

ARCH1101

TESTING +

EVALUATION

RUSSELL LOWE

ARCH1101

POWER +

PERSPECTIVE

JEREMY HARKINS

EVALUATION

BENV2423

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BILLY TRAN

HALEY NG

MATHEW HUNTER

ARCH7202

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JULES CROMARTY

EVAN FREEMAN

HARRY LEGASPI

ROS KEMBER

ARCH1101 EXP3

TESTING + EVALUATION 2010

MATT O'BRIEN 01

MATT O'BRIEN 02

MATT O'BRIEN 03

MATT O'BRIEN 04

TESTING + EVALUATION 2011

YEHUDA BASSIN 1

YEHUDA BASSIN 2

YEHUDA BASSIN 3

JAMES HARGRAVES

EDWARD ROSIER

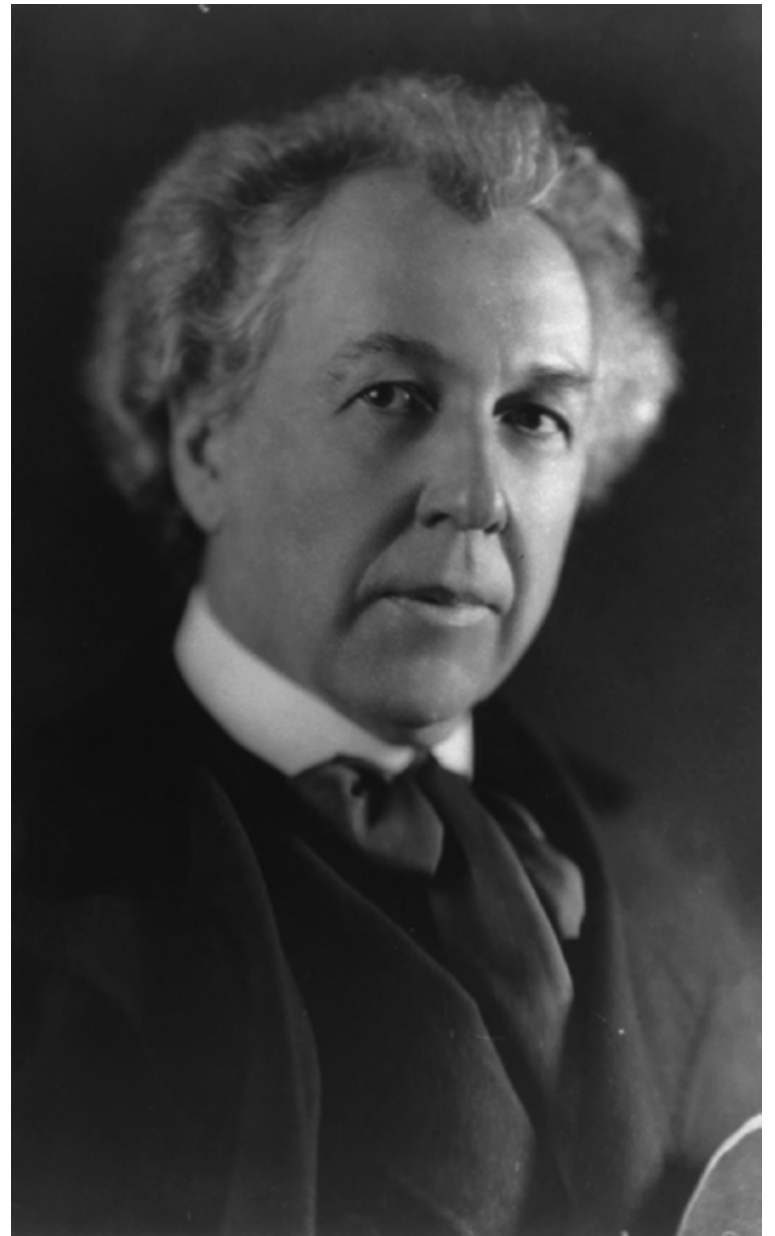
YIMING SONG

HAYDEN WOLDRIDGE

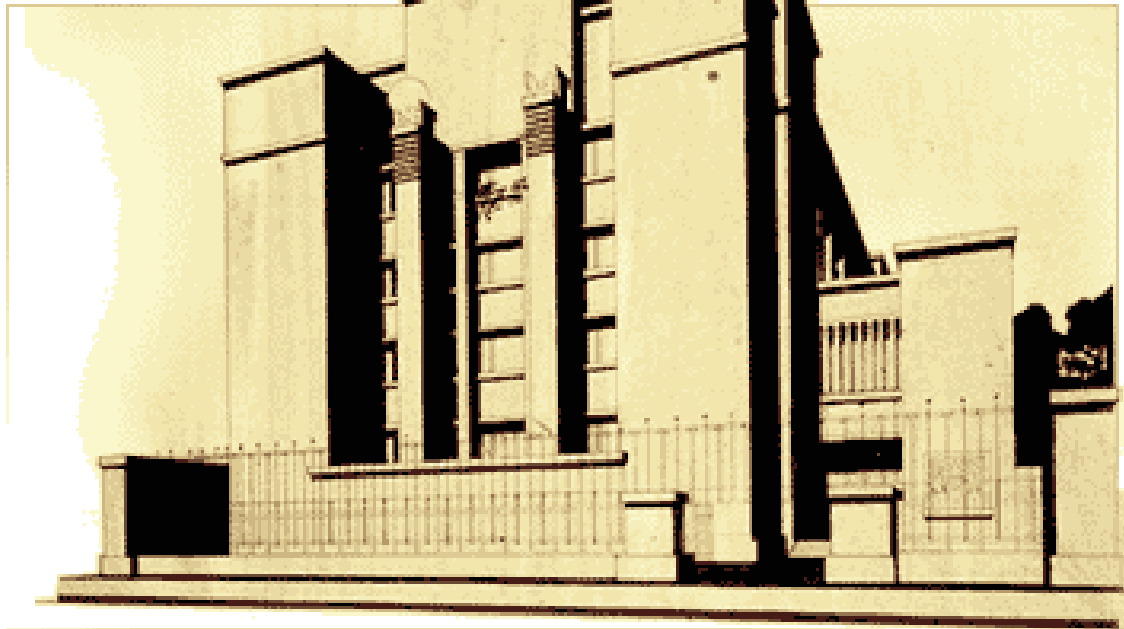
**POWER +
PERSPECTIVE**

PERSPECTIVE

b. Richland Center, Wisconsin, 1867



FRANK LLOYD WRIGHT

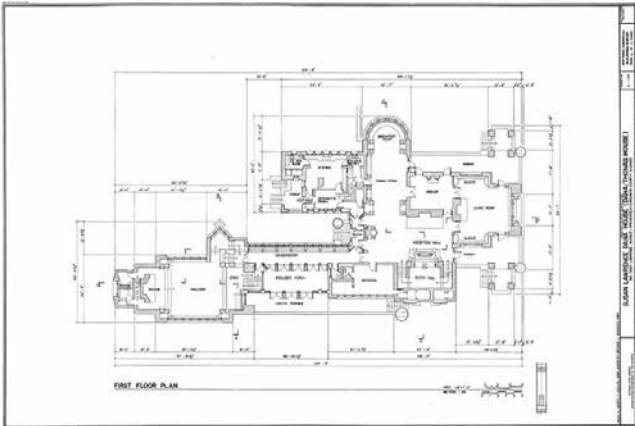


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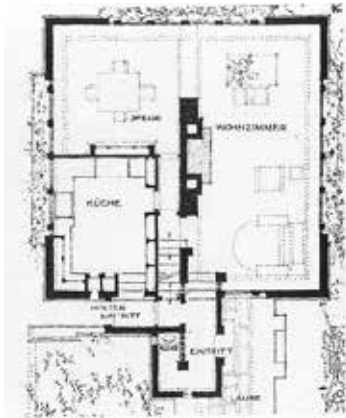
1904

Wasmuth Portfolio
 From Wikipedia, the free encyclopedia

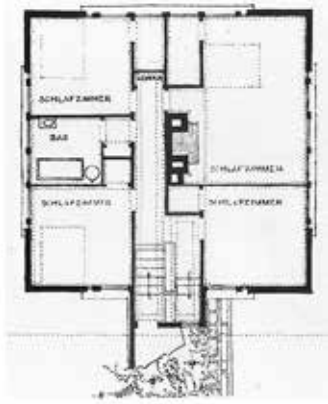
At the time of the portfolio's publication, three major influential architects of the twentieth century (Le Corbusier, Ludwig Mies van der Rohe and Walter Gropius) were all working essentially as apprentices in the atelier of Peter Behrens in Berlin, where it has been said that work stopped for the day when the portfolio arrived. *[citation needed]* If this story is true, it reveals the magnitude of the immediate impact of Wright's architecture in European circles, since Behrens could have conceivably received a copy of the Wasmuth portfolio merely days or weeks after its publication.



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Speise = dining
 Wohnzimmer = living room
 Küche = kitchen
 Eintsitt = entrance
 Hintereintitt = rear entrance
 Kleide = dressing room
 Laube = trellis



Schlafzimmer = bedroom
 Bad = bath

1910

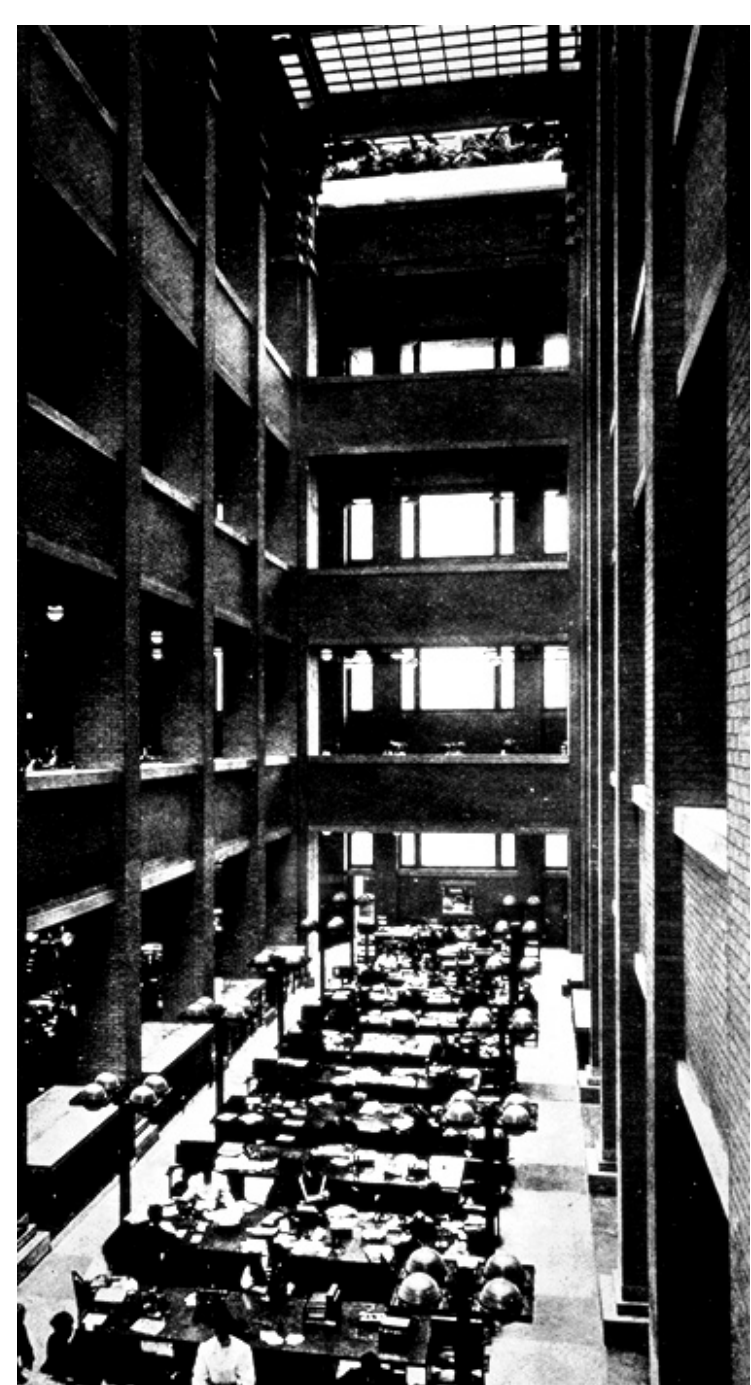


FRANK LLOYD WRIGHT
ARCHITECT

The Museum of Modern Art, New York
February 20 - May 10, 1994

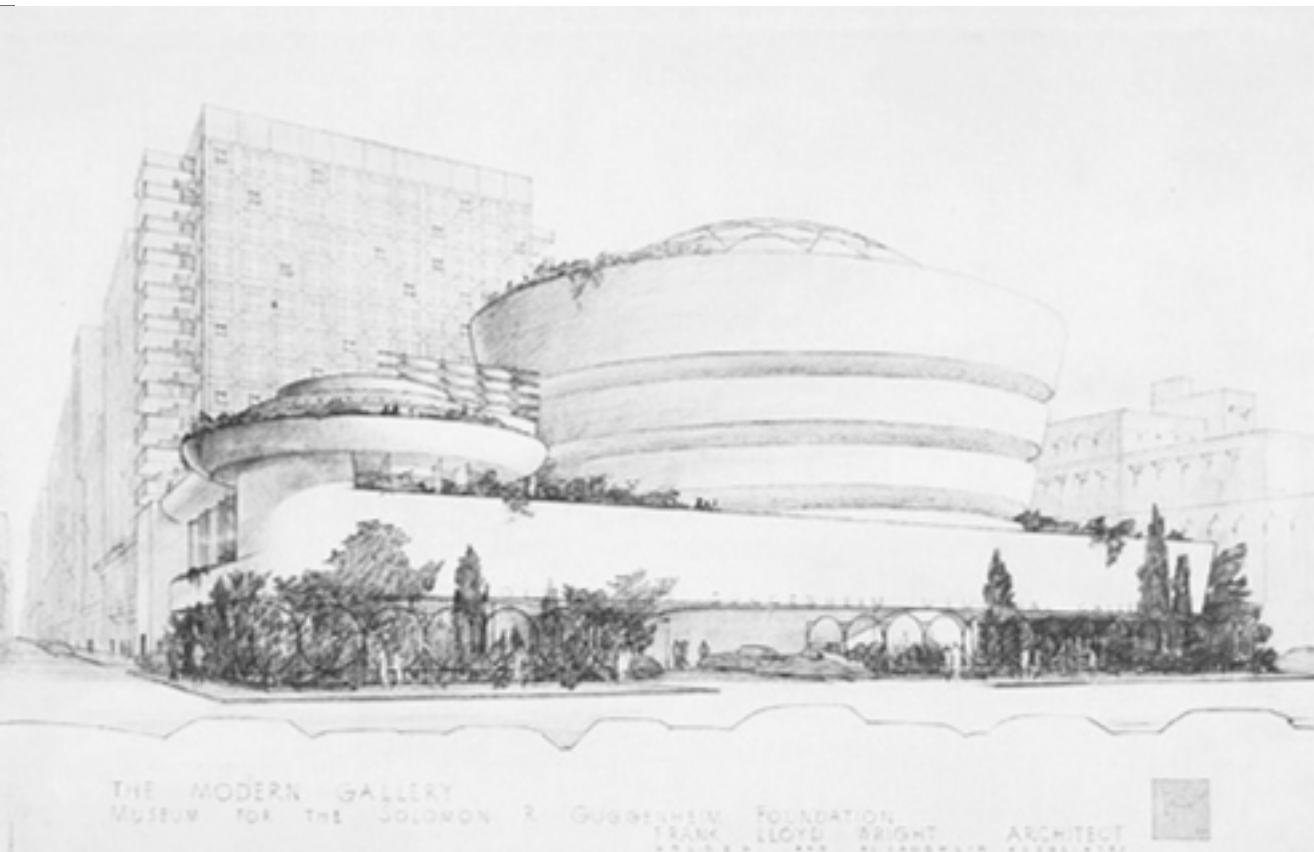
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FRANK LLOYD WRIGHT 1935



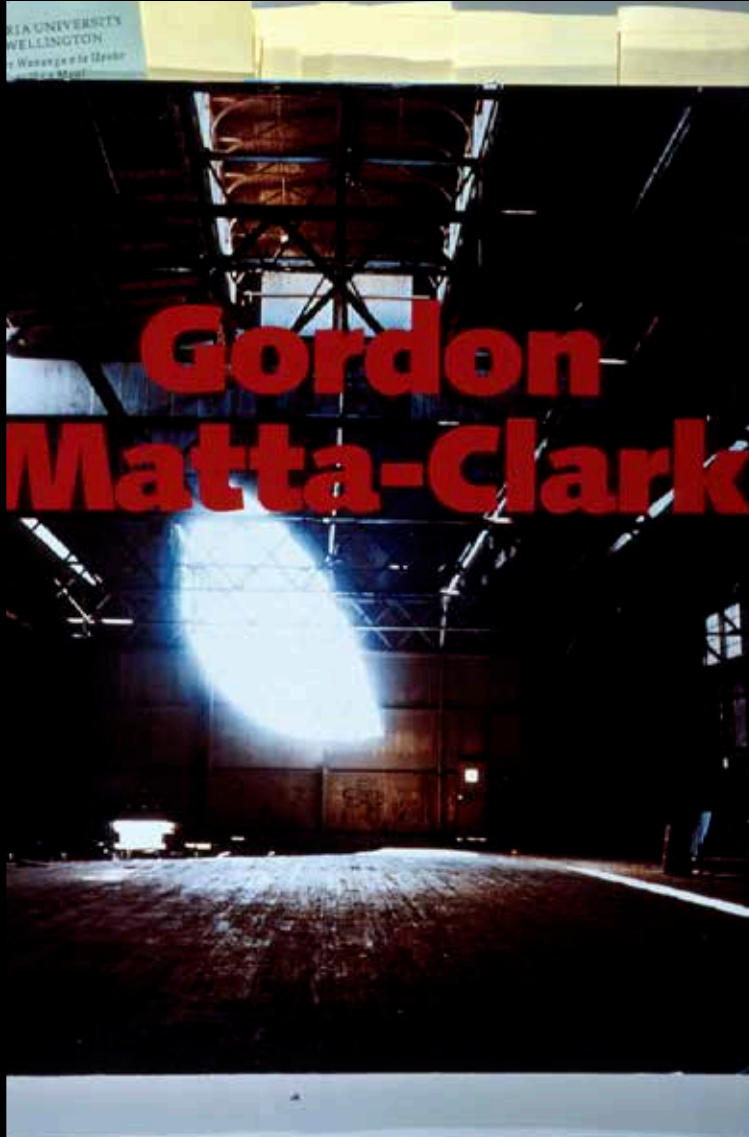
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1904 - 1950

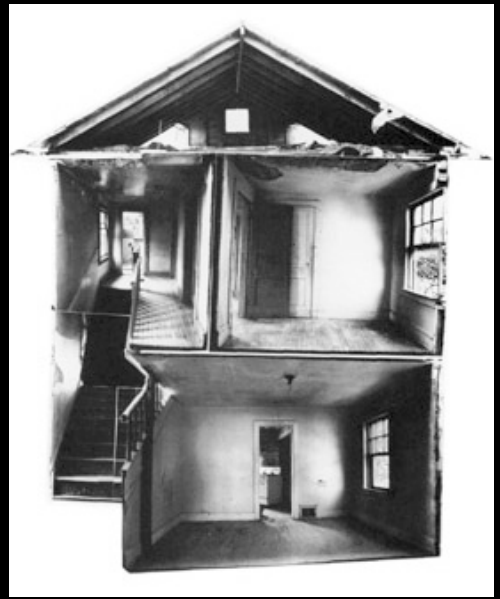
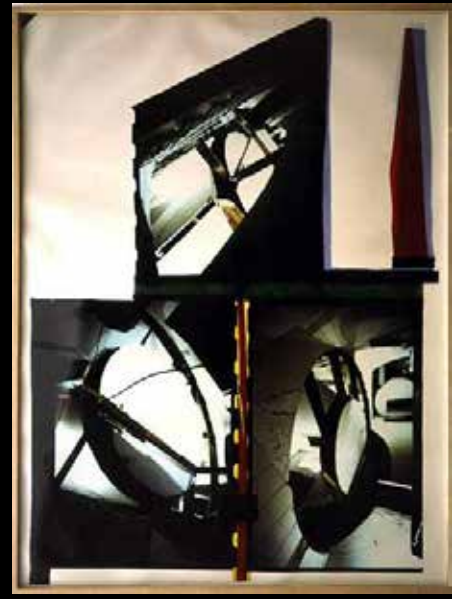
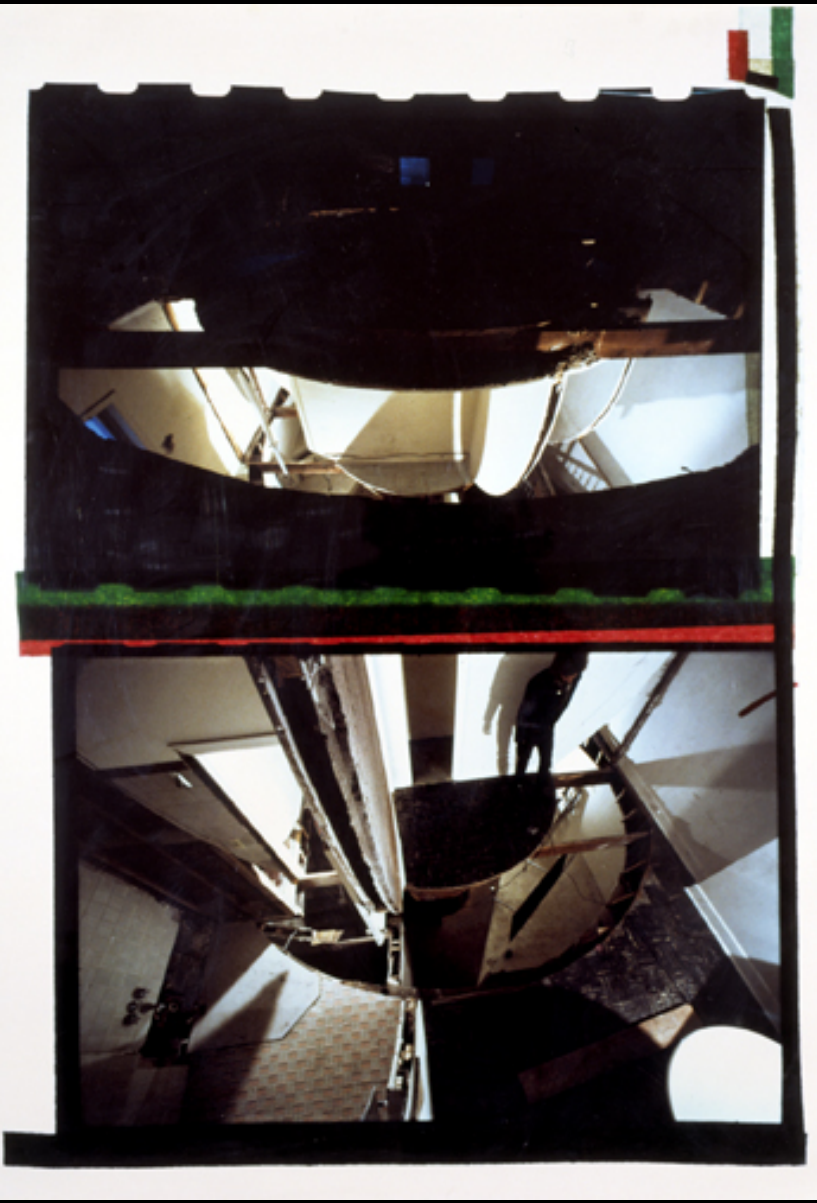


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FRANK LLOYD WRIGHT 1959

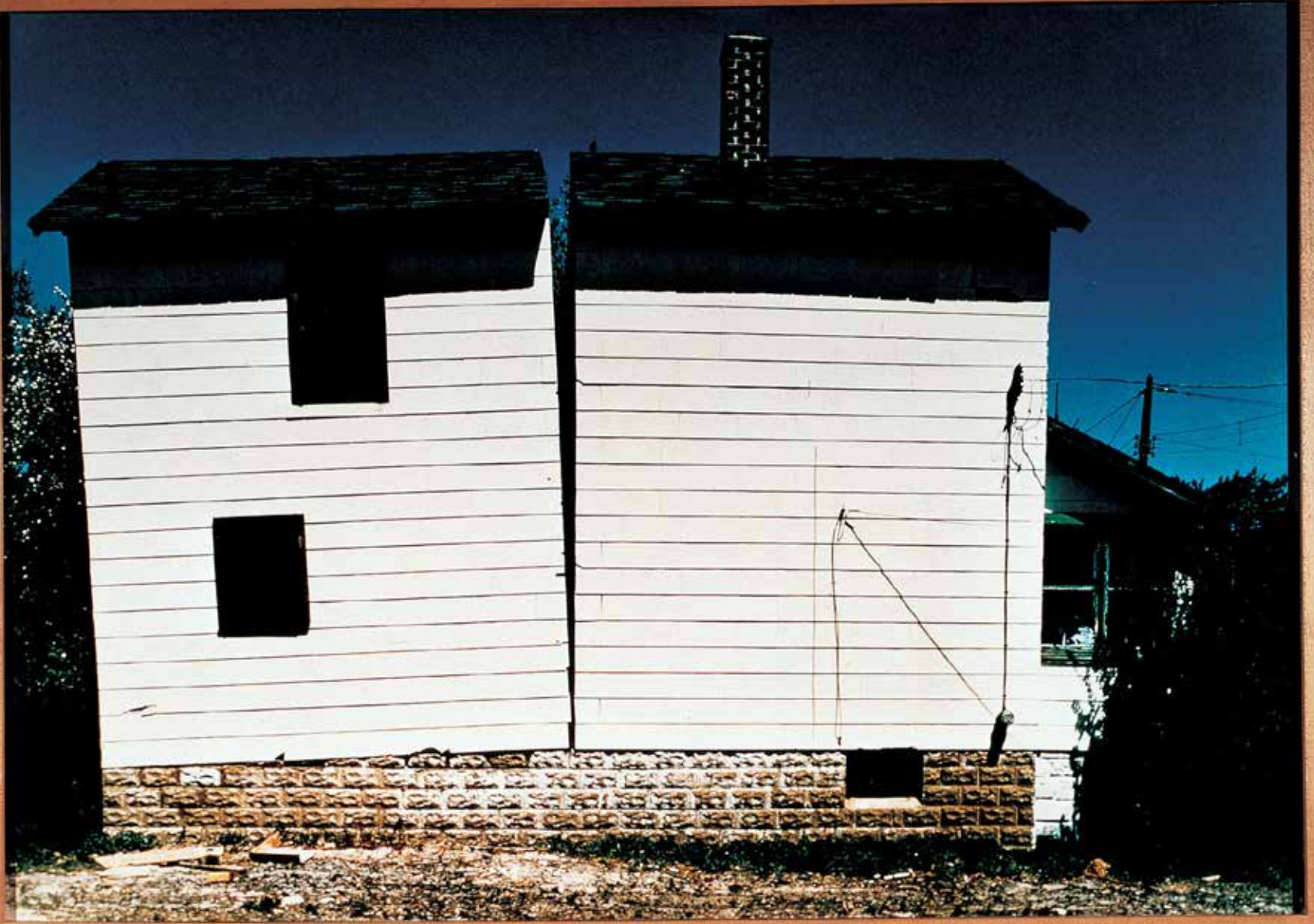


b. NYC, 1943



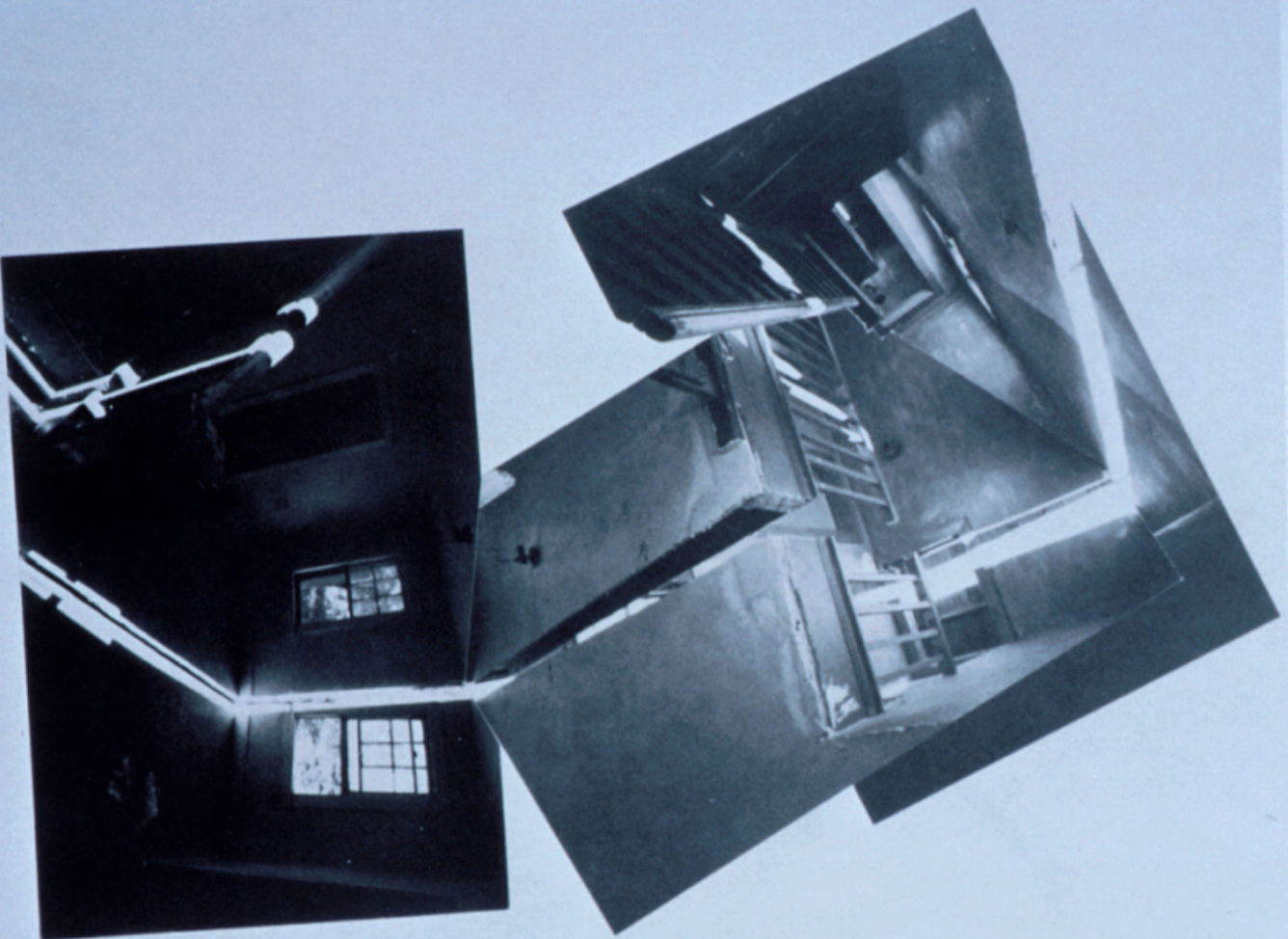


WINDOW BLOWOUT. 1976.

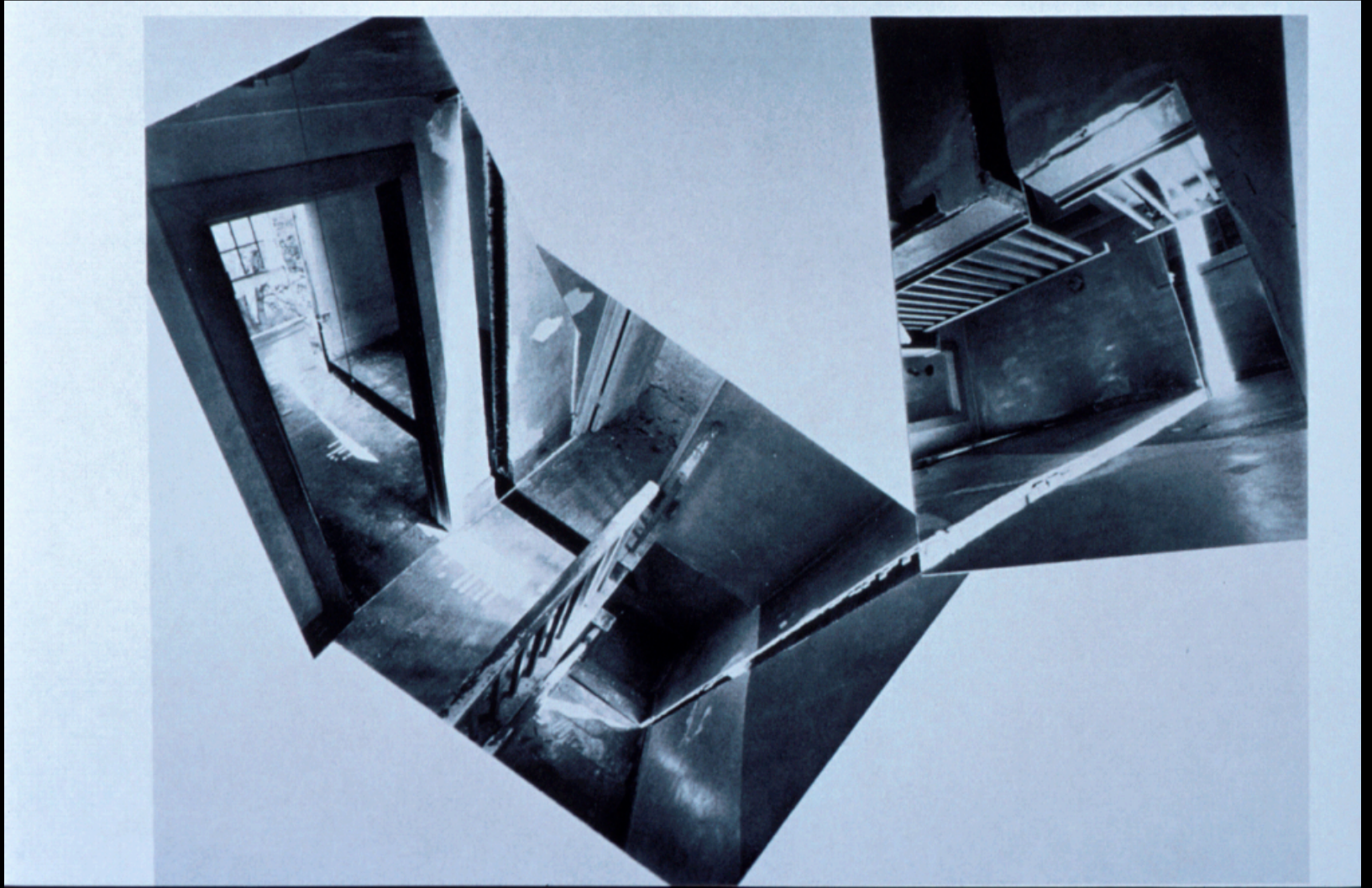


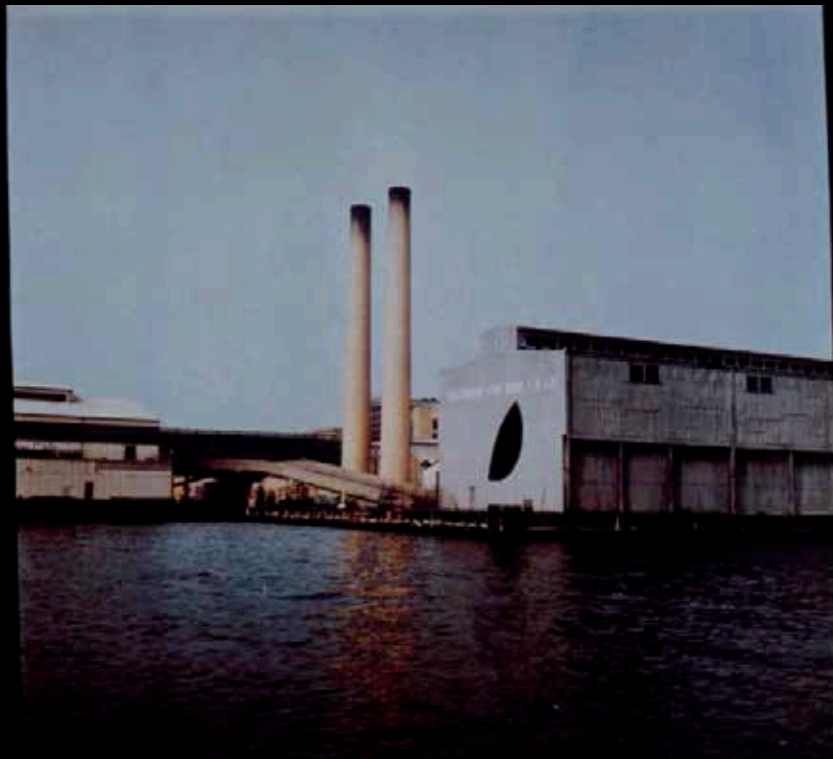
SPLITTING. 1974.



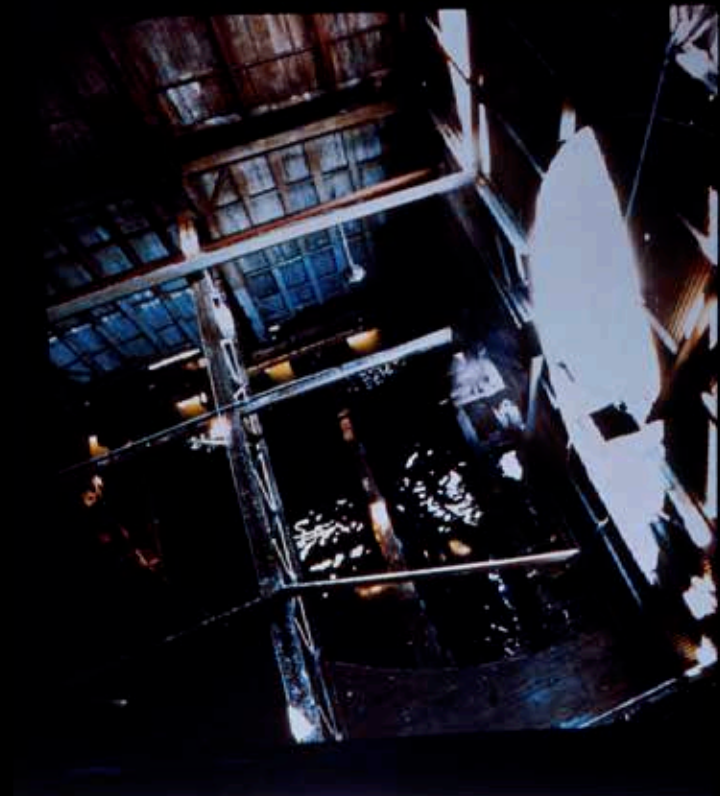


CLIMATE 6/14





DAYS END. PIER 52. 1975.

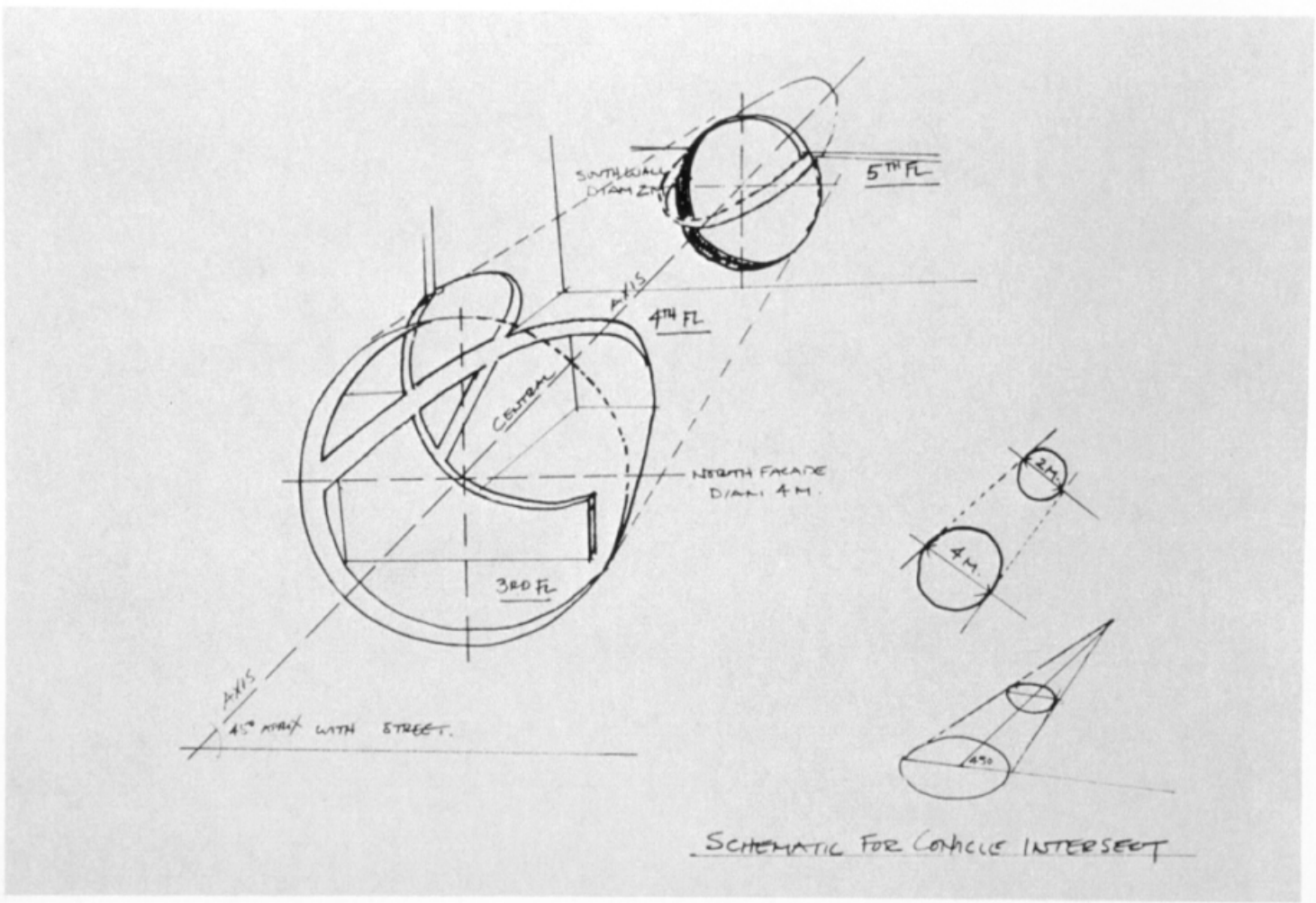




Doors Through and Through,
1976
three color photographs
14.5 x 10.5 in.

DOORS THROUGH AND THROUGH. 1976.

975
975
975
975
975
975

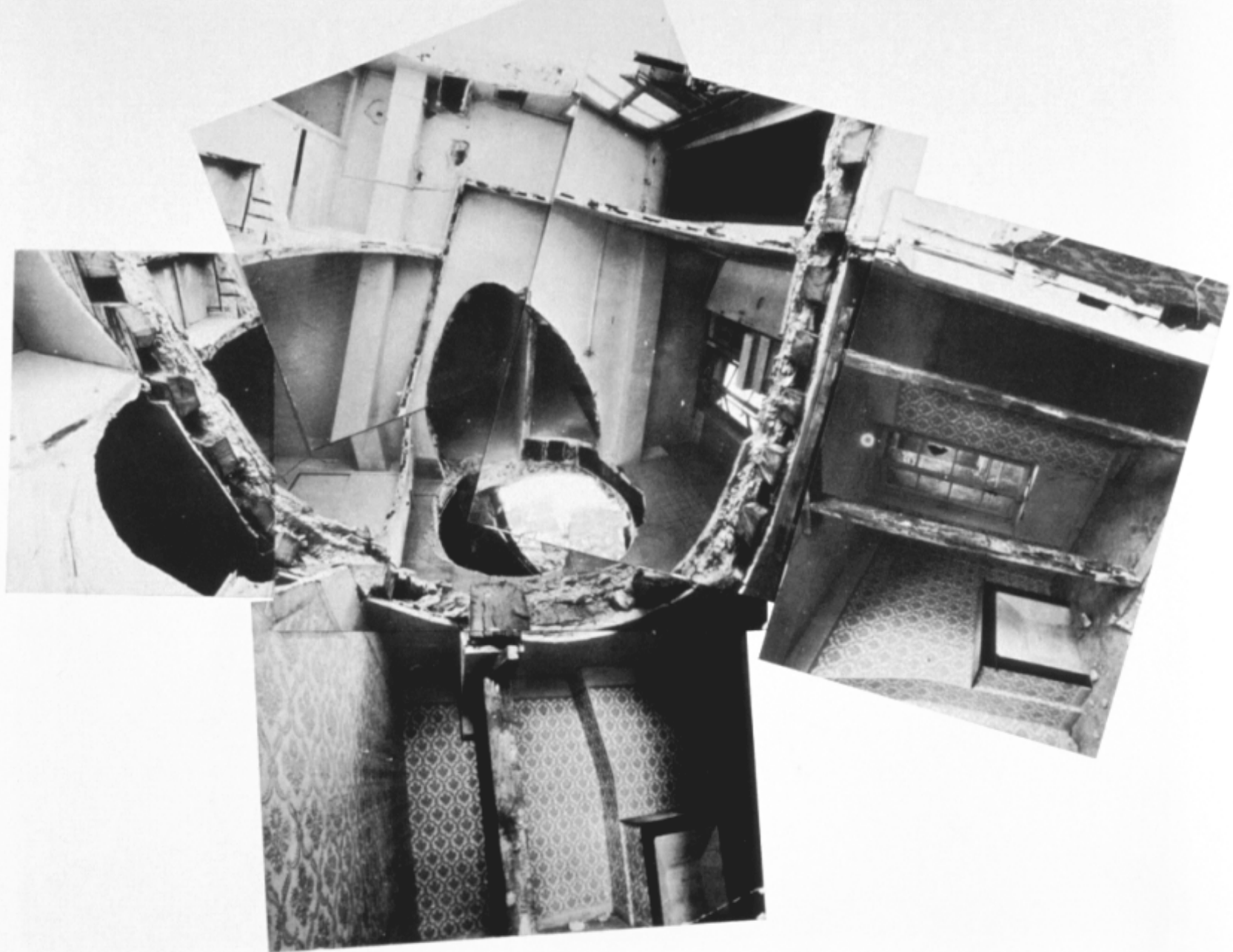


Schematic drawing for Conical Intersect 1975

CONNICAL INTERSECT. 1975.









August 27, 1978 ... 35

GORDON MATTA-CLARK

TED TALKS

TODAY'S STUDIO

1. During this studio session each tutor will review your full draft of the outcomes required for EXP3. See the **OUTPUTS** section of the EXP3 brief for what is required; a full draft includes all of those outputs. While each of the outputs might not be finished they do need to present a clear indication of the strengths and opportunities of the scheme. This is verbal feedback.

TODAY'S STUDIO

1. During this studio session each tutor will review your full draft of the outcomes required for EXP3. See the OUTPUTS section of the EXP3 brief for what is required; a full draft includes all of those outputs. While each of the outputs might not be finished they do need to present a clear indication of the strengths and opportunities of the scheme. This is verbal feedback.

TODAY'S STUDIO

2. In addition to the feedback received from your tutor above each student will ask 2 other students to review their work on the marking schedules provided. Comments and an indicative grade should be included. It's important that these are accurate! The students reviewing your work need not be in your tutorial group.

QUESTIONS?