

ARCH1101

ARCHITECTURE DESIGN STUDIO 1

ARCH1101

ARCHITECTURE DESIGN STUDIO 1

BEFORE WE BEGIN: RULES OF PLAY

WHO WE ARE

COURSE OUTLINE

EXPERIMENT ONE CLIENTS

A NOTE ON THE MEDIA: PREVIOUS STUDENT WORK

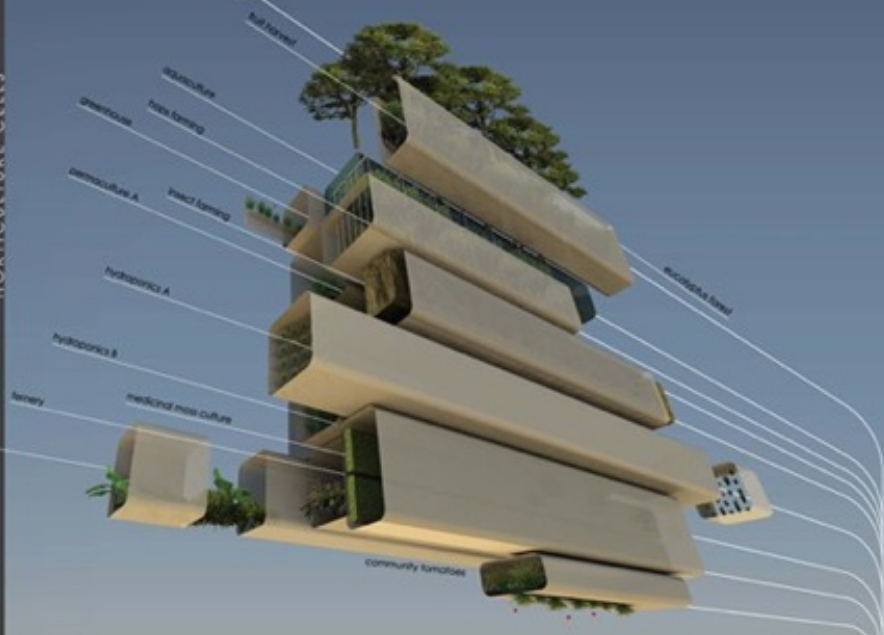
DATUM – SECTION

TODAYS STUDIO CLASS

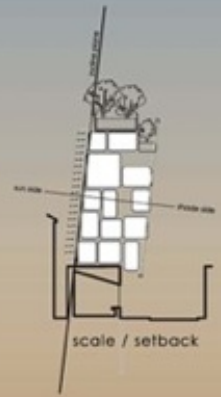
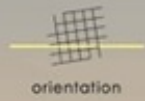
RULES OF PLAY

1. THE LECTURE WILL BEGIN AT 12:00PM SHARP.
2. IF YOU MISS 3 LECTURES OR STUDIOS (WITHOUT "SPECIAL CONSIDERATION") YOU WILL NOT PASS THE COURSE.
3. IF YOU NEED TO SPEAK DURING THE LECTURE NO ONE BESIDES THE PERSON YOU ARE TALKING TO SHOULD BE ABLE TO HEAR YOU. IF I CAN HEAR YOU I WILL ASK YOU TO LEAVE.
4. FEEL FREE TO ASK QUESTIONS DURING THE LECTURE.
5. THE STUDIO SESSIONS START AT 2PM SHARP. IF YOU ARE MORE THAN 15 MINUTES LATE YOU WILL BE NOTED AS ABSENT FROM THAT STUDIO.
6. YOUR TUTORS WILL ONLY SPEAK TO YOU IF YOU ARE UP TO DATE (OR HAVE MADE AN HONEST ATTEMPT) WITH THE TASKS YOU HAVE BEEN SET THROUGHOUT THE COURSE.
7. WE NEED 13 STUDENT REPRESENTATIVES AND WILL CALL FOR VOLUNTEERS DURING THE FIRST STUDIO SESSION.

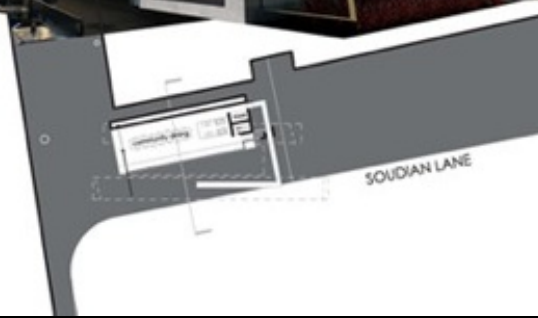
WHO WE ARE



urban community horticulture
 Neighbour, Safety, Aesthetics, Community of people
 Life will take hold in any place. It will grow between cracks in walls, as it will in cracks in the pavement and between derelict parked buildings in urban areas. Life attacks other life which inevitably forms itself into communities.
 URBAN COMMUNITY HORTICULTURE nurtures local wildlife and human communities. It reconstructs as the communities change and nature returns.



KING STREET



SOUDIAN LANE



Wynyard
weekday | platform
pm



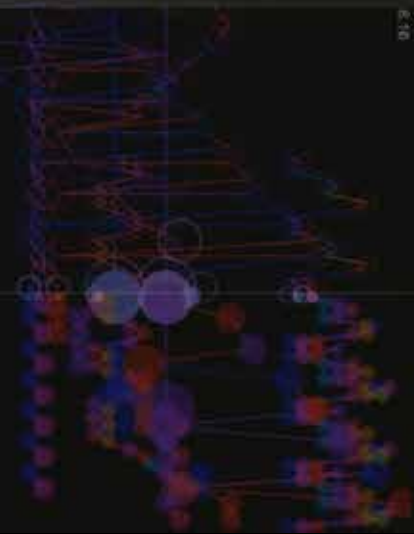
Wynyard
weekday | intersection
pm



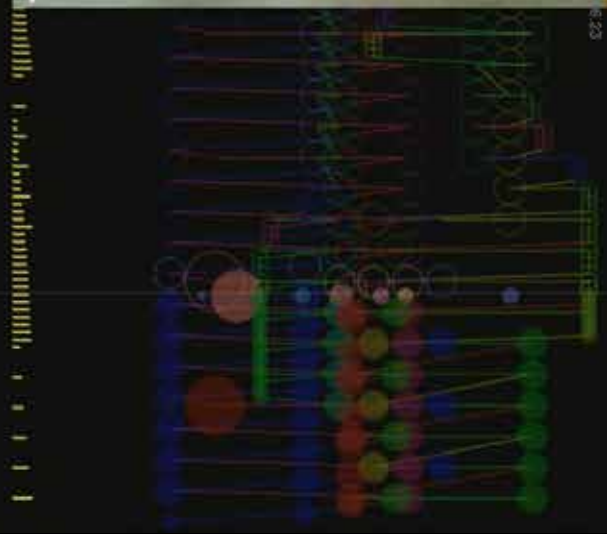
Wynyard
weekday | entry
pm



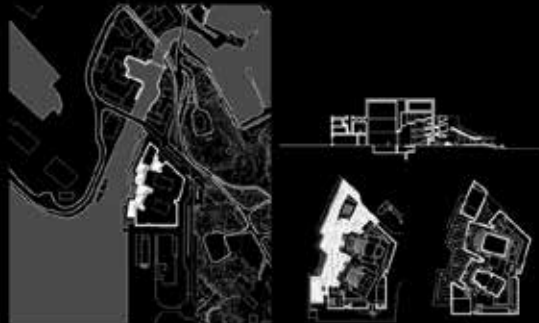
6:23



6:40



6:23



CONCERT HALL AND THEATRE IN KRISTIANSAND

Project description: A new concert hall and theatre building in Kristiansand, Norway, designed by the Norwegian architect Sverre Fehn.

Architect: Sverre Fehn
 Location: Kristiansand, Norway
 Year: 2008

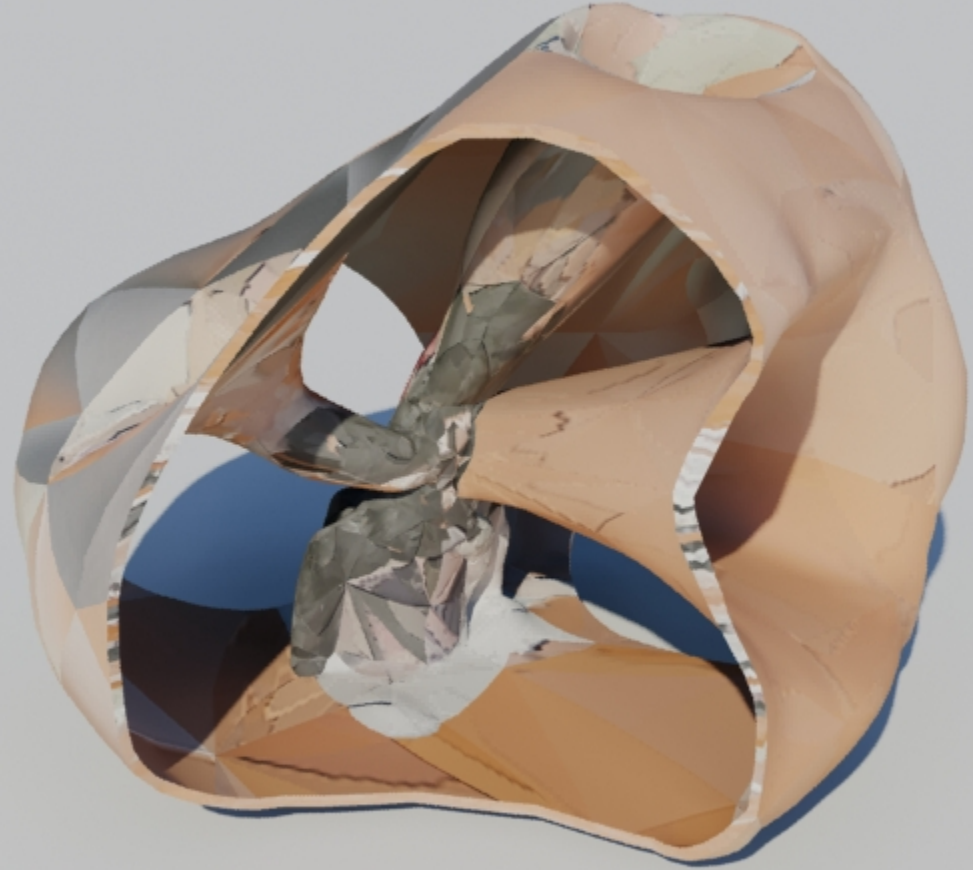


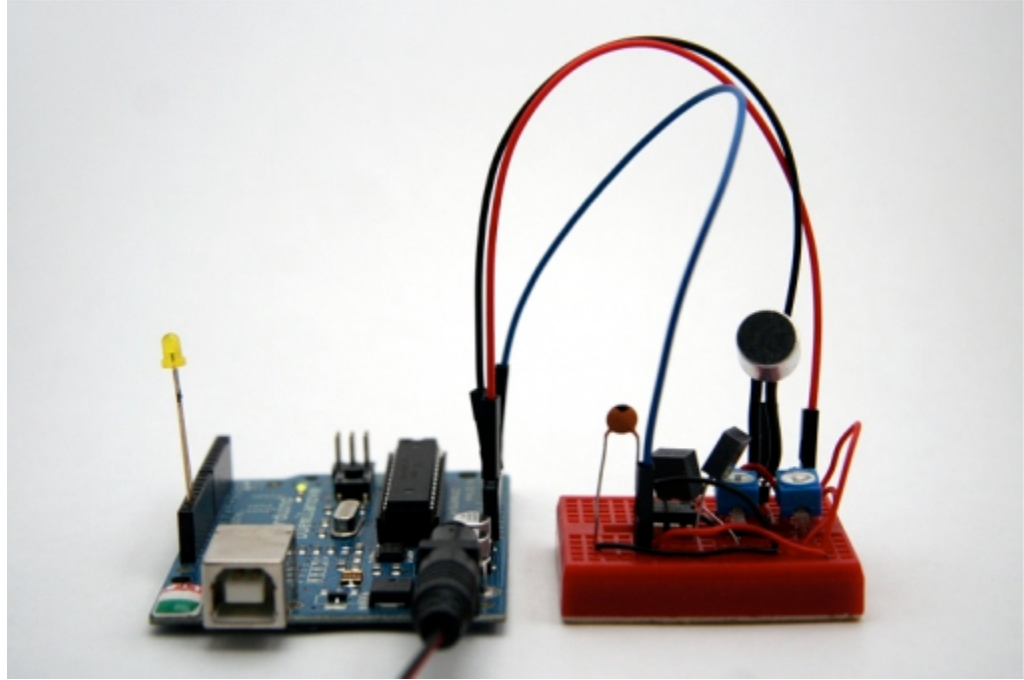
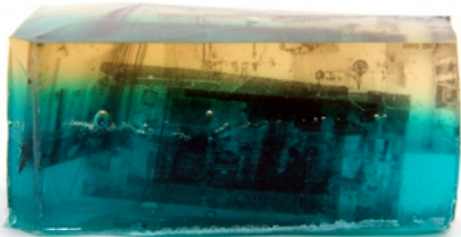
ROYAL ACADEMY OF FINE ARTS SCULPTURE SHED

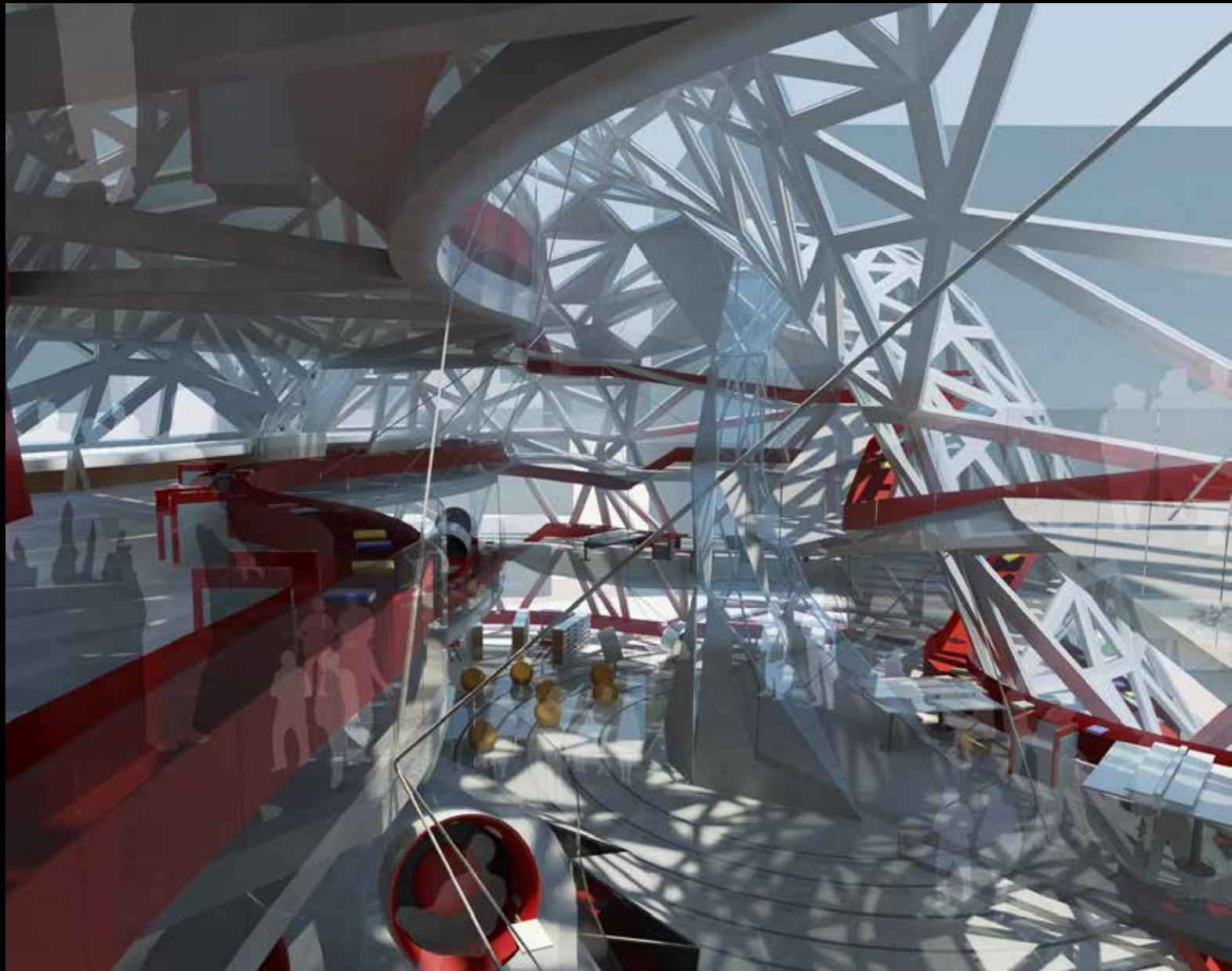
Project description: A sculpture shed for the Royal Academy of Fine Arts in Copenhagen, Denmark, designed by the Danish architect Sverre Fehn.

Architect: Sverre Fehn
 Location: Copenhagen, Denmark
 Year: 2008

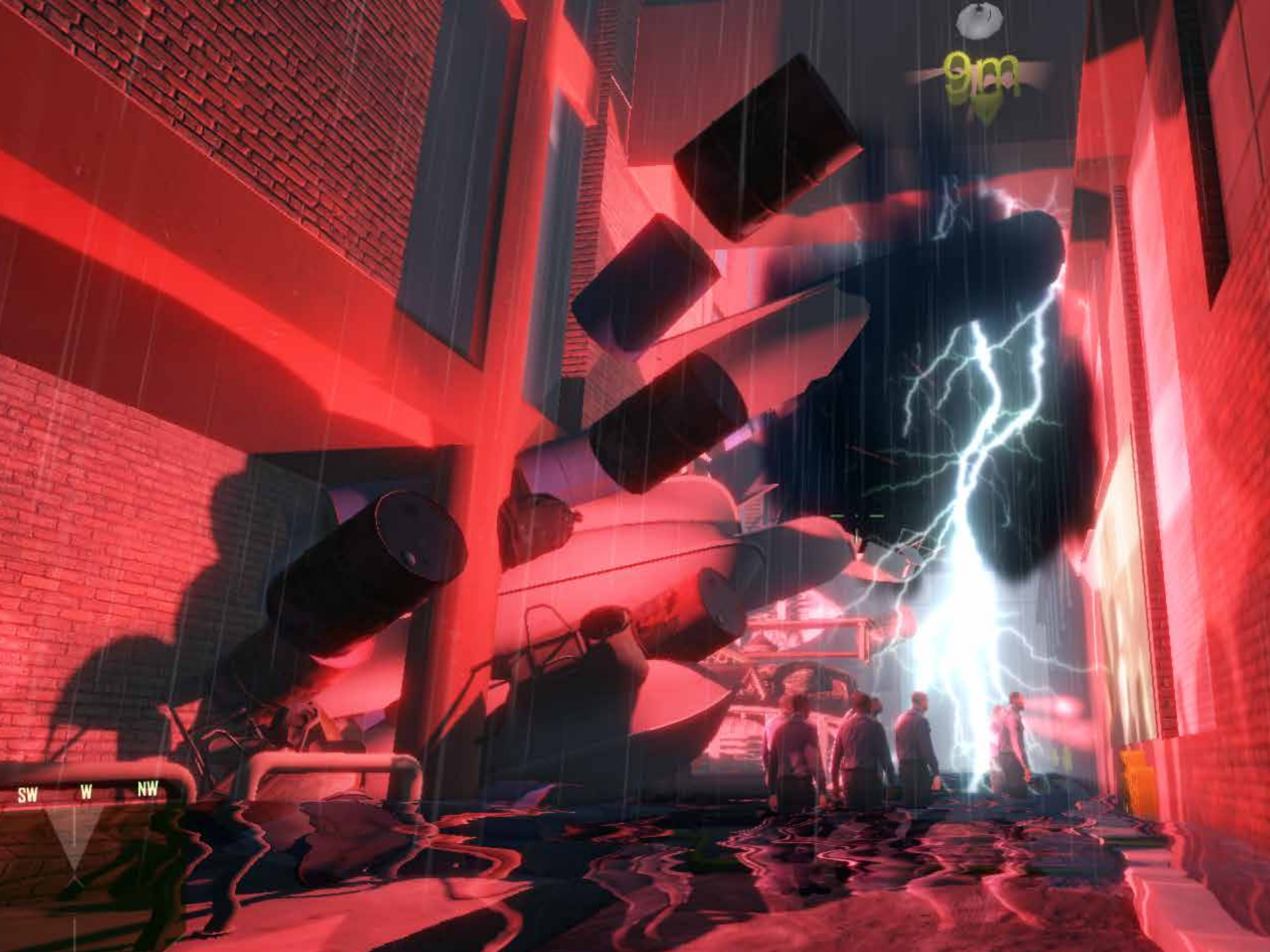






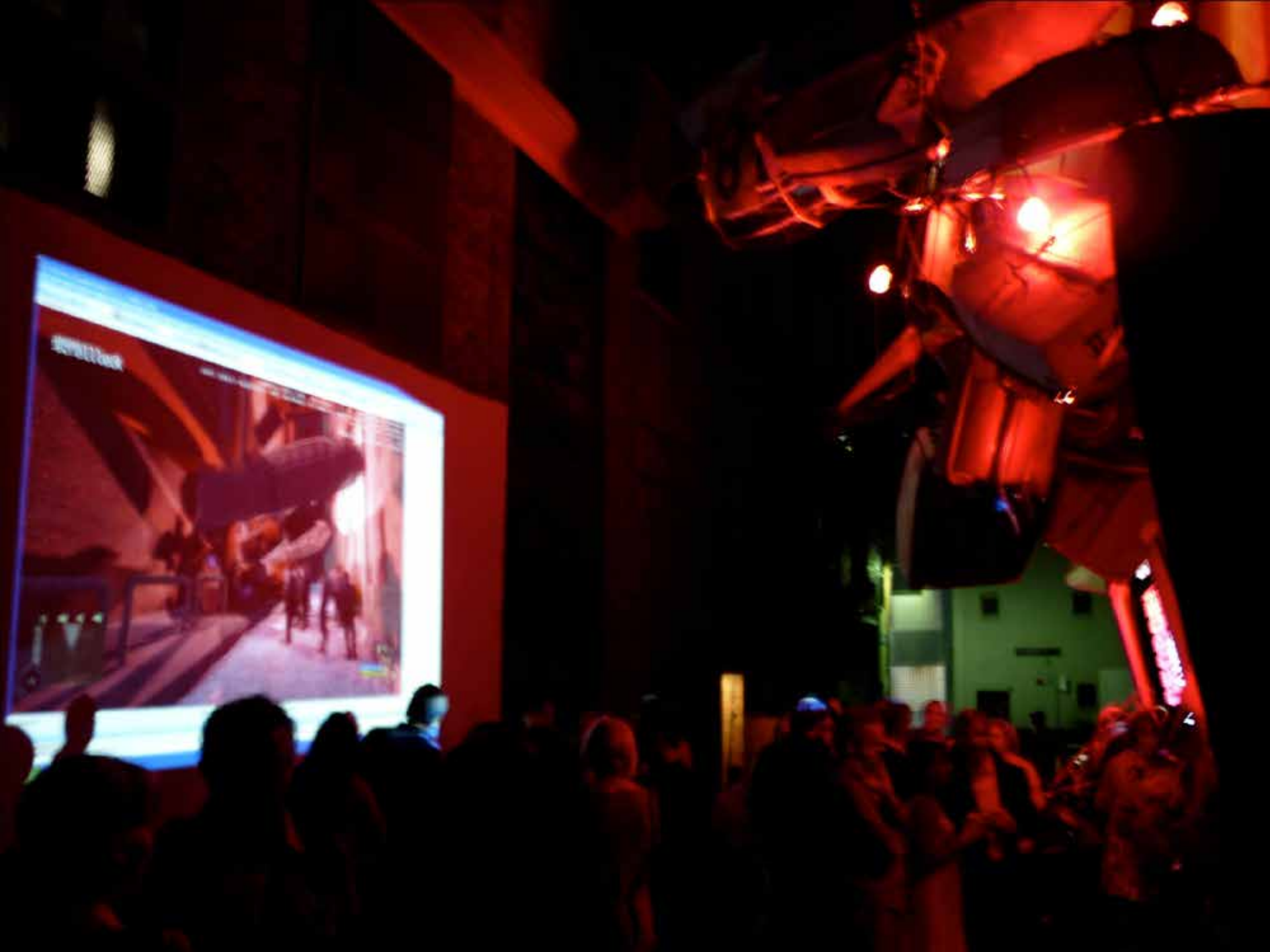




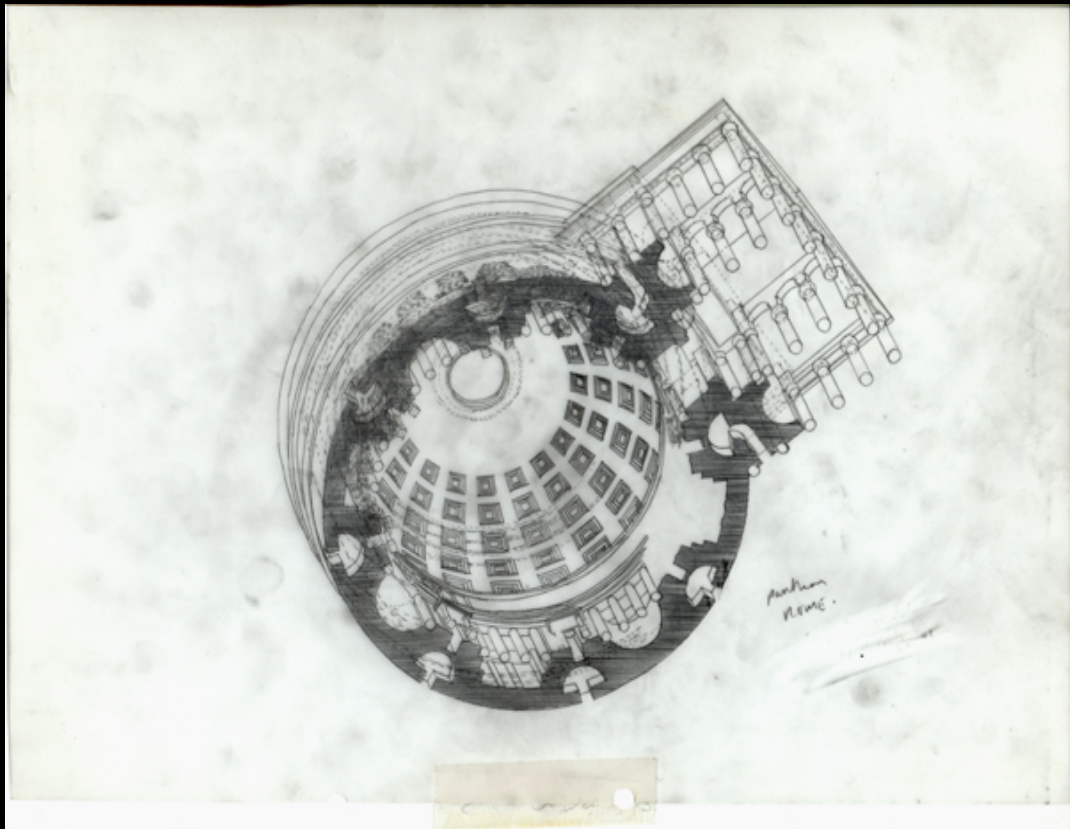
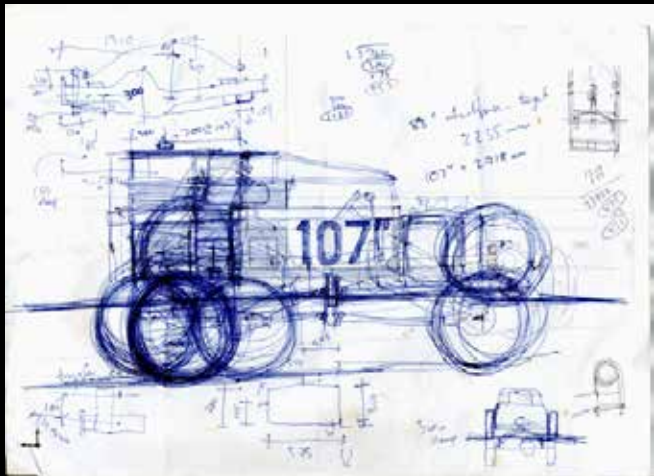


SW W NW

9m







COURSE OUTLINE

WWW.RUSSELLLOWE.COM

**EXPERIMENT
ONE CLIENTS**



SHINYA KIMURA

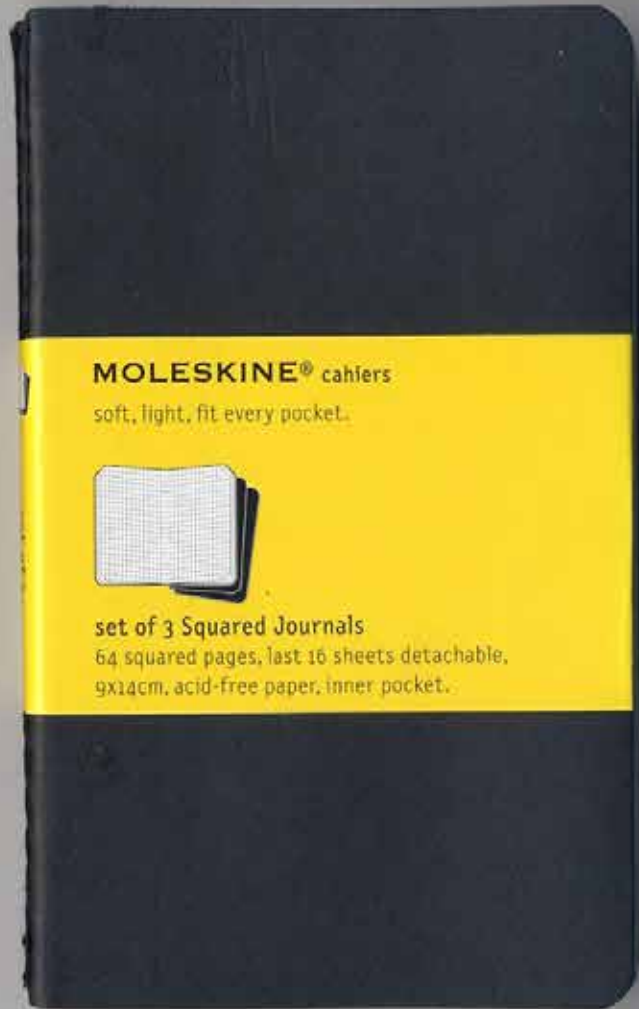


ANTONIO STRADIVARI



JIRO ONO

A NOTE ON THE
MEDIA: +
STUDENT WORK



MOLESKINE® cahiers

soft, light, fit every pocket.



set of 3 Squared Journals

64 squared pages, last 16 sheets detachable,
9x14cm, acid-free paper, inner pocket.



PIGMENT INK • WATER BASED • WATER RESISTANT
FOR DRAWING, GRAPHIC DESIGN



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64 squared pages, last 16 sheets detachable,
9x14cm, acid-free paper, inner pocket.

set of 3



PIGMENT INK - WATER BASED - WATER RESISTANT
FOR PRE-WRITTEN GRAPHIC DESIGN





ROTATIONAL



SCALOR



LINEAR



EVOLUTION
(OWN WORD 1)



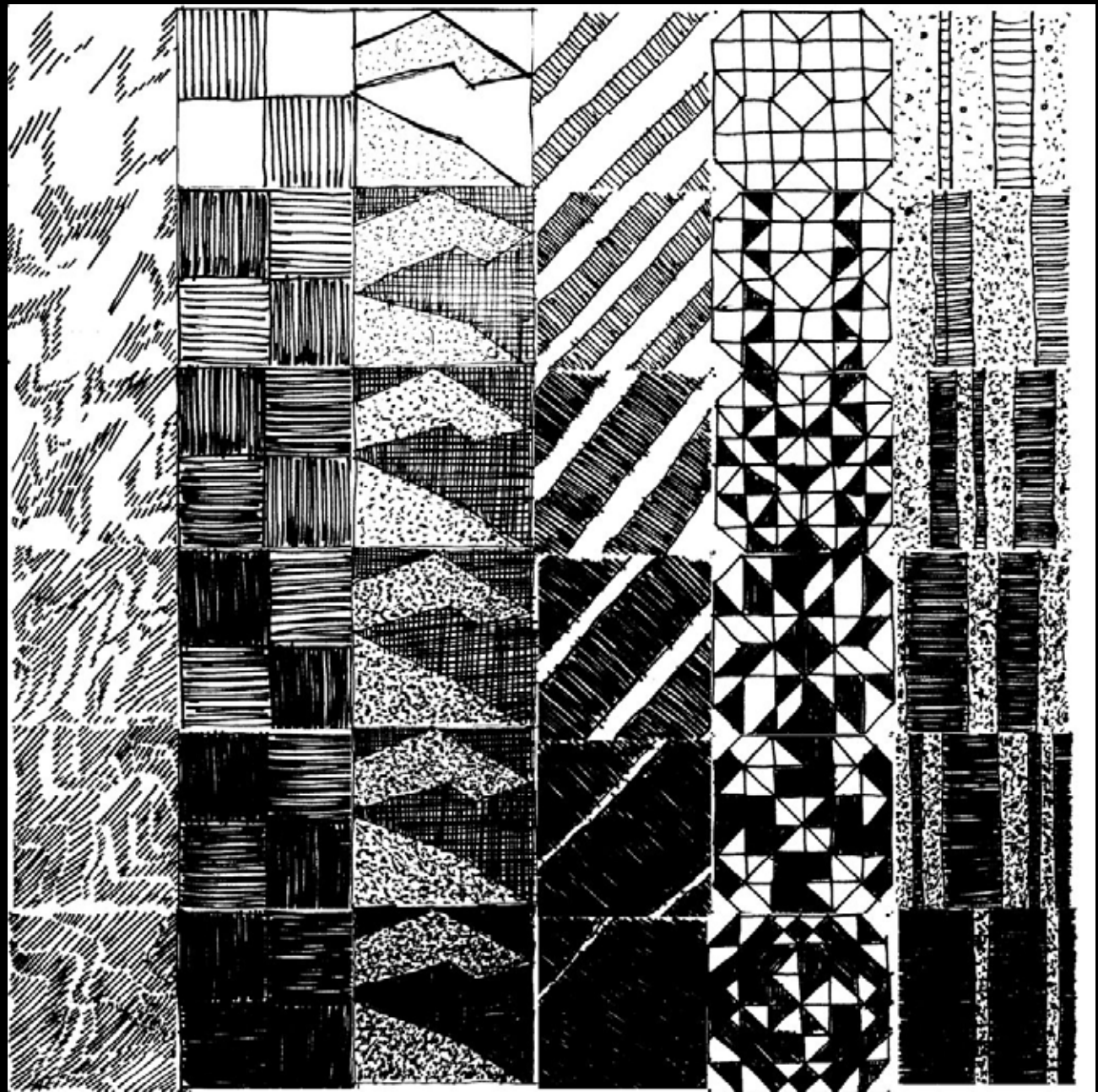
DISLOCATION
(OWN WORD 2)



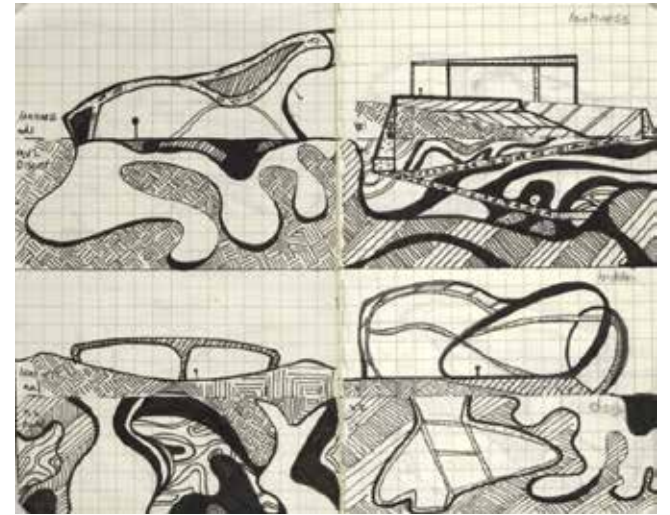
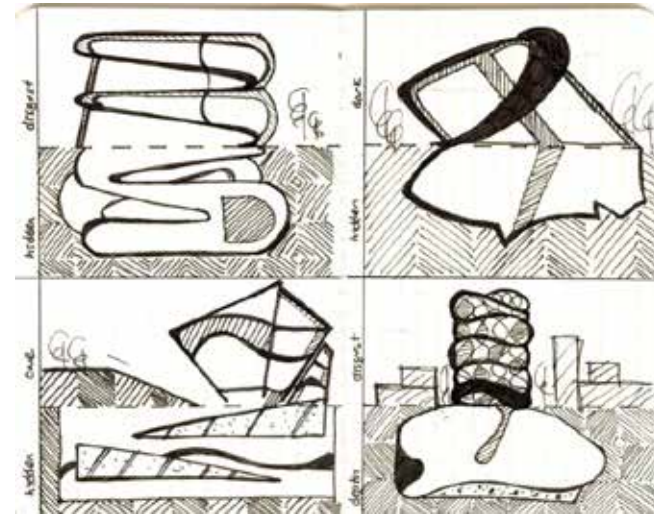
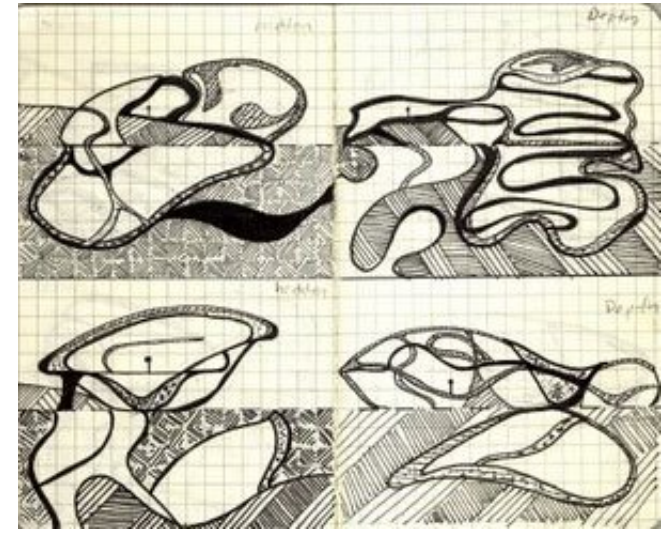
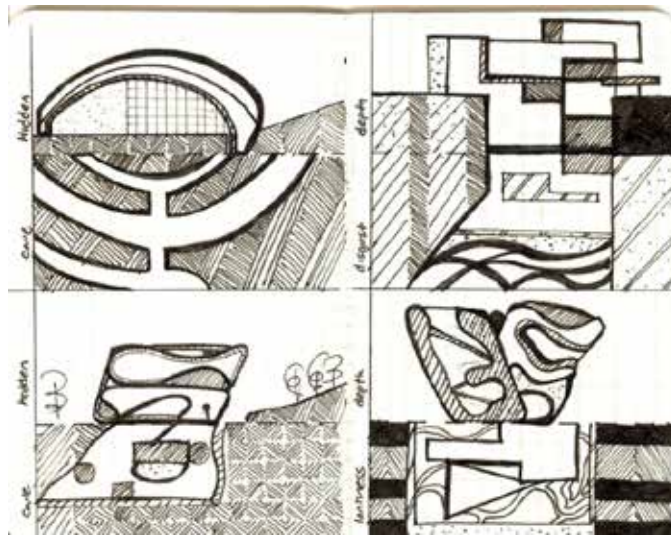
CAMPAIGN
(OWN WORD 3)



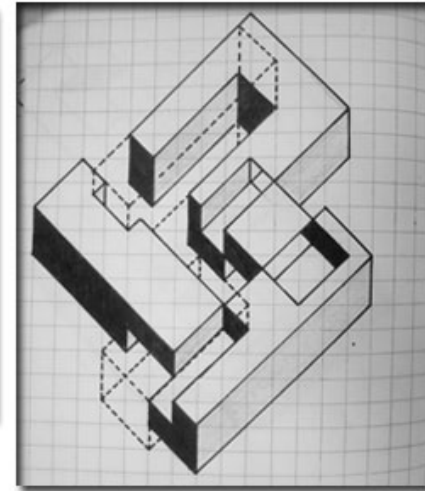
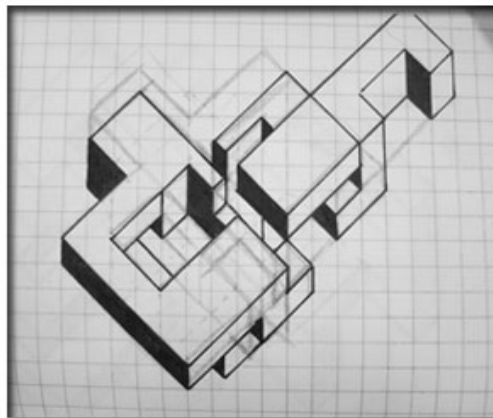
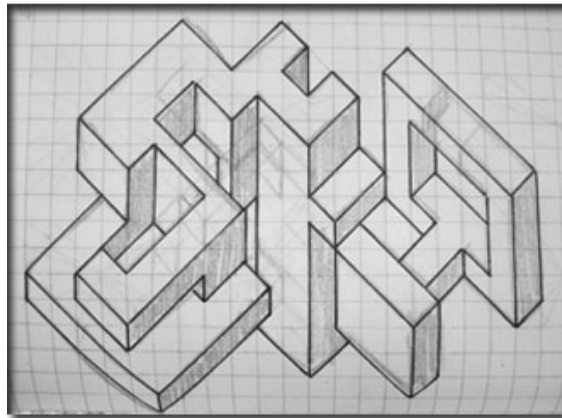
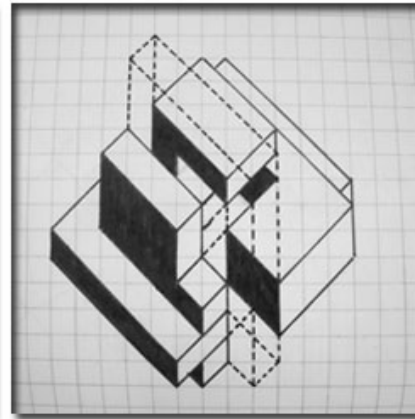
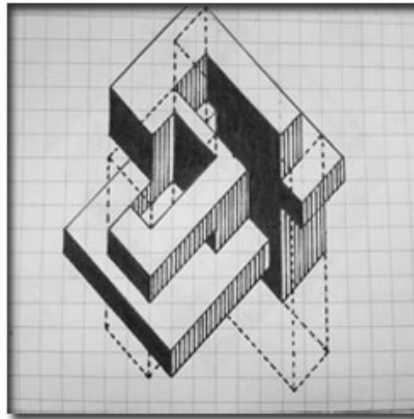
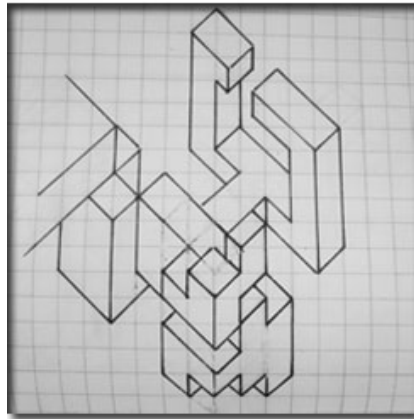
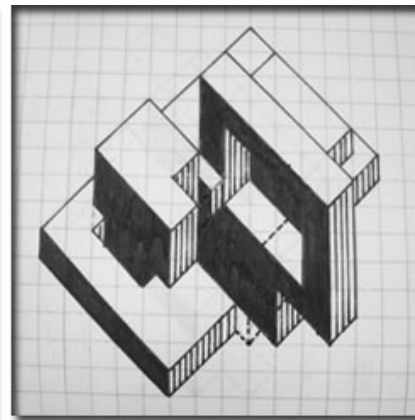
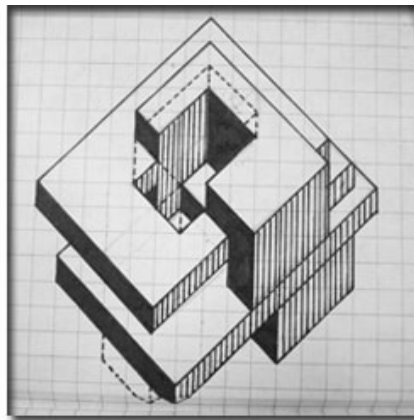
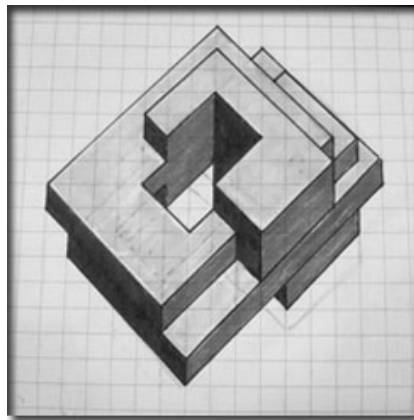
CHRISTOPHER MALOUF



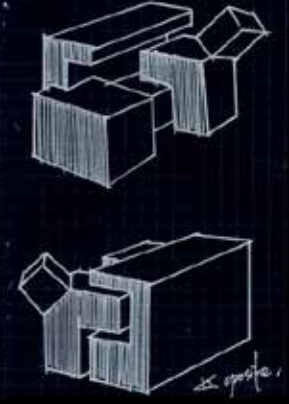
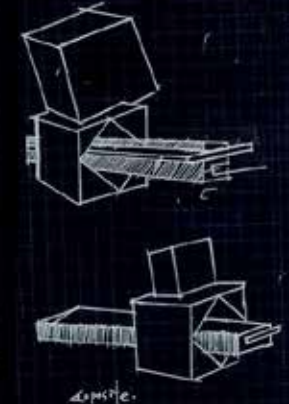
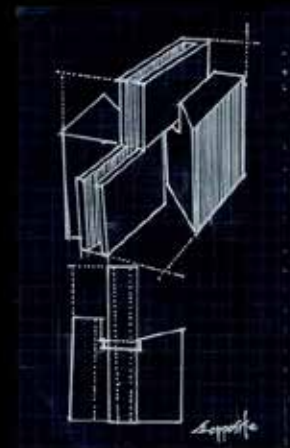
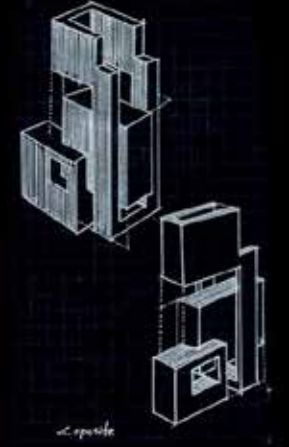
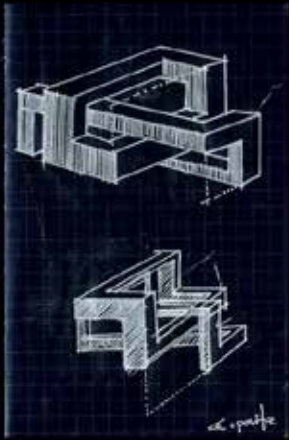
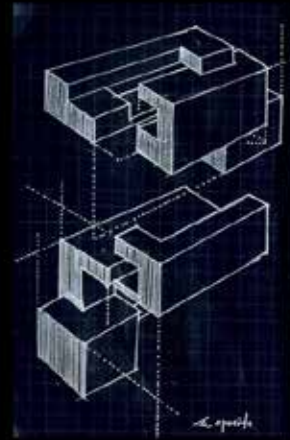
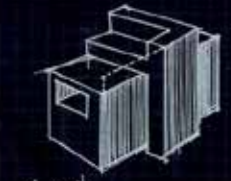
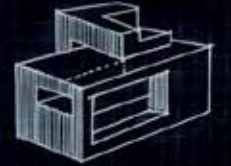
SEAN TRAN



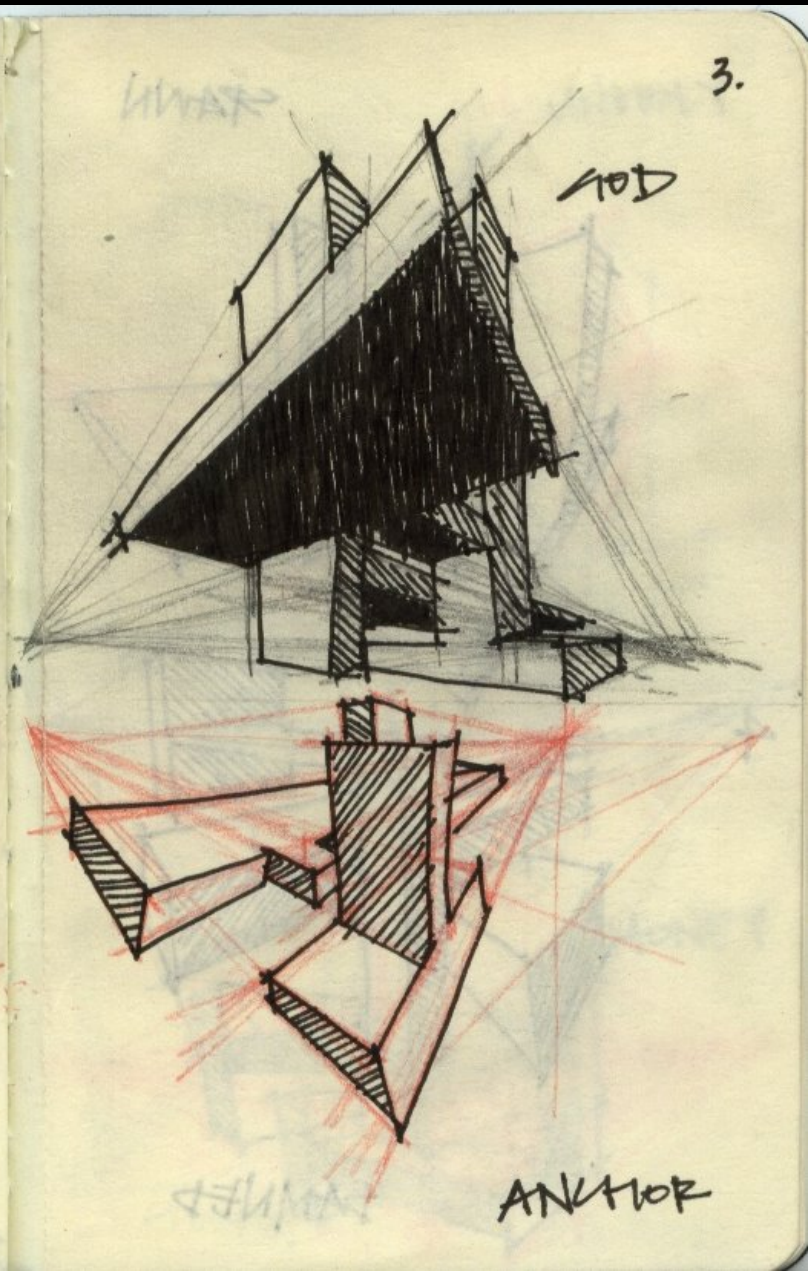
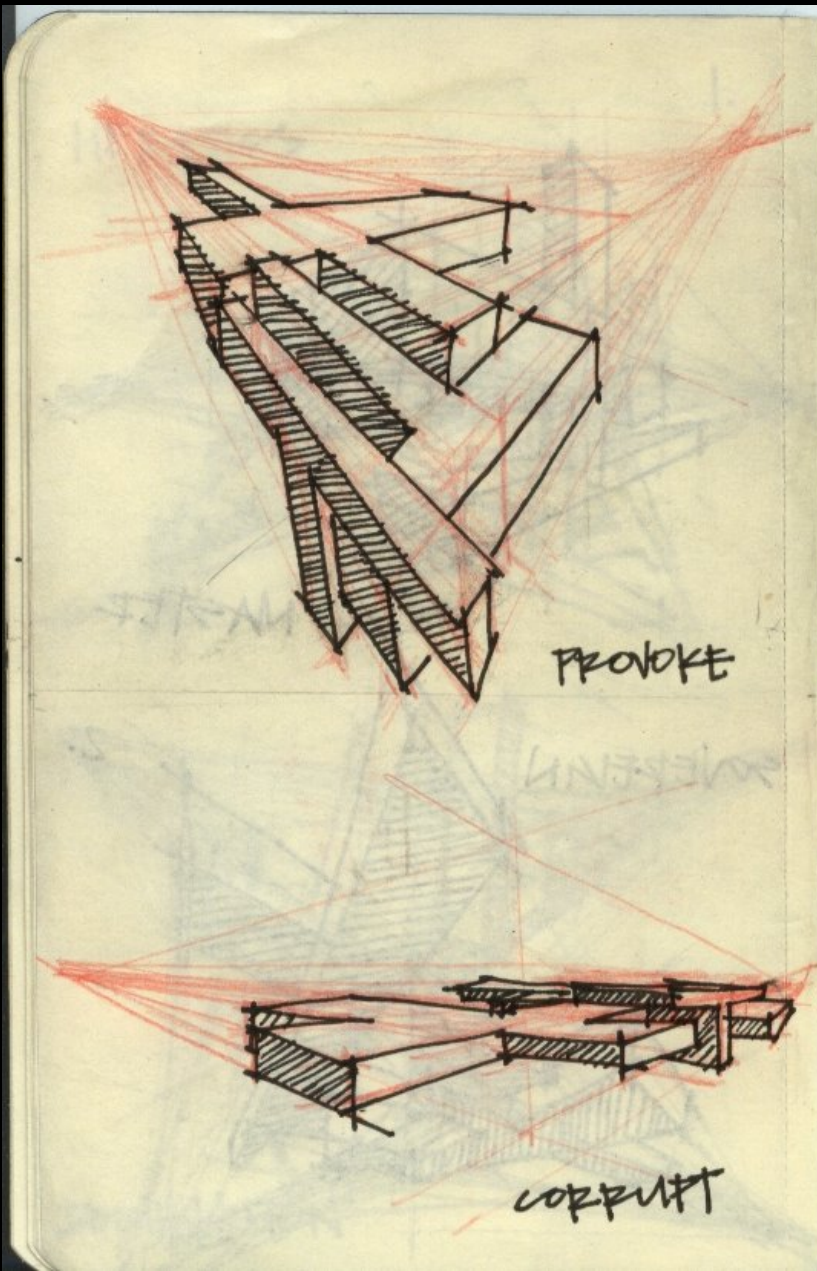
JAMES KIM



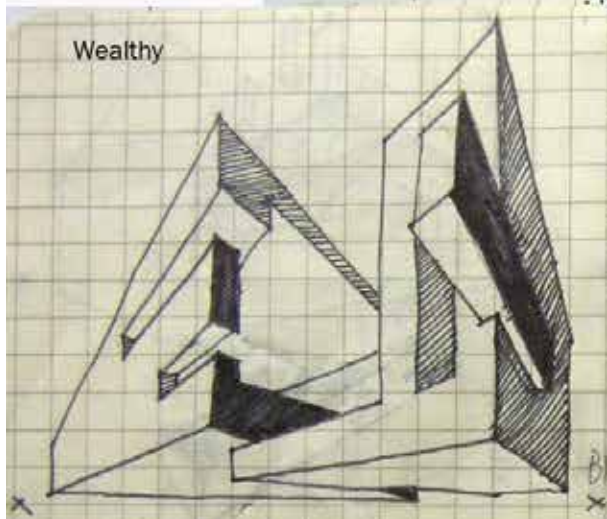
JEAN PHILIPPE DUCARNE



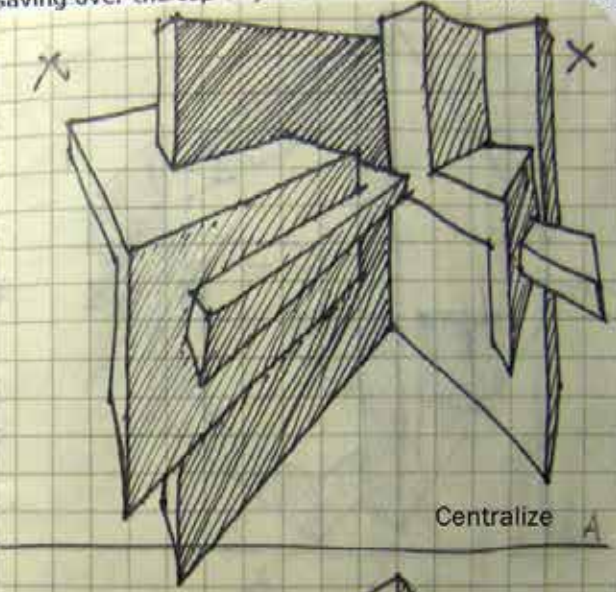
SUN NAM WON



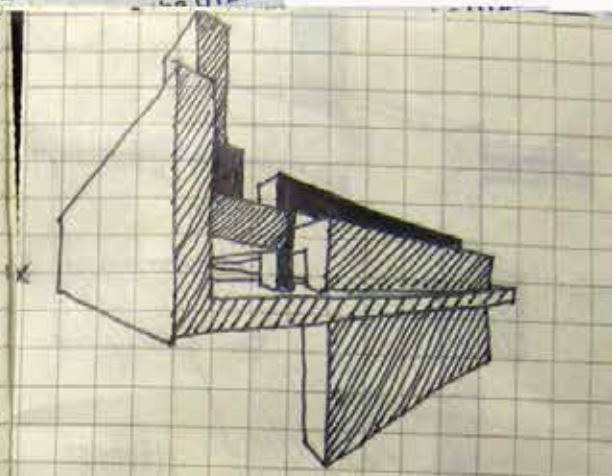
SEAN TRAN



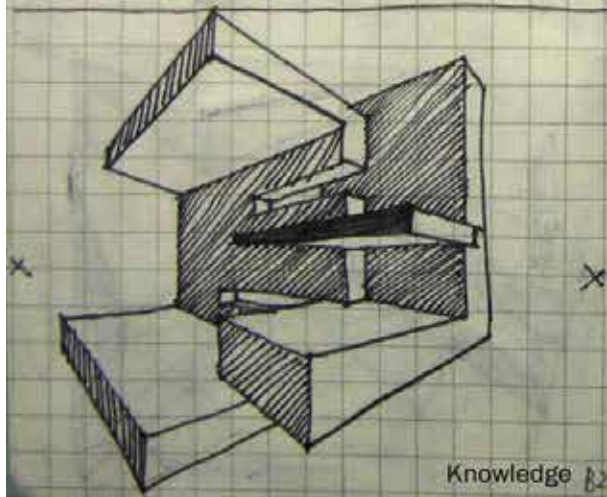
Wealthy



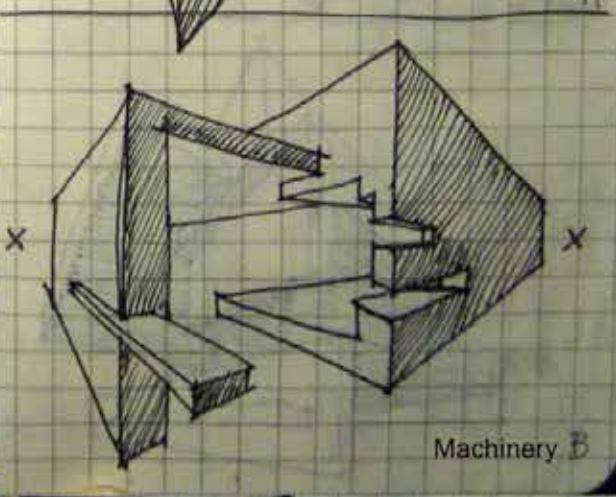
Centralize



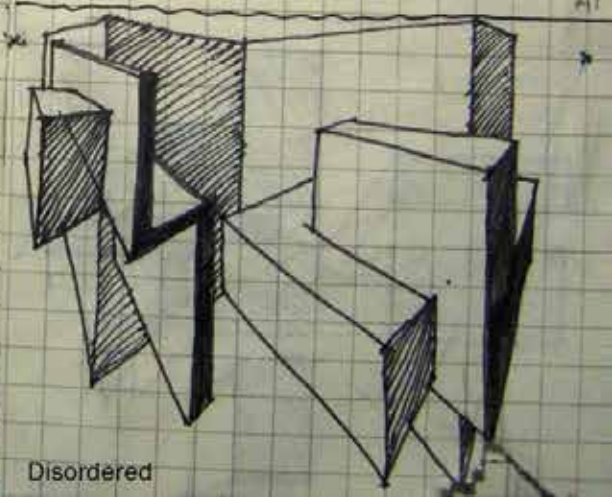
Kingly



Knowledge



Machinery

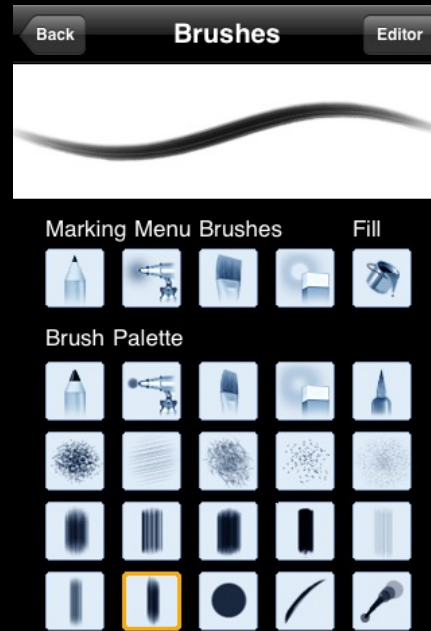
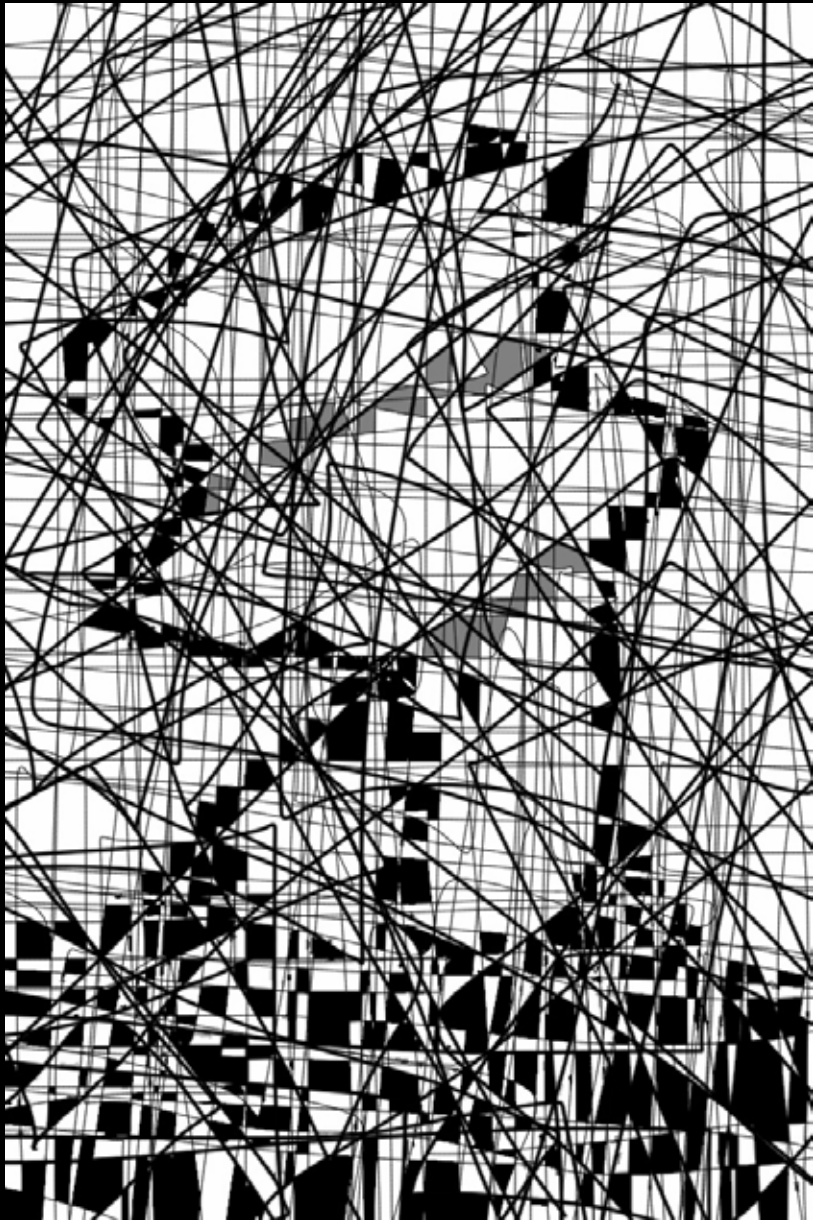


Disordered

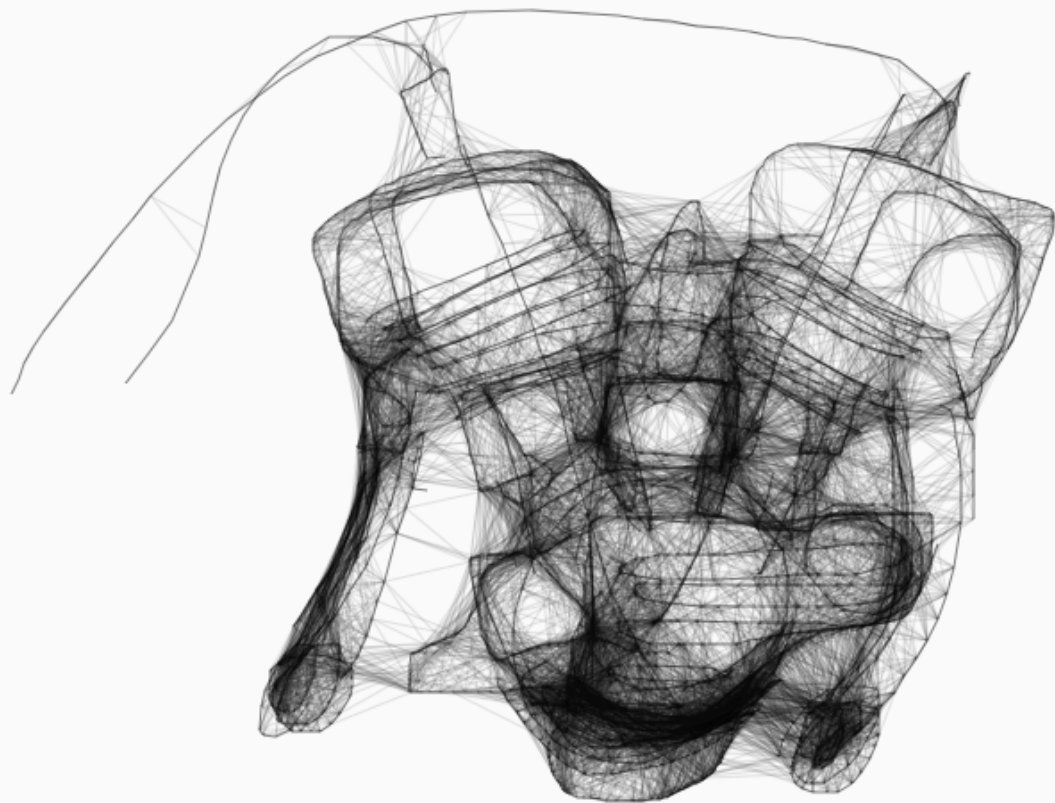
YINGYING CHAN

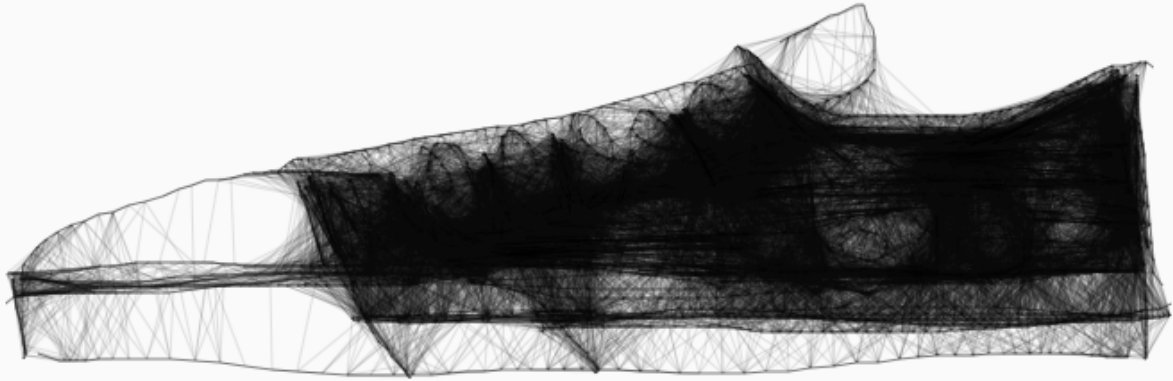
Say hello to iPhone.

















Old.

New.



Old.

New.

Very New.





Computer Games on Laptop Graphic Cards

Which games run fluently on laptop graphic cards

The following games list shows all notebook graphic cards (GPUs) sorted by the approximate performance (similar to the [notebook gpu benchmark list](#)). The fields contain **average frames per second (fps)** values for each game / setting combination. If the framerate is sufficient for fluent gaming (>25 fps), the field is painted in green. Otherwise, red for stutterings and yellow for an unsure prognosis. Furthermore, all fields without values are interpolated to convey the approximate gaming performance (brighter colors). The results are based on many different laptop reviews with different hardware. To see the detailed results, visit the GPU page or hover over the values with the mouse.

Note: With slower components (like a slow CPU) the gaming performance may be noticable slower.

(Manufacturer, Model, Series, Codename), Connect search words with and or .

Show only notebook GPUs Professional (CAD) GPUs only DirectX 11 only Single and multiple GPUs

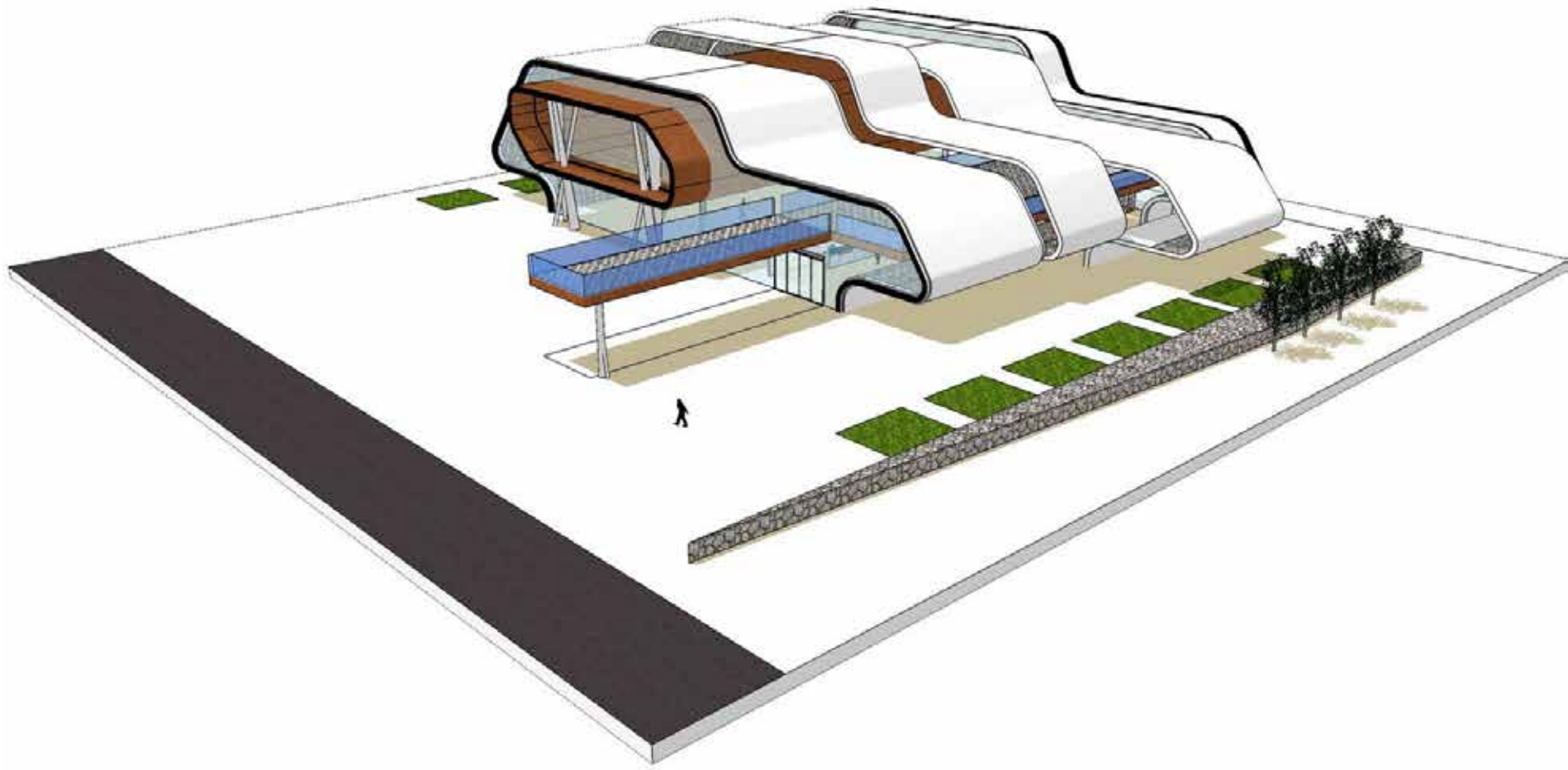
Announced at least months ago (>0) Show only GPUs with known benchmark results Still available (not archived)

Show benchmark bars Show single scores on hover Show performance classes

Model Codename Architecture Pixel Shaders Vertex Shaders Core speed Shader Speed

Memory Speed Memory Bus DirectX Process (nm) Days old

Pos	Model	Crisis 3 (2013)				Dead Space 3 (2013)				Far Cry 3 (2012)				Assassin's Creed III (2012)			Hitman: Absolution (2012)				Call of Duty: Black Ops 2 (2012)			
		low	med.	high	ultra	low	med.	high	ultra	low	med.	high	ultra	med.	high	ultra	low	med.	high	ultra	low	med.	high	ultra
1	NVIDIA GeForce GTX 680M SLI	1024x768 Low Preset	1366x768 Medium Preset 16xAF	1366x768 High Preset 16xAF FXAA	1920x1080 Very High Preset 16xAF 2xSMAA	1024x768 Low Preset	1366x768 Medium Preset	1366x768 High Preset	1920x1080 Very High Preset	1024x768 DX9 Low Preset	1366x768 DX9 Medium Preset	1366x768 DX11 High Preset (SSAO, Standard Alpha To Coverage) 2x MSAA	1920x1080 DX11 Ultra Preset (HDAO, Enhanced Alpha To Coverage) 4x MSAA	1366x768 Normal	1366x768 High	1920x1080 Very High	1024x768 Lowest Preset	1366x768 Medium Preset 2xAF	1366x768 High Preset 8xAF 2xMSAA	1920x1080 Ultra Preset 16xAF 4xMSAA	1024x768 Low / Off	1366x768 Medium / Off	1366x768 High / On, FXAA 2xMSAA	1920x1080 (Extra) High / On, FXAA 4xMSAA
2	AMD Radeon HD 7970M Crossfire													81	79	48	86	79	71	44	231	194	145	108
6*	NVIDIA GeForce GTX 780M																							
8	NVIDIA GeForce GTX 680MX																							



JAMES KIM

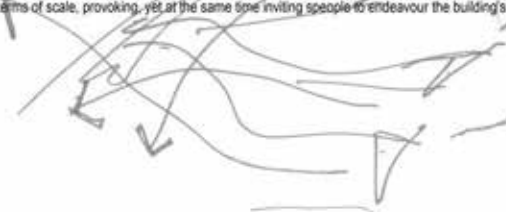


EXTENDING DESTRUCTIVE OF JOBS' COMPLEXITY

MONSTROUS BOLD LIQUID SLEEK

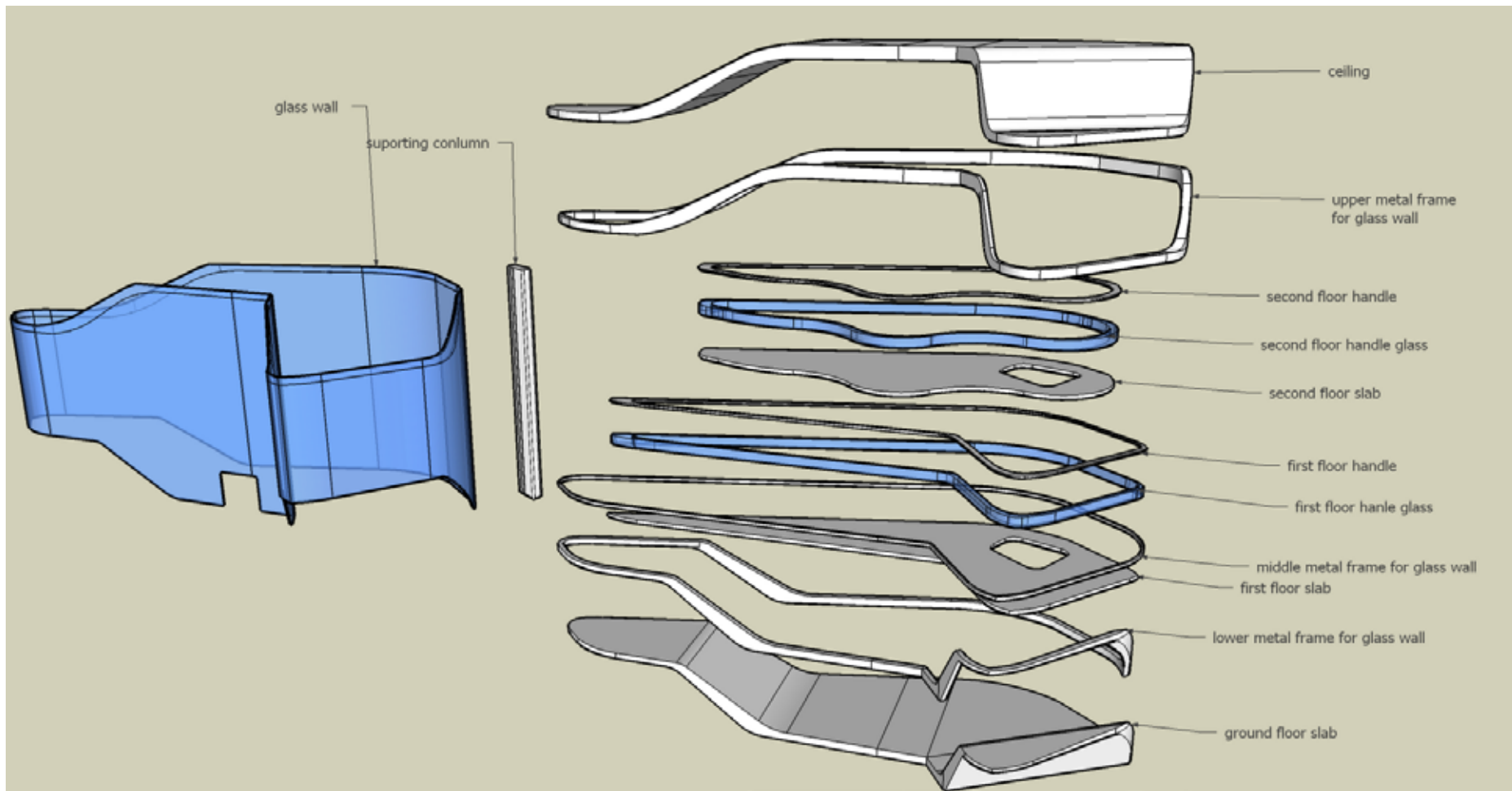


The most difficult aspect in the formation of Steve Jobs' complex was the articulation of each space in relation to one another. A sleek manner had to be implied by the building's form in order to reflect Apple's product range of its most recent 3G, and this was achieved through modeling the building as though it is an extrusion of 3 liquified segments. This was not only applied in the building, but also with interior spaces as components possessed sleek and smooth flowing geometry. Large openings allows for a sense of freshness to be exhibited which further emphasises the notion of their products. Furthermore, Jobs' space is located above all others, representing his reign not only in the company itself, but also in society as a whole, catering for almost the whole technological industry. Ramps and staircases are monumental in terms of scale, provoking, yet at the same time inviting people to endeavour the building's peculiarity.

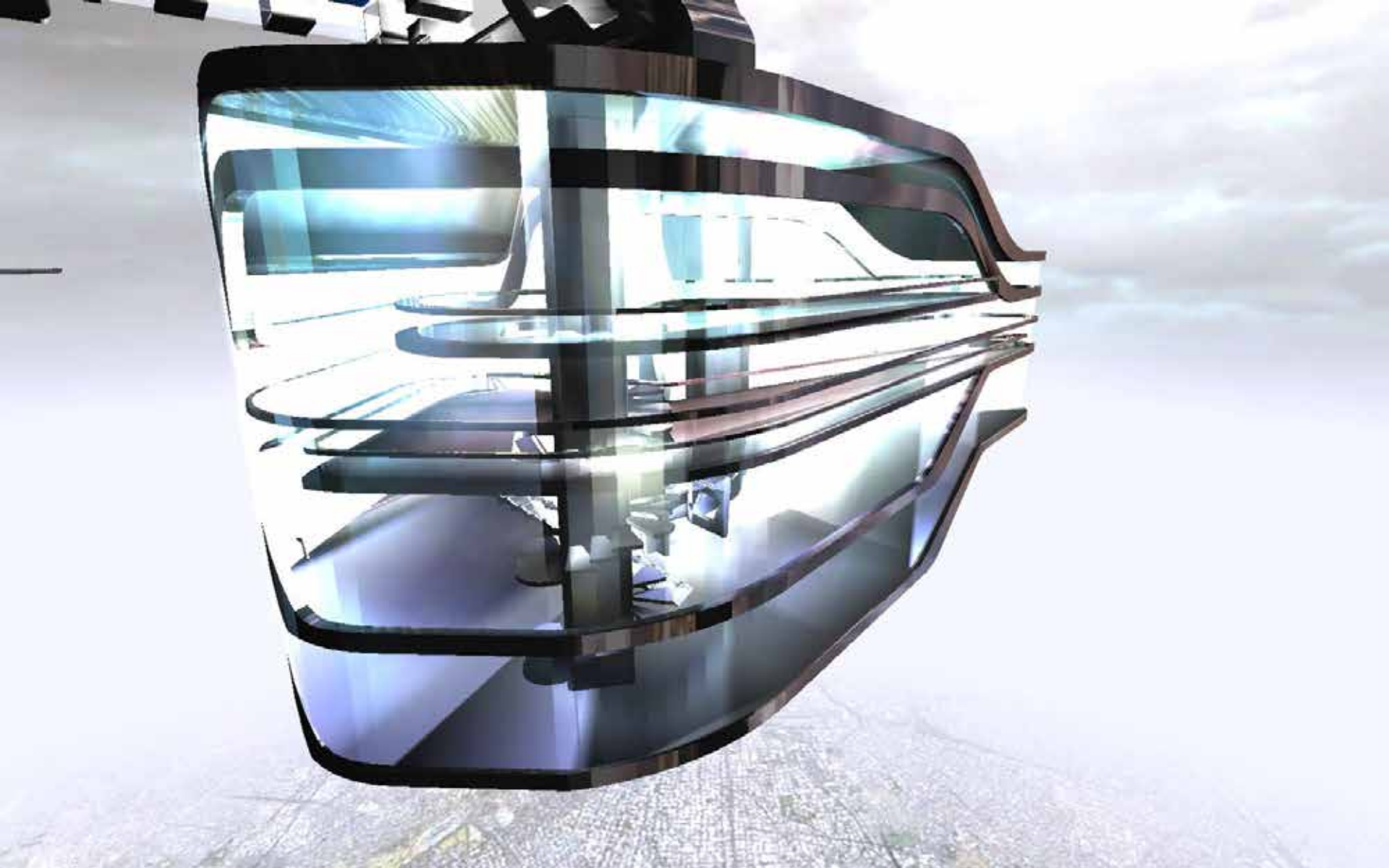




MARY GOMES



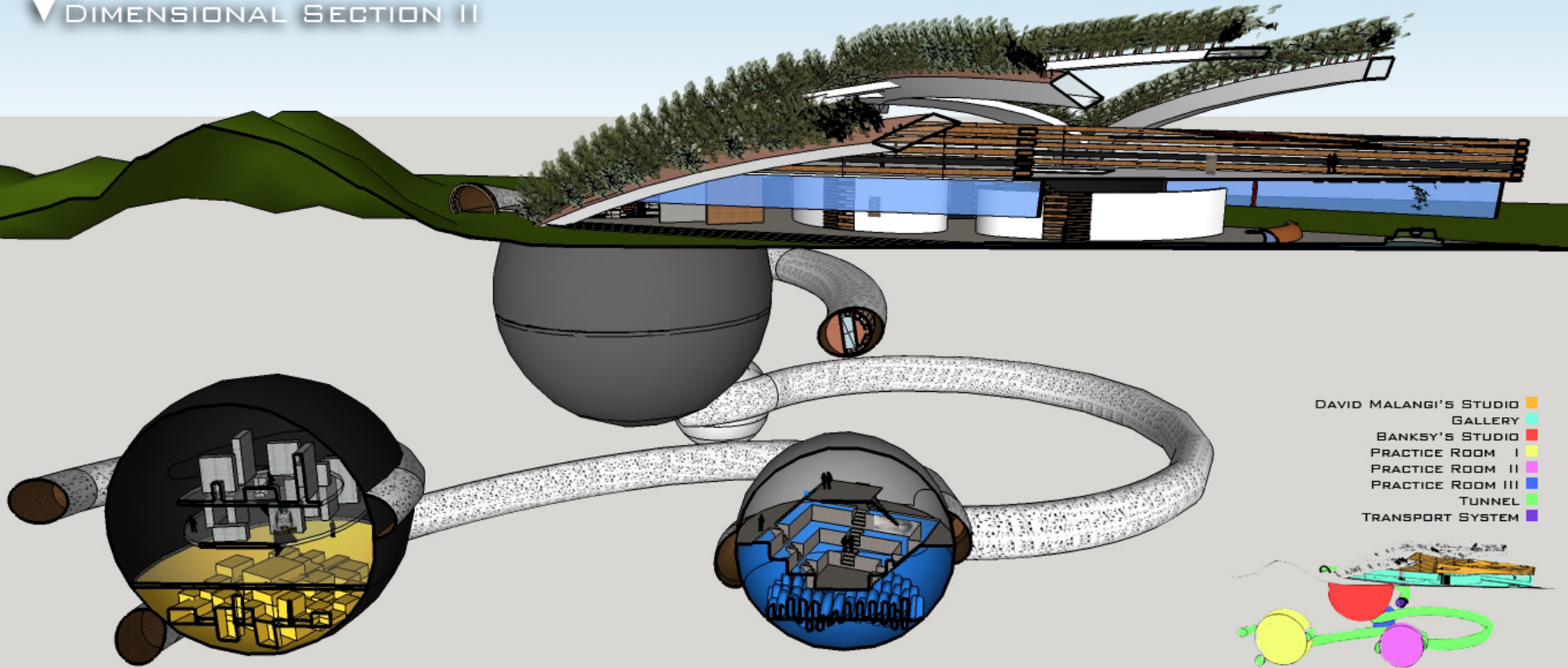
BRAD YINGGONG HUANG



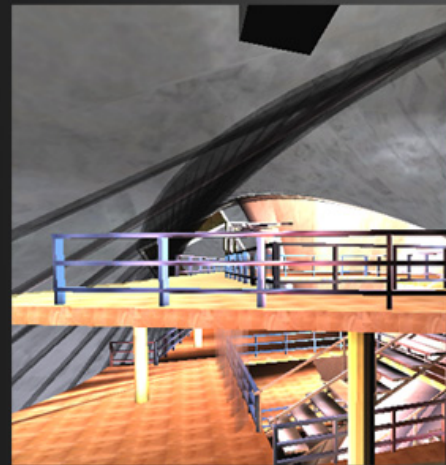
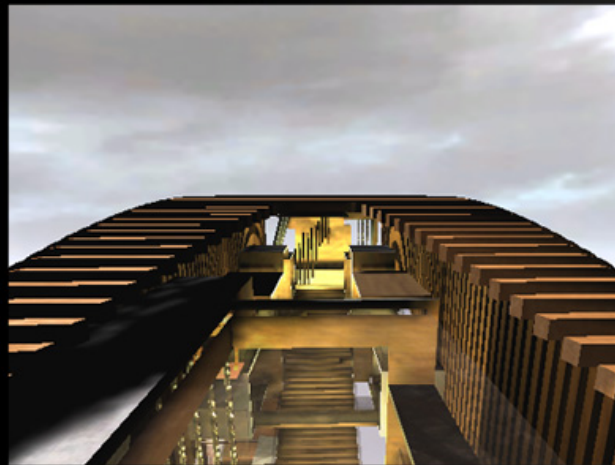
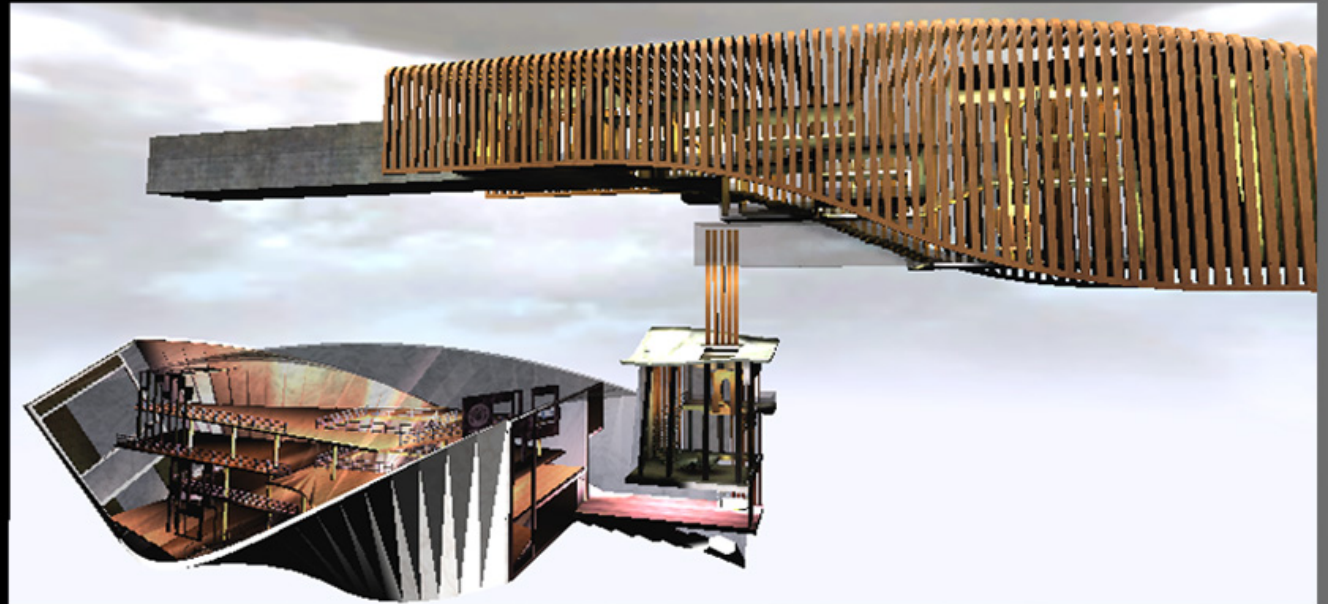
BRAD YINGGONG HUANG

DEVELOPED SKETCHUP MODEL

▼ DIMENSIONAL SECTION II



CYRIL LEUNG

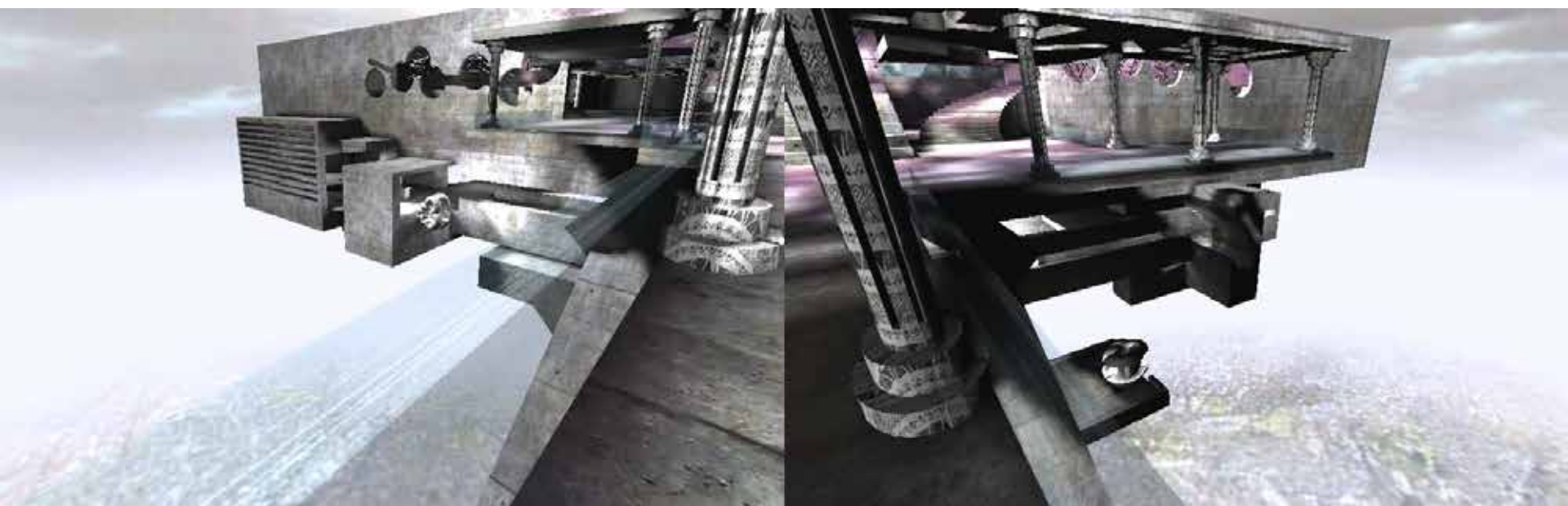


zhangyin + versace

ALICE TJITRADAJA



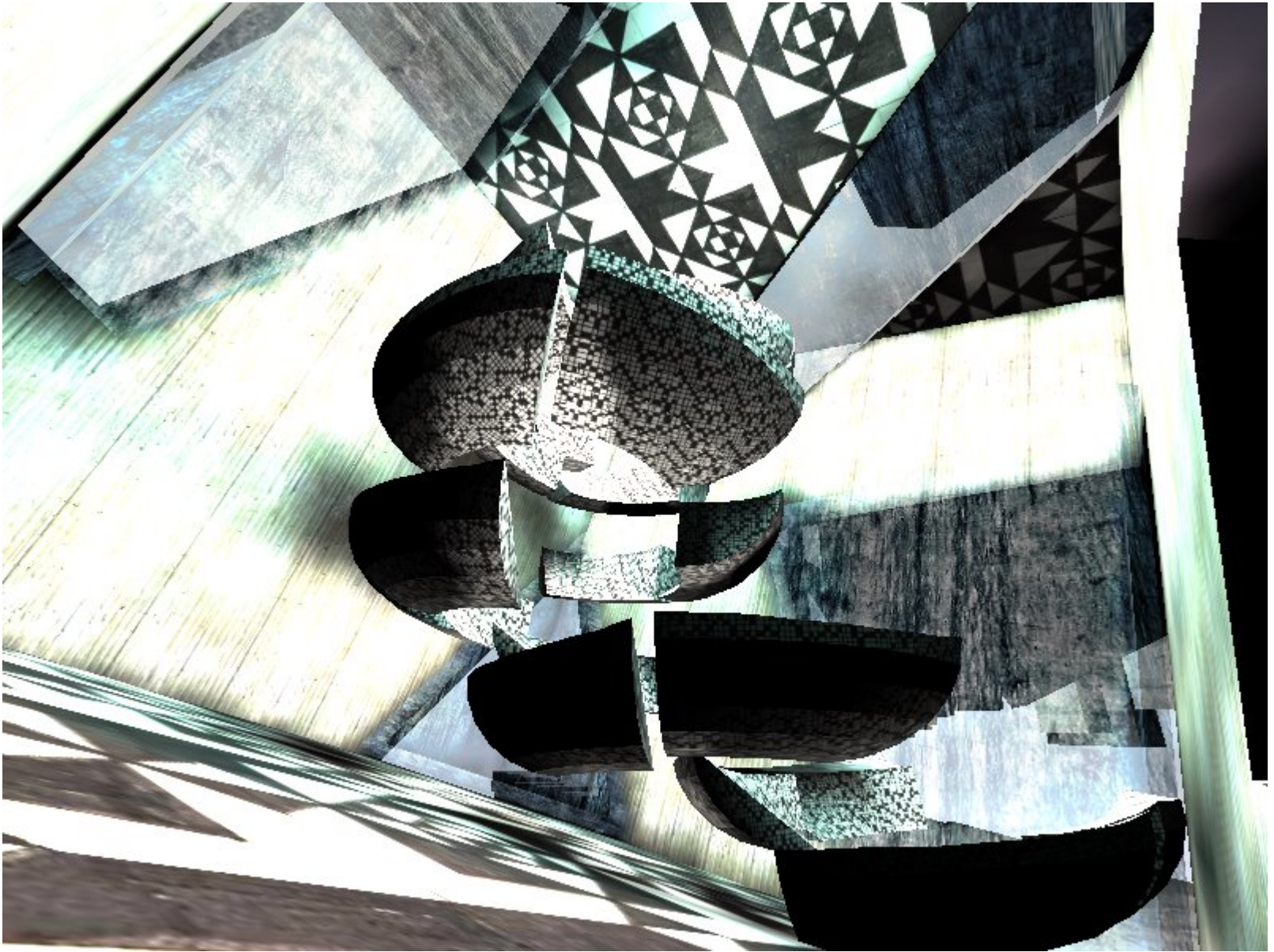
ALICE TJITRADJAJA



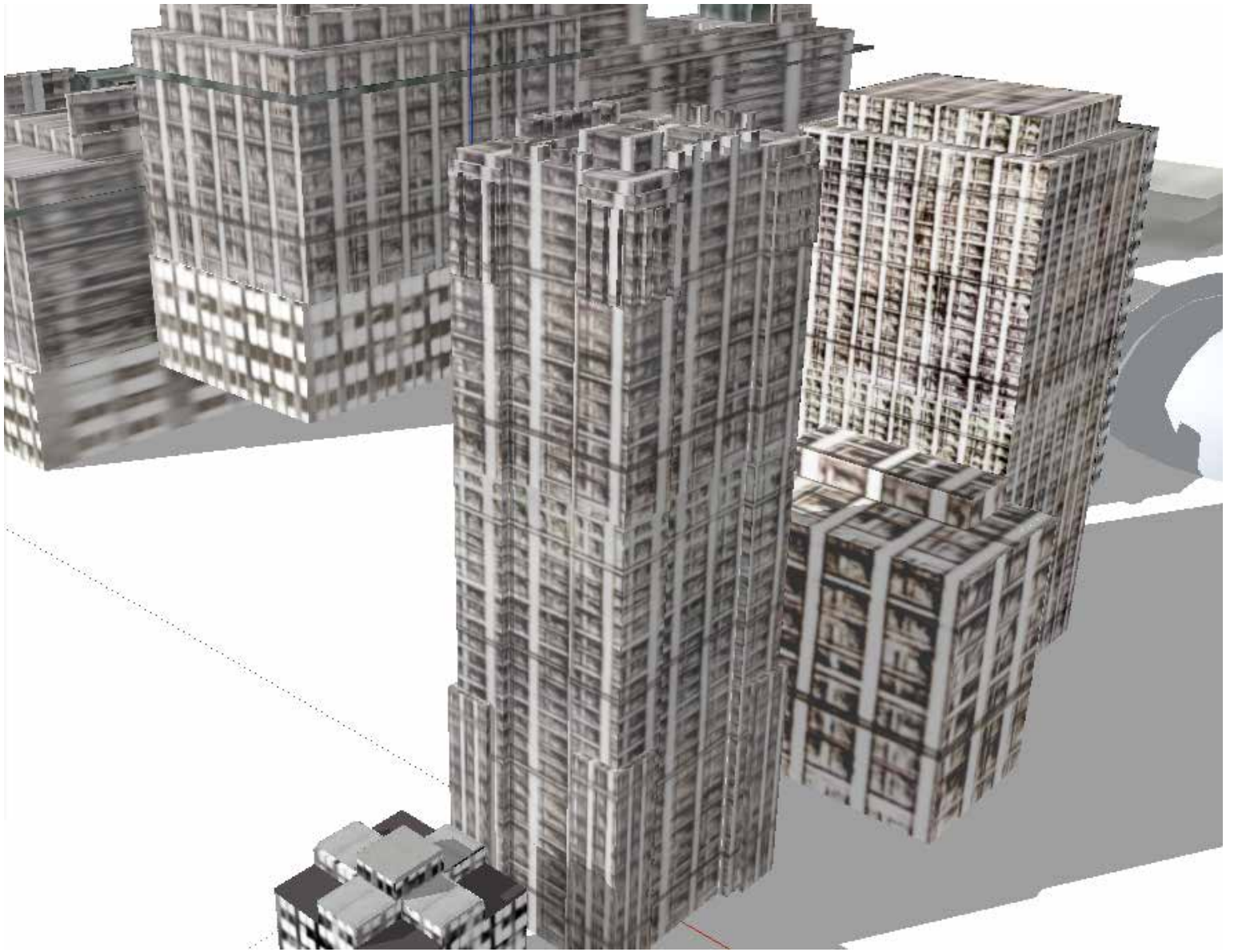
RONNIE NUNEZ



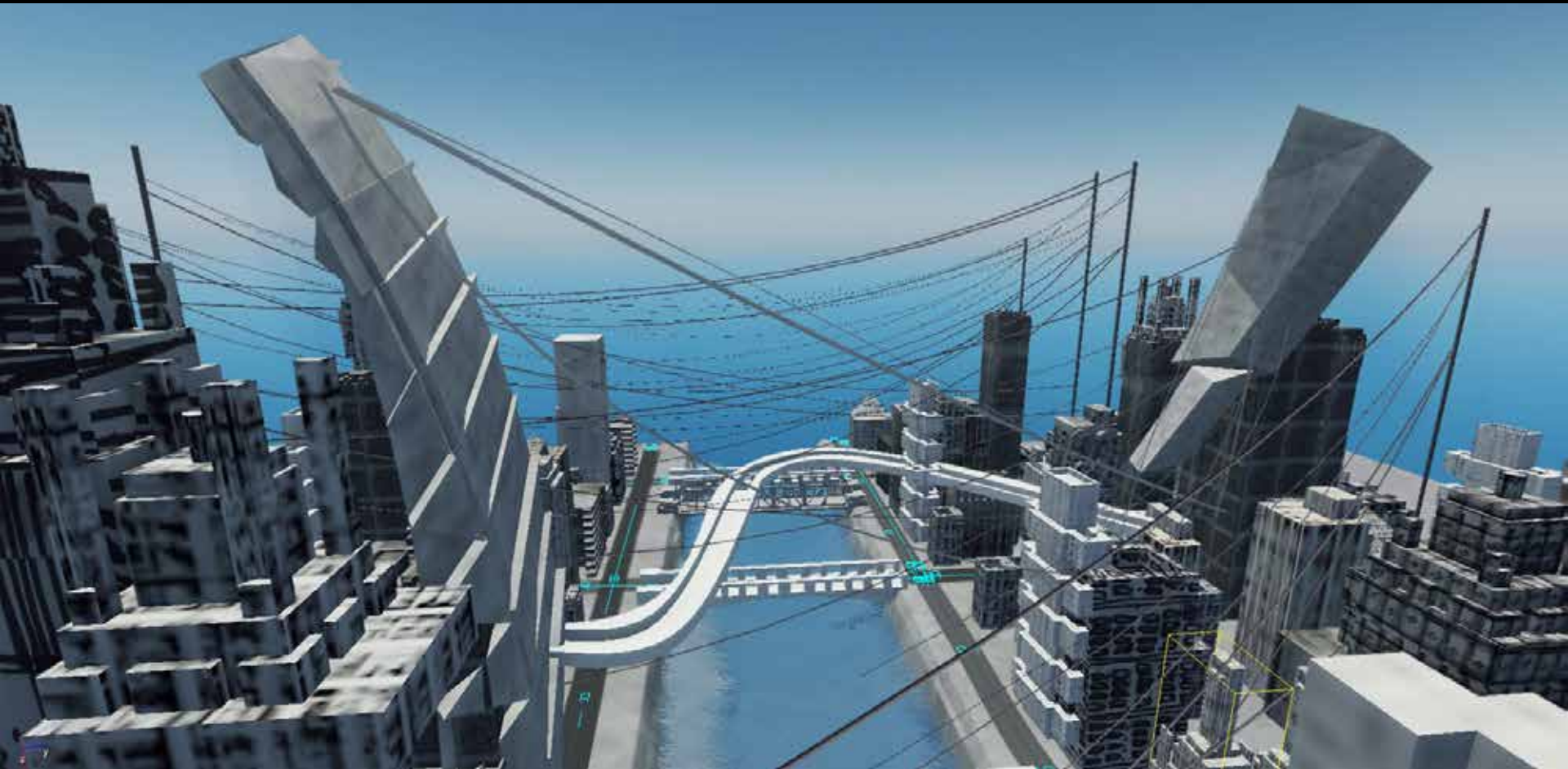
JUSTIN LO



SUN NAM WON



CHRISTINE PAN



CHRISTINE PAN



MATT O'BRIEN



MATT O'BRIEN



MILLI LAKOS



MILLI LAKOS



RICKY FAN

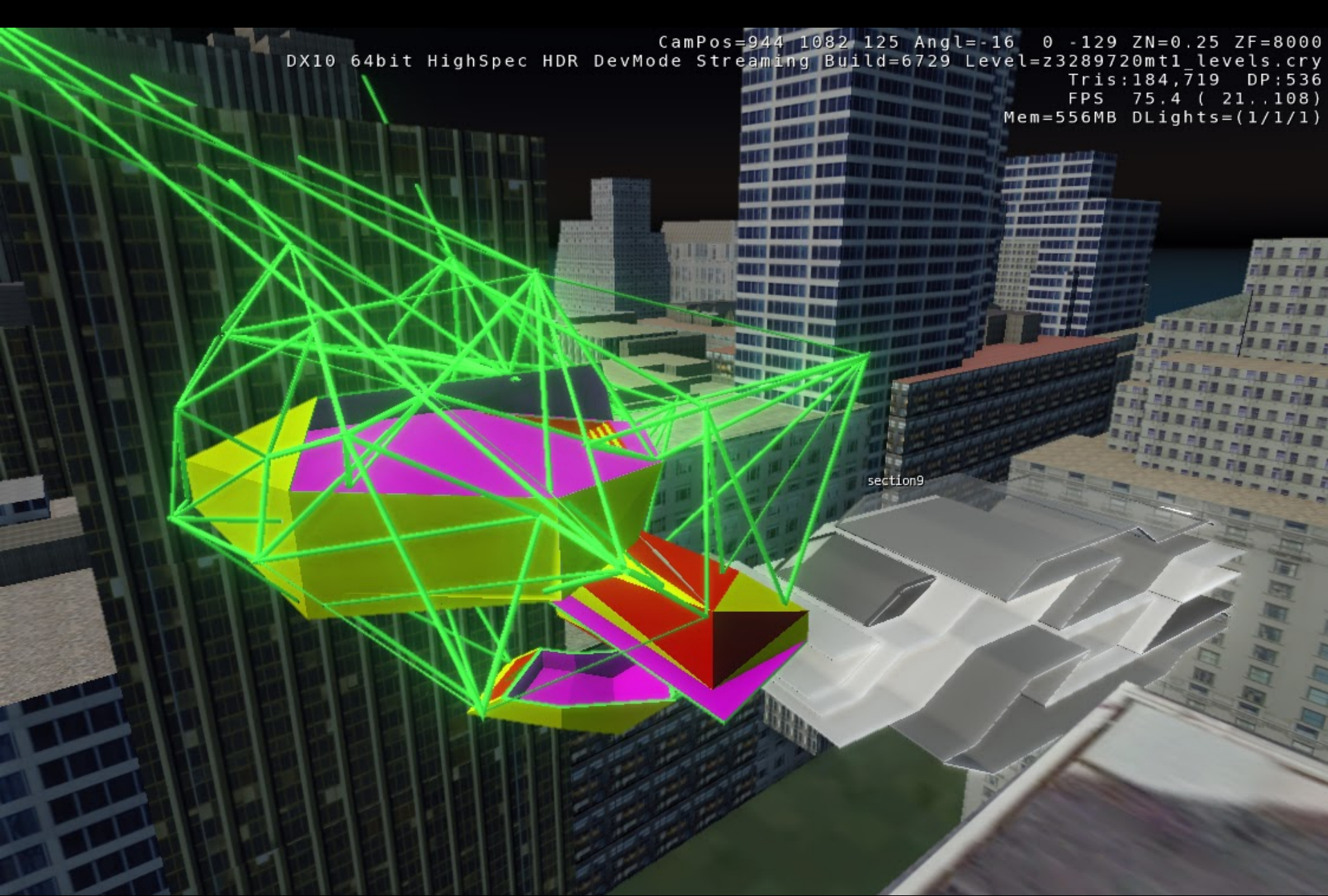


BLAKE CASHMAN



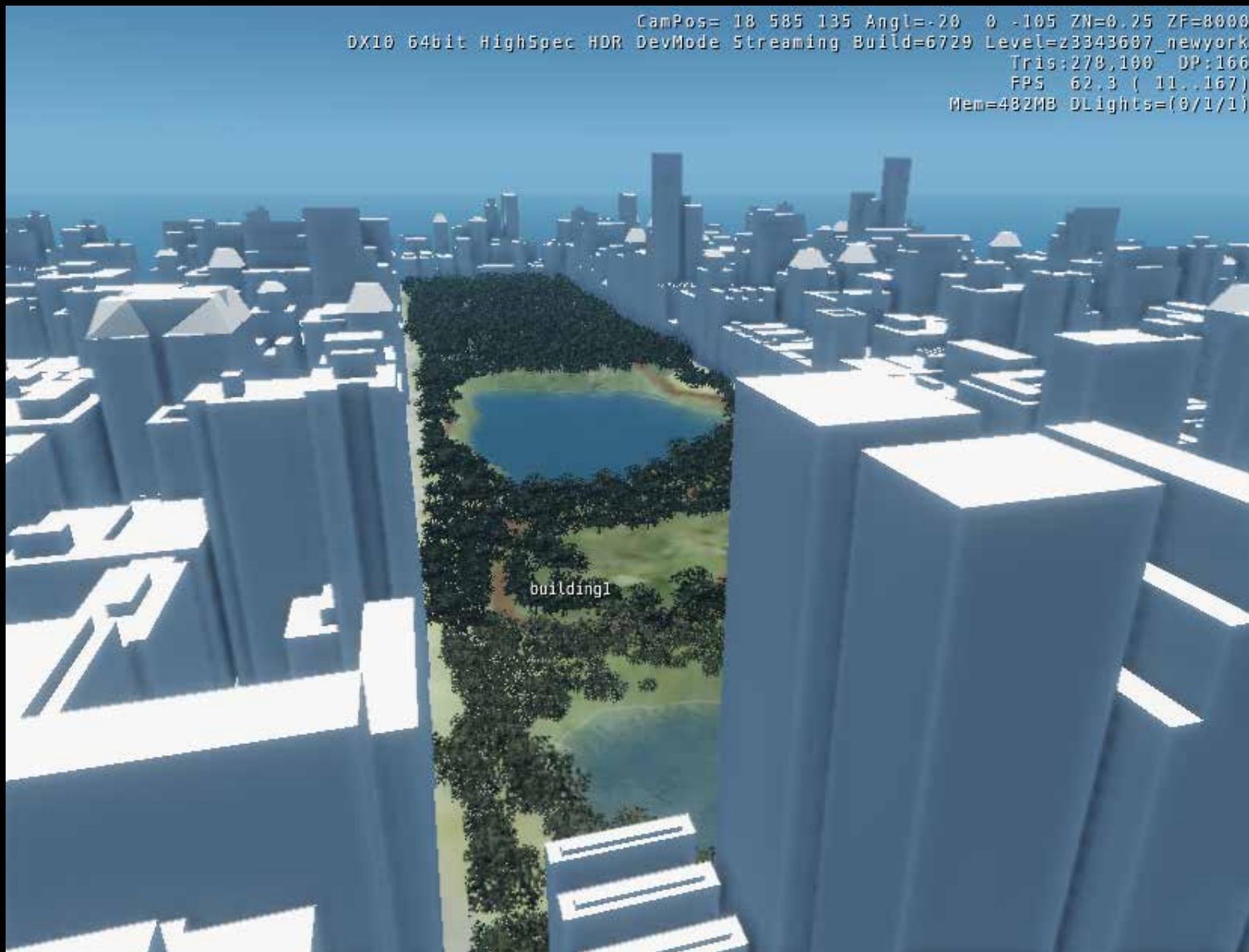
JARROD HINWOOD

CamPos=944 1082 125 Angl=-16 0 -129 ZN=0.25 ZF=8000
DX10 64bit HighSpec HDR DevMode Streaming Build=6729 Level=z3289720mt1_levels.cry
Tris:184,719 DP:536
FPS 75.4 (21.108)
Mem=556MB DLights=(1/1/1)



YEHUDA BASSIN

CamPos= 18.585 135 Angl=-20 0 -105 ZN=0.25 ZF=8000
DX10 64bit HighSpec HDR DevMode Streaming Build=6729 Level=z3343607_newyork
Tris:278,100 DP:166
FPS 62.3 (11..167)
Mem=482MB DLights=(0/1/1)



CYRIL LEUNG

CamPos=294 183 229 Angl=-15 0 -33 ZH=0.25 ZF=8000
DX10 64bit Custom HDR MGPU DevMode Build=6729 Level=78
Tris:1134,337 DP:775
FPS:175.4 (24.462
Mem=544MB DLights={0/1/1



JAMES HARGRAVES

POETIC APOCALYPSE

CamPos=511 925 174 Ang1=-18 9 -58 ZH=0.25 ZF=5953
DX19 32bit Med5pac DevMode Build=6729 Level=Araul162
Tris:848,582 DP:1826
FPS 5.9 (5.1 6)
Mem=487MB DLights=(0/1/1)



REBEKAH ARAULLO

EXPERIMENT 1

DATUM www.dictionary.com

da·tum –noun, plural **da·ta**

1. a single piece of information, as a fact, statistic, or code; an item of data.

2. *Philosophy.* a. any fact assumed to be a matter of direct observation. b. any proposition assumed or given, from which conclusions may be drawn.

3. Also called sense datum. *Epistemology.* the object of knowledge as presented to the mind. Compare ideatum.

4. *Surveying, Civil Engineering.* any level surface, line, or point used as a reference in measuring elevations.

5. *Surveying.* a basis for horizontal control surveys, consisting of the longitude and latitude of a certain point, the azimuth of a certain line from this point, and two constants used in defining the terrestrial spheroid.

[Origin: 1640–50; < L: a thing given, neut. ptp. of *dare* to give]

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SECTION

sec·tion –noun

1.a part that is cut off or separated.

2.a distinct part or subdivision of anything, as an object, country, community, class, or the like: *the poor section of town; the left section of a drawer.*

3.a distinct part or subdivision of a writing, as of a newspaper, legal code, chapter, etc.: *the financial section of a daily paper; section 2 of the bylaws.*

4.one of a number of parts that can be fitted together to make a whole: *sections of a fishing rod.*

5.(in most of the U.S. west of Ohio) one of the 36 numbered subdivisions, each one square mile (2.59 sq. km or 640 acres), of a township.

6.an act or instance of cutting; separation by cutting.

7.*Surgery.* a.the making of an incision. b.an incision.

8.a thin slice of a tissue, mineral, or the like, as for microscopic examination.

9.a representation of an object as it would appear if cut by a plane, showing its internal structure.

10.*Military.* a.a small unit consisting of two or more squads. b.*Also called staff section.* any of the subdivisions of a staff. c.a small tactical division in naval and air units.

11.*Railroads.* a.a division of a sleeping car containing both an upper and a lower berth. b.a length of trackage, roadbed, signal equipment, etc., maintained by one crew.

12.any of two or more trains, buses, or the like, running on the same route and schedule at the same time, one right behind the other, and considered as one unit, as when a second is necessary to accommodate more passengers than the first can carry: *On holidays the New York to Boston train runs in three sections.*

13.a segment of a naturally segmented fruit, as of an orange or grapefruit.

14.a division of an orchestra or band containing all the instruments of one class: *a rhythm section.*

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15. *Bookbinding*. signature (def. 8).

16. Also called section mark, a mark used to indicate a subdivision of a book, chapter, or the like, or as a mark of reference to a footnote.

17. *Theater*. one of a series of circuits for controlling certain lights, as footlights.

18. shape (def. 12). –verb (used with object)

19. to cut or divide into sections.

20. to cut through so as to present a section.

21. *Surgery*. to make an incision.

[Origin: 1550–60; < L *sectiōn-* (s. of *sectiō*) a cutting, equiv. to *sect(us)* (ptp. of *secāre* to cut; see saw1) + *-iōn-* -ion]

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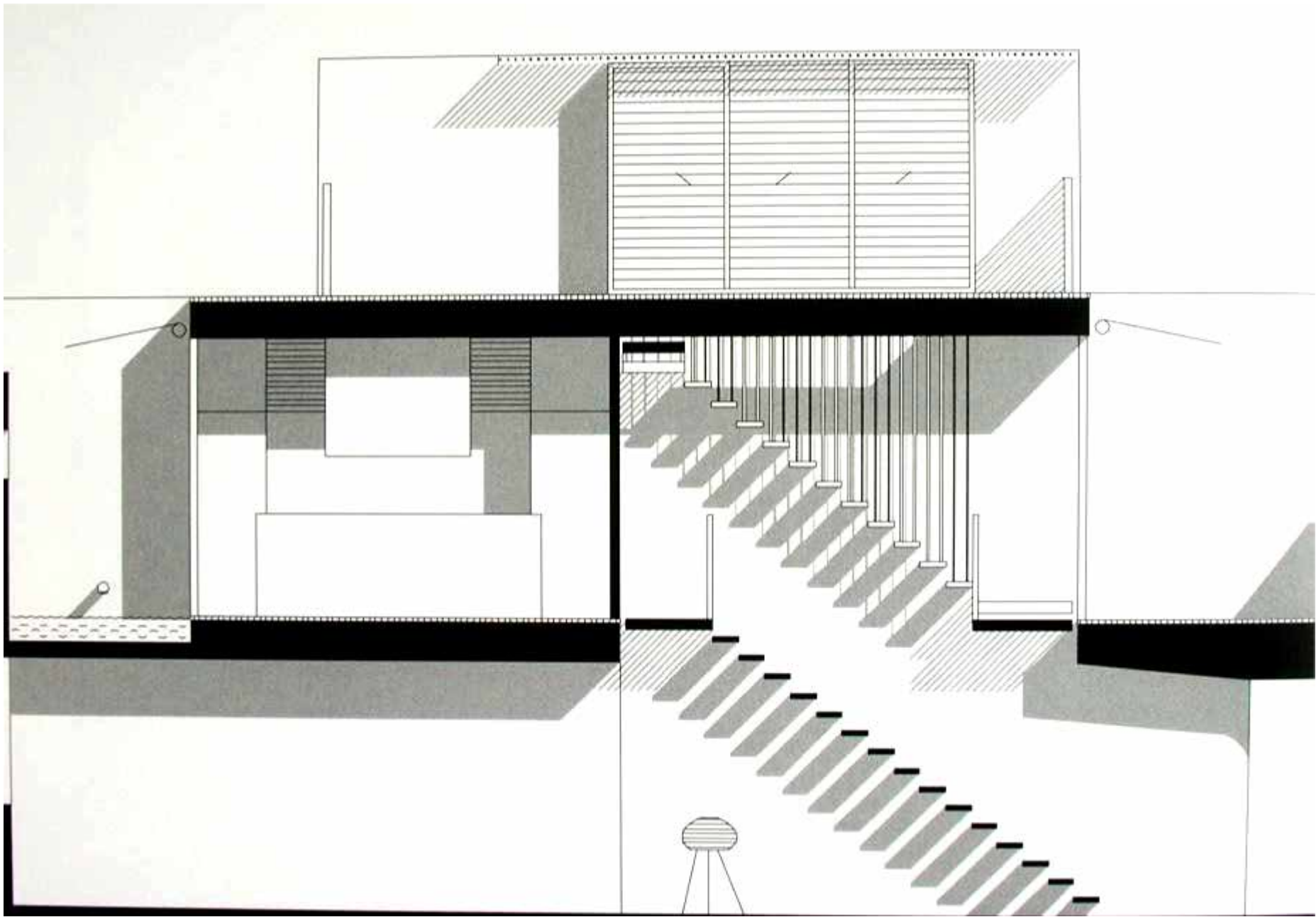
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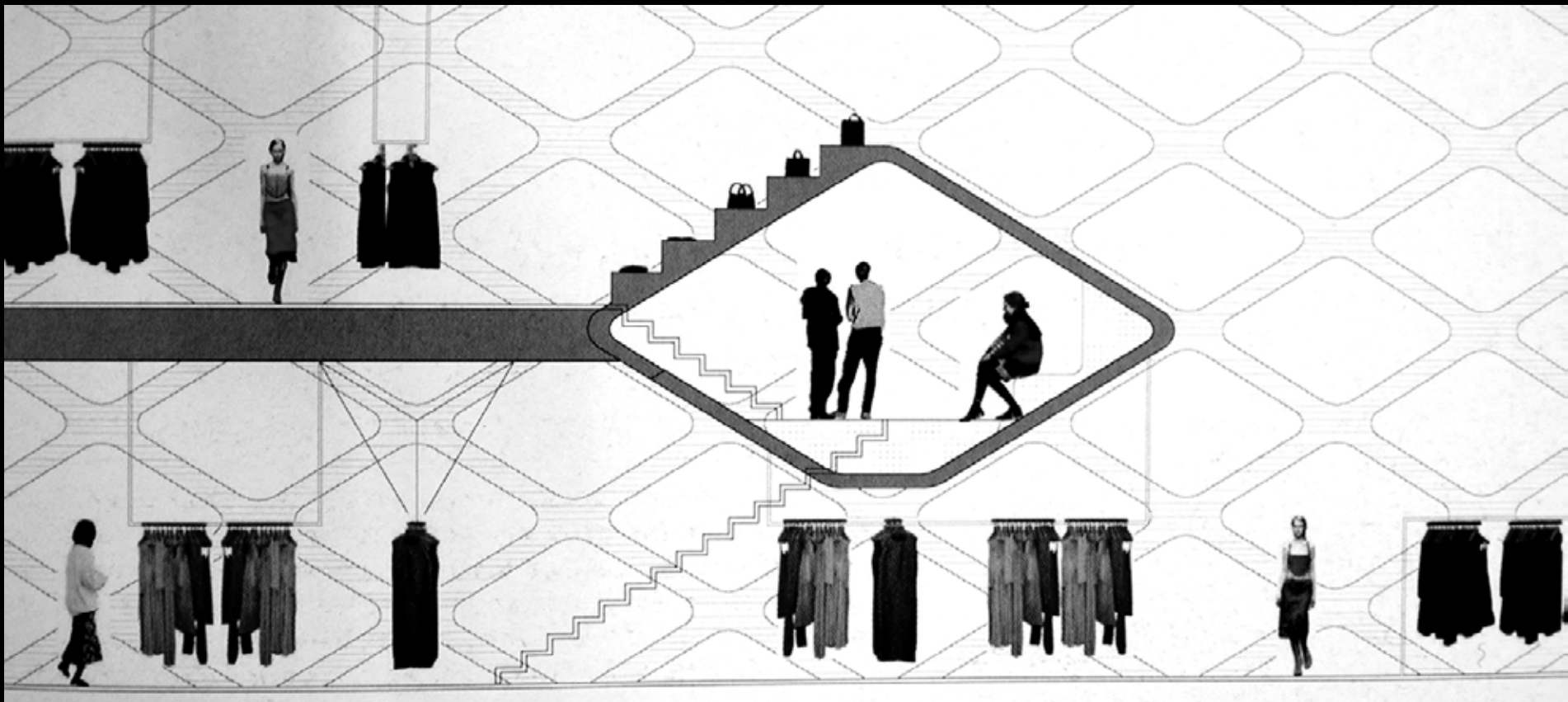
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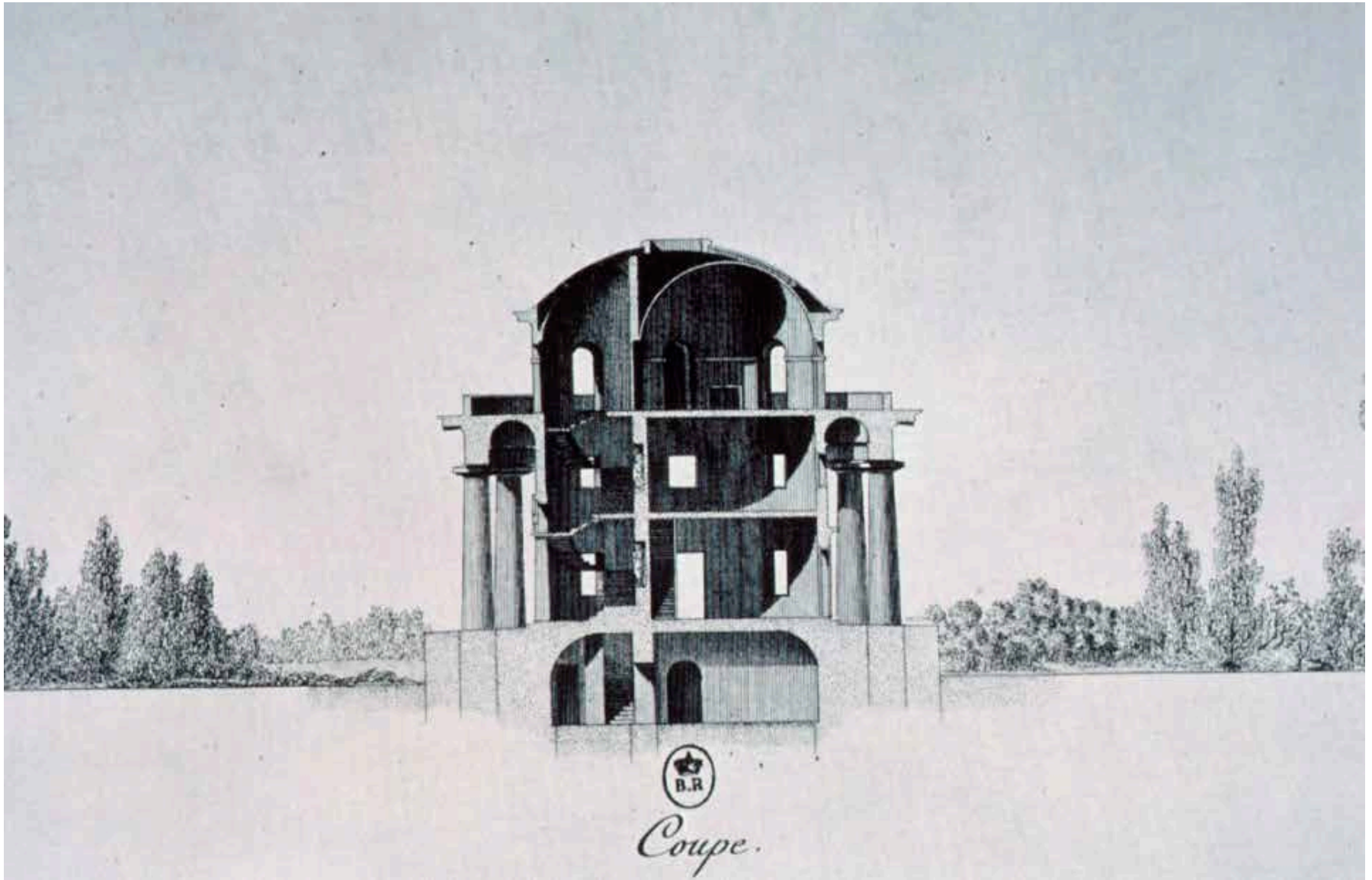
**SECTION IN
CRYSIS: DEMO**



KAZUYO SEJIMA



PRADA STORE, JAPAN, HERZOG AND DE MEURON



J.J. LEQUEUX

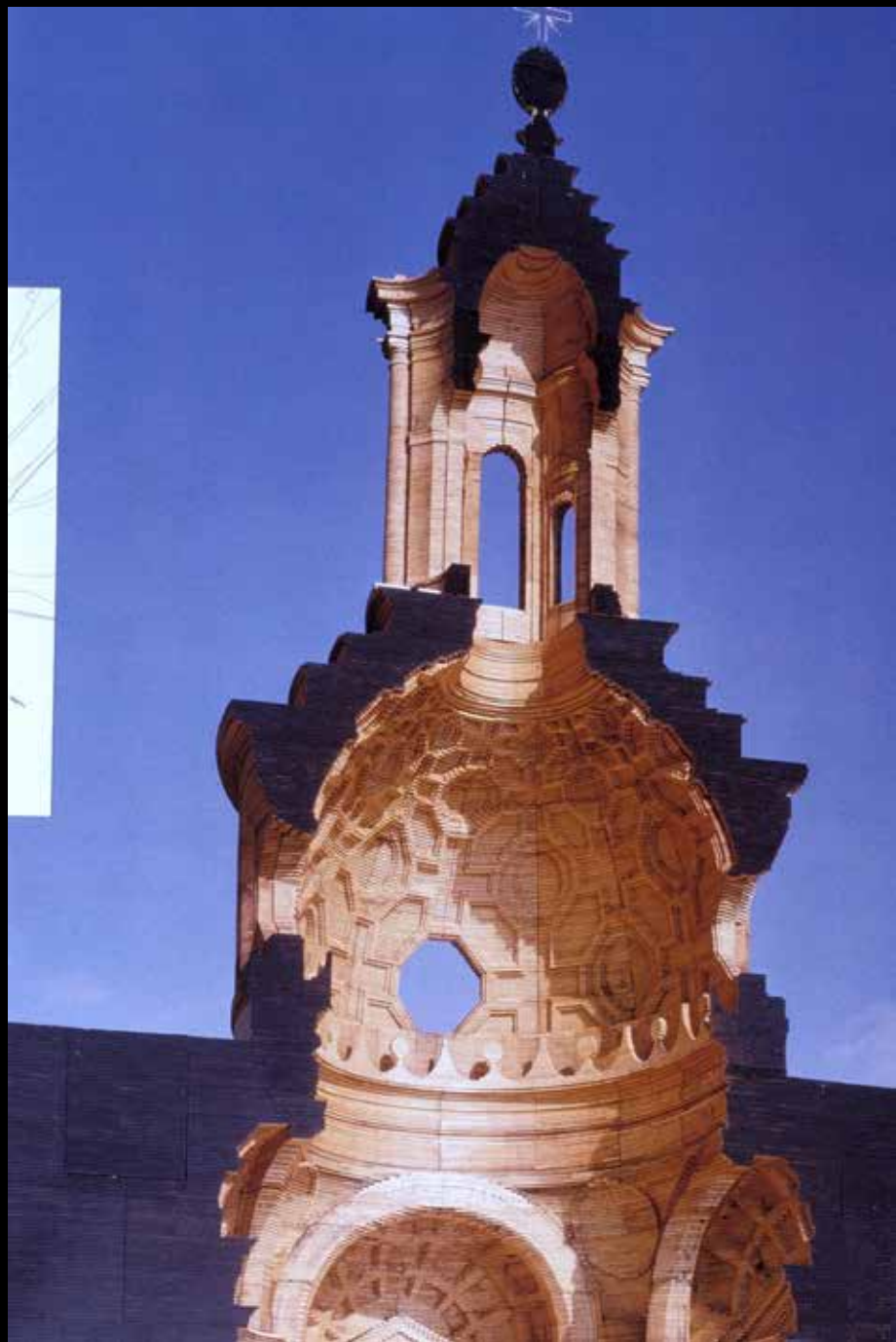
SECTION +
STRUCTURE

Mario Botta, incaricò l'opera del Museo Cantonale e pose di completarla grande modello delle Quattro Fonti, accolta da numerosi polemici, perché l'eccessivamente costoso il progetto di grande efficienza e scettico e gli opposti compiti. La prima per risolvere le difficoltà e l'insuccesso programmatico della Cantone i lavori "scritti con l'impugnatura". Lo stato, attra-

L'inizio della lavorazione e l'assemblaggio della teca in falegnameria, e l'allestimento della piattaforma quadrata di lato, sul lago.

The start of the work: production and assembly of the box in the carpentry shop and the installation of the square platform on the lake.

■ Mario Botta, given the exhibition on the Borromini at the Cantone Lugano, proposed the model of the church Quattro Fontane in Bellinzona. The idea caused a great and stirred some controversy. The project looked like being excessive and the outcome design for a highly concrete system faced the clients with a *fait accompli* which proved decisive financial problems, was proposed into a Swiss government that funds "selected" those that create projects. Through the



ST CARLO ALLE QUATTRO FONTANE
FRANCESCO BORROMINI
1638
MARIO BOTTA

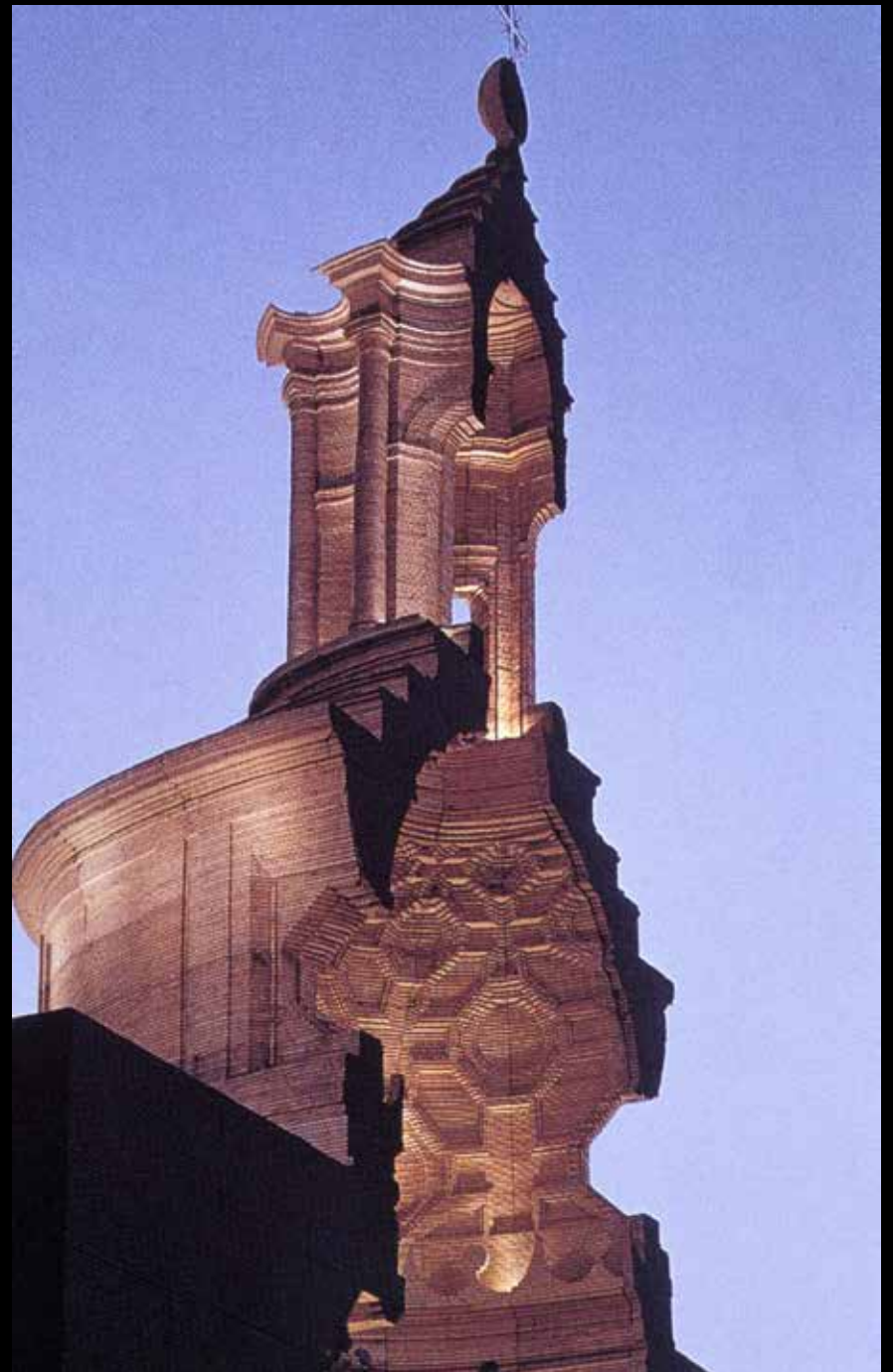






Fig. 140.

carpente au grume avec les remplissages
en Sapin, Acajou, Bois &c.

Abalastri, Pomme, cloison
Semelle diamante, Soliveau &c.



couvert de
moquette.

flèche

galle de lait
à la noix mûre
en coque
de lait...

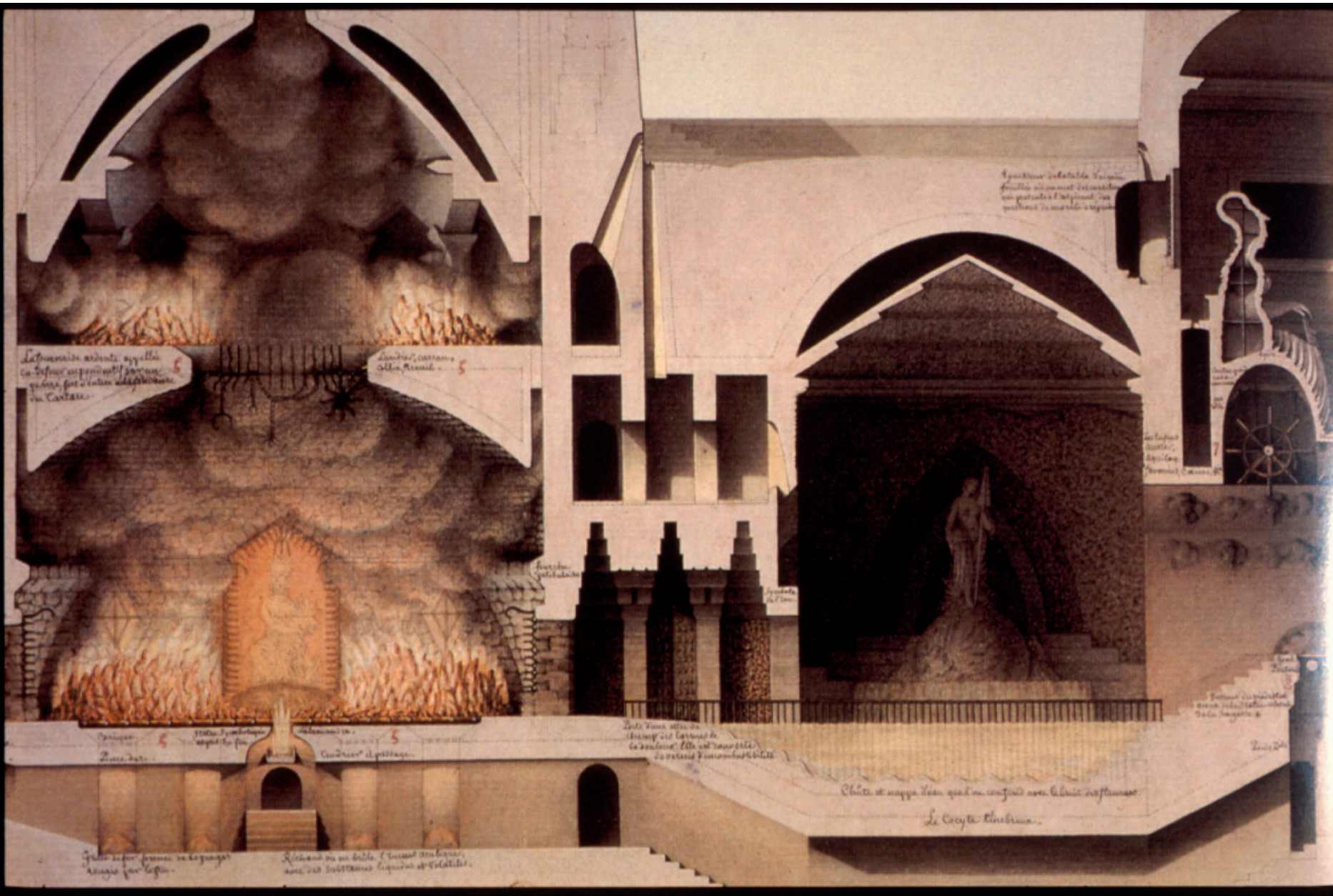
Laiterie

deux cabots
de Flais
de l'ingénieur
ny red ny araignée.

Lambourde

Laiterie de la laiterie.

LEQUEUX



La brasa arde e gli altri
ca. defusi e spinti al basso
per un foro e intanto addegnano
in Cantale.

Le altre, cotta
alla Arca.

Spaccata visibile in
fianco e in alto del
canto e del piano, con
questo in un altro e sopra.

Le altre
spinte
per un
foro

Le altre
spinte
per un
foro

Le altre
spinte
per un
foro

Le altre
spinte
per un
foro

Le altre
spinte
per un
foro

Le altre
spinte
per un
foro

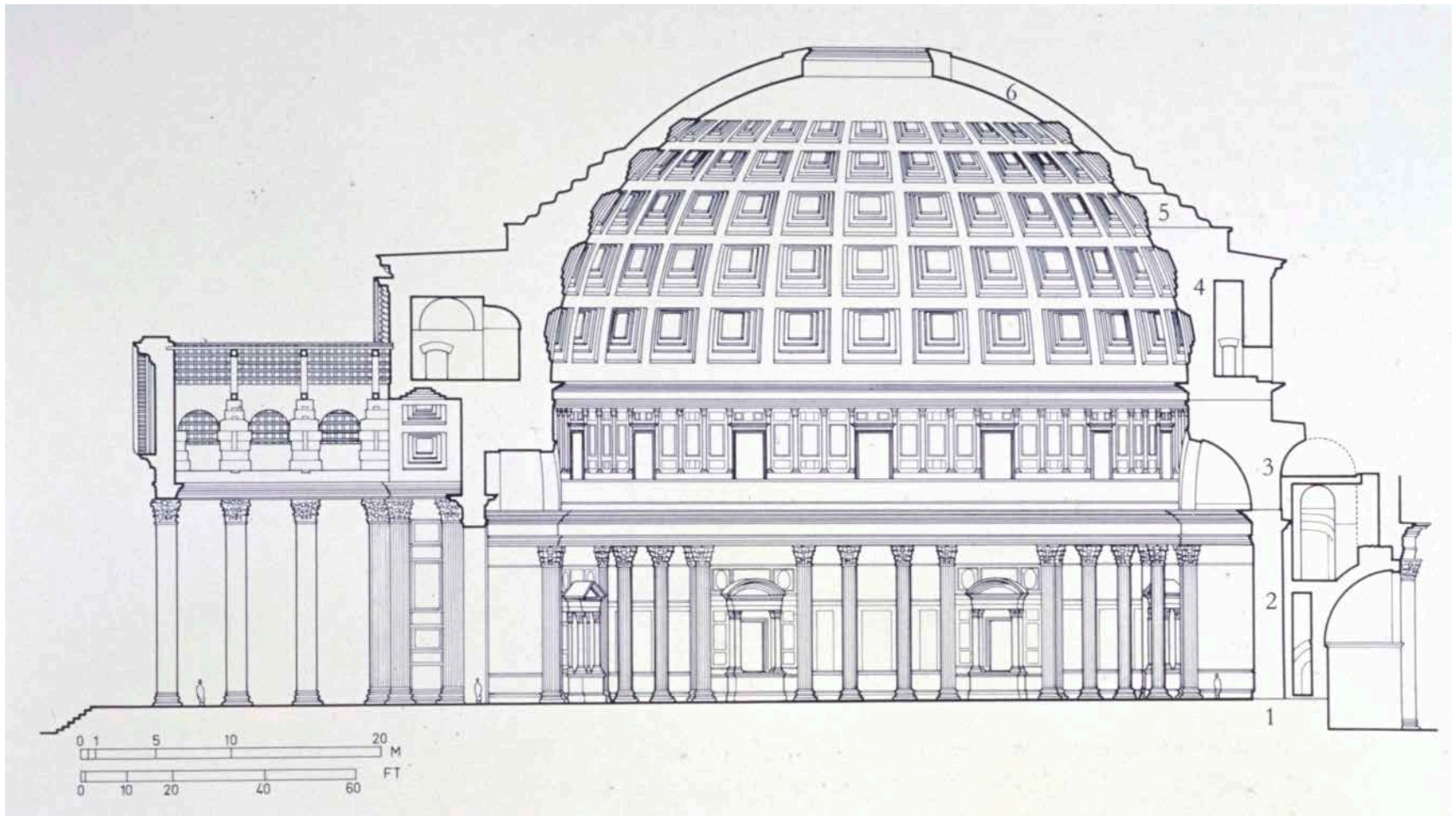
Chiedi et sopra l'aria qual in congiunti con l'aria in flamma.

Le Cotte lineare.

Le altre
spinte
per un
foro

Le altre
spinte
per un
foro





PANTHEON, ROME

Élévation géométrale

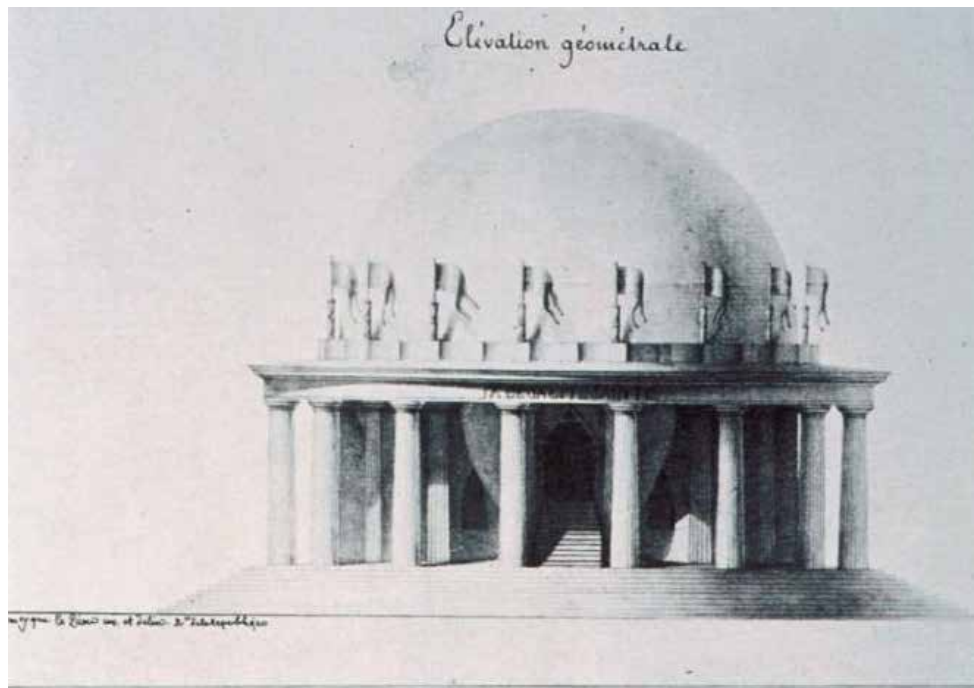


Fig. 1. Le plan ou et celui de l'architecture

Section de la ligne A.B.

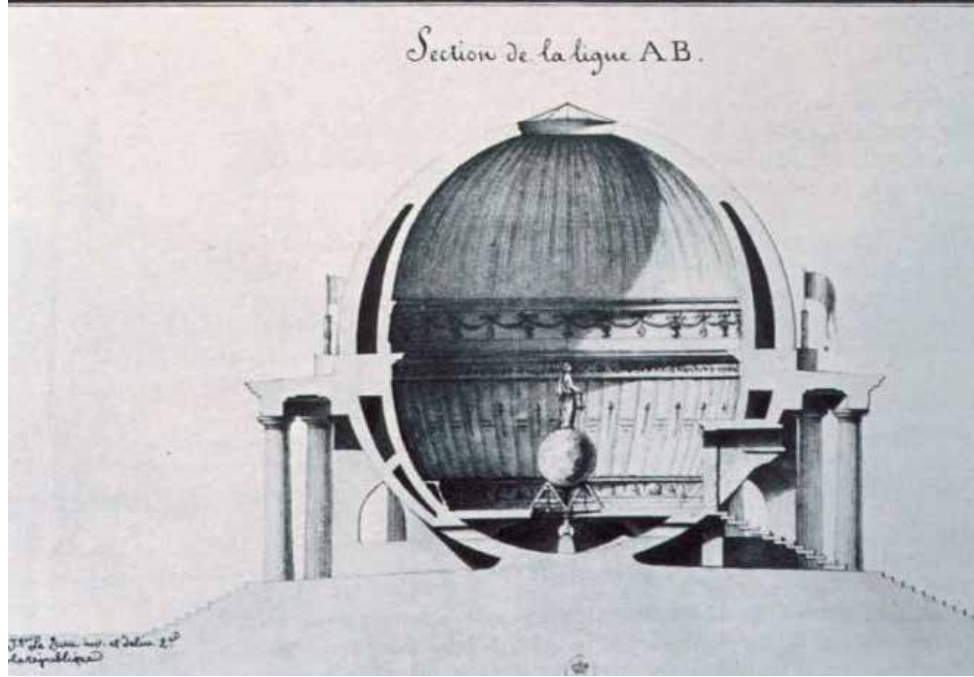
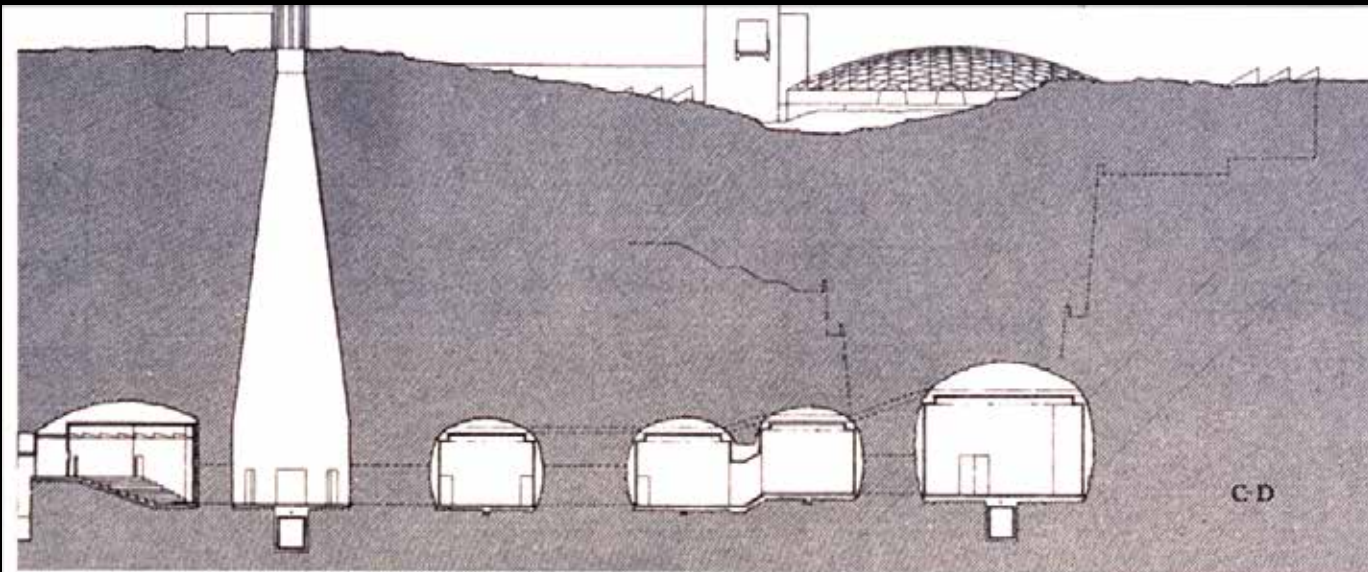
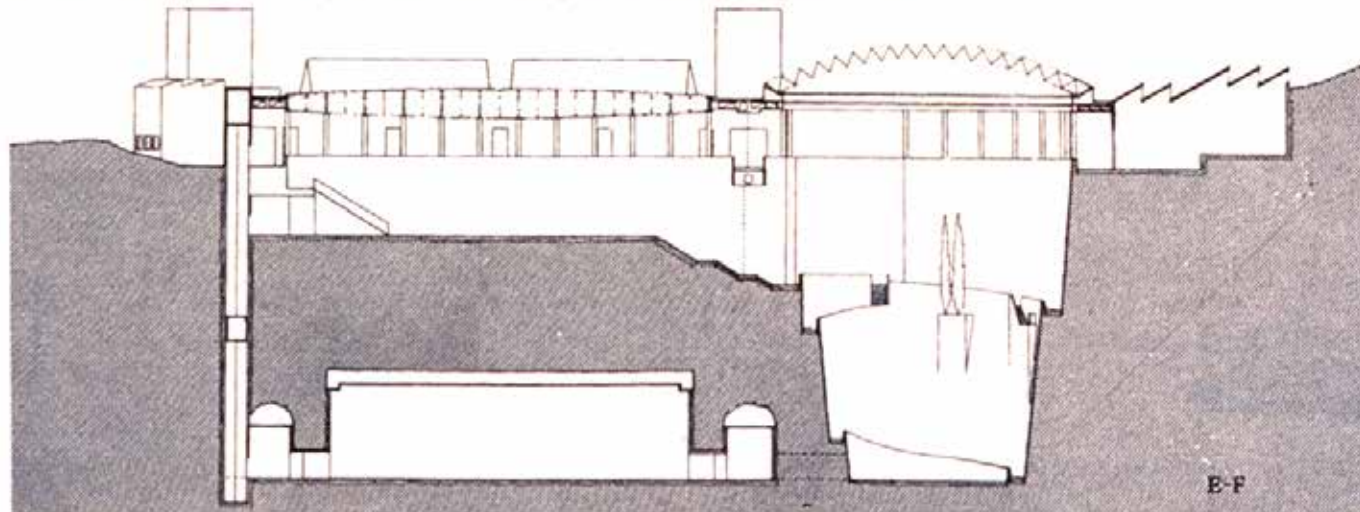


Fig. 2. Le plan sup. et celui de l'architecture de l'architecture



Section C-D showing auditorium, light-shaft and galleries

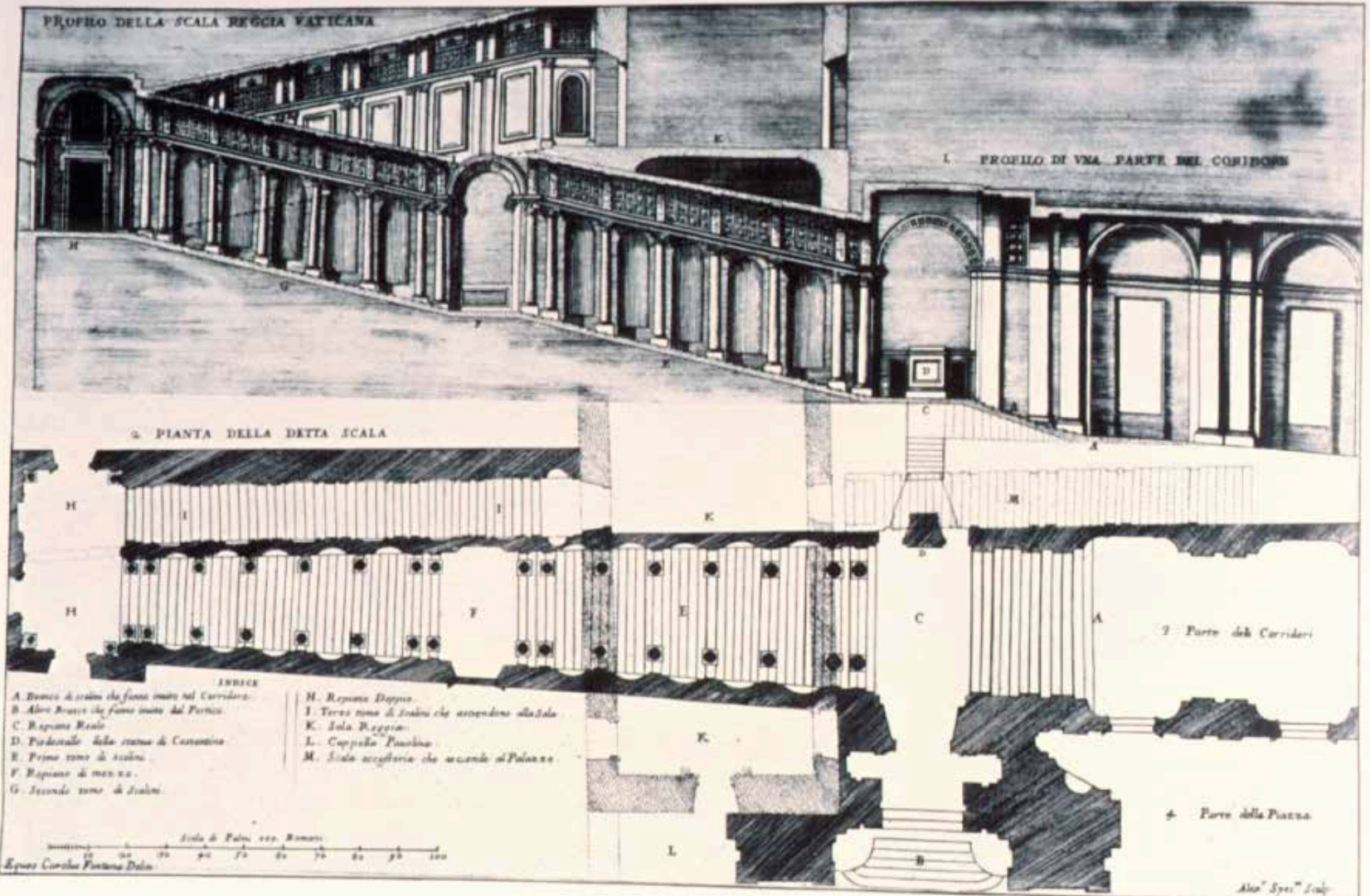


Section E-F showing "Sunk" and galleries

UTZON, SILKEBORG MUSEUM COMPETITION

PROFPO DELLA SCALA REGGIA VATICANA

I. PROFILO DI UNA PARTE DEL CORRIDORE



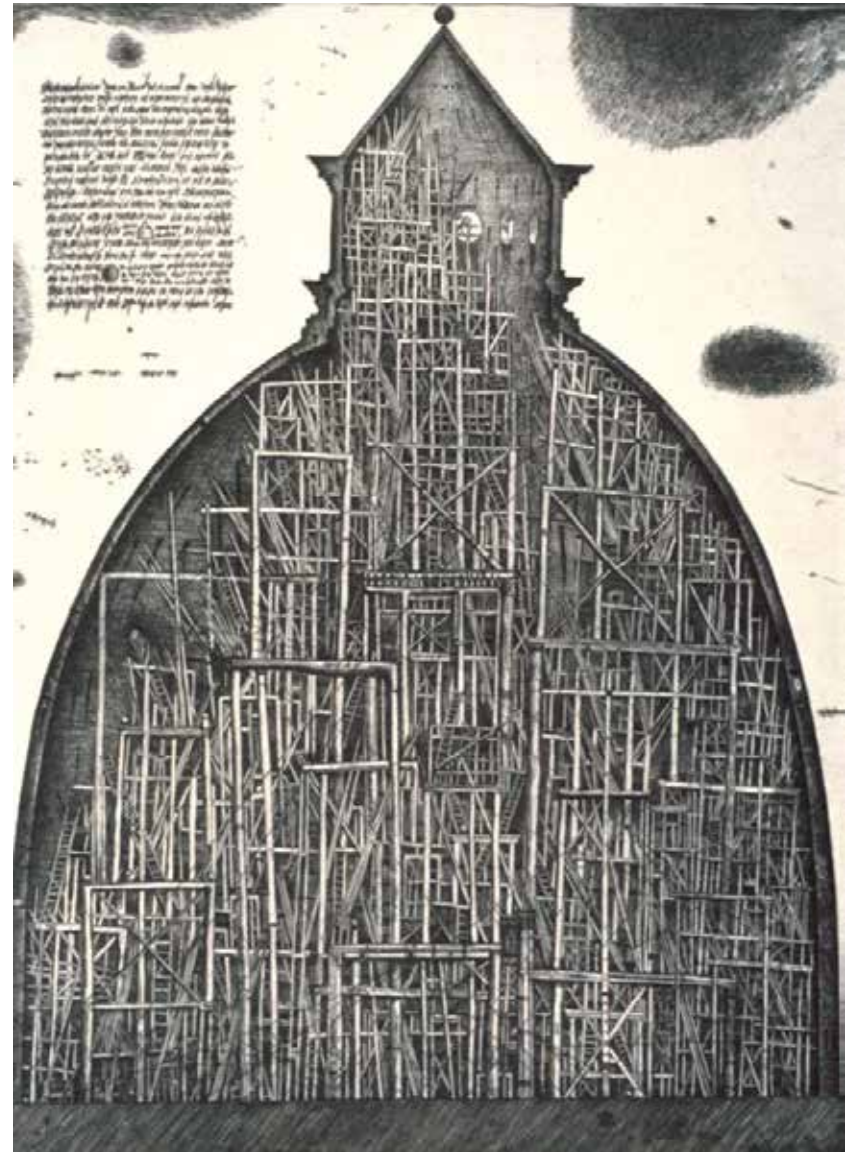
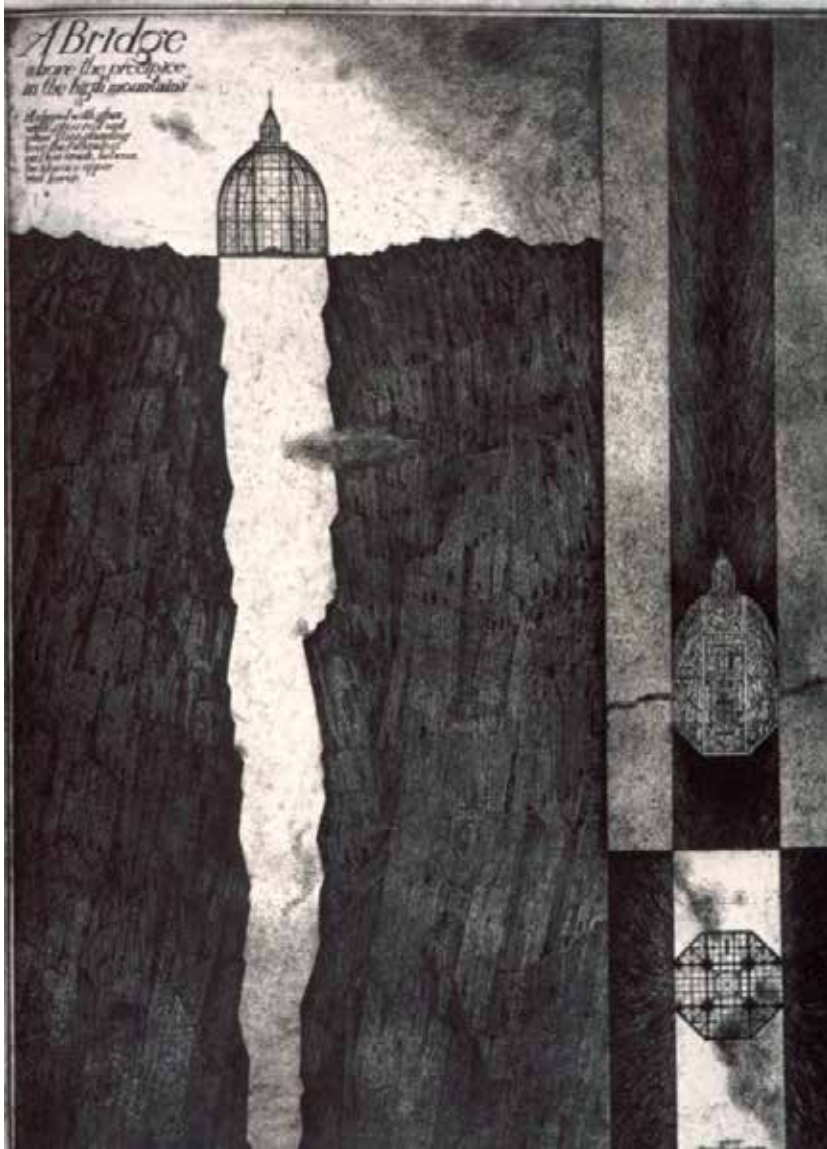
II. PIANTA DELLA DETTA SCALA



- INDICE
- | | |
|--|---|
| A. Braccio di scala che fanno tutto nel Corridore. | H. Ripiano Doppio. |
| B. Altra Braccio che fanno tutto nel Cortice. | I. Terzo ramo di scala che ascendono alla Sala. |
| C. Ripiano Reale. | K. Sala Reggia. |
| D. Piedistallo della statua di Costantino. | L. Cappella Piazzina. |
| E. Primo ramo di scala. | M. Scala accipitaria che ascendono al Palazzo. |
| F. Ripiano di mezzo. | |
| G. Secondo ramo di scala. | |

Scala di Palmi, ecc. Romani
 10 20 30 40 50 60 70 80 90 100
 Esquis Corridor Pontificale

Alto Spec. Sculp.



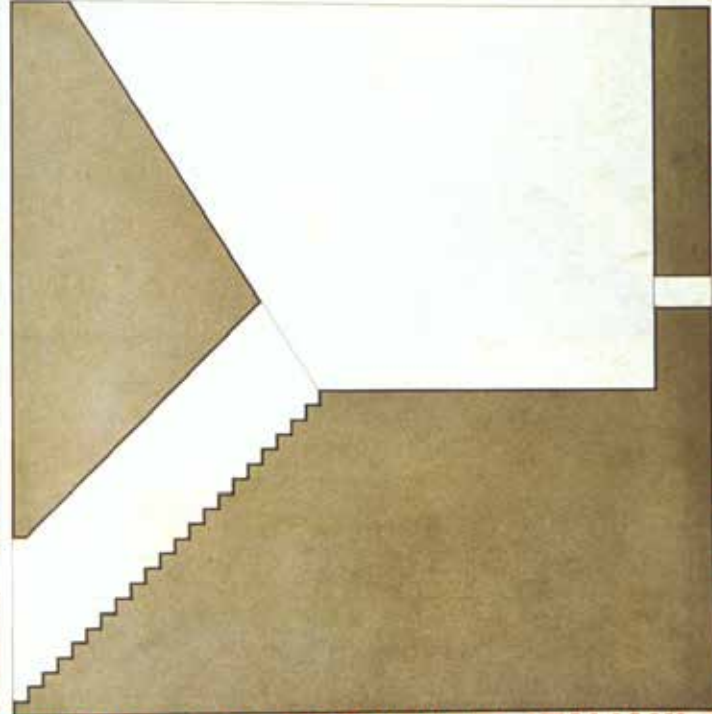
BRODSKY AND UTKIN

MICHELE ACHILLI DANIELE BRIGIDINI GUIDO CANELLA LEONARDO FERRARI LUCIO STELLARIO D'ANGIOLINI PAOLO
CECCARELLI GAE AULENTI PIER LUIGI CROSTA GIORGIO BAY FAUSTO COLOMBO GIORGIO FERRARESI
CESARE PELLEGRINI NINO DARDI DARIA RIPA DI MEANA VITTORIO GREGOTTI LOUOVICO MENGHETTI

Casabella

CONTINUITÀ

rivista internazionale di architettura e urbanistica 276

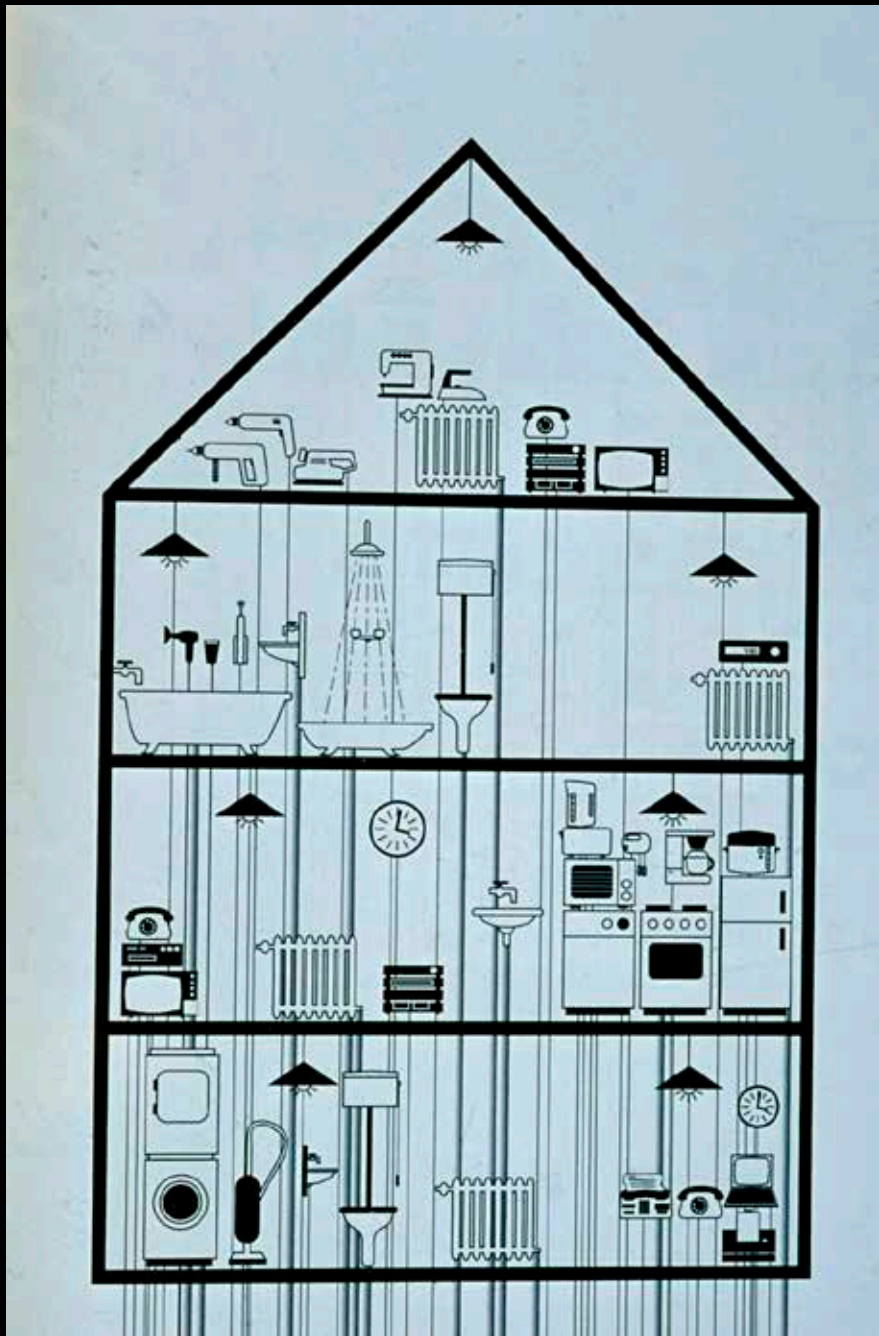


PROGETTI DI ARCHITETTI ITALIANI 1

GIOTTO STOPPINO SERGIO RIZZI FERDINANDO ANICHINI EMILIO MATTIONI RENZO AGOSTO ENZO PASCOLO
ROBERTO PANELLI FEDERICO MARCONI LUCA MEDA GIANUGO POLESELLO ALDO ROSSI FRANCESCO TENTORI
ANSELMO VITALE BIGETTA TAMARO LUCIANO SEMERANI VIRGILIO VERCELLONI FRANCO TARTAGLINO MAZZUCHELLI

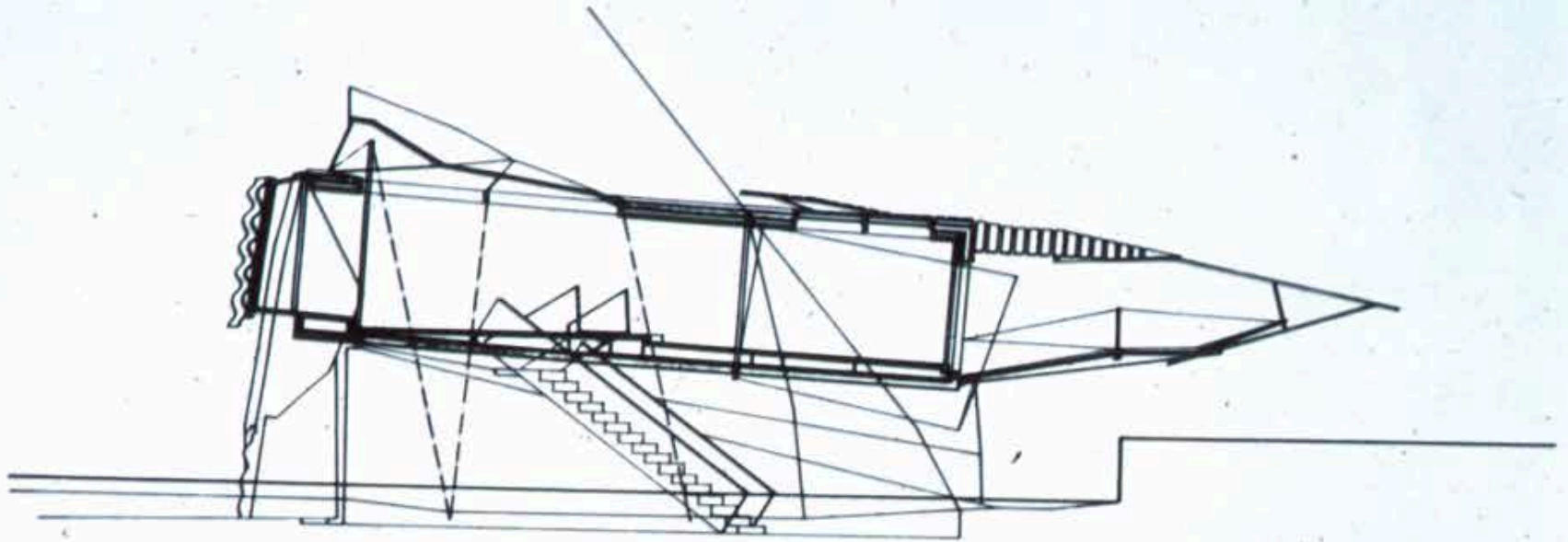


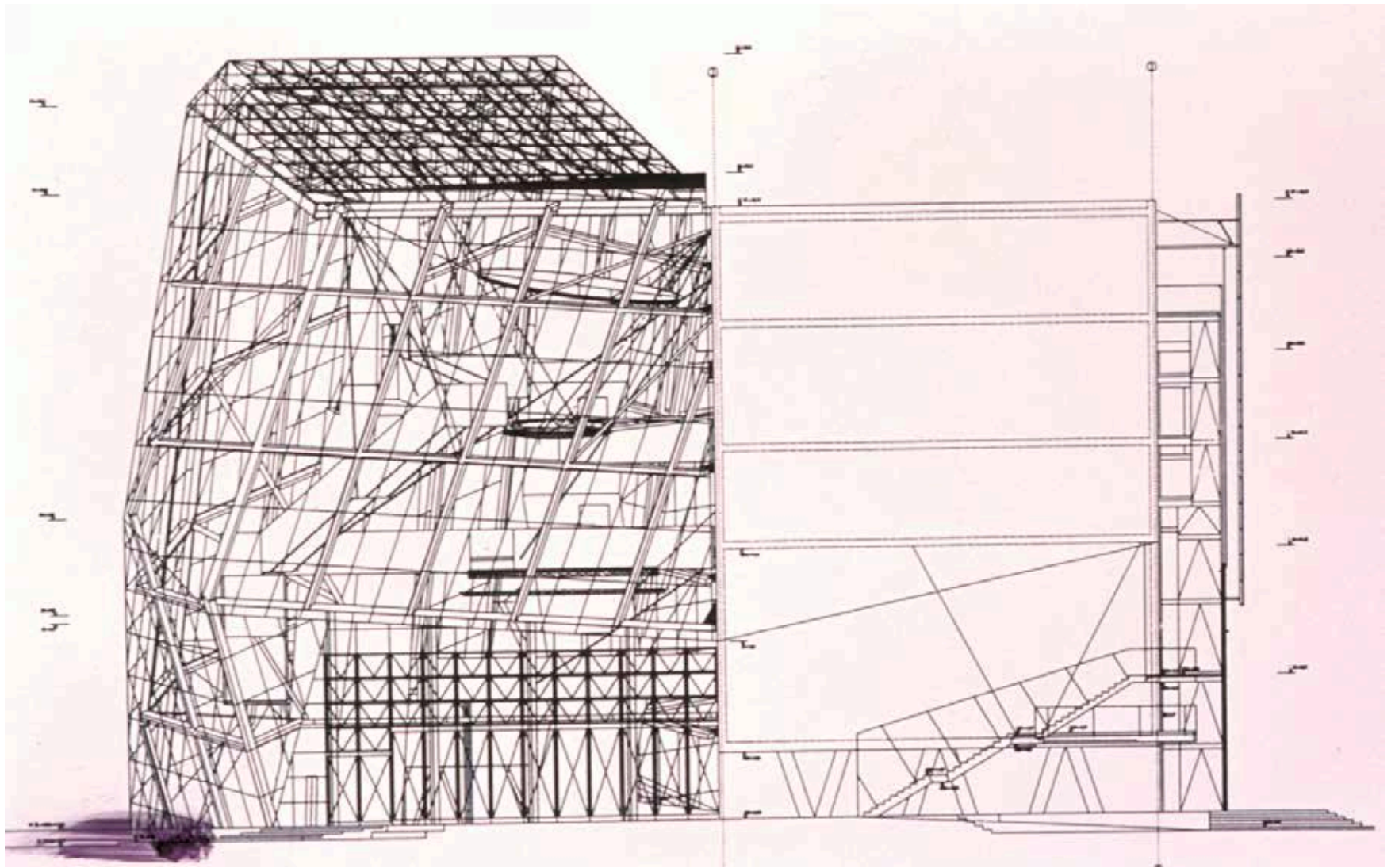
ALDO ROSSI

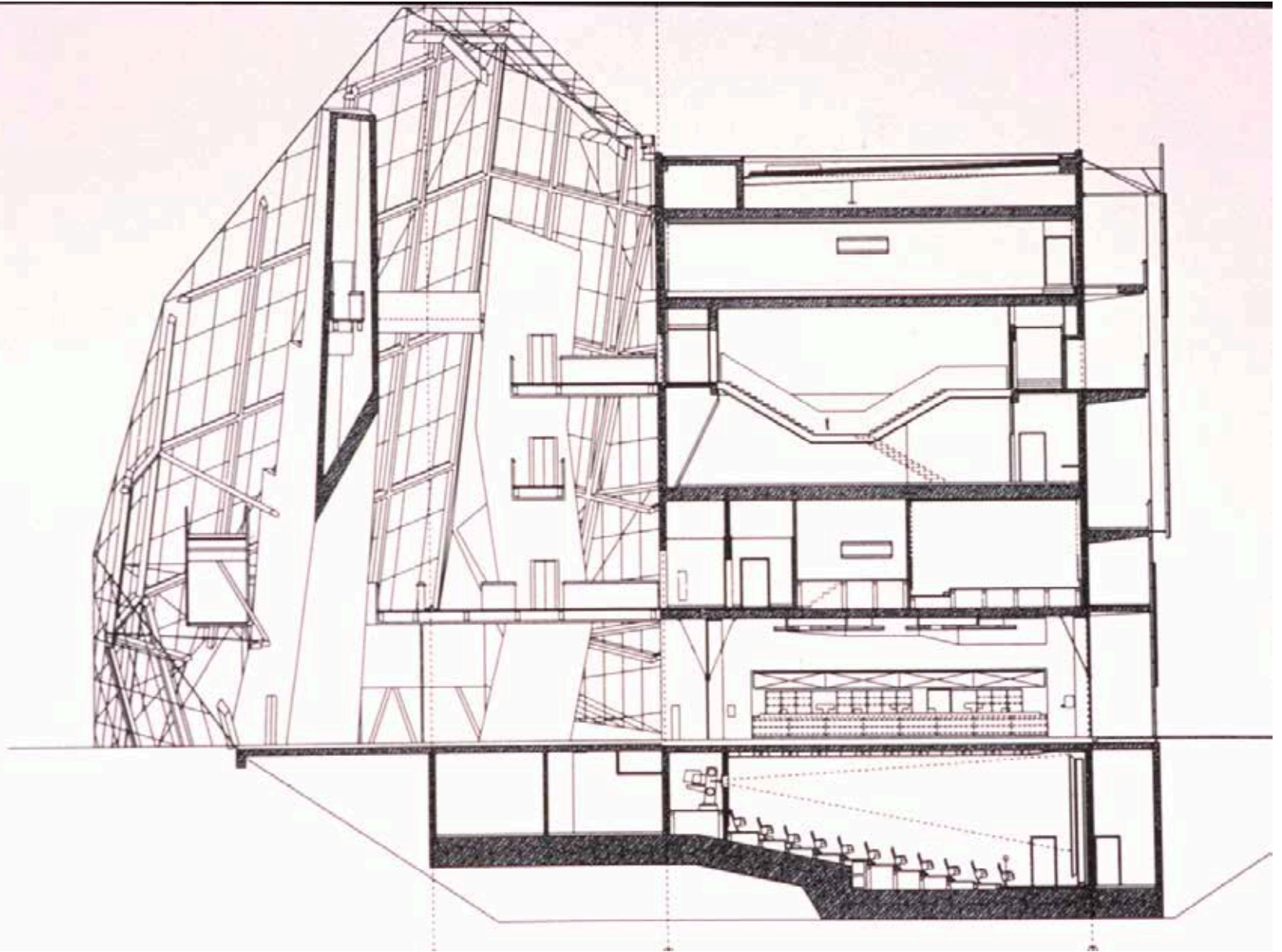


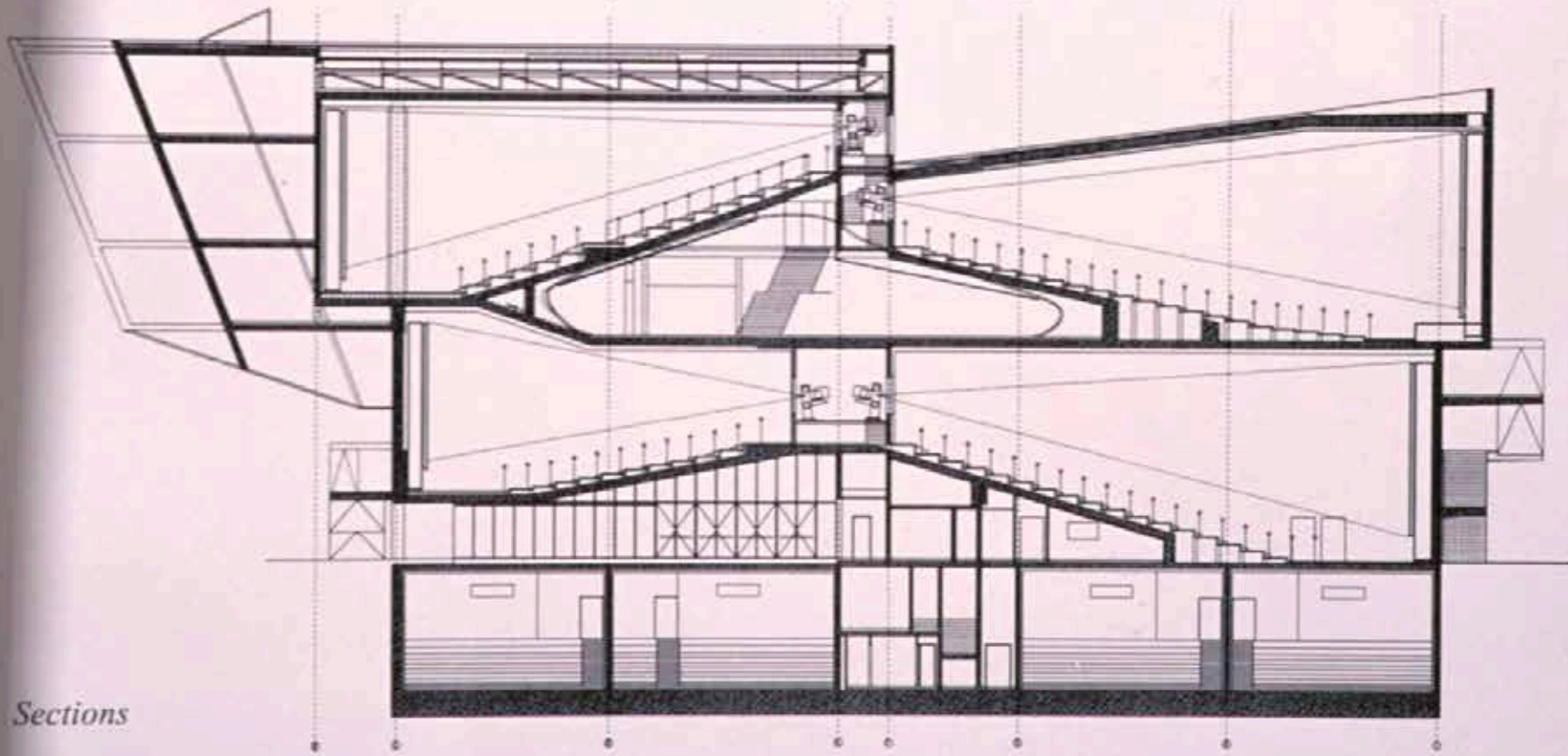


COOP HIMMELBLAU



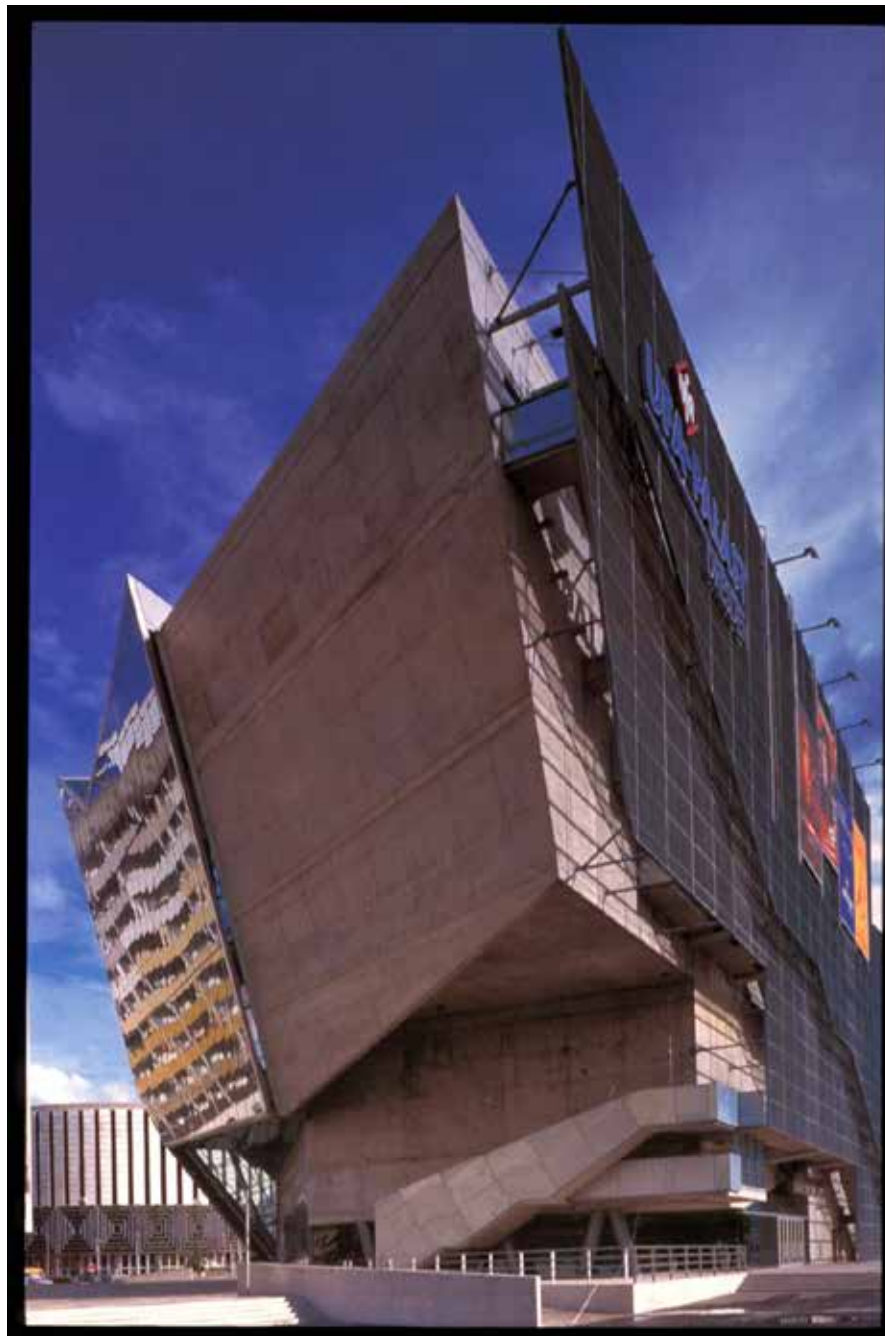


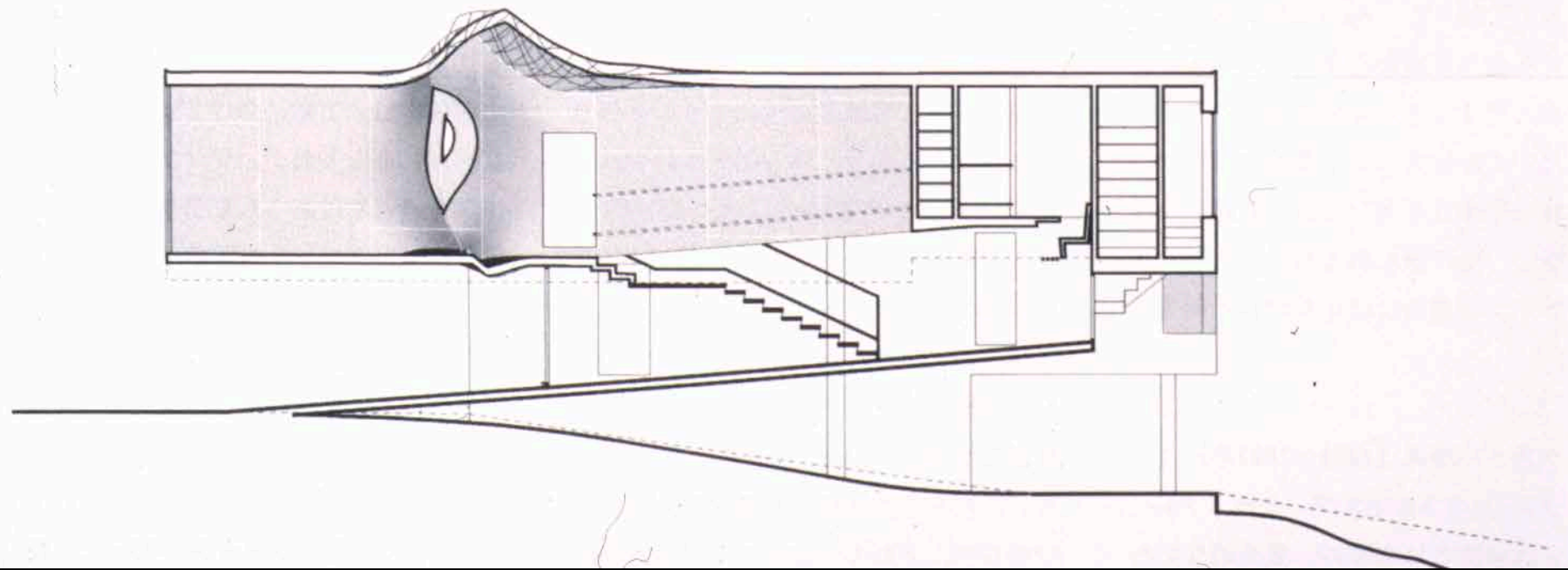
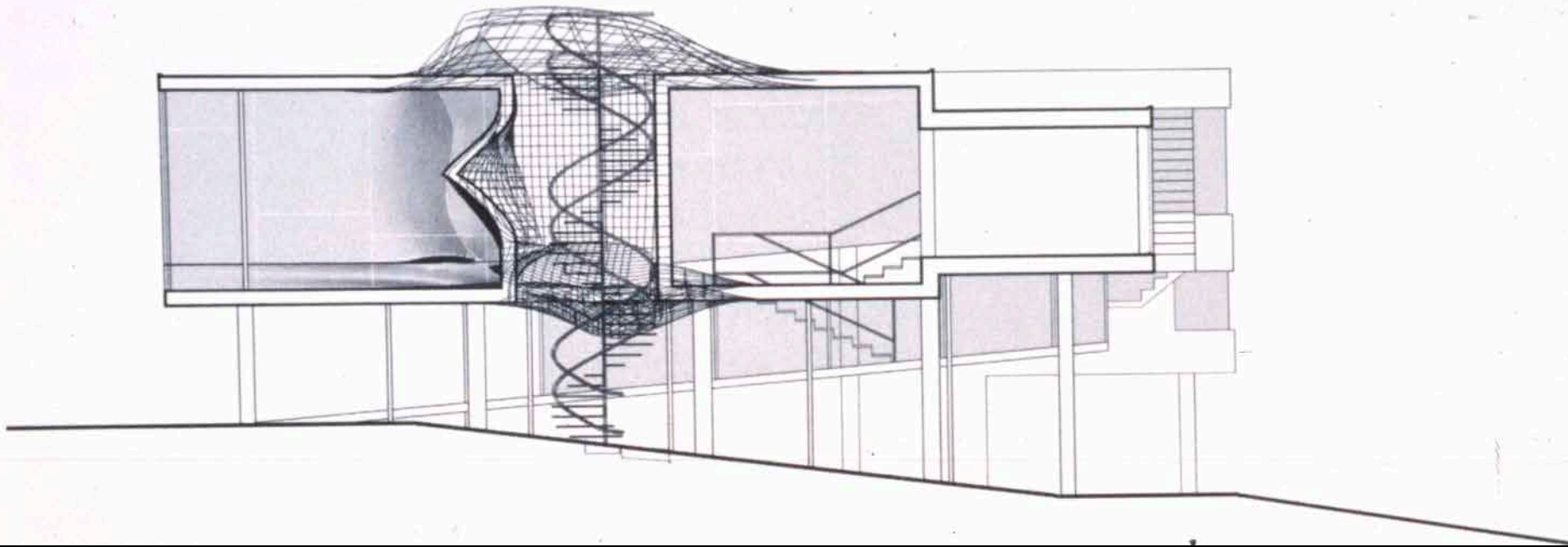


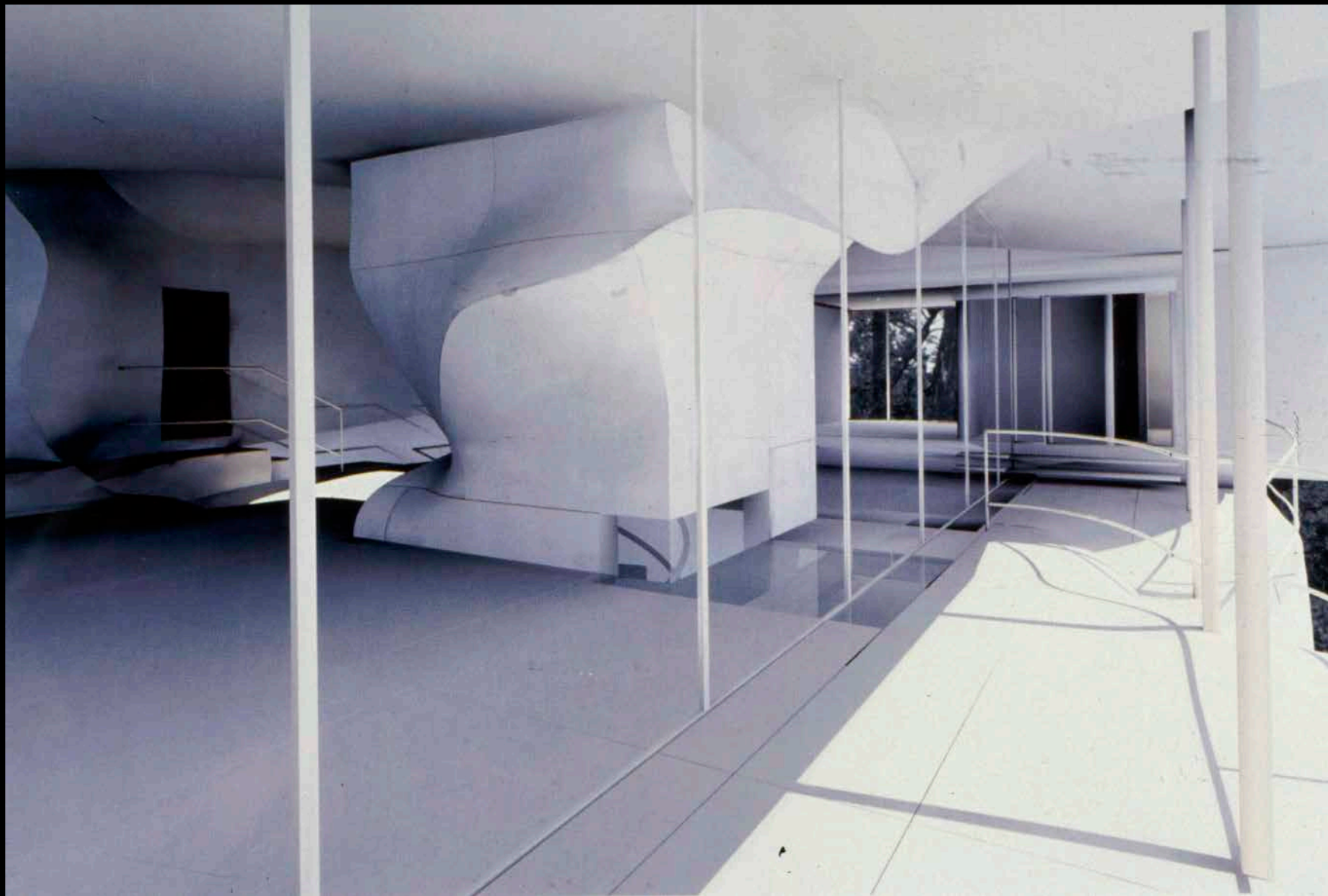


Sections

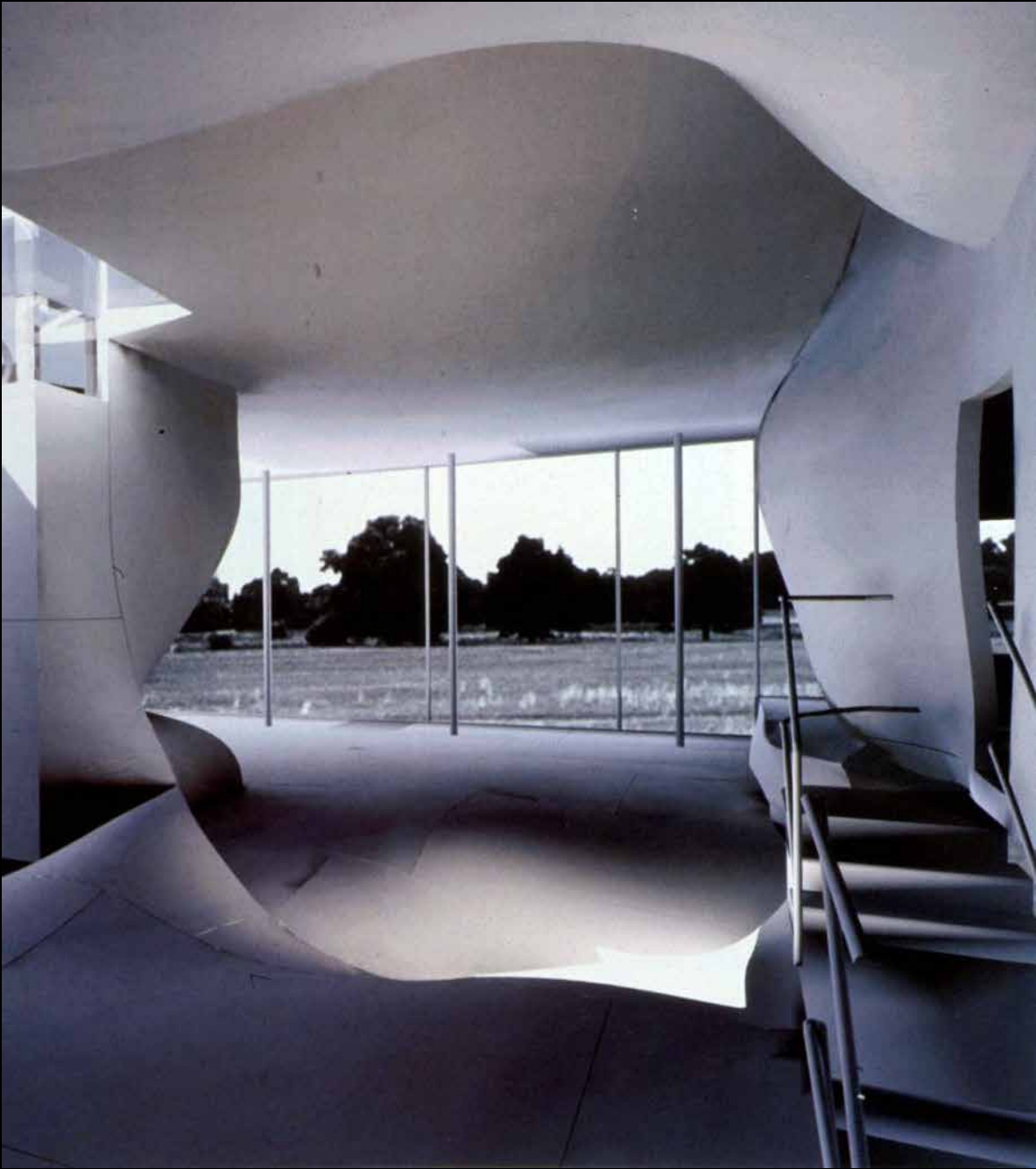
**UFA
CINEMA
CENTER
DRESDEN
1998**

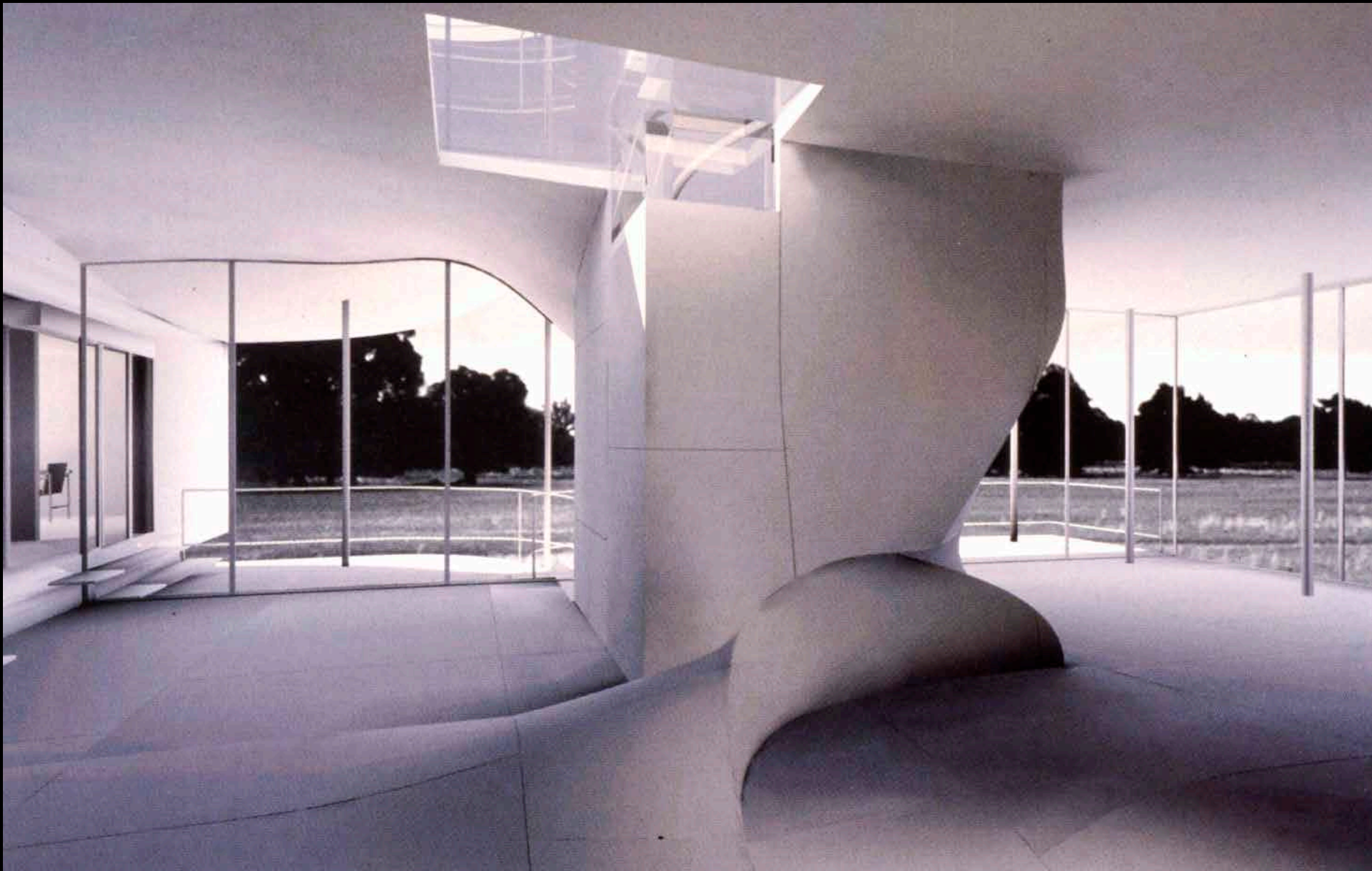


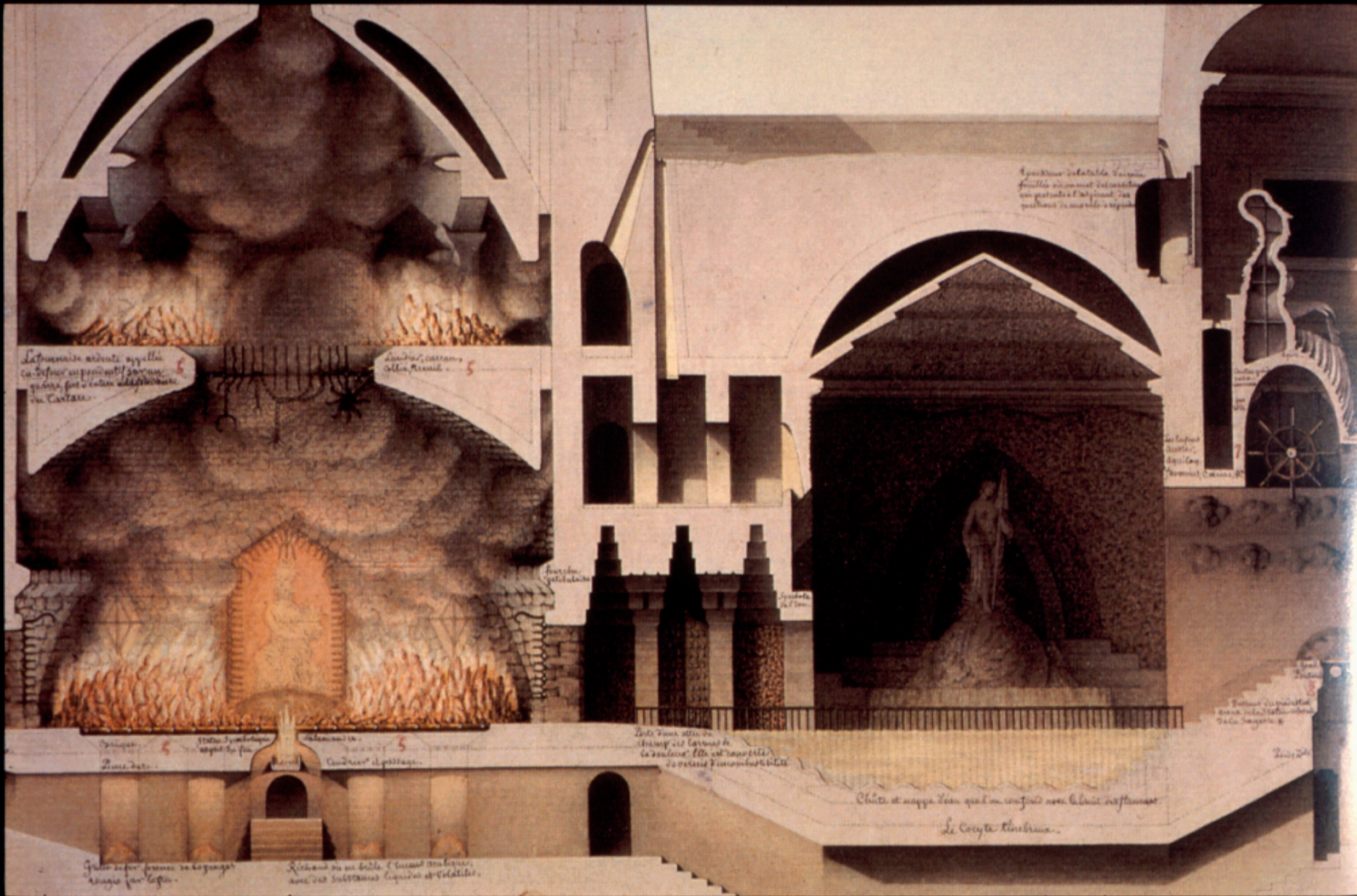




PRESTON SCOTT COHEN







La brasa arde, e gli
ca. defuoc. e si piovono
quasi, per l'aria addegnata
in Cantale.

Le due, cantale
alla Arca.

Spettacolo delatato, e
finito, e si piovono
per l'aria, e si piovono
per l'aria, e si piovono

Le due, cantale
alla Arca.

Le due, cantale
alla Arca.

Le due, cantale
alla Arca.

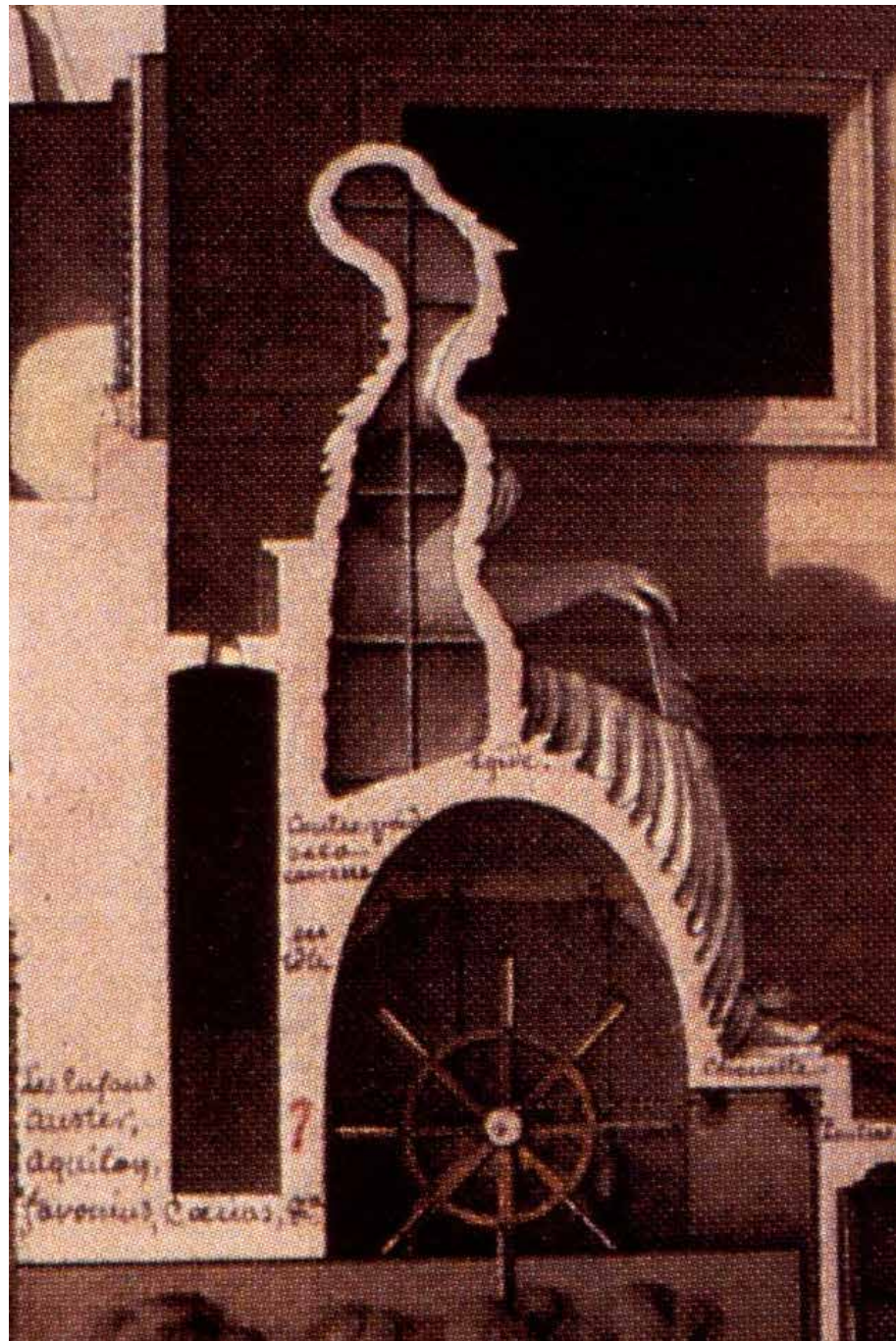
Chitto et uappa, e si piovono
per l'aria, e si piovono

Le due, cantale
alla Arca.

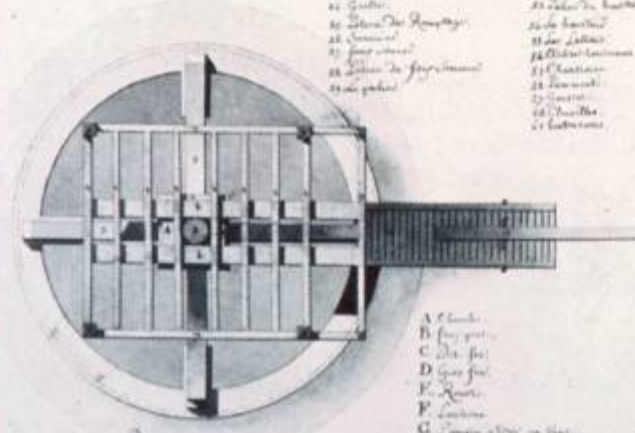
Le due, cantale
alla Arca.

Le due, cantale
alla Arca.

LEQUEUX



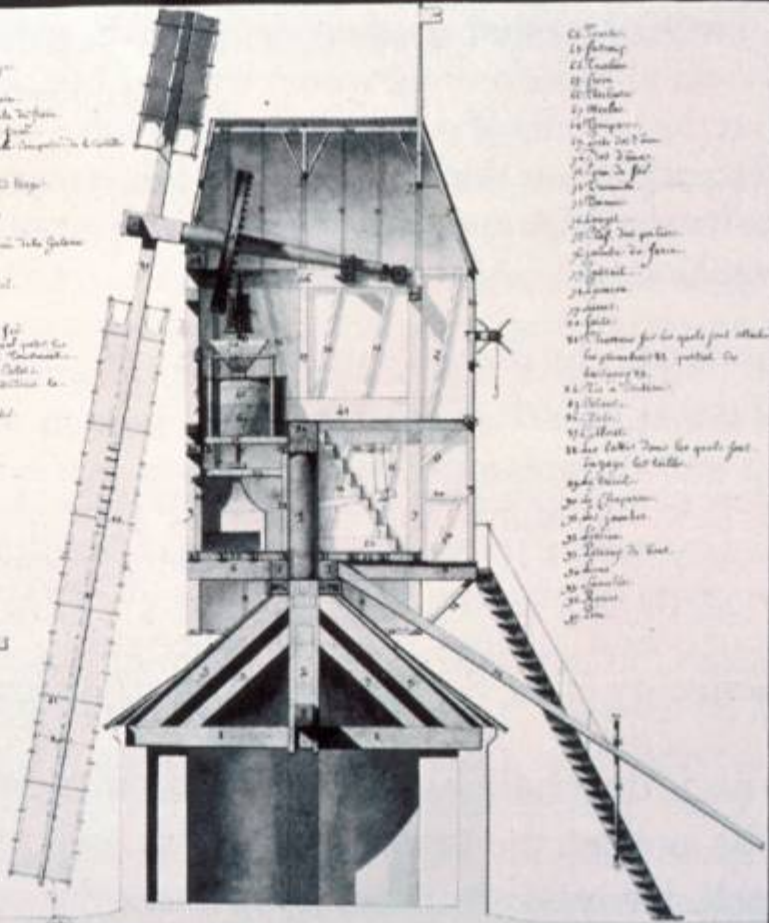
Section perpendiculaire de Moulin
des Verdiers (avec ses changements).
Exécuté près Guisnoyers, dans le
Vexin Normand.



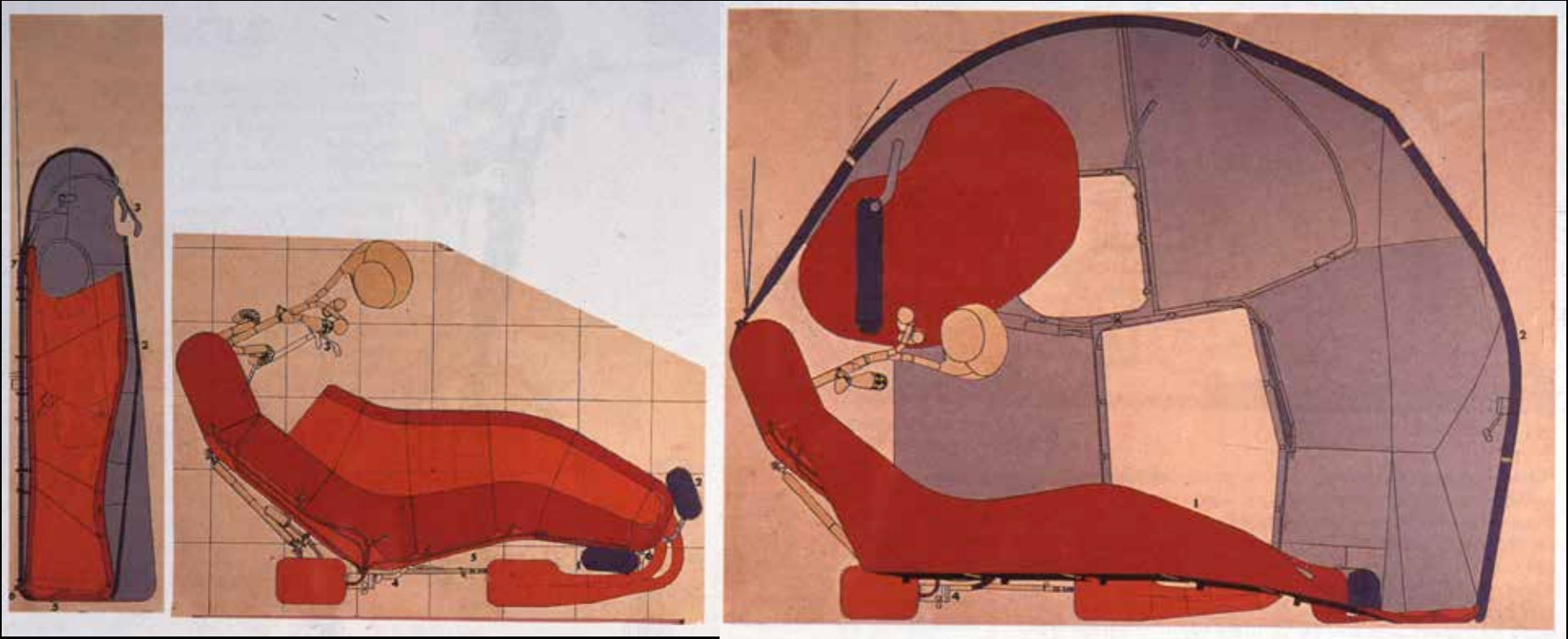
- A. C. bouches.
- B. foye qu'on.
- C. Dis. feu.
- D. que feu.
- E. Roue.
- F. Laitier.
- G. Pignon à l'arbre en bois.

Roues

- | | |
|---------------------------------|-----------------------|
| 1. Sable sur le pied de la roue | 20. Sable de la roue |
| 2. Ombre de la roue | 21. Sable de la roue |
| 3. Sable de la roue | 22. Sable de la roue |
| 4. Sable de la roue | 23. Sable de la roue |
| 5. Sable de la roue | 24. Sable de la roue |
| 6. Sable de la roue | 25. Sable de la roue |
| 7. Sable de la roue | 26. Sable de la roue |
| 8. Sable de la roue | 27. Sable de la roue |
| 9. Sable de la roue | 28. Sable de la roue |
| 10. Sable de la roue | 29. Sable de la roue |
| 11. Sable de la roue | 30. Sable de la roue |
| 12. Sable de la roue | 31. Sable de la roue |
| 13. Sable de la roue | 32. Sable de la roue |
| 14. Sable de la roue | 33. Sable de la roue |
| 15. Sable de la roue | 34. Sable de la roue |
| 16. Sable de la roue | 35. Sable de la roue |
| 17. Sable de la roue | 36. Sable de la roue |
| 18. Sable de la roue | 37. Sable de la roue |
| 19. Sable de la roue | 38. Sable de la roue |
| 20. Sable de la roue | 39. Sable de la roue |
| 21. Sable de la roue | 40. Sable de la roue |
| 22. Sable de la roue | 41. Sable de la roue |
| 23. Sable de la roue | 42. Sable de la roue |
| 24. Sable de la roue | 43. Sable de la roue |
| 25. Sable de la roue | 44. Sable de la roue |
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| 32. Sable de la roue | 51. Sable de la roue |
| 33. Sable de la roue | 52. Sable de la roue |
| 34. Sable de la roue | 53. Sable de la roue |
| 35. Sable de la roue | 54. Sable de la roue |
| 36. Sable de la roue | 55. Sable de la roue |
| 37. Sable de la roue | 56. Sable de la roue |
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| 40. Sable de la roue | 59. Sable de la roue |
| 41. Sable de la roue | 60. Sable de la roue |
| 42. Sable de la roue | 61. Sable de la roue |
| 43. Sable de la roue | 62. Sable de la roue |
| 44. Sable de la roue | 63. Sable de la roue |
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| 56. Sable de la roue | 75. Sable de la roue |
| 57. Sable de la roue | 76. Sable de la roue |
| 58. Sable de la roue | 77. Sable de la roue |
| 59. Sable de la roue | 78. Sable de la roue |
| 60. Sable de la roue | 79. Sable de la roue |
| 61. Sable de la roue | 80. Sable de la roue |
| 62. Sable de la roue | 81. Sable de la roue |
| 63. Sable de la roue | 82. Sable de la roue |
| 64. Sable de la roue | 83. Sable de la roue |
| 65. Sable de la roue | 84. Sable de la roue |
| 66. Sable de la roue | 85. Sable de la roue |
| 67. Sable de la roue | 86. Sable de la roue |
| 68. Sable de la roue | 87. Sable de la roue |
| 69. Sable de la roue | 88. Sable de la roue |
| 70. Sable de la roue | 89. Sable de la roue |
| 71. Sable de la roue | 90. Sable de la roue |
| 72. Sable de la roue | 91. Sable de la roue |
| 73. Sable de la roue | 92. Sable de la roue |
| 74. Sable de la roue | 93. Sable de la roue |
| 75. Sable de la roue | 94. Sable de la roue |
| 76. Sable de la roue | 95. Sable de la roue |
| 77. Sable de la roue | 96. Sable de la roue |
| 78. Sable de la roue | 97. Sable de la roue |
| 79. Sable de la roue | 98. Sable de la roue |
| 80. Sable de la roue | 99. Sable de la roue |
| 81. Sable de la roue | 100. Sable de la roue |

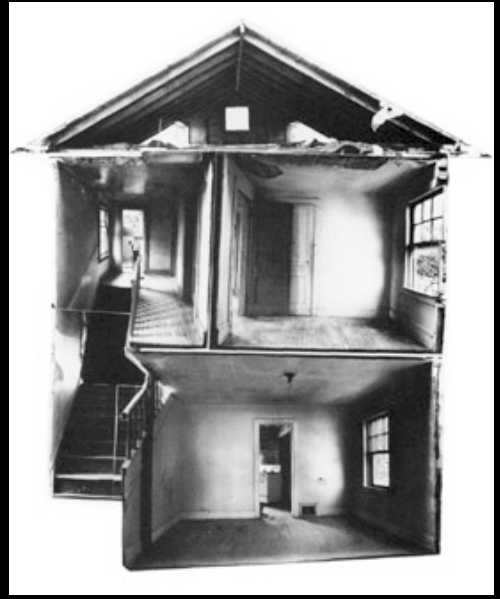
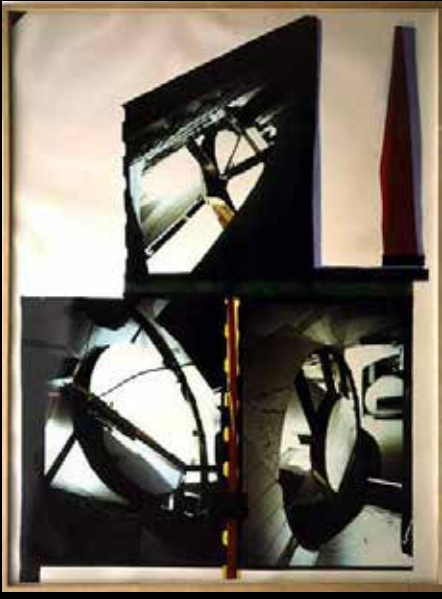


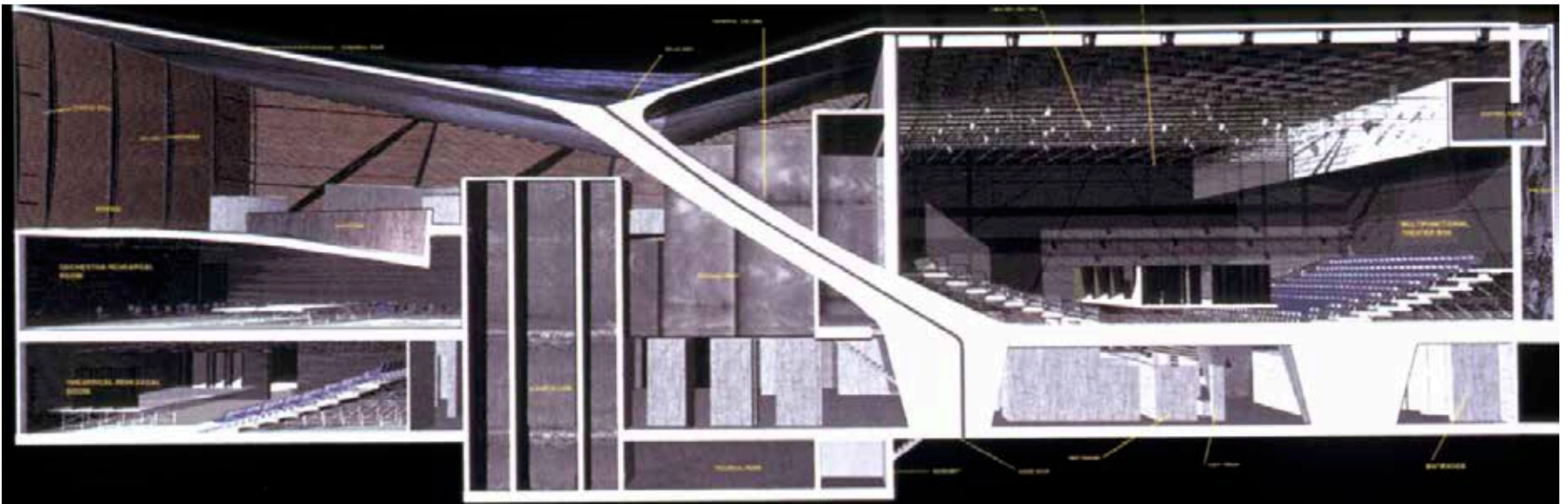
- 1. Sable sur le pied de la roue
- 2. Ombre de la roue
- 3. Sable de la roue
- 4. Sable de la roue
- 5. Sable de la roue
- 6. Sable de la roue
- 7. Sable de la roue
- 8. Sable de la roue
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ARCHIGRAM

**SECTION IN
PERSPECTIVE**



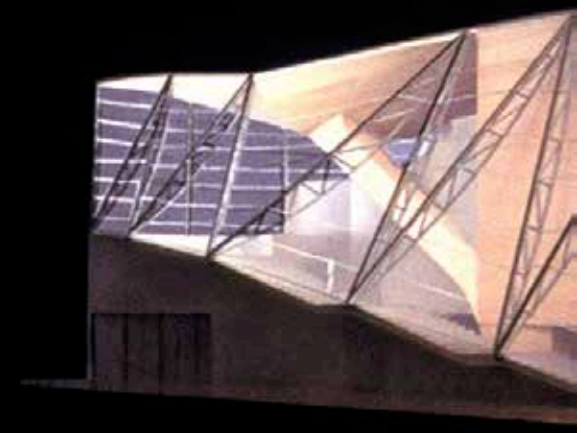


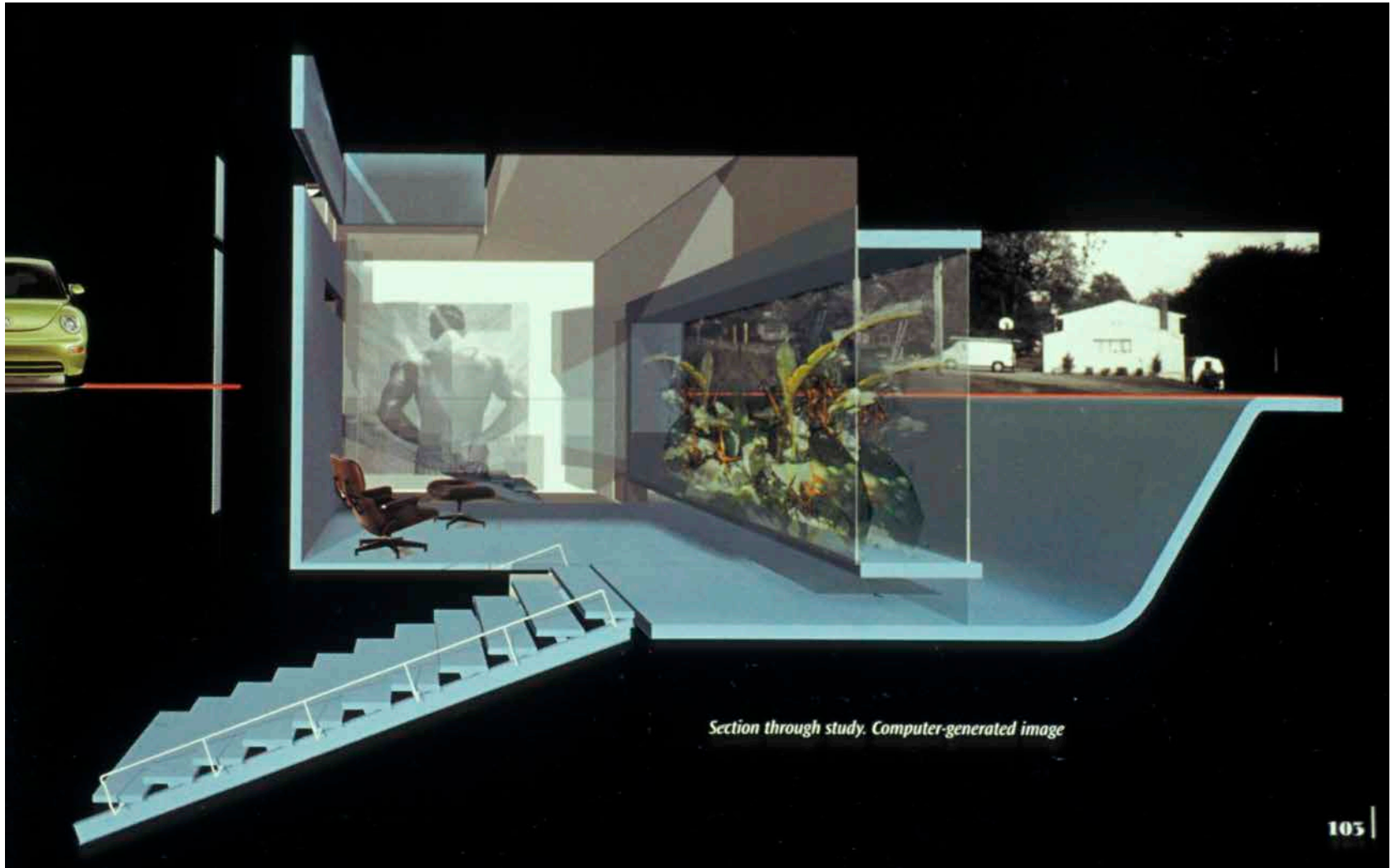
Roof drainage system

Diagonal column

Theater volume

Main entrance





Section through study. Computer-generated image

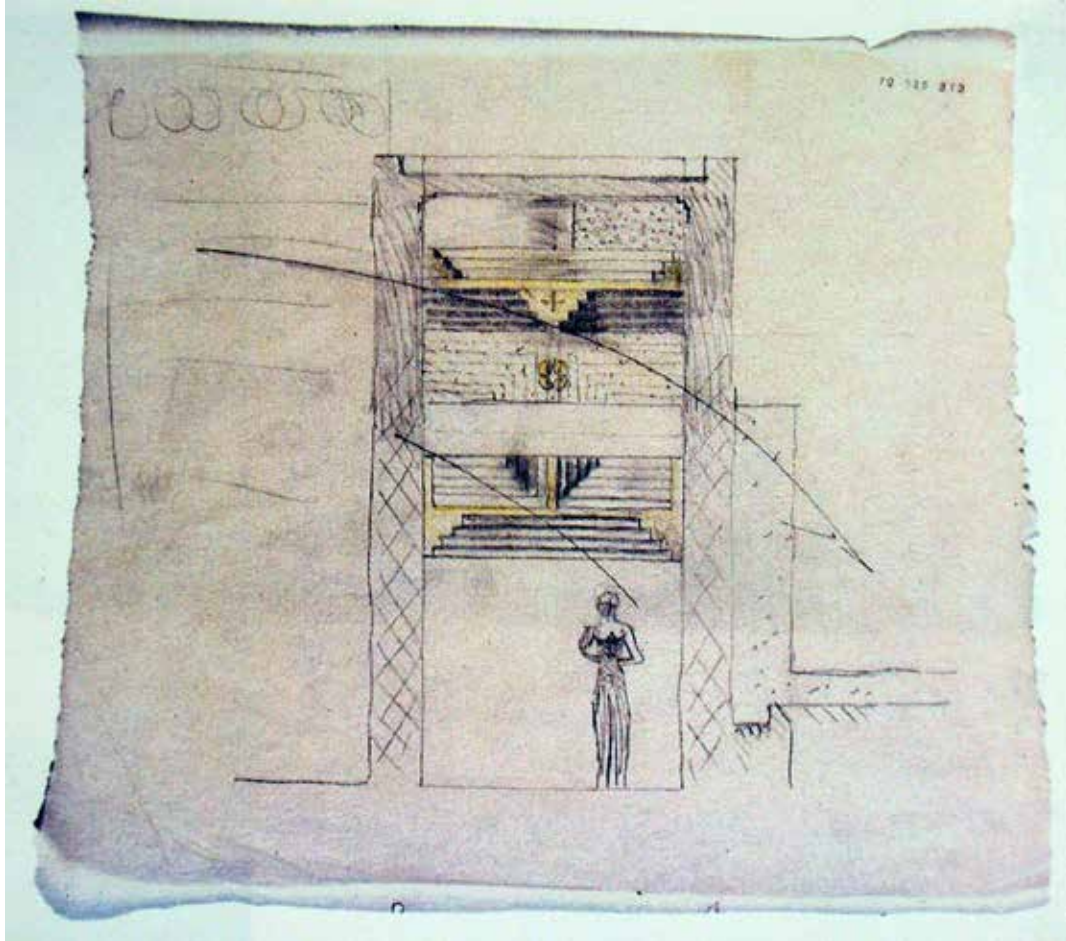


NEIL DENARI

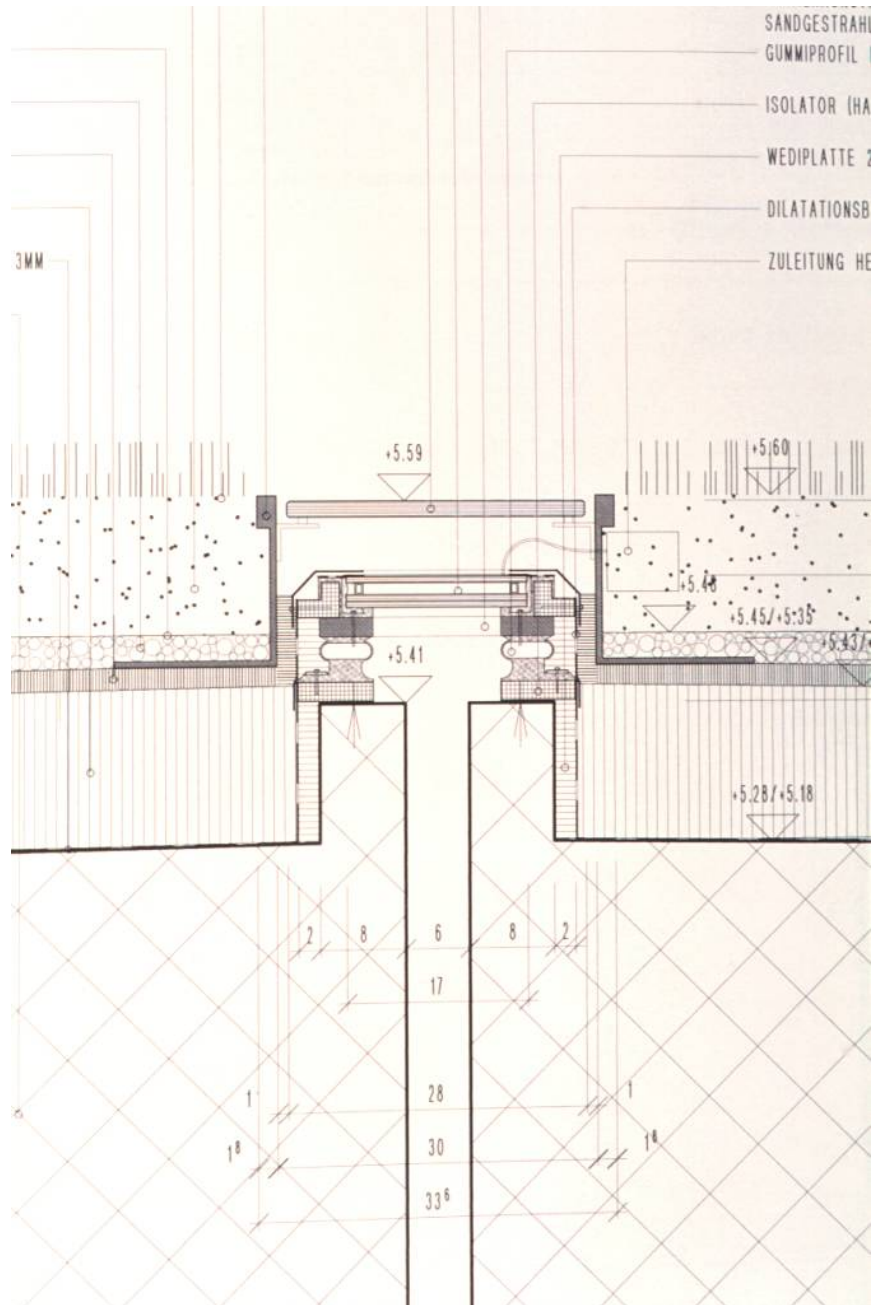


STEVEN HOLL

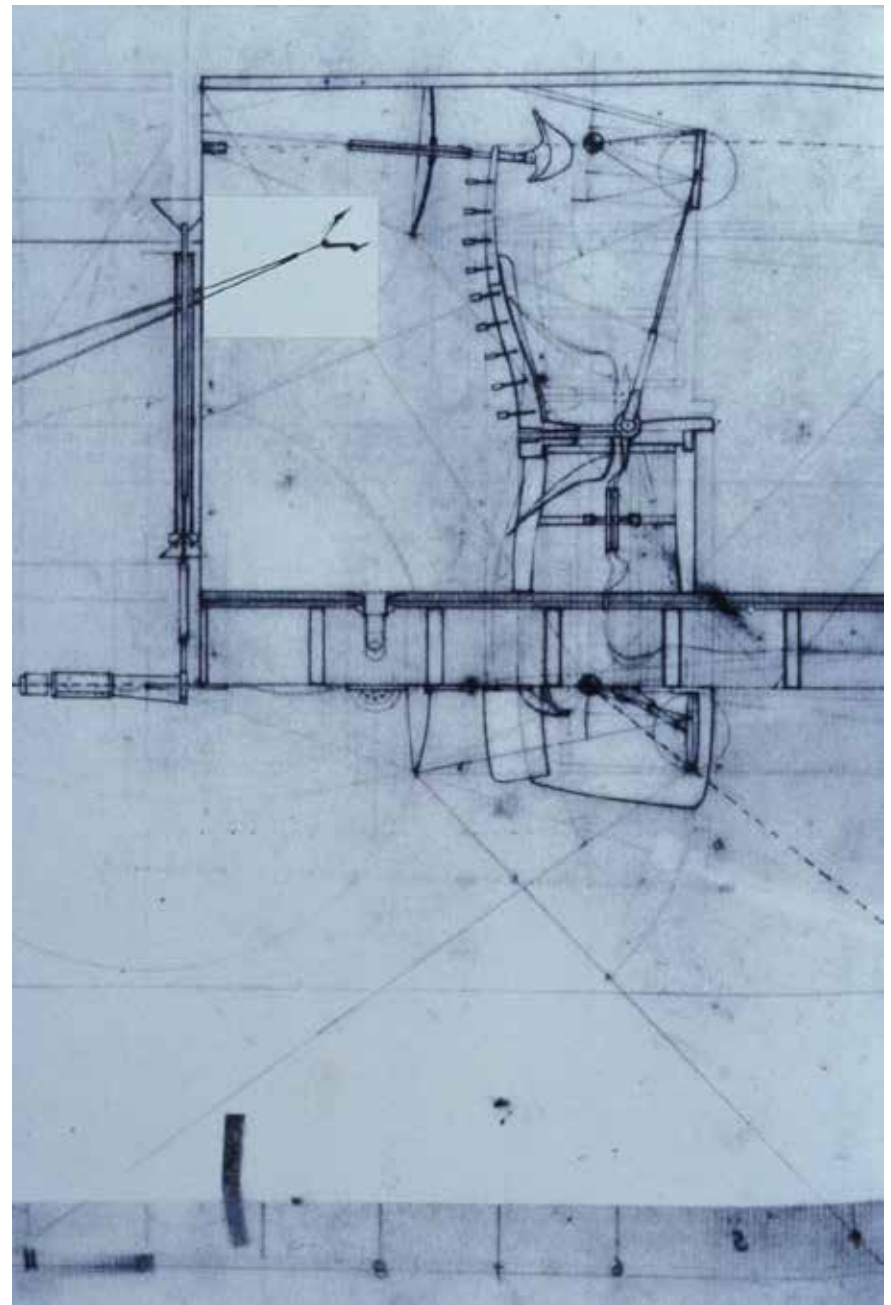
SECTION IN
DETAIL



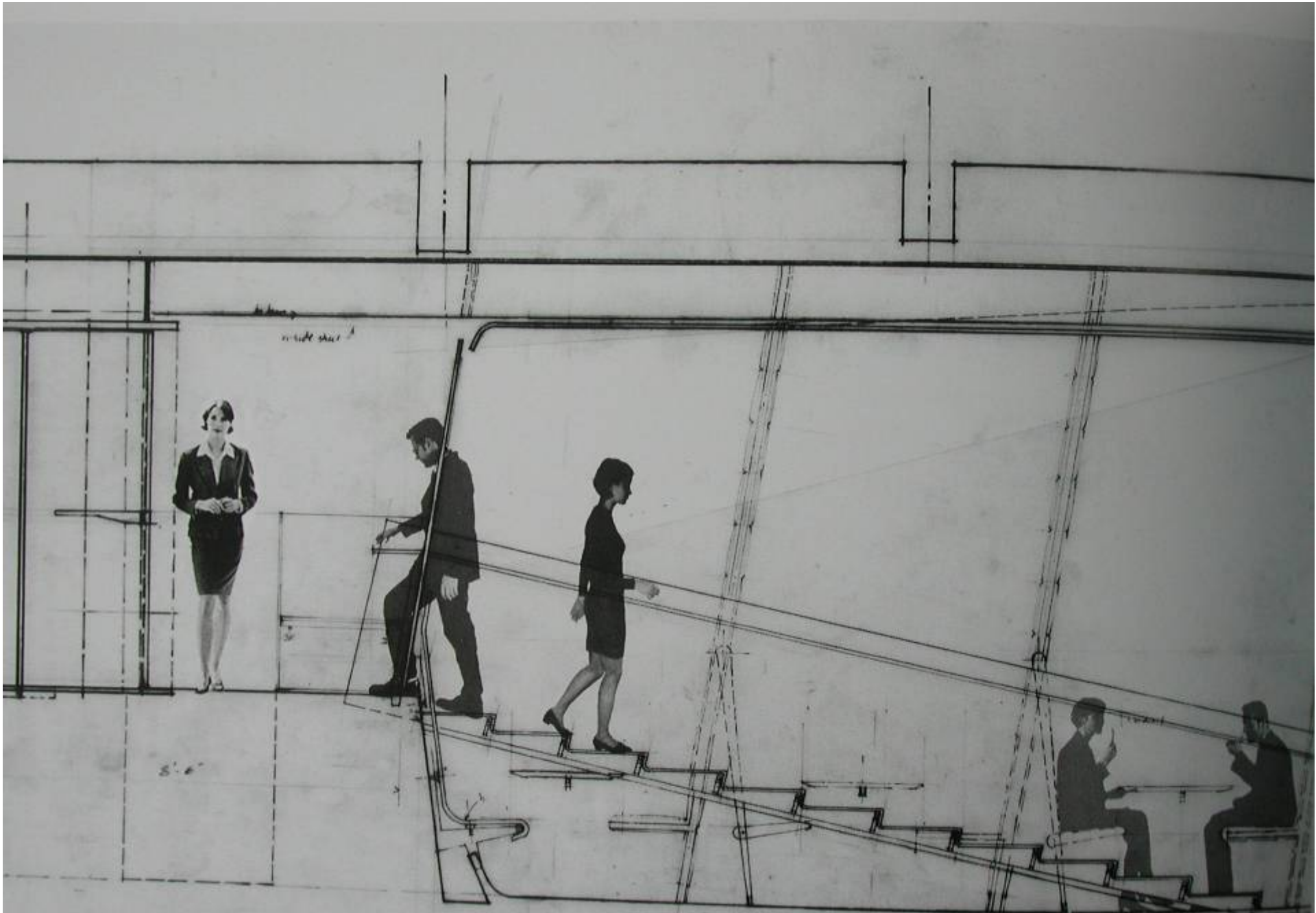
CARLO SCARPA



PETER ZUMTHOR

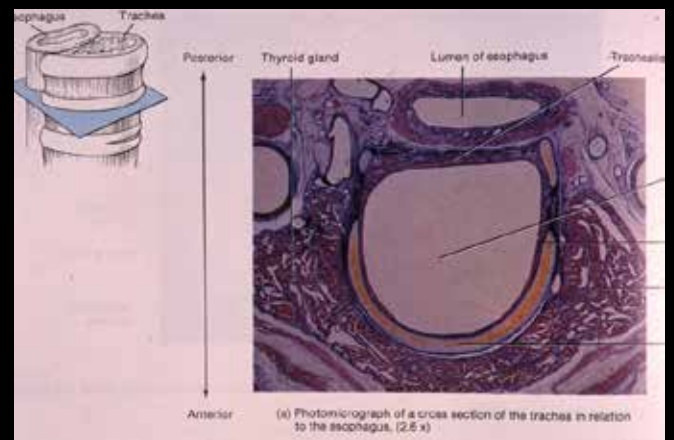
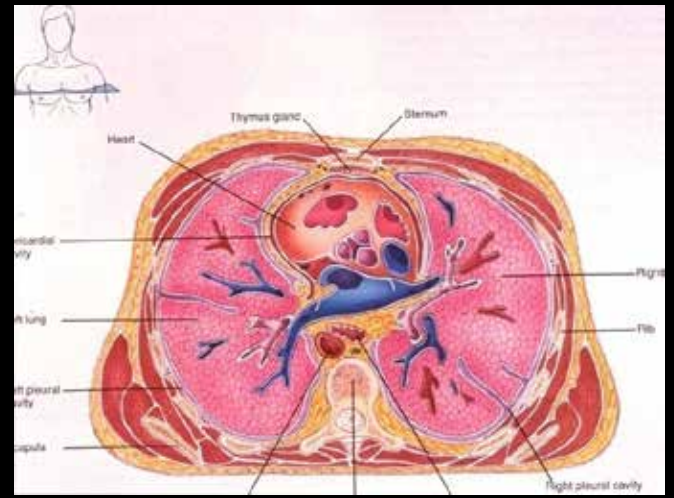
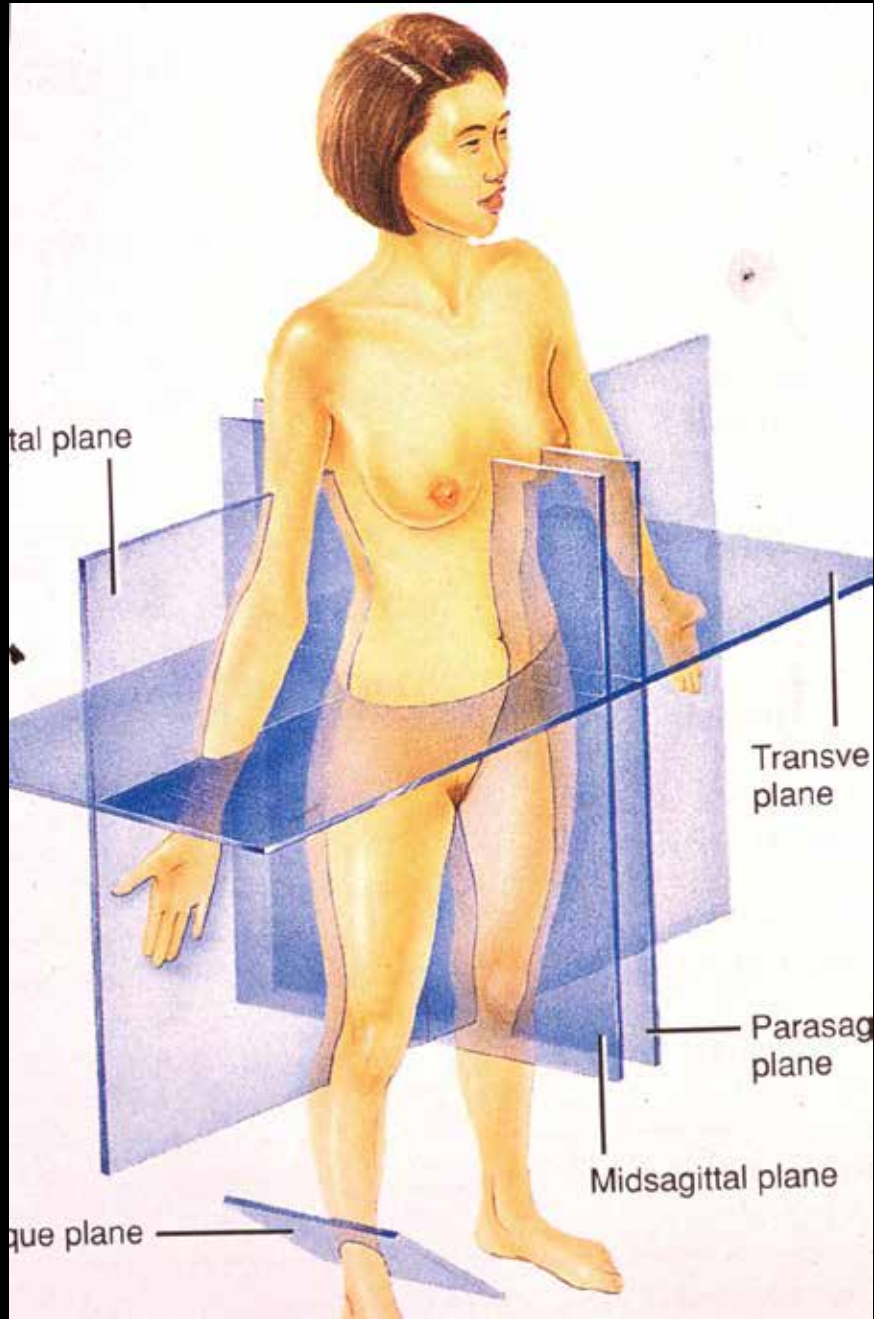


DILLER + SCOFIDIO



DILLER + SCOFIDIO

SECTION +
VIOLENCE









DAMIEN HIRST





**Front
(Anterior)**

Right Side



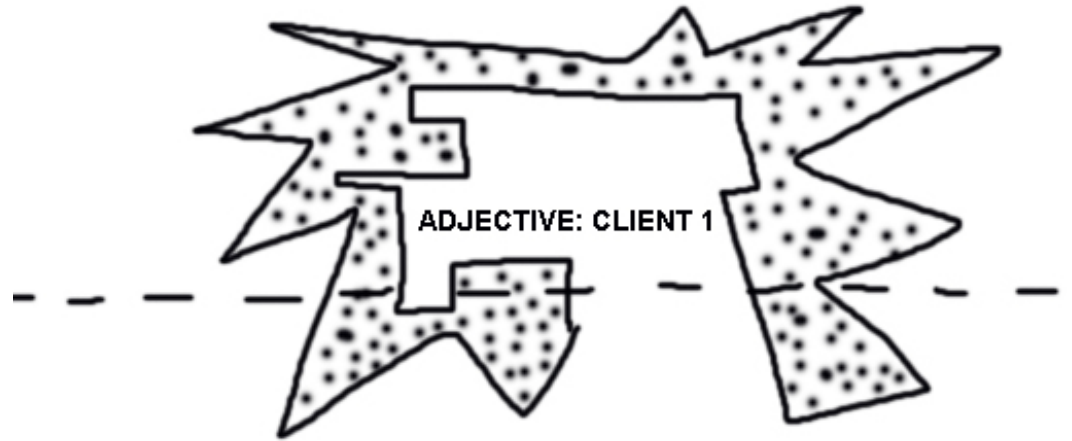
<http://www.madsci.org/~lynn/VH/>

Above	Adjective Client 1	Adjective Client 1	Adjective Client 1
Below	Adjective Client 2	Verb Client 2	Noun Client 2
Above	Verb Client 1	Verb Client 1	Verb Client 1
Below	Adjective Client 2	Verb Client 2	Noun Client 2
Above	Noun Client 1	Noun Client 1	Noun Client 1
Below	Adjective Client 2	Verb Client 2	Noun Client 2

TODAY'S STUDIO TASK

Above	Adjective Client 1	Adjective Client 1	Adjective Client 1
Below	Adjective Client 2	Verb Client 2	Noun Client 2
Above	Verb Client 1	Verb Client 1	Verb Client 1
Below	Adjective Client 2	Verb Client 2	Noun Client 2
Above	Noun Client 1	Noun Client 1	Noun Client 1
Below	Adjective Client 2	Verb Client 2	Noun Client 2

TODAY'S STUDIO TASK



TODAY'S STUDIO TASK

QUESTIONS?

A black, vertically oriented notebook with rounded corners is centered on a light gray background. The word "END" is printed in white, bold, sans-serif capital letters in the bottom right corner of the notebook's cover. The notebook has a small, dark mark on its left edge, possibly a staple or a piece of tape.

END