



Universidade do Minho
Escola de Arquitetura

Catarina Loureiro Nogueira

**Projeto para um edifício na Lua:
A Influência da Arquitetura Americana
de deserto c. 1969 para o desenho de
“Tranquility Base Hotel + Casino”**

TRANQUILITY BASE
HOTEL + CASINO

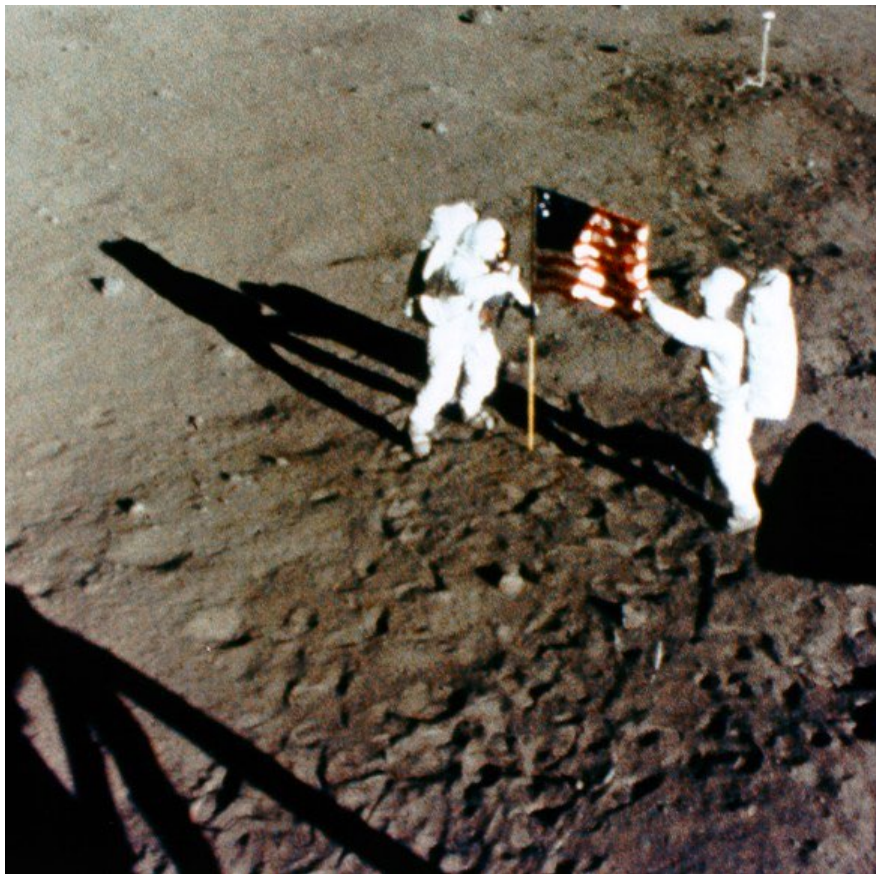




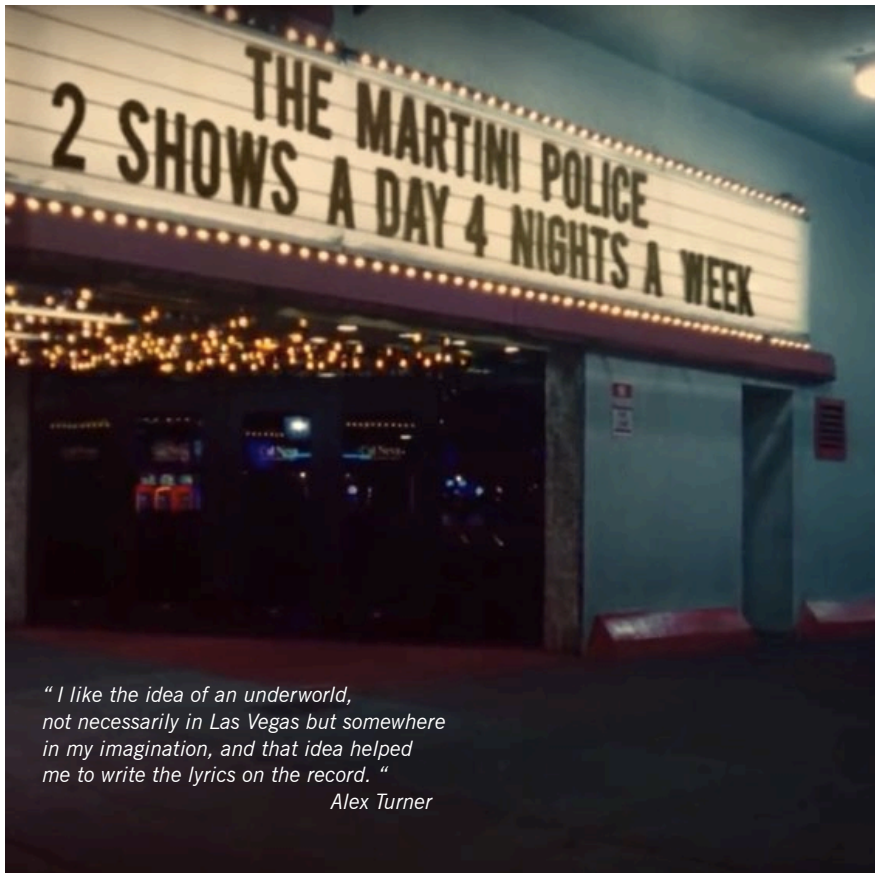
Filme "Blade Runner", 1982, Ridley Scott



Videoclippe "Tranquility Base Hotel and Casino", 2018, Arctic Monkeys



S69-40308, 1969, NASA



*“ I like the idea of an underworld,
not necessarily in Las Vegas but somewhere
in my imagination, and that idea helped
me to write the lyrics on the record. “*

Alex Turner



Videoclippe "Four Out Of Five", 2018, Arctic Monkeys



Arctic Monkeys em Concerto, 2018, Carlos Molina



Documentário "Warp Speed Chic", 2018, Ben Chappell



Videoclip "Four Out Of Five", 2018, Arctic Monkeys

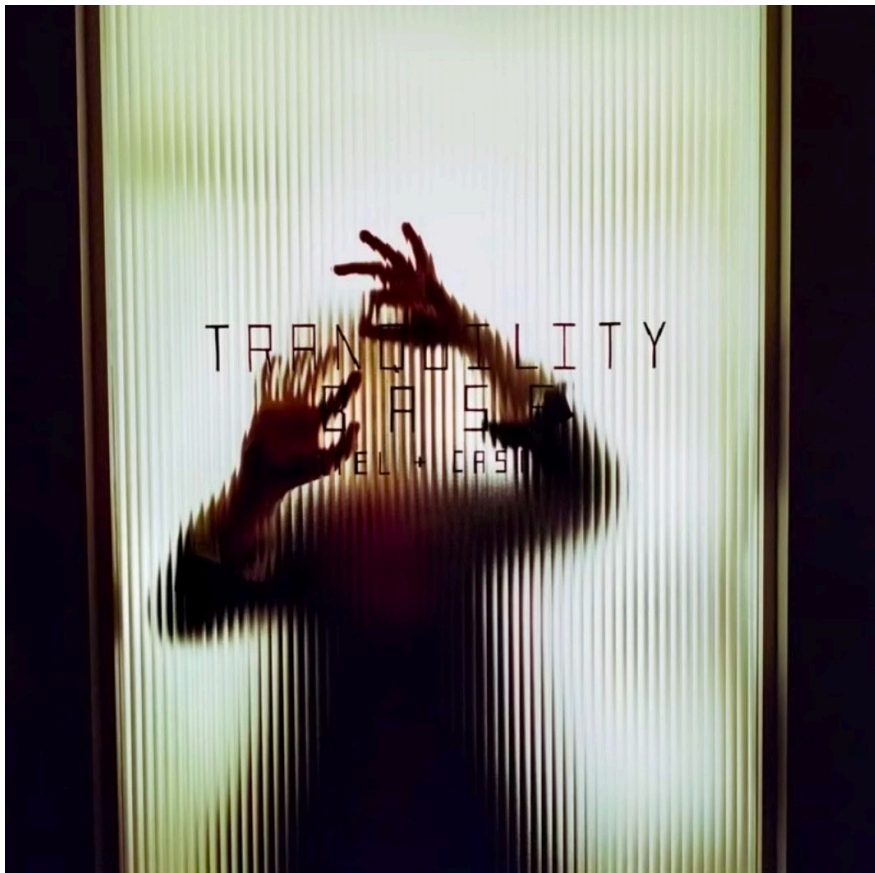


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The Landmark Hotel Las Vegas, 1969



Filme "One from the Heart", 1982, Francis Ford Coppola



Documentário "Warp Speed Chic", 2018, Ben Chappell



Arctic Monkeys em Concerto, 2018, Andy Hughes



Las Vegas Strip, 1982, LV News Bureau



Marina Motel Salton Sea, 2010, Ed Freeman

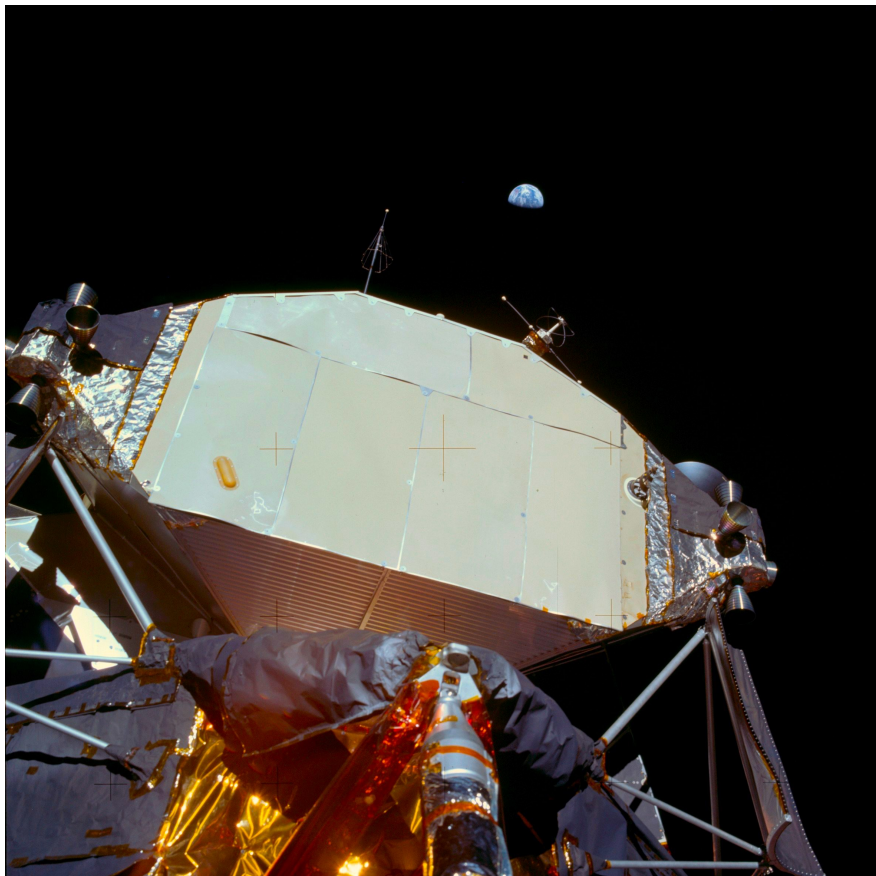


© 1954 Richard Avedon

Sunny Harnett, 1954, Richard Avedon



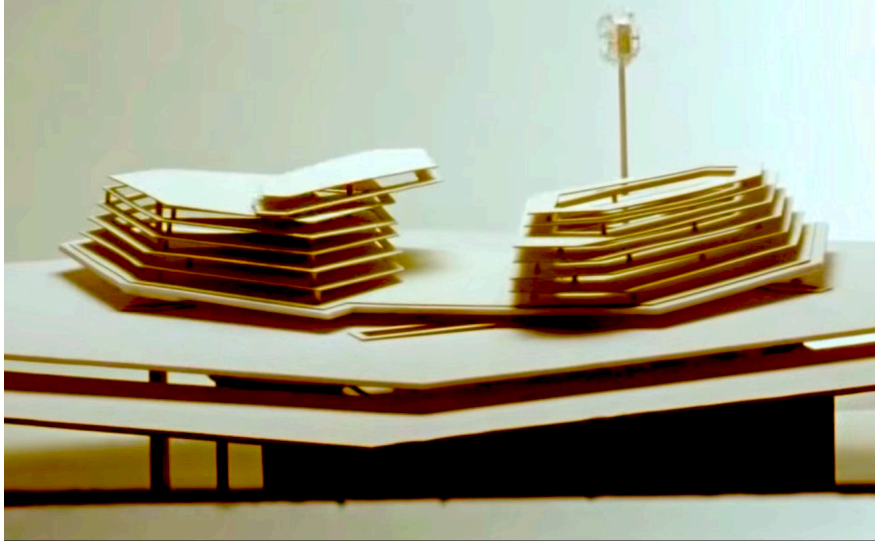
Mission Control Center, 1969, NASA



AS11-40-5924, 1969, NASA

*“When they (architects)
are making models for actual buildings
I believe that the first part of that is, I think,
what they call a 'study model' so that's
what I think this is in my mind.”*

Alex Turner



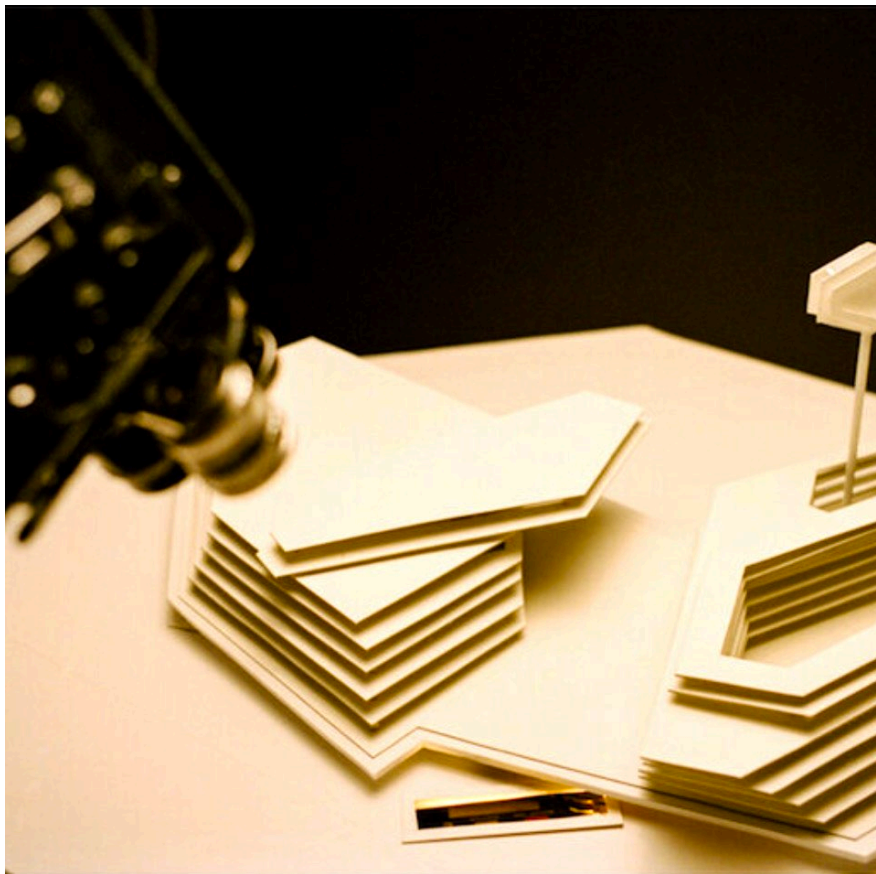




AS11-40-5857, 1969, NASA



Little West, 1969, Mike Constantine NASA



"Model with Bolex", 2018, Zackery Michael



Mission Control, 1969, NASA

Enlightened functionalism

Mercury, the winged messenger and guardian deity of commerce, looks down on the first phase of the groundbreaking Van Nelle factory (1925–31) in this finely engraved 1929 air-mail by Jac Jongsma, the principal advertising designer for Van Nelle from 1919 to 1940. The ascendant middle class and their new-found wealth with a concern for order and cleanliness that was as much literal as spiritual. Pieter de Hooch's celebration of clean lines features a bronze figure of Mercury standing guard over the threshold – a Dutch version of Feng Shui perhaps. This use of deep perspective space to evoke the relationship between home and the world was used to great effect by Jean Renoir in the film *Boudu sauvé des eaux* ('Boudu saved from drowning'), which poked fun at such Bourgeois values. For the dominant class cleanliness was next to godliness and the passion for a humane order is the thread that runs through to the present.

Built on a sandy polder next to the water, albeit on substantial piled foundations, the Van Nelle factory could be seen, as here, standing on the spiritual base inspired by Pieter Saerredam's history of St. Adolphus of 1648. Saerredam was unique in his time for portraying such calm architectural order with absolute clarity, and the subtle but vibrant colouring emphasized the spatial architectonics.

The firm of Van Nelle, whose products were the staples of tobacco, coffee, tea, had been owned by the Van der Leeuw family since 1821. But Van der Leeuw family member Leeuw, it was the young Kees van der Leeuw, an original member of the theosophical Order of the Star in the East, who already in 1914 started on the idea of a new factory. By the 1920s, a profound shift away from the values of mystical geometry had toward a clearer functionalism had even occurred in theosophical circles – so much so that 1929 Krishnamurti had dissolved the Order of the Star in the East. Kees van der Leeuw had travelled to the USA to study the most advanced examples of factory organization and management, so that the principles of Taylorism and the example of Henry Ford could be incorporated – but with much greater concern for the workers themselves.

In this brave new factory Kees van der Leeuw can be seen to follow the utopian socialist dream of the early 19th century, taking full advantage of the most advanced techniques of management and construction. The logic of this construction, with its tapering masonry columns, full edge reinforced concrete slab and curtain wall, was the most advanced building of its kind following the example of G. Gullifer's 'Dom' for Ighite, Wiltshire (1811) and the Fagus factory of 1911, but of course the Bauhaus building at Dessau. Brincken & Van Haeften were working on the excellent Hart Str. 10, whose perspective drawing included the craning vessel work, and he proposed. This, together with his expression of his combustion, was said to have lead to his departure from the firm. A month later in 1925 he was exposed. This, together with his expression of his combustion, was said to have lead to his departure from the firm. A month later in 1925 he was exposed.

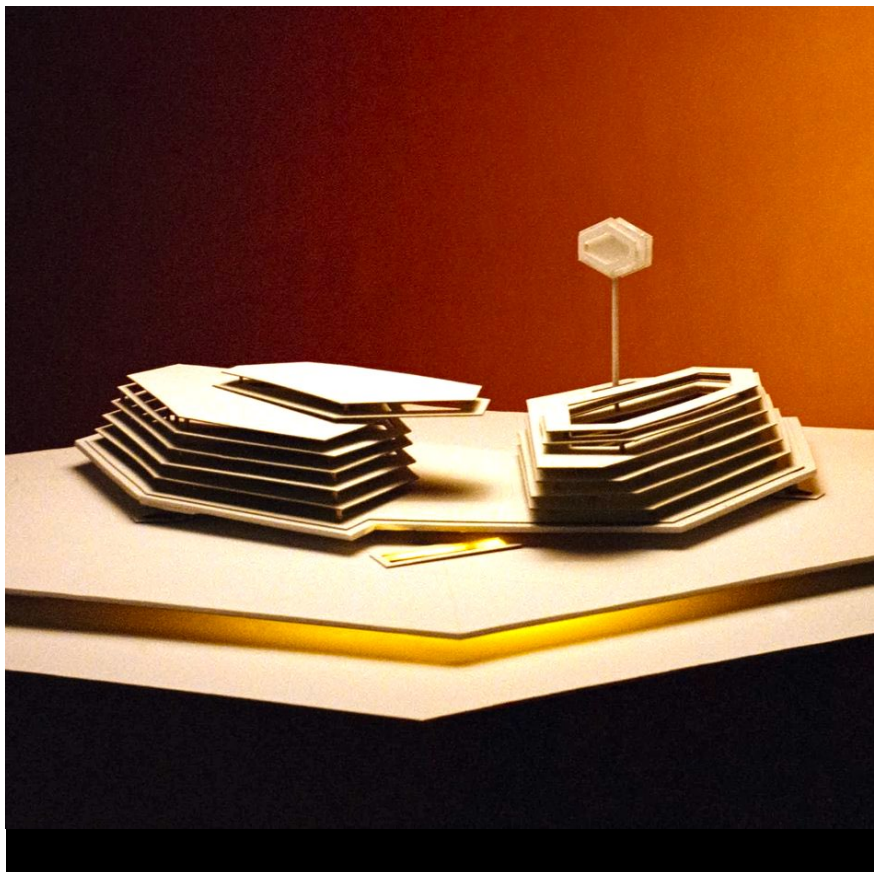
Disappointed when the workers at Van Nelle failed to live up to the idea of a model society, Van der Leeuw left to study with Paul and Ludo in Vienna. In 1938 he returned to the board of Van Nelle and subsequently the government and industrial key organizations would not be needed to understand that security could not be changed to just sleep, alone, and the workers labour light, and the prisoners emerging from the dungeons in Berthel's light, might be rescued for our building, and some, given the uncharged dimension, given the uncharged dimension, given the uncharged dimension, but what shines through will take in this exceptional building in a progressive idealism.

The drawing shows the factory building, which was designed by the architect Kees van der Leeuw and his brother Pieter. The drawing is a perspective view of the building, showing the facade and the interior. The building is a modernist structure with a prominent central tower and a series of horizontal bands. The drawing is signed 'J. Jongsma' in the bottom right corner.

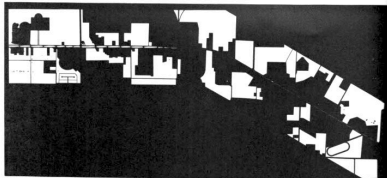




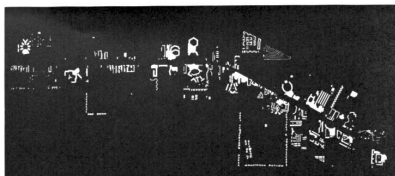
Denise Scott Brown, 1966, Robert Venturi



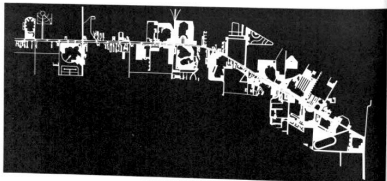
Album Art, 2018, Zackery Michael



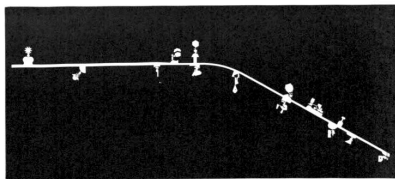
19a. Upper strip, undeveloped land



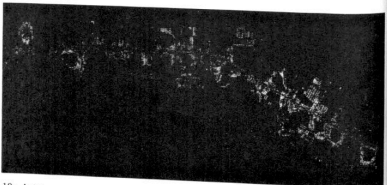
19d. Buildings



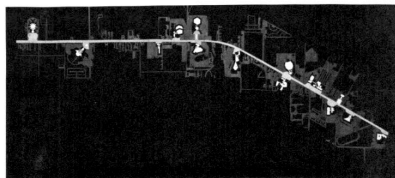
19b. Asphalt



19e. Ceremonial space



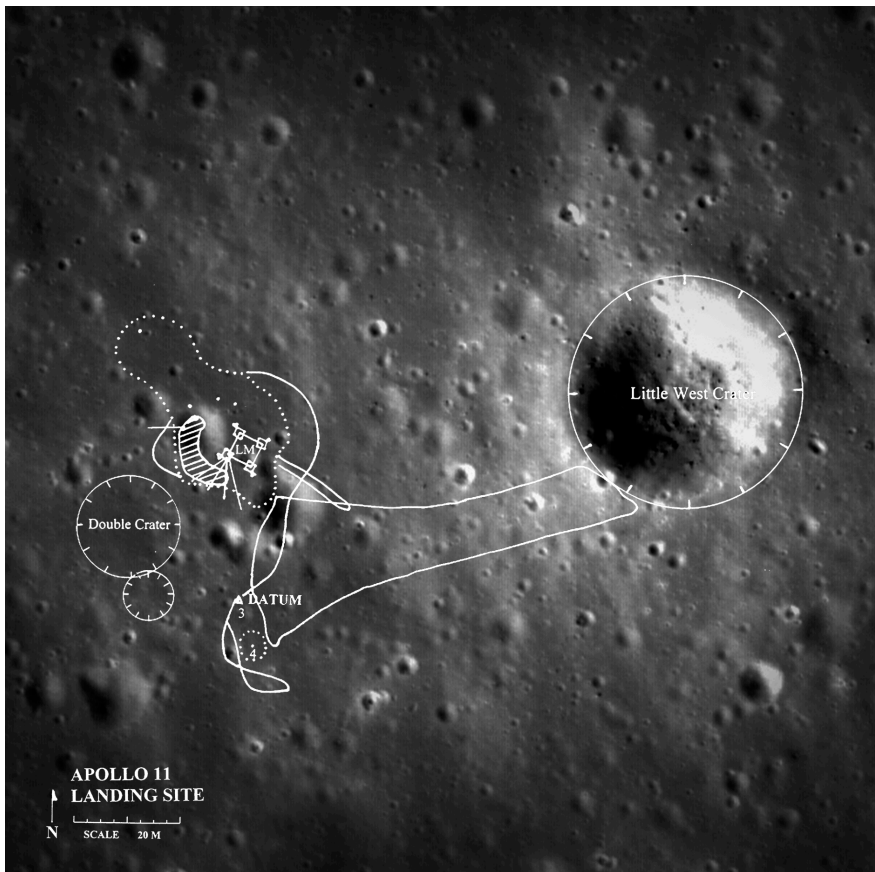
19c. Autos



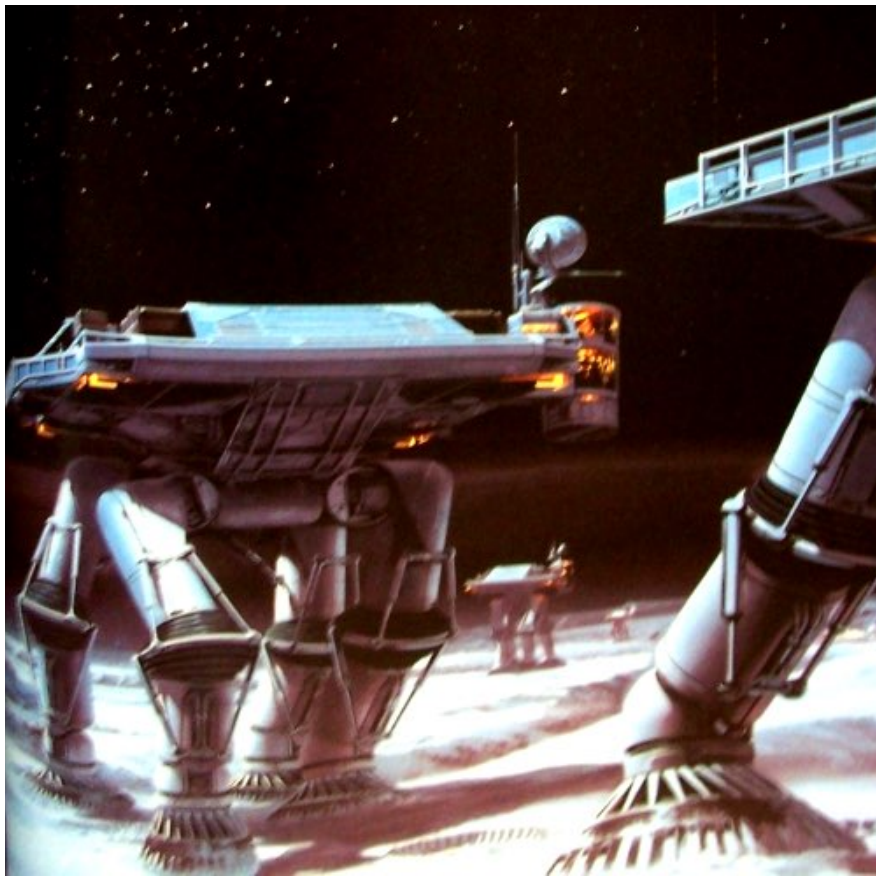
20. Noll's Las Vegas



Arctic Monkeys, 2018, Zackery Michael



Re-desenho de "Apollo 11 Traverse Map", 1969, USGS A.Science Center



"Walking Cargo Vehicle", 1968, Syd Mead



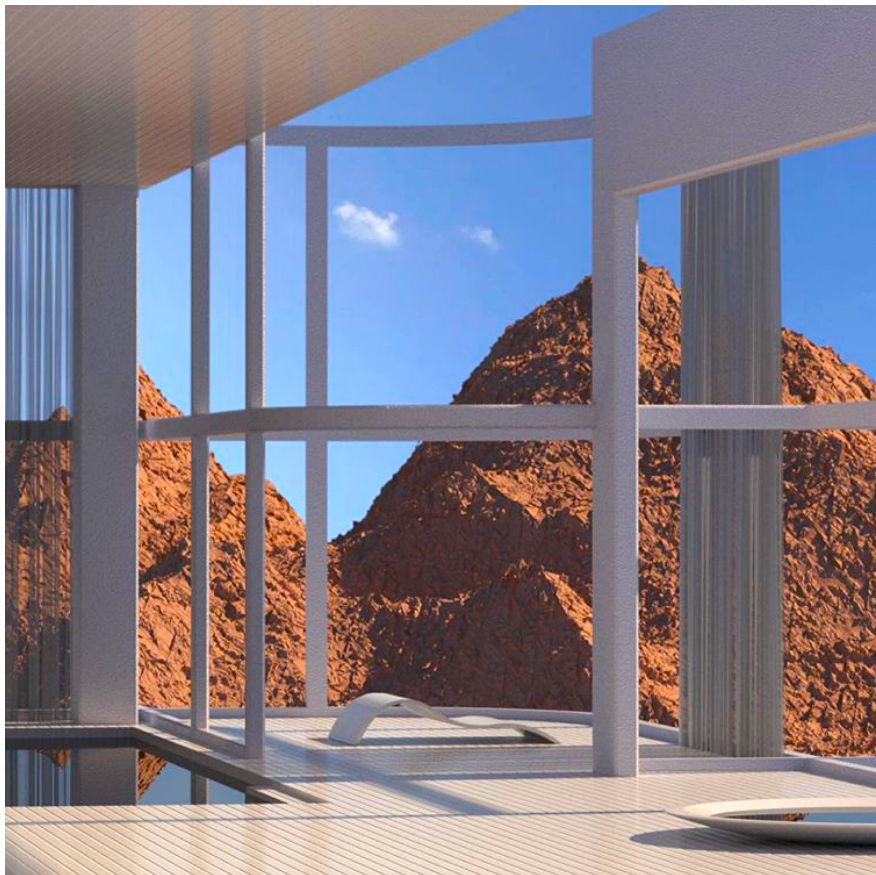
"Just what was it that made yesterday's homes so different, so appealing?", Richard Hamilton



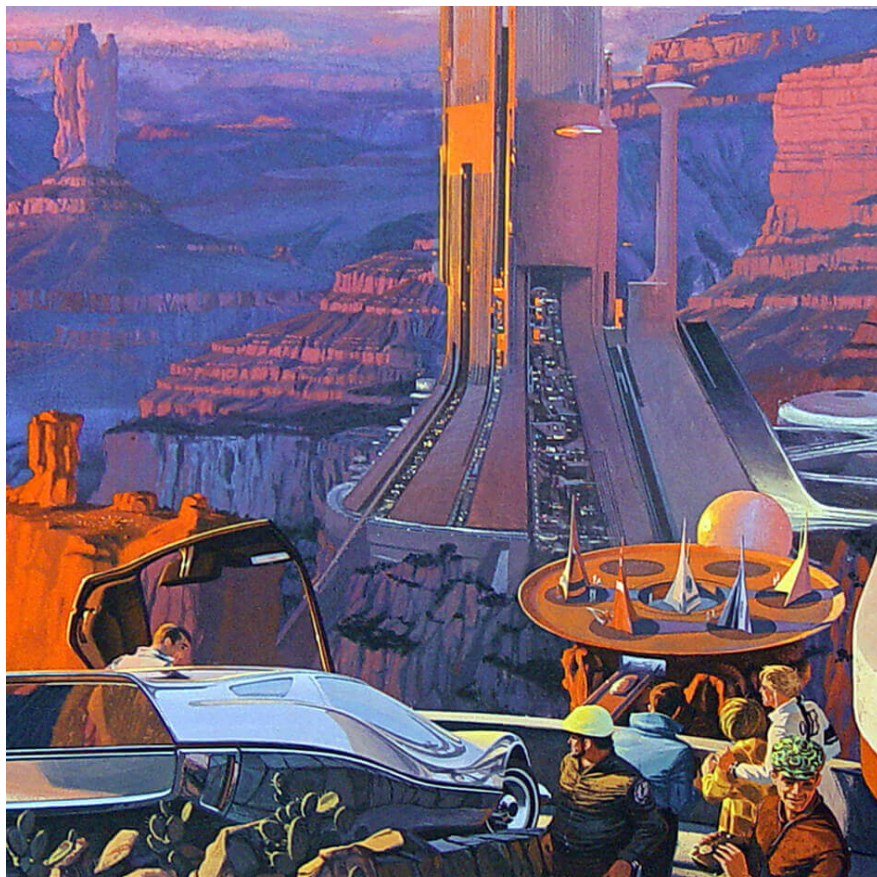
"Astronauts 2.0", 2019, Tianjun Yuan



"Glitch", 2019, Eashan Misra M. Kalopsia



"Landscape", 2020, J. Mascaraque



"US Steel", 1969, Syd Mead



"Above", 2019, Morten Lasskogen