

**THE  
WORLD  
LANDSCAPE  
DESIGN**

**世界前沿景观设计**

**TOP**



大连理工大学出版社

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# THE WORLD LANDSCAPE DESIGN

## 世界前沿景观设计



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# 非洲篇 Africa

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## 佛得角群岛明德卢Casa Azul小区 Casa Azul, Mountain Estate in Atlantic Africa

Éric Loiseau



当Loiseau家族的人第一次从法国来到圣文森特岛时，他们的脑海里留下的只有一个愉快的度假回忆。毕竟，明德卢这个有着近200年历史的西非波希米亚城市所遐迩闻名的并非只有热情好客的主人与多情奔放的音乐，还有梦幻般的狂欢之夜。Loiseau家族当即决定迁居于此，甚至于根本就没有继续寻找更合适的定居地点的想法。2000年10月，Laurent Loiseau迁入明德卢，成为第一个定居于此的Loiseaus家族的人。一个月以后，在买下了残败破损的Casa Azul（葡萄牙语，意为“蓝色的房子”）后，复兴计划开始启动。

明德卢这个港口城市崛起于19世纪初期，当时主要作为横跨大西洋的船只补货交易的停靠点。虽然后来被并入了葡萄牙殖民帝国体系，但却是英国人于1863年成功地在这个干燥的岛屿上站稳脚跟，并凭借其煤炭资源和电报公司牢牢抓住了本地的经济命脉。

无论是修建之初还是现在，19世纪70年代兴建的Casa Azul始终处于这个城市的边缘。作为英国公司管理者周末的度假别墅，这个地区从未发展成为主要居住区，最主要的原因可能是从明德卢市区到Casa Azul之间的路途必须完全依赖马车，并在漫长而且尘土飞扬的道路上行驶。

这片小区的景观和文化背景引起了Éric Laure 和 Laurent Loiseau的关注。2001年，Loiseaus家族决定拆除现有的建筑结构，以彻底摆脱旧式建筑的影子，内部空间被重新构筑以实现多样化的庭院结构。受修道院回廊的设计灵感启发，将现存的房屋用一道外墙一分为二，成为各不一样的两处庭院，阶梯式的前院也是这个岛上颇为典型的建筑风格。

砌墙用的水泥石块都是现场制作，本地石匠用独有的技术来堆砌传统的外墙，堆砌的材料是取自岛上

的土块与小石块的粘合剂。俨然乡村风貌的内里却隐藏着精巧工艺修饰后的现代水泥建筑，将本地的原材料和工艺与顶尖的现代建筑流程完美结合，带来了无与伦比的美学和建筑学效果。房屋和花园的建造同步进行，并尽量贴近自然。Éric Loiseau并没有进行全面规划，部分地区仍保持原状，他相信假以时日，小区本身就会做出最符合本地特点的解决方法。每一项工艺的制作灵感都源于先前的做法，为了加固特别添加了铁氧化混合物，所有的地板表面都显现出勃艮第葡萄酒的颜色；抹在修道院回廊墙壁上的石灰同样也添加了铁氧化混合物；添加了钴蓝色颜料的石灰被用来粉刷房屋外部标志性的墙壁；庭院里所有的木料都用 Laurent Loiseau发明的亚麻油和铁氧化混合物染过。各个创意决策之间都有着逻辑联系，每个细节都展现出巧夺天工的神妙，与其说是一个简单的投资行为还





1. 从后面的巨石分布排列来看房屋图景
2. 前花园第二层和第三层以及主道
3. 前花园的第一层和第二层
4. 以小径和早已存在的巨石为界创建一个侧面花园
5. 主庭院延伸至水池庭院
6. 全景

1. View of the house from rock formations behind it
2. Levels two and three of the front garden and main path
3. Levels one and two of the front garden
4. The lateral garden was created using the path and existing boulders as limits
5. The main patio spreads out to the pool yard
6. A panoramic view



4

不如说是一部注入激情的心血之作。

小区所在的地理位置人烟稀少，光秃秃的山地景致刚好符合这个色调。一天到晚都暴露在阳光的照射下，这个小区无法不令人联想起Frank Lloyd Wright家乡亚里桑那州的Taliesin山。

乡土植被与竹子、印度无花果树、龙舌兰、阿拉伯树胶、仙人掌和干燥山区的植物等交错生长在一起，前院和内院的植被选择同样突出了这一种植风格。一些小型植被覆盖了部分土壤，可以起到护坡的作用。所有的公园区域都铺上了一层层尖利、闪亮、黝黑的火山沙，以防止强风的侵袭。风成为了景观规划所面临的巨大挑战，但这不是惟一的挑战。面对强烈的、随时都可能出现的东风、令人难以忍受的热浪和少得可怜的灌溉设施，只有适应力强的植物才能在如此恶劣环境中求得生存。

无论是房屋还是景观规划的区域都不得不顾及到已经存在的巨石，即便是这些巨石坐落的位置影响到了景观规划，比如说游泳池的底部就是一块巨大的石头，许多工序都是在这块大石头上进行的。再次受自然环境的启发，Loiseaus灵感顿至，他利用这里的地势雕刻出位于山区中央的一处小型却引人注目的开放式空中坐席。

在如此迷人的景色中，被当地人称之为“英格兰豪宅”的Casa Azul成为佛得角群岛首家精品旅馆，并且在风格上受到了当代的建筑与景观设计巨匠的设计风格的影响，褐色的土坡、赭色的日落，Casa Azul已经成为海湾中不可或缺的一道绮丽风景线。



5



6





When the Loiseaus first traveled to São Vicente island from France, they had a simple holiday in mind. However, Mindelo, a charming bohemian city in West Africa for nearly 200 years, lured them with its warm people, warm music and warm nights. The family soon decided to relocate, not without traveling widely throughout the archipelago, in search of other potential locations. In October 2000, Laurent Loiseau – the son – was the first to settle in. One month later, a wrecked Casa Azul (Portuguese for “blue house”) had been purchased and plans to revive it were underway.

The harbour city of Mindelo was raised from scratch in the early 19th century as a re-stocking pit stop for transatlantic ships. Despite integrated in the Portuguese colonial empire, it were the British who first successfully settled in the dry island,

around 1863, and from then on dominated the local economy, deeply dependent on their coal and telegraph companies.

Casa Azul, in the outskirts of the city then as now, was built in the 1870s as a weekend getaway for the administrators of English companies and never actually inhabited as principal residence, namely because the travel to and from downtown Mindelo had to be done on horse-drawn carriages, up the bulky and dusty mountain trails. Its location at 164m ensured the most privileged view of the Grand Harbour and the canal between Mindelo and the nearest island. It also metaphorically underlined the physical and social distance between the British and the locals.

The landscape and cultural background of this estate were what caught Eric, Laure and Laurent

Loiseau’s attention. In 2001, the family had concluded that the existing structure could not be kept, and demolition work started. They would finally move in in August 2004, although finishing touches would only be closed in April 2006.

Nothing was left to chance in this project. Construction economist by profession, and with a strong architectural background, Eric Loiseau – the father – applied his skills to the smallest details, dubbed in this work by his son. The original structure was modified to exclude obsolete constructions in the property, and re-organize internal space to permit multiple yards. The house currently has two cloister-inspired courtyards divided by an external wall creating two different spaces, as well as a laddered front yard in the typical style of the island.

Cement blocks for the walls were manufactured on site, and local stonemasons brought in the necessary know-how to create traditional external walls made of ocher blocks extracted in the island and kept together by smaller stones. Albeit rustic looking, they hide modern cement structures using refined techniques – like elsewhere in the property, local raw materials and expertise were combined with the best of modern processes, offering brilliant aesthetic and structural results. The house and







the gardens evolved naturally. Eric Loiseau did not plan thoroughly, rather remained open to the answers that the property itself offered in due time. Each technique was thus inspired by the previous: to cement he added iron oxide pigments, creating the dark burgundy color that covers all the external flooring; the same iron oxide was then added to lime for the cloister's walls; cobalt blue pigments with lime was used to paint the emblematic external walls of the house; and all the wood in the yards was dyed with a linseed oil and iron oxide mixture invented by Laurent Loiseau himself. There is a logical chain between each decision, a personal touch put in to every detail, that makes it a work of passion rather than a simple investment or architectural and landscaping project.

The landscape of desolated, dry mountains where the property is located matches its color palette. Exposed to all the sunlight variations, the estate at times evokes Luís Barragan's works or Frank Lloyd Wright's Taliesin, in Arizona.

Combining endemic species with bamboo, Indian fig trees, aloë, agaves, acacias, desert cactuses and dry mountain flora, the choice of plants for the front and inner yards also reflect this. Some small plants cover part of the soil and help stabilize the slope,

whereas all the garden area has been layered with sharp, shiny black volcanic sand extracted from nearby Calhau volcano, and used to prevent wind erosion. Wind was in fact the biggest challenge in the garden planning, but not the single one. Subject to strong, ever present east winds, only resilient plants could be used in order to resist them, the oppressing heat and poor watering. They were planted with a frequency that mirrors that of the mountain, although landscaping problems remain unsolved.

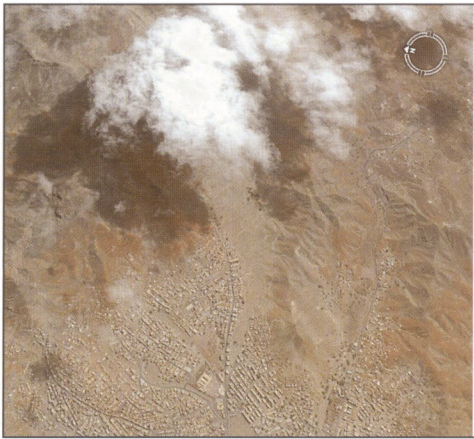
Both the house and the landscaped areas respected existing boulders, even when these seem to have been specifically displaced for a dramatic effect. The bottom of the swimming pool, for instance, is one single, massive, impermeablized boulder, where access steps were carved in. In one location of the estate, just outside the house's walls, natural stone formations gather in a distribution similar to that of a Greek auditorium, having an inclined tree as the centerpiece of this "stage". Once again inspired by natural conditions, the Loiseaus plan to use this layout to sculpt a small but striking open air auditorium for small events in the middle of the mountain.

Set in a fascinating landscape, Casa Azul – locally

known as Englishman's House or White Sand house – becomes the first boutique hotel in the Cape Verdian archipelago, clearly and tastefully influenced by the work of several contemporary architects and landscapers, as well as in local wisdom and traditions, fittingly integrated in the brown slopes and ocher sunsets on the bay.

7. 前花园和城市边缘全景
  8. 围栏从小区的空地处将花园和住宅区隔开
  9. 水池庭院和内庭远景图
  10. 带有精致典雅楼梯的内庭
  11. 施工中的房屋侧面图
  12. 水池庭院图景：用大量的岩石来雕刻水池庭院的造型
  13. 仙人掌花园远景图
  14. 主入口用红地毯来迎接尊贵客人
  15. 受修道院回廊的灵感启发的主庭院
7. General view of the front garden and the city limits
  8. A fence divides the gardens and house from the rest of the property
  9. Perspective over the pool yard and the inner patio
  10. Inner patio with the elegant staircase
  11. Lateral perspective during construction works
  12. View of the pool yard: the pool was sculpted in a massive rock
  13. Perspective of the cactus garden
  14. Main entrance access distinguishably dubbed a red carpet
  15. The main patio was inspired by the cloister of a monastery





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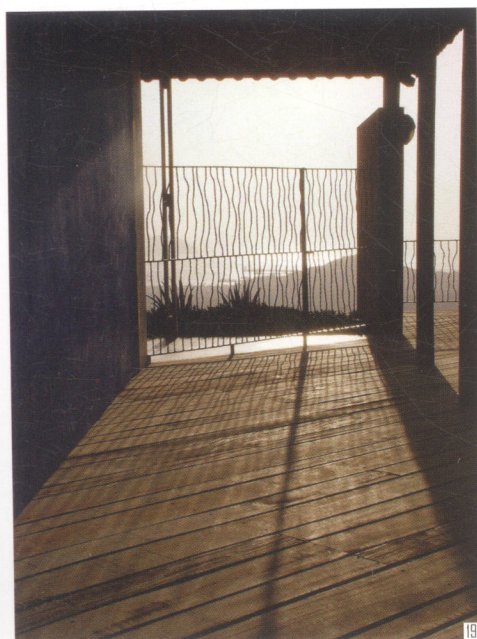


16. Casa Azul 卫星航拍图  
 17. 花园里只种植低维护成本的植物，如龙舌兰，各式各样的 aloës，本地和外地移栽的仙人掌以及各种形态的棕榈  
 18. 侧花园第一层  
 19. 水池庭院图景：用大量的岩石来雕刻水池庭院的造型  
 20. 仙人掌花园远景图

16. Casa Azul-Satellite  
 17. Only low-maintenance plants could be used in the garden, including agaves, different aloës, local and foreign cactuses and different types of palms  
 18. First level of the lateral garden  
 19. Path in the pool yard  
 20. Perspective of the cactus garden



18



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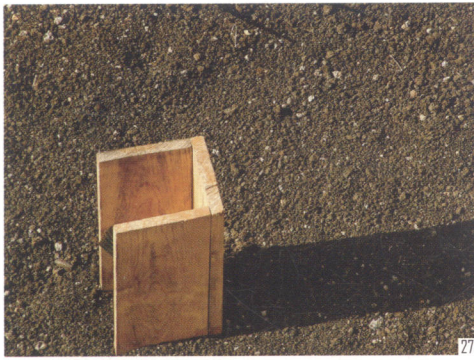


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- 21. 水池庭院的平台
- 22. 材料对比的细节
- 23. 符合水池庭院要求的三种不同材料
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- 25. 树的排列细节
- 26. 前花园的楼梯入口绕着巨石回转直上
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- 32. 从远山观望龙舌兰花园

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- 22. Material contrast detail
- 23. Three different materials meet in the pool yard
- 24. Traditional dry stone walls disguise modern cement structures
- 25. Detail of the tree stand
- 26. Front garden stair access swings around a massive boulder
- 27. Many younger plants need to be protected from strong east winds
- 28. Cactus garden path follows the curves of the mountain
- 29. Walls and paths define theme divisions in different gardens
- 30. Edge of the structural wall sustaining the slope gardens
- 31. The walls were built around all the existing boulders
- 32. Agave garden with view towards the mountains



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主入口红色大门敞开，昭示着红地毯的礼遇，指明了入口路径。

The red gate of the main entrance opens to reveal a red carpet illusion, clearly making the path.