

# TOPOTEK 1

## Personal Public Space

### 小空间·大景观

(德) 瑞凯诺 Martin Rein-Cano, (德) 迪克勒 Lorenz Dexler 编  
International New Landscape 国际新景观 译





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Martin Rein-Cano, Thilo Folkerts

# The Violence of the Garden (Paradise-Remix)

上帝 · 伟大的造园师 庭园的战争学说

From an unpublished manuscript,  
address at Bel-Etage Club, Berlin, Martin Rein-Cano 06.12.2005

上帝是伟大的造物者，也是天生的造园师。然而，为了将世界改造成个人所喜爱的形式，园艺师和景观设计师们需要与上帝创造的原始景象相对立，用牵系文化和自然的设计在地球上创造着理想的空间。我们努力营造完美的空间影像，并赋予它们经受时间考验的能量。

如果你想创造一个绝对和平的庭园，那么植物的生长、病虫害、甚至不受欢迎的来访者都要远离这里。为了达到理想的效果，所有可能会破坏景象的事物都要被杜绝。然而，理想的概念并非一成不变的，随着时代和地域的变化，空间的理想也呈现出不同。在文艺复兴时期和巴洛克时期，几何科学的主导性导致了文化超越于自然之上的设计风。这个时期大批建设的英式庭园中，人工设计对于天然美景的强加显得尤为突出。

各种不同的理想空间概念有一个共同点，那就是它们的现实表现必须经受起反驳和修正的过程。不管最初的设想是如何地贴近自然，总是需要一种能量，或者说是一种强力来表现和营造理想的空间。这个过程还要经受一次次的侵扰和改正。

庭园有时会被误解为和平或安宁的空间，事实上这是一种错误的判断。排外性、偏执、侵略和对战都是庭园营造中不可缺少的元素，即便是最好的天堂化身，你也可以发现许多对立的力量标记。这些迹象或是微弱的表现，或是斗争的遗迹，却都在向你昭示着对立和矛盾的存在。战争是暴力的一种表现形式。庭园设计也可以看作是战争或其他形式的表现。作为一种系统化的战争，庭园更适合代表战争而非和平。当你购买下一座成熟繁盛的庭园，理想空间的呈现都是以辛劳和汗水为代价的。世界上众多不同的理想空间概念的不同导致了多种矛盾，并引发了辛劳、传播和处理过程。正是这些理想与现实、理想与现实间的对抗促进了世

界的发展和变化。我们所谓的天堂实际是建立在侵略和不公平的基础上的，有时不得不适应理想的挑战，并最终导致起义、斗争和战斗。

如果将我们的世界比作花园，那我们离最恰当的隐喻和全球共存就更近了一步。当然，理想花园的实现可以非常靠近现有的环境，有时只需稍稍的努力，或者说小小的战争便可达成。然而，从传统意义上说，庭园是相对于周围世界的浓缩。为了实现理想的空间营造，庭园中的众多元素在进行着永久的战争。

在设计庭园的过程中，我们可以抒发理想并决定实施的过程。庭园是真实的，经常代表着现实之外的意义，它空虚并异常美丽，是一处交战的场所。

God was a garden-designer. To play God, to shape the world according to one's own conceptions, to toil towards an ideal situation, to create paradise on earth is an immanently cultural activity and is crystallised in our profession as garden-designers and landscape architects. We are constantly striving to develop in space images of an ideal world, and moreover to maintain them against the tests of time. Because, if one wants to achieve peace in the garden, growth, pests, vermin and unwanted visitors have to be fought off. In order to generate a certain ideal, everything that interferes with this image has to be eliminated. But then ideals change from era to era and from place to place. The geometric-scientific conquest within Renaissance and Baroque epochs, for example, called for sharply drawn representations of cultural suprematism over nature. At quite often a no less radical constructive effort the English landscape garden, meanwhile, features an almost masochist concept of submission to the sublime beauty of nature. With all differences of the ideals, one factor, however, is inevitably present: the materialized ideal has to

constantly withstand pertinacious contradictions and tenacious processes of modification. Energy, and even brute force are necessary to shape an ideal place - no matter how natural it is intended to be. Again and again it has to be purged from irritating intrusions. The garden can mistakenly be taken as a synonym for peace and peacefulness. This is a gross misunderstanding: the garden constitutes exclusion, intolerance, aggression and belligerency. Even the most approximated paradise at the very least translucently features signs and remainders of contradictory forces. These are always perceptible as either a feeble or a potent reverberation of the extant fight. War embodies a form of cultivated violence. Seen in this light, it constitutes a form of gardening, but by other means. As gardening is systematic warfare, should the garden not symbolize war rather than peace? The presumed peace of the blossoming garden is bought, the representation of paradise gained at the cost of sweat and toil. The competition between differing perceptions of an ideal world leads to enormous contradictions, giving rise to the need to issue threats, to manipulate, and to missionize. This rivalry of ideal versus ideal, and ideals versus reality appears to be one of the inherent forces of shaping our world. Our worldly paradise is founded on suppression and injustice, and constantly has to adapt to challenges

to its well-intended ideal, causing uprisings, conflicts and wars. Possibly by describing our world as a garden, we may not be so far from an adequate metaphor for global co-habitation. Certainly, the ideal of a garden can be very close to existing conditions and accordingly its implementation requires little labour, necessitating only a small war. Traditionally, however, the garden has always been the - intensively shaped counter-world to its surrounding. Accordingly the garden remains in permanent warfare in order to maintain its own imagery. In designing a garden we are free to express an ideal and have the choice as to how to pursue its realization. The garden, real as it is, always represents a purpose beyond reality; it is vain and unjustly beautiful. The garden is a belligerent place.



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# Personal Public Space

## 小空间·大景观

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Selected Projects by **Topotek 1**

**Topotek 1** 公司精选作品集

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International New Landscape 国际新景观 译



清华大学出版社







# PERSONAL 小就是美 PUBLIC SPACE

Topotek 1 Works 1996–2009

翻阅这本书时，你所展开的是一个设计公司不断前进的成长史，也是各式设计作品的集锦。作为景观设计师，出版自己的作品集是一项挑战，也是一种冒险。本书中，我们通过对各种不同的项目的综合和编排为读者展现空间的构思和规划，增强对Topotek1设计的了解。整本书按照项目类型进行了编排，并构成了统一的开放空间。每一个项目都是为了不同的地区、城市和国家所度身定做的，规模不同，风格各异。为了将这些独特的项目融为一个整体，我们假设了它们间的相互关系，并深入对自然的开拓探究，迸发出新的想法。我们可以把整本书比喻成一座展示Topotek1作品的图书馆，其中每个书架代表着一种项目类型。当然，这种顺序和编排不能算是非常严谨。千百年来，人们都在争论花园的定义。近年来，在讨论花园与公园的区别，或是哪些规模和类型的部分应该被称为景观设计，这些争论何时才能休止呢？这些矛盾和思想在书中也有体现，展示了我们对于开放空间的认知。同时，我们也乐于发现我们从未预知过的惊喜和乐趣。

阿根廷著名作家博尔赫斯在短篇小说《小径分岔的花园》中向我们展示了一个充满众多同时发生的事件的世界，其中每一件事都可能导致不同的结果。这些不断分叉的小径有时又将汇合在一起。故事中称为的“花园”实际上转变为一本书，在当时是件非常错综复杂的事物。景观设计师们擅长于建设和营造各种小径，并知晓其中每一条将通向花园、公园、景观还是城市。在我们的Topotek1图书馆中，我们展现了临时却独特的开放空间。

本书所展现的项目和设计中采用的设计语言是在接受和给予间的相互作用下形成的，对景观设计的新型追求也是其起因之一。庭园艺术是对场地重新塑造的历史，也展现了人们改变环境形态的巨大潜力。我们设计项目的核心是展示其固有的特色，并为空间的重新定义提供帮助。潜力中的特色是拥有清新的力量，迎接未来，并随着时间的发展一步步展开。因此，我们所做的设计应具有明确的标识性和可传达性。我们不断寻求和探索庭园、景观和空间的新形态，并为已发掘的感到欢乐和兴奋。

Topotek1已经走过了十一年的历程，并在这十一年中不断地发展兴趣，开拓专业领域。每一次，我们都是期待和快乐中接受设计委托，将作品展现给更多的公众。之前在中国的一次展览和数次旅程不仅仅拉近了我们与中国传统园林艺术的距离，更向我们展示了一个好客而进步的国家，以及这个国家的人民和设计师们。作为现代景观设计国际交流的一部分，我们很乐意以这样的方式将我们的设计展现给人们。

The present publication is an extensive collection of a dynamically growing body of work. Publishing one's work as a landscape architect poses risks and challenges. To bring the work into an order that allows the reader to gain an additional understanding of the built and conceived spaces necessitates the mise-en-scene of often very different projects. This publication sets the projects of Topotek 1 into a certain order, attributed to typological categories. This order constitutes one possible typology of open spaces. The individual projects are conceived for different places, in different cities and countries; they have different sizes and different characters. In presenting them together as being the same type, we gain the hypothesis of possible interrelations and maybe new ideas for further explorations into the nature of our landscape architectures. To offer a metaphor: within this book we suggest a library of Topotek 1, organised in respective shelves of different types of spaces. However, there is little strictness in this order. Thousands of years' debates about the proper garden, in later years its distinction from a park, or the size or character something has to be called a landscape, and where it all ends... All these discourses are instructive chapters in the overall book of our knowledge about open space. But we also like surprise and the joy of finding something where we had not expected it to be.

In the short story "The Garden of Forking Paths" the Argentinean writer Jorge Luis Borges unfolds a world where all possible outcomes of an event occur simultaneously, each one itself leading to further proliferations of possibilities. These constantly diverging paths do sometimes converge again. In the story, what is called "the garden" in fact turns out to be a book, which at the same time is a labyrinth. As landscape architects we are experts at projecting and building paths and will readily know where each of them will lead to—in the garden, the park, the landscape, the city. In the library of our work, however, we claim the liberty of an uncertain, temporary typology of open spaces.

The language of the projects and designs which are brought together here, is developed from an oscillation between acceptance of the given and a quest for a new sensuality in landscape architecture. The history of garden art is a history of re-creating site identities and demonstrates the potentials which lie in shaping our environment attentively. At the core our projects address this issue of identity and offer assistance in redefining it. In the clarity and strength of these identities lies the potential to reach into the future, and to foster and develop it as it unfolds. Because of this it is important for us that what we do is distinguishable and communicable. We search for gardens, landscapes and spaces that show a curiosity for the new, and an excitement for what can be found and furthered.

Topotek 1 has for the last twelve years been constantly expanding its interest, field of work, and expertise. It was with great joy that we received the invitation to make our work public to a widely new audience. A previous exhibition in China and several journeys there had not only brought us closer to the historical art of the Chinese Garden, but also to a welcoming and dynamic country, its people and practitioners. We are happy to thus have the possibility to present our projects as a part of an international communication about contemporary landscape architecture.

*Martin Rein-Cano, Lorenz Decker*

# Surface Strategies

小就是美

Julian Raxworthy

谈到或写到Topotek 1的作品时，你会感受到它们带来的视觉上的冲击，甚至有些张扬。这些项目的彩色图片通常是令人惊奇的，饱和的色彩和硬朗的线条蔓延在黑色的平面上，令场景呈现出固有的动感特色。作品的丰富和涵盖性也浮现眼前，这的确是作品值得骄傲的方面。中世纪的空想艺术家Clement Greenberg曾寻找一种不受其他因素干扰的探讨艺术的方式，他在各种艺术轶事和艺术史中寻找作品和设计者的独立性。他通过对绘画的物质性的侧重，在绘画以及油画外表上寻找。下列文字就兼顾了Greenberg的思想，将Topotek 1的作品对外表的各种形式的研究和感知进行从表面到内在的回顾和评论。本文以这样的方式对Topotek 1在景观实践方面的历程进行解读。对于Topotek 1来说，绘画与油画是一体的。外表结构远比绘图要复杂，因为立体油画本身就是前提因素。外表是语言学和技术上的技艺。Topotek 1的作品富含潜力，组织结构清晰，并且非常经济实用。

发掘外表的品质的策略可以被称为“组织性外表”。在Topotek 1为DKV保险公司所设计的庭院中，外表营造了图表空间，功能性十足。绘图和线条可以表现事物间的关系。在这座庭院中，两条道路点缀在地面上形成重要元素。一条是由前入口自建筑和庭院中穿过到达对面的旧大楼处，并因其斑马线而为人们熟知。人行道在右方与一条机动车道相交叉。机动车道上一些栅栏的特色排列划

分了功能性空间，为使用者提供了补充性停车场所。因此，这种图表类型划分不仅是表面的视觉效果，而是起到了真正的实用与装饰功能相结合的效果。这种兼顾美学与实用的设计手法实际也表达了Topotek 1在外表营造的策略，同时解决了项目中的交通施工难题。

在柏林Niebuhrstrasse的一个运动场项目中，Topotek 1展现了他们在描绘外观方面的另一种手法。这个项目使用了绘画几何来装点外观，但是却使用了比简单的图表更加巧妙的方法。运动场上线条的分隔营造了多重运动空间，不仅符合运动规则，更架构出丰富的运动区域。项目挖掘出活动规则和运动空间两者的联系，并将其运用到空间的划分之中。通过几何元素的变化，多种类型的运动都可在此展开。线条的组合形似漩涡，鼓励运动者利用线条等几何元素开发自己的运动空间。这种方式拓展了外观形式，能够满足人们对适合自我空间的需求。更为奇妙的是，这样的方式还延伸了时空的含义，看似二维的空间却能展现出四维的功能。

Topotek 1位于柏林的另一个项目不同于其它作品的组织性构成，这个商业大厦内的庭院展现了更为独特和活力的外观。庭院的沥青地面上铺展了一幅大型的花朵图画。这种花朵的图案是一种广为认知的巴洛克元素，并应用为空间填补的元素。细节和变化丰富的这种元素却鲜有实用的功能。如同攀爬在科林斯式柱子上的叶形装饰，这种花朵图案的应用可以超越尺度的限制。嵌套式的层次

和不规则的造型为这座庭院呈现了大幅的反曲线的图案结构。小型的螺旋图案从大型的反曲线主体上铺展开来。在细节处，则再次运用了反曲线结构。这样的景观营造方式跨越了景观设计中的尺度限制，保证了从整体到细节的统一性。

为了更透彻地了解Greegberg对于外观作品的处理方式，我们可以改变理解作品的处理手法尤其是都市景观的方式。Elisabeth K. Meyer对“小庭园”的概念，以及景观元素和外表之间的关系的观点，同Topotek 1的作品在一定程度上是一致的：“小庭院，也可以被称作没有疆域的庭园，在平面上营造出视觉景观。未作定义的外表则转变成水平的物体上方的物体，类似于地面上的波斯毯。”Meyers定义为小庭园的类别令我们想起日式庭园Roan-Ji，它可以被看作是大型庭园或景观的缩版。对于整个项目的表面来说，这些物体、石块占有独特的微小比例。这样的布局呈现出物体漂浮在表面上的景象。对于物体的较少使用能够更注重物体的细节质量以及布局之间的相互联系，这样物体就更有雕塑感和立体感。这样的布局和设计为许多都市景观的设计增色不少，许多诸如这类的元素和灯光设施可以显现出更加浓厚的工业雕塑气息，并在平面上架构合理的组织结构。在柏林的KPM广场的项目中，这种方法就得到了很好的实现。地面的铺装采用了单一的材料，只在式样和图案结合上进行了变化。如此精致的材料使用更好地体



现了材料固有的魅力。在木质座椅等细节的处理上,设计师是近乎苛刻的。这些长形宽绰的座椅低矮而方便人们休息。顶部的半圆形边缘使用铜质的材料镶边,富含魅力。如此,都市风格的座椅看起来如同珠宝一样精致和耀眼。就是这样使用少量元素、精巧处理的设计展现了一幅经典的都市景观艺术品,同样,巴洛克风格也浮现其中。对细节的完美追求和突出的设计风格也成为了作品的制胜之笔。

位于意大利的一个修道院庭园项目中,Topotek 1将简约风格展现得淋漓尽致。这座庭园原有的修道院式布局形式是中世纪的古典布局,并穿插着斜切式的拐角,这是庭园设计中几何形态的根源。随着时间的变迁,修道院中长满了树木和绿色植物。Topotek 1清除了冗繁的植物,种植上草坪,展现出庭园原来的风貌,并对在围墙环绕下的修道院进行了修复。如此,过去神秘的修道院也拥有了与现代文明相一致的景象。修道院简洁的几何形态得到保留,与墙外多变的类型形成了鲜明的对比。对于修道院的景观修复展现了简洁的设计魅力,深植于场地的历史内涵的形态也得到了展现。

在历史的延续中,设计师身处和应对的方式展现了他们的设计倾向和野心。设计师对于庭园历史的借鉴恰巧表露了他们对这些历史的喜好。景观设计有许多类型,大部分是由简洁的设计知识简化为综合的意识形态的,最终在二十世纪形成以公众和世界为

本的概念。因此,在Topotek 1的作品中展现出对于法国著名巴洛克景观设计师Andre Le Notre的借鉴就不足为奇了,Andre Le Notre的作品是非常伟大的景观设计。作品展现出他的痕迹恰是从对立到意识型回顾的方式。Topotek 1对Le Notre的喜爱是因为他的设计独立且独特。Louis XIV庭院的设计像是一个在时尚和风格中游刃有余甚至超越其上的高手。这个项目具有非凡的意义,它将景观设计从近代的扩张形态还原为庭园根源。在对情感、触觉、景象甚至时尚和艺术的运用中,景观设计某些虚伪的功能基础得到了反叛。这些清晰的变化改变了一个正式的项目被观赏的形式。在意识形态之上的景观项目中,形态不及意识形态的功能重要。例如,环保项目看起来更为“绿色”,而这些景观却是人为创造出来的功能型作品。对于Topotek 1来说,项目的空间质量才是设计之重,庭园的历史文化和特点是提升空间质量时必须兼顾的。

巴洛克式庭园与英式庭园有着显著的不同,前者更多体现出视觉与经验环境的冲突,而后者则围绕着景观秩序展开。在Topotek 1的许多作品中,空间与细节的组织方式运用了巴洛克式庭园的风格。在沃尔斯堡Eberswalde的园林展中,一片壮丽的绘图画面以巨大的地图形式展现了传统的巴洛克风格。不同的主题区像旅程中的车站一般指引着游客,为他们展现这座历史公园焕发出的全新魅力。在展览中,最引人注目的当数

一片粉红色的充气玩具结构。这些充气元素不是严格意义上的游乐装置,但却显得自然而亲切。它们在草坪上组成一片独特的雕塑花园,色彩的表达一直延伸到围栏上。附近的马匹也围绕在粉红色的栏杆之中,与这里的环境相统一,形成了一致的独特风格。在富有想象的金属感法式庭园中,讽刺手法得到了展现,幽默的慎用才能避免品位低俗的玩笑。从品味的角度审视,这些是完全无误并富有勇气的。物体的色彩、形态,甚至马匹的纯净都体现出品位。精心的处理手法包含了丰富的材料和感官享受。一座后现代主义风格的风扇的使用显示了Topotek 1大胆的设计风格,赋予了场地别出心裁的气息。Topotek 1在营造内涵型景观的手法,远远大于简单的绘画和对后现代主义的粗糙模仿,他们展现的是意义深刻的现代景观。纵观Topotek 1的设计作品,我们发现他们的理念清晰而整齐,但却是以一种不寻常的方式所体现。在他们的设计中,景观与建筑的新颖通过复杂和多样化得到了实现,将我们熟知的元素进行了颠覆。Topotek 1并非违反景观设计的原则,而是寻求景观设计的回归。通过其他学科的技术和方法的融入,Topotek 1将某些已成为历史的材料进行了重新组合。随着时代的变化和时尚的演变,Topotek 1将成为景观设计复兴的先行者,从不同时代的历史中延伸出来,带着他们的自信不断前进。

There seems something quite pretentious in talking (or writing) about Topotek 1's work because its predominant condition is visual. While in striking, almost pornographic photographs of the projects, saturated colour and hard lines stretch across black planes and movement seems dynamic, immanent, the work itself is not obvious. It is exactly and proudly what it appears to be. Mid-twentieth century art theorist Clement Greenberg sought a way to talk about art that was not clouded by information unrelated to the substance of the work he sought autonomy for the work, autonomy from the author, from anecdote, from art-historical contexts. He proposed doing this by focusing on the physicality of the painting, looking to paint, to the canvas surface. With Greenberg in mind, this text will consider Topotek 1's work as an extended investigation into surface in many different senses, from the literal (surface) to the metaphorical. In doing so it will also present Topotek 1 as a practice grounded in an alternative way of reading the history of the discipline. For Topotek 1 canvas and painting are one. Their surface's structure goes beyond that of graphic pattern, for which the physical canvas itself is a pre-condition. Surface is a linguistic and technical feat. There is an organizational and activating potential to how Topotek 1 work with surface that is also very economical. One strategy to explore the qualities of surface could be called organizational surface. In Topotek 1's project for the DKV insurance at Stresemannstrasse the patterning of the surface creates a diagram that is functional but ambiguously so. A diagram shows relationships between things. For this courtyard the key relationships are the two cross circulation routes and the surface they sit on. One circulation route is from the front entry, through the building to the courtyard and then across the courtyard to the older building opposite. The pattern for this route is a recognizable zebra crossing. This axis for pedestrians is crossed at right angles by another one for vehicles. The vehicle axis is the orientation for a grid that is consistently spaced but not all aligned in one direction. While the diagrammatic pattern seems at first

clearly organizational, the grid has been appropriated by the site users to occasionally provide for additional car parking arrangement. The pattern is not literally functional, but is interpreted functionally, and this allows it to be both an ornamental pattern as well as a functional diagram. This design, which is both literal and ambiguous, is what makes Topotek 1's approach to surface unique, and this project one that reaches much beyond traffic engineering solutions.

A different approach to graphic activation of surface is exemplified in Topotek 1's project for a playground for Niebuhrstrasse in Berlin-Charlottenburg. This project also uses painted geometry to demarcate the surface but in a less diagrammatic, more speculative manner. In the playground line-marking establishes a matrix for activity. The lines mark a space for rules and scores, for terms of engagement. This project explores the relationship between rule driven activity and the space that defines it. By radically changing the geometry other types of movement are opened up. The line pattern is distorted into a vortex. This vortex encourages users to improvise around the geometry and create their own sports hybrids. This approach extends the analytical language of surface patterns to one of proposition, engaging people's desire to appropriate space. Important here is the notion that patterns organize time. A seemingly two-dimensional form becomes catalytic four dimensionally.

While other surface treatments of Topotek 1 are organizational or catalytic, the courtyard project for a commercial building at Unter den Linden 32-34 in Berlin fills the surface like an organism. The courtyard's even asphalt surface is adorned with a painted large-scale floral pattern. The broderie pattern is a recognizable Baroque element that is generally thought of as an infill pattern, an intricate but generic motif that gives detail but fundamentally does nothing. Such a view of the broderie ignores the effect of the transformation of scale in the pattern. Like the acanthus leaf motif in the capital of the Corinthian column, the broderie pattern is a scale negotiation device. It

contains a hierarchy of nested geometry like the fractal pattern of the Mandelbrot set. At the large scale, in this case the overall courtyard, there is one inverse curved line. Moving down in scale, to the scale of the person, smaller spiralling curves branch off from the large curve. At the final scale, a subdivision of a person, there are further curves again, perhaps the size of body parts. This seemingly superficial pattern creates effects, a device that spans the range of scales that are involved in landscape architecture and ensures continuity from a territorial to an intimate scale.

To scrutinise the surface of a work in the way that Greenberg suggests, changes the way that we understand the operation of objects, particularly in the urban landscape. Elisabeth K. Meyer's notion of the Minimal Garden, which characterizes a relationship between landscape elements and the surface on which they reside, is pertinent to Topotek 1's work: The minimal garden, also called the garden without walls, relies on patterning the ground plane to create a visible landscape. The surface what is usually undefined is transformed into a horizontal object that defines an implied space above it like a Persian rug on the floor. By extension, the category Minimal Garden of Meyers recalls Japanese gardens like Roan-Ji. Considering Roan-Ji as a Minimal Garden, the space is a miniature of a larger garden or landscape, where objects are placed on a surface. These objects, rocks, have a particular sparse scale proportionally to the overall extent of the surface. This makes the objects seem to float on the surface. The sparse use of the objects moves one's focus to their detail qualities and their placement in relation to each other, the qualities of the objects becoming sculptural. This type of relationship, between objects as foci and the space as a surface that they sit on, is one that characterises many urban design situations, where objects like seats and lights become industrial designed sculptures, which are then arranged compositionally on the surface. The project for the KPM-Square in Berlin-Tiergarten is exemplary for this approach. The pavement is carefully detailed



with a single material, differentiated only in its pattern and paving bond. Objects are carefully arranged on this surface, their preciousness as objects confirmed by their material, brass. The elements themselves are amenity objects, but their fastidious detailing reveals the designer's fetish, as exemplified in the detailing of the timber seats. These seats are low slung, long, fat. The top edge is rolled, and a strap of bronze crosses through the timber stack to become an armrest at one end. The detailing of the object is consciously over the top and makes the seat more like a piece of jewellery than an urban element. In what might appear to be a tautology the practice work is simultaneously minimal in the limited number of operations undertaken in the project but also Baroque, in the opulence of the material detailing of those few things.

Topotek 1's radical engagement with the minimal is even more heavy-handed and gutsy in their installation at the Padula monastery in Italy. The original garden bed layout of the monastic cloister was a classic medieval quadrilateral box arrangement with inverse chamfered corners. This type of layout was the geometric root of garden-design. Over time the monastic courtyard had become filled with trees and other greenery. Topotek 1 initially removed all vegetation to reveal the simple layout, which was then in-filled with grass. This historically precise act restored the original stance of the walled cloister, which held out the world, a world where there was more arcane forest and scary wilderness than there was civilization. The purity of the geometry of the cloister was a conscious counterpoint to the chaotic differentiation of what lay outside the walls. The restoration of this form, in all its almost boring simplicity, exemplifies a radical search for form, yet deeply rooted in a surface of historical layers on the site.

How designers situate themselves in the continuous lineage of history is telling in general, because it reveals their proclivities and ambitions. By making reference to garden history they reveal their aspirations for themselves in that history. Landscape architecture

has many role models, many simplified from precise design knowledge to general ideology, finally simplified in the 20th century to paternal care for the public or the world. While the outstanding French Baroque landscape architect Andre Le Notre is not a surprising reference for a landscape architecture practice like Topotek 1 his projects being some of the biggest landscape projects ever created the reasons the practice likes them is antithetical to a paternalistic, ideological view of landscape architecture. Topotek 1 admire Le Notre because he was exclusive rather than inclusive. They appreciate his role in the court of Louis XIV as a talented courtesan, a player in a game of fashion and manners. This stance is significant because it relocates landscape architecture from its recent expansionist ambitions, back to its garden roots. In doing so, a spurious functional basis for landscape architecture is rejected in favour of a language of sensation, touch, sight, even fashion and art. This explicitly changes how the project, as a formal subject, is viewed. In an ideologically driven landscape project, the form of the project is subordinate to its ideological function, for example, environmental projects looking green. This view of form defers from the qualities of the work as an artefact. For Topotek 1 the formal, spatial qualities of the project are its main focus, and those qualities are frequently considered to refer also to a palette of historical qualities of the garden, sensibilities. The Baroque Garden operates differently to the English Garden, where the latter is designed around the journey while the former is about conflicting visual and experiential conditions. In a number of Topotek 1's projects the model of the Baroque garden is used to organize space and detail. While in the Garden Show at Eberswalde a broad graphic emblem structures the landscape in the best Baroque tradition at a cartographically large scale, in the Garden Show in Wolfsburg the differently themed areas are stations of a journey with each station being immersive in the existing historical park rather than dominantly visual. Most interesting of these is the pink play

equipment that is made from a rubberized material like flesh pink. These inflatable elements do not strictly look like play equipment but seem like they must be because they are inflatable. Together they form a strange sculpture garden on a grass surface, the colour language extending to pink seats and fencing. Adjacent horses, now fenced in with pink, give the area a surreal character with a decidedly sexual edge, making it more uncomfortable again. In the imaginary mental landscape of the French court, the joke is welcome but dangerous - humour must be precise, since there is nothing worse than a joke in bad taste. Being right at the edge of taste, however, courageous: there is nothing inherently sexual about the objects so it must be in one's imagination; the colour, the shapes of the objects themselves, finally the purity of horses. This coordination of reference is a sophisticated approach, with a multi-sensory, multi-material palette. Avowedly a fan of the post-modern, which is a dangerous position in these most Modern of days, Topotek 1 frequently transgress ideologies. Going beyond the simple graphic reference and clumsy abstraction of post-modernism, Topotek 1 involve experience and space in creating meaningful landscape architectures.

Looking across the work of Topotek 1, in conclusion, what we find is work that is conceptually strong and formal, but not in a conventional way. Whereas the search for novelty in architecture has been looking for greater and greater complexity or ambiguity, to transgress the known compositions of the discipline, the work of Topotek 1 rather attempts to redirect landscape architecture back to itself. Freely using techniques and approaches from other disciplines, Topotek 1 reengages the material that has been relegated to the past in the history books. As the long loop of fashion inevitably re-evaluates different pasts, Topotek 1 will be recognized as progenitors in the renewal of faith in landscape architecture, extending from different pasts with confidence for the future.

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# 私家花园 GARDEN

花园是属于个人的空间，相对较为私密。作为空间文化中最古老的类型之一，花园既典型又富于变化。在景观设计的范畴中，花园的设计较难把握。与其他类型的开放空间相比，花园的重要元素和清晰的功能都将其区分出来。花园没有既定的尺寸限制，可大可小，主要受设计理念的导向。在自然环境与人工技巧之间的协调中，花园更为本地化，能够造福于人们。与普通环境不同，花园需要长久的维护和照料，并受所在场地环境的影响。这也是一个播种的过程。同时，花园还取决于我们构思、观赏和评价它的方式，也可以称之为花园文化。人们对于花园的理想化为设计师带来了各种设计委托，并由此营造丰富的试验和创新的契机。花园是精美而富有感官内容的，也是非常诗意的。

The garden is private. It belongs to someone. Being one of the oldest genres of cultural space, the garden is at the same time prototypical and fleeting. As a typological category gardens are difficult to grasp. Neither size nor style, not a list of essential ingredients nor a clear functional attribution will enable us to distinguish gardens from other types of open space. The garden has no absolute scale; it can be large or a miniature. The garden is driven by its idea. Within the ever-present discourse on nature versus artifice, the garden is strongly dialectic and requires rewarding inclusion and painful exclusion. In applying care and attention to a place in contrast to its surroundings, the garden depends strongly on the context of the site. This could be called a process of cultivation. The garden also depends on the context in which we conceive, review and value it, which could be subsumed as garden culture. The general notion of the garden as an ideal place sends us onto a quest and makes it a rich theme for experimentation and innovation. The garden is sensual and delicate. File under poems.