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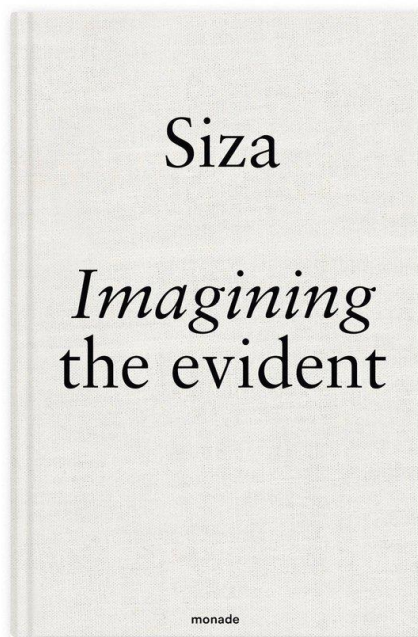
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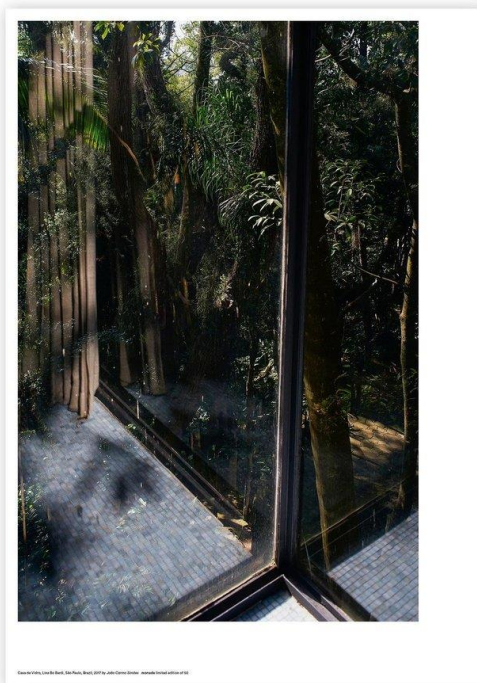
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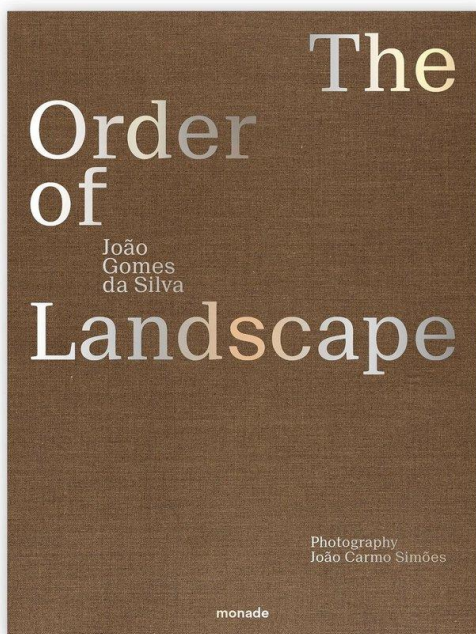
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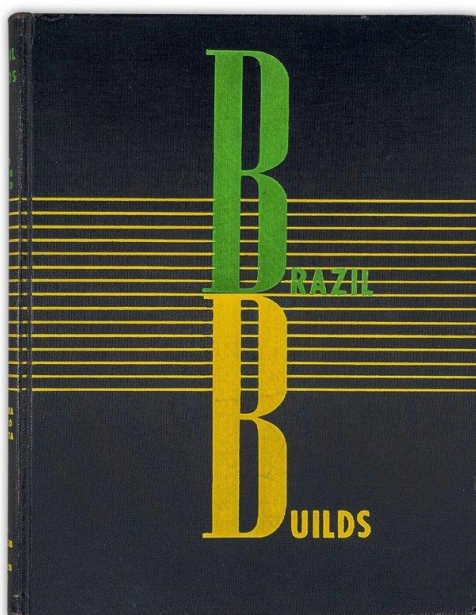


[The Order of Landscape / Special Edition](#)

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The Order of Landscape presents a powerful insight into the work of a forefront figure in contemporary landscape architecture, João Gomes da Silva. Through an extensive duotone photo essay by João Carmo Simões, a collection of texts and a set of plans, the book unveils this seminal body of work.

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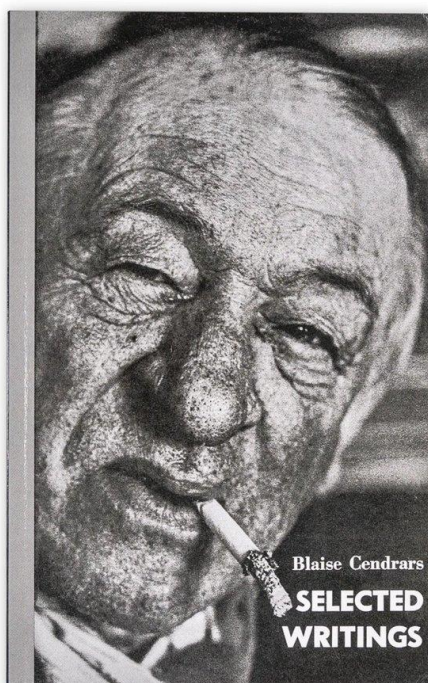


[Brazil Builds](#)

from [The List Álvaro Siza / Rare](#)

The most seminal book on presenting Brazilian architecture to the world, it followed an exhibition in MoMa in 1943. In a two-month trip to Brazil, Philip Goodwin and the photographer Kidder Smith collected 650 black and white photographs, 250 Kodachromes, 200 archival images, original drawings by Niemeyer. The book features a careful edition and printing of technical drawings and photographs using rotogravure. Not only the works featured there are surprisingly brilliant, but also the scope of this edition, beginning with baroque and popular architecture intermingled with latest achievement at the time, is a statement. Modern architecture was now, and by right, also tropical, popular, historical, daring. It overpassed its colonial past, as completely self-standing in front of flashiest American or European productions.

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[Selected Writings of Blaise Cendrars](#)

from [The List Álvaro Siza / Rare](#)

Blaise Cendrars (1887-1961), novelist and poet, oddly having born the same place and year of Le Corbusier, was an early exponent of modernism. His name is not as much familiar as one might suppose of someone being painted by Leger, Modigliani, and Chagall, who helped to “discover” Jazz, Negro art, Surrealism, Anarchism, and Henry Miller, who writes the preface of this book.

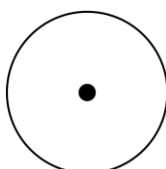
Cendrars boldly praised Eiffel Tower, loved Brazilian Baroque, was the so-called first foreign to visit the ‘favelas’ of Rio, and even encouraged Le Corbusier to design a new capital of Brazil.

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