



< 景观设计大师作品集系列丛书 >

佐佐木叶二景观设计作品集

YOJI SASAKI LANDSCAPE DESIGN

大连理工大学出版社

TL386.631
Z994.1

LAND SCAPE WORKS

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杨秀妹 于黎特 译

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Yoji Sasaki Landscape Architect

佐佐木叶二作品集

原出版社: © 株式会社マルモ出版

版权代理: 大连三和新型建筑材料有限公司

ISBN 4-944091-32-X

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图书在版编目(CIP)数据

佐佐木叶二景观设计作品集 / (日) 佐佐木叶二著; 杨秀妹, 于黎特译. —大连: 大连理工大学出版社, 2005.1

书名原文: LANDSCAPE DESIGN Yoji Sasaki Landscape Architect

ISBN 7-5611-2734-0

I. ①佐… II. ①佐… ②杨… ③于… III. 景观—园林设计—作品集—日本 IV. TU986.2

中国版本图书馆 CIP 数据核字(2004)第 104430 号

出版发行: 大连理工大学出版社

(地址: 大连市凌水河 邮编: 116024)

印 刷: 利丰雅高印刷(深圳)有限公司

幅面尺寸: 222mm × 261mm

印 张: 9

出版时间: 2005 年 1 月第 1 版

印刷时间: 2005 年 1 月第 1 次印刷

出 版 人: 王海山

责任编辑: 卢新艳

责任校对: 孙 跃

封面设计: 宋 蕾

定 价: 98.00 元

电 话: 0411-84708842

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邮 购: 0411-84707961

E-mail: dlnq@dlutp.cn

URL: <http://www.dlutp.cn>

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佐佐木叶二的景观设计

皮特·沃克

佐佐木叶二是一名景观建筑师,同时又是一位优秀的艺术家。他生长在一个艺术氛围浓厚的家庭环境中。父亲佐佐木节雄是位著名的教育者和画家,哥哥佐佐木二郎是个有名的诗人。

在当今世界上,佐佐木的景观设计并不是单纯地从功能上或生态学上决定创作作品,而是将景观设计看做是一种艺术创作。可以说他是少数几个富有开拓精神的景观设计师小组中的一人。这个小组,包括美国的玛雅·施瓦兹和史密斯·凯恩、欧洲的艾德里安·盖兹、米开卢·波斯维奈以及路德·伦兹和西雅图这座城市工作的凯瑟琳·古斯塔夫逊等人。在日本,他的同事·谷间则位列其中。这一小组的所有成员都在努力地将自己的项目设计成可视性强、令人难忘的艺术作品。另外,全体成员都与佐佐木一样,在具有实践创作经验的同时还在大学执教。因此,他们对今天的学生、将来的从业者 and 教师都产生了直接的影响。

佐佐木自1989年在大阪设立环境咨询设计研究所以来,创作出一系列令人瞩目的作品。神户大学毕业后,他又在大阪府立大学取得学位。1987年,深受20世纪50年代—20世纪60年代大力提倡艺术景观的加纳特·麦克保的影响,佐佐木来到美国伯克利具有悠久历史的加利福尼亚大学学习研究生课程。之后,工薪艺术运动的初期(20世纪80年代—20世纪90年代),在哈佛大学作为客座研究员继续学习。这些经历对年轻的佐佐木产生了深刻的影响,可以说为他迈进景观建筑领域,奠定了坚实的基础。

在佐佐木的作品中,有钟情于像日本的昭和新时代美国的罗伯特·文士利、查尔斯·摩尔。罗伯特·A·M·斯特思这些初期现代派的建筑家们所采用的形式上具有很方向性的作品。这从1994年的基雷克菲德和2003年的六木山丘等作品中就可以发现。可是,在这些项目中,佐佐木采用的痕迹,不是热闹的美国式设计,而是与17世纪—18世纪的日本传统庭园技术密切结合的精炼设计。他对细部的处理和素材的巧妙结合等技巧。比如查尔斯·摩尔在新奥尔良设计的意大利广场似的初期设计“舞台装置”要优秀得多。之所以这样说,是因为在佐佐木的作品中,从石材到木、铜制品甚至到植物材料的使用方法,都能看到是于日本庭园的传统技术和历史记忆的强烈表现。与此同时,他的作品还大胆使用了条形形、圆形和四角形这些图形手法,使人联想到加利福尼亚的托马斯·查里德的与超现实的生物形态曲线相结合的初期设计作

品。另外,从他的早期作品中,还能够发现致力于艺术是观实践的那一小组的设计特点——创造性地运用光、光和轻金属构筑物。他的这些使用复杂的图形和对线条的表现方法,充满睿智,令人惊叹。

从1995年起,佐佐木开始了一系列更加优雅、严格、简约和小型的设计活动。在这些新的项目中,他运用最简单的几何学形态,着眼于有生命的素材自身的丰富性和它们所呈现出来的光与影,扩展设计的领域。这里通过表现和植物的空间构成,取代了此前复杂多层的图形手法所具有紧张感。1999年的入T武藏野研究开发中心,2000年的埼玉新都市中心樺树广场以及2001年的奈良院议员区长官邸等作品,充分展现了一个作为经验丰富之艺术家和大师的圆熟的自信。在这里,太阳光与四季雨时的变化交织而成的景象,通过与几何学图形的绝妙组合诞生了。

佐佐木的作品在这样短的时间内就形成了自己独有的风格 and 特点,实在令人敬佩。此外,众所周知,他对学术和翻译也有相当浓厚的兴趣。他在繁忙的公司业务和教学工作之余,还在数无数个夜晚和周末,翻译了多种关于景观建筑学和都市设计等方面的重要书籍。由此,日本的学者和从事这些工作的专家们,更会直接触到以前只能从英文书籍上才能知道的新概念和理论。佐佐木还经常出席国际会议并在国际演讲,正是如此,他成了日本景观设计行业的一位代表人物。

1999年佐佐木为家人建了一幢漂亮的住宅——白面馆。这幢立方体建筑物,表面上看来简约匀称,仔细一看就知道实际上是为了解决复杂多样的外部庭园而采取的布局。从庭院内外的观赏角度极其远眺,各具特色的空间构成把来访者引入到梦境般的光与影构成的小型个人世界当中。这种建筑及庭园都把生活空间转换为能带给人们乐趣具有魅力、寂静的自然风光,产生了一系列令人难忘的现象性效果。

佐佐木在大力发展事务所的同时,还通过实践和创作作品事例,大大扩大了近代日本的景观设计的根基。阅读这本新作品集的读者,在了解他的个人发展历程的同时,还会了解到他在景观设计方面所占据的重要地位和他对景观设计不可磨灭的贡献。

2003年10月 于加利福尼亚 伯克利

The Landscape Design of Yoji Sasaki

Peter Walker

First of all, the landscape architect Yoji Sasaki is a fine artist. He comes from a family of artists. His father, Seisaku Sasaki, is an important painter, and his brother, Mikio Sasaki, is a famous poet.

Sasaki is one of a small illustrious group of pioneer landscape architects worldwide who see garden-making as an art form rather than simply a functional or ecologically-determined activity. This group of designers would include the Americans Martha Schwartz and Ken Smith, the Europeans Adrian Geuze, Michel Desvigne, and Katherine Gustafson, who practices both in London and Seattle. The group also would include Sasaki's Japanese colleague Tadao Ando. All have tried to make their projects visible, measurable, and useful, and like Sasaki, all of them also teach. Heavily and directly influencing today's students and tomorrow's practitioners and teachers.

Sasaki has completed a remarkable series of works since he founded Ohtori Consultants/Environmental Design Institute in Osaka in 1989. After graduating from Kobe University and taking his degrees at the graduate school of Osaka University of Prefecture, he traveled widely and was a visiting scholar at the University of California at Berkeley with Garrett Eckbo, the leading exponent of landscape-as-art in the 1950s and 1960s and with me at Harvard in the beginnings of the new art-oriented movement in the 1980s and 1990s. These scholarly experiences deeply affected the young Sasaki who moved directly into this new way of thinking about the modern practice of landscape architecture.

Sasaki's work took an interesting direction when he was drawn to the forms of such early postmodern architects such as Arata Isozaki in Japan and Robert Venturi, Charles Moore, and Robert A. M. Stern in the United States. One can see this in the Motomachi Creek 1994 and Roppongi Hills 2003, projects. However, in these projects Sasaki has developed a level of craft and a refinement that is more closely related to the historic Japanese garden making of the seventeenth and eighteenth centuries than to that of the more multifunctional Americans. His attention to detail and exquisite joining of materials are, for example, far superior to the early poorly made "stage sets" of Moore's Piazza d'Italia in New Orleans. His work, exhibits a strong historic recall of classical Japanese garden-making in his use of stone, wood, carpentry, and plant material. At the same time, his work combines a bold use of graphic devices such as layered stripes, circles, and squares combined with the more serene biomorphic curves reminiscent of the early work of the Californian Thomas Church. Early on, Sasaki made inventive use of water and the light, airy metal constructions that have been the hallmark of the landscape-

as-art group, worldwide. The complex layers of his strong patterns and diagonal expressions also exhibit wit and surprise.

In 1995 Sasaki began a series of spaces that were more elegant, disaffected, sure, and minimal. These new projects make use of simpler geometries that allow more widely featuring living material and shadow to provide the necessary detail and enrichment. One is more aware of the strong presence of the movement of the sun. A range of singular water and planting effects has replaced the tensions of his complex, layered graphics. In the NTT Musashino Research and Development Center, 1999; Saitama New Urban Center Keyaki Plaza, 2000; the Official Residence of the Speaker of the House of Representatives, 2001, and, one can see the maturing confidence of a more experienced artist and craftsman. The play of sunlight and seasonal change have become full partners with the more restrained graphic geometries.

The variety of Sasaki's project scales and characters is astounding in such a short period of time. Yoji Sasaki has also distinguished himself by his deep interest in scholarship and translation. Through undoubtedly many nights and weekends, after countering his busy schedules of practice and teaching, Sasaki has translated a number of important books on landscape architecture and urban design, so that Japanese students and practitioners have a more convenient access to the newer ideas and theories previously available only in English. In this way, and by attending and speaking at international conferences, Sasaki has become an important voice, internationally, for Japanese landscape architects and modern design.

In 1999, Sasaki built Hakon-kari, a beautiful house for his family. Here the seemingly simple, beautifully proportioned cubic structures open to reveal a series of complex and varied outdoor garden spaces. Seen from changing vantage points from within and without, each space in its own way provides the visitor an absolutely magical vision of an internal (private world of growth, light, and shade. Together the gardens produce a series of memorable visual effects that turn living in the house into an endlessly changing environment of delight, charm, and tranquility.

Finally, by developing Ohtori, Yoji Sasaki has significantly extended by practice and example the body of modern Japanese landscape design. In this new book on his work, one can see both his personal development and his increasingly important contribution.

Berkeley, California
October 2003

风景是沉默的吗?

佚名 木叶

诗与造型合为一体的器具

古希腊诗人西塞尼迪曾说过:“诗是语言的艺术,绘画是不言说的诗”。说的是语言造型—想像力的可能性。自古希腊把美尊奉为视觉艺术的最高法则,所谓美就成了通过我们眼睛看到的“想像力”的无。景观设计师常常把通过三维空间的形式使人和社会与自然的和谐旋律表现出来当作自己的使命。追求这种把直觉和表现融为一体,可以说简直就是在设计不言说的诗和造型合为一体的器具。另外,美国的加斯特·爱克保在晚年这样叙述道:“景观建筑可以说是潜存的极品艺术。为什么这么说呢?因为景观无论在社会性方面还是在物理性方面,是其他所有艺术的母体,是构想的根源”。这种“构想的根源”是不言说的;也就是说,像诗歌力求难以言状的诗言那样,景观设计具有把三维空间语言给予不言说的风景,并让其表达出来的作用。

与文化生活的变迁共同发展的历史

自公元前建造了巴比伦的空中庭院这种私密性庭园以来,景观设计的历史作为数千年人类文化生活的表现体,已经经历了多次变迁发展至今。正如从17世纪确立的欧洲巴洛克建筑风格庭园,中国及日本庭园的造型当中所看到的那样,所谓庭园,原本是让人们切实感受神话的世界。但是,近代以后,由于都市公共空间的出现,庭院的设计对象不断地多样化扩大——从作为开放空间的公园到广场、街道、商业街,甚至到包括建筑物在内的整体景观的设计,社区设计以及地球环境为对象的环保设计。

社会风景中的景观设计

像这样,在社会风景中进行开放造型的景观设计,即所谓不是在已给的场地内部营造预定的和谐,而是被期望给予新的内容。为了在脱工业化社会中生存的人们营造舒适的环境,景观设计在与艺术融合的同时,也开始与社会科学和科学技术相融合。但是,造型的本质,在于追求直观感觉和表现的同一性确实是难。现在,我们将自己实现的风景投射在谋求公共大概率的社會风景中,它正立于应该确立的公共设计的位置。

建设场所和用动词思考

景观设计的基础只不过是水平方向展开的二维场地。但是,我认为这个二维平面应视为三维空间的“刀”。正是景观设计本质。我通过自己的作品,很接近这一设计本质的下列两个关键词,读者进行了解。那就是“建设场所”和“用动词思考”。

设计通常是通过形态,运用建造者的价值观念来支配空间。但是,我不采用上述方法。我通过感性捕捉空间自身所具有的潜在价值,在多种意义上将创造人们能共同拥有的设计作为目标。其结果,空间对于每一个人来说不仅是记忆和亲身体验的场地,而且成了一个具有丰富纵深和褶皱的“场所”。领会了风景的这种意思,恢复了与环境的上下交错境的“空间”,我把它称做“场所”。即所谓“建设场所”,可以说是逐渐普遍化的现代社会体系中,创建已丧失感性的风景。

我的设计,为了这个“建设场所”,设计风景时常常用动词,而不是名词。那是因为我想通过人的行为(能动性)发现场所的意义。例如设计街道时,我不是用名词设计所理解的“道路”,而是从人在“道路”上“行走”、“伫立”以及其所见所闻的角度来设计。这不仅仅是观看,还是表示“道路与人之之间的关系”两行为。

在本书中,我基于以上的想法,通过“变迁”、“关联”、“聆听”、“思考”和“生活”这5个动词,对作品进行了分类整理。这里收录的是从1990年到2003年完成的主要作品。

在编制这本书时,得到了以下各位的大力协助。首先是在行动中为本书题写了前言的美国老师皮特·沃克,还有风环境咨询设计研究所参与设计的成员,为处理数据花费了无数心血的马田智松,翻译英文的河村美穗和亨特玲加,出版发行的丸茂寿。上平丰久和木下达等。在此,对热心关照的诸位表示衷心的感谢。谢谢大家!

2003年10月15日 于白雨馆

Is Landscape Silent?

Yoji Sasaki

A Fused Vessel of Poetry and Form

The Greek poet Sappho once said, "Poetry is vocal painting, as painting is silent poetry." These words express the potential of creativity of form through words. Ever since Ancient Greece claimed beauty as the highest law of visual art, beauty has been the livelihood of creativity seen through the human eye. The landscape architect always strives to assimilate the rhythm of nature and society and to express them in a three-dimensional form. This search for beauty that simultaneously looks to intuition and expression is, in other words, a fused vessel of unspoken poetry and form.

The American landscape architect Garrett Eckbo in his late years said, "Landscape architecture is potentially the ultimate art, because the landscape, social as well as physical, is the home, and the source of inspiration, for all other arts." This "source of inspiration" is silent. Thus, as poetry seeks for words beyond words, the role of the landscape architect is to give silent landscapes three-dimensional words, and to let them speak.

The History That Grew With the Changes of Social Culture

Since the time of the private gardens in the hanging gardens of Babylon built in B.C., the history of landscape design developed as the expression of thousands of years of humanity's social culture, and underwent countless changes. As seen in the European Baroque gardens of the 17th century or in the form expression of the Chinese and Japanese gardens, the fundamental idea of gardens has always been to be able to let people feel a joyous world.

However, in modern times the city produced public spaces, and this has been directly broadening objects for design, such as open spaces of parks, squares, streets and business malls, and then to urban scenic designs with architecture, community designs, and ecology designs.

Landscape Design in the Social Scene

Landscape design, which has begun to open its appearance in the social scene, will no longer suffice by ideas of pre-established harmony within the given site area, but is anticipated the role of reading a new context. "What is the environment for the people who live in a postindustrial society?" It has begun to join with technology and social science as well as art. But it is also true that the search for beauty that simultaneously looks to intuition and expression exists here. We need lay our landscapes of self-realization within the social scene that seeks justice for the public, and establish a design that shares these. This is where we stand today.

Creating Places and Thinking with Verbs

Landscape design is fused only on horizontal two-dimensional planes. But I believe that the essence of landscape design is in its ability to change this two-dimensional plane into a three-dimensional space. Through my projects, I have tried to get to this essence of design by searching solutions in two key phrases: "creating places" and "thinking with verbs".

Normally in design, the space is overpowered by the designer's conception of values through the form, but I avoid this method. I aim to grasp the potential value of each location with sensibility, and design a place people can share with diverse meanings. In this way, a space holds each person's memories and personal experiences, and becomes a "place" with depth and holds. This "space" that recovers its context within the environment through reading the landscape's meaning, I call a "place". Therefore, "creating places" can be said to be creating just landscapes of sensibility, in a modern social system that is becoming universal.

In order to "create places", I always design with verbs rather than nouns. The reason is because I want to realize the meaning of places through people's actions. For example, when designing a street, I do not really design the noun "street". I design a landscape where people "walk" and "stand", or design through the sense or sound of the "street". It is not merely "seeing", it is "representing the relation" between the people and the street.

The projects in this book are divided into groups of the verbs "change", "interact", "enliven", "contemplate", and "live". Shown in this book are the main projects completed between 1990 and 2003.

I received innumerable support in creating this book. First of all, I would like to thank my former teacher Peter Walker, who graciously agreed to write the forward, despite his busy status. I would like to give many thanks to the members of Olivetti Consultancy Environmental Design Institute for their aid in the designs, Tomoe Umakawa for the time and effort she spent in organizing the massive amount of data, Mito Kawamura and Reika Hunt for translation, and for the publishing, Takashi Mammou, Toyotoko Uetara and Che Liue-Yu, and everyone who blessed me with their kind assistance. Thank you.

at Hakue-ken
October 15th 2003

埼玉新都市中心 榉树广场
Saitama New Urban Center Keyaki Plaza
P.10



NTT 武藏野研究开发中心总部
NTT Musashino R&D Center
P.24



自然组成的各种景象，常常发生变化，常常有“最佳”的时候。
把自然的气息融入环境当中。景观设计就从这里出发。

Nature's aspects are always changing and always have a 'ripe' time to their phases.
Landscape design begins with imprinting these signs of nature into the environment.

变迁
Change

Field no.1
气息的设计

Design of Ephemera

众议院议长官邸 庭园

Official Residence of the Speaker of the House of Representatives

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埼玉新都市中心 榉树广场
Saitama New Urban Center Keyaki Plaza

这是一个以“空中森林”为主题，在
人造地面上建造的栽有榉树林的都
市广场。地下设有排水装置、树木生
长系统和照明设备。

Keyaki Plaza is an urban square with
zelkova trees planted on a manmade
ground, under the theme "Sky Forest",
with underground drainage, a tree growth
system and lighting facilities.





树冠像是天空中的绿色枝叶，透过树枝洒下的斑驳阳光，柔和的树影以及温和的微风，这温馨的自然气息滋养着人们。

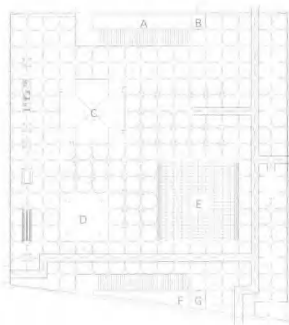
The foliage acts as a natural leaf. The dance of dappled sunlight, the soft shadows, and the mild wind through the branches, all of these embrace us with a sense of nature.





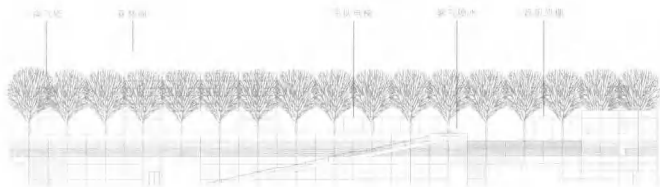
这里是埼玉新都市中心的中枢设施——榉树广场。在距地面约7m高、面积约1公顷的人造地面上，呈6m×6m的方格状栽植了220棵榉树。榉树林中设置了带有展望台的商业空间“森林阁”，作为活动舞台使用的“下沉广场”和“草坪广场”，还有长椅、遮阳顶棚、标牌、玻璃排气塔、垂直移动路线（电梯、台阶）等。为配合人们的活动，将建筑与广场连成一体。设计方案是根据1994年的国际设计协议，与皮特·沃克和NTT都市开发共同提出的，荣获最优秀奖。

Keyaki Plaza is a central facility of Saitama New Urban Center, 220 zelkova (keyaki) trees are planted into a 6m × 6m grid pattern on an artificial ground about one hectare wide and seven meters above ground, uniting landscape and architecture. In the forest of zelkova trees, the "Forest Pavilion" with observation and shop space, the "Sunken Plaza" and "Lawn Square" for various events, the benches and shelters, sign boards, the glass ventilation towers, the vertical flow lines (elevators and stairs), etc., are placed in harmony with our natural actions and movements. The design, proposed in 1994 in collaboration with Peter Walker and NTT Urban Development Incorporated Company, won the highest award in the international design competition.



plan 1:1400

- A- 森林阁
- B- 蒸汽排气
- C- 森林阁
- D- 下沉广场
- E- 草坪广场
- F- 玻璃排气塔
- G- 垂直移动



elevation 1:600



高层地库“空中森林”，它的下面是商业空间（上图）秋天时“空中森林”（下图），不同楼层高度的森林层会和游客一起感受阳光和雨水（右图）

The seven-storey high "Sky Forest" and ground floor shopping area (top). The "Sky Forest" is a combination of the different levels of the building and the ground floor (bottom). The different levels of the building and the ground floor can be seen from the ground floor (right).