15 臨南寺本堂
RINNAN-JI TEMPLE, MAIN HALL

所在地／大阪市東住吉区西長居町769

建築主／宗教法人 臨南寺

設計者／大成建設株式会社

施工者／大成建設株式会社

工　期／昭和48年３月～昭和49年３月

Location/Osaka

Owner/Rinnan-ji Temple

Design/Taisei Corporation

Contractor/Taisei Corporation

Term of Construction/March, 1973 to March, 1974

●選評

岩本博行
佐野正一
横尾義貫

モダン寺というものは難しいものである．仏教という伝統を背負いながら，伝統のない現代建築で表現しなければならないのでオリジナルな創造性が要る．

材料が何であろうと古い様式に従うことは，型という精神に従うのであるから，それはそれなりの意味があるが，それを否定する側の思想は新しい材料による新しい表現を期している．その新しい創造は進歩として肯定されるが，実際には成功する例は少ない．それに果敢に挑戦するのは良いが，たいていは情熱過剰，力不足で見るに耐えないモダン寺が多い．

その中にあって臨南寺の場合は，いや味のないモダンを成功させている．いや味のないモダンを成功させるということは，そうた易くなし得るものではなく，設計者（深谷浩一）の非凡を証するものであろう．この本堂は小さな建物である．小さな建物であるだけに，その処理は簡単であると一応は思われるが，ひと振りの剣の切れ口でその腕前が判るように，この本堂の切れ口は鮮やかである．平面，立面，断面，詳細共に歯切れが良い．

コンクリートの亀裂は絶対に許さんという施主の要望に応えて，プレキャストコンクリートの列柱を立てて壁とし，それを構造即デザインとして表現しながら，熟練した石工によってたたき仕上げとしたことは，現代的機械生産の上に手仕事の味を見せながら，人間的な情感を表現することを忘れていない．列柱の曲面の連続は，自ら平担な壁の持つ退屈さから逃れ精神の所在を窺わせている．

このデザインは32cmのグリッドの上になされている．従ってすべての線は32cmのグリッドの上にある．厳格な規則は禅の精神で，その禅の精神はその厳格から離れて自由である．このデザインもグリッドの規則の上にのせながら自在の精神を摑んでいてデザインの硬さがなくおおらかである．

デザインの基調には日本建築の伝統的精神がある．新しい材料を使いながらその精神を窺わせる．鴨居や敷居や襖，床，欄間，天井等，全て現代的表現でありながら，日本の伝統を窺うことができるのは，単に類型の盲従でなく精神の新しい表現であり見事である．

色調は白が主調で，黒，アンバーで建築のベースを作り，赤，緑，紺，金，黒等多彩で，鮮明な仏具の色調が局部に点在して，魂の点滅のように緊張なリッチ感がある．仏具の詳細な線を単純な現代建築の空間の中に見ると，両者の対比が美しく鮮やかである．

見事なデザインは見事な仕事に支えられて，建築全体のクオーリティは立派である．

余分なことであるが，本寺の渡辺住職の丈室には，すっきりと小股の切れ上ったドルベルラン犬がいる．息をのむような美しい線である．その肌合は妖艶である．もう一匹ボクサー犬がいる．これは重厚で落着いて小股が切れ上がっている．烏が籠の中にいた．真黒に美しい線は妖しく端正である．このような生物を飼う住職は，その名，剛毅にふさわしい傑僧で，これを飼い，モダン寺を建てさせる痛快な和尚である．

●REVIEW

by Hiroyuki Iwamoto
Shoichi Sano
Yoshitsura Yokoo

It is difficult to express the idea of modernity in constructing temples, for a creative power is required on the architect's part to realize the ideas with originality in modernizing the structures of temples under the unseen restrictions imposed by Buddhistic traditions.

To follow the old traditional styles means to comply, to a greater or lesser degree, with the concepts which have thus far been prevailing concerning Buddhism or Buddhistic structures, whatever are the materials used. On the other hand, architects inspired with ideas that ignore such concepts as will approve of the traditional styles of temples desire to evince their ideas in the structures of temples by the use of new materials.

New ideas which have been expressed successfully, are accepted as progressive in ideas about the architecture. Actually, however, it is very rare that unique and new ideas are successfully realized.

Challenging boldly for new structures to express new ideas is by no means objectionable, but will result mostly in so-called modernized structural temples that are likely to interfere with their views because of excessive zeal to break through the hard crust of conventionalism.

Under such circumstances, the structural modernization of the Rinnanji Temple was brought about successfully with no distasteful elements.

The construction of modern style temples free of disagreeable design factors is not readily possible. The successfully realized modernistic structures of the Rinnanji Temple thus demonstrates that the designer (Mr. Koichi Fukaya) is a man of extraordinary ability.

The sanctuary building of this temple is of a small scale. Therefore, the constructural processing seems to be simple. As is clarified of the capability of a swordsman by observing a cut made at one stroke with his sword, the design for this sanctuary building is as sharp, in uniquencess, as the sword cut.

More precisely, the plane, side section and details of this temple are as much straightforward as possible.

In response to the owner's demand that no cracks be allowed to occur in the concrete walls, pre-cast concrete piles were arranged in the place of walls in expressing the new design and they were dabbed-finished by skilled masons.

In this way, he combined modernized mechanical elements with human factors in manifesting his idea of modernity.

The curved facings, the human element, which is across the piles arranged in lines will relieve worshippers of their feeling of boredom at the plane walls, the mechanical element.

The design for the structure of this temple was made originally on a 32cm-square grid. Accordingly, all lines in the structural drawing were set in order for the direct and straightforward layout and shape.

Austerity is the essence of the Zen spirit which is not bound by formal rules, from which all Zen teaching evolved.

Similarly to the Zen spirit, the structural design in this case is restricted because of the limited space available on this grid.

Nevertheless, the design appears to have been conceived seemingly with no restrictions, thereby resulting in presenting a feeling of unlimited expanse over the limited space of the grid.

The Rinnanji Temple seems to have been basically, in its design principle, of the traditional style symbolizing the type of Buddhism accepted in Japan.

Hence, regardless of the employment of new materials, the traditional style appears to be mingled with a modernized sense.

Notwithstanding the head jams, sills, sliding screens, transoms, ceilings and other parts designed in accordance with the style elaborated for modernity, the idea of having expressed new thoughts contained in the traditional concepts in the shaping of a modernistic style was the consequence of not having blindly followed the pattern of traditional styles, but of efforts to give significance to a new conception.

The color tone is basically white; black and amber are used for the architectural design base.

Red, green, deep blue, gold, black, etc. applied to the Buddhist altar fittings are locally spotted vividly on the interior of the temple, giving the impression of tension with the atmosphere.

When viewing the complex curved lines on the Buddhist altar fittings in the space within the simplified modernistic structure, the contrast between the curved lines and those of the structure of the temple is beautiful.

The outstanding design finely incorporated into the modernized structure through the application of excellent workmanship endows the entire structure of the Rinnanji Temple a permanent quality in evincing the new idea of modernity.

●工事データ

建築概要

敷地面積　22,888㎡
建築面積　535㎡
延床面積　389㎡
構造規模　鉄骨造，平家建

仕上げ

外装　屋根：軽量コンクリート下地銅板瓦棒葺き（下屋・開山堂は銅板一文字葺き）軒天井：軽量鉄骨下地硫化処理銅板プレス成型パネル，格子天井アルミジュラクロン焼付け格子目地付き　外壁：ＰＣコンクリートφ300円柱（寒水砕石入り）ビシャン叩き仕上げ，硫化処理銅板目地付き　基檀：ＰＣコンクリートビシャン叩き仕上げ（腰），日本瓦四半敷きモルタル目地（回廊），花崗岩水磨き（階段）　前庭：五色砂利洗い出し

内装　天井：軽量鉄骨下地硫化処理銅板プレス成型パネル，格子天井アルミデュラクロン焼付け格子目地付き　柱：鉄骨柱エポキシ系塗装仕上げ　壁：ＰＣコンクリートφ300（寒冷砕石入り）ビシャン叩き仕上げ硫化処理銅板目地付き（列柱），合板下地エポキシ塗装下地（間仕切壁）床：日本瓦四半敷きモルタル目地，花崗岩本磨き（床見切り），置タタミ（内陣）　須弥檀：花崗岩本磨き，ステンレススチールエッチング仕上げ（高欄）

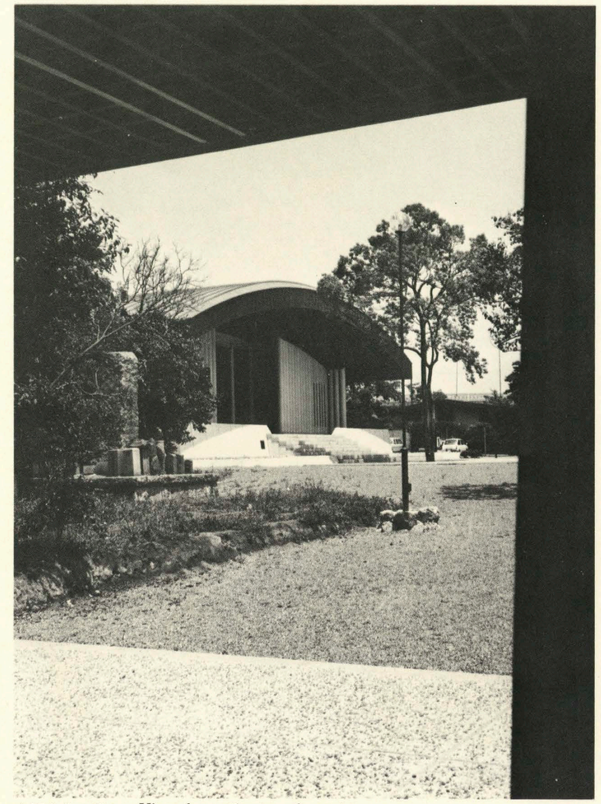
設備

電気　受変電6,600V既存電気室配電盤より供給／配電方式３φ３Ｗ210Ｖ，１φ３Ｗ210/105Ｖ／照明：ダウンライト，一部コードペンダント／弱電　放送，自動火災報知

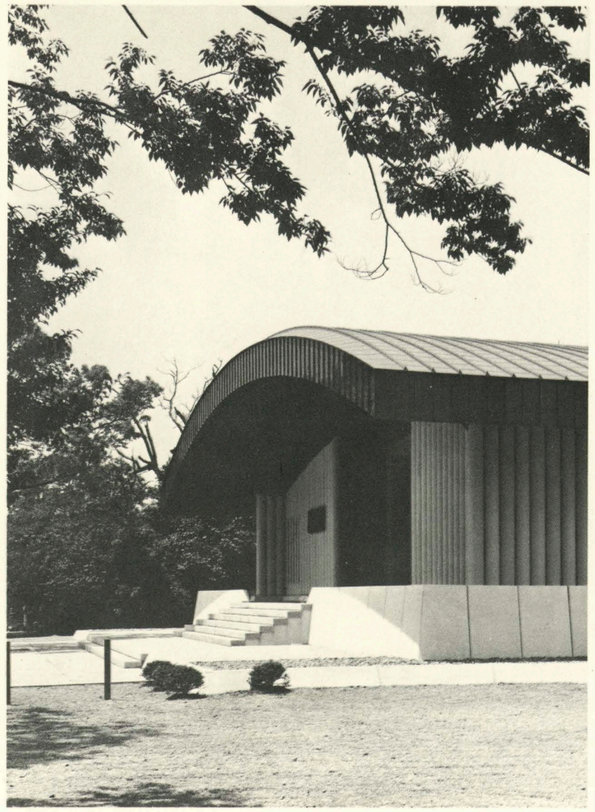
空調　水冷式パッケージ型空調器20ＲＴ１台によるダクト方式（温水および冷却水は既存設備より供給を受ける）／床暖房：電気式フロアーヒーティング2.25ＫＷ３φ200Ｖ

正面　Front view.

東側全景　East side view.

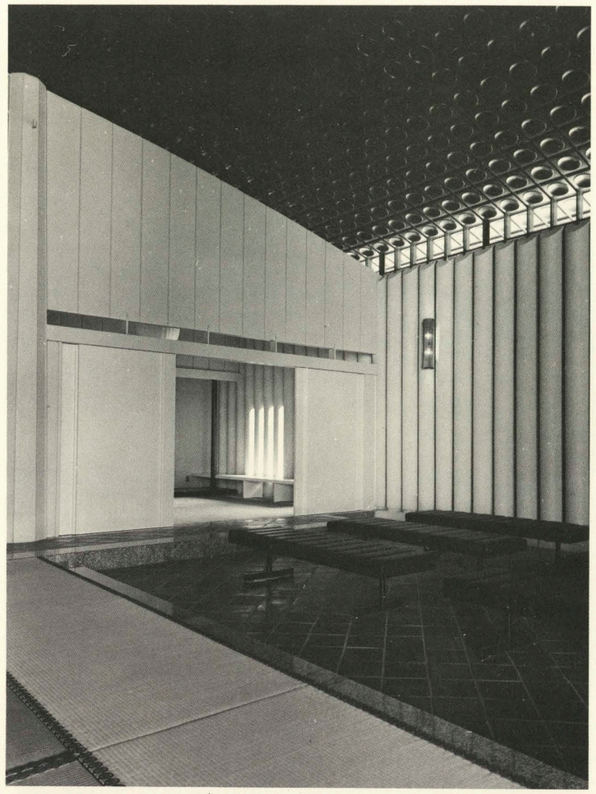


山門よりのぞむ　View from the temple gate.

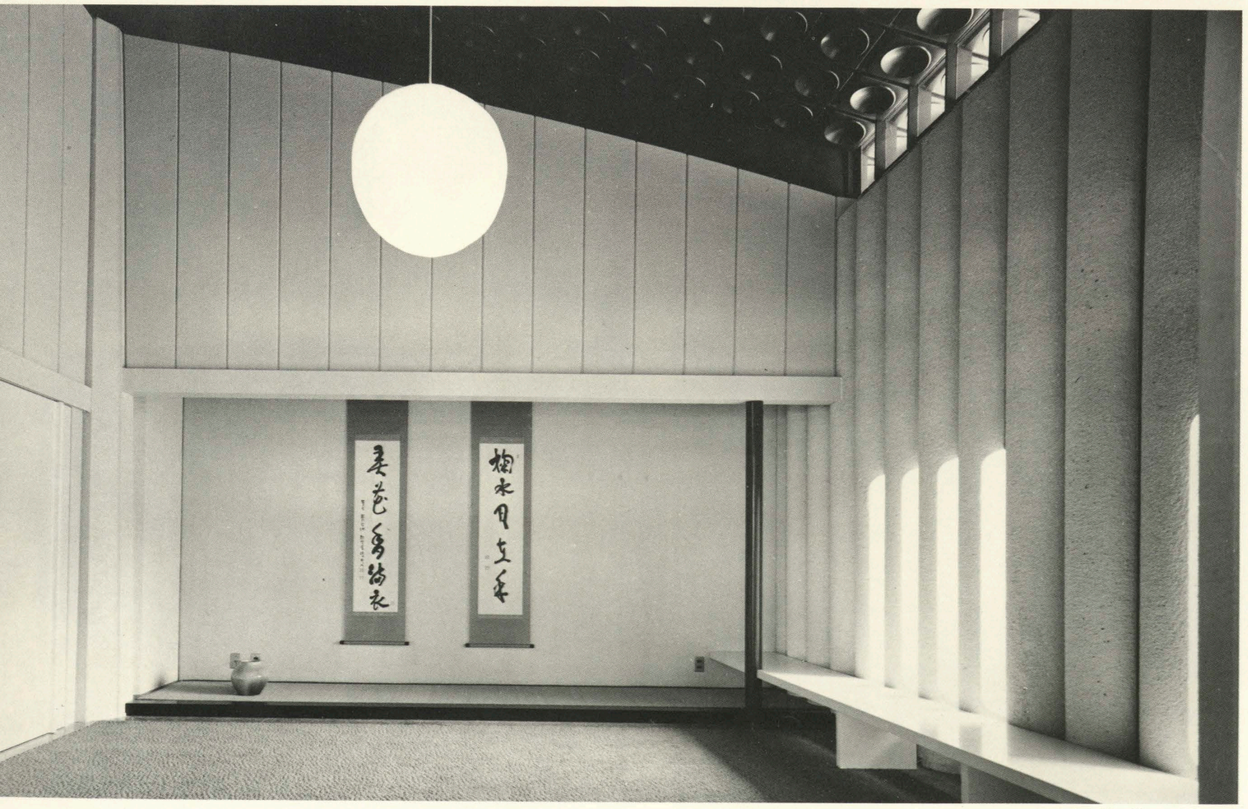


正面入口　Entrance.

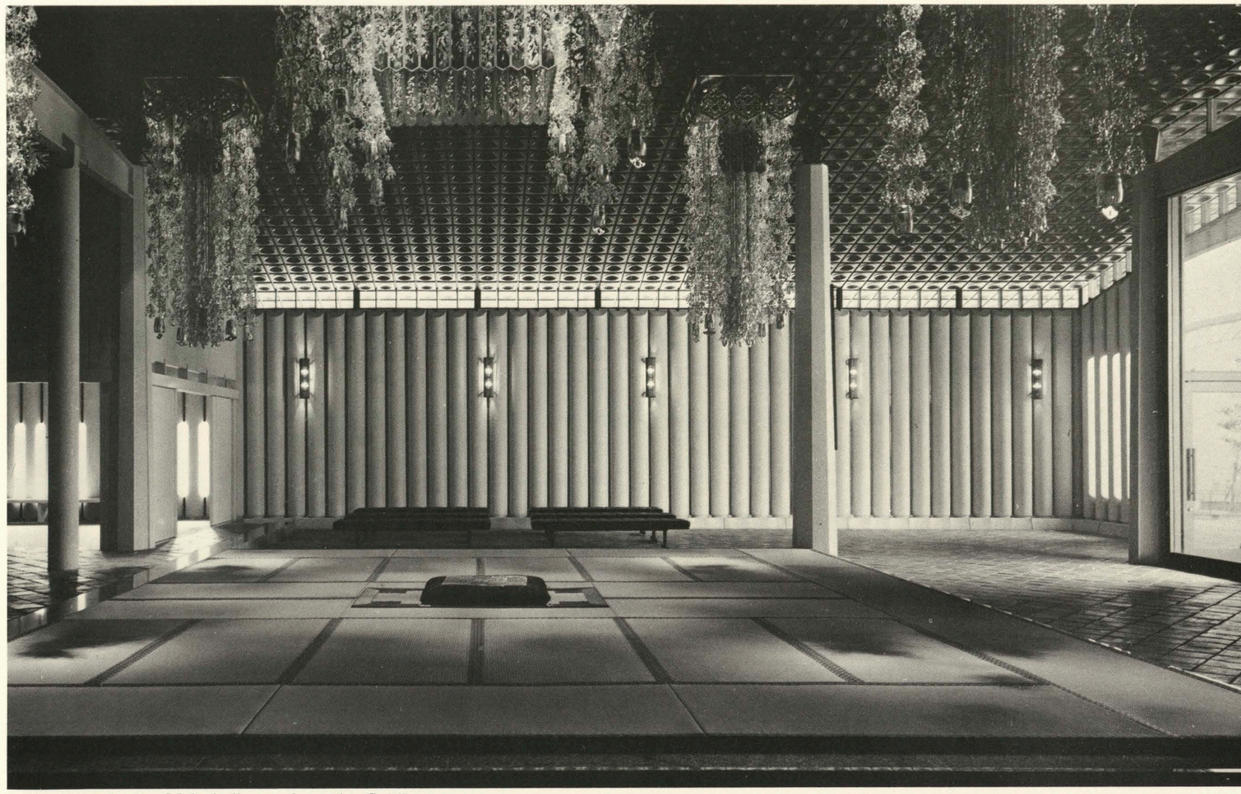
中陣より入口をみる　Entrance seen from the Chū-jin.



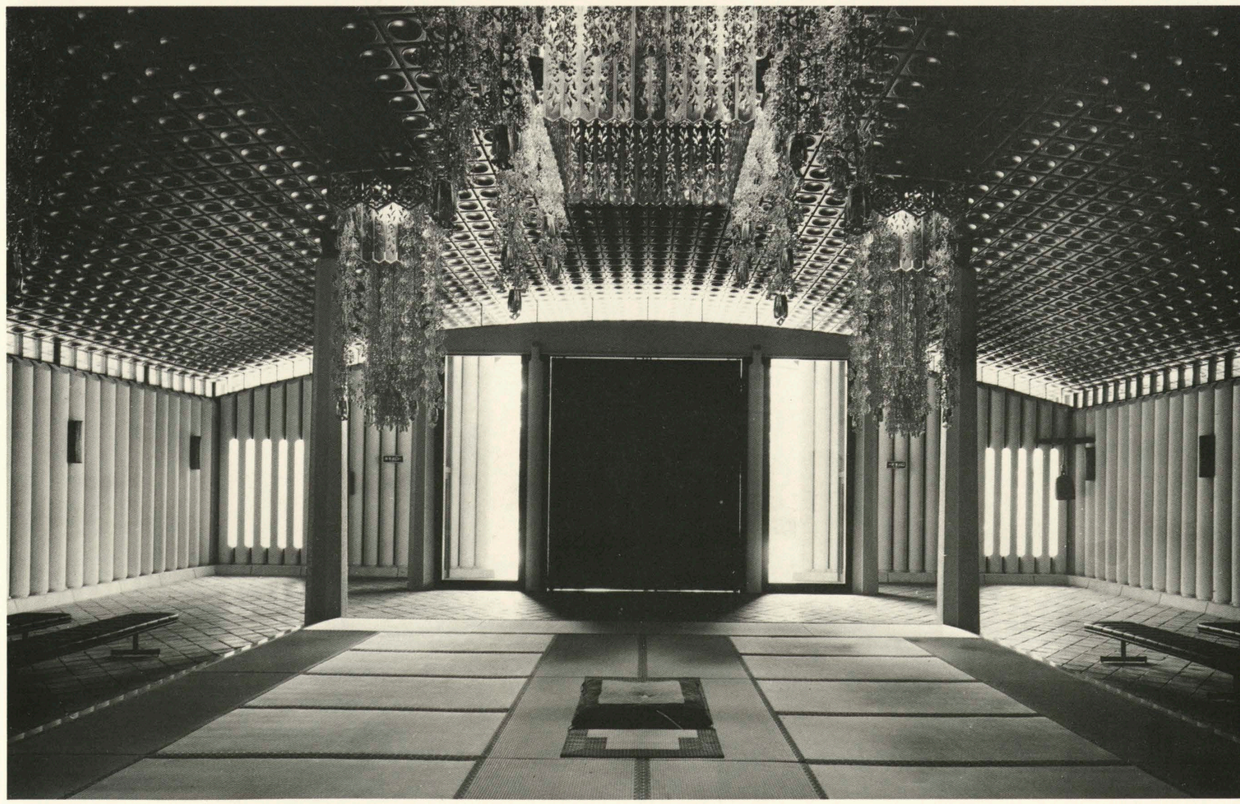
奥は室中間　Shitsu-chu-kan seen from the Gai-jin.



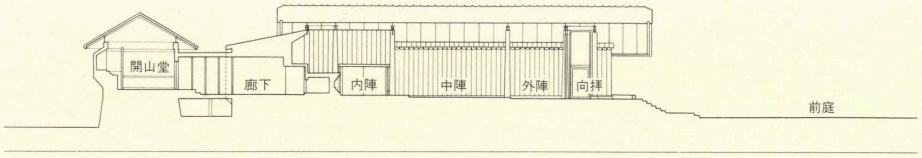
室中間　Sitsu-chu-kan.



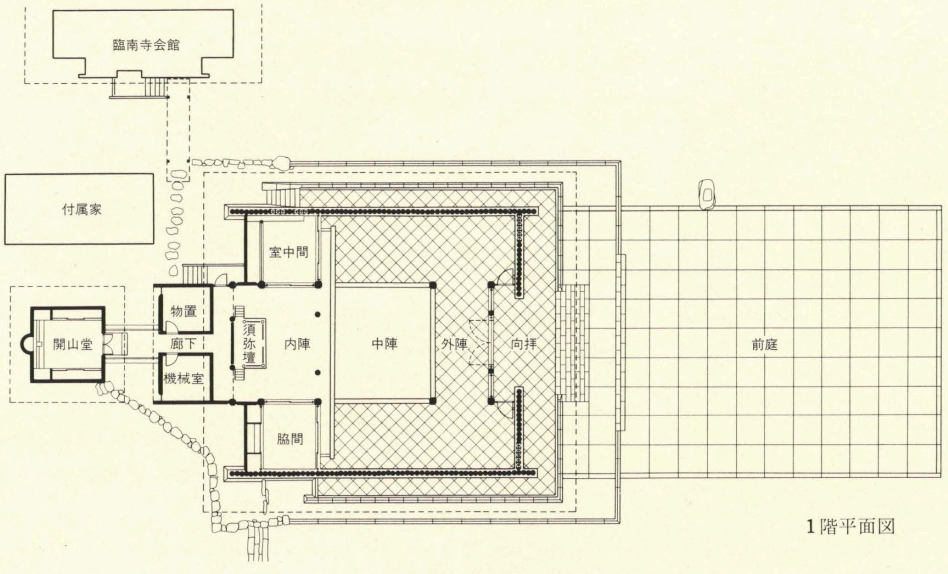
本堂　外陣よりみる　Main hall seen from the Gai-jin.



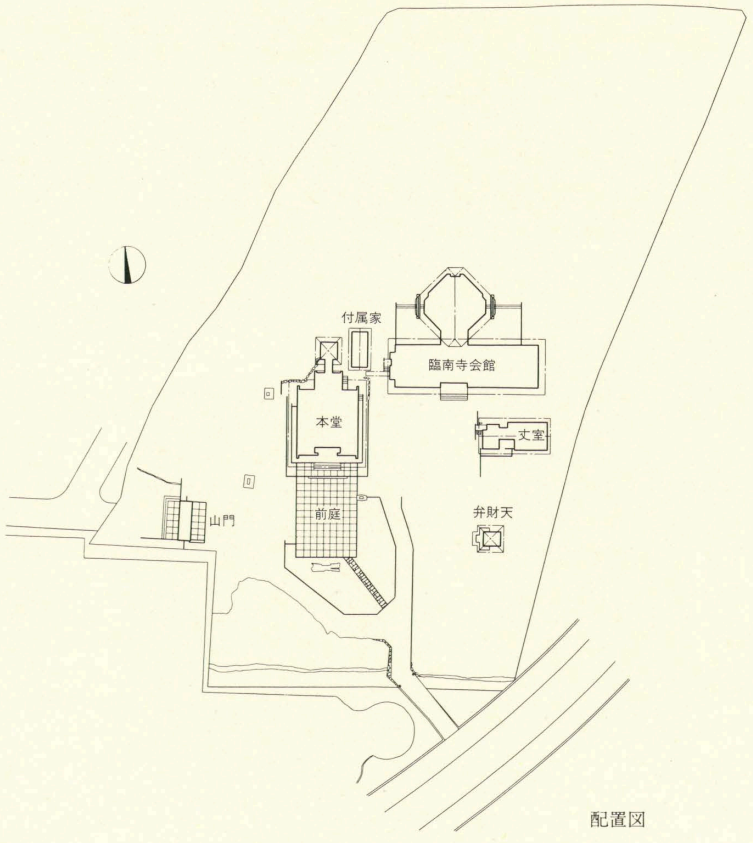
内陣より見返す　View from the Nai-jin.



断面図



1階平面図



配置図