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## 21世紀の環境を考える

安藤 忠雄

本日は「京都賞」という大変な賞をいただきまして、光栄であると同時に、これからこの賞に恥じない仕事を続けなければならないと緊張しています。

私は大阪に生まれ、京都それから神戸、大阪、この周辺で仕事をしてきました。小住宅から公共建築まで、いろいろな建築を通して、たくさんのことを学び、勉強いたしました。環境の問題、社会の問題、経済の問題と、様々な問題を考えてきましたが、住まいというものは一人ひとりの人間の豊かな生活を支えるものだと思っ

ています。しかし、現在、我々が本当に豊かな社会生活を営んでいるかは疑問です。というのも、昨年のワールドトレードセンターのテロ以来、世界中がもたえ、苦しんでいる状態です。民族や国家を超えて、地球がひとつであらねばならない時に、およそばらばらの生活をしているように思えてなりません。

貧しいけれど豊かな生活から、大量生産と大量消費の時代へ

なかでも、日本は、20世紀後半、大変栄えたように表面的には見えます。1945年の終戦の後、日本はアメリカ統治ともいえる下でめざましい発展を遂げたように見えますが、一方では、アメリカにとって実に都合のいい国に仕上げられたのではないかと

思っています。特に経済、政治、そして、一番大きいのが教育の問題です。先程フッド博士が話されましたが、考える子供をつくらねばならない、疑問を持ち、問題を解決していく子供をつくらねばならないということに共感します。日本の子供は、均質な詰め込み教育によって平均的なレベルは大変高いのかもしれませんが、考えること、疑問を持つことから、だんだんと遠い世界に行っているように私は思います。また、思想なき民主主義が日本の中にはびこり、個人が社会に発言する場がなく、また個人が発言する意欲すらない国民をつくってしまいました。この件についても、教育と社会の問題が大変大きいと思っています。こうした問題は、建築をつくるうえでも必ず突き当たります。私たちの身の回りの生活空間はどうでしょうか。

私が30数年前に建築事務所を始めた時には、「住吉の長屋」もそうですが、小さい建物をつくっていました。これらの建物を通じて、自然と融合しながら、あるいは自然と激しくぶつかり合いながら、物を考えて生きてきた日本人とは、世界でもたぐいまれな民族であると、私は確信しています。1989年の天安門事件やベルリンの壁の崩壊の後、アメリカのグローバリゼーションが一気に進むにつれ、社会は経済一辺倒になっていきました。貧しいけれども心豊かな生活というものがあつた日本人も、いま

## Thinking about our Environment in the 21st Century

Tadao Ando

As one of the laureates of the prestigious Kyoto Prizes today, I am both honored and acutely aware that I must continue my future works in such a way as to live up to the honor of the award.

I was born in Osaka and have worked in Kyoto, Kobe, Osaka, and other locations in the Kansai area. I have learned a great deal in the course of pursuing many projects that have ranged from small private residences to large public buildings. I have given thought to various problems in the spheres of the environment, society, and the economy, and I believe that it is our homes that provide each of us with support for a rich and rewarding life.

I have doubts, however, about whether or not the social life we now lead is truly rich and rewarding. Ever since the terrorist attack on the World Trade Center last year, the world has been suffering terrible anguish. In times when the world must pull together in a way that transcends ethnicity and nationality, I have a very strong hunch that people are living without any relationship to each other.

### From an Era of Spiritual Richness amid Material Poverty to an Era of Mass Production and Mass Consumption

In the second half of the 20<sup>th</sup> century, Japan achieved the superficial appearance of great prosperity. After the end of World War II in 1945, Japan appeared to achieve remarkable development under what might be called American rule. On the other hand, I think the United States shaped Japan into a country that truly suited its own convenience. The issues involved here include economic, political, and most importantly, educational issues.

I agree with Dr. Hood's opinion, which he expressed earlier, that we must raise children who think, who have doubts, and who solve problems. It seems to me that Japanese children have been processed by a cookie-cutter educational system that, while achieving a very high average level, has gradually led them far away from the ability to think and raise questions. We have also witnessed the luxuriant growth of a kind of thoughtless democracy in Japan, in which there is no place for individuals to express their concerns to society, and indeed in which individuals show little desire to express themselves at all. I believe that educational and social problems are immensely responsible in this instance, too. As an architect, I am constantly running up against these issues. But how are they manifested in the living spaces around us?

When I established my practice more than 30 years ago, I was designing



やお金で何事も解決できると考えているのではないかと思われる節がたくさんあります。

今、我々の地球はものすごい勢いで環境を破壊されていますが、その大きな転換期は、我々がアメリカに夢を見た1950年頃から始まります。平均的レベルの高い、おとなしく、優しく、勤勉な国民は、大量生産をするのに向いていました。兄弟がいれば、兄が着た服を少し直して弟に着せ、それをまた次の人に譲っていくというように、物を大切に生きてきた民族が、一挙に大量に物をつくり、大量に消費していく民族になってしまいました。

1960年代になると、石油の安値も手伝って、池田内閣の持ち家制度や所得倍增計画と共に、日本はいよいよお金一辺倒の世界に突入していくわけです。都市の周辺は山が削られ、きわめて平均的な文化住宅ができ上がっていく一方で、日本人はますます考えなくなり、お金だけを価値ととらえてきた結果、今、日本中が産業廃棄物とごみの山となっています。

この日本を救うのは誰もいない、我々一人ひとりの意識にかかっています。意識を変えていかないと、この小さい地球で我々人類は生きていけないのではないのでしょうか。20世紀の初めは10億だった人口が、1960年には30億、現在では60億に。2050年には100億になるとも言われています。そして、地球環境はものすごい勢いで破壊され、今、猛烈に発展中の中国においては、一年ごとに東京都周辺ほどのエリアが砂漠化しています。この弊害は、近い将来、日本にも押し寄せてくることはまちがいありません。

このようなことを考えると、私は建築をつくる側ではありますが、一方で環境のことも考えていきたいと思っています。建築という表現において、日本人が自然と共に生きてきたがゆえに持つ独特の感性を生かしながら、やはり新しい表現を考えていきたいと思っています。建築をつくることと、環境を守ること、ある面では相反したものが互いに拮抗しながら自分の心の中に生きているのは大変だと思いますが、これからの21世紀、環境と共に生きる建築とは、そして個人個人が豊かに住める環境とはどんなものかを考えたいと思っています。

かつての日本は歴史や文化、伝統にしっかりと根ざした美しい国家であったと思いますが、1960年からアメリカナイズされたこの社会は、その美しさを遠くに押しやてしまいました。そういう意味では、この京都は守らなければならない最後の砦であると私は思っています。形やまちの雰囲気だけではなく、日本人がこの都市から学ぶ

small buildings like the Row House, Sumiyoshi. Through these early projects, I became convinced that the Japanese were almost unique in the world with regard to their approach to nature, whether they were working to harmonize with it or locked in a harsh clash with it. Since the Tiananmen Square incident and the fall of the Berlin Wall in 1989, American globalization has surged forward, leading to a society that is almost exclusively concerned with economic development. Even the Japanese, who at one time had a rich life spiritually despite material poverty, are showing many signs that they now believe that any problem can be solved through money.

Our global environment is now being devastated at a terrific pace, and we can trace this trend back to the dream we saw in the US sometime around 1950. The Japanese at that time boasted a high average level of education and were quiet, gentle, and industrious. In this respect they were well-suited to the demands of mass production. We're talking about a time when families with more than one son would take the clothes of the oldest, patch them up a bit, and hand them down to the next son, and then to the next one after that. But this trait of taking good care of material possessions was suddenly replaced by a different ethos, and the Japanese became a people of mass production and consumption.

In the 1960s, with the help of cheap oil prices and policies adopted by the Ikeda administration to encourage home ownership and double people's income, Japan rushed into a money-first world. The hills surrounding our cities were leveled to make room for highly uniform modern residences. The Japanese thought about things less and less, and money became the only thing of value. As a result, today's Japan contains mountains of industrial waste and trash.

We cannot look to others to save this Japan; rather, it depends on the consciousness of each and every one of us. Unless we change our consciousness, it could well be that we humans will no longer be able to live on this small planet of ours. The earth had a population of about one billion people at the turn of the 20<sup>th</sup> century. By 1960, that number had grown to three billion, and now it is six billion. It's estimated that it will be ten billion by 2050. At the same time, the global environment is being destroyed at a frightening pace. In China, for example, which is currently undergoing feverish development, an area the size of the Tokyo metropolitan area is being turned to desert every year. It's only a matter of a short time before this destruction has a direct impact on Japan.

In light of these circumstances, I would like to give greater thought to



ものはたくさんあると思います。自然との関係だけではなく、立ち居振る舞いやしつけなど、この伝統的な日本の文化と建築の中から生まれてくるあらゆることを、次の世代の子供たちにいかにして伝えていくかを真剣に考えなければ日本民族というものはなくなってしまいます。

韓国、台湾、そしてアジアの他の国々には、まだそれぞれの国の伝統や文化というものがあり残っていますが、アメリカ型のグローバリゼーションが一気に進めば、地球上のどこへ行ってもハンバーガーを食べることになってしまいそうです。そういう中で、衣食住というものを守ることによって、次の時代の考える人間を生むのではないかと私は考えています。

今日はここで皆さん方と共に、地球の未来、そして自分たちの足元の生活環境というものを真剣に考えたいと思っています。

#### 建築家としての私の原点

私は1950年代から建築を始めたわけですが、まだ駆け出しの頃に吉原治良<sup>よしはら じろう</sup>という人に出会いました [Photo 1]。具体美術協会を結成した人です。具体美術<sup>しんが びじゅつ</sup>というのは、例えば、白髪一雄<sup>しらが かずお</sup>さんですが、大きな梁から縄をぶらさげて足で絵を描くというように、本当に自由な、アンフォルメル（不定形）な絵を描きます [Photo 2(a), 2(b)]。私はこの絵の描き方を見てびっくりすると同時に、吉原治良さんから「人のまねをするな。考えろ」と教えてもらいました。

20世紀の初め、マルセル・デュシャンという芸術家が、どこにでもあるトイレの便器を、これも芸術作品だとして『泉』という作品にしたのを皮切りに、芸術は一気に抽象化します。それまでの芸術は、例えば印象派の絵は、自然や人物がどういうふうに見えるかを描いたわけですが、マルセル・デュシャン以後、海外のアーティストたちが一気に抽象芸術をはじめ、物を考える手だてとしての芸術が登場してきます。白髪一雄や具体美術協会の人たちは、人がやらないこと、変わったことばかりをやる。ちょっと頭は大丈夫かなというようなところもある(笑)、そういう人たちがばかりです。

ジャクソン・ポロックという人がいます [Photo 3]。彼は、絵の具をキャンバスに投げ込みます。キャンバスというのは、皆さんもご存じのように、正方形や矩形ですが、彼はそのキャンバスからはみ出ていく。これから我々の思考力はあらゆる境界をはみ出ていかなければならないと思います。ジャクソン・ポロックはちょうど1950年

the environment in my work as an architect. With respect to the expressive aspects of my work, I want to apply the unique sensibility that the Japanese have developed through their tradition of living in harmony with nature, while of course exploring new expressive means. In a sense, the construction of buildings and the protection of the environment are contradictory, and the fact that they both exist in a state of conflict within me makes things difficult. As we make our way through the 21<sup>st</sup> century, however, I intend to think about how to design buildings that maintain harmony with nature, while contemplating what it means to have an environment in which individuals can lead rich and fulfilling lives.

I believe that, in the past, Japan was a beautiful nation with deep roots in history, culture, and tradition. The society in which we live now, however, which has been Americanized since around 1960, has pushed that beauty far into the distance. In that sense, I feel that this city of Kyoto is our last stronghold, which must be defended. This city has much to teach us Japanese that goes beyond mere form or atmosphere. This is not just about our relationship with nature. It also extends to the way we move, the way we behave, and the way we rear and train our children. All of these things are born in the bosom of Japanese traditional culture and architecture, and unless we give some serious thought to passing that tradition on to future generations, our identity as the Japanese people will be lost.

Other Asian countries, such as Korea and Taiwan, still have a firm grasp on their respective traditions and cultures. If the process of American-style globalization continues to engulf us, however, the day will soon come when we'll be eating hamburgers in every corner of the world. It's my belief that, if we protect our unique ways of dressing, eating, and living, we can nurture a next generation of human beings who think about things.

Today, I would like you to join me in giving serious thought to the future of our planet, and to the living environment that immediately surrounds each of us.

#### My Starting Point as an Architect

My career as an architect began in the 1950s, when I met a man named Jiro Yoshihara [Photo 1], who founded the GUTAI Art Association. "GUTAI art" was a term that described truly free-style, non-formal art, such as the paintings made by Kazuo Shiraga by swinging from a rope suspended from a large beam and painting with his feet [Photo 2(a), 2(b)]. Naturally, I was quite shocked to see a painting made in this way, and I also remember what Yoshihara told me at that time: "Don't imitate



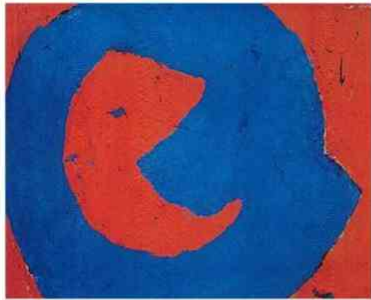


Photo 1



Photo 2 (a)

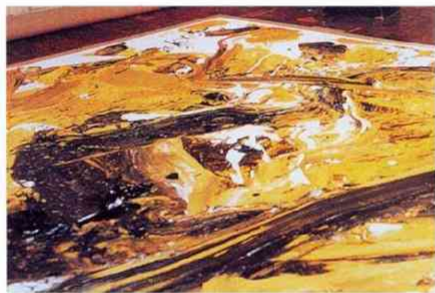


Photo 2 (b)



Photo 3



Photo 4

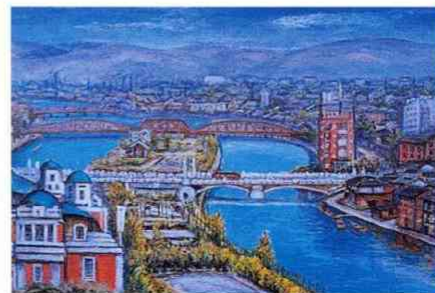


Photo 5

others. Think for yourself."

In the early 20<sup>th</sup> century, the artist Marcel Duchamp took an ordinary urinal, called it "Fountain," and redefined it as a work of art. With that one act, art suddenly became abstract. Up until then, artists of the Impressionist and other schools were chiefly concerned with how to portray the beauty of nature and human beings. After Duchamp, however, artists overseas suddenly began creating abstract works, and we began to see the emergence of art that is intended as a means trigger to thought. Kazuo Shiraga and other members of the GUTAI Art Association were doing strange things that people normally didn't do, things that made you wonder if they were in their right minds at times. That was the kind of people they were.

There was another artist by the name of Jackson Pollock [Photo 3]. The method he used was to splash and pour paint onto the canvas. As I'm sure you know, canvases used by painters are usually square or rectangular, but his work went beyond the edges of the canvas. In the same way, I believe that we must use our power of thought to break through the various boundaries that hem us in. By throwing paint on canvas in the 1950s, Jackson Pollock deconstructed our traditional concept of painting in one fell swoop and opened up an entirely new world. I remember being surprised when I saw how he worked [Photo 4].

I grew up in sight of the Osaka City Central Public Hall at Nakanoshima [Photo 5]. For me, architecture is the landscape of the heart. In my case, though, an extremely functional, mentally imagined landscape. I think there are many instances in which a building just belongs on a particular spot and should stand there forever. If a building suddenly disappears, it leaves a void in my heart such as I might feel when losing a loved one. I grew up gazing at that building, which taught me that buildings are something that live forever in a person's heart. And for me, that meant giving buildings serious thought. That is my starting point.

#### The Warning Left Us by the Sculptor Baldaccini César

This photo [Photo 6] shows a work created by the French sculptor César in 1995. It is in the very nature of art to bring a new sensibility to each new age. César passed away about two years ago, but he often said to me, "Mr. Ando, if we don't think more about the earth, it will become a mountain of garbage." This sculpture was made by compressing a car, and it embodies a critical spirit. Most of César's sculptures are compressed, using Coca-Cola cans, cars, and other things as materials.



代にペイントをキャンバスに投げつけることによって、一気に絵画というものを解体して、新しい世界に持ち込みました。私はこのジャクソン・ポロックが制作する風景を見てびっくりしたのを覚えています [Photo 4]。

私は大阪の中之島の公会堂を見て育ちました [Photo 5]。建築とは、やはり心の風景なのです。私の場合は、ずいぶん機能的な心象風景ですが。いつもその場所にあらねばならない建築というものが、けっこうあると思います。建築がすつとなくなってしまうと、まるで自分の親族が亡くなって、消えたような気持ちになる。私はこの中之島公会堂を見ながら育ち、建築というのは心の中にずっと残っていくものだとなりました。ということは、真剣に建築をつくらねばならない。それが私の原点になっています。

#### 彫刻家セザールが遺した警告

[Photo 6] はセザールという彫刻家がつくった1995年の作品です。芸術というのは、新しい時代の新しい感性をいつも持っています。セザールは2年ほど前に亡くなりましたが、「安藤さん、これからもっと地球を考えないと地球はごみの山になる」とよく言っていました。この作品は、車1台を圧縮したもので、批評の精神をもってつくっています。彼の作品はだいたい「圧縮」です。コカ・コーラの缶や車などを圧縮してつくります。彼はいつも「地球は産業廃棄物の山となる。もう少しリサイクルをして丁寧に使っていかないと、地球はごみの山になり、産業廃棄物の山になる」と言っており、私も全くそうだと思います。

セザールが日本に来た時に1枚の写真を見せました [Photo 7]。この写真を見て彼は誰かの作品だと思い、ぐっと黙ってしまいました。自分の作品よりはるかに大きいのでびっくりしたのです。実は、車千台分ぐらいの産業廃棄物で、沖縄のあちこちにあります。「いや、これは作品ではなく産業廃棄物だ」と言ったら、セザールは「そうだろう。私が言っているように、こういうふうになって、地球上にこんなものばっかりたまってどうするんだ」と言って、ほっとしておりました。

セザールは、非常に感性の高い、批評精神のレベルの高い人ですけれども、[Photo 8]の作品は、1989年にエッフェル塔が百年祭で補修工事をしました時に、取り外した古い材料で組み上げたものです。1995年1月17日の阪神・淡路大震災の後に、セザールや何人かの彫刻家に「文化的復興もしたいから、被災地が元気になるような作品が欲しい」と言ったら、これを送ってくれました。題は『再生』というのです。さすがに

He was always saying, “The earth will become a mountain of industrial waste. Unless we pay more attention to using our resources wisely and recycling, the earth will become a mountain of trash, a mountain of industrial waste.” I quite agreed with him. I couldn’t agree more.

When César came to Japan, I showed him this photograph [Photo 7]. Thinking it was a picture of someone’s artwork, he gazed at it in deep silence. He was shocked by how much larger it was than his own works. Actually, it was a picture of a junkyard containing about a thousand cars, one of many waste sites that can be found all over the island of Okinawa. When I told him this, he sighed with relief. “You see, it’s just as I say,” he told me. “What are we going to do when our entire world is covered with this?”

César had acute sensitivities and a highly developed critical spirit. This photo [Photo 8] shows a work he made by assembling old materials removed from the Eiffel Tower when it was refurbished for its 100<sup>th</sup> anniversary in 1989. After the Great Hanshin-Awaji Earthquake of January 17, 1995, when I asked César and several other sculptors to provide us with works that would revitalize and reenergize the victims of the quake, this is the piece that he sent. It’s entitled “Rebirth.” As usual, I was deeply impressed with the high quality of César’s work, and with its highly developed sensibility, and I brought it to the authorities of Hyogo Prefecture.

The first question they asked me was, “How much does it cost?” Here they were presented with a work of art that demanded serious thought about its meaning, and all they could think to ask was, “How much does it cost?” I thought this was a very Japanese response, and it made me wonder if things would be all right.

#### The Landscape of Contemporary Japan

In the 1950s, we Japanese looked to the American dream, but when I show this picture [Photo 9] to people abroad, they look at it a while and then ask me if it’s a picture of *Lego*<sup>TM</sup> bricks. Actually, it’s a picture of the scenery around Shinjuku, Tokyo. Although we Japanese have a tradition of living in harmony with nature, there are almost no trees in sight. When we consider whether or not people who are born and raised in this landscape are likely to think seriously about humankind in the 21<sup>st</sup> century, we can only conclude that we are in dire straits.

I used to pity the people in Tokyo because of their living conditions, but actually people in Osaka face the same conditions. This is a picture [Photo 10] of downtown Osaka. Since around 1970, as Japan became known as an economic



セザールの作品はいいな、感性の高い作品だと私は感心して、これを兵庫県に持っていきました。

「安藤さん、これはいくらぐらいするんですか」ときかれたのですが、この作品はこういうことを意味しているかを真剣に考えなければならない時に、「いくらですか」というのは、非常に日本的で、大丈夫かなと思ってしまいます。

### 現在の日本の風景

我々は1950年代からアメリカに夢を見たわけですが、外国でこの写真を見せると、じいっと見て「これはレゴか」と言われます [Photo 9]。実は、東京、新宿周辺の風景なのです。自然と共に生きてきた民族なのに、ここには木もほとんどない。この風景の中で生まれて育った人間が、21世紀の人類のことを考えるのかと思うと、やはり大変な状態になってるんだと思います。

「東京は気の毒や、ここに住んでおられる人は」と私は思っていました、実は大阪も同じような状態です。

[Photo 10] は大阪の下町です。1970年ぐらいから経済大国と言われた日本の宅地が、実際にはこういった状態なのです。

また、大阪の駅前も、大変密集しています。ここには、共に生きているという感性はない。日本人はよく個性がない、独創性がないと言われますが、建物をつくる時だけは個性を出します。絶対に他人の意見を聞かない。これは大変な問題ですね。日本人は公的な精神をどこかでなくしてしまいました。

1960年頃から、東京、大阪の都市周辺では、山を切り開き、全部同じ大きさで区切っていく宅地開発プランにそって、段状の住宅地ができ、そこに全部同じ家ができていきました。感性の豊かな人たちが育まれるとはとうてい思えないような風景ですが、これが日本の現実です。[Photo 11] のような住宅地が日本の都市周辺に延々と連なっています。とうてい建ぺい率60%以下に見えないのに、なぜか建っている。不法地帯みたいなものですが、不思議な風景です。この状態で、同じ家がずっと並ぶわけです。例えばフランスの住宅には南向きの部屋もあれば、北向きの部屋もあるのですが、日本人はとにかく南を向いてないといけないということで、同じ3LDKが並んでいる時はいいのですが、3LDK、1LDK、5LDKなど、いろいろなタイプがあると、もうチョイスができない。自分で物事を考えて選ぶのが苦手なので、全部一緒なら安心するんですね。もう全部が一緒ではない時代になっているのに。そして、日本

superpower, this is what happened to Japanese housing.

As you can see, the area in front of this train station in Osaka is extremely dense. There is no sense of living together here. The Japanese are often criticized for having no individuality and no creativity, but for some reason these characteristics come to the fore only when they build buildings. Japanese architects never pay attention to the opinions of others, and it's a big problem. Somewhere along the way, we Japanese have lost our public spirit.

From around the 1960s, the mountains surrounding Tokyo and Osaka were leveled, and the land was divided into equal-sized lots according to housing development plans that mass-produced unit houses on terraced hills. This landscape, which can hardly be expected to nurture people with rich sensibilities, is now the reality of Japan.

This picture [Photo 11] shows the kind of housing developments that seem to stretch on forever on the outskirts of Japanese cities. The building-to-land ratio never appears to be less than 60%, but for some reason they were built anyway. It looks like a squatters' colony or something, a very strange landscape. Under these conditions, identical housing is lined up in long rows. For example, in France, homes that have rooms with southern exposures also have rooms with northern exposures, but the Japanese insist on southern exposures only. This would be all right if all the homes had three bedrooms, a living room, and a dining-kitchen, commonly referred to as a "3LDK," but when some units have three bedrooms, others one, and still others five, people no longer have a choice. Because they're not good at thinking for themselves and making their own choices, they feel safer if everything is the same, but the fact is that we live in an era in which things are not the same. And most people devote almost no thought to this reality.

I encourage all of you here today, especially the students, to develop the ability to express your own thoughts. If young people and thinking people spread their wings out into the world, I believe our earth will become a little bit richer place. As people who have a tradition of living in harmony with nature, I believe we Japanese must think of something to say to the 21<sup>st</sup> century.

### The Lessons of the Great Hanshin-Awaji Earthquake

On January 17, 1995, the Great Hanshin-Awaji Earthquake struck the overcrowded cities of Kobe and Osaka. Cities, which are nurtured by history and culture, are supposed to be places where people can live rich lives in security and safety. But it



の現実をほとんど考えない人たちが大勢います。

ここにいらっしゃる、特に学生の方々には、自分の考えを発言するようになってほしいと思います。そうすれば、これから、若い人たち、考える人たちが世の中に羽ばたいていく時に、地球はもう少し豊かになるのではないかと思います。

私たちは、地球の中で自然と共に生きてきた民族として、21世紀に発信すべきことは何かを考えねばならないと思っています。

#### 阪神・淡路大震災が遺した教訓

1995年1月17日の阪神・淡路大震災は、この過密都市、神戸、大阪を襲いました。都市とは、歴史や文化に育まれた中で、安心かつ安全で豊かな生活を過ごすべき場所であったと思いますが、安心、安全すらも我々には得られなくなっているのではないかと思います。その結果が [Photo 12(a), 12(b)] です。もし、もう少し考える人たちがいたならば、この長田のような激しい被災地が、これほどまでに、一気に燃え尽きることはなかったろうと思います。

実はまだ亡くなった人たちがこの中にいる状態ですが、我々はもう少し都市を計画的につくることを考えるべきではなかったかと思っています。

今、子供たちは、一流大学に入るために幼稚園から勉強します。そして、ひたすら詰め込み教育をして、小学校、中学校、高等学校へと進みますから、余白の時間がまるでない。例えば、じっくり本を読んでみよう、映画に行ってみよう、散歩してみようなどと、物事を考える余白の時間がまるでないことを、我々は大きな悲劇だと思わねばならないと思うのですが、今、子供たちはひたすら詰め込み教育のために全時間を費やしています。

ところが、被災地の子供たちは大変元気だったのです。[Photo 13(a), 13(b)] のこの顔を見てもわかることと思います。今、日本の社会はあらゆる面で規制が多い。子供にも規制しています。多くの子供たちは、英語塾、学習塾、ピアノ教室、水泳スクールに通わされています。これはほとんど絶望的です。でも、被災地の子供たちは、3カ月間、学校が休みだったので、自分の意思で行動できました。目を見てもなかなか勢いがありますね。何かをするぞと。社会にしても、子供にしても、規制するばかりではなく、半分は仕方ないとしても、残りの半分は自分の意思で決定するようになってもらわないといけないのではないかと思います。

とはいえ、日本人は下を向いてばかりいる必要はないなと思ったのは、大震災後、6

seems to me that we can no longer achieve even the goals of security and safety. These pictures [Photo 12(a), 12(b)] show the results. If we had had a few more people who actually thought about things, we might not have suffered such horrible and instant devastation by fire as in the Nagata area of Kobe.

Actually there are still some dead bodies here that had not yet been collected, and I think we should have given more thought to building our cities in a more planned way.

In our present society, children in preschools are already studying with the aim of entering Japan's top universities. They are crammed with information throughout their elementary, junior high, and high school careers, with absolutely no free time. They have no time to read a book at a leisurely pace, or see a movie, or take a walk that allows them to ponder things. I think we must acknowledge this as a great tragedy. Today's children are completely focused on mastering an education that places undue emphasis on memorization.

I'd like to point out, though, that the children who live in the devastated area were very healthy and energetic, as you can see from the faces in these pictures [Photo 13(a), 13(b)]. Japanese society today is highly regulated in many ways, and our children are also highly regulated. Many children are kept busy with extracurricular activities, such as English-language lessons, cram schools, piano lessons, or swimming lessons. This is an almost hopeless situation. But the children who survived the earthquake had no school for three months and were more in control of their time. Just look at the vitality in their eyes. They have a look that says, "I'm going to accomplish something." It seems to me that we must deregulate both our society and children. Even if half of what we do must be unavoidably regulated in some way, the other half should be left to our own volition.

At the same time, the earthquake convinced me that we Japanese have much that we can be proud of, too. Just six months after the disaster, the expressway had been rebuilt, and the affected communities have since recovered without any major problems. Individuality and creativity may not be our strong suit, but in times of stress and emergency, we do have endurance and a willingness to work together, extending our hands to those around us to help them get back on their feet. I was grateful that it helped me to discover just how great the Japanese can be. When the chips are down, we are a strong people.





Photo 6



Photo 7



Photo 12 (a)



Photo 12 (b)

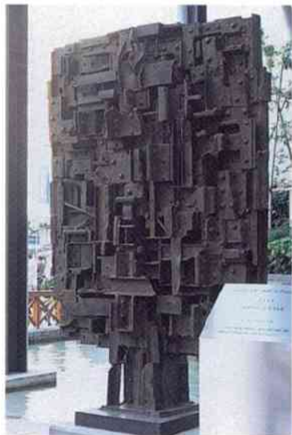


Photo 8

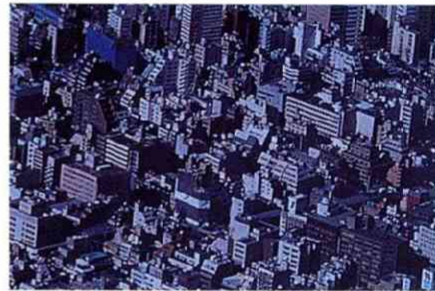


Photo 9



Photo 13 (a)



Photo 13 (b)



Photo 10



Photo 11



Photo 14



Photo 15 (a)



カ月ほどで、高速道路が建て直され、あまり大きな問題も起こらずに悲惨な状態から立ち上がってきたことです。独創性や個性は確かに少ないかもしれないけれども、緊張感がある時は、忍耐力や協調心を発揮し、周囲の人たちと手を携えながら立ち上がる、素晴らしい民族であるということが発見できてよかったと思います。日本人はいざとなったら力があるんだなと思いました。

#### 環境破壊地の再生に向けて

[Photo 14] は明石海峡大橋、世界一のつり橋です。明石海峡のような流れの非常に強い中で基礎を打ち込むのは、大変難しい技術で、おそらく日本の土木技術者しかつくれないでしょう。全長は3,911メートルで、1スパン1,991メートルですが、ワイヤーロープの自重からして、これが限界だと言われています。今度、ジブラルタル海峡に1スパン2,400メートルほどの橋がかかっていますが、ワイヤーロープの自重から考えて、それだけの長さは不可能です。そこで、ナイロンのケーブルが考案されたのです。東洋レーヨンによれば、ナイロンのケーブルはワイヤーよりはるかに自重が軽いので、2,500メートルでもいけるそうです。こういう工夫は、日本人の優れたところです。

この明石海峡大橋のたもとに、関西新国際空港をつくるための土を取った跡がありました。甲子園球場の約500杯分だそうですが、その跡地をどうしようかと、土地を所有している三洋電機と青木建設から話があり、1989年に初めて敷地を見に行きました。このような大きな破壊地が日本には500カ所あると言われています。つまり、日本のあちこちで環境破壊がなされているわけです。

当初、ゴルフ場にしたいということでした。私は敷地を歩きながら、ゴルフをしないせいもありますが、ゴルフ場は要らないなと思いました。政府との話で、国営公園にして国際会議場や植物園等をつくろうという代替案が出てきたので、私は公園にしませんかと持ちかけ、公園の絵を描き始めました。

[Photo 15(a), 15(b)] が公園の案で、ちょうど100ヘクタール、ゴルフ場18ホール分にあたります。まず、土を取った後のはげ山をどうやってもとに戻すかを考えました。山を破壊するのは比較的簡単ですが、山をもとへ戻すのは大変なことです。植物学者や造園家など、いろいろな人たちと打ち合わせしながら、10センチぐらいの苗木を植え、3年後には苗木も3メートル、5年後には5メートルになるだろうから、それから建築をつくりませんかという話をしました。そして、あちこちの破壊地を見て回りましたが、瀬戸内海だけでなく、日本中に破壊地があるのには、ほとんど絶句し

#### Restoring Devastated Environments

This picture [Photo 14] shows the Akashi-Kaikyo Bridge, the longest suspension bridge in the world. It was extremely difficult to build the bridge foundation under fast-flowing waters of the Akashi strait, and I think it might be said that Japanese civil engineers were the only ones capable of accomplishing it. The bridge is 3,911 meters long with one span of 1,991 meters, and this is said to be as long as a suspension bridge made with wire cables can be, because of limitations placed on the structure by the weight of the cables. Now it is planned to build a suspension bridge over the Straits of Gibraltar that will have a span of 2,400 meters. Such a long structure is impossible to construct with wire cable because of its weight, and thus the proposal has been made to use nylon cables. According to the Japanese company Toray Industries, nylon cable is so much lighter than wire that it would be possible to build suspension bridges that are 2,500 meters long. It's in innovations such as these that the Japanese really excel.

At the foot of the Akashi-Kaikyo Bridge, there is a quarry from which earth was taken to build the Kansai International Airport. Enough earth was taken from this site to fill the Hanshin Koshien Stadium about 500 times. The owners of this site, Sanyo Electric Co. and Aoki Corporation, asked me what to do with it, so I went and looked at it for the first time in 1989. It's said that there are about 500 locations in Japan characterized by massive environmental devastation such as I found at this site. In other words, environmental destruction can be found in various places throughout Japan.

At first, they said that they wanted to build a golf course. As I walked around the site I thought that it would be a poor use of the property. Of course, the fact that I don't play golf might have had something to do with it. In discussions with the government, several other proposals had arisen, including the construction of a nationally operated park with an international conference hall or botanical garden. Suggesting that this option be pursued, I began drawing pictures of what the park might look like.

These photos [Photo 15(a), 15(b)] show the proposal for a park with an area of 100 hectares, which is just the size of an 18-hole golf course. Our first task was to find a way to restore the hills that had been devastated by excavation. It's relatively easy to dig up a mountain, but it's extremely difficult to restore one to its original condition. After consulting with many botanists, landscaping engineers, and other people, I advised them to begin by planting 10-centimeter seedlings,





Photo 15 (b)



Photo 16 (a)



Photo 16 (b)

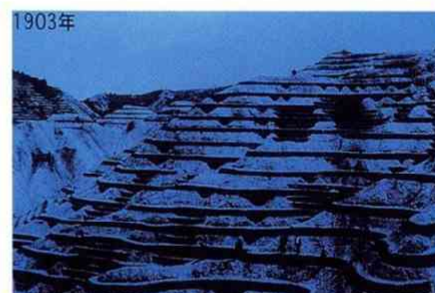


Photo 17 (a)



Photo 17 (b)

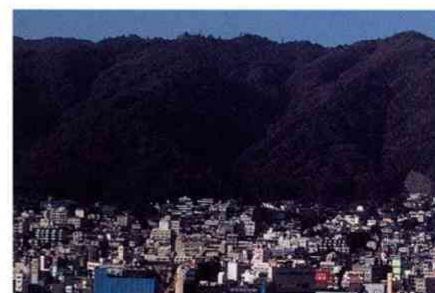


Photo 17 (c)

which could be expected to grow to three meters in three years, and to five meters in five years. After five years, it would be time to think about constructing buildings. I went around inspecting several devastated sites here and there, and was at a loss for words when I realized that these sites can be found not just around the Seto Inland Sea but everywhere in Japan.

Here's an example of a success story, however. This is Butchart Garden on Victoria Island, Canada [Photo 16(a), 16(b)]. A hundred years ago, this site was excavated by a cement company that made arrangements to use 1% of its profits to restore the natural beauty of the site, which it achieved after 20 years. Today, it's a wonderful park that attracts about three million visitors a year.

After doing some research, I also discovered that the forests on Mt. Rokko, which lies between Takarazuka and Kobe, have all been artificially planted. During the Meiji and Taisho periods (late 19<sup>th</sup> and early 20<sup>th</sup> centuries) the mountain had been despoiled by people cutting firewood and turf. In a bold step that belies the usual characterization of the Japanese as a timid people, the entire mountain was terraced in 1903 and trees were planted, resulting in the beautiful forests we now see a hundred years later [Photo 17(a), 17(b), 17(c)]. Heartened by these achievements of the past, I realized that the restoration of 100 hectares wasn't that difficult a task, and continued with my plans.

This picture [Photo 18] shows the land as it was left after it was excavated to provide fill dirt for the Kansai International Airport. As you can see, there's not a single tree. Enlisting the help of children, local residents, and people working on nearby construction sites, we set to work planting seedlings [Photo 19]. In the junior high schools of Hyogo Prefecture, second-year students participate in a school program called *"Try and Do Week"* in autumn, when they visit and work in different workplaces such as bakeries, iron foundries, and gardener nurseries. I arranged it so that they could come and plant trees as part of that program. I also persuaded local residents and workers on construction sites to raise 10-centimeter seedlings that could be planted on the site. In this way, we managed to plant between 200,000 and 300,000 small seedlings.

After three years, the trees had grown to a height of about three meters [Photo 20]; after five years, they had reached a height of between four and five meters [Photo 21]. Now that seven years have passed, some of the larger trees have reached a height of seven or eight meters. This experience made me realize that destroying an environment is far easier than restoring one.



ました。

ここに破壊から回復したよい例をお見せしましょう。カナダのビクトリア島にあるブッチャートガーデンは、100年前にセメントを取った跡を、セメント会社の利益の1%ずつを還元して、20年後に戻した例です [Photo 16(a), 16(b)]。今は、年間約300万人が訪れる素晴らしい公園になっています。

また、いろいろ調べたところ、宝塚から神戸にまたがる六甲山は、山全体が植林されたのです。日本人は大胆ではないと言われますが、明治・大正時代に薪、芝等を伐採した跡を、1903年に、山全体を段状にして植林し、100年後にここまで戻すことができた [Photo 17(a), 17(b), 17(c)]。それなら、100ヘクタールぐらいたいしたことないなと思い、こちらも計画を進めることにしました。

[Photo 18] が関西空港を埋め立てるための土を取った跡の、1本の木もない状態です。ここに、子供たちや近所の人たちや周辺にある建築現場の人たちにも参加してもらおうと、苗木を植えることにしました [Photo 19]。まず、兵庫県の中学校では、2年生の秋に1週間“トライ・やる・ウィーク”と名づけた学校のプログラムで、現場に行って働こうと、例えばケーキ屋に行ったり鉄工所に行ったり植木屋さんに行ったりするわけですが、その一環として、植樹に来てもらうことにしました。また、建設現場の人たちに10センチぐらいの苗を育てて戻してもらい、近隣の家庭でも苗を育ててもらって戻してもらおうと、そこに20~30万本の小さな苗木を植えました。

それらの木は、3年で3メートル [Photo 20]、5年で約4~5メートルに成長したわけですが [Photo 21]、今はもう7年ほど経っていますから、大きな木は7~8メートルになっています。破壊するのは簡単でも、もとへ戻すことは大変なことだと思いました。

また、ここでは、できるだけ廃材を使おうと考え、日本人はホタテ貝を食べるので貝がたくさん手に入るだろうから、貝の浜をつくろうという発想をしたのですが、100万枚ぐらい要るんです。あちこちのホテルにお願いしたところ、「安藤さん、貝は身だけしか来ない。貝殻は来ないんですよ」と言われてショックを受けました。そこで友人のついで、北海道魚連の人たちが帆立貝を集めてくれることがわかり、20~30枚に1枚はきれいな貝があるので、そこから120~130万枚を調達して貝の浜をつくりました [Photo 22(a), 22(b)]。本物を子供たちに見てほしい、そして子供たちに本物は美しいなと感じてほしいと思ったのです。ところが、1年ぐらい前のことですが、子供5~6人とお母さん2~3人とが来て、子供が貝の美しさに感動していると、お母



Photo 18



Photo 19



Photo 20



Photo 21



Photo 22(a)



Photo 22(b)



さんが「このプラスチックの貝はよくできてるわね」と言うのです。このお母さんに育てられた子供はおしまいですね。気の毒ですけども。本物を見て、本物の中でよさを育てていかないと、感性というものは生まれてこないだろうと私は思っています。

これは、阪神・淡路大震災で亡くなった人たちの鎮魂の花壇[百段苑]で、この斜面沿いに100段、今年はキクを100種、来年はチューリップを100种植えることになっています [Photo 23]。

ここにはホテルもありますが、実はどうやって人を呼ぼうかと考えていたところ、昨年のワールドカップの時に、ベッカムが7階か8階に1カ月間泊まったということで、とたんに予約が殺到し、来年の冬まで7階と8階だけは満室だそうです。今はみんながコマーシャル社会に生きているわけで、我々ももう少し慎重に考えながら、うまく社会とつきあっていかなければならないと思いました。

#### 被災地に木を植え、花を咲かせる

[Photo 24] は子供たちのおまけつきグリコの箱に描いた絵なんですが、震災直後に、共に生きるということを考えていて、この絵を見つけ、とてもいいなと思いました。被災地に白い花が咲いているのが心に残ったものですから [Photo 25]、亡くなった人たちを永久に忘れないように、そして共に生きていくという決意の表明のためにも、被災地に木を植える運動を始めました。12万5,000戸の復興住宅に対し、その2倍にあたる25万本を植えようと、1本5,000円ぐらいの木ですが、昨年、ちょうど30万本目を植えました。今年は我々にちょっと余裕ができましたので、来年の震災記念日には神戸大学と関西学院の正門に、それぞれ亡くなった人数と同じだけの木を植えます。神戸大学は45人ぐらい、関西学院は25人ぐらいです。毎年花が咲く時に、亡くなった人に対する思いと、そして自分たちがこの街に生きてるんだという喜びを表現できればいいのではないかと、ずっと続けています。これは3～4年前の写真です [Photo 26]。うまく育つところと育たないところがあるんですけども、全体的には今のところうまく育っていています。

昨年、兵庫県知事から「安藤さんは能天気で気楽だから、ひとつ天皇陛下にも、『被災地に木を植えてくれませんか』と手紙を書いてください」と言われ、手紙を書きました。以前から皇后陛下には震災後の白い花の植樹運動の話をしておりましたから、3カ月後に来ていただきまして、先程お見せした夢舞台のところに泰山木の木を2本植えていただきました [Photo 27]。

I wanted to use waste materials as much as possible in the construction of the park. Because scallops are commonly eaten in Japan, I thought it would be a fairly easy matter to collect scallop shells, and I came up with the idea of making a shell beach. I estimated that I would need about a million shells and began asking various hotels if they would save the shells for me. I was told that the scallops are already shelled before they reach the hotels, which surprised me. Through my friend's connection, I was fortunately informed that the scallops are available from the Fish Union in Hokkaido. I found various places where the shells were discarded, procured about 1.2 to 1.3 million shells, thinking that perhaps one in 20 to 30 shells would be in good condition for use, and built a shell beach [Photo 22(a), 22(b)]. I wanted children to see the real thing and hoped that they would be moved by the beauty of the genuine article. About a year ago, however, I was there when a group of five or six children and two or three mothers visited. The children were excited by the beauty of the shells, but the mothers said, "Yes, those plastic shells are really well-made, aren't they?" I'm afraid there's no hope for the children who are raised by these mothers like that. It's very sad. I believe that, unless we see genuine things and are raised in the wholesomeness of a natural and genuine environment, we cannot develop a mature sensibility.

This flower bed, the 100 Steps Garden [Photo 23] is dedicated to the memory of those who died in the Great Hanshin-Awaji Earthquake. It has 100 levels that follow the contour of the slope. This year, it's planted with 100 varieties of chrysanthemums; next year, it will have 100 varieties of tulips.

There's also a hotel here, and I was trying to come up with ideas for getting people to come and stay. Then, during the World Cup last year, David Beckham stayed on the 7<sup>th</sup> or 8<sup>th</sup> floor there for one month. When word got out about this, reservations began pouring in, and I've heard that the hotel's 7<sup>th</sup> and 8<sup>th</sup> floors are completely booked through the winter of next year. Because we all live in a commercial world today, this incident taught me that we must think things through more carefully while interacting better with society.

#### Planting Trees and Making Flowers Bloom in the Aftermath of the Great Hanshin-Awaji Earthquake

This [Photo 24] is a picture by children for a package of Glico candy containing free prizes. Immediately after the earthquake, when I was thinking about the idea of living in harmony, I found this picture and thought it was wonderful. I had been





Photo 23



Photo 24



Photo 25



Photo 26



Photo 27



Photo 28

moved by the fact that white flowers were blooming in the devastated area [Photo 25], so I began a campaign to plant trees there, both as a lasting remembrance for the people who lost their lives, and as a symbol of our resolve to live in harmony. The plan called for the planting of 250,000 trees, or two trees for each of the 125,000 homes built for earthquake victims. Each tree costs about 5,000 yen, and last year we planted our 300,000<sup>th</sup> tree. This year we've found ourselves with a little leeway, so we will plant magnolia trees in front of the main gates of Kobe University and Kwansei Gakuin University on the coming memorial day. The number of trees matches the number of people from those respective institutions who lost their lives, which comes out to about 45 trees for Kobe University, and about 25 trees for Kwansei Gakuin University. Each year when they bloom, I hope that they will express both our remembrance of people who are gone, and our joy at living here. These are the sentiments with which I have continued the planting work. Here's a picture from three or four years ago [Photo 26]. The trees have grown better in some places than in others, but in general we've been fairly successful so far.

Last year, the governor of Hyogo Prefecture said to me, "Mr. Ando, you're an easygoing, happy-go-lucky guy. Why don't you write a letter to His Majesty the Emperor and ask him if he would plant a tree, too." So, I did. Actually, I had already spoken to Her Majesty the Empress about our campaign to plant white-blossoming trees after the earthquake, and three months later they came and planted two magnolias in the Awaji Yumebutai that I showed you before [Photo 27].

Through these efforts, flowers are blooming here and there throughout the damaged area [Photo 28]. One is tempted to think that 300,000 trees is a lot, but it's actually surprisingly few.

### Restoring Greenery to the Islands of the Seto Inland Sea

I've also been involved in several projects on the Seto Inland Sea, where denuded hills can be found everywhere [Photo 29(a), 29(b)]. Rocks have been quarried in this area since the time of Hideyoshi (16<sup>th</sup> century), and one can see the remains of digging for sand, gravel, and earth. To that have been added industrial waste, as well as leakage of poisonous gases such as sulfurous acid gas. There are about 500 inhabited islands in the Seto Inland Sea, and their environments have been really decimated. About two years ago, I was asked to participate in a greening campaign for these islands by the lawyer Kohei Nakabo, who had won a case concerning the



こうして、今、被災地には花があちこちに咲いているわけですが [Photo 28]、30万本という数はたくさんようで、意外とそうでもないんですね。

#### 瀬戸内海の島々に緑を戻そう

瀬戸内海でも幾つか仕事をしていますが、あちこちにはげ山があります [Photo 29 (a), 29(b)]。秀吉の時代から石を採ってきて、砂や砂利、土砂を採り続けた跡です。その跡に産業廃棄物、そして亜硫酸ガスなど、工場からの有害物質が流れ出しています。瀬戸内海には人間が住んでいる島が500幾つありますが、その島々が本当に破壊されています。2年ほど前に、豊島の産業廃棄物跡の処理について解決された中坊公平さんに「安藤さん、緑に戻す運動をしよう」と言われて、100万本のオリーブの木を1本1,000円で植えようという話になりました。今も継続しています。ご存じのユニクロも協力してくださっています。皆さん方もユニクロに行かれたら募金箱に1円でも10円でもほうりこんでいただけたらありがたいなと思います。募金額と同じ金額をユニクロが寄附することになっているので、募金箱に100円入れば、寄付は200円になるという算段なのです。

あちこちで破壊地を見て回りました。これは亜硫酸ガスです [Photo 30]。地球は循環型で、森と海はセットですから、美しい森の恵みがそのまま海に、そしてまた海から森へと循環しているのに、今、瀬戸内海は瀬死の重傷であるように思います。

今、中国あたりは環境破壊で大変な状況であり、ベトナムもそうです。日本はかつてイタイタイ病や水俣病などの環境病が大量発生して以来、環境に対してはかなり配慮するようになりましたが、まだまだ足りないのではないかと思います。そして、周辺諸国はこれからものすごい勢いで環境破壊されていくと私は思っています。

中坊公平さん [Photo 31] と私で、豊島、直島、小豆島と1回につきだいたい千本ずつオリーブの木を植えています [Photo 32]、この調子では、10回植えても1万本ですから、なかなか100万本に到達しそうにありません。ところが、小豆島と淡路島の小学校がドングリを拾うと申し出てくれました。それで、拾ったドングリを土の中で発芽させ、それをまたはげ山に戻そうという運動をしましたところ、1つの小学校でだいたい3万個ぐらい拾うのです。児童10人が1週間かけたら3万個拾えます。そのうち発芽するのはだいたい8割。小豆島で11校、淡路島で20校、豊島、直島の小学校が参加していますから、本数だけなら1年間で100万本になるのですが、うまくスクスク育つかどうかはわかりません [Photo 33]。

disposal of industrial waste on the island of Teshima. This developed into a movement to plant one million olive trees, at a cost of 1,000 yen per tree. This project is still continuing today, with the cooperation of the well-known retail company UNIQLO. It would be a great help to us if you would put 10 yen or even 1 yen into the donation boxes that UNIQLO has provided. They have agreed to match whatever donations are collected, so if you contribute 100 yen, the project will receive 200 yen.

I've toured many devastated places. This is sulfurous acid gas [Photo 30]. Because the earth has a circulatory system, the forests and the oceans are interconnected, with the blessings of each flowing to the other. Right now, I believe that the Seto Inland Sea has been wounded so deeply that it is on the verge of death.

Environmental devastation is now an extremely serious matter in China, and also in Vietnam. Ever since large numbers of people in Japan became the victims of Itai-Itai (Painful-Painful) disease, Minamata disease, and other pollution-related sicknesses, they have become very aware of the importance of preserving the environment. And yet, I think that we have still not done enough. I also believe that our neighboring countries are destroying their natural environments at a furious and relentless pace.

Kohei Nakabo [Photo 31] and I plant a thousand olive trees at a time on the three islands of Teshima, Naoshima, and Shodoshima [Photo 32]. At this rate, even if we do it ten times, we'll still have planted only 10,000 trees, which is far from our goal of one million. But then we received offers from elementary schools on the islands of Shodoshima and Awajishima who said that they would collect acorns. So we started a campaign to plant the acorns they collect, and then transplant the seedlings to the denuded hills. Each elementary school collects about 30,000 acorns. Ten elementary school kids can collect about that many in one week. About 80 percent of the acorns that are collected actually sprout. Since we have 11 schools participating on Shodoshima and 20 schools on Awajishima, along with others on Teshima and Naoshima, we'll be able to prepare a million seedlings in about a year. Of course, we don't know if they will grow rapidly or not [Photo 33].

When I told Prime Minister Koizumi about this acorn project, he said he was very impressed. When I said that his being impressed was not enough, he said, "I'll go and plant some myself."

The Third World Water Forum will be held in Osaka, Kyoto and Shiga in





Photo 29(a)



Photo 29(b)



Photo 30



Photo 31



Photo 32



Photo 33

March of next year. French President Jacques Chirac is scheduled to attend the opening ceremony, at which time I plan to ask him to plant a tree, too. No doubt the Japanese government will be flustered and hurry to attend, as well. In my usual easygoing way, it seems to me that it would be better if they got more actively involved on their own.

### **Making a Statement as Japanese Who Have Lived in Harmony with Nature**

In closing, let me make the observation that the American economy and global society continue to develop on a path that's divorced from the fact that the people of Asia, the people of Africa, and the people of many other nations live on the basis of their own unique ethnicity and nationhood. I believe that we should view what is happening with a bit more skepticism. Japan has patterned its society after the United States, and has become extremely prosperous in some respects as a result. Almost instantly, we were transformed from a country with nothing into a country that's overflowing with material goods. And now it seems that we have even sold our very spirit.

Actually, there are people in movements arising all around the world who refuse to sell their spirit. Of course, terrorist acts are completely unforgivable, but they do happen, as they did at the famous World Trade Center in New York [Photo 34]. When I saw what happened on television, I was very shocked. And now there is the question of what to do with the site. It will probably wind up being a third sector project, and there are plans for building a structure that's even higher than what was there before. There's a great deal of talk about designing a complex with a commemorative building below and an even larger building above, but that seems like a mistake to me. By that I mean that the souls of those who were killed still reside in the ground there. I doubt that it's a good idea to construct a building while the souls of the dead are still in a state of suspension.

Rather than constructing a building there, I would like to see the United States, which is after all at the center of the globalization process, express something there that takes the entire world into account. I proposed that a tumulus be built on the site, which would serve as a place where people could give full consideration to the position that the US occupies in the world as a whole. It would be a place of nothingness, a zero space. The structure would look like a tumulus that rises naturally out of the ground; it would have no function, neither above nor below. And on this tumulus, people would be motivated to think about something. It



このドングリの話を小泉総理大臣にしましたら「感動した」と言われまして、「いや、感動しただけでは困るんですよ」と言ったら、「植えに行く」と言っておられました。

大阪・京都・滋賀では来年の3月に「水フォーラム」が開催され、開会式にはフランスのシラク大統領が来られるというので、その時にも植えてもらおうと思っています。きっとまた、政府は慌てて来るのだろうと思います。もっと主体的に動いてもらわないとまずいのではないかと、気楽に思っています。

#### 自然と共に生きてきた日本人として発言する

最後になりますが、アジアの人たち、アフリカの人たち、あらゆる国の人たちがそれぞれの民族や国家というものを踏まえて生きている事実とは別に、アメリカの経済、グローバル社会は進んでいます。私たちは、そのことについてもう少し疑問を持たねばならないと思います。日本はアメリカ型の社会に変わって、大変豊かになった部分もあります。物のない社会から一気に物のあふれる社会になりましたけれども、精神まで売り渡したような状態になっているのではないかと私は思っています。

実際、地球のあちこちで精神だけは売り渡さないぞという運動が起こります。テロという行為は全く許されるべき行為ではないと思いますが、世界でも一番有名なワールドトレードセンターがテロに遭いました [Photo 34]。私はテレビで見て、非常にびっくりしました。この跡地をどうするかという問題があります。おそらく第三セクターになると思いますが、もっと高いビルを建てようという計画があります。もう少し複合的に、下には記念建造物をつくり、上はもっと大きなビルをつくらうという話がたくさんありますけれど、どうもそれは間違っているのではないかと私は思っています。というのも、亡くなった人たちの魂が、まだこの地に留まっています。死者の魂がまだ浮遊している状態の中に建物を建ててよいのだろうかという疑問があります。

それで、私は、ここに建物を建てるよりは、アメリカがグローバリゼーションの中での中心的国家であるならば、地球全体のことを考える意志を表明してほしいと思いました。また地球全体の中でアメリカが占める位置を十分考える場所にされてはいいかがですかと話し、ここに古墳をつくってはどうかと提案しました。何もない、ゼロの空間です。ちょうど地球が隆起したような形の古墳状態の建築で、上にも下にも機能は何もありません。この古墳の中で我々は何かを考える。直径が200メートルぐらいで、だいたい3万人から4万人が座って、地球の自然のことを考える。数学のことも

would have a diameter of about 200 meters, large enough to accommodate 30-40,000 people who would sit and contemplate the earth's natural environment. Or they might think about mathematics, or formulate new plans. I would like it to be a place where people come to think. That was what I proposed: that a place be made where people could think about the possibilities for helping all human beings on earth lead rich and rewarding lives [Photo 35(a), 35(b), 35(c), 35(d)].

The *New York Times*, the *Financial Times*, the *Washington Post*, and newspapers in France and elsewhere deemed my proposal interesting, but the building I suggest has no economic effect. It would entail having the US government buy the land and create, at the center of the world, a place where we can contemplate world peace. It was with this hope that I made this model. While serving as a constant reminder of the people who lost their lives, it will encourage us to think about our world, to think about the natural environment. I argued that the best thing would be to have a little pocket of nothingness, and I was told that it was a very Japanese idea, and nice because it was so easygoing. But I'm not being easygoing about this. I'm completely serious.

I would like to see us harbor some doubts about American-style society, while at the same time going along to some degree with the prosperity it brings. American-style society is not all bad by any means. While recognizing its good aspects, we must also think about the problems we confront.

Many different kinds of people live in the world. All of us, Africans, Asians, Middle Easterners, Europeans, Japanese, must think individually about how we can achieve a richness of life for ourselves and each other. If we say to ourselves that there's nothing we can do as individuals, then nothing will be done. But if we all give some thought to it, we just might be able to enrich our world and prolong the survival of our race on this planet.

Because the Japanese people have experience living in harmony with nature, we have been rewarded with the traditional houses of Kyoto, the landscape of Kyoto, and the scenery of Japan. Living in harmony with nature, we Japanese know how to take good care of our greenery and of our seas. While we work to restore some of the greenery on the devastated Seto Inland Sea, we can also offer a gentle word of advice to people in India, China, and other countries in the region who are pursuing development at such a furious pace, and invite them to make some effort to live in harmony with nature. For many Japanese, an acute sensitivity to nature is encoded in our very DNA, or at least it ought to be.



考えるし、新しい企画のことも考える。そして、あらゆることを考える場所にしてほしいと。そして、地球上の全人類が豊かに生活する可能性を考える場所にしてほしいという提案をいたしました [Photo 35(a), 35(b), 35(c), 35(d)]。

アメリカのニューヨークタイムズ、ファイナンシャル・タイム、ワシントンポストやフランスの新聞等が「この案は面白い」というのですが、この建物には経済効果はありません。しかし、アメリカ政府がこの土地を買い取り、地球の中心として、世界の平和を考える場所にしてほしいという気持ちがあって、こういう模型をつくりました。ここでは亡くなった人たちに常に思いを馳せると同時に、地球のことを考え、自然環境のことを考える。ちょうどぽっかりと無の空間があるとよいのではないかという話をしましたところ、「日本人的で、のんきでいいなあ」と言われました。私はのんきではなく、本気で考えているのですけれども。

そして、我々は、アメリカ型の社会に対して少しは疑問を持ち、少しはその豊かさについていきたいと思います。なにもアメリカ型社会のすべてが悪いわけではなく、そのよさと同時に、我々の問題もまた考えていかなければならないと思うわけです。

地球の中にはたくさんの人たちが生きているわけです。アフリカの人たち、アジアの人たち、中東やヨーロッパ、そして日本、これらの人たちがお互いに豊かさとは何かを考える手だては、我々、一人ひとりの考える力によると思うのです。自分ひとりでは何もできないからというのでは始まらないけれど、1人ずつが考えることによって、ひょっとしたら地球が豊かに、もう少し人類が生き長らえていけるのではないかと考えています。

特に日本人は自然と共に生きてきた民族であるがゆえに、この京都の町家があり、京都の風景や日本の風景があります。自然と共に生きてきた日本人は、緑を大切に、海を大切にする民族です。こういった民族が、破壊された瀬戸内海に少しは緑を取り戻す運動をしながら、これからインドや中国、その周辺の諸国が大変な勢いで発展していく中で、少しは自然と共に生きませんかという発言ができればよいのではないかと考えています。多くの日本人は、自然に対する鋭い感性をDNAの中に十分持っているはずです。

そういった自覚を踏まえながら、建築をつくり、同時に環境を保全し、さらに自分で表現をする、この3つのことをこれからも続けていきたいと思っています。

On the basis of this kind of self-awareness, I intend to continue my efforts in three ways: to create architecture, while simultaneously protecting the environment and expressing myself.





Photo 34

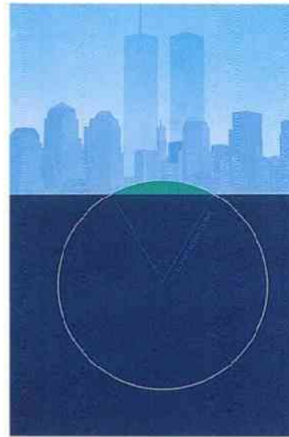


Photo 35(a)

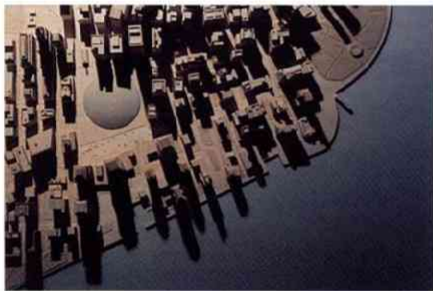


Photo 35(b)



Photo 35(c)



Photo 35(d)



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