

DIFFERENT AND COMMON LIGHTING ON LANDSCAPE

ARTIGO



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1. Tokyo National Museum | 2. Wikipedia | 3. Takenaka Co.

. DIFFERENT CONCEPT OF LANDSCAPE

“Landscape” is not something that existed by nature. Landscape is something that the human created or discovered on different places on the planet. People cultivated the forest, planted the trees, opened up fields, and constructed walls. Thus was made what we call a “landscape” in Europe.

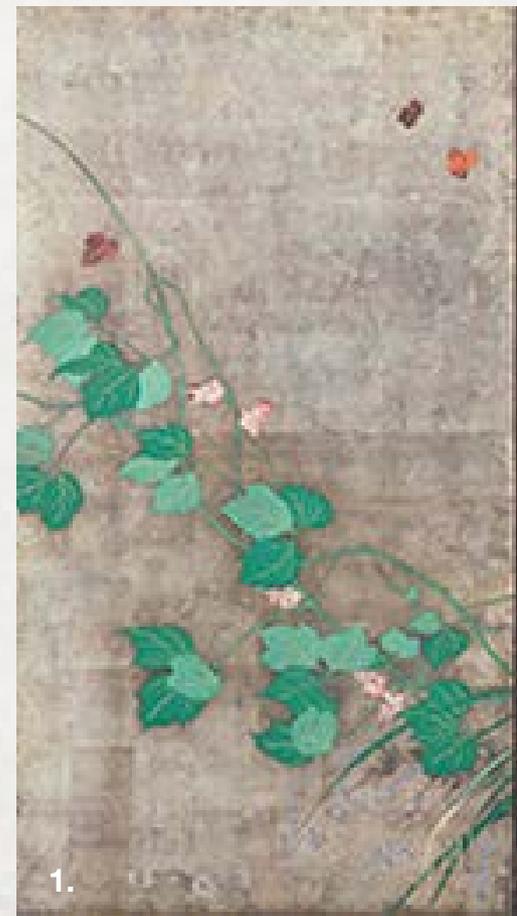
In the western culture, the garden is traced to appreciate from one fixed point of view. The most evident example is the parterre in baroque castles.

As a counter-balance, English garden was invented later where

the natural aspect of the real forest is reproduced artificially. There is no fixed viewpoint, nor a symmetric grand axis. Walkers are supposed to discover different scenes, calculated or not, while following the sinusoidal pathway.

In Japan, the landscape planning is based on another philosophy. It is to represent (not reproduce) the essence of the nature in a small plot of land or in a viewpoint from a window for example. It shall not look artificial. It shall idealistically contain the whole universe, which is typically intended in a Zen garden made of rocks and white sands.

Even in a traditional paintings, this



concept is quite obvious. Very few elements are painted on a screen drawn by Korin Ogata, a great master of Rinpa (Rin school started in the 17th C. in Kyoto).

Because these plants and a little piece of water stream shall symbolize the huge seasonal field. My favorite painting “pin forest” by Tohaku Hasegawa (end of 16th C.) is painted only by black ink with a lot of « sfumato » effect representing the fog and deepness. Another exquisite expression with very few motifs in a vast white background. In other works, light and shadow. Here the nature is cut out partially and framed into the painting screen as if



we see the forest through a window.

. LANDSCAPE LIGHTING IN DIFFERENT CULTURES

I always enjoy lighting gardens taking these interesting diversities in landscaping concept into account. To my opinion, it is extremely important to respect how the visitors or the owner of the garden would feel or appreciate as their perception of the nature is largely influenced by their cultural background.

In a European garden, it is necessary to consider of many viewpoints as when visitors ramble around they percept the garden

from different angles. The English garden of the Chantilly, in the north of Paris, in collaboration with Marc Dumas, the lighting was very soft but concentrates onto main elements such as kiosk, status etc. as these symbols dispatched high and low in an European garden, often coming from ancient mythologies, gives a theme and sense to the landscape design.

Thus here, the statue of Venus, the goddess of love and the moon, was highlighted by a bluish white light, reminiscent of the moonlight, presented in the middle of the foliage lit in the same tone representing her universe). On the opposite side of

“the Island of Love” stands the statue of Eros, the god of love. His world is lit in a warmer color to contrast v.s. his lover. A special consideration was applied to hide the lighting fixtures as much as possible not to annoy the daytime visitors. Spots accentuating the cauldron framing the island were carefully sunken in the water. No equipment is visible but light makes magic. The water movement reflects on the statuettes creates very romantic effect.

For a contemporary Japanese garden, located in Akasaka district, in the middle of Tokyo, I realize an effect like in the traditional Japanese painting screen: lighting up a scenery



of the nature, cut out by a large window bay, so that the owner and his guests can admire the presence of the nature while dining.

The light is calculated to emphasize the green leaves with different intensity, like in an ink painting. The fixtures are carefully hidden outside of the window in order to appreciate the light effect only. The spotlights inside the dining room are recessed in the black slits in the ceiling in order to avoid reflection on the glass glazing, which could bother the vision of the garden bathed in the soft light. Light on the table is set to be rather bright when the guests arrive, then gradually tones down as the night goes by. They may feel the importance of the nature little by little towards the climax of the evening.

For the same owner, I also realized the lighting project for his private residence. The site is very rich in beautiful greenery. I decided

to light up only the remarkable tree trunks and tried to find an appropriate lighting level so that it fits to its quiet residential district and doesn't disturb the biorhythm of the forest surrounding. Light switches on automatically at the sunset, and reduces the intensity after 10PM. Often, the owner comes back home late and spends some time just looking out the garden, without no light on inside the house, to relax himself after a long business day. He testifies that he sleeps well after that.

Searching for something in common in primary light.

The nature is our source of resourcing and inspiration. How we perceive and interpolate it would depend on the background culture of each person. We shall pay attention to it and respect the cultural diversity when lighting up a natural site.

Yet, there must be something

in common to all human beings about the nature. Nobody find the starry sky ugly. Nobody hates beautiful sunset on the ocean... We, lighting designers, could search for a fundamental and absolute lighting expressions drawn from these kind of common memories to us all. My project in the gardens, wherever they are located, is always an experimentation to create a luminous ambiance in which people could purely "feel well" whatever his cultural background is. ■

