

Modern European

Landscape
Design

现代欧洲景观设计

(德) 乌多·达根巴赫 / 编 常文心 / 译

辽宁科学技术出版社

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现代欧洲景观设计

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Modern European Landscape Design

Those who read this book and look through it will expect to discover a difference to other landscape design books showing works from other regions. Do they really get what they expect? I think yes.

The global networking of the landscape design community is super fast today, but we still are facing the analogue realities in the countries where the works are developed for. Climate, culture, size of the countries, topographic differences, regional traditions and differences in political systems and political culture have a strong impact on the design and its results in realisation.

So we have to think about the two key words in the title of the book: Modern and European. Modern means to me: not repeating old styles or copy them, but it can be modern to reinvent them. That is what I would suggest as a simple understanding of the word. Europe is a geographic and that way also cultural defined space which I would not like to mix with political borders. The Ural River is the defined eastern geographic border of Europe and the Atlantic coast in the west. When I once stood on bridge the crossing the Ural River in the Kazak city of Atyrau defining the border between Asia and Europe I really understood how far east this border is. A quite big heterogeneous and multicultural space with many languages and cultures.

That is why I am including our

colleagues from Moscow, Kiev, Tblisi, Baku, Yerevan, Istanbul as a part of the European landscape architects community as well as the one from the Baltic States, the Balkan states, the new east European states and the one of the countries of the former European mainland.

Is there a typical European style in landscape design which we could name and define? If there ever existed one, it is vanishing daily I assume. Due to fast growing databases which help to search and compare landscape designs all over the world we are getting closer together and building up a world community of landscape architects – that a kind of equalises our works as well.

The mixture of people working in European offices for landscape design as never been so wide spread. In our Berlin office we have colleagues from Italy, Georgia, Poland and Iran. Communication is English like in most mixed offices. This influences daily work and design directions.

But regarding the present status which is documented in this book we can possibly register some general directions which developed in the “big laboratory Europe”.

Public spaces as bigger parks, temporary garden shows with remaining park elements in it, city squares, school yards, municipal playgrounds and other hybrid public spaces will generally show a more or less minimalistic attitude, especially in Switzerland, the Netherlands, UK,

现代欧洲景观设计

这本书的读者一定期待在本书中找到与其他地区不一样的景观设计。我相信他们一定能如愿以偿。

景观设计的全球化网络正飞速发展，但是各地的现状仍然深刻影响着景观设计。气候、文化、国家规模、地形差别、地区传统、政治体系差异以及政治文化等都设计及其设计的实施有着巨大的影响。

这样一来，我们必须对本书标题的两个关键字“现代”和“欧洲”进行思考。对我来说，“现代”意味着设计并不会重复旧风格或抄袭它们，而是会对其进行重新诠释。这也是我对它的简单理解。

“欧洲”是一个地理词汇，同时也象征着一种文化，它与政治界限无关。乌拉尔河是欧洲的东部边界，而大西洋海岸则是西部边界。当我站在哈萨克斯坦阿特劳市乌拉尔河的大桥上远眺，我才真正意识到这个东部边界有多远。欧洲是一个多形态、多文化地区，融合了各种各样的语言与文化。

因此，我把来自莫斯科、基辅、第比利斯、巴库、耶烈万、伊斯坦布尔、波罗的海诸国、巴尔干半岛诸国、新东欧诸国以及传统欧洲大陆国家的同行都归入欧洲景观设计师这个行列。

有没有一种我们可以直接命名或定义的典型欧洲景观设计风格？即使有的话，我觉得它也会迅速消失。随着数据库的快速发展，我们能快速搜索和对比世界各地的景观设计。一个全球化的景观设计师团体正在集结，我们的作品也得到了快速的交流。

目前，欧洲各个景观设计事务所的设计

Germany and France.

The southern countries close to the dry and hot climate zone as well as the northern countries in the more cold and wet climate zone have developed a reductive and sometimes more architectural design style which is partly a result of the climate.

The new east European countries, the Baltic States and the Balkan states dare to design more innovative and challenging as if the new gained possibility to do so needs to be checked out. There is more curiosity to test new materials, to mix them. The style mix of the first years in the 90ies is gone meanwhile.

Generally the design for those spaces is determined through a growing participation process which includes a moderated design phase together with interested and engaged citizens. Another strong parameter are the declining financial possibilities of the communities and the cities. They need a minimalistic design which guarantees minimal maintenance costs. Landscape architecture is part of the infrastructural task, a community has to manage and so sometimes design is really poor.

Private residences show the most regional characteristic elements. Here the clients determine the direction a designer can walk. And possibly one very typical attitude for the "Old European countries" is: "Even if you are very rich, you should not show off – it arouses social envy or jealousy." That is

why most designs are rich but with a modest attitude, which is most likely one of the most typical elements in European Landscape architecture. It creates a special style which is developed to a very high level in Switzerland. As Minimalism is a European child from the early 20th century most landscape architects are educated in its history and tradition and it became a regular tool of European design.

I am most likely expecting a new ornamental design style the next decades which will go back to transformed traditions from baroque and rococo period. If I am right – it will be shown in a new book ten years – if I am wrong I feel comfortable in the row of architects predicting wrong trends...

Please enjoy this book as a chance to have a look in the "Laboratory Europe"

Udo Dagenbach

April 2015, Berlin

师来自于五湖四海。在我们的柏林办公室，就有来自意大利、格鲁吉亚、波兰、伊朗等各国的同事，我们通过英语进行交流。这种融合影响了我们的日常工作和设计方向。

但是通过本书中的项目现状，我们基本可以从“大欧洲实验室”中总结出一些设计的大方向。

大型公园、临时园艺展、城市广场、校园、市政运动场以及其他混合公共空间的设计或多或少都会向极简主义倾斜，特别是在瑞士、荷兰、英国、德国、法国等地。南欧的国家气候干燥炎热，北欧国家则较为

阴冷潮湿，出于气候原因，它们的景观设计更为简约，有时也更倾向于建筑设计风格。

新东欧国家、波罗的海诸国和巴尔干半岛诸国敢于打造更具创新和挑战的设计。他们不断进行新的尝试，乐于尝试新材料并将其混合起来。但是 20 世纪 90 年代的混合风格已经一去不返了。

越来越多的相关利益者和市民开始参与到设计过程中，这在很大程度上决定了这些公共空间的设计。另一个重要的参数是社区与城市日渐衰落的财政能力。景观设计是基础建设的一部分，必须由社区进行管理，因此一些设计水平可能会让人失望。

私人住宅是最能体现区域特征的景观项目。在这里，由委托人决定设计的方向。在老牌欧洲国家有一种典型的看法：“即使你很富有，也不要过分炫耀，那会引来别人的嫉妒。”这也是为什么许多设计丰富而低调的原因。丰富而低调是欧洲景观设计的一大特色，瑞士的设计将其演绎到了极致。极简主义起源于 20 世纪早期的欧洲，因此大多数景观建筑师都深受其影响，让极简主义成为了欧洲设计的常用手段。

我本人十分期待在未来的几十年内能出现一种新的装饰设计风格，希望它能向巴洛克和洛可可时代靠拢。如果我是对的，那么几十年后的书中就会收录这些项目；如果我错了，那么我也无所谓站在了预测失误的设计师行列。

本书将为您带来“大欧洲实验室”景观设计的风貌，敬请阅读。

乌多·达根巴赫

2015 年 4 月，柏林

A NEW WIND IN EUROPEAN LANDSCAPE DESIGN

At the end of his life, the famous Dutch documentary maker Joris Ivens filmed his great work "Une Histoire de vent", a Tale of the Wind. In this film Ivens is seen in his travel through the landscapes of China, trying to "film the wind as he tried all his life". This metaphor applies for the landscape-architecture as well, for is designing the landscape not as challenging as filming the wind? The last years landscape architecture itself faced new challenges and we found that new landscape-architecture should be more dynamic, more resilient and work more with the forces of urbanisation and nature than against them.

In European landscape-architecture changed quite a lot these last years. For years the field was strongly influenced by the house building boom, and landscape architects became more and more involved in urban design. With many countries within Europe fighting a recession, the home market changed and quite a few European landscape-architecture offices went abroad and continued designing big housing and green urbanisation projects outside of Europe. Within Europe the challenges changed. At least we found the pace of developments slowing down, thus giving more emphasis on the factor time in the design. When the design will not be substantiated within the first decade, one has to alter it, by giving it a temporary, transitional aspect, or organising the design to grow

within time. Though we were always aware of this aspect in the design, our surroundings seem to be more and more able to value this aspect. But it is not only a wind less strong, it is a new wind as well.

Within Europe we see the urbanisation continuing. The insight of two themes changed nevertheless: the development of our cities have to become much "greener" than expected, and the rural areas are facing a decline of urbanisation bigger than expected. Both themes give a need and an opportunity for landscape architecture.

A greener urbanisation is not just a trend. Even in these recession years, we have seen that themes as fine-dust, climate change, water-retention, water-management, urban farming, sustainability, CO₂ footprint etcetera became more and more a solid factor in the landscape design. Even though one could have expected them to not be "recession-proof", still we find these theme's here to stay. Thus giving a new, or at least a deeper dimension to the landscape architecture. No longer aesthetical quality is proof enough, the new landscape designer has to find a way to combine the necessary aspects of so many fields into his design. And not only should it fit in, but as well being sustainable for the long run. So we use the green design for the urban climate in terms of control of city temperature or fine dust as well, and find a place in our design for these same plants and trees to contribute to the urban fauna, the well being of the people or even

欧洲景观设计的新风

在生命即将走向尽头之际，丹麦著名的纪录片制作人尤里斯·伊文思拍摄了杰作《风的故事》。在影片中，伊文思来到了中国，试图“拍摄出他穷其一生想要拍摄的风”。这一比喻同样适用于景观设计，因为设计景观的难度几乎无异于拍摄风。近年来，景观设计面临了一些新的挑战，我们发现新的景观设计应当更富活力、更坚韧、更能适应城市和自然环境。

近年来，欧洲景观设计改变了许多。该领域深受房屋建造热潮的影响，而景观设计师也越来越多地参与到城市设计中。由于欧洲许多国家都面临着经济衰退，本土市场变化很大，因此一些欧洲景观设计公司开始向海外拓展市场，在欧洲以外的地区继续设计大型居住区和城市绿化项目。欧洲景观设计正悄然发生变化，发展的脚步已经放缓，更多的注意被放在设计的时效上。如果一个设计不能持续十年的话，就必须被换掉，用临时的过渡设计取代或者是使其持续成长。我们在设计过程中很清楚这一点，而周边的环境也对此越来越重视。这不仅是一股强劲的风，还是一股新风。

在欧洲，我们将城市化看成一个持续的过程，但是有两个情况已经发生了变化：一是城市的发展必须比预期的更“绿色”；二是乡村正面临着比预期更严重的城市化衰退过程。二者都为景观设计带来了新需求和新机遇。

更绿色的城市化进程不仅是一个趋势。即使在经济衰退的这些年里，细粉尘、气候变化、保水性、水处理、城市农业、可持续发展、二氧化碳排放等主题在景观设计中仍然变得越来越重要。尽管一些人曾期望它们不会成为“防衰退”的

make it part of traffic safety. The palette is bold and even more interesting.

Another theme that changed is the decline of urbanisation in some of the rural areas of Europe. For years we have thought, worked, designed, like the urban and more rural areas would develop in the same way. Maybe not in the same pace, but at least the assignment for the landscape architect was more or less similar. By now, we know it is not. Where in the big cities the urbanisation goes forth, as a force of itself we have to manage, in rural areas we have to question the strength of urbanisation. Often we seek for reinforcing the strength of a rural area. For instance redesigning the public area can help a rural place that struggles with living on tourism a lot. It can just be the trigger to get the place going again. Or the need is to find a new way, coping with a declining number of inhabitants. This enhances the scope of landscape architects, or at least should do so. Interesting enough one can see possibilities for increasing wildlife habitat within Europe, where for decades it struggled and seemed not able to co-exist with an industrialised, first world continent. This gives the landscape architecture an assignment on a literally large scale: what do our rural areas look like in the next decades, and how do we want them to be like?

The modern European Landscape architecture is rapidly changing to a more dynamic approach. We realise now that we are part of a fast changing world, with well informed citizens. The

awareness that climate change in as well temperature and amount of rain has become an aspect of our work field has sunk in.

We realise now that the effects of urbanisation are more complicated and challenging than we have thought for a long time. A new and much needed wind in European landscape design.

Johan Buwalda

Nijmegen, 17th of April 2015

工具，但是事实却是如此。它们为景观设计带来了新的，或者至少是更深层次的维度。只有“美”已经不够，景观设计师必须将这些必要的主题融入自己的设计。这些主题不仅要契合，还要实现可持续发展。于是，我们开始利用绿色设计来控制城市气温或细粉尘，利用花卉和树木来促进城市动物种群发展、促进人类健康、甚至是保证交通安全。景观设计变得越来越丰富多彩、充满乐趣。

另一方面，欧洲一部分乡村地区的城市化正面临衰退。多年以来，我们一直以同样的方式对城市和乡村进行设计和开发，虽然速度可能有所差异，但是景观设计师的任务一直是类似的。现在，我们才发现做错了。大城市的城市化进程持续向前，而我们对乡村地区的城市化力量却不得不抱有疑问。我们一直尝试强化乡村的力量。例如，公共区域的重新设计能帮助乡村振兴旅游业，它能帮助乡村继续发展。或许我们需要找到一种新的方式来应对日渐减少的乡村人口。这拓展了景观设计师的职责范围。有趣的是，未来欧洲的野生生物栖息地可能会越来越多，这正是多年以来人们求之不得的，因为野生生物栖息地似乎很难与工业化大陆共存。这让景观设计面临更大的任务：我们的乡村在未来几十年会变成什么模样？我们又期望它们变

成什么模样？

现代欧洲景观设计正变得越来越有活力。我们认识到自己是飞速变化的世界的一部分，所有公民都能获得丰富的信息。气温、降水量等气候变化已经变成了我们工作所必须面对的一个重要部分。

城市化效应比我们预期的更复杂，也更富挑战性，这就是欧洲景观设计的新风。

约翰·布瓦尔达

2015年4月17日，奈梅亨

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	艾伦布莱斯坦堡			本瑟姆水广场	
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GEORGSWALL

乔治墙公园

Location: Aurich, Germany

Completion: 2014

Design: POLA

Photography: Martin Mai

Area: 16,500sqm

项目地点：德国，奥里希

完成时间：2014年

设计师：POLA景观事务所

摄影：马丁·麦

面积：16,500平方米

The history of Georgswall can be told in many different ways. There is the story of the defense wall to protect the city against the Vikings. Another one is the story of the canal with a harbour, a harbour that was later used for landfill. And there is the story of the Georgswall as a garden strip in the beginning of last century. In the end of the 20th century the gardens turned into a parking area and a place for a weekly market without any sustainable values. This lack of values and identification was about to be solved when a redesign-competition was tendered by the City of Aurich in 2008.

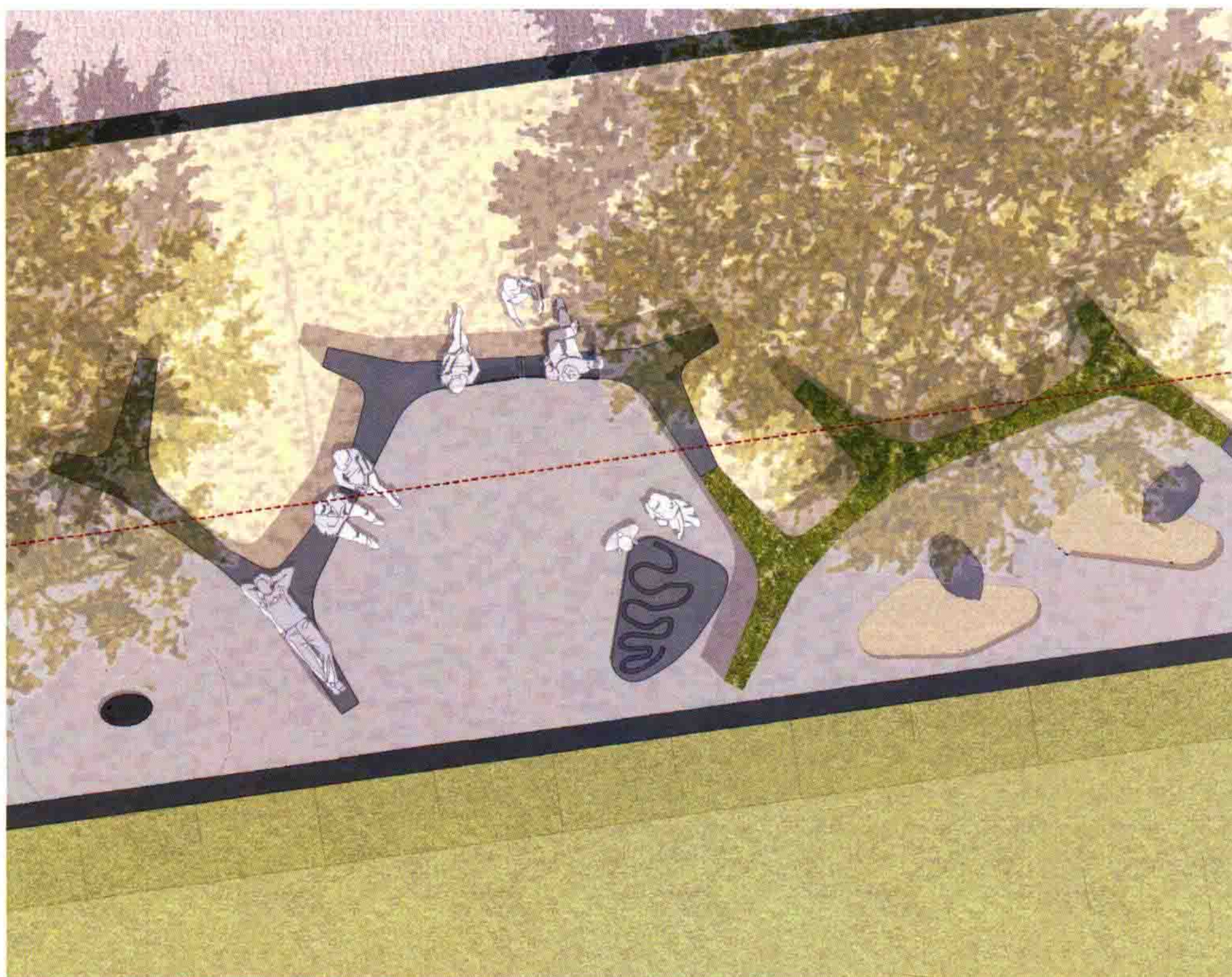
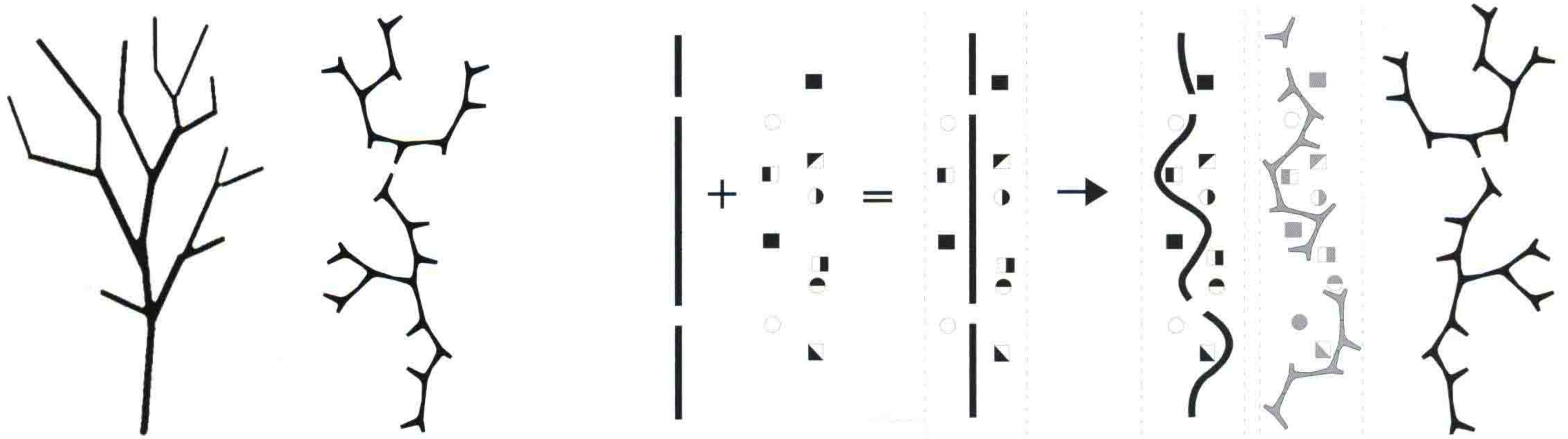
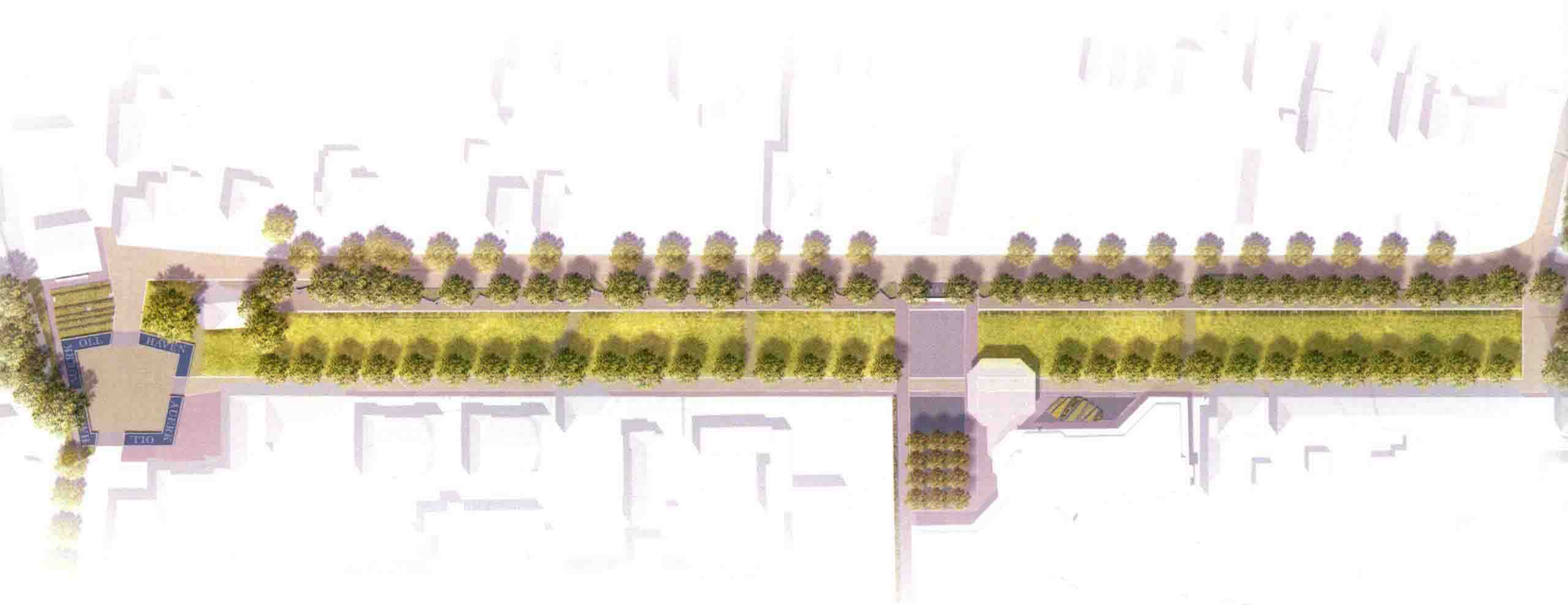
The office of POLA (POETIC LANDSCAPE) was happy to win the competition by convincing the jury with their concept of storytelling design. The idea was to give hints and links to the different historic layers of the Georgswall.

The linear and open dominance of the former defense wall which is set in contrast to the narrow, interwoven streets of Aurich made it possible to visualise a new green belt. Cars were banned and a new area of the market place was found within the Georgswall. By freeing the central green, a new city park was born.

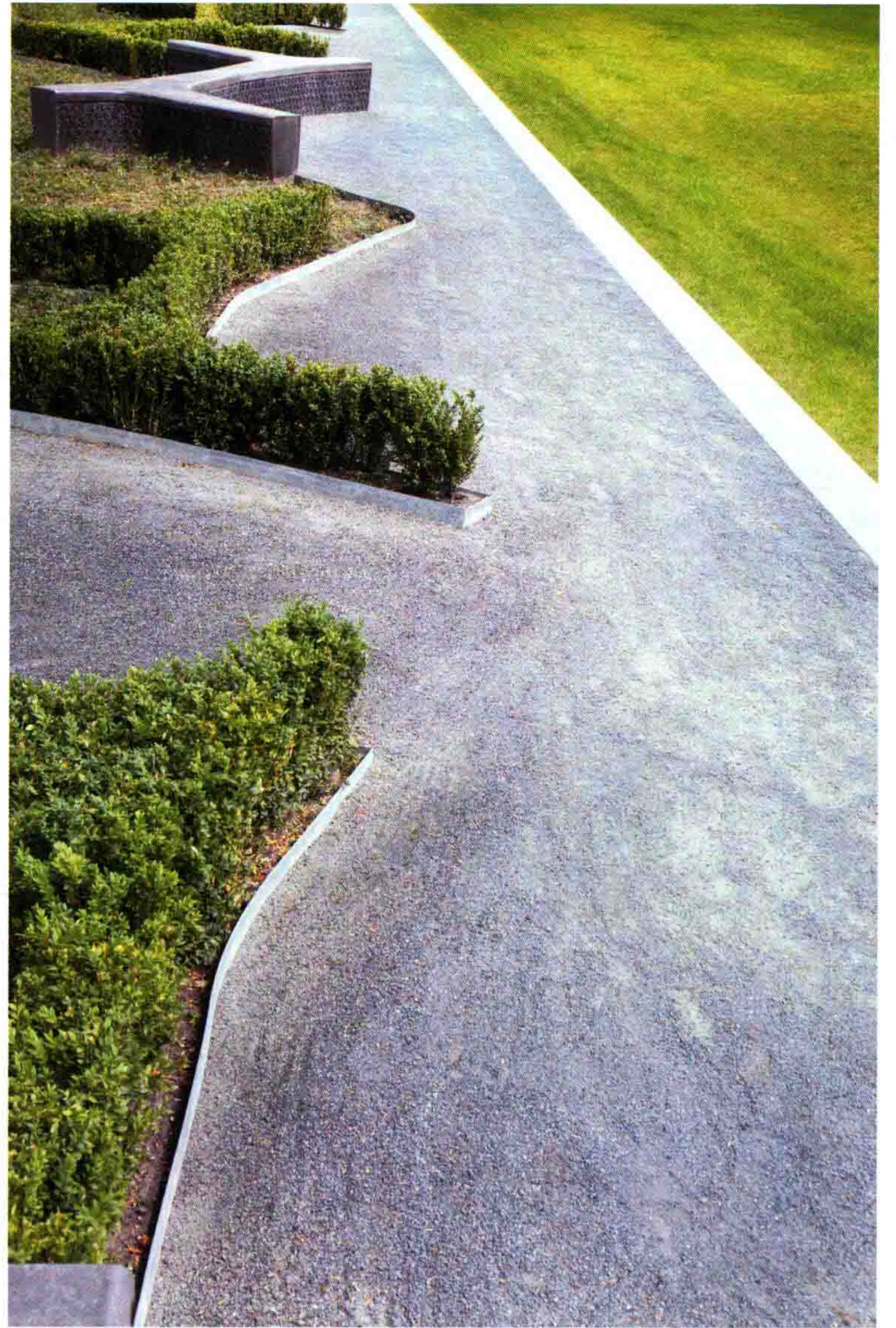
Nowadays four water basins trace the form of the historic harbour. Within the water basins there is a writing saying "OLL HAVEN AUERK", which means old harbour Aurich in an old north German dialect. The 2.5m large letter sculptures are placed underneath the water surface of the basins. The letters are hewn out of huge shell limestones. Due to the size of the stone letters, one can only slowly read the meaning by walking by the basins. The meaning is a link into history, a hint of bygone times. The filled-in harbour, the sunken harbour is now imprinted on the surface of the main plaza. Such hints and phrases are meant to trigger our fantasies.

The Georgswall is in a good way a fragment of larger possibilities, possibilities and beauty that lies in the eyes of the beholder. Phrases perfect themselves and convey its meaning within the realm of our self's.





The designer's aim was not reconstruction but identification. It means an identification of the people with the vernacular, the presence the past of the Georgswall. A confusion of time and space to unlock doors in our deepest thoughts.





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