

德国景观设计师

German Landscape Architects 在中国
in China

董楠楠 斯蒂芬妮·洛夫 主编

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他序

德国出品

在过去的 20 年里，景观已经发展成为一种席卷全球性的运动。起初是美国、澳大利亚和英国的景观事务所跨越国界，将其独特的设计带到亚洲，20 世纪 90 年代，在中国市场，可以看到欧洲尤其是德国景观设计公司的影响介入不断加强。

德国的园林与景观的设计理念有着悠久的历史传统。“Gartenkunst（园林艺术）”是德语里无法翻译的专业术语之一，它完美地阐释了景观设计的渊源所在。今天，园林艺术被视为对不同材质与植物的合理搭配，及其对设计理念的阐释。然而，这一概念还包含了近年来日益重要的新领域，例如水的生态性可持续利用。此外，它还关注那些新建公园、花园或广场的使用功能，其重点不在于宏大的环境形态，而是在于创造性地融合了多样化地域性。

就此而言，德国设计的景观值得进一步关注，最好的展现方式便是将德国景观设计师的作品公开发表。而将不同设计师及其在德国和中国（不同环境下）的作品加以对比，毫无疑问，是十分有意义的。

本书所收录的六家事务所不仅在德国，甚至在全世界，都享有较高的声誉。总体来讲，他们的设计风格不是讲究浪漫而是充满现代感。简洁清晰的线型主导整个设计，并且几乎没有花哨的元素，因为这些元素并不重要，并且不需要过多解释。

值得一提的是，水景要素的利用表达出了总体概念中对设计特色的功能性应用的关注。

毋庸置疑，绿色空间对于城市的生态发展与市民的身体健康是不可缺少的。足够的户外活动场所，例如运动与游憩、可供人们静思与放松的场所，以及可以自由出入的公共场所，对于城市社区的功能构建尤为重要。

一些设计案例向我们展示了，即便是在预算有限的情况下，也可通过简单和经济的元素实现设计。因此材料的选择，对于这一策略的实现是至关重要的，这在一定程度上决定了

FOREWORD

Made in Germany

Over the last 20 years, landscape architecture has developed into a powerful global movement. At first, it was mainly American, Australian and British companies that acted beyond national borders by exporting their special style of design to Asia, but the 90s saw an increase of influential European, and especially German, landscape architecture firms on the Chinese market.

The development of design concepts for gardens and landscapes has had a long tradition in Germany. Gartenkunst, or garden art, is one of those untranslatable German terms, but it perfectly describes this tradition of landscape design. Today, it is understood as the competent use of diverse materials and plants, and their implementation in accordance with the respective concepts. However, this term also includes other aspects which have become important in the recent past, for example the ecologically sustainable use of water. Additionally, it emphasizes the usability of newly constructed parks, gardens or squares while the focus is on the creative inclusion of the diverse localities, rather than on grand design gestures.

Therefore, landscape architecture made in Germany deserves a closer analysis. The best way to do this is by publicizing the projects which were developed by landscape architects. In a next step, it is highly interesting to compare the various designers, but also to contrast those projects which have been realized in Germany with the ones that were designed for, or implemented into, the Chinese landscape.

The six chosen firms have an excellent reputation and rank among the best, both in Germany and in an international context. Generally, their design style is described as modern and not so much as romantic. Clear lines dominate the designs while there is an almost entire lack of frisky elements if they are less than nothing to the overall design and if they require too much interpretation.

Especially the use of water elements exposes the focus on the functional implementation of design features into the overall concept. There is no doubt that green spaces are indispensable for the ecological development of cities and the wellbeing of the citizens. Sufficient space for outdoor activities such as sports and games, quiet places for contemplation, as well as freely accessible public spaces are highly important for a functioning urban community.

Some of the design examples show that simple and inexpensive elements can be realized even if the financial resources are limited. However, it is important to accomplish this in an appropriate manner by choosing the right material. This ensures that consequential costs

后续工作中其他费用的支出。毕竟公共空间不是一次性用品，这些设计是为了长期的使用，必须经得起时间的考验。这一目标，只有在从施工开始就紧密合作，确保设计在建造中不走样，才能获得最好的效果。正是如此，在德国或是在中国，当代（德国）园林艺术得到了进一步发展的机遇。

撰文：罗伯特·舒弗先生

《花园 + 景观》与《Topos》杂志主编

翻译（德译英）：茱莉亚·舒弗女士

are kept as low as possible. After all, public spaces are not built for the nonce. In fact, they are designed to perform their functions for a long period of time. This objective is best attained when those involved in the construction process work closely together from the beginning while ensuring that the design is implemented in the exact same way it had been planned. Where this is the case, contemporary Gartenkunst has a chance to develop, whether it is in Germany or in China.

Written by Mr. Robert Schäfer

Editor in chief

Garten + Landschaft, Topos

Translated by Ms. Julia Schäfer

自序一

德国设计在中国

德国产品设计精良，在中国历来具有较好的口碑。同时，它还见证了20世纪末中国的现代化进程。上世纪80年代以前，每每谈到德国的产品时，中国消费者就对其“质量可靠”“加工精细”“功能齐全”“技术先进”“性能稳定”赞誉有加，但是限于经济水平，在昂贵的价格面前，中国消费者不得不放弃这些质量优秀的产品。随着中国近30年来经济的发展，人民消费能力的提升，中国的社会、家庭和个人开始对品质有了更高的要求。越来越多的“德国制造”，如厨具、家电、汽车等产品，逐渐在中国普及，这也一定程度上反映出这个时代中国人开始对品质生活的渴求。

相对于带给个体生活品质体验的德国产品，城市环境作为提升集体生活质量的“大宗产品”，成为德国设计在中国实践的又一领域。德国参与的中国城市建设并非只在今日，早在19世纪晚期，德国就曾在青岛建设其海外新区，青岛“环境优美、设施齐全”的城市形象，呈现出当时德国先进的城市规划水平和城市建设标准。

自从20世纪80年代改革开放以来，德国专家团队越来越多地参与到中国的城市建设中，如交通市政设施、地铁等公交设备、甚至F1这样的国际赛车设施的项目建设，德国在输出技术与工程经验的同时，也带给中国合作方综合化工程项目的管理理念。景观设计作为这些大型项目的一部分，也逐渐被介绍来到中国。与此同时，随着中德经济合作的全面发展，越来越多的德国商业、制造业、生物医药等企业进入中国，他们开始建立自己的集中产业聚集地或园区，这些产业区的景观环境不仅作为配套建设，也是德国企业保证其在中国的生产、工作、居住质量的途径之一，甚至因此形成了特定的文化标志。

德国景观设计在中国

在更大的背景上，中国的快速造城运动带给德国景观设计师更大的舞台。20世纪90年代中叶，随着中国城市公共性开放空间的建设及其景观项目的迅速发展，开始有越来越多的德国景观师、规划师和建筑师，受邀共同参与到一些中国项目中。快速变迁过程中的中国，在相当一段时期内呈现

PREFACE 1

German Design in China

Having witnessed the modernization in Chinese cities in the late 19th century, well-designed German products enjoy a high reputation in China. Since as early as 1980s, German products have been adorned with praises like, “enviable quality, meticulous craft, diversified function, advanced technology and stable performance” by its Chinese consumers. Such quality-oriented products were rarely affordable due to difficult economic situation, for the country and individuals. However, economic development over the past three decades had increased consuming capacity, which led to a high demand for quality. A growing number of German products, like kitchenware, household electrical appliances and vehicles, in Chinese market reflect the strong consumer culture in contemporary Chinese society.

These products helps individuals and families to build up a new understanding of the quality of life, which influences their perception of urban environment, a compound design result for collective lives. Such projects also become a practicing field for German designers. More than one century ago, Germans had been involved in modern urban development in China; the most well-known practice is in Qingdao, the former German settlement. The attractive cityscape, urban fabric and infrastructure in Qingdao, reflect the contemporary urban planning and construction technique of Germany.

Since the Opening policy of 1980s in China, more and more professional German consulting firms have actively participated in Chinese urban development with international influence, such as transportation infrastructure of metro construction, and the Shanghai Formula1 Circuit, etc. While exporting technology and engineering expertise, Germans also brought their Chinese partners project management experience. As part of the consulting projects, the landscape designs required by Chinese partners bring in the participation of German landscape architects.

Meanwhile, under the background of the overall Sino-German economic cooperation, more German commerce, manufacturing and high-tech industries come to China. Some of them even started to build their own industrial parks. The landscape there, not only acts as the supplement facilities, but also plays an important role in securing the living and working quality. What's more, it symbolizes a unique German enterprise culture in Chinese cities.

German Landscape Design in China

In a broader sense, the rapid urbanization of Chinese cities offers

出对于外国文化的喜好态势。相比于北美、不列颠、北欧、法国等西方国家风格，德国的传统小镇和包豪斯影响下的现代设计，常常更能得到开发商及一些公共部门的青睐。德国设计，尤其是德式的建筑和景观，一定程度上成为国内一些城市的特定形象营销的手段，这些或多或少以德国传统或现代风格为定位的房产楼盘、新城开发项目，通过如“德国小镇”“威廉公寓”“莱茵社区”一类主题词，极大地吸引了市场的注意力。

此外，一系列官方和学术的中德交流活动如“德中同行”活动、“德国景观建筑展”纷纷展开，在中国举行的各类博览会中也不乏德国景观作品的身影。这些活动，不断诠释了德国景观设计的特点：生态、环保、绿色可持续的理性、严谨的逻辑性。

当德国景观设计遇上中国城市

中国的设计市场，对于不乏国际经验的德国设计师来说，仍是一个令人兴奋但却充满挑战的环境。中国设计市场的业主、同行构成了德国景观设计师在中国首先要学会相处的两类人群。中国是一个拥有传统山水观念和造园传统的国家，尽管现代以来城市园林的发展不再以私人园林为载体。基于园林和景观的不同认识，导致了业主与德国景观设计师在项目沟通中的错位。德国景观设计师需要解决这一文化背景带来的重要问题：如何衔接德国的思维传统与中国的园林文化——根植于中国人内心深处的浪漫主义。一些中国业主喜欢的“概念”或故事，与德国景观设计师注重理性分析的习惯往往大相径庭，如何在文化碰撞中协调差异和把握分寸，也是对双方合作的考验。此外，中国项目业主所给出的设计时间短，而项目也常常面临着资料未必完整却随时有调整可能的局面，这就要求设计师需要随时做出应变策略，并与业主保持高频度的沟通协调。如果德国景观设计师不熟悉中国文化和市场规则，一时是难以适应中国本土的工作节奏和方式的。而在项目的实施过程中，由于技术、经费、施工经验等等因素的限制以及紧迫的建造时间，作品常常达不到设计的理想效果，这也令很多德国设计师苦闷不已。

在德国与中国同行的关系方面，竞争与合作是始终存在的。在一个国际化的竞争环境中，“适者生存”与“唯我独新”

German Landscape architects a larger stage. In middle 1990s, more and more cities were promoting the public space and urban landscape development. In Chinese urban projects, we can see not only German architects and urban-planner, but also an increasing number of landscape architects. For a certain time, an obvious fondness over western design style could be found in China. Western design offices are labeled by Chinese clients with various styles, such as American, British, and French style. German offices, accordingly, are expected by Chinese clients to design landscape base on traditional German townscape, or modern style originated from Bauhaus. Themed with “German Town”, “William Apartment” and “Rhine Community”, some of the German designs are attracting the spotlight, and has become a marketing strategy from real-estates developers. Officially and academically, Sino-German exchanges in the field of landscape are conducted at the same time, such as forums from “Germany and China—Moving Ahead Together”ⁱⁱⁱ and German landscape architecture exhibition^{iv}. German landscape works are frequently displayed in expositions. Through participation and sightseeing, not only Chinese professionals but also those enthusiasts are able to further explore logic thinking, regarding ecology and sustainability, hidden behind the styles.

German Landscape Design with China

For German designers, most of whom with international experience, Chinese market, however, is still an exciting and challenging environment. To get along well with Chinese clients and counterparts, is considered to be a great challenge for German landscape architects, before they are truly accepted in China.

Although Chinese traditional landscape concepts possess a philosophy guided by Feng Shui and orient towards natural landscapes, conceptual frameworks embrace the art of story-telling. In many cases, landscapes are required to associate with an old legend. While German landscape architects prefer analytical skills and logical thinking. A successful cooperation obviously calls for more than just overcoming the language barriers. How to balance the cultural conflicts results in a deviation between Chinese clients and German Landscape architects.

The short design time and incomplete data increase difficulties, while constant changes required bring in pressure to the designers. The practical situation in China demands designers to keep communication skillfully with clients and find a way to cope with them. Moreover, some of the construction results, constrained from technical skills,

成为一个具有策略性的平衡点：一方面，在一些重大项目中，德国设计师不仅要接受其他国家在华的设计机构的挑战，还要接受同中国设计单位的竞争。另一方面，中国的设计项目，很多任务量大，周期又短。德国设计公司尤其是很多小规模的事务所必须依靠与中国同行的合作。此外，中国的设计资质管理法规限制了外国事务所独立承担设计中大型景观项目的可能，这也是德国事务所寻找当地技术支持的另一个重要原因。然而正是中德设计师的结对，才从真正意义上促进了两国设计企业的交流。现在，德国事务所越来越重视中国设计师的参与和多样化的合作，他们通过设定办事处与分支机构，同中国人合作成立事务所，以及雇用本土协调人等一系列策略，更加充分地主动融入中国市场。当然，由于文化和体制不同，在上述中德合作中不免存在一些矛盾和差异：如版权、责任保险、费用标准等。这一合作过程和过程中的现象和问题，折射出两国在景观设计领域的文化交流、融合与碰撞。

本书呈现的德国景观设计师作品

为了充分显现出德国景观设计师在中国背景中的独特性，本书所呈现的德国景观设计师作品，不仅包括德国设计师在中国的实践，还包括他们在本国的作品。这些项目有的是独立完成，也有的是与其他事务所合作设计的；项目既有概念设计，也有已建成的；项目类型涵盖了居住区景观、滨河景观、城市广场、公园、植物园、庭院、建筑周边环境、旅游规划等几乎所有的景观项目类型。通过本书中所展现的6家事务所的44份作品（包括24份在华作品和20份在德国作品），我们不仅能看到作品背后的德国烙印——简约和理性、结构鲜明、清晰的观念和思考、对生态和自然的关注；也能看到在市场需求下，德国景观设计师的多样化努力：如在常德新河南段河流恢复工程（Levin Monsigny 景观设计事务所）、曹妃甸国际生态城（莱茵之华有限公司）中，设计师对雨水的生态处理手法；英飞凌科技总部（GTL 景观设计事务所）、中国国家博物馆内庭院（Rehwaldt 景观设计事务所）与上海辰山植物园景观设计（瓦伦丁+瓦伦丁景观及城市规划设计事务所）中，他们对中国造园手法的现代诠释；以及中国杭州波浪文化城（RSLA 景观设计事务所）中，

budget, and speed, are hardly desirable, which more or less frustrate many German landscape architects.

Both competition and cooperation exist when spoken of the relationship between German landscape architects and their Chinese counterparts. "Survival of the Fittest" and "Innovation" are two strategic points in a more globalized local market. German designers not only have to compete with international foreign design firms but also local Chinese companies. Furthermore they usually face quantities of workload in deadline stress. Especially small scale German offices have to cooperate with Chinese clients. The certification system in China frustrates foreign offices especially in the detailed design of blue print of many large or medium scale projects and is another important factor pushing them to look for local support. Only by allying with locals, could they get access to those projects.

It is the exchange process of Chinese and German designers that truly promotes the understanding of the design professions in both countries. German offices consider the project participation of Chinese designers of great significance. To actively better adapt themselves to the Chinese market, they set up agencies or branch offices in China, look for Chinese partners, and employ local professional people. Without doubt, such cooperation are usually smooth in the very beginning, but soon some conflicts and differences arise in issues such as copyright, liability insurance and expense standards. These phenomena—are also reflections of the cultural conflict and exchange between Chinese and German culture in the landscape field.

Works in the Book

To better understand the practices from German landscape architects in the local background of China, we collected their works both from China and Germany. Some of them are independent works while others are collaborated results among varied designer groups. Some are established while others are only conceptual designs. The works displayed in the book include residential community landscape, waterfront developments, squares and plazas, gardens, botanical gardens, courtyards, open space and tourism planning as well.

The selected 44 projects, including 24 projects in China and 20 projects in Germany are a window, through which we can see the German imprints^{vi}. With distinctive concepts and a focus on ecological and environmental issues, the design style is simple, logical and clearly structured. We can also find the diverse efforts they have made in tailoring projects for China. In the projects of Xinhe South-Ecological River Rehabilitation by Levin Monsigny, the Caofidian Eco-city from

将当地的的城市设计与景观设计结合的努力。

随着中国城市的发展,在城市的可持续发展、城乡问题的议题上,德国景观设计师和专业团队的介入性越来越深入。德国景观设计师在中国的实践已经从最初的风格样式引入,深入到寻求在中国当代社会与环境变迁中的独特影响和理性作用形式。就这一点而言,也同样反映出了中国——这一同时具有悠久园林传统和快速环境变化的国家,正以其独特的国际视角,不断做出解决本土问题的持续努力和尝试。

后记

由于德国景观设计师及其在华作品分布很广、种类繁多,本书仅从众多德国事务所中选取了6家,再从中选取其典型的在华作品。限于篇幅,难以全面展示德国景观设计。

本书从构想到完成,历时三年有余。付梓之际,非常感谢参与了本书的资料收集、翻译、协调等各项工作的各位同事:胡笳、王培娟、安文婷、碧安(德)、陈丽恋、刘晓姝、梅雯、汪妍、徐婧、涂梦良。还要感谢为本书提供作品的德国景观设计事务所及投稿人,包括GTL景观设计事务所的Fabienne May女士和Ines Wodrich女士、Rehwalft景观设计事务所的Ulrike Zaenker先生、莱茵之华有限公司的邓文贵先生、瓦伦丁+瓦伦丁景观及城市规划设计事务所的丁一巨先生和Julia Knop女士、RSLA景观设计事务所的Rainer Schmidt先生和Markus Weinig先生,以及Atelier Dreiseitl公司的Jessica Read女士。同时,感谢泛境联合设计机构的刘悦来先生、范浩阳先生,以及甘肃沁园春园林绿化工程有限公司杨德先生的支持与参与。最后,还要谢谢同济大学副校长吴志强先生,对本书的出版做出的贡献与各项支持。

撰文:董楠楠先生

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Rhinescheme's, rainwater is treated as an important ecological element. The Infineon Headquarter Design by GTL, the Chinese National Museum Inner Courtyard Design from Rehwalft's, and the Medical Garden of the Chenshan Botanical Garden by Valentien & Valentien exhibit modern interpretation of Chinese garden culture. In Culture Wave City Planning, RSLA show us their attempts in the integrated urban and landscape environment. Moreover, German landscape architects are focusing deeper into recent topics of local sustainable development based on the reformed urban-rural relationship in China. Their practices have outgrown the design language and German styles in the earlier cases, to an exploration of uniqueness and rational in a contemporary China. From another standpoint, China, with its long tradition and rapid growth, never stops seeking local solutions for its international vision.

Afterword

Works by German landscape architects in China has a very wide distribution and a great variety. The book invites 6 German offices, and selects representative projects from them. It has been three years from an idea to the completion of this book. I would like to thank all the colleagues for their contributions or rather for adding to the information collection, for translations and for coordinating. They are: Hu Jia, Wang Peijuan, An Wenting, Beatrice Lange, Chen Lilian, Liu Xiaoshu, Mei Wen, Wang Yan, Xu Jing, Tu Mengliang. I would also express my sincere gratitude to the offices who contributed their works. They are Ms. Ines Wodrich and Ms. Fabienne May from Gmuechtel Triebswetter Landschaftsarchitekten, Mr. Ulrike Zaenker from Rehwalft Landschaftsarchitekten, Mr. Deng Wengui from RhineScheme Architects, Mr. Ding Yiju and Ms. Julia Knop from Valentien + Valentien Landscape Architects and Urban Planners, Mr. Rainer Schmidt and Mr. Markus Weinig from Rainer Schmidt Landschaftsarchitekten, and Ms. Jessica Read from Atelier Dreiseitl. In addition, I want to thank Mr. Liu Yuelai and Mr. Fan Haoyang from Pandscape Design Planning Consultant Co., Ltd., and Mr. YangDe from Gansu Qinyuanchun Landscape Garden Green Engineering Co. Ltd. for their efforts. Finally, I'd love to express my sincere gratitude to Mr. WU Siegfried Zhiqiang, the Vice President of Tongji University, for his support on the book's publication.

Written by Associate Prof./Dr. DONG Nannan,
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自序二

关于景观、设计与象征符

本文完全可能从中国的快速城市化、环境恶化、社会变迁及其导致的空间结果展开，然而，我在此暂时跳过这些沉重的话题，而从多年来萦绕在我心头的“中国园林符号之间的关联”说起。鉴于这本书展现的是德国景观设计师，所以我也将谈及中国与德国在景观、设计与象征符运用的不同。

关于白云、龙与汽车

第一次来中国是十年之前，我发现了这个国家里有许许多多风景秀丽的地方。当时，我住在北京东王庄，周末去香山公园参观碧云寺和白云寺，还在一家名叫“九霄云外”的酒吧小酌，随后去名为紫云大厦的建筑里上班工作。那段时光，我愿意穿过那些月亮门、沿着莲花或菊儿胡同漫步，到龙之梦购物中心品龙井茶或八宝茶。

回来的路上，和那些热情的出租车司机聊天，他们教我说德国车的中文名，竟成了我汉语老师：宝马（意思是很名贵的马）、奔驰（意思是跑得飞快）、奥迪（意思是深刻、启蒙、引导）。

那时，我突然意识到，这些符号和名字在中国是颇为重要的。之后的若干年里，我学会了不少关于象征意义的知识，这些于我来说都是微妙而新奇的。

例如，不久前我才知道，在中国给客户送梨或与梨相关的饮料是不合适的。因为，“梨”在中文里意味着“分离、分开”，会让人误会你故意表示不友好。

关于草地、山水

在我们探究中国与德国象征符的深刻含义及其在景观设计中的运用之前，让我们先简单了解下“景观”这个词语在两国语言的表达以及相关范例。

在德语中，景观往往用的一个词是“Landschaft”，原意是空白、洁净或未开垦的土地，随着时间的更替，逐渐被赋予了在地理与美学上更广的含义。

然而，汉语中的“景观”一词，至少可以用另外六种不同的词语表达，“风景、景色、山水与景观”，所有这些词语都包括一些景致般的汉字表达，如景、景致、山、水、川，

PREFACE 2

On Landscape, Design and Symbols

It would be most likely to start this article writing about China's rapid urbanisation, environmental degradation, social transformation and the resulting spatial manifestation, but I will skip this for the moment and instead turn to a maybe less pressing topic that nonetheless has quite preoccupied me over the years: the relevance of symbols in landscape architecture in China. And since this book is on German landscape architects, I will also look at the differences between China and Germany regarding landscape, design and the use of symbols.

On Clouds, Dragons and Cars

When I first came to China about ten years ago I discovered quite marvellous places. I lived in the “Eastern King Village”, would spend the weekend in the “Fragrant Hills” visiting the “Temple of Azure Clouds” and also the “Temple of White Clouds”, have drinks in a bar called “Cloud Nine” and later I would even work in a building named “Purple Cloud”. I would walk through moon gates, wander along “Lotus” or “Chrysanthemum” Lane and go to the “Dragon's Dream Shopping Centre”, where I would drink “Dragon Fountain Tea” or “Eight Treasures Tea”.

Back then, my language teachers were also the taxi drivers, therefore what I initially learned were the names of German car brands in Chinese: BMW – 宝马 – Baoma – valuable horse, Mercedes Benz – 奔驰 – Benchi – run quickly, speed, Audi – 奥迪 – Aodi – profound, enlighten, guide.

It started to dawn on me that symbols and names are of great importance in China, and in the following years I should learn a lot of surprising and fascinating things on this topic.

Just recently for example I found out that presenting a client with a bottle of pear brandy as a gift is not such a good idea since the Chinese word for pear sounds similar to “leave, part from or be away from” and is therefore not signifying a good relationship, as would of course be intended.

On Meadows, Mountains and Water

Before looking into the significance of symbols in China and Germany as well as their application in landscape design, let's take a brief look at the term landscape in the two languages as well as the ideal associated with it.

In German, when talking about landscape, it pretty much comes down to one word: Landschaft, which originally meant empty, cleared

甚至是风。无论怎样，都和德语中的“空白”二字没有关系。

不仅“景观”这个词语本身在两种语言的表达中有很大差异，与之相关的理想模式也不尽相同。譬如，在西方文化中历史上的风景画常常描绘草地的田园风光，表达一种平静原始而不受社会约束的生活方式。

恰恰相反，中国这类风景更加与北方荒蛮的大草原有关，从而被视为充满敌意与危险的暗示。20世纪20年代，一位来自中国的绅士在游历欧洲时宣称，“毫无疑问，修剪草坪是牛畜的事情，跟人无关”。相反，他认为，完美的风景是由（位于北方的）山与（位于南方的）水构成的，然后才是树木、竹子和鲜花，而草坪是完全不被考虑的。

关于自然、文化与设计

正如中德文化中对“景观”这个词语及其理想模式的不同阐释，两国景观设计与预期也有着很大的差异。

总体来讲，当代德国或欧洲景观设计有两个来源：巴洛克时代的花园作为绝对权力的象征，表达了一种人类对自然的控制；相反，英国景观花园则是对自然的一种完美憧憬。因此，一方面，景观设计的特点正在于这种二元性：一方面是自认而另一方面是文化，而功能同时具有主导地位并超过了含义本身。

象征符当然存在，但是没有特别重要的含义。因为历史原因，象征符往往存在更加反面的含义，从而往往被有意避免。

设计也不由衍生出一种肃静、消极与严苛的气息。正如迪特·哈森普夫卢格在他的《中国的城市密码》一书中所形容的中国传统花园，可谓“对比中的和谐”。意思是说，人工元素如亭子与盆景构建得看起来很自然，而自然元素如假山，却以一种人工化的方式加以布局。正因为如此，人造景与自然之间的界限便渐渐模糊，融为一体了。

与西方的“形式追随功能方式”相反，中国景观设计喜欢运用象征符和意象。传统的花园本是一处让人静思和自省、令游园者身心健康的场所。基于这个目的一整套象征内容得以运用。

这些象征符号往往源于汉语中同音字的自然内容。例如，

or fallow land and evolved to having a wider geographic as well as aesthetic denotation.

In Chinese however, landscape can be described by at least four different expressions (风景, 景色, 山水, 景观), all of them including picturesque notions such as view, scenery, mountain, water, river and even wind. No mention of emptiness whatsoever.

Not only the term landscape by itself widely differs in the two languages, but also the ideal associated with it. In Western culture historical landscape paintings often depict idyllic pastoral sceneries with grassland and meadows exemplifying a peaceful and pristine lifestyle, free of social constraints.

In China on the other hand, this kind of landscape is rather associated with the “uncivilised” steppes of the north and therefore considered as hostile and threatening. In the 1920s, a Chinese gentleman on a visit to Europe stated that “mown and bordered lawn which, while no doubt would be of interest to a cow, offers no interest to human beings”. Instead, the ideal landscape is composed of mountains (in the north) and water (in the south) and only then come trees, bamboo and flowers, whereas lawn is entirely absent.

On Nature, Culture and Design

Just like the term and ideal of landscape differs between Chinese and German culture, so does the approach and expectation towards design.

Contemporary German or European landscape design in general has two main origins: The baroque era garden as a symbol of absolutistic power expressing the control of nature by men, and as a contrast to this, the English landscape garden as a perfect illusion of nature. As a result, landscape design is characterised by a duality of nature on one side and culture on the other, while at the same time function dominates over meaning. Symbols certainly do exist but are not associated with great importance. One could go to such lengths as to say that they are even avoided, since for historical reasons they tend to have a rather negative connotation.

The resulting design has an air of soberness, reduction and clearness up to a certain degree of rigor.

Contemporary Chinese landscape design on the other hand refers more to the traditional garden art, as a physical expression of Chinese culture. The traditional Chinese garden is characterised by what Dieter Hassenpflug calls in his book “The Urban Code of China” as a “harmony of contrasts”. This means that artificial elements such as pavilions or

“蝠”与“福”同音，寓意财富；“鱼”与“余”同音，“年年有鱼”，寓意经济宽裕。除此之外，词语中象征性的自然甚至具有历史或宗教的起源。

在道教中，山石因承接天地而被寓意不朽。植物也同样被赋予寓意——松树象征长寿，竹子象征柔韧，莲花代表清廉。

因此，当设计中国的花园或公园时，往往通用的手法就是“增”而不是“减”。设计的宗旨是要创造一个小天地，并使其看起来自然而不是人工，不规则和随意而不是僵硬死板和几何式，更加复杂而不是简单。

关于场所、个性特色与融合

在我大学学习景观设计时，概念规划是最为重要的。每一个设计都必须有一个强烈而鲜明的个性特色，这些特色可能只是基于当地“场所精神（守护神）”的一个故事、一种形象或是一个概念。

然而，当我来到中国时，我惊异于那些现代城镇的千篇一律。它们要么就是没有自身的特点，要么就是随手拈来的不同风格的随机组合，而与场所本身却毫无关联。

主要原因在于自20世纪80年代中国经济开放以来城市的迅速发展以及20世纪50至70年代文化特色的匮乏。同时，中国历史上缺少具有独特空间表现形式的某一城市阶层的传统。

因此，赋予某个城市或地方一个它自己的特色迫在眉睫。德国景观设计师所到之处都存在着德国更加理性的思维与中国象征及寓意设计理念的融合。

或许和期待的不同，德国设计师或规划师在中国的作品不是纯粹的“德式”设计，反而受到了中国强烈的文化及其象征意义需求的影响。

阿尔伯特·施佩尔在上海的作品，被誉为“德国小镇”的安亭新城就是一个例子。这一典型的德国式街区开发迎合了中国建筑南北朝向的特点，这不仅取决于气候因素，同时也衍射出中国传统文化里的尊卑等级、空间表达，甚至是天地秩序。最终的结果是街区建筑向东西方向伸展，以最大化南北立面，缩减东西立面至最小。另一个与象征相关的例子

bonsais are composed to appear perfectly natural whereas natural elements such as rocks are arranged in an artificial way. As a result, it becomes indistinguishable what is natural and what is artificial.

As opposed to the Western “form-follows-function-approach”, Chinese landscape design always incorporates a level of symbolism and meaning. The traditional garden is meant to be a place for contemplation and spiritual advancement that emanates harmony and provides the visitor with mental health and physical longevity. For this purpose a whole repertoire of symbols is employed.

These symbols often originate from the homophonic nature of Chinese language. The word for bat, 蝠, fu, is for example homophonic to wealth, and fish, 鱼, yu, sounds like abundance. Beyond that, the symbolic nature of words can be traced back to historic or religious origins.

In Taoist mythology for example rocks symbolise mountains which form the connection from earth to heaven and thus to immortality. Also plants are employed as symbols. Pine trees promise longevity, bamboo stands for compliance and lotus for purity.

Consequently, when designing Chinese gardens or parks the common approach is more additive than reductive. The aim is to create a miniature universe that appears more natural rather than man-made, more irregular and spontaneous than rigid and geometrical, and more complex than simple.

On places, identity and fusion

When I studied landscape architecture at university conceptual planning was paramount. Every design had to have a strong and distinct identity, created by a story, an image, an idea, derived from the “genius loci” - the spirit of the place.

When I came to China, however, I was startled about how indistinguishable many modern cities and towns were from one another. They either had no specific character at all or were overloaded with a random mixture of styles, borrowed from what was at hand but not related to the place itself.

This is mainly a result of the unprecedented speed with which China's cities have been growing since the economic opening in the 1980s. On top of that, during the 1950s-1970s, China had become detached from its rich cultural identity. Also it lacks a historic tradition of an urban class with distinct forms of spatial representation.

So giving places a character of its own was and still is highly on demand. And this is where the German landscape architects come in

是上海世博会中由荷兰尼塔设计集团设计的世博公园，其总体布局看起来像中国传统文化里的一把折扇，而由赫尔佐格和德梅隆事务所完成的北京奥林匹克体育馆则形似鸟巢（燕窝，一种在特殊场合食用的名贵佳肴）。

最后，我不禁想要回到在本文一开始就避开的话题。当代景观设计面临着许许多多的挑战，创造设计特色只是其中之一。同时，特色不是随机强加的，而是必须与场所形成联系的纽带。

最佳的设计解决方案在创造特色的同时，还在长期、可持续地解决中国正面临的复杂环境与社会问题。将这些特殊的需求融入整体性的设计正是本书中展现的德国设计事务所吸引点所在。

撰文：斯蒂芬妮·洛夫女士

景观设计师

Levin Monsigny 景观设计事务所

and where the fusion of the more rational German approach and the Chinese world of symbols and meanings start.

Other than maybe expected, what German designers or planners deliver, when they work in China is not purely "German" design. Instead it is strongly influenced by Chinese culture and the demand for symbolism and meaning.

An example is Shanghai's "German Town", the project Anting New Town by Albert Speer. Here, the typical German perimeter block development has been adapted to meet the Chinese requirements of north-south orientation which is not only explained by climatic reasons but also by reasons of rank, representation and even cosmic order. The result is blocks stretching in east-west direction in order to maximise the north-south facing facades and to reduce the east-west facing facades to a minimum.

Other examples showing the relevance of symbols in design are the Shanghai-Expo Shibo-Park by NITA Design Group, the layout of which resembles a folding fan, an object of traditional Chinese culture, or the Beijing's Olympic Stadium by Herzog & de Meuron which resembles a bird's nest, an expensive delicacy, eaten on special occasions.

Finally, I cannot help but return to what I skipped in the beginning. Contemporary landscape design has many challenges to face, and creating identity is only one of them. Also, identity cannot be just randomly imposed but always has to relate to the place.

The best design solutions create identity and are at the same time long-lasting, resilient and tackle the manifold environmental and social challenges China is facing.

Incorporating these requirements into a coherent design is the strength of the German design agencies introduced in this book.

Written by Ms. Stefanie Ruff

Landscape Architect

Levin Monsigny Landschaftsarchitekten

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德国景观设计师

German Landscape Architects 在中国
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