Visualizing *Landscape Architecture*

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Visualizing Landscape Architecture

FUNCTIONS | CONCEPTS | STRATEGIES

BASEL • BOSTON • BERLIN

BIRKHÄUSER

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Editorial Note

The illustrations used as examples were numbered to correspond with the three parts of the book. The illustration numbers are quoted in the text where explanations refer to individual figures specifically. Short explanations were integrated into the picture captions. The practices who provided the illustrations are identified in the captions; if several illustrations attached to the same project from the same practice follow each other in sequence, they are identified in the caption for the first illustration.

In the extensive chapters in the Functions section, the introductory passages are accompanied by small emblematic sketches, which refer to particular statements in the text. They were kindly supplied by Jan and Jens Steinberg, Berlin, and are to be interpreted as follows:

- Plane
- Space
- Time
- Hand drawing
- Vegetation
- Key statement
- Man

PREFACE

“We are not selling a garden or a park. We are selling the image of a garden or a park. The image has to have an impact.” (plancontext, April 2007)

Images of any kind are the primary language used by landscape architects to represent ideas and persuade people. They show us the future of open spaces and the environment – part of the future of our society. The ability of landscape architects to express themselves in plans, pictures and visualizations is understandably envied by those working in other disciplines. The basis for this book was a desire for a compilation, overview, description and analysis of visualizations (in the broad sense of the word) used to represent and communicate ideas and solutions for landscape architecture projects.

This desire grew out of my own design work and many years spent teaching in Berlin and in Neubrandenburg, Germany. Numerous conversations with colleagues revealed a broad base of support for the idea, which ultimately came to fruition. The plans and perspectives, models and schematic drawings, simulations and films used both as a basis for work and as examples have aesthetic power as well as communicative ability, with the result that working on this book has given great pleasure, which will hopefully be shared by the reader. This may take time; many pictures will become more interesting the more they are studied, and some details only become apparent gradually.

In this description and analysis of plans and pictures as visual communication tools, the emphasis is not on individual projects and firms (as it so often is in landscape architecture publications), but on the great diversity allowed by the available techniques. This is a demonstration of how different and highly individual a design can be, and also of how personal and individual its representation can be. Of course, the images are not completely isolated from the projects and their authors, and this is why they are mentioned in the captions to each illustration. After the basic functions of presentations in two, three and four dimensions have been introduced, the second part of the book shows their specific use in competitions and the planning and design process. A landscape architect has to work with people in mind, and influence nature and the environment in a forward-looking, sustainable way. Images can communicate the wide perspective, both in terms of space and time, in a

compelling way, and visual presentation of alternatives can also support an open and democratic planning process – as their use for specific strategic planning goals in the preceding section of this book impressively demonstrates.

This book presents representation techniques in common use today, in a broad cross-section. How these will develop in future and which techniques will come to be used more frequently, remains to be seen. It is safe to say that films (examples of which are included in this book) will play a greater role in future, but we can only wait in anticipation to see which approaches will dominate.

I would like to thank all my colleagues and all firms involved for their willingness to make their own work available to me. I was able to conduct extensive conversations with many of them, thereby gaining insights which have influenced the text of this book, as well as valuable advice on arranging and structuring the contents. I cannot stress the effort involved for all the firms and individuals represented here too much. In particular, they had to deal with many questions and requests from me during the book's genesis. As they are not represented by visual examples, I would like to thank Professor Erich Buhmann and Thies Schröder at this point for their valuable advice, as well as Dr. Gabriele Holst for her works on creative design.

Regarding the transformation of my ideas into the final concept for the book, I would like to thank Andreas Müller for his long and patient work as an editor and partner in detailed discussions. I would also like to thank Oliver Kleinschmidt for his commitment to making the idea of this book – a book about visual presentation in which the visual material is suitably presented – a reality. Last not least I would like to thank Michael Robinson and Alison Kirkland for the congenial translation.