

# 景觀規劃設計

## 日本當代的問題與解析

徐淑女 譯

詹氏書局





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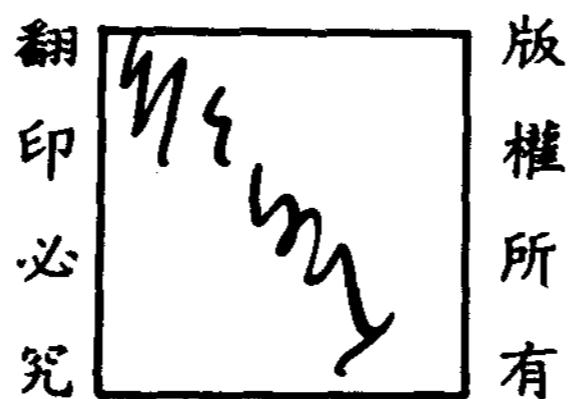
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景 觀 規 劃 設 計

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發 行 人：曾 仁 瑞

發 行 所：詹 氏 書 局

登 記 證：局版台業字第三二〇五號

郵政劃撥：〇五九一一二〇一

戶 名：詹 氏 書 局

地 址：台北市和平東路一段一七七號

電 話：(02)3412856

印 刷 行：松霖彩色印刷有限公司

中 華 民 國 73 年 11 月 初 版

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定 價：新台幣 350 元

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Front Cover · Back Cover : Kanzanji Phytozoological Park

#### NOTE FROM THE EDITOR

The IFLA (International Federation of Landscape Architects) conference will be held again next year, from the 23rd May to 11th June. It will be the second time that the conference has been held in Japan, and it is now 20 years since the IFLA had its 9th conference for the first time in Tokyo and Kyoto back in 1964.

The theme of the next conference is, "Environment and creation: methods of improved planning of new environments and their implementation, whilst aiming to conserve nature and culture". It is thought that about three to four hundred landscape architects from overseas will attend and it will be interesting to hear how they think things in Japan have changed in the last 20 years. It is hoped that many specialists connected with landscaping as well as people from other disciplines, will also attend from Japan.

In recent years there has been an increase in concern for environmental matters on a general level even in Japan. The numbers of landscape architects in Japan is increasing steadily and the chances

of coming into contact during our daily lives with pieces of their work at various levels as part of the environment around us, has increased too.

The areas in which the landscape architect works has expanded rapidly too from gardens and park, to include environmental surveys and environmental planning too. They must now be able to handle such things as, space within the city for social contact between people; places for "re-creation" recreation, which is a necessarily essential part of peoples lives; fundamental spaces in which to conduct live and as part of that, large scale planning based on ecological considerations, problems of the individuality and public nature of that type of space, the conservation of the natural environment and the user. Now is the time to seriously question what an ideal environment is and what a happy life is, in the chaotic social conditions in which we find ourselves today.

The Eastern Region conference of the IFLA this year was held in Hong Kong and I felt that the whole of South East Asia was

looking to Japan for a lead. Considering the situation in Hong Kong, it is easy to realize how environmental improvements in Japan have progressed, how in all respects there is a good balance of the form of the environment around us, and how all of these things are well rooted in the feelings and view the Japanese have built up over a long period of time towards nature and their landscape.

Also, over the past few years, the numbers of students who come from America and Europe to study Japanese landscape architecture, are increasing every year. The numbers of people who return home with an admiration for the sensitivity towards, and love of nature which the Japanese have, as well as for their creativity, are also increasing.

I think therefore that at a time like this, it is most fortunate that we should be publishing a special issue spotlighting the work of Japanese landscape architects. We will all be very happy if something of the statements made by Japanese landscape architects are understood, through the 40 or so works presented here.

Tsunekata Naito

#### 編集言

國際景觀建築師聯盟 (IFLA) 大會將於明年五月二十三日至六月十一日再次舉行大會；這是二十年來第二次在日本所舉行的大會，第一次是在東京舉行的 IFLA 第九屆大會。

下屆大會所要研討的主題是：“環境與創造：自然與文化之保全、新環境及其設施之調和改善方法”。據估計，此次將有三、四百位海外景觀建築師參與此盛會，相信他們對日本近二十年來的改變，一定深感興趣；同時，日本造園藝術方面的專家或其他相關部門的學者，也將參加此次大會。

近年來，日本大眾對一般環境問題的關注愈來愈明顯；日本景觀建築師的總數，也呈穩定增加。此外，景觀建築師的多層面環境之代表作品，和人們日常生活的接觸機會也日益增加。

景觀建築師的工作範圍已自單純的庭園、花園設計，擴展到環境規劃和環境計畫。一個優秀的景觀建築師要會處理市區內部空間，作為人們社交的場所、懂得已成為人們生活中不可或缺的休閒娛樂、靈活運用人們用來創造生活的基本空間、與重視生態因素、空間的公共性和個人性、自然環境和使用者之保全等問題，方能擬定大規模計畫。而且在今日混亂無序的社會狀況下，如何尋求及建立理想的環境和快樂的生活是值得深思研討的。

國際景觀建築師聯盟東區大會，去年在香港舉行。根據我的觀察，整個東南亞無不以日本為首是瞻。日本和香港比較，我們很容易便可以發覺日本在環境改善上，已有了相當大的進步，諸如環境型態各方面的良好均衡，以及日本長期來對自然和景觀之認識與感情所孕育出來的完美設計等，皆是實例。

近年來歐美到日本留學景觀建築的人數也不斷增加。這些學成歸國的學者皆大力贊揚日本對自然的敏感、喜好和創造性。

因此，我認為在此關鍵時刻，如果能出版一本有關日本景觀建築的作品特輯，實屬幸運。倘若透過日本景觀建築師這近四十部作品的陳述，而能讓有志之士瞭解獲益即足以欣慰。

內藤恒方

## 譯者序

景觀即造園的衍生與擴大，其範疇或為庭園設計，或為社區開發，或為都市規劃，均與生活環境息息相融。中國式庭園曾獨步世界，美化人生，也是藝術文化的表徵。如今，中國庭園似乎已退却為歷史中的追憶；景觀建築似乎也難以在生活環境中尋覓。曾幾何時，景觀建築竟與生活分離而被視為新興的舶來品，誠屬遺憾。

從殷鑑的案例中已然逐漸形成社會共識，即犧牲自然資源的建設，誠然會付出苦澀的代價。景觀規劃的設計之目的，在於充份享受現代建設成果之餘，能夠有效保護自然資源以遺後世。現代景觀建築師的使命，更係面對一個相當開發建設的社會；如何完善應用開放空間，進而創造良好的環境品質，提昇生活素質，誠然任重，惟道不遠。

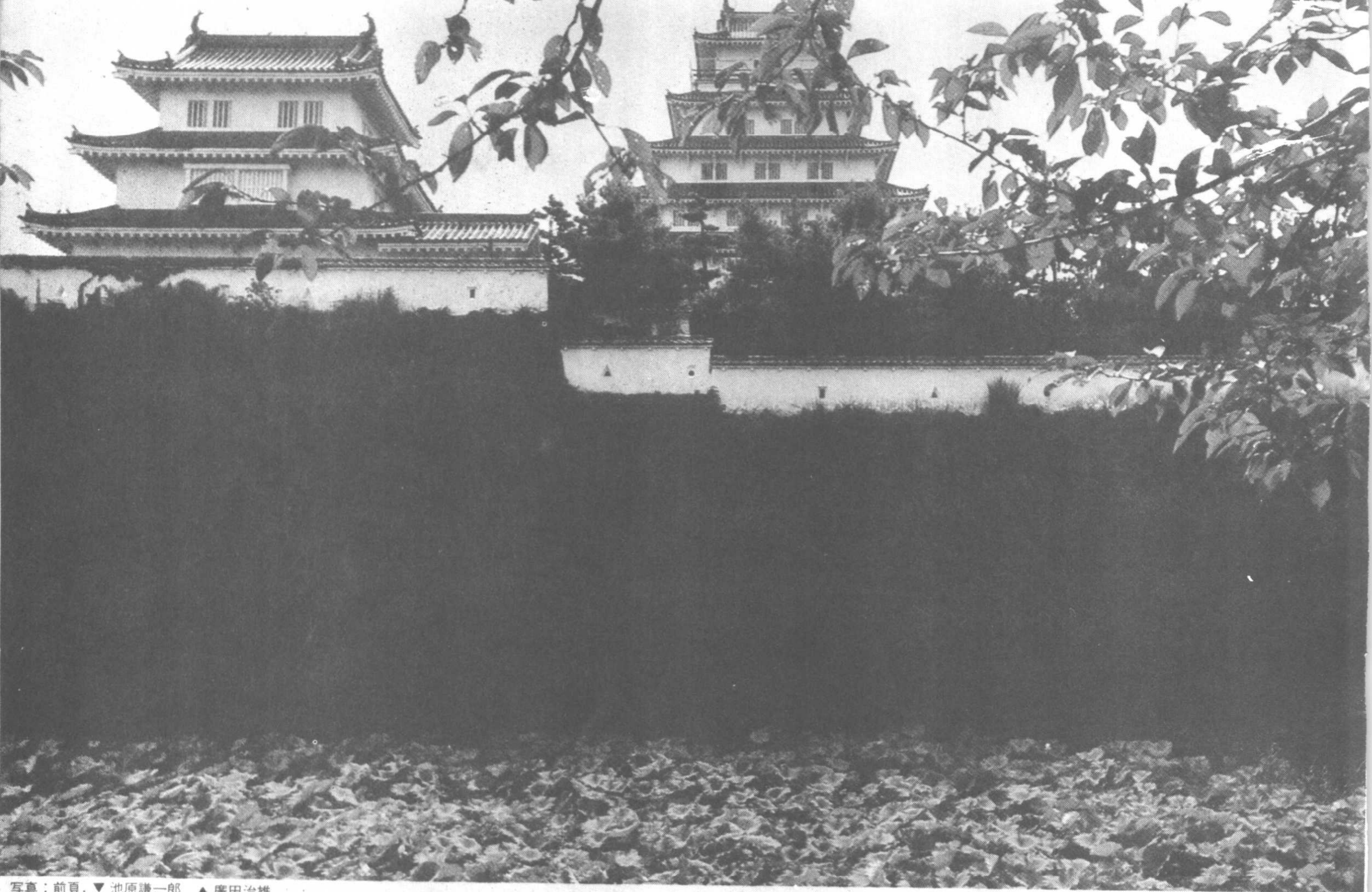
學後返國服務，始終秉持著赤子之心，企盼將所學之景觀建築知識回饋於我鄉我土的環境建設；希望藉由拋磚引玉，共襄盛舉的力量能開創我們更為美好的生活環境。經年以來，成效却未達原先預期的理想。回顧檢討，或許需要調整取法乎上的期望，惟其所不變的是如初的熱忱。於實務經驗中可以發現，在西方理論與東方環境之間，如何尋求協調配合，對提昇期望與加速成教均有所助益。故爾閒暇之餘，閱讀研究與我們國情相近之日本近年景觀書籍與案例，從而有譯書之意。

全書分為兩大部份：第一部份是日本景觀專家討論 1985 年日本 IFLA(International Lederation Landscape Architects)大會的座談會紀錄；第二部份是日本近幾年來主要作品介绍。座談會的對話內容，可說是日本景觀建築近代史的濃縮，從其中可以窺見日本景觀界之所以成為專業職能；及其能有今日擴大服務社會成效的奮鬥史。作品集依性質不同分為三類：“生活與景觀”、“都市與景觀”及“休閒娛樂”。所有作品介绍均附有實景照片，從說明與配置圖中可以瞭解其規劃構想，更可由實景照片中透視其細部設計。本書不但提供台灣景觀發展的借鏡；其中作品實例更可為景觀規劃設計的參考。他山之石顯然驗證：“建立共識，可以減少阻力克服艱難；凝聚衆志，可以擴大服務加速成效”。我們在既有的基礎上，加速發展並成就屬於我鄉我土的景觀建築，欣信憧憬在望。

翻譯過程中，日文部份承蒙中華顧問工程司林東陽光生指正，特此致謝，本書匆促譯成，若有不完善之處，尚盼各界先進師長及專家學者，不吝賜教。

徐淑女 民國七十三年十一月於台北





写真：前頁、▼池原謙一郎 ▲廣田治雄







写真：▲▼ 廣田治雄 後頁，池原謙一郎









# CREATING THE ENVIRONMENT: Contemporary Japanese Issues

## 環境創造——日本當代問題與解析

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**NAITO** You have been asked here today to explore contemporary issues in Japanese landscape design, a field in which you are all active as scholars, teachers, designers and administrators. The general subject of discussion will be "creating the environment", which, as you know, will be the main theme of the conference of the International Federation of Landscape Architects (IFLA) to be held in Japan during May and June of 1985. Today's subject was proposed therefore with the upcoming conference very much in mind.

**KOBAYASHI** The question is how far back in time do we consider still contemporary.

内藤 諸位都是景觀建築中學有專精之學者、老師、設計師和行政官，所以今日的專題討論便是日本的景觀設計；而討論的題目是“環境創造”；正如諸位所知道的，這也是一九八五年五、六月間國際景觀建築師聯盟将在日本所舉行之大會的研討主題。因此，今天的專題討論可說是來日大會的先趨者了。

小林 我們該從多久以前追溯起呢？

井手 我曾參加一九六四年國際景觀建築師聯盟在日本舉行的第九屆大會；那次大會可以稱得上是個轉捩點。從那以後至今的二十年間，部份問題已獲解決，亦有部份仍待加強研判；此外，也有不少新問題產生，例如都市方面、工業方面、農業方面和環境方便的問題；這也可以說是傳統和創造設計間的衝突。而這些問題該如何解決呢？部份問題可以經由法令制度，透過首都區域近郊線地保全法、古都保存法、都市綠地保全法、生產綠地法、都市公園緊急措置法、自然環境保全法、公害對策基本法和工廠立地法尋求解決；但是，仍有部份問題至今一點進展也沒有。究竟計劃應該如何反映設計理論呢？我們可以說問題的癥結所在，就是如何在景觀設計中表現出傳統的習俗和特色。目前已有許多景觀建築師參與保護自然生態、工業區之公害問題與綠化及新農村之綠地計畫，例如八郎瀨之新農村計畫與既存農村之再生計畫。

内藤 一九六四年的國際景觀建築師聯盟大會對景觀界可謂是劃時代的一件大事，而一九八五年的大會想必一定更精采重要。一九六四年所發生的事件及其後至今所衍生的問題，皆值得探討。

樋渡 當時一般人不認為“綠化”當成是值得探討的主題，然而一九六四年大會後，環境破壞的情形終於激起住民運動的勃發，同時也讓人們對“綠化”有了更深一層的認識；否則當時設計師與規劃師和一般大眾的思想隔閡，一定頗為可觀。

**IDE** The Ninth IFLA Conference, in which I took part, was held in Japan in May 1964. That might serve as a transition point. During the last 20 years some of the issues of the 1964 conference have been resolved while others have not, and in the meantime some new issues have come to the foreground. There were urban, industrial, agricultural and environmental issues, and there was also the issue of tradition versus creation in design. What has happened to these issues? Some have been resolved through the enactment of laws such as those concerning the preservation of green zones in suburban areas of the Capital Region, the

小林 一九六四年大會後，日本的景觀設計界之專業職能始被確立。一些景觀建築師包括今日出席的池原謙一郎先生、伊藤那衛先生、林茂也先生等人，當時組成了「造園設計事務所連合」，並且設立註冊名簿；當時僅有十五家公司，實與今日的規模無法比擬。

丸田 當年的東京奧林匹克公園，也是刺激民衆對環境問題感到興趣的主因之一。一九六〇年代的下半期，公害問題愈嚴重，住民運動也就愈積極發展。

東京駒澤奧林匹克公園的快速發展引起了大眾對公園建設的關注，同時也提高公園設計的技術。一九六七年實施公害對策基本法之後，臨海工業區中心地帶之緩衝綠地計畫的推行，便更加迅速；且居民亦愈加關心“綠化”主題。

内藤 環境的改善難道不是由東京奧林匹克公園的建設計畫開始的嗎？

小林 這確實是因素之一；不過就我所知，整個進展應該算稍微晚一點才是。

樋渡 其實景觀設計師早就針對環境問題提出警告及出版許多有關書籍。只是當時居民並沒有注意，也沒考慮到這些問題，為什麼？

丸田 美國景觀設計師凱萊博士來到日本的時候，我曾介紹他給兩位專門雜誌之編輯認識；當時他似乎覺得日本根本就沒有景觀建築。一九六四年我在美國一研究所修景觀建築；在當時，日本之區域或都市尺度的景觀規劃工作，皆由地方或中央政府執行，很少屬民間尺度的活動。這就難怪在私人機構的凱萊博士會有那種感覺了。但是，現在的情況不同了。我們有受過專門訓練的景觀設計師，也有私人庭園、公司庭園和都市公園等多項事例；我們該讓國際人士知曉日本有此種專業協會及其所代表之人士和工作職權。



preservation of agricultural land in areas undergoing urbanization, the construction of urban parks, the conservation of nature, the control of environmental pollution and the location of factories. However, on some issues there has been virtually no progress. In what ways have realized projects reflected planning and design theory? It greatly disturbs me that there are still some unsolved problems. Then there is the problem of how, if at all, we are to express customs and tradition in landscape design. Some other issues that exist are the participation of landscape designers in the preservation of the natural environment, the effect of pollution problems in industrial areas on verdure, and planning green areas for new agricultural communities such as Hachirogata and existing agricultural communities that are to be redeveloped.

**NAITO** The 1964 IFLA conference was an epochal event for the landscape design world, and the 1985 conference promises to be even more significant. What has happened to the issues of 1964, and what new problems have emerged since? These are worth discussing.

**HIVATASHI** Verdure wasn't perceived as an issue by the general public at the time, but the rapidly progressing destruction of the environment eventually brought about the rise of popular movements after the 1964 conference and gave birth to that particularly Japanese word for verdure, *midori* (meaning literally "green"). There was then a considerable gap in thinking between designers and planners and the general public.

**KOBAYASHI** It was also around 1964 that landscape design came to be accepted as a profession in Japan.

內藤 一九六四年負責大會報告的日本人士，泰半是家庭和園藝欄之記者；當時的「國際建築」雜誌上（一九六四年九月號七十七頁）曾痛切書陳大眾對景觀建築之低層意識。而此狀況是否已有大幅度的改善，也是一九八五年大會所要探討的另一個問題。

丸田 二、三年前日本政府所建造的公園中，園藝專家並沒有參與其事；輿論指摘雖有專業協會存在，但組織份子並非真正本行的專家。這使我聯想到：儘管景觀設計師於規劃、設計、研究之工作範圍已大幅地包括自庭園設計至區域計劃，不可否認的，大眾低層意識總是列為考慮的因素之一。這也是將來應注意的問題之一。

井手 環境問題已經明顯地擴展到包含都市、農村、工業和自然環境在內。一九六四年丹澤國家公園指定之自然環境調查為最先例；此後，因為首都高速公路穿過國家公園之自然教育區，因而帶動了都市內植物生態調查，也是都市生態基本研究的開端。大約一九六五年開始，景觀設計包含了更多各種不同的項目；範圍從新研究學園城及其他新城市之基本調查，至農村更生的綠地計畫。早期參與景觀工作者是化學家和生態家；然而真正景觀建築師的回響，也是值得探討的。景觀設計師真正參與工作，乃在計畫的較後階段，他們須步於他人之後從事整理工作。同時，景觀設計師扮演的角色，亦愈來愈重要。因為化學家和生態學家儘管對環境破壞提出警告，終究只具備基本理論，無法像景觀設計師一樣，擁有設計和環境規劃的技巧，而能將環境的改善付諸具體實行。換而言之，景觀設計師對環境破壞問題的敏感度雖然比不上化學家和生態學家，然而

A number of people including Messrs. Ren'ichiro Ikehara, Kunie Ito and Shigeya Hayashi who are here today got together and formed a League of Landscape Design Offices and prepared a register. At the time there were only about 15 offices.

**MARUTA** The 1964 Tokyo Olympics also stimulated interest in environmental issues; as pollution increased, popular movements fighting pollution became more active in the second half of the 1960s.

The development of the Komazawa Olympic Park in Tokyo made people more aware of parks and also helped to dramatically improve park design technique. The Basic Law for Environmental Pollution Control was enacted in 1967, and the provision of buffer green areas, centered around seafront industrial zones, came to be increasingly promoted. People became more concerned about verdure.

**NAITO** Didn't the improvement of the environment begin with the preparations for the Tokyo Olympics?

**KOBAYASHI** That was certainly a factor, but as I remember it, things really started happening slightly later.

**HIVATASHI** Landscape designers were already issuing warnings and writing about environmental problems, but the general public wasn't taking heed or thinking about these things yet. Why?

**MARUTA** When D. Kiley (an American landscape designer) came to Japan, I introduced him to two or three editors of professional magazines. He seemed to be under the impression that the field of landscape architecture did not yet exist in this country. In 1964,

他們却是能不斷貢獻其特殊設計技能的一群景觀建築工作者。

小林 一九六四年「代代木公園」計劃完成，接着一九七二年「綠化的主要計劃」也跟着開始實行。就是這近二十年來，景觀設計超越了原有庭園設計的狹窄範疇，並且景觀設計師也能從規劃觀點抒發他們的看法。據我所知，美國景觀設計師除了具領導地位者，多半強調設計，而不再參與有關生態學或園藝方面的部份。我不知道此是否表示景觀建築的定義狹窄化了；或設計的範圍廣義化了，而承認環境設計為一門獨立的知識。西德在一九八二年頒佈一項法令：規定所有景觀設計師必須擁有生物學的基本理論，方可參與有關土地利用的任何計畫。於是，日本景觀設計師便不再揭限於職能範疇而從庭園設計、「兒童公園」到綠地計畫，什麼事都做。但是，如果因此而被大眾認為我們是很膚淺的，則太遺憾了。

井手 一九六四年的大會裡，我曾有個預感，似乎可以暗知將來景觀設計界的發展；我曾將此一感受發表在一九六四年（昭和三十九年）五月十日由誠文堂新光社、日本大會實行委員會編纂出版的「日本的景觀設計」特輯上；只是，我沒想到綠化問題竟是這麼繁泛。

樋渡 我還記得就是在「日本的景觀設計」特輯中，首次看到「匿名景觀」這個術語，給了我很深的印象。

內藤 在美國，人們從一九六八年到一九六九年，就開始關注環境設計了。原先關注越南戰爭的年青人，漸漸轉移注意力到環境問題的草根運動。同時，股發克哈格（景觀設計師，賓州大學教授）



●入郎瀉新農村排水開墾事業



▲開發前的入郎瀉



▲新建造之大瀉村



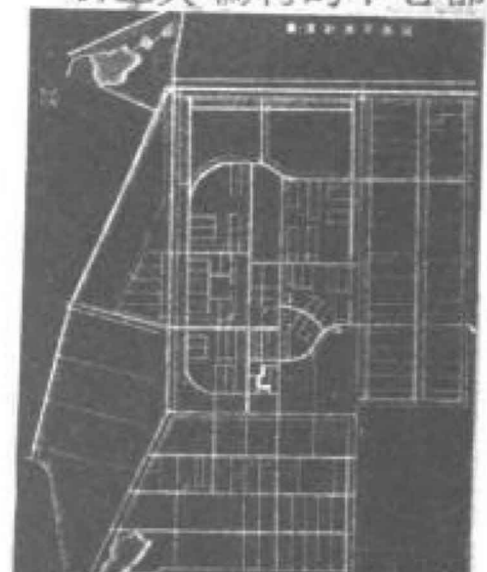
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▲新生大瀉村的中心部



▲南部排水機場中央幹線排水路



▲集落計畫平面圖

I was enrolled in a graduate school in the United States to study landscape architecture; at the time, there was landscape planning at the regional or urban scale, initiated by local or national governments, but there was little activity by the private sector. Consequently it may have been inevitable for someone like Kiley, a landscape designer in private practice, to have gotten that impression. However, today many professionals have been trained, and there are many examples of gardens and parks belonging to individuals, enterprises and cities. We should let the world know that professional organizations exist in Japan — whom they represent and what they do.

**NAITO** The Japanese reporters who covered the 1964 conference were mostly writers of household and garden columns; one magazine (*Kokusai Kenchiku*, September 1964, p. 77) wrote scathingly of the low level of awareness concerning landscape architecture. Has the situation really changed much? This will be another issue at the 1985 conference.

也逐步向生態學上鑽研，這更引導了世界各國的動向。

池原 東海道新幹線在一九六四年通車，到了一九七〇年大阪萬國博覽會舉行，環境的破壞日益明顯。當景觀和環境被破壞時，「景觀與使用」及「景觀與機能」的問題就更加緊急。從大阪萬國博覽會的航照圖上，可見到面目全非的會場環境。雖然個別建築物造型尚可，但缺乏整體的計畫與設計；既使是一九八〇年代，仍有部分類似的發展傾向。

小林 當時的確沒有留意到環境設計。假如大阪萬國博覽會能啟發人類對這方面的研究探討，那就太好了。

池原 當時我亦考慮那新創事務所的命名，該為「環境計畫」、或「環境設計」？事實上，我不僅希望做景觀設計，還要做包含整體意念的規劃工作。

樋渡 我聽說當初第一位光臨你的「環境計畫」事務所的是位藥劑師，他誤以為是個環境衛生機構；這亦顯示當時一般人們對此行業

**MARUTA** It was pointed out two or three years ago that although government agencies in Japan create parks, specialists in horticulture do not take part in the process. The criticism was that, despite the existence of professional organizations, members were not really specialists in the field. This comes I think from the low level of awareness among people in general that has already been touched on, despite the wide-ranging activities of landscape designers in planning, designing and studying everything from gardens to entire regions. This will become an even greater issue in the future.

**IDE** Environmental problems became suddenly manifest in cities, industries, agriculture and the natural environment. The environmental survey preliminary to the designation of Tanzawa as a quasi-national park began in 1964. Studies of urban plant life began because an expressway was slated to pass through the site of the National Park for Nature Study, and those were the start of basic research into urban ecology. Projects became more varied in scope from around 1965, ranging

的瞭解程度了。

丸田 一九六四年加州大學在柏克萊成立了「環境設計學院」。而日本以經濟掛帥的結果，導致了大量公害問題，終於成立了環境機構，訂定環境準則。從此，日本由被動的環境保全，進而拓展到主動地追求安適的生活環境。

如果我們有意創造安適的環境，今後必須了解有關環境概念及專業協會所扮演的角色，發展設計理論及引用適當之規劃技術。

樋渡 一般而言，實務總於理論之先，尤其是環境計畫更是如此。事實上，公害局應該改稱為「公害預防局」，否則將給人錯覺，以為公害局是專門製造公害的。例如專有名辭「綠化環境」，就該對增生效用註解。所以，如果我們注意探討環境問題的解決之道，便可以發現引導問題到正確解決之道上的重要性了。

小林 以環境工學機能論為根據的植栽計畫，在當時是很風行的；因此，最初無論是從「氣氛」觀點或從「視覺」觀點，都很難就集



from basic studies for Tsukuba Academic New Town and other new towns to planning green areas for re-developing agricultural communities. How we as specialists responded to this challenge is worth reflecting on. The people who were involved were surprisingly not landscape designers but people in chemistry and ecology. We landscape designers did participate, it was in the latter stages of projects — they cleaned up, as it were, after other people. It is true that we have gradually assumed a greater role in such projects. Although people in chemistry and ecology can perform basic studies, they don't possess skills in planning and environmental design. For example, ecologists issued warnings about environmental destruction, but they didn't have the requisite skills to improve and transform the environment in concrete ways. In contrast, landscape designers were a bit slow in responding to the problem of environmental destruction, but we did eventually respond and we continue to respond by offering our particular skills.

**KOBAYASHI** The plan for Yoyogi Park was completed around 1964, and "green master plans" came into being around 1972. It's only in the last two decades that landscape design has come to mean more than just the design of gardens and that landscape designers have voiced opinions from a planning point of view. From what I have heard, I gather that most American landscape designers, apart from the leaders of the profession, emphasize design and no longer concern themselves with the ecological or horticultural aspects of the field. I'm not sure whether this represents a

narrowing of focus in landscape architecture or, by the acceptance of environmental design as a separate discipline, a broadening of the total range of design. In West Germany, a law was apparently passed in 1982 requiring landscape designers with knowledge of basic biological principles to participate in all plans that affect land use. Against this background, Japanese landscape designers no longer seem unduly restricted in their activities; we do everything from gardens to children's parks and master plans for green areas. On the other hand, it would be a pity if this gave people the idea that we have overstretched ourselves and are superficial.

**IDE** At the 1964 conference, I had an inkling of what would happen and wrote about my premonitions in *Landscape Design in Japan* (ed. IFLA Japan Conference Executive Committee, Shobundoshinkosha, May 10, 1964), but I failed to anticipate how large an issue the problem of verdure would become.

**HIWATASHI** I remember that it was in *Landscape Design in Japan* that I first saw the term "anonymous landscape" used. That made a deep impression on me.

**NAITO** People became very aware of environmental design in the United States around 1968 to 1969. Young people had been preoccupied with Vietnam, but gradually they turned to grass-root movements concerned with environmental problems. Also at around that time Ian McHarg (a landscape designer and professor at the University of Pennsylvania) began to develop an ecological approach. That started a worldwide trend.

合住宅作景觀設計的工作。但是現在情形就不同了，人們不但要求住宅設計的美觀，同時也有注意安適環境創造的傾向。

樋渡 認真地說，美學方面的景觀設計才是我們今後該特別用心的問題。

井手 自一九六四年大會後，土地利用計劃方法論便普遍為大眾所接受。早期計劃方法論已略有發展，例如新城市之計劃維護自然環境或文化之保存。其實，高度經濟發展所帶來之最大副產物就是公害問題；因此，環境評估頓時成為衆目之矢，而景觀設計師也跟着參與其事。如今環境管理計畫已走向形式化，而且很難配合實際上行動。就目前情勢而言，大家喜愛製造已有的"產物"，因其經得起衆人評估。故儘管計劃論、調查和評估工作已有進步，但是這些仍不足以導致具體創造的發展，實為憾事。

池原 目前雖積極地從事計劃根據之調查，然而調查結果不見得能應用於實際作業。

樋渡 想創造出高水準的作品，並非一件易事，最顯着的例子就是大阪萬國博覽會的日本庭園和東京奧林匹克的駒澤公園。在此以前，景觀設計工作一直是個人擔當的；然而從此以後，已成為大眾努力的心血結晶了。如今，景觀設計師必須花很多時間去從事非設計工作，而且這些工作可能影響整個設計的水準。更由於如此多人參與一項計畫，故很難分別這是屬誰的作品。

池原 身為「代代木公園」的設計師，我很高興能得到衆多公園設計門外漢的回響；大家認為此公園具可親性及有趣變化的景色，且

將它塑造為"匿名公園"。

樋渡 「代代木公園」是根據設計基本方針且經過種種階段而完成的。公園亦有其生命週期，而「代代木公園」正步入成熟期；這可說是設計的個性成熟美。

內藤 調查和計畫本身並不能保證可以創造出良好的環境；除此之外，該具備的條件還很多。好環境得先有個好構思，同時參與其事的人也要盡力而為。建築物完成的時候，是它最漂亮的時期，公園則不然，它通常需要在完成後的一段時間，才發散出其成熟美。

樋渡 由於景觀設計需要參考各種不同的資料，所以困難便產生了。

小林 代代木公園在一九七一年四月一日開放，此時正是它的成熟期，且利用者對其空間之運用，亦多有所了解，真可謂是個符合社會要求的公園良例。

井手 公園設計師名不見經傳，大概是好作品缺乏的原因吧！如果設計師記名於衆的話，作品該會改進才是。

池原 都市計畫和公園行政組織等團體能夠在機關雜誌上發表設計者的大名的話，這才算得上是實質有力的行動。當然教育問題也很重要。學校教育的相關科系，譬如農林業系等農學部教育組織，是不是能擔負起培育景觀設計師的責任呢？無論如何，對於建立個培育景觀設計師的完整體系，仍需要各方面的幫助支援。

內藤 人們該了解良好環境的重要性，及構成良好環境的主要因素。因此，尋求建立正確的教育體系，是當急之務。



**IKEHARA** The Tokaido Shinkansen completed in 1964 and the 1970 Osaka Exposition made the destruction of the environment more apparent. The issue of views versus use or views versus function became more urgent as views and environments were destroyed. Seen in an aerial photo, the grounds of the Osaka Exposition are really striking. The individual buildings are fine, but there isn't any overall environmental plan or design. This continued to characterize developments in the decade that followed.

**KOBAYASHI** There was certainly no awareness of environmental design. It would have been nice if the Osaka Exposition had made people reflect a bit.

**IKEHARA** I was thinking then of opening my own office, and I remember debating whether to call it Environmental Planning or Environmental Design. In any case I wanted to do not only landscape design but planning in an all-inclusive sense.

**HIWATASHI** I heard that the first visitor to your office — eventually named Environmental Planning — was a pharmacist who probably mistook it for some office having to do with environmental sanitation, which shows the level of understanding of the general public at the time.

**MARUTA** The University of California at Berkeley established the College of Environmental Design in 1964. In Japan the priority put on economic development resulted in pollution problems; eventually the Environmental Agency was created and environmental standards were established. There has been a change in approach from the passive maintenance of the environ-

ment to active efforts to create comfortable environments.

It will be necessary in the future to clarify environmental concepts and the role of professional organizations, develop theory and employ appropriate planning techniques if we are to create comfortable living environments.

**HIWATASHI** In general, practice has preceded theory, rarely the other way around. This is true of environmental planning. The so-called Pollution Bureau really ought to be called a Pollution Prevention Bureau; otherwise it gives the impression of being a bureau that is in charge of creating pollution. Terms like "green environment" that suggest an understanding of the issues have proliferated in use. However, if we look at how environmental questions have been tackled, we can see the importance of posing the problem in the right way.

**KOBAYASHI** At first it was difficult to discuss landscaping for housing estates in terms of "atmosphere" and "view", and even in planning what vegetation to plant, but a functional theory based on environmental engineering was popular at one time. Today, however, there is a growing tendency to consider aesthetics as well in trying to create a comfortable environment.

**HIWATASHI** What we are most behind in is the artistic aspect of landscape design. This will become a major issue.

**IDE** The land-use planning methodology came to be accepted after the 1964 IFLA conference. There had been some previous developments in planning metho-

小林 上次國際景觀設計師聯盟在日本舉行大會時，景觀設計公司只有十五家，而今已發展到一五〇家，約有兩千名設計師了。他們大部份的工作仍屬於公共性的，例如公園和綠地之規劃設計等；因此，和有關委任人員的研討，便成了設計過程中重要的一環；且這些研討所得的結果對整個設計的品質，亦多所影響。

池原 過去設計都由政府所執行，現在則可以授予委任。由於委任者不一定參與設計工作，因而往往不能充分地提昇或檢驗設計。目前大規模結構物，如大廈和橋樑多和大公園設計相關聯，因此，於付諸實施前，把任何有關事項徹底檢驗，是屬重要。

樋渡 這的確是大問題。隨着工作的大量增加，必須檢驗之項目增加，設計師的資格測驗即更加嚴格。雖然目前有顧問工程師，營建技師等資格檢核之制度，但却無景觀設計師資格檢核之完整制度。

丸田 日本之景觀建築多屬公園，業主泰半是政府，而利用者是一般居民。居民總要求設計合乎潮流，但是這種要求對設計而言，並不是件幸運的事；因此便有不了解情勢所需、為政者態度不明確、執行官員的漸張意識和景觀設計師職前提昇等等問題產生。

內藤 這些難題務必解決，因為景觀設計師創造各人作品和創造匿名環境的心態是截然不同的。

小林 創造公共設施必須遵循很多規定，也得經過各部門的研討；因此，步調和私人部門不相上下的設計師，是很難及時協調所有的事件。最近公園設計愈來愈多，設計工作委任民間公司的情況愈來愈盛，因此，景觀設計師職能將更確立，設計的品質也將改善

不少；這也是身為實務景觀設計師的我，所樂於見到的發展。競爭的公司愈多，設計選擇的區分也就愈重要。「國營昭和紀念公園」據說是日本首都本世紀最後也是最大的公園設計，至少有一百家民間機構曾參與其事。這正說明了：一個優秀的景觀設計師要具備有統籌組織規劃的能力和技術。東京海上公園應用電腦技術而有良好的規劃設計，這該歸功於景觀設計師的統合協調。

丸田 鹿島臨海工業區之公園綠地系統計劃原理，就某方面而言，和東京都的海上公園有異曲同工之妙。鹿島臨海工業區以土地經濟效益和與四周環境配合的良好景觀着稱，相信後世會由此一遺產先見方針而獲益菲淺。

小林 一九七二年起，有一「娛樂都市」之大規模的開發，其關連事業不可勝數，是屬一種地域開發。同時，綠地主要計劃，在區域、都市的土地利用計劃方面，亦十分重要。日本景觀設計師能在全體系列中如此活躍，實讓其他海外各國景觀設計師吃驚不已。

丸田 「綠化主要計畫」在都市工學家眼中的評價，似乎高於景觀設計師；雖然這兩者都有顯着的進步，仍然小有區別。

池原 我可沒這麼樂觀，也許我們該說是情勢敗壞致使綠化主要計畫不得不推行。倘若只建綠化主要計畫之公園和綠地，實在很遺憾。因為問題的關鍵不只限於公園和環境，居民的見識問題也相當重要。

丸田 有些都市計畫專家認為只要有個人庭園即可，至於公立公園，可有可無。但如果沒有公立公園的啓導，都市環境的改善就沒有



dology, for example new town planning intended to protect the existing natural environment or cultural remains. However, on the whole it was only when the intensive growth of the economy produced pollution problems that environmental assessment became suddenly the focus of attention and landscape designers became involved. This has now become institutionalized in the form of environmental management planning, but it has been difficult to link this with actual practice. Today there is interest again in actually creating some finished "product", that is, in producing a work that can stand up to criticism. Although there are advances in planning theory and surveys and assessment work, it is a pity that so little of all that leads to the creation of something concrete.

**IKEHARA** There is an active attempt to make surveys the basis of planning, but they don't necessarily translate into actual, built work.

**HIWATASHI** A big event may be necessary to create anything of quality. That was the case with the Japanese garden at the Osaka Exposition and Komazawa Park from the Tokyo Olympics. Until then, works of landscape design had been created by individuals, but since then design has been a matter of group effort. Today, too much time is required of landscape designers for non-design tasks, and this may affect the quality of design. So many people are involved that it becomes difficult to tell who designed a particular work.

**IKEHARA** It was a pleasure for me, as the designer of Yoyogi Park, to have joggers who have no professional expertise in park design praise it for being easy

to run in and for having interesting views and to have it turn into an "anonymous" park.

**HIWATASHI** In Yoyogi Park, the basic design policy was followed through all the stages of construction. Parks have life cycles, and Yoyogi Park is entering its period of maturity. This was made possible by the individuality of the original design.

**NAITO** Surveys and plans don't in themselves guarantee that a good environment will be produced. There is something more required. A good environment requires an idea and people acting on that idea. A building is most beautiful when it is just completed, but a garden or a park requires some time after completion to reach its maturity.

**HIWATASHI** Landscape design involves the combining of various data over time, and that is where the difficulty lies.

**KOBAYASHI** Yoyogi Park was opened (on April 1, 1971) in its entirety as it was reaching its maturity and users were coming to understand its spaces. It is a good example of a park that has met a real social need.

**IDE** The names of park designers don't often appear in magazines, and this may be why good work is so rare. When the names of designers come to be made public, work will improve.

**IKEHARA** I would like to see more support from concerned bodies, including city planning and park administration agencies, for example through their announcing designers' names in their journals. There is also the problem of education. Are the educational

保障了。

井手 我們都知道：景觀設計不僅在創造新的事物，同時亦在保存自然資源和文化遺產。保全工作可以說是環境創新的一部份，同時也是綠地主要計畫之主題；因此，保全工作實有加強之必要。

小林 目前建設省爲了提倡綠地主要計畫，已大力推行「景觀計畫」。以視覺觀點爲主之區域重劃已漸受重視，而且建築群和土木結構物也將成爲都市景觀之構成要素。屆時，景觀設計師扮演何種角色將是問題的關鍵所在。

井手 未來環境創新方面，建築物設計和建築物外圍環境設計，實應共同考慮而不該分開。

丸田 有位建築系教授曾這麼對他的學生說：如果你對自己的設計沒有信心的話，不妨在建築物前面栽植些樹木。他這種看法，實在令人驚訝。這種作法只考慮到個別的結構物，而一優秀的建築師應該要有遠大的見識，須考慮到設計過程中會遇到的難題，更要懂得環境創造的意義所在。

樋渡 現代建築的外部空間和室內環境幾不可分，家中亦常見樹木和盆栽，故景觀設計師更須懂得如何調適內、外空間的均衡發展。

池原 建築師通常擁有屬於自己的作品才會滿足。爲什麼沒有建築師只專心於開放空間、街道及田野的空間呢？針對這一點，我不明瞭建築師究竟歸於工程學系或是藝術學系，才比較妥當？也許，建築是個融合環境系、區域計畫系和生態學系的產物吧！

井手 當然，這和教育問題也有關聯。在西德，所有和設計、計畫有關的科系學生，都必須接受野外實習的訓練。他們認爲：即使是工學院的學生也該到野外接受自然教育；而設計系的學生，在畢業以前，至少要有設計事務所的實際工作經驗。他們這種見習制度，倒很值得一試。

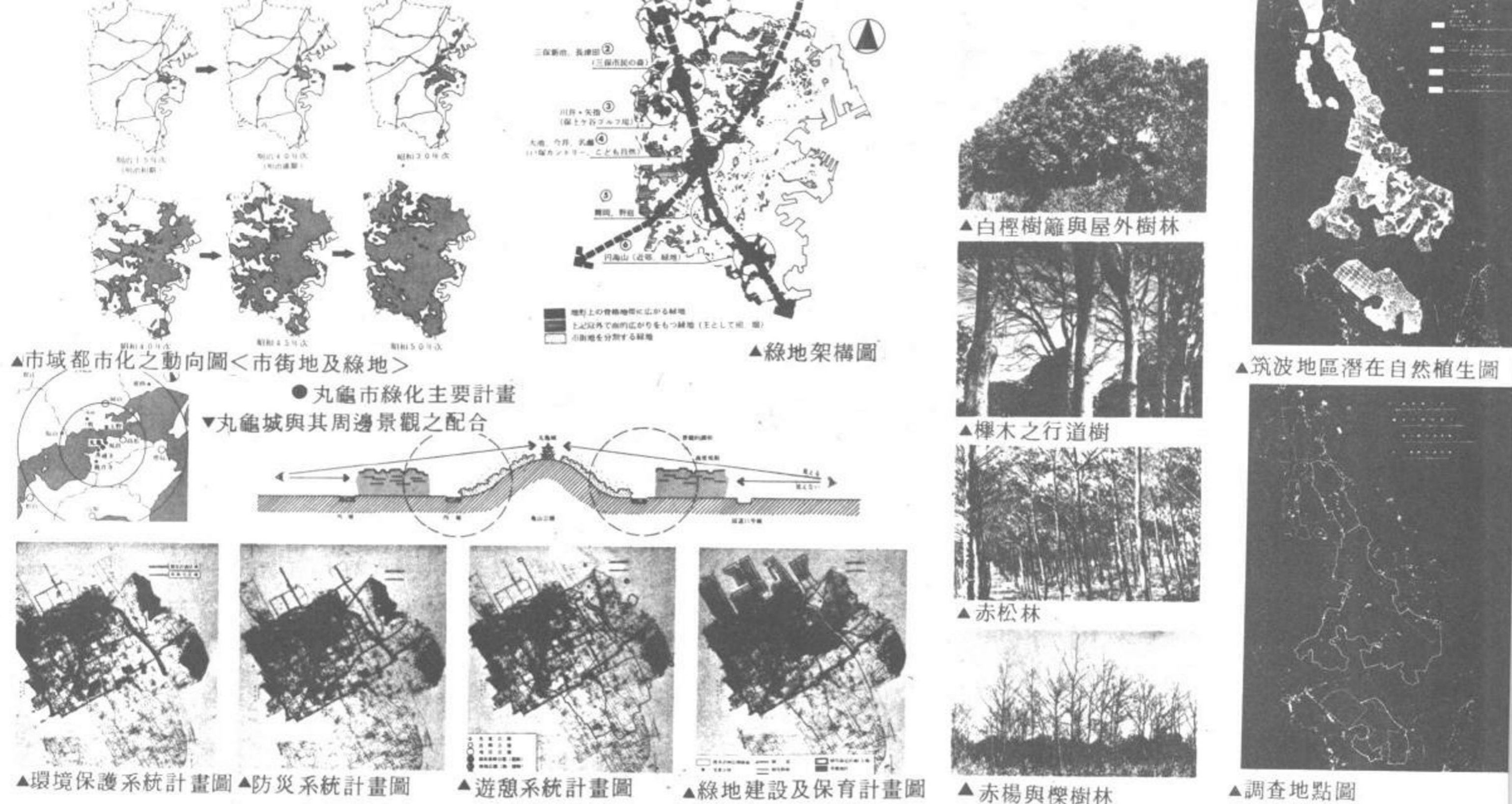
競圖也是另一種方法。競圖是磨練技術的良好機會，故增加競圖機會相當重要。在歐洲競圖機會較多，競圖可以說是景觀設計師通往成功的門徑，也是建立個人社會評價之管道。

小林 敝人十分贊同增加競圖。根據各位的談論，我得到一個結論，那就是自一九六四年後，日本景觀界前途看好。自第一次日本國際景觀設計師聯盟大會，至一九八五年的第二次日本大會間，是景觀界的新紀元；而在這二十年間，我們又得到什麼發展呢？

內藤 對「環境創造」，我們已經有了不少建議。最後，我想聽聽諸位日本景觀專家對未來發展的前瞻和看法。

井手 正如我前面所提到的：近二十年來日本在景觀設計對象上，有了相當大的改變；從庭園、公園的設計，發展到防止公害的環境改善。而比較具體的，就是環境評估、綠地。緩衝區的創造，普遍地自切身的自然環境之維護，積極地至歷史古蹟及文化環境之保全。今後的目標便是建立更優良的生活環境，維持最低限制的健康文化生活，使「綠蔭圍繞的安適環境」不再只是口號，而是建設社區的真實目標。





institutions associated with agricultural and forestry industries appropriate places for educating landscape designers? In any case, help from all quarters is necessary in establishing a system for producing landscape designers.

**NAITO** People should be made more aware of what constitutes a good environment and the importance of creating a good environment. We should consider what sort of an education is required to attain that objective.

**KOBAYASHI** The fifteen landscape design offices at the time of the last IFLA conference in Japan have multiplied into approximately 150 offices with some 2,000 designers. This is a remarkable growth. Much of their work is public, for example parks and green areas. In such projects, discussions with the concerned public officials, who constitute clients, become important. These discussions have a great deal to do with the quality of a design and how thoroughly detailed a design is.

丸田 一九七七年，OECD的報導中曾指出：「因公害問題而造成的環境破壞，在日本已日趨嚴重。然而，公害問題也只不過是造成環境破壞的因素之一。若單就尋求快適生活而言，情勢則一日不如一日。事實上，工業化和都市化的結果，已使日本的物質和文化環境起了快速的變化。」安全性、保健性、便利性及快適性，是一九六一年WHO世界保健組織所提出的生活環境之四大基本要求；很遺憾，日本自今仍未了解快適的重要性。

我建議將「教育文化性」、「連帶性」及「快速性」也列入環境改善的基本要求之中，而且應該均衡發展之。目前景觀設計師的努力還不夠。我們不但須重視居民意願，也要和其他相關專業組織協調，尋求政策見解上的溝通。這也就是說人人都當投入其事，盡心幫忙

**IKEHARA** In the past, design was carried out by government offices, but today it gets commissioned. Because those commissioning the projects don't have a hand in the design, they may not adequately evaluate or check the design. Since large-scale structures such as buildings and bridges are involved in the design of large parks, it's absolutely essential that everything be checked thoroughly.

**HIWATASHI** That's a major problem. The amount of construction work is increasing, the range of things to be checked is expanding and the test of qualification of designers is becoming more strict. But although there are now systems of qualification for, for example, consultant engineers and construction supervisors, there is no comprehensive system of qualification for landscape designers.

**MARUTA** Many of Japan's gardens are public parks and such projects are commissioned by government agencies; the users are the general public. The public demands what is currently fashionable, and this has

。我們應時時以民為念，同時將環境保全和公害防止都納入環境創造的領域之中。

小林 二十年來日本景觀界的變化，實在太大了。有時候，景觀設計師也很難適應這快速的轉變；希望來日的變化不致於這麼急進快速，緩和一些總是比較好。至於有關綠化運動方面，一些主動的改進仍是需要的。當私人企業願意加入景觀工作時，創造快適的生活環境便可以不必過分依賴公共企業了。因此，景觀設計師的當急之務便是尋求新的途徑，以回饋平緩現今的發展；這也就是回顧二十年來日本景觀發展的重點所在。感謝室谷先生的企劃。今天的研討將是國際景觀設計師聯盟下屆大會最佳的資料與題材。