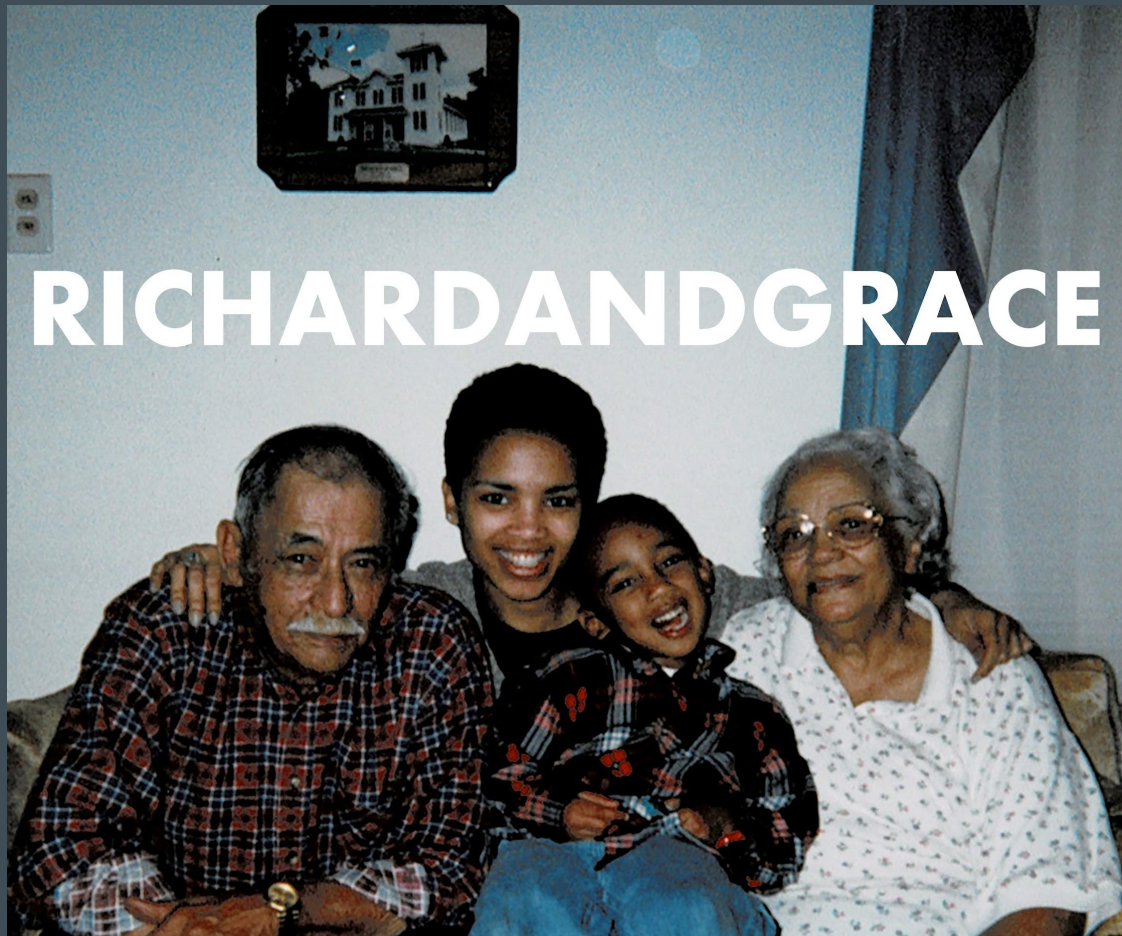


References



RICHARDANDGRACE (Family photo) Circa 2001











Josh Allen and Tricia Jane, CONCORD, Houston Tx - 2023



Josh Allen and Tricia Jane, CONCORD, Houston Tx - 2023



RICHARDANDPETRA Installation - Houston Tx -2024



RICHARDANDPETRA Installation - Houston Tx -2024



RICHARDANDPETRA Installation - Houston Tx -2024



RICHARDANDPETRA Installation - Houston Tx -2024



Josh Allen and Jeremy Benson, Software Update: Episode 2 “Finesse It”, 2025



Josh Allen - AIR residency - Houston Tx -2026



A tribe called quest - New York - 1990s



Wu-Tang - New York - 1990s



Ralph Lauren Lo Life - New York - 1990s



Kanye West & Ralph Lauren - Paris - 2015



Kanye West (Wardrobe designed by Margiela) - Yeezus Tour - 2013



Martin Margiela - Paris - 1990s



Martin Margiela - Paris - 1994



Hermès by Margiela exhibition - Paris - 2018



Hermès by Margiela exhibition - Paris - 2018





Dover Street Market New York - 2013









Dover Street Market New York - 2026





Daniel Arsham - Welcome to the future - 2015



Pyrex Vision - Virgil Abloh - 2013





Kanye West, Virgil Abloh, Mathew Williams, Heron Preston - Paris Fashion week - 2014





Heron Preston x DSNY - New York fashion week - 2016



Heron Preston x DSNY - New York fashion week - 2016





Studio Guapo - Rocker - 2022







Bauhaus - Germany - 1920-1932



Ricardo Bofill - Kafka Castell Sant Pere de Ribes - Barcelona - 1968



Metabolism Movement - Japan -1972



Toyota Corp North America - California - 1977



Richard Deacon- Body of thought - 1978



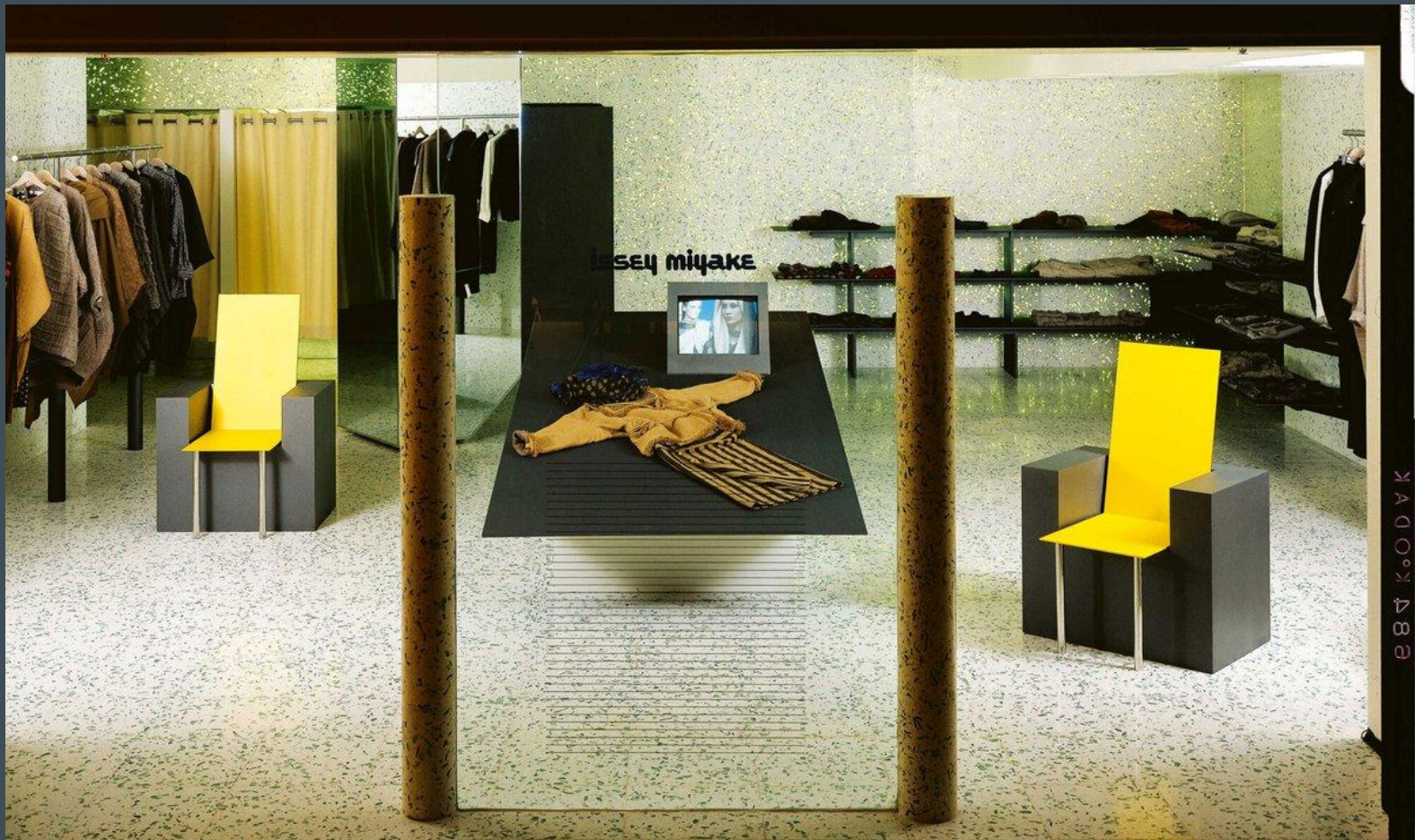
Shiro Kuramata Glass chair - 1976



Shiro Kuramata - How high the moon - 1976



Shiro Kuramata for Issey Miyake / Japan - 1980s



Shiro Kuramata for Issey Miyake / Japan - 1980s



Shiro Kuramata for Issey Miyake / Japan - 1980s



Zaha Hadid - Heydar Aliyev Center in Baku, Azerbaijan - 2012



Alexander McQueen - New York - 2003



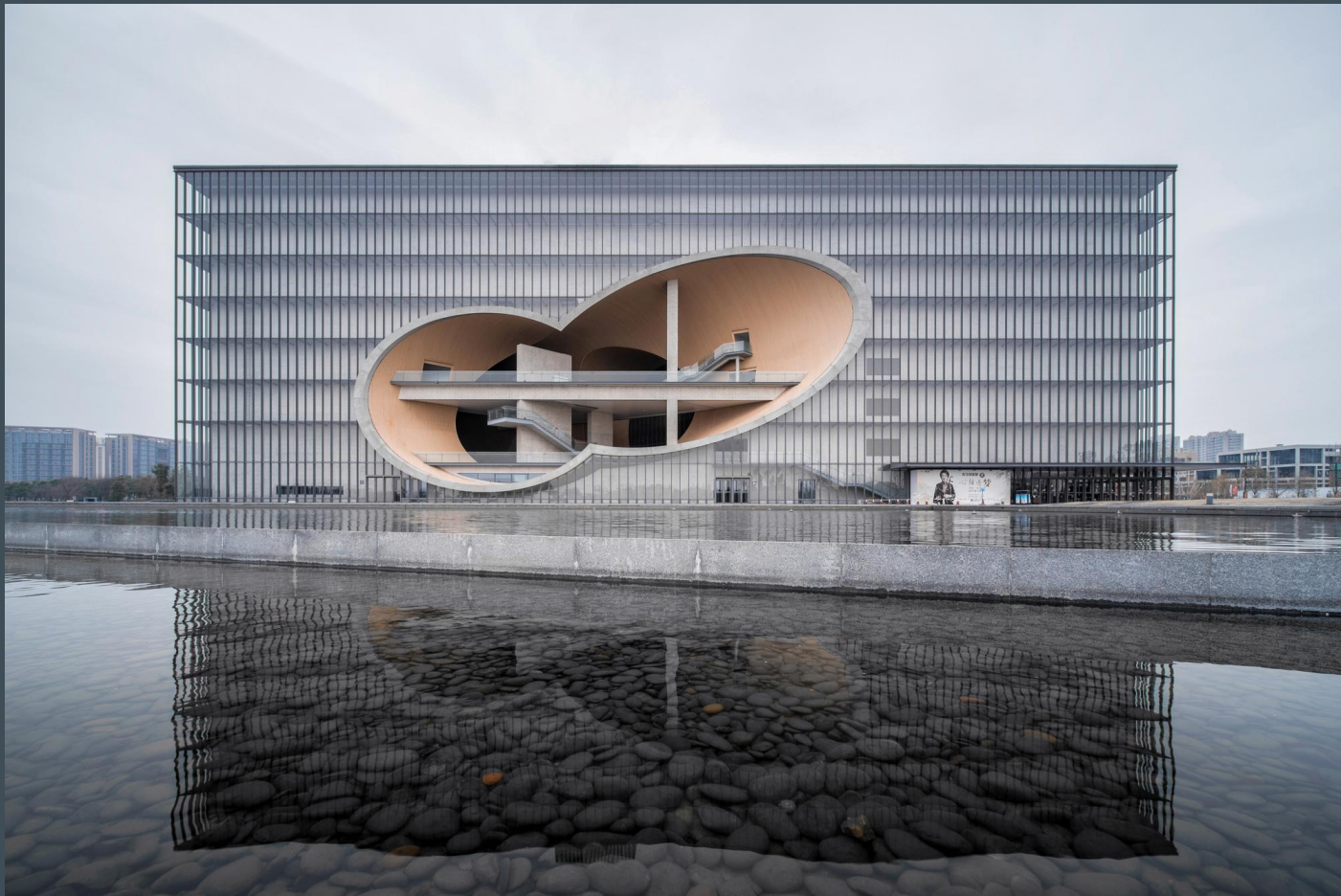
Cy Twombly Gallery - The Menil by Renzo Piano - Houston Tx - 1995



Renzo piano - Centre Georges Pompidou - Paris, France - 1977



Hermès Store - Renzo piano - Ginza Japan - 2001



Tadao Ando - Poly grand theatre - Shanghai - 2014



Tadao Ando Home - Japan - 1976



Tadao Ando Home - Japan - 1976



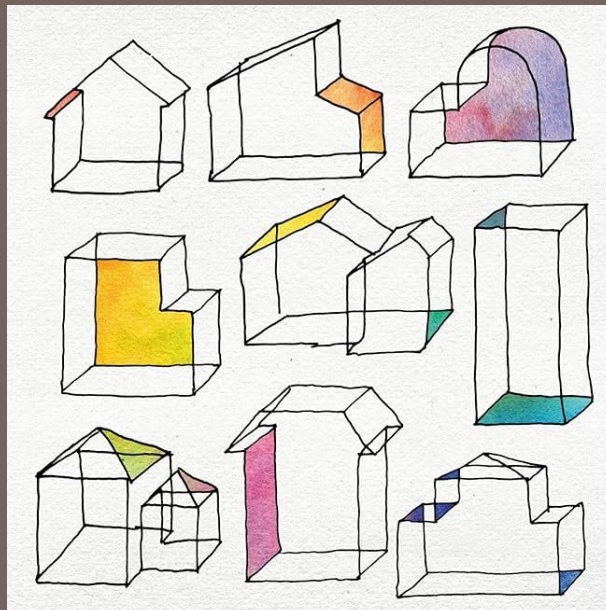
Ray and Charles Eames - 1950s



Ray and Charles Eames home - California -1960s



Ray and Charles Eames - IBM pavilion world's fair - New York -1964

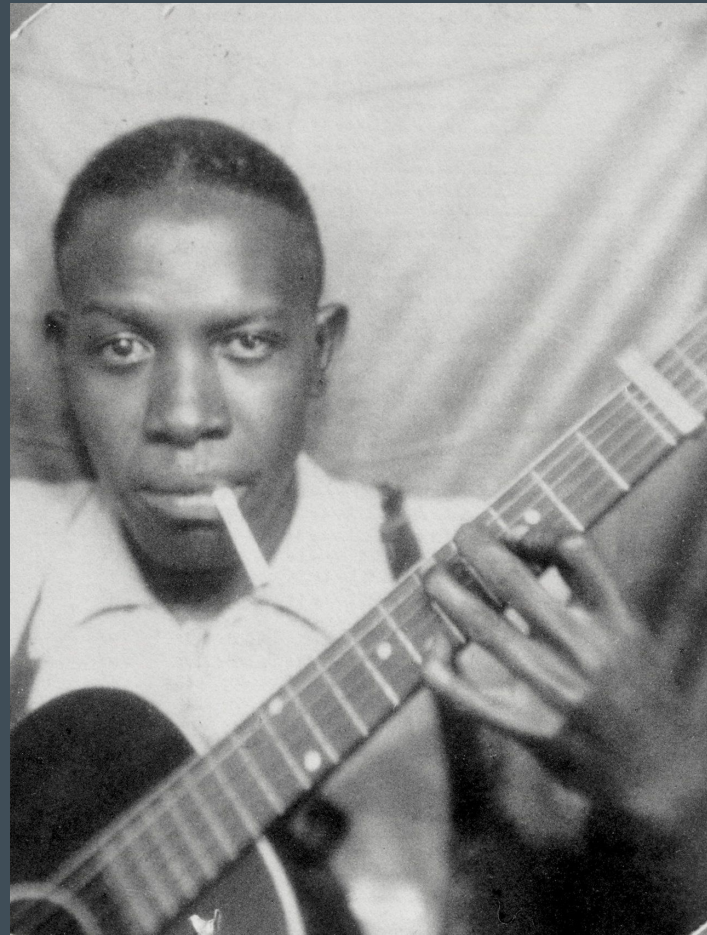


PENGUIN  CLASSICS

GASTON BACHELARD

THE POETICS OF SPACE

FOREWORD BY MARK Z. DANIELEWSKI
INTRODUCTION BY RICHARD KEARNEY



Robert Johnson, c. 1935



Peter Green and B.B. King, c. 1971



Fleetwood Mac, *Then Play On*, 1969



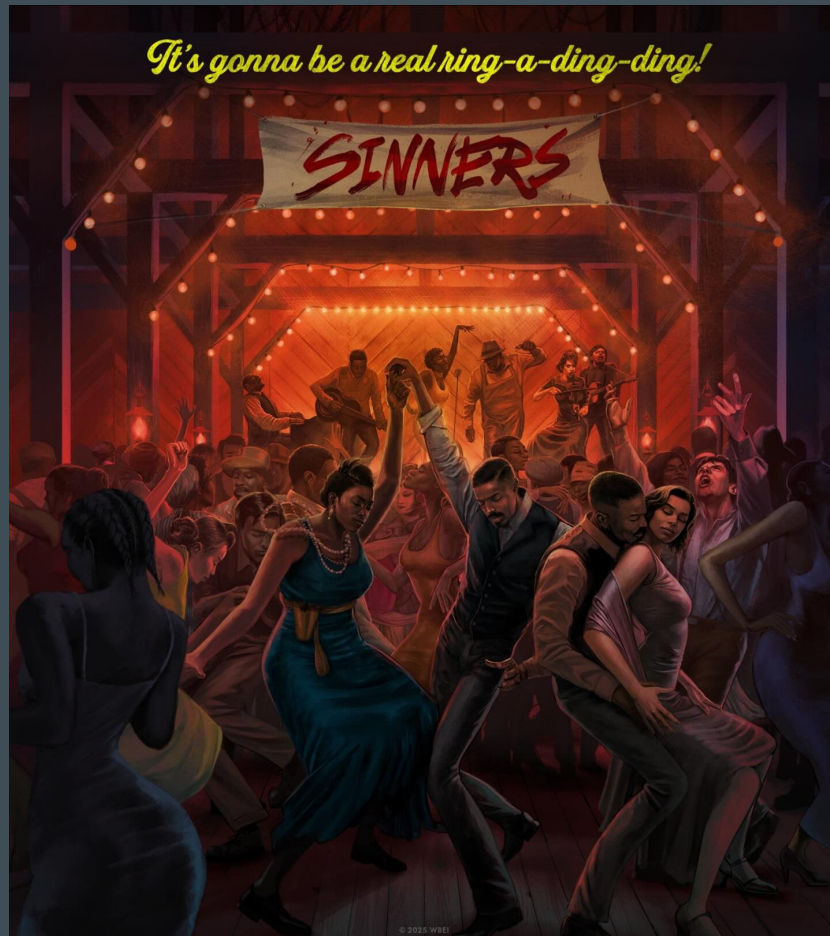
Black Sabbath, *Black Sabbath*, 1970



Ernie Barnes, *The Sugar Shack*, 1976



Slash, *Orgy of the Damned*, 2024



Ryan Coogler, promotional poster for *Sinners*, 2025

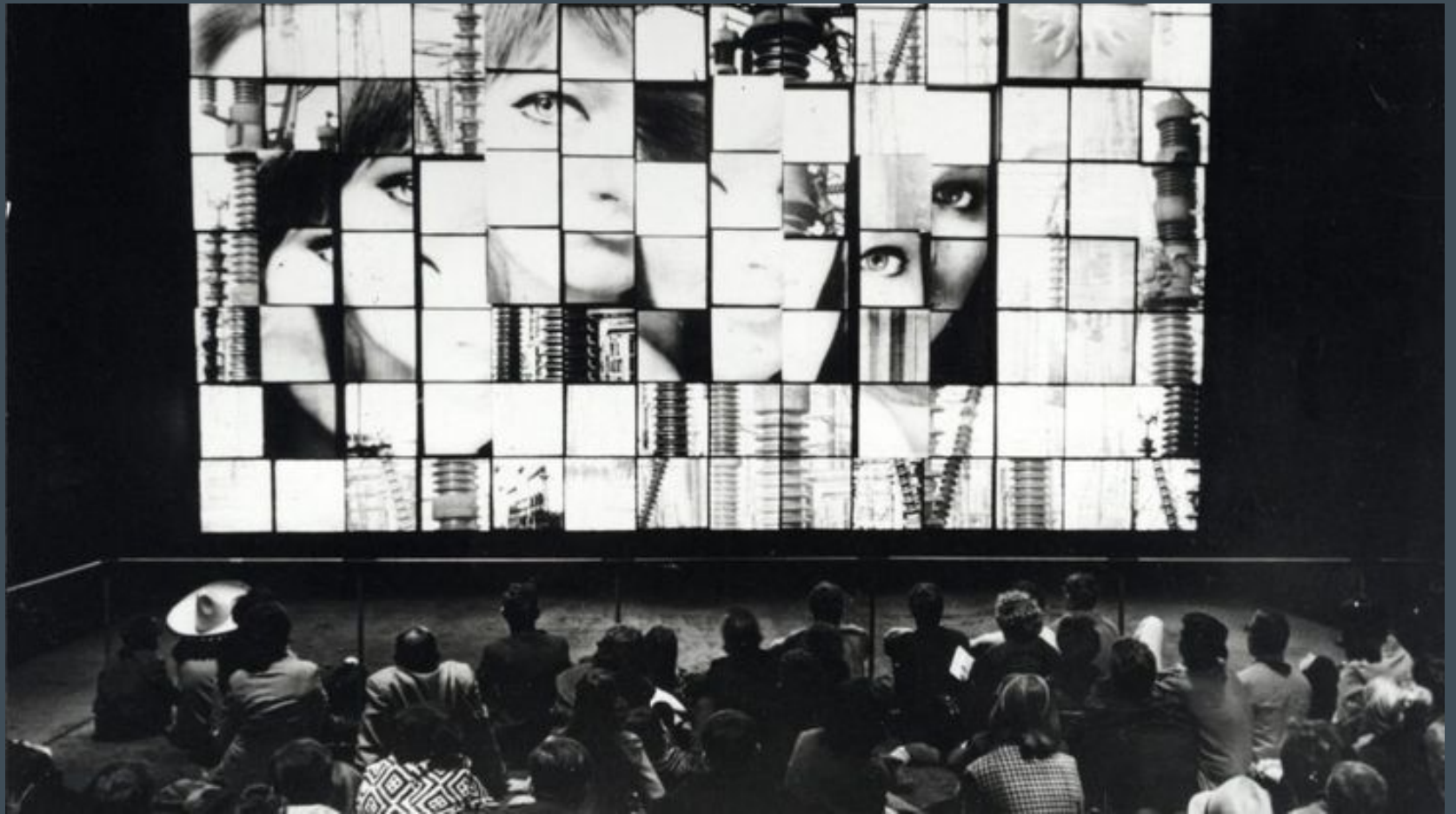


Ryan Coogler, juke joint scene from *Sinners*, 2025

Nob[®]ow

the culture of marketing—the marketing of culture

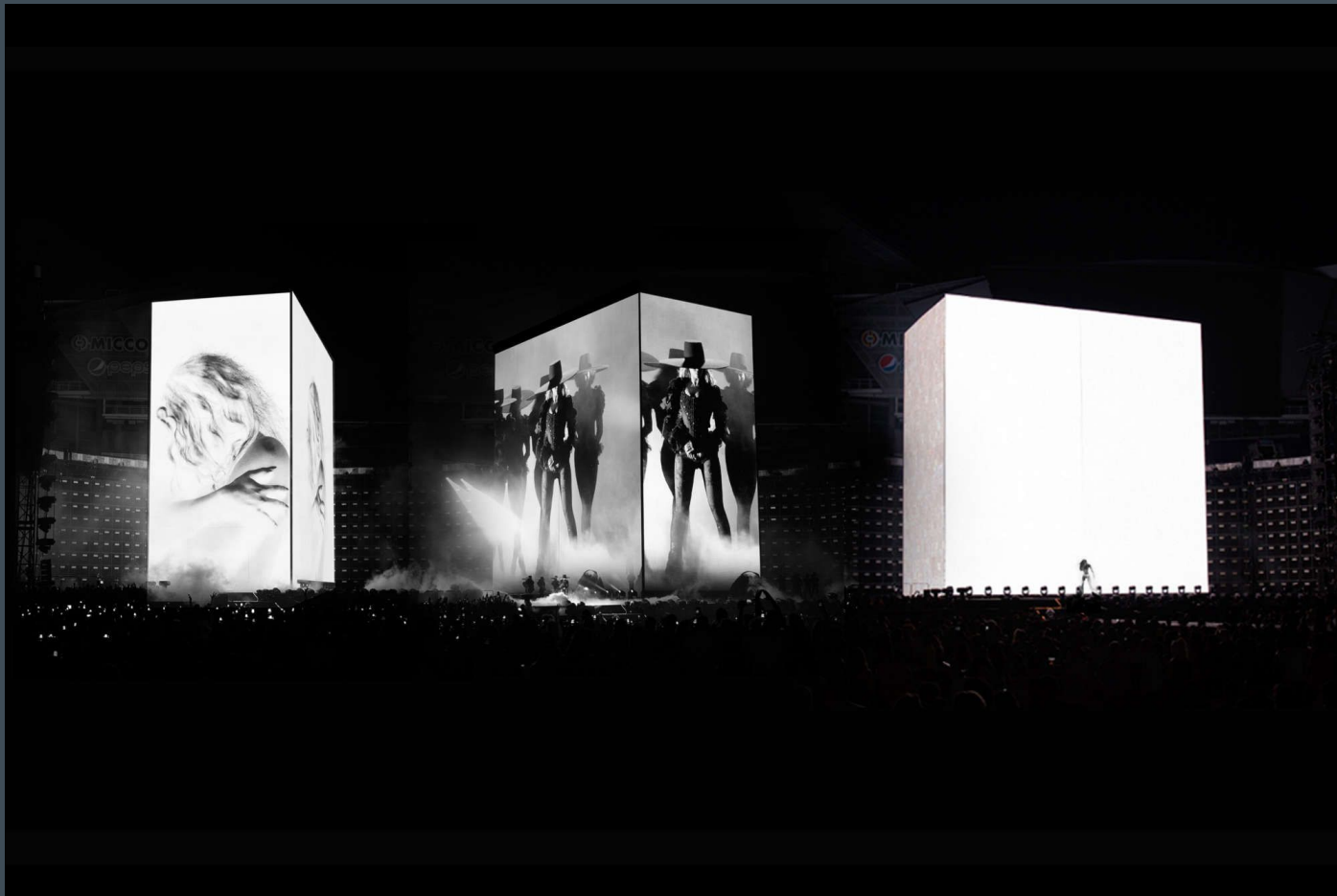
John Seabrook



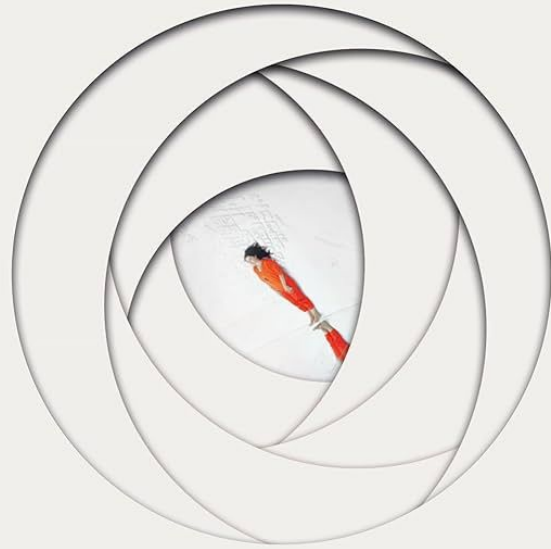
Josef Svoboda, Diapolykran(multiscreen array) for Brussels World Fair, 1958



OMA, 7 Screen Pavilion, Cannes, 2012



Es Devlin, production design for *The Formation World Tour*, 2016

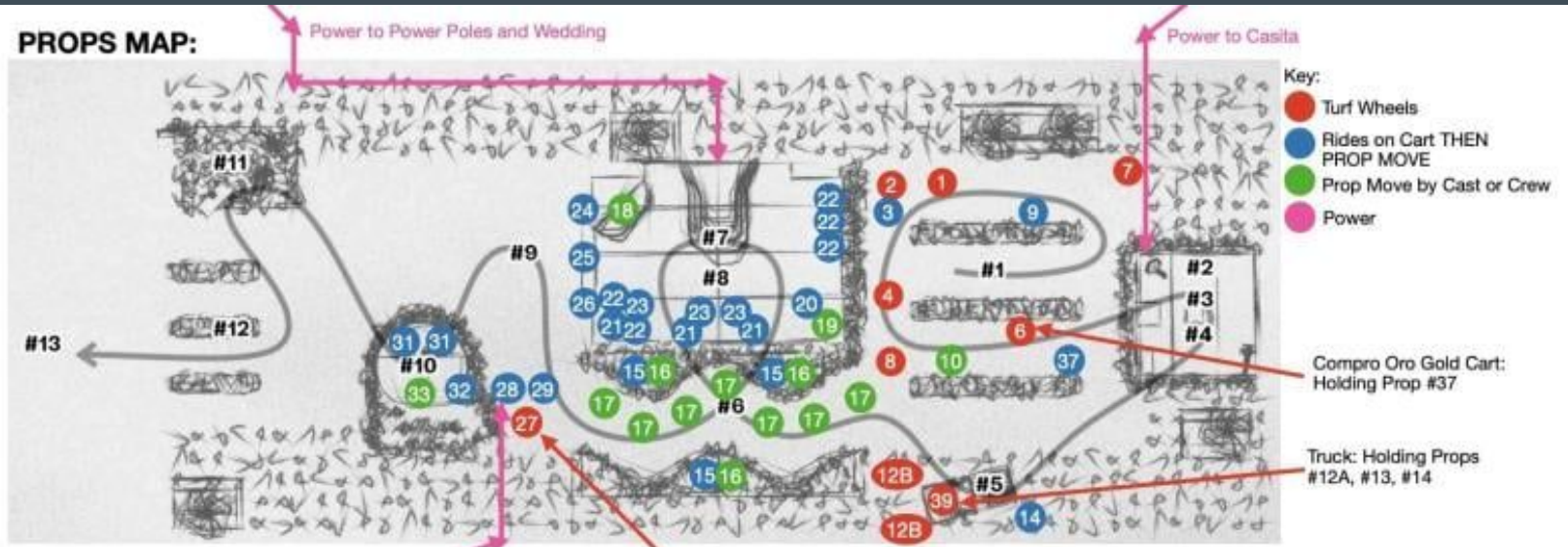


ES DEVLIN



Kendrick Lamar, Super Bowl LIX Halftime Show, 2025

PROPS MAP:



- | | | | | | |
|--|---|---|---|--|-----------------------------------|
| 1 Nail Station w/ 3 chairs | 8 BBQ Grill/Taco Cart | 14 (2) Welding Equipment | 21 (3) Cafe Tables | 28 TV & TV Table with lace runner | 34 (54) Flags of all the Americas |
| 2 Brick Wall, Loose Bricks | 9 Dominoes table, 4 chairs and domino set | 15 (9) Chairs for String Section | 22 (12) Chairs- (3-4) per table | 29 Rug | 35 Sugar Cane Tools |
| 3 (2) Red Buckets & Shovels for Bricks | 10 Boxers/Boxing Gloves | 16 (9) Cellos for string section | 23 (3) Faux Flower arrangements | 30 (2) pillows on couch | 36 (2) Footballs |
| 4 Piragua Cart & Dressing | 11 Plantains- CUT | 17 (26) Violins for string section | 24 La Marqueta w/ fruit shelves & ATM | 31 (2) Lawn Chairs on Mound | 37 Engagement Ring |
| 5 Tattoo-Artist Chair- Customer Chair, and Tattoo-Tool- CUT | 12A (1) non-danceable tire stack | 18 (13) Salsa band Instruments | 25 Caribbean Social Club- Bar | 32 Grammy Award | 38 (30) Pleneros Drums |
| 6 Compro Oro Gold Cart | 12B (2) danceable tire stacks | 19 Wedding Cake & Decor | 26 Barber Shop with barber chair inside and bench outside | 33 (2) Puerto Rican Independence Flags | 39 Truck |
| 7 Coconut Cart w/ 4 faux coconuts w/ straws and knife | 13 (4) Loose Tires | 20 Table for Wedding Cake & Table cloth/lace runner | 27 Couch | 40 Guitar for Mound Guitarist | |

1/29/26

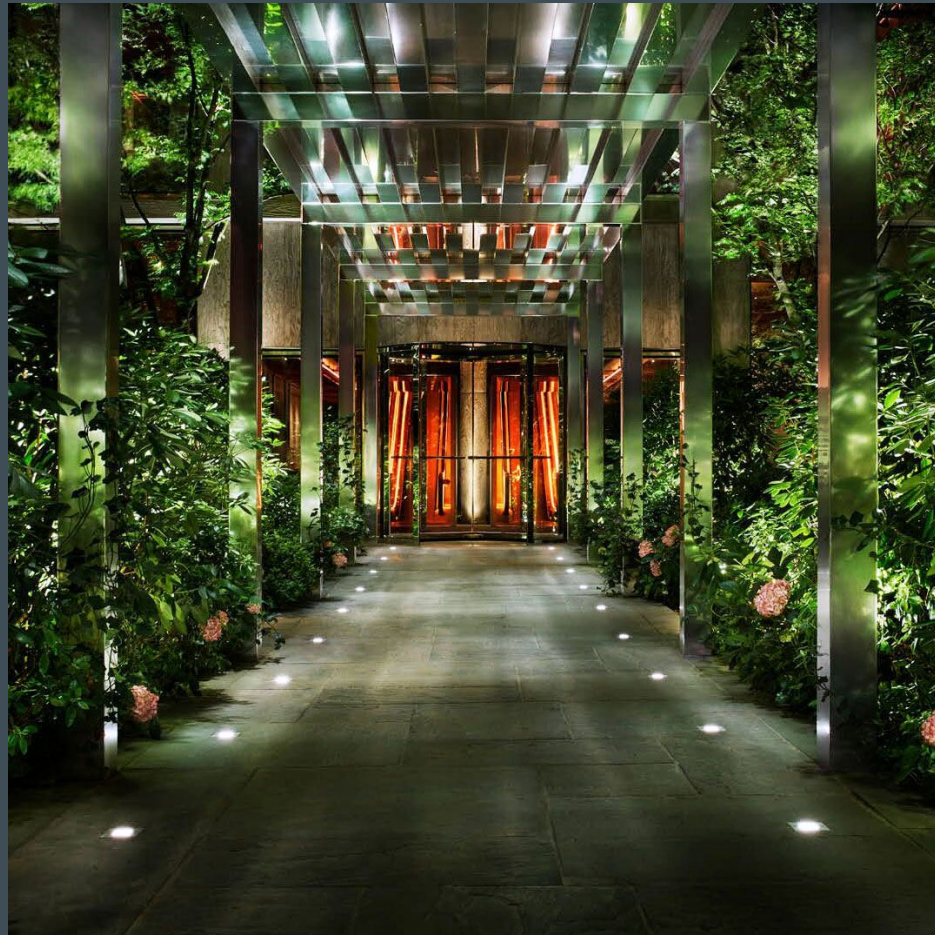
NordVPN



Bad Bunny, Super Bowl LX Halftime Show, 2026



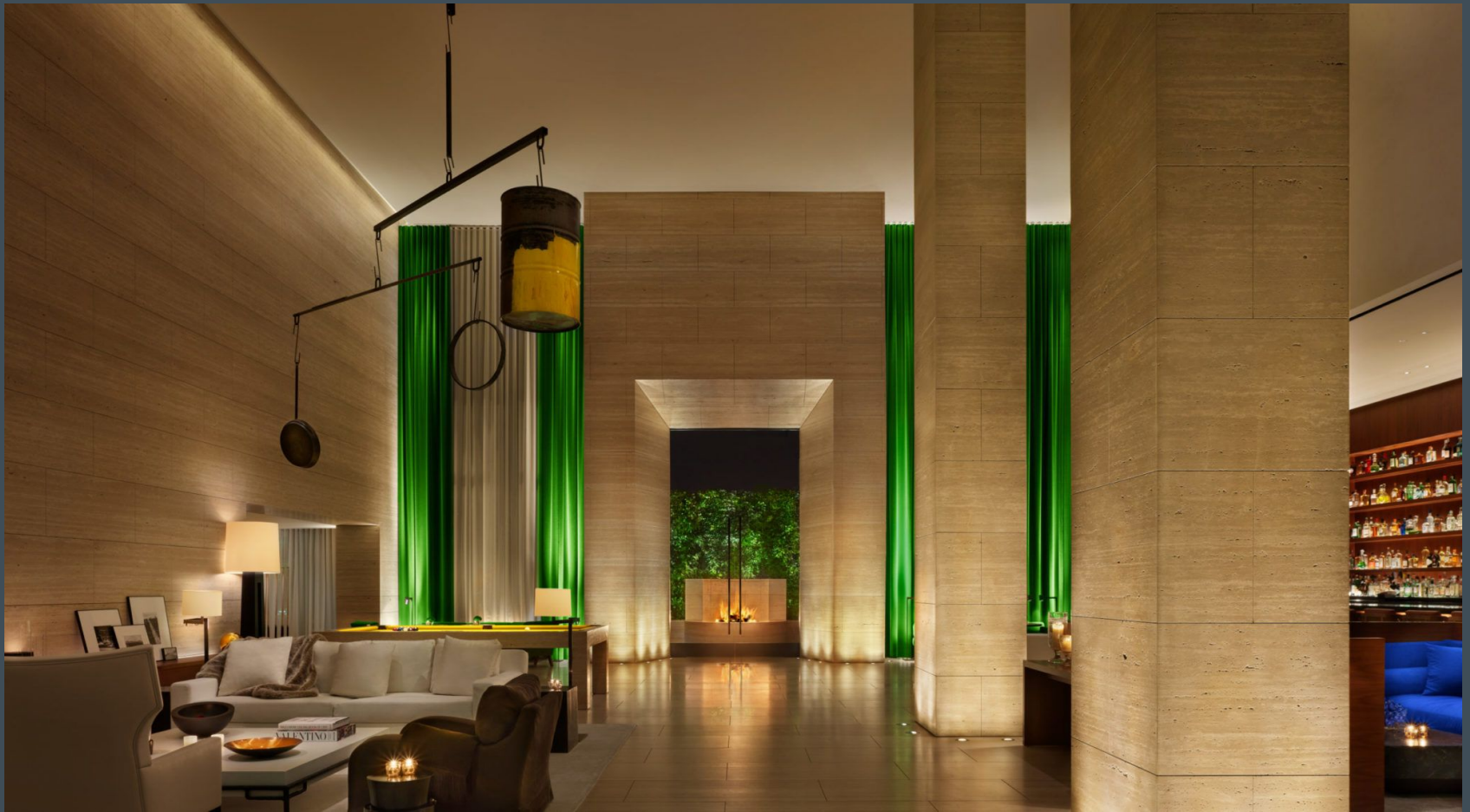
Family NY, Off-White Hong Kong, 2014



Ian Schrager and Herzog & de Meuron, Public Hotel, New York, 2017



Ian Schrager and Herzog & de Meuron, Public Hotel, New York, 2017



Ian Schrager, John Pawson, and Herzog & de Meuron, Edition Hotel, Los Angeles, 2020



Kith Rodeo Drive, Los Angeles, 2021



Ian Schrager and Steve Rubell, Studio 54, New York City, 1977-1980



Factory Records/New Order, The Hacienda, Manchester, 1982-1997



Stephen Norrington, *Blade*, 1998



Raf Simons, runway collection for F/W 2003



Sterling Ruby, THE JUNGLE, 2016



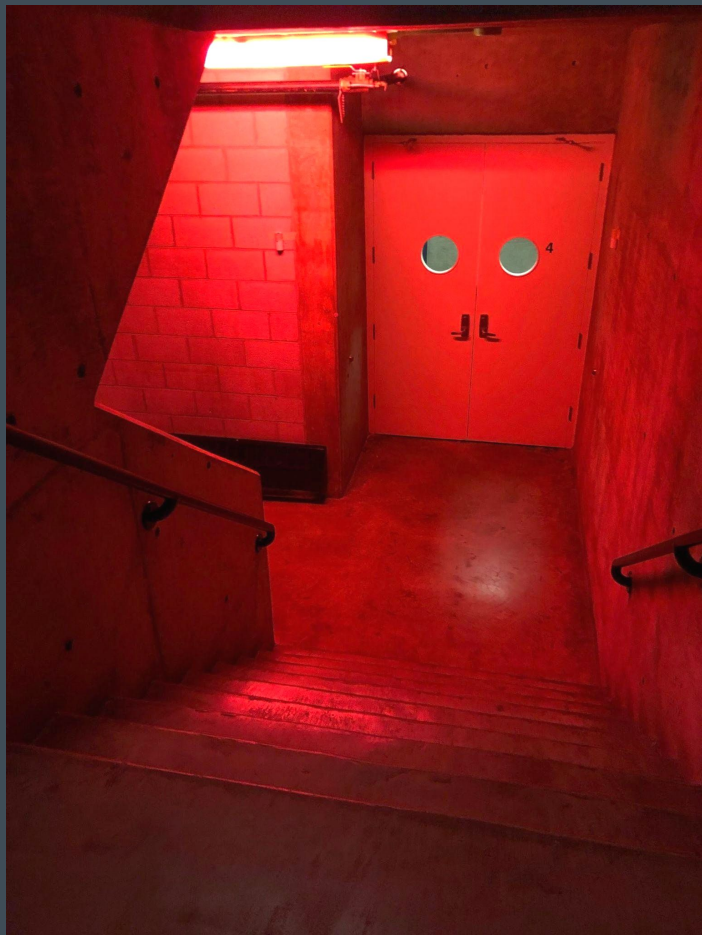
Raf Simons and Sterling Ruby, Calvin Klein Flagship, New York City, 2017



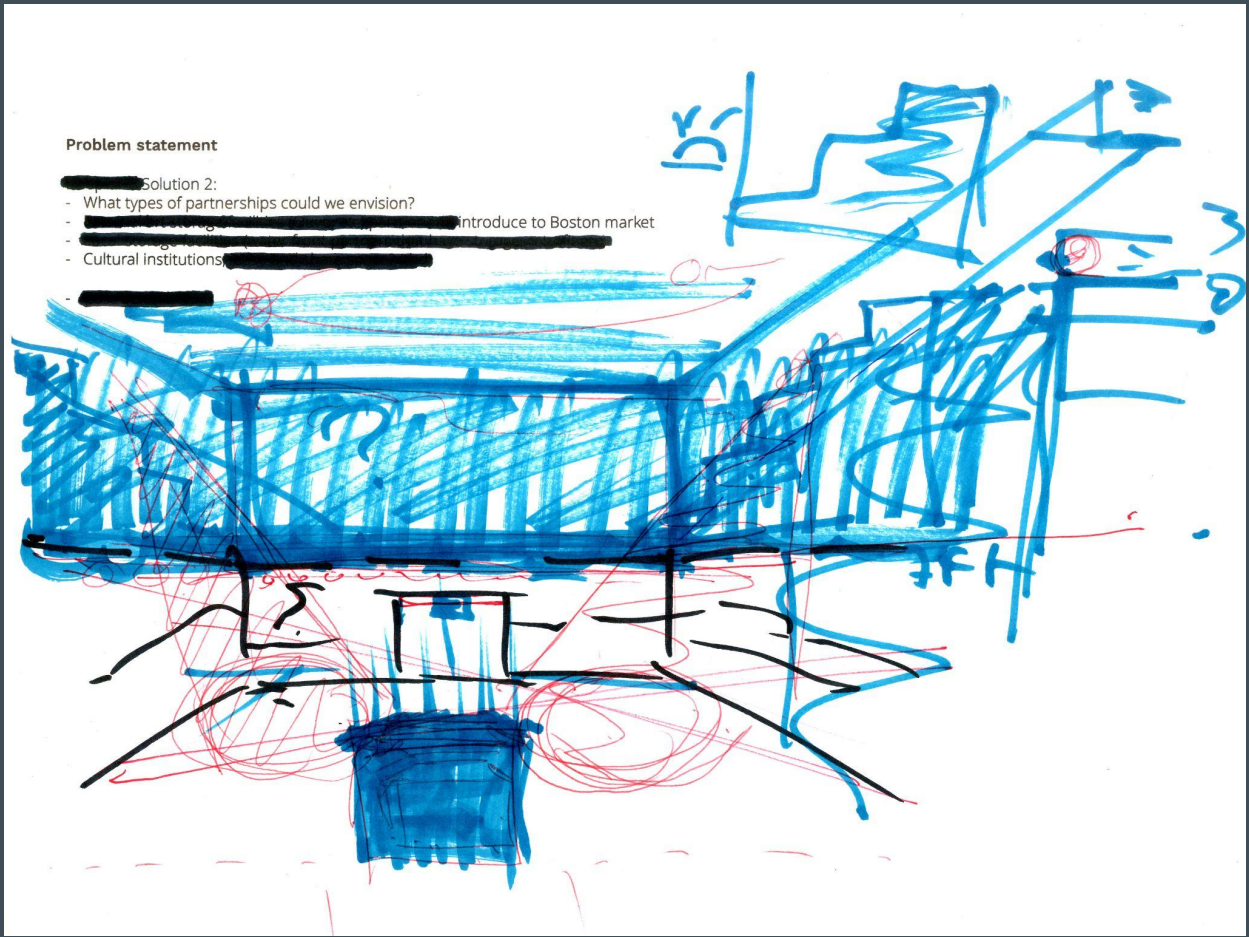
Studio Karhard, Berghain, Berlin, 2004



Jeremy Benson and Julian Siegelmann, *Party for Two*, 2018



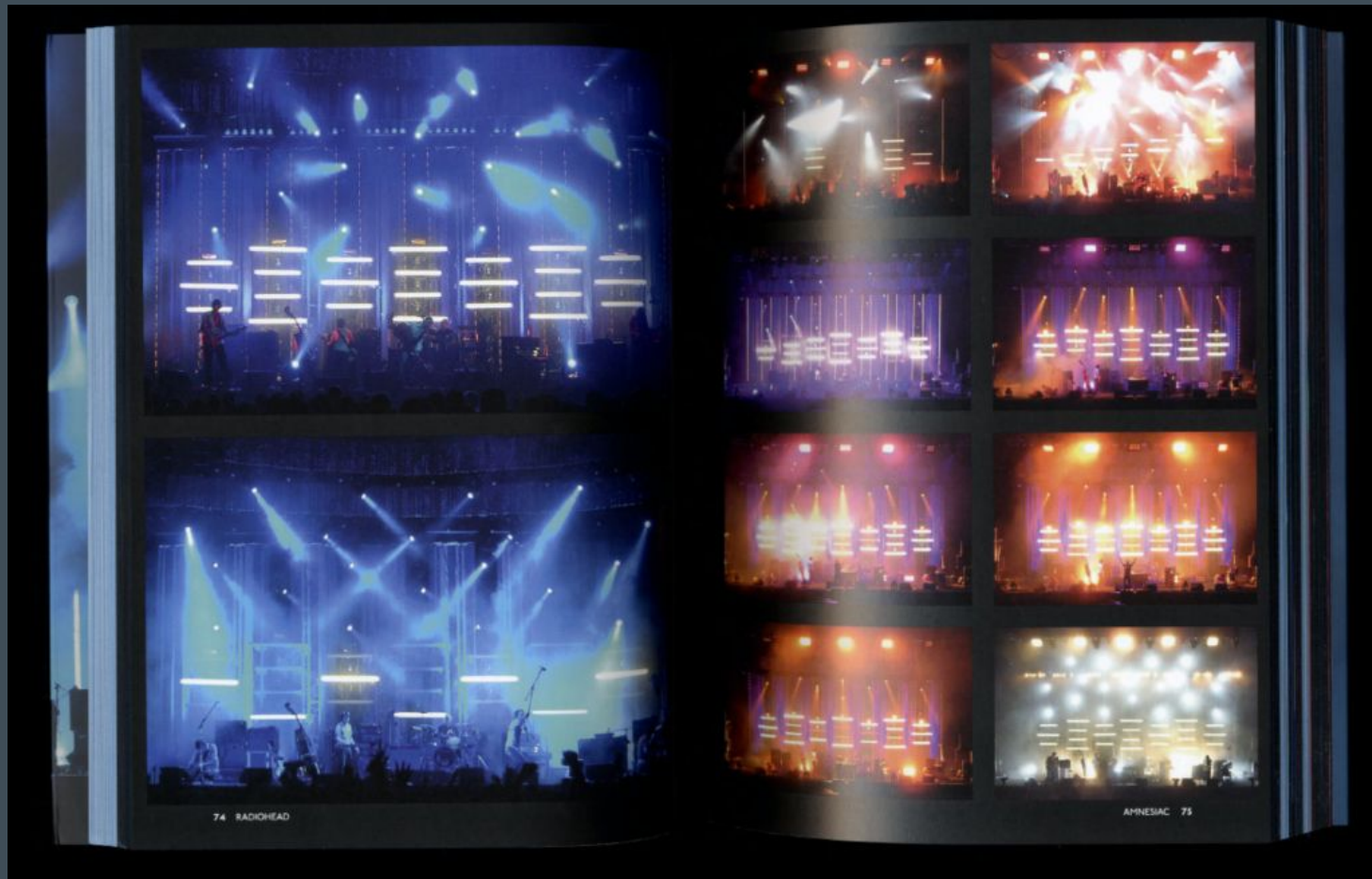
Jeremy Benson and Julian Siegelmann, *Party for Two*, 2018

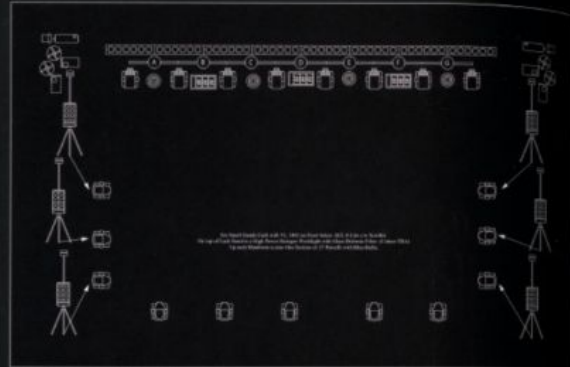




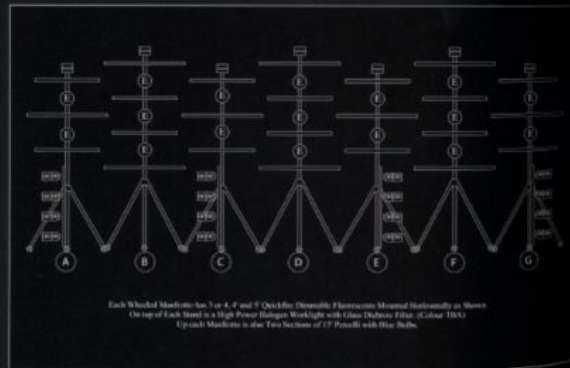
Jeremy Benson and Julian Siegelmann, *Party for Two*, 2018







Radiohead Annexes Tour, 2011—Floor Plan

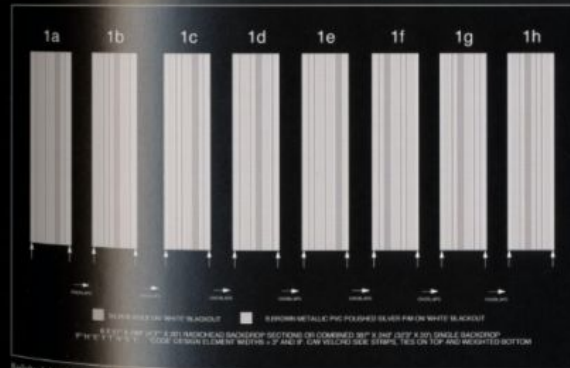


Radiohead Annexes Tour, 2011—Fluorescent Mast Detail

78 RADIOHEAD



Radiohead Annexes Tour, 2011—Elevated Stage Border Reference Detail



Radiohead Annexes Tour, 2011—Elevated Backdrop Design Reference View

APHESAC 79



Albert Speer, *Lichtdom* (Cathedral of Light), Nuremberg, 1933



Albert Speer, *Lichtdom* (Cathedral of Light), Nuremberg, 1933



Robert Irwin, *Slant/Light/Volume*, 1971/2009



James Turrell, Live Oak Friends Meeting House, Houston, 2001



James Turrell, Roden Crater, 1972-Present



James Turrell, Roden Crater, 1972-Present



Solange, *When I Get Home*, 2019



Donald Judd, the Arena at Chinati, Marfa, 1980-1987



Donald Judd Writings

Donald Judd Spaces



Donald Judd, Library at The Block, Marfa, 1973-74



Donald Judd, Architecture Studio, Marfa, 1989

Summer 2022 Issue

THERE IS NO NEUTRAL SPACE: THE ARCHITECTURE OF DONALD JUDD, PART 1

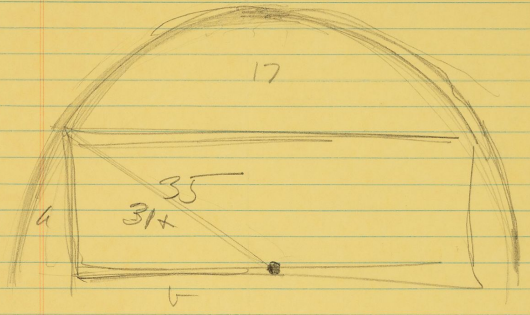
Julian Rose explores the question: What does it mean for an artist to make architecture? Delving into the archives of Donald Judd, he examines three architectural projects by the artist. Here, in the first installment of a two-part essay, he begins with an invitation in Bregenz, Austria, in the early 1990s, before turning to an earlier project, in Marfa, Texas, begun in 1979.

Share



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$$\begin{array}{r} 35 \\ -18 \\ \hline 17 \end{array}$$



$$H^2 = a^2 + b^2$$

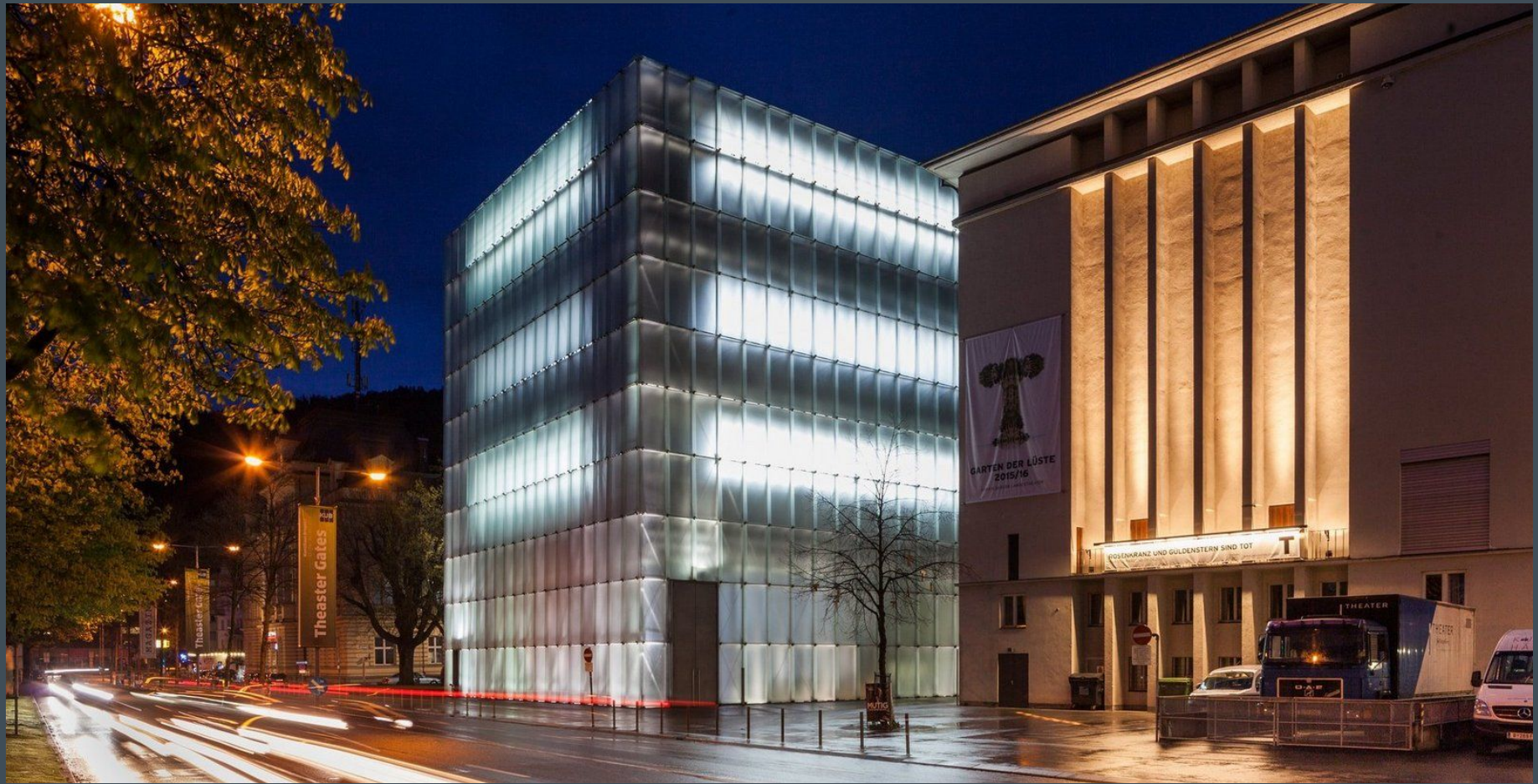
$$\begin{array}{r} 6 \\ 18^2 \\ \hline 18 \\ 144 \\ \hline 18 \\ 324 \\ \hline 900 \\ \hline 1224 \end{array}$$

$$\begin{array}{r} 30 \\ 30 \\ \hline 900 \end{array}$$

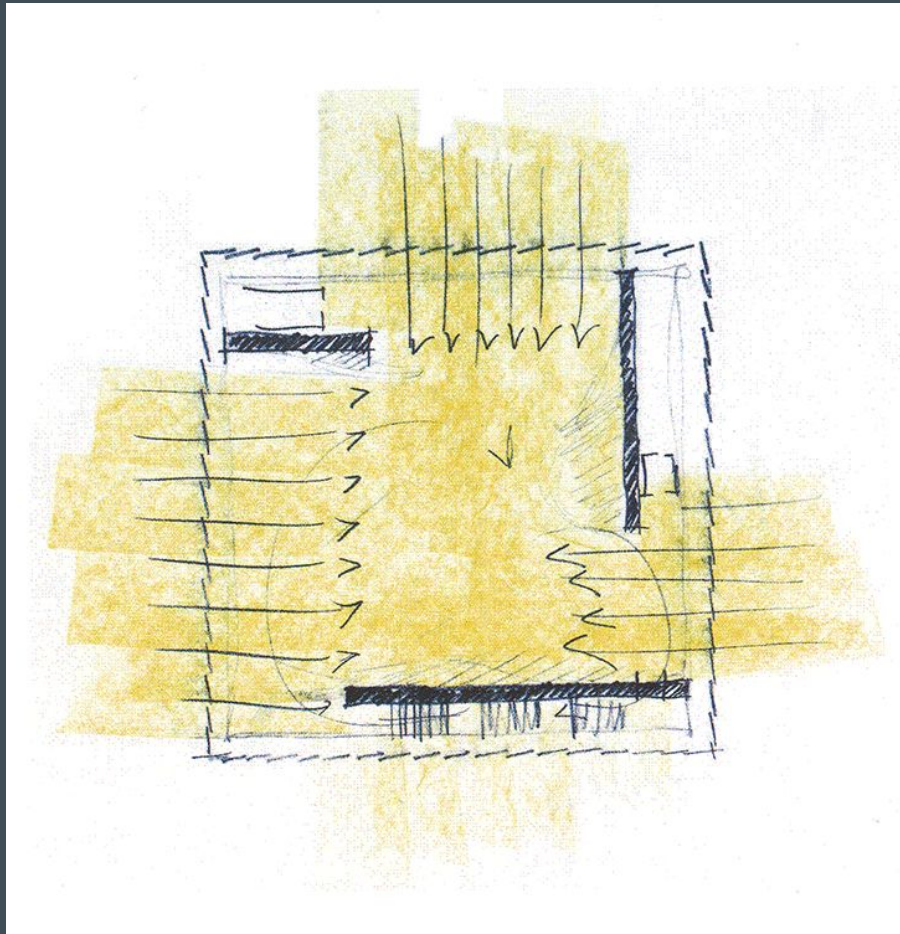
$$\begin{array}{r} 35 \\ 35 \\ \hline 175 \\ 105 \\ \hline 1225 \\ 40 \\ \hline 1600 \end{array}$$



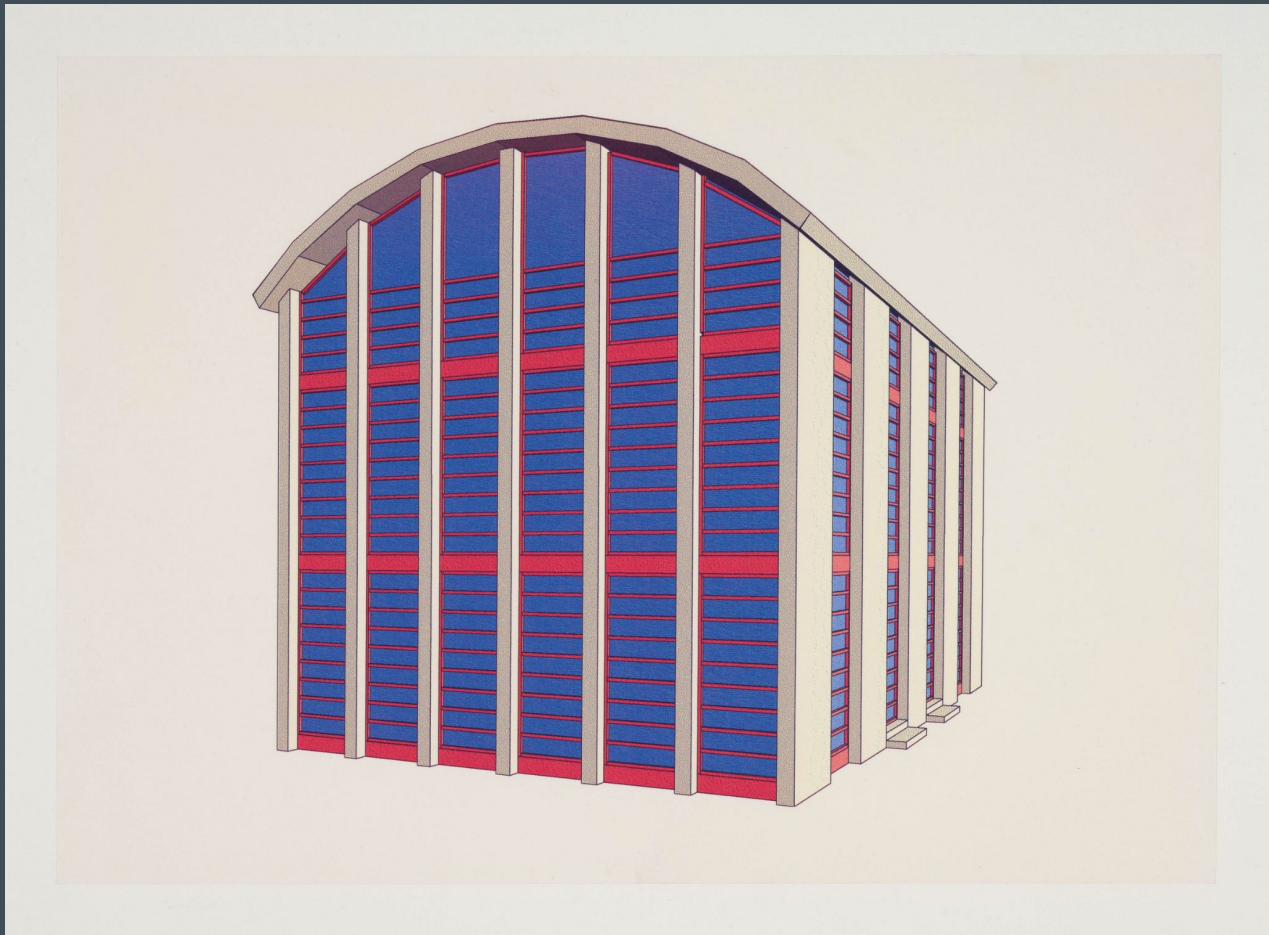
Peter Zumthor, Thermal Baths, Vals, 1996



Peter Zumthor, Kunsthaus Bregenz, Austria, 1997



Peter Zumthor, sketch for Kunsthhaus Bregenz, 1997



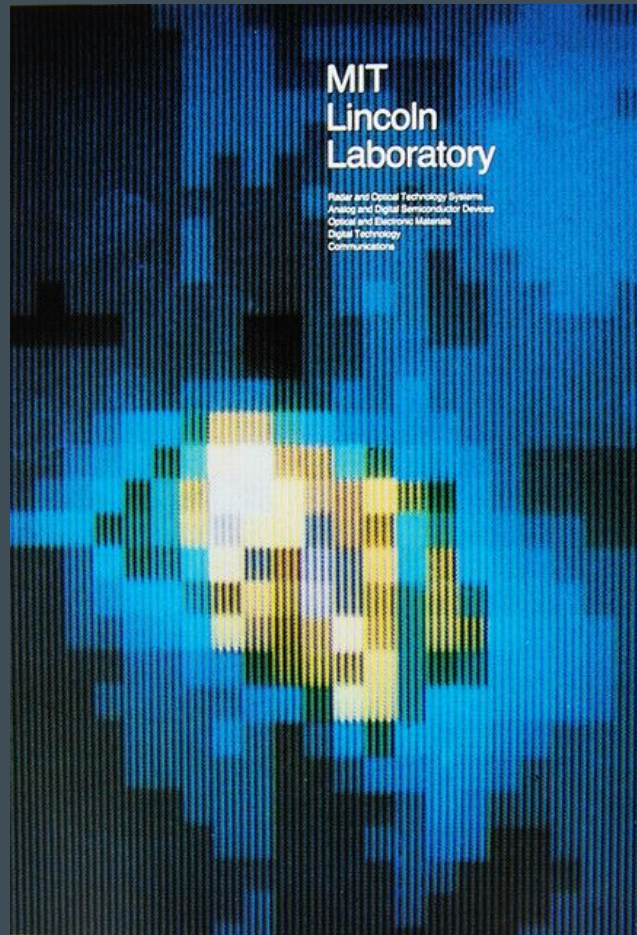
Donald Judd, render for Administration Building at Kunsthau Bregenz, 1992



Barbara Stauffacher Solomon, supergraphics at Sea Ranch, Sonoma County, 1965



Margaret Calvert, graphics for Glasgow Airport, 1964



Jacqueline Casey, recruitment poster for Lincoln Lab, MIT, 1979



Fr. Marie-Alain Couturier, stained glass for Notre Dame du Haut, Ronchamp, France, 1955



Adolf Loos, American Bar, Vienna, 1907



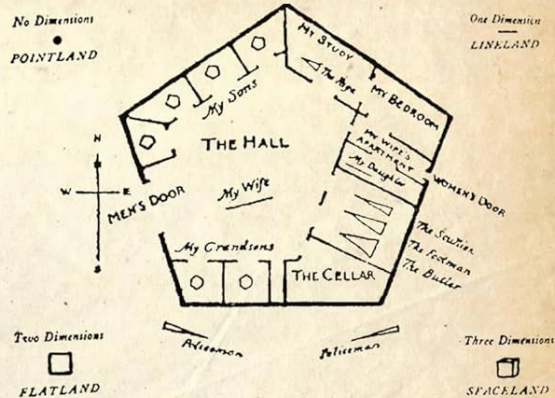
Pierre Jeanneret, furniture in Palace of Assembly, Chandigarh, India, 1962



Menil House by Philip Johnson, Houston, 1950



Renzo Piano, Menil Collection, Houston, 1987



FLATLAND

A ROMANCE OF MANY DIMENSIONS

EDWIN A. ABBOTT



Michael Levine, scenic design for *Rusalka*, 2002



Michael Levine, scenic design for *Eugene Onegin*, 1997



Philip Johnson, Howard Barnstone, Eugene Aubry, Rothko Chapel, 1971



John Pawson, scenic design for *L'Anatomie de la Sensation*, Opéra Bastille, 2011

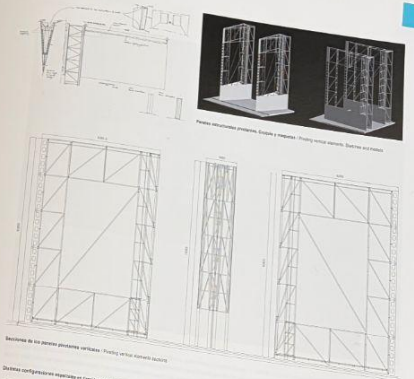
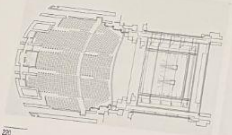
ESCENOGRAFÍA PARA BALLET
L'ANATOMIE DE LA SENSATION
 Opéra de la Bastille, Paris 2010-2011

3 2044 142 531 003
 Harvard University
 Graduate School of Design
 Frances Loeb Library
 AUG 10 2015



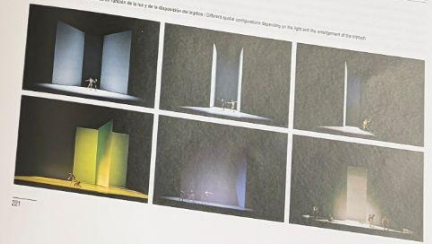
La segunda colaboración con McJannet se inspira en algunas de las formas más clásicas, pero utilizando nuevos ritmos. El resultado es un espacio en el que dos elementos verticales se elevan como pinnacles y se unen en una serie de entornos espaciales distantes. Como en Chéreau, este teatro tiene la capacidad de transformarse mediante la luz.

The second collaboration with McJannet draws on some of the classic forms of Chéreau, but utilizes them through new rhythms. The result is a space in which two vertical elements rise like pinnacles and connect through a series of remote spatial environments. As with Chéreau, this base structure is transformable through the application of light.



Sección de los pinnales verticales. Flanking vertical elements. Section of pinnacles.

Diferentes configuraciones espaciales. Spatial configurations. Different set designs.



CARMODY GROARKE
 cuerpos mortales
 mortal bodies

195
 3 2044 142 531 003

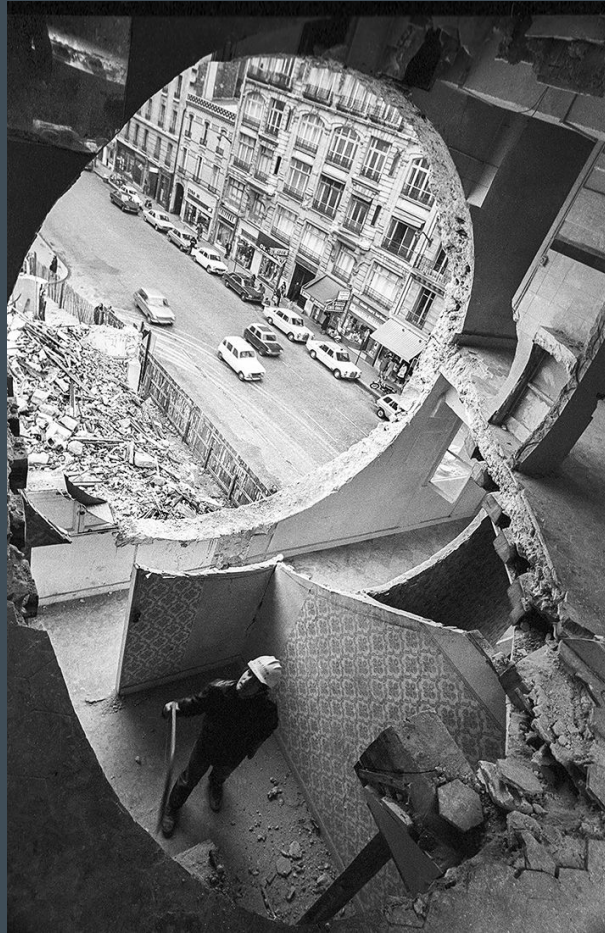
2010 2018



Snarkitecture, *Fun House*, Washington, D.C., 2017



SITE, BEST *Indeterminate Façade*, Houston, 1975



Gordon Matta-Clark, *Conical Intersect*, Paris Biennale, 1975



Michael Heizer, *Double Negative*, 1969-1970



Michael Heizer, *Negative Megalith #5*, Dia Beacon, 1998



Michael Heizer, *Levitated Mass*, LACMA, 2012



Michael Heizer, *City*, Nevada, 1970-2022



Richard Serra, *East-West/West-East*, Qatar, 2014



Georgia O'Keeffe, Residence, New Mexico, 1945



Vincent Van Duysen, Residence, Antwerp

FIGURES, DOORS AND PASSAGES

FIGURES, DOORS AND PASSAGES

This is the first of a series of articles by Robin Evans on the history of the house in relation to human affairs. It is concerned exclusively with the issue of access and distinguishes between two extreme types, the matrix of connected rooms and the corridor plan, suggesting that each is the format for a distinctive way of life.

The most familiar things are often shrouded in the deepest mystery. At first it is difficult to see in the conventional layout of a contemporary house anything but the crystallisation of cold reason, necessity and the obvious, and because of this we are easily led into thinking that a commodity so transparently unexceptional must have been wrought directly from the stuff of basic human needs. Indeed, practically all housing studies are founded on this assumption, whatever their scope. 'The struggle to find a home', declares a prominent expert, 'and the desire for the shelter, privacy, comfort and independence that a house can provide are familiar to the world over.'¹ From such a

vantage point the characteristics of modern housing appear to transcend our own culture and are lifted to the status of universal and timeless requisites for decent living, which is easily enough explained since everything ordinary seems at once neutral and indispensable, but it is a delusion, and a delusion with consequences too, as it hides the power that the customary arrangement of domestic space exerts over our lives, and at the same time conceals the fact that this organisation has an origin and a purpose. The search for privacy, comfort and independence through the agency of architecture is quite recent, and even when these words first came into play and were used in relation to household affairs, their meanings were quite different from those we now understand. So the following article is a rather crude and schematic attempt to uncover just one of the secrets of what is now so ordinary.

The Plan and its Occupants
If anything is described by an architectural plan it is the nature of human relationships, since the

elements whose trace it records – walls, doors, windows and stairs – are employed first to divide and then selectively to re-unite inhabited space. But then what is generally absent in even the most elaborately illustrated building is the way human figures will occupy it. This may be for good reasons, but when figures do appear in architectural drawing, as for example the amoebic outlines that turn up in 'Parker-Morris' layouts, (H), they do so as emblems, as signs of life rather than as substantial creatures.

Surely though, if the circle were wisdom to take in material beyond architectural drawings, one might expect there to be some tally between the commonplaces of house-planning the ordinary ways in which people dispose themselves in relation to one another. This might seem an odd connection to make at first, but however different they are, however realistic and particular the descriptions, pictures or photographs of men, women, children and other domestic animals doing what they do, however abstract and diagrammatic the plans, both relate back to the same fundamental issue of human

relationships.

Take the portrayal of human figures and take house plans from a given time and place, look at them together as evidence of a way of life and the coupling between everyday conduct and architectural organisation may become more lucid: that is the simple method adopted in what follows, and that is the hope contained in it.

The Madonna in a Room

The work of Raphael as painter and architect offers a convenient opening into the subject, if only because it gives a clear indication that the ideal of secluded domesticity is rather more local than we are inclined to think. Of course this is not an attempt to revise Raphael's entire work, the intention is only to extract from his art and architecture the evidence of a particular temperament towards others implicit in it and indicative of the time, not just in art but in daily transactions too.

During the Italian High Renaissance the interplay of figures in space began to dominate painting. Previous to this the fascination with the human body had centred on



1 Five Person House, Midland Housing Consortium, 1967. 'This house has been designed to meet the needs of a fully segregated, dual access layout' – the nature of contemporary-house architecture is concealed within subtle tautologies like this.



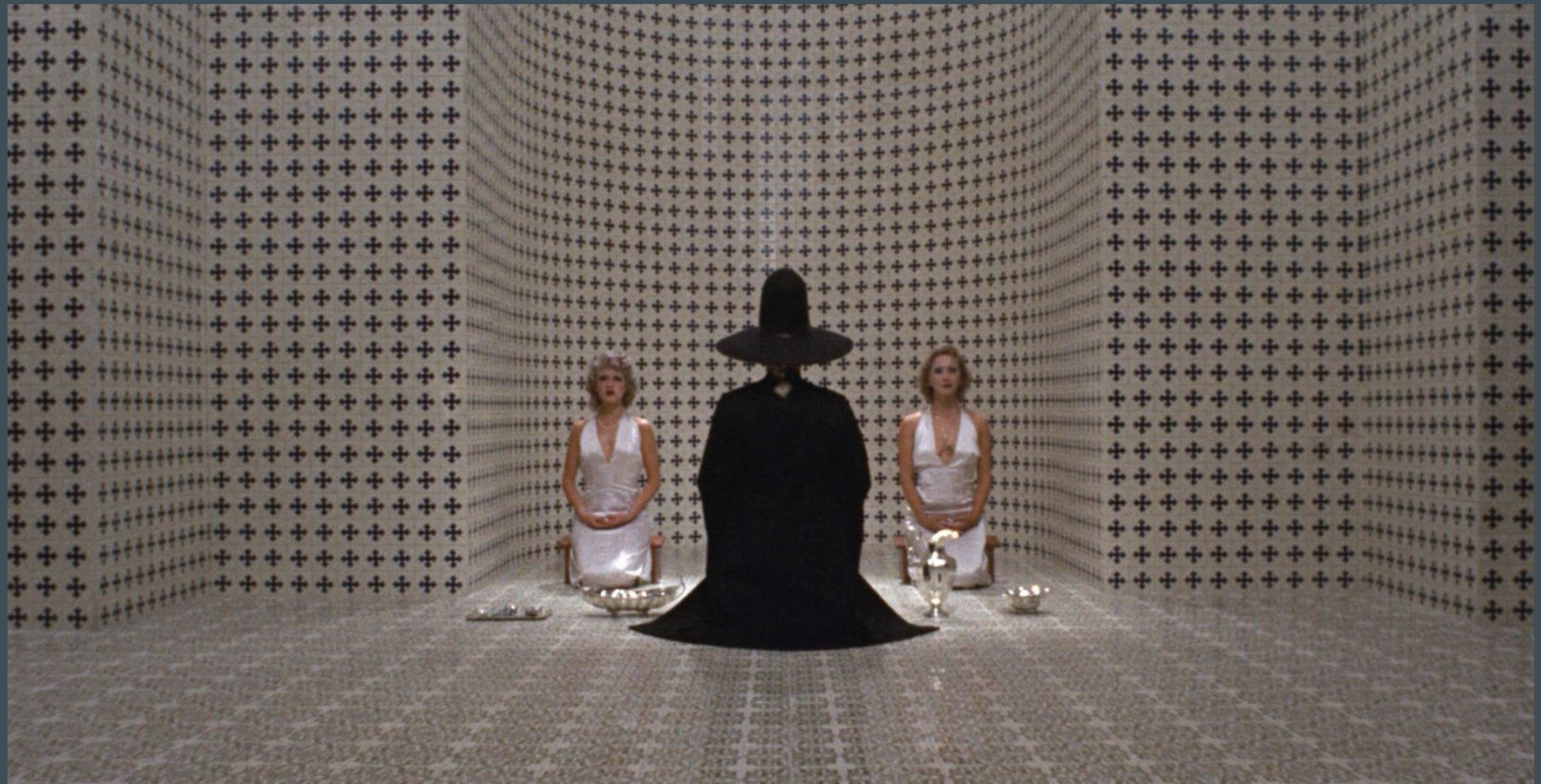
Denis Villeneuve, *Dune*, 2021



Orson Welles, *Citizen Kane*, 1941



Joel Coen, *The Tragedy of Macbeth*, 2021



Alejandro Jodorowsky, *The Holy Mountain*, 1973



Karl Friedrich Schinkel, stage design for *The Magic Flute* (Act I, Scene VI), Berlin, 1816



Family NY, production Yeezus Tour, 2013



Karl Friedrich Schinkel, interior tent room at Charlottenhof Palace, Potsdam, 1826-1829



Life of Pablo Tour, 2016



Ridley Scott, *Blade Runner*, 1982



Ridley Scott, miniature model of Tyrell building in *Blade Runner*, 1982



Ridley Scott, *Blade Runner*, 1982



Frank Lloyd Wright, Ennis House, Los Angeles, 1924

BLADE RUNNER 2049 (cont)



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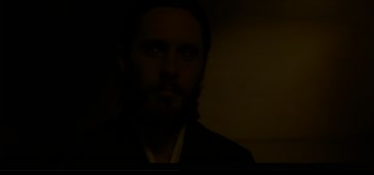
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GENRE: Cyberpunk, Dystopian, Epic, Mystery, Science Fiction, Thriller, Psychedelic, Satire, Technology, Artificial Intelligence, Hard Sci-Fi, Political, Neo-Noir, Crime, Science-Fiction

DIRECTOR: Denis Villeneuve
 CINEMATOGRAPHER: Roger Deakins
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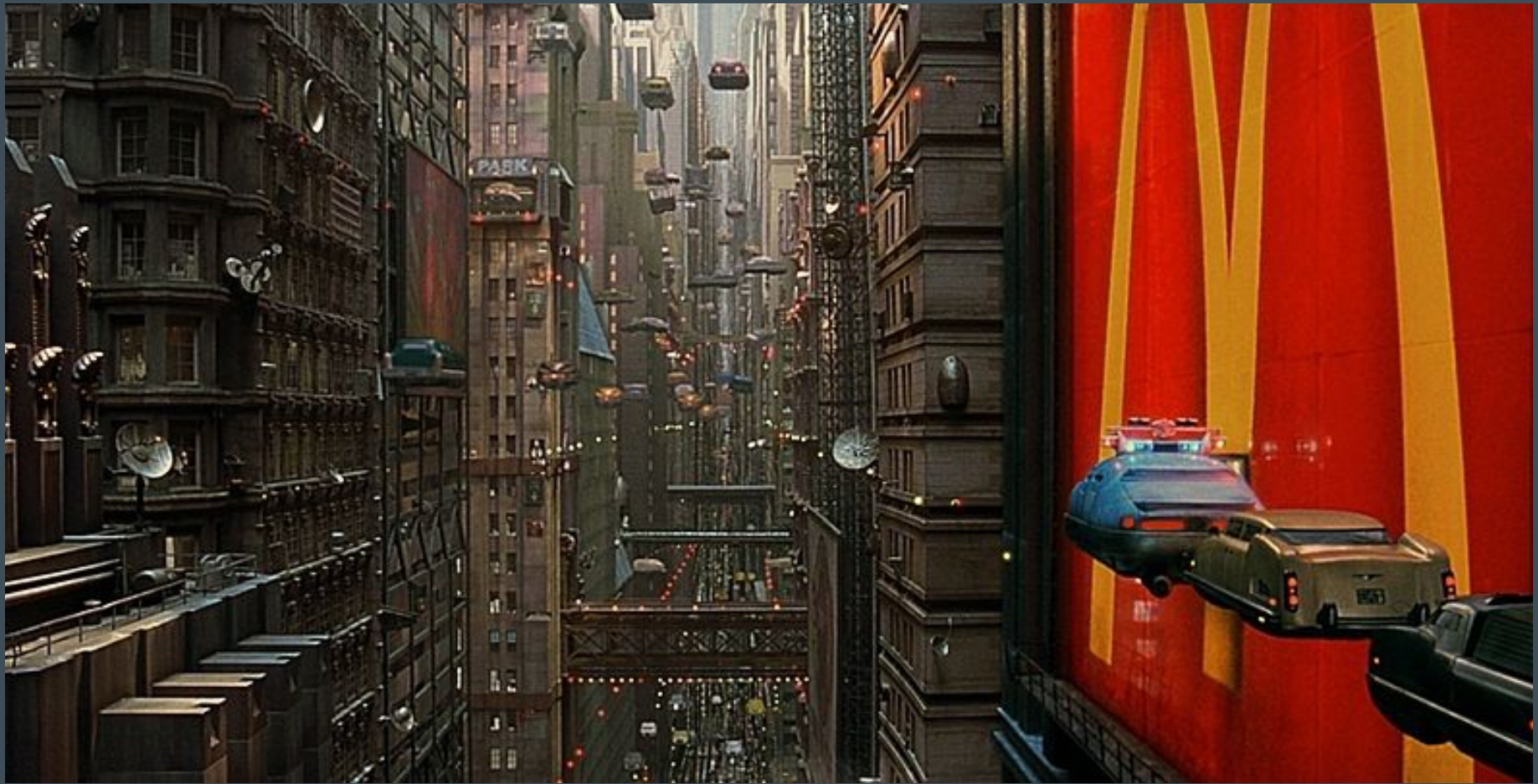
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 TIME PERIOD: Future

COLOR: Warm, Saturated
 ASPECT RATIO: 2.39 - Spherical
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 COMPOSITION: Center
 LIGHTING: Top light
 LIGHTING TYPE: Artificial light

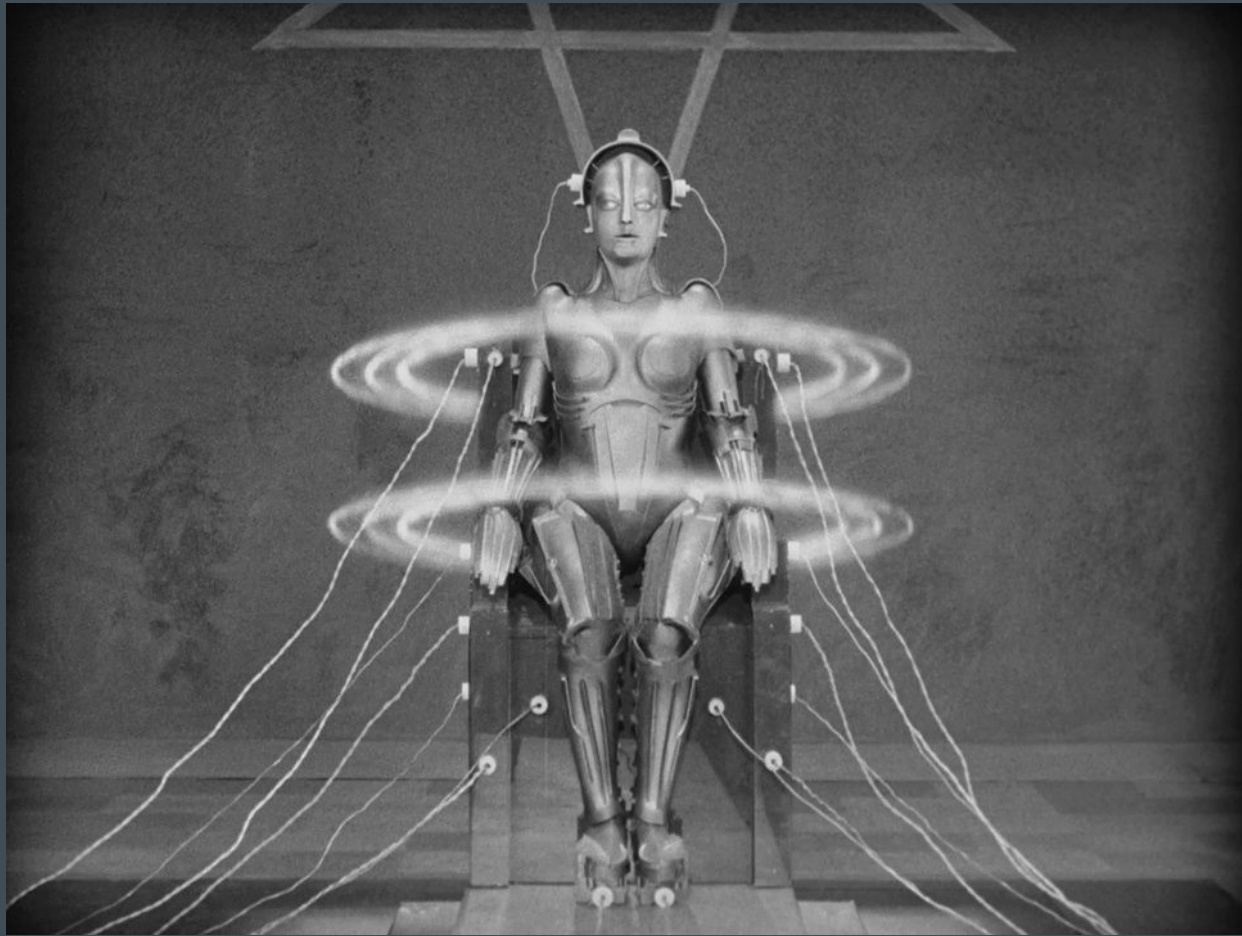
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 INTERIOR/EXTERIOR: Interior
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 STORY LOCATION: ... California > Los Angeles
 FILMING LOCATION: ... Europe > Hungary
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 LENS: Zeiss Master Primes
 FILM STOCK / RESOLUTION: 3.2K / 3.2K Arriflex

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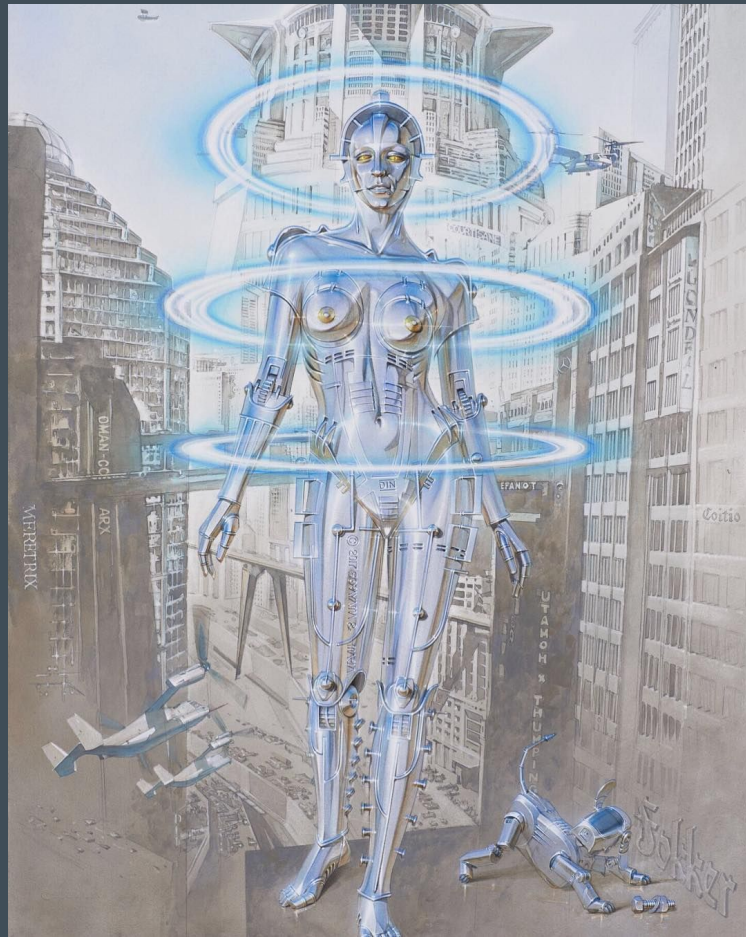




Luc Besson, *The Fifth Element*, 1997



Fritz Lang, *Metropolis*, 1927



Hajime Sorayama, *untitled*, 2017

GIGER



SORAYAMA





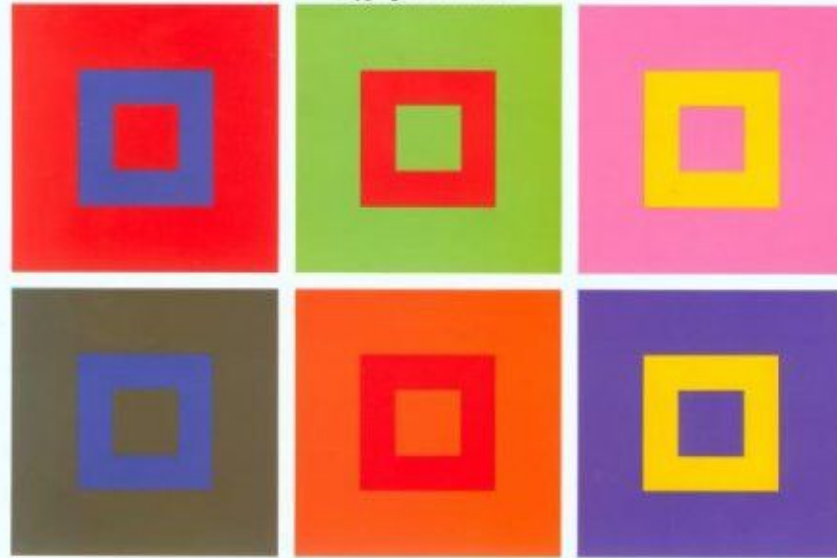
Norman Kelly, Notre, Chicago, 2019



Dozie Kanu, *On Elbows*, 2022



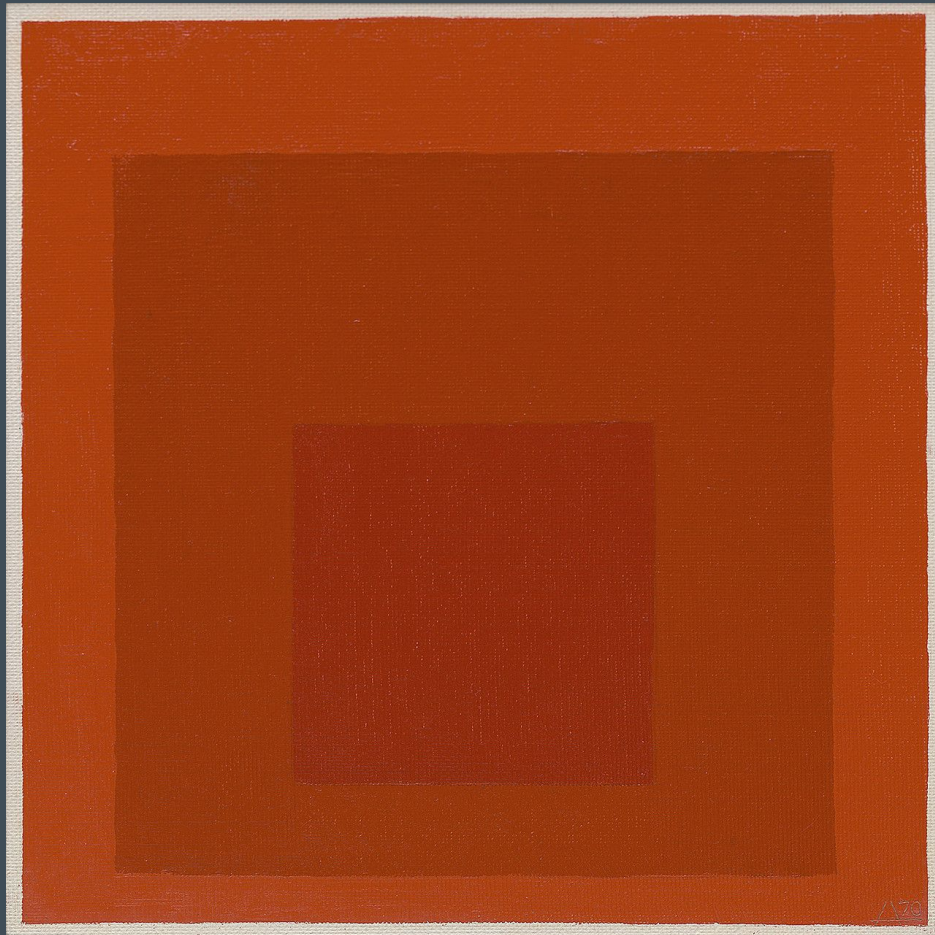
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of
Color

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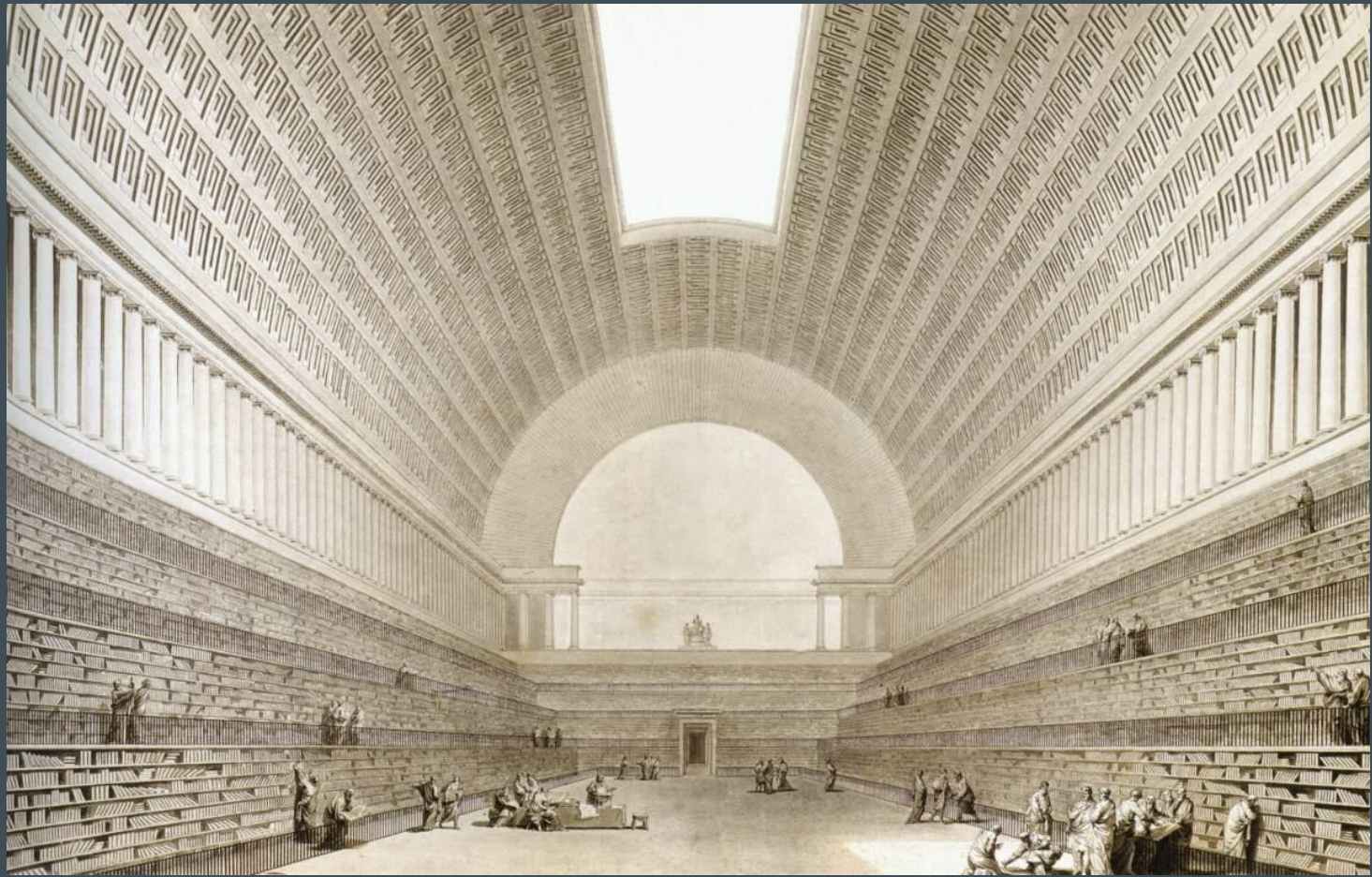
Josef Albers, *Homage to the Square*, 1970



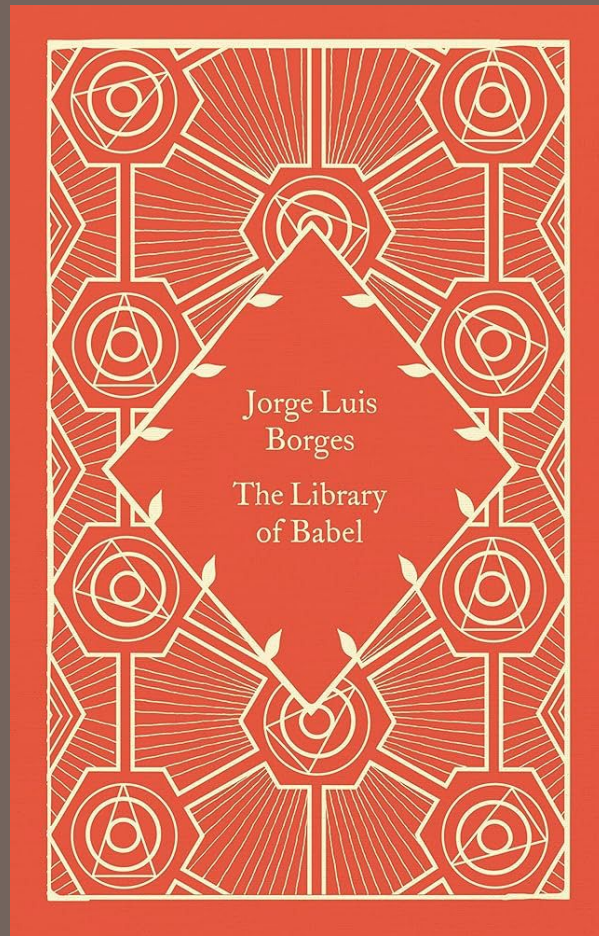
Theaster Gates, *Black Life in the 80s and 90s*, 2015



Theaster Gates, *Square Work 4 decades of middle classness*, 2015



Etienne-Louis Boullée, drawing for Bibliothèque Nationale, Paris, 1785





A-N-D, lighting installation at Milan Design Week, 2024



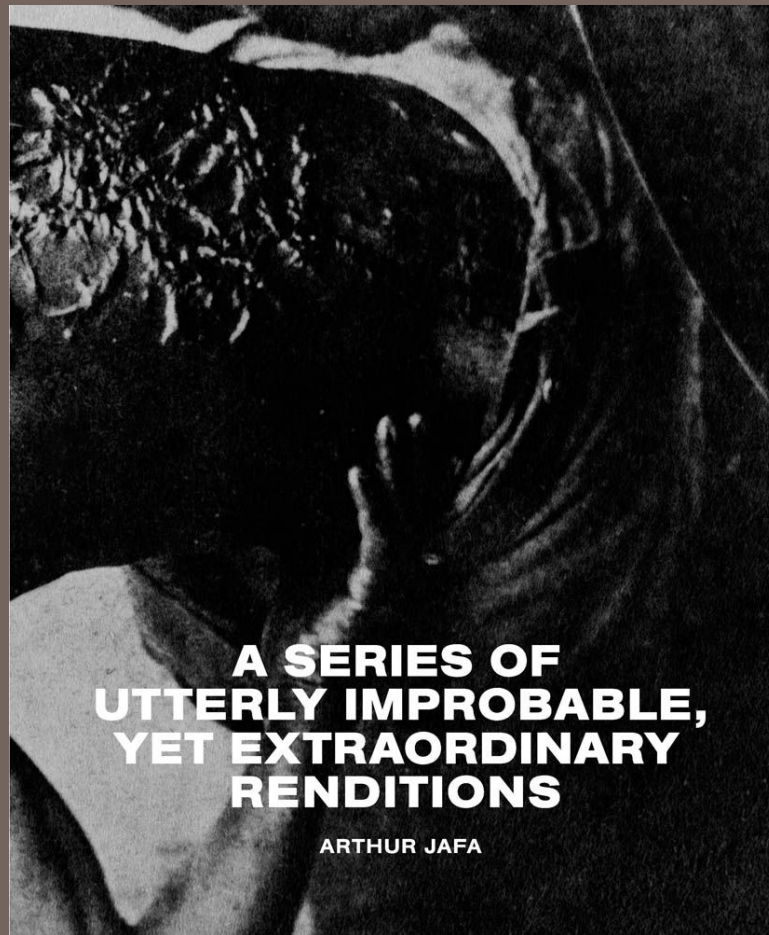
Gian Lorenzo Bernini, St. Peter's Baldachin, Vatican City, 1623–1634



Guarino Guarini, Chapel of the Holy Shroud, Turin, 1668-1694



Arthur Jafa, *Big Wheel*, 2018



**A SERIES OF
UTTERLY IMPROBABLE,
YET EXTRAORDINARY
RENDITIONS**

ARTHUR Jafa



Arthur Jafa, *Love is the Message, the Message is Death*, 2016



Tremaine Emory, *SERENA*, 2020



Installation view of 'Joe Overstreet: Taking Flight', Menil Collection, 2025



Installation view of 'Joe Overstreet: Taking Flight', Menil Collection, 2025



Jose Davila, *Joint Effort*, 2014



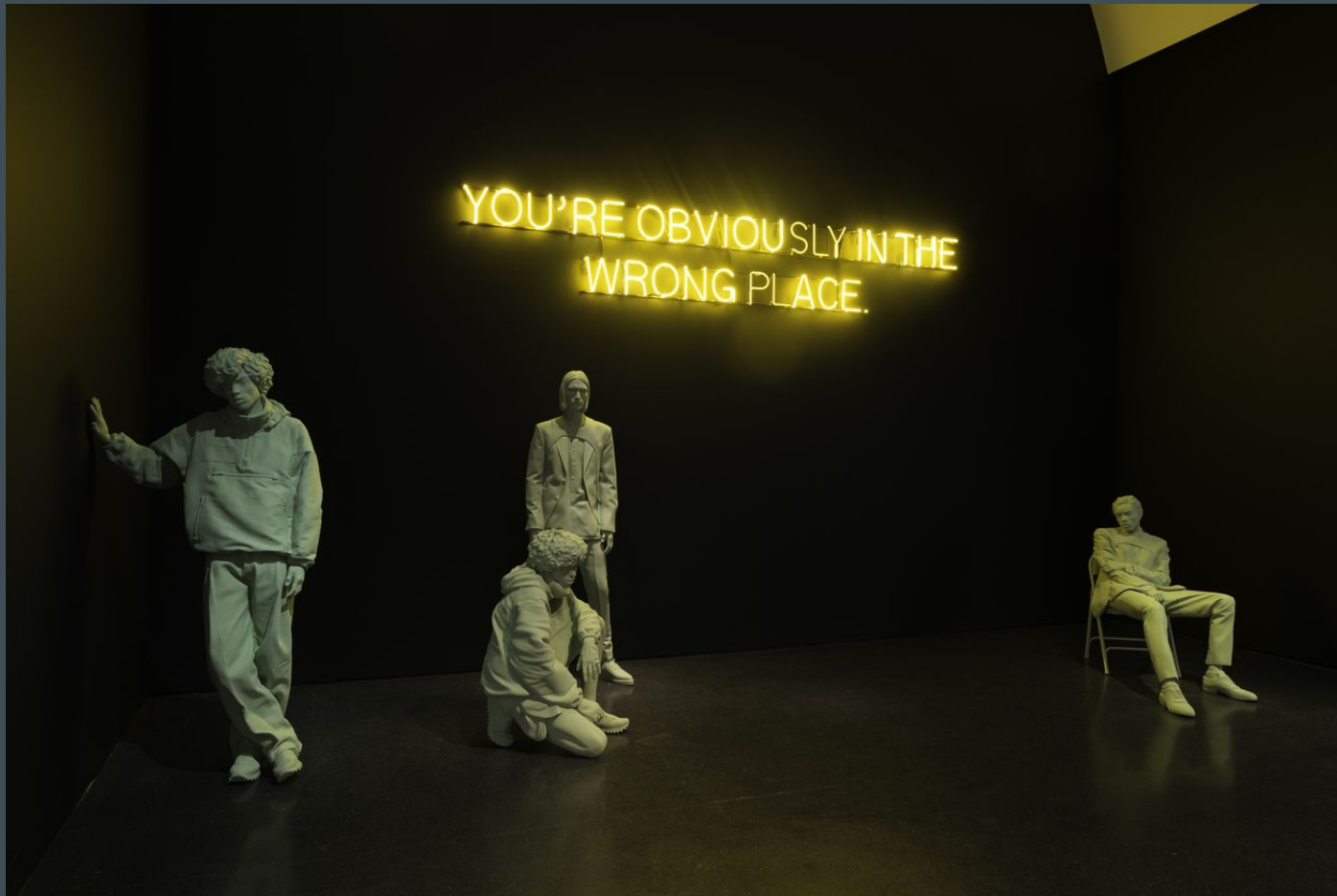
Edward Kienholz, *Five Star Stud*, Prada Foundation, 1969-1972



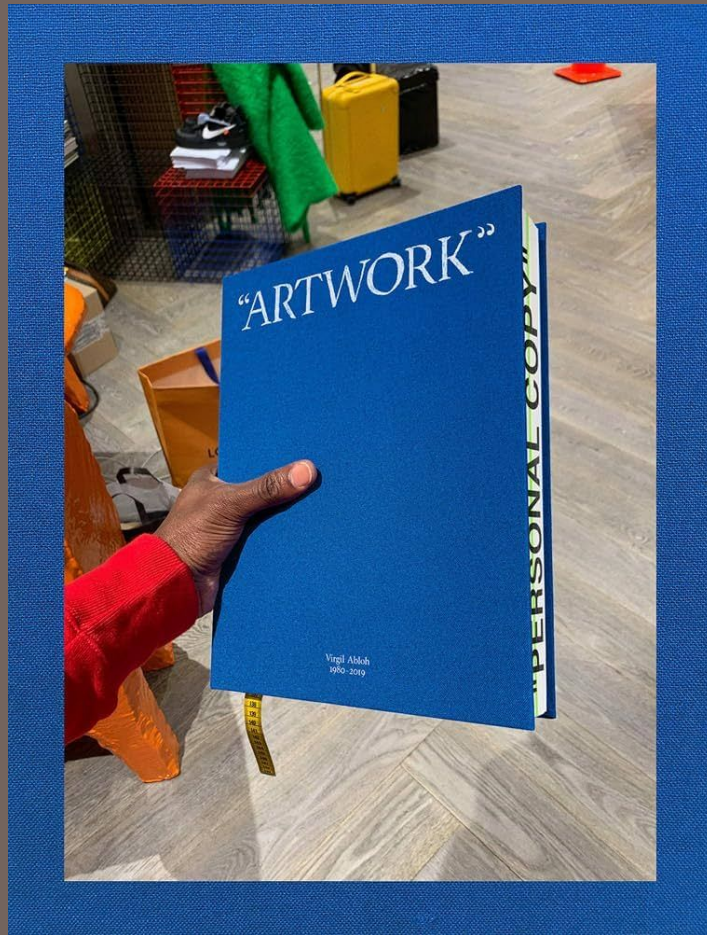
Fred Wilson, Mining the Museum: 'Cabinetmaking, 1820-1960', Baltimore, 1992-1993



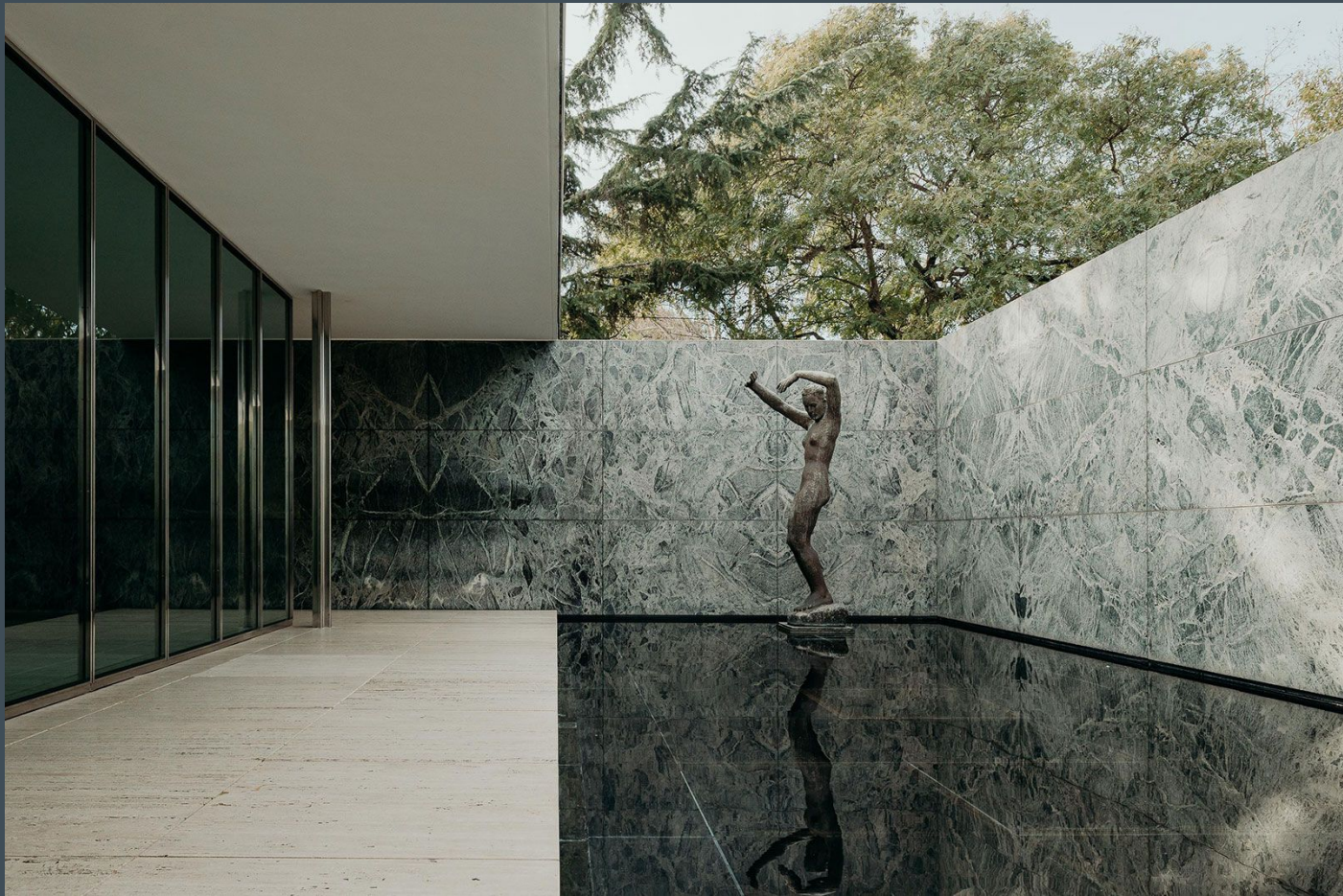
Ryan Coogler, *Black Panther*, 2018



Installation view of *Virgil Abloh: Figures of Speech*, Chicago, 2019



Virgil Abloh: Figures of Speech, 2019



Mies van der Rohe, Barcelona Pavilion, 1929



Virgil Abloh, *Peculiar Contrast, Perfect Light*, 2021

On the Shortness of Life

LUCIUS ANNAEUS SENECA

TRANSLATED BY GARETH D. WILLIAMS

(1.1) Most of mankind, Paulinus, complains about nature's meanness, because our allotted span of life is so short, and because this stretch of time that is given to us runs its course so quickly, so rapidly—so much so that, with very few exceptions, life leaves the rest of us in the lurch just when we're getting ready to live. And it's not just the masses and the unthinking crowd that complain at what they perceive as this universal evil; the same feeling draws complaints even from men of distinction. Hence that famous dictum of the greatest of physicians: "Life is short, art long."¹ (2) Hence also Aristotle's grievance,² most unbecoming a philosopher, when he called nature to account for bestowing so much time on animals that they can live for five or ten human life spans, while so much shorter a limit is set for humans, even though they are born to do so many great things.

(3) It's not that we have a short time to live, but that we waste much of it. Life is long enough, and it's been given to us in generous measure for accomplishing the greatest things, if the whole of it is well invested. But when life is squandered through soft and careless living, and when it's spent on no worthwhile pursuit, death finally presses and we realize that the life which we didn't notice passing has passed away. (4) **So it is: the life we are given isn't short but we make it so; we're not ill provided but we are wasteful of life.** Just as impressive and princely wealth is squandered in an instant when it passes into the hands of a poor manager, but wealth however modest grows through careful deployment if it is entrusted to a responsible guardian, just so our lifetime offers ample scope to the person who maps it out well.

(2.1) Why do we complain about nature? It has acted generously: life, if you know how to use it, is long. But one person's held in the grip of voracious avarice, another by the kind of diligence that busies itself with pointless enterprises. This one's sodden with wine, another slack with idleness. This one's tired out by his political ambition, which always hangs on the judgment of others, while another's passionate desire for trading drives him headlong over every land



Arthur Jafa in conversation with Greg Tate, Hammer Museum, 2016



Virgil Abloh, still from *Peculiar Contrast, Perfect Light*, 2021