

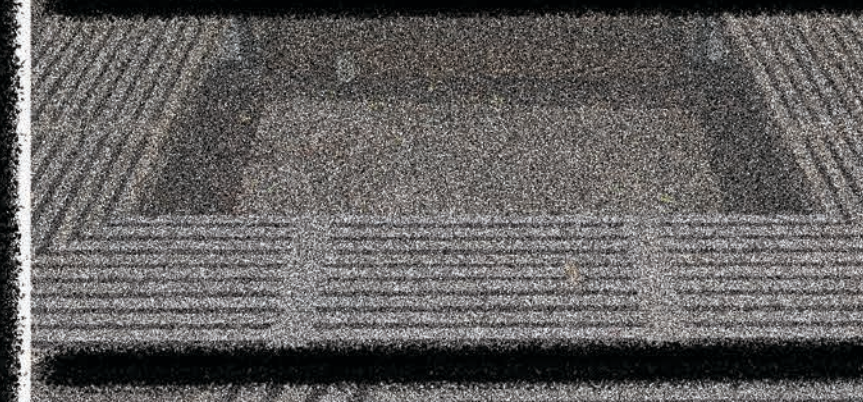
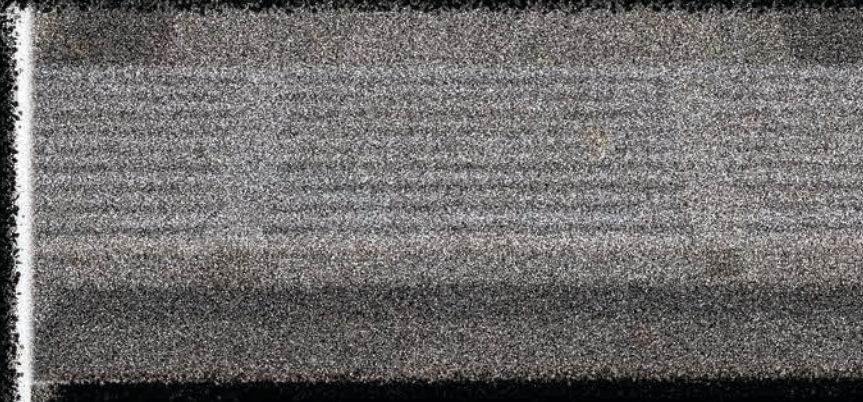


RALPH FREUD
1901-1973

LITTLE

THEATER

FREUD PLAYHOUSE



MACGOWEN HALL
REDEVELOPMENT
MARILENA LEWANDOWSKI
LANDSCAPE DESIGN |
WINTER 2022



A. MCGOWAN HALL -1961
CHARLES LUCKMAN ASSOCIATES
KENDRICK



B. 'TOWER OF MASKS'
ANNA MAHLER
SCULPTURE



C. SCULPTURE IN
CORAL TREE WAY



D. COVERED CORRIDOR. WALL
DECORATION LATER ADDITION.



E. LITTLE THEATER
ENTRANCE. PLANTERS
LATER ADDITION.



F. NW CORNER &
SKY OPENING. PLANTS
LATER ADDITIONS.



G. DRAINAGE AROUND WOODEN BENCH.
LIGHTS ON EACH CORNER.
BENCH LATER ADDITION.



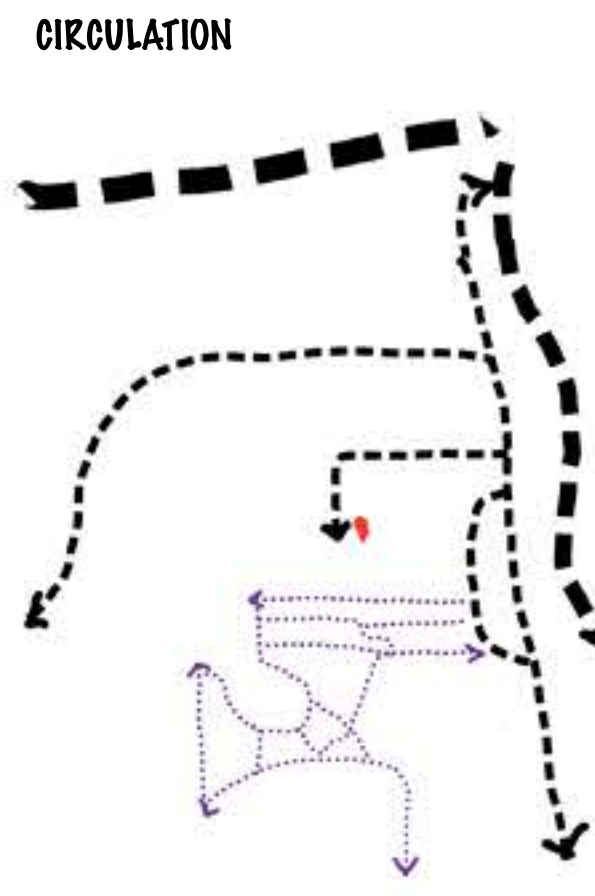
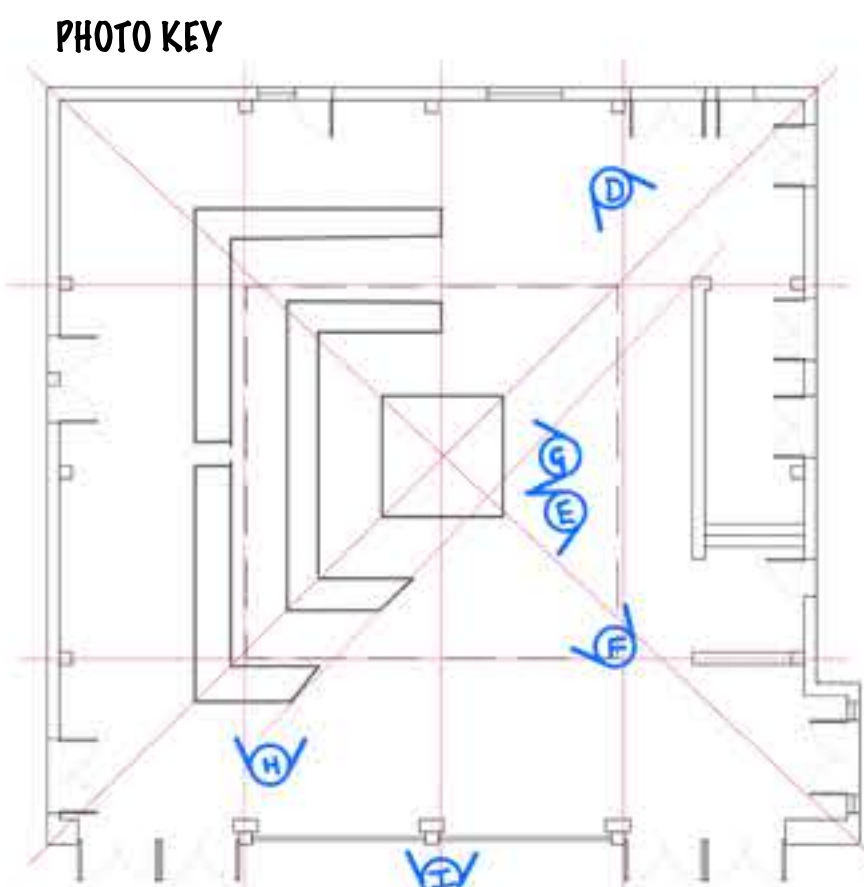
H. TREE GRATE &
DRAIN ALONG
PLANTER.



I. TREES GROWN AT AN ANGLE -
RESULTS OF PHOTOTROPISM- SEEN
THROUGH GRID WALL.

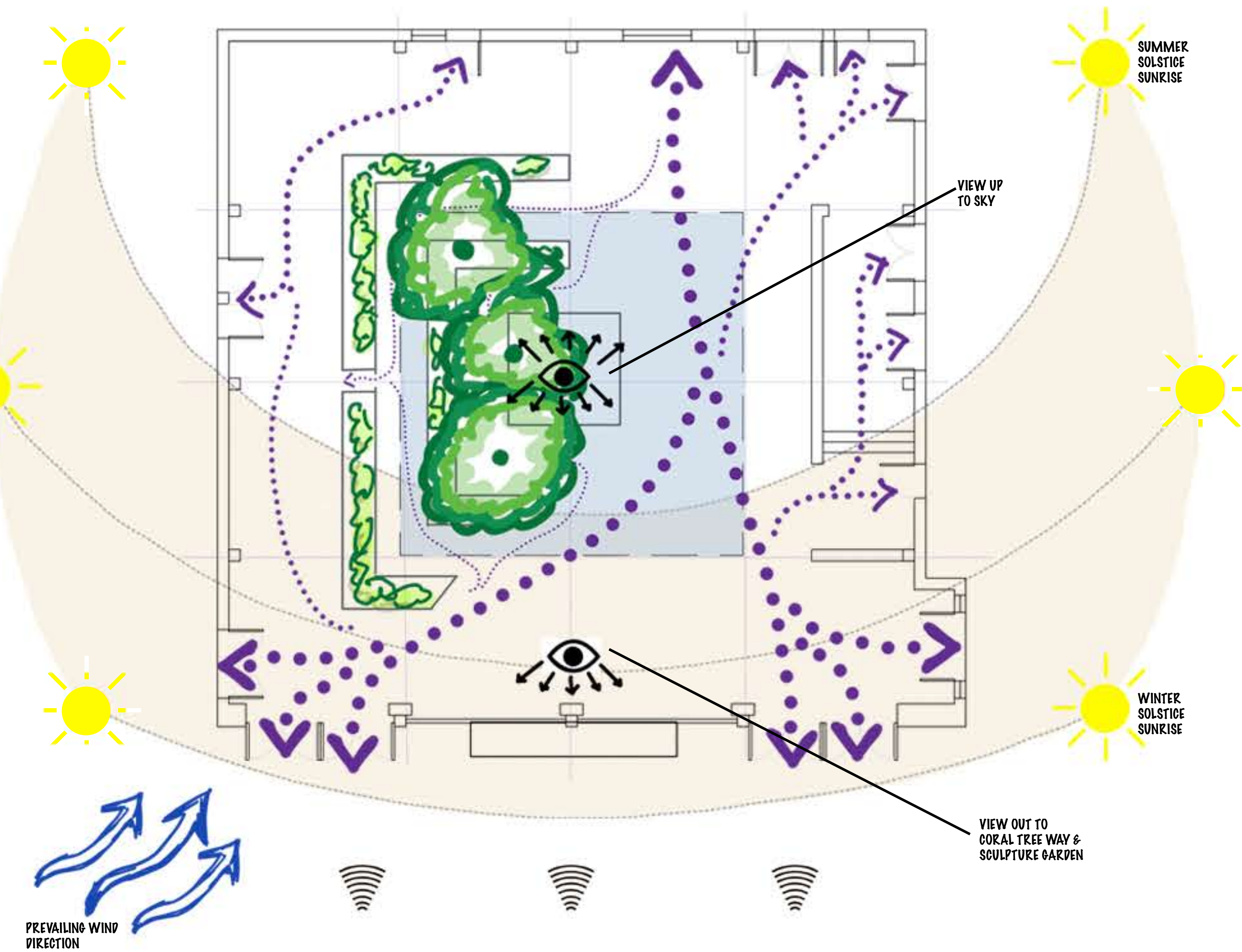
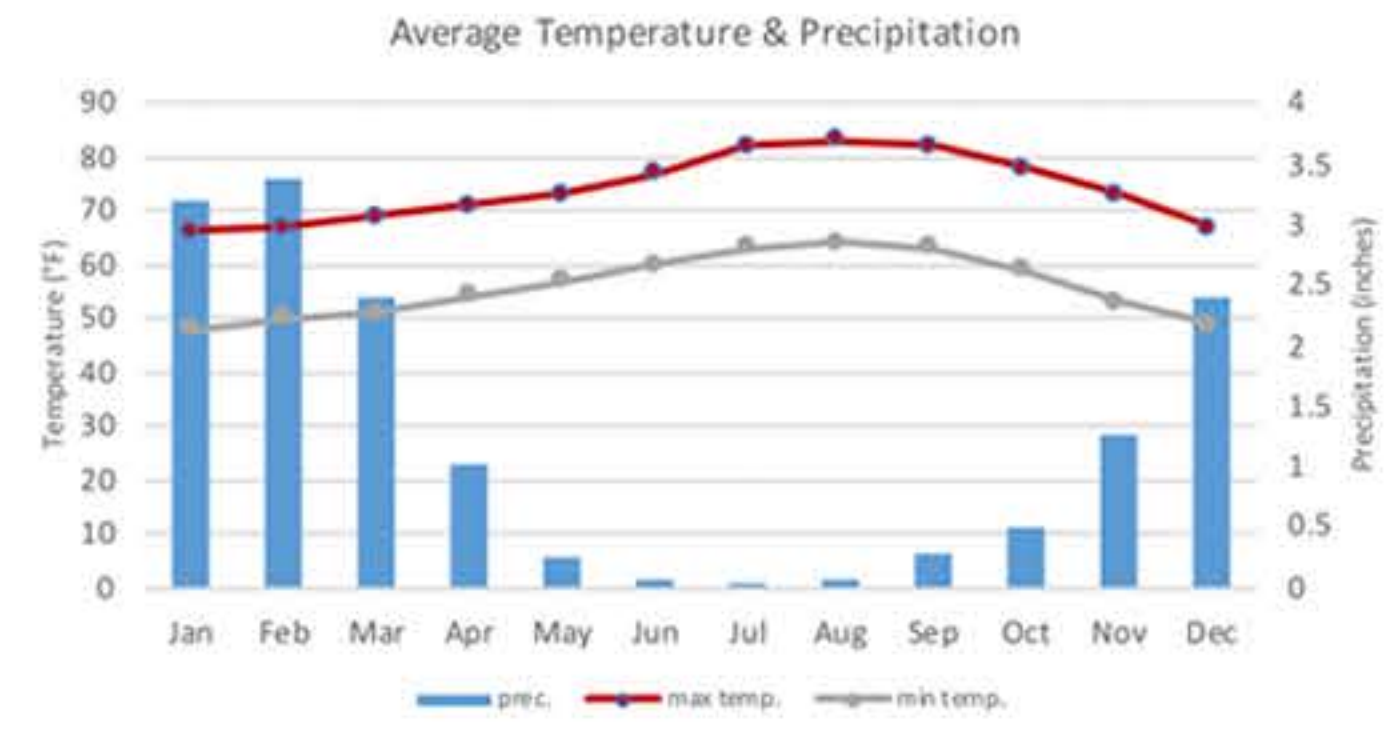
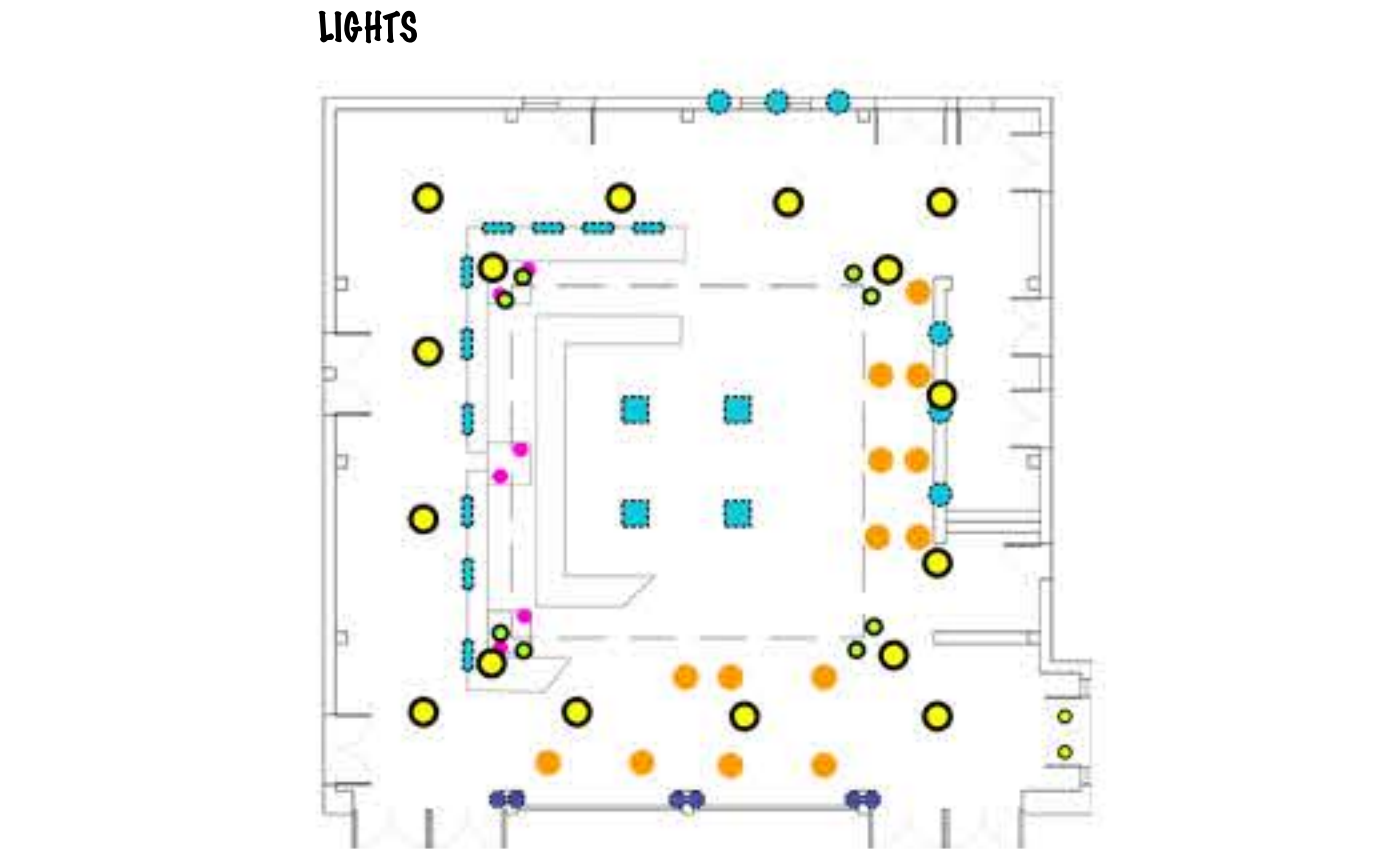
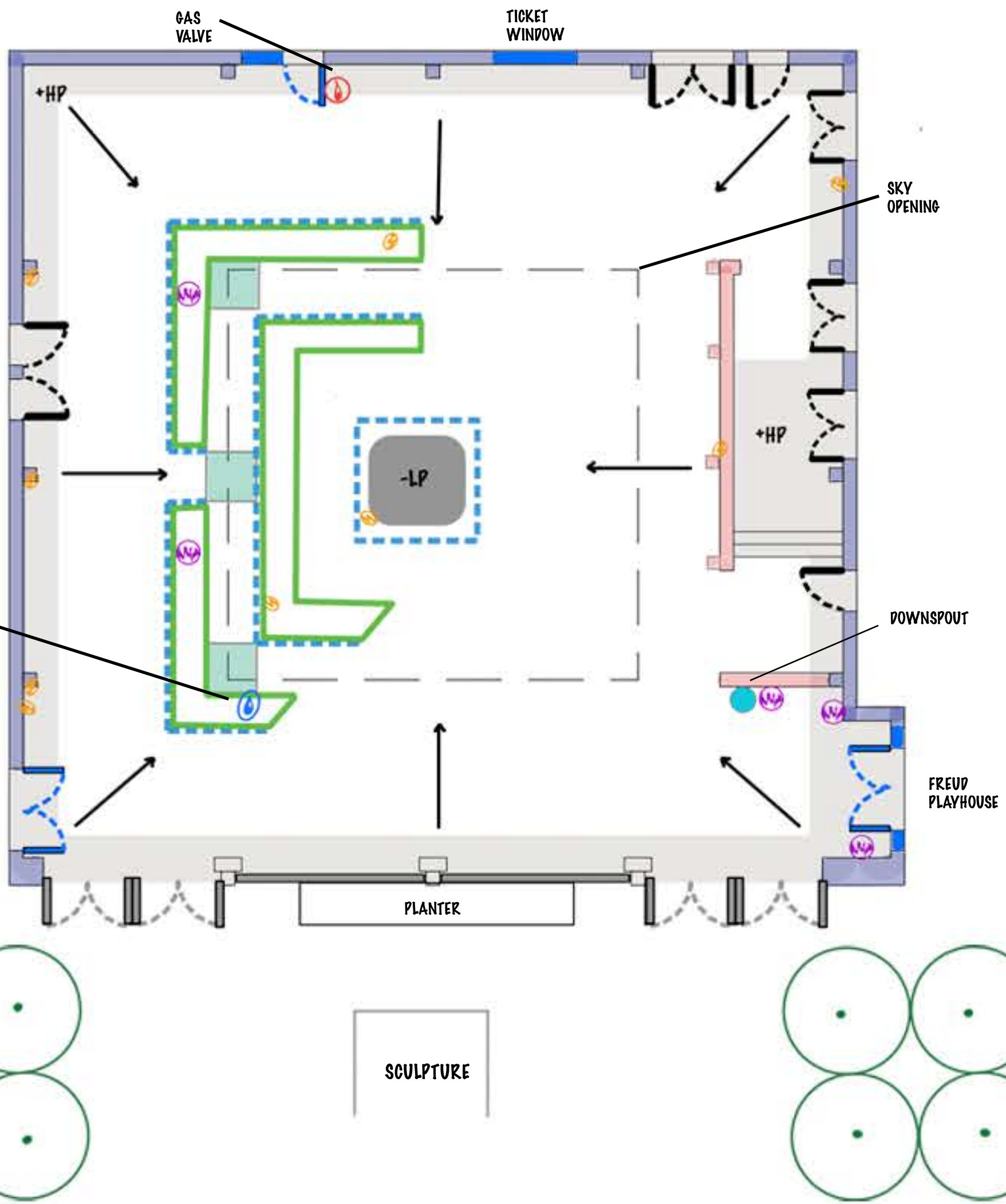
SITE INVENTORY: BUILT ELEMENTS

- LEGEND**
- SOLID DOORS
 - GLASS DOORS
 - 30' WALL
 - 10' WALL
 - 30' GRID WALL
 - DRAINAGE INLET
 - DRAINAGE DIRECTION
 - GLASS
 - PLANTER
 - ELECTRIC SOCKET
 - VA
 - HIGH/LOW POINT AREA
 - 6' TREE GRATE



SITE INVENTORY: NATURAL ELEMENTS

- LEGEND**
- SHRUB
 - TREE CANOPY
 - PEDESTRIAN CIRCULATION
 - SOUND
 - VIEW
 - CEILING
 - VERTICAL
 - FLOOR FACING DOWN
 - FLOOR FACING UP



STUDENT NAME:
MARILENA LEWANPOWSKI

COURSE:
LANDSCAPE DESIGN 1

INSTRUCTOR:
STEVEN CHAVEZ

SITE NAME AND ADDRESS:
**MCGOWAN HALL COURTYARD
UCLA**

**245 CHARLES E YOUNG DR E,
LOS ANGELES, CA 90095, USA**

DRAWING TITLE:
**ASSIGNMENT 2 -
SITE INVENTORY**



DRAWING NOTES:

THE COURTYARD OF THEATERS IS BETWEEN THE LITTLE THEATER AND THE FREUD PLAYHOUSE IN MCGOWAN HALL, BUILT IN 1962.

SERVES AS A GATHERING SPACE DURING PLAY INTERMISSIONS.

CHARACTERISTICS OF BRUTALIST ARCHITECTURE, ORIGINALLY WITH PLANTER ALONG SOUTHERN GRID WALL AND 'TOWER OF MASKS' SCULPTURE BY ANNA MAHLER AT THE CENTER.

1990'S CHANGES TO THE SPACE SAW THE ADDITION OF PLANTERS, WOODEN BENCH, MONOCHROMATIC WALLS, DECORATIVE DETAIL ON WALL AROUND TICKET WINDOW.

TREES GROWN AT AN ANGLE DUE TO PHOTOTROPISM. SEVERAL VA OUTLETS SEEM NOT OPERATIONAL. SIGNS OF POSSIBLE SOIL SETTLING - VISIBLE CRACKS ON THE FLOOR AT NW AND SE CORNERS.

CAPTIVATING SHADOWS CAST AGAINST WALLS FROM TREES AND GRID WALL.

NORTH ARROW:

SCALE: 1/8" = 1'-0"

DRAWING SCALE:
1/8" = 1'-0"

SHEET NUMBER: **1** | SHEET NUMBER IN SET: **1/1**



F1. Anthony Howe's 'About Face' sculpture. Made of over 100 individually balanced-weighted panels moving in the wind, all free swinging.



F2. George Rickey's 'Cluster of Cubes'. Kinetic sculpture made of 4 excentric cubes (having their pivoting shaft set at 45°).



H. Wooden triangular absorption panels.



H2. Interior of Smith Campus Center (originally Holyoke Center), another 1960s Brutalist design, renovated to include living walls.



I. Sculptor Malgorzata Chodakowska creates bronze fountain sculptures that use water to complete their shape and stories.



George Rickey's 'Cluster of 3 on gimbal'.

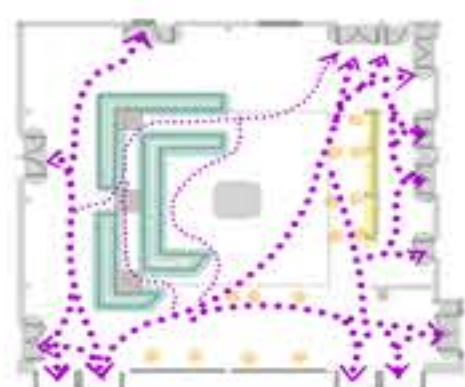
CONSTRAINTS

A. Brise Soleil facade and symmetries match other areas of Macgowan Hall, limiting the scope of external alternations.

B. Adjacencies of site have specific purpose determining the programme for the site.

C. Proximity of courtyard access points to theatre doors can lead to congestion and exacerbate circulation issues.

D. Arrangement of planters and light posts creates a confusing and forced pedestrian circulation.



E. Multiple outward-opening doors exacerbate circulation issues and limit usable space.

F. Brise Soleil on southern face and lack of vertical elements can create wind eddying.



'Tower of Masks' - Remembering the original intent.

OPPORTUNITIES

Creates a subtle continuity from Coral tree walk into the courtyard. Obstructed by 1990s remodelling - can be accentuated.

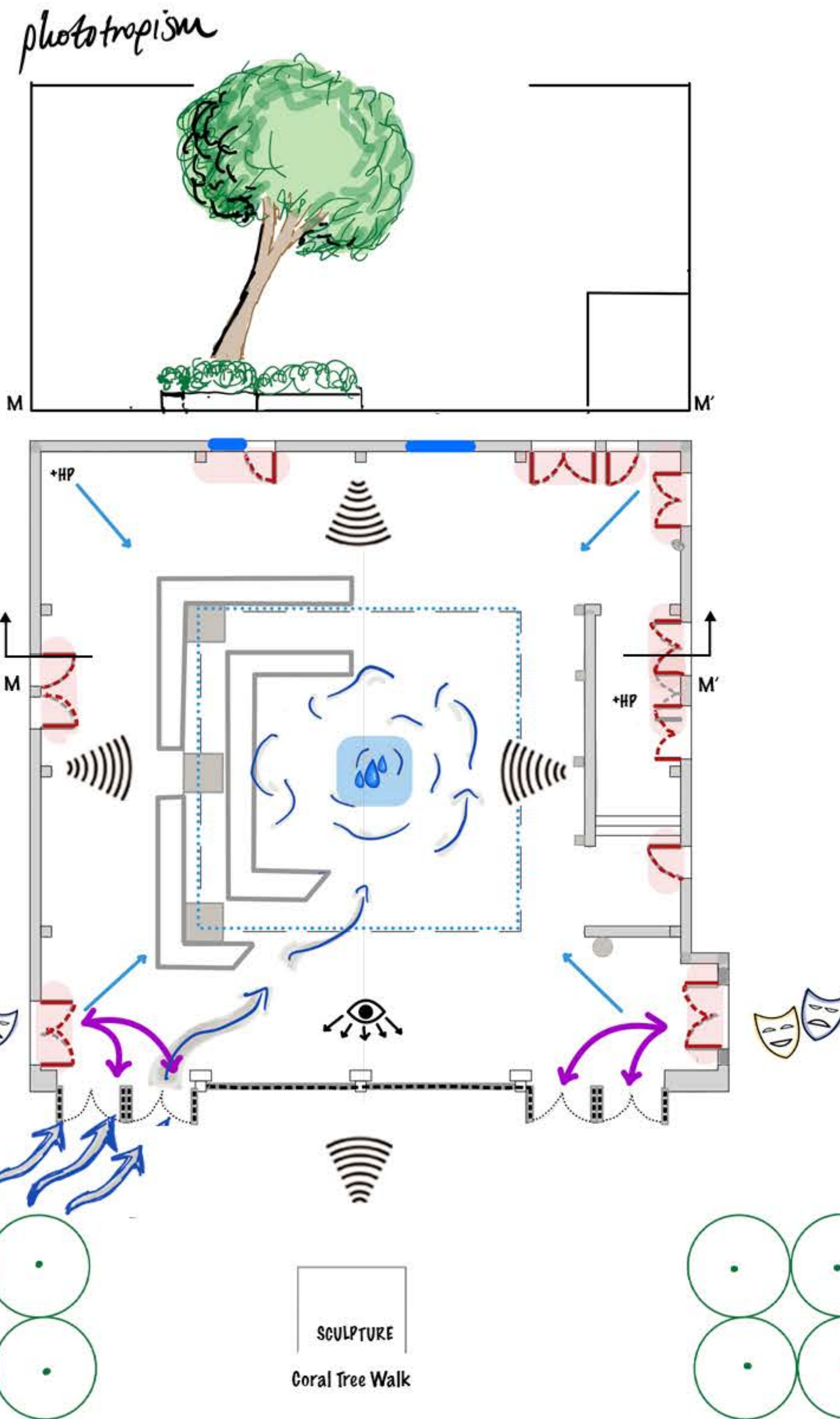
Original design reflected the purpose of the place - fundamental elements have not been altered.

Potential for south facade to be extended into Coral tree walk by up to 10' improving circulation and increasing capacity.

These elements are of decorative and not structural purpose and can be removed or their position reconfigured.

Can be mitigated with use of screens or a more intentional design creating an outer corridor along the courtyard edges.

Opportunity for kinetic sculpture at the center creating point of interest and making connection to Murphy sculpture garden.



CONSTRAINTS

H. 30' tall bare walls exacerbate echo and noise.

I. Sky opening and Inverted Drainage lead to water accumulation in the center of the site.

J. Vestibule limits space and interferes with symmetry.

K. Brise Soleil limits view. Lack of focal point within site highlights limited visibility to the outside.

L. Limited direct sunlight due to 3 walls, Brise Soleil, and partly covered roof. Has resulted in phototropic tree growth.

OPPORTUNITIES

Vertical space utilization opportunities with addition of platform or 2nd floor.

Can be mitigated with use of sound absorption panels. Different materials can also soften the look of the space and some geometric arrangement can add a vertical element of interest.

Can be mitigated with use of vertical gardens.

Opportunity for a central water piece. A fountain sculpture can create a focal point of interest, revive the connection to the Murphy sculpture garden, and add an element of motion.

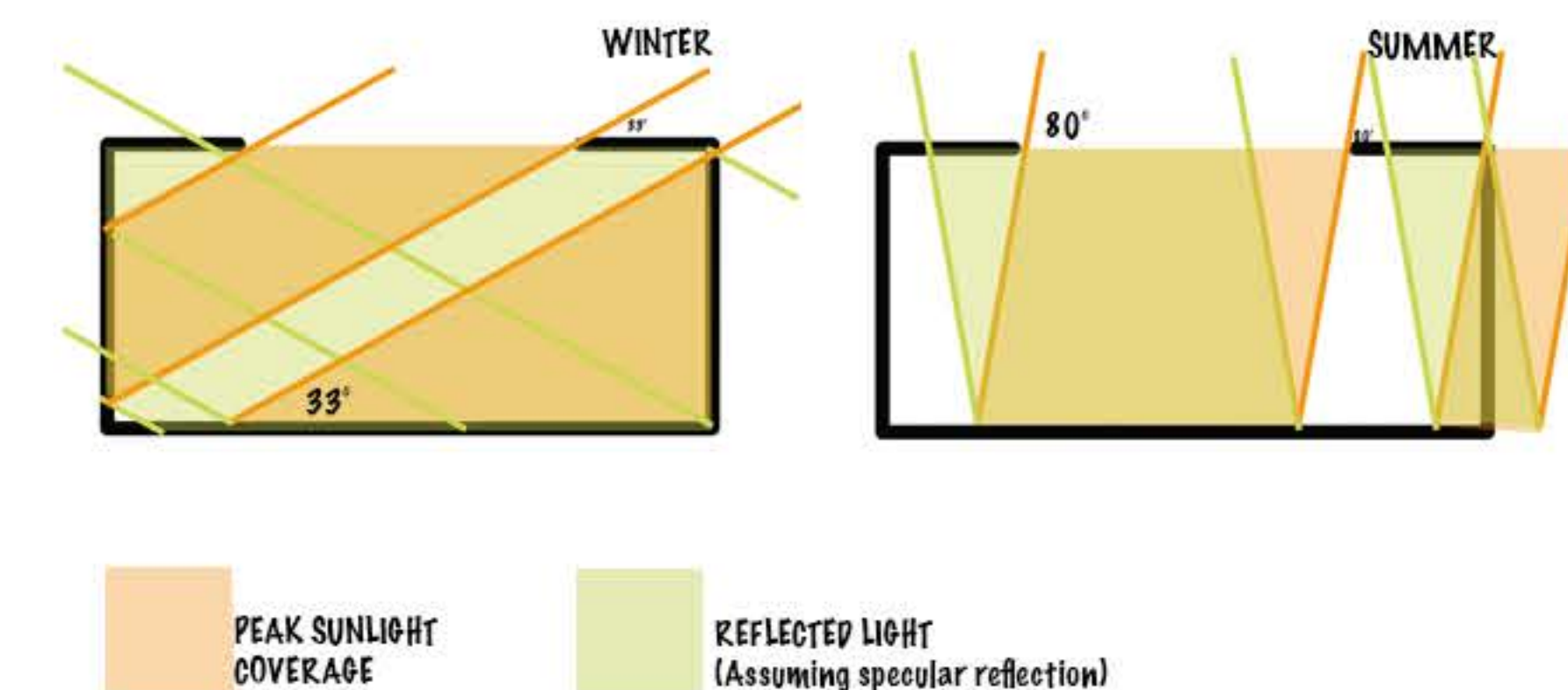
Break in symmetry can be incorporated within design and even highlighted with intentional focal elements.

Opportunity for green roof.

Light entering the courtyard through the Brise Soleil casts beautiful shadows against the floor and walls (refer to diagram).

With intentional design and point of interest within site decreased visibility to the outside could be less constraining. Opportunity to create an intimate space.

Well-shaded space at a place that faces high temperatures. Beautiful shadows.



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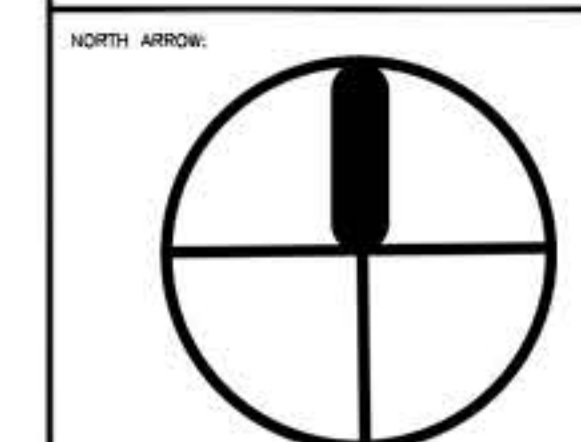
DRAWING TITLE:
**ASSIGNMENT 3 -
SITE ANALYSIS**



DRAWING NOTES:

I tried to think of this assignment as site 'elements' rather than constraints in an attempt to find the positives in each element and try to retain as much of that as possible in the design process that will follow.

All the graphics are mine. All the pictures have been resourced from the internet - I have a list of sources I can provide.

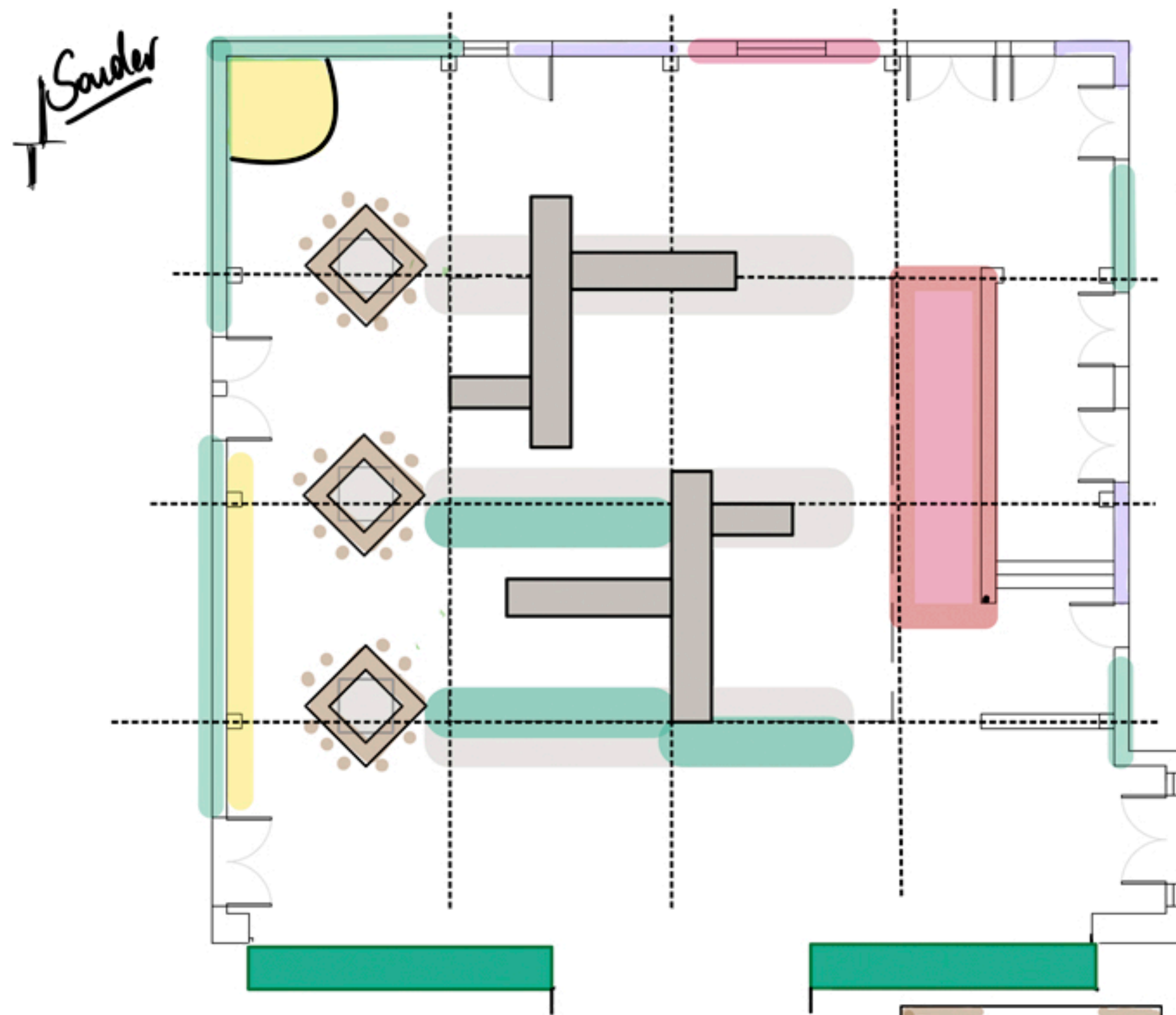


SCALE BAR:
0 5' 10' 20'

DRAWING SCALE:
1/8" = 1' - 0"

SHEET NUMBER:
L2

SHEET NUMBER IN SET:
2 of 5



Organisational Structure: Grid
 Underlying principle: **Compartmentalisation**
 Form & Function: **Observe**

Space organisation focuses on sculpture extruding from vestibule wall referencing original design ('Tower of Masks') and unifying courtyard with Murphy sculpture garden and programme of adjacencies.

Trees and brise soleil maintained.

Ground level planting areas address inverted drainage.

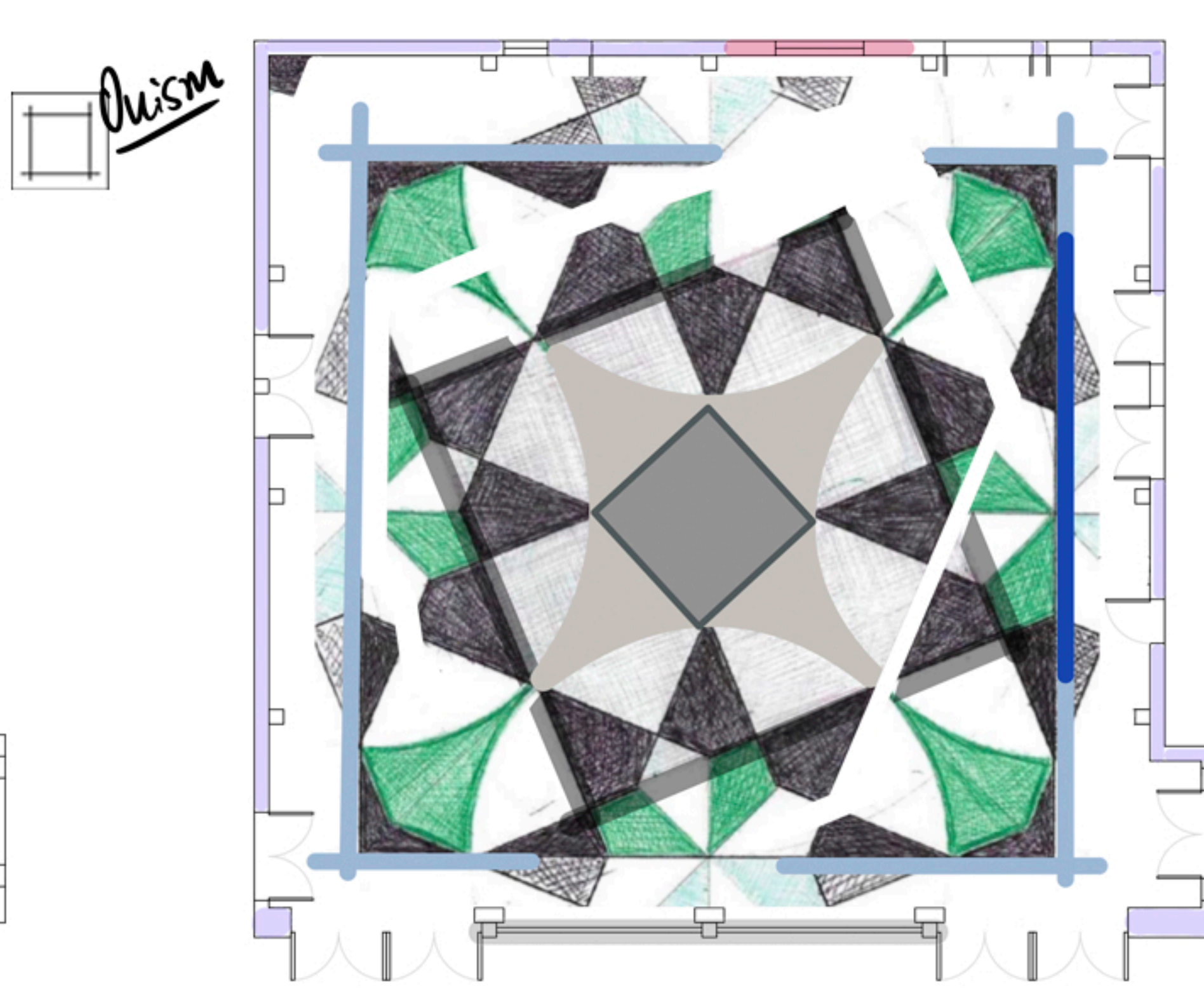
South facade extended 10', entrances centrally positioned.

Planting in SW corner address wind eddying.

Second floor provides opportunity for views out to Murphy sculpture garden.

Green walls mitigate echo and noise.

Ground material changes, seating, and planting create a simpler pedestrian circulation.



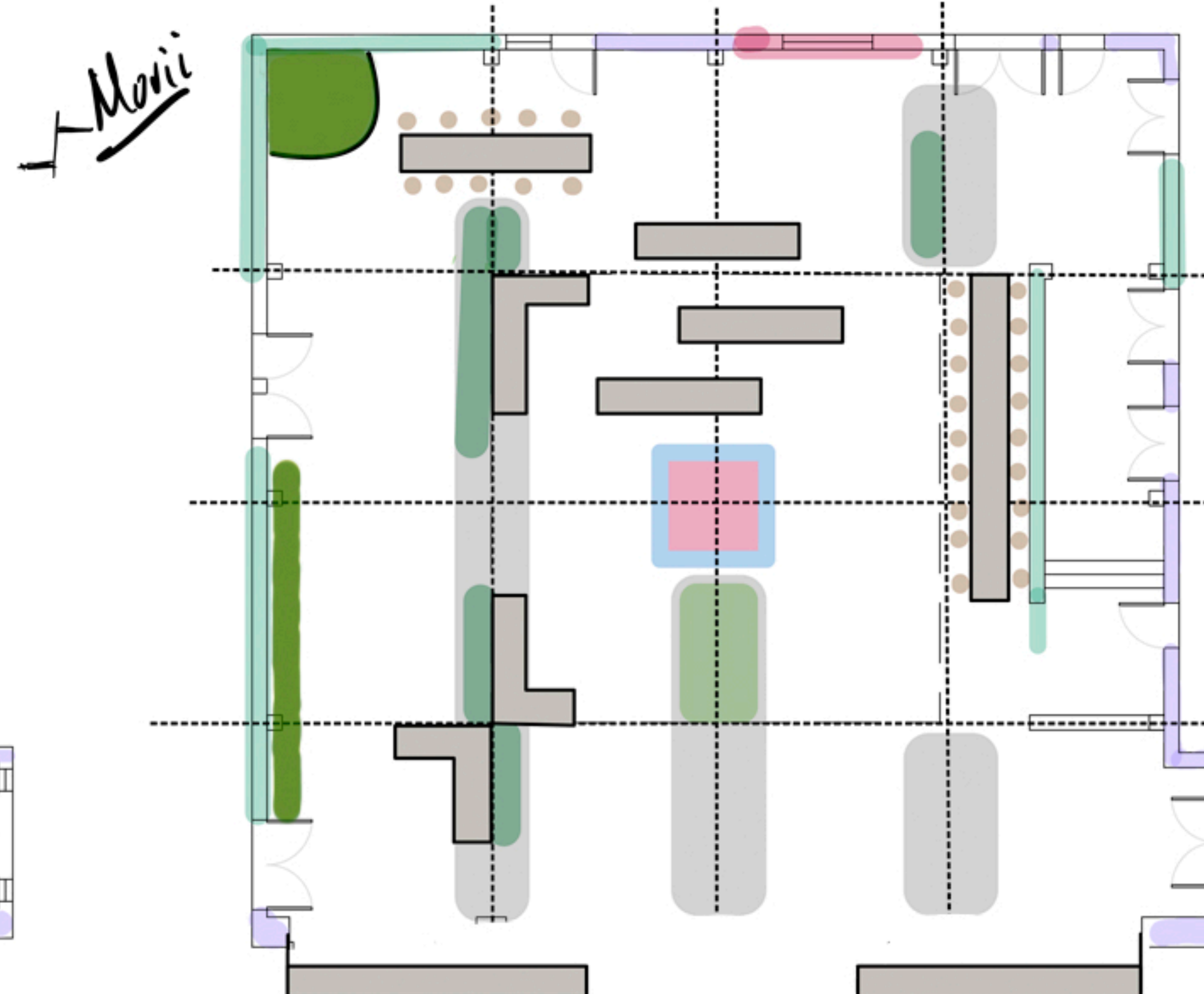
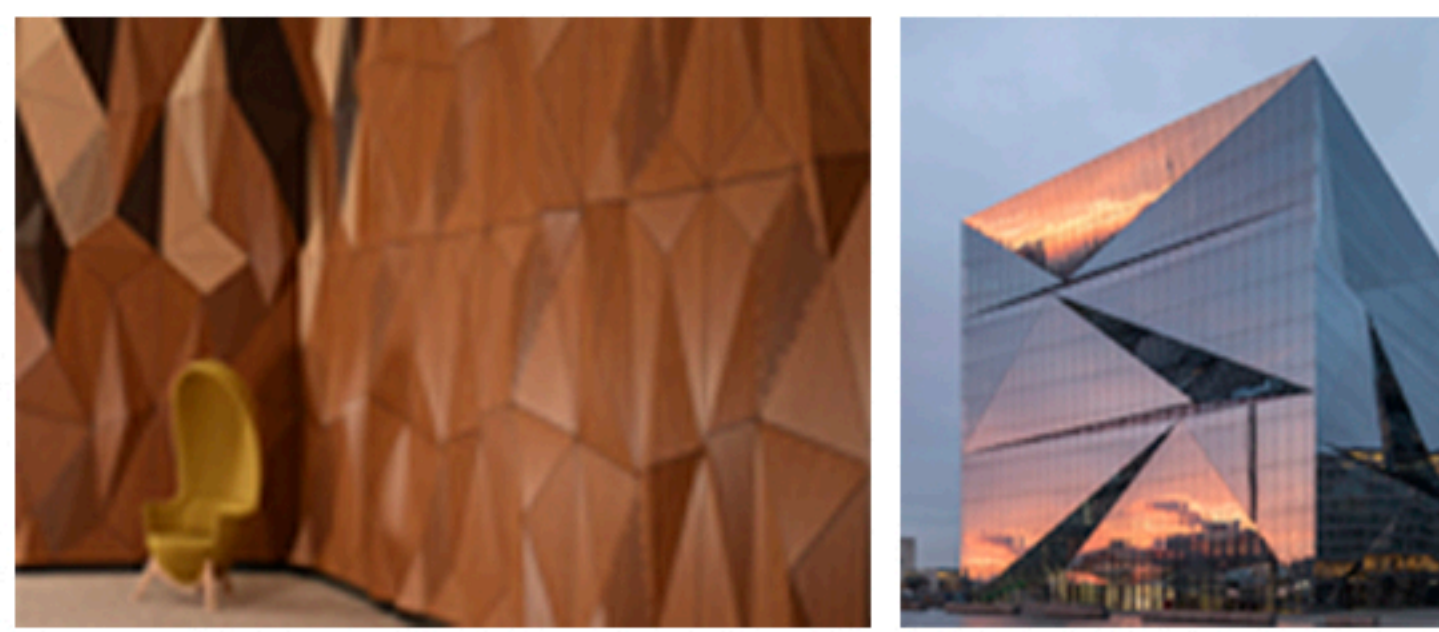
Organisational Structure: Mass Collection
 Underlying principle: **Compartmentalisation**
 Form & Function: **Gather / Converse**

Space organisation relies on cube within a cube (within a cube) idea with multi-level performance stage positioned centrally in innermost cube. Pedestrian circulation primarily between first and second cube.

Facade of middle cube inspired by 3XN cube Berlin. Deliberate geometric transformations create a prismatic pattern of triangular surface reliefs. Murphy sculpture visitors attracted to the courtyard by catching their reflections in the glass and everchanging reflections of light and landscape.

Pattern of triangular surface reliefs also transferred on ground level through change of materials and space use to achieve spatial transitioning upon entering the courtyard. Wooden absorption panels (in prismatic triangular pattern) reduce noise and echo.

Exterior resembles abstract, modern sculpture unifying with Murphy sculpture garden. Interior space can be utilised for small performances and pre/post performance gatherings.



Organisational Structure: Asymmetry
 Underlying principle: **Dominance**
 Form & Function: **Gather / Converse**

Space organisation focuses around centrally positioned kinetic (or water) sculpture referencing original design ('Tower of Masks') and unifying courtyard with Murphy sculpture garden and programme of adjacencies.

Trees and brise soleil maintained.

Ground level planting areas, water garden (and potentially water feature) address inverted drainage.

South facade extended 10', entrances centrally positioned.

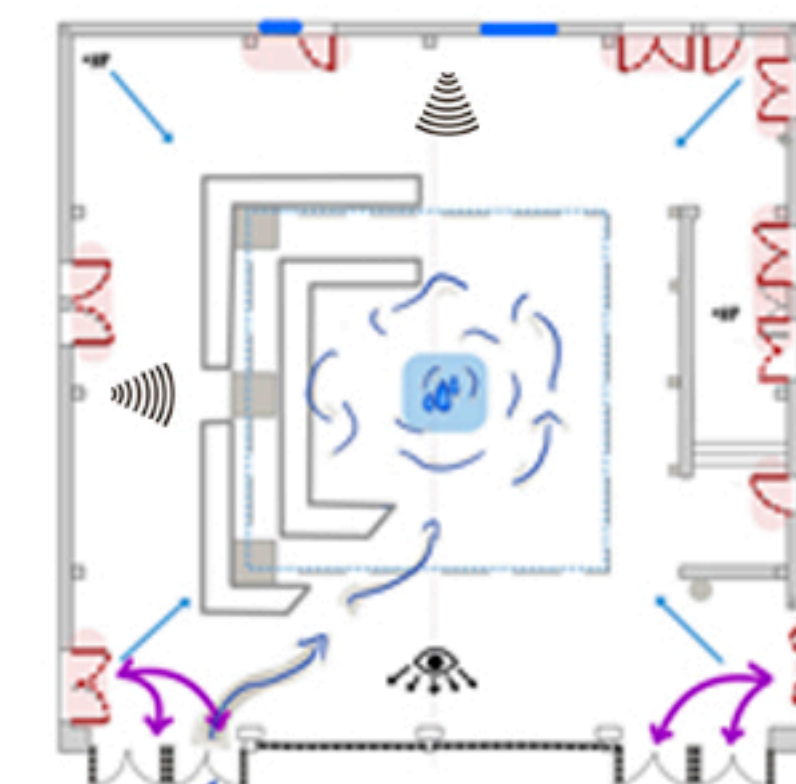
Wind eddying not addressed - desirable.

Green walls mitigate echo and noise.

Central focal point, ground material changes, seating, and planting create a simpler pedestrian circulation.



Site Analysis Key



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 UCLA**
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DRAWING TITLE:
**ASSIGNMENT 4-
 THREE DESIGN ALTERNATIVES**



DRAWING NOTES:

My aspiration for this assignment was to create 3 design alternatives of different underlying principles whilst addressing the site constraints and programme.

Trying to employ concepts I read about in Booth's Foundations of Landscape Architecture, proved much more difficult than I had anticipated and I did not come up with a design underlied by the 'Interconnection' principle. Nevertheless, it was a fascinating exercise!

Designs named using terms from 'The Dictionary of Obscure Sorrows'
 Sonder: Realisation that each random passerby has a life as vivid and complex as your own
 Onism: Awareness of how little of the world you will experience
 Morii: Desire to capture a fleeting moment



SCALE: 1/8" = 1' - 0"

DRAWING SCALE:
1/8" = 1' - 0"

SHEET NUMBER:
L3

SHEET NUMBER IN SET:
3 of 5

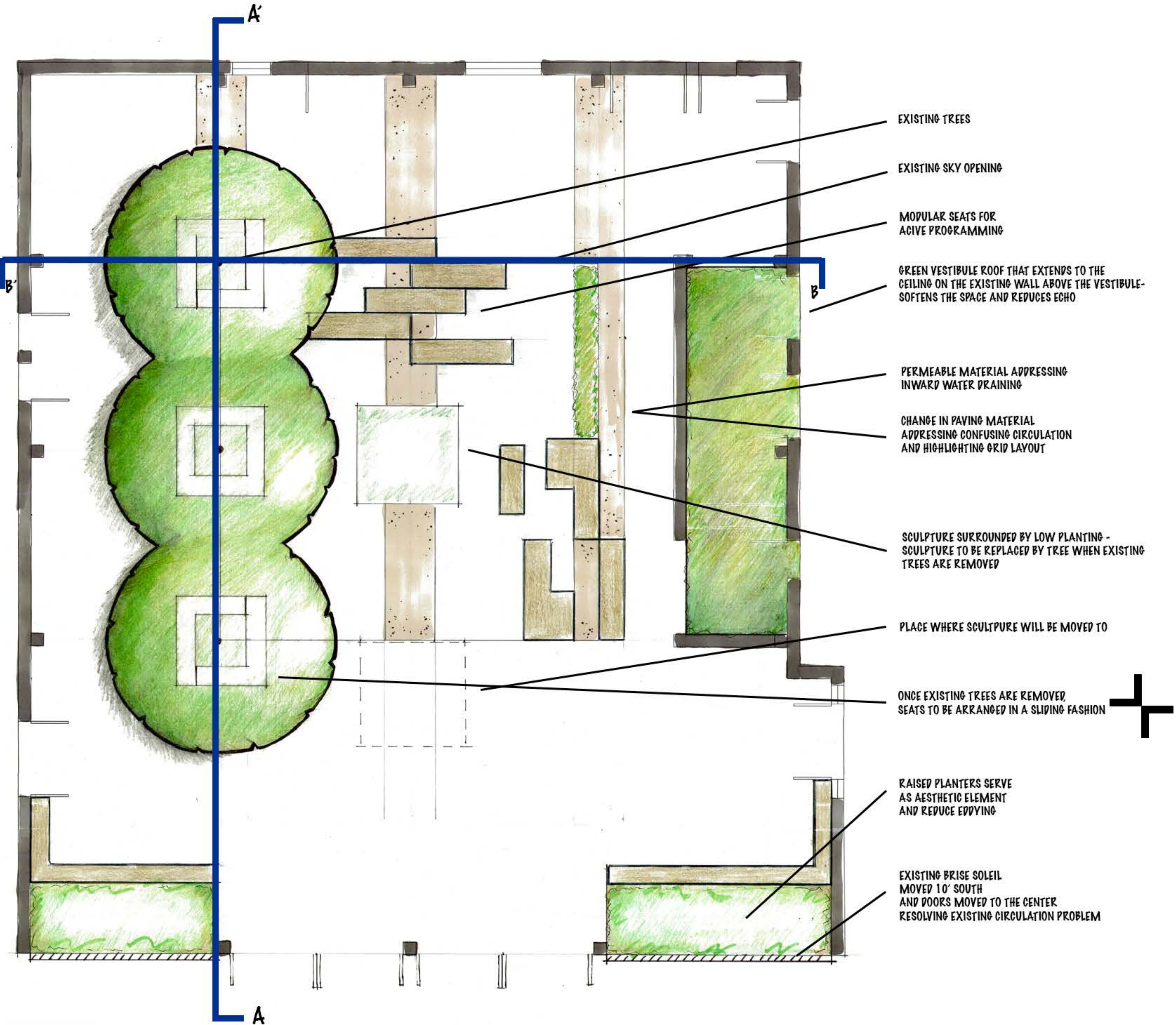
PALIMPSEST

At the core of this design is the acknowledgment that in landscape architecture one never starts with a blank page; there are layers of preceding designs – manmade or not.

This design also attempts to resist the urge to drastically and instantly transform the space – a practice which renders vast spaces unrecognisable even within the short span of a human lifetime. It does not resist change but it seeks to patiently let change occur at a more natural pace.

The space has a grid layout, formed by the 3 equidistant columns on each wall, and this design tries to build on that whilst also introducing a sculpture as a central feature to create a point of interest within the courtyard and provide some continuity with the Murphy Sculpture Garden.

The existing trees are not well-suited to the space or their location within the courtyard. The pattern of their access to light has forced them to grow towards the sky opening, compromising their vertical to the ground posture. Nevertheless, they are not removed at the first phase of the redesign of the courtyard. They are left to complete their life cycle, at the end of which they will be removed and at which point a single tree will be planted under the center of the sky opening – as was possibly the original intent of the architect, revealed by archived renderings of the space. The sculpture which is introduced there in the first phase, will be relocated around 20' south.



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SITE NAME AND ADDRESS: MCCOWAN HALL COURTYARD UCLA 245 CHARLES E YOUNG DR E, LOS ANGELES, CA 90095, USA	
DRAWING TITLE: ASSIGNMENT 5- PLAN LAYOUT	
AERIAL IMAGE: 	
DRAWING NOTES:	
NORTH ARROW: 	
SCALE BAR: 0 5 10' 	
DRAWING SCALE: 1/4" = 1' - 0"	
SHEET NUMBER: L4	SHEET NUMBER IN SET: 4 of 5

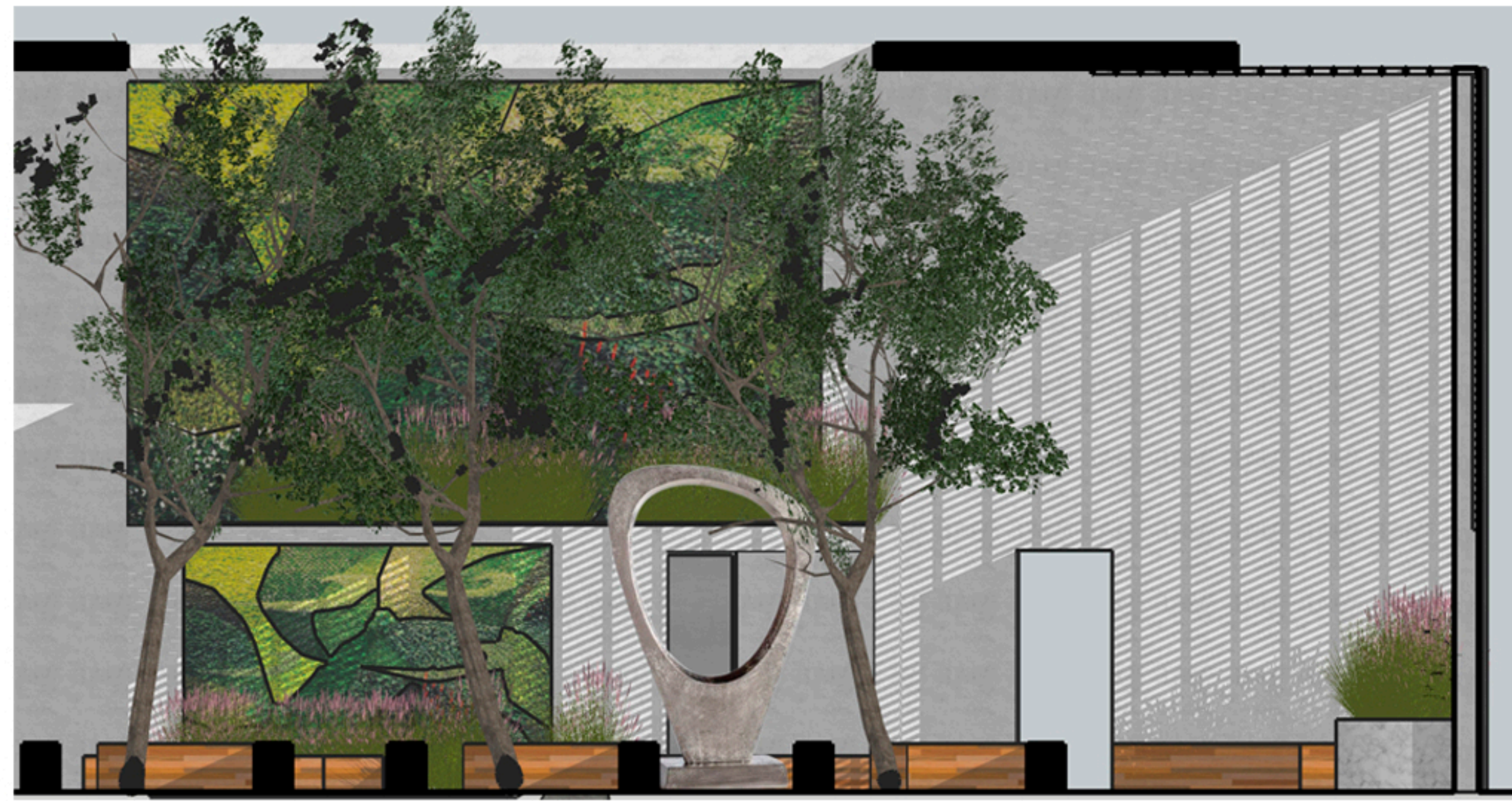
PALIMPSEST PHASE 1



PALIMPSEST FINAL



STUDENT NAME: MARILENA LEWANDOWSKI	
COURSE: LANDSCAPE DESIGN 1	
INSTRUCTOR: STEVEN CHAVEZ	
SITE NAME AND ADDRESS: MCCOWAN HALL COURTYARD UCLA 245 CHARLES E YOUNG DR E, LOS ANGELES, CA 90095, USA	
DRAWING TITLE: ASSIGNMENT 6- 2 SECTIONS & 1 PERSPECTIVE	
AERIAL IMAGE: 	
DRAWING NOTES: 	
NORTH ARROW: 	
SCALE BAR: 	
DRAWING SCALE: 1/4" = 1' - 0"	
SHEET NUMBER: L5	SHEET NUMBER IN SET: 5 of 5



A **A' A**



A'



B **B'**



B **B'**

EQUINOX

SUMMER SOLSTICE

WINTER SOLSTICE

PLAN VIEW



NORTH



SE CORNER



NE CORNER



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DRAWING TITLE:
ASSIGNMENT 7-
THE MODEL - SHADOW STUDY



DRAWING NOTES:
SHADOW STUDY OF FINAL PHASE
OF THE DESIGN.
FOUR VIEWS OF THE COURTYARD
ARE OBSERVED AT 2pm ON THREE
DIFFERENT DAYS OF THE YEAR:
VERNAL EQUINOX 3/21
SUMMER SOLSTICE 6/21
WINTER SOLSTICE 12/21

THE SHADOWS CAST BY THE BRISE
SOLEIL AND THE WARM COLOUR
OF THE LIGHT FILLING THE
COURTYARD IN THE AFTERNOON
OF THE WINTER MONTHS PLAYED
AN IMPORTANT ROLE IN DESIGN
DECISIONS SUCH AS
(I) KEEPING THE BRISE SOLEIL
(II) USING IT ON THE ROOF OVER
THE EXTENDED 10' OF THE FACADE
(III) NOT ADDING A SECOND LEVEL
THAT WOULD INTERFERE WITH
THE WAY LIGHT TRAVELS THROUGH
AND IS REFLECTED IN THIS SPACE
(IV) PLANTING A SINGLE TREE IN
THE CENTRE TO AVOID UNHEALTHY
PHOTOTROPIC GROWTH

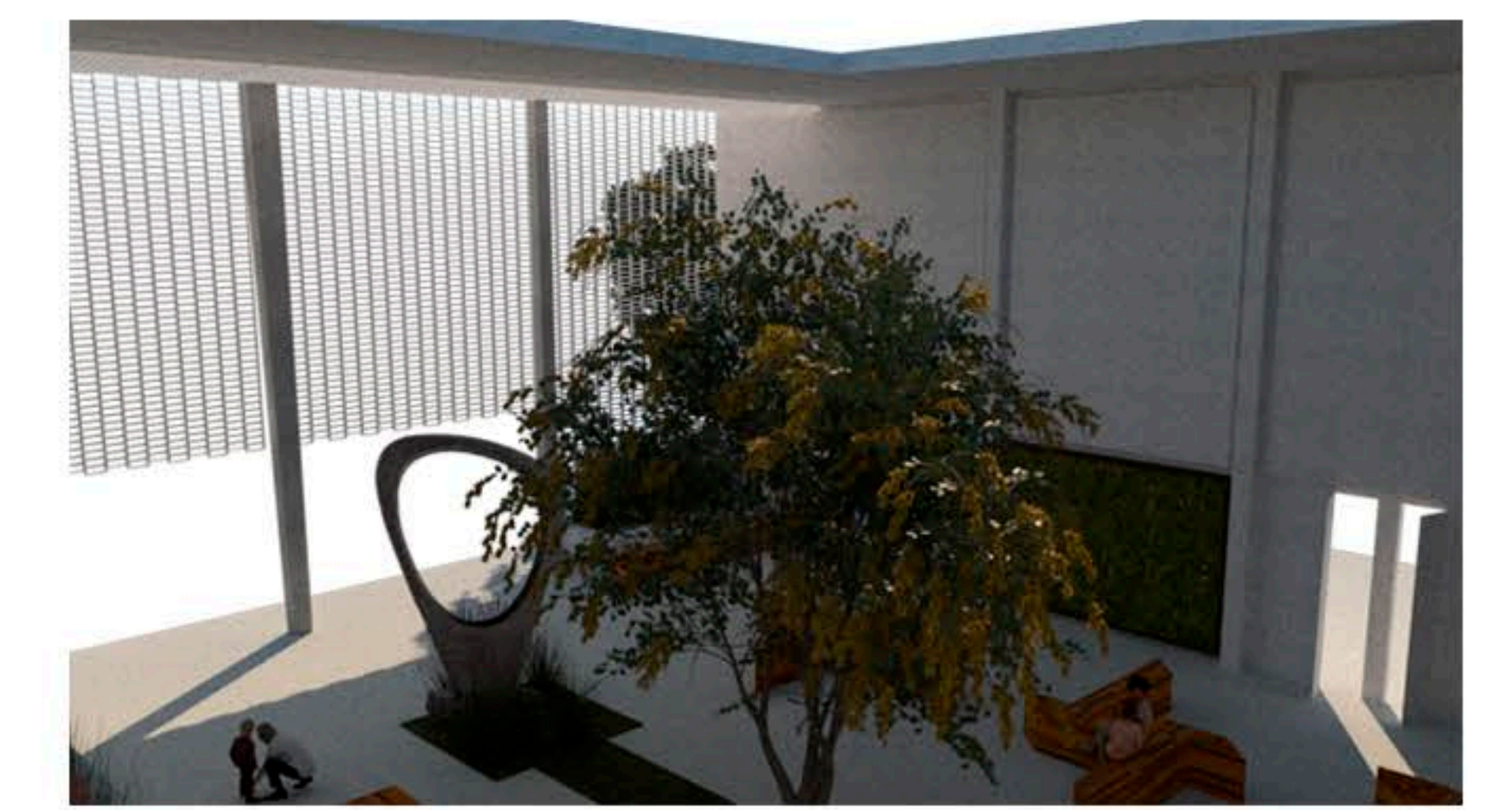
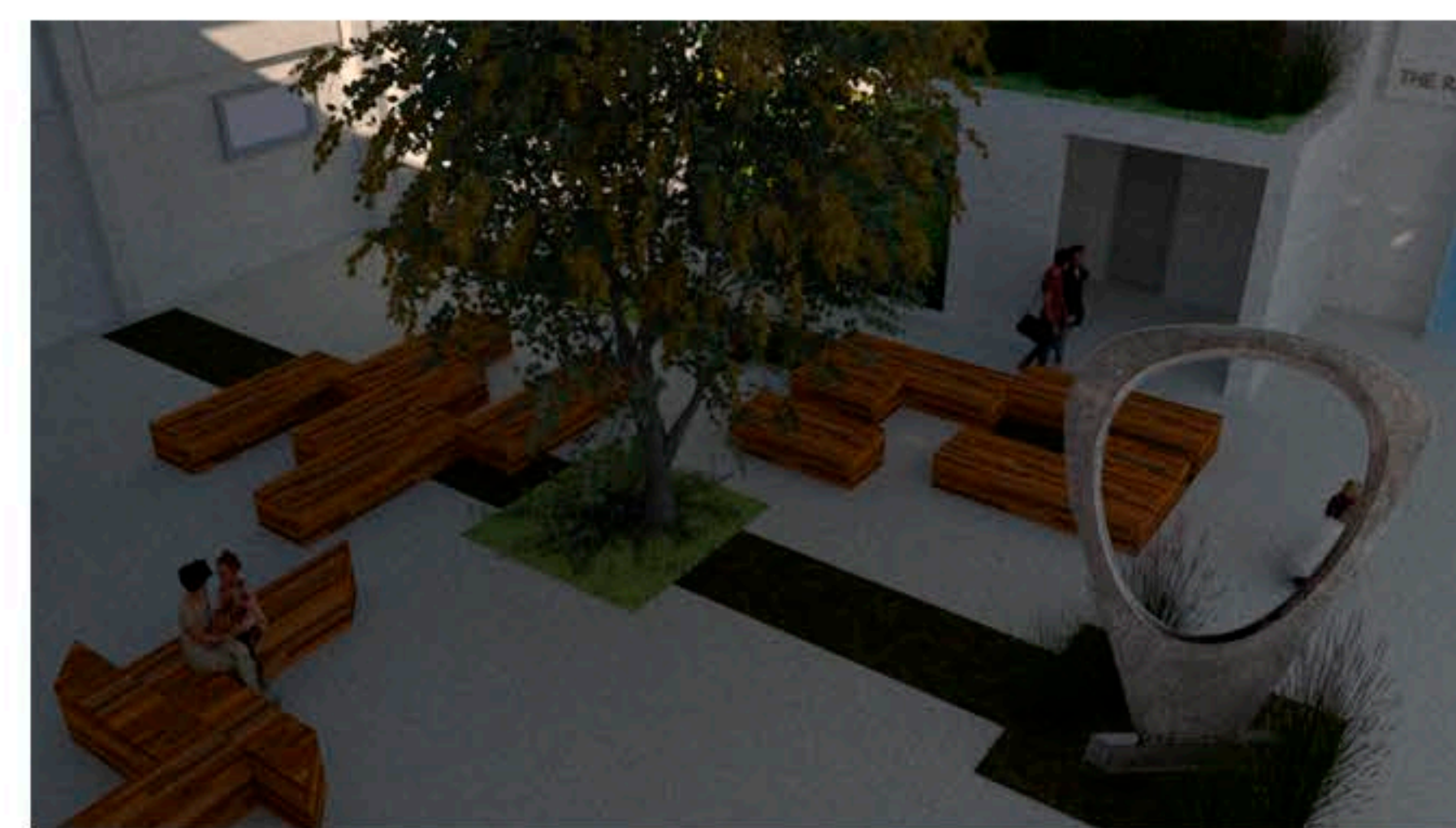
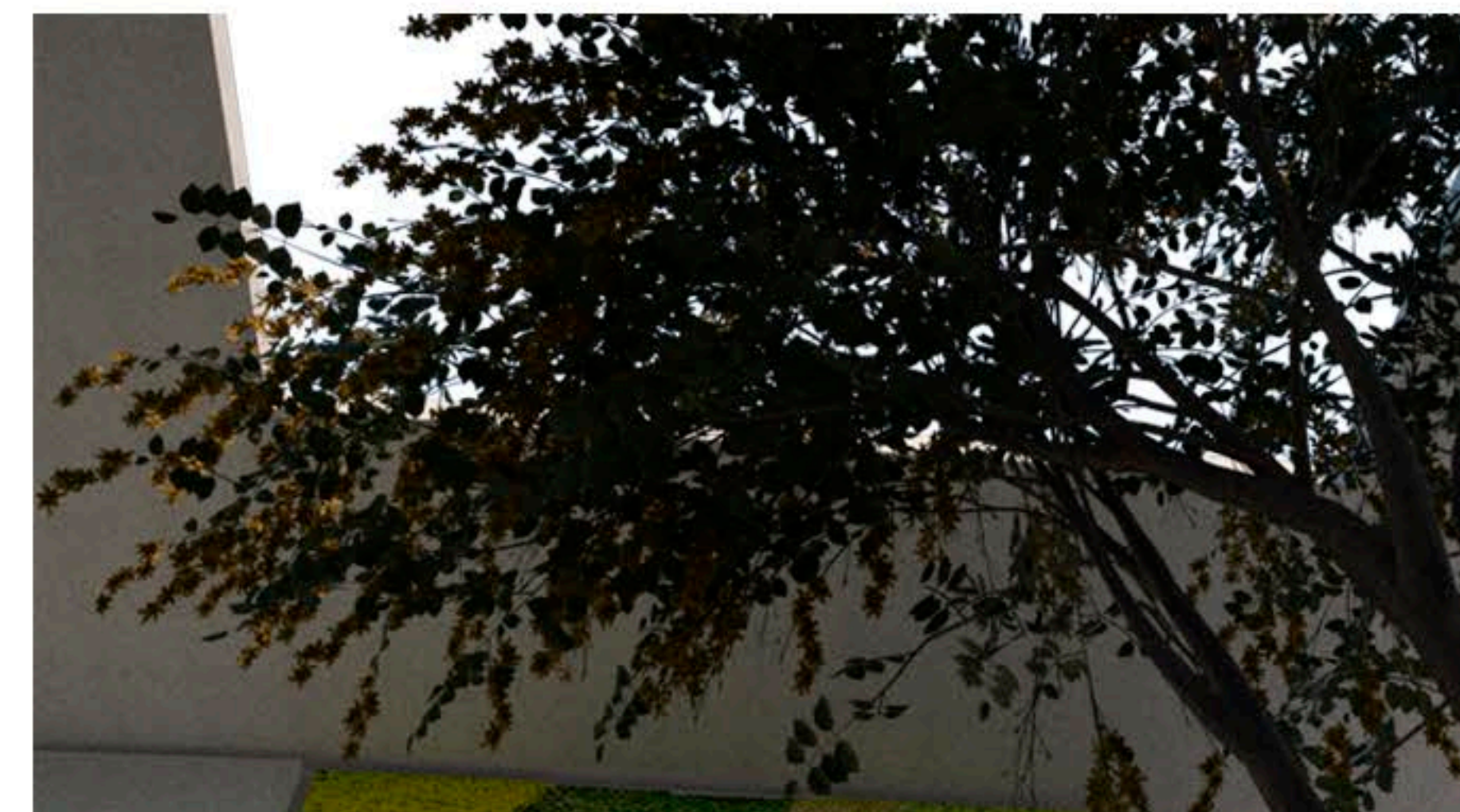
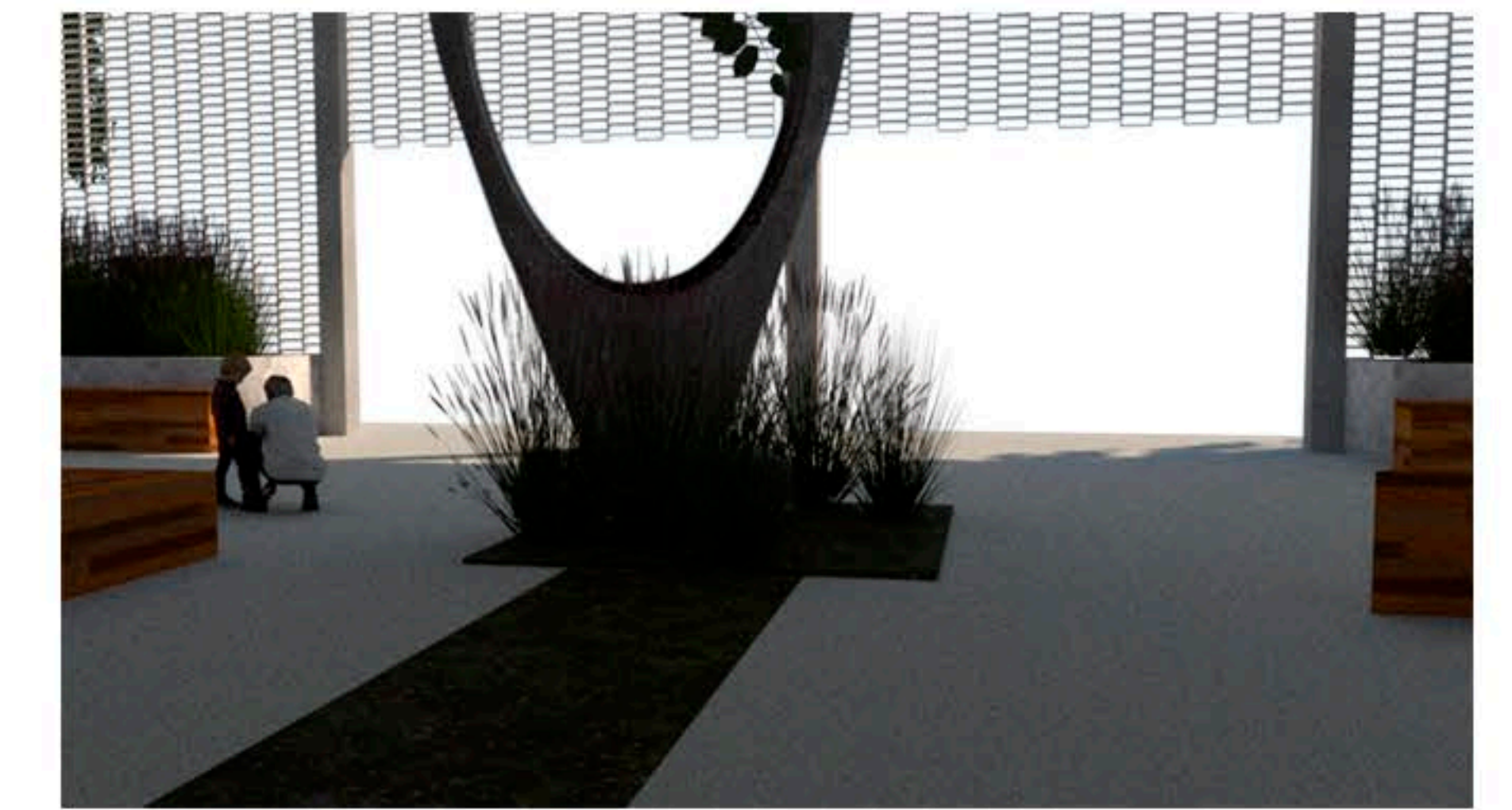
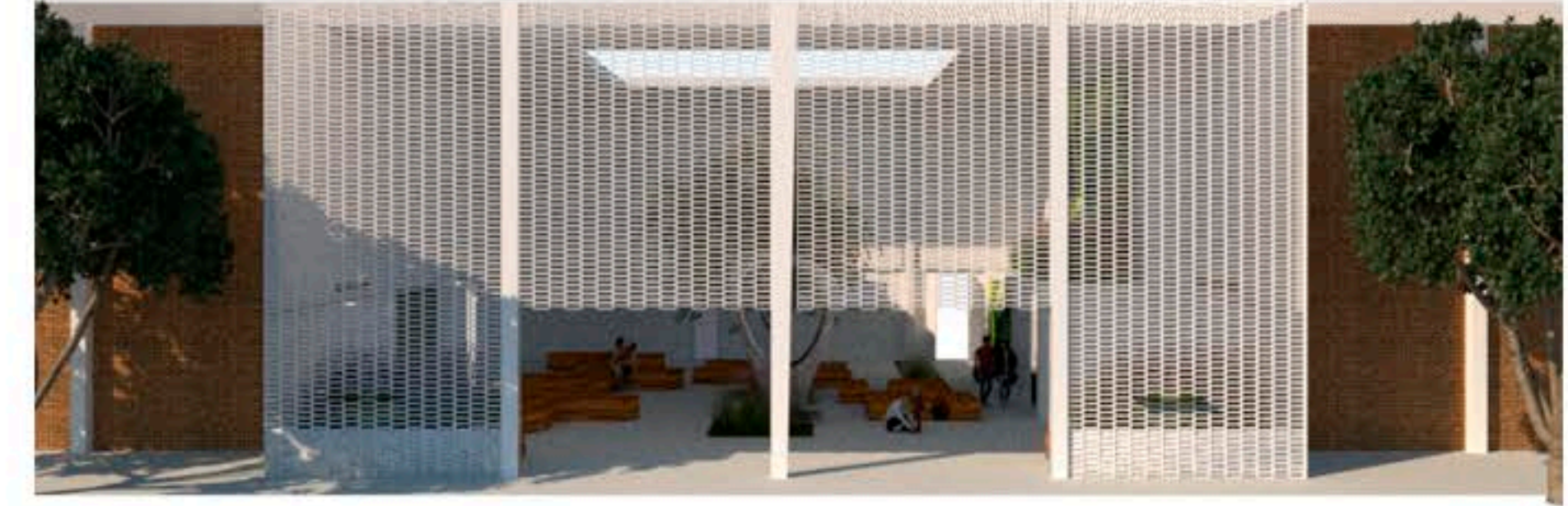
NORTH ARROW:

SCALE BAR:

DRAWING SCALE:

SHEET NUMBER:
L7

SHEET NUMBER IN SET:
7 of 7



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DRAWING TITLE:
**ASSIGNMENT 7-
THE MODEL**



DRAWING NOTES:

PALIMPSEST

THE FIRST PHOTO IN THE FIRST COLUMN SHOWS THE CURRENT DESIGN OF THE COURTYARD WHERE THERE ARE THE MOST SIGNIFICANT CHANGES; THE REMOVAL OF THE BOXWOOD AND PLANTERS.

THE PHOTO NEXT TO IT SHOWS THE FIRST PHASE OF REDESIGN; THE EXISTING TREES ARE STILL THERE AND THE SCULPTURE IS IN THE MIDDLE OF THE COURTYARD.

THE REST OF THE PHOTOS ARE OF THE FINAL PHASE WHERE THE 3 TREES ARE REMOVED, THE SCULPTURE IS RELOCATED ABOUT 20' SOUTH AND IN ITS PLACE THERE IS A SINGLE FLOWERING TREE.

NORTH ARROW:

SCALE BAR:

DRAWING SCALE:

SHEET NUMBER:
L6

SHEET NUMBER IN SET:
6 of 7