

Shinden-zukuri no kenkyū

Yoshikawa Kōbunkan - Shinden



Description: -

-
Architecture -- Japan -- History -- Kamakura-Momoyama periods,
1185-1600.

Architecture -- Japan -- History -- Heian period, 794-1185.

Architecture, Shinden -- Japan.

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In front of the moya across the courtyard is a garden with a pond. The body was prefer-ably kept inside the michō, but in the event that it was instead placed outside, a folding screen was erected to cultivate the feeling of a room within the space. Thus, to enter the southern courtyard, one had to pass through the double boundary of the gate and the chūmonrō.

Shinden-zukuri no kenkyū

The pond had islets and bridges combined with mountain shapes, trees, and rocks aimed at creating the feeling of being in the land of the . . He had not resisted his overthrow, but had left to wander the world.

Shinden-zukuri no kenkyū / Ōta Seiroku cho

Each lord had to build extra space in order to keep his soldiers around him at all times with their weapons within reach on the grounds in case of a sudden attack.

The Borders of Shinden-zukuri: and as Staged by

In everyday life, the hisashi as well as the moya and nurgome of the shinden served as the living space of the head of the household. Following this pattern, shinden-zukuri spaces existed as highly prescribed domains where ingress was only possible depending upon social status. Since the shinden-zukuri-style house flourished during the Heian period, houses tended to be furnished and adorned with characteristic art of the era.

i Shinden

Nobles sit in the eastern watadono, and courtiers on the sunoko.

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The pond had islets and bridges combined with mountain shapes, trees, and rocks aimed at creating the feeling of being in the land of the Amida

Buddha. Following the ritual salutation to the regent, the upper nobility descend the eastern stairs of the shinden to the southern side of the sunoko and sit with the hems of their shitagasane under-jackets trailing off of the balustrade.

The Borders of Shindenzukuri: and as Staged by

Kawamoto lays this at the feet of both the general decline of the station of lady-in-waiting in terms of social currency as well as simultaneous influence from Tang China. Guests and residents of the house are seated on, laid out separately on a polished wooden floor.

Shindenzukuri no kenkyū / Ōta Seiroku cho. = 寝殿造の研究 / 太田静六著.

Chinese-style buildings boasted tiled roofs, earthen floors or elevated stone foundations, and red-lacquered exteriors.

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