



ANA Wingspan
Reeling in Silk
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A Japanese Culture Garden Grows

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Earthy Delights
Dappled light on sand and stone garden (opposite), and (above) view through wisteria garden (both photos by Roman Johnston); architect Kengo Kuma in the garden (photo by William Anthony); Portland Japanese Garden (PJG) CEO Steve Bloom speaking.

尘世之趣
阳光斑斑洒洒的沙石庭园 (网页) 和 (上图) 紫藤花园的景致 (摄影均为罗曼·约翰斯顿); 庭园中的建筑师隈研吾 (威廉·安东范德); 波特兰日本庭园 (PJG) 的 CEO 史蒂夫·布鲁姆正在讲话。



a garden," says Bloom. "So we decided to take a unique perspective in presenting all of this and creating a cross-pollination of ideas."

Reaching Out

And unique it is, with a new Cultural Village complex that opened its glass and shoji paper doors last month. On offer is an enticing lineup of cultural festivals and events, exhibitions, lectures, courses, food programs, and more.

The nonprofit garden also produces community outreach programs including the highly successful "Haiku Alive" for children from low-income families, organized through Portland's Parkrose School District. Collaborations with local and Japan-based universities, art and cultural institutions, as well as Buddhist temples and Shinto shrines, are another core effort.

Overseeing this array of activities is Diane Durston, Arlene Schnitzer Curator of Culture, Art, and Education, who joined in 2007.

"Most people who come to the Garden may never have a chance to go to Japan. So, if they can try one of our classes or activities and have their eyes opened to

在这个世界文化碰撞瞬息万变的年代，波特兰日本庭园以其日益成功的文化特色给人以诸多启示。日本庭园自 1967 年对公众开放以来，不仅为大家提供四季美景和宁静氛围，现在还新建了精彩纷呈的日本文化村。该文化村由日本著名建筑师隈研吾设计，为世界各国游客提供服务，集教育、启蒙和娱乐功能于一体。

"我们的发展一日千里，"日本庭园的 CEO 史蒂夫·布鲁姆说道，"这源于庭园自身的魅力，也是我们的员工和游客共同努力的结果。"每年的参观人数已经由 2005 年的 10 万人增长到现在的 35 万人。然而如此多的游客穿梭往来于庭园之中，令庭园面临耗损，宁静氛围也受到影响，因此扩建也势在必行。

该设施的宏大的愿景是，成为世界首屈一指的日本庭园组织以及日本文化艺术的全球中心。"我们不是博物馆，不是文化中心，也不是表演艺术中心，我们是庭园。"布鲁姆说道，"所以我们决定采取独特的视角来展现这一切，促进思想的相互交流。"

外展服务

庭园的独特之处体现在新落成的装有玻璃和纸拉门的文化村。文化村于上月开放，所提供的文化节、活动、展览、讲座、课程、料理等项目令人心动不已。

这个非营利性庭园还开展社区外展服务，其中在整个波特兰帕克罗斯学区开展的，为低收入家庭孩子们提供的"活的俳句"项目举办得相当成功。另一项核心工作是与当地及总部在日本的大学、艺术文化机构、佛寺和神社进行合作。

黛安·德斯顿是这一系列活动的负责人。她于 2007 年加入该项目，任"施尼策琳文化、艺术、教育馆长"一职。

"大多数来日本庭园参观的游客也许从来没有机会去日本。所以如果他们能够参与





The Occasional Tourist Portland, Oregon

俄勒冈州波特兰

日本庭园文化村

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Story by Lucy Birmingham

文 露茜·伯明翰

something from another culture, that's a wonderful thing."

Cultural Village exhibitions will include a show of pottery and calligraphy works by former Japanese Prime Minister Morihiro Hosokawa, followed by an exhibition of kabuki costumes with performances by a popular, young kabuki *onnagata* (female role) actor. Rounding out the year will be an exhibition of *noh* drama masks and costumes with performances by a leading *noh* actor.

Seasonal Studies

Among new courses is a seasonal series of introductions to tea, *ikebana*, calligraphy and *bonsai*.

"We're showing the history, philosophy, and aesthetics and how they can become art practices, not just a class you do for a few months," explains Durston. "Once you learn *ikebana*, for instance, you can do it

for the rest of your life. You refine it, and it continues to refine you."

Those arts will also be part of the curriculum at the new International Institute for Japanese Garden Arts and Culture, with its own building in the Cultural Village. Garden Curator Sadafumi Uchiyama oversees the international initiative, which will launch this summer. Courses will be taught by master Japanese gardeners and limited to about 20 students, ranging from garden professionals and landscape designers to amateurs. The emphasis will be hands-on learning.

"There are over 200 Japanese gardens in North America and probably thousands worldwide, but the number of gardeners who have the skill set to properly maintain them is not enough. We've set up the institute to fill that gap," explains Uchiyama. Japanese garden arts are also dwindling in Japan. He adds, "Our challenge is to efficiently teach the true art form. In fact, we're the first institute of its kind."

Harmonious Conversation

For architect Kuma, there have been several firsts: His first public project in the United States and his first time to work with a traditional Japanese garden.

"When Steve Bloom invited me to lecture at the Garden in 2011, I was so impressed by what I saw and really wanted to add something to that special place," he says. "In Japan you can't add to traditional gardens, as they're usually historical landmarks. But in this project we could add harmony with a new kind of conversation between the traditional garden and our contemporary buildings. It's been a very exciting and interesting project for us."

The Portland project was very different from designing a museum, says Kuma. His team's design is based on human scale and using natural materials that harmonize with the Garden. "These are very important elements of Japanese design," he emphasizes. In this way, they could also achieve a village feeling reminiscent of the bustling, old-style Japanese gate-front towns located next to important Buddhist temples and Shinto shrines.

"Most architectural projects involve designing a building," says Kuma. "For this project we designed a total sequence of spaces and also experiences. Architecture should include a sense of experience."

Durston reflects on the many cultural experiences she has organized and managed. "For me, having been involved with Japan for 35 years, being here at this moment when all of this is coming together, I see every day wonderful kinds of exchange. I see an American's eyes being opened to things they've never considered before." She adds, "Maybe we're a mirror of what potential Japanese gardens have for modern society—in Portland, Japan, and beyond."

Getting There

ANA serves Seattle daily from Tokyo (Narita). Flights from Seattle to Portland take under an hour, and drive time from downtown Portland to the Portland Japanese Garden is about 30 minutes.



Natural Design

Antique gate and Douglas firs in winter light (above; photo by Roman Johnston). Opposite: Cultural Crossing rendering (by Kengo Kuma and Associates); Sadafumi Uchiyama moves a boulder; pavilion and flat garden with weeping cherry (photo by Jonathan Ley).

天然设计
冬日阳光下的古老门和花旗松 (上图: 罗曼·约翰斯顿摄影)。侧页: 跨文化设计 (隈研吾建筑设计事务所); 内山贞文正搬运一块巨石; 楼阁、平整的庭园与垂樱 (乔纳森·莱伊)。



All photos are courtesy of FSC. Unattributed photos are credited to FSC.

我们的一项课程或项目，接触到另一种文化，这会是一件很棒的事情。”

文化村的展览将包括前日本首相细川护熙的陶艺和书法作品展，然后是歌舞伎的戏服展及一位年轻当红旦角演员的歌舞伎演出。年度的收官之作是能剧的面具和戏服展及一位著名男演员的能剧表演。

季节性课程

新设课程里包括了茶道、插花、书法、盆栽等一系列的季节性入门课程。

“我们将会讲授历史、哲学和美学，以及如何将它们化身为艺术实践，所以这不仅仅是一个为期数月的课程。”德斯顿解释道，“比如说，一旦你学习了插花，你在余生里都可以做这件事，你提升了插花艺术，插花也提升了你。”

这些艺术也将成为新建的日本庭园艺术文化国际学院的部分课程，学院在文化村内拥有一栋自己的独立建筑。这一国际项目将于夏天启动，由庭园主监内山贞文负责。课程将由日本的园艺大师教授，仅限20名学生参加，学生可以是专业园艺师、景观设计师或者业余爱好者。重点将是动手学习。

“北美有200多座日本庭园，全世界可能有几千座。但是拥有妥善打理这些庭园技艺的园艺师人数却不够，我们成立这个学院就是想弥补这一不足。”内山说道。日本庭园艺术在日本本土也是日渐式微。他补充道：“我们面临的挑战是能否有效地教授真正的艺术形式。实际上，我们是第一家此类型的学院。”

和谐对话

对于建筑师隈研吾来说，这里的工作包含了几个“第一次”——这是他在美国的第一个公共作品，也是他第一次做日本传统庭园的相关设计。

“2011年史蒂夫·布鲁姆邀请我来庭园做讲座时，我就对眼前的景致印象深刻，很想为



这个特别的地方增添点什么。”他说，“在日本，传统庭园是不能扩建的，因为它们基本上都是历史遗迹。但是在这次的项目里，我们通过传统庭园与现代建筑的新型对话增添了和谐感。这是一个令我们非常振奋也十分有趣的项目。”

隈研吾表示，这次的波特兰项目和设计博物馆完全不同。隈研吾的团队采取人性化设计，使用与庭园相协调的自然材料。“这些都是日式设计的重要元素。”他强调说。这样，他们设计出的文化村有一种怀旧感，令人不禁想起坐落在重要佛寺和神社周边的熙熙攘攘的旧式门前町。

“大多数的建筑项目都包含了楼房设计。”隈研吾说道，“在这次的项目中，我们设计了一系列的空间和体验，建筑也应该包含体验感。”

德斯顿回顾了她组织管理过的多次文化体验活动。“我和日本打交道已有35年，所有这一切都汇于这一刻。在这里，我每天都能看到各种精彩的交流。我看到美国人开阔了眼界，见识到他们从未了解的东西。”她补充说，“也许我们反映出了日本庭园能为现代社会带来的潜力，不管是在波特兰、日本或是其它地方。”

交通

ANA 每天有从东京（成田）飞往西雅图的航班，从西雅图到波特兰的飞行时间不足1小时。从波特兰市中心到波特兰日本庭园大概有30分钟的车程。