Open spaces are one of the greatest cultural assets of a society. The height of a society is expressed by the level of developing and maintaining of their open spaces.

1.1 The Realization of Green
Many things in modern life are perhaps not as mundane as they appear at first glance. They may be the results of a long cultural and historic process. It is not a matter of fact that open spaces are created and maintained in cities. It is rather is the result of many decades of urban development activity. The greatest achievement in landscape architecture is the far-sighted development of open spaces in the city, greenways and green systems. V. Sckell (open space development in Munich), Lenné (open space development in Berlin) and Olmsted (Central Park and Golden Gate Park) are our historical models in this respect.

Creating open space is not easy to do. Satisfactory results are achieved through productive cooperation involving local politics, qualified landscape architects and landscape planning professionals, and an active and interested citizenry. It is necessary to secure the financing, weigh the park use with other options for the space and work out the concepts. This is made even more difficult by the great demands for living space, high real-estate prices and speculation on the real estate market.

Green areas such as street greenery, squares and parks determine the identity of a city. In order to structure and construct living urban spaces we need clearly defined street spaces, precisely delimited squares, gardens and large parks. They build a counterweight to the buildings and are integrated into the hierarchy of the different neighborhoods. They will either be noticed in passing or grow into places that provide identity. They are not a surrogate for an obsolete rural landscape but display an urban canon of form and content that expresses itself equally in buildings and plants. Authenticity and uniqueness in use, material and appearance are achieved with dependence on size and urban classification. Public squares and parks are locations predestined for public life.

1.2 Which areas have been available for parks throughout historical development?
There are different reasons for the existence of open areas in urban environments. Some open spaces are relics of particular settling processes; others are open because it was
difficult or impossible to build there. There are also spaces that were consciously laid out as parks from the beginning. We can distinguish among the following types:

- **Consciously planned** → Central Park/NY, Golden Gate Park, San Francisco
- **Palace gardens** → Herrenhausen/Hanover, London,
- **Hunting grounds for nobility** → Tiergarten, Berlin / Bois de Bologna, Paris / Bois de Vincennes, Paris
- **Left-over areas, meadows, marshes** → English Garden, Munich
- **Steep bluffs** → Parc Guell, Barcelona
- **Obsolete fortresses and city walls** → Parc de la Ciutadella / Castel Grande, Bellinzona, green belts in Frankfurt am Main, Vienna and Cologne
- **Used land / quarries** → Buttes Chaumont Parc, Paris
- **Garbage dumps** → Bixbee Park, San Francisco
- **Land previously used by the military** → Crispy Field, San Francisco / Flughafen Riem, Munich / Sheridan Kasernen Areal, Augsburg / Adlershof, Berlin / Presidio (Main Parade Grounds), San Francisco, Maurice Rose Airfield, Frankfurt
- **Land previously used by industry** → Parc Citroen, Paris/ Parc de la Villette, Paris / Landschaftspark, Duisburg Nord

These types can be classified into: natural open spaces, prestige open spaces, spaces for recreation and relaxation, spaces for specific uses.

## 2 The Meaning of Parks for the Urban Space

### 2.1 Beneficial Effects

Why are parks so important for a city?

Within the urban space, parks can substantially improve the residents’ feeling of well-being. Green provides a limbic aesthetic. The urban environment causes the longing for “nature,” because the relative distance to nature is an urban problem. Shanghai is a good example of this; because of impossible living conditions resulting from dense construction, a law was made that high-density living quarters could only be planned together with public open areas.

Increasing urbanization in booming metropolitan areas increases the longing of residents to withdraw to nature; people are alienated more and more from their original natural environment. The philosopher Ernst Bloch defined this distance from nature of a city, the reduction of the elements like wind, water, meadows, woods and air as an “artificial desert., that in the form of a city of the 19th or 20th century interrupts the landscape.”

Parks are places for relaxation, physical movement, parties, children’s games and picnics. People can be inspired by nature or exercise particular hobbies, like tai chi or soccer. Young users can enjoy themselves by playing sports such as basketball and skating.

### 2.2 Ecological Function

Parks in urban environments play an important role in improving the microclimate and ecological conditions within cities
This includes the development of greenways, a network of open spaces, maintenance of non-built, unsealed areas, securing protection-worthy areas that need it, areas for generation and flow of cool and fresh air. It also means respecting elements that mark the city and the landscape. The value of these spaces, habitats and protected areas is difficult to quantify in monetary terms. It is particularly important to protect the following assets when developing building plans:

Open Ground
Because the ground use is irreversible, it is a good idea to use existing urban structures for new developments and new building projects. Attentive ground management should prevent long transport routes and changes in the ground structure. Ground materials from the location should be reused at that location. Conversion of old structures from industry, military and railroad minimize further destruction and sealing of open ground.

Contamination at old military sites and industrial areas prevents their unlimited use. Unsealed ground in parks has a positive effect on the microclimate in the adjoining buildings. Cold air can be generated and ground water can be created through seepage. A contamination study is necessary before using old structures from industry, military and railroads as parks. There are proven methods of “packing” contaminated ground to allow use without cost-intensive removal of the contamination.

Water
Concepts to protect ground water should encourage generation of new ground water with the help of targeted seepage; this also reduces the load on the drainage channels in case of heavy rain. Only sustainable use of water guarantees the drinking water supply of the future.

Regeneration of lakes and new technologies (such as UV radiation and vegetal purification) improve the previously mediocre quality of the flowing water.

The larger the unsealed ground area, the more rainwater can be stored or vaporized by plants or the ground surface. This hinders the fast runoff of rainwater into the drainage pipes.

Making the water cycle visible sensitizes users to consume water more consciously. When planning parks it is important to reduce the sealed area to an absolute minimum.

Climate, Air
Large parks are important “producers” of fresh air. Fresh air flow paths should be kept free of construction and new building should be planned to minimize hindrances to air exchange. Connecting parks to cooling compensation areas like woods, river meadows and parks deserves close attention. Parks in particular can advantageously influence the climate factors of temperature and humidity. Areas of vegetation on natural ground have additional, ecologically beneficial qualities: they moderate the extreme values that particularly affect humans. Vegetation also influences dust content, because air filled with dust and other emissions rises over the warm asphalt and concrete of streets and houses while it sinks over cooler planted areas.

Fauna and Flora
Inner cities provide living space for many species of plants and animals. Many different living spaces are ecological niches. In particular, critical spaces must be secured as nature
sanctuaries or protected landscapes. Construction of a biotope network plays a central role, underlining the importance of connected green space in the city. When planning refuges for plants and animals within parks it is necessary to pay attention to the use of the adjoining areas. Some uses with dense human use are incompatible as neighbors for refuges for animals. (Imagine someone chasing a lost soccer ball.) It is necessary to specify zoning clearly in order to reduce the visitor numbers for those areas set aside for rare plants and animals.

3 What Makes a Park a Cultural Asset?

Culture is the spiritual and material progress in all areas that accompanies the ethical development of humanity, as Albert Schweitzer said. Each level of culture, that is every step of knowledge, builds on the existing level: our knowledge consists of more and more accumulated levels and becomes more complex. Today we distinguish three basic cultural themes: philosophy of life and religion, natural sciences and art. W. Huber said that culture is thus generated by ethics, logic and aesthetics. Culture is not a natural phenomenon, but has been consciously staged by humans. The park as a carrier of culture must fulfill ethical, logical and aesthetic demands.

Concept, idea and content raise large parks into another dimension and give a place identity. It is first possible to speak of the design of a place when a unity of inner being and outer appearance is present. (See J. Pahl.) The reigning life philosophy manifests itself in the Zeitgeist (German for “spirit of the time”) this is mirrored in the contemporary design language.

According to Gebser, we have now reached the fourth form of consciousness, the fourth step of knowledge, the so-called “integral reality.” This means that our perceptions are able to take in the external form as well as the contents that are concealed behind it. Today we can recognize not just the object but also the process that led to its creation.

4 Society - the Romantic Idea as Holistic Approach

In parallel with the increasing complexity of knowledge, we are also becoming more highly specialized. It is impossible to gather extensive knowledge of “everything” because of the speed with which technologies and fields of knowledge develop. Holistic knowledge in the sense of the humanistic idea no longer exists.

At the moment we are living in times of political change—countries that were agrarian like China and India are pushing onto the world markets. Communist states like Russia are becoming democracies, and the differences between rich and poor are growing wider in most countries. Social unrest will be unavoidable; violence like that between Israel and Palestinians happens every day. In the past such periods of turbulence were usually the beginning of an intellectual revolution that brought with it a new epoch of design.

The ongoing speed of technical development, growing mobility, a new age in services and communications—these awaken a longing for the sensuous and romantic. Nature is a space for experiences where the person can experience his totality in the physical sense of holistic
perception. Nature in this case provides a quiet area and refuge in the middle of ever faster moving events.

Today we are living in a time comparable to that of the Industrial Revolution. That was preceded by the Enlightenment, during which Descartes and Newton brought scientific knowledge that rationalized the view of the world. Romantic philosophy was the answer to a development of science that separated knowledge and sensuality. Romanticism was an attempt to return to a holistic person who perceived the environment both rationally and sensually. Man can only be happy and satisfied when he can do both at the same time.

Today a similar development can be observed – away from a technical, rational view of the world toward a holistic sensibility.

In architecture, landscape architecture, and many fields of design the tendency to organic, ornamental and “non-rational” forms can be interpreted as new romantic design.

5 What are the Requirements for a Park Today?

5.1 What are the demands of our society?

In Europe, parks were signs of power and prestige reserved for the ruling class up until the time of the French Revolution in 1789. This changed conditions to open parks to the public; at this time the first parks were laid out for the well-being of the public. Among them was the English Garden in Munich designed by Ludwig von Sckell, the first public park in Germany. Activities were of a prestigious nature, so that one went for a promenade in order to be seen. First the popular park movement of the 1920’s brought uses beyond lounging and walking. Health interests played a determining role.

The basic wish for wholeness and sensual perception in parks has remained the same through the ages. Only the formulation and the concrete uses have changed.

Going for a walk and promenading are less common today. The trend is more to grilling, picnics, lying on the meadow, sunbathing, cycling, skating, surfing and golf. People do not walk only on the paths; the green areas are now used to meet friends or play sports and games. The popularity of leisure activities is subject to currents of fashion. If today inline skating is popular, tomorrow it might be cross-golf. Change comes rapidly.

Relaxation, attractions and experiences – also experiences of nature – are in demand in urban open spaces. The park fulfills the longing for an “experience of nature.” This is the way we try to make up for our lost contact with nature.

5.2 Social Trends

Destressing

For the current generation job surfing will be the drug of the 21st century. Work and free time fuse together. Those lacking mobility, flexibility and independent thinking will be increasingly shut out from the working world. In the high-tech information age people work more flexibly, but longer. In 1989, 35 percent of all Germans worked overtime; in 1998 it was 50 percent. Two thirds of all German men work more than 40 hours per week.

The importance of easily-reached relaxation becomes more urgent with greater pressure. Above all, work involving psychological pressure requires compensation. More and more
people look for relaxation in nature, whether it is urban nature, in the form of parks, or open landscapes. Parks serve increasingly as stress compensation: a walk during the lunch break, jogging or walking in the evening. These are common remedies for on-the-job stress.

Relaxing
One out of eight lives in a long-distance relationship; this is twice as many as 15 years ago. Increased flexibility and mobility make it more important than ever to build and maintain networks. Video telephones promise flexible, mobile and personalized services. Interests and appointments have multiplied in the last 25 years. This leads to scheduling stress: 74 percent of 20- to 25-year-olds are often together with their friends–in 1973 it was only 57 percent.

Hanging out together in nature reduces stress and transmits social warmth - nature brings people closer together. “Slowly we are moving toward a time when people again learn to observe nature so that they can live better.” Li Edelkoort

Disneyfication – Artificial Worlds
Mobility and flexibility awaken the desire for perfect, controlled retreat spaces for relaxation and sending time together. The desire to have fun is growing; it is reflected in the development of amusement parks. EuroDisney had 100 million visitors (nine years after opening, in 2001) – 20 new amusement parks are planned for Europe and Asia. The Disney Park in China opened in 2005.

Examples of this phenomenon are:
- Las Vegas, Hotel Bellagio, Shopping Mall – here the concept is: authenticity as a sensual quality – fresh air, natural lighting, living plants;
- Las Vegas, Hotel Luxor - Pool – desert, Caribbean and pyramids form an alternative nature
- Oceandome, Japan
- “Eden Project:” this leisure park with 12,000 plant attractions is 35 football fields large

The park as extended living space – outside becomes inside. The border between inside and outside disappears. The lawn is the carpet and play area in the “green living room.” The park fulfills the longing for a “nature experience.” This is how people try to compensate for their lost connection to nature.

5.3 Park Typologies
Many cities are directly associated with the parks that lie within them–Berlin with the Tiergarten, Munich with the English Garden, New York with Central Park, Suzhou with the traditional Chinese gardens, Peking with the Yu Garten, Chicago with the Millenium Park, the German Ruhr with the Landschaftspark Duisburg Nord, Paris with Park de la Villette. These parks are not jut for local residents; they also create identity and provide income from tourists. When laying out a new park it is important to consider the image the park should provide to the city: A high-tech park as the sign of an ultramodern city? Ecological or wild park as emblem of a city that recognizes the importance of nature and its protection? An aristocratic prestige park that presents the traditional garden forms of that country? Or maybe the event park as a sign of a new entertainment society?
The Event Park
This park connects enjoyable nature with the philosophy of self-realization through beauty and fun. The focus is on the striving for a fun lifestyle. The park becomes a playground, provides distraction from the serious side of life. Having fun is the most important thing. Playful elements of life are rediscovered:
– Styling of nature
– Fun park
– Park as an oasis of entertainment
The elements of this park style are: grills, playing field, volleyball, swimming pool and extreme styling. Nature must be experienced as a lifestyle without much expense. Examples of the event park are: Park Diagonal del Mar in Barcelona, Olympiapark Munich, Millenium Park in Chicago, Mauerpark in Berlin, Parc Citroen in Paris.

The “Nature Park”
The focus is on the totality of nature and compatibility – ecology and spirituality are important. The park is a preserve of care of and responsibility toward nature. The themes are the care of plants and harmony with the state of nature. Interest in the elements of vegetation is high. Elements of the nature park include: beds of useful plants, the natural meadow, instructional nature paths, fruit trees and a wild section. The philosophy is: ethics as a duty, harmony as a goal. Stock up on spiritual powers from Mother Nature. The park with Zen Garden atmosphere. Relaxation for body, mind and soul. Sand, stones and water bring inner peace and harmony. Sensual colors and aromas provide regeneration after stress and depression. The park must enable conscious contact to nature. The visitor expects to deepen his relationship to the earth and to others. Some examples of this category are: the Südgelände in Berlin, numerous wetland parks in England and China, the Gleisdreieckpark in Berlin, the Pionierpark in Munich, the outer part of the Landschaftspark in Duisburg Nord and the Maurice Rose Airfield Park in Frankfurt.

The Prestige Park
The emphasis is on traditional values. The philosophy is: a feeling of individual value through tradition and an exclusive standard of living. The park must provide the image of striving for an elite lifestyle. Important is the striving for social exclusivity, historical flair and prestige. The themes are upper class– cultivation of nature, the park as a promenade to see and be seen. Another aspect is the return to manicured care. The elements of the prestige park include: pavilions, fountains, statues, ornamental flower beds and private niches. Every year half a million tourists visit the hedge labyrinth in Surrey, England. This is a playground of aristocratic distraction; since the Renaissance the labyrinth has served the rich and beautiful as a whimsical diversion while strolling and flirting on the grounds. There is also a stroll through the park with the flair of a legend- green mythology: the Wilhelmshöhe Park in Kassel invites to an open-air baroque mythic theatre. The atmosphere is feudal master romanticism in a refuge of the refined elite. Elements include the modern parterre, axes, water basins, sculpted hedges. Two examples in Berlin are the Spreebogen Park and the Platz der Republik in front of the Reichstag.
Zeitgeist Park
This is where the latest trends and developments are transformed into form. The park is a mirror of everything new – new concepts, new techniques, new materials, innovation against stagnation. The accent is on the striving for an innovative lifestyle. High-tech with high-touch; the park becomes an object of art and experiment, a laboratory for field trials. Knowledge is gained by participating in nature’s development processes. New experiences are won from abstracting what is already known.
Examples in this direction are Parc de la Villette in Paris, or the Tarot Garden in Toscana by Niki de Saint Phalle, different parks by Martha Schwartz, the Cornerstone Gardens in California and the annual garden show in Charmont-sur-Loire. Here nature is staged as a media event providing sociotainment and relaxation. “Behind each garden lies a paradise.” (Derek Jarman).

6 Concepts

6.1 How do we arrive at a concept?
Analysis as a Basis
Planning of landscapes in the city requires dealing with the location, the city as a changing structure. It means understanding each site on its own – as a unique place. This work prevents arbitrary solutions that can be exchanged or dropped in at will; it makes possible the extraordinary. By analyzing existing urban structures at the site, its relationships and its cultural, ecological and social condition, we develop concepts that test the functionality of what already stands, take it over, re-form it, reinterpret it or maybe even ignore it.

Decisive is the authenticity of the site that is defined by its form, materials and use. Gardens, squares and large parks should stand in relationship to the place, they should also tell new stories and play a role in new developments.

Before developing the concept for a large park or green area we need to perform the analysis. Without a deeper understanding of the urban connections it is not possible to work in landscape archetectonics. The countless layers that comprise a landscape must be filtered out. In our heads a “landscape” is composed of many diverse elements, textures and structures. There is no place without an information layer. Through analysis we learn to deal with the landscape at hand. The most important things to be analyzed may include:
- Urban and regional relationships
- Social demands
- The site and its history – such as previous uses
- Ecological concerns such as ground, water, flora, fauna

6.2 Spatial Concepts
The quality of use and experience in a park is largely determined by its spatial structure. This includes the border structures (fences, walls, hedges) and trees. They create an indispensable ageless frame for every space within. Light and shadow bring the space into movement and lend body to the space. Form and space are the two fundamental elements of construction. The form is concrete and offers itself as a carrier for meaning because it is tangible and can be experienced purely optically. To experience space is different because
it requires seeing, hearing and feeling but also the imperceptible senses of balance and gravity. Space in a park is perceived dynamically because the sense of space depends on the moving point of view of the observer. Spaces can be classified according to the monistic, dualistic or pluralistic structure of their composition.

Monistic Spatial Sequences
Large parks with monistic designs are laid out by dividing the whole. The form of the whole is a carrier in which many smaller spaces are contained. The monistic design has a quiet strength. This has been done in the Changzhou City Park. Changzhou lies exactly along the 120th degree of longitude; the landscape architects wanted to make this special feature visible to visitors of the new City Park. A boulevard surrounds the park and provides a frame. A series of gardens have themes from different continents and serve as activity areas. They are connected by a runway along the 120th degree line. This provides orientation and serves as a lookout from which it is possible to see the individual areas at a glance. These areas are subdivided by bamboo walls with crossings.

Dualistic Spatial Sequence
The dualistic spatial sequence has a different effect because of its two poles that build up the spatial tension. An example of this would be a large park with a central open space and many small peripheral spaces. Contrast to the great calm of an open meadow is provided by the small divisions in them gardens, for example. This concept can be experienced in the large park in Munich Riem. There is an extensive large park in the middle with small sunken gardens playfully arranged around the edges of the grounds. The theme of nearness and distance has been taken up and transformed to macro and micro.

Pluralistic Spatial Sequences
This form uses many poles, creating a playful relationship among spaces with the same or different sizes. The pluralistic style is based on the composition of the individual parts. An example would be a park with many large open spaces. This conception can be seen in the project in Valencia del Mar. A series of large parks lies along the “Fluvial Park” from Parque de Cabecera to Harbor Park, creating an independent green connection with narrow and wide banks. The edges of the park are built by tree axes that open loosely toward the interior of the park.

Space Creation
The borders of a park can be set in soft or hard form. Different spatial impressions can be created, depending on the materials used. These can have a great effect on the general appearance of the park. Spaces can be created by:

Spatial Borders through Topography
Independent spaces can be created by use of topography. The cell gardens in the Munich BUGA are an excellent example of this. Gravel banks form the individual gardens, each with its own theme. The character depends on the material used for the topography – gravel banks, grass banks, stone topography or planted hills. English landscape gardens provide good examples of this in the way they are defined by their artificially modeled topographies.
Spatial Borders by Planting

Trees in groups or rows create spatial impressions. One example is the Landscape Park in Munich Riem. In the extensive park grounds, woods of fruit trees divide the landscape artificially. Along the paths, axially planted tree rows accentuate the spatial dynamic. The use of particular plants marks the mood of a space. Small flowering trees generate a completely different mood from that created by tall evergreens. The use of bushes and shrubs makes spaces appear small and angular, while the use of just trees and lawns creates open and generous situations.

Spatial Borders through Artificial Elements

In the new Park Diagonal in Barcelona an oversized "Pergola Sculpture" with giant flowerpots and fog is the main attraction. A variety of artificial pleasure landscapes invite the viewer to take a walk and remain for while. Spaces that are structured by artificial elements generally generate a feeling of artificiality.

Spatial Borders with Buildings in the Park and Constructed Edges

The central park of Parkstadt Schwabing in Munich illustrates the use of buildings in a park and spatial definition using constructed borders. The adjoining administration building provides the dominant limit of the park. Transparent pavilions in the interior of the park separate and structure it, serving as elements to recreate human proportions.

6.3 Form

Form is perceived subjectively— in the planning process unity of form and concept must be established. According to Max Bill form is “what we meet in space; form is everything we can see.”

Basic Geometric Structures / Geometry

Forms serve as elements to create space and are the basis of design. It is a subjective judgment whether a form is perceived as pleasant or unpleasant.

The form of a park must be suited to the concept of the park.

Forms use basic forms that are subject to the principles of geometry and their opposites.

It is possible to categorize the basic systems:

- Network
- Grid
- Axis
- Radial relations, forming centers
- Zoning
- Direction
- Route
- Chaos
- Elements
- Edge
7 Intellectual Concepts / Case Studies

How do we design distinguished and meaningful spaces, each with its own unique spirit? The idea is not to follow one basic strategy. Instead of this we try to discover the special situation of each place and strive for an individual solution to match the particular demands. Finally we need to develop a special language for each space or activity.

The poetic planning approach is evident in the subjective-visionary designs of architects who ignore the formal legibility of their object in favor of the poetic strength of the design. This means that a story is being told that can be interpreted through the design. This approach is reflected in the park design of the Riverside Park of the Hangzhou Business District. Big Waves with the Garden of the Rainbow provides a new identity to the whole new city district. Parc Penallta in Ystrad Mynach, Wales, with its enormous sculptures is another excellent example of this approach.

The reutilization of proven design principles, taken from historical gardening eras (e.g. neo-Baroque or neo-Arcadian style) and transplanted into an unusual, new context, can revitalize established historical ways of perceiving. In an unusual context it seems to be a new composition. This approach is reflected in the design of the Kempinski Hotel Park: a modern interpretation of a baroque parterre garden with geometric squares of clipped hedges.

The archaeological search for the original features of a place, unthinkingly buried or broken during previous use, shows how they can be unearthed and reconstructed. This approach is reflected in the design of the Beijing Olympic Park. The original landscape with rice terraces is used as the basis for a new park design. Different terraces with plants and squares are stepped down to the big lake. Another example for this approach is the Landscape Park Duisburg-Nord by Peter Latz, which is sited on a former steel industry area. The park design displays marks of the former usage.

The concept of the garden as a theme garden, subdivided into various garden forms: natural/cultured garden, presented as a showcase, an invitation to explore different philosophies of life. This approach is reflected in the park design for Tanggu Event Park. Different activity zones have been developed along a main axis, inviting the visitor to enjoy different kinds of attractions. Another project is the Parc de la Villette, Paris, by Bernard Tschumi, where the distinctive elements are blue paved promenades, the 26 folies (small red buildings, on a grid structure) and the 10 prairies, the theme gardens.

The concept of the “openly architectonic” defines the landscaped area through its relationship with the architecture of the buildings, expressed in its axial and grid structure. This approach is reflected in the park design for Thyssen-Krupp. The whole park site is based on the grid of the buildings. Miscanthus plants provide the basis for the design. At different times of the year different colors and plants appear and disappear on the site. Small paths and squares guide the visitor through the park and invite him to rest.
The concept of “emptiness” clears out new areas and transforms them into wide vistas, establishing the “pertinence of space.” This approach is reflected in the design of Campeon, Munich, where the central park axis is developed as an open lawn area – covered only with a few clusters of trees. The surrounding landscape is modeled as a topographic element – a wall holding back the noise of the highway. Other examples are: Brühlspark, Wettingen by Dieter Kienast, Jardins Impressioniste, Paris, by Dani Karavan, the conversion of the Maurice Rose Airfield by GTL, the Esplanade of the Allianz Arena, Munich by Vogt Landschaftsarchitekten and the Tilla Durieux Park in Berlin.

The concept of “alienation” takes elements from their original context and composes them into new themes to great effect. Alienation keeps the past at a distance but at the same time must retain a reference to it. This approach is reflected in the design of the Central Park of Astana where stylized hilly landscapes are alienated as a big flower garden with eventscapes. Other examples are the interior park of BNP, Paris by Dominique Perrault, who planted a forest in the inner court of the building, and Conifer Cones by Peter Walker.

In the “production line” concept, form elements are set free and detached from the traditional spatial ideas – garden elements are turned into a production line. This approach is reflected in the design for the Expo Park in Shanghai, where the same wall elements always appear – the lawn slopes act as artificial elements, filled with different theme gardens. The natural landscape floats around them and is contrasted to it.

With this design philosophy my office has won many national and international competitions and designed important projects. One of the most outstanding is the design for the German National Garden Festival (BUGA – short for Bundesgartenschau) in Munich, which was visited by millions of people between April 28 and October 9, 2005. This major cultural and horticultural event takes place only every second year, and many cities compete for the honor of staging it. For the winners the BUGA is more than an opportunity to present artistic displays of flora. Rather, the holdings of the garden festival form an integral component in the development of the district where it is held. The “Messestadt Riem” district was planned so that it can be an example of sustainable development, bringing economic and environmental imperatives into harmony.