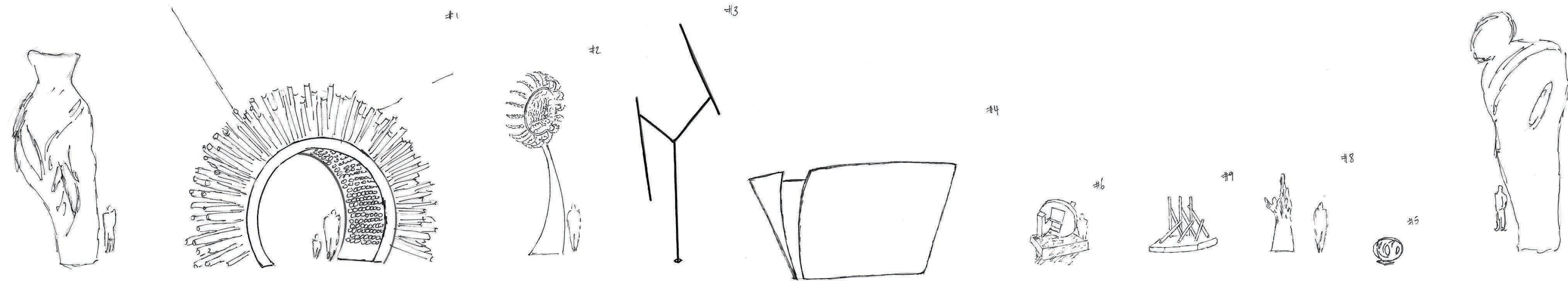
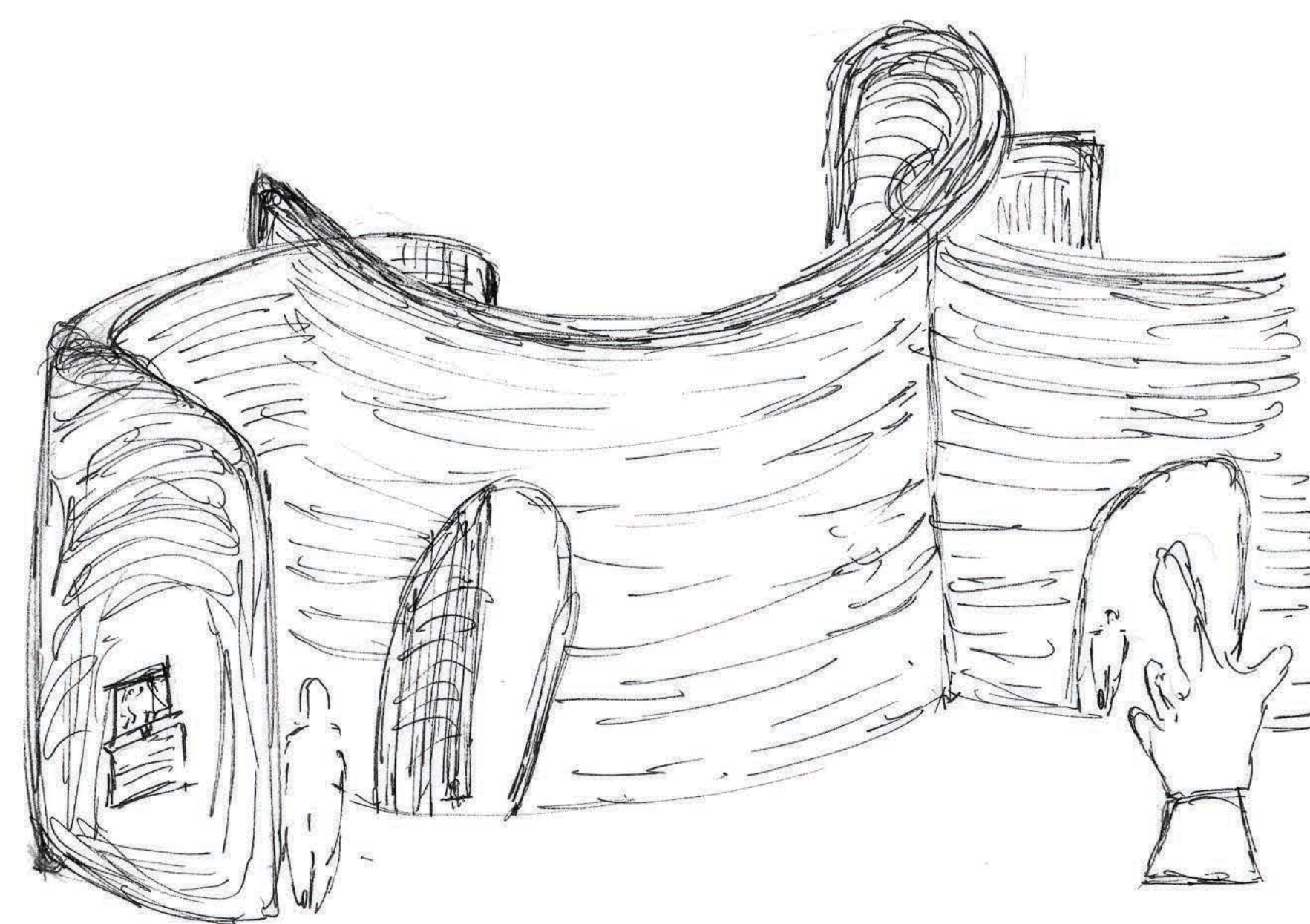
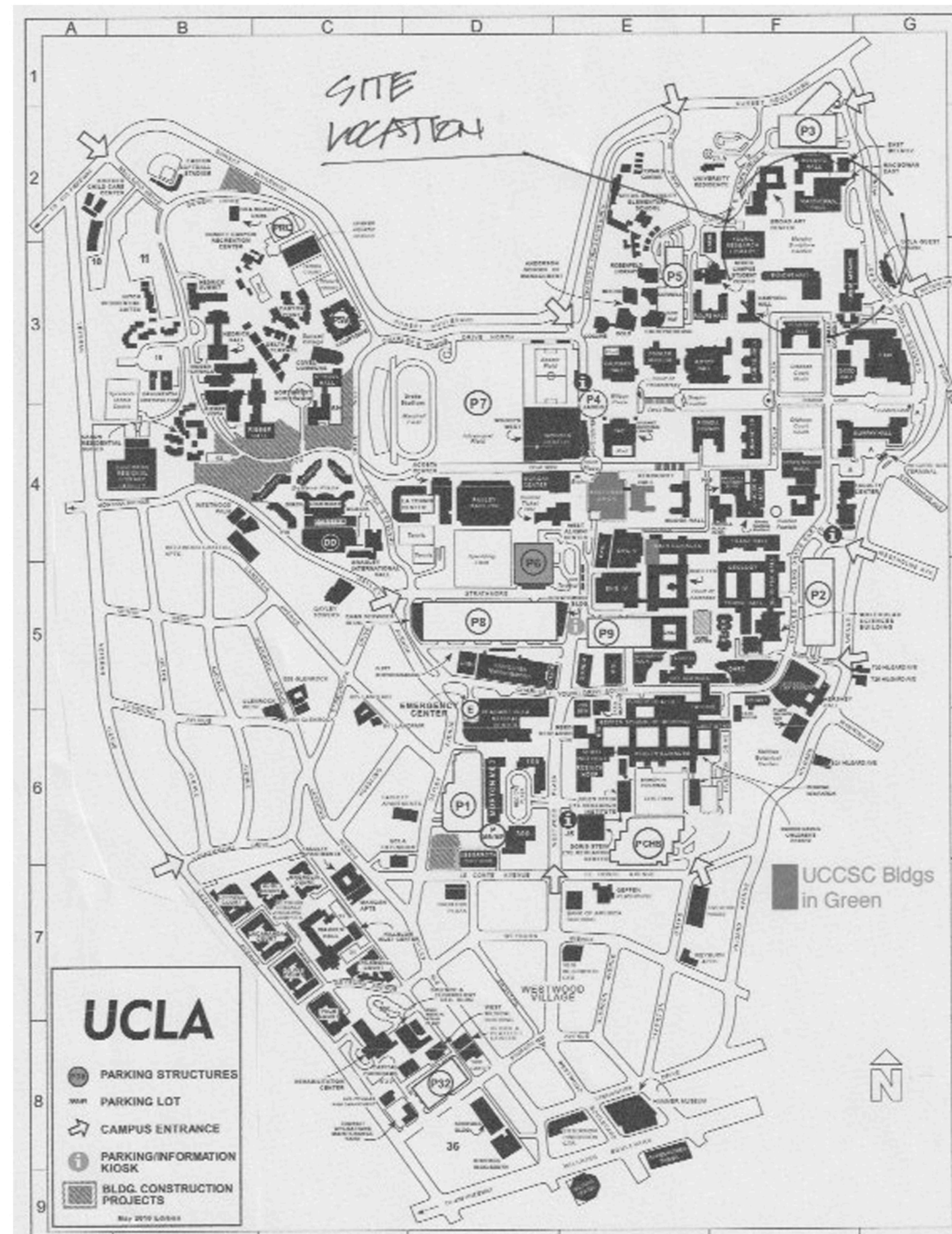


MURPHY SCULPTURE GARDEN REDEVELOPMENT



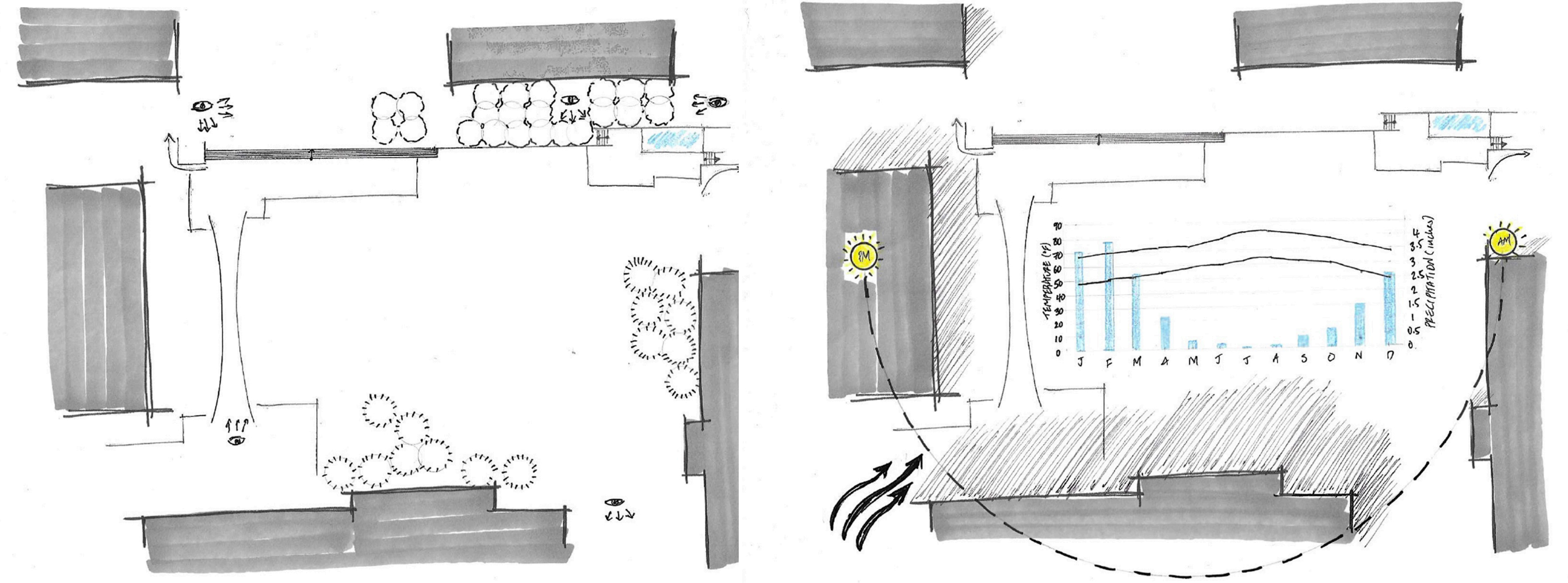
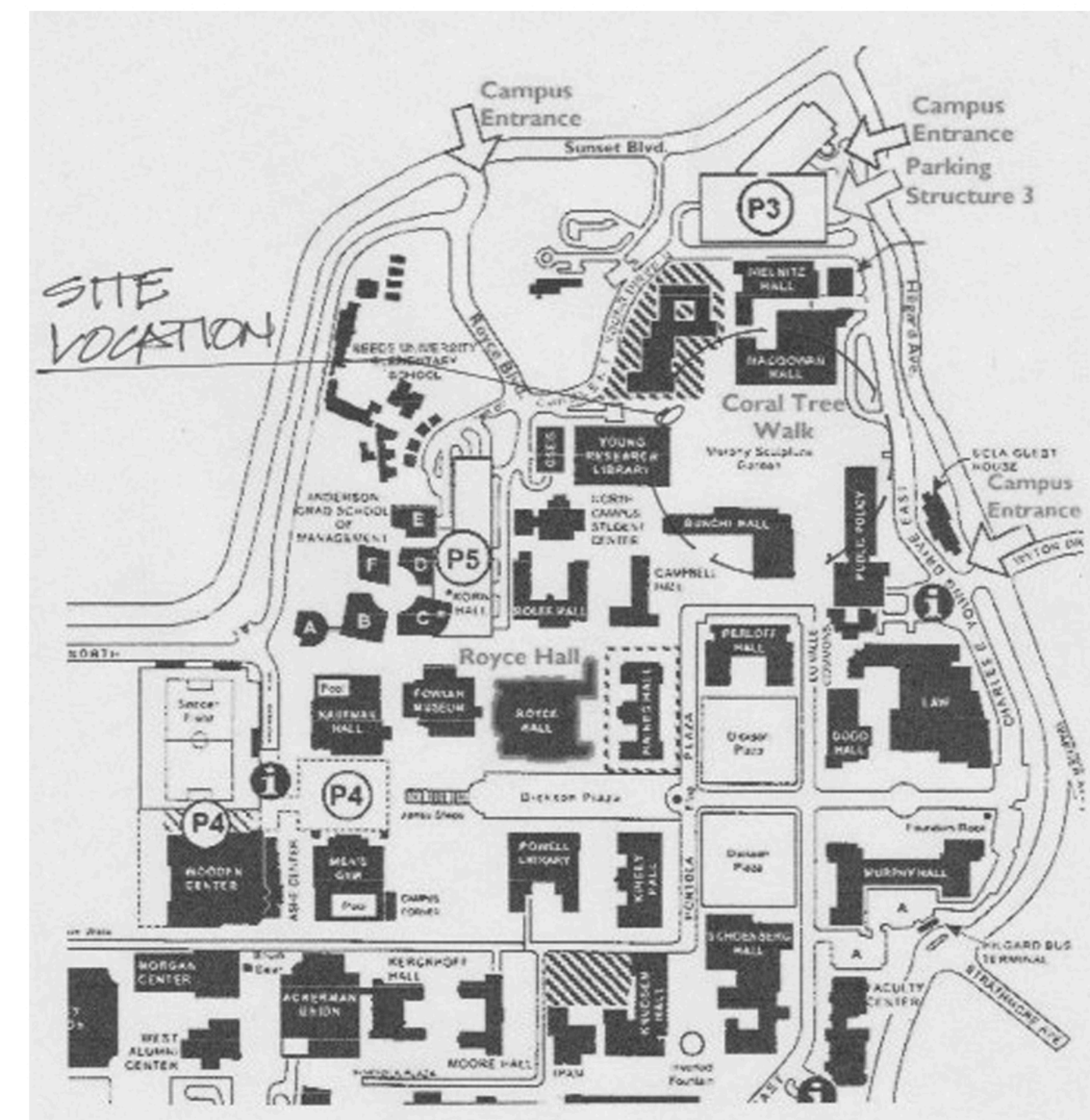
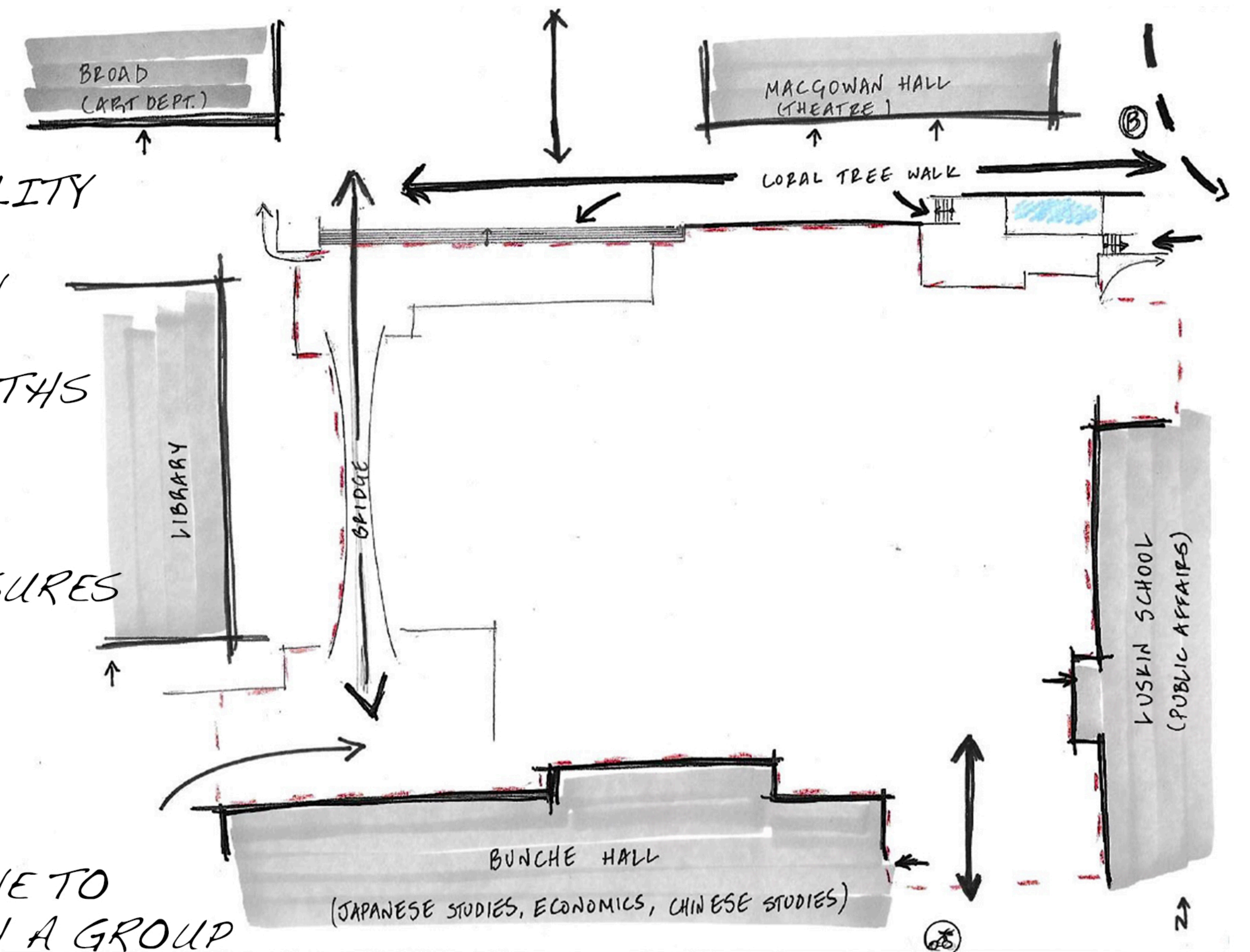
MARILENA LEWANDOWSKI
LANDSCAPE DESIGN 2 - SPRING 2022
INSTRUCTOR: JIM SMITH

LOCATION MAPS



OBSERVATIONS/ FEELINGS/ IMPRESSIONS

- SECLUSION CLOSE TO BUNCHE HALL
- IMPRESSIVE BUT NOT OVERWHELMING VERTICALITY
- OPENESS & EXPOSURE IN NW CORNER OF GARDEN
- RHYTHM & FLOW WITH CHANGES IN ELEVATION
- SENSE OF EXPLORATION WITH CURVILINEAR PATHS
- VISITORS WALKING WITH THEIR DOGS (IMPORTANCE OF OPEN SPACE)
- GROUPS OF PEOPLE SITTING IN LITTLE ENCLOSURES (IMPORTANCE OF MORE PRIVATE SPACES)
- PEOPLE SITTING UNDERNEATH TREES (IMPORTANCE OF SHADE)
- QUIET, RELAXING SPACE
- FLEXIBILITY OF USE - I WOULD GO THERE ALONE TO READ A BOOK, WITH A FRIEND FOR A WALK, WITH A GROUP FOR CONVERSATION



MURPHY SCULPTURE GARDEN
REDEVELOPMENT
MARILENA LEWANDOWSKI
LANDSCAPE DESIGN 2 - SPRING 2022
INSTRUCTOR: JIM SMITH
SITE ANALYSIS

PROGRAM

THE SCULPTURES WERE CHOSEN FOR THEIR STRONG GEOMETRY & PLAY WITH SYMMETRY - WHETHER GEOMETRIC OR CONCEPTUAL, LASTING OR FLEETING.

SCULPTURE #5 IS PLACED AT THE CROSSROADS, ITS SHAPE AND DYNAMIC SYMMETRY HAVING INFLUENCED THE FORM OF THE SPACE TO A GREAT EXTENT.

SCULPTURE #4 IS PLACED BY THE BRIDGE, CREATING INTEREST IN THE GARDEN FOR THOSE WHO ARE CROSSING IN A HURRY - PLEDGING TO COME BACK AND VISIT SOON.

THE TWO KINETIC SCULPTURES (#2 & #3) ARE PLACED AT THE SW & NE CORNERS RESPECTIVELY, CREATING A THEME FOR THAT CIRCULATION PATH.

THE IMPOSING ACOUSTIC SCULPTURE (#1) IS PLACED AT THE NW CORNER MARKING THE MAIN ENTRANCE TO THE GARDEN INVITING VISITORS IN. AT THE OTHER END OF THIS PATH, ON THE SE ENTRANCE, SCULPTURE #6 ATTEMPTS TO MAKE A SUBTLE REFERENCE TO THE RHYTHM THAT CAN BE EXPERIENCED AT THE NW CORNER.

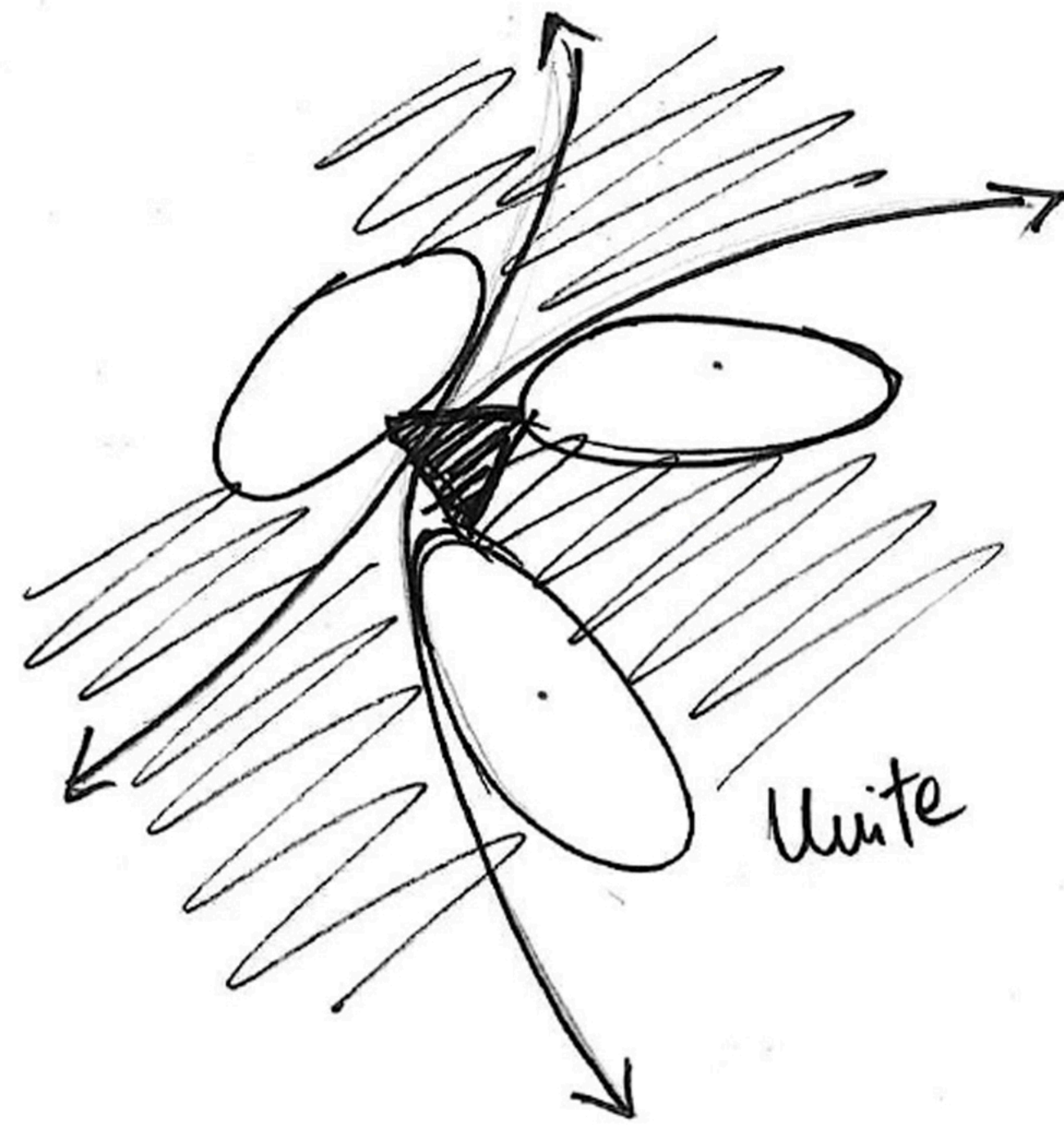
SCULPTURE #9 IS PLACED ON AN ELEVATION, WITH THE BEAMS AT AN ANGLE POINTING TOWARDS THE NW & NE ENTRANCES (THUS SCULPTURES #1 & #3).

SCULPTURES #7 & #8 ARE PLACED WITHIN AN INTIMATE ENCLOSURE IN THE PRIVATE GARDENS AREA INVITING QUIET REFLECTION ON THE DIFFICULTIES OF DIALOGUE (#8) AND THE INFERNO THAT CAN BE CREATED WHEN DIALOGUE BREAKS DOWN. (#7 WAS MADE IN 1974, THE YEAR MY COUNTRY WENT THROUGH A MILITARY INVASION AND MILITARY OCCUPATION SINCE).

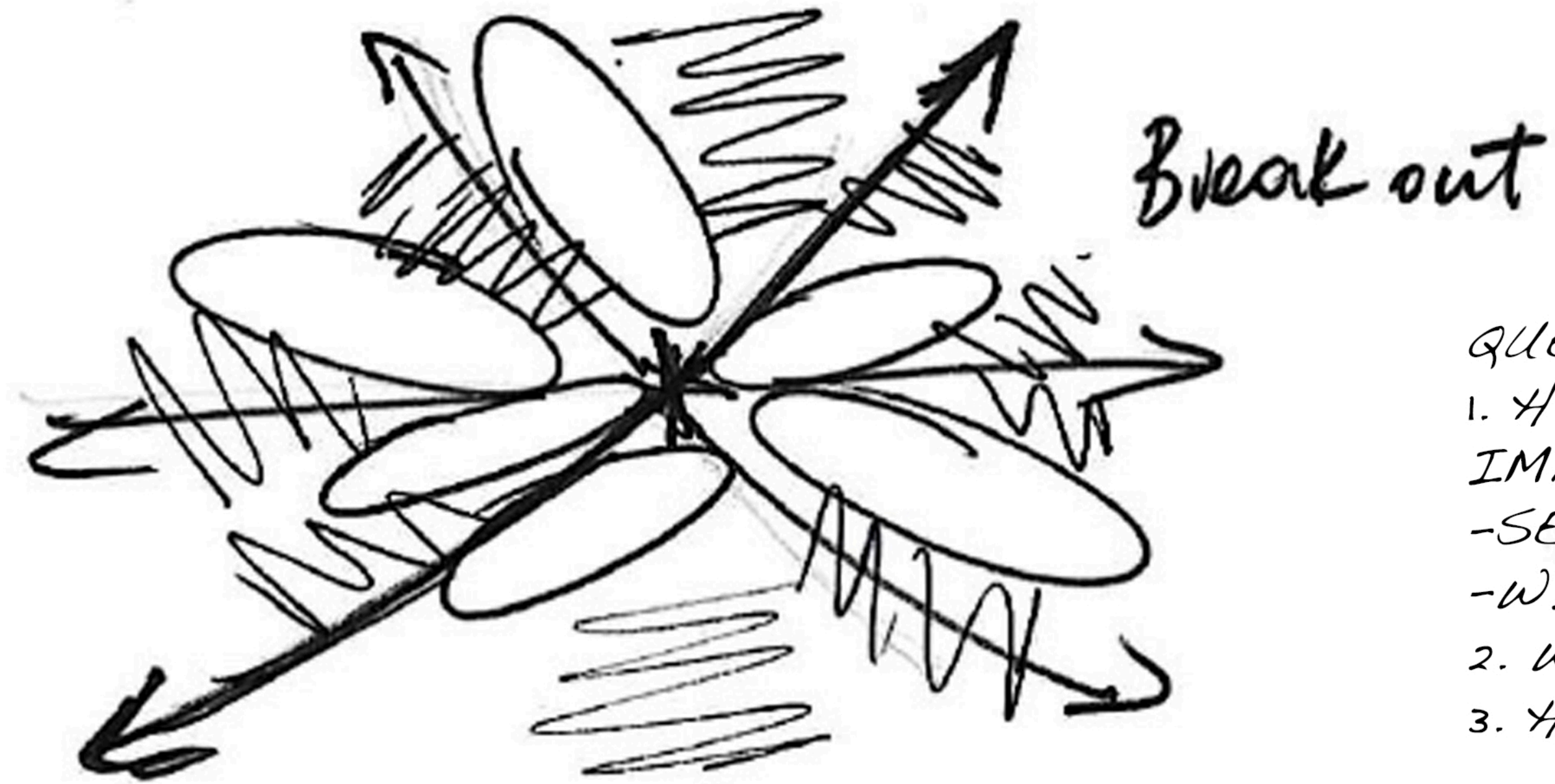
SCULPTURE CHOICES

1	Aedus Wind Pavilion	L. Jerram	2011	Stainless steel
2	Shidatiku	A. Howe	2017	Stainless steel
3	Two Lines Oblique Down	G. Rickey	1970-1974	Stainless steel
4	Torqued Ellipse UCLA	R. Serra	2006	Cor-ten steel
5	Oval form (trezian)	B. Hepworth	1962-63	Bronze
6	Dynamic Rhythms Orange	F. Benton	1976	Bronze
7	Why?	R. Hunt	1974	Bronze
8	Colloquio duro	P. Consagra	1959	Bronze relief
9	Untitled	W. Tucker	1967	Painted steel





SCULPTURES ORGANIZED IN GALLERIES AROUND A NUCLEUS - CONNECTED CENTRALLY BY A DOMINANT ELEMENT.



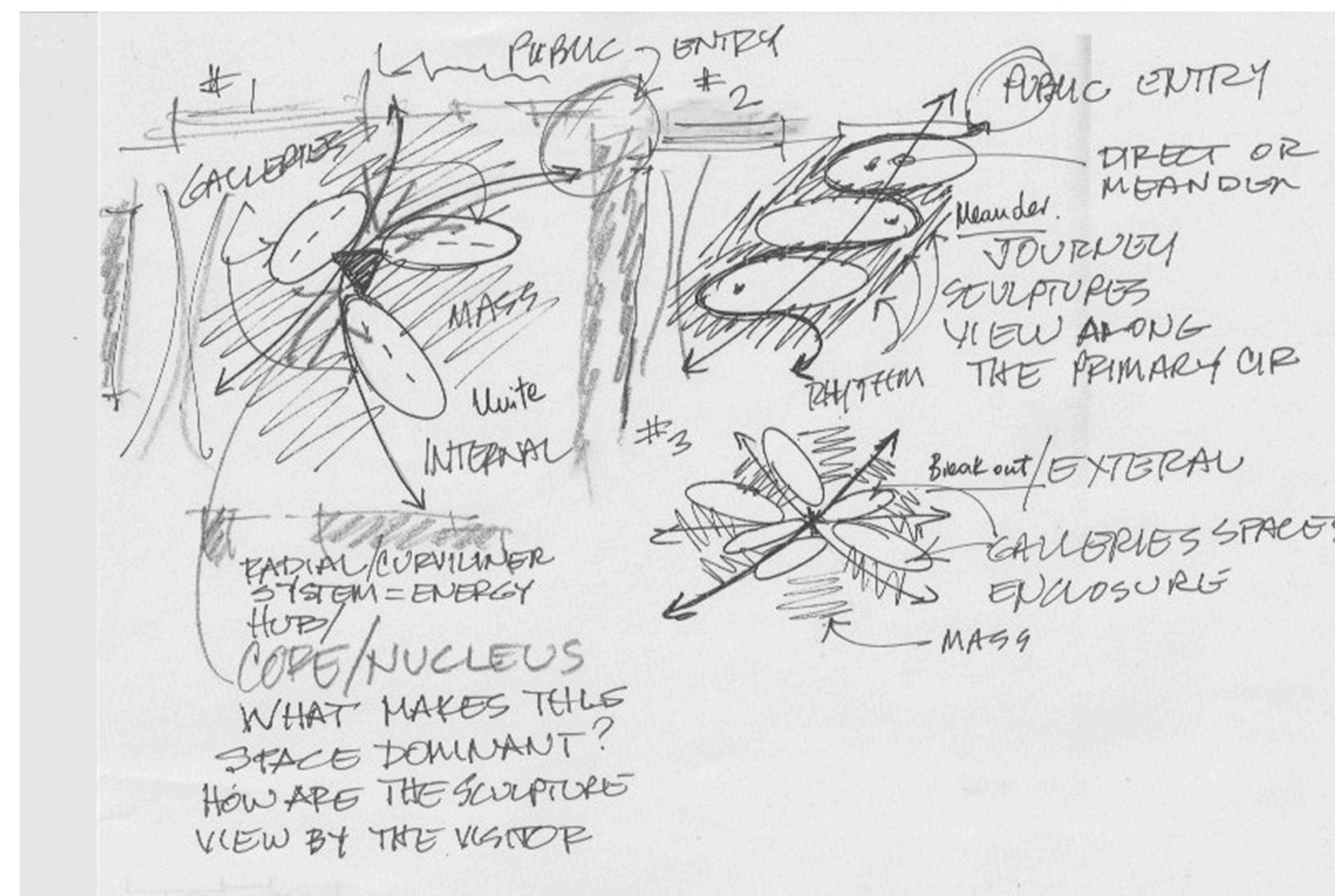
THE SPACE IS ORGANIZED INTO SMALLER ENCLOSURES - A DECENTRALIZED DESIGN IN TERMS OF EXPERIENCE WHICH MAINTAINS A STRONG CENTER WITH INTERSECTING PATHS.

QUESTIONS:

1. HOW DO I WANT THE SITE TO IMPACT THE VISITOR?
 - SECURE OR DYNAMIC?
 - WILL THEY WANT TO RETURN?
2. WHAT DEFINES SPACE?
3. HOW DO I CREATE CONTRAST?



SCULPTURES ORGANIZED ALONG MEANDERING PATH. - SENSE OF JOURNEY.

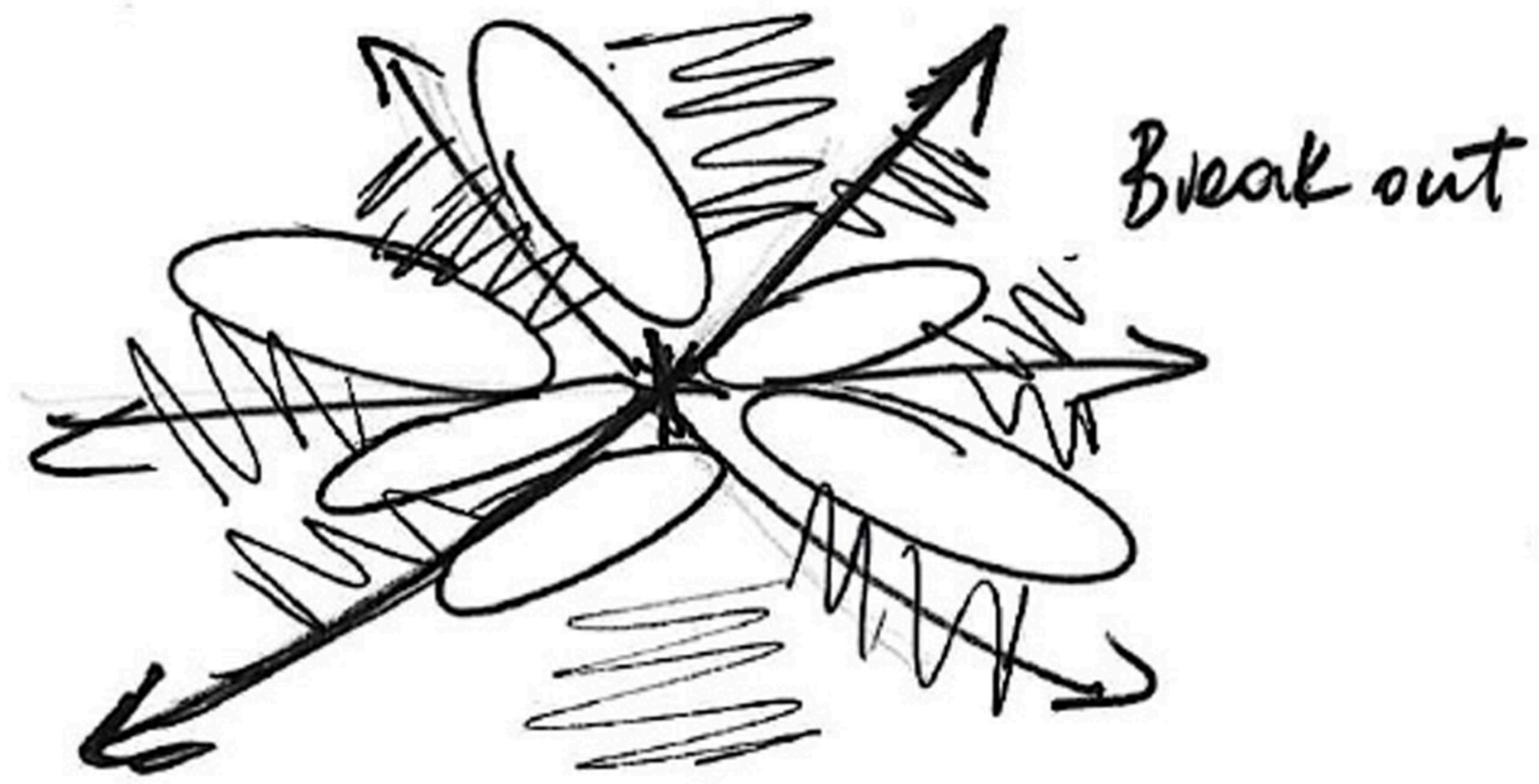


FEEDBACK

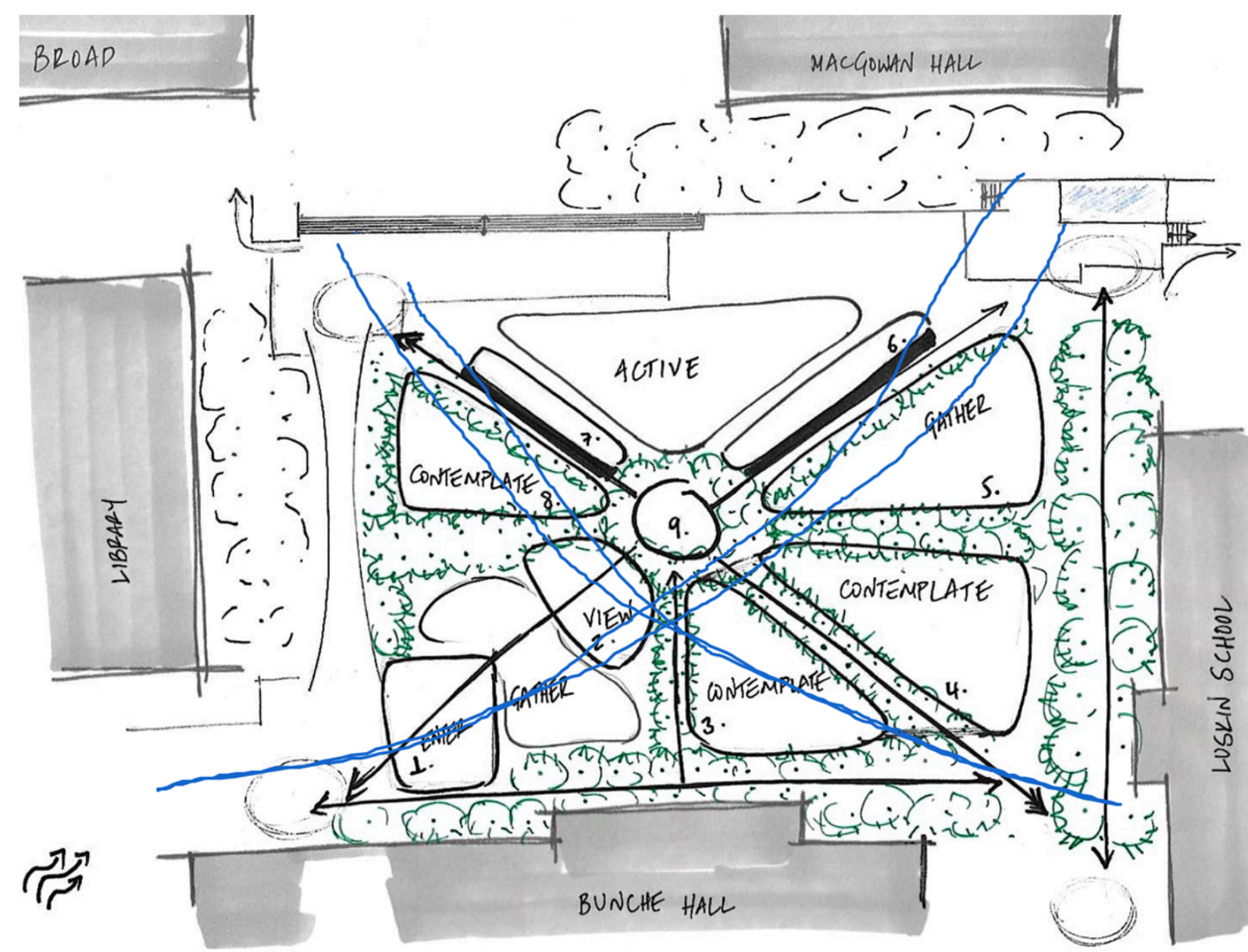
Elements to think about:

- Sequencing of the pieces of sculpture
- Circulation-primary/secondary/general for the campus or internal for the garden
- Relationship to the context-arts section of campus /transition sp relating to the campus in general
- Anything else from site analysis and project program.
- Think about the architecture
- Plant material-mass, verticality, horizontal space
- Create contrast

Space created with mass, void, planes, enclosure, points (columns), changes in elevation, etc.

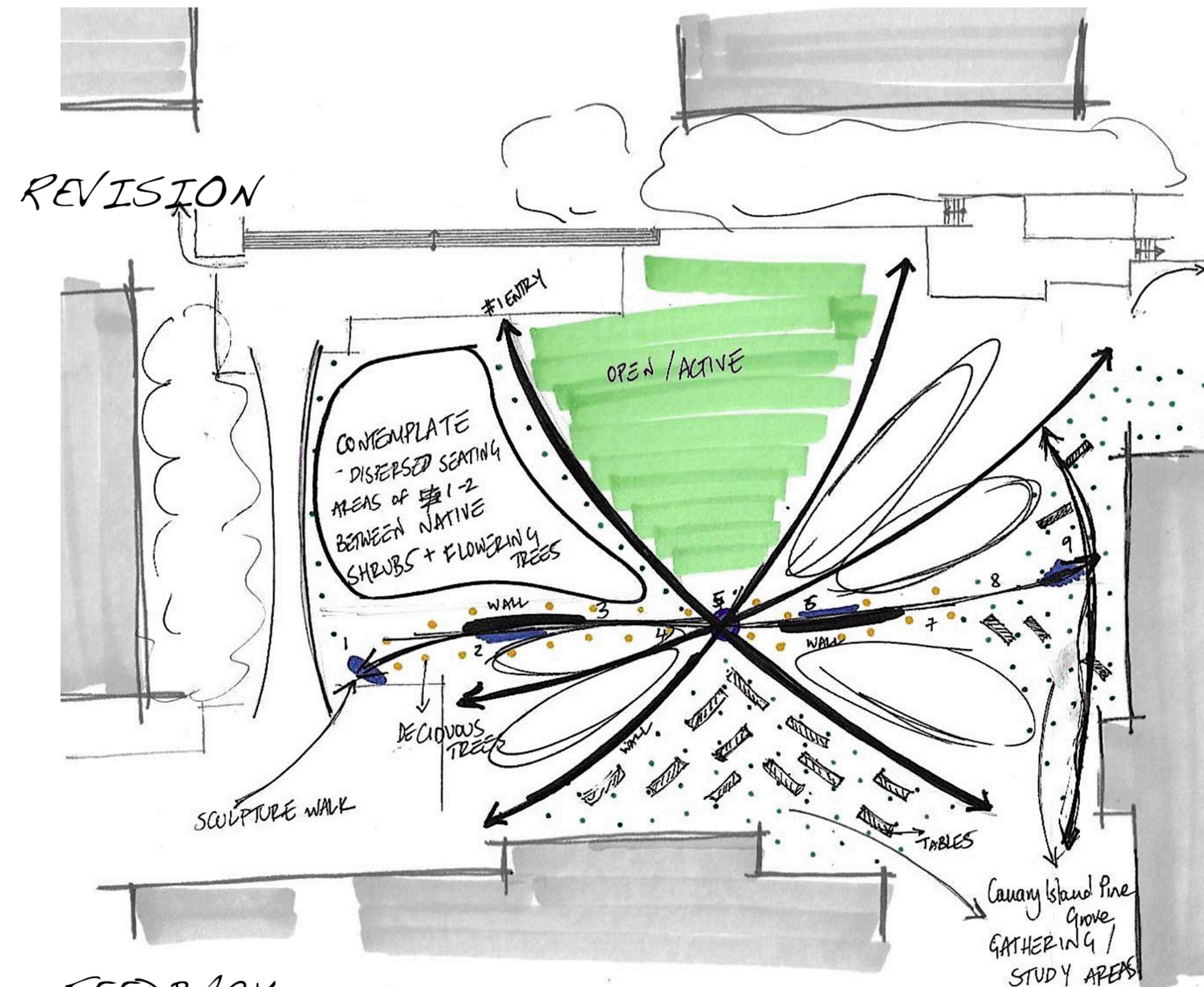
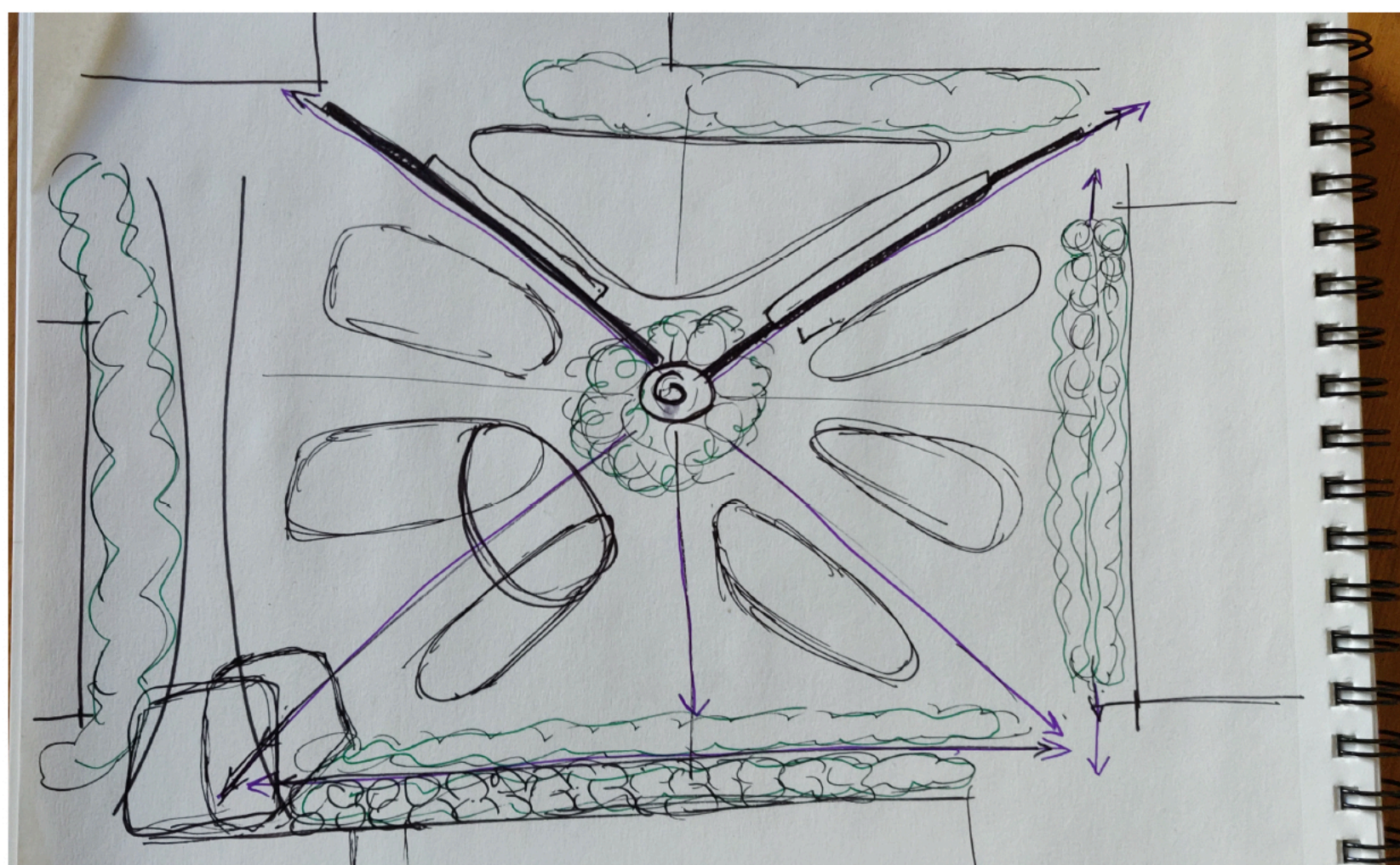
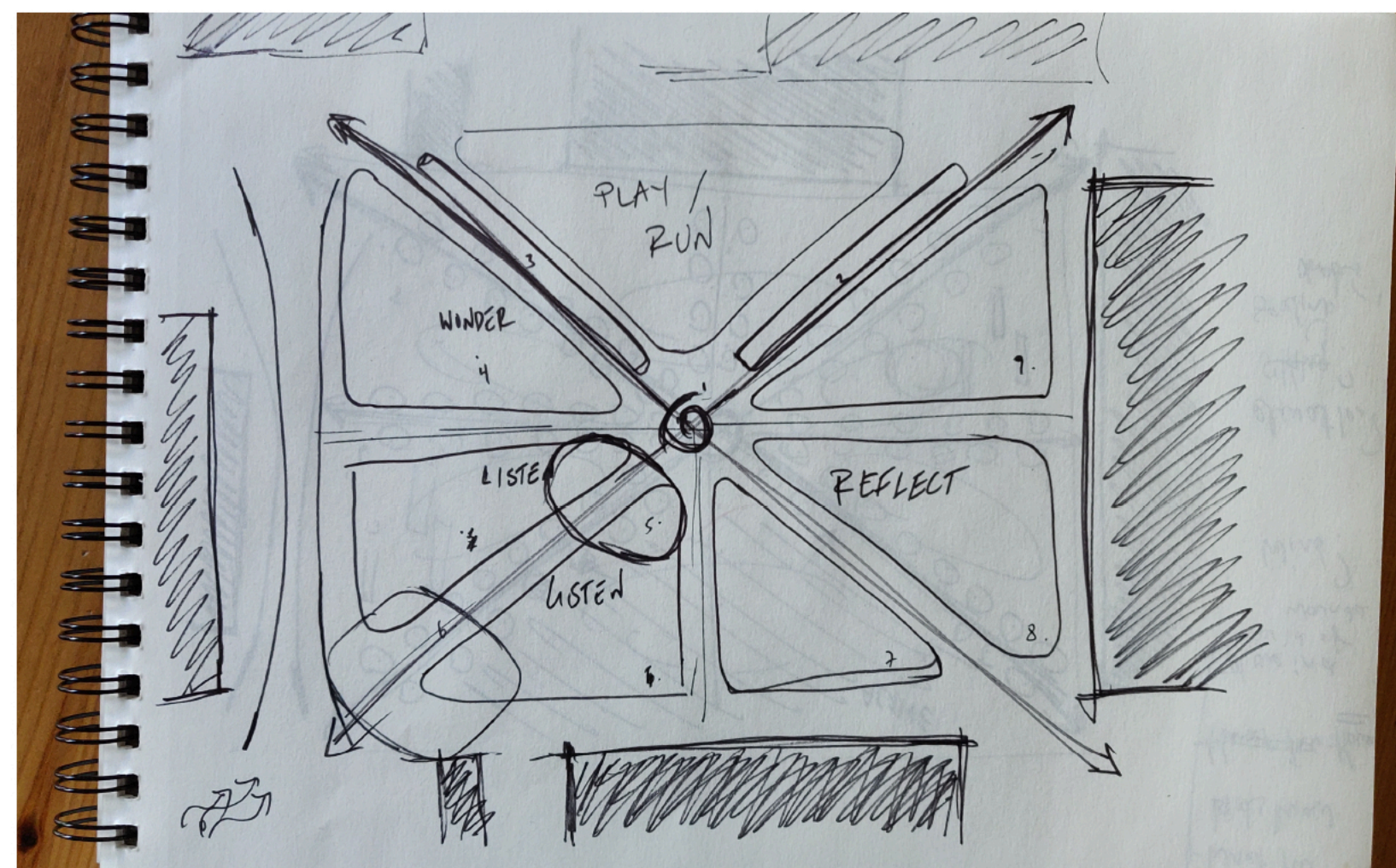


FINAL CONCEPT



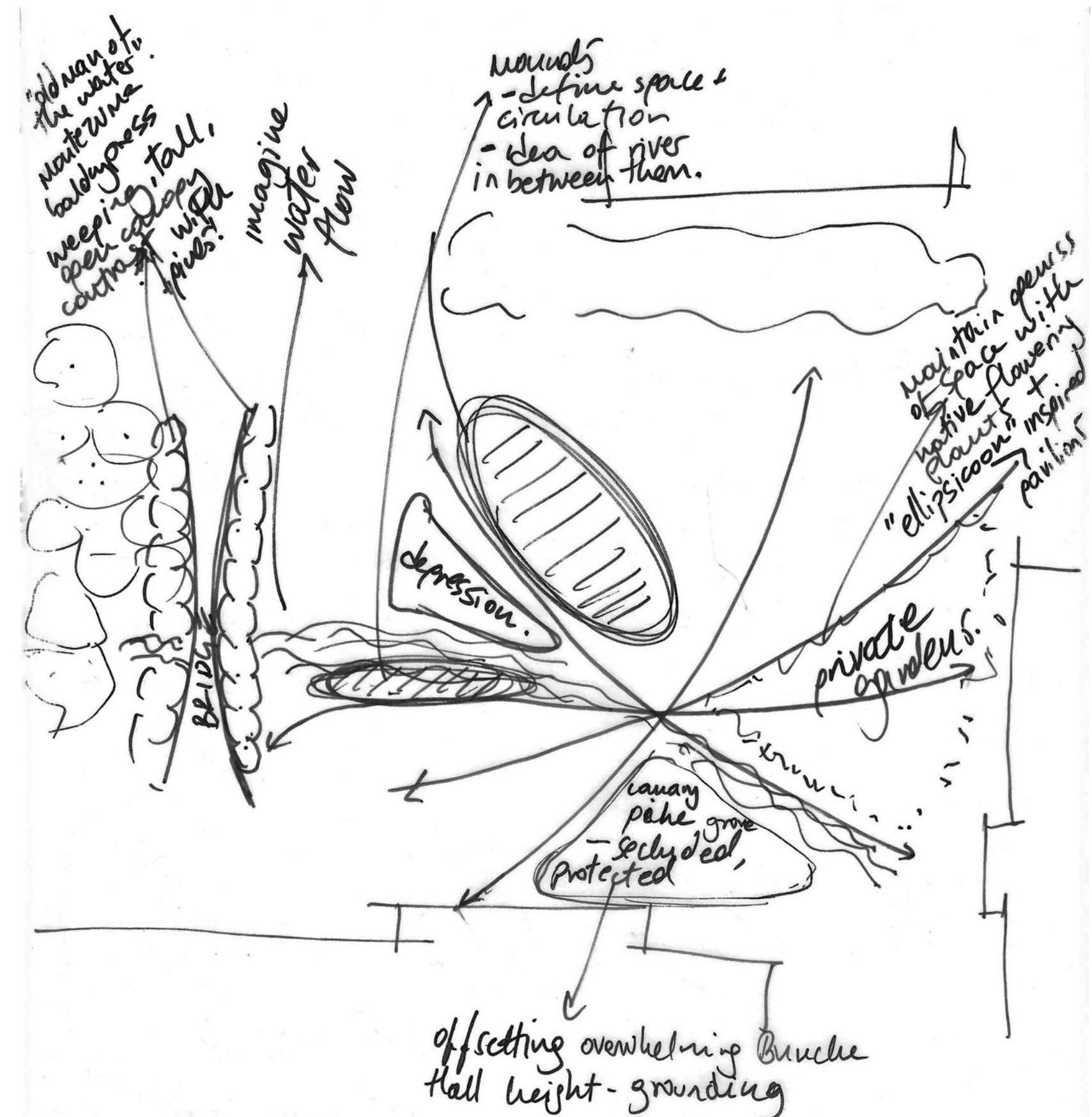
FEEDBACK

FLOW & ENERGY OF CURVILINEAR PATHS OF CONCEPT NOT PRESENT. HIGH DEGREE OF PREDICTABILITY IN THE JOURNEY WITH EXISTING PATHS.



FEEDBACK

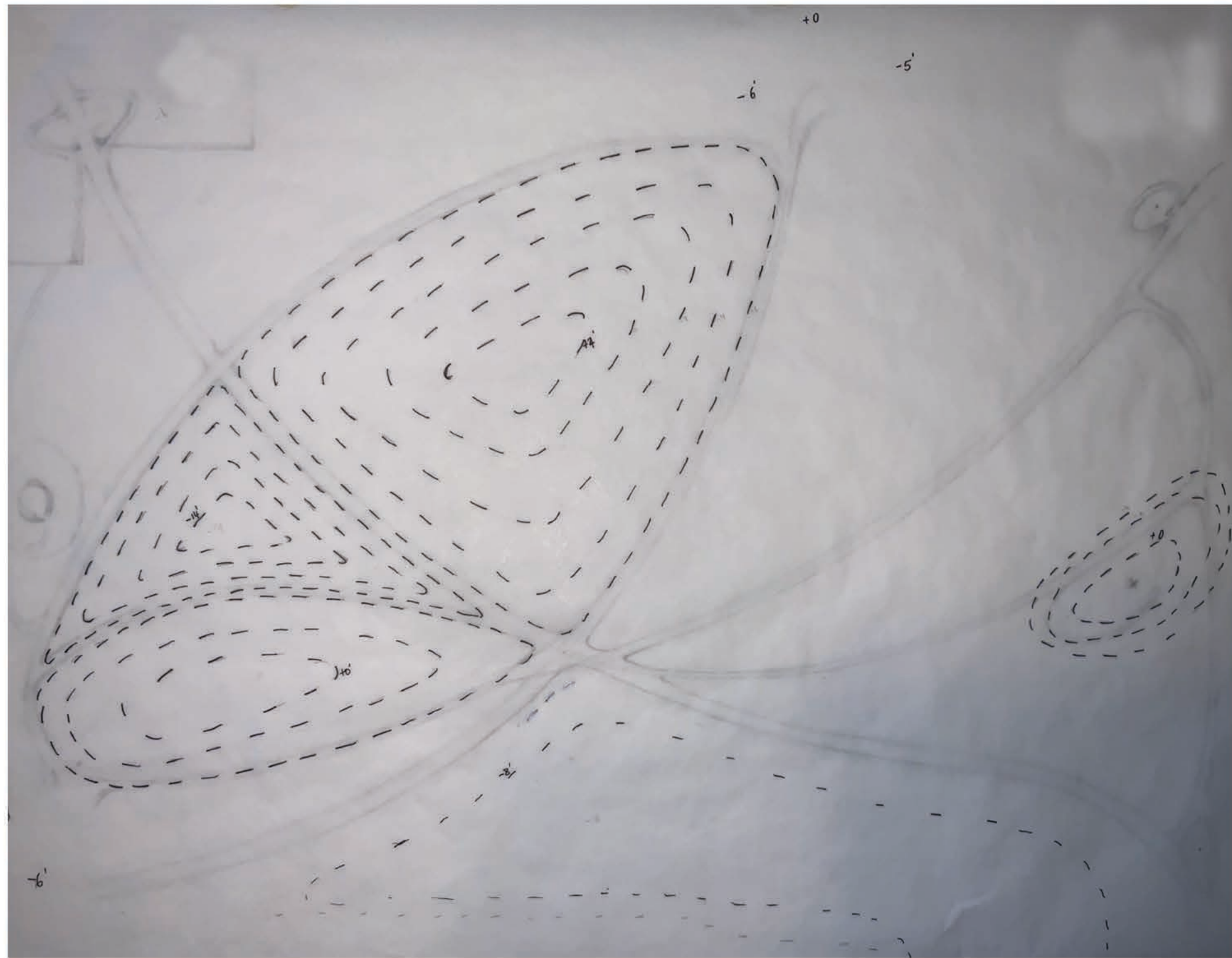
Has sensitivity, strength and quality of experiences. Now how visitors/users will connect to your space and its context is your next challenge. Keep going.



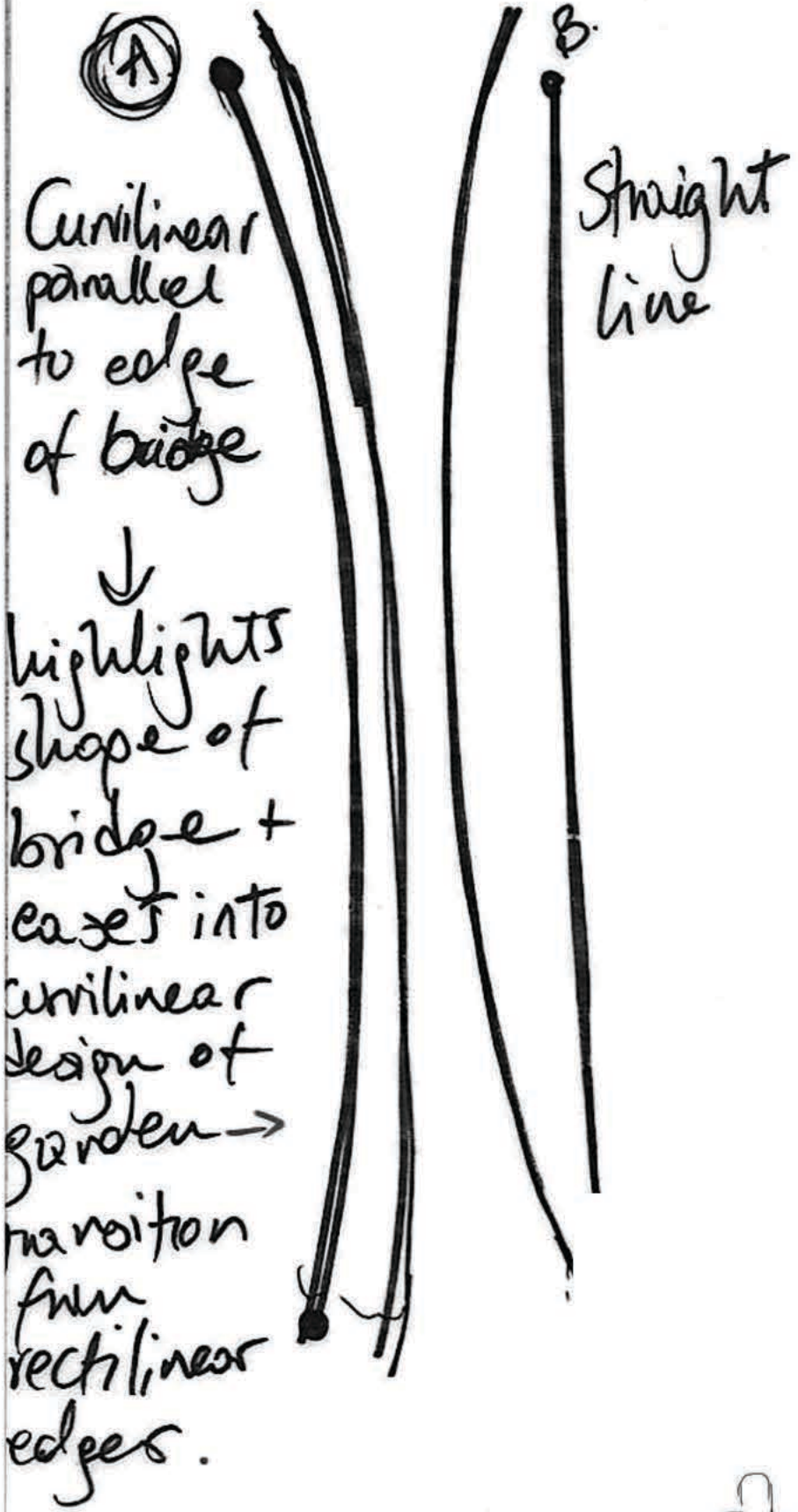
MURPHY SCULPTURE GARDEN REDEVELOPMENT
 MARILENA LEWANDOWSKI
 LANDSCAPE DESIGN 2 - SPRING 2022
 INSTRUCTOR: JIM SMITH
 BUBBLE DIAGRAM

ELEVATIONS

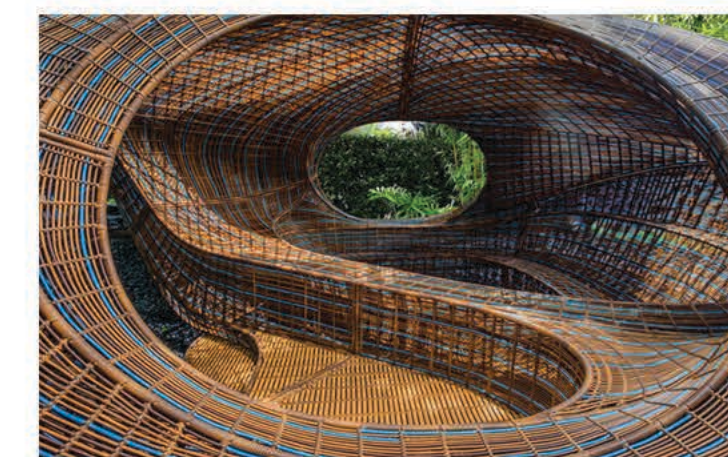
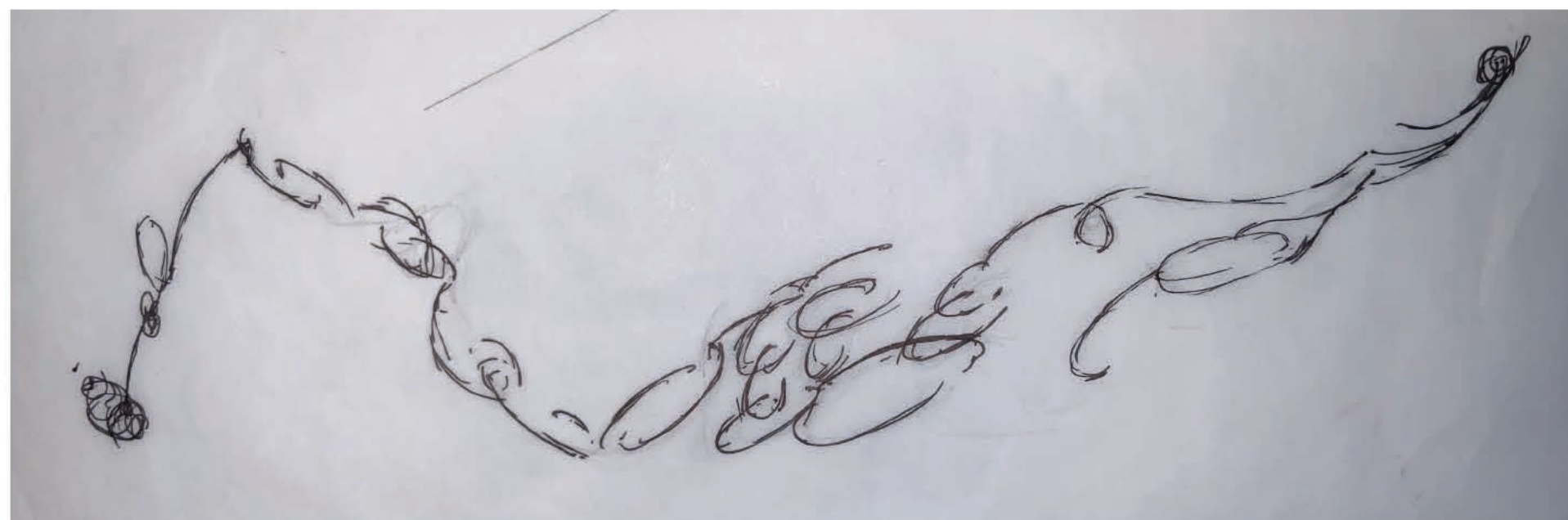
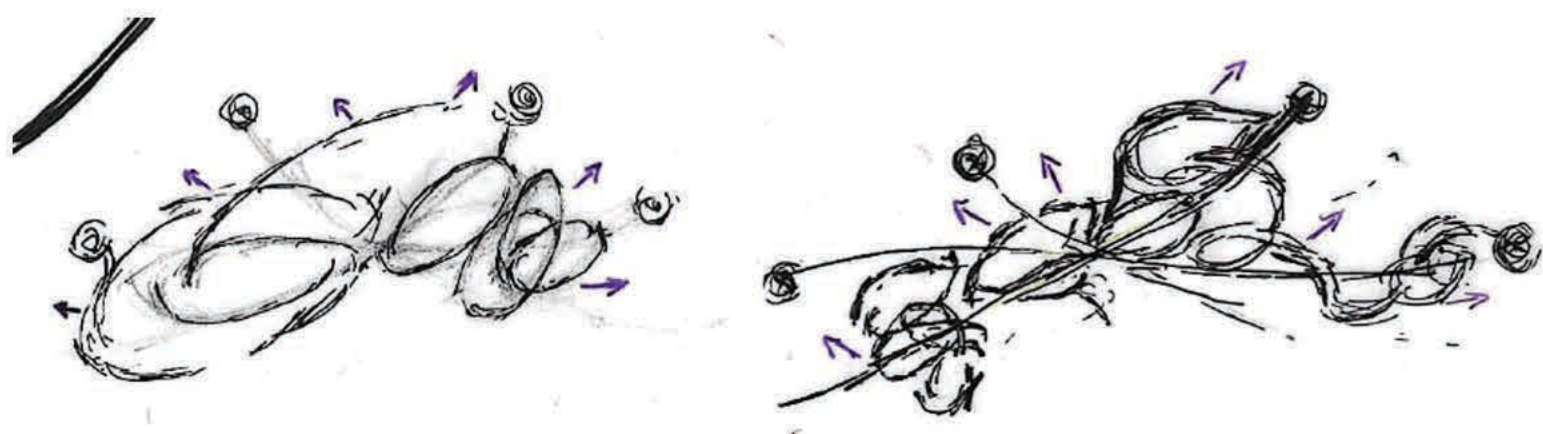
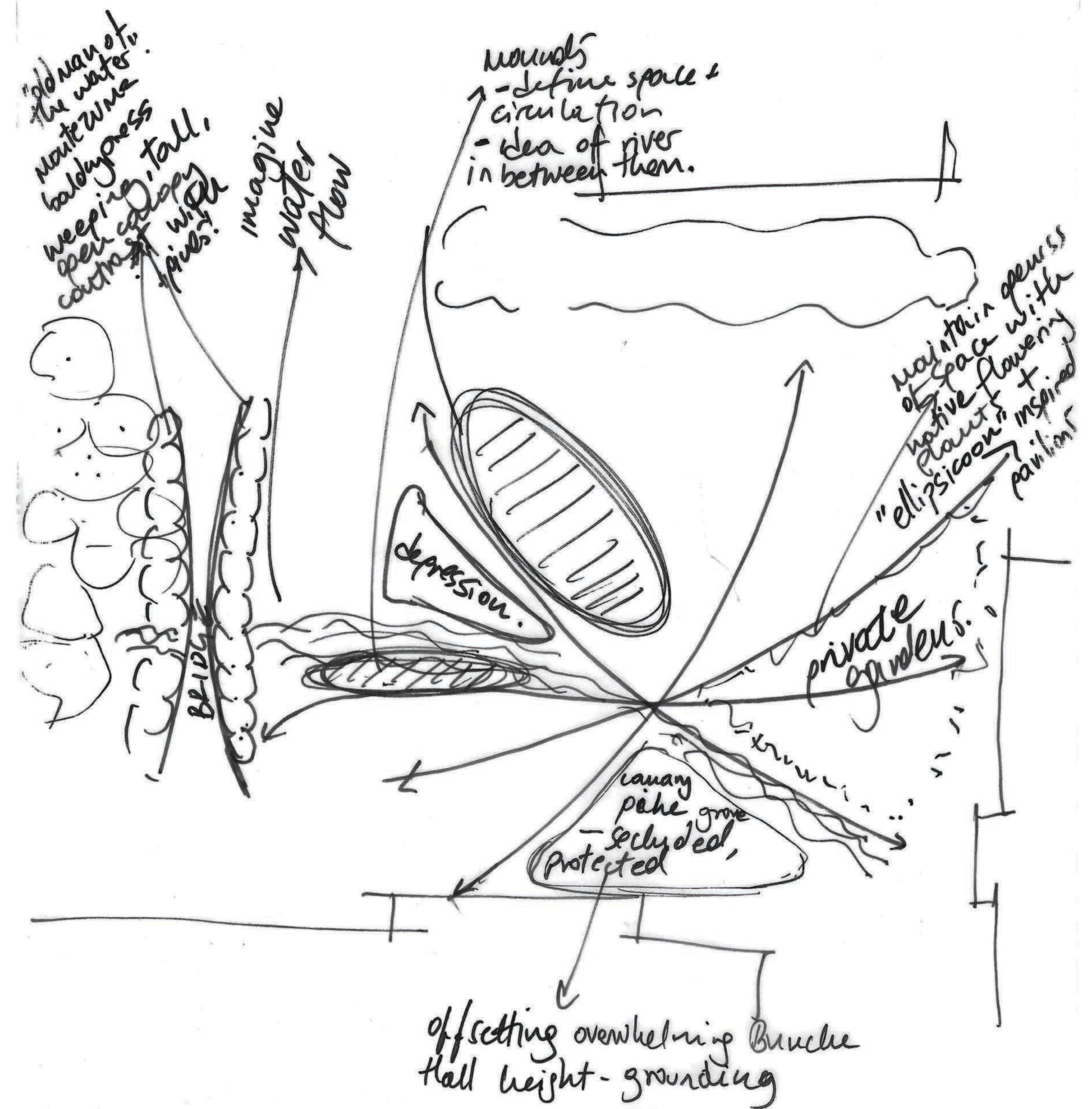
- DEFINITION OF SPACE WITHIN THE GARDEN
- ACCENTUATE FEELING AROUND TEUCLA SERRA SCULPTURE
- LOWEST LEVEL OF DEPRESSION MATCHING ELEVATION ON WEST SIDE OF THE BRIDGE MAKING REFERENCE TO WATER FLOW AND A CONNECTION WITH AREA WEST OF BRIDGE



How to plant the *Taxodium microdatum*?

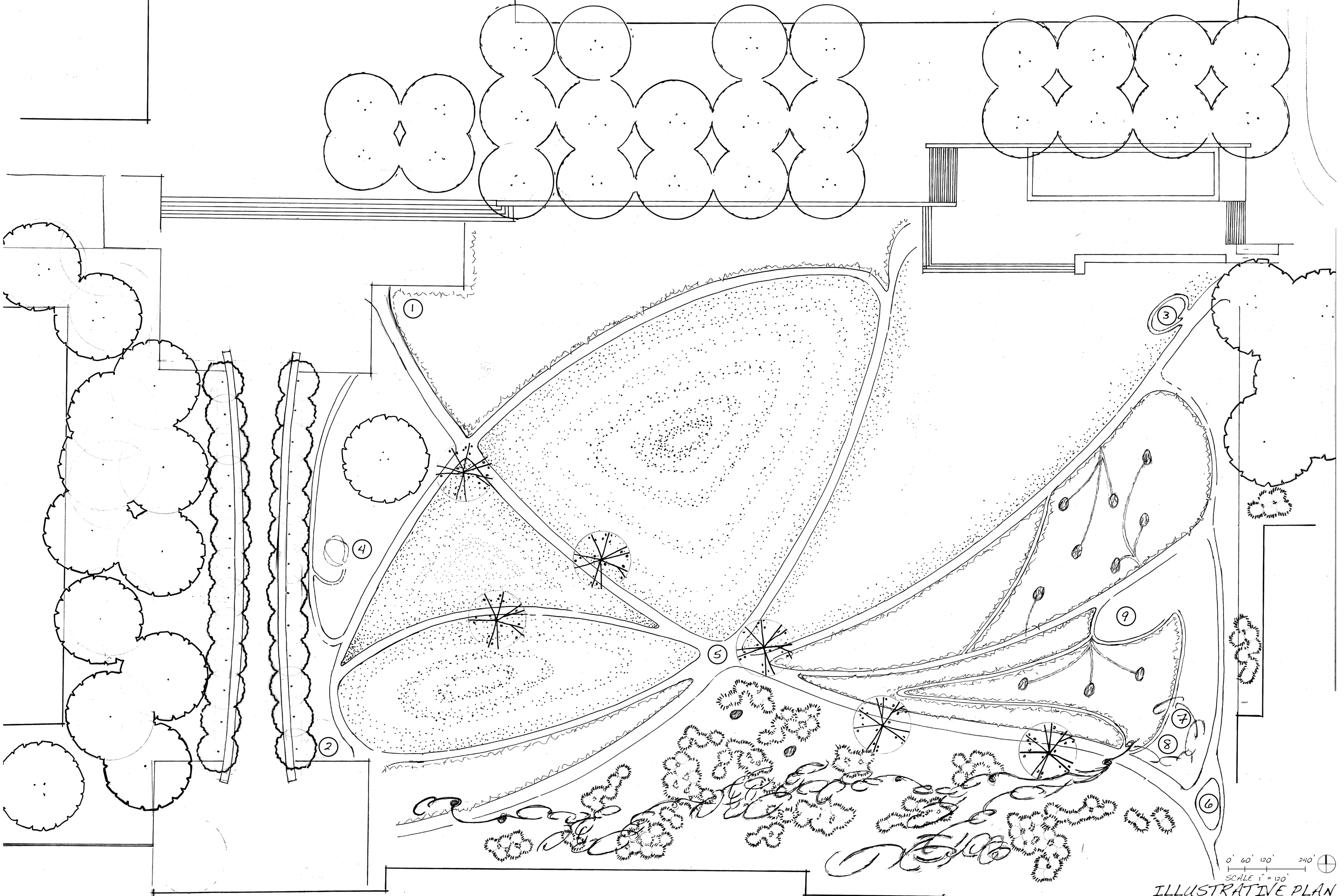


MATERIALS

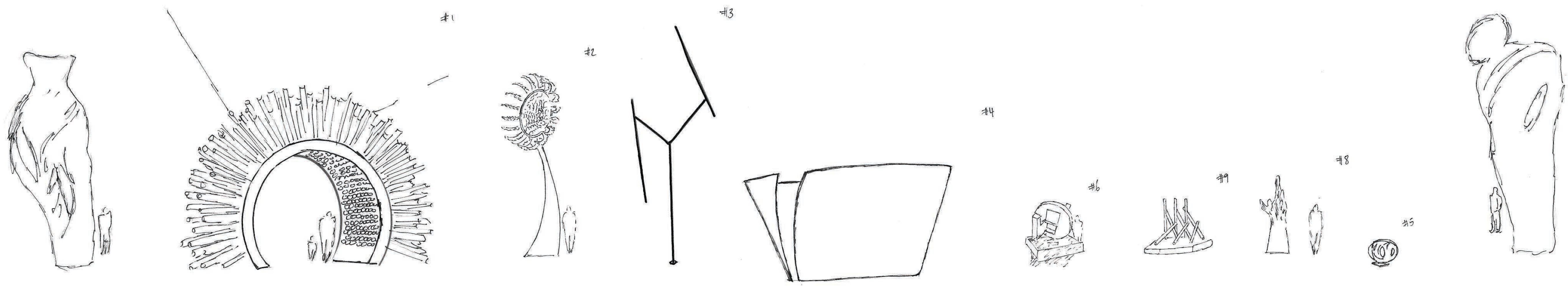
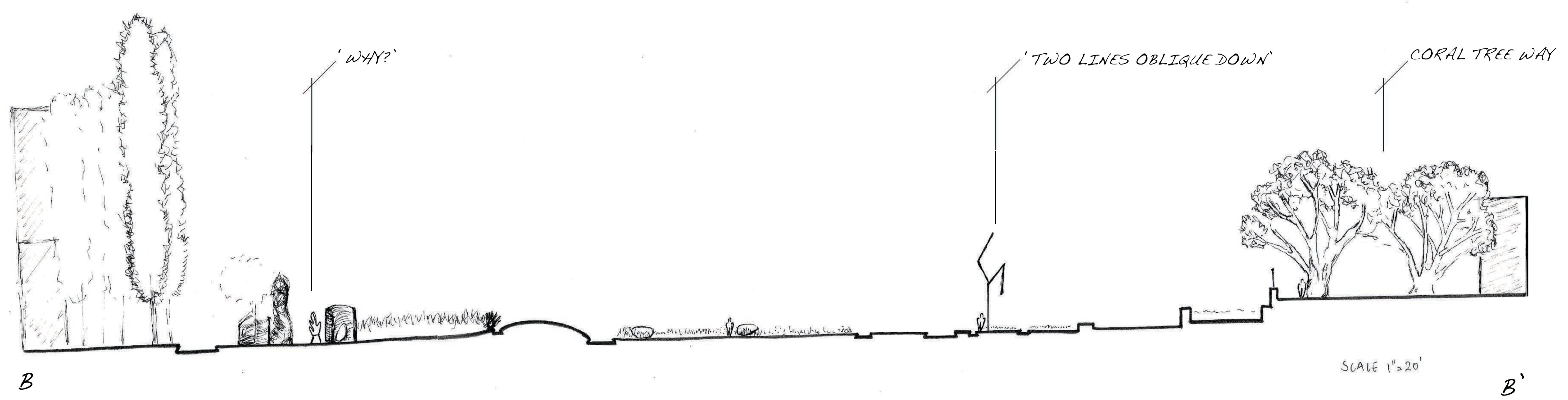
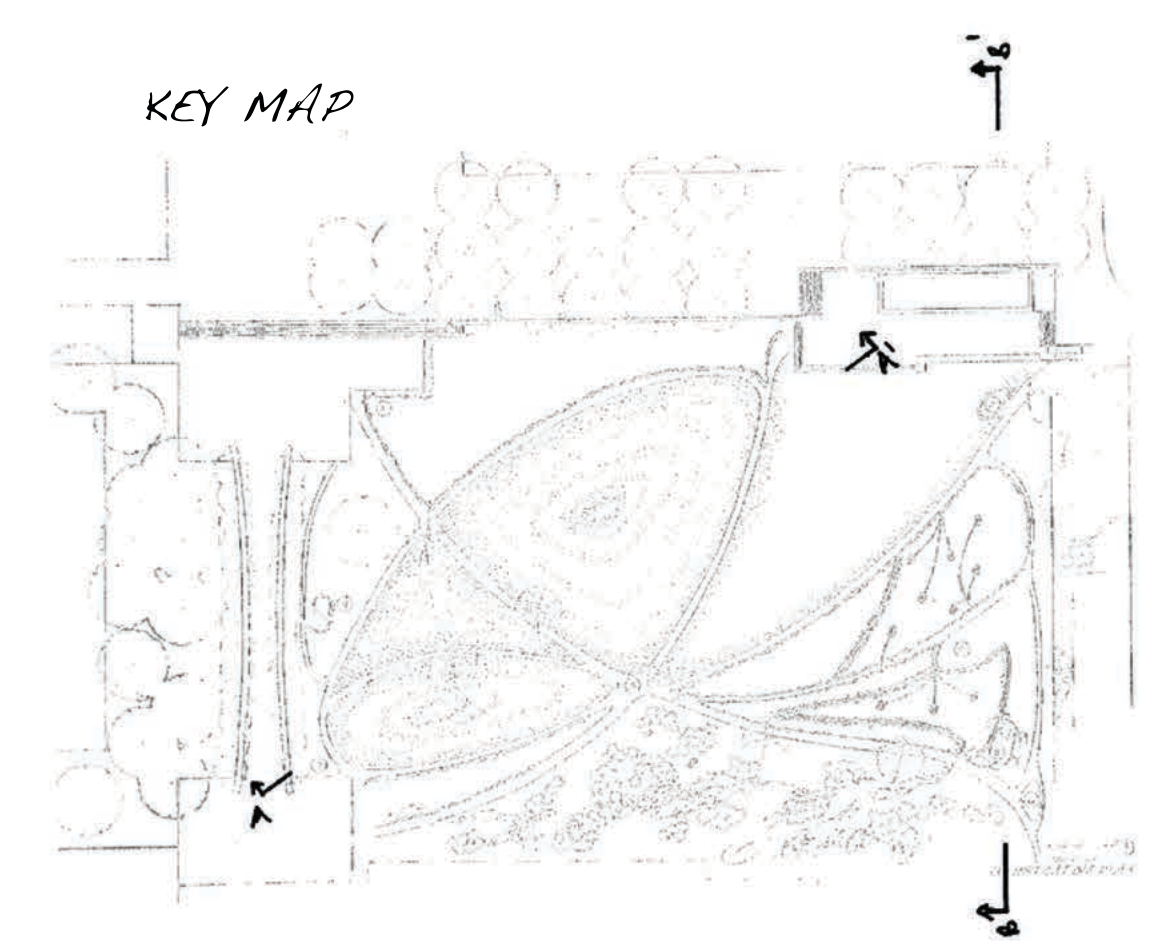
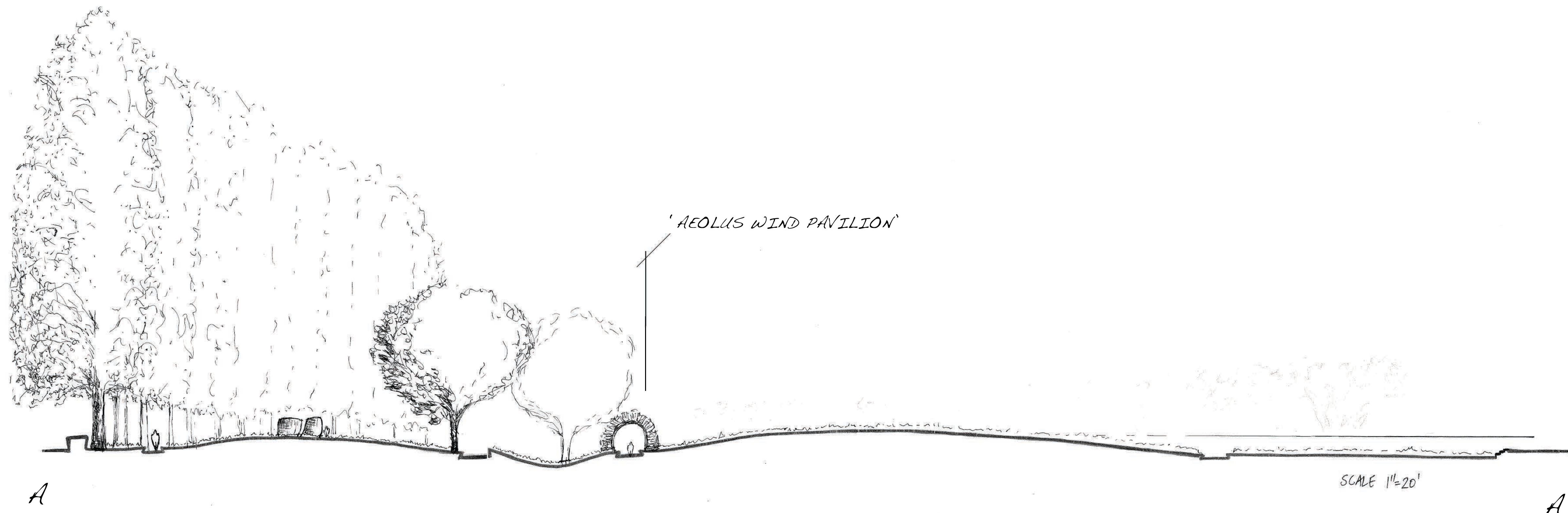


MURPHY SCULPTURE GARDEN
 REDEVELOPMENT
 MARILENA LEWANDOWSKI
 LANDSCAPE DESIGN 2 - SPRING 2022
 INSTRUCTOR: JIM SMITH

DETAILS



0' 60' 120' 240' ⊕
SCALE 1" = 120'
ILLUSTRATIVE PLAN



MURPHY SCULPTURE GARDEN
 REDEVELOPMENT
 MARILENA LEWANDOWSKI
 LANDSCAPE DESIGN 2 - SPRING 2022
 INSTRUCTOR: JIM SMITH
 SECTION ELEVATIONS