

Contemporary
German Landscape
Architecture

国外景观设计方案分析丛书

德国当代景观设计

德国风景园林师协会 编著

刘 英 译

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没有一种偏见会永远沉入海底。景观设计不再是公众茶余饭后讨论的话题？而景观设计师们仅仅只为客户服务？他们不再关注景观特征方面的构思、概念和思想？

庆幸的是，现实情况并非如此。德国景观设计大赛恰好说明了景观设计仍然是公众热衷讨论的话题，景观设计师们也关注景观设计思想的变化，并非一成不变、顽固不化。此次设计大赛是德国景观设计联盟向外界传达信息和思想最强有力的手段和途径，因此，在这里忠心地感谢所有对此活动的支持者、推动以及参与者。

此类出版物数量繁多，现已有4册销售至德国以外的国家，而这正强有力地证明了德国景观在世界景观界扮演着越来越重要的角色，发挥着重要作用。

而其中贡献最大的莫过于德国风景园林师协会（the Bund Deutscher Landschaftsarchitekten, bdla），其在多项活动中发挥了重要的协调作用，获得公众的认可，并在2005年德国景观设计大赛的成果基础上出版了《变化中的场地》（*Changing Places*，中国建筑工业出版社将于近期出版）。这也是说明设计师联盟在推动景观发展和学术交流中发挥重要作用的成功案例。但是，无论是国外读者还是国内读者，他们不只想了解德国景观设计师做了些什么和他们所取得的成就，这些读者还希望了解设计师们的设计思想以及这些思想是如何实现的。我们曾经多次说服著名学者在其出版的书籍中增加景观设计近现代史以及阐明景观与建筑两者之间的新兴合作关系等方面的内容。这次德国景观设计大赛给景观设计师提供了锻炼和展示舞台，其设计水平因此次比赛而得以大大提升。如今，我们面临的任务日趋繁重、复杂，而无论是在大城市还是在农村地

by Andrea Gebhard, bdla主席 / President of the bdla

No prejudice is too old to be revived. Is landscape architecture no longer a presence in public debate? Are landscape architects mere design service providers? Do they pay too little heed to the idea of landscape quality?

Fortunately not. The competition for the German Landscape Architecture Prize stands for presence and for change, and against standing still. This prize is the Federation's most powerful message to the outside world. Many thanks to all who have supported, promoted and taken part in it.

Much of the print run of our volumes, now four in number, is sold outside Germany. This is clear evidence of the increasing importance of landscape architecture made in Germany.

The Bund Deutscher Landschaftsarchitekten bdla is one of the most important mediators of this convincing image. For example the book called *Changing Places*, on the 2005 German Landscape Architecture Prize, recently appeared in a licensed Chinese language edition. A successful example of how the Federation can help to promote. But both international and national readers do not just want to get to know the work of German landscape architects, they also want to find out what the profession is thinking about at present, how it is positioning itself. For the 2007 publication we have once more managed to persuade outstanding authors to inform us about the recent history of landscape architecture, and about the newly emerging partnership between landscape architecture and architecture. The status of landscape architects is enhanced by the German Landscape Architecture Prize competition. And the tasks we face increase daily. Changes in the balance of nature are obvious, whether in metropolitan regions and cities, rural areas, in climate change or in their consequences for the culture landscape. Landscape planning and landscape architecture in particular make their practitioners able to

区，自然平衡的变化十分显著，这些地区的环境随着气候的变化或文化景观的影响而发生了巨大变化。景观规划和景观设计领域的发展使得相关设计人员可以根据此类变化而做出相应的行为，我们的景观设计师们可以预测这些行为所能发挥的效果，同时对其关注的地区提出切实可行的备选方案。

2007年5月，“终生学习”（Lifelong Learning）教育理念风靡欧洲各个国家，“联合国可持续发展十年教育计划”（the United Nations Decade of Education for Sustainable Development, 2005~2015年）从地方、区域和全球三个层次分析了经济可行性、公正社会和环境的整合性。

这一教育计划将为景观设计师们提供新的发展机遇和展示舞台，他们不仅可以在国内大展才智，还有许多国际项目等待着他们。为避免出现过时的生活方式和审美感，任何一项大型工程都需要准备备选方案；同时还得为其任何一种行为方式给环境带来的影响提供坚实可信的理论根据。若不是专业人员，难以满足以上要求和目标。而实际上我们应该进行不间断的学习和训练，从而可以更好地掌握自然规律和系统效应。同时，通过提出问题并展开讨论和培养公众的美学素养而说服大众，获得公众的支持；在规划及实施过程中，通过公众的积极参与来创造可供选择的社会空间。

我们的专业人员和专业组织发挥着极其重要的作用，其涉及的领域极为广泛：从大尺度规划到一个私家花园的设计。无论是在欧洲还是全世界，这类环境设计需求日益激增，重视细节和系统性的文化类型国家更是如此。景观设计可以满足这些需求，我们的设计语言是国际性的，我们的园林文化也是一种国际文化，我们清楚如何将传统文化和未来发展完美地结合起来。

respond to these challenges, and indicate ways of responding to them. We, the landscape architects, can draw up scenarios to predict the consequences of action and suggest effective alternatives for the area concerned.

In May 2007, a phase of emphasis on education, called “Lifelong Learning”, was announced throughout Europe. The United Nations Decade of Education for Sustainable Development 2005-2015 formulates its aim as passing on knowledge on local, regional and global levels about economic viability, a just society and environmental integrity.

This will create new opportunities for landscape architects, and not just in their own countries. Any major planning project will of necessity have to suggest alternatives to outdated ways of life and aesthetic sensibilities, and it will also have to provide reliable evidence about the consequences of any action for the environment. Who – if not our profession – is likely to be able to do this! The fact is that we are trained to understand natural processes and systemic consequences, to persuade people by deploying argument and beauty and to initiate alternatives for social space by involving an active civic society in planning and participation processes.

The great strength of our profession and thus of our federation is the range we cover, from large-scale planning to designing a private garden: there is an increasing demand in Europe and indeed all over the world for cultural patterns that are convincing in detail and in their systematic approach overall. Landscape architecture has these strengths. Our language is international, and the culture of gardens is a world culture that understands how to combine heritage of the past with the future.



柏林斯特劳拉半岛 (the Stralau peninsula in Berlin) 因修建配有路堤散步道的市政公园而使环境得到极大改善

The Stralau peninsula in Berlin is being enhanced by a municipal park with embankment promenade

当代景观在哪里？是否所有的工程都留下了思想的印记或个人的痕迹？是否有再次讨论“学校”的可能？正如同伦尼—迈耶 (Lenné-Meyer) 学校 180 年前曾经讨论过的一样？

令人惊奇的是，当今绝大多数成功的景观设计师们都是通过著名景观设计师事务所实践和大学学习而获得设计技能和培养设计素养的。汉斯·洛伊德尔 (Hans Loidl) 就是这样一位培养景观设计师的专业大师，他对年轻设计师的影响在许多当前的竞赛中可见一斑。在其中风后，洛伊德尔对自己的影响和作用毫无意识；而值得庆幸的是，在其中风前不久，洛伊德尔刚刚完成专业教科书《开放空间》(Opening Spaces)。而《景观》(Landscape Architecture, 2003 年) 中最为著名的一期是“洛伊德尔演讲笔记” (Loidl lecture notes)。

我们对许多年轻的当代景观设计师进行了调查，让他们谈谈与洛伊德尔一起工作时所受到的影响，结论五花八门，每个人的感觉不尽相同；而每个设计师对“洛伊德尔学校”——假若存在的话，也是一所非教条式的学校——的感受也各不相同。

斯蒂芬·莱曼 (Stefan Reimann)：就我个人而言，还远远不能称其为洛伊德尔学校 (也许汉斯·洛伊德尔本人也有同感)。在我的意识中，学校是指在一定规则下的学术机构，需要进行入学考试和测验，也就是说，从某种程度而言，学校是教条式的管理。

而汉斯·洛伊德尔事务所却恰恰相反。汉斯基本上允许各种情况的存在，他只把自己放在引导的位置，是一位伟大的教导者。他让我们参与其中，发挥各

非正式学校 The casual school

关于汉斯·洛伊德尔的谈话 / A conversation about Hans Loidl

Where is landscape architecture today? Are works shaped by attitudes or by personal models? Is it even possible to talk about “schools” again, as the Lenné-Meyer school used to be discussed over 180 years ago?

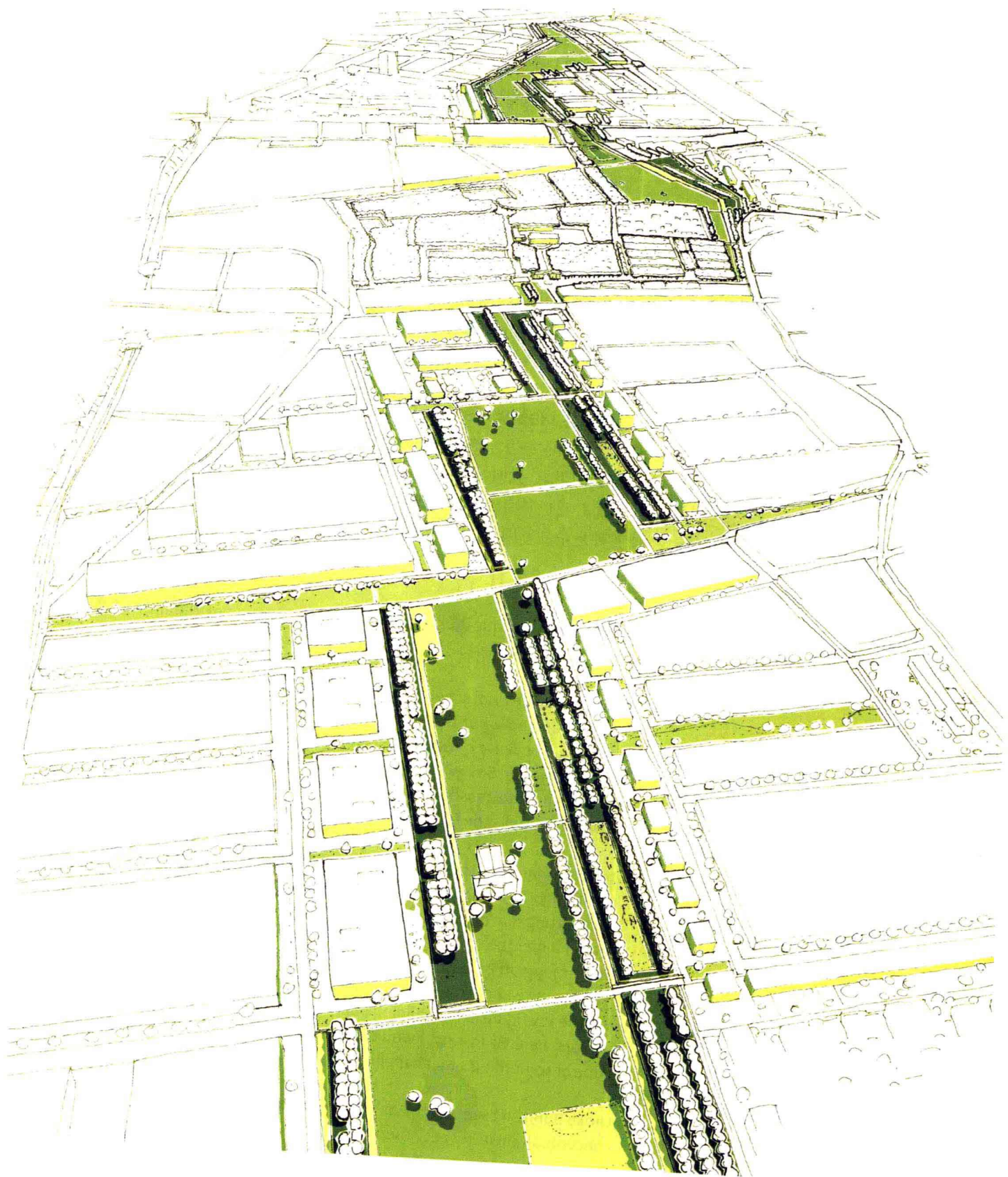
It is striking that a large number of today’s successful landscape architects were trained by a few strong personalities who worked in their practices and taught at universities. Hans Loidl is one such professor personality whose influence can be seen in many current competitions. After a stroke, Loidl now lives largely without any direct memory of the impact he made. Shortly before this stroke he completed his textbook Opening Spaces. Design as Landscape Architecture (2003), the bound version of the famous “Loidl lecture notes”.

We have asked young contemporary landscape architects about the importance of their work with Hans Loidl, and got back answers that differed just as much as the “Loidl school” – if there actually is such a thing – is undogmatic.

Stefan Reimann: It always seems to me to be going a little too far to call it a Loidl school (and Hans Loidl would probably think so too). In my opinion a school is an institution based on something like a set of rules that have to be checked and examined, in other words something dogmatic.

Hans Loidl’s work is just the opposite. Hans allowed – almost – everything and tended to involve himself by pointing the way, as a great initiator. He allowed us to take a great deal of responsibility, which I still feel was very generous and courageous.

Ulrike Böhm: Ultimately Loidl was first and foremost a college teacher. A college is a place that deals with specialized subject matter that does not get set in stone. It is about dealing with uncertain knowledge that has not been secured: this means



自的才能，至今还能清晰感受到洛伊德尔的谆谆教诲和鼓舞。

乌尔丽克·伯姆 (Ulrike Böhm)：洛伊德尔首先是一位大学老师，这也是最重要的一点。而大学是解决专业问题的地方，不用过多关注现实问题。在大学里，主要是研究一些至今悬而未决的问题，寻找解决办法，常规做法是：提出问题，解决问题和得出结论。它的重心是满足好奇心，扩展开放思维。只要参与其中，都是一个学习的过程。

汉斯·洛伊德尔



洛伦兹·凯尔 (Lorenz Kehl)：洛伊德尔学校确实存在，但它不是一所向学生解释什么是设计、如何设计的地方，而是引导学生自主地就其本身和设计提出相关问题，遇到问题后找到解决问题的最后细节。但是我们讨论一所学校时，其实我们是在讨论老师，那么，这里谁是老师呢？我的理解与传统思维截然相反：只要不断地思考问题和提出问题，那么学生也是一名老师。而洛伊德尔事务所充分体现了这一种教学精神，洛伊德尔让学生有充分的自由来解决他们提出的问题。

斯蒂芬·伯纳德 (Stefan Bernard)：首先说明一点，不是汉斯大张旗鼓地网罗学生在他身边，而是一旦你来到洛伊德尔事务所，就会有真正艰难的工作出现在你面前，这时洛伊德尔会抽出大量时间来与你一起解决。

那么我也是洛伊德尔学校的一员吗？出于对洛伊德尔的崇拜，当然还有其他各种复杂的原因，我从维也纳搬到了柏林，在洛伊德尔门下学习。同时在他

asking questions, questioning procedures and trying out the untried. It is about curiosity and openness. This means that everybody involved is learning.

Lorenz Kehl: The Loidl school – it certainly exists – is not one that explains what is designed and how, but that constantly questions itself and the design. Questions that should be delve down to the last detail. But the question about a school also implies a teacher. So – who is the teacher? Conversely, continuous questioning can make pupils into teachers. Hans Loidl was ready with advice in this spirit and allowed his pupils the freedom to answer the continuous questions.

Stefan Bernard: Fundamentally it is not the case that Hans deliberately gathered “pupils” about him. On the contrary, one had to “look for” him, the really hard work lay in getting him on your side, so that he would spend a bit of time with you. So am I a member of the Loidl school? Well, I moved to Berlin from Vienna for his sake, among other reasons, studied under him, did my diploma under him, worked in his practice and wrote a book with him. In this respect there is no doubt that he was the key figure in the shaping of my career up to now. And I don’t think I am the only one here. By instinct I would name about 20 to 30 more people to whom the same or something similar applies.

Ulrike Böhm: If I see “school” as an attempt to grasp a creative mode of expression conceptually in retrospect, then the concept of the Loidl school and particularly the focus on a person does not do justice to the phenomenon. There have been a whole series of powerful influences on German landscape architecture since the late 1980s. They included the square and park projects in Barcelona in particular and

左下：前页/previous page:

Augsburg Reese Sheridan 营房绿地连续的简单设计营造出一个边缘多用途的公园。
设计单位：bbzl城市景观事务所，柏林，2005年

Consistently simple design created a park with flexible uses on its edges in the Reese Sheridan barracks green space in Augsburg.
Design: bbzl landschaften städtebau, Berlin, 2005



experiments in The Netherlands and France – translated into names and practices, for example: Arriola, Fiol, Gali, Bach, Mora, Roig, West 8, Koolhaas, Tschumi, Bava, Girot, Vexlard. Linked with this was a turn towards a more architectural approach to designing open spaces.

These influences affected various German practices and were also taken up by the colleges. Excursions and lectures were organized. Professors Hallmann, Wenzel and Loidl did this in Berlin. The impressions associated with this were examined in various student projects. Academic assistants promoted this development to a considerable extent.

In a certain sense, this led to a canon of expressive resources that ran through teaching and design practice. The idea of a Loidl school does not do justice to these developments I have sketched. In particular, it collects results from many committed colleagues who with the best will in the world cannot be linked with the Atelier Loidl practice in the specialist field of design/project planning.

I have known Hans Loidl since the early 1990s, and worked in his practice and his department for several years. There was never any mention of “school”, “master”, “work” or “handwriting”.

Barbara Hutter: I was never a “pupil”. Not that I didn’t have anything more to learn, on the contrary. But when I was new in Berlin in 1991 I asked Hans Loidl, whom I actually didn’t know, for work. I simply needed it and thought as well that Austrians simply understand me better. That this was to become a deep relationship and that for me as for many others the 1990s would be a “Loidl era”. I find it amusing that a Loidl school is being generated today; he would have brushed it aside – with a slightly indignant smile – and of course some quiet pride.

根据柏林城市印象，汉斯·洛伊德尔在柏林鲁斯特花园（the Lustgarten in Berlin）设计中延续了弗雷德里希·辛克尔（Friedrich Schinkel）的新古典主义平面设计风格。高差处理、大草坪、水景、光线和设施的使用强调了场地的现代花园特征，同时极好地阐释了对辛克尔设计风格的理解。

设计者：洛伊德尔事务所，汉斯·洛伊德尔，柏林，1999年

As the city of Berlin suggested, Hans Loidl followed Karl Friedrich Schinkel’s neoclassical ground plan in his design for the Lustgarten in Berlin. Height development, lawn modelling, the use of water and light and the furniture emphasize the site’s status as a contemporary garden quoting and interpreting Schinkel’s ground plan.

Design: Atelier Loidl, Hans Loidl, Berlin, 1999

的帮助下，我顺利毕业，获得学士学位，毕业后就在洛伊德尔事务所工作，并与他合写了一本书。从这一角度来说，从学生到工作以至今天的职业生涯中，洛伊德尔对我影响颇大，起着极为重要的角色。而我并不是惟一个幸运者，我可以自信地说，绝对有20~30个同仁跟我有相同经历。

乌尔丽克·伯姆：如果将学校理解为尝试一种创新模式，表达某种思维的地方，那么洛伊德尔学校的办学思想尤其在对待个人问题上与常规做法大不相同。20世纪80年代后，德国景观受到许多重大项目多方面的深层次影响，尤其是巴塞罗那广场建设项目和公园建设工程，以及荷兰、法国众多实验性项目，其中对德国景观影响较大的景观设计师及景观事务所有：阿里奥拉（Arriola）、费欧（Fiol）、伽里（Gali）、巴赫（Bach）、莫拉（Mora）和罗伊格（Roig），西8事务所（West 8）、库哈斯（Koolhaas）、屈米（Tschumi）、巴伐（Bava）、格罗特（Griot）和维克斯拉德（Vexlard）。纵览这些事务所相关项目可发现，景观设计师们更趋向于用建筑方法设计开放空间。

这些景观工程的施工极大地影响了许多德国景观事务所，许多大学也对这些新方法产生了浓厚的兴趣，组织了多种大型参观和演讲活动，霍尔曼（Hallmann）、文策尔（Wenzel）和洛伊德尔教授则是这些活动的积极参与者。从学生的大量作品中可以看出这些活动和建筑方法对设计开放空间新趋势的深刻影响。大学学者的积极参与促进了景观的快速发展，使景观向更深远的方向前进。

就某种程度而言，这一系列活动和影响形成了一条不成文的规定：在教学和设计实践中注重表达设计思想。而洛伊德尔学校并没有按照这一发展趋势来

将在慕尼黑南先前的飞机场旧址上建造一座景观公园，大约占地130hm²，2010年完工。此工程的典型特征是考虑尺度、边界和延伸等问题。

设计者：汉斯·洛伊德尔事务所，汉斯·洛伊德尔，柏林，2001年竞赛项目

A landscape park is being established on the approx. 130 hectare site of the former airport in south Munich, to be completed in 2010. Typical features of the work are above all the play with dimensions, horizons and expanses.

Design: Atelier Hans Loidl, Hans Loidl, Berlin, competition 2001





So rather not a school, but perhaps an attitude that Hans Loidl particularly conveyed in his way of designing?

Lorenz Kehl: There is not just one design. But it is certain that the design always has to consider the location – that is one of the essential criteria.

Stefan Reimann: Loidl's design philosophy is based on his legendary lecture notes. Here you can talk about a set of rules in the sense of a school, as he passed on these principles and discussed them passionately in his lectures and university projects, and in the course of everyday office business.

I always experienced him as an open person who liked some vigorous contact with other people's ideas, especially if these were highly individual. His infectious, almost childlike curiosity when discussing new design ideas, admitting, taking up and further developing other people's ideas and then turning them into something new was probably the most important thing about Hans Loidl's teaching for me.

Barbara Hutter: I remember colleagues saying condescendingly in the early 1990s about the first Lustgarten competition that we would be "doing a Loidl" again. Which at that time meant his love of finely devised topographies. This love of detail – before the computer age – actually did exist, contours were drawn by hand over and over again, until they ran correctly. Alongside the fine undulating topographies there was strict topography, preferably in the form of the gabions that Hans Loidl brought with him from the Alps – I am fairly certain he really was the first person to do that! And that at least, his love of detail, unites us all today – the so-called Loidl school.

宽阔的跑道保留了下来，并将公园划分为两部分：北面有大片的果园、大量运动场地和游乐设施，南面则是开阔的草地

The wide runway is retained and divides the park into two areas: the north area with a large orchard and various sports and play facilities, and the south area with open grassland

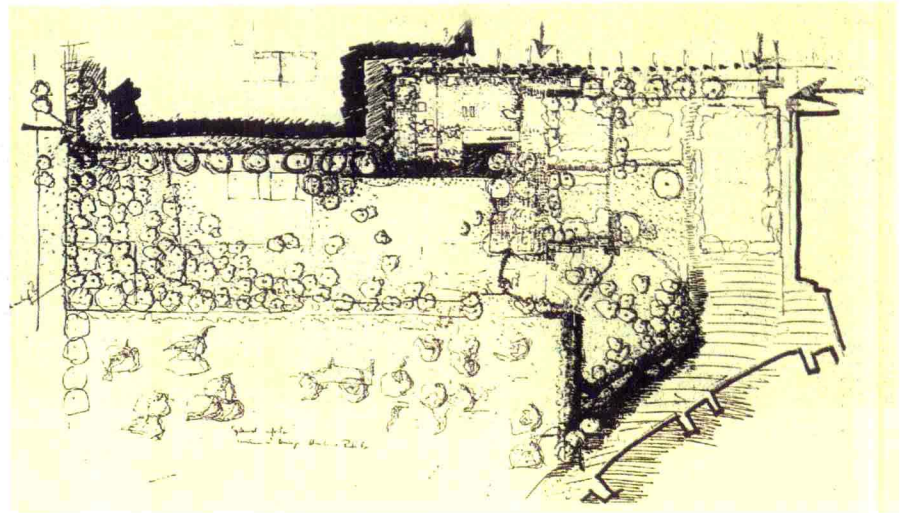
办学，更重要的是，洛伊德尔学校是从享有盛誉的同事那里总结经验，学习世界上最好的设计思想，而洛伊德尔事务所（the Atelier Loidl practice）则是这些极负盛名的事务所之一，他们是设计/项目规划领域最强的专业机构。

我从20世纪90年代早期就认识汉斯·洛伊德尔先生了，并在他的事务所工作多年，但我从没听说过“学校”、“校长”、“作品”和“书法”等词语。

芭芭拉·胡特 (Barbara Hutter)：我从没有做过一名“学生”，这并不是说不用学习就可以应付这份工作。实际上，1991年我刚来柏林时还并不认识汉

柏林克罗兹堡区 (Kreuzberg) 维尔赫姆大街 (Wilhelmstraße) 梅岭霍夫 (Mehringhof) 绿地景观方案，周围多层住宅建筑形成现有基址，经过仔细思考的小型私人空间让这一开放空间焕然一新
设计师：汉斯·洛伊德尔事务所，汉斯·洛伊德尔，1989年

A jewel was produced in the Mehringhof in Wilhelmstraße in Kreuzberg, Berlin, shaded by multi-storey housing. The open space was given a new look by carefully enhancing tiny private spaces.
Design: Atelier Hans Loidl, Hans Loidl, Berlin, 1989



汉斯·洛伊德尔在有阳光透过的桦树林通过地形改造为不同的广场和地区创造了空间

Hans Loidl's design makes room for different squares and areas to move about in by means of topographical movements in an area under light birch trees

Is landscape architecture generally noted for its particular attention to traditions?

Lorenz Kehl: Tradition is not permissible within a practice – or put it another way: copy from others but not from yourself. But the place and the traditions of that place are key criteria that have to be built into the planning. Negating the place holds the danger of repetitions and thus interchangeability.

Barbara Hutter: Hans Loidl – or better Atelier Loidl with a whole series of highly motivated young landscape architects committed to quality and infinitely willing to work – constantly developed its design approach because it was never just about form, but always about processes, content and the place. So something new could emerge for every job.

Thus Loidl's traditions are formless: they consist of independent thinking and acting, and also being able to express this. This includes a tough struggle to find the better solution. And a marked passion about life matters, not just about landscape architecture.

Ulrike Böhm: It does not make any sense to play the concept of “tradition” off against the concept of “modernity”. Any creative statement moves in a state of tension between the familiar and the new. In order to be understood, it has to refer to familiar or known things. A designer requires the skill and purposeful ideas to move within this structure.

To a certain extent, this is where the freedom of a design's author ends. Contemporary design depends on general social and cultural conditions. These conditions are especially defined by clients, authorities, competition jurors and

斯·洛伊德尔先生。后来我去他事务所找工作，当时我只是想：我需要这份工作，同时我去那里还有一个原因是我认为奥地利人比较容易沟通。而自此之后，开始了我与洛伊德尔先生的不解之缘。也许和其他同事想法一样，认为20世纪90年代是“洛伊德尔时代”。至今让我十分感兴趣的是：洛伊德尔学校一直存在着。洛伊德尔先生若能看到这种情形也许不会不屑一顾，脸上露出一丝狡黠的微笑，当然也许还夹杂一点点自豪。

因此，即使不能称其为学校，那么可以说是汉斯·洛伊德尔在其设计过程中宣传一种思想和理念？

洛伦兹·凯尔：虽然说设计方案并非一个人独立完成，但所有的设计方案都遵循一个基本原则：设计结合场地。

斯蒂芬·莱曼：洛伊德尔的设计哲学可从其精彩的演讲稿中窥见一斑，你也可以看到一所学校所必备的一系列规定和纪律。在其演讲和大学项目中，洛伊德尔热切地讨论了这些问题，而这些问题是他的日常教学工作。

我常常认为洛伊德尔是一个性情开朗的人，喜欢和与众不同的人来往、交流，尤其是那些极具个人魅力的人士。当讨论新的设计想法时，他那如同孩子般的好奇极富感染力，而我从他身上学到了更多，有一点至今感受颇深：他赞扬他人的设计思想，激励他们进一步拓展，从而形成新的设计思想。

芭芭拉·胡特：我仍清楚地记得：20世纪90年代早期，一位同事在谈论鲁

柏林格莱莱德莱克（Gleisdreieck）公园设计方案：方案入口是类似宽广的高原地形，令人印象深刻。成排的树木构成了大草坪骨架，与城市空间浑然一体，形成了全新的城市形象。设计者：洛伊德尔事务所，柏林，2006~2011年

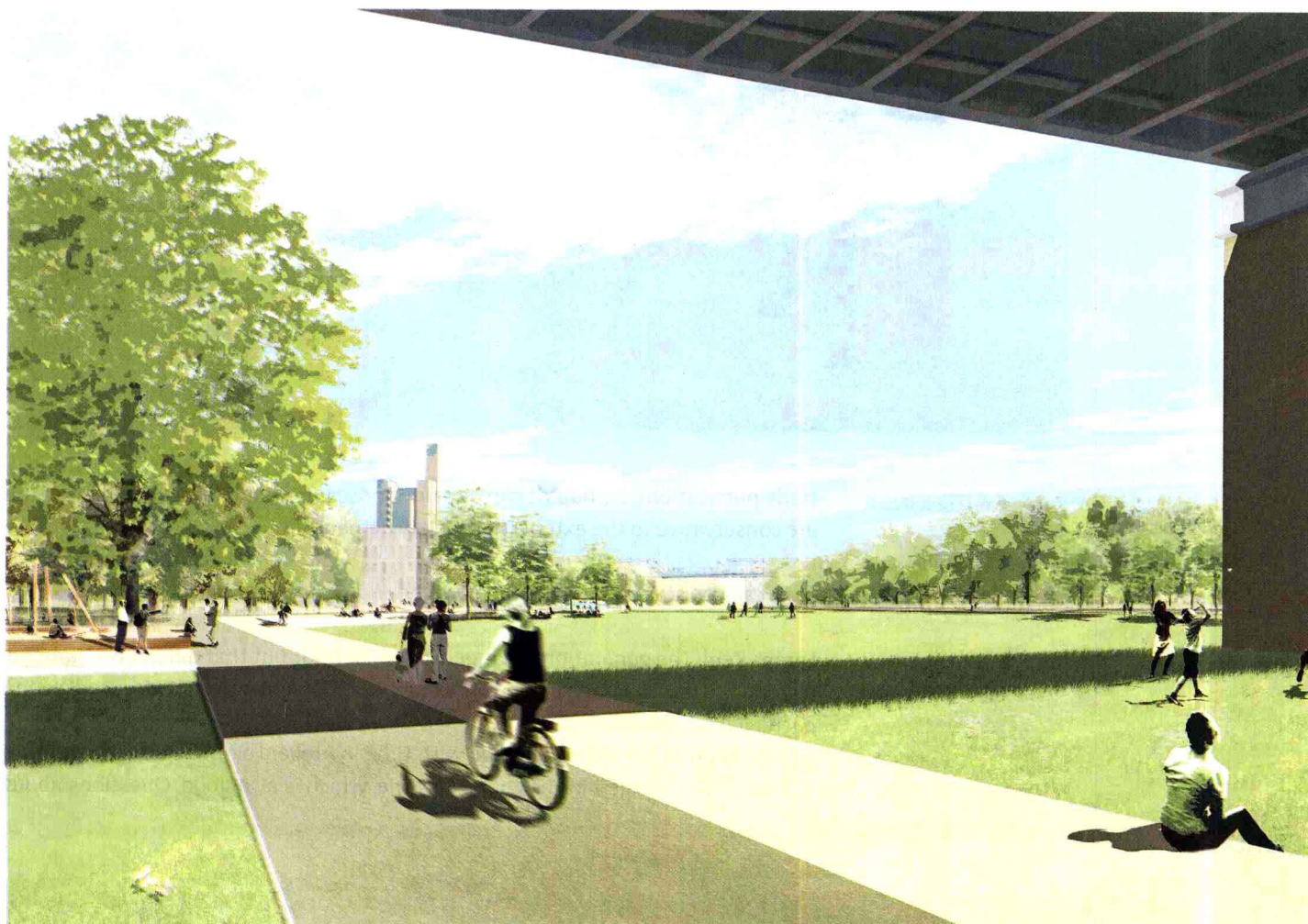
Design for the Gleisdreieck site in Berlin: the starting-point is the impressive extent of the plateau-like site. Trees frame the generously arranged areas of grass. Connection with the urban space is not lost as the city silhouette remains visible on the horizon.

Design: Atelier Loidl, Berlin, 2006–2011



所有的活动都随着成排的树木展开，使中央的草坪更为宽阔。格莱莱德莱克公园将自己作为城市的一块“绿洲”，21世纪民众的公园

As all activities are focused on the frame of trees, the middle of the grassy area is left free. The Gleisdreieck park sees itself as a “green oasis” in the city, a people’s park for the 21st century



在莱茵（Rhine）河岸上大约40hm²工厂旧址建造了开放的景观公园，作为整个城镇的入口。

设计者：洛伊德尔事务所，柏林，2004-2008年

An extensive park landscape that sees itself as a gateway to the town is being created on about 40 hectares of former industrial land on the banks of the Rhine.

Design: Atelier Loidl, Berlin, 2004-2008

斯特花园设计竞赛时说，“我们又将成为洛伊德尔式设计风格”，这句话意味着他在设计时钟爱微地形。在计算机时代以前，人们对这一细节的钟爱确实实实在在地存在着，但那时设计师们主要靠手来绘画等高线直至准确无误地表达出微地形的高差。在这一反复描绘过程中隐藏着严肃的地理学知识，而汉斯·洛伊德尔偏爱这一地形设计极有可能是受阿尔卑斯山（Alps）的影响。我确信洛伊德尔是第一个采用此方法的设计师，更重要的是，他对细节处理的重视也是我们所有



此景观的设计目的是让人更容易接近和感受滨水空间

The landscape architecture is intended to make it easier to acknowledge and experience the river landscape

trade publications. Perhaps it can be said: landscape architecture and architecture are conservative to the extent that society demands it.

How can you strike out on new lines under a household name?

Lorenz Kehl: The generations changed in Atelier Loidl, but that did not fundamentally change the approach to work. The practice is not and never was focused on one particular individual.

Design approaches did not change with time in Atelier Loidl. The design structure has certainly changed in the course of time, which is also good. Questions about