1. 項目說明：


很多人批評我，因為我的作品很幾何，我說：「好吧，你再我十八歲的時候設計嗎？」因為那是他們所指的小小的自然複製品……然而，平面的幾何，不表示其空間就是靜態的；但願空間能持續流動。

～丹凱利，1982

植物，一如磚、木、混凝土以及其它各式的建築材料，有其與生俱來的特色，但植物的特質則更為複雜而難以言喻……必須將個別的種類從族群中分離出來；同時在地景中，依據它與使用、樹種、地形及既有的景觀元素之有機關係，做出不同類型的安排。這樣的操作，其複雜度遠遠超出傳統布景的模式；但，也只有經過這樣的操作，才能創造出有組織、有感積體的遊戲空間與生活空間，而非那種僅供駐足與觀賞的空間。

～丹凱利

2. 案例說明：

李爾邸 Lear Residence  Brentwood, California,  1990

從游泳池平台的浴池式，經過樹緣的轉接，再到與景觀的花園——

空間被劃分，元素著重於細部之細膩，心神安靜於此。

好萊塢上方的山丘上，座落了許多社會名流的豪宅，到處都是游泳池、熱浴池、網球場、還有過度細緻的草坪，以及外來的裝飾性植栽。南加州的氣候乾燥而且炎熱，稍有不慎的人都會以人工的方法來逃離。建造或是整修這種難耐的生活環境，而這些豪華的別墅最常見到的，就是對該地豐富的自然狀況之體認，因此，我們在李爾邸的意圖是建構一個華麗的地景，但它並不排除居住者對於週遭環境的感知；相反的，它以一伸展到週遭山坡的開放性架構（an open-ended structure）來強調場所感（sense of place）。

這棟大房子位於一條攀登於山谷間的道路之終點，座落於一片雛菊叢生、藤蔓纏繞的山坡上方，車道在兩條石砌階梯之間往上行至宅院，階梯不高，恰好建構了進口而不顯得突兀。住宅本身也相當安穩的樓台在山脊線上。前一任的屋主在住宅周邊建造了兩處平台，一為游泳池，一為網球場，這兩個平台的走向都與住宅呈一斜角，乍看之下覺得這種安排很笨拙，但它確實也平衡了住宅過大的體積。平台並非從坡面切挖出來，而是以基壇撐起來的，因此它們的高程與住宅相差並不大。很顯明的，我們的設計必須轉化這兩個橢圓的平台，使它們安棲於流動的空間秩序之中。
本宅的前庭(arrival court)是一塊鋪著碎石的平整地坪，邊上有一叢種於格狀的菩提樹(ficus trees)。讓來訪的人立即感受到一種整合性的秩序(integrated order)與縱橫全局的綠色架構(green structure)。菩提樹以12英呎的間距種植，而停車位則安排在樹陣之內。地面上，以石板鋪砌出方格，一方面將廣大的前庭劃分為較小的模塊，另一方面也用它來框住地面的碎石。前庭中央，正對住宅正門的軸線上，有一座園形的噴水池，池邊高出地面18英呎——從遠處看，這高度恰足以感覺到水池而不覺突兀。住宅正門前階梯的兩側各有一棵遮蔭的大樹，菩提樹陣的對邊則設了一道門可通往宅院的內部。

為了解決游泳池平台的斜角問題，我們在游泳池的邊上種了一叢呈三角形配置的帕金森樹樹陣(Parkinsonia bosque)，以調整這裡相衝突的方向性，三角形的斜邊垂直於游泳池的長軸，以承托原本侷促的轉角；而樹陣本身則提供了從游泳池到香草花園(herb garden)之間的空間過渡(spatial transition)。頤小玲瓏的香草花園呈一曼陀羅(mandala)形，瀰漫著濃郁的芳香，園區的兩側各有涼棚，混凝土圓柱，杉木製的棚架，上面爬著九重葛，是休息納涼的好地方，從游泳池平台的的外放，經過樹陣的轉接，再到這親密的花圃——空間被細分，元素著重於細部之細膩，心神安著，在此。繼續往復，穿過涼棚，一片平整的緞帷(tapis vert)自涼棚的基部延伸開來，這草坪的細緻與平整，或可比擬為翠綠的絲絨；它和一般郊區住宅前馬唐草坪(crabgrass lawn)之差異，就如雪之於好萊塢大街——相差十萬八千里。草坪以石板收邊，切割出一規整的長方形，邊上的地面再以菱形石板鋪砌成棋盤狀。起先，我們把石板緊靠在一起鋪成條狀，後來覺得這裡該更柔一些，才將石板錯開，鋪成現在的樣子。草坪的側邊，一排玫瑰花順著邊緣緩緩開來；而另一端，則是西班牙風味的端牆與水景。

庭院的空間動勢(spatial progression)在西側庭院達到高潮時。西側庭院是由原本的網球場改建而成，周圍的混凝土塗十分低矮，顏面除了塗上白色水泥漆外沒有任何修飾，以免擾亂視感。沿著步道線邊上，設置了一條悠長的花園。花園內種有：錦帶花、雪花、水仙、串鈴花、波斯菊、飛燕草、鳶尾、鹹陸花、百子蓮、絲蘭花及好幾種的玫瑰。花園的邊上則是一條窄窄的水道。水道在石混凝土的階面上鋪開來，沿著主屋大廈的軸線向外延展，其端點是一條奇跡而出的牛形水池及一注小噴泉。西側庭院的內容是沉靜的，但其環境卻是驚心動魄的——空間的張力將人推向山脊，推向天空，推向太陽。我們策略性的開闢周圍的織土層，來使外圍焦黃的山坡與平面上翠綠的草坪直接相連；某些地方的石塗也以空的金屬格柵取代。

本案的建築師是 Variations in Architecture，施工單位是洛杉磯的 Rio Person 公司，草本花園及花園的植栽我們也諮詢了當地的園藝專家，以獲得最佳的質感與全年的花色。

3.答題要求：
   (1)請重繪一個1.5倍於本試紙所附之 Lear Residence 案例平面圖（請配合以下（2）之分析圖突顯你的分析重點及專業繪圖技巧）。
   (2)請以多個分析圖（需含簡單文字說明）說明植栽設計的重要空間概念及設計的秩序性。
   (3)請將所有需表達之圖面以設計版面完整安排。
Space is compartmentalized and elements are fully detailed, to draw attention inwards from approach to pool to intimate garden.

The hills that rise above Hollywood are filled with the grand villas and lavish estates of the American glitterati. Swimming pools, hot tubs, tennis courts, meticulously manicured lawns and ornamental plantings of exotic materials abound. The climate of Southern California is hot and dry, severe enough that those who have the resources try to escape, conceal and modify their living environment by artificial means. What is often missing in these residential compounds is acknowledgement of the rich natural conditions. Our intent for the Lear Residence was to construct a landscape of luxury that, rather than precluding perception of the context, would actually heighten the sense of place via an open-ended structure reaching out into the surrounding hillsides.

The large house sits at the end of a steep canyon road over which hover eroding brown slopes, tangled webs of virgin and weed species. The driveway turns off between two stone retaining walls, a welcome intimation of stability on sliding canyon face. Although the walls frame the entrance they are low enough that the way appears more as a parting of the forest than as a grand ceremonial entrance that dominates all else. The house itself sits on top of the ridge line, is largely perched. The original owners constructed a swimming pool and tennis terrace at an oblique angle from the house, elements that seem obtrusive at first glance, but that do provide some balance to the sizable mass of the building. Instead of cutting into the steep site, the pool deck and courts are raised on pilings high above the hillside, such that they are at almost the same elevation as the house. It was clear that design would have to transform these unwieldy platforms into an arrangement of flowing order.
The arrival court is a level plane of crushed stone. At this initial point, a grid of four trees part visitors in direct contact with the site’s integrated order and a sense of green structure. Parking spaces are found within the bosque of four trees, which rise out of the court surface at twelve foot on centre. Stone bands run across the court; they break the expanse into smaller modules and help contain the crushed stone. A circular pool, raised eighteen inches off the ground—just enough to read from a distance—sits on axis with the main entrance to the house. Two tall shade-trees flank the steps up to the front door. On the other side of the ficus grove, visitors can enter the garden via a gate.

To solve the problem of the oblique angle of the pool platform, we planted a wedge-shaped parkinsonia bosque that addresses the competing orientations. It successfully mediates the awkward junction and provides a smooth spatial transition from the open swimming pool into a neighbouring herb garden. This petite garden is a mandala of potent smells and flavours. A striped-cedar pergola with stone-tube concrete columns frames two sides of the garden; it is webbed with bougainvilleas and provides shaded seating around the herbs. In this arrangement, space is compartmentalized, elements are fully detailed, and attention is drawn inwards from approach to pool to intimate garden. The progression then emerges through a second, free-standing pergola at one end of the east lawn. An open topiary is low and uninterrupted from the pergola, a stimulation of green velvet that is as far from suburban crabgrass lawn as snow is from the streets of Hollywood. White square-cut stone is a diagonal checkerboard pattern edges the clipped grass to form a rectangle. At first, we installed the stone in a solid line, but we
later determined that the edge needed to be less rigid. A rose garden and a Spanish-style wall with a gurgling water slot are two event points as one moves across the central lawn.

The site's spatial progression reaches its most expansive moment in the west lawn, a bi-level renovation of the old tennis platform. The perimeter retaining walls are low here, their poured concrete painted white with no further embellishment so as not to interfere with the views. A linear perennial bed (including galanthus, scilla, snowdrops, narcissus, white muscari, alium, coreopsis, delphiniums, Siberian and dwarf iris, veronica, rose varieties, ajuga, artemisia, heliotrichon, stachys byzantia, agapanthus, yucca and Natal plum) follows the base of one wall, its reach is paralleled and its soil contained by a long, narrow water channel. This water ribbon, cut into a deck of limestone, stretches away from the house on axis with the main hallway and ends at a semi-circle appended to the site platform. The protrusion is just big enough for a singular water jet. This garden is calm in content, but thrillingly precarious in context. It is here that one is thrust into the canyon, into the sky, into the sun. The wall around the garden is broken in several strategic spots, to let the scorched contours spill up into the tended green grass of the lawn. At other points, the solid wall alternates with a metal grill for a similar effect.

The Los Angeles firm of Rios/Pearson was an effective associate, as was the project's architect, Variations in Architecture. To assure the clients a successful plant palette, we consulted with local horticulturalists for the various gardens. The herb and perennial gardens, for instance, are carefully crafted for best texture and year-round colour.