

# 现代建筑集成

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城市景观



百通集团

辽宁科学技术出版社

# 序 言

对我们这些从事城市环境建设的人来说,“城市景观”这一专业术语既模糊又有魅力。追溯其魅力的来源,大概是在英汉辞典中把这个词解释成“风景”的缘故。人们把“城市景观”这个词看成是难以准确把握的概念,觉得它没有明确的模式。如果有人问,“城市景观”是否与建筑、土木等施工是并行的工作,对这个根本性的问题应该给以肯定的回答,这是许多有识之士的共识。总之,从事城市景观设计与规划的人尽管相互间有差别,但是他们在自我矛盾的内心斗争过程中创造出了新的作品,这也是一个事实。

在日本,城市景观的设计和规划与建筑设计和土木设计相同,是与施工分开进行的,它们是一个独立的职能。这种现象,大概是在1964年东京奥林匹克大会前后出现的。在经济高速发达期间,在大城市的近郊兴起了住宅开发和城市再开发事业。在这些开发事业中产生了许多公园绿地,这些绿地为创造城市景观提供了市场。在公共事业中,造园设计作为过去庭园设计的扩大而开始出现,以其为专业的设计事务所和咨询服务应运而生。1903年,日比谷公园作为日本的第一个城市公园对外开放。以此为开端,在战前的明治、大正、昭和年间也建造了许多公园。但是,当时设计这些公园的技术人员都隶属于政府部门。在这种情况下,招商者就是设计者本人。因此,设计者的主体性很难确立。在主体与用户之间,无论是公共事业还是民间事业,要确定城市景观的公共性,离开设计者的主体是无法进行的。从这个意义上来说,到了60年代才把城市景观的设计工作看作是一种职业。

但是,把公园设计归为城市景观设计尚需时日。因为在限定的公园绿地上,无论是设置各种功能的建筑也好,建立

以植物为主的景点也好,还是建立模拟自然景色的景观也好,这一系列的建筑施工都可以在造园技术体系中完成。但是,到了70年代出现了尖锐的环境问题,80年代后期出现了泡沫经济,由此带来了前所未有的建筑热。由于出现了环境问题和泡沫经济问题,使人们的视线转向了周围的环境,由此而出现了两个词,一个叫生态学,一个叫景观。接着,又把这两个词合为一个概念:城市景观。不久,城市造园工作也被卷入了这一强大的洪流之中。城市景观设计作为一种手段不仅仅局限于公园绿地,而是在城市的各个地方进入了市民的视觉当中。在这个时期,我国聘请了许多欧美地区,尤其是先进国家美国的城市景观建筑师,从事有代表性的建筑的设计,这更加快了我国的城市景观建设。

后来,随着泡沫经济的结束,生态学与环境共存的思想给城市景观设计的潮流提出了新的课题。它打破了过去职业领域的限制,为扩大城市景观设计的范围提供了机会。人们认识到,城市景观设计归根到底就是生态学设计,从事这两种设计的人员共同的目标就是进行以环境科学为媒体的协作。

在泡沫经济期间的建筑热中,人们把建筑看成是“造型”行为,把城市景观看成是“诱发”行为,这两种行为来自于同一个人的不同感受。虽然大多数人对此没有明确的认识,但是,一部分建筑师开始注意到这一点。设计是一种创造行为,在经济和时间的制约下,把上述两种感觉区分开是非常困难的。人们开始把两者放在对比的位置上来看待,这就是以风景美学感受为媒体的协作。现在,一个超越建筑与外部构造关系、为一个共同的城市景观而携手工作的局面正在形成。

本书所收录的26件城市景观设计和规划作品除少数几件

80年代末竣工的以外，大部分是90年代竣工的。这些作品正生于由设计上的视觉消费向生态学过渡的时期，作品的形式丰富多彩。对一件城市景观作品来说，只有在竣工后经过相当一段时间的考验，证明是成功的作品之后才能对它作出准确的介。本书所收录的作品中有一些竣工时间并不长，因此在收于本书时是经过充分考虑的。收录于本书中的作品是否随着时间的推移而显得更加成熟，是否能表达同时代的环境文化而下一代人所接受，关于这一点，本书所列的这些作品也是供们审视和验证的材料，这也是出版本书的意义之一。

宫城俊作  
城市景观建筑师  
千叶大学副教授

## preword

There are few words in the terminology of those who are engaged in the creation of an environment that are as vague yet as attractive as "landscape". English-Japanese dictionaries translate "landscape" as fukei (which is written with the characters for "wind" and "view"), and this may help explain what makes the concept so attractive. Implicit in the word fukei is a recognition that the landscape is something over which we human beings do not exercise complete control, a perception that the landscape involves phenomena without clear, distinct forms. It is not all. The fact that the term "landscape" begins with "land", a word that signifies the material and spiritual foundation for human endeavor, cannot help but inspire a sense of awe. And many conscientious designers recognize that they must confront a fundamental question: can the thing called the landscape be the subject of building action in the same sense as architecture or civil engineering works? Designers engaged in landscape design or planning have been burdened by ambivalent feelings about their own actions, though the strength of such sentiments may differ from an individual to the other, and even as they have completed works they have been beset by inner conflict. It was not so long ago that landscape design or planning became distinct from building as architectural design or civil engineering design had earlier and began to establish itself as an independent profession in Japan. That occurred in the space of a few years before and after the Tokyo Olympics of 1964. The many parks and open spaces created as a result of residential development and urban redevelopment during the period of intensive economic growth provided a market for the

profession. In public projects too "park design" began to be practiced as an extension of garden design, and design offices and consultants specializing in the field appeared. Many parks had been constructed of course before World War II in the Meiji, Taisho and Showa eras, including Hibiya Park, the first urban park of the western style in Japan, which was opened in 1903. However, those had been designed mostly by engineers in public service. Establishing the independence of designers proved difficult as long as the clients themselves were the designers. A designer cannot stand between the developer and the user, be the project public or private, and inquire into what constitutes public character in a landscape, unless his or her independence is assured. It seems correct in that sense to date the beginning of the profession to the 1960.

However, the evolution of park design into landscape design still required some time. That is because the existing system of park design could still deal adequately with spatially delimited parks and open space, despite the addition of various functions, by the repetition of a series of operations such as organizing diverse facilities in a consistent and functional way, landscaping organic materials, mainly plants, and inserting these into a quasi-natural landscape model characterized by a preconceived harmony. However, the environmental problem, which became an issue beginning in the 1970s, and the unprecedented construction boom generated by the bubble economy in the late 1980s led to the integrating two new images in the eyes of those conscious of the environment. One image can be summed up by the keyword "ecology", and the other by "scenic quality". Landscape emerged as



concept integrating the two images, and eventually park design was swallowed up by this larger flow. In particular, landscape design was used as a means of discriminating views, and not just in parks and open spaces, and the design of diverse elements that make up views became an object of visual consumption. Ironically this gave the profession greater visibility. In this period many landscape architects from the western nations, particularly the United States, one of the most advanced countries in landscape design, were invited to Japan and did some of their best-known work, and this accelerated the trend.

The ideas of ecology and environmental symbiosis which emerged with the bursting of the bubble economy have introduced a new factor in the current of landscape design. These concepts, which are not premised on the existing professional framework and instead cut across professional domains, seem to provide an opportunity to expand the scope of landscape design. There is a group that sees landscape designers as professional leaders in the practice of ecological design, and its strategy has been to actively promote that position. These designers seek a collaboration in which the subject of scientific knowledge called "environment" is the medium.

As a result of experiences during the construction boom generated by the bubble economy, some architects have begun to realize, albeit in a ambiguous way, that drawing out the landscape, that is, allowing it to emerge, and designing architecture are practices rooted in different sensibilities in a human being. The economic and temporal constraints surrounding the creative act of design are

becoming greater, making it difficult for any one individual to juggle these two sensibilities. As a result, conditions are evolving that enable the architect and the landscape designer to draw closer together and stand on an equal footing. Their medium of collaboration is the subject of aesthetic sensibility called the landscape. A collaborative relationship that transcends the framework of architecture and external works, with both architect and landscape designer working toward the formation of one landscape, is beginning to develop.

The 26 works of landscape design and planning collected in this volume were completed in the 1990s, with a few exceptions from the end of the 1980s. They are quite diverse, ranging from examples of the visual consumption of design to ecology-oriented projects and the beginnings of a multidimensional, inter-professional, collaborative approach. Traditionally, landscape works have taken considerable time to develop into mature spaces, and a fair evaluation has been possible only with maturity. Consequently, works that were completed only recently have been chosen with that point taken into due consideration. Therefore, one of the purposes of this book is to provide material that will enable readers to judge whether or not the works collected here will grow in maturity with time and eventually be accepted by the next generation as projects expressive of the environmental culture of their age.

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# LANDSCAPE

New Concepts in Architecture & Design

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ISBN4-938812-22-3 C3052 P16000E

First Edition Jan. 1996

MEISEI PUBLICATIONS



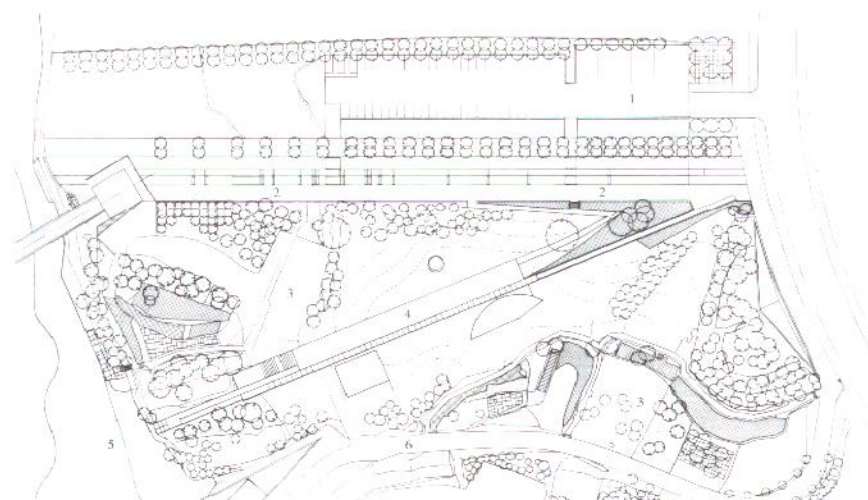
建築＋環境 Architecture + Environment

直村直己記念スポーツ公園 メモリアルゾーン  
NAOMI UEMURA MEMORIAL SPORTS PARK "MEMORIAL ZONE"

プレイスメディア  
PLACEMEDIA LANDSCAPE ARCHITECTS, INC.



シンボル広場 全景 正面に但馬山地の稜線、左手に冒険館に続くスロープ Overall view of the symbol plaza; straight ahead is the ridge of the Tajima Mountains and on the left is a ramp leading to Memorial Museum







薄暮 並木と平行する照明灯の連続 Twilight; lights arranged parallel to the trees



夕景 長い影をおとす並木 Evening view; trees cast long shadows



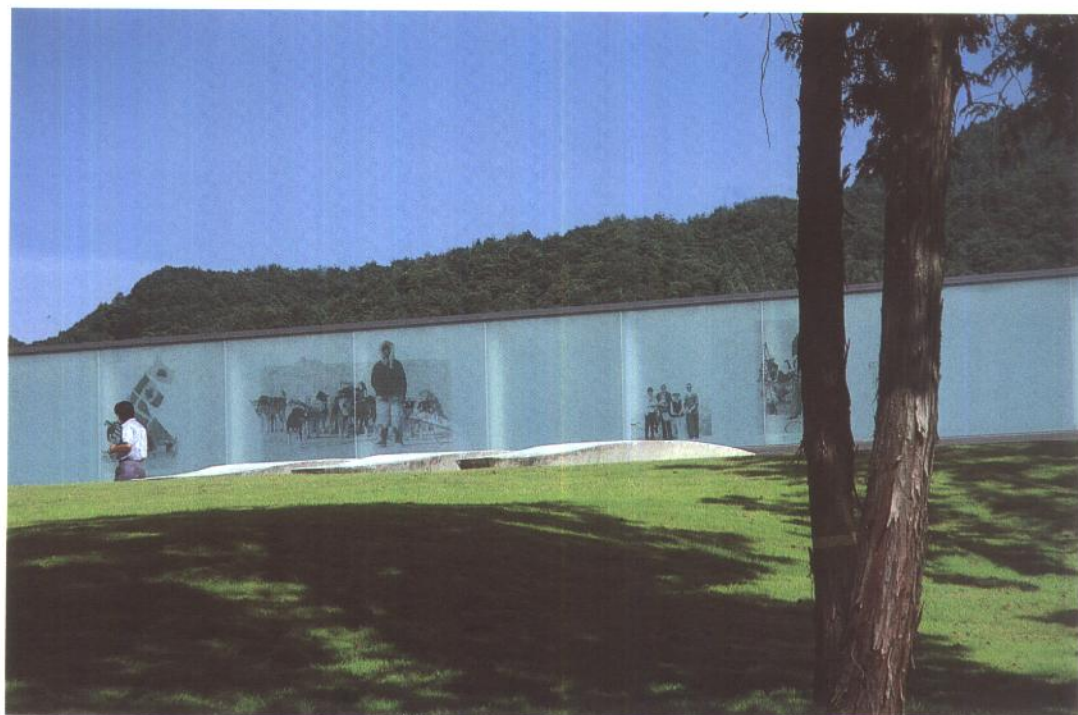








緩やかに傾いた芝生のバンクとユリノキの並木 背景に但馬山地の稜線の重なり Gently sloping banked lawn and tulip trees; in the background is the ridge of the Tajima Mountains











交流広場 棚田跡は様々な素材で修景され、全体としてモザイク模様をなしている Communication plaza; the terraced fields are landscaped with various materials and form a mosaic pattern as a whole







全された既存樹林の樹幹を通して冒険館を見る Looking at Adventure Hall through the trees in the preserved woods







シンボル広場 黒みがけ石の磨き上げられた低い壁面の上に冒険館が顔をのぞかせる  
Symbol plaza; Memorial Museum can be seen above the low wall of polished black granite



冒険館からシンボル広場の並木と芝生のバンクを見る  
Looking from Memorial Museum at the trees and the banked lawn of the symbol plaza

自然に同化することによって、自己の存在表明を行った冒険家・植村直己の感性を育んだ故郷の原風景とここを訪れる人々の位置とをつなぐ状況を設定すること、それがこの作品の主題である。自然と人々が織り成す穏やかな農耕景観と背景に連なる但馬山地の稜線。この場を取り巻く風景に開かれた状況は、雪原のクレバスを想わせる冒険館の造形、入口から延びる幾条ものライン、農耕の跡をとどめる棚田のテラスによって生成されている。

[宮城俊作]

The main theme of this work is to evoke for visitors the primary landscape of the birthplace of the adventurer Naomi Uemura. He was a man who made adaptation to nature for his mode of self-expression, and it was his birthplace that nurtured his sensibility. Here, one finds a gentle agrarian landscape in which the natural and the man-made are interwoven; in the background one can see the range of the Tajima Mountains. This place opens itself up to the surrounding landscape. Its main elements are the Memorial Museum, which suggests by its form a crevasse in a field of snow, lines that extend outward from the entrance and terraces that are traces of former paddy fields.

[Shunsaku Miyagi]

所在地 兵庫県日高町

ランドスケープ設計 プレイスメディア

建築設計 栗生明十栗生総合計画事務所

プロデュース・サイン計画 エー・エー・ビー

建築施工・植栽・舗装・照明工事 大林組

竣工 1994年4月

総敷地面積 31,500㎡

該当敷地面積 31,500㎡

建築面積 957.98㎡

階数 地上1階

構造 鉄筋コンクリート造

主要施設 植村直己冒険館、シンボル広場、交流広場

主要材料(植栽、舗装材、他) 植栽:ユリノキ、クスノキ、スギ、

サワラ、ヤマザクラ、ドウダンツツジ、フッキソウ、ヒベリカムカリ

シナム 舗装材:花こう岩、コンクリートブロック、米ツガデッキ、

川砂利

撮影 吉田新/10-11,13上,14,15下,16-17 松村芳治/12,15上

宮城俊作/13下

Location: Hidaka-town, Hyogo

Landscape design: Placemedia Landscape Architects, Inc.

Architect: Akira Kuryu Architect & Associates Co.,Ltd.

Produce/Signage: AAP Co.,Ltd.

General contractor/Subcontractor in charge of landscape/

Paving work/Lighting work: Obayashi Corp.

Completion date: April 1994

Total site area: 31,500㎡

Applicable site area: 31,500㎡

Building area: 957.98㎡

Number of floors: 1 floor above ground

Structure: Reinforced concrete structure

Main facilities: Naomi Uemura Memorial Museum, Communication plaza, Symbol plaza

Main materials (planting, paving, others): planting: Linodendron

tulipifera, Cinnamomum camphora, Cryptomeria japonica,

Chamaecyparis pisifera, Prunus jamasakura, Enkianthus perulatus,

Pachysandra terminalis, Hypericum kinashianum paving: Granite,

Concrete block, Deck of hemlock spruce, River gravel

Photographer: Susumu Yoshida / 10-11, 13: top, 14, 15: bottom, 16-17

Yoshiharu Matsumura / 12, 15: top Shunsaku Miyagi / 13: bottom