

まちをつくり、 ひとをつくる建築家、 宮本忠長の地平

写真・文
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小布施の真ん中にある広場には、20m以上もあるかと思われるメタセコイアの大木が1本、まっすぐに立っている。その根方近くからの小さな水流が、可愛らしい波を立てながらゆるい傾斜を下ってゆく。その坂は栗の木のレンガが敷きつめられた小径であり、また、土蔵や黒い板壁、白い花をつけたコブシなどの樹木に囲まれた路地でもある。

春の夕間暮れ、メタセコイアの小枝が切る風の音も止み、人影も消えた広場に向かってその路地に佇むと、すでに暗い軒下あたりから周囲に漂う闇と静寂の気配が、自然をなくしては生きられない人間の本能に作用する大自然の波動とでも言うべきか、明暗が行き交う微妙な光の一瞬、心を強く揺さぶるのである。

しかし、私が立ち尽くしていた路地とその周辺一帯は、いわゆる小布施町並修景計画によって修景されたもので、例えば、栗の木のレンガが敷きつめられた〈栗の小径〉は以前、水路と道が一緒になった泥んこの道だったという。日本では前例のないこのまちづくりに、建築家として35年以上前から取り組んできた宮本忠長さんの、小布施における修景とはおよそ以下のようである。

「昔の街道筋の面影につながる建物と屋根の配置や高さ、そういう基本的な風景は変えずに残す。一方、かつて市がたち商家があっ

た小布施の町には日常生活があって、その風景は時代とともに変化してきた。だから、現在の小布施の人たちが未来にいきがいをもって生活できる景観もあるはずで、小布施という土地固有の味と歴史、ヒトが発生する音、匂い、家屋などの形相、佇まいを読み取り、修景として風景を整えた」のである。

東京の佐藤武夫設計事務所で、チーフとして全国的に活躍していた宮本さんは1964(昭和39)年故郷の長野県に帰った。コンペティションで選ばれた設計で、1972(昭和47)年に完成した小布施の統合小学校(栗ガ丘小学校)がすべての始まりだった。普通なら、学校ひとつつくと建築家はハイさようならとなるところを、3カ年事業でやっていた小布施町で宮本さんは、統合小学校完成の前後のほぼ4年間、町内のいろいろな相談を受けていた。嫁さんに来てもらえないという話を聞けば、親子二世帯住宅を考えてあげ、通学路の欠点を指摘されれば子どもたちに危険のない道を作ろうとした。当時の市村郁夫町長は教育に力を入れ、教育の元は住宅と考え、古いものを大事にしよう、使えるものは使っていこうとしていた。宮本先生もその考えに大賛成だった。しかしそれらは生活環境の整備であって、まだ町並修景という言葉はなかった。

その頃、小布施には訪れる人も少なく、小布施での葛飾北斎を知る人も多くはなかった。とはいえ、北斎の絵を買い叩こうとする業者が出没していた。散逸を防ぐためもあって1976(昭和51)年に北斎館が開設された。いま、想像するのは難しいことであるが、それは畑のなかにぼつんと立つ美術館であったという。その後の1年間、約3万人の人がこの北斎館を目当てに小布施を訪れたのである。町の人々にとっては大変な出来事だった。比較的レベルが高かった栗菓子屋は、さっそく小売や飲食のサービスを始め、人々は玄関先や道路をきれいにしなければと考えた。それがまちづくりの原点となり、畑の中にある、北斎館周辺の環境を整える必要に迫られたのである。

ちょうど昭和56年、高井家^{*}に残っていた隠居所跡が町に売られ、その翌年、近辺の地権者、町を含めた五者がまったく対等の立場で会議を始めた。それは昭和59年まで100回ほど2年間続き、土地を貸すことでローンを返せる仕組みをつくったり、先祖伝来の土地の売買はやらす、賃貸か交換することで話はまとまった。この区画に高井鴻山記念館があればいいと、宮本さんとも相談して町に提唱していたのは老舗の和菓子店、小布施堂の市村次夫氏である。次夫氏の従兄弟である市村良三氏は五者会議の当時を振り返って語る。

「この事業に、町からも県からも国からも補助金をもらわなかつ

reportage

Builder of Communities: The Broad Vision of Tadanaga Miyamoto

photo/text by
Tadanori Saito

In the plaza at the heart of Obuse there stands a single metasequoia that rises to a height of perhaps more than twenty meters. Water springs from a place near its roots and ripples charmingly as it flows down a narrow channel alongside a path paved with blocks of chestnut wood. The alley slopes gently down past godown storehouses, black wooden walls, and magnolia trees bearing blossoms of white.

I tarry in this alley amid the spring twilight, looking back toward the now-deserted plaza, where even the wind no longer whispers amid the branches of the metasequoia. For a moment, in this fleeting time when light and darkness intersect, I am profoundly moved by the atmosphere of shadowy quiet that emanates from under the eaves — or perhaps what I sense were better described as the surging force of Nature which acts on the instincts of man, who cannot live without her.

Yet the scenery of the alley where I stand is the handiwork, not of Nature, but of a project undertaken to improve the scenery of Obuse. I am told, for example, that the artfully paved Chestnut Path was once a muddy trail that combined pathway and waterway. The scenic improvement project is being executed under the direction of Tadanaga Miyamoto, an architect who has devoted more than thirty-five years to the development of the town of Obuse — a career unprecedented in Japan, where an architect's role in a community design project is generally limited to the design of individual buildings.

Miyamoto describes the scenic improvement of Obuse as follows: "I began with the assumption that the basic scenery — the arrangement and height of buildings and roofs, things that hint at the appearance Obuse would have presented to travelers along the old highway — these things would be left unchanged. Yet although daily life in Obuse was once that of a market town, a place where merchants had their homes, that scenery has changed with the times. By the same measure, then, there must also be a scenery that will allow Obuse's residents of today to pursue their lives with hope for the future. With this end in mind, I arranged the town's scenery based on a reading of the town's characteristic flavor and history, the sounds and smells that arise from the daily lives of its people, and the appearances of the houses and other structures."

Miyamoto worked on projects throughout Japan in his capacity as chief architect at the Takeo Sato Architectural Office in Tokyo before we went home Nagano Prefecture in 1964. His long involvement with Obuse began when the town decided to consolidate its elementary schools in response to a decline in the student population. Miyamoto's design for the new — Kurigaoka Elementary School building was selected in competition, and the project was completed in 1972.

Normally an architect's involvement with the town would have ended once the school was built. But during the approximately four years surrounding the completion of the building — which was officially a three-

year project — Miyamoto was asked for advice regarding a variety of other matters. Upon hearing that a local man was having difficulty attracting a spouse because of a need to continue living with his parents, for example, Miyamoto came up with the idea of building a two-family home. And when someone pointed out a problem with the route used by children to walk to school, he worked to create a road that would allow the children to commute in safety.

Ikuo Ichimura, then mayor of Obuse, was particularly concerned with education. He considered housing to be the basis of education, and thought it important to value the town's older structures, to continue using what was still usable. Miyamoto agreed heartily with this way of thinking. Yet their efforts at that time aimed primarily at the improvement of the town as a living environment; no one had yet mentioned the topic of scenic improvement.

In those days Obuse had few visitors, and not many people knew of the town's history as the adopted home of prominent *ukiyo-e* artist Katsushika Hokusai. Yet the town was often visited by surreptitious art dealers looking for good deals on Hokusai prints from owners unaware of their true value. The Hokusai Museum, designed by Miyamoto, was opened in 1976 in part to prevent the town's artistic heritage from becoming scattered and ultimately lost. I am told that the museum was originally an isolated



た。組合の形にすればいくらでも補助金の対象になると町から何回か提案もあった。しかしわれわれは前例のないことをやろうとしていたし、補助金が出たら制約を受け、結果として面白いものにはならない。われわれは自由にやるんだということで補助金を一切もらわなかった」

それから古い建築を曳家したりしてスペースを整え、小布施町並修景計画のもうひとつの核となる高井鴻山記念館とその一画ができあがった。宮本さんは、土蔵の生活のシミのような汚れは消さずに残しながら、新しい命を吹き込んで再生したのである。

栗の小径周辺同様、その^{のほり}轍の広場(風の広場)のあたりに立つとなにかしら気分がいい。どうやらそれは、建物と建物の間の空間、「間」が大事で、地と図の対比と調和が美しく、露地は広場の一番小さな単位だという宮本ロジックの所以でもあるのだ。宮本さんはまた「ソトはみんなのもの、ウチは自分たちのもの」と公益について主張する。簡単明瞭、文字どおりの意味だとするその言葉から私がイメージするのは人々の連帯である。

例えば小布施の町を歩きながら、咲き誇る花の名前を尋ねてみる。すると道路の傍らで自転車を停めて立ち話をしていた女性ふたりが、

あれは小梅で下に咲いてるのは水仙、花はこれからいっぱい咲くと行って微笑む。草取り作業中の人にとある建築を問うと、「栗ガ丘幼稚園です。丘はこの丘」と地面に書いてくれた。どこに行ってもこのとおり、町の人たちは当たり前の人間らしくいきいきと反応するのだが、この余裕と自信は間違いなく、長い時間をかけてきた町並修景事業の精神的所産なのだ。

町を整えるのに建築家は一人でいい、という市村郁夫町長の信念を、代々の町長が守ってきた。平等で民主的な五者会議もまた、町並修景事業を成功に導いた大きな要因だった。宮本さんのまちづくりについての考え方はこうである。

「もし他の設計者がどんどん入ってきてたら今日の小布施はありませんでした。一人の設計者に任せることが、公共建築の大事な要素だと思います。その公共建築は、周囲の空間、場所をいろんな意味で啓発すると思うのです。またそういう公共建築でなければ本当の公共性はないのです。今、さかんにまちづくりまちづくりと言っていますが、逆行していますよ。入札だコンペだと言って設計者、建築家をたくさん使い分けするのは間違いですね。3,000ぐらいある日本の市町村がもし今、それぞれひとりの建築家に公共建築を全部まかせたら町はよくなりますよ」

建築家のあるべき姿、楽しさ、これからの夢について宮本さんは言う。

「建築っていう仕事は人のためにある。自分の利益のためにやるのではなくて人様の利益のためにやる職業だと思うのです。あるいは困った人を救うためにあるんだとね。だから、設計する人が聖職者と言われるのはそこにあるんですけどね。お坊さんや大学の先生とか弁護士、医者と同じで。いろんな意味で自分の利益のためにやるんじゃない、あくまで人様の利益のためにやるんだと。都市や町の利益のため、個人の家だったらその人と家族の利益のために徹すべきだと思いますね。建築家としてうれしいのは、無から有を生み出すというか、全然形のないものから形を生み出すっていうのは、これはやっぱりうれしいですよ。そして、自分のイメージが形になるわけですよ。これはやった人でなければわからないです。これからの夢はまちづくりですね。もっと建築の恐ろしさを知らなければいけないと思います。そしてもっともっと緻密な建築をやっていき。建築の技術だけでなく、建築の雰囲気が景観をつくると考えると、この仕事って恐ろしいなって思うときがありますよ」

宮本さんが設計した松本市美術館では、エントランスホールから2

structure, standing alone amidst the fields of rural Obuse — something I find difficult to believe, given its appearance today.

During the year following the museum's completion, some thirty thousand people came to Obuse to visit the Hokusai Museum. This was a milestone event for the town's residents. A local confectioner specializing in chestnut treats responded with relative sophistication by starting new retail and restaurant operations. In general, the people of Obuse began to feel a need to improve the appearance of the town's streets, and of the houses and shops that lined these streets. This recognition was the starting point for the town's redevelopment effort, and it wasn't long before community leaders were faced with the task of improving the environment of the museum in the fields.

It was Tsugio Ichimura, the owner of the Japanese confectionery Obusedo, who persuaded the town — on the advice of Miyamoto and others — that this district would be a good location for a museum dedicated to the memory of Hokusai's patron, Takai Kozan. In 1981 the town purchased Hokusai's retirement home from the Takai family, who had theretofore retained ownership of the property. The following year saw the commencement of deliberations regarding the development of the lands surrounding the site. These deliberations involved five parties, including the town administration and nearby landowners, all of whom participated on a footing of strict equality. After about a hundred meetings conducted over

two years, the parties reached a consensus that allowed the landowners to repay development loans by leasing their lands, and called for hereditary lands to be leased or traded rather than sold outright.

Tsugio Ichimura's cousin, Ryozo Ichimura, recalls the deliberations: "We didn't receive any subsidies for the project — not from the town, nor from the prefecture, nor from the national government. The town suggested on several occasions that we could become eligible for various subsidies by forming an official association. But we were trying to do something that had no precedent, and seeking subsidies would also have meant accepting restrictions that would make it impossible to create something really special. We wanted to do it our way, so we didn't look for any subsidies."

Old buildings were then moved to allocate space for the Takai Kozan Memorial Museum, which together with the surrounding lands became another focal point of the Obuse scenic improvement project. Miyamoto breathed new life into the earthen walls of the old godown storehouses — yet he did so without removing the smudges and stains put there during years of everyday life.

The Hatanba, or Banner Plaza, is a parking lot that doubles as an event space on special occasions. The area around this plaza, like the Chestnut Path, strikes me as a pleasant place to linger. Its congeniality seems to stem in part from the Miyamoto logic which affirms that space — such as the

space between buildings — is important; that beauty lies in the contrast and consonance between pattern and background; and that any exposed ground can be seen as a plaza, a place where people can come together. Miyamoto's theory of public utility declares that "The outside belongs to everyone; the inside belongs to the owner." This simple, unequivocal statement calls to my mind images of the solidarity that brings people together in communities.

Walking along the streets of Obuse, for example, I might pause to inquire after the name of a flower that I see blooming in profusion. Two women who have stopped their bicycles for a roadside chat answer me with a smile: it is a plum tree, and beneath it are daffodils that will soon blossom. Or I ask a woman who is pulling weeds the name of a nearby building; she tells me it is the Kurigaoka Kindergarten, and draws the character for "oka" in the dirt so I'll know which one it is. Wherever I go, the townsfolk respond with unaffected enthusiasm. The relaxed confidence with which they greet outsiders is doubtless a psychological outgrowth of the long years of effort that have gone into the scenic improvement project.

The fair and democratic deliberations between the town administration and the landowners were a major factor in the success of the project. In addition, the mayors who succeeded Ikuo Ichimura have maintained his belief that relying on a single architect is the best way to put the town in order.



階のロビーに上がって企画展示室への行き帰り、視角から逃れることの出来ない乳白色の南面に出会う。美術館で目にする作品によっては、しばしば自己の卑小さに打ちのめされるのだが、この乳白色半透明ガラスの存在によってなぜか、偉大な作品を見た後の心細い魂を木っ端みじんに砕いたりせず、少なくともまだここに存在する自分に気付かせ、あるいは鼓舞してさくくれるのである。そのあとの美術館についてのいろいろな資料を調べているうちに、美術館で展示を見たあとの余韻について宮本さんがさりげなく言及していることを知った。来館者の微妙な心理などはとっくにご存知だったのである。そして私は、建築家とはかくなるものかと恥ずかしながら思い知らされたのだ。

須坂市に生まれた宮本さんは、建築家の三代目だった。当時、青写真用の感光紙は薬屋で買った薬品を調合し、模造紙に塗布して作るものだった。真っ暗な土蔵のなかで乾燥した感光紙はぐるぐる巻いて保管され、青写真の焼付けには太陽光が使われた。

「夏は陽が強いから5分とか3分、冬は10分とか今日は曇っているから15分とか。例えばそれを1日に100枚焼くとか50枚焼くとかあるわけですよ。そうすると大変な仕事なんです。太陽で焼く時間の違

いがあるから。焼くのは結局、子どもの私でしょ。焼く間は暇でしょうがないから、太陽は見ちゃいけないし、図面を見るわけですよ。だから否応なしに小さいときから図面がわかってきちゃいましたね」

仕事を手伝っていた宮本さんの遊び相手もまた、2階で寝起きしていた設計事務所の所員たちだった。信州名匠会（130ページ～参照）を主宰する宮本さんはそのような環境で育ったためか、職人に対する思い入れはとりわけ深い。しかし、職人たちの間ではいま、後継者不足が指摘され問題となっているのだ。それで宮本さんは語る。

「名匠会の大きな柱のひとつに後継者育成があるんです。職人の間では職人同士のコミュニケーションというのがまことにないんですよ。ひとつの現場が終わると、はい今度はこっちと次のところへ乗り込む。その後は次の職種の人がやってくるという具合で、異なる職種の職人同士と一緒に仕事をするということはまずないですね。そういうことから名匠会をつくって、まず職人同士のコミュニケーションを図ろうと。そうすると、うちに弟子がいなくて困るとか、お互いそういう情報交換ができるじゃないですか。名匠会で弟子を募集しようということがひとつあります。なんとかいい弟子を探せるように、名匠会もやまなくちゃいけないと思いますね」

会員の建築家、出澤潔氏は現在の状況について次のように語る。



Miyamoto concurs. “The Obuse you see today would not have existed if a lot of other designers had been brought into the project,” he says, explaining his ideas on community design. “I feel that entrusting a project to a single designer is an important element of public architecture. Such public architecture can illuminate the surrounding spaces and locations in various ways. Public architecture that lacks this potential is not ‘public’ in the true sense. These days everyone talks about community design, but they’re all going about it backwards. It’s a mistake to parcel out a project to designers and architects on the basis of bids and competitions. Japan has some three thousand cities, towns, and villages. If we were to leave all the public architecture in each of these places to the care of a single architect, right now, the scenery of Japan’s communities would be much improved.”

He also shares his thoughts on his profession — how he feels the architect should view his job, and what he finds enjoyable about it — as well as his hopes for the future. “The job of the architect is to serve people. I believe this job is something that we do, not for personal profit, but to benefit others — to help people with their problems, even. That’s why people speak of designers as they would of clergymen; we’re like priests or professors, like doctors or lawyers. In many senses, ultimately, we should be working for the benefit of others, and not for ourselves. I think we should do everything we can to benefit the city or town — or if it is a private home, to benefit the owner’s family.

“What makes me happy as an architect is the feeling of creating something from nothing, of taking something shapeless and giving it shape. After all, that shape comes out of my own imagination! That’s something you can’t understand if you have never done it. As for the future, I want to continue working in community design. I think I need to know more about the risks involved in architecture, and I want to keep doing architecture that is more and more refined. Sometimes, when I reflect on the fact that scenery is created not only by the architectural technique that goes into a structure, but by its atmosphere as well, I get the sense that architecture is a risky profession indeed.”

Visiting the Matsumoto City Museum of Art, which occupies a building designed by Miyamoto, I cannot help but notice the curtain of milky white that forms the south wall of the stairway between the entrance hall and the special exhibit hall on the second floor. While viewing the works of art on display in the museum, I have been battered time and again by a sense of my own insignificance. Yet rather than crush what remains of my frail soul, the milky translucency of that glass wall manages in some way to remind me of my own existence — to encourage me, even, to go on.

Later, while reading various articles about this museum, I learn how Miyamoto has casually remarked that his intention was to emphasize the “afterglow” that people experience after viewing the exhibits. He has

known all along the influence his design would have upon the subtle psychology of the museum-goer! I feel somewhat abashed as I come to understand just what it means to be an architect.

By becoming an architect, Miyamoto has followed in the footsteps of his father and grandfather before him. Born in the city of Suzaka, in Nagano Prefecture, he grew up in an era when photosensitive paper for blueprints was created by combining chemicals purchased from an apothecary and applying the mixture to imitation vellum. The paper was dried in dark, earthen-walled storehouses and rolled up for storage. The printing of blueprints was accomplished using the light of the sun.

“The amount of time required to make a print depended on the sun,” Miyamoto recalls. “In the summer, when the sun was bright, it took only three to five minutes; in the winter it might take ten minutes, or fifteen on a cloudy day. And there would be maybe fifty or a hundred prints to make on a given day. So it was hard work — and it was my job, since as a child I had the time for it. And because I was a child, I got bored while the prints were baking. But I had been told not to look at the sun, so I looked at the blueprints instead. As a result I ended up learning about blueprints from the time I was small, whether I wanted to or not.”

The design office occupied the first floor of the family home; the office staff lived with the family on the second floor, and were Miyamoto’s

「若い人たちが技術を覚えていくという形が、社会システムとしてできていないじゃないですか。世の中には一所懸命やりたいって若い人がいっぱいいるのに、その人たちが目標とする人間が身近にいないのです。ちゃんとしたシステムがあって、そこへ行って習えば、将来こうなるという筋道さえつけられれば職人になるという若い人はいっぱいいます。それにしても、世の中、あまりにも職人を大事にしなさ過ぎると思います。古いものの価値を認めなさ過ぎますよ」

坂城町に住む会員で刀匠の宮入恵(小左衛門行平)氏は、宮本さんに会って坂城のまちづくりを相談した。それがきっかけで、坂城町は日本刀などを展示する「鉄の展示館」をつくり、まちづくりが動き出したのである。宮入氏もまた、弟子たちとのことを語った。

「うちなんかは住み込みで家族と同じように生活するわけですよ。飯も一緒に食って。そのなかで見て覚える、生活のなかでどうやって生きるか、刀鍛冶がどうやって生きていくのかということを見せるしかないと思っています。彼らにはそれが駄目なんだろうね。いちいち教えてもらわないと何も身に付かないという。僕たち職人の仕事というのは教えるんじゃなくて伝えるということだと思

うのですよね。同業者のなかには、若い子たちをアパートに住ませ、時間から時間まで来て日曜は休みにして、ということでやる人がほとんどなのです。でも僕は、それではひととおりの仕事は覚えるけれども、正しいものは絶対伝わらないと思うんです。われわれのなかではあまり言葉っていうのはないんです」

大工棟梁の堀誠氏の見方はこうである。

「私もそうだけど弟子の仕事が困がゆいんですよ。ちょちょっと手を出してしまう。だから弟子は伸びないんですよ。目をつぶれなきゃいい親方にはなれないって私は思うんですよ。仕事を見ていけばやっていることは大体わかるし、わからないことは聞けばいいことだけでも、行儀作法だけは厳しくしているつもりです。盗んで覚えるというより、急所は教えちゃったほうが技術の伝承のためにはいいと思うんだけどね」

親方たちはそれぞれの方法で努力している。考えさせられるのは、何が大切かをわれわれがあまり考えないできたのではないかということである。

今年から審査が公開となった長野県学生卒業設計コンクールは、毎年春に行われる。審査委員長を務める宮本さんは、初々しい

出品者たちを前に、図面が弱い、非現実的だ、甘えてはいけない、とはっきり指摘する。一方、いまずぐ建ててもよい作品であるとか、夢を持ちコンセプトを大切に、未来のアーキテクトたちの若い魂を鼓舞するのである。入賞しようがしまいが、専門家の的確な言葉は、乾いた砂に注がれる水のように吸収され、必ず彼らを育てていくのだ。

宮本さんはまた、12万人の建築家を擁する日本建築士会連合会の会長でもある。そこでは数年来、社会にわかりやすい建築士につい



reportage

playmates when he wasn't helping them with their work. It may be because he grew up in such an environment that craftsmen occupy a special place in Miyamoto's heart. As chairman of the Shinshu Association of Master Craftsmen, he is concerned by the lack of people willing to study under craftsmen and inherit their skills, a problem that has been voiced frequently by the practitioners of traditional crafts in recent years.

"The cultivation of successors is a major pillar of the association's activities," says Miyamoto. "There is really no communication between craftsmen. When a number of craftsmen with different areas of expertise must work on a single site, for example, they do it serially. One specialist will finish his job and move on to the next site, then the next will come along. You never see craftsmen from different fields working together. The association was started to promote communication between craftsmen as a solution to this problem. It gives them an opportunity to exchange information — to ask each other for advice when they're having trouble finding apprentices, for example. And I think the association should do something to help members find good apprentices. One thing we can do is recruit potential apprentices on their behalf."

Kiyoshi Idezawa, another architect in the association, explains the circumstances that have made apprentices so hard to find: "There is no social system whereby young people can learn new skills," he says. "There are a lot of young people out there who desperately want to work, but they

have no one nearby to give them a goal to shoot for. A lot of young people would become craftsmen if only there was a clear system in place to outline their path, to say 'If you go *there* and learn *that*, then the future will be like *this*.' Unfortunately, society does not care enough about craftsmen. The value of the old ways too often goes unnoticed."

Not long ago Miyamoto was approached by Kei Miyairi, a master swordsmith and fellow association member who lives in the town of Sakaki, Nagano Prefecture. Miyairi was seeking advice on community design for Sakaki; as a result of his meeting with Miyamoto the town has built the Museum of Steel, which exhibits traditional Japanese swords. Further community design activities have ensued.

Miyairi describes his own experience with his apprentices: "In our case, they live in our house, and eat with us, just as though they're part of the family. And along the way they watch and learn: how to make the craft a part of their lives, and how to make a living as a swordsmith. The only way to teach them is by showing them, I think. But that doesn't seem to work for them. They say they can't learn if I don't teach them, one thing at a time. I think the craftsman's trade isn't something you *teach*; it's something you *pass on*. Most of my colleagues let their apprentices live in apartments, tell them to show up and go home at fixed times, give them Sundays off, and so on. Although this approach can teach the basic techniques, in my opinion it doesn't stand any chance of passing on the right way to do things. Such

teaching relies on *words*, and words are not something that we swordsmiths have much use for."

Master carpenter Makoto Hori offers a somewhat different view. "It's frustrating to watch apprentices work. I get impatient and show them how, rather than let them do it themselves. So of course they don't improve. I think I don't have it in me to be a good master, because a good master has to pretend he doesn't see things." Hori goes on to describe an approach that varies from the traditional model (see sidebar at left). "They can pretty much understand what I'm doing by watching me work, and if they don't understand they can ask me. Which doesn't mean I'm not strict about showing proper respect. But I don't think they should have to "steal" to learn. Just teaching them the key points seems to me to be a better way of passing on my techniques."

The master craftsmen are doing their best, each in his own way. But I'm forced to wonder if the rest of us haven't given too little thought to what is important.

The Nagano Prefecture Graduating Students' Design Competition is held in the spring of each year. This is the first year that the judging has been conducted publicly. As a judge Miyamoto critiques the young competitors frankly: "The plans need work," he says. "This design is impractical. Don't be content doing unsatisfactory work just because you're

ての新しい仕組みが話し合われてきた。その中心的テーマ、専攻建築士制度担当の委員会をまとめる藤本昌也委員長に話を聞いた。

建築士とは、建築士法という法律に基づいて試験が行われ、医師や弁護士と同じように国が認定している国家資格である。その制度は戦後50年もの間、建築の設計と工事監理を業務とする建築士を世に送り出してきた。

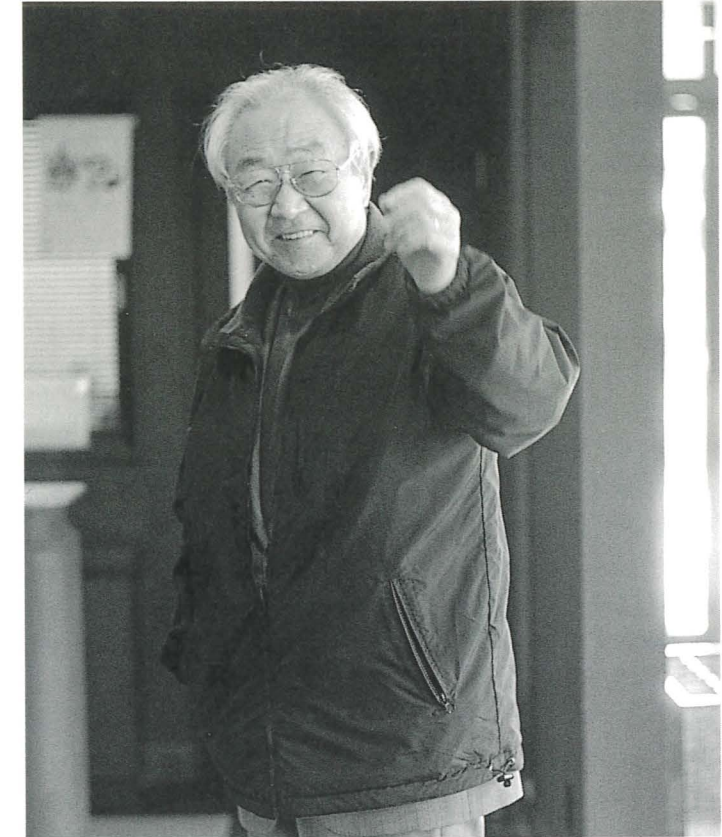
しかし近年では、建築士の業務が建物の設計だけでなく、施工やまちづくりの領域にまで広がってきている。また、設計のなかでも構造や設備などに分業化してしまっている。技術が進化した現在、資格を取得した人でも、構造計算から電気、給排水設備まで、すべてをこなすのは困難で、いまではそれぞれの専門家が存在する。消費者側からは、一人の人間がやっているように見えても実際は違っていて、申請を出した設計者は、設備や構造の専門家に外注するのが一般的なのだ。そこで日本建築士会連合会では、このような消費者にとってわかりにくい状況を変えるため、「専攻建築士制度」という新たな仕組みを考えた。職能団体の責任としては、誰がどんな仕事をしたか「聞かれないから答えない」ではなく、消費者に情報開示をして「こういう形でこういう人が仕事をしています」と最低限の明示をすべきである。その仕組みが、まちづくり、設計、構造、

環境設備、生産、棟梁、法令の7部門から建築士が得意とするものを、医師の看板のように「専攻」として表示し、仕事の責任を明確にすることが、消費者に対する建築家たちの運動として、または社会的制度としての専攻建築士制度なのである。

藤本さんは最後に、宮本さんをこう語る。

「世の中に建築家のタイプというものは二つあると考えています。“大地”には固有性が必ずあるはず。その固有性とは、自然条件や社会条件、土地の持っている文化性みたいなものがある。そこから生えてくる建築は、それを抜きにしては考えられません。その大地に生まれるべくして生まれる建築というものが、それを建築家はいい形で出現させる手助けをしていると考える。こういう建築家を、私は“大地派”と呼んでいます。一方で、“天空派”とは、啓蒙的にこういうものがいいのだということを前もって空中にイメージしてしまう。それをどこの大地であろうと当てはめてしまう。その土地の持つ具体的な条件を無視してつくっていく建築家を“天空派”と呼んでいます。もちろん、宮本さんは“大地派”の建築家ですね。まちづくり、ひとをつくるその地平は限りなく広いのである。

*北信濃きつての豪商。1803年に高井家の四男として高井鴻山は生まれる。江戸時代初期に小布施へ移住したといわれ、鴻山が生まれた頃、関東、関西方面までを商圏としていた。



a student.” At the same time, he encourages the aspiring architects with positive comments: “This could be built right away,” he may say, or “Keep your hopes up and hold on to that concept.” His remarks are on target, and they are absorbed by the students like water on dry sand. Win or lose the competition, they are sure to grow by the experience.

Miyamoto is also the chairman of the Japan Federation of Architects & Building Engineers Associations (JFABEA), which has a membership of some 120,000 architects. Over the past few years the JFABEA has been discussing a new framework aimed at making the architect’s profession more easily understood by society. The reasons for creating this framework were explained to me by Masaya Fujimoto, who chairs the committee in charge of the Architect Specialization Program that is the centerpiece of the framework.

Architects in Japan are tested under a law known as the Kenchikushi Law, and are licensed by the national government just like doctors or lawyers. During the past fifty years, this licensing system has been used to authorize architects to perform the various tasks that fall under the headings of architectural design and superintendence of construction work.

In recent years, however, the range of tasks performed by architects has expanded to include actual construction activities and community planning. At the same time, the task of architectural design has fragmented into

specialized fields, such as structural and equipment design. Technology has also advanced to a point where it is difficult for a lone architect to handle all aspects of architectural design, from structural calculations to the planning of electrical and plumbing equipment. So although an architect may be licensed to perform all these tasks, the reality is that there are architects who specialize in each field.

To the consumer it may seem as though a design is created by one person — the architect who files the application for building confirmation — but this is generally not the case. Instead, the architect is likely to outsource work to others specializing in fields such as structural and equipment design. The JFABEA has devised the new Architect Specialization Program to rectify this situation, which can appear so confusing from the consumer’s perspective.

The JFABEA has decided that it has a responsibility to provide consumers with at least a minimum of information regarding who works in what capacity, rather than adopt a stance of not providing information because no one asks. Under the new program, architects would indicate one or more of seven specialty fields — community planning, architectural design, structural design, equipment design, production, traditional architecture, or architectural administration — much as doctors display their specialties on their shingles. Architects would also clearly identify their roles with regard to specific jobs. This Architect Specialization Program is

to be implemented, not as a legal requirement, but as an activity undertaken by the architects themselves for the benefit of consumers.

Fujimoto describes his colleague Miyamoto in the following words: “I think there are two types of architects. Any piece of land surely has a character of its own — a sort of cultural quality defined by its natural and social conditions. The architecture that grows out of those conditions cannot be thought of except in relation to them. I believe there is a sort of architecture that is born in a certain place because it belongs on that land; the architect’s job is to help it manifest in a pleasing form. I refer to architects who work in this manner as ‘earthy’ architects. On the other hand are the ‘celestial’ architects, who begin with an inspired image of something that they perceive as good in and of itself, floating in the void as it were. They then apply that image to any convenient location, ignoring the actual conditions inherent in the land. Miyamoto is definitely an architect of the ‘earthy’ variety.”

As an architect who builds communities, Miyamoto possesses a scope of vision that is broad indeed.