An Encounter of European and Japanese Concepts in the Field of Urban Planning History, with the Urban Park as a Symbolic Example

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1. Urban Parks in the Administration System: Some Short Remarks on "Early" Urban Parks in Japan

The history of the administration system of modern urban parks in Japan began in 1873 (6th year of Meiji). "The administration system of modern urban parks" discussed in this paper indicates that Japan modelled itself after the European system in this respect. Therefore, 'modern' here is almost synonymous with 'European'.

The Cabinet (Dajôkan) of the Meiji Government, inaugurated in 1868, made the following declaration in 1873:

> Favorite haunts, beautiful districts from ancient times, old residences of notable persons (for example, the grounds of Kinryusan Sensoji-Temple and Toueisan Kan'eiji-Temple in Tokyo and of Yasaka-Shrine, Kiyomizudera-Temple, and Arashiyama in Kyoto, which belong to the respective temple, shrine or government), and places whose land tax need not have been paid hitherto, in not only the three major cities (Santo = Kyoto, Tokyo and Osaka) but all Japanese cities, are to be places for people's enjoyment and to be named as Kôen (public garden or park). All prefectural governments shall select such places and submit them, along with detailed plans of the sites, to the Ministry of Finance.[1]

Five places were subsequently declared as public parks in Tokyo: Asakusa-kôen, Shiba-kôen, Ueno-kôen, Fukagawa-kôen, and Asukayama-kôen. Asukayama, created by the Shogunate (Edo-bakufu) in the early 1700's, was known for its cherry blossoms. The other four were the grounds of temples. Other

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1 *Dajôkan Hutatu* [Documents of the Cabinet] II.105 (1871-1877).

prefectural governments also applied to create parks, with about 400 parks appearing between the Meiji Era (1868-1912) and the Taisho Era (1912-1926).[2]

These parks, however, with a few exceptions, were favorite amusement and outdoor recreation spots of the people. Consequently, the government only gave official guarantees to public parks which already existed. In other words, almost all the parks were forced to change their identity from a 'people's public park' to an 'administrative public park'.

2. The Coming of 'European' Design: Yokohama Park as an Example

I would like to discuss Yokohama Park, for it was not originally a people's public park. To be more precise, it was the first park created under administrative supervision in modern Japan.

'The Public Garden' which appeared in the late nineteenth century in Yokohama, Yokohama Kôen today, is known as the first newly-constructed public park modelled in the European style in modern Japan.

One theme of this paper will be to analyze the encounter between 'Japanese' and 'European' technology at the time of creation of the first European-style park in Japan.

The term 'technology' will be used in its widest sense. The concept of 'technology' used in city-planning is normally considered to be a collective noun of each techniques, but I feel that the word should have a much wider meaning. The most important technology in city-planning is to consider how far residents feel it necessary to build roads, water supply and drainage, harbor facilities, railways, stations, city-halls, public halls and parks, and how to arrange them in the best way possible.

As such, difficulties in technology in urban-planning exist in the cultural difficulties rather than the technical one. 'High' technology in this case refers to a high standard of culture rather than a high standard of technique. When 'technology' is considered in this context, technology in the field of urban planning implies 'cultural' technology.

Yokohama Park will be considered as a model to discuss a transfer of technology. A request from foreign residents, living in a settlement started to establish in 1859, was responsible for the creation of this park. The settlement was a 'city' for non-Japanese people and a public park was considered an essential facility for the 'citizens' there.

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2 Takahashi, R. 'Memorial Parks in Japan', *Parks and Open Spaces* 4 (1970).

At that time when Japan concluded treaties with the United States and European countries, opening her doors to them, Japan possessed a high level of garden architecture as a cultural tradition which was more developed than its counterparts in the U. S. and Europe in some respects. Such techniques received high acclaim and interest from foreigners.

At the beginning of the Edo period (seventeenth century), many feudal lords (Daimyôs) had houses and so-called daimyô-gardens created in Tokyo (Edo), the capital city of Tokugawa Japan. Demand for gardeners increased, as did the production of garden plants. In the latter half of the Edo period, gardening was a popular pastime, with the populace, in general finding pleasure in raising flowers, trees and shrubs.

The fact that gardening as a hobby spread from the upper class to the lower class, and that many kinds of trees and flowers were being steadily produced is proof that Japan had achieved high standards in garden architecture techniques. This was at a level rarely found in other countries of the world at the end of the Edo period and the beginning of the Meiji era (1850's-60's).

Just after Japan opened her doors to foreigners, Robert Fortune, a Scottish botanist and gardener, visited Japan in order to collect various plants. He was surprised at the wide variety of plants he found in Japan. In particular, he was astonished when he visited nurseries in *Dangozaka* and *Somei*. There were large-scale nurseries lined up on either street side, and the quantity and variety of plants cultivated there, displayed wonderful Japanese gardening techniques.[3]

Characteristics of Japanese gardening developed up until then were the high level of skill used in raising each tree or flower, the importance placed on highly-qualified artistic completion of each item and the fact that gardens were regarded as a kind of artistic admiration.

In other words, the Japanese people were yet to experience a public open space, like a public park, which can be created via high gardening technology and urban planning. Even 'the developed Western countries' at that time like the United States and European countries, had only just started in the 1830's and

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3 "The most remarkable feature in the nurseries of Su-mae-yah and Dang-o-zaka is the large number of plants with variegated leaves. It is only a very few years since our taste in Europe led us to take an interest in and to admire those curious freaks of nature called variegated plants. For anything I know to the country, the Japanese have been cultivating this taste for a thousand years" (Fortune, Robert *Yedo and Peking* 114).

"This place is most famed in vicinity of Yedo for the variety and beauty of its chrysanthemums. At the time of our visit they were in full bloom, and most certainly would have delighted the eyes of our English florists had they found themselves so far away from Hammersmith, the Temple, or Stoke Newington. I procured some extraordinary varieties, most peculiar in form and in colouring, and quite distinct from any of the kinds at present known in Europe" (*ibid*, 126).

1840's to create public parks under administrative supervision. As such, they too had little experience in park creation, at this point in history.

Fortune wrote that one of his purposes in visiting Japan was to discover and collect male *aoki* (Aucuba japonica) plants as there were only female *aoki* in England at that time. Obtaining male *aoki* plants would let the British enjoy seeing beautiful red berries during the miserable English winter. What he wrote shows the different attitude held by Europeans and Japanese toward the public.[4]

It may be no exaggeration to say that his wish to find one male *aoki* showed not only his intellectual enthusiasm as a horticulturist, but also his joy in serving the public.

The request of the foreign residents to create a park placed value on techniques that Japan was proud of. Certainly this was a small request from a small settlement in Japan, which had little influence on Japanese garden architecture and horticulture at the time. However, the Meiji Government did order every municipal body to select suitable park locations in 1873. The request from foreign residents and the ability of garden architecture and horticulture to respond on a nation-wide scale did, most likely influence this decision.

The request to create a park in a settlement was a momentous affair for Japanese garden architecture and offers some interesting themes. In this paper, it will be explained how the Japanese at the time responded to this request from foreign residents to create a park utilizing high standard garden architectural and horticultural techniques. Yokohama Park will be discussed from the perspective of being Japan's first European-style park.

Planning for Yokohama Kôen began in 1870 (3rd year of Meiji). In March 1870, the British, Prussian (German), American, and Dutch ambassadors requested the Japanese Ministry of Foreign Affairs to create a park in the newly-reclaimed area of the settlement. R. H. Brunton (1841-1901), a foreigner employed by the Japanese Government, drew up plans for Yokohama Park (Fig. 1), as requested by Kanagawa Prefecture Brunton is remembered as 'the father of Japanese lighthouses' and also as 'the father of Yokohama's urban development'. His contributions to the improvement of Yokohama cover almost all areas of urban planning and civil engineering.[5] He supervised surveys to produce detailed maps of the city, planned a drainage system, was responsible for the paving of the streets, the installation of street lamps, the construction of telegraph facilities and so on. He also designed a water supply system and wharf, created new land-reclamation areas, and planned a public garden and streets with broad sidewalks.

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4 *ibid*, 60-61.

5 Yokohama Archives of History, ed. *R. H. Brunton: The Father of Japanese Lights and Yokohama Urban Planning* (Yokohama 1991).

His position was not a simple one, for not only was he a foreigner employed by the Government, but also a member of the foreign residents' society in Yokohama. He was also British, the group possessing the greatest power at the time. Considering this, he must have found it difficult to decide whose requests to give priority to. Several plans preserved in the Archives of the Ministry of Foreign Affairs suggest the difficulties faced by him.[6]

In order to understand prevailing circumstances at that time, let us look at the attitudes of the Japanese ministries and foreign embassies toward this issue.

- The Japanese Ministry of Foreign Affairs: The following document was sent on August 17, 1870 to each ambassador by the Ministry:

  > The public garden is based on a request from foreigners for their amusement. As such, we are unfamiliar with how to plan and design it.

  This informs us that the Japanese Ministry of Foreign Affairs excuses itself for having no experience in planning a public garden for foreigners, and, as such, they ask that each country present plans for the garden. This was an attitude typical of the ministry.

- Kanagawa Prefectural Office: This office had to stand between the Japanese Foreign and Finance Ministries and the foreign countries. Therefore, it was forced to try very hard to solve problems concerning this issue. No doubt Brunton was asked to redraw several plans in order to adjust the diversity of opinions among the foreign countries.

- The U. S. embassy: In April 1871, De Long, the U. S. Ambassador, presented his opinion to the Ministry of Foreign Affairs:

  > According to the plan for the public garden, it is proposed to make a wide turf space in the garden and construct a cricket ground. However, cricket is a favorite sport of Britain and, as such, the plan is suitable only for them.

  He did not object to the creation of a public garden and also suggested the construction of a circle of turf ground in the center of the garden for ball games. In February 1872, Shepard, U. S. Ambassador at the time, suggested a plan, also approved by other countries, which could solve the problem of the cricket ground. His suggestion was that approval be given to the construction of a cricket ground under the conditions that the Yokohama Cricket Club should "put a supreme quality of turf" on the ground and care for it, and when

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6 Shirahata, Y. *Zôen no Wakon-Yôsai* [European Spirit and Japanese Technique in the Garden Architecture] (1980).

others wished to use the given ground for other amusements, the club should permit them to do so.

- Great Britain: The British placed top priority on the construction of a cricket ground. In 1871 the British removed the old turf, and from about March 1872, began to negotiate with the Japanese Government to share the cost of laying new turf before the negotiations concluded. In June of the same year they completed this work and forced the Japanese Government to share half its cost. The British, who possessed the greatest power in the settlement, took the initiative in creating a public garden.
- The Ministry of Finance: It permitted the British to be paid half the cost, for relaying turf, by Kanagawa Prefecture. Japan had no choice but to pay, as there was an agreement stipulating that all of the cost of the garden lay with them. The basic attitude of the Ministry of Finance was always to do nothing until a request came from a foreign embassy.

In June 1872, Kanagawa Prefecture estimated the cost of Brunton's plan (Figure 2) to be about 50,050 yen.

Kanagawa Prefecture apparently "widely invited tenders" for this estimate. The cost was calculated using plan Number 2 with the title of "Isometrical Sketch for Public Garden" which included a turf area at the center of the garden.

The main constructions in the sketch (Figure 2) are a building resembling a band-stage in the upper right corner, a pavilion in the lower left corner, two trellises (arch-shaped constructions covered with plants) in the upper left and lower right corners, and two vine-covered arches over the roads at the upper and lower sides. These arches, exotic pavilion and band-stage and the flower beds could not have been Japanese ideas. This was undoubtedly influenced by the taste of foreign residents at that time. While Brunton was drawing the plan, he might have incorporated tastes of the foreign residents, especially the British, into his plan.

The arches and trellises are listed under specifications for planting. There is, though, no rough estimate of cost or a plan for the pavilion and band-stage, as "the cost of the garden pavilion and other buildings would be calculated afterwards". This attitude is indeed interesting. The document sent by the Ministry of Foreign Affairs to each Ambassador, in August 1870, states as mentioned above, that "the public garden is based on a request from the foreign residents for their amusement. As such, we are unfamiliar as to how to plan and design it". This enabled them to escape responsibility concerning the garden. With Brunton's plan, the Ministry of Foreign Affairs may have thought that Kanagawa Prefecture had ideas for the buildings and an estimate of their cost.

Though Kanagawa Prefecture invited tenders, only the planting of plants could be completed by the gardeners and builders. They had no idea how to build such buildings. It may be no exaggeration to say that Japanese builders had no knowledge concerning buildings in a European-style garden.

Both shrubs and flowers were to be planted in the flower beds. The variety of flowering plants was abundant. There are about 40 flower beds drawn on the plan, and large spaces are provided for them. It is remarkable that so many kinds of plants have been listed.

This was the first endeavor by Japanese to construct a large European-style garden. Therefore they may have been embarrassed and simply listed as many plants as possible. They may not have had any idea when it came to designing a garden pavilion and other buildings or calculating the cost, but they knew enough about plants. Although they did not know which plants were suitable for a European public park, they did possess an abundant general knowledge about plants. This shows how high the standard of architecture and horticulture was in the traditional Japanese garden.

The Japanese themselves were not in a situation whereby they could create a plan for the public park. They were, however, able to deal technically with the needs of the foreign residents (Europeans). This is one of the most interesting and concrete examples of how 'a transfer of technology' takes place.

Figure 3 shows a photograph of the park supposedly taken in 1880. The layout of the park resembles the plan made in 1874. (Figure 4) The roads in the park are incomplete but the turf area at the center was surrounded by a fence and the turf itself appears to be in good condition as it had been planted earlier.

Big trees were supported by poles in the Japanese method, and the supporting poles appear to be new, due to their bright color. The trees were sparsely planted, there is little foliage on them and they do not appear to cast shadows. Several trees are trained in the *dan-tsukuri* form, a traditional Japanese way of shaping trees. Perhaps one of the gardeners could not prevent himself from using such methods.

Two double tennis courts are apparent in one corner of the turf. The first doubles match was played on this type of tennis court at Wimbledon in 1879. As this photograph was supposedly taken in 1880, the speedy transfer of information from Britain to Japan is remarkable. As mentioned above, this park is one example of how upper class foreign residents brought their native lifestyle into Japan.

3. An Encounter of Two 'Technologies' in Urban Planning

One of the most important events in the history of urban city planning in Japan during this period was the Tokyo City Improvement Policy (after 1884). It was also a very important event in the history of urban parks as it incorporated two aspects which characterized the history of urban parks in Japan.

1. Parks were to be modeled after parks in Western cities.
2. Administrative bodies were to control the planning, designing and creation of the parks.

To what extent, then, did Western urban parks influence Japanese parks at the time? The plan offered by the Tokyo City Improvement Inspection Committee in 1884 became the model plan for the Tokyo City Improvement Ordinance in 1888. London, Paris, Berlin and Vienna were regarded as the four major cities in Europe. The relationship between parks and city population and park and city areas, and the number of parks in these cities were considered to be ideal by administrative officials in Japan. The average figures for area and number of parks in the four cities was one park per 1.2km^2 and one park per 20,000 people. The population of Tokyo, according to statistics for 1882, was 880,000 and the city area was 55km^2. This means that 44 parks had to be created based on population figures (880,000 / 20,000 = 44) and 45 parks were needed based on the area of Tokyo (55 / 1.2 = 45).[7]

Of course, detailed calculations and inspections were included for each ward according to its population and area. Nine large parks (yûen) and 43 small parks were finally proposed. This is in line with park figures for the four major cities, and the Tokyo City Improvement Ordinance of 1888 continued to focus on the European model. They did not examine the kind of park Japan should create, but looked at park scale in developed countries before deciding what scale parks in Japan should be.

Just how large a role did administrative bodies play when creating parks? The following example provides an insight on this. Open spaces which people already used in the Edo Era, for example, the open spaces in temple and shrine grounds and open spaces set aside as protection against fire, were designated as parks following the calculations based on the four major European cities. Administrative bodies determined whether or not a place would be a park. It did not matter whether these places were used by people or not. The public gardens designed during this time of city planning were places which people already used as places to gather, with such places simply being confirmed as parks. Not one of

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7 Notes of Proceedings on the Tokyo City Improvement and Harbor Construction (1885).

these parks was a newly constructed area created under administrative control. Of designated parks, 70% in number and 80% by area were popular amusement places illustrated in *Edo Meisho Zue* (Pictorial Description of Noted Places in Edo).[8] Some were the former residences of Daimyô which previously had not been available for public use. This means that almost all the early 'parks' were formed from property left over from the Edo Era. Ironically, this system of modern urban parks restricted people's ideas about parks. Another example indicating that administrations at that time regarded European countries as the best model for Japanese parks is as follows. A member of the city planning committee of Tokyo stated.

> Asakusa-kôen and Shiba-kôen are to be used for people taking a walk, like Parc Monseau (in Paris), while Ueno-kôen which will be handed over to the Tokyo Prefectural Government from the Department of Agriculture is to be used by the nobles, like Boix des Boulogne.[9]

This person seems to have had strong intentions to make Tokyo like Paris or, London or, Berlin. He used European examples to get the plans approved. Other examples, as well, show how great an influence European examples had on Japanese city planning at that time. This member's ideas were agreed to fundamentally with a few reforms.

Thus, the public park in the administrative system was established based on European examples, and, it was considered the government's responsibility to build and control them. Though they could not entirely fulfil this commitment due to financial restraints, the overall plan, as such, was not abandoned.

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What design features and qualities do Japanese parks possess? The best example in this case is Hibiya-kôen which was planned in about 1884 and opened in 1903.

An Englishman, Josiah Conder planned and decided on the site of today's Hibiya-Park. He was a foreign consultant to the Meiji Government and taught architecture in the Technical College (later to become the Faculty of Technology, Tokyo Imperial University). Two plans were drawn up for a government office center in Tokyo in 1885. A courtyard was set aside in the middle of the office buildings, but the plan did not initially have a park. Inspections by Conder of the ground in this area rendered the ground soft and unsuitable for the construction of large buildings. Thus, he deemed this area suitable for a park.

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8 Tanaka, S. *Nippon no Kôen* [Public Parks in Japan] (1974).

9 Notes of Proceedings on the Tokyo City Improvement and Harbor Construction (1885).

In 1889 it was decided to build Hibiya-kôen after establishing the city plan mentioned above. The first plan for the park was completed in 1893.

Before the final plan was agreed to in 1901, nine plans, including partly altered plans, had been rejected.[10] Almost all the rejected plans incorporated Japanese-style designs. (Figure 5) This appears to be the reason why they were rejected. As the details of the decision-making process concerning this are not known, we cannot be absolutely sure of this fact, but certainly the ideal park at that time was thought to be European and modern and therefore suitable to Tokyo as a modern city.

The final design agreed on for the park was drawn by Honda Seiroku, a professor at the Faculty of Agriculture at Tokyo Imperial University. Honda, for the main part had studied forestry in Germany from 1890 to 1893, as well as garden design. Plans of European urban parks which he had collected during his overseas studies were used as reference materials when he drew up his plan for the park. (Figure 6)

One more important fact must be pointed out: this plan did not include a Japanese style garden which was planned by Ozawa Keijiro, a sinologist and historian of Japanese gardens. He did not plan in the European sense of the word, though, as materials prepared by him were drawings in a Japanese painting style and notes explanatory notes. (Figures 7-10)

'The Committee Proposal on the Planning of Hibiya Park', established in 1899 to speed up the design of Hibiya Park, made it clear that the park must be a European style park.

"Many sites have been designated as parks in the city plans, but most of these are open spaces in temple and shrine grounds. Very few could be called real parks for the common people. European parks aim not only at having beautiful scenery and other amenities, but also sanitation facilities."[11] Open spaces in temples and shrines were typical Japanese amusement places, but they could not be considered as parks or amusement places. It was reportedly necessary to have parks modelled after their European counterparts. European countries at large, were regarded as ideal models when constructing these parks. In this section I referred to an example in Tokyo. This is important as other prefectural governments used Tokyo as their model.

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10 Shirahata, Y. 'Kindai-ka no naka no Kôen' [Public Gardens in the Modernization], *The Zinbun Gakuho* [Journal of Humanistic Studies] 53 (1982).

11 *Tôkyô Sigikai Giji-roku* [Minute Book of the Tokyo Municipal Assembly] 27 (1899).

4. The Relation between Traditional Japanese Parks and European Parks

It is evident that contact with European countries had a great influence on the administrative system of modern city planning in Japan. However, did contact with European countries give birth to an administrative initiative concerning parks? And why did European parks end up stimulating Japanese parks? In order to understand the reasons behind this, a brief description on the history of traditional Japanese parks should prove beneficial. Here park means a public space which can be used by anyone. Based on this definition the beginning of Japanese parks goes back many years. In the Edo period from the middle of the seventeenth century when Japan was ruled by a feudal government, public gardens and parks were developed in many cities across Japan. During the rule of the eighth Shogun, Yoshimune, Asukayama became famous as a place for viewing cherry blossoms. It is one of the first five parks in Tokyo: Goten-yama in Shinagawa, Mukojima along the Sumida-River, and so on, were developed as places for viewing cherry blossoms and for popular amusement. They became extremely popular with many people visiting them. No restrictions were placed on the use of these places, so they were open to everyone. They may be referred to as the original Japanese public parks. During the Edo Era, many such places existed, functioning as recreational areas for the common people.

Europeans who visited Japan just after she opened her doors to the outside world commented on the high amount of green places in Japanese cities. For example, when writing about Edo, the Scots, Robert Fortune, stated that it was one of the most populous cities in the world at the time, but also boasted much greenery and was beautiful and clean.[12]

Compared to cities like Glasgow, Burmingham, Manchester and London, Edo appeared to be a beautiful city. These cities had already experienced the Industrial Revolution where a number of towering chimneys greatly damaged their beautiful scenery. To Fortune, compared to these cities covered with dense clouds of black smoke, Tokyo (Edo) looked like another world with its beauty and abundance of greenery. From European eyes, Tokyo at that time looked like an ideal 'garden city'.

On the other hand, Japanese who visited London, Paris, San Francisco and New York spoke of the splendor of these cities and the beautiful parks they possessed.[13] As Fortune was a horticulturist, though, he only paid attention to

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12 Fortune, Robert *Yedo and Peking* (1863). See, for example, Aimé Humbert *Le Japon Illustré* 2 vols (1870).

13 *Kengai-sisetsu Nikki Sanshû* [Diaries of the Envoys Sent Abroad] 1-3 (1928-1930).

how much greenery there was in Edo and did not care whether it was neatly arranged or not. He preferred the natural greenery in Japan. The Japanese, on the other hand, were impressed by the orderly state of man-made parks.

Let us consider the birth of European parks. As British and German parks were models for modern Japanese parks, a look at them should prove helpful.

The history of modern parks in England is considered to have started in the early nineteenth century. At that time the Industrial Revolution had affected all of England and workers lived in overcrowded cities. Their living conditions were terrible, so administrative authorities had to come up with some ways to make improvements. This is one motive behind the birth of the parks, but the following can also not be ignored. Parks were created due to recreation styles of the British. Various recreations were popular, including dogfights and bearbaitings, savage amusements which satisfied the rude side of people's character. These amusements were generally referred to as "blood sports". The middle class hated such brutality and encouraged elegant and gentle sports, regarded as 'rational recreation' and praised highly by ideologies. Chatting, playing on the lawn and boating in parks were regarded as 'respectable' forms of recreation. Recreational forms enjoyed in parks opposed brutal and vulgar amusement and were encouraged so as to improve the lives and living environment of the laborers.[14]

At the end of the eighteenth century, in Germany, the concept of 'Volksgarten' (peoples' garden, nation's garden) appeared. In correspondence with the Enlightenment this was praised as a suitable place and a good place where rustic and vulgar folk could be enlightened.[15] This was similar to the British idea. Taking a walk through quiet natural surroundings, and elegant amusements available in the parks were supposed to transform uncultured and vulgar people into elegant people. Germany at that time was not a unified state but divided into more than 30 territorial states. Memorial monuments and statues of patriots were placed in the parks by the ruling class to awake the patriotic spirit in people who did not identify themselves as German.[16]

As mentioned above, parks were not only places for popular amusement but also places where the living style and recreational forms of the ruling class were shown as being ideal and proper. The parks emphasized what recreation ought to be.

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14 Malcomson, R. *Popular Recreation in English Society 1700-1850* (1973). Kawashima, A. 'Rational Recreation in 19th Century', in Nakamura, K. ed. *Social History of the Cities* (1983).

15 Shirahata, Y. 'Doitsu Toshi Kôen no Seiritsu to Tenkai' [German City Parks: Their Origin and Development] (1) & (2), *Zôen Zasshi* [Journal of the Japanese Institute of Landscape Architects] 43.4 & 44.1 (1979,1980).

16 Hennebo, D. 'Der Stadtpark', in Grote, L., ed. *Die deutsche Stadt im 19. Jahrhundert* (1975).

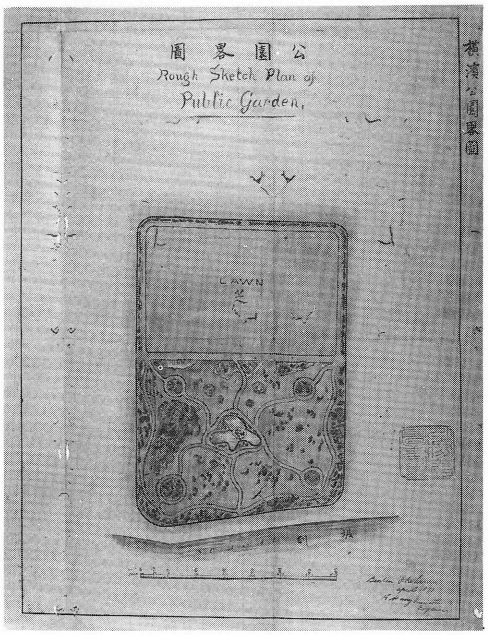
Early public gardens were public spaces. They first appeared in the form of promenades in Europe. On these promenades, people would go walking in their best clothes and show off their manners and fashion. Promenades were important places where people could identify one another as belonging to the same social class. It is natural, therefore, that lawns, promenades, flower beds, and shrubberies were essential elements in park design.

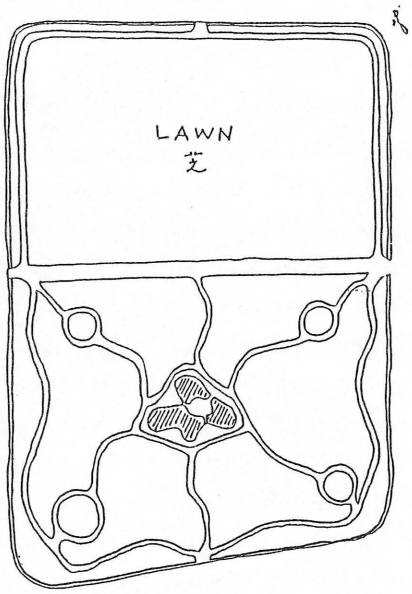
In the first half of the nineteenth century, parks were seen as a necessity of the upper class, who were the main residents in European cities. A park was an important ornament or form of decoration in a city. Japanese who ventured to Europe after 1854 were highly impressed by the grandeur of European cities. It was at that time that European cities began to construct such parks.

In the 1880's, the city-planning modelled after European city started in Japan. Roads, harbors, drain systems, etc. began to be constructed by the European technology. A park as a important facility in European city-planning also began to be transplanted into Japan. As for the 'transplanting' of a park, however, it is too easy to conclude it simply the transplanting of technology. This 'transfer' of technology was not carried out at the results of only breaking through technical obstacles and getting required level of technology. Various techniques required to construct a park existed both in Japan and Europe respectively. Techniques of garden-design and planting, which were indispensable to construct a park, existed both in Japan and in Europe, although they are not the same. Here are some techniques, such as breeding, developed in Japan rather than in Europe. It is, however, the combination of some European techniques and the European concept to combine them, that produced a park.

In the 1880's, Japan was eager to have something European in its city-planning and this desire fuelled the Japanese authorities' wish to choose something European. The atmosphere at that time was that the use of European techniques and facilities in construction was better and more desirable. The ruling class, especially, seemed to be obsessed with this idea. It was this desire of the leading class, supported by the desire of the common people, that can be regarded as technology, more precisely, it can be regarded as a cultural technology which made it possible to transplant a park into a city facility.

Figure 1. Plan for the "Public Garden" (No. 1) by R. H. Brunton (April 1871)
Figure 2. Isometrical sketch for Public Garden (No. 2) by R. H. Brunton (March 1872)





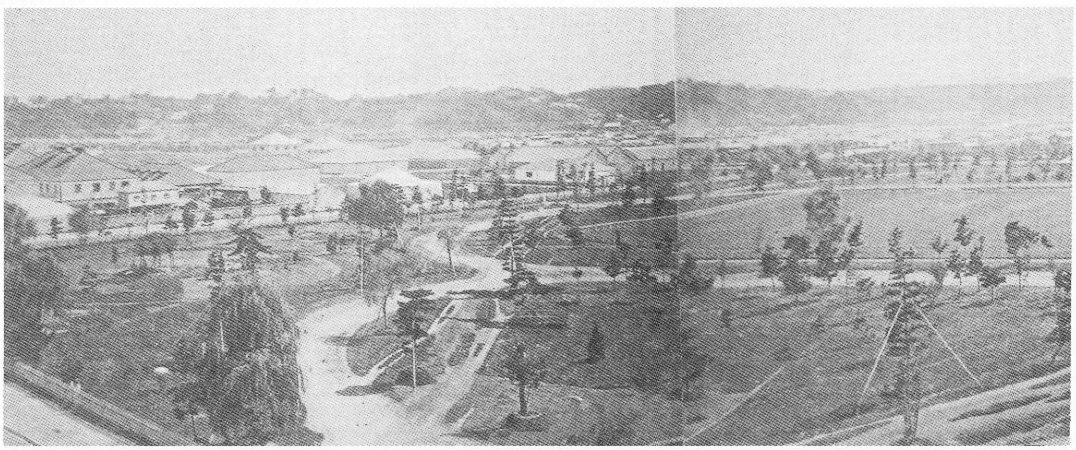


Figure 3. Yokohama Park (1880?)

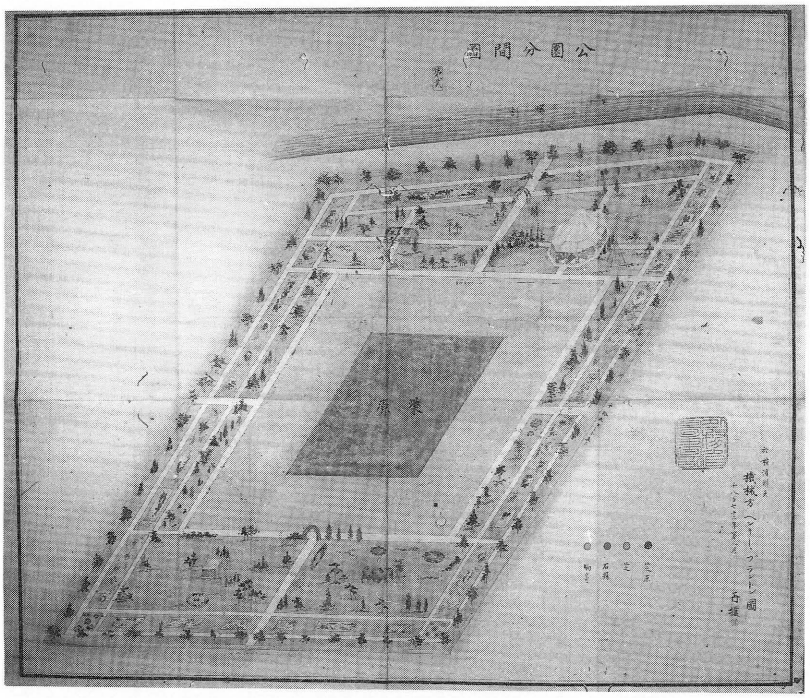
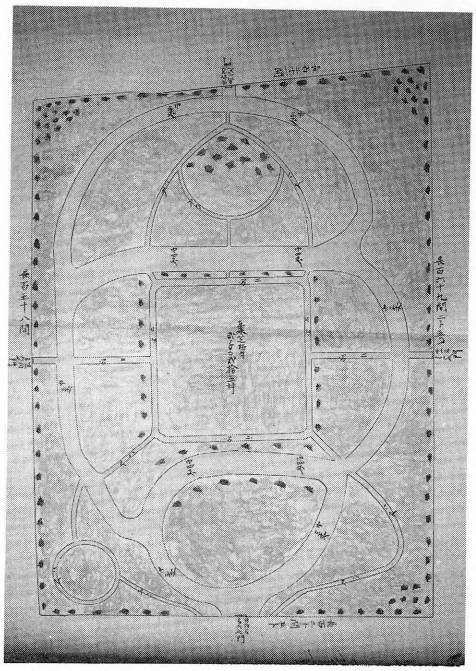
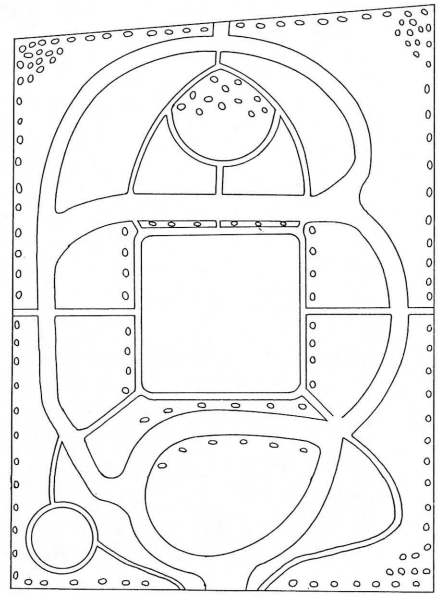


Figure 4. Final plan for the "Public Garden" (1873?)

Figure 5. One of the plans of Hibiya Park by the Committee of Investigation for the Park Improvement (i.e. Plan of the City of Tokyo, 1898: Record Office of Parks and Open Spaces Tokyo).





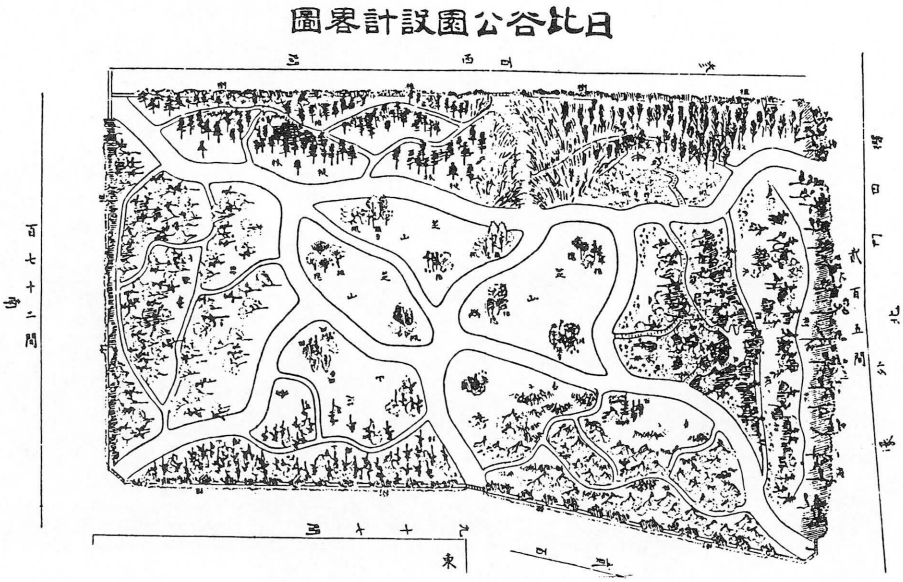


Figure 6. The plan of Hibiya Park, soon after the opening (Honda Seiroku, Record Office of Parks and Open Spaces. Tokyo, Figure d).

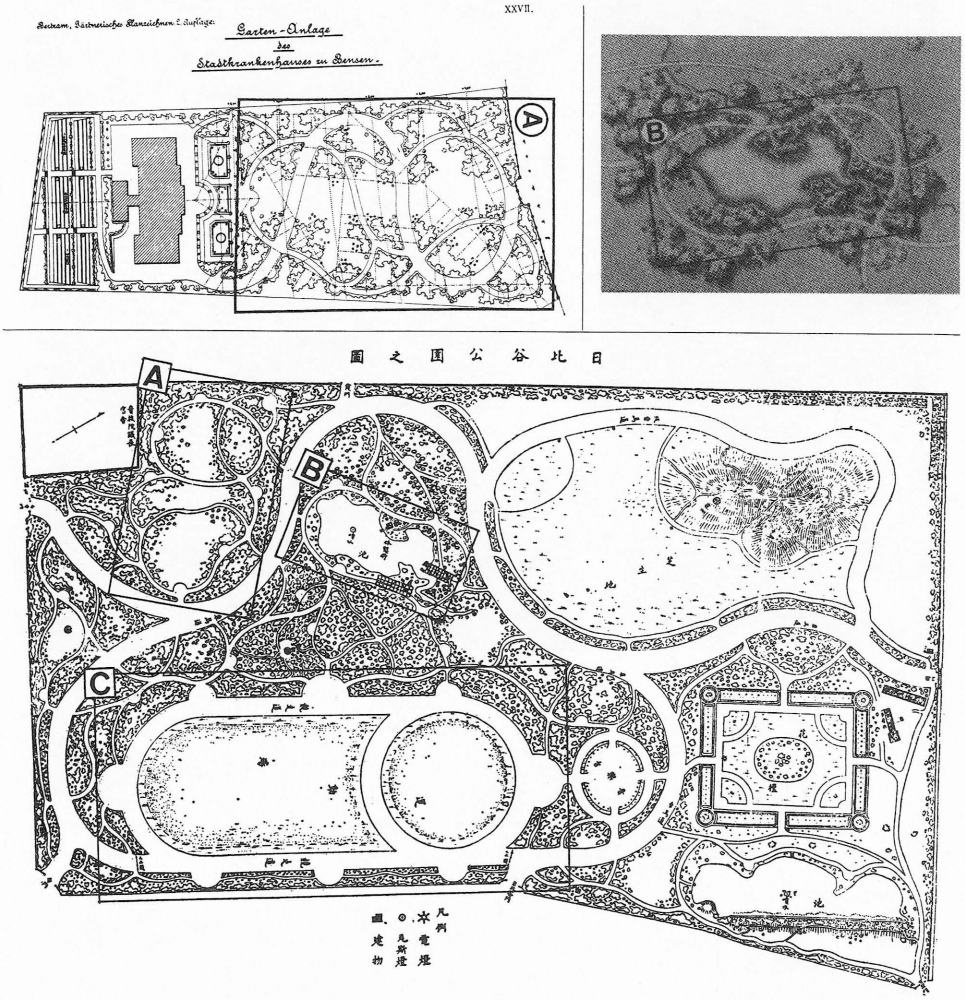
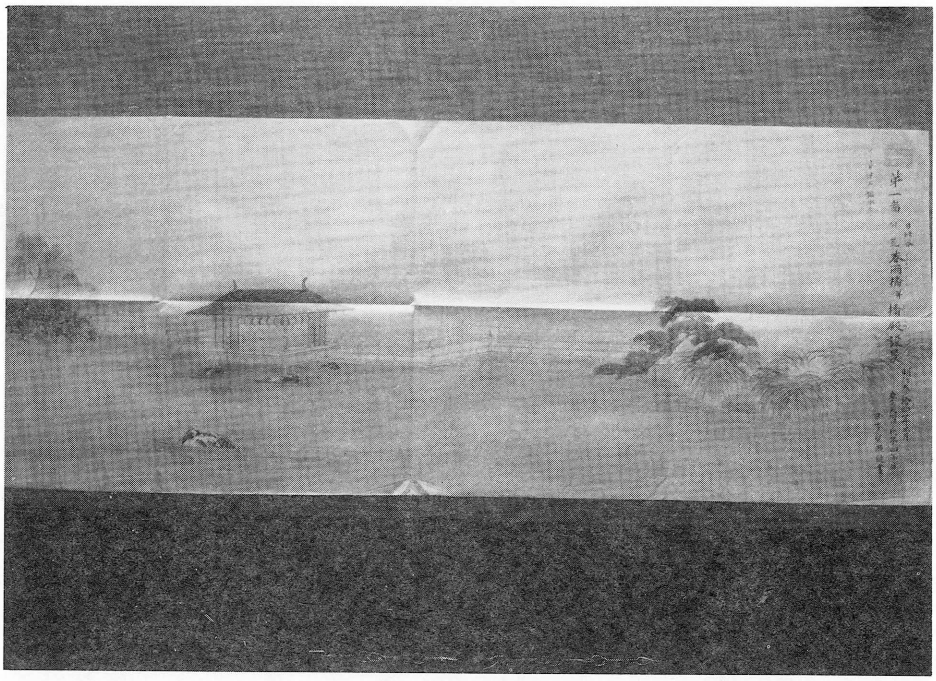


Fig. a | Fig. b
Fig. d
Fig. c

A, B, C, on the Figures a, b, c were copied by Honda Seiroku from *Gaertnerisches Planzeichnen* (Max Bertram, 1891). Each corresponds to A, B, C on Figure d.

Figure 7-8. Plans (paintings) for Hibiya-Park by Ozawa Keijiro



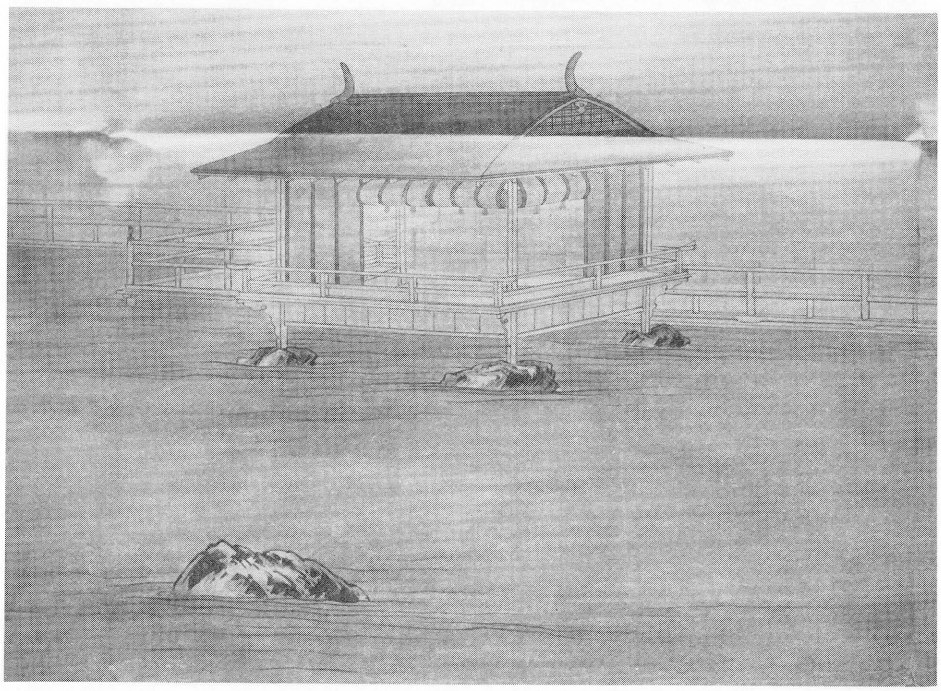


Figure 9-10. Plans (paintings) for Hibiya-Park by Ozawa Keijiro