with light streaming in from above.

From the entrance court, stairs lead between the planters to the front door and then on to the central spine of the house. The light-colored marble floor of the double-height corridor space reads as a single horizontal plane floating on water. Channels of water at both edges of the floor plane lead the eye up, first to the horizontal view along the travertine-clad space to the garden beyond and then following the edges of the building toward the view of the sky overhead. At that moment, the experience of moving from earth to water and first sensing the views of fire and wind represented in the garden give a sense of the concept of awakening that is in store.

The corridor extends from interior to exterior, with a simple glass door marking the transition. Moving toward the end of the floating plane, a hammer-finished stone sphere spouting a small fountain of water comes into view. The spherical stone came from Kyoto and originally was part of a *gorintō*, a tower of five stacked stones, each representing one of the five Buddhist moral principles. Now resting on a rough stone base in a shallow reflecting pool, the sculptural fountain acts to punctuate the end of the axis and focus the view to the main area of the garden, in addition to connecting to the concept behind the garden's design. This axial view is a moment where water, fire, and wind join and overlap through Masuno's design of this first glimpse of the main garden. Behind the spherical fountain, a tall wall clad in rosy stone intersects a reflecting pool raised on a polished dark granite base. Beyond the wall, layers of lush vegetation draw the eye toward the sky.

Moving toward the end of the spine, the main garden opens out into the two overlapping parts. The water channel that flanks the marble spine separates the stone floor from a deck covered with native Indonesian ulin wood, also known as Bornean ironwood (*Eusideroxylon zwageri*). On the right side, the wood deck moves from the house into the garden. The covered deck provides a

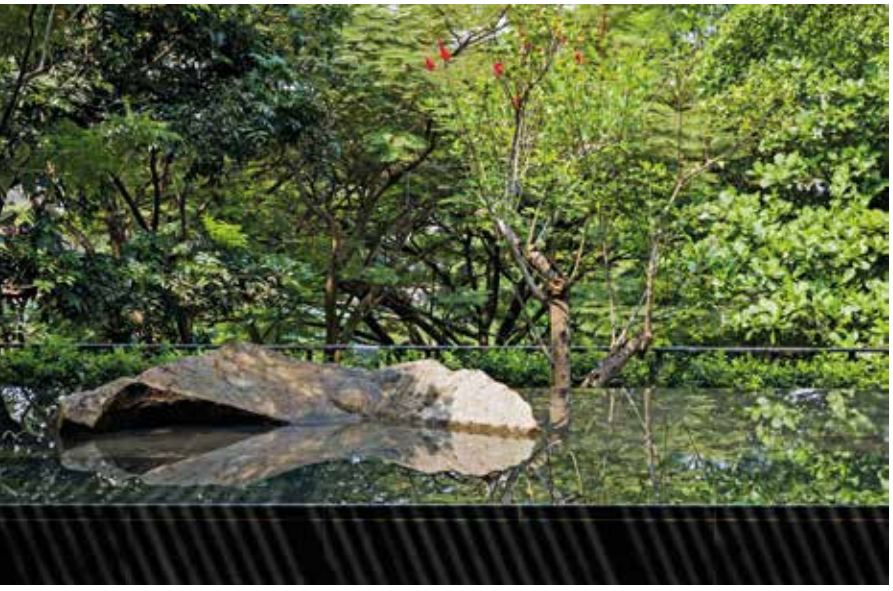
quiet place to view and contemplate the garden. Linear blocks of Shikoku granite create layers of space, transitioning from the wood deck through pea gravel to a grassy area. A small knoll with a single reddish Hawaiian holly tree (*Leea guineensis* "Burgundy," also called West Indian holly) provides a bit of contrast in height as well as color. The wall faced in light pink stone acts as a backdrop to the mountainscape and hides a stair leading down to a lower garden planted with trees that serve as the outer edge of the garden representing the element of fire.

The mountain-like granite blocks, symbolizing the volcanos of Indonesia, give a feeling of nature, yet with the occasional surprising mark of the hand of man. A polished edge, smooth grooves left by a drill, a sudden sharp angle—these moments create focus and a connection to fire through the igneous granite rock, formed long ago by the magma deep inside the earth. In the garden, the fire-wrought stone emerges from the earth like a mountainous landscape, creating a space to contemplate the power of nature.

The southeastern part of the garden, representing the wind itself, features rigid geometric forms, but the element of wind provides a softening touch to the space.

The deck is a simple rectangle, butting up to the front edge of the house and facing out to a large rectangular reflecting pool. A narrow expanse of gray pea gravel separates the deck and the shiny edge of the reflecting pool while running behind the smaller reflecting pool with the spherical fountain and connecting to the fire garden on the other side.

The highly polished dark Chinese granite edge blends with the water in the pool, which is raised half a meter (1.6 ft) above the ground level. The serene pool reflects the trees and sky, blurred by a passing breeze. One large



ABOVE Symbolizing the strength of Indonesian volcanos, a rough block of rock rises from the ground. The large, powerful rocks within the serene garden create a positive tension that helps to focus and calm the viewer's *kokoro*, or spirit.

LEFT The backdrop of lush trees and bushes enlivens the calm surface of the large pool with its deep reflection. The rough mountain-like rock emerges from the water like a volcano rising from the sea.

RIGHT By carefully balancing the geometric and naturalistic elements of the garden, including the large retangular pool and the shifting field of volcano-like rock slabs, Shunmyo Masuno expresses the symbiotic relationship of the human mind and nature.

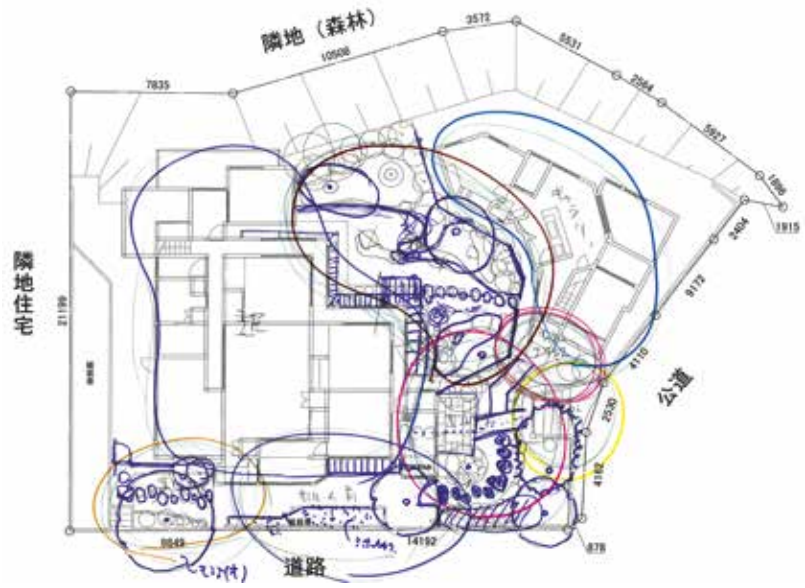
boat-like block of granite emerges from the water near the left side of the pool, and a slightly rosy-colored stone-faced wall, almost a meter (3 ft) taller than the pool, overlaps the western corner of the pool and moves into the adjacent fire garden. Through the reflected and layered combinations of old and new, smooth and textured, geometric and organic, the five elements emerge and blend within the garden, providing a place of repose with a strong connection to the spiritual origins of both the owner and the designer.

DESIGN PRINCIPLE

DESIGNING THE VIEWER'S *KOKORO*, OR SPIRIT

訪れる人の心をデザインする *otozureru hito no kokoro o design suru*

For Shunmyo Masuno, one of the first design decisions is how the garden space should make the viewer feel. Based on how the garden will be used, for example, for meditation or for strolling, he may create a feeling of "rigid space" that produces a sense of tension and "causes one to sit up straight," or he may design a softer space full of greenery that "gives an open and relaxed feeling."[1]



LEFT For the Chōshintei garden in Kamakura, Shunmyo Masuno mapped out zones overlaid on a site plan to start to consider how different areas of the garden would be used.

RIGHT As the garden design developed, Masuno and his staff drew detailed site plans of each area of the garden. The drawings show different kinds of paths, as well as the sizes and general types of plantings and rock arrangements. These drawings are used for further design study and also to show the client.

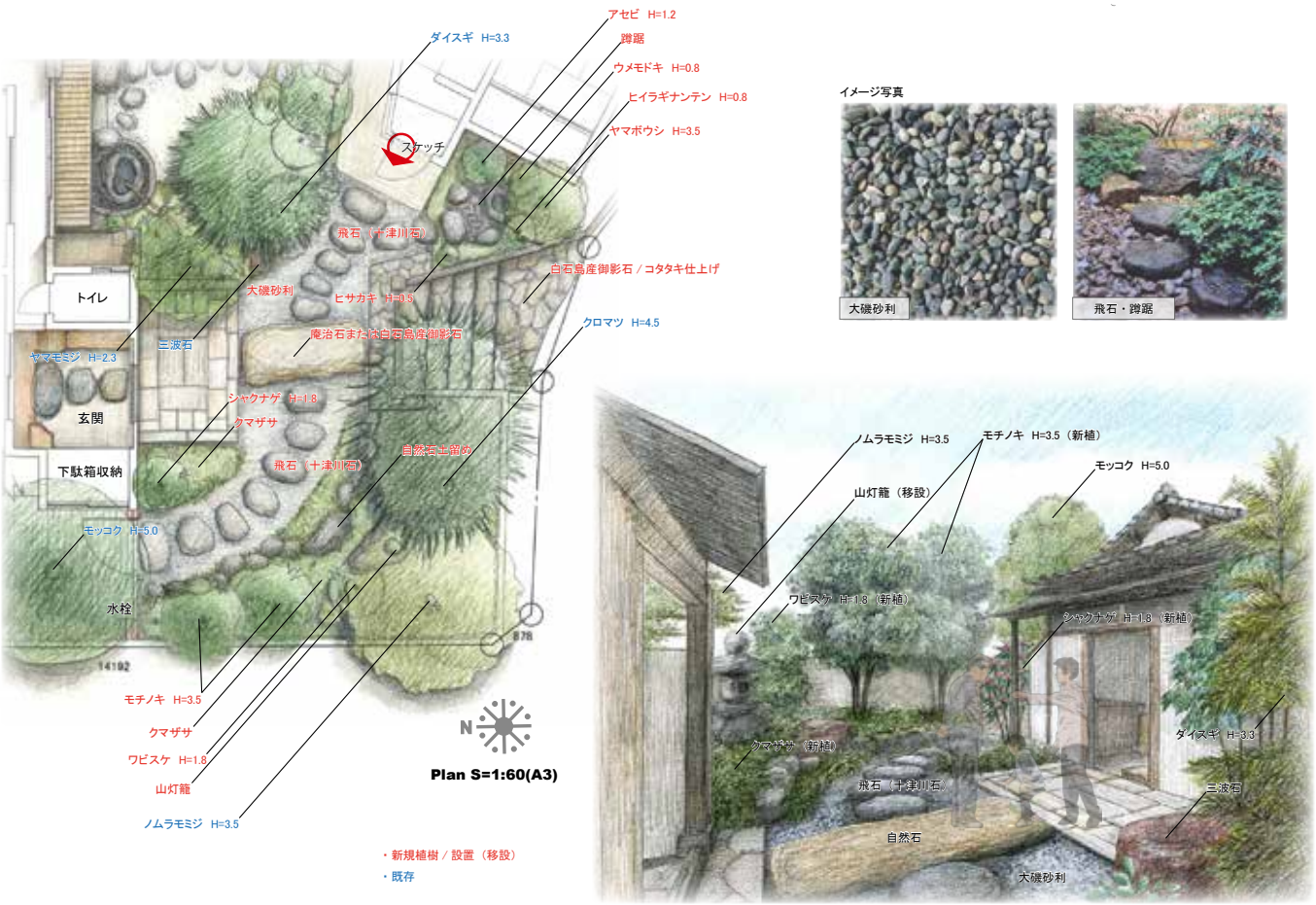
CULTIVATING CONSCIOUSNESS: SHUNMYO MASUNO'S PHILOSOPHY AND PROCESS OF GARDEN DESIGN

> I feel strongly that above all, what is essential in this day and age are places to become aware—spaces to appreciate beauty … with a basic and simple 'Zen sense of aesthetics' and 'Zen sense of value.'[1]

> Through Zen ascetic practice an emotion of the mind is found that can't be directly exposed or understood. One must therefore discover ways to communicate this emotion to others.… The Zen Priest has traditionally turned to such classical arts as calligraphy, ikebana, and rock placement.[2]

While Shunmyo Masuno recognizes his role as responding to contemporary societal conditions, he also sees himself as following a long tradition. Since establishing his design firm, Japan Landscape Consultants, in 1982, becoming the assistant priest of the Kenkohji Sōtō Zen Buddhist temple in Yokohama in 1985, and then taking on the role of the eighteenth-generation head priest in 2001, Masuno continues both his ascetic Zen training and his aesthetic training through his design work. In doing so, he follows the model of many generations of priests before him. Masuno explains:

Called *ishitate-sō*, or "rock-setting priests," the early Buddhist priests who "placed rocks" may not have been so revered for their work, as such dirty manual labor would have been considered lowly and demeaning and beneath the rank of elder and more established priests. These first *ishitate-sō* were from the Shingon Buddhist temple of Ninnaji in Kyoto and worked during the Heian period (794–1185), during which gardens first followed the Chinese style, with eye-catching outcroppings of jagged rock. Designed landscapes in Japan later developed into paradise gardens, reflecting a shift to



TOP During the design process, Masuno uses images of specific materials and components, such as particular types of gravel and styles of stepping stones, to indicate to the client the kinds of materials and elements planned for use in the garden.

ABOVE Perspective drawings, with human figures to give a sense of scale, are important to the design process. Masuno uses them both to check the garden composition from different angles and to show the client the design.

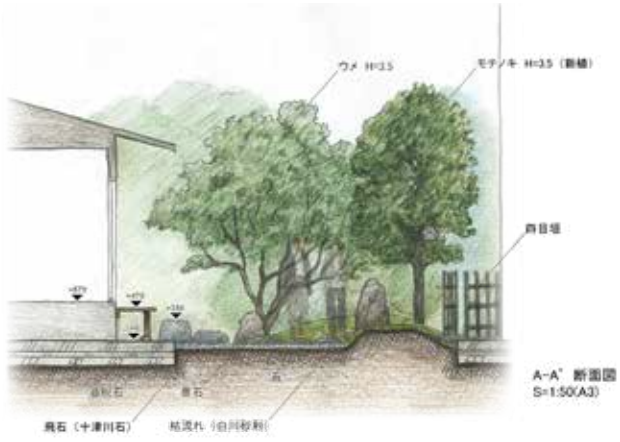
the Pure Land Buddhist school of thought. By the time Zen Buddhism took hold in Japan in the late thirteenth and early fourteenth centuries, the term *ishitate-sō* reflected the respect given to priests who could design gardens reflecting the ideals of Zen Buddhism.[3]

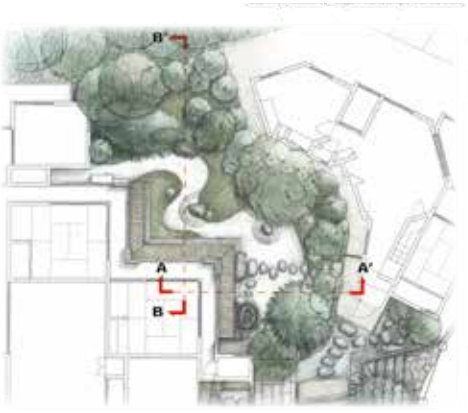
Shunmyō Masuno understands his work to be within this long tradition of the *ishitate-sō*, and believes himself to be the only Zen Buddhist "rock-setting priest" in the world today.[4] Based on his Sōtō Zen Buddhist practice and with Zen principles as a foundation, Masuno developed his own unique design process. In addition to daily *zazen* meditation, Sōtō Zen training, or *shugyō*, emphasizes a disciplined routine of everyday activities, such as sweeping the garden or wiping down the wood floors of the temple buildings. As a means to reach a spiritual awakening, or *satori* (enlightenment), these activities are repeated daily over many years. As an *ishitate-sō*, Masuno understands the acts of designing and constructing gardens and landscapes as an integral part of his role as a Zen priest: "Designing gardens for me is a practice of Zen discipline."[5]

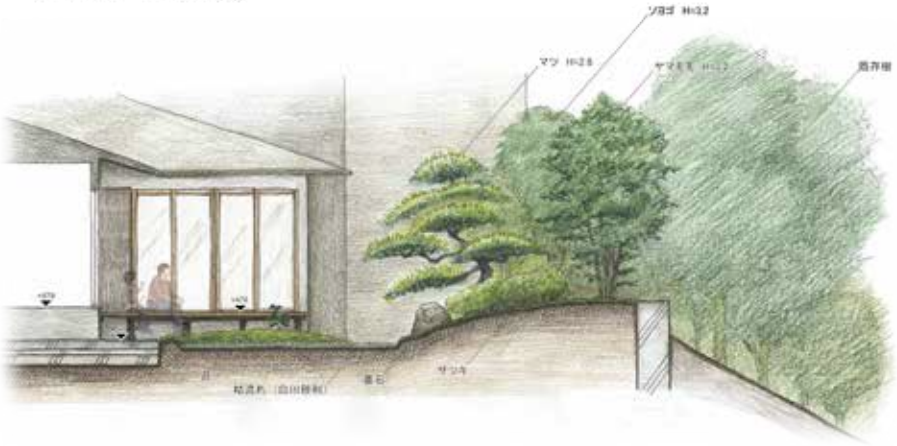
As both a Zen Buddhist priest and a designer of built and natural environments, Shunmyo Masuno has a unique understanding of the potential of designed space to support human self-awareness and health. Through his work as a priest, meeting with parishioners and traveling widely, he sees how the demands of our hectic twenty-first century lives fill every minute of every day,

allowing little time for self-reflection and reconnection to one's authentic self. From his own Zen practice, Masuno understands the value of meditation as a means toward gratitude and a mindful, fulfilling existence, and he is well aware of the related health benefits, including improved sleep and psychological balance, relief from fatigue and anxiety, and an enhanced quality of life.[6] As a designer of gardens and landscapes, Masuno is also fully aware of the positive effect that spending time in nature has on human beings. Now a growing field of scientific study in Japan and elsewhere, "nature experience" (also called "nature contact" and "nature exposure"), evidences benefits for both physical and mental health, as well as for general well-being, particularly for people living in urban areas.[7]

Based on his observation that our daily lives become more and more overloaded with information and focused on indoor activities, Masuno sees a strong trend in the contemporary world toward the pursuit of what he terms the "abundance of things."[8] He feels that people today are caught up in the rise of information technology along with its related speed and seemingly infinite amount of data. From this, he believes "what is most needed and essential is for people to be able to sense an 'abundance of spirit' and 'feel the joy of being alive now.'"[9] Masuno has made it his fundamental and ultimate goal to create gardens and landscapes in which people can reconnect to themselves by feeling an "abundance of spirit" and finding the "joy of being alive."







ABOVE LEFT AND LEFT Section drawings show the connection between the interior space and the garden, as well as the height relationships between the various garden elements. This type of drawing is especially helpful for checking sight lines to the garden from inside the building.

ABOVE Section cut lines, marked in red on the site plan, clearly indicate where the section drawings are cut and which direction they face. This allows for a close correlation between section and plan drawings.

Zen Sense of Aesthetics and Zen Sense of Value

According to Zen Buddhism, to experience an "abundance of spirit," one first must be in a state of "freedom from attachment," or *datsuzoku*, a fundamental Zen concept. A mind that is free from attachment can experience an "unrestrictedness," or *jiyūhonbō*, that in turn allows an understanding of *yūgen*, or a deep and subtle profundity, especially of things that cannot be seen. This awareness of things that cannot be seen is what Masuno calls "affirmation within negation"[10] and is how he explains the core of Zen Buddhism. "Affirmation within negation" is "that act of seeing things that are not visible to the eye, imagination in a sense, … being conscious of the Buddha therein and to see truth and reason there. It does not mean simply imagining."[11] To be able to free the mind in this way, disciplined training is necessary, as well as the proper space, which Masuno calls "Zen space."[12]

Historically, Zen spaces were located within Zen Buddhist temples and their associated gardens. But because of the great need Masuno sees for urban dwellers to reconnect to nature and to themselves, he endeavors to create every design as a Zen space. From private residential gardens to commercial interiors, Masuno strives to imbue the spaces with a sense of Zen aesthetics and Zen values. He explains that Zen space, "as well as being space where people can sense beauty, is also space where the viewer stands and becomes aware of the existence within oneself of a completely white spirit, with not even one speck of dust, and contemplates oneself."[13] This pure white spirit can be understood as the essential or authentic self, free from attachment to everyday objects or thoughts.

According to Masuno, the experience of that sense of pure spirit allows for the realization of "the preciousness of one's own life" and "gratitude that is alive here, now."[14] This feeling of gratitude, or *kansha*, stems from the "unrestricted mind" of *datsuzoku*, or freedom from attachment, uniting with the "pure white spirit" of the authentic self. In Zen Buddhism, the concept of *kansha* includes gratitude for all beings and experiences, good and bad, large and small. Such a feeling of appreciation allows one to approach life with an empathetic and open outlook. In his designs, Masuno considers how he can create spaces that allow for the viewer's mindset to shift and open up to allow for the experience of gratitude and an "abundance of spirit."

ABOVE Perspective drawings from inside the exisitng spaces clearly illustrate how the garden will appear from the interior looking out, which is often the primary means of viewing the garden.

To create spaces where people can leave behind the everyday cares associated with the "abundance of things" and shift to a state of "freedom from attachment," Masuno focuses on the concept of *kokoro*, or spirit. Also meaning "heart," "mind," or even "soul," the complex meaning of *kokoro* is difficult to translate into English, as there is no single word that implies the intrinsic connections of spirit, heart, and mind. Inherent to human experience, *kokoro* connects the human spiritual realm, or the realm of the mind, to the physical or embodied realm of human existence. As such, *kokoro* separates humans from machines, even today's highly intelligent computers. "The human heart is rich in intuition; it possesses attributes such as illogicality, hunger for novelty, creativity, infinity, and openness. Computer simulation is deterministic (closed); it lacks diversity and is an embodiment of dryness.…This is the decisive difference between computers and human beings."[15]

While the concept of *kokoro* seems intangible and unquantifiable, the scientific study of *kokoro* is ongoing, led by a dedicated Kokoro Research Center at Kyoto

University since 2007. The Center promotes academic research "that can contribute to society … in areas ranging from neuro and cognitive science to Buddhist studies, from cultural and social psychology to clinical psychology, from esthetics to public policy."[16] While Shunmyo Masuno may not be involved in measured scientific research, he well understands the impacts of *kokoro* through his own experience, and he works to express the *kokoro*, or heart and spirit, of each element within the design of every project he completes.

Starting from a deep respect for all living things, a fundamental concept in Buddhism, Masuno understands that each rock, tree, and plant has its own unique character and its own distinct *kokoro*. He endeavors to connect his own *kokoro* to those of each varied element within the garden or landscape. For Masuno, this act of connecting his *kokoro* to those of the rocks, trees, plants, and other garden elements is not an act of self-aggrandizement or ego. Rather, it is an important element of Zen aesthetics, prevalent throughout the history of Zen monks and priests expressing Zen ideals through calligraphy, poetry, garden design, and other arts. In his book *Tomoike no Dezain* [*Coexistent Design*] (2011), Masuno explains, "For me, gardens are both a place to make viewers feel welcome as an expression of the *kokoro* and a place for the expression of the self, based on my continual ascetic training." He continues, "As the creator of gardens, my *kokoro* must be in harmony, or I cannot make things with high spiritual quality. Gardens are mirrors reflecting my own self just as it is."[17] This idea of the garden as a reflection of the designer's *kokoro* stems from a Zen proverb, "When a venomous snake drinks water, it becomes poison. When a cow drinks water, it becomes milk."[18]

If the designer's *kokoro* is pure, then the viewer will experience the design like water turning to milk rather than venom.

For Masuno, this ego-less expression of the self in the design of a garden or other Zen space is an integral outcome of his design process. However, a design is not an expression of the designer's *kokoro* alone, it is imperative to understand and express the *kokoro* of each garden element. To do this, Masuno first must understand the context and site for a project, a process he describes as *ba o yomu*, or "to read the site."[19] To accomplish this, Masuno spends as much time as

FAR LEFT Tree species and rock types are called out on a perspective drawing and noted whether they are existing or new. Lists of all required plants and rocks are generated along with this type of drawing.

ABOVE LEFT A red arrow on a site plan shows the direction that a particular perspective drawing faces, allowing the client and the gardeners to fully understand each part of the garden.

BELOW LEFT Images showing examples of rock arrangements, methods to rake gravel, and specific gravel types, etc., give the client a clear idea of how the garden will look upon completion.

RIGHT Project models include the major elements of the buildings, such as window and door openings and verandas, so that the views from each opening and veranda can be reviewed.

possible at the site in order to understand the particular spirit of the place, or its *jigokoro* (literally the "*kokoro* of the land"). This process starts from a mindset of respect for all living things and entails careful observation of the topography; thorough examination of existing rocks, trees, and shrubs; and sensitive study and consideration of the play of light and shadow within the site. This focused reading of the site allows Masuno to consider how best to have a dialogue with the site through his design. Based on the site *jigokoro* and the planned function of the garden, Masuno "senses instantaneously" whether it is better to express a contemporary feeling or work in a traditional style.[20]

As Masuno develops his "dialogue with the site" through his design, he carefully considers each existing element he will utilize and every new element he will add. He sketches his ideas, first in plan-view and then in elevation or perspective. Through an iterative process, typically involving the design staff of his firm and using sketches and models, Masuno determines the overreaching design ideas for the garden, as well as the placement of every major element. He considers how he wants the viewers to feel in the space, or how he can "design the visitors' *kokoro*."[21] In a space where viewers are meant to feel a kind of tension that causes them to stand up straight and pay attention (such as in a commercial space like the En to En no Niwa for the Tencent headquarters in Shenzhen, China), Masuno may use a more rigid spatial composition. For a space where viewers are meant to feel at ease and open (like the Sansui Seion Ari garden in Hong Kong), he will create a garden where they feel surrounded by nature.[22]

Once the design is mostly complete, Masuno selects the primary elements for the garden. Depending on the project location and budget, he may visit nurseries to choose trees and shrubs, or he might go out into nature to find them. He may travel to quarries to select rocks, or he might search in the mountains. To make sure the plantings fit the climate and environment of the site, Masuno uses local trees and plants as much as possible, particularly for gardens outside of Japan. But for landscape rocks and carved stone sculptural elements, Masuno often uses rock from Japan, as it is easier for him to visit the quarries and oversee the work of cutting and shaping. For stone objects, such as *tōrō* lanterns and *chōzubachi* basins, Masuno either finds old pieces with interesting histories, or he works with craftspeople in Japan to fabricate new ones specifically for a particular garden or landscape.

In the design process, when it comes time to start the site work—to lay out the boundaries of a gravel stream, construct the rockery for a waterfall, or situate the primary trees and rocks—Masuno returns to the site and works closely with the craftspeople constructing the garden. This moment in the garden's development is crucial, and where Masuno's years of Zen practice and design training truly differentiate his process from that of other garden designers. Not only is he sensitive to the overall garden composition from each possible outlook,

RIGHT Nature surrounds the viewer in the Sansui Seion Ari garden in Hong Kong, where polished black granite walls come together with landscape rocks inspired by traditional Japanese-style gardens.

BELOW Like layers of mountains, slabs of granite emerge from the floor in the En to En no Niwa in Shenzhen, China, and merge with a mossy mound, creating a moment of spatial tension within the expansive space.

he is also sensitive to the *kokoro* of each element within the garden. Masuno understands that every rock, tree, and shrub has a unique *kokoro*, and he works to have a dialogue with each individual element in order to express its unique characteristics and place it in the garden to best express its *kokoro*.

This method has its roots in garden-making techniques from more than a thousand years ago. The eleventh-century garden manual, *Sakuteiki* [*Memoranda on Garden Making*], the earliest known garden manual in Japan, teaches *Ishi no kowan wo shitagahite*, or "follow the request of the rock."[23] This concept applies to each component within a garden, and Masuno works to understand each element's "request" along with their *kokoro*, and then connect them to his own *kokoro* to create a kind of "mental energy."[24] Masuno understands this "mental energy" resulting in a garden when "body and soul are united at the time of its creation."[25] In Masuno's words, "If a garden has no soul, then even though it may catch the attention of many people for a time, they will completely forget about it as soon as something new comes along."[26] Therefore, this "mental energy" within the garden is imperative for the viewer to unconsciously connect to the garden. "Zen can be called a religion that manipulates the unconscious mind." Yet, "it is not only the unconscious mind that is important but also the conscious mind which finds its way into the unconscious world. So, in that sense, consciousness is something that has to be cultivated."[27] For Masuno, the cultivation of consciousness denotes "both his understanding of the role of his consciousness in creating the design and also the viewer's consciousness in becoming aware of their unconscious connection to the garden."[28]

The "mental energy" Masuno strives to create by having a dialogue with the garden, by connecting his *kokoro* to the *kokoro* of every element within the garden, principally derives from his Zen training. In particular,

> It is the practice of *ropparamitsu*, which is the fundamental Buddhist ethos for making one's way in an ideal world, that I draw upon for my work. *Ropparamitsu* states that there are six main practices for Nirvana—charity, observation of the Buddhist commandments, endurance, devotion, Samadhi or meditation, and knowledge. As far as devotion and knowledge are concerned, it stresses the fact that we should always cultivate insight, be flexible in our thinking and in the way we tackle the job at hand, having cleared our minds of worldly thoughts.… Endurance and observation of the Buddhist commandments refers to the fact that

> we should set out to do things in which we really believe and … not be swayed by the opinion of others and should believe in our own approach.… The r*opparamitsu* view on charity is that the act of giving regardless of the expense makes us more sympathetic to others.… As far as Samadhi is concerned, meditation helps me to approach things with a sense of calm.… I concentrate on things in a detached yet organized fashion.[29]

Of these six practices associated with *ropparamitsu*, Masuno relies on the concept of charity, or ***fuse***, most in his design work. This sympathy to others "is reflected in the way I develop a design by listening to the dialogue between all the material elements like plants and stones as well as spaces. This is probably the most important thing that I learnt during my ascetic training."[30]

By listening to the dialogue between garden elements and generating the "mental energy" from the dialogue between his *kokoro* and the *kokoro* of each garden element, Masuno concentrates on creating the atmosphere of a garden, rather than focusing on the shape or form. In his book, *Inside Japanese Gardens* (1990), Masuno explains the relationship of Japanese culture to the idea of creating atmosphere:

> In Japanese gardens, besides the plotting of the ground, rock arrangement and planting, the garden is also formed through such stone-built art as stone paving and stone lanterns. When these things are used, much more importance is placed on the atmosphere that is created in the space that we call a garden than on the garden's structure and shape. In Japanese culture, rather than emphasizing the form of something itself, more importance is placed on the feeling of the invisible things that come with it: restrained elegance, delicate beauty, elegant simplicity and rusticity.[31]

Creating atmosphere over form closely connects to Zen. "Zen aims to teach one how to live, so it has no form."[32] And while Zen has no particular form, there are identified aesthetic principles associated with Zen, which relate to Masuno's principles of restrained elegance, delicate beauty, elegant simplicity, and rusticity. In his book, *Zen and the Fine Arts* (1971), the scholar Shinichi Hisamatsu, who was well-known as a philosopher and tea master as well as a scholar of Zen Buddhism, notes seven distinct Zen aesthetic characteristics: asymmetry (*fukinsei*), simplicity (*kanso*), austere sublimity or lofty dryness (*kokō*), naturalness (*shizen*),

LEFT Shunmyo Masuno sits with the client and discusses ideas for the garden while viewing the outdoor space. For Masuno, it is important to have a clear understanding of what role the client wishes the garden to have in their lifestyle.

BELOW The garden is designed from all angles, including the views into the garden from the street. Here, Masuno notes the tall trees on the surrounding properties and considers how views of the trees may be incorporated into the garden design.

LEFT The completed Chōshintei garden has a strong relationship with the interior areas whereby the space of the garden appears to be an extension of the interior space.

subtle profundity or deep reserve (*yūgen*), freedom from attachment (*datsuzoku*), and tranquility (*seijaku*).[33] While asymmetry, simplicity, and naturalness can be understood in the physical form of the garden, the other four principles—austere sublimity, subtle profundity, freedom from attachment, and tranquility—are internal to the viewer, resulting from the atmosphere and mental energy of the garden, based on the connection of the designer's *kokoro* to the *jigokoro* (spirit of the place) and the *kokoro* of each garden element throughout the design process.

Design Process for Chōshintei, Kamakura, Japan

Completed in 2016, the Chōshintei garden flows between a private residence and a separate gallery building and serves to link the two buildings while also offering a wide variety of views from both structures. By naming the garden Chōshintei, meaning of "clear spirit garden," Masuno expressed the desire for the garden to be a place where the owner, a Zen Buddhist practitioner, could feel a clarity of spirit in dialogue with the garden.

Although a garden existed on the property, the client commissioned Masuno to do a complete renovation of the outdoor areas. This included the main garden between the house and gallery and a more casual narrow side garden. After receiving the first contact and request from the client, Masuno and his design staff visited the site in Kamakura, not far from their office in the Yokohama area. That initial visit gave Masuno the opportunity to speak with the client, walk the site, and see the views from the house and gallery into the garden.

In talking with the client, Masuno learned how the client wished to use the garden, in this case for both *zazen* meditation and general enjoyment of nature. The client meditates inside the house, sitting on the tatami mats of a *washitsu*, or Japanese-style room. Since the house had an existing *engawa*, or narrow veranda-like wooden deck extending out at floor level, the client could meditate there as well, sitting outside yet protected by the roof eaves. The *engawa* follows three sides of the zigzag edge of the house, so it affords a variety of views into the garden and provides a place for the client to sit and enjoy the garden.

While visiting the site, Masuno was able to understand the public and private approaches to the house and gallery, and how the building and garden might be seen from outside of the perimeter wall as well as inside. He also could move through the garden area to get a clear sense of the dimensions and available space. This was especially important because of the location of the garden between the house and gallery; it can be viewed both from the front (from several rooms in the house) and the back (through windows in the gallery building).

By walking the site, Masuno was able to identify the existing rocks, trees, and plants that would work well in the garden and get a sense of their *kokoro*. He also identified potential challenges, such as how to create the garden to complement the existing buildings and how to hide outdoor mechanical equipment. During the visit, Masuno and his staff made notes and sketches to record both the existing conditions and their design ideas. From this first visit, Masuno understood the

ABOVE AND RIGHT Close-up photographs of the garden viewed from the carefully crafted models clearly show how the garden will be seen from the interior spaces. The view of the completed garden from the *washitsu* Japanese-style room is enhanced by the meticulous latticework of the sliding *shoji* screens with transoms above.

importance of the entrance area, where the entry gate opens toward the front of the house, yet is also in close proximity to the gallery entrance, and he knew he would have to create a focused design for that area. Since the client wished to use the garden both for his *zazen* meditation and for pleasure generally, Masuno wanted the garden to be a place where the client could experience the nature in the garden with all senses open: hear birds singing, see the play of sunlight and shadows on the rocks, smell the scent of the trees, and feel the damp of the moss. Through this total sensory experience in dialogue with the nature of the garden, the viewer can "come face to face with their essential self."[34]

After completing the site visit and compiling the notes, sketches, and photographs, Masuno and his team worked to develop the design. Masuno considered the Zen phrase *sankō waga kokoro o sumashimu* to guide the design and express the desired atmosphere for the completed garden. The expression refers to the clarity and purity of spirit, or *kokoro*, that comes when truly seeing the grandeur of mountain scenery. From this idea of viewing nature to realize a clarity of spirit and freedom from worries, Masuno chose Chōshintei as the garden name. Based on the name and underlying expression, together with Masuno's initial ideas and response to the site, the team carefully studied the information gathered through the site visit and completed additional research on the specific and general location. They continued to sketch ideas and started to build models to further understand the spatial relationships within the garden, particularly between the built and natural elements. As the ideas solidified, the team formalized them through drawings and presentation models and then prepared a proposal for the client.

The proposal started with images and text that located the site within the greater context of Kamakura, both the physical location and the important historical context of the city as an early center for Zen Buddhism in Japan. It continued with conceptual diagrams and text outlining Masuno's fundamental understanding of the site, including the important role of connecting the house and gallery. The proposal next became more concrete, with site diagrams showing indoor–outdoor relationships, such as the views from the house and gallery to the garden, and circulation paths both within the buildings and through the garden. The proposal also included a comprehensive site plan showing the elements of the new design in detail, along with notes describing specific areas and components. Additional diagrams and drawings further elaborated on the noted areas, with the species of the various trees and shrubs detailed in the plans, important views clearly expressed in perspective drawings, and section and elevation drawings showing construction details and height changes. The proposal also contained photographs of materials planned for use in the garden, such as a particular kind of fence construction and specific types of gravel and landscape rocks. To give a clear understanding of the design ideas and a different way of

seeing them, Masuno's team took photographs of the presentation models of the garden and the various important elements, such as the front gate and framed views from inside looking out, and included them in the proposal.

Once the client approved the proposed design (and depending on the project, this process can require multiple iterations due to issues such as budget constraints, availability of materials, and clients' changing needs and desires), Masuno and his team created a set of construction drawings and contacted their collaborators to schedule the construction of the garden and the fabrication of specific special elements, such as the *suikinkutsu*, a buried earthen jar that makes a musical sound when water drips into it. When the construction preparations were completed, Masuno and his team joined their collaborators at the site to execute the initial layout of the major garden elements. They determined and marked the locations of the naturalistic elements, such as the gravel "stream" and adjacent raised moss bed "hills," the primary rock arrangements and trees, and the stepping stone paths, as well as the obviously human-made elements, like the *tōrō* stone lantern, *chōzubachi* water basin, and *suikinkutsu*.

From that point, the collaborating gardeners began the construction. Members of Masuno's team visited regularly to oversee the development generally, while Masuno himself visited the site to place the important elements. While the team produces drawings that are detailed in their depiction of the image and location of each landscape rock and each primary tree, Masuno knows full well that the image changes as the garden develops. He draws on his many years of training, both as a practitioner of Zen and as a garden designer, to fine tune the image of the garden as it develops, based on its *jigokoro* (spirit of the place) and the *kokoro* of each element. On the day before he plans to place primary garden elements, Masuno makes sure to take ample time to meditate fully and mentally prepare himself for the following day's work. To wholly understand and express the *kokoro* of each primary rock and tree, he must first be in the correct mindset and then he must spend time on-site to observe and have a dialogue with the individual elements and the garden as a whole. He works closely with the gardeners to set each element, adjusting them in relationship to the entire garden and making sure to "follow their request," so as to fully and best express their *kokoro*.

As the construction of the Chōshintei garden progressed, Masuno's team continued to visit the site and work with the gardeners. At the very end of the construction, Masuno joined them to inspect the work and determine the placement of the *ashirai*, the small plants, such as ferns, that are added at the completion of the garden construction to bring together the overall design. Though small and not numerous, these ferns and other plants added at the end of the process play a very important role. Masuno uses them to balance the

LEFT TO RIGHT During the construction of the Chōshintei garden, Shunmyo Masuno supervises the placement of the important trees and rock arrangements, adjusting each element to ensure a balanced composition. Although the garden builders and Masuno and his team work from his detailed design drawings, small adjustments are made on the site to create strong relationships between each of the garden elements. The large *tsukubai* basin is a significant element in the garden and requires precise placement, as it sits above a *suikinkutsu* buried earthen jar that uses water poured from above to make soft tinkling sounds. Before finalizing the placement of an important landscape rock, Masuno and his team check the view of the rock from a low window in the gallery building.

garden so that every view is a harmonious composition, as well as to bring out the particular characteristics or *kokoro* of a primary element, such as a landscape rock. In this way, the garden works as a whole. Each element has a specific role, whether it acts as a major focal point or serves as a background or supporting component, and each element works together with every other element to create a unified composition.

As a designer, Masuno knows that the harmony and clarity of his designs start from and depend on his own *kokoro*. His daily morning sweeping and *zazen* meditation train him to free his mind of worldly attachments and feel the gratitude that allows him to be open to hearing the "requests" of the garden elements and understanding the unique qualities expressed by their *kokoro* and the *jigokoro* of the site. His training provides him the means to have a dialogue with the site and the garden elements and create the "mental energy" within the design that connects the viewer to the garden. Based on his long-studied understanding of the distinctive yet ubiquitous Zen sense of value and sense of aesthetics, Masuno explains the "mental energy" as an "unstopping changing beauty—the beauty of interwoven light and shadow, branches of trees moving in the breeze, arrangements of rocks with trees and shrubs reflecting in water, and birdsong."[35] With his goal of creating the experience of the "unceasing and ephemeral beauty" of nature, Masuno states, "I comprehensively weave together those principles in gardens as the art of space-making."[36] In this way, Masuno is able to reach his design goal "to create space that can restore people's humanity by returning tranquility to the *kokoro*, to quietly come back inside oneself. Space to feel such grace can only be done by gardens and nature."[37] From his long experience and disciplined training as a Zen Buddhist priest and a garden designer, Shunmyo Masuno designs gardens and landscapes that cultivate this consciousness and create profound spaces for meaningful contemplation in today's hectic world.

BELOW The meandering stream of gravel and varied garden elements are designed to create a sense of expansive space, as if the stream and space continue beyond the boundaries of the garden.

PART TWO
CONDOMINIUM LANDSCAPES

"Because the garden is living, its appearance changes from year to year along with its development. And since its appearance also changes as the intentions of the creator are brought to life, the garden, with the use of living materials, continues to attract people as a formative art that stretches over time and space. Gardens have no roofs or walls, so they are affected by rain, wind, light, shade, and water, and their appearance is constantly changing. Furthermore, the form of gardens is different in every season. They contain such elements as the sound of the wind, the noises insects make, the chirping of birds, and the sound of water, going beyond the intentions of their designers and becoming deeply entwined with the life of nature and its workings. Taking these conditions into consideration, when gardens are produced as a space in an organized form, they ascend from being a place where humans and nature live together, to an artistic space."[1]

Stemming from his training as a Zen Buddhist priest, Shunmyo Masuno's concept of an "artistic space" is hardly a space that is static and unchanging. Nor is it a space that solely reflects the intention or ego of the designer as artist. In Masuno's design method, to create a garden that over time becomes an "artistic space" inseparable from nature, it requires that the initial planning and layout manifest both the *jigokoro*, or spirit of the place, and the *kokoro*, or spirit, of the designer, as well as a thorough understanding of the many site and programmatic variables, such as topography, climate, environmental conditions, planned function, and client's desires. In addition to these key factors, for "humans and nature to live together," Masuno's design process fundamentally embraces what he calls "designing coexistence."[2]

Based on the Buddhist principle of *tomoiki*, or coexistence, which encompasses a symbiotic, non-hierarchical relationship between humans and nature, Masuno conceives his designs with humans and nature having "equal status."[3] He considers how the designs can allow humans and nature to "work together to create the best conditions for both."[4] Masuno explains that the concept of coexistence underpins much of Japanese traditional culture, from farming methods to architecture to gardens, and this thinking is very different from typical Western thought, in which humans endeavor to control nature—"to design by force"[5]—and change the landscape to their liking "based on their own convenience."[6] Masuno strongly believes that "'designing by force' cannot inspire the human *kokoro*,"[7] whereas coexisting with nature can inspire and nourish the human spirit—and that is the aim of his design work.

Because Masuno's intent is to inspire and nourish the *kokoro*, a peculiarly Japanese conception, incorporating the notion of coexistence is particularly important in the designs that Masuno completes abroad, such as the landscapes for multi-unit condominium projects. However, it is especially difficult for these projects, because Masuno typically must work around existing buildings to renew the landscapes, or he is obliged to negotiate with the architects and developers to find sufficient space to properly plan and complete his gardens. Masuno's garden and landscape spaces "symbolize nature,"[8] and over time they grow to feel as though they were always there, becoming an integral part of the residents' lives. By protecting the existing landscape as much as possible and designing to "bring forth the best of nature,"[9] Masuno's condominium landscapes grow to be "artistic spaces" where humans and nature exist on equal ground.

龍雲庭

RYŪUNTEI

Hisense Tianjin Condominiums
Qingdao, China, 2013

ABOVE Entering the garden, the wide stone-paved path curves between beds of river stones punctuated with landscape rocks, providing an initial feeling of being within nature.

RIGHT The site plan of the extensive Ryūuntei garden shows how Shunmyo Masuno created different areas within the larger garden using a variety of elements, such as waterfalls, rock arrangements, and groupings of plants and trees to give each a unique character.

THE COASTAL CITY OF QINGDAO, while being an important economic center in eastern China and having a strong history of European influence, maintains a robust connection to nature. The presence of the Yellow Sea and the views to the nearby mountains of Fushan and Laoshan, as well as local forested parks, give the city a resort feeling.

When commissioned to design the landscape for a large residential development in the eastern part of the city, Shunmyo Masuno wanted to create a place where the residents would feel as though they were walking through abundant nature. He based the design from the Zen expression *ryūgin zureba kumo okori, tora usobukeba kaze shōzu* (龍吟雲起 虎嘯風生), literally meaning when the dragon growls, clouds anger, and when the tiger roars, wind comes. The expression alludes to the importance of a state of mind free from obstructive thoughts, or *mushin*, when we are able to meet others with an open mindset and appropriate spirit. Masuno endeavored to design the scenery of the landscape from this sense of *mushin*, in order to bring about "auspicious clouds." Historically in China, dragons have been associated with both clouds and water, and clouds were understood as signifying the vital cosmic energy or life-force, known as *qí* in Chinese (*ki* in Japanese). Together with the name Ryūuntei (literally "dragon cloud garden"), Masuno designed the landscape to signify clouds arising from the sea to the garden site, with a dragon flying through the clouds, around the garden, and up through the sky to the heavens.

The site includes four high-end residential towers with ample green space between and around them. Just across the road from the development is the ocean, the place from which the clouds will arise. Masuno's design concept was to make four distinct garden styles—one for each of the towers—while creating a rhythm to connect the gardens through natural forms and also fit in with the surrounding natural scenery. To compete with the height of the towers, Masuno included large trees and dynamic elements throughout the landscape. While there are moments that directly

ABOVE A grand gate marks an entrance to the garden and mediates between the urban space of the busy street and tall buildings beyond and the quiet, natural space of the garden.

BELOW As strong elements in the garden that can compete with the scale of the high-rise residential towers, Shunmyo Masuno designed powerful sculptures of rough stone.

express traditional Japanese garden forms, overall the garden relies on a contemporary expression of the traditional design principles.

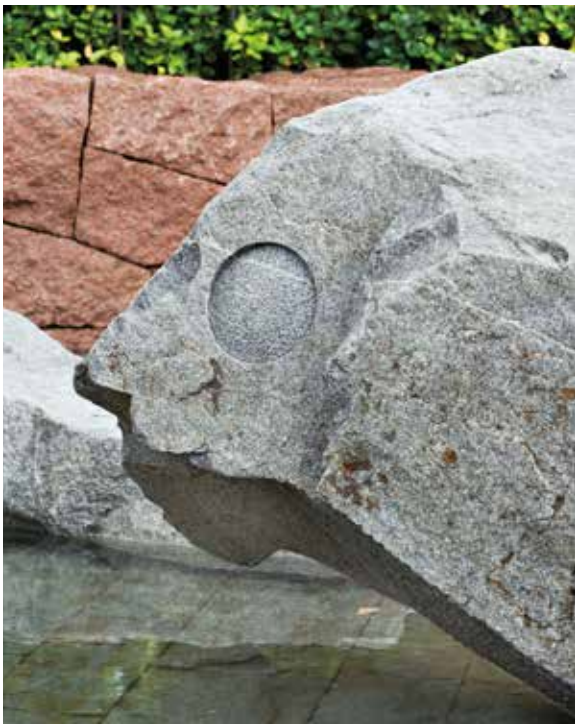
With the idea that the sound of water would be relaxing for the residents and provide an initial audible hint of the garden's abundant nature, Masuno designed a pond with a waterfall as the central feature of the landscape. From the entrance gate, before the water feature becomes visible, residents can hear the sound of the waterfall and reconnect to the feeling of being in nature. A straight path of stone pavers leads from the entrance directly toward the pond. At the periphery of the pond, a curving berm of reddish rock retaining the water suddenly intersects the axial path. Stepping over the curved berm, the viewer moves into the space of the pond, with reflections of the overhead clouds and rough rock "islands," reminiscent of a dragon, emerging from the water.

LEFT A playful mosaic of random stone slabs covers a small knoll, and an irregularly shaped rock at the top of the knoll provides a quiet place to look out over the garden.

BELOW Subtle details such as the perfectly carved circle on this landscape rock reveal the mark of the human hand and serve to refocus the viewer's attention on individual garden elements.

From this main pond area, water moves in a stream through a grove of trees toward an open lawn space, where a perfect circle—a "gem" symbolizing good fortune—marks the start of the tiered waterfall that provides the sound of water audible from the entrance and throughout the garden. On the southeastern side of the lawn and waterfall, Masuno designed a contrasting dry garden in a more traditional Japanese style. The quiet compact garden features stepping stones through lush greenery—low closely clipped hedges and trees with leaves of varied colors—leading to a "pond" of pea gravel with islands of rock. From these central features—the main pond and roaring waterfall, the open lawn, and the quiet dry garden—the landscape moves around the four residential towers, providing different scenery and experiences in each area, all connected by a stone-paved walking path.

In the northern corner of the site, Masuno designed contemporary spaces with bold patterns and dynamic sculptural elements. Long strips of stone paving, some rough and some smoothly finished, lead to the tower entrance and also slip out into a bed of river rocks emerging from a dark recess of the building. Breaking up the expanse of paving, arrangements of rust-colored granite blocks serve both as benches and as containers for hedges and trees. In the very northern corner of the site, outside of the gates to the garden, Masuno designed a water feature and garden area that can be enjoyed by passersby.



OPPOSITE ABOVE LEFT Sculptural stone elements connect the various sections of the garden and provide transitions from the residential architecture to the landscape.

OPPOSITE ABOVE RIGHT Layered blocks of rough rock emerge from the water and connect to the land, giving the image of a miniaturized mountain range.

OPPOSITE BELOW Viewed from above, the clean geometry of the central waterfall—the perfectly circular "gem" of the garden—is punctuated with textured landscape rocks in a seemingly random arrangement.

Moving from north to south, the meandering walking path passes by the fountain before leading to the eastern tower. The garden surrounding this tower features layers of curving stone berms moving among the trees, creating a sense of spatial depth and strong movement. Tall trees at the perimeter provide a feeling of enclosure for the space, while blocking the view toward the neighboring residential towers and buffering the sound of the adjacent street.

Proceeding past the dry garden toward the southern tower, the feeling changes to a more traditional Japanese garden design. Masuno planned this southern area as a Japanese garden wrapping around the building. Narrow paths promote slow meditative movement, and carefully placed areas of pause encourage quiet introspection. Enclosed within the lush greenery, the viewer comes across a pond with a beach of river rocks and raised stepping stones leading to a view of a waterfall. A carefully trained pine tree leans out over the water, its reflection mixing with that of the sky.

LEFT In the traditional Japanese-style garden near the southern tower, a path of tall stepping stones leads to a dramatic waterfall and rock-lined pond.

BELOW LEFT Closely clipped hedges and large rocks line the edge of a stream with a low waterfall. The miniaturized mountain scenery and sound of the water draw in the viewer.

RIGHT Reminiscent of mountain ridges, landscape rocks emerge from the grass and hedges and give a feeling of movement to the garden.

BELOW Shunmyo Masuno designed the garden to be a place of abundant nature, where the power and strength of nature can be felt and seen, such as in this enormous landscape rock.

LEFT In a scupltural composition of large rocks, water pours from the top rock into a stone basin. One of Masuno's design ideas was to use the sound of the water to connect viewers to the feeling of being within nature.

BELOW A block of rough granite sits on a polished slab of dark stone. With its reflection visible in the mirror-like surface, it appears to grow out from below the slab.

From the southern tower to the western tower, the landscape transforms from the enclosed feeling of the traditional Japanese garden to a more open contemporary design. Large blocks of reddish granite set into expanses of clipped hedges serve as benches, with views overlooking the landscape. Rectangular stepping stones lead through grassy areas dotted with trees and contained by hedges. Stone-paved paths, constructed in places with rectangular stones and in other areas with randomly shaped stones, lead to arched bridges over streams of roughly hewn granite strips, and past oceans of pink-blossomed azaleas and the occasional maple tree with red leaves punctuating the lush greenery.

Like the image of the dragon flying through the landscape, moving from the sea to the sky, the route of the walking path through the varied garden areas provides an experience of Ryūuntei that is both energizing and calming, incorporating the life-force of the clouds with the spirit of *mushin*.

LEFT Set within a composition of hedges and trees, a boat-like block of granite—one of many sculpted rock compositions by Shunmyo Masuno—seems to float within the greenery.

BELOW LEFT A block of polished black stone rises up from a a grouping of rock "islands" floating in a sea of soft grass in a playful configuration of natural and human-made elements.

BELOW RIGHT Along the main walking path, softly weathered boulders move rhythmically in lines across the grass between the stone-paved path and the soft greenery.

DESIGN PRINCIPLE

FORMAL-SEMIFORMAL-INFORMAL 真行草 *shin-gyō-sō*

Also understood as "formal-moderate-relaxed," this classification of formality occurs throughout Japanese aesthetics at many different scales, from *origata* paper folding and *ikebana* flower arranging to architecture and landscapes. In Japanese gardens, *shin-gyō-sō* is clear in the styles of stone garden paths, where a straight path of a consistent width constructed of regularly sized stones would be an example of *shin*, and a winding path of irregularly shaped stepping stones would exemplify *sō*.

水月庭

SUIGETSUTEI

The Green Collection
Singapore, 2012

BELOW On a long narrow site almost filled with side-by-side condominium units, the Suigetsutei garden fills in the open spaces around the buildings and creates a feeling of privacy within the compact space.

USING ZEN PHILOSOPHY AND PRACTICE to transform a difficult site into a calm and peaceful place for residents—that was Shunmyo Masuno's goal for his design of the Suigetsutei garden at the Green Collection condominiums in Singapore. In a high-end neighborhood on the man-made resort island of Sentosa, the complex boasts the only luxury condominiums to adjoin the Sentosa Golf Course. The site for the condominiums and garden has a unique and challenging shape. With a total length of 200 m (656 ft), in parts it is as narrow as 20 m (65 ft) and is only 40 m (130 ft) at its widest point. And with little open space for garden elements, Masuno worked carefully with the local architect in adjusting the design to allot open areas and create as many moments of connection to nature as possible.

Masuno named the garden Suigetsutei, literally "water moon garden," after the Zen expression he chose as the concept for the site. *Mizu nagarete moto umi ni iri, tsuki ochite ten o hanarezu* (水清月明浮) describes how all waters return to the sea, and the moon is always moving yet never leaves the sky. This adage expresses how nature is ever-changing yet always remains true to its essence. Understanding that beauty and tranquility can be felt in spaces where changes are observed over time, Masuno designed Suigetsutei to give the residents that sense of peacefulness and connection to nature through its constant subtle change.

The odd shape of the site and the small amount of open space around the buildings made it challenging to include both a strolling garden, or *kaiyūshiki-teien*, and

ABOVE Near the main entrance, the name of the condominium complex is carved into the front rock among a quiet composition of rocks and plantings.

RIGHT Like a full moon, a perfect circle with a pock-marked convex surface is carved into a tall columnar stone sculpture marking a corner of the garden.

a viewing garden, or *kanshōshiki-teien*, but Masuno felt that both of these garden types were necessary to provide the atmosphere he aimed to create for the residents. Since the condominiums were designed in a contemporary style, Masuno wanted the landscape to complement the architecture while also referring to traditional Japanese gardens. To further this goal, he took advantage of the client's strong interest in Japanese culture by using motifs from traditional *machiya* townhouses for the design of the built elements, such as fences and louvers.

Masuno's designed landscape engages the entire perimeter of the site. On three sides, narrow garden strips separate the condominiums from the adjacent properties with a green buffer. Wall-like closely cropped hedges at almost human height serve as the backdrop to trees that Masuno planted with an eye to blocking the view of the neighbors while providing cooling shade in Singapore's hot, humid climate. Narrow terraces of grass step down to the back patios of the condominiums, with clumps of ornamental bamboo and leafy bushes to break up the space and afford privacy between units. On this back edge of the site, the condos feature ground-level master bedrooms looking out on sunken patios with wood decks. The carefully composed greenery of the narrow gardens provides both privacy and a connection to nature. From the top floor of each unit, the view looks over the treetops to the green lawns and wide pond of the golf course.

The front public-facing side of the complex abuts a road, and Masuno used some of the same techniques to create a visual barrier. Similar wall-like hedges line the perimeter, and trees of varied species provide shade for a walking path, giving a cool feeling while blocking the view to the residences across the road. From the street, a break in the hedge reveals a path of stone planks contained in a flowing gravel stream leading to the entry, marked by huge boulders set within grassy knolls and greenery. Moving past the security and clubhouse building, with its low overhanging roof providing shade and framing the entry, the stone planks give way to a footpath extending along the front of the long line of condo units.

The path, surfaced with a random pattern using river stones of various sizes between diagonal stripes of concrete, passes by the entrance court of every unit,

LEFT An eye-level slit window in a wall by the clubhouse allows a view over the top of greenery in a carved rock planter and connects the two sides of the garden space.

RIGHT A low-angled rock, emerging from a bed of pea gravel and grass, shows a jagged edge where the marks of the drill from the quarrying process remain.

with a single tree atop a grassy knoll marking each entry. Masuno chose leafy trees that would not grow very high and would retain a lightness in their branch structure, so they easily move with any breeze and give a sense of cooling. The unit entries feature surfaces faced with wide stone tiles leading through reflecting pools to the front door. This sudden change of materials from the footpath acts as a threshold between the public and semi-private areas.

Entering the condos, past the tree, reflecting pool, and a tall mediating wall providing privacy for the views

RIGHT Positioned precisely where the stone-paved path and wood deck meet, a wall faced in Corten steel creates layers of space near the pool and clubhouse.

from inside, the resident experiences a slow transition from exterior to interior. This transition is amplified by a surprise element in the interior entry foyer and stair hall. A tall courtyard space divides the interior of each unit from front to back. Encased in glass and visible from each of the staggered floors within the unit, the courtyard features an 8.5 m (28 ft)-high waterfall. Water flows down a wall faced with stacked thin stone, hitting a floor slab centered in a pool of water at the lowest floor level. Sunlight gently filters into this space, complementing the spectacle of water gushing down the dark stone. The sight and sound of the water, along with views out to the backyard garden, bring nature to the heart of each unit.

Outside, on the more public side of the footpath, Masuno designed a strolling garden by creating a variety of scenes along the path. In some places, the space of the path is narrow, defined by a low wall that serves as an edge for the swimming pool or the shallow reflecting pool. In other places, the path looks out to areas of greenery, with the occasional carefully placed tall, pillar-like sculptural stone object as a focal point.

Masuno designed these stone sculptures to catch the eye and provide elements of contrast within the garden.

On the far side of the swimming pool, adjacent to the roadside perimeter, Masuno designed a wood deck that meanders between trees and connects the pool, garden, and clubhouse with its flowing movement. At the point of juncture where the wood pool deck, stone-faced footpath, and stone-paved clubhouse patio come together, lies the only area large enough for Masuno to create a viewing garden. Designed to feel larger than its actual 4 m (13 ft) width, here Masuno uses the material variations of the different paths combined with layers of greenery—low trees, some with bright red blossoms, and taller trees behind—to extend the sense of space. White pea gravel swirling amid arrangements of landscape rocks, low and high, creates a quiet place to contemplate the movement of nature through changes in daylight and leaves rustling in the wind. This moment, in particular, well illustrates Masuno's objective of creating a space of serenity, where residents can enjoy the changing nature in their surroundings and feel their spirit become calm.

LEFT Shunmyo Masuno designed the tall sculpture with an edge sliced off to reveal the surprisingly contrasting inner color of the rock.

TOP With its horizontal surfaces carved out to make space for plantings, a large roughly sculpted rock acts to ground the Corten steel wall and transition from the ground plane to the vertical plane of the wall.

TOP Moving from the clubhouse out into the garden and on toward the pool, a wooden deck draws the eye into the lush greenery of the garden.

ABOVE Adjacent to the clubhouse, white pea gravel, raised beds of lush green ground cover, and carefully positioned landscape rocks convey the ambiance of a serene traditional Japanese-style garden.

DESIGN PRINCIPLE

TIME 時間 *jikan*

In Zen Buddhism, time is understood not as linear but as "here and now," one moment that incorporates all other. Related to the concept of *mujō*, or impermanence, the beauty that is present in every instant, which cannot be repeated, allows the understanding of the moment of time. In Japanese gardens, this is present in the fluttering of leaves in a gentle wind, the reflection of the moon on a body of water, and the petals of cherry blossoms falling to the ground.

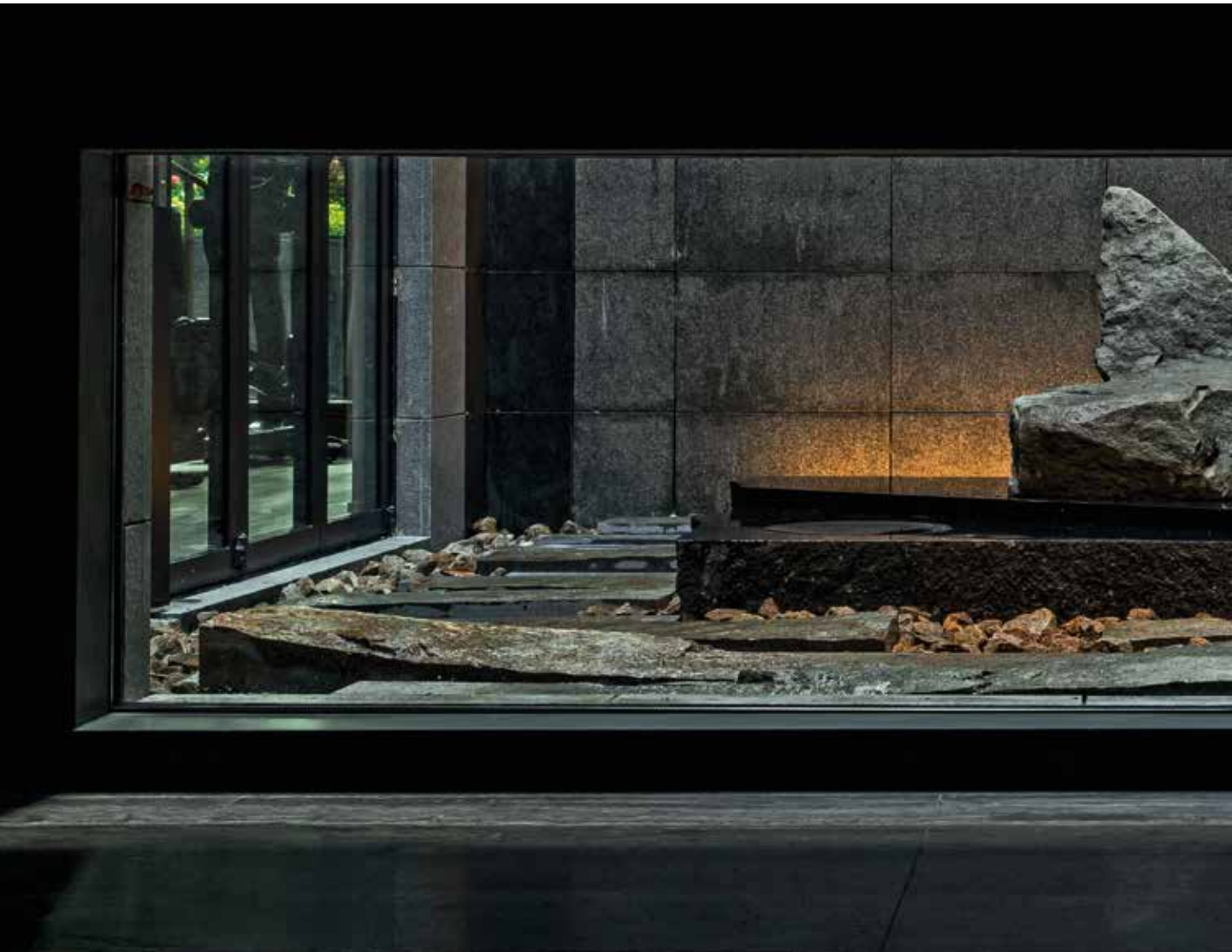
山水有清音

SANSUI SEION ARI

The Pavilia Hill Condominiums
Hong Kong, 2016

LOCATED ON A SLOPING SITE not far from the Tin Hua station in Hong Kong, the garden for The Pavilia Hill, a high-end condominium complex, reveals a geometric juxtaposition of the urban grid and organic natural forms. Masuno's concept for the garden design reflects his belief that for people working in a stressful urban society, simply living near a natural environment is not enough. Natural elements must be unified with urban elements, and interior spaces must blend with the exterior. To create a place for a peaceful life within nature, the design must include both a richness of materials using water, plants, rocks, sky, and sunshine, and also a spiritual richness incorporating art elements.

Masuno chose the Zen expression *sansui seion ni ari* (山水有清音), literally, "mountain water existence purity



ABOVE The T-shaped site plan of the Sansui Seion Ari garden shows the large main garden area on the western side of the second level.

LEFT To bring nature into an enclosed courtyard space, Masuno designed a low composition of rough and smoothly finished rocks in tones that match the architecture.

LEFT In the area surrounding the entrance drive, water flows gently over a tall wall of dark stone set in front of a boldly striped stone-clad wall.

BELOW Walls constructed of randomly shaped rocks cross under wood pergolas to separate different areas of the garden, while the striped stone-paved walkway draws the eye into the distance

BOTTOM At the entrance drive, the fringe-like leaves of a line of bamboo provide a contrasting color and texture to the rock wall behind it.

sound" as the theme for the design and the name for the garden. The expression refers to a clear, pure sound (*seion*) that exists (*ari*) in nature "just as it is," such as mountains (*san*) and water (*sui*). This purity is truth, and nothing artificial can have the same effect. In the garden, Masuno leveraged the contrast of urban and natural to emphasize the richness of the natural landscape and to create the calming effect of living with nature.

Five residential towers occupy the sloping T-shaped site. While most of the garden spaces are on the second level, the lower-level entrance drive area provides the first hint of something unique. Entering the site past a tall wall of random rocks, a grove of leafy bamboo contrasts with the hard quality of the wall, and long rectangular strips of stone intersperse among stone pavers—the initial expression of the urban–natural juxtaposition. At the base of this first tower, a dramatic 7 m (23 ft)-high sheet of water falls over a dark stone wall set within a large frame of dark stone, which contrasts sharply with the striped wall behind it. Adjacent, Masuno composed an arrangement of rough granite serving as a planter for a large pine *bonsai*. Across the drive is another composition of rough granite boulders with greenery. Here, as elsewhere throughout the garden, the rigid geometric lines of the city expressed by the stripes and rectangular framing

elements mingle with the organic forms of the rocks and plants in Masuno's expression of the contrast of city and nature.

This city–nature theme reveals itself further in the main garden area on the second level, where entrances to the towers sit amid curving paths and low walls, enhancing the feeling of nature. Facing downslope toward the west, the view from each tower entrance provides a sense of tranquility and abundance. Stone sculptures designed by Masuno mark the entrances, each with a specific association to the meaning in the garden name. Masuno chose *aji-ishi* granite for these sculptures, as the rusty brown exterior of the rock breaks open to reveal a gray color, so cutting into the rock releases its hidden character. In the world of Zen, it is important to try to express the natural characteristic of each material. For Masuno, this means carving and shaping blocks of *aji-ishi* to reveal the rock's inner nature. "Existence," "Purity," "Mountain," "Water," and "Sound"—the form of each sculpture represents Masuno's interpretation of the title and its symbolism in contemporary life.

The "Existence" sculpture—its soft surface complemented by polished areas—reminds us that beauty fundamentally exists within everything and everyone. "Purity" stands tall with its natural cracks polished with

LEFT The urban grid and the organic forms of nature meet in the center of the garden, where the covered paths move between grassy knolls and closely clipped hedges.

BELOW For Shunmyo Masuno's sculpture representing "Purity," he chose to have the cracked surfaces in the tall stone accented with a chiseled finish to refresh and purify the viewer's spirit.

chiseled accents, suggesting an invigorating beauty that refreshes and heals the spirit. Two rocks, one left brown and the other broken to reveal the gray interior, come together for "Mountain." Each is unique, yet together they create a strong unified sense of life-force. "Sound" features a pattern mimicking nature's harmonic rhythm, as perceived when encountering nature. The form of "Water" suggests flowing water, creating an intriguing impression that adds vibrancy to daily life. These sculptures act as symbols to remind residents of their connection to nature and its role in their lives.

An outdoor walkway, with some areas paved in stone and others faced with a wood deck, connects the tower entrances and proceeds out into the garden area. Masuno designed the garden to provide a variety of views and experiences as residents move throughout it. Amenity spaces, such as the meditation room, tea pavilion, barbeque area, children's playroom, and gym, offer composed views of the garden. Some of these spaces conceal hidden courtyard gardens that are revealed only from within the particular space. Some of these "secret gardens" are in the *karesansui* style, composed only of gravel interspersed with island-like rocks. However, the meditation room at the far north end of the complex has square stepping stones leading to a platform floating within a pond. Rammed earth-like walls frame the space, and three streams of water fall gently from above, creating ripples around three large rocks set in the pond. Within the quiet tucked-away space, residents can enjoy the sight and sound of water.

RIGHT Rammed earth-like walls contain the serene space of the meditation room, with the meditation platform appearing to float within a pool of water.

LEFT Near the entrance to one of the towers, trees and ground cover bring greenery right to the front door, and rock arrangements mediate the scale of the architecture.

ABOVE To emphasize the natural quality of the rock, Masuno removed a piece of the rust-colored *aji-ishi* granite to reveal the hidden gray color of the inner stone.

ABOVE RIGHT In a secluded area of the garden, an arrangement of rocks sits quietly in a shallow pond, backed by a wall of water falling over stacked dark stone.

Exiting the meditation room, rough granite boulders move from the pond out into the space of the garden. The square stepping stones give way to the wood-decked walkway as it moves toward the left, southward, passing clipped hedges held up by rough rock retaining walls which maintain the feeling of intimate space. The surface of the walkway changes to a pattern of random stones, and the straight edges give way to gentle curves. The walk swoops slowly past arrangements of rough rocks set among lush greenery. Masuno combines

LEFT The surfaces of a low curved rock wall slowly transition from polished to pock-marked to rough as the wall moves from enclosing the patio of a community space to retaining the earth for plantings of trees, shrubs, and ground cover.

BELOW Throughout the garden, Shunmyo Masuno placed sculpted rocks to bring focus to specific areas and show the power of nature.

ground cover, low plants, mid-height bushes, and taller trees in layers to screen out neighboring buildings and create textured compositions full of visual variation. Differing shapes and shades of green leaves create a rich subtle composition, complemented by bright colors of the occasional flowering shrubs.

As the walkway curves toward the west, undulating stone walls follow the contours of the ground and mimic the curves of the path. The undulating walls also emerge on the south side of the garden, creating contrast with the straight lines of the wood deck walkway along the front of the complex. These curving walls hold back groupings of plants and trees and swoop past areas of gravel, as they move out toward the

OPPOSITE ABOVE The glass doors of a community space fold back to connect the interior space with a stone garden patio surrounded by hedges and stone walls.

OPPOSITE BELOW A thin slab of polished black granite cantilevers from a rough gray granite boulder providing a display surface within the play of textures and colors.

ABOVE For the "Mountain" sculpture, Masuno combined gray and rust-colored *aji-ishi* granite rocks to express their unique qualities and evoke a mountainous landscape.

RIGHT Adjacent to the residential towers, the striped stone-clad walkway moves between arrangements of sculpted rock, some low to the ground, others standing tall.

RIGHT Highly polished black granite walls shift within the naturalistic landscape, bringing the geometry of the urban grid into the garden in a subtle and playful way.

BELOW A carved stone basin in a quiet corner of the garden provides a place to pause and rinse the hands with cool water.

western part of the garden. It is here that Masuno's concept of the juxtaposition of the geometries of nature and the city is most manifest and rich.

Polished black granite walls, stark and straight, emerge from the hillside, holding back grassy mounds and mediating between the three-dimensional greenery and flat expanses of gravel. A striped stone walkway marches out into the garden, past the curved rock walls, gravel expanses, and contrasting black stone walls. Passing under a wood lattice shade canopy in a contemporary design of straight lines and 90-degree angles, the walkway emerges between a quiet *karesansui*-style dry gravel-and-rock garden and a shallow pond with island-like boulders backed by a long waterfall. The sight and sound of the water falling down the angled wall, constructed from many thin layers of dark stone, contrasts with the quiet, strong, yet subtle composition of the *aji-ishi* islands—another moment of connection to nature through the juxtaposition of the straight lines of urbanity and the organic forms of the landscape. Here, as elsewhere in the garden, residents can pause to listen to the water, let go of their daily cares, and enjoy the tranquility and peace—and pure truth—of nature.

ABOVE For the composition called *Yuu*, or "Play," Masuno wanted to express playfulness and a condition in which the mind is free from complex thoughts and finds an invigorating peaceful state.

BELOW Embodying the asymmetry of nature in contrast to the rigid geometry of the city, the low rock sculpture set into ground cover features a carved perfect circle holding a brightly flowering plant.

DESIGN PRINCIPLE

ASYMMETRY 不均斉 *fukinsei*

Recognized by two scholars of Zen aesthetics, Shinichi Hisamatsu in *Zen and Fine Arts* (1971) and Daisetz T. Suzuki in *Zen and Japanese Culture* (1959), as a primary characteristic of Japanese aesthetics, asymmetry is clearly expressed in Zen garden compositions. Related to the concept of incompleteness, or *fukanzen*, asymmetry suggests movement and effects an understanding of the beauty of the organic irregularity of the natural world.

清月庭
SEIGETSUTEI

The Nassim Condominiums
Singapore, 2018

RIGHT The Seigetsutei garden site plan shows how Shunmyo Masuno softened the edges of the existing central rectangular swimming pool and created the feeling of a reflecting pool for viewing the moon in the surface of the water.

A SCULPTURE OF TWO ROUGH ROCKS stacked upon a perfect circle of polished dark granite, with the name of the condominium complex carved in the top rock, greets visitors to The Nassim. The shiny granite base reflects the checkerboard pattern of the vegetated wall behind it, giving just a hint of the lush garden waiting beyond the entrance court.

An unusual project type for Shunmyo Masuno, Seigetsutei entailed the renovation of an existing large courtyard and other planted areas within a condominium complex in Singapore. The client had purchased 45 of the 55 units and wanted to transform the original tropical Balinese resort-style garden into a contemporary garden with copious greenery and water elements that would give the feeling of being in Japan. A long rectangular swimming pool in the middle of the courtyard had to be incorporated, and the underlying concrete structure could not be touched. Because the entire courtyard sat above the underground parking garage, Masuno was unable to add much weight

ABOVE LEFT Large landscape rocks set into dark gravel at the pool's edge give the impression of a traditional Japanese garden with a contemporary feel.

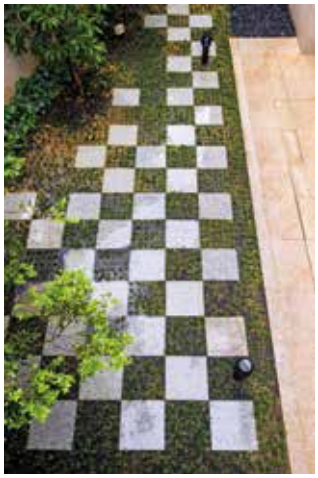
ABOVE Marking the center of the entrance drive, the stacked rock sculpture proudly displays the name of the condominium complex while also giving a hint of the ambience of the not-yet-visible garden.

RIGHT Near the edge of the property, a checkerboard pattern of stone and moss slowly fragments as it spreads out from a patio toward a planted area of the garden.

BELOW At the entrance to the garden, a layered waterfall draws the viewer into the garden with the sound of falling water and the powerful beauty of the rocks—rust-colored Japanese granite set in front of a wall of dark Chinese granite.

at the courtyard level. These restrictions on the use of the site, along with the owner's strong desire to change the overall impression of the space, provided a strict yet inspired framework for Masuno's design ideas.

When he first saw the central swimming pool, Masuno took notice of the large surface area. The pool stretches out in a north–south direction and, depending on the time of day, reflects the sun or the moon. Masuno felt that these reflected images suited the space well, and they reminded him of the Zen expression *mizu kiyokushite tsuki akaruku ukabu* (水清月明浮), referring to the brightness of the moon when it floats on the surface of pure water. From that expression, Masuno



wanted to create a place in which one can find simple pleasures and happiness in the pure expression of the small changes that take place in daily life during the course of the day. He therefore chose the name Seigetsutei, which literally translates as "pure moon garden," to reflect the Zen expression and suggest the idea of finding simple pleasures in our daily lives.

The overall shape of the courtyard follows the long rectangular form of the swimming pool, and the surrounding condominium blocks rise five and six stories. To create a feeling of being in a garden within the strict geometry of the space, Masuno incorporated several major design moves. First, at the south end of the swimming pool, which faces the entrance area, he constructed a dramatic waterfall and reflecting pool. Taking advantage of the height of the swimming pool above the ground level of the entrance, Masuno created an infinity edge that allowed water to pour from the swimming pool over a wall of stacked dark Chinese granite and onto the gently curved top of a wall of rough rust-colored granite from Japan. The water then collects in a shallow rectangular reflecting pool, with two large ornamental rocks floating independently within it.

Viewed first through a window from the interior entrance and elevator hall, the waterfall creates a powerful image for the garden. A walkway covered in light stone, with a single large rock "floating" within the plane of the walkway and creating a perceptual connection to the rocks floating in the adjacent reflecting pool, appears like a bridge between two reflecting pools, one at the base of the waterfall and the second adjacent to the building. The image and sound of the water give a sense of coolness in the tropical climate.

From the reflecting pools, the stone-paved walkway moves up a short flight of stairs and past the swimming pool, and this is where Masuno's next major design

BELOW The bold colors of the stone-paved paths juxtaposed with the beds of dark gravel, blue water of the pool, and bright green of the plantings give the garden a contemporary ambiance and a strong graphic quality.

BOTTOM The jagged edge of a sculpted landscape rock shows the drill marks from the quarrying process and reminds the viewer of the role of humankind in natural processes.

ABOVE At the periphery of the property, diverse garden elements, such as the low square planter faced in dark stone and the angled wall of trapezoidal stones interspersed with moss, come together in a unified composition.

LEFT The stone-paved walkway meanders through the garden, past the pool and planted areas, leading from the entrance to the varied areas of the garden.

move becomes apparent. To reduce the power of the strict geometry of the pool and surrounding buildings, Masuno designed the walkway as a meandering path, with its gentle curves creating areas for soft garden spaces along the edges and between the walkway and the swimming pool. As the walkway moves toward the far side of the pool, dark gray gravel fills the voids between the path and the pool. Water runs over the infinity edge of the pool, soaking into the gravel beds. Masuno arranged large rough landscape rocks throughout the gravel, creating the sense of a Japanese garden, yet with a contemporary feel. To use such large rocks, which Masuno brought from Japan, he had to reduce their weight by carving out the interiors,

TOP At the intersection of several paths faced in rectangular and square stone pavers, odd-shaped stones fit tightly together like an overscaled mosaic.

CENTER Near the entrance, wide stone stairs lead up to the swimming pool level. Finished with a flat surface in the center of each tread, the stairs become more roughly surfaced at the outer edges.

leaving only a 10 cm (4 inch)-thick shell. To ship the largest rocks, he needed to cut them into halves or thirds and then reassemble them on-site. These "tricks" allowed Masuno to complete his design while taking into account the weight limitations of the pool deck.

While most of the landscape rocks lie within the gravel bed, some move out into the space of the path, playfully disrupting the flowing curves, as if to remind the viewer to pause, look around at the garden, and enjoy the moment. These "playful disruptions" occur elsewhere in the landscape and are a hallmark of Masuno's design. For example, trees in large stone planters seem to float in the swimming pool. Also, the stairs leading from the lower level up to the poolside are blocks of light-colored stone. In the center part of the stair, the rocks are perfectly square for easy climbing.

ABOVE Landscape rocks slip from planted areas onto the walkways, adding an element of play within the carefully composed garden.

RIGHT As the garden moves into the open areas underneath the building, dark stones playfully emerge from the green ground cover.

At the edges, however, they transform to rough, irregular shapes, like inventive landscape forms, sometimes marked with the unnatural stripes of the quarry drills.

A third important design ekement in the garden is Masuno's incorporation of two large planters with tall trees within the space of the swimming pool. With one at each end of the pool, the planters lie diagonally across from each other. The trees provide shade for the garden, and when viewed from the residents' lounge on the second level at the south end of the courtyard, they afford a layered view, with the trees in the foreground and background and the pool in the middle. The tall trees also help to mediate the height of the courtyard space. Plantings on the upper-level balconies also soften the rigid geometry and create fringe-like layers of green at the edges of the central space.

ABOVE To express his design objective of creating a contemporary interpretation of a traditional Japanese garden, Shunmyo Masuno utilized large landscape rocks in various locations throughout the design.

BELOW Soft plantings adjacent to the floor-to-ceiling glass walls in a shared community room bring nature directly into the interior of the space.

OPPOSITE ABOVE Plantings at the edge of every balcony bring the verdant greenery of the garden up multiple levels and add three-dimensional depth to the outdoor space.

OPPOSITE BELOW As seen from the balcony above, ground cover interspersed with stone pavers creates a bold juxtaposition to the wood pool deck.

ABOVE LEFT A sloped suface in a checkerboard pattern of stone and moss mediates between the condominium units and the edge of the property with nearby buildings.

ABOVE A worm's-eye view from the pool level back toward the entrance area shows the wide-ranging textures and colors of the carefully composed garden elements.

LEFT At the edge of the swimming pool, granite boulders soften the previously hard edge of the pool and create a transition from the pool to the greenery beyond.

Each ground-level condominium unit features a terrace facing the garden. Masuno replaced the existing handrails with 1.1 m (3.6 ft)-high waterfall walls. Water flows on both sides of the walls, toward the units as well as the garden. By incorporating the waterfalls, the terraces become part of the overall scenery, while also providing privacy for each unit within the larger space of the garden. The waterfalls also create a soothing sound, and the breeze blowing across the water has a cooling effect. For the units toward the back of the complex, where the walkway narrows between the condos and the adjacent property, Masuno designed a unique sloped wall with a checkerboard pattern, reminiscent of the vegetated checkerboard entry wall. Interspersed among moss-covered panels, trapezoidal stones on the angled wall reflect light into the units, and occasional small trees in planters offer shade and visual variety.

Following the garden path throughout the complex, the scenery varies from area to area, as the surface of the path changes from stone pavers to wood planks to rectangular stepping stones set within green turf. From the image of a dry *karesansui*-style garden to the lush foliage and vibrant colors of the trees and turf, Masuno's design for Seigetsutei allows the residents to enjoy the small pleasure-giving changes in the garden as well as the tranquil reflection of the sun and moon throughout the day and night.

DESIGN PRINCIPLE

MUTABILITY 無常 *mujō*

The Buddhist concept of *mujō* relates to impermanence and transience and is embedded in the phrase *ichi-go ichi-e*, literally "one time, one meeting," a Zen expression suggesting the value inherent in a single meeting, as it can never be repeated. An integral part of human experience, this idea of impermanence and mutability finds expression in Japanese gardens through the use of plants and trees with foliage and flowers that change throughout the seasons, as well as the daily changing interplay of light and shadow.

IN CONVERSATION
DESIGNING WITH EPHEMERAL MATERIALS AND ENDURING NATURE
Conversation with Shunmyo Masuno and Terunobu Fujimori and author Mira Locher

ABOVE Zen Buddhist priest and garden designer Shunmyo Masuno talks with architectural historian and architect Terunobu Fujimori and author Mira Locher.[1]

OPPOSITE The meticulously balanced composition of the *karesansui*, or dry, garden at the Ryōanji temple, was an early inspiration for Shunmyo Masuno, who visited the garden on a family trip to Kyoto when he was an elementary school student.

Mira Locher (L): You both have careers in design as well as another profession. Masuno is a Zen priest and a designer of gardens and spaces—"wearing two pairs of straw sandals," to use a Japanese expression. Fujimori also wears two pairs of straw sandals as a historian and an architectural designer.

Terunobu Fujimori (F): Priests and historians are completely different genres, though.

L: Indeed! Yet both of you, while performing another type of work, are also designing. Why is that?

F: Because I always liked architecture, I became a historian. Coincidently, I was asked to design a building in my home town.[2] That was when I was 45 years old, you know.

Shunmyo Masuno (M): Is that so?

F: They planned to ask someone else to design the shrine museum. However, the contents of the shrine were distinctive from the present-day. They convey ancient faith. So I thought that no one else really could do it. And also one more thing was that it is in the place where I was born and raised, on a site that I can see from my childhood bedroom. It would be unpleasant to see something out of place there.

M: I likewise became aware that it was simply that I liked to design. The first occasion was during elementary school when my parents—my father was the previous head priest of this temple, Kenkohji—brought me on a trip to Kyoto. As is common, we visited Ryōanji and also Daisenin at Daitokuji. In particular, when I went to Ryōanji, I was stunned. How could there be such a beautiful garden? In my childlike mind, the place where I was born and raised, this temple, Kenkohji, was my standard for a Zen

temple, and I didn't know any other. However, I went to Ryōanji, and there I saw people staring intently at such a beautiful garden. I thought, "What is that?" It was a kind of culture shock, as if my head had been split open with a hatchet. From there my interest surged.

F: Within the same Zen Buddhism, Kyoto Zen Buddhism is rather different as regards gardens, isn't it?

M: It's completely different. And from there, I was very curious. By chance, at that time, along with the newspaper, my parents subscribed to the *Shūkan Asahi* magazine, which came once a week. As I looked through the pages, once a month they published black-and-white photographs of gardens. I traced the gardens on wax paper, which I tore out of the boxes of sweets that were brought by the people who came to the temple to pray.

F: It was because you really liked it, wasn't it?

M: Rather than knowing that I liked it, something was interesting to me, and I did it continuously. That's the start of my designing.

L: In this day and age, what is the role of design?

M: For me, regarding the role of design, I think about how I can contribute to society through design. In contemporary society, as urbanization advances, cities are filled with very tough buildings. I'm always considering how, within that, humanity can be restored, or how we can preserve space that can restore humanity. Creating a place for people to remain for even just a short time, away from their routine of continuously running, and ask themselves if this is the right lifestyle, if this is the right path to follow. I would be pleased if I could create such a space. That is always on my mind.

F: In my case, I think the act of creating beautiful things is my most important work, particularly in architecture. Since gardens, comparatively, are designed with that intention, they generally are beautiful. However, when we look at contemporary buildings, there are many that are not at all beautiful. I feel that is problematic. Therefore, I want to design beautiful buildings.

L: Why is beauty important?

M: More than anything else, beauty helps people grow. If we always look at beautiful things, our *kokoro* ["spirit"][3] can be calm. More than anything else, human sensibility and sense of beauty can be developed. The way of seeing things and the sense of value, even the way of thinking about everything changes. This is something related to human development. When the growing period for the physical body is past, physical growth stops. However, for development as a human being, the continuation of the growth of the *kokoro* can continue until death. Therefore,

beauty is important, because it certainly is something that adds richness to human life.

F: Therefore, we really must make beautiful things, mustn't we?

L: How would you describe your design process?

F: In my case, I make a sketch showing my intent. I don't make models. Basically, I do it myself, although for the final design I work together with a professional to produce the design. Until the basic idea is determined, there's no better way than intently sketching on paper. When the first idea comes to mind, I sketch many iterations until I come to one concept. However, typically the first idea isn't very interesting; it seems like something I've seen before somewhere. So then I start over again. In my case, I usually start from the exterior. Next, I think about the floor plan, section, and structure, and finally I determine the dimensions. And then I repeat this process over and over again.

L: You don't make any models?

F: I don't make any models. However, there are models that I've made, but that's only when I've been asked to make a model for an exhibition. Then I make models of the completed buildings. It's funny, but I make them using a chainsaw.

M: Is that right?

F: That's because I don't have any staff. I have to make them in a day, so I have to do it with a chainsaw.

M: Out of wood?

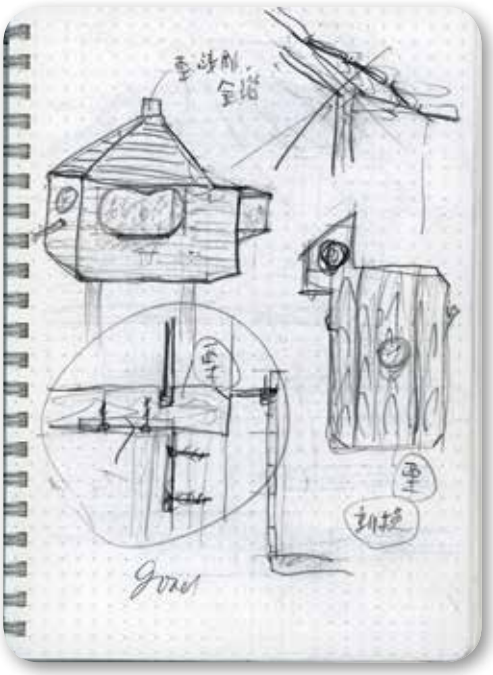
F: Yes. Therefore I can't make the interior or details. However, the good thing about using a chainsaw is that in the case of a wood building, I'm using the actual material for the model.

M: Because it's wood. (Laughter)

F: A very interesting thing happened when the models were published in a magazine. The photographer really zoomed in to take the picture. The reason is that with a regular architectural model, if the photograph is zoomed in, the odd bit of glue or stray line becomes visible, and it looks like something totally different. In my case, it's wood, so the feeling of the material is truthful. Without making models, the design stage truly is completed only with sketches. However, sketches alone do not become architecture, so I must do other things, too. But for the concept, it's just sketches.

M: In my case, generally speaking, I go to the site and stay a long time in order to thoroughly consider how to capitalize on the site's special characteristics. If the land is sloping, I think about how to make the best of the slope that's been there for tens of thousands of years, and how to best create a beautiful space. If there are large trees or rocks on the site, while considering how to best use them, I might think about moving the building a bit toward one side. I make notes on the plot plan before leaving, and after that I carefully draw them on the site plan. In that way, a variety of images emerge, which I then explore repeatedly with sketches and models built by my staff. "Let's put this here, that goes there." We repeat this kind of work many times over.

BELOW Terunobu Fujimori starts his design process with quick sketches of his ideas for the building's form, spaces, and details, like these for a teahouse design.



Shunmyo Masuno discusses with Terunobu Fujimori and Mira Locher the meaning behind the key elements in the recently reconstructed main hall of his home temple, Kenkohji.

F: While you are in the sketch phase, do you basically decide on where the rocks, gravel, trees, flowing movement, and such will be?

M: Often the structure of the garden is determined at that stage. For example, if there's scenery in the distance that I don't want to be visible, I create a mound to block that view, and then I take advantage of the mound. Such as, from that high point, I might circulate water toward the building, creating a surface of water in front and then reflecting light off the water onto the ceiling of the building. I think about those structural ideas. Those kinds of things I determine mostly while at the site. In so doing, the way the garden fits with the surrounding scenery comes to mind. Additionally, there always is a client, so I listen to the client's wishes. For example, for a site in a resort area like Hakone or Karuizawa,[4] for clients who live busy lives in the city and say they want to feel at leisure, I think about how I can create a space at that site where that person can have a feeling of being carefree and at ease. On the other hand, if the site is in the city, I combine the image derived from the unique quality of the site with the client's request, and then design using a filter of Zen understanding based on my own training up to now.

F: I never think about the client's wishes. For example, for a private residence, when I have a meeting with the client, it becomes clear right away that I have no interest in kitchens or cooking. If I design those areas, it definitely will become a problem, so I don't touch them at all. Instead, I ask a design collaborator to meet with the client. It's odd to say, but the areas I'm not interested in, I don't touch.

M: Not touching. That's probably the best way, isn't it? (Laughter)

F: To explain further, when I designed a vacation house for my client Yōrō Takeshi,[5] who is a sincere person, I asked if he had any particular requirements or desires, and he said "no." He said the reason was because he had never thought about architecture and had no idea about what architecture could do. He said that it was a completely different world for him. And I suddenly understood that if I do something halfway, the client will get angry. So from the start I do not design what I dislike—the kitchen. However, if there's some part of the kitchen that interests me, I'll design that, but that's very rare. So I don't think too much about the client. Do your Japanese clients have requests?

M: Recently, they mostly don't. In the past, when I received a commission, they'd often say things like "I'd like a pond here," but now they simply request that I create the best design possible. Most of the time, they leave it all up to me.

F: I heard a story some time ago, when constructing a company headquarters. The most difficult thing for the designer was that the company president had no idea of how the headquarters should be. There wasn't any hint for the design, and that was a very disappointing aspect. If we are given an idea to start from, there are any number of different solutions. That's what the president of Nikken Sekkei[6] said to me. People who commission Nikken Sekkei mostly do not have particular requests. It's a simple thing though, if they just could say, "I like that building" or "that concert hall in such and such a place was great."

L: The clients who commission you specifically want a building of your design.

M: Yes, that's the reason.

F: In my case, it's an odd thing to say, but I get no specific requests. They tell me "do what you want."

L: Why don't clients these days have a particular image? Did they in the past?

F: In the case of big companies, in the past Japanese companies typically had an owner, and the owner was the company president. They had aspirations and dreams, but now the company presidents are not the owners but are employees of the companies, and they have few aspirations.

M: That's a big difference, isn't it? Truly, with a company-employee president, the priority is to make things that no one will complain about.

F: In the case of large companies, the presidents often don't have the right mindset, I dare say.

L: Are clients who commission gardens the same?

M: Most people who commission gardens are owners of companies.

F: And not company-employee presidents.

M: At this time, apart from work for developers, my clients are all owners. When I ask, "When you went here or there, what did you especially like?" Or "How was such and such?" They usually don't really remember, only details like "There was a pond." If I then respond, "So you like water?," they'll say, "If there's water, then you can decide everything else." That's how it goes.

F: For gardens, if the owner doesn't have a strong sensibility, it's difficult.

M: Yes, they have to enjoy it, especially because there's always maintenance as well.

F: Gardens depend on maintenance, don't they? In my case, too, basically clients commission me because they like my buildings.

L: Earlier we talked about how Masuno's background is in Zen Buddhism. Fujimori's background is not Buddhist but rather Shinto. Does your religious background influence your design work?

F: The most difficult thing is that Japanese Shinto does not have any philosophy. Shinto philosophy has never been written down. It's sort of like a sense of drifting nature, so not having a philosophy mainly means that words can't describe it. Being self-aware of the influence of an indescribable world is mostly impossible. You know, it's like something seen in a dream. I have no doubt that there is influence. People around me say so, and I suppose it's true. However, as to what kind of influence it has on me, I don't know. I don't know what it is, but I know that my design is different from other people's. Why it's different, however, I simply don't know.

L: In your designs, your use of columns is unique.

F: I really like columns.

M: Like an *onbashira* [a special column-like tree trunk erected at some Shinto shrines].[7]

L: Fujimori's hometown is close to the Suwa Shrine, isn't it?

F: That's true. Recently, I have become much more self-conscious of my use of columns. There was a moment when I realized that I really like columns. That's when I designed my second building, the Akino Fuku Museum. While it was under construction, when the beams were placed on the columns, I thought that the beams were a hindrance. That's the truth. Structurally, architecture is columns and beams, but I found the beams to be annoying. The columns extended straight upward, but the beams made it look messy. That's why when I designed the student housing for the Kumamoto Prefectural Agriculture College, I hid all the beams in the dining hall. Finally, my feelings settled down. Hiding the beams over the columns is a simple thing—just hang a ceiling under the beams.

ABOVE One of the most important Shinto shrines in Japan, the Suwa shrine in Nagano Prefecture, near where Terunobu Fujimori grew up, features huge freestanding fir tree trunks, known as *onbashira*, which are used in shrine festivals.

RIGHT Exposed wood columns and beams support and enliven the interior space of the Akino Fuku Museum, designed by Terunobu Fujimori and completed in 1998.

ABOVE The frame of wood columns and beams stands separate from the walls in Terunobu Fujimori's 2018 design for a chapel, one of ten small free-standing chapels by international architects included in the first pavilion presented by the Vatican at the Venice Biennale.

L: By hiding the beams, you can create a forest-like feeling.

F: Yes, that's how it ends up, and at that time I wanted to create a forest. I wanted to make lots of columns. But I thought the beams just got in the way and wanted to hide them. There was only one person who knowingly pointed that out. That was Toyo Ito.[8] He said right away, "This is the first time I see Japanese architecture without beams visible above the columns." It's because he's a very perceptive person. Recently, I've started showing the beams again. Structurally, it's more honest to expose the beams, because we can't make buildings without beams. I've thought long and hard about the best way to express beams. At the 2018 Venice Biennale,[9] I tried and found a way that is okay to show the beams. It's simple, but I use a method in which I don't connect any walls to the frame made from the columns and beams. Of course, in Japan there are examples of *shinkabe* [walls with exposed columns], where the walls and columns come together, but I don't like them. I want walls to be wall-like, and columns to be columns. In European wood buildings as well, there are no separate columns. But I like independent columns. Perhaps that is, as you said, an influence from Shinto. However, because Shinto is a nature-based faith, free-standing trees have always been important. They are the site where the deities descend.

M: They are *yorishiro* [objects, like trees, to which Shinto deities are drawn], aren't they?

F: So there's probably the influence of Shinto, but it stems from the time of my childhood. However, compared to other architects or compared to European wood architecture or Japanese architecture, when I think about why I like columns and dislike beams, I think it must have something to do with the influence of Shinto. But I don't think about that when I'm designing.

L: In your first building, the Jinchōkan Moriya Historical Museum, the entrance columns pierced through the roof, didn't they?

F: Even now, I remember very clearly when I did that. The roof slopes forward. It's based on the sloped roof of a small Japanese wayside shrine. I thought it wasn't especially interesting, as it looked sort of like just any old roadside shrine. I stood there and sketched, and a line emerged above the eaves. I thought it looked good and constructed it. However, columns going through the roof can't be found anywhere in the world, so that was interesting to me. Because it was a project for the local government, I thought, "I'm going to have to explain this, and if I say they are *onbashira*, in that locale it won't be a problem at all." (Laughter) "They won't complain about *onbashira*." Henceforth, whenever possible, I allow columns to penetrate through the eaves.

ABOVE Tree trunk-like columns enhance the feeling of height in the dining hall of the Kumamoto Prefectural Agriculture College Dormitory, designed by Terunobu Fujimori in 2001.

ABOVE Completed in 1991, the Jinchōkan Moriya Historical Museum in the town of Chino in Nagano Prefecture, Terunobu Fujimori's home town, was his first work of architecture and features four columns penetrating the roof of the building.

L: In Shinto, *onbashira* connect the ground and the sky, don't they? Did you consider that?

F: I thought about that later. I've seen different columns around the world. I doubt there's anyone who's seen as many Neolithic stonehenges and woodhenges as I have. I've seen them from the outer edge of Ireland to the Maya of Mexico. In the excavations of the oldest Mayan pyramids, we consistently find that columns were erected. Of course, the Native American Indians also had them. You and I went together to see the ruins of the Cahokia Mounds,[10] didn't we? They were amazing! Wood columns standing one after another in a 100 m (330 ft) circle. I was so happy when I saw them! Now I think that it is likely the influence of nature-based faith. One more thing, in Masuno's case, there are "stone *yorishiro*." We've been discussing wood *yorishiro*, but in nature-based faiths there are many different *yorishiro*. Wood *yorishiro* are prevalent, and they are very large trees. And then there are stone *yorishiro*. Stone *yorishiro* endure over time, but wood *yorishiro* succumb to the elements. Masuno, did you have this awareness of stone *yorishiro*?

RIGHT Believed to have been constructed originally between 900 and 1100 CE, the timber columns at the reconstructed woodhenge at the Cahokia archaeological site near Collinsville, Illinois, were located to align with the sunrise and sunset of each equinox and solstice and thus functioned as a solar calendar.

M: The act of arranging rocks originates with that, the so-called *iwakura* [large rock dwelling places of Shinto deities]. A *shimenawa* [a rope used to enclose a sacred Shinto object or area] is placed around a large rock, and then other rocks are arranged around it. The area is enclosed and made into a special space. It is said that this is the origin of rock arrangements in Japanese gardens.

F: Also in Zen Buddhism. Musō Soseki[11] often created rock arrangements, didn't he? How is that connected, or is there a relationship?

M: I think the idea of arranging rocks first arose by gathering rocks around the stone *yorishiro*. In the Heian era, before Zen Buddhism was transmitted, rock arrangements were used in gardens. The technique of Japanese rock arrangements was established fully in the Heian period.[12] And then Musō Soseki was the first to think about how to create the form of a garden based on the idea that "within each and every rock is the Buddha-nature." To generate that, as much as possible, all decorative elements were taken away. Known as "simple beauty," it's a subtractive process. By not adding things and continuing to take things away, finally it reached the point where it became the *karesansui* [dry landscape or rock] garden.

F: In that way, when Musō Soseki made a Japanese-style rock garden, was he reinterpreting the meaning from the Heian period with a Zen-like reading?

M: I think that's how it was. Another thing is Musō Soseki was born in Ise.[13] When he was young, about five years old, he came to Yamanashi Prefecture, and he did his training in Kenchōji temple in Kamakura. After that, he became a priest at Engakuji, and after establishing Erinji, he moved to Kyoto.

F: Erinji was the last before Kyoto?

M: Yes, and compared with his gardens in Kyoto, the garden at Erinji has many technical differences. Also in the composition of the garden, some areas are a little less refined. About ten years after he created the garden at Erinji, he constructed the garden at Saihoji in Kyoto. I think that compared with the gardeners at Kōshū in Yamanashi, the gardeners in Kyoto had better experience and technical ability to complete the design per his wishes. At that time, garden-making techniques were well-established in Kyoto, but I think they had not yet reached Kōshū. I also think it is important to know the historical transitions stemming from garden designs of the experts, like Musō Soseki.

L: We've discussed wood *yorishiro* and stone *yorishiro*, and both of you often use natural materials in your designs—wood, stone, plants. What do you think the meaning and role of nature is in this day and age?

F: In my case, my design is a bit outside the architecture world. Gardens consistently are made with rocks, water, soil, and plants. However, buildings are made with steel, glass, and concrete. I have studied buildings made with those materials for a long time. However, when I was 45 and designing for the first time, I thought that I wouldn't design like that. The reason is, Tadao Ando, Toyo Ito, Osamu Ishiyama, and other architects I was close to were designing entirely using those materials. I thought that starting at this late time in my life, I shouldn't do that. I

BELOW Based on his Zen training, Shunmyo Masuno designs each element of his garden to bring out its essence or true nature.

wanted to do something they weren't doing. That alone was a bit difficult, but besides doing what they weren't doing, I wanted to make something that was worth seeing. Through the design of the Jinchōkan Moriya Historical Museum, I explored that. Afterwards, I thought to myself that it was good, but how would other people see it? I had no idea. I didn't care if my friends who work with steel, glass, and concrete didn't appreciate it. I thought the most important thing was to avoid destroying the environment of that place that has such a strong influence of the local Shinto deities. At the site, there was a house and a garden, with agricultural fields and woodlands and the sacred Mount Moriya in the distance. I was raised in that area, so I know that it's a nice landscape progression. I didn't want to destroy that. I didn't dare. And so I completed the project without obliterating the view. Most importantly, when it was completed my father and the local elders came, and what do you think they said? My father said, "The local government kindly gave us money to build this museum in the village for Moriya family. Why did you make something that looks like an old run-down house?" Simply put, from the local people's viewpoint, it looked like an old house, so I was relieved. It fit with the environment. That was basically good, but I was also concerned about the assessment from architects, although I thought it wouldn't matter much if it was criticized or ignored. But people came to see it and appreciated it. I was pleased.

L: Masuno, what are your thoughts about nature?

M: There's a Buddhist saying, *sansensōmoku shikkaijōbutsu* (山川草木悉皆成仏).[14] The main point is when a person does something, often they first judge the advantages and disadvantages. Natural rocks, water, trees, soil; all of them express their true nature. This is the existence of truth itself. I think this is of utmost importance. In Japanese gardens, we say things like *ishigokoro* [the spirit of the rock] and *kigokoro* [the spirit of the tree].[15] I added *jigokoro* [the spirit of the place]. For rocks, how can we draw out the long-standing character of the rock and make it prominent? For trees, how can we bring forth their best character and make it prominent? That is, not with the goal of expressing my own design in a specific site, but how I can leverage *this* particular site, make the best use of *this* rock, make *this* tree prominent, while

ABOVE Working at the site to determine final design details, such as using lime to demarcate the curving edge of a landscape mound in a garden, is an important part of Shunmyo Masuno's design process.

making each one distinct, I work toward creating a symphony. For example, while making the most of the sound from the trumpet, violin, viola, and other instruments, how can we create an inspiring symphony? It is the role of the designer to accomplish that. For me, that is done using only natural materials. Because I use ephemeral materials from the start, if I can enhance the design with Zen thought, I think it is possible to create a space where somehow everyone will be deeply emotionally moved. And by also adding in artistic quality. That's how I face nature. When conducting projects in Japan or abroad, "This tree is in the way of the design, so cut it down," or "Turn the stone just the way I like it." It's not that kind of ego-driven design. Instead, I ask, "For this rock, where is the best location? Here? Is this the most impressive?" I position it in that way and then place a small rock next to it, and it gets even more splendid. It's that way of thinking. In Zen, this is called *muga* [selfless] design.

L: You also sometimes carve into rocks.

M: When it's not necessary to carve them, I don't. But depending how they are cut, their expression becomes

ABOVE With a combination of pock-marked and naturally rough surfaces, Masuno's design for a tall stone sculpture takes advantage of the natural colorations of the rock.

even more rich. I carve them when I want to reveal what's hidden inside them.

L: Fujimori, do you also feel that way about the elements you use?

F: Speaking solely about columns, columns in architecture typically are cut into squares. Recently, I have been using round log columns with just the branches removed. In southern Vienna in Austria, when I designed a small building, I used those logs columns. I was worried about using just a few, you know, because no one had ever seen such a column. I extended the eaves of the roof and tried letting the columns penetrate through, and then I understood that it wasn't so odd. As my next experiment, I thought about how it would be to use columns bifurcated with separate branches, and so I tried that on a small scale. It was quite good. Also recently for the Taneya project,[16] I used round log columns with just the branches cut off. It wasn't at all peculiar. So now I continue to use columns with just the branches cut off. It's fine to have the branches attached, but they get in the way. As for columns, that's what I concluded.

L: In your diverse designs, both of you use natural materials which have a long tradition in Japan. What methods do you use to express your designs in a contemporary way?

M: Because gardens from the start use natural materials, I try to use as few manufactured materials as possible. However, within contemporary architecture, sometimes using 100 percent natural materials is unsuitable. In those instances, I use a method in which I blend in a few materials that have a contemporary feeling. For example, when I did the garden at the Embassy of Canada, I really was of two minds. I wanted to design a traditional *karesansui* garden, but the building was made of concrete, glass, and steel, and the architectural volume was very large. I thought that using old-style moss and aged rocks would not fit. For a long time, I had been thinking about somehow designing a future-looking *karesansui* Japanese garden. Finally, what I arrived at was the combination of contemporary architecture and granite. At the time I was designing that garden, everyone had the feeling that Japanese gardens were old-fashioned things of the past. It was a time when no one took notice of Japanese gardens. Instead, everyone was looking toward the culture of Western-style landscapes.

F: At that time, you used aged rocks, didn't you?

M: Yes, and the natural aged surface is fine, but using split granite gave a unique feel to the material. It matched very well with the concrete and went well with glass and steel, too. Also, painting lacquer on the cut surface of the granite fitted really well. I thought that would work, and when I told the person who was in charge of the Canadian Embassy project from the Shimizu Corporation,[17] which was doing the construction, that this is what I wanted to do, he said "Absolutely not! The edges are cantilevered and the permitted weight is only 210 kg [463 lb] per sq m [10 sq ft]. Using rock is impossible." Then the Shimizu Corporation made a rock-shaped mock-up out of light-weight concrete and wanted to use that. However, I said that there's absolutely no way I would use it. Then they asked if there's any way that I could make the rock lighter in weight. I told Izumi Masatoshi[18] that I needed to make it lighter and asked his advice. He said, "Let's shave them down as much as possible." However, while Japanese

ABOVE For the garden on the fourth floor of the Embassy of Canada in Tokyo, Masuno created a symbolic landscape representing the mountains of Canada in an austere and highly crafted composition.

ABOVE Powerful, stark rocks in the Canadian Embassy garden appear to grow out of the stone-tiled floor connecting the fourth-story reception rooms to the outside garden space and the views to the city beyond.

visitors would just look at the rocks, there was the possibility that foreign visitors might try to stand on the rocks. We decided to shave them down only as much as would still resist someone standing on them. So we were able to reduce the weight and somehow meet the requirement. That was a really difficult time. But after that, when working on artificial foundations, I always shave out the center of the rocks.

F: Granite is an easy rock to use, right?

M: For modern-style buildings, granite is the easiest to use. For a truly peaceful traditional-style garden, rocks from the mountains around Kyoto, called *sazare ishi*, are the most subdued. For somewhat more showy rocks, river rocks are best. Rocks from places like Yoshino are great, but now they are hard to come by.

F: From the Yoshino River?

M: Yes, during the period of rapid growth after World War II, they were used to make dams and bridges. Now they can't be collected, so they are very valuable. For hundreds, even thousands, of years they were smoothed by the flow of the river, so they have a very beautiful appearance. Therefore, the reason why rocks are so expensive is because they were created by time and the power of nature. They aren't newly born. For people who don't understand that, using them is a waste. So for those who just want rocks in their garden, I don't use valuable rocks. I only utilize them for people who understand their value.

L: Natural materials convey a sense of time.

M: Yes, you feel that.

L: But you don't often get that same sense of time with glass or steel, do you?

F: It's new, and the moment it's made is when it's most beautiful.

M: That's a fundamental difference between architecture and gardens. Gardens need ten years after the construction is complete—actually thirty years are needed—but they must be established for a minimum of ten years at least. After ten years, trees and plants adapt themselves to the particular site. When working abroad, when I've finished searching for materials, I consider 70 percent of the work to be complete. The search for materials is really difficult, especially searching for rocks. When I designed the garden in Berlin, Germany,[19] the city hall provided a local consultant. Even though the consultant sent photos and described this and that—the size, shape, and appearance that I told him I wanted for the rocks—everything was totally different. I was at a complete loss, so I went to the Japanese Embassy and explained the

situation to the Consul General. "No matter how much I explain, they can't comprehend it. I'm at a loss. Can't you introduce me to a place where there are appropriate rocks?" The Consul General asked the German Ministry of Foreign Affairs, who then introduced me to a geologic research institute. Many of the experts visited me and inquired as to the type of rocks I desired. (Laughter) "That's not the point," I said. I explained, and eventually they understood. "Let's go look," they said. "We don't know either, but this is interesting." And an investigation team was formed. "Do we go in the direction of France or toward Poland? There's a big difference." Since they said there was a big difference, there was much at stake. In the direction of France, there is a lot of limestone. Near the Poland border, they said there is a lot of granite, so I chose to go toward Poland. We soon left by car. When I saw good-looking rocks along the road, I would say, "Ahhh, there are rocks here that look like they might be useable!" and ask them to stop the car. And then they'd always say, "You can't take rocks from here. This is a natural conservation area." Eventually, they took me to a forest managed by the Ministry of Agriculture, Forestry, and Fisheries and they told me that because it was a government-managed forest, "If there are rocks that suit you, you can use what you like. Because the rocks get in the way of managing the forest, you can take as many as you like." So I marked the rocks, and a government worker from the local forestry agency removed them. It was only about 30 km [18.6 miles] from the border with Poland. Truly, for foreign projects, finding materials is the most difficult part. In Japan, I have in my head where to go to find a certain type of rock. I can more or less picture it. If I ask if something can be found in a certain place, once I receive confirmation that it can, I proceed with the design.

F: In my case, although I use glass, concrete, and steel more and more, I use them in places where they can't be seen. For glass, in areas that are conspicuous, if possible I like to use hand-blown glass. Basically, I conceal scientific technology within nature by using it in out-of-sight places. Among natural materials, rock is an exception though. The fatal flaw of wood is that it is weak and rots. The outcome of science is that steel, glass, and the like are very strong; they are homogenous. Because they are strong and homogenous, actually now they are the least expensive.

ABOVE Shunmyo Masuno and his local team search for landscape rocks in the mountains of eastern Germany for his Japanese-style garden at the Erholungspark Marzahn in Berlin.

Natural materials are the most expensive. The most expensive are mud, plants, and trees. In buildings, if we use these materials, which actually are found all around us, the price becomes unbelievable. However, if we can find them just here or there, then they are free. I use cheap and strong steel and concrete for the primary structure and cover them with expensive but weak mud or plants. A very interesting and big gap occurs there. For people from the countryside, nature is all around them. Since that's all there is around them, they think that natural materials are inexpensive. City people who work in manufacturing understand that natural materials are the most expensive.

M: They are completely opposite, aren't they?

F: Yes. However, recently people in the countryside have started to become aware that natural materials are expensive.

L: Both of you work together with craftspeople. How do you form these collaborations?

F: In my case, it's basically for the finish work. I show the crafts workers want I want directly. By showing them myself how I want it, first of all, the craftspeople are surprised. "I've never seen an architect do this!" Even more interesting is when I show them how I want it done, they quickly understand what I'm after. They come back with, "To really get it to your liking, it would be better to do it a little more like this." I especially felt that when I saw how handwork by laymen and crafters' handwork were completely different. For example, when troweling plaster on a wall, if I do the plastering, I can't cover a large area

in one go. It becomes messy. Therefore, I can only plaster a little at a time. So the whole surface appears slightly unskilled. The crafters who see what I have plastered say, "This is the way to do it" and quickly cover the area with plaster, leaving behind my desired trowel marks. I realized that craftspeople are amazing when I saw that as they get to a corner, their movements get smaller, while in larger areas their movements get bigger. The end result is magnificent! Coming close to an edge, they become careful and again the movement of their hands gets smaller. That kind of change isn't possible for a layperson, only for someone who has trained. Looking at that kind of thing, I model what I want, and they make better suggestions. I think because they have pride, Japanese craftspeople are truly great. Nowadays, Japanese crafters precisely respond to how I want something done. However, the cost goes up. (Laughter) But it's become a collaboration that allows me to do that. In my case, for public buildings I do this within the budget. I take out the budget for large panes of glass and use that money for the crafters. In that way, it's not impossible to work within the budget.

BELOW Shunmyo Masuno works with his team of crafters and gardeners to set the foundation stone for a carved stone *chōzubachi* water basin.

M: In my case, a team has come together naturally. For more than thirty years, the same group of people have worked together. For the plantings and greenery, I rely on Sano Tōemon and his son Shinichi; and for fashioning contemporary style rocks, I work with Izumi Masatoshi. Izumi introduced me to Tōemon by saying that "If you're going to do this kind of thing, I'll introduce you. Come with me." When building a tea arbor or thatched roof hut, I work with Yasui Moku from Kyoto. Yasui was introduced by historian Nakamura Masao. With him, too, thirty years has elapsed. And for traditional stone works of art, such as stone *tōrō* lanterns, *chōzubachi* water basins and the like, I work with the father and son team of Nishimura Kinzō and Daizō from Kitashirakawa in Kyoto.

F: All are Japan's top class. They are exemplary craftspeople from Kyoto and the Kansai area, aren't they?

M: They all are used to working with me, so when I say I'd like something done in a certain way, they understand right away. They ask, "Like this here?" and "Like that there?" While continuously checking with me, they make steady progress. When I attempt to arrange rocks and say that I want a certain spot to be on top, they ask if they should lean it forward a little. We're in complete harmony. They understand everything, even what I'm going to do next. When putting the wire around the next rock I plan to arrange, they say "We leaned it forward a bit" before I've even asked, and all I can do is say "Thank you!" That's the kind of relationship we have. Therefore, they understand the manner of space-making I am trying to accomplish. But in the unlikely event that I work with a person from Kantō,[20] because they aren't experienced at handling rocks freely, there are a lot of craftspeople who can't do it. Their aesthetic sense also varies a lot. In the end I can't achieve the design the way I imagined it. Also regarding tree maintenance, for people from Kantō there is a very clear distinction in the tree form from before pruning to after. They don't seem to be satisfied unless they can clearly see how beautiful it became. However, in Kyoto the gardeners maintain the trees in such a way that it's difficult to tell where they pruned. Therefore, it doesn't appear that they did any pruning. But they say

Kantō pruners can't do that. Even if I explain, they still can't do it. They can't follow me 100 percent, so it's better for me to work with the same group of craftspeople. Therefore, when I'm asked by a general contractor who to use for a project, I say that I work with this particular group. I ask the contractor to use them, and they do. In that way they help me out. At any rate, I want to leave behind good work, to leave behind gardens as cultural works connecting to the next generation. Because I continue to call on my collaborators, they all work with that goal in mind. I'm very grateful for that.

F: Basically those times when the budget allows, the selected craftspeople I work with include the blacksmith Kawakubo Tomoya from Kanuchi in Hannō in the Chichibu area. For stained glass, I rely on the oldest stained glass company in Japan, Matsumoto Stained Glass. When I use marble, I entrust the work to Yabashi Marble, which also has the longest history in Japan. However, when it is too expensive, and the budget doesn't allow for it, I can't use them.

L: We started today's discussion from the design process. My final question is, when you complete a project, does it turn out as you had envisioned it or is it different?

F: Both occur. Sometimes it's different than the ideal I imagined, and sometimes it's the same. But why is it sometimes different? Each project is completed diligently, but some are better and some are worse. And I don't know why that happens.

L: Are they inferior when they aren't completed to your ideal? Or are they sometimes good, though different?

F: When they vary from my ideal, there are times when I am pleased with the change. And there are times when I don't really interact much with the project, so my expectations are low, but unexpectedly there are good parts. Truly, when making things, there are unknown areas. For example, for projects abroad, I can only visit the construction site a few times. Therefore, construction continues even when I cannot see the site. I can't tell them to fix things, because it's moved on to the next stage. I can't say anything or ask them to fix it once it's completed, and the client has spent money and has expectations.

LEFT Terunobu Fujimori, Shunmyo Masuno, and Mira Locher visit the construction site of the almost completed new main hall for the Kenkohji temple in Yokohama, where Masuno serves as head priest.

M: You really can't say anything, can you? (Laughter)

F: When I especially want to be pleased with something, I must look at all the details, or else something odd could come about, you know.

M: Construction sites are living things. You must keep up with them until the end.

F: It's true that you can't go back. When it's gotten to the next stage, and there's a problem, the people at the construction sites abroad are doing it all for the best, you know. But it's just a little different from what I'm thinking. It would be fine if it was possible to go to the construction site and talk about that small difference, but you can't talk about it once it's done. When there's no way out of it, I do ask them to correct it, but you can't do that often. However, there are subtle areas that you just can't know about until they are completed. Of course, there are times when they are completed better than I had imagined. It's truly difficult. So when lay people see it, it's probably similar to cooking. It's just a little thing, but it determines the flavor.

M: How much salt to add. It's not just how many grams, is it? It's really almost imperceptible.

F: I find it really vexing.

M: Actually, I recently had that same experience. It was for a retaining wall made of a single row of rocks at a private residence in Beijing, China. The team from Japan did the most important parts, and local Chinese crafters did the construction of the other areas. I let them know the way to do it, and they made every effort to do it that way. They sent photos showing how much they had done, and I thought "Hmmm…. How can that be corrected? It's too hard to explain with words. If I go there, I can do it, but I can't go for just a small detail. What should I do?" So I gave up and decided to blend plantings into that area. But I can't really say anything to the client when it's truly a small subtle thing, can I? Like when I want something to slant slightly, or I want to get a little more shadow in an area. It's these kinds of subtle details. Especially since the foreign workers are trying so hard. In those times, I take a middle of the road position.

F: I absolutely think that "perfectly level" and "perfectly straight" are objectively problematic. If you hold a ruler against a surface, you'll understand. However, when I ask for a slight deflection or a slight unevenness, there's no good way to do it, because it's truly an intuitive thing.

ABOVE Shunmyo Masuno points out the relationship between the old landscape elements and his new garden design under construction at the Kenkohji temple.

M: Yet, the appearance and expression can change significantly.

F: That's why it's so very vexing.

M: Conversely, that's why the construction site is so interesting. When I'm able to be at the construction site, I can do anything with trees, plants, and everything, freely to my heart's content. That's why it's interesting. In the case of gardens, it's better than using construction drawings and sketches. It helps greatly with expressing materiality and things like that. For example, with ceramics, for the same objects, color variations can occur by chance during firing. That kind of quality, based on the way it faced the fire. How can I express it? Can I say that it creates a countenance or a character? Trees, rocks, all things have that same quality. Those kinds of materials really contribute to the design and make it much better. That's truly interesting, and it happens at the construction site.

L: Kenkohji's construction site[21] is right next door, isn't it?

M: Yes, and from 7:30 this morning until guests came for a Buddhist memorial service, I was at the construction site, wearing my *jika-tabi* split-toed work shoes!

PART THREE
PUBLIC AND PRIVATE SPACES

"Japan's landscape is full of diversity and wherever we look we see the mountains, rivers, forests, lakes, seas, and other things that form the country's scenery. Japan's special characteristic is this diversity in nature, and the history of Japanese architecture and gardens is deeply related to the natural environment. Japanese architecture and gardens were developed not by freely using wide, flat spaces, but by planning how to effectively use limited spaces and their irregularities. At the same time, [the] relationship with the natural environment was deepened with the way buildings faced and the way that they were positioned and planned out so that a beautiful view of the scenery was offered from within the building. Factors such as these can probably be given as reasons why from long ago Japanese buildings have not been placed symmetrically. With Japanese gardens, the principle was the same: gardens were formed by making use of the surrounding scenery and geographical features, and adjusting the garden to suit the surrounding environment."[1]

The "irregularities" and "beautiful views" of the landscape and nature of Japan are the primary influence and impetus for Shunmyo Masuno's garden designs. However, their impact is even greater, as they also inspire and inform his designs of architectural and interior spaces and elements, such as tea ceremony rooms, stone sculptures, and furniture. Masuno's strong personal relationship to and understanding of Japanese nature stem from his upbringing at Kenkohji temple, which is surrounded by a forest, as well as his university studies in landscape design and horticulture. Masuno's training as a Zen priest also strongly affects his understanding of nature, as the Buddhist world view sees humankind as part of nature, not separate from it, and humans as being equal to all other living things. This idea of the essential connection between humans and nature is at the core of Masuno's design work.

For his non-residential projects, Masuno considers how to best connect the users to the designs by expressing the constant transformation that is inherent in nature. "Regarding gardens, my approach to design is that which is persistently changing is beautiful, and having ephemerality therefore is beautiful. Flowers are beautiful because their petals flutter down from full blossoms. Trees also wither. That unceasing-ness is beautiful."[2] Masuno creates gardens and landscapes that express beauty in ephemerality by including trees and plants that transform with the changing seasons. In interior spaces, however, it is not always possible to include live plants, so Masuno must utilize other methods for expressing "beauty in unceasing nature." To do this, he incorporates natural material as much as possible and works to bring out the essential character of each material and object. For example, for his stone sculptures within the interior En to En no Niwa in Shenzhen, China, Masuno chose granite with beautiful coloration, leaving most of the stone rough but cutting and polishing certain parts to emphasize the natural beauty and variation. While the stone itself does not change, its appearance varies as the light changes throughout the day and thereby takes on that "unceasing beauty."

For Masuno, creating spaces for people to connect to the beauty of ephemeral nature relates to his concept that "space cultivates people."[3] He believes that rigid and inflexible spaces make people feel they always must sit up straight and can be tiring and cause tension, and gardens that are sloppy and undisciplined can lead to people with similar traits. However, a garden or a space that is comfortable, one that allows the viewer to connect to it calmly and fully, will cultivate gentle and kind people. This is "based on *kimochi* and not *katachi*,"[4] or "feeling and not form," and therefore rather than focusing on the form of a space or object, Masuno designs to evoke a feeling of ease and a strong connection to the ephemeral beauty of nature.

ZAGETSU, SEIFUEN, ZAGETSUTEI 坐月，清风苑，坐月庭

Yokohama, Japan, 2012

AS WITH MANY TRAIN STATIONS IN JAPAN, the Japan Rail East Tsurumi Station functions as more than a transportation hub. The station initially opened in 1872 as a stop for passenger trains between Tokyo and Yokohama on the first ever train line in Japan. Having transformed significantly from its original role simply serving the railway, the current station building includes six floors featuring a variety of restaurants and shops.

As part of his involvement in the creation of a total design concept for the Cial Tsurumi station building, Shunmyo Masuno's design work engages spaces throughout the upper floors of the building. While he created two gardens on the roof, one in a traditional style and one much more contemporary, Masuno also designed the interior for the Zen café Zagetsu Kazuha and various elements within the public spaces on the

FAR LEFT The floor plan of the Zagetsu Kazuha café shows the entrance near the top right and the four and a half tatami mat Zagetsuan tea ceremony space with its *tokonoma* alcove and adjacent small *tsuboniwa* courtyard garden at the bottom.

LEFT Large sculptural blocks of granite indicate the entrance to the Zen café Zagetsu Kazuha. Wood display shelves draw the visitor inside to the central reception counter, also constructed from a rough granite block.

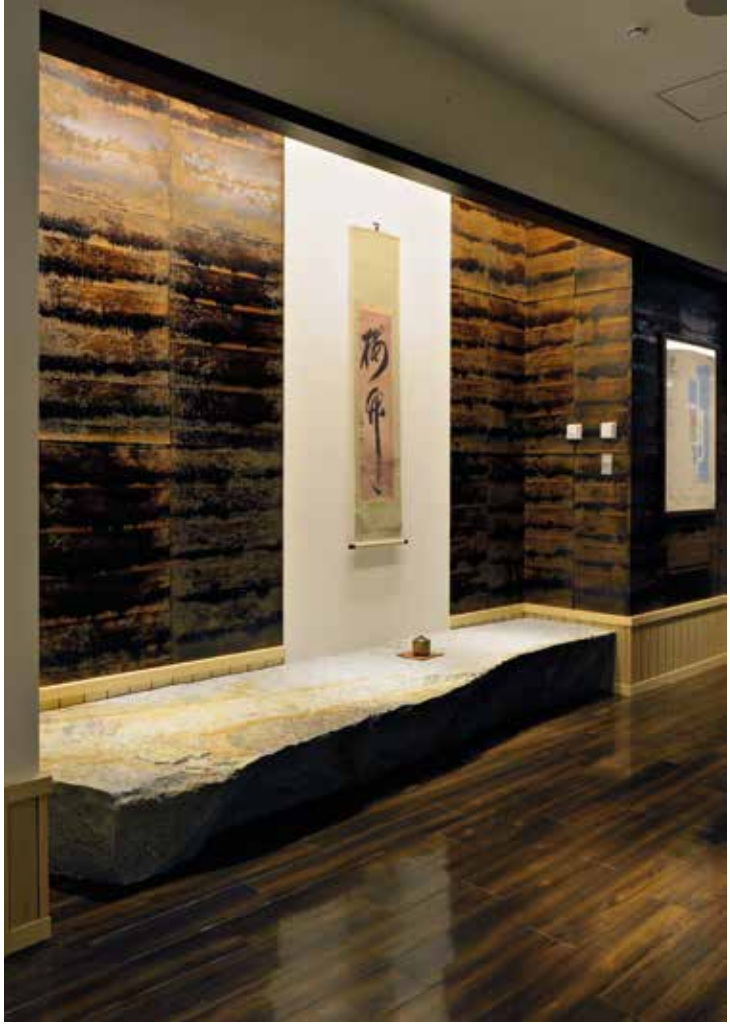
BELOW A large rock serves as a step to move up to the Japanese-style tea ceremony space. The veranda-like wood *engawa* provides additional seating at the edge of the tatami mats.

fifth and sixth floors of the station. These elements, located in the circulation spaces—in the corridors and near the escalator and elevators—suggest a connection from the fifth-floor café to the roof gardens.

The Zen café Zagetsu Kazuha is a main feature on the fifth level. The café's backlit corner wall, a contemporary composition of bamboo and glass with a thin, gently curving strip of wood separating the two materials, draws customers to the café. The curve directs the visitor to two stacked blocks of rough granite marking the entry. A second block of granite, this one with a polished flat top to serve as a reception table, pulls customers through the entrance space, past simple wood shelves displaying packages of tea and utensils for tea-making.

From the reception, customers turn to the right toward the dining space. Seating areas line the perimeter, which features a tearoom shifted at a 45-degree angle. Masuno designed the tearoom, called Zagetsuan, as a traditional four and a half mat tea ceremony space. Tatami mats, filled with straw and faced with woven grass matting, cover the floor of the tearoom, which is raised about half a meter (1.6 ft) above the restaurant floor level and has a wooden *engawa*, or narrow veranda-like deck, on the two sides facing out to the dining area.

The interior space of the tearoom, while not completely enclosed as a traditional teahouse would be, features a *tokonoma* decorative alcove with a hanging scroll of calligraphy painted by Masuno. The contrasting dark wood pillar of the *tokonoma*, known as the *tokobashira*, separates the alcove from the adjacent low window. The floor-level opening reveals a small *tsuboniwa*, a garden named after the unit of measurement equal in size to two tatami mats (1.8 x 1.8 m; 6 ft x 6 ft), known as a *tsubo*, designed to be seen while seated on the tatami mats. With a few bamboo culms and a single rough granite rock set within a bed of gravel, the garden provides a connection to nature while also reminding the viewer of the granite reception desk and entrance rocks.



Around the corner from the café on the fifth floor, a long block of granite fills the base of an alcove near the elevators. Behind the bench-like rock, a scroll with calligraphy hangs on a central white wall, flanked by walls covered with hand-made *washi* paper treated with Japanese *urushi* lacquer. Known as *urushiwashi*, the use of lacquer on the hand-made paper not only creates a beautiful finish, it also strengthens and waterproofs the paper. *Urushi* commonly is brushed in multiple coats over a wood base to create the lacquerware for which Japan is well known.

Moving from the fifth floor to the sixth floor, visitors taking the escalator encounter stepping stones inlaid into the gridded flooring. The layout of the stones suggests three directions that the customer can move. Two of the rocks hint to continue ahead and toward the restaurants on the left or right; but directly to the right

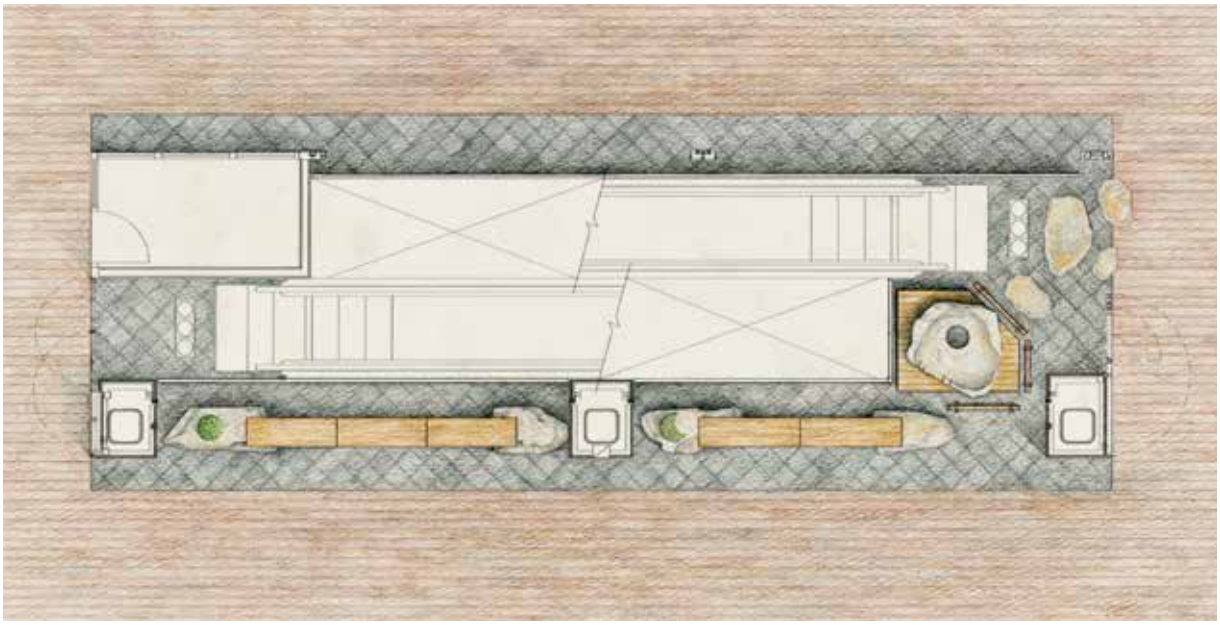
ABOVE FAR LEFT In a contemporary spin on a traditional *tokonoma* alcove, Masuno sculpted a large block of granite to fit in a recessed space. Reddish-brown hand-made *urushiwashi*, paper coated with natural lacquer, covers the walls on the left and right, while a scroll hangs on the central white wall.

ABOVE CENTER At the top of the escalator on the sixth floor, a carved block of granite holds a flower arrangement while four large flat slabs of granite inlaid into the floor surface welcome visitors and beckon them to explore.

LEFT Another alcove fitted with a bold block of granite stretches the idea of the *tokonoma* alcove even farther. Between the white walls, a strip of green moss catches the eye and connects to the garden theme.

ABOVE At the edge of the escalators, Masuno designed two long benches using natural materials. Rough blocks of granite support the long planks of engineered bamboo and also act as sculptural elements in the space.

BELOW At the end of one of the bamboo benches, the supporting granite block also holds a plant within the circular opening carved in the top of the rock—another sign of the garden theme.



ABOVE Shunmyo Masuno designed the public areas around the escalator on the sixth floor to feel like a garden space. The floor plan shows the locations of the bamboo and granite benches and the rock arrangements.

BELOW Adjacent to the escalators on the sixth floor of the Cial Tsurumi Station building in Yokohama, an arrangement of flowers rests in a perfect circle cut out of a roughly surfaced curved granite sculpture.

OPPOSITE ABOVE On the roof of the station building, a gentle dome rises as a place for children to play and feel the breeze in the Seifuen, or "refreshing breeze garden."

one stone leads to a rough yet sculptural rock set on a low wood base and holding a live plant within a perfect circle carved into the rock. Just around the corner to the right, overlooking the escalator, two long benches made of laminated bamboo and supported by blocks of granite provide a place to pause.

The elevator hall on the sixth floor is the last interior element designed by Masuno. Again, a large block of granite fills the base of an alcove, but this time white paint covers the side walls of the alcove and a vertical strip of bright green moss unexpectedly marches down the center part of the back wall. That surprise, a stark contemporary twist to a garden-like place of respite, gives a hint of what lies above on the roof.

Masuno transformed the flat space atop the roof into two distinct gardens. The larger of the two features a sizeable open space for movement as well as contemplation. It also serves the additional functions of a children's play area, event space, and place of refuge in case of emergency. The idea for the garden concept came from the exceptional view of the moon from the rooftop, along with the refreshing breeze. Masuno named the

ABOVE The Seifuen garden combines flat surfaces with hills and rocks to provide places to stroll and areas to relax. The greenery at the perimeter blocks the view of nearby buildings.

garden Seifūen, literally "refreshing breeze garden," to refer to the Zen phrase *tsuki shiroku, kaze kiyoshi* (月白風清), expressing the whiteness of the moon and the refreshing quality of the wind. The meaning is to have a clear mind, to see truth in the everyday, like the pure whiteness of the moon that is enhanced by the wind.

Designed with the image of ripples of sand, a large central flat rock, inlaid into the ground, acts like a landscape rock in the garden but is completely flat and flush with the ground plane. A wood deck curves in and out at the inner edge of the garden, coming close to the central rock and also leading away toward a 6 m (20 ft)-long block of granite within a rock arrangement.

Separated slightly from Seifūen is the second garden, the smaller Zagetsutei, in the *kanshōshiki-teien* style, designed to be viewed quietly and not to be moved through. Zagetsutei and the café Zagetsu Kazuha share the foundation for their names. The Zen expression *zuigetsu dōjō ni zasu* (坐水月道場), literally to sit in meditation in Buddha's path with the moon reflecting on the water, has the meaning of seeing the world truthfully, just as it materializes in front of one's eyes, and being free from obstructive thoughts. In the Zagetsutei garden, Masuno chose to design in the traditional style and use no plant material—his first ever completely dry *karesansui* garden. To project nature using only rocks and gravel, and to provide the spiritual sense important to a Zen garden in the most traditional style, it was essential for Masuno to create the garden as

BELOW Inspired by the simplicity and beauty of historic *karesansui* gardens, such as those at the Ryōanji and Daitokuji temples in Kyoto, Shunmyo Masuno designed the Zagetsutei garden as an artful composition of landscape rocks and raked pea gravel.

a perfect composition, as any mistake would be very obvious and result in a loss of the spiritual quality.

White pea gravel, carefully raked every day by the station employees, swirls around the rough landscape rocks in Zagetsutei. A slatted fence at the perimeter creates a soft edge between the garden and the city, and also the garden and the sky. With just the materials of pea gravel, landscape rocks, and the blue sky, Masuno composed the garden as the apex of the path through the busy station building and out to the roof, a place where visitors can sit quietly facing the rocks of the garden. Within hectic everyday life, Zagetsutei is a place to feel the refreshing breeze and find the calmness and repose to look within oneself.

DESIGN PRINCIPLE

RE-SEEING 見立 *mitate*

To see something anew or with fresh eyes, according to Shunmyo Masuno, "can cultivate an abundant power of imagination."[1] In Japanese gardens, *mitate* is most frequently exemplified by the use of an old millstone as one stone in a path of stepping stones. While the stone has outlived its original use, it is given new life as a stepping stone, and the sight of a millstone among the stepping stones causes the viewer to see both the millstone and the garden with fresh eyes.

LEFT ABOVE White pea gravel is raked around a balanced arrangement of landscape rocks. The shadows created by the rake marks in the gravel change as the sun moves through the sky and add an element of ephemerality to the garden.

TOP The plan drawing of the two rooftop gardens, with the larger Seifuen on the left and the courtyard-style Zagetsutei garden at top right, shows the simple stone-paved walkway connecting the two very different gardens.

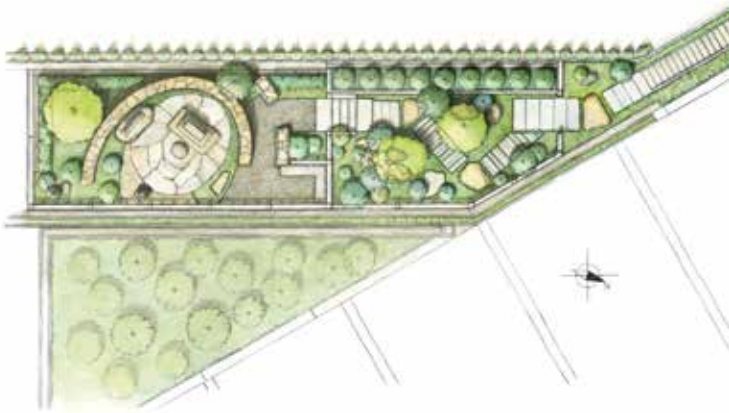
曹源一滴水

SŌGEN NO ITTEKISUI

Shenzhen, China, 2014

ABOVE Located on a hillside overlooking the South China Sea, the Sōgen no Ittekisui garden is both the gravesite and a contemplative gathering place for a family whose members live in many different places.

BELOW A stone staircase from the northwest (top right on the site plan) descends into the garden and connects to the *enro* garden path, a meditative walkway leading to the gravesite enclosed within the curved stone walls.



THE ZEN EXPRESSION *sōgen no ittekisui* (曹源一滴水) refers to how single drops of water come together to make a river. As the name Masuno chose for this family grave and garden path in Shenzhen, China, the expression is also a wish for prosperity for the family members who are spread out across the world. This grave for the parents of the Hong Kong-based clan provides a place for them to gather as a family, like drops of water coming together in a single stream.

Terraced into a steep slope overlooking the South China Sea, the site provides views out to the ocean as

well as up into the forested hillside. Located in the middle of the hill, the site encompasses two functions. First is an *enro*, or garden path, a quiet walkway leading through greenery toward the grave area. The *enro* functions as a quiet space with moments of pause for individual prayer and introspection. The second function is the grave itself, a place to gather and honor the family elders.

The journey begins by descending a stone stair from an upper lever. At the top of the stair, the start of the *enro* is visible but quickly disappears into the lush greenery. Looking up from the path nestled within the clipped hedges and flowering trees, the view expands past the cemetery toward the horizon where the ocean meets the sky. Just visible along the horizon line is the soft silhouette of a landmass, anchoring the long, almost otherworldly view back to this world.

After descending the stairs, a flat plane of rectangular stones progresses along the ground, through an opening in a stone fence and into the main area of the garden

ABOVE RIGHT A series of thresholds along the *enro* path invite the visitor to slow down and leave behind the cares of everyday life to be fully present in the beauty and significance of the place.

RIGHT A stone platform in the shape of an oval creates a space for prayer and introspection. The family's grave marker rests at one end. In front of it, a circular rock with a flat polished top for offerings sits directly in the center of the oval.

path. Although the stone plane is on axis with the grave area, the view is blocked by a grouping of rocks composed with trees to the side and behind and a low flowering bush in front. A row of tall thin trees likewise hides the uphill view, while the ocean is visible between the trees planted along the path.

Rather than leading directly to the grave area, Masuno designed the path to meander through the garden. He chose to use landscape rocks and paving stones from Japan, together with trees and plants sourced locally in China. As the path sets off at a 45-degree angle from the initial rectangular plane, a narrow strip of grass separates the two parts of the path. Acting as a threshold, the grassy strip provides a cue to connect with the surrounding nature, while the path changes from a uniform material to one with a striped pattern. The series of granite stripes lead to a landscape

LEFT Wrapping around the prayer space on the uphill side, the thick granite walls provide a sense of enclosure and privacy while opening out to the view of the ocean in the distance.

BELOW LEFT Surrounding the prayer space, the curving wall constructed of random *aji-ishi* granite rocks in varied colors, textures, shapes, and sizes rises from just above the ground level to a height of more than 2 m (6.5 ft).

BELOW At the transition to the prayer space, the *enro* stops suddenly at the tall sculptural curving rock wall. The wall blocks the view of the prayer space on the other side and compels the visitor to turn and take in the view before continuing on.

rock set into the earth, its slightly rough surface and brownish color in contrast to the striped stone paths on either side of it. Separated from the rest of the path by more thin grassy strips, this rock creates a moment of pause, a place to reflect on the journey before changing direction and continuing along the path.

A second run of striped stone leads into the part of the *enro* that feels most enclosed in greenery. The angle of the path forces the visual focus toward the hillside and the row of tall thin trees that enclose the site on that side. On the opposite side, bushes clipped closely into spherical shapes and mid-height leafy trees along with taller trees with arching canopies hide the view of the ocean and give a sense of enclosure. Roughly textured landscape rocks set within the greenery contrast with a single *tōrō* stone lantern. The weathered lantern, brought by Masuno from Japan, is a focal point as well as a reminder of the mark of the human hand.

At the end of the second run of striped stones, another brownish landscape rock anchors the path and turns the movement back toward the grave and prayer space a few steps above. Starting from the initial stone square set into the lush green grass, a stair constructed of five slabs of stone brings the visitor from the space of the *enro* up to the level of the grave and prayer space. The ground surface then changes to gravel, providing an audible transition. The gravel leads through an opening in a low wall of stacked random Japanese *aji-ishi* granite from Shikoku Island. Just ahead, the view is blocked by the tallest part of another *aji-ishi* wall, this one moving from high to low as it gently curves around the gravesite.

The gravel path turns to the left with an expansive view from the hillside toward the sea. A few steps forward, a stone fence marks the edge of the site and wraps around to the left, enclosing a small area with a stone bench. Providing a place to rest and contemplate the place and the view, the L-shaped bench faces out toward the sea as well as toward the place of prayer.

The gray gravel leads to the inner edge of the thick curving granite wall, at which point the grave and prayer space come completely into view. The random pattern of the *aji-ishi* in the enclosing wall provides a textured backdrop to the open-ended paraboloid space.

LEFT Just outside the oval marking the prayer space, a polished granite sphere reflects the sunlight and nearby greenery and reconnects the viewer to the outside world.

Within the space, an oval of stone set level with the ground plane marks the space of prayer. A curving sweep of grass separates the oval from the enclosing wall, and a single rectangular stone set into the grass connects from the gravel area to the stone oval.

The family's grave marker occupies one end of the oval, toward the high part of the surrounding wall. The wall is oriented at an angle to the long rectangular shape of the site, suggesting a connection back to the sea. A single *aji-ishi* boulder finished with a flat top occupies the opposite end of the oval, as a counterpoint to the grave marker. Off to one side, a descriptive marker faces back to the entrance point into the prayer space. The curving *aji-ishi* wall descends behind the marker into a grassy area punctuated with bushes closely clipped into spherical shapes. A low *tōrō* stone lantern, set between two of the spherical bushes, occupies the outermost corner of the site. At the open end of the space, a polished sphere of dark granite emerges from a rough rock, providing a point of reflection over the journey through the space and signifying both a single drop of water and the entire earth.

ABOVE Viewed from above, the different types of stone used for the *enro* garden path are clearly visible within the lush greenery of the garden.

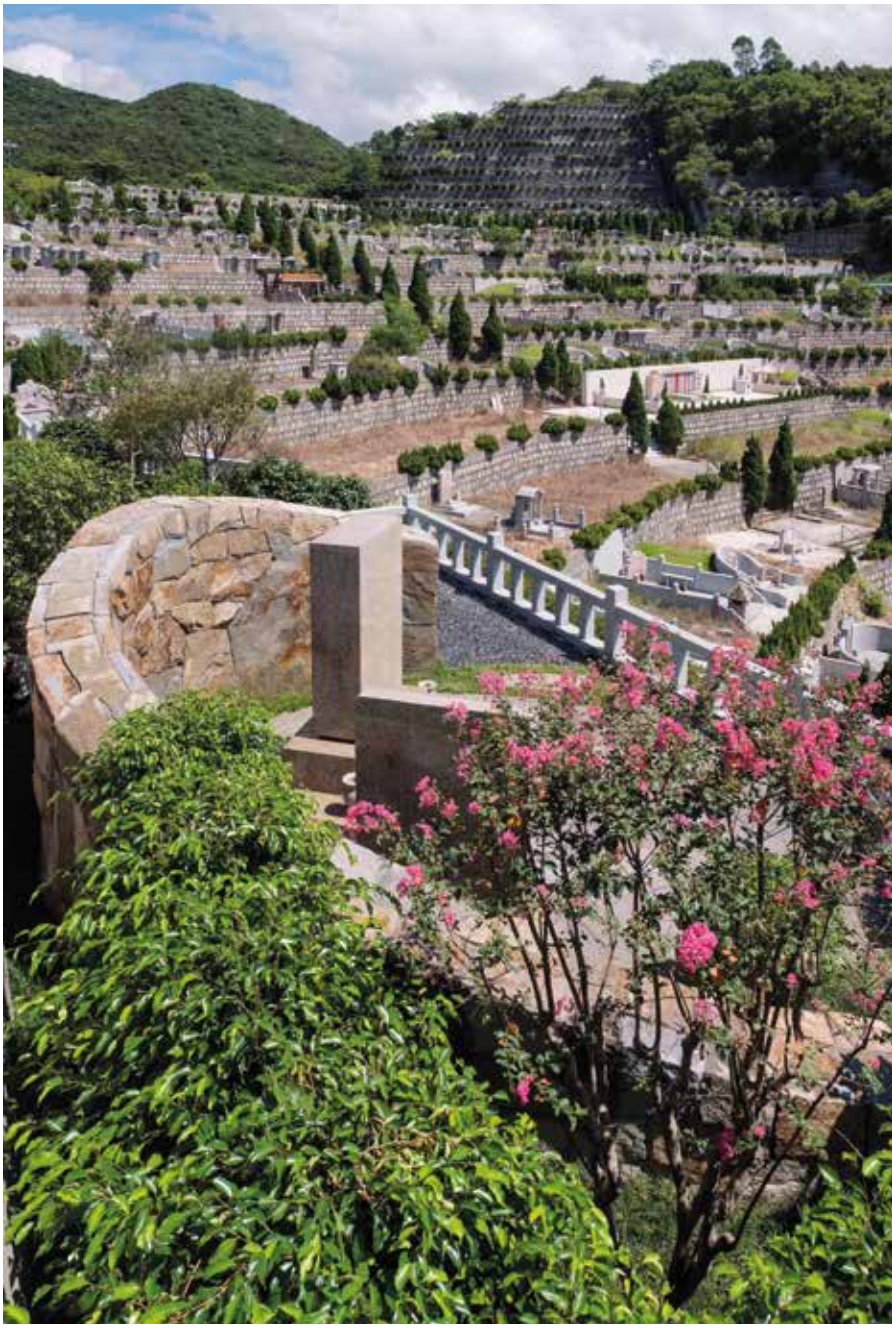
RIGHT At the transition point between the *enro* and the prayer space, a corner bench faces out toward the view and beckons the visitor to pause and contemplate.

DESIGN PRINCIPLE

HIDE AND REVEAL

見え隠れ *miegakure*

To create an element of surprise or of memory within a garden, the concept of hide and reveal can be quite effective. This is particularly true within a *kaiyūshiki-teien*, or strolling garden, composed of a sequence of scenes in the garden through which the viewer moves. The designer can feature a particular object or garden element and then move the viewer's attention to a totally different area before revealing the object or element again, thereby stimulating the imagination and a sense of discovery.



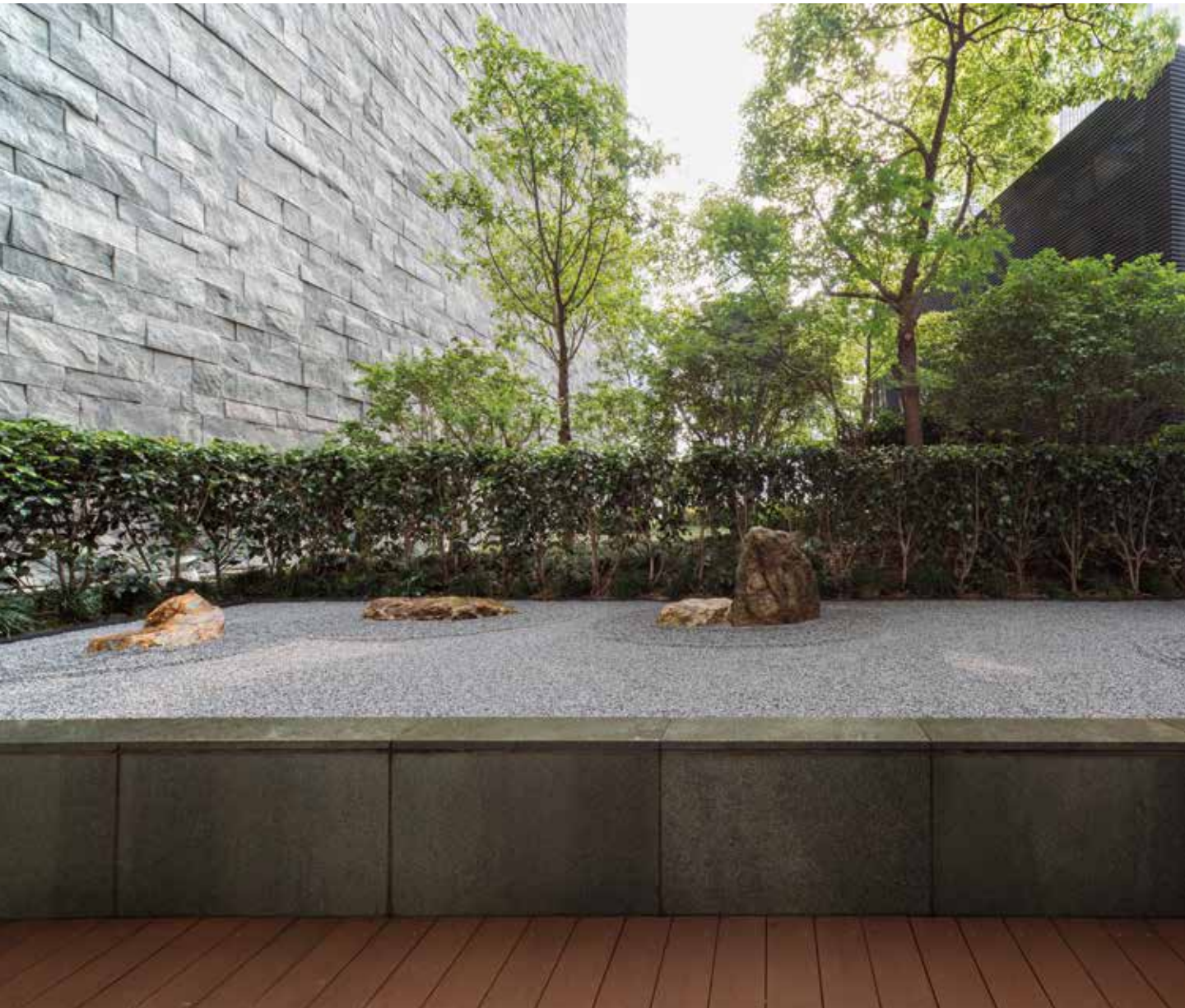
TOP LEFT Mimicking the landscape, the curving granite wall slopes down behind the family grave marker and offering stone, demarcating the most sacred and private space of the garden.

ABOVE Within a large area of gravesites, the Sōgen no Ittekisui garden is set apart by its paths and spaces designed for contemplation and quiet congregation.

緣隋庭

ENZUITEI

Shanghai World Financial Center
Shanghai, China, 2014



LEFT Located just outside a busy lobby space in an urban high-rise in the middle of Shanghai, the quiet garden draws viewers toward it and provides a moment of respite to pause and enjoy its simple beauty.

ABOVE LEFT The plan of the Enzuitei garden expresses the simplicity of the design. A modest hedge surrounds the small garden of landscape rocks while raked gravel separates the garden space from the trees beyond.

ABOVE RIGHT The ripples of the raked gravel surround the landscape rocks like ripples of water flowing around an island and out into the ocean.

AT ONE SIDE OF A BUSY LOBBY SPACE for the Shanghai World Financial Center and Park Hyatt Hotel, a quiet garden beckons passersby to pause for a moment of reflection. From the lobby, the courtyard garden at first appears distant, but with careful observation it seems to draw near to the viewer. The garden looks simple at first glance, but after a moment of closer inspection, the details and composition capture the imagination and draw in the viewer even more.

Completed in late 2014 to coincide with a lecture given by Shunmyo Masuno in Shanghai, Enzuitei follows the formal and stylistic traditions of *karesansui*, literally "dry mountain-water," a garden type incorporating rock arrangements and beds of gravel to represent mountainous islands and water. While early gardens in Japan mimicked Chinese gardens, over the centuries Japanese gardens developed their own characteristics. The *karesansui* style developed together with Zen Buddhism in Japan as an aid to meditation and Zen training. *Karesansui* is uniquely Japanese, and through the design of Enzuitei, Masuno wanted to provide an authentic experience of Japanese culture for the people of Shanghai.

Masuno chose the name of the garden, Enzuitei, to reflect this experience of meeting authentic culture. Based on the concept of *en*, understood as a unique connection or affinity that occurs upon a chance meeting, the name also includes the *kanji* character *zui* (隋), representing the Sui Dynasty of China (581–618),

when China was unified after almost 400 years of division between the Northern and Southern dynasties. The Sui Dynasty was also a time of strong connection between China and Japan, as Buddhism moved from China through the Korean peninsula and took hold in Japan. The *tei* in Enzuitei means garden, so the name in total suggests a garden of affinity between China and Japan.

As is typical for a *karesansui* courtyard garden, Enzuitei is meant to be viewed from outside the garden, in this case, from the interior lobby space. There are no paths leading to or through the landscape; and it is not possible to approach or enter the garden. Instead, the viewer's interaction with Enzuitei is from a distance, and slow contemplation of the space draws in the mindful onlooker. Masuno's garden design is both a complete composition, when observed from any angle, and also a series of scenes to be viewed between the frames of the lobby's exterior window wall.

The exterior ground level is about 1 m (3 ft) higher than the floor level, so the level of the viewer's eye in relationship to the level of the garden is not so different from the typical relationship in a traditional setting, where the viewer would sit inside or outside on the *engawa* (exterior veranda under the eaves of the roof) to view the ground-level garden. A low straight wall faced in light gray stone and capped with a thin plank of polished dark granite creates the front edge of the garden. The polished granite cap continues along the perimeter of the garden, suggesting a boundary between the garden and the land beyond. Beyond this edge, a low hedge softly encloses Enzuitei while providing a view to the trees behind.

ABOVE With only landscape rocks and gravel, Shunmyo Masuno carefully chose and placed each element of the *karesansui*, or dry, garden. In this arrangement, the low rock and the taller rock are in balanced dialogue.

Within the simple rectangle of Enzuitei, Masuno used just two materials: large rough rocks and small gray pea gravel. He selected five rocks for the garden, referencing the five elements of earth, water, fire, wind, and void. Known as *godai* in Japanese Buddhism, these five elements represent everything in the cosmos, from things that are physical and solid (earth or *chi*), fluid and formless (water or *sui*), energetic and full of movement (fire or *ka*), free and expanding (air or *fū*), and creative and pure energy and spirit (void, *kū*). These five elements combine to explain all aspects of all things in the cosmos.

Just as the *godai* represent the nature of all things in the cosmos, the *karesansui* garden itself, as a whole, also represents the cosmos. By removing everything that is extraneous and limiting the elements to just those that are essential, Masuno designed Enzuitei to provide the experience of the cosmos within a very limited space.

Anchored by a pair of rocks in the center, including the tallest rock and the adjacent low rock that supports and balances it, the five rocks sit within a bed of raked gravel. To create a sense of endless space and to draw in the viewer, Masuno located the rocks with careful consideration to the vertical and horizontal spacing between them. Rocks play a very important role in Japanese garden design and are understood to have particular characteristics, almost like unique personalities. Japanese garden designers and builders who have long experience with the placement of rocks in gardens, like Masuno, speak of asking the rocks how they want to be placed and listening for the rocks' response. Small shifts in the placement can create

significant changes in how the rocks are perceived, so the location and orientation are vital to the composition of the garden, particularly in a *karesansui* garden, such as Enzuitei, which features so few elements.

Pea gravel surrounds the rocks and extends to the polished granite edging, perhaps suggesting water in the way it flows among the rocks. At first the gravel appears as a flat expanse, but with closer observation ridges appear where the gravel is raked around the rocks. These rake marks both emphasize the importance of the rocks and also give movement and texture to the garden.

Simple is its design, yet complex in its depth, Enzuitei is a moment of calm in a busy place and time. Passersby can pause and quietly enjoy the garden day or night, as it is subtly lit up after dark. At times the lobby space is used for events, and the garden provides a quiet backdrop with a strong connection to nature, Japanese culture, and the cosmos.

TOP Composed to be viewed from different angles, the layers created by each element, from the edge wall to the gravel "ocean" and rock "islands" to the hedge and trees behind, give the impression of space extending beyond the compact physical area of the garden.

ABOVE RIGHT Each landscape rock displays different features, exhibiting its unique personality through its shape, markings, and coloration.

DESIGN PRINCIPLE

SIMPLICITY 簡素 *kanso*

One of the seven characteristics of Zen aesthetics identified by Shinichi Hisamatsu in *Zen and Fine Arts* (1971), simplicity refers to the elimination of anything extraneous. Connected to the concept of restraint and the resulting dignity of curbing impulses, simplicity in Japanese garden design suggests an honesty and truthfulness in the use of each material and element, as well as in the overall design.

円と縁の庭

EN TO EN NO NIWA

Tencent Headquarters
Shenzhen, China, 2018

BELOW The Tencent corporation commissioned Shunmyo Masuno to design all the public spaces on the executive floor of its new headquarters. As shown on the floor plan, the En to En no Niwa encompasses about half of the floor area.

THE EN TO EN NO NIWA is situated in a very unusual place for a Japanese garden—on the 48th floor of a 50-story building. Designed for Tencent, an IT-based conglomerate with its headquarters in Shenzhen, China, the project entails interior gardenscapes as well as the interior design of the common spaces throughout the executive level of the newly constructed building.

Sharing a border with Hong Kong to the south and facing the South China Sea on the east and west, Shenzhen occupies a strategic location within the province of Guangdong. After being officially recognized as a city in 1979, Shenzhen was named the first of five "special economic zones" in China in 1980. Since then, the population has grown from several hundred thousand people to about 14 million, and the vibrant city of Shenzhen has become a symbol of China's rapid economic growth. Like its base city, Tencent is very much a Chinese economic success story.

Tencent was founded in 1998 by five partners, and grew from their initial offering of instant messaging software to other online services, such as music, gaming, and shopping. Now, with a vast number of subsidiaries and a broad range of investments throughout the world, Tencent is a global IT powerhouse. Their new company headquarters building, the Tencent Seafront Towers (also known as the Tencent Binhai Mansion), is a strong representation of the powerful company. Featuring two high-rise towers—one with 50 stories and the other 48—connected by three horizontal skybridges, the building was completed in Shenzhen in 2017, in time for the 20th anniversary of the company. The five founders of the company, who have a strong interest in Japanese culture and Zen Buddhism, commissioned Masuno for

RIGHT The En to En no Niwa in Shenzhen, China, brings a strong sense of nature indoors, with strips of stone and moss covering the floor and sculpted rough rocks contrasting a wall of polished granite carved with a design derived from the brushstrokes of Shumyo Masuno's calligraphy.

the interior design of the executive level located on the 48th floor of the taller tower.

With a literal translation of "Garden of Circles and Connection," Masuno chose the name En to En no Niwa to reflect the need for a shift from a reciprocal relationship between people and society to a perpetually revolving circular relationship between people, society, and nature. Not only can this relationship be drawn as a circle, or *en* (円), but it also creates connections, or *en* (縁), between each of the three constituent parts. As a basis for the design, Masuno considered the Buddhist idea of *daienkyōchi* (大円鏡智), known as *adarsa-jnana* in Sanskrit, the "great-perfect-mirror wisdom" or the wisdom that clearly elucidates all things. One of the four wisdoms in Buddhism, *daienkyōchi* entails the wisdom of enlightenment, signified by a large round mirror that reflects all things as they truly exist.

By bringing nature inside the company headquarters, Masuno felt that the circular relationship of people-society-nature could be created, and a clean contemporary design based on shadow and light would reflect the "mirror-wisdom" of *daienkyōchi*. Overall, Masuno

ABOVE A polished stone reception desk greets visitors in the tall lobby space. To contend with the cavernous scale of the space, Masuno faced each wall with a different texture or material.

ABOVE LEFT With the goal of creating a variety of spaces within a harmonious composition, Masuno used a palette of stone, moss, bamboo, and water in exciting combinations for the contemporary Japanese garden.

LEFT The 48th floor of a high-rise building is an unusual place for a Japanese garden, and Masuno endeavored to bring a strong feeling of nature to every corner of his design.

aimed to create a space where the executives could make decisions with a clear mind and spirit, or *kokoro*, so that the company could continue to grow and contribute to society.

The project comprises three main areas: the central elevator lobby and reception area, the western garden and visitor spaces, and the eastern garden connecting to a separate elevator for the executives. Similar materials and forms tie the three areas together, although each space has a distinct quality and unique design features.

Visitors exiting the elevator at the 48th floor step out into a three-story-high space. To the right, on the north side of the elevator lobby, a block of stone carved in a boat-like form rests near the window wall. Acting as both sculpture and bench, the partly polished and partly hammer-finished stone object is one of a number of stone sculptures created by Masuno for the project. On the south side of the lobby, a second carved stone object, this one serving as a reception desk, sits between a tall vegetated wall on one side and a corner with walls faced in stone on the other. Also long and boat-like, with a curved base similar to the bench sculpture, the reception desk is a combination of polished surfaces and rough edges.

The walls on both sides of the desk sculpture express flowing movement. The vegetated wall has undulating lines of dark green foliage interspersed with streams of light green and reddish leaves. The 15 m (49 ft)-high stone walls in the opposite corner are a grand mosaic of stone panels, each 90 cm (35 in) long by 45 cm (18 in) wide. Fabricated from high quality Japanese granite, the stone panels feature five different finishes. Some are left natural, while others are split-faced, cut with a chisel, hammered, or polished. The wall opposite the vegetated wall features Masuno's brushstrokes cut from the face of the polished stones, an art piece designed to reflect Tencent's remarkable history and promising future.

At the base of the corner walls, a bed of green moss serves as a platform for another stone sculpture: two tall columnar blocks of granite, partially polished and partly left rough, set atop a rock nestled in the moss. At the edge of the moss bed, stone flooring pavers suddenly

grow out of the polished walking surface and create a roughly textured three-dimensional edge to hold up the moss bed. The overall feeling of this reception space is one of dynamic power and movement.

From the corridor leading to the guest spaces on the west side of the floor, the view through the glass-enclosed conference room reveals a garden of bamboo interspersed within landscape rocks at the outer edge of the room. The thin lacy stalks of bamboo and strong mountain-like landscape rocks contrast with the view of high-rise buildings beyond. This natural edge continues past the conference room into the western end of the floor, where it becomes the backdrop for a long trapezoidal reflecting pool set with rough mountain-like landscape rocks. A tiered oval-shaped platform of random stones mediates between the pool and the space of the room, while a large landscape rock, accompanied by a smaller rock, occupies part of the oval. Wood flooring on an angle leads from the oval to a private banquet space.

On the eastern side of the floor, the executive elevator opens out into a smaller elevator lobby, with one stone sculpture featured against the wall opposite the elevator and another in front of the windows to the north. In both, Masuno used a combination of textures—naturally rough, pock-marked hammer finish, and smoothly polished—to give variation and movement. Directing the eye from the sculptures, a swoop of wood flooring moves around the corner and past several conference rooms to the easternmost space.

ABOVE A veil of bamboo fronted by a row of landscape rocks in a river stone-filled planter creates a soft image of nature when viewed from the floor-to-ceiling glass windows of the conference room.

As the wood flooring curves toward the east, it reveals a large open space with several strong elements. In the center of the space, the polished stone floor reflects a glowing cylinder of light with a spiral staircase winding up through the three-story void within the luminous cylinder. At the far end of the room, along the eastern wall, a pillar-like roughly textured stone object stands tall in front of the windows. Deep grooves carved vertically into the front face add to the sense of height and perfectly join the top of the split-faced base stone. Further along the east wall, just north of the sculpture, a raised moss bed with an organic shape floats on the polished stone floor and wraps around a wide cylindrical column. Large rough landscape rocks along with polished blocks of stone anchor the moss bed and provide places to pause. Stepping stones lead through the moss to an open area by the window wall, where another large bench-like stone block emphasizes the horizontality of the moss bed.

FAR LEFT A roughly finished bowl-like carved rock rests among other landscape rocks near a corner of the shallow reflecting pool in the eastern part of the garden.

ABOVE Shunmyo Masuno's signature human-scaled rock scuptures capture the timeless essence of the material and convey its quiet strength and enduring beauty.

TOP The polished surface of the oval-shaped platform pushes into the reflecting pool, mirroring the light from the recessed ceiling above and focusing attention on the arrangement of landscape rocks.

ABOVE Created to look natural and yet not hide the mark of the human hand, deep drill marks from the quarrying process mark the edge of the gray granite.

Beneath the central cylinder of light, the polished stone floor steps up in an oval, with the strong architectural form of the spiral staircase curving above it. A smaller oval platform directly under the stair, raised to bench height, features a large slice of rough stone embedded into its surface. Another bed of moss sits on the small oval and faces to the north. This moss bed rises up and around another wide cylindrical column and meets the edge of the large raised oval. Landscape rocks in layers, like a series of mountains one behind the other, emerge out of the floor surface and move out onto the platform and moss mound. Behind the mound and rock mountains, a curving shelf-like bench of polished stone sits within a wall of rough rocks. The bench provides a quiet hidden place to experience the natural feeling of Masuno's interior garden. Seated on the semicircular bench and looking north over the towers of the city of Shenzhen, the company founders can contemplate the circular *en to en* connection of people, society, and nature.

ABOVE Combining polished sections with pock-marked areas and cracked surfaces, Masuno's sculpture expresses the innate characteristics of the stone.

LEFT Large blocks of granite, some with polished surfaces and others roughly textured, hold up a moss-covered berm in the western end of the floor.

ABOVE RIGHT As a focal point in the center of the western garden space, a sculptural spiral staircase moves between the 48th and 49th floors.

RIGHT Positioned on a gravel bed in a small recess near a conference room, the flat surfaces of this sculpture create a harmonic contrast with the roughly finished surfaces.

DESIGN PRINCIPLE

HARMONY 和 *wa*

Zen scholar Daisetz T. Suzuki in *Zen and Japanese Culture* (1959) suggests that Zen art, like a successful life as a Zen Buddhist, must include harmony (*wa*), reverence (*kei*), purity (*sei*), and tranquility (*jaku*).[1] In Japanese gardens, the concept of harmony is embodied in the garden composition, which relies on the balance of contrasts, such as a bed of thick green moss against a flowing river of pea gravel, an arrangement of landscape rocks in front of a white plaster wall, or a raised bed of moss on a polished stone floor.

運命の庭園

UNMEI NO TEIEN

Koknese, Latvia, 2006–2018+

ABOVE A sketch of Shunmyo Masuno's competition-winning design expresses the movement from the space and cares of everyday life to a point of individual reflection.

THE UNMEI NO TEIEN, or "Garden of Destiny," is a unique project for Shunmyo Masuno, as it has been ongoing for more than a decade, with much of the construction completed by laypeople. The project started in 2005 from a proposal for an international design competition for the "Garden of Destiny" and continues to grow and take shape with the support and assistance of the citizens of Latvia. The main idea behind the competition was to create a space where the people of Latvia could commemorate and pay respect to the hundreds of thousands of Latvians killed by the Nazi regime in the twentieth century. After the Nazi forces began their occupation of Latvia in mid-1941, they systematically killed people of Jewish and Roma descent, as well as those who spoke out against the occupation or who supported political views contrary to the Nazi dogma. As many as 600,000 Latvians lost their lives through nearly four years of ethnic and political cleansing.

The site for the garden is a publically funded park in Koknese, a small town with a long history that fronts the Daugava River. Known for its beautiful scenery, Koknese lies about 100 km (60 miles) east of the Latvian capital of Riga. A feature of the town are the ruins of a thirteenth-century castle complex, which once overlooked the Daugava River but now lie partially submerged due to the 1965 construction of a hydroelectric dam that flooded the river valley.

A group of prominent citizens worked together with the Koknese municipal government to establish a foundation to support the designation of the public park and memorial. A 22 hectare (54 acre) parcel of land on an island in the Daugava River was chosen for the park, known as Likteņdārzs, which was planned as a gift to the nation on the event of the 100th anniversary of the founding of Latvia. The 2005 design competition for the memorial site attracted 207 entries from around the world, and Shunmyo Masuno's proposal was selected as the winning scheme.

In preparation for the design competition, Masuno studied Latvian religious history and realized that the historically polytheistic culture of Latvia, where deities

ABOVE CENTER A site model of the design shows the Garden of Destiny situated within an extensive park area, where the garden takes advantage of the wooded areas, rolling hills, and riverside location.

RIGHT Meandering paths lead visitors throughout the various parts of the expansive garden, while an axial walkway provides a direct route to the Amphitheater at the river's edge.

inhabit rocks, rivers, and mountains, was not unlike that of Japan. The idea of understanding and sensing the sacred within nature was the starting point for his seven-part design. As a place to remember the people who lost their lives and as a space for sensing the sacred and healing the spirit, Masuno's complete master plan for the landscape includes what he terms "a suite for chorus 'Infinity.'" Composed of seven parts, a prelude and six movements, the idea is that each visitor will have their unique experience of the site, creating their own songs as part of the infinite orchestration.

The "Infinity Chorus" starts with the prelude, a quiet purifying walk on a meandering path through the conifer forest, which Masuno entitled "Calm." The first movement, "Wavering," follows, a dry garden in a spiral

LEFT With construction ongoing, the dramatic space of the main part of the garden takes shape. The wide straight walk leads first to the Memorial Front plaza, then over the Stream of Tears moat, through the stacked rock walls of the Memorial Hill, and ends at the Amphitheater.

BELOW The cylindrical exhibition space in the Wavering section of the garden is designed to hold the names of the 600,000 people who lost their lives under the Nazi regime in the twentieth century.

design signifying eternity, featuring an exhibit of the 600,000 names of the dead. From there, visitors follow another meandering path that ends at a long straight walkway, an axial connection from the entry point to the final destination. Turning toward the river, this walkway directs visitors to "Pledge," the second movement, a wide curving plaza called the "Memorial Front." From the Memorial Front, visitors see a massive semicircular wall-like hill of rubble rising from the ground, separated from the plaza by a semicircular moat. The straight walkway passes over the moat, which Masuno titled the "Stream of Tears," and moves through a break in the tall rock wall, called the "Memorial Hill." The hill comprises a battered wall constructed from 600,000 rocks, one for each person who perished. The rock-covered hill surrounds and sets off the third movement, "Prayer," a space of prayer and reflection, which slopes gently down to the river. The walkway continues to the water's edge, where an incomplete circle cut into the riverbank allows the water to form a reflecting pool. This is the "Amphitheater," a place where visitors can place offerings of flowers in the water and contemplate the theme of "destiny" while reflecting on their own lives and fate.

The fourth movement in Masuno's design is "Consolation," a meandering path starting from the edge of the Memorial Front plaza and moving through an existing forested area of the island. The path allows

visitors to sense the flow of time and history by passing first along the riverfront and then among the old trees. "Consolation" leads to "Enlightenment," the fifth movement, with a focal point of the "Flower Field," a mounded hill with an open landscape covered with wild flowers. The hill affords views back to the river and connects visitors to the changing seasons with the varied flowers in bloom. The sixth and final movement is "Wish," with the "Eternal Road" leading to the last destination, "the Heart of Latvia," a message board where visitors can entrust their wishes to the future. Adjacent to the message board, the landscape harmonizes with the architecture of the main building, encompassing a museum, book store, auditorium, restaurant, and café.

Construction of the garden started in 2006, with 100,000 people giving donations and/or participating in

the construction. Over a ten-year period, citizens gathered 600,000 rocks and built the Memorial Hill and the surrounding Stream of Tears. Currently, the wide straight pathway, directly on axis with the Amphitheater, leads from the park entrance through an alley of trees and over the Stream of Tears canal. While construction of other garden areas gradually progresses, including the completion of the "Infinity Chorus," visitors can experience the dramatic walkway along the site, over the canal, and through the Memorial Hill reminding them of the Latvians who lost their lives. The walkway narrows as it moves over the water and past the angled rock walls, creating a space of introspection and remembrance as it continues through the grassy slope toward the space of the Amphitheater and river's edge reflecting pool.

Although it will take many more years to complete the entire garden, citizen participation is strong, and the construction continues to come together. Moving from the broad landscape to the intimate circle of water at the end of the axial path, Masuno's concept of creating a landscape for remembering the dead and reflecting on one's own life by sensing the sacred within nature slowly takes form in the Garden of Destiny.

LEFT The project model shows the design of the Amphitheater, with its terraced sections leading down to a quiet point at the edge of the Daugava River. Each layer of space acts as a threshold, inviting visitors to detach their thoughts from their everydays activities and spend time in self-reflection.

DESIGN PRINCIPLE

DETACHMENT FROM THE EVERYDAY WORLD 俗世と離れる *zokusei to hanareru*

While the Buddhist ideal of detachment from worldly things may take years of practice, Shunmyo Masuno believes that a similar short-term detachment can occur in gardens. Incorporating sudden shifts in scenery, for example, moving from an enclosed, tunnel-like space into an open area, can help the viewer forget everyday worries and nagging thoughts. Enveloped within the space of the garden, the viewer "can become aware of the value and blessing of our existence within nature."[1]

ABOVE Stepping stones lead across a river of pea gravel, providing access to a *tsukubai* water basin in the Chōkantei garden in Yokohama.

OPPOSITE BELOW In the Kiontei garden in Tangshan, China, two long *nobedan* stone-paved walkways shift past each other, creating a moment of pause where the paths meet.

Endnotes

The Nature of Reality

1 Masuno Shunmyo (unpublished trans. Mira Locher), "Making Use of Japanese Gardens in Present-day Cities," in *Tomoike no Dezain* [*Coexistent Design*], Tokyo: Filmart-Sha, 2011, p. 34.

2 Nagatomo Shigenori, "Japanese Zen Buddhist Philosophy," in Edward N. Zalta (ed), *Stanford Encyclopedia of Philosophy*, Spring 2020 edition, forthcoming URL = <https://plato.stanford.edu/archives/spr2020/entries/japanese-zen/>; accessed January 26, 2020.

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4 Musō Soseki (1275–1351), was a celebrated calligrapher, poet, and designer of gardens, and a well-respected Zen Buddhist teacher known for founding several famous Zen temples.

5 Ikkyū Sōjun (1394–1481) was known as an eccentric and unconventional Zen monk and poet, who used humor and poetry to criticize religion and culture, thereby profoundly influencing Japanese art and literature of the time.

6 Murata Jukō (1423–1502), generally understood to be the founder of the *wabi-cha* style of tea ceremony that incorporates ideals of Zen Buddhism, was a Zen Buddhist priest who studied religion under Ikkyū, as well as painting and *ikebana* flower arrangement under another master.

7 Masuno Shunmyo, "Shunmyo Masuno: Seigen-tei," in Gerd Tinglum and Jon-Ove Steihaug (eds), *Kunst for Manneskelige Basalbehov: Bygg for Biologiske Basalfag ved Universitetet I Bergen*, Oslo: Kunst i Offentlige Rom, 2009, p. 26.

8 Stephen Addiss and John Daido Loori, *The Zen Art Book: The Art of Enlightenment*, Boston and London: Shambhala Publications, 2009, p. 10.

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3 Masuno Shunmyo (unpublished trans. Mira Locher), "Not thinking 'I'll do it this way'," in *Tomoike no Dezain* [*Coexistent Design*], p. 42.

4 Masuno Shunmyo (unpublished trans. Mira Locher), "More than 'Ego,' 'Buddha Nature'," in *Tomoike no Dezain* [*Coexistent Design*], p. 56.

Suiei no Niwa

1 Masuno Shunmyo (unpublished trans. Mira Locher), "Designing the Visitor's *Kokoro*," in *Tomoike no Dezain* [*Coexistent Design*], pp. 48–50.

Cultivating Consciousness

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3 Marc P. Keane, *Japanese Garden Design*, Rutland, VT, and Tokyo: Charles E. Tuttle, 1996), p. 50.

4 Masuno, "Tomoike no Dezain no Gaiyō" [Summary of *Coexistent Design*].

5 Tinglum and Steihaug (eds), "Shunmyō Masuno: Seigen-tei," in *Kunst for Manneskelige Basalbehov: Bygg for Biologiske Basalfag ved Universitetet I Bergen*, p. 26.

6 For information regarding the science behind meditation, see "Meditation: In Depth" on the website of the US Department of Health and Human Services National Institute for Health (NIH), <https://nccih.nih.gov/health/meditation/overview.htm#hed3>; accessed June 13, 2019.

7 "Bratman Describes Science of Nature's Effects on Psychological Health," *NIH National Center for Complementary and Integrative Health Research Blog,* <https://nccih.nih.gov/research/blog/Bratman-Describes-Science-of-Natures-Effects-on-Psychological-Health>; accessed June 13, 2019.

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12 Masuno, "Tomoike no Dezain no Gaiyō" [Summary of *Coexistent Design*].

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18 Masuno, "Design Philosophy."

19 Interview with Shunmyo Masuno at Kenkohji on March 19, 2018.

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26 Ibid.

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33 Hisamatsu Shinichi (trans. Tokiwa Gishin), *Zen and the Fine Arts*, Tokyo: Kodansha International, 1971, pp. 28–38; first published 1958.

34 Masuno Shunmyo, *Zen Gardens, Vol. III: The World of Landscapes by Shunmyo Masuno* [*Zen no Niwa III: Masuno Shunmyo Sakuhinshu 2010–2017*], Tokyo: Mainichi Shinbunsha, 2017, p. 5.

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37 Ibid, p. 34.

Part 2: Condominium Landscapes

1 Masuno, *Inside Japanese Gardens*, p. 12.

2 Masuno (unpublished trans. Mira Locher), "Designing Coexistence," in *Tomoike no Dezain* [*Coexistent Design*], p. 80.

3 Ibid.

4 Ibid.

5 Ibid, p. 82.

6 Ibid, p. 81.

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8 Ibid, p. 80.

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Suigetsutei

1 Nagatomo, "Japanese Zen Buddhist Philosophy."

In Conversation

1 This conversation took place on October 13, 2018, at Kenkohji Temple in Yokohama, Japan.

2 Fujimori's first work of architecture was the Jinchōkan Moriya Historical Museum in Chino, Japan.

3 *Kokoro* is also translated as "heart" or "mind."

4 Hakone and Karuizawa are long-established mountain resort areas not far from Tokyo, where historically upper-class Tokyo residents have had summer homes.

5 Yōrō Takeshi is a retired professor of anatomy, respected theorist, and best-selling author.

6 Founded in Japan in 1900, Nikken Sekkei is one of the largest architecture practices in the world, and also has in-house landscape architects, urban planners, and engineers.

7 While the history of *onbashira* is unclear, ritual ceremonies for erecting columnar tree trunks are thought to date to the early Heian period (late eighth or early ninth century). The most famous *onbashira* ceremony takes place at the Suwa Shrine in Nagano, near where Fujimori grew up.

8 Toyo Ito is a Pritzker prize-winning Japanese architect and contemporary of Fujimori.

9 Fujimori's entry for one of ten chapels included in the curated Vatican pavilion for the 2018 Venice Biennale was entitled "Cross Chapel."

10 Located in southern Illinois, USA, across the Mississippi River from St. Louis, Cahokia Mounds State Historic Site is the site of a vast pre-Columbian Native American urban settlement, including mounds, borrow pits, and a reconstructed woodhenge.

11 Musō Soseki (1275–1351) studied Shingon and Tendai Buddhism but later converted to Rinzai Zen

ABOVE The carved stone *tsukubai* basin in the Chōkantei garden in Yokohama exhibits a beautiful organic form, enhanced by the amorphous shape of the water bowl.

Glossary

Buddhism and became a well-respected Zen teacher. In addition to being known for founding several famous Zen temples, he is also a celebrated calligrapher, poet, and designer of gardens.

12 The Heian period lasted from 794 to 1185 CE and is considered the apex of the classical period in Japan, during which influences from China, in particular Buddhist and Taoist philosophies, were strong.

13 Ise is a city in Mie Prefecture known for having one of the primary Shinto shrines in Japan (the Ise Grand Shrine).

14 *Sansensōmoku shikkaijōbutsu* (山川草木悉皆成仏) literally translates as "mountains rivers plants trees altogether everything exists Buddha," meaning that the Buddha-nature exists in all things.

15 Here Masuno combines the *kanji* for tree, 木 or *ki*, with the *kanji* for spirit, 心 or *kokoro*, to get *kigokoro*, which typically is written as 気心, a Buddhist term for the spirit of sympathy.

16 The confectionary shop in Ome-Hachiman known as "La Collina" designed by Fujimori for the Japanese sweets maker, Taneya.

17 Founded in 1804, the Shimizu Corporation is an international general contracting company with in-house architects and engineers.

18 Stone cutter and sculptor Izumi Masatoshi descends from a long line of master stone cutters and has collaborated with many artists, most notably the Japanese American sculptor Isamu Noguchi. The Izumi family quarry on Shikoku Island produces some of the highest quality granite available in Japan.

19 Masuno designed the Yūsuien garden in the Erholungspark Marzahn in Berlin, Germany, in 2003.

20 Kantō is the geographical area of Japan that includes the cities of Tokyo and Yokohama (where Masuno lives) and encompasses seven prefectures.

21 At the time of this conversation, Masuno was overseeing the reconstruction of the main hall of the Kenkohji temple and the construction of a new garden.

Part 3: Public and Private Spaces

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2 Masuno (unpublished trans. Mira Locher), "Beauty Precisely Because It 'Cannot Cease'," in *Tomoike no Dezain* [*Coexistent Design*], pp. 77–78.

3 Masuno (unpublished trans. Mira Locher), "Space Cultivates People," in *Tomoike no Dezain*, p. 94.

4 Ibid, p. 95.

Zagetsu, Seifuen, Zagetsutei

1 Masuno (unpublished trans. Mira Locher), "'Re-seeing' to Revitalize Life," in *Tomoike no Dezain* [*Coexistent Design*], p. 112.

En to En no Niwa

1 Suzuki Daisetz T., *Zen and Japanese Culture*, Princeton, NJ: Princeton University Press, 1959, p. 273.

Unmei no Teien

1 Masuno (unpublished trans. Mira Locher), "A Trick for Transforming the *Kokoro*," in *Tomoike no Dezain* [*Coexistent Design*], p. 65.

A

aburachan アブラチャン *Parabenzoin praecox*, Abrachan tree

adarsa-jnana आदर्शज्ञान (Sanskrit) "great perfect-mirror wisdom," one of the four wisdoms in Buddhism, entails the wisdom of enlightenment, symbolized as a large mirror that reflects all things as they truly exist; *daienkyōchi* in Japanese

aji-ishi 庵治石 type of granite from Shikoku Island; also known as diamond granite

Amida 阿弥陀 considered the great savior Buddha or "Buddha of Infinite Life" in Jōdoshū or Pure Land Buddhism; Amitabha in Sanskrit

Amitabha अमिताभ (Sanskrit), principal deity in Jōdoshū or Pure Land Buddhism; Amida in Japanese

aodama アオダモ *Fraxinus sieboldiana*, Chinese flowering ash

ashirai あしらい assorted small plants

Asuka period 飛鳥時代 552–710 CE, ancient Japanese historical period in which Buddhism was adopted in Japan

B

ba o yomu 場を読む "to read a site"

bikon 鼻根 smell, one of the six senses in *rokkonshōjō*

Bodhidharma 菩提達磨 5th c. Buddhist monk credited with transmitting Ch'an or Zen Buddhism from India to China

bonsai 盆栽 dwarf trees cultivated in containers and pruned and trimmed to represent full-grown trees

bushida no ki ブシダの木 *Bucida molineti*, spiny black olive or dwarf geometry tree

butsudan 仏壇 ancestral Buddhist altar, typically a wood table or cabinet holding a Buddhist icon

butsuma 仏間 room containing the *butsudan*, or Buddhist altar

C

chi 地 earth, one of the five elements (*godai*) in Bhuddism

ch'i 気 (Chinese) essential energy of the earth; *qi*, *ki* in Japanese

chisen kaiyushiki-teien 池泉回遊式庭園 stroll-style garden featuring a pond

chōzubachi 手水鉢 stone basin used for rinsing the hands and mouth as purification

D

dāna pāramitā 布施波羅蜜 (Sanskrit) the Buddhist practice of generosity or giving of oneself; *fuse* in Japanese

datsuzoku 脱俗 freedom from attachment

dobashi 土橋 bridge covered with earth and moss

dodan-tsutsuji 満天星 *Enkianthus perulatus*, native Japanese flowering shrub

E

en 円 circle, or yen, Japanese monetary unit

en 縁 unique connection or affinity

engawa 縁側 indoor–outdoor veranda-like extension of the floor plan that reaches out toward the garden and is shielded by the overhanging eaves

enro 苑路 garden path

F

fū 風 wind or air, one of the five elements (*godai*) in Buddhism

fukanzen 不完全 incompleteness

fukinsei 不均斉 asymmetry

fuse 布施 charity or giving of oneself, one of six practices of Buddhism (*ropparamitsu*) that describe the path to enlightenment; see also *dāna pāramitā*

G

geta 下駄 wooden sandals

genkan 玄関 enclosed entrance area with the floor surface at ground level

genkon 眼根 Buddhist term for sight, one of the six senses in *rokkonshōjō*

godai 五大 "five greatnesses," Buddhist term for the five elements—earth [*chi*], water [*sui*], fire [*ka*], wind [*fū*], and void [*kū*]—of which the universe is constituted

gorintō 五輪塔 "five moral principles tower," tower of five stacked stones, each representing one of the five Buddhist moral principles; also called *gorin no tō*

gūi 寓意 symbolism or moral

gyō 行 semiformal aesthetic or pattern; see also *shin-gyō-sō*

H

Heian period 平安時代 794–1135 CE, Japanese historical period in which aristocratic court culture flourished

himeshara 姫沙羅 *Stewartia monodelpha*, tall stewartia

hiragana 平仮名 Japanese syllabary used primarily for native words

hisakaki 柃 *Eurya japonica*, East Asian eurya, an ornamental evergreen related to *sakaki*, a sacred evergreen used at Shinto shrines

Hōrai 蓬莱 mystical mountain of eternal youth from Chinese mythology, known as Mount Penglai in Chinese, used symbolically in Japanese gardens of the Nara and Heian periods

I

ichi-go ichi-e 一期一会 "one time, one meeting," expression meaning "once in a lifetime," associated with the tea ceremony and the concept of transience in Zen Buddhism

ikebana 生花 art of flower arranging

ikon 意根 Buddhist term for the consciousness of intuition, the sixth sense in *rokkonshōjō*

Ise-sabijari 伊勢 錆砂利 rust-colored pea gravel from the Ise area

ishi 石 rock or stone; also pronounced *seki*

ishi no kowan wo shitagahite 石の公案を従ひて "follow the request of the rock," to learn from nature; from the 11th-century garden manual *Sakuteiki*

ishigokoro 石心 "rock spirit," Buddhist term for unbreakable spirit, like a rock

ishiki 意識 awareness

ishitate-so 石立僧 "rock-setting priests," Buddhist priest garden designer(s)

iwakura 磐座 "rock seat," sacred rock housing a Shinto deity

J

jaku 寂 tranquility

jigokoro 地心 "*kokoro* of the land," spirit of the place

jikan 時間 time

jika-tabi 足袋 split-toed work shoes

jinchōge 沈丁花 *Daphne odora*, winter daphne

jiyūhonbō 自由奔放 unrestrictedness or state of being free and uncontrolled

Jōdo 浄土 pure land, Buddhist term for the Western Pure Land paradise of Amitabha

Jōdoshū 浄土宗 Pure Land Buddhism

K

ka 火 fire, one of the five elements (*godai*) in Buddhism

kaiyūshiki-teien 回遊式庭園 stroll-style garden

kaizukaibuki カイズカイブキ *Juniperus chinensis*, Hollywood juniper

Kamakura period 鎌倉時代 1185–1333 CE, Japanese historical period in which the new schools of Jōdoshū and Zen Buddhism were established

kana 仮名 Japanese syllabary; see *hiragana* and *katakana*

kanji 漢字 ideogram characters originally based on Chinese writing

Kansai 関西 geographic area of Japan encompassing the cities of Osaka and Kyoto and seven surrounding prefectures

kansha 感謝 gratitude

kanshōshiki-teien 鑑賞式庭園 garden for

viewing from a seated position rather than for moving through

kanso 簡素 simplicity

Kantō 関東 area encompassing Tokyo and seven surrounding prefectures

karesansui 枯山水 "dry mountain-water," garden type incorporating rock arrangements and beds of gravel to represent mountains and seascapes

katachi 形 form or shape

katakana 片仮名 Japanese syllabary used primarily for loan words from other languages

kei 敬 reverence

ki 気 essential energy of the earth; *qi* or *ch'i* in Chinese

kigokoro 気心 Buddhist term for the spirit of sympathy

kimochi 気持ち feeling or mood; attitude

kogataka 小型化 miniaturization

kokō 枯高 austere sublimity or lofty dryness

kokoro 心 spirit, heart, mind

kometsuga コメツガ *Tsuga diversifolia*, northern Japanese hemlock

kū 空 Buddhist term for emptiness, also for void, one of the five elements (*godai*) in Buddhism

kūkan 空間 "empty interval," space

kutsunugi-ishi 靴脱ぎ石 "remove shoes stone," stone used for changing out of or into shoes when entering or leaving a building, typically found in gardens at the edge of an *engawa*

M

ma 間 interval, space

machiya 町家 traditional townhouse, often a merchant's house with a ground-floor shop

Mappō 末法 age of decadence and degeneration of Buddha's law after death; one of three ages of Buddhism

miegakure 見え隠れ "appearing and disappearing," a term used in garden design for the concept of hide and reveal

mitate 見立 literally "re-seeing," seeing something with fresh eyes

mokkoku 木斛 *Ternstroemia gymnanthera*, Japanese ternstroemia tree

mondo モンドウ *Ophiopogon japonicas*, monkey grass or dwarf lilyturf

muga 無我 selflessness

mujō 無常 concept from Buddhism related to impermanence, mutability, and transience

Muromachi period 室町時代 1333–1573 CE, Japanese historical period in which arts and culture flourished with the influence of Zen Buddhism

mushin 無心 "without mind" or "no mind," Zen Buddhist word meaning the mind is empty or uncluttered and open to receive

N

Nara period 奈良時代 710–794 CE, Japanese historical period in which the aristocracy was highly influenced by Chinese culture, including the Buddhist religion

nikon 耳根 Buddhist term for hearing, one of the six senses in *rokkonshōjō*

nobedan 延段 method of stone paving, often from many river stones placed close together to form a rectangular walkway

O

omotenashi おもてなし spirit of hospitality or service without expectation of anything in return

omoto 万年青 *Rohdea japonica*, Japanese sacred lily

onbashira 御柱 special column-like tree trunk erected at some Shinto shrines

origata 折方 art of paper folding and wrapping

otozureru hito no kokoro o design suru 訪れる人の心をデザインする principle of designing the viewer's *kokoro*, or spirit

P

pancha-bhuta पञ्चभूत (Sanskrit) "five great elements," Hindu for the five elements (earth, water, fire, air or wind, and ether or void) of which the universe is constituted; *godai* in Japanese

Q

qi 気 (Chinese) essential energy of the earth; *ch'i*; *ki* in Japanese

R

rokkonshōjō 六根清浄 Buddhist way of thinking encompassing all six senses (five senses plus intuition)

romaji ローマ字 system of transliterating Japanese into the Latin alphabet

ropparamitsu 六波羅蜜 six Buddhist *paramitas* or practices that describe the path toward enlightenment

ryūmon 龍門 "dragon's gate," legendary Chinese gate in an area of the ocean with great waves through which fish that are able to pass become dragons, creatures known for strength and compassion

ryūmonbaku 龍門瀑 "dragon's gate waterfall," Zen Buddhist expression referring to Zen training on the path to enlightenment, symbolized in gardens as an arrangement of rocks representing a carp attempting to ascend the waterfall and pass through the "dragon's gate" (*ryūmon*)

S

sakaki 榊 *Cleyera japonica*, Japanese cleyera, a sacred evergreen used at Shinto shrines

samadhi समाधि (Sanskrit) "total self-collectedness," Buddhist term for the state of intense concentration achieved through meditation

samu 作務 Buddhist term for the physical work done in a Zen temple as part of a spiritual practice

samue 作務衣 monk's work clothing of loose pants and a matching top that crosses in the front and ties on the side
san 山 mountain(s)
sasa 笹 *Sasa* spp., bamboo grass
satori 悟り Buddhist term for enlightenment or spiritual awakening
sazare ishi さざれ石 type of conglomerate rock made from rounded pebbles, found in the mountains outside Kyoto
sei 清 purity
seijaku 静寂 tranquility or stillness
seki 石 rock or stone; also pronounced *ishi*
sekitei 石庭 rock garden(s)
senryō 千両 *Sarcandra glabra*, nine-knotted flower or bone-knitted lotus
shakkei 借景 borrowed scenery
shida 羊歯 fernery or fern, particularly *Gleichenia japonica*
shihōbutsu 四方仏 "Buddhist figures in the four cardinal directions"
shiki 四季 four seasons
shimenawa しめ縄 rope used to enclose a sacred Shinto object or area
shin 真 formal aesthetic or pattern; see *shin-gyō-sō*
shin-gyō-sō 真行草 "formal-semiformal-informal" or "formal-moderate-relaxed," a classification of formality used throughout Japanese aesthetics
shinkabe 真壁 walls with exposed columns
shinkon 身根 Buddhist term for touch, one of the six senses in *rokkonshōjō*
Shinto 神道 "way of the gods," spiritual faith indigenous to Japan
shirakawa suna 白川砂 "White River sand," white pea gravel
shizen 自然 nature, naturalness
shōji 障子 wood lattice screen covered with translucent paper
shugyō 修行 Buddhist term for ascetic practice or training
sō 草 informal aesthetic or pattern; see *shin-gyō-sō*
Sōtō Zen 曹洞禅 largest of the three historical schools of Japanese Zen Buddhism; the Sōtō school emphasizes meditation as a means to enlightenment
sugigoke スギゴケ *Polytrichum juniperinum*, hair moss or hair-cap moss
sui 水 water, one of the five elements (*godai*) of Buddhism
suikinkutsu 水琴窟 "water koto cave," earthen jar buried in the ground that makes a tinkling sound when water drips into it, used in gardens

T

taikobashi 太鼓橋 arched bridge
tamaryū タマリュウ ground cover
Táng Dynasty 唐代 618–907 CE, Chinese imperial era in which Buddhism strongly influenced Chinese culture
tatami 畳 straw-filled woven grass-covered floor mat, now typically 90 cm x 180 cm (3ft x 6 ft) in size
tokobashira 床柱 main pillar of the *tokonoma*
tokonoma 床の間 decorative alcove
tomoiki 共生 Buddhist term for coexistence
tōrō 灯篭 lantern
tsubaki 椿 *Camellia japonica*, common camellia
tsubo 坪 unit of measurement equal to two tatami mats (about 1.8 sq m or 6 sq ft)
tsuboniwa 坪庭 "*tsubo* garden," small interior courtyard garden
tsukiyama 築山 artificial hill in a garden
tsukubai 蹲 "stooping basin," low stone *chozubachi* basin and attendant rocks used for rinsing the hands and mouth as purification in a tea garden while bowing the head in a humbling posture
tsuwabuki 石蕗 *Farfugium japonicum*, Japanese silverleaf

U

urushi 漆 lacquer made from the sap of *Toxicodendron vernicifluum*, Chinese lacquer tree; also called *urushi* in Japanese
urushiwashi 漆和紙 *washi* paper coated with *urushi* lacquer
utsuroi 移ろい changeability

W

wa 和 harmony
wabi 侘び aesthetic concept incorporating the understanding of beauty in humbleness, imperfection, and loneliness
wabi-cha 侘茶 "*wabi* tea," tea ceremony style based on the concept of *wabi*
waraji 草鞋 straw sandals
washi 和紙 traditional Japanese paper made from the inner bark of the mulberry tree
washitsu 和室 "Japanese-style room" with tatami mats on the floor

Y

yaburan 藪蘭 *Liriope muscari*, big blue lilyturf, also known as monkey grass
yamamomiji 山紅葉 *Acer palmatum*, Japanese mountain maple
yohaku 余白 "extra white," blankness or emptiness
yohaku no bi 余白の美 beauty in blankness or emptiness
yorishirō 依代 objects such as trees and rocks to which Shinto deities are drawn
yūgen 幽玄 mysterious profundity or subtle and profound elegance

Z

zazen 座禅 seated Zen meditation
zekkon 舌根 Buddhist term for taste, one of the six senses in *rokkonshōjō*
zokusei to hanareru 俗世と離れる detachment from the everyday world

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BELOW The clouds and sky are reflected in a polished granite sphere in the Sōgen no Ittekisui gravesite garden in Shenzhen, China.

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FRONT ENDPAPERS Subtle lighting highlights a *tōrō* lantern and softly illuminates key trees to create a dramatic night-time scene in the Chōshintei garden at a private residence in Kamakura.

BACK ENDPAPERS In the Kiontei garden in Tangshan, China, an expanse of closely fit, randomly shaped rocks creates a transition between stone-paved paths moving amid tall columns of fossilized tree trunks collected by the owner.

PAGE 1 Shunmyo Masuno combines materials with a variety of textures and colors—thick green moss, white pea gravel, fist-sized river stones, softly rounded stepping stones, and delicate ferns—to create a mosaic-like path to the water basin in the compact Chōkantei garden in Yokohama.

PAGE 2 In the main reception area of the En to En no Niwa garden in Shenzen, China, strips of granite pavers lift up from the floor sur-face toward the moss-covered berm, where two powerfully sculpted rocks stand in front of a wall faced with stone cut in a pattern of brushstrokes.

PAGES 4–5 In a quiet corner of the Sansui Seion Ari garden in Hong Kong, a long, low sculpted stone emerges from a bed of lush ground cover and holds a few bright red flowers, creating a moment of vivid color within the shadows.