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小田原文化財団 江之浦測候所  
ODAWARA ART FOUNDATION ENOURA OBSERVATOR

小田原文化財団 江之浦測候所  
概説

アートは人類の精神史上において、その時代時代の人間の意識の最先端を提示し続けてきた。アートは先ず人間の意識の誕生をその洞窟壁画で祝福した。やがてアートは宗教に神の姿を啓示し、王達にはその権威の象徴を装飾した。今、時代は成長の臨界点に至り、アートはその表現すべき対象を見失ってしまった。私達に出来る事、それはもう一度人類意識の発生現場に立ち戻って、意識のよってたつ由来を反芻してみる事ではないだろうか。「小田原文化財団 江之浦測候所」はそのような意識のもとに設計された。

悠久の昔、古代人が意識を持ってまずした事は、天空のうちにある自身の場を確認する作業であった。そしてそれがアートの起源でもあった。新たな命が再生される冬至、重要な折り返し点の夏至、通過点である春分と秋分。天空を則候する事にもう一度立ち戻ってみる、そこにこそかすかな未来へと通ずる糸口が開いているように私は思う。

小田原文化財団 設立者  
杉本博司

Enoura Observatory, Odawara Art Foundation  
Concept

Throughout human history, Art has embodied the pinnacle of our mental and spiritual evolution. When humans first became self-aware, Art captured this awakening in cave paintings. Later, Art went on to express the forms of the divine and the might of kings. Now, at a critical point in our evolution, Art has lost its onetime clarity of purpose. What should Art today express? There is no simple answer to this question; what we can do is return to the wellspring of human consciousness, explore its sources, and chart the course it has followed thus far. This is the mission the Odawara Art Foundation proposed for itself in designing the Enoura Observatory.

Upon gaining self-awareness, the first thing our ancestors did was to try to identify their place within the vastness of the universe. This search for meaning and identity was a principal impulse behind Art. The winter solstice, when life is reborn; the summer solstice, when the pendulum of the seasons swings back again; the spring and autumn equinoxes, midpoints between extremes. I believe that if we return to our ancient habit of observing the heavens, we will find inklings that point the way to our future.

Hiroshi Sugimoto  
Founder, Odawara Art Foundation

小田原文化財団 江之浦測候所  
建築と作庭

小田原市江之浦地区は急峻な箱根外輪山を背にして相模湾に望み、類い稀なる景観を保持している貴重な自然遺産である。この自然を借景として各建築は庭園と呼応するように配置される。

本施設は、ギャラリー棟、石舞台、光学硝子舞台、茶室、庭園、門、待合棟などから構成される。また財団の施設は、我が国の建築様式、及び工法の、各時代の特徴を取り入れてそれを再現し、日本建築史を通観するものとして機能する。よって現在では継承が困難になりつつある伝統工法をここに再現し、将来に伝える使命を、この建築群は有する。

庭園計画の基本としては、平安末期に橘俊綱により書かれた「作庭記」の再検証を試みた。作庭記冒頭に「石をたてん事、まづ大旨をこころふべき也」とあり、この石の垂直性を改め、石をたてん事の大旨を探求することとした。すなわち石の水平性を布石の基本原理とした。

使用される石材は古材を基本とし、数十年に渡り収集された古墳時代から近世までの考古遺物及び古材が使用されている。以下に個別建物、作庭及び石造品等に関しての概要を記する。

Enoura Observatory, Odawara Art Foundation  
Architecture and Garden Design

Backing onto the Hakone mountains and overlooking Sagami Bay, the picturesque Enoura district of Odawara is an important natural heritage site. Against this scenic backdrop, each structure of the Enoura Observatory is carefully situated within the garden for maximum resonance.

The complex comprises multiple structures: an art gallery, a stone stage, an optical glass stage, a tea house, a garden, several gates and a reception building. Each of the structures incorporates traditional Japanese building styles and methods, bringing them to life and providing an overview of Japan's architectural history. The mission of the complex is to revive traditional building methods which are in danger of being lost, and to pass them on to future generations.

When planning the garden, I tried to revalidate the *Sakuteiki*, or "Records of Garden Making," written by Tachibana no Toshitsuna in the late Heian period (794-1185). The book begins with the words, "When setting up stones for a garden, you must first be aware of the basic concepts." I interpret this to mean that you should explore the meaning of placing a stone horizontally before changing its perpendicularity. In consequence, the horizontal placement of stones is my core principle in laying out the garden.

Another basic rule I set myself was to use old stones. I spent several decades collecting a variety of magnificent stones and stone objects stretching from archeological finds of the Kofun period (250-592) to more recent times. What follows is an overview of the different buildings, the garden, and the rocks and stone ornaments inside it.





止め石  
この石より先への立ち入りはご遠慮ください。

Tome-ishi stone ("Stop stone")  
This stone means "No Entry."

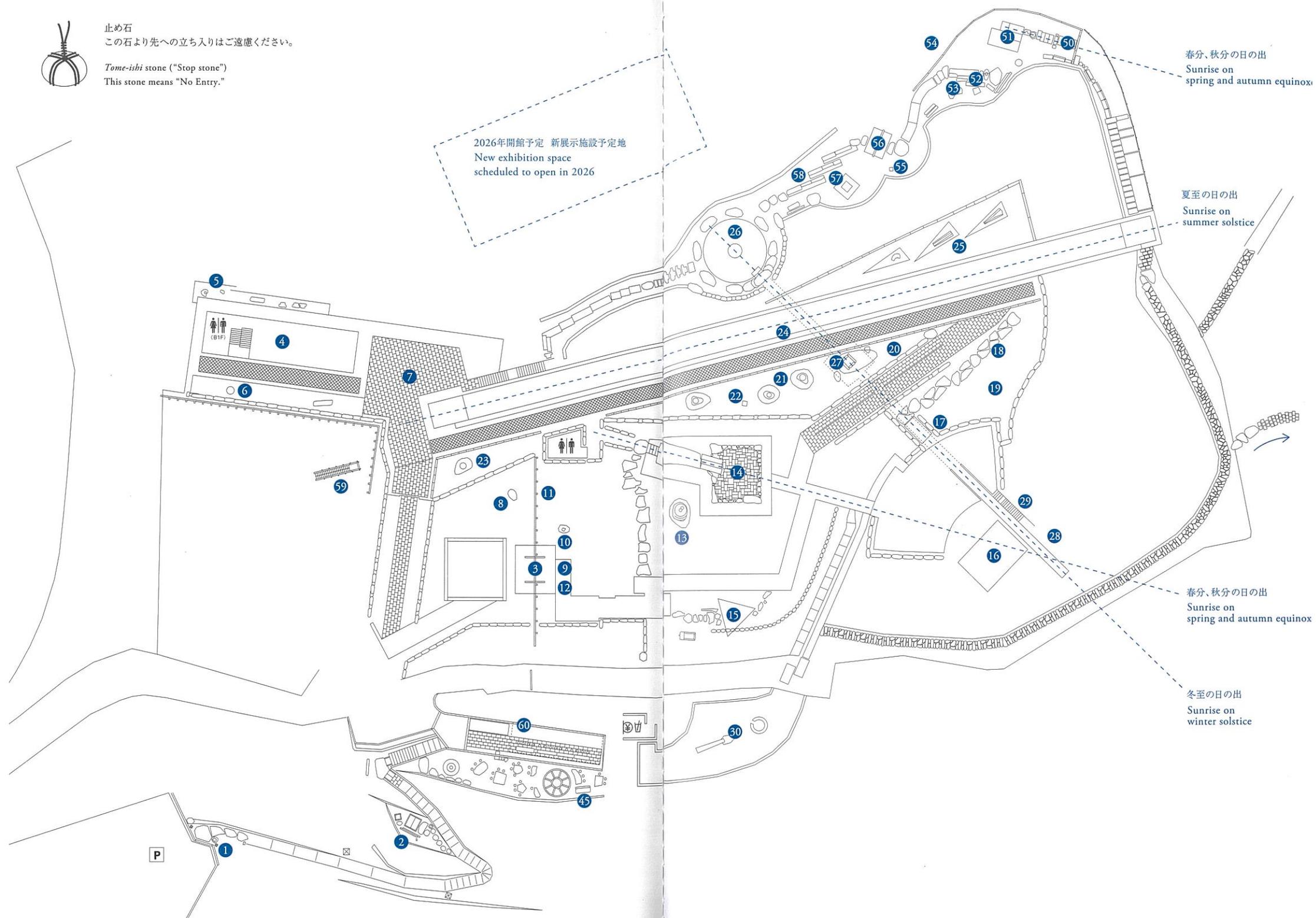
2026年開館予定 新展示施設予定地  
New exhibition space  
scheduled to open in 2026

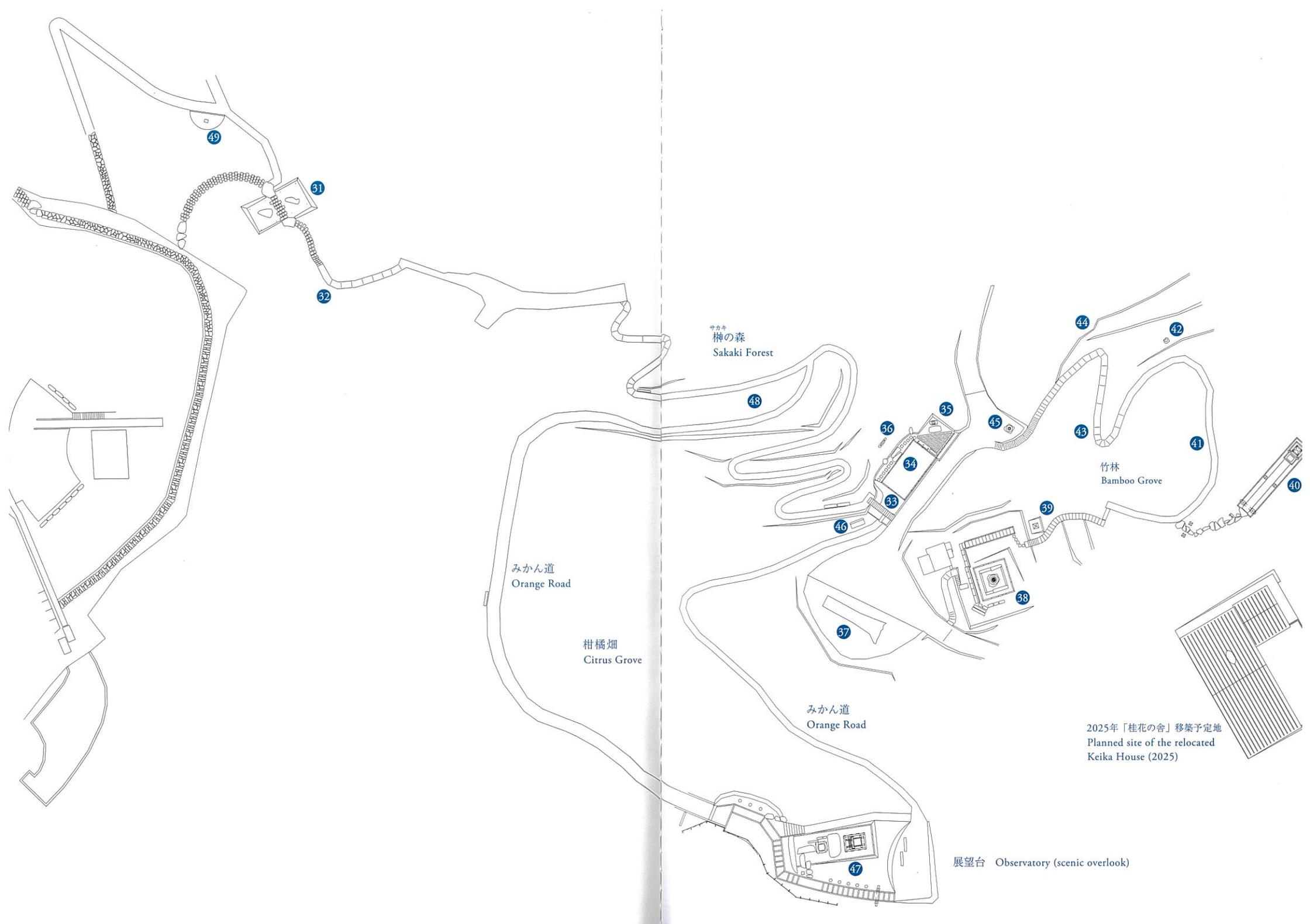
春分、秋分の日の出  
Sunrise on  
spring and autumn equinox

夏至の日の出  
Sunrise on  
summer solstice

春分、秋分の日の出  
Sunrise on  
spring and autumn equinox

冬至の日の出  
Sunrise on  
winter solstice





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サカキ  
榊の森  
Sakaki Forest

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みかん道  
Orange Road

柑橘畑  
Citrus Grove

みかん道  
Orange Road

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43

41

竹林  
Bamboo Grove

40

36

35

45

34

33

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2025年「桂花の舎」移築予定地  
Planned site of the relocated  
Keika House (2025)

展望台 Observatory (scenic overlook)

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# 1

## 江之浦測候所参道

### Enoura Observatory Shrine Path



江之浦測候所開所5周年を記念して参道が整備された。測候所は「甘橘山」の樹の森を切り開いて整備された。鬱蒼と茂った参道の各所には石造美術品が置かれている。入り口には「不許葷酒」と書かれた石柱が置かれる。江戸時代正徳5年(1715)、禪寺の山門に置かれていた石柱で、匂いの強いものと酒は入山を許されないという意味だ。しかし「甘橘山」では酒の字は半分埋まっている。続いて朝鮮灯籠2基(高麗-李朝初期14世紀)、人頭石彫2個(18世紀英国)、石彫蛙2匹(明治時代)が散見される。森を抜ける転回点には宝珠型石灯籠が据えられている。この灯籠は京都の画家、橋本関雪が造営した白沙村荘の庭から移された。巨大な石造五輪塔の宝珠の部分で四角にくりぬいて、灯籠に加工されたものだ。

This shrine path was built to mark the Enoura Observatory's fifth anniversary. It was constructed by partially clearing a *sakaki* wood on Citrus Mountain. Stone ornaments dot the shrine path as it passes through a particularly luxuriant area of the wood. At the entrance to the path stands a pillar bearing the four-character inscription *fukyokunshu*. Dating from the Edo period (1715), this pillar once stood at the gate of a Zen temple to warn visitors that no strong-smelling foods or alcohol were permitted within the temple precincts. (Note that here, we have deliberately half-buried the fourth character, the one for alcohol, in the ground!) Proceeding along the path, you will encounter a couple of Korean stone lanterns (14th century, Goryeo-Joseon dynasty), two sculpted heads (18th century, England) and two stone frogs (Meiji period). A stone lantern topped with an onion-shaped "wish-fulfilling jewel" (*hōju*) stands at the point where you emerge from the wood. This comes from the Hakusasonsō garden created by Nihonga painter Hashimoto Kansetsu (1883-1945). The *hōju* part of a large five-ring pagoda has been carved out to transform it into a stone lantern.

# 2

## 赤沢蜂巢観音

### Akazawa "Beehive" Kannon



この江之浦の集落には古くから信仰を集めた赤沢観音堂があり、室町期の観音像が祀られていた。しかし平成21年(2009)に放火により焼失してしまった。その観音堂の復活として御堂を再建し、円空仏(江戸時代初期)を祀った。この円空仏は尊顔に蜂が巣を作り、円空の鑿跡以上に蜂がその半分ほどを彫刻している。人蜂合作の仏様だ。

In 2009, the Akazawa Kannon Temple that had stood in the village of Enoura for centuries fell victim to an arson attack. A focal point for the faithful, it contained a statue of Kannon dating from the Muromachi period (1336-1573). In an effort to revive the temple, I have built a new structure in which a statue by Enkū—a wandering monk from the early Edo period who produced thousands of crudely carved works in wood—is enshrined. The bees who built their nest on Kannon's face seem to have done more carving and sculpting than Enkū himself did with his chisel, making this Buddhist statue into a "man-bee collaborative project"!

### 3

明月門  
室町時代

Meigetsu Gate ("Full Moon Gate")  
Muromachi period (1336-1573)



明月門は鎌倉にある臨済宗建長寺派の明月院の正門として室町時代に建てられた。しかし大正12年(1923)の関東大震災の時に半壊し、数寄屋建築家で茶人でもあった仰木魯堂おうえいろどうに引き取られ解体保存された。その後大日本麦酒(サッポロビール、アサヒビール前身)の創業者で茶人であった馬越恭平の六本木邸宅の正門として、仰木魯堂により再建された。昭和20年(1945)、馬越恭平の茶友であった根津嘉一郎の青山の邸宅が、馬越邸と共に米軍の爆撃で被災し、唯一この明月門のみが焼け残った。馬越は自邸の移転を決め、残った明月門を根津家に寄贈した。門は再度解体移築され、後に根津美術館正門として使用された。平成18年(2006)、根津美術館建て替えの為根津美術館より当財団に寄贈され、江之浦測候所正門として解体修理され再建された。

建築様式としては室町期の禅宗様式の形を良く残し、躯体の多くの部材が創建材として残されている。仰木魯堂は明治期に建築設計事務所を開き、建築家として活動しながら古美術の蒐集家としても目利きであり、かつ茶人としても独自のものを持っていた、私の最も敬愛する日本人建築家である。

明月門の塀には木賊張りとくさばりが施される。木賊張りは半割りの竹を木賊のように縦に並べて壁面を構成する方法で、施工例としては桂離宮表門、伊勢神宮茶室、野村碧雲荘などがある。

The Meigetsu Gate was originally constructed in the Muromachi period (1336-1573) to serve as the front gate of the Meigetsuin Temple of the Kenchō-ji branch of the Rinzai sect in Kamakura. When the gate was damaged in the Great Kanto Earthquake of 1923, it passed to Ōgi Rodō, a *sukiya*-style architect and a master of the tea ceremony, who dismantled it. He subsequently rebuilt it as the gate for the Roppongi mansion of Makoshi Kyōhei, the head of Dai Nippon Brewery (the precursor company of present-day Sapporo Beer and Asahi Beer). In 1945, the Aoyama mansion of Kaichirō Nezu, a tea-ceremony associate of Makoshi's, was badly damaged in an American air raid and its main gate was destroyed. Makoshi presented the Meigetsu Gate to the Nezu family and it was once again dismantled and transported to serve as the front gate of the Nezu Museum. In 2006, the Nezu Museum was rebuilt, and the gate was later given to the Odawara Art Foundation, which restored and rebuilt it on the Enoura Observatory site.

The gate preserves the forms of the Zen style of building from the Muromachi period and the structure retains mostly the original materials. At the same time as establishing and operating his own architectural firm in the Meiji period (1868-1912), Ōgi Rodō was also a connoisseur who collected works of art and had his own perspective on the tea ceremony. He is the Japanese architect whom I respect the most.

The walls on either side of the Meigetsu Gate feature *tokusa-bari*. *Tokusa-bari* is a technique of making wall surfaces by arranging vertical rows of bamboo sliced in half lengthwise to resemble clumps of rushes, or *tokusa* in Japanese. Examples include the front gate of Katsura Detached Villa, the tea house of Ise Jingū Shrine and the Hekiunsō Nomura Villa.

### 4

待合棟

Reception Building



建物は4面をガラスで覆われ、箱根外輪山が見渡せる。中央に置かれた大テーブルには樹齢一千年を超える屋久杉が使われている。その木目と年輪には荒々しく過酷だった過去の自然の痕跡が見出せる。テーブルの片側を支えるのは、高野山の末寺、大観寺にあった石製の水鉢。

This building looks out over the outer rim of Mount Hakone. All of its four sides are sheathed in glass. The large table in the center is made from Yakusugi cedar more than a thousand years old. Its growth rings and grain speak of a time when nature was harsh and brutal. Supporting the table at one end is a *mizubachi* water basin from Daikan-ji, a branch temple on Mount Kōya.

### 5

道標 右こうや左よしの至  
江戸時代

Guidepost  
"Right for Kōya. Left for Yoshino."  
Edo period (1603-1868)



高野街道と吉野街道の分岐点、現在の和歌山県橋本市みちしるべにあった道標。

This guidepost comes from the junction of the Kōka Kaidō and Yoshino Kaidō roads in what is now Hashimoto, Wakayama Prefecture.

## 6

古信楽井戸枠  
室町時代

Ancient Shigaraki Well Frame  
Muromachi period (1336-1573)



Kitaōji Rosanjin, a well-known artist and epicure, purchased this well frame during a trip to Shigaraki in 1932. In 1962, it was acquired by the author Kobayashi Hideo. Kobayashi, who adored the well frame's reddish color, kept it in the garden of his house in Kamakura. The color is particularly striking in the rain.

## 7

京都市電 軌道敷石  
明治28年-昭和53年

Kyoto Tramway Paving Stones  
1895-1978



These paving stones are used throughout the complex, starting with the little plaza in front of the reception block. Having been used for decades in roads, their surfaces are worn, creating a unique flavor. When launched by the Kyoto Electric Railroad in 1895, the Kyoto tram was Japan's first ever tram business. The completion of the Lake Biwa Canal and the availability of electricity from the Keage Hydroelectric Power Plant were factors behind the launch. Sadly, the tram stopped operating in 1978 and the tramway paving stones were sold off.

## 8

かわらでら  
川原寺礎石  
白鳳時代

Cornerstone from Kawara-dera Temple  
Hakuhō period (645-710)



川原寺は天智天皇の時代に建立されたと思われる古寺で、飛鳥寺、薬師寺、大官大寺と共に飛鳥の四大寺に数えられる。川原寺は平安初期に焼失しその後衰微し室町期には廃寺となった。この礎石は大阪の藤田美術館の庭に据えられていたもので、美術館建て替えて伴ってこの地に移設された。

Kawara-dera was an ancient temple that was built the seventh century in the time of Emperor Tenji. It was one of the four great temples alongside Asukadera, Yakushi-ji and Daikan Daiji. Kawara-dera was burned down in the early Heian period (794-1185). This set it on a path of decline and by the Muromachi period (1336-1573) it had been abandoned. The cornerstone comes from the garden of the Fuji Museum in Osaka. It was moved here when the museum was rebuilt.

## 9

藤原京 石橋  
調査中

Fujiwara-kyō Stone Bridge  
Period not certain



藤原京は日本初の唐風都城として、大化改新以降の首都として作られた。1990年代に発掘調査が進み東西の京極大路が発見され、規模が10里四方(約5.3km)で平城京や平安京よりも広い古代最大の都であったことが判明した。この石橋は域内にあった旧家の庭にあったもの。

The first Japanese capital to employ a Chinese grid layout, Fujiwara-kyō became the capital in 694 after the Taika Reforms of 645. In the 1990s, excavations uncovered Kyōgoku-ōji, a street running from the east to the west of Fujiwara-kyō. This showed that Fujiwara-kyō had an area of 28 square kilometers, making it the largest of Japan's ancient capitals, bigger than both Heijō-kyō and Heian-kyō. The stone bridge comes from the garden of an old house within the area of the ancient capital.

## 10

大官大寺 瓦  
白鳳時代

Daikan Daiji Temple Tiles  
Hakuhō period (645-710)



Emperor Monmu, who reigned from 697 to 707, erected this state-sponsored temple at the base of Mt. Amanokagu in the southeast part of Fujiwara-kyō. The word *daikan*, which refers to the emperor, indicates that this temple enjoyed the highest rank among state-sponsored temples. Excavation work which got under way in the mid-1960s uncovered the ruins of the main hall, the lecture hall and a nine-story pagoda. The sides of the bottom floor of the nine-story pagoda were 15 meters in length. Since the equivalent measurement for the five-story pagoda at Hōryū-ji is 6.3 meters, the Daikan Daiji pagoda was over twice the size. Radiating the dignity befitting part of a major temple, these tiles help us conjure an image of the lost Daikan Daiji Temple.

## 11

石造五重塔  
高麗-李朝初期(14世紀)

Stone Five-ring Pagoda  
Goryeo-Joseon dynasty (14th century)



This pagoda used to stand in front of the storehouse of an old house opposite the Meigetsu Gate (No. 3), when it served as the main entrance to the Nezu Museum in Aoyama. It was transferred here when the house was demolished.

文武天皇(在位 697-707) 建立の官寺で藤原京の東南、香具山の麓に建てられた。大官とは「おほつかさ」とも読み天皇を意味する、官寺の中でも最高位の寺院であった。昭和40年代から発掘調査が行われ、金堂、講堂、九重塔などの跡が確認された。九重塔は初層一辺が15メートルで、法隆寺五重塔の初層一辺6.3メートルに比しても倍以上の大塔であったことがうかがわれる。この瓦は伽藍の一部を荘厳していたもので、失われてしまった大寺の面影を偲ばせる。

明月門が建っていた青山の根津美術館旧正門から、通りを挟んで向かいの旧家の蔵の前にあったもので、再開発のためこの地に移された。

## 12

百濟寺 石橋  
調査中

Kudara-ji Temple Stone Bridge  
Period not certain



伝承によると、百濟寺は聖徳太子建立の熊凝精舎くまごりしょうじやを引き継いだ百濟大寺の故地であるとされるが、古代より移転改称があり現在地が創建の地である確証はない。この石橋は現在の寺域より移された。

According to legend, Kudara-ji Temple is located the site of Kudara no Ōtera, a seventh-century temple which itself was the successor to the Kumage monastery constructed at Prince Shōtoku's order. With such a long history of moving and changing name, there is no guarantee that the present temple stands on the original site. This stone bridge came from the grounds of the present temple.

## 13

東大寺七重塔礎石  
天平時代

Tōdai-ji Temple  
Seven-story Pagoda Cornerstone  
Tenpyō period (729-749)



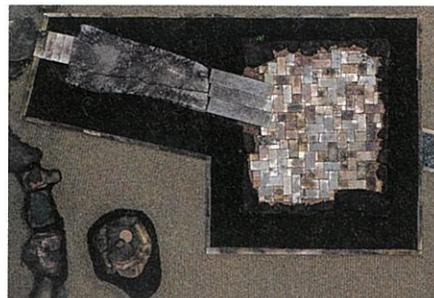
東大寺創建の頃、金堂の両脇には東塔と西塔が聳えていた。高さは100メートルを超えていたと思われる。しかし西塔は平安中期に落雷で消失。東塔も治承4年(1180)平重衡の南都焼き討ちにより消失した。その後俊乗房重源や栄西らによって再建されたが、康安2年(1362)落雷で消失。その後は再建されることはなかった。この礎石は藤田美術館創設者、藤田伝三郎の屋敷に据えられていたもので、東塔のものと思われる。礎石としては我が国最大級のものである。

The original Tōdai-ji Temple included two pagodas to the east and west of the main hall. They were towering structures, reputedly more than 100 meters tall. The western pagoda fell victim to a lightning strike in the mid-Heian period (794-1185), while the warlord Taira no Shigehara destroyed the eastern one in his siege of Nara in 1180. Although the great monks Chōgen (1121-1206) and Eisai (1141-1210) did go on to reconstruct the two pagodas, they were destroyed by lightning yet again in 1362 and never subsequently rebuilt. It is highly likely that this cornerstone, one of the biggest in Japan, comes from the eastern pagoda. It used to be part of the private garden of Fujita Denzaburō, the founder of the Fuji Museum in Osaka.

# 14

## 石舞台

### Stone Stage



我が国の芸能の起源は古く、アメノウズメノミコトが、隠れてしまった天照大神を誘い出す為に舞ったとされる天の岩戸伝説にまで遡る。現在まで引き継がれている芸能では、奈良春日大社のおん祭りにおいて、春日若宮社から深夜にご神体が渡る神事の際に、芝生の舞台上で奉納の舞が毎年演じられている。これが芝居の語源であると言われている。

この石舞台は能舞台の寸法を基本として計画された。素材として、当地を開発し地盤を整備した際に出土した夥しい数の転石を主に使用した。この土地は数メートルの地下が強固な岩盤で、近在には根府川石丁場、小松石丁場がある。舞台四隅の隅石には近隣の早川石丁場跡から発掘された、江戸城石垣ののりあとの巨石を配している。その鑿跡から江戸初期に切り出され、江戸城初期計画が完成された為、放置された石材と思われる。舞台の橋掛りには23トンの巨石を据えた。この石は福島県川内村の滝根石で、岩盤から剥がされた状態で見つかった。

石橋の軸線は春分秋分の朝日が相模湾から昇る軸線に合わせて設定されている。演能は夜明け前の薄闇に曙の差す頃始まり、後ジテが冥界に帰る頃にその背に朝日を受ける、という構想でこの舞台は設計された。

The origins of performing arts in Japan go back to the ancient legend of Ama-no-Iwato. According to this legend, Ame-no-uzume (the dawn goddess) danced in order to lure forth Amaterasu-omikami (the sun goddess) who was hiding in a cave. This episode is recreated in a votive dance that is still performed on a grass-covered stage during the On-Matsuri festival at the Kasuga-taisha Shrine in Nara, when the divine spirits cross from the Kasuga Wakamiya-jinja Shrine at night. (The Japanese word for theatrical performance—*shibai*—is supposed to have its origins in the word *shiba* meaning “grass.”)

The design of the stone stage is based on the dimensions of a Noh stage. It is constructed mainly out of the many rocks dug up when the site was being prepared for development. Just a few meters below the surface here is hard bedrock, while the Nebukawa and Komatsu stone quarries are located nearby. At each of the stage's four corners are large stones which were dug up from the nearby Hayakawa Quarry and were originally destined for the walls of Edo Castle. From the chisel marks on them, they appear to have been quarried in the early years of the Edo period (1603-1868) and then abandoned. For the *hashigakari*, or bridgeway, leading to the stage, a single 23-ton stone slab is used. It is a piece of Takine stone that I came across by chance in Kawauchi in Fukushima Prefecture while scouring Japan for rocks and stones.

The axis of the stone bridgeway aligns with the axis of the sun as it rises from Sagami Bay at the spring and autumn equinoxes. My concept was for the Noh plays to start just before dawn as the murk of night is giving way to daylight and for the principal actors of the second part of the play to return to the underworld as the sun rises directly behind the stage.

# 15

## 三角塚

### Triangular Mound



海に向かった三角形の舞台の頂点は春分秋分時の正午の太陽の方角を指している。この時太陽は子午線を通過する。子午線とは南極と北極を結ぶ大円で、子の方角(北)から午(南)に伸びる線を指す。根府川石を組む過程で古墳のような石室空間が現れた為、実際に古墳石室に使われた石と石棺の一部を内部に収めた。

The tip of this stage points toward the sun at midday on the spring and autumn equinoxes. Midday is when the sun passes through the meridian. The meridian is the great circle running from pole to pole, forming a line that joins the north (“the direction of the ram”) to the south (“the direction of the horse”). The stage was built by heaping up Nebukawa stones. Since it reminded me of the stone chambers found in ancient burial mounds, I placed some stones and a fragment of a stone sarcophagus from an ancient tomb inside.

# 16

## 光学硝子舞台と

### 古代ローマ円形劇場写し観客席

### Optical Glass Stage with Amphitheater Seating



隧道と平行に、冬至の軸線に沿って、檜かげづくの懸造りの上に光学硝子が敷き詰められた舞台が設置された。懸造りは京都清水寺の舞台、鳥取の三徳山文殊堂などが知られる。冬至の朝、硝子の小口には陽光が差し込み輝くのが見える。観客席はイタリア、ラツィオ州のフェレント古代ローマ円形劇場遺跡を実測し再現した。この客席からは硝子の舞台が水面に浮いているように見える。

Paved with optical glass, the stage sits on a *kakezukuri* framework of Hinoki cypress. Parallel to the tunnel, it is aligned with the axis of the winter solstice. The best-known examples of *kakezukuri* are probably Kiyomizu-dera Temple in Kyoto and the Monjudo Hall on Mount Mitoku in Tottori. In the morning of the winter solstice, the optical glass stage glows as it catches the light on its cut edge. The auditorium is a full-size recreation of a Roman amphitheater in Ferento in the Lazio region of Italy. To the audience, the glass stage appears to be floating on the surface of the sea.

# 17

生命の樹 石彫大理石レリーフ  
12-13世紀

“Tree of Life” Marble Relief  
12th-13th century



This marble relief depicts the tree of life in the Garden of Eden, as described in the Old Testament. It was originally incorporated into the façade of a merchant’s house that still stands overlooking the Grand Canal. The design—birds and other animals clustering around a tree with budding young leaves—communicates the mystery of life.

旧約聖書に記載されているエデンの園にあったとされる生命の樹が、大理石のレリーフとして表現されている。今に残るベニスのグランドキャナルに面した商館のファサードに嵌め込まれていた。動物と鳥達が若葉の芽生えた樹に絡みついて登る意匠は生命の神秘を感じさせる。古代ローマ円形劇場写しの入り口に扁額として掲げた。

# 18

根府川石 浮橋

Floating Bridge of Nebukawa Stone



Harvested from the nearby Nebukawa quarry, Nebukawa stone is characterized by its smooth, flat surface. I took advantage of this feature to create a level series of stepping stones, all of which hover just slightly above ground level. This is a clear example of what I mean by the horizontal placement of stones.

近隣の根府川石丁場から採取される根府川石は、自然肌の平滑面を持つのが特徴である。この平滑面を利用して踏石としてレベルを揃え、自然石を地表から僅かに浮かせて設置した。石を伏せるという工法の顕著な例である。

# 19

亀石

Kameishi “Tortoise Stone”



亀石は奈良県明日香村にある遺構が知られ、また伊勢神宮外宮でも亀の頭に似た石が亀石と呼ばれている。この石は自然石と思われるが、底面がきれいな平滑面で人手により加工された可能性もある。亀は北東の方角に向き泳いでいるように据えられた。北東は鬼門の方角にあたり、その先には首都圏がある。文明が減じた後、亀の頭が見据える先には、古に栄えた都があった方角を指し示している。

Asuka in Nara Prefecture has a celebrated tortoise stone, while the outer shrine of Ise Jin also possesses a stone that resembles a tortoise head. While both these stones are thought to be naturally occurring, their flat bases suggest the work of human hands. Our tortoise has been arranged so that he is swimming in a northeasterly direction. The northeast (known as “the demon’s gate” in Japan) is traditionally considered an unlucky direction. Tokyo is also situated in the northeast. When civilization finally collapses, the tortoise will remain looking fixedly toward where the great capital once flourished.

# 20

かわらでら  
川原寺礎石  
白鳳時代

Cornerstone from Kawara-dera Temple  
Hakuhō period (645-710)



8川原寺礎石を参照。この礎石は堂宇が火災にあって半分に割れたものと思われる。

See entry No. 8, “Cornerstone from Kawara-dera Temple.” This cornerstone is thought to have split in half when the temple hall burned down.

## 21

元興寺礎石  
天平時代

Cornerstones from Gangō-ji Temple  
Tenpyō period (710-794)



These three cornerstones, which were excavated on the former site of Gangō-ji Temple near Sarusawa pond in Nara, come from a set of four. A wall punctuated at intervals by four-pillared gates enclosed the temple's extensive grounds; these particular cornerstones are thought to have come either from one of those gates or from the temple dining hall. The pillars that the stones supported were sixty centimeters in diameter, suggesting that whatever structure they were part of must have been of an imposing size.

## 22

法隆寺 若草伽藍礎石  
飛鳥時代

Hōryū-ji Temple Foundation  
Stone of the Wakakusa Garan  
Asuka period (592-710)



According to the *Nihon Shoki* chronicles, the original Hōryū-ji Temple was destroyed by a fire at dawn on April 30, 670. The remains of the Wakakusa Garan (as the original temple was called) were discovered in the Meiji period (1868-1912). This stone, which probably fell into private hands then, is a precious remnant of the original Hōryū-ji Temple.

## 23

京都五条大橋礎石  
桃山時代

Cornerstone from Kyoto Gojō-Ōhashi Bridge  
Momoyama period (1573-1603)



村野藤吾設計で昭和16年(1941)に京都東山に竣工した「比燕荘」の玄関庭石として据えられていた。平成22年(2010)比燕荘の解体に伴い中林家より当財団に寄贈された。礎石は天正18年(1590)方広寺大仏殿の造営に当たって、豊臣秀吉の命によって五条大橋が石柱の橋に改修された時の礎石に当たる。石柱部は小川治兵衛設計による平安神宮中神苑の臥龍橋渡り石として使われている。

This stone used to stand at the entrance of Hiensō villa in the Higashiyama district of Kyoto which was completed in 1941 and designed by Tōgo Murar. When the Hiensō villa was dismantled in 2010, the stone was donated to the Odawara Art Foundation by the Nakabayashi family. It comes from the base of the Gojō-Ōhashi Bridge, which was rebuilt with stone pillars when Toyotomi Hideyoshi ordered the construction of the Great Buddha Hall of the Hōkoku-ji Temple. The stone pillars of this bridge were used by Ogawa Jihei for the stepping stones of the Garyūkyō bridge in the middle garden of the Heian Jin Shrine.

## 24

夏至光遙拝100メートルギャラリー

Summer Solstice Light-Worship  
100-Meter Gallery



海拔100メートル地点に100メートルのギャラリーが立つ。建築構造的に野心的な案が採用された。100メートルの構造壁は大谷石の自然剥離肌に覆われ、対面は柱の支え無しに硝子板が37枚自立している。屋根は軽量化を図った片持ちの屋根で、ギャラリー先端部の12メートルは海に向かって持ち出しとなって展望スペースが併設される。夏至の朝、海から昇る太陽光はこの空間を数分間に渡って駆け抜ける。

One hundred meters above sea level stands the gallery which is itself one hundred meters long. The hundred-meter long structural wall covered in Ōya stone with its distinctive peeling speckled surface. The opposing wall is made of glass windows—37 large panes side by side with a support—for a completely column-free space. The cantilevered roof is specially engineered for lightness and the last twelve meters of the gallery jut out toward the sea, doubling as a viewing platform. Come the morning of the summer solstice, the sun's rays rise from the sea and take several minutes to make their way down the full length of this space.

## 25

小松石 石組

Komatsu Stone Arrangement of Rocks



The Komatsu Stone Quarry is around two kilometers away. Komatsu stone, with its peeling surface, has a flavor all its own. The stones have been placed in the triangular moss garden to provide an accent.

## 26

円形石舞台

Circular Stone Stage



The stone in the center is a so-called *garan-ishi* (a stone used as the base for a pillar at a temple) which once served to support a large stone lantern at the mansion of a daimyo. Paving stones from the Kyoto tramway are arranged around it in radial fashion. The large stones forming the rim of the stage were originally quarried for the walls of Edo Castle. After harvesting at a local quarry, they were transported by boat to Edo Bay. Some that were lost en route can still be found here and there on the seabed of the Nebukawa coast.

中央には大名屋敷の大 lantern を据えていた伽藍石を置き、周囲を京都市電の敷石を放射状に擦り合わせてある。舞台の周りの巨石は江戸城の石垣のために切り出された巨石。近隣の山中から切り出され江戸湾まで回航されたが、回航に失敗して沈んだ巨石が根府川海岸の海底に散見される。

## 27

光井戸  
江戸時代

Light Well  
Edo period (1603-1868)



隧道の中ほどには採光の為の井戸が設置されている。井戸枠はその鑿痕から中世のものと判断される。井戸枠の内には光学硝子破片が敷き詰められる。雨天時、雨粒の一滴一滴が井戸に降り注ぐのが目視できる。

An aperture has been built into the tunnel to admit light. Beneath the aperture is a well. The chisel mark on it suggests that it dates from medieval times. The bottom of the well is covered with pieces of optical glass. You can enjoy the sight of the individual raindrops as they fall into the well when it rains.

## 28

冬至光遥拝隧道

Winter Solstice Light-Worship Tunnel



一年で最も日照の短い日。冬至は一年の終点でありまた起点である。この特別な一日は、巡り来る死と再生の節目として世界各地の古代文明で祀られてきた。日が昇り季節が巡り来ることを意識化し得たことが、人類が意識を持ち得たきっかけとなった。この「人の最も古い記憶」を現代人の脳裏に蘇らせる為に、当施設は構想された。冬至の朝、相模湾から昇る陽光は70メートルの隧道を貫き、対面して置かれた巨石を照らし出す。

The winter solstice is the day with the shortest period of daylight of the entire year. It also marks the end of one year and the start of another. Ancient cultures around the world celebrated the winter solstice as a turning point in the cycle of death and rebirth. Developing an awareness of how the sun rises as the seasons change was one trigger for humankind acquiring of consciousness. My goal in making this complex was to reconnect people, visually and mentally, with the oldest of human memories. On the morning of the winter solstice, the sun rises from Sagami Bay, sending its light through the 70-meter tunnel to illuminate a large stone at the other end.

## 29

フランス旧家の石の階段  
19世紀

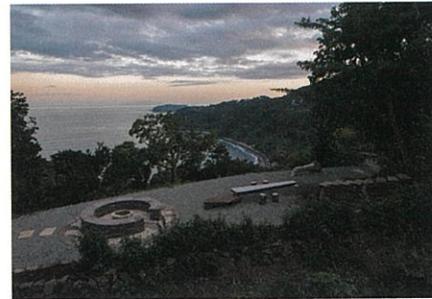
Stone Staircase from Old French House  
19th century



This stone staircase was used in *Aujourd'hui, le monde est mort [Lost Human Genetic Archive]*, the Hiroshi Sugimoto exhibition held at the Palais de Tokyo in Paris in 2014. It served as a podium for a sculpture of the thunder god Raijin from the Kamakura period (1185-1333).

## 30

野点席  
Outdoor Tea Ceremony Seating



蜜柑畑の石組みを再利用した野点席。冬至の朝には暖を取る為の焚き火の場となる。

A pile of rocks from a tangerine grove was repurposed to create these seats for enjoying the tea ceremony in the open air. This is also a place where you can warm yourself with a bonfire on the morning of the winter solstice.

## 31

藤棚  
Wisteria Trellis



竹林エリアへと誘う門を兼ねて藤棚を設置した。春には白い花を咲かせる。棚は工事現場用の単管を組んで作られている。

This trellis serves as an inviting gateway into the bamboo grove. It is made of ordinary scaffolding poles. The wisteria produces white blossoms in the spring.

## 32

殺生禁断 石柱  
江戸時代  
"No hunting. No fishing" Stone Pillar  
Edo period (1603-1868)



この石柱を境に一切の殺生を禁ずるとする結界石。仏教の慈悲の教えに基づくもので仏教寺院の寺域に掲げられていた。

This stone pillar is a boundary stone prohibiting hunting or fishing in line with the Buddhist doctrine of compassion toward all living things. It once stood at the edge of a temple precinct.

# 33

かせつくつ  
化石窟

Fossil Cave



The Fossil Cave is housed in a restored shed originally built for storing agricultural equipment in the late 1950s when citrus farming flourished around here. This room contains fossils from multiple eras, including some from 500 million years ago which provide a visible record of the very origins of life. Also on display are 4,000-year-old bronze artifacts and clay tablets featuring cuneiform script, the oldest form of writing. A number of tools remain from when the building was the storage shed of a tangerine farmer.

# 34

秀吉軍 禁令立て札  
桃山時代

Army of Hideyoshi Interdiction Notice  
Momoyama period (1573-1603)



This notice was erected to enforce military discipline when Hideyoshi Toyotomi was waging war upon the Hōjō clan. It forbids such acts as arson and bodily harm. The date on it is *Tenshō 18* (1590).

禁制之寫  
一 軍勢甲乙人亦濫妨狼藉事  
一 放火事  
一 對地下人百姓非分之儀申懸事  
右條々若於違犯之輩者忽可被處  
罪科もの也

天正十八年正月日

桃原寺

昭和30年代、蜜柑栽培が活況を呈していた頃に建てられた道具小屋を整備して化石窟とした。この部屋には生命の起源の痕跡を残す5億年前の化石をはじめとする各時代の化石の他、4000年程前の青銅器、人類初の文字が描かれた楔形文字陶板などが展示される。またこの小屋に残されていた蜜柑栽培のための各種道具類も残されている。

豊臣秀吉の北条攻めの際、軍紀を律する為に建てられた禁制の立て札。狼藉、放火、などが禁止されている。天正十八年(1590)正月と記されている。

# 35

石棒  
縄文時代後期

Stone Rod  
Late Jōmon period (2500-1300 BC)



石棒は縄文時代後期になると次第に剣の形になって石剣とも呼ばれるようになった。しかし剣としての実用性はなく祭祀としての用具と考えられる。この石棒は石剣への移行期のものである。硝子の社を作りお祀りした。

In the late Jōmon period, stone rods gradually became more sword-like in shape and came to be known as *sekken* ("stone swords") as a result. However, they were probably used for religious rites rather than for fighting purposes. This particular stone rod dates from the time when the rods were transitioning to sword-like shape. It is kept in a specially built glass shrine.

# 36

磐座  
Sacred Rock



化石窟と命名された旧蜜柑小屋を整備している最中に小屋裏から発見された。楠が大木へと成長する過程で根が地下にあった巨石を取り巻き、その後大雨により土砂が流れ出し根元部分が露出したと思われる。古代遺跡の祭礼の場としての気配に満ちている為、磐座として整え巨大な石棒を祀った。この石棒は両頭石棒と呼ばれ縄文時代中期から後期にかけてのものと思われる。

This rock was discovered during the restoration of the farm shed which is now the Fossil Cave. A huge camphor tree grew with its roots clasped tightly around this rock, which was exposed when heavy rain washed away the surrounding earth. All the signs suggest that this was once a place of religious significance, so the area was tidied up and the rock made into a sacred rock with a large stone rod enshrined in front of it. The double-headed stone rod probably dates from the middle to late Jōmon period.

# 37

樹齢 400 年の春日杉

400-year-old Kasuga Sugi Cedar



This fragment of Kasuga Sugi comes from a huge ancient cedar on Mt. Kasuga inside the sacred precincts of Nara's Kasuga Grand Shrine. Having survived a lightning strike around a century ago, the tree—which was the largest in the entire region—fell victim to Typhoon No. 21 in September 2018. It originally stood on the road leading to Ki'i Shrine, the innermost sanctum of Kasuga Grand Shrine, and was moved to the approach to the Kankitsuzan branch shrine of Kasuga Shrine here in Odawara in 2024.

奈良春日大社の御神域である御蓋山に育った春日杉。平成30年9月の台風21号で倒れた大木が、令和6年、甘橘山 春日社参道に移送された。春日社の奥の院である紀伊神社へ続く院道にあった杉は、この地域では最大の木であったが、100年程前には落雷を受けている。

# 38

数理模型 0010  
負の定曲率回転面

Mathematical Model 0010  
Surface of Revolution with Constant Negative Curvature



This model is a visualization of the mathematical hyperbolic function. In the formula, two converging lines get closer without ever meeting. As it is physically impossible to make a point that reaches all the way to infinity, the tip of the model is just 5 millimeters wide. The actual tip exists in the viewer's imagination because, in the physical world, infinity can only exist in our minds. The podium is made of optical glass from a reflecting telescope.

数学上の双曲線関数を目に見えるように模型化した。この数式では双曲線が無限遠点で交わる。実際に無限点までは作れないので、先端部を5ミリまでとした。作れなかった部分は想像力の中で夢想するしかない。無限遠点は物質界において人間の脳の中のみ存在する。この模型の基壇として反射望遠鏡の為に作られた光学硝子を置いた。

$$x = \frac{\cos u}{\cosh v}$$

$$y = \frac{\sin u}{\cosh v}$$

$$z = v - \tanh v$$

$$(0 \leq u < 2\pi, 0 \leq v < \infty)$$

# 39

五輪塔  
鎌倉時代

Five-ring Pagoda  
Kamakura period (1185-1333)



大分県国東半島は修験道の霊場として古代から知られ、山中には多数の石塔が残る。この五輪塔は中でも大型の塔で、軟石の石肌は苔むしている。

The Kunisaki Peninsula in Oita Prefecture has been a sacred place associated with ascetic practices ever since ancient times and the mountains there are full of stone monuments. This five-ring pagoda is one of the largest size for such a monument. The surface of the soft stone is covered in moss.

# 40

片浦稲荷大明神

Kataura Inari Daimyōjin Shrine



石造稲荷社は享保12年(1727)武蔵国 豊嶋郡 渋谷村の銘があり、現在の渋谷近辺にあった稲荷社と思われる。四匹の狐も当時のもの。縁あってこれらを譲り受け、新たに「片浦稲荷大明神」としてここにお祀りした。鳥居と灯籠は旧九段会館の屋上にあったもので、解体に伴いここに移設された。

The inscription on the back of this stone fox (*inari*) shrine, which includes the date 1727, refers to the village of Shibuya in the Toshima District of Musashi Province. From this, we can assume that the shrine originally stood in the vicinity of modern-day Shibuya in Tokyo. The four fox statues also date from the same period. We were fortunate to be given them and we have re-enshrined them here as Kataura Inari Daimyōjin. The *torii* gate and the stone lantern which once stood on the roof of the Kudan Kaika (a military officers' club) in Tokyo, were moved here after the building was demolished.

# 41

道標 二丁信貴山  
江戸時代

Guidepost  
"218 meters to Mt. Shigi"  
Edo period (1603-1868)



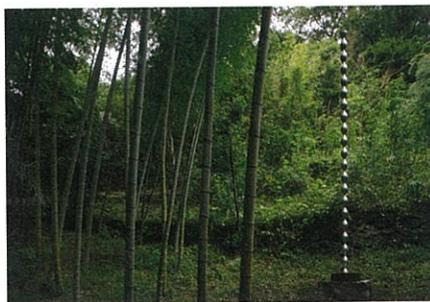
信貴山の宿坊、千手院にあった道標。寛政12年(1800)の銘がある。

This guidepost stood near the guesthouse at Senju-in Temple. It is inscribed with the date *Kansei 12* (1800).

# 42

数理模型 0004  
オンデュロイド: 平均曲率が0でない定数となる回転面

Mathematical Model 0004  
Onduloid: a surface of revolution with constant nonzero mean curvature



# 43

出湯仏 三体  
鎌倉時代

Deyu Botoke Set of Three  
Kamakura period (1185-1333)



新潟県の五十公野山を横断する峠道の造成工事中に出土した石仏群の一部。

Part of a group, these stone Buddhas were excavated during preparations for building the road that goes over the summit of Mount Ijimoto in Niigata.

# 44

石造狸  
明治時代

Stone *Tanuki*  
Meiji period (1868-1912)



信楽焼きの狸を石で造形したものは珍しい。酒を左手に通帳を右手に提げている。

Raccoon dogs, or *tanuki*, made of Shigaraki ware are common; stone ones much less so. This one holding a flask of Japanese sake in its left hand and ledger in its right.

# 45

被爆宝塔塔身  
南北朝-室町時代

Irradiated Two-story Pagoda  
Muromachi period (1336-1573)



This is the cylindrical body of a stone pagoda that was standing close to Ground Zero when the atom bomb was dropped on Hiroshima on August 6, 1945. The roof part was probably instantaneously pulverized from the thermal rays and the radiation. The radiation struck the pagoda on a downward diagonal causing serious damage to the stone surface on one side. The stone serves as a record of the terrible destructive force of the atom bomb.

昭和20年(1945)8月6日、広島原爆投下時に爆心地近くにあった石造宝塔の塔身部分。屋根の部分は熱線と放射線により瞬時に破碎されたと思われる。斜め上方からの被爆により片側の石の表面が大きく損傷を受けている。原爆の破壊力の凄まじさがこの石に刻まれている。

# 46

木化石  
新生代

Fossil Wood  
Cenozoic era



Also known as petrified wood, fossil wood comes from trees buried underground eons ago due to landslides. Such trees are found in large numbers on the Sea of Japan side of Japan. This specimen is believed to date from the Cenozoic era, which began 65 million years ago. The annual rings are plainly visible and even crystallized in some places. We sliced the trunk in half and turned it into a bench.

珪化木とも呼ばれる。悠久の昔、地震による土砂崩れなどによって地中に埋もれ化石化した樹木。日本では日本海側で発見されることが多い。新生代(6500万年前～)のものと思われる。内部には年輪が残され、また一部には水晶化が見られる。半分に切断しベンチとした。

# 47

甘橘山 春日社

Kankitsuzan Kasuga Shrine



甘橘山 春日社社殿は、現存する最古の春日造りの姿を残す奈良・円成寺の春日堂を採寸し写した。参道右上に据えられた礎石は奈良時代、和泉国の国分寺跡から出土したもの。2022年春、ここ「甘橘山」に奈良・春日大社より御霊を勧請した。

The tutelary deity of Kasuga Grand Shrine in Nara was divided and enshrined here on Kankitsuzan, literally meaning "citrus mountain," in a special ceremony in spring 2022. The shrine itself is an exact copy of the Kasugadō at Enjō-ji Temple in Nara, the oldest extant example of the *kasuga-zukuri* style. The foundation stone on the right at the top of the path was excavated from the ruins of Izumi Kokubun-ji, a state-maintained provincial temple established in the Nara period (710-794).

# 48

細見古香庵収集 石仏群  
室町-江戸時代

Hosomi Kokōan Collection  
Group of Buddha Images  
Muromachi-Edo period (1336-1868)



大阪府泉大津の実業家、細見亮市は茶人として古香庵と称し仏教美術の名品を多数収集し、そのコレクションは京都の細見美術館に受け継がれている。この石仏群は泉大津の邸宅にあったもので、永禄の年号のある宝篋印塔板碑や天正の年号のある五輪塔板碑も含まれている。

Ryōichi Hosomi was an industrialist from Izumiotsu in Osaka Prefecture. As a master of the tea ceremony, he took the name Kokōan and assembled a large collection of Buddhist art now on display in the Hosomi Museum in Kyoto. This group of stone Buddhas, which once stood in the grounds of Hosomi's mansion, includes a stone tablet depicting a treasure pagoda and inscribed with the Eiroku era name (1558-1570), and a stone tablet depicting a five-ring pagoda inscribed with the Tenshō era name (1573-1592).

## 49

桜の遊歩道と隠れキリシタン地蔵像  
桃山時代

Sakura Promenade /  
Hidden Christian Jizō Statue  
Momoyama period (1573-1603)



三方に地蔵像が彫られているが背面には十字架が刻まれている。おそらく背面を隠して信仰されていたものと考えられる。

Three sides of the pillar feature carvings of the bodhisattva Jizō, while a Christian cross is carved into the fourth side at the back. This could well have been worshipped with the cross kept safely out of sight.

## 50

石造鳥居  
古墳時代、古代、中世

Stone Torii Gate  
Kofun period (250-592)/  
Ancient times/Medieval times



鳥居の古様を残す例として、山形県小立部落にある重要文化財指定の石鳥居がある。この鳥居の形式に準じて組み立てられたのがこの石造鳥居である。柱には中世以前を思わせる矢跡がある。踏込石には古墳石棺蓋石が使われた。古墳蓋石は太古に二分割されたと思われる。

This gate was assembled to resemble a stone torii gate in Odachi in Yamagata which is designated an important cultural property because it is an example of old-style torii design. The wedge marks on it suggest the pre-medieval period. An old stone sarcophagus lid is used as the stepping stone directly under the gate. The sarcophagus lid probably broke in ancient times.

## 51

茶室「雨聴天」

Uchōten ("Listen-to-the-Rain") Tea House



茶室「雨聴天」は千利休作と伝えられる「待庵」の本歌取りとして構想された。本歌取りとは古典を引用しつつ新作にその精髓を転化させる手法を言う。「待庵」は利休の目指した侘び茶の一つの完成形と目されている。それは2畳室床<sup>むらどこ</sup>という極小空間の内に、壁面の小舞の窓から差し込む光の陰影の中で、見事な空間が構成されているからだ。当時使われた素材は銘木でもなくあり合わせの材であり、壁も質素な土壁だった。そこでは意図的に山居に籠る聖のような「貧」が演出されたのだ。私はこの待庵の寸法を一分の違いもなく写した。

The Japanese word *bonkadori* refers to the practice of using a quotation from a classic old poem as the starting point for creating a new work of art. The Uchōten Tea House is a quotation-and-reinterpretation of the Taian Tea House, thought to have been designed by Sen no Rikyū. Taian is regarded as a perfect expression of the simple, modest style of tea ceremony (*wabi-cha*) favored by Rikyū. Light comes through exposed wattle windows into tiny two tatami-mat room to create an extraordinary space out of the shadows. Whatever wood was most easily available was used, rather than anything rare and precious, while the walls were of cheap mud plaster. Rikyū deliberately recreated the sacred "simplicity" of seclusion deep within the mountain. I copied the dimensions of the Taian Tea House without the slightest deviation.

小田原文化財団のあるここ江之浦の地には、同じく利休作と伝えられる茶室「天正庵」跡がある。秀吉北条攻めの際に諸将慰撫のために秀吉が利休に命じて作らせたと伝えられる。利休切腹1年前の天正18年(1590)のことであった。私はこの土地の記憶を茶室にも取り込むことにした。この地にあった錆果てた蜜柑小屋のトタン屋根を慎重に外して、再度茶室の屋根としたのだ。利休が今の世にいたら使ったであろう素材、私はそれを錆びたトタンと見做したのだ。天から降る雨がトタンに響く音を聴く。この茶室は「雨聴天」と命名された。茶室の躡口からは春分秋分の陽光が日の出と共に床に差し込む。その時、躡口前に置かれた光学硝子の沓脱ぎ石は光を受けて目眩く輝く。茶室前の蹲として平安時代宝塔の笠石を置いた。

Tenshōan, another tea house attributed to Rikyū once stood here in Enoura, the home of the Odawara Art Foundation. When Toyotomi Hideyoshi laid siege to Odawara Castle in 1590 as part of his campaign to eliminate the Hōjō clan, he is supposed to have ordered Rikyū to build the tea house to boost the morale of his generals. That was just one year before Sen no Rikyū committed ritual suicide. I decided to incorporate this local memory into the tea house. With great care, we removed the rusty corrugated iron roof from a local stone barn for storing tangerines to use as the tea house roof. If Rikyū were alive now, a rusted piece of corrugated iron strikes me as precisely the kind of material he would use. When it rains, you can hear the raindrops falling from the heavens and drumming on the iron roof: hence the tea house name of U-chō-ten ("rain-listen-heaven"). At dawn on the spring and autumn equinoxes, the sun shines through the *nijiriguchi* crawl door. The step optical glass in front of the crawl door also glows when it catches the sunlight. This capstone from Heian-period treasure pagoda serves as the *tsukubai* or washbasin, for the Uchōten Tea House.

## 52

明日香石水鉢  
時代不詳

Asuka *Mizubachi* Stone Water Basin  
Period unknown



明日香石に南北の刻印があり、発見時には二つに割れていたものを継いで茶室「雨聴天」の蹲として据えた。その刻印の通りに南北の軸線に沿って設置されたが、その意味と目的、何故割れているのかは不明である。

This Asuka stone marked with the nanboku seal is broken in two. It has been repurposed to serve as the *tsukubai*, or washbasin, of the Uchōten Tea House. *Nanboku* means “north-south,” and the stone has been positioned on a north-south axis in line with the insignia. The original meaning and purpose of the stone, as well as the reason for it being split, are all unknown.

## 53

鉄灯籠  
桃山時代

Iron Lantern  
Momoyama period (1573-1603)



この灯籠は内山永久寺十三重塔(57)と共に発見されたもので、永久寺にあったものと推定される。鉄灯籠の遺例は稀で、天正19年(1591)の銘のある豊国神社鉄灯籠、慶長11年(1606)の銘を持つ妙蓮寺鉄灯籠、寛永9年(1632)銘の石清水八幡鉄灯籠の3灯が知られる。この鉄灯籠も作例から桃山期の灯籠と推察される。

This lantern was discovered together with the Uchiyama Eikyū-ji 13-Story Pagoda, suggesting that it originates from the Eikyū-ji Temple. While few iron *tōrō* lanterns survive, three that are known come from Toyokuni Jinja Shrine (1591), Myōren-ji Temple (1606) and Iwashimizu Hachimangū Shrine (1632). Comparison with other examples suggests that this lantern dates from the Momoyama period (1573-1603).

## 54

鉄宝塔  
鎌倉時代

Iron Pagoda  
Kamakura period (1185-1333)



木造の宝塔を模して鉄で鑄造した宝塔で、類例としては弘安7年(1284)の銘がある国宝「西大寺鉄宝塔」と、室町期の文明2年(1470)の銘がある重要文化財「日光山鉄宝塔」の2例を見るにすぎない。その形状から西大寺の系統に属する工人の作と推定される。

There are only two other cast iron pagodas modeled after wooden structures in existence. These are the Saidai-ji Iron Pagoda, a national treasure dating from 1284, and the Nikkō-san Iron Pagoda, an important cultural property from 1470. The style of this pagoda suggests that it is the work of a craftsman belonging to the Saidai-ji school.

## 55

朝鮮灯籠  
高麗-李朝初期(14世紀)

Korean Stone Lantern  
Goryeo-Joseon dynasty (14th century)



品川、御殿山にあった旧家の庭に据えられていた灯籠で、再開発のためこの地に移された。

This lantern once stood in the gardens of a grand old house in Gotenyama in Shinagawa in Tokyo. It was moved here to make way for redevelopment.

## 56

旧奈良屋門

Old Naraya Gate



箱根宮ノ下にあった名旅館「奈良屋」の別邸に至る門。平成13年(2001)の廃業に伴い箱根町より当財団に寄贈された。関東大震災後の大正～昭和初期の建築と思われる。戦後、日本国憲法草案の一部が近衛文麿、佐々木惣一によりこの旅館で書かれた。その後この別邸は岸信介元首相の夏の別荘として使用された。また門の巨大な踏込石は、大阪府箕面にあった旧笹川良一郎から移築された。近衛、岸、笹川は共に戦後の極東軍事裁判所によりA級戦犯に指名されている。

門の塀には、土を固めて作る版築という古代工法が採られている。平城京の塀もこの工法で作られている。法隆寺の塀は今でも健在である。

This gate used to stand outside a detached villa belonging to Naraya, a famous traditional inn in the Miyanoshita area of Hakone. After Naraya closed in 2001, the Hakone municipality presented the gate to the Odawara Art Foundation. It is believed to date from around the time of the Great Kanto Earthquake (1923), so either the late Taisho or the early Showa period. After the Second World War, the politicians Konoe Fumimaro and Sasaki Sōichi wrote some of the early drafts of the new Japanese constitution in the Naraya villa, which subsequently became the summer getaway of former prime minister Kishi Nobusuke. The huge flat stones, or *fumikomi-ishi*, leading to the gate come from the former residence of Sasakawa Ryōichi in Minoh, Osaka. Curiously enough, Konoe, Kishi and Sasakawa were all classified as Class A war criminals by the International Military Tribunal for the Far East.

The walls on either side of the gate are made using the ancient *hanchiku* rammed earth technique which involves the drying and hardening of earth. The walls of Heijō Palace in Nara were built using this method. A good example of it can be found in the walls of Hōryū-ji Temple.

## 57

内山永久寺十三重塔

鎌倉時代

Uchiyama Eikyū-ji Temple 13-Story Pagoda

Kamakura period (1185-1333)



内山永久寺は大和の古社、石上神宮の神宮寺で平安末期に鳥羽天皇の勅願により建立された大寺であった。しかし明治初年の廃仏毀釈により完膚なきまでに破壊され廃寺とされた。永久寺からは藤田美術館所蔵の国宝「二部大経感得図」、出光美術館所蔵の重要文化財「真言八祖行状図」など多くの名宝が散逸した。この塔は近隣の豪族の家に移存された塔で四方仏に梵字が鑿切りされている。

An important temple, Uchiyama Eikyū-ji was established at the behest of the Emperor Toba at the end of the Heian period (794-1185). It had a special status as the temple within Isonokami Jingū, one of Japan's most important shrines. The temple, however, was destroyed and abandoned during the anti-Buddhist movement of the early Meiji period (1868-1912). Its many celebrated treasures were dispersed, such as *The Paintings on the Backs of the Two Bija Mandalas*, a designated treasure now at the Fujita Museum, and *The Painting of the Behavior of the Eight Founders of Shingon*, an important cultural property now at the Idemitsu Museum of Art. This pagoda found its way to the house of an influential local family. It has the Sanskrit character for Buddha inscribed on all four sides.

## 58

日吉大社礎石

平安時代

Hiyoshi Taisha Shrine Cornerstone

Heian period (794-1185)



比叡山の地主神である日吉大社の旧神宮寺跡にあった礎石に水鉢の穴を穿ったもので、明らかに火災に遭い損傷した跡が伺える。これは織田信長の比叡山焼き討ちの際に火中したものと思われる。石は兵庫県産の龍山石で安土城の石垣にも一部使われている。

This cornerstone comes from the Buddhist temple inside the Hiyoshi Taisha Shrine where Mount Hiei's local gods are enshrined. A hole was cut into it to turn it into a *mizubachi* water basin, while traces of fire damage are also visible. Most likely this damage dates to 1571 when Oda Nobun burnt most of the buildings on Mount Hiei to the ground. The stone itself is Tatsuyama stone from Hyogo Prefecture of the kind that was used in the walls of Azuchi Castle.

## 59

### 観桜台

#### Cherry Blossom Viewing Platform

檜の懸造りで作られた展望台。江之浦集落が一望される。夏至の日には100メートルギャラリーの軸線に沿って朝日が昇るのを見ることができる。



This platform made from *hinoki* cypress in the *kake-zukuri* (overhang) style provides a view over all of Enoura. It is an excellent place to watch the sun rising along the axis of the 100-Meter Gallery on the morning of the summer solstice.

## 60

### ストーンエイジ・カフェ

#### Stone Age Cafe

おそらく文明は石を積むことから始まった。ピラミッドも古代ギリシャ神殿もそうであったように。そんな時代に想いを馳せて、このカフェは自然の形を持つ石を選び出し、最小限の加工を施し積み上げて、テーブル席とカウンター席を設えた。厨房は屋台として、錆びた鉄板波板屋根、工事現場用の単管を支柱として周りを古材板張りとした。このカフェではここ「柑橘山」で収穫される各種の果実を搾りたてで提供する。扁額として「万事汁」を揮毫した。また客席中央には石張り日時計を置いた。



Building structures from stone is one indicator of a civilization. That was certainly true for the pyramids of Egypt and the temples of Ancient Greece, epochs from which this cafe takes its inspiration. Selected for their natural shapes, the stones used for the counter and tables were simply placed one upon the other with minimum need for any chisel work. The kitchen, meanwhile, presents as a street stall. It uses elements from the construction industry: rusty corrugated iron sheeting for the roof, scaffolding poles for the pillars and old wooden boards for the wall panels. The cafe serves fresh juice made from the fruits that grow here on Kankitsuzan (“citrus mountain”). *Banji jūsu*, (“Juice almighty”), the motto on the wooden tablet, is a play on the phrase *banji kyūsu*, (“It’s all over”). Among the tables there also stands a stone-clad sundial.

#### 杉本博司 | プロフィール

1948年東京生まれ。1970年渡米、1974年よりニューヨーク在住。杉本博司の活動分野は、写真、彫刻、インスタレーション、演劇、建築、造園、執筆、料理、と多岐に渡る。杉本のアートは歴史と存在の一過性をテーマとしている。そこには経験主義と形而上学の知見を持って、西洋と東洋との狭間に観念の橋渡しをしようとする意図がある。時間の性質、人間の知覚、意識の起源、といったテーマがそこでは探求される。2008年に建築設計事務所「新素材研究所」、2009年には公益財団法人小田原文化財団を設立。

1988年毎日芸術賞、2001年ハッセルブラッド国際写真賞、2009年高松宮殿下記念世界文化賞（絵画部門）受賞。2010年秋の紫綬褒章受章。2013年フランス芸術文化勲章オフィシエ叙勲。2017年文化功労者。2023年日本芸術院会員に選出。

#### About Hiroshi Sugimoto

Hiroshi Sugimoto's signature practice spans the medium of performing arts, photography, sculpture, installation and architecture. His art deals with history and temporal existence through a variety of subject matters. He explores issues surrounding time, empiricism, and metaphysics that bridge Eastern and Western ideologies while examining the nature of perception and the origins of consciousness.

Sugimoto was born in Tokyo in 1948 and moved to the U.S.A. in 1970. He has lived in New York City since 1974. In 2008, he founded the New Material Research Laboratory, an architectural design office, and in 2009 he established the Odawara Art Foundation.

Sugimoto was awarded the Mainichi Art Award in 1988, the Hasselblad Foundation International Award in Photography in 2001, the 21st Praemium Imperiale in 2009, the Medal with Purple Ribbon by the Japanese government in 2010, and conferred the Officier dans l'Ordre des Arts et des Lettres (The Order of Arts and Letters) by the French government in 2013. He was selected as a Person of Cultural Merit, Japan, in 2017 and appointed a member of The Japan Art Academy in 2023.