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Unedited list

Architecture Without Architects

November 10, 1964

credit to be given photographer

Panel
Installation #'s

Panel
Production #'s

← Pearl:

✓ = permission to be obtained
from photog. + fee due

o = permission to be obtained
from photographer

- | | | |
|--------------------------------------|-----|--|
| 1 (same print used
for Prod. 165) | 176 | o Göreme panorama. Photo Reportage Yan.
(Plate 111. Turkey, Published by Thames &
Hudson, London. 1959.) |
| 2 Cat. 48 | 165 | ok Göreme detail. same as above |
| 3 Cat. 24 | 44 | o Göreme cone. Gunda Holzmeister, from
<u>Bilder aus Anatolien</u> by Clemens Holzmeister |
| 4 | 21 | Granite natural rock formation. ENIT.
#31186 |
| 5 | 28 | ✓ Somali islands. Musée de l'Homme. Henry
Peri. C-42-2982-443 |
| 6 Cat. 21 | 149 | ok Baobab tree. Ministry of Home Affairs,
Salisbury, Rhodesia & Nyasaland. #109 |
| 7 Cat. 19 | 45 | Ciudad Encantada. José Ortiz Echagüe.
Plate 51, <u>España, Pueblo y Paisajes</u> |
| 8 Cat. 13 | 46 | ok Pantalica. ENIT. #4113 |
| 9 | 47 | o Cuevas del Almanzora. Bernard Rudofsky. |
| 10 | 170 | Guadix chimneys. Myron Goldfinger.
frame 27-27A |
| 11 Cat. 14 | 7 | o Siwa, ^{Egypt} Turkey . Frobenius Institut, Frankfurt/
Main. #13/19&12 |
| 12 | 43 | o Himeroviglia, Greece. Bernard Rudofsky. |
| 13 | 48 | o Tungkwan erosion. Wulf-Diether Gröf zu
Castell. #2 |
| 14 Cat. 18 | 8 | o Tungkwan. Wulf-Diether Gröf zu Castell.
#9 |
| 15 Cat. 16 | 169 | o Tungkwan detail. Wulf-Diether Gröf zu
Castell. #1 |
| 16 Cat. 15 | 53 | o Loyang. Wulf-Diether Gröf zu Castell,
#10. |
| 17 | 6 | o Baux. Bernard Rudofsky. #6-641. |

ok = publicity use o.k

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<u>Panel Installation #'s</u>	<u>Panel Production #'s</u>	
18 Cat. 25	50	<i>ok</i> St. Emilian cross. French Government Tourist Office, NY. A-1298.
19 (ceiling)	154	St. Emilian Ceiling. Commissariat Général au Tourisme. Al301. Marcelle d'Herilly, Paris.
20 Cat. 27	52	<i>ok</i> Lalibela. Roger Santeur, Editions Albert Guillot. (p. 69, <u>L'Ethiopie</u>)
21 Cat. 28	156	Loess airview. US Air Force. XN-21PR-5MC-37-U34.
22 Cat. 30	29	Chinese Mountaintop. Japan Press Service. Kobusai-Kentiku. Oct. 1961, p. 71.
23 Cat. 29	155	<i>ok</i> Canary Islands wall. Spanish National Tourist Office. Pastor, Madrid #53-342.
24 (large) Cat. 7	49	<i>ok</i> Amphitheater. Wenner-Gren Foundation for Anthropological Research. #0-17.
25 (small) Cat. 8	5	<i>ok</i> Amphitheater. Wenner-Gren Foundation for Anthropological Research. #3 & #0-14.
26 Cat. 12	55	Ordek's Necropolis. Folke Bergman. Plate III, view A, "Archaeological Researches in Sinkiang"
27 (large) Cat. 11	56	o Lanchow. Wulf-Diether Graf zu Castell, #13.
28 (detail)	54	o Lanchow cemeteries. Wulf-Diether Graf zu Castell, #14.
29	57	Chinese Tumulus. Musée Guimet. Segalen. #622122/6
30 Cat. 6	58	Okinawa tombs. from ⁿ <u>Nippon Chiri Fuzuo</u> KU.
31	60	o Megalithic house, Monsanto, Portugal. Sindicato Nacional dos Arquitectos, Lisbon. "Arq. Pop. em Portugal", vol. I, P. 295, <i>bottom left</i>
32 Cat. 52	30	o Castle, Sotalbo, Avila. José Ortiz Echagüe, Plate 190.
33	59	Machu Picchu steps. Sheila Hicks.

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34	22	✓ Dogon storehouses. Musée de l'Homme. Marcel Griaule. C-48-536
35 Cat. 41	61	✓ Dogon cliff. Musée de l'Homme. Calavas, D-39-804
36	2	o Göreme. <i>Mepti area.</i> GUNDA HOLZMEISTER, from <u>Bilder aus Anatolien</u> .
37	66	✓ Mesa Verde. William R. Current.
38 Cat. 32	64 64	o Thera harbour. Bernard Rudofsky.
39	65 65	o Phira. Bernard Rudofsky. #646/3
40	31	Bonifacio, Corsica. Myron Goldfinger. frame #21-A
41	63	Procida fishermen's harbour. Myron Goldfinger. frame # 14-14A
42 Cat. 34	14.1	ok Peñon de Alhucemas, near Morocco. The Hispanic Society of America. #50262
43 Cat. 35	14.2	✓ Peñiscola, Castellón province. MAS. Serie G, #29166
44 Cat. 36	11	Anticoli Corrado, near Rome. Gabinetto Fotografico Nazionale. Serie D, #1560
45 Cat. 87	62	ok Simon Petra monastery, Mount Athos. D. A. Harissiades, Royal Greek Embassy Press & Information Service. AD 125-236
46	197	Casares, Caceres province, Spain. Georges Joniaux-Compagnons de Massy.
47 Cat. 39	14.0 arb	✓ Mojacar panorama. José Ortiz Echagüe #351
48 Cat. 49	67	Alberobello. Gabinetto Fotografico Nazionale. Serie E. #2252

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<u>Panel Installation #'s</u>	<u>Panel Production #'s</u>	
49	187	^{Plain} ✓Beehive village, Aleppo Bin , Syria. National Geographic Society. #49693 TR
50 Cat. 133	68 (panorama)	✓ Ba Ila village, Zambia. Mary Light, <u>Focus on Africa</u> . Am. Geo. Soc. #517-24
51 Cat. 134	3 (detail)	✓ Ba Ila village, Zambia. Mary Light, <u>Focus on Africa</u> . Am. Geo. Soc. #517-26
52 Cat. 55	180	○ Mijas, near Malaga. Bernard Rudofsky. S-41/21
53 Cat. 88	181	Aul Shreck, West Caucasus. Instituto della Enciclopedia Italiana. vol. 9, Tav. CLIII
54	178	✓ Mousgoum village, Cameroun. Musée de l'Homme, <u>L'Habitat au Cameroun</u> p. 35.
55	179	Slovak Mountain village. Jan Kanka, courtesy Oldrich Dostál, #62.
56 Cat. 53	70	✓ Zanzibar airview. Mary Light, <u>Focus on Africa</u> . Am. Geo. Soc. #520-9
57 Cat. 54	69	✓ Marrakesh, Morocco, airview. Collection Musée de l'Homme. E. Vogel. D-49-602
58 Cat. 40	144 (panorama)	✓ Bandiagara, Sudan. Collection Musée de l'Homme. Marcel Griaule. C-42-4604-41.
59	71	Roofs of Skiros, Aegean Sea. Eva Maria Czako. Merian, #11, vol. XIV, p. 73
60 Cat. 131	166 (perpendic.)	○ Logone-Birni, Cameroun. Marcel Griaule. Mme. Calame-Griaule. #11-5
61	72	Shangri-La, Dutch New Guinea. US Air Force. #82984 AG.
62	143	○ Kotoko de Divel, Northern Cameroun. Marcel Griaule.
63	138	Ain Leuh, Middle Atlas, Morocco. Office Marocain du Tourisme, Rabat. Fa 34/1458
64	9	✓ Village in central Japan. Y. Futagawa.

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<u>Panel Installation #'s</u>	<u>Panel Production #'s</u>	
65 Cat. 42	139	✓ Houseboats, Soochow Creek, Shanghai. National Geographic Society. #5598 3T
66 Cat. 58	77 ^{abc}	◦ Thera. Bernard Rudofsky, 4443 & 646/1
67	75	Phira, Thera. Myron Goldfinger. frame #4
68	78	◦ (Oia) Bernard Rudofsky
69 Cat. 51	76	◦ Apanomeria. Bernard Rudofsky. Am 929/814
70 Cat. 60	186	✓ Fortified place, southern Morocco. Collection Musée de l'Homme. Armée de l'air. C-48-2478-561
71 Cat. 59	196 (round)	✓ Fortified place, southern Morocco. Collection Musée de l'Homme. Armée de l'air. C-49-148-561
72	145	Imilchil, northern Atlas, Morocco. Office Marocain du Tourisme, Rabat. Ga 9/4052
73	74	✓ Erbil. Aerofilms and Aero Pictorial Ltd. #K-229
74	10	Entrevaux, Valley of the Var, (Basses-Alpes) Phototheque Française.
75	73.	Tiznit, Morocco. Les Beaux Arts.
76	33	Locorotondo. Myron Goldfinger. Frame #21
77	32	◦ Carmona, Spain. Bernard Rudofsky.
78	34	◦ Tavira, Portugal. Bernard Rudofsky.
79 Cat. 66	79	8/16 Svanetia, western Caucasus. William O. Field. Am. Geo. Society. #16

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Panel Installation #'s	Panel Production #'s	
80 Cat. 64	81	Svanetia, western Caucasus. Istituto della Enciclopedia Italiana. Vol. 9, Tav. CLIII
81 Cat. 65	80	<i>ok</i> Svanetia, western Caucasus. William O. Field, Am. Geo. Society. #6
82 Cat. 61	82	<i>ok</i> Torre Asinelli and Torre Garisenda, Bologna. Enit. CIII
83 Cat. 62	83	Vatheia, Peloponnesus. Jean Eyres Monsell, fr. <u>Mani</u> . John Murray Publishers Ltd.
84 Cat. 63	84	<i>ok</i> Yemenite town. Arab Information Center. #29
85 Cat. 123	35	✓ Fort, Swat State, West Pakistan. National Geo. Society. #99447T
86 Cat. 122	85	○ Villarejo de Salvanes, near Madrid. Jose Ortiz Echague. Pl. 147
87 Cat. 124	20	○ Montealegre, province of Valladolid, Jose Ortiz Echague. #342
88	146	Hohenstaufen Castle, Lucera, Apulia. Verlag DuMont Schauberg, Kohn. Pl. 36, Lucera.
89	86	✓ Saré interior, Cameroun. Collection Musée de l'Homme. Dr. Pales. C-33-2412
90	87	✓ Granaries near ^{Bandiagara} Sopte , Sudan. Collection Musée de l'Homme. Dr. Pales. E-55-1775-494.
91	147	Storage fortress, Nalut, Libya. Frobenius Institute, Frankfurt/Main. #305 & 12.
92 cat. 95	157)	E-55-1817-494. Dr. Pales)
cat. 98	158)	E-57-26-494 " ")
cat. 96	159)	E-44-1315-494 " ") granaries. Collection
cat. 97	160)	C-40-543-41. Marcel Griaule) Musée de l'Homme <i>all</i> ✓
93	88	granaries, Medenine, Tunisia. Frobenius Institute, Frankfurt/Main. #265 #20/31 / 12.
94 cat. 101	142	storage fortress, Cabao, Libya. Frobenius Institute, Frankfurt/Main. #265-12.
95 cat. 91	39	✓ horreo. The Hispanic Society of America. #22568.

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<u>Panel Installation #'s</u>		<u>Panel Production #'s</u>	
96	Cat. 92	91	✓ Horreo. MAS. C-31896
97	Cat. 90	4	o Horreo. José Ortiz Echagüe. #81
98	Cat. 94	89	o Espigueiros, Lindoso, Portugal. Sindicato Nacional dos Arquitectos, Lisbon. "Arq. Pop. sur Portugal." vol. I, pp. 66-7.
99	Cat. 93	90	(panorama) Espigueiros, Lindoso, Portugal. Sindicato Nacional dos Arquitectos. "Arq. Pop. em Portugal", vol. I, pp. 68-9.
100		24	Pillars of Spanish granary. José Ortiz Echagüe.
101		37	✓ Pigeon towers at Lindjan, near Isfahan. Myron B. Smith, Islamic Archives. L-126-4.
102	Cat. 50	153	o Göreme dovecot. Gunda Holzmeister, from <u>Bilder aus Anatolien.</u>
103		21	Nile valley pigeoncot. Frobenius Institute, Frankfurt/Main. #L8-9147.
104	Cat. 103	103 #108	Sahaj, Nabran desert. Frobenius Institute, Frankfurt/Main. L8/9145
105		36	Nile valley pigeoncot. Otto Siegner. #47/35
106		161	Barcelona rooftop dovecot. J. Vidal Ventosa.
107	Cat. 76	93	Telc. Mistni Narodni Vybor v Telci.
108	Cat. 75	92	Telc. Vera Pospisilova. #86(stamp); #56-732(pencil). fro Dostal.
109	Cat. 73	94	o Garrovillas, Spain. Bernard Rudofsky. S-25/17.
110	Cat. 74	41	o Garrovillas, Spain. Bernard Rudofsky. S-3/21.
111	Cat. 72	96	✓ Street, Caldas de Reyes, Spain. MAS, C-28643.
112	Cat. 68	40	o Aibar, Navarra province, Spain. Bernard Rudofsky. #11.

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113	95	Porto Maurizio, Italian Riviera. Collection Editon Arthaud. Riviera, P. 37.
114	23	✓ Souk. National Geographic Society. #71002-T.
115 Cat. 85	98	et Souk, Pierre Boucher. Direction Générale du Tourisme. #8.978.
116 Cat. 80	97	Gubbio, Umbria, Italy. Konrad Helbig. Pl. 50, Umbria. Anton Schroll & Co.
117 Cat. 81	99	Kharga, Libya. Frobenius Institute, Frankfurt/Main. #4/16 811.
118	188	o Osaka, Japan. Bernard Rudofsky.
119 Cat. 86	100	o Toldos, Sevilla Street. Bernard Rudofsky.
120 Cat. 83	101	et Camp street, Hassi Messouad, French Sahara. Dr. Georg Gerster. #164/1.
121	109	✓ Chinese horizontal windmill. National Geographic Society. (un-numbered)
122	110	Greek windmills. Bernd Lohse.
123	107	✓ Horizontal windmills, Khorassan province, Iran. Myron B. Smith, Islamic Archives. #43278.
124	108	Watermills, Jajce, Yugoslavia. Yugoslav Tourist Office. F-1000/5
125 Cat. 106	13	✓ Waterwheel, Orontes River, Hama, Syria. National Geographic Society. #49709TR
126 Cat. 105	105	✓ Waterwheel, Orontes River, Hama, Syria. National Geographic Society. #49791T
127	106	✓ Noria (waterwheel), Hoa Binh, Tongking. Collection Musée de l'Homme. Cuisinier Delmas. F-50-607-366.
128	15,16	o Limonaie, Lake Garda. Bernard Rudofsky. #6-641.
129 (cover) & 111	17	o Limonaie, Lake Garda. Bernard Rudofsky. #155/9.

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130 Cat. 112	104	o Limonaie, Lake Garda. Bernard Rudofsky.
131 Cat. 113	18,19	Hyderabad-Sind, West Pakistan. Dr. Martin Hürlimann. <u>India</u> , p. 262
132 Cat. 114	102	o Hyderabad-Sind, West Pakistan. Alfred Nawrath, Verlag Anton Schroll. p. 106
133 Cat. 115	103	Hyderabad-Sind, West Pakistan. Dr. Martin Hürlimann, <u>India</u> . p. 261
134 Cat. 132	12	Windscreens, Shimane Prefecture, western Japan. Susumu Higuchi.
135 Cat. 116	111	Samrat Yantra, Jaipur. Isamu Noguchi.
136	112	o Interior, Ram Yantra, Delhi. Bernard Rudofsky.
137	113	o View from Samrat Yantra, Delhi. Bernard Rudofsky.
138 Cat. 117	114	Samrat Yantra surrounded by Rasi Valaya Yantra, Jaipur. Isamu Noguchi.
139	152	o Detail of Misa Yantra, Delhi. Bernard Rudofsky.
140	171 (same basic print for #111)	Detail of Samrat Yantra, Jaipur. Isamu Noguchi.
141 Cat. 125	14	Men's clubhouse, Maipua, Gulf of New Guinea. Chicago National History Museum. #37757.
142 Cat. 126 Cat. 127 Cat. 128	162) 163) 164) <i>70h</i>	Mudhif, southern Iraq. Gavin Maxwell, <u>People of the Reeds</u> .
143	115	✓ Vault construction, Tahou ^a , Nigeria. Collection Musée de l'Homme. Service Intercolonial. S-48-501-429
144 Cat. 135	148	Screen-enclosed royal court, Lealui, Zambia. Frobenius Institute, Frankfurt/Main. #11312 3/4a.
145 Cat. 136	118	House in royal quarter of Bakuba, Congo. Musée Royal de l'Afrique Centrale, Tervuren. #64541 (EPH 820)

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146		151	Garden Pergola, Iraq. Dr. Henry Field, Chicago Natural History Museum. #89808
147		117	o Picnic hut near Alcazarquivir, Morocco The Hispanic Society of America. #50588
148	Cat. 137	116	✓ Palace of Justice, Aloa Bay, Solomon Islands. Collection Musee de l'Homme. Tracal. C-34-4815-28.
149	Cat. 145	26	Earflap roof, northern Japan. Y. Futagawa.
150		120	Prefabricated attic floor, Hamileke people, Cameroun. <u>L'Habitat au Cameroun</u> . p. 79
151	Cat. 143	119	de Kirdishelter, northern Cameroun. Peter W. Häberlin. (c) Ernst Häberlin. #81, Kamerun.
152		121	✓ Rafters of community house, South Vietnam. Collection Musee de l'Homme. J. Dournes. C-63-89-702.
153	Cat. 138	122 (Guinea)	✓ Transport of roof, Guinea. Collection Musée de l'Homme. Dr. Pales. E-57-580-494.
154	Cat. 142	150 (Vietnam)	de Transport of roof, Vietnam. Peter Schmid, <u>Paradies in Drachenschlund</u> .
155	Cat. 139	123	Transport of hut frames, Rendille nomads, Kenya. Central Office of Information, London. K-31488.
156	Cat. 153	125	de Arbor, Mukijima, Tokyo, Japan. Shokosuke Takemura, Courtesy "This is Japan."
157	Cat. 129	124	Torii of approach to Inari Shrine, Kyoto, Japan. Shigeo Okamoto, (c) Shokokusha Publishing Co.
158	Cat. 130	25	Wieliczka mine, Poland. Alfons Blugosz, courtesy Arkady. #248/63.
159	Cat. 148	129 (high view)	✓ Bazaar Street, Isfahan, Iran. Myron B. Smith, from Islamic Archives. L-120-37

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160 Cat. 97	127	✓ Extrados, Masjid-i Jum'a Isfahan, Iran. Myron B. Smith, from Islamic Archives. L 188-16
161 Cat. 149	126 (caravansarai)	✓ Qum, near Teheran, Iran. Myron B. Smith, from Islamic Archives. #149.20
162 Cat. 150	128 (teahouse)	✓ Teahouse, Qum, near Teheran, Iran. Myron B. Smith, from Islamic Archives. #148-17
163 Cat. 151	173	sk Vault in Masjid-i Jum'a, Isfahan, Iran. Jamsied Kooros. Jamahid
164 Cat. 154	177	Turkish bathhouse, cupola. Direction Générale de la Presse au Ministère de l'Interieur, Ankara. F-324
165	130	o Barrel vaulted Houses, Thera. Bernard Rudofsky.
166	132	Houses at Tameur, near Medenine, Tunisia. Frobenius Institute, Frankfurt/Main. #21/23 & 12
167	131	Nubian houses along Nile, Egypt. Dr. Georg Gerster. #976/9.
168	135	✓ Wall paintings of the Dogon, Dyamani, Sudan. Collection Musée de l'Homme. Marcel Griaule. D-33-2161-41.
169	134	Painted wall of house, India. Oppi Untracht. 9050/M-60-A
170 Cat. 155	136	✓ Pillrs of palace at Ketou, Dahomey. Collection Musée de l'Homme. C-35-133.
171 Cat. 156	137	✓ Wooden pillar of Dogon communal rest house. Collection Musée de l'Homme. Dr. Pales. E-57-1043-494
172	133	Ethiopian children building village compound model. Frobenius Institute, Frankfurt/Main.

(Note: The following panels did not have

caption panels:	167	windscreen	Glenn Thomas Trewartha
	168	Pavia ptg.	Istituto della Enciclopedia Italiana
	171	Mojacar	Rudofsky, frame 19-20
	172	Kanton	L'Ambassade Orientale....
	175	Bamileke drwg.	L'HABITAT AU CAMEROUN
	184	Massa farm plan	" " " "
	191	Yokuts Tule Lodge	HOUSES AND HOUSE-LIFE OF THE AMERICAN ABORIGINES

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From before time and hence walked the earth, there existed some kind of grotesquerie, coarsely modeled by the pressure of labor or nature and occasionally polished by wind and water into elegant structures.

1. Coastal Facades, the Enchanted Caves, about 120 miles east of Madrid, is a formation of limestone deposits covering 500 acres. The fantastic shapes, locally re-interpreted, are an astonishing sight and need no fanciful comparisons with architecture to be appreciated.

2. Trunked rock marks on the shores of Lake Abaya in French Somaliland.



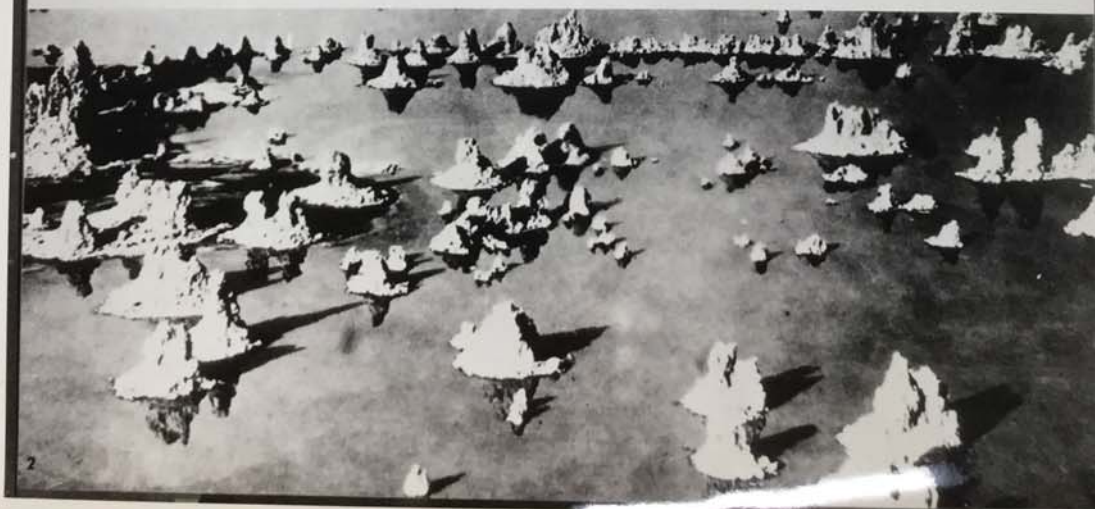
3. Natural rock formation, Spain.



4. The acacia, which produces dwelling forms of abstract design that form the centers for huts. The hatched line of typical Africa. *Acacia drepanolobium* has a diameter of 30 feet. Its wind-bent side, low stems are often hollowed out and used as dwellings.

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3. This is another case of houses containing several houses, one of them being central
rooms. The volcanic formations in the Andean valley of Cuzco were covered by wind
and water. Whether the original design suggested houses or not, the strong circular
forms, and features that occur in the walls seem to be isolated and arranged
in order to provide habitable space. The one appeared to people with a desire for
solitude and during the present century, as in many or sixteen arches, walls
and female head beds in a narrow courtyard. Again on the grounds of chambers
churches, and chapels was, and other walls in by way tables.

4. Present houses, called built (below), are the ground and white ground of volcanic
Andes. They are built of volcanic stones of many that maintain in a false form, partly
obtained by a technique. The arches, however, form of an early Inca style, variations
they are related to the Inca's style. Andean arches, and the use of Pseudocypripedium
Despite the presence of a dome structure, the type has survived almost without change
since the second millennium B.C. It still serves the traditional wall.



Plan of a multi-

5. A drawing of one of the Cuzco houses, a typical Inca. They range from the use
of a wall to that of a tower structure with a dome or other form.



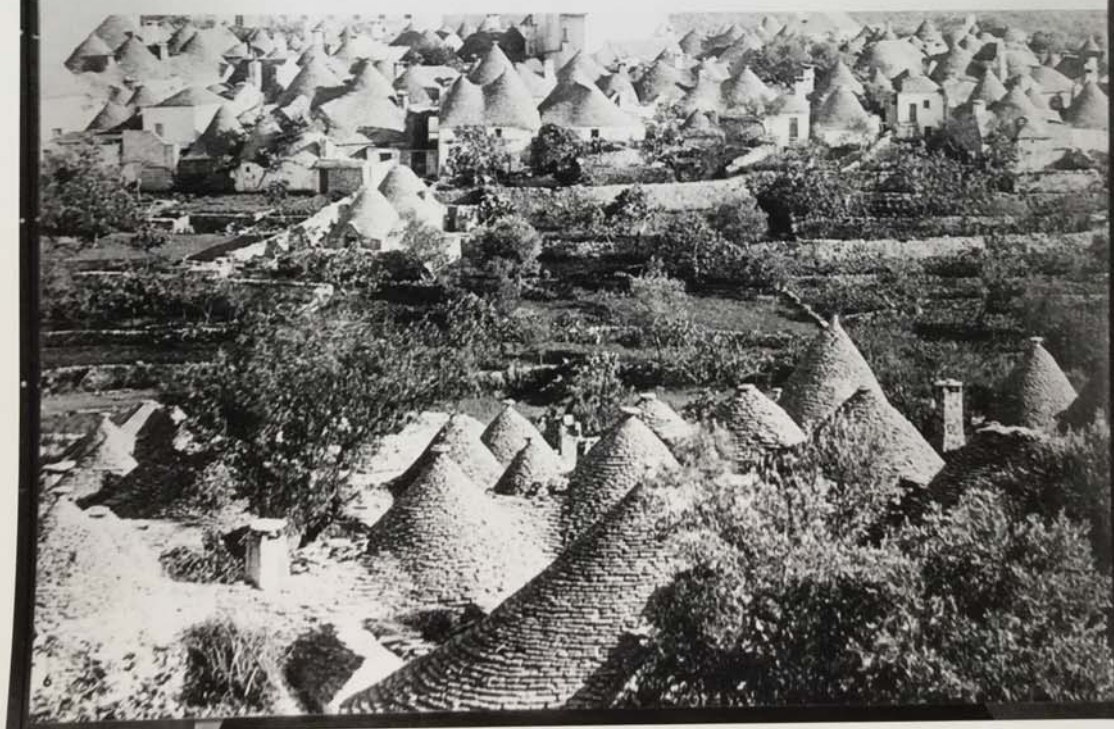
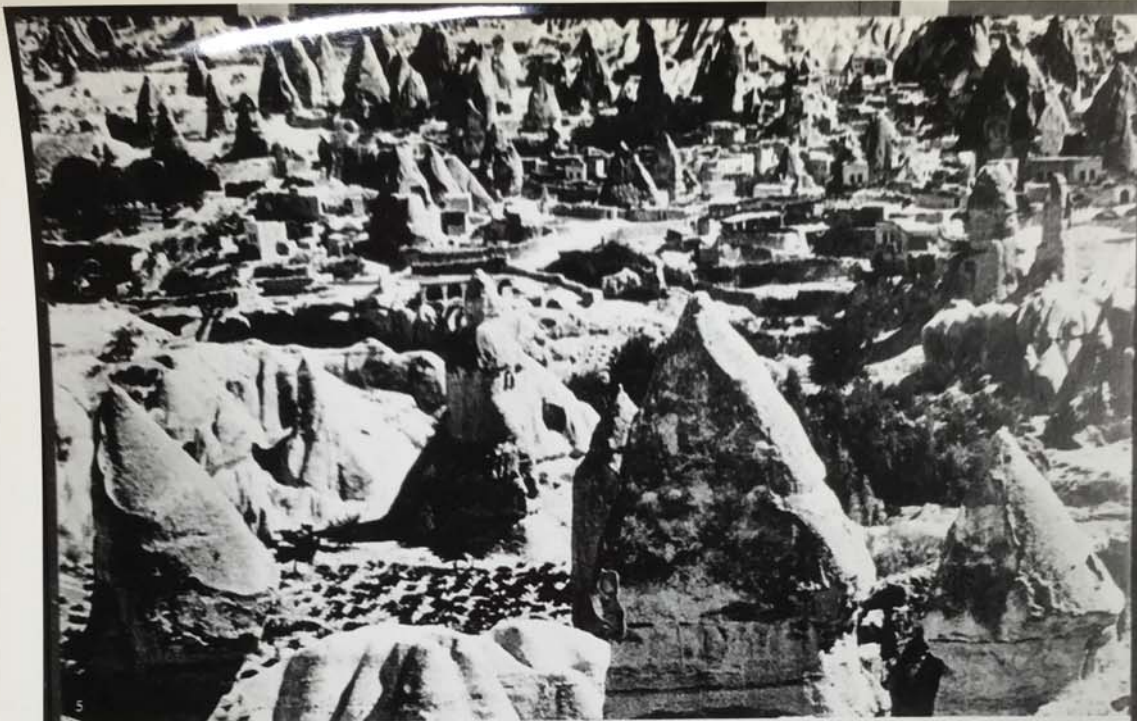
Three floor plans of the Cuzco houses, illustrating the Inca's style in the fifth
century A.D. The lower floor contained the kitchen. Above it were the living quarters,
with a fireplace and furniture made from stone.

Three floor plans of the Cuzco houses, illustrating the Inca's style in the fifth
century A.D. The lower floor contained the kitchen. Above it were the living quarters,
with a fireplace and furniture made from stone.

Cases, having been among stone a volcanic structure, they were not to be by the sea coast.
At sea level, they were chosen with great thought as adaptations for the most
pleasant climate — protection and furniture from.

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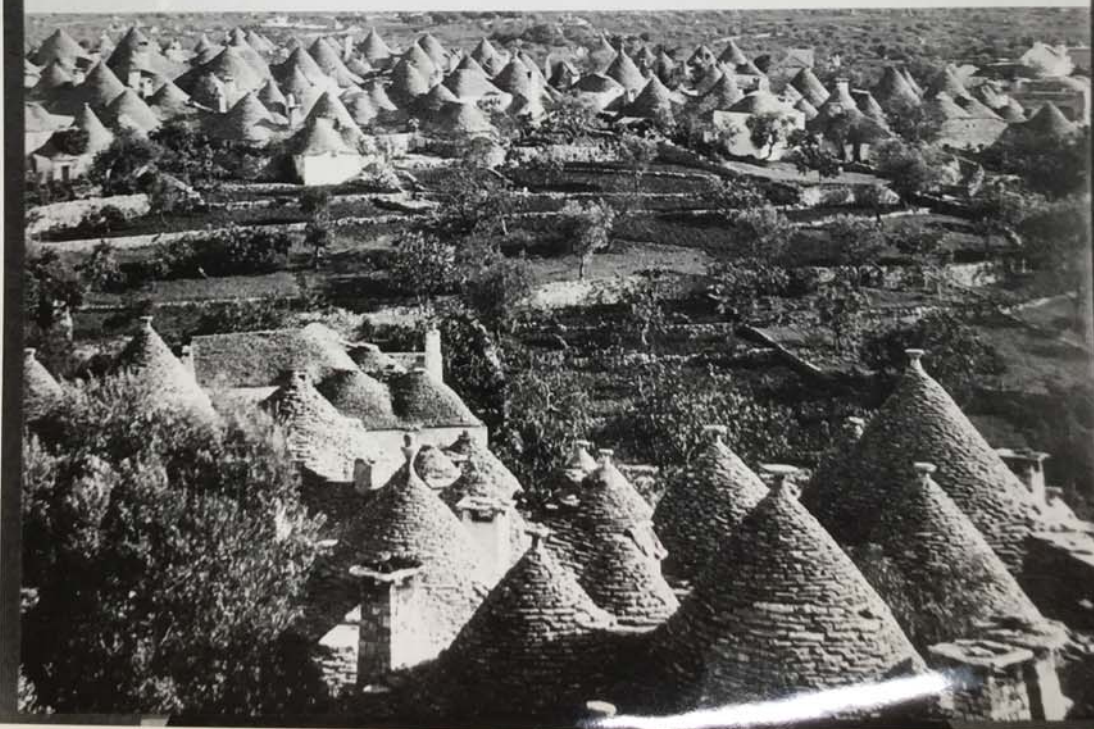
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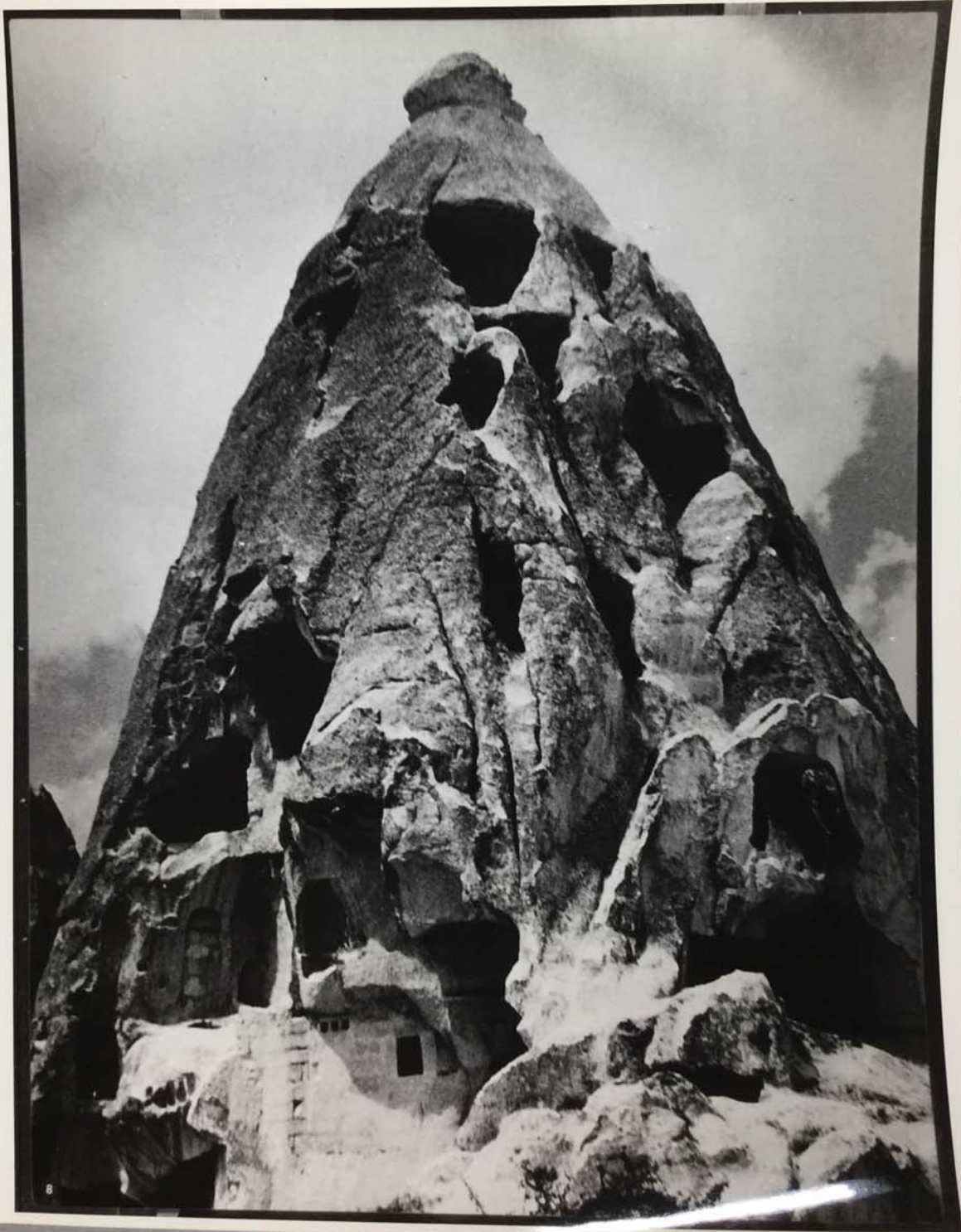
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Tripolitarians does not necessarily imply a low cultural level. The picture of the cave men dragging her into his hut has a commoner's touch, leaving no margin for legend days, rather than a picture of the kind of people who prefer to see below ground. Besides, tripolitanian anatomy may be much as those of more conventional habitations.

9 A view of the tripolitanian town of Funtaina. The hole chambers whose doors can be made out in the picture were cut into the nearly perpendicular declivity of the Alcazar by the Arab, who inhabited Sicily about 1000 years ago. Originally serving as burial grounds for an advanced prehistoric town, they were converted into dwellings during the Middle Ages. As a rule, their floor construction is composed of massive passages. Similar establishments are scattered all over Sicily.

10 The imposing facade of a tripolitanian settlement at Almonacid in Southern Spain.



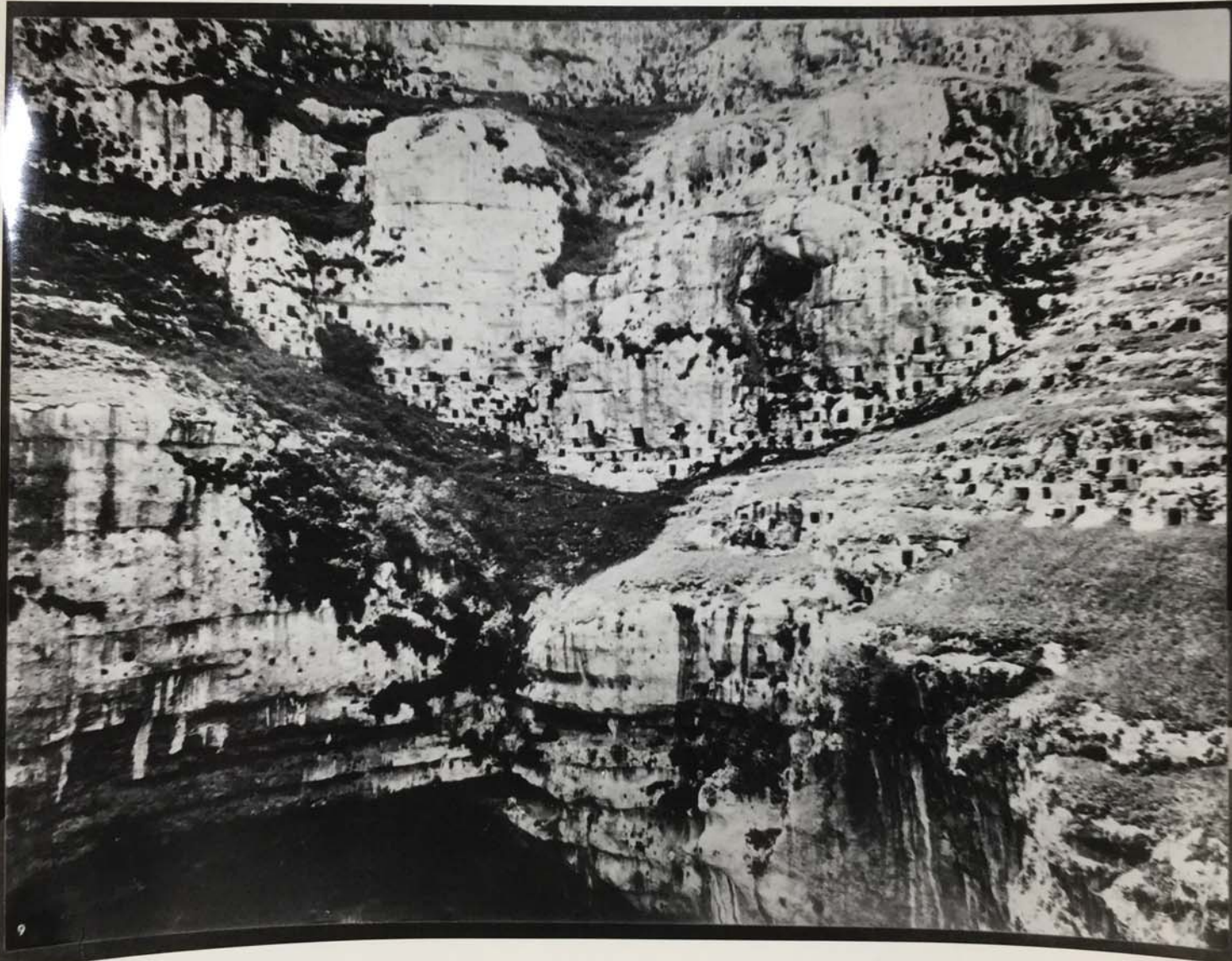
11 Rock-cut dwellings at Gii in the Chigachina, Southern Tunisia. Almost entirely abandoned.



12 Chimneys of tripolitanian dwellings at Gualda, Spain.

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One of the more radical solutions in the field of shelter is represented by the under-ground houses and villages in the Chinese loess hills. Loess is soft, unconsolidated and deposited by the wind. Because of its great softness and high permeability (it is porous), it can be easily carved. In places, roads have been cut as much as 30 feet deep into the original level by the action of wheels. In the provinces of Honan, Shensi, Shensi, and Kansu about ten million people live in dwellings hollowed out of loess.



14 The photographs show sections of the most important, one in the province Shensi, 15 near Tientsin (Honan). The disk squares in the first photograph are just an eighth of an acre in area, or about the size of a tennis court. They carried only one 27 to 30 feet high. A second staircase led to the apartments below which were on about 30 feet deep and 15 feet wide, and masses about 15 feet in the top of the vertical walls. They are lighted and aired by openings that give into the vertical shaft. One was an inside railing up from the loess, writes George B. Colver in his *Land of the 700 Millions: A Geography of China*, even though there is no loess in sight. "Each had three double doors, with dwellings below and fields above." The dwellings are warm in winter and cool in summer. Not only habitations but factories, schools, hotels, and government offices are built entirely underground.

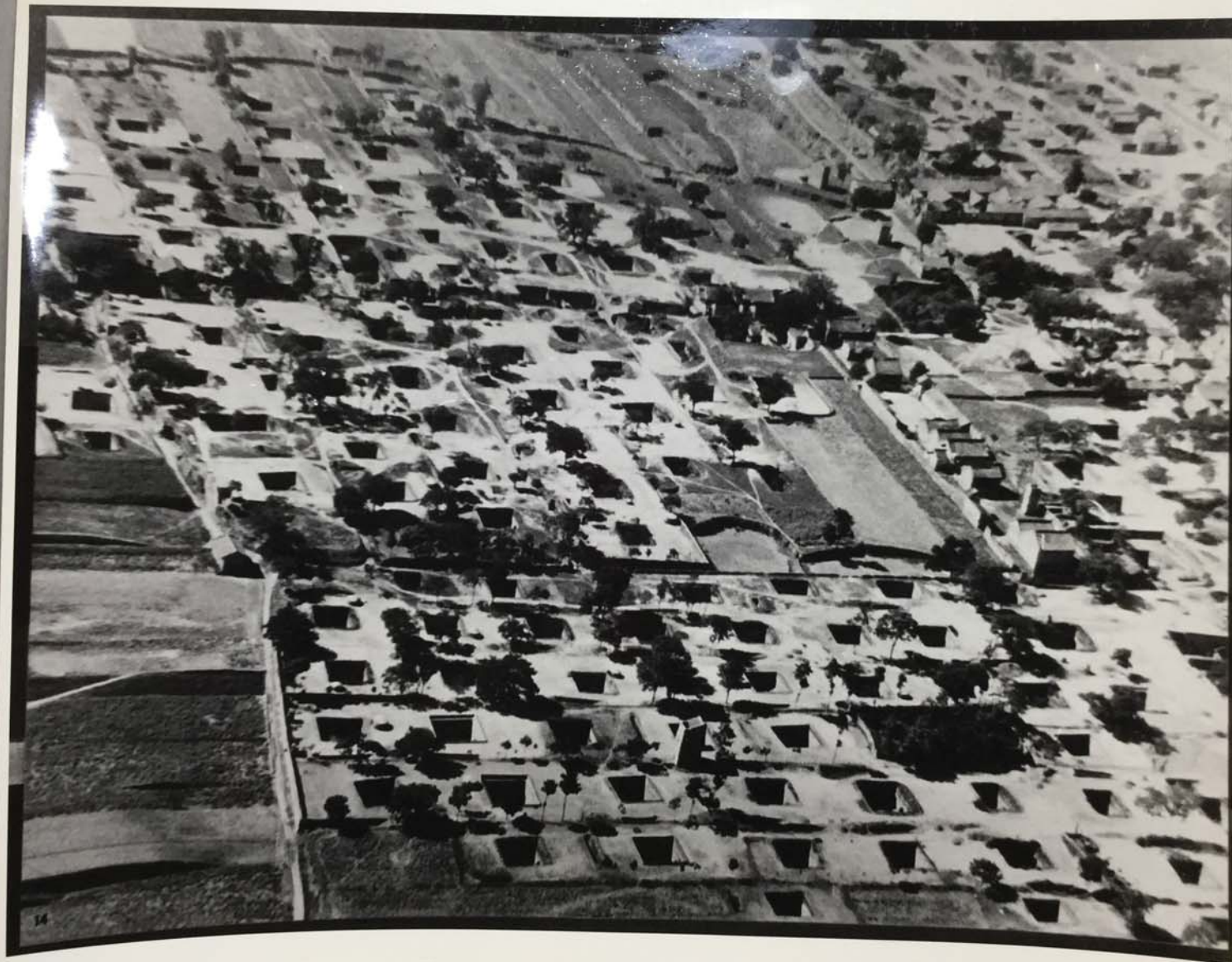
16 A partial view of an underground village near Beijing in northern China. In order to avoid places to which the wind blows the dirt roads in earth, here except for a few more. Every street has a vaulted ceiling carved into the soil while the road comes from



17 An example of the transition from hill-side dwellings to half-dug and flat-roofed houses at Chiapas, Guatemala.

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Great builders draw no line between sculpture and architecture. With them, sculpture is not "commissioned" in an afterthought or haphazard style. Neither is so-called landscaping. The three are inseparable.



18. These geometric figures traced by some child, mark the footprint of Beville's in Sweden. For all we know, the child may never have taken place; but, since he was that one concrete or brick, we are free to share the design of this way moment. It is so clearly more explicit and than any the design for the four hundred houses and twelve avenues of Esplanade Heights.



19. The aerial view of a cemetery near London, in the 18th century, of Rome, Berlin, or most famous, suggests models for the "concretized" phenomenon, a writing a rather than an architect's idea of how to impress on the surface of the land. As in other conditions, the bones of the dead were considered far more visible than those of the living.



21. The old photograph of a cemetery in Okinawa reveals a true, not an artificial architectural landscape, devoid of such precise elements as houses and trees.

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23 Anomalous achievement of a monumental kind, unknown to Japan and which also can be traced right to the American continent. In Peru, halfway between Lima and Machu Picchu, lies an ancient Inca city that has no counterpart anywhere else. Built by the first ruler of the Inca, it comprises four thousand and one circular foundations. As might be expected the accuracy of all five thousand is superb.

The contents of the warehouses have been created by the elements; the sun heated by stones and limestone. Yet the heat, moisture is relatively well preserved. The latest theories — probably are not a general case — recommended in many of these people. Twelve of the temples, each about 6 feet high and 7 1/2 feet wide, still exist. The lower circular platform of the first chamber, which corresponds to the first chamber, rises in diameter from 50 to 100 feet. Water pipes are four wide (and are made of stone), carried spring water from a nearby mountain peak.

Although nothing is known about the kind of spectacles performed in these rooms, the habits, traditions — dancing, singing, feasting, and animal husbandry — suggested their character. Religious ceremonies before the "unwieldy forms" of the landscape (about 1,000 feet above sea level) was an important factor in the primitive civilization. At present, the sun has not induced the images of nature.



24 Tomb of the First Emperor of the Han Dynasty, Caoshan, ca. 180 B.C.



25 Looking for the peak of a pine-wooden tower in a walled-in courtyard, this splendorful structure built out of the wood of a great mountain. Not more than a foot, the forest of tall, pointed pine-wooden towers is a striking composition whose original design has been greatly expressed by the remaining traces of wind-eroded wood. The hill, allegedly built by Emperor Gaozu and Emperor of gold and silver, was discovered in building many thirty years ago by one of the Han's "Yankin" warriors, who lived at the same place projecting on the side.

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26 The irregular holes in the walls of Siva, Egypt, are entrances to a burial ground that has been converted into living quarters. Compared to them, other cave-dwellings are highly sophisticated architecture.

27 Occasionally, man has carved entire towns out of live rock above ground. The temples, cath, and houses of Las Huelgas-Provincia were cut to a great extent from the volcanic formation on which they stand. An important place in the Middle Ages, it has long been abandoned; the number of its inhabitants has dwindled to 700. This wood is the man of a free-standing house.

28 Three interior views of the ninth century monastic church of Saint Emilian "Yarnold" in Western France. The church is not a "building" in the strict sense of the word but rather a carving.



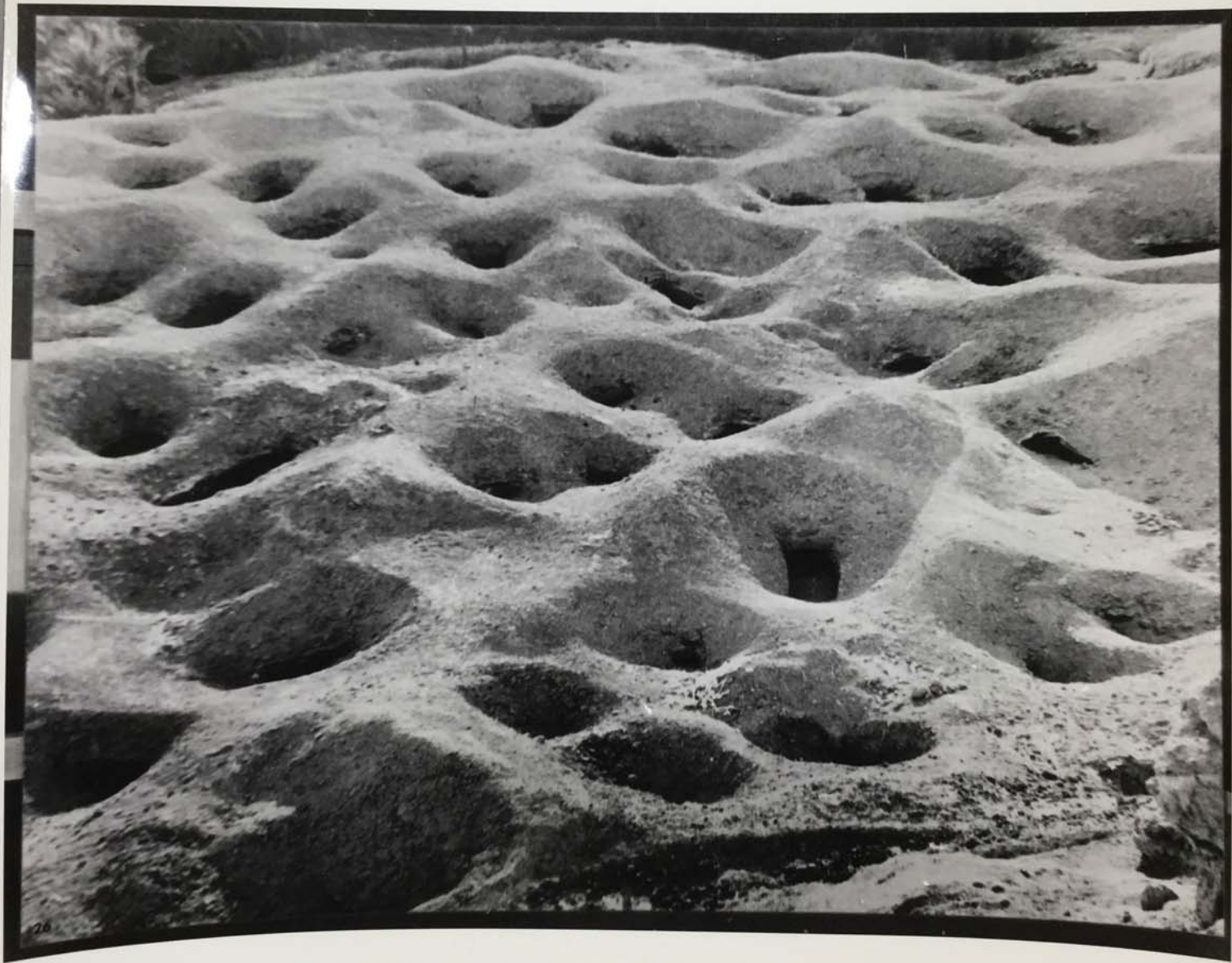
29 St. George's Church at Lalbela (Ethiopia) carved from the rock like a wallpane and hollowed out.



30 Dwellings cut into the top of a mountain at Goreme in Turkey.

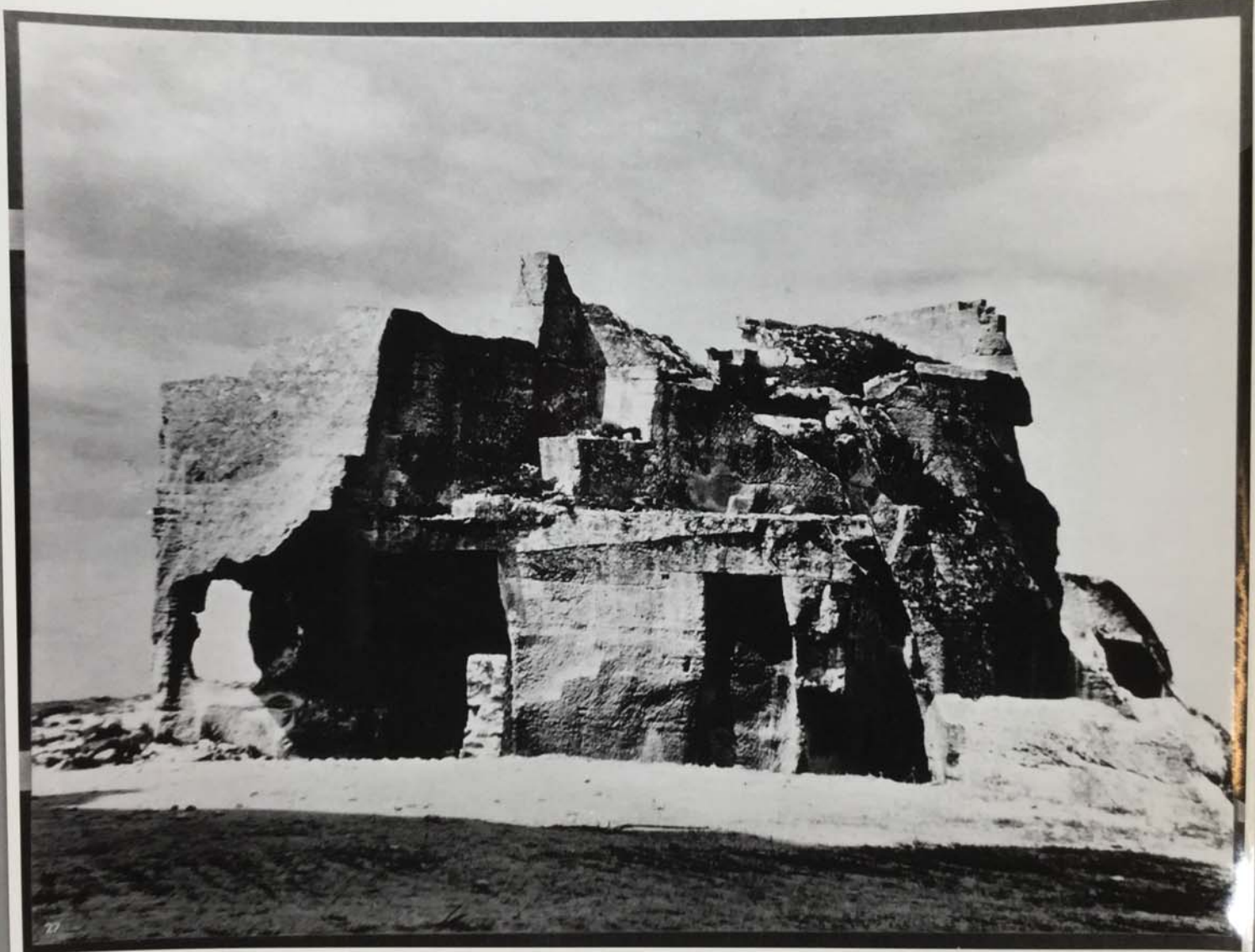
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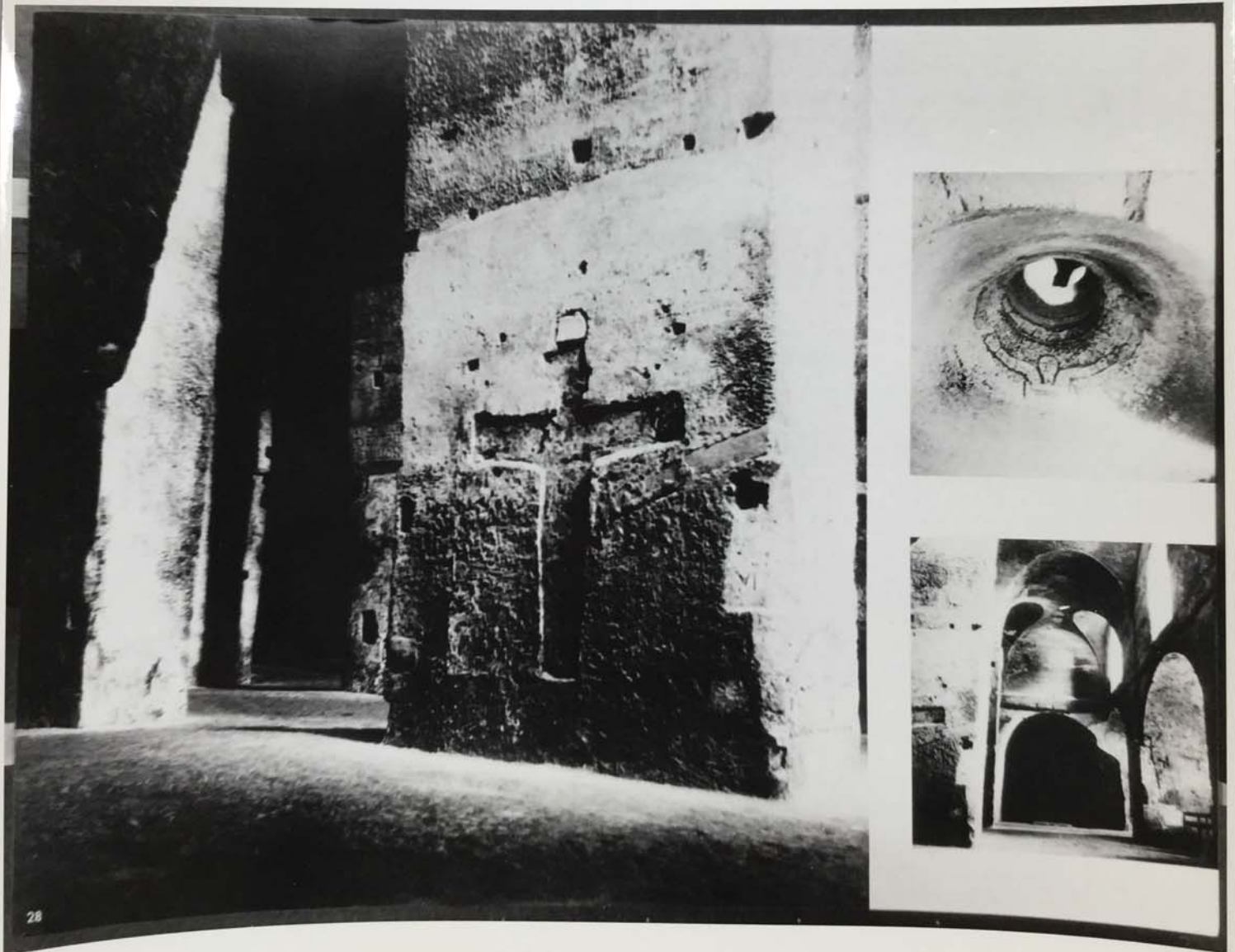
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31 The corner of a castle at Serralbe in the province of Avila, at the foot of the Sierra de Peñagance, another example of architecture where man's handwork blends into the natural setting.

32 A fusion of sculpted rock and fitted stone masonry at the abandoned Quintero ruins of Macho Pichu, Peru.

33 A typical swastika of Tibetan houses.



34 Ruins, house at Manacay, Peruvian.



35 Swastikas at Baidagara in the Sudan.

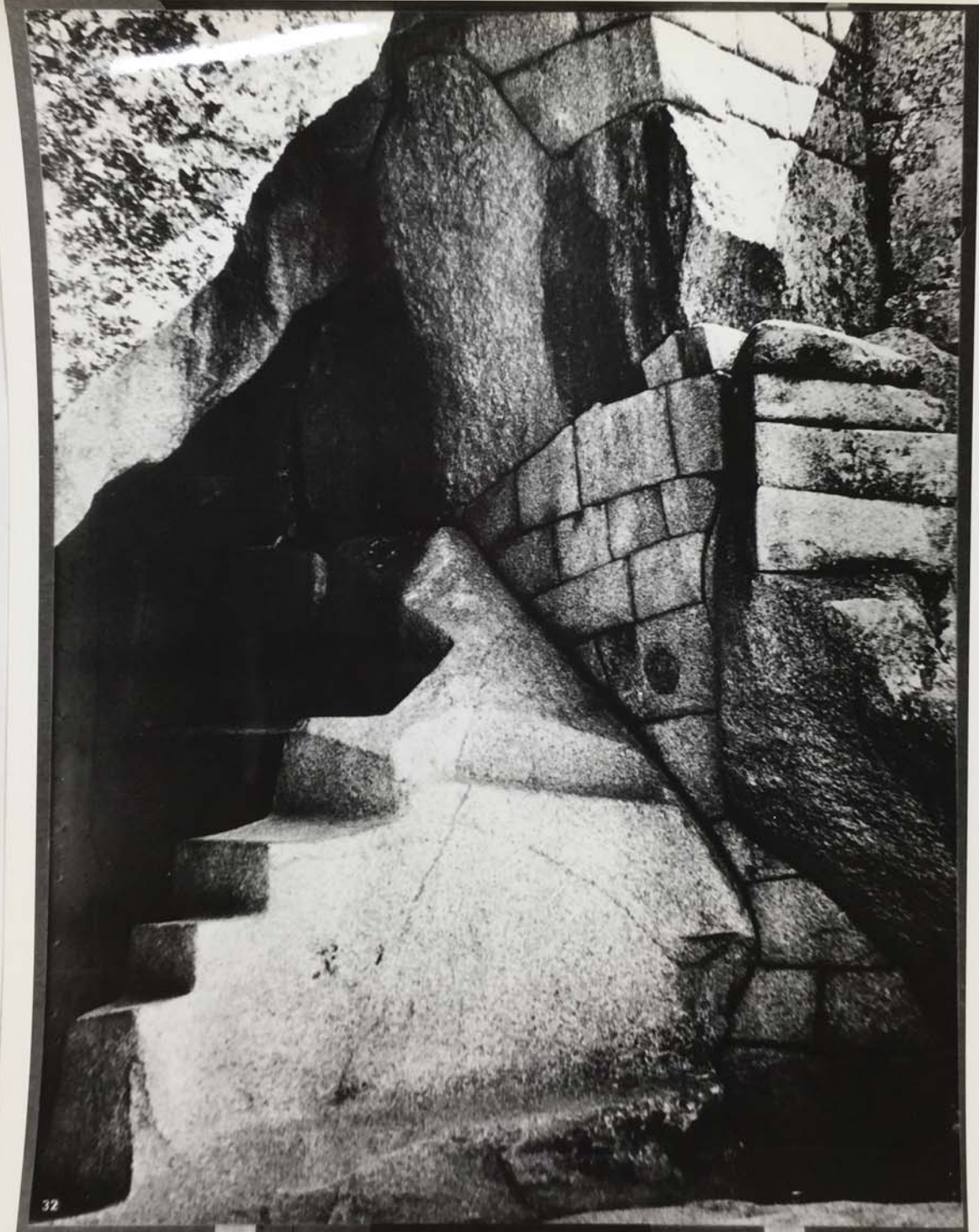
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Yuan Shenshan. Hanging Gardens to the latter day building process, agriculture has been competing with architecture in shaping the surface of the land. Piling more and more for towering walls was a formidable advance over casting rock. By stacking the first wall, man arrived at a point in his evolution that was so sharply defined it could be put up from all fronts and used in his favor. Building his first wall, he became, essentially, a lizard. With the wall, man created space on a human scale.



36. Terraced fields, China



37. Terraces in the town area Hsueh, China



38. Wood terraces, Canary Island terraces

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Man's physical freedom manifests itself in choice in his ability to choose the place on earth where he wants to live. Whereas immediate reflection tends to judge by conditions alone, a discriminating mind may ask in what of beauty. Neither price rises nor changes will deter man from selecting a spot that provides him with the exhilaration generated by a superb landscape.

39-40 Ploie, the capital of the small Greek archipelago of Thera, is a sort of lion's mane on the theater of creation. It towers tall, but above its shell just on the brink of an ancient volcanic crater, and no better example could be found to illustrate the very real meaning of the words splendor and dissonance. Periodically drowned by earthquakes the island has never been abandoned.



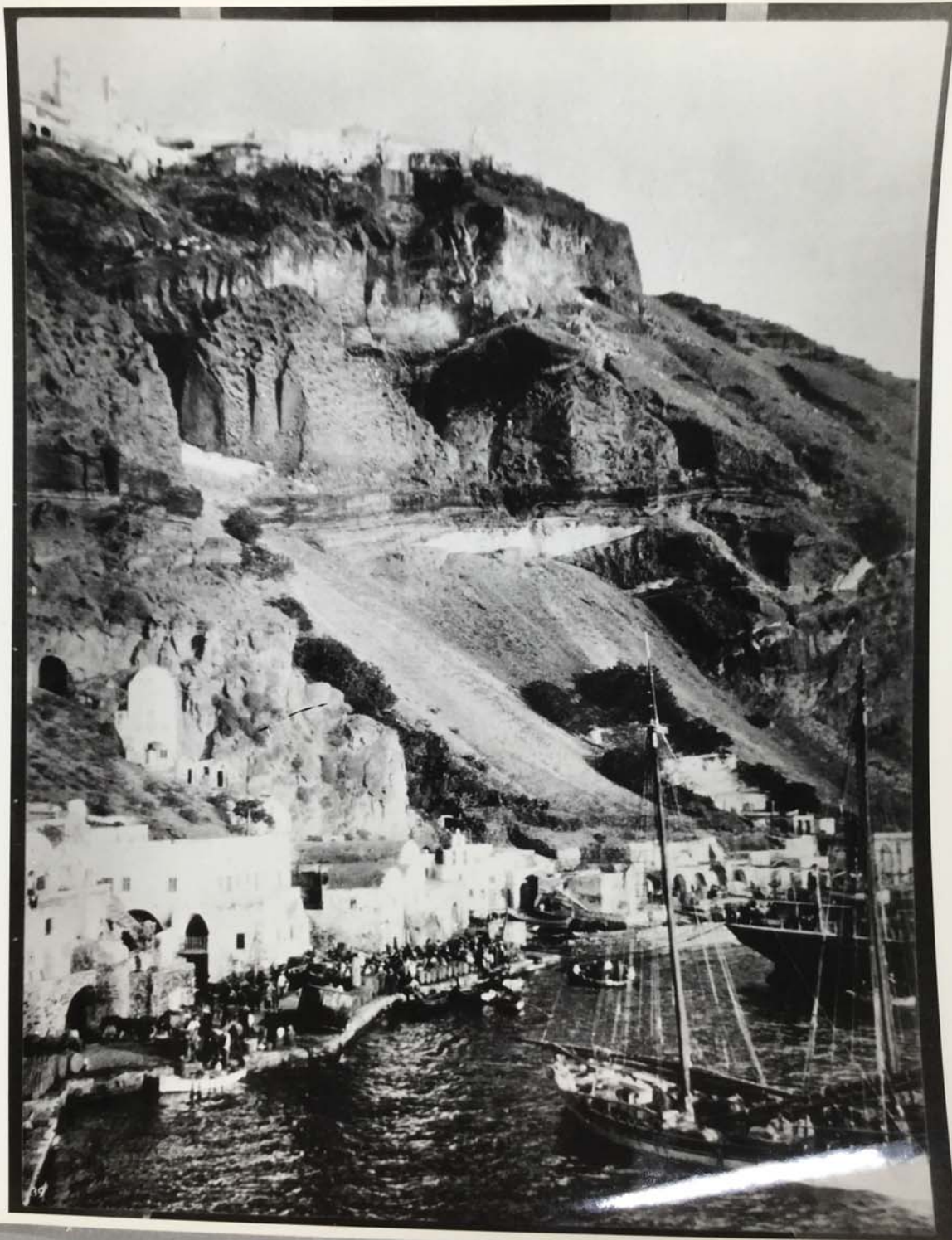
41 The men of houses clinging tenaciously to their privilege, of possession, possess an part of the scene of Bonifacio in Corsica.



42 Built on a nearly perpendicular slope, every house enjoys a view of the harbor's harbor at Pizzola in the Gulf of Naples.

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46 The town of Gory in Armenia



43 A view from above. The town of Gory in Armenia is seen from a high angle. The town is built on a steep hillside, and the buildings are clustered together.

44 A view from above. The town of Gory in Armenia is seen from a high angle. The town is built on a steep hillside, and the buildings are clustered together.



41

41 The town of Gory in Armenia is seen from a high angle. The town is built on a steep hillside, and the buildings are clustered together. The town is built on a steep hillside, and the buildings are clustered together. The town is built on a steep hillside, and the buildings are clustered together.

42 The town of Gory in Armenia is seen from a high angle. The town is built on a steep hillside, and the buildings are clustered together. The town is built on a steep hillside, and the buildings are clustered together. The town is built on a steep hillside, and the buildings are clustered together.

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Before being introduced to the private tasks of their chosen profession, students of architecture are sometimes given problems that call for juggling ideas like these. If in the end only clarity in their answers for testing the calculation that comes from working, it only on paper, is commensurate with nature at its most magnificent.

47. Amisoli Corralco, in the Selous Mountains near Rome

The very thought that modern man could live in such primitive communities like these would seem almost wiser or wiser that they are increasingly becoming refuges for city dwellers. People who have not yet been schooled to appreciate to appreciate find in them a freedom of youth.



48. In the Spanish province of Castellón, facing the Mediterranean, lies Portocelo of similar shape. A narrow road leads into it precariously to the mainland.



49. The *Portos de Eilat*, one of a group of these small islands that guard the Marsee, an outer harbor of Crete. With its towers and bastions, the place looks like a stationary battleship.

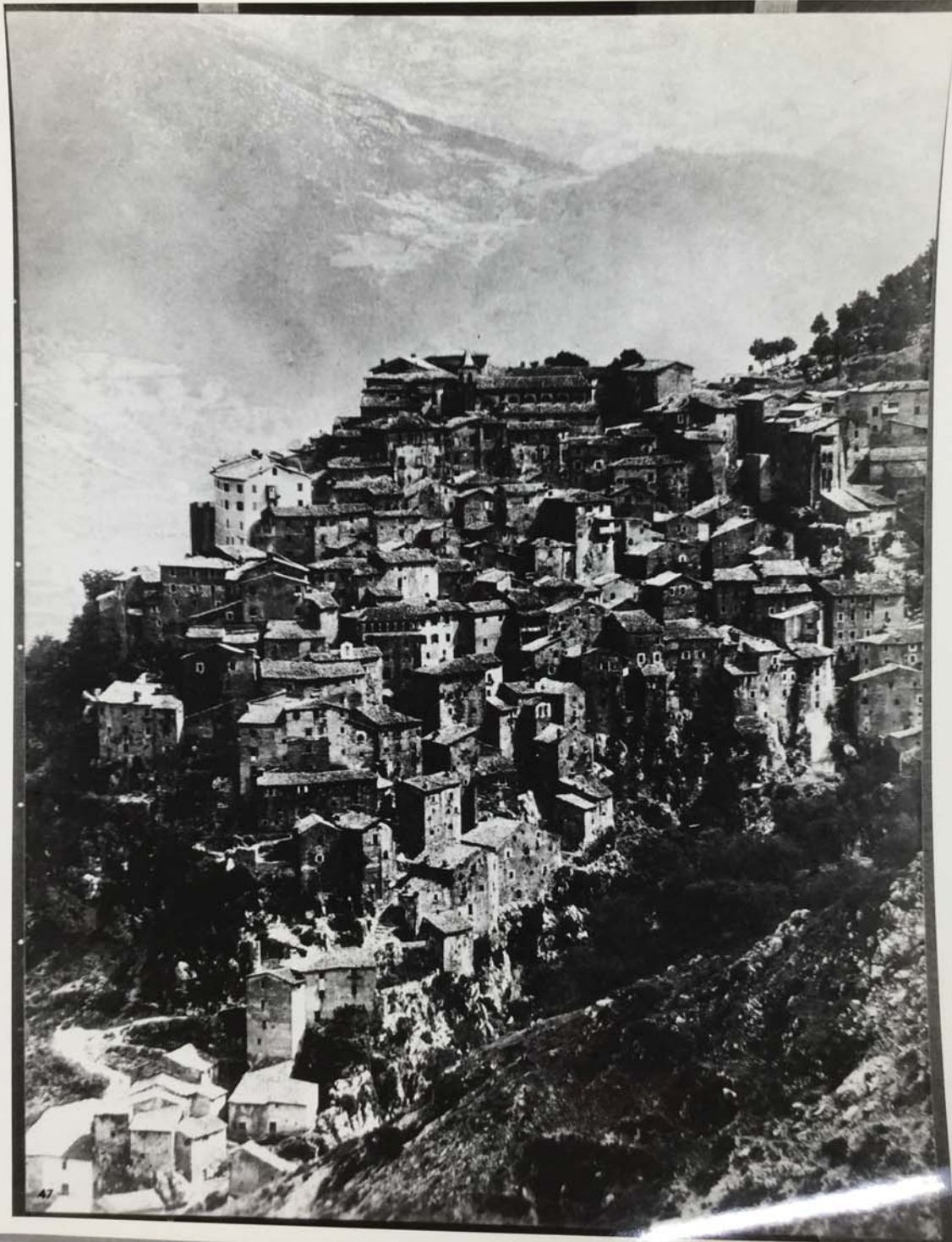


50. One of a group of human strongholds called *Mezara*, near Trikkala in northern Greece, that have been inhabited for the past eight hundred years. Access was once gained by being hoisted in a basket — the prototype of our elevators.

~~Before being introduced to the private tasks of their chosen profession, students of architecture are sometimes given problems that call for juggling ideas like these. If in the end only clarity in their answers for testing the calculation that comes from working, it only on paper, is commensurate with nature at its most magnificent.~~

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31. Panoramic view of Miraval, in the province of Almeria, Spain. The Mediterranean Sea is visible in the upper right corner.



32. A partial view of Miraval.

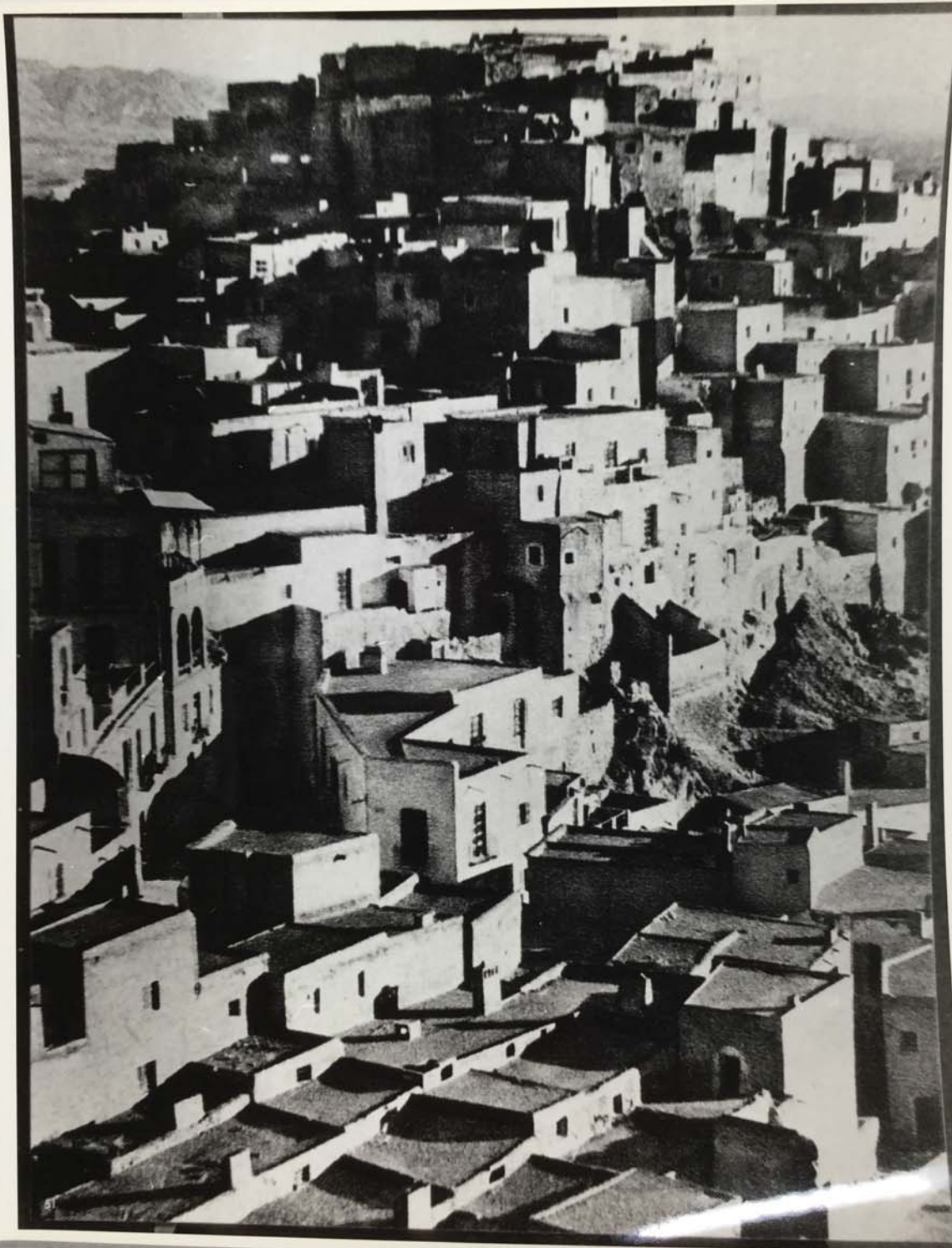


33. A 1961 photograph of Miraval.

Miraval used to be one of the most spectacular Spanish hill towns until tourists when tourists caught up with it. Its houses were built along an old highway to make space for parking lots, hotels, apartment houses, and villas designed in heavy, rectangular.

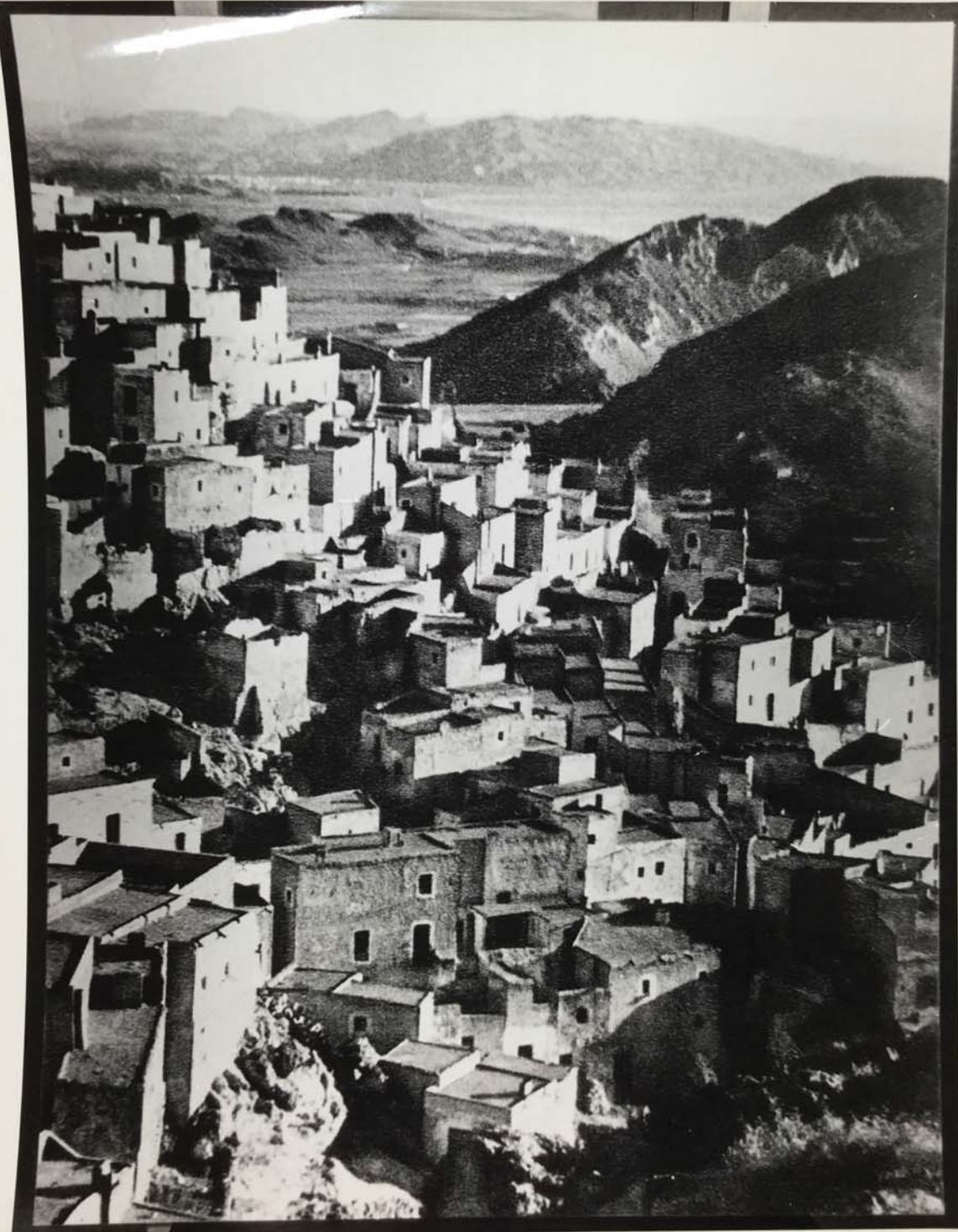
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18. Robert Rauschenberg's "Ocean View" (1965) is a color print made from a black and white photograph of a view of the ocean from a boat. The print is a color print made from a black and white photograph of a view of the ocean from a boat. The print is a color print made from a black and white photograph of a view of the ocean from a boat.



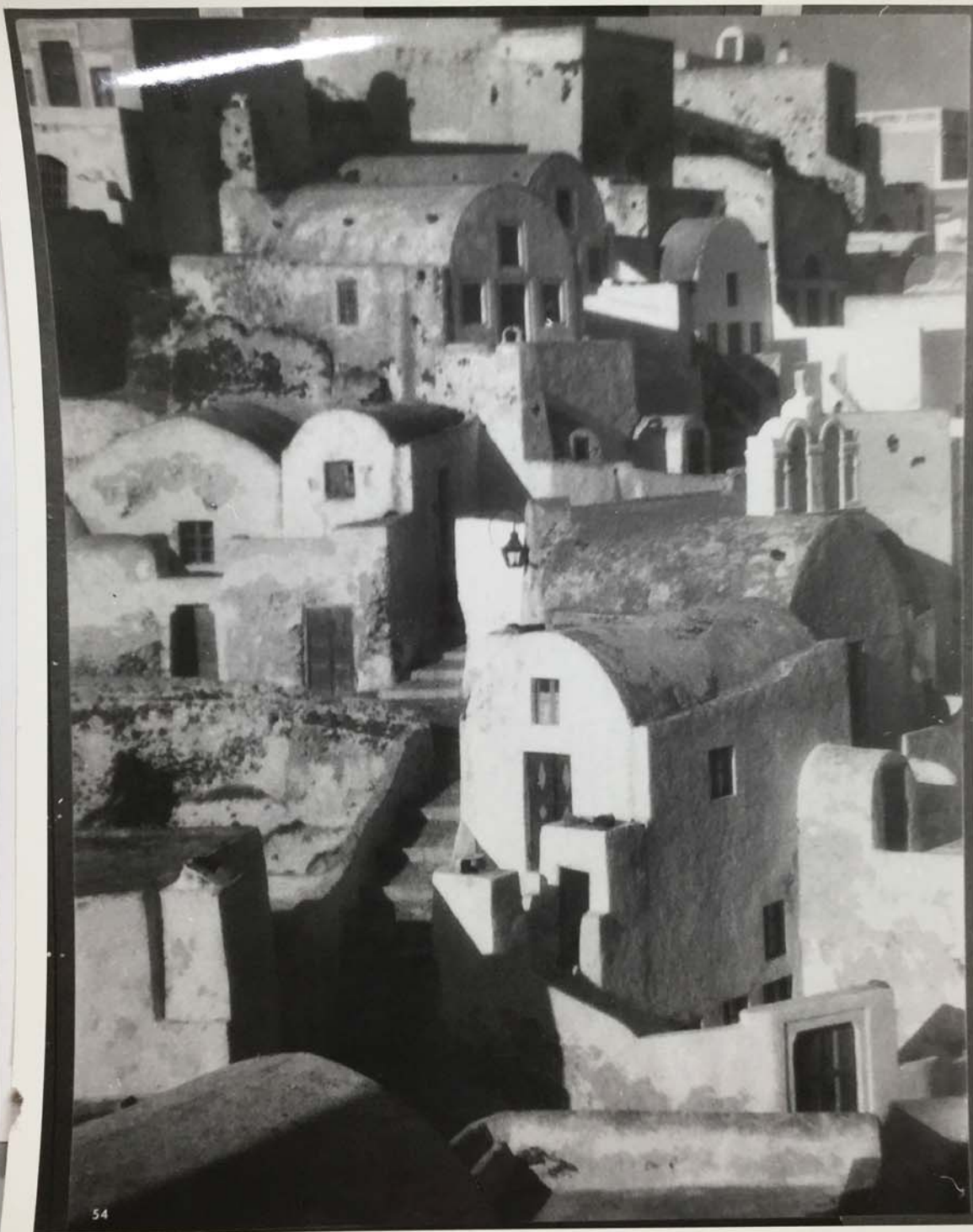
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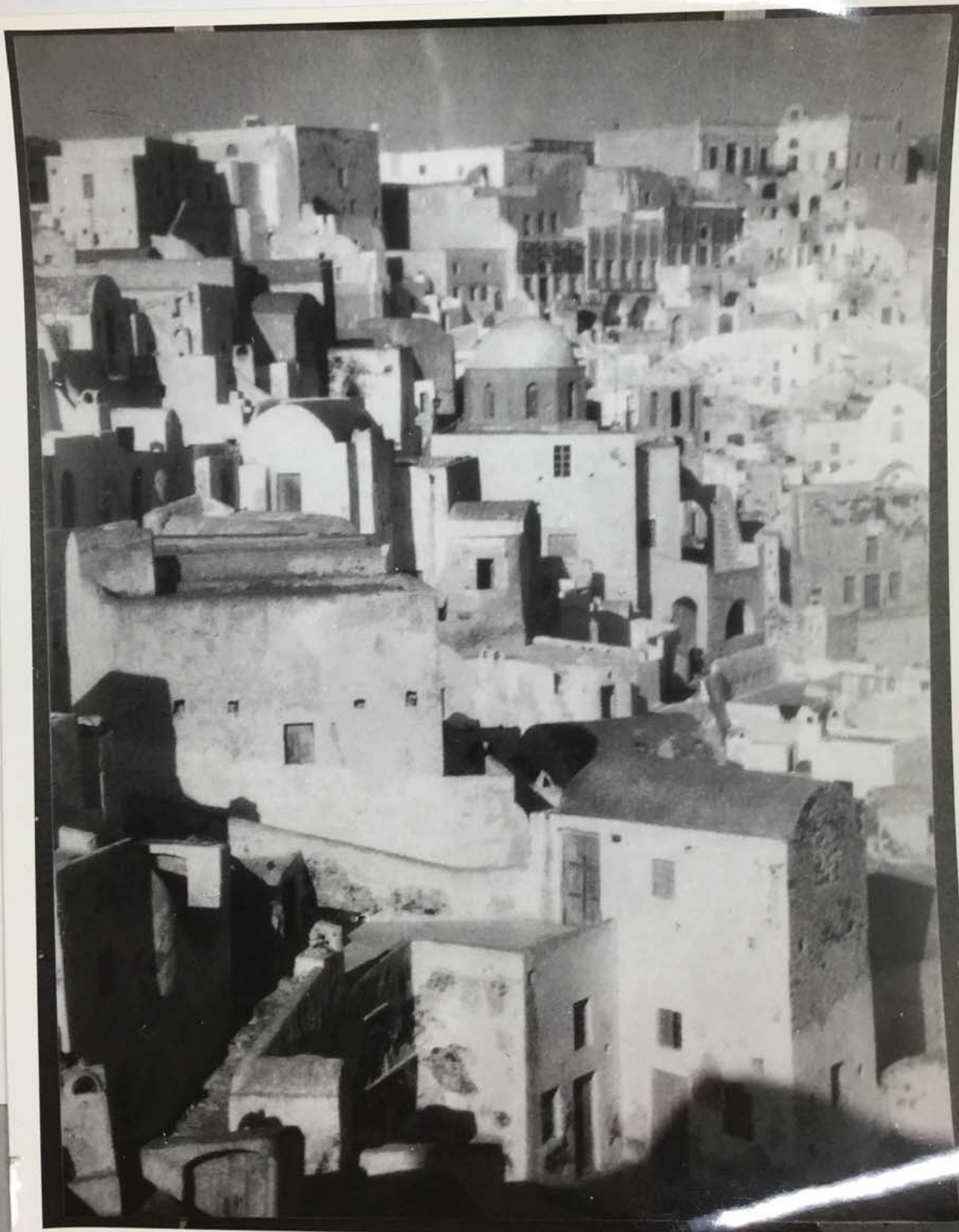
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57. The use of a single building type does not necessarily produce monotony. The aerial view of this village of Zambouli has been noted for its architectural phenomenon called wicker rings, where certain mud-brick huts grow in perfect circles. Here, a thousand thatched huts form a circle around the chief's residence, composed of huts for his many wives. The largest hut belongs to his favorite wife, while he lives in a foreign-style, flat-roofed wooden box. The hundred odd posts accommodate 5000 cattle.



58. A segment of the ring.

59. Shungu La (191), native village on Dutch New Guinea.



60. One of scores of beehive villages in the almost treeless Akheppu plain, Syria.

Two different communal structures are represented by the almost parallel pattern of Zambouli and the related geometric one of Marrakech. A good part of the town of Zambouli has preserved its village character with its detached huts. Streets, or whatever the vacant spaces may be called, run radially, like raindrops on a wet skypane.

62. Marrakech (Morocco) is the archetype of an Islamic town with its quadrangular houses organized around central courtyards. There are no traffic arteries to speak of, the vital narrow alleys of broken courses often lead to dead ends.

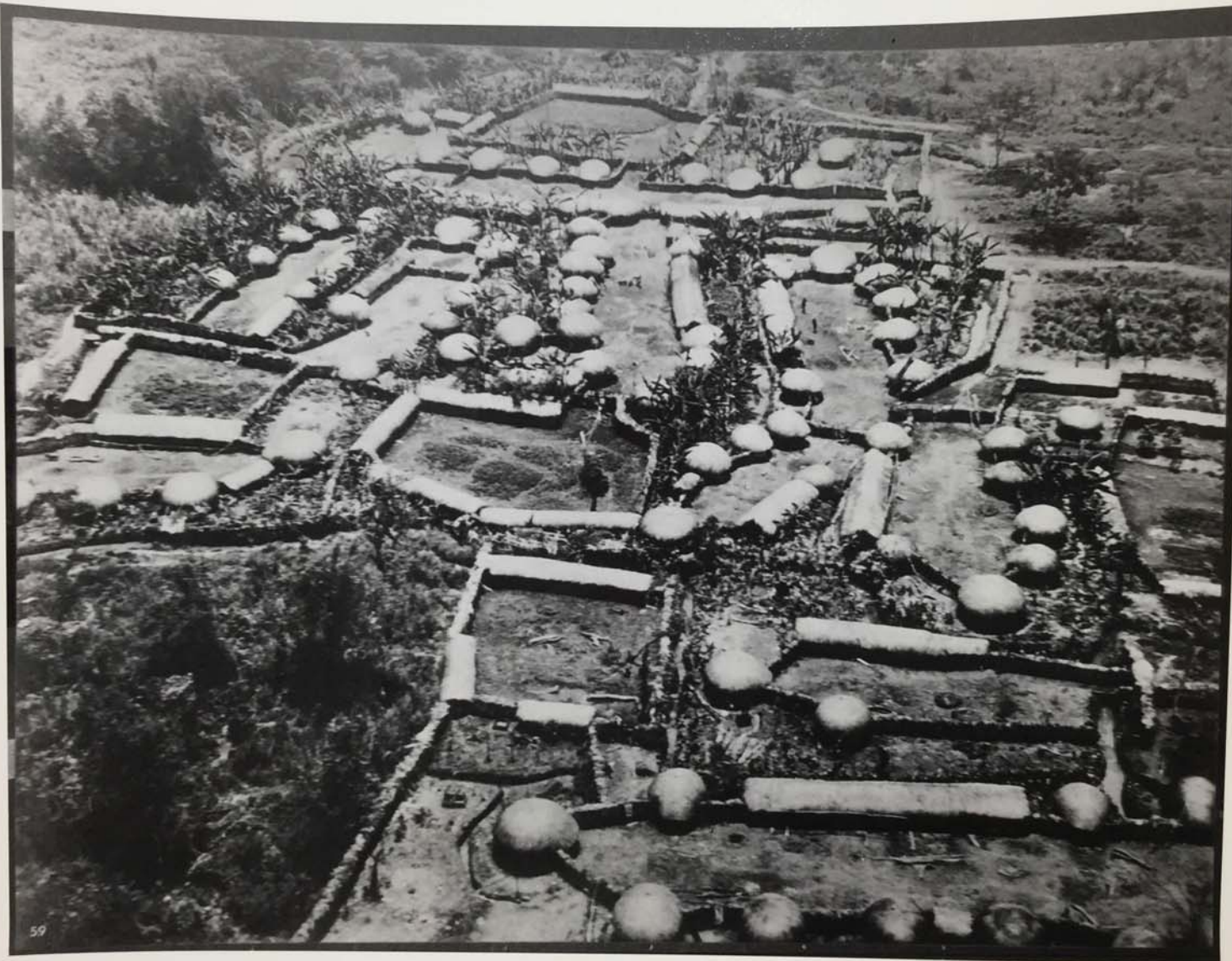
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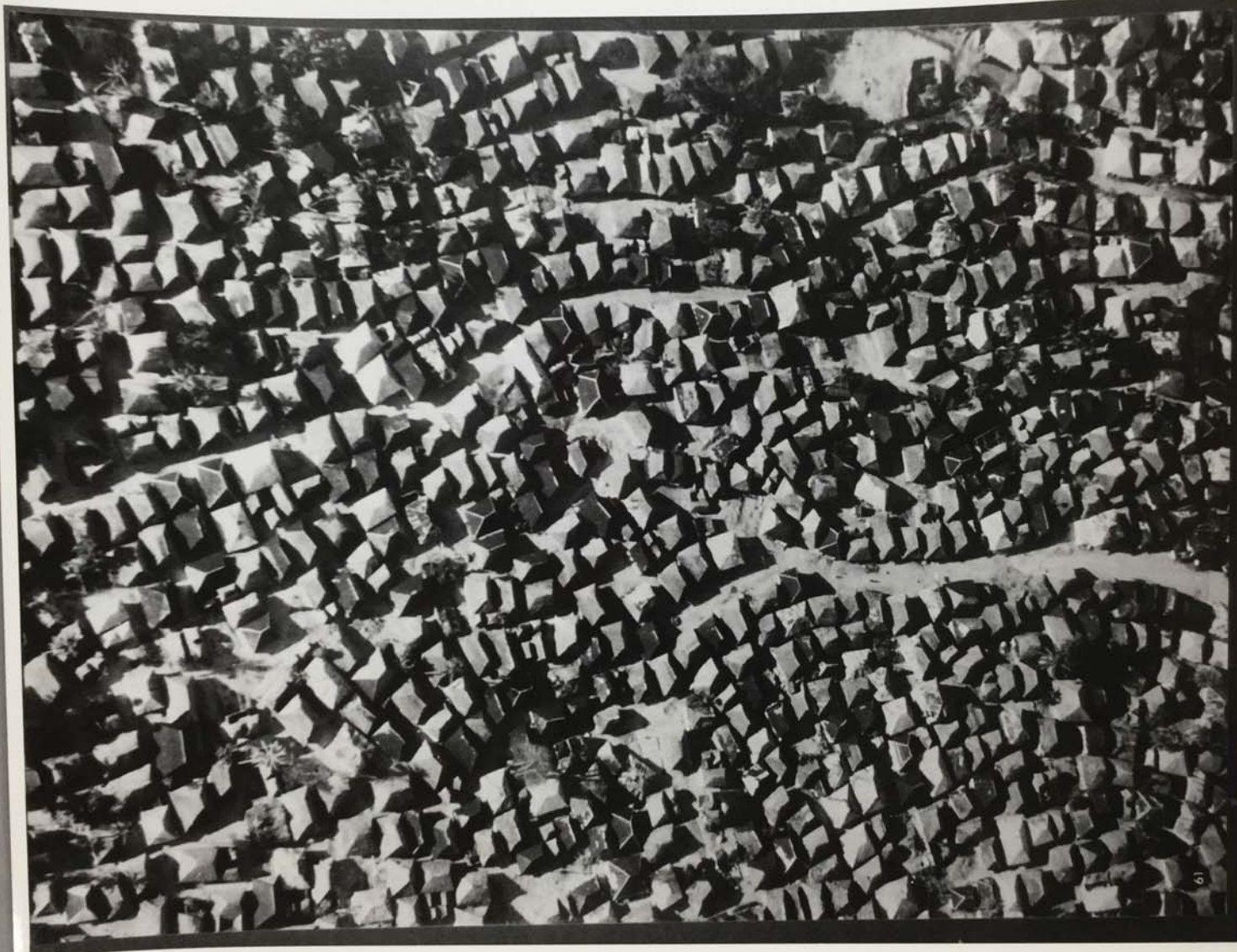
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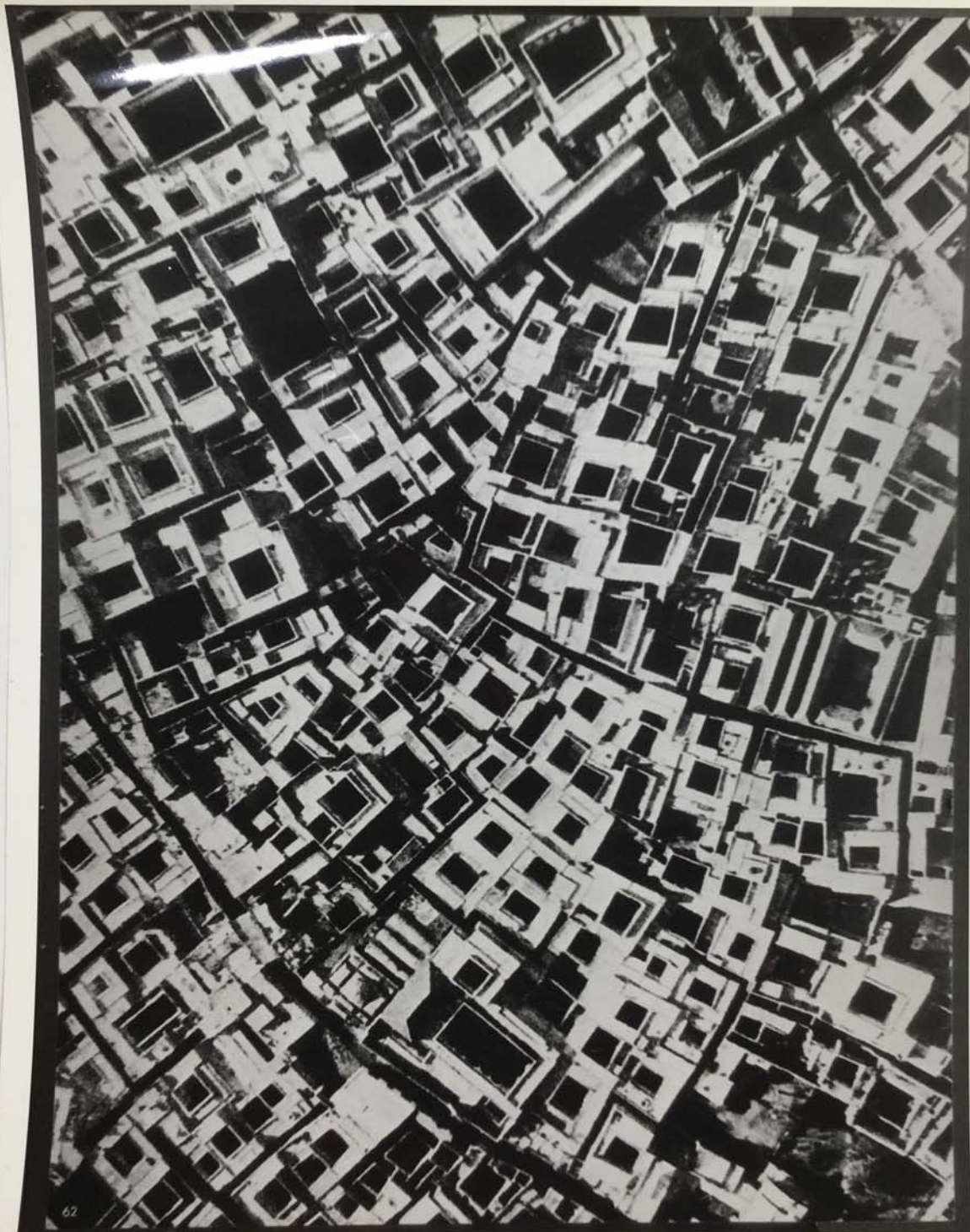
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43. *Kenkele de Divil* in Northern Cameroon

44. Village in Central Japan



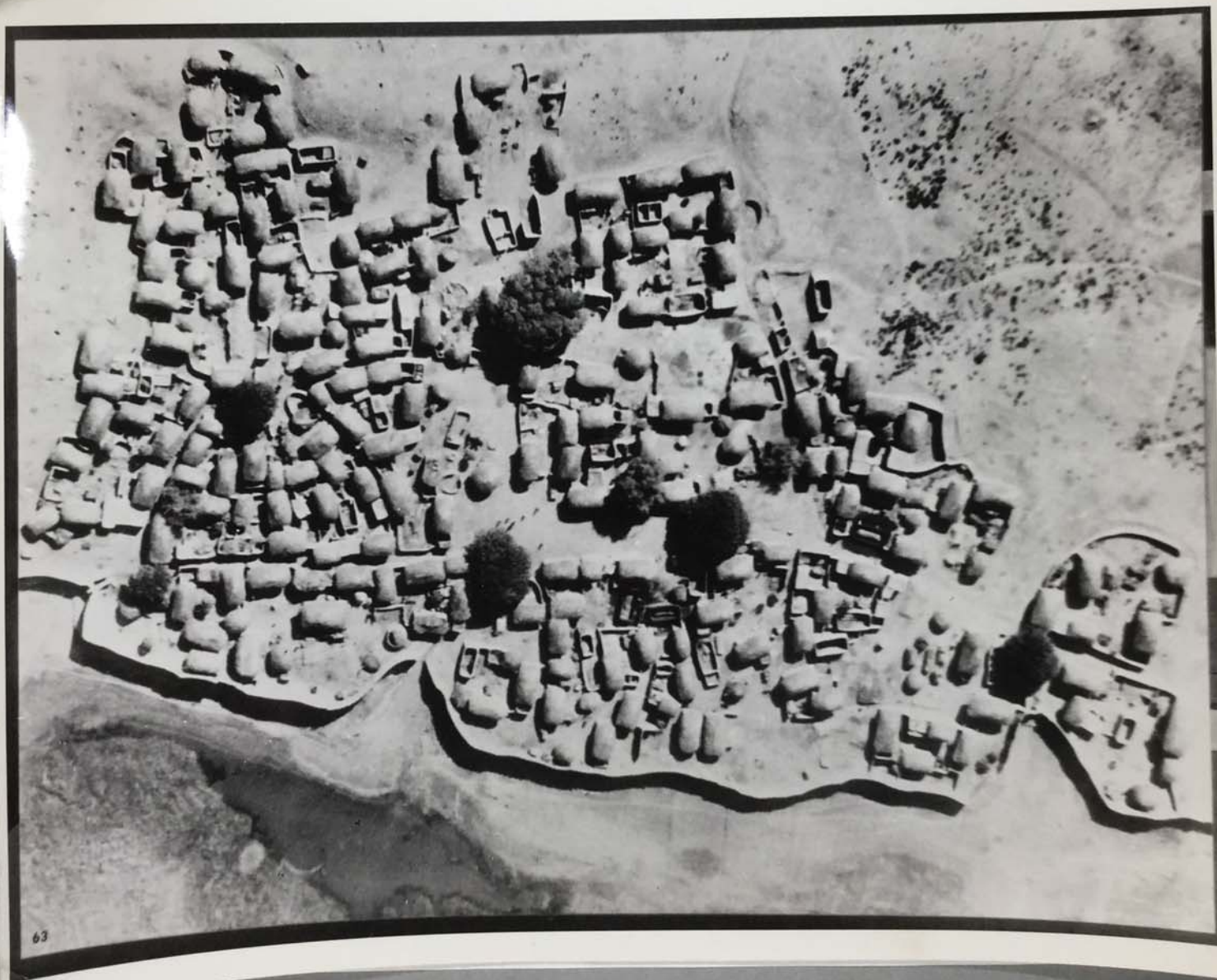
45. *Am Loah*, in the Middle Atlas. Altitude, 5,500 feet. The roofs are of beaten earth to protect the houses from the extreme cold.



46. The stone-walled, stone-roofed houses of the village Caserta in the Spanish province of Lugo resist, as it were, to the mountain from which they were quarried.

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The use of a single building type does not necessarily produce monotony. Irregularity of masses and deviations from standard measurements result in small variations which strike a perfect balance between unity and diversity.

67. A panoramic view of Aul de Bessik in the Western Caucasus

68. A partial view of Villahermosa, Spain



69. The Spanish mountain town of Mirra, near Malaga



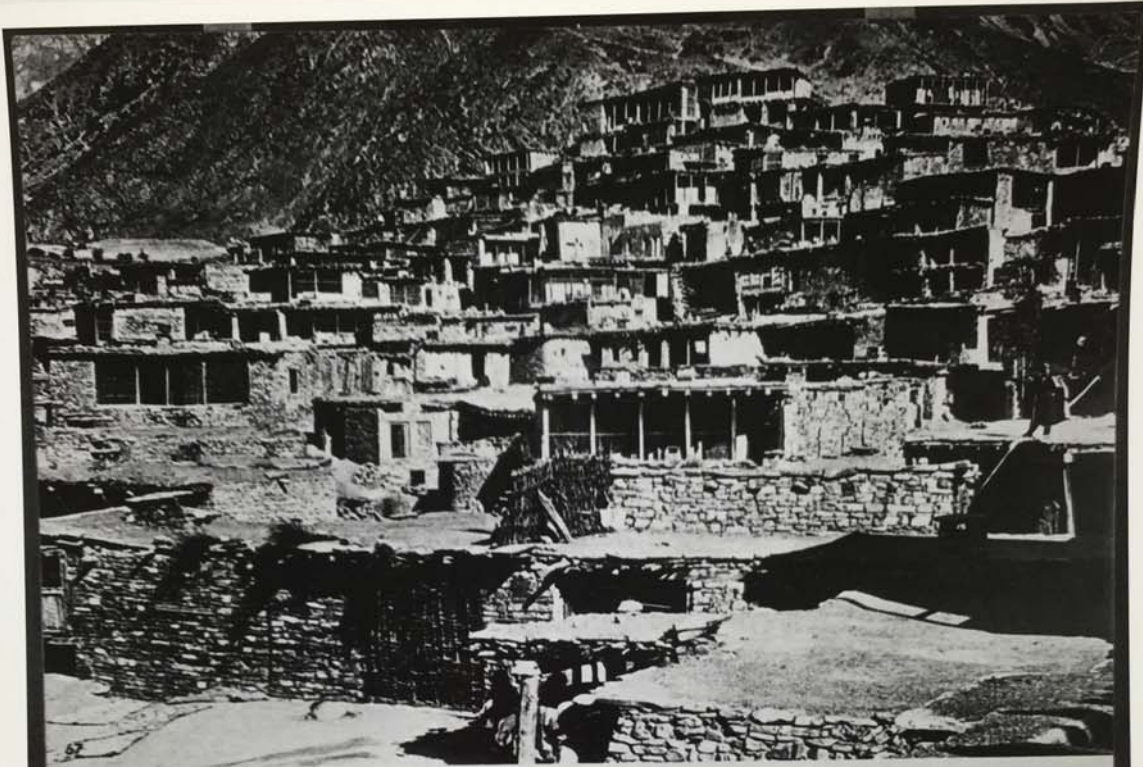
70. Slovak mountain village, founded in 1700



71. Puzos, a hill town in Lucania

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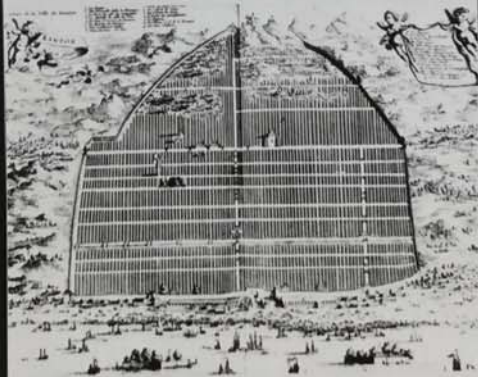
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The tendency to build on sites of difficult access can be traced no doubt to a desire for security but perhaps even more so to the need of defining a community's boundary. In the old world, many towns are well walled, enclosed by stone, limestone, glass, or walls that have long lost their defensive value. Although the walls possess no barrier to invaders, they help to thwart undesirable expansion. The very word *urbanity* is linked to them, the Latin *urbis* meaning walled town. Hence, a town that appears to have a wall of its own may be an *urbis* or a *urbis*, a block, or a part of one. Hence, not so we use of this sort of planned perimeter in the field of urbanity, we extend ourselves in architectural proliferation. Our towns, with their *urbis* of fortification, grow or checked — an architectural system that defies all movement. Ignorant as we are of the history and privileges of people who live in such conditions, we are not so we do in sweeping chains and lights as our first-aided *urbis*, we continue to and all attempts about the outside of architecture on our lives with lower *urbis* directed at nobody in particular.

72. Innsbruck, with ancient battlements, in the valley of the Inn (Bavaria Alps).



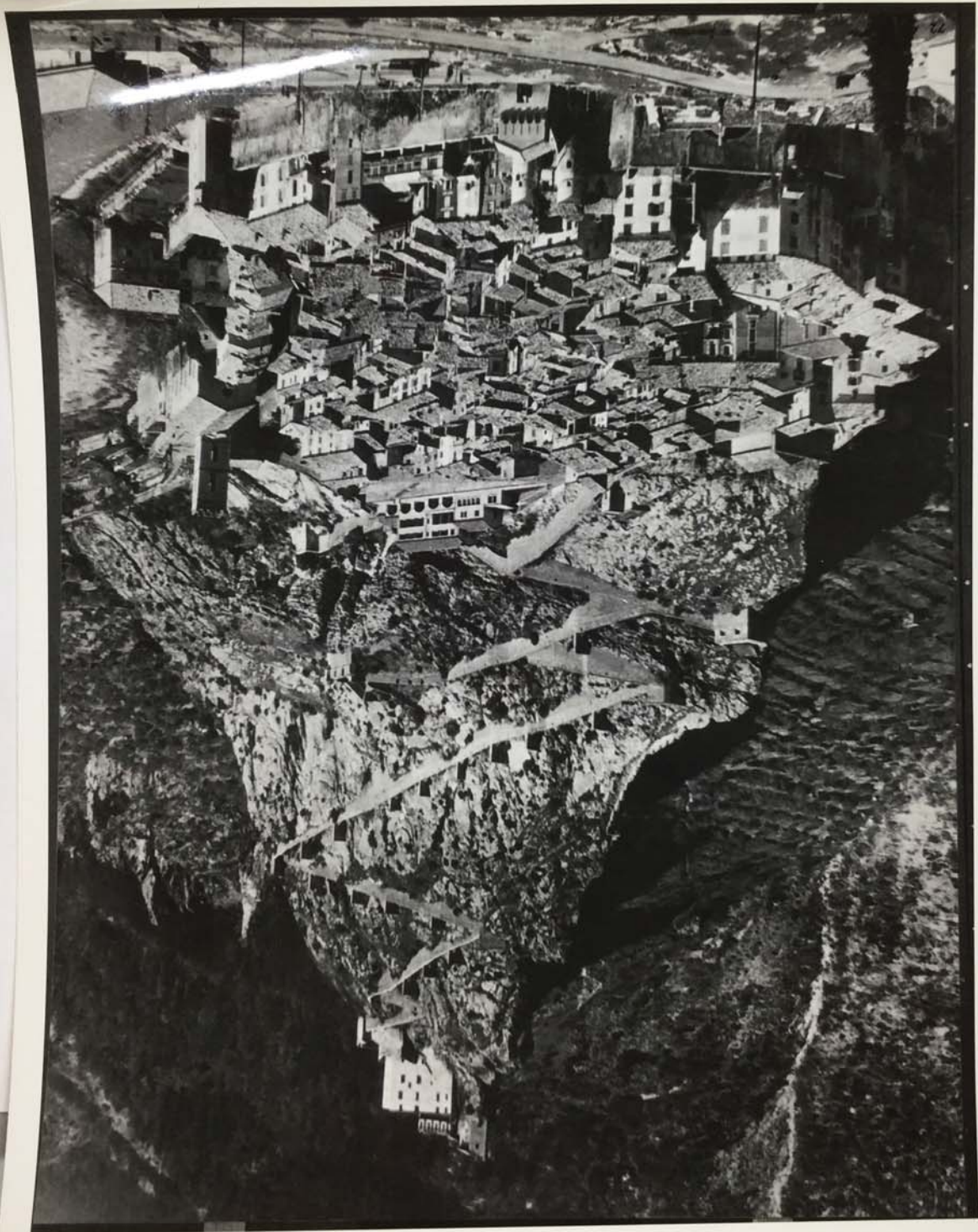
73. Tbilisi, the ancient Athens, one of Alexander's battle, "a round town that is said, on the best authority, to have had a continuous 'life' of 5000 years or more, and is still in active use — a remarkable example of urban survival." (F. R. Hart)



74. Town plan of Canton, from *L'Annuaire de la Compagnie Orientale*, etc., 1665.

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75. Like many other Italian towns, Lucca made (the same major street plan) but preserved its ancient shape without the help of a physical enclosure. Beyond the portugal street extends the completed countryside.

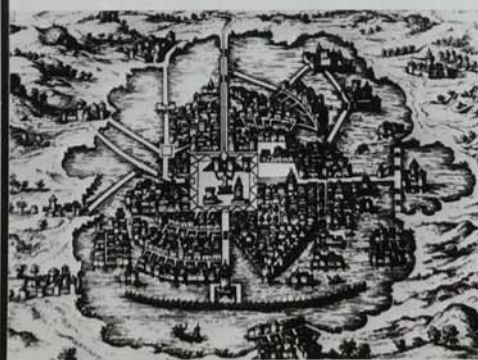
76. The Spanish Colonial presents another example of urban designers: rows and columns are clearly apparent.



77. Houses, forming the town wall, at Tavira in Portugal.



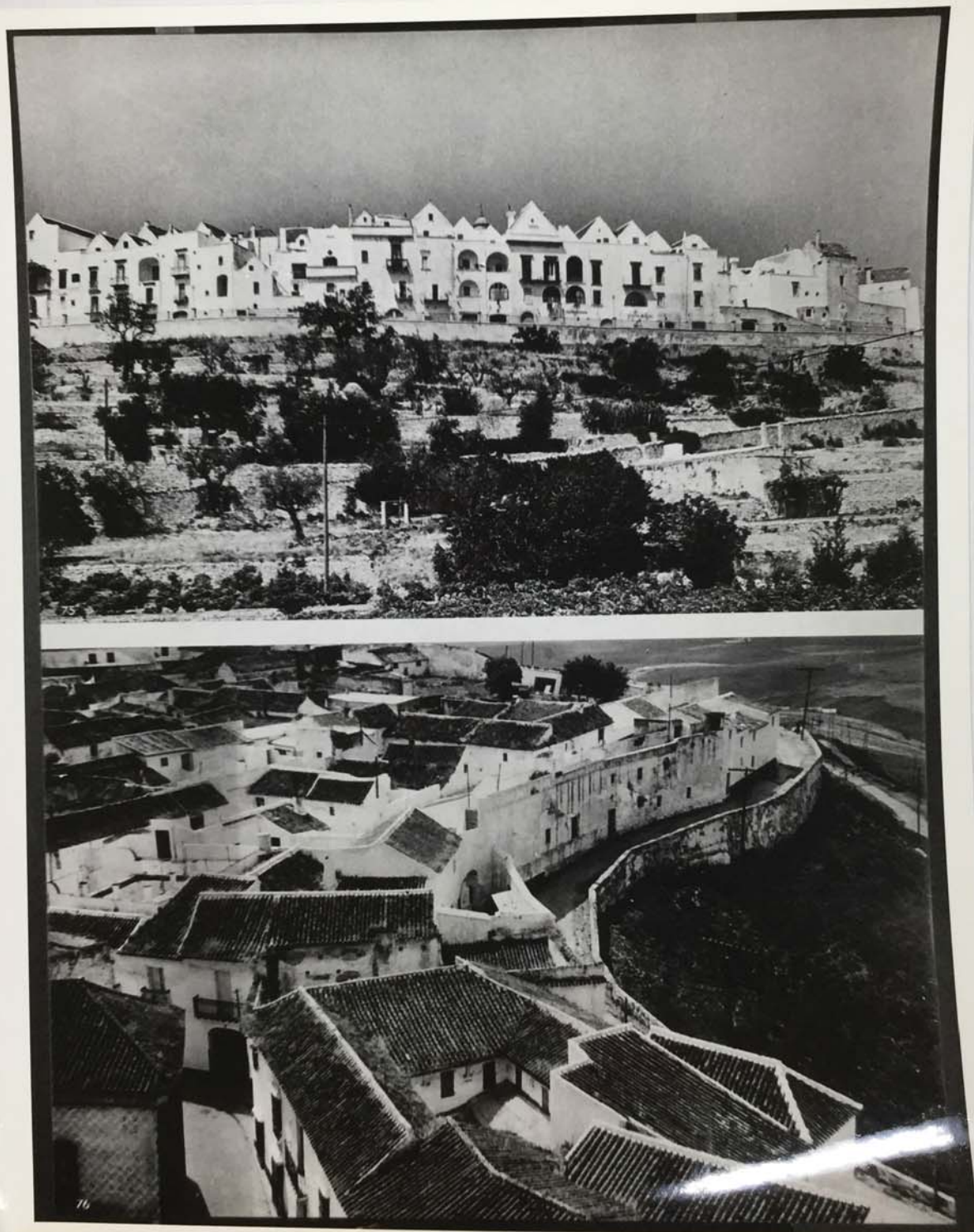
78. Town wall of Tinnis, Morocco.



79. To judge from this engraving, pre-Columbian Mexico City looked much like a smaller version of Venice. Houses faced the waterfront, alleys were narrow, although the central plaza seems ample. The river and lake disappeared without a trace, and as might have Venice had the canals and lagoons been allowed to fill in. Instead, Venetians suddenly preserved their natural defenses and thus were spared the situation of foreign armies during a thousand years.

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It is a curious comment on our architecture, not to say civilization, that grown-up people have been known to be so repulsed over the aesthetic adventures afforded by a "split level" house. Which suggests that we were never quite able to leave the ground on our modest flights of architectural fancy. Never having a chance to wind our way through imaginatively devised space, we are unlikely to be good judges of the architecture shown here. Yet even the photographs lost in some of its delight. The transition of labyrinthine and never-changing, or muddy passages and vertiginous flights of steps — all the internal mysteries of enclosed space — is here conveyed without loss of impact by being mandated into an architectural idiom that is at once complex and crystal clear.

80 Two fortified places in Southern Mexico. Neither house nor tower but a synthesis
81 of both, this architecture was conceived by people who build according to their own sense of light and unshared imagination.



The founding fathers of modern architecture took more than one cue from Spanish castles. Functional, austere, and remarkably free of conventional Chinese-style detail, the volumes of these fortifications are composed mainly of cubic and cylindrical forms.



82 Montezuma in the province of Valladolid.

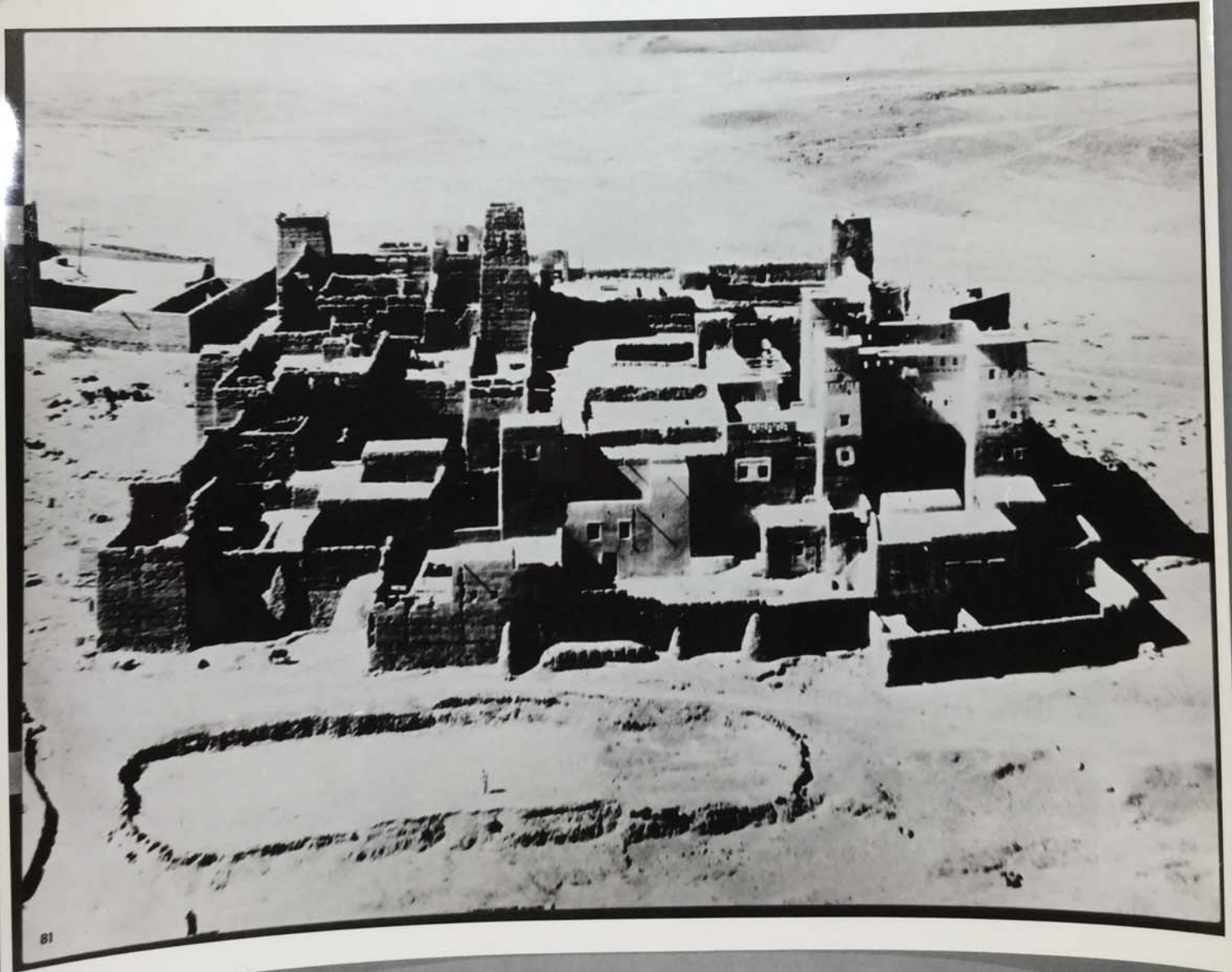
84 A primitive type of fort in Great Salt, on the North West Frontier of West Pakistan.



85 The fortified village of Imbilid, at an altitude of 6,000 feet in the Northern Atlas.

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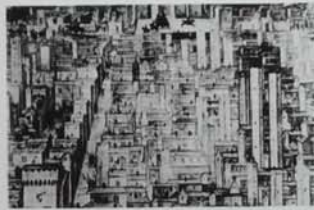
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Only a few hundred years ago, the skylines of many European and Asian towns bristled with slender, pyramidal towers, for it was both more dignified and more effective to fight intramural battles from the vantage point of an appropriate architecture rather than from rooftops or in streets, as is the custom in our day.

86. A view of Valletta, one of several fortified villages in the Peloponnese.

87. A Yunnan town of similar silhouette.



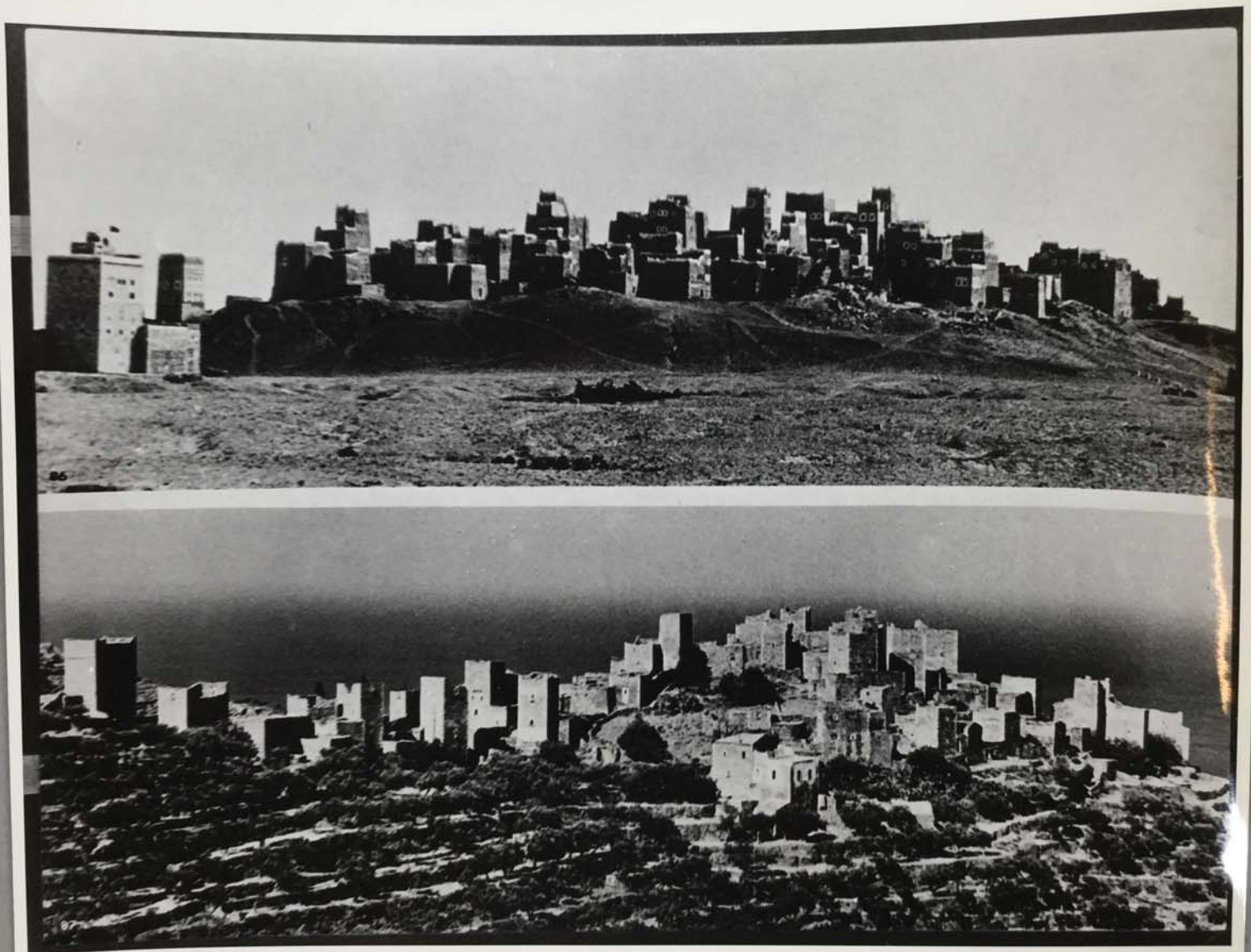
88. Detail of a 16th century French engraving depicting Paris, "the towers of 100 towers."



89. Two of the original two hundred towers of Bologna. The Torre Asinelli (left), 527 feet high, dates from 1109. The unroofed Torre Garisenda (right), built two years later, leans more than eight feet.

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90-91 These fortified villages are in Svaneti, a high-lying valley in the western Caucasus. Until recently, each family had its own defense bulwark, for as late as the latter half of the nineteenth century blood feuds and vendettas raged unchecked. The little fortresses in which each family lives," comments William D. Field, an American geologist who visited the valley in the 1920s, "date from some time previous to the twelfth century. The outward aspect of the country has changed little, and the towers and castles remain dotted about the landscape, sometimes singly, sometimes in clusters of fifty or sixty."



90



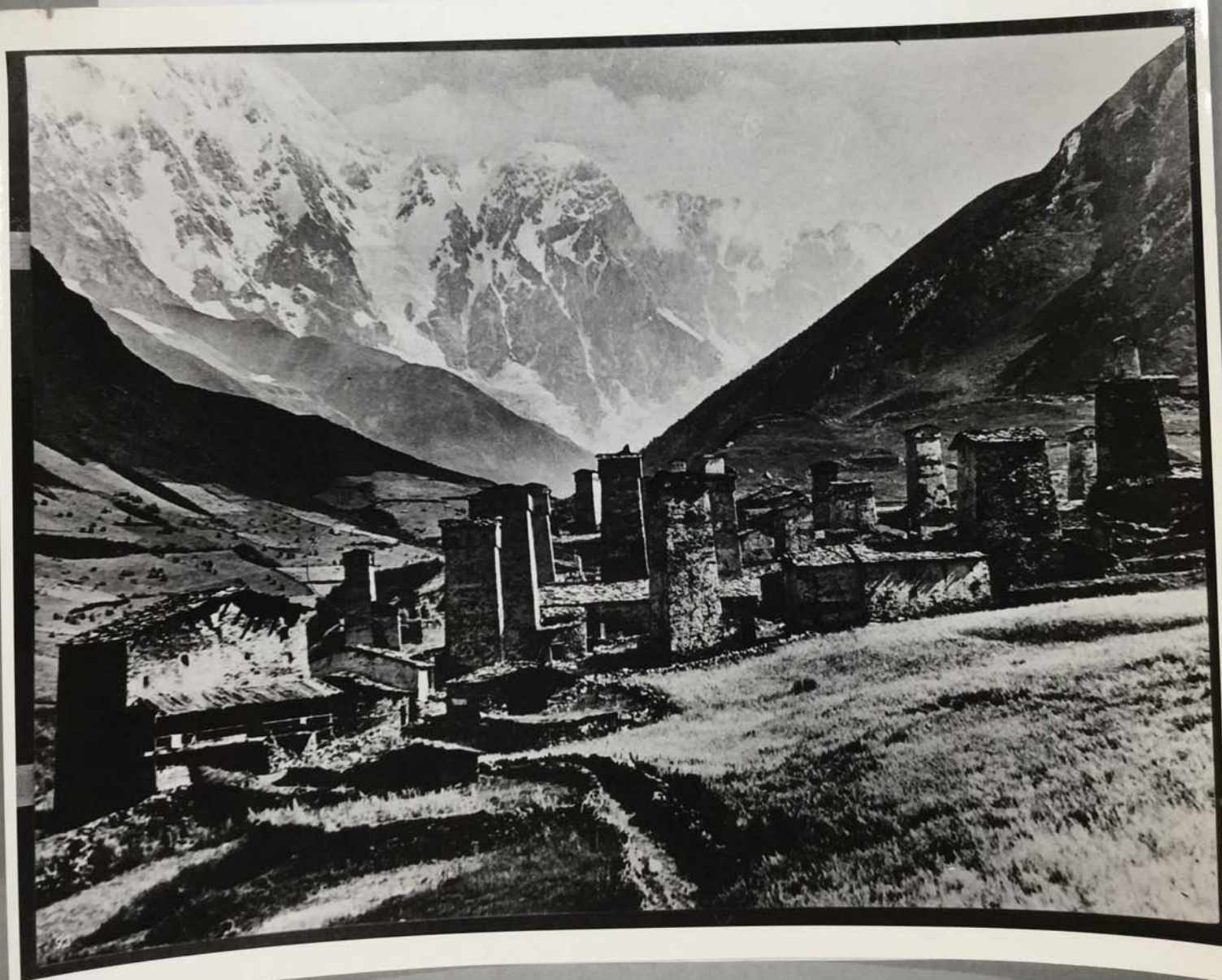
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Neither the word *arcade* nor its many connotations translate satisfactorily into the American language; perhaps because we have no arcades. (The *peristyle arcade* is not a variant to be considered here.) Arcades are ubiquitous modern architecture — private property given to an entire community. Unknown and unappreciated in our latitude, the function of this singularly engineering feature goes far beyond providing shelter against the elements or protecting pedestrians from traffic hazards. Apart from lending unity to the streetscape, they often take the place of the ancient forum. Throughout Europe, North Africa, and Asia, arcades are a common sight because they also have been incorporated into "normal" architecture. Bologna's markets, for one but not enough, are accompanied by nearly twenty miles of *gallerie*.



94 95 The old Georgian town of Tbil' in which is today Lanchkhvili's former country of two monumental blocks of patrician houses bordering the town square on one side and lakes on the other. This each house has an urban and a pastoral part, the latter ending in a garden. The town square (which is anything but square) forms the only thoroughfare. The outer length of its perimeter is covered by arcades.



Town plan of Tbil'

96 One side of the town square of Gerona in western Spain.



97 Arcades in Switzerland's capital, Bern, dating from the sixteenth century.

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98 A street in Albas, in the Spanish province of Navarre. The town has preserved its medieval aspect, some streets are lined with arcades of wood or stone and many houses still have Gothic porches.

99 Arcade street at Litomyšl, Czechoslovakia.

100 Street junction at Guzmillas, Spain.

101 A street in Calles de Reyes in Spain where the arcades have reduced the street width to a narrow passage.



102 Arcade in Montperron, France.



103 A covered street in Paris, Montperron in the French Riviera.

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No doubt the perspective should alternate in these photographs for the exhibition is not an exercise in perspective but a visual guide, made in the sense that it marks a point of departure for the experience of our architectural past.

Above all, it is the function of this architecture that ought to bring forth some response in us. For instance, it ought to make us feel as if we were among two people rather than alone. In contrast, when these features are not in the foreground but in the background, they are a reminder of architectural forms that are not in the foreground but in the background. All are characteristics of the Orient, in contrast with an architectural heritage like Spain.

104. Market street in a Moroccan town.

105. A street scene in Seville, Spain.

106. A street scene in Cairo, Egypt.

107. The characteristic pattern of a street in Khartoum, Sudan, that makes sense into the form of the urban fabric because the automobile is usually associated with speed, motion, and a sense of direction. However, such streets are usually as safe as a church or high school hall, although they are often the ground for the nation's most important events, such as the annual festival, the market, the fair, and the festival of the city. All of which we have come to accept as the attributes of higher civilization.



108

Photographed in the early hours of the morning, the street is quiet and the light is soft. The street is a narrow alleyway, the sort of street that is so common in the old cities of the world. The street is a narrow alleyway, the sort of street that is so common in the old cities of the world. The street is a narrow alleyway, the sort of street that is so common in the old cities of the world.

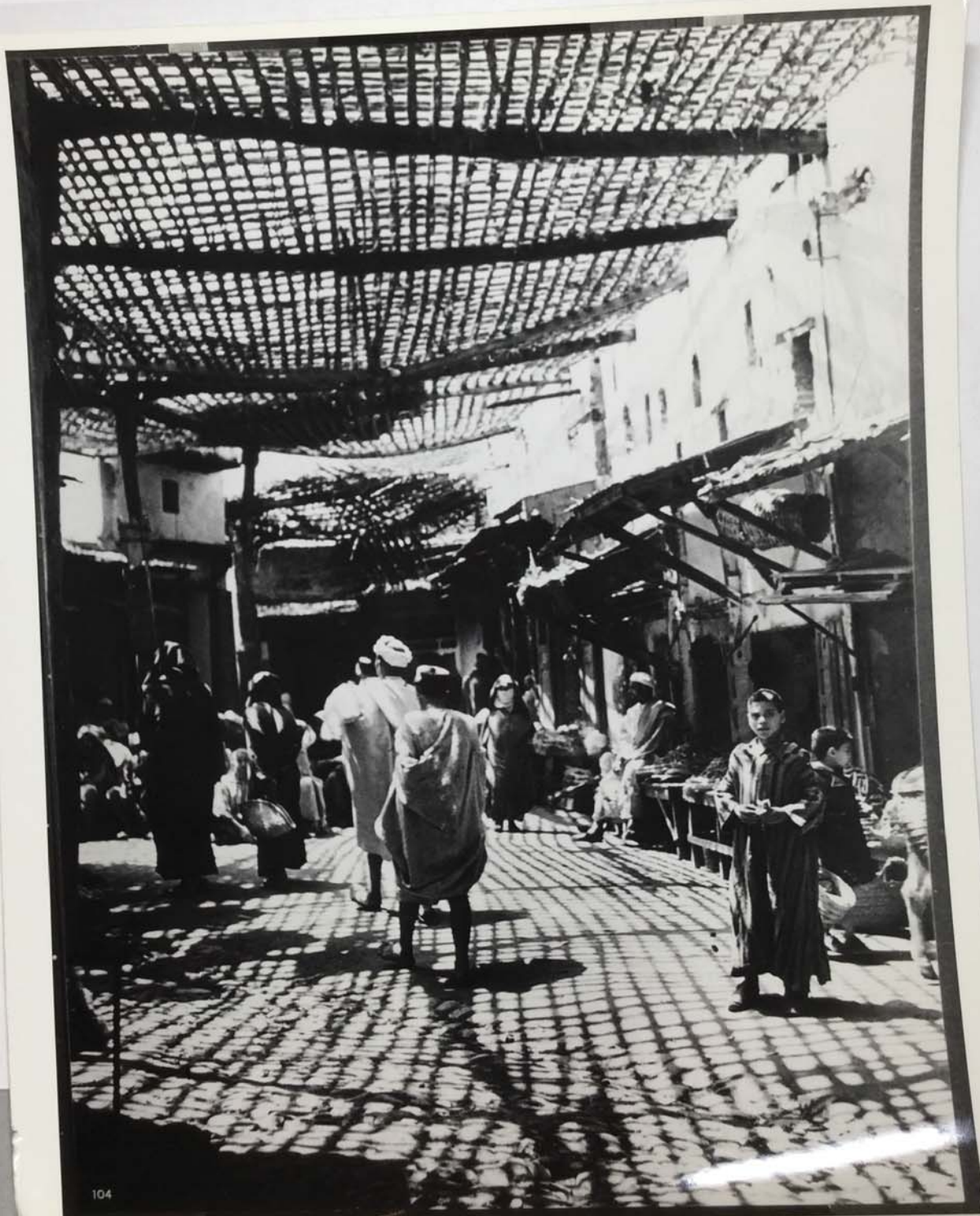


109

108-109. A street scene in Seville, Spain, and a street scene in Cairo, Egypt.

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110. Photo: camera awnings spread across a street in Kyoto.



111. Covered shopping street in an old quarter of Osaka, Japan.



112. Reed mats shading the lamp streets at Hain Memorial, Dutch Sahara.

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Another type of the common, vertical in the westwork for local fortresses, the individual granaries are located for safety's sake near to a stronghold. In other instances, as in Cahal, Libya, the granaries themselves form a fortress.

113 Storage granaries at Cahal, Libya

114 Storage granaries at Nalut in Libya

115 Design granaries prepared for construction 1946



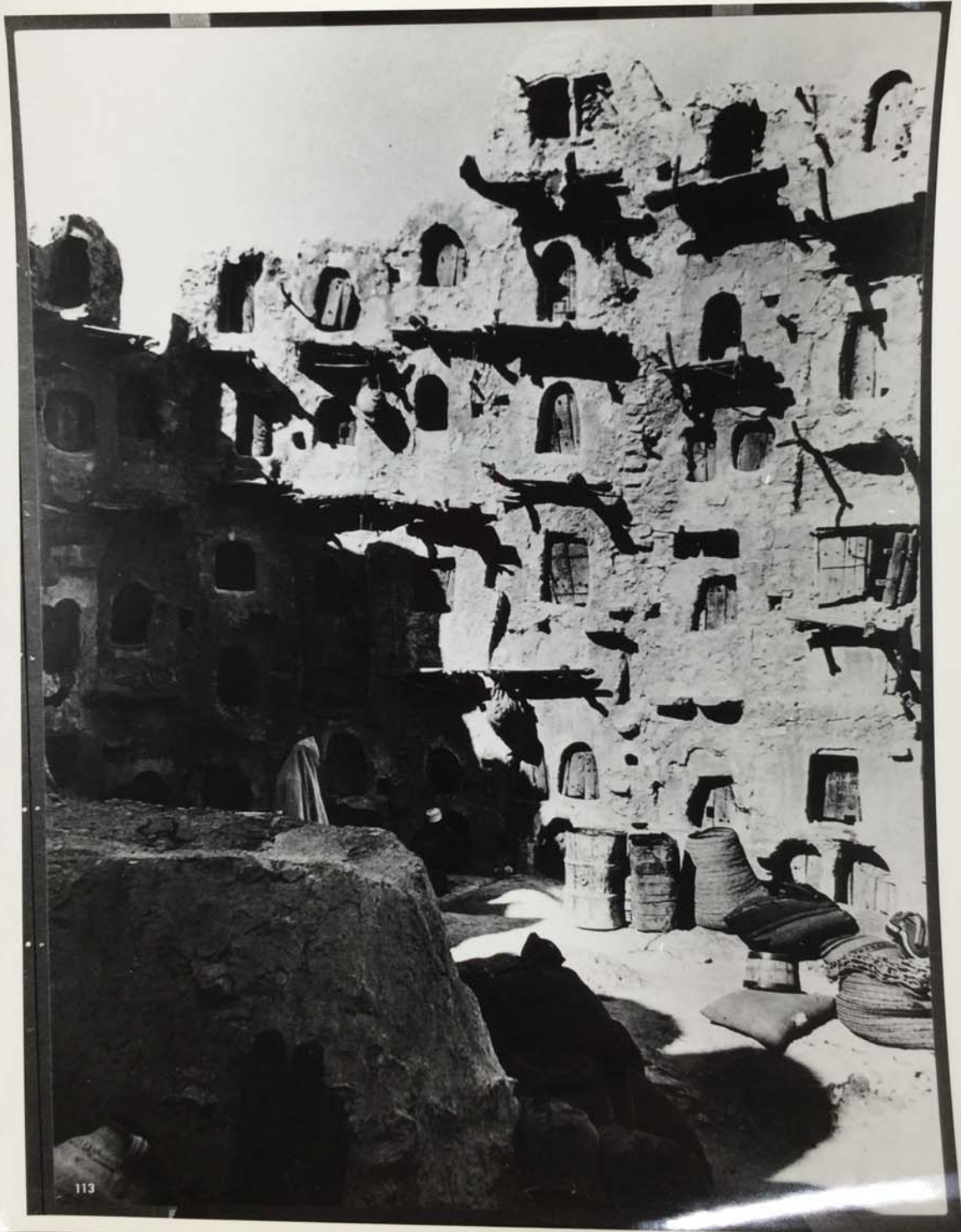
116 - Central granaries near Misra in the Sudan.



117 - Granaries at Misra, Sudan

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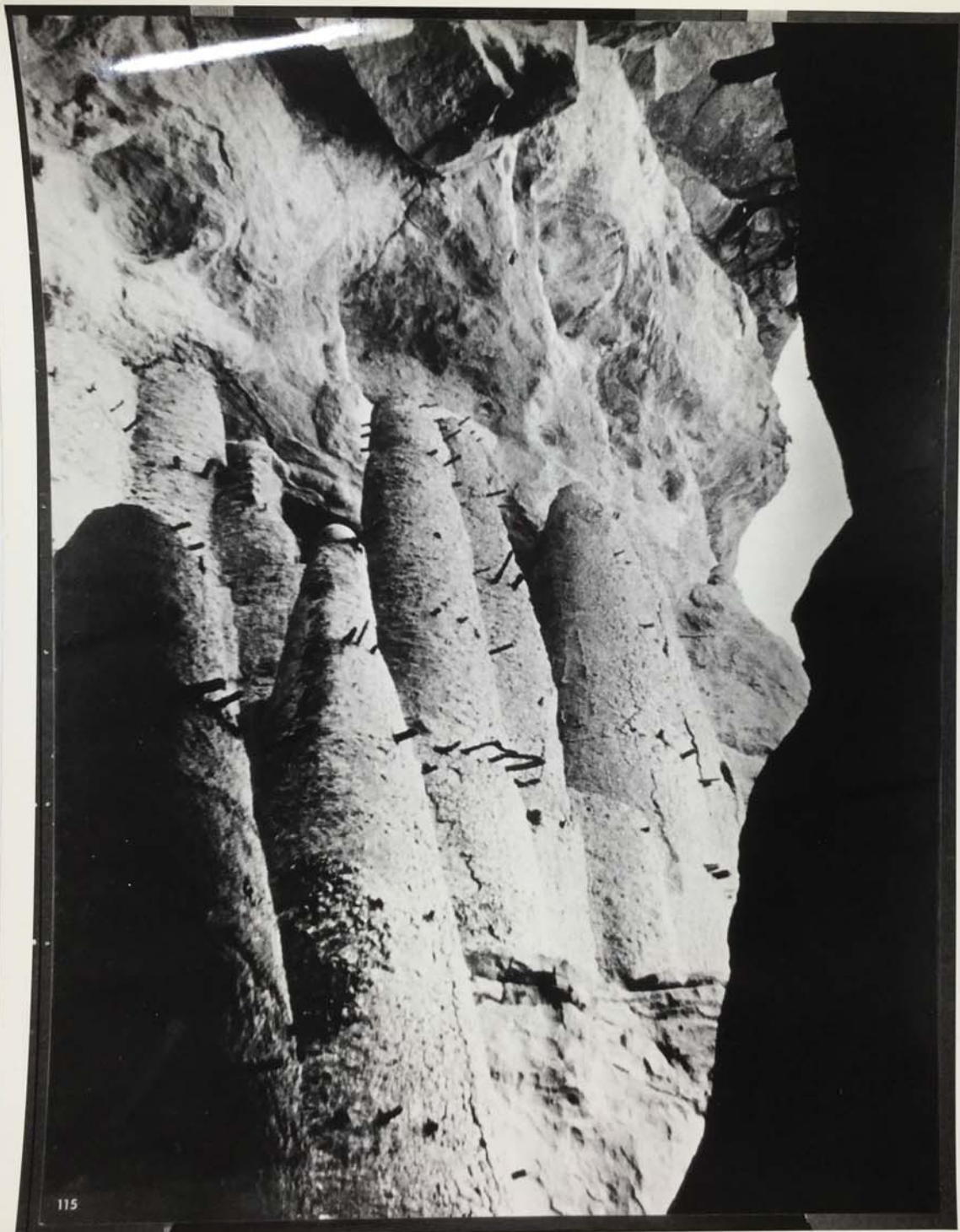
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118 Six massive silos from the upper reaches of the Volta River (Levy Coast) and Sudan.

119 Among some of the best known manifestations of rural architecture are the granaries in the Spanish province of Galicia, the northwest corner of the Iberian peninsula. The inhabitants of that region descend from the Celts who invaded the continent around 500 B.C. Their oak, circular stone huts can still be found in numerous districts, yet it is the houses, the stone silos, that most attract our attention. Built by emigrants, resembling nothing so much as chapels or pillars, they are conspicuous for their soaring, back-figured or by no means accidental—most granaries have a religious aspect for local and the staff that goes into its making.



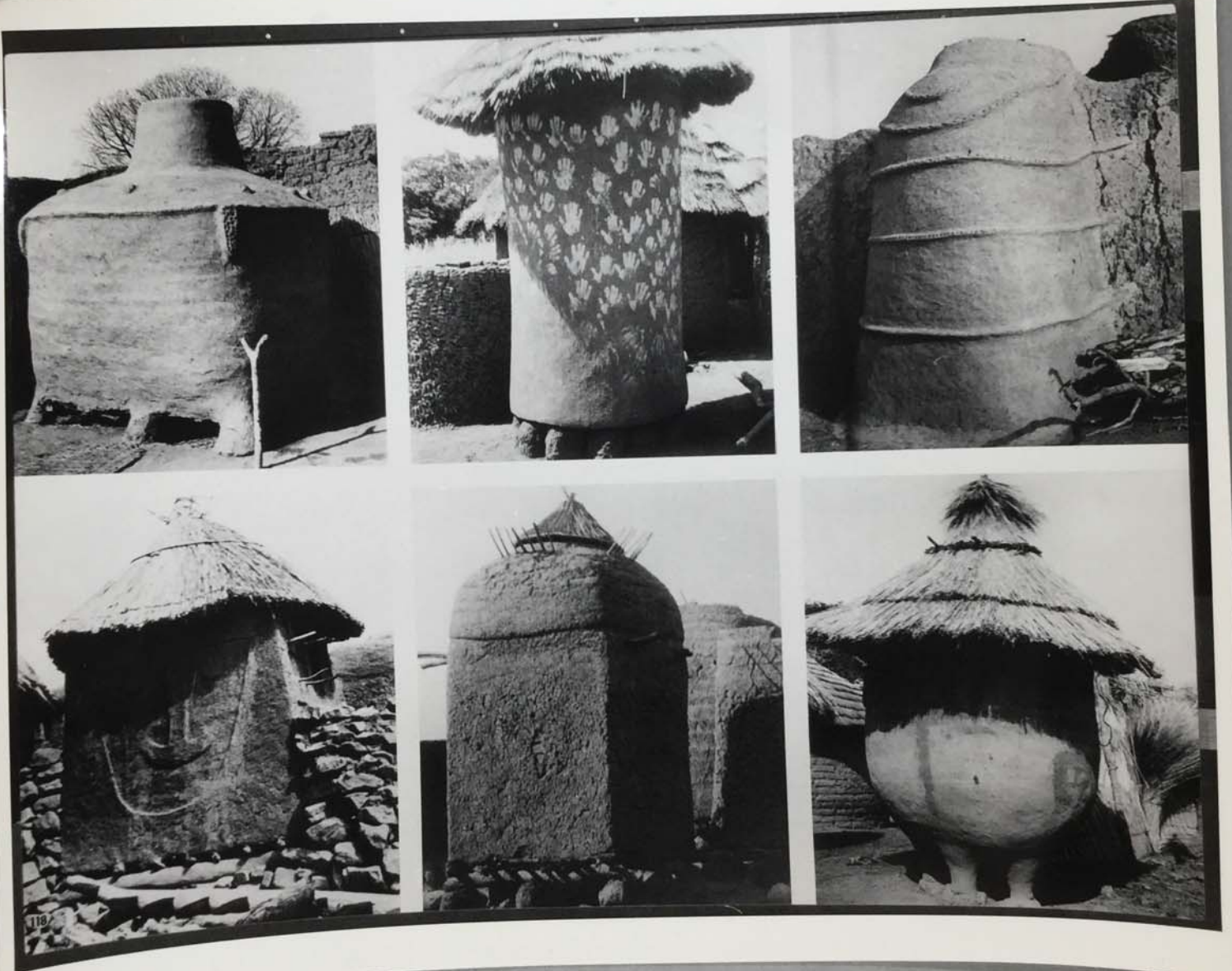
120 Granaries at Combarro, Spain.



121 Understructure of a granary at S. Pao, Portugal.

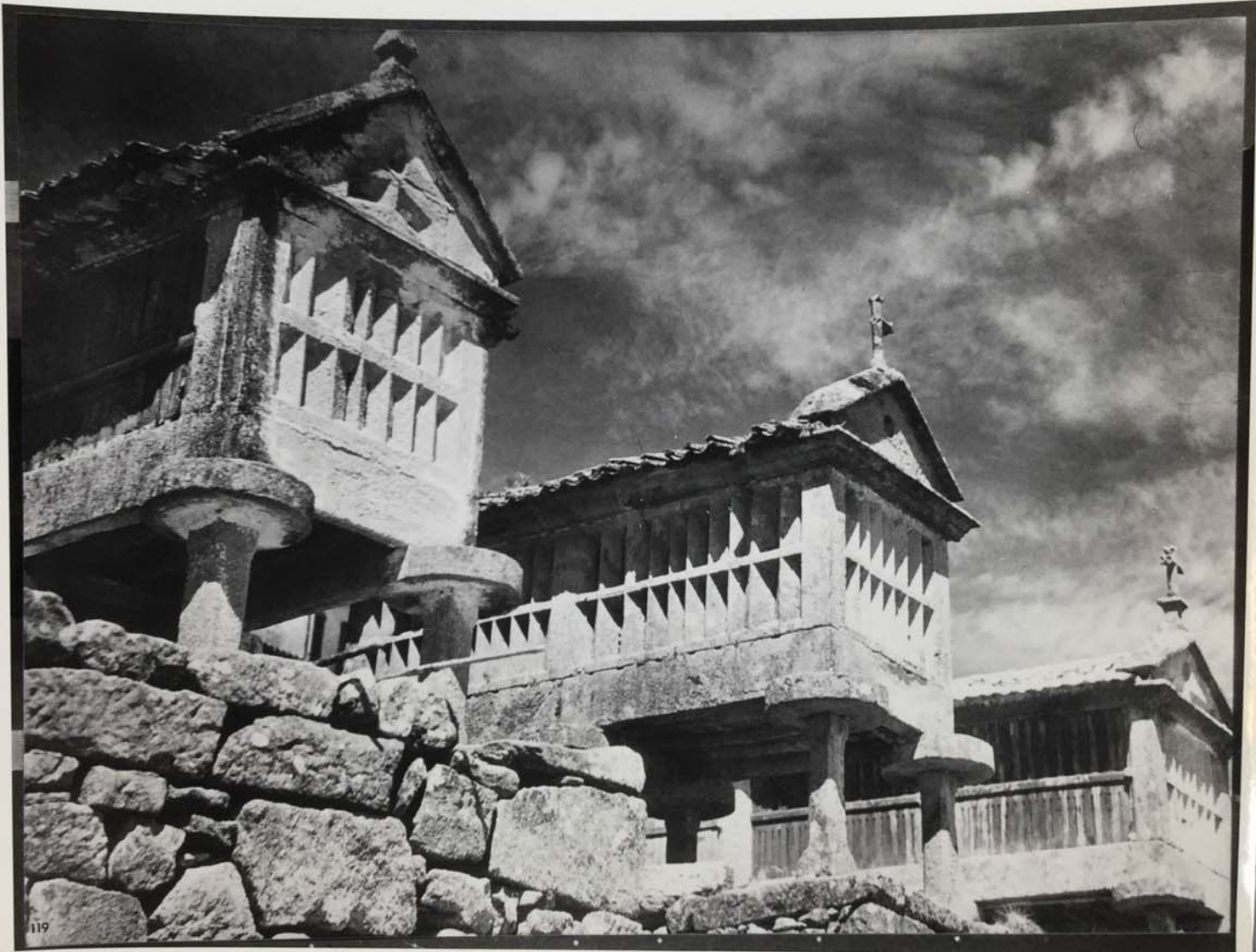
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122 The supporting pillars of an Iberian granary resemble nothing so much as a rude sort of prototype of classical columns.

123 In countries where food is locked up as a direct gift rather than an industrial product, the architecture of granaries is solemn, so much so that in the unadorned it suggests ecclesiastical buildings. Although small in scale, storehouses achieve massiveness, whether at the Iberian peninsula, in the Sudan, or in Japan. In view of their great volume, purity and precision contrast, we have treated them quasi-sacred. But except from large granary silos, a barn is low and vertical pond. It has no pillars supported by circular stones that act as rat guards, and, incidentally, are the foundations of the classical capital. Interiors in the walls serve for ventilation. Folklore has it that horses go on walks at night.



124 Cultural ties between western Portugal and the rest of the country have never been so strong as with the neighboring Spanish province of Galicia. Not surprisingly, barns have their perfect counterpart in the Portuguese *espigares*. In the rural community of Lousada, where harvesting is a collective task, these granaries are the dominant feature. They have been placed in a privileged position to take advantage of the wind (for ventilation) and to facilitate transferring the grain to the carts in case of invasion.



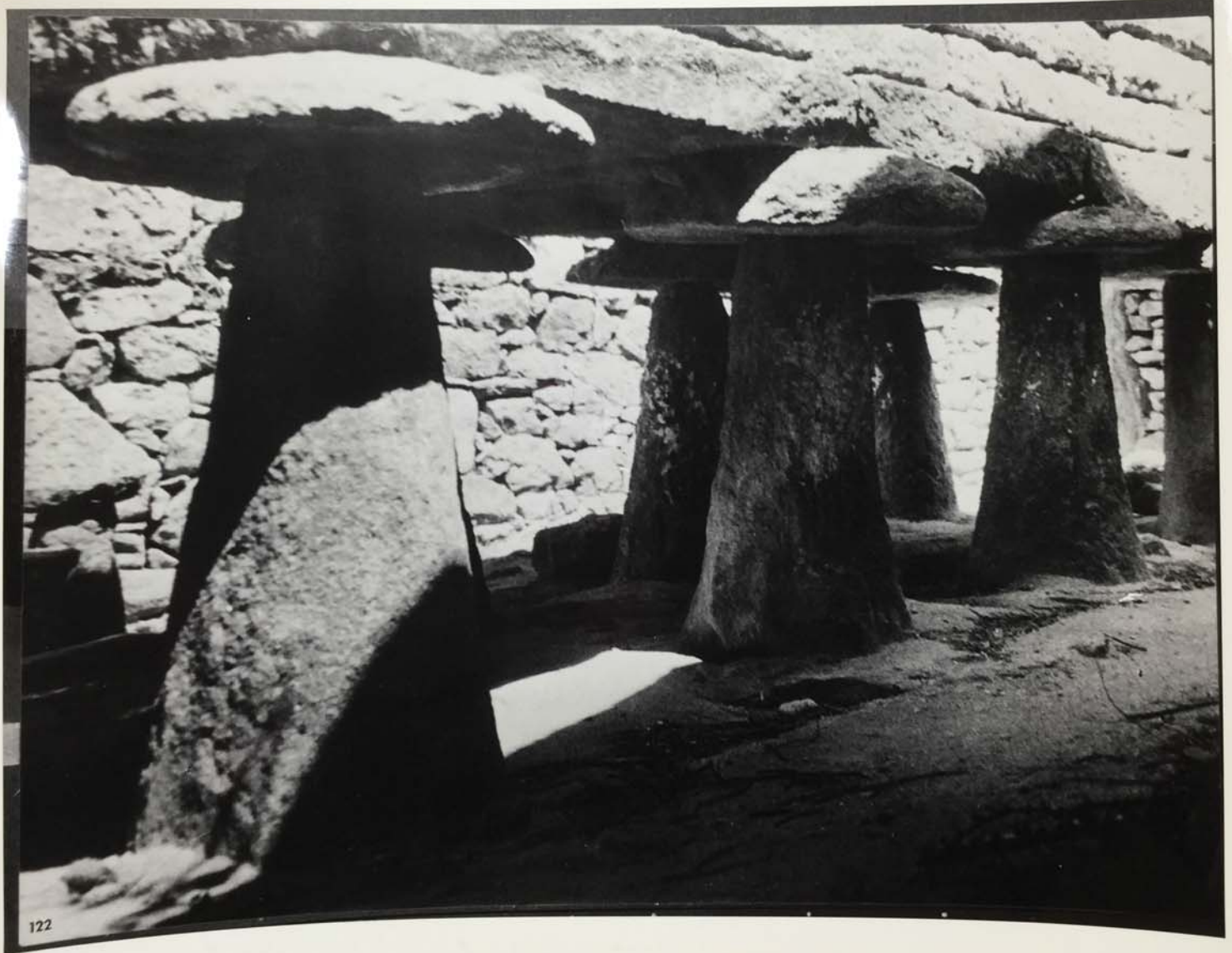
125 A view of the granaries from the south. The land on which they stand consists of natural granite strata that serve as threshing floors.



126 Storage barn near Zermatt, Switzerland. The supporting stone pillars are topped by rat guards, similar to those of the Iberian granaries.

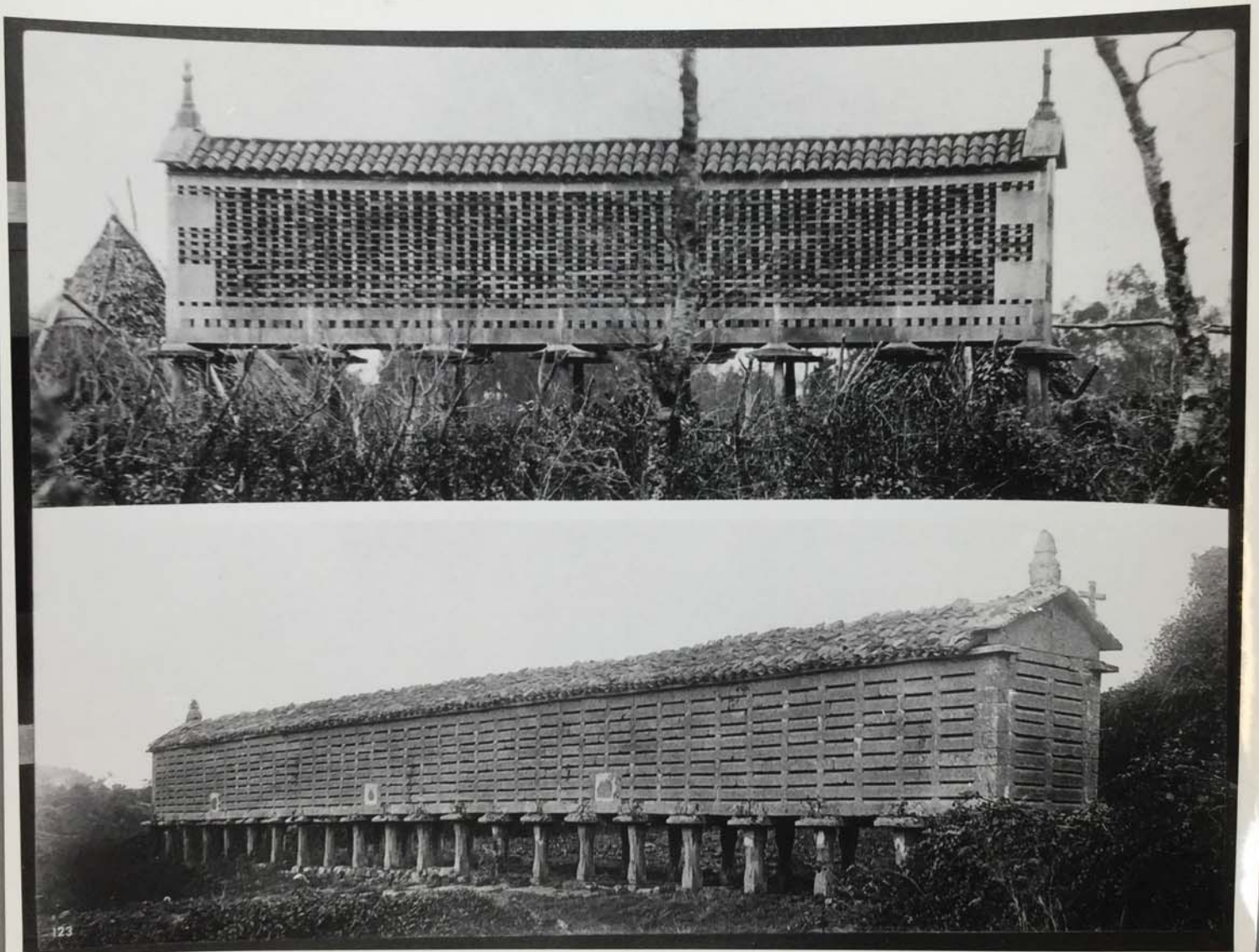
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In the Western world, pigments take their place somewhere among such pairs as breakfast or dinner, whether indoors or outdoors, and people look forward to their restoration. Not so in Eastern countries, where pigments are held in the highest esteem. The birds' droppings are collected in special baskets that look at the first sight of a piggy bank. When filled, they are studied and their precious contents put to use.

127 Pigments in the Nile Valley

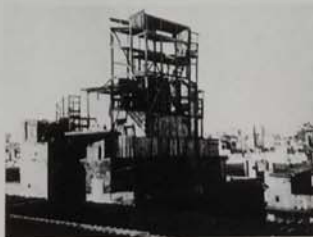
128 The Ganges, upon which stands by nature a bridge, man-made, in it looks, in fact a bridge. The water below is white, in the days, for the constant use of the pigment, look like fragments in the water, which the man-made openings, but the pigments are carried and used.



129 Pigments in the Nile Valley



130 A factory of pigment makers at London near Tishan



131 A densest typical of the Barchan landscape

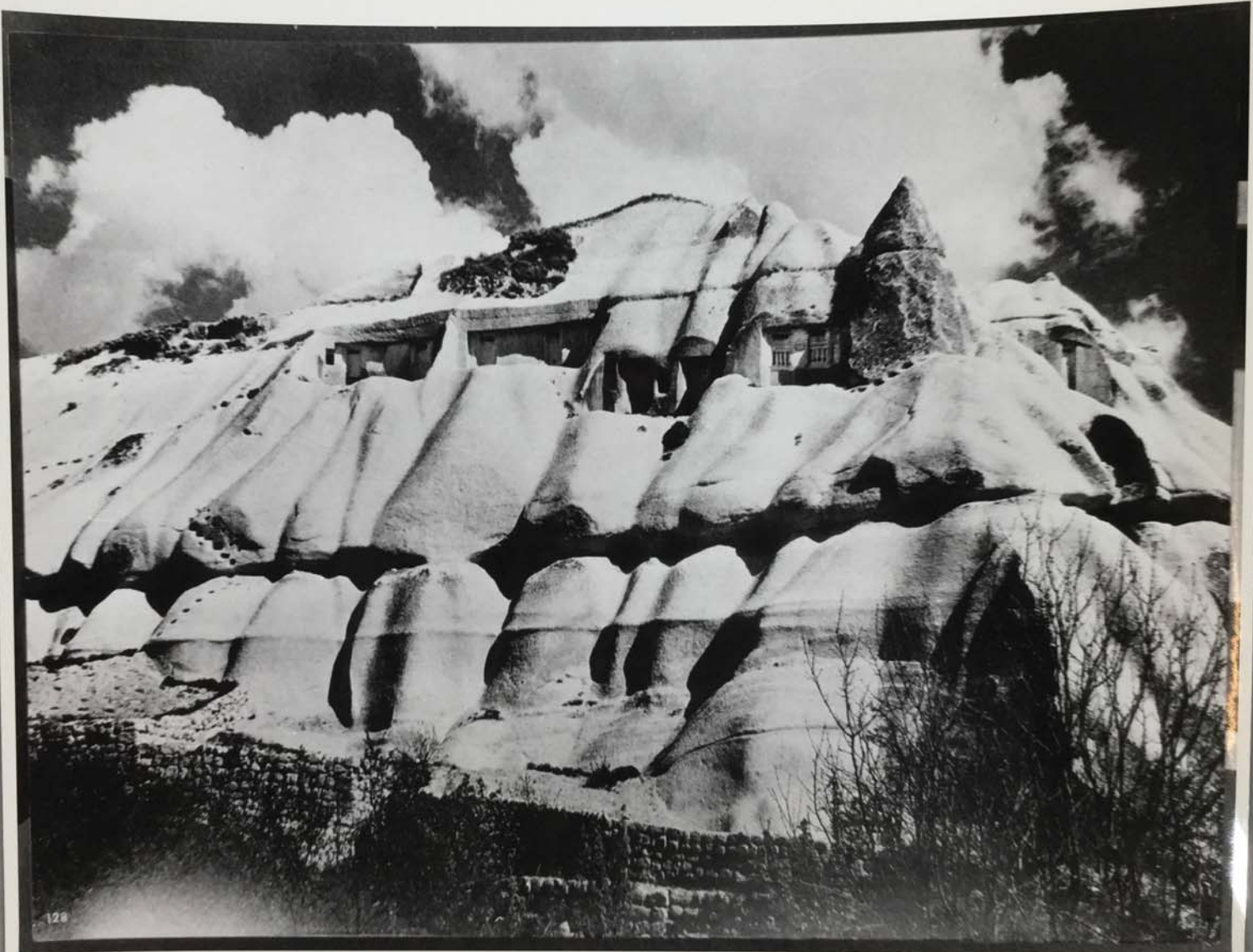
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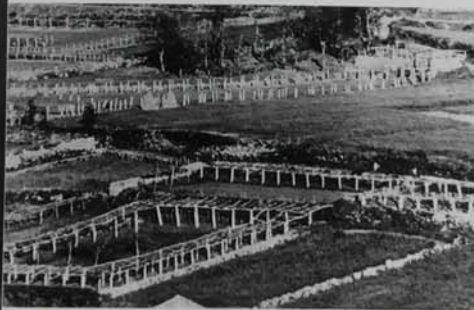
132 Upon the mountain slopes steep by the lake, stand the rows of naked pillars rising
133 out of the green foliage like rows of temples, white, square pillars of masonry, round
my forelimbs in their colonnades and squares — as if they remained from some great
past that once worshipped here: I had never seen, a year ago an architect, discovered
the character of this rustic architecture. Around 1911, D. H. Lawrence lived on Lake
Garda, and there were his own *The Garden* gardens.
The *limonero* trees trained laterals, enclosed by high stone walls and growled
by between diggs. During the winter months, the *limonero* trees, some of which have
been bearing fruit for 150 years, are pruned horizontal and some by made of wooden
boards, while glass panels are inserted between the 45 feet high columns. The photo
graphs, taken in summer, show the trees concentrated topped of walls and walls.



134 Side view of a limonero garden



135 Temporary pergola for a nursery in Trujillo, Spain



136 Vine pergola near Salamanca, Spain

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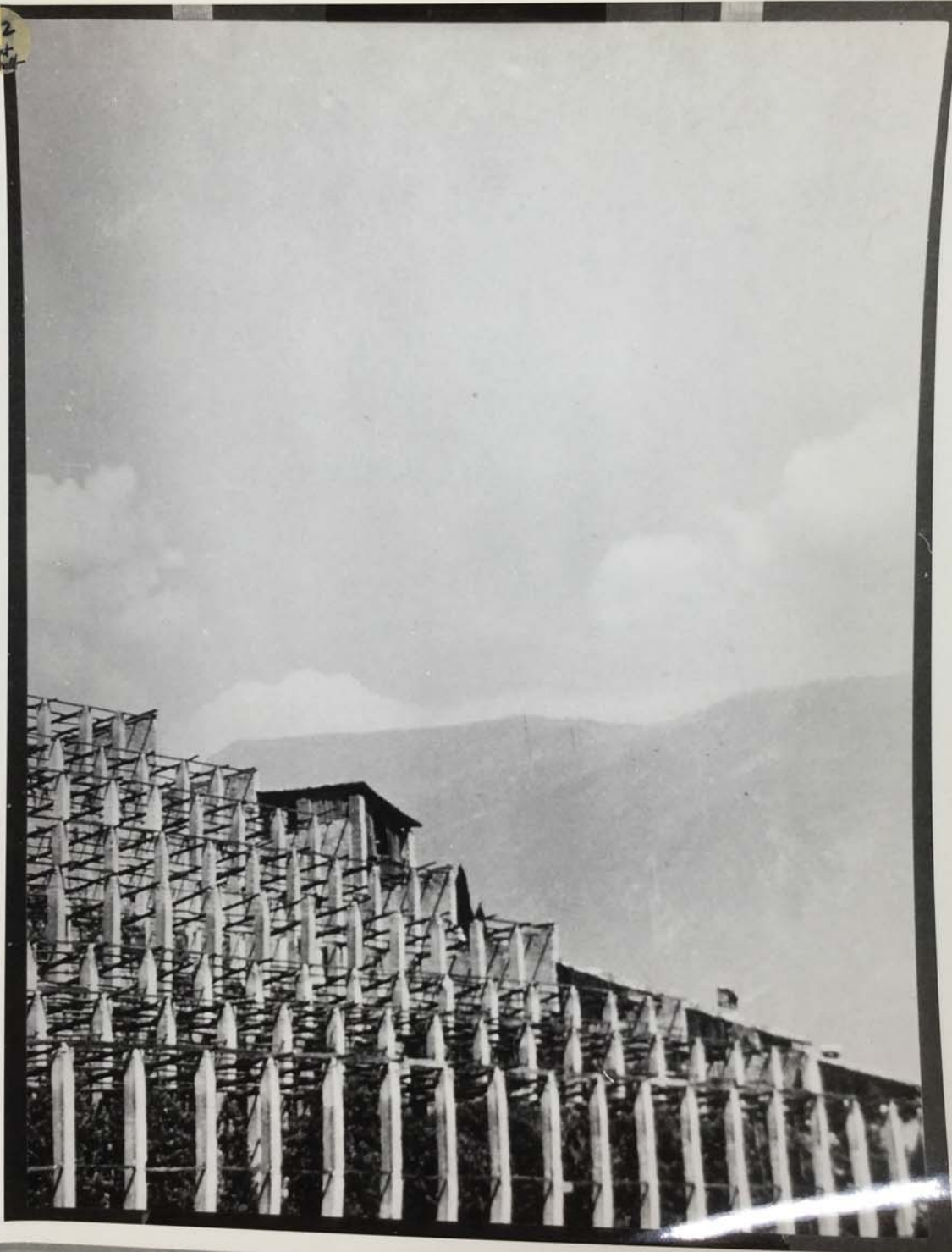
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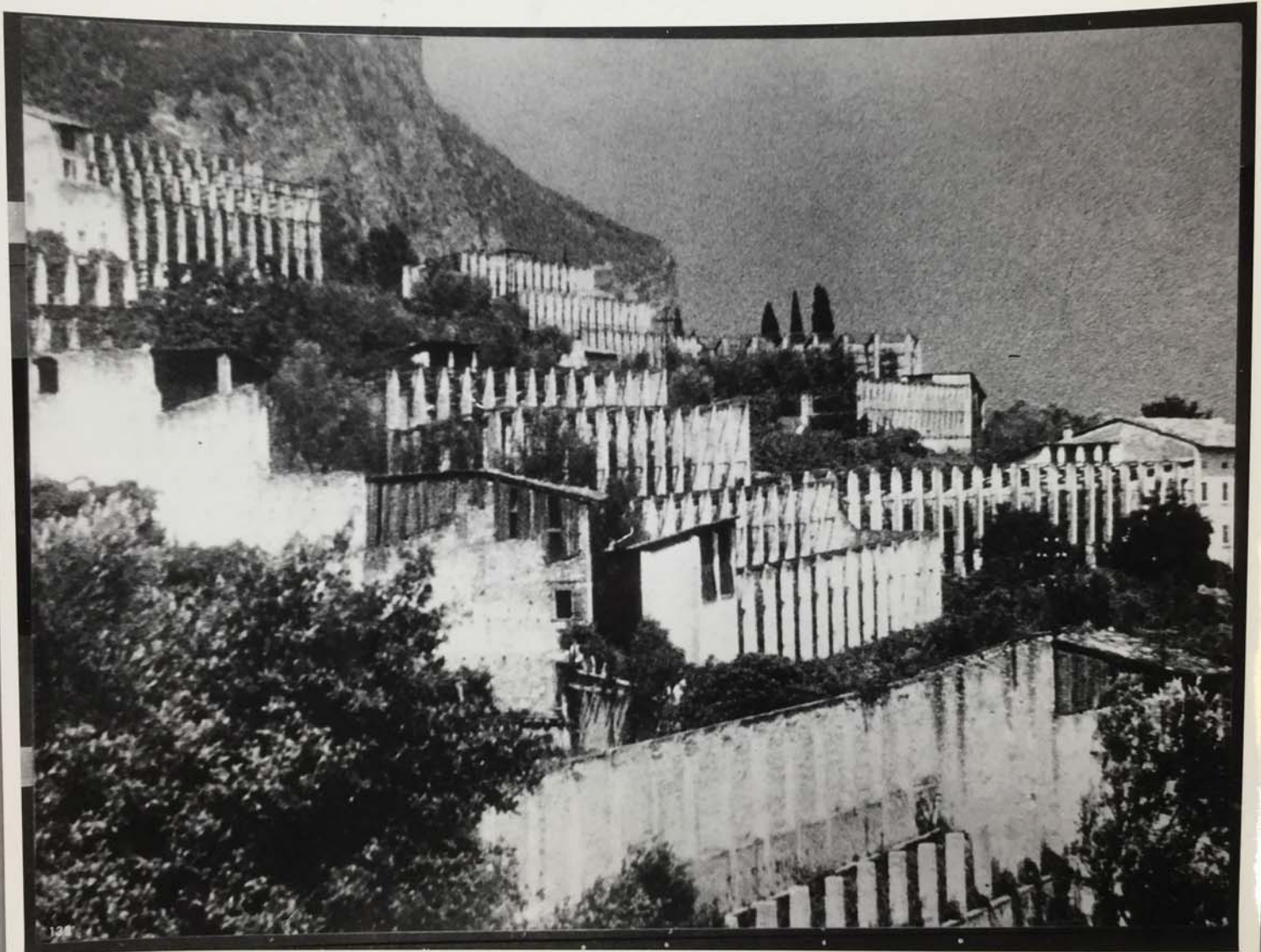
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132
Night
hill



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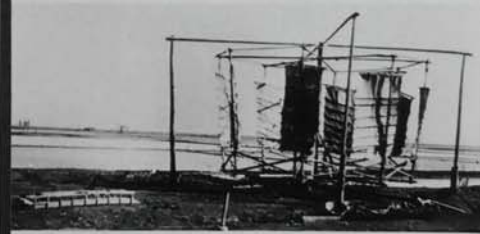
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The construction of primitive technology may waste the resources of labor and space, yet some of their uses cannot be matched by modern machines.



137 138 This intricate water wheel lifts water from the Orontes River into aqueducts for the houses and gardens of Hama, Syria. The wheel is 60 feet tall and 20 feet wide, and, like all such aqqaq, works — a combination of horse wheel and diving board — in Harun's privileged youth.



139 A Chinese horizontal windmill, pumping water into the fields.



140 A battery of horizontal windmills in the province of Khorasan, Iran.

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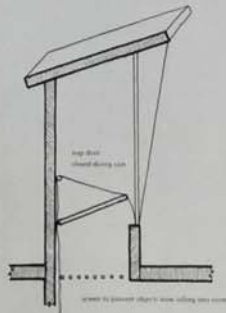
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141-142 These ornate windways are a prominent feature of the lower 'bad districts' in Wiro Pakistan. From April to June, temperatures range above 120° F., lowered by an after noon breeze in a 'pleasant' way. To channel the wind into every building, 'bad' air windways are installed in the walls, one to each room; since the wind always blows from the same direction, the position of the windways is permanently fixed. In multistoried houses they reach all the way down, doubling as structural supports. Although the origin of this conception is unknown, it has been in use at least two hundred years.

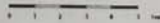


143

These views of Hyderabad, India, are an advertisement looking like so many persons.



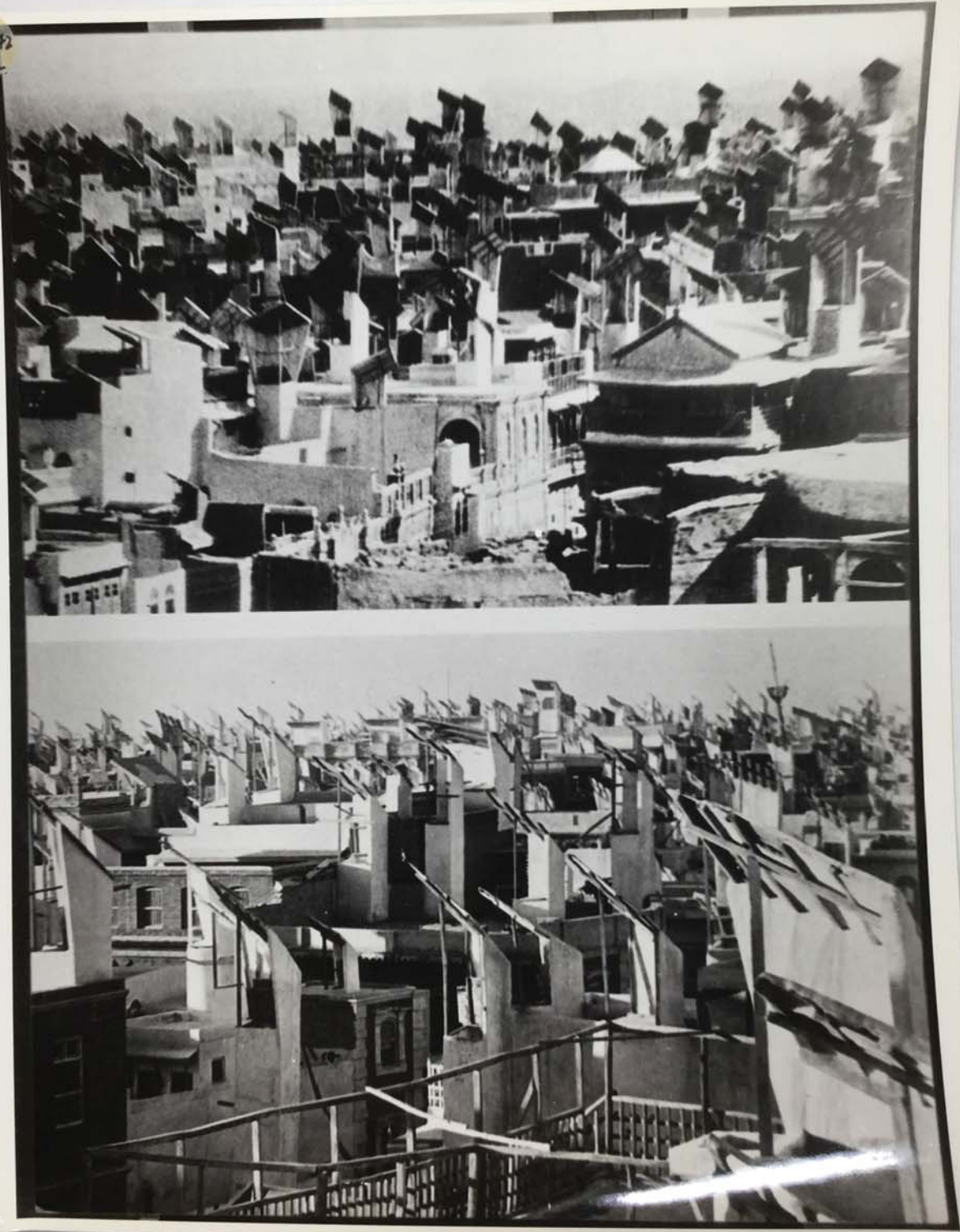
Upper part of a cross section through a windcatcher.



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141/142
ret.
MOMA



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Among abstract architecture, some of the most imposing examples stand in Delhi and Jaipur, India. They are gigantic astronomical instruments built in the eighteenth century to the plans of Mahantsh Sawai Jai Singh II. Their purpose was to achieve greater accuracy of astronomical data than that available from portable brass instruments. Since they never lived up to expectations, they represent that rare instance of pure, or nearly pure, architecture of a functional kind.

144. A view from the Samrat Yantra at Delhi.



145. An interior view of the circular Ram Yantra at Delhi.



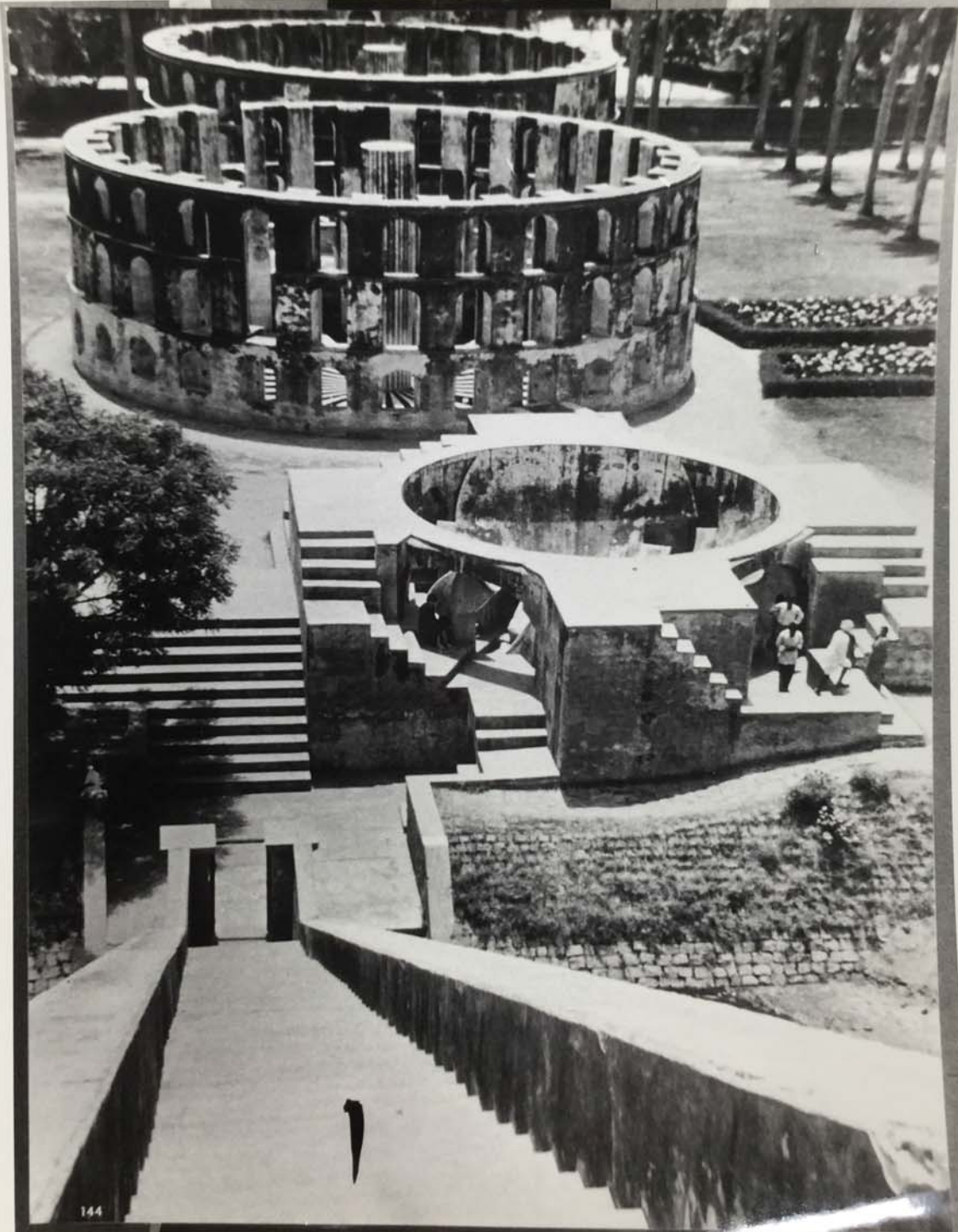
146. A detail of the Mira Yantra at Delhi, an instrument composed of a central empty and four semicircles, each of which is in the plane of a great circle that runs through one of the world's four true corner observations.



147. A detail of the Samrat Yantra at Jaipur.

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148. Garden walls, bridges and fences are looked upon with suspicion by people who are allergic to privacy. Still, screens of every conceivable sort have always been indispensable ingredients of civilized architecture. The perpendicular view of *Landscape with Camellias* reveals such an abundance of enclosed outdoor spaces as to make the walled-over buildings seem almost accidental.

149. The partial enclosures are windbreaks in Mie Prefecture in Western Japan. To achieve wind barriers against winter winds and snowstorms, the farmers use pine trees and thick, L-shaped hedges about fifty feet high. In some parts of Northern Japan, straw screens of similar heights are put up during the winter months around houses and, sometimes, around entire villages.



150. Hedge-enclosed farmstead at the Kinokuniya in the Shoji Depression.



151. Truly magical effects are sometimes achieved with modern means. A Japanese altar composed of bamboo poles and cladders. Makino, Tokyo.

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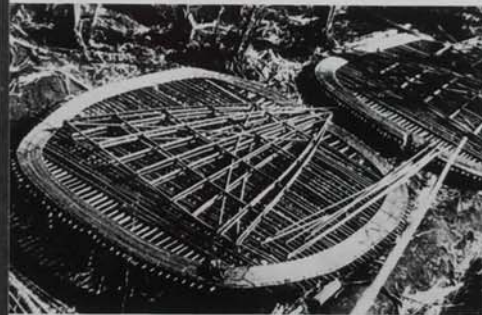
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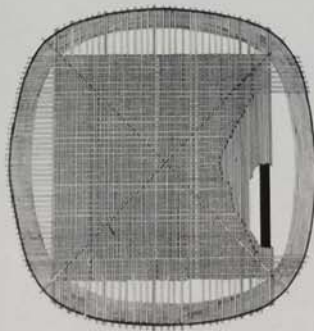
152 Indigenous building methods often show great daring and elegance. The straining framework for a man's clubhouse at Majuro, in the Gulf of New Guinea, is made of bamboo-poles and will be covered with thatch. (Bamboo is not a tree but a grass that may attain a height of eighty feet.)



153 Method of vault construction at Talawa, Nigeria.



154 Building site showing prefabricated elements for the attic floor and roof skeleton of Bamileke houses, Cameroon.



Plan of prefabricated attic floor

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155 In civilizations less particular than ours, enclosures made from woven matting are considered fit for kings. The iron fence walls screen the royal court of Lisiba in Zambia, the former Northern Rhodesia.

156 157 Two working stages and the final result of a construction method used in southeast Asia. The building material is palm wood (Agave-like) that grows along the lower Tropic and Equator, where it attains a height of twenty feet. It is bound into laces, stuck into the ground and bent into parabolic arches. Mats woven from split reed serve for roofing. The interior is bare of furniture, carpets and a hearth for brewing coffee are the sole fixtures.



157

158 A detail of the Palace of Justice at Alisa Bay in the Solomon Islands.



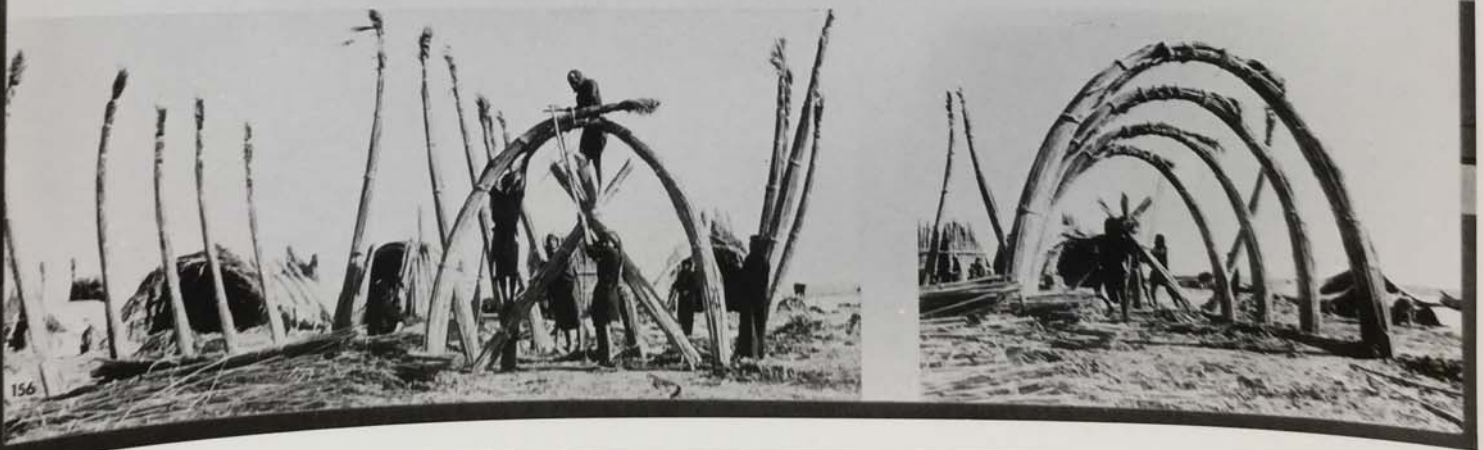
159 A house in the royal quarter of Bakuba (Congo).



160 Pine hut, near Akasapine, Mexico.

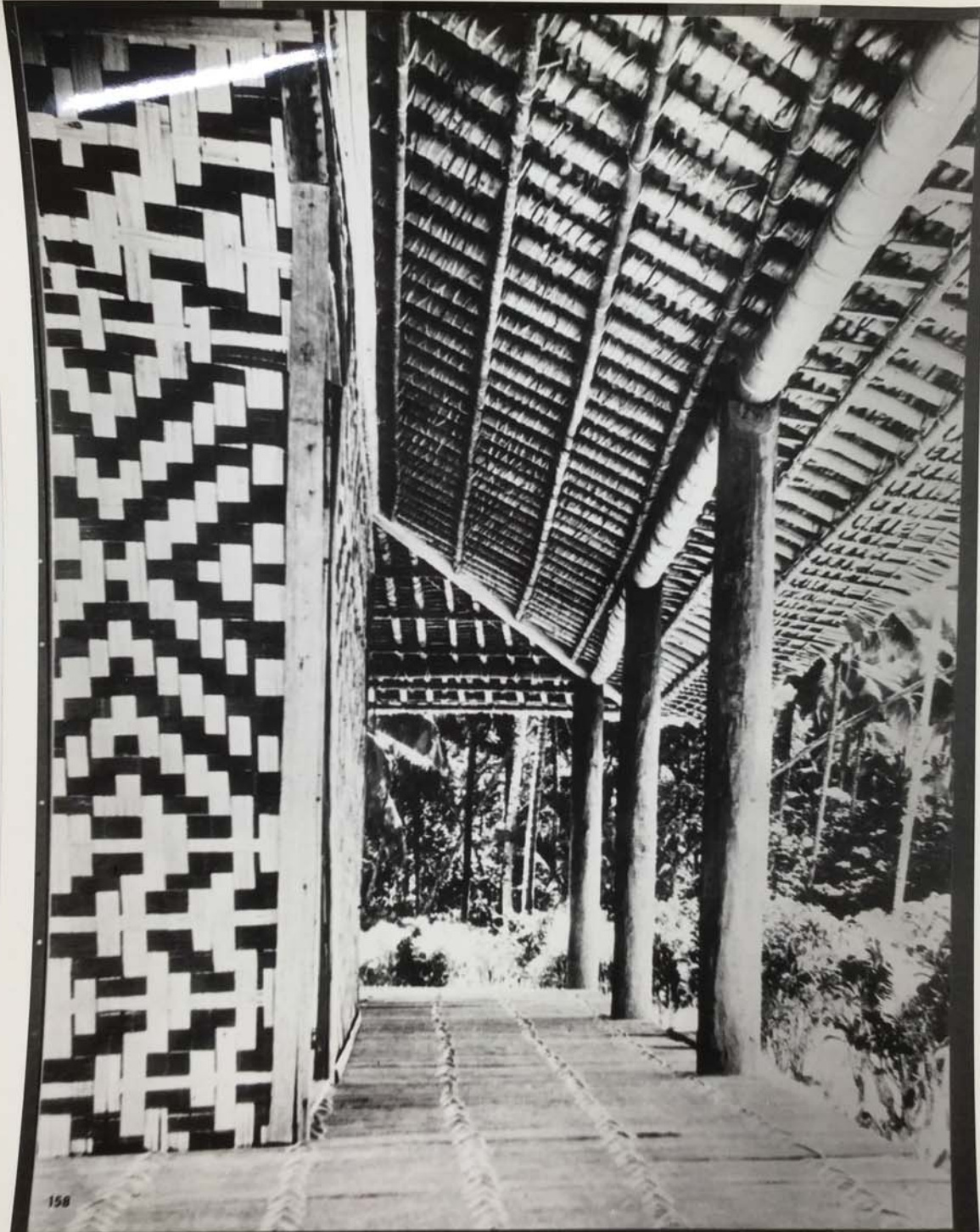
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In a great climate, buildings often consist of little more than a roof that acts as
parasol and parapet. "We first spread a parasol to throw shadow on the earth,"
writes the Japanese architect Yanuzaki, "and in the shadow we put together a house."



181 The roof with rafters reaching to the ground is characteristic of the vernacular of
some valleys in the northern provinces of Japan. Compared to some industrial building
materials, thatch is overlying here a reason its being a superb insulator against
heat and cold, but good workers are hard to come by these days.



182 More than roof of a house on the Noto.



183 Kishi shelter of wool, storing and for Northern California.

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Many so-called primitive peoples display our habit of moving, with all our belongings, from one house, or apartment, to another. Moreover, the thought of having to live in places that have been inhabited by strangers seems to them an humiliating or humiliating demand. In fact, for one's work, when they move, they prefer to build new houses or to take their old ones along.



164



165 Moving day in Coosua and Vietnam



166 Two makers carrying structural elements to be assembled into a house, Kumbhe, north, Korea

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167 The unique construction of Yonaguni's houses, centers of showings in the district, connect with those of Waiyake in Princes. The underground labyrinth consists of one main aisle and reaches a depth of 100 feet. The main levels are below the others, are connected by flights of steps.



168 Log cabins are not the only structures that can make well-ventilated air tracks. The row of small Chinese gateways that flank the approach to the Great Wall in Beijing achieve remarkably, designed by Giuseppe.



169 Pile dwellings held a special fascination for the building fathers of modern architecture who adopted them as an exclusive motif. Yet primitive builders have long been living on piers. The entire Chinese village of Ho Kuo in Yunnan province is built on stilts, above high water level.



170 A tree house in the village of Boco, located on Mount Chimborazo in New Guinea.

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We usually judge enclosed space in terms of construction cost or rental fee, its usual effect rarely makes itself felt except perhaps on a starting fee "high ceiling," a good sign of a man's progression. But at least this loss at the superior side played by the ill of every architectural consumer. Vastly ceilings, especially, seem to impart a sense of relief.

171 In fact, when vaulting is almost synonymous with building, a narrow-way seen from above clearly discloses the inner organization of every building. As Indian houses of God, houses of men, even houses, are covered with multiplicity radiating vaults. The row of cupolas stretching diagonally across the picture across a lower level.

172 Both, the caravanserai and the mosque stand in the town of Qum, near Tehran. Their walls are of stone rubble, the walls and arches of mud brick. The main bases of the minaret are covered by four domed vaults and four segmental vaults, rising on four piers and the peripheral walls. The vaults of the 21 bay caravanserai, flanked by ramping segmental vaults, have a pair central supports for monument elevation. Scaffolding, as it were, like a sail in the wind, this type of vault is indeed referred to as either a sail or a sail vault.



174 Ertasha (reverse face of a vault) at the Masjid Jami'a, Ispahan



175 Nabataean houses on the shore of the Nile

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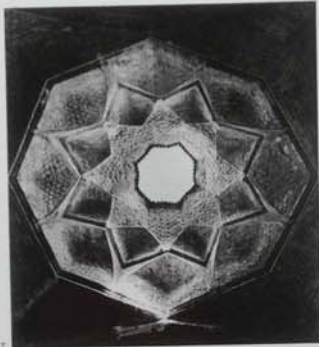
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179. The copies of a Turkish bathhouse — a whorl of bright lines, arranged, as it were, in an enclosure. The luminous disks embedded in the dome are thick, lamellar glass bricks. Iznik, Turkey. Ottoman period.



177

"Give a man bricks and mortar," wrote Jamshid Kowon, an MIT-advanced Persian architect, "and all him to erect a space and let in light, and the result are astounding. The man, within his limitations, finds unending possibilities, there is variety and harmony; while the modern architect with all the materials and structural systems available to him produces monotony and dullness, and that in great abundance."



177. 178. Two views in the Masjid-e-Jamshid at Isfahan. Probably fifteenth century.

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179 The Thracian house in the Southern Cyclades goes back to prehistoric times. The standardized dwelling unit consists of a rectangular cell with barrel vault, on which another identical unit is superimposed. Some houses have a flat roof added for drying fruit and vegetables. Specimens of the vaulted cell-house are not confined to the Aegean Sea but are also found along the Tyrrhenian.



180 Vaulted roofs are often found in the neighborhood of troglodyte dwellings, yet their exact relationship has never been properly established.



181 Houses at Tameze near Moham in Tunisia.

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183. Front wall of a tomb, 1800.



184. Sarcophagus with paintings of the Egyptian goddess Isis, 1800.



185. Sarcophagus with paintings of the Egyptian goddess Isis, 1800.

183. Front wall of a tomb, 1800. The wall is covered in hieroglyphs and pictorial reliefs, including several human figures in various poses, some appearing to be in a state of distress or labor. The style is characteristic of the Late Period of ancient Egypt.

184. Sarcophagus with paintings of the Egyptian goddess Isis, 1800. The sarcophagus is dark and rectangular, with the front face decorated with white or light-colored painted figures, likely the goddess Isis and other deities, set against a dark background. The figures are depicted in a traditional Egyptian style, with some wearing long, flowing robes.

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Architecture is not a mere matter to be left to the experts. Although good architecture is occasionally conceived on the drawing board, it is truly born in the consciousness of the customer. Now a house is not just the mere mass of its building but is also the breathing space between them — the street and alleys and squares, along all these elements are made by man but given its form by time, space, air, and soil — these elements combined in a human environment, have to be judiciously considered by the architect.

Moreover, a house, not to say a palace, for building must be designed on the whole. Mechanical ways and mechanical construction kill the imagination and invention. It's best of putting building blocks in by of each other badly than the house of a powder.



186. The village compound being modelled in mud and sticks by Ethiopian children illustrates the intrinsic relationship between architecture and intelligent play.