UNIVERSIDADE FEDERAL DE MINAS GERAIS
ESCOLA DE ARQUITETURA
PROGRAMA DE PÓS-GRADUAÇÃO EM ARQUITETURA E URBANISMO

OLHARES SOBRE A ARQUITETURA, ARQUITETURAS DO OLHAR:

UMA OUTRA ABORDAGEM PARA O IMAGINÁRIO FOTOGRÁFICO CONTEMPORÂNEO DO ESPAÇO CONSTRUÍDO

VOLUME II

Belo Horizonte
2015

JUNIA CAMBRAIA MORTIMER

OLHARES SOBRE A ARQUITETURA, ARQUITETURAS DO OLHAR:

UMA OUTRA ABORDAGEM PARA O IMAGINÁRIO FOTOGRÁFICO CONTEMPORÂNEO DO ESPAÇO CONSTRUÍDO

Caderno de Imagens que compõe tese apresentada ao Curso de Pós-Graduação em Arquitetura e Urbanismo (NPGAU) da Universidade Federal de Minas Gerais, como requisito parcial para a obtenção do título de Doutor em Arquitetura.

Área de Concentração: Teoria, Produção e Experiência do Espaço.

Linha de Pesquisa: Teoria e História da Arquitetura e do Urbanismo e suas relações com outras artes e ciências.

Orientador: Prof. Dr. Stéphane Huchet

Co-orientador: Prof. Dr. Anthony Vidler

VOLUME II: CADERNO DE IMAGENS

Belo Horizonte
2015

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CAPÍTULO 1

1.1

Crosby Street, New York | 1978

THOMAS STRUTH


ONE WAY
STOP
ONE WAY
STOP

1.2

Scheurenstrasse, Dusseldorf | 1979

THOMAS STRUTH



1.3

Horder Bruckenstrasse, Dortmund | 1986

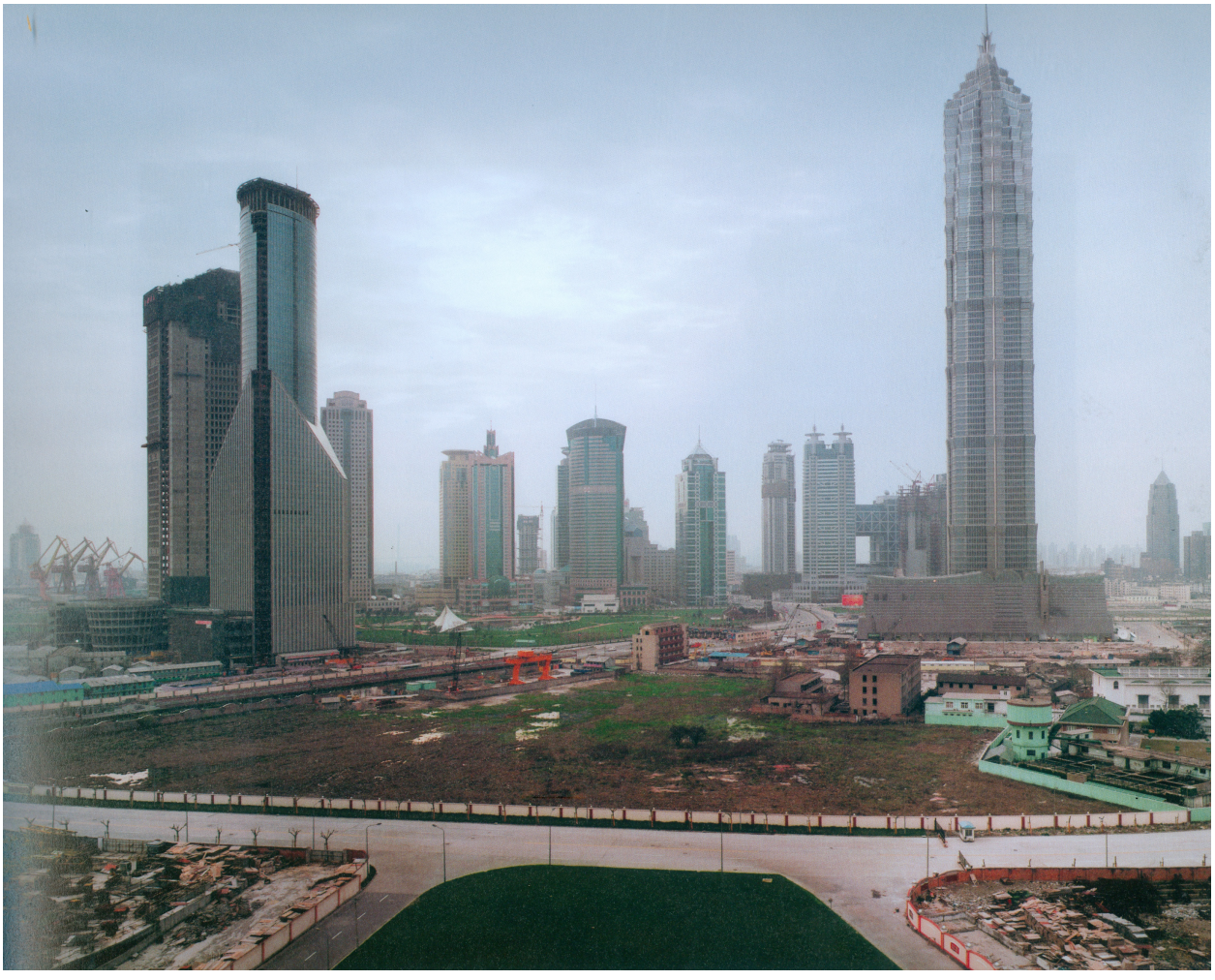
THOMAS STRUTH


Tchibo

1.4

Pudong, Shanghai | 1999

THOMAS STRUTH



1.5

Beacon | 2005

CARRIE MAE WEEMS



1.6

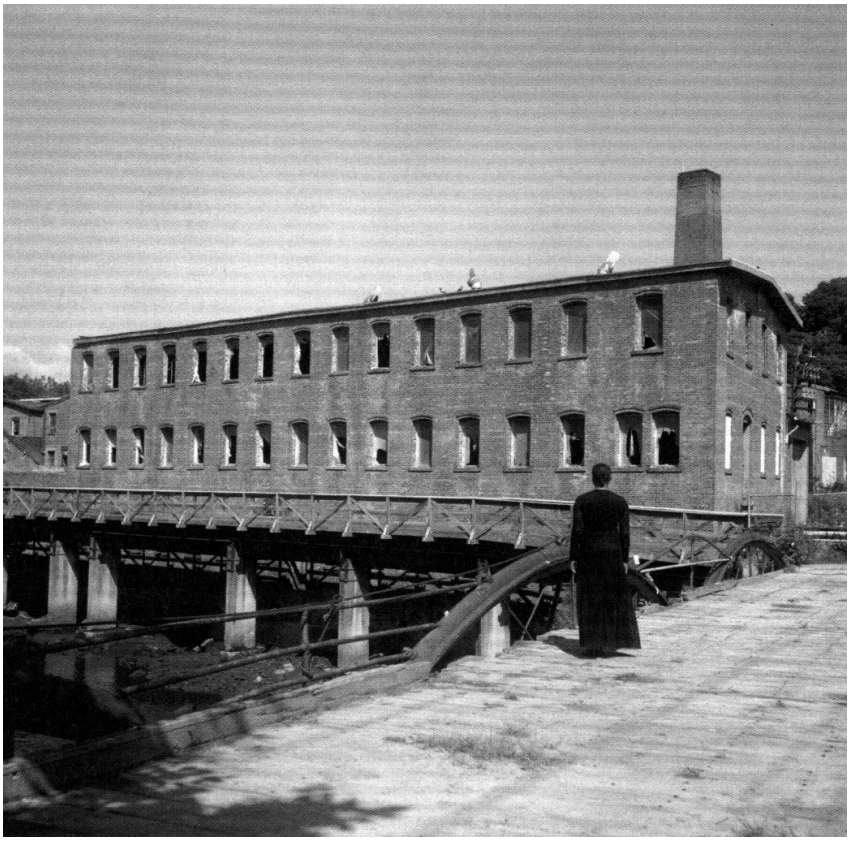
Beacon | 2005

CARRIE MAE WEEMS

1.7

Beacon | 2005

CARRIE MAE WEEMS





1.8

The Louvre, Museum Series | 2007 - presente

CARRIE MAE WEEMS

1.9

Guggenheim, Bilbao, Museum Series | 2007 - presente

CARRIE MAE WEEMS





1.10 *Zwinger Palace*

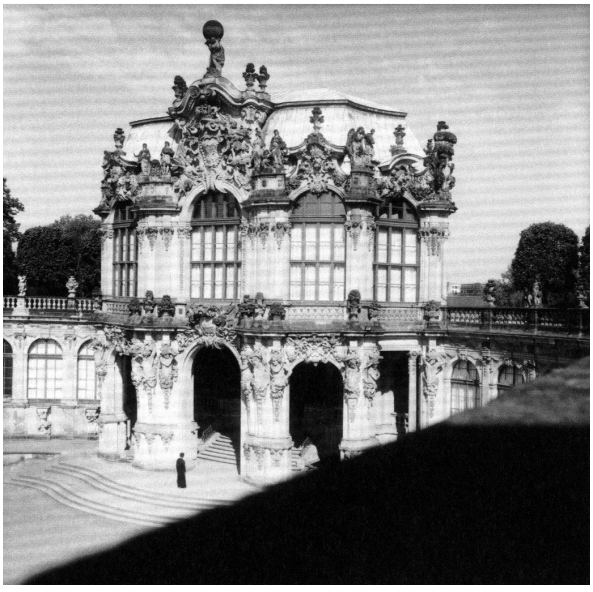
1.11 *Galleria Nazionale d'Arte Moderna*

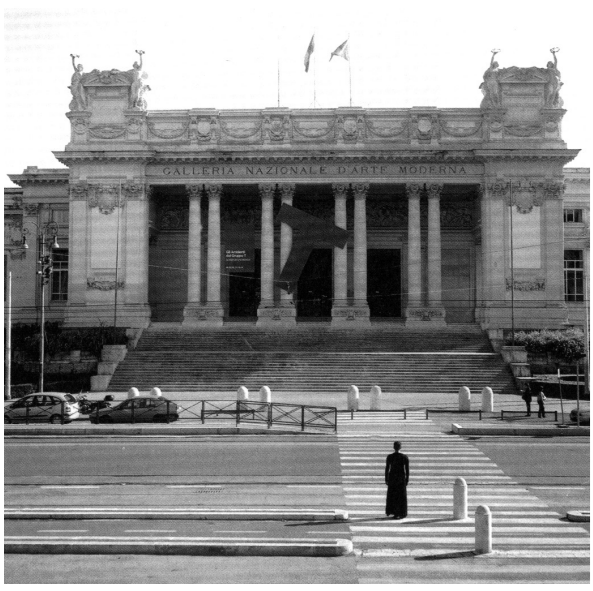
1.12 *British Museum*

1.13 *Philadelphia Museum of Art*

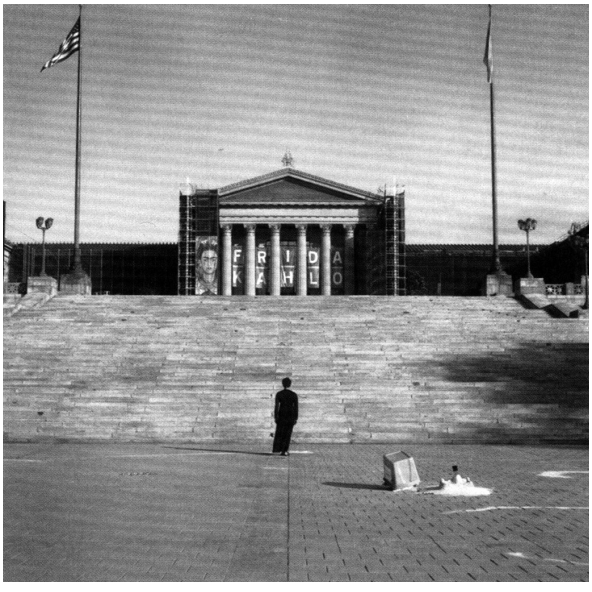
Museum Series | 2007- presente

CARRIE MAE WEEMS




GALLERIA NAZIONALE D'ARTE MODERNA




FRIDA

1.14

Made in New York | 2013

JEAN-FRANÇOIS RAUZIER

1.15

Manhattan farms | 2013

JEAN-FRANÇOIS RAUZIER





1.16

Belém, Pará, Projeto Água Escondida | 2014

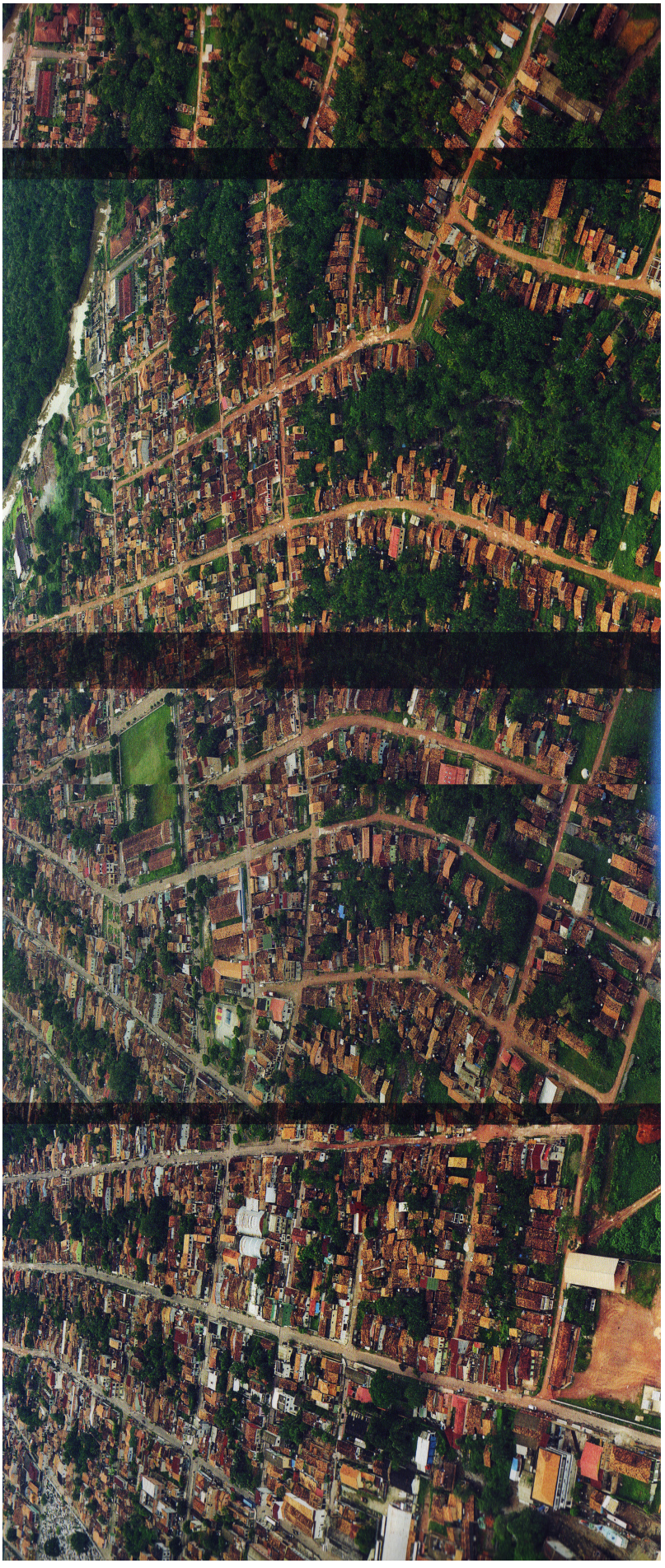
CAIO REISEWITZ



1.17

Abaetuba, Pará, Projeto Água Escondida | 2014

CAIO REISEWITZ



1.18

Pirajuçara, São Paulo, Projeto Água Escondida | 2014

CAIO REISEWITZ



1.19

Pirajuçara, São Paulo, Projeto Água Escondida | 2014

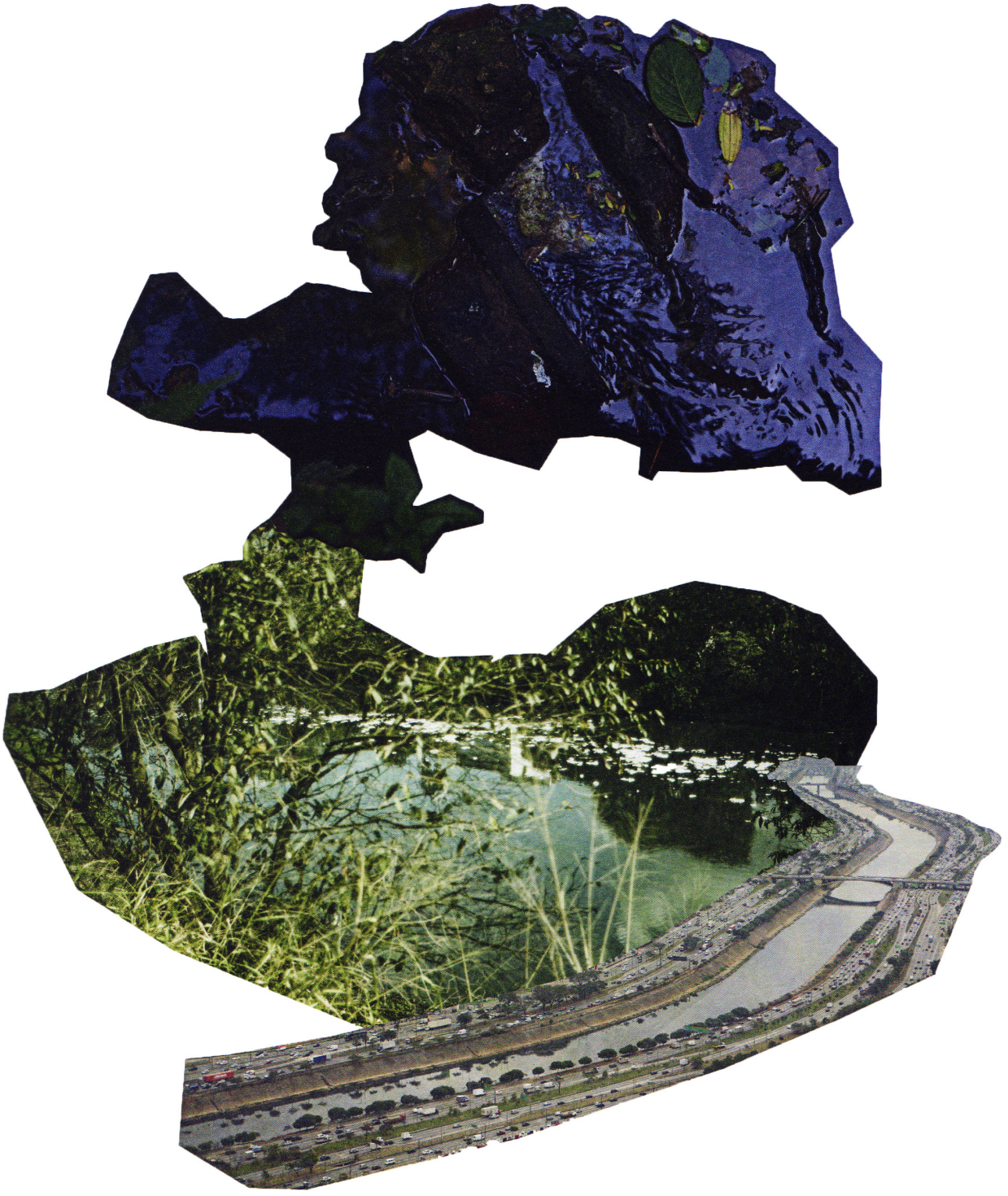
CAIO REISEWITZ



1.20

Cantaruaçu, Projeto Água Escondida | 2014

CAIO REISEWITZ



1.21

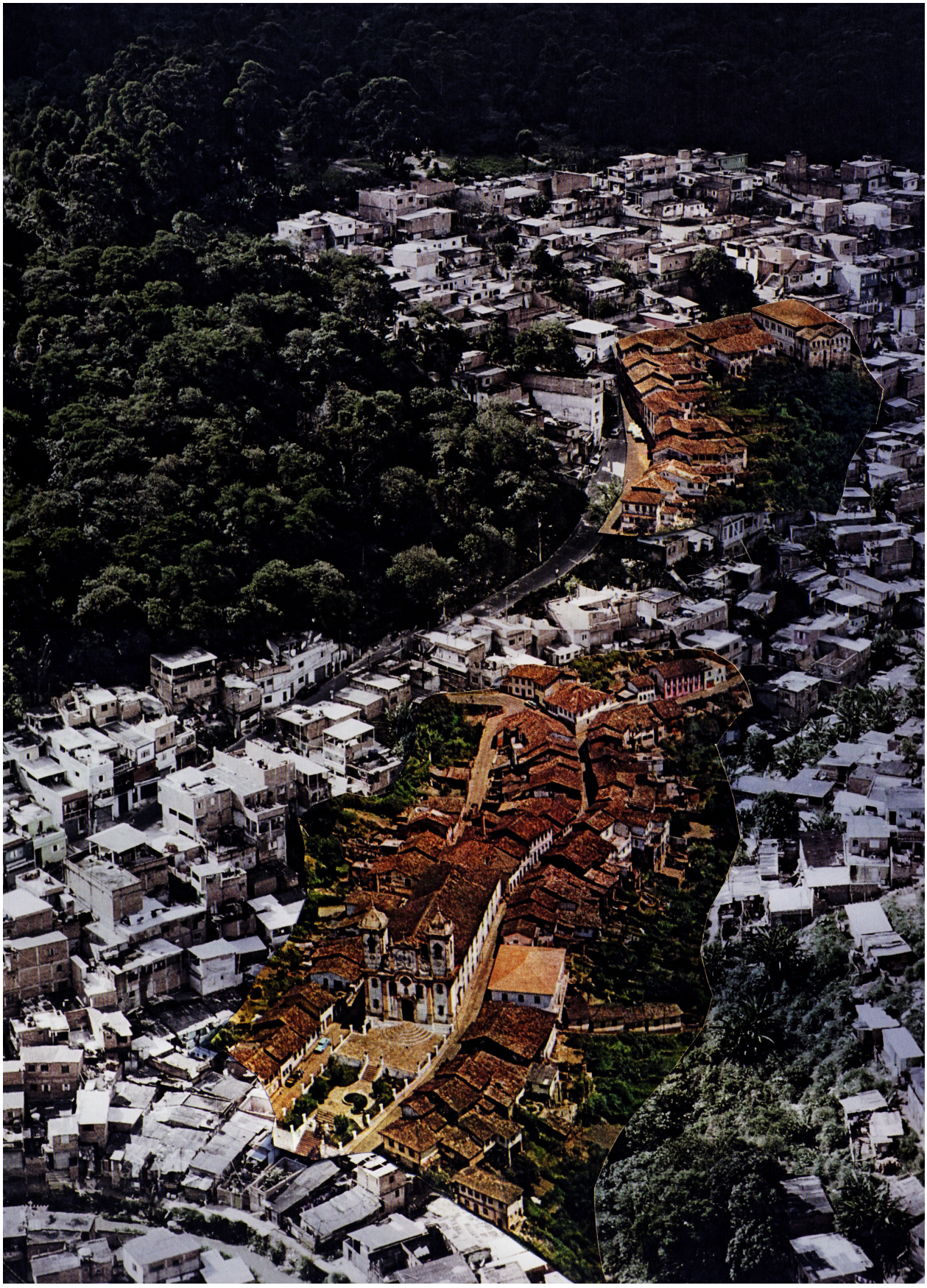
Arantaguara, Projeto Água Escondida | 2014

CAIO REISEWITZ

1.22

Pirajuçara, São Paulo, Projeto Água Escondida | 2014

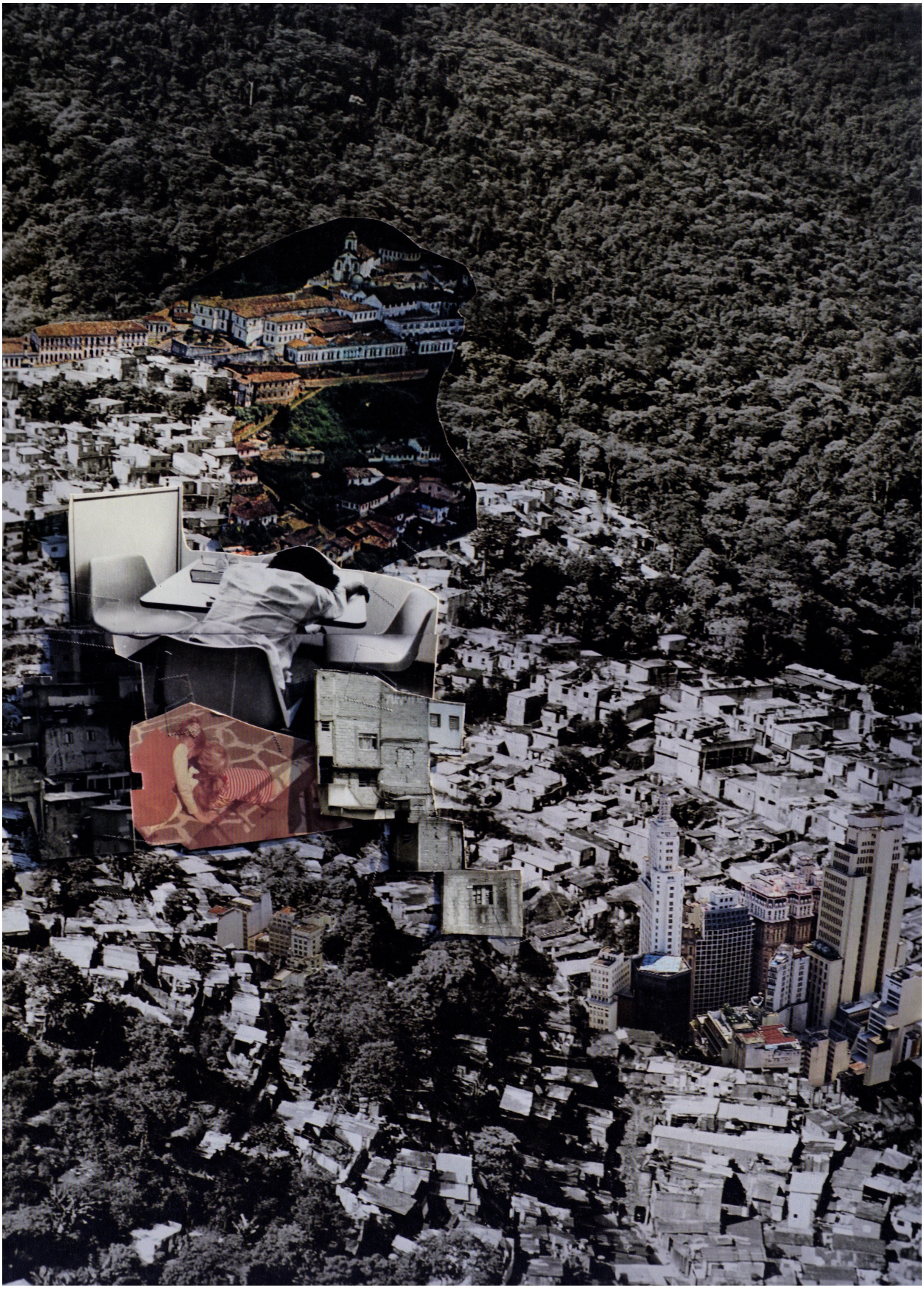
CAIO REISEWITZ



1.23

Cantayaçu, Projeto Água Escondida | 2014

CAIO REISEWITZ



1.24

Enter at Gansevoort, The High Line Effect | 2013

JENNIFER WILLIAMS

1.25

Approaching Hudson Yards, The High Line Effect | 2013

JENNIFER WILLIAMS

1.26

7000 Oaks to 10th Avenue Square, The High Line Effect | 2013

JENNIFER WILLIAMS

1.27

Enter at Gansevoort, The High Line Effect (vista da instalação) | 2013

JENNIFER WILLIAMS

1.28

Approaching Hudson Yards, The High Line Effect (vista da instalação) | 2013

JENNIFER WILLIAMS





1.29

7000 Oaks to 10th Avenue Square, The High Line Effect (vista da instalação) | 2013

JENNIFER WILLIAMS



1.30

In Between London Terrace and Cass Gilbert, The High Line Effect | 2013

JENNIFER WILLIAMS

1.31

In Between London Terrace and Cass Gilbert, The High Line Effect (vista da instalação) | 2013

JENNIFER WILLIAMS

1.32

Postcards from Nowhere | 2013

VIK MUNIZ



So different here.
Domestic
Dear Doctor
Kodak
PLACE STAMP HERE
Paper
THIS SPACE
Radio City
Mr & Mrs
PAR AVION
ΑΕΡΟΠΟΡΙΑ
Amtrak
DRUGS CIGARS
LEGIPOSTA
LUFTPOST VIA AEREA
PAR AVION
MIT LUFTPO
AVION

1.33

Parlour | 1997

THOMAS DEMAND



1.34

Spaghetti | 2006

LUCIA KOCH



CAPÍTULO 2

2.1

Wasserturme, Architectural Review | 1967



1

application to build a housing estate on the site. The Minister of Housing has called in the case for his own personal decision, in view of the threat to the natural scenery of the cliffside. It is vital that he should help to protect man-made beauty as well. The windows could no doubt be transferred to another building. The new chapel at Newport Hospital, opened last autumn, does in fact include two windows salvaged from the porch of the Ventnor chapel—a sensible thing to do, but the windows chosen are of no aesthetic merit. Other possible caretakers would be the local parish church of St. Laurence (Sir Gilbert Scott, 1878) and the Ruskin collection at Bembridge School.

NICHOLAS TAYLOR
A. C. SEWTER

WASSER TÜRME

For the last nine years Bernhard Becher (artist and photographer of Düsseldorf) and his wife have been engaged on documenting photographically early industrial structures of many kinds, mainly of the nineteenth century. They have built up a remarkable collection of material under various headings, at first in Germany, to some extent in Belgium and Switzerland and more recently in Britain, where last summer they made a comprehensive tour, helped by the British Council, photographing pit-head machinery and other structures in the coalfields of England, Scotland and Wales.

Herewith are some examples of their work: some photographs from their studies of German water-towers, mostly in the Ruhr and the Rhineland. Other subjects Mr. and Mrs. Becher have interested themselves in, besides pit-head structures, include foundries, iron-ore mines, silos, gasometers, lime-kilns and cooling towers, all subjects that illustrate the variety of new forms and structures that grew out of the industrial revolution and at the same time fascinatingly reveal, especially in the case of the water-towers, the interplay of functional design with inherited or invented stylistic elements. The Bechers' pioneer work deserves the widest support because the interest they are helping to arouse in structures of this kind comes at a time when they are rapidly disappearing as a result of the processes of modernization, technological change and the relocation of industry.

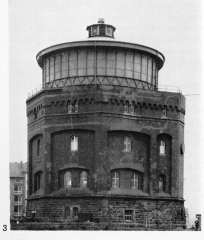
Their examples of water-towers are of a somewhat later date than some of the other material they have collected, since the large-diameter water-pipe, and the distribution system on which its use in large-capacity high-level tanks depended, did not come into being



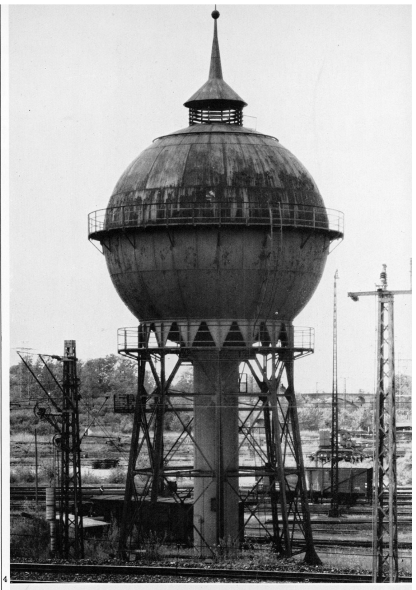
2

until the 1870s. After this date, however, many towns in flattish country found themselves dominated by bulky water-towers which played the role in the townscape played elsewhere by churches and cathedrals.

The German examples illustrated here are located as follows. 1, Bardenberg (a small town near Aachen): the municipal water-tower built in 1909–11; height 155 ft. 2, Mülheim



3



4



5

(Ruhr): railway-station water-tower built in 1901; height about 82 ft. 3, Essen: built in 1883; height 108 ft. 4, Weil (on the Rhine): the railway-station water-tower, built in 1913; height about 85 ft. 5, Hagen-Vorhalle: double water-tower built in 1898 for railway and industrial use; height about 53 ft. 6, Alsdorf (also near Aachen): the municipal water-tower built in 1910; height 140 ft. 7, Essen-Leythe: municipal water-tower built in 1899; height 120 ft. 8, Cologne-Kalk: water-tower in a chemical

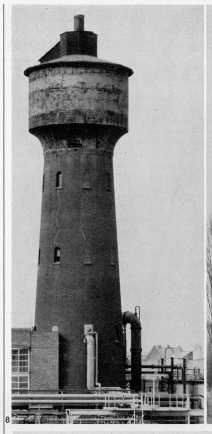


6

factory built in 1904; height 125 ft. 9, Hagen-Hengstey: railway-station water-tower built in 1913; height about 85 ft. 10, Cologne—in the centre of the city: built in 1872; height about



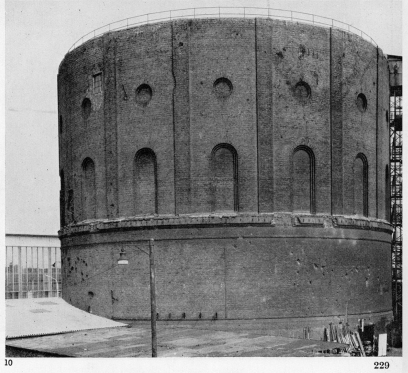
7



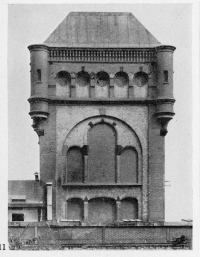
8



9



10



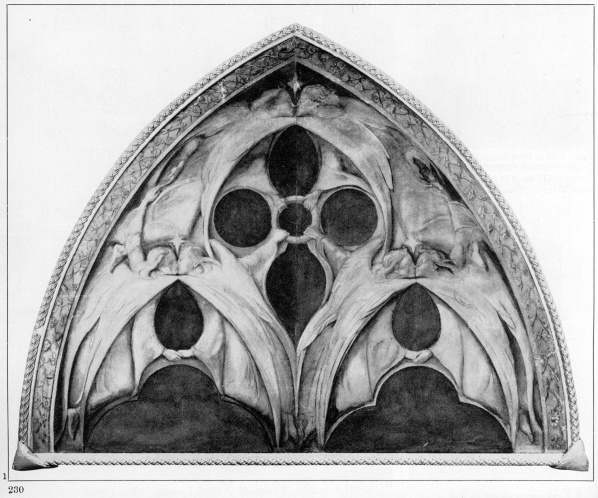
11

115 ft. 11, Düsseldorf-Heerdt: a factory water-tower built in 1870–71; height about 92 ft. (to the upper cornice; the visible roof is a later addition).

MILLAIS AS MASTER MASON

An architectural item in the current Millais exhibition at the Royal Academy, Burlington House, London, is the 'Design for a Gothic Window' reproduced herewith, 1. The design (No. 324 in the catalogue, lent by Mrs. J. G. Links) is in the form of a charcoal and sepia wash drawing on paper, mounted on canvas and measuring 84 in. by 109 in. It is referred to in a letter from Millais, dated August, 1853, and written in Perthshire, in which he says: 'Ruskin and myself are pitching into architecture; you will hear shortly to what purpose. I think now I was intended for a Master Mason. All this day I have been working at a window, which I hope you will see carried out very shortly in stone. . . .' In a subsequent letter to Charles Collins, Millais wrote: 'Ruskin has discovered that I can design architectural ornamentation more perfectly than any living or dead party . . . the window I have finished represents eternal happiness and the struggle of life. . . .' According to Holman Hunt the design was made to illustrate the lines 'Where angels rising and descending met With interchange of gift' from Tennyson's *Palace of Art*. Apparently Ruskin sent the design to his father who wrote that he was 'Thunderstruck by it. It is the most angelic Painting or Frescoe I have ever set eyes on. This is pure sublimity.' Ruskin is believed to have used the design in one of his lectures, but the projected window was never carried out because of the prohibitive cost.

Founder in 1848, with Holman Hunt and Rosetti, of the Pre-Raphaelite Brotherhood, Sir John Everett Millais (1829–1896) was one of the most prodigiously gifted of all British painters. He entered the Royal Academy



1

2.2

Funeral, The Americans | 1958

ROBERT FRANK



2.3

Men's room, railway station, Memphis, Tenesse, The Americans | 1958

ROBERT FRANK



2.4

Drive-in movie, The Americans | 1958

ROBERT FRANK



2.5

The S.S. Copyright Project: "On Photography" | 1978

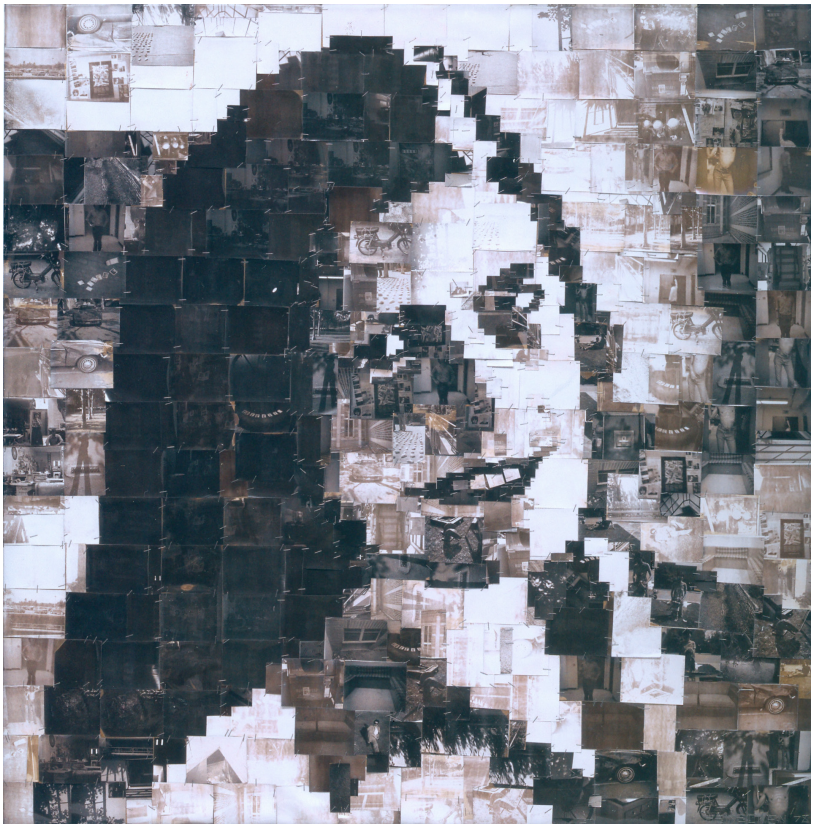
ROBERT HEINECKEN

2.6

The S.S. Copyright Project: "On Photography" | 1978

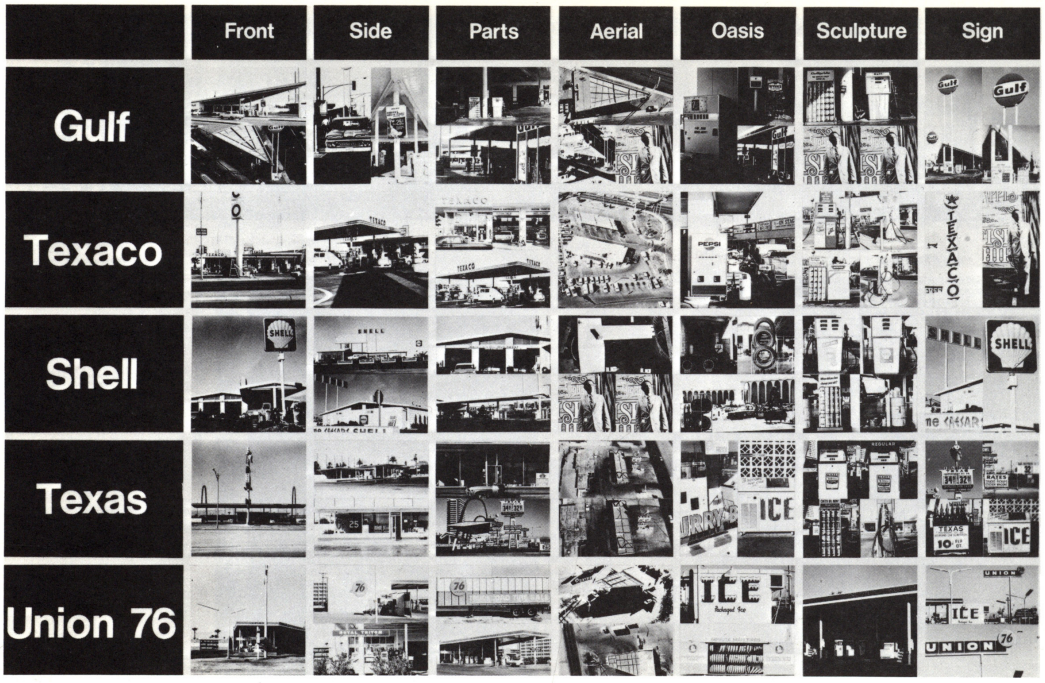
ROBERT HEINECKEN



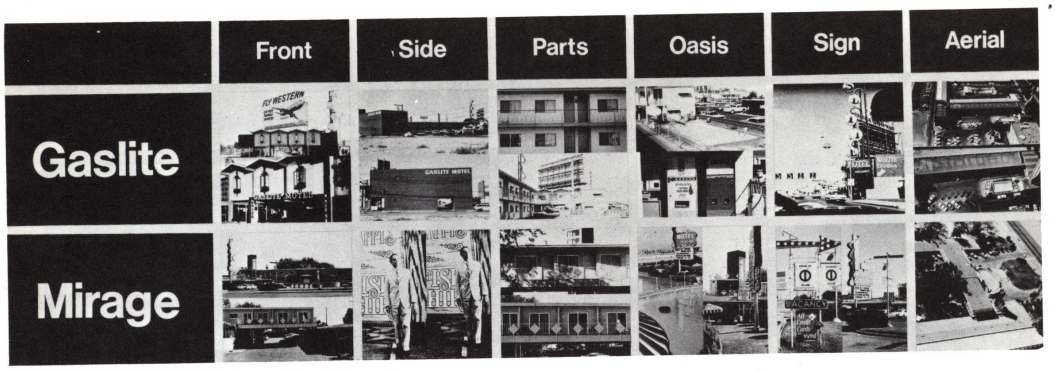


2.7

Esquema explicativo extraído de *Learning from Las Vegas* | 1972



47. A schedule of Las Vegas Strip gas stations



48. A schedule of Las Vegas Strip motels



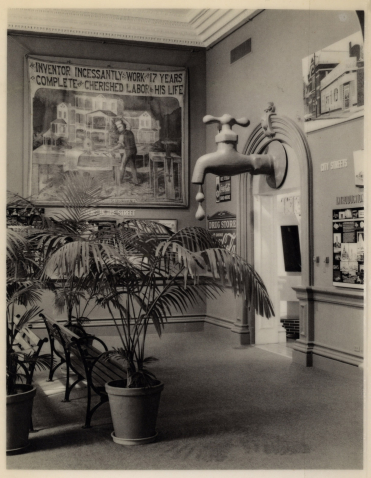
49. A schedule of Las Vegas Strip wedding chapels

2.8

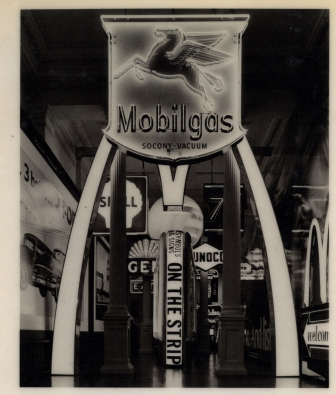
Capa do catálogo da exposição *Signs of Life* | 1976

2.9

Ilustrações em *Signs of Life* | 1976



ART GALLERY
EXHIBITION CATALOG
1976



SIGNS OF LIFE: SYMBOLS IN THE AMERICAN CITY

NA
2540
.S555
1976













2.10

Fotografia de Stephen Shore em *Signs of Life* | 1976

2.11

Fotografia de Stephen Shore em *Signs of Life* | 1976


BAY
THE POSEIDON ADVENTURE
AGENCY
LARSON
INSURANCE
REAL ESTATE
BAY JEWELERS


WELCOME

2.12

Mobile Homes, Jefferson County, Colorado | 1973

ROBERT ADAMS



2.13

South Wall, Mazda Motors, 2121 East Main Street, Irvine | 1974

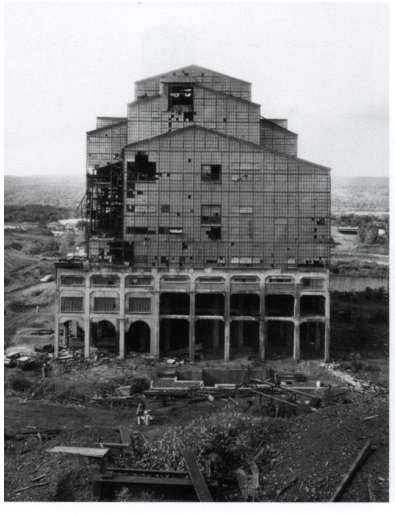
LEWIS BALTZ

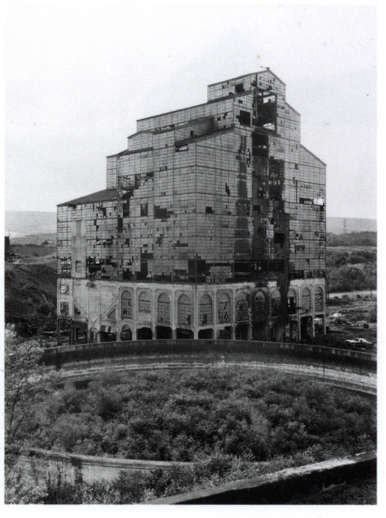


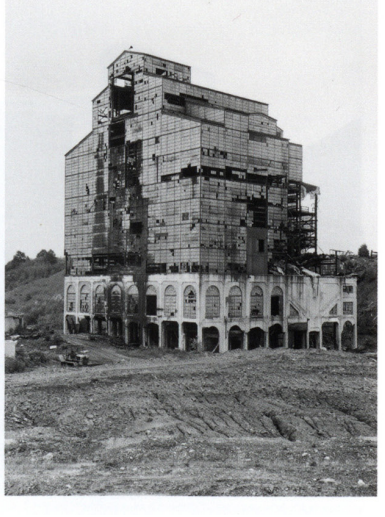
2.14

Loomis Coal Breaker, Wikes-Barre, Pennsylvania, USA | 1974

BERND E HILLA BECHER







2.15

Untitled View (Albuquerque) | 1974

JOE DEAL

2.16

White Building, Los Angeles | 1974

FRANK GOHLKE





2.17

View of Copley Square, Boston | 1974

NICHOLAS NIXON

2.18

Da série *Route 66 Motels* | 1973

JOHN SCHOTT




EL NIDO
MOTEL
AIR COOLED
2 FOR $4
4 FOR $6
FREE TV
VACANCY
4604
OFFICE

2.19

Church Street and 2nd Street, East, Pennsylvania, June 20 | 1974

STEPHEN SHORE



2.20

Point Richmond, California | 1974

HENRY WESSEL JR

2.21

Miami, American Surfaces | 1972-73

STEPHEN SHORE





2.22

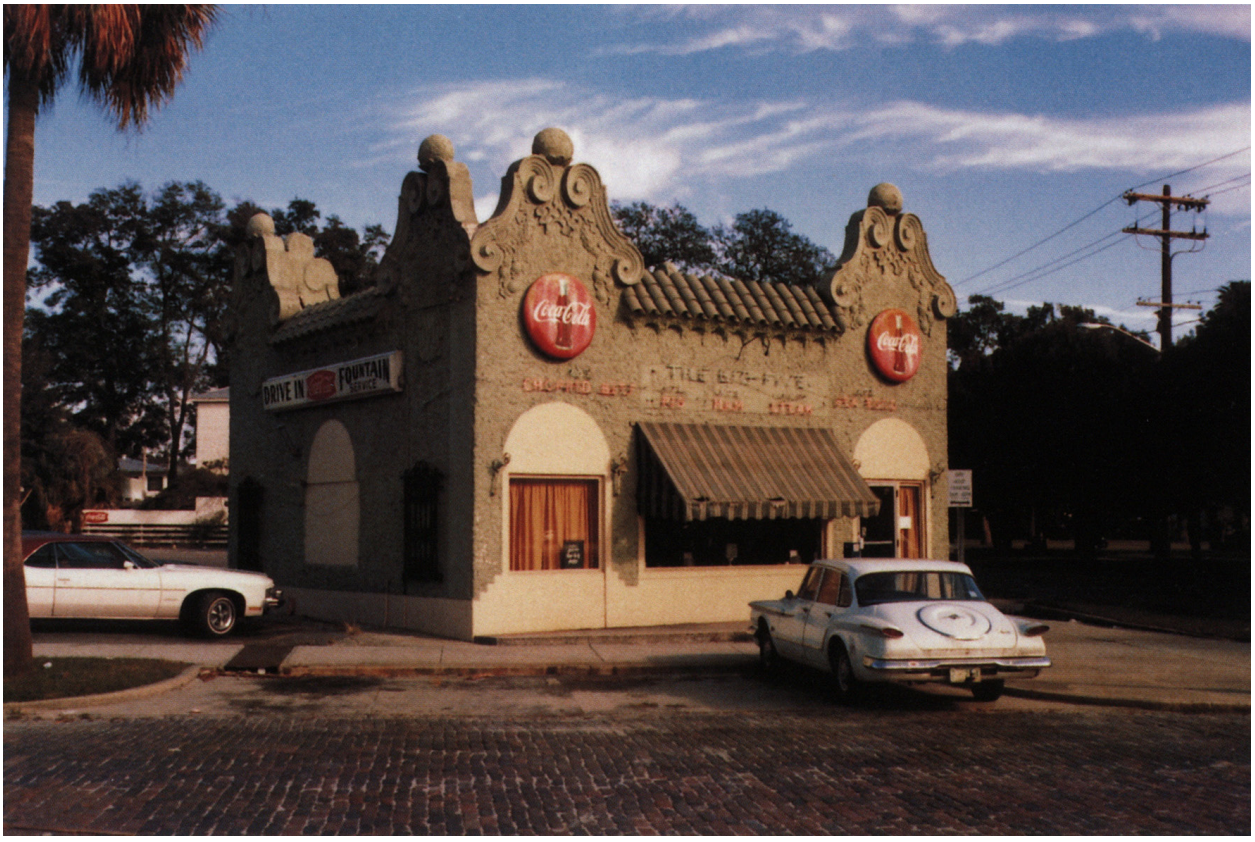
Jacksonville, American Surfaces | 1972-73

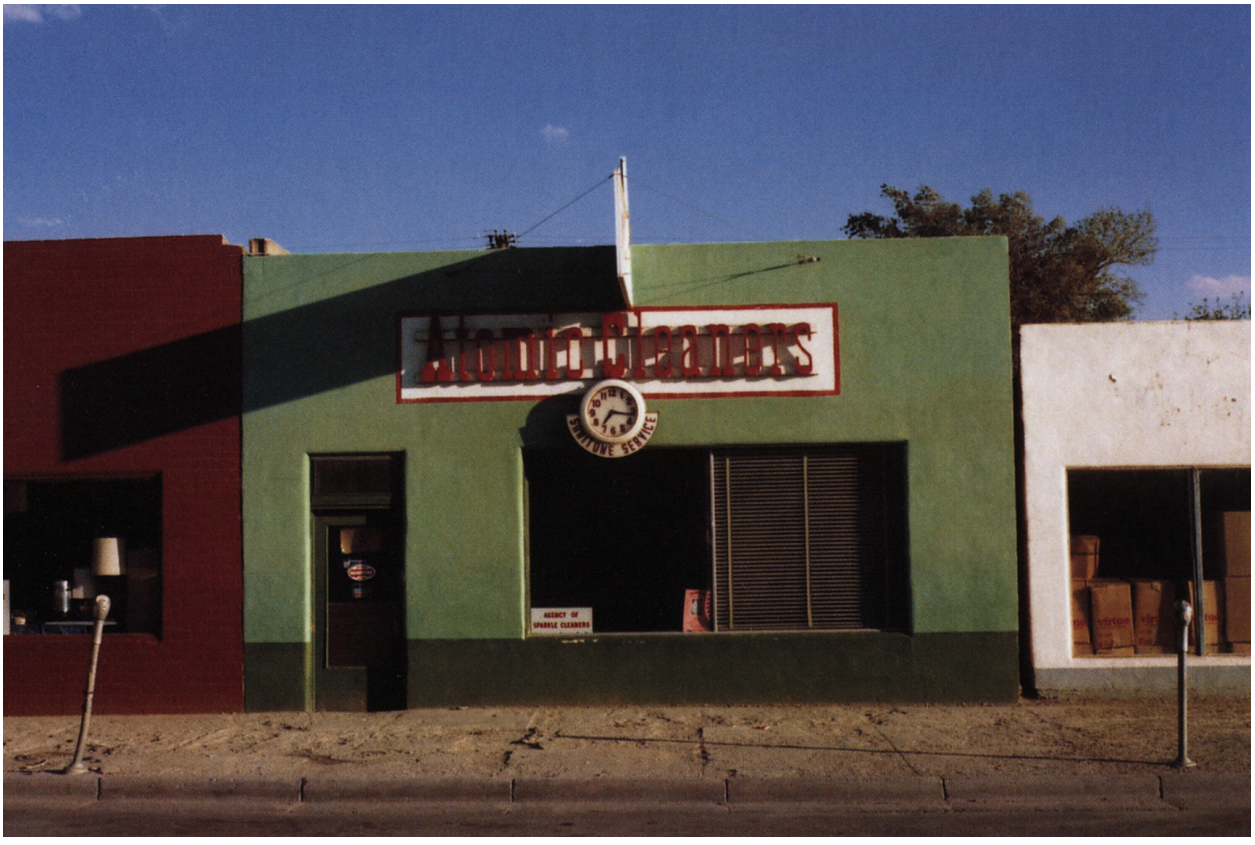
STEPHEN SHORE

2.23

Farmington, American Surfaces | 1972-73

STEPHEN SHORE


DRIVE IN
FOUNTAIN
SERVICE
Coca-Cola
Coca-Cola


SPARKLE CLEANERS
SERVICE
AGENCY OF
SPARKLE CLEANERS

2.24

Farmington, American Surfaces | 1972-73

STEPHEN SHORE


Assembly
of
God

2.25

U.S. 97, South of Klamath Falls, Oregon, July 21, Uncommon Places | 1973

STEPHEN SHORE

2.26

Presidio, Texas, February 21, Uncommon Places | 1975

STEPHEN SHORE





2.27

Carlsbad, New Mexico, February 19, Uncommon Places | 1975

STEPHEN SHORE

2.28

Living Room, 100 Sunrise Avenue, Palm Beach, Florida, October 28, Uncommon Places | 1973

STEPHEN SHORE

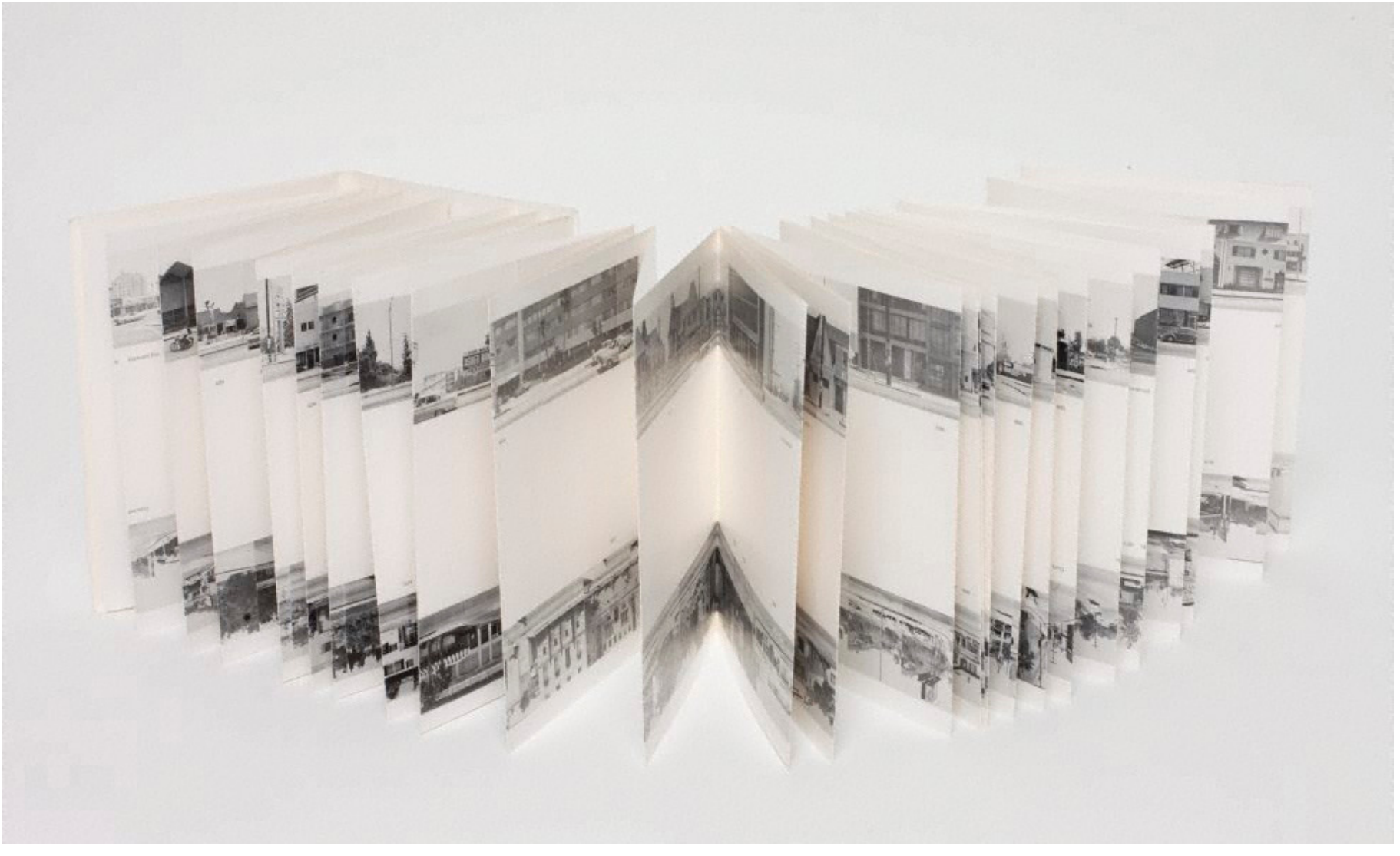

SERVEL



2.29

Every building on the Sunset Strip (vista do livro) | 1966

EDWARD RUSCHA



2.30

Twentysix Gasoline Stations (vistas do livro) | 1963

EDWARD RUSCHA

WENTYSIX

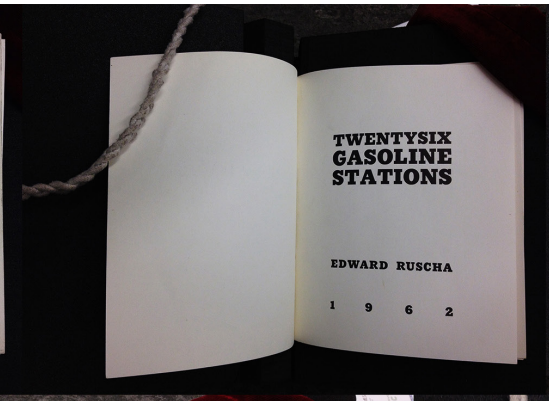
ASOLINE

TATIONS

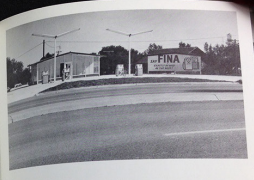
TWENTYSIX
GASOLINE
STATIONS

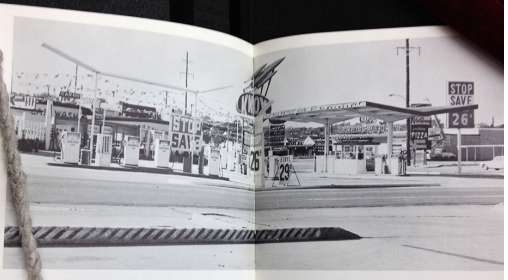
EDWARD RUSCHA

1 9 6 2



FINA, GROOM, TEXAS





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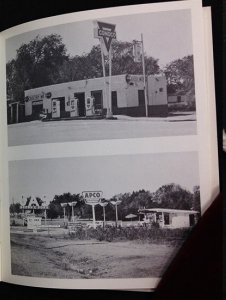

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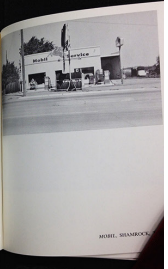
TEXACO, VEGA



ENCO, CONWAY, ESSO



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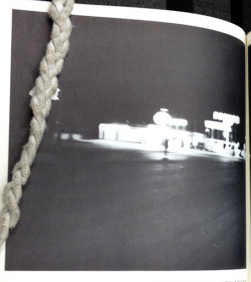

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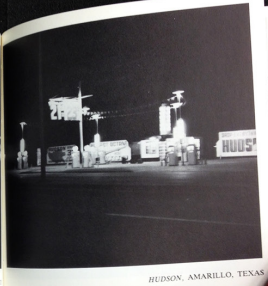

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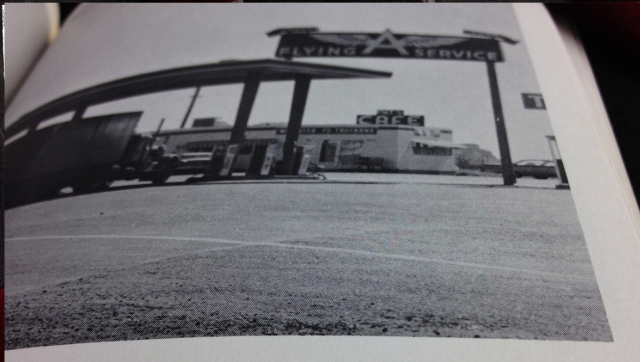


FLYING A, KINGMAN, ARIZONA

2.31

Cafe Beaufort, South Carolina. The Americans | 1958

ROBERT FRANK

2.32

Santa Fe, New Mexico. The Americans | 1958

ROBERT FRANK

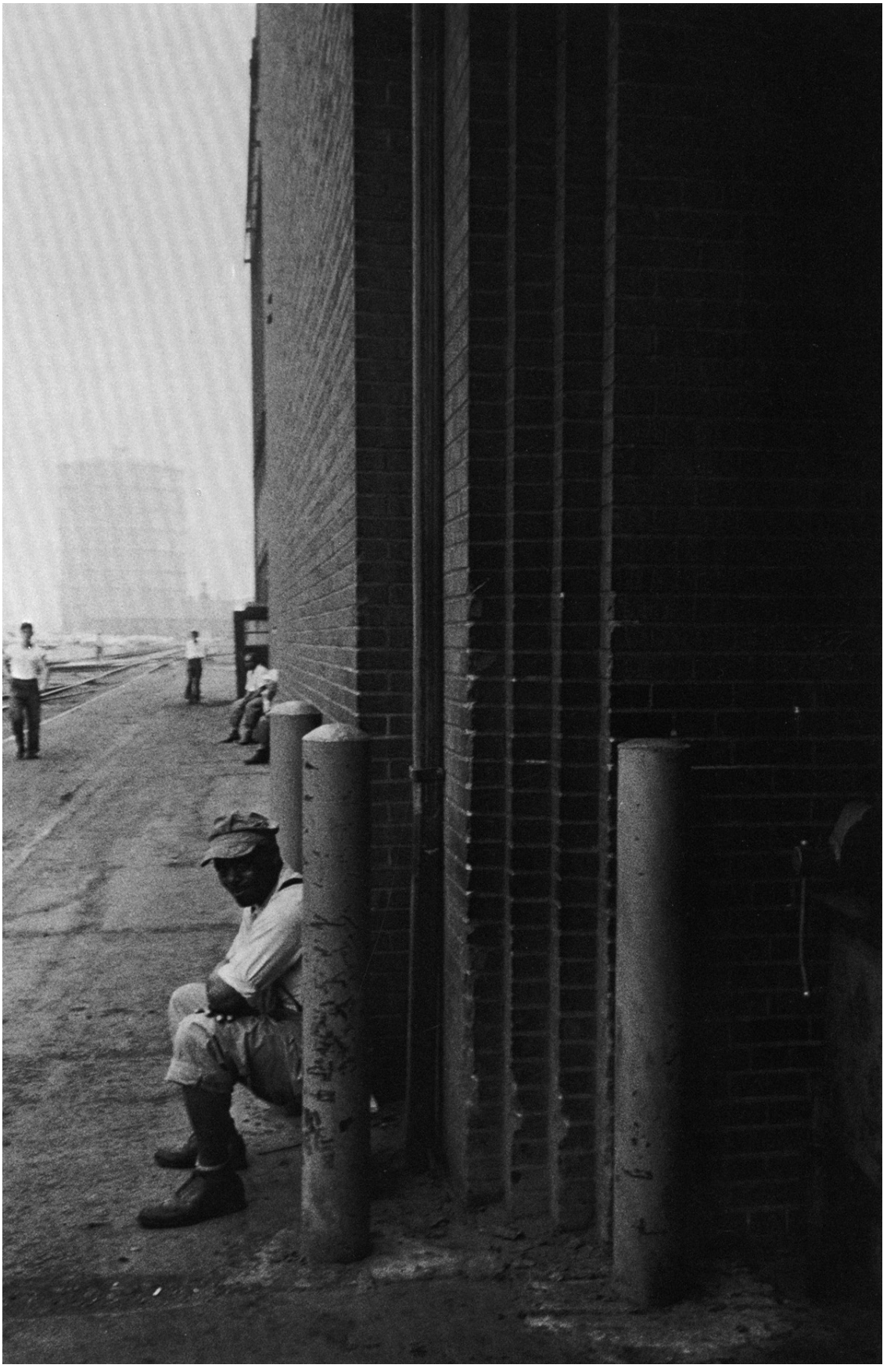



SAVE

2.33

Factory, Detroit. The Americans | 1958

ROBERT FRANK



2.34

Ranch Market, Hollywood. The Americans | 1958

ROBERT FRANK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ABSOLUTELY
NO FILLERS
Merry Christmas!
BIGGER & BETTER THAN EVER!!
100% ALL MEAT
JUMBO SIZE HOT DOG 18¢
WITH CHILI 5¢ EXTRA

2.35

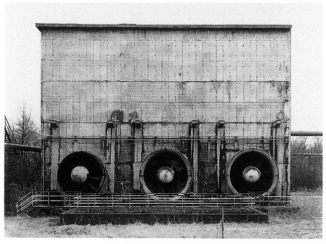
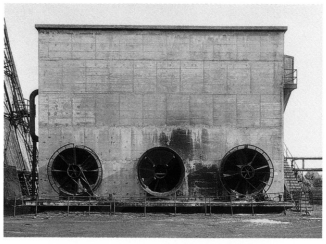
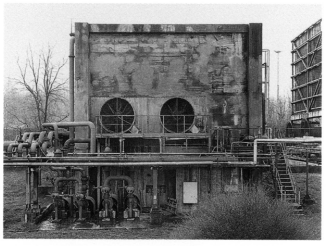
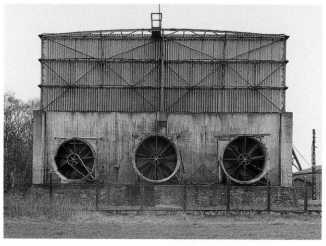
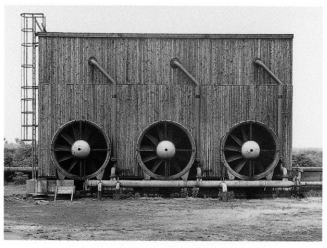
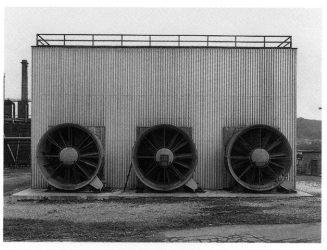
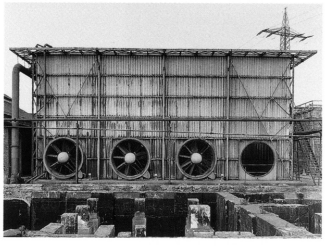
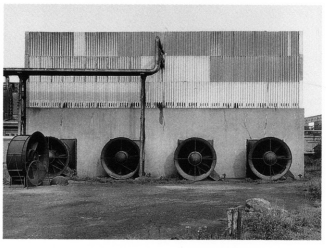
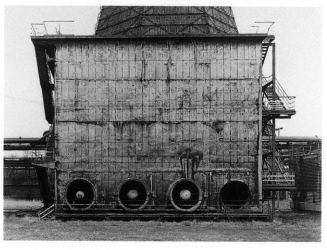
Cooling Towers, Typologies | 1971-2004

BERND E HILLA BECHER

2.36

Industrial Façades, Typologies | 1971-2004

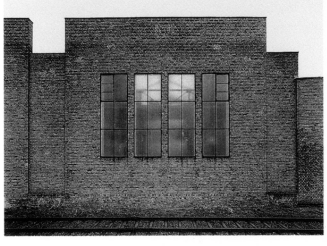
BERND E HILLA BECHER










2.37

Water Towers, Typologies | 1971-2004

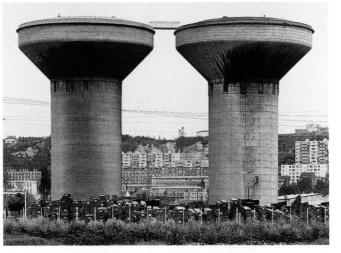
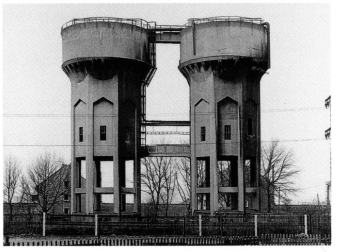
BERND E HILLA BECHER

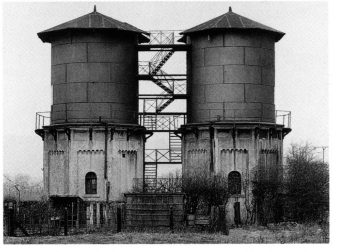
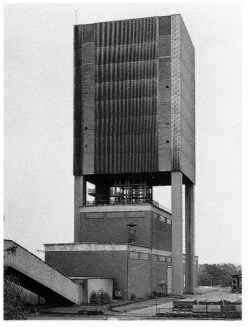
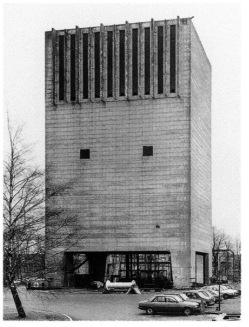
2.38

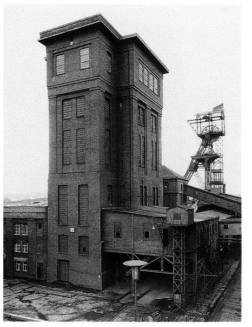
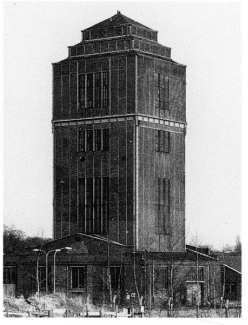
Winding Towers, Typologies | 1971-2004

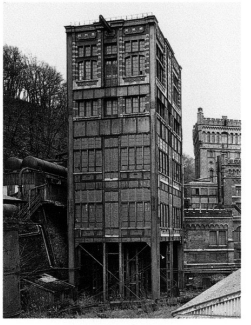
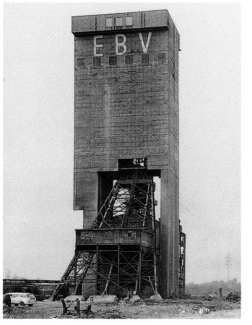
BERND E HILLA BECHER

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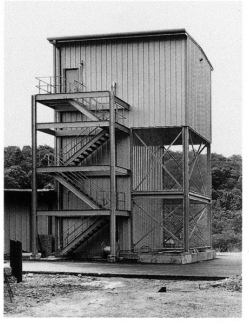

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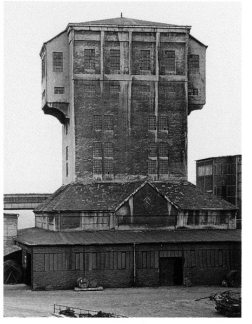
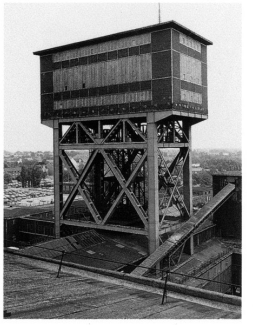

2.39

Top floor, Cooper Union, John Hejduk | 1974-75

JUDITH TURNER


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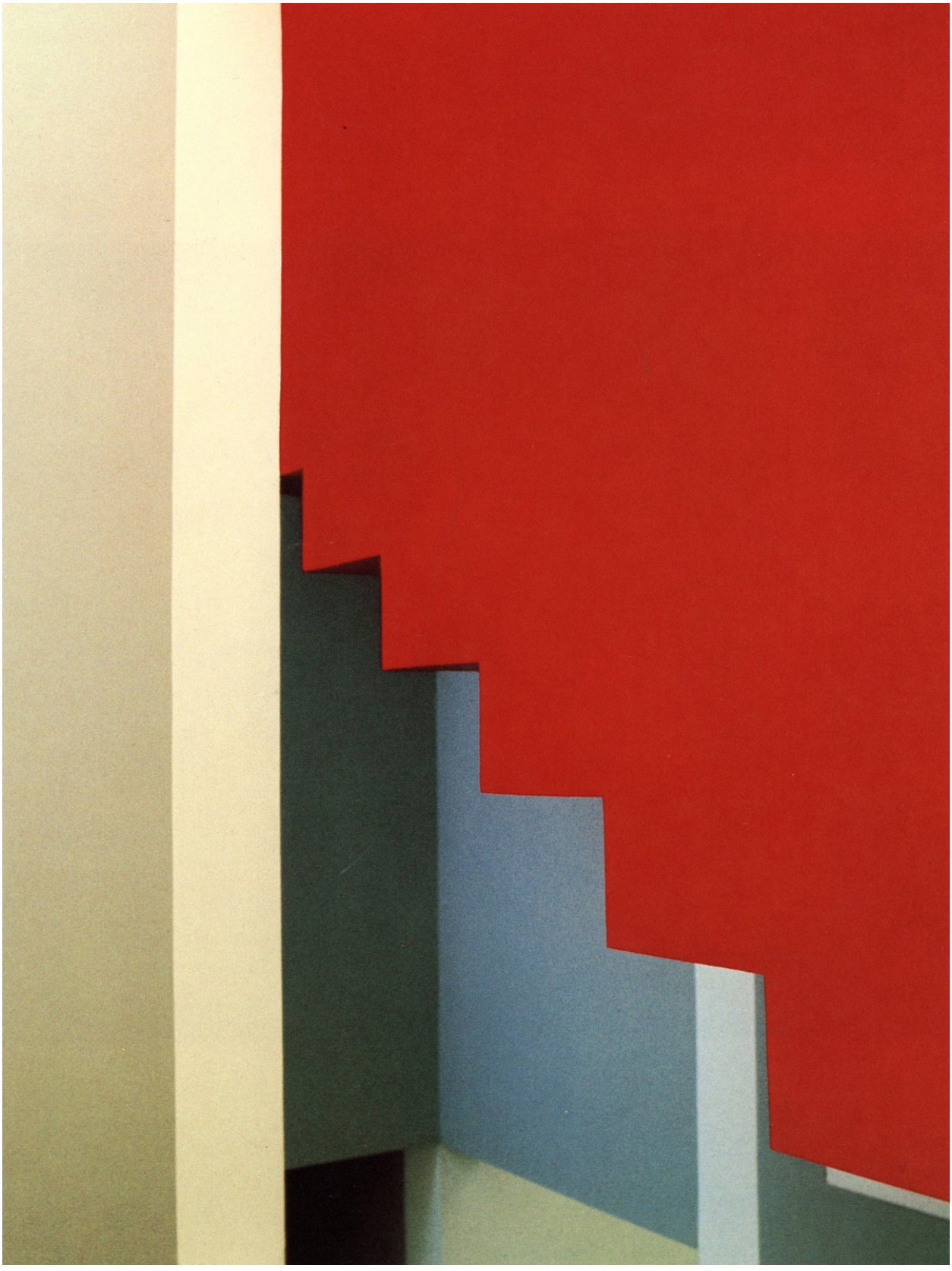
2.40

House VI, Frank Residence, Cornwall, Peter Eisenman | 1976

JUDITH TURNER



2.41

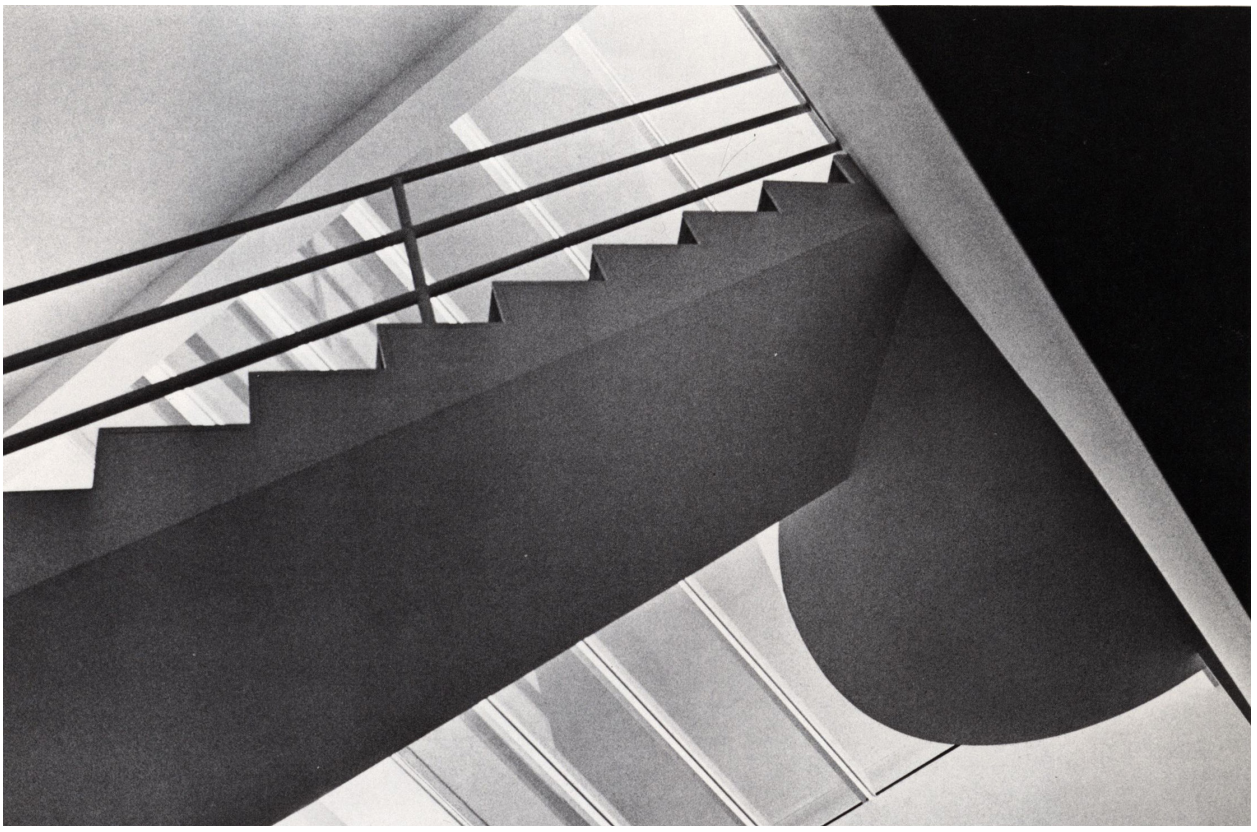
Benacerraf House Addition, Princeton, Michael Graves | 1969

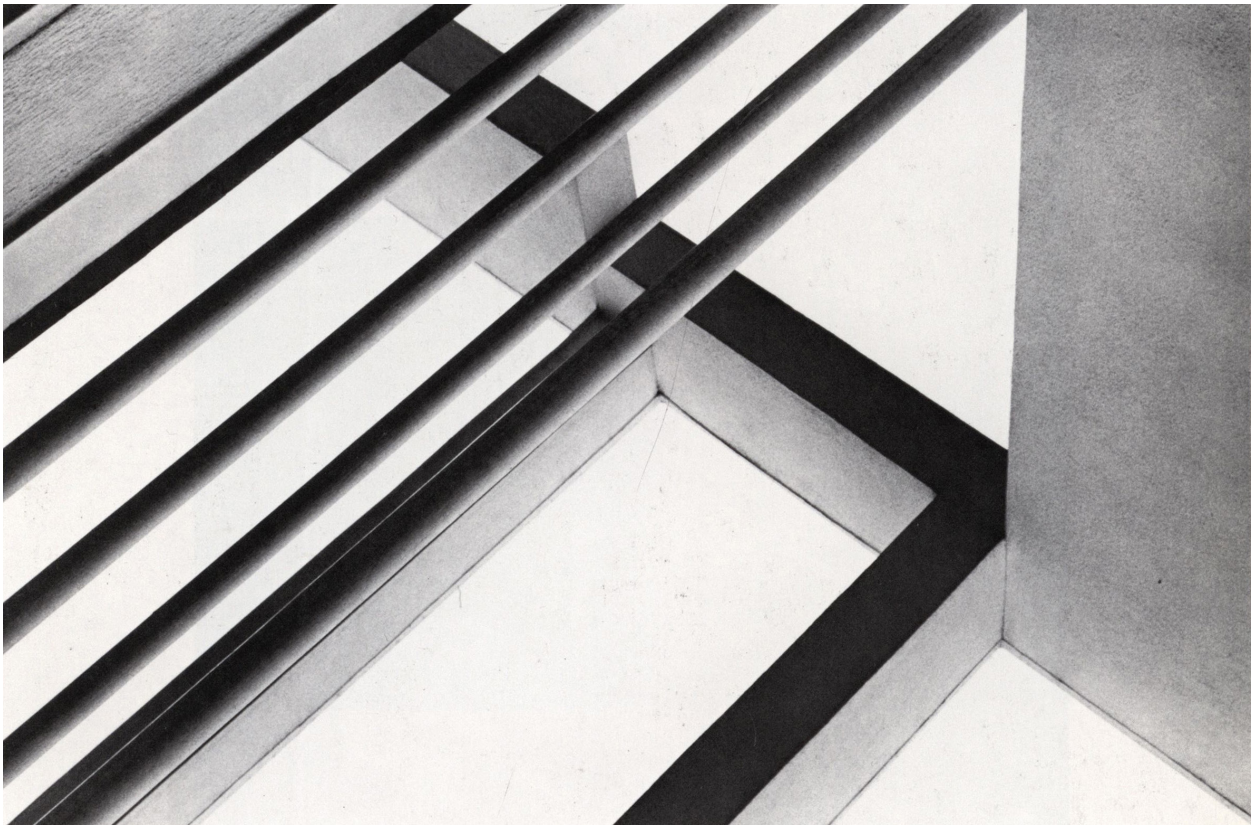
JUDITH TURNER

2.42

Kislevitz Residence, West Hampton Beach, New York, Charles Gwathmey e Robert Seigel | 1976

JUDITH TURNER





2.43

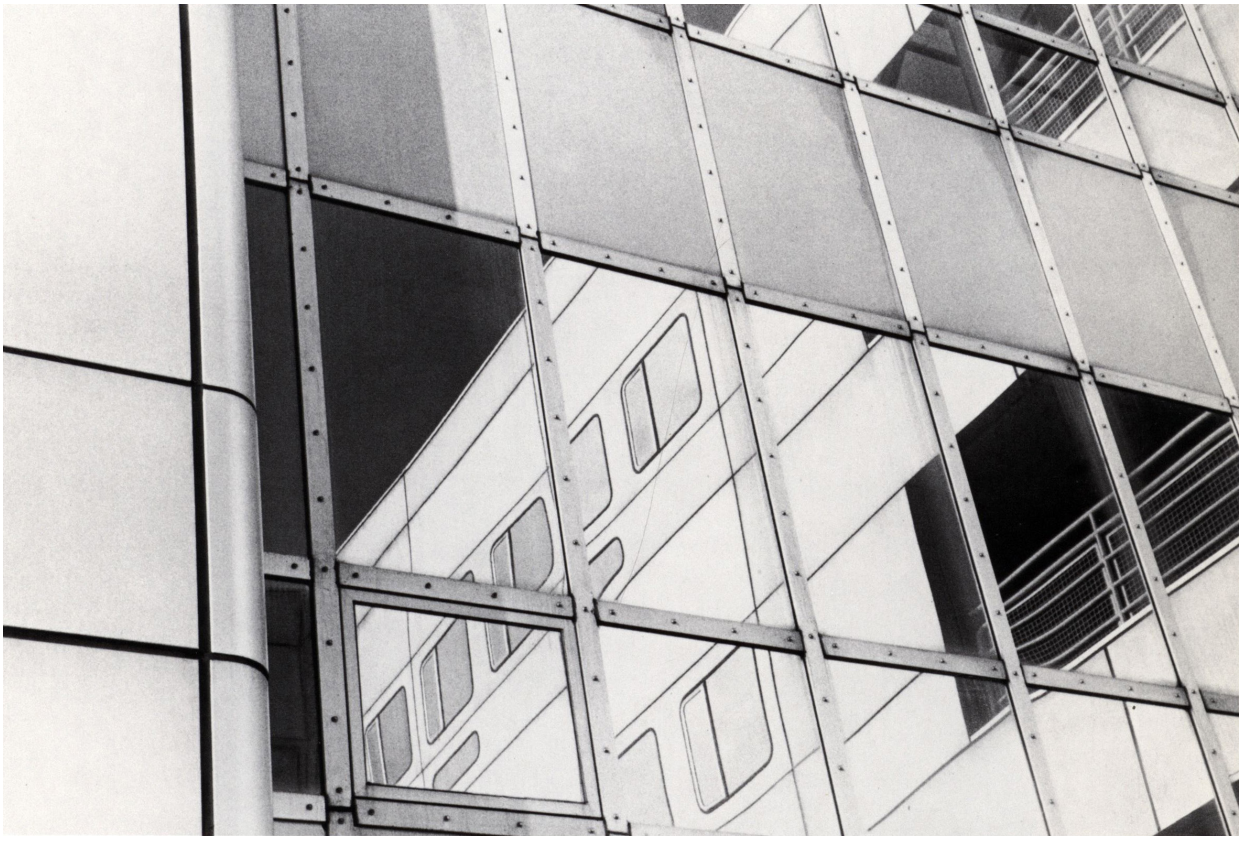
Bronx Development Center, Bronx, New York, Richard Meier | 1977

JUDITH TURNER

2.44

Main stairs, Cooper Union, John Hejduk | 1974-75

JUDITH TURNER





2.45

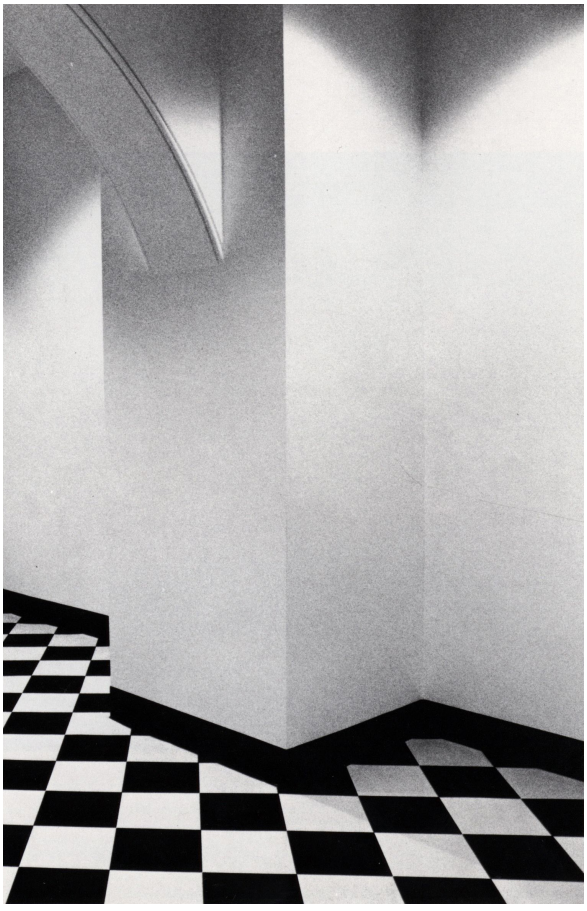
Lobby Great Hall, Cooper Union, John Hejduk | 1974-75

JUDITH TURNER

2.46

Passageway around the lift, Cooper Union, John Hejduk | 1974-75

JUDITH TURNER

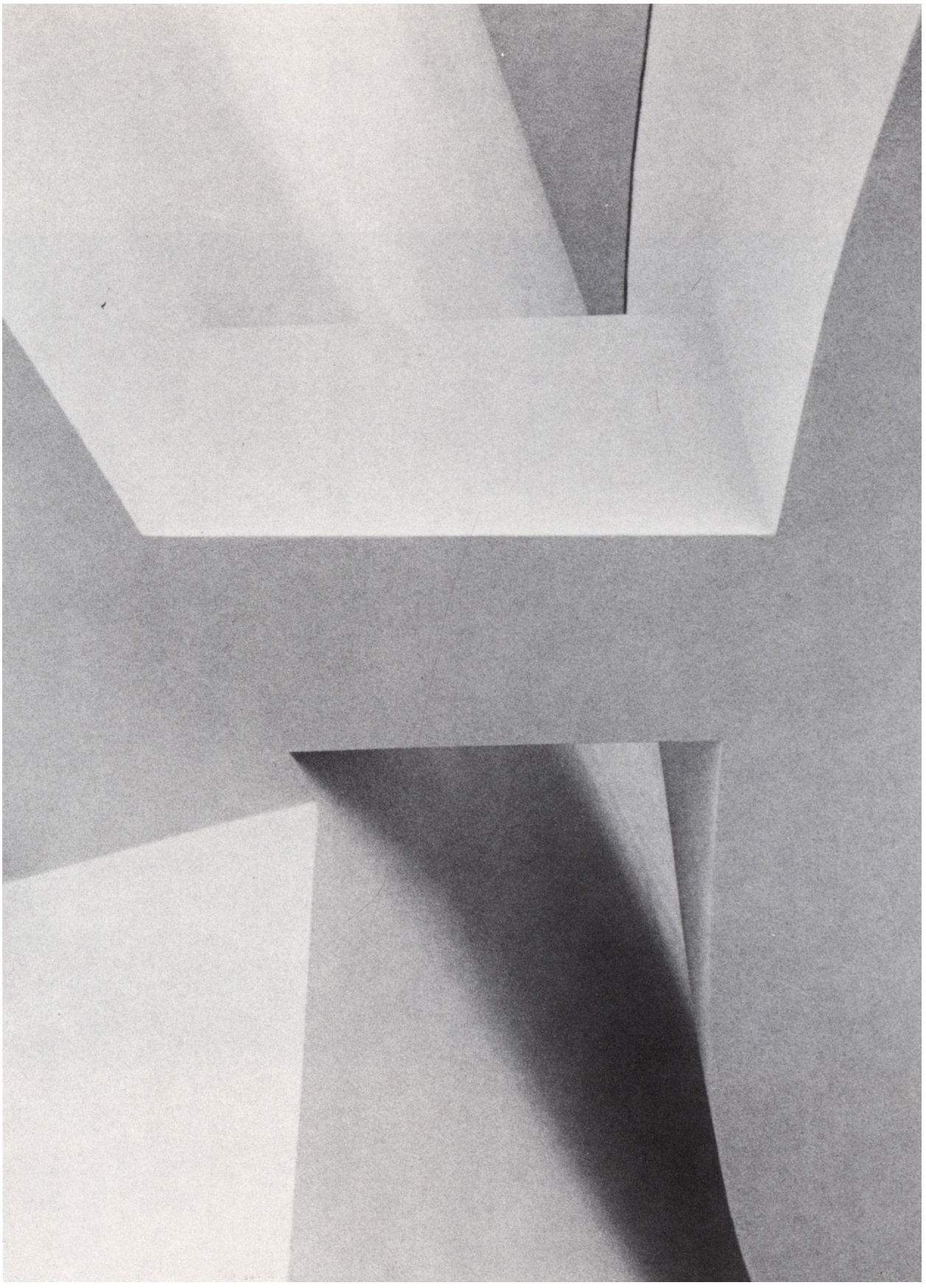




2.47

Structures#1, Cooper Union, John Hejduk | 1974-75

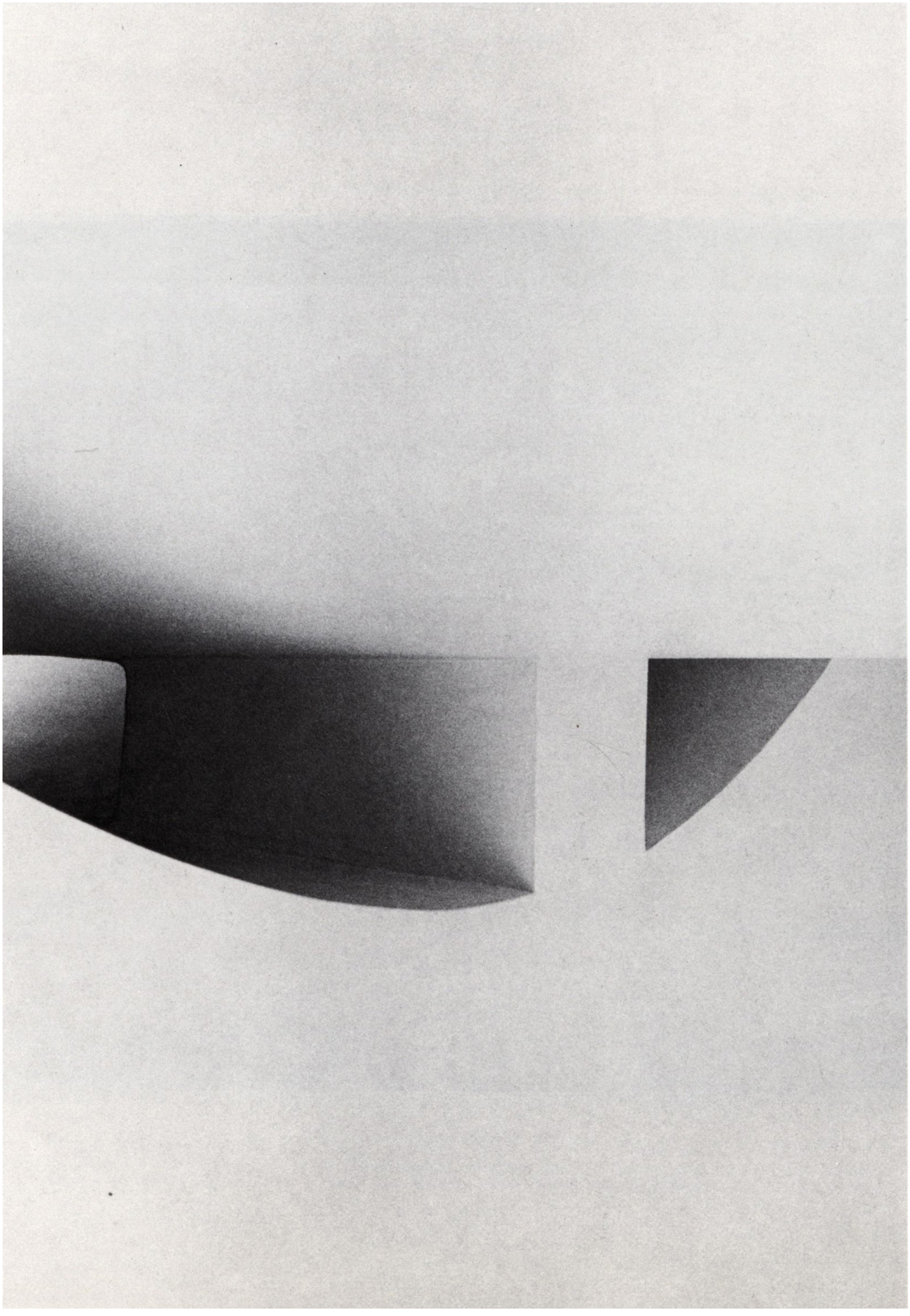
JUDITH TURNER



2.48

Structures#2, Cooper Union, John Hejduk | 1974-75

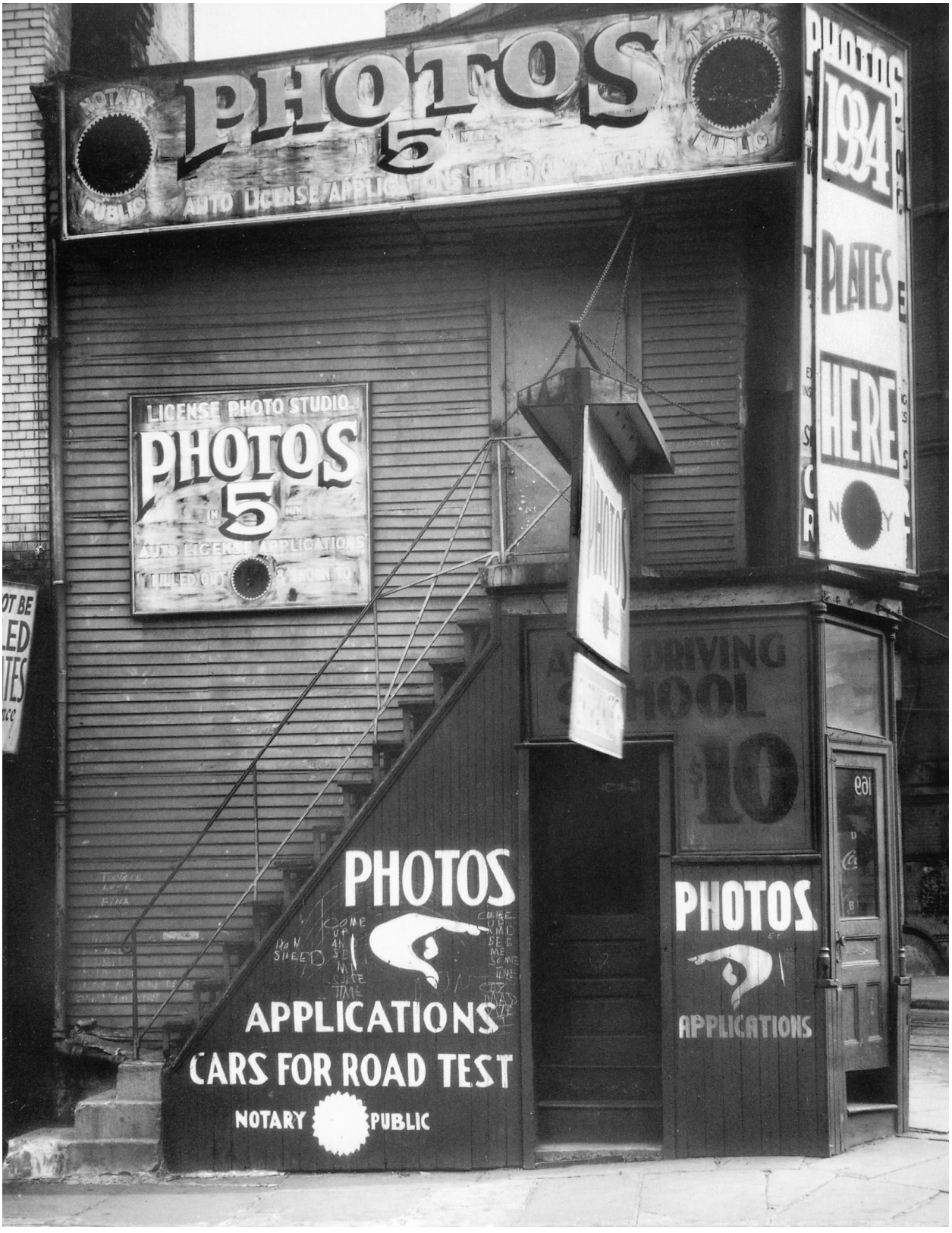
JUDITH TURNER



2.49

License Photo Studio, New York | 1934

WALKER EVANS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CARS FOR ROAD TEST
NOTARY PUBLIC

2.50

Sidewalk and shopfront, New Orleans | 1935

WALKER EVANS


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kränk
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BARBER
LADIES NECK TRIM 15¢
SHOP
LADIES HAIR BOB 25¢
HOME OF
PERFECTO
HAIR RESTORER
SHAVE - 15¢
PHONE MAIN 8799
HAIR CUT - 25¢

2.51

Two-Family Houses in Bethlehem, Pennsylvania | 1936

WALKER EVANS

2.52

New Orleans Houses | 1935

WALKER EVANS





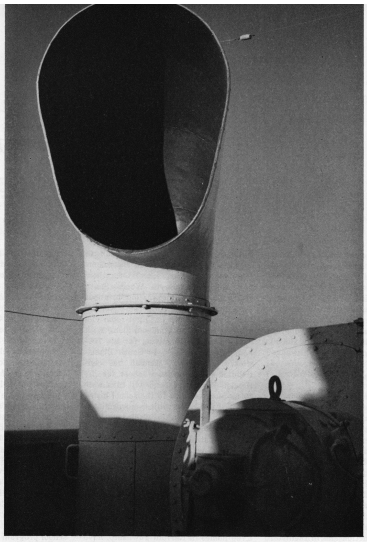
2.53

Ship Shapes and Shadows, Architectural Forum, p. 122-123 | 1958

2.54

Ship Shapes and Shadows, Architectural Forum, p. 124-125 | 1958

Gallery



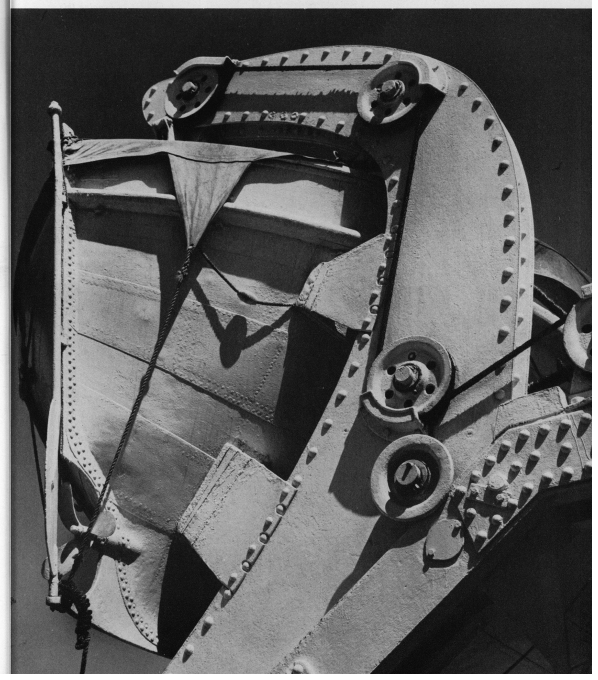
Ship shapes and shadows

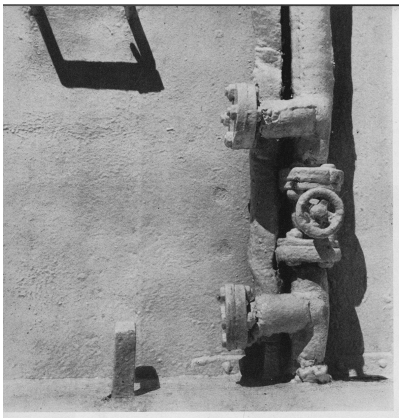
Just as time puts a soft patina on land-based buildings—and often improves their appearance—so it adds a softening touch to the lines and forms of naval architecture. The caky, almost edible quality that shipboard structures take on after years of use and exposure is noted in the pictures on these pages. Several corners of the R.M.S. "Queen Mary" and the S.S. "Liberté" were chosen in illustration of how patina is acquired at sea. It comes down, in effect, to paint on paint over paint. The result might rather be called impasto.

The "Queen Mary" is 24 years old now. But truly venerable, as primary Atlantic liners go, is the "Liberté." She is 30. Yet her lines and forms are still handsome and, indeed, stylish.

PHOTOGRAPHS BY WALKER EVANS

Looking as though it had been built with an Erector set, this boat-and-davit on the "Liberté" port side is no toy but a very efficient, electrically powered mechanism.

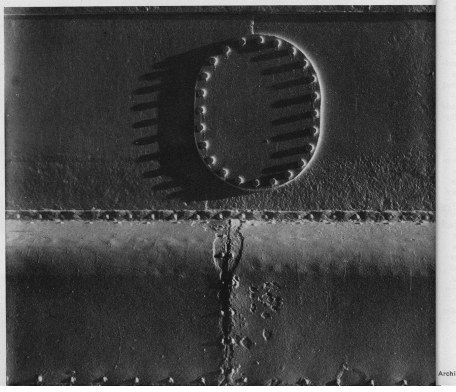


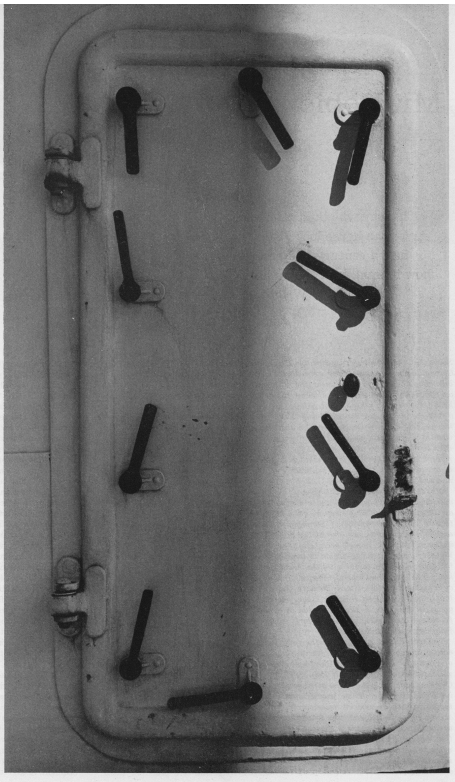


It is hard to imagine this encrusted valve wheel being turned any way at all. This hoary, luscious still life is to be found on the "Liberté" sun deck, starboard side.

Ten heavy latch bars would seem sufficient to hold this door in any emergency.

About a quarter-century of painting is evident on the steel plates shown in the photo below.



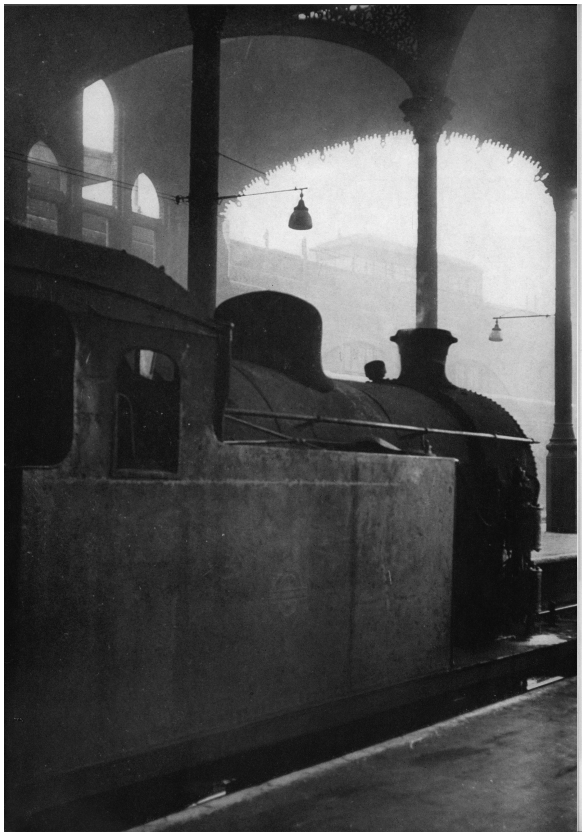


2.55

The London Look, Architectural Forum, p. 114-115 | 1958

2.56

The London Look, Architectural Forum, p. 116-117 | 1958





The London look

PHOTOGRAPHS BY WALKER EVANS



Ordinary street objects in the world's great cities speak their own national languages, complete with accent, inflection, and tone. On these pages is a selection of pronounced Anglicisms.

A visitor in London can have a field day collecting quintessentially English sights, not in the guidebook, Westminister Abbey sense, but almost underfoot, in the sense that what a city uses hard every day inevitably says a lot about its life. There is the metropolitan taxicab, that well-behaved black beetle; but this is perhaps too obvious a piece. Subtler quarry would be the plain old single lamppost (overleaf). This stalwart creation seems about to salute; it is top-hatted, and its outline clearly resembles the British male figure.

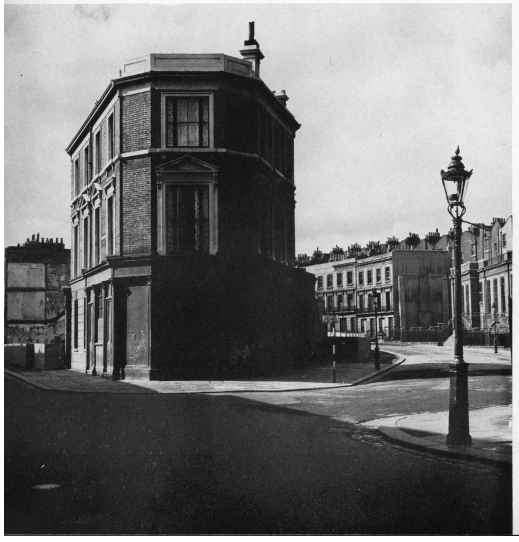
Beyond are the glossy, explicit doorbells ("PRESS!"), the sweaty miniature switch engines in the stations, the rythmic white casements lining the side streets, and the chimney pots everywhere marching to infinity.—W.E.

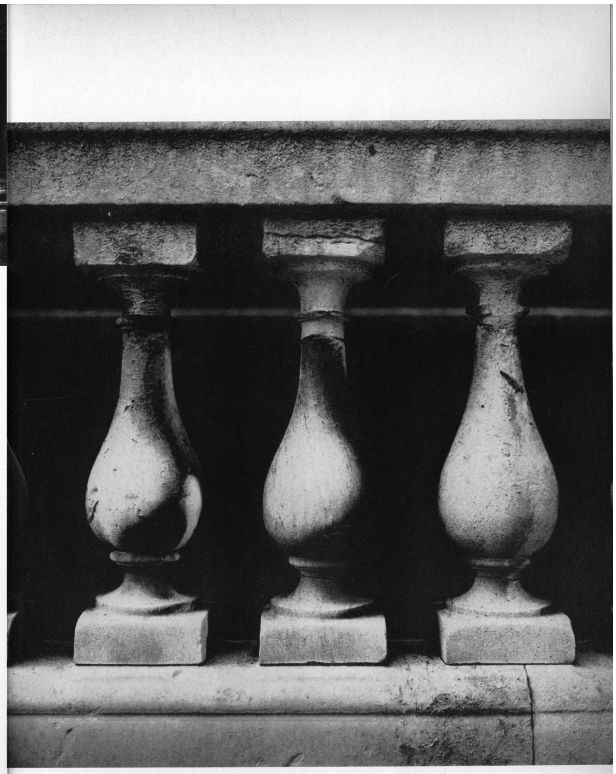
London today strikes one—deceptively —as being a huge repository of Victoriana. At left is the iron Gothic shed and a shunting engine at the grand old, choking old Liverpool Street Station.



Sunday mornings, London streets are stage sets waiting for the actors. Below: the junction of Cirencester Street and Woodchester Street in Paddington is a perfect scene for a rousing manhunt, or at the very least, a pleasantly sordid, heartbreaking tryst.

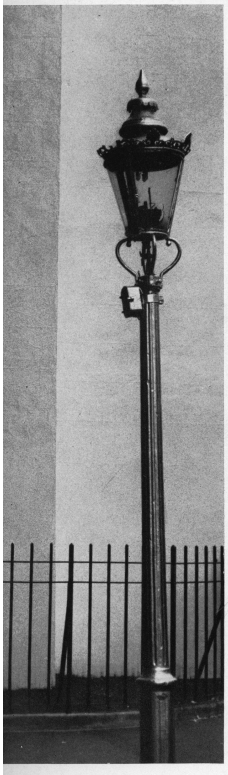




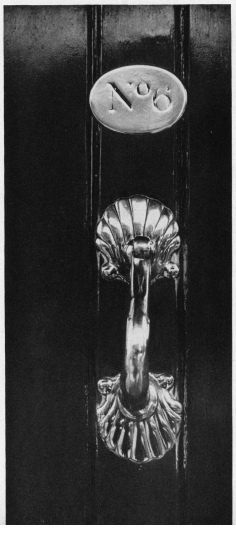


2.57

The London Look, Architectural Forum, p. 118-119 | 1958



Objects like the handsome little oval number plate, below, are on the way to extinction, not from war, flood, fire, and pestilence, but from the ravages of the upstairs parlormaid's polishing cloth.





END

2.58

Color Accidents, Architectural Forum, p. 110-111 | 1958

2.59

Color Accidents, Architectural Forum, p. 112-113 | 1958

Gallery

Color accidents

American cities other than Boston, Charleston, and New Orleans are notably lacking in small harmonies for the eye. But there is a stimulating counterpleasure to be found in certain metropolitan by-streets. This is the restless, cacaphonic design created by time, the weather, neglect, and the fine hand of delinquent youth. The bitter colors and ironic forms splashed and molded on many an old door or torn wall have their own way of arresting attention. In Manhattan, these wry compositions abound; but they must be collected with care. A certain authority about, and taste for, these "finds" comes to the practiced specialist once he starts the hunt. All except one of the examples on these pages were found on East 85th St., New York.

—WALKER EVANS





A dappled patchwork of lavender, old blue, and pale ochre is assuredly beyond the imagination of the most intrepid colorists alive. In terms of painting, this composition should fall somewhere between the work of Klee and that of Congo the Chimpanzee of the London Zoo.

It will be the privilege of this cornerstone to stand in insulted majesty as long as possible. Rome was not destroyed in a day. Here, wall writing is as it should be, illegible, its form in no way obscured by meaning.

Similarly, the subtle explosion which is the photograph at the right might have been a conception of Jackson Pollock's. Such specimens may serve as a reminder that it does require authority to bring off a painting with something new in it; for a perfect painting, immense authority.

The pocks and scrawls of abandoned walls recall the style of certain contemporary paintings, with, of course, the fathomless difference that the former are accidents untouched by the hand of consciousness. Paul Klee would have jumped out of his shoes had he come upon the green door below. The courage, purity, and gaiety of these scarlet shots in violent green space would be applauded by all the Klee audience.





2.60

Color Accidents, Architectural Forum, p. 114-115 | 1958



Some day, a bright young stylist in the world of modern architecture is going to borrow color haphazardry, most consciously, as motive for an outside wall—say on a pavilion or an estate playhouse. The painted old doors like those now used to board up demolition sites will be an excellent source for some really daring tone patterns.

Lest the building materials of the future engender no patina whatever, certain nicely encrusted objects may well be recorded now. Decorative design itself, such as that on this ponderously charming door—as modish as a celluloid collar—is surely being threatened by the forces of speed and utility.

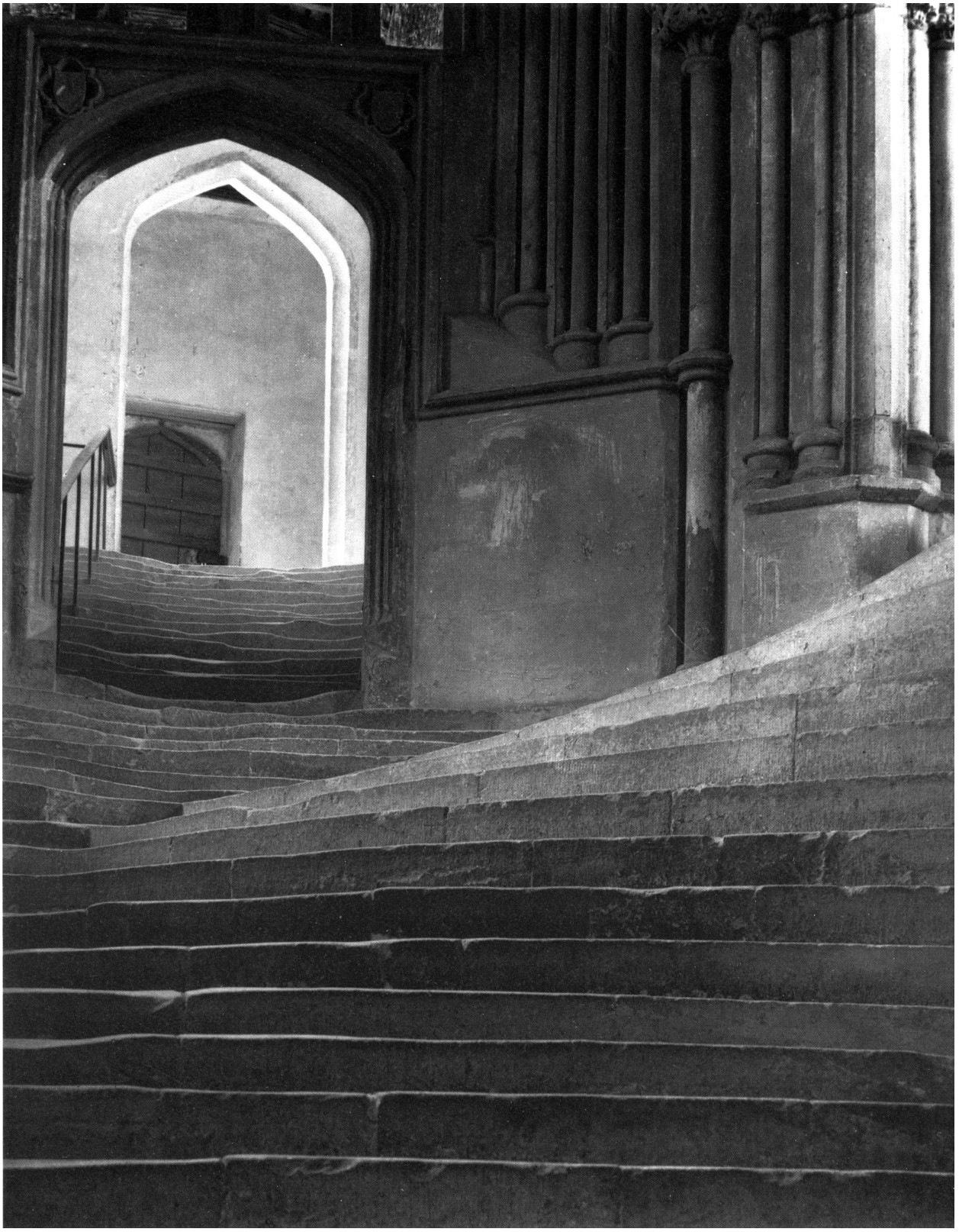
WALKER EVANS PHOTOGRAPHS



2.61

A sea of steps | 1903

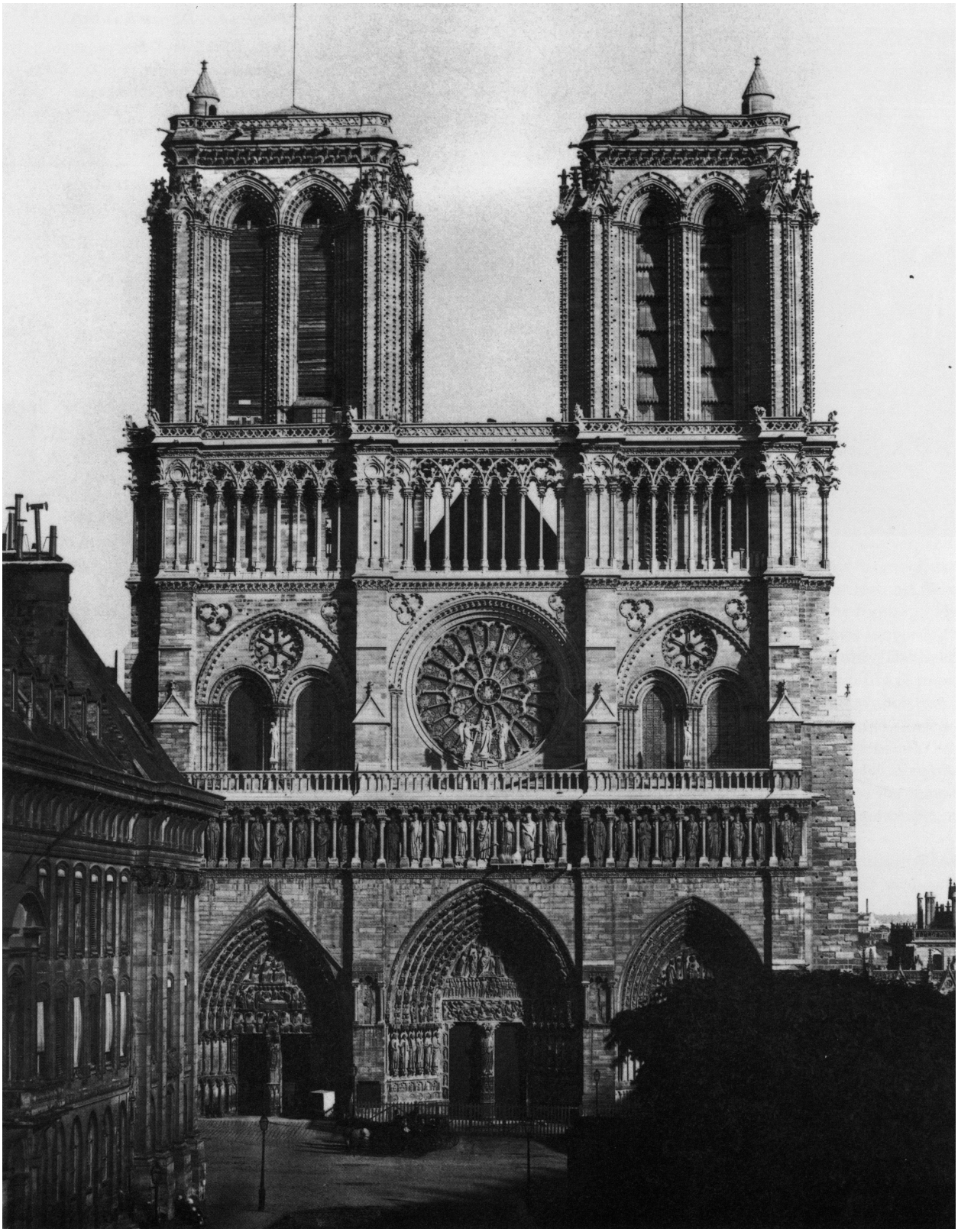
FREDERICK EVANS



2.62

Paris, fachada da Notre-Dame | 1860

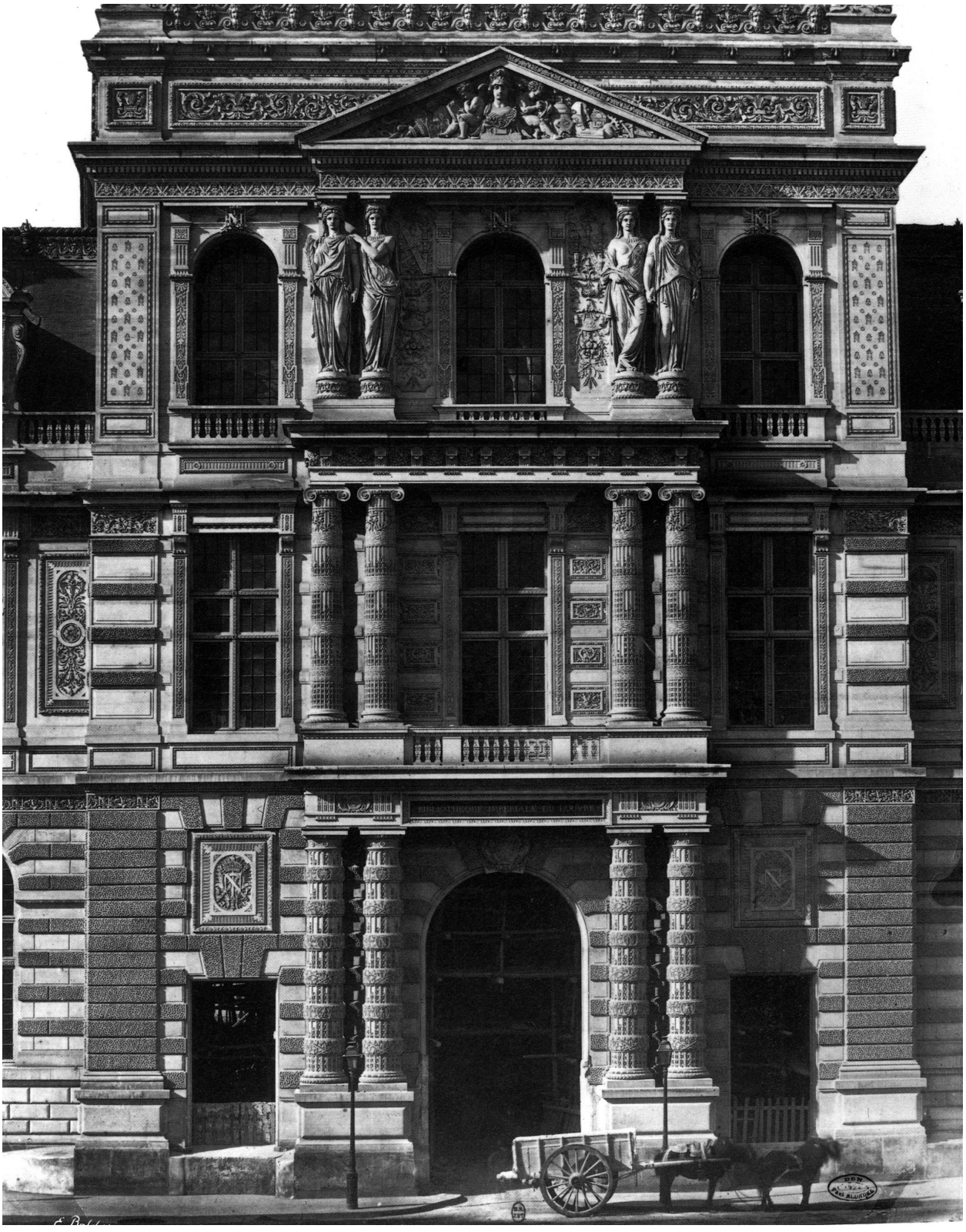
ÉDOUARD-DENIS BALDUS



2.63

Paris, o novo Louvre, entrada do Pavilhão da Biblioteca Imperial | 1855-1857

ÉDOUARD-DENIS BALDUS


BIBLIOTHÈQUE IMPÉRIALE DU LOUVRE

2.64

Ópera de Paris, fachada | 1875

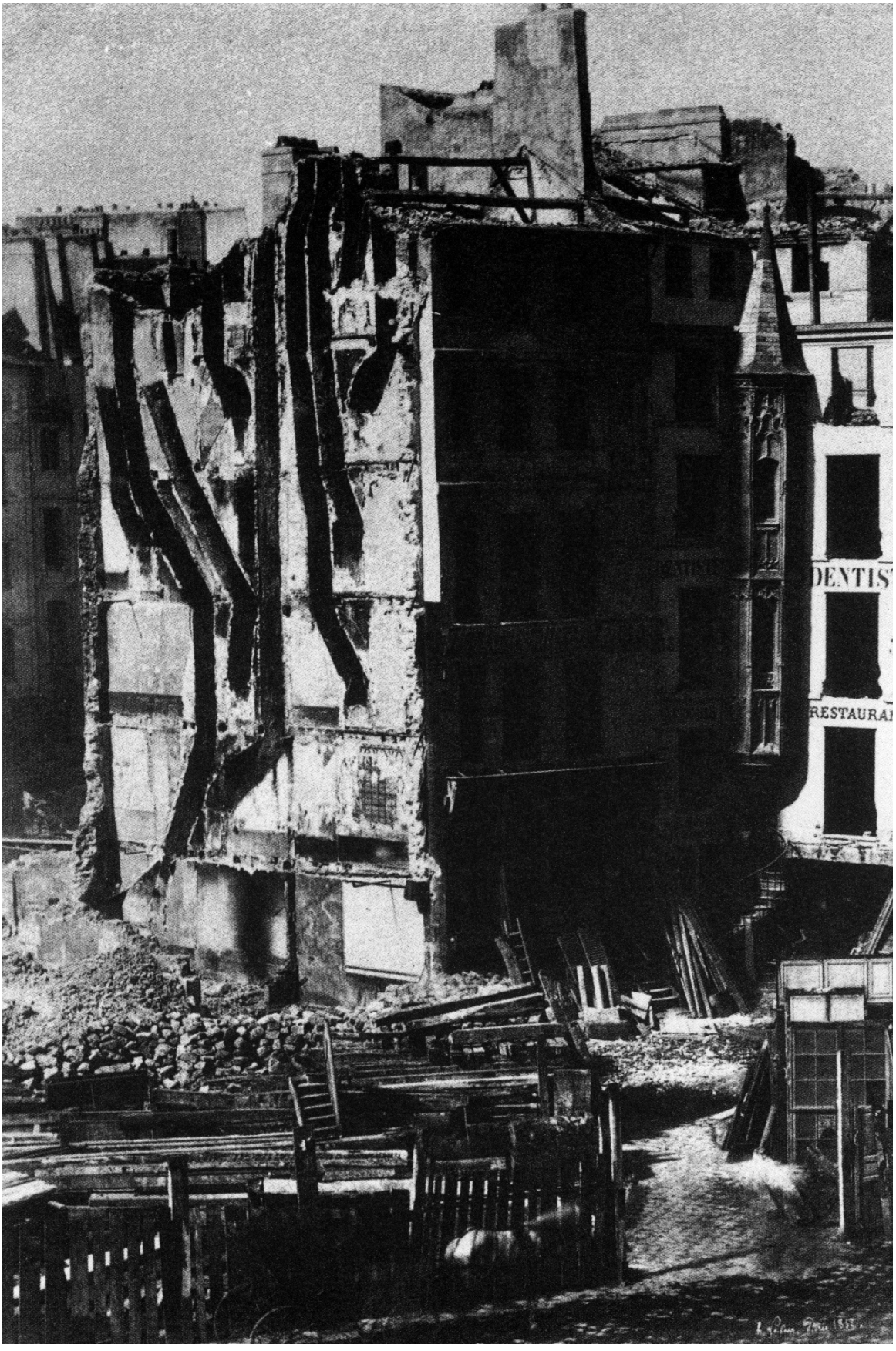
ADOLPHE BRAUN


SERAN

2.65

Demolições na Île de la Cité | 1853

HENRI LE SECQ


DENTIS
RESTAURA

2.66

Passage de l'Opéra (Galerie de l'Horloge) (9ème arrondissement) | 1868

CHARLES MARVILLE


CAFE
Opera

2.67

Impasse de la Bouteille (de la rue Montorgueil) (2ème arrondissement) | 1865-1868

CHARLES MARVILLE



2.68

La rue Soufflot et le Panthéon | 1876-1877

CHARLES MARVILLE

2.69

Haut de la rue Champlain (vue prise à droit) (20ème arrondissement) | 1877-1878

CHARLES MARVILLE





2.70

Percement de l'avenue de l'Opéra: chantier de la rue d'Argenteuil | 1876

CHARLES MARVILLE



CAPÍTULO 3

3.1

Manhattan View Looking South in Large Room | 1996

ABELARDO MORELL

3.2

El Vedado Looking Northwest, Havana, Cuba | 2002

ABELARDO MORELL



3.3

La Giraldilla de la Havana in Room with a Broken Wall | 2002

ABELARDO MORELL

3.4

The Tower Bridge in the Tower Hotel | 2001

ABELARDO MORELL

110 V

3.5

View of Saint Louis Looking East in Building under Construction | 2000

ABELARDO MORELL

3.6

Empire State Building in Bedroom | 1994

ABELARDO MORELL

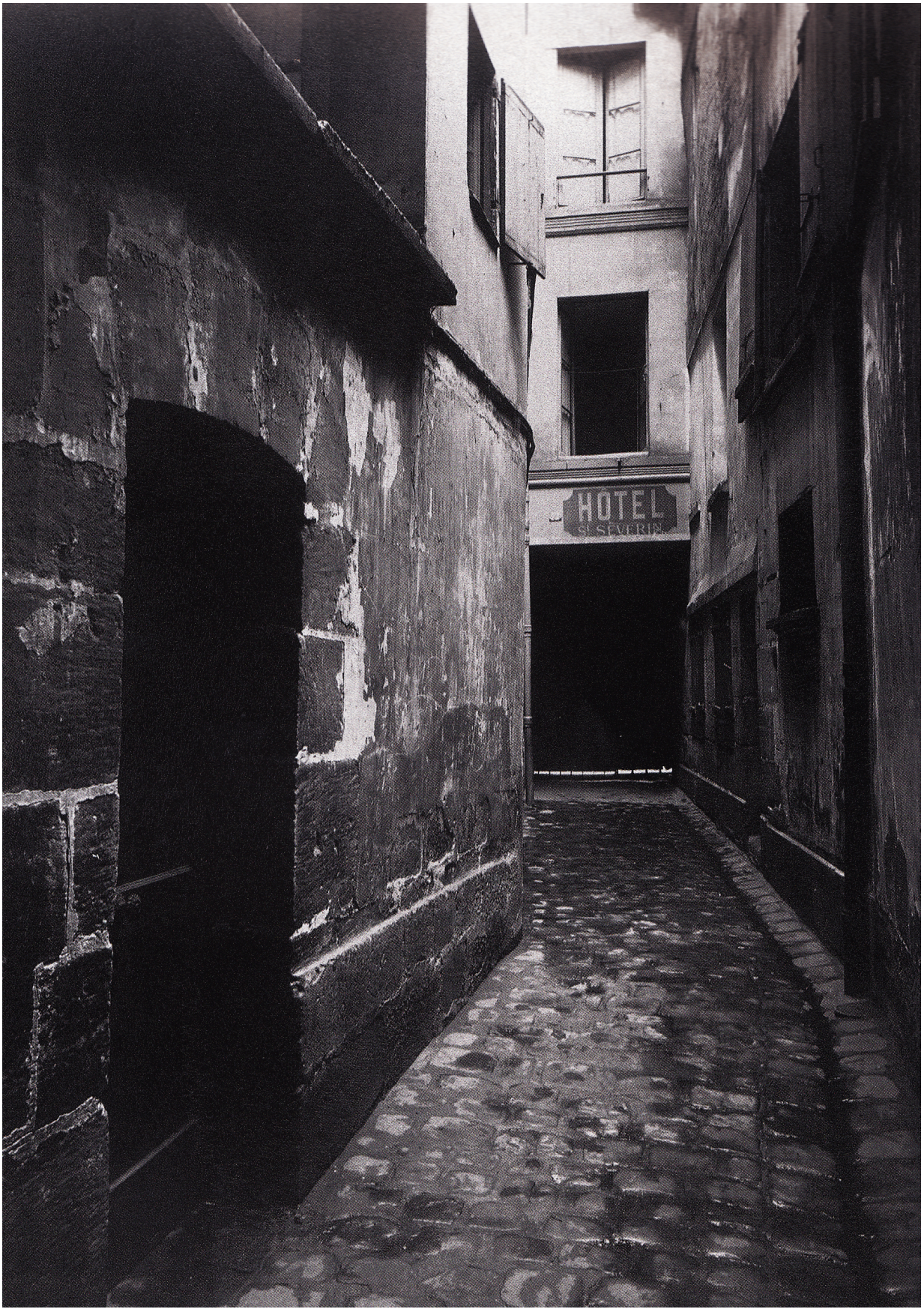




3.7

Entrée du presbytère, Saint-severin, 12 rue de la Parcheminerie (5e arr.) | 1912

EUGÈNE ATGET


HOTEL
ST SEVERIN

3.8

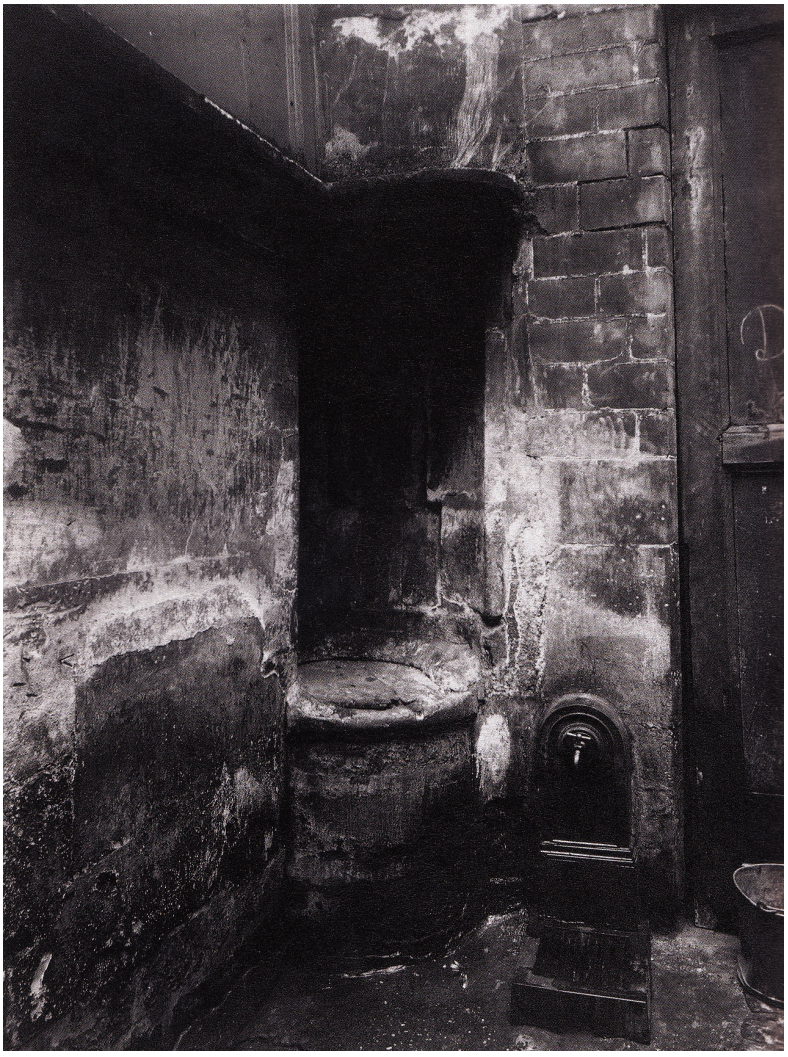
Vieux puits, 12 rue Domat (5e arr.) | 1914

EUGÈNE ATGET

3.9

Cabaret artistique, L'Enfer, 53 boulevard de Clichy (9e arr.) | 1911

EUGÈNE ATGET




L'ENFER

3.10

Au Bebé Bon Marché, 63 rue de Sèvres (7e arr.) | 1911

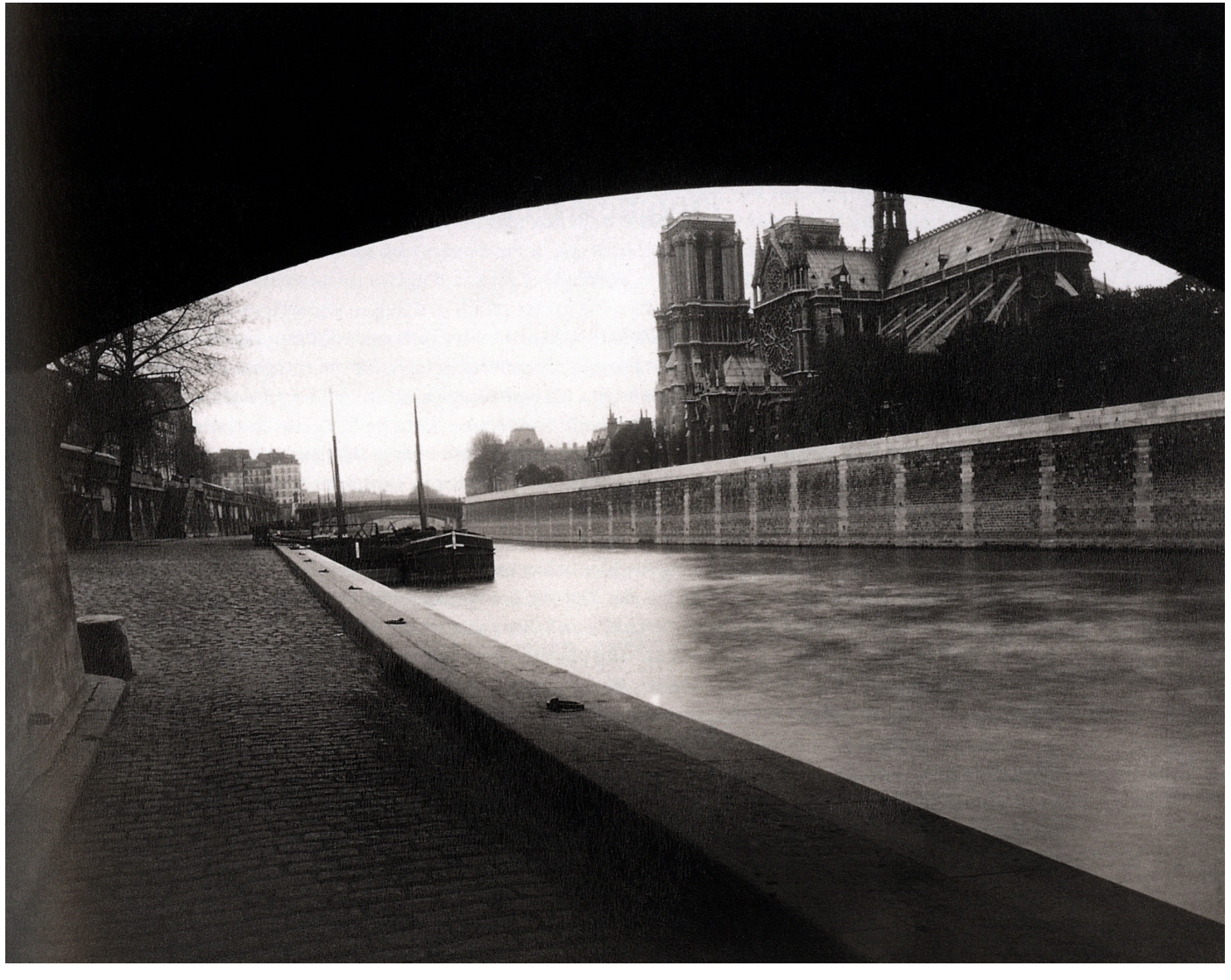
EUGÈNE ATGET


BON MARCHE 63
POUPEES
STOPPAGE

3.11

Un coin du quai de la Tournelle (7e arr.) | 1911

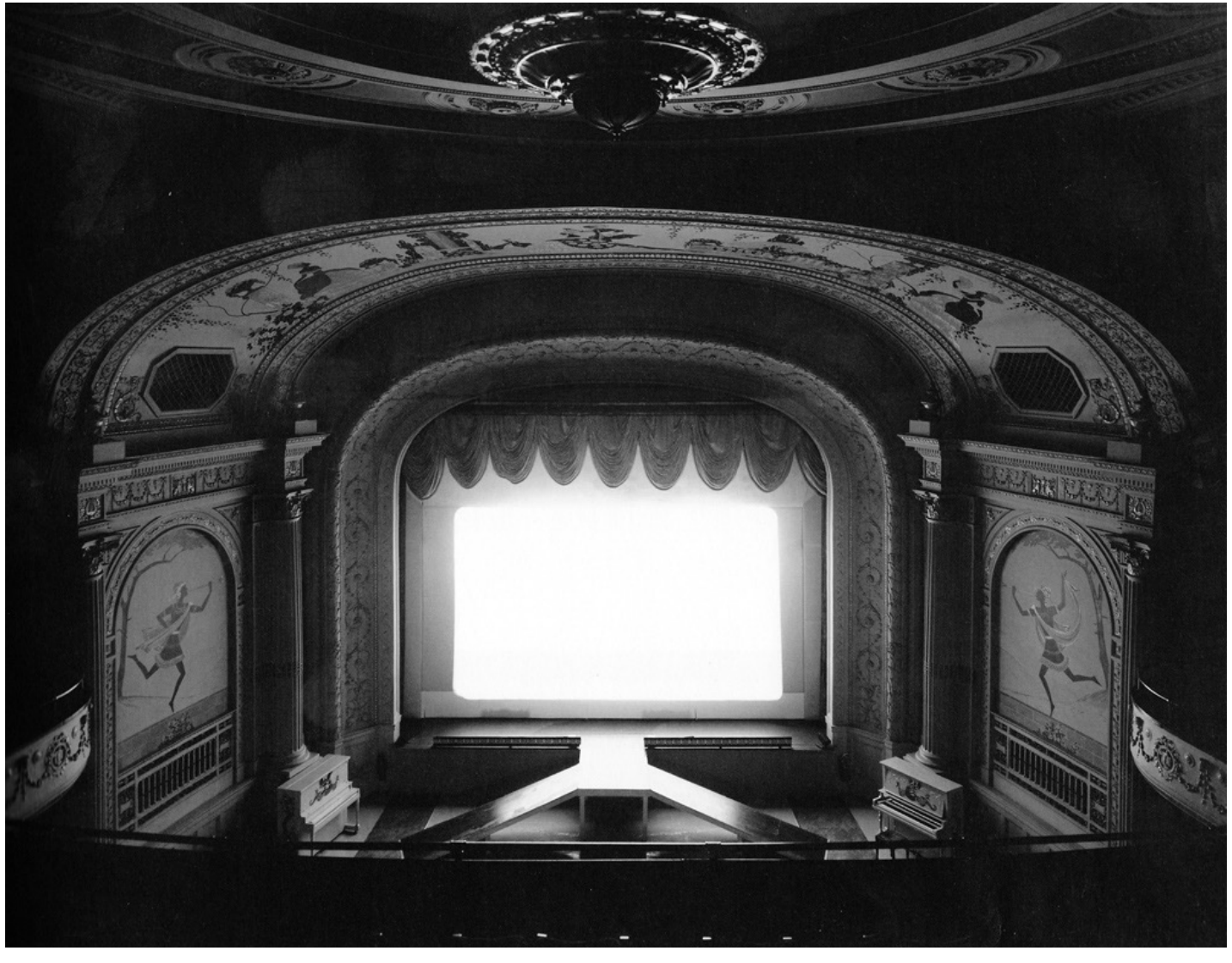
EUGÈNE ATGET



3.12

Cabot Street Cinema, Massachusetts | 1978

HIROSHI SUGIMOTO



3.13

Radio City Music Hall, New York | 1978

HIROSHI SUGIMOTO

3.14

Avalon Theater, Catalina Island | 1993

HIROSHI SUGIMOTO





3.15

Prospect Park Theater, New York | 1977

HIROSHI SUGIMOTO

3.16

AL. Ringling, Baraboo | 1995

HIROSHI SUGIMOTO





3.17

Negativo 980807, In the Praise of Shadows | 2013

HIROSHI SUGIMOTO

3.18

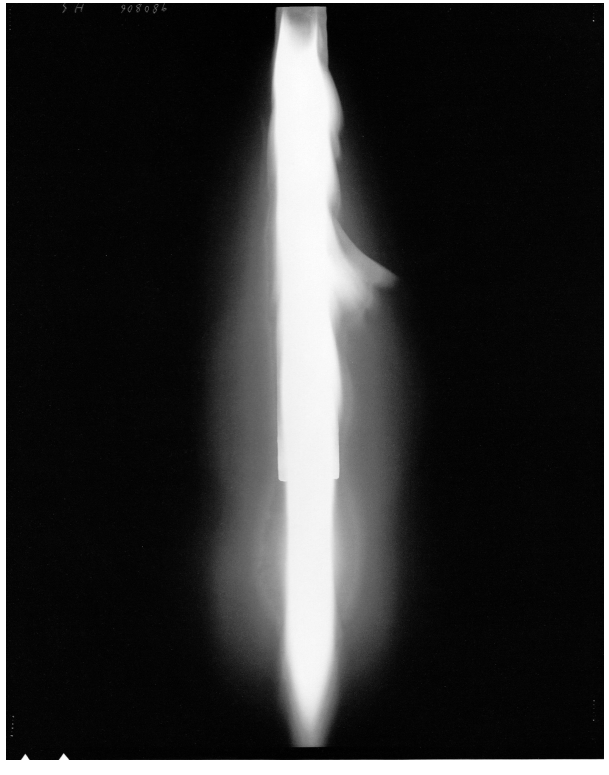
Negativo 980726, In the Praise of Shadows | 2013

HIROSHI SUGIMOTO

3.19

Negativo 980806, In the Praise of Shadows | 2013

HIROSHI SUGIMOTO



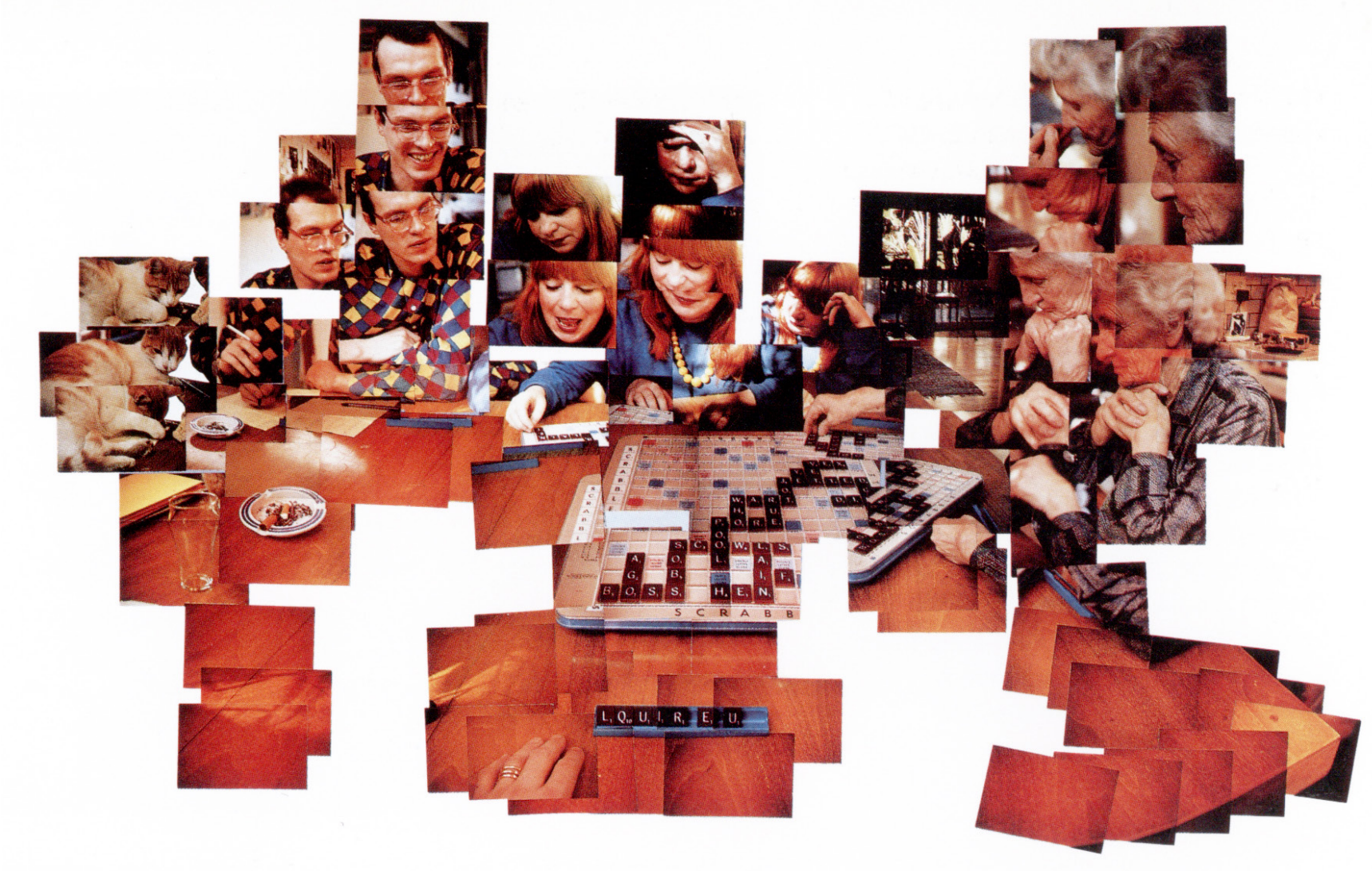




3.20

The Scrabble Game | 1983

DAVID HOCKNEY


SCRABB
L Q U I R E U

3.21

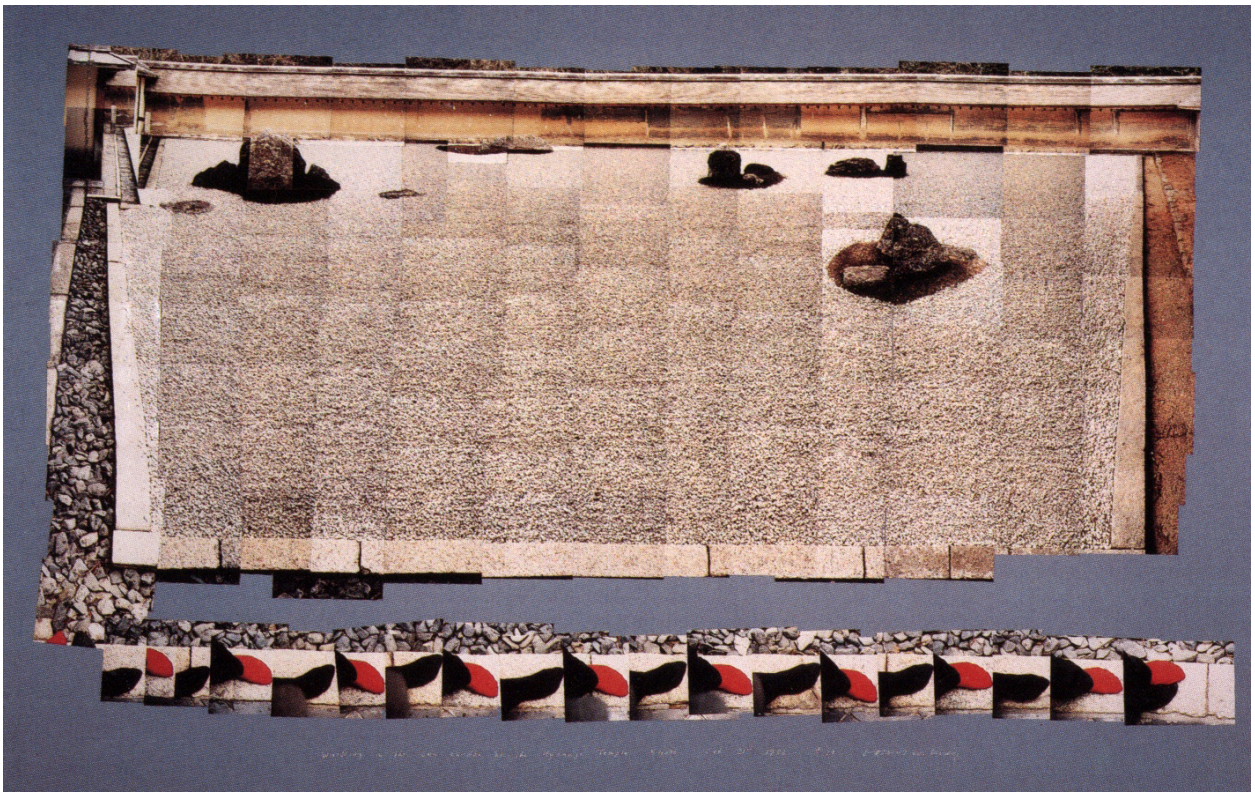
Walking in the Zen Garden at the Ryoanji Temple, Kyoto | 1983

DAVID HOCKNEY

3.22

Place Furstenberg, Paris | 1985

DAVID HOCKNEY




DELACROIX

CAPÍTULO 4

4.1

Paris Montparnasse | 1993

ANDREAS GURSKY



4.2

Grand Hyatt Park, Hong Kong | 1994

ANDREAS GURSKY



4.3

Casa Batlló, Barcelona | 1998

HIROSHI SUGIMOTO

4.4

Ville Savoye | 1998

HIROSHI SUGIMOTO





4.5

Seagram Building | 1997

HIROSHI SUGIMOTO



4.6

Barragán House | 2002

HIROSHI SUGIMOTO



4.7

Einstein Tower | 2000

HIROSHI SUGIMOTO



4.8

Ulsan 2 | 2010

THOMAS STRUTH



4.9

Rhein II | 1999

ANDREAS GURSKY



4.10

Revolution #1 | 1990-92

HIROSHI SUGIMOTO

4.11

Revolution #2 | 1990-92

HIROSHI SUGIMOTO

4.12

Revolution #3 | 1990-92

HIROSHI SUGIMOTO



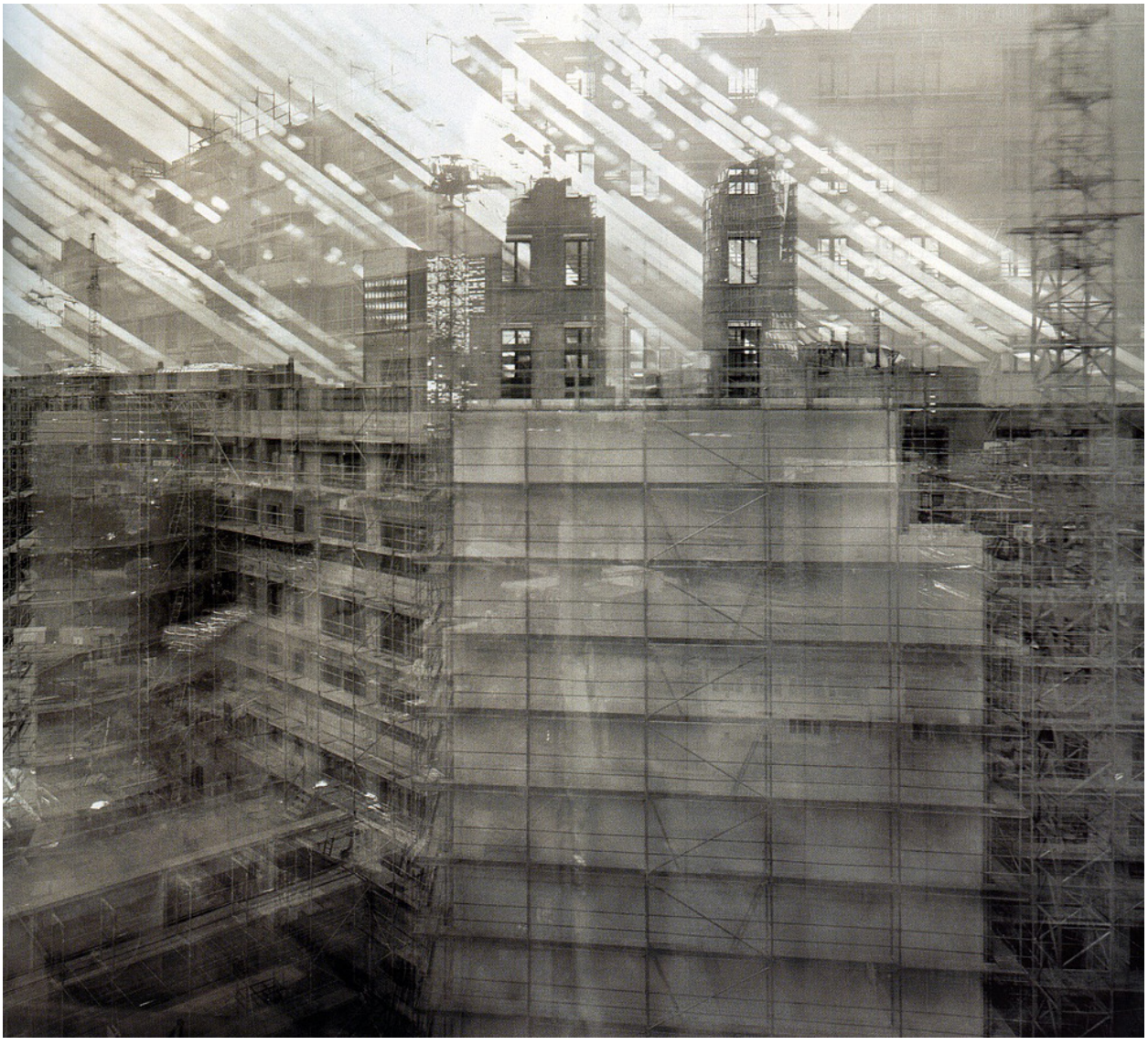




4.13

Leipziger Platz, Berlin | 6/8/1999 a 6/12/2000

MICHAEL WESELY



4.14

Dam #6, Three Gorges Dam Project, Yangtze River, China | 2005

EDWARD BURTYNSKY

4.15

Dam #4, Three Gorges Dam Project, Yangtze River, China | 2005

EDWARD BURTYNSKY




MG2000

4.16

Wan Zhou #2, Three Gorges Dam Project, Yangtze River, China | 2002

EDWARD BURTYNSKY

4.17

Wan Zhou #1, Three Gorges Dam Project, Yangtze River, China | 2002

EDWARD BURTYNSKY





4.18

Wan Zhou #3, Three Gorges Dam Project, Yangtze River, China | 2002

EDWARD BURTYNSKY

4.19

Tanggu Port, Tianjin | 2005

EDWARD BURTYNSKY





4.20

China #1 | 2005

EDWARD BURTYNSKY



4.21

China #2 | 2005

EDWARD BURTYNSKY





4.22

China #3 | 2005

EDWARD BURTYNSKY



4.23

China #4 | 2004

EDWARD BURTYNSKY



4.24

China #5 | 2004

EDWARD BURTYNSKY

4.25

China #6 | 2004

EDWARD BURTYNSKY





4.26

Da série *Space*^{2} | 1977

FRANCESCA WOODMAN



4.27

Then at one point I did not need to translate the notes; they went directly to my hands | 1976

FRANCESCA WOODMAN



then at one point i did not need to translate the notes; they went directly to my hands

4.28

House #4 | 1976

FRANCESCA WOODMAN



4.29

Space^2 | 1976

FRANCESCA WOODMAN



4.30

Space^2 | 1976

FRANCESCA WOODMAN


SPACE 2

4.31

Space^2 | 1975-76

FRANCESCA WOODMAN

4.32

Untitled | 1975-78

FRANCESCA WOODMAN



space



4.33

Untitled | 1975-78

FRANCESCA WOODMAN



4.34

Polka Dots #5 | 1976

FRANCESCA WOODMAN

polka dots #5

4.35

Polka Dots | 1976

FRANCESCA WOODMAN



4.36

Self-Deceit #3 | 1978

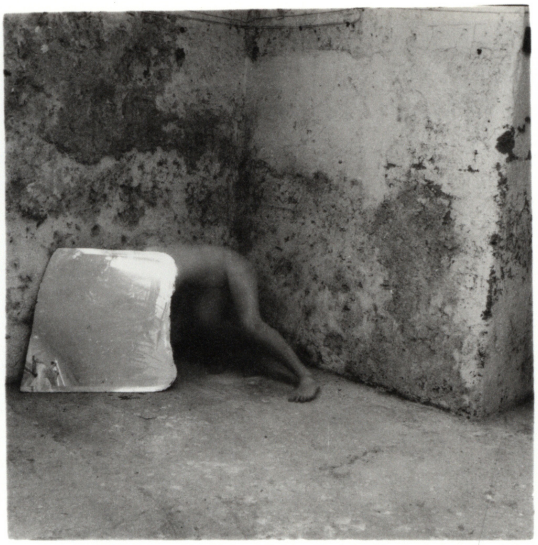
FRANCESCA WOODMAN

4.37

Self-Deceit #5 | 1978

FRANCESCA WOODMAN





4.38

Self-Deceit #1 | 1978

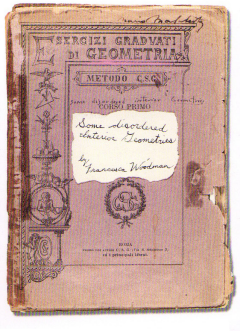
FRANCESCA WOODMAN

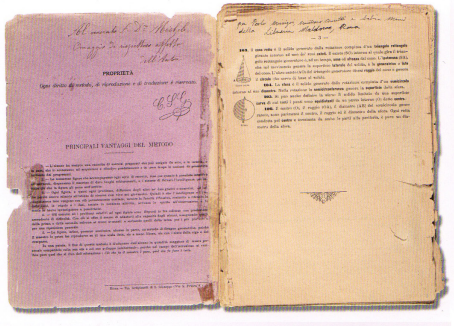


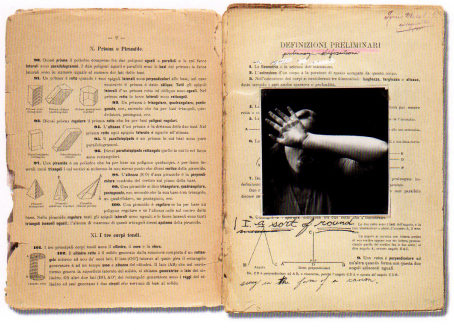
4.39

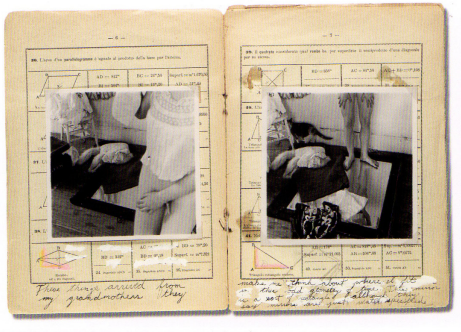
Some disordered geometries (livro de artista) | 1981

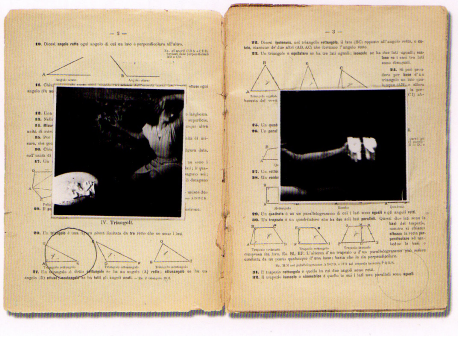
FRANCESCA WOODMAN

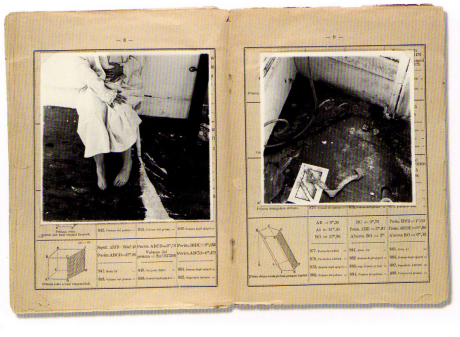

ESERCIZI GRADUATI
di GEOMETRIA
METODO C.S.O.
CORSO PRIMO
Some doodled
Interior Geometries
by
Francesca Woodman

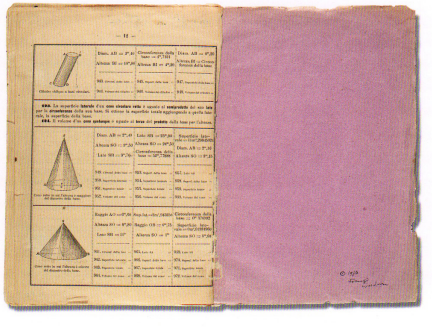

PROPRIETÀ
PRINCIPALI VANTAGGI DEL METODO

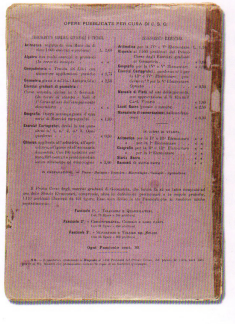

5. Prisma e Piramide.
DEFINIZIONI PRELIMINARI
I. Il sort of round


These images arrived from
my grandmother
today


IV. Triangoli






OPERE PUBBLICATE PER CURA DI O. S. O.

4.40

Untitled | 1976

FRANCESCA WOODMAN



CAPÍTULO 5

5.1

Boxes | 2013

JENNIFER WILLIAMS


FRAGILE
Fashion Bed Group
MADE IN INDONESIA

5.2

Doors | 2013

JENNIFER WILLIAMS



5.3

Boxes #2 (detalhe) | 2013

JENNIFER WILLIAMS

5.4

Doors (detalhe) | 2013

JENNIFER WILLIAMS





5.5

Make It Plain (vista da instalação #1) | 2006

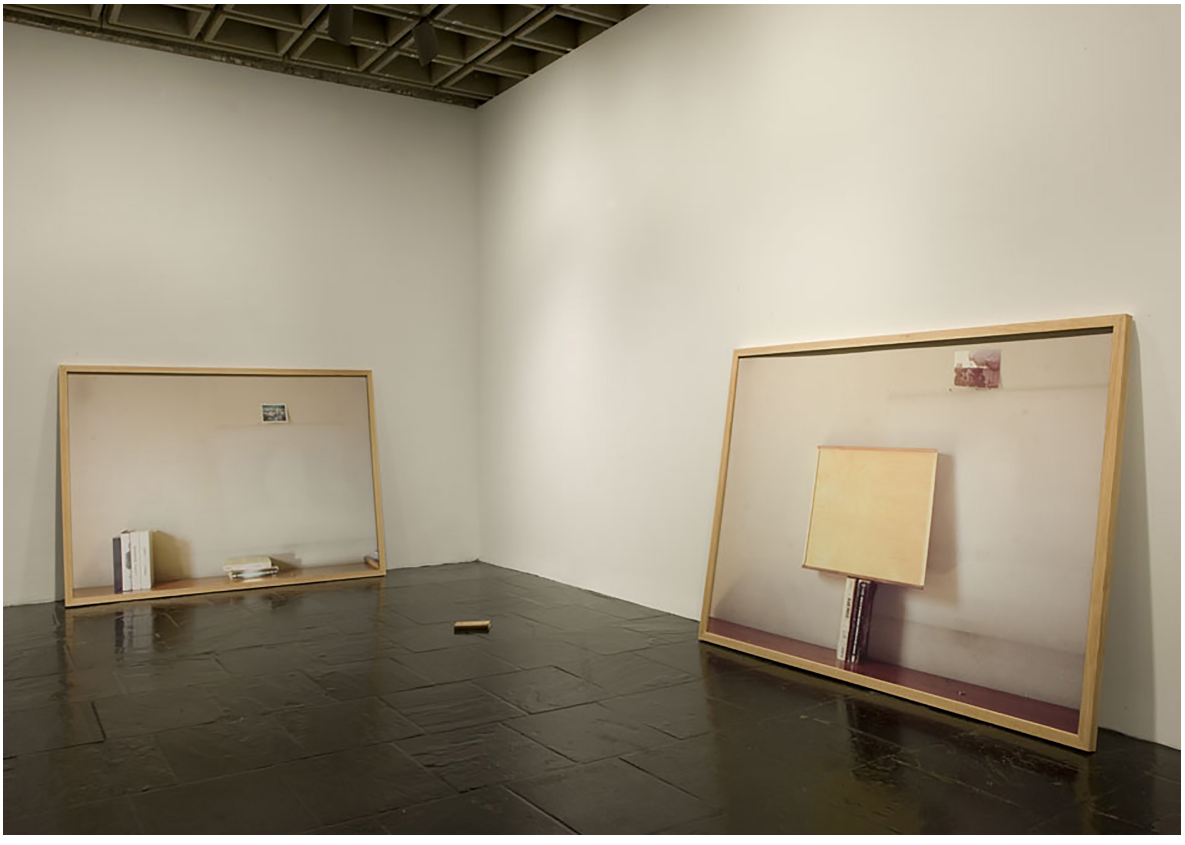
LESLIE HEWITT

5.6

Make It Plain (vista da instalação #2) | 2006

LESLIE HEWITT





5.7

Figure Cube | 1965

ROBERT HEINECKEN

5.8

Transitional Figure Sculpture | 1965

ROBERT HEINECKEN





5.9

Are you Rea | 1964-68

ROBERT HEINECKEN


ARE YOU RE-

5.10

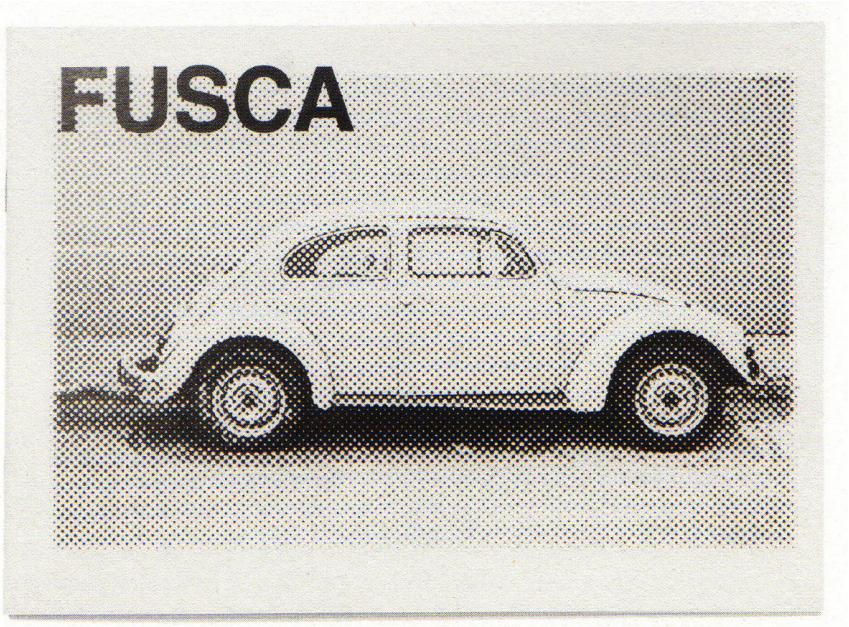
Foto.zine nr.5 – Fusca | 2013

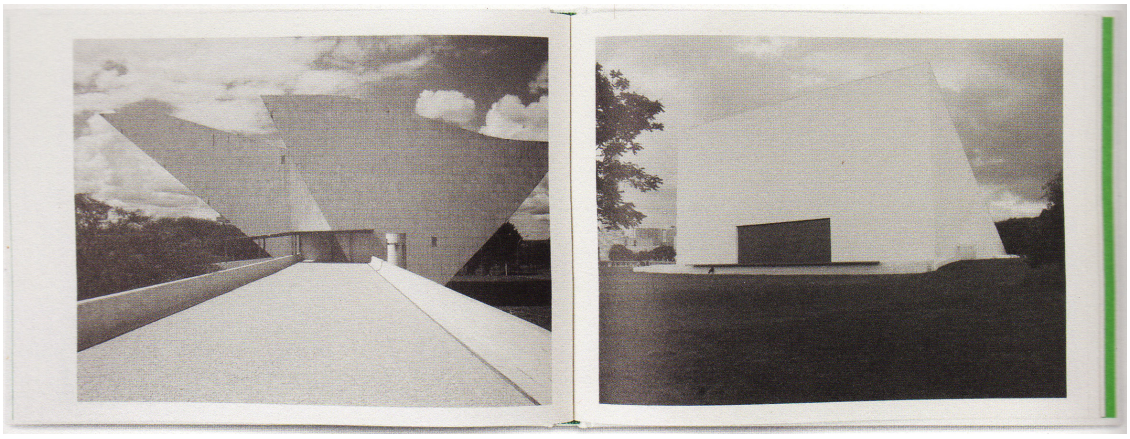
ERIK VAN DER WEIJDE

5.11

O. Niemeyer | 2012

ERIK VAN DER WEIJDE


FUSCA





5.12

Entrar e Sair | 2013

LUÍSA RABELLO

5.13

Entrar e Sair | 2013

LUÍSA RABELLO





5.14

Entrar e Sair | 2013

LUÍSA RABELLO

5.15

Entrar e Sair | 2013

LUÍSA RABELLO





5.16

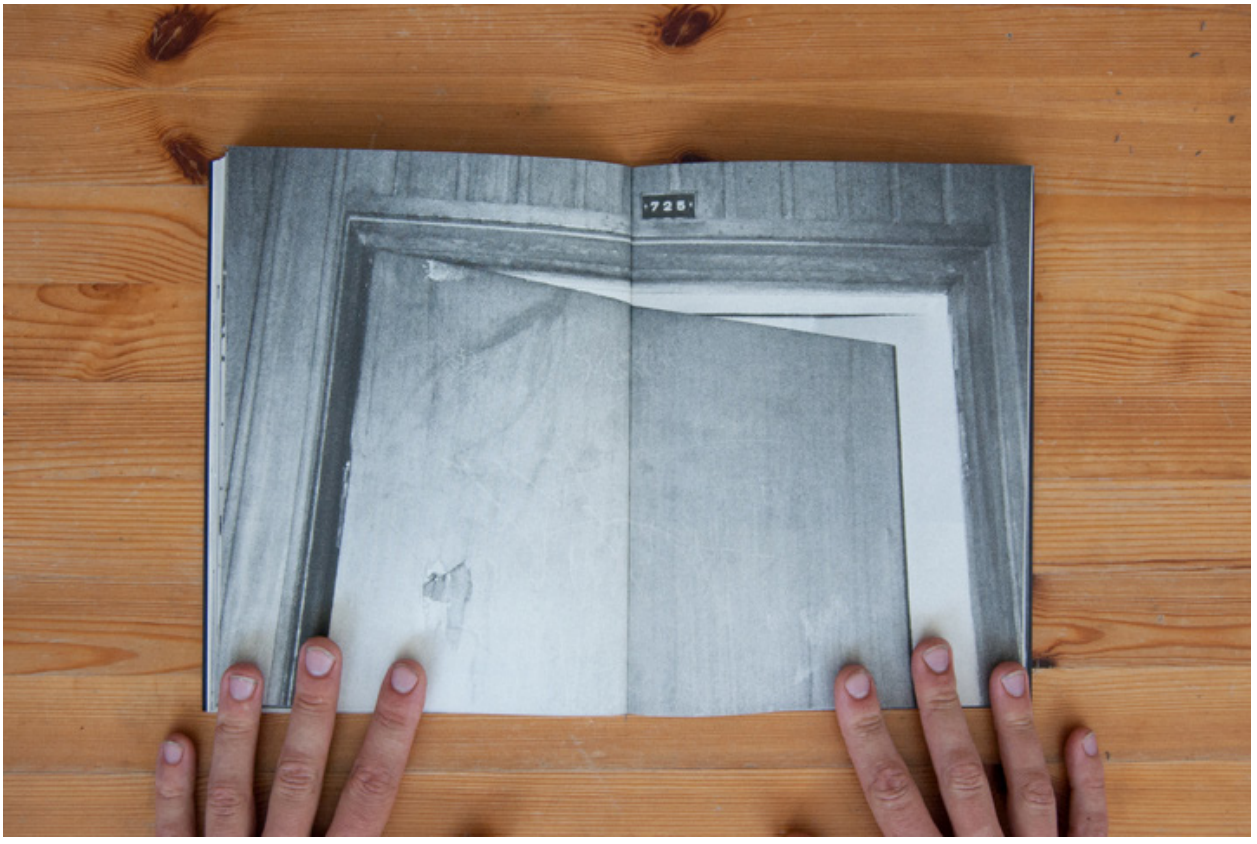
Entrar e Sair (vista do livro) | 2013

LUÍSA RABELLO

5.17

Entrar e Sair (vista do livro) | 2013

LUÍSA RABELLO


725



5.18

The Ballad of Sexual Dependency (livro alterado) | 2008

ODIRES MLÁSZHO

5.19

Murder, Advertisements for Architecture | 1976-77

BERNARD TSCHUMI

5.20

A Street Car Named Desire, Advertisements for Architecture | 1976-77

BERNARD TSCHUMI

5.21

Decay, Advertisements for Architecture | 1976-77

BERNARD TSCHUMI

5.22

Ropes and rules, Advertisements for Architecture | 1976-77

BERNARD TSCHUMI

5.23

Sensuality, Advertisements for Architecture | 1976-77

BERNARD TSCHUMI

To really appreciate architecture, you may even need to commit a murder.



Architecture is defined by the actions it witnesses as much as by the enclosure of its walls. Murder in the Street differs from Murder in the Cathedral in the same way as love in the street differs from the Street of Love. Radically.

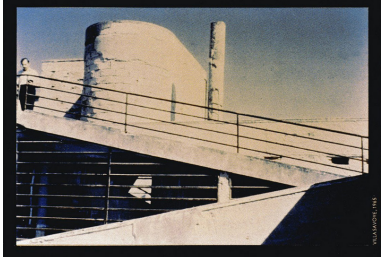
A STREETCAR NAMED DESIRE



scene Kim Hunter had when she was responding to Brando calling her from the bottom of the stairs. They said it was a moment of orgasm, which only shows that the priests who are the censors don't know anything about orgasm, don't know anything about any kind of relationship between the sexes. It was nothing, it was just that she was excited by him, she was excited by his need for her, she heard his voice desiring her, and she responded to it. That's all it was, it was a perfectly natural thing.

It is not the clash between fragments of architecture that counts, but the invisible movement between them. Desire.

The most architectural thing about this building is the state of decay in which it is.



Architecture only survives where it negates the form that society expects of it. Where it negates itself by transgressing the limits that history has set for it.



Look at it this way:

The game of architecture is an intricate play with rules that you may break or accept. These rules, like so many knots that cannot be untied, have the erotic significance of bondage: the more numerous and sophisticated the restraints, the greater the pleasure.

ropes and rules

The most excessive passion always involves a set of rules. Why not enjoy them?

Sensuality has been known to overcome even the most rational of buildings.



Architecture is the ultimate erotic act. Carry it to excess and it will reveal both the traces of reason and the sensual experience of space. Simultaneously.

CAPÍTULO 6

6.1

Pink Hallway #3 | 2000

JAMES CASEBERE



6.2

Blue Hallway | 2000

JAMES CASEBERE

6.3

Yellow Hallway | 2000

JAMES CASEBERE





6.4

Panopticon Prison #3 | 1993

JAMES CASEBERE

6.5

Prison Cell with Skylight | 1993

JAMES CASEBERE





6.6

Cell with toilet | 1993

JAMES CASEBERE



6.7

Landscape with houses | 2009-2011

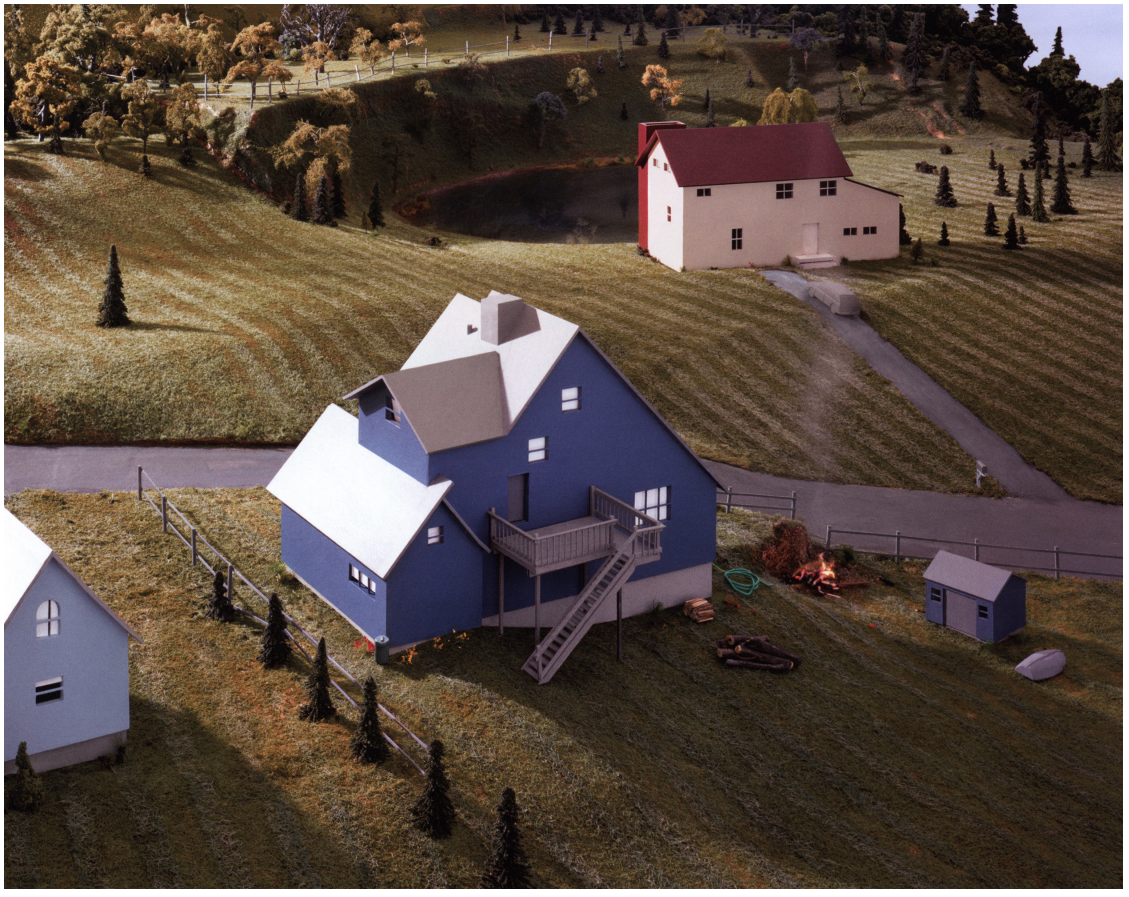
JAMES CASEBERE

6.8

Detalhe de *Landscape with houses* | 2009-2011

JAMES CASEBERE

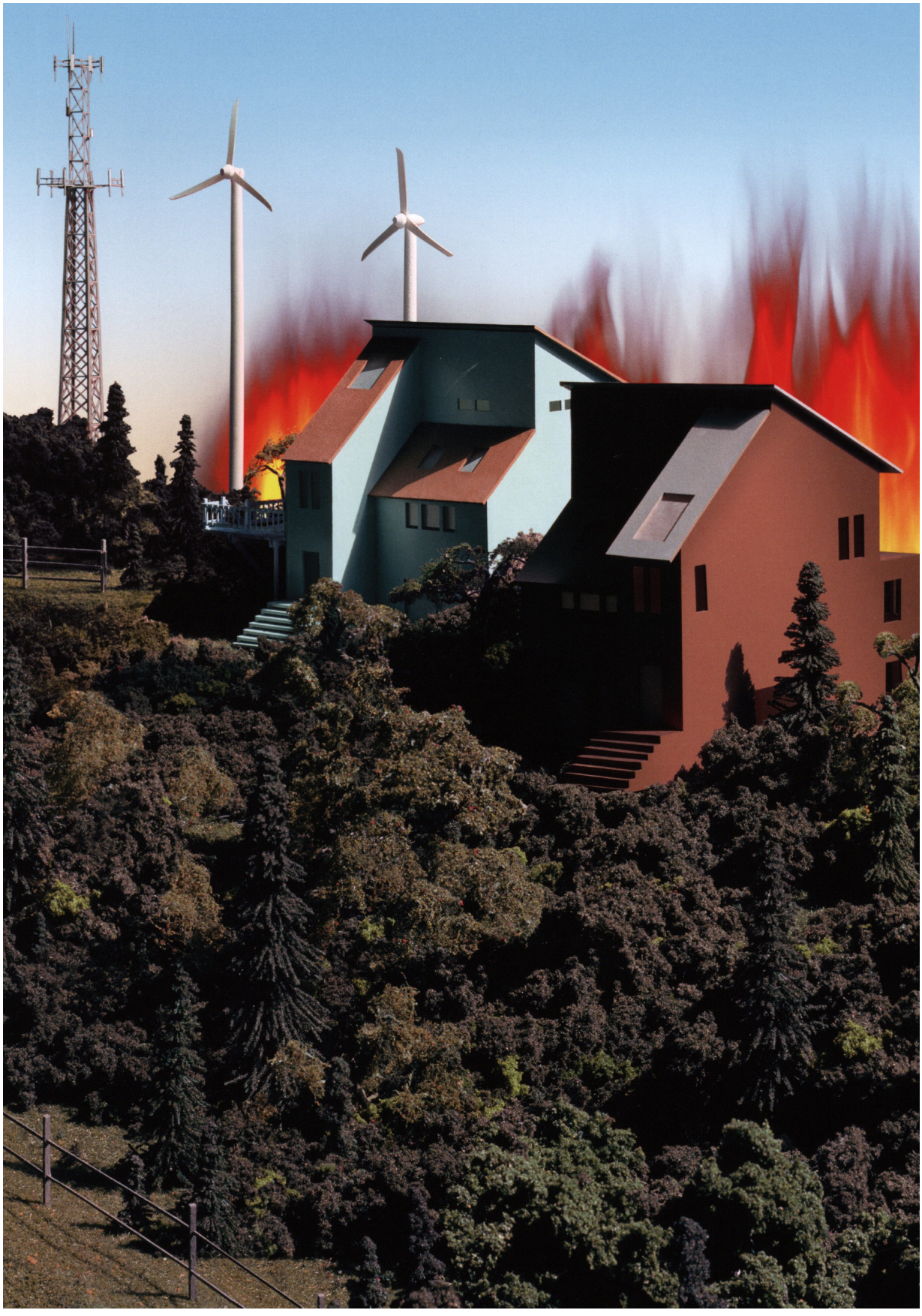




6.9

Detalhe do fogo em *Landscape with houses* | 2009-2011

JAMES CASEBERE



6.10

Western Sculpture with Two Wagons and a Cannon |1987

JAMES CASEBERE

6.11

Tree Trunk with Broken Bungalow and Shotgun Houses | 1990

JAMES CASEBERE





6.12

Tetrapak | 2002

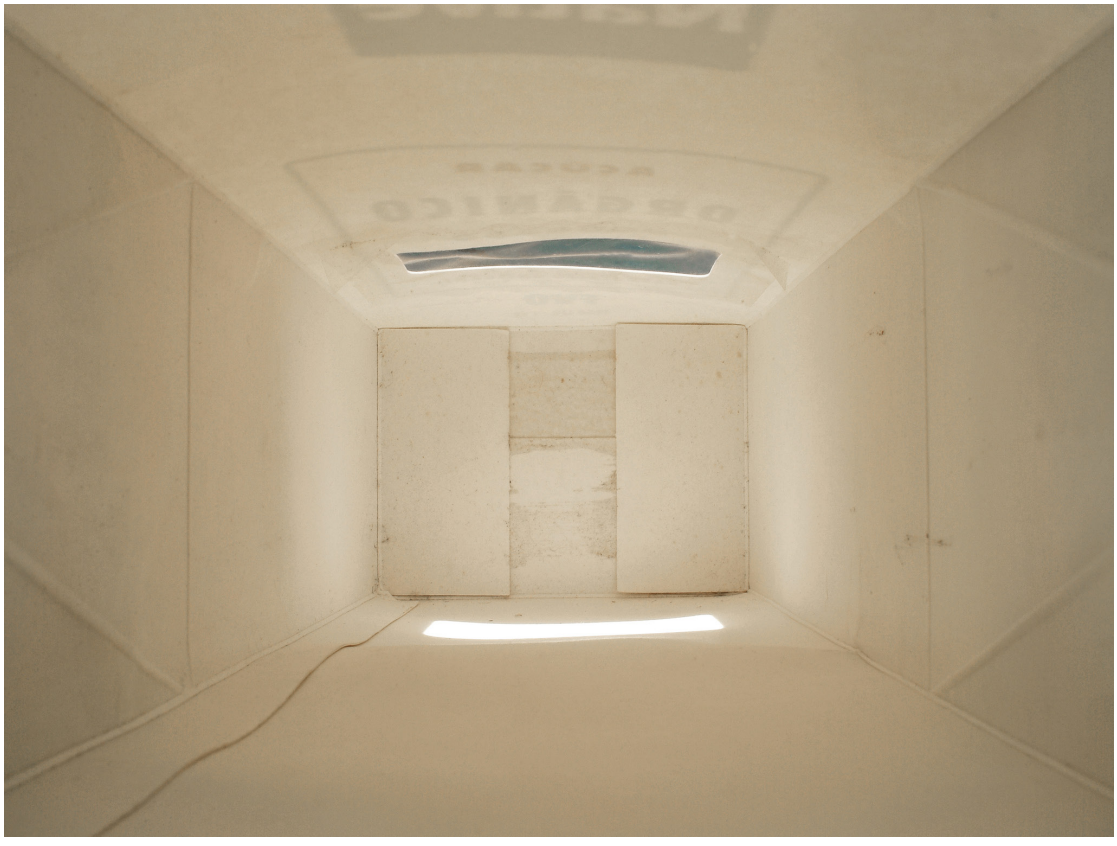
LUCIA KOCH

6.13

Açúcar orgânico | 2002

LUCIA KOCH





6.14

Vinho duplo | 2002

LUCIA KOCH



6.15

Corridor (Flur) | 1995

THOMAS DEMAND

6.16

Bathroom | 1995

THOMAS DEMAND





6.17

Office (Buro) | 1995

THOMAS DEMAND

6.18

Room (Raum) | 1994

THOMAS DEMAND

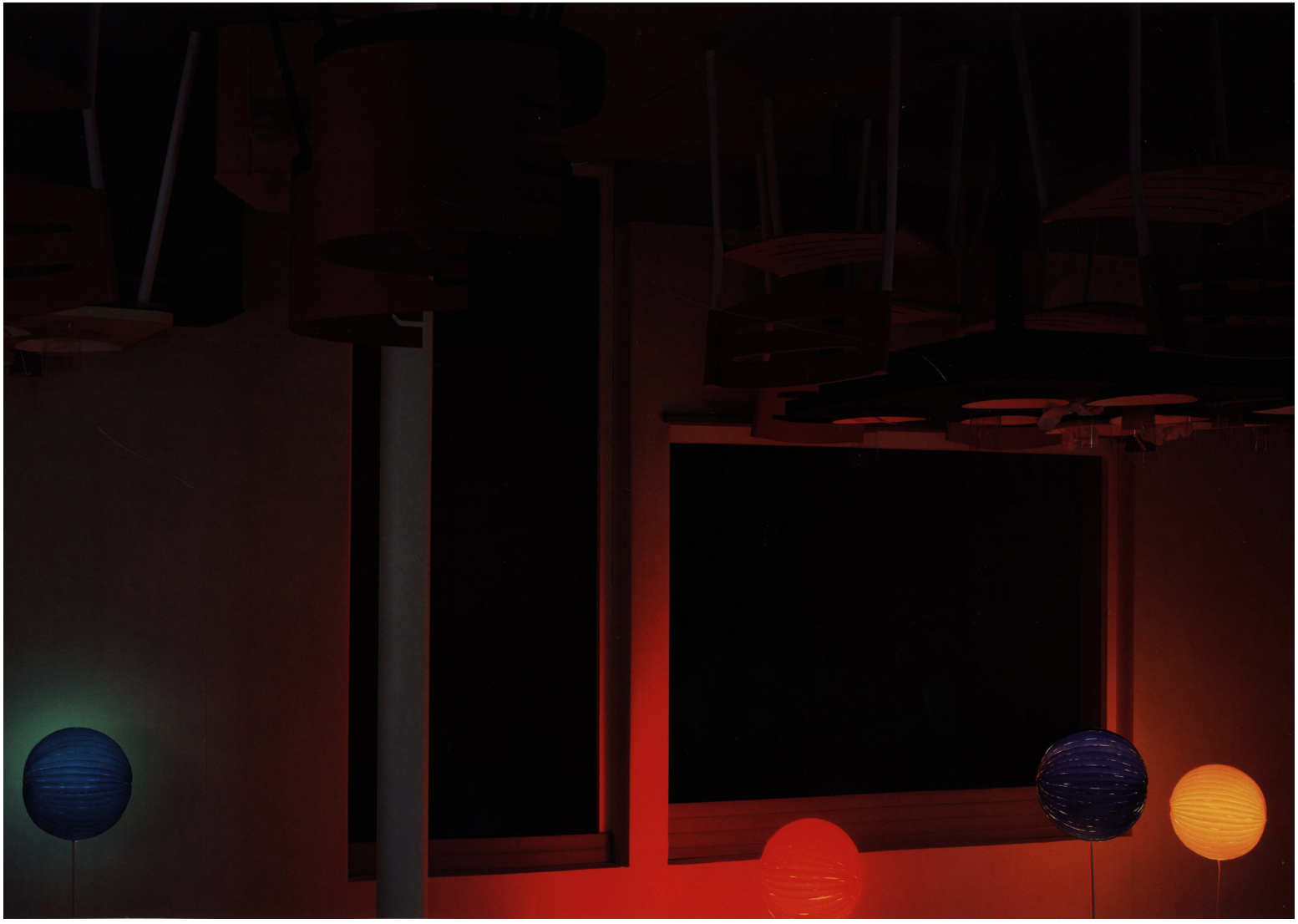




6.19

Terrace (Terrasse) | 1998

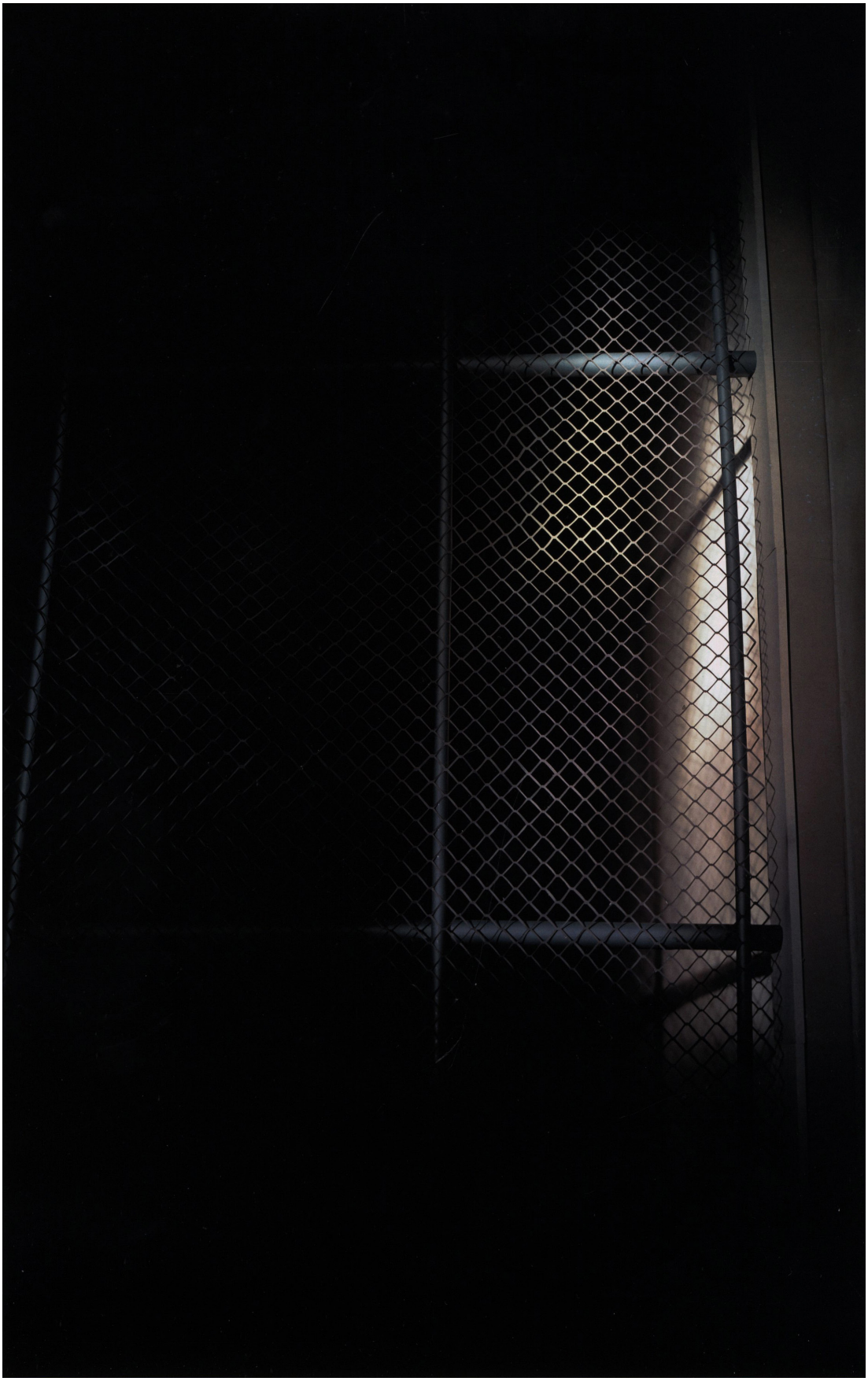
THOMAS DEMAND



6.20

Fence (Zaun) | 2004

THOMAS DEMAND



6.21

Window (Fenster) | 1998

THOMAS DEMAND



6.22

Public Housing | 2003

THOMAS DEMAND



6.23

945 Madison Avenue #1 | 2014

ZOE LEONARD

6.24

945 Madison Avenue #2 | 2014

ZOE LEONARD

6.25

945 Madison Avenue #3 | 2014

ZOE LEONARD







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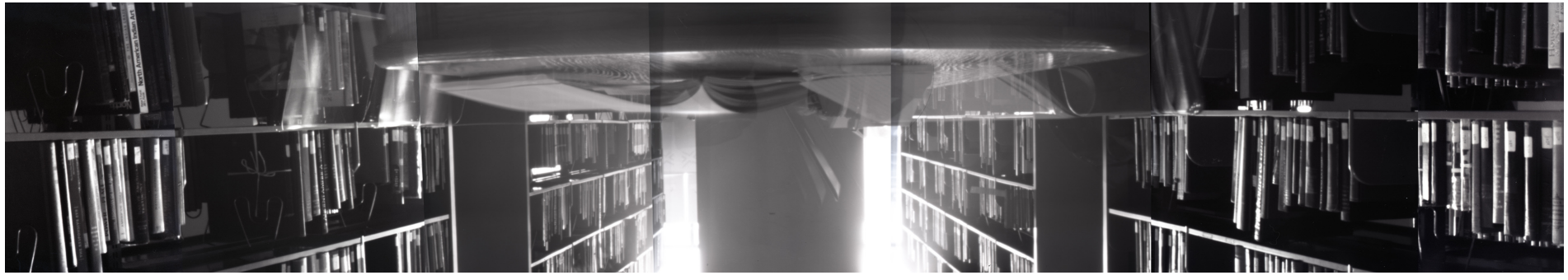
8.1

CUL #1, Shhhhh | 2014

JUNIA MORTIMER



8.2

CUL #2, Shhhhh | 2013

JUNIA MORTIMER



8.3

CUL #3, Shhhhh | 2013

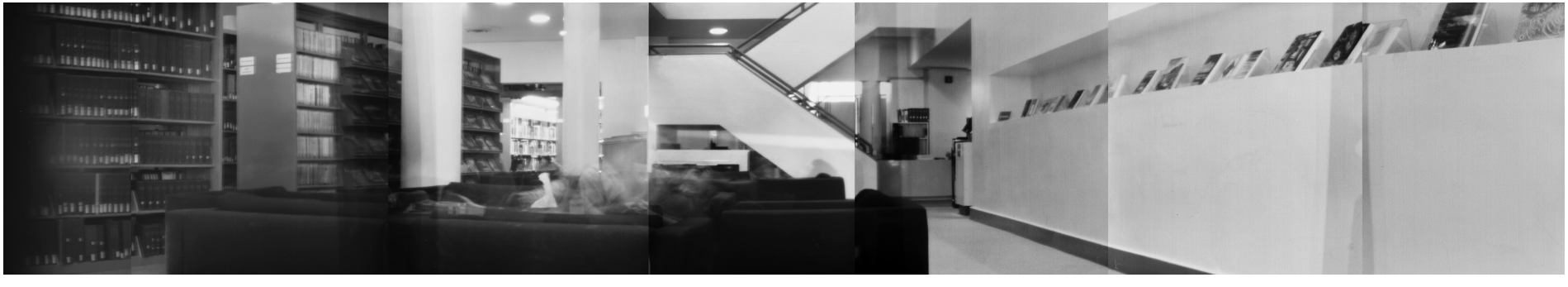
JUNIA MORTIMER



8.4

CUL #4, Shhhhh | 2014

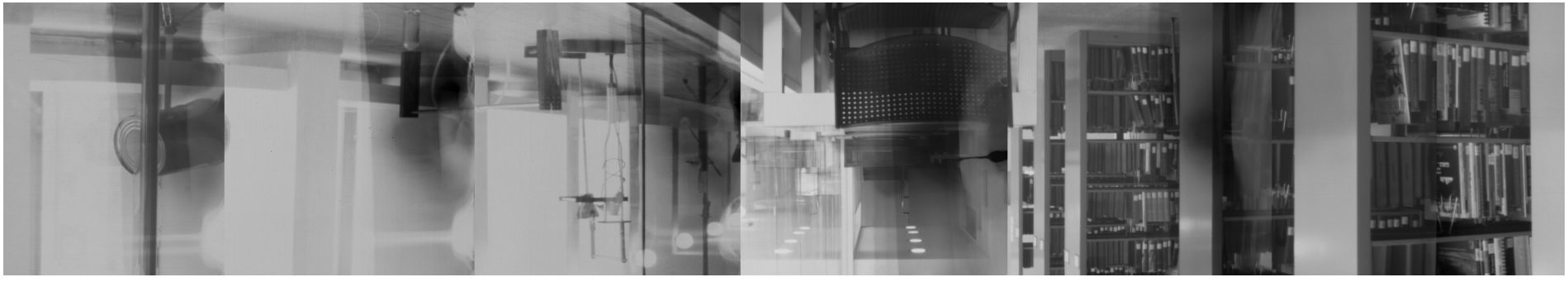
JUNIA MORTIMER



8.5

CUL #5, Shhhhh | 2014

JUNIA MORTIMER



8.6

Manhattan #1, xy/land-space | 2014

JUNIA MORTIMER

8.7

Cambridge #1, xy/land-space | 2014

JUNIA MORTIMER

8.8

Automóvel Clube #3, xy/land-space | 2014

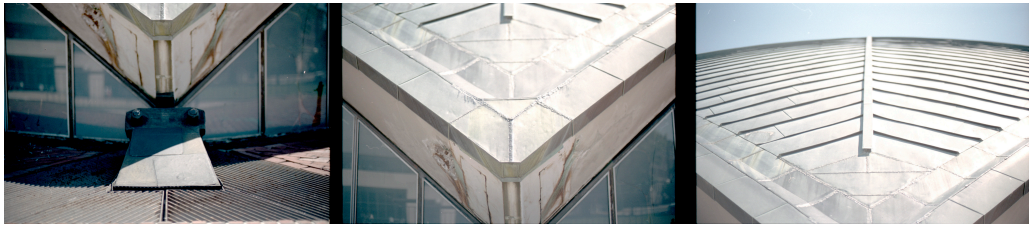
JUNIA MORTIMER

8.9

Storrs #2, xy/land-space | 2014

JUNIA MORTIMER









8.10

fronteiras #1 | 2014

JUNIA MORTIMER


Museu Mineiro
IDIOMAS & INFORMÁTICA

8.11

fronteiras #2 | 2014

JUNIA MORTIMER

8.12

fronteiras #3 | 2014

JUNIA MORTIMER

8.13

fronteiras #4 | 2014

JUNIA MORTIMER


EMPURRE
sempre
ALUGA
3291-2860


ALUGA
3222-4068


600m²

8.14

fronteiras #5 – avenida brasil | 2014

JUNIA MORTIMER


VOZ DE MINAS
DA ITATIAIA
VENDE-SE APTO
8844-3116

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