



庭と織物 — The Shades of Shadows
Garden and Textile: The Shades of Shadows

HOSOO GALLERY

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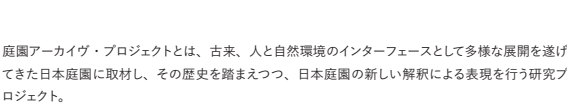


この度、HOSOO GALLERYでは、企画展示「庭と織物—— The Shades of Shadows」を開催いたします。本展では、日本庭園・能楽の研究者である原瑠璃彦、建築デザインスタジオALTEMY、そしてHOSOOの西陣織の職人が協業し、日本庭園をテーマに生み出された、織物、映像、音からなる総合的なインスタレーションを公開いたします。

本プロジェクトでは、原が進める庭園アーカイヴ・プロジェクト*と連携し、京都・西陣に位置するHOSOOの織物工房HOUSE of HOSOOの坪庭を12ヶ月にわたって3Dスキャンを行うなど、さまざまなかたちでアーカイヴを構築するとともに、そのデータをもとに絶えず変化する庭の姿を織物で表現するべく約3年にわたり継続的に議論と実験を重ねてきました。

織物と庭園は、古くから多くの文化圏に存在しており、どちらも自然の要素を再構成する空間的・身体的な装置です。庭は、枯山水庭園に代表されるように、長い時間変化することのない石を配して作り上げられる一方で、池や水流、樹木、草花が配置され、季節ごとに異なる表情を見せます。一方、織物も、古来、自然素材を用いて糸を作り、色を染め、自然に由来する紋様などで構成されてきました。また、織物も、庭と同様に異なる時間の積層によって構成されています。経糸は庭における石のように共時的なものであるのに対し、緯糸は草木や花のように、一織一織に異なる色の糸を織り込むことで、織物の表情を変える通時的な要素です。

本展で展示される織物は、特殊な箔糸を使用しており、緯糸には特定の色が存在しません。鑑賞者が特殊な照明の下で視点を変えながら鑑賞することで、初めて色が浮かび上がります。この特殊な箔糸は、HOSOOが東京大学寛康明研究室および株式会社ZOZO NEXTとともに2020年から継続している共同研究開発プロジェクト「Ambient Weaving」の成果の一つです。これにより、織物は色彩の現象を通じて動的な表情を持つようになります。本展では、映像や織物を用いたインスタレーションを通じて、多様な時間の積層や光と影、静と動が交錯する庭の姿を表現し、庭と織物に新たな視点を提示します。



*庭園アーカイヴ・プロジェクトとは、古来、人と自然環境のインターフェースとして多様な展開を遂げてきた日本庭園に取材し、その歴史を踏まえつつ、日本庭園の新しい解釈による表現を行う研究プロジェクト。

Hosoo Gallery is pleased to present the exhibition *Garden and Textile: The Shades of Shadows*. The show puts on views a multidisciplinary installation consisting of textiles, video, and sound, created in collaboration with Rurihiko Hara, a scholar of Japanese gardens and *nohgaku*, the architectural design studio Altemy, and the Nishijin-ori textile artisans of Hosoo, with Japanese garden as its theme.

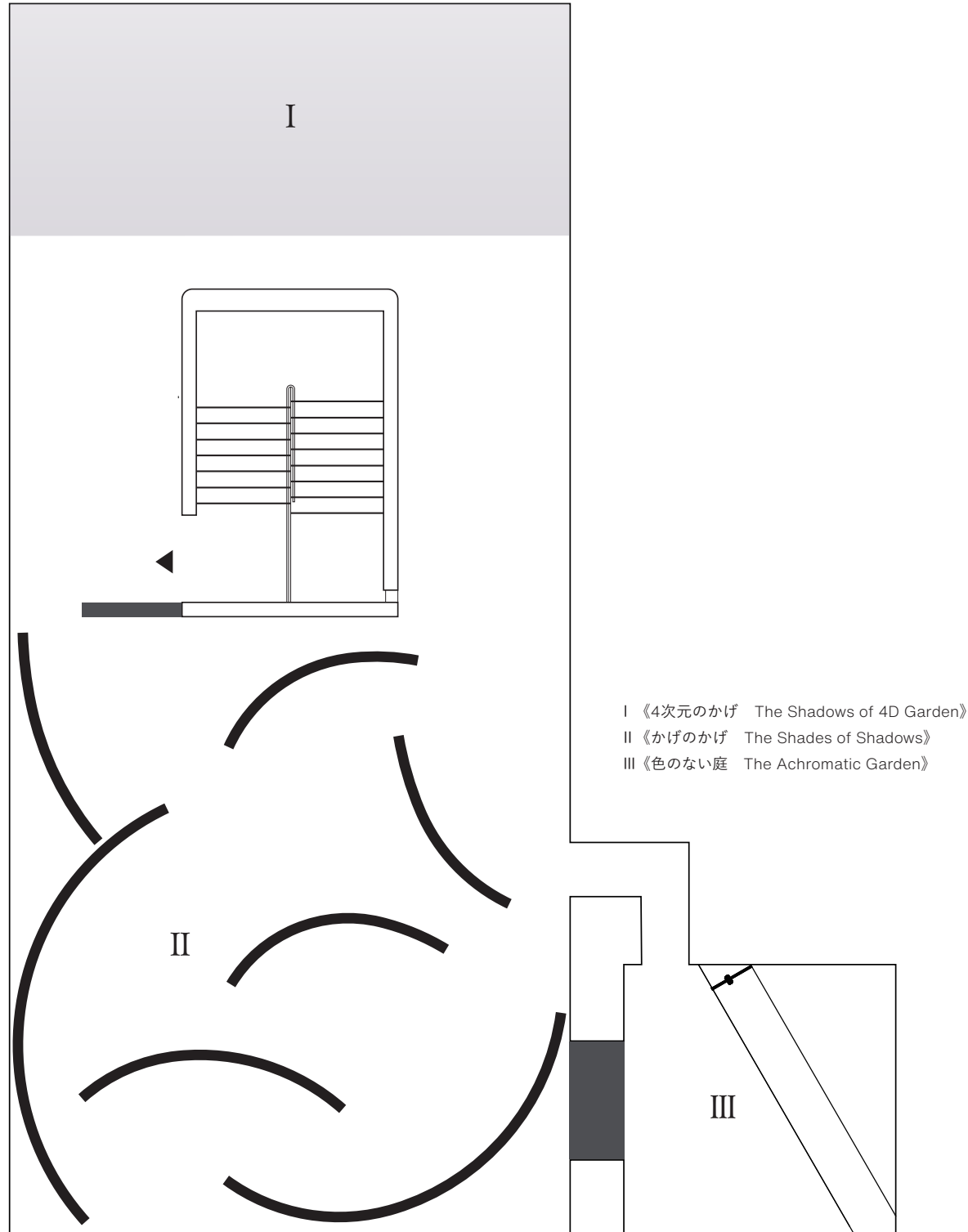
In collaboration with Hara’s Garden Archives Project,* the *tsuboniwa* [small indoor garden] at the House of Hosoo textile studio in Nishijin, Kyoto, was recorded in a variety of formats, including a 12-month 3D scan. We spent about three years regularly discussing and experimenting, in an effort to translate the collected data into a textile that would reflect the ever-changing appearance of the garden.

Textiles and gardens have existed in many cultures since ancient times. Both are spatial and physical devices that reconfigure elements of nature. As exemplified by *karesansui* [dry gardens], Japanese gardens are created with rocks that do not change over time, while ponds, streams, trees, flowers, and grasses are arranged to present a different view each season. Textiles, too, have been made from natural materials and dyed with natural dyes since ancient times. The patterns on them are also derived from the natural world. Textiles, like gardens, are composed of different layers of time. Like rocks in a garden, the warp is synchronic, whereas the weft is a diachronic element like plants, trees, and flowers that transform the appearance of a textile by incorporating threads of different colors one by one.

The textiles in this exhibition use special foil yarns, so that the weft does not have a single color. Colors appear only when the viewer examines the textiles under special lighting from different viewpoints. The yarn is a result of “Ambient Weaving,” the joint research and development project that Hosoo has been conducting since 2020 in collaboration with the Kakehi Yasuaki Lab., the University of Tokyo, and Zozo Next, Inc. It gives the textile a dynamic appearance that changes with the chromatic phenomena. This exhibition will present a new perspective on gardens and textiles through an installation featuring video and textiles, presenting a garden in which diverse layers of time, light and shadow, and stillness and movement, intersect.

* The Garden Archives Project is a research initiative focusing on *niwa* (Japanese gardens), which have developed in diverse ways as an interface between people and the natural environment since ancient times. The Project seeks to propose a new interpretation of Japanese gardens based on their history.

Floor Map



映像インスタレーション

Video Installation

I 《4次元のかげ The Shadows of 4D Garden》

HoH 坪庭に対して、2022年3月から2023年2月まで毎月12回3Dスキャンを行うことで得られた点群データによる映像作品。点群データは3次元のx、y、zの座標と色情報からなる。ここでは12種類の点群データに時間軸を加えた4次元データを作り出し、それを3次元に投影した「かげ」を映像として出力している。4次元データを「回転」させるなど、さまざまな変化を与えたものを3次元に投影しているため、12種類の点群データはきわめて複雑な振る舞いを見せる。

I. *The Shadows of 4D Garden*

This video work is based on point cloud data obtained by performing monthly 3D scans of HoH *tsuboniwa* 12 times a month between March 2022 and February 2023. The data consists of three-dimensional x-y-z coordinates and color information. Here, 4D data was created by adding a time axis to the 12 types of point cloud data. The 4D data was then projected in three dimensions, becoming a *kage* [shadow], and converted to video footage. The point cloud data exhibits extremely complex behavior because it is projected in 3D from 4D data, itself modified in various ways including "rotation."

織物のインスタレーション

Textile Installation

II 《かげのかげ The Shades of Shadows》

この織物が展示されている空間は、HoHの坪庭が実寸で丁度おさまる大きさである。この展示空間に12ヶ月にわたり記録された庭のアーカイブ・データを当てこみ、季節ごとの変化量を抽出して3次元上のヒートマップを作成した。7枚の織物は、この坪庭の変化量が露わになるよう配置されている。変化量のヒートマップは2つの異なる時間感覚（マイクロ、マクロ）から2次元のグラデーション・データに変換され、これが織物の箔糸の間隔や透過度を規定し、織物に異なる時間が共存した「かげ」を作り出している。さらに、織物の立体的な構造による「かげ」は複雑な現象を生み出す。箔糸はOPPフィルムと偏光フィルムを用いたもので、特別な平面光源を背後から当てることで初めて色が出現する仕組みとなっている。鑑賞者の視点によって、庭の「かげのかげ」が多様に変化し、動的な表情を持つ織物の庭である。

II. *The Shades of Shadows*

The space where this textile is exhibited is exactly the size of the actual HoH *tsuboniwa*. Archival data of the garden over a 12-month period was projected onto this space to create a three-dimensional heat map by extracting the amount of seasonal change. The seven textiles are arranged to expose that change. The heat map is converted from two different time senses (micro and macro) into two-dimensional gradient data. The gradient data then determines the spacing and transparency of the foil threads in the textile, resulting in *kage* where different temporalities coexist. The *kage*, thus born of the fabric's three-dimensional structure, generate complex phenomena. The foil threads are made of OPP film and polarizing film. The color emerges only when the fabric is lit from behind by a special flat light source. It is a textile garden in which "the shades of the shadows" of the *tsuboniwa* shift diversely depending on the viewer's perspectives, creating a dynamic physiognomy.

III 《色のない庭 The Achromatic Garden》

ここに展示されている織物は、《かげのかげ》と同様の構造と意匠を持った織物であるが、ここでは色の現象はなく、織物の立体的な構造の「かげ」を純粹に浮かび上がらせることを主眼としている。《かげのかげ》が植物の繁茂する「動」「生」としての庭であるならば、《色のない庭》は、白砂の枯山水のような、「静」「死」の庭である。

III. *The Achromatic Garden*

The textile on view in this section has the same structure and design as that of *The Shades of Shadows*. However, there is no chromatic phenomenon here. The main focus is to bring the *kage* of the textile's three-dimensional structure into clear view. If *The Shades of Shadows* represents a garden as movement and life with its lush vegetation, it is to stillness and death that *The Achromatic Garden* corresponds, just like a *karesansui* (dry garden) composed of white sand.

Would it be possible to configure the archives of such unique occurrences by taking cue from the spatialization of time in a textile? By treating long, narrow strips of textile as if they were movie films, perhaps we can trace back in time the phenomena in a *niwa*, make them unfold, or take in their entirety. This would enable us to arrange the archives in the manner of the Hua Yan Sutra, with myriads of jewels aligned side by side in all directions, all interlocking and in harmony with each other.

The *Kage* of a Garden

Single-time phenomena, or performances, always occurring at a Japanese garden—the INA that GAP has developed is, so to speak, a collection of recordings of such “performances” in a *niwa*. It is an “incomplete reproduction,” capturing only a limited facet of the garden, which is a complex dynamism and difficult to grasp in its entirety. The 3D scan data of the HoH garden, although abundant, is only one aspect of its object. By isolating a part of it in this way, however, something that was previously imperceptible comes into view. Following Walter Benjamin’s classic essay, I once called that “the unconscious of the garden.” INA is also a manifestation and collection of such “unconscious.”

The translation of our archives into textiles presented an additional challenge. How might GAP, which has hitherto treated the archives solely as digital data, transform them into objects in space? One of the numerous topics that came up during our three years of discussions on “Garden and Textiles” was *kage*, or shadows. To see something, there must be light, which creates a shadow. In the digital space of a metaverse, however, a shadow cannot appear without a dedicated program. All of the media we have used to construct our archives, be it photography, video or 3D scan, are in essence nothing but methods to capture the shadows of things that exist.

Kage in ancient Japan was a far more complex concept than today. As seen in the *Man'yōshū* (late 8th century) and other sources, the word was used early on to mean, just like today, a shadow created on the ground by light, or area that was not illuminated by light [i.e., shade]. However, whereas the terms like *hikage* [*hi-* (sun)] and *tsukikage* [*tsuki-* (moon)] would seem today to refer to a shadow cast by the sun or moon, in ancient times they actually denoted the *light* of the sun or moon. *Kage* could also be applied to a reflection on the water, or the figure of a person seen in a dark space or hazily recalled, as in *omokage*.

Kimiyuki Inukai argues that *kage* did not oppose darkness to light. Instead, it combined the two as one. Inukai sums up the concept as “the intersection of light and dark, the confusion between the manifest and the obscure, and the overlapping of the light and the shade.”⁶ As the word *yōgō* [translator’s note: the word literally means “shadow coming toward you”] suggests, people found the manifestation of gods in *kage*. As exemplified in the term *mikage* or *goei*, portraits painted in the likeness of real persons and replicas were also called *kage*, treated as equivalent to their spirit. Dreams were also found to have characteristics in common with *kage*.

Japanese gardens are replete with a wide variety of

shadows. The shadows cast by the rocks and plants, standing there bathed in light, are a constant source of delight for the eyes. The surface of the pond, a staple of *niwa* throughout the ages, creates an intricate, flickering *kage*, while reflecting the surrounding landscape like a mirror. Even in *karesansui* [dry gardens], white sand acts as a proxy for water, continually producing complex patterns of shades and shadows. The fact that gardens were traditionally a place to remember the departed seems to attest to their status as a site for *kage*. None of these *kage* are static. They are elusive and constantly changing.

The ancient concept of *kage* shares a number of characteristics that we have been discovering in our efforts to rethink the meaning of archives on *niwa*. GAP’s work has also been a pursuit of the gardens’ *kage*.

Kage of the Garden’s *Kage*

The present exhibition consists of the HoH garden’s *kage*, created by a diverse array of techniques. Three-dimensional *kage* produced by 3D scanning, images generated through mapping data in four dimensions, i.e., beyond our perception. Reflections like those on the surface of water. *Kage* resulting from the three-dimensional structure of textiles, which in turn are a product of materials and the way they are woven. *Kage* cast by deflected light, or those of the sound heard in a garden.... They are both dimensional reductions and gradations of a given phenomenon.

Following Benjamin again I once referred to the *INA* installation, in which people lie down and look at the archive absentmindedly, as a “collective dream garden,” a place where people experience “the unconscious” of the garden—its “dream.” The exhibits in this show can be seen as *the garden in the kage* [*shadow*] *of the garden*. The cavernous, dark gallery is inundated with the *kage* of different moments at the HoH’s *tsuboniwa* in Nishijin. It may be likened to Plato’s famous metaphor of the cave in *The Republic*.

Specifically, the intention here is to precipitate the *kage* of the garden’ *kage*. It is also to superimpose *kage*, cut out in a variety of forms, on other *kage*, or to capture the *kage* of a *kage*. Visitors come to these double *kage*, adding their own to them.

What will a new garden consisting of these diverse *kage* look like? The current exhibition serves as a testing ground—a garden—for this hypothesis, and the verification of the results will be the focus of our future research.

Now I charge this man and this woman, by whom I have existed a single second, never to end again, by whom I have been stamped on the page of eternity.

For what has once existed is forever part of the imperishable archives—

—Paul Claudel, “The Double Shadow,” *The Satin Slipper* (1929), Scene XIII, The Second Day, trans. John O’Connor.



Notes

- For more information on GAP’s past activities, see the project’s website (http://niwa-archives.org) and my *Nihon teien o meguru—dejitaru ākaibu no kanōsei* [*Walking Around Japanese Gardens: The Potential of Digital Archives*] (Hayakawa Shinsho, 2023).
- https://niwa-archives.org/ina/hosoo/
- See the “Promise Park” website: https://promise-park.ycam.jp/.
- Michel Foucault, “Les Hétérotopies” (1966), rpt. in *Le Corps utopique—Les Hétérotopies*, ed. Daniel Defert (Paris: Lignes, 2019).
- The image of ruins, initially a central theme in this project, was woven into the carpet in “Promise Park.” See my “Niwa orimono kenchiku no kōsasuru atarashii media kankyō e” [“Toward a New Media Environment at the Intersection of Garden, Textile, and Architecture”] (https://www.hosoogallery.jp/research/articles/article-gardenandtextile01/).
- Kimiyuki Inukai, *Kage no kodai* [“*Kage*” in *Ancient Japan*] (Ōfū-sha, 1991), 17.



原瑠璃彦

1988年生。静岡大学人文社会科学部・地域創造学環准教授。一般社団法人hO理事。専門は日本の庭園、能・狂言。2020年、東京大学大学院総合文化研究科博士課程修了。博士（学術）。著書に『洲浜論』（作品社、2023）、『日本庭園をめぐる——デジタル・アーカイヴの可能性』（早川書房、2023）。『洲浜論』にて令和5年度（第74回）芸術選奨文部科学大臣新人賞、第15回表象文化論学会賞奨助賞受賞。坂本龍一+野村萬斎+高谷史郎 能楽コラボレーション「LIFE-WELL」（2013）、「翁プロジェクト」（2020-）等でドラマトックル担当。

Rurihiko Hara

Born in 1988. Rurihiko Hara is an Associate Professor at the Faculty of Humanities and Social Sciences and School of Regional Development, Shizuoka University. He is also a board member of the general incorporated association hO. He specializes in Japanese gardens, noh and kyogen. In 2020, he completed his doctoral studies at the Graduate School of Arts and Sciences, the University of Tokyo. His books include *Suhama-ron* [*On Suhama*] (Sakuhin-sha, 2023) and *Nihon teien o meguru: dezitaru ākaibu no kanōsei* [*Walking Around Japanese Gardens: The Potential of the Digital Archives*] (Hayakawa shobō, 2023). In 2024, he was awarded the 74th Minister of Education, Culture, Sports and Technology’s Art Encouragement Prize for New Artist and the 15th Association for Studies of Culture and Representation Encouragement Prize for his *Suhama-ron*. He also worked as a dramaturge of Ryuichi Sakamoto+Mansai Nomura+Shiro Takatani’s Nohgaku Collaboration *Life-Well* (2013) and “Okina Project” (2020-).

HOUSE of HOSOO 庭園の3Dスキャンについて

On 3D Scanning of House of Hosoo Garden

バルナ・ゲルゲイ・ペーター (京都工芸繊維大学 KYOTO Design Lab 特任助教)
Barna Gergely Péter (Kyoto Institute of Technology, Kyoto Design Lab, Project Assistant Professor)

日本には四季があり、春夏秋冬それぞれに異なる性格がある。ところが、自然の変化はそこに留まらず、年間のサイクルで、日々変わっていく。つぼみが開いて、咲いた花の花粉を虫が取りにくる。秋の紅葉が散り去って、地面で朽ちて土になる。夏に成長してきた植物は、庭師の剪定で突然短くなってしまふ。このダイナミズムは、観察すれば観察するほど、その込み入った詳細の要素が見えてくる。

2014年の設立以来、KYOTO Design Labでは、デザイン・エンジニアリング・人文学の融合によって先端技術の境界に挑戦し続けている。それは「Incomplete Niwa Archives 終わらない庭のアーカイヴ」の庭園の多様性を記録する試みに引き継がれており、2022年3月から2023年2月まで行ったHOUSE of HOSOOの庭の3次元実測では、この細かい変化をデジタルでアーカイヴ化することを試みた。アーカイヴ化には、1回に26か所のレーザースキャンと植物の生長に応じた約1,000-3,000枚の写真撮影を、一年間を通して12回行った。この膨大なデータ量の生データを不動の基準点をもとにミリメートル単位のレベルで位置合わせし、フォトグラメトリと呼ばれる連続的に撮った画像の共通の特徴点の幾何学的なねじれをもとに3次元座標を算出する技術を使って詳細な立体モデルを処理し、12セットの点群データを出力した。

デジタル技術には、合理的な性質を優先した硬い側面がある。今回のプロジェクトにおいても、スキャンや写真の撮り方は、調査に行くたびに特定のパターンに定まっていた。最初のパラバラの取材が、だんだん庭と親しくなってルートが決まり、庭の形状を安定したスピードで機械的に記録していく感覚になった。ところが、12回同じルートを機械的に通ることによって、あえてその時その時の小さい変化が見えてくる。前回土が少し盛っていたところにワラビの螺旋がでてきた。梅の花が咲いた跡が小さい実になりかけて、葉っぱが瑞々しい緑で入ってきた。取材中に気づいたことや、デジタルデータとしてアーカイヴした情報が、まるで時間と空間を織り交ぜた4次元の布地のようにHOUSE of HOSOOの庭の要素を捉えている。

スキャン・ディレクション、位置合わせ、フォトグラメトリ、点群生成：バルナ・ゲルゲイ・ペーター
レーザー・スキャン：石田航平、池田瞭、井上智博、津田和俊



バルナ・ゲルゲイ・ペーター

京都工芸繊維大学 KYOTO Design Lab 特任助教 (2024年11月まで)。日本建築史で博士号を取得。2019年以来、KYOTO Design Labにて「ダイナミック・ヘリテージ」をテーマに、伝統工芸とアーカイヴィング、コンピューティングやデジタル加工などの最先端技術を使った実践的な研究プロジェクトを実施している。2024年には、ETHチューリッヒのグラマジオ・コーラー研究所で「拡張されたクラフトマンシップ」をテーマに、ポスドクフェローとして滞在した。

Japan has four seasons: Spring, Summer, Autumn, and Winter, each with different characteristics. Nevertheless, nature's changes are not limited to these, and there is a gradual change day by day in the yearly cycle. Buds open, and insects approach to gather the pollen of the blooming flowers. Autumn leaves fall on the ground and decompose into soil. Plants, that expanded in summer are suddenly trimmed short by gardeners. The more we observe this dynamism, the more we can apprehend of its intricacy.

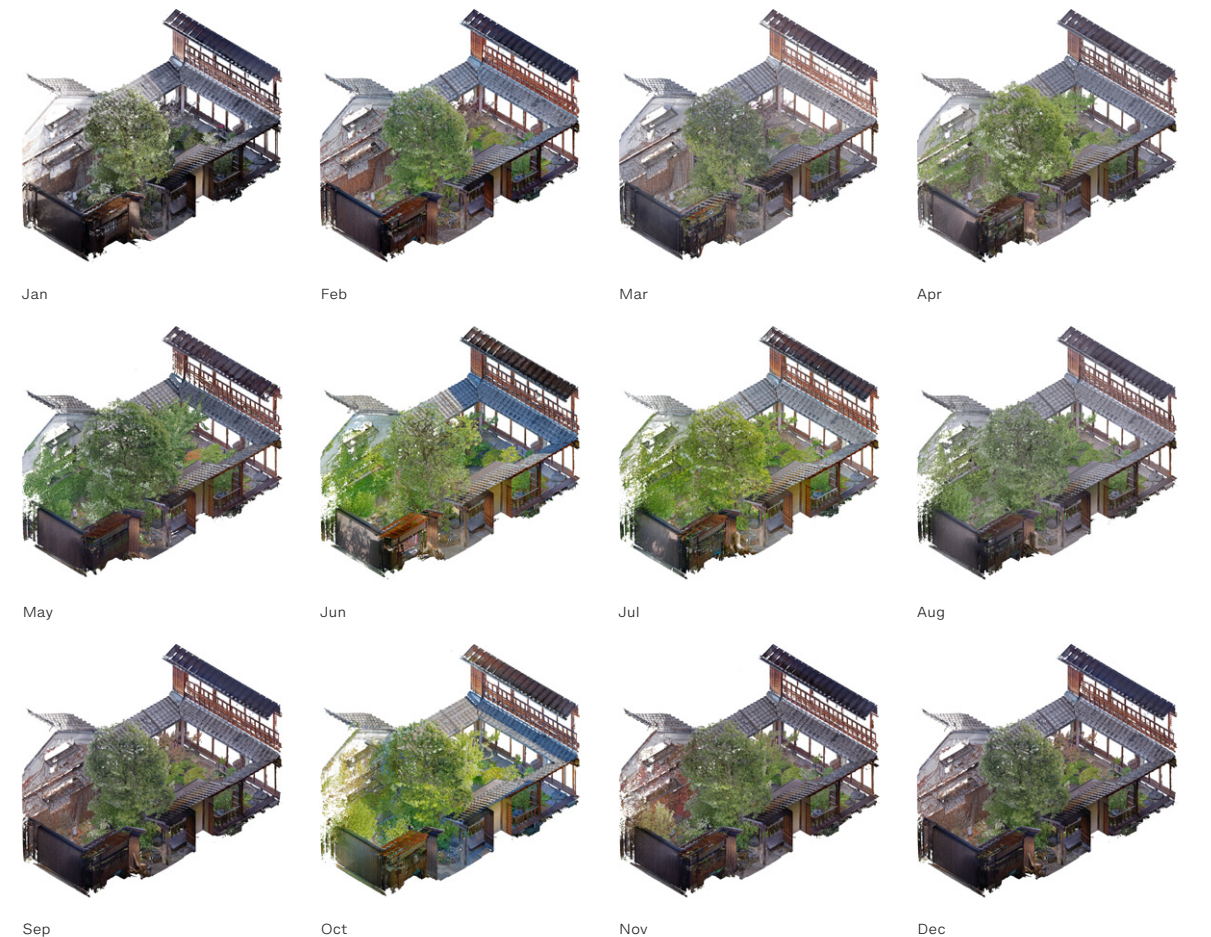
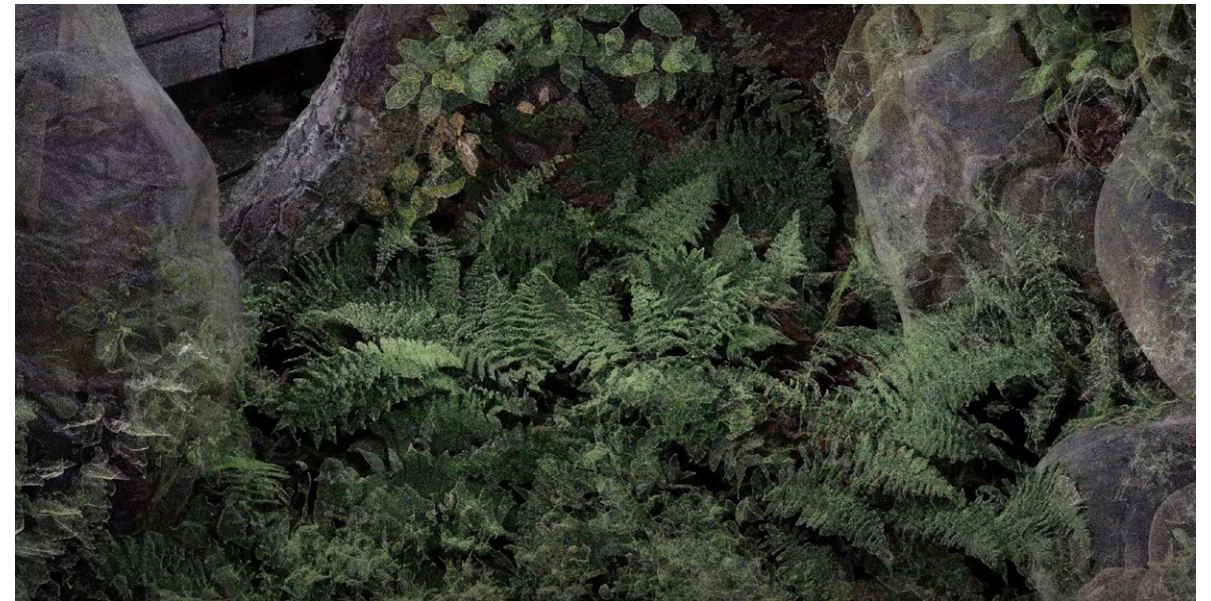
Since its foundation in 2014, Kyoto Design Lab has been challenging the boundaries of state-of-the-art technologies by fusing design, engineering, and humanities. The 3D survey of the House of Hosoo garden was conducted along these endeavors from March 2022 to February 2023, to digitally archive the detailed changes in the diversity-capturing framework of the "Incomplete Niwa Archives". To achieve this, laser scans at 26 positions, and according to the state of the vegetation 1,000 to 3,000 pictures were taken 12 times in a year. This large amount of data was spatially matched at millimeter-level precision based on immobile base points, and a 3-dimensional model was computed with the application of photogrammetry, a technology that generates coordinates from the geometrical calculation of the offset of feature points from consecutively taken pictures to output 12 sets of point clouds.

Digital technologies tend to prioritize rationality rigorously. The way the scans and the photographs were taken was to find a distinct pattern as the surveys were conducted. The shooting, which was somewhat random at the beginning, has settled to a certain route as the site got more and more familiar, and the recording of the garden found its clockwork pace at a settled speed. However, passing the same route as clockwork 12 times, one, on the other hand, starts to discover the minute changes each time. Bracken spirals appear where the soil heaped up a little last time. Small fruits are growing where the Japanese Plum used the blossom, and leaves are playing in a vigorous green. Things noticed during the survey, and the data archived have captured the garden of the House of Hosoo as a fabric woven of space and time in 4D.

Scan direction and alignment, Photogrammetry, and point cloud generation:
Barna Gergely Péter
Laser Scanning: Kohei Ishida, Ryo Ikeda, Tomohiro Inoue, Kazutoshi Tsuda

Barna Gergely Péter

Kyoto Institute of Technology, Kyoto Design Lab Project Assistant Professor (until November 2024.) He has a PhD in Japanese Architecture. Since 2019 he has been executing pragmatic research projects at the Kyoto Design Lab with the theme "Dynamic Heritage" that combine traditional craftsmanship with state-of-the-art archiving, computation, and machining technologies. In 2024 he stayed as a postdoc fellow at the Gramazio Kohler Research at ETH Zürich with his project "Augmented Craftsmanship."



庭のかげを建てる

Erecting the Shadow of a Garden

津川 恵理 (ALTEMY 代表)
Eri Tsugawa (Head of Altemy)

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庭と織物と建築は、どこか共通点がある。そんな期待をもって、約3年前にHOUSE of HOSOOを初めて訪れた。

西陣織を深く知るため技術や工房を拝見し、一通り工程を理解したのちに、小さなルーペで織物の中を覗き込んだ。織物の表面から感じられる繊細な模様や微細な凹凸は西陣織のごく一部であり、織物の内部にある立体的な世界こそが西陣織の本質のように感じた。二次元だと捉えていた織物が頭の中で立体化され立ち上がった。その瞬間、織物が建築的に感じられ、内部に潜む西陣織の構造をそのままあぶり出すような織物がつくれなかつたと思った。その時のイメージが、「The Shades of Shadows」の原点である。

HOUSE of HOSOOの坪庭を12ヶ月かけて3Dスキャンした点群データを西陣織にどう翻訳するか、またHOSOO GALLERYにどう構成するかを考えた。今、目の前にある物質を見るのではなく、常に動き続ける四季折々の変化を受けとめ、揺れ動く時間の中で状況を眺めるのが庭である。織物でもそのような状況をつくることができないだろうか。物質的に織物を扱うよりは、織物が媒介者となって、時間の変化や身体動きという動的な状況で初めて現象が浮かび上がる織物を考えた。つまり、織物の周りにどのように身体を置くかによって見える現象が変化し、人の動きに伴って織物の様相が変化するような、まるで庭のように、時間を取り込んだ状況を表現したかった。また、庭というのは人為と自然の間の絶妙なバランスにより成り立っている。

HOSOOの何代にもつづく職人による手仕事と環境的な現象を、絶妙なバランスにより織物に織り込むことを考えた。

12ヶ月分の坪庭の点群データを観察すると、実際には庭で認知することのできない「間のデータ」というのが見えてくる。12個のデータをデジタル空間の中で重ね合わせることで、各月や各季節の変移だけを抽出し、認識することができた。“動き続ける庭”の動的な部分だけに注目し、その「間のデータ」を織物に翻訳していった。

今回、織物には2023年にHOSOO GALLERYで展示された「Ambient Weaving II」にも使用された光弾性の仕組みを使い、織物の周りの動的な状況によって意匠を変化させることを試みている。光弾性とは、外力を受けて変形した柔らかな弾性体（透明フィルム）が複屈折することで、多様な色が出てくる仕組みである。また、見る角度によっても色が変化する。これらの、フィルムの変形による色彩の変化と、角度による変化の2つの要素を、織物に変換してみようと、庭の「間のデータ」から2つのスケールを抽出した。1つは月ごとの微細な庭の変化、もう1つは季節ごとのダイナミックな庭の変化である。HOSOOが誇るWave柄の組織を用いて織物に小さな外力を与えることで、各月の庭の微細な変化が織物の現象として現れてくる。また、織物を数mの曲面として展示構成に展開することで、鑑賞者が展示を回遊する動線をつくりつつ、歩みをすすめる中で織物の見る角度が変わり、各季節のダイナミックな庭の変化が展示空間全体に露わになってくる。この織物の微細な変化とダイナミックな変化は、庭の点群データを組織図に落とし込み、織物の意匠へと昇華したものである。

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「The Shades of Shadows」で見えてくるのは、カタチや物質的な色ではなく、状況の陰翳である。輪郭のない庭の動的な状況が、織物を介したことにより陰として現れ、織物と人の間に立ち上がってくることを目指している。

Gardens, textiles and architecture must have something in common. With this expectation, I visited House of Hosoo for the first time about three years ago.

In order to gain an insight into Nishijin-ori, I visited the workshop and observed the techniques. After gaining a general understanding of the process, I looked into the textile itself through a small magnifying glass. The delicate patterns and minute unevenness felt on the surface of the fabric turns out to be only a small part of it, and I sensed that Nishijin-ori’s true essence lies in the three-dimensional world within. The fabric, which I had previously thought of as flat, suddenly took on a volume in my mind. At that very moment, the textile struck me as architectural. I wondered if it would be possible to create a fabric that would reveal the hidden structure of Nishijin-ori. That vision was the origin of *The Shades of Shadows*.

I thought about how to translate the point cloud data, 3D-scanned over 12 months in the *tsuboniwa* [small indoor garden] at the House of Hosoo, into a Nishijin textile, as well as how to stage it at the Hosoo Gallery. Rather than looking at the material in front of us now, the garden is a place to take in the constant changes throughout the four seasons, and view the situation in the shifting moments of time. Can we create such a situation with a textile? Instead of treating it as a physical object, I imagined the textile as a mediator that brings phenomena to light only in dynamic situations such as temporal transition and bodily movement. In other words, I wanted to create a situation in which the body’s movement around the textile brings different phenomena into sight, and the textile’s appearance changes with the movement of the viewer—a situation that incorporates time, just like a garden. A garden also consists of a perfect balance between man-made and natural elements. The idea was to weave the handiwork of generations of Hosoo artisans and environmental phenomena into a textile, striking a delicate balance between these two elements.

Examination of 12 months’ worth of point cloud data of the *tsuboniwa* makes visible what might be termed the data in *ma* [in-between space], imperceptible in the actual garden. By superimposing 12 sets of data in a digital space, we were able to extract and recognize the variations in each month and each season. We focused on the dynamic aspects of the garden in motion and translated the *ma* data into a textile.

For this exhibition, we used the same photoelastic mechanism as in the 2023 *Ambient Weaving II* exhibition at Hosoo Gallery to cause the design to change according to the dynamic conditions around the textile. Photoelasticity is a mechanism whereby a soft elastic material (transparent film), deformed by external force, birefringes the light to generate a diverse range of colors. The color also changes depending on the viewing angle. In an attempt to translate these two elements—the color change due to film deformation and different viewing angles—into textiles, two scales were extracted from the *ma* data of the garden. One is the minute changes in the garden from month to month, and the other is the dynamic changes from one season to another. By applying

a small external force to the textile using the structure of Hosoo’s signature Wave design, the subtle monthly changes turn into textile phenomena. Also, by unfolding the textile as a curved surface of several meters in the gallery, a path is delineated to guide visitors around the exhibition. As they stroll along, their viewing angle shifts, revealing the dynamic seasonal changes throughout the space. The textile’s minute and dynamic changes are transformed into an organization chart by means of point cloud data from the garden and ultimately sublimated into the design of the textile.

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What we see in *The Shades of Shadows* are not shapes or material colors, but shades of different situations. The aim is to make the dynamic situation of the garden, which does not have a definite contour, emerge as shades on the textile, between the textile and human beings.

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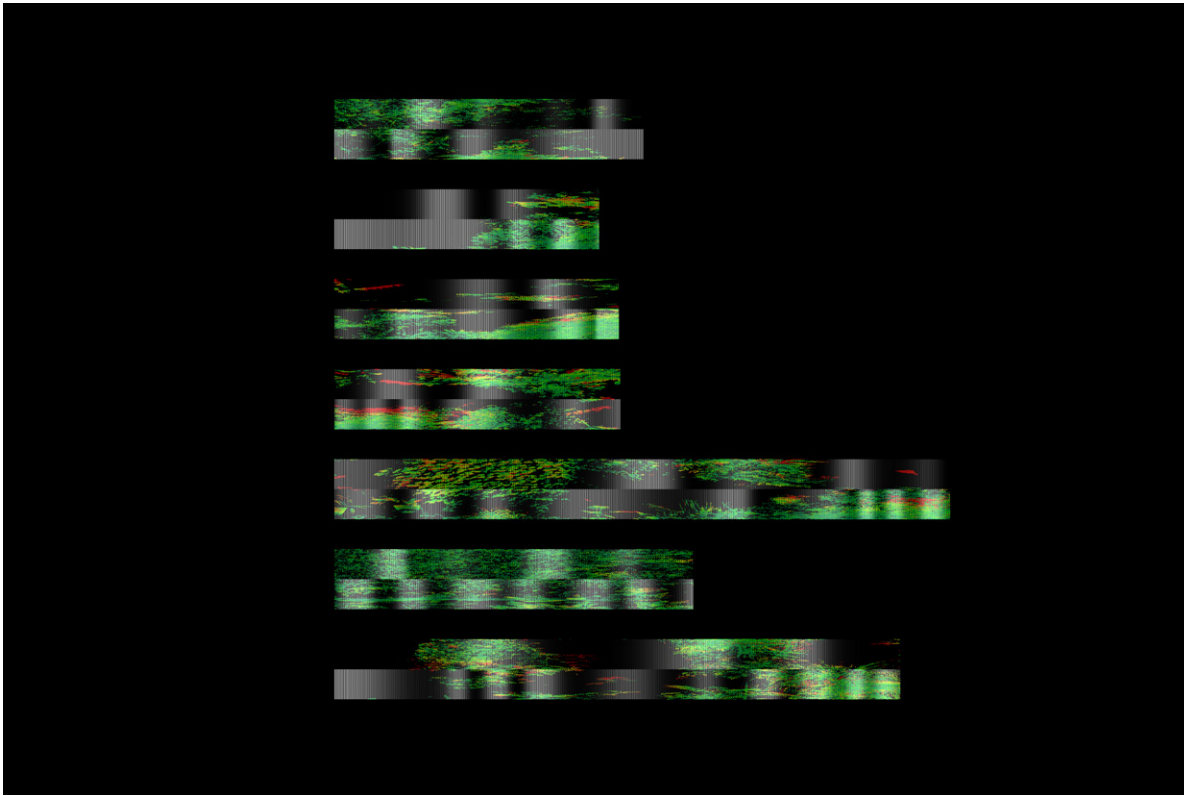
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庭における2つのスケールの「間のデータ」 the *ma* data of the garden on two scales

庭と織物——The Shades of Shadows
会場：HOSOO GALLERY
会期：2024年12月7日～2025年3月16日

Garden and Textile: The Shades of Shadows
Hosoo Gallery
December 7, 2024–March 16, 2025

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主催：株式会社 細尾
協賛：日東電工株式会社 (Nitto)

科学研究費 基礎研究 (B)
「動態としての日本庭園の総合的デジタルアーカイヴとその持続的構築システムの研究開発」(23K21898)
令和6年度日本博 2.0 事業(補助型)(独立行政法人日本芸術文化振興会/文化庁)

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Organized by Hosoo Co.,Ltd.
Supported by Nitto Denko Corporation

Grant-in-Aid for Scientific Research (B), "Research and Development of a Comprehensive Digital Archives of Japanese Gardens as Dynamic and its Sustainable Construction System." (23K21898)

Japan Arts Council
Agency for Cultural Affairs, Government of Japan
Japan Cultural Expo 2.0

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Handout
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