

international

國際新景觀

new landscape

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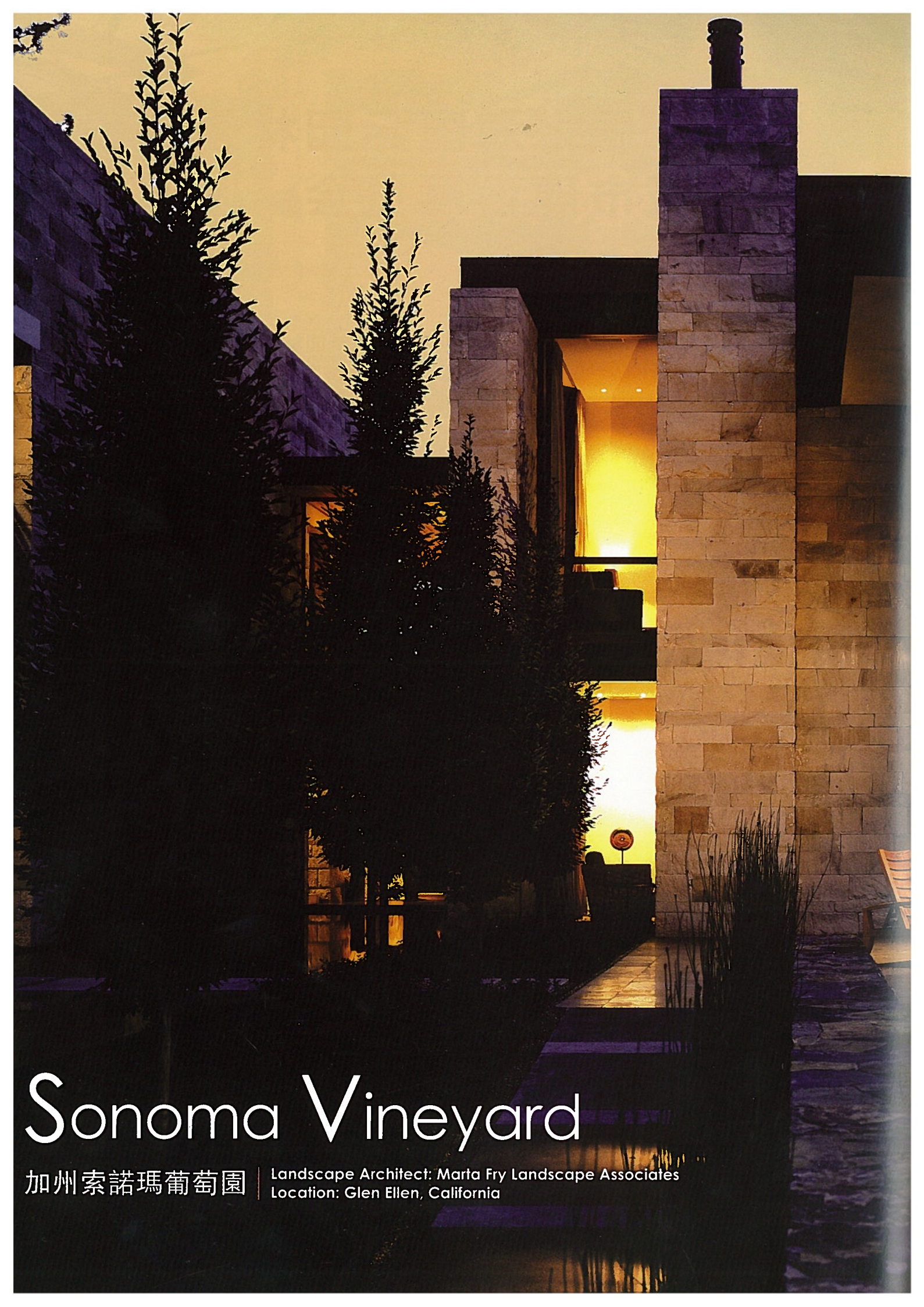
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Topic: Sub-tropical and Tropical Style
亞熱帶&熱帶景觀設計

Feature: Solution to Waste Materials
廢棄材料的再利用



Sonoma Vineyard

加州索諾瑪葡萄園

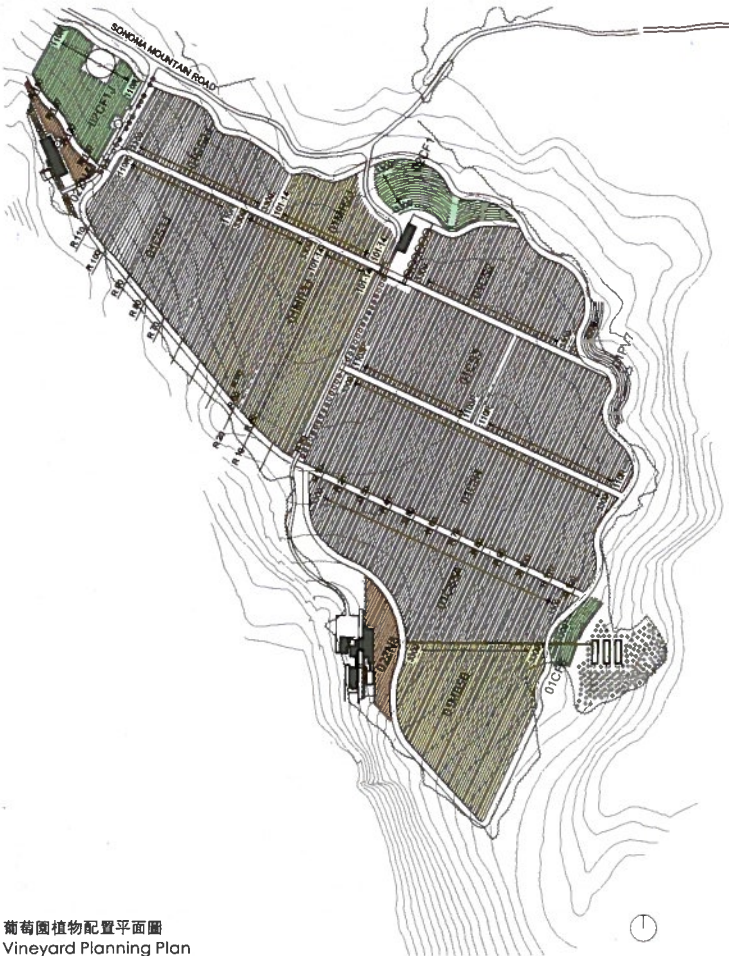
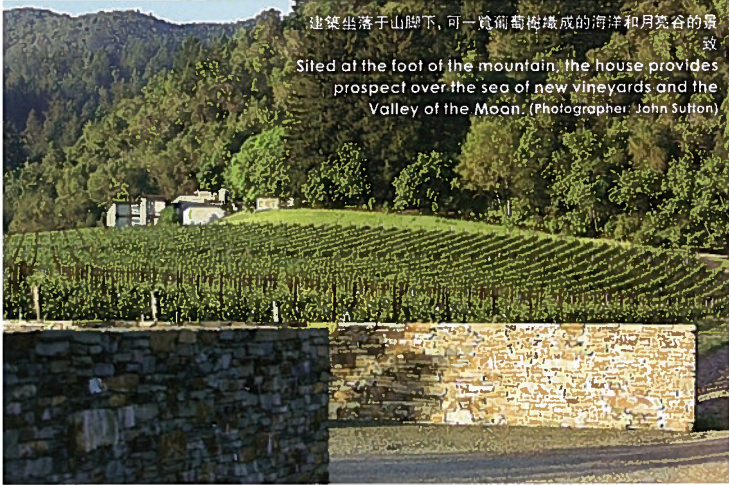
Landscape Architect: Marta Fry Landscape Associates
Location: Glen Ellen, California

石灰岩的泳池露臺上可以欣賞到葡萄園和遠處月亮般的景致
The limestone pool terrace provides views of the property's vineyards and the greater views beyond the Valley of the Moon. (Photographer: John Sutton)

項目簡介

這片依傍于索諾瑪山麓，總面積達到971畝的土地，記載了歷時8年的建造歷程，包括現場評估、專業規劃、果園與葡萄園的建置、配套結構的發展以及最近完成的主體建築。透過重復構成的建築開口、樹籬、葡萄園和果園格子，發展出強而有力的農業景觀設計語匯。這個主要的景觀概念被引用到更大範圍的區域農業景觀中。該項目在精心設計的景觀中表現建築群，就像是安放在農田中的現代別墅。





葡萄園植物配置平面圖
Vineyard Planning Plan



就餐區上方金屬與木頭搭建的花架可以緩和夏天強烈的陽光。同樣充滿了圖形設計感
Metal and wood trellis over dining terrace modulates the intensity of the strong summer sun and provides graphic shadow patterns.
(Photographer: John Sutton / Jamie White)

項目描述

項目場地位於著名的索諾瑪葡萄酒生產區，業主購買這片場地意欲保留原有的葡萄園。場地平緩的地形和深厚肥沃的土地非常有利於葡萄的生長，特別是紅葡萄。MFLA景觀設計事務所與葡萄園的專家和工程師一起，對葡萄園的發展進行了早期的評估和場地規劃，包括土壤測試和紅葡萄生長條件的測定，葡萄園整體規劃和葡萄架類型的設計。整體規劃需要考慮的首要問題是將農業模式作為項目的主要構架，然後根據結構來決定項目的其他要素。葡萄園需要大面積的日曬，這就決定了它的方向性和整個場地的結構。道路、建築和葡萄園梯田的模型構成了項目的基礎結構。

設計師在該項目中所使用的“設計語言”是由項目場地特點決定的。



緊鄰竹園的房屋入口，鋪設着石灰岩
Layered limestone walls frame the house entry adjacent to bamboo courtyard.
(Photographer: John Sutton)

設計師意圖在提升項目的過程中誠懇地呈現農業的原貌，因此材料的選擇都側重展示和加強本土農業特點。場地內主要建築物和附屬建築物被視作置入這片農業景觀中的一個點綴。

柱形角樹勾勒出入口和主要的道路，并形成連接建築群及整個基地的農藝主干。

由于業主對地理圖學非常感興趣，所以這在某種程度上影響了房屋建築和其他要素的設計。建築朝向正北，而葡萄壟則強化了建築開口的軸向。

建築相關面積約為14000平方英尺（1300平方米），設計師在其選址方面做了仔細考量。景觀設計師與建築設計師一起對索諾瑪山內合適的場地進行了考察。盡管有午后陰影的考量并臨斜坡，在現在的位置上，業主可以欣賞到寬闊的葡萄園和遠處山脉風景，房屋的多層設計和正北的朝向，都在山坡上留下了精妙的一筆。建築的玻璃與石制結構的東立面在葡萄園的邊緣顯得更加具有“公共性”，而卧室之類的隱私空間都坐落在靠山



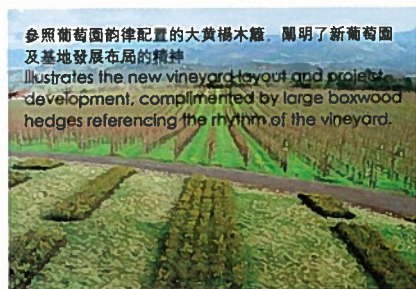
主要建築位于山穀中南北走向的中軸上，坐落於山腳，俯瞰仿佛處于葡萄園海洋之中
Main house situated axially north/south at base of mountain,俯瞰仿佛處于葡萄園海洋之中
"sea" beyond.



石灰岩泳池露台掩映于中軸位置的樹木與層疊的石牆之后
The limestone pool terrace is anchored by an axis of trees and a stacked stone wall. (Photographer: Jamie White)



主軸上的植栽和石牆勾勒出通往葡萄園的入口
Axial tree plantings and stacked stone walls announce the entry into the vineyard.



參照葡萄園的律配置的大黃楊木籬，闡明了新葡萄園及基地發展布局的精神
Illustrates the new vineyard layout and project development, complimented by large boxwood hedges referencing the rhythm of the vineyard.



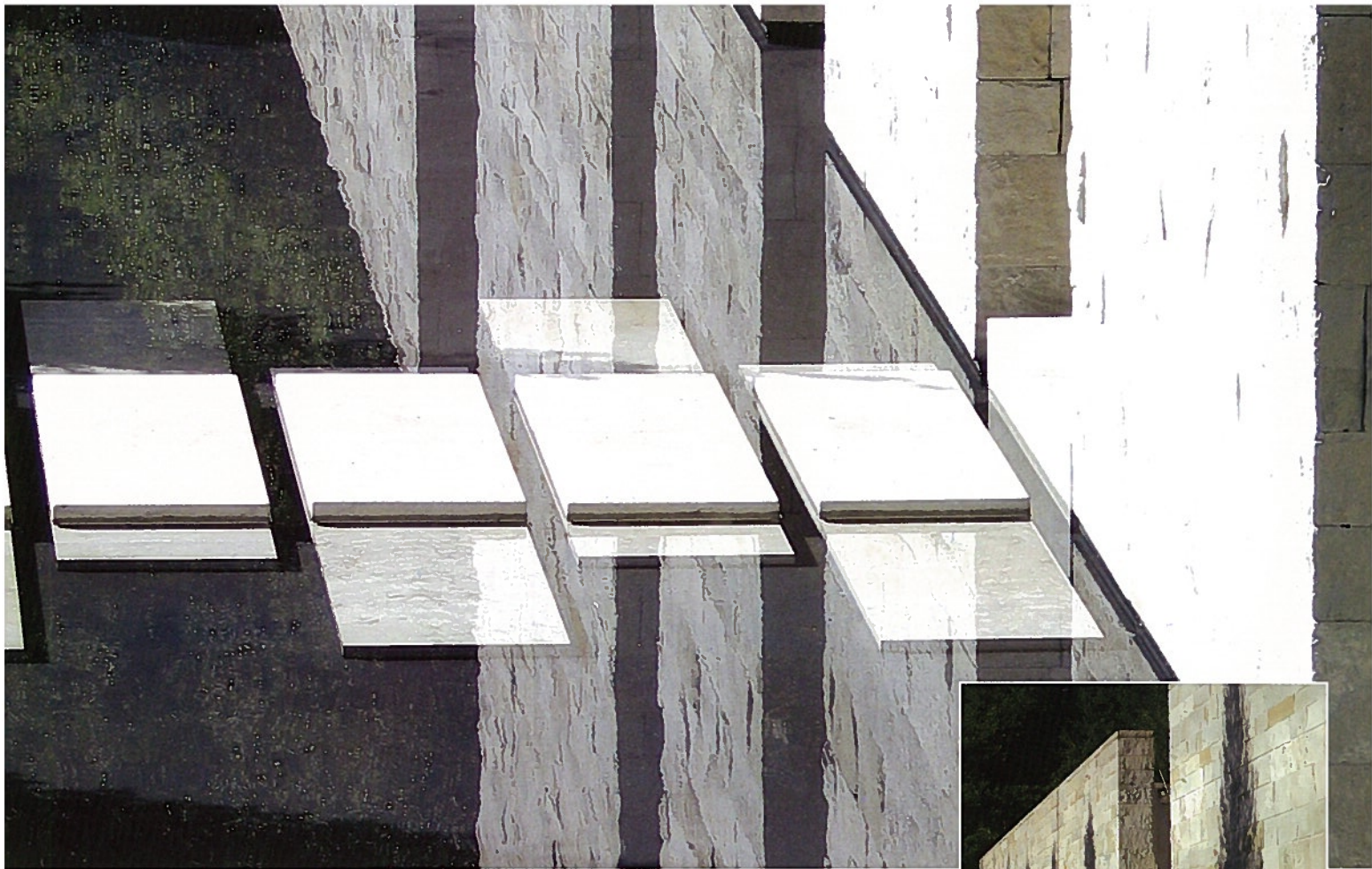
大量的地被植物和中型協冠植物混合植栽在周圍的山坡上
Massings of groundcover and mid-canopy plantings blend into surrounding hillside. (Photographer: Maria Fry)



植物園中成排的植栽和月亮較低處景觀
Parallel rows of new vineyard plantings and the lower Valley of the Moon landscape
(Photographer: John Sutton)



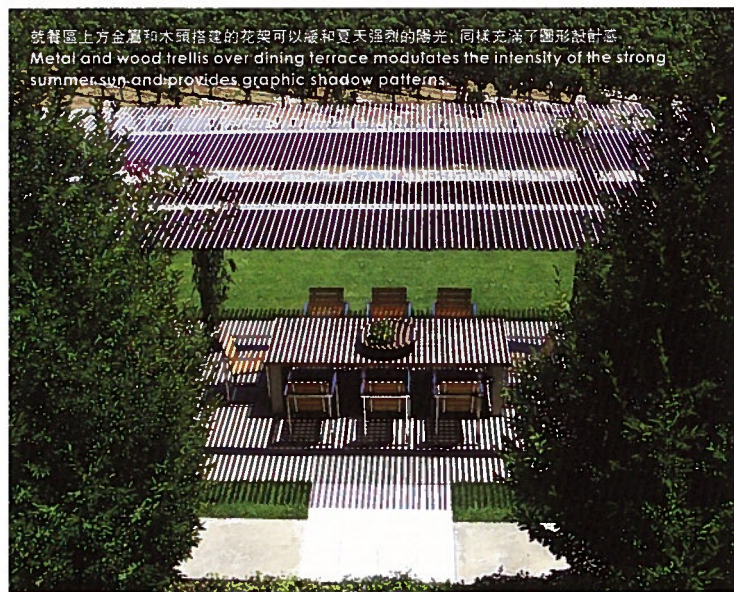
坡的一側。建築物以及周邊相關景觀的材料為石灰石、石英岩、科特鋼、鐵木、玻璃、金屬、沙石、沙礫和混凝土。整個建築的入口從主機動車道開始，沿着石牆一直鋪展，在這一路上，能欣賞到散落的橡樹林和葡萄園的景致，通往粒石鋪成的停車內庭的入口兩側都是石牆。車庫被巧妙地隱藏在了木制滑門之后，人行通道則穿過一片竹石園和入口橋。房屋一側是與房屋長度一致的方形倒影池，只有餐廳坐落於池的中央。直線排列的角樹更加強調了倒影池的綫性感。戶外的石制露台延伸出室內私密及公共空間，SPA、倒影池和就餐區草坪則構成了整個休閒區域。葡萄園設計成和建築直接相臨，其延伸的邊界更增強了建築與農業景觀之間的關係。設計中的所有景觀元素被散落在草地和本土植物之間，與山坡上的橡樹、月桂樹和七葉樹林融合在一起。索諾瑪葡萄園項目結合農業特點及專門技術，充分考慮細節及工藝創作，最后呈現出一個對環境影響最小，簡練的，農業為體的景觀設計。



倒影池中的石灰岩踏階，連接池畔露臺與位於房屋低樓層的藝廊
Limestone steps at reflecting pool connecting pool terrace to lower level house gallery. (Photographer: Marta Fry)



清晨時分，牆上是南北走向中軸樹木的投影
The north-south axis of *Carpinus fastigiata* is captured in shadow in the early morning hours.
(Photographer: Marta Fry)



晚餐區上方金屬和木頭搭建的花架可以緩和夏天強烈的陽光，同樣充滿了圓形裝飾感
Metal and wood trellis over dining terrace modulates the intensity of the strong summer sun and provides graphic shadow patterns.



Project Summary

Nestled at the base of Sonoma Mountain this 160-acre site marks an eight-year collaboration of site evaluation, master planning, vineyard and orchard planting, ancillary structure development, and the most recent completion of the Main House. A strong agricultural vocabulary was developed, relying on the repetitious potency of patterned windrows, hedgerows, vineyards, and orchard grids. "Domestic landscapes" were developed as interventions within the greater agricultural landscape. The project represents an assemblage of buildings within a carefully modulated landscape, a modern villa framed in an agrarian setting.

Project Narrative

The project site, situated in the renowned Sonoma wine region, was purchased with the intent of continuing the tradition of grape production. Its gently rolling topography and deep soils is well suited to grape growing, most specifically, red varieties. MFLA provided early assessment and site planning for the vineyard development, collaborating with vineyard specialists and technicians. Soils were tested and assessed for specific varietal suitability. Vineyard layout patterns were developed and vine support structure types designed. Agricultural requirements greatly informed our master plan with the agricultural patterning taking precedent as project structures and elements were



主建築的停車前庭和入口橋，下面是倒影池
Main house drive court and bridge entry, with reflecting pool below. (Photographer: John Sutton)



入口廣場的竹石園
Interior bamboo and stone garden within entry court

tested and sited. Maximum solar exposure determined vineyard directionality and layout. Required agricultural roads, agricultural building siting and vine terracing patterns formed the underlying structure of the project. The "language" in which we approached this commission was determined early on in the project. Our interests were in maintaining an agricultural honesty throughout the site development. The palette of materials was selected to expand and strengthen the power of this agricultural vernacular. The siting of the Main House and ancillary structures were conceived as insertions into this greater agricultural, patterned landscape. Columnar windows mark entries and define horticultural spines that traverse the architecture and extend into the site. Fastigiated hornbeams were used as the "stitch" at both the Caretakers House and the Main House.

The Owners interest in cartography influenced the Main House siting and other site elements, reflecting in a true-north house orientation, the windows further reinforcing this axis. The siting for the 14,000 square foot house required careful exploration. Collaborating with the Architects, we studied a number of suitable sites settling on it siting at the base of Sonoma Mountain. Although challenged by the shadow patterns and proximity to the slope, this prospect provided that Client with expansive views of their vineyards and the mountain range beyond. The design of the multi-level house and its true-north orientation provides a discreet insertion of the house into the base of the hill. The glass and stone structure presents itself with its more "public" eastern face at the vineyard edge while the private bedroom levels are sited into the hillside. A quiet, yet sophisticated palette of limestones, quartzite, cor-ten steel,

ipe, glass, metals, sandstones, gravels and concrete form the building blocks of the Main House and overall site development.

The entry sequence to the Main House begins at the main drive as one slips past the Agricultural Building and its stone walls. Approaching the house one moves through a landscape that diffuses the oak woodlands and agricultural boundaries, approaching the gravel car court the entry is flanked by stone walls. The garage is carefully concealed with elegant wood sliding doors, the passageway for its residents slips past the bamboo-stone court and crosses the "entry bridge".

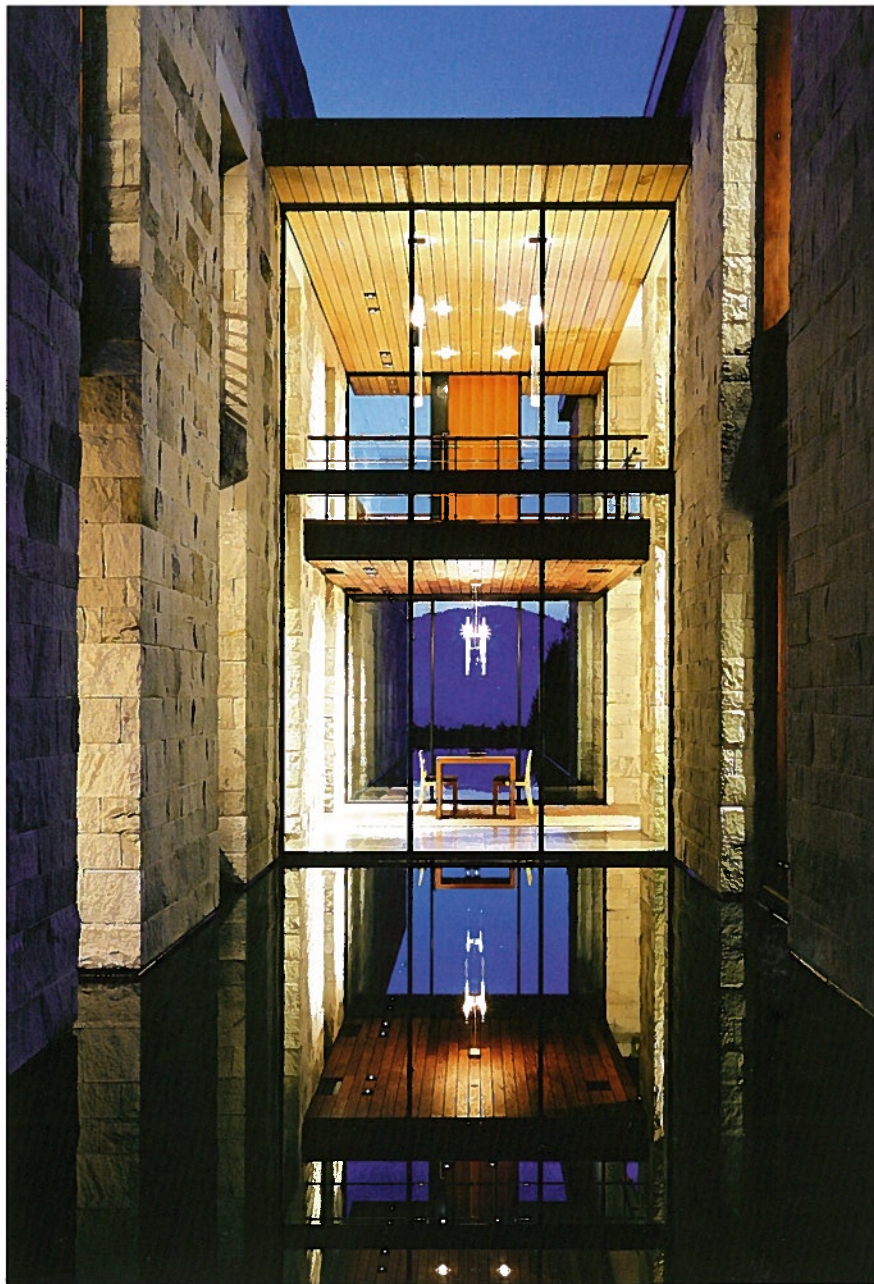
A rectilinear reflecting pool slides along the entire length of the house, interrupted only by the dining room. Hornbeams further reinforce the linearity of the house and reflecting pool. Exterior stone terraces extend both public and private interiors. Spa, pool and a dining terrace-lawn form the recreational elements. The vineyards are designed to meet the house directly. Pushing the boundaries of the vineyards further strengthens this relationship between the built and the agricultural landscapes. The designed landscape elements are diffused by newly planted meadows and native tree and shrub plantings as they merge with the existing hillside oak, bay and buckeye woodlands.

The SONOMA VINEYARD is a project in which an agricultural acumen combined with a strong horticultural expertise, and great attention to detailing and craft, resulted in a minimal, agriculturally-rooted assemblage. ■■

石灰岩倒影池露臺和石英岩石牆圍合的SPA區。水池的東南隱邊的設計則與更廣闊的室外聯系在一起，加上休閒座椅與陽光下的樹林一起構建起一幅和諧畫面。邊沿生長着木賊的斜坡與下方的餐廳和草坪相連。Limestone pool terrace with spa scribed by quartzite stone walls. Pool with infinity southeast edge. Cantilevered ipe wood sunning bench. Stone-concrete ramp edged with Equisetum to lower dining terrace and lawn. (Photographer: Julie Gendich)



泳池邊緣凸出的設計緩和了山脈、建築和景觀之間的關係
Raised in the edge of pool mediates the relationship between the mountain, house and landscape below.
(Photographer: Julie White)



倒影池夜景。倒影池的位置在餐廳的南北兩側
Night view of the reflecting pool, south and north of the dining room. (Photographer: John Sutton)

公司簡介 Company Profile

Marta Fry Landscape Associates (MFLA) 是一個堅持卓越及創新的景觀設計專業團隊。他們相信景觀是最有影響力的文化體現形式之一。事務所的設計核心是融合技術運用與藝術創作去作基地的探究與設計。基本上，他們相信這樣的交融發生在社會與文化的多重層面，以及隨着時間而逐漸形成它的脈絡。他們喜歡挑戰及發現這些交融以及與基地的關聯，并展現廣泛及豐富的景觀設計。

事務所於1990年由Marta Fry成立於美國舊金山市。提供多面的專業服務，包括從大範圍的基地規劃及分析到專案的設計及執行。作品非常多樣，包含國際的及美國國內的案例。它們包括企業園區及校園、城市設計與主要計劃、公園、水岸及街道景觀、歷史及文化保存，以及飯店、集合住宅與私人住宅的景觀設計。

作為一個立基於美國加州的景觀建築事務所，MFLA對於地區性的環境、文化及法令非常敏感。因此，設計內容能完全展現對基地的了解及其精神。設計過程亦高度尊重使用者意象及基地的環境脈絡以及與社區的互動。

Believing that the landscape is one of the most potent and lasting forms of cultural expression, the MFLA Studio is centrally concerned with exploring the intersection of sites with science and art. Fundamentally, they believe that this intersection takes place at multiple social and cultural levels, overlapping through time and transforming with evolving context. As a design studio, their challenge is to uncover these intersections and relationships, revealing and making evident the vast richness of landscapes, and expressing them in forms that enable vital understandings, explorations and re-connections to place.

The Studio, established in 1990 in San Francisco, offers a breadth of experience in all aspects of the profession from site planning and analysis through project design and implementation. Their portfolio is far-reaching, and includes international, domestic and regional projects, from corporate and institutional campus environments, urban design, parks, streetscapes, historic and cultural restoration, master planning, hospitality and housing, to estate and residential landscape design.

Their design process is characterized by an interactive approach between users and context and is highly reliant upon community dialogue and participation, which is critical as increasingly dense programmatic concerns combine to define landscape design interventions.