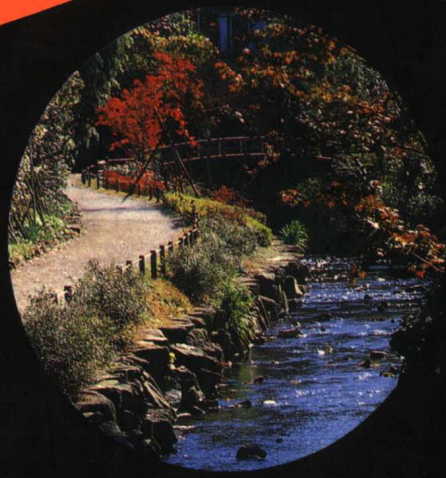


現代 都市街道景觀設計



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中華民國82年9月

Elements & Total Concept of

URBAN PAVEMENT DESIGN

由總合景觀設計來看樓面景觀

ガレット・エクボ

景觀設計是大氣圈內或是超過此的空間中，還有地球表面上合乎有機的自然法則方法，由此而作體系化的東西。那是由工程師融合屋外及伴隨建築的屋內空間而成。而且不只是屋外的空間，凡自然環境的變化中所作的行為都是。

所謂設計的唯一選擇，是好的設計呢，不太好的設計呢，或是依設計品質的經驗而作的呢，或依實務經驗而性急地處理來作決定的。(譯者注：設計是強作一個選擇的)。

不消說，行道是樓面，是在屋外空間的根底部份。有時是步道，有時是車道，總之是極常被使用的部份。土地的表面要使之堅固穩定，能除塵泥，控制排水，乃務必使管理簡易。其材質從硬的到軟的各種各樣。亦即是石材、瓦片、磁磚、混凝土、木材、磨石子、砂子、碎石機、砂粒等。

這些東西，硬和軟的差別、由都心或郊外、成本、保養面來控制外觀。

總之，景觀、空間的設計是完全的複合物。從完整関連性的側面中，應融入整體三次元及立體面之焦點，床面、壁面、頭上等的處理是由經驗累積得來的智慧。

無論建築物設計多好，行道設計要基於總體概念，依取調和性的原則來作適當地演出。


若行道裝飾太過或太華麗，恐怕太過份了。還有，如果如大道或公路般作單調設計，可能會被覺得厭煩。

而且，道路和公路的行道也務必考慮到汽車不停地使用的行動機能。小道也同樣要顧慮到步行者及自行車移動的機能。總之，行道的兩側、頭上的立體空間總合體部份，應使使用者及被使用方的機能，在空間上要求的品質面能充分地彼此滿意。

室外空間的其他組成如植物盆栽、水、石、街道裝飾等，都是藝術作品。這些都是在都市鋪設時放於表面的一些附屬品，如植物盆栽、水等都是空間的附帶物。還有石頭啦，是實質的室外空間必要品。

屋外裝飾通常量都很少，但都被使用於能增加舒適感方面。同時室外的劇場、鬥技場的座位，也是空間中不可或缺的部份，其設計亦很重要。(都田 徹／譯)

Pavement in Landscape Experience



Landscape design is the physical organization of atmospheric space on, over, and sometimes below the surface of the earth. It overlaps with architecture — outdoors and in physical environment is changed but still includes outdoor open space. The only choice is whether it will be done well or badly, only with a hasty practical job.

Pavement is the floor, the bottom side, of some outdoor spaces. It is used where there will be heavy use by pedestrians and/or vehicles. It stabilizes the ground surface, eliminates dust and mud, controls drainage on the surface, and minimizes outdoor maintenance. Materials range from hard to soft: stone, brick, tile, concrete, wood; cobblestones, gravel, fine crushed rock, sand. This is a range in appearance, cost, maintenance, and quality from urban to rural, from hard to soft.

Spatial design should focus on total three-dimensional quality within any complete complex or sequence. Floor, side, and overhead treatments are all part of the complete experience. Pavement should play a balanced role in this total concept, even as the floor in a well-designed building. If it is too busy or bright it may be too demanding. If it is too simple or monotonous (as street/highway paving) it may become boring. Yet street and highway paving is expressing the function of continuous movement by vehicles. Paths and trails do the same for pedestrians, walkers, and bicycles. The paving should express the use, function, and desired quality of spaces, in coordination and complete spatial synthesis with the sides and overhead.

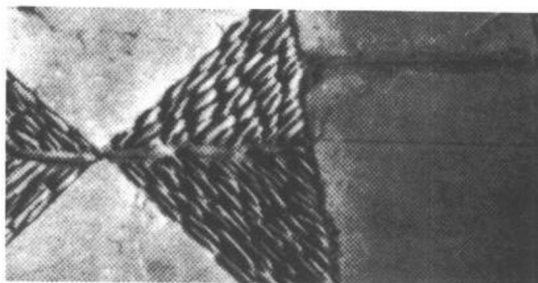
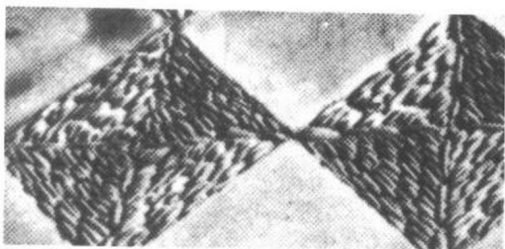
Other elements of outdoor spaces are planting, water, stones, furniture, and art works. These may all have special incidents in urban paved sequences, or planting, water, even stones may dominate substantial outdoor spaces. Furniture is usually smaller in quantity, but completes the possibility of comfortable experience. At times, as in outdoor theatres and arenas, seating may fill a substantial part of the space. Then its design becomes very important.

目次

| | | | |
|---------|----------------|----------|-----|
| 總合景觀與行道 | | | |
| 序文 | 景觀設計的視點及樓面景觀 | ガレット・エクボ | 2 |
| 監修的話 | 總合景觀及樓面景觀 | 都田 徹 | 6 |
| 前言 | 樓面景觀的可能性 | 平松清房 | 9 |
| | 山下公園的再整備及都市設計 | 西脇敏夫 | 13 |
| 第1章 | 總合景觀設計及行道的觀念 | | 17 |
| | 山下公園的再整備 | | 18 |
| | 橫濱博覽會的行道 | | 26 |
| | 國際文化都市「港灣未來21」 | | 28 |
| | 博覽會開張 | | 30 |
| | 新宿MAO街 | | 34 |
| | 歷史的散步道 | | 38 |
| | 新土岐川橋 | | 42 |
| | 東京工科大学 | | 44 |
| | 名古屋美術館 | | 48 |
| | 比治山藝術公園 | | 52 |
| | 玉山高島屋SC的行道 | | 54 |
| | 仙台Paseo的行道 | | 56 |
| | 蓼科藝術的森林 | | 58 |
| | 小坂社區森林 | | 62 |
| | 貝爾公園市 | | 66 |
| | 四季的森林公園 | | 70 |
| | 東京港野鳥公園 | | 74 |
| | 帷子川親水公園 | | 76 |
| | 音無川親水公園 | | 78 |
| 第2章 | 總合景觀設計要素的行道設計 | | 79 |
| | 道路 | | 80 |
| | 橋・步道橋 | | 101 |
| | 站前廣場 | | 114 |
| | 學校 | | 122 |
| | 美術館 | | 132 |
| | 集合住宅 | | 150 |
| | 大樓・商業設施 | | 166 |
| | 公園 | | 172 |
| | 庭園 | | 209 |
| | 草坪的行道 | | 214 |
| | 其他 | | 218 |
| | 索引 | | 225 |
| | 大家一起努力 | | 236 |
| | 後言 | | 238 |

Contents

| | |
|--|-----|
| Elements & Total Concept of Urban Pavement Design | |
| Introduction Pavement in Landscape Experience Garrett Eckbo | 2 |
| Word From The Supervisor: The Floorscape as Seen in Total Landscape Design Tooru Miyakoda | 6 |
| Preface: Possibilities of Floorscape Design Kiyofusa Hiramatsu | 9 |
| Yamashita Park's Renewal Project and Urban Design Toshio Nishiwaki | 13 |
| Chapter 1. Total Landscape Design and Pavement: The Concept | 17 |
| Renewal of Yamashita Park | 18 |
| Pavement of the Yokohama Expo. '89 | 26 |
| The International Culture City "Future Harbor 21" | 28 |
| Makuhari Messe | 30 |
| Shinjuku MOA Streets | 34 |
| Historical Promnade | 38 |
| Shin-Tokigawa Bridge | 42 |
| Tokyo Technical College | 44 |
| Nagoya City Museum | 48 |
| Contemporary Museum Zone, Hijiyama Park | 52 |
| Tamagawa Takashima-ya SC Pavement | 54 |
| Sendai Paseo & Pavement | 56 |
| Tadeshina Plateau Artistic Forest | 58 |
| Kosaka Community Forest | 62 |
| Belle Park City & Pavement | 66 |
| Forest Park for All Seasons | 70 |
| Tokyo Port Wild Bird Park | 74 |
| Katabiragawa River Park | 76 |
| Otonashigawa River Park | 78 |
| Chapter 2. Total Landscape Design and Pavement: The Multifarious Roles | 79 |
| Road | 80 |
| Bridge & Pedestrian Bridge | 101 |
| Station Plaza | 114 |
| School | 122 |
| Museum | 132 |
| Group Houses | 150 |
| Building/Commercial Building | 166 |
| Park | 172 |
| Garden & Pavement | 209 |
| Turf & Pavement | 214 |
| Others | 218 |
| Index | 225 |
| Cooperation | 236 |
| Postscript | 238 |



在總合景觀設計中的樓面景觀視點

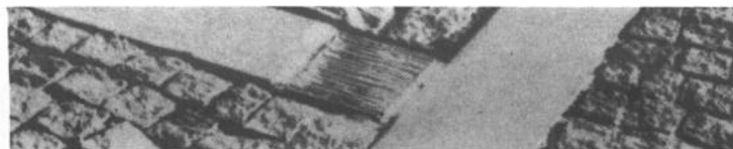
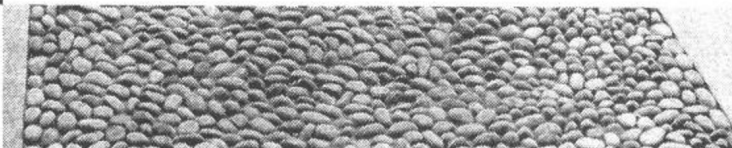
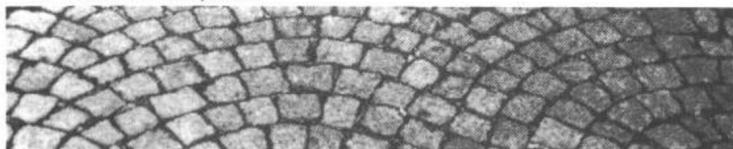
都田 徹

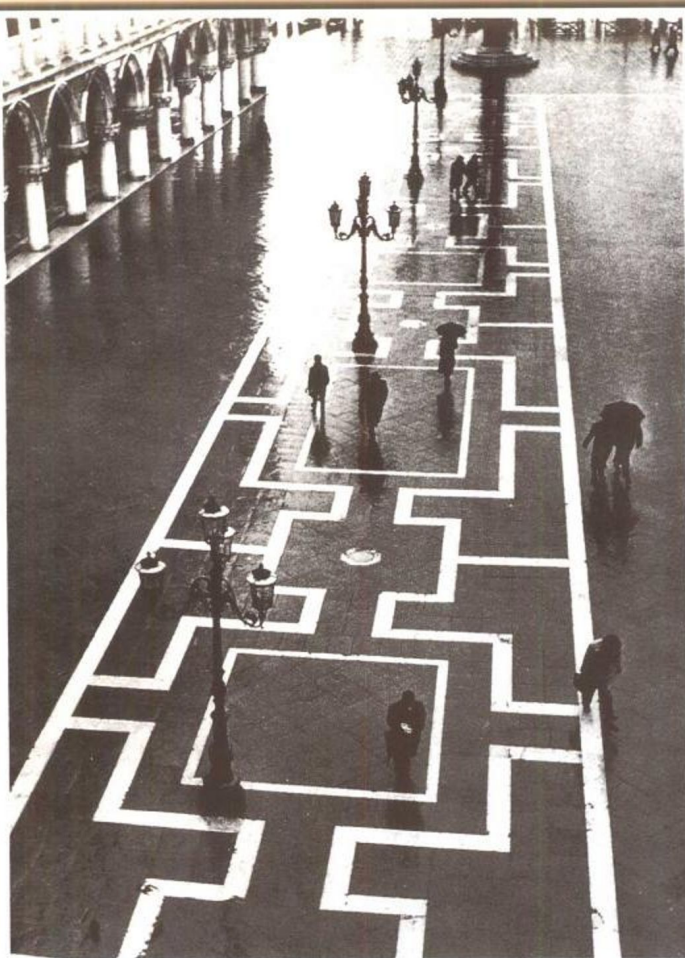
以前我所拜師的羅勃·塞翁如此寫著「對於在街道上行走的人們，使生活不愉快的不只是汽車而已。因荒涼且陰暗的行道，而增加長年覺得無以名狀的不愉快感。而變成無視於路面，產生難以逃避的厭惡感」。讀了這段記事，和老師一樣身為景觀設計師的我，有一樣的個人感受性。

作為景觀建築、必要擁有的特質之一是取得東西的美感、柔和感等感受性。一方面思及漸漸荒廢的現代都市（現代文明）難以逃避之面，此相反的感受性是感覺到「意識到醜陋感的重要」的震驚。

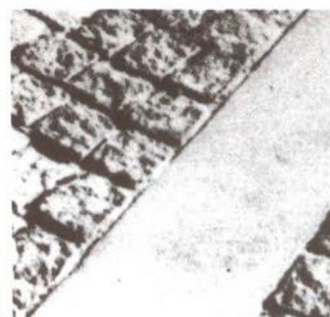
為了宣傳總合景觀設計，本書的前頭，我的恩師蓋瑞特艾伯格如是說「床面的設計（樓面景觀），不只考慮到單純的床面，床、壁（建築）、頭上的設施（空間），所有歷經這些東西的總合三次元空間中，尋求取得調和性的規則，把這些在空間中演出」。我們要把床以外的要素、亦即本書「總合景觀要素」的一連串敘述在開放空間中的床以外、包含入其他要素如植物盆栽、水、石頭、裝飾品、記號等，把所有要素總合化進空間中，也就是成為組合之意。若能確實實行此宣傳，艾格伯所言「總合景觀設計是大氣圈中、或超於此，有時在地球表面上有所表現的所有要素的總合組合體」此概念或許能一致也不一定。

* FORUM.1962,Dec.



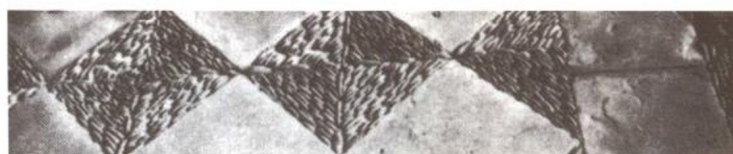


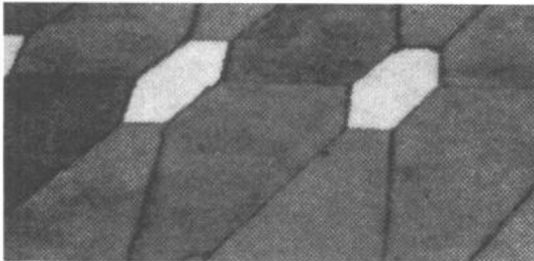
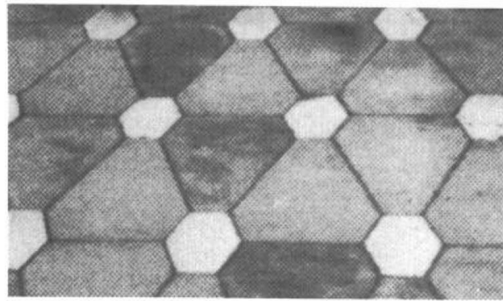
聖馬可廣場



同時對於「誰對床面留意呢？」作如下的回答「在美國所有都市的事實中、現在的行道設計是如何的呢，要避免材料、色彩、型式等一些不必要的累贅品。人類所立之處，對於床面有不斷的注意，可謂奇妙之現象。但是不是所有時代都如此，比方說，文藝復興時代的樓面景觀（床面的設計）和建築同樣、考慮到熱誠度與優雅度。但是儘管如此建築物，並未達到對於其立面與床面深刻關係的再認識。如威尼斯的San Marco廣場般，不應再一次重新估價精緻的文藝復興外景嗎？」在這些問題提起時，我完全有同感。

本書是總合景觀要素的一連串中的第3卷。「總合景觀到底為何呢？」再一次考察總合景觀的概念，在繁榮富裕的日本環境中的開放空間，結果「如何施行設計呢？」這也就是從文藝復興時代開始歐洲等延續下來「由極常見的材料比較設計，可看見怎樣的差異呢？」「在隨意的街道樓面景觀中可看見什麼？」由街道的床面是此國總合的文化象徵觀點來看，期待此書並非只是視覺的書而已。





The Floorscape as Seen in Total Landscape Design

Tooru Miyakoda

In once came across a statement made by my mentor, Robert Zion, in **Forum Magazine**. The statement read, "It is not only the automobile that makes life for the pedestrian unpleasant. The gloomy and bleak pavement can also add to this unpleasantness over the years. Ignoring the ground floor has resulted in an unescapable ugliness." After reading this article, I realized that my sentiments as an individual seeking a total landscape, design were the same as Zion is.

I remember the shocking experience of being taught the importance of being sensitive to the beauty and warmth of objects on the one hand, a talent necessary for all landscape architects, while at the same time being able to recognize an ugly sight as ugly. Although the latter may seem an unavoidable in the desolate cities of today modern civilization, the ability to recognize ugliness, it is nevertheless a skill necessary to the landscape architect.

When approaching a total landscape design, it is important to remember that, as my teacher Garrette Eckbo put it in the foreword of this book, "When speaking of the floor's design (floorscape) one cannot merely refer to the floor, but must also consider the walls (architectural structure) and the space above one's head. In other words, we must find the harmonious rule to the total three-dimensional space present throughout such all elements, and produce them within this space." As Eckbo says, we need to unify and coordinate all elements presented in the **Total Landscape Elements** series. These are the elements in an open space including the floor, plants, water, stone, furniture, and signs.

If we are able to follow this approach, we may be able to achieve Eckbo's idea of, "Total landscape design as the unified organization of all elements within the atmosphere, or perhaps even those transcending the atmosphere, that can be expressed through the surface of Earth."

At the same time, I am in total agreement with the reply to the question, "Who is paying attention to the floor?" The proposed answer to this problem is, "For some reason, it is a fact that in all American cities, materials, colors, and patterns used in pavement design are avoided as being unnecessary luxuries. I must say that this is a strange phenomenon, since we should constantly be paying attention to floors, on which people stand. This has not always been the case. For example, the floorscapes of the Renaissance were created with the same passion and elegance as the buildings themselves. Even so, people of that era were not ready to understand the deep relationship between the structure and the surface on which it stands. Isn't it necessary for us to re-evaluate the delicate Renaissance exterior of creations such as the Plaza San Marco of Venice?"

This is the third publication in the **Total Landscape Elements** series. What exactly is a total landscape? We have tried to consider the idea behind this concept once again, and to evaluate what kinds of designs are being created in the open spaces of Japan, a country which is said to have become economically wealthy. I am looking forward to this publication becoming a visual collection because a floor in the city are a total symbol of that particular country's culture. In other words, what differences are seen between the designs here and those seen in the Europe of the Renaissance, in which average materials were used in the designs? Moreover, this is a publication which discusses what is seen in the city's casual floorscapes.



樓面景觀設計的可能性

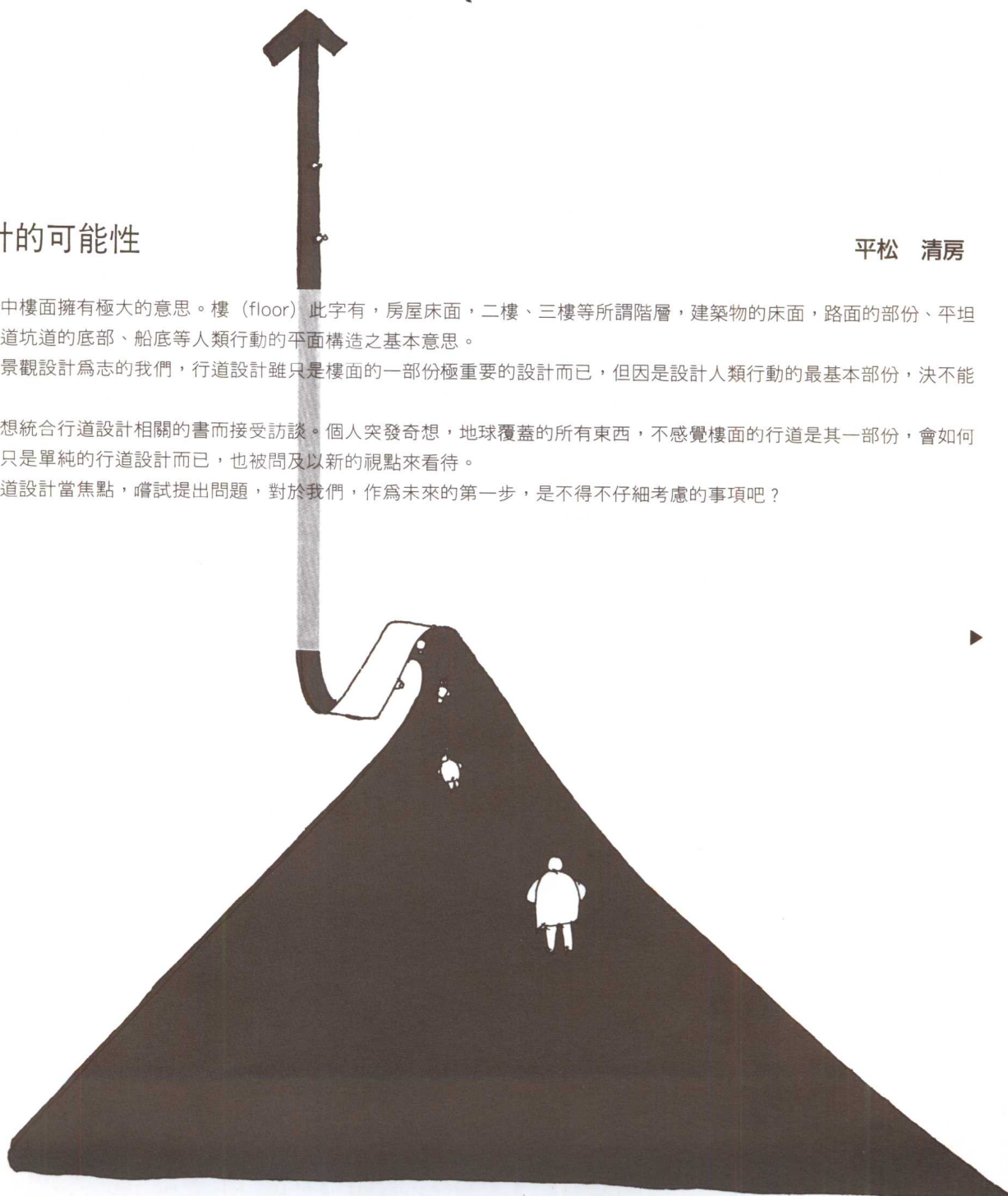
平松 清房

在我們人類的生活中樓面擁有極大的意思。樓（floor）此字有，房屋床面，二樓、三樓等所謂階層，建築物的床面，路面的部份、平坦面、平面作業場，隧道坑道的底部、船底等人類行動的平面構造之基本意思。

由其是對於以總合景觀設計為志的我們，行道設計雖只是樓面的一部份極重要的設計而已，但因是設計人類行動的最基本部份，決不能馬虎。

本書的編集者，因想統合行道設計相關的書而接受訪談。個人突發奇想，地球覆蓋的所有東西，不感覺樓面的行道是其一部份，會如何呢？此次這本書並非只是單純的行道設計而已，也被問及以新的視點來看待。

編集者在此改以行道設計當焦點，嚐試提出問題，對於我們，作為未來的第一步，是不得不仔細考慮的事項吧？





► 現代，可謂情報化的時代，在能把地球上所發生的事真實傳達的昨日今日，在「景觀建築」和「建築調查」等雜誌刊載的行道設計、不是讀取其土地特性「地精—土地的表情、風土、歷史」，而是簡單地把它抄襲下來，在日本各地的觀光區開發，水源再開發中出現。讀取地精是專業的，擁有優秀職能的景觀建築師因積極地參加這類的作業、確定可迎向更新的局面。

咀嚼歐美傳統的優秀設計、學習、讀取在其背後潛藏的精神、歷史、文化等不當它是異論，只作表面設計的模仿是無法會心的。

在本書作一連串出發的葛瑞艾伯格，把「總合景觀要素」的序文轉代於下列的文章中。

他的指責一刻不容緩，我們日本傳統的設計如銀閣寺的銀沙灘，仙洞御所的洲浜等，是超越二次元行道的設計，與宇宙森羅萬象相呼應的四次元行道設計，亦即樓面設計的可能性被預想出來。

在小小的行道設計上打個休止符，展開與地精相呼應的樓面設計，打開生硬的都市空間風穴，是景觀建築的當務之急。

嘗試把本書的行道設計歸納於「樓面」，對於我們也是意圖很強之處，是把以前的材料拿來使用設計的呢，或由新素材的開發而設計出安全、快適美麗的情景呢？不只限於國內，也取來自國外的素材，而展開樓面景觀設計，21世紀的樓面景觀，一定能更充滿具有魅力的情景。



Possibilities of Floorscape Design

Kiyofusa Hiramatsu

"Floor" has an extremely important role in our daily life. The word floor has various meanings. Floors may include all the basic flat structures where human activities take place: the floor of a room, levels of a structure, such as first and second floor, parts of streets, a flat surface, or the bottom of a ship.

The landscape architects like as who are seeking the total landscape design cannot ignore pavement design which is a small part of the "floor".

The editor who suggested to publish this book of the pavement design has his own point of view that all the things covering the earth should be taken as floors and pavements are part of these. His intention is publishing a book not simply on pavement design but with a new point view.

This idea to focus on pavement design is also the important matter we must seriously consider as a step towards the future of landscape design.

In this information age that we are able to obtain all kind of information without difference in time, the pavement designs which are introduced in magazines such as **Landscape Architecture** and **Architectural Review** are easily used into resort and waterfront developments at many locations in Japan without recognizing each country's unique characteristics such as the Genius loci, land's characteristics, climate and history. I believe that the situation will progress to new phases when landscape architects, who are the experts at analyzing the land's Genius loci, get actively involved in such projects.

I do not disagree with studying and understanding the philosophy, history and culture of the traditional and superior designs of the west, but I do not agree to imitate the surface of the design.

At the first book of the series of **Total Landscape Elements**, Garrett Eckbo mentioned in the foreword, "Japan has the potential for developing a modern design vocabulary, based on expansion and variations from its traditional forms."

In the traditional Japanese pavement designs such as the sand objects and waves of Ginkakuji temple and the round stone beach of Sendou Palace, we can anticipate the possibilities of transcending the two-dimensional aspects of pavement design and developing four-dimensional pavement design or, in other words, floorscape design, acting in harmony with the wholeness of the space.

It is necessary for the landscape architects to develop landscape design in harmony with the Genius loci and create the human atmosphere in urban space.

In this publication we emphasize the aspects of pavement design as meaning of the "floor."

Important thing is to find the way how to design with conventional materials, and the way how to design landscape to create safer, more comfortable and more attractive environment by developing new materials.

If the floorscape design is developed by using the materials not only domestic but from all over the world, I have no doubt that the floorscape in the 21st century will have full of possibilities.

山下公園的再整備與都市設計

橫濱市都市計劃局都市設計室長

西脇 敏夫

平成元年3月，山下公園的東南端部份完作再整備。

在可容納500台車的公共停車場的人工地盤上作出的廣場及與地上公園相連接的大階梯，由此構成立體公園。山下公園大道的相反側的「橫濱娃娃之家」，是與在數日前被命名為「柏林橋」的人道橋直接相連。從「山手地區」的山麓渡過法國山開始渡過「法國橋」，經過山下町的「娃娃之家」完成「山下公園」路線的連結。

不消說這「山下公園」，面臨象徵橫濱的「港」，從市內外來了許多訪客，是橫濱代表的名勝地。尚且以「山下公園」為中心，「元町商店街」「山手地區」「中華街」連結區，表現出橫濱風味，成為最受歡迎的觀光區。

橫濱市起始背負著橫濱歷史的街道，提高各地區的特徵與魅力，以生動的街道設計為目標，把都市設計組合進去。

從昭和40年代半期被利用的橫濱都市設計活動，是從橫濱開港以來的都心部「關內地區」的魅力產生來著手。

以高速道路的地下化及「大道公園」和「樟廣場」的整備為中心形成「綠的軸線」，以「馬車道商店街」和「伊勢崎廣場」為中心開始「商業軸線」的整備。保全景觀風緻的「山手地區」，推進作為橫濱顏面的街道整備，在昭和30年施行「壁面線指定」組合進自身街道創作的「元町商店街」，在各地推進都市設計。

於是這次，連結「元町商店街」「山手地區」「山下公園及其週邊地區」，作設施的整備。

在「山下公園週邊地區」的另一邊緣地區，活用「舊英國領事館」的歷史建築物，把「開港資料館」的完成有機會再一次開發道路的旋轉，新象徵設施的「開港廣場」在昭和58年誕生了。於是「日本大道地區」「大機橋地區」「山下公園週邊地區」被強力連結一起。

這「山手」側的一連串設施整備開始於「中村川」上被建設的高架高速道路事業，計畫進3座人行橋。

「中村川」上空的建設不被認可的高架高速道路的賠償之一是「欲架設連結在空間中被分隔的兩岸地區」，這個主旨在當地被提出。高速道路的開通在最近的昭和55年開始由首都高速道路公園及道路局來檢討此計劃的具體性。

「谷戶橋」上流側被計劃的2橋，是單純連結對岸的地上平面橋，在下流側的「山下橋」間的計畫橋是計畫成為「法蘭斯山」和「山下公園」東南部直接連結的高架直線橋。當時「山下公園」的此部份是鐵道貨物線，不能活用於與道路沒有連絡口的公園上。為此此人道橋設計是依與「法蘭斯山」直接連結，來觀光者突飛增加的視點使身為公園管理者的線政局較易接受此案。

但是，這便斜斜地橫斷「山下橋交差點」，長度250公尺（兩端斜坡部份共300公尺）的橋，為了成為掠奪「山下町」人潮的通道，無法期待街道的活性化，還有無法考慮到長250公尺的人道橋對於人們會是個舒適的空間。無論如何地保養道路的交差點及川上斜斜橫斷的姿勢，對街道景觀而言高架高速道路增加，問題仍存在很多。在法蘭斯山設計的U字形巨大斜坡只會破壞周圍美麗的景觀而已。

此觀點在都市設計來看，人行道橋的設置是很難被認同的，其他2橋一樣主張「中村川」在平面渡過，其後山手地區的住民所提的「謀求立體步橋設置的重要證書」就會被否了。

無論如何，要避開最大的人道橋，把地圖展開思考的結果，想出一計畫。把人道橋分為2，把交差的二個道路各個橫斷。為連結此二座人道橋，要用交差點附近被當作觀光巴士停車場的市有地。在那配置迷人的設施，若使人道橋連結上的話，不只可更愉悅的走，還可使山下町側的街區活性化。

有時筆者對於有關「娃娃之家」建設的課題，也探索以建設土地利用的可能性。

以儘量不壓壞觀光巴士的停車場為主，思考把人道橋的平面作為主要平面而利用人工地盤。但是，「娃娃之家」的內容和規模的均衡該如何是好呢？人道橋的道路的橫斷方法及建築物接統的作法，及與銀杏木林的關係該如何呢？如何取得「人道橋」與「法蘭斯山」的均衡呢？「山下公園周邊地區」的街道創作與周邊建築物的連續性該如何呢？經過土木、建築、造園、街道等各分野，對於預想的種種課題，檢討其總合的解決方策。對於取得多數相關者的理解而持續不斷努力。很慶幸此「構想案」可成為都市的方針。

從法蘭斯山開始到「娃娃之家」為第一期，著手「娃娃之家」第2期工事，從「娃娃之家」到「山下公園」為第3期的將來計劃。在那當時就無法想像現在山下公園的姿態。

此後，開始在山下公園作「下水幫浦場」的計劃，「公共停車場」的計畫，「貨物鐵道線」的廢止等，沿著全體計劃的方針，一邊結集所有關連事業的方針，就能完成今天所想的姿態。

從「法蘭斯山」開始到「山下公園」的步行者空間計劃，是從「法蘭斯橋」「法蘭斯山公園再整備」「娃娃之家」「柏林橋」「下水幫浦場」「公共停車場」「山下公園再整備」等七項事業開始，計劃開始至計劃結束預估要10年的時間。

這些事業的相關者有橫濱市的「道路局」「綠政局」「經濟局」「下水道局」「建築局」「都市計劃局」，「首都高速公路公會」「橫濱市綠的協會」。還有交通管理的「縣警」，此外尚有「山手」「元町」「中華街」的原住民等，還有促成這些建設的「設計者」「施工者」等極其多的人，遍及「土木」「建築」「造園」「工業設計」等各個分野。

在此之外，要能調整全體街道的一體化空間創作。這一連串事項，連結了「元町商店街」和「山手地區」，「山下公園周邊地區」等等各種已施行的街道創作。背負在此之前的各種地域的歷史。街道創作並非到此完了，還給周邊種種影響，一面引起新人們的生活與街道創作互動，一面與持續的未來相結合。

街道一般以公共事業及民間事業來成立。這裡所作的事業有些只限於公共設施，如果加入民間的事業，狀況就會變得更複雜，也較浪費時間。

街道一面包客人們的生活，一面隨著多數事業者關係者的變換及時間流失而改變，繼續生存下去。這之間，也有社會的、經濟的、環境的狀況變化。對於街道創作只是靜靜地取其計劃論的對應是很困難的。

由地域而訂下街道創作的全體目標，充份勘察參加街道創作的設施及關係者的各種希望的情形，一面連續相互的關係，一面創作擁有地域特徵及魅力的高品質都市空間，這也是很必要的。同時不斷保持生生不息的街道，也有必要持續的守護。

這一連串的活動和行為是「街道的設計」，「都市設計」的意思。到「山下公園的再整備」的經過，也是向此都市設計挑戰的結果之一。

YAMASHITA PARK'S RENEWAL PROJECT AND URBAN DESIGN

*Director, Office of Urban Design,
Urban Planning Bureau, The City of Yokohama*
Toshio Nishiwaki

During March of 1989, the renewal plan of the southeast corner of Yamashita Park was completed. An artificial foundation was built over a public parking lot holding approximately 500 cars, creating a solid park connected to the ground-level park by large stairs. On the opposite side of the park is the Yokohama Doll Museum, which is directly connected with the Pauline Bridge, completed several days earlier. The route leading from the French Hill, at the base of the Yamate district, across the French Bridge and through the Doll Museum towards the Yamashita Park, was thus completed.

It is a well-known fact that Yamashita Park faces the port, Yokohama's symbol, and is a noted site visited by people from all over the country. The course centered around the park and leading to the Motomachi Shopping Street, Yamate district, and Chinatown is the most popular course introducing tourists to the unique characteristics of Yokohama. The city is developing urban design projects to best show off the history of the city, as well as the unique characteristics of each district.

The urban design movement which was begun in the mid-70's started by making the Kannai district, the center of Yokohama since the days the port was opened, more attractive.

The various districts of Yokohama have been promoting urban design in a number of ways: the development of the "Green Streets" seen in the Odori Park and Kusunoki Square, resulting from the placement of the freeway underground, the "Shopping Streets" with the Bashamichi and Isezaki Mall shopping streets at the center, the Yamate district, which is concerned with maintaining the environment, the Yamashita Park district, which has become the symbol of Yokohama, and the Motomachi Shopping Street, which was designated as the block of the city in 1955.

Recent developments and facilities have linked the Motomachi Shopping Street, the Yamate district, and Yamashita Park and its surrounding districts together.

At the time the Yokohama Achieves of History was completed, using the historical British Consulate building near Yamashita Park, the rotary that existed until then was rebuilt, and the Yokohama Port Opening Square was completed in 1983 as one of the city's symbols. This securely linked the Nihon Odori, Osanbashi, and Yamashita Park districts together.

The renewal project on the Yamate side was begun with the three pedestrian bridges built as one of the projects involved in the construction of the freeway above the Nakamura River. In exchange for building this freeway, the local community had asked to have these pedestrian bridges built for those living on the banks of the river. The Tokyo Expressway Public Corporation and Yokohama City's Road Department began discussions on the project around 1980, when the freeway's construction was about to begin.

Although the two bridges upstream from the Yato Bridge were simple ones connecting opposite banks at ground level, the bridge designed between the downstream Yamashita Bridge is a direct elevated bridge linking the French Hill and the southeast corner of Yamashita Park. At this time there was still a cargo train passing through this area, without any entrance from the street. As a result, it was not utilized as a park.

Since it was obvious that this plan would bring a great number of people to Yamashita Park by directly connecting the park to the French Hill, it was readily accepted by the Department of Greenery, which manages the park.

However, since the bridge would have to diagonally cross the Yamashita Bridge Crossing, and would be 250 meters long (300 if including the slopes at each end), it was felt that a bridge of this scale would not be a pleasant one for pedestrians. In addition, since the bridge would not add to the activity of the district, since the flow of people would merely brush by the Yamashita-cho area, there were those opposed to the idea, as well. It was also thought that no matter how well one tries to disguise the shape, a large bridge crossing over the streets and river is not a pleasant sight, with the same problems as the elevated freeway. This was true with the huge U-shaped slope built on the French Hill, as well, which would destroy the otherwise beautiful view.

With this in mind, and from an urban design aspect, it was difficult to permit such a bridge. Although we suggested the construction of a ground-level bridge such as the other two crossing the Nakamura River, this was denied by the citizens of the Yamate district, who requested the construction of a solid, three-dimensional pedestrian bridge.

In either case, we wanted to avoid a large and long bridge. After studying the map carefully, we came up with a plan. This plan involved dividing the bridge into two, having them cross the two crossing roads. It was our plan to use the city-owned land used as a tourist bus parking lot at the time to connect the two bridges. By constructing attractive facilities there, and connecting the bridges, pedestrians could enjoy the walk, and the area would also become active.

It was a coincidence that I was also involved in the Doll Museum project at the time and hoped to take advantage of this project, as well.

This is how we came up with the idea of an artificial foundation, so that the height of the bridge would be the same as the entrance to the Doll Museum. However, there were still several questions to be answered. What should be done about the balance between the content of the Doll Museum and the size of the facilities? What about the balance between the landscaping of the surrounding area and the buildings? What about balancing the bridge's form with the French Hill? The way of crossing the bridge over the streets below, and connecting it to the Doll Museum. How to avoid destroying the beauty of the ginkyo trees lining the streets, and so forth. We solved these and many other problems by gaining valuable information from experts in the construction, architecture, and landscaping fields.

We also put great effort into making sure that everyone involved understood every aspect of the project. Luckily, this plan was accepted as the city's fundamental plan, as well. The plan was divided into three stages: 1) The French Hill to the Doll Museum, 2) the Doll Museum itself, and 3) the Doll Museum to Yamashita Park. At this point, I'm sure that no one could have imagined how Yamashita Park would look today.

From that point until today, many changes occurred to Yamashita Park. These include the sewer pump project, the public parking lot project, and the project to discontinue the cargo train line. Today's Yamashita Park was thus created by following the master plan.

The project connecting the French Hill to Yamashita Park with an overhead passage resulted in the following seven individual projects, and took nearly ten years to complete: the French Bridge, the French Hill Park Renewal project, the Doll Museum, Pauline Bridge, the sewer pump, the public parking lot, and the Yamashita Park renewal plan.

These projects were only possible with the cooperation of Yokohama City's Department of Roads, Greenery, Economy, Sewerage, Construction, and City Planning, the Tokyo Expressway Public Corporation, Yokohama City Greenery Association, and the Kanagawa Prefectural Police, as well as the citizen groups of Yamate, Motomachi, and Chinatown. Designers, architects, landscape architects, and construction firms also gave their valuable assistance.

This urban landscape design was aimed at unifying the district. The project has led to the development of the Motomachi Shopping Street, Yamate district, and the Yamashita Park district, and reflects the history of each area. This, however, is not the end. While having a variety of effects on people, we are facing a future of new developments aimed at brightening the lives of our citizens.

A town (or particular district) is generally made of public and private businesses. The project discussed here was a public one, and if private businesses had been involved, it would have been a very complex undertaking, requiring a great deal of time.

A town surrounds the lives of many people, which change with the times. Society, the economy and our environment also change. It is impossible to plan a city if considering the situation in a stationary state.

It is necessary to create an urban landscape of high quality with several factors in mind. Each district must have a set goal, taking into consideration the wishes and positions of those involved in the projects, and create a unique town. Since a town is alive, it must always be maintained and developed.

I believe that such activities and designs are the basis to "designing a town" and to the meaning of urban design. The Yamashita Park Renewal Project was one such public project which became possible by following these steps, as well as a challenge towards urban design.