

New German Style Planting

A critical discussion of a „new“ trend

M. Sc. Nora Johanna Huxmann
Universität Kassel

FB 06 Architektur / Stadtplanung / Landschaftsplanung
FG Landschaftsbau / Landschaftsmanagement / Vegetationsentwicklung

International Perspectives on Planting Design 2013

15.01.2014

understanding the nature of trends by
taking a critical look at one of them

mixture of theory and practical examples

demonstrate the need of theoretical discussion

Aims
of this lecture



1



Schmidt 2010

Option 1
New German Style?

2



Pelz 2007

Option 2
New German Style?



Huxmann 2012

Option 3
New German Style?

4



Huxmann 2012

Option 4
New German Style?

5



Option 5
New German Style?

6



Option 6 New German Style?

GartenLandschaft Berg & Co 2011



1



Hermannshof, Trial Gardens, Weinheim - Cassian Schmidt

„Anders als das klassische englische ‚Mixed Border‘, dem typisch englischen Staudenbeet, bei dem die Pflanzen allein nach Gesichtspunkten der Schönheit ausgewählt werden, setzt der Präriegarten auf die perfekte Kombination aus Schönheit und vorhandenen Licht- und Bodenverhältnissen. In einem Garten von Vita-Sackville-West war der perfekte Standort noch eher unwichtig. (Siehe Garten in Sissinghurst) Der Weinheimer Gestaltungsansatz wird mittlerweile gar als ‚New German Style‘ bezeichnet.“

(Flötotto; www.weltdesgartens.de)

„In contrast to the classical ‚mixed border‘, which [in Germany] means a typical English border, in which plants are chosen for their beauty alone, the prairie garden combines plants by beauty [aesthetic aspects] as well as looking at the existing light and soil conditions. In a garden of Vita Sackville-West the perfect habitat would not have been too important. (see Sissinghurst Garden)

The approach to planting design used in Weinheim has even been named ‚New German Style‘. “

(Flötotto translated by NHx)



BUGA Gera & Ronneburg - Petra Pelz

„Während ich viel experimentierte, manchmal auch Lebensbereiche ‚ausdehnte‘ - grundsätzlich wohl wissend um die Standortbedürfnisse von Pflanzen - , hatte ich anfänglich einige harte Diskussionen mit Kollegen, die sich allzu penibel an die Lehren von Richard Hansen hielten“, erinnert sie [Petra Pelz] sich. Auch die Großräumigkeit ihrer Pflanzen wurde kontrovers diskutiert. „Manch einer hat fast abfällig von ‚Massenpflanzungen‘ gesprochen, weil man in dieser Zeit üblicherweise sehr kleinteilig und naturnah pflanzte.“

(Pelz in Schacht, 2012, 185-186)

„Because of my experimental approach to planting design, sometimes ‚stretching‘ the habitats of plants - at the same time being essentially aware of the plants requirements - I had many a discussion with colleagues who stuck too rigidly to Richard Hansen's teachings“, Petra Pelz remembers. Her spacious grouping of species were also discussed controversially. „Some people have spoken rather derogatory about ‚mass planting‘, because at the time delicate naturalistic planting was common.“

(Pelz in Schacht, 2012, 185-186; translated by NHx)

3



Gothestern, Kassel - Stefan Körner

„Zunächst wurden neuere Staudenkombinationspflanzungen vornehmlich im öffentlichen Grün errichtet, weil man speziell hier langlebige, an den Standort angepasste, funktionierende und pflegeleichte Pflanzensamensetzungen mit Stauden benötigte. Der New German Garden Style entstand also nicht zuletzt auch aus praktischen Erwägungen heraus, ergänzt diese aber durch die Integration üppiger Prachtstauden. [...]. Als neuere Projekte seien die Anlage einiger Staudenbeete am Gothestern in Kassel, einem Verkehrsknotenpunkt, [...] erwähnt.““

(Rehm-Wolters/Zeiler 2011: 139)

„Initially new combinations of perennials were mostly planted in public spaces, because these particularly need a planting design that is durable, adapted to the site, efficient and has low maintenance requirements. The New German Style therefore arose from practical considerations also, complemented by the integration of ornamental perennials [...]. Recent projects include the composition of several flower beds at Gothestern, a traffic junction in Kassel.“

(Rehm-Wolters/Zeiler 2011: 13; translated by NHx)

4



Silbersommer, Goetheanlage, Kassel

„Die [Staudenmisch]Pflanzung zielt auf ein großzügiges, ästhetisch ansprechendes Gesamtbild ab, wobei die einzelne, ganz besondere Sorte oder Art etwas zurück steht. Sie verzichtet auf aufwendige Pflanzpläne, [...]. Die Begrünung lässt sich so ohne besondere Pflanzenkenntnisse und komplizierte Einweisung planen, mit den von uns vorgemischten, in Töpfen gelieferten Stauden auslegen und pflanzen. [...] In England ist dieser Pflanztrend übrigens als „New German Style“ bekannt.“

(durchgeblüht.de)

„Mixed-perennial-plantings aim to give a generous, aesthetically pleasing impression, which means that the individual variety or species stand back behind the overall picture. With this particular type of planting scheme intricate planting plans are not required [...]. Therefore no particular plant knowledge or project briefing is needed to plan urban greenery with this concept, because we provide pre-mixed perennials in pots ready for planting. [...] In England this new trend is known as ‚New German Style‘.“

(durchgeblüht.de; translated by NHx)

5



Flower Meadow, Riem Landscape Park, München

„The idea of ‚ornamental meadows‘, consisting of an ecologically balanced community of grasses and exotic flowers, has been explored by the German landscape architect Richard Hansen. He created plantings of herbaceous perennials in established meadows and found that some would spread without intensive management.“

(Robinson 2004: 149)

6



BuGa Koblenz - Peter Berg

„Der heutige sogenannte ‘New German Style‘ ist für Berg die Kombination der Bauhaus-Architektur mit der Pflanzen- und Standortkenntnis berühmter Gartenpioniere wie etwa Karl Foerster. Bergs Gartenstil zeichnet sich aus durch die Kombination großer, regionaler Steine (Basalt, Grauwacke) mit wertvollen Gehölzen und Stauden, die nicht im Übermaß, sondern mit Bedacht an die richtigen Standorte platziert werden. Das Grau der Steine soll die Bühne sein für das Grün der Pflanzen.“

(Philippen 2012)

„For [Peter] Berg the so called ,New German Style‘ of today is the combination of Bauhaus architecture with the knowledge of plants and garden habitats as exemplified by garden-pioneers like Karl Foerster. Berg’s style of garden design stands out through the combination of large, regional stone (basalt, greywacke) with valuable shrubs and perennial plants which should be used with care in the right positions. The grey of the stone should set the stage for the green of the plants.“

(Philippen 2012; translated by NHx)

perennial plants

aesthetically pleasing

New German Style

Common Ground...

A bit of history
how it all began...



wikimedia.com

A bit of history
how it all began...

The end of the border?

„It is a curious fact that Britain has a rich tradition of superb gardeners and designers, yet the contemporary breed of professionals seems to have lost its green fingers. Landscape architects, unlike landscape managers and garden designers, are often only interested in plants as a secondary issue: plants are treated as a decorative supplement. Instead of inventing feasible, contemporary equivalents to traditional English borders, we have turned our backs on them.

[...]

Plants are more than just one of our design tools. The one skill which sets us apart from architects and makes us irreplaceable is plant knowledge. The landscape architect's equivalent to Modernism was ‚green concrete‘, formed by woody vegetation, planted in blocks. Architecture has moved on, but have we?“

Brita von Schoenaich (1994:14)
in *Landscape Design* 04/1994

A bit of history
how it all began...



German Journey
Brita von Schoenaich
Tim Rees
Stephen Lacey

A bit of history
how it all began...



Weinheim

München/
Munich

Tsche
Re

Hermannshof
Schau- und
Sichtungsgarten

Weihenstephan
Sichtungsgarten

Westpark
Rosemarie Weisse
Pflanzung

A bit of history
how it all began...



„Picture this:

Orange ‘Fire King’ lilies standing between mounds of Euphorbia griffithii ‘Fireglow’ and scattered tufts of cream-plumed dropwort (Filipendula vulgaris ‘Multiplex’), all set in a low silver and violet-blue wash of catmint, stachys, and sages, and speared by the fat rockets of apricot foxtail lilies (Eremerus Ruitter hybrids).

Now imagine 20 yards of it, the plants casually mingled and repeated like some fantasy meadow, over an entire sweep of sunlit, gravelly border.“

(Lacey 2002, www.hortmag.com)

Weihenstephan
Univ. of applied Sciences



*„[!]n Munich’s Westpark, we walked into an amphitheater of perennials spanning the best part of an acre, carved from a disused gravel pit, circled by trees and structured by rocks. Again, the core of it had been planted in rhythmic repetition over a stony soil surface, but this time in a gentle medley of colors: blue flax, violet salvias, yellow *Phlomis russeliana*, and, in partnership with the magenta balls of *Allium rosenbachianum*, a variety of bearded irises in lemon, purple, cream, and copper. Many plants had already flowered, but clearly there was much still to come. In fact, I was told, the garden was programmed to climax every three weeks! [...]*

Stone paths meandered about, [...].

But the most arresting feature was the grasses. They were everywhere, a hazy matrix against which the bolder flowering plants shone out. Not running grasses but clump-formers. This was open, gappy, border planting, not a close-knit sward. “

(Lacey 2002, www.hortmag.com)

Westpark

Rosemarie Weisse



*„The early-summer scheme features species like *Salvia nemorosa*, *Knautia macedonica*, *Lychnis flos-jovis*, and *Achillea filipendulina* among Atlas fescue grass (*Festuca mairei*). (Much of this is trimmed or weed-whacked after flowering -the herbaceous border that you mow!)*

*Later come glamorous displays of rudbeckias, phlox, asters, and switch grasses (*Panicum* spp.); aesthetically, there is a preference for separating native plants from exotics, European from American.*

*The shady areas boast some superb woodland community plantings, featuring *Deschampsia* grasses and *Luzula* woodrushes, ferns, *brunnera*, *waldsteinia*, and *Solomon's seal*.“*

(Lacey 2002, www.hortmag.com)

Hermannshof

U. Walser / C. Schmidt

Schmidt 2011

perennial plants

promise of low maintenance

- choosing plants site specifically
- ecological approach

aesthetically pleasing

using theoretically founded approaches to planting design

New German Style

Common Ground...

The New German Style

„To Willy Lange, an influential author and lecturer, writing in 1907, a garden was ‚nature enriched‘; he and others had begun listing plants, exotics as well as natives, according to their growing requirements and associations in the wild. And, significantly, there was no German equivalent to Gertrude Jekyll to derail the train of thought and champion an alternative, more painterly approach to planting.

The nurseryman Karl Foerster followed on, popularizing grasses for the first time, and then came the hero of the present day, Richard Hansen. As a research fellow and then professor, he began applying the scientific study of plant sociology to the trial gardens of Weihenstephan from 1947, developing the idea of planning borders as integrated, largely self-sustaining communities rather than as collections of individual plants.

In the process, he wrote, with Friedrich Stahl, the principal reference work on the German style, *Die Stauden und ihre Lebensbereiche* (1981) -published in Britain and the United States as *Perennials and Their Garden Habitats*. It makes fascinating, even essential reading, suggesting lists and combinations of plants for every conceivable niche in the garden, based not just on soil type, but also compatibility, longevity, and maintenance.“

Stephen Lacey (2002)
at hortmag.com

New German Style
theory

Karl Foerster

new flowers for new gardens



Foerster 1937

Karl Foerster
new flowers for new gardens



Foerster Plants

Karl Foerster
new flowers for new gardens

Richard Hansen

the right place for the right plant

Woodland (G) 1,2,3

meist sehr humusreicher Boden

Woodland Edge (GR) 1,2,3

absonnig und kühl sonnig und warm

oft lehmig-humos

Water's Edge & Marsh (WR) 1,2,3

WRs Röhrichtzone WR4 Sumpfzone

Water (W) 1,2,3

W6 Schwimmpflanzen W7 Schwimmblattpflanzen W7 Submersive Pflanzen

Open ground (Fr, Fr-b) 1,2,3

Freiflächenpflanzen

Freiflächenpflanzen mit Steppenheidecharakter (SH) 1,2,3

meist trockener, kalkreicher Boden

Freiflächenpflanzen mit Heidecharakter (H) 1,2,3

sandiger, nährstoff- und kalkarmer Boden

Border (B) 1,2,3

(für Prachtstauden) nährstoffreich

1 = trockener Boden 2 = frischer Boden 3 = feuchter Boden

Rock Garden (ST) 1,2,3

Felssteppen

Schotter, Kiesbeete, durchlässiger Boden

Matten (Felsmatten) (M) 1,2,3

flachgründiger Boden

Steinfugen / Mauerkronen (SF, MK) 1,2,3

Wurzeln oft im Kühlen

ALPINUM (A) 1,2,3

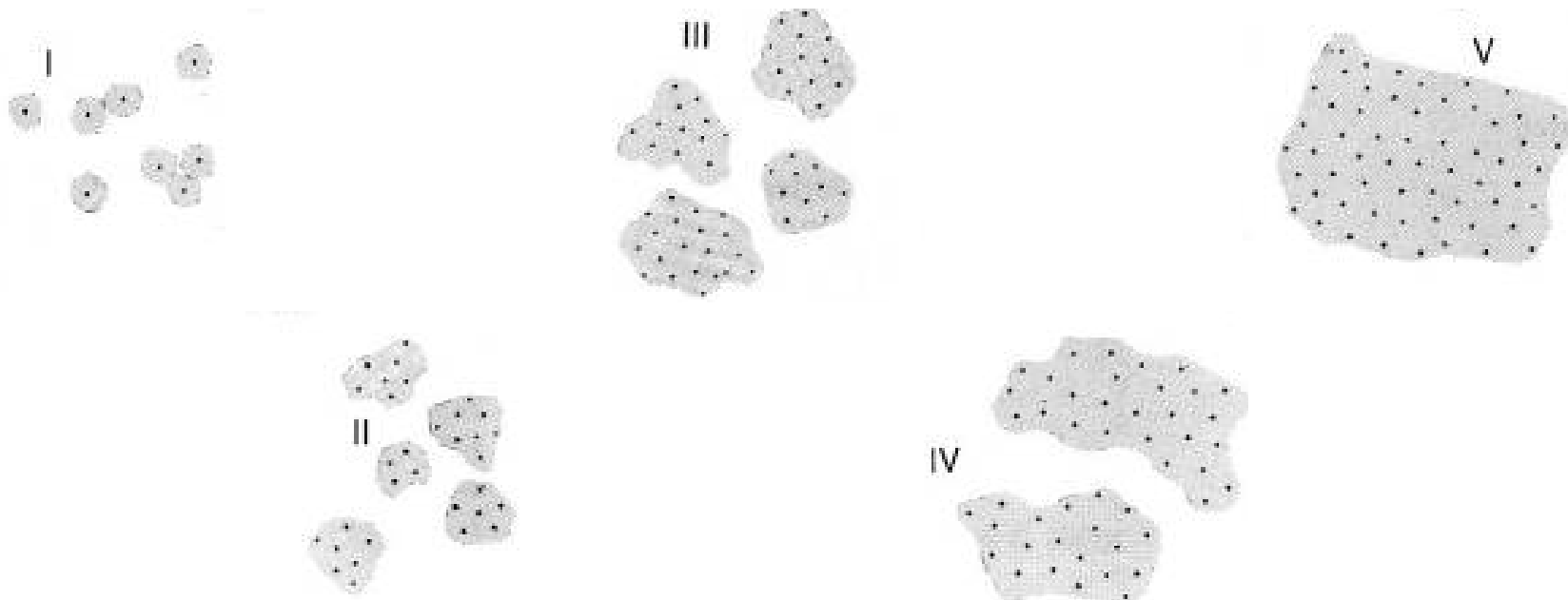
meist sehr konkurrenzschwache Pflanzen

Richard Hansen
the right place for the right plant

Prof. Dr. Sieber, überarbeitet: Gaissmayer: http://www.pflanzenversand-gaissmayer.de/design/content/File/lebensbereiche_2010.jpg

Sociability (Hansen/Müssel)

- I plant singly or in small clusters
- II small groups of 3-10 plants
- III larger groups of 10-20 plants
- IV extensive planting in patches
- V extensive planting over large areas



Richard Hansen
the right place for the right plant

New German Style
re-import to Germany



AW & GARTEN

Wildwuchs mit System 129
Des Prinzen grüne Garde 136
Gartennotizen 144

→ „Rank Growth
with a System“

New German Style
re-import to Germany

trends can be made....

but still, what can we learn from this one?

Conclusion

New German Style

literature

- Hansen, Richard & Stahl, Friedrich (1997): Die Stauden und ihre Lebensbereiche in Gärten und Grünanlagen. 5th ed. Stuttgart.
- Rehm-Wolters, Bettina & Zeiler, Markus (2011): Stauden im Garten: Gestaltungsideen für immerblühende Beete. München.
- Robinson, Nick (2004): The Planting Design Handbook. Burlington.
- Schacht, Mascha (2012): Gartengestaltung mit Stauden. Von Foerster bis New German Style. Stuttgart.
- Von Radziewsky, Elke (2008): Wildwuchs mit System. In: Architektur&Wohnen, 3/08, 128-134.
- Von Schoenaich, Brita (1994): The end of the border. In: Landscape Design, No.229, April 1994, S. 9-14.

weblinks

- Durchgeblüht.de (n.d.): Was sind Staudenmischpflanzungen? To be found at: http://shop.durchgeblueht.de/epages/61751488.sf/de_DE/?ObjectPath=/Shops/61751488/Categories/Service/%22Was%20sind%20Staudenmischpflanzungen%3F%22
- Flötotto, Reinhard (n.d.): Schau- und Sichtungsgarten Hermannshof, Weinheim. To be found at <http://www.weltdesgartens.de/reiseziele-gartenkunst/schau-und-sichtungsgarten-hermannshof-weinheim.html>
- Lacey, Stephen (2002): The New German Style. To be found at: http://www.hortmag.com/weekly-tips/garden-design/the_new_german_style
- Phlippen, Markus (2012): Architektur und Garten. TV-show: ARD-Ratgeber Haus+Garten aired on 04.11.2012). To be found at: <http://archive.is/ESlUb>

Thanks for the support of many dedicated landscape architects and horticulturists in Germany as well as in the UK who helped tremendously with the research for this.

I am grateful for the possibility to use photographs from Peter Berg/Alexandra Braun, Theresa Hanzen, Stefan Körner (FG), Petra Pelz and Cassian Schmidt, as for their comments on and recommendations for this presentation.

For questions or remarks please contact me at huxmann@asl.uni-kassel.de.

Credits

referrences and thanks