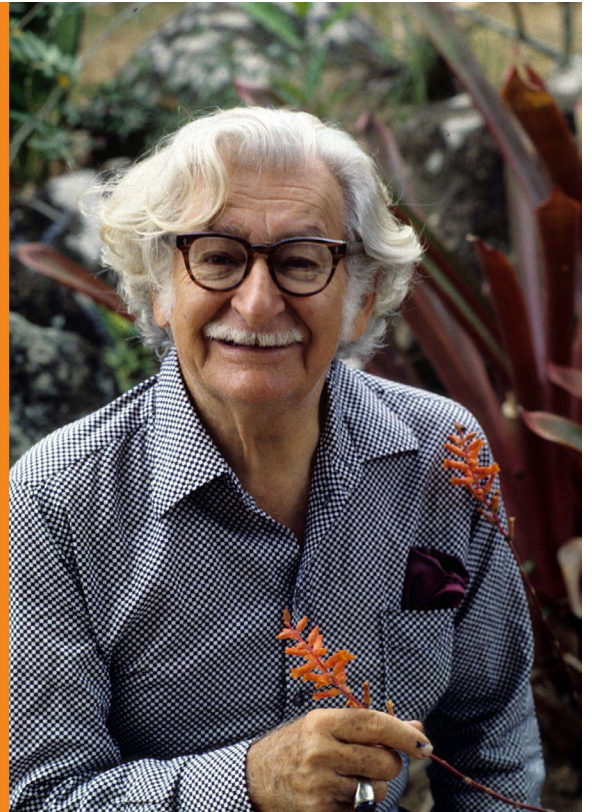


Precedent Study

Design Implementation III | Sam Bost, Shelbie Hyland, Cate Williams

Roberto Burle Marx



WHO IS HE?

Brazilian Landscape Architect, Artist, Painter,
Ecologist, Naturalist, Musician

Leading figure in the Modernist Art and Landscape
Architecture movements in Latin America in the 20th
century

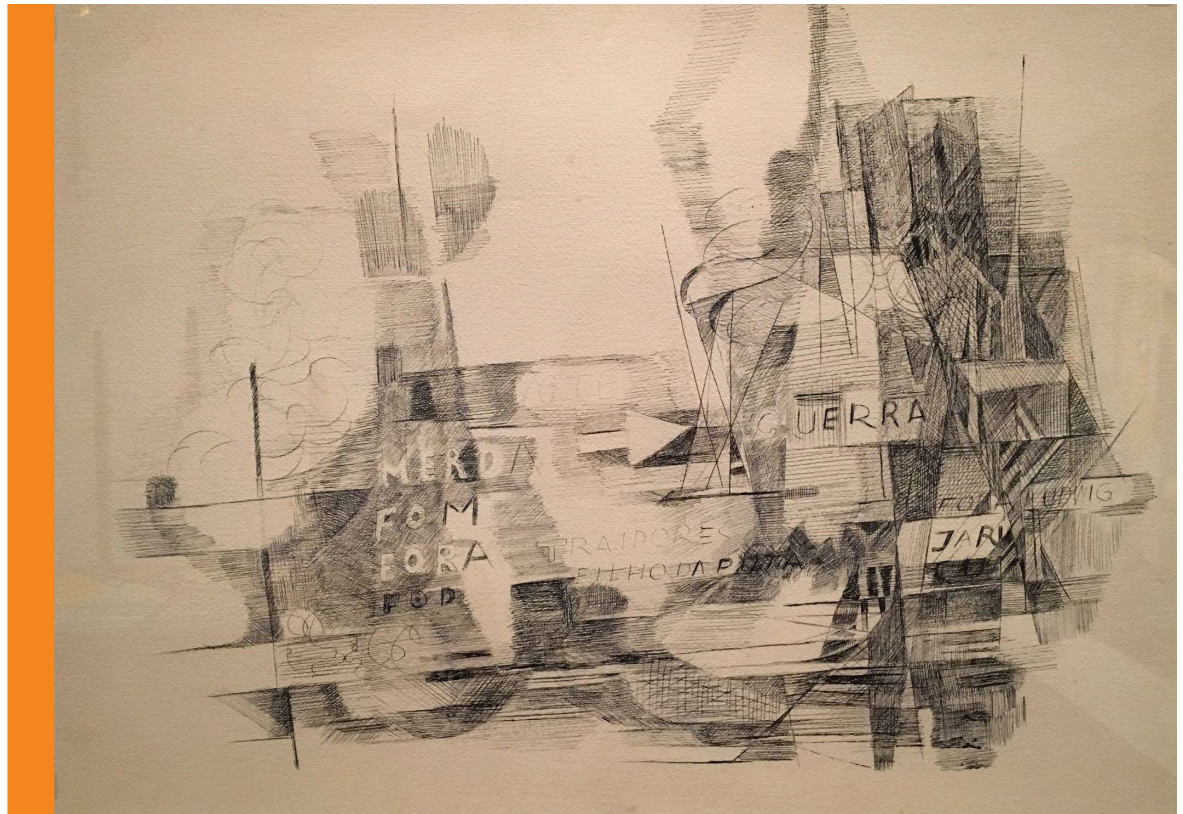
Studied painting in Berlin

Studied Art at the National Academy of Fine Arts in
Brazil

One of the first Brazilians to speak out against
deforestation



Drawing by Marx
that "protested"
the purchase of
1.6 million acres
of the Amazon
Rainforest for
paper production
in 1967 by
American David
Ludwig.



CONCEPTS + PROCESS

Developed a Modernist style that was distinctly Brazilian

Strong influence from Brazilian Folk Art

Nature Based

Sculptural form of plants

Scale

Colorful Pavements, Native tropical vegetation, free form water features, non-symmetrical open spaces



CONCEPTS + PROCESS

"He treats his landscapes as a work of art."

Strong forms

Biomorphic/Geometric

Bold color combinations

Contrast

Landscape Design resembled abstract paintings

Synthesized Art and Horticulture

Ecological Narrative



WORKS AND LANDSCAPE

Traveled to the Amazon and Southeast Asia in search of plants to study and cultivate into his designs.

Discovered more than 50 plant species

Great understanding of the size and hues of Native Brazilian Plants. (Aesthetics)

Attention to plant communities and their relationship to the environment. (Scientifics)

Many of his designs celebrated Brazilian ecology



CELEBRATING BRAZILIAN ECOLOGY

The gardens of the Praça de Casa Forte (1935)

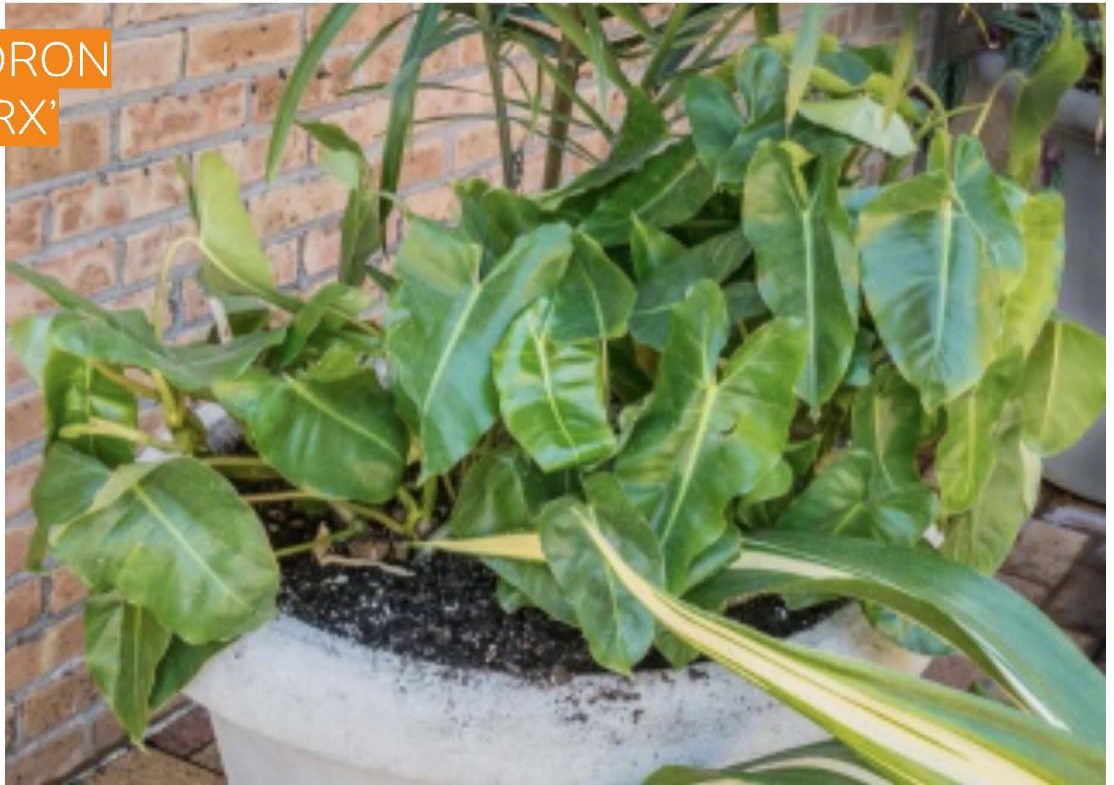


Praça Euclides da Cunha (1934)



PHILODENDRON 'BURLE MARX'

The philodendron is a plant native to the tropical jungles of Brazil where it forms large clumps that can eventually climb nearby trees and structures.



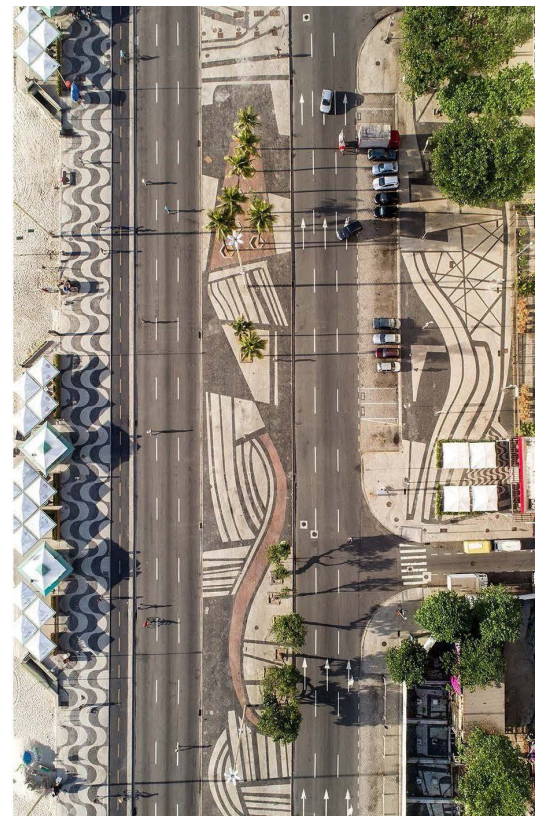
SCALE + EXPERIENCE

Designed many impactful works for public spaces.

Sensitivity to understanding and interpreting materials in relation to the Landscape.

Aimed to integrate Landscape with Architecture.

Modernist approach departed from formal garden design demonstrated a new approach for a rapidly modernizing country.

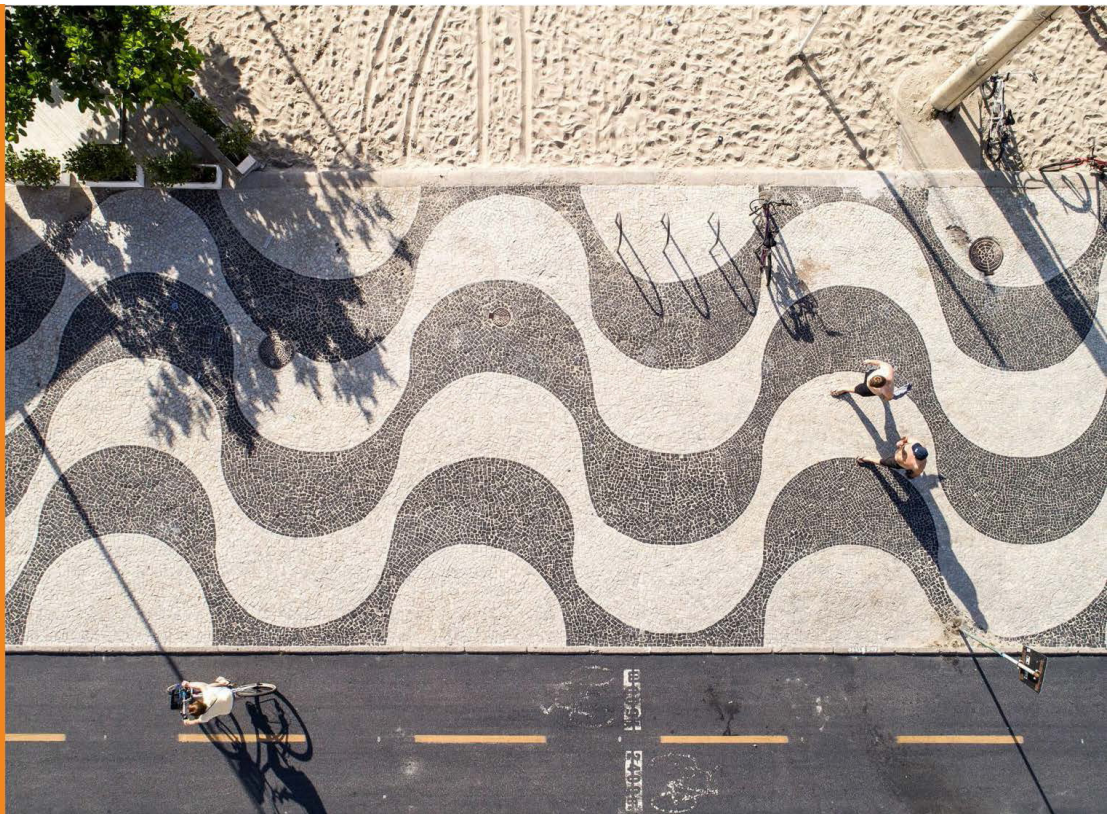


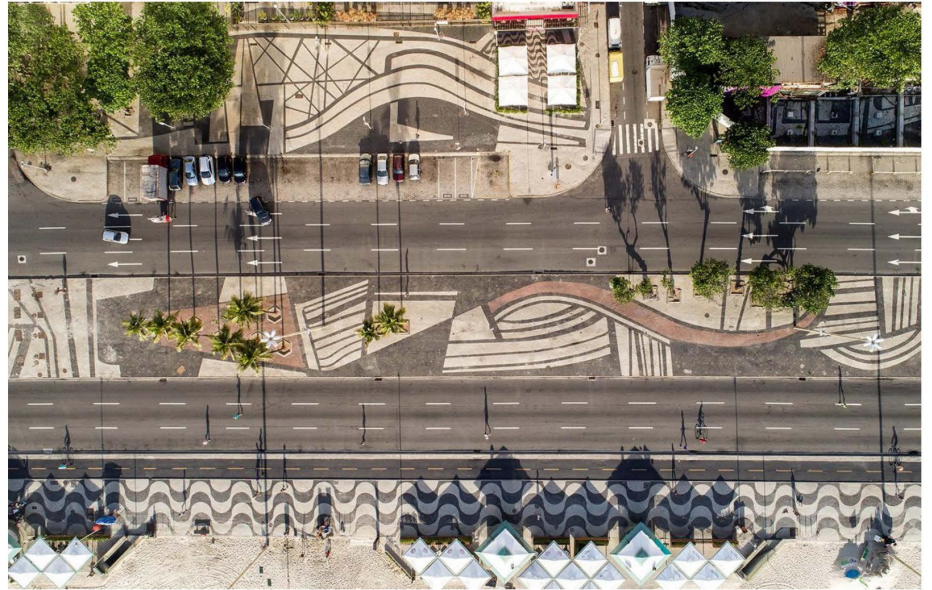
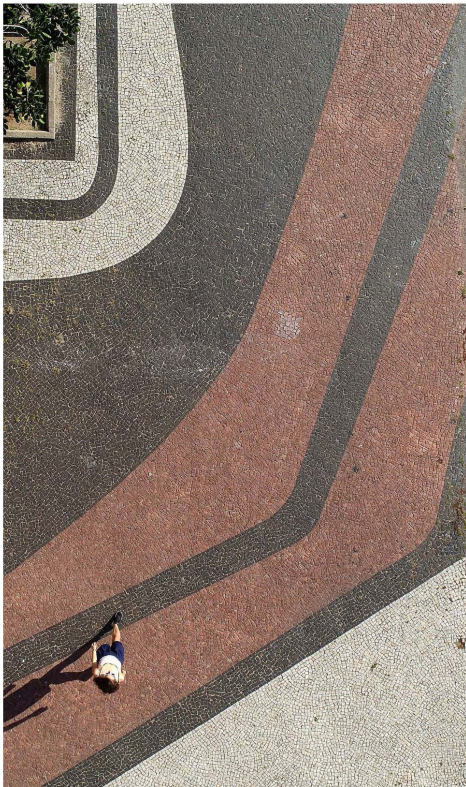
Roberto Burle Marx | Notable Works

Copacabana promenade - Rio de Janeiro

Modernist

- One of Burle Marx's most iconic work
- Constructed in 1930 and redesigned in 1970
- Walkway uses black-and-white Portuguese pavement for its graphic and oscillating design, an original feature he amplified with his redesign
- Designed to be viewed from hotels and apartments along the coast
- A 4 kilometer long mosaic mimicking the waves as it parallels the ocean





Ministry of Education and Health - Rio de Janeiro

Naturalistic

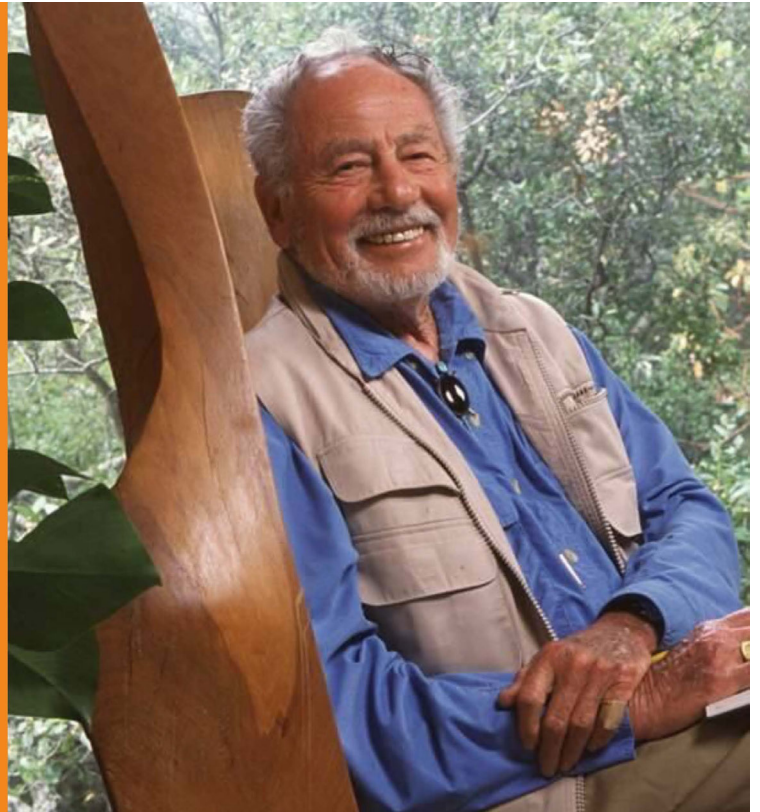
- Created in 1938
- Roof garden of a governmental building
- Lush planting pallet
- Varying forms

"I hate formulas and repetition but I believe in principles. All experience is important but not all expression is the same."





Lawrence Halprin



Who is he?

Born in NYC and raised in Brooklyn

Spent time in Israel before attending Cornell to study Horticulture in 1935

Masters of Science in Horticulture from Wisconsin University

BLA from Harvard's Graduate School of Design

Apprentice with Thomas Church

Opened practice in 1949

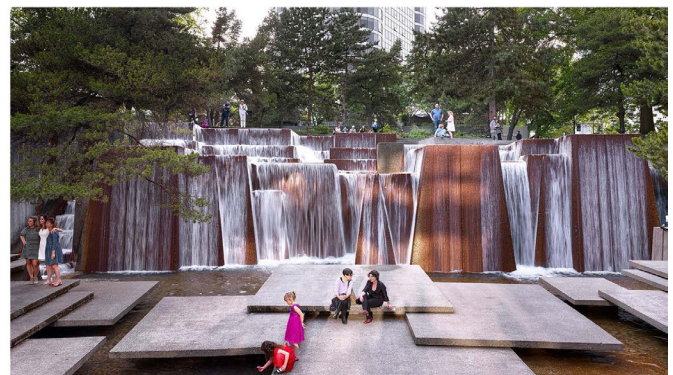


Scale of Works

Most of Halprin's projects consisted of public parks, urban squares, and neighborhood planning

They use bold features to make a small space seem bigger

His work was "set apart by strong, expressive forms that evoked the structures and processes of nature"



Design Concepts

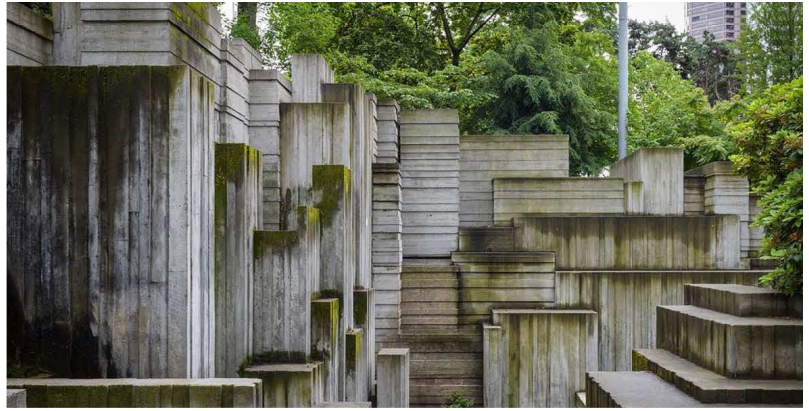
Halprin used nature as inspiration for his designs

He focused on function and improving urban life for the people who would be using them

His designs play with movement, form, and scale

Halprin's works can feel intimate or heroic

He designed so that all pieces of the design relate to the whole, such as in ecological and human communities



Process

Hand drawings and conceptual sketches

Artistically composed

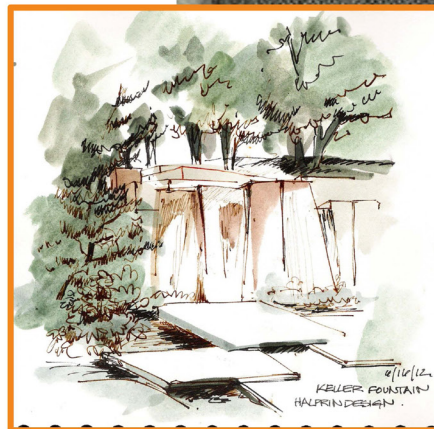
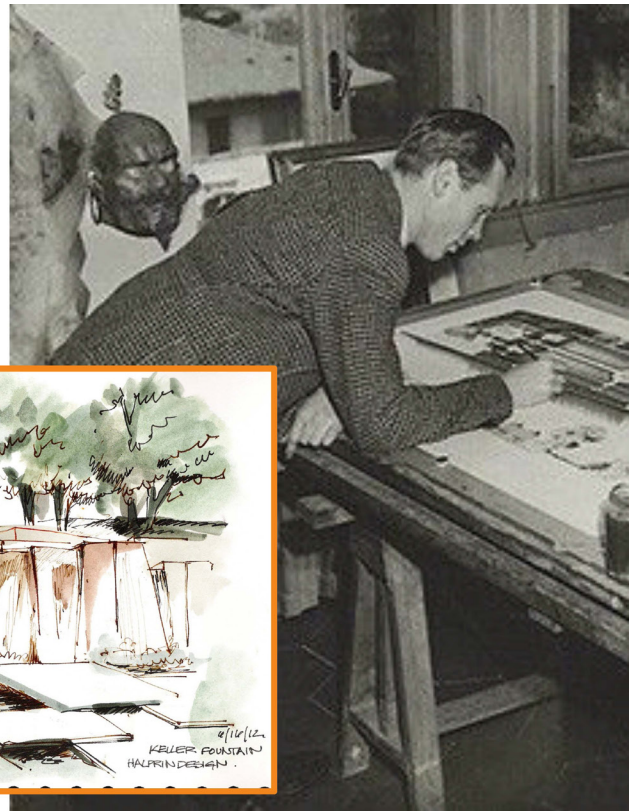
Ecologically sensitive

Bold forms

Water features

Emphasis on movement

Created the RSVP Cycles design process



RSVP Cycles

Resources

What you have to work with. These include human and physical resources and their motivation and aims

Score

Describes the process leading to the performance

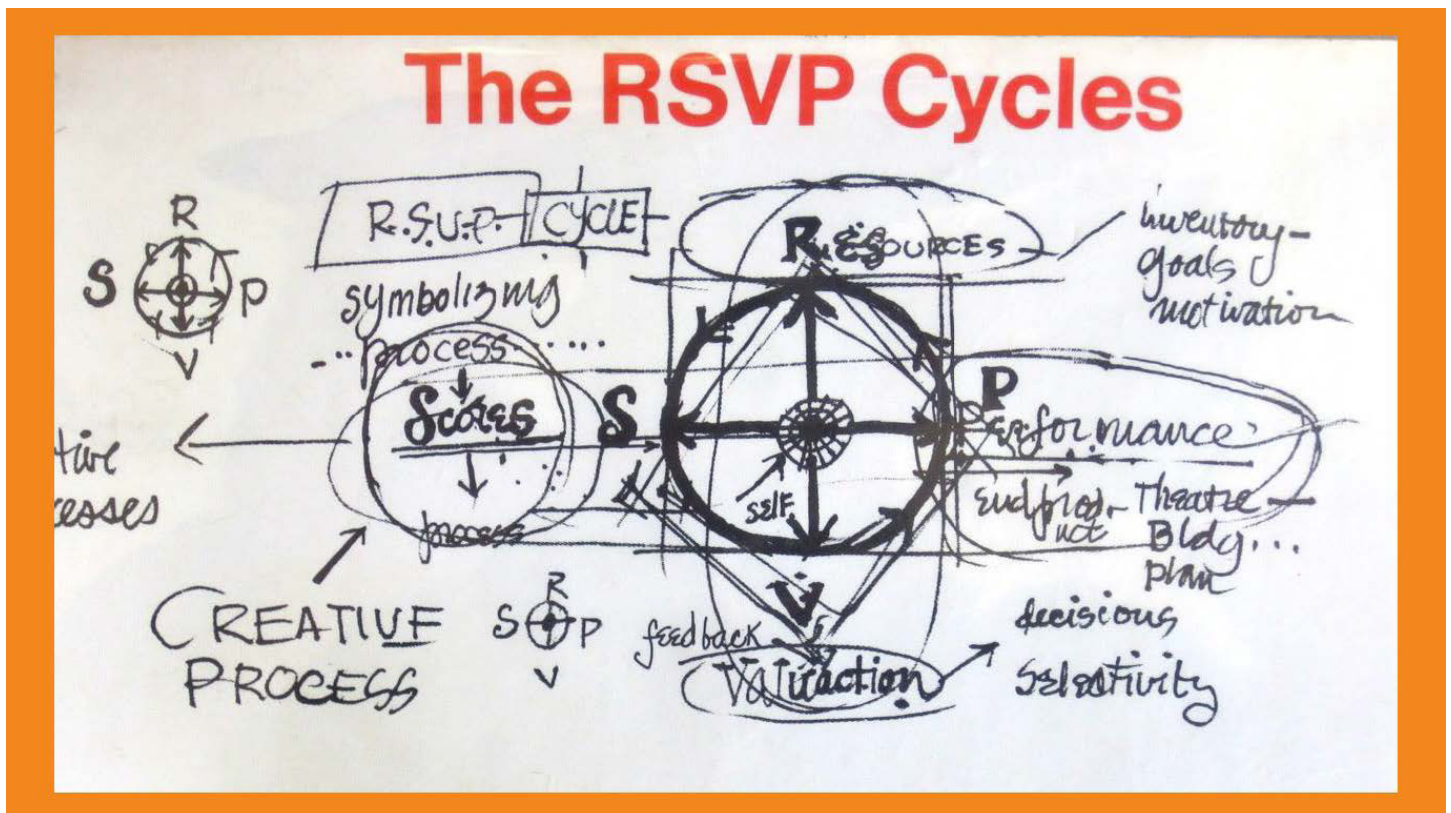
Valuation

Analyzes the results of action and possible selectivity and decisions. The term is coined to suggest the action-oriented as well as the decision-oriented aspects of V in the cycle.

Performance

The resultant of scores and the "style" of the process

"Designed to free the creative process by making the process visible"



Art: A Study of Movement



Movement Study, 1970



Letter to Annie, 1944/45

The Experience

Lawrence Halprin's designs are meant to take us on a journey

He pays attention to human scale, user experience, and the social impact of design

Many of his designs incorporate movement, whether that be the movement of water or of the people at the site

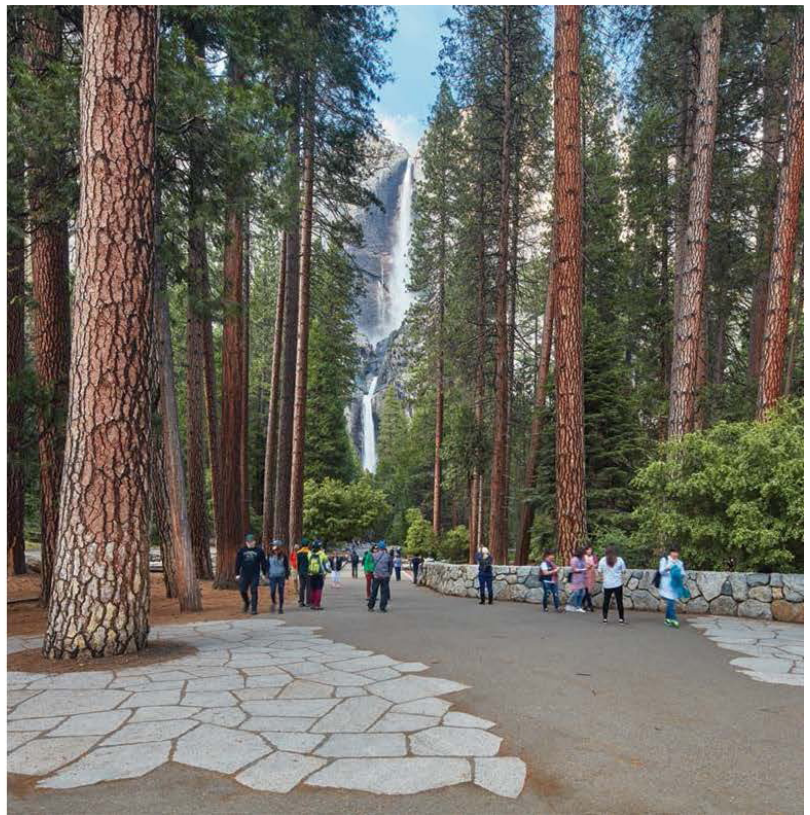


How Design Relates To The Landscape

He views the earth and its life processes as “a model for the creative process”

Many of his designs reflect or showcase nature

He designed ecologically sensitive spaces where “human beings and nature interface”

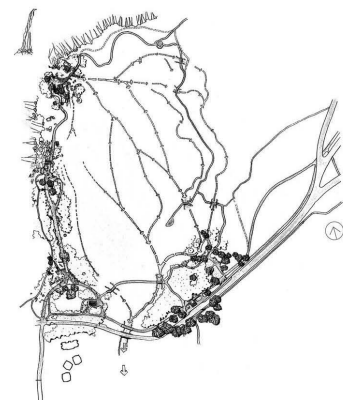


Lawrence Halprin | Notable Works

Yosemite Falls Corridor - Yosemite National Park, CA

Naturalistic

- A 2002 national park service job
- Career capstone project to improve visitor circulation
- Redesign of the deteriorating pedestrian entrance
- Rehabilitate surrounding habitats
- Remedy erosion issues through the use of boulders
- Address sensitive areas with native plantings

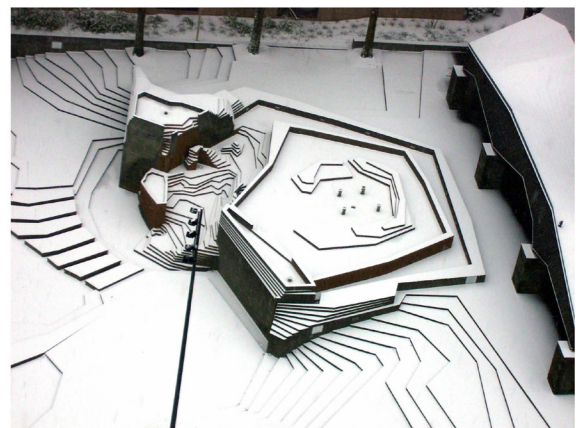
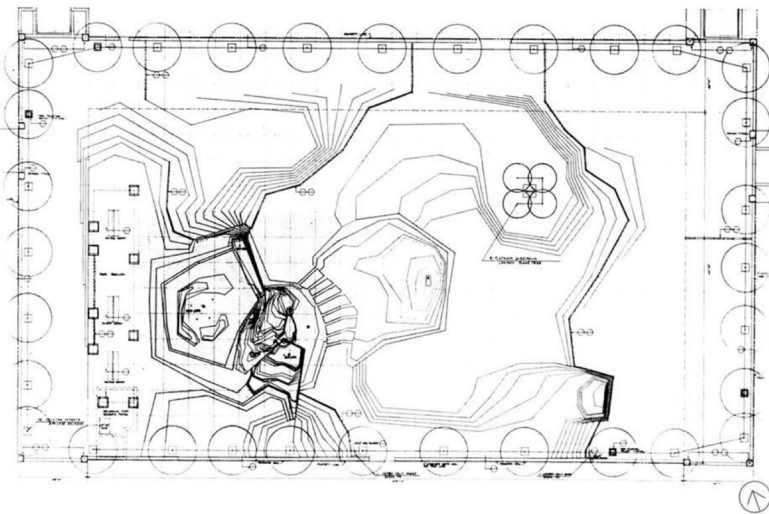
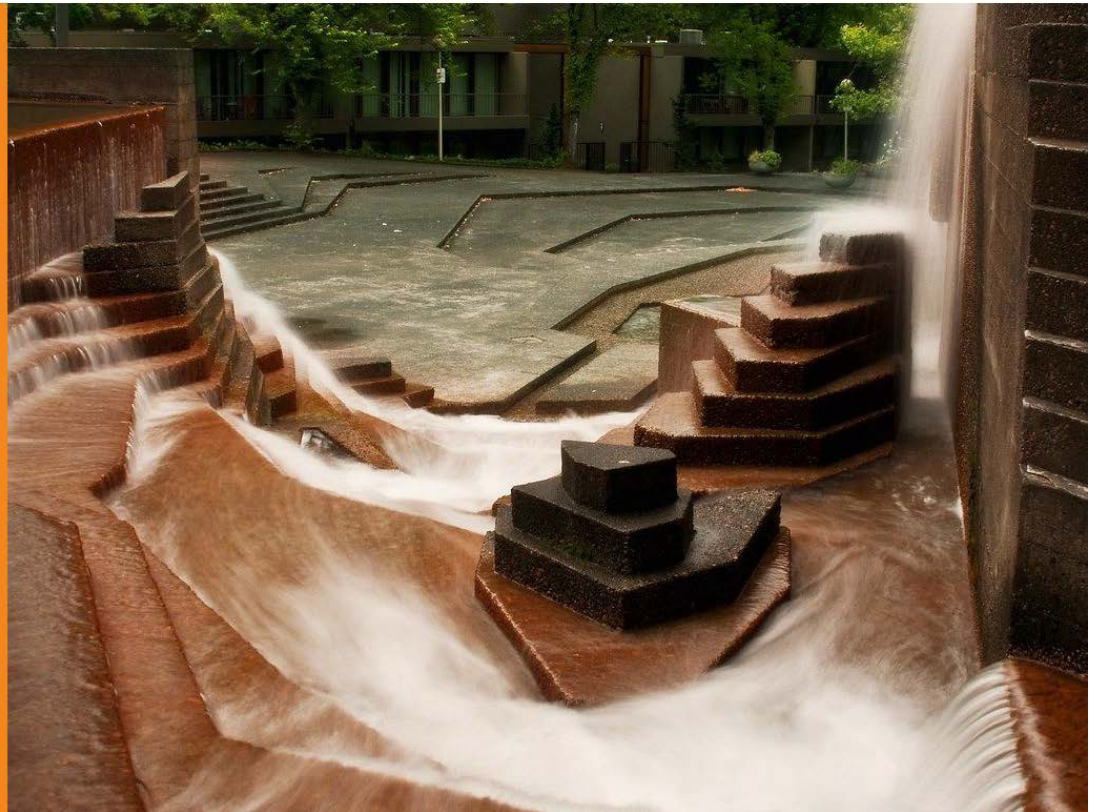


Lovejoy Plaza

Portland, OR

Modernist

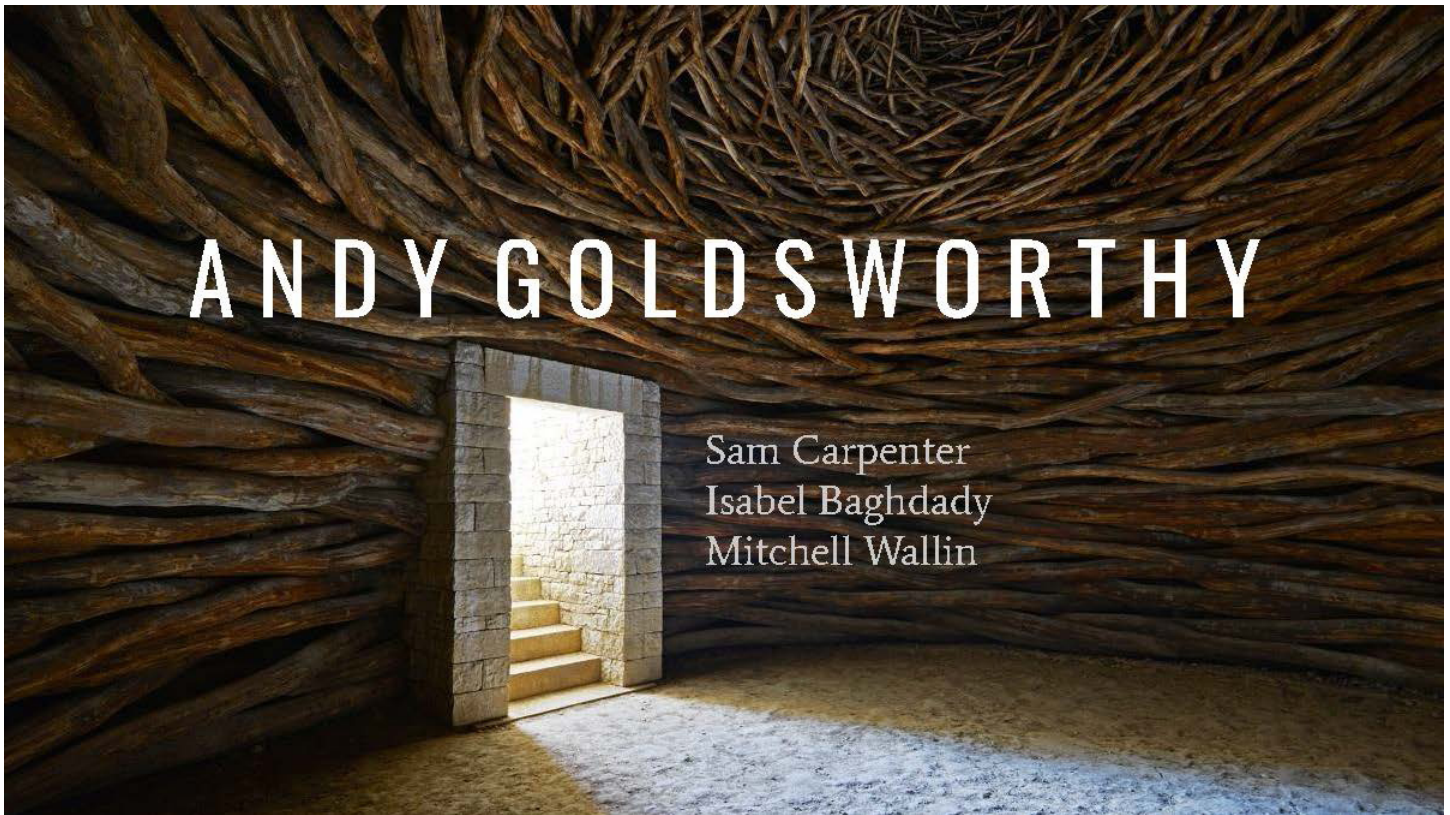
- Conceived in the 1960s by Lawrence Halprin + Associates, Satoru Nishita
- Part of Portland's open space sequence
- Stepped terraces of board-formed concrete planes imitate the High Sierra landscape
- Active fountains mimic the natural waterfalls of the cascade range



Sources

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<https://modernDallas.net/the-landscape-architecture-of-lawrence-halprin-exhibition/>



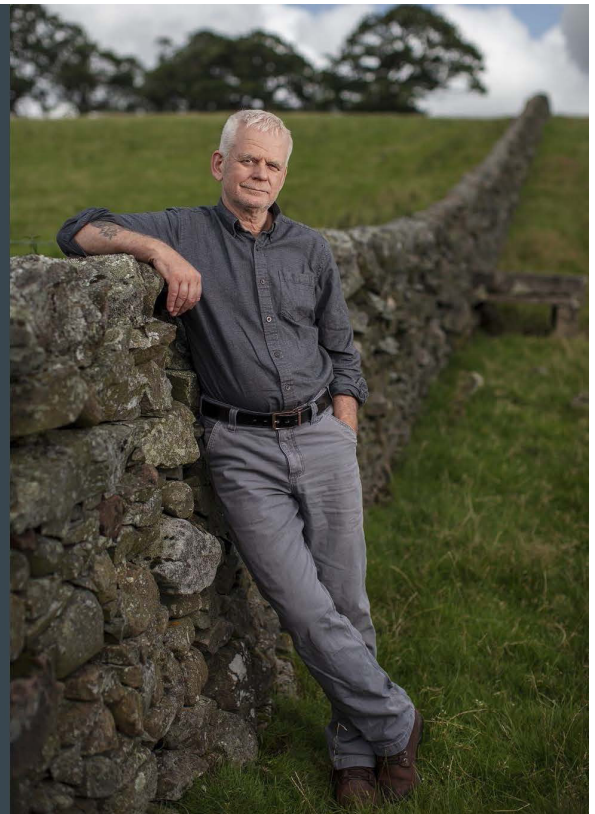
ANDY GOLDSWORTHY

Sam Carpenter
Isabel Baghdady
Mitchell Wallin

ABOUT ANDY

English Sculptor, Artist, Photographer and Environmentalist

- Born in Cheshire in 1956
- From age 13 he worked on a farms as a laborer
- Bradford College of Art and University of Central Lancashire
- Lives in Scotland
- Professor at Cornell in Sculpture





HIS WORK AND PROCESS

- Has produced over 70 exhibitions and projects all of the world
- The art process as a “collaboration with nature”
- Minimal intervention in the landscape
- Small scale and often temporary in installation
- Only uses his bare hands, teeth, and found tools

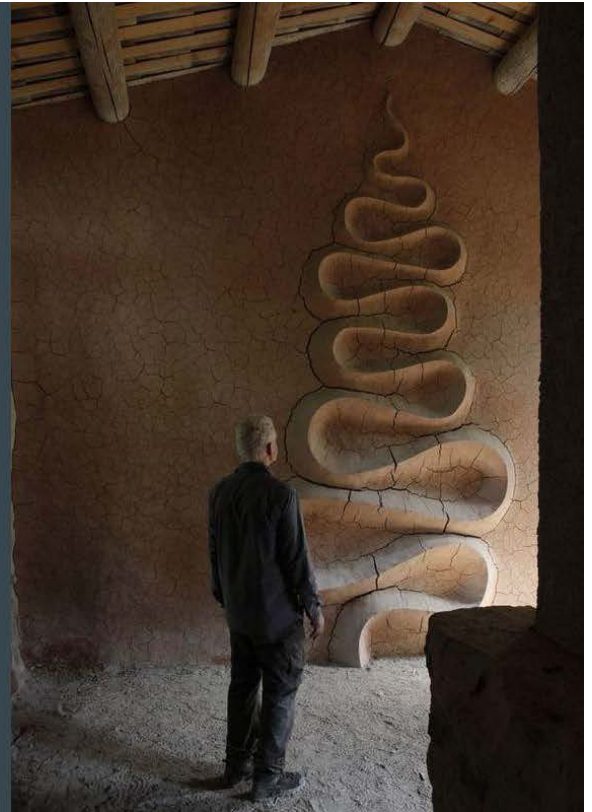


SOME OF HIS MATERIALS INCLUDE...

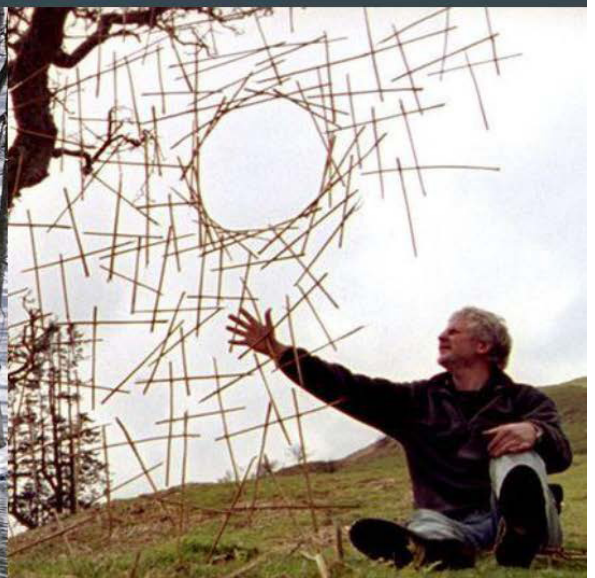


CONCEPTS AND THEMES

- The effects of time
- The relationship between humans and their natural surroundings
- The beauty in loss and regeneration



PERMANENT VS. TEMPORARY



PASSAGE HAWAII (KONA PASSAGE)



- Volcanic Rock in the state of Hawaii
- Cutting, chiselling, and grinding
- Six week process

PASSAGE HAWAII

- Small scale
- Relative to volcanoes of Hawaii
- Interactive experience



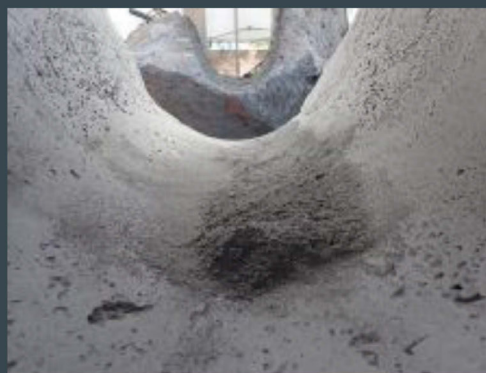
STONE DUST



- Dust collected from the making of Kona Passage
- Thrown at sunrise on a calm morning
- A memorial for Alan Lewis - 1948-2022

STONE DUST

- Dust collected from the making of Kona Passage
- Two in one, Relative to Kona Passage and surrounding
- Intimate, one time experience

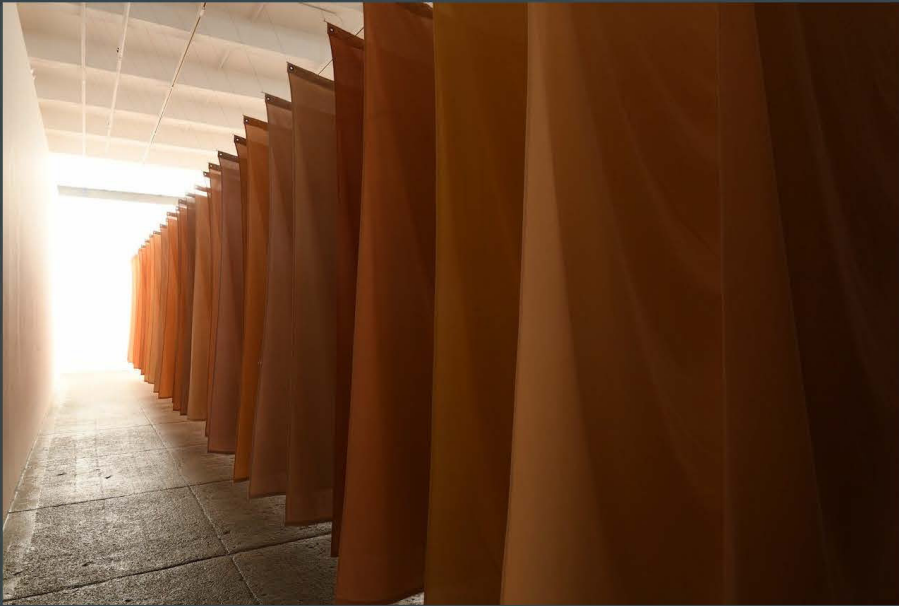








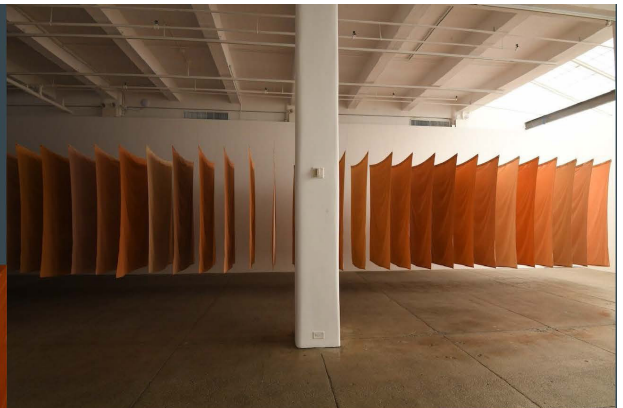
RED FLAGS



- Cotton flags stained red from earth from all fifty states of the US

- Flags flown at Rockefeller Centre on 2020

RED FLAGS



DRAWING MOLE HILLS



- Mole that have dug holes throughout various parts of pasture
- The dirt from the holes are spread out to connect and forms are produced

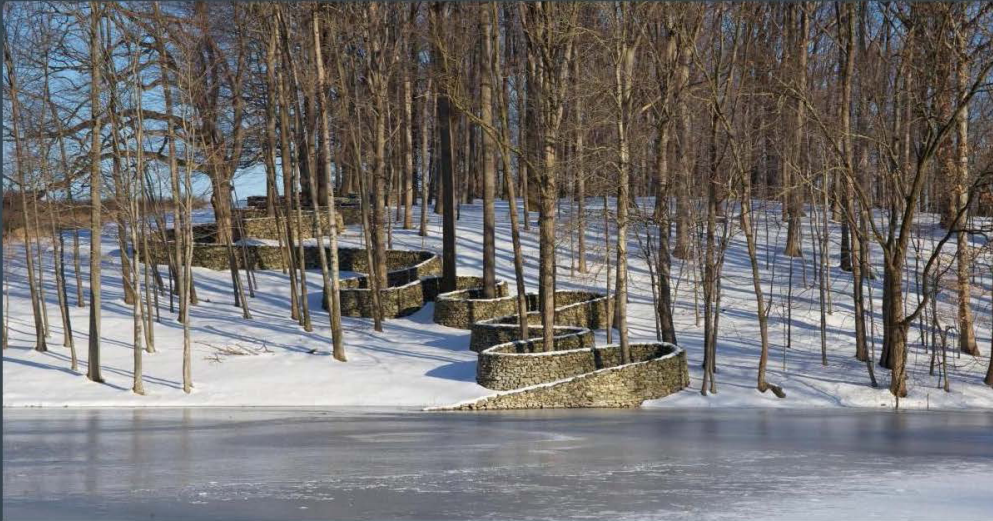
DRAWING MOLE HILLS

- Made between 2018 to 2023
- Fall and Winter
- Time is a factor, nature does half the work, takes her time





STORM KING WALL



- Stones from remnants of stone wall found by Goldsworthy
- Six feet tall, 2,278 feet long
- Wall formed by chipping, staking, and shaping





SPLIT OAK WOOD

Windfallen oak branches.

Stacked between two fallen trunks of what had once been a single tree.

Oak trees, grown from acorns collected nearby will be planted below the tree so that as the stack and tree decay, new oaks will grow.



ANDY GOLDSWORTHY STUDIO





IRON

Rising out of the
ground in the valley
below

Collected and painted
onto a dead Hawthorn
tree

Photographed over two
days.

21 and 22 June 2022







STILL AT DAWN

Standing still at dawn
in my studio

Single shot, unedited
video

Duration 1 hour and 10
minutes



ANDY GOLDSWORTHY STUDIO













BLACKBERRY HAND

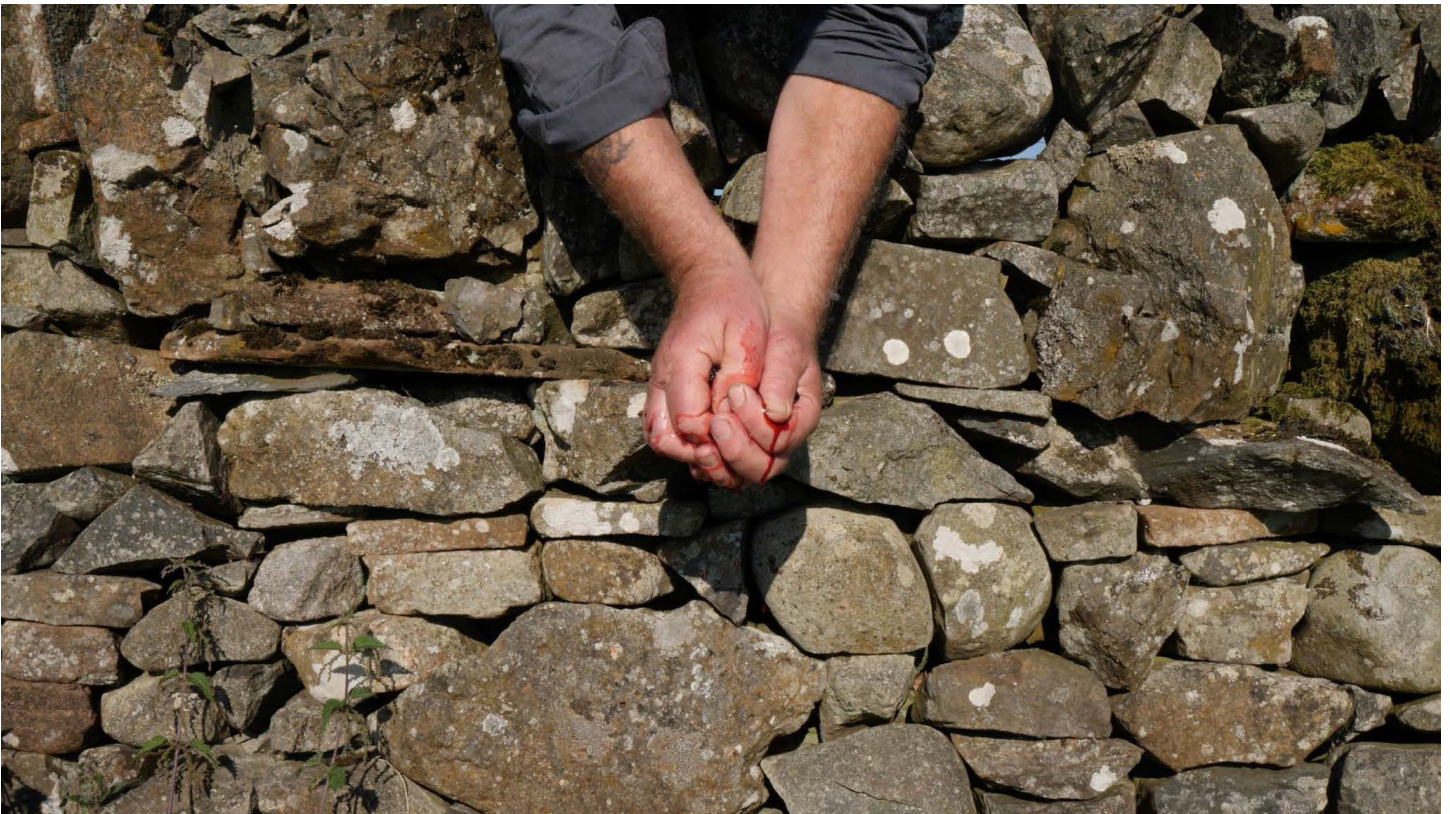
Duration 9 minutes
and 32 seconds

Dumfriesshire,
Scotland.

27 August 2022



ANDY GOLDSWORTHY STUDIO













YELLOW and BLUE

Thrown in support of
Ukraine

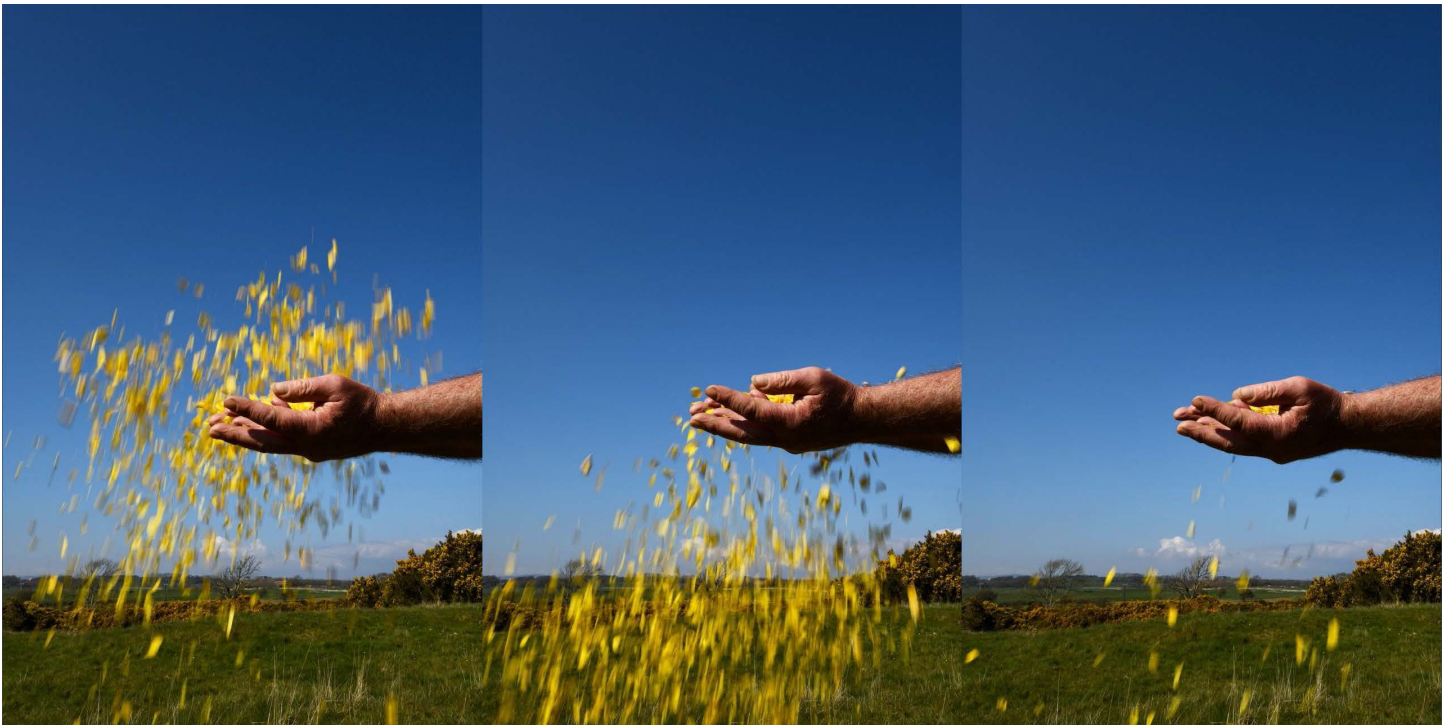
Made with Joel, my
eleven-year-old son

Fearful of the world
that he will grow up in

And the world that I
will grow old in



ANDY GOLDSWORTHY STUDIO





SOURCES

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PRECEDENT

RED LINE DESIGN

LILY JUDD + HALEY CARPENTER + JANINA MCDUFFIE
DESIGN IMPLEMENTATION III | LARC 4620 | FALL 2023

ISAMU NOGUCHI

PRECEDENT STUDY

EARLY LIFE

LEONIE GILMOUR (BROOKLYN, NY)

YONEJIRO NOGUCHI (JAPAN)

HIS LIFE IN JAPAN AGED 2-13

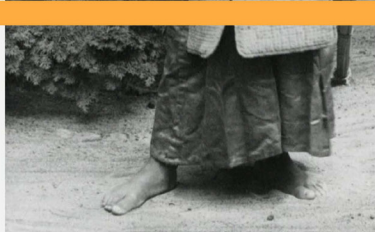
HIS LIFE IN THE US, TO PURSUE
EDUCATION

COMPLEX IDENTITY

"HOOSIER"



Leonie Gilmour (left) and Yonejiro Noguchi (right)



Isamu Noguchi as a child in Yokohama, Japan in his St. Joseph's College class picture, 1913. 06039. ©INFGM / ARS

Isamu Noguchi as a child in Japan wearing Japanese fencing (Kendo) gear, 1911. 06034. ©INFGM / ARS

LIFETIME OF ARTISTIC EXPRESSION

SCULPTURES.

GARDENS.

FURNITURE.

LIGHTING DESIGNS.

.CERAMICS.

ARCHITECTURE.

LANDSCAPES.

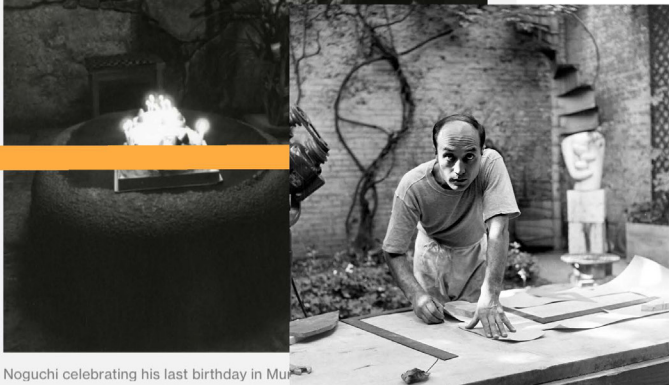
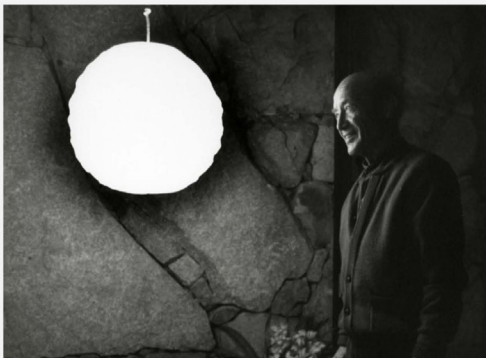
SET DESIGNS.

SCALE.

SMALL.

LARGE.

EVERYWHERE IN BETWEEN.



Noguchi celebrating his last birthday in Murano, Venice, 1962. Rhony Alhalel. 06628. ©INFGM / ARS



"Isamu Noguchi," Egan Gallery, March 1952



Sign for Isamu Noguchi, Denotto Gallery, February 1952



1952

SUBTLE.

BOLD.

TRADITIONAL.

MODERN.

HE FOCUSES ON THE
REINTEGRATION OF THE
ARTS.

THINK OF SCULPTURE.
AND PLACE AS A
COMBINATION.

STYLE



"Isamu Noguchi Exhibition," Museum of Modern Art, Kamakura, September 23, 1952–October 19, 1952



"Noguchi's Imaginary Landscapes," Walker Art Center, Minneapolis, April 23, 1978–June 10, 1978



"Isamu Noguchi," Cordier & Ekstrom, Inc., New York, April 4, 1967–April 29, 1967

INSPIRATIONS

CONSTANTIN BRANCUSI

HE ENDED UP WORKING FOR HIM IN HIS
PARIS STUDIO IN 1926

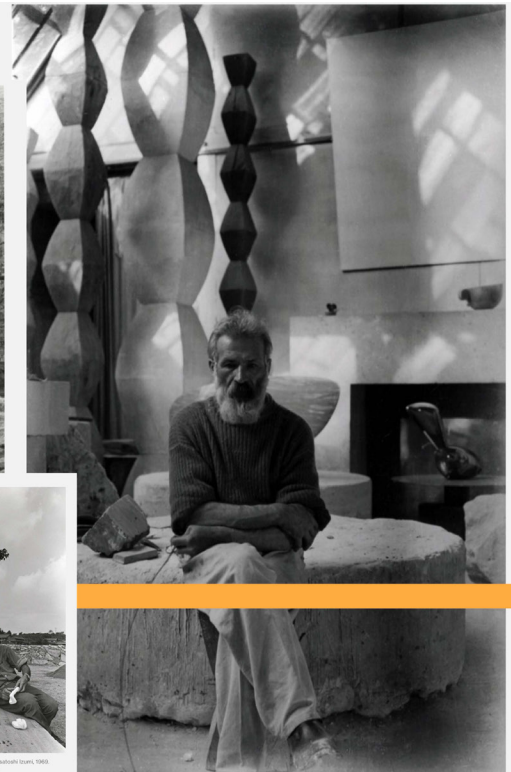
LEAD TO MODERNISM + ABSTRACTION
WITH LYRICAL + EMOTIONAL
EXPRESSIVENESS + AURA OF MYSTERY



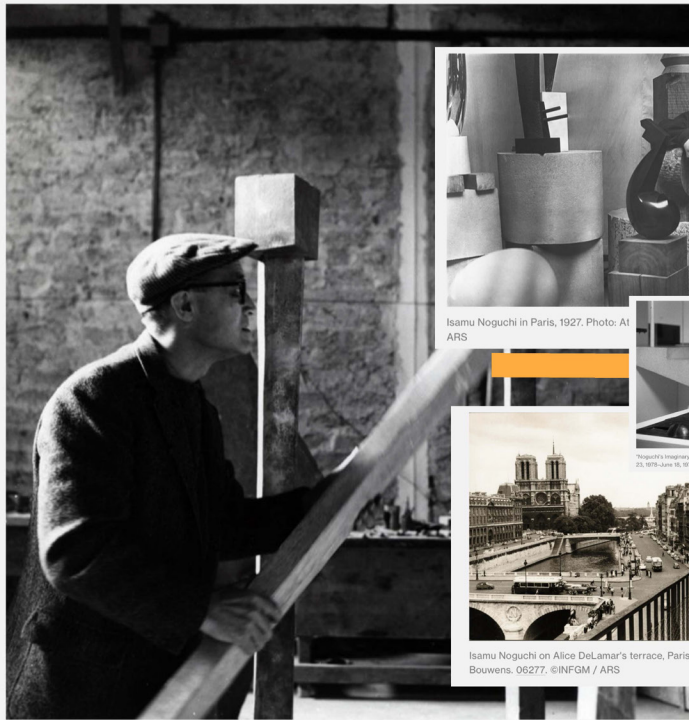
Isamu Noguchi in Hiroshima, c. 1950s.



Isamu Noguchi (right) studying models with Masaburo Ueda, 1953
Photo: Masaburo Ueda (1953). ©1953 Ueda / ARS



Portrait of Constantin Brancusi, 1927. 06062. ©INFGM / ARS



Isamu Noguchi at a bronze-casting studio in Rome, 1962. 03923.
©INFGM / ARS



Isamu Noguchi in Paris, 1927. Photo: A1
ARS



"Noguchi's Imaginary Landscapes," Western Art Center, Minneapolis, April
23, 1979-June 16, 1979



Isamu Noguchi on Alice DeLamar's terrace, Paris, 1959. Photo: R.
Bouwens. 06277. ©INFGM / ARS

DISCOVERY

LARGE SCALE PUBLIC WORKS IN
MEXICO

EARTHY CERAMICS + TRANQUIL
GARDENS IN JAPAN

INK BRUSH TECHNIQUES IN CHINA

PURITY OF MARBLE IN ITALY

THIS LEAD TO AN EXPANSION OF
HIS ARTISTIC STYLE.

STUDIOS

NOGUCHI OCCUPIED SEVERAL STUDIO
SPACES IN HIS LIFETIME.

NY 33 MACDOUGAL ALLEY, NYC.

KYOTO, JAPAN.

ITALY

SHIKOKU, JAPAN

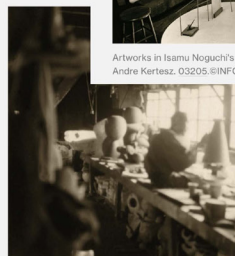
LONG ISLAND CITY, NY



Isamu Noguchi in his Long Island City studio



Artworks in Isamu Noguchi's MacDougal Alley Studio, 1945. Photo:
Andre Kertesz. 03205. ©INFGM / ARS

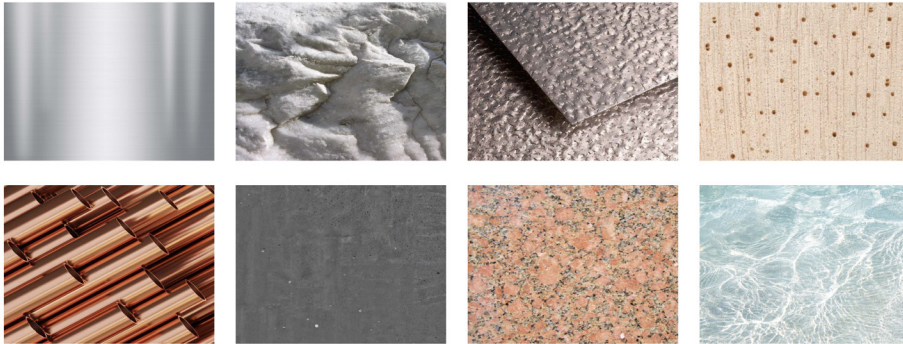


Isamu Noguchi's Kyoto studio with works in progress
©INFGM / ARS



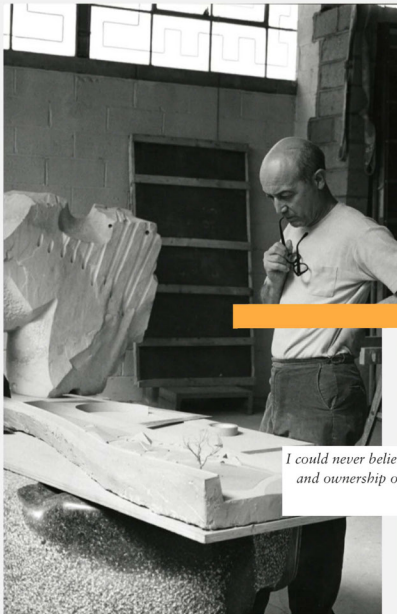
Isamu Noguchi working on a marble slab and template in the courtyard
of his MacDougal Alley Studio, 1946. Photo: Eliot Elisofon. 03192.
©INFGM / ARS

MATERIALS



STAINLESS STEEL.
MARBLE.
CAST IRON.
BALSA WOOD.
BRONZE.
SHEET ALUMINUM.
BASALT.
GRANITE.
WATER.

Isamu Noguchi at a bronze-casting studio in Rome, 1962. U:
©INFGM / ARS



Isamu Noguchi working on the third model for the Adele I
Levy Memorial Playground, 1963. Photo: Michio Noguchi.
©INFGM / ARS



Isamu Noguchi with Energy West 1971. Photo: Michio Noguchi. ©INFGM / ARS



Isamu Noguchi



Isamu Noguchi with a plaster model of the proposed Swimming Pool for
Josef von Sternberg, 1935. 04322. ©INFGM / ARS

*I could never believe that the experience of sculpture had to be restricted to vision only. The making
and ownership of art could also be beyond personal possession—a common and free experience.*

PUBLIC WORKS & PROCESS

1940. HE CREATED A LARGE SCALE
SCULPTURE IN THE US.

MOVED TO DO OTHER PUBLIC WORKS
THAT FELL UNDER THE CONCEPTUAL
UMBRELLA AS:

"THE SCULPTURE OF PLACES".

FOCUS ON THE LIVED EXPERIENCE.

PLAYGROUNDS. PLAZAS. GARDENS.
FOUNTAINS.

BELIEF IN SOCIAL SIGNIFICANCE OF
SCULPTURE.

PETER WALKER

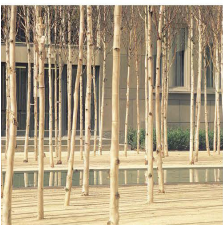
PRECEDENT STUDY

Who is Pete Walker?

What are the overarching concepts of his designs?

- Vernacular
- Environmentally Beneficial
- Aesthetic

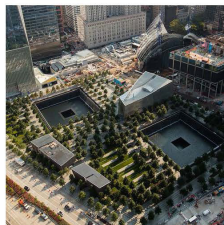
Switzerland



China



New York



From PWP Landscape Architecture;

"Constructing landscapes that refine nature, engage culture, and sustain them both."

What is their Process?

His firm gravitates towards areas that are difficult to design.

Seeking areas of **Rich History and Tradition**

Imagining **The Future of Contemporary Design** in the location at hand.

Collaborating with the exploratorium for the Changi Airport Jewel



Visiting Fabricators



His experience allows him to tackle

politically and physically complex environments

swiftly and confidently.

What is the Size/Scale?

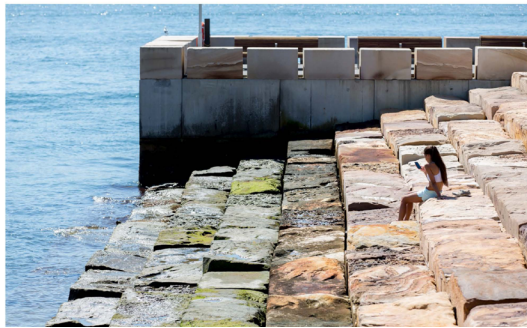
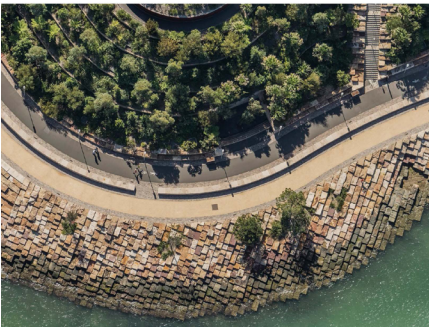


Dependent Upon the Project



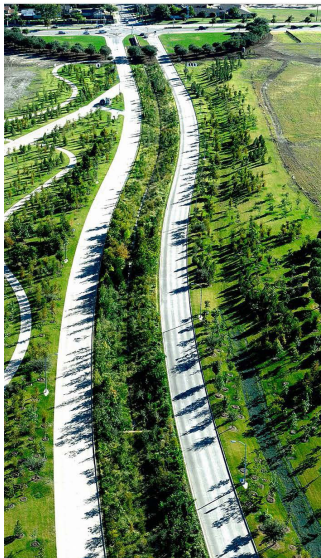
How do the Designs Relate to the Landscape?

- Public access to encourage exercise
- **Water-jetted sandstone** emulates building styles and topography of early Sydney
- Inspired by vintage paintings

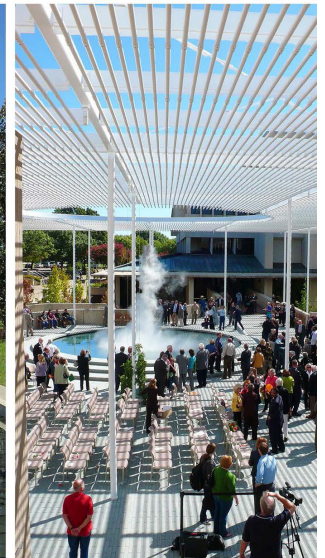


What is the Experience?

Large scale



Small scale



MARTHA SCHWARZ

PRECEDENT STUDY

A POWERHOUSE IN LANDSCAPE ARCHITECTURE



CORPORATE AND COMMERCIAL.
CULTURE AND ART.
HOSPITALITY.
MASTERPLANS.
MIXED USE AND RESIDENTIAL.
PARKS AND CIVIC SPACES.
PUBLIC REALM AND
INFRASTRUCTURE.
BAGEL GARDENS.

HER WORK IS



Gifu Kitgata Gardens, Japan, 2000

BOLD.
UNIQUE.
FUN.
COLORFUL.
FUNCTIONAL.
CONTROVERSIAL.

COMMITTED TO THE DESIGN OF
URBAN LANDSCAPES & THE
PUBLIC REALM.

THE INSPIRATION



Robert Smithson, Spiral Jetty, Utah, 1970

EARTH WORK ART.
SCALE.
NOT A COMMODITY..

SHAPING LAND AND BUILDING ART
WITHIN IT.

THE BREAKTHROUGH



Martha Schwartz, Bagel Garden, 1979

IN FRONT OF THE SHARED HOME OF MARTHA AND PETE WALKER.

CHALLENGE OF >\$100 TO SURPRISE PETE WHILE AWAY ON A BUSINESS TRIP.

PETE DID NOT LIKE IT.

FEATURED ON THE FRONT PAGE OF LANDSCAPE ARCHITECTURE MAGAZINE, JAN 1980.

CONTROVERSY

To The Editor:

The cover and four page waste of space concerning the bagel garden is an insult to the profession. I am an M.L.A. graduate from Harvard University and am embarrassed for its association with such utter nonsense... the fact that such a joke was actually allowed to adorn the cover appears to place the magazine staff's judgment in the same league with that of Ms. Schwartz. Fortunately, the majority of landscape architects take their profession seriously.

John B. Hepting
The Architects Collaborative Inc.
46 Brattle Street
Cambridge, Mass. 02138

To The Editor:

We were extremely impressed with your coverage of the bagel garden. Nothing is as exhilarating to a cynic as the endorsement of acute superficiality and stupidity.

To The Editor:

May a flock of very hungry pigeons descend on Ms. Schwartz' garden and then proceed to the cover of the January magazine. Just think of the potential use for Chevrolet hubcaps, baseballs, and mom's apple pies... if, indeed, this is the image we are seeking and the exposure we need.

To The Editor:

About SWA's bagel garden (LA Jan. '80). People have also been known to bring attention to themselves by dropping their pants.

Albert J. Rutledge

To The Editor:

I found the bagel garden article "kitsch" and a disgrace to the profession — complete with dying shrubbery, plastic covered bagels and purple gravel.

Have we as professionals forgotten *who* we're designing and creating for? I realize that the main idea behind the article is that landscape architects need to get away from all the old standard design ideas and start thinking about new inventive design concepts, materials, etc... BUT... what good is an idea in a public space if it's not only bad, but a mere .0001% of the people in this world can relate to, or enjoy it?

New and inventive ideas are needed in the profession, but unless you are a graduate from the Harvard Graduate School of Design, you cannot relate to, or enjoy a "cutsie" idea like the bagel garden.

Douglas R. Miller, ASLA

CAN LANDSCAPES BE A FORM OF CULTURAL EXPRESSION?

WINSLOW FARM CONSERVANCY



NEW JERSEY.

PREVIOUS CLAY QUARRY AND
COMMUNITY DUMP.

MARRIAGE OF RECLAMATION AND
ART.



SAINT MARY'S CHURCHYARD PARK



LONDON.

PLAYING. GATHERING. LEARNING.



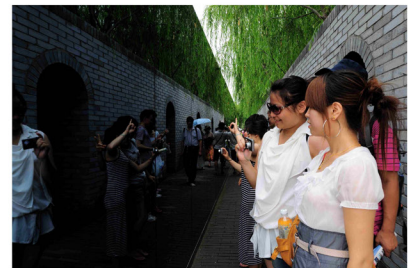
CITY AND NATURE MASTER GARDEN



CHINA.

CO-EXISTENCE OF NATURE AND CITY

GREY BRICK, WEEPING WILLOWS, ONE-WAY MIRRORS, BRONZE BELLS



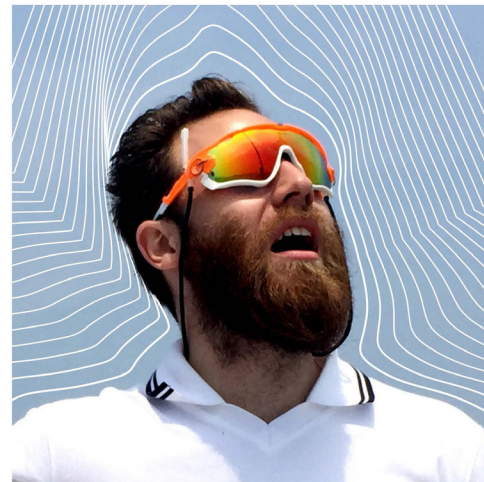
FAMILY



JOSEPH WALKER.

ACTOR.

MEMBER OF STARKID PRODUCTIONS.



JACOB WALKER.

ARCHITECT.

FOUNDER OF BALLISTIC ARCHITECTURE MAGAZINE.

CURRENTLY AT MSP: CLIMATE ACTION



MAYDAY.EARTH

STRATOSPHERIC AEROSOL
INJECTION.

“the theoretical deployment of particles in the stratosphere to enhance reflection of incoming solar radiation—is one strategy to slow, pause, or reverse global warming.”