Grandma
Nutrition facts

Age: 84, Health status: fever Weight: 70 Kg

Total calories: 10 000	3000%
Total fat: 16 Kg	75%
Saturated fat: 4 Kg	92%
Trans fat: 1,5 Kg	230%
Cholesterol: 23 Hg	10%
Protein: 10 Kg	321%
Carbohydrate: 25 Kg	211%
Vitamin A	105%
Vitamin C	73%
Calcium	54%
Iron	403%

*Percent of recommended daily intake for male, adult wolf.

www.youtube.com watch

AEG

bauhaus

dessau

im gewerbemuseum basel

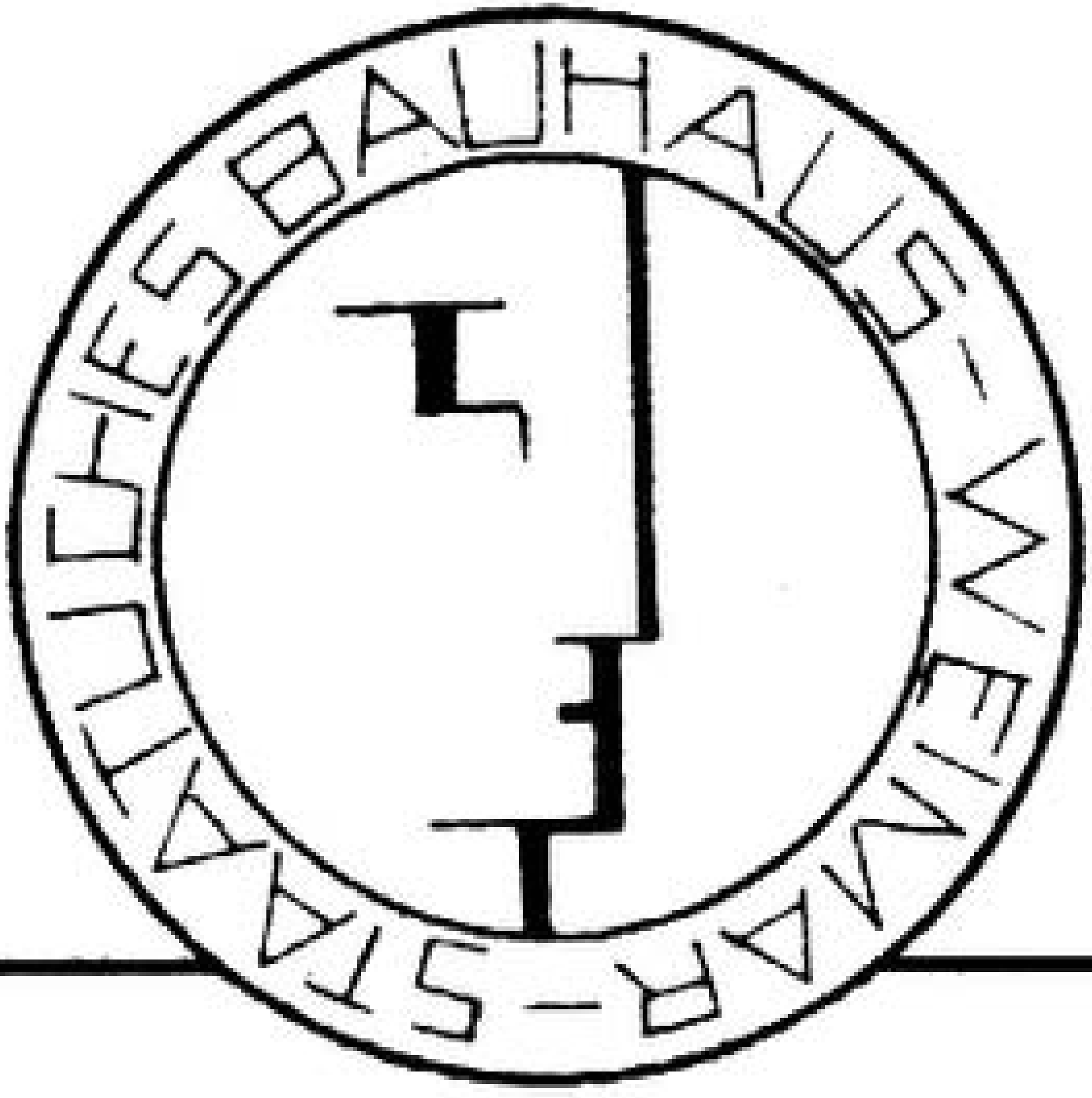
mo.	14-19 uhr
di.	14-19 uhr
mi.	14-19 uhr
do.	14-19 uhr
fr.	14-19 uhr
sa.	14-19 uhr
so.	10-12, 14-19 uhr

21. IV. - 20. V. 1929

BAUHAUS

STAATLICHES BAUHAUS
AUSSTELLUNG
JULI
SEPT
WEIMAR
1923

BAUHAUS


BAUHAUS-VERLAG WEIMAR

bauhaus
1
923

bauhaus

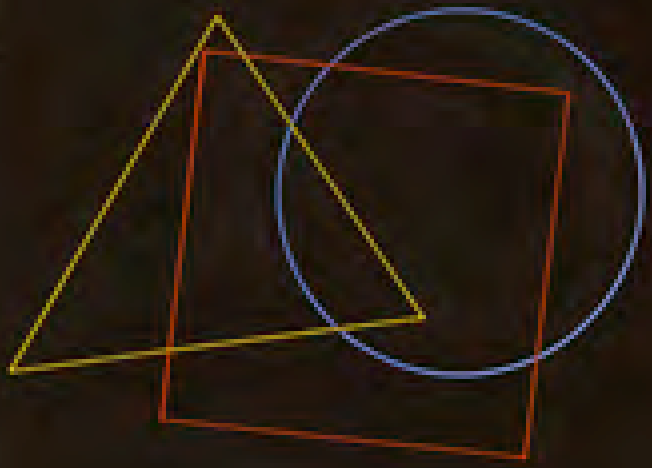
1925

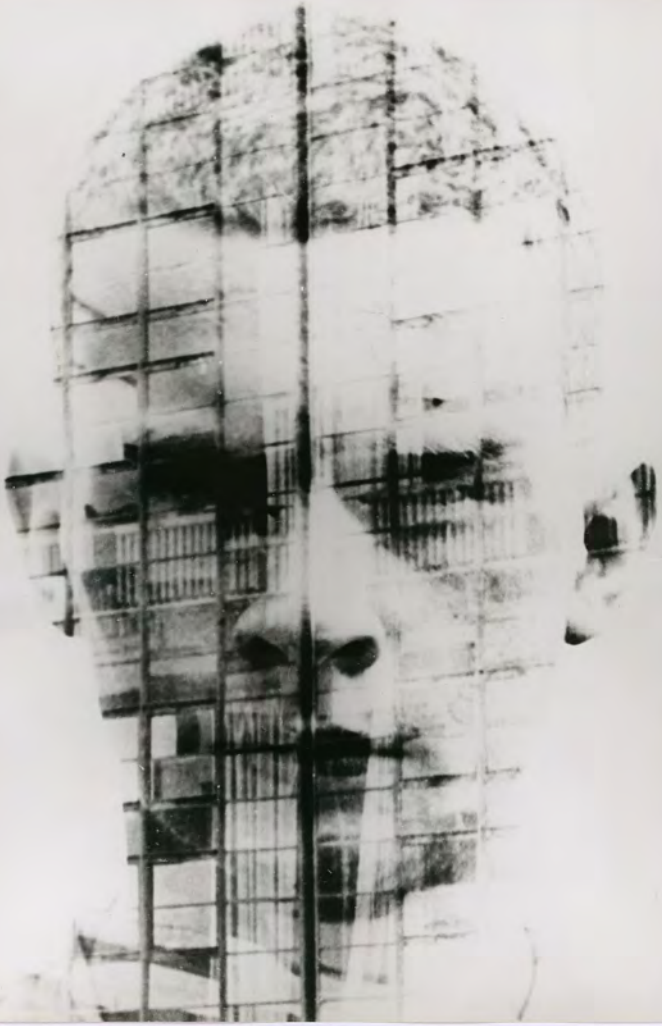
The alphabet, in geometric shapes, diagonal rules, and primary colors become the trademark for all of the Bauhaus School's signs and printing

Herbert Bayer

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv
Ww Xx Yy Zz 0 1 2 3 4 5 6 7 8
9 ! @ # $ % &

FUNCTIONALITY
RATIONALITY
DESIGN
BAUHAUS
Weimar, Germany 1919-1933
Walter Gropius,
founder





aabcde
ghoqpsun
m ijrrlfffttl!.
lxzvyw,:
123456
678990

14

ВЛАДИМИР МАЯКОВСКИЙ
ХОРОШО!
ОКТЯБРЬСКАЯ ПОЭМА
ХОРОШО!
25
1917
ВЛАДИМИР МАЯКОВСКИЙ

КЛИНОМ
КРАСНЫМ
БЕЙ
БЕЛЫХ

издалека

летят на 3 месяца

И

НЕОБЫЧАЙНЕЙШИЕ ПРИКЛЮЧЕНИЯ

БЫВШЕЕ СО МНОЙ

С

ВЛАДИМИРОМ МАЯКОВСКИМ

НА ДАЧЕ РУМЯНЦЕВА, ПУШКИНО, АКУЛОВА ГОРА, ЯРОСЛАВСКАЯ Ж. Д.

СОЛНЦЕ

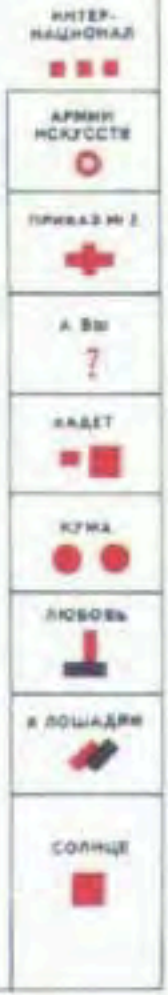
ПРИКАЗ

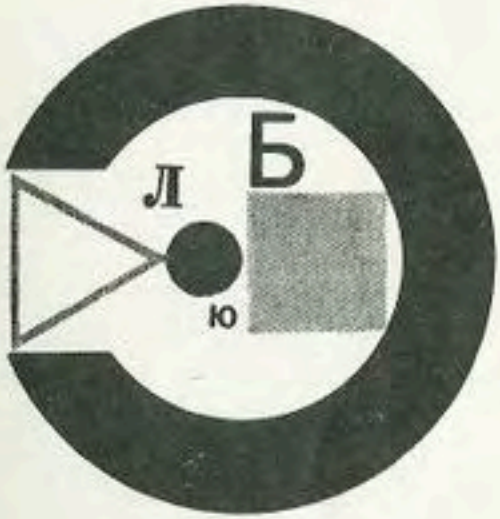
№ 2

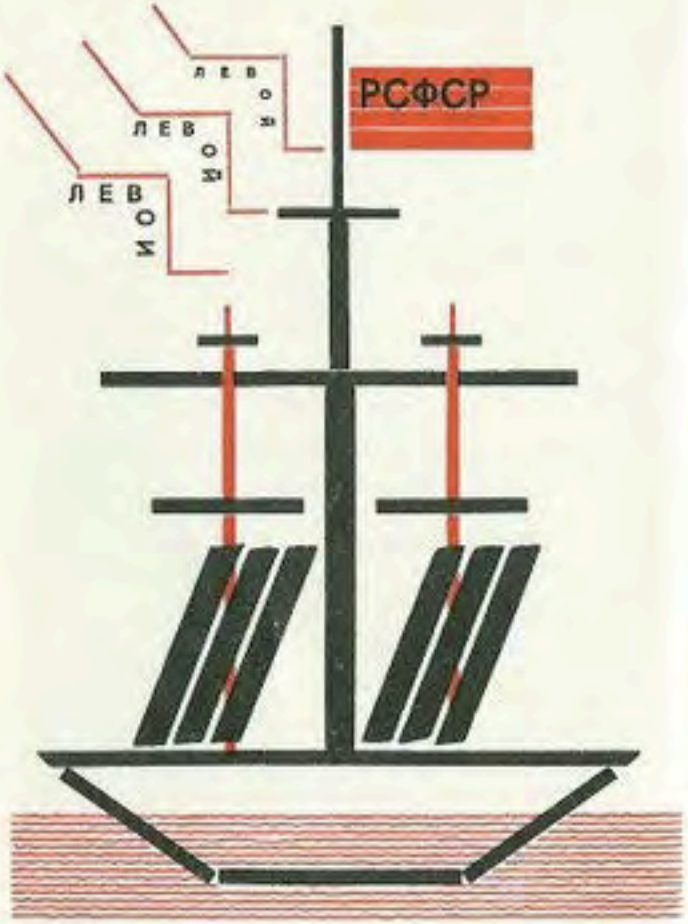
ПО АРМИЯМ ИСКУССТВ

ТРЕТИЙ ИНТЕРНАЦИОНАЛ

Мы идем
революционной лавой,
Над рядами
Флаг пожаров ал,
Наш вождь
миллионоглавый
Третий интернационал.
В стены столетий
вновь зал
Бьет третий
интернационал.




Б
Л
Ю



ЛЕВЫЙ МАРШ

МАТРОСАМ

Разворачивайтесь в марше!
Словесной не место кляузе.
Тише, ораторы!

Бейте в площади бунтов топот!
Выше гордых голов гряда!
Мы разливом второго потопа
перемоем миров города.

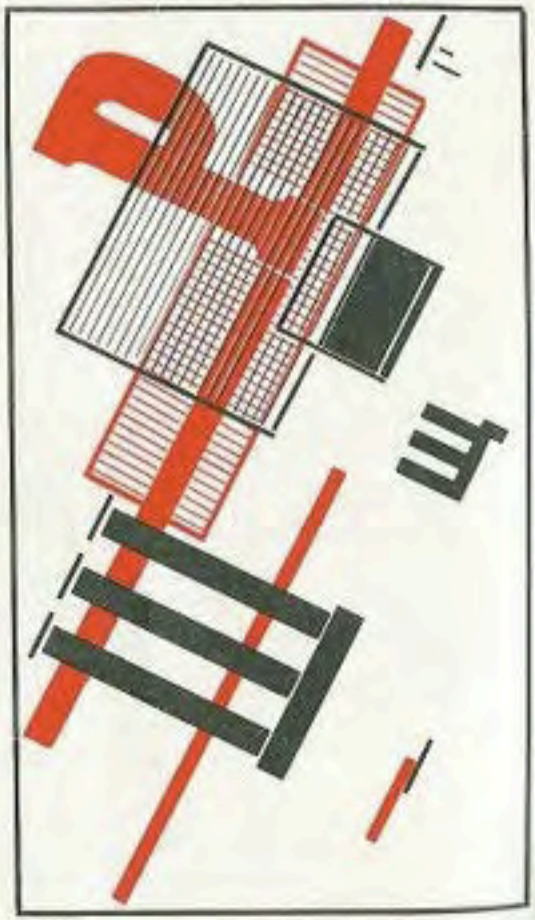
СВОЛОЧИ

ГВОЗДИМЫЕ СТРОКАМИ
СТОЙТЕ НЕМЫ!
СЛУШАЙТЕ ЭТОТ ВОЛЧИЙ ВОЙ,
ЕЛЕ ПРИКИДЫВАЮЩИЙСЯ ПОЭМОЙ!

Дайте сюда
самого жирного,
самого плешивого.
За шиворот
тяну в отчет Помгола.
Смотря.

Видишь?
За цифрой голой...

Ветер рванулся.
Рванулся и тише...
Снова снегами сгреб,
Тысяче —
миллионо-крышей,
волжских селений гроб.
Трубы —
гробовые свечи.
Даже вороны
исчезают,
чуя,
что дымясь
тянется слащавый,
тошнотворный
дух
зажариваемых мяс.
Сына?
Отца?
Матери?
Дочери?
Чья?
Чья в людоедчестве очередь?
Помощи не будет.
Отрезаны снегами.
Помощи не будет.
Воздух пуст.
Помощи не будет.
Под ногами
даже глина сожрана,
даже куст.



ПРИКАЗ

по

АРМИИ ИСКУС-СТВ

АРМИИ ИСКУССТВ

ПРИКАЗ № 2

А ВЫ

КАДЕТ

КУМА

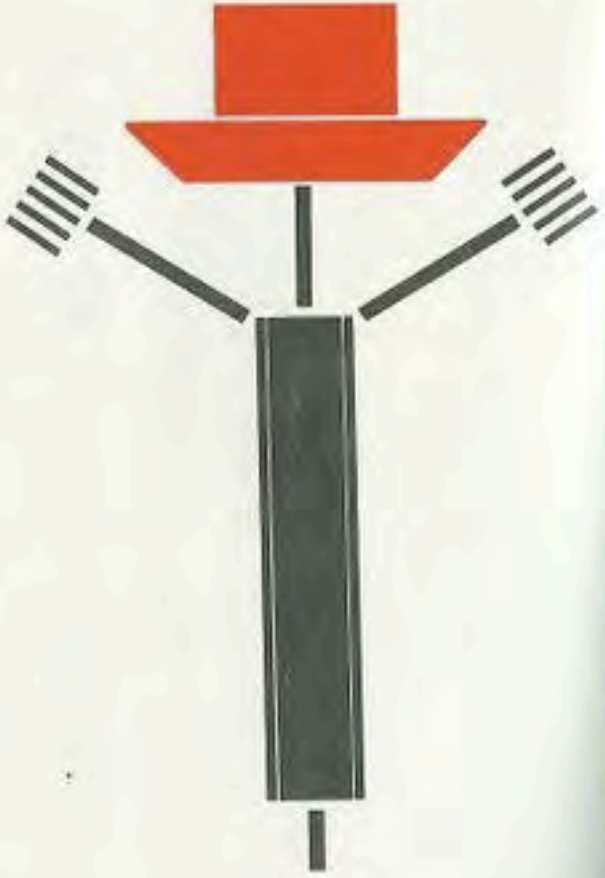
ЛЮБОВЬ

ЛОШАДЯМ

СОЛНЦЕ

а вы могли бы?

Я сразу смазал карту будня,
плеснувши краску из стакана.
Я показал на блюде студня
косые скулы океана.
На чешуе жестяной рыбы
прочел я зовы новых губ.
А вы
ноктюрн сыграть
могли бы
на флейте водосточных труб?



СКАЗКА о красной шапочке

Жил да был на свете кадет,
В красную шапочку кадет был одет.
Кроме этой шапочки, доставшейся кадету,
ни черта в нем красного не было и нету.
Услышит кадет — революция где-то
шапочка сейчас-же на голове кадета.
Жили припеваючи за кадетом кадет
и отец кадета, и кадетов дед.

Поднялся однажды пребольшущий ветер
в клочья шапченку изорвал на кадете.

И остался он черный, а видевшие это,
волки революции сцапали кадета.

Известно какая у волков диэта:
вместе с манжетами сожрали кадета.

Когда будете делать политику, дети,
не забудьте сказочку об этом кадете.

РАССКАЗ ПРО ТО

как КУМА

о ВРАНГЕЛЕ

ТОЛКОВАЛА

СТАРАЯ, НО ПОЛЕЗНАЯ ИСТОРИЯ

Врангель прет.
Отходим мы.
Врангелю удача.
На базаре
две кумы
вставши в хвост судачат:
„Кум сказал —
а в ем ума —
я то куму верю,
что барон-то,
слышь кума,
меж Москвой и Тверью.
В Кремль, мол, в'еду на вечер —
не было б лишь лень нам...
В ероплане
давеча
Троцкий скрылся с Лениным.
Чуть не даром
все
в Твери
стало продаваться,
пуд крупчатки...
— Ну
не ври —!
Пуд за рубль за двадцать,
А вина — скажу я вам!
Дух над Тверью водочный,
Пьяных
лично
по домам
водит околодочный.

По морям, играя носится
с миноносцем миноносица.

Льнет, как будто к меду осочка
к миноносцу миноносочка.

И конца-б не довелось ему
благодушью миноносьему.

Вдруг прожектор, надев на нос очки,
впился в спину миноносочки.

Как взревет медноголосина:
„Р-р-р-астакая миноносина.“!

Прямо-ль, влево-ль, вправо-ль броситься,
а сбежала миноносица.

Но ударить удалось ему
по ребру по миноносьему.

Плачь и вой моряки носится:
овдовела миноносица.

И чего это несносен нам
Мир в семействе миноносином!

ГРИБ

И А О У Ь

ХОРОШЕЕ ОТНОШЕНИЕ К ЛОШАДЯМ

Били копыта
пели будто:
— ГРИБ
ГРАБЬ
ГРОБ
ГРУБ —

К ЛОШАДЯМ

СОЛНЦЕ

Дней быи пег.
Медленна лет арба.
Наш бог бег.
Сердце наш барбан.

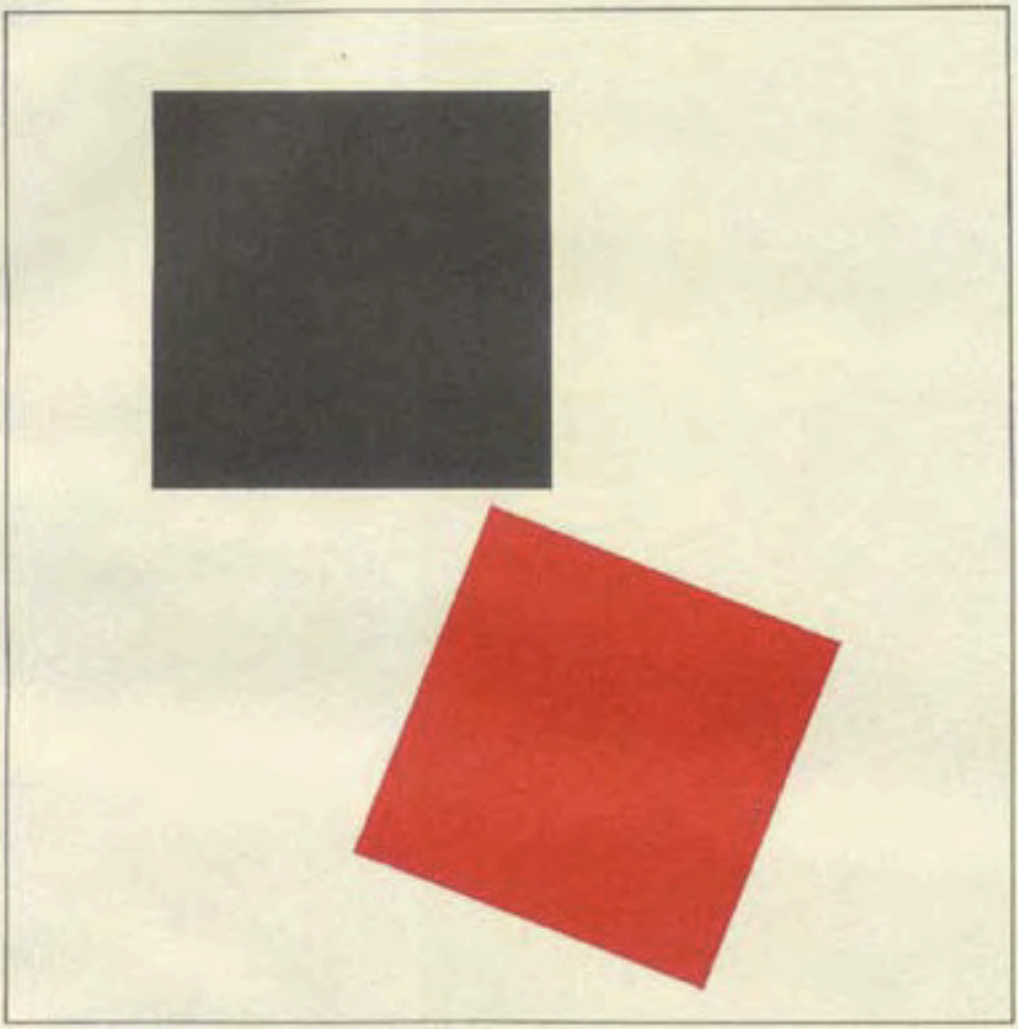
Есть ли наших золот небесней?
Нас ли сжалит пули оса?
Наше оружие — наши песни.
Наше золото — звенящие голоса.

Зеленью ляг луг,
Выстели дно дням,
Радуга дай дуг
лет быстролетным коням.

Видите скушно звезд небу
без него наши песни вьем!
Эй Большая Медведица требуй!
чтобы на небо нас взяли живьем.

Радости пей, пой!
В жилах весна разлита.
Сердце бей бой!
Грудь наша медь литавр.

Всем
на улицы вышедшим,
тело машиной измаяв.
Всем
молящим о празднике
спинам,
землею натруженным —
Первое мая
Первый из маев



ДВА

квА-

арА-

тА

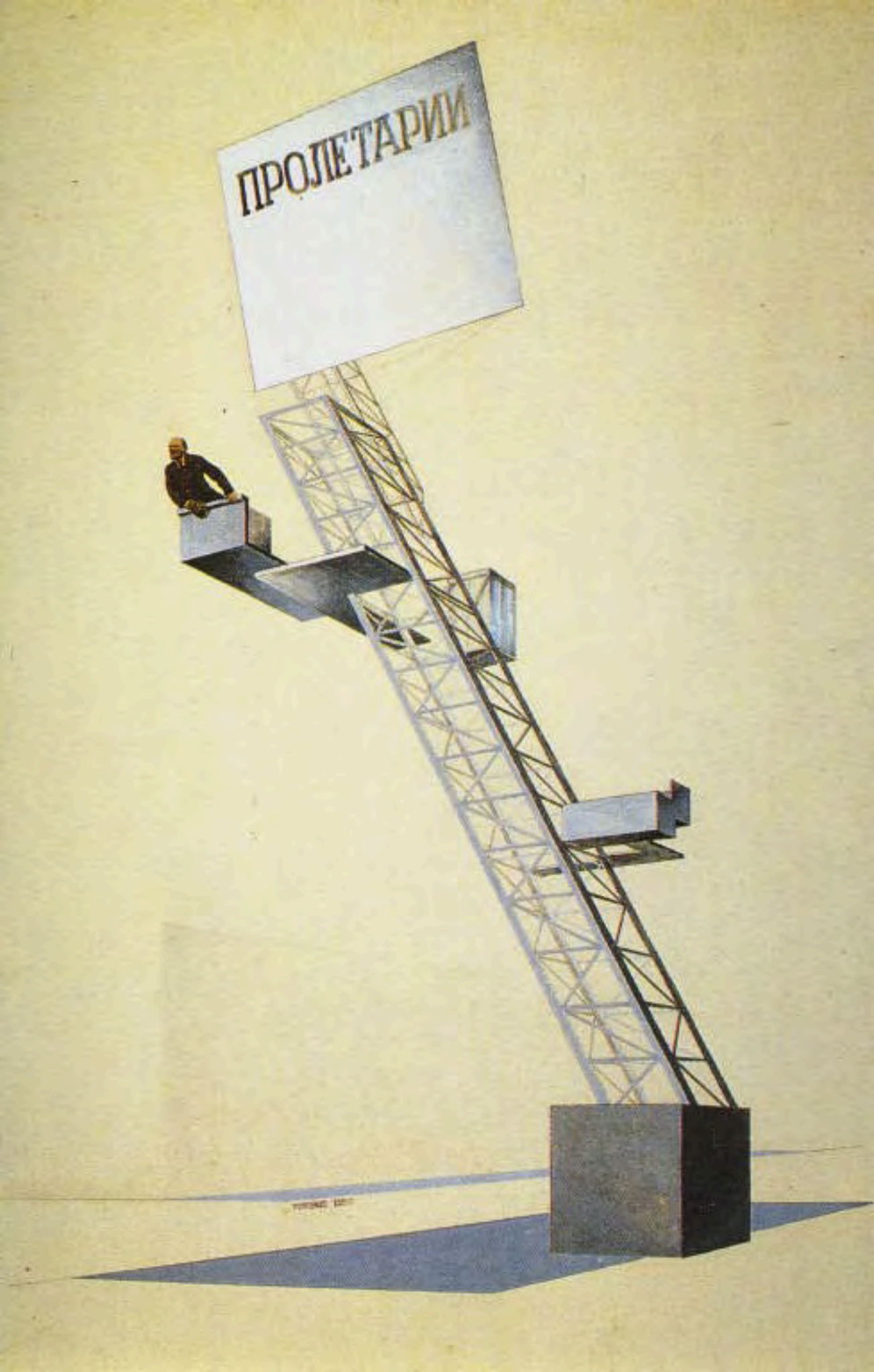
вОТ

КЛИНОМ
КРАСНЫМ
БЕЙ
БЕЛЫХ

www.hondamentalism.com
"We make the foot pegs 25mm longer to stop my feet flying off over bridges."
HONDA
John McGuinness holds the record for the fastest ever lap at the Isle of Man TT. The Honda rider becoming the first man to break the 130mph average speed barrier on his way to the 2007 Senior title. This means he doesn't slow his 1000cc Fireblade down for much. Not even the infamous Ballaugh Bridge. 'Instead we make the bike 6kg heavier to help keep it on the ground and we make the foot pegs 25mm longer,' explains the 13 time winner. 'There's no substitute for staying on the bike.' According to the Hondamentalist, 'because the walls and trees aren't made out of cheese at the TT.'

"It's a bit like balancing the tip of a 28ft plank on top of a ball."
HONDA
www.hondamentalism.com
That's how Shelley Jory describes keeping the hull of her Honda BF725 Powerboat airborne when racing. 'Ideally I would have the boat running on the back steps with just the propeller in the water,' proclaims the self-confessed Hondamentalist. Of course you can't avoid all contact with the ocean. This is why the lady racer says she waxes the bottom of the boat 'until it's shiny enough to see my face in'. It's a big effort to gain the smallest advantage. But that's what helped Shelley and her co-pilot win the 2005 British Championship, beating 28 men.

HONDA
www.hondamentalism.com
Chris Brown competes in the British Lawnmower Racing Association Championship. 'I race in the Group 2 class using an 11 horsepower Honda engine that's fitted with the gears from an old Superdream motorbike,' he says proudly. 'This 12 hour endurance race is our version of Le Mans,' laughs the former winner. His machine has to withstand 250 laps through the night, a feat that takes its toll on the rider's own bodywork. 'My arms are more likely to snap off than the engine,' Chris adds. Not that he's complaining. 'It's great fun – where else do you get to do 50mph on a machine meant for trimming the grass?'
'The 12 hour endurance race is our version of Le Mans.'

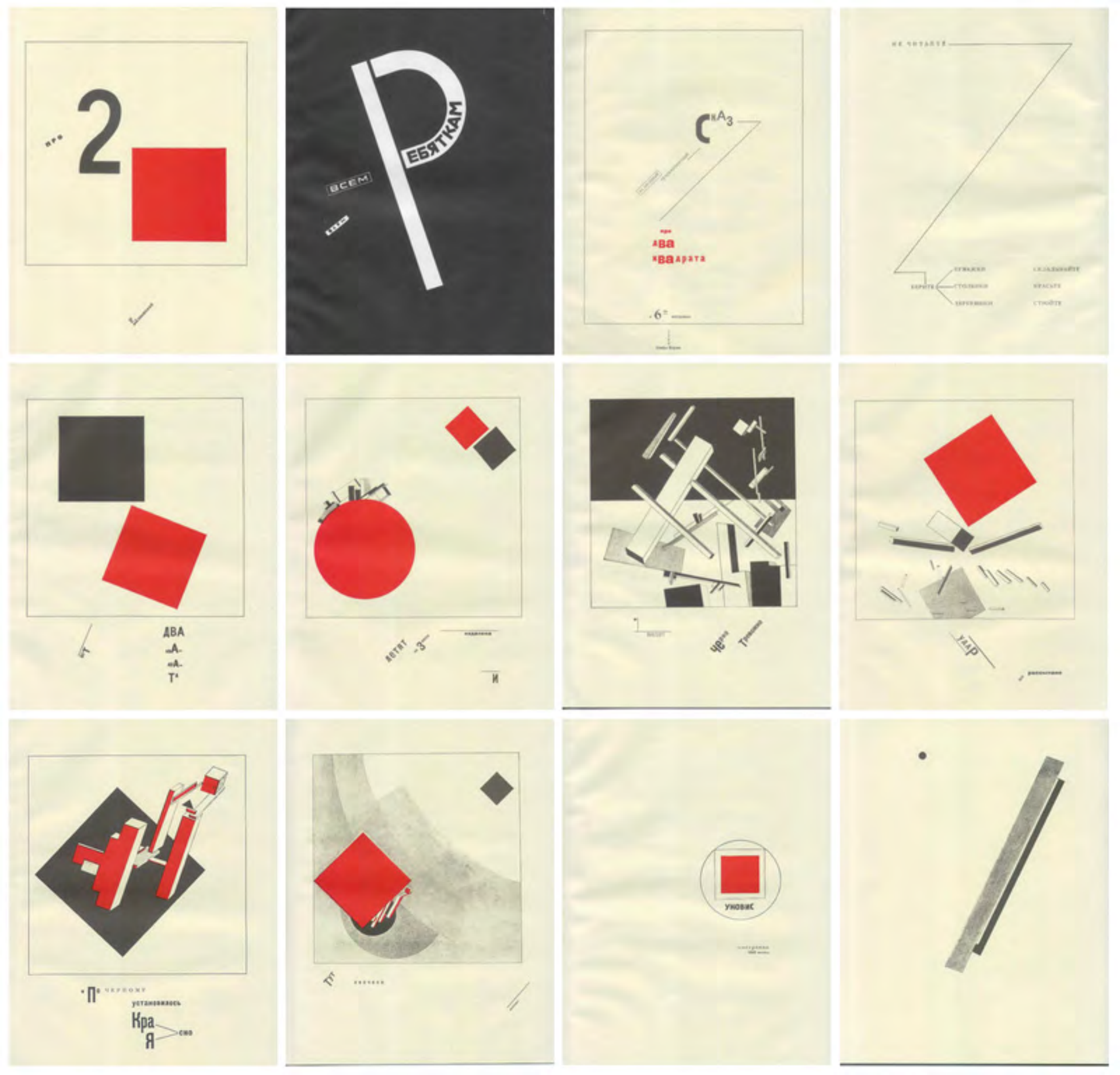

ПРОЛЕТАРИИ

Für Oud

Der Wolkenbügel für Moskau. Blicke gegen Strastnij Bud

про 2

El Lissitzky

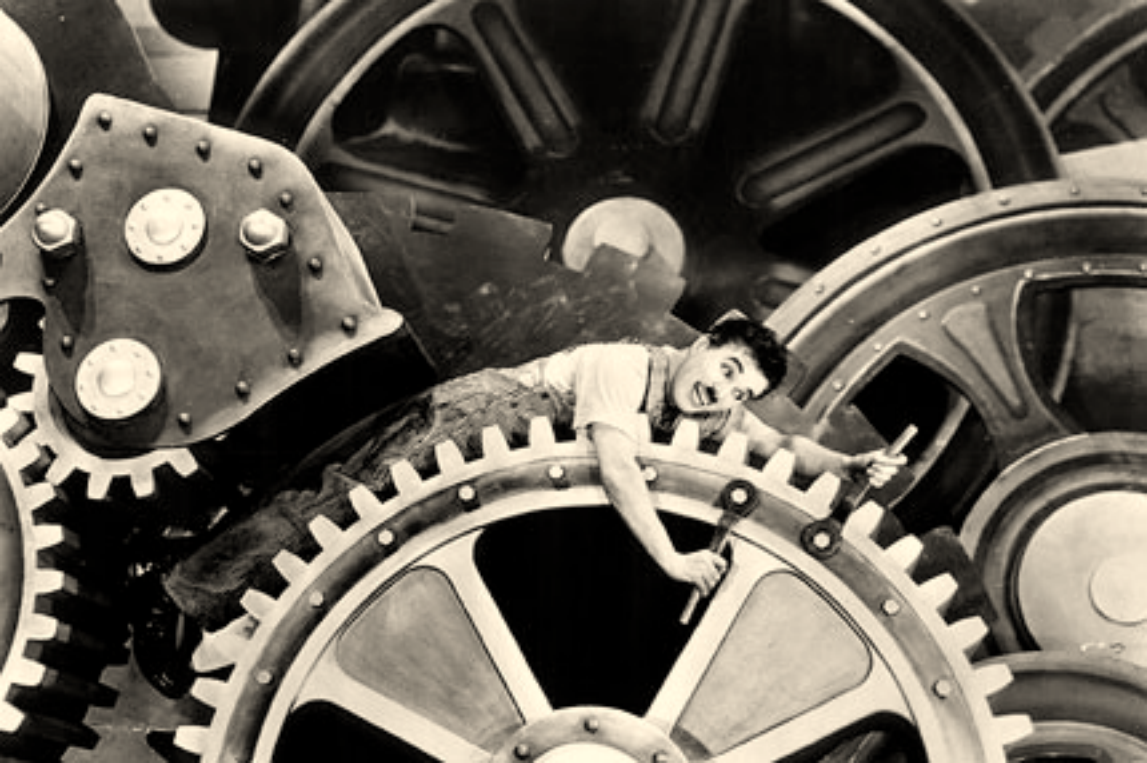

2
РЕБЯТКАМ
ВСЕМ
ДВА
ДВА ДРАТА
ДВА
УКОВИС
УСТАНОВИЛОСЬ
КРА
Я

Franz Ferdinand

this fffire

Domino

ДА ЗДРАВСТВУЕТ
III-й ИНТЕРНАЦИОНАЛ



AAAAAA

Sans-Serif s | Serif s | Slab-Serif s | Script | Monospaced | Display | Dingbats | Blackletter

the quick brown fox jumps over the lazy dog
τάχυστη αλώπηξ βαφής ψημμένη γή, δρασκελίζει υπέρ νωθρού κυνός

the quick brown fox jumps over the lazy dog
τάχυστη αλώπηξ βαφής ψημμένη γή, δρασκελίζει υπέρ νωθρού κυνός

the quick brown fox jumps over the lazy dog
τάχυστη αλώπηξ βαφής ψημμένη γή, δρασκελίζει υπέρ νωθρού κυνός

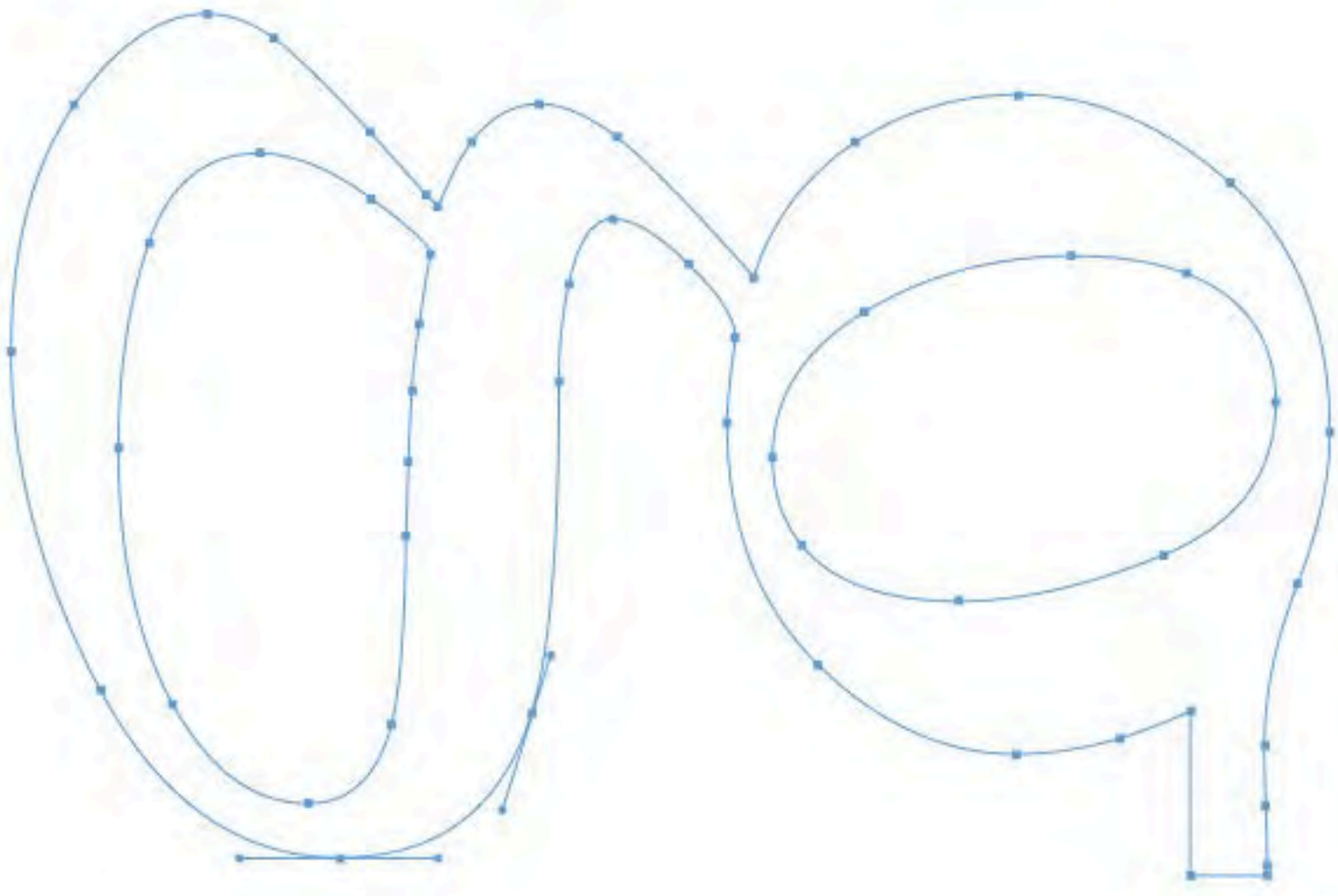
the quick brown fox jumps over the lazy dog
τάχυστη αλώπηξ βαφής ψημμένη γή, δρασκελίζει υπέρ νωθρού κυνός

the quick brown fox jumps over the lazy dog
τάχυστη αλώπηξ βαφής ψημμένη γή, δρασκελίζει υπέρ νωθρού κυνός

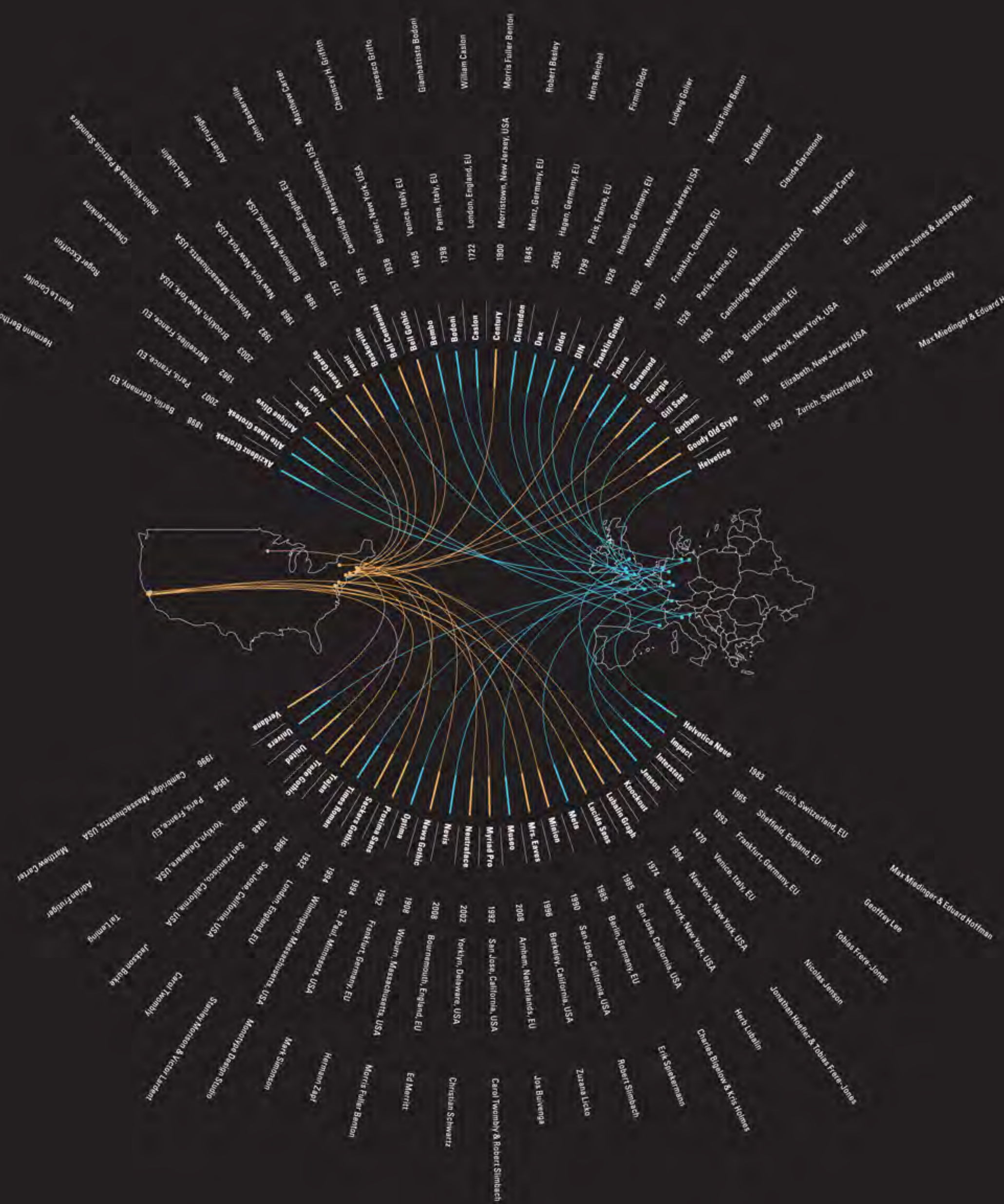
123.40	123.40	123.40	123.40	123.40	123.40
31,56	34,56	34,56	34,56	31,56	34,56
104.18	104.78	104.78	104.78	104.18	104.78

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
ΤΑΧΥΣΤΗ ΑΛΩΠΗΞ ΒΑΦΗΣ ΨΗΜΜΕΝΗ ΓΗ, ΔΡΑΣΚΕΛΙΖΕΙ ΥΠΕΡ ΝΩΘΡΟΥ ΚΥΝΟΣ

the quick brown fox jumps over the lazy dog



American Airlines
Microsoft TOYOTA
American Apparel
BASF 3M Panasonic
Lufthansa TARGET
Tupperware Post-it
Kawasaki verizon
Crate&Barrel Jeep
The Container Store
THE NORTH FACE



Typefaces of the World

As designers our greatest tools are the typefaces we use. Having knowledge of these tools is essential. Knowing the origin of the typeface can greatly influence the way you design with them.

This visual representation shows fifty of the most widely used typefaces this century followed by the year designed, location and typographer.

2011 © Shelby White / Wanken

The End of Print

CARSON

DAVID

A PRESENTATION BY

SAN FRANCISCO, CALIFORNIA

Thursday, FEBRUARY 15, 1996

7:00 pm

sponsored by Gannett Outdoor + chronicle books

THE AMERICAN INSTITUTE OF GRAPHIC ARTS
THE SAN FRANCISCO LAB PRESENT

CENTER FOR THE ARTS THEATER
700 howard street
at third

Info:
415
978.2787

david carson

Don't mistake legibility for communication

RAYGUN®

KRAFTWERK

TRENT REZNOR

BRIAN WILSON

GUS VAN SANT

LIZ PHAIR

BEASTIE BOYS

BJÖRK

LARRY CLARK

PLANT & PAGE

BY DAVE GROHL

BURT BACHARACH

BEN STILLER

BECK

JAKE BURTON

SONIC YOUTH

the 5iftym ost influential people in pop culture

50

$3.50US $4.50CAN

08

0 71486 03510 7

ΣΥΜΦΝΩΑ ΜΕ ΜΙΑ ΕΥΕΡΝΑ ΤΟΥ ΠΝΑΕΠΗΤΙΣΜΙΟΥ ΤΟΥ ΚΜΕΠΙΪΡΤΖ Ο ΑΘΡΩΝΟΠΣ ΜΟΡΠΕΙ ΝΑ ΔΑΒΙΕΖΑΕΙ ΤΙΣ ΛΞΕΙΕΣ ΑΕΝΞΡΑΤΤΗΑ ΑΠΟ ΤΟ ΑΝ ΤΑ ΓΜΑΤΑΡΜΑ ΤΩΝ ΛΙΞΕΩΕΝ ΕΝΑΙΙ ΣΤΗ ΣΣΤΩΗ ΣΙΡΕΑ.
ΑΡΕΚΙ ΜΝΟΟ ΤΟ ΠΩΡΤΟ ΚΑΙ ΤΟ ΤΕΛΤΕΑΥΙΟ ΓΑΜΡΜΑ ΚΘΑΕ ΛΞΕΗΣ ΝΑ ΕΝΙΑΙ ΣΤΗ ΘΣΕΗ ΤΥΟΣ.

50 6
Photek P
w
Q

Rupert Parkes is Photek. It's An Simple As That

By Mike McGonigal. Photographs by Elizabeth Young

0.B0 50 6
k hotek
v Qth Ns e
(

DAVID BOWIE

IS THERE LIFE

ON EARTH?

ATTACK

50

YOUTH

a reward for

knowing what they want to hear.
for daring to work like artists in

make bank.

EMIGRE

(A Magazine for Exiles)

dada
Die
Wir
dada
DADA i Sten
HH

Last year's No. 1 best-seller... This year's No. 1 motion picture.

JAMES STEWART

LEE REMICK

BEN GAZZARA

ARTHUR O'CONNELL

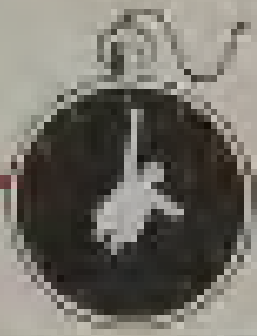
EVE ARDEN

KATHRYN GRANT

with JOSEPH N. WELCH and Joseph Wiseman

GEORGE C. SCOTT/ORSON BISHOP/GUS BEAN/RUSHAM HAMILTON/BROOKS WEST screenplay by WENDELL MAYES from the best seller by ROBERT TRAVER cinematography by SAM LEAVITT produced & directed by OTTO PREMINGER A Columbia release

music by Duke Ellington



NO ONE ADMITTED WHILE THE FILM IS TOLD

BUNNY LAKE IS MISSING

AN OTTO PREMINGER FILM

STARRING

LAURENCE OLIVIER · CAROL LYNLEY · KEIR DULLEA
MARITA HUNT · THE ZOMBIES & NOEL COWARD

AS ADMAS

SCREENPLAY BY JOHN ALAN MAXWELL · BASED ON THE NOVEL BY
EVELYN PIPER · MUSIC BY PAUL GLASS · IN DECCACOLOR IN PANAVISION
A COLUMBIA RELEASE · PRODUCED AND DIRECTED BY OTTO PREMINGER

JOHN WAYNE · KIRK DOUGLAS
PATRICIA NEAL · TOM TRYON · PAULA PRENTISS
BRANDON de WILDE · JILL HAWORTH
DANA ANDREWS & HENRY FONDA

IN HARMS WAY

AN OTTO PREMINGER FILM

CO-STARRING
STANLEY HOLLOWAY · BURGESS MEREDITH · FRANCHOT TONE · PATRICK O'NEAL · CARROLL O'CONNOR
SLIM PICKENS · JAMES MITCHUM · GEORGE KENNEDY · BRUCE CABOT · BARBARA BOUCHET

SCREENPLAY BY WENDELL MAYES · BASED ON THE NOVEL BY JAMES BASSETT · MUSIC BY JERRY GOLDSMITH · PRODUCTION DESIGNED BY LYLE WHEELER · PHOTOGRAPHED IN PANAVISION® BY LOYAL GRIGGS · A PARAMOUNT RELEASE · PRODUCED AND DIRECTED BY OTTO PREMINGER

FRANK SINATRA · ELEANOR PARKER · KIM NOVAK

THE MAN WITH THE GOLDEN ARM

A film by Otto Preminger

an 'untouchable' theme...an unusual motion picture!

With Arnold Stang, Darren McGavin, Robert Strauss, John Conte, Screenplay by Walter Newman & Lewis Meltzer, From the novel by Nelson Algren, Music by Elmer Bernstein, Produced & Directed by Otto Preminger A United Artists Release

JAMES STEWART
KIM NOVAK
IN ALFRED HITCHCOCK'S MASTERPIECE

'VERTIGO'

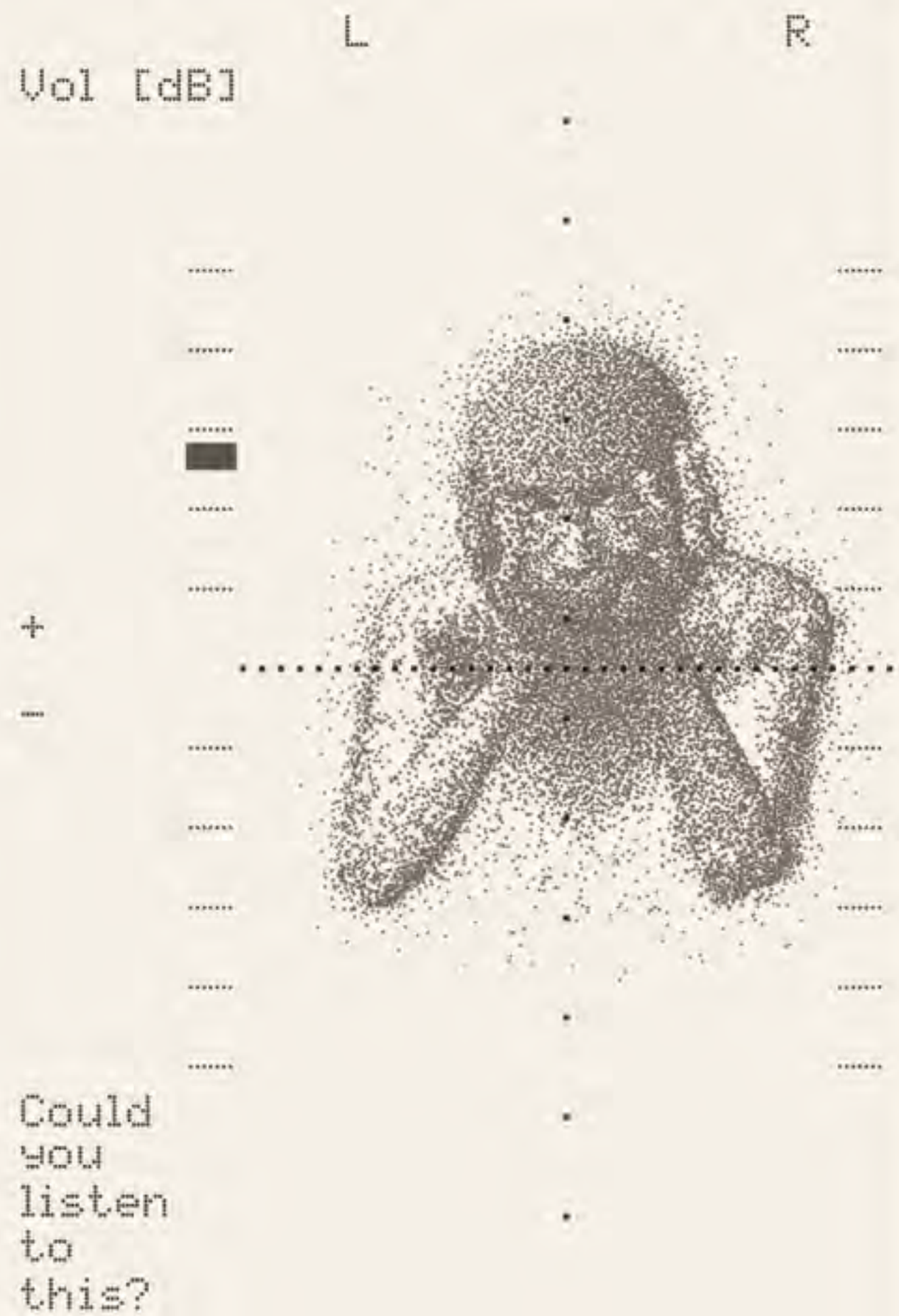
BARBARA BEL GEDDES TOM HELMORE HENRY JONES ALFRED HITCHCOCK ALEC COPPEL & SAMUEL TAYLOR TECHNICOLOR

red
snapper

CAT NO: LLP35
ARTIST/TITLE: RED SNAPPER / RED SNAPPER
DISCS: 2 TRACKS: 10 DATE: 2003
LD RECORDINGS 2003
LD RECORDINGS 2003

RED SNAPPER
RED SNAPPER
01. REGRETTABLE - AYERS/FRIEND/THAIR (TROMBONE BY MIKE RECORDS) 07. ODD MAN OUT - AYERS/FRIEND/THAIR 08. THE
KEARNEY) 02. MOUNTAINS AND VALLEYS - AYERS/FRIEND/ QUIET ONE - AYERS/FRIEND/THAIR 09. THE TUNNEL (LIVE) -
THAIR 03. ULTRAVIOLET - AYERS/FRIEND/THAIR 04. HEAVY AYERS/FRIEND/THAIR/WALLEN (MIXED BY MARCO PERRY
PETTING - AYERS/FRIEND/THAIR 05. ON/PRO - AYERS/FRIEND/ AT BEATFARM) 10. A DEAD MONKS (LIVE) - AYERS/FRIEND/
THAIR/WILLIAMS 06. HOT FLUSH (SABRES OF PARADISE REMIX) THAIR/WALLEN (MIXED BY MARCO PERRY AT BEATFARM)
- AYERS/FRIEND/ROBIND/THAIR (LICENSED FROM WARP LCD05 WWW.LORECORDINGS.COM

red
red



Could you listen to this?

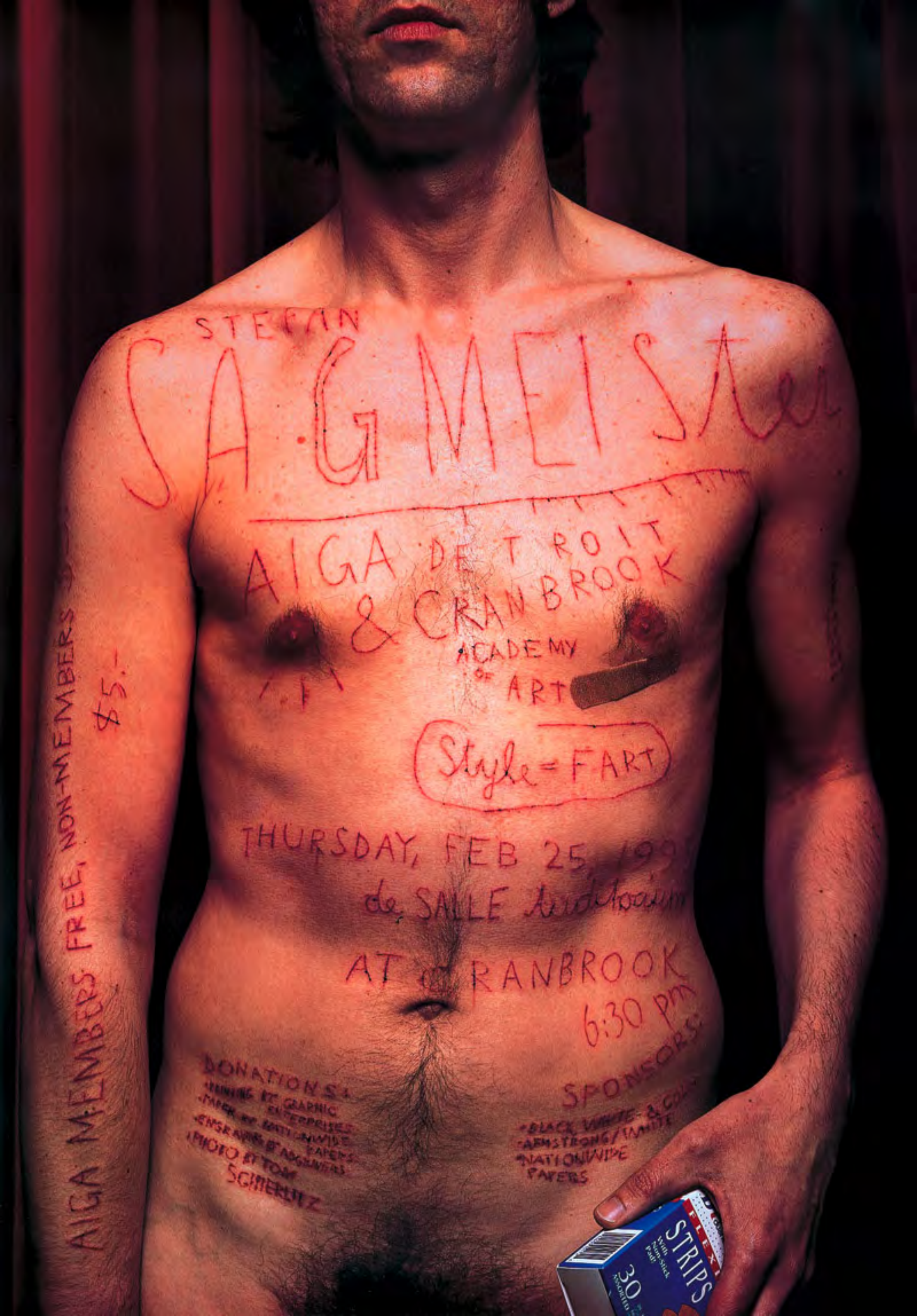
SAMARITANS

Volunteer 08457 90 90 90

LEVI'S
city outdoor

WE'RE
REAL
LEVI'S
city outdoor

WE ARE ALL WORKERS
Levi's
city outdoor


STEFAN
SAGMEISTER
AIGA DETROIT
& CRANBROOK
ACADEMY
OF
ART
Style = FART
THURSDAY, FEB 25
de SALLE Auditorium
AT CRANBROOK
6:30 pm
AIGA MEMBERS FREE, NON-MEMBERS
DONATIONS:
SPONSORS:
STRIPS

Walk on Red

3. Space as invention, space as inventory.

There is an ocean map in Lewis Carroll's poem, *The Hunting of the Snark*. It is a key to hunt a legendary beast called Snark for adventurers. It shows nothing but ocean. Bellman, the main character, speaks about five unmistakable marks that navigate the ocean and track the beast: taste, diligence, slowness, fondness, and ambition.

He had bought a large map representing the sea,
Without the least vestige of land:
And the crews were much pleased when they found it to be
A map they could all understand.
"What's the good of Mercator's North Poles and Equators,
Tropics, Zones, and Meridian Lines?"
So the Bellman would cry: and the crew would reply
"They are merely conventional signs!"
"Other maps are such shapes, with their islands and capes!
But we've got our brave Captain to thank:
(So the crew would protest) "that he's brought us the best—
A perfect and absolute blank!"[1]

4. Our perception of space depends as much on what we hear as on what we see.

There is still Max Neuhaus' sound work in Times Square, the heart of Manhattan, New York. It was installed in 1977, and reinstalled in 2002 under the ventilation system of MTA subway. This electronic ambient bell sound is difficult to be heard because of the crazy problematic cacophony between Broadway and 7th Avenue. A block of Times Square becomes an independent area through its harmonious or strange sounds spatially structured. When the listeners identify it while walking, the new altered space is created to explore and experience.

Many who pass through it can dismiss it as an unusual machinery sound from below ground. For those who find and accept the sound's impossibility, though, the island becomes a different place, separate, but including its surroundings... The aural and visual environment is rich and complex. It includes large billboards, moving neon signs, office buildings, hotels, theaters, porno centers and electronic game emporiums. Its population is equally diverse including tourists, theatergoers, commuters, pimps, shoppers, hucksters and office workers. Most people are in motion, passing through the square. As it is a junction of several pathways across the square, the island is sometimes crossed by a thousand or more people in an hour.[1]

3 – 1 – 1

New York City rolled out its 311 call system in 2003 and according to its web site it is "New York City's phone number for government information and non-emergency services." That means if New York citizens have a complaint, instead of calling 911 – they call 311. Calls requiring service are logged by location and time. People call about everything from dead birds and potholes to juvenile loitering and noise control. The 311 system has increased citizen knowledge about the ability to complain about municipal services, and therefore, has raised the numbers of complaints logged into their systems. This increase in data has captured the attention of municipal managers through-out the city.

An analysis of the noise complaints in Manhattan show that high complaining neighborhoods typically have higher population density and a diversity of uses that often clash. Neighborhoods in transition also tend to have higher noise complaints – as new uses begin to clash with the old and vice versa. Noise complaints shown in this book illustrate the relationship between population density, mixed residential land use, and high levels of noise complaints.

It is bounded roughly by Houston Street to the north, Lafayette Street (in the east), Canal Street (to the south, and the West Side Highway (to the west. It should be noted that Encyclopædia Britannica's 1929 article on "New York (City)" states that the northern border of Greenwich Village is Spring Street. If Britannica was correct, SoHo may have encroached on the southern two blocks of the village's traditional borders.

However, based on maps provided by the NYC Landmarks Preservation Commission and the Department of City Planning, SoHo's borders are more accurately drawn at Houston Street to the north and Canal Street to the south, Lafayette/Crosby Streets to the east and West Broadway to the west, since the SoHo Cast Iron Historic District as well as SoHo's unique M1-5A/5B zoning includes these boundaries. The neighborhood to the west of West Broadway is the South Village, which reflects the 1929 Britannica area East of Lafayette Street is the northern part of Little Italy, now more commonly called NoHo.

SoHo

Midtown

NYC 311 Noise Complaints
Collect spot

Population Density

Contents

6 Sponsor's Foreword
8 Acknowledgements
9 Preface

Essays

11 The New Décor
Ralph Rugoff
23 Just what is it that makes today's homes so different, so…?
Hal Foster
31 Pattern-Recognition
Michelle Kuo

Artists

40 Monica Bonvicini
44 Martin Boyce
48 Lee Bul
50 Angela Bulloch
52 Tom Burr
54 Los Carpinteros
56 Loris Cecchini
58 Marc Camille Chaimowicz
62 Thea Djordjadze
68 Tacita Dean
70 Elmgreen & Dragset
74 Spencer Finch
76 Urs Fischer
80 Gelitin
84 Fabrice Gygi
86 Henri Hälfliger
88 Mona Hatoum
92 Diango Hernández
96 Yuichi Higashionna
98 Jim Lambie
102 Sarah Lucas
104 Ernesto Neto
106 Mario Nicolaus Lence
108 Open Media Collective
112 Giuseppe Rondinone
114 Doris Salcedo
116 Jin Shi
118 Roman Signer
120 Pascale Marthine Tayou
122 Rosemarie Trockel
124 Tatiana Trouvé
126 Nicole Wermers
130 Franz West
134 Heaguo Yang
136 Heimo Zobernig, Franz West, Zlatan Vukosavljevic

139 Artist Biographies and Selected Exhibitions
150 List of Exhibited Works
152 Lenders
153 Related Exhibitions
154 Copyright and Photographic Credits
156 Notes on the Authors

Gelitin
Untitled
2004

The New Décor

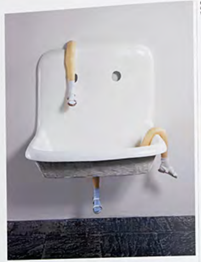
Ralph Rugoff

Enough of the house as an artificial cave: it is more a warping of the sphere of interpersonal relations. Vilém Flusser[1]

Taking the forms and display of everyday furniture as a point of departure, the artworks in *The New Décor* pointedly twist and subvert our conventions of interior space. Rewiring the behavioural cues embedded in décor and unsettling its social and psychological narratives, many of these sculptures convey a crooked sense of decorum. The standard idiosyncrasies of interior design, and the conventions of domestic life, become strange and disorienting when pushed to its absence. In its place we encounter objects such as a cannonball-shaped office chair; a flying table, a light-fitting fixture that resembles a pile of explosives, and a sculpture that eerily merges a sofa and a memorial. Like items from an interior decorator's anxiety dream, works such as these summon an unstable, restless apparition of décor.

While these sculptures evoke commonplace objects, they do so only to disarm our customary intimacy with them. This is as true of those sculptures that modify parts of existing objects as it is of those that have been specifically fabricated to recall, directly or indirectly, the appearance of furniture. In both cases, the resulting objects appear un-prosaic, precarious or troubling — as alienated, in other words — as any subjects who might conceivably 'use' them. In this way, these works offer no vision of art galleries transformed into congenial sites of collective exchange or activity (and in this respect they provide a distinct contrast with designs for galleries by Lucy Orta, whose work has been associated with 'relational aesthetics').[2] Instead these sculptures imply that a degree of alienation and uncertainty — a sense of not fitting in and not 'feeling at home' — is a crucial benefit of our encounters with art, and integral to its capacity for displacing our readymade ways of relating to the world around us.

Just as the French word décor refers to stage sets as well as interior design, much of the art in *The New Décor* seemingly occupies an arena between theatre and everyday life, between the fictional and the empirical. As sculpture that resembles furniture, it inevitably enacts a masquerade of sorts. It assumes a kind of double or in some cases, triple identity, as in the case (to name only one example) of Los Carpinteros' *Cama* (Bed) (2001) — a sculptural object that looks like a bed, but also a theatre stage, and a gallery wall. Uncertainty posed between artwork, theatrical prop and décor, such works open up an expanded field of reference and allusion. They transform the self-contained sculpture object into a matrix of associations and ideas, often extrapolating on the ways that décor projects a desired image of the self or arbitrarily imposes one; how it reproduces social relationships or functions almost like a theatrical prop in staging the identity of a person or place. Some works refer to intimate encounters or to political struggles in parts of the world ranging from Palestine to Paris, Beijing to Bogotá. And like *Cama*, many of the sculptures in *The New Décor* combine references to inside and outside spaces, suggesting ways that public and private experience increasingly bleed into each other (sometimes with disastrous consequences).



Hubert Sutter
Untitled
1999–2000

Marcel Duchamp
Table with Bird's Legs
1916

It is Louise Bourgeois who pushed the disagreeable object to the theatrical scale of installation art, and her spirit is also strong in the exhibition. One feels it, for example, in a piece by Rosemarie Trockel, *Table* (1998), that that seems to emerge from a grim fairy tale: this white table with two brutal legs suggests a butchered metamorphosis. The Bourgeois effect is palpable, too, in *Cama* (Bed) (2001) by Los Carpinteros, a bed with a floral blue mattress that not only stretches a vast distance from bedpost to bedpost but also sprouts two bizarre extensions that spiral out like great tongues or snakes, as if the bed were the sleeper transformed by nightmare. Another point of reference for some artists in the show is Claes Oldenburg — not only his performative props from *The Store* (1961) and *The Street* (1960), but also his madcap household items that followed these early pieces. (A less obvious precedent is the semi-anthropomorphic work produced by John Chamberlain in the late 1960s — foam rubber chairs and couches whose undersides and stuffings are exposed.)[3]

Rosemarie Trockel
Table
2000

Louise Bourgeois
The Destruction of the Father
1974

Disagreeable objects signal estrangement, which is often born of repression, but here this alienation does not always imply an unconscious, at least not one located in a private subject. For example, Franz West makes sculptures that, like 'the blood' in the David Cronenberg film of that title, appear as crazy impulses made actual in things. Indeed, if the curticus script of his *Sinnlos* (Senseless) (2008) evokes an unconscious, it is as a force run amok in the world. This is also true of his well-known *Passstücke* — 'fitting pieces' to be worn or carried by the viewer — which seem like neurotic symptoms that have grown into misbegotten prosthetics.

Some objects in *The New Décor* are less disagreeable than precarious, and so point to a social condition as much as a psychological one. Pipe instances Thea Djordjadze sets her ephemeric chair, *Dreif* and *dumb unverse* (2008) — two white slabs, one edged with yellow that backs another edged with green — on flour spindly legs in a way that presents fragility as a pervasive state of social existence. Although the Djordjadze work is titled *Untitled* (Back to Soak) (2008), a bare blue desk, is scarcely able to support itself; as much a sign as a thing, it is difficult to locate securely in our heads, let alone in the world. Beyond precarious, other objects in the show are hapless, sometimes in a humorous way, as if the whole world had turned against them. For example, in *A Meteoric Fall to Heaven* (2008) Jimmie Durham offers a wooden chair that appears demolished by a boulder. Here again an object has become a subject, in this case an apparent victim of cosmic accident.

Other scenarios of violence are less funny. Fuck Destiny (2008) by Sarah Lucas consists of tacky furniture that seems to have acted out its own scene of domestic abuse or criminal rampage — a mattress spring bent to the vertical, a couch cushion gouged by a fluorescent lighting tube, a cheap trunk gnawed open.

Monica Bonvicini

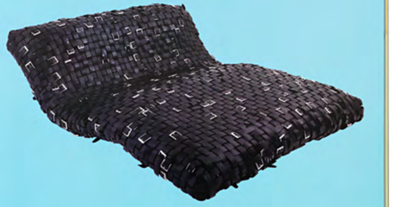
Kleine Lichtkanone (*Little Light Cannon*) (2005), as its name suggests, is no ordinary overhead lamp. It neither envelops its surroundings in a warm cosy light nor serves as a decorative centrepiece. Constructed from neon tubes slung together and cinched at their middles with a single black wire, Bonvicini's lamp hangs precariously above our heads, dousing us in a shocking harsh white light. It may be reminiscent of Dan Flavin's Minimalist sculptures made from neatly arranged neon tubes, but the gesture of Bonvicini's DIY arrangement, with its chaos of tangled wires plugged into fuses at the ends, is more reminiscent of the act of throwing together a makeshift bomb.

This aggressive configuration is characteristic of Bonvicini's sculptural interventions, which are uncompromisingly direct responses to architectural spaces that she sees as being designed by and for men. Using primarily industrial building materials, including metal bars, chains, plywood, plaster and drywall, she designs sculptures that provocatively reconfigure the rooms in which they are placed.

Chain Leather Swing (2005), a hybrid utilitarian object, is a hammock slung from the four corners of the gallery space by metal chains, converging in the middle of the room to form a seat that does not so much invite relaxation as dare you to enter its tangled web. Similarly, *Belts Couch* (2004), a reclining lounger built for two people but woven from thick black leather belts, evokes instruments of bondage while toying with the promise of conventional domesticity. Both items cause us to pause before them, hovering between curiosity and desire, intimidation and fear.

CL

Belts Couch
2004



Chain Leather Swing
2005

Kleine Lichtkanone
2005

Stromverteiler
[Power Distribution]
2008

Chandelier
2010

Untitled
2009

Diango Hernández

After studying Industrial Design in Havana in the early 1990s, Diango Hernández became one of the founders of Grupo Amorfo Cabinet, a Cuban artists' and designers' collective. This group's particular focus was the 'provisional aesthetic' of making do and getting by adopted by ordinary people during Cuba's 'Special Period', the years of acute economic crisis caused by the collapse of the Soviet Union. A decade later, Hernández left Cuba, which trade antiburgoises and extensive censorship had isolated from the rest of the world, and moved to Europe in order to 'know more, learn and do more'. Since then, all of Hernández's work — paintings, drawings, collages, installations and sculpture — has constituted an investigation into the 'realities hidden beyond the realities' of revolutionary Cuba and its failed utopia. 'I cannot detach myself from my past,' he insists. 'On the contrary, the past has become like a wardrobe from which I can take out memories and experiences to re-analyse or re-elaborate.'

No tea, no sofa, no me (2005) fuses reflection, longing and rewrite, and meditates on frustrated desires for intellectual life in Hernández's homeland. The installation consists of three principal elements: the back of a dismantled sofa frame and its dislocated arm (both of which are supported by speaker cabinets), and a special lampshade for Cuban, which is threaded like a pair of woman's trousers. The objects displayed in this comfortless nonescape point to specific conditions in Cuba: the elegant, leisure-balanced pressure only on the back of the sofa is empty (this has been unobtainable for domestic use since the 1960s); the light bulb cannot be used (incandescent lighting has been banned since 2005); the plate commemorating President and Mrs John F. Kennedy dates from the beginning of the USA's boycott; and the box of matches comes from the period of the Soviet Union's support for Cuba. Besides these presences, there are also significant absences, notably in the lack of anything to read (in Castro's Cuba there were no books except those sanctioned by the regime). Against this is the fact that the speaker — which in other works by Hernández give voice to ranting speeches — are silent.

Light is a recurring theme in Hernández's work and often makes reference to the power cuts that are an everyday occurrence in Cuba. In *Leg mo, chair me, love me (2006)*, a new commission for the Hayward, a wounded, three-legged chair waits to be nurtured with a missing lino, which circles alongside it on a slowly revolving floor. Every so often, when the fourth leg momentarily resumes its proper place and the piece of furniture becomes whole again, the light hanging nearby comes on, briefly illuminating the Herculeanly intact chair. Then the leg moves on, the light goes off, and the chair again becomes an amputee.

H.

Pascale Marthine Tayou

Pascale Marthine Tayou is nomadic, both in his life and his art. Born in Cameroon and based in Belgium, his sculptures, films, photography and installations have often served as bastionsnots to the itinerant existence. They frequently feature an accumulation of the detritus picked up on his journeys: rail tickets, fast-food wrappers, plastic bags, receipts and the packaging from toiletries. But this is not a recycling project. Rather Tayou's layers of debris speak of his diffuse identity and suggest the accretions of memory.

Boundaries are constantly shifting in Tayou's work. In the large-scale installation *Human Being (9 Work (post))* for instance, the interconnectedness of lives seemingly divided by culture and geography is emphasised. Wooden huts reminiscent of an African smartphone become a global village, with films portraying daily happenings in locations as far-flung as Italy, Cameroon and Taiwan projected onto the installation. Notions of 'inside' and 'outside' are overturned, prompting us to consider the connections between disparate peoples rather than fixating on their differences.

SG

List of Exhibited Works

Dimensions are given in centimetres, height before width and depth

Monica Bonvicini
Bella Coach, 2004
Glass, steel, black rubber, 190 × 76 × 50 cm
Tate Modern Collection
Donation, VG Bild-Kunst, Bonn 2010

Chain Leather Swing, 2008
Chains (galvanised steel), leather straps (coverings (galvanised steel), 20 leather breeze)
Dimensions variable
Courtesy Monica Bonvicini, VG Bild-Kunst, Bonn 2010

Ohne Schlüsselrose, 2000
Fluorescent lights, tie wraps, electric cables, 5 electronic ballasts with studs, 5 connection, circular fluorescent lamps, heat-shrink tubing, electrical connection
12 × 231 × 70
Courtesy Monica Bonvicini, VG Bild-Kunst, Bonn 2010

Martin Boyce
Untitled (Broken Morning), 2008
Fluorescent light fixtures
Dimensions variable
Courtesy the artist and The Modern Institute / Toby Webster Ltd, Glasgow

Layers and Leaves, 2008
Painted steel and wood, 220 × 250 × 150
Courtesy the artist and The Modern Institute / Toby Webster Ltd, Glasgow

Birch Trees and Steel, 2010
Powder-coated steel, 213 × 73 × 61
Courtesy the artist and The Modern Institute / Toby Webster Ltd, Glasgow

Digitalis and Broken Glass, 2010
Powder-coated steel 213 × 73 × 61
Courtesy the artist and The Modern Institute / Toby Webster Ltd, Glasgow

Hyacinths and Pipes, 2010
Powder-coated steel 213 × 73 × 61
Courtesy the artist and The Modern Institute / Toby Webster Ltd, Glasgow

Lise Bud
Stainless Hi-Z, 2007
Cradle, glass and acrylic beads on nickel-chrome wire, steel, copper and aluminium armature
184 × 90 × 97
Courtesy Galerie Thaddaeus Ropac, Paris / Salzburg

Angela Bulloch
Zeitar Grand B, 2009
Wooden table, Dichroic glass, RGB lighting system
75 × 50 × 50
Leeds Museums and Galleries (Leeds Art Gallery)

Smoke Spheres 2-4, 2010
9 transparent spheres, diameters 50, 30 and 18 cm, lamps, lampholders, cable, DMX controller, dimming mechanisms
Dimensions variable
Courtesy the artist, Galeria Helga de Alvear, Madrid and Esther Schipper, Berlin

Tom Burr
Overthrowing Numb, 2008
Wooden board, paint, 2 parts, each mirror
178 × 366
Courtesy Stuart Shave / Modern Art, London

Lee Carpinteiro
Camo, 2001
Wooden frames, metal, mirrors, steel, acrylic paint
Overall dimensions approx. 120 × 340 × 120
Courtesy Galerie Walter Cybulski (Köln) / Kristof / Sean Kelly Gallery / Thyssen-Bornemisza Art Contemporary

Lara Cecchini
Untitled, 2010
Wooden boxes, connections to the electrical grid, aluminium chairs, white opaline PETG, white PTFE tubes, aluminium, audiovisual parts, two 16 mm, 2 DVD
Courtesy Galerie Continua, San Gimignano / Beijing / Le Moulin

Marc Camille Chaimowicz
Dedicated Follower of Fashion, 2006
Wallpaper, French city, wood (painted), gold metal, wallpaper
Chair: 80 × 45 × 36
Chaise longue: 75 × 150 × 60
Courtesy Galerie Camille Chaimowicz and Cabinet, London

Bibliothèque (green), 2008
Varnished plywood, lacquer
186 × 130 × 40
Courtesy Galerie Camille Chaimowicz and Cabinet, London

Bibliothèque (pink), 2008
Varnished plywood, lacquer, decorated books
186 × 130 × 40
Courtesy Galerie Camille Chaimowicz and Cabinet, London

Thea Djordjadze
Untitled, 2006
Wood, plaster
Part 1: 200 × 42
Part 2: 200 × 39
Courtesy the artist, Gladstone, Cologne

Dwell and Dumb (version), 2006
Foam material, plaster, colour, metal
90 × 84 × 82
Collection Disorfi

Zurück zum Mittelalter, 2003
Wood, varnish, Styrofoam, polyester
42 × 120 × 65
Collection Disorfi

Jimmie Durham
Untitled (Mountain), 1998
Wood, velvet, marble top
75 × 61 × 61
Private collection

Tyrone Dull/Powerless Structures, Fig. 248, 2010
Aluminium, steel, paint, Perspex, wood
Dimensions variable
Courtesy the artists and Galerie Meyer Kainer, Vienna

Spencer Finch
Night Sky Over the Ancient Desert (Kansas, January 11, 2004), 2004
Mixed media
Dimensions variable
Courtesy the artist and Lisson Gallery, London

Urs Fischer
Untitled (Large portion), 2004
Cast aluminum, acrylic paint, iron rod, string, electric cord
220 × 60 × 60
Private collection, courtesy Gavin Brown, HD, London

Untitled (Chair), 2006
Cast aluminum, enamel
Overall dimensions: 215 × 130 × 51
Private collection, courtesy Massimo De Carlo Gallery, Milan

Gelitin
Untitled, 2004
Mixed media
70 × 80 × 60
Collezione La Gaia, Busca, Italy

Powerless Structures, Fig 106, 2009
MDF, wood, paint, door handle
210 × 90
Courtesy the artists

Stay Good, 2008
Metal tools (tool hoard), foam (cabet sheeting), Perspex, wood, glue
168 × 207 × 17
Edition of 3
Courtesy Galerie Nicolai Wallner, Copenhagen

Memoirs, 2008
Metal pipe, sinks
116 × 160 × 40
Courtesy the artists and Galerie Meyer Kainer, Vienna

Tone Dull/Powerless Structures, Fig. 248, 2010
Aluminium, steel, paint, Perspex, wood
Dimensions variable
Courtesy the artists and Galerie Meyer Kainer, Vienna

Untitled, 2009
Mixed media
118 × 250 × 80
Courtesy the artists and Galerie Meyer Kainer, Vienna

Today Tomorrow, 2010
Several pieces of aluminium, energy saving light bulbs
90 × 140 × 40
Courtesy the artists and Galerie Meyer Kainer, Vienna

Untitled (Wood furniture, screws)
86.5 × 91 × 85
Courtesy the artists and Galerie Meyer Kainer, Vienna

Fabrice Gygi
Untitled, 1993
Table, stool, fabric
74 × 114 × 112
Courtesy the artist and Galerie Chantal Crousel, Paris

Dustbin, 2008
Metal, paint
77 × 51 × 32
Courtesy the artists and Galerie Meyer Kainer, Vienna

Shoemaker
Shoemaker (Dumbdum), 2009
Mixed media
40 × 58 × 40
Courtesy the artists and Galerie Meyer Kainer, Vienna

Untitled, 2008
Mixed media
90 × 110 × 40
Courtesy the artists and Galerie Meyer Kainer, Vienna

Untitled, 2009
Mixed media
Part 1: 70 × 260 × 20
Part 2: 110 × 260 × 20
Courtesy the artists and Galerie Meyer Kainer, Vienna

Untitled, 2009
Mixed media
118 × 250 × 80
Courtesy the artists and Galerie Meyer Kainer, Vienna

Today Tomorrow, 2010
Several pieces of aluminium, energy saving light bulbs
90 × 140 × 40
Courtesy the artists and Galerie Meyer Kainer, Vienna

Isa Genzken
Untitled (Wood furniture, screws)
86.5 × 91 × 85
Courtesy the artists and Galerie Meyer Kainer, Vienna

Fabrice Gygi
Untitled, 1993
Table, stool, fabric
74 × 114 × 112
Courtesy the artist and Galerie Chantal Crousel, Paris

Ingo Gründer
Untitled, 1990
Wood, fabric, paint
550 × 280 × 210
Courtesy the artist, Sadie Coles HQ, London and Galerie Eva Presenhuber, Zurich

Tatiana Trouvé
Untitled, 2003
Mixed media, metal, leather belt, mirror, Plexiglas, bunny
Dimensions variable
Collection FMAC, Lieu de création contemporaine for Marseille Artists
Courtesy Chantal Crousel / Emmanuel Perrotin, Paris

Nicole Wermers
Untitled (Lorem ab), 2003
Wood, sand, aluminium, ceramic blinds, strip
80 × 212 × 120
Courtesy the artist and Galerie Meyer Kainer, Vienna

Roman Signer
Schwebender Tisch (Floating Table), 2005
Table, flower, sheet-iron pipe
Table: 75 × 60 × 60
Courtesy the artist and Hauser & Wirth

Pascale Marthine Tayou
Crazy-Nomad-02/ Globe-trotters, 2007
Mixed media
Dimensions variable
Courtesy the artist and Galerie Nathalie Obadia, Paris / Galerie Meyer Kainer, Vienna

Untitled (Sanguinolent), 2008
Perspex, sand
20 × 16 × 22
Courtesy the artist and Produzentengalerie, Hamburg

Untitled (Bench), 2008
Wood, Perspex, quartzite, purple slate, granite, fungus
30 × 224 × 50
Courtesy Produzentengalerie Hamburg and Galerie Chantal Crousel, Paris

Jim Lambie
Red Head, 2002
Vinyl tape, Perspex, Brushed Stainless Steel
SLX × 150 X × 150 X
Scottish National Gallery of Modern Art, Edinburgh

ZOBOP, 2002
Gold, silver, black and white vinyl tape
Dimensions variable
Edition of 3
Courtesy Sadie Coles HQ, London

Set of Freak On, 2006
Painted brass handles, mirror
250 × 90 × 5.5
Courtesy The Goss-Michael Foundation

Sarah Lucas
Fuck Destiny, 2000
Mixed media, Bunsen burner, wire, bulbs, electrical wire, hinged wooden box
95 × 165 × 167.1
Tate Modern Collection, London

Doris Salcedo
Untitled, 2008
Wood, metal, concrete
Part 1: 76 × 260 × 213
Part 2: 76 × 247 × 132
Courtesy the artist, White Cube, London and Alexander and Bonin, New York

Jin Shi
In Life, 2008
Mixed media
125 × 250 × 90
Courtesy the artist and Galeria Helga de Alvear, Madrid

Roman Signer
Schwebender Tisch (Floating Table), 2005
Table, flower, sheet-iron pipe
Table: 75 × 60 × 60
Courtesy the artist and Hauser & Wirth

Pascale Marthine Tayou
Crazy-Nomad-02/ Globe-trotters, 2007
Mixed media
Dimensions variable
Courtesy the artist and Galerie Nathalie Obadia, Paris / Galerie Meyer Kainer, Vienna

Untitled (Sanguinolent), 2008
Perspex, sand
20 × 16 × 22
Courtesy the artist and Produzentengalerie, Hamburg

Untitled (Bench), 2008
Wood, Perspex, quartzite, purple slate, granite, fungus
30 × 224 × 50
Courtesy Produzentengalerie Hamburg and Galerie Chantal Crousel, Paris

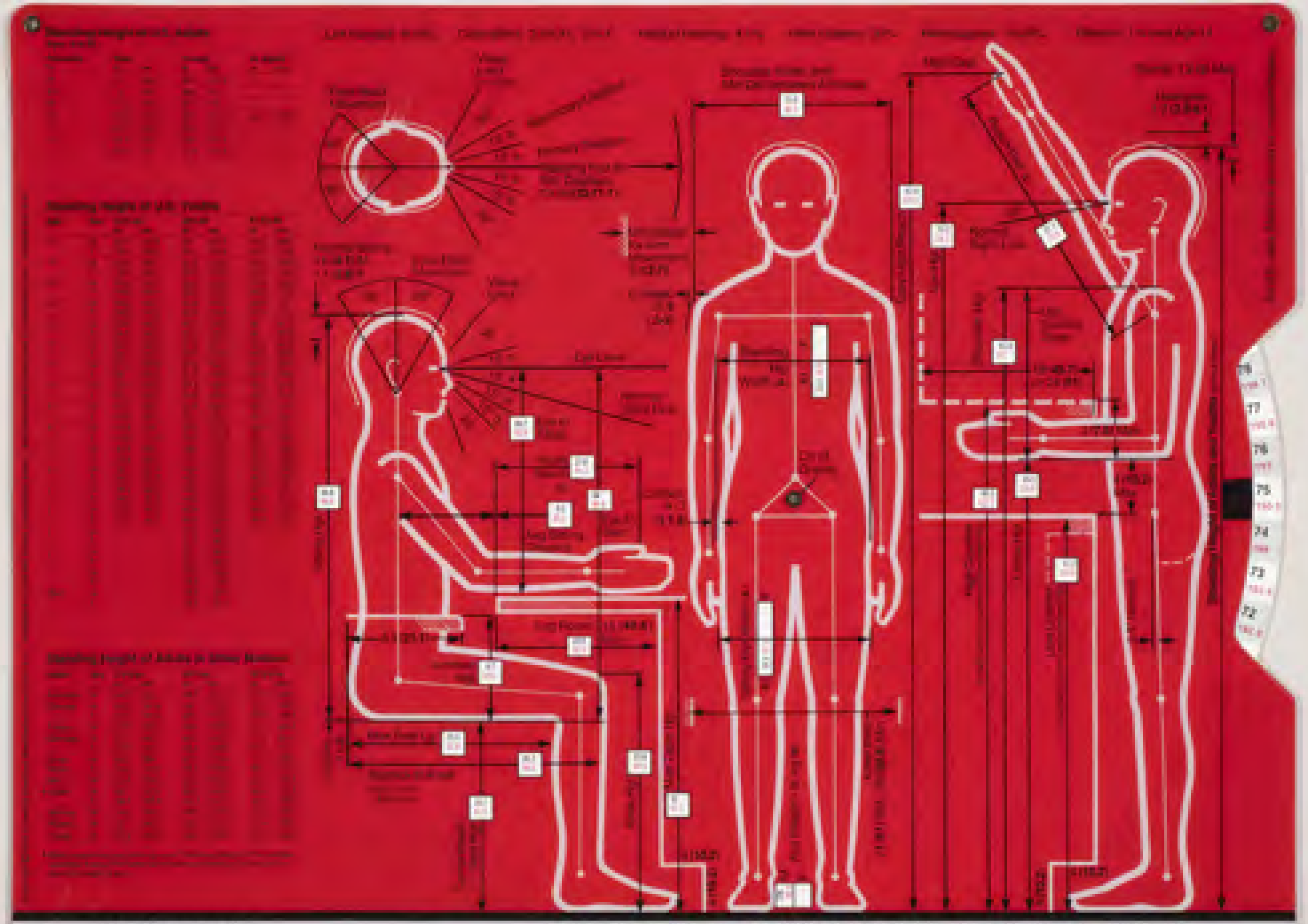
Franz West
Untitled, 2000
Aluminium, lacquer
945 × 198 × 12
Collection Sonia Rykiel and Jakob Gallo
Courtesy Galerie Meyer Kainer, Vienna

Omega, 2008
Aluminium, lacquer
152 × 136 × 70
Courtesy Pinchuk Art Centre, Kiev

Omega, 1996
Steel, synthetic resin varnish
2 of open edition, 1 artist's proof
Dimensions: 170 × 110 × 70
Courtesy the artist

Untitled, 2010
Metal, plastic film, paint, wire
Dimensions variable
Courtesy the artist and Galerie Chantal Crousel, Paris

YOUR
HOUSE



1a Humanscale™ Body Measurements

Designed by Henry Dreyfuss Associates

JORNAL ARQUITECTOS – PUBLICAÇÃO TRIMESTRAL DA ORDEM DOS ARQUITECTOS. PORTUGAL

Presidente da Ordem dos Arquitectos: Manuel Vicente **Director**: Ricardo Carvalho **Sub-Director**: José Adrião **Editor Principal**: Pedro Corbacho Monteiro **Editora de Projecto**: Joana Vilhena **Projecto gráfico**: Pedro Falcão **Edição de fotografia**: Daniel Malhão **Conselho Editorial**: Ana Tostões, Inês Lobo, Francisco Aires Mateus, João Belo Rodeia, Jorge Carvalho, Manuel Aires Mateus, Nuno Grande, Ricardo Bak Gordon **Secretário de Redacção**: Tiago Langa **Colaboraram neste número**: Ana Vaz Milheiro, André Príncipe, Bet Cantallops, Carlos Garcia Vázquez, Carlos Veloso, Daniel Monteiro, Giulia de Appolonia, Gonçalo Byrne, João Gomes da Silva / Jacopo Pellegrini / Teresa Figueiredo / Inês Lobo, José Adrião, Leonor Cintra Gomes, Margaret Crawford, Marta Galvão Lucas, Miguel Figueira, Morphosis, Telmo Cruz / Maximina Almeida / Pedro Soares

Traduções: Language at Work, Lda **Marketing e Publicidade**: Maria Miguel e Sofia Marques **Revisões**: José Sousa **Tipo de letra**: FF Flama **Impressão**: Gráfica Maia-Ibérica, SA, Rua Padre Luís Campos, 885, Vermoim, Apartado 1006, 4471-909 Maia **Distribuição Comercial**: Calcetinscópio – Edição e Artes Gráficas, SA, Rua de Estrasburgo, 26, Rio Dio, 2805-758 Casal de Cambra **Tiragem**: 13430 **Redacção e administração**: Edifício dos Bombeiros de São Paulo, Travessa de Carvalho, 21/23, 1249-003 Lisboa Tel.+351.213241110 Fax+351.213241101 // jornalarquitectos@ordemdosarquitectos.pt // www.ordemdosarquitectos.pt **Depósito legal**: 27.826/89 **ISSN**: 0870-1304 **Registo ICS**: 108.271 (Jornal Arquitectos) **Propriedade**: Ordem dos Arquitectos – Centro Editor Livreiro da OA **NIPC**: 500860225

Fotografia da capa e do editorial: Daniel Malhão

O Jornal Arquitectos foi distinguido com o Merit Award na categoria de Magazine Layout nos European Design Awards de 2007. www.ed-awards.com

JA228

PÚBLICO

EDITORIAL 2

CRÍTICA
18 **Comunidades fechadas, cidades moribundas**
Carlos Vásquez
22 **Limite público**
Leonor Cintra
24 **Não é uma escola como outra qualquer: novos equipamentos escolares em São Paulo**
Ana Vaz Milheiro
30 **Barcelona, espaço público**
Bet Cantallops
32 **O Mundo num centro comercial**
Margaret Crawford
38 **Sonhadores**
José Adrião

DOSSIER 44 **André Príncipe**

PERSONA 50 **Gonçalo Byrne**
conversa com José Adrião e Ricardo Carvalho

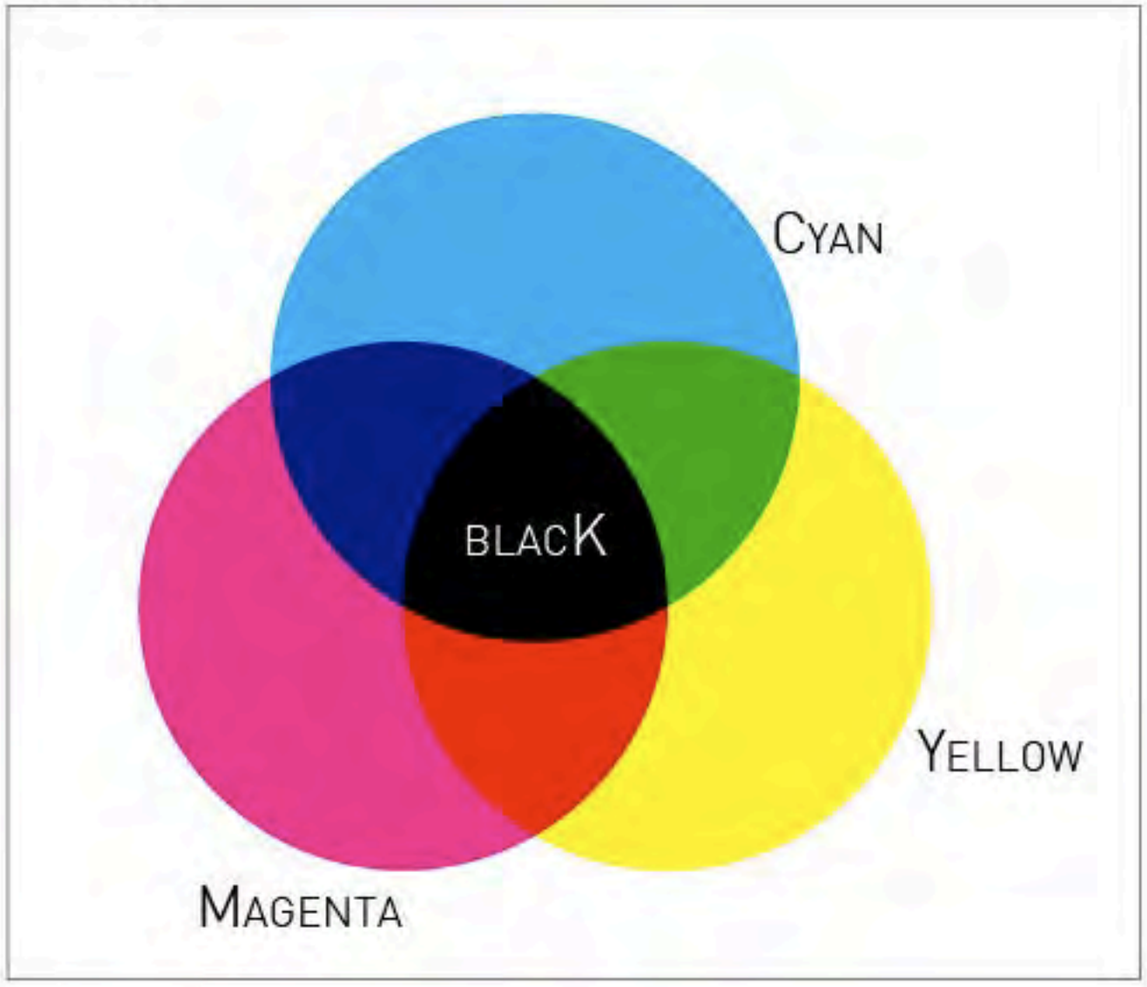
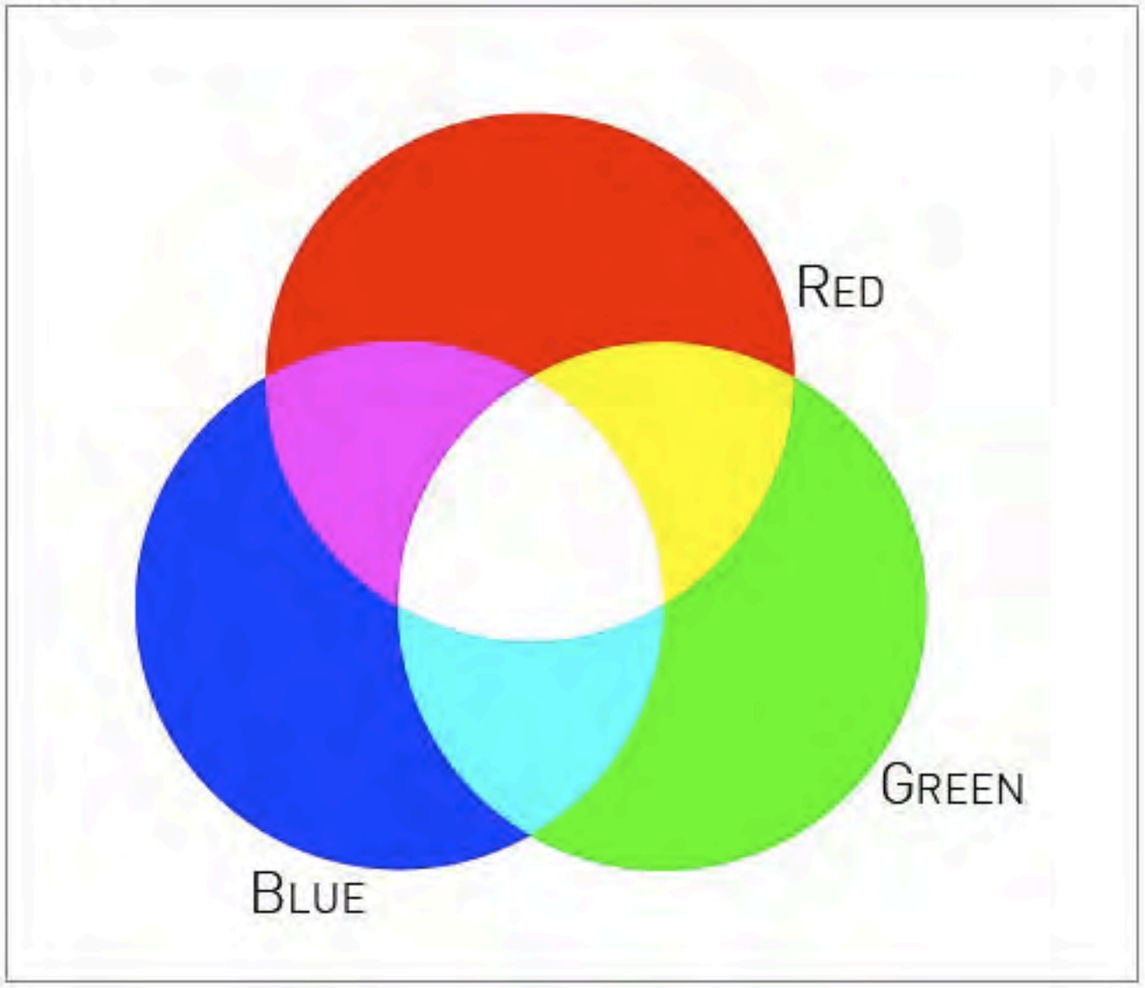
VÍRUS 65 **Marta Galvão Lucas**
editora

PROJECTO
82 **Torre "Phare", Paris**
Morphosis
86 **Intervenção no Espaço Urbano de Montemor-o-Velho**
Miguel Figueira
90 **Teatro Municipal da Guarda**
Carlos Veloso
94 **Mercado Público da Comenda, Gavião**
Telmo Cruz, Maximina Almeida, Pedro Soares
98 **Centro de Ciência Viva, Bragança**
Giulia de Appolonia
102 **Cromeleque de Xerez, Monsaraz**
Daniel Monteiro
106 **Parque Camillo Tarello, Brescia**
João Gomes da Silva, Teresa Figueiredo Marques, Jacopo Pellegrini, Inês Lobo

BIOS 110

ABSTRACTS 112

CMYK



RGB