

从庭园到世博

——户田景观设计30年

Landscape Design of 30 Years

[日] 户田芳树 著
刘 佳 译

Yoshiki Toda
Landscape & Architects

中国建筑工业出版社



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图书在版编目(CIP)数据

从庭园到世博——户田景观设计 30 年 / (日) 户田芳树著;
刘佳译. —北京: 中国建筑工业出版社, 2010.8
ISBN 978-7-112-12313-1

I. ①从… II. ①户…②刘… III. ①景观—园林设计—作品集—日本—现代 IV. ① TU986.2

中国版本图书馆CIP数据核字 (2010) 第153646号

责任编辑: 戚琳琳

责任设计: 陈 旭

责任校对: 王 颖 姜小莲

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中国建筑工业出版社出版、发行 (北京西郊百万庄)

各地新华书店、建筑书店经销

北京嘉泰利德公司制版

北京方嘉彩色印刷有限责任公司印刷

*

开本: 880×1230毫米 1/16 印张: 12 $\frac{3}{4}$ 字数: 410千字

2011年2月第一版 2011年2月第一次印刷

定价: 99.00元

ISBN 978-7-112-12313-1

(19587)

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(邮政编码 100037)

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卷首语 1 Foreword 1

能为业界前辈户田芳树先生的作品集作序，我深感荣幸。户田先生是当代日本著名的园林和景观设计师，他在日本以及近年来在中国的作品为很多设计师所喜爱，包括我本人在内。

我羡慕户田芳树先生的经历，包括他的日本传统园林的研习经历、在建筑设计师事务所工作的经历和遍访日本名园及广大的城市与乡村，以及他广泛的兴趣和爱好。这些个人经历是理解户田芳树先生作品的钥匙。

我深感户田先生是用心在设计，并为之所感动，这种感动不仅因为他的作品所体现的精到与高品质，更是因为其作品所体现的对土地的热情和对艺术的执着。户田先生精心呵护每个场地，小心翼翼地处理每个细部，并且不断反思自己的每个作品。这份热情是他不断创新和突破的源动力。

户田先生的作品是平易近人的。他从日本庭院中吸取营养，把园林作为生活的空间来设计。一切设计空间都是为人提供的舞台，人们可以在其中散步、闲坐、嬉戏、聊天……因此，户田先生关注人的使用与感受，关注近人尺度的细节处理，关注一棵树、一株草，这些大约比任何空洞的形式感都重要吧！

早在2005年日本爱知世博会上，我就曾造访过户田芳树先生的作品。作为世博会的景观总设计师，他为爱知世博园的巨大成功作出巨大贡献，特别他为该次世博“自然的睿智”主题的体现，有许多独具匠心的设计，至今给我许多美好的回味。

也许是缘分，当年我作为日本爱知世博会中国馆日的论坛主持人，曾面对来自中国各省市领导大加赞扬爱知世博会的环境和生态理念与成功的规划设计，其中包括对世博园景观设计中体现的生态和环境意识的赞美。几年之后，我与北大和土人设计团队有幸参与了2010上海世博会后滩公园的设计。读过户田先生的文字后，感同身受于设计期间的种种艰辛与喜悦。两者虽在设计形式上有许多不同，但有一点是共同的，那就是对人、对自然的关怀。

作为晚辈，我衷心祝贺户田先生在过去岁月里获得的巨大成功，同时期待先生今后能为日本、为中国、为世界奉献出更多精彩之作。

俞孔坚
北京大学建筑与景观设计学院 教授，院长
Turenscape 首席设计师

卷首语 2 Foreword 2

前些日子，户田先生来电话说是要在中国建筑工业出版社出版第二本作品集，希望我能为此书的出版写几句。这又让我回想起2002年出版户田芳树作品集的情景，并仔细阅读了当时为作品集写的序和后记。也许是有一段时间没有如此投入地写文章了，惊讶地发现当时写作时如此充满激情，以至于如今很难再写出那种文句，难怪总听人说，某某大师的作品还是初期的好！现在想想也许有道理。自感还未到达鼎盛期，却已叶落花凋。不过想想鲁迅先生的文章：“家里院子种了两棵树，一棵是梅花，另一棵还是梅花……”。读起来似乎很有让人思考的余地。无论怎样，只能试着“再写几句”。

从2002年至2009年，已是有7年的工夫了，户田先生的作品又表现出怎样的风格变化呢？从作品内容上看似乎已不太强调对空间整体形态上的刻意追求，而更加注重对细部处理的描述。就好像看到一位不施胭脂的妇女，却比花枝招展的女郎更具内涵一样，作品更具欣赏性。那些表面上的装饰已不太重要，最关键的是追求内心的真实性，告诫人们关注不经意的发现，也许是石缝中的一棵小草、园路旁的一朵小花、草坪上的一对恋人、水岸边的一群儿童、林荫下的一块散石或是广场中的一片舞友。树丛中的芳香、枝杆上的蜻蜓、慢慢移动的蚯蚓、清脆的蟋蟀声……。在这里人们不需要任何的“形态”表示，而是静静地享受回味大自然的真谛。同时又赋予作品另一层面的表述，就好似忠告每一位采访者去进一步理解自然与人类的永恒关系。放弃自我，回归素朴，原真。寻求平凡中的不经意的发现……。也许这就是户田芳树先生的设计哲学，不知表达得是否准确，不过这是我从户田先生的作品中获得的真实感悟。

最后，衷心祝贺户田芳树先生第二本作品集在中国出版，同时也衷心祝愿，在不久的将来能看到第三本、第四本……作品集的相继出版。

章俊华
R-Land 北京源树景观规划设计事务所
2009年3月

1947 年新生儿大潮之中，我来到了这个世上，出生在广岛县尾道市。当时每个家庭中都有同年龄人和多个兄弟姐妹，小镇中热闹非凡，四处散发着活力。我家位于平安时代建造的古刹——净土寺附近的南面坡地处，尾道河道和向岛造船厂美丽的风景就近在咫尺（图1）。

昭和 27 年（1952 年），我还在上幼儿园的时候，小津安二郎导演的名作《东京故事》在我家附近拍外景。采景为期 3 天，就在我家。我记得原节子、香川京子等著名演员，一边等着上镜，一边和年幼的我玩耍。虽然我家只是普通的住宅而非气派的旧宅，但是小津导演却发现我家的院子里，可以清晰地看见净土寺里多宝塔的风景。当时我们全家并没有留意到这一点。虽然为仅仅只在电影中出现了很短的一段时间而感到沮丧，但电影中的场景却深深印记在我们的脑海里。从那以后，每年正月我们全家都会聚在一起，按照同样的角度取景、拍照（图2）。

上大学以后我开始学习景观学，学到了“风景只有被人意识到之后才能真正成为风景”的“发现风景”这一理论。小时候在家取景的电影正是如此，直到现在我仍然会想起这些。还记得，上高中时，我曾经和高中的朋友一起爬上后山，不厌其烦地看着眼下宽广的风景，在一起说了好多好多。现在想起来，两个光头的高中生就那么赞叹着“真是好风景啊”什么的，一起在后山待了那么久，真是一段令人发笑而又让人怀念的回忆（图3）。

多年以后，我设计了名为“Green Pier 津南”的雪原度假地。在漫天新雪、黑白两色的风景之中，高中时从后山上看到的尾道风景突然在眼前鲜明地浮现出来，可以说是一种不可思议的缘。那并非我刻意之作，而是不知不觉中造就了那样的形态（图4）。

要升大学的时候，我并不想学建筑，而是想学习能从稍广的角度进行把控的城市规划，或是要建造一种更加富有柔性的物体。那时我第一次接触到了“造园”这个词。向高中老师咨询后，也没有得到什么明确的指导，于是就抱着只能靠自己亲身体验才能明白的想法，上了东京农业大学造园系。

其实，我在大学里没有怎么好好地念过书。我参加了“管弦乐”和“日本庭院研究会”这两个社团，还在盆栽店里拼命打工。我从小学开始就喜欢古典音乐，要是到东

I was born in Onomichi in Hiroshima Prefecture in 1947, in the peak of post war baby boom years. There were many classmates and their brothers and sisters at practically every home in the neighborhood. The entire town was filled with liveliness. My father was an engineer of Manchuria Railway, and his heroic tale was having operated the steam locomotive of worldwide fame of then, Special Express Asia and had carried Imperial Prince Takamatsu. I remember begging him to tell me the story over and over again. Our house was situated on a south hillside adjacent to a historic temple, Jodo-ji that dates back to Heian period, and a clear panoramic view of the Onomichi Channel and the shipyard on the Mukojima Island (Fig.1).

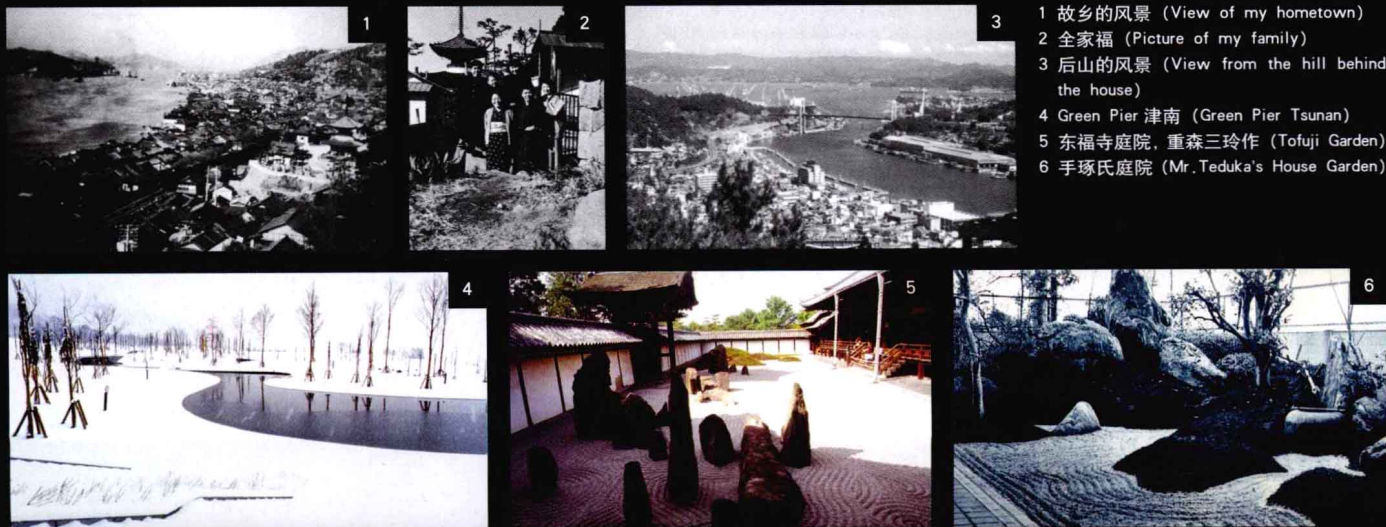
In 1952, when I was still in kindergarten, the movie director, Yasujiro Ozu's masterpiece, "Tokyo Story" was filmed in the neighborhood. For three days, the location team was in and out of our house, and I remember the actress like Setsuko Hara and Kyoko Kagawa waiting for their parts would play children's games with me. Our house was a small common house, not of an old family, but Ozu had discovered there was a great view of the pagoda of Jodo-ji through our yard. We ourselves had not paid notice of it until then, and although we were reluctant that in the movie it was a very short scene, the shot left an impression on me. Ever since then, it became a tradition to take a family picture on the new years day in the same angle as was in the movie (Fig.2).

When I later studied landscape architecture in university, I learned that landscape becomes a landscape only when it is perceived in mind. I look back now that the experience was truly the "discovery of landscape." I also remember my high school days climbing up the hill behind our house with friends talking for hours enjoying the view of the landscape. I reminisce it as rather a humorous picture of cropped headed high school boys spending hours relishing the view (Fig.3).

Some years later when I designed "Green Pier Tsunan," a winter resort in snow-covered region of Niigata Prefecture, I was amazed in wonders to find the unexpected view of Onomichi appearing in the monotone landscape of the first snowfall. It was indeed unintentional (Fig.4).

At the time of applying for college, I had visions of taking up either urban planning, a field commanding larger scale than architecture, or in creating something softer. In pursuit of direction, I came across the word, "landscape architecture." I consulted my high school advisor but was not able to receive much enlightenment. I decided I would find out for myself, and chose to enter College of Landscape Architecture at Tokyo University of Agriculture.

Truthfully speaking, I was not a very diligent student in college. I joined the extra-curriculum activities of "orchestra" and "Japanese garden design study group" as well as spending much time moonlighting for a gardener. I had loved classical music since



1 故乡的风景 (View of my hometown)
2 全家福 (Picture of my family)
3 后山的风景 (View from the hill behind the house)
4 Green Pier 津南 (Green Pier Tsunan)
5 东福寺庭院，重森三玲作 (Tofuji Garden)
6 手塚氏庭院 (Mr. Teduka's House Garden)

京之后马上接触到音乐的话,说不定会在那条路上走下去。我还记得,当知道农大有“管弦乐”这个社团的时候,我还高兴得小跳了一会儿。不过我也不得不面对这样一个事实,这个管弦乐社团,从合唱部到器乐部竟然全都被别人瞧不起,我觉得自己必须为社团做些什么,于是那4年里,我真是拼了命地在努力。4年后,我们的社团成员超过了40人,也配齐了各种乐器,已经可以分两组来演奏贝多芬或是舒伯特的交响乐了。现在,是超过80人的大型管弦乐社团。

另一方面,“农大庭院研究会”加入了京都重森三玲氏流派,成为吉河功氏开办的“日本庭院研究会”旗下的一个组织。大一的夏天,重森氏带领我们参观了大德寺的瑞隆园和东福寺的方丈庭院,当时非常震惊(图5)。因为我有生以来还是第一次身处这样非凡的空间,它们根本就不不是大学里学到的那些美丽的事物,而是凝聚了设计师的痛苦与喜悦的非凡空间。我想融入这个世界,哪怕只是那么一丁点也好,这种单纯的想法在心中油然而生。于是,我在东京的一个工头那儿接受锻炼,之后就去了京都。我清楚无知的可怕,心想去了京都之后应该可以从那遍地的高级庭院中学到不少东西。对于我这样一个从学生时代就看遍了全国各地的庭院,并在盆栽店磨炼过技术的人来说,京都这家普通的造园公司实在是很难让我发挥才干,那种地方充其量只是把技工召集在一起而已。不过那时,全国各地想学习庭院设计的人都聚集到了京都,晚上有学习会等活动,充满了活力。

离开京都之后,我回到故乡,在当地的一家造园公司工作了一段时间。非常幸运,当时竟然有人全权委托我负责建造一个庭院(图6)。我为此全力以赴。那是25岁的我倾尽所能建造的一个庭院,可惜只是一个重森三玲风格的虎头蛇尾之作。不过,当时的我为了能完成这一个庭院真的是竭尽了全力。不久,我辞去了那份工作,开始了一个人寻找造园工作的生活。那时我接到了一份独自修整海边别墅庭院的工作,时间为一星期。除了海浪声、鸟鸣声和剪刀的咔嚓声还有母亲做的便当陪伴我以外,一整天没有任何人和我说过一句话。就这样度过了一天又一天。偶尔想到自己可能还要干40年这样的活儿,就觉得前途简直是一片黑暗。

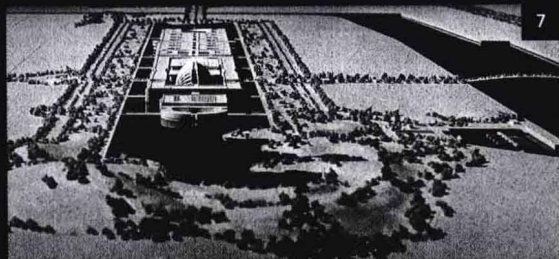
正好在那个时期,我从东京的同学那儿得到了一个消息,建筑家黑川纪章开办的城市设计(城市规划事务所)正在招募临时工。于是我筹措路费来到了东京,住进朋友家,并在事务所里实习了两个星期。我高中时曾经在杂志上看到过黑川先生的《HELIX CITY》,对他十分崇拜,觉得他

elementary school. Had I grown up in a city and been exposed to music much earlier, I would have pursued career in music. Therefore, I was thrilled to find there was an orchestra at Tokyo University of Agriculture. However, the reality of this orchestra was in a sorry state that it was being dismissed as “instruments” from the glee club. I took it upon myself to do something about it and literally sacrificed my four years at the university. By my senior year, there were over forty members with almost full range of instrumentation, became double winds and brass orchestra, and was able to perform Beethoven and Schubert symphonies. It has become today a large orchestra enjoying over eighty enlisted members.

Meanwhile, the No-dai Japanese Garden Research group was more or less a subdivision of Japanese Garden Research Association led by Mr. Isao Furukawa, who was one of the successors of Mirei Shigemori. Nevertheless, I was totally overwhelmed by the gardens of Daitoku-ji Zuiho-in and Tofuku-ji Hojo we visited in the summer of freshman year personally guided by Mr. Shigemori himself (Fig.5). The gardens were far beyond the fixed studies at the college, but filled with mixture of agonies and joys of the creator, awesome space that I met for the first time in my life. Pure notion of wanting to come as close to this milieu grew in me then. In thus, after graduating and receiving a year of intensive training in Tokyo from a one-man gardener master, I moved onto Kyoto. I was innocently ignorant to believe that I would be able to learn top class garden design anywhere if it was in Kyoto. Having intensively traveled researching notable gardens throughout Japan in college as well as trained in gardening techniques, the landscape company I was hired was very disappointing. It was nothing but a group of labor hands. Nevertheless, there were many youths from all over the country who had come to Kyoto to study Japanese garden, evenings were spent actively with study groups.

Eventually, I resigned to return to my hometown and started to work for a local gardening company. Fortunately, in a soon time, one client gave me an opportunity to design and complete an entire garden. I was utterly excited. I tried to realize everything I had at the time I was age of twenty-five (Fig.6). Nonetheless, the result was an immature imitation of Mirei Shigemori. It was the best I could deliver then. I left this company again after a while and lived on finding work here and there on my own. One time, I had about a weeklong commission to care alone a garden of a summer beach house. Bringing my mother's handmade lunch, day in and day out worked in solitary to the sounds of waves, birds and clipping of my shears. I was suddenly overcome by an anxiety my life was going to stay this way for next forty years.

It was in such days, I heard from a classmate in Tokyo that Kisho Kurokawa's urban development office was looking for part time hands. I managed to make some money to travel, and staying at friend's house, I experienced a two weeks work. I had seen Mr. Kurokawa's Project for Helix City featured in a magazine article when I was still in high school. I had thought he was one of the most brilliant architects and had aspiration for him ever since. I was able to join his company eventually and have had opportunities to discuss projects with him. He was as sharp as a knife and had an aura about him that is of



7 阿拉伯联合酋长国国际会议城模型 (Model of UAE Conference City)

8 山梨医科大学中庭 (Courtyard of Yamanashi Medical University)

9 山梨医科大学中庭 (Courtyard of Yamanashi Medical University)

10 Green Pier 津南 (Green Pier Tsunan)

11 Green Pier 津南 (Green Pier Tsunan)

比其他的建筑家帅多了。之后我成功地留在了事务所，并得到了和他探讨案例的机会。我感觉到他全身都充满了一种无所不能、凌驾于这个时代的自豪感。黑川先生的设计过程是这样的，首先让设计人员梳理条件，调查周边环境并陈述他们自己的意见。紧接着黑川氏就会提出他的“概念”和“内容”。然后设计人员需要为这些概念和内容准备理论依据。下一个阶段，由设计人员提出数个具有不同含义的方案。然后，黑川先生会当场画出草图。之后通过反复地研讨直至确定细节，逐步完成整个设计工作。

我仍然记得自己担任在迪拜的阿拉伯联合酋长国国际会场景观设计的那段日子。当设计工作开始停滞不前时，我询问黑川先生“该怎么办？”很意外，他竟然回答我说“景观设计这方面我不太懂。你先做几个方案给我看看。”几天后，我竟然从自己那些拙劣而幼稚的几个方案中获得了一个全新的想法，并构建出景观设计的大方向。我觉得这简直就像变魔术一样。之后我明白了，不应该让过往的经验使自己的设计思维趋向单一化，而是应该将多层次、多方面的放射性思维作为概念进行融汇与组合（见图7）。

1980年在我33岁的时候，几乎没有什么园林设计经验的我自立了门户。现在想来还真是够莽撞的。但是当时日本公共事业的发展正迎来最后的高潮期，只要肯拼，总是有活可干的。直到1990年为止，在创业初期的10年里做的那些重要项目，我觉得自己真是把从大学开始的这十几年所累积的能量一口气全都释放出来了。

第一份工作是设计“山梨医科大学中庭（1981年）”。因为是建筑的中庭，要求在设计时多采用建筑规划中常见的直线。但是我却认为可以融合用地外围景观，形成有机的设计，极力减少使用素材的种类，从而使其立显简洁才符合这个项目。从入口处眺望水面，庭院的背景为草坪堆坡，园内道路与河流均为曲线。从屋顶上拍摄的照片很好地展现了设计成果，整个中庭如同人体样貌一般。恰好中庭旁边的建筑物是解剖大楼，真可谓黑色幽默（图8、图9）。

在设计“Green Pier 津南庭院（1985年）”的时候，我向设计大规模休闲娱乐空间的景观这一课题发起了挑战。这个4公顷的风景庭院，不仅引入周边雄伟的景色，还将山上的流水引入庭院内部，使其成为各种各样的瀑布、流水和水面，作为修景之用，由此营造了一个简洁、大气的空间。通过减少、压缩设计要素，凸显了自然风景的多样性。创造的景物为“地”，而背景为“图”，与传统意义上的“地”和“图”正好相互逆转，一种不可思议的风景油然而生（图10、图11）。在降雪量超过4m的地区，冬季看不清池塘的形状。新

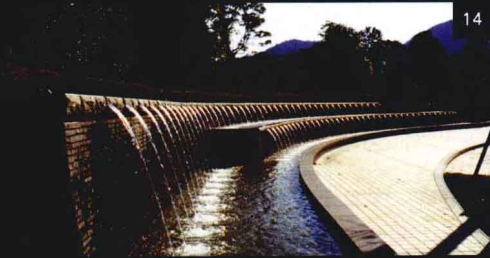
a leader of his time. Project developing method in Kurokawa's office was, at first, staff assistants would organize the requisites, inspect the site area, and deliver their analysis. Kurokawa in no time will come up with a “concept” and a “program.” Subsequently, the assistants will develop back up, and produce schematic plans with several different ideas. In response, Kurokawa will immediately right there and then elaborate the drawings. The meetings will be held successively through up into perfecting the details.

My unforgettable memory is when I was in charge of the landscape design project of UAE Conference City in Abu Dhabi. Along the work process, I had come to a deadlock and was lost. I consulted Kurokawa in what to do. To my dismay, he responded, “I do not know much about landscape design. You go ahead and bring me some drawings of your own ideas.” When I later returned to him, over the few immature drawing plans of mine, he whipped up a completely new rendition and constructed the landscape directive. It was almost like magic. I understand now by experience that designing is not deliberated by building atop single directive, but by constricting a concept synthesized from ideas radiated from wide range of layers and directions (Fig.7).

Without much experiences in landscape architecture, I established my own practice in 1980 at age of thirty-three. Now that I look back, it was reckless. Nevertheless, the public enterprise in Japan was evolving into final stage of its progress that there was work for us having made the effort. In a sense, the early major projects in the first decade up to 1990, was releasing accumulation of what I had acquired in the ten several years since graduating college.

My first project was the “Courtyard of Yamanashi Medical University” (1981). As it was a space within architecture, application and intense usage reflecting the straight lines of the architecture was requested. However, I felt it was more appropriate to integrate outside landscape into organic but simple design with minimum selection of materials. From the entrance, water surface is viewed with a backdrop of gentle grass slope, and stream and walkway designed in curving lines. Photographed from the roof, intended effect is evident almost in the image of human body. As it so happened the adjacent building was the dissecting ward, it turned out to be something of a hidden black humor (Fig.8) (Fig.9).

“Green Pier Tsunan Central Park” (1985) was a challenge of landscaping a large scale recreational park. A panoramic garden with site area of 4 ha constituted by incorporating the magnificent view of the area, utilizing water stream collected from the mountain into various elements as waterfall, stream, and a pond, simple yet dynamic space is achieved. By minimizing design elements, diversity of the natural landscape is enhanced making the designed objects the “ground” and the background the “figure,” a wondrous landscape of reversed “ground” and “figure” had emerged (Fig.10) (Fig.11). This region where snowfall records over 4 meters, the outline of the pond disappears in the winter. The silhouetted landscape that appears for a very short moment with the first snowfall amazingly resembles that of my hometown, Onomichi. It could have been the memory of landscape that inhabits within me took control of my hands.



12 蓼科雕塑公园 (Tateshina Sculpture Park)
13 蓼科雕塑公园 (Tateshina Sculpture Park)
14 别府市政厅广场 (Beppu City Hall Square)
15 别府市政厅广场 (Beppu City Hall Square)
16 諏访湖畔公园 (Suwa Lakeside Park)

雪时的风景竟然在一瞬间与我的故乡尾道的风景紧紧重叠在一起,这不可思议的景色令我感到震惊。也许正是那一直沉睡在我心中的故乡风景在推动着我的双手。

在下一份工作“蓼科雕塑公园(1989年)”的设计中,我也使用了同样的构思。规划阶段,把业主拥有的相当于真人大小的雕塑列为景观要素,构造了一笔成型的连续景观。雕塑的功能从单纯的供人欣赏转变为整体风景中的一部分,利用这块被森林和湖泊所包围的绝佳地点来开展景观设计。树林内斑驳的阳光配上与其相符的女性雕像,草地上能承受强烈蓼科(地名)日照的罗丹风格的男性雕像,充分体现了雕塑的质感(图12、图13)。

“别府市厅舍广场(1985年)”的小空间里,十分重视对水的形态设计。在确定两个最佳角度之后,开始了设计。从内侧弯曲的跌水中重复地落下的水与光交相辉映的场景,完全达到了预想的设计效果,结果令人满意。没想到从建筑物上方俯瞰广场时,规则、美妙的波纹竟然和铺装柔和的曲线完美地结合在一起,呈现了一幅出人意料的风光。并非刻意为之,而是顺其自然得到的意外之景,这也可称之为景观设计的一种深化(图14、图15)。

设计“諏访湖畔公园(1986年)”时,就民营企业在当地保持怎样的特性进行了认真的考虑。作为企业战略,世界第一的钟表制造商——諏访精工计划花费5亿日元建造一座公园,免费赠送给諏访市,通过这一活动,纪念成立25周年。精工选中了当时仅36岁年轻的我担纲景观设计。諏访湖作为一级河川,受到法律的严格保护,周边不可轻易进行开发,与法律有关硬性规定相抵触是这个项目中最大的难点。由于是民营企业出资建造,且諏访湖的情况比较特殊,国家和长野县政府对此都表示理解并给予支持,允许我们引入公园设施,使当时的难题得到了解决。位于公园中心諏访大社处的“御柱”,设计成摩登的“时间的象征”,面西而设,6月10日(精工成立纪念日)这天演现了太阳从柱间落下的风景,用夕阳表现了精工的历史(图16、图17)。

之后10年里,我经手的最重要的项目是“修善寺虹之乡(1990年)”。这个作品在1995年获得了日本景观界最高荣誉——日本造园学会奖。修善镇虽然是一个小镇,但政府机关的工作作风相当灵活,必要的时候择选必要人才,使得计划得以大胆地实施。一开始,我的工作景观设计监修,之后,我又担任了总体工程设施、建筑、土木和景观的监修工作,并负责景观施工图设计。由于这是一个40公顷的大规模主题公园,在各领域相关专家的支持下完成

The next project, “Tateshina Sculpture Park” (1989) was also planned in the same philosophical approach. Bringing forth the client's life size sculpture statues as elements, the landscape was composed in a sequence that of a single brush stroke. The landscape design was developed emphasizing the superb location of surrounding woods and lake, diverting from art appreciation focus, the sculptures were integrated into the total landscape. Female statues were placed in the woods where the streams of sunlight through the leaves enhance the features the most, and Rodin like male statues out on the lawn where direct sunshine emphasizes the massive quality of the sculptures (Fig.12) (Fig.13).

At “Beppu City Hall Square” (1985) where space was limited, we focused on featuring the water composition. We began by determining two focal points. The effect of radiant sparkling of light against constant falling water from the inwardly arched cascade appeared as we had pre-calculated, and the outcome was rewarding. Furthermore, when observed from upper floors of the building, there was a view of perfect ripple pattern steadily emerging on water surface corresponding the gentle curve of the pavement. It was unintentional wonders. It could be said by entrusting to nature, profoundness of landscape design will generate itself by interacting with non- anticipated phenomena (Fig.14) (Fig.15).

“Suwa Lakeside Park” (1986) was a project to think how a private industry should establish its identity in the local community. One of the leading watch manufacturers of the world, Suwa Seikosha Co., Ltd., upon its celebration of 25th year anniversary was to donate a park to the city of Suwa expending five hundred million yen. They had addressed for a younger landscape architect, and myself being thirty-six at the time was elected. Lake Suwa being a first-grade river, the obstacles were the laws and codes; however, as it was a private enterprise, national and Nagano Prefecture authorities did show understandings, and permitted the park to be realized otherwise impossible in those days. In the center was placed a designed monument, “Symbol of Time” representing the sacred pillars of Suwa Shrine. The monument was placed facing west in a position the sun will disappear in the horizon framed between the two pillars exactly on June 10th of each year commemorating Seikosha foundation day and “time memorial day.” The history of Seikosha was expressed in the setting of sun (Fig.16) (Fig.17).

In the successive ten years, the most significant project was “Shuzenji Niji no Sato” (1990). The project was awarded in 1995, the most prestigious award in Japan from the Japanese Institute of Landscape Architecture. Shuzencho is a small town with its public office having unusual flexibilities. Electing necessary experts as necessitated, we were able to carry out the project quite daringly. Initially, my commission with the project was supervision for landscape design. However, eventually I undertook managing the entire enterprise; the facilities, architecture, engineering and landscape design as well as rendering of landscape architecture working drawings. As it was a large-scale theme park with 40 hectares of land, we managed to complete the project owing help from numerous experts in various fields.



17 諏访湖畔公园 (Suwa Lakeside Park)
18 修善寺虹之乡 (Shuzenji Niji-no-Sato)
19 修善寺虹之乡 (Shuzenji Niji-no-Sato)
20 修善寺虹之乡 (Shuzenji Niji-no-Sato)
21 三池韩国庭院 (Mitsuike Korean Garden)

了汇总工作。

公园的游览路线利用自然地形建造而成,与公园的主题紧密相连,通过该路线在园内游览大约需要2~3小时。从英国购买的小型蒸汽火车,连接了英国村和加拿大村。利用山谷泄洪池建造了日本庭园,水池周围种植菖蒲、百合、石南等植物群,各个花季都吸引着前来参观的游客。手工艺区不仅有艺术家的工作室可供参观,还配备了互动参与系统。这种遵循自然地形、植栽天性来实现总体规划的体验,为我日后作为“爱·地球博(2005年)”景观总监的成功提供了很好的经验(图18、图19、图20)。

20世纪90年代,我接手了不少传统庭园的设计。我对韩式庭园一直很感兴趣,每年都去考察韩式庭园,还有幸参与了“三池韩国庭园(1994年)”的设计。这个庭园是神奈川县和京畿道友好城市关系的佐证。以李氏朝鲜时代文臣武将宅邸为样本,整个庭园由前苑、前庭、主庭、后庭、后苑共5个空间构成,将韩国的家居生活和自然之间的关系所形成的风水思想作为设计的基础。我委托韩国的闰教授担任庭园的监修工作。约在1500年前,中国庭园文化经由朝鲜半岛流入日本。虽然在这段时期日本修建了各式各样的庭园,但日本独特的传统庭院还是有别于中国和韩国,逐渐地发展起来。为了追寻日本庭园设计的根源,我考察了韩国的庭园,却看到了与日本完全不同的韩式庭园风格,令我感受到根深蒂固的文化差异(图21、图22)。

另外有一次,对建于江户时代,位于日本东京东部、江户川区的“一之江名人老屋”进行考察、修复。住在东京的我,对身边能有历史如此悠久的出色建筑而感到惊讶(图23、图24)。

1990年我考察并修复了故乡尾道的净土寺。虽然这是江户时代末期(1860年左右)的庭园,却很难得地保留了当时的竣工平面图。我参考这张图纸,对寺庙进行了修复。约130年的时间里,树木一直在成长,使我切身感受到庭园会发生巨大变化的这一事实(图25)。

那段时期最热门的话题,是维也纳森柏龙宫宫殿内日式庭园的修复与再建工程。森柏龙宫宫殿拥有匹敌法国凡尔赛宫殿的巨大规模和华美造型,而其中的一角有座日式庭园。它是由宫廷园林设计师在1913年建造的,曾一度荒废,之后被修复。时隔85年,维也纳的市民终于得以再度观赏其中美景。至今市民们都将它视为珍宝(图26、图27)。

我从学生时代就开始孜孜不倦地学习日式庭园的设计,结果却在意想不到的地方发挥了作用。有许多日本景观设计师虽然一直关注传统的庭园和建筑,却因为得不到深入

If walked leisurely would take a good 2 to 3 hours, an excursion route conformed to natural geographical features was drawn connecting the attractions. Small steam locomotive was bought from England and installed to run between English and Canadian townscapes. Utilizing the reservoir in the basin, Japanese garden was created, and masses of irises, lilies and rhododendrons were planted for drawing seasonal visitors. In the handicraft zone, not only the visitors can observe the resident artists studios, but take part in creative activities. I doubt not my experience of coordinating the entire project, incorporating natural topography and following providence of vegetation, helped me later to achieve the result as the landscape director for the “Nature’s Wisdom” Expo 2005 in Aichi (Fig.18)(Fig.19)(Fig.20).

In these years, there were number of commissions involving traditional gardens. “Mitsuike Korean Garden” (1994) was an opportunity I took part due to my long time interest in Korean gardens and annual survey trips. This garden was planned commemorating friendship between Kanagawa Prefecture and Gyeonggi Province. With residential estates from both the Liao and Joseon Dynasties as models, consisting of five sections, front garden, front court, main garden, rear court and rear garden, Korean residential space and natural landscape was realized respecting feng shui theories. Professor Min Kyung-Hyun from Korea had been invited as the advisor on garden design. Chinese garden culture was introduced to Japan through Korean peninsula approximately 1,500 years ago. Since then various gardens have been made; however, a very different style of gardens from either Chinese or Korean have developed. My research studies of Korean gardens were to determine roots of the Japanese, but I was to find total dissimilarity in its aspect. Cultural differences are much deeply rooted than I had imagined (Fig.21)(Fig.22).

There also was a survey and restoration project of an estate of Edo period in eastern district of Tokyo, “Ichinoe Nanushi Yashiki” (1998). It was a revelation to find such a historic and stately architecture still existed in the city (Fig.23)(Fig.24).

Another notable project was surveying and restoring the Jodo-ji temple in my hometown, Onomichi, in 1990. The garden was of late Edo period, circa 1860, but surprisingly there existed an as-built drawing of the time. The restoration work was carried out referencing the drawing. I was amazed at how in 130 years, with the trees grown taller, a garden would take on a drastic change in its appearance (Fig.25).

The most significant topic of the decade was the restoration and installation of the Japanese garden in the Schönbrunn Palace grounds in Vienna. The Schönbrunn Palace, with its beauty and scale matching that of the Versailles, was discovered having a Japanese garden in the grounds. It was built in 1913 by the palace gardener but had been ruined. It was restored after eighty-five years and opened to the public. It is being enjoyed and treasured by the citizens of Vienna (Fig.26)(Fig.27).

My extensive research studies in Japanese gardens since college was very much rewarded in these projects. It seems to me the Japanese landscape architects have interest and regard for traditional architecture and gardens, but not having had the opportunities



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26

- 22 三池韩国庭园 (Mitsuike Korean Garden)
23 一之江名人古宅 (Ichinoe Nanushi Yashiki)
24 一之江名人古宅 (Ichinoe Nanushi Yashiki)
25 净土寺 (Jodo Temple)
26 维也纳森柏龙宫宫殿内的日式庭园 (Japanese Garden in the Schönbrunn Palace grounds in Vienna)

学习的机会而白白地错过时间,实在令人感到惋惜。我认为应该主动地创造深入学习的机会。

2000年之后大的项目要属2005年爱·地球博(爱知县),我接任了景观总监一职。从2001年年末开始,直到2005年9月30日会期结束,总共耗费了大约4年的时间。说实话,当时我根本不知道总监应发挥怎样的职能,应该怎么做才好,真的是在摸索中开始的工作。总监会议着实让我兴奋。相关专家们朝着巨大的目标前进,拼命地工作、讨论,感觉自己如同被卷入一个超能量的漩涡中。通过与一起共事的总监们交流,我意识到了总监承担的重要作用。首先是构建景观设计理念,之后是向其他领域的人们说明并让他们理解这个理念。接着需要为具体的空间和形态设计大体框架,推进计划。其二是总监如同掌舵人,需要为手下众多的设计师和技术人员们拟定一个总的工作方向。如果所有的工作都由总监们决定,之后再以此为依据展开工作,就不能形成一种无形的气势。博览会其实就是一种庆典,我意识到,应当让人们愉快地去做他们自己想做的事情。另外,构建并维持人与人之间的关系也是总监的工作。

我在参与这个项目的时候,建筑家菊竹清训团队已制定完会场的总体规划概念。在会场上空25m处建造一个环形木栈道,是在不对地形造成损伤的前提下,确保符合国际规范动线的规划。这与我们这些景观设计师的想法如出一辙。双方拥有共同的理念,共同推进工作的情绪十分高昂。景观在建筑制定场地规划(Site Plan)时介入是项目成功的根源所在。将各区域的建筑群分段,在布局上呈现起伏,并通过地势的高低和斜坡来调整周围的斜坡绿地和池塘等水面之间的等高关系。规划用地位于在日本随处可见、感觉亲和的里山(注:住居附近的群山),因此人们自然会担心这样一个问题:将博览会这样拥有巨大能量的建筑群(象征着城市)嵌入到自然之中是否会对环境产生毁灭性的破坏?我们本着此次世博会的景观设计是解决保存与破坏——“都市和自然之间永恒的主题”这样的信念,推进了整个计划。

世博会场的中心广场正对着日本馆和名古屋市馆,是众多游客聚集之地。在这片场地里,游客们是主角,是“图”;而空间则是支撑这张“图”的“地”。设计中,彻底地执行了这一方针。在单色调的地面铺装中加入埋有瓦片的深灰色条纹,铺装的色调内敛。栽植方面则通过使用大量淡色竹林体现日式风格。用集装箱做的可移动树池,使空间可根据举行活动的要求来变化。早晚不同的阳光照射在突出东西轴线而平铺的瓦片上时,铺装面会呈现不同的表情,

to really study, it is a shame they are letting it pass with time. Opportunities are earned by making effort.

The most largest project since the year 2000, was the task of landscape director for the “Nature’s Wisdom” Expo 2005. From starting the project in late 2001 to the last day of exposition on September 30, 2005, I was involved for four years. Not exactly knowing what is the role of a “director” or what was to be done, I literally had to grope my way to begin. The directors meetings were quite an exciting experience for me. There was a gigantic whirl of powerful energy induced by the determined professionals’ heated arguments and decisions for the big goal. By discussing with other directors that came into the scene at same time, I became aware of the significant roles as a director. First of all is structuring concept for the landscape design, deliver explanation and seek understanding from the directors of other domains. And then, proceed developing the plan pursued to outlines of specific spaces and forms. Secondly, it is steering the supporting designers and engineers toward the objected direction. If everything was decided at the directors’ level and handed down as jobs, the space would end up lacking the vigor it should possess. Exposition is a festival. I realized everybody should pitch in with what they would like and work it out together. And it is the director’s responsibility to organize and keep the party in order.

By the time I joined the project, already a master plan concept had been worked out by architect Kiyonori Kikutake’s team. It was a plan with a 25 m. width aerial deck surrounding the entire site, without obstructing the geographical features, obtaining universal design accessibilities, perfectly in line with landscape architects’ ideologies. Being able to attain mutual respect for each other’s concepts, volition to collaborate in achieving the project heightened. Another factor that lead to success was the landscape design participation at the phase of architectural site plan. The architecture groups of each zone were subdivided and arranged in uneven layout, devising ups and downs of ground level with grades, adjustment with the neighboring slopes and water element surfaces were devised. As the planned site situates in a gentle rural landscape commonly seen throughout Japan, installing an urban complex like exposition with huge energy involvement, the concern was terminal destruction of the environment. In conviction that the preservation and solution to the “eternal theme of urbanity and nature” is the issue of the landscape design of this exposition, the planning was developed on.

The most central theme zone with Japan Pavilion and Nagoya City Pavilion was conceived to be the most visited area. The design philosophy of this area was the visitors will be the “figures” and the space will be the supporting “ground.” In the monotone pavement, dark grey roof tiles were laid in stripes down playing the colors. To feature Japan, plantings were limited to volume of bamboos. The plaza was left open to allow functions with removable containers. The tile stripes emphasizing the east-west direction changing its impression with the sunlight in different time of day was successful in incorporating natural phenomena in the plan (Fig.28)(Fig.29)(Fig.30)(Fig.31). In the



27 维也纳柏龙宫殿内的日式庭园 (Japanese Garden in the Schonbrunn Palace grounds in Vienna)
28 2005年爱知世博会 (Aichi Expo 2005)
29 2005年爱知世博会 (Aichi Expo 2005)
30 2005年爱知世博会 (Aichi Expo 2005)
31 2005年爱知世博会 (Aichi Expo 2005)

成功地将自然的变化引入到规划之中(图28、图29、图30、图31)。在六个月的世博会期间,没有发生大的事故,客流量也大大超过了预期,成功地落下了帷幕。虽然十分劳累,但是通过参与爱·地球博的设计,令我感到自己和人类都拥有无限的可能性,让我对未来充满了希望、生活得非常充实。

在2005年爱·地球博结束之后,我的兴趣开始转向了中国内地。最初在大连和沈阳参与设计了一些工程项目。首先是大连医科大学邀请我去设计景观。日本三井住友建筑公司和建筑家新井清一氏的联合体已在竞标中夺魁。这是一个需要考虑如何将景观设计覆盖在原有建筑规划上的项目。规模达110公顷的用地,是一个坐南面海的缓坡,占据绝佳的地理优势。建筑物配置在东西两侧,通过轴线相连,其中间部分为一个大型空间,可以在最大程度上眺望大海。为规划用地中的五个小山丘赋予不同寓意,展开景观设计,对建筑物之间的空间采用柔和的人性化设计,为学生们创造一个恬适的场所。最初还担心整个规划中景观的尺度会过大(over scale),但当看到很多学生都走出校园在这里开展各种活动时,景观的尺度显得适中。在感叹人类的力量量的同时,也对这个设计成果放了心。不过有一点可惜的是,由于施工日程较短,影响施工质量,使得设计师的一些意图和对细节的处理没有得到体现;绿化方面也只是栽种了一些瘦弱的树木,要形成一个令人感到自豪的景观还需要等待数年时间(图32、图33、图34)。

沈阳的长白万科城是我在中国第一个独立设计的项目,所以我非常谨慎地推进设计。在中国的住宅区,临街的一侧多被设置成商业街,繁华的商业景观和宁静的住宅景观在这个项目中同时展开。为了让商业街能给寒冷的沈阳带来一丝暖意,对景观构筑物放手地使用了红色和粉色这样的暖色调。住宅区则是一个拥有润泽绿色的空间,儿童游乐场设置其间。居民对绿化的需求大大超乎预计,看来无论哪个国家对亲近自然的渴望都一样。

现在,北京、无锡、苏州、重庆、合肥等地都有项目在运行。在不断遭遇和解决各式各样新课题的过程中,虽然对中国的国情还不是太了解,但是我会与中国的合作者们齐心协力,无论何时,都要努力地创造出美丽的空间(图35、图36)。

six months period, without any drastic accidents, drawing number of visitors higher than had anticipated, the exposition ended with a success. Having participated in "Nature's Wisdom" Expo, although exhausted, I have spent fulfilling and gratifying days having renewed believing in myself, trust in humankind, and that there is still hope for us in the future.

After the "Nature's Wisdom" Expo 2005 was over, my interest have shifted over to continental China. My first step was involving with projects in Dalian and Shenyang. I received an offer in landscape designing for the Dalian Medical University. It was a competition project that Sumitomo Mitui Construction had won with architect Seiichi Arai. It was a project addressing how organically the landscape design could overlay the architecture plan. The site consisting of huge 110 ha was in a splendid location on a gentle southward sloping land. The buildings were laid split into the east and to the west connected by an axis allowing a large open space in between to maximize the view of the sea. The landscape of five slopes within the site were developed with meanings given to each, and between the buildings, a softer design in human scale was applied as relaxing space for the students. There was a concern that the landscape design being over scaled; nevertheless, once the student body was on campus resuming about their activities, it all appeared to be in right scale. I was impressed by the power that radiates off people and at the same time relieved the application went well. Unfortunately, however, due to not having had enough time, construction level is poor not reflecting enough of the designer's intentions and details as well as the trees brought in were much smaller than what had been proposed. It would take some years for the landscape to become one to take pride in (Fig.32) (Fig.33) (Fig.34).

As the Changbai Vanke project in Shenyang was my very first project in China, I resumed planning with absolute attentiveness. As it is common in China to build shops along the street side of collective housings, a bright and gay shopping landscape and a quieter residential landscape were simultaneously designed. In the shopping area, warm colors of red and pink sculptures were installed to bring some warm feeling to the cold Shenyang country. The residential area was adorned with peaceful lush greenery with children's active play lot. The residents had requested for more plants than I had assumed which gave me an understanding that to wish to be close to nature is universal.

Currently, the projects in Beijing, Wuxi and Amoy (Xiamen) are in progress. New issues arise with each project, and solving it one by one takes a long period of time that at this moment the goals are still in the obscure horizon. Nevertheless, working close together with the collaborators in China, I intend to continue to create beautiful long lasting landscapes (Fig.35) (Fig.36).



32 大连医科大学 (Dalian Medical University)
33 大连医科大学 (Dalian Medical University)
34 大连医科大学 (Dalian Medical University)
35 沈阳长白万科城 (Shenyang Changbai Wanke City)
36 沈阳长白万科城 (Shenyang Changbai Wanke City)

大型国际活动景观

Landscape Design of International Festival

节日景观的主角是人。人们在节日当天如同获得重生一般，尽情燃烧着积蓄的能量。在爱·地球博览会上，我们能够从人们的笑容中感受到这一点。半年的展会期间，作为志愿者参与的人们、总监以及设计师等也用他们的笑容迎接来宾。

虽然该会场的规划顺理成章地以“城市与自然共生”为主题，但把其中的城市解读为人类似乎更容易理解。漫步 2.6 公里的环游道路，即使不观看建筑内的各种特别节目也足以令人愉悦。想必会有很多人感动于日本广场的静逸之美，在被称为“里山”的自然空间中放松心情。人与自然相互亲近作为爱·地球博览会的理念，将永久地为人们所传承。

The protagonist of the landscape of festival is people. It may be said that festival is where people incinerate the harbored energy and reborn into new self. That is the impression I perceived in the smiling faces of the visitors at the “Nature’s Wisdom” Expo 2005. All the volunteers, the directors, and the designers a like on the hosting side spent the six month in welcoming the visitors in smiles.

“Symbiosis of nature and city” was the theme of this project plan, but it may be easier to grasp should the word “city” be replaced with “people”. Even without visiting any of the attractions inside the pavilions, by just walking around the 2.6km encircling pedestrian deck, people may have felt sense of overwhelm by the subtle beauty of Japan Plaza or soothed by the natural landscape of Satoyama. It is wished that the ideology of Expo which brought man and nature closer will be passed on to the many generations to come.



2005 年 爱 · 地球博的景观设计



“Nature's Wisdom” EXPO 2005

2005 年 爱 · 地球博的景观设计

Nagakute, Aichi, 2005

历经数次园艺博览会，日本的园林设计和园艺技术都已达到引领世界潮流的水准。日本人对自然细致入微的关爱和接触方式，在园艺世界如同盛开的鲜花绽放。但是，这次爱·地球博的规划用地有别于围合式庭园化的园艺博览会，是在开放的自然之中展现城市生活和文化的一块试验田。作为景观设计的负责人，如何将人工建造的城市融入自然，如何布置设施才能不给人们造成压迫感，这些都让我和事务所的同仁绞尽脑汁。

会场的规划理念——环球圈（Global Rope）和地球村的设计和思想，顺利地反映在景观设计之中，并使之提升到另一个高度。位于丘陵低洼深处的展示区域，向内侧地势呈上扬趋势，调整了人们的视觉。为了减缓建筑体量带来的压迫感，利用高低变换对建筑物进行了布置。背景林显现在建筑物的间隔之中，相对于池水水面将周边的地形设置得稍低，以此让地形和树林形成一体。这些都让我对景观设计之中布置地形规划的重要性有了一个全新的认识。

2005 年日本世博广场是以游客的活动为主体的“图”，景观为“地”展开的设计。在日本广场单色调的地面铺装之中加入石板和瓦片形成深灰色的条纹，植栽方面也减少色彩的使用，通过竹林的绿与量衬托广场。瓦片铺装构成了广场东西轴线，在早晚不同阳光的照射下，向人们展现出不同的表情；它引导人们的视线越过轴线上生物肺（Bio Lunge）的高大乔木，指向“海上森林”。

空间和形态作为设计行为的主流思想已众所周知。如今，我们已经认识到，人类到了去关注、接受身边仅存的自然，并长久与其共存下去的最后关头。相信被喻为环境博览会，并冠以“自然的睿智”主题的爱·地球博，作为人类和自然共存的试验田，一定能向世人传递这个信息。

Japanese landscape design and gardening technologies have rose to a world leading level through several gardening Expos. It seems Japanese sensibilities towards nature and wild life came to bloom in the horticultural society. However, unlike the previous horticultural gardening expositions, the Aichi Expo was an experiment to express contemporary urban life and culture within unfolded nature. As the landscape design director, the effort was made in how to incorporate urbanity into nature and layout the facilities without coercive impression.

The concept and design ideologies, “Global Loop” and “Global Common” were easily adapted and emphasized in the landscape design. For the Commons in the basins, the angle of the slope was increased gradually towards the depths for visual effect. To avoid exposing volumes of architectures, the buildings were positioned inconsistently, making the trees in the rear visible in between, and by lowering the ground level against the water surface, integration of the surrounding trees and topographical features were devised. These efforts renewed our perception of its significance in landscape designs.

The open spaces were designed as the “ground” for the activities of the visitors as the “figure.” Japan Plaza was composed of monotone paving with dark gray stripes of stones and tiles, limiting colors of plants, and massive volume of bamboos. The tile paving in east-west axis reflecting sunlight showing different expressions in mornings and evenings, and guiding the eyes along the axis beyond the tall trees of the Bio-Lung Tower to the Kaisho no Mori (forest above the sea) .

There is no doubt that space and forms are the main streams of our landscape design process. Nevertheless, it is our mutual understanding that we are today at a crucial stage to take account of what is left of our natural environment and must aspire to its sustaining. Referred as an environmental exposition, with theme of “Nature's Wisdom”, the Expo was an experiment of symbiosis of man and nature. We trust we were able to deliver a message for the future generations.

