



The Lurie Garden, Millennium Park, Chicago, Illinois

伊利诺伊州芝加哥千禧公园卢瑞花园

评委会评语："景观设计师在城市中心开拓了一片绿洲。这里植物种类丰富，色彩协调舒适，同时具有多层次的使用功能，受到了大众的普遍喜爱。这不是一个传统意义上的普通植物园；花园设计提升了公园的整体品质，无疑是今年ALSA竞赛中提交的一件非常具有代表意义的杰出作品。"

"The landscape architect has created an oasis in the center of the city. It works on so many levels, no wonder people love it. The plant palette is very rich and engaging. This is not our typical botanic garden; it has raised the bar and is far and away the most outstanding example of work submitted to the awards program this year."

- 2008 Professional Awards Jury Comments

卢瑞花园是一座面积3hm²的屋顶花园，位于芝加哥市中心千禧公园内。该花园不仅表现了芝加哥独特的城市景观，那种大胆的当代标志性风格，还为城市居民和野生动物提供了安静的休憩场所。卢瑞花园与千禧公园内其他景点的区别在于，它利用多种植被和自然材料营造出令人难忘的文化体验。景观设计彰显了芝加哥城和花园所在地高速发展的立体组合型城市景观。

项目选址、范围和规模

卢瑞花园的落成使芝加哥增加了一处占地约1.215hm²的新型植物园。花园坐落在壮观的千禧公园内，属于Grant公园的新增组成部分。具体位于弗兰克·盖里建筑事务所设计的露天音乐厅和Renzo Piano建筑工作组设计的芝加哥艺术馆的新增建筑之间。整个花园构建在湖畔千禧停车场的屋顶。

场地及背景调查

Photo: Gustafson Guthrie Nichol Ltd



Photo: Mark Timaras

芝加哥最初是从沼泽地带建设发展起来的，此后便不断加速向高空扩展。随着城市的迅猛发展，其自然环境及自然资源都有所改变。同样，卢瑞花园的所在场地也经历了一个逐渐形成的过程，从原生海岸变成火车站，再到停车场和屋顶花园，地势不断增高。卢瑞花园充分体现出这块场地过去与现在的强烈对比。

芝加哥拥有纵横交错的发达街区网络。密集的铁路线穿过街区，构成更为壮观的城市交通线。道路就像弯曲的辐条一样，从芝加哥市中心的Grant公园辐射出去。卢瑞花园内的道路和其他构造，及其与Grant公园的规则网格结构之间的关系，都从芝加哥的交通模式和带有强烈中西部风格的城市景观中获得灵感。

卢瑞花园延续了Grant公园的空间模式，有着整齐的树篱、循环流线和轴线景观，表现形式非常鲜明，反映出花园的场地特征和背景。

除了这些历史和基础设施的影响，设计师们



1. 卢瑞花园的位置非常显著，位于芝加哥千禧公园的南边，毗邻大草坪，露天音乐厅的篷架和格子架由弗兰克·盖里建筑事务所设计。从公园可远眺芝加哥天际线和密歇根湖。
2. 夏季黄昏时分的光明广场。
3. 光明广场、栈桥、黑曜广场鸟瞰图。
1. The Lurie Garden is prominently sited at the southern edge of Chicago's Millennium Park, adjacent to the Great Lawn with bandshell and trellis designed by Frank O. Gehry & Associates. Chicago's skyline and Lake Michigan are visible on the horizon.
2. The Light Plate at dusk during the Summer.
3. An aerial view of the Light Plate, the Seam, and the Dark Plate.

还需考虑到游客的数量：会有近万名游客在音乐会散场后从大草坪穿越卢瑞花园，去乘坐位于场地南部的两座电梯。

设计方案和涵义

卢瑞花园的设计理念通过定义、传达芝加哥的现在和未来以反映城市及场地的悠久历史，通过雕塑般的地形和植被呈现芝加哥不同时期的景观特色。

北部和西部的高大树篱将花园围合起来，从艺术馆开始，象征芝加哥的肩树篱仿佛支撑着北部闪亮的露天音乐厅。

肩树篱如同一面有生命的高墙，使花园得以应付大流量游客，特别是音乐会散场后从邻近大草坪涌来的观众。树篱由金属框架构建而成，运用了多种植物，形成令人震撼的高大树篱。就像开阔的中西部地区远处隆起的山脊一样，树篱是定义花园明快前景的水平线。



树篱内的花园分成两个广场，栽种了树木和大量多年生花草。隆起的地势仿佛被来自城市地下的强大上升力冲击而成。两个广场形状不同，但结合起来组成一个整体。它们被分别称为黑暗广场和光明广场，对比十分鲜明。黑暗广场象征场地及城市泥泞、神秘的过去，游客被湮没在茂盛的植被和地形中，经历梦幻般的感受。光明广场则象征芝加哥的现代，表现人类对自然的掌控和期望。升高的行道路和相对低矮的大片植被展

示出明亮纯净的可控景观，令人振奋。

名为“裂痕”的栈桥是两个广场的分界线，建构在浅浅的水面上。栈桥的走向与位于场地下方的历史悠久的挡土墙角度一致，这些挡土墙将陆地和湖泊隔离开来。栈桥象征历史上芝加哥城从沼泽地中崛起的最初努力，是城市得以向高处发展和建设的基础。游客穿过栈桥，意味着从蛮荒的黑暗广场进入象征人类潜能的光明广场。

- 项目名称：伊利诺伊州芝加哥千禧公园卢瑞花园

项目地址：美国伊利诺伊州芝加哥千禧公园

项目委托：千禧公园

景观设计：Gustafson Guthrie Nichol Ltd

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4. 晚春和初夏，正是鼠尾草盛开的时节，光明广场形成一片紫色的花海。

5. 栈桥提供了必要的休息空间，游人可随意伸展双脚到水中嬉戏。

4. During the late Spring and early Summer, a "river" of purple salvia runs through the Light Plate.

5. The Seam provides casual seating and a place for Chicagoans to stretch out and dip their toes in the water.

建筑材料和安装方法

卢瑞花园建构在屋顶，出于承重考虑，利用埋在土壤下的轻型土工泡沫构建地形。

设计师使用两种石材铺装地面和装饰墙面。来自当地采石场的石灰石被用作所有的路缘石、石阶、阶梯平台、墙头和墙体装饰。石灰石既有垂直纹，又有水平纹。花岗岩用于水景和黑暗广场的地面和墙体。所有暴露的花岗岩表面都有火焰般的纹理。

栈桥和所有木制长椅均取材于FSC认证的IPE板材。

花园使用了3种金属：发锈的海黄铜（栈桥）、建筑青铜合金（栏杆）、镀锌钢（树篱框架）。

环境影响和考虑

卢瑞花园是可持续设计的典范，它构建在地下停车库的顶部，占地1.215hm²。设计重点是体现芝加哥的城市发展历史，这通过广泛应用本土植物和当地石材得以实现。本土植物的应用暗示出芝加哥的中西部城市滨水景观特征。所有的石灰石都来自当地采石场。此外，树篱为当地鸟类和其他野生生物提供了适宜的栖息地。

与客户和其他设计师的合作

卢瑞花园曾在芝加哥城、千禧公园有限公司、Driehaus基金会共同举办的设计竞赛中获奖。千禧公园有限公司作为客户，指导并支持设计师们完成了整个设计构想。

景观设计师会同著名的多年生花卉植物专家设计完成了两个广场的详细种植方案。

此外，景观设计师还在知名舞台设计师的协助下完成概念评估，确保项目的每个方面都能体现出设计主题和隐喻涵义。■（申为军译，李晓娟校）

Photo: Gustafson Guthrie Nichol Ltd

Photo: Linda Oyama Bryan

Photo: Gustafson Guthrie Nichol Ltd





Photo: Piet Oudolf

The Lurie Garden is a 3-acre, rooftop garden in downtown Chicago's Millennium Park. The Garden expresses Chicago's distinct, urban landscape history as a bold, contemporary landmark that also offers quiet respite for people and urban wildlife. It distinguishes itself from other Millennium Park attractions by utilizing the media of plants and natural materials to create a memorable cultural experience. The design celebrates the built-up, engineered landscape of the Garden site and the City of Chicago.

Project Location, Scope and Size

The Lurie Garden brings a new, 3-acre public botanical garden to downtown Chicago. The garden is sited in Millennium Park, an ambitious new segment of Grant Park. The site is between a new bandshell by Frank O. Gehry & Associates and a new addition to the Chicago Art Institute by the Renzo Piano Building Workshop. The entire garden is constructed over the roof deck of the Lakefront Millennium Parking Garage.

Site and Context Investigation

Chicago built itself up from marshy origins and continues to rise ambitiously skyward. A refinement of nature and natural resources has accompanied Chicago's willful development. Similarly, the site of the Lurie Garden has been built up over time. It has

been elevated from wild shoreline, to railroad yard, to parking garage, to roof garden. Lurie Garden celebrates the exciting contrast between the past and present that lay within this site.

The strong grid layout of Chicago's streets highlights striking physical features that are not orthogonal. Railways form sensuous braids that merge and swell through the grid. Angled roads radiate out of Chicago like crooked spokes from Grant Park's location in the center of the city. The paths and other forms of the Lurie Garden, and their relationships to the formal grid structure of Grant Park, are inspired by these patterns and by the strong forms of Chicago's bold, urban, and Midwestern landscape.

The Lurie Garden continues the precedent of Grant Park's "rooms" with treed enclosures, perimeter circulation, and axial views; it expresses these qualities in forms that are distinct to the Garden's special site and context.

In addition to these historic and infrastructural influences, the designers also had to take into account the large crowds of up to 10,000 people that pass through the Lurie Garden as they exit the Great Lawn after concerts, on their way to two elevator pavilions on the south side of the site.

Design Program and Intent

The Lurie Garden's design concept responds

to the rich history of the site and the city by conceptualizing and expressing the present and future of Chicago. The contrasting eras of Chicago's landscape are made evident in sculpted landform and plant growth.

A giant, muscular hedge encloses the interior garden from the north and west. From the Art Institute, the "big shoulders" of the Shoulder Hedge appear to support the gleaming "headdress" of Gehry's Bandshell to the north.

The Shoulder Hedge is a living wall that protects the garden's interior from heavy pedestrian traffic, especially after concerts on the adjacent Great Lawn. It is structured by a metal framework, or Armature, that shapes several varieties of plants into one monumental hedge feature. Like a distant ridge in an open Midwestern landscape, the Hedge is a horizon that defines the bright foreground of the garden interior.

Within the Shoulder Hedge, the garden has two interior "Plates" that are planted with perennials and trees. The convex plates seem to be "punched up" from below by Chicago's ambitious, upward force. The two plates each have their own form but combine to resemble a muscular torso. The plates, called the Dark Plate and Light Plate, strongly contrast with each other. The Dark Plate, referencing the marshy, mysterious past of the site and city, immerses people in the landscape.



Photo: Mark Tomaras

Visitors can experience this dream-like immersion in a swollen volume of robust plants and earthform. The Light Plate, referencing Chicago's modern and artistic control of nature, offers control and prospect. The raised pathways and lower sweeps of plantings provide an exhilarating experience of surveying a bright and clean, controlled landscape.

The Seam is the boundary between the two plates. It is composed of a boardwalk that "floats" over a shallow water feature. The orientation of the Seam expresses the angle of the various historic retaining walls beneath the site, which created boundaries between the lake and the land. The seam represents Chicago's historic, first effort to rise from the challenges of its marshy landscape: wooden boardwalks. These structures enabled the city to begin the process of raising its streets and buildings from the water. One crosses the Seam in order to move from the wild immersion of the Dark Plate to the controlled empowerment of the Light Plate.

Materials and Installation Methods

The Lurie Garden is built over-structure and due to load restrictions, the landforms were built-up using lightweight geofoam under the soil.

The Garden uses two types of stone for both paving and wall cladding. Limestone from a local Midwestern quarry, is used for all curbing,

stone stairs, stair landings, wall coping, and wall cladding in the interior of the Garden. The limestone has either a "saw cut" (all vertical surfaces) or a "Modified Rock-Face" (all horizontal surfaces) finish. Granite is used as paving and wall veneer in the water feature and the Dark Plate. All exposed granite surfaces have a flamed finish.

The Seam boardwalk and all wood benches in the Garden are fabricated from FSC-certified lpe.

The three primary types of metal used in the Garden are patinized Naval Brass (all metal plates in the Seam), patinized architectural bronze (all handrails), and powdercoated steel (the Armature).

Environmental Impact and Concerns

The Lurie Garden is a model of sustainable design. Built over the lid of an underground parking garage, the Garden reclaims three acres of land in downtown Chicago. The focus of the design is

- 6. 名为“裂痕”的木质栈桥将光明广场和黑暗广场分隔开来，栈桥右侧墙体就是地势抬高的黑暗广场，看起来就像被来自地表下的一股力量向上挤压而成。
- 7. 夏季，光明广场盛开的多年生野花。远处，金属框架方便修剪工作，使肩树篱保持良好造型。
- 6. The Seam is a raised wooden boardwalk separating the Light and Dark Plates. The Seam wall, formed by the raised edge of the Dark Plate, appears to have been pushed up by a force under the surface of the Garden.
- 7. The Light Plate's perennial plantings glow in warm autumnal light. In the distance, the Armature provides a simple and permanent clipping guide for precisely maintaining the sculpted profile of the mature hedge.

Chicago's history and this was articulated through the extensive use of locally-grown native plants and local stones. The use of native plants is a constant reference to Chicago's place within the Midwestern prairie. All limestone, the most visible stone in the garden, is from a local, Midwestern quarry. Additionally, the Shoulder Hedge serves as an important "hedgerow" shelter for birds and other local wildlife.

Collaboration with the Client and Other Designers

The Lurie Garden was the winning design in a competition held by the City of Chicago, Millennium Park, Inc, and the Driehaus Foundation. The client was Millennium Park, Inc. The client directed and supported the designers in developing and executing the intent of the selected competition design.

The landscape architects collaborated with a world-renowned perennial plantsman in developing and executing the detailed perennial plantings for the two Plates.

In addition the landscape architects collaborated with a well-regarded theater set designer who assisted with conceptual review, ensuring that the thematic and metaphorical qualities of the design were maintained through every aspect of the project.■



Walden Studios, Alexander Valley, California

加州亚历山大河谷
瓦尔登工作室

评委会评语：“简洁干净的线条看上去似乎无须花费太大力气来进行设计，事实上却需要有极高的设计天赋才能实现。设计师对项目的把控游刃有余，十分清楚什么时候该停止下来。设计手法令人惊叹，非常明快而干脆。”
"The clean, simple lines make it seem effortless and that takes a lot of talent to achieve. This landscape architect has great confidence and knows exactly when to stop. The craftsmanship is amazingly crisp."
— 2008 Professional Awards Jury Comments

Photo: Marion Brenner



Photo: Marion Brenner

瓦尔登工作室位于加州北部的一处开阔河谷，拥有一个葡萄园和多功能艺术中心。整个设计理念鲜明，材质选择极为节制，以便突出大型农业景观的规模和特质。由于翻新建筑需要抬高地势防洪，由此启发了设计灵感：一系列层层展开的平台，一直延伸到葡萄园的深处。

该项目位于俄罗斯河边的冲积平原上，土壤深厚肥沃，适于耕作。它目前是主要的葡萄种植区，但历史上，这个地区却以种植啤酒花和李子闻名，该地块最初就是一个李子罐头加工厂。景观设计的目的是要唤起记忆中那曾经遍布河谷的果园，与其过去的农业生产建立起明显的联系。

业主是一位热情的艺术赞助人，他在附近拥有一个牧场，收集了一些有名的特定场景雕塑。他购买这块产业的目的是将老仓库翻新，使其成为牧场的附属设施。这样，瓦尔登工作室被设计成多功能艺术中心，包括办公室、艺术家工作室和可租用的商业空间。整个场地设计将运作中的葡萄园及相关农用设施和艺术中心整合在一起。

沿着轴线入口车道便进入场地。车道旁种植了成排的悬铃木，停车场可以容纳50辆汽车，以一道约1.22m高，约79.3m长的独立石墙为界。其中，爬满藤蔓的西墙将这块地产与一段曾经服务于仓库的货运铁轨隔离。出于设计上的统一，除了农业区域，地面铺装大多使用了细碎的砾石。砾石具有渗水性强和低反射的特点，可减少地面径流，降低热辐射。按照ADA规定，行道上还特意铺设了专供轮椅通行的通道。

侧翼露台的两排“贵族”梨树，起到了遮挡视线的作用，同时也是车场到抬高的建筑之间的过渡。规划署要求重建后的仓库地平线要高出谷地约1.22m，以抵御周期性洪水的侵袭。这样，围绕整个建筑的景观就被定义为高

1. 考登钢斜坡通向结果期已过的桑树和远处的葡萄园，可用于户外就餐。
2. 映射池塘旁有一颗树龄达百年的橄榄树，右边的石阶通向葡萄园。
1. COR-TEN ramp leads to allée of fruitless mulberries and vineyard beyond. Provides a space for alfresco dining.
2. Reflecting pool with 100-year-old olive: stone steps to right lead to vineyard.

于葡萄园的一系列平台，每个平台都有各自的特点和相应功能。这些平台向葡萄园延伸过去，可用于招待和休闲的户外空间。设计师使用了与整个项目相呼应的极为克制和节约的设计手法。就地取材的石头被精心垒成一面面矮墙，勾勒出各个平台的轮廓。出自当地的粗糙石块堆积在石墙下，制造出鲜明的视觉效果，进一步表明户外休闲娱乐空间与低处葡萄园的界限。每个平台都在视觉上与不同的室内空间相连，更强调出谷地的壮美景色。在建筑东南角，有一个与室内地面几乎齐平的映射池塘，完全打破了室内和室外的界线，室内的铝质地面和外面的景观似乎形成无缝连接。

室外空间被设计成多种用途，可容纳不同活动同时进行，不会破坏整体设计的内在联系。主要的聚会场所之间设计了精巧的落差变化，标示出各个户外空间的界限。考登钢竖板被用来界定次级空间的范围。

尽管每个空间功能灵活，但经过精心设计，仍然各具特色。“朝鲜太阳”梨园是一片可提供



Photo: Marion Brenner

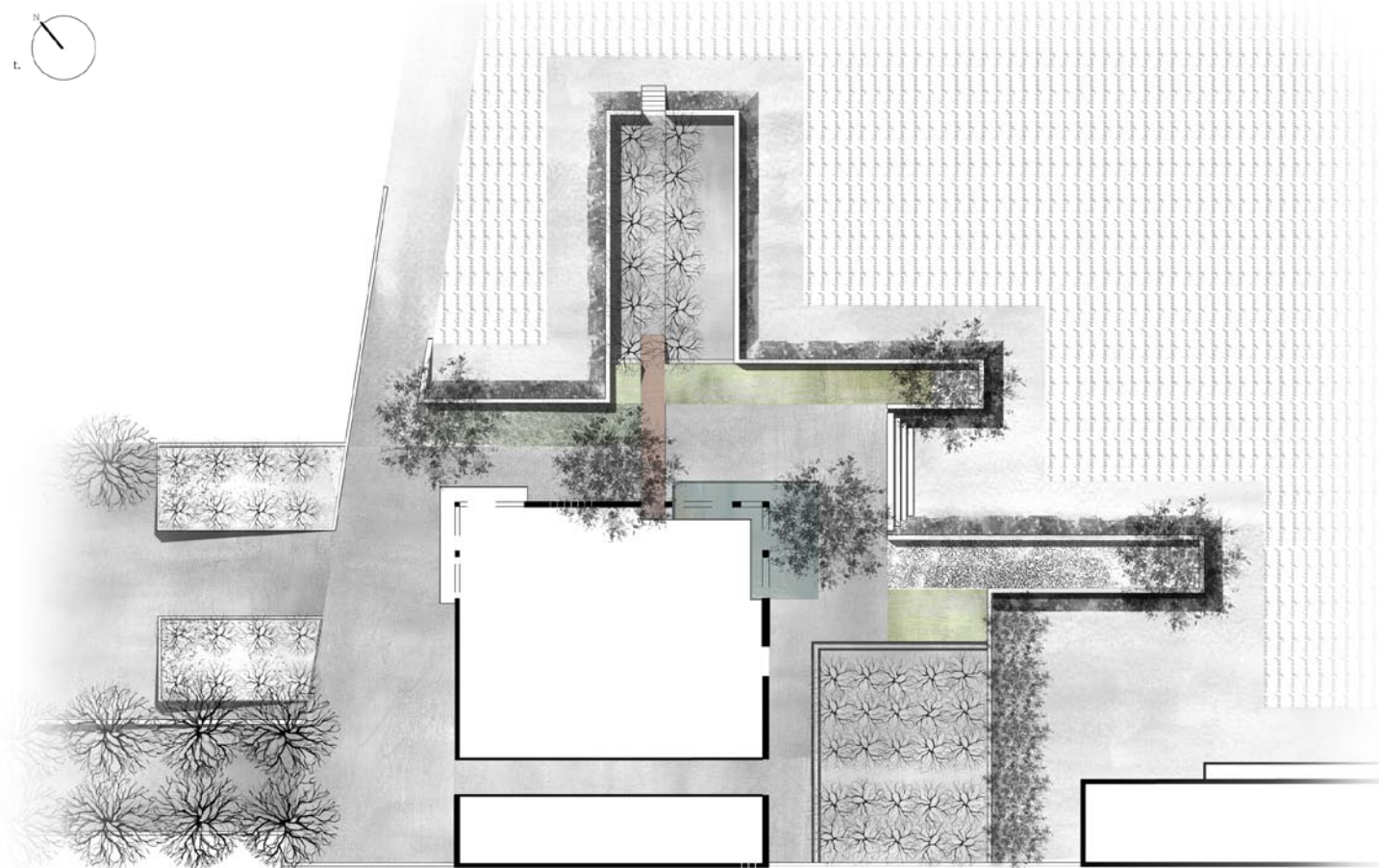


荫凉的庭院。距离艺术中心两个阶梯外是桑树园，考登钢斜坡作为室内到室外的主轴线，一直通向桑园。桑树下可安放长桌，在举行艺术活动时，用于户外就餐。其中一个平台上还设置了地滚球场。其他地方则以齐整的草坪和当地禾草地块组成。

景观设计也考虑到场地的日间和晚间利用。灯光设计充分考虑到农业生产的需要，并有助于减少对天空的光污染。灯光的使用相当节制，仅用来界定空间，为场地提供必要的安全通道。考登钢斜坡下暗藏了LED灯，灯光从考登钢板的细缝中射出。地滚球场的照明也来自于安装在雪松镶板下的LED灯。4棵百年树龄的橄榄树也暗藏了低瓦数照明灯，为游客指引方向。

平面景观利用橄榄树进行区分，这些橄榄树就像标点一样，成为大景观中的前景视觉焦点。利用有限的材料界定大型空间，既获得了相对协调的景观，又彰显了周围环境的壮美。■（申为军译，李晓娟校）

Photo: Marion Brenner



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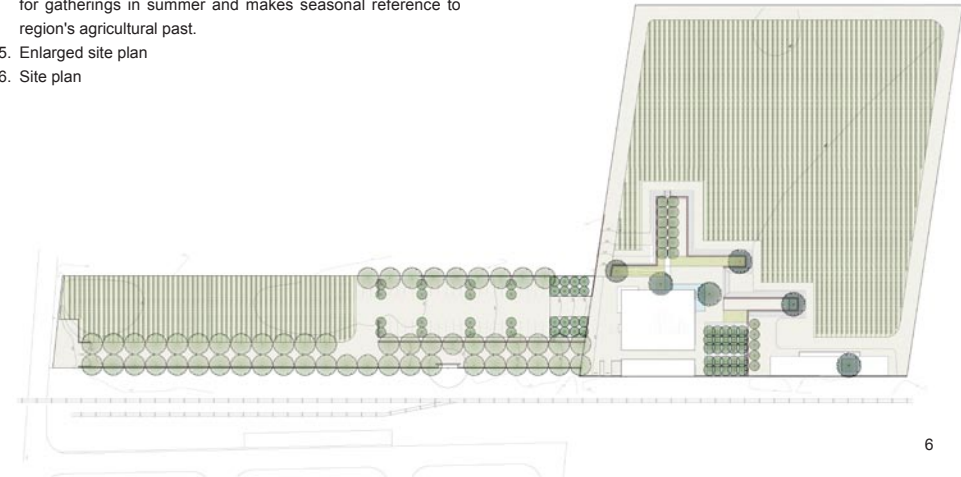
- Walden Studios, a working vineyard and mixed-use arts facility, is set in a broad valley in Northern California. The design is a powerful pairing of a straightforward concept and a restrained palette of materials that reflects the scale and quality of the larger agricultural landscape. A requirement that the renovated building be raised for flood protection became the inspiration for the resulting design concept: a series of piers extending out into a sea of vineyards.
1. 下沉梨园可为夏季的聚会提供必要的荫凉，果实成熟的季节还让人联想起该地区的农业生产的历史。
 2. 节点放大图
 3. 艺术中心前的中央庭院。行道两边的砾石铺装方便轮椅通行，并具备良好的渗水性。远处是梨树园。
 4. 下沉梨园可为夏季的聚会提供必要的荫凉，果实成熟的季节还让人联想起该地区的农业生产的历史。
 5. 节点放大图
 6. 设计平面图

The project is sited in the flood plain of the Russian River, with deep, rich soil ideally suited for agriculture. Although now a prime wine-growing region, historically the area was known for growing hops and prune plums, and this property originally served as a prune-packing plant. The design intention was to draw on the memory of the orchards that once filled the valley in order to create a palpable link with its agricultural past.

The owner, an avid patron of the arts, purchased the property with the intention of

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 5. 节点放大图
 6. 设计平面图
3. Central courtyard through arts facility. Gravel Pave rings allow ADA access and permeability. Pear bosque is beyond.
4. Sunken bosque of Korean Sun pear provides shaded area for gatherings in summer and makes seasonal reference to region's agricultural past.
5. Enlarged site plan
6. Site plan

项目名称：瓦尔登工作室
项目地址：美国加州亚历山大河谷
景观设计：加州旧金山Andrea Cochran景观设计事务所
设计团队：Andrea Cochran, Pei-Ying Wang, Sarah Keizer, Katherine Bennett, Alice Chung
建筑设计：Jensen & Macy Architects (Mark Jensen, Frank Merritt)
稿件来源：www.asla.org



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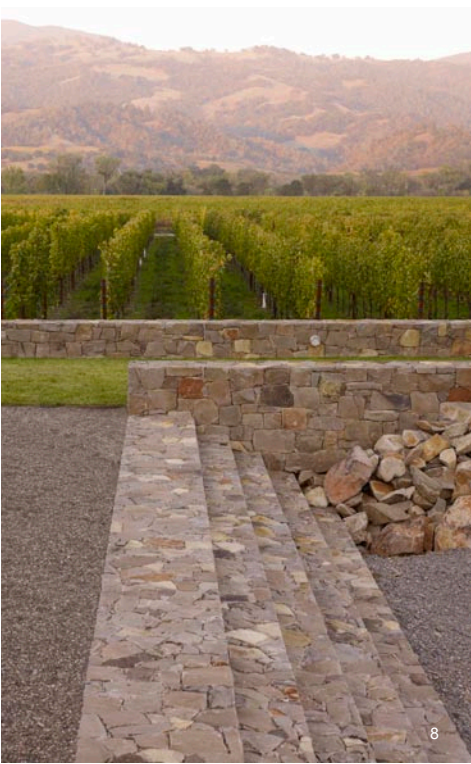


Photo: Marion Brenner

renovating the old warehouse into a support facility for his nearby ranch, which is home to a renowned collection of site-specific sculpture. As a result, Walden Studios is designed as a mixed-use facility with arts-related offices, artist studios and leased commercial space. The site design integrates a working vineyard and its agricultural buildings with the arts facility.

The site is approached along an axial entry drive lined with London plane trees. Parking for fifty cars is partially screened from the drive by a four-foot-tall, 260-foot-long freestanding stone wall. The vine-covered west wall divides the property from a rail line that originally served the warehouse. A carpet of crushed roofing gravel unifies the design, covering most of the ground plane except for the agricultural areas. The material is permeable and has a low albedo, reducing runoff and reflected heat. To comply with ADA requirements, the gravel is fitted with rings of Gravel Pave in the paths of travel to allow wheelchair access.

A double allée of ‘Aristocrat’ pears planted in flanking terraces provides separation from



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the cars and effects the transition between the parking lot and the raised elevation of the building. The planning department required that the new floor elevation of the renovated warehouse be raised four feet above the existing valley floor as protection against periodic flooding. As a result, the landscape around this building was conceived as a series of “piers” or plinths elevated above the sea of vineyards, each one defining a courtyard with a unique character and function. These terraces extend out into the vineyards, serving as outdoor rooms for receptions and openings. The subdued, economical design responds to this program. These plinths are defined by a seat wall of precisely fitted native stone that creates a datum around the project. Large chunks of rough, indigenous rock are piled against the crisply defined wall to create a textural juxtaposition that highlights the interface between the outdoor event and recreational spaces and the vineyard below. The elevated piers are visually connected to the interior spaces and create links that reinforce the spectacular views over the valley. At the southeast corner of the building a

Photo: Marion Brenner

nearly flush reflecting pool dissolves the border between indoors and outdoors, creating a feeling of a seamless plane connecting the interior aluminum flooring and the landscape beyond.

The exterior spaces are designed to provide great flexibility of use, allowing multiple events to take place simultaneously without compromising the interconnectedness of the overall design. The main gathering areas are therefore defined by subtle grade changes that imply the edges of the outdoor rooms. COR-TEN steel risers are used to define sub-spaces within the larger expanses.

While flexible in terms of function, each space is distinguished by unique, carefully designed features. A shaded courtyard of ‘Korean Sun’ pears is defined by the tree canopy above. An allée of fruitless mulberries recessed two steps below the building is accessed by a sculptural COR-TEN steel ramp that defines a main axis running from the interior. The area beneath these trees is designed to hold a long table for alfresco dining at arts-related events. A recessed bocce court is also set into one of the piers, its elevation defining that space. Other areas are shaped by a linear lawn area and a panel of native grasses.

The landscape is designed to accommodate both night and daytime use. The subtle lighting respects the agricultural setting and helps to reduce light pollution in the rural skies. Lights are used sparingly to define spaces and provide safe passage around the site. The COR-TEN ramp is lit from below by narrow slits with hidden LED lights. The bocce ball court is also lit by bands of LEDs tucked under the cedar edging. Low voltage lights are hidden in four 100-year-old olives that subtly guide the visitor.

The planar landscape is articulated by the placement of the specimen olive trees, which act as points of punctuation, providing focal elements in the foreground of the immense landscape. Shaping large spaces from these few materials has resulted in a landscape that is both harmonious and celebratory of its surroundings.■

7. 可俯瞰谷地的地滚球场。
8. 通往葡萄园的石阶可充当小剧场座椅。
9. 建筑石墙勾勒出平台的轮廓。墙下堆垒的碎石使葡萄园的边缘趋于协调。
10. 就地取材的石墙围挡住伸展到葡萄园的层层平台。石墙下种植本地禾草与远处的矩形草坪形成呼应。
7. Bocce ball court overlooking valley.
8. Stone steps to vineyard act as amphitheatre.
9. Architectural stone wall delineates raised piers. Stone rubble mediates the edge of vineyard.
10. Native stone walls enclosing piers stretching into vineyard. Panel of native grasses balances rectangle of lawn in distance.

Photo: Andrea Cochran Landscape Architecture

Photo: Daryl Carrington



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