

City Planning and Quality of Environment - Visible part of invisible city

Akira Tamura

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Translated by Toshio Taguchi

1. Sterility of City Planning

Compared to Europe and the United States, Japan is not inferior in terms of architectural technology and design. People say that it is one of the top countries in the world. Nevertheless, in terms of city planning, Japan is not as good as the rest of the world. It is true that there are many wonderful architectural works as a single building, but cities have become so confused and chaotic. Although architecture is an important element of the city and urban environment, architects and engineers are competing over their technology and design to stand out. And, there is a lack of city planning. It is true that the term "city planning" has existed, but except for a few exceptional pioneers, the true meaning of city planning has not been understood, nor has there been any effort to put it into practice.

In the past, our country had some experiences of urban development. There were quite a few cities that possessed compositional richness and beauty. However, when Western civilization was rapidly introduced after the Meiji period (1868-1912), for some reason, only technologies were introduced, and comprehensive methods such as city planning were not adopted. There are various reasons for this. The degree of urbanization of Japanese cities of those days was still manageable so long as the cities were under the conditions of old villages. Military objectives took precedence and there was little interest in cities except for displaying the imperial dignity. Civil society was immature and citizens had little interest in urban development.

In the rush to modernize, the issues of citizens, localities, and autonomy was neglected. The centralization of power implies a hierarchical control by the national ministries. Modernization by competing ministries was successful and effective in terms of speed. However, it has been the most unsuitable path for environmental issues and city planning, which must be integrated in accordance with the characteristics of each region.

2. What is city planning?

Under these circumstances, "city planning" has become a mere word, far from realizing the comprehensive value of the city. At best, it could only mean the creation of separate streets and parks. In general, city governments were given no legal power or authority in "city" planning, but only the position of executor of a predetermined plan. Therefore, in actual city development, many government ministries, public corporations, private companies and individuals built roads, bridges, and buildings according to their own logic, and there was no one who was responsible for the entire city, had oversight, and could control and guide the city as necessary.

The city governments, which should have been the closest to the citizens, based on a single region, and engaged in comprehensive planning and projects. They are expected to guide the city to its ideal state from a holistic perspective, but in fact are broken up into separate and fragmented. Administrations could not become proactive and comprehensive planning entities.

After the Pacific War (1941-1945), a new Constitution was enacted and accordingly local autonomy was confirmed. A new era of self-governance began, but it took time for this to be realized. In the 1960s comprehensive plan making started by local governments. However, most of these plans were limited to a narrow range of projects undertaken by local governments, and other important projects were left out, and the practical aspects of the projects were still disparate. It was neither possible to

comprehensively undertake these projects nor add overall value to them.

Public organizations responsible for roads have their own logic, ports have their own logic, and rivers have their own logic. It is one-sided business logic, with little consideration of what it means to the urban community. For example, the logic of roads is that they should be fast and inexpensive to build, and allow cars to drive smoothly, but from the perspective of the city they must also be comfortable for pedestrians and beautiful in design. How can they coexist and compromise with each other when competing with other plans? In the case of architecture, the focus has been on the beauty and prominence of a single building, and not on how it should look in the context of the urban environment.

Although urban development will be separately carried out by various bodies, it is necessary to check not only from the perspective of each value, but also from the perspective of the values of the city, looking ahead to the future. City planning is not only about abstract comprehensiveness and ideals, but also about the effort to put each project in a unified direction. This approach is passively carried out through environmental assessment, which only aims to minimize the negative effects as much as possible. City planning needs to involve a more proactive approach to introducing new values and creating a new environment. This is to bring new value to the city. Value from the perspective of individual projects tends to be limited to efficiency principles and technical aspects. If a city truly belongs to human beings, it must be created in quantity but also in quality.

3. Yokohama's Odori Linear Park

On September 9, 1978, a 1.2-kilometer long, narrow linear park was opened in the center of Yokohama. Its concept and the process of its realization exemplify the necessity of such positive environmental creation in practice. Yokohama is a new port town born in 1876, and the city area has expanded to include suburban areas unrelated to the port. The birthplace of Yokohama was not near the current Yokohama Station, but in the narrow area between the three stations of Sakuragi-cho, Kannai, and Ishikawacho along the Japan National Railway Lines. Yokohama is made up of low hills and many small valleys between them, and the city center is on the delta of the Ooka River. In the middle of the delta, there used to be a channel for developing new rice paddies, and later a small branch river called Yoshida River was used to fill barges for the port. However, the barges were no longer used, and the channel became a sewage ditch, and the water overflowed into the surrounding area at high tide due to land subsidence.

After the recovery from the Great Kanto Earthquake, Yokohama was again devastated by the Pacific War, and the central part of the city was requisitioned by the U.S. military hampering postwar redevelopment. In addition, its suburbs experienced rapid urbanization and population expansion in the 1950s. Coping with these changes, several measures were necessary, including the redevelopment and strengthening of the city center area, including the redevelopment of the waterfront area, and the construction of a motorway called highway, but actually it is an exclusive use of cars within a large city and the subway (underground train) network.

The ditch river that ran through the center of the delta was to be reclaimed to construct the subway, while the Green Axis concept was envisioned to run through the center of the delta, starting from the waterfront park called Yamashita Park. The Green Axis is to be composed of Japan Avenue (old wide promenade built as fire prevention zone) with its beautiful ginkgo trees, Yokohama Park (the oldest park in Western-style in Japan), and Odori Park which will be built from the Kusunoki Plaza in front of City Hall to the long, narrow reclaimed land above the subway line. Although Odori Park is only about 60 meters wide, it will transform the entire area, which used to be a back street along the ditch river, into a beautiful urban center. It will also serve as an emergency evacuation route and fire barrier zone, and provide citizens with greenery and a sense of relaxation. On the other hand, where to put the motorway was a big problem. The central part of Yokohama is only a narrow area surrounded by hills, and the way the motorway is constructed will decisively change the form and the quality of the city in the future. However, seeing from the road side, the value criterion is how quickly and

inexpensively it can be constructed. Therefore, it was planned to build an elevated type over old channel where Odori Park is planned, and a part of its route had been decided according to the legal process of the city planning regulations.

However, this would completely divide the narrow downtown area. Motorways are necessary, but the linear park is also indispensable. The city administration proposed an idea to make the motorway partially underground. Underground construction is very expensive and involves many technical difficulties. After more than a year of long and difficult discussions and negotiations, the motorway became partially underground and open-cut, so that it would not run over the linear park. This change of plan, based on a consideration of the entire urban environment, was epoch-making at the time. Thus, the linear park based on the Green Axis concept was not just a concept, but became a real plan from the beginning.

At the linear park, with Meditation on Rodin's Gates of Hell at its entrance, are a small circular stage, a staircase, and a wide front stage, creating a variety of elevations on this flat reclaimed site. The lower part of the stage serves as a toilet and storage area. A larger stone plaza extending from the entrance can be used for gatherings and events. This leads to the water plaza. The water plaza, which tells the story of the life of water as it flows from the mountains to the ocean through streams, is a place for families and young people to relax and talk. The Sunken Garden, with its waterfalls on both sides and Henry Moore's "Objects in Three Parts," is a natural walkway that leads up to the subway station and through the wide street above. The rest is a long green forest with trees, lawns, and children's playgrounds.

4. The Process of Creating Odori Linear Park

Once completed, it may appear to be nothing more than usual park projects. However, considering the many difficulties encountered by the various parties involved in the planning and negotiation of this long and narrow park, the visible park is just the tip of the iceberg. Who would have thought that the finished park would be right under the elevated road or its interchange? But, *Machizukuri* (city making with proactive interaction between citizens and local government concerned according to Tamura's usage in Japanese) is a passion to achieve such invisible work. It took about 10 years from the time this plan was finalized to the completion of Odori Linear Park. It took even longer from the conceptual stage.

It may have seemed somewhat unusual at the time, when we were examining the project until late at night, day after day, with an extraordinary obsession to keep the motorway underground and create a linear park. In fact, the elevated motorway might function well as a road. Many people probably could not have imagined the Linear Park and the urban space that we see today, given its old miserable scene alongside the sloppy ditch river. I was once told by my staff, "Now I understand why you were so obsessed with this project back then," when it was almost completed.

City planning is to read, think, imagine, plan the future which we do not know yet, and bet on it. Ten years in city planning is just a blink of an eye. It is possible to envision what the city will look like 10 years from now, and that is why we have realized the undergrounding of motorway through a lot of seemingly unnecessary work. However, the people who are working on each project are quite capable of envisioning how much traffic will be handled after the road is built, and how to handle the flow of cars that will be concentrated at the motorway on/off ramps, as well as the geological conditions and the relationship with other structures when these works are carried out. However, the veterans of the past projects have only their own perspective of the project, and they have a surprisingly limited picture of the overall urban environment, much less the urban space that will be created by the project. There was no training or teaching of such things anywhere, and knowledge and skills were limited to the planning of individual projects and the elimination of obstacles and barriers to their realization. Thus, if individual projects are valued on those limited perspectives, unified city planning is not to be accomplished.

The creation of urban space, including Odori Park, is an important milestone in the effort to make Yokohama an attractive, pleasant, and unique city in the future, and is not something that can be derived from the logic of individual projects alone. Surprisingly, there was no request from the park side in the process of realization of this project. The park was subordinate to the road in the logic of the Ministry of Construction, and the park officials did not appreciate such a long, narrow, and strange park, and preferred a normal park of equal area. Therefore, it is not usual for the city administration to plan and create such a linear park while citizens cannot imagine how it is. The city planning department in a municipality does not have a strong legal power, and its role is limited to making decisions based on the legally prescribed procedures of city planning regulations. In this case, the logic of roads was strong enough at the time to make the city planning to follow it.

Real city planning, however, is not only based on the logic of individual bodies, but also on comprehensive consideration of the overall function and spatial organization of the entire city, and the future impact to the city. However, without such evaluations and studies from the standpoint of city planning, only the individual logic will be given priority. The accumulation of such logic will only result in fragmented projects that have been carried out by the amount of investment that has been made. They will not contribute to the qualitative accumulation of the entire urban environment. As a result, the urban environment will become poor.

5. Odori Linear Park and Related Plans

The introduction of Odori Linear Park and the undergrounding of motorway is an attempt to select and introduce urban values that go beyond simple functions and cost efficiency, but to do so, a great variety of issues must be dealt with. Nowadays, roads are seen as a bad kind of nuisance, and there are arguments against roads and for undergrounding those. However, it is not possible to partly underground a road, so it is necessary to study a long section of the road before undergrounding it. This will naturally incur additional costs. In our case, it was a toll road, so it was possible to shift the burden to the users, but this is not likely to be the case in general. Also, this road is for automobiles only, so there was no need to consider the use of the roadside area.

Even so, the plan would not have been feasible if any part of the long section was obstructed. Undergrounding the road is not so simple as various infrastructures beneath the surface. As automobiles have exhaust gas problem, it is too complicated to list all problems here. It is necessary to consider not only ideas and concepts but also social, economic, and technical aspects of the project from various perspectives and then to compile them into a concrete plan. Furthermore, even if the major targets for the plan are the undergrounding and Odori Linear Park, the various other problems in the surrounding area must be taken into consideration. Otherwise, the idea of Green Axis may not be fully utilized.

Since the motorway was undergrounded, we planned an underground pedestrian plaza (Marinard shopping plaza) at the intersection between the motorway and the surface road. We also considered the shape of the old Yoshida Bridge, the first iron bridge in Japan, to be used as a railing on the surface, and executed it with the financial cooperation of the local merchants. The land that happened to be acquired by the city transportation bureau for a subway power transforming plant at the opposite corner of Odori Park is an important place. The building was designed by Kunio Maekawa, eminent architect, as an educational and cultural center having the plant at the basement that will play a leading role in the redevelopment of this area along the linear park. We also decided to set back the wall line along the park. The Japan National Railway is now discussing a plan to renovate Kannai Station, which is the most conspicuous station from the Odori Park area. For now, the side of the platform is being repainted. This is another example of the extended works being done by Odori Linear Park development.

6. Introduction of New Value

I have already mentioned the progress of Odori Linear Park and many of the problems in the surrounding area. City planning is not a single park project, but a multifaceted strategy. Even so, the planning and design of Odori Park is extremely important, because the public can only be aware of a sense of the park when it is completed. Therefore, a committee was set up from the basic concept stage to conduct various studies. The main part of the park was designed by architect Ren Suzuki, who discussed with the city urban design team and the city officials in charge of the park. I believe that Suzuki did a very good job in putting together a unique design.

Odori Park is only the first step of a strategic city planning project. It will take 20 to 30 years to make qualitative improvements to the surrounding area. In this context, Odori Park must become more and more valuable. For this reason, in the planning and design of Odori Park, I have tried to introduce and realize some values that have been lacking in city planning. Let me list some of them.

(1) Open space by human scale

The open space in the center of the city, which was obtained by converting the elevated motorway into underground, has a blue sky and a comfortable spaciousness. The open sky alone is a forgotten value. However, a mere plaza usually becomes just a big empty space. It is also necessary that the given space be designed on a scale appropriate for human beings, so that the open space does not become a dry desert. The entrance, the small circle-shaped plaza, the staircase, the sunken garden, etc., have been carefully designed, and the green plaza has a narrow, soft sidewalk with exposed soil, in addition to the hard path, which should make people feel human scale. Benches and stone steps for people to sit on are provided around the water plaza and throughout the park, so that people can naturally feel the relationship with people, and no handrails or fences are placed around the pond. The key point of this plan is the kiddy pond, where water and children can interact with each other, which is difficult to achieve in park management.

(2) The ability to dynamically respond to the activities of the city with a multi-purpose event

It is good that there is a growing demand for more plazas in the city. However, a square in the sense of a Greek agora or a Roman forum must have a corresponding society. The plazas in Europe and the U.S., where music is played and everyone dances together, are based on the premise that there is a certain social life. If we simply create a plaza without regard to this, it will end up being nothing more than an empty lot. Likewise, the various principles of management will lean more toward the aspect of regulation rather than utilization.

It is impossible to suddenly change the social atmosphere, but here, two stages, one large and one small, are created on the sides of the plaza as a hard device to make various events possible. By using anchors embedded in the grid, temporary tents can be easily set up in the plaza to create a fun, temporary community. When removed, the space can also be used for large gatherings. In addition to the hardware that can respond to various events that occur in a dynamic city, the park has also been used as a soft device for various events, including an international bazaar to commemorate the opening of the port. The stage can also be used concurrently with the gallery and hall of the Education and Culture Center located in front of the stage. It is not enough to simply build a plaza, but it is necessary to have the hardware and devices, as well as a gentle and warm atmosphere to support them, and also to interact with the surrounding area.

(3) Bringing a high level of quality and beauty as the value of city planning

In public administration, it is easy to be influenced by the efficiency principle that cheap is good. It is true that taxpayers' money should not be used for wasteful purposes. However, being cheap is not good, or to have a clutter of cheap goods. The public space of a city is an important stock for its citizens to be passed on to the future, and its quality will create a standard and stimulate the city. Even though it is difficult for Yokohama to achieve such a high level of quality, it is a good idea to show something of high quality first, as this will make the citizens proud of their city and inspire a sense of attachment to take good care of it.

It is a well-known fact that modern city planning began with the so-called "City Beautiful" movement, but in our country, various urban problems have arisen in our chaotic urbanization, and issues such as "beauty" may be misunderstood as a mere personal admiration. Instead, we are told to put our money where our mouth is. However, in addition to basic infrastructure, a livable city must also have elements of beauty, comfort, and enjoyment that appeal to people's minds and sensibilities. If people do not recognize the value of such things, even if they are poor, they will simply work and sleep, and they will not have emotions attached to their own town. The design of Odori Park should not be extravagant, but it should be beautiful and enjoyable. I thought of putting a good sculpture in the park around 1970 when we could not still have a dream. We were not willing to use taxpayers' money for this purpose, so we allocated a donation from a company for this purpose. After much deliberation, we settled on Rodin as the founder of modern sculpture and Henry Moore as the elder statesman of modern sculpture. There are many more possibilities. But I am trying to put the best that anyone can understand, and thereby ensuring a quality. Instead of being a jumbled mess, the two sculptures speak of quality and beauty in urban environment.

(4) Influence on the surrounding urban development

As I have said, this is not just a park plan, but a city planning strategy to influence the urban redevelopment of the surrounding area. This has already stimulated the revitalization of the shopping streets of Bashamichi and Isezakicho, which are located near the park. The area along this park used to be warehouses and factories on the backside of the city, but this can become a stimulus for the creation of new communities in decades ahead. If the area is qualitatively influenced in harmony with Odori Park, a town with individuality will be born. Since urban redevelopment projects should not be completed in a single project, those should be transmitted and rotated one after another.

7. Prototype of the idea

We cannot find any similar samples to our plans. This is one specific solution to the problem of how to introduce new values into the barren areas of Japanese city planning, and how to sustain the strategic influence of these new values leading to the next urban development. However, I believe that this specific solution, which is the best answer under current conditions and at the very last minute, will lead to the discovery of universal values for city planning in Japan. For example, Odori Park in Sapporo is the prototype of our Odori Park. It is a wonderful park with a width of 105 meters. It is hard to imagine the meaning of Odori Park, which was maintained by the authority of the Kaitakushi (Hokkaido Development Commissioner) when the cost of land was free in those days, that had for the last 100 years and has in the future. Our park is not so grandiose as theirs. It is not an asset of the era of low land prices, and moreover its width is narrow. Instead, it is somehow more human and has warmth in its narrowness.

The pedestrian-oriented malls of various cities are prototypes of this kind. However, there is not such an axis concept to revitalize the city as ours by reorganizing the area from such backstreets. In the very early days when I was thinking about Odori Park, I visited Barcelona, Spain. It is famous for Gaudi's architecture and has the best sense of design in Spain. In the center of the city is the one-kilometer-long Ramblas Street, starting at Catalonia Square and ending at the Columbus monument on the beach. It is the prototype of the image I have of the city. The metro line has just come through and there is a station, a kiosk with flower shops and bookstores, people sipping coffee, resting on rental chairs, lovers strolling, and beautiful tree-lined streets. The street is not too pretentious, not too wide, and somehow pleasant. Then, Odori Park is usually more static, but when there is a bazaar or an event going on, it has a bit of Ramblas Street atmosphere. This prototype is utilized by a combination the paralleled Isezakicho shopping mall and Odori Park.

8. Conclusion

What exactly have we done here? Firstly, we have tried to demonstrate the feasibility of city planning

from a comprehensive viewpoint in practice, rather than in conception or in critique. Introducing a long-term comprehensive perspective is one thing, but it is not enough. If we compare city planning to a play, the first thing to do is to establish a long-term plot and create a script, but many people will be on stage, and it may be necessary to play the role of a producer who brings in actors. The actors must be directed and brought together to form a single stage. The current situation is that there is no direction, not even a script, and many famous actors and actresses are on the stage together and performing as they please. This is not the way to make a good play, no matter how good the actors are. The city planning is a long play that goes on indefinitely, so the script has not yet been written far in advance, and even the plot is not clear at some points. On the other hand, I have tried to create a dynamic and practical city planning process by creating the plot, adding the missing scripts, producing and directing, and putting them together into an ensemble.

Secondly, we tried to include the concept of quality, not only quantity, in the city. It is a concept of quality that includes not only efficiency but also human and spiritual richness. For this reason, we formed an Urban Design Team, which had been completely lacking in Japanese municipalities, and aimed to improve quality along with planning.

Thirdly, we tried to make one project a milestone for the future, and to spill over to the next city redevelopment project. The influence of the quality concept, the human perspective, and enjoyment does not always come in the immediate vicinity. Sometimes they fly a little, but the wave returns and creates a new wave, which works on the entire city in motion.

Fourthly, I have taken a step further into the essence of city planning, which is carried out by many bodies, including citizens with many different opinions. The municipality is not only an executive entity, but also a body that brings together the power of these citizens and cooperates with each other to do Machizukuri.

Yokohama's Odori Linear Park completed and opened in 1978



1. 関内駅方向から見た全景

YOKOHAMA OHDORI PARK

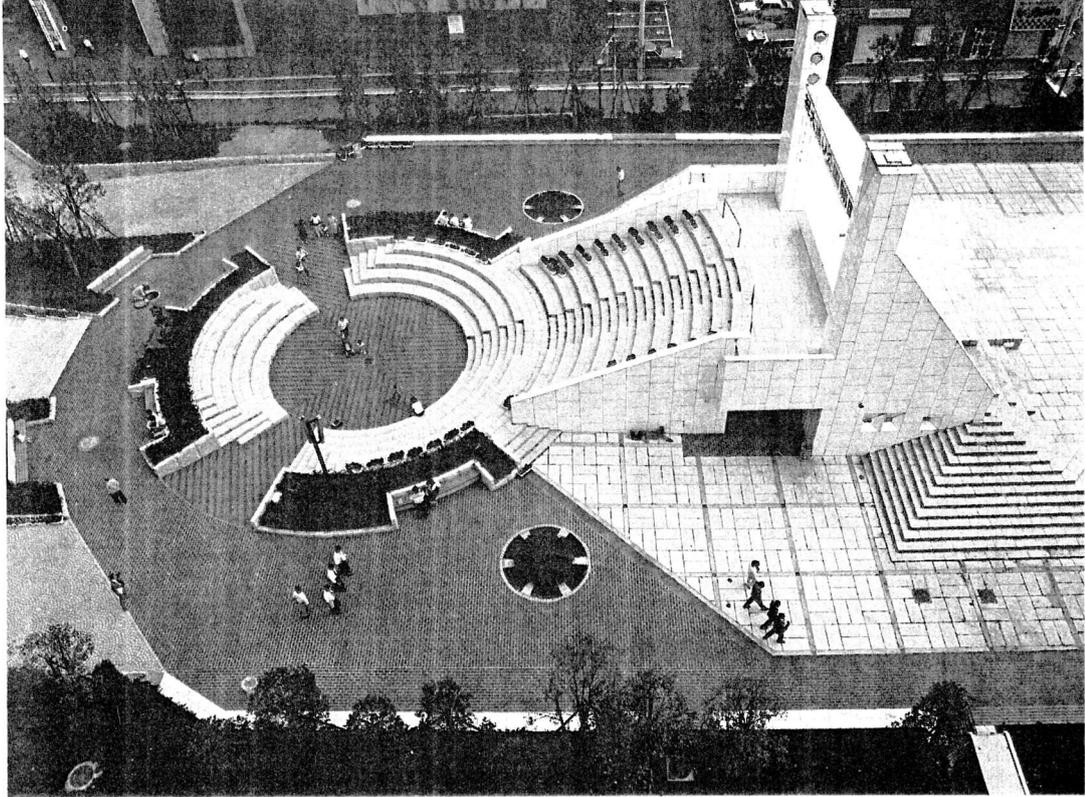
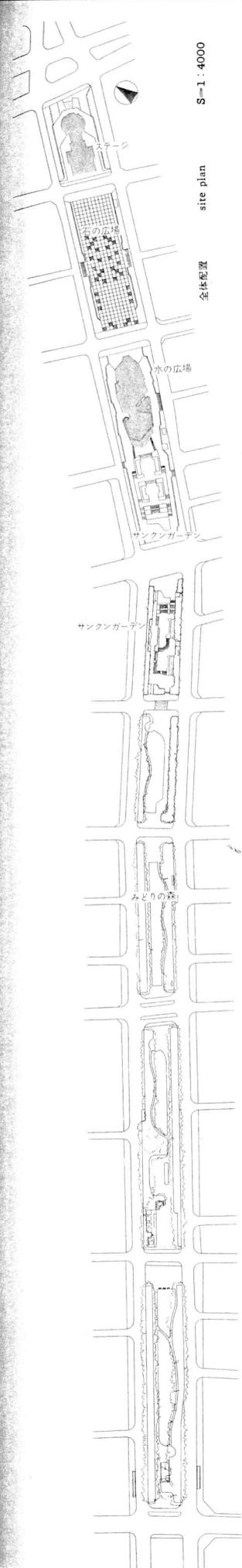
by City of Yokohama & CABINET REN SUZUKI

横浜市大通り公園

2. 手前から水の広場、サンクンガーデン、みどりの森を見る

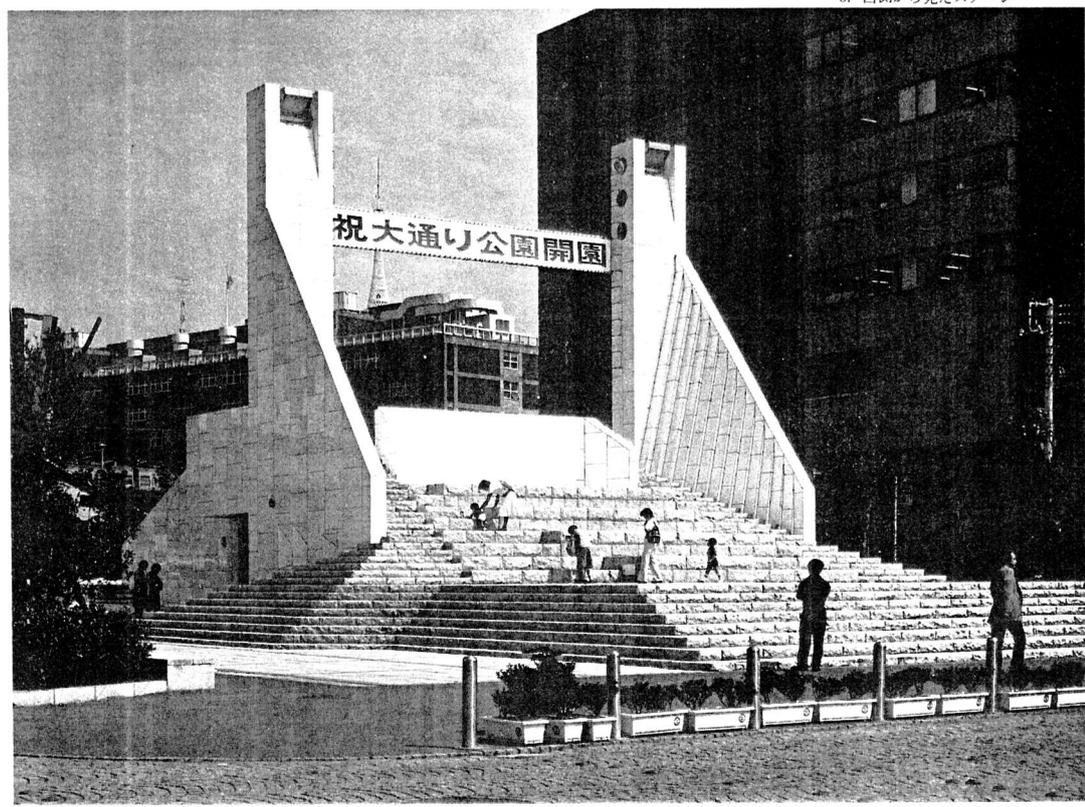
3. 水の広場



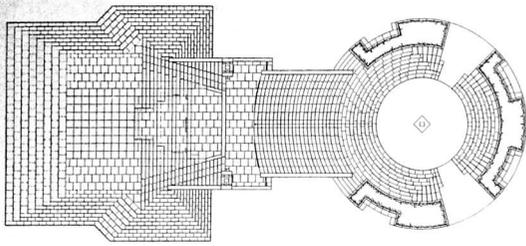


石の広場・ステージ *Stone Plaza and Stage*

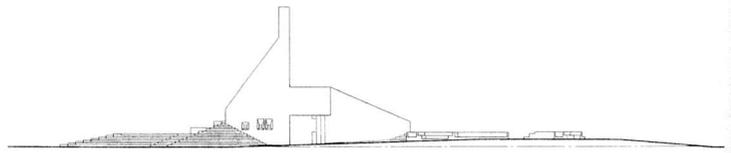
- 4. 北側から見たステージ
- 5. 西側から見たステージ



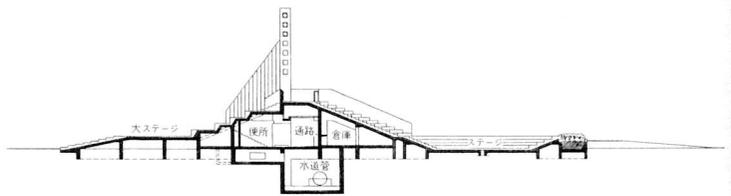
基本構想 *Concept Plan Making*
 横浜市企画調整局 *City Planning & Coordination Bureau* ●みどりの森・石の広場/横浜市緑政局
 環境開発センター (浅田 孝) ●サンクンガーデン/横浜市緑政局・横浜市交通局
Environmental Development Center ●水の広場/レン設計事務所 (実施設計)
基本設計 横浜市 横浜市緑政局 (監理)
 大通り公園設計委員会 (委員長: 横山光雄) ●野外ステージ (石の広場) /レン設計事務所 (実施設計)
 レン設計事務所 (進来 廉・広畑哲治) 横浜市建築局 (監理)
Design Making
City Bureaus, Design Committee, and Ren Suzuki's design office



ステージ平面 plan, stage



南東側立面 s-e side elevation

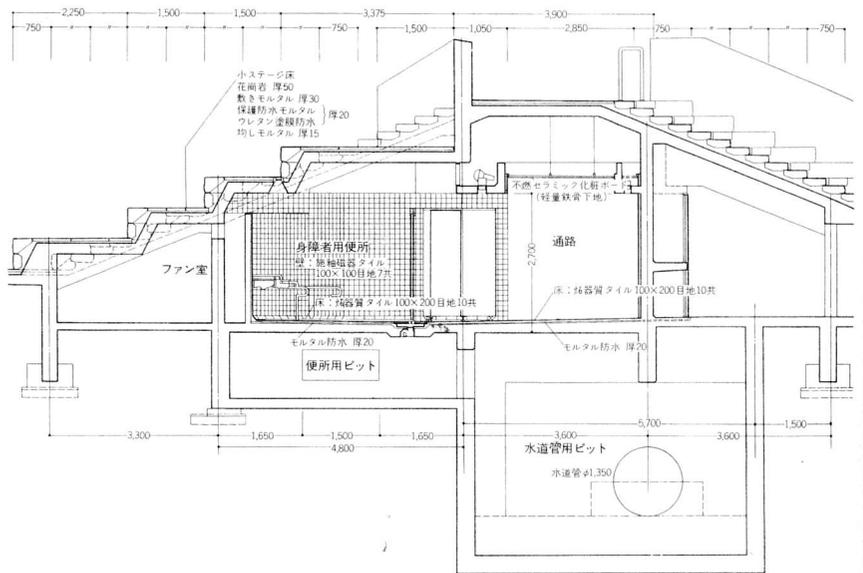


断面 section

S=1:600



6. 北側からステージを見る

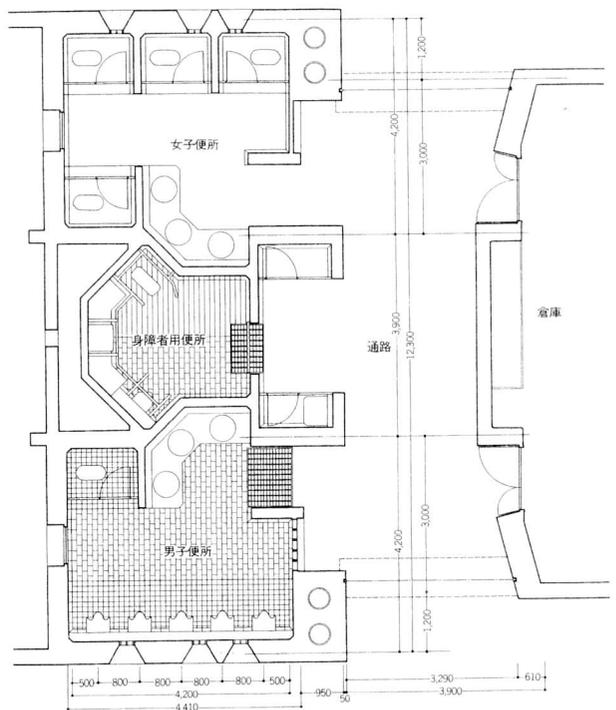


便所・通路部分断面 section



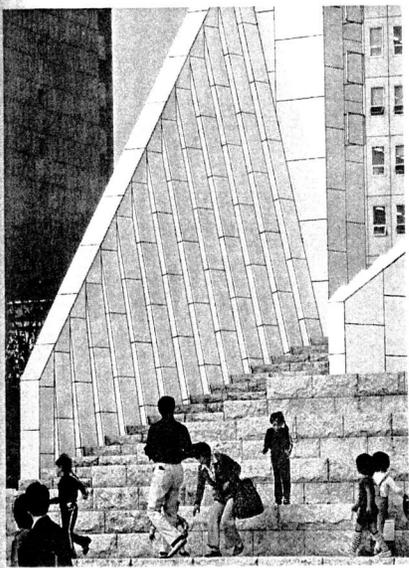
7. ステージ下の通路

8. ステージ夜景



便所・通路部分平面 plan

S=1:120

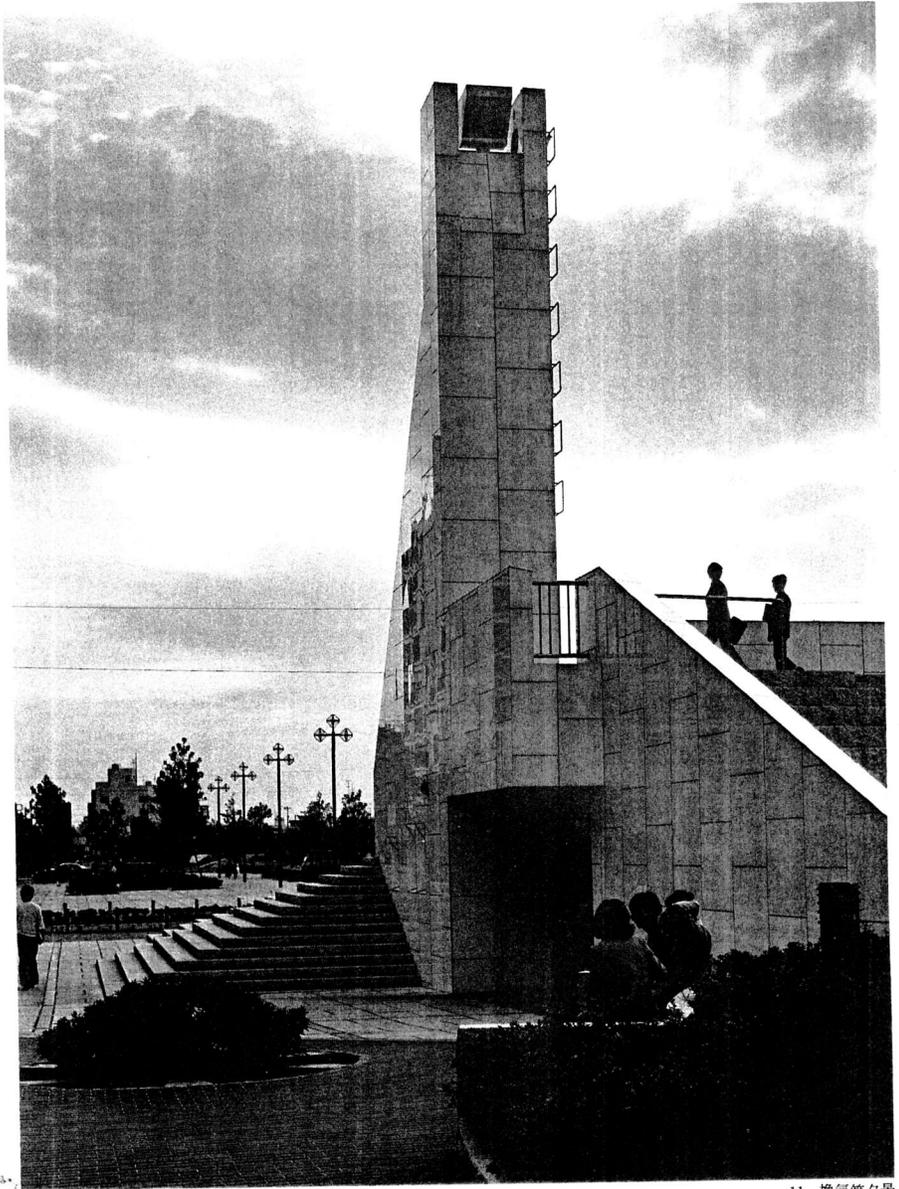


9. ステージ大袖壁

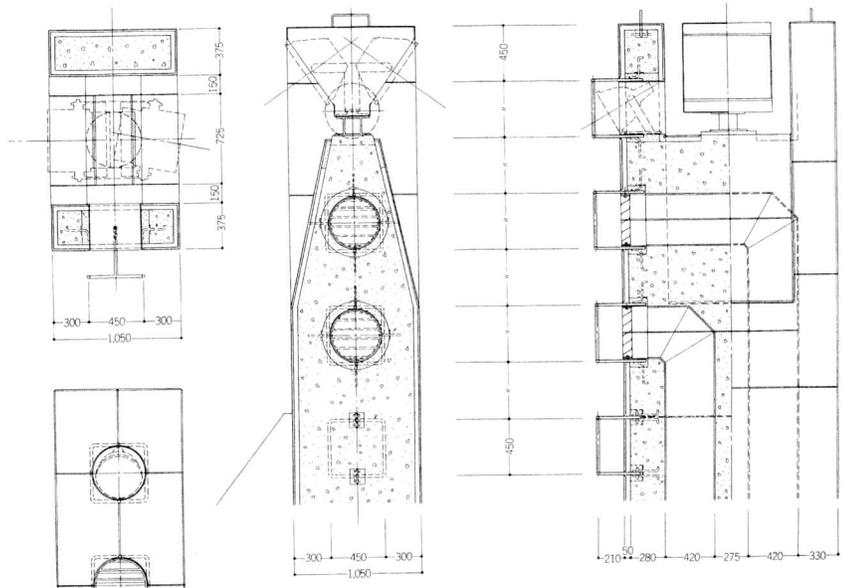


10. ステージ階段

12. 石の広場ベンチ



11. 換気筒夕景



換気筒・投光器詳細

detail

S=1:50



13. 円形ステージ

計画に参加した設計者の一人として

進 来 廉

市全体の『みどりの軸線』を形成し、横浜の新しい顔となる都心部開発の手立てとして出発し、すでに約10年経った。そして今回、その「軸」となるものの具体的な下地が整ったといえよう。この種の計画には「完成」というものではなく、「段落」または「コマ」の過程を繰り返すわけである。そして、これから本番に入り、周辺の生き生きとした変化が期待される。われわれがこの計画の一部に参加したのは約6年前の基本設計で、その後、水の広場と、石の広場の野外ステージの実施設計を行なった。公園全体の構想に関する概念や哲学は他に譲るとして、具体的にわれわれが意図したこと、の主要点を簡単に述べることにする。計画に対して、フィジカルに二つの大きな与条件が存在した。

第1番目には、「軸」であるから細長いということの意味し、したがってみどりの森、水の広場、石の広場等の前に「細長い」という形容詞がつくのである。したがって、水の広場は幅が狭いから、大きな噴水は期待できない。それで、水そのものの動きを、四季感とともに変化をもたせることを考えた。具体的には、水の動きは三つの部分に分かれ、「あふれ出る水源池」「せせらぎ」そして「淀み」となって変化し、夏の暑い時には子供たちが水遊びもできるように、冬の枯れた池ではローラースケートでも楽しめるようにと考えたが、現時点での安全性や管理の問題から100%は実現できなかった。当初の案では、ピラミッド形の水源地ではなく、水自体を逆流させて吹き出すことを考え、実物模型で幾度も実験したが、「省エネルギー」という点で断念した……。

石の広場も車の入らない細長い広場で、サンビエトロ

広場との比較にもならない。ここではむしろ、都心部での日常的な使われ方に意味があり、朝市、ノミの市、バザール等が行なわれやすい仕掛けを用意した。

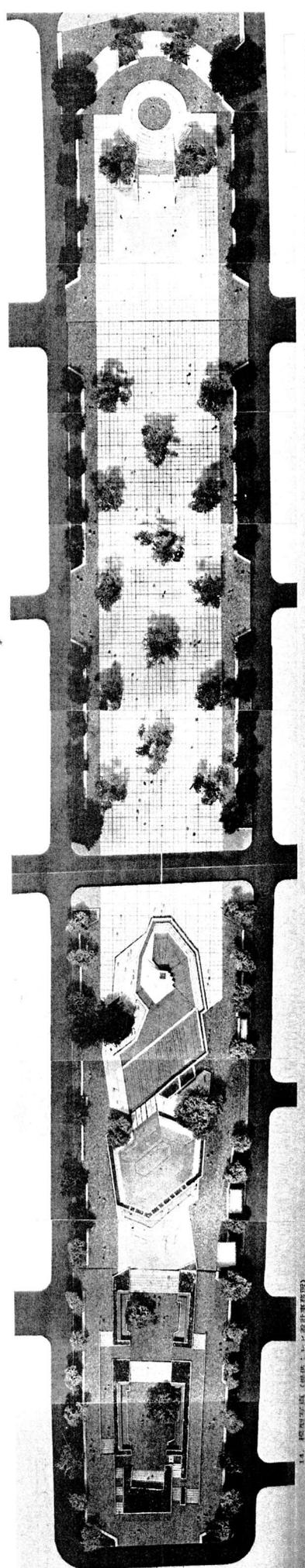
野外ステージも、その日常的な活動を補足し、助長できるように考えたものである。凸と凹の形を組み合わせた二つのステージは、そのための道具であって、それをいかに使用するかは、ここに集まる人びとによって決められよう。

次に、第2番目は「軸」に接する周辺の変化に対し、われわれができる「働きかけ」は何であろうかということである。

1.2kmもある細長い公園の周辺に対する「働きかけ」は、法規制は別として、単なる設計者は周辺の未来像を提案するが、不幸なことに彼は常に裏切られていく。

この周辺には、スタイル、材料、色調等、はっきり界限性を意識させるようなものはない。したがって、あるスタイルを提案するまえに、「健全な材料」や「ある色調」の存在を働きかけるほうが先であるという考えの下に、われわれは、最近完成された教育文化センターの外壁の材料と色調に同意し、それに準ずることに決めた。石の広場、水の広場、サンクンガーデン、みどりの森と、そこに使用されている材料や色調の一部は、一つの連続性をもっている。さらにごく最近新築された消防署の外壁は、設計者の理解によって、今後の変化に明るい期待をもたせてくれる。

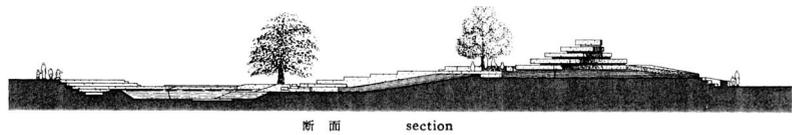
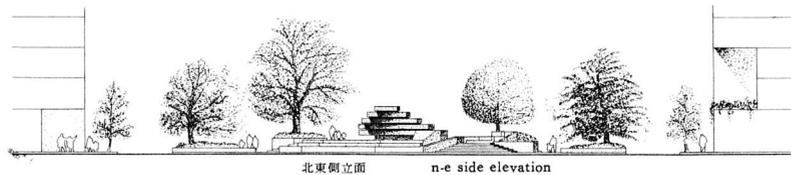
大通り公園とその周辺も、これから多くの人びとの賛同や反対や無視によって変化し、成長してゆくのであろうが、われわれの意図した方向に少しでも進んで行ってくれることを願ってやまない。



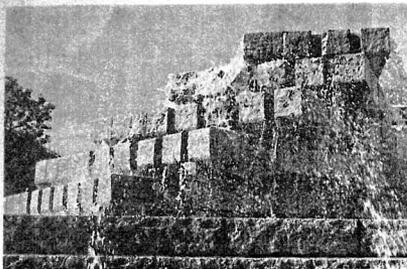


15. 北側から見た水の広場全景

Water Plaza 水の広場



S=1 : 600



16. 水源池（湧き）部分



17. 水源池（湧き）部分



18. 水の広場夜景



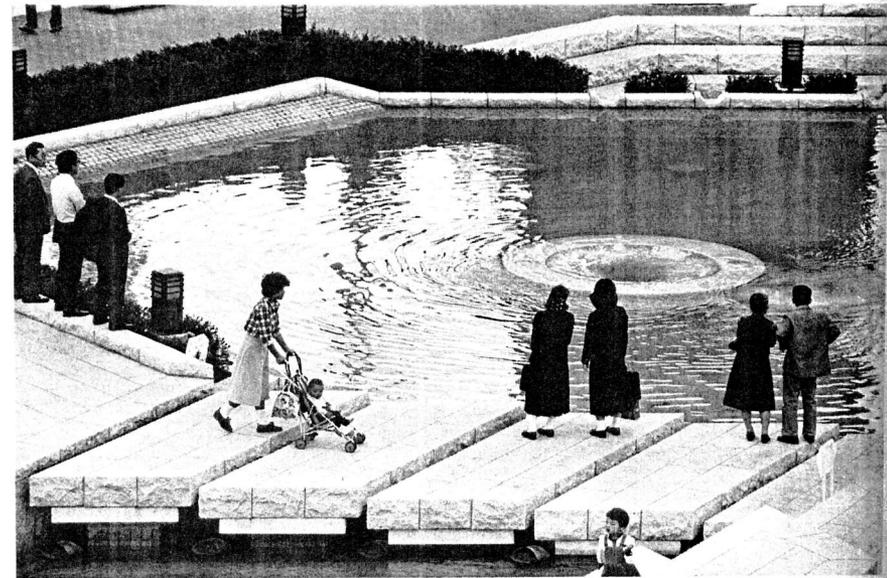
19. せせらぎ

21. あふれの部分“触り水”



20. 水源池（湧き）部分

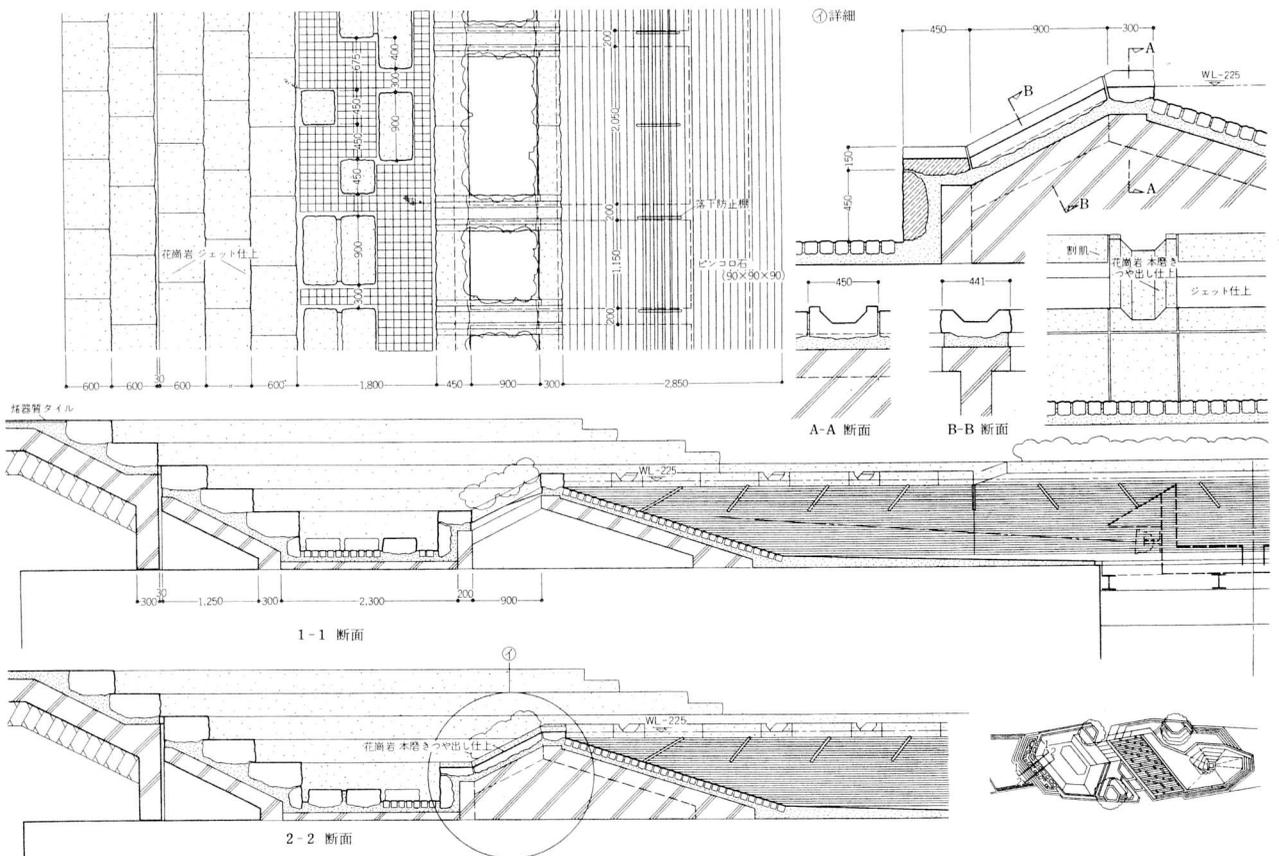
22. 淀み（溜り）の部分の渦と階





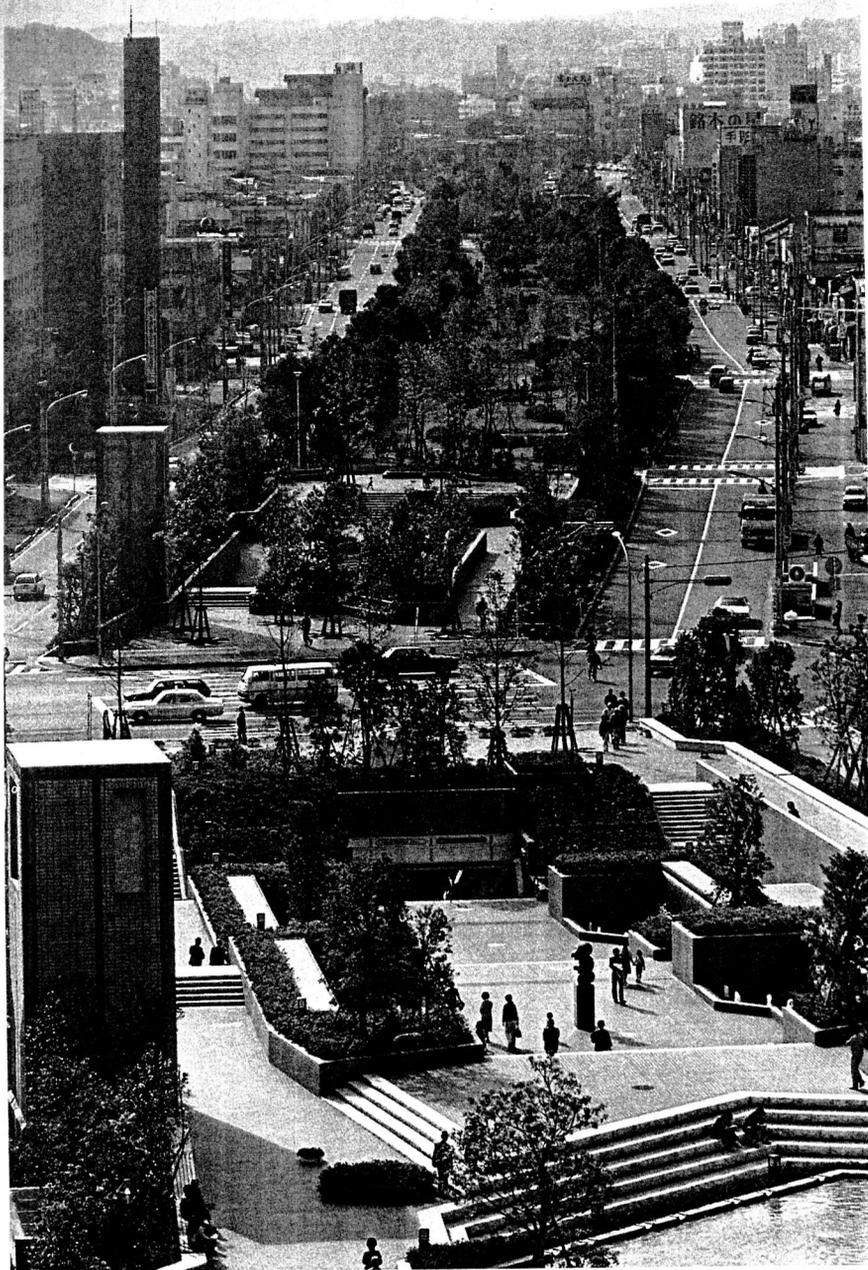
Photos : T. Waki

23. 水の広場を南西側から見る



詳細 detail

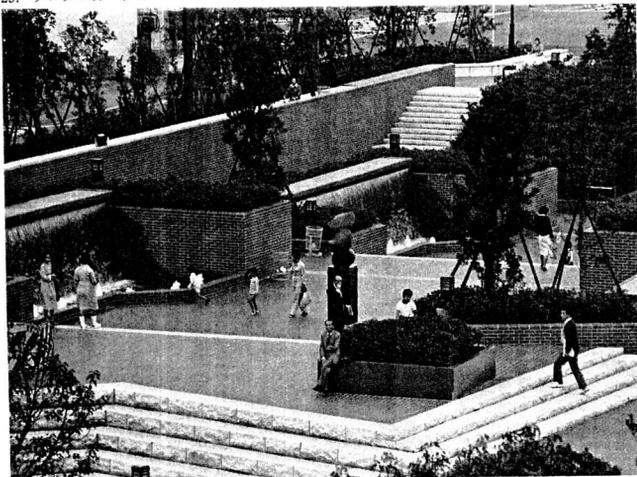
S=1:80



24. サクンガーデンとみどりの森

サクンガーデンとみどりの森

29. サクンガーデン



30. サクンガーデン



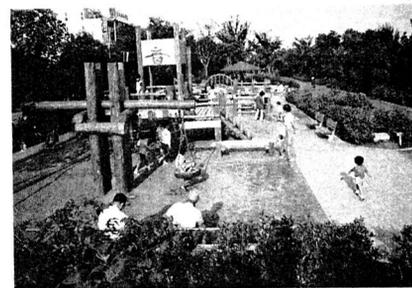
25. みどりの森とサクンガーデン



26. みどりの森



27. みどりの森のベンチ



28. みどりの森につくられた子供の遊び場

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源尾文彰／環境論ノート⑥

シュルツとリンテと〈環境のイメージ〉

特集記事

カーテンウォール技術の再評価

Akira Tamura: Yokohama's Odori Linear Park, Kenchiku Bunka, Architecture Culture, pp.69-78, Dec. 1978, original in Japanese
119 (reference number of Tamura's bibliography)

