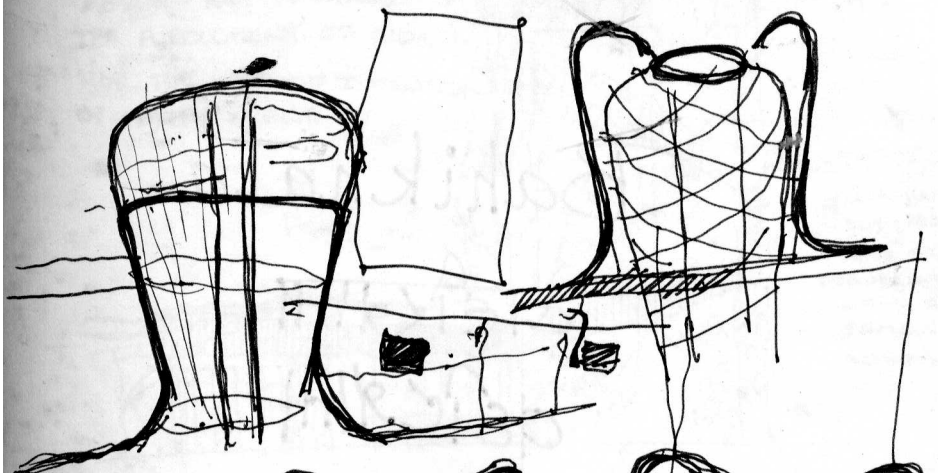


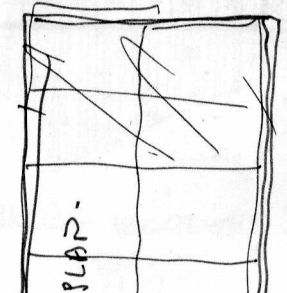
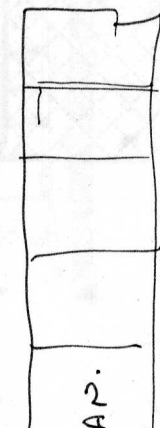
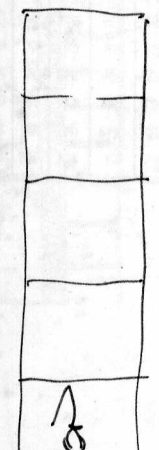
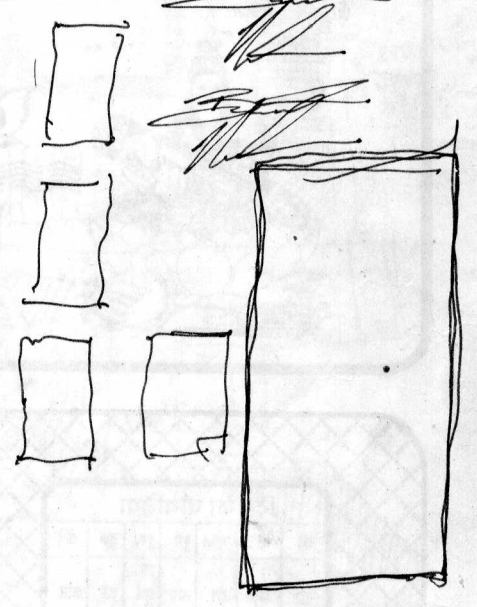
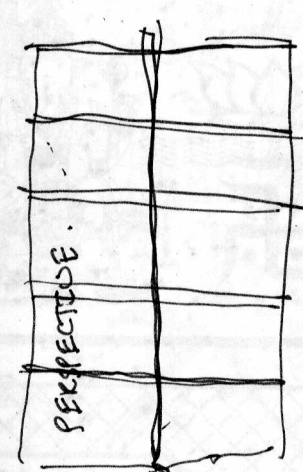
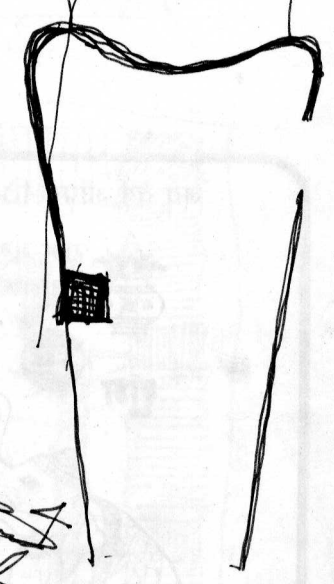
The Sketchlog of Brent Nelson from when he studied abroad in India in the Spring of 2010 right before he graduated from NDSU with a masters degree in architecture.

UNEDITED

UNAPOLOGETIC

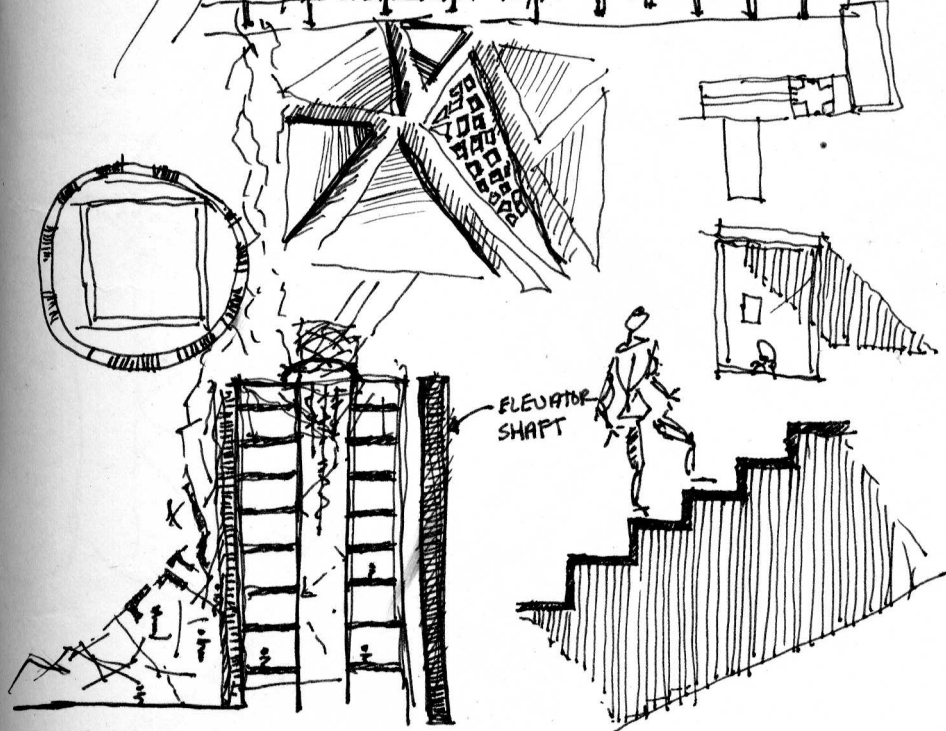
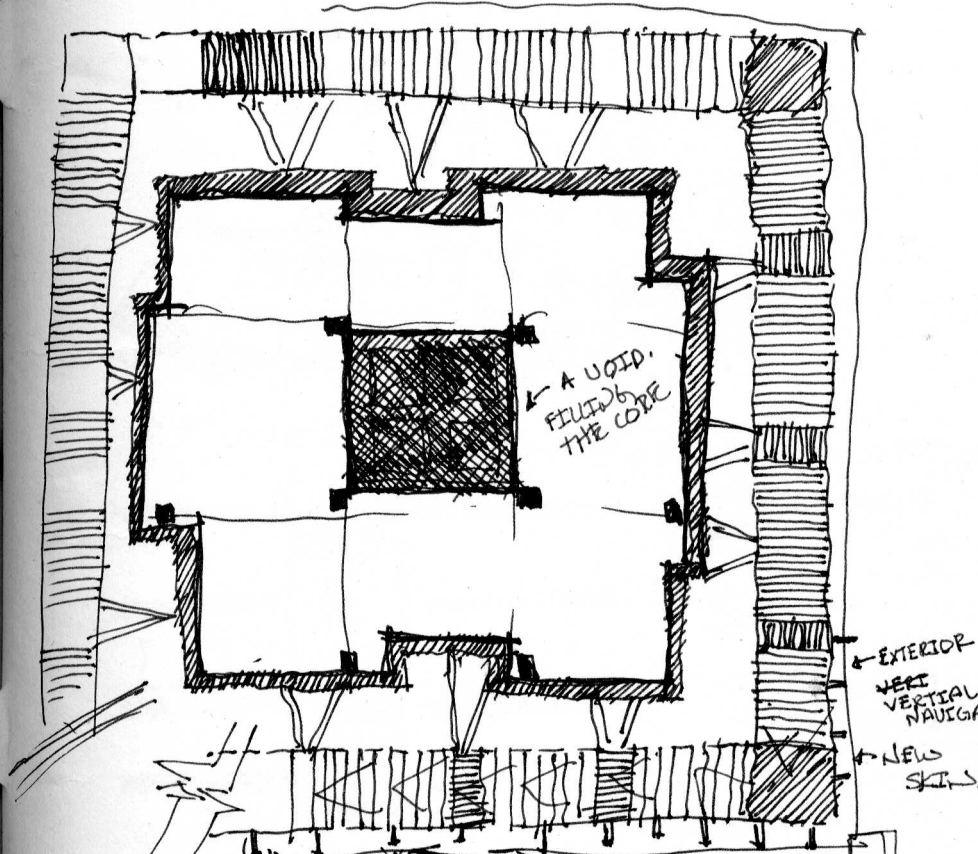
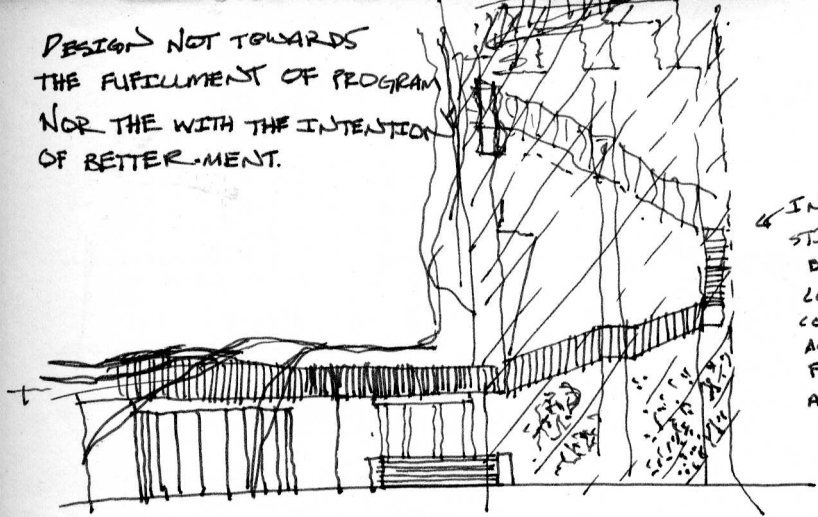


Not
overly
FLAMBOYANT.
PERFECT.

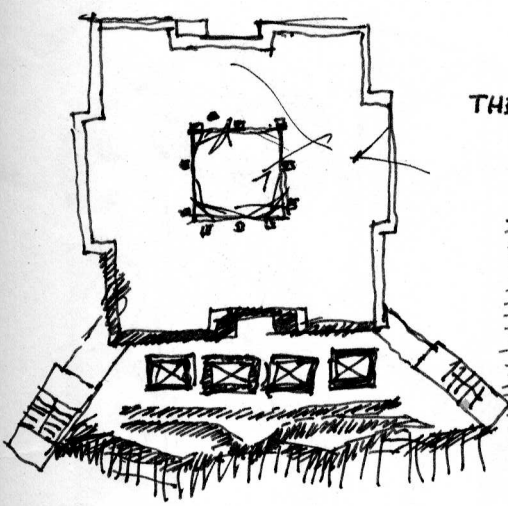
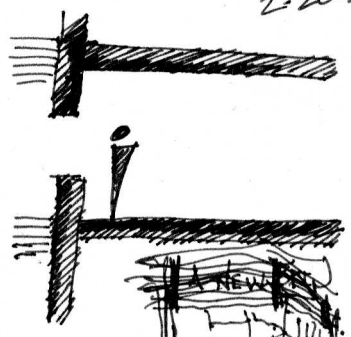
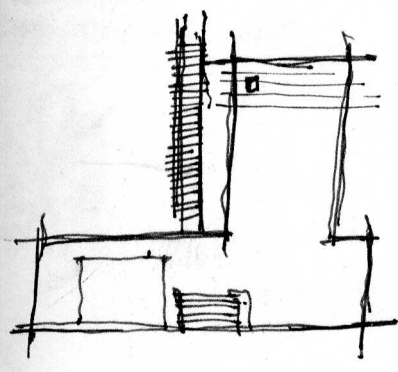


DESIGN NOT TOWARDS
THE FULFILLMENT OF PROGRAM
NOR THE WITH THE INTENTION
OF BETTERMENT.

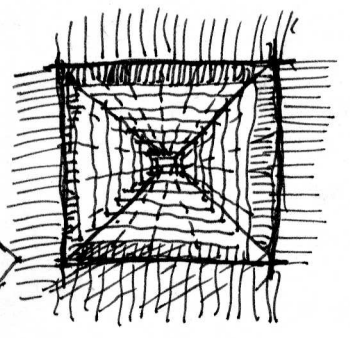
← INTERIOR
STILL UNDER
BUT NEED
LOOSE SKIN
COVERING.
ACTING AS A
FRAME... AN
ACTIVE MA



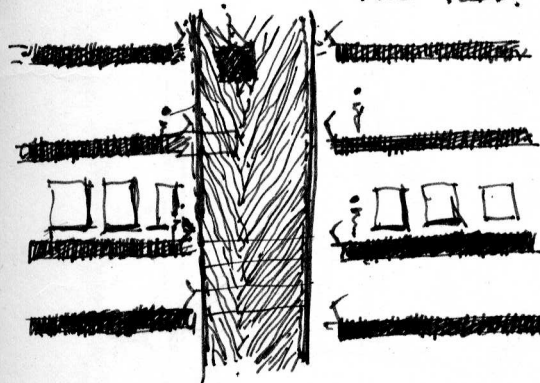
THINKING ABOUT THE CORE



THE VOID IS THE MIDDLE

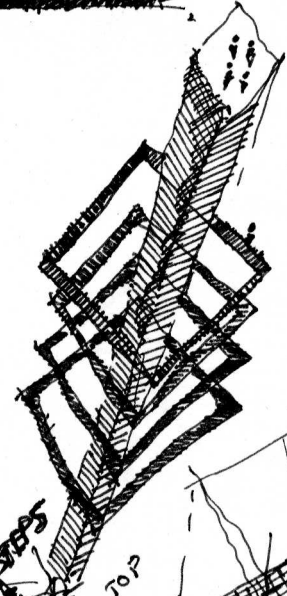
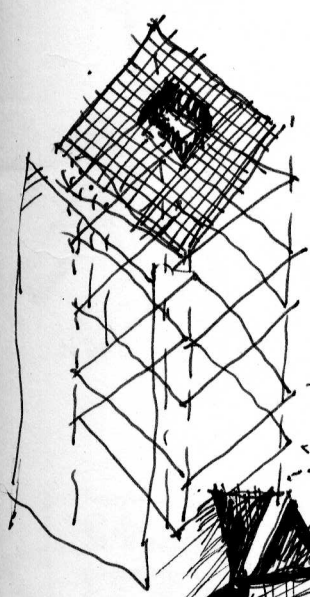


WHAT HAPPENS IN THE VOID?



PAVILION OF NORTH DAKOTA RIGHTS: A TRAIL OF SPACES ADOPTING THE RIGHTS OF ALL NORTH DAKOTANS.

MEMORIAL VOID TO THE FARMSTEADERS



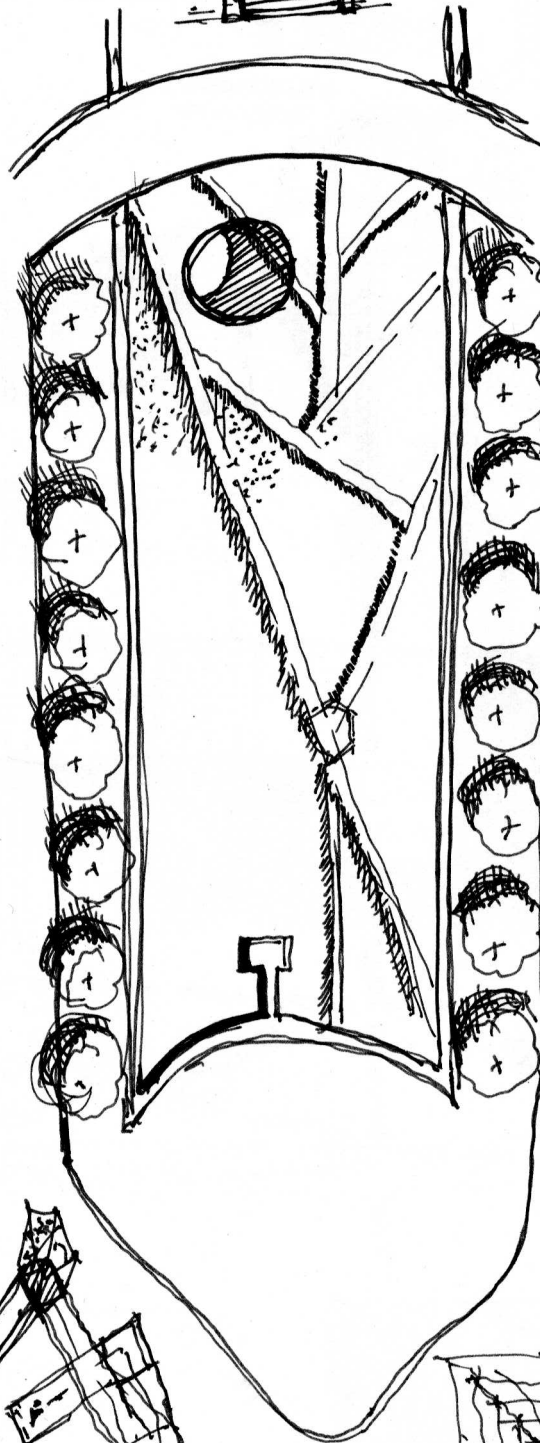
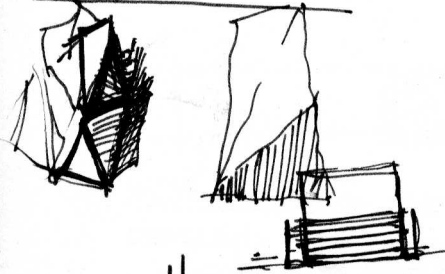
THREADING THE NEEDLE

TO MAKE CITIES AWARE OF THEIR RIGHTS



MASKS IS A SERIES OF STEPS

TOP



INTERPRETIVE PROCESSIONS
NORTH DAKOTA
WALK OF CITIZEN RIGHTS.

AN INTERPRETIVE WALK PROCLAIMING THE 24 ESSENTIAL RIGHTS OF ALL 650,000 NORTH DAKOTA CITIZENS...
• ONE PIXEL FOR EACH CITIZEN.

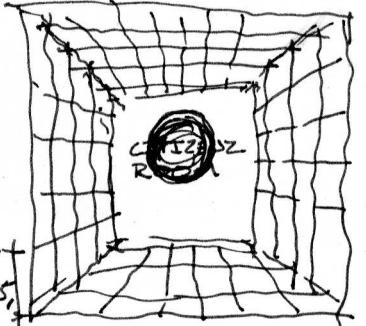
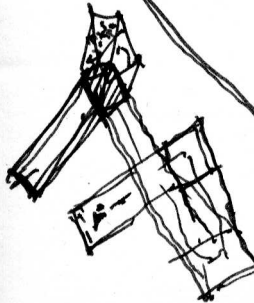
• 24 PAVILIONS TO RIGHTS... PLACED AROUND THE CITY AND REGION

• ~~GO~~ COLLECT THEM ALL - WRITE A REPORT PROPOSAL TO MAKE.

A FIELD OF ACTION

24 CHAPELS TO RIGHTS.

24 VIGNETTES OF ARCHITECTURAL THOUGHT.

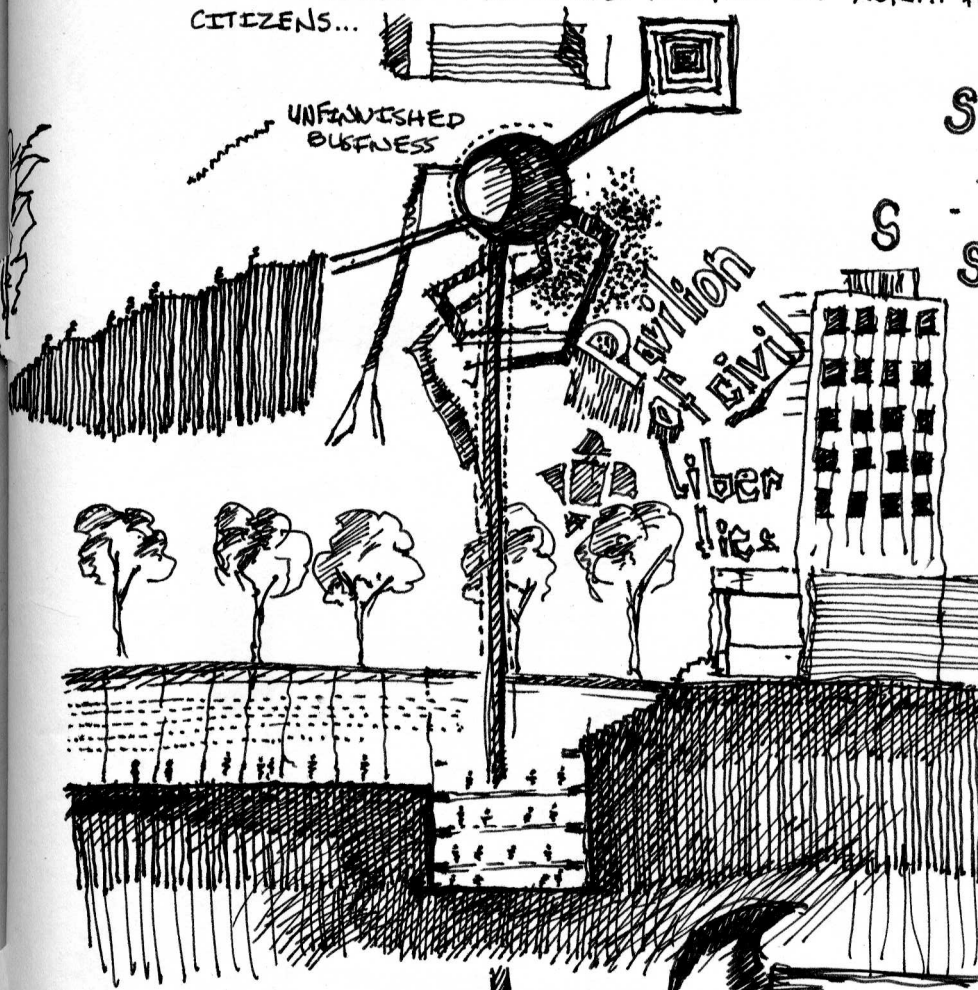


- FRAMES, PATHS, NODES

PROGRAM

- BATHROOMS
- OFFICES
- KITCHEN
- STAIRS

* PAVILLION(S) TO THE CIVIL RIGHTS OF NORTH DAKOTA CITIZENS...

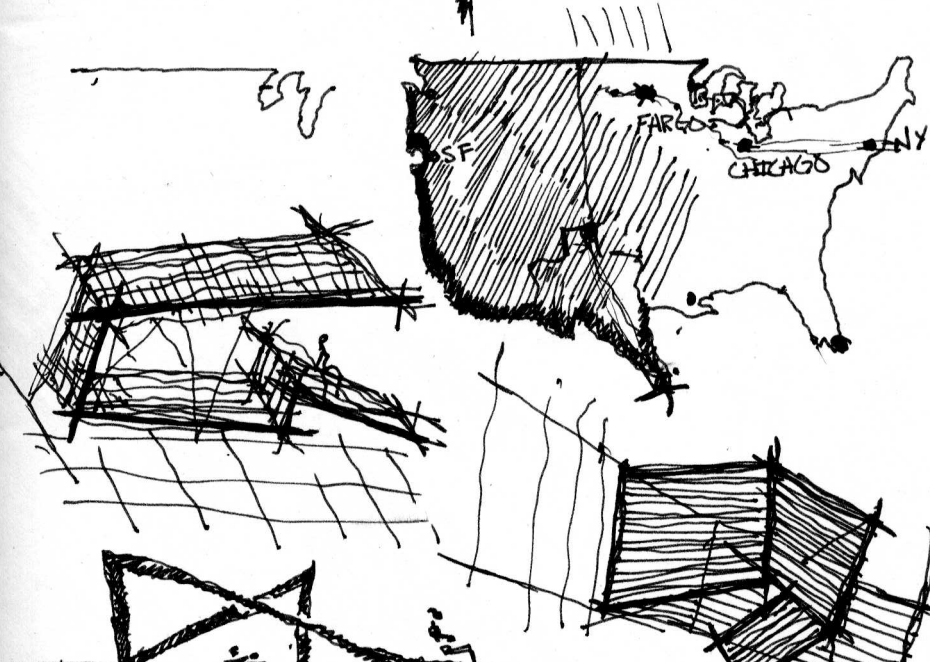


AN EDUCATIONAL STROLL THROUGH THE NORTH DAKOTA STATE CAPITOL GROUNDS

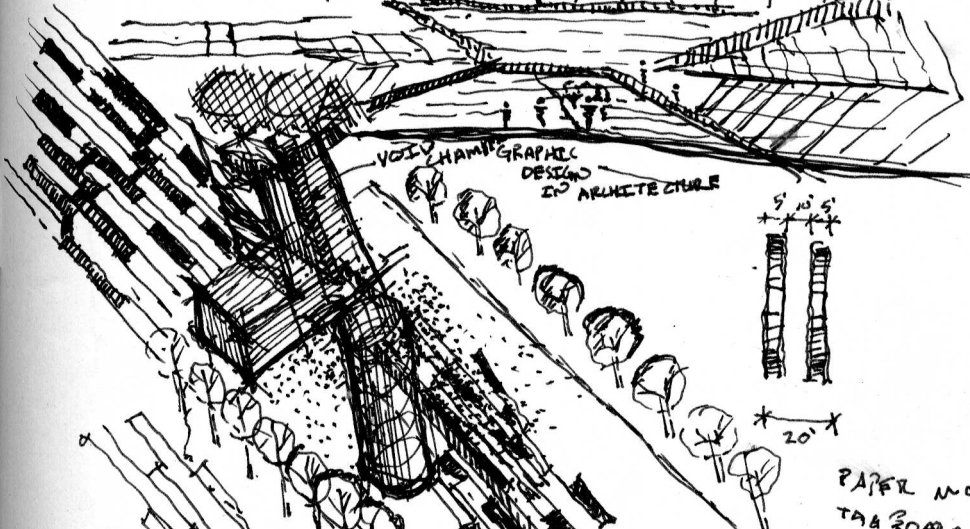
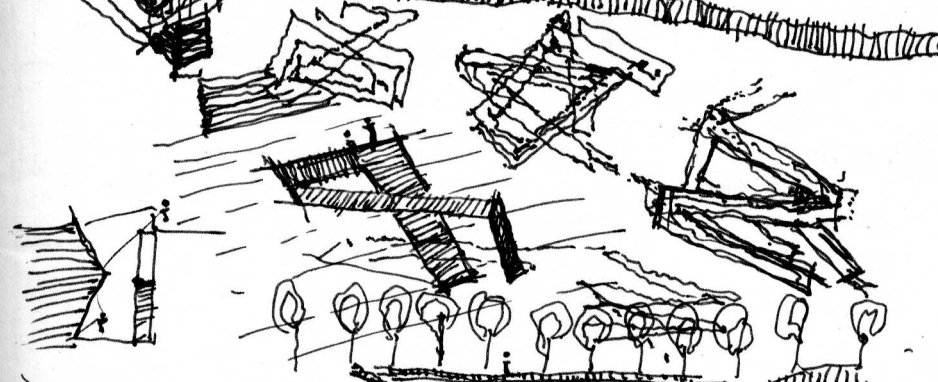
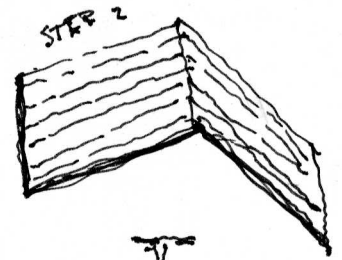
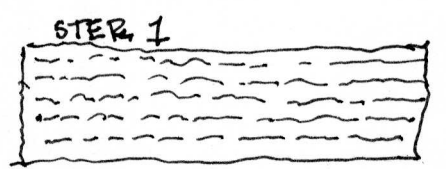
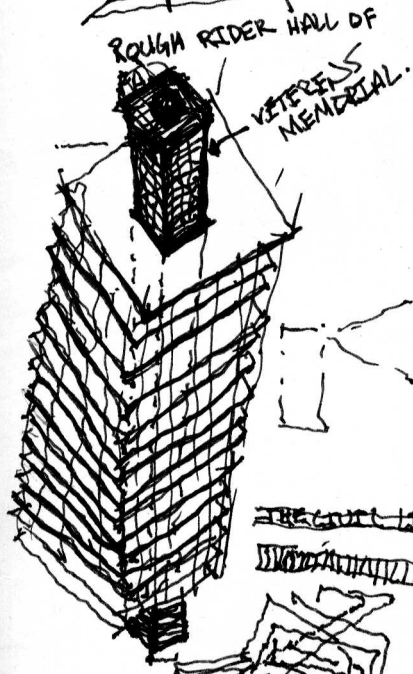
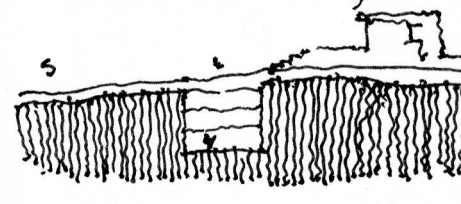
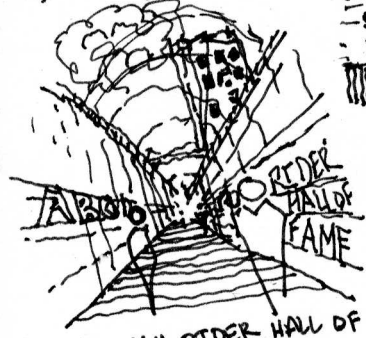
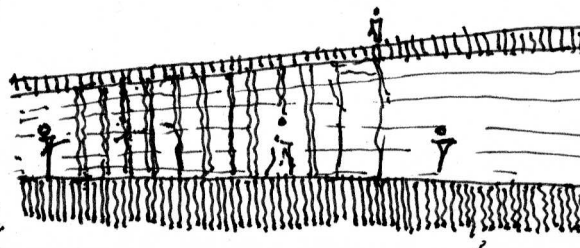
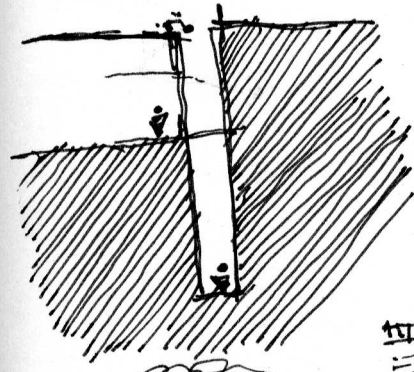
MIKE

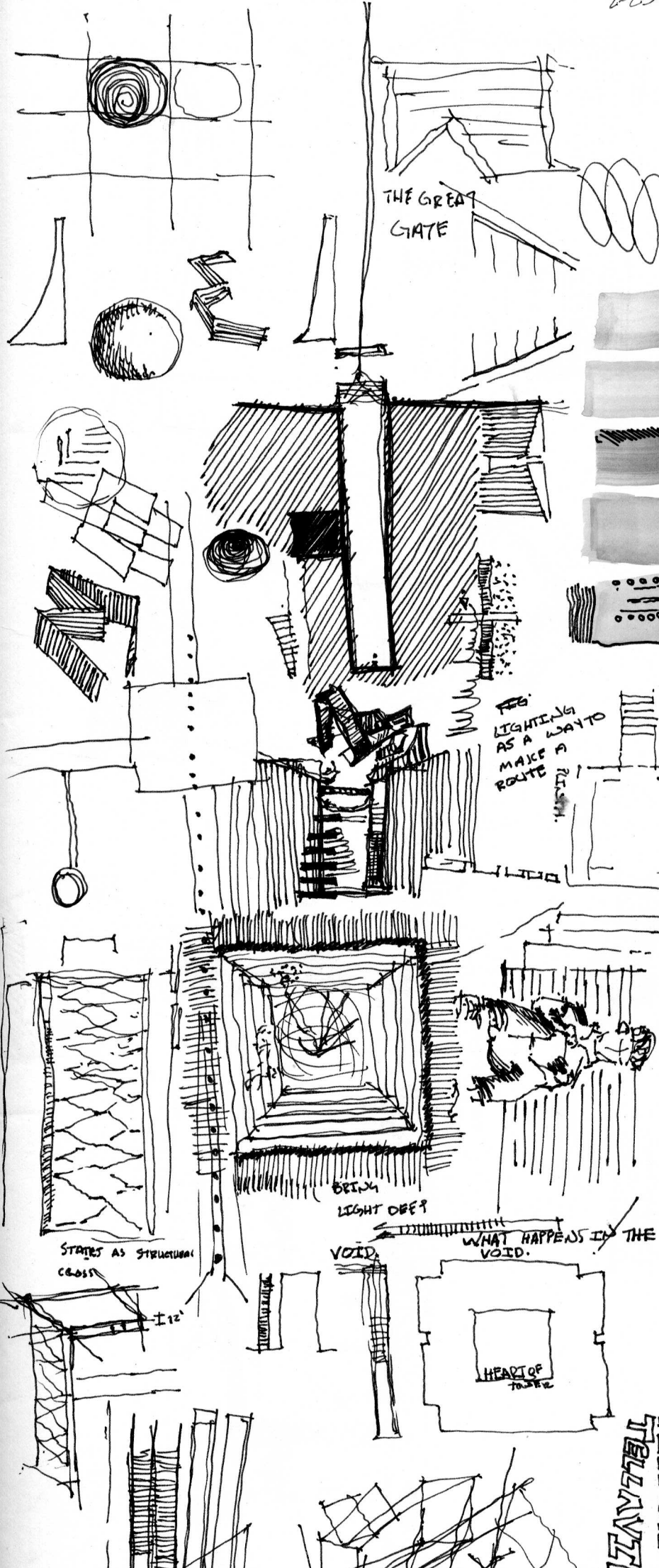
SKIGHT FROM COPENHAGEN SUBW

BRENT



THE PAULIS





THE GREAT GATE

BEING LIGHTING AS A WAY TO MAKE A ROUTE

BEING LIGHT DEEP

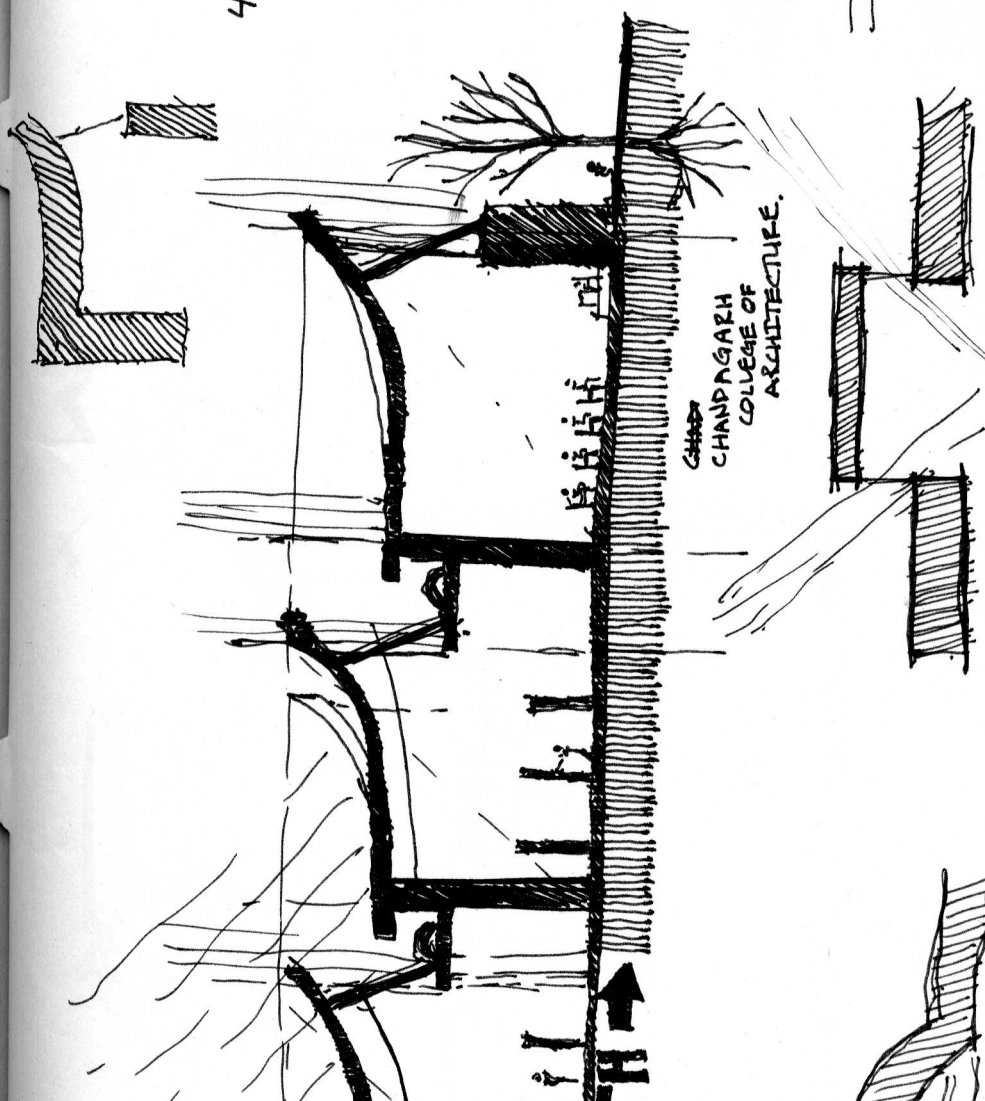
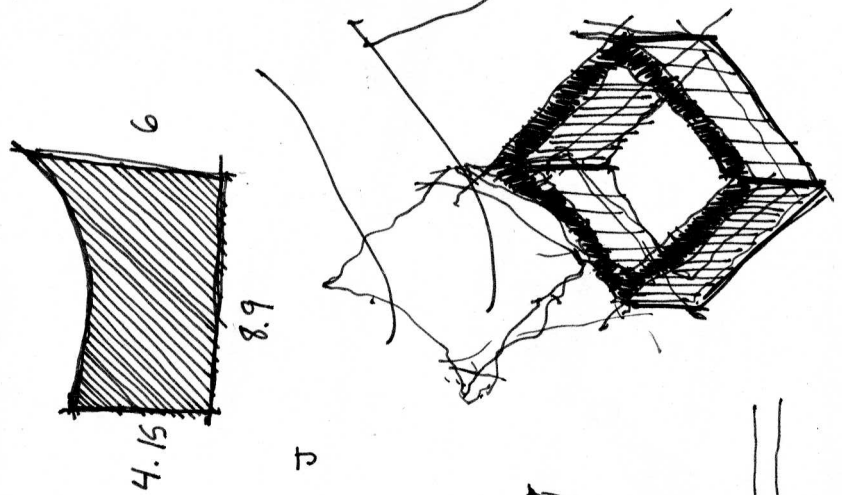
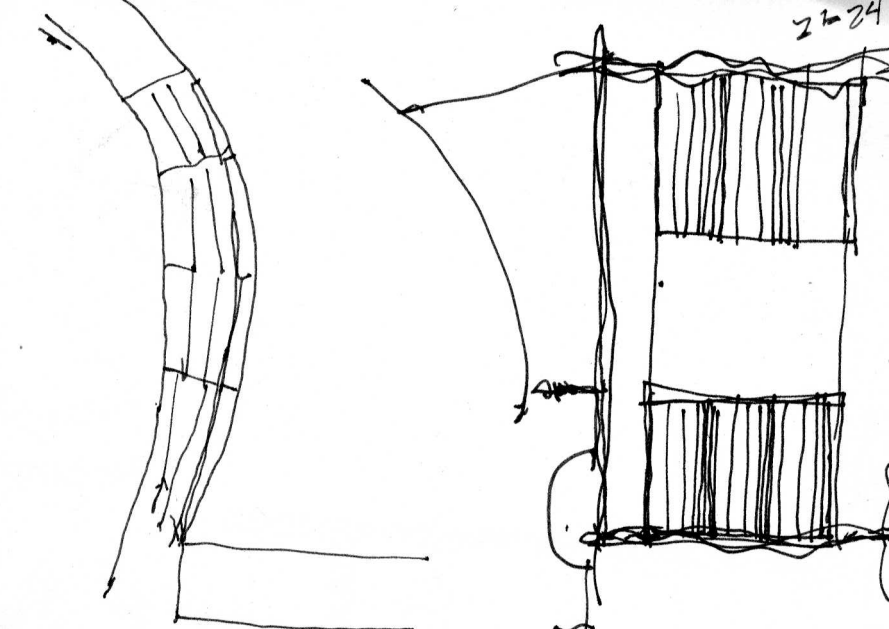
VOID

WHAT HAPPENS IN THE VOID.

STATES AS STRUCTURAL CROSS

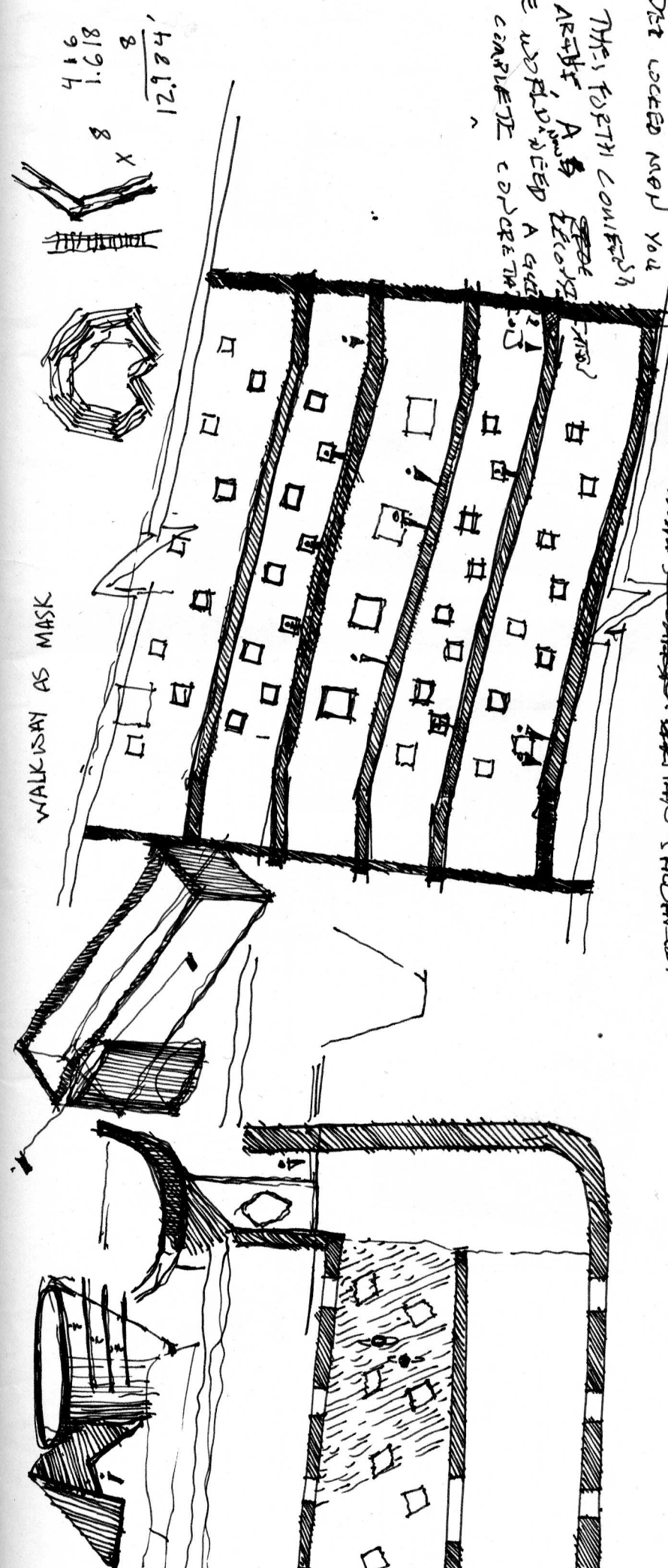
HEART OF TOWER

THE GREAT GATE



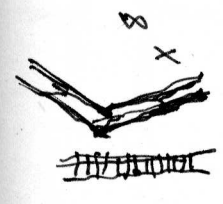
2-2
 FIRST CONCRETE ROAD TO THE SEWER FACE OF END GREYS CONCRETE
 WALLS LOCATED NEAR YOU ABOUT THE SAME SITUATION. ~~CAUSATION~~ CAUSATION

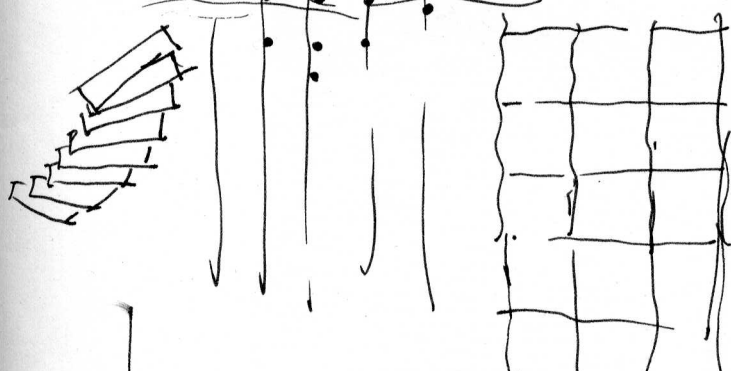
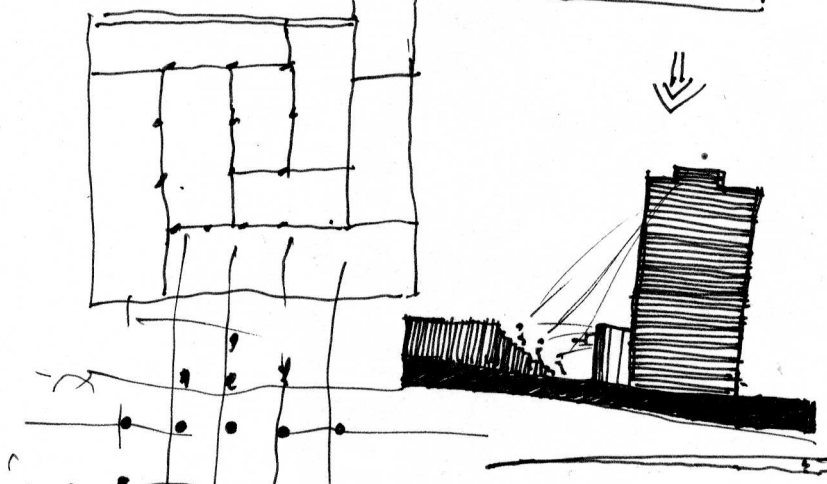
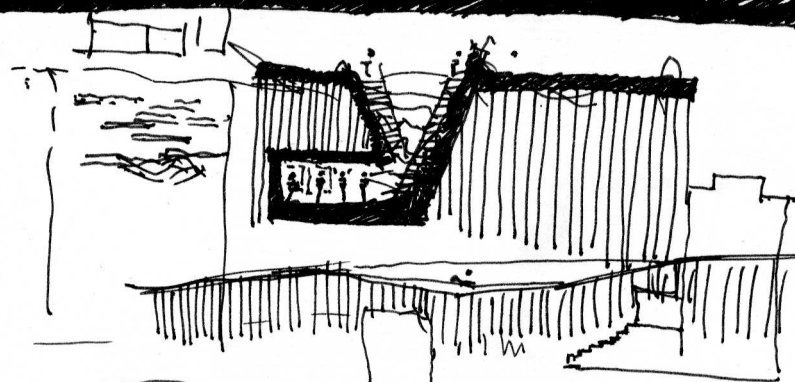
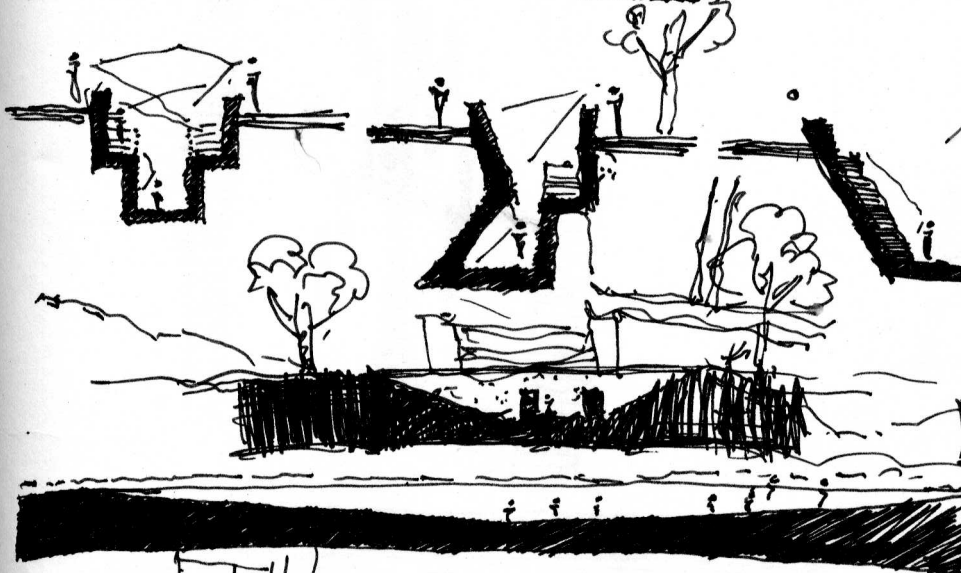
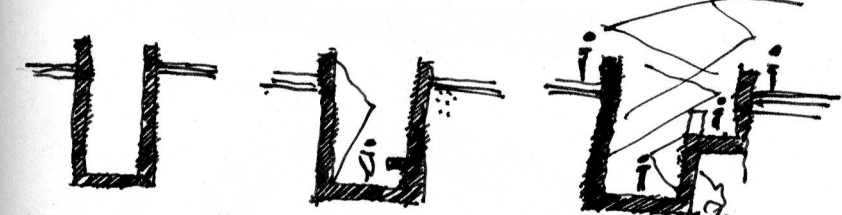
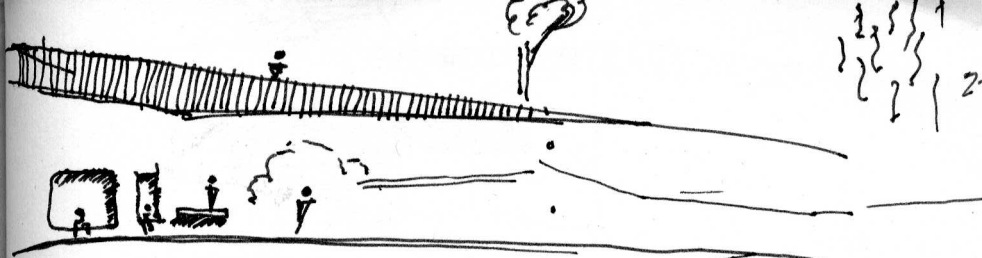
FOR THE FORTH CONCRETE
 HAS AREA, AS FOR
 THE ADDITIONAL A GUT
 FOR CONCRETE CONCRETE

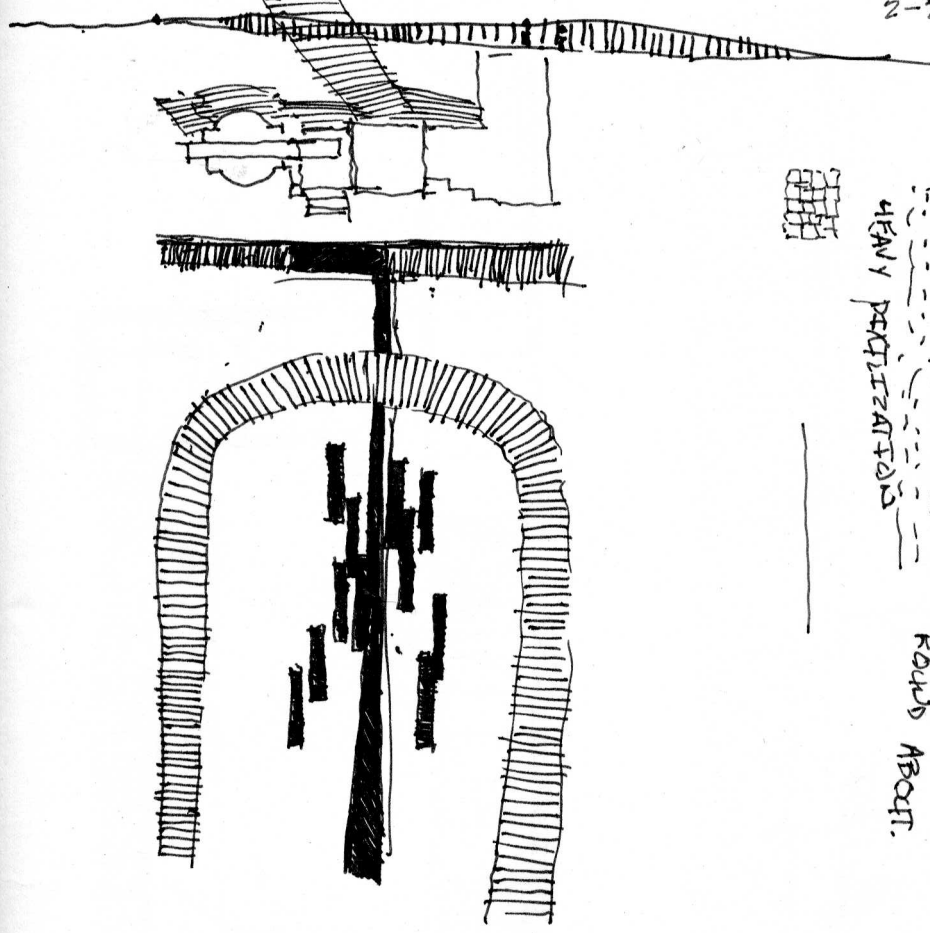


WALKWAY AS MASK

42121
 8
 819.1
 914

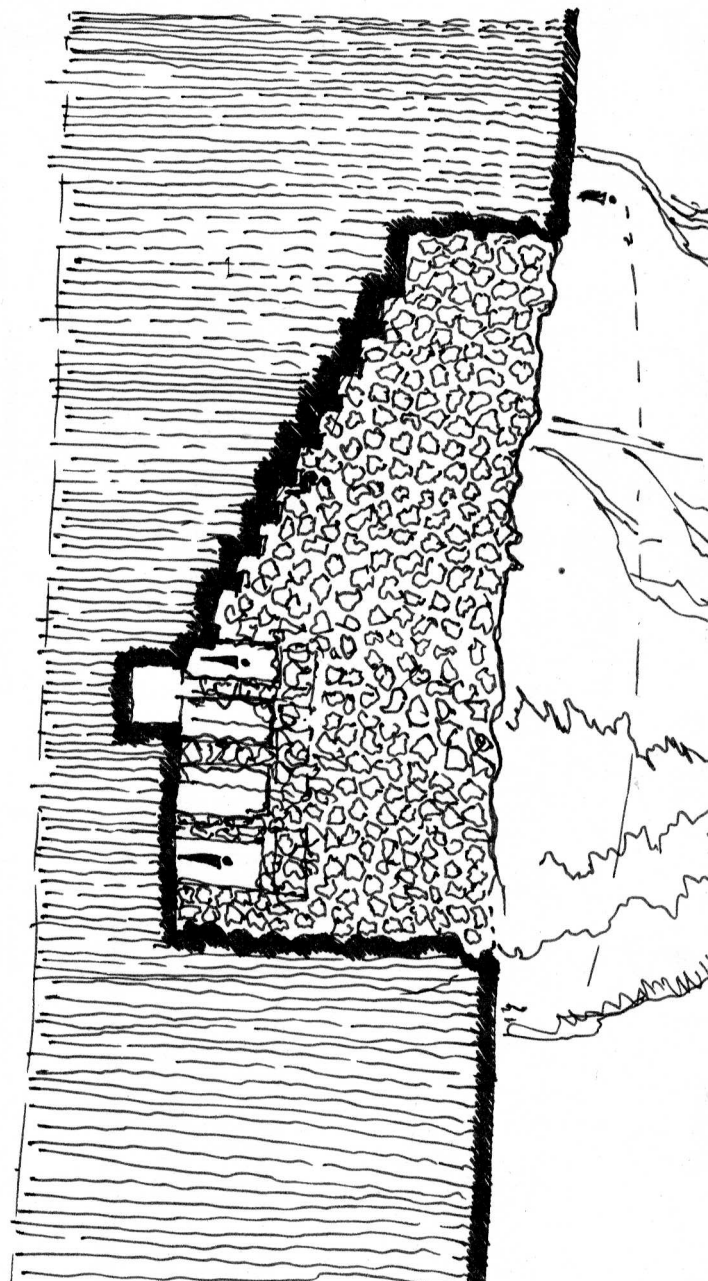


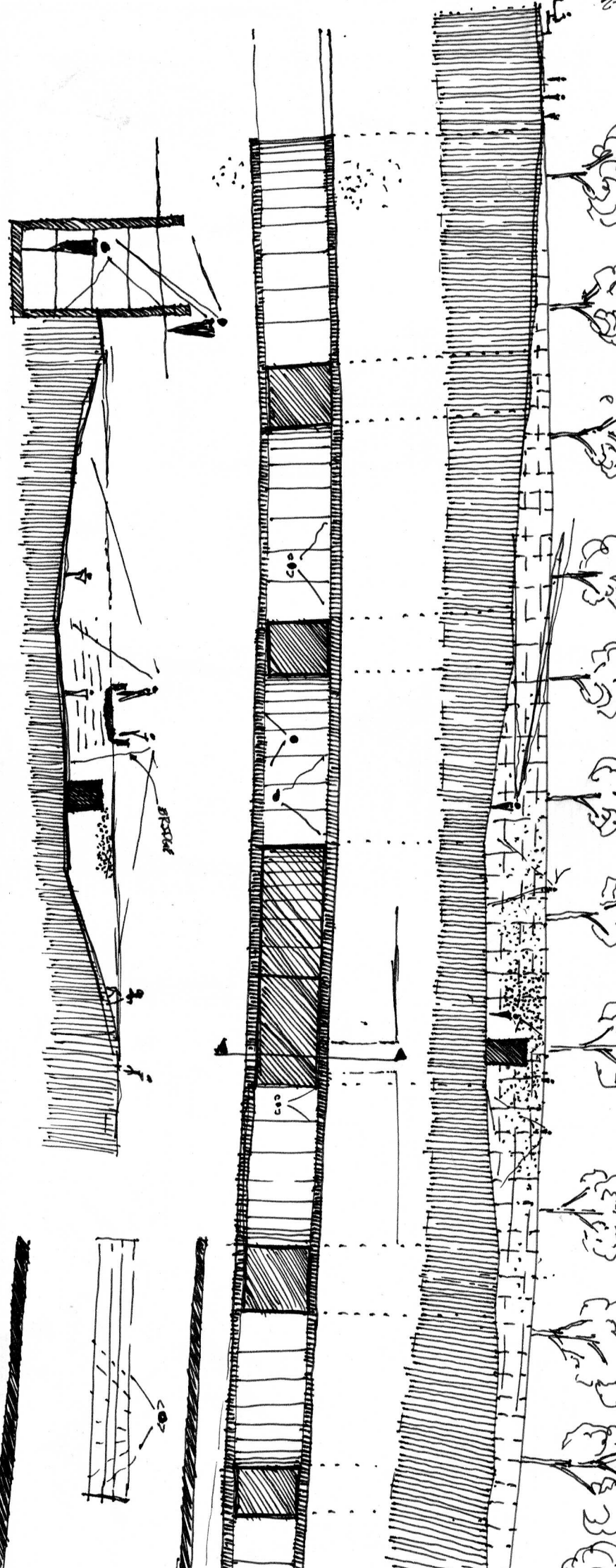


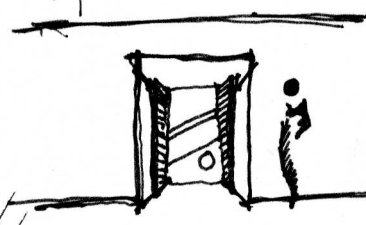
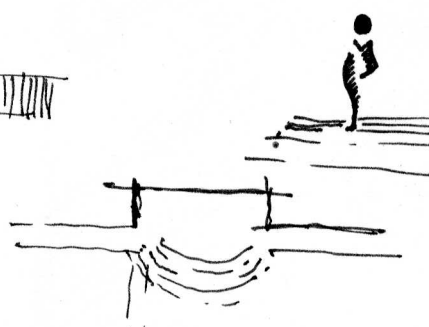
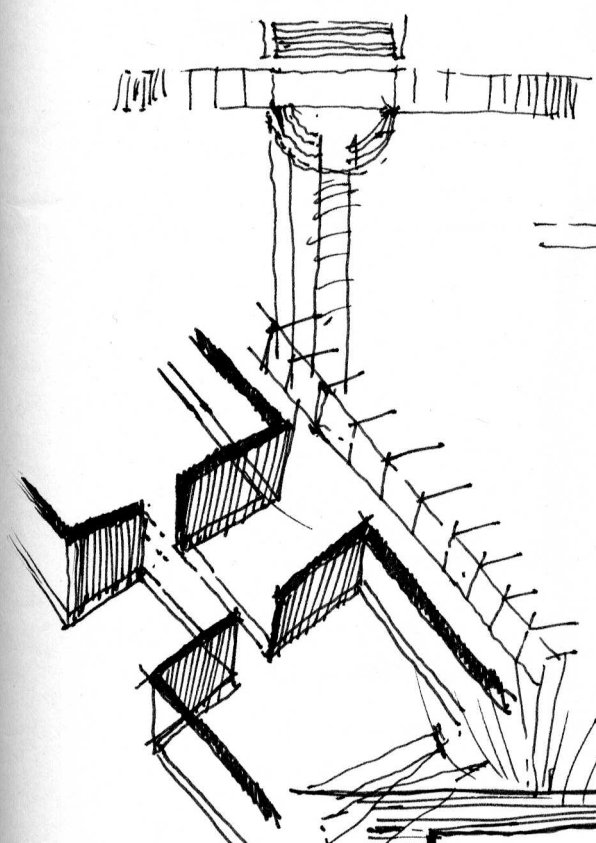
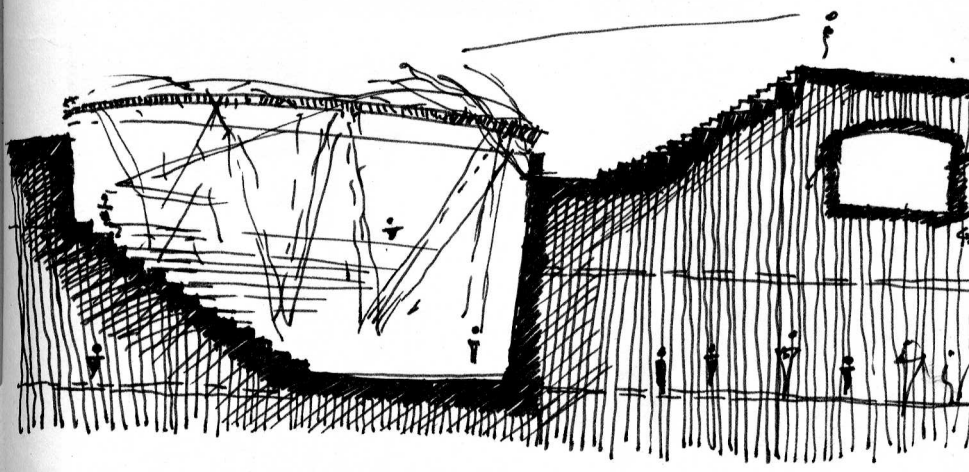
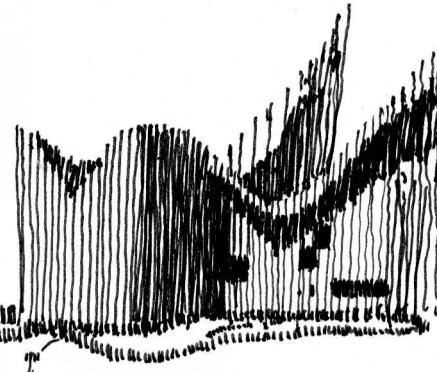
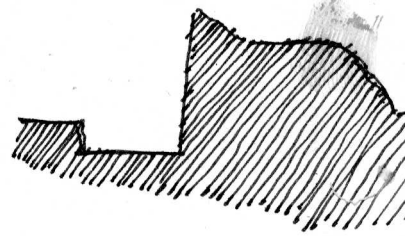
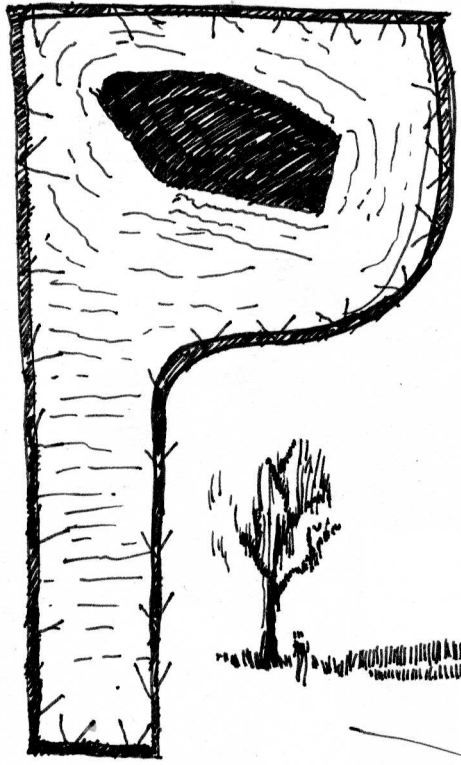


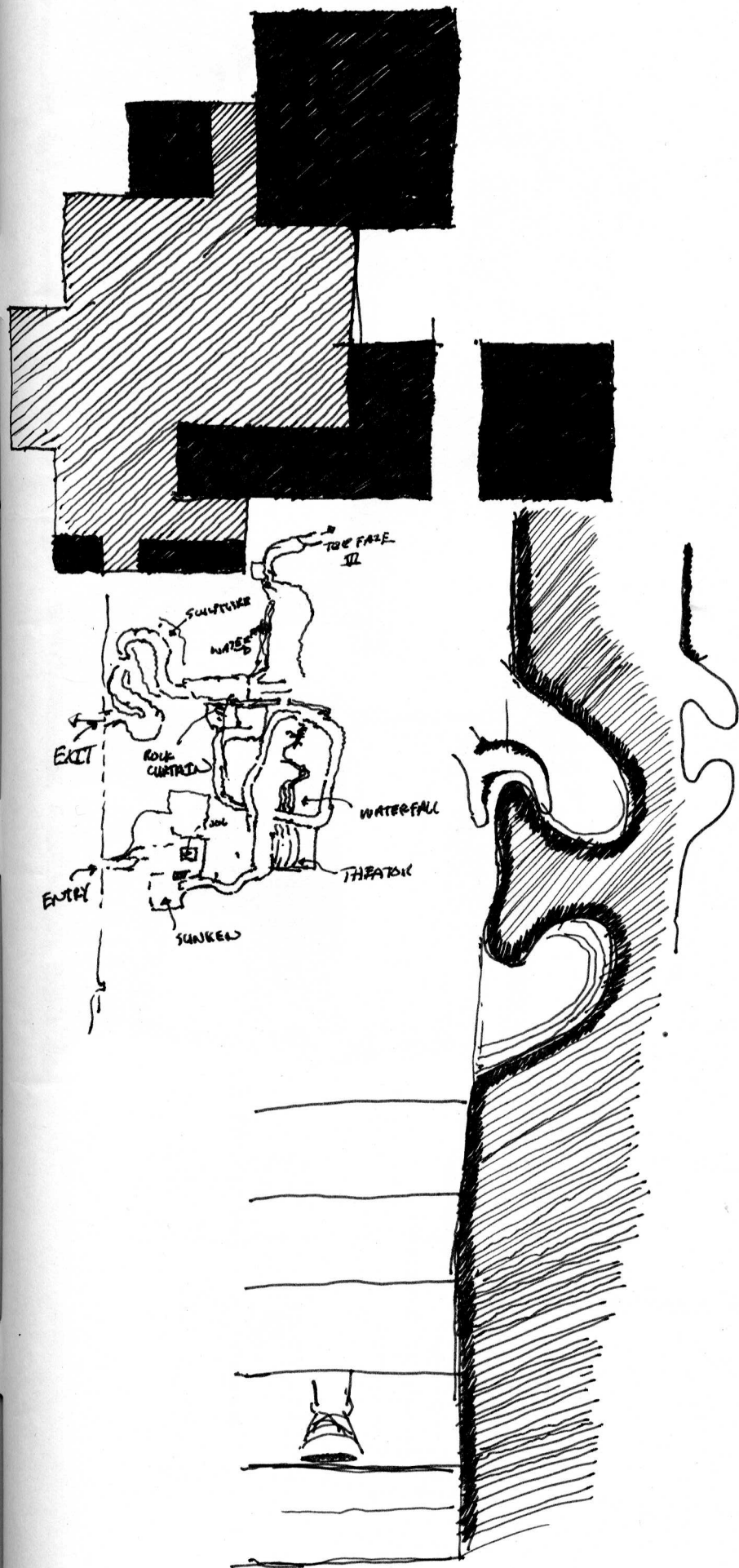
HEAVY PAVIMENTATION

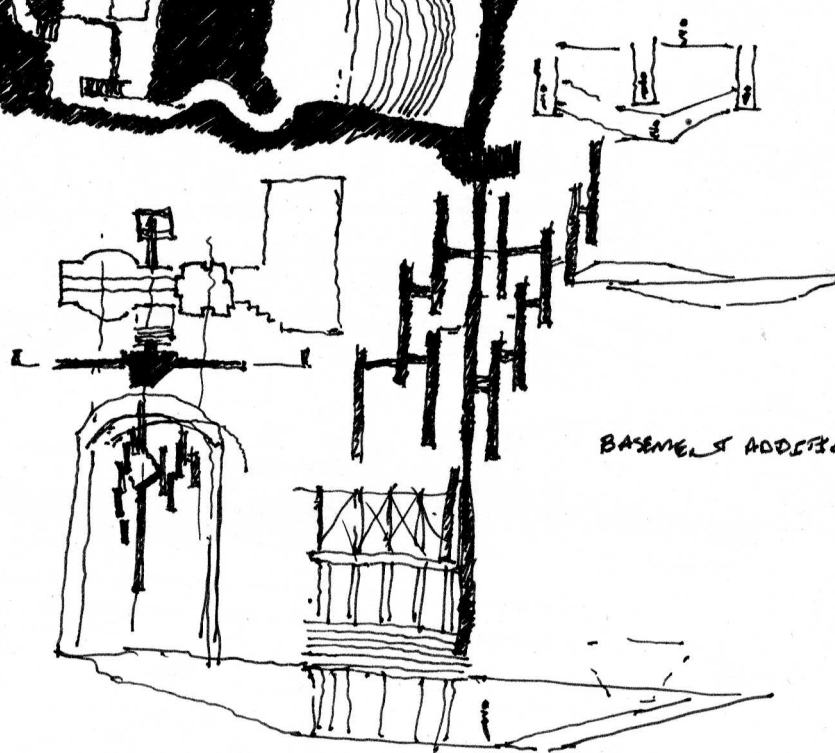
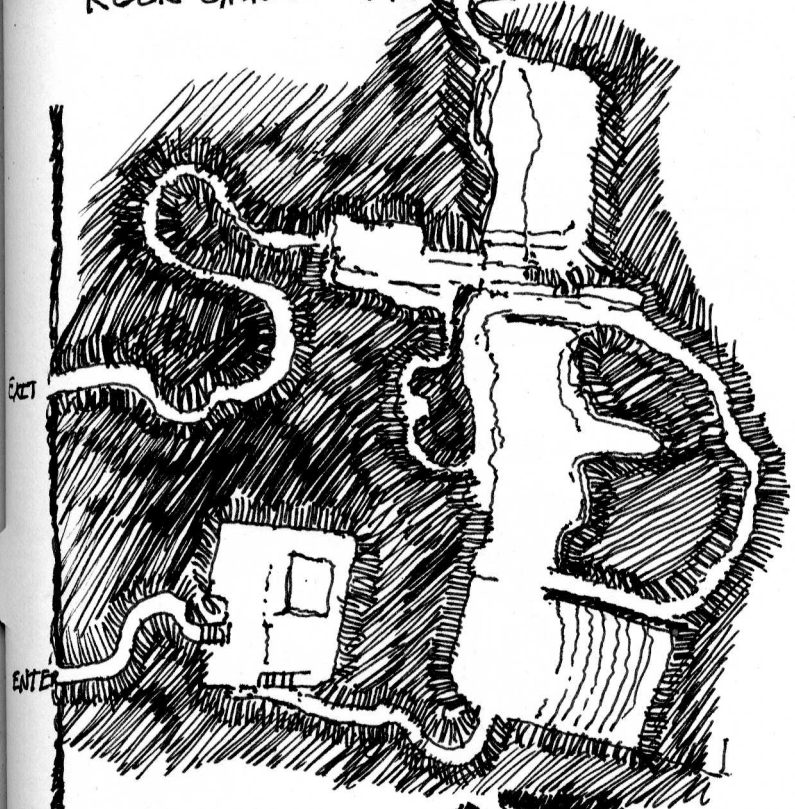
ROAD ABOUT











BASEMENT ADDITION

GREEK, US. ROMAN ARCHITECTURE

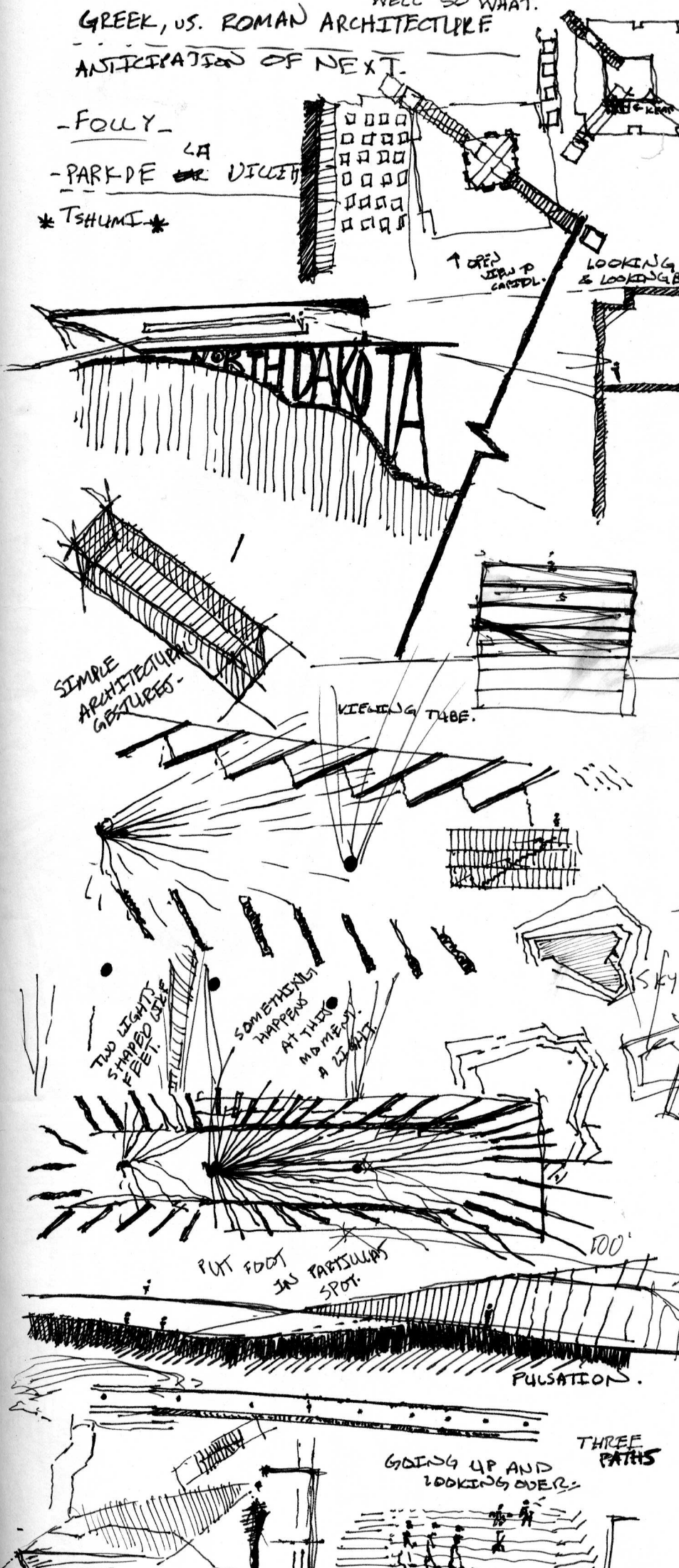
WELL SO WHAT.

ANTICIPATION OF NEXT.

-FOULY-

-PARK DE ^{LA} ~~DE~~ VILLET

TSHUMI



SIMPLE ARCHITECTURAL GESTURES.

VIEWING TUBE.

TWO LIGHTS SHAPED FEET.

SOMETHING HAPPENS AT THIS MOMENT. A LIGHT.

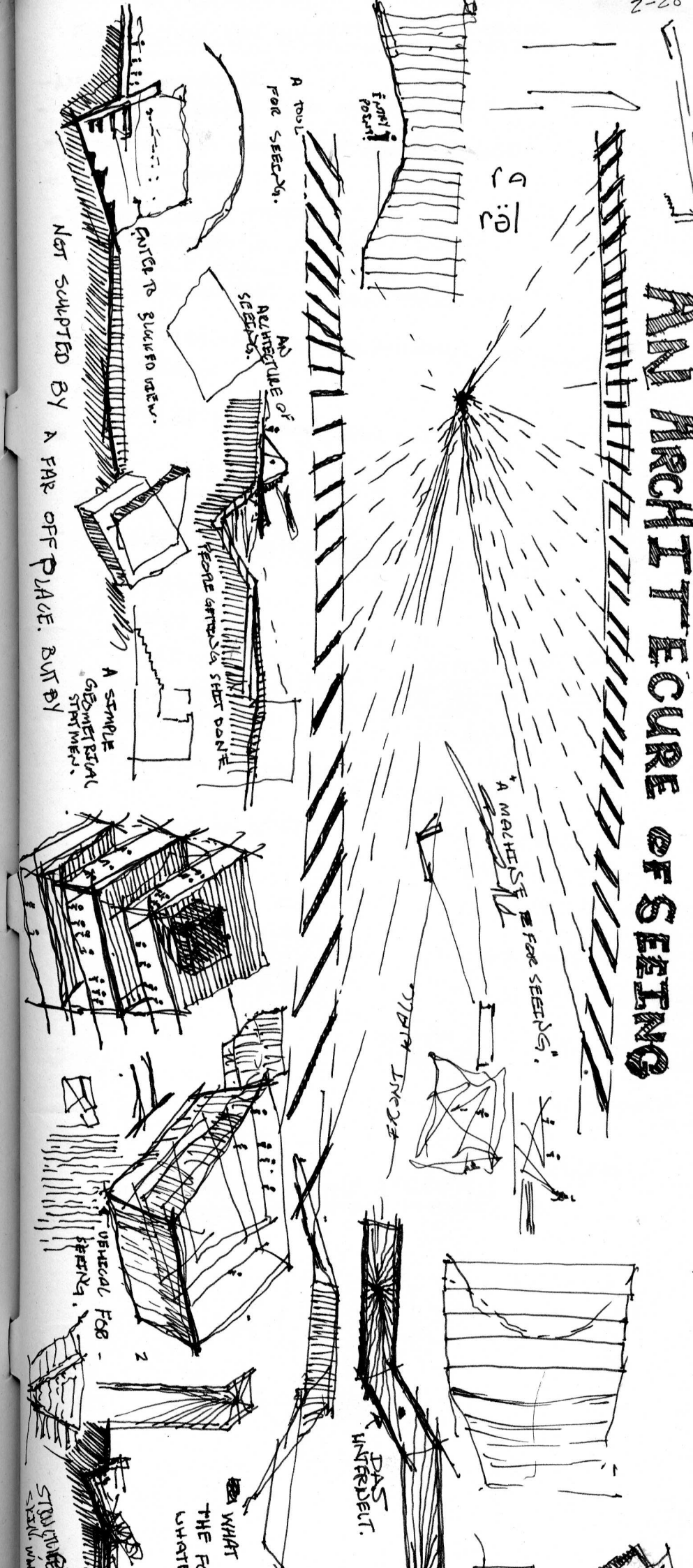
PUT FOOT IN PARTICULAR SPOT.

PULSATION.

GOING UP AND LOOKING OVER.

THREE PATHS

AN ARCHITECTURE OF SEEING



FORM POST

9:10

A TOOL FOR SEEING.

ADJUSTABLE SCENES.

PEOPLE GETTING A SHOT DONE

ENTER TO GULVED VIEW.

A SIMPLE GEOMETRICAL STRIP.

NOT SUPPORTED BY A FAR OFF PLACE. BUT BY

A MATHEMATICAL FOR SEEING.

STAR LINE

VERTICAL FOR SEEING.

DAS UNDEFINIT.

WHAT THE FEELING

STAYING

- AREAS OF INTEREST.

- + EFFECT OF SKYLINE LINE AND SENSE OF PLACE.
- OPENING AND CLOSING OF VIEW SHEDS.
- INTERSECTIONS

- THE PULSATING STREET.

- POSSIBILITIES VS. FULLNESS
- TIME LAPS FIGURE GROUND.
- THE PERMINENT VS. NON PERMINENT.

- SHARED LOCALS... ~~THE~~ THE APPEARING OF PLACE BUILT AND UNBUILT.

- LOCAL
- THE LIFE OF THE LOCAL AND UNLOCAL

BUILT
RTG

- DEVELOPING MENTAL MAPS OF THE CITY.

- LANDMARKS / CENTERS
- SKYLINE
- EDGES
- PATHS / PUBLIC
- NODES

PRIVATE. GETTING DEEPER INTO CITY... THREE/FOUR LEVELS.

THE DARK & LIGHT.

- TALKING IN TERMS OF MEMORY.

THE LIVING STREET.

- 1 AM 24 HOURS.
- 2 AM
- 3 AM 24 YEARS.
- 4 AM
- 5 AM
- 6 AM
- 7

6 IMAGES TALKING ABOUT 6 TOPICS.

6 PAGES ON 6 ISSUES

USE WHAT I HAVE.

(PLAN: 24 YEARS. - LO

DRAWING OF THE DAY.

24 HOURS

24 SECONDS

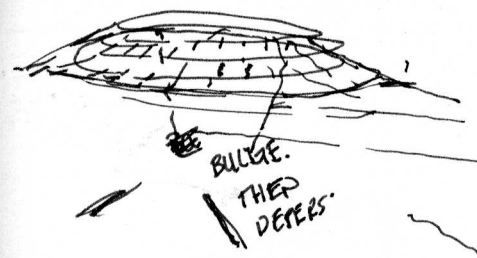
24/8 =

THE CHARACTERS OF THE STREET...

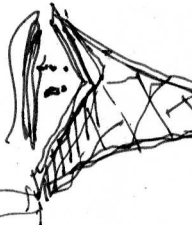
- THE LINE UP.

- 0-
- 1-
- 2-
- 3-
- 4-
- 5-
- 6-
- 7-

LOFT
LOFT
LOFT
LOFT
LOFT



BULGE.
THEY
DEFEES.

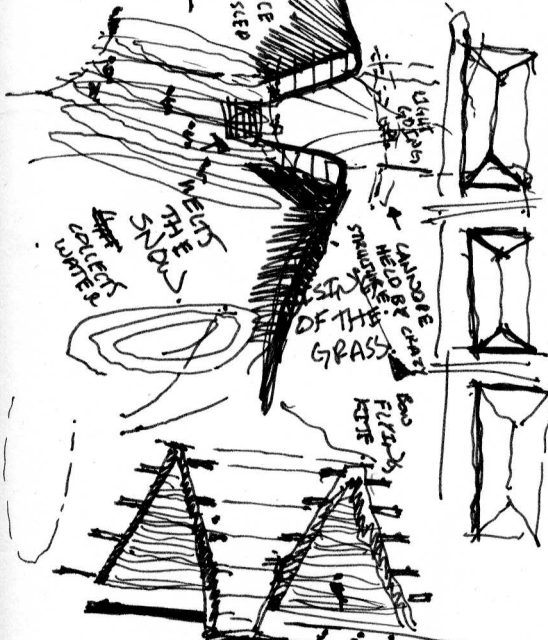


ROOM OF SHADOWS...



A PLACE
TO SLEEP

CONCRETE
STRUCTURE



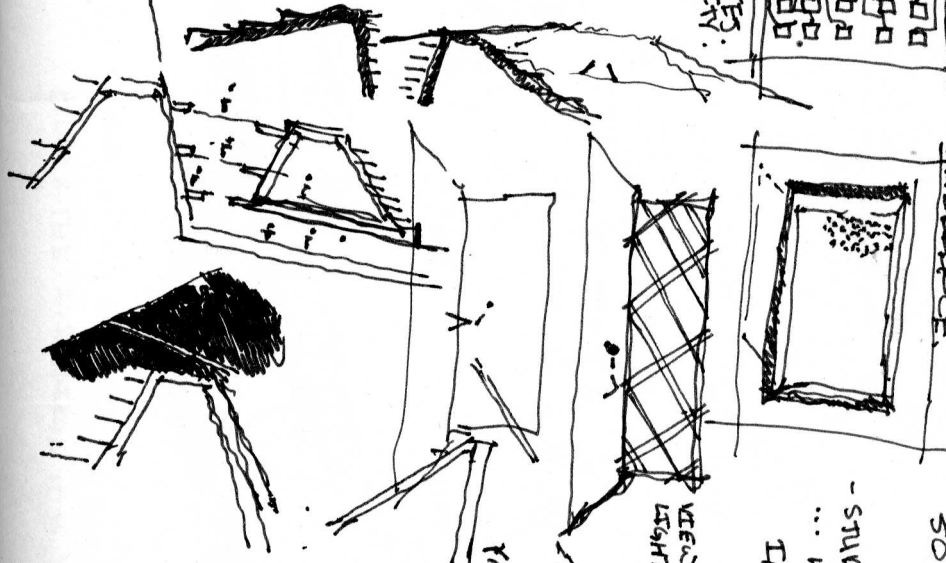
WATER
COLLECT
SINKS
MELT
ELECTRICAL

UNIFORM
GOLF
COURSE
SLOPE
OF THE
GRASS

WOOD
PLANKS
RAMP

SWOLLEN
EARTH.

MAP OF SITES.
SEE ABILITY.
49 METERS



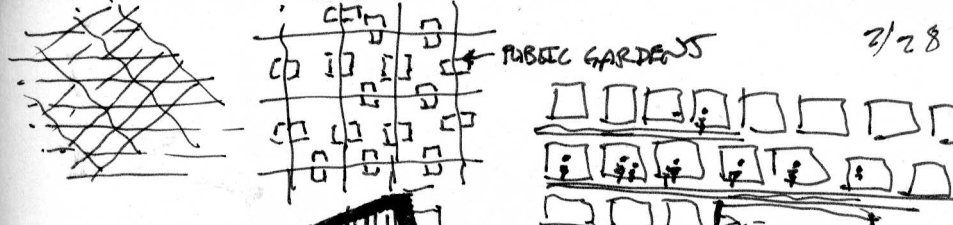
MIX OF CONCRETE &
GRASS TO MAKE
ARTWORK.

LEVEL W/
STEPS

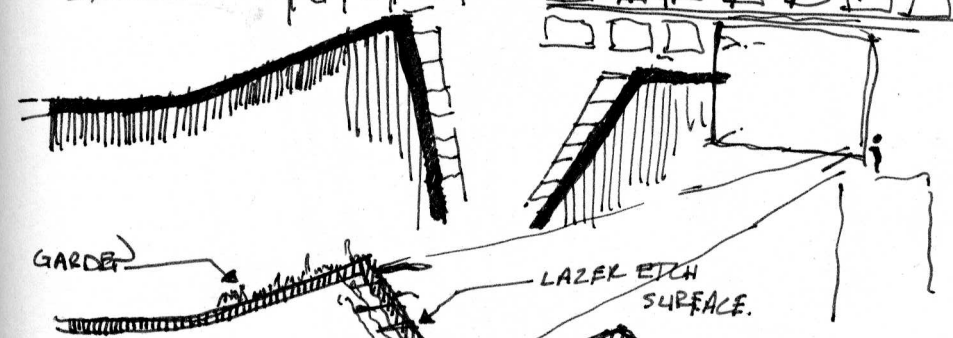
VEG. SOFT.
LIGHTING

- STUDIES OF W
... HOW THE AFFE
ED ... SH

SO WHAT IS I



PUBLIC GARDENS



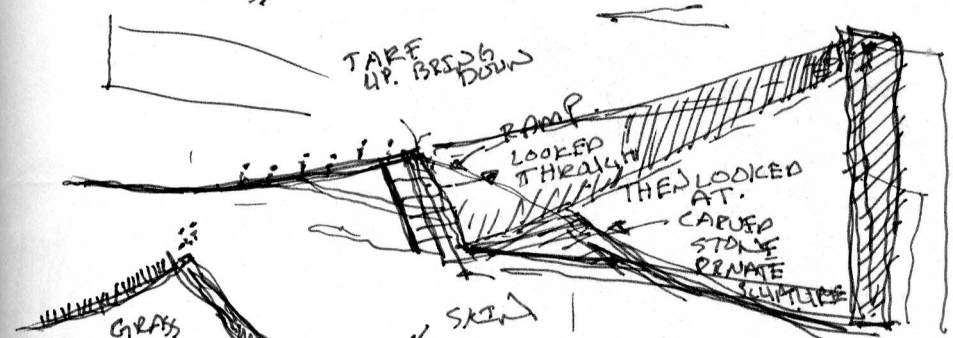
GARDEN

LAZER ETCH SURFACE.



GALLERY SPACE W/ NORTH END LIGHT.

AN ARCHITECTURE THAT LOOKS AT ITSELF. AN ARCHITECTURE THAT SEES LIGHT.



TAKE UP. BRIDGE DOWN

RAMP

LOOKED THROUGH

THEN LOOKED AT.

CARVED STONE RENAISSANCE SCULPTURE

GRASS

SKIN

WTF



LIGHT LINE. LIGHT LINE. LIGHT LINE.

WHAT'S UNDER THERE THE GARDENS.

SPARK ON FACE SIDE.

MAINTAIN IT AS NOT SO EMBODIMENT TO BLOCK THE INITIAL IDEAL.

* WANT IT WANT *

* SIMPLE RE

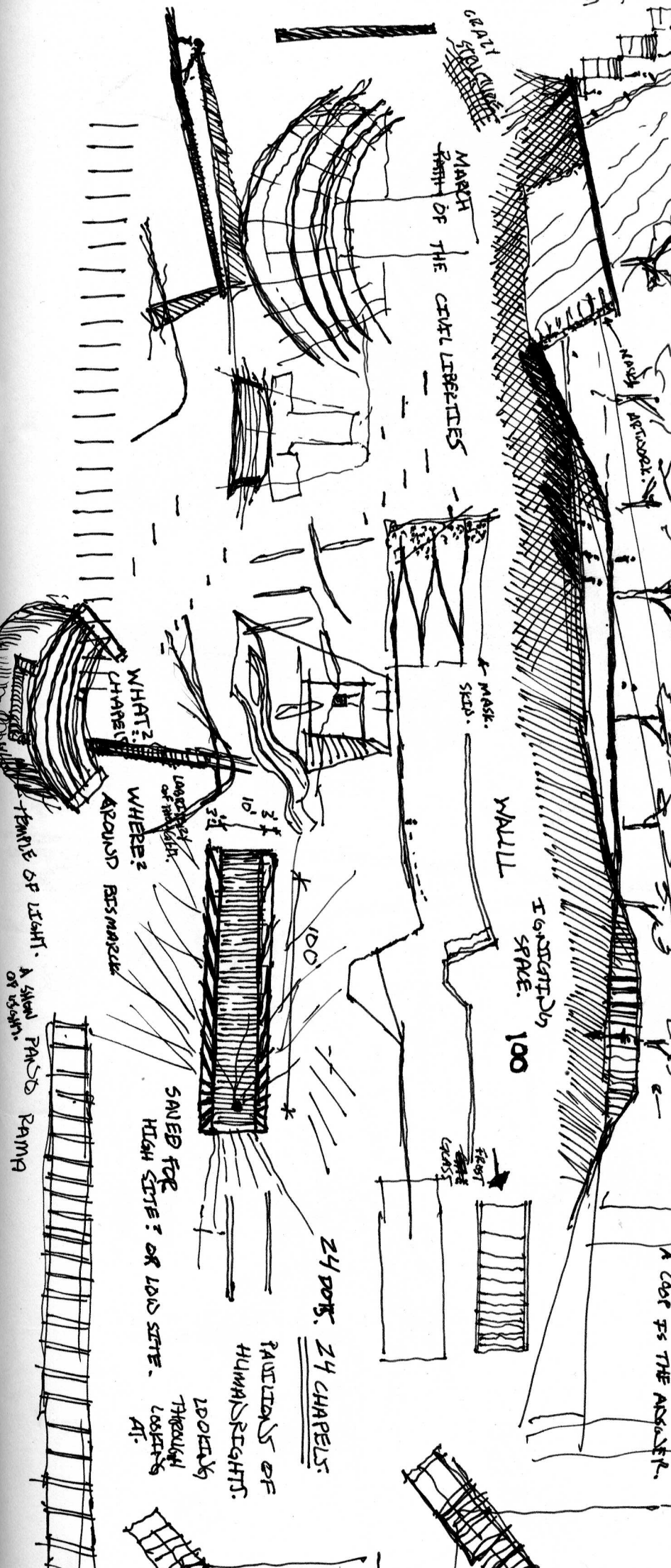


TWO SKIN. STRUCTURE SKIN.

LAZER ETCH.

SANDBOX OF WHAT. THE RIGHT COLOR

N



MARCH OF THE CIVIL LIBERTIES

WALL

100
GARDENING SPACE.

WHAT?
CHAIRS

WHERE?
AROUND BISMARCK

TEMPLE OF LIGHT.

A SHED FOR
RAMP

SAND FOR
HIGH SITE? OR LOW SITE.

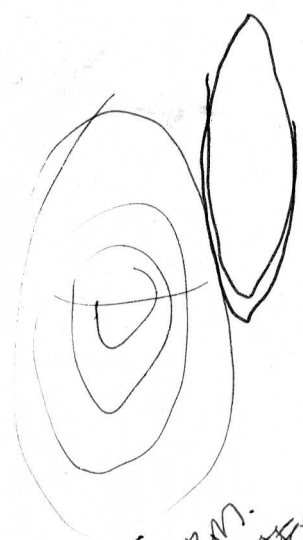
24 DOTS, 24 CHAIRS

PAUSATIONS OF
HUMAN RIGHTS.

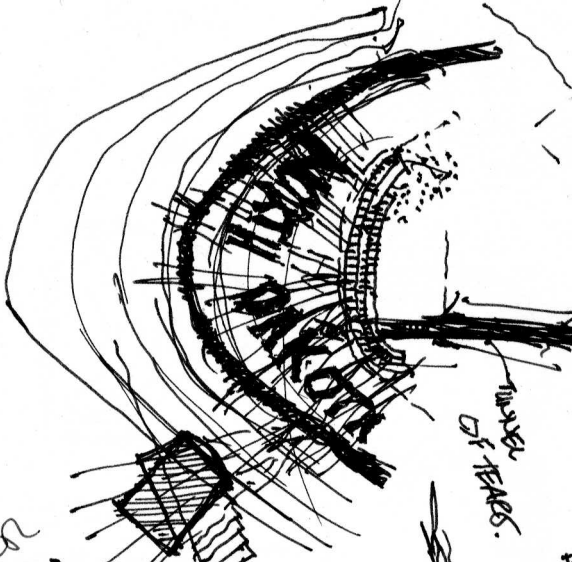
LOOKING
THROUGH
LOGS AT.

MASK.
SIGN.

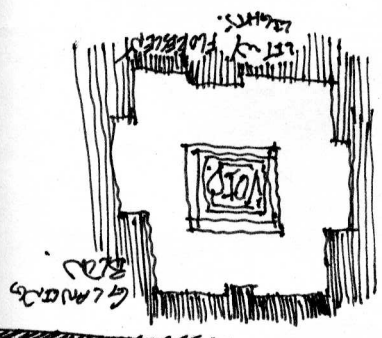
A COOP IS THE ANSWER.



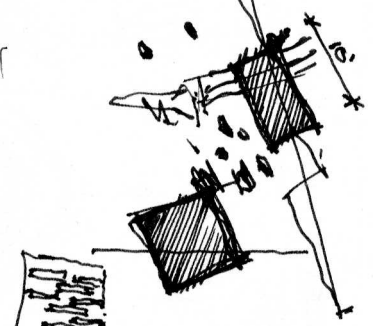
GET FORM.
FORM GETTER
"SMOUL."
LEFT



MASTER
OF HEARS.



GLASS



WALL
BEHIND



RILBURD

TO TOP OF
STEPS
OFFICAL
ALLISON

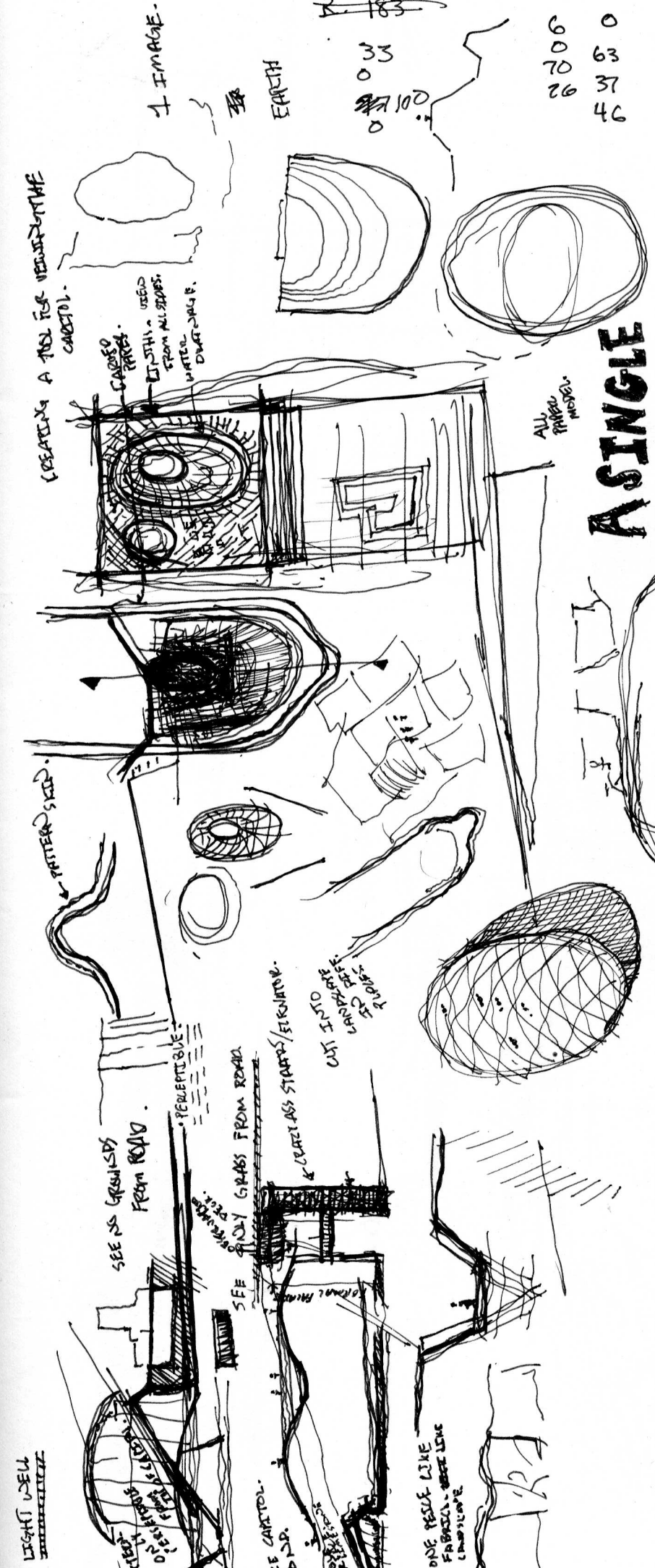
SPACIAL
SEQUENCE.

WALL OF IT CAN BE
SEE IT



GLASS





CREATING A TON FOR VARIOUS TIME

CREATE CARPET. EARTH. NEEDS FROM ALL STAGES. WATER. DRAINAGE.

EARTH

ALL PAPER MODEL.

A SINGLE

LIGHTS USE

SEE SEE GRASS FROM ROAD

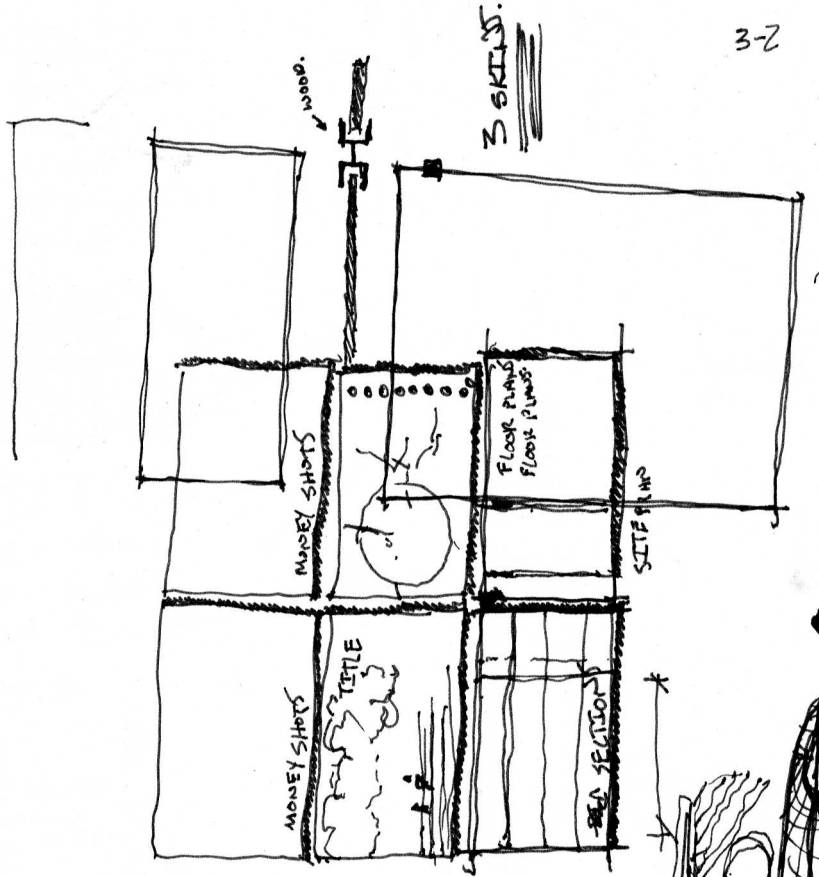
PERCEPTIBLE

SEE SEE GRASS FROM ROAD

PERCEPTIBLE

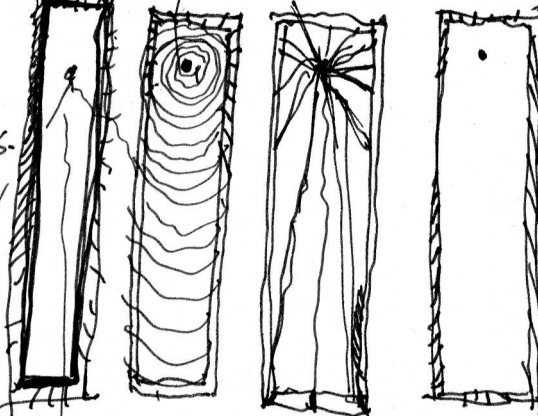
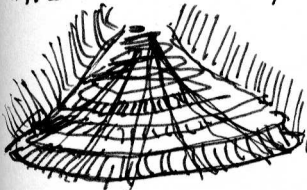
SEE SEE GRASS FROM ROAD

PERCEPTIBLE



BRENT NELSON

- MENTAL MAPS.
- HIGHLIGHTS POINTS.
- MEMORY...
- SECTIONS OF
- JAIPUR.



STREET LIFE...

24 YEARS
24 HOURS
24 SECONDS.

PATH



DESPITE
THE FACT THAT
I HAVE BEEN

SECTIONS
OF JAIPUR

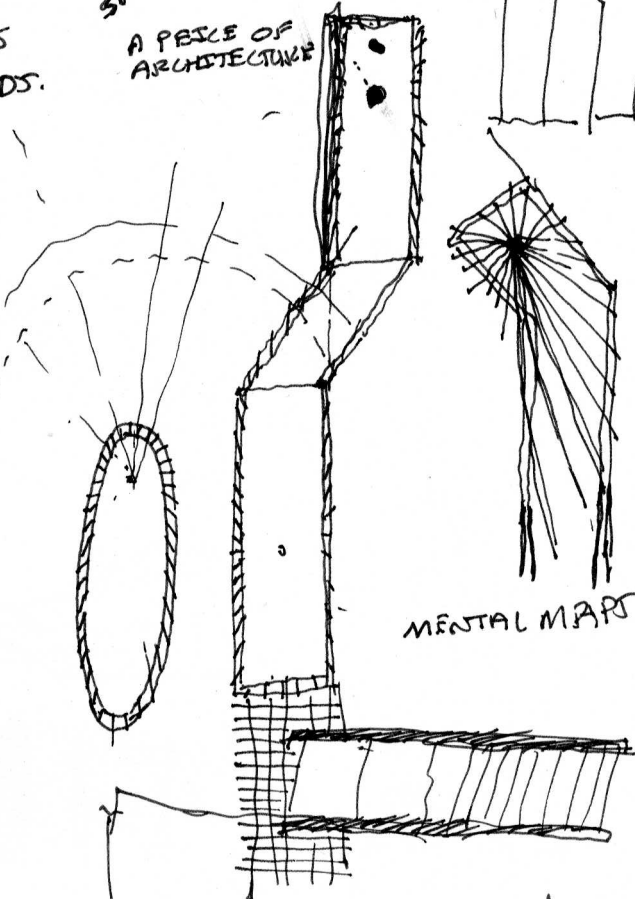
ISOLATED BUILDINGS

SECTIONS
THROUGH
STREET.

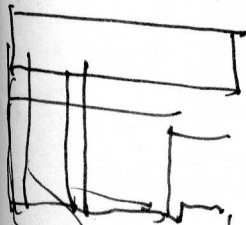
STREETScape

A PIECE OF ARCHITECTURE

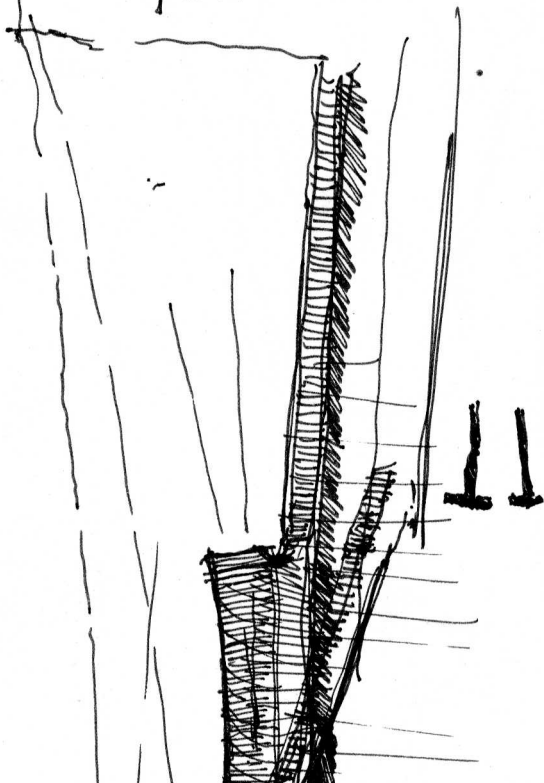
STEPS OF MENTAL



MENTAL MAPS.



through





PLANNED
ASSEMBLY
THE STAIRS

LET THE STAIRS
BE THE STAIRS

LET THE STAIRS
BE THE STAIRS

LET THE STAIRS
BE THE STAIRS

NEW
CORE

PARK PATHEON

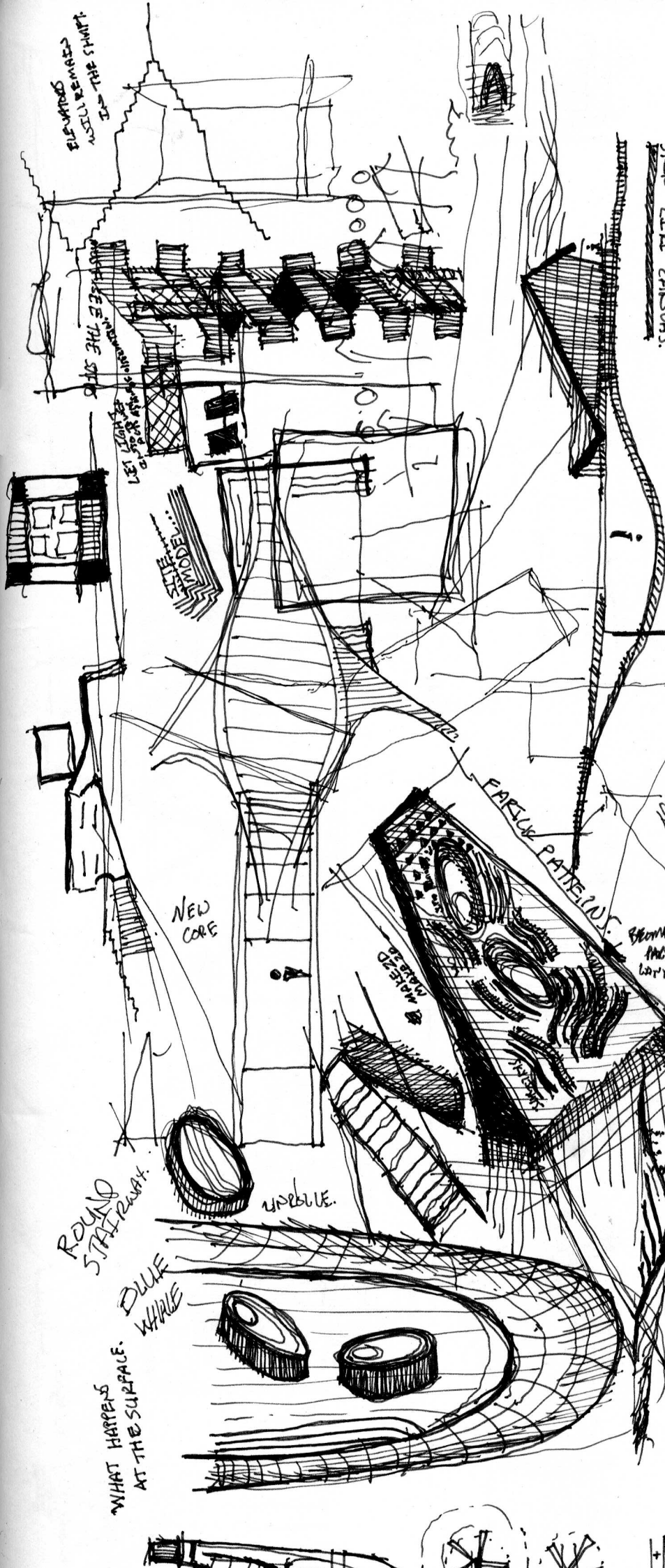
MAILED
MAILED

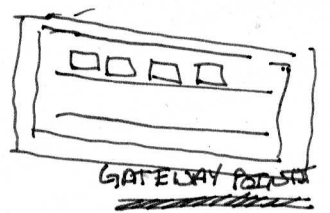
ROUND
STAIRWAY

UPPER

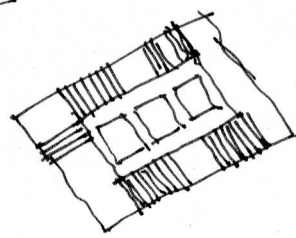
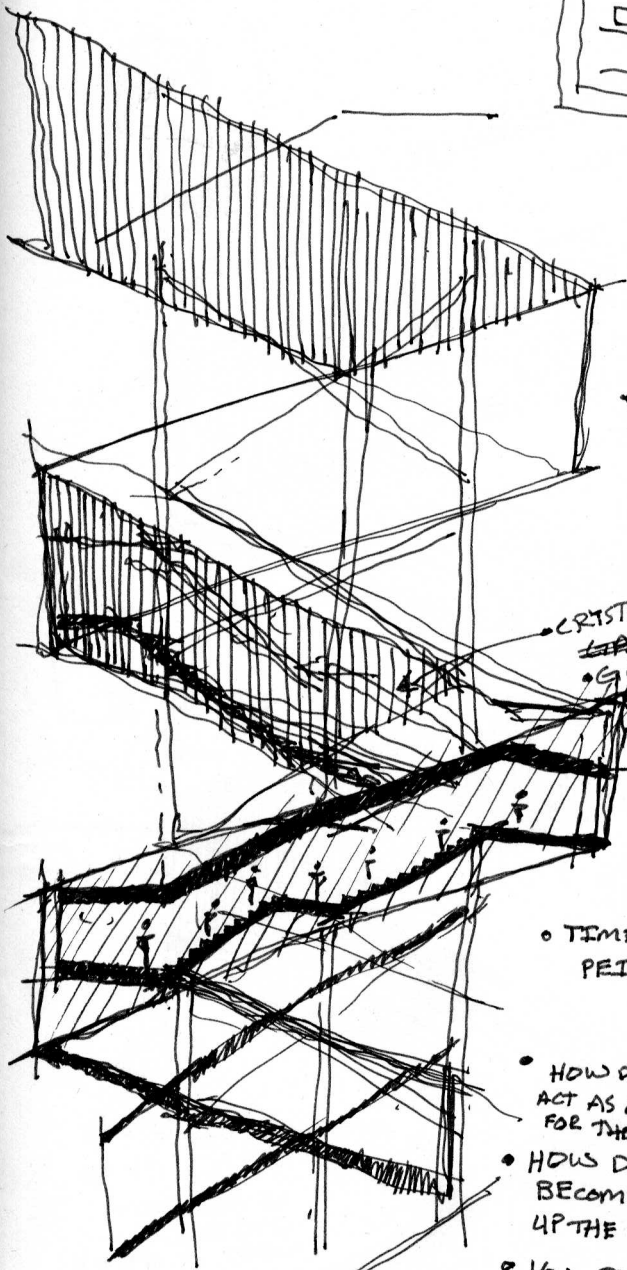
BLUE
WHALE

WHAT HAPPENS
AT THE SURFACE.



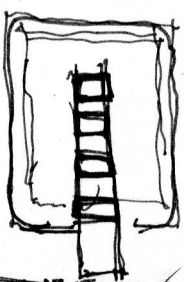


GATEWAY PODS



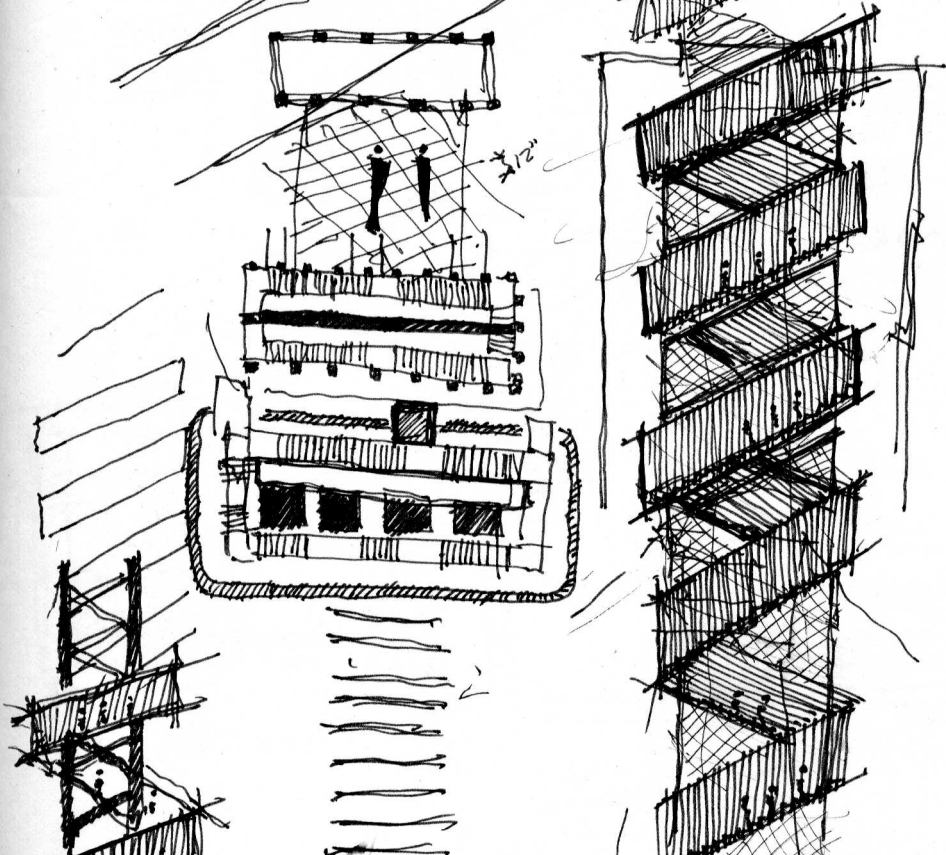
CRYSTAL
~~GLASS~~
GLASS

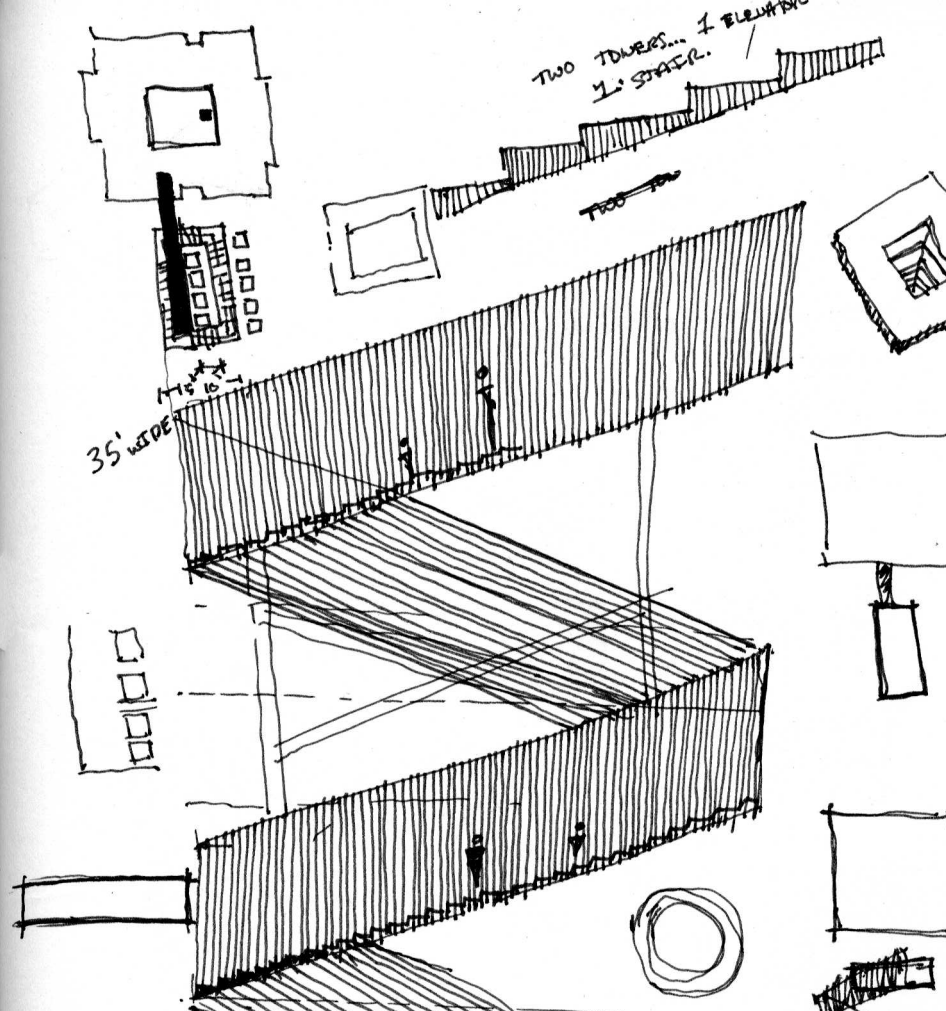
PLATFORMS FOR
CONVERSATION



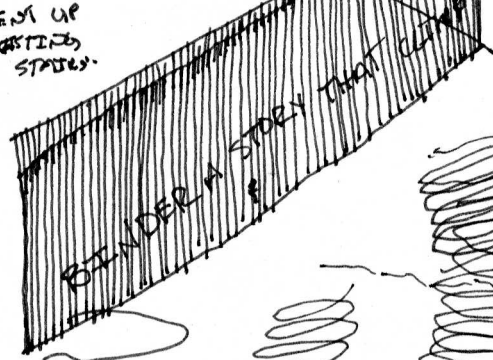
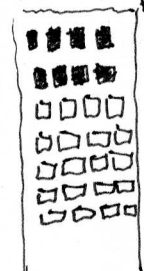
• TIME TO ~~FORGET~~ THE
PRICES.

- HOW DOES SKIPS OF BUILDINGS ACT AS MASK... AS WELL AS SIGN FOR THE BUILDING.
- HOW DOES THE STAIRWELL BECOME A NARRATIVE WHEN UP THE FACE OF CAPITAL.
- HOW DOES THE GLOBAL ART ON FACE





* SPLIT USES GOING
 * UP.
 MOVEMENT UP
 EXISTING
 STAIRS.



SUPPOSE I
 A RAMP

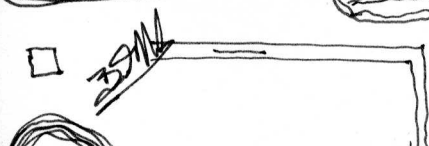
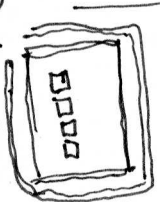
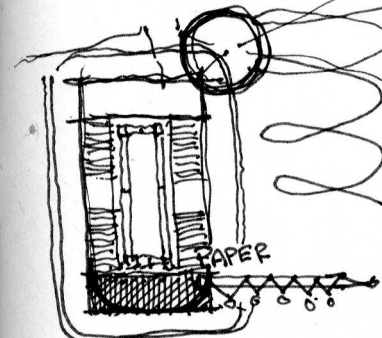
RAMP ALL THE
 WAY DOWN
 EYE VIEW

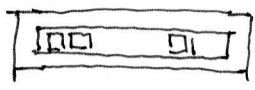
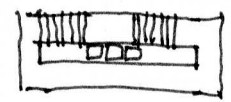
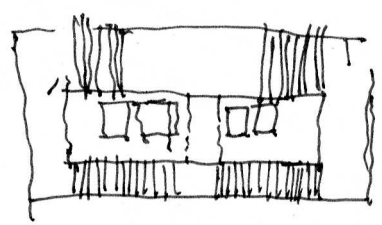
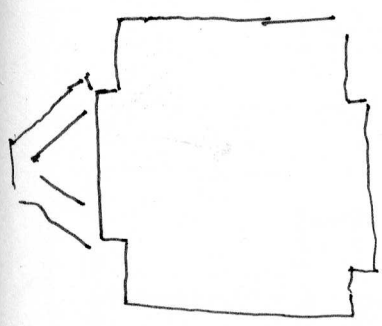
RAMP TO STAIRS
 HOW MANY STEPS?

* 3 SITES.
 * CAPITOL LAWN

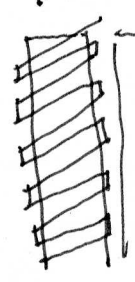
* HUFF HILLS
 LOOKS BACK

FREE WAY ENTRANCE

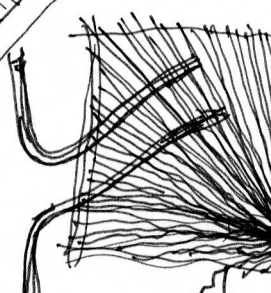
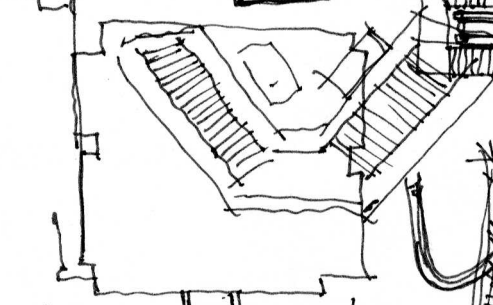
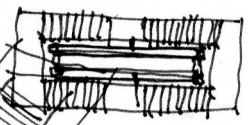
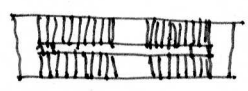
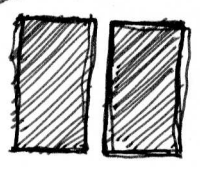
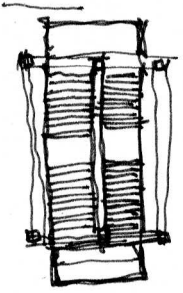




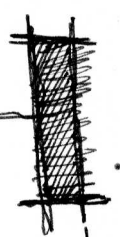
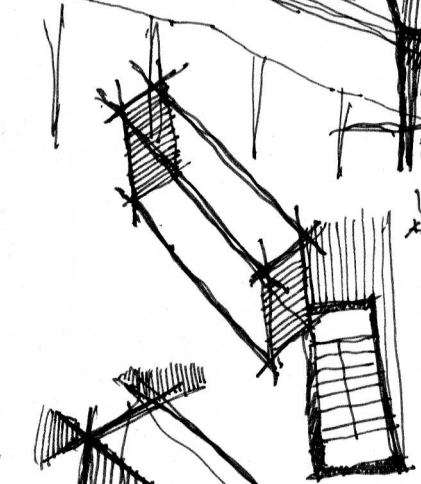
TWO STAIRS.



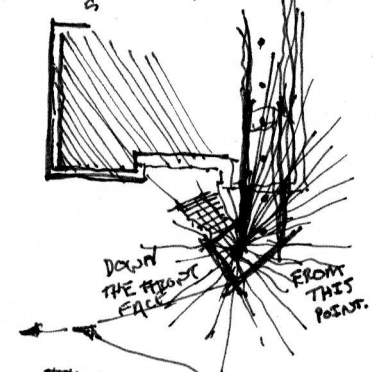
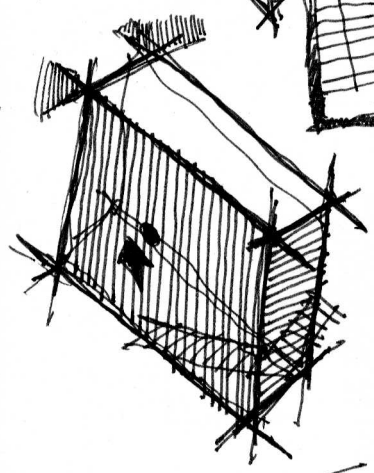
Down



RAMP.



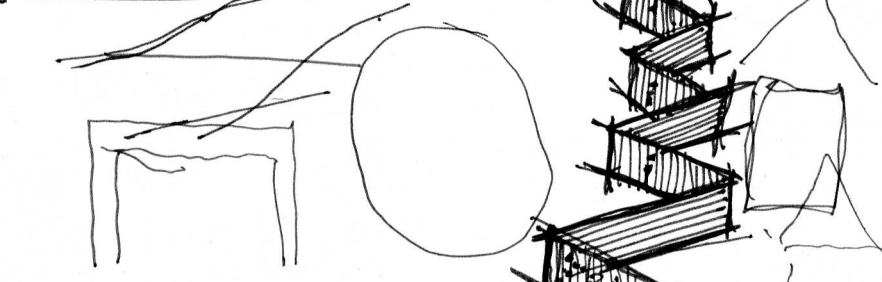
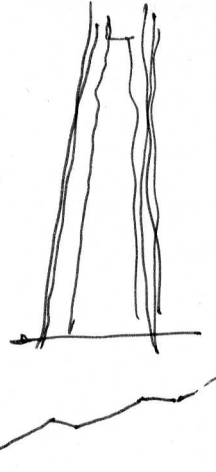
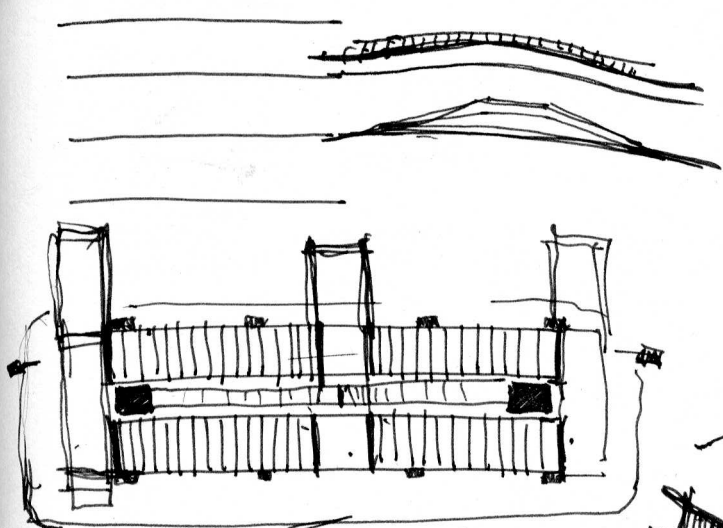
STAIRS



DOWN THE FRONT FACE

FROM THIS POSN.





COPENHAGEN SECTION.

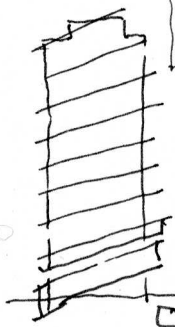
ONE IMAGE WRAPPED.

STAIR AS A MACHINE FOR SEEPS. DOES NOT RELATE TO STEP.

SAME CORE DIMENSIONS.

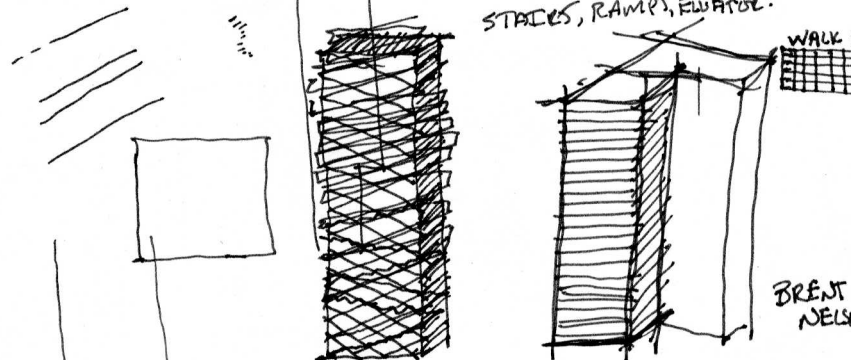
ONE UPON A TIME IN THE WES

- GEOMETRY OF STAIRS.
- GEOMETRY OF STRUCTURE
- GEOMETRY OF SKIN.



... TOWERS AT ST. ANTHONY. ...

STAIRS, RAMPS, ELEVATOR.



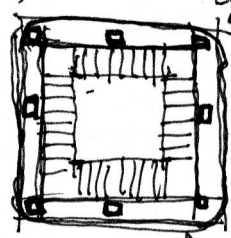
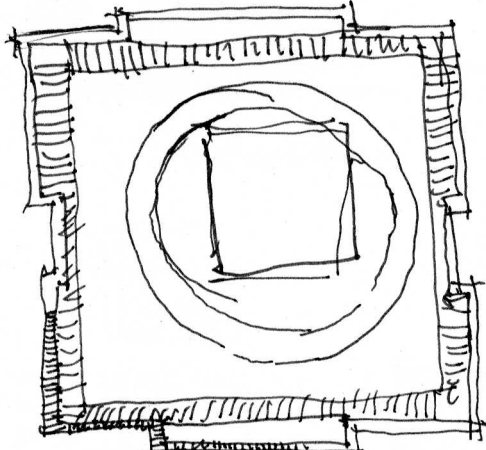
BRENT NELSON

* RAISED THEM * -

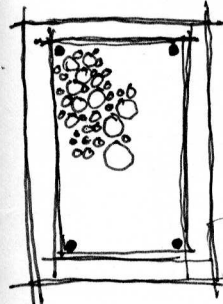
98 290 178 98

MAKING SMALL
CHANGES TO THE
CAPITAL TO MAKE
IT FUNCTIONAL
DIFFERENT
AS A TOOL
SEEKING... AN
OBJECT THAT IS
AT AS WELL AS
LOOKED THROUGH

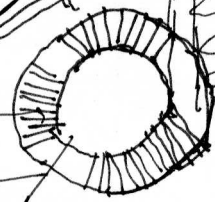
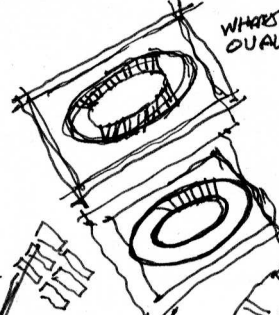
CLOSER TO
CAPITAL.



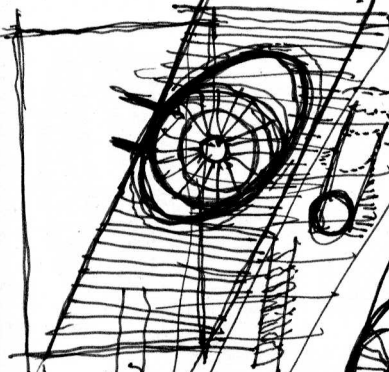
CIRCLE WITH A
SQUARE.



WHERE UP WITH THE
DUAL.



WRAP



THE
EDGE

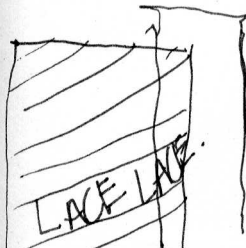
RADIO

SOME ARE
BUMPS
SOME ARE HILES.

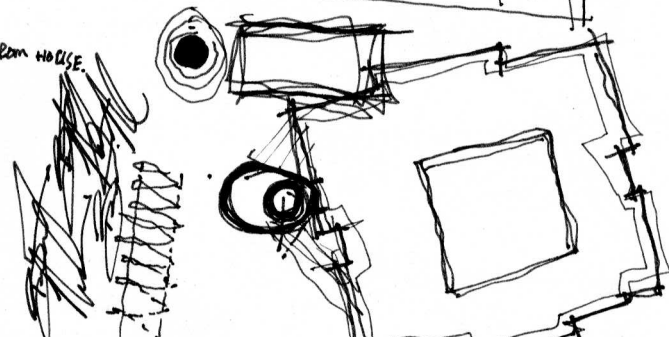
RADIO
TOW ER.

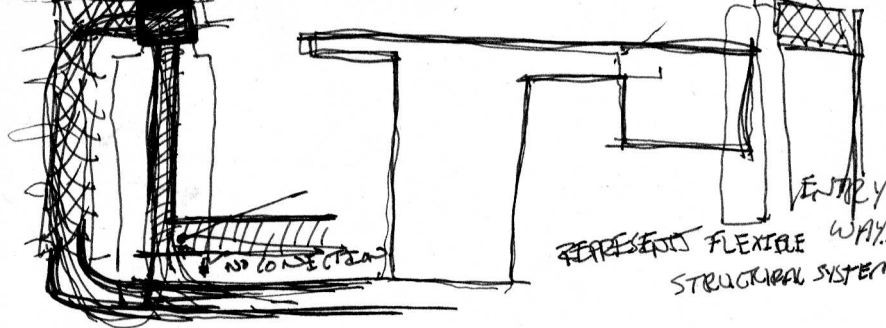
- STAIRS.
- HALLWAY.
- LAWN.
- FREEWAY.

• DOWN THE BLOCK FROM HOUSE.

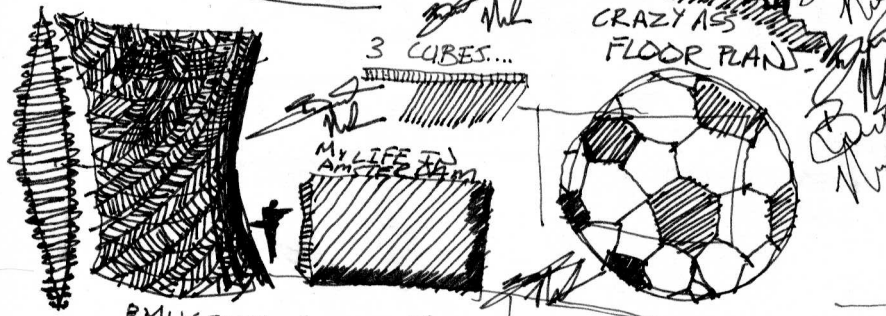
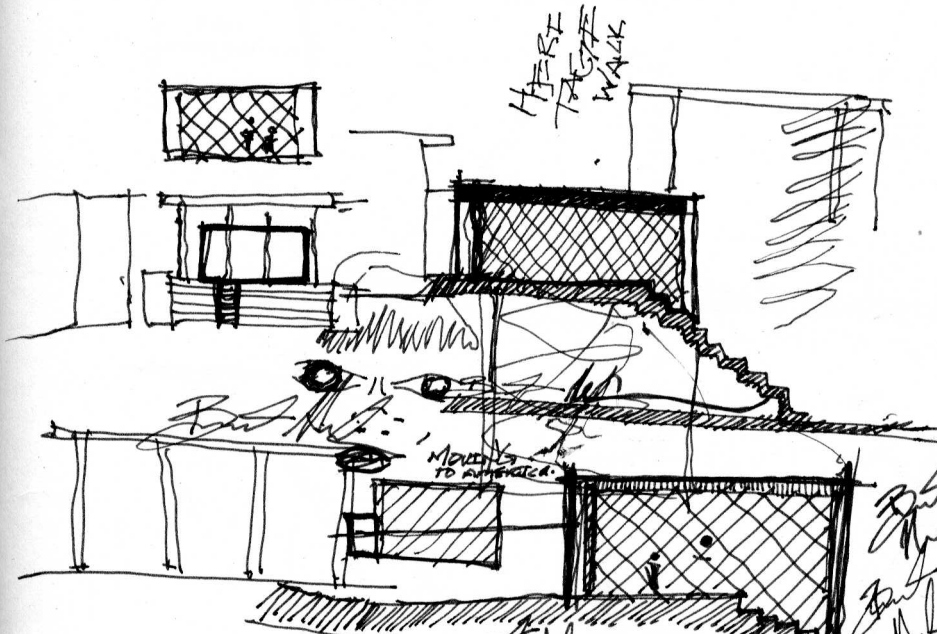


LACE LANE





END AT GREAT HALL - AND FRONT STEPS...



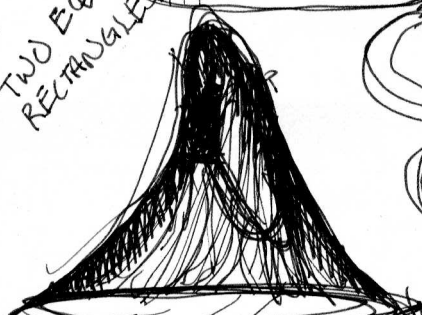
- o MUSEUM.../LANDSCAPE...
- o STAIR..
- o CORE.
- o ROAD.
- o ST. ANTHONY.

Jana KOSTENKO

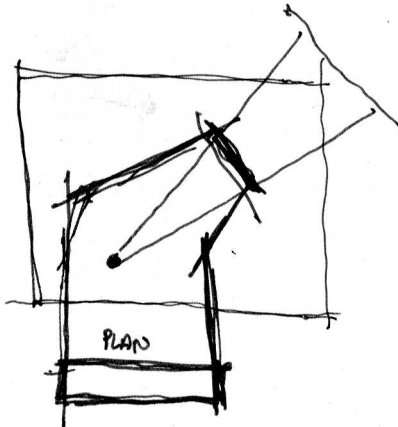
MARCH... APRIL. MAY



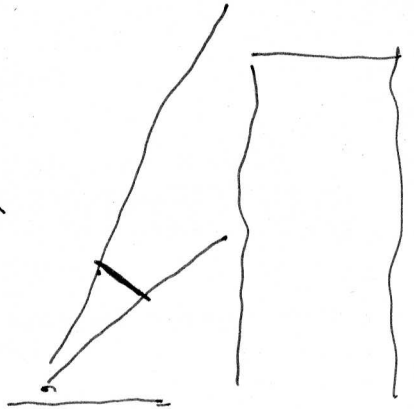
5 TWO EQUAL SIZED RECTANGLES



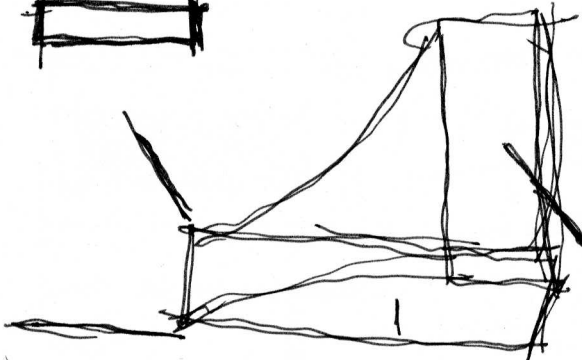
PANORAMA TO SKYRAT



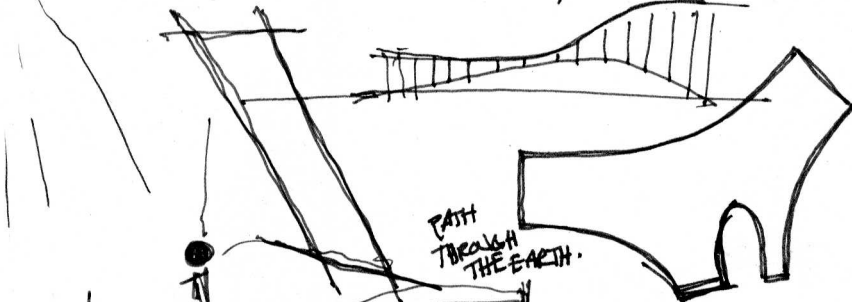
PLAN



DEVELOP THE FORM.



PAYTIMESH



PATH THROUGH THE EARTH.



EACH HAVE RENEW WHITISH-W/ PALE BLUES AND BOLD GREENS.

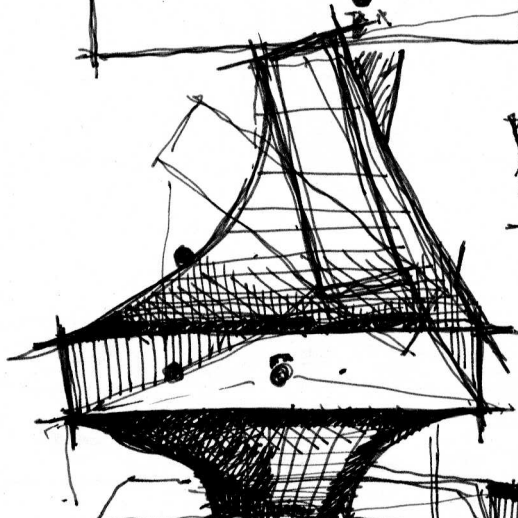
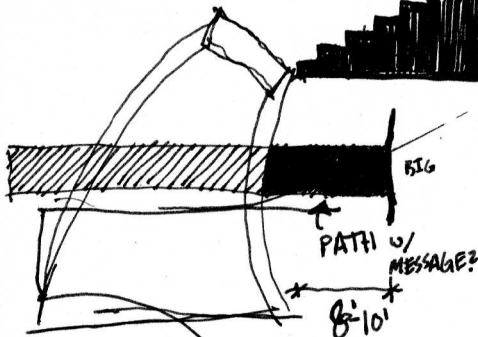
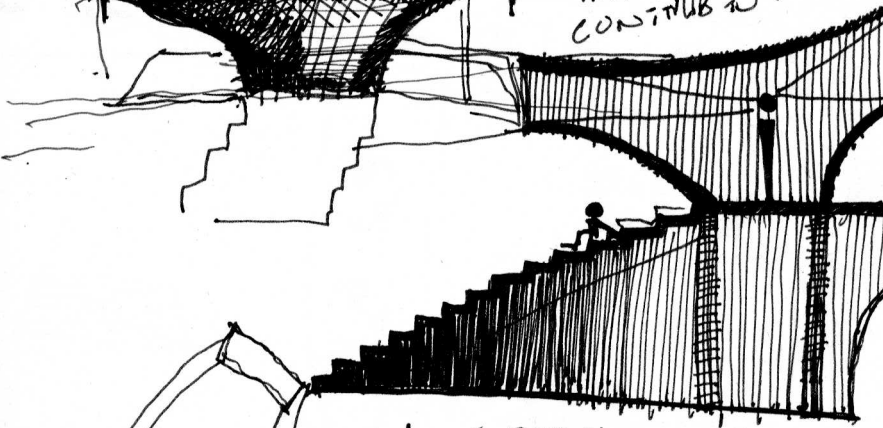


PLATE STEEL...

EXPOSED LINE...

ARCHITECTURE CONTRIBUTES TO TOWER.



PATH w/ MESSAGE?

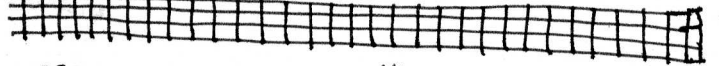
8'-10'

VERTICAL TEXTURE. NIGHT SHOWS POSHE!

TOWARDS ST AND TOWARDS THE CAR

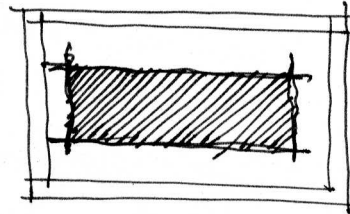
SECTION ELEVATION.

~~SECTION~~
AXONOMETRIC DIAGRAM OF VIEWS.



• PERSPECTIVE SHAZAM!!! •

--- STAY HAPPY BE CREATING TANGIBLE PRODUCTS. ---
RENDERING W/ MANY PEOPLE.

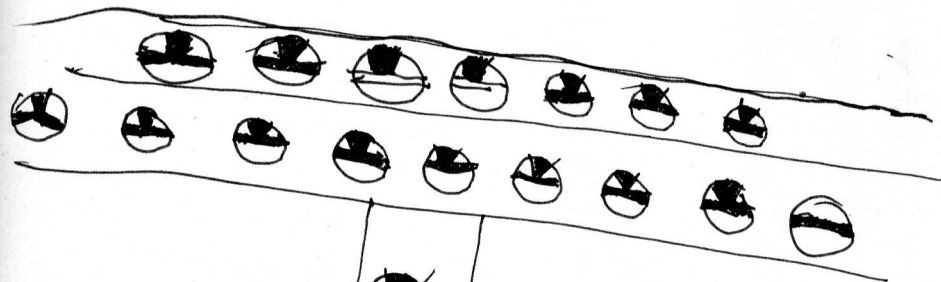
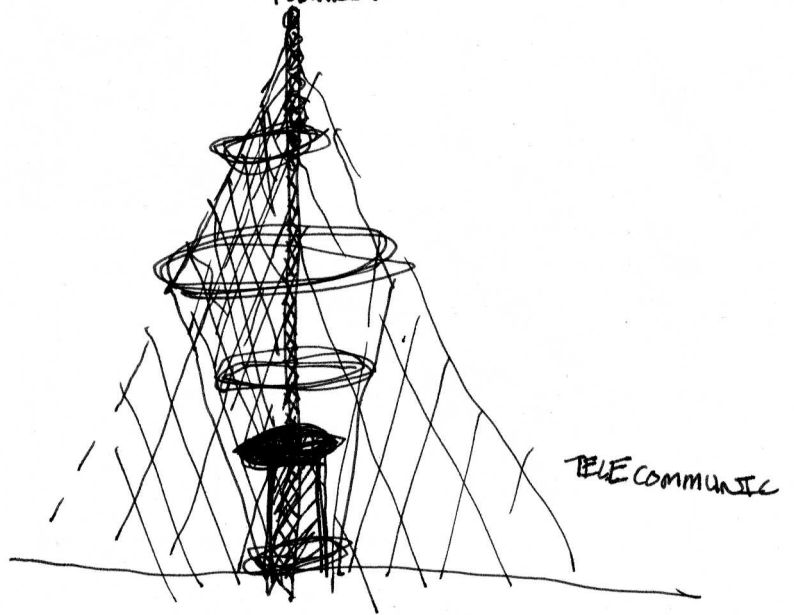


INTERSTATE 94

ARCHITECTURE FOR NON
PEOPLE MOVING...

• WHAT HAPPENS EVERY SO OFTEN?

WHAT IS AN IMPORTANT.



IS A QUESTION OF
VANTAGE

CONTOUR
LINES.

NO PERCEPTIVE

STEPS FOR RENDERING

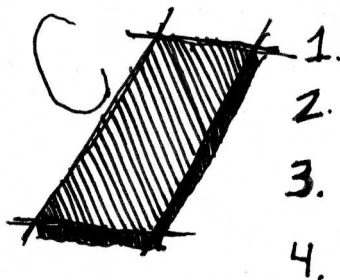
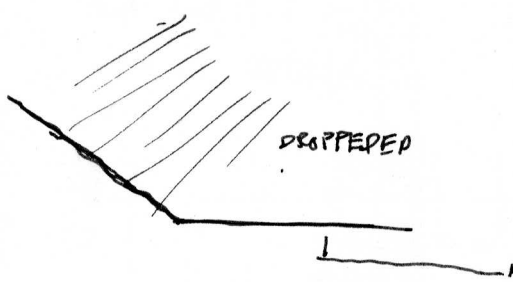
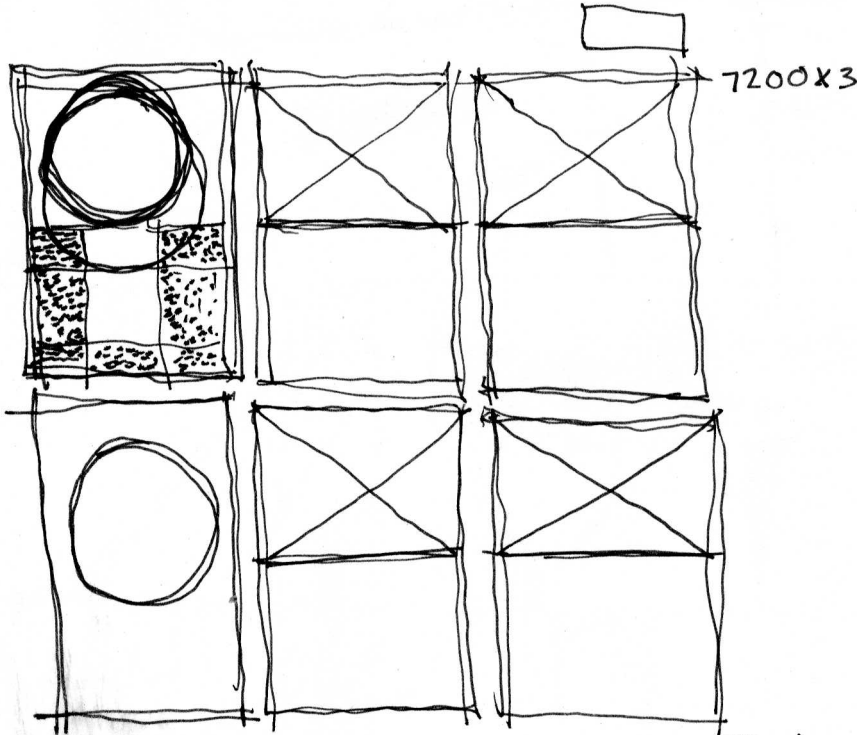
ONE RENDERED
PIECE....

- ↳ NOISE → SCRATCHES & DUST.
- ↳ OVERLAY - LINEAR LIGHT → 37% OPACITY.
- ↳ OVERLAY - ~~RGB~~ MOSAIC → 350% OPACITY.
- ↳ COLOR BALANCE - YELLOW 25% RED - 12%.

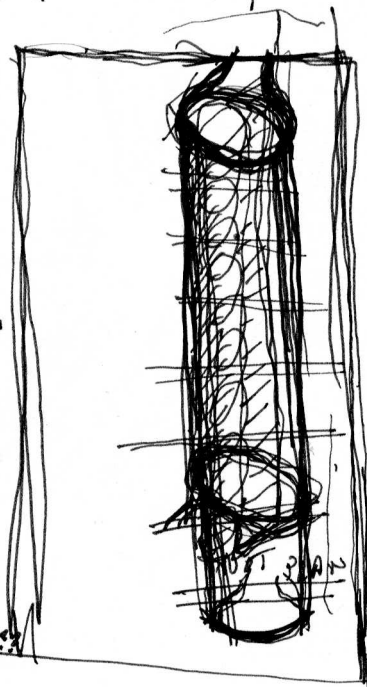
DAYSHOT NIGHT SHOT.

RENDERING 5

24x12 300 DPI



TEXTURE??



THE MALL AT THE LAWN... BEHIND...
ASS A GREAT

ITS THE SAME IMAGE!
THE VERY SAME IMAGE!

WALKING ON IT... LOOKING THROUGH
IT... LOOK OVER IT



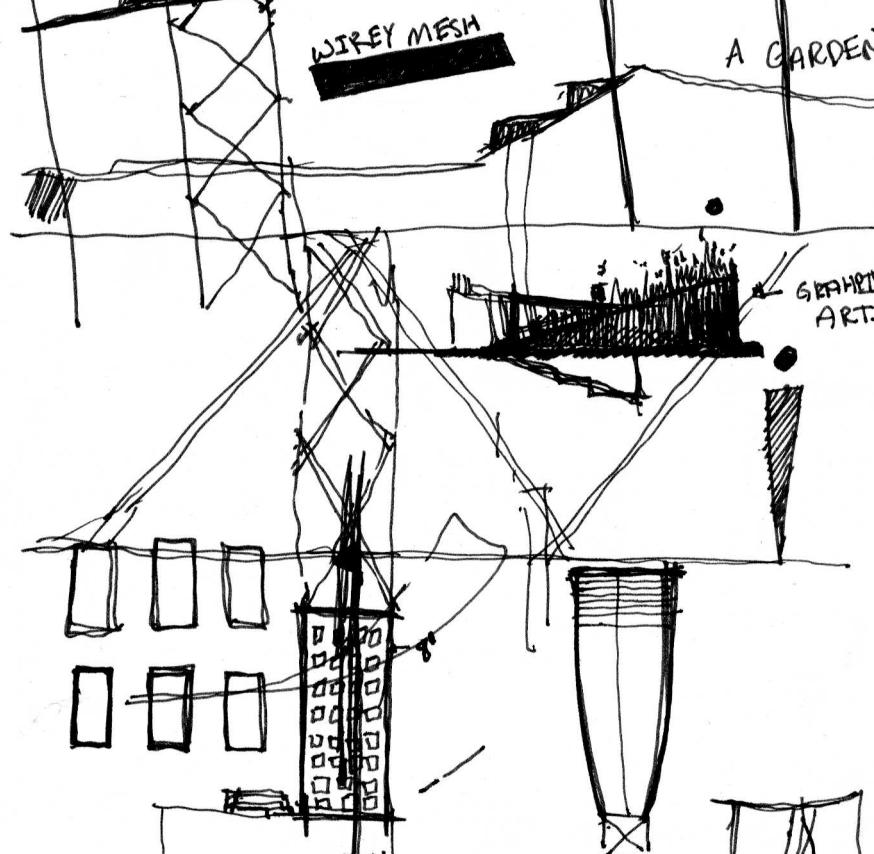


WELL... TOMORROW I
MODEL THE STRIKELINE
CANTILEVER.

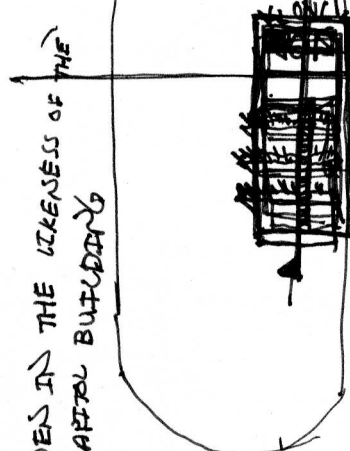
THIS IS ALL!!!
NO MORE
BREATHE SERIOUSLY
JUST DO IT

WIREF MESH

A GARDEN



GRAFFITI
ART.

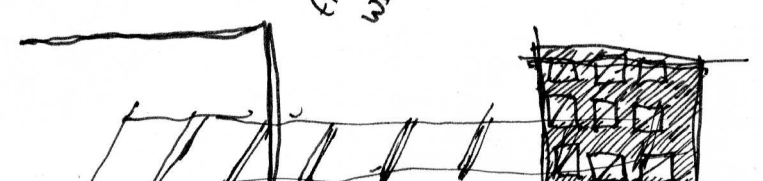


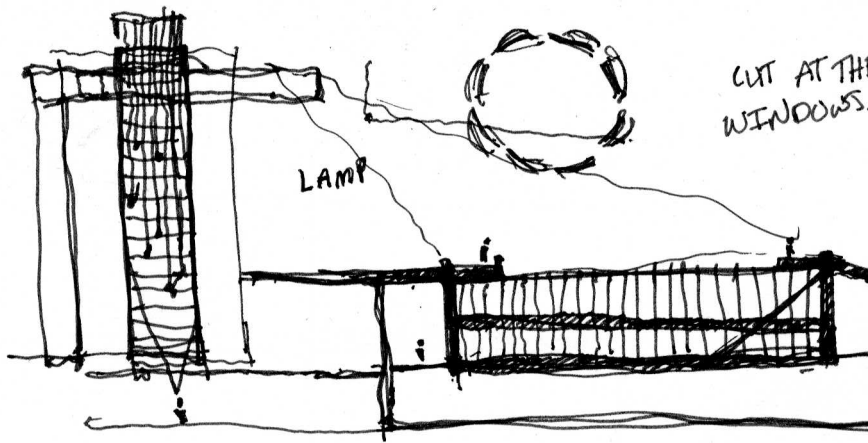
A GARDEN IN THE VICINITY OF THE
STATE CAPITOL BUILDING

WHAT THE FLICK DOES
THE IMAGE... IT SAYS?
- NOCH DANKE...
- GREAT AMERICAN...
- A SYMBIONESE...
OF THE LAND...
- A SYMBIONESE...
OPENING TO THE EAST...

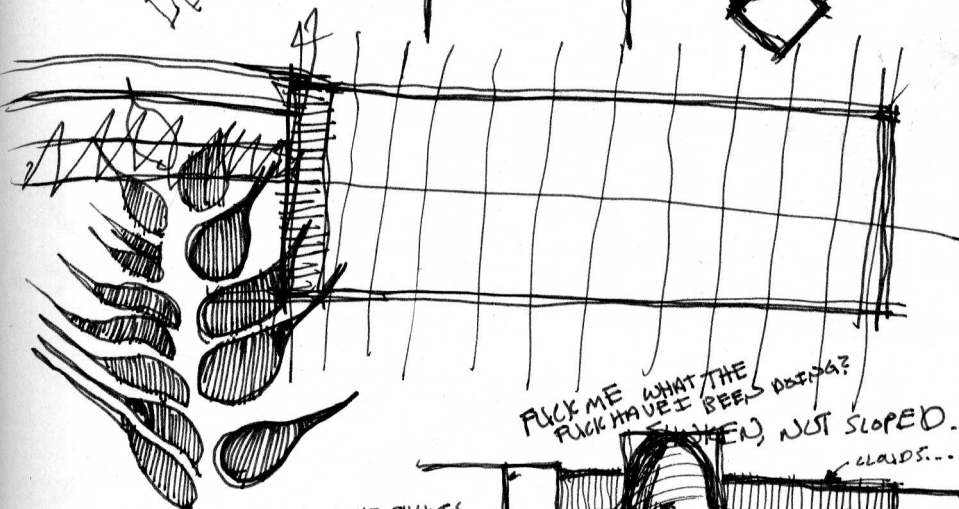
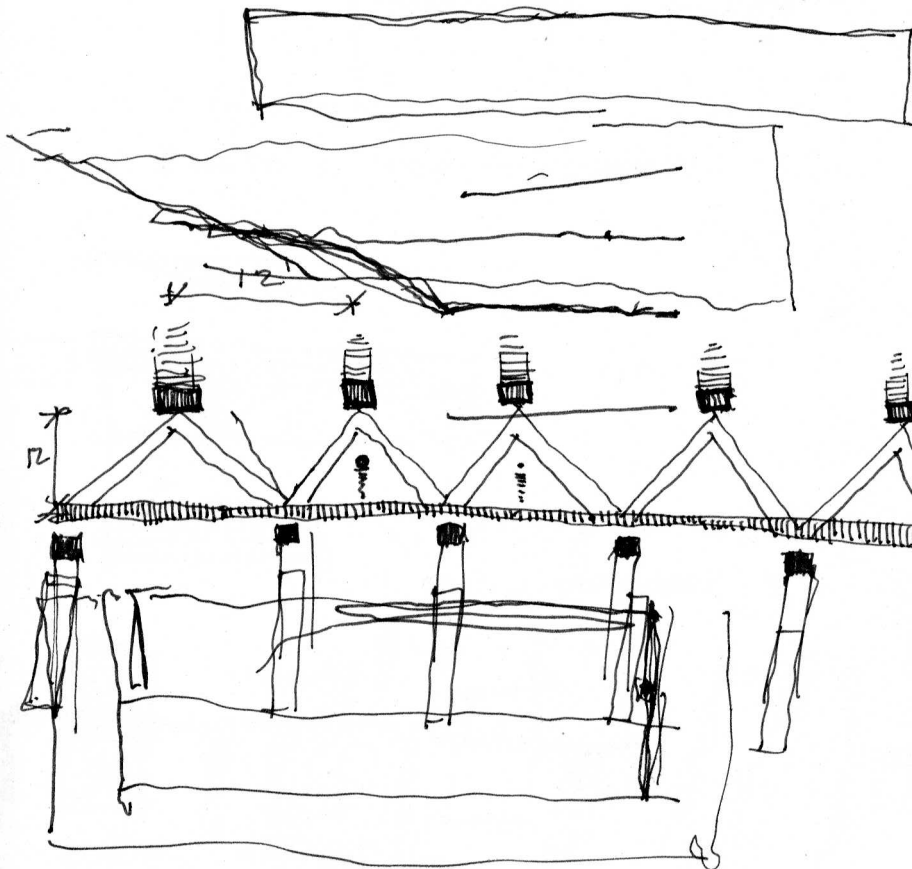
ARCH IS SAME
WITH AS CAPITOL...

OVER THE ROAD...
WITH PATTERNS?





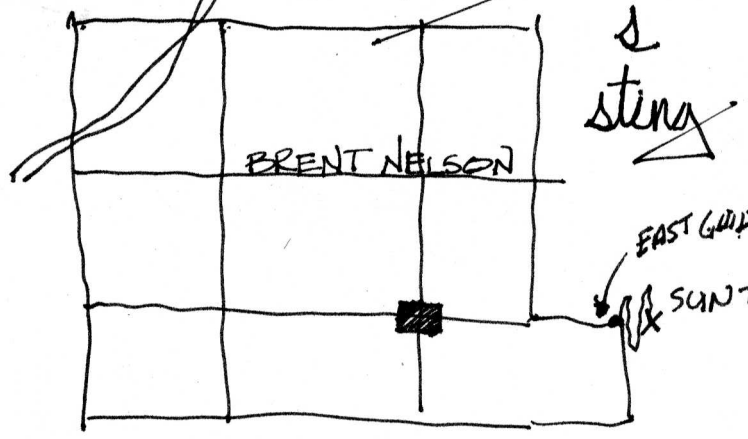
CUT AT THE WINDOWS



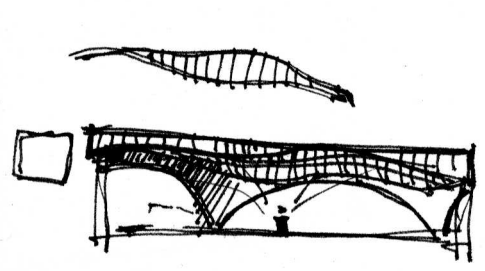
FUCK ME WHAT THE FUCK HAVE I BEEN DOING?
SLOPED, NOT SLOPED.
CLADS...

WHAT THE FUCK IS
DOING TO ME?

xq ^ ? ? xq
BRASSING



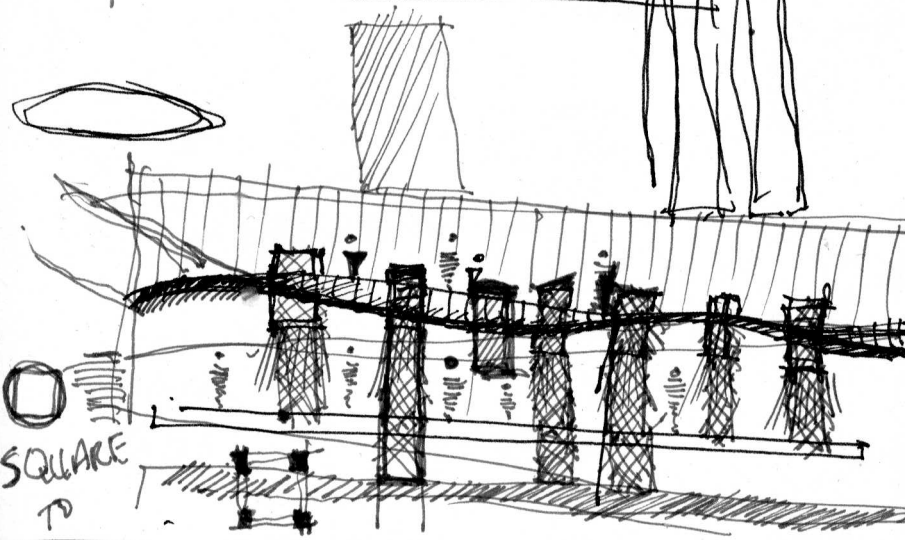
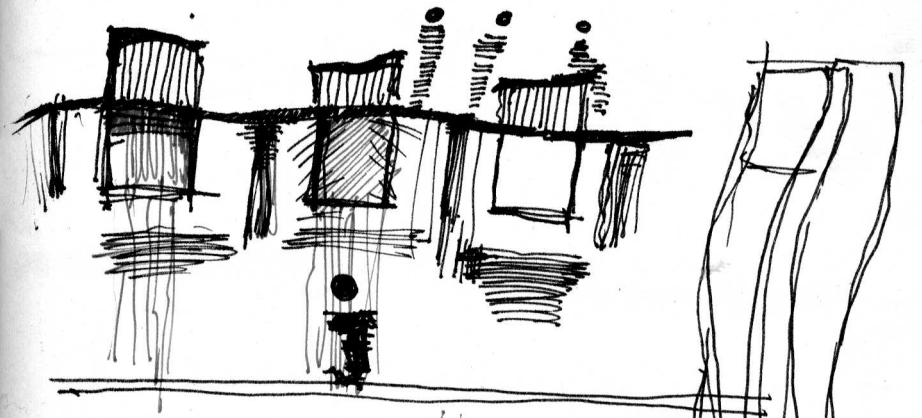
I NEED A FUCKING PICTURE....



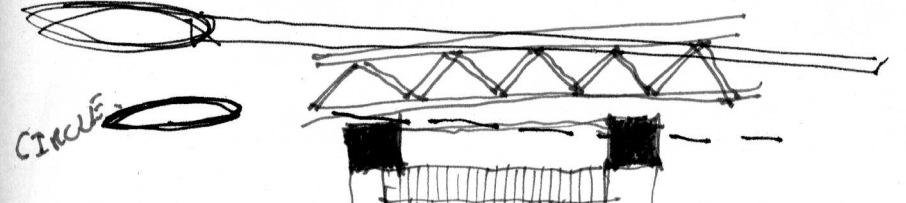
BROOKLYN...



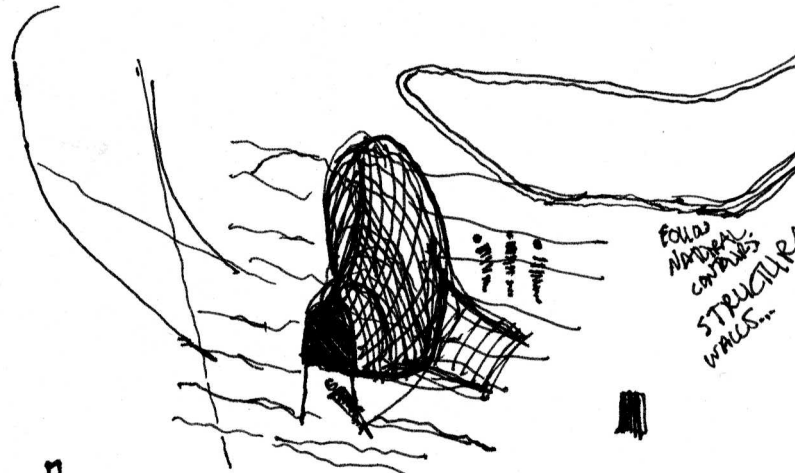
• I NEED A PHOTOGRAPH.
• I HAVE A PHOTOGRAPH!



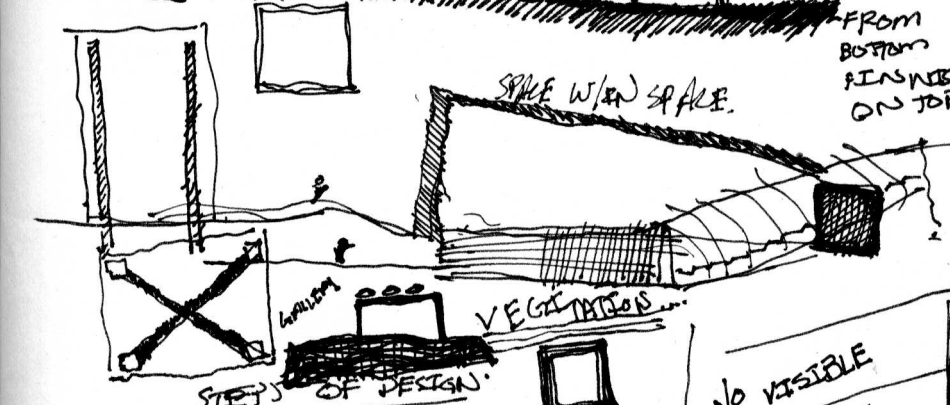
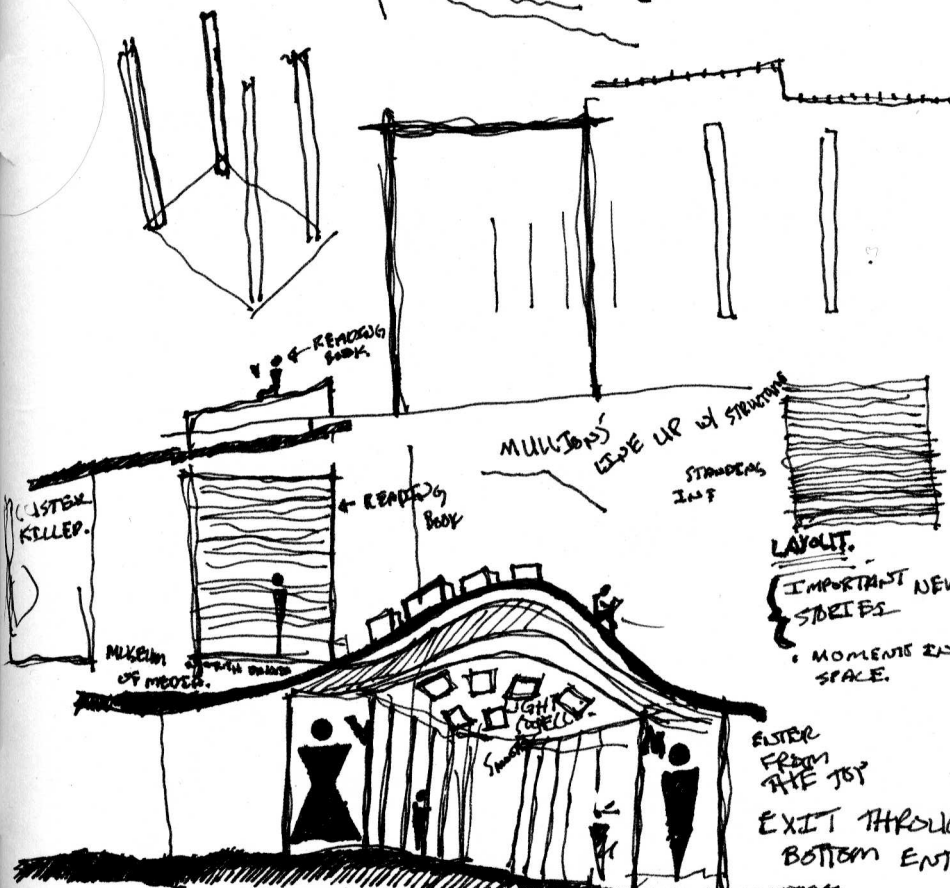
SQUARE TO



CIRCLE



FOUND
NATURAL
CONCRETE
STRUCTURE
WALLS...



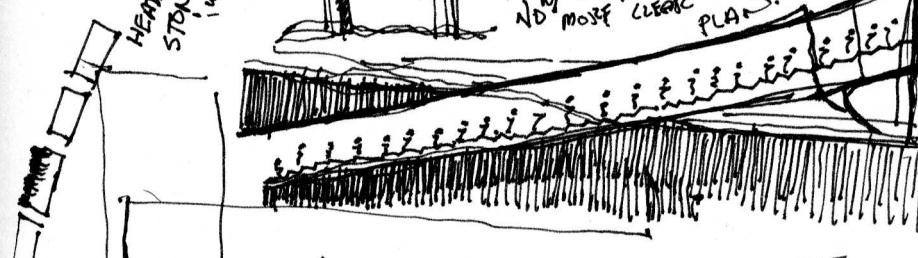
1 FLIP. REPRESS.

2 LAYER

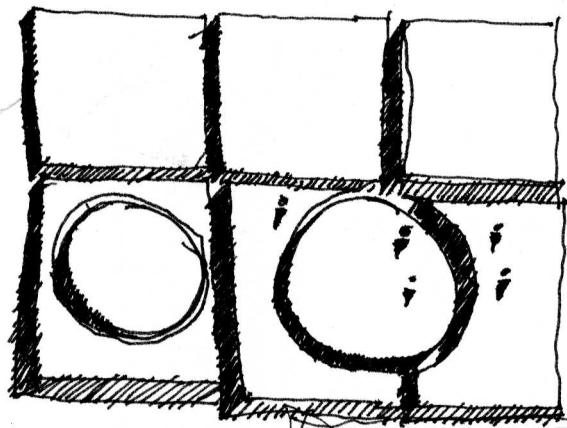
3 HEAVY STONES
w/ DRAINAGE

LOW GROWN
FROSTED NO VISIBLE
WHITE COLUMNS.

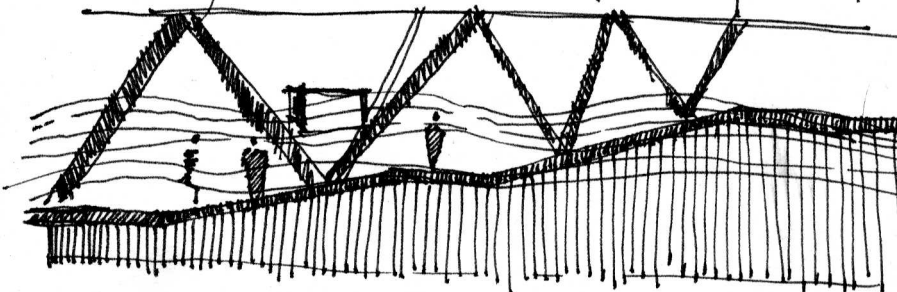
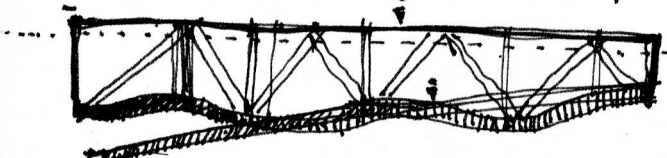
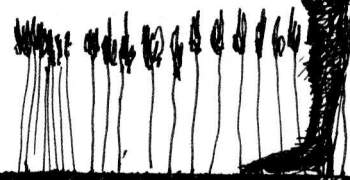
WHITE SHALLOW STAIRWELL
NO MOST CLEAR PLAN.



USE YOUR LOVE

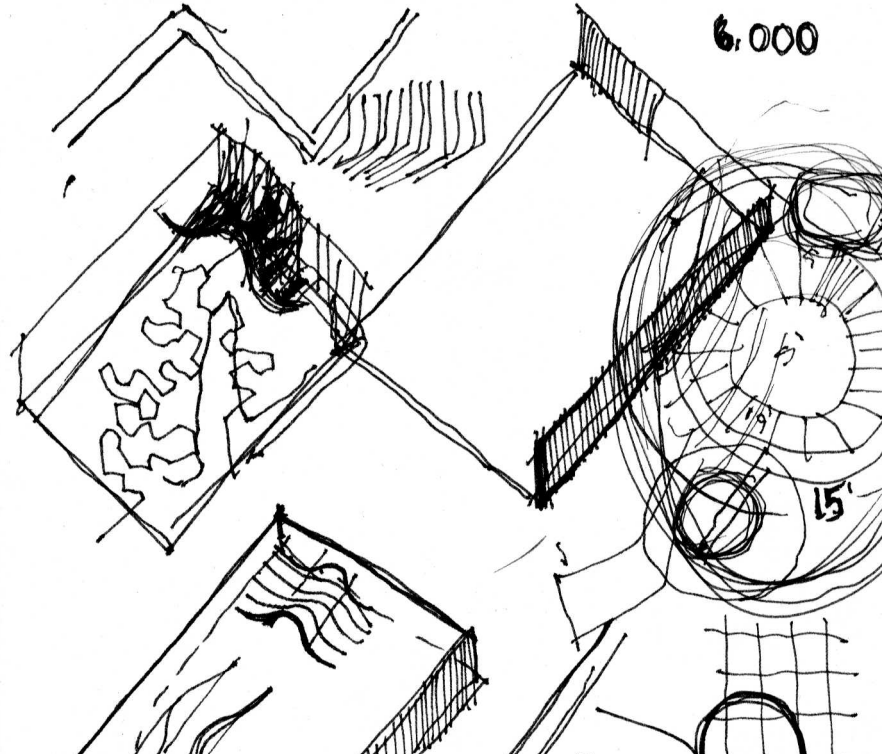


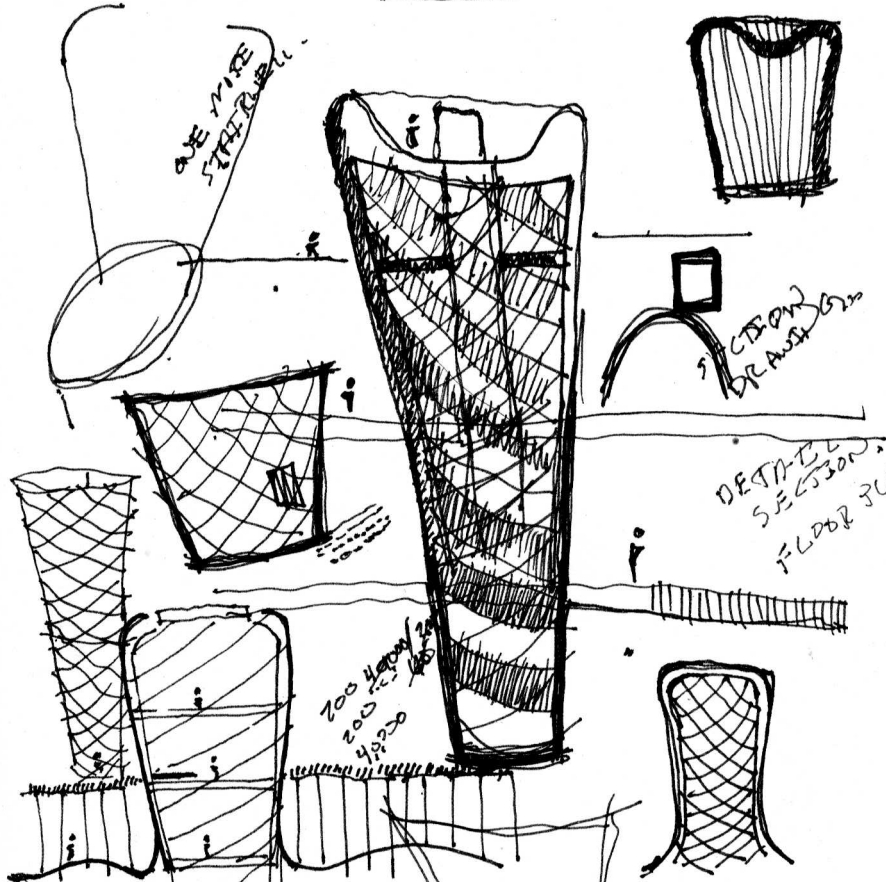
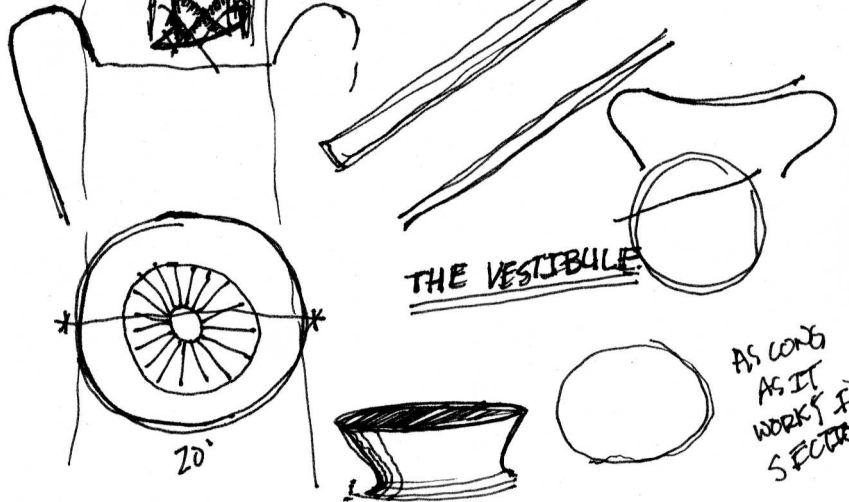
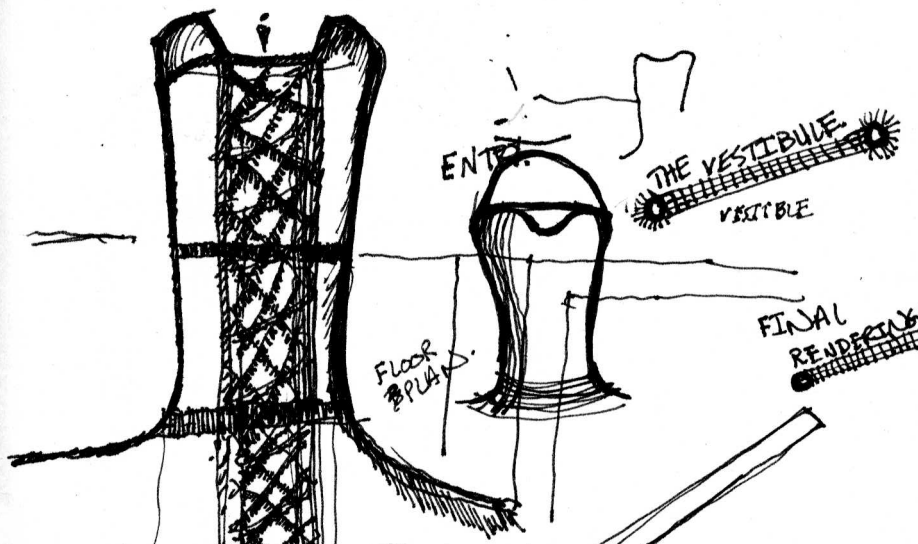
USE YOUR LOVE



HOW DOES ONE ENTER?

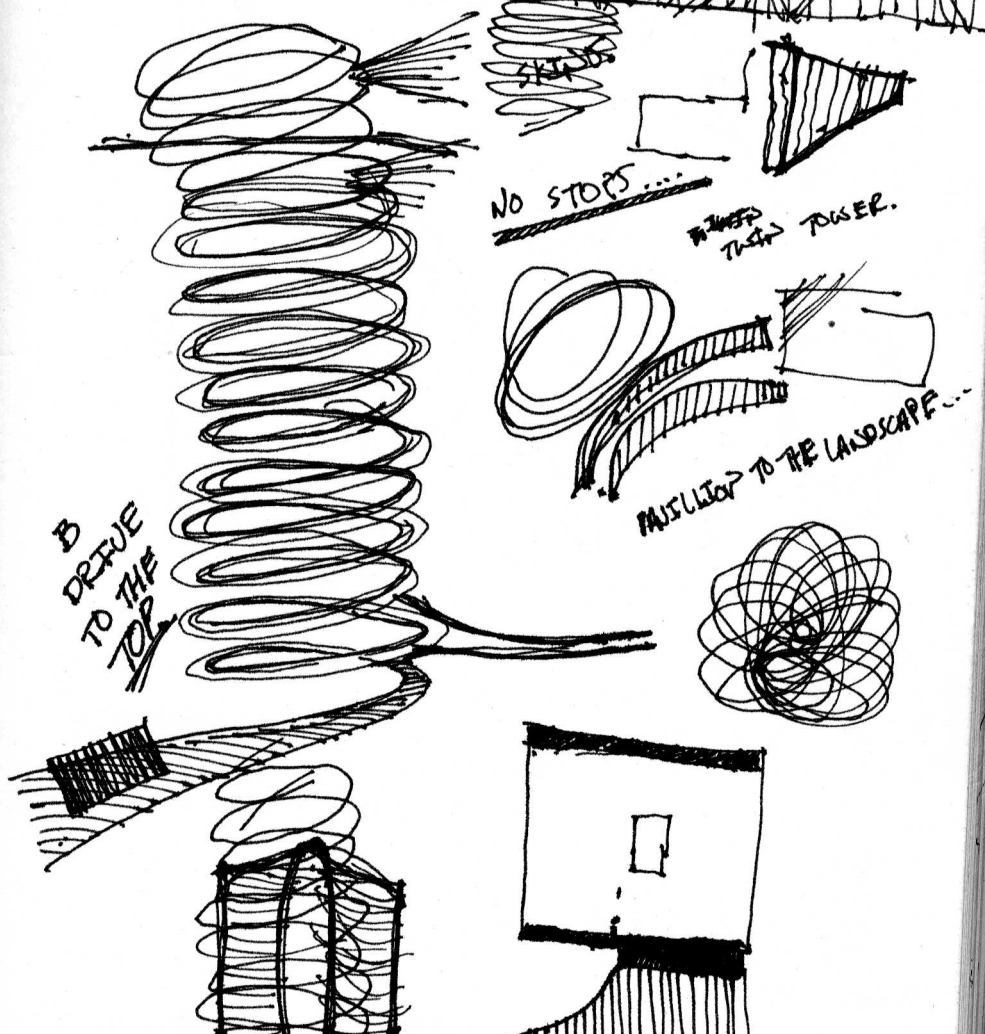
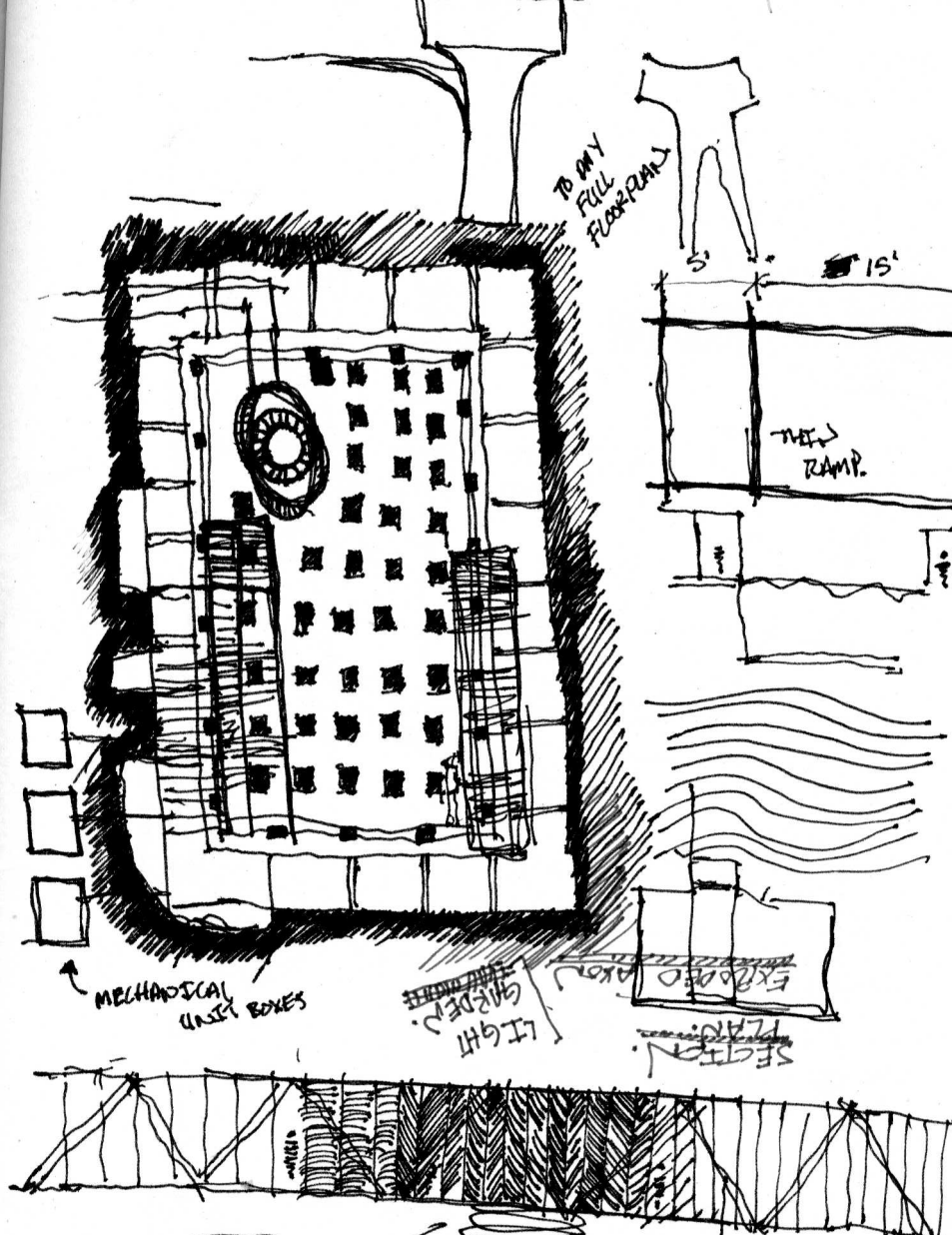
6.000



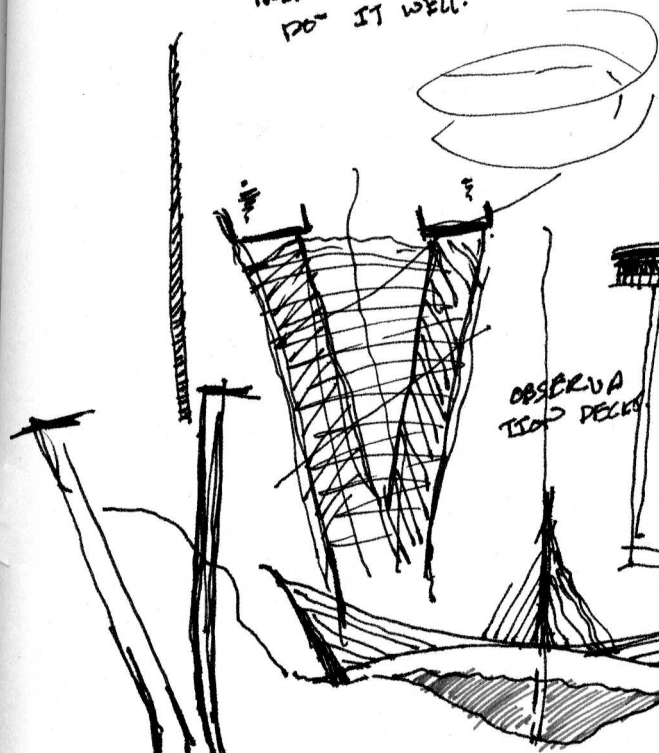


THIS BUILDING MAKES NO SENSE.





QUESTIONS
TAKE WHAT YOU GOT AND
DO IT WELL.

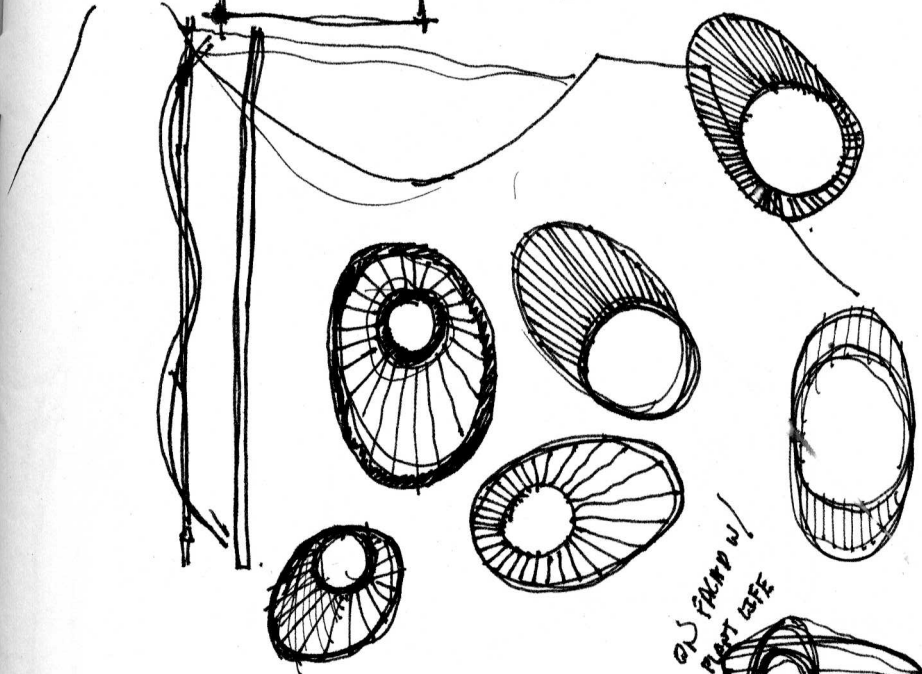
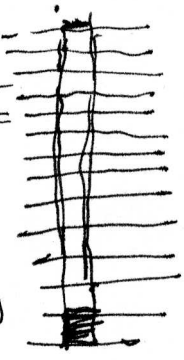
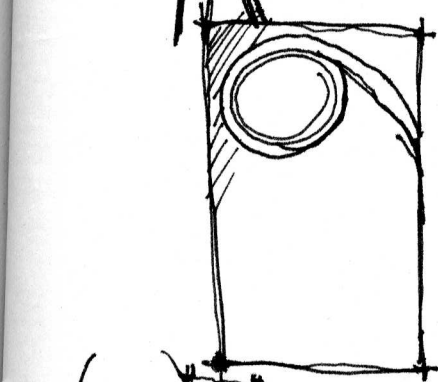


OBSERVATION DECK

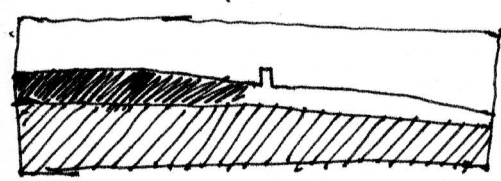
BA' #1

RAMP STRUCTURE.

JA

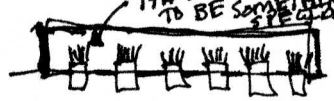


PATTERN ON FLOOR W/
STAIRS PART CASE



SOME OTHER THINGS

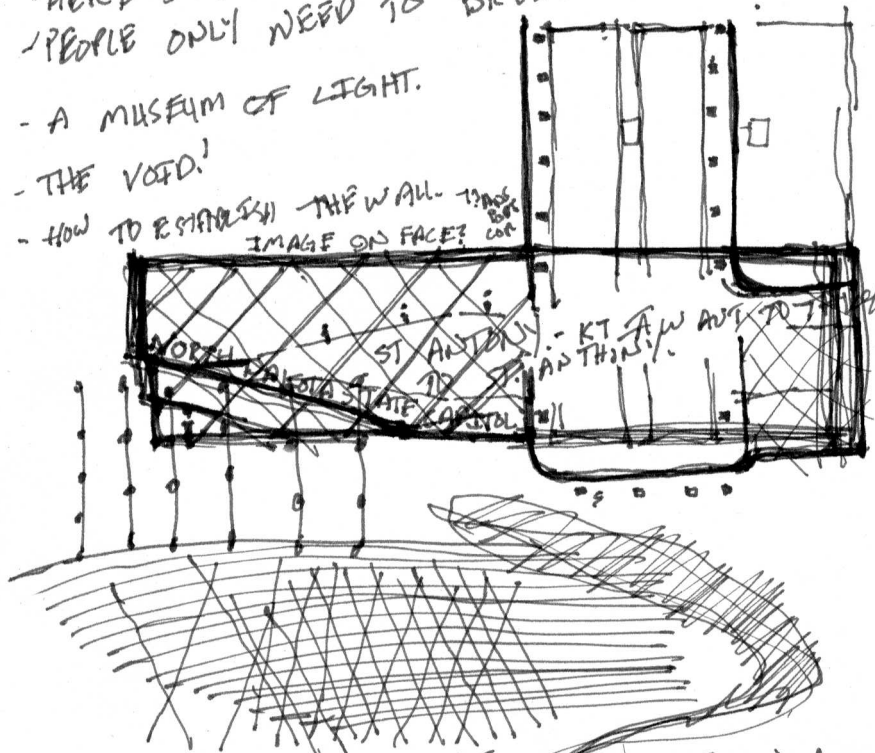
THIS FACAD NEEDS
TO BE SOMETHING SPECIAL.



STEPS... GRASS GARDEN

(MAYBE THE WEIGHT WAS A GIFT.
 LIKE I HAD TO SEE WHAT I COULD LIFT. SEEN
 - AN ARCHITECTURE THE ENABLE SIGHT.
 - MEDIATED VISION...
 - HERE IS A STRUCTURE I DESIGNED.
 - PEOPLE ONLY NEED TO BELIEVE BRIEFLY

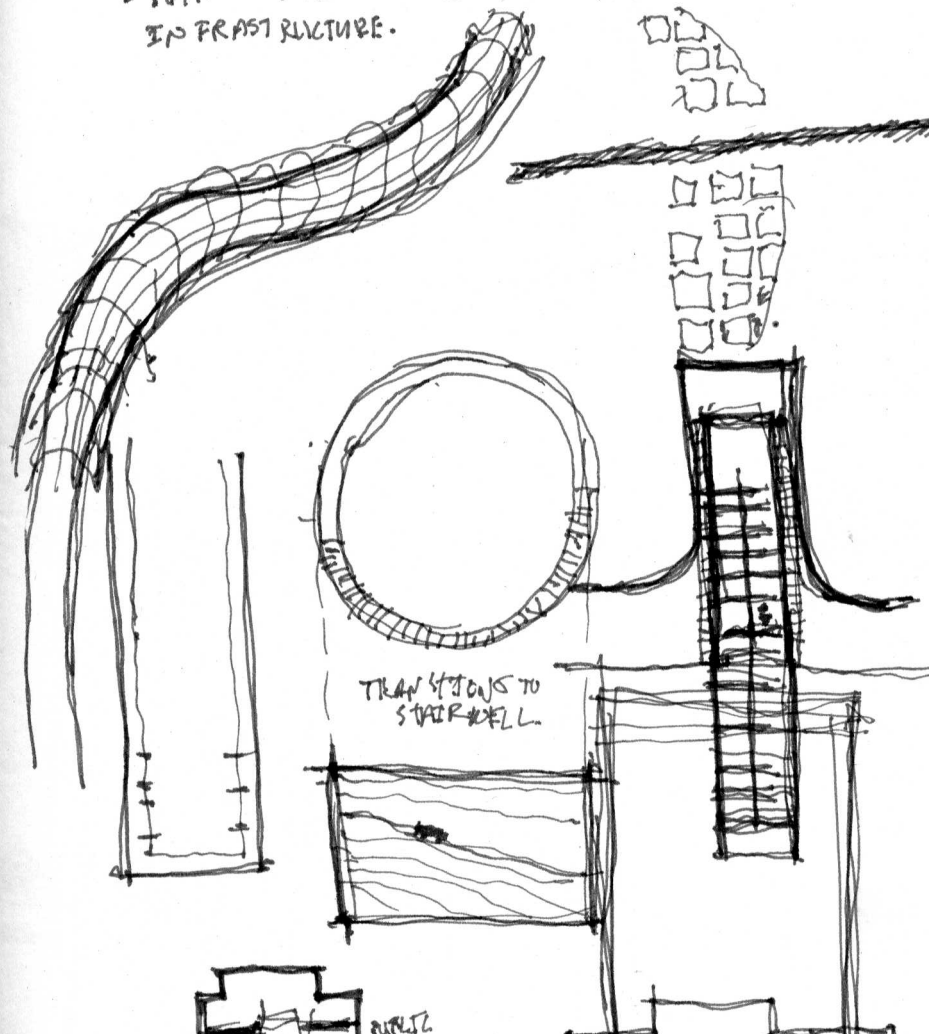
- A MUSEUM OF LIGHT.
- THE VOID!
- HOW TO REPAIR THE WALL - TRANSFORM THE IMAGE ON FACE? CAN

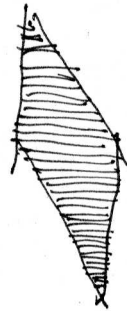
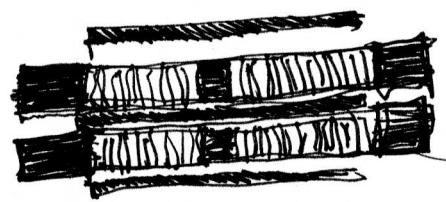
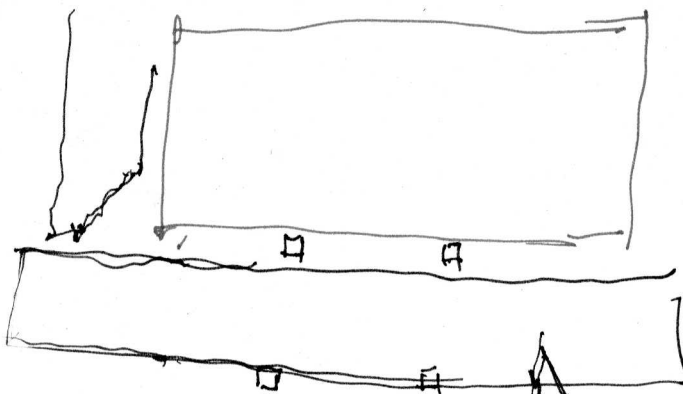


ARCHITECTURE DOES NOT
 VOID. IT HAS AN
 LEVEL EXISTING WITHIN

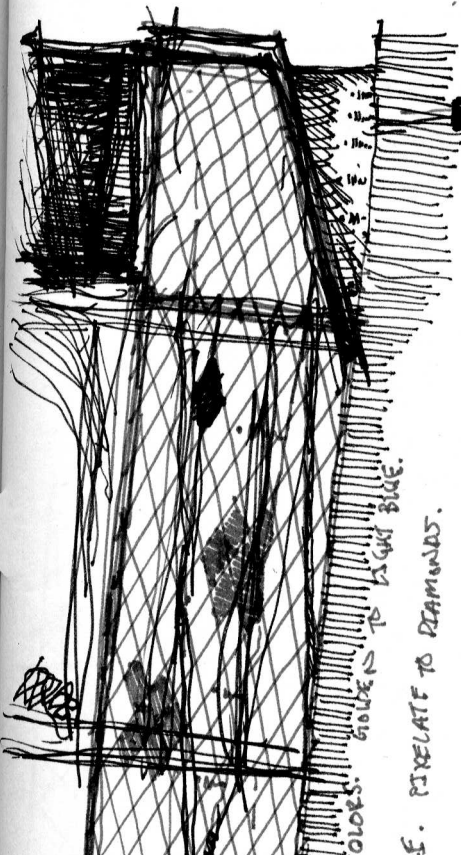
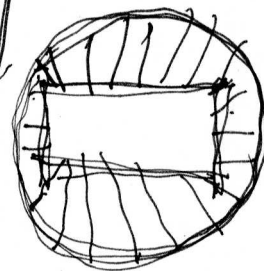
EXIST IN A
 INFINITE # OF
 FRAMES OF USE

- WHAT HAPPENS @ THE INTERSECTION OF
 INFRASTRUCTURE.



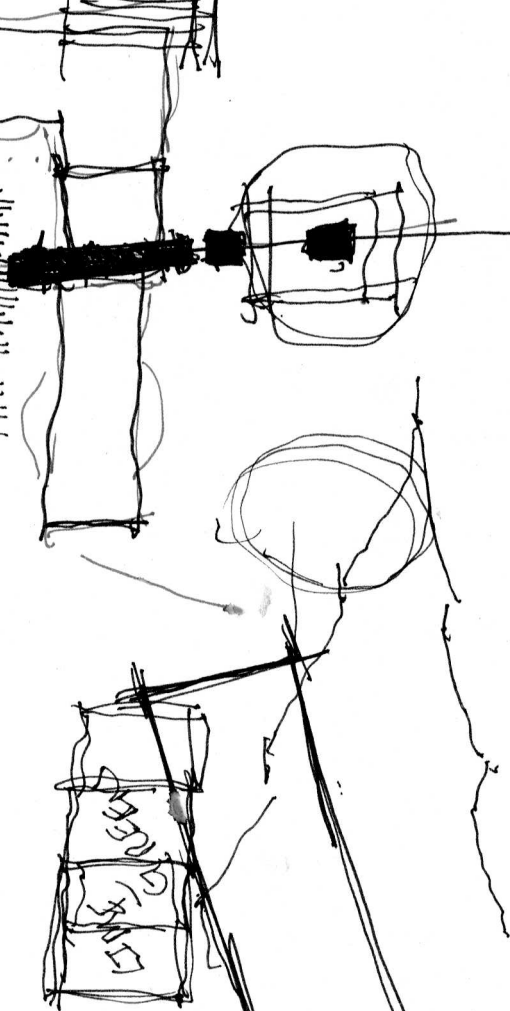


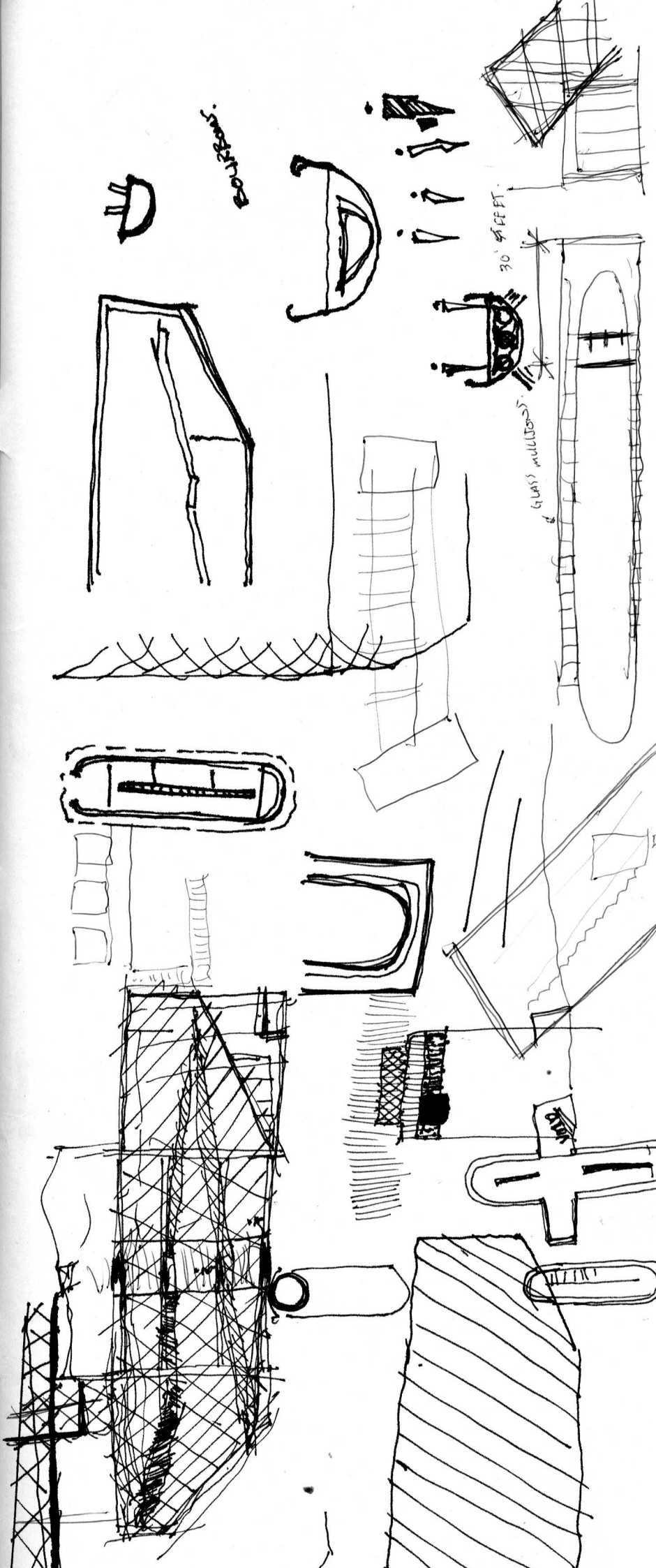
you need it



OLDS. HOUSE TO LIGHT BIDE.

E. PIRELATE TO DIAMONDS.



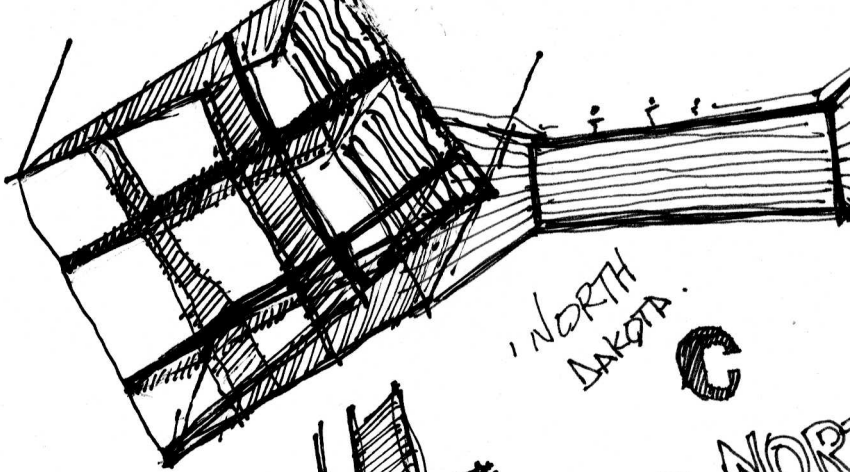


CONCRETE

30 FEET

GLASS MULTIPANE

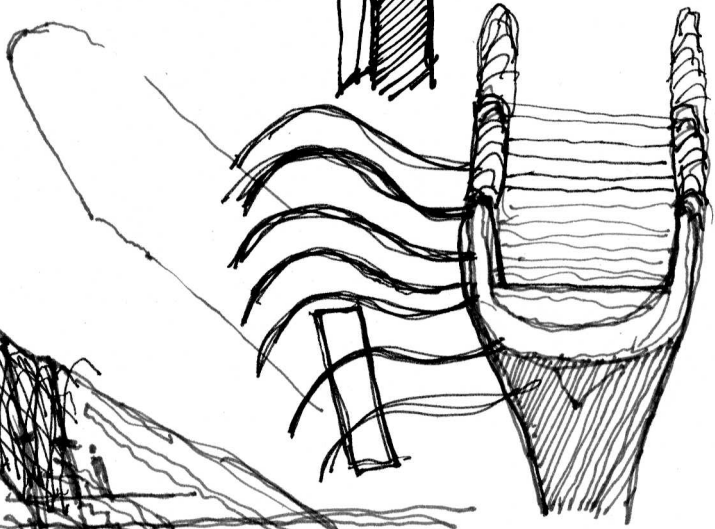
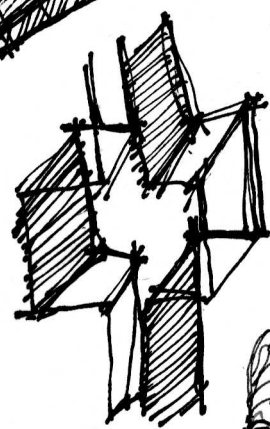
OUT



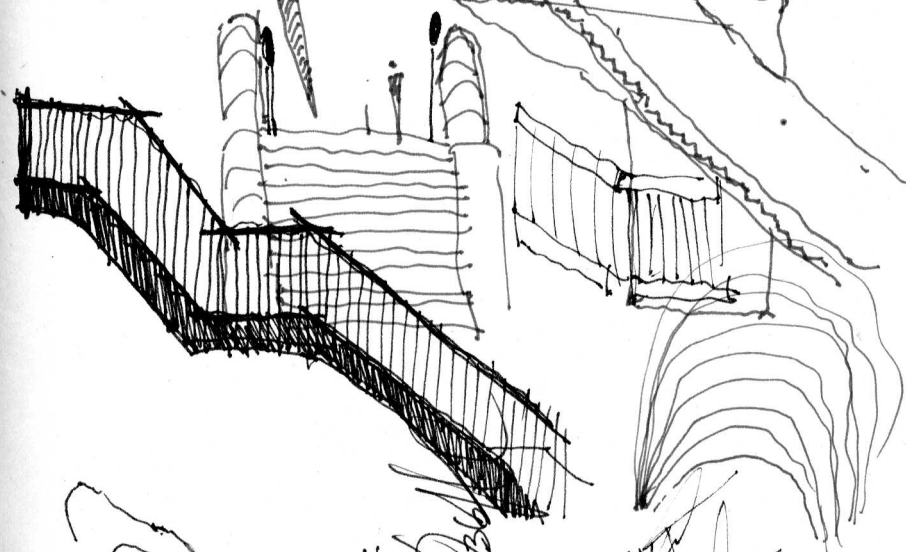
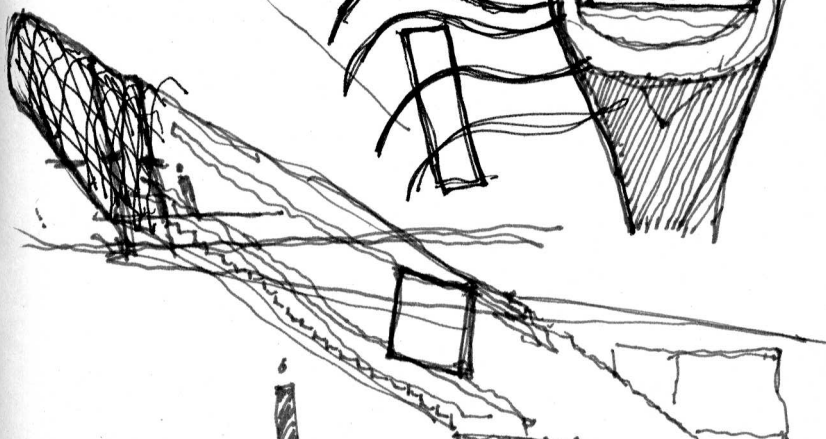
NORTH
DAKOTA

C

NOR

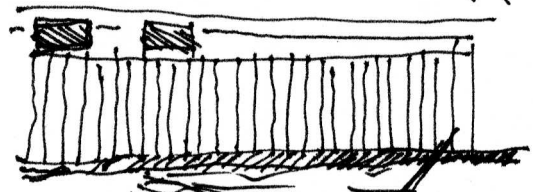
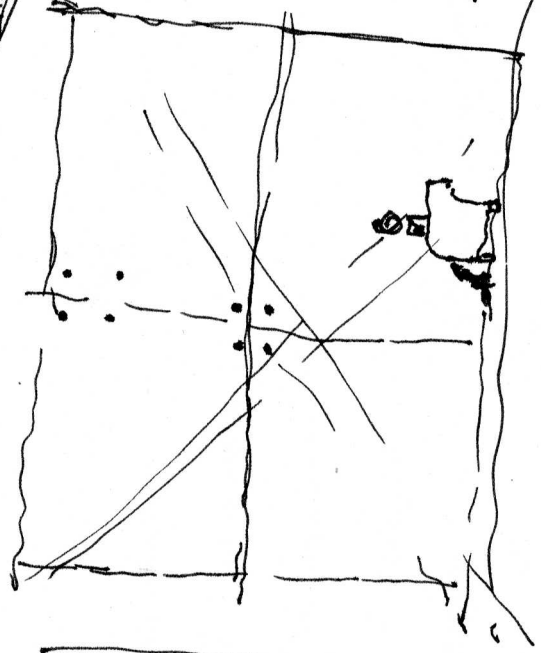
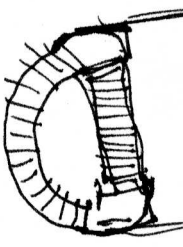
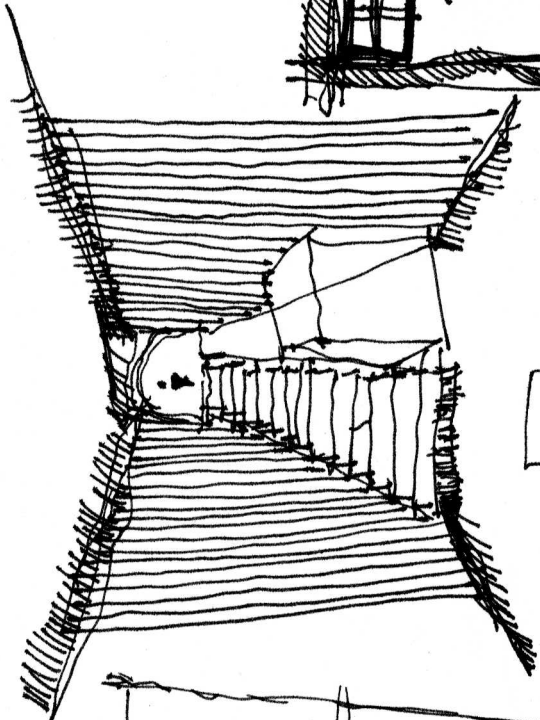
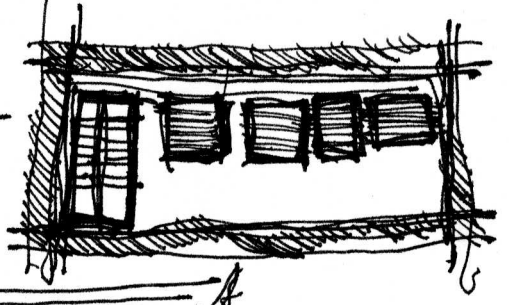
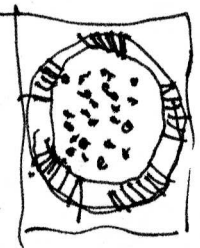


ESTABLISH
SECTION

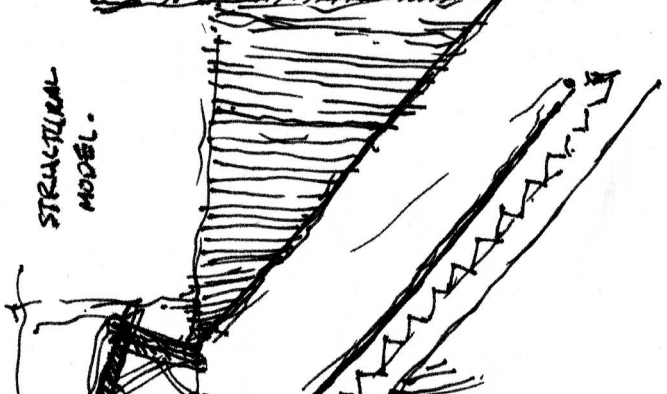


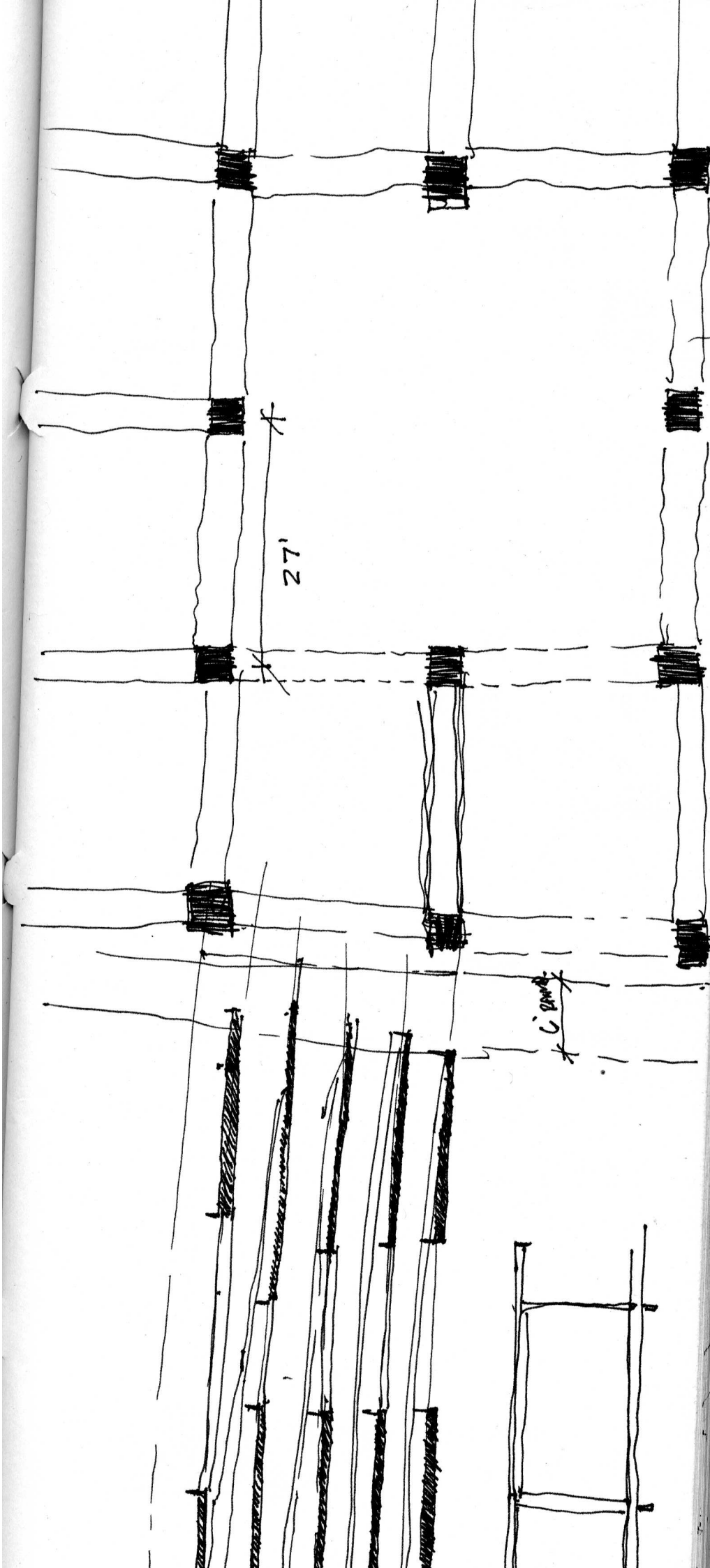
110

CONCRETO
NE GROS
ESTRUC
E-19-21-2



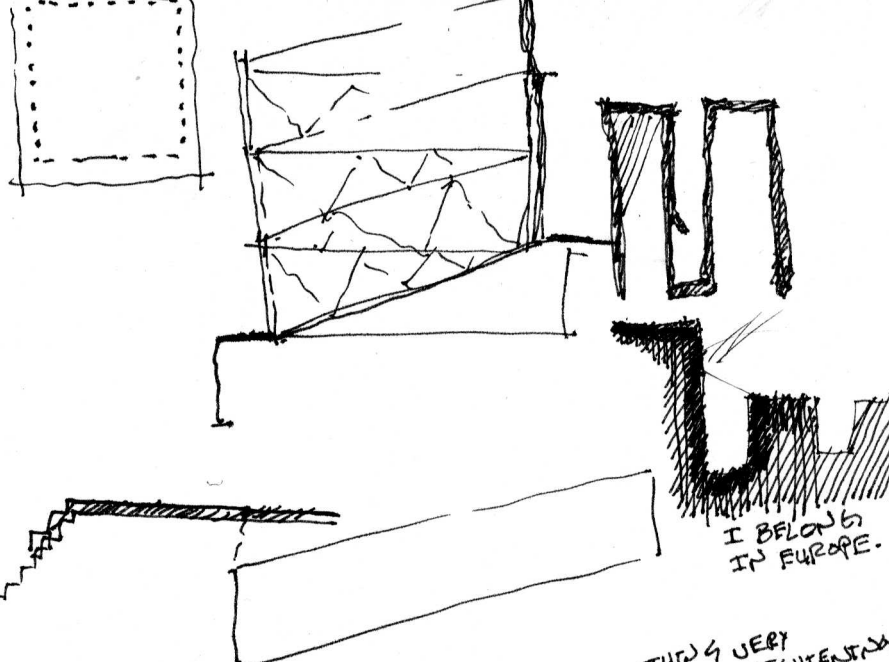
STRUCTURAL
MODEL.





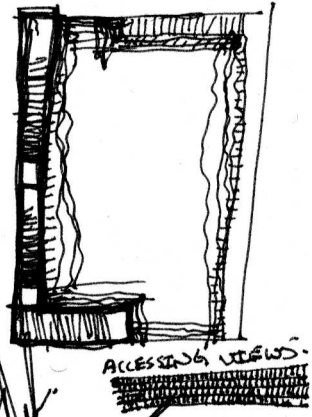
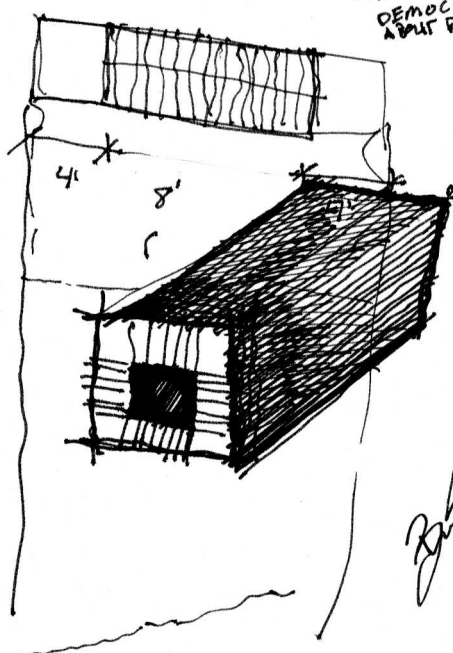
27'

6' 0"



I BELONG
IN EUROPE.

THERE IS SOMETHING VERY
DEMOCRATIC AND ENLIGHTENING
ABOUT RAMPS...
ONE RAMP...
ONE STAIR



•• TAKE THE HEAT... VERTICAL MULLIONS.

•• PRIMARILY PAPER MODELS... REINFORCES
FACINATION W/PAPER.

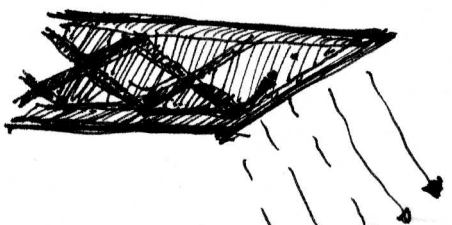
•• VERTICAL MULLIONS EVERY...

- SITE DEVELOPMENT.
- SIDEWALKS/ROAD TO PARKING.
- TOP SURFACE.
- EXIT SURFACE.



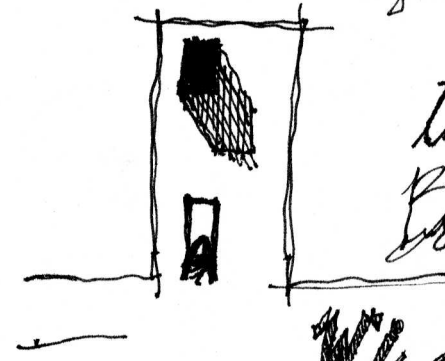
ACCESS TO PARKING...

PAPER... ..



PATTERN FOR
EXIT
MODEL. SKYWALK.

We are sitting in the studio



Thomas Erickson
Brent Nelson

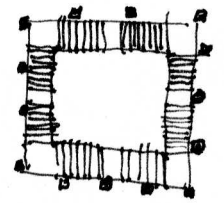
We are sitting in
vernacular design

WHAT COULD
HAPPEN AT
THAT POINT?

WE ARE IN VERNACULAR
DESIGN ON A THURSDAY

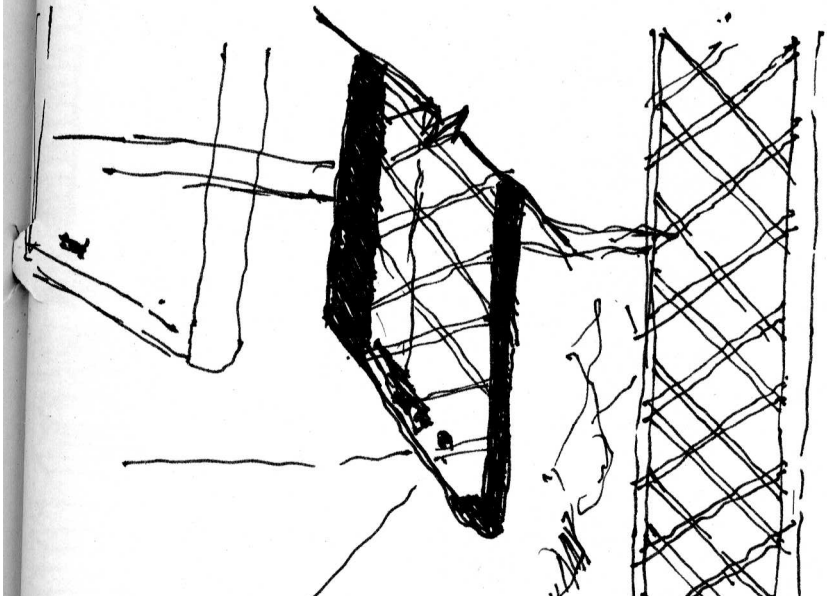
IN THE U.S. YOU WOULD
SEE THE SAME.

B BRENT NELSON IS ON HIS WAY.
WHERE SHOULD I GO NEXT?
WHERE SHOULD I GO NEXT?
REGARDLESS I AM ON MY WAY.
I AM ON MY WAY...



CAN

How ~~DOES~~ MARK'S INTERNAL LOGIC
EQUATION BE USED TO GENERATE
ARCHITECTURAL FORM THAT CURES
POVERTY?

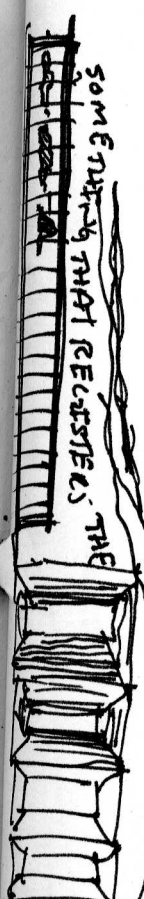


HOW IS EXPERIENCE
THE SETBACK LINES DIFF
BETWEEN PLANE, AND CAR.

TO AMEND



AND STREET
IS THE ANSWER



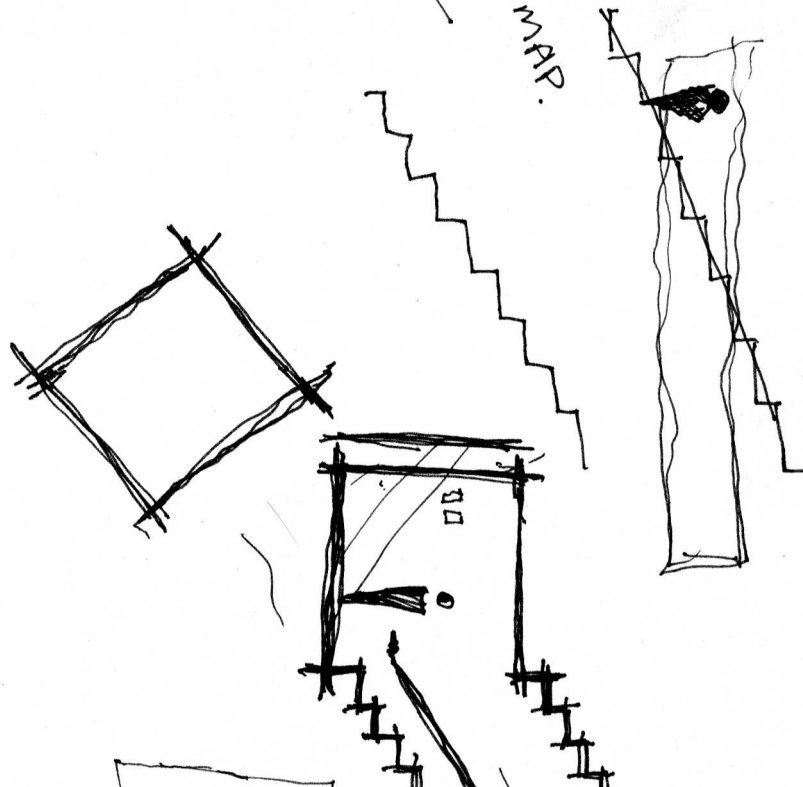
SOMEWHERE THAT RECALIBRATES THE

NO STREET
THE REPAD IS PLEASANT
MANY PEOPLE IN
SECTIONS.

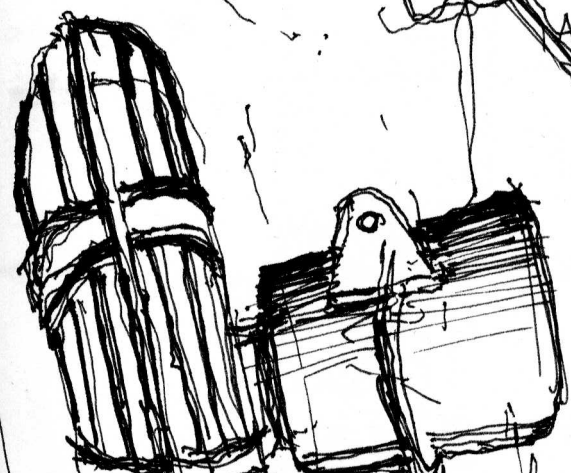
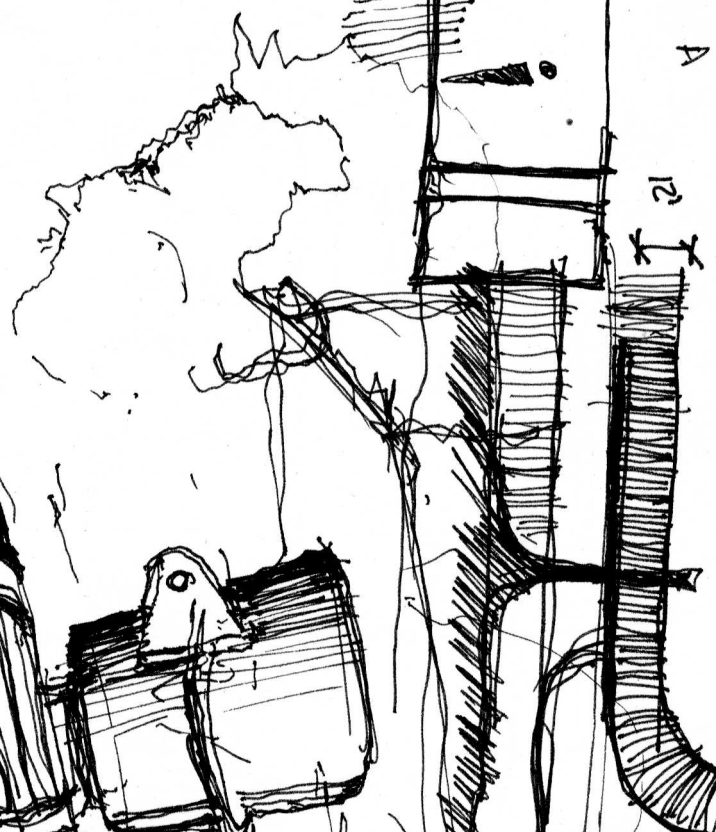
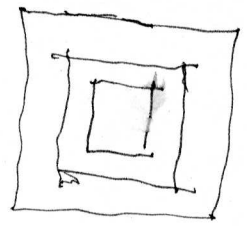


BACK
HOW
THE
THE
THE
THE
THE

SITE MAP.



ONE SECTION A



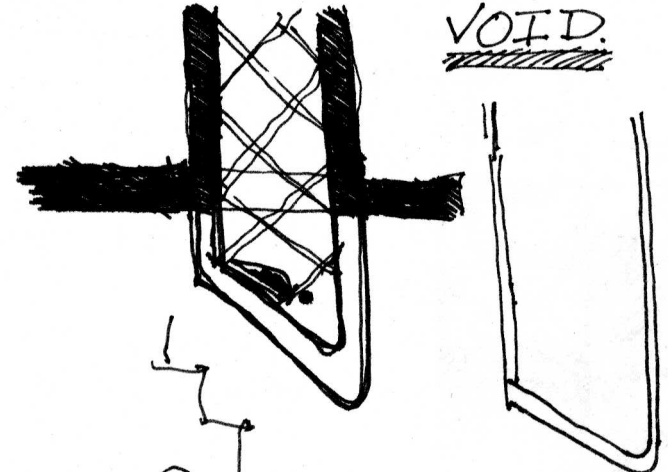
ONE DRAW AS DID FOR 140 IN BIG SECTION

TO DO THE ARCHITECTURE AS A PASSAGE THROUGH A SERIES OF FRAMES.

THE CRACKS AS SECTION IN USU FACTORY

JUST ON

VOID.

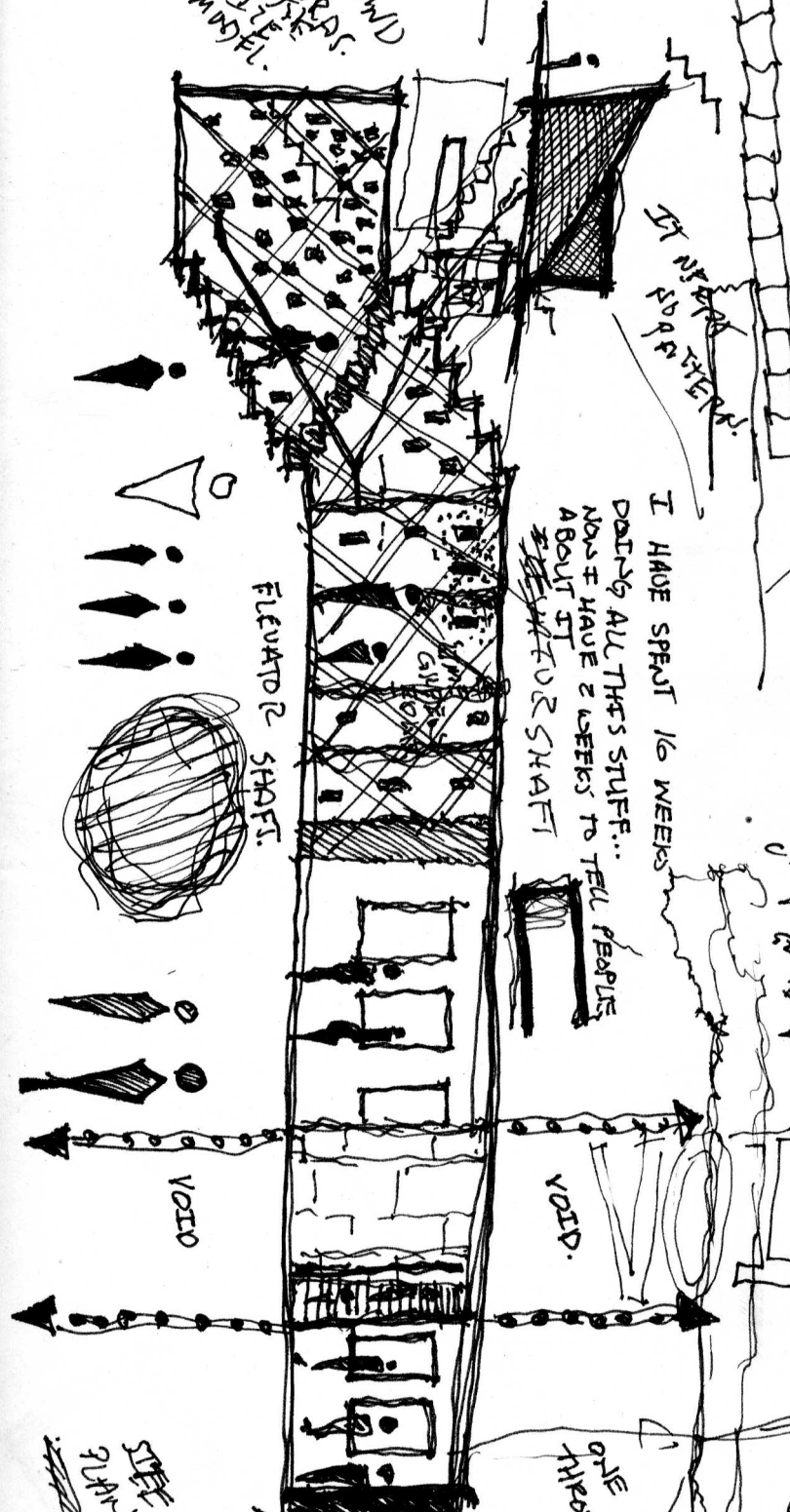


BIG SECTIONS THE ARCS WITHIN DO NOT CIRCLES AROUND DETAIL AREAS. SECTIONS ARE SAME SIZE AS MODEL.

IT NEEDS TO BE A SYSTEM.

I HAVE SPENT 16 WEEKS DOING ALL THIS STUFF... NOW I HAVE 2 WEEKS TO TELL PEOPLE ABOUT IT

ELEVATOR SHAFT



ELEVATOR SHAFT.

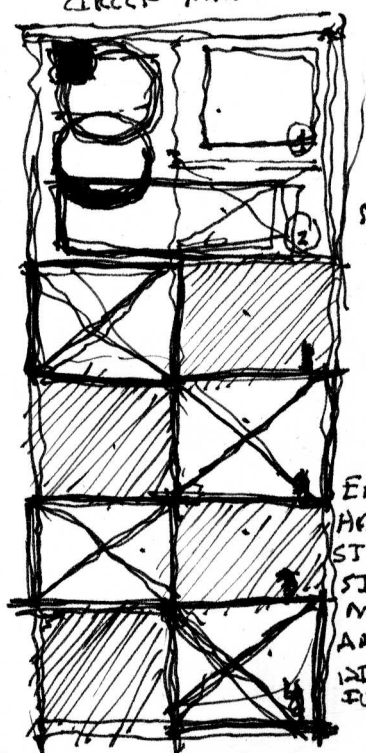
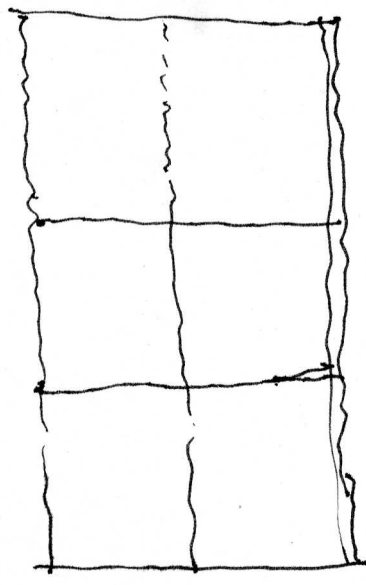
VOID.

VOID.

STEEL QUANT

ONE THROUGH

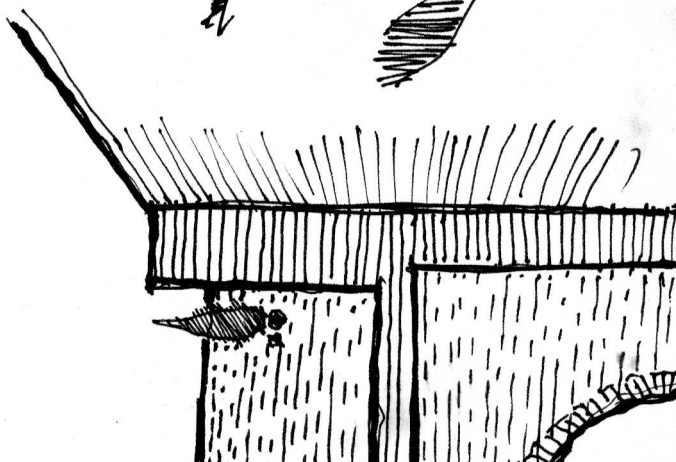
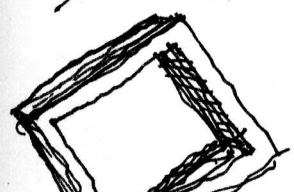
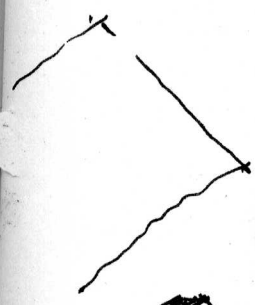
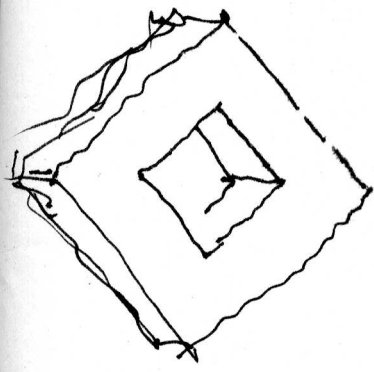
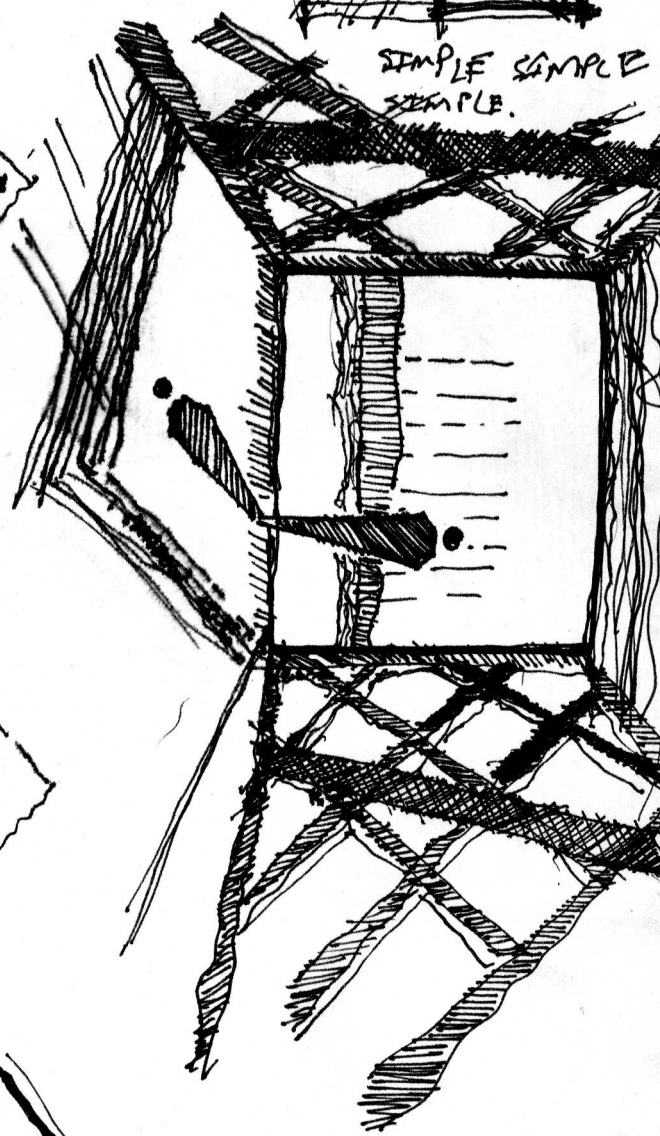
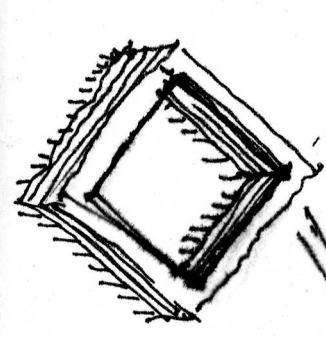
CIRCLE MAP.



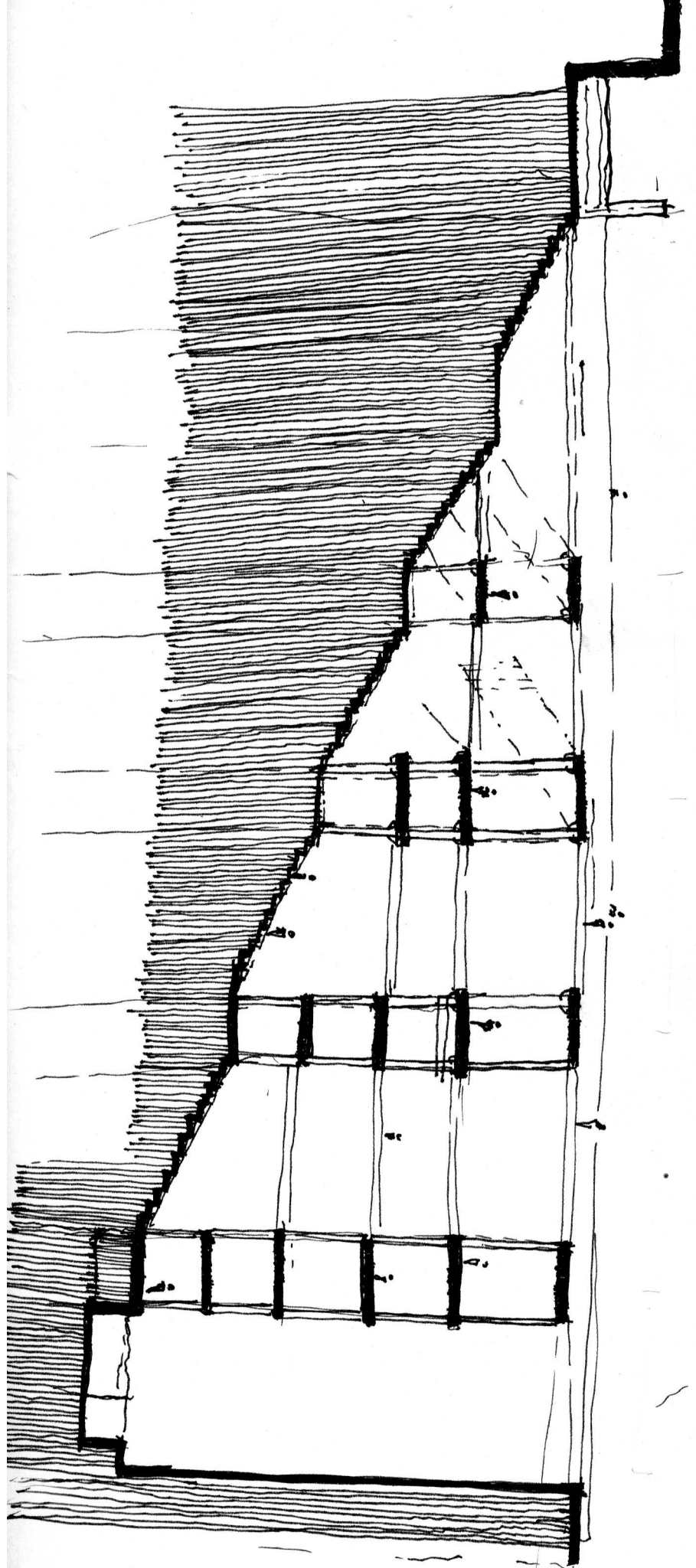
ST
T
SEC

EAC
HAS
STMP
STIP
MA
AND
LIVE
DUG

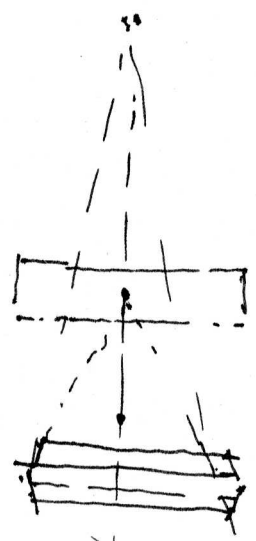
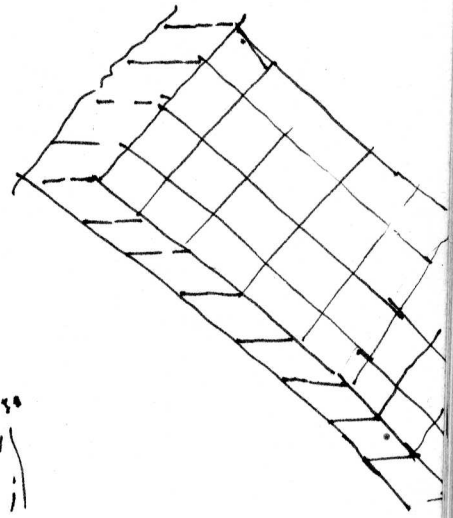
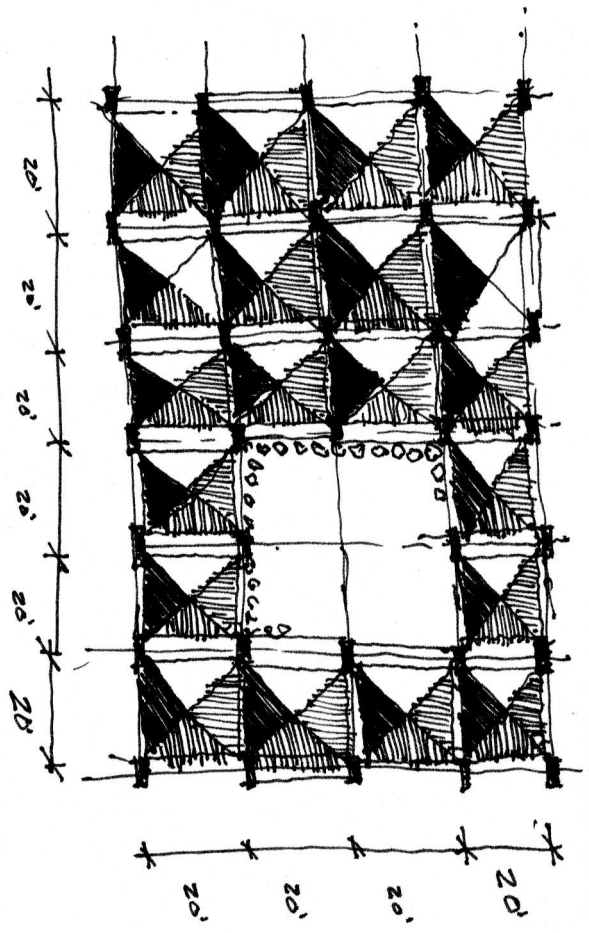
SIMPLE SIMPLE
SIMPLE.



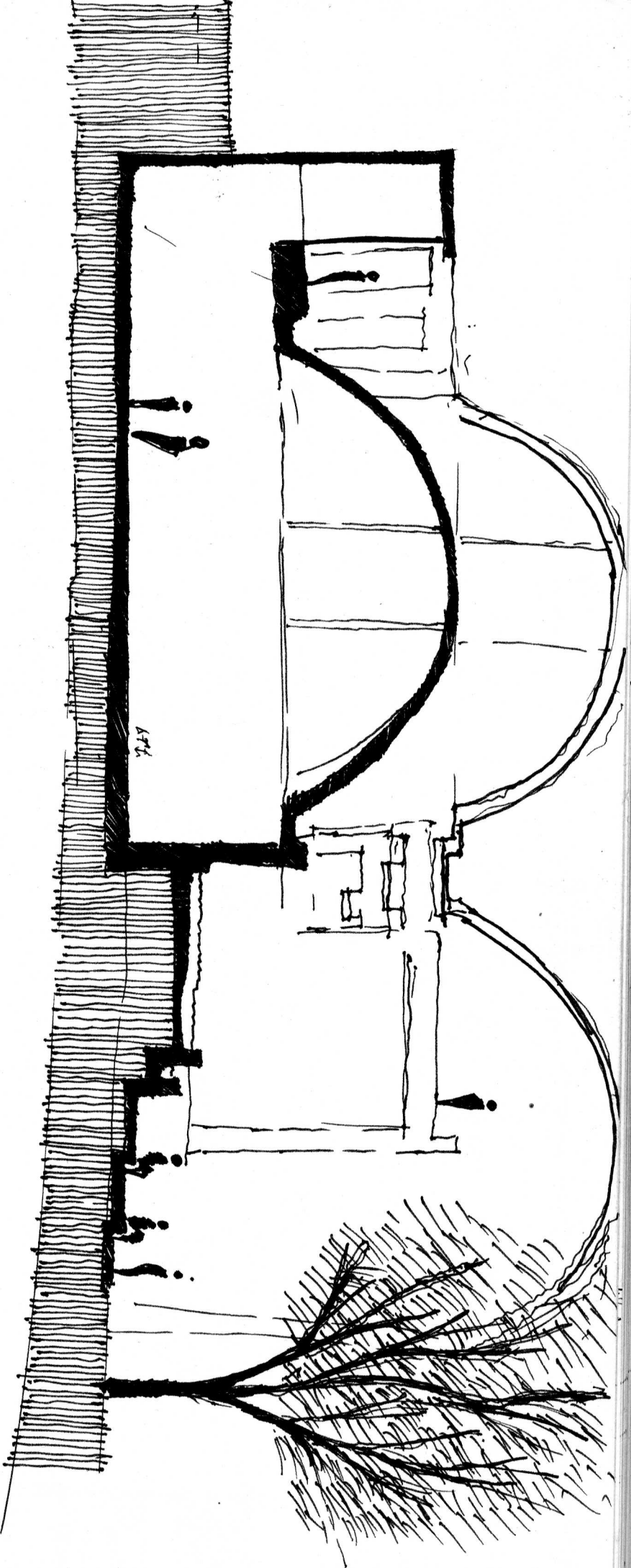


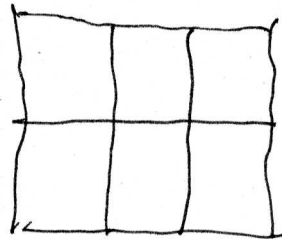
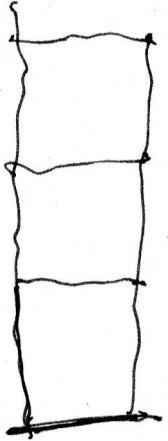
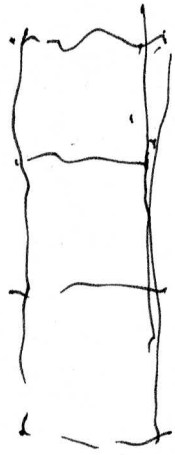
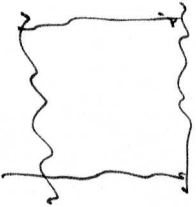
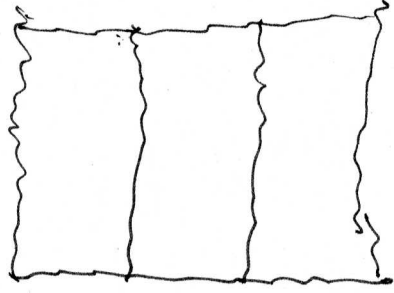


FACTS



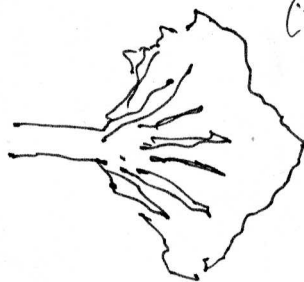
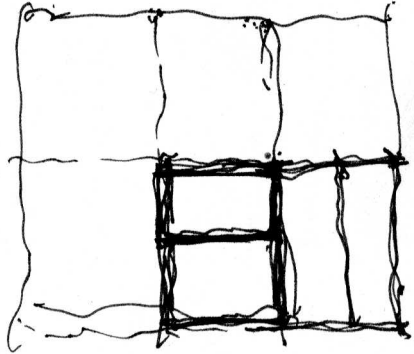




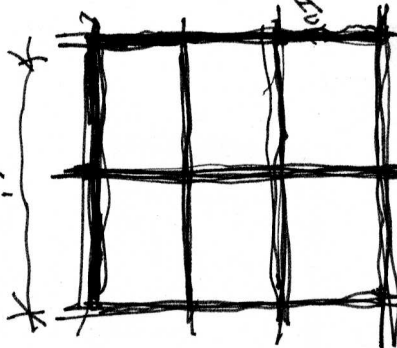


FRONT GLASS. 3 1/2 x 2

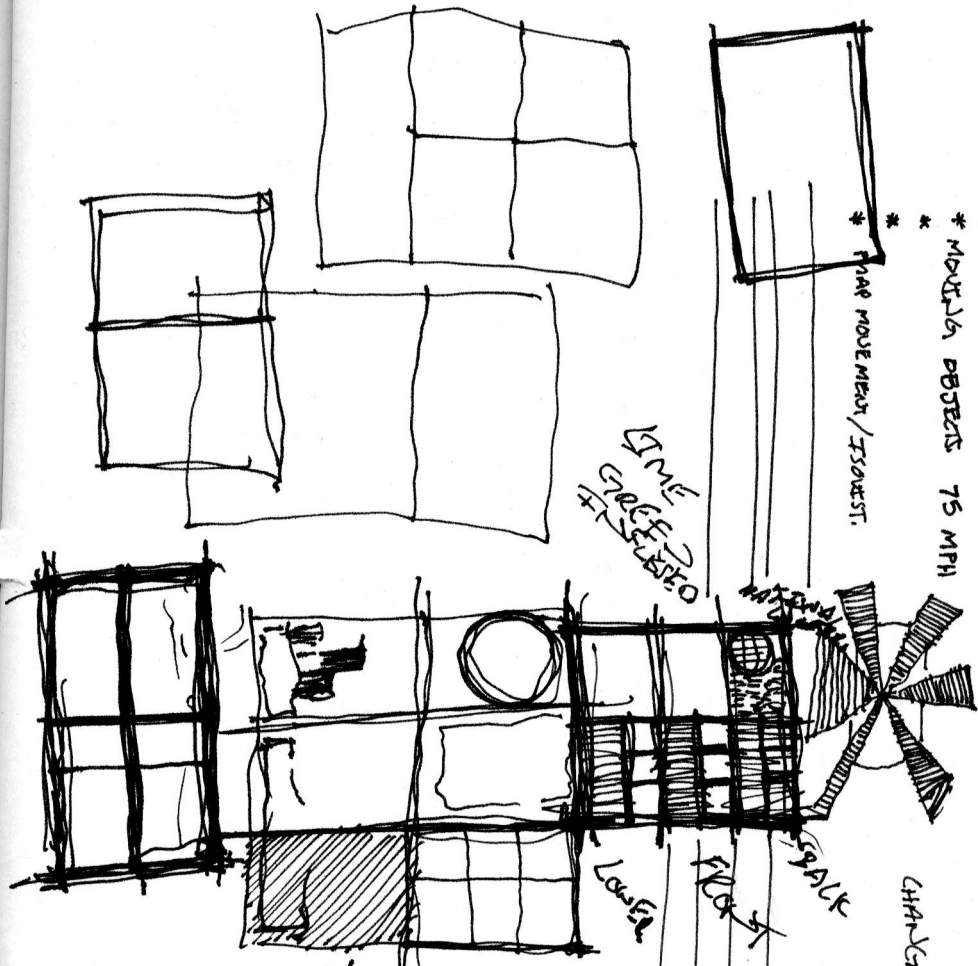
• SET IN CAMERAS.



• SET IN REAR GLASS. 3 1/2 x 2

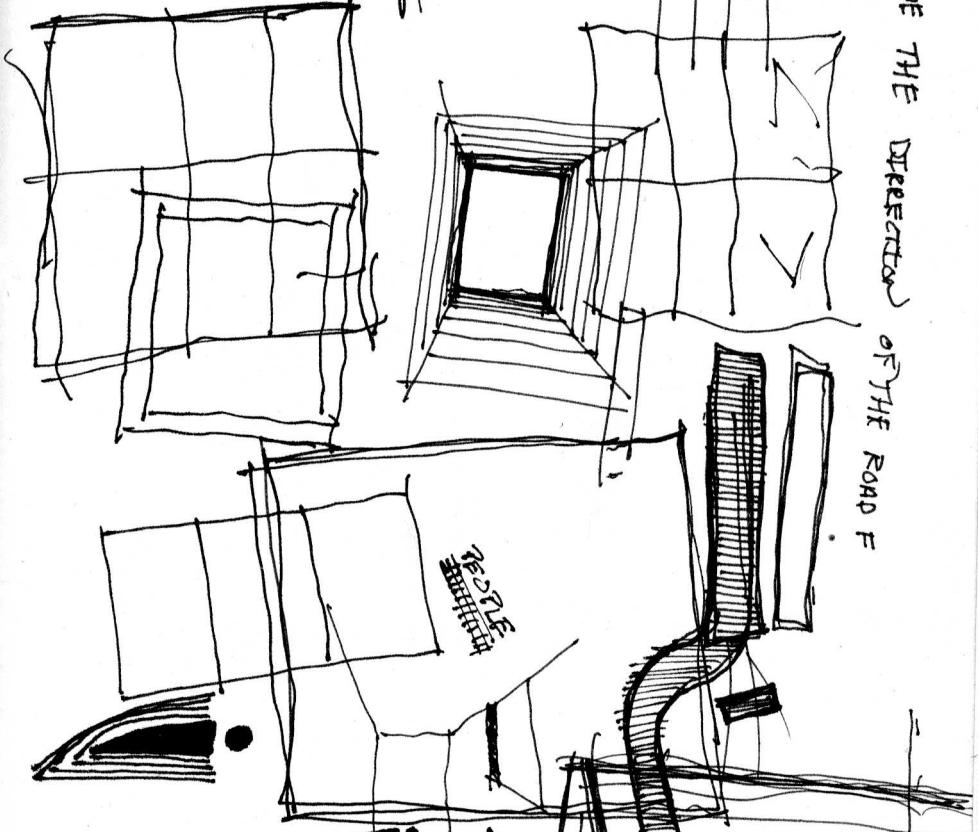


* MOUNTAIN OBSTACLE 75 MPH
* ROAD MORE MEANS / ISOLATED.



TIME
EFFECTED

CHANGE THE DIRECTION OF THE ROAD

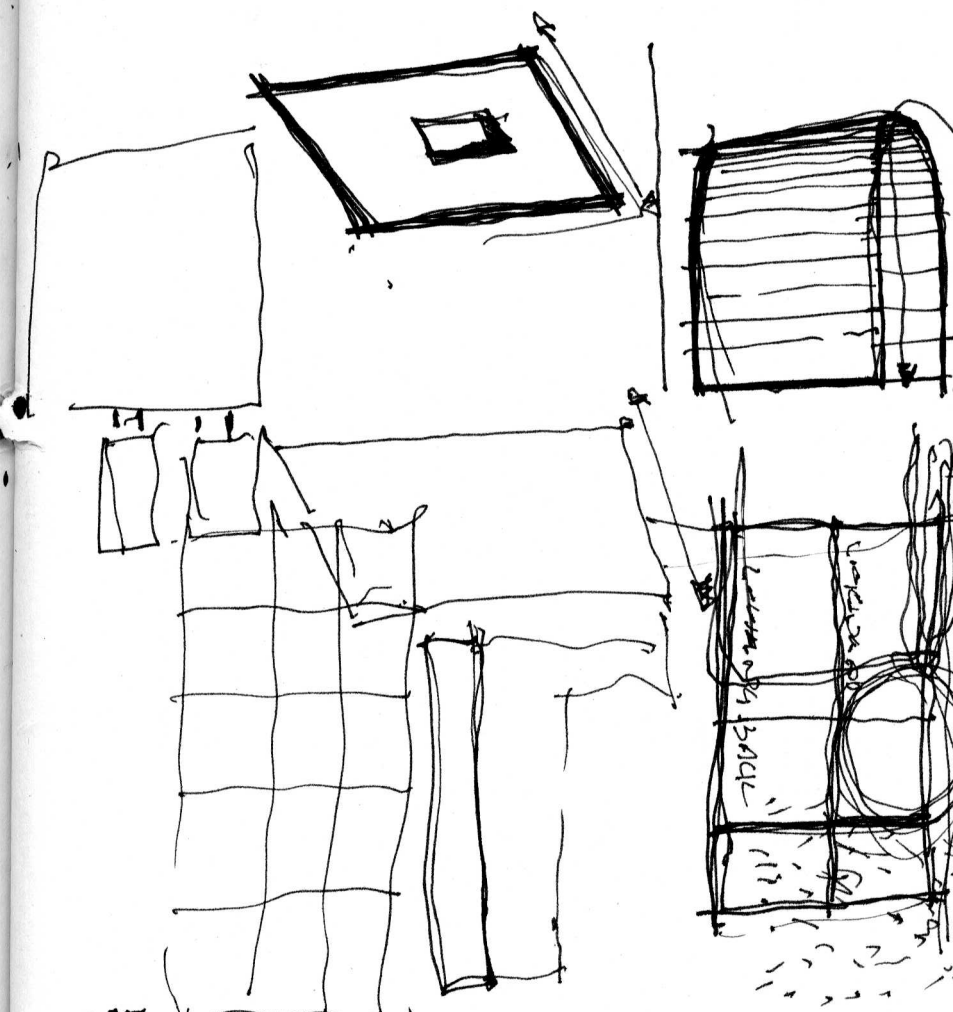


RESTRICTION



THE PLAZARD

TRANSVERSE



ITS LIKE FLOWERS & LAMPONS
PRETTY WEIRD & 2ND PART
AS PARTS.

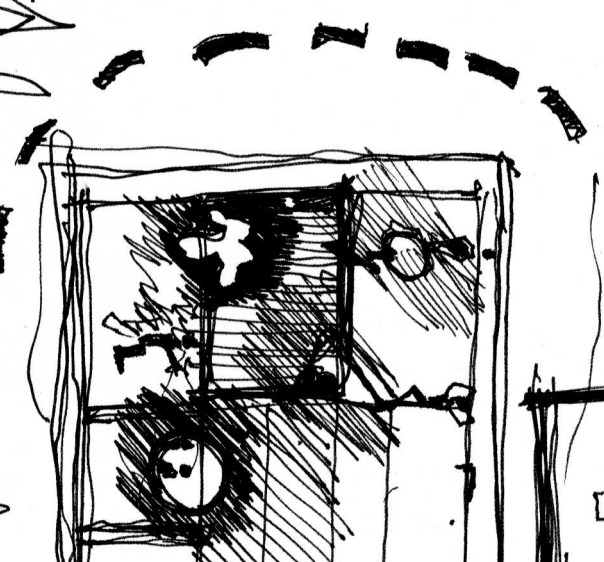
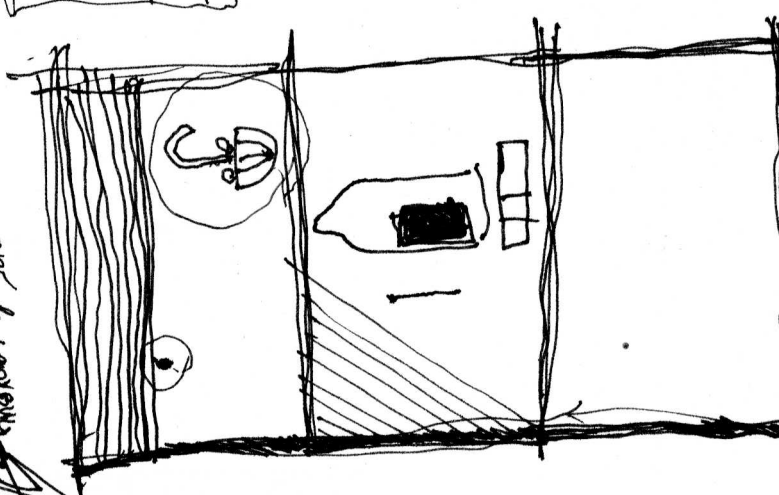


TABLE
REPERCUS.

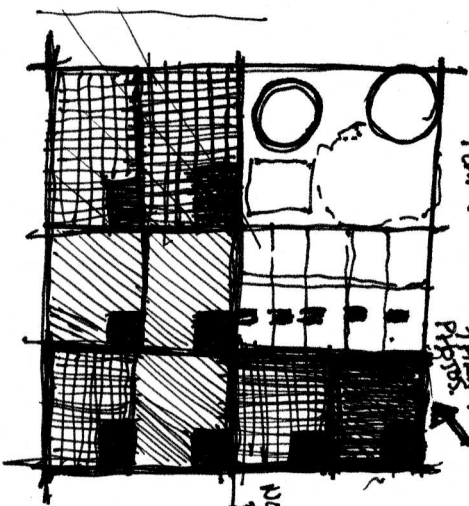
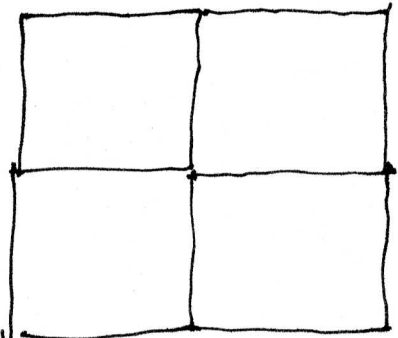
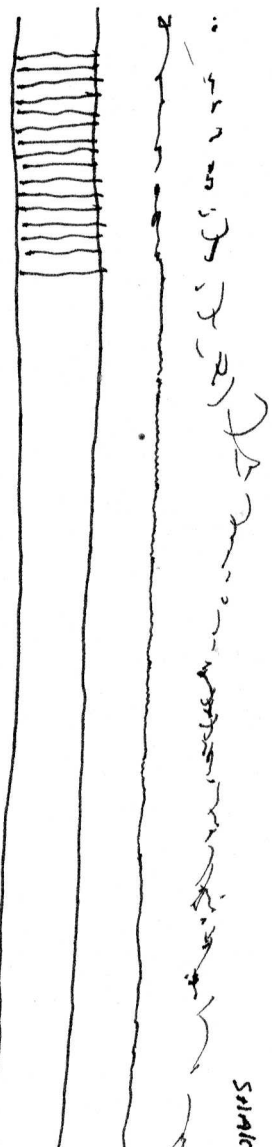
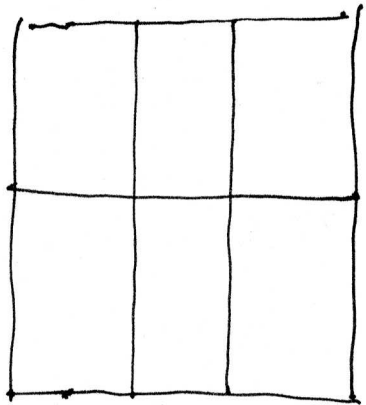


SKETCH - LIGHT
 FLOOR PLANS - DARK
 STRUCTURE -
 SITE

INPUTS TO CONCEPT

REQUIREMENTS.

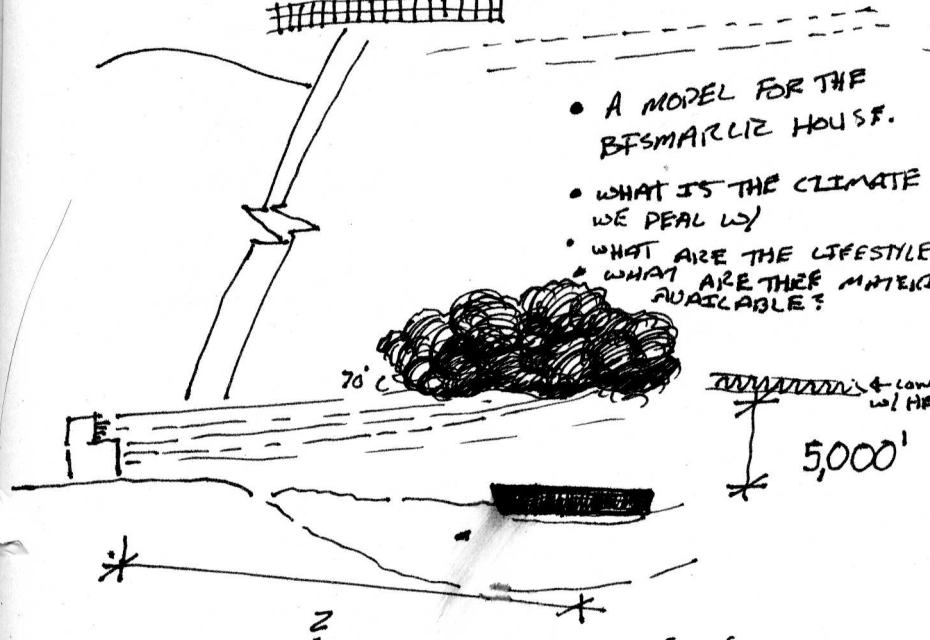
- LOOKING AT. VERTICAL BALANCE
- LOOKING AT LOBBIES BACK...
- A BIT OF A STORY. OF USER.
- GREY PEOPLE ACCEPT THE ASSE.
- SMALL AND SOME GREEN.



REGIO → 6 PEOPLE WITH STATE OF
 THINGS
 NOT
 BATEST.
 - WH
 - OFF
 HOU
 KEL

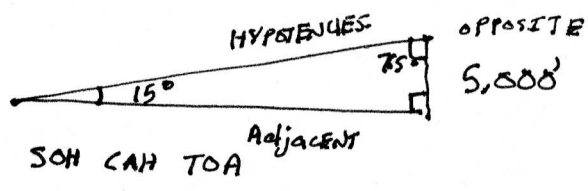
SALVAGE

UPGRADING OF HUMAN RESOURCES.



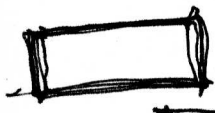
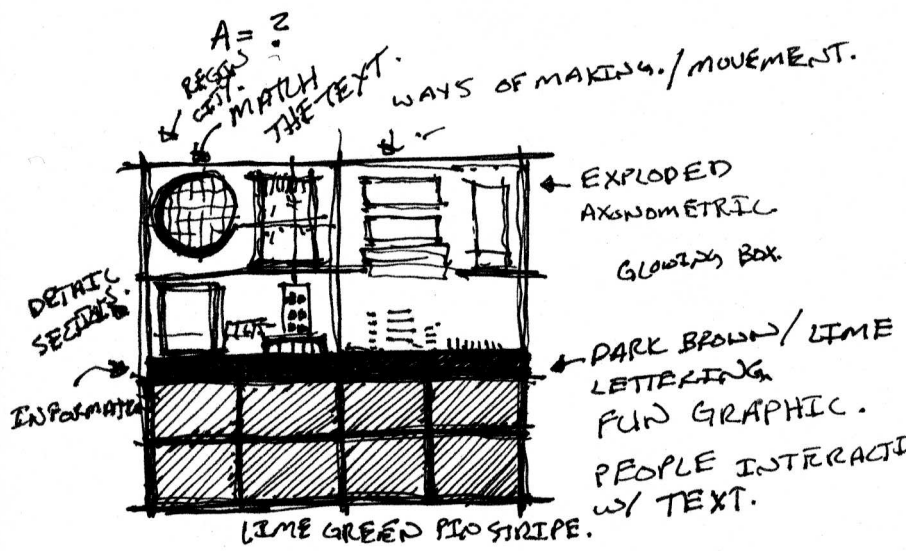
- A MODEL FOR THE BISMARCK HOUSE.
- WHAT IS THE CLIMATE WE DEAL W/
- WHAT ARE THE LIFESTYLE
- WHAT ARE THE MATERIALS AVAILABLE?

5 x 6
1:12 RATIO.



SOH CAH TOA
 $(\tan^{-1} 15) \cdot (5,000 / A)$

THINGS YOU MUST LOOK AT AFTER 10 MIN



FOOT STEPS W/ CAR.

TITLE GOES HERE

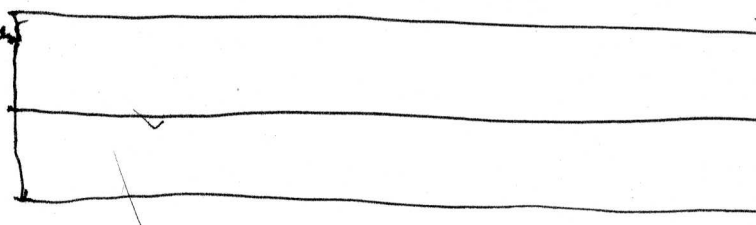
SYNTHESIS.

SHOTS.

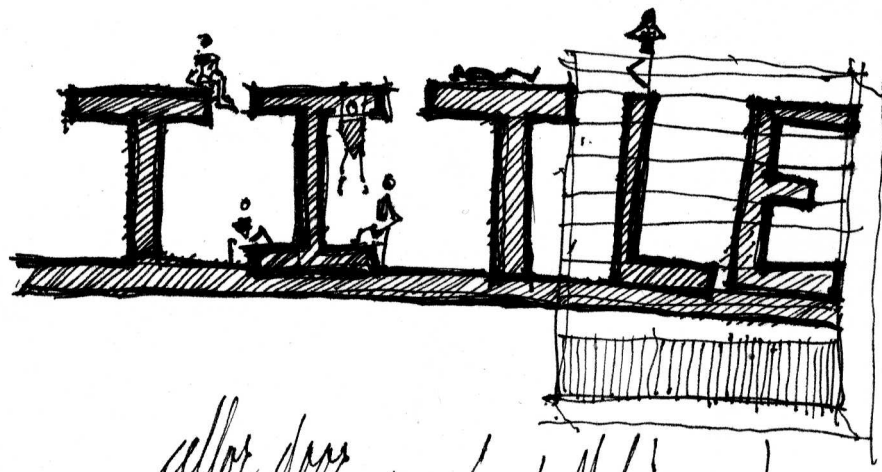
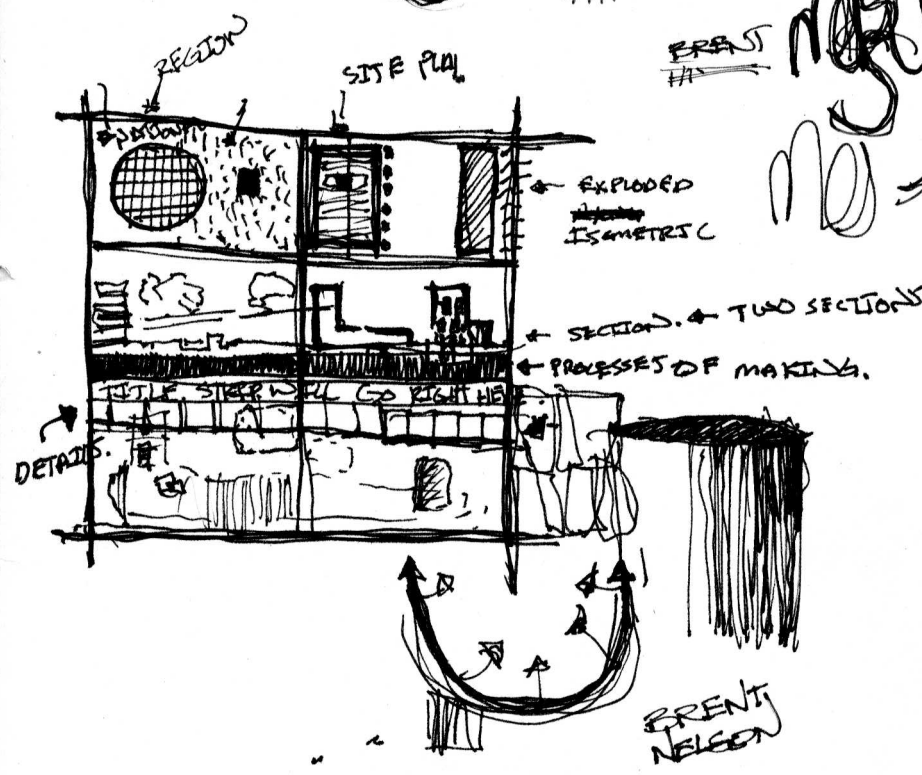
TESTING OF ARCHITECTURE.

WAY OF MAKING

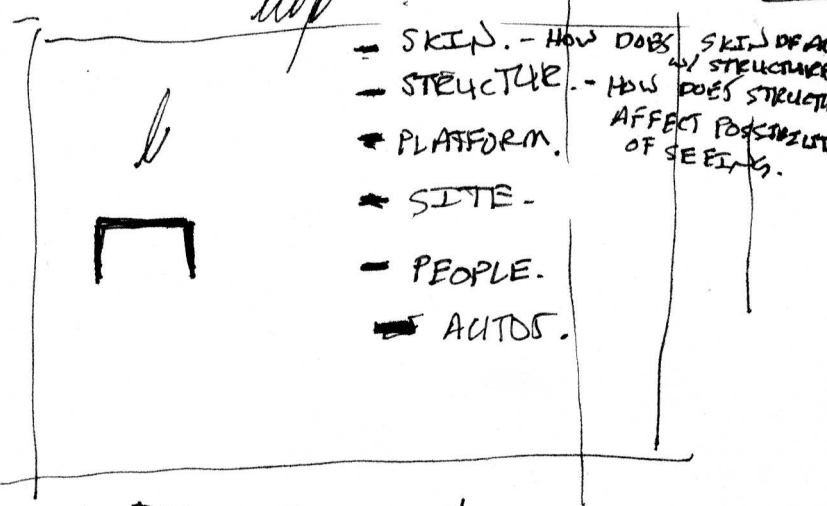
INFORMATION BAR.



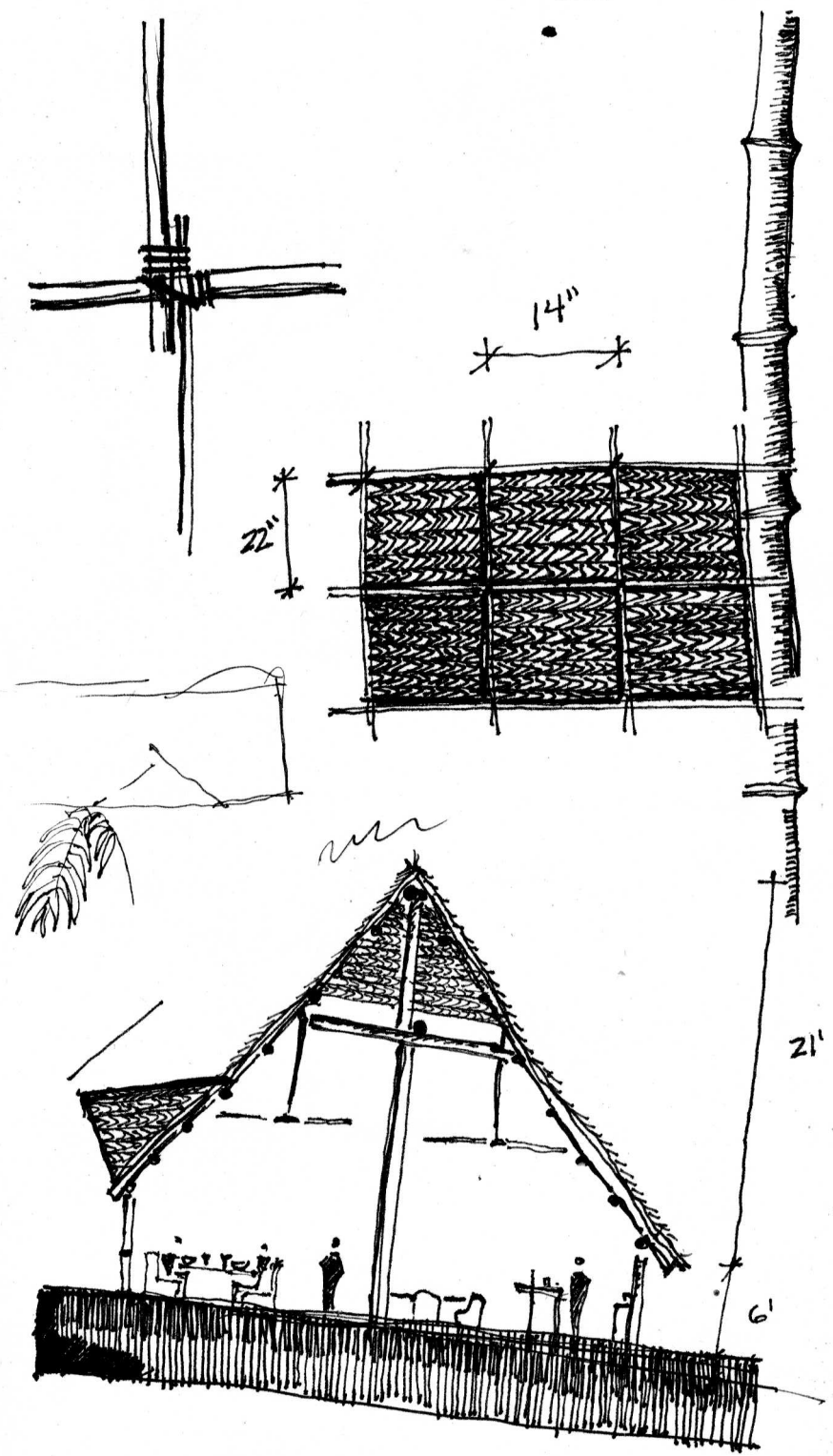
brent
brent
brent

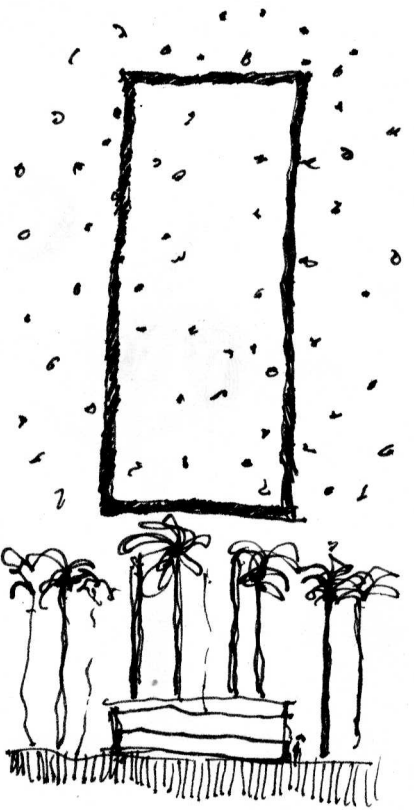
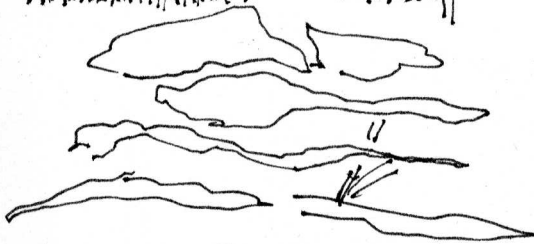
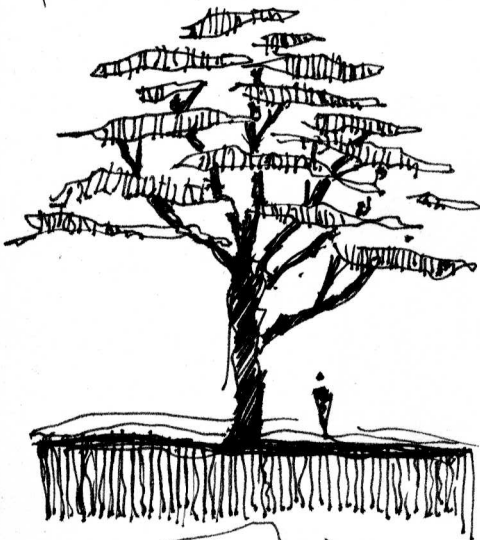


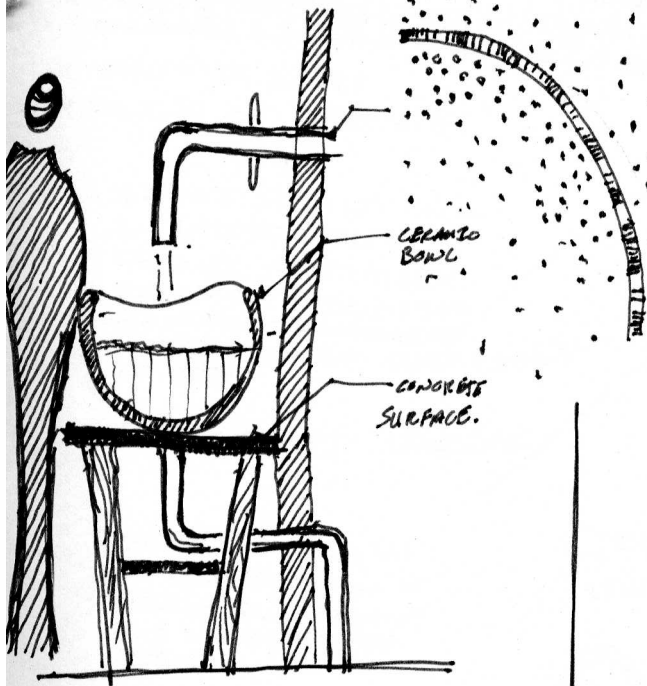
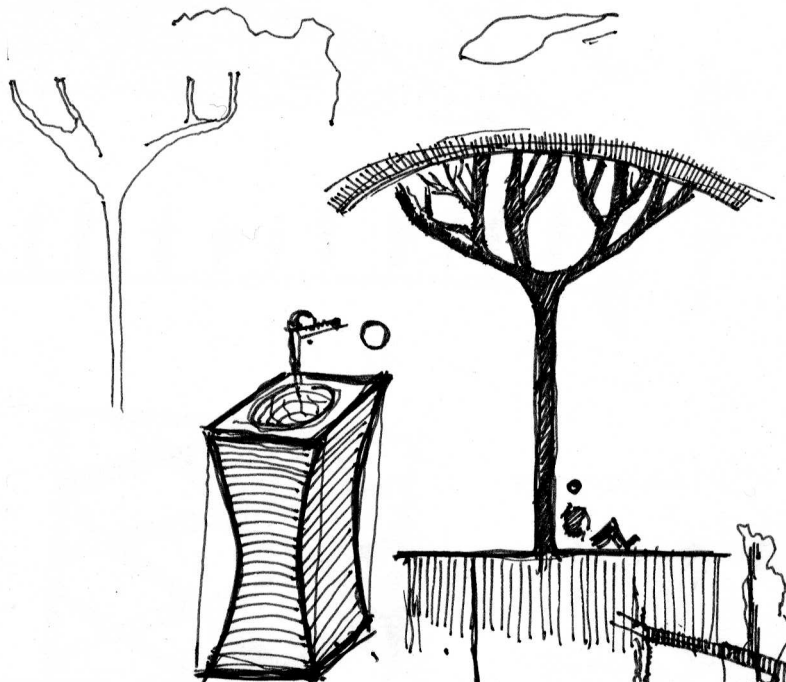
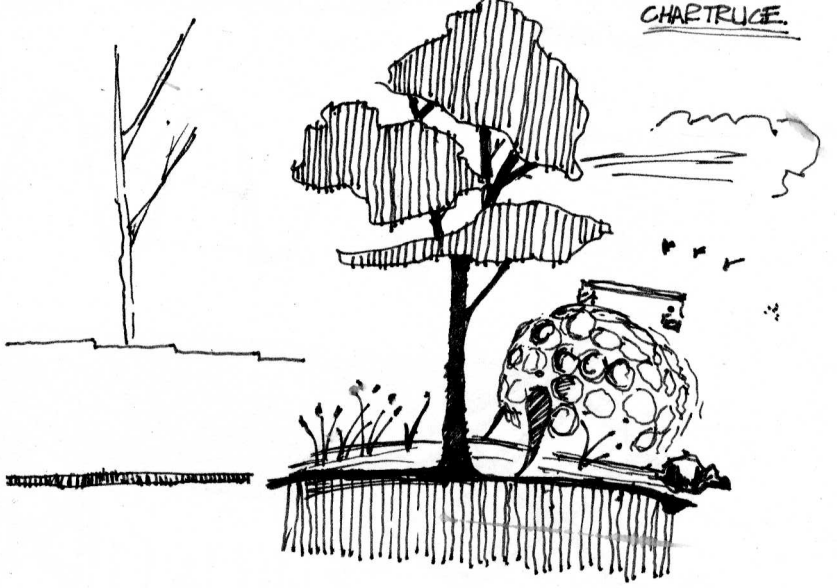
cellar door
by Brent Nelson



- DIRT CURS.
- Y° PORTER
- CHICKEN OF THEIR. CHA
-

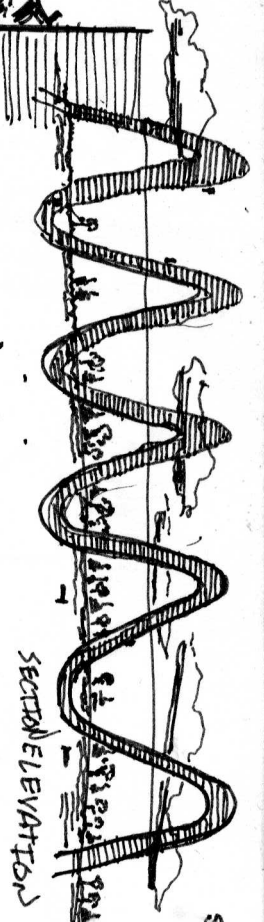






CEMENTO BOWL

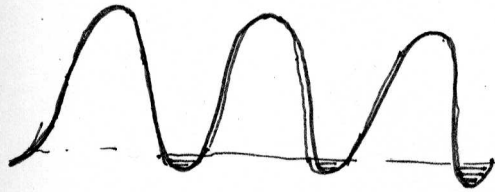
CONCRETE SURFACE.



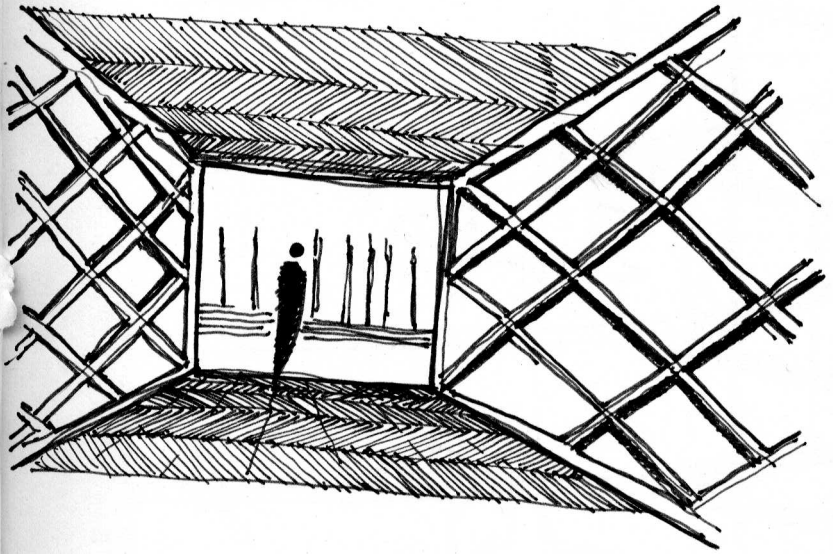
SECTION ELEVATION

CHARTOUSE. LIGHT

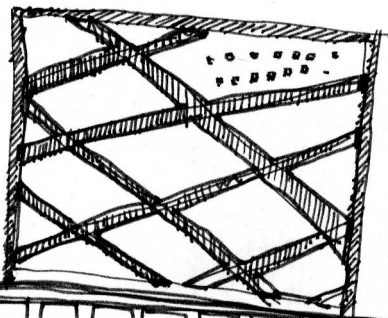
PERSON W/ CAMERA IN EACH SCENE.



SIN CITY



THE EVOLUTION OF FORM.



STRUCTURED LIVING

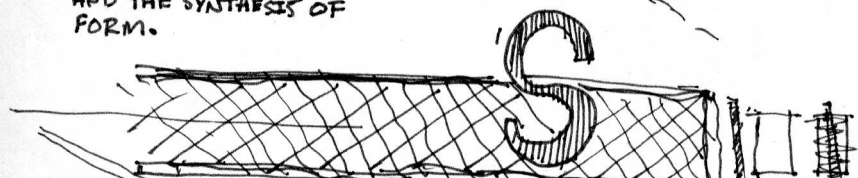
- CREATION OF JOLIES.
- FOLDING OF STRUCTURE.

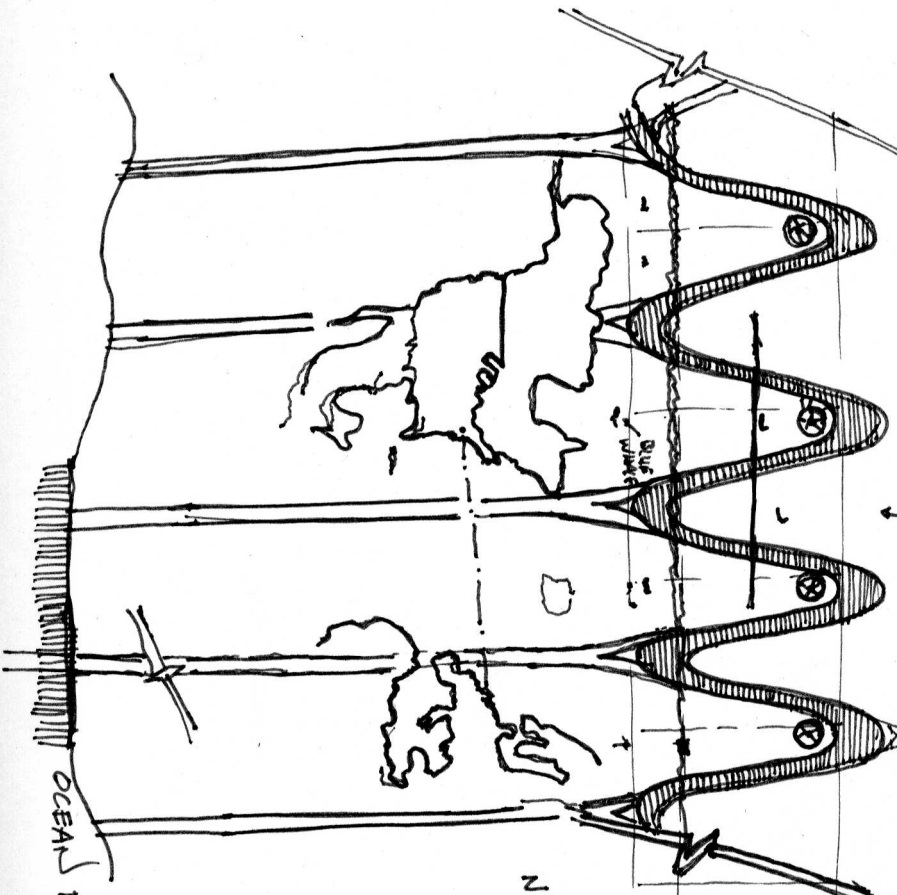
STRUCTURED LIVING: AN INVESTIGATION OF FRAMES, NAVIGATION, AND FORM: THROUGH THE MANIPULATION OF SITE.

STRUCTURED LIVING.

STRUCTURED LIVING: AN INVESTIGATION OF NAVIGATION, FRAMES AND THE SYNTHESIS OF FORM.

STRUCTURED LIVING.



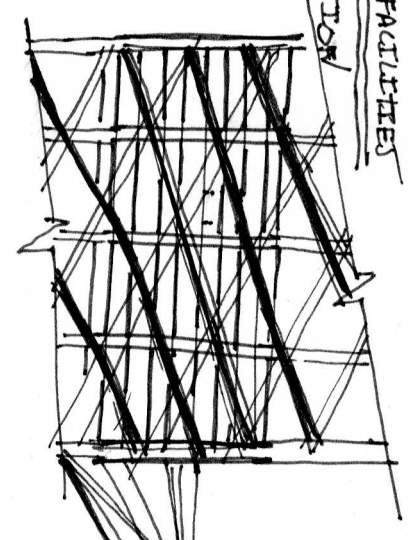
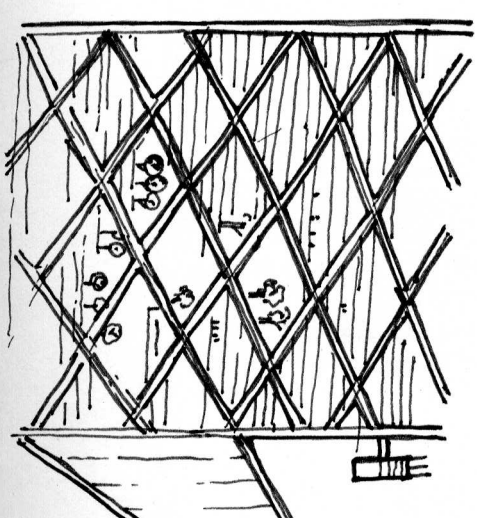


OCEAN FLOOR

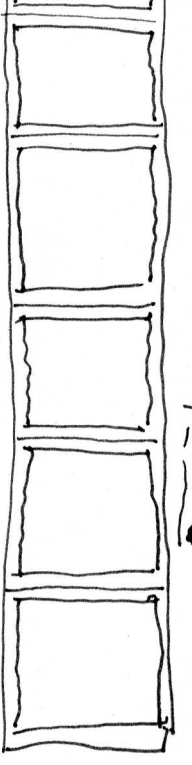
NE HARLEM TO HARLEM SIN CITY

≈ 50 FLOORS

- UNDERQUARTER FACILITIES
- DESALINATION EQUIPMENT
 - ACADEMIC RESEARCH



BRENT NE
ISON

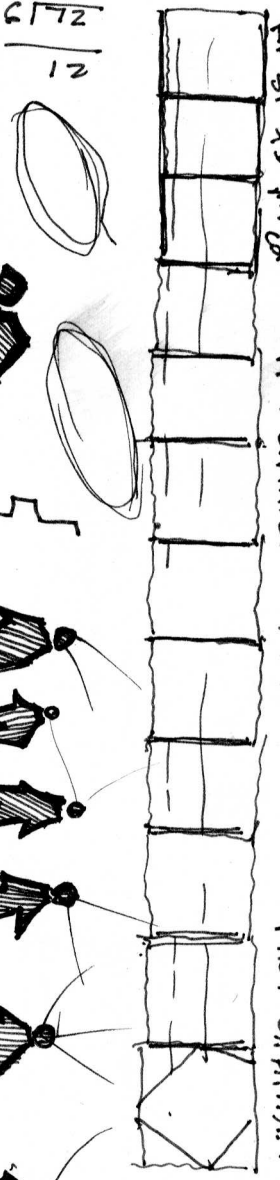


6"
12
24
12

KEEP STUDYING THE CAMERAS.

PHOTOGRAPHIC AND FUSIONS.

PHOTOGRAPHY...



THINGS TO EMPHATIZE
IN EACH DRAWING

PERSPECTIVE.

- HOW SKIN CURVES WIDE

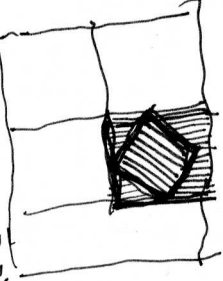
MODELS RESTRICTED TO
SAME SIZE AS DRAWINGS.

1/8" SCALE

EACH MODEL
HAS A PLANT.

- NOT IMPORTANT
FOR ARCHITECTURE TO
PERFECTLY MATCH PLAN
JUST AS LONG AS IT
THE PRIMARY CONCEPT.

GO
MAKE
THE
APP
30X
30X



NORTH / SOUTH AMERICA
MAP. BLACK ~~AREA~~ USE THE LOCATION.
GREEN SQUARES ARE
DESIGN THE LOCATION.

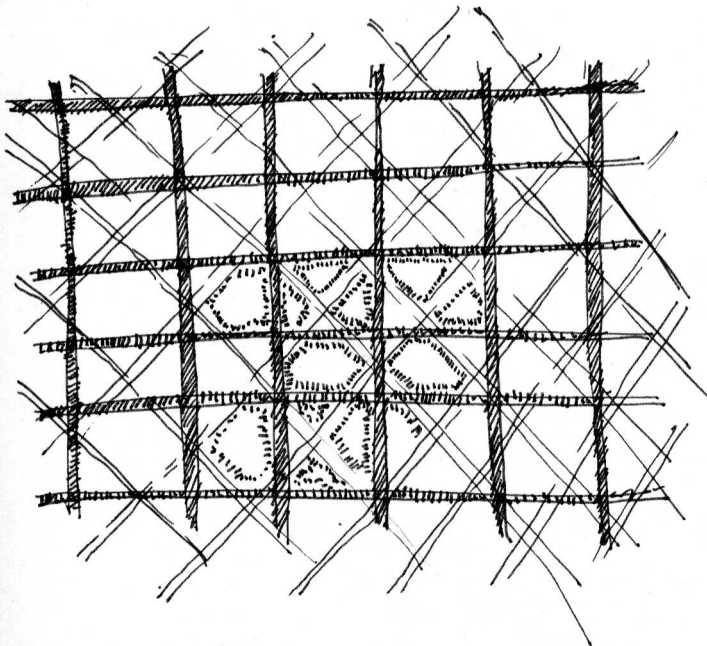
CAMERA



A STORY ABOUT 4 LOCATIONS IN
A.R.C.H.I.T.E.C.T.U.R.E

A STUDY OF DRAWINGS MEANS.

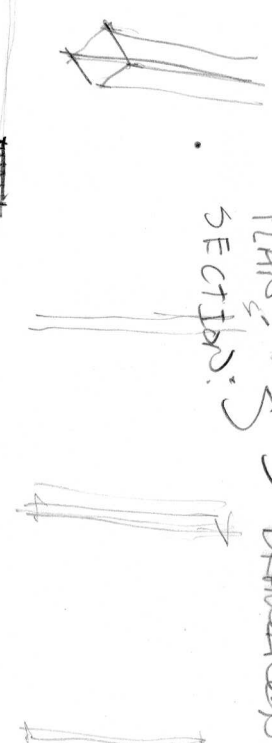
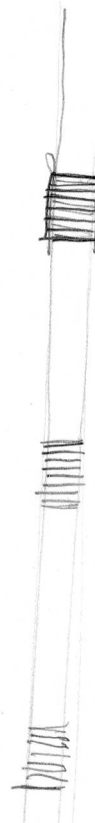
THE UNCONNECTED CITY.



- 3 SCALES SAME MAP. •
- HOUSES GROW IN

- F. BRENT NELSON

- VERNACULAR: MEASURED DRAWINGS.
- URBANISM. 1 PAGE PAPER
- RECENT PAST. - TRAVEL SKETCHES.



AXON: 3
 PLANS: 3
 SECTIONS: 3
 DRAWINGS: 3

1:16 SCALE