

# LATE ASSIMILATE ASSIMILA

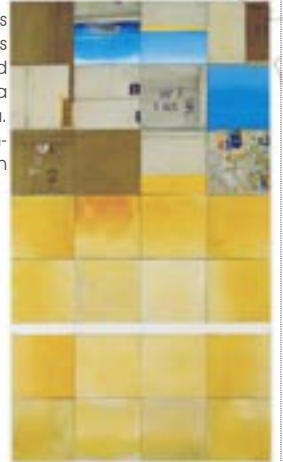


4.1. The shaping of timber into wall-cladding. [Carter, B et. al. 2002. Offices, PA in All American: Innovation in American Architecture. London: Thames & Hudson]



# ATE ASSIMILATE ASSIMILATE

4.2. Geographical barriers such as Robben Islands' prison. 'The Island' as seen by the confluence of time and democracy into its current state as a World Heritage Site. Artist: P. Motlouta. [Warren Siebrits Modern and Contemporary Art, Johannesburg. South Africa-Another Country: X27ap]



4.3. Faculty of Economics, Utrecht, the Netherlands. Mecanoo. [Cerver F. A. 1998. Selected Architecture: Public buildings / Private residence. New York: Whitney Library of Design. p.83]



4.4. Tulane University Centre, Louisiana. [Vincent James Associates in All American p.136.]



4.5. The sculptural element of a wind barrier wall. [Bernado / Prat. 1997. Nuevos paisajes. New landscapes. Spain: Musea d'Art contemporani de Barcelona.]



STONEHENGE, Salisbury\_England.

2750 - 1500 B.C.

Stonehenge consists of a series of earth, timber, and stone structures during a three phased construction period lasting 1400 years. [Witcombe 2004].

The design centres, amongst others, on three concentric circles that are orientated precisely to the relative position of the sun at dawn in the beginning of the summer solstice. [Flemming 1991:3]

In recent times Gerald Hawkins has argued that Stonehenge is not only aligned with solar and



astronomical events, but could also have been used as an astronomical calculator that could predict, measure and be a basis for viewing of astronomical events. [Witcombe 2:2004].

Stonehenge is the physical manifestation of the relationship that exists between man and time and our yearning to relate to the cosmos.

A line has a beginning and an end which is symbolic of the transient / ephemeral nature of life. [Ibid]

Cyclical time is manifested in the concentric rings of massive stone columns and beams. The circle has no beginning or end, which symbolises the static permanence of the construct. [Du Plessis 1997:20].

Linear time is defined by the route to the centre of the concentric rings.



THE GREAT PYRAMIDS, Giza\_Egypt.

The cyclical processes associated with nature are arguably nowhere better captured than by the Pyramids at Giza, Egypt.

The pharaoh was believed to be a direct descendant of the sun-god Ra, with everything planned according to the path of the sun and seasonal cycles.



The pyramid of Khufu [Cheops] is the largest funerary monument and is destined to last for an unimaginable period of time. It was constructed from 2300 000 blocks of stone, each weighing 2500 kilograms. Each of the 299m sides line exactly with the four cardinal points of the compass. [Fleming 1991:10]. The planes culminates in a point, reaching to the upward heaven. This is the physical manifestation of the

earth-cosmos connection in the pyramids.

The Sphinx is the guardian of the city of the dead. It combines the body of a lion with a human head and faces due east in the direction of the rising sun. [Fleming 1991:10]

The cycles of nature inherent in the location of the pyramids, were the seasonal flow of the Nile river and the path of the sun across the sky denoting life and death.

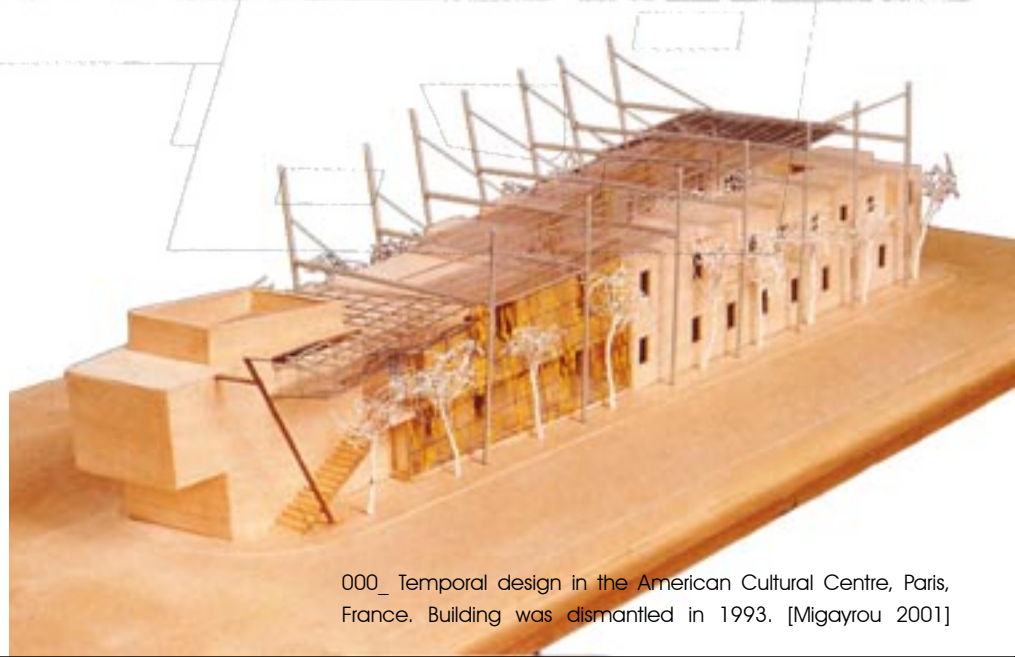
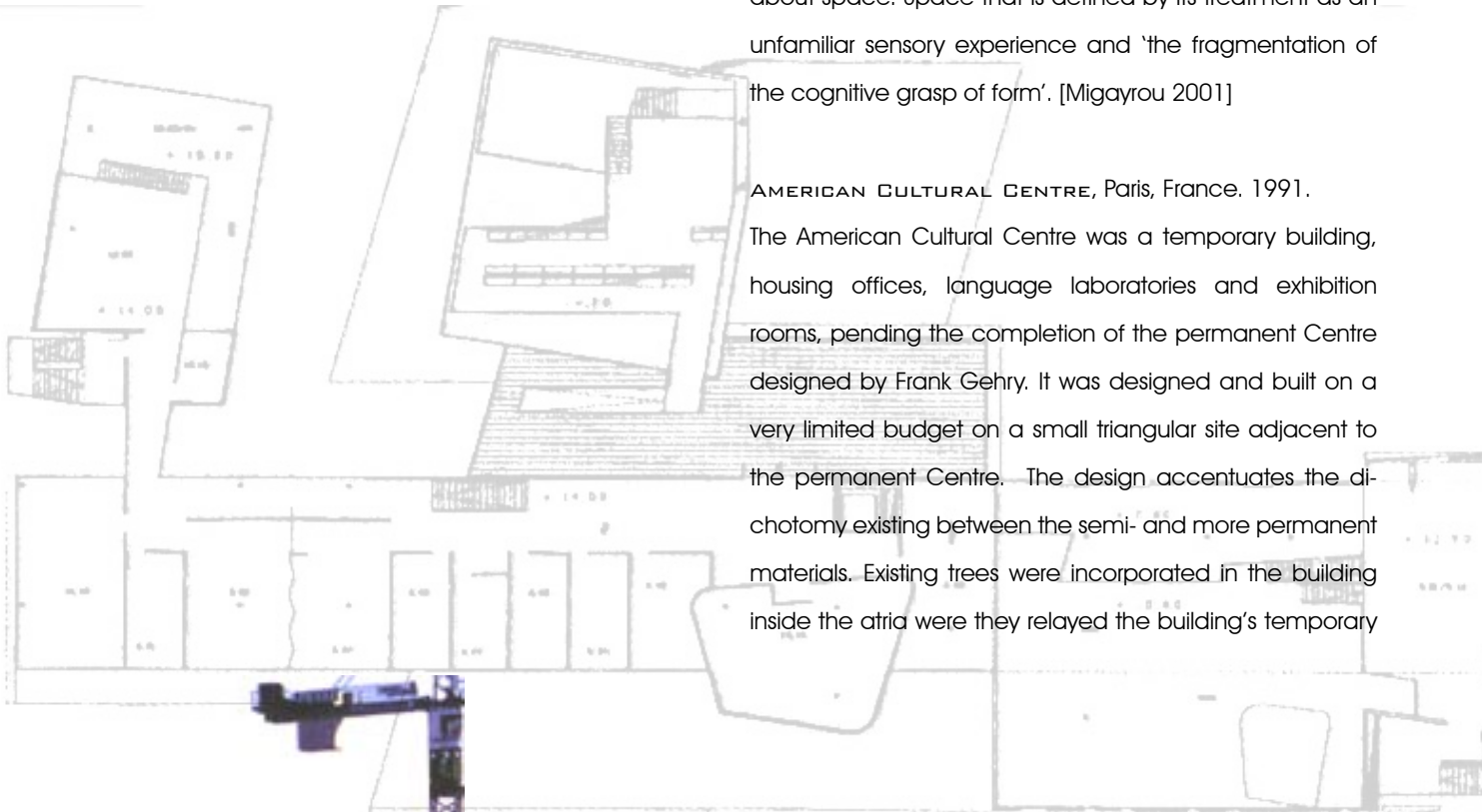


ATELIER SERAJI

Atelier Seraji, consisting of Nasrine Seraji and Andres Atela, advocates an architecture with a particular line of thinking about space. Space that is defined by its treatment as an unfamiliar sensory experience and 'the fragmentation of the cognitive grasp of form'. [Migayrou 2001]

AMERICAN CULTURAL CENTRE, Paris, France. 1991.

The American Cultural Centre was a temporary building, housing offices, language laboratories and exhibition rooms, pending the completion of the permanent Centre designed by Frank Gehry. It was designed and built on a very limited budget on a small triangular site adjacent to the permanent Centre. The design accentuates the dichotomy existing between the semi- and more permanent materials. Existing trees were incorporated in the building inside the atria where they relayed the building's temporary



nature. [Migayrou 2001]

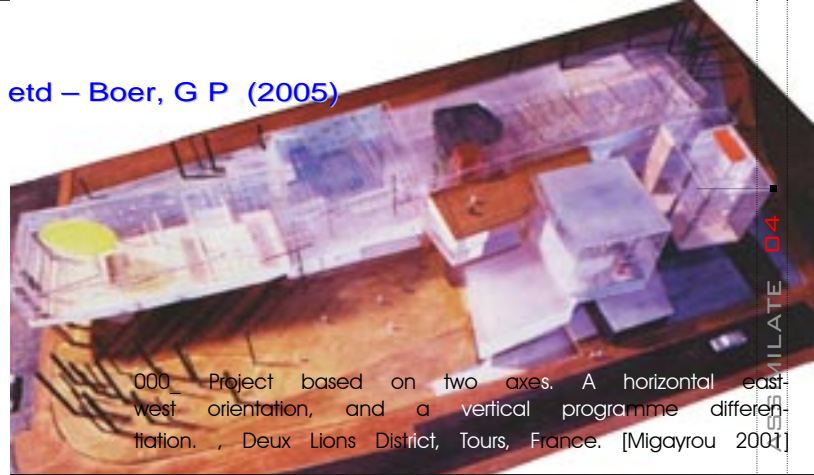
The Centre was constructed from reconstituted wood as semi-permanent material. The centre's temporal nature defined a degree of the lightness of its volumes resembling the playful stage of a theatre rather than a static monument. [Migayrou 2001]

SCHOOL OF ARCHITECTURE, Tours, France. Competition 1997.

In this School of Architecture the brief called for a building typology as a landmark in the Deux Lions District. The project is arranged on two axes: the plan form from east to west, and in the vertical dimension from bottom to top with the different programmes.

The school's public and specific functions are housed on different levels that enable different types of spaces. On the ground floor where movement is the primary form-giver, the school's public and specific functions are housed.

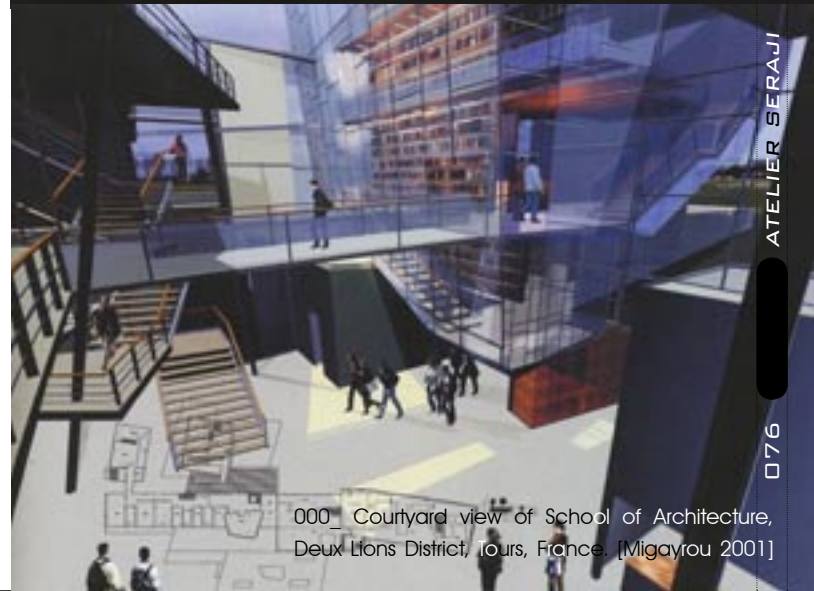
The first floor houses the administrative functions in a regular layout, while the second floor houses the library workshops and studios arranged in a dynamic plan. The third floor's studio is arranged in an open-plan with the open top floor



000\_ Project based on two axes. A horizontal east-west orientation, and a vertical programme differentiation. , Deux Lions District, Tours, France. [Migayrou 2001]



000\_ Model of School of Architecture. Different levels each embrace different programme themes. [Migayrou 2001]



000\_ Courtyard view of School of Architecture, Deux Lions District, Tours, France. [Migayrou 2001]



## University of Pretoria etd – Boer, G P (2005)

THE CARPENTER CENTRE for the Visual Arts at Harvard University [1959-63] was one of Le Corbusiers last buildings to be constructed in his lifetime. It is also his only building to be completed in the United States of America. It is seen as a culmination of Le Corbusiers' work with the essence being to create an environment in which man, machine and nature attain harmony. [Curtis 1986:215]. Le Corbusier visited the site in 1959 and is said to have remarked on the project: 'that this is such a small commission from such a large country'. [Ibid].



At the heart of the Carpenter Centre is a cubic volume defined by curved studios. The volumes are connected by an S-shaped ramp which ascends from street level and descends to another.

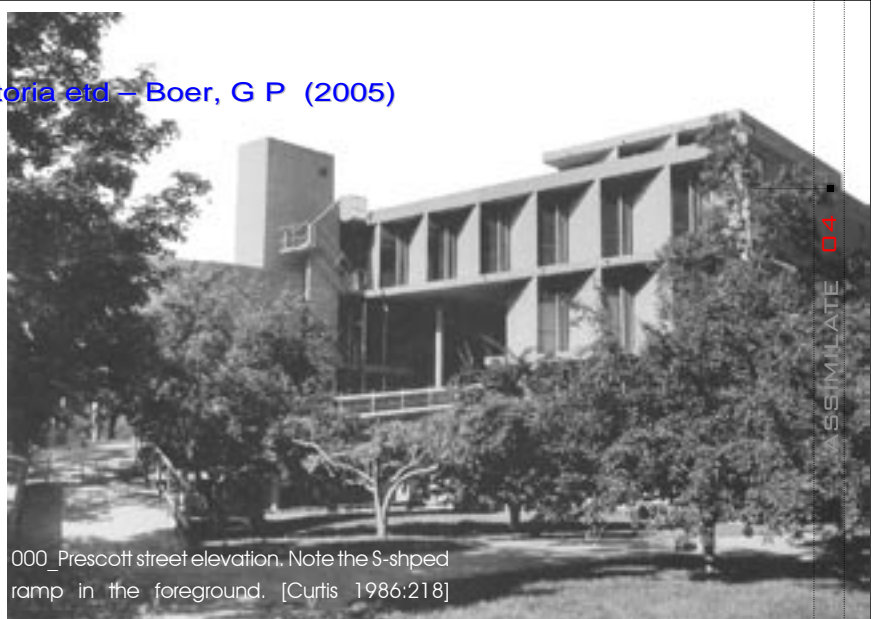
The S-shaped ramp improved connectivity between two disparate areas of the campus with intense pedestrian movement. The S-shaped ramp stems from one of Le Corbusiers' fund of cosmic sings, in this instance symbolising the rise and fall of the sun which is the basic natural rhythm. [Curtis 1986:218].

The Centre, and also many of Le Corbusiers later works echo the 'Five Points' in architecture with the evolution of curved elements projecting outwards from the grid to become part of the landscape or traffic circulation sculptures. [Curtis 1986:215].

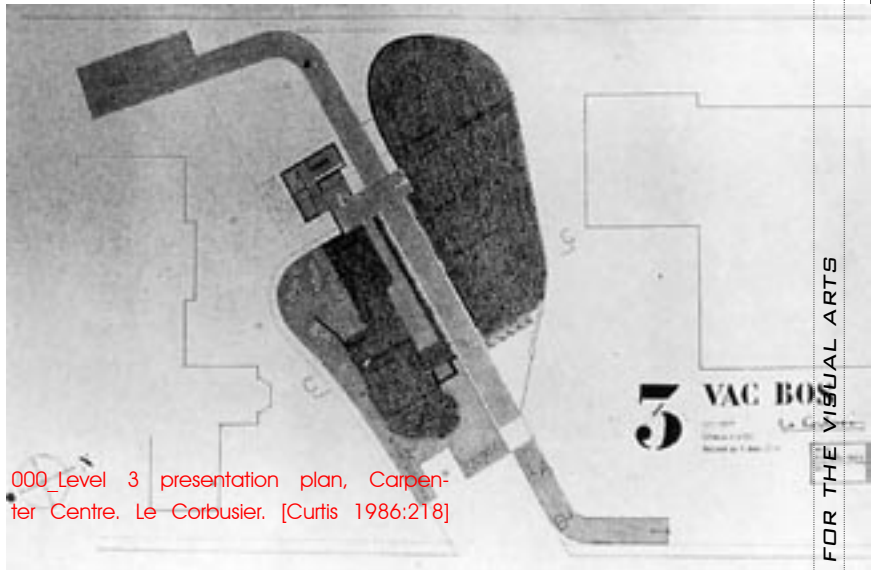
The ramp ensures a *promenade architecturale* with a sequence of spatial events relating the interior and exterior of the building.

The Carpenter Centre's plan form is an analogy of lungs that had the metaphorical relevance of implied liberation of towns, the provision of greenery and the function to 'breathe'. [Curtis 1986:218].

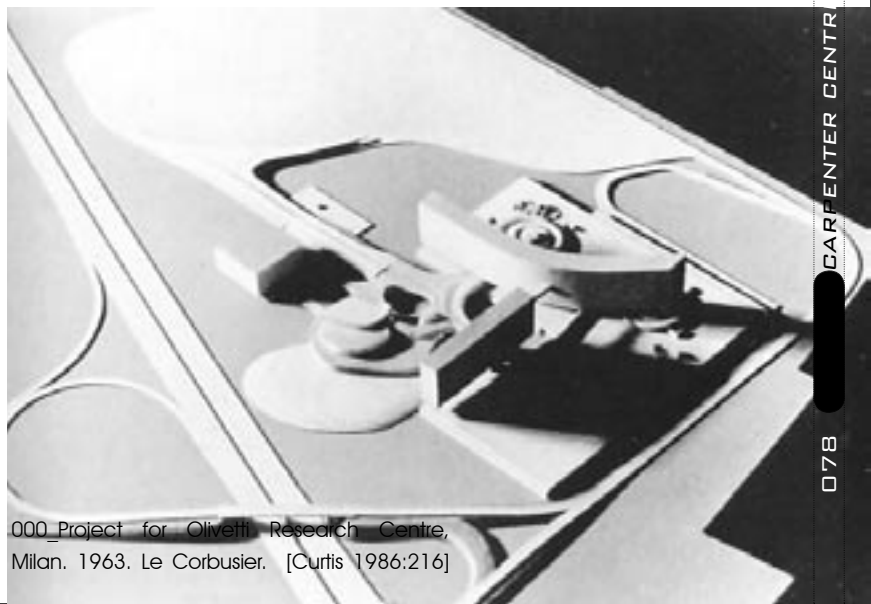
'The S, the cube, the lung-shaped curves supporting greenery, are surely a metaphor for an old urban dream in which man, machine and nature were to live in harmony' [Curtis 1986:215].



000\_Prescott street elevation. Note the S-shaped ramp in the foreground. [Curtis 1986:218]



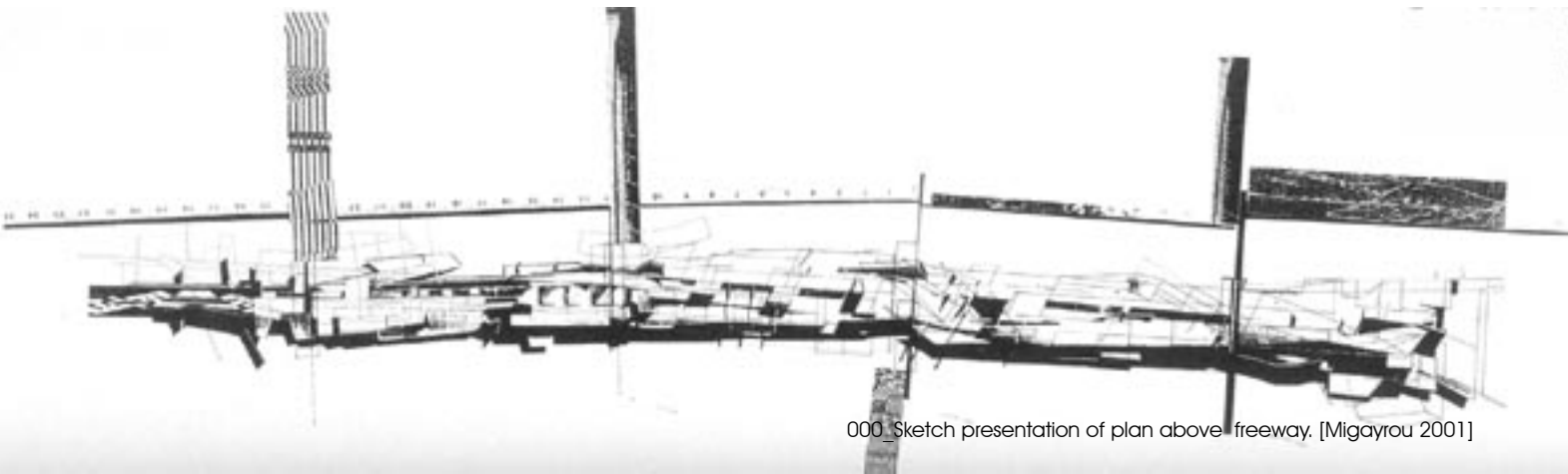
000\_Level 3 presentation plan, Carpenter Centre. Le Corbusier. [Curtis 1986:218]



000\_Project for Olivetti Research Centre, Milan. 1963. Le Corbusier. [Curtis 1986:216]

DAGMAR RICHTER, the founding principle of Richter Studio advocates the idea of an architecture that should transform found spatial structure. Richter designs 'future architecture' that question the direction fluid spatial realities will take. She believes in an architecture that is appropriations of various media and influence. [Migayrou 2001]

*"Any act of reading is simultaneously an act of appropriation and the selection of reading material that is crucial in order to arrive at a relevant spatial representation. The art of architecture is then defined as a strategy of appropriation, trickery and rhetoric of use. It is an art of copy, appropriation and recombination. A space occurs, when directional vectors of speed and variables of time are interwoven. This space can influence action but never define it. The architect, a strategist, will always attempt to create something of his own, which acts as a normative; the user will always transform it through a tactic of use and appropriation."* [Migayrou 2001]



The West Coast Gateway in Los Angeles, USA, is a competition scheme that involved the concept of 'Rereading the City'. The project illustrates Richter Studio's appropriation of elements found in the sedimentation of 'traces' in any city or landscape.

The appropriated traces or layers guide an architecture that is multi-dimensional in terms of both the architect and the user.

In the project the city is extended horizontally above a freeway by appropriating the linearity associated with any road.

Richter uses factors implicit in electronic communications to convey her message of a city as an aerial leaf structure consisting of the traces from the past. [Migayrou 2001]



000\_Model of West Coast Gateway, Los Angeles, depicting past and present layers inherent in any location. [Migayrou 2001]



*Barragan's Towers of Satellite City, 50.5m. Mexico City, 1957. [Ambasz 1976:32]*

The Towers of Satellite City, Mexico City, 1957.

Luis Barragan in collaboration with Mathias Goeritz designed five large abstract towers to signify the large residential area on the northern periphery of Mexico City.

The towers were constructed without scaffolding, rather using metal moulds which climbed one upon the other until complete.

The construction process is visible in the horizontal bands giving texture to the abstract towers. [Ambasz 1976:51]

