

## **Presentation Abstract:**

### **Can Japanese Gardens evolve or change?**

Takeo Uesugi, Ph.D. FASLA

On this memorable event, the Japanese Garden Symposium at Seattle, I would like to express my heartfelt appreciation to the people who have committed tremendous effort and time to organize the symposium over the past few years. I am privileged to deliver a presentation on the Japanese garden entitled, "Can Japanese Gardens evolve or change?" which is based on my research, teaching, and professional practice in the U.S.

I interpret the theme of the symposium, "Evolution of Japanese Gardens through Adaptation to Place," to mean the transformation of Japanese garden arts and cultures to overseas countries. Over the past years of Japanese garden development, it appears that the Japanese garden has developed a stereotype as merely a garden with pine trees and stone lanterns. On the same token, while qualified experts with proper knowledge of Japanese garden design and construction have made many beautiful Japanese gardens in America, those gardens are labeled, "Japanese-style garden." I wonder, what is the difference between a Japanese garden and a Japanese-style-garden?

This presentation will cover a few current issues of Japanese Gardens to establish the qualitative development of Japanese Gardens both within Japan, and internationally. Further clarification of the Japanese garden will be made towards finding the true meaning and concept behind the Japanese garden, which is applicable to both the academic and business world. I am excited to share my journey in understanding the development of the Japanese Garden with people from various levels of interest in landscape architecture, and for future generations to come.

#### Overview

##### Why Japanese Gardens?

This section shall review the history of Japanese garden development in the U.S. and identify the status of the current Japanese garden movement:

- a) Three stages of the history of Japanese garden in America:
  1. From the late 19<sup>th</sup> Century through WWII
  2. From the middle 20<sup>th</sup> Century through 1960-70, and
  3. The last three decades up to the 21<sup>st</sup> Century
- b) Discussion of the needs and interests of Japanese Gardens in America
- c) James Rose and Garrett Eckbo's views of the Japanese garden
- d) Future trends of the Japanese garden

##### Japanese Garden in the context of East Asia

This section shall introduce the East Asian gardens and propose the significance and value of the Japanese garden within the context of East Asia:

- a) Geographical and climatic settings of East Asia
- b) Identity of Chinese, Korean and Japanese gardens
- c) Poetic gardens
- d) Naturalness, simplicity, and symbolism

2004 International Symposium on Japanese Gardens  
Puget Sound Japanese Garden Society  
Seattle, Washington U.S.A.

What will make Japanese Gardens evolve or change?

This section shall discuss the real world of Japanese garden construction in America, and comment on the meanings of “Change” or “Evolution”:

- a) Partnership among client, designer/contractor and gardener
- b) Cultural and social dilemma
- c) Authenticity and creativity
- d) Evolving or changing?

How will Japanese Gardens be applicable to the American people?

This section shall discuss the limitations and possibilities in building the landscape design concept of the Japanese gardens in America and overseas countries:

- a) English landscape garden and Japanese abstract garden
- b) Book of Tea, Book of Five Rings, and Book of Garden Making
- c) Japanese arts and American cultures
- d) Garden to Landscape

Conclusions:

By combining my theoretical understanding of the Japanese garden with professional experiences, this presentation aims to address the tremendous opportunity to enhance the culture of Japanese gardens by exchanging ideas between Japan and overseas countries in the coming years. As shown in the concept of Sakuteiki and Okakura’s The Book of Tea, the ideas of Japanese cultures and gardens can provide resources applicable to contemporary living, not only Japan, but also with international community at large.

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## **Function as Meaning: Social Events in Japanese and Japanese-style Gardens**

Kendall H. Brown, California State University, Long Beach

Both pre-modern gardens in Japan and gardens in Japanese styles outside Japan have evolved through adaptation. These histories of evolution have created disparities as well as correspondences between these two

## 2004 International Symposium on Japanese Gardens

Puget Sound Japanese Garden Society  
Seattle, Washington U.S.A.

related types of gardens. This paper underscores some of the ways in which the multiple functions of these gardens account for their similarities and differences by situating them within the historical context of use.

This study first outlines some basic differences between Japanese and Japanese-style gardens that affect their ontological status. These include materials, style, and even “spirit.” They suggest that gardens, in a complex view, are primarily expressions of the cultures that created them. And, despite superficial similarities between pre-modern Japanese and modern Japanese-style gardens, they differ in a number of important ways.

Yet, despite these crucial differences, there are productive underlying similarities stemming from the fact that both Japanese and Japanese-style gardens were made to serve social functions. These functions include representing knowledge of a revered foreign culture (China in the case of pre-modern Japanese gardens, and of course Japan for Japanese-style gardens), indicating the wealth and social status of the patron, and serving as the physical location for social events. This paper surveys the range of functions in normative Japanese and Japanese-style gardens. It then expands to investigate large-scale parties in gardens by exploring events held at warrior gardens in the Muromachi period, and at weddings held at contemporary Japanese-style gardens.

In conclusion, this paper examines how changing social functions are transforming both modern gardens in Japan and Japanese-style gardens. It also proposes that some contemporary Japanese gardens might well be considered “Japanese-style” gardens based on their self-conscious role in preserving pre-modern styles, representing Japanese culture, and evolving social functions.

### **From Daigo to Ithaca: The Japanese Gardens Revisited**

Marc Peter Keane

Traditional Japanese garden design forms the foundation of my work even though, on first impression, some designs may not seem to be traditional at all. Two such projects are Omega Point, a sculptural installation that received the Grand Prize at the Kyoto Art Festival, 2000, and Miwa-an, an experimental teahouse and tea garden that was built at Cornell University’s Johnson Museum in the spring of 2003.

Omega Point was built at Daigoji temple, Kyoto, directly in front of the ancient, five-storied pagoda there. The work comprises a large mound of fine river gravel formed into the horseshoe-like shape of the Greek letter Omega. It is inspired most obviously from the materials and design simplicity of karesansui, the dry landscape gardens of medieval Zen temples and samurai residences.

The juxtaposition of the pagoda and the gravel mound has several allegorical meanings that are not, however, directly related to karesansui. In terms of spatial design, the vertical, rectilinear pagoda and horizontal, curvilinear mound represent Yin and Yang, the dual energies of ancient Chinese geomantic science that form the basic components of all manner of things.

The mound and pagoda also symbolize two forms of spiritual illumination. The pagoda represents satori, the Buddhist term for enlightenment, while the gravel mound represents the Omega Point, a super-consciousness quite similar to satori proposed by French Catholic priest Pierre Teilhard de Chardin (1881-1955).

The work at Cornell, also known as the Teahouse Project, was inspired by two sources. The first was rustic medieval Japanese teahouses, *sôan*, and the simple gardens, *roji*, that acted as entryways to them. From these were taken the long narrow entry path (*roji*), stepping stones that slow the pace of the walker (*tobi-ishi*), a water basin for ritual cleansing (*chozubachi*), a small “crawl-through” door into the teahouse (*nijiri-guchi*), the

**2004 International Symposium on Japanese Gardens**  
Puget Sound Japanese Garden Society  
Seattle, Washington U.S.A.

display alcove for artwork and flowers (tokonoma), a preparation room (mizuya), and, in general, the use of simple, native building materials in the natural state.

The second source of inspiration was the Buddhist concept of Three Wheels, sanrin or miwa. When Buddhist priests beg for alms, the Three Wheels represent the person who gives, the priest who receives, and the gift itself. The Cornell teahouse, which in plan-view one realizes is formed by the intersection of three circles, is called Miwa-an, the Arbor of the Three Wheels. It was intended to be used for chanoyu, or for other small gatherings at which a teacher guides a group of students in meditation, yoga, poetry, philosophical discussions, or some other assembly requiring inward focus and concentrated attention. In those cases, the Three Wheels represent the Teacher, the Student, and the Knowledge passed on.



## **Legacy of the Japanese Garden of Seattle: Update**

**Koichi Kobayashi, MLA, ASLA**

At the Japanese Garden of Seattle, we have celebrated the completion of a major renovation and improvement for the first time in forty year's since its initial construction. This work included an installation of landscape rocks and shoreline protection rockery and water re-circulation system for water conservation.

The garden was originally masterminded by Kiyoshi Inoshita of Tokyo Metro Parks and was supervised by Juki Iida and Nobumasa Kitamura during the construction.

The garden contains the features of stroll-through gardens of the formal (shin-style) type, built during the Momoyama Period (late 16<sup>th</sup> century) and early Edo period (early 17<sup>th</sup> century). The garden consists of the Hillside area containing waterfalls and cascade and the Pond area with Pebble Beached Peninsula, Fishing Village and Boat Landing.

There was no direct reference to any specific Japanese Garden in his statement of design intent and in articles written later by Juki Iida. However Professor Makoto Suzuki of Tokyo Agricultural University has started looking into a connection between the Seattle Japanese Garden and Horai En Garden from Edo period. The Horai En Garden existed at the site of the Matsuura Clan Family residence built in the Edo period. Kiyoshi Inoshita in his capacity as director of Metro Tokyo Parks vigorously campaigned to preserve it in the 1930's: unfortunately his effort to save was not rewarded. Only a small portion of the pond remains today.

## 2004 International Symposium on Japanese Gardens

Puget Sound Japanese Garden Society  
Seattle, Washington U.S.A.

The initial movement to create a Japanese Garden in Seattle originated back in 1909, when the Alaska Yukon Exhibition was held. For the fair, a Japanese Pavilion with an accompanying garden was built. In 1924 Olmstead Brothers at the Washington Park established the University of Washington Arboretum according to design. An understanding emerged in 1937 that Seattle (the Arboretum) needed a Japanese Garden. But the realization of the garden had to wait till the end of the World War II.

The Arboretum Foundation started to raise funds for the creation of Japanese Garden in 1957. Tatsuo Moriwaki of Tokyo Metro Parks was requested by the Foundation through Seattle's Japanese Consulate General to give advice and consultation. He conferred with Kiyoshi Inoshita who selected a group of experts from Tokyo Metro Parks and Juki Iida to execute the project. After two weeks of on site visit by Juki Iida, the design was completed in late 1959 with 26 sheets of drawings.

The construction was done by mostly local Japanese American gardeners under the full time supervision by Juki Iida and Nobumasa Kitamura. This was the first time that heavy construction equipment was employed in constructing a Japanese garden by Juki Iida or by Japanese Gardeners.

For the Seattle Japanese Garden, major renovation, renewal and improvement had been urged and studied after forty years of existence. The Seattle Park Department contracted with Koichi Kobayashi of Kobayashi & Associates to undertake the renovation project in 2001 it was completed in 2002. Following the renovation, the Seattle Japanese Garden Society contracted with Kobayashi to explore an updating of the master plan for the garden with an idea to complete the original design intent and vision. The work resulted in the "Seattle Japanese Garden: Comprehensive Overview". This study identified a number of future improvements including the Pond Viewing Pavilion, Harbor area expansion, South Entrance Area with Gate House and Wall along the Lake Washington Boulevard for implementation.

A number of landscape designers and their gardens created locally have been deeply influenced by Seattle Japanese Garden and also by Juki Iida. One of those gardens is found at the former Robert Shields residence on Whidbey Island, Washington. He has been a member of the Seattle Japanese Garden Society for over 25 years and as an architect, he was personally involved in designing and constructing the garden for over 20 years. One could find a powerful rock selection and placement at his garden, which echoed the waterfall and cascade area of the Japanese Garden of Seattle. Japanese Gardens in Portland, Oregon, Nitobe Garden in Vancouver and Japanese Friendship Garden in Lethbridge were all designed and constructed during 1960's at almost same time as Seattle's Japanese Garden which seemed to have exerted a strong influence on them.

The University of Washington Arboretum Foundation is about to initiate a major effort in updating its original master design for the Japanese Garden of Seattle as a part of the Arboretum Updating and in raising funds for implementation and future maintenance of the garden. It is an opportune time to revisit garden's history and its influence on other Japanese Gardens.

## Seattle Japanese Garden: Issues Regarding Maintenance and Improvement

James Thomas, Senior Gardener, Seattle Parks

### I. History of the Garden's Upkeep

A. Give an overview of some of the key elements that made this garden "successful" or that demonstrated the designer's intent with the garden

B. Lead into the ways in which the garden was veering away from the designer's intent during the initial twenty years. Discuss what key elements of the garden were not being maintained – and how this slowly changed the character and essence of the garden (?).

(In the first twenty years of the garden's existence, little maintenance was done except for basic weeding and mowing. Pruning was done on an intermittent schedule as funds were available. Thus garden had become quite overgrown in the intervening forty years.)

C. Discuss the first priorities upon coming to the job, what needed attention most desperately. What long-term projects were identified?

(When the City of Seattle Department of Parks and Recreation acquired the garden in 1981, it was overgrown and sorely in need of attention. The Department hired one full-time gardener and another seasonal 6-month maintenance position.)

D. Talk about the day-to-day, seasonal maintenance regime, what is prioritized in terms of keeping the garden healthy and true to its original design.

(The staff of only one and a half full-time gardeners keeps a seasonal schedule of ongoing maintenance. When the garden closes in November, the focus is on the structural pruning of the garden's pines and other trees. During the summer months, keeping the mossy ground plain that exists in much of the garden healthy and clear of debris is a primary goal. Taking care of the moss groundcover requires constant attention and hand weeding. They are, nevertheless, losing some moss to the aggressively invasive Corsican mint. The lawn areas are also mowed, weeded and edged on a regular basis.

The garden staff has taken a lot of pride in their skilled and vigorous hand pruning regime, where they deadhead rhododendrons and candle pines by hand.)

E. Talk about where you have taken liberties to change aspects of the garden due to practical or aesthetic considerations.

(Tree removal also became necessary in the Mountain area, which was originally planted with Spruces and Port Orford Cedars. The Spruces did not fare well at this location, while the cedars had grown beautifully full. Eventually, many of the spruces were removed to enhance the beauty of the

## 2004 International Symposium on Japanese Gardens

Puget Sound Japanese Garden Society  
Seattle, Washington U.S.A.

cedars. A phytofera virus however infected all of the cedars, and 37 out of 38 within the garden have since died.

The grove of cherry trees in the orchard and struggling with brown rot, for which there's no remedy, as well as cherry bark tortricks. The garden staff sprays the cherry tricks for the tortricks, keeping the \_\_ under control, while not necessarily eliminating it.)

F. Talk about major projects.

(The renovation of the pond was the first major maintenance project undertaken by the Seattle Department of Parks and Recreation in 2000. It had been on a list of priority projects for since 1980, however funds didn't become available until 2000, when the project began.

The project included installing a water recirculation system as well as rehabilitation of the shoreline. Prior to the project, the pond was fed by municipal water sources, which then drained at the southern edge of the pond into the \_\_\_\_ Creek. At a rate of fifty gallons per minute, the water that was pumped into the system was quickly lost, and during seasons of drought, the continual pumping of water became a big concern as well as cost for the City. By installing a water re-circulation system, they were able to increase the health of the pond while conserving huge quantities of water.

Soil erosion had also become a significant problem along the banks of the pond. What had previously been a grassy edge along the water has now been replaced by a geo-fabric liner below a layer of rocks that line the shore.

Can also discuss the rock work along the stream from the mountainside.)

G. Talk about other efforts to maintain the "design intent" of the garden.

(When the Japanese Garden was first built, it had ample visual access to the Arboretum which contained it, employing the concept of the "borrowed scenery". However as many of the trees in the garden matured, they blocked the views one might have to the surrounding landscape. Thus the Garden has continually removed trees that have overgrown their space and blocked the views of the arboretum beyond.)

## II. The Future of the Garden

A. Discuss Masa's consulting work and the suggestions made in his report.

B. Discuss which projects he suggests and why – of what importance are they to the overall design of the garden.

C. Discuss which recommendations are likely to be acted upon in the near future, and which have already been implemented.

## **Evolving the Japanese Garden: A Look at the Adaptations to Place in Time proposed by Mirei Shigemori**

Christian Tschumi, Landscape Architect/ Doctor Student

The Kyoto scholar and landscape architect Mirei Shigemori (1896-1975) made the evolution of the Japanese garden his life's objective. Nobody else in the 20th century proposed more radical adaptations to the Japanese garden than him. Inspired by his background as a painter, he often experimented with geometric forms and areas of color. The results feel contemporary and are visually very attractive.



Image 1: The rising dragon at Ryogin-an, Tofuku-ji, Higashiyama-ku, Kyoto



Image 2: Waves as white concrete lines at Sumiyoshi Jinja, Sasayama-cho, Hyogo Pref.

Who is Mirei Shigemori? Born in the Japanese countryside near Okayama city, Shigemori went to Tokyo to study painting in 1917. After a detour into the field of ikebana, he undertook an extensive survey of several hundred gardens in Japan and published a 26-volume encyclopedia on the history of the Japanese garden. As a passionate advocate for the renewal of the Japanese garden he felt that innovation had come to a halt around the middle of the Edo period and that the gardeners were just repeating what had been done before. That is why he decided to go ahead and start building some gardens of his own. The work at Tofuku-ji's main hall, built in 1939, was his first large garden project and actually quite controversial at the time. But by now the image of the square stones scattered in a field of moss, has traveled the world and become a symbol for the contemporary Japanese garden. Between 1950 and his death in 1975 Mirei Shigemori went on to built more than 230 gardens, most of them in the Kansai area. And in more than 80 books he wrote down his thoughts on the tea ceremony, ikebana and naturally the garden. Thanks to his amazing productivity we have now a large body of built and written works to explore regarding options for the evolution of Japanese garden.

Together with his distinct own garden designs, all this qualified him well, to late in his life write an update to the ancient garden making manual known as the Sakuteiki.

Shigemori called his version the Shin-Sakuteiki, simply adding the Japanese word for 'new' to the previous name. He argued that the original Sakuteiki, written to make gardens for the ruling class, had and lost its relevance for contemporary life: a revision in form of the Shin-Sakuteiki was needed. Manifesting his garden-making philosophy, it now stands for his ambitious project of adapting the Japanese garden to time and place, putting forth his ideas for an evolution of the Japanese garden.

It seem that the field of landscape architecture in Japan needs many more revolutionary garden-makers like Mirei Shigemori was.

## Terry Welch Sanctuary

### Terry Welch

#### A. Basis for the development of Japanese gardens

1. Love of nature: mountains and water (yin and yang)
2. The Shinto concept of spirit or kami.
  - a. the spirits of one's ancestors
  - b. the spirits found in animate and inanimate objects
    1. brief discussion of significance of bonsai
  - c. shimenawa
3. Examples of man's place in nature from Japanese paintings
4. Yin and Yang
5. Yohaku no bi (the beauty of extra white)

#### B. Types of Japanese gardens (using Japanese examples)

1. Western paradise garden
2. Zen garden
3. The roji
4. The strolling garden

#### C. Precedent of Japanese inspired gardens in the Northwest that led to the Sanctuary.

1. Kubota
2. Portland
3. Nitobe
4. Bloedel

#### D. Discovery of the Sanctuary

1. Early development
2. Layout of the types of Japanese-inspired gardens in the Sanctuary
  - a. the moon-viewing temple (tsukimi)
    1. discovery that Snoqualmie means "children of the moon"
  - b. Zen garden
    1. capturing the mountains and waterways of the state of Washington and the physical world of the Snoqualmie people.
  - c. moon-gate and metaphor

**2004 International Symposium on Japanese Gardens**  
Puget Sound Japanese Garden Society  
Seattle, Washington U.S.A.

1. The interconnectedness of Washington and Japan (a shared ocean and people in common).

d. the beaver gate (Shinto-inspired)

1. the totem of the Snoqualmie

e. the strolling garden 1. the pilgrimage

E. The adaptation of Japanese garden aesthetic in foreign places

a. the challenge and excitement of tweaking and twisting the principles.

## **Designing the Japanese gardens in California**

**Ron Herman, ASLA**

### Context

This talk will concentrate on a private Japanese garden that I designed in Woodside, California. It originally comprised 25 acres and recently an adjacent 10 acre parcel was purchased and added to the property. The garden is modeled on 17<sup>th</sup> century stroll gardens, Katsura and Shugakuin in particular.

Some people have questioned if it is appropriate to design a Japanese garden outside of Japan. However, it can be argued that in present day Japan the traditional Japanese garden has become like a museum and no longer is part of the everyday social fabric. In California, which may be viewed as a meeting place between East and West there is ample opportunity to merge a Japanese garden into the native landscape. It seems to be question more of transitions than style.

### Client and Concept

The Client for this garden is the CEO of Oracle Corporation who is a japanophile and great admirer of Katsura villa. His express wishes were to design a villa that was of the highest craftsmanship and would allow him to escape the everyday world and provide a setting for relaxation, social interaction and entertainment. While these seem like material needs they are also psychological and ideological-not subject to the influences of societal trends. In addition, the villa fulfills a fantasy that is impervious to reality.

### Construction

The buildings and gardens have taken eight and half years to complete. Alterations and additions will continue for some years to come. Any project such as this is a hybrid in many senses of the word. While the gardens and buildings exhibit traditional Japanese spatial and stylistic characteristics-there is a major western infrastructure that remains essentially hidden to the eye. Some of these are lighting, drainage, equipment vaults, security systems, utilities, and so on. The logistics of such a large project are immense. A design team and hundreds of workers, some from Japan, some trained in Japan and many trained only in western construction techniques. Materials being fabricated in Europe, America and Asia all had to be coordinated and scheduled for installation. Another constraint in building the garden was seismic requirements in an area with numerous earthquake faults.

*The Sustainable Japanese Garden*

Generally one does not associate a Japanese garden with water conservation or sustainability. In California, however, we are subject to droughts, water shortages and seismic events. As an example, a large artificial lake that has been built on the property can lose up to 60,000 gallons a day in evaporation in hot weather. Numerous steps were taken to counter these problems such as capturing large volumes of on site and off site runoff and recharging the aquifer through infiltration trenches. Closely monitored subsurface irrigation systems are used to minimize water use. These and other methods are employed to try and make the site as self-sustaining as possible.

Finally, this presentation seeks to look at both the conceptual and actual processes in building a Japanese garden in California.

## **World of Yoshikuni Araki**

**Ryusuke Onishi and Jun Takeda**

Mr. Yoshikuni Araki started his design career in 1941 and from 1954 he mainly designed private gardens and restaurant gardens including the American Consulate Garden in Kobe.

He established his own style of landscape design “World of Yoshikuni Araki” by successfully working on contemporary urban space in collaboration with modern Japanese architects while using traditional method and techniques.

### 1. Royal Hotel: Nakanoshima, Osaka, 1965

Landscape design at the lobby of the Royal Hotel in Osaka is most the important work to understand World of Araki... Osaka Royal Hotel is one of the representative works by famed Japanese architect Isoya Yoshida. Based on the conceptual idea of Isoya Yoshida, the garden was designed to become one with the building. Although this work was executed in Japan, it is a good example of Araki’s work leading to creating his own world. I will introduce Araki’s design theory and method through exhibiting Osaka Royal Hotel project.

### 2. Araki’s Work Abroad

Two earlier projects:

- The Japanese Embassy, Thailand 1967
- Japanese Ambassador’s Residence , South Korea, 1971

introduced Yoshikuni Araki to creating Japanese gardens abroad.

I will explore Yoshikuni Araki’s landscape design theory and technique through visiting the following five significant gardens he created outside of Japan. These projects exhibit his sensitivity in design, and I believe Yoshikuni Araki made garden design as a part of sublime Japanese culture and art.

**2004 International Symposium on Japanese Gardens**  
Puget Sound Japanese Garden Society  
Seattle, Washington U.S.A.

- Japanese Ambassador's Residence, Washington D.C., USA, 1974
  - Waterfall Garden, Seattle, Washington, USA, 1978
  - Augusburg Japanese Garden, Augusburg, Germany, 1984
  - Planten un Blomen, Hamburg, Germany, 1985
  - Japanese Garden in Havana Botanical Garden, Havana, Cuba, 1989
3. In designing his gardens, Yoshikuni presented not just a Japanese garden but expressed environs, air and the climate of each garden's locality in its design. He tried to present Japanese culture to people who visits through garden design while not producing incongruity between the garden and its environment. I will try to introduce "World of Yoshikuni Araki" through presenting these five gardens which exhibits sublimation of Japanese garden culture to its peak and integration of modern life while appealing to sensitivity of people of modern age.

## **Vancouver Japanese Gardeners' Association and Japanese Garden:**

**Hiro Okusa**

### 1. Vancouver Japanese Gardeners' Association Introduction

The Vancouver Japanese Gardeners' Association was established in 1949 and has been increasing members and diversity of activity since 1949 when the Nitobe Garden was planned and constructed in Vancouver, Canada. Since then we have constructed two other large projects in the form of Momiji Garden at Vancouver's Pacific National Exhibition park in 1993 and the Nikkei Garden completed in 2000 at the Japanese Cultural Centre in Vancouver. The majority of the association's 60 members became gardeners after immigrating to Canada. Landscaping study and training commenced outside of Japan.

### 2. Momiji Garden

Momiji garden was built in commemoration of the Japanese Canadian citizens kept in internment camps during World War II. It was the first joint project in which all the Association members worked together., members volunteered countless work hours based on rotations within the period of 3 months. Among Japanese maples and shrubs, the garden itself consists of a 50 foot diameter pond and a 30 foot long creek,

### 3. Nikkei Garden

The Nikkei Garden was built 7 years after the completion of Momiji Garden. Due to the association's experience with Momiji Garden years earlier, this project was progressed smoother; once again, members donated their personal time to jointly produce this garden. The garden was provided with design ideas, artistic, and technical skills borne from Japanese Gardeners mainly trained and experienced as landscapers in this Western culture. The end product displays a garden that expresses the culture of the people who built it rather than traditional techniques. We try to express our own unique culture and experiences mingled with our Japanese roots in these gardens built upon foreign soil.

### 4. Adapting from Garden Creation in Japan to Foreign countries

The question of greatest interest lies in the actual adaptation of garden creation in Japan to foreign countries. If there certain differences or changes, what are they? How are they done and how visible/subtle are the

## 2004 International Symposium on Japanese Gardens

Puget Sound Japanese Garden Society  
Seattle, Washington U.S.A.

parallels? I believe that these questions lead the main theme of this 4<sup>th</sup> International Symposium on Japanese Gardens Abroad. However, I myself, find it very difficult to find and judge these adaptations with an objective eye. Questions goes around circle about: Is there such thing as a pure Japanese garden? Is Nitobe Garden, designed and supervised by professor of Chiba university, Mori Kannosuke, an example of one such garden? He was indeed a respected and scholar of Japanese gardens. Ultimately, the issue that demands to be explored is the definition of what the “Japanese Garden” is.