





Statue of Liberty
cross section 1875-86
(After S. Horace Pickering)

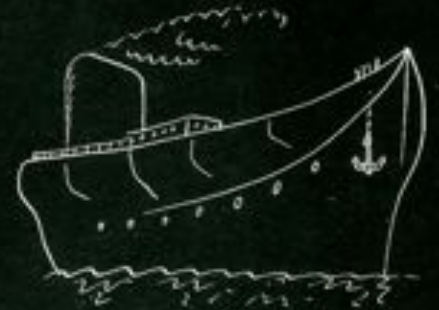
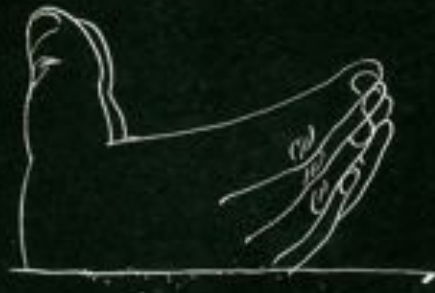


736 *Gustave Eiffel*
Statue of Liberty
steel armature 1879-84

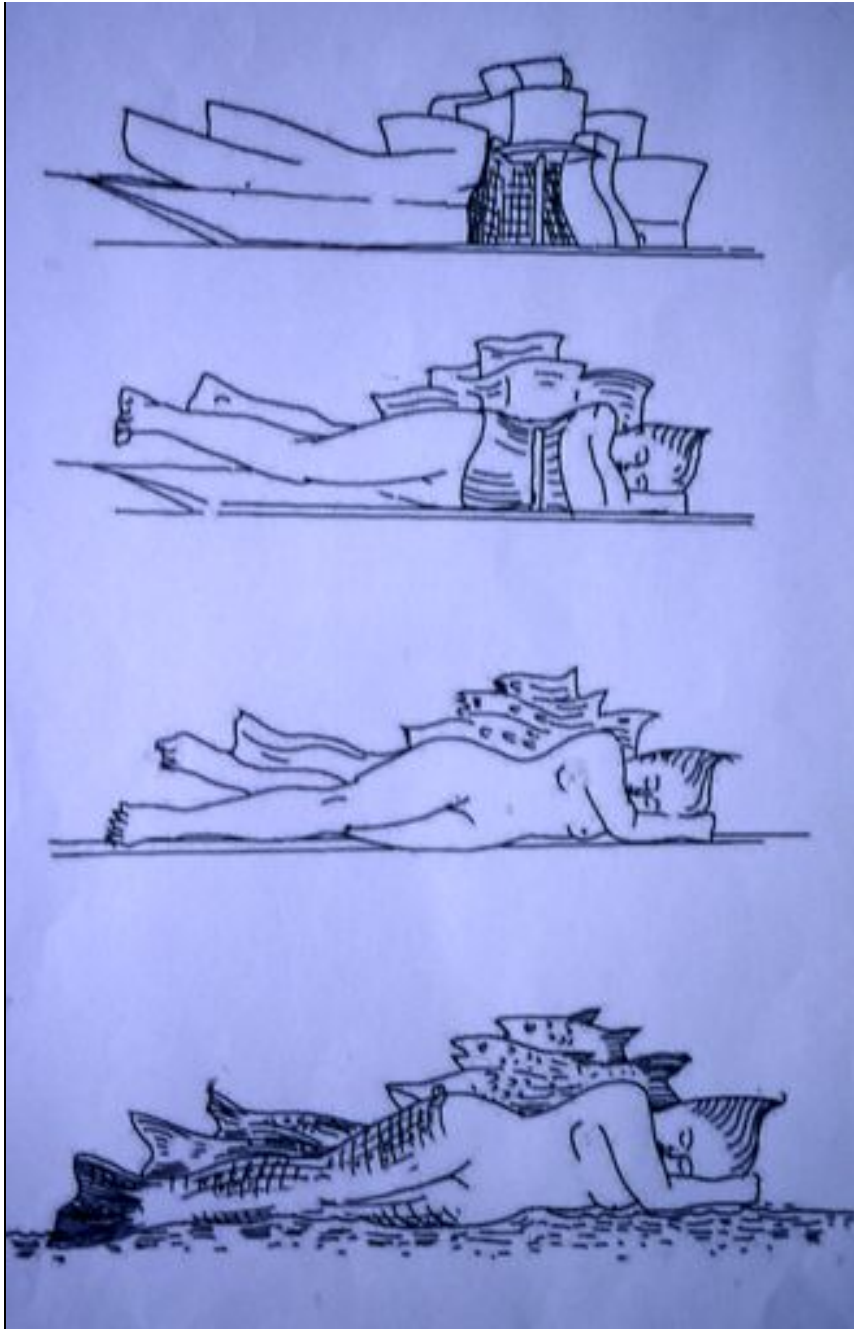


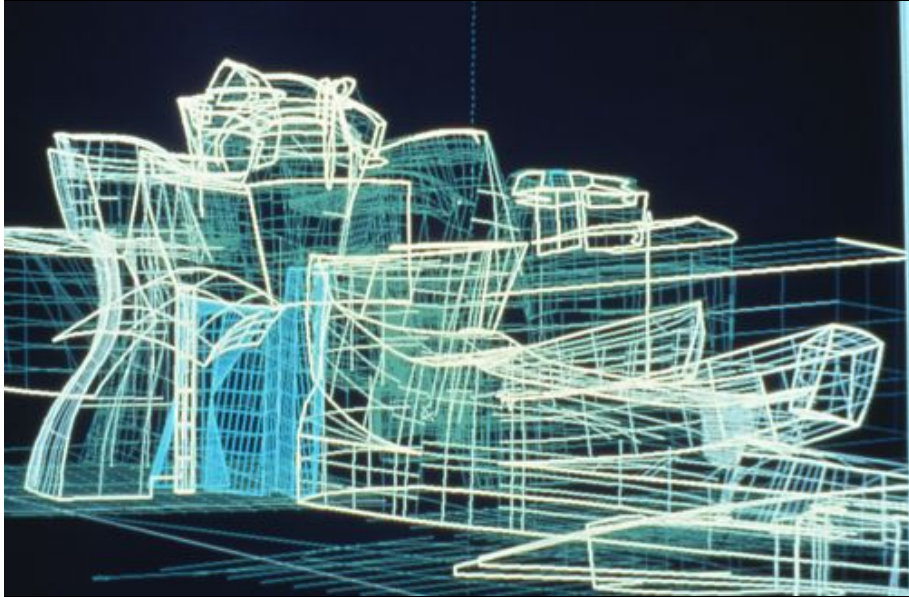


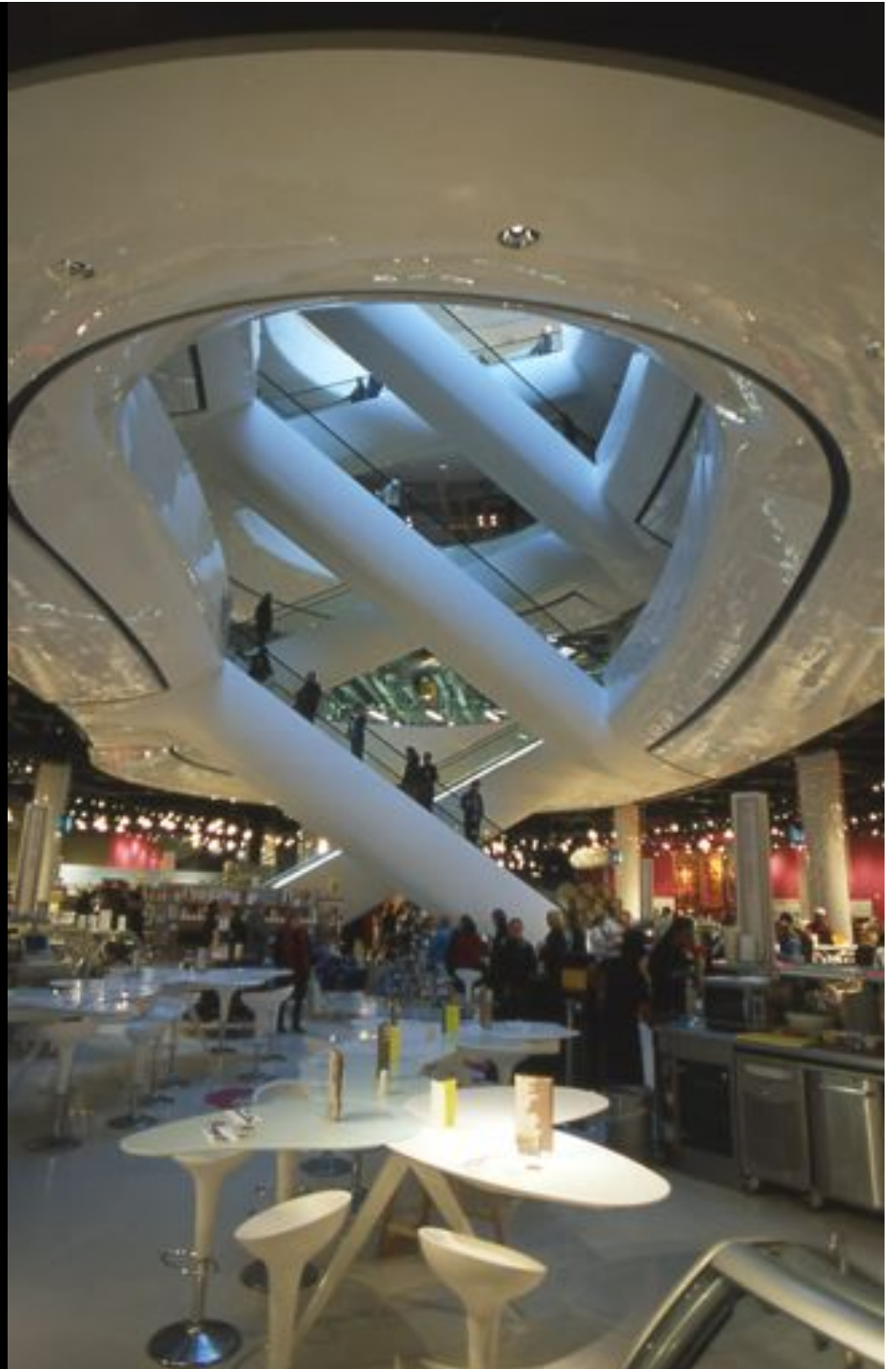


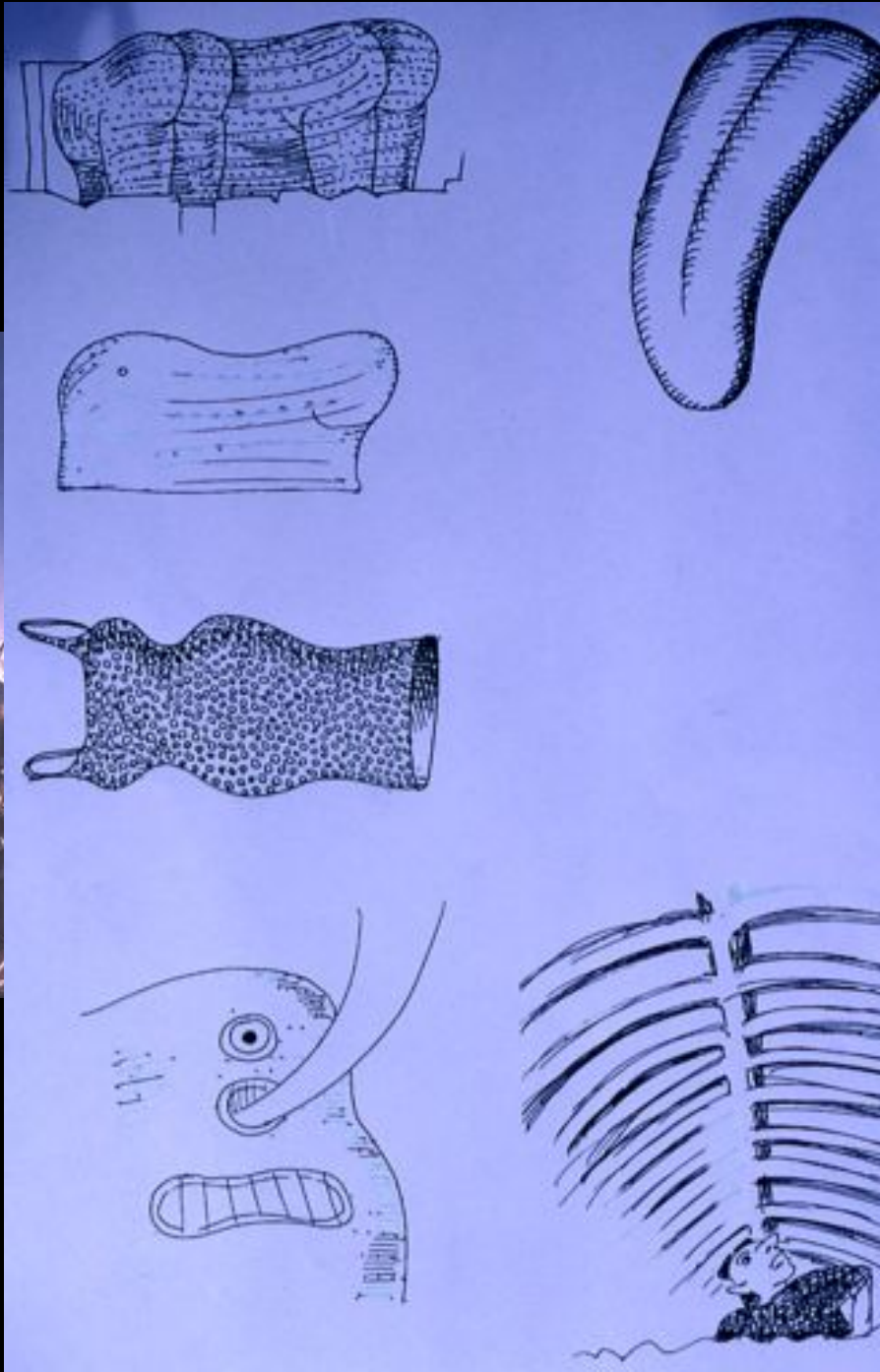
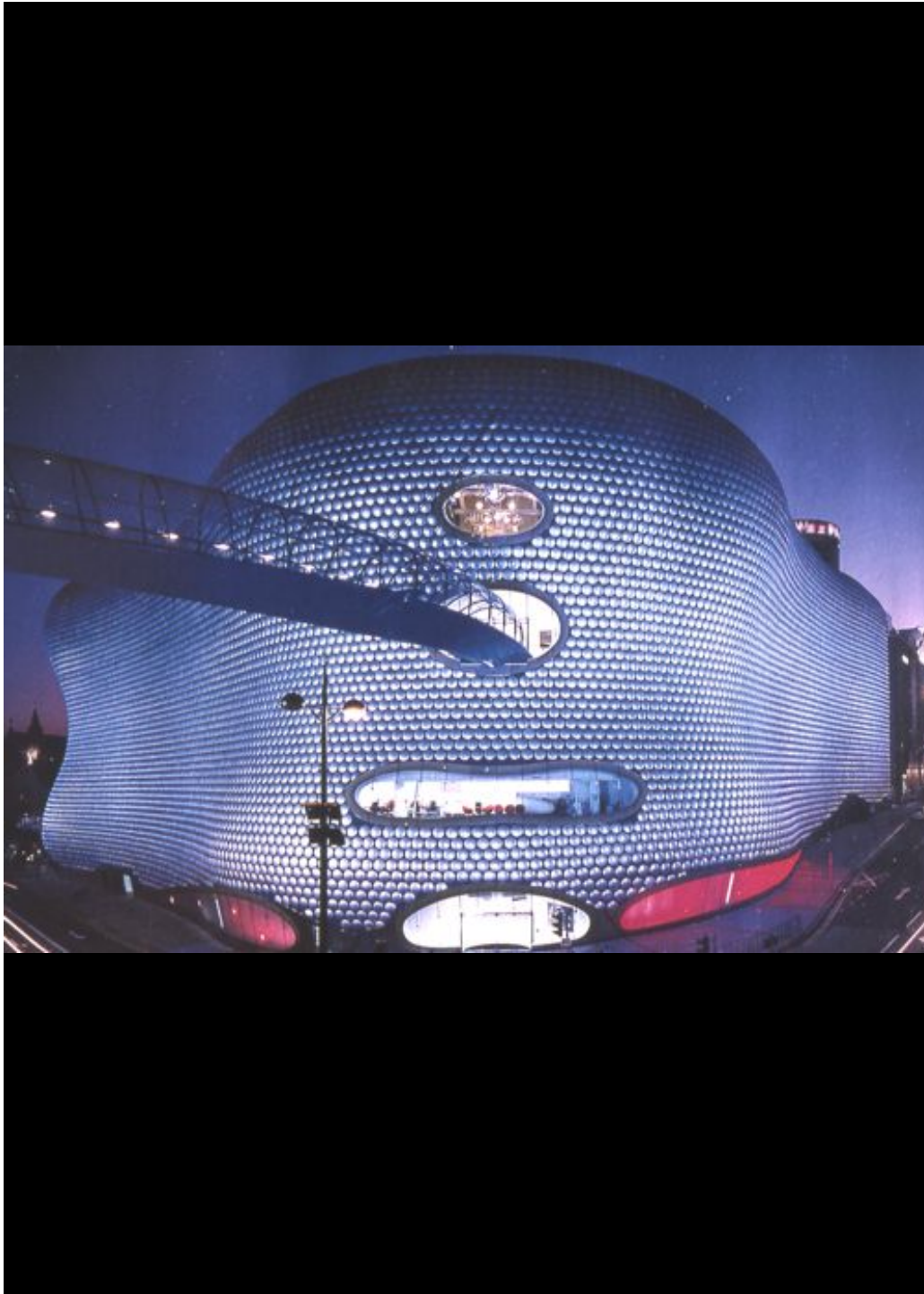


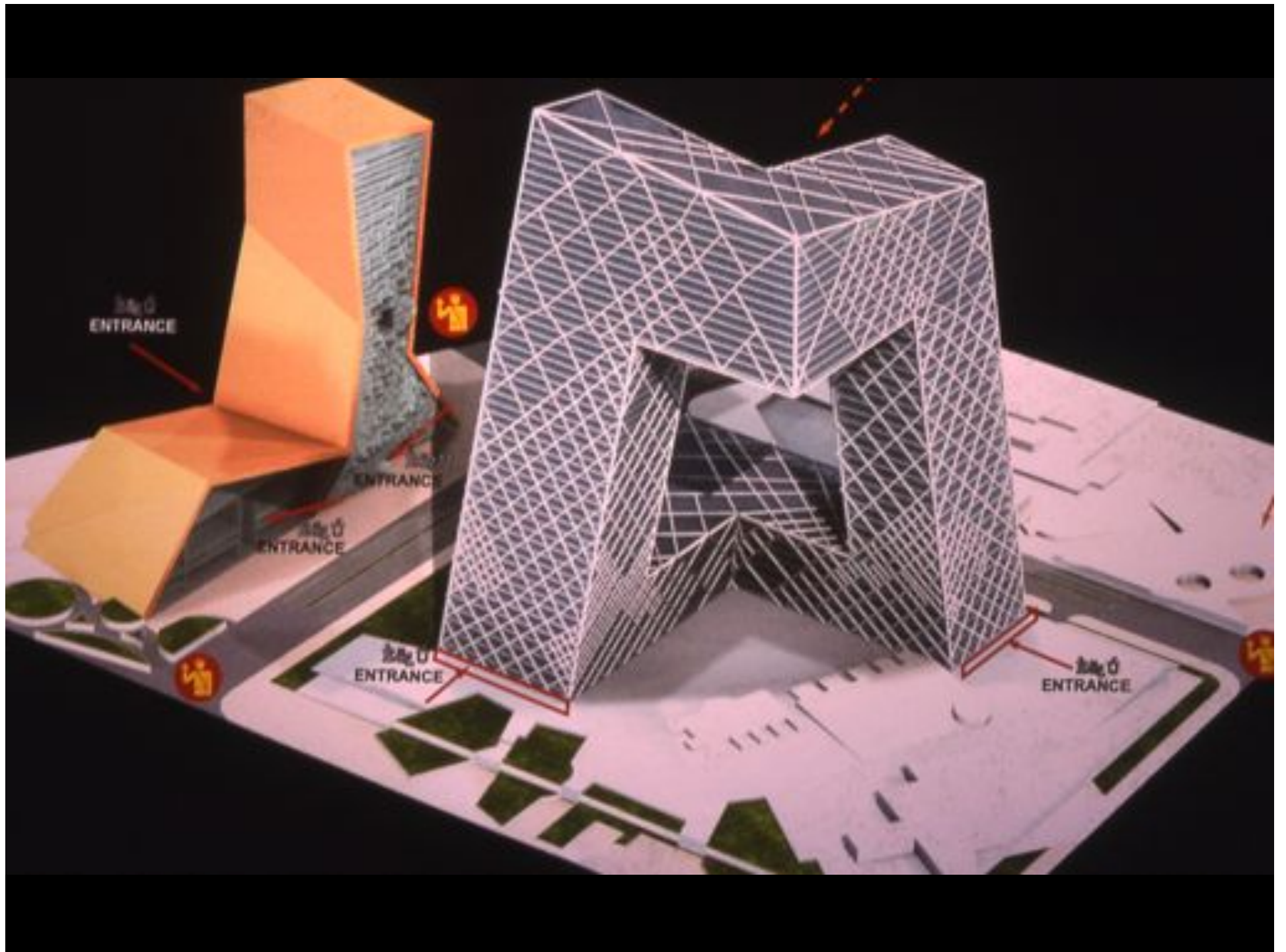


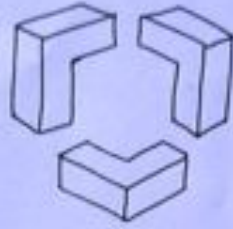
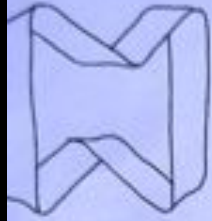










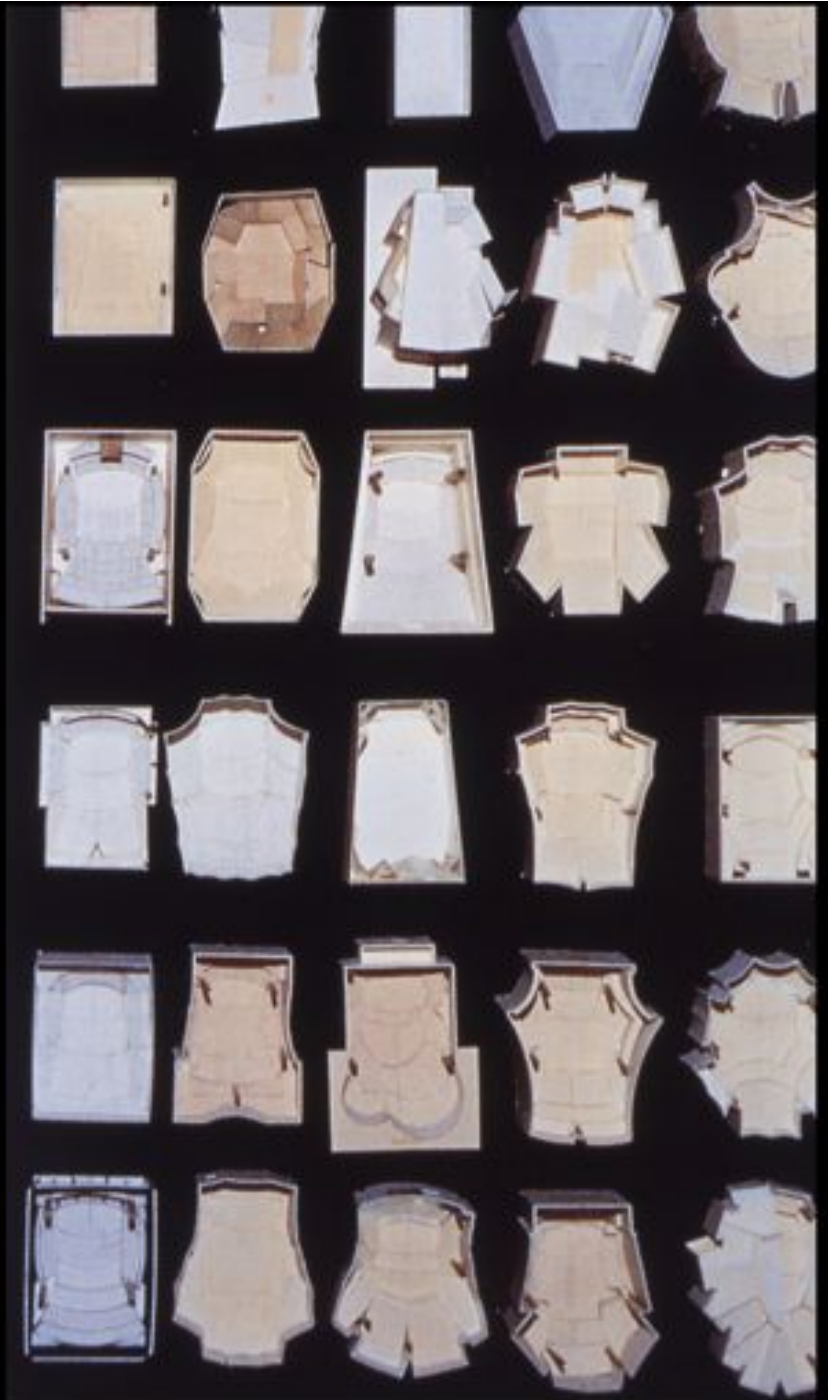
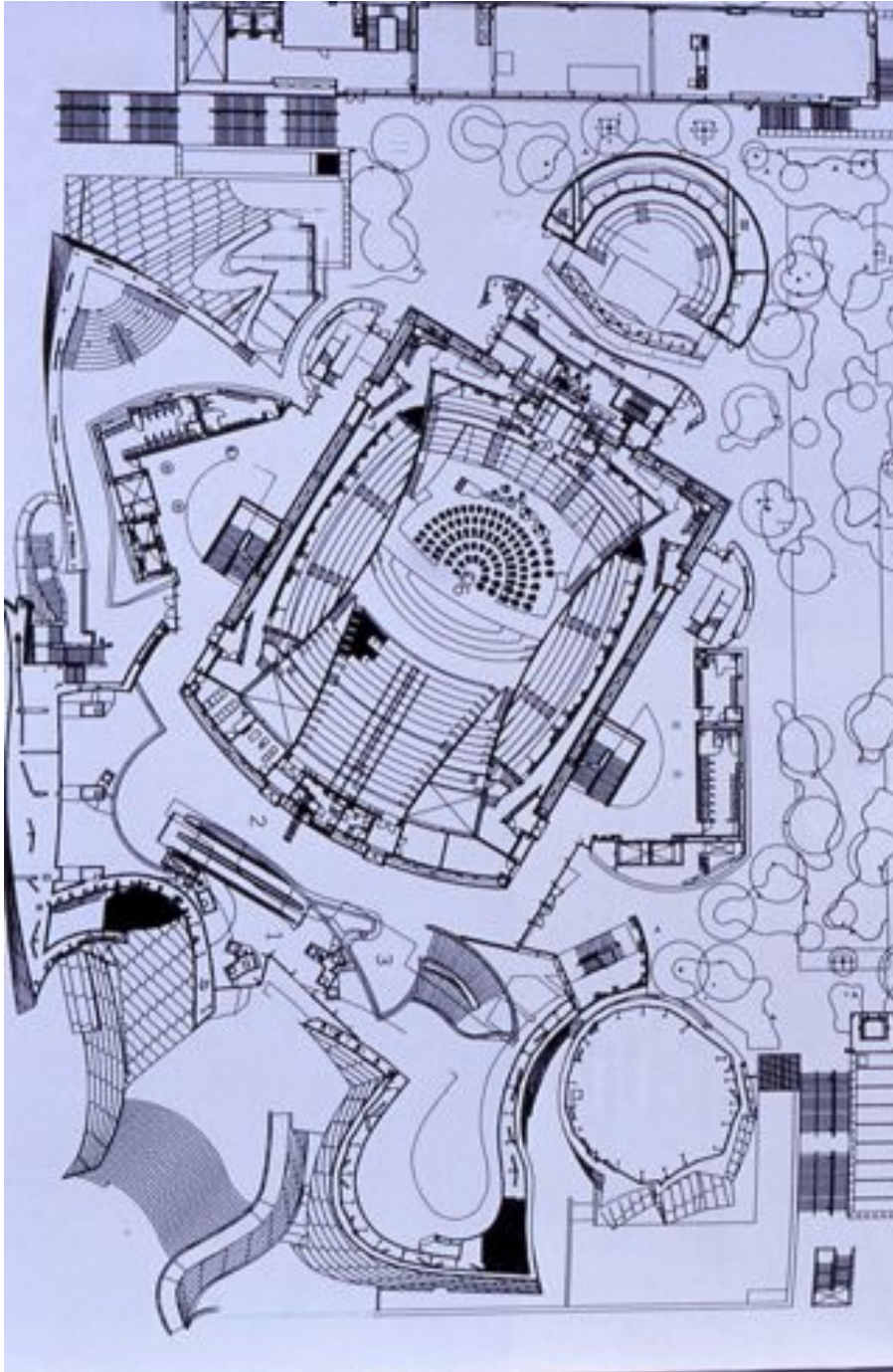


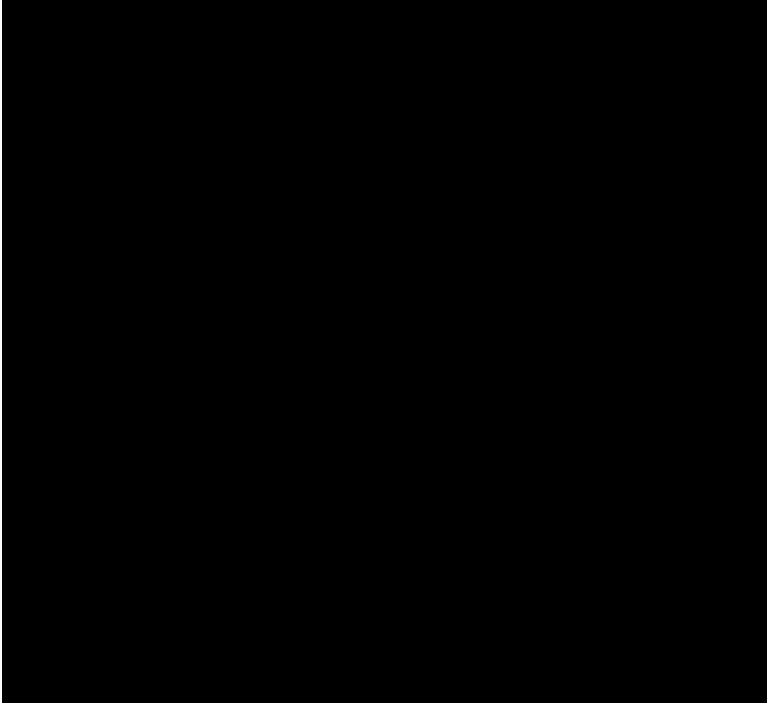
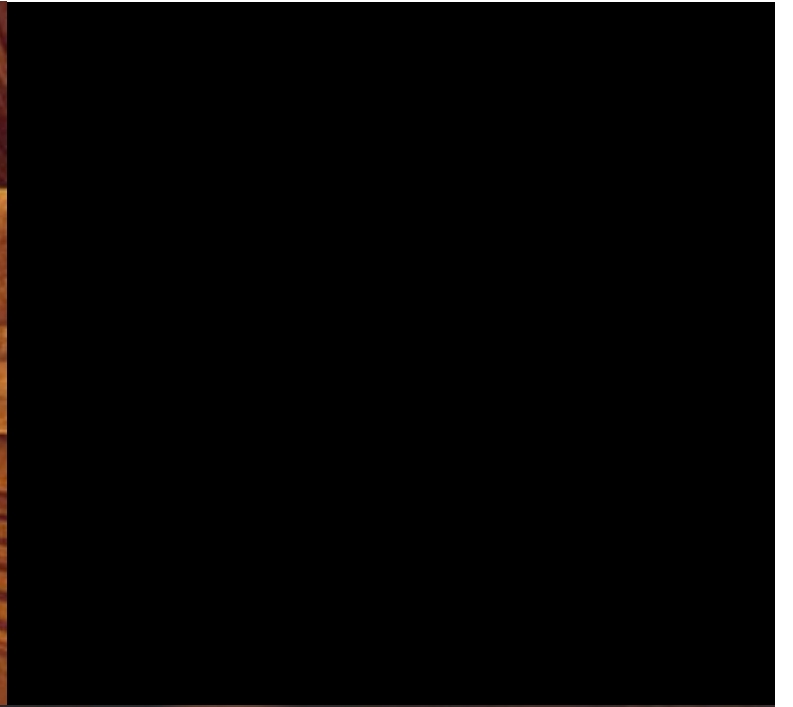
The Iconic Building



Successor to the monument

Charles Jencks









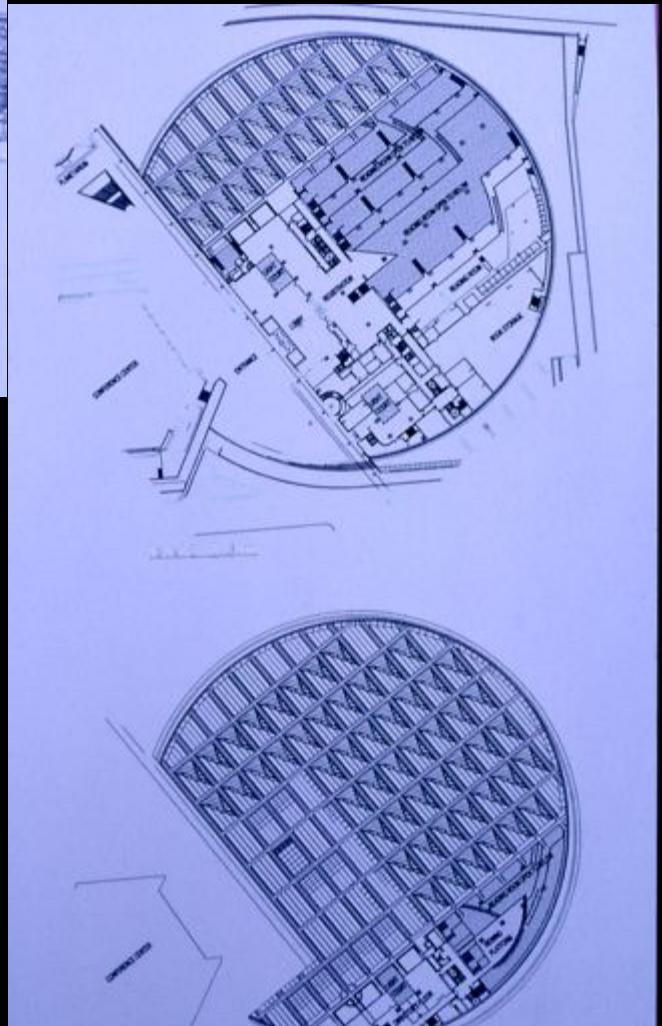
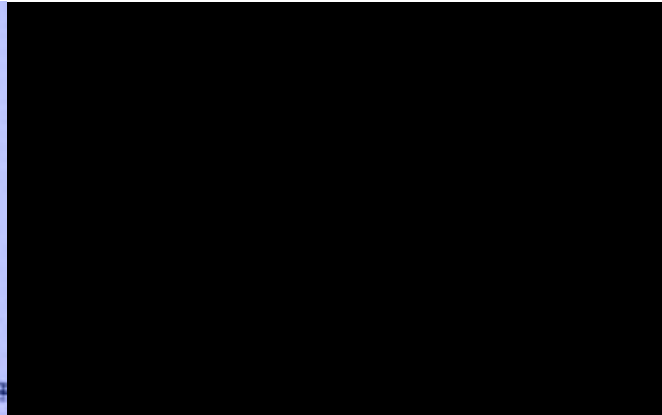
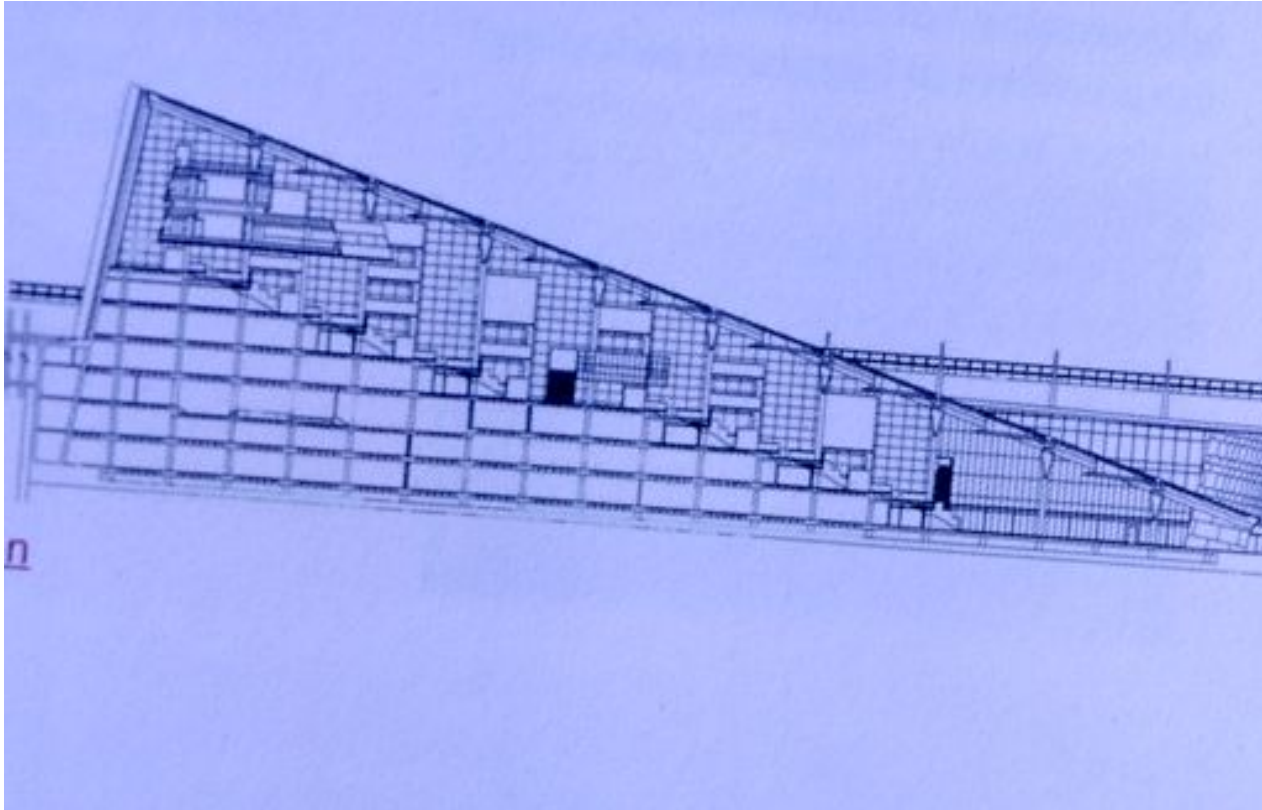




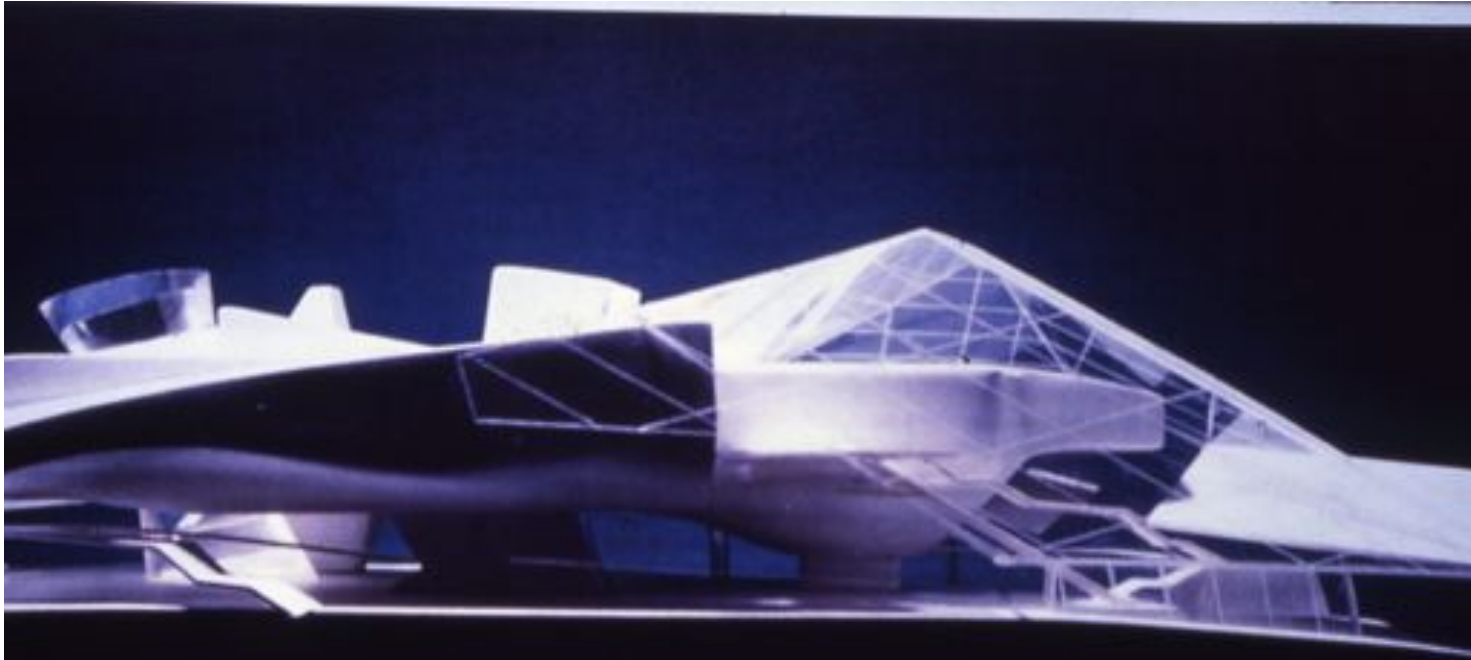
CHARLES JENCKS
THE
ICONIC
BUILDING
& THE POWER OF PARANOIA

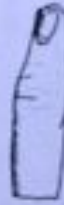
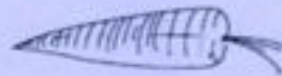
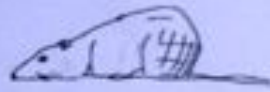




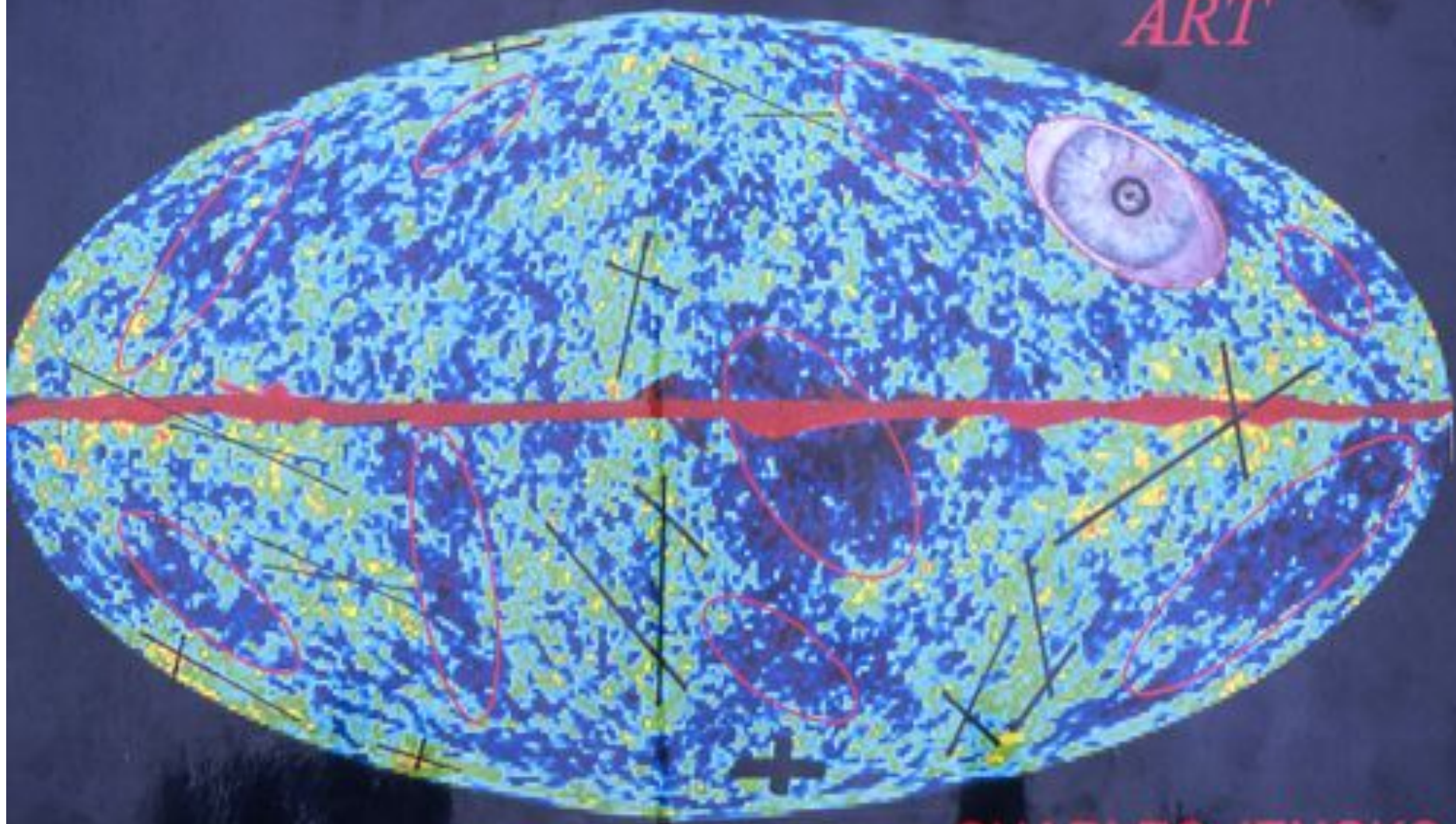








*COSMOGENIC
ART*

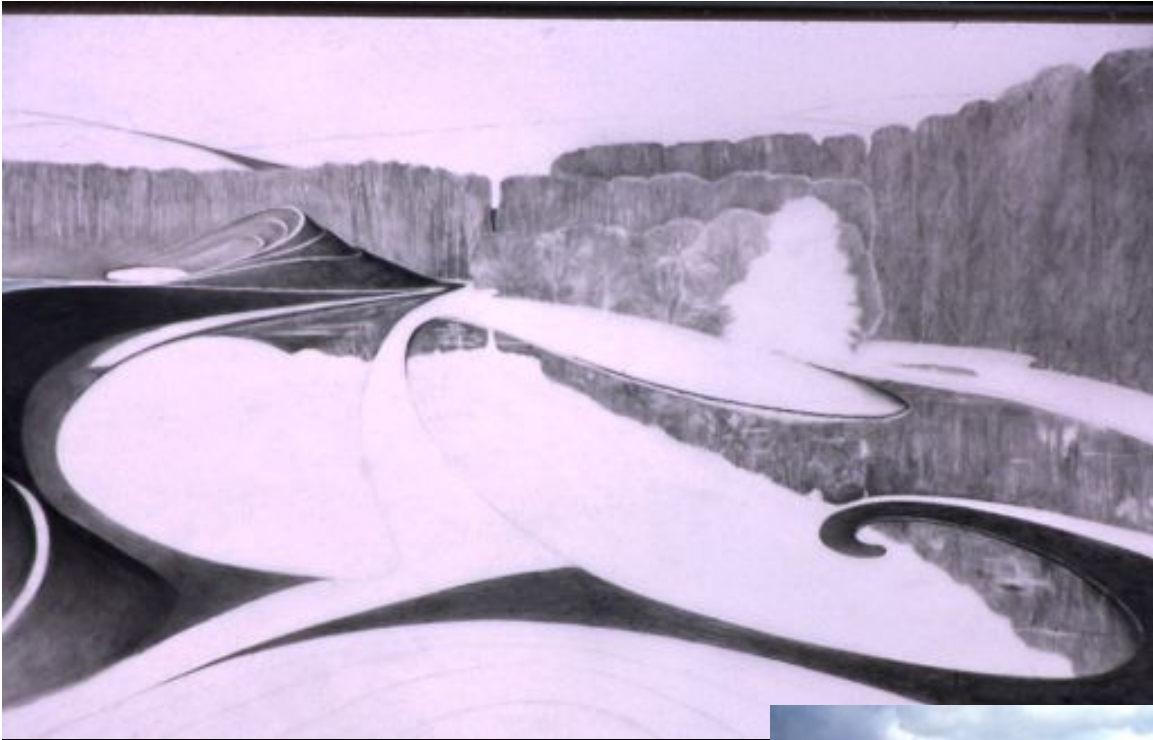


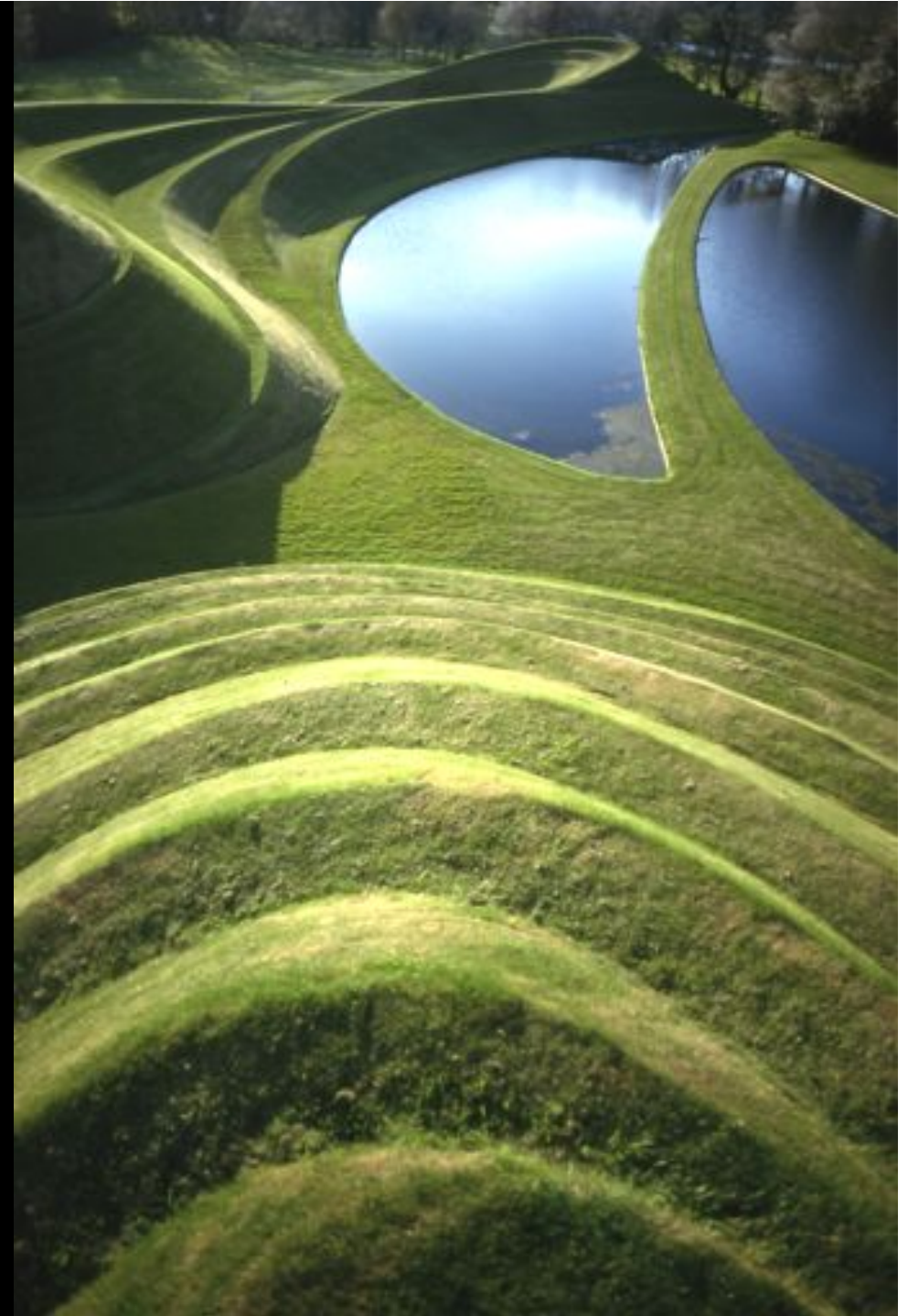
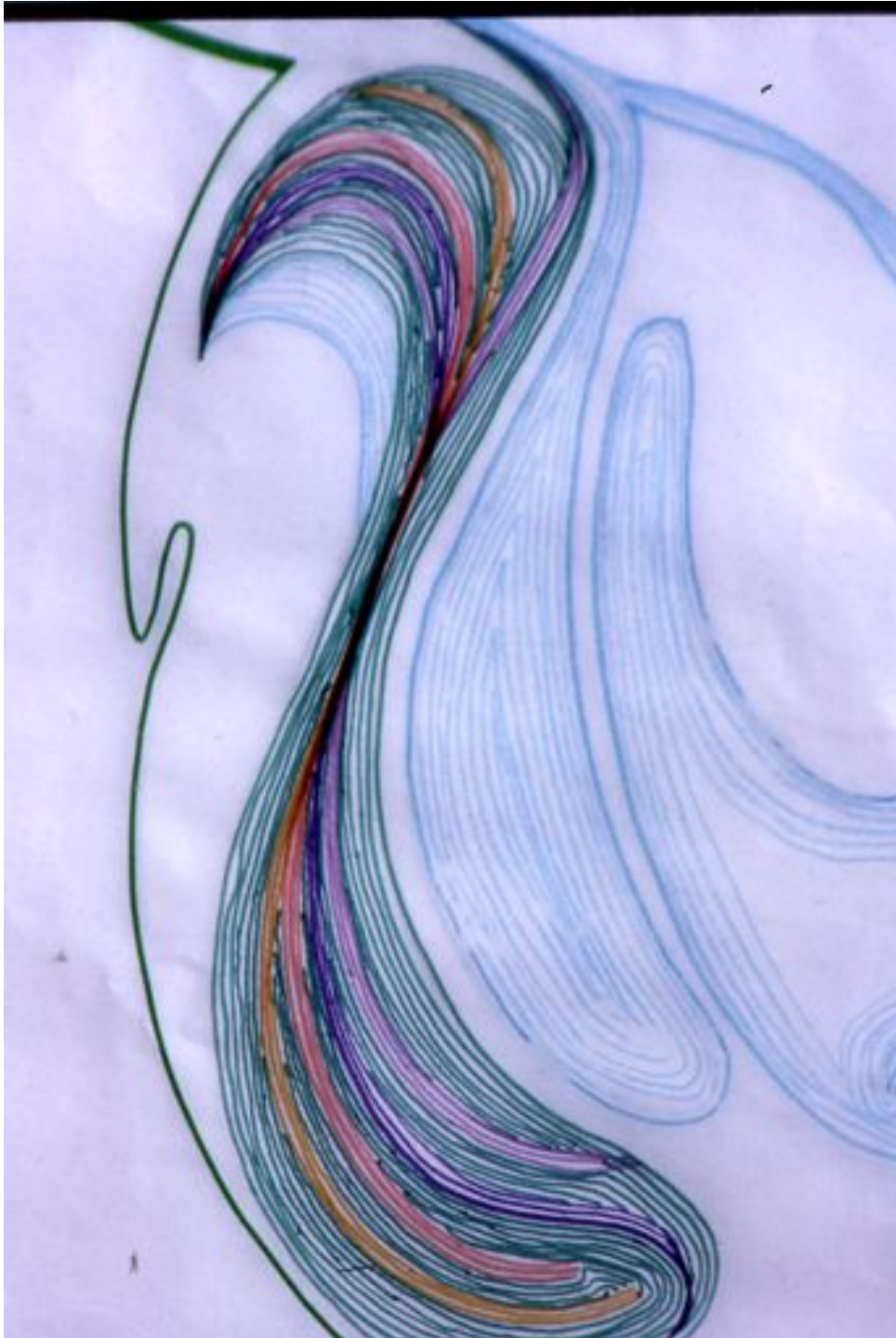
CHARLES JENCKS

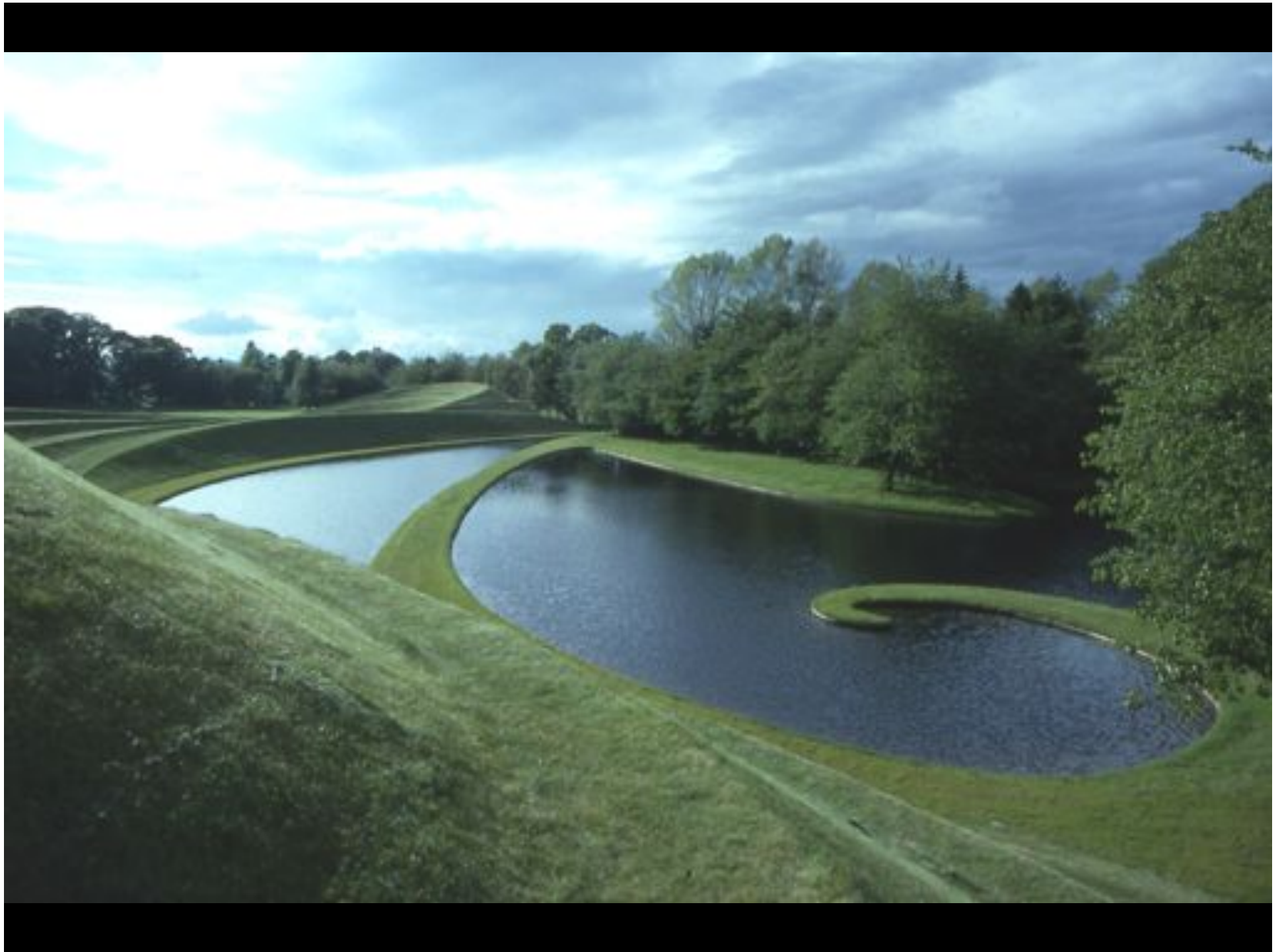


THE GARDEN OF
COSMIC SPECULATION
CHARLES JENCKS











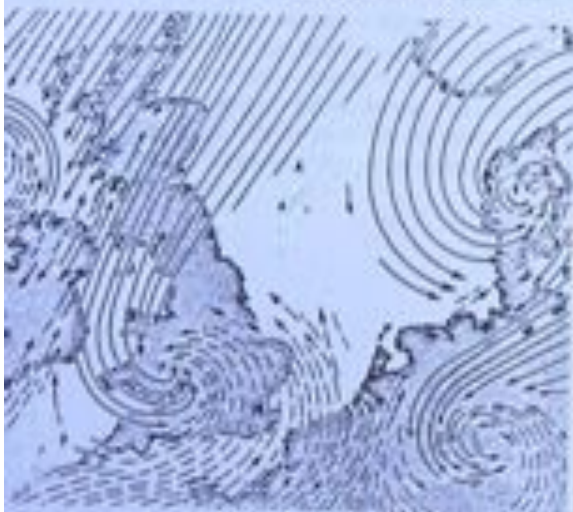


1 Cross-section of the Ache in the region of the Amazon basin.



2 The tree trunk in the foreground is the point out, the ending water into the river (cross-section) of the Ache basin. The soil (cross-section) photographs.

3 Currents in the river where streams of warm and cold air meet. (photo)

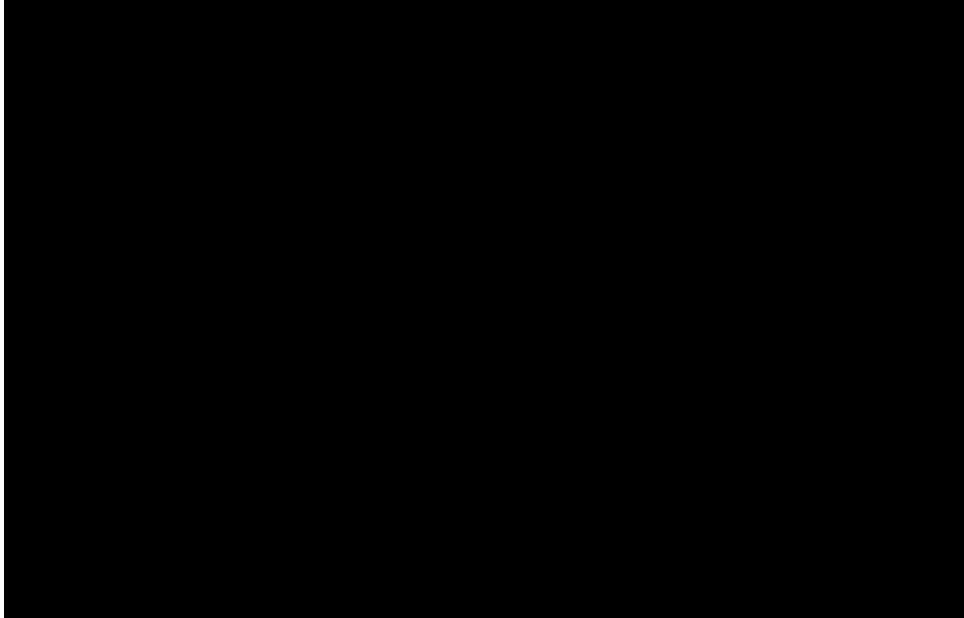
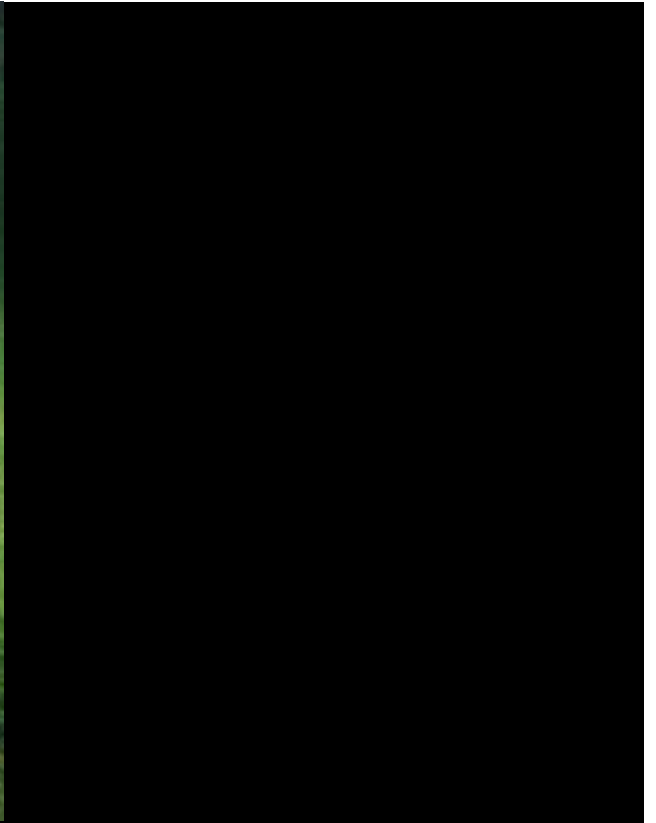


3 Bivoli: Pepper. *Architectural* 194-7. Concrete and glass lens. (C) W. B. Bivoli, New Jersey. (From John Boudley. *Earthworks and Beyond*. *Concepts in the Landscape*, Third Edition, *Architectural*, New York, London, 1998, p. 100.)



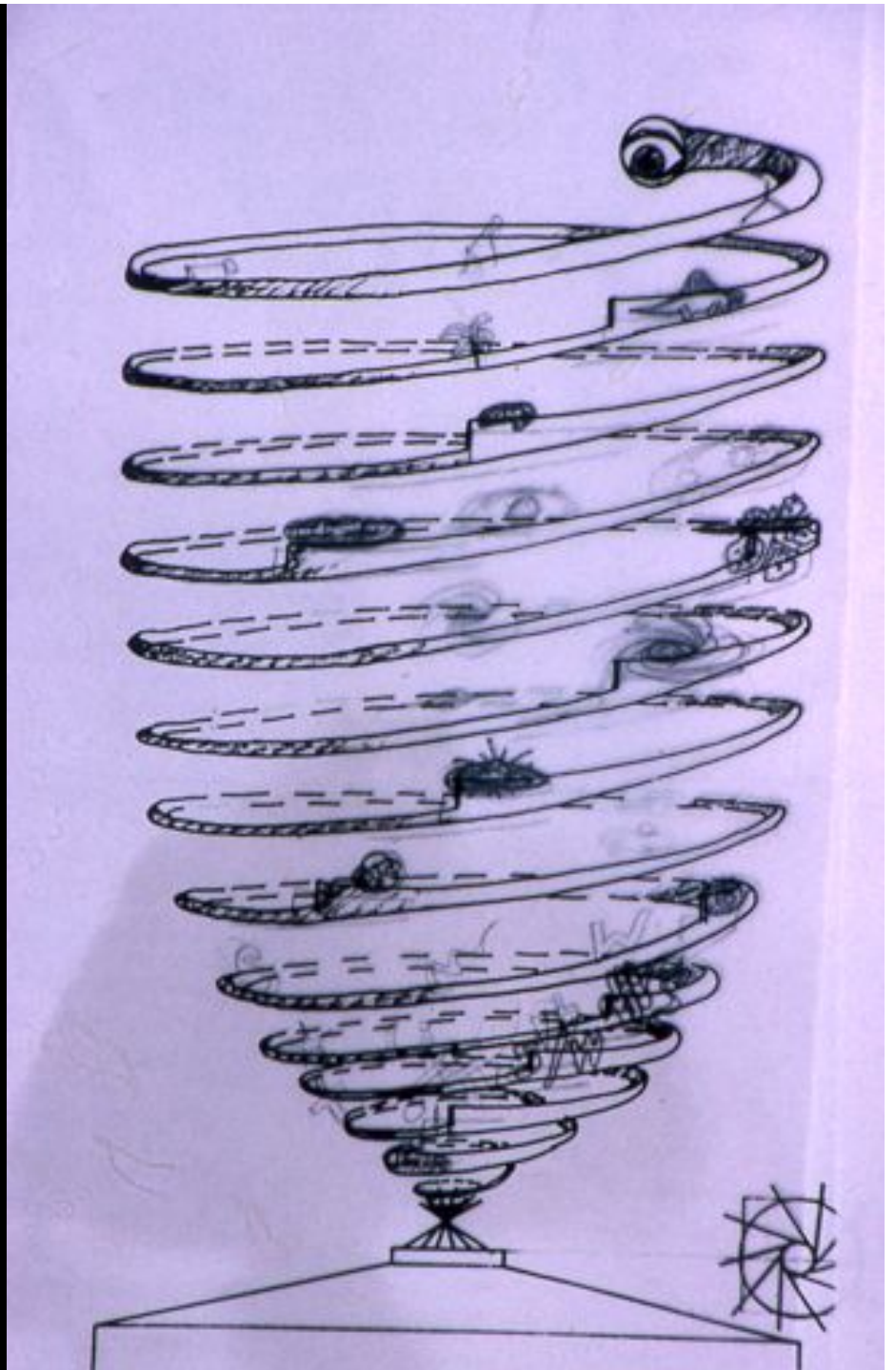
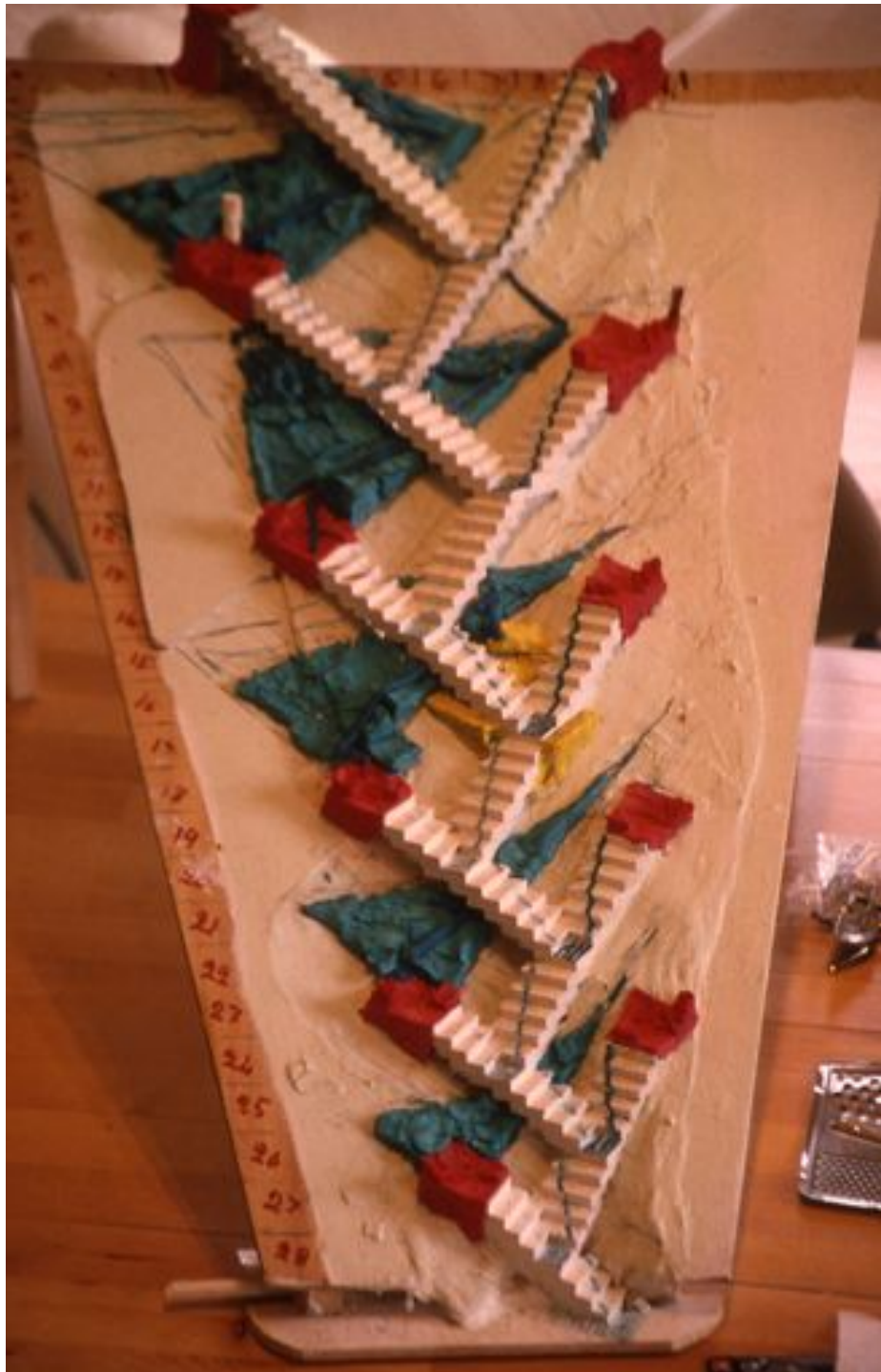
4 The view of the river in the foreground is drawn by the light through the lens. (photo) photo shows from Theodore Roosevelt, *Sea-View* (from *Journal of the American Geographical Society*, *Water and* (London, 1911).







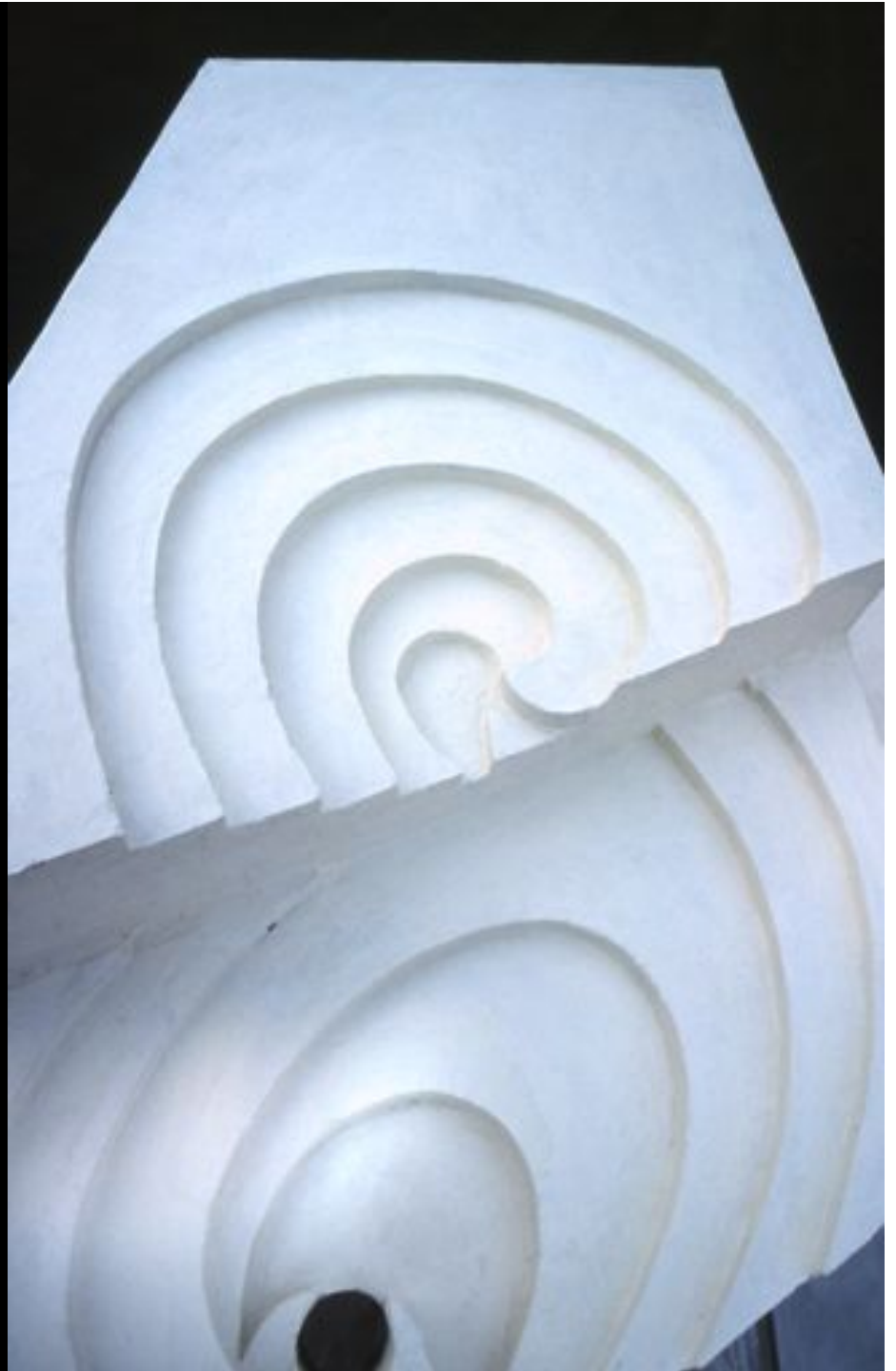












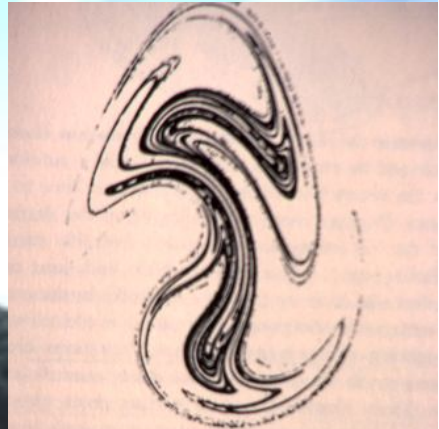
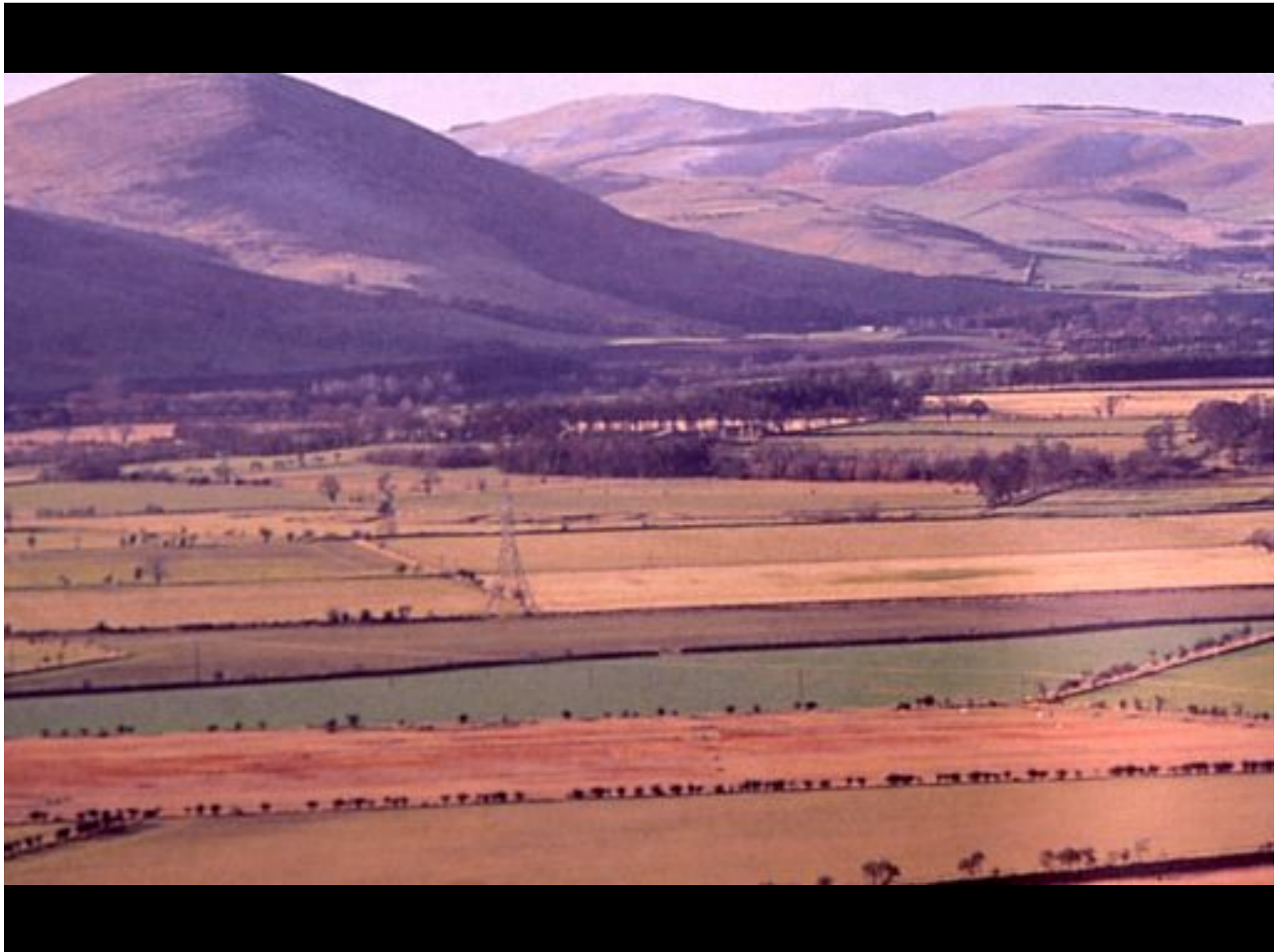


FIGURE 6-10 The Ueda attractor; from Ueda et al (1993)

Ueda et al. (1988)









Body as Landform



ABSTRACT BODY SHAPES

There are two basic methods of suggesting anthropomorphic shapes in the landscape.

Curved volumetric abstraction

Four Islands as a Goddess, Charles Jencks, 2003; Fertility Figure, Haute Garonne, 25,000 ya; Willendorf Venus, The Earth Mother, 30-25,000 ya;

White soil abstraction

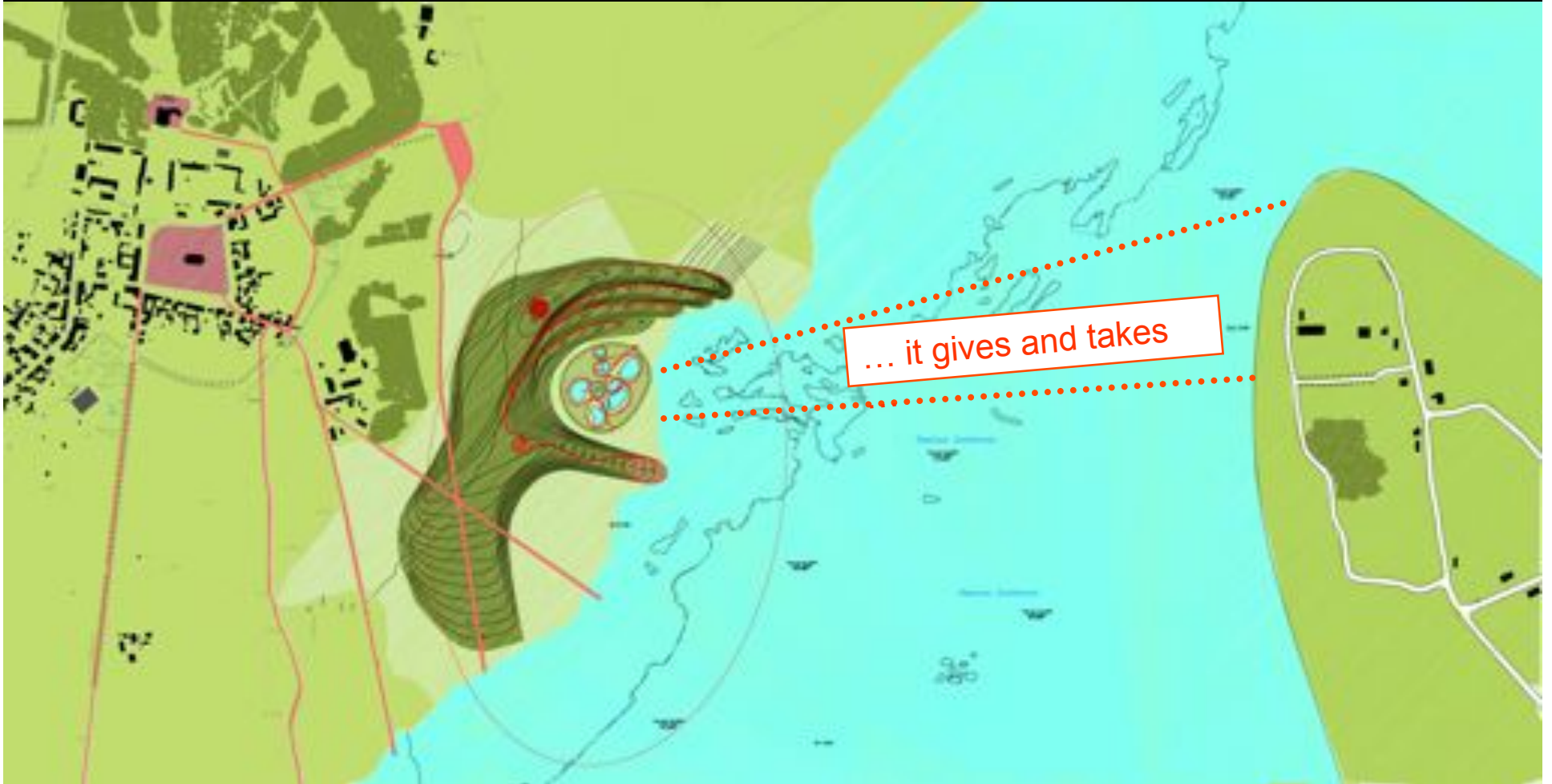
White Horse, near Uffington Castle, Berkshire, Celtic circa 100 BC. Cerne Abbas Giant, Celtic fertility symbol with club.







THE ALTDÖBERN HAND GIVES AND TAKES



AUSSICHTSPUNKT
NACH ALTDÖBERN + PRITZEN

HP 1

COTTBUS 9

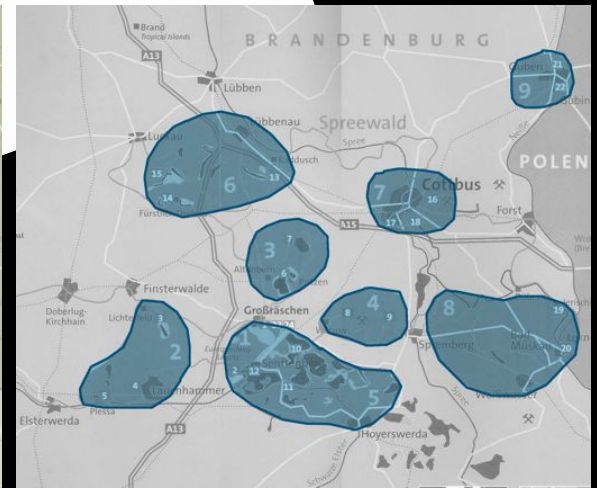
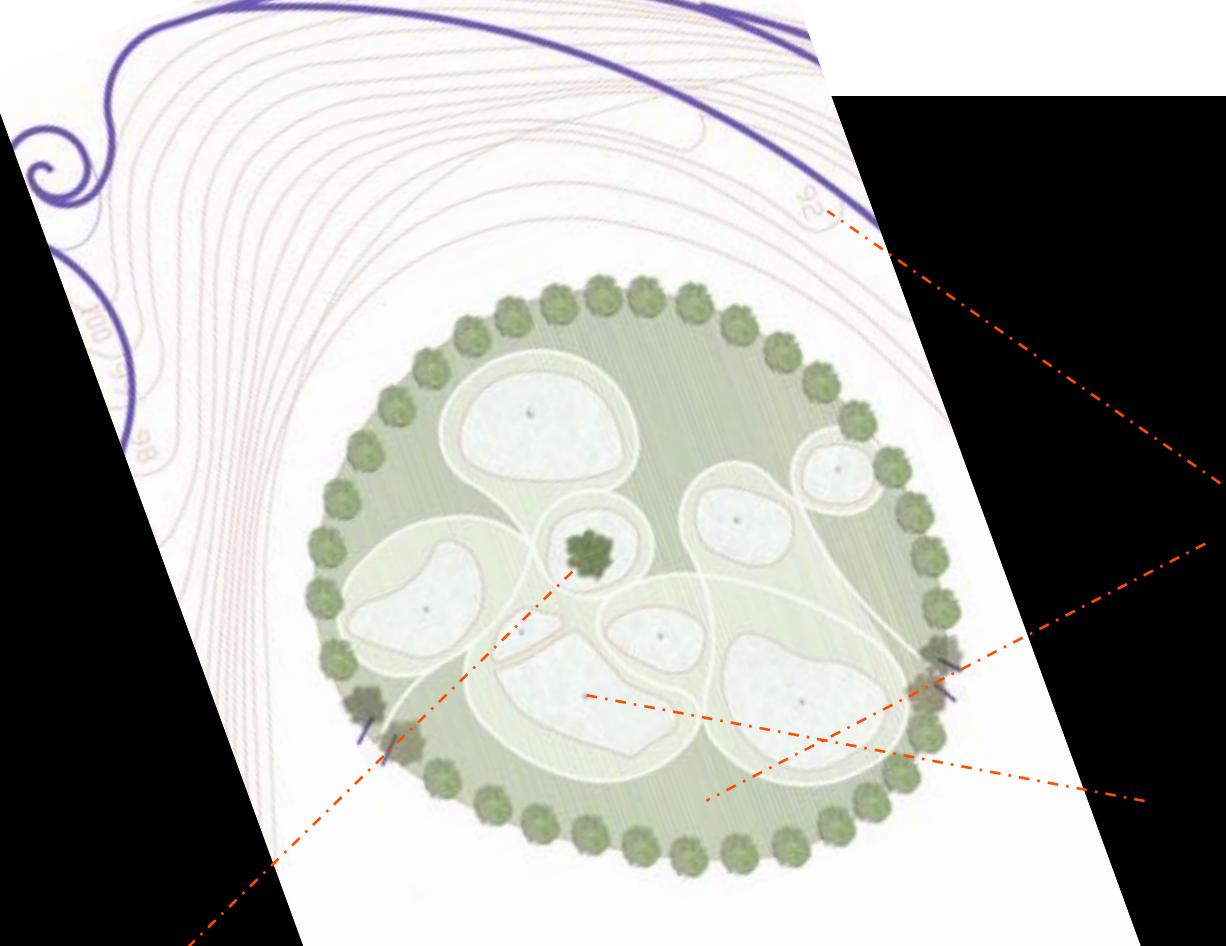
HP 2

STRAND DER RUHE

ERHOLUNGSPFAD
AM WASSER

500 m











Functional Reserves to 2nd Station serving through workings 1st Station, and South 2nd Station on top of East Condon, Obsolete bridge

PLAN A
Planned

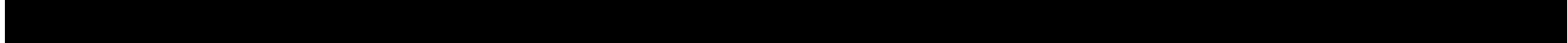
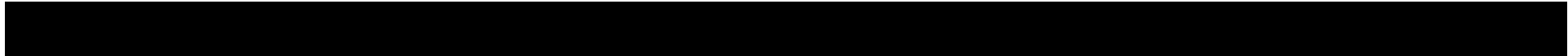
Perhaps an industrial area, a town garden, industrial waste being recycled as the focus ... or industry to a cement or ceramic solution?
Town Research + Amplification Group. - What aspects to Poplar Lake?
Urban Culture Series of gardens to edge of town with brown frame

Rails + Tracks preserved back at junction + tipping added?

AB



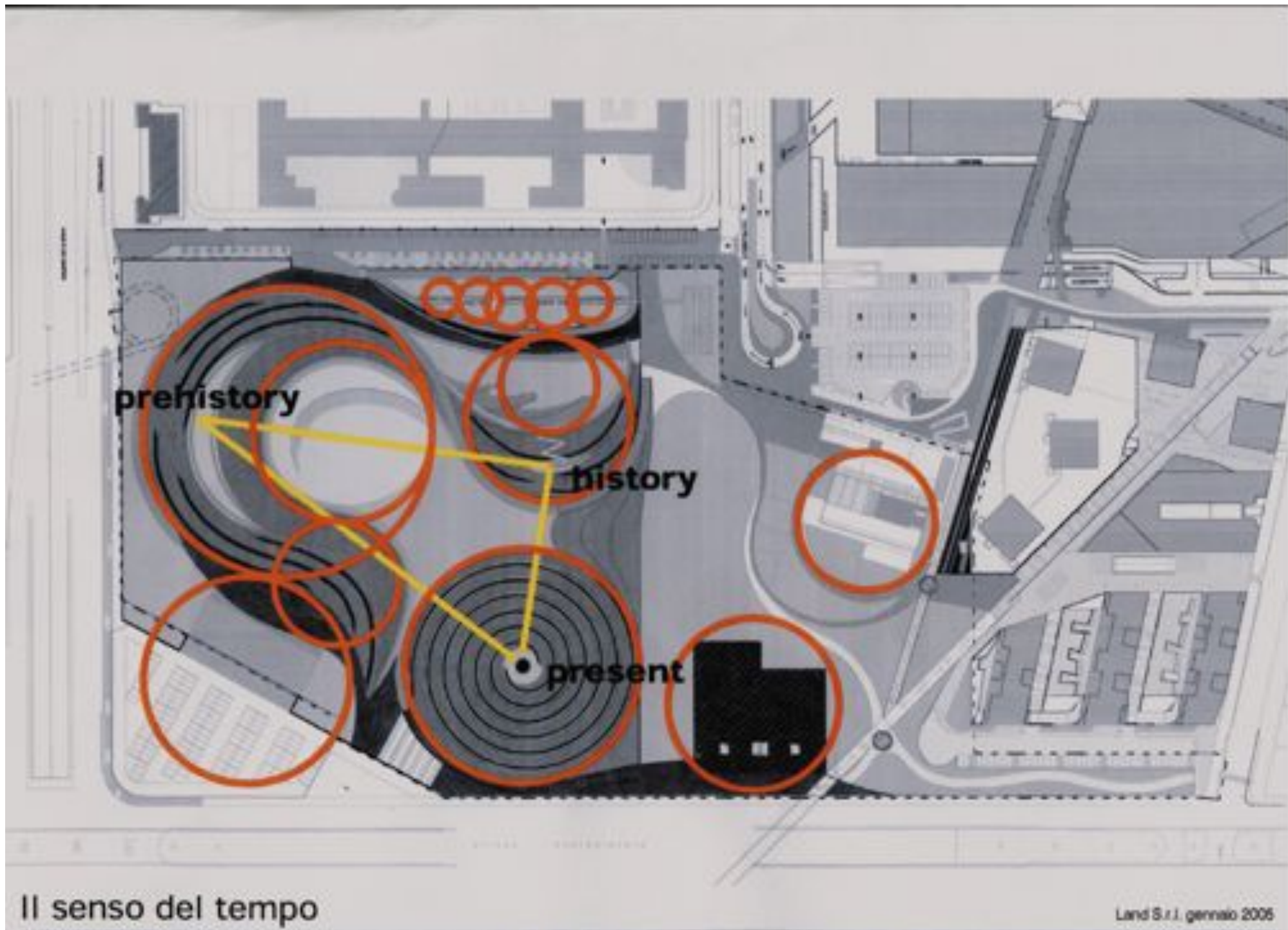












Ten Lessons of City Parks

From a study of city parks in the west, certain truths have been established, general rules that usually bear fruit. They can be summarised as economic and social propositions with aesthetic and philosophical additions. In terms of success, use comes first, ideas and form second, but they are equally important:

- 1 The *high public use* of an urban park can double the land value of surrounding areas, and cut the crime rate.
- 2 The key to high use is usually that by women with their children.
- 3 But use by local people can be just as important. Most visitors will be women and local people.
- 4 Intervisibility between areas in an urban park allows people to feel confident and safe, and seeing ways into and out a space or garden. Thus many entrances and exits are desirable. The formal layout of the whole should be clear, but also complex and intimate in parts.
- 5 To attain high use, a park will need, during the first opening years, the management and scheduling of events – fashion shows, stage events, open-air films, art installations, games and contests. These events create both a sense of ownership, and loyalty, and expectation of future use.
- 6 Further functions underscore this ongoing commitment – children's play area, a café or kiosk, different places of exercise for old and young – which soon creates continued loyalty. A city park is like a good theatre to which one returns.
- 7 Local small gardens within the park, of different character and quality, are essential. The response to nature as an individual, sensual and intimate experience must be encouraged and satisfied.
- 8 In small gardens lots of tables and seats should be provided, for joint activities such as chess, and reading alone.
- 9 Highly visible attractors should be provided, striking sculpture or landforms that give identity and continued aesthetic interest. Complex details and meaning, at several points, should engage visitors and make them slow down. One visits an urban garden to contemplate and relax in a 'place apart': as the Renaissance garden advised *festina lente*, make haste to go slow.
- 10 The art of nature and the nature of art make one reflect on the fundamental delights and perplexities of life. Like the church and museum, the city park is an institution essential to spiritual and communal life, to the public realm.

These propositions do not ensure a successful urban park, but disregarding their truth can court trouble. They are the *sine qua non* that guarantees nothing, pointers not recipes.





T I M E W A L K

Primavera
Azaleas

Estate
Choisea

Autunno
Ceanothus

Inverno
Mahonia



giovane

matturo

adulto

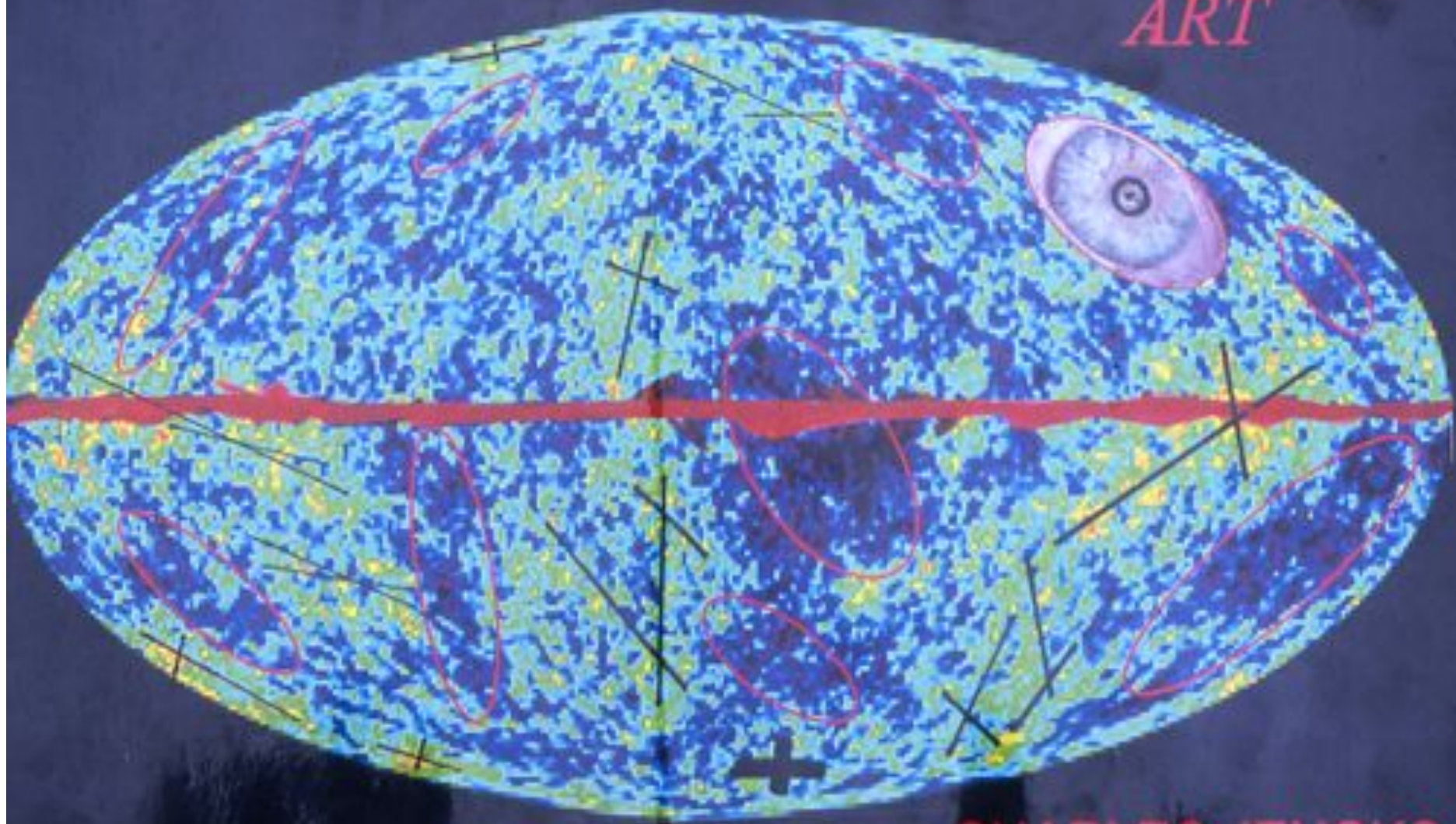
anziano







*COSMOGENIC
ART*



CHARLES JENCKS

