

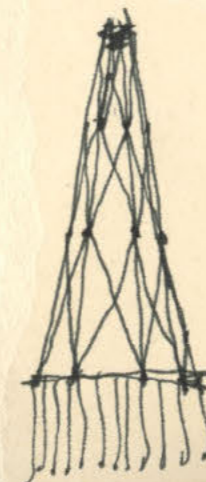
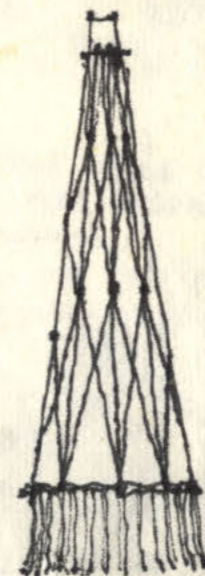
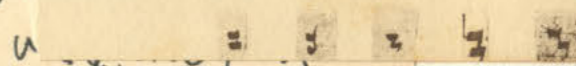
Sala delle Civette
Domus Arca.

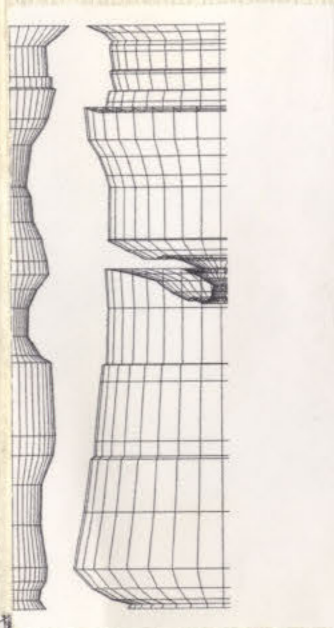
h4 h5 h6 h7 h8 h9 h10



Legati.

P15 P16 P17 P18 P19





SAND: LEVELLING THE GROUND.

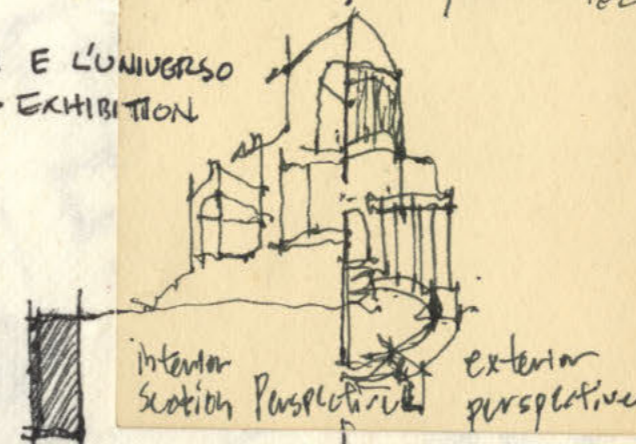


mattino - morning - matin



Ricostruzione ideale di un
"Sepolcro fuori Porta Colimontana".
Giovanni Battista Montano
(Milan 1534, Rome 1621)

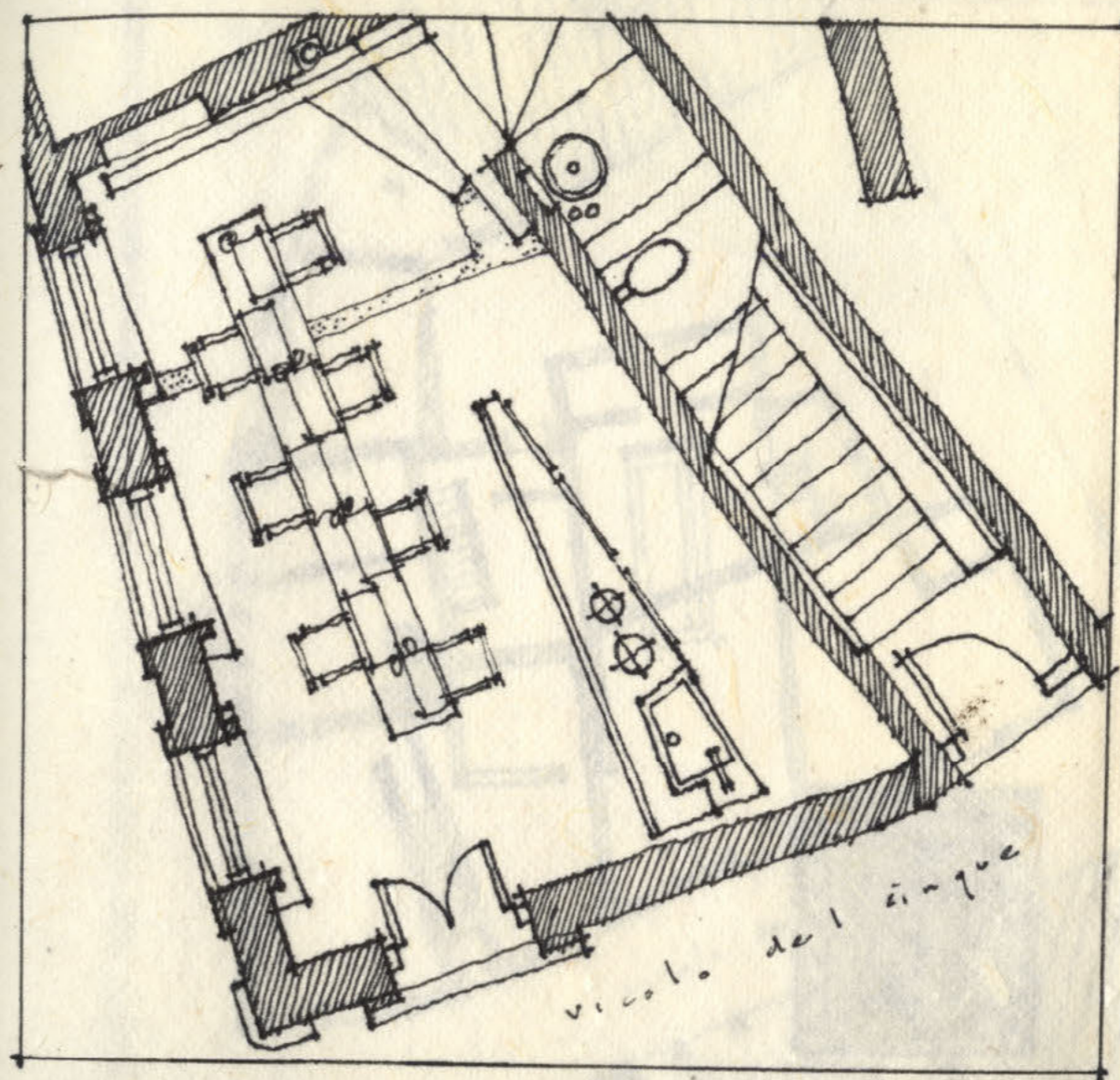
BORROMINI E L'UNIVERSO
BAROCCO - EXHIBITION



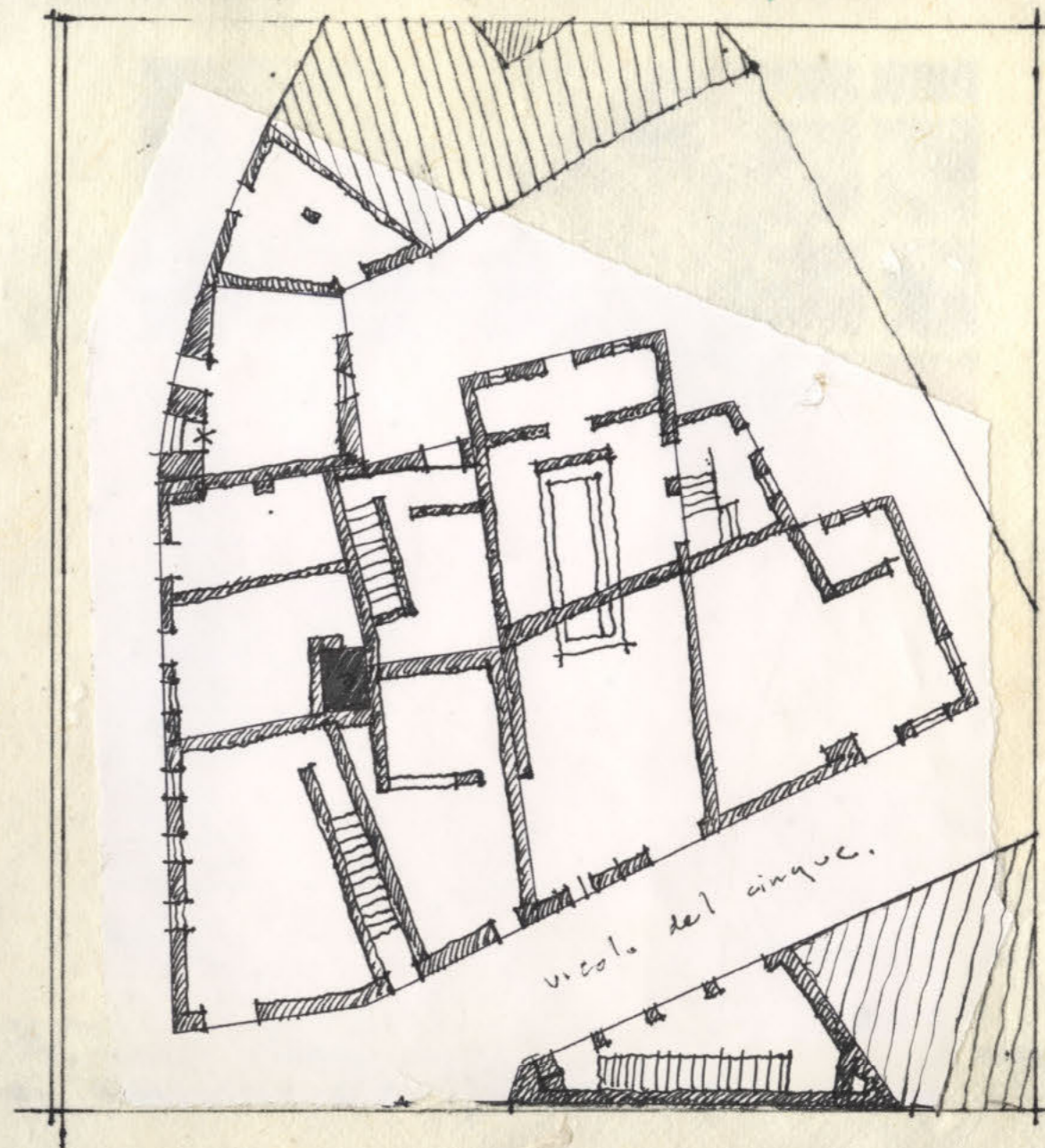
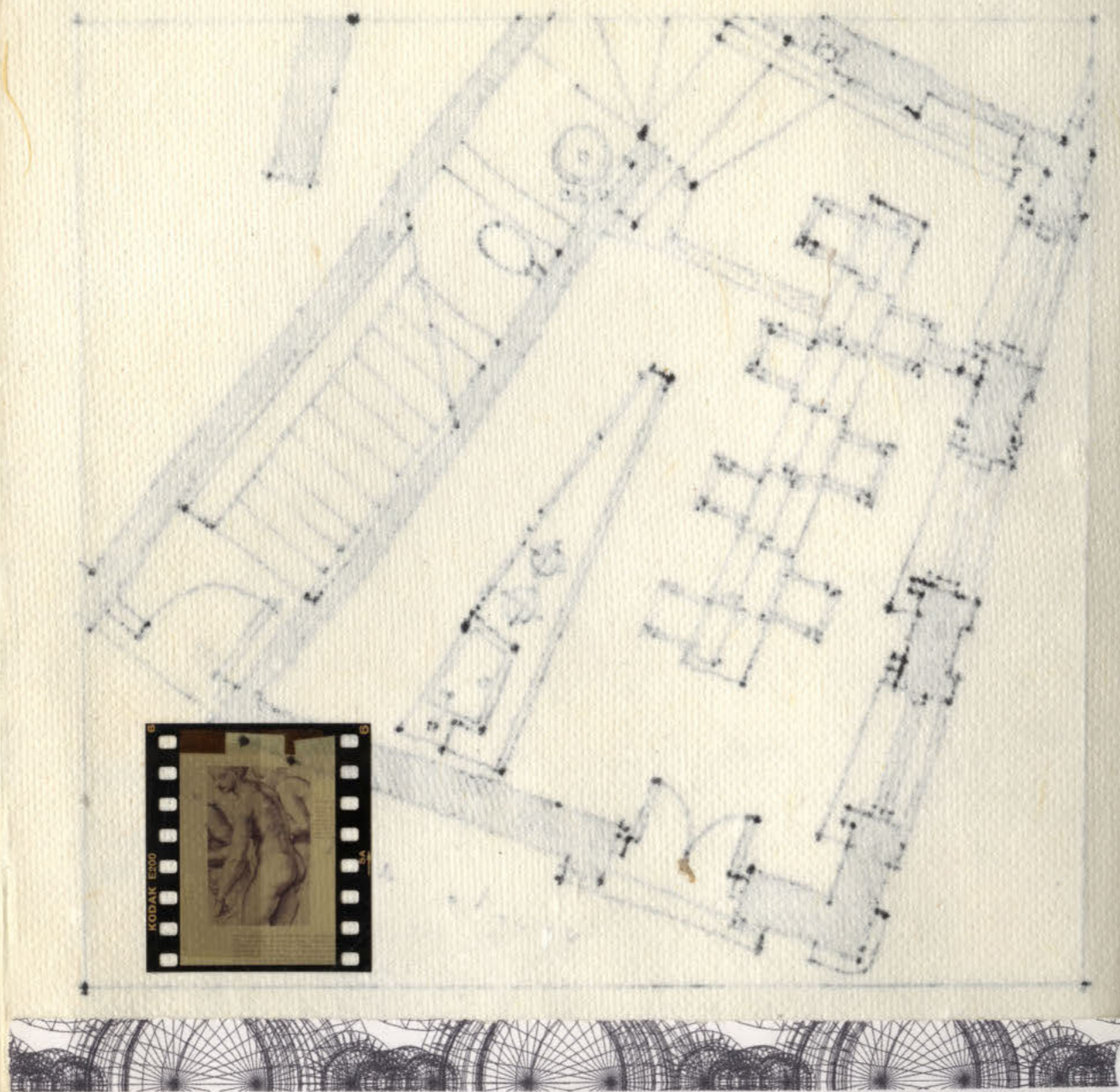
MATISSE
The Girl with the Pelisse

- DOMUS AUREA
- TRAJAN FILLS ROOMS WITH SOIL TO SUPPORT NEW EDIFICES ABOVE.
 - "GROTESQUE" FROM "GROTTO"; 150 PAINTERS CRAWLING INTO FILLED ROOMS TO STUDY CEILINGS.
 - "ROME IS ONE BIG HOUSE". POETS.
 - NERO MADE A LARGE CIRCULAR, REVOLVING ROOM; AS THE EARTH (DISK) REVOLVES.
 - POLYCHROME: BLUE, RED, WHITE, OLIVE, GOLD.





vicolo del cinque





MATISSE / La Musique



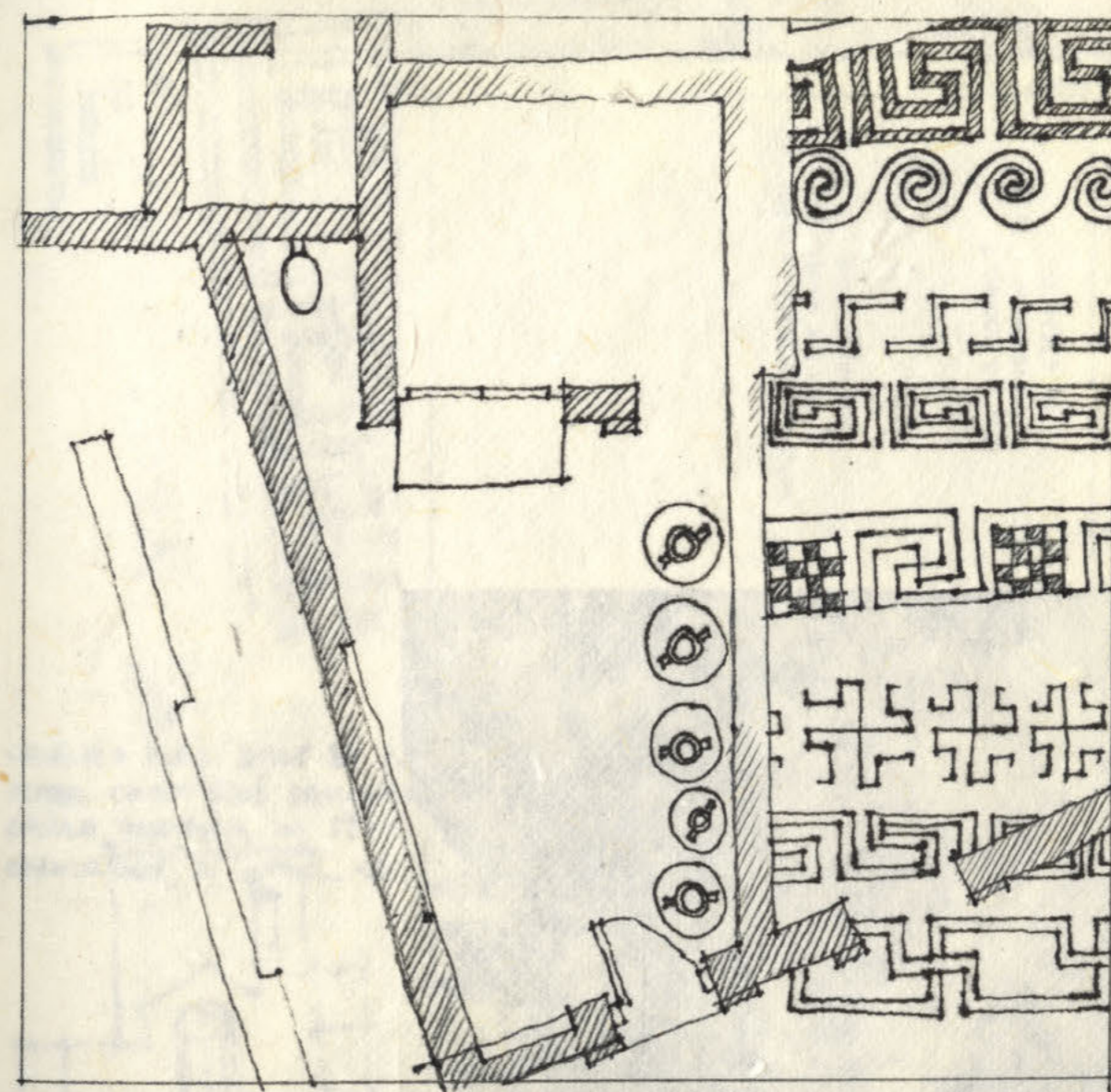
MATISSE / La Danse

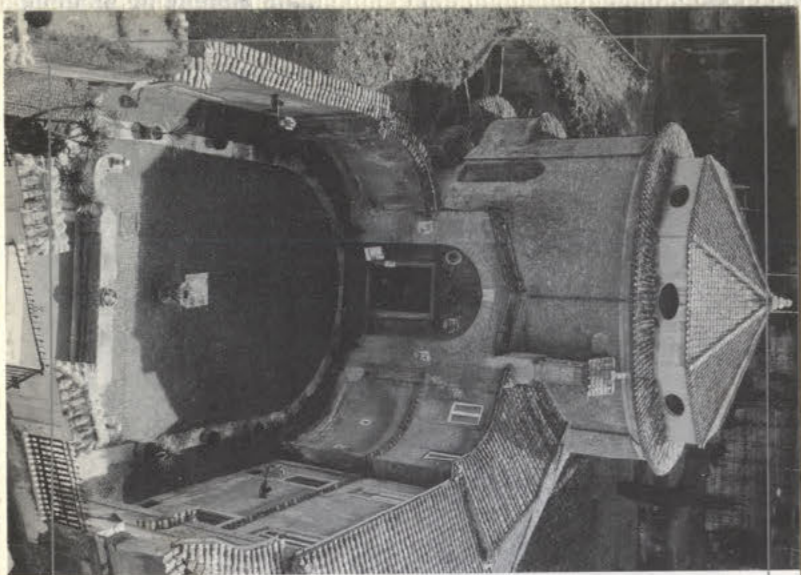
Beyance bian [redacted] onto cap

Hermitage Exhibition. @ Quirinale. Matisse revisited 'La Danse', not referencing art. Originally 'La Chambre Rouge' was blue, however Matisse repainted it red to correspond with the Salon decor of his patron's house.



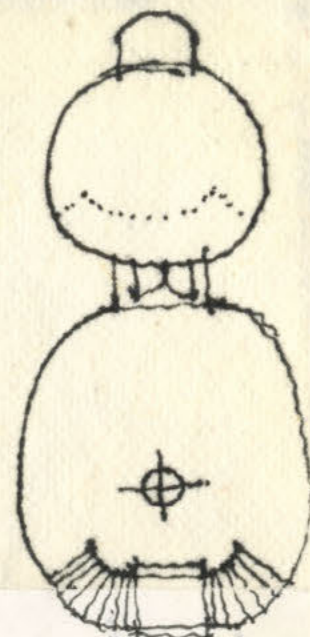
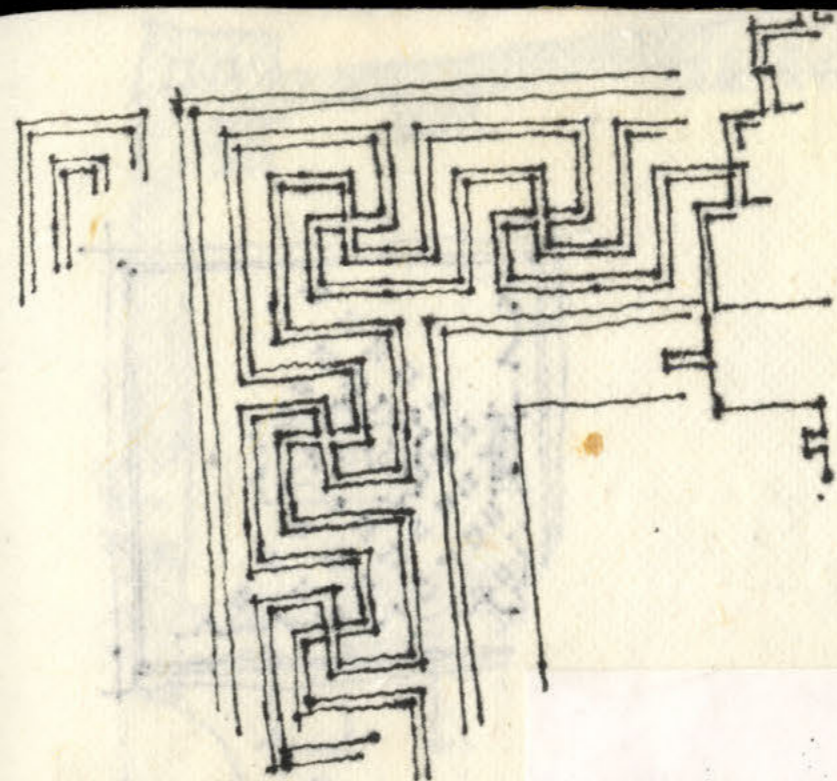
S. ALESSIO
Basilica S. Alessio - Roma





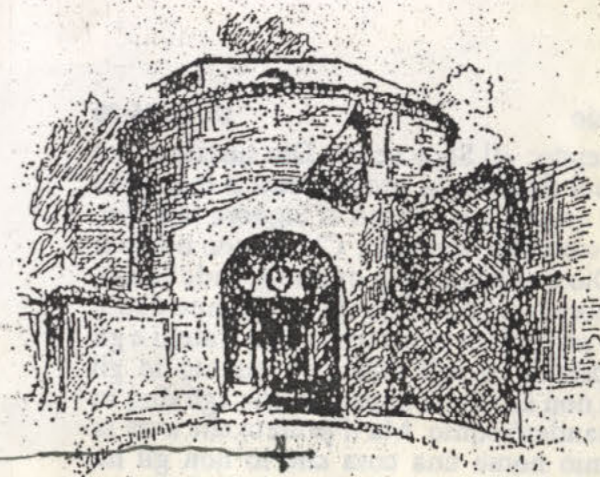
NOTES
HISTORIQUES - EXPLICATIVES

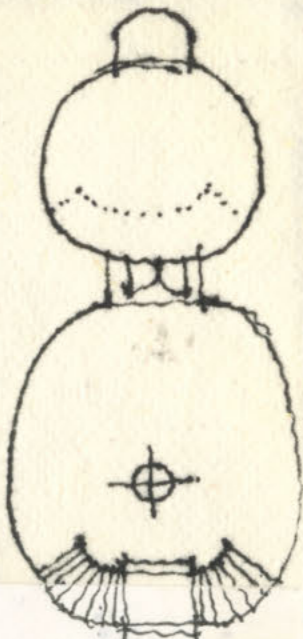
ST. THÉODORE AU PALATIN ROME



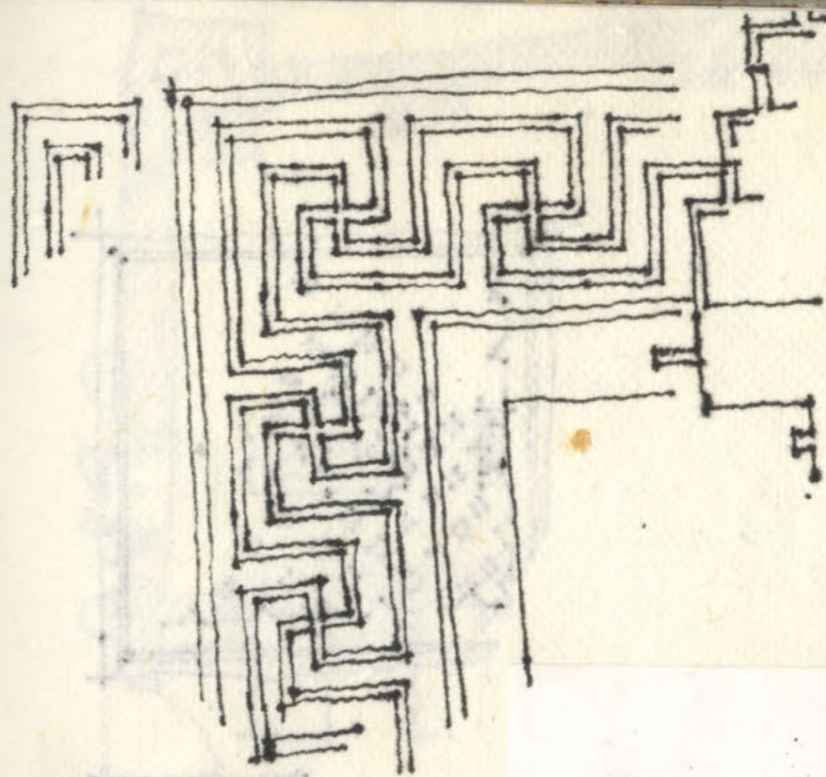
Chiesa di S. Teodoro al Palatino
(L.B. Alberti 1454)

CHURCH + DOME BUILT BY ALBERTI.
OUTER COURTYARD DESIGNED BY
CARLO FONTANA IN 1705.
ORIGINALLY A 6TH C. CHURCH.

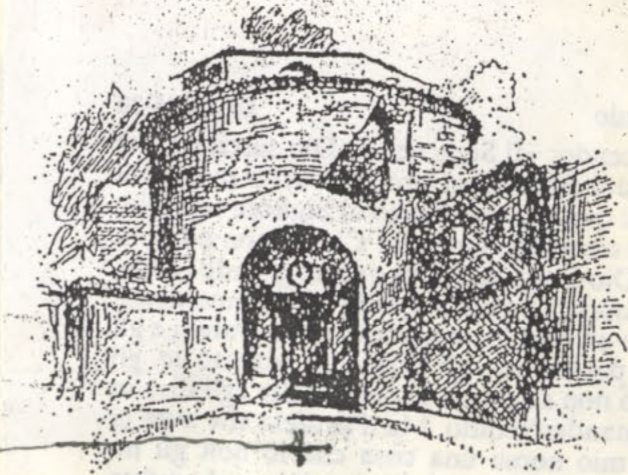




Chiesa di S. Teodoro al Palatino
(L.B. Alberti 1454)



CHURCH + DOME BUILT BY ALBERTI.
OUTER COURTYARD DESIGNED BY
CARLO FONTANA IN 1705.
ORIGINALLY A 6TH C. CHURCH.



Le Christ entouré de saints. Mosaïque du VI^e siècle.
Depuis la droite: S. Théodore, S. Pierre, le Christ Rédempteur de
l'univers, S. Paul, un Martyr.
Restauration de 1664 du Card. Barberini.

Caractéristique de cette église est la superbe
mosaïque de la cuvette du presbytère datant
presque certainement de l'an 590 après J. Ch.,
malheureusement plusieurs fois mal restaurée.
La mosaïque représente le Christ, Seigneur du
monde et de l'histoire, en train de bénir.
À la droite de celui qui regarde, St. Pierre pré-
sente au Christ le martyr Théodore, revêtu de

la chlamyde du soldat romain et avec la cou-
ronne du martyr à la main.
À la gauche de celui qui regarde, St. Paul pré-
sente un martyr qui n'a été identifié.



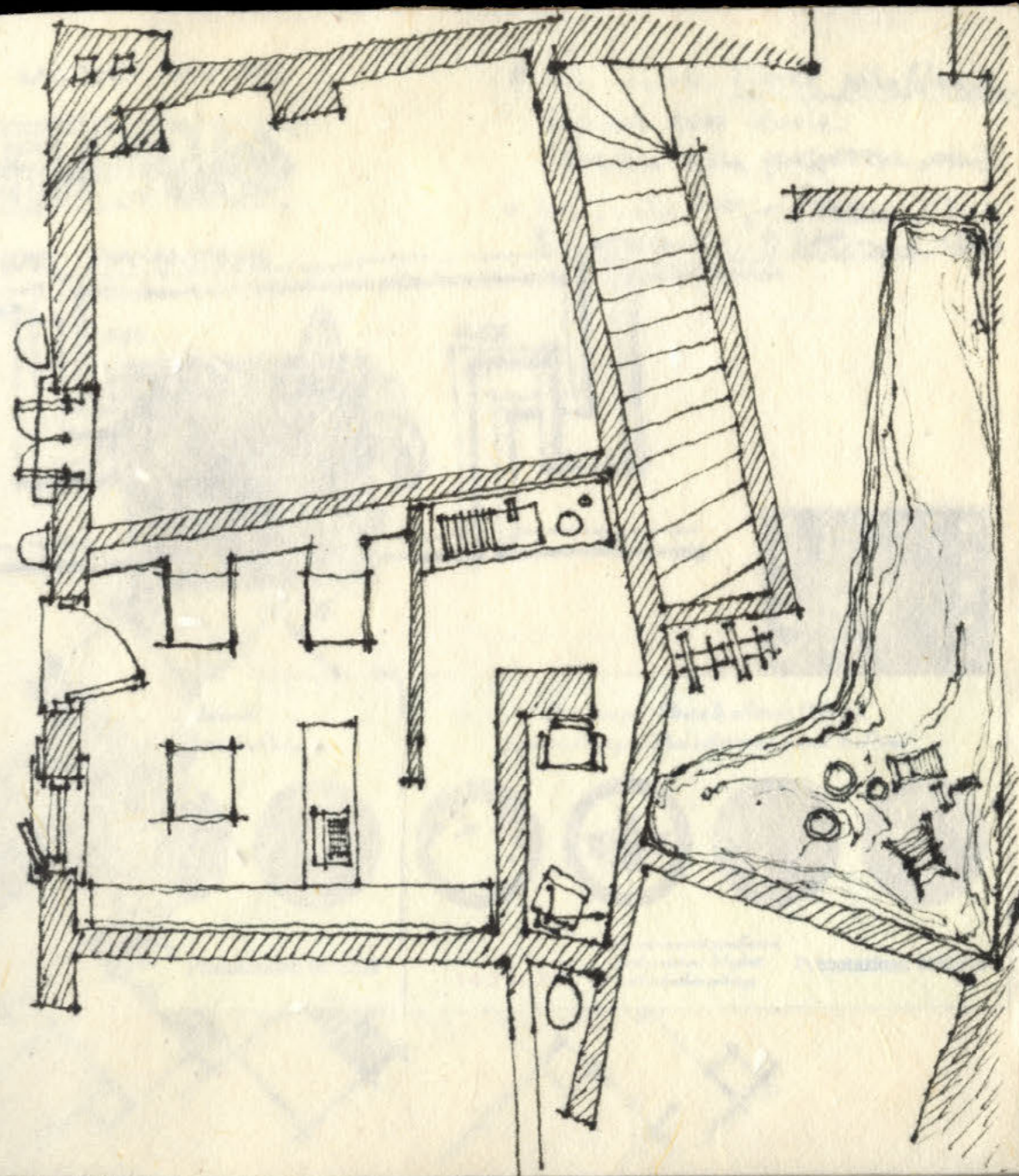
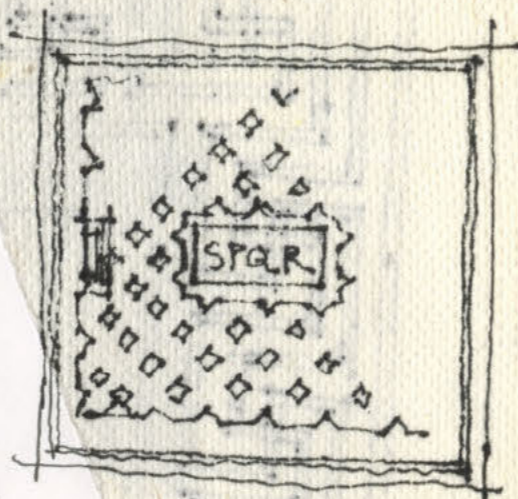
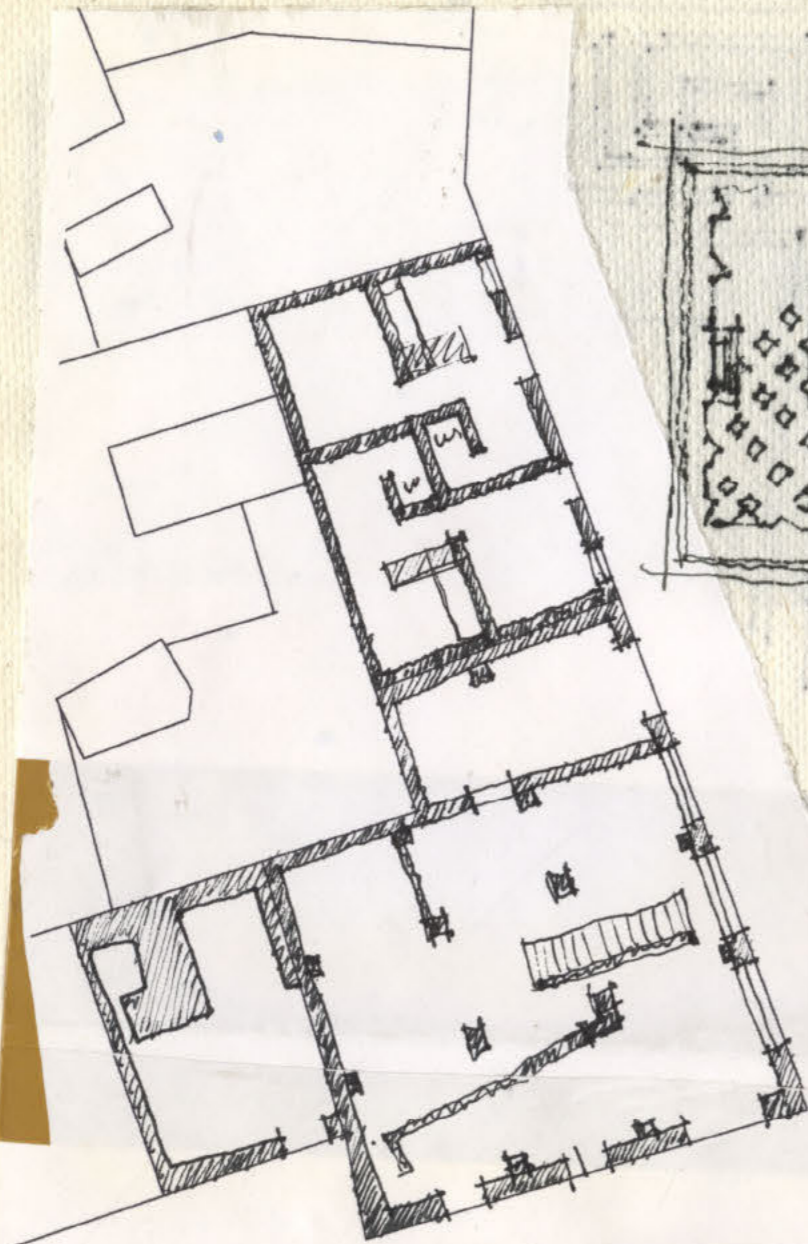
S. Crescentino d'Urbino
(Giuseppe Ghezzi 1707)
en 1705-1706, pour rendre hommage au pape
Clément XI, originaire d'Urbino, ville dont St.
Crescentino est le protecteur. À l'origine ce

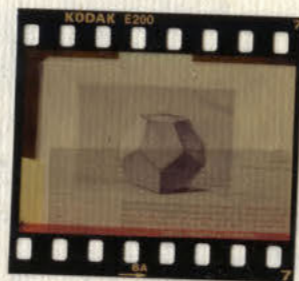
COMME IL EST FACILE DE CONSTATER, DANS CETTE ÉGLISE, CHARITÉ, CULTE,
ART ET CULTURE SE FONDENT DANS UNE HARMONIE PARFAITE ET TÉMOIGNENT,
UNE FOIS DE PLUS, DES RACINES HISTORIQUES DU CHRISTIANISME.



S. Rainer de Pise et St. Myrcille
Marescotti (F. Manno 1805)

L'intérieur de St.
Théodore a reçu plu-
sieurs et pesantes réfec-
tions. À la coupole qui a
au centre les armoiries
de pape Nicolas V, on a
ajouté en 1779 la frise
en bois et en 1852 on a
décoré les panneaux et
les "écus" avec des têtes
de séraphins.
Sur l'autel de droite il y
a de tableau qui repé-
sente St. Crescentino,
peint par Joseph Ghezzi
en 1705-1706, pour rendre hommage au pape
Clément XI, originaire d'Urbino, ville dont St.
Crescentino est le protecteur. À l'origine ce
tableau avait été placé au dessus de l'autel de
gauche et, au dessus de celui de droite, un
tableau qui représentait St. Julien d'Alexandrie
de G.B. Gaulli dit le "Baciccio". Mais en 1765
ce tableau fut enlevé. Le St. Crescentino de
gauche fut déplacé à droite et, à sa place, fut
mis d'abord un tableau de Laurent Masucci
représentant St. Rainer
de Pise et de St. Myrcille
Marescotti, pro-
tecteurs de l'archiconfré-
rie avec au centre en
haut, un Sacré-Cœur. En
1778 ce tableau, dont
est restée seulement une
gravure, fut remplacé
par l'actuel, d'analogue
esquisse, daté de 1805.

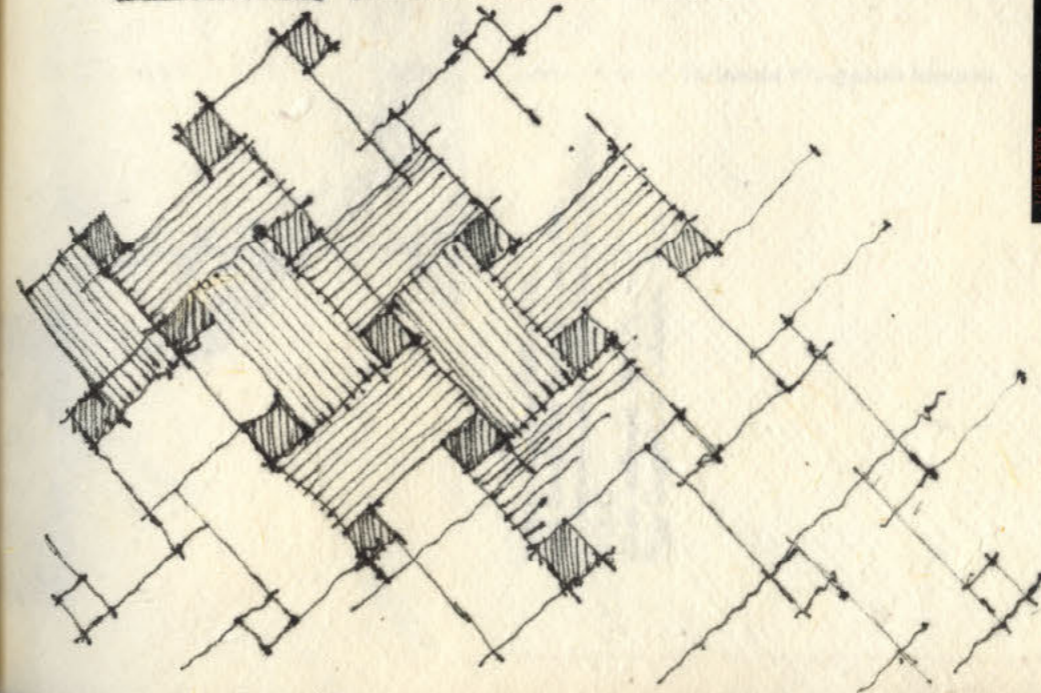




SPADA GALLERY. SALA III



1698-1699. REDECORATION



D. J. J. Lequeu. Pianta della Giannata.
fine del XVIII secolo.

(sezione della prospettiva, etc.).

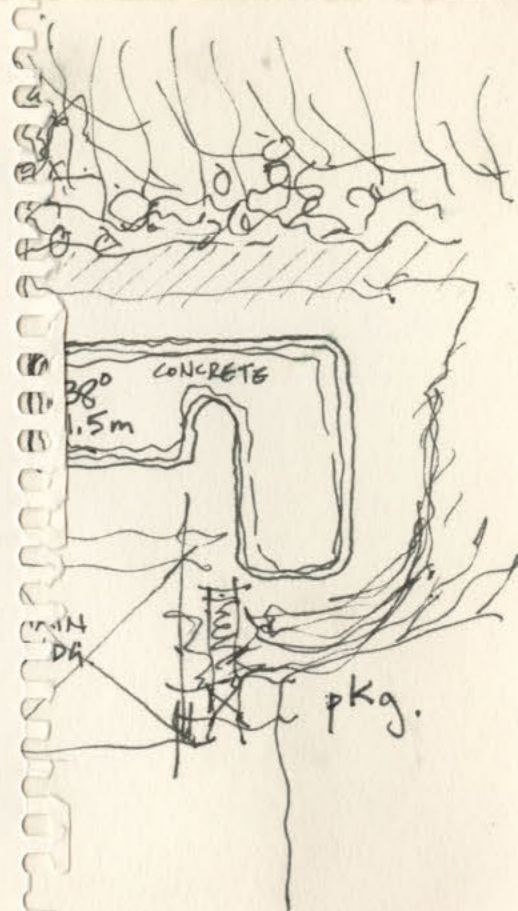
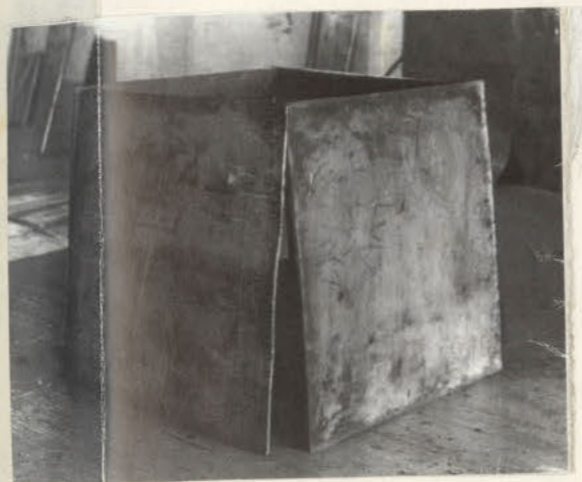
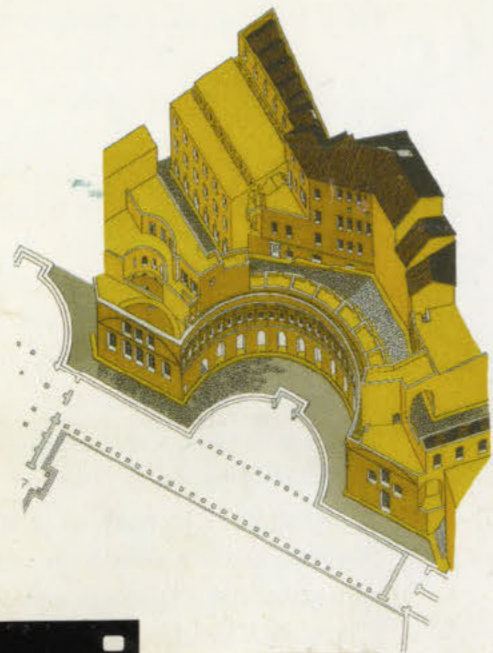
O La Scala Regia (Vaticani)
P. Letarovsky. Il Vaticano. 1880

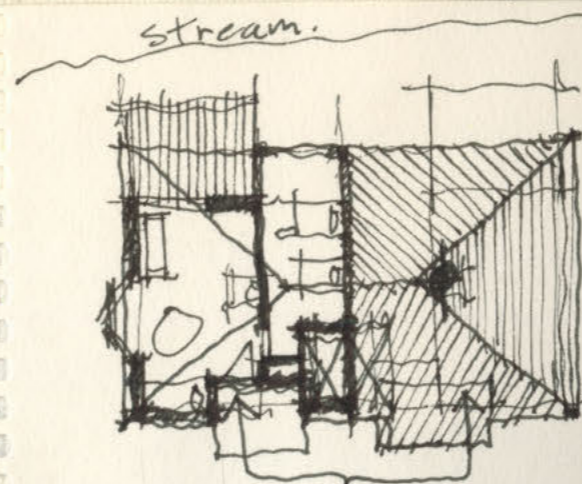
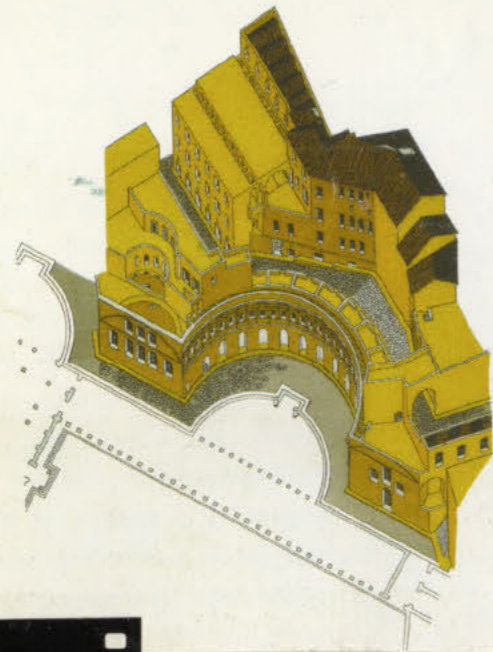




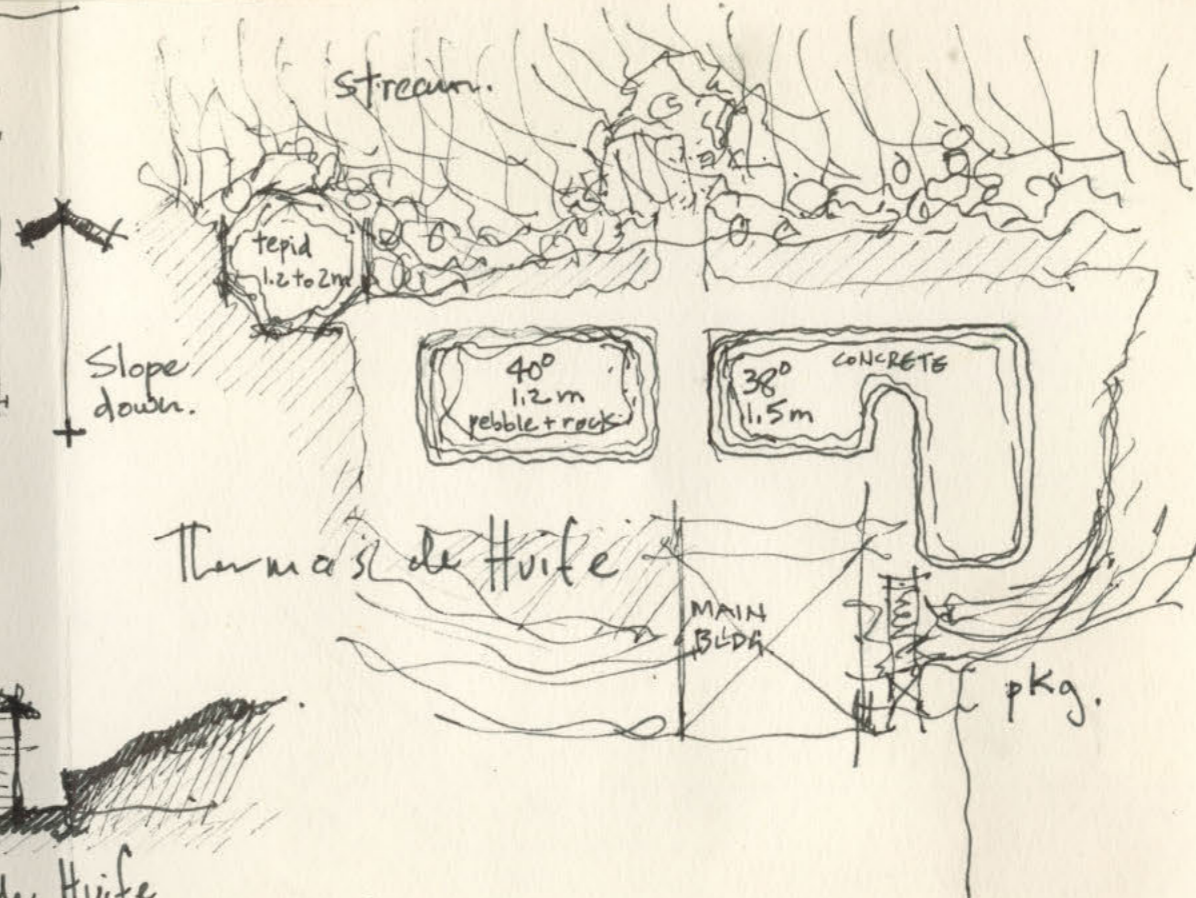
Jan Brueghel, the Elder.
1568-1625 "LANDSCAPE WITH WINDMILLS"
Sala III, # 102. SPADA GALLERY.

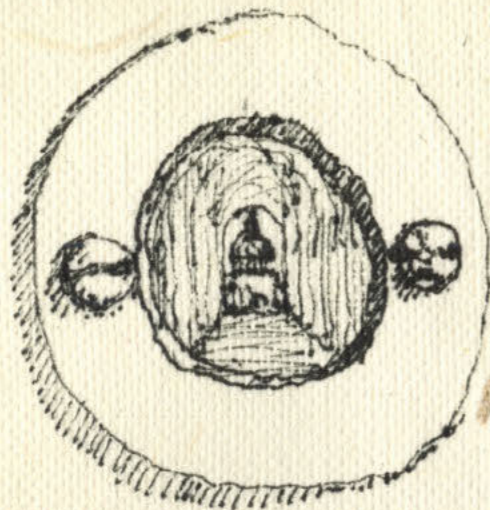






Departamentos @ Thomas de Huife
near Pucón, Chile.





PIAZZA dei CAVALIERI di MALTA.
Designed by Piranesi in 1765.
At No. 3 there is a bronze door
with a keyhole that frames a
distant view of St. Peter's, with
a tree-lined lane in the
foreground.

The decorations about the
Piazza are worked stone on
three sides, fronting out of the
Piazza with their back
undressed. The back face the
lane to the S. Anselmo Church
which was built in 1500 in
Lombard Romanesque Style.

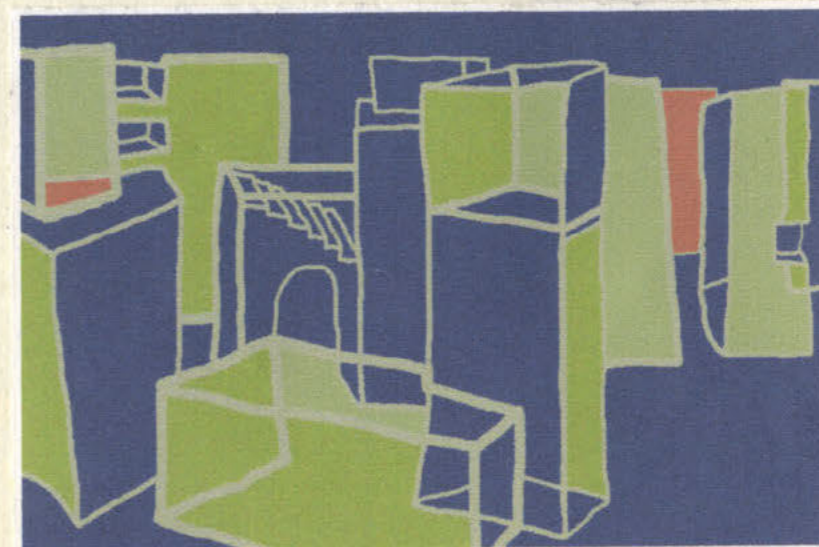
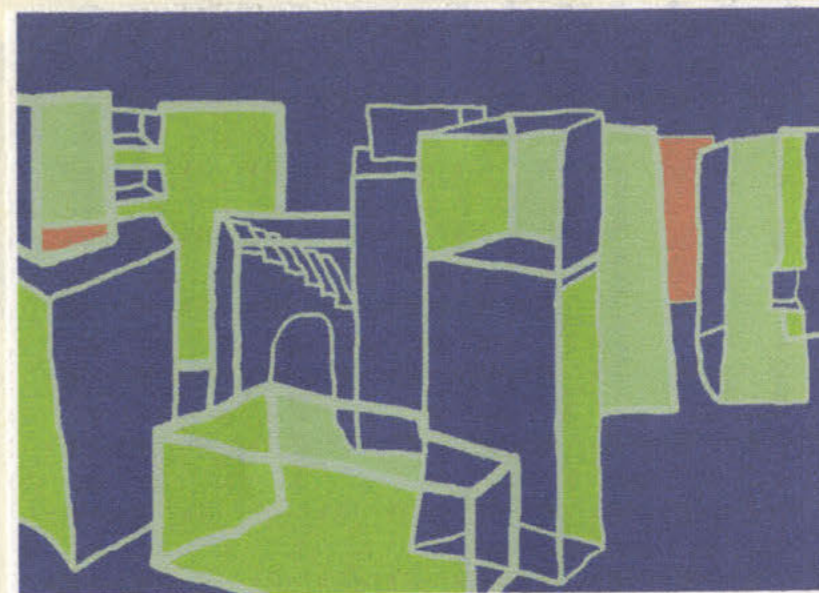


SANTIAGO... ACADEMIA de BELLAS ARTES



colour adjust print

colour sync print



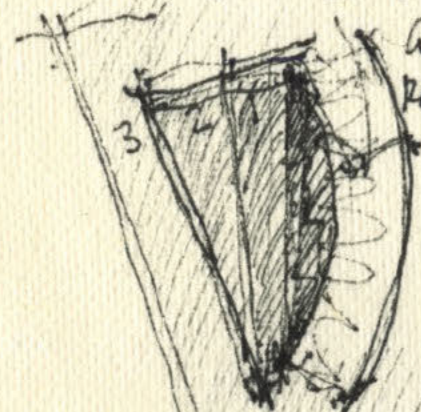


PAINT TONALITY FLATTENS SURFACES, AS DOES PATTERNING,
PROFILE AND OBLIQUE ELEVATIONS.

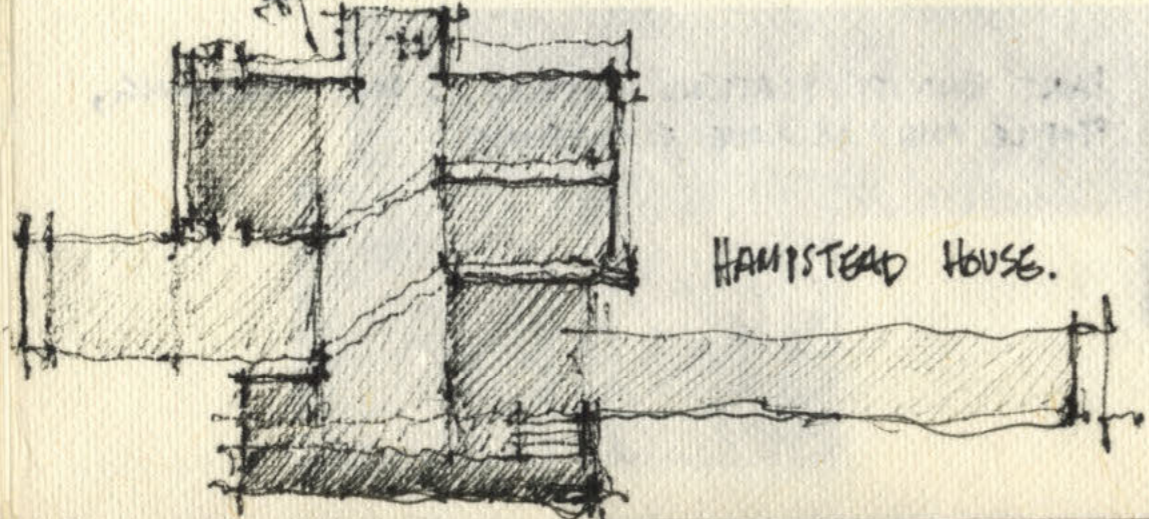


RICK MATHIAS @ BRITISH ACADEMY.

FINNISH LOW-E GLASS FOR
CONDUCTING ELECTRICITY.



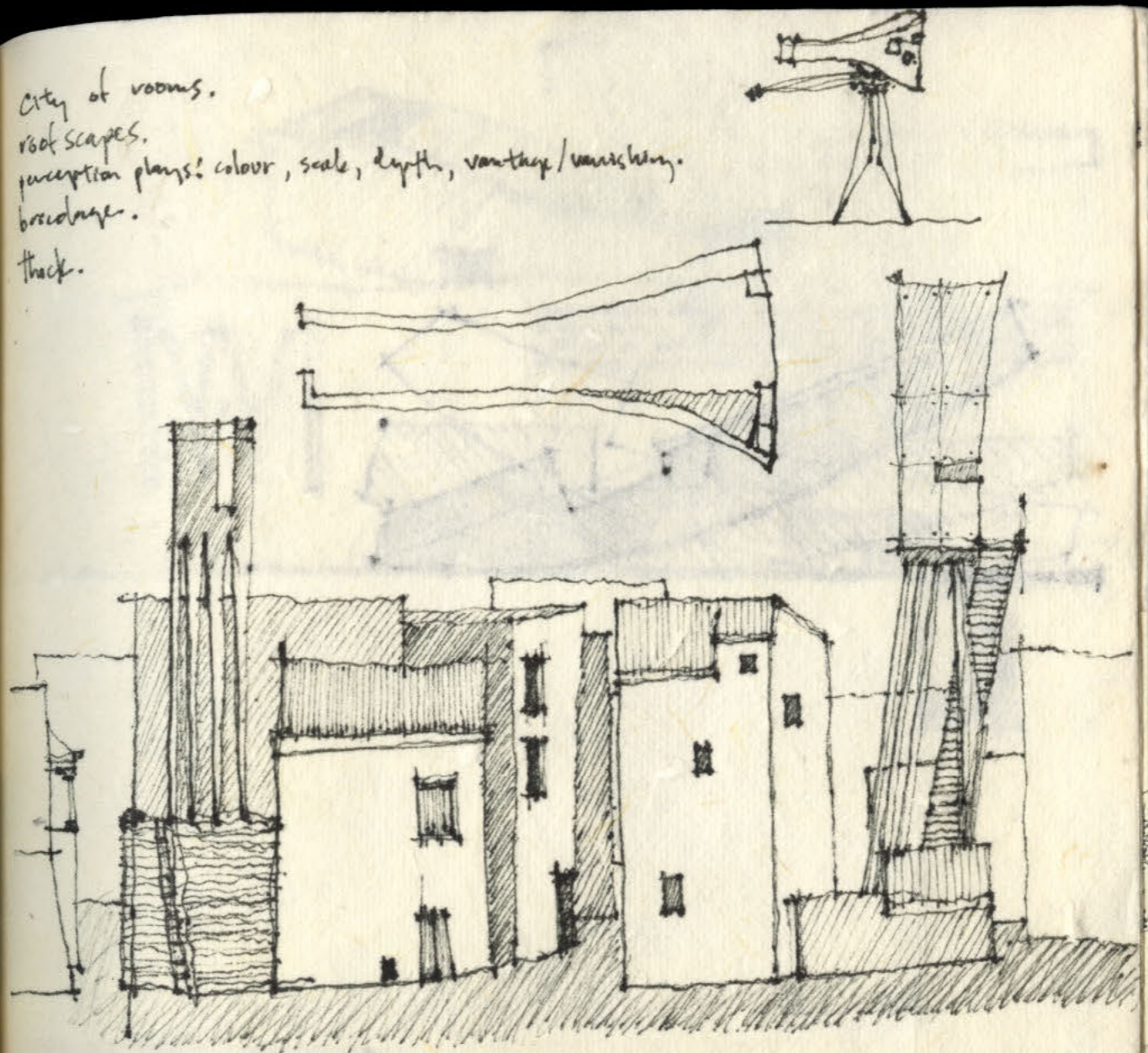
GLASS AS
RADIATOR
FOR CONSERVATORY.
diminished bridge
landings as one
MOVES up...fewer
users.

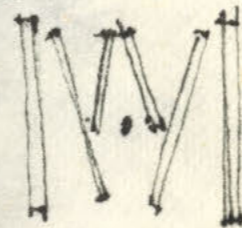
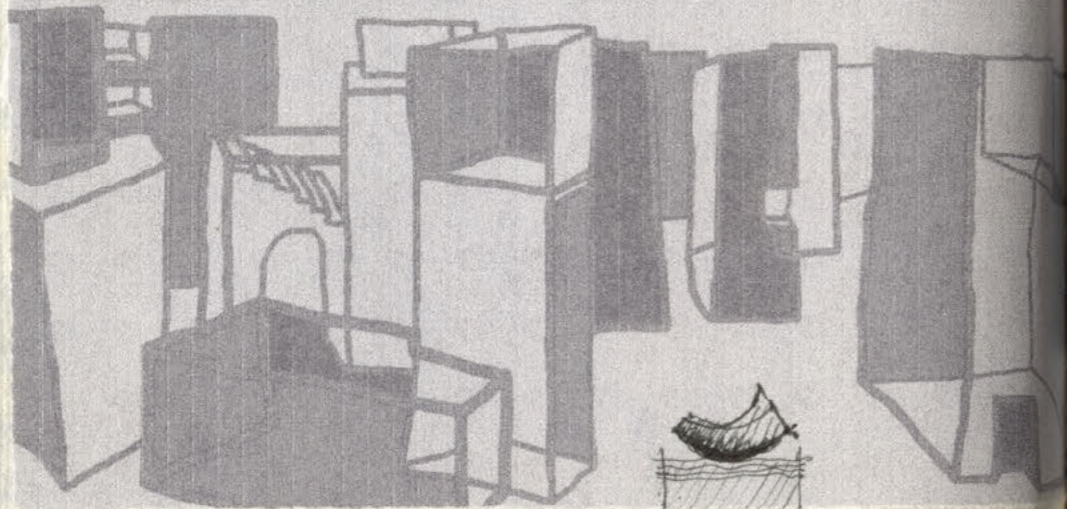
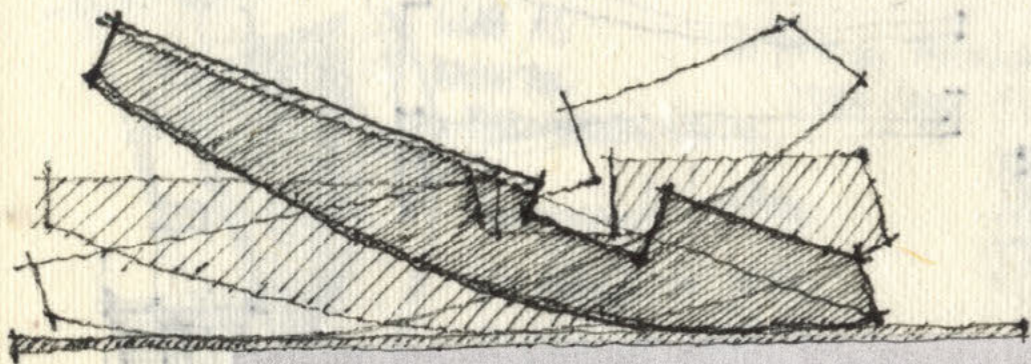


HAMSTEAD HOUSE.

F. Carol Gato recommends
Betrice Julien, who was
at French Academy.
1994/93. Fiction of a
ROMAN
ARCHITECT.
(works with
J. Louis Cohen.)

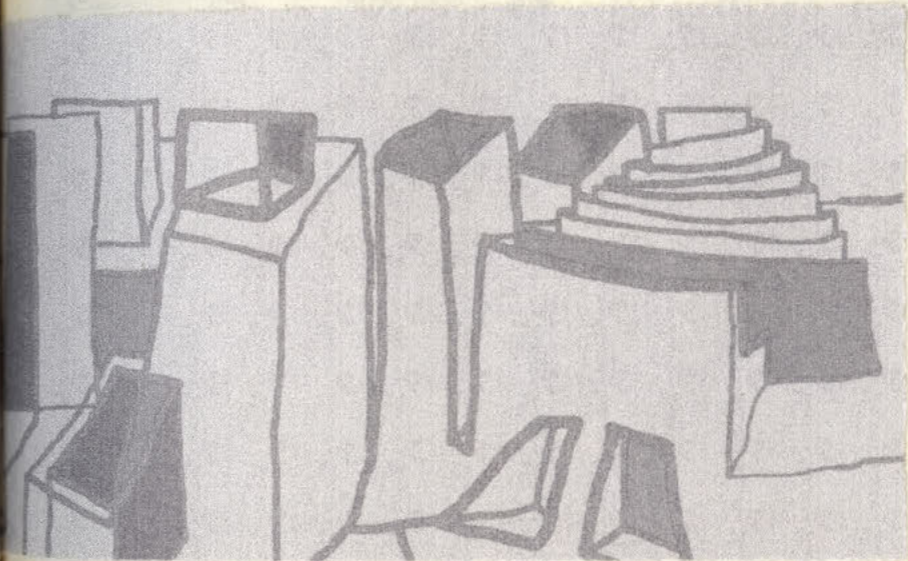
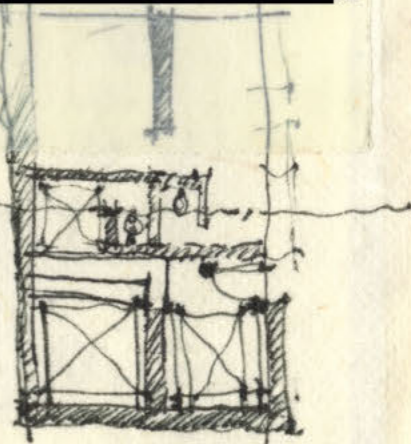
city of rooms.
roof spaces.
perception plays: colour, scale, depth, vanishing/vanishing.
bridging.
thick.

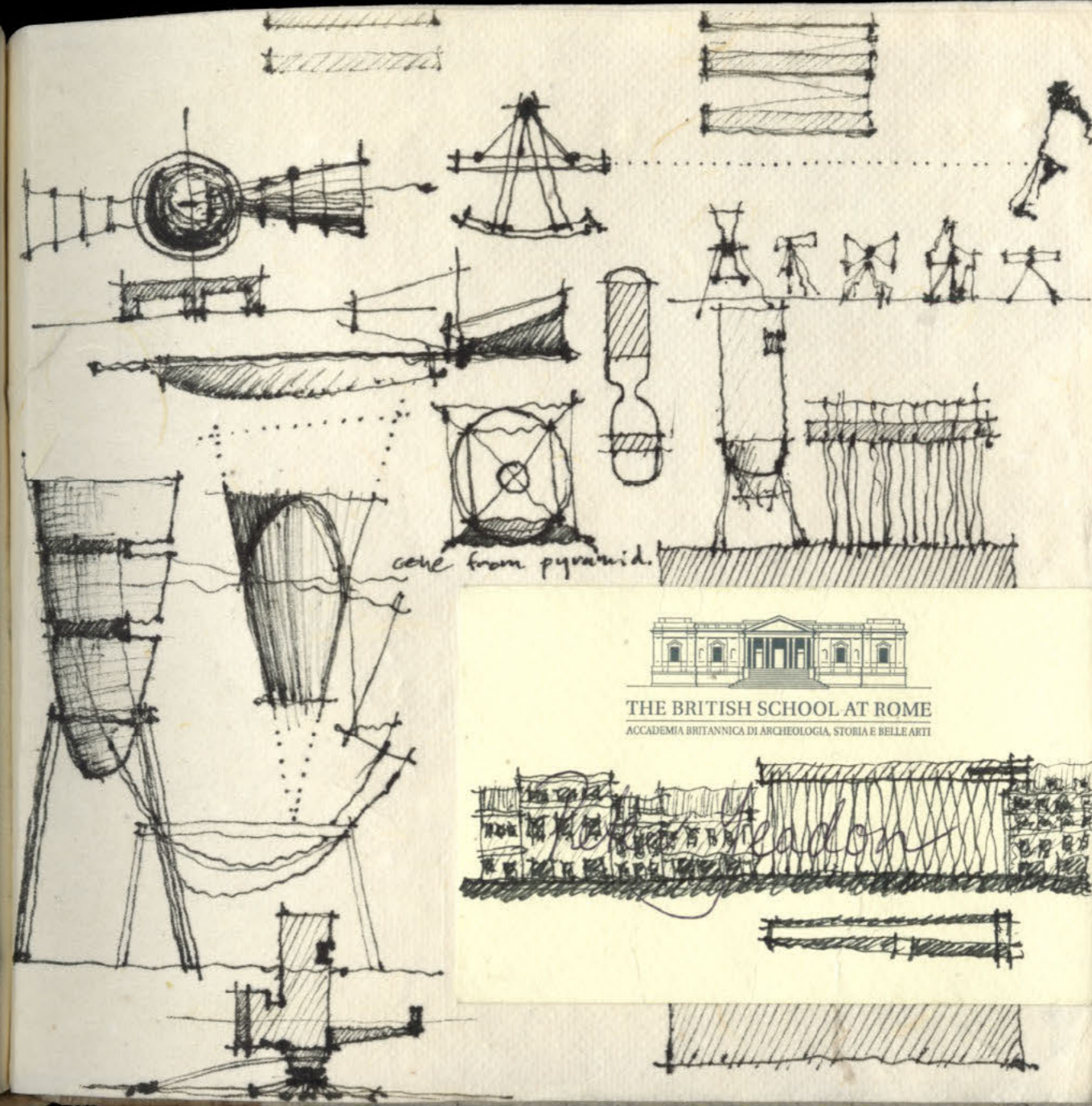
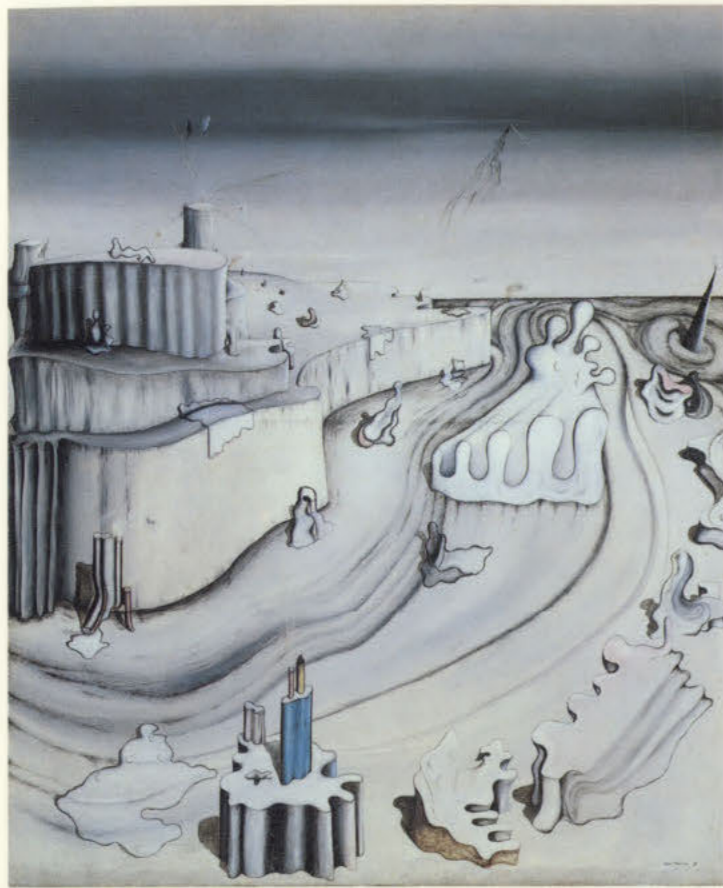


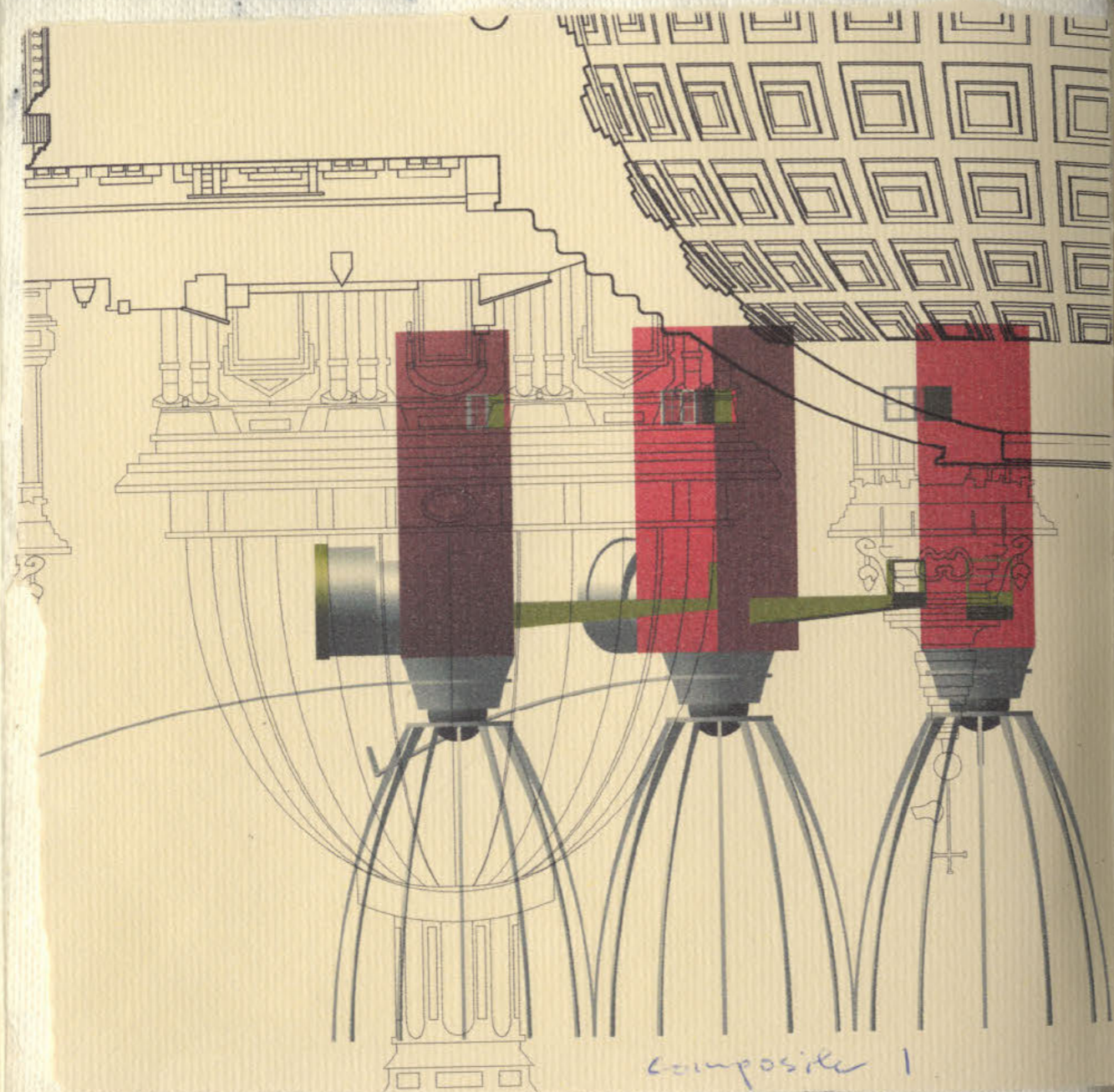


Fellow in Architecture Johannes Marinus Petrus Knoop American Academy in Rome
Via Angelo 251
t: (011) [redacted] org
234 Washington 872

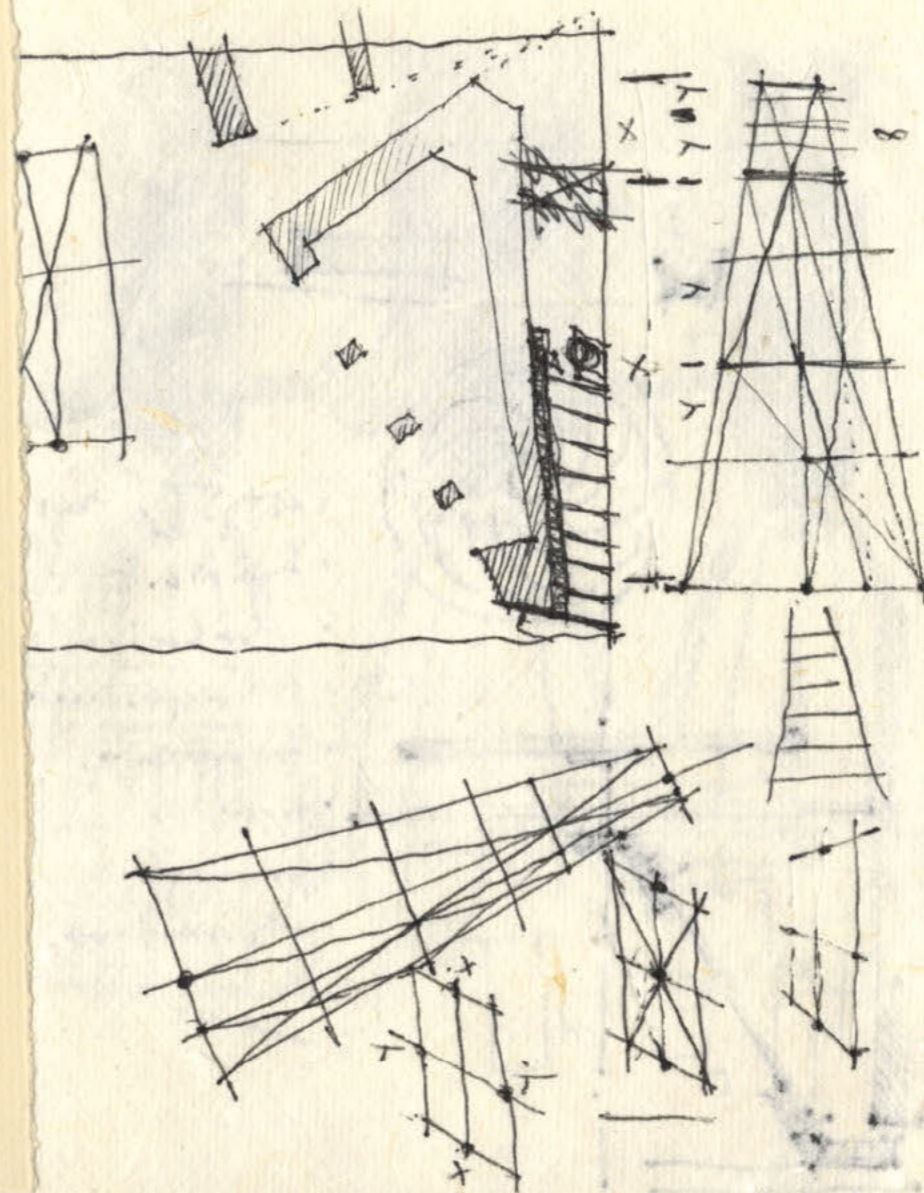
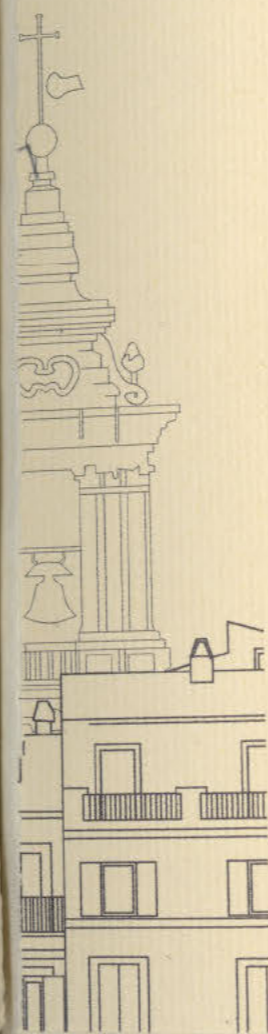
mirror

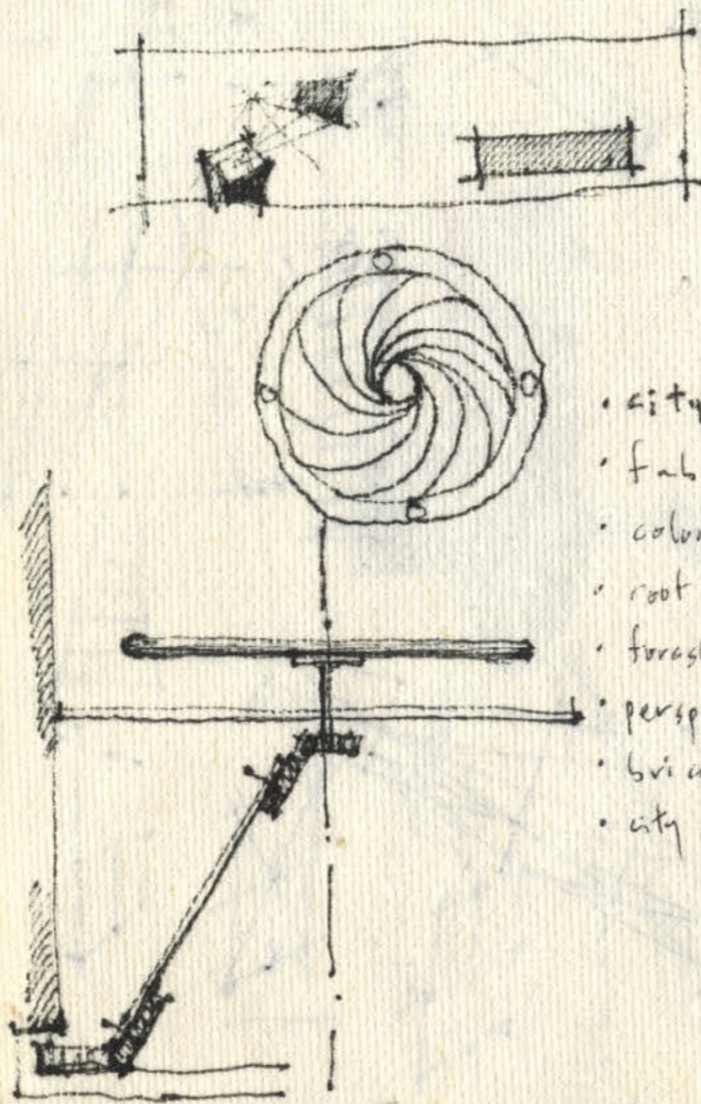




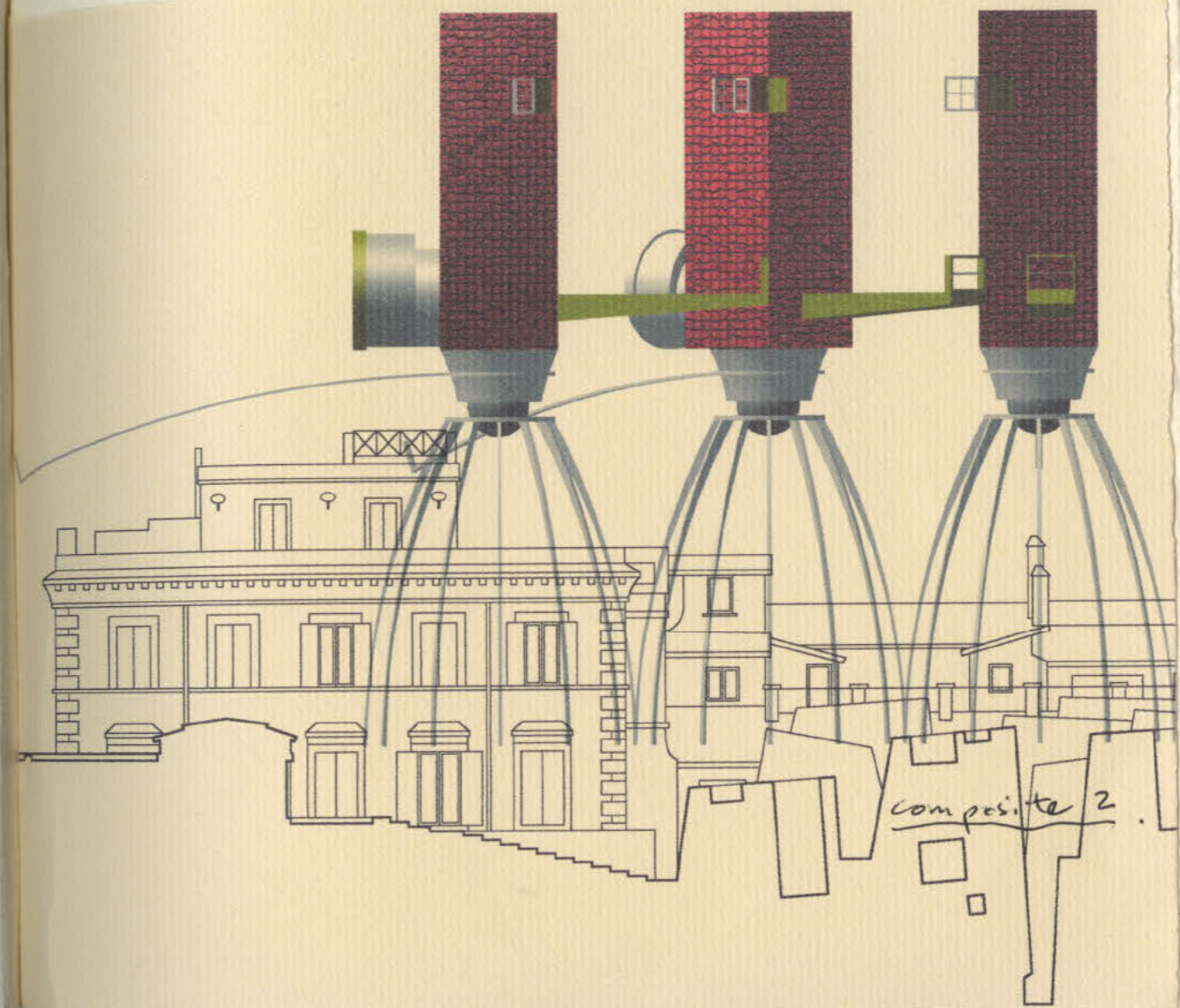


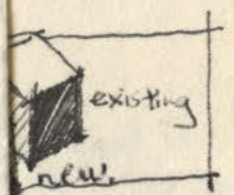
Composite 1





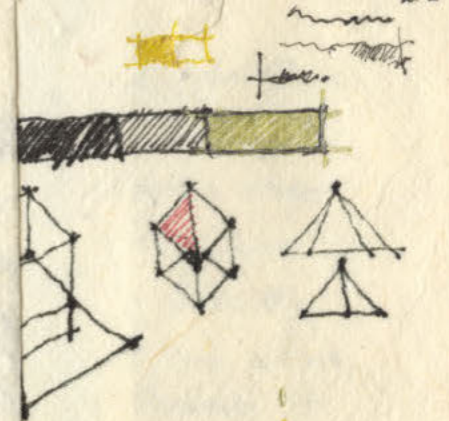
- city. fix text format.
- fabric. image brightness. contain/clean.
- columbarium.
- root scape. line quality. tk antennae.
- foraging/feeding.
- perspective.
- collage.
- city room/house.

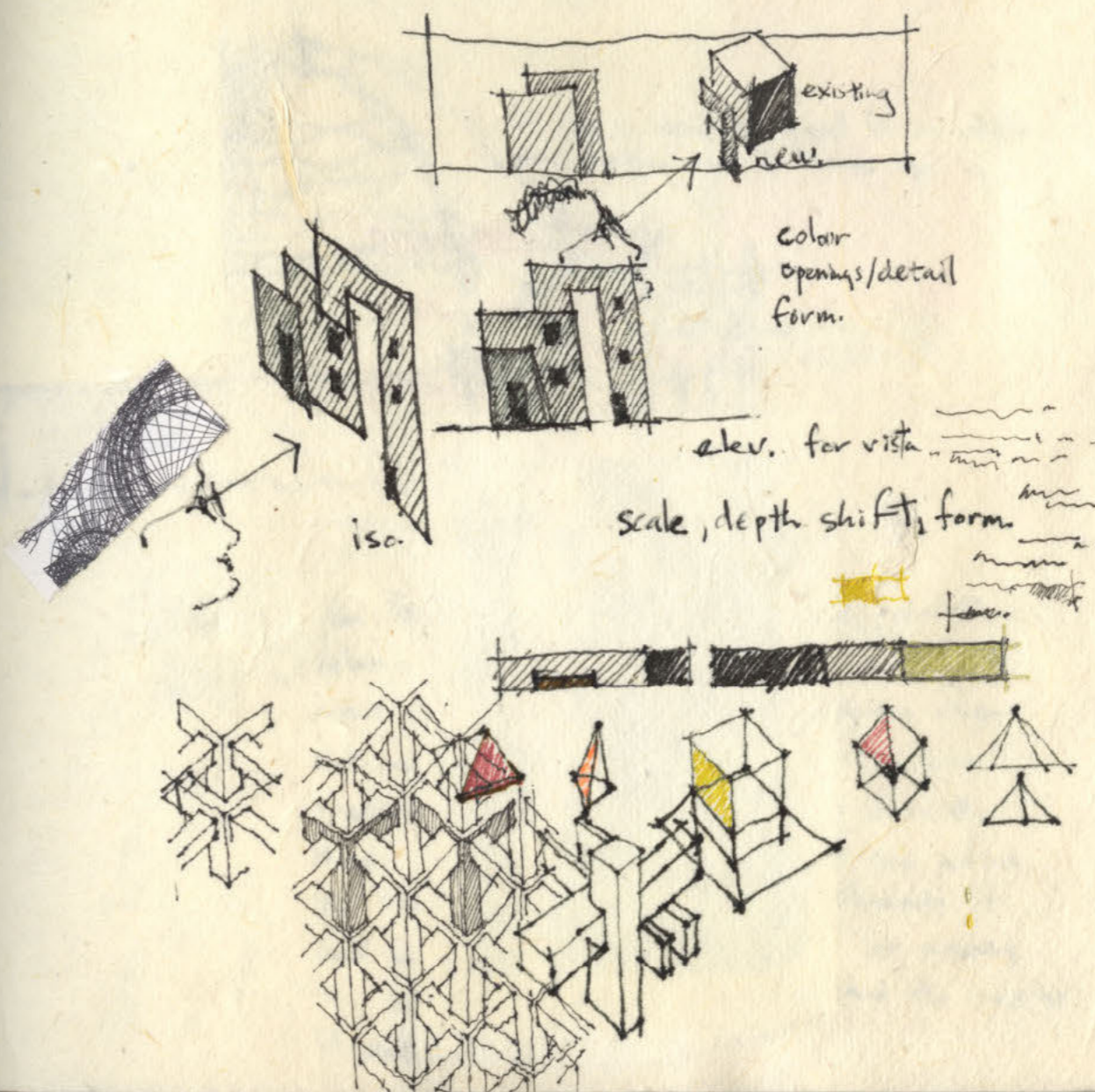


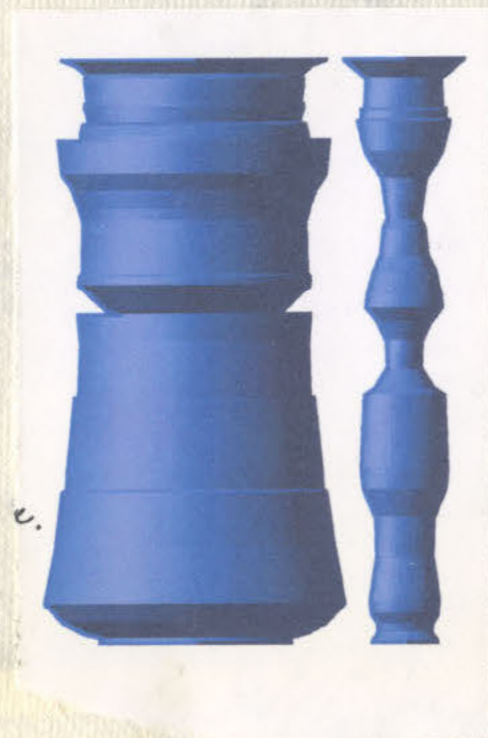


colour
openings/detail
form.

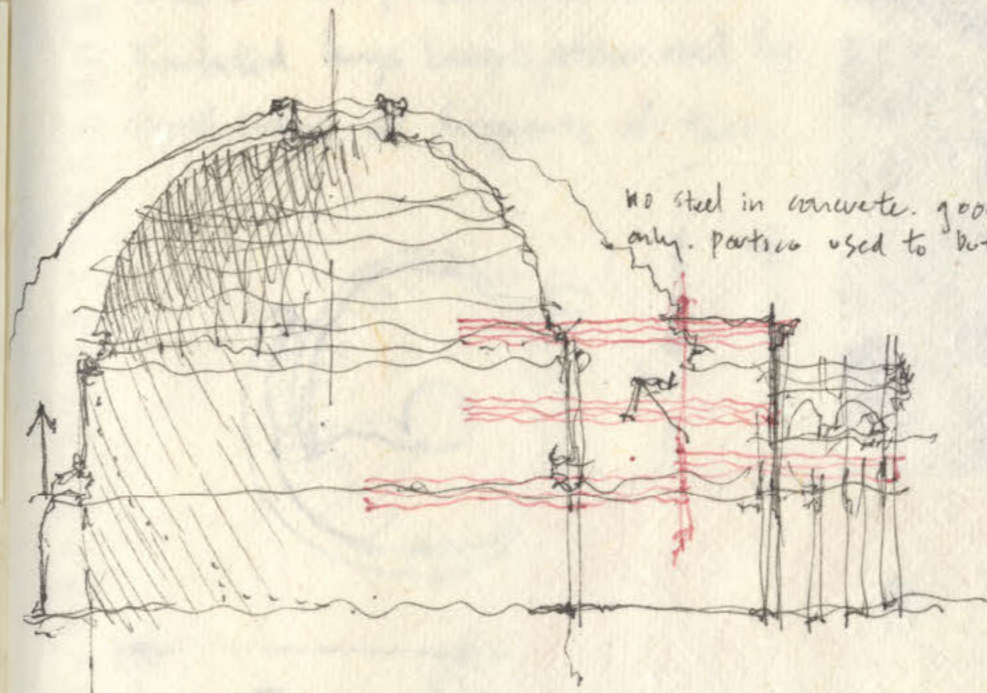
ev. for vista
depth shifts form







MATISSE
Icarus



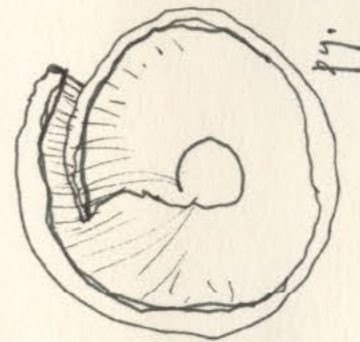
no steel in concrete. good for compression
only. piers used to buttress top.

plan drawings of pediment, column points, corinthian
column capital can be found in marble in
front of augustus mausoleum, near the river
and north of the pantheon. marble was
quarried in the area and floated down the
river. drawings were etched into stone before
the stone was cut for building elements. It
could be that the drawings were used for marking
up. Relation between the Pantheon and the drawings
is unknown.



TV Antennae.

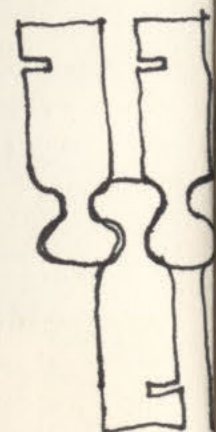
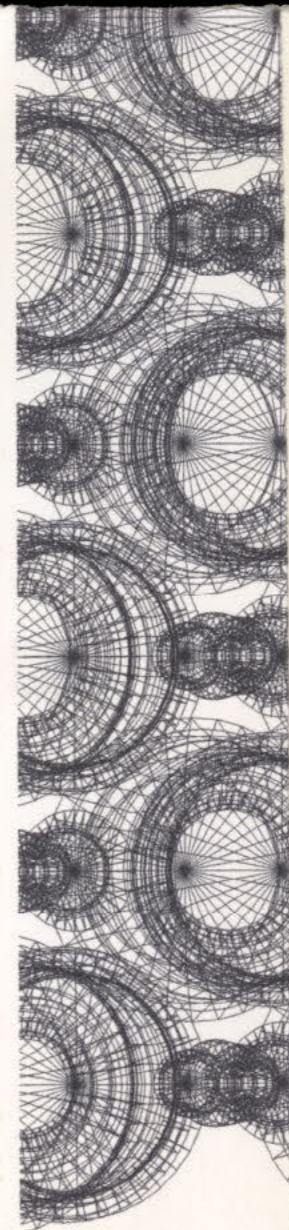
Small monitors, linked or unlinked.
 pixelated large images, easier read from
 small images w/ fragments of text.



Tortos Puitos
 6.2.57, Cannes
 Vitogym fia.
 Picasso. in.

Concepcion.
 (Toros Series on Bullfighting).

murals in the lobby by Jorge Gonzalez Camarero.





Small monitors, linked or unlinked.
 pixelated large images, easier read from a distance.
 Small images w/ fragments of text.



Toultos Puitos

6.2.57, Cannes

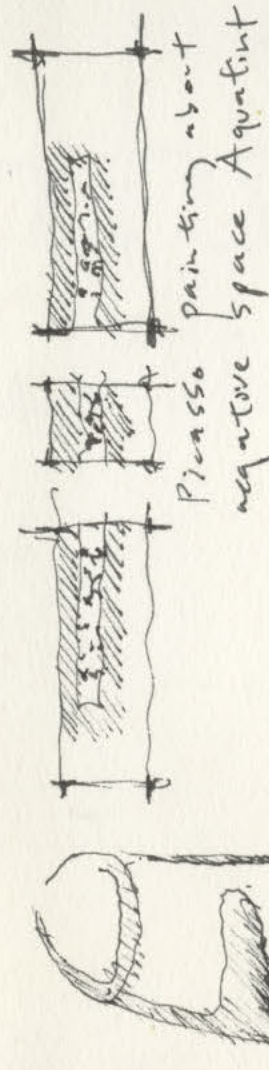
Vi tognia fia.

Picasso. in.

Concepcion.

(Toros Series on Bullfighting).

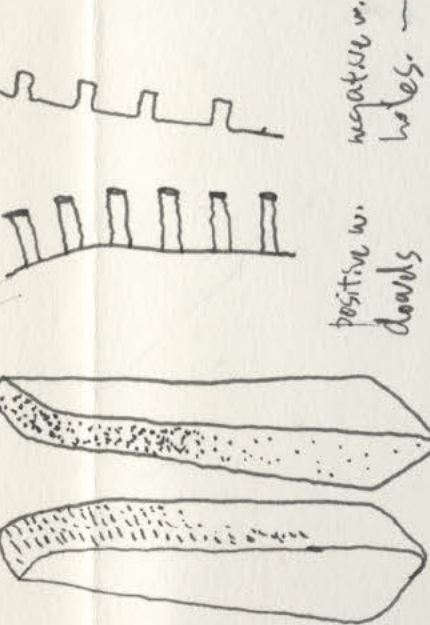
Wired to the lobby by Jorge Gonzalez Camarero.



Picasso painting about negative space Aquatint



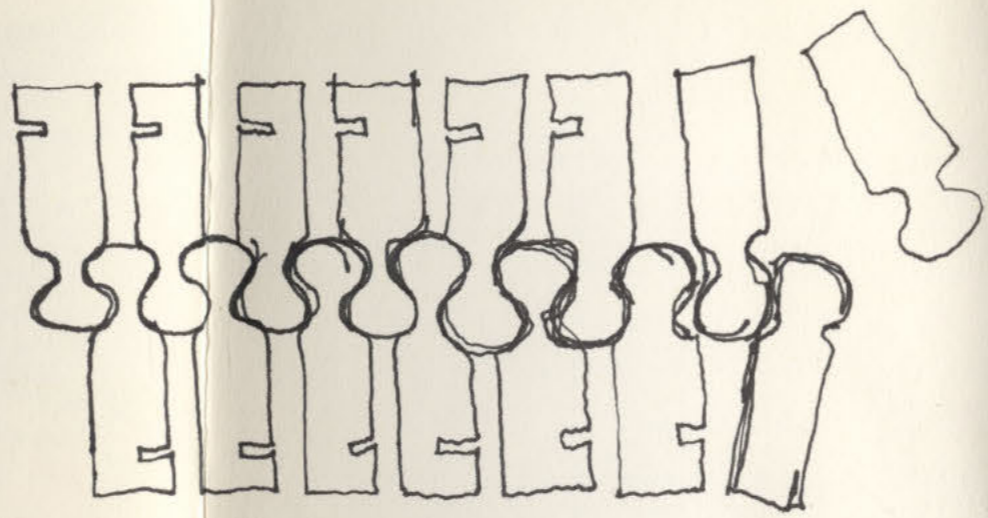
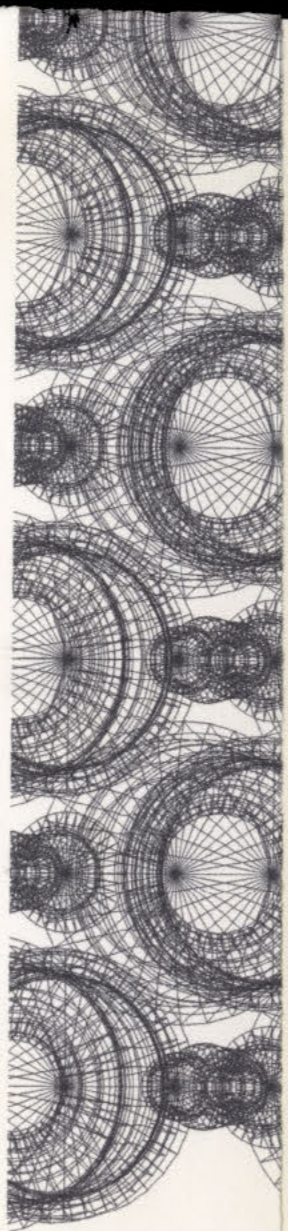
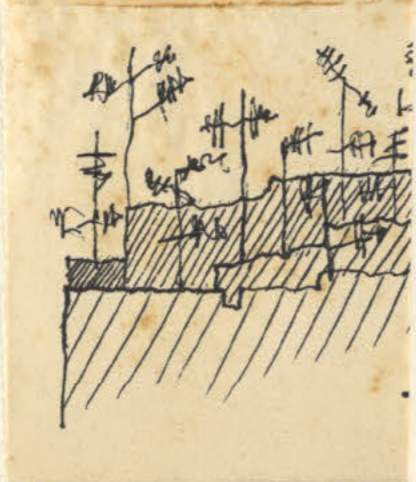
Py cup colosseum ceramics



positive w. downs
 negative w. holes

wood sculpture @ Concepcion

Py. 10.11.80



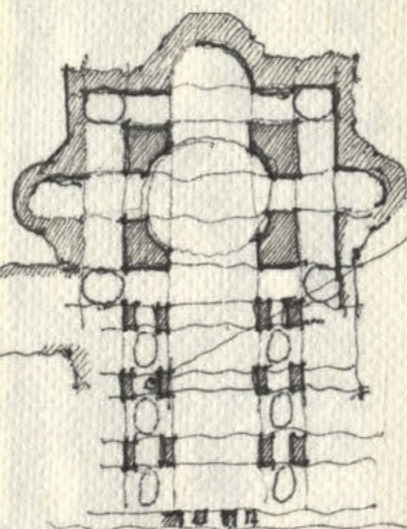


S. GASPARE DEL BUFALO
FONDATORE DEI MISSIONARI DEL PREZ.MO SANGUE
"Egli vi proteggerà ovunque"

ROMA: MONOCULTURE IN BLDG. COLLAGE
TORINO: MONOBUILDING FOR CULTURE COLLAGE

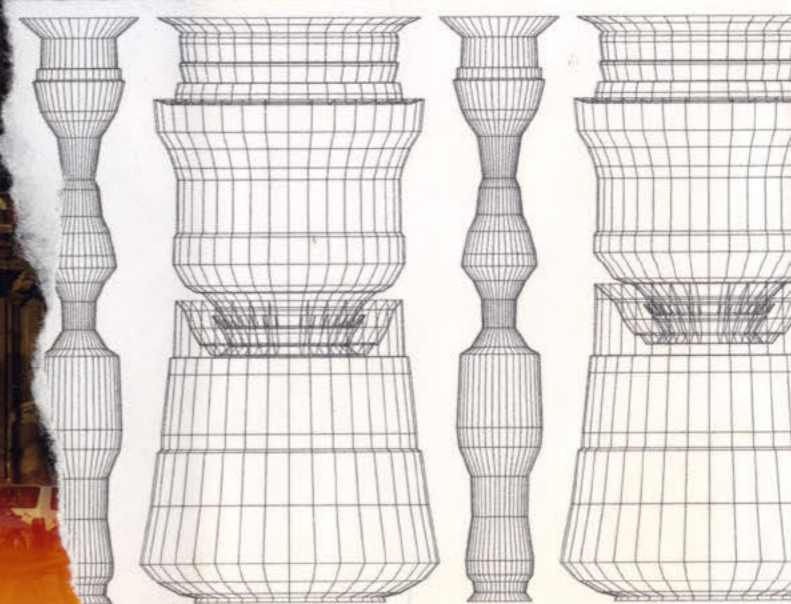
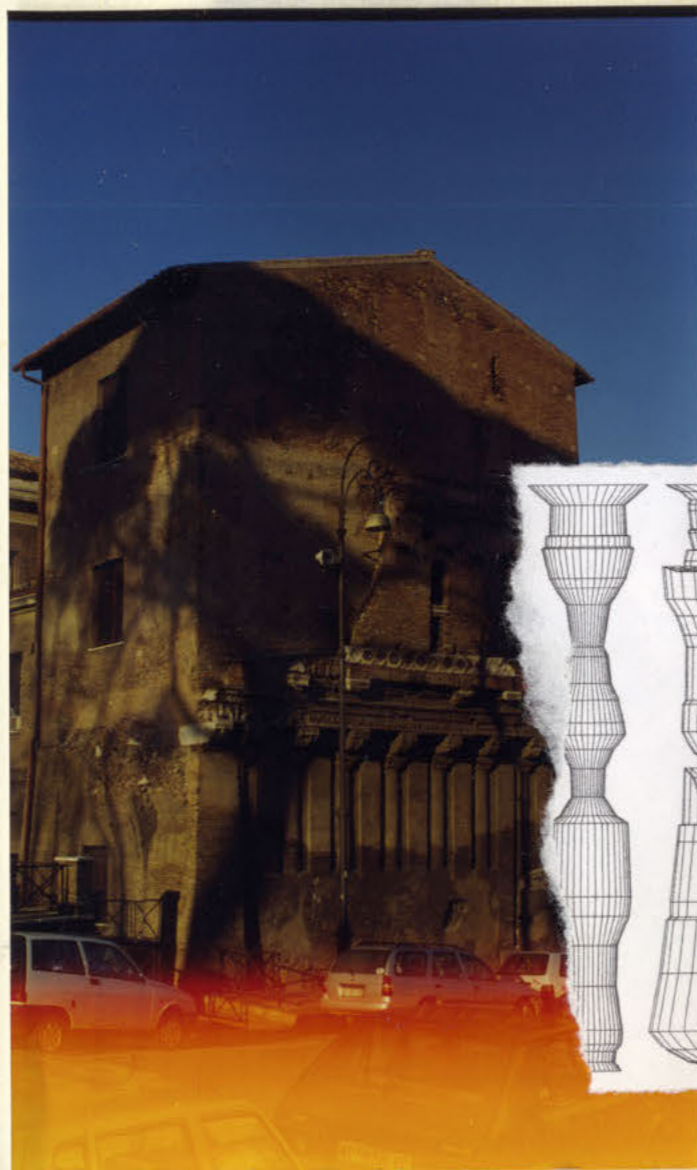


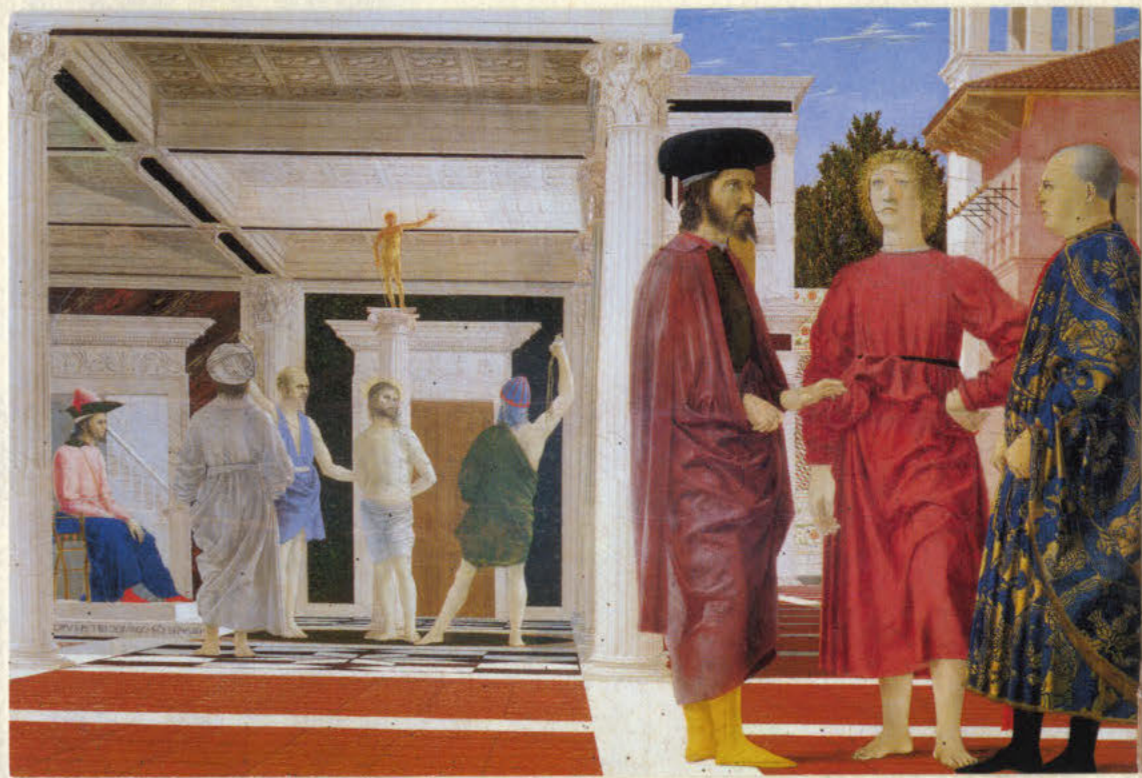
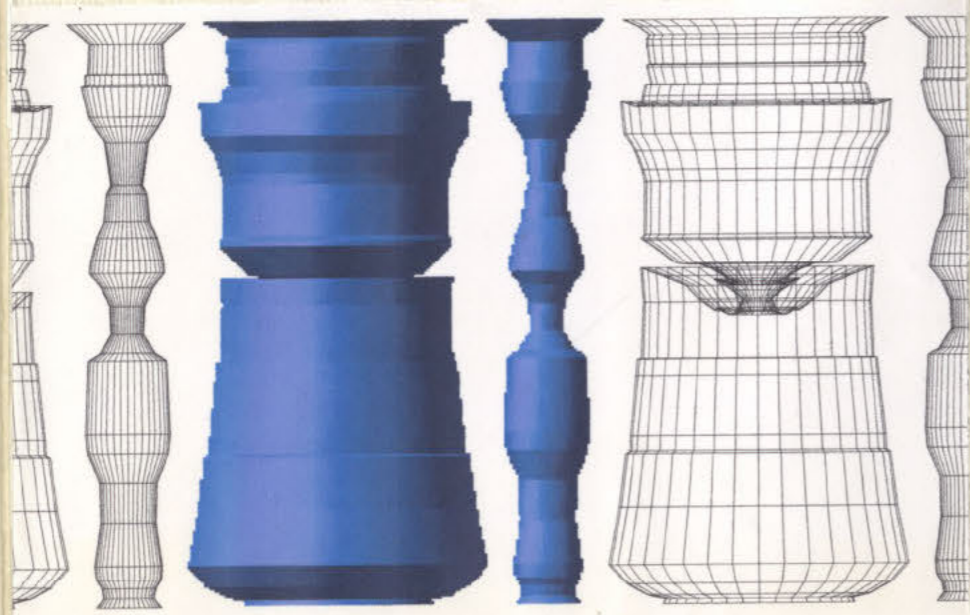
hai redento, o Signore, col tuo Sangue,
gni tribù e lingua e popolo e nazione...
(Apoc. V-9)



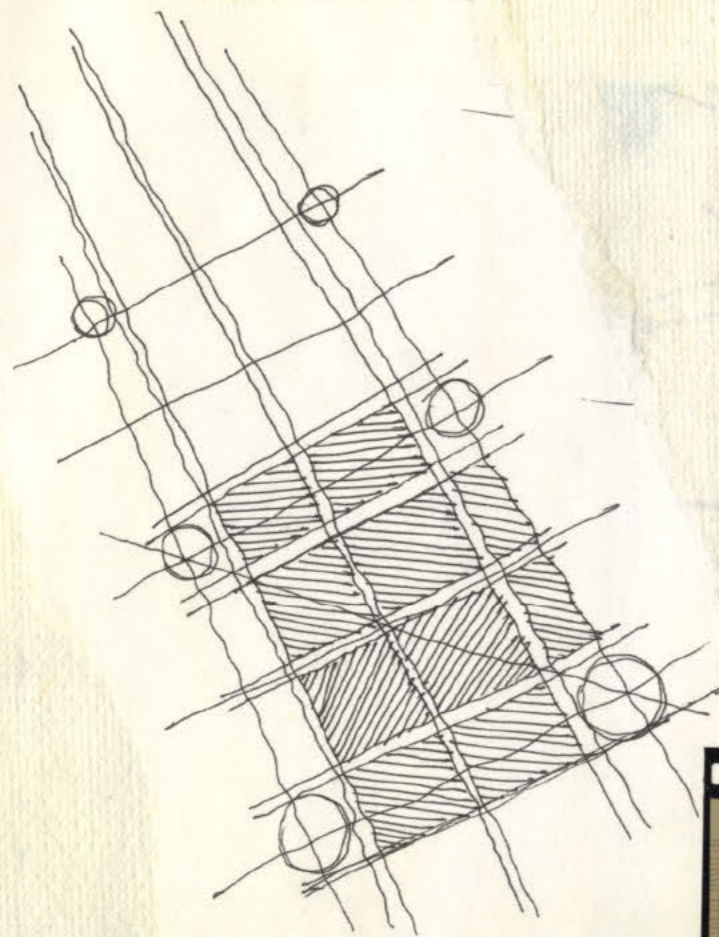
Monument to Innocent VIII
location of spearhead, in the
hand of the seated bronze
figure.

The fragments of the building dislodged, filling Karl.
His dismembered body was collected by the
authorities, the parts analyzed, classified,
and documented. Numerous persons, knowledgeable
in such matters, were consulted before the
parts were reassembled ... omitting only the
Soul.









ILTESORO



arte
artigianato
vestiti
profumi
bijoux
da tutto
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