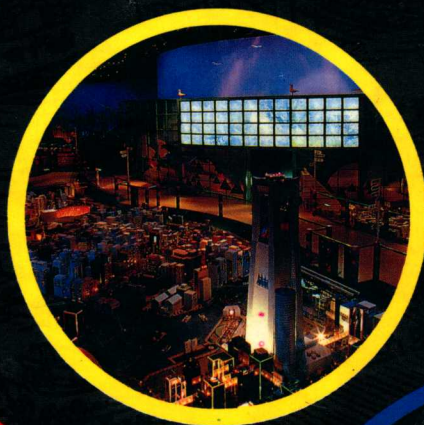


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# 萬國博覽會 & 展示會



新形象出版事業有限公司

# 萬國博覽會 展示會

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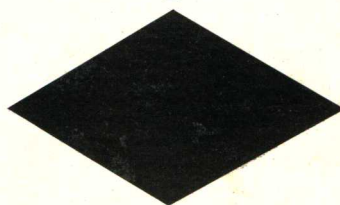
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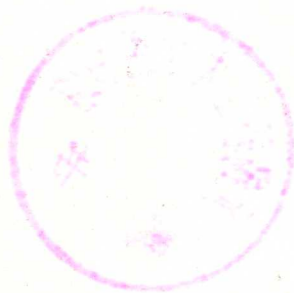
DISPLAY DESIGNS IN JAPAN 1980-1990



Vol.3

Expositions & Exhibitions





DISPLAY DESIGNS IN JAPAN 1980-1990

Vol.3 萬國博覽會及展示會

泉眞也・寺澤勉  
——編著



#### 凡例

1—本書主要以1980年代所舉辦的萬國博覽會及展示會為收錄之對象，但因考慮日本萬國博覽會（1970年）及沖繩國際海洋博覽會（1975年）對1980年代所造成的影響，因此例外加以收錄。

2—日本的萬國博覽會（經由萬國博覽會國際事務局＝BIE所承認）包括了，日本萬國博覽會、沖繩國際海洋博覽會、國際科學技術博覽會、國際花和綠的博覽會。本書將日本以外的博覽會，以地方博覽會的名稱加以收錄，地方博覽會則稱之為國內博覽會或是地域博覽會，當然有時也由筆者自行使用不同的名稱。

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## 萬國博覽會的起源

泉 真也

### 〔1.大規模國際事件〕

萬國博覽會與近代奧林匹克是二個具有代表性的國際事件。這二個事件之所以可以舉辦是因為其基本條件是「世界和平」。當考慮到地球社會的未來時，其意義將非常的重大。

但是二者間的性質卻有著極大的差異。近代奧林匹克為體壇的一大盛典，繼承了希臘的傳統，以都市為主辦單位，然後在激烈競爭下決定優勝者。

希臘人將運動當做是獻給神的供品，也就因為這樣，在奧林匹克中的優勝者所得到的也只有名譽及橄欖冠。

近代的奧林匹克已經可以准許女性參加，同時採納了商業主義，更進一步與收音機、電視機等情報化時代的系統結合，使其面目煥然一新，而造成這個傾向的可以說是來自洛杉磯奧林匹克運動會。

1. 就萬國博覽會與和平的關係去思考，在二次世界大戰之間所舉行的巴黎萬國博覽會（1937年），可以說是最具象徵性。戰爭的影子已慢慢接近，希特勒的德國等聳立者，在旁邊的西班牙館所裝飾的畢加索壁畫「赫尼卡之存在」，正說明萬國博覽會對和平的期望，照片是從巴黎萬國博覽會的紀念明信片上載取下來，畢加索畫室中正在製作的「赫尼卡」。

A Happy Moment  
of Encounter with  
Appealing Displays

## Personal Discussion on the History of World Expositions

Shinya Izumi

### 〔1. Large-Scale International Events〕

Both world expositions and modern Olympic Games are two typical types of international events. The basic condition required for holding either of these two events is "peace." This suggests a very important factor when considering the future of the global society. The two events, however, are quite different in nature. Modern Olympic Games are a festival of sports which is organized by a city, in the tradition of the Ancient Olympics, in which athletes pit their strengths against each other to decide the world's number one champion. In ancient Greece, sports were offerings to the gods. It was only the glory and a crown made of olive branches that were given to the man of victory. In modern Olympics, participation by women has been admitted. Then, commercialism, supported by the media, pushed its way into the arena. It was the

就這點而言，提到萬國博覽會的歷史，就必須追溯到1851年的倫敦博覽會。

但是所謂博覽會的前身，也就是在特定的時間，所舉辦的市集。日本也有某些地方的地名如十日市、五日市等，仍殘留昔日風貌。就生產而言，其歷史是相當久遠，人類最早的生產，可以追溯到一萬二千年至六千年以前的農耕歷史，道具及裝飾的生產也同樣具有悠久的歷史，與其相比目前的流通業可以說起步有些慢，甚至於從另一方面而言，今日的流通業尚未完備。不論是古代或者現代，一部份的地區承擔市場流通的責任。對於產品或是囤積的製品，將時間及地點決定下來，然後大家將自己的持有物，拿到這個地方，相互的以物易物，或是以貨幣為媒介達到交易的行為。在這樣的一個市場中，除了「商品之外，商人所帶來情報，也同時引起人們的關心，因此許多的娛樂的舉辦，就是以在此聚集的衆多人們

為目標。

當流通機構尚未完備的市場，只能說是商品交換場地，可以接收到廣大的情報，當然也是提供娛樂的場所。

一直都是依賴街道與馬車、運河及船的流通業，也因鐵路的發達而有所改變，因而產生了近代的流通網路，其結果，使得市場的三個功能中，商品交換首先分離，轉為日常化。

然後，剩餘的情報交換機能就成為「博覽會」，至於娛樂的功能也逐漸日常化及經常性。歐洲至今仍保有巡迴馬戲團就是其殘留風貌，而可以說是美國好萊塢的產物—狄斯耐的世界，也就是曾經產業化的市場之一部份。

## 〔2.博覽會前史〕

歐洲最初的博覽會，可以說1620年左右舉行的羅浮宮美術館。因為這個企畫的實施，在當時被王公貴族所獨佔的美術市場，開放給一般富有的平

1. When considering world expositions in relation to peace, the exposition held in Paris in 1937 has a symbolic meaning. With the signs of the approaching war, Picasso's mural "Gernica" displayed in the Spanish pavilion right next to Hitler's German pavilion manifested the strong will for peace that the world exposition cherished. The photo shows "Gernica" in his atelier, one of the memorial postcards issued for the Paris Expo.



1

Los Angeles Olympic Games that set the trend for commercialism through what was called the Ueberroth method.

The history of World Expositions began in 1851 with the London Expo. The antecedents of expositions were regularly held markets. In Japan, there are cities called "Tenth-Day Market," "Fifth-Day Market" and so forth as evidence of this.

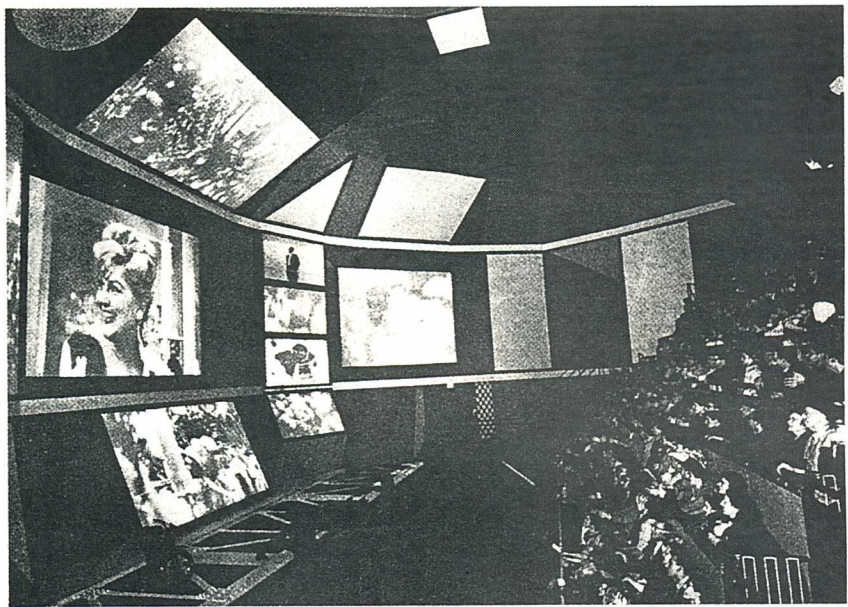
Compared to the long history of production, the development of distribution systems lagged far behind. In a sense, it is still under-developed. And even today, in some places of the world, markets are playing important roles in distributing merchandise. People bring their products on certain dates to certain places, and exchange them for other products or by the medium of money. Apart from exchanging products, information that sellers bring also interests buyers. Entertainment

groups gather to entertain the large audiences at markets. Market places, which were in place before the development of distribution systems were well organized, provided a merchandise and information exchange center, and a temporary square for amusement. The distribution system that depended on roads, horse carriages, canals and boats was overwhelmed by the development of railways which promoted the development of modern distribution networks.

As a result, among the three functions of the market, the "merchandise exchange" function was the first to be separated, and the distribution of merchandise became an everyday matter. The "information exchange" function evolved into an "exposition," and the "entertainment" function also gradually became an everyday happening. Circuses traveling through various places in Europe are the remains of the entertainment func-

民階層，畫家在這時候也被認定為一個職業。大約200年以後，史蒂芬生在斯多庫多與綠城之間鋪設了鐵路，於是開始了近代的交通網，進入了流通網路時代。因此在僅僅27年後，也就是1851年，也界上第一次的萬國博覽會在倫敦展開。然後在數年後，最後的大規模市場就落幕。從歷史的潮流來看，奧林匹克與萬國博覽會的差異，明確來說奧林匹克是以個人為中心的競爭場所，而相對的，萬國博覽會是以國家或者社會為中心，互相理解的場所。也有互相啟發的作用，而卻絲毫沒有競爭的概念。如果一定要找出二者的共通點，那大概是在目前的世界，二者都須要企業的協助才能成立。奧林匹克是依據優倍羅斯方式，以民間的方法採取大幅吸收，而萬國博覽會即在成立之初，就不得不借助企業力量的一種活動。事實上，歷史上最具有規模的博覽會是橫跨1964年

～65年的紐約萬國博覽會，在BIE（位於巴黎的萬國博覽會協會）的承認下覽會，與一般的博覽會所不同的是，完全由民間的力量所舉辦。光是展示館就超過250個，如目前在狄斯耐可以看到類似「It's a small world」的歷史性名作，IBM館首次以立體的多機多銀幕放映法，呈現13面的前衛性作品，像這樣的大博覽會，不能否認商業主義的強勢。紐約的博覽會對於日本的博覽會關係者帶來極大的影響，目前日本的萬國博覽會不論是長處或短處，如果說是起源於紐約的博覽會，相信一點也不會言過其實。1964年日本開放了出國觀光，許多的日本人參觀了這個博覽會，本人個人也在64年，65年二度造訪，然而在這個稍微特殊的博覽會中，感覺到這才是真正的萬國博覽會。在舉辦萬國博覽會時，首先考慮能有多少人來觀賞？是否有吸引力？是



2

2.紐約的世界博覽會（1964—1965年），博得參觀者喜愛的IBM館，根據多機多銀幕放映法，以劇場為例，製作影像，同時設下展覽館的全景，伽路茲、伊姆斯，真人的司儀，實物的摩托車等，都在秀的同時出現，觀衆的座位也會各自移動，在進退場時，等待的時間，還有樂團的演奏，十分愉快。  
●照片攝影：牛窪正  
3.在爾塞爾萬國博覽會（1958年）的主題—阿特密烏姆哈，是以金屬結晶的原子構造來表現的物體，9個球的直徑各為59萬尺，最低下的球被使用為展示館，至於上面的球即作為展望台及餐廳，照片的樣子至今仍被保存下來，其週邊則建設為擁有運動設施、文化設施、模擬建築庭園等綠化公園。  
●照片攝影：魚成祥一郎

tion of the old market place. Hollywood in the United States and its by-product, Walt Disney's world are also that part of the old market which was capitalized upon.

[2. Pre-History of Expositions]

It is said that the first exposition in Europe was the Louvre Museum which was opened around 1620. With this, the art market which hitherto had been monopolized by kings and aristocrats was liberated for bourgeois citizens, and painters became able to make their living by painting. About 200 years afterward, in England, railways were laid between Stockton and Darlington to run a steam locomotive invented by Stevenson, marking the commencement of modern transportation as well as distribution network systems. In 1851, the world's first exposition was held in London. Several years later, the

market of the greatest scale in the world was closed. From this historical viewpoint, the difference between Olympic Games and expositions is obvious. While the Olympics are a place for individual competitions, a world exposition is a place for mutual understanding and mutual enlightenment among countries or societies. There is no concept of competing against each other. If there is something in common, at all, both cannot be organized without the cooperation of corporations. It was only after the 1984 Los Angeles Olympics that private participation was encouraged in the Olympics, while the world exposition from its inception could not survive without inviting active participation by the private sector. The New York World Fair held for two years from 1964 to 65 was not a world exposition held under the auspices of the Bureau International des Expositions

否賺錢？相信除了日本人之外，沒有其他國家會有這麼多的問題。對許多的日本人而言，在紐約參觀生平第一次的萬國博覽會，本人個人認為，不論是對日本或是對世界而言，這都是一件不幸的事。

### 〔3.戰後的萬國博覽會〕

日本人最初計畫的奧林匹克和萬國博覽會，都隨著太平洋戰爭的爆發而消失殆盡。戰後，日本首次參加的萬國博覽會是1954年的布魯塞爾。主題館被稱為阿特密烏姆，外形取自於原子構造。在瞭解營運上的危險，仍完成這樣的展覽室，可見對於時代的原子力已有熱烈的期盼。事實上，世界對輝煌的原子力的未來深具信心，在本世紀中解決能源的問題，人類將迎接一大飛躍期之類的說法也實現了。

如此萬國博覽會，不論何時都具有時代的格調，同時也具有啓示的作用。即使連前面所述紐約博覽會，在其鮮明亮麗的外表之另外一層含意，其主題為「透過理解的和平」，從中不難看出降入越戰而無法脫身的美國人的苦惱。

以此為目標，重新回顧萬國博覽會的歷史，儘管有大主題，但個個優秀的展覽室及展示的印象，將給人們留下更深、更鮮明的印象。

現在舉2、3個例子來看，在1974年舉辦的Spokane環境博覽會中有一個稱為「非洲、美國」的展覽會，面積小而且是一個純樸的展示館。但是其印象，至今深入心中。觀賞的來賓一次只能容納10人左右，每一個人都有一個招待人員隨侍左右，內部是一片漆黑，突然，聚光燈照在牆壁上，在燈光中有一張古老的照片，原稿上說「我們的歷史是從商品開始」及奴隸登陸的影像逐漸逼近。除了本人以外其他都是白人。我可以感受到

2. A multi-screen theater in the IBM pavilion which was popular at the New York World Fair (1964-65). Charles Ims designed the pavilion, and directed the film creation. A person as a master of ceremonies, and a real motorcycle appeared during the film show. Audience entered and left the hall while sitting in their seats. During the waiting time, musicians played live music.

3. "Atomium," the theme tower at the World Exposition in Brussels, 1958. It symbolized the atomic structures of metallic crystal. The diameter of each of the nine globes is 59 feet. The globe at the lowest position was used as a pavilion, while the higher ones were used for a restaurant and a panoramic viewing tower. The photo shows the Atomium today in a wooded park, surrounded by sports and cultural facilities, and a garden of miniature architectural structures.



3

(BIE), but was organized by private initiatives. It was a grand-scale exposition with more than 250 pavilions. A lot of state-of-the-art display devices made their first appearances during the exposition, including the 13-face multi-screen in the IBM pavilion. It also produced Disney's "It's a small world." Commercialism, however, prevailed in this exposition.

The New York Fair exerted a great impact on those Japanese people concerned. It is not too much to say that both the positive and negative points about expositions held in Japan today have their origins in the New York Fair. Traveling abroad was liberated in Japan in the very year of 1964. So, many Japanese went to see the Fair. I personally visited the Fair twice, and believed that this unusual exposition was a genuine world exposition. Our keen concerns about how many visitors were mobilized, whether exhibits

interested visitors or not, and whether it was profitable, might have been incited from our initial experience at being at the New York Fair, which is unfortunate for both Japan and the world.

### 〔3. Post-War World Expositions〕

Both the Olympic Games and World Exposition that Japan was to hold in pre-war days were cancelled because of World War II. Japan took part in the World Exposition in 1954 held in Brussels. The theme pavilion was called "Atomium" and built in the shape of an atom. The construction of this pavilion, at the risk of management difficulty, manifested the organizer's hot concerns about atomic energy. As a matter of fact, the world believed in the bright future of nuclear energy, and expected that the energy problem would be settled within the century. There were some people who even

他們的緊張正在漫延，不過誰也沒有開口說一句話。這個燈光消失後，在幾公尺之前，下一個燈光又亮起來，隨著燈光的引導，將人們帶領到黑暗的谷底。

展示的內容是受到屈辱的黑人，在生活上終於得到法律及正義的力量，接下來就是敘述爭取做為一個市民應有的權利之歷史。終於在黑暗中自動的精神開始萌芽，工作、學習，因而產生了世界性的人才，如學者、政治家、宗教家、思想家、運動選手、藝術家等，坦負美國文化的人們也就產生了。

或許是因為製作上粗糙的原因，不論到那裏都可以聽到太鼓的節奏，聽起來就好像是歷史的主調低音，突然從黑暗的隧道中走向光明一般亮起來，而我們也發現自己正置身於黑人的大型肖像的包圍中，如KING牧師，Mariam Anderson, Sugar Ray Robinsow等，皆是世界級的名人。

這時候我們登現展示會上只採用了黑白二種顏色。

當踏上二樓時，一轉眼間呈現在眼前的是令人眩目的色彩，那就是黑人的藝術世界。多麼強烈的對比，簽名簿排烈著Great!的文字。

同樣在Spokane博覽會的美國政府館也相當具有特色。

影片的開始是「這個大地不是人類的東西，人類是大地的僕人」，以精彩的影像物展示的中心，以美麗的大型影像的方式展開，印第安人與自然共同生活的畫面。「真是曠世巨作，想必這作品一定出自美國首席撰稿員的手筆」對於我提出這樣的問題，得到的回答是「這是印第安大酋長的話」，出乎人意料之外。

一百年前，到此地拜訪的二位白種人，只花了美金500元，即買下了Spokane市的土地。這時候酋長向這二位因價錢過於低廉而吃驚的白人說了那



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4.Spokane環境博覽會（1974年）非洲、美國的一樓展覽館內。到美國來巡迴黑人的歷史，從漆黑的隧道中走出，突然到達明亮的中庭。在這裏黑人們的大型肖像圍住了參觀者，肖像人物有King牧師、棒球選手Jackie Robinson等，皆為世界級的名人，展示也完全採用黑白二種色調。

5.Spokane環境博覽會中，美國政府館的序幕部份，在牆壁上的影像寫著「這個大地不是人類所有，人類只是大地的僕人」，這是100年前所說的話，對於自然界一種最深的敬意，而Spokane環境博覽會為了對公害有所反省，因此將這句話用來當博覽會的主題。

said that humans would make great leaps by using nuclear energy.

World expositions have always spearheaded the trends of the times, and at the same time, have been the revelation. Even the aforementioned New York Fair had a theme "Peace through Understanding," reflecting the agony of the United States as it was increasingly involving itself in the Vietnam War.

Looking back at the past world expositions from such a viewpoint, there are some pavilions and exhibits that still remain in my memory. One notable example is the "Afro-American" pavilion in the Spokane Environment Exposition. This was a small and simple pavilion that could accommodate only ten people at a time. The inside was dark, and suddenly a spot light was projected onto the wall to show an old photo of African slaves arriving on the American shore, and the mes-

sage that read "Our history began as merchandise."

The visitors then were all Caucasians except myself. I could sense the strain running in their backs. Nobody said a word. Another spot light was located several meters from there. The visitors went into the room as if following the light. The displays told the history of the life of the blacks, from the humiliation of being slaves, until they finally obtained civil rights. They began to gain a spirit of self-help. Some worked hard and became prominent scholars, politicians, religious leaders, philosophers, sports champions, and artists who shouldered an important part in the American cultural life. Drumming sounds could be heard all over the exhibit hall seeming to sound out what is the basic low tone of their life. Then, suddenly, we, the visitors, found ourselves entering into a bright atrium, and being surrounded by large portraits of the Rev. King,

句話。「當時我們愚昧的白人並未瞭解這句話的真意。但是現在已經明白其中的真諦，當我們為公害問題而痛苦不堪時，就更能體會大酋長的話。因此選擇了它當主題」

雖然近乎庸俗的美國式的率直，但我仍然覺得美國不愧是一個了不起的國家，這是因為自然與尊敬的觀念之結合。這樣的經驗，對於我們展覽的關係者而言，給予無窮的希望，能夠參加這樣的一個展示會，就如同福氣降臨在身上一般，即使在萬國博覽會的世界中，我認為也有神的存在。

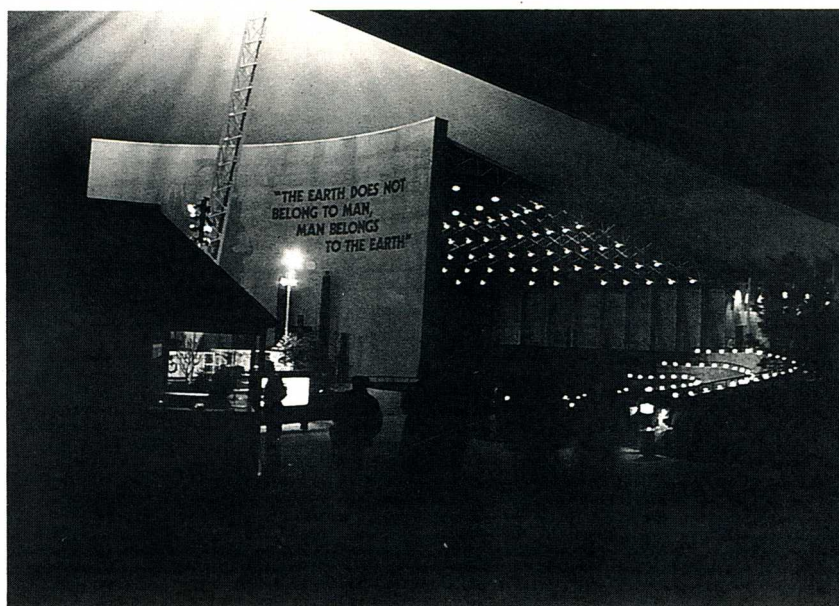
(環境製片者)

4. Spokane Environment Exposition (1974).

1st floor of the Afro-American pavilion. After going through a dark tunnel showing the history of the life of the blacks in the United States, the visitors were led into a bright atrium. There, large portraits of Martin Luther King, Jackie Robinson, and other world famous personalities were displayed. The exhibits were all in black and white.

5. The prologue of the US Government

pavilion which reads "The Earth does not belong to Man. Man belongs to the Earth." These words were spoken more than a century ago by the chief of an American native tribe, expressing their reverence toward nature. The phrase was used as the theme of the Spokane Environment Exposition.



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Marian Anderson, SugarRay Robinson, all world famous personalities. We found that the displays so far were all in black and white. Going up to the second floor, we felt dizzy in the world of art created by Blacks with the flood of bright colors. What a contrast! The visitors' book was filled with comments such as, "Great!"

The America pavilion in the same exposition was equally impressive. The main exhibit was a video show which started with the message, "The Earth does not belong to Man, Man belongs to the Earth." And the film went on to show the lives of native Americans, closely associated with nature, on the large screen. I admired the message, and asked if that was the creation of a top-class copy writer. The answer was that it was a message by the chief of a tribe. About a hundred years before, two White Americans

bought a land plot in Spokane for as little as 500 dollars. The chief of the tribe spoke those words to the two men who were so surprised with the price. The exhibitor said, "...at the time, we could not understand what the chief really meant. But now we know, after suffering from pollution. So, I took up his words as the motif of the exhibit." I admired this candidness of Americans and, as a matter of natural consequence, my respect toward Americans grew.

Moving moments such as the above give fresh stimuli and energy to people interested in displays. It is a happy moment when I encounter a display that exerts some impact on me. Even in the world of world expositions, I feel that God dwells in the details.

(environmental producer)



展覽室



SONY大樓 (1966)



TOTO (1971)



1950



1960



1970



1980



展示會

高度成長

第2次石油

節省能力

物品

居住



化學設備展覽 (1966)

第一次石油危機



國際遊艇展覽 (1962)



國際樣品市場 (1954)



商業展覽 (1949)



全日本音響博覽會 (1952)



電子展覽會 (1962)



東京發動機展覽 (1954)

戰後復興



東京國際包裝展覽 (1966)



資料展覽 (1973)



美好居住展覽 (1970)



神戶人工島博覽會 (1981)



地方 (國內) 博覽會

福開文化・產業博覽會 (1980)

仁尾太陽博覽會 (1981—83)



萬國博覽會・國際博覽會

日本萬國博覽會 (1970)

沖繩國際海洋博覽會 (1975)

紐約世界博覽會 (1964—65)

布魯塞爾萬國博覽會 (1958)

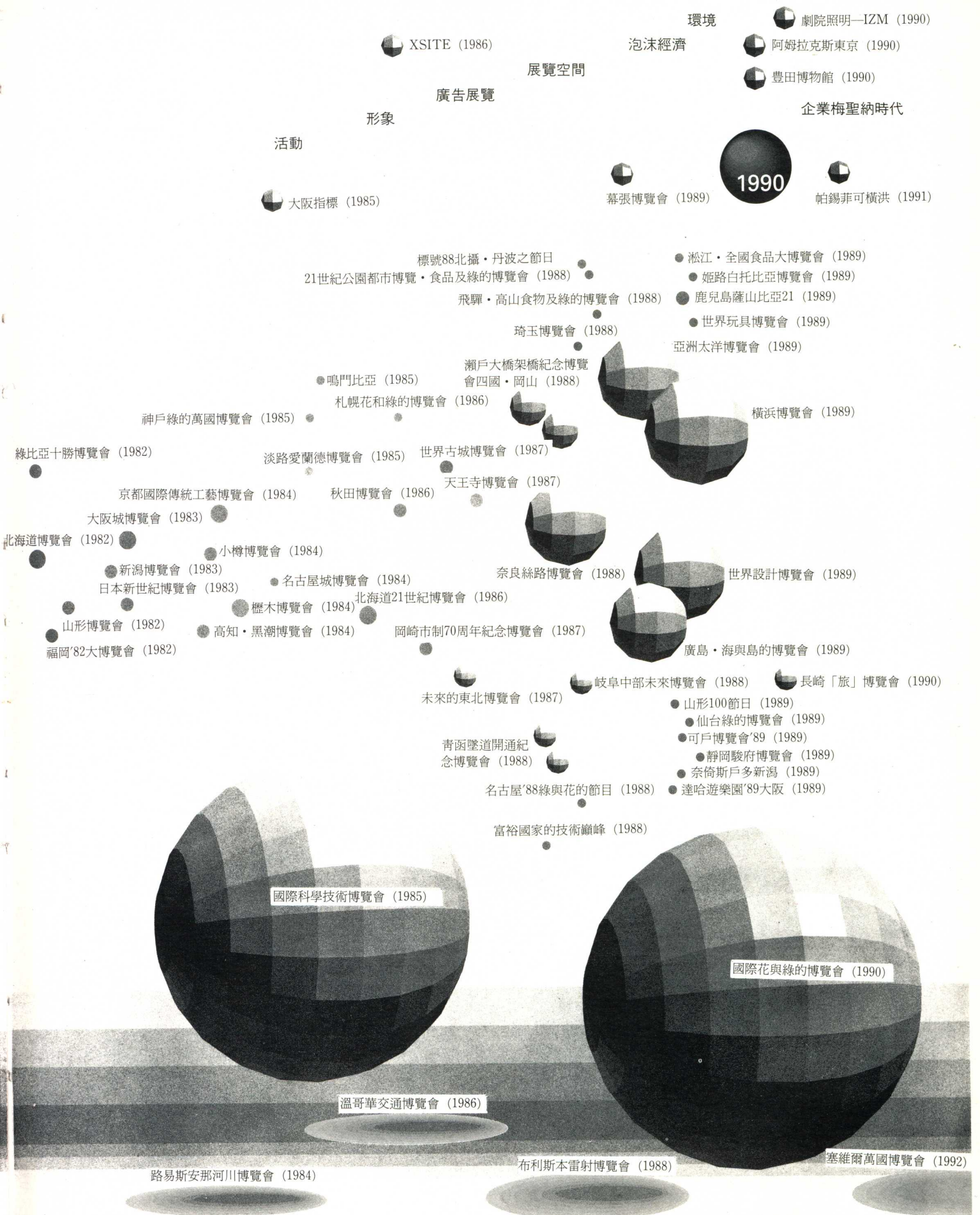
蒙特利爾萬國博覽會 (1967)

布魯塞爾萬國博覽會 (1958)

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Spokane環境博覽會 (1974)

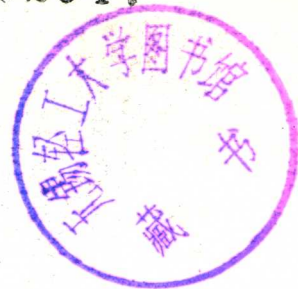
## 萬國博覽會及展示會篇





# 博覽會

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