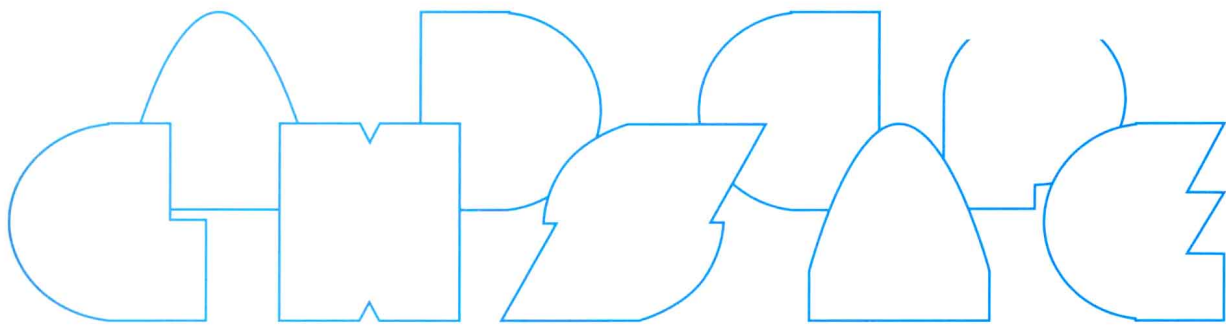


A photograph of a modern landscape design. In the foreground, a winding path leads towards a building with a series of vertical columns. A statue of a person stands on a pedestal in the middle ground. The background is filled with lush green trees and foliage. The overall scene is a blend of nature and modern architecture.

当代景观设计1

CONTEMPORARY
LANDSCAPE
DESIGN 1

李壮 编



当代景观设计1

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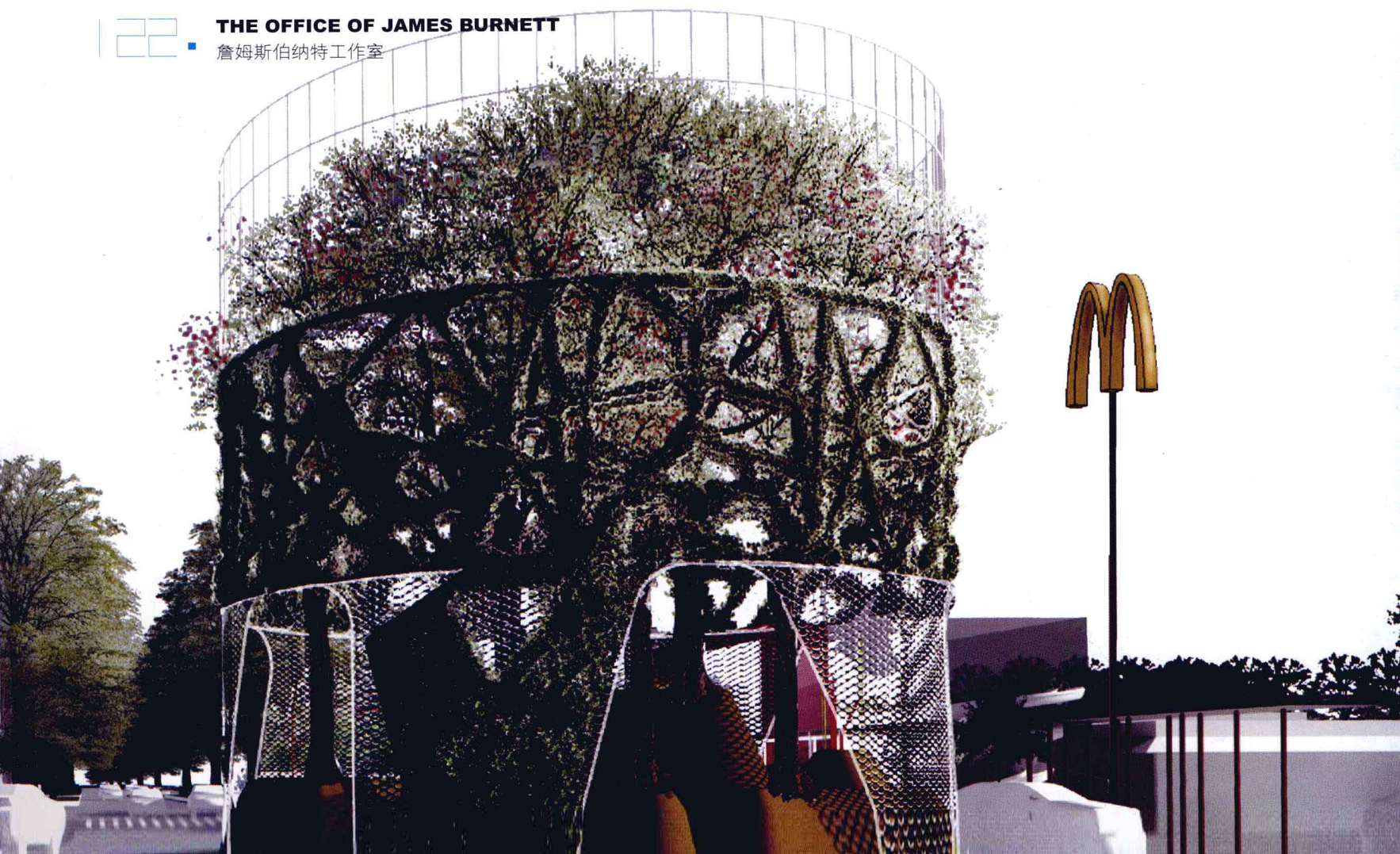
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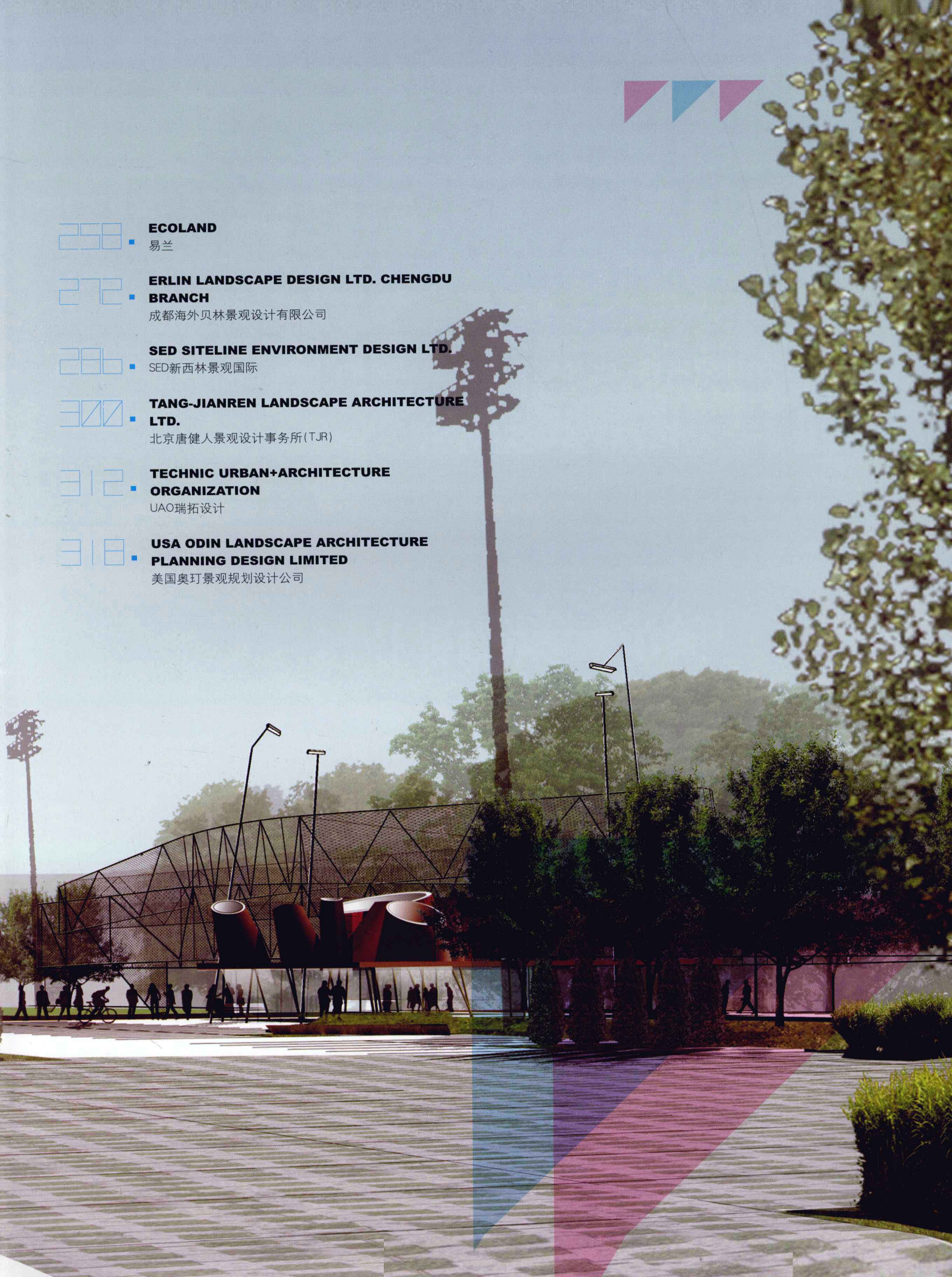
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TOPOTEK 1 GESELLSCHAFT VON LANDSCHAFTS- ARCHITEKTEN MBH

我们的中心任务就是为城市开放空间提供设计。基于对已存在实体的充分理解，对概念方法的研究使我们对城市环境的设计有了明确的方向。在整个设计、规划和建筑的过程中，我们为新建的独立花园、广场、运动场、庭院以及园林提供符合当代多变性、交流性和感性要求的设计方案。通过大量的德国和国际项目，我们积累了丰富的经验，同时也有效地完成了各个项目，满足了不同客户的要求。

背景：TOPOTEK 1是一家从事城市开放空间设计和施工的专业景观设计工作室，由Martin Rein-Cano于1996年成立。从总体规划到私人花园，TOPOTEK 1完成了大量的德国及国际项目。每个项目都通过卓越的理念、高质量的设计和高效的实施，力求与现场条件和项目要求达成一致。

工作方法：项目初期，设计团队在充分理解任务的基础上进行概念方法研究。通过数字绘图和物理模型进行试验、修改，并参考最初的设计意图。

TOPOTEK 1经常与其他富有创造力的顾问合作，如艺术家、灯光设计师和视频技术员，以丰富我们的经验。同时，在设计初期，我们还会与技术顾问如土木工程师和交通工程师进行密切合作，在整个项目中始终如一地将场地设计方案与设计创意结合在一起。所有的施工图纸都由公司内部人员按照最高的专业和环境标准绘制。当项目从设计团队转到施工团队时，负责设计的项目主管会继续对图纸、技术说明进行严密监督，对设计进行修改，这个环节可以确保最初的概念设计意图在整个实施过程中保持不变。

The task central to our office is the design of urban open spaces. Based on a critical understanding of immanent realities, the research for conceptual approaches leads us to decided statements concerning the urban context. Throughout design, planning, and construction we offer solutions for independent new parks, squares, sports grounds, courtyards and gardens, whose designs answer to contemporary requirements for variability, communication and sensation. We have gained manifold experiences through a broad spectrum of German and international projects meanwhile capacitating an efficient realization, finely tuned to respective necessities.

BACKGROUND: TOPOTEK 1 is a landscape architecture studio that specializes in the design and construction of unique urban open spaces. Founded by Martin Rein-Cano in 1996, the studio's roster of German and international projects has ranged in scale from the master plan to the private garden. Each project strives to respond to site conditions and programmatic necessities with a compelling concept, high quality of design and efficient implementation.

HOW WE WORK: In the early stage of a project, the design teams research for conceptual approaches based on a critical understanding of the task. With digital drawing and physical models we test, revise, and communicate the initial design intent.

TOPOTEK 1 often collaborates with other creative consultants such as artists, lighting designers, and video programmers, and to enrich the experiential potential of a project. In parallel, we work closely with technical consultants such as civil and traffic engineers early in the design process to integrate site solutions with design innovation consistently throughout the project. All construction drawings are done in-house to the highest professional and environmental standards. As a project is transferred from the design team to the construction team, the project leader of the design oversees drawings, specifications and design revisions continuously. This link ensures that the original conceptual intent stays intact throughout implementation.



Martin Rein-Cano

Lorenz Dexler

Martin Rein-Cano

1967年出生于布宜诺斯艾利斯，曾在法兰克福大学（Frankfurt University）学习艺术史，后又在汉诺威和卡尔斯鲁厄工业大学（Technical Universities of Hannover and Karlsruhe）学习景观建筑学。曾在旧金山的Peter Walker和Martha Schwartz公司培训，之后在柏林的Gabi Kiefer公司工作。1996年，TOPOTEK 1工作室成立。Martin Rein-Cano现为欧洲和北美的客座教授，同时还在很多国际上的大学和文化机构进行演讲，经常担任设计大赛的评审。

Martin Rein-Cano

Martin Rein-Cano was born in Buenos Aires in 1967. He studied art history at Frankfurt University and landscape architecture at the Technical Universities of Hannover and Karlsruhe. He trained in the office of Peter Walker and Martha Schwartz in San Francisco, and has worked with the office of Gabi Kiefer in Berlin. In 1996, the TOPOTEK 1 office was founded. Martin Rein-Cano has taught as a guest professor in Europe and North America. He has lectured internationally at a variety of universities and cultural institutions, and often serves as a member of design competition juries.

Lorenz Dexler

1968年出生于达姆施塔特，曾在汉诺威工业大学（Hannover Technical University）学习景观建筑学，后在汉诺威的Prof. Günther Nagel公司和汉堡的Wehberg和Eppinger Schmittke公司工作，于1996年开始与TOPOTEK 1公司合作，1999年成为TOPOTEK 1的股东。在许多高校和机构发表过演讲，并经常担任国际设计大赛的评审。

Lorenz Dexler

Lorenz Dexler was born in Darmstadt in 1968. He studied landscape architecture at Hannover Technical University. After working at the office of Prof. Günther Nagel, Hannover and Wehberg and at Eppinger Schmittke in Hamburg, he began his collaboration with TOPOTEK 1 in 1996. In 1999, Dexler became a managing partner at the studio. He has lectured at a diversity of schools and institutions, and frequently serves on international design juries.

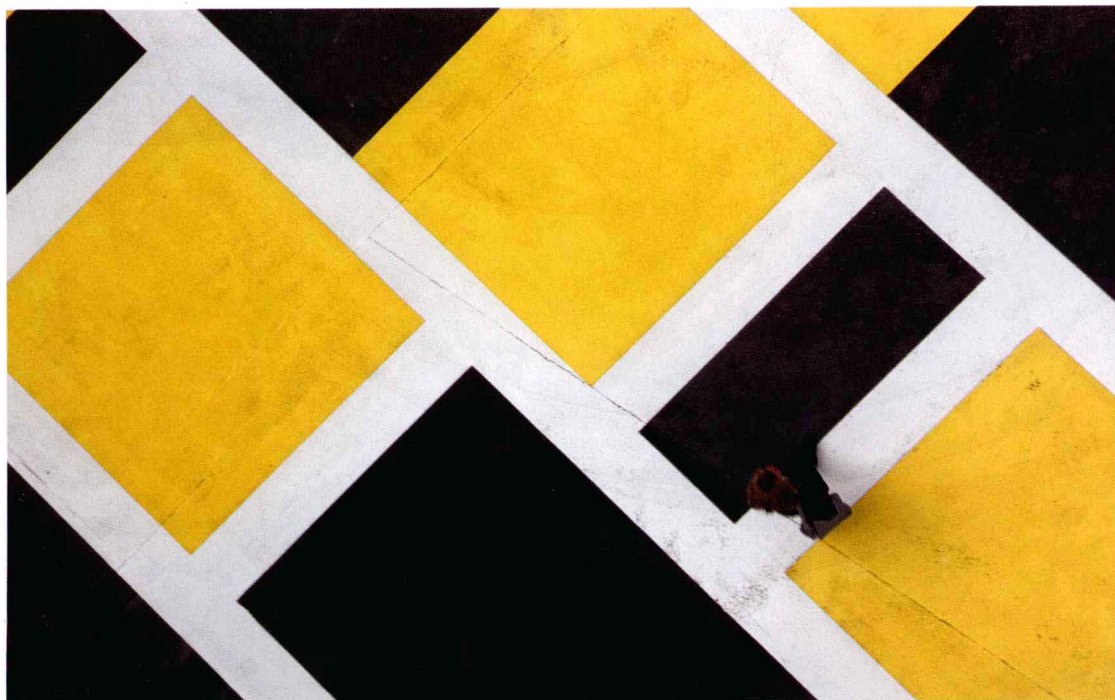
STRESEMANSTRASSE 细胞膜

STRESEMANSTRASSE MEMBRANE

在开发由 alsop 和 Störmer 设计的这座保险公司大楼周围的空间时，我们采用了整体分析的方法。这座七层的大楼凌驾在一个两层的地下车库之上，而这个车库又在庭院下面延伸。这首先是一个典型的综合城市空间，五彩缤纷的立面和地面成为庭院的特色。庭院的沥青表面被认为是一个基本的代表层，像城市的细胞膜一样，连接着周围的建筑。我们的目标是加强水平表面与竖直表面以及不同角度和折线之间的相互作用。为了使表面和不同深度的“变形游戏”更加明显，色彩一直延伸到了地下车库。我们将传统材料以及交通符号的形式和颜色塑造成一个新的背景，使它们建立自己的抽象信息世界，就如在巴洛克时代，可以反映出建筑的代表性功能，并与城市景观之间形成网状的连接。

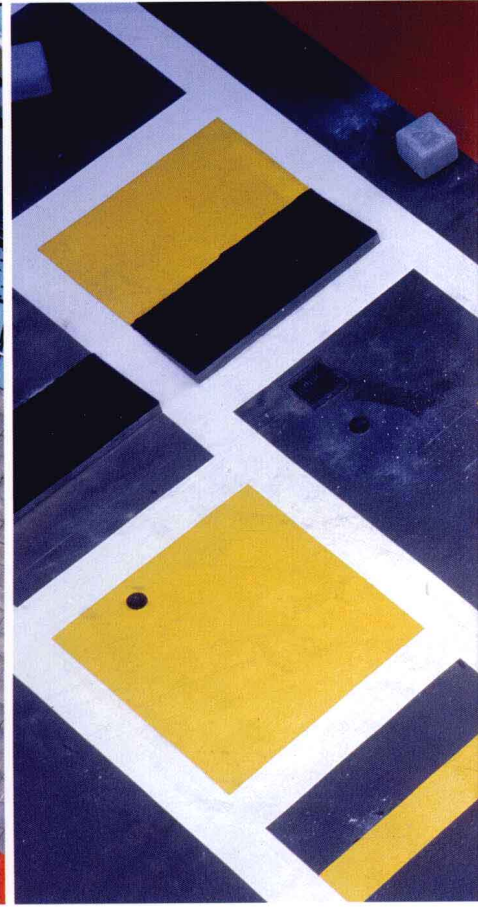
We adopted a holistic approach when developing the space surrounding this insurance-company building designed by alsop & Störmer. The seven-storey building rises above a two-level underground garage which in turn extends under the courtyard. This is foremost a typical, multi-use urban space, its courtyard is stunningly characterized by the coloured façades and ground surfaces. The asphalt surface of the courtyard is regarded as being nothing less than an essential representative layer connecting, like an urban membrane, the surrounding buildings. It was our aim to enhance the interaction between horizontal and vertical surfaces, different angles and broken lines. In order to make the metamorphic game between the surface and various depths more evident, the painting extends into the underground garage.

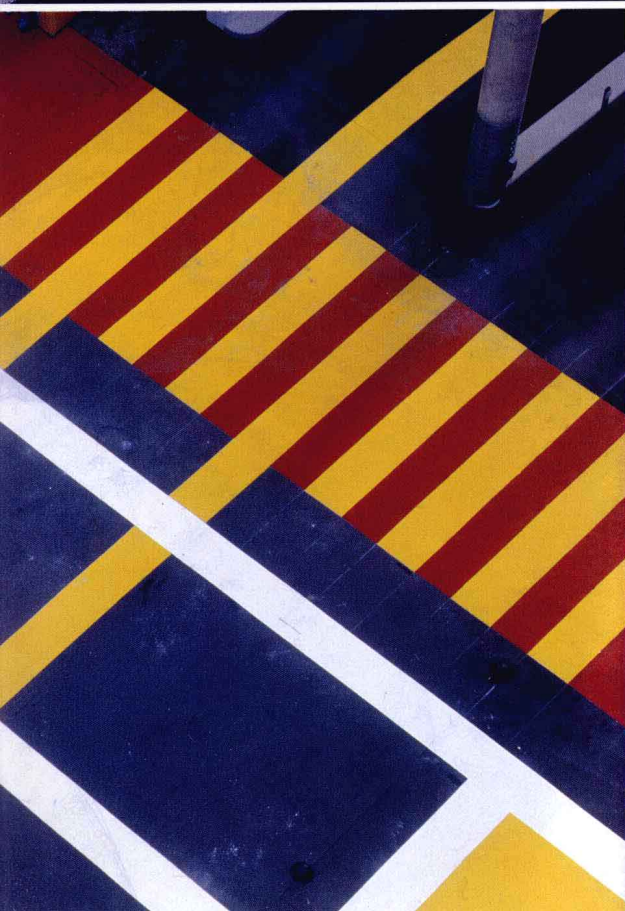
We moulded the conventional materials, forms and colours of traffic signage into a new context where they form their own abstract world of information, which as in the baroque era, reflects the representative functions of the building and forms a reticulated interaction with its urban landscape.



项目地点：柏林 面积：1 900 m²
LOCATION : Berlin AREA : 1,900 m²







SPREEVILLEN ALT-STALAU

由 Klaus Theo Brenner 设计的三座别墅位于 Spree 河岸，其城市和景观环境在对保留下来的空地的装饰下得到加强和诠释。在这里，朝向河流和街道方向的空间形态起着主要的构造作用。公共花园的开敞草坪区朝向河边，现有树木平静的高雅为其增加了许多色彩。住宅楼的临街入口与一个多元的地区相连，形成了一个统一的元素，这个入口不仅是一个具有实际功能的入口，同时也作为一个代表性的门厅和停车区。使用象形图作为标记，来代替常用的数字控制停车场秩序，使得人们可以随意停放车辆，创造了一种不同寻常、令人耳目一新的元素。使用的材料反映了相邻城市环境的柔和氛围以及建筑系统的朴素色调，例如，简单的木门与大楼百叶窗的材料相呼应。总体而言，这个综合体在一个简单的绿篱后面展现了三个多户住宅楼独立而又统一的画面。

The urban and landscape setting of the three villas designed by Klaus Theo Brenner on the River Spree is accentuated and elucidated by a reserved open-space modification. Here the spatial morphology of the orientation towards the water and the street plays the major formative role. Towards the riverside, the open lawn areas of the common garden benefit from the quiet elegance of the existing tree population. The street-side entrance to the residential building is connected with a polyvalent area forming a unifying element. This serves as a functional entrance and, at the same time, a representative foyer and parking zone. The use of pictographs as markers instead of the usual numerically regulated parking place order permits free stationing in the area and creates an unusual, refreshing code for something rather mundane. The materials employed reflect the subdued atmosphere of the adjacent urban environment and the sober tonality of the architectural ensemble; the simple wooden gates, for example, echo the materials of the buildings' shutters. Taken as a whole, the complex presents an almost self-contained unified picture of three multi-family houses behind a simple hedge.



项目地点：柏林 面积：2 650 m²

LOCATION: Berlin AREA: 2,650 m²





空中明镜

SKY MIRROR

两个截然不同的空间形象——一个是阳光充足的屋顶平台，另一个是昏暗的庭院——成为 Grüntuch Ernst Architects 设计的市中心建筑开放空间的特色，同时也在城市的环境中提供了一个浓缩的花园景象。在这两个地点中，每个地点都有一个反射圈，将天空拉到其表面。园林艺术中譬喻的使用使庭院和平台成为一个典型的园林。庭院中，水盆的声音、攀援的常春藤以及黑色的地面俨然如一个诗意般的石窟；公用的屋顶花园上，一个抛光花岗岩制成的能够反射的台面向柏林广阔的屋顶景观开放。日光浴长椅表现出温暖和光线。橡胶地板材料和砂箱使屋顶平台成为儿童的游乐场。

Two very distinct spatial images—a sunny roof terrace and a dark courtyard—characterize the open spaces of the inner-city building designed by Grüntuch Ernst Architects, and offer condensed garden scenes in an urban environment. In each of the two locations a mirrored circle draws the sky down into the surface. The use of allegorical elements of gardening art makes of the courtyard and terrace a prototypical garden. In the courtyard the sound of the water-dish, the creeping ivy and the dark ground form a poetic transcript of a grotto. On the communal roof garden a reflecting table of polished granite opens to the vastness of Berlin's roof-scape; benches for sunbathing reflect warmth and light. The rubberized floor material and a sandbox make the terrace a playground for the residents' children.



项目地点：柏林 面积：500 m²
LOCATION : Berlin AREA : 500 m²

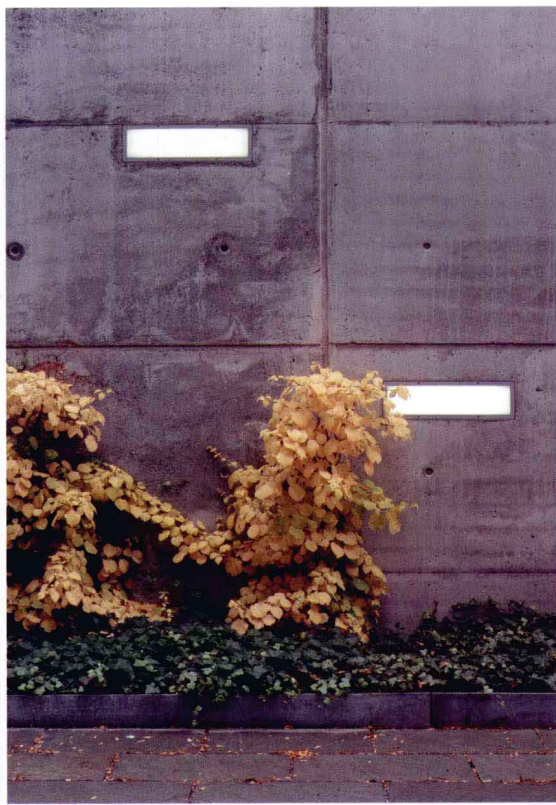


菩提树下

UNTER DEN LINDEN

我们将商业和住宅大楼作为一个花园进行设计，由 Deubzer König Architects 设计，项目位于柏林著名的“菩提树下”大街上。通过用一面高墙来清晰地界定花园空间的方法，我们同时在空间内外之间创造了一种秘密的关系。四米高的混凝土墙上有窗格状的切口；窗户上的毛玻璃仿佛期待着另一边的东西：另一边会是一个可以想象的隐蔽景观，还是另外一个花园呢？夜晚，这些切口处会变成照明灯饰，同时也就证明了它们只不过是花园本身的照明灯具。低合金高强度钢制成的大门有时会打开，提供通往相邻庭院的通道。然而，门主要是作为墙来使用的。秋天，略带红色的钢的色调为三棵皂荚树和攀缘的八仙花鲜艳的黄色叶子增添了画龙点睛之笔。

We developed the courtyard of the commercial and residential building—designed by Deubzer König Architects and located on Berlin's prestigious Unter den Linden Boulevard—as a garden. Taking the approach of clearly defining the garden space through a high wall, we simultaneously created a secretive relationship between its inside and outside. A four-metre-high concrete wall features window-like slots; the windows' frosted glass holds the promise of something beyond. Will it offer imaginable sights of a hidden landscape, or possibly yet another garden? In the evening, the slots turn into illuminated disillusion when they prove to be no more than a light installation for the garden itself. A gate of Corten steel is opened from time to time, offering access to the neighbouring courtyard. However, the gate primarily serves as a proper wall element of its own; in autumn, its reddish steel tone adds a complementing touch of colour to the bright yellow foliage of the three gleditsia trees and the climbing hydrangea.



项目地点：柏林 面积：500 m²
LOCATION: Berlin AREA: 500 m²