

尼考莱特·鲍迈斯特(德) 付天海 译

NEW LANDSCAPE DESIGN 1

Germany · Austria · Switzerland

新景观设计 1

德国·奥地利·瑞士

辽宁科学技术出版社



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新景观设计

呈几何图案的碎石场、呆板的灯柱、层层叠落的火车轨道、彩色的雕塑岛屿、巨大的水泥立方体，这些超越传统园林艺术的室外景观对惯常的东西提出了质疑，对人们的视觉习惯提出了严峻的考验。新时代景观设计的构造元素远离了传统的典范。公共空间多少被注入了刻意的成分。潮流和时尚也在景观设计中显得愈发重要，相比对生活区域的持续构想而言，那些明了易懂的画面显然更能为人们所接受。用景观设计来支持和推动新的社会及文化活动，这种要求是否已然不在？

事实上情况绝非如此！今天的景观设计面临着新的挑战和新任务。如今的景观设计很少再涉及一些传统的任务，如正统地规划花园或公园设施。新的挑战在于重新定义城市空地、使被改造的面积恢复原貌、使原先的工业区焕发生机、为废弃的露天矿区提供生态保护。这些任务使得人们务必突破对传统艺术构造的要求，要求人们有对世代传承的价值观念提出质疑的勇气，要求人们

在具备广博的专业知识和环境审美表现力的基础上，培养自己动手实验的乐趣。

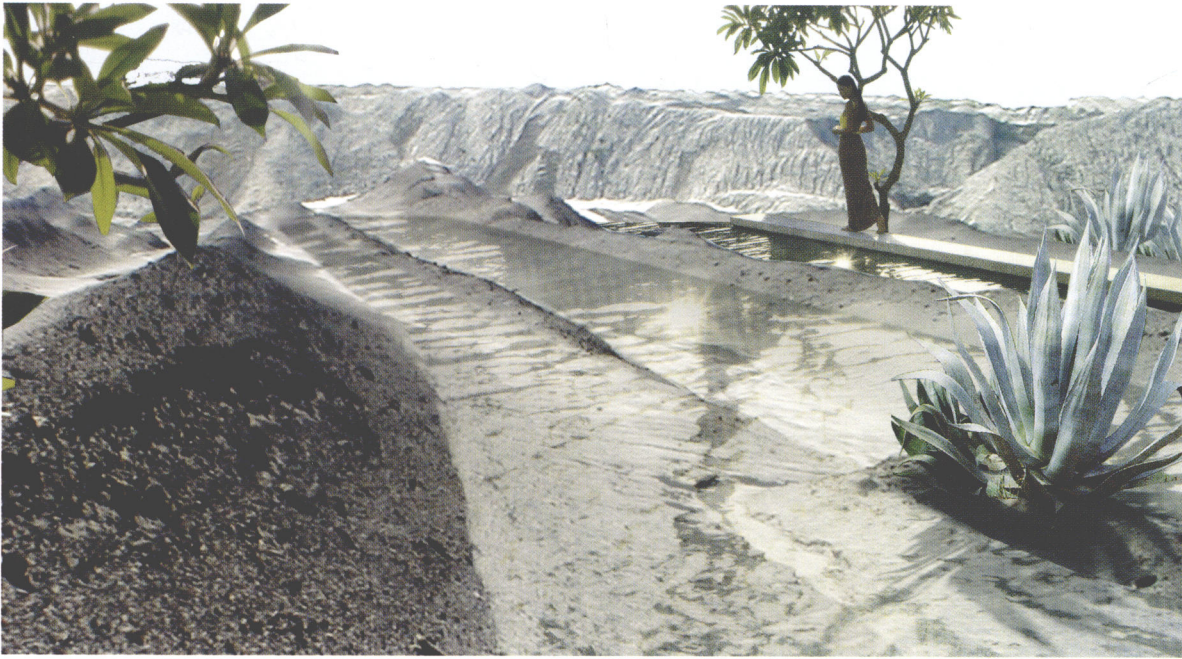
作为例证，德国东部的南魏尔曹露天矿区表明了着眼于长期规划的景观设计改造怎样影响和调控了整个矿区的变迁过程。露天矿区上一堆堆残留的遗物并非为了刻意使矿区保留原样，而是整个设计构想的一部分，即大面积地将工业开采痕迹导入一种新的景观审美学。

创新规划之所以能够付诸实践，往往要得益于一些临时性项目如国家或州园艺展。这些具有公众效应的展览极大地引发了专家们，尤其是外行人的讨论。它们促使人们对环境进行讨论和研究，有效地促进了社会发展和生态进步。这方面的典型例证就是埃伯斯瓦尔德2002州园艺展。在对一个昔日的工业区进行改造时，人们并不追求一种对工业的无限遐想，而是要刻画出该工业区的导向功能。再以慕尼黑2005国家园艺展为例，它以对“大自然”这一主题的高品质的设计构思，深刻反映了景

州园艺展
埃伯斯瓦尔德
规划：
图片：

Post-Industrial Park,
State Horticultural Show
Eberswalde 2002
planning: TOPOTEK 1
photo: Hans Joosten





沙漠 / 绿洲 魏尔曹
 规划: bgmr 景观建筑
 与 archiscape
 图片: archiscape

Desert/Oasis Welzow
 planning: bgmr Land-
 schaftsansarchitekten and
 archiscape
 photo: archiscape

Geometric crushed stone areas, austere light stelae, stratified railway tracks, colourful sculptured islands, mighty concrete cubes. Open spaces beyond traditional horticultural architecture put the viewing habits to a hard test, and call the customary into question. The design elements of the new landscape architecture have deviated far from the traditional models. The public realm is more or less impressive orchestrated. Trends and events also play an increasingly greater role in landscape architecture, and easily consumable images frequently find more acknowledgement than the lasting concept of living spaces. Is the requirement to support and expedite new social and cultural movements becoming lost with regard to landscape architecture?

Certainly not!

Today's landscape architecture meets the new challenges, the new tasks. Yet today this only rarely concerns traditional tasks such as the classical designing of gardens or parks. The challenges lie in the redefinition of urban fallows, the renaturation of conversion

areas, the orchestration of former industrial areas and the ecological safeguarding of disused open-cast mining areas. These tasks call for more than a traditional artistic design requirement: They call for the courage to call handed-down values into question and also require the willingness to experiment, coupled with considerable expertise and environmentally aesthetic expressiveness.

Examples such as the Welzow South opencast mining area in eastern Germany demonstrate how architectural landscaping interventions laid out on a long-term basis influence and control entire transformation processes. The selectively remaining relicts of open-cast mining do not represent any demanding design elements pertaining to originality in this context, but are part of the concept to convert the traces of the industrial degradation process into a new landscape aesthetic on a large-scale basis.

Quite often these are temporary projects such as national or regional horticultural shows which enable

New Landscape Design

左侧：
魏因加藤城市花园
规划： lohrer.hochrein
mit Rolf Bürhaus
图片： Gleinser Deak
Kommunikationsdesign
Wolpertswede
右侧：
BUGA 慕尼黑 2005
规划： Rainer Schmidt
图片： Stefan Müller-
Naumann, 慕尼黑
left:
Municipal Gardens
Weingarten
planning: lohrer.hochrein
with Rolf Bürhaus
photo: Gleinser Deak
Kommunikationsdesign
Wolpertswede
right:
BUGA München 2005
(National Horticultural
Show Munich 2005)
planning: Rainer Schmidt
photo: Stefan Müller-
Naumann, München

设计和公共空间领域的生态条件和审美效果。大规模的园艺展虽说未能激起广大民众的热情，却也足以达到启迪思维、发人深省的目的。

启迪思维、发人深省是本书所描述的景观设计项目的目的所在。选取的项目包括私人 and 公共两部分。除大型的和知名度较高的项目外，本书还特别将重点放在那些默默无闻，但同样绚丽缤纷的小型项目上，如新建慕尼黑官邸花园以及魏因加藤城市花园。这些大大小小的项目共同塑造了当前德语语言区内丰富多彩的景观设计，说明了当代景观设计师任务的多样性。某些第一眼看上去令人费解的东西，实际上却不乏开创性和前瞻性。大肆渲染、脉络清晰也好，矜持守旧、自然随便也罢，本书总能给人一种审美、动感和个性鲜明的印象。

尼考莱特·鲍迈斯特





the implementation of innovative concepts. Moreover, such publicly effective shows are important contributions to a debate which shall not only be held by experts, but especially also by laymen. They elicit discussions and environmental analysis, and convey developments such as within the scope of the Eberswalde Regional Horticultural Show in 2002. During the rehabilitation of the former industrial area one did not rely on an industrial-romantic orchestration of the experience, but rather on a mapping of the terrain that provided orientation. The 2005 National Horticultural Show in Munich with its intellectually demanding and stringent aesthetic contributions on the topic nature was also a reflected representation of ecological conditions and aesthetic effects on the field of landscape architecture and the public realm. Of course, the major event only stirred up a modicum of enthusiasm among broad circles of the population – but it certainly addressed the purpose and prompted reflection!

To address the purpose, to prompt reflection – this shall also entail the projects which are documented in this book. The selection encompasses private as well as public tasks. In addition to large-scale and more well-known projects, the attention was also especially turned to more secretly flourishing smaller projects such as the Cabinet Garden in the Munich Residence or the Weingarten Municipal Gardens.

Together they portray the spectrum of present-day landscape architecture in the German-speaking region in exemplary fashion and demonstrate how manifold the tasks of landscape architects are today. Some of what is hard to comprehend at first glance resolutely points to the future. At times striking and distinct, at times low-key and self-evident – but always aesthetic, powerful and individual!

Nicolette Baumeister

新建慕尼黑黑官邸花园
规划: Peter Kluska
图片: Peter Kluska

Redesigning the
Kabinetts Garten,
Residenz Munich
planning: Peter Kluska
photo: Peter Kluska

景观设计

德国



LANDSCAPE DESIGN

Germany



奈卡敏兹广场

信步名城海德堡，奈卡敏兹广场是最重要的起点和终点。在旅游旺季，每天都会有60余辆旅行巴士开到这里，这使得奈卡敏兹广场在某种程度上成了海德堡城市的门厅。重新规划广场旨在满足不同的任务指标：除提高接待能力外，还须考虑广场的防汛任务。此外，为了被列入联合国教科文组织世界文化遗产名单，来自文物保护局方面的严格规定也须遵守。

奈卡敏兹广场是一块地势较高的平地，从这里人们可以眺望远处的河流和山冈。街边狭长的两间小屋（昔日的渔舍）构成了它的脊柱。这两间小屋现在被用作休息室，它们位于新建广场的中心。小屋水平的横线脚和垂直的门窗铰链体现了其结构划分的匀称性。透过这些由切割齐整的钢化玻璃构件组成的立方体，人们对位于其后的空间可以一览无余。除玻璃外，广场上长椅支架和座位涂层的色彩搭配也堪称一绝，它与广场周围的热闹景象一道，增强了粉饰房屋、奈卡河、该地区典型的红砂石以及涂成青绿色的船闸的色彩效果。通过创造性地使整个广场与文物保护相适应，新建的部分使原有的成分更为突显。

广场区域大约50米×17.5米见方，地面为红砂石板所

铺盖，去往四周房屋的过渡区以及通到广场为止的小巷都铺有彩色的花岗岩石板。到了晚上，广场上梧桐树的巨大树冠掩映在灯火通明的夜色中，灯柱将带状灯光洒进小巷里，玻璃立方体的后壁则构成了恰如其分的灯罩。在广场与交通区域的分界线处，广场的防汛功能被巧妙地融入到整个景观设计中：一条狭长的水泥带下面深埋着对防护设施至关重要的套管，水泥带在地面上只以线条的形式出现。

左侧：
细部框架结构 /
照明设备

右侧：
内卡河岸东北面的广场一景

left:
Detail of framework construction/lighting component

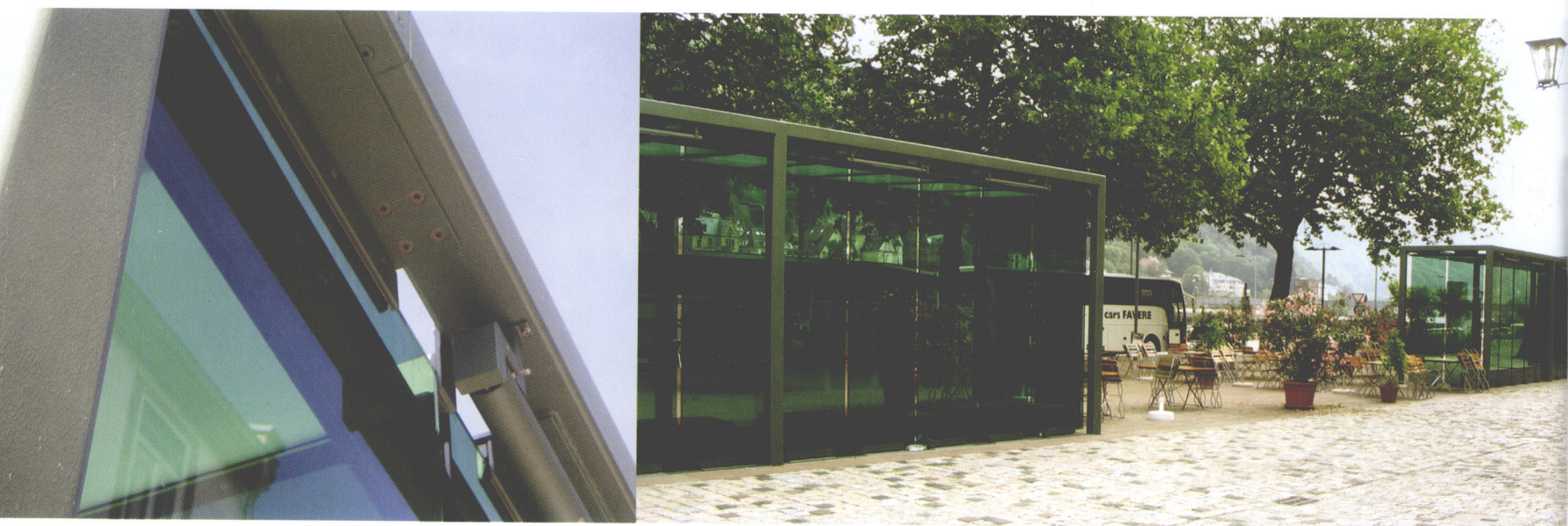
right:
North-easterly view of the square towards the banks of the Neckar

项目资料 Project Facts

开发商 Builder-owner: 海德堡, 矿务局

施工时间 Building Time: 2003-2004

面积 Size: 3,000m²





上方：静谧
（东面视角）……
下方：
……在蜂拥人群的前方
（北面视角）

above:
The calm (looking east)...
below:
...before the storm
(looking north)

The Neckarmünzplatz is the most important starting and finishing point for tourist walks through Heidelberg. More than 60 coaches a day head for this spot in the high season, so that it has become a sort of foyer to the town. When redesigning the square, it was necessary to fulfil a number of requirements: alongside coping with the stream of visitors, attention had to be given to flood protection. Moreover – not least because Heidelberg aims to gain the status of a UNESCO Cultural Heritage Site – strict guidelines had been laid down by the authorities responsible for the protection of historical buildings. ¶ The square is a plateau with a panorama of the river and its slopes. Its backbone is formed by the city edge, with its narrow former fishermen's houses. Their horizontal cornices and vertical window lines determine the proportions and structural arrangement of the two bus shelters which stand at the centre of the newly designed square. Shaped as cubes of non-segmented steel and glass components, they allow the onlooker to see the area behind. Along with

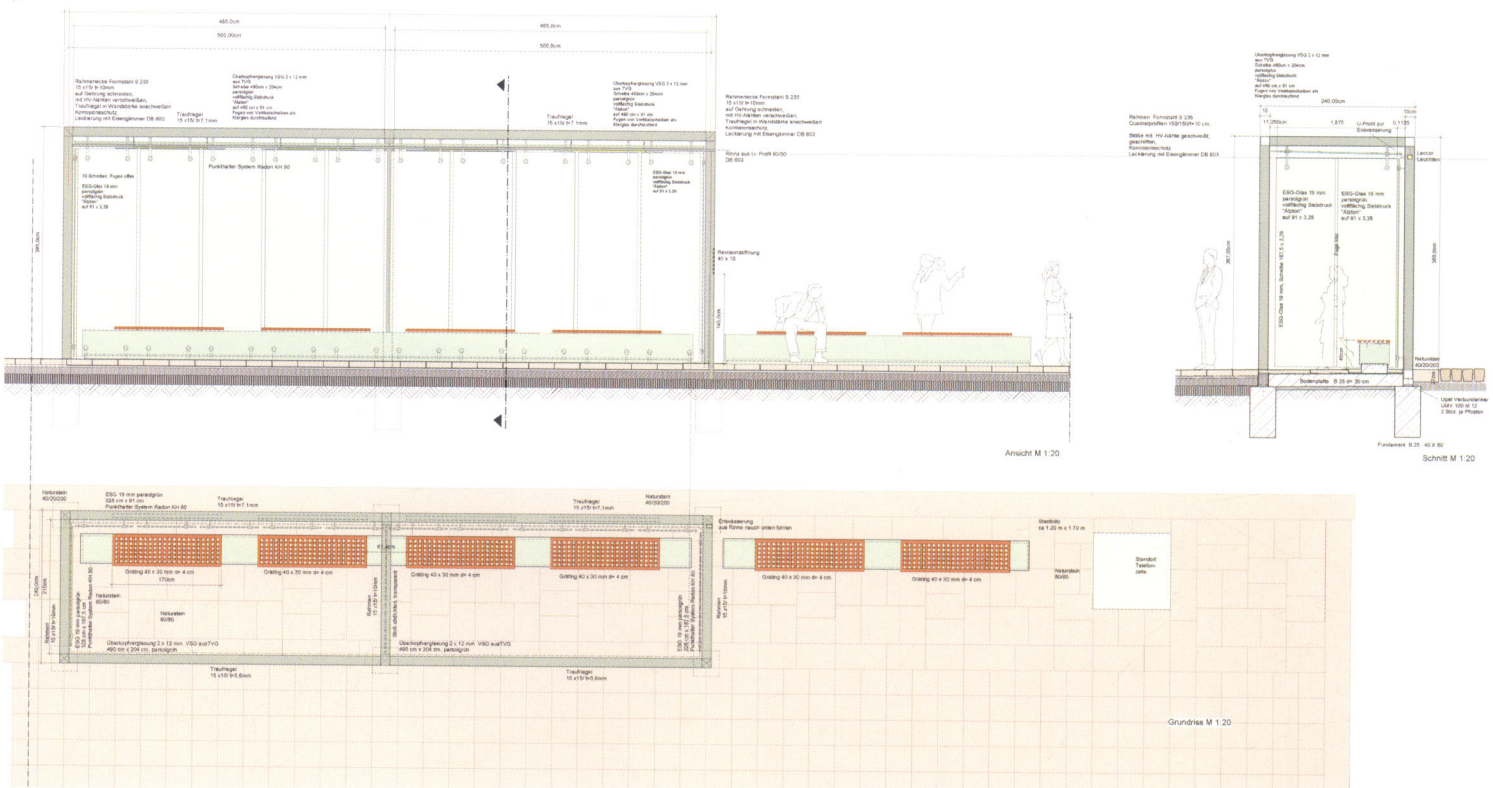
the glass, it is the play of colours on the long bracket benches and seat-contact surfaces in particular which reflects the liveliness of the surroundings, intensifying the tones on the brightly painted houses, the colours of the Neckar, the red sandstone typical of the region, and the blue-green painted lock. The way in which the new gives an increased emphasis to the old is intended to do justice of a creative kind to the protection of historical buildings. ¶ The area of the square – about 50 by 17.5 metres – is covered with red sandstone; the intermediate areas leading to the buildings, as well as the narrow streets running into it, are paved with bright-coloured granite. At night the mighty tops of the sycamores are illuminated; bollard lights shine strips of light into the streets; the rear walls of the glass cubes form a discreet veil of light. Where the square diverges from the traffic area, the flood-protection works have been integrated: a narrow strip of concrete with sunken insertion sockets for the girders supporting the barrier, which can only be seen as a line on the ground.

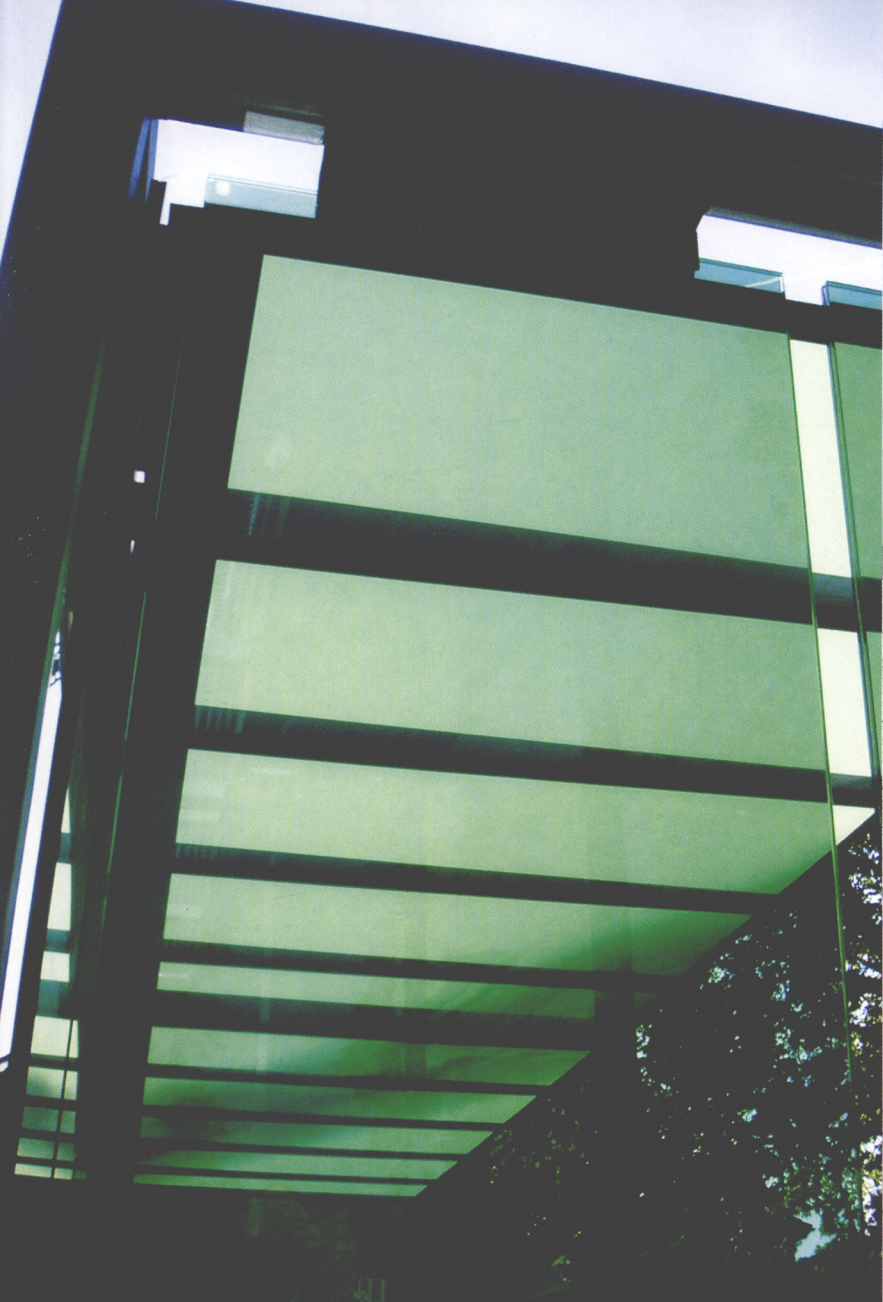
Neckarmünzplatz



上方：
建筑的语境
(南面视角)
下方：
设计草图
右侧：
外观与全景

above:
Constructional context
(southern view)
below:
The design
right:
Views and perspectives







信息学院

信息学院原先由学院教学楼、学生食堂、图书馆和一处来自 20 世纪 70 年代的高品位的室外设施构成，新建信息学院是对整个结构进行重新规划的一个组成部分。作为所谓的“学子之路”的一部分，它成为了大学生活的一个中心。

房间由外及里显得愈发通透明亮，这是信息学院主楼给人的印象。通过对支承结构极其简洁明快设计，以及使所有的房间和教室均具有良好的采光性能，人们将室内和室外之间的差别减少到了最低限度。通过采用透明和反光的建筑材料，设计师在幻想与现实之间创造出了一种奇妙的空间感受。

信息学院的内院也被接纳进这一繁复的视界系统，这样可以提升主楼的透明度，同时开辟出与校园相剥离的外部区域，以供人们休息、学习和观察周边事物。“客厅”这一设计主旨贯穿了全部四个内院，并且使之互不相同，各具特色。其深植于学院的管理与教学活动，上述

主题与高科技化的工作世界形成了鲜明的反差。

不同种类的地毯如柏柏尔地毯、波斯地毯、西沙尔地毯和弗洛卡蒂地毯，作为可在上面行走的平台被铺设在各个楼层。相应的家具配备，体现人性化的地毯、桌椅、灯饰和盆栽植物之间的比例搭配，所有这一切创造出一种稍显奇特的氛围。人们从教室、走廊和校园都可以看到一些鲜亮的超大黄色花盆，它们位于地势较低的底层，看上去犹如天外来客一般。为这些花盆的另类规格所困惑，人们会暂时脱离大学校园的现实世界。

“弗洛卡蒂地毯”地产的艺术绿茵带

strips of artificial lawn for an accessible “Floccati”

