



V O I D M U S E U M

O invólucro da memória

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Francisca Abrantes da Fonseca

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visual V O I D





VISUAL VOID is a book of references that pursue the visual iconography as a narrative process. This book is an attempt to crystallize some thoughts about the notion of void as it can be applied to the combination between art and architecture. And beyond that, to open a discussion in the void definition, as a way of amplifying the several meanings in the deconstruction of the concept.

To look at Void as a means of transversality and philosophy of existence, applied in architectural terms.

It is an attempt to examine the idea of the "void museum", which can be seen as a way of thinking.

Void can be a starting point, an endless line, and empty space. Void could be a dark hole, an arid landscape or a metaphysical thought. Void can be a pejorative concept or the most openness of all concepts. In this stage void is a critique.

Here I invite you to join me in the search of all meanings, starting from the non-meaning at all. The emphasis here is visual.

A visual passage through the movement metaphor.

From the search of Fontana's Buchi's to the metaphysical of Shoupenhouer's void of existence, conceptual void takes form in an excavation time pyramid.

Clearly void has dimensions attached to it that go beyond the purely aesthetic, that are the support of this book, and the structure of the thesis behind it. Interpreting / Visualizing the void as a root, it has several ramifications that give the void a structure to enhance and applied to it different values. These ramifications constitute the chapter's book.

An attempt to simplify the organic but complex root genesis.

Void space as a bridge to communicate with architecture, Void / reflection as the in-between mind mirror, the infinite mirror thought that determines the path guidelines, (In)visible / Void as the capacity of moving between utopia and reality, the underground surface, Void / light as the element that brings an idea out of darkness and Void / movement as the point of no return, the stand still passage through the project creation.

Void / images are organized in moments that pretend to guide the reader from the first gesture of profundity, a starting point moving through a straight line, to ... the notion of nothingness.

Space / images confront the reader with the juxtaposition between figure and space, how can a figure constitute space and how can space be a figure's container? Continuing the underground search this chapter will pass through a glass box exhibition to a rootless highway movement, questioning the role of inner and outer space. Where every wall is a door.

Reflection / images present to the reader a starting point of view. An inversion of stage perspective to give audience's reflection. Witch will be determined by the vertical axis that persists in every image selected. These vertical lines are the metaphor of an inherent structure that supports the dialogue of surface reflexion and mind reflection. The reader is the mirror in-between every image. The reader is half reflected half reflexion of architectural thought.

(In) Visible / images demonstrate the emptiness of a full space. From a bird's view of the city to the death of blind idealism, architecture can be lived in a sensory world of perspectives, transforming the crystalized eyes in transparent footsteps.

Light / images challenge the reader : Can light be an object? That carries its weight and has the ability to section space in different lights of thought.? Can light be a ceiling of thoughts? From the enlightenment period to the motion arms of society, light sphere evokes this touchable barrier of inner reality. The truth of the hole (spirit). Through the form of layer passage, light transfigures space to an ethereal ambience where the notion of contact can be seen as an horizon line.

Movement / images bring's the question: How can we move being stands-till? How can static building move in an organic path? Perhaps we can enter a transition capsule to move between floors.....infinite difference in repetition synthesized in one frame. Through the figure fragmentation can we cross time? "We can only see when we are moving"

What I look for is to establish an analogues dialogue between the symbolic notion of words and the timeless process metaphor hidden in void definition .. through outer space we begin to enter the (in)visible reflections of inner reality.

Void space reflects (in)visible light movement.

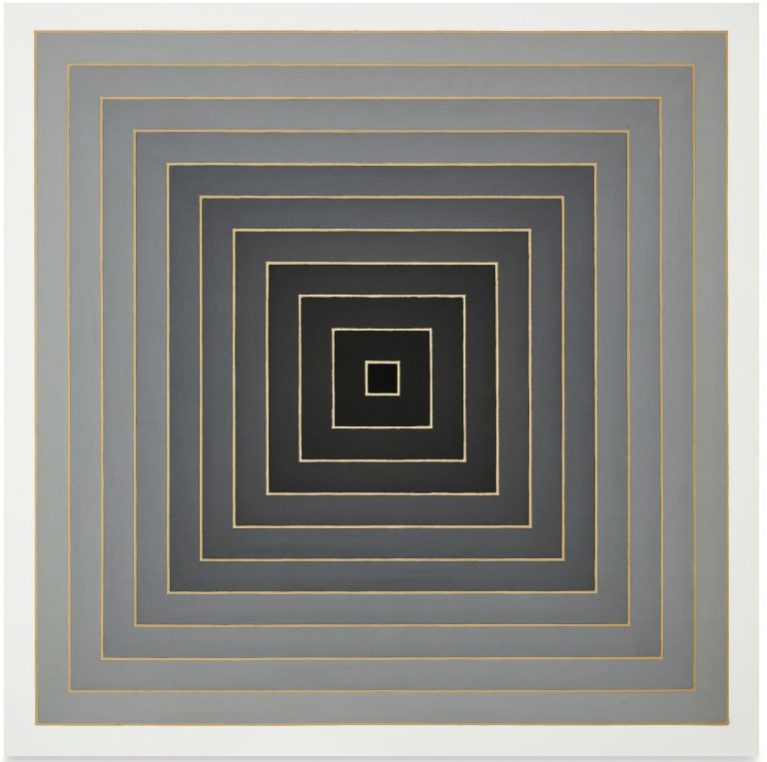
This book is an attempt to question the role of the museum in the void of contemporary/ modern society.





V O I D

A void way of being away of being avoid



Above The never ending
Museum

Above A void way of being
away of being avoid

Right Void gesture as a
starting point





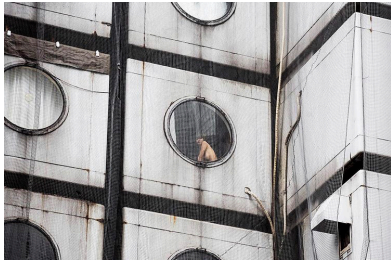
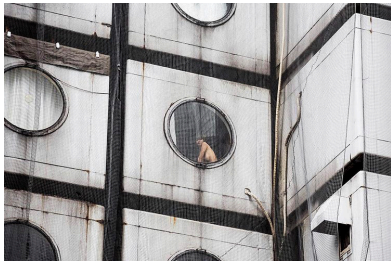
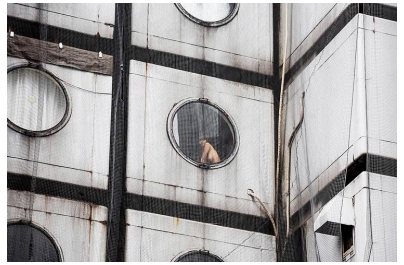
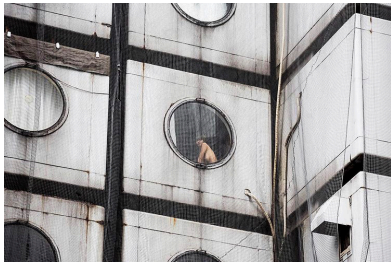


Above The untouchable
vertex of gravity laws

Left A door to the
underground world



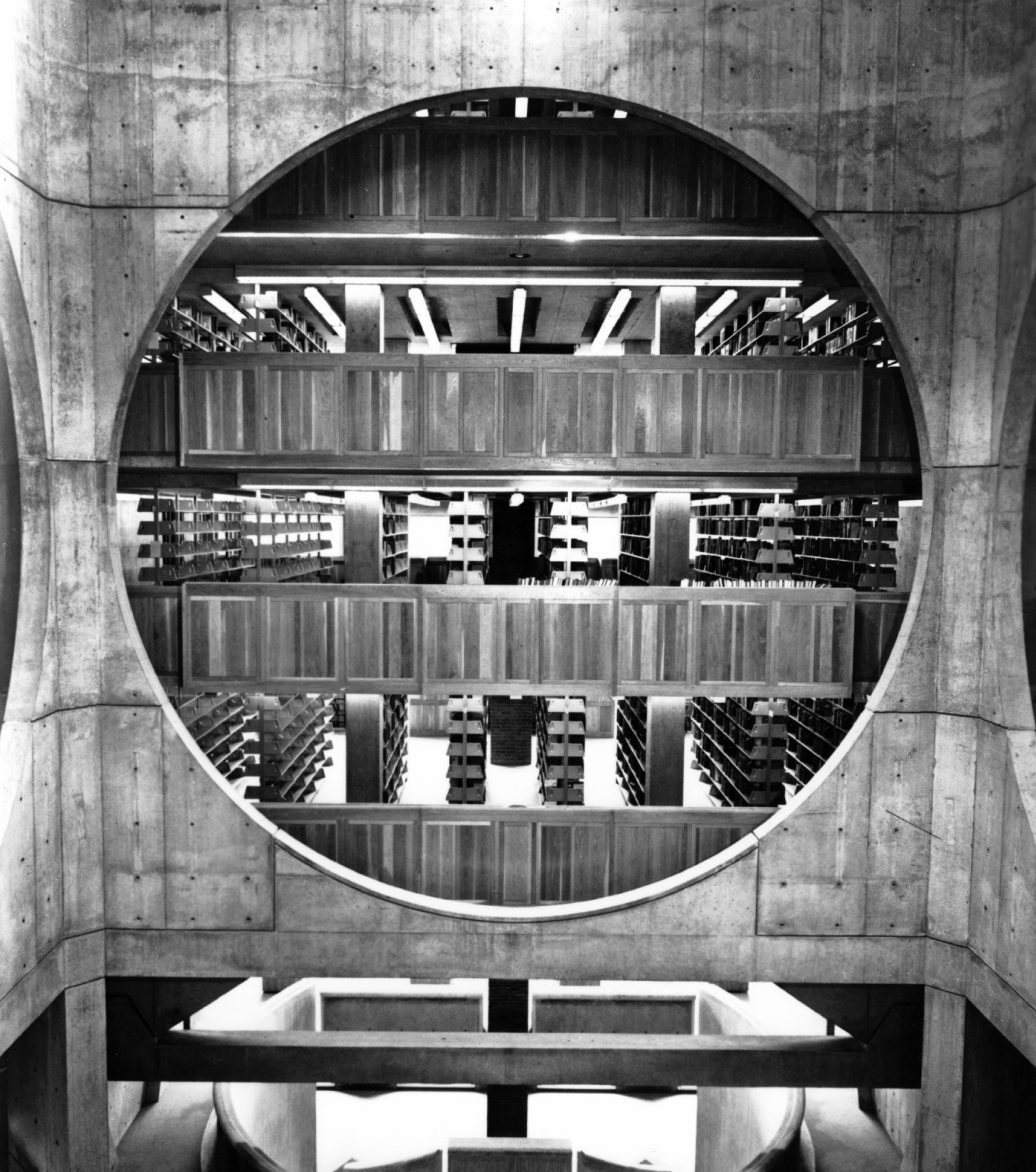




Overleaf left Voidness of
meaning

Above Cubic void utility

Right Library of
nothingness : void book





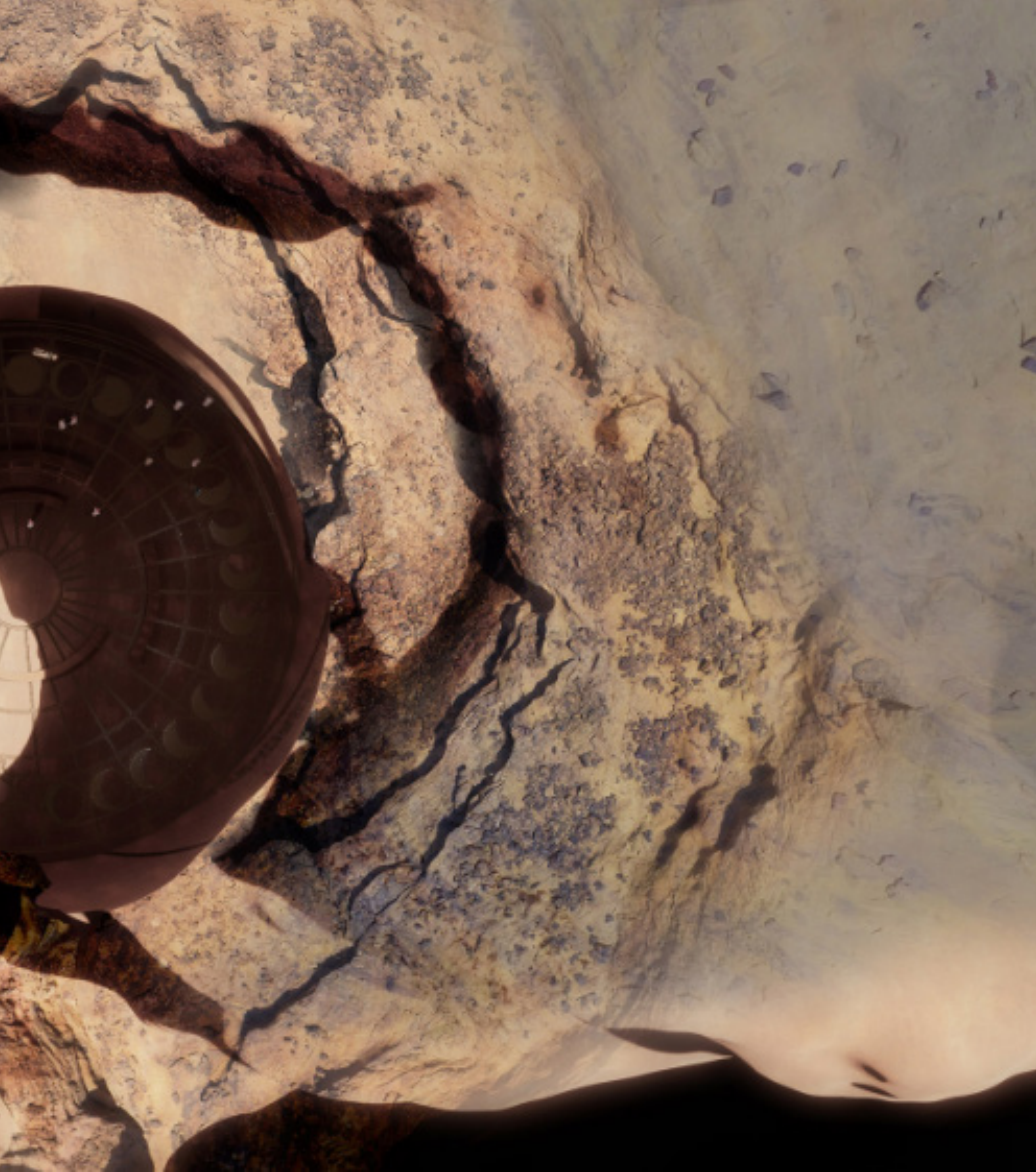
Left How can we manage form to
pursue abstract space?

Overleaf left Utopian empty
space













Overleaf left The memory marks
of culture excavation
Left The unknown soil
Right Blank pointillism







S P A C E

Every wall is a door between figure and space

Multiplicity of dots in space
: in-between figures



Space container / Stactic valley
containing liquid space



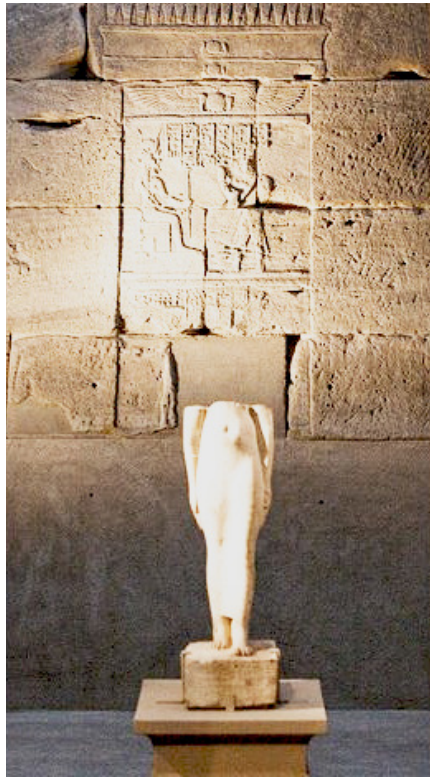






"Society shark tank" transparency
of the underground world

Underground exhibition :
"the transparent containment
of society"

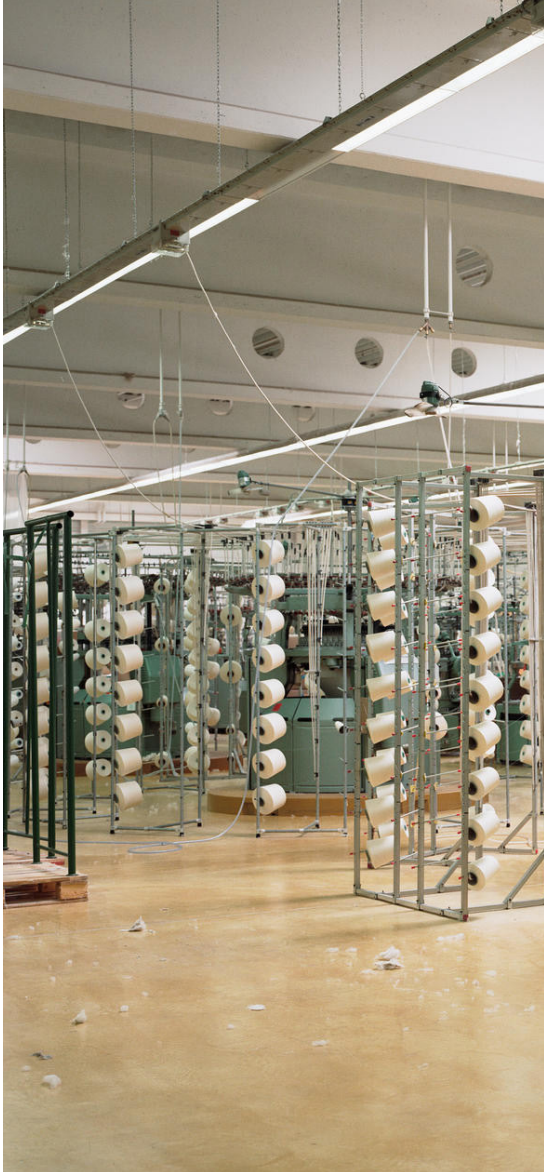


Above A step to the underground world

Right Underground roots
provoque the infinite time passage



The role of space standing



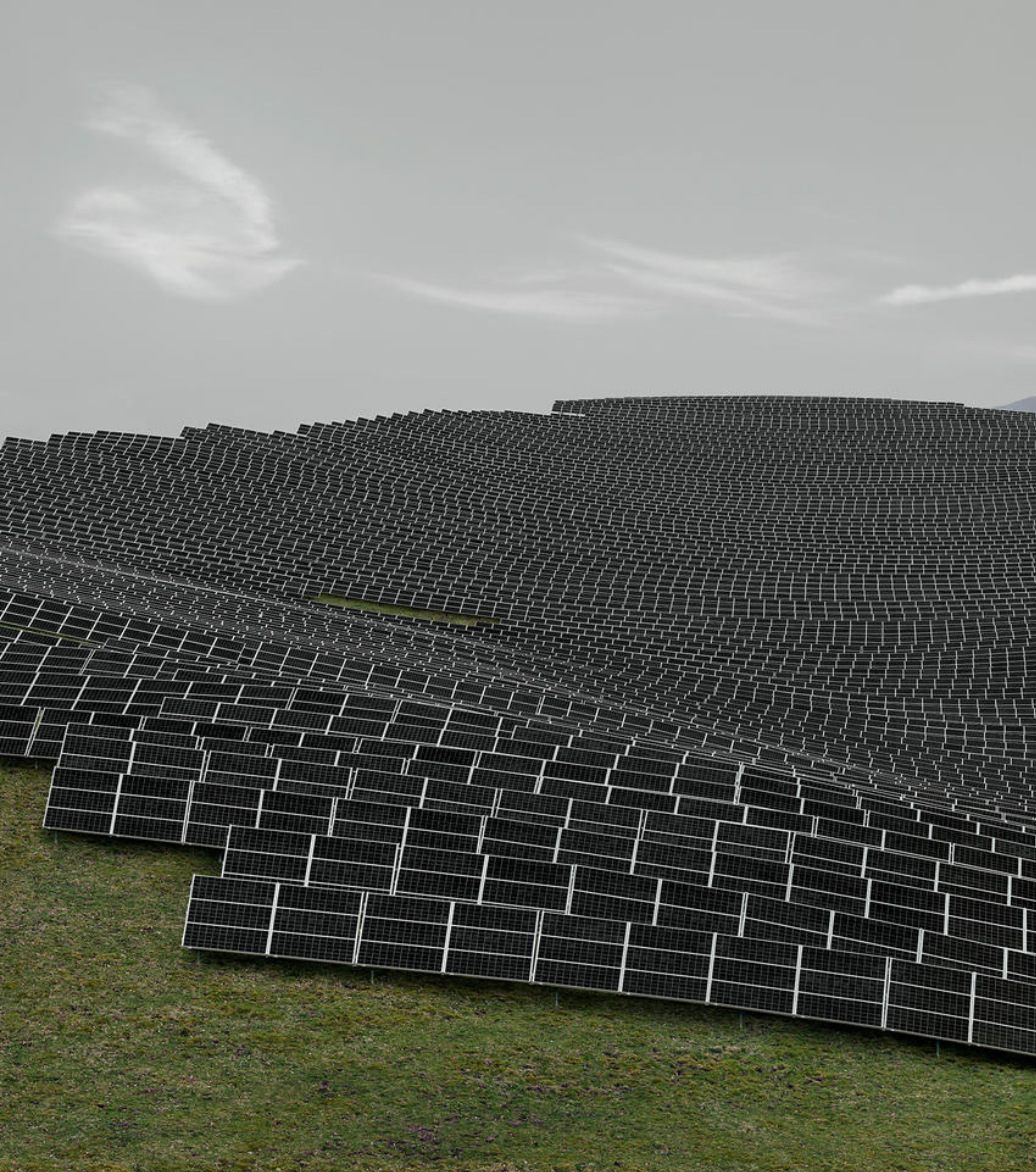






Overleaf left Individual
square collective meter
Right The openness of
the hole
Overleaf right The
landscape covered in watts
Overleaf right // Exhibition
space : " inside vacuum
experience"











EXIT

Teschloffen
Teschloffen
Teschloffen
Teschloffen

Kaffeevollautomaten

Moulinex

Moulinex

Tefal

Tefal

gk

BOSCH
croo@r

Philips

THOMAS ECO POWER

PHILIPS
BOSCH
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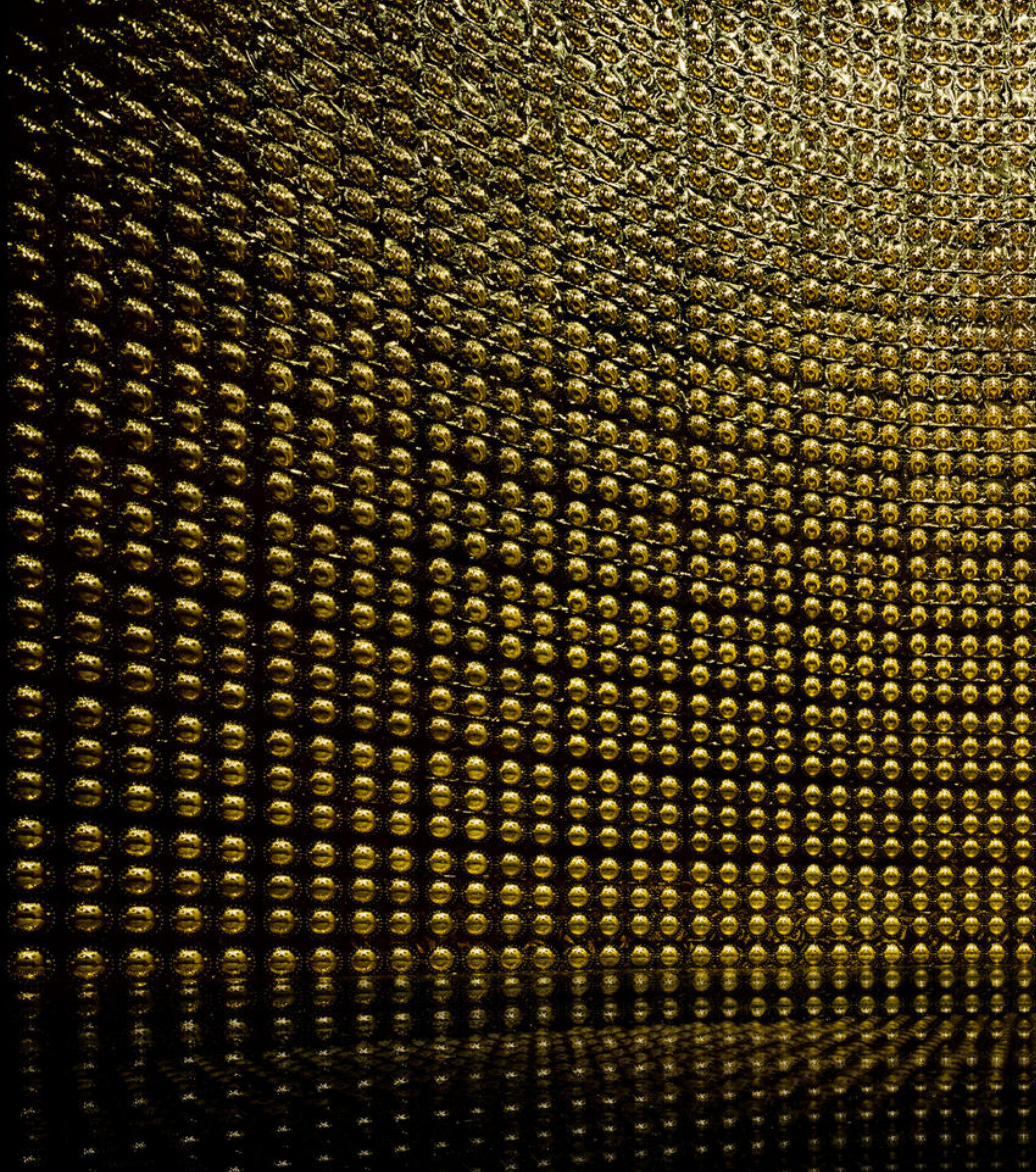
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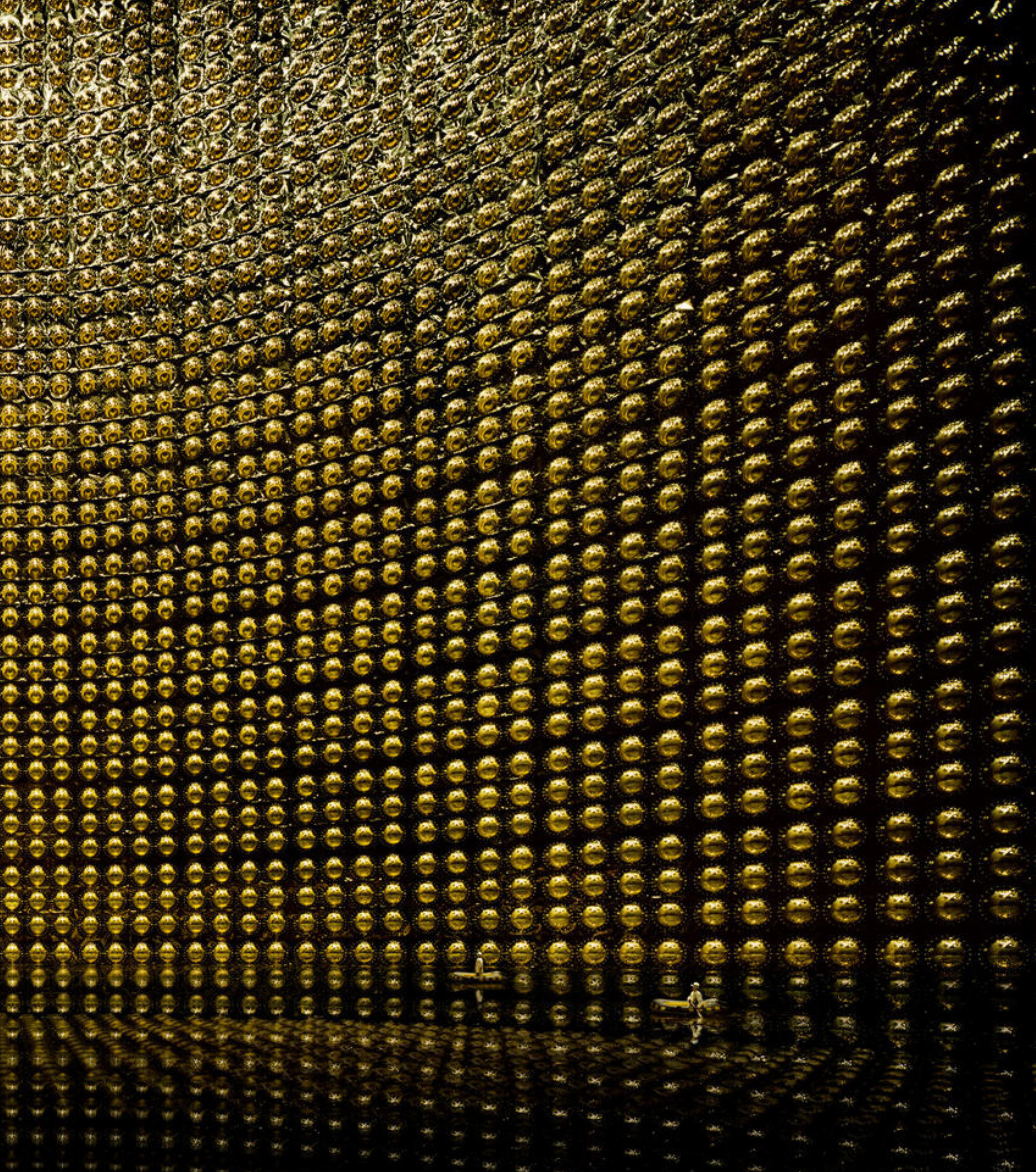
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08

R E F L E C T I O N
Inside the infinite mirror thought ...

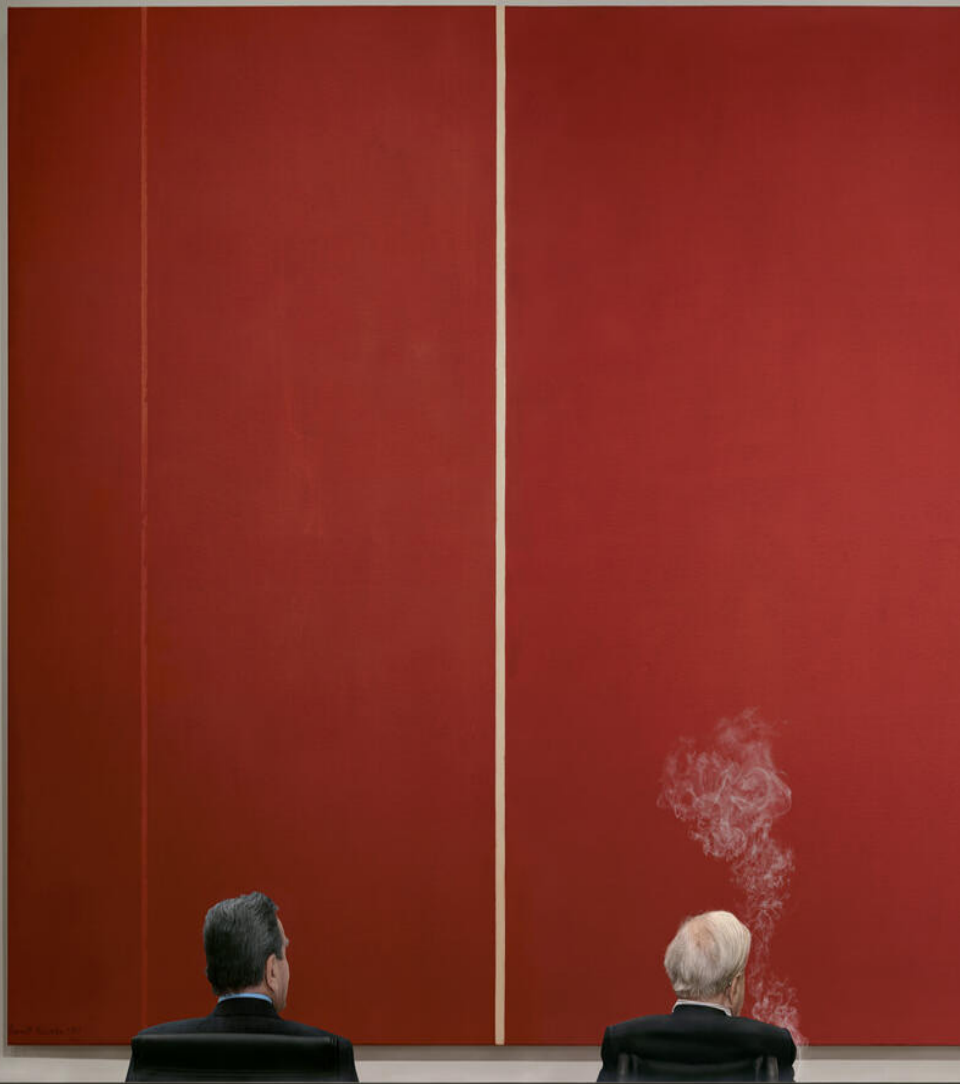


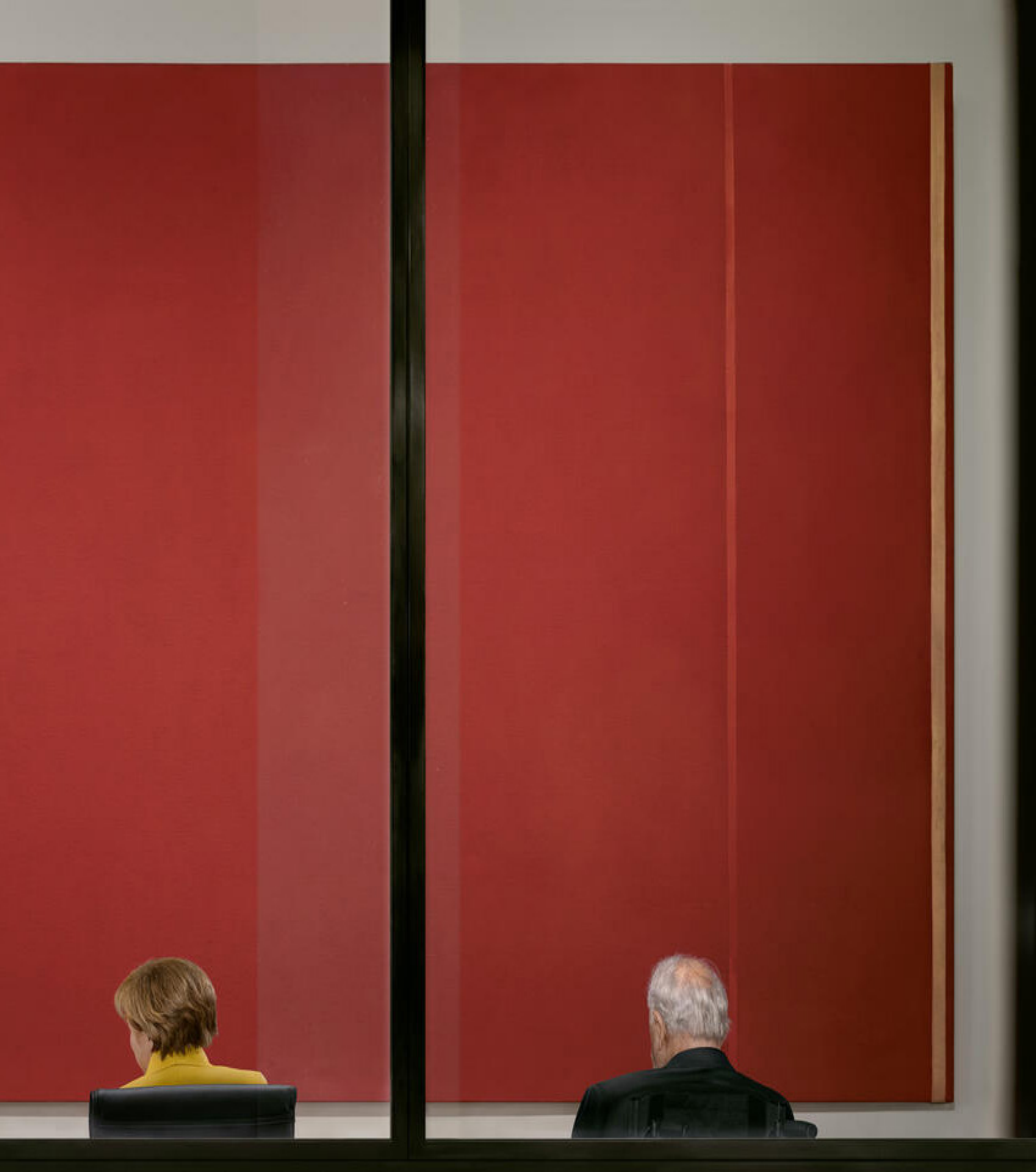


Overleaf left Endless point
reflection?

Right Invert the stage
perspective to give
audience's reflection











Overleaf left Confidential art mission.

Red alert : line of thought

Left Collective brain /

Collective stomach

Overleaf right Society appetite:

99cent Museum



99
Thanks

99 CENTS ONLY

99¢ Thanks...!

99



9 ONLY

NOTHING BUT 99 EVERY

9

OPEN 9:00

DAYS & WEEKS 11:11 = 99¢

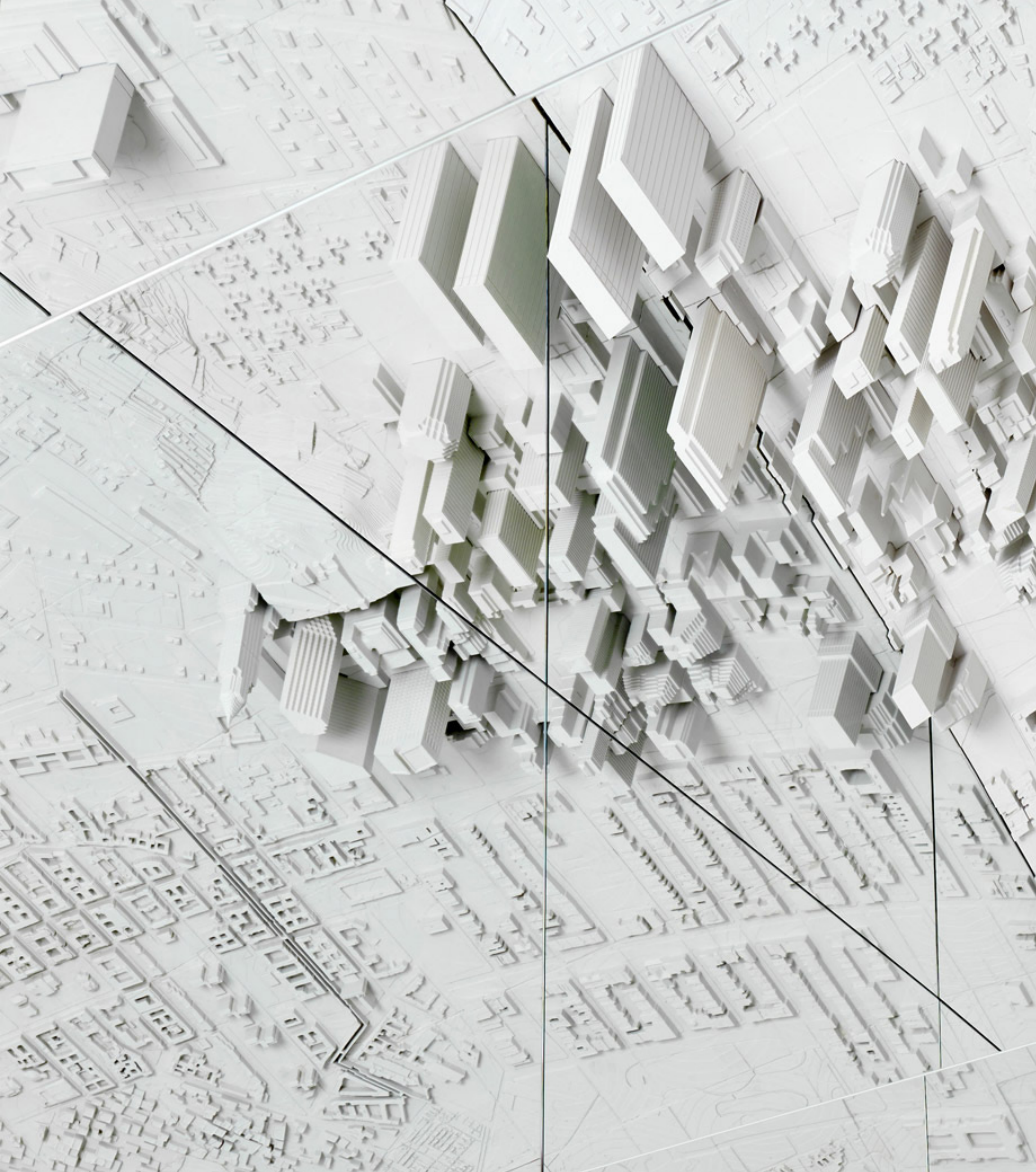
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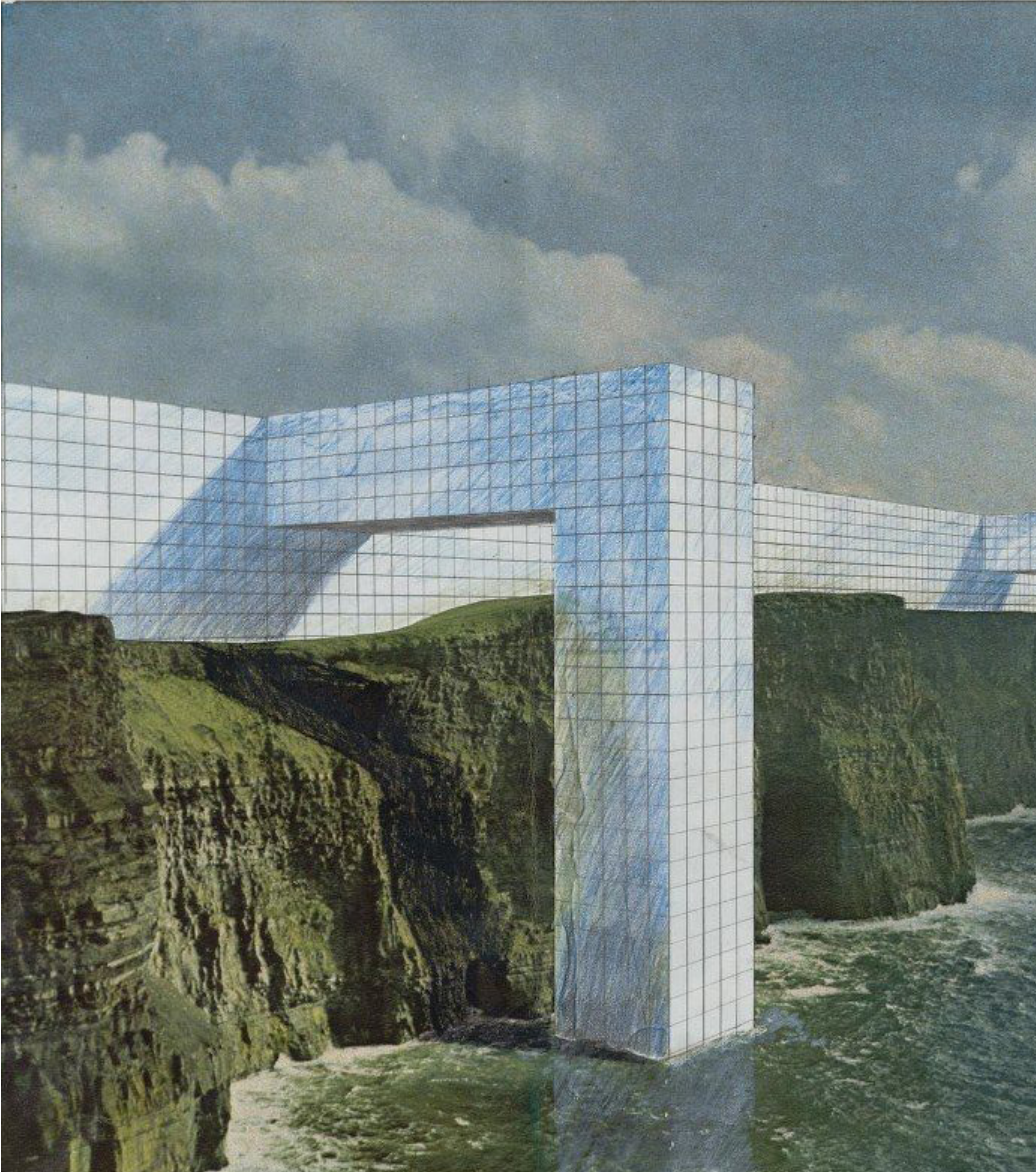


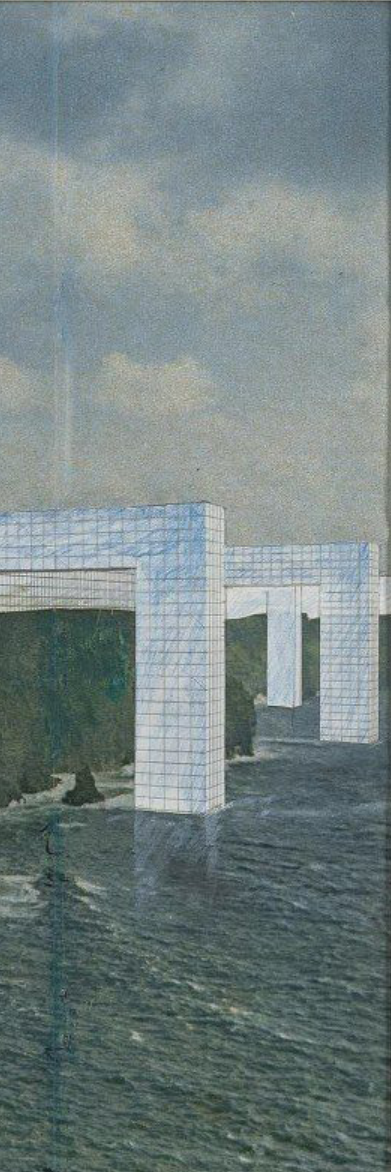
Overleaf left The vanishing point
of the mirror city
Left Every wall is a door

The dialogue between pointless
eternity and the infinite mirror room



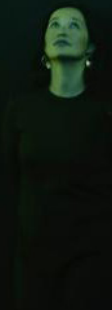




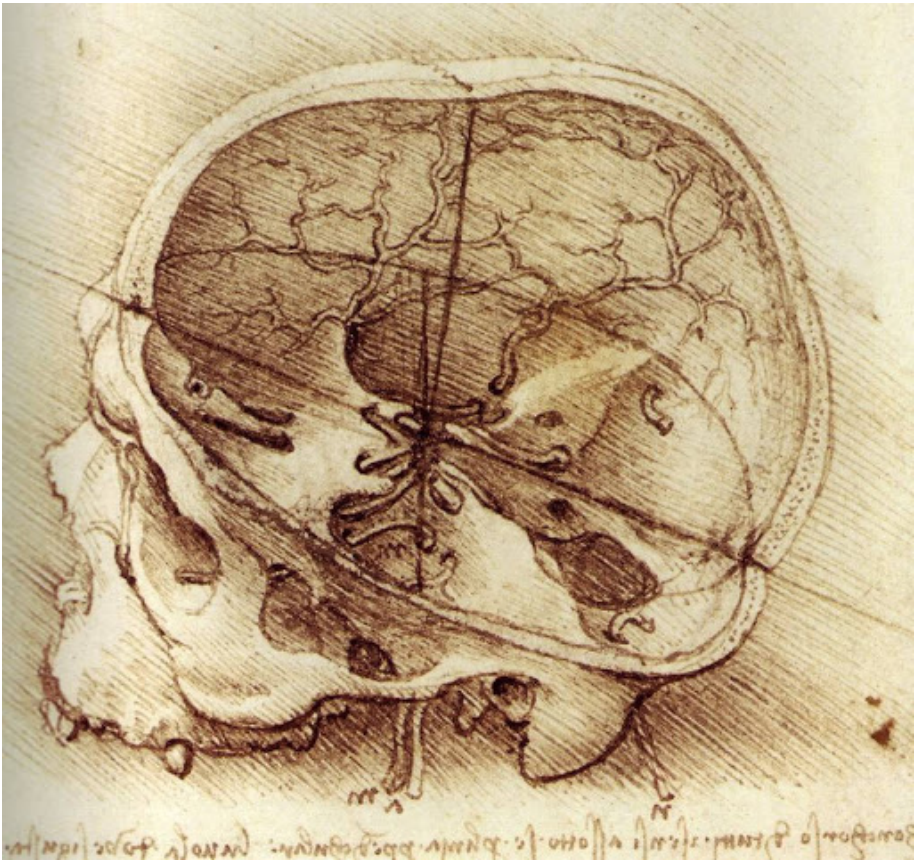


Left Continuous monument
Overleaf right Symbiotic seeing









Left "Is the spectator and not life that art really mirrors"
Right Cut in : half reflection
half reflexion
Overleaf right The nature of architecture reflection





(IN)VISIBLE

The metaphysical in-between





(In) visible museum

The perception of the inside world
every square is a window





Right The death of blind
idealism

Overleaf right The growth of
metaphysical presence :
Crowdless void

blind idealism is



deadly







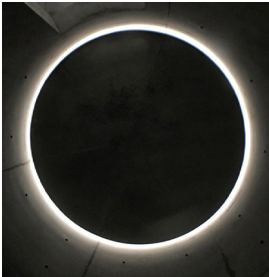
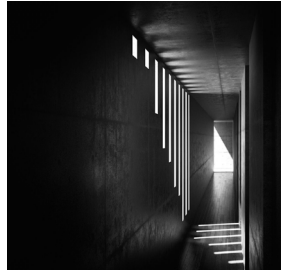
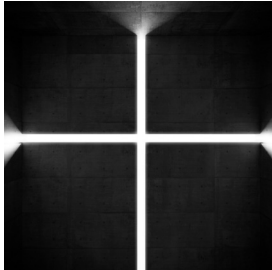
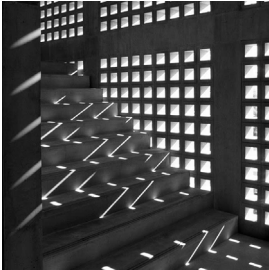
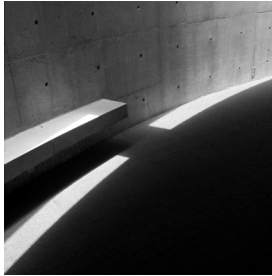


Overleaf left The viewer
sensibility : the unknown
reality out of (in)sight
Right Groundless atmosphere:
the search behind the first plan



L I G H T

Darkness and shadow brought together in light



Darkness and shadow
brought together in light

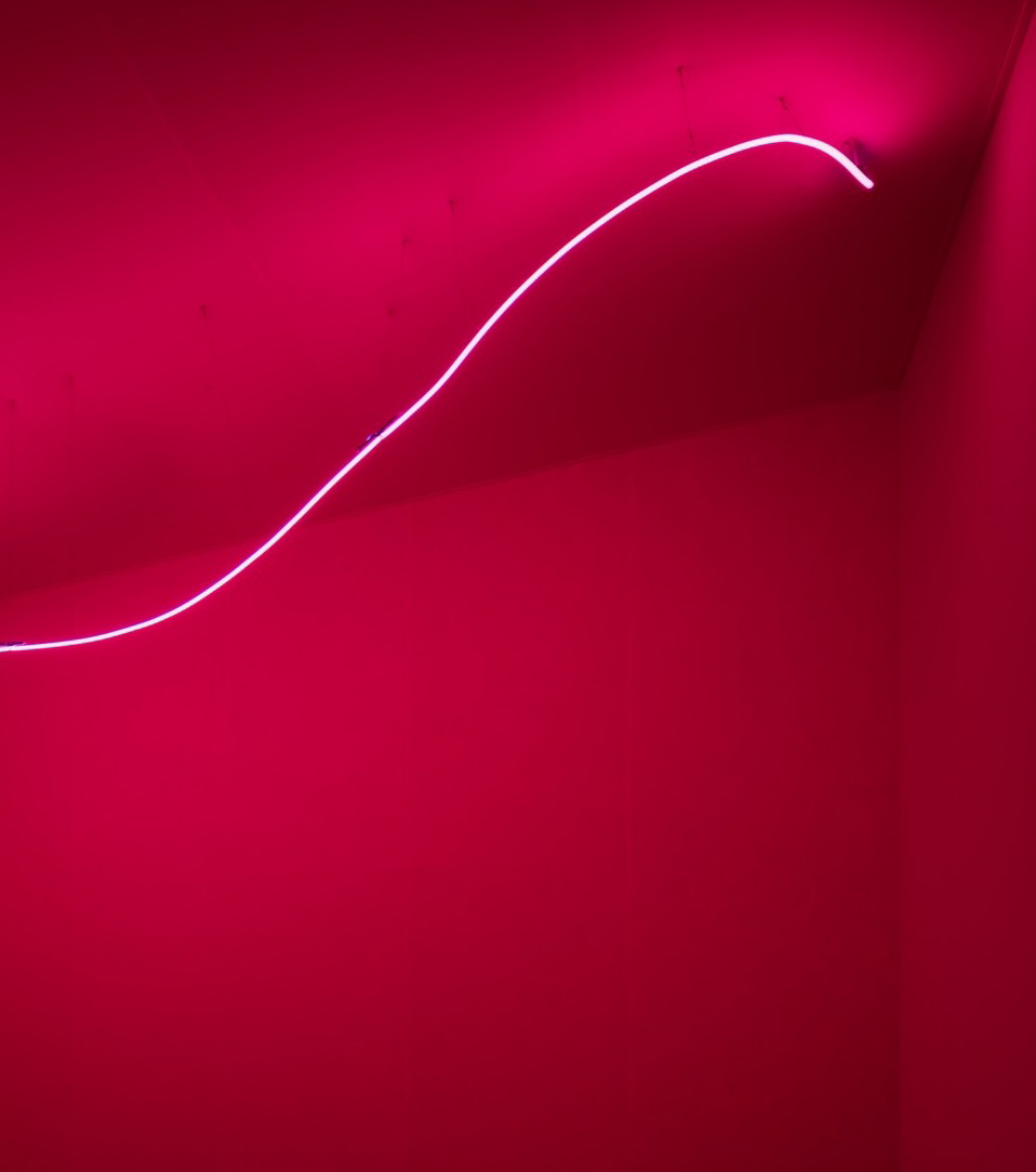




Upstairs brightness /
Void light











Overleaf left Light weight
determines the hole gravity
Right Can light be a ceiling of
thoughts?
Left Section space in different
line thoughts

Memory palace

108







Enlightenment period





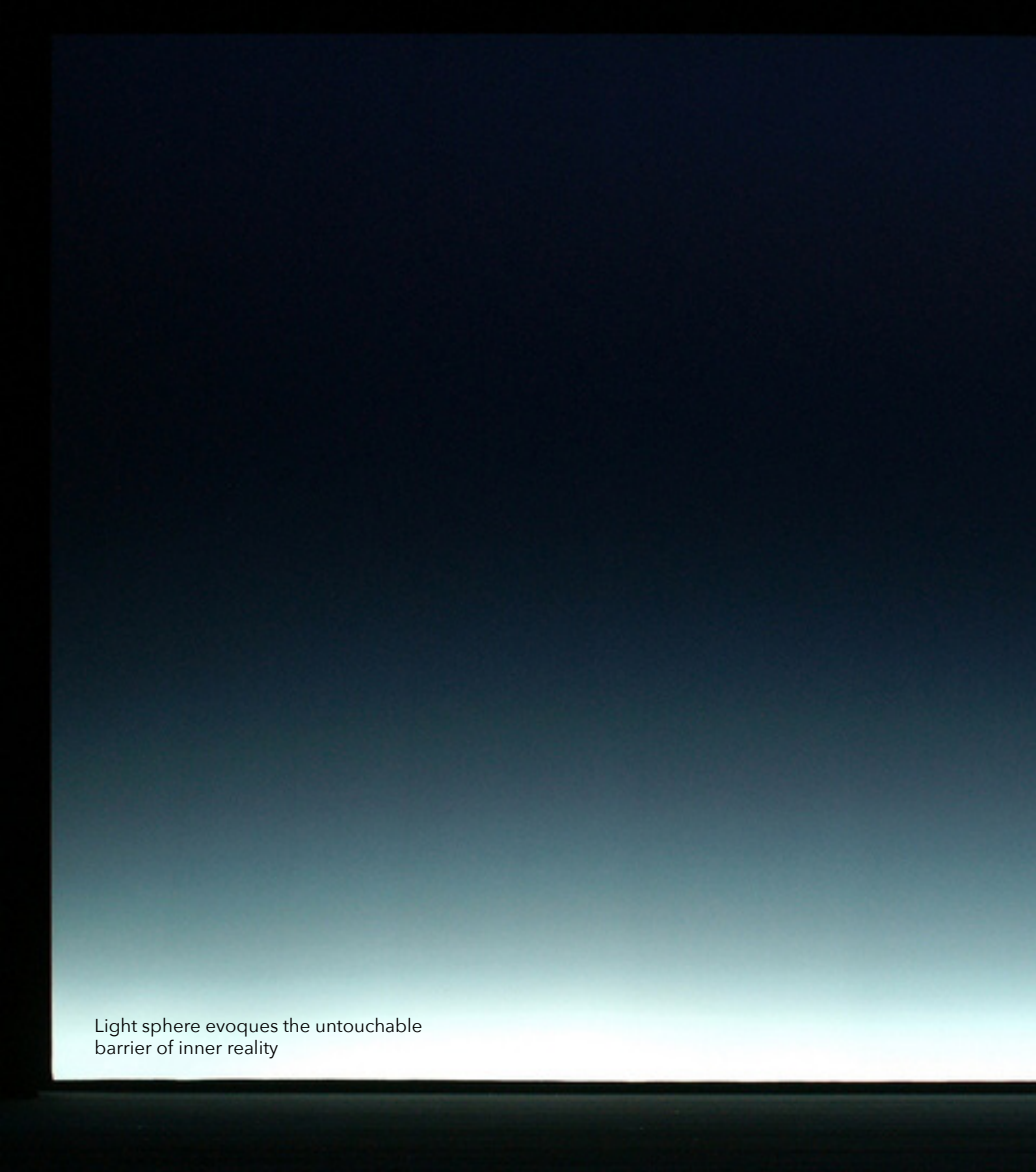
Disarmed society





Mask in motion





Light sphere evokes the untouchable
barrier of inner reality







Hole in spirit thought
the light manifest






Left "Space has a way of looking
It seems like it has a presence
of vision"

Overleaf right Geometric
forms generate organic paths







A dark, minimalist room with a bright light source in the corner, creating a strong contrast and a long shadow. The light source is a narrow vertical slit of light in the upper right corner, casting a long, bright shadow across the floor and wall. The rest of the room is in deep shadow.

Every wall is a door
Mind the gap



The unspeakable openness
of things







The horizon line contact
On light in life and life in light

M O V E M E N T

We can only see when we are moving



Left How can static building
move in an organic path?
Moving void
Right How can we move
being standstill?







Left Intersect the crystallization
of time on the edges
Right Around void nature
point as figure becomes line
as drawing

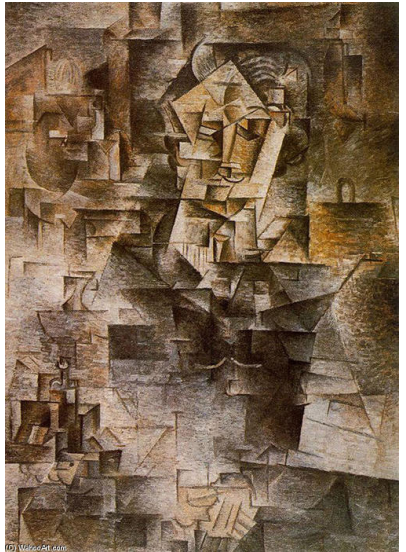




Left The enclosed reality of
in-between transition
Overleaf right Difference in
repetition







Overleaf left Ground zero
direction

Left The fragments of human
figure

Right Different perspectives
over the same plan, different
plans constituting a single
volume









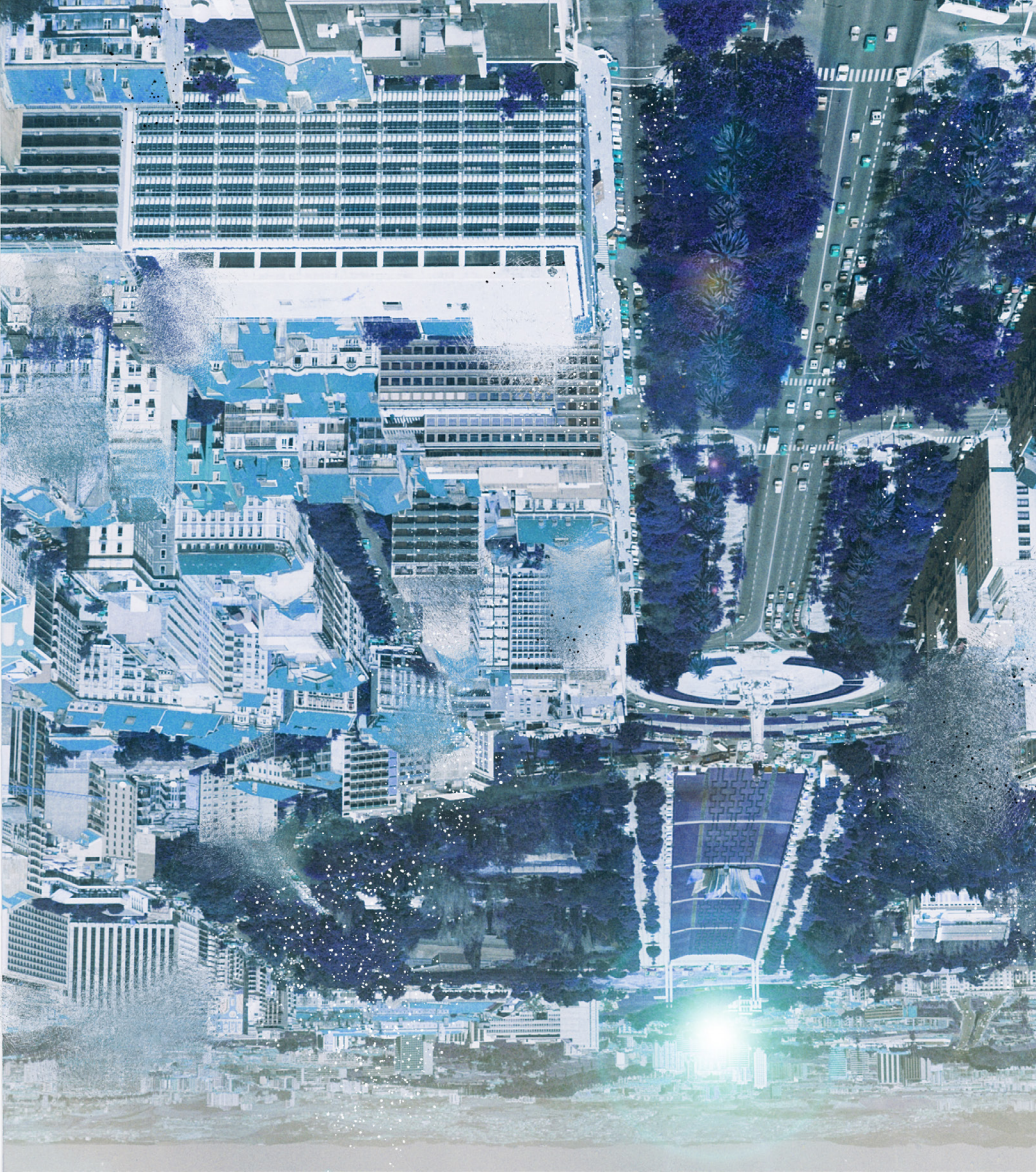
NORWEGIAN RHAPSODY



Overleaf left The symbolism
of limit transgression / cross
time

T I M E L E S S P R O C E S S

The synthesis behind an Open sky Museum





Invert the stage perspective to
give audience's reflection

Void of nothingness









Open sky Museum

V I S U A L V O I D

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Photographic credits

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V O I D

Page 16

Frank Stella /Untitled (1968)
Acrylic and graphite on
canvas, 174.9cm x 174.9cm

"It's just a powerful pictorial image. It's so good that you can use it, abuse it, and even work against it to the point of ignoring it. It has a strength that's almost indestructible. It's one of those givens, and it's very hard for me not to paint it."

Page 17-18

**Lucio Fontana in his studio,
Buchi an Tagli
Milan, Italy**

The gesture here is visual, the profundity a search through the gate of the underground hole of imersion... "We are living in the mechanical age. Painted canvas and standing plaster figures no longer have any reason to exist. What is needed is a change in both essence and form. What is needed is the supercession of painting, sculpture, poetry, and music. It is necessary to have an art that is in greater harmony with the needs of the new spirit."

Page 19

**I. M. Pei / Louvre Museum
Paris, France**

"Architecture is the very mirror of life. You only have to cast your eyes on buildings to feel the presence of the past, the spirit of a place; they are the reflection of society."

Page 20-21

**Carlo Scarpa / Tomba Brion,
Altivole, Italy**

Photo by Jacopo Famularo

"An artist must create an optic, a way of seeing nature like it's never been seen before"

Page 22

**Tokyo! (2008) / Michel Gondry,
"Interior design"**

Photo by Stefano Perego

(...)Hiroko wakes up one morning and sees a small hole where light is going through her. (...)

Page 23

**Louis Khan / Phillips Exeter
Academy Library**

New Hampshire, USA

Photo by Xavier de Jauréguiberry

"Just think, that man can claim a slice of the sun.", or in this case, it can claim the sphere of culture.

Page 24

**Ludwig Hirschfeld - Mack
Reflected Light (1923)**

Bauhaus in Weimar

"Templates in various colors

were superimposed and moved back and forth in front of a spotlight, projected in the back of a transparent screen, thus producing a colored and kinetic abstraction on the front of the screen which faced the audience."

Page 26-27

**Étienne-Louis Boullée,
Cenotaph for Newton
(1784)**

"Utopian talking architecture"

Page 28-29

**Jean Nouvel / Sharaan
Resort 2020**

Saudi Arabian Valley, Al-Ula

"It is not possible to design always the same. How to be different in each different place - that is the most important work and duty of the architect to find out." This notion of change follows the void path to eternity.

Page 30-31

**Andreas Gursky / Engadine
II (2006) / Theben, West
(1993)**

"In retrospect I can see that my desire to create abstractions has become more and more radical. Art should not be delivering a report on reality, but should be looking at what's behind something."
Here the time passage transform the void into landscape material.

Page 32-33

Andreas Gursky / Düsseldorf, Airport II 1994

"I am never interested in the individual, but in the human species and its environment."

Page 35

Giorgio de Chirico, Song of Love, 1915

Oil on canvas, 73 x 59,1cm, Museum of Modern Art NYC
Metaphysical Art Movement
: ... depict Italian city squares that are unnaturally void of people...

S P A C E

Page 39

Andreas Gursky / Kuwait Stock Exchange I. (2007)

"I read a picture not for what's really going on there, I read it more for what is going on in our world generally.."

Page 40-41

Mauvosin Dam / Bargnes River (1958) Switzerland
Stactic valley containing liquid space.

Page 42-43

Andreas Gursky / Lehmbrock II (2013)

"Vision is an intelligent form of thought." In the transparent box of society anyone can see the inside reality but only the sharks can dive in...

Page 44

The Temple of Dendur, Roman period, ca. 15 B.C. Egyptian; Dendur, Nubia Sandstone; (24 m 60 cm)

The statue standing in the vertical position is half a step away from the underground soil.

Page 45

Andreas Gursky / Jockey, Hechingen 1990

"Maybe to try to understand not just that we are living in a certain building or in a certain location, but to become aware that we are living on a planet that is going at enormous speed through the universe."

Page 48-49

Andreas Gursky / Paris, Montparnasse 1993

"High art versus commerce, conceptual rigor versus spontaneous observation, photography versus painting ... for Gursky they are all givens—not opponents but companions"

Page 51-53

Andreas Gursky / São Paulo, Sé (2002) // Les Mées (2016)

The dialogue between a covered surface of a landscape in watts and the underground hole of moving figures. An endless wave of solar panels fills the landscape in southern France, creating the appea-

rance of a tortoise out of the cloudy gray skied backdrop. Gorgeous - yet this "Favorite Picture," as Gursky has called it, took more than half a year to create.

Page 54-55

Andreas Gursky / Media-market (2016)

"I pursue one goal the encyclopaedia of life.." the condensed reality of " Not Abstract" exhibition It's a world filled with coffee makers, irons and radio alarm clocks. Gursky's "Mediamarkt" (2016) appears two-dimensional, yet approachable. Still, the missing perspective is irritating; the artist composes his pictures anew on his computer, condensing their reality, shifting the objectivity, creating an image that is simultaneously abstract and concrete.

R E F L E C T I O N

Page 58-59

Andreas Gursky / Kamiokande (2007)

An endless point reflection "Super-Kamiokande" is a neutrino observatory located under Mount Ikeno near the city of Hida, Gifu Prefecture, Japan. It is located 1,000 m (3,300 ft) underground in the

Kamioka area. The observatory was designed to detect high-energy neutrinos. This creates a cone of Cherenkov radiation light, which is the optical equivalent to a sonic boom.

Page 61

Andreas Gursky / Bonn, Parliament (1998)

while the importance of democratic transparency was a major topic of discussion following German reunification, the blurring and reflections in Parliament seem to suggest that the physical transparency of government buildings can still produce distortions, and that even glass windows can create feelings of political separation or distance. We remain on the outside and cannot participate in the proceedings taking place in the picture.

Page 62-63

Andreas Gursky / Review 2015

*In Review, four German chancellors—Gerhard Schröder, Helmut Schmidt, Angela Merkel, and Helmut Kohl—sit in front of American artist Barnett Newman's *Vir Heroicus Sublimis* (1950-51), an abstract expressionist painting that is a centerpiece of the collection of the Museum of Modern Art, New York. Andreas Gursky's photograph*

recasts the painting behind glass and under the gaze of both viewers and the German heads of state. Mimicking Newman's vertical zip, Gursky's window features a mullion that splits the field of vision. By adding provocative observers and window details, Gursky presents an open-ended reflection on the values of Western art and political traditions.

Page 64-65

Andreas Gursky / St. Moritz, Restaurant 1991

*"You never notice arbitrary details in my work. On a formal level, countless interrelated micro and macrostructures are woven together, determined by an overall organisational principle. A closed microcosm which, thanks to my distanced attitude toward my subject, allows the viewer to recognise the hinges that hold the system together". cit in: Michael Fried, *Why Photography Matters As Art As Never Before*, New Haven 2008, p. 158)*

Page 66-67

Andreas Gursky / 99 Cent 1999

In a single large-scale image digitally stitched together from multiple images taken in a 99 Cents Only store in Los Angeles, the seemingly endless rows of stuff, with shoppers' heads floating

anonymously above the merchandise, more closely resemble abstract or Impressionist painting than contemporary photography. Which was precisely Gursky's point. From the Tokyo stock exchange to a Mexico City landfill, the German architect and photographer uses digital manipulation and a distinct sense of composition to turn everyday experiences into art.

Page 68-69

Es Devlin / Memory Palace Pitzhanger Manor & Gallery

Fragments of city and the evolution of thought takes its name from a mnemonic technique originating in ancient Greece that relies on the visualisation of physical locations to be able to activate memories and recall information. Memory Palace in action: ideas, words and sounds indexed within physical architecture.

Page 70-71

Lucio Fontana / Ambiente Spaziale

Lucio Fontana con Nanda Vigo, Ambiente spaziale. "Utopie" nella XIII Triennale di Milano, 1964. Photo Publifoto. Courtesy Archivio Fotografico © La Triennale di Milano & © Fondazione Lucio Fontana, Milano

Page 72-73

**Yayoi Kusama/ Infinity
Mirrored Room – Let's
survive forever / Art Gallery
of Ontario – AGO**

Courtesy David Zwirner,
New York; Ota Fine Arts,
Tokyo/Singapore/Shanghai;
Victoria Miro, London/Venice.
Photograph courtesy Maris
Hutchinson / EPW Studio
"I am just another dot in the
world."

Page 74-75

**Superstudio / Continuous
Monument**

*The grid is, above all, a
conceptual speculation...in
its indifference to topography,
to what exists, it claims the
superiority of mental cons-
truction over reality" The grid
is fundamentally a symbol
of fabrication - an artificial
structure that holds its own
determinacy and potentiality.
Living 'off-grid' then, implies
the kind of transcendental li-
festyle seen as both virtuously
and threateningly subversive.
The city grid becomes the
game-board of urbanism.*

Page 76-77

**Olafur Eliasson/ Symbiotic
Seeing (2020)**

**Kunsthaus Zürich // Photo :
Franca Candrian**

*Light / projection / ripple /
fog / Lasers concealed in the
walls of a darkened room*

*project slices of coloured
light onto fog released perio-
dically into the air.*

Page 78

**Renné Magritte /Not to be
Reproduced (1937) Museum
Boijmans Van Beuningen,
Oil on canvas, 81 cm x 65cm**

*The whole idea of a title
about reproduction is inte-
resting here. We think about
reproduction as some-
thing that tells us the truth.
Reproduction also suggests
multiplicity. Witch implies a
constant reflection.*

Page 79

**Leonardo DaVinci / The Skull
sectioned (1489) Traces of
black chalk, pen and ink |
18.8 x 13.4 cm**

*The half reflexion and the half
reflection thought. (...)*

Page 80-81/ 84-85

**Giò Forma Studio / Maraya
Concert Hall, Saudi Arabia**

*The Arabic word "Maraya"
translates as a mirror or
reflection. "You meet past and
future together in the same
moment - the mirror just adds
another level of perception,"-
The mirror is a way to create
a dialogue between nature,
history and the future. the
radical abstraction of the
surroundings and the singular
incursions of man into the
landscape.'*

(I N) V I S I B L E

Page 87

**Andreas Gursky / May Day
V 2006**

*'Poly-ocular perspective'
framing contemporary
human experience through a
perfectly controlled lens, the
artist proposes a new visual
realm in which formal compo-
sition and socio-political com-
mentary compellingly collide.
Herein, the present work's
linear and homogeneous
composition, rooted in the
Westfalenhalle's pillar-based
structure, attests to Gursky's
formal interests whilst simulta-
neously raising questions on
notions of individuality and
collectivity.*

Page 88

**Aerial view of Manhattan
USA / Photo: US Coast and
Geodetic Service**

*The grid system is supported
by the "bird narrative" in a way
that we can only absorb it
when we begin to fly over the
city plan.*

Page 91

**Barbara Kruger / Blind idea-
lism is deadly (2000)**

*"Seeing is no longer belie-
ving. The very notion of truth
has been put into crisis. In a
world bloated with images,
we are finally learning that
photographs do indeed lie."*

Page 92-93

**Peter Eisenman / Holocaust Memorial (2005)
Berlin, Germany**

The "field of otherness" "We cannot comprehend what happened. It makes us helpless. And the monument lets one experience something of that helplessness."

Page 94-95

Jean Bolougne / Hercules and Nessus (1599) / Loggia dei Lanzi, Florence

Showing an advanced understanding of anatomy - visible in Hercules' rib cage, showing through his taut skin and the veined legs of the centaur, poised in battle - Giambologna's statue is a powerful evocation of the strength of mortal man.

Page 97

Foster & Partners / Apple Store 5th Avenue NYC

"You cannot separate the buildings out from the infrastructure of cities and the mobility of transit."

L I G H T

Page 100-101

Tadao Ando / Church of Light / Ibaraki-Shi, Japão (1999) Photo : Tadao Ando

"It is precisely with an underground space that light

becomes the theme. As one goes down deeper, the air, which had been active above ground, becomes thinner, and the still darkness becomes more profound. The moment light enters from above and falls on the walls shaping that darkness, space appears."

Page 102-103

Louis Kahn / Yale University Art Gallery (1954) / New Haven, Connecticut

Photo: Lionel Feininger

"Greek architecture taught me that the column is where the light is not, and the space between is where the light is. It is a matter of no-light, light, no-light, light. A column and a column brings light between them. To make a column which grows out of the wall and which makes its own rhythm of no-light, light, no-light, light: that is the marvel of the artist."

Page 104-105

Lucio Fontana, 'Ambiente Spaziale con Neon', (1967/2017), installation view. Courtesy Pirelli HangarBicocca, Milan.(c) Fondazione Lucio Fontana

Photography: Agostino Osio
"I do not want to make a painting; I want to open up space, create a new dimension, tie in the cosmos, as it endlessly

expands beyond the confining plane of the picture."

Page 106-107

Lucio Fontana / Ambiente spaziale (1966) / Walker Art Centre in Minneapolis

"I do not want to make a painting; I want to open up space."

Page 108-109

Es Devlin / Memory Palace Pitzhanger Manor & Gallery

Fragments of city and the evolution of thought takes its name from a mnemonic technique originating in ancient Greece that relies on the visualisation of physical locations to be able to activate memories and recall information. Memory Palace in action: ideas, words and sounds indexed within physical architecture.

Page 110-111

Rembrandt / The Anatomy Lesson of Dr. Nicolaes

Tulp (1632) Oil on canvas, 169,5cm x 216,5cm

Haia, Mauritshuis

"Practice what you know, and it will help to make clear what now you do not know."

Page 112-113

Andreas Gursky / May Day II (1998)

May Day II, a scene of a rave, is a picture of pure enigma.

The imposing photograph presents us with a view of the crowds at a concert, their movements eerily suspended as the subjects are frozen in time. It provides an alternate reality otherwise unseen by the amateur eye. Gursky has thus poetically and deftly created an image that reflects the shifting spaces for our society, allowing us to see our role within our community and showing how humans and space exist, and are defined, in correlation to one another.

Page 114-115
Es Devlin/ Mask in Motion (2016) Somerset House Copenhagen / 3D printed SLA, acrylic, aluminium, LED, motor, 190x140x48cm
The work considers the range of scales of time and space that we simultaneously perceive and chose to remain blind to as we calibrate our position within the period that we now call the Anthropocene.

Page 116-117
Bob Wilson / Adam's Passion (2015) by Arvo Pärt and Robert Wilson
Premiered on May 12, 2015 at the Noblessner Foundry, Tallinn, Estonia / Photo: Cristiane Kruuser, Kaupo Kikkas

If you take and put a Baroque clock on top of it, maybe it is not so interesting as when you put a computer on top of it. Then you see both items in a new way."

Page 118-119
Caravaggio /The Incredulity of Saint Thomas (1599) Oil on canvas, 107cm x 146cm Sanssouci, Potsdam
"Unless I see the nail marks in his hands and put my finger where the nails were, and put my hand into his side, I will not believe it." John 20:25

Page 120-121
James Turrel / Guggenheim Aten Reign (2013) Daylight and LED light. Temporary site-specific installation, Solomon R. Guggenheim Museum, New York Photo: © Florian Holzherr
A major new project created specifically for the Guggenheim that reimagines the rotunda of Frank Lloyd Wright's iconic building as one of Turrell's luminous and immersive. his art encourages a state of reflexive vision that he calls "seeing yourself seeing," wherein we become aware of the function of our own senses and of light as a tangible substance.

Page 122-124
James Turrel / Roden Crater

Painted Desert region of Northern Arizona
"Space has a way of looking. It seems like it has a presence of vision. When you come into it, it is there, it's been waiting for you."

Page 125
James Turrel / Ronin, 1968. LED light, dimensions variable. Collection of the artist © James Turrell. Photo: David Heald © SRGF

Page 126-127
Eero Saarinen, General Motors Technical Center / Warren, Michigan (1949)
The General Motors Technical Center fascinates with architecture filled with an abundance of light. *The impressive dome and filigree suspended stairs blended with aluminum, glass and glazed bricks grant General Motors a lightness for their mobility mission. Technical details like air condition and illumination were elegantly integrated in order to focus on the rendering of form and material. To which degree the famous lighting designer Richard Kelly was involved in "The structure of light".*

Page 128-129
Olafur Eliasson / Contact (2014) Fondation Louis Vuitton, Paris / Photo: Iwan

Horizon / light intensity / spacial potencial / enclosed / darkness / The two remaining walls, straight and covered in mirrors, effect a visual extension of the work, creating the impression that the viewer is in fact present in a circular space, rung by a band of monofrequency light - the 'horizon line'. Spatial awareness, juxtaposing itself to her felt horizon, which undergoes constant change as she moves through the space.

M O V E M E N T

Page 132-133

Marcel Duchamp / Bicycle Wheel (1951) Metal wheel mounted on painted wood stool, (129.5 x 63.5 x 41.9 cm) / MoMA collection NYC
The first of Duchamp's Readymades—objects (sometimes manufactured or mass-produced) selected by the artist and designated as art. Most of Duchamp's Readymades were individual objects that he repositioned or signed and called art, but Bicycle Wheel is what he called an "assisted Readymade," made by combining more than one utilitarian item to form a work of art.

Page 134

Jean Nouvel / Nacional Museum of Qatar (Desert Rose) (2003 - 2019) Doha, Qatar

The desert rose, a flower-like aggregate of mineral crystals occurring only in arid coastal regions, is the first architectural structure that nature itself creates, through wind, sea spray and sand acting together over millennia. It's surprisingly complex and poetic. The way the architecture is tailored to the expression of a museography is specifically designed to evoke the scale and power of the land and history of Qatar, from time immemorial to the present moment.

Page 135

Frank Lloyd Wright / Guggenheim Museum (1937) / Manhattan, NYC

Photo: Lionel Feininger
"Building becomes architecture only when the mind of man consciously takes it and tries with all his resources to make it beautiful, to put concordance, sympathy with nature, and all that into it. Then you have architecture." "

1. An honest ego in a healthy body
2. An eye to see nature
3. A heart to feel nature
4. Courage to follow nature
5. A sense of proportion

6. Appreciation of work as idea and idea as work
7. Fertility of imagination
8. Capacity for faith and rebellion
9. Disregard for commonplace (inorganic) elegance
10. Instinctive cooperation"

Page 136-137

Andreas Gursky / Charles de Gaulle Airport (1992)

Architecture is, of course, one of Gursky's favorite subjects "Chronotopos," or "spacetime. notion of "narrative architectures," which describes the presence of parallel narratives and simultaneous scenes in a single picture. "

The size of the work affects its reception, offering two different experiences: One immersive, one intimate."

Page 138

Eliot Elisofon/ Clothed descending a staircase n°2 (1952) Multiple expositions
"What art is, in reality, is this missing link, not the links which exist. It's not what you see that is art; art is the gap."

Page 139

I. M. Pei / Louvre Stairs (1989) Paris, France
Photo: Tim Benton / RIBA Collections

Page 140

Pablo Picasso/ Ambroise Vollard Portrait / (1910) Oil on canvas, 93cm x 66cm / Puchkine Museum Moscow, Russia

"There is no abstract art. You must always start with something. Afterward you can remove all traces of reality."

Page 140-141

Pablo Picasso/ Wilhelm Uhde Portrait / (1910) Oil on canvas, 81cm x 60cm / Saint-Louis (MO), Joseph Pulitzer Jr. collection // Daniel-Henry Kahnweiler Portrait (1910) Oil on canvas, 100,6 cm x 72,8 cm // Chicago (IL) The Art Institute of Chicago (PICASSO TASCHEN 2007)

"Are we to paint what's on the face, what's inside the face, or what's behind it?"

Page 142-143

Andreas Gursky / Tokyo (2017)

As Goethe famously observed, architecture is frozen music, Cruise allows us to experience architectural space as a spatial form that moves through time, like a piece of music. Linger in the details and there are pictures within pictures, notes within bars, chords, melodies and intimate moments. Repetitive, polyphonic and rhythmic, the pictorial space unfolds in

time like a minimalist symphony.

Page 144-145

Andreas Gursky / Kreuzfahrt (Cruise) (2020)

Gursky's monumental new photograph Cruise is a vision of the twenty-first century sublime. The cruise ship, still in the process of being constructed, is unimaginably huge, a world unto itself. Yet there are worlds within worlds, a vast "narrative architecture," "My 'decisive moment' sometimes stretches on for days or months and appears to be reproducible at any given moment, appears to stop time or, one might say, to stretch it into infinity."

Page 147

(...) Other photographs...

Page 148-149

(...) Other photographs...

**T I M E L E S S
P R O C E S S**

Page 150-155

Alto do Parque Eduardo VII Portugal // Photo edited: Francisca Abrantes da Fonseca

The synthesis behind an open sky museum. This chapter intends to synthesize the hole process of creation by combining each reference as a root... demonstrating that all the premisses idealized come from nature. From the same geological place, the crater takes form of all intensions, all concepts behind the Void Museum... *This visual path is an attempt to guide the reader through the most fascinating of all exhibitions : Trough The open sky museum to the Void of Nothingness.*