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The place and role of the nature in Zen school of thought's formation

Behzad Etebari^{1*} and Farid Zavarzadeh Mogadam²

- 1- Department of Urbanism, Ardabil branch, Islamic Azad University, Ardabil, Iran
- 2- Msc of Urban Planning at Hamedan Azad University

Corresponding Author: Behzad Etebari

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ABSTRACT

Japanese architecture is the real visualization of a dynamic culture that never ever has not broken its ties with its roots and fixed rudiments. Japanese modern architecture like its modern culture that is a symbol of traditional combinational culture, has perpetuated its national and traditional identity while keeping roots in a coherent structure by accepting modern facilities simultaneously. The roots of traditional culture have a deep ties with universality of the world and it is based on non-double sighted idealism in Japanese traditional art and architecture as a principle like naturalism realism and idealism has been visualized from an intellectual depth different from ordinary meanings and it has been continued in its modern architecture. The secret of Japanese traditional culture solidarity and continuance and strength of its national identity in arts and its architecture is buried in its dynamic culture, nature and its united ideology that it is extended in Zen school of thought and it is still visualized in various dimensions of Japanese life.

Keywords: *Zen, Nature, Japanese architecture.*

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INTRODUCTION

In Japanese culture, art and architecture, in spite of synchronous and asynchronous formal and historical varieties and the effects of foreign culture penetrance, we are witness for a kind of universality, unity and continuance that from the view of many modern experts, it is an outstanding feature for the art and culture of this land. The Japanese traditional culture like other old cultures is formed on the basis of human nature and subliminal perception and it has been continued unitedly in Japan up to now. Superconsciousness shapes a monism and generality insight that according to it, human understands reality in relationship with the unity of daily life and whole world and receives the holy dimensions of existence in practical experiences innately (Aavani, 1375, 43). Continuance and unity of Japanese culture is originated from believes and that understanding which is based on natural superconsciousness and it is practical by getting united with the world melody and unity experience and solidarity experience with a pure presence. This experience is a meta-physical dialogue with world and it is the same mystic sympathy.

1.1 Zen definition

Zen is easy and impossible and there is no way to know it except scientific experience, an experience that the rules of religious limitations, spiritual hierarchy and complex formality did not make it hard because there is nothing inside of it except innate religion and believes.

Zen is life breath and it is a movement to perfection that every work has a spiritual dimension in it, so there should be care. Zen is easy so from its point of view, life is easy and it should be lived as easy as nature and pass it autonomously, but it gets hard as human being is removed from its innate nature and spirit. Naturalism means to live innately and to get along with nature and the

world melody. Zen believes in nature according to Buddha detour and knows every particle of it as God's visualization (the final reality). According to Zen, life should be lived as simple as nature by nature patterns. Zen minimalism is living simply like nature and means to release from any kind of belongings. From the first, the paradoxes start and reveal themselves from any dimension. Zen silence is the darkness of discussing mind and it is the perfection of expression innately. Zen misology means release from discussion limitations and oral disorders and philosophical abstracts. Zen deport is stepping in the natural life style, it means the art of living naturally and to be simple and free like nature. Simplicity and freedom are deporting axis of Zen in a way leading to the final freedom (Pashaie, 1375, 26).

1.2 Deporting steps in Zen

It is a passing way and lesson has steps. There are 3 steps for Zen deporting from start to illumination. 3 steps of Zen deporting present 3 promoting stages in Zen recognition. Choana: When I started to study Zen, mountain was mountain.

When I thought I reached to Zen, the mountain was not mountain any longer and when I reached to identify Zen, mountain again was a mountain. The Japanese modern art and architecture can be thought provoking and informative for eastern societies with old civilization and culture who are facing with cultural devastation because of renewing and evolutionary nature in its traditional platform, its unbreakable ties with historical rudiments and its attractions among western societies. Japanese civilization that is about 1000 years younger than Iranian culture, it experienced a kind of historical isolation because of its geographical situation, its island like structure and its distance to other traditional civilizations which led to a cultural unity and continuance. This situation was totally in contrast with the Iranian civilization that from the first it has been in contact with permanent clash and cultural exchange with other tribes and cultures. It was the secret of unity and cultural continuance with other tribes and cultures. The secret of unity and continuance of Japanese culture can be searched in its cultural structure until contemporary era that its outstanding feature is keeping ties with traditions while accepting modernity (Pashaie, 1375, 54).

2. The features and effective rudiments in Japanese architecture

Japanese naturalism is a kind of deep respect, loving and admiration of nature. The outstanding feature of Japanese is originated from the interaction among 3 eastern cultures, India, China and old Japan that other dynamic and traditional Japanese features are originated from it. In Japan, deep love and respect to nature is an innate thinking background in phenomenon and reaching to an intuitionistic recognition. Japanese naturalism is not limited to world of sense while it is the start of a supernatural voyage which is started from sensory recognition, thinking in nature and reality and it reaches to a pure intuitionistic recognition in the silver light of illumination senselessly. A recognition which is based on the unity between identification subject and recognition belonging and connection to the final reality.



The picture of an old house in Japan according to Zen school

Zen experience is a recognition travel from multiplicity to unity, a movement to superconsciousness and return to a normal life with a belief after a transformed superconsciousness experience and finds the life as it is. Superconsciousness is a state of station and dignity which is correspondent with the final reality because of its purity, movement and reality which are features of visual world have no way in it. In Japanese culture and art, pointing to the final reality by silence, station and purity contemporary with pluralism, the presentation of fault, asymmetry and a hidden and unreal arrangement which resemble the world relativity and each of them has been visualized and in the light of intuitionistic recognition, they have curved the tradition of symbiosis and cooperation in all dimensions of life and as one of the Japanese cultures features (Pashaie, 1375, 63). Japanese naturalism in symbiosis and symphonic with realism and pragmatism spirit of far-east (Japanese-Chinese) balances extensive

tendency to Indian metaphysics that Buddha struggled with it. Japanese intuitionistic recognition from nature which is extended in Zen school of thought, it is related to the realities of visual world and the final reality, daily routines and the work perfection in a second. In a meaning, the Japanese starts from nature to reach to its beyond, accepts the reality and normal life but moves forward of its perfection and does everything with the purpose of perfection and De. Japanese perfectionism is another feature of this culture that art and creativity are addresses according to them and world gets meaning based on the balance between body and body. Naturalism and realism of Japan prepare backgrounds for relativism spirit extension, attention to the faults while considering perfectionism, accepting the reality of paradoxes according to matching principle that, it is the factor of change, movement, dynamics, aging and renewing and all of them are affirm to the way to perfection that it is the factor of renewing spirit extension and the continuance of Japanese tradition (Eatezadi, number30, 44-64).

2.1 common and effective rudiments

Japanese traditional culture founds a culture based on relativism and coordination and symbiosis with imported cultures by standing away from dogmatism and believe in change and instability principle. In this culture, symbiosis between Chinese and Indian like thoughts is accepted as a relative dimension of reality and according to the world mutual principle and it is the basis of combinational culture and Japanese dynamic tradition. This combinational culture that its free thoughts are originated from Dhyana School of thoughts and Chinese Taoism and old tradition of Shinto, it is focused on correct lifestyle and in this way instead of being trapped in abstract discussions and the brain activity in consciousness, it is founded on the release from wisdom and inner consideration in world phenomenon and daily activities and sees the life in its innate reputation as it is based on intuitionistic recognition of the life. So Japanese lifestyle is based on the love to world and nature, realism, pragmatism, relative thinking, believe to movement and instability, time cherishment, release from any kind of limitation while preserving an ordered approach (Watson, 1361, 33). The eastern recognition themes have two stages, one of them is sensory and logical recognition that happen in consciousness platform and other one is an intuitionistic recognition and super perception which cannot be filled in logical discussions, teachers and perception stage.

3. Japanese traditional art and architecture in its combinational structure of culture:

To understand the structure of Japanese combinational culture and stable traditional extension and the deep place of Zen in it, firstly, we study historical, geographical, climate interactions and natural prospective, believes, heroes, religions and their effects on individual and body behaviors of this people.

3.1 Naturalism

In Japanese naturalism that is extended by these cultural paradoxes, geographical condition and Japanese history have an impressive role. The nature of Japan volcanic archipelago located southeastern Asia is various, beautiful, wild and have 4 distinct seasons, virgin mountains, ambush jungles, rivers, brooks, seasonal ponds, plains and paddy fields, costal lines with beautiful waves and sometimes wild. Devastating storms and destructive earthquakes along with all beauties and charm of the nature, have invaded nature and world unity throughout the history in nature. This geographical and natural situation along with past historical events, long lasting isolation periods, the destructive periods of war and peaceful periods have led to continuance and stability of cultural features and traditions of this land (Shayegan, 1375, 48).

Another form of old naturalism of Japan, attention to constant presence of ancestors souls in survivors life and consideration to holy places for them like mountains, jungles and also other forces-souls are inside of all natural parts that according to that, it considers all world as an alive flow and nature as the world revelation, awake and respectful presence. In this belief, an old and special tree or a rock with unusual shapes and dimensions with a unique mountain like mount Fuji are holy phenomenon and admirable. The flowing water is the symbol of life and non-moving water in ponds like mirror are the symbols of purity and clearness, religious existence and intuitionistic recognition (Watson, 1361, 53).

Respect to nature and family ancestors and the emperor ancestors are a historical believe that has roots in heroes and Shinitor national and old religion, but its continuance has led emperor to be the symbol of national unity in different historical era of Japan and it has retained its traditional symbolized personality until today that it is a kind of retaining and continuance factors in this land (Watson, 1361, 58).

3.2 Realism and relativism

A lovely attention of Japanese to the nature has intensified the belief to the Tao's world recognition principle, interaction between Yin and Yang which is a moving, dynamic and instable factor and it is an affirm for relativity of sensory recognition and the originality of intuitionistic recognition. In Zen, acceptance of world and nature relativity truth and furthermore lovely respect and reproduction world are the first steps for inner inspiration and it is the start of existence experience that in a state of illuminationism, it has led to a final reality and unity with it. In this super consciousness experience, all world is received and life is lived as it should be, according to Zen, this experience is a natural, simple and perfecting and artistic work whether a visual

symbol of it reveals as an artistic work or not. What a Zen artist works on it really is the reality of work and life that while it is a relative and faulty movement it moves toward absolute peace and perfection (Watson, 1361, 63).

3.3 Intuitionistic recognition, solidarity belief:

In combinational culture of Japan, every reality from natural phenomenon to daily routines of ordinary human, are world secrets and a tool to think, speculate and travel from outer world to inner universe. During this journey, nature recognition and its parts are united with each other and are identified by subject and are found by world nature in the light of illuminationism and they are not in a shape of abstract phenomenon from the world and as independent bars of things. This experience has prepared the background of solidarity and united Japanese belief that until today this is one of the outstanding features of Japanese culture (Burckhardt, 1369, 51).

4. Art in the structure of combinational and traditional culture of Japan:

In eastern traditional cultures, art is the real symbol of metaphysical and achievements based on intuitionistic recognition that passes time, place and presence stages to receive its final reality. In this process, outer and inner world, meaning and appearance, existence and beyond of existence all are understood in an innate unity. Such an understanding is the background of solidarity belief of traditional cultures and the factor of artistic creativities. Japanese art is the symbol of Japanese respect on natural landscapes and time cherishment subject and the place recognition based on a non-resolving and united idealism. In a drawing landscape painting, designing of Japanese gardens and even poems, music, Japanese play, we face with a momenta frame of a landscape or a specific event based on a momenta intuitionistic recognition that shows the totality of a real perspective and its hidden meaning under a visual cover and its faultiness is displayed in front of audience in a frame and sometimes in a series of frames.

4.1 time and place:

In visual arts of Japan, landscape frames which are the results of a superconsciousness and a promotion and time momenta frames are coordinated with place momenta recognition= we. "we" is an emptiness between objects and assignment that is a physical reality. "Emptiness" is the united nature of objects. The Japanese artist of landscape designing is searching for emptiness and reaching to the pure nature of the things in landscape frames instead of working on visual details of the comprising parts of a collection. In Japanese art like Zen epistemology, the principle is emptiness and the distance between objects and the paintings and revealing portraits are auxiliary and hazy like the visual world that is limited to dreams and imagination= Maya. This vague, hazy and unclear face is experienced by Japanese in their beautiful natural landscapes visually. But what they get from it, it is not only an emotional experience but it is a deep inner experience that it cannot be understood by positivistic analysis.

4.2 Aesthetics

Japanese taste comes from simplicity to decoration synchronically. But in Japanese aesthetics, a close, precise and untied looks to objects are important. It means this look grants the unity of an identified subject and is belonged to recognition. So the most decorated architectures and art works of Japan are revealed from a remote prospective and usually they are exhibited in a hazy and covered state. As an example the huge decoration level of Japanese Buddha temples just from close look and a shaking light, candles or lanterns and in a struggle between darkness and lightness reveal themselves modestly not vainly. As paying to detailed decorations is the result of an inner process among Japanese artists, shining and brightness of their oily artistic objects and their handmade ceramic objects in the low light of the environment it is like a bursting from inner side to outer side.

3.4 Decoration and pluralism/ a shift from multiplicity to unity:

The Japanese aesthetics accepts multiplicity to mention the paradox principle in the world. This paradox and synchronized tendency to simplicity and overacting is obvious in many Japanese artworks: the simple school and short water ink in the color of black and white "Sumi Yeh" and in the opposite side colorful and ceramic painting "Shuhaki Gaa" in Shogons palaces and also people paintings and informal schools prints "o'que ne" or visual architecture and momentous palaces in front of the modesty of Zen structures and also 2 kinds of garden buildings with an appearance against with Japanese culture they are all affected by this taste.

Another opposite dimension are Japanese architecture and its appearance in a building in a way that inside of gorgeous palaces, the samples of simplicity and purity and inside of buildings such as Katsuura, there are enriched decorations.

4.5 Subi, inner recognition of time passing:

The devastating effect of time on objects is another affirm on instability, changeability and the relativity of those things which Japan's nature and climate seriously mention it. Facing this phenomenon, the Japanese instead of inactivity and deserting

world's possessions, by respecting on the elements and old objects that the effect of time passing is obvious on them, they reached to formation and extension of a kind of aesthetics sense which is called *Subi*. This sense is extended in somehow to mention to the age and oldness of a new and modern work has the same effect for them. For the Japanese, very old or old like handmade tea makers to unworked natural wooden tools that their surface is covered by old rust, are resembling this sense of aesthetics because in addition to the importance of simplicity that shows *wabi* principle, declares a kind of recognition which is originated from oldness, aging in objects. As an example, in Zen gardens, in spite of serious and permanent attention, meanwhile because of freedom principle and affirm on being natural, some issues can occur that a garden gets filled with mosses and ferns by passing time that they were not a part of garden design at the start. From the point of view of Zen, this state has a moral value in terms of cherishment to the normal life and *Subi* aesthetics principle which searches the originality and beauty as the role of effects in time passing. In realism and practical Zen school of thoughts, the extension of two *Subi* and *Wabi* principles eradicates the needs for paying attention and decoration of building material and grantees the construction speed and on the other hand, it is an epistemological pointing to freedom and independence to instable phenomenon that it has a religious value too.

5. Architecture and historical, geographical, climate and cultural interactions

The importance of cultural-historical interactions in formation of Zen's effective role in house designing and traditional gardens are based on the importance of climate effects, natural environments and geographical situation of these lands. This situation is in the historical relationship with Shinito school of thought and in historical revolution of Japan's self-limited society has created a kind of architecture that Zen school of thought has had a great and effective role in its feature's extension. The examples of this continuance and extension of history is seen not only in arts and architectures but it can be observed in all dimensions of Japanese life as a state of piety, contentment and an organized mood. This is one of the obvious features of Japanese art and architecture that it is like the soul of a samurai or a Zen master meanwhile it is mentioning to pure and united nature of outer events according to inner observation.

6. The Japanese gardens as a symbol of Zen nature

Building of Japanese gardens in natural environments out of dense structures of the city and miniature gardens in the city's houses by *ikebana* in inner decorations, that shows an unbreakable relationship of human and nature in Japanese culture that effects Japanese architecture in all times. Neighborhood of Japanese gardens in all visualized dimension of nature like plants, springs, rocks, falls and ponds with sandy-rocky gardens points to the multiplicity and unity and also means paradox principle and changeability and instability in front of pause and absolute stop.



The picture of the nature in based on the Zen architecture

Japanese gardens also elicit an emotional effect and inner recognition from endless nature as a small template and an extract of natural world. Miniature gardens in the shape of tea gardens in Japanese houses visualize the world totality just in a second in front of viewers eyes and makes it possible to understand the things and innate recognition which it is received in a relaxed state and inner happiness while it is obtained by meditation during tea ceremony. In multiplicity and Japanese decorations there are a modest dimensions and simplicity. There is a semi-hidden and semi-revealed state in overcoming of darkness to lightness which is only received by close and precise look. The common point between multiplicity and simplicity in Japanese art and architecture in Zen architecture are all originated from Zen codes.

CONCLUSIONS

The effect of Zen in Japanese life and personality is very deep. What is understood as Zen's goal and aim, are the extract of Buddha 8 disciplines which means how to make a living. This is an aim which is also the guiding factor and direction of Japanese culture and also it is a tool to rebuild local Japanese heritage. The visualization of Japanese combinational culture can be seen in Zen school and related arts to it. A school that its rigidity and simplicity is not in that level of austerity and over religiosity but the kind of life is a religious life that it does not deserts world but it does not take the world seriously but it knows it as a tool for recognition and freedom. The lifestyle based on Zen has prepared a kind of spiritual extension background in Japanese culture that religious and materialistic codes are indispensable and they express the balanced principle in the world by their unity and adjustment. Among the Japanese, recognition of this balance and adjustment with it is the art of life. The architecture and arts of Japan are the achievements of combinational and intuitionistic culture that we cannot know them by analytical approaches correctly. This cultural complex can be investigated by combinational approaches and in mutual relationship that it has with history, climate, building material in consciousness and superconsciousness levels. In this combinational route, the important thing is to pay attention to the appearances and context synchronically. Japanese architecture is a visualization in which it mentions to beyond of real world. Japanese architecture is a process of designing and construction of those places that are created by the result of beauty's real experience and living in them is the background of muraqaba to start an intuitionistic process. The naturalism art of Zen is not at all searching for nature imitation. Zen based on its relationship with nature, has a special outlook to it has a long away different from western naturalism from the point of view of objective. Although Zen art does not get beyond of life level but it has something inside that keeps it away from untidiness and badness of this world and it is the changing of the attitude. This change of attitude is the art of life.

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