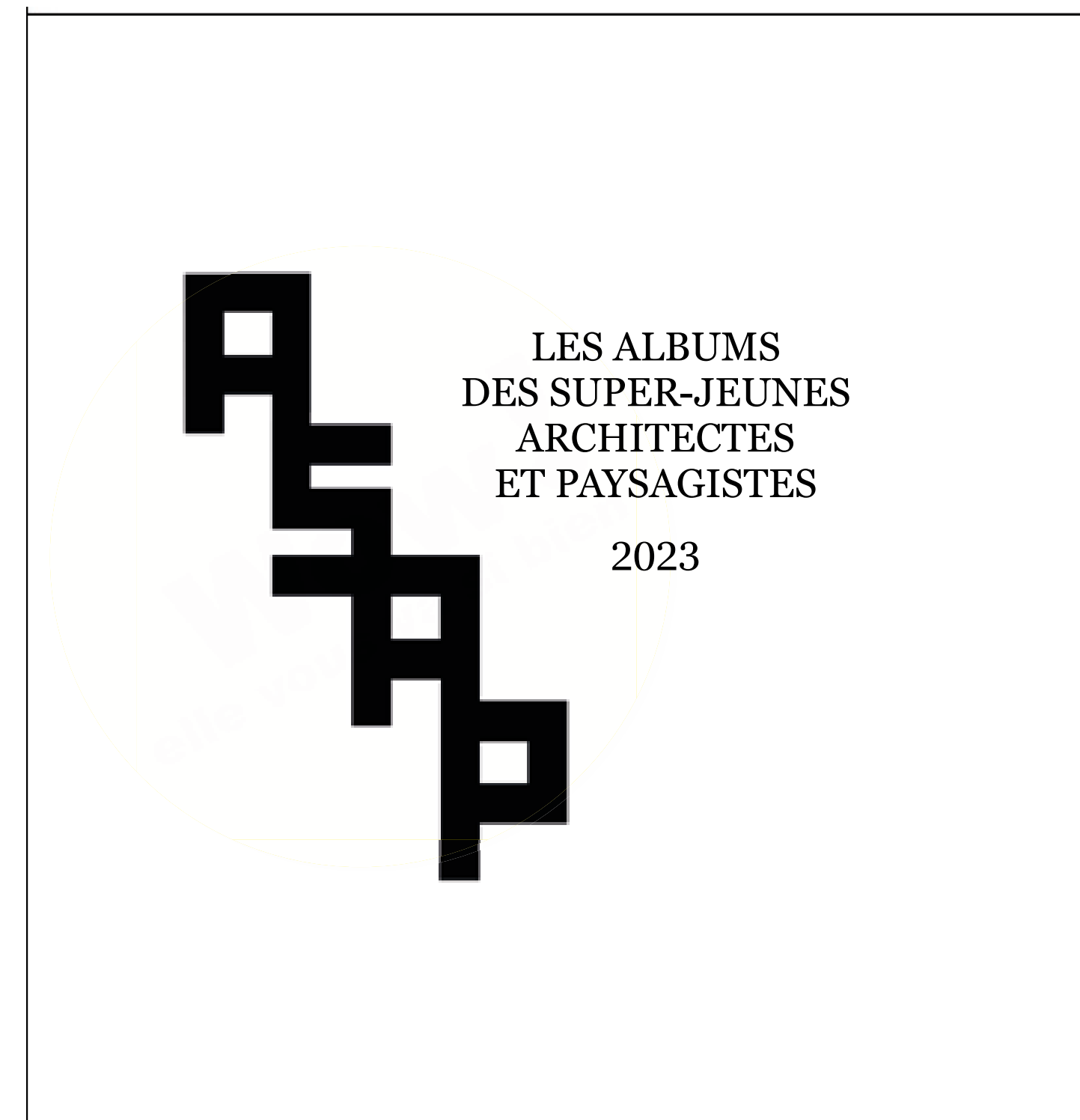


***WORKSHOP ASAP***  
***DIAGRAMME n°2***

*Studio MHP*

*octobre 2023*

P. 18	P. 28	P. 38	P. 48	P. 58	P. 68
<b>ATELIERPNG</b> Antoine Petit, Nicolas Debicki, Grichka Martinetti	<b>BNA</b> Boris Nauleau	<b>BOIDOT ROBIN ARCHITECTES</b> Julien Boidot, Émilien Robin	<b>BORIS BOUCHET ARCHITECTES</b> Boris Bouchet	<b>ELIAS GUENOUN ARCHITECTURE</b> Elias Guenoun	<b>LE LABORATOIRE D'ARCHITECTURE</b> Mounir Ayoub
P. 78				P. 88	
<b>LOÏC PICQUET ARCHITECTE</b> Loïc Picquet				<b>LES ALBUMS DES JEUNES ARCHITECTES ET PAYSAGISTES</b> <b>2014</b>	<b>MARS ARCHITECTES</b> Julien Broussart Raphaël Renard
P. 98				P. 108	
<b>NEM/ NINEY &amp; MARCA ARCHITECTES</b> Lucie Ninety				<b>ONSITE</b> Marie Zawistowski	<b>R ARCHITECTURE</b> Alice Wijnen
P. 138	P. 150	P. 160	P. 170	P. 180	P. 190
<b>STUDIOLADA ARCHITECTES</b> Christophe Aubertin, Xavier Géant, Agnès Hausermann, Éléonore Nicolas, Benoît Sindt	<b>ATELIER ALTERN PAYSAGISTES</b> Sylvain Morin, Aurélien Zoia	<b>BASSINET TURQUIN PAYSAGE</b> Grégoire Bassinet, Rémy Turquin	<b>LA PLAGE ARCHITECTURE &amp; PAYSAGE</b> Guillaume Derrien, Gauthier Le Romancer	<b>SENSOMOTO</b> Sylvain Delboy	<b>TRAJECTOIRES</b> Clémentine Henriot, Laure Thierrée

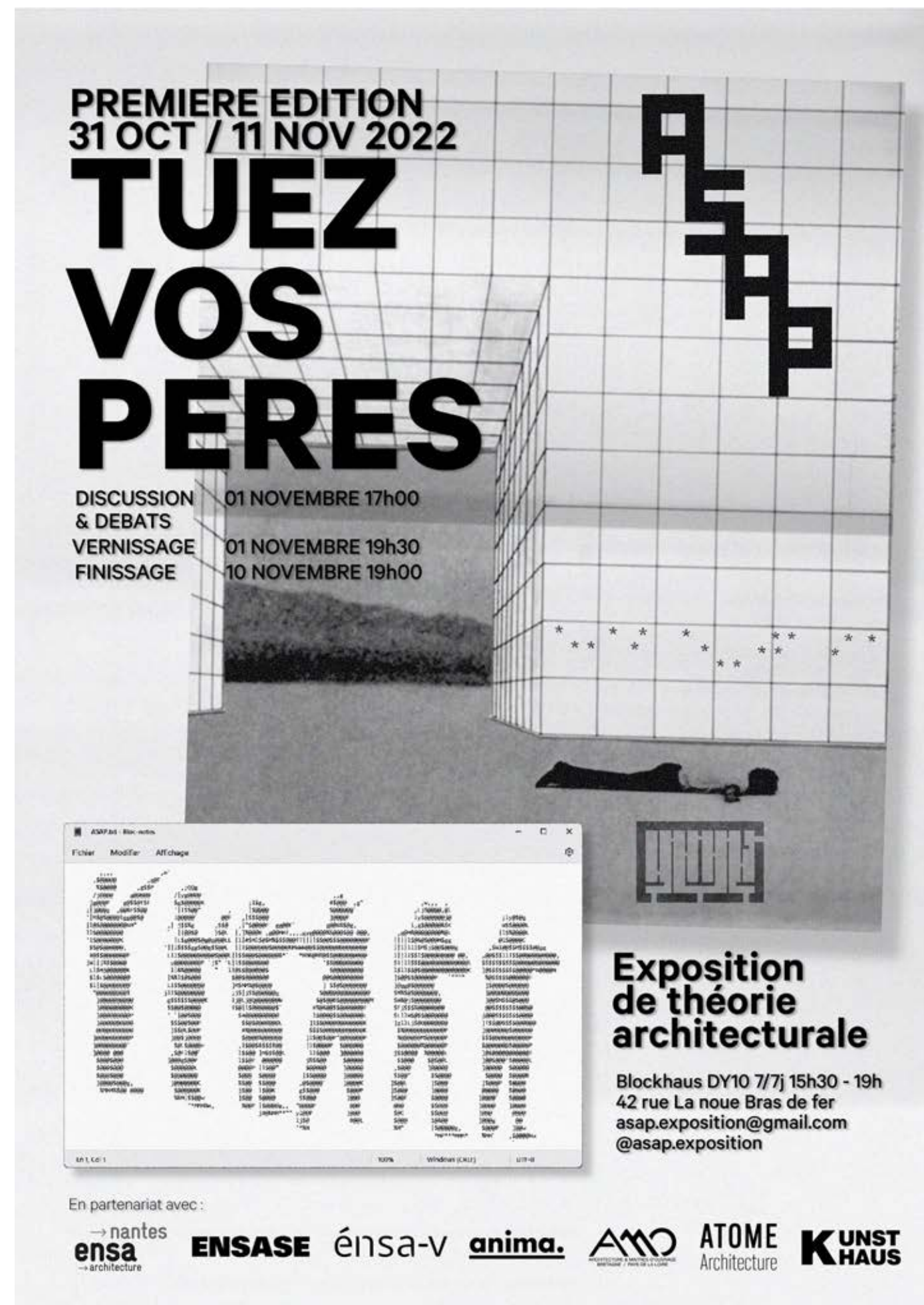




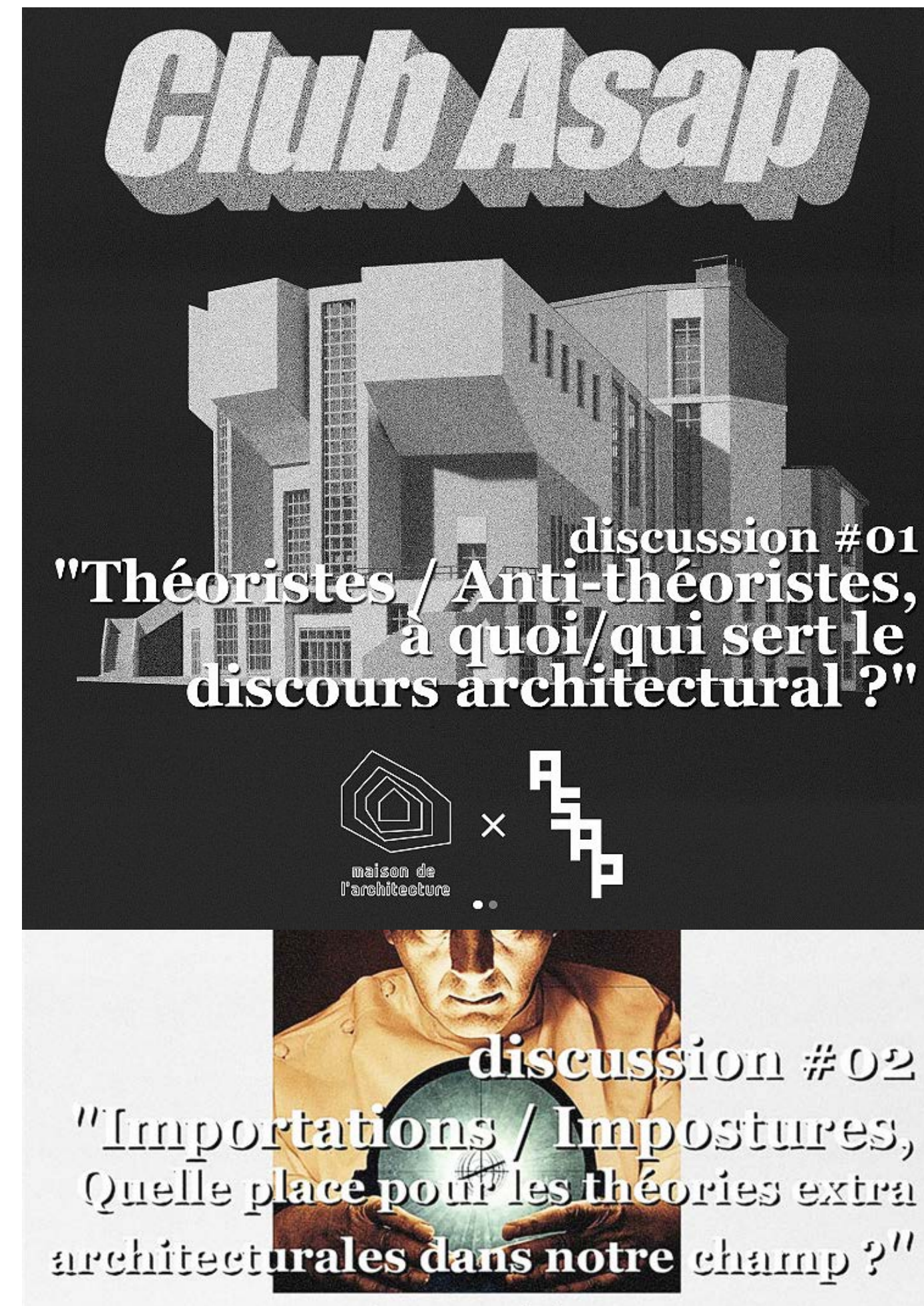
Soirée ouverture de l'expo "tuez vos pères"  
novembre 2022



Lancement Club Asap n°1  
mars 2023



Affiche de l'exposition  
"Tuez vos pères"

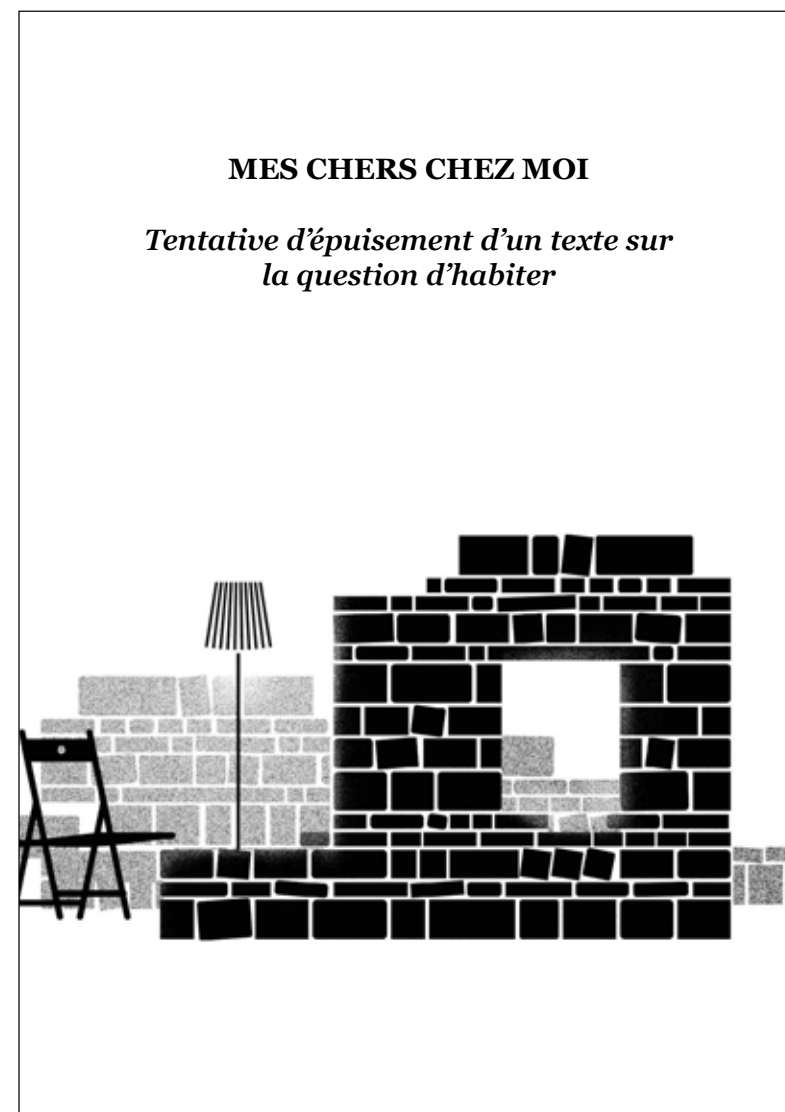


Post insta Club Asap n°1  
+ Club Asap n°2

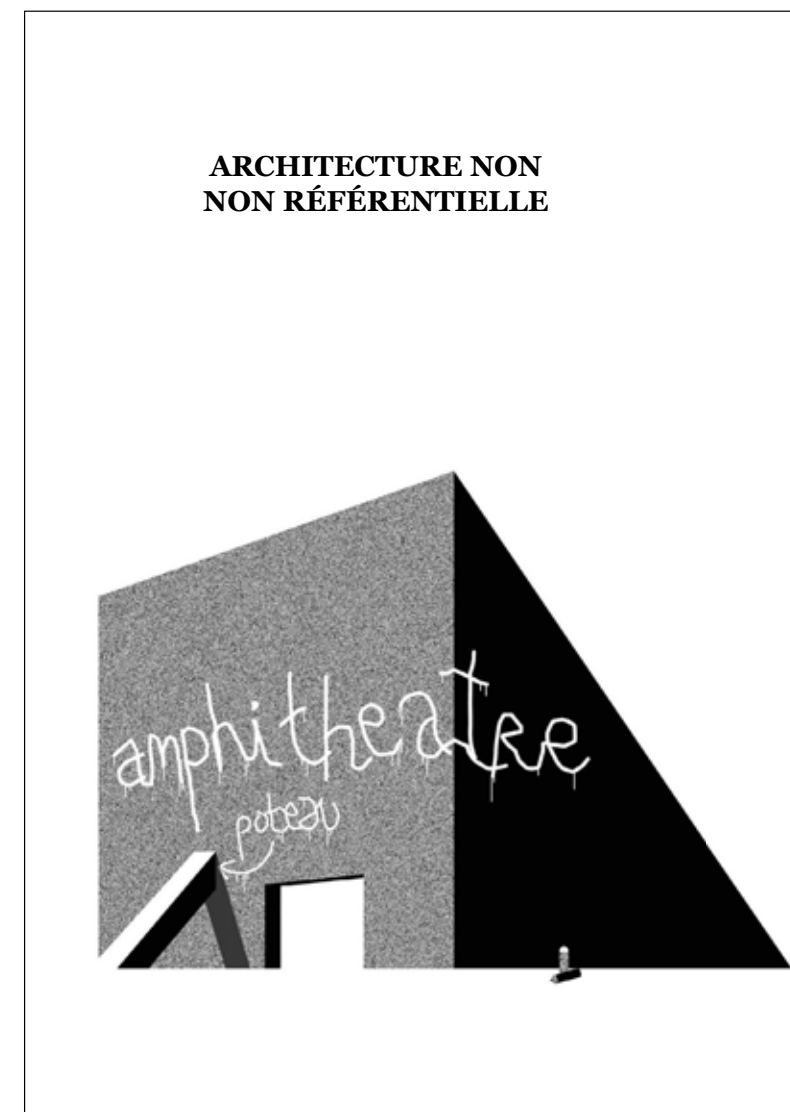


Equipe exposition "Tuez vos pères" édition 1

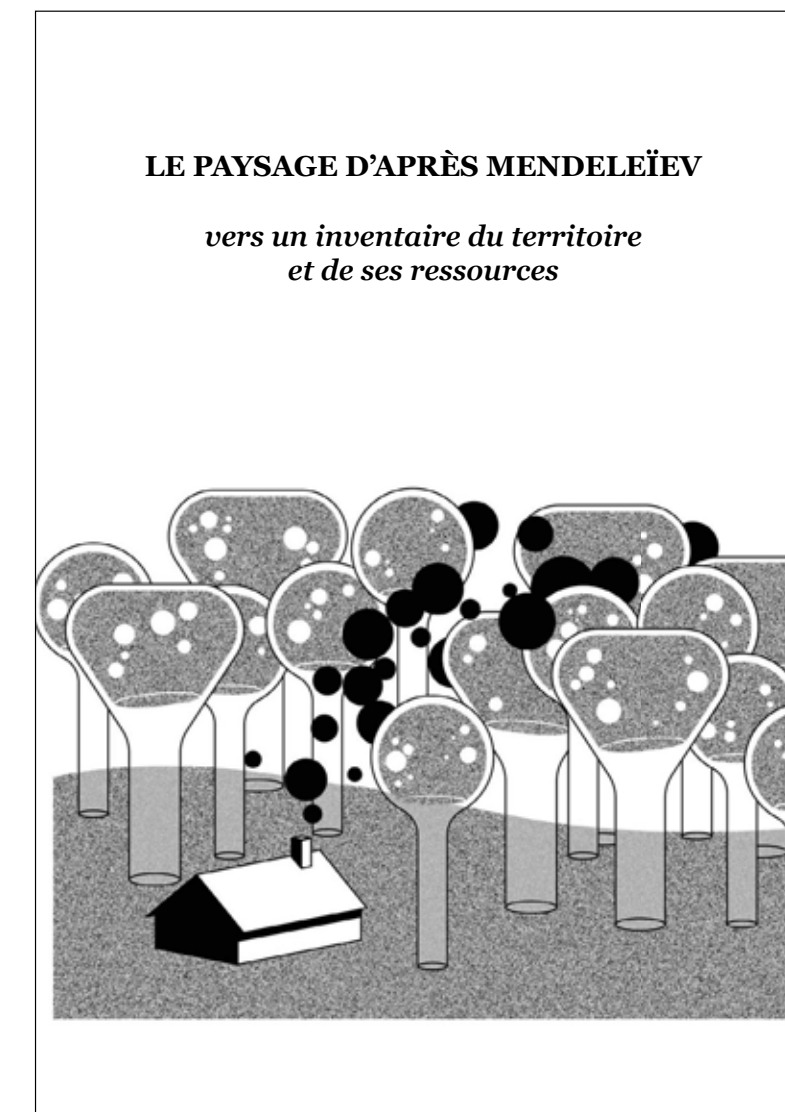
# Jacques Hondelatte



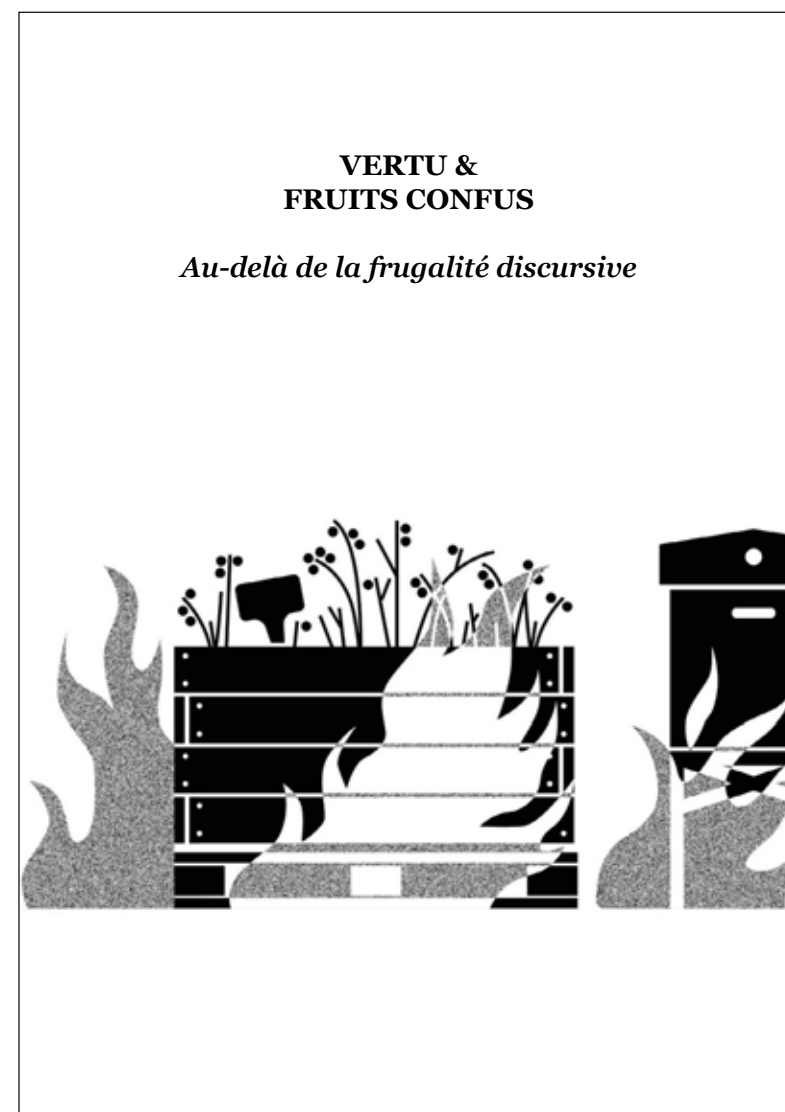
# Valerio Olgiati



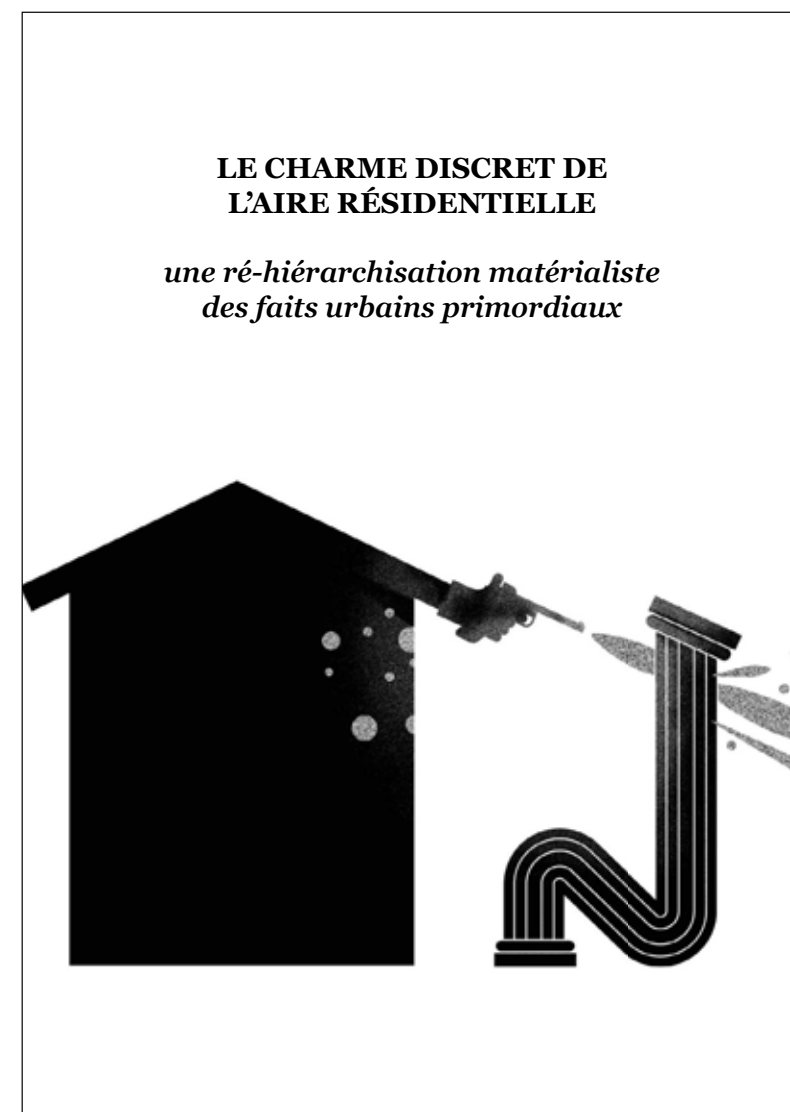
# Lucien et Simone Kroll



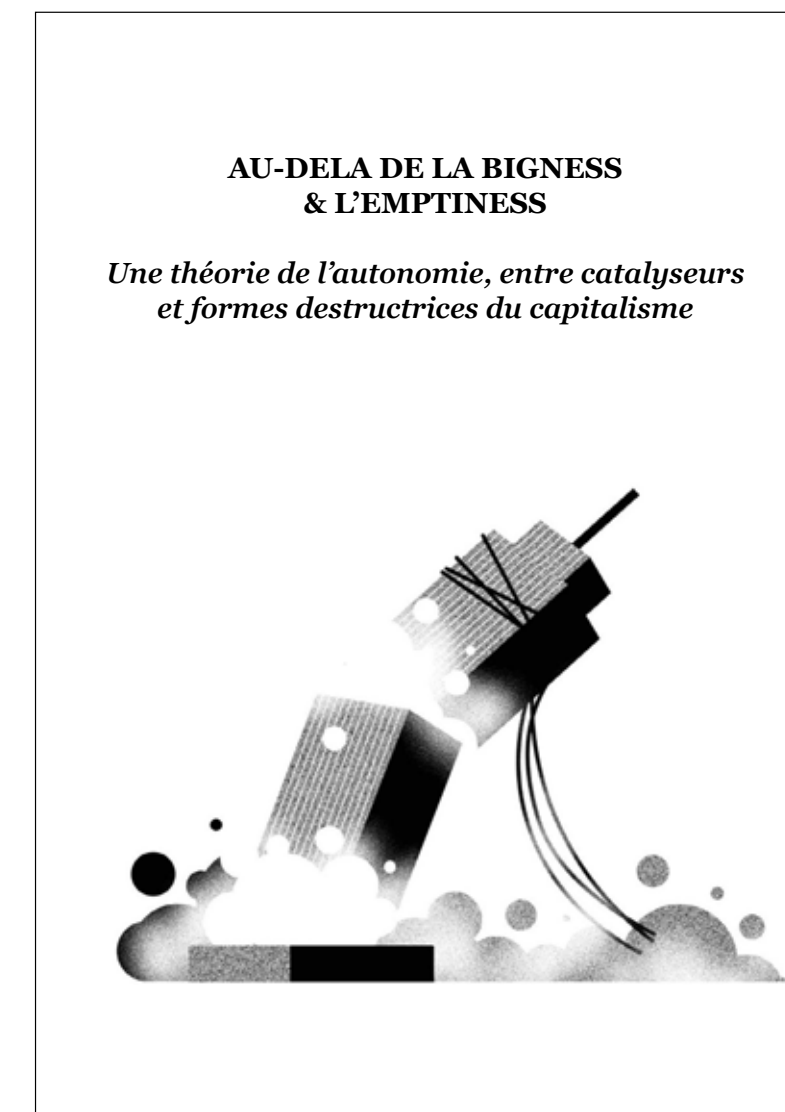
# Philippe Madec



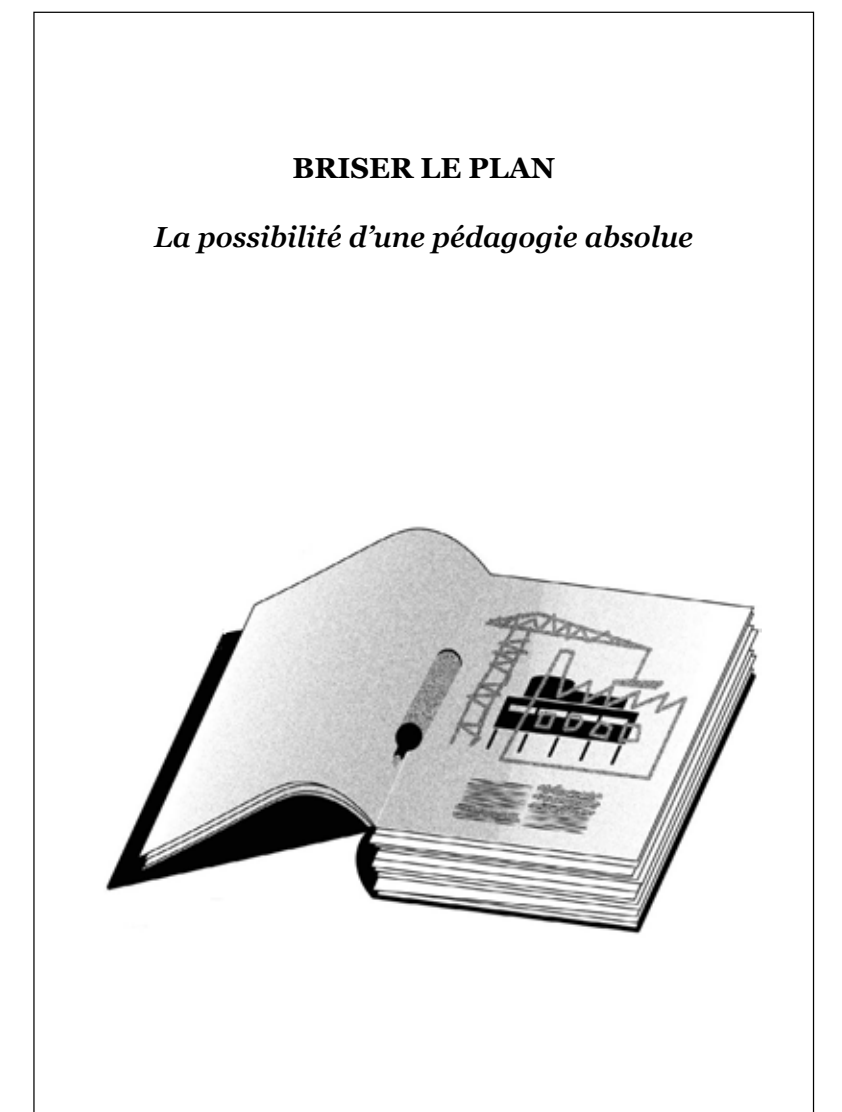
# Aldo Rossi



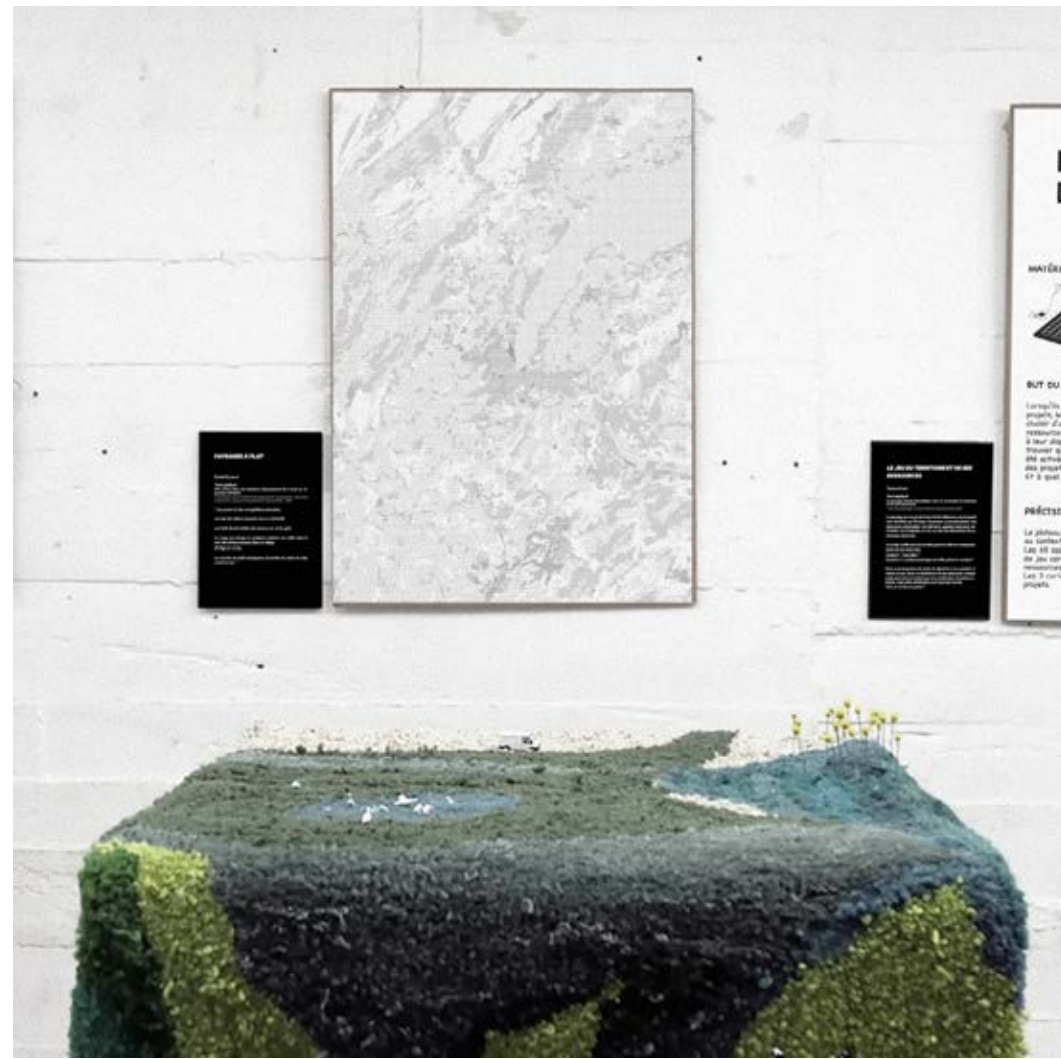
# Rem Koolhaas



# Pier Vittorio Aureli



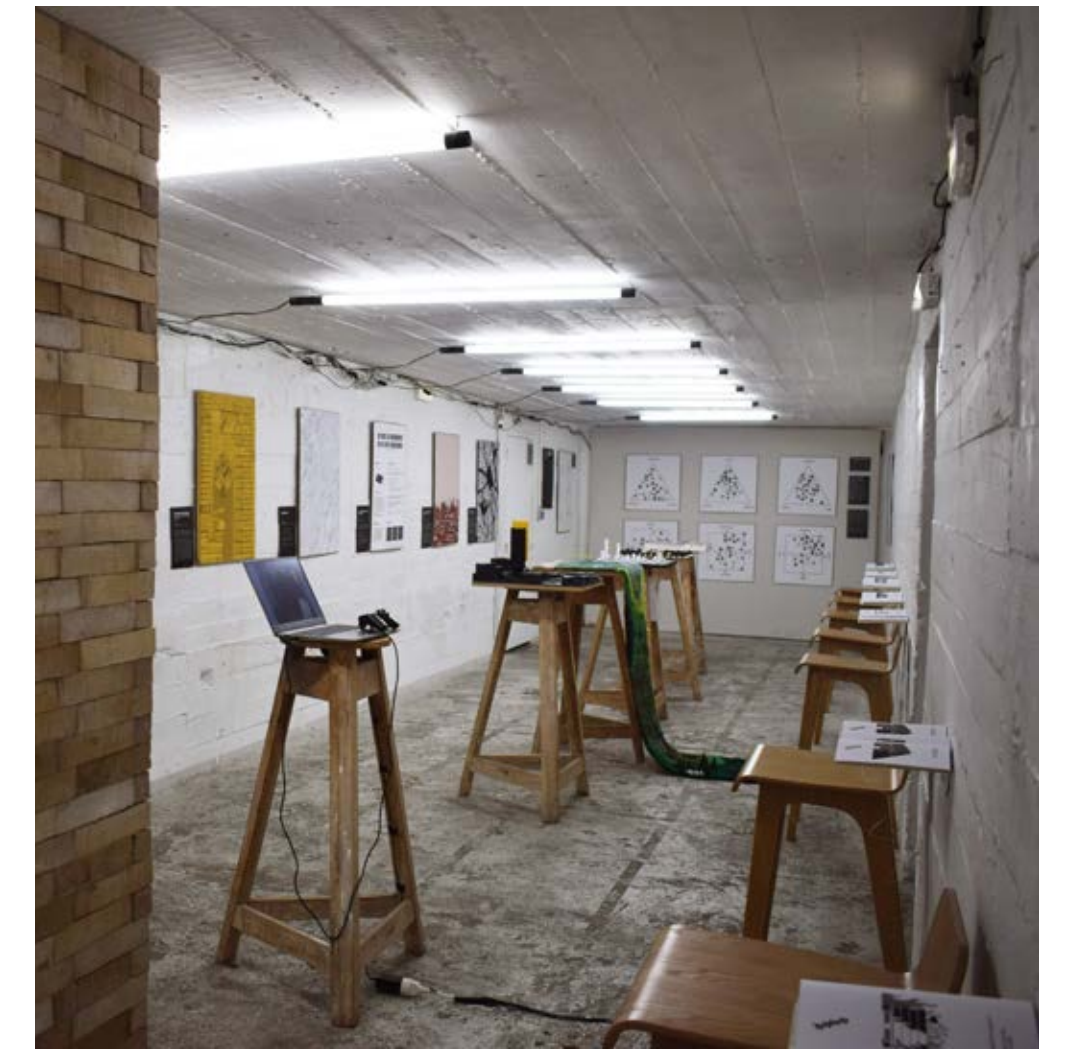
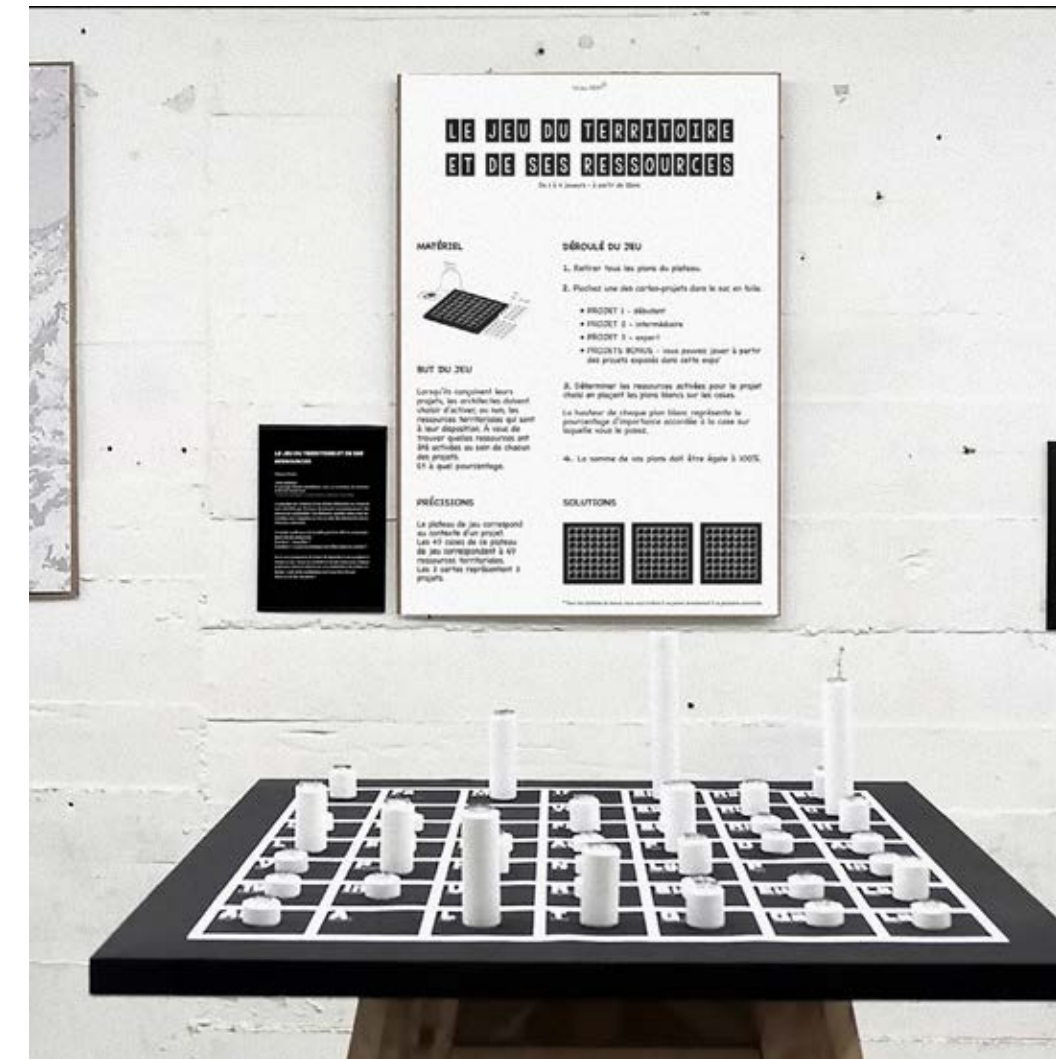
Jacques Hondelatte



Valerio Olgiati



Lucien et Simone Kroll



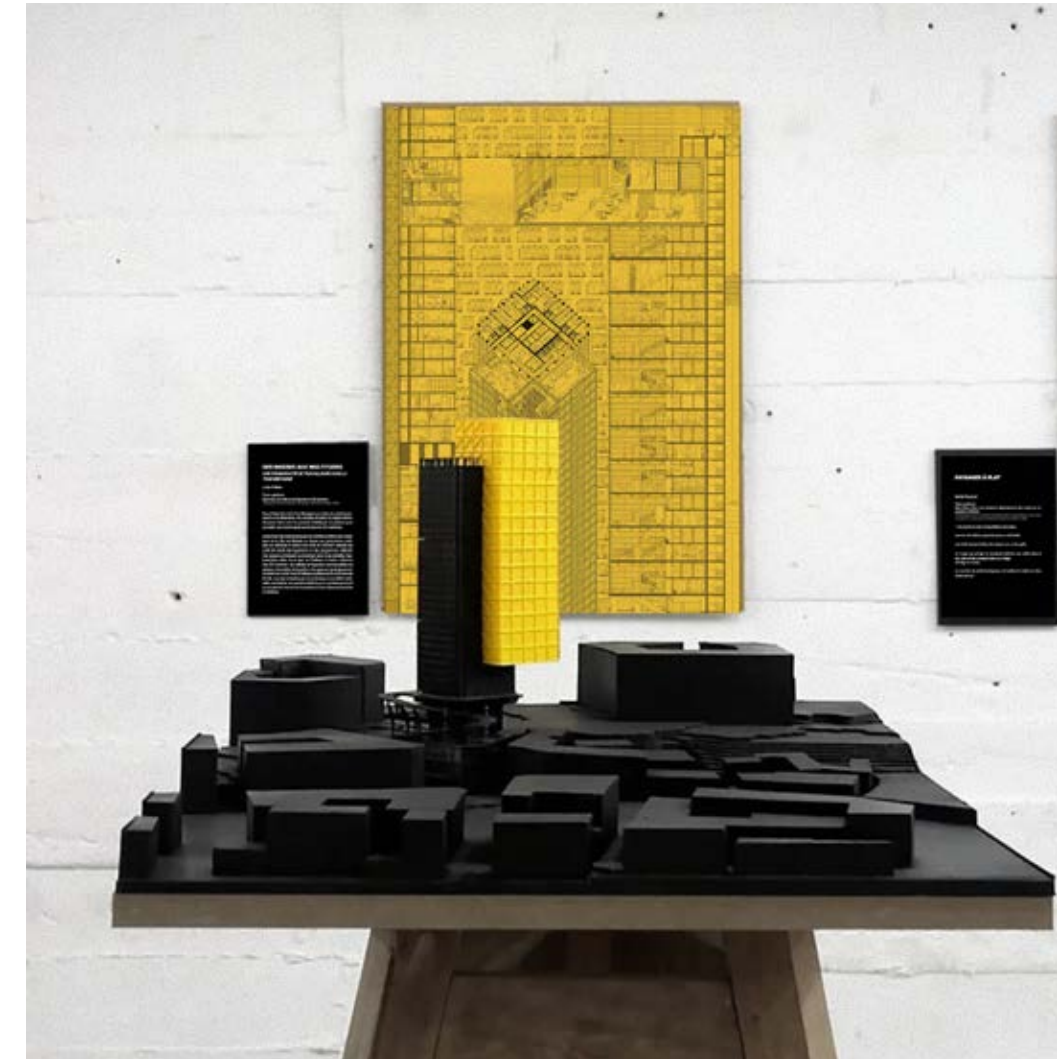
Philippe Madec



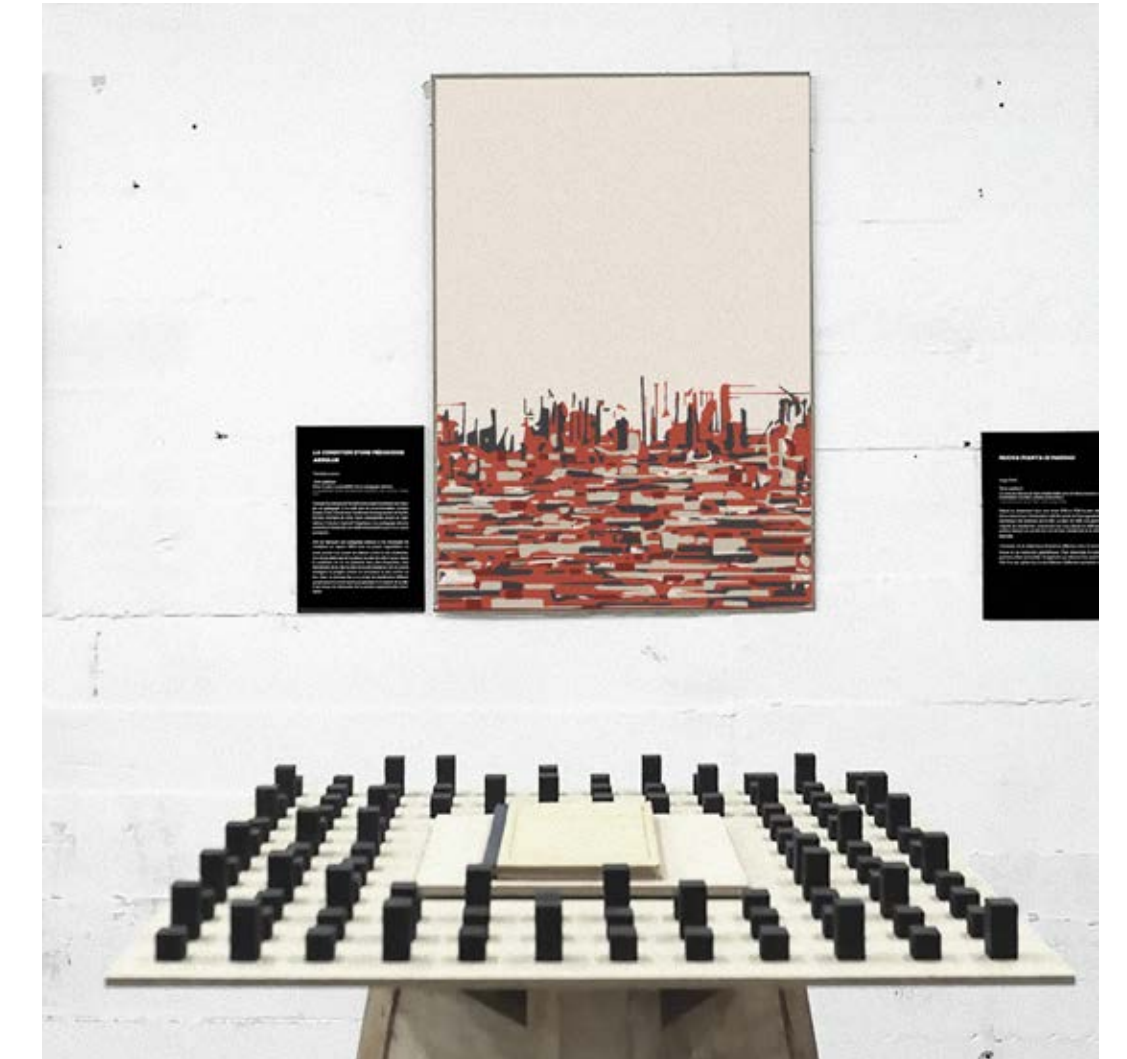
Aldo Rossi

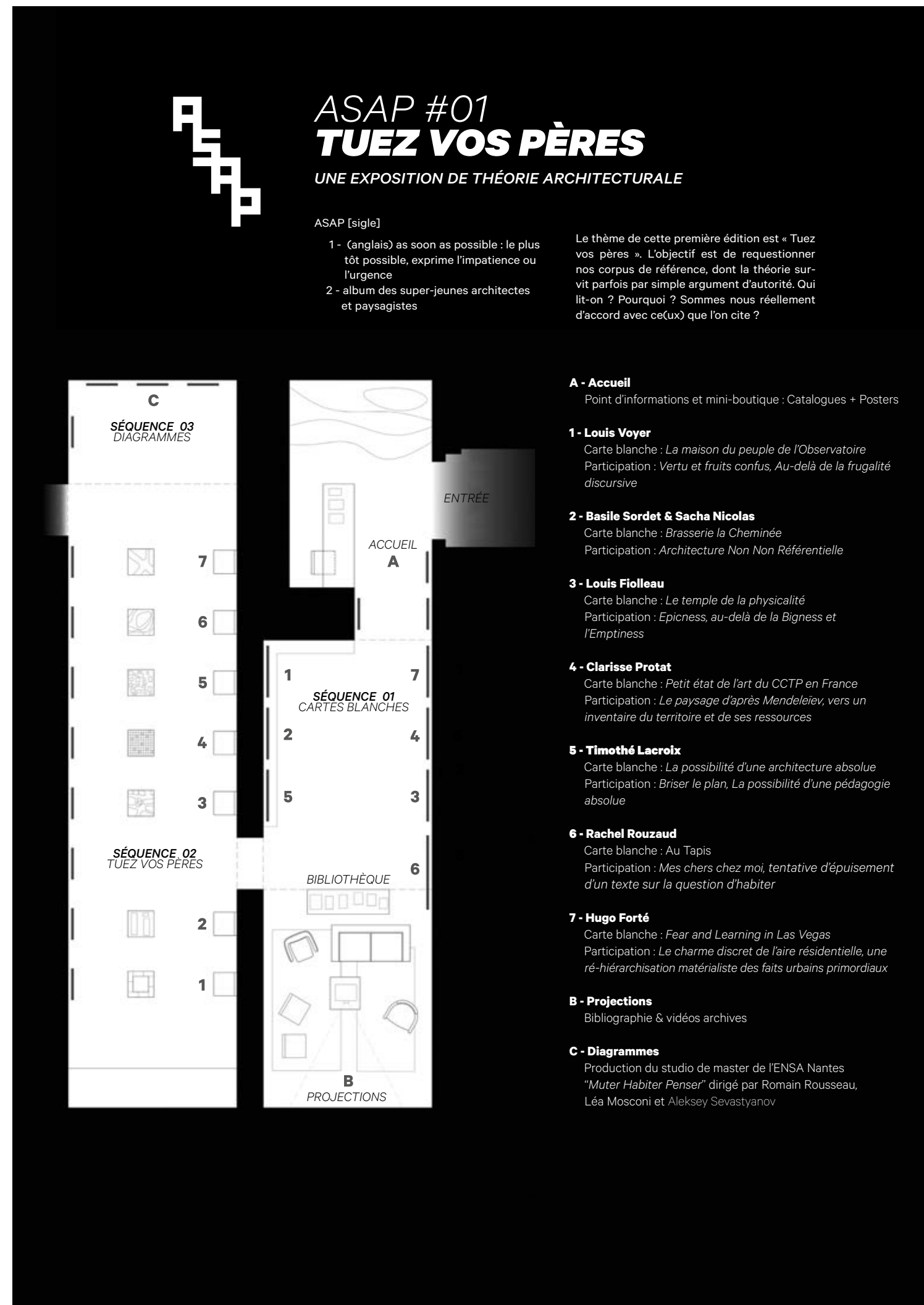


Rem Koolhaas



Pier Vittorio Aureli





Plan de l'exposition



Salle "Carte Blanches"





Workshop Diagramme MHP n°1

***WORKSHOP ASAP***  
***DIAGRAMME n°2***

*Studio MHP*

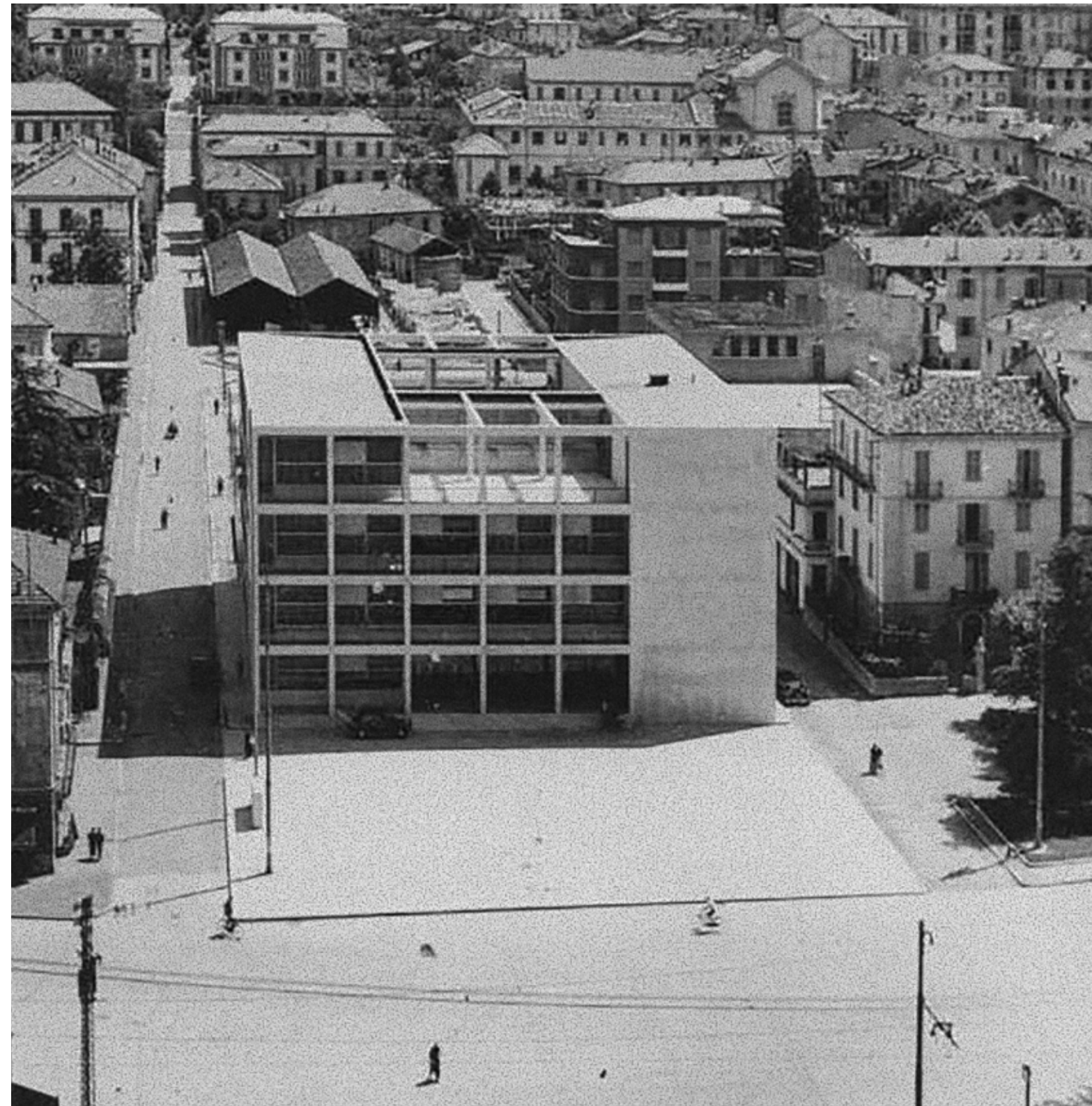
*octobre 2023*

***LE  
DETOURNEMENT***

*La création par  
mésinterprétation*



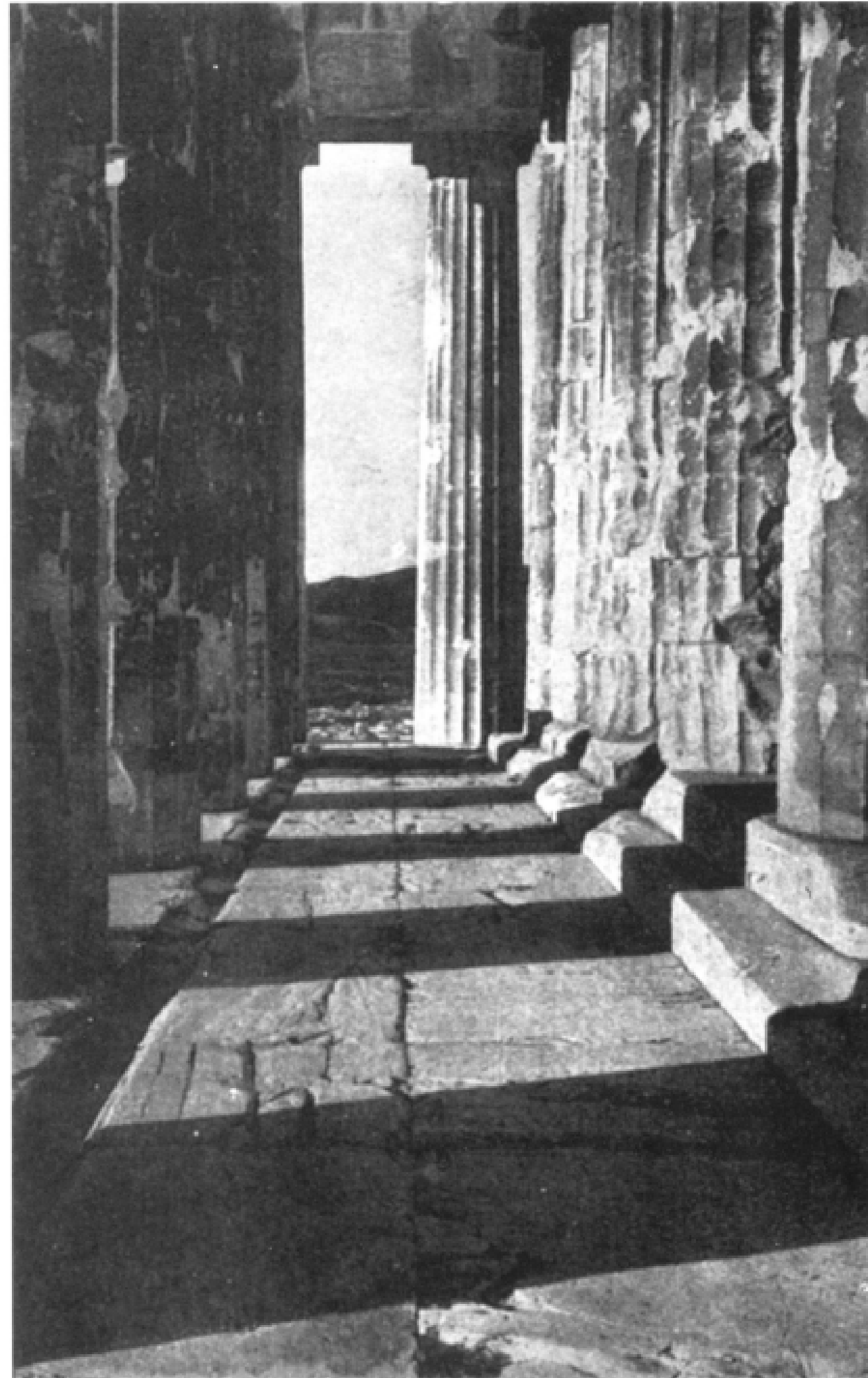
Parthénon  
Ictinos  
Athènes (Vè siècle av JC)



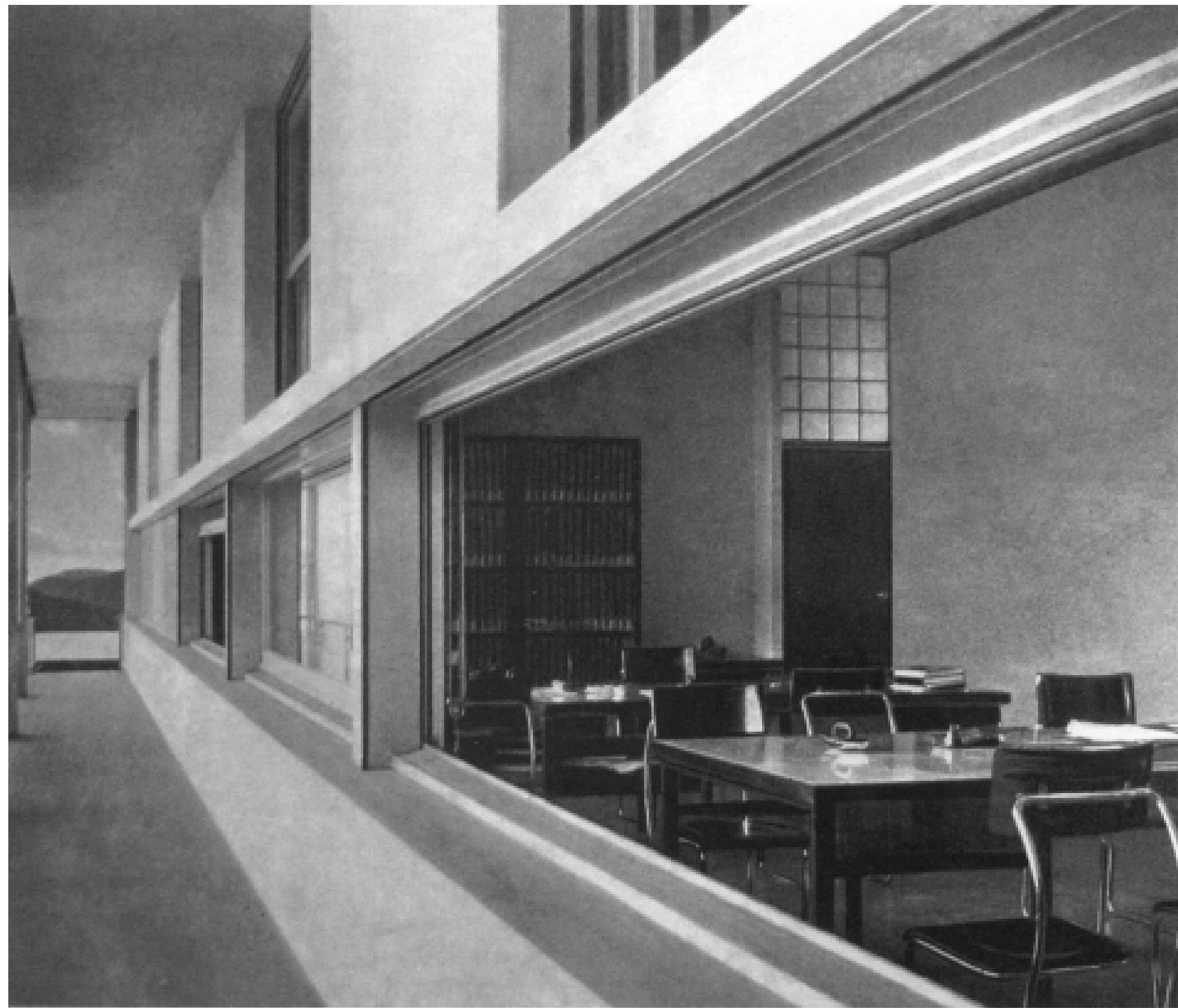
Casa del Fascio  
Giuseppe Terragni  
Côme (1932)



House II  
Peter Eisenman  
Harwick, Vermont (1969)



Parthenon  
Photo prise par le Corbusier  
publiée dans "Vers une architecture" (1923)



Casa del Fascio  
Giuseppe Terragni  
Vue du balcon du deuxième étage (1932)



**TEMPLE**  
RITUEL



**CENTRE ADMINISTRATIF**  
POLITIQUE



**MAISON**  
ESPACE

***LES***  
***DIAGRAMMES***

*entre espace*  
*et idée*

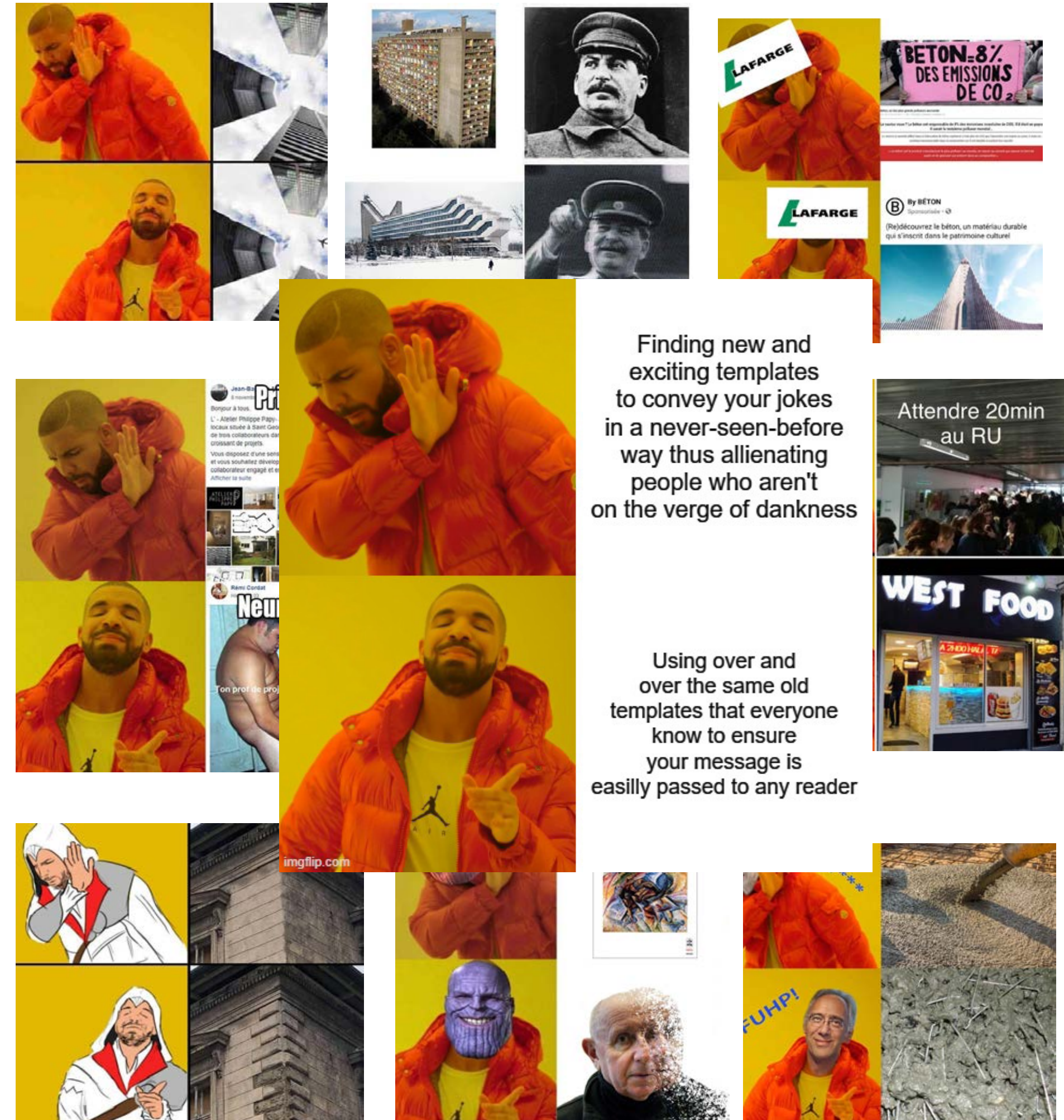
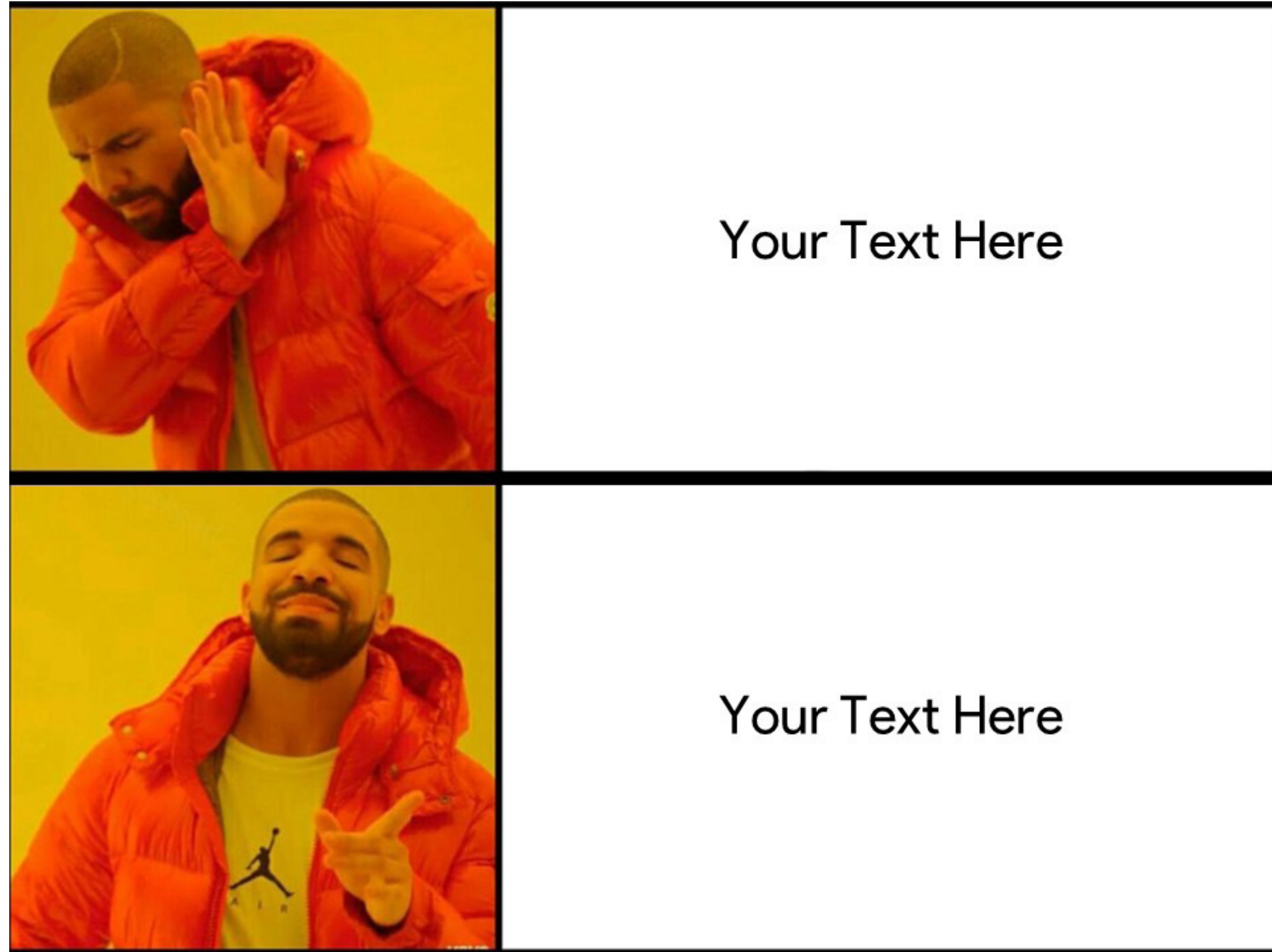
*LE DIAGRAMME EST*

*UN SYSTÈME = UN ESPACE GRAPHIQUE*

*RELATIONNEL = AVEC RAPPORT DE FORCES*

*ABSTRAIT = QUI N'EST PAS SITUÉ*





Finding new and exciting templates to convey your jokes in a never-seen-before way thus alienating people who aren't on the verge of dankness

Using over and over the same old templates that everyone know to ensure your message is easilly passed to any reader

ADAPTATIONS MULTIPLES

Template initial



memes de la page Neurchitecture (F)

*Situation spécifique 0*

*Extraction du concept structurant*

**DIAGRAMME**

*Confrontations*

*Situation 1*

*Situation 2*

*Situation 3*

*Situation 4*

*...*



*transformation  
par détournements*

*Situation 1\**

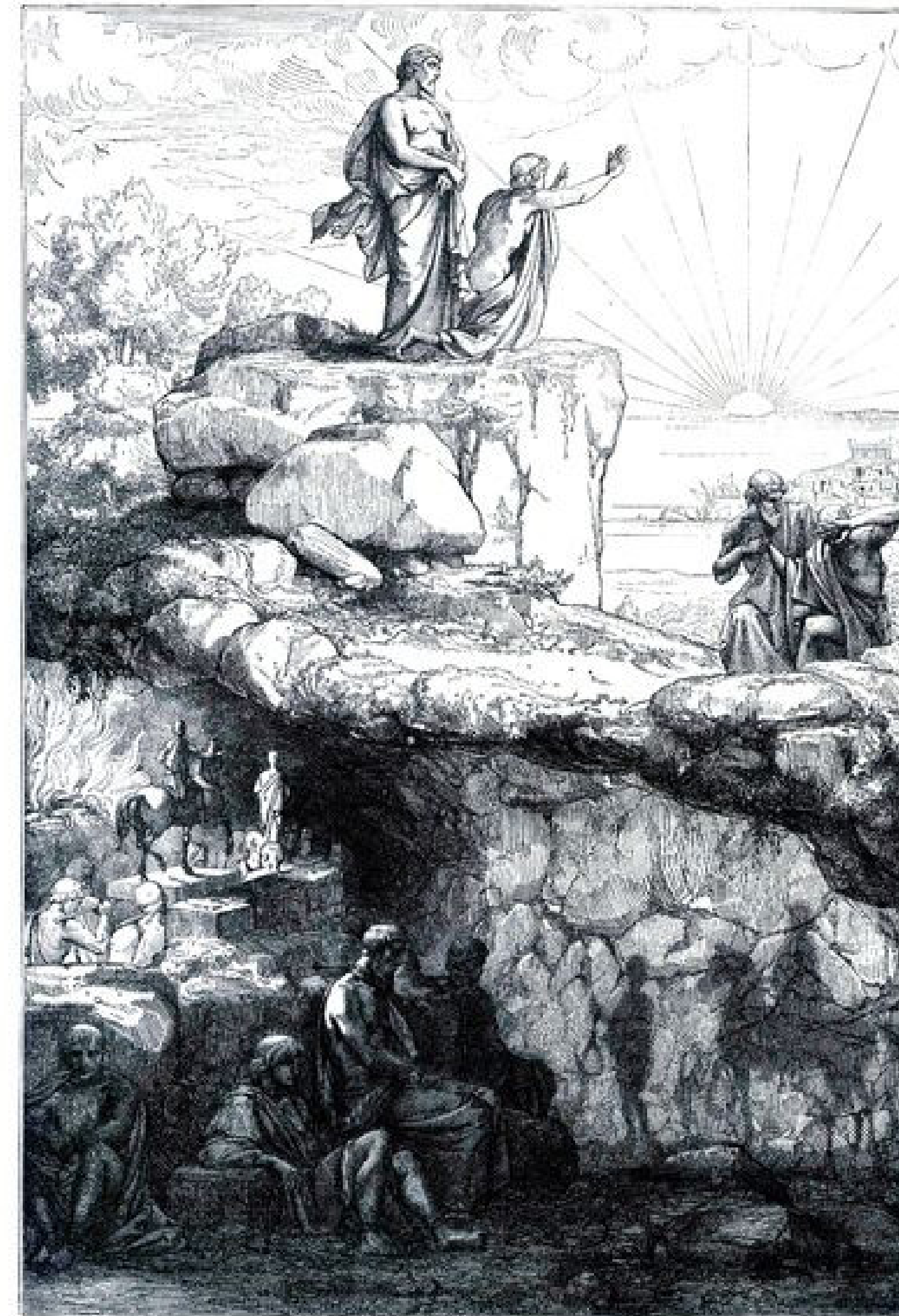
*Situation 2*

*Situation 3*

*Situation 4*



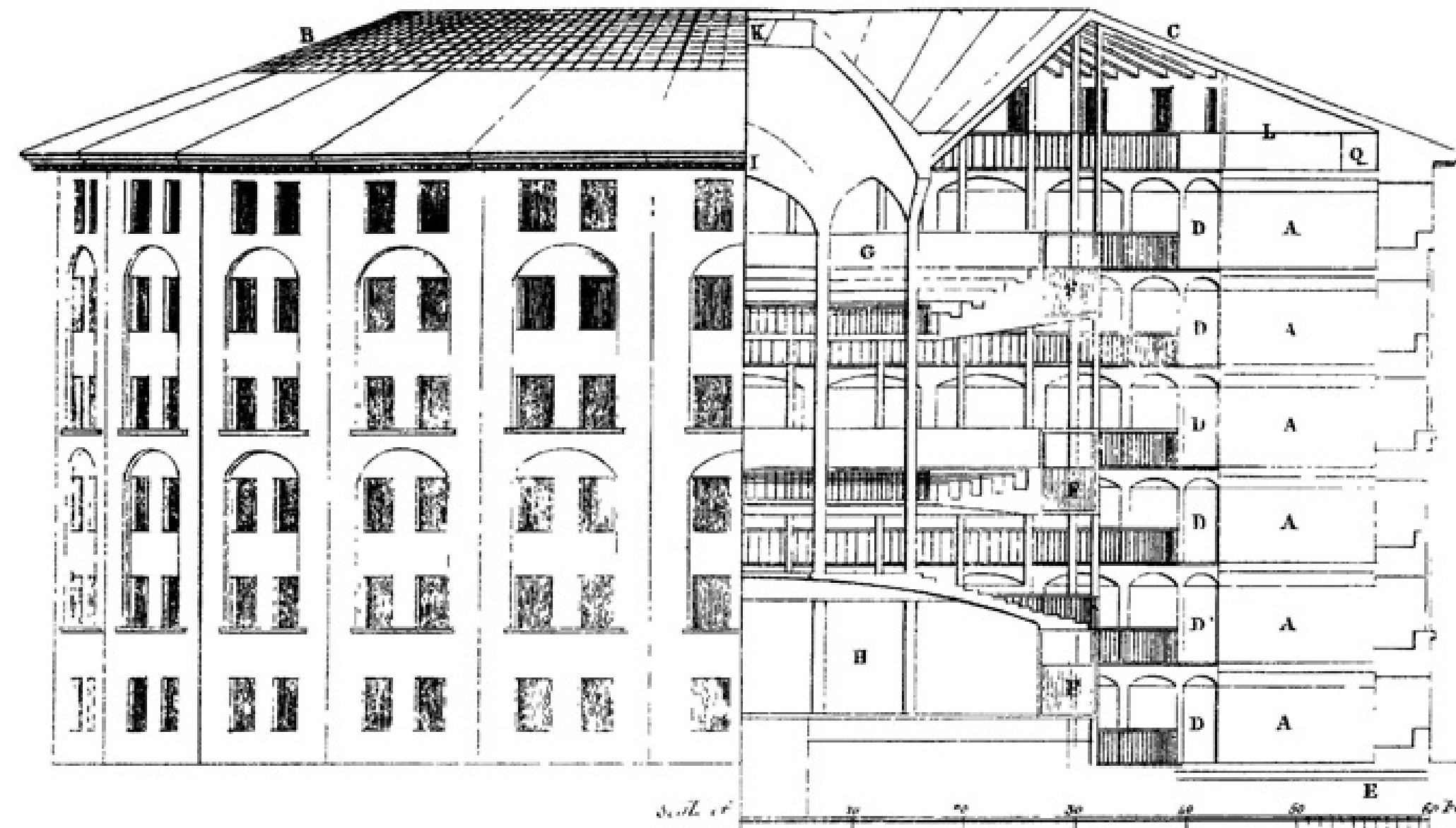
conceptualisation de l'espace



spatialisation du concept

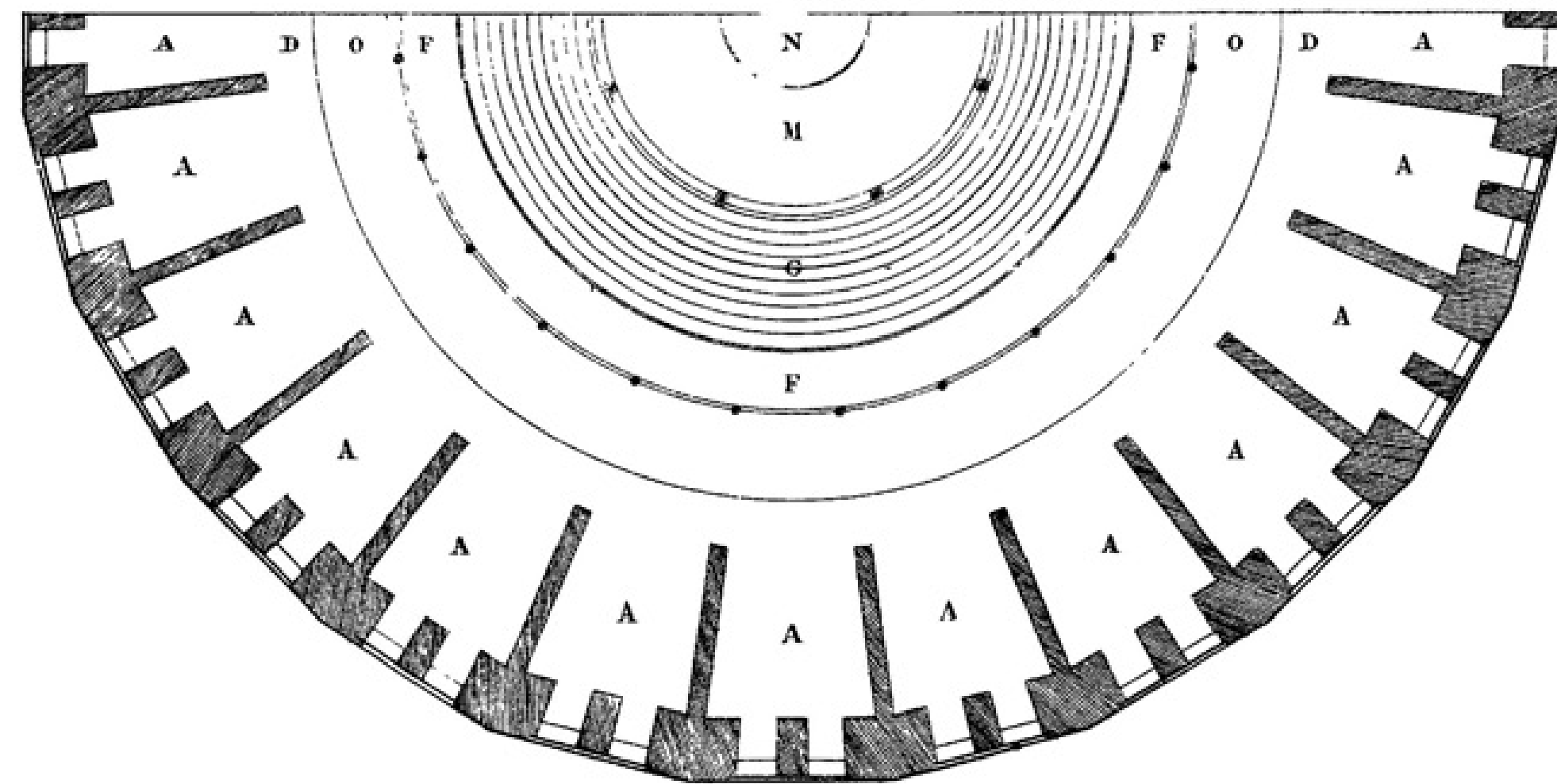
***LES***  
***DIAGRAMMES***  
*conceptualisation*  
*de l'espace*

*A General Idea of a PENITENTIARY PANOPTICON in an Improved, but as yet, (Jan<sup>y</sup> 23<sup>d</sup> 1791). Unfinished State.  
See Postscript References to Plan, Elevation, & Section (being Plate referred to as N<sup>o</sup> 2).*



**EXPLANATION.**

- A Cells
- B to C great Semicircular Sky Light
- D Cell Galleries
- E Porticoes
- F Inspection Galleries
- G Chapel Galleries
- H Inspectors Lodge
- I Dome of the Chapel
- K Sky Light to D<sup>o</sup>
- L Store Rooms &c with their Galleries, immediately within the outer wall all round place for an annular Kitchen Q
- M Floor of the Chapel
- N Circular Opening in d<sup>o</sup> (open except at Church times), to light the Inspectors Lodge
- O Annular Wall from top to bottom, for light, air and separation.



*From a MS. in the Library of the Society for the Reformation of Manners.*

JEREMY BENTHAM Panopticon pénitencaire

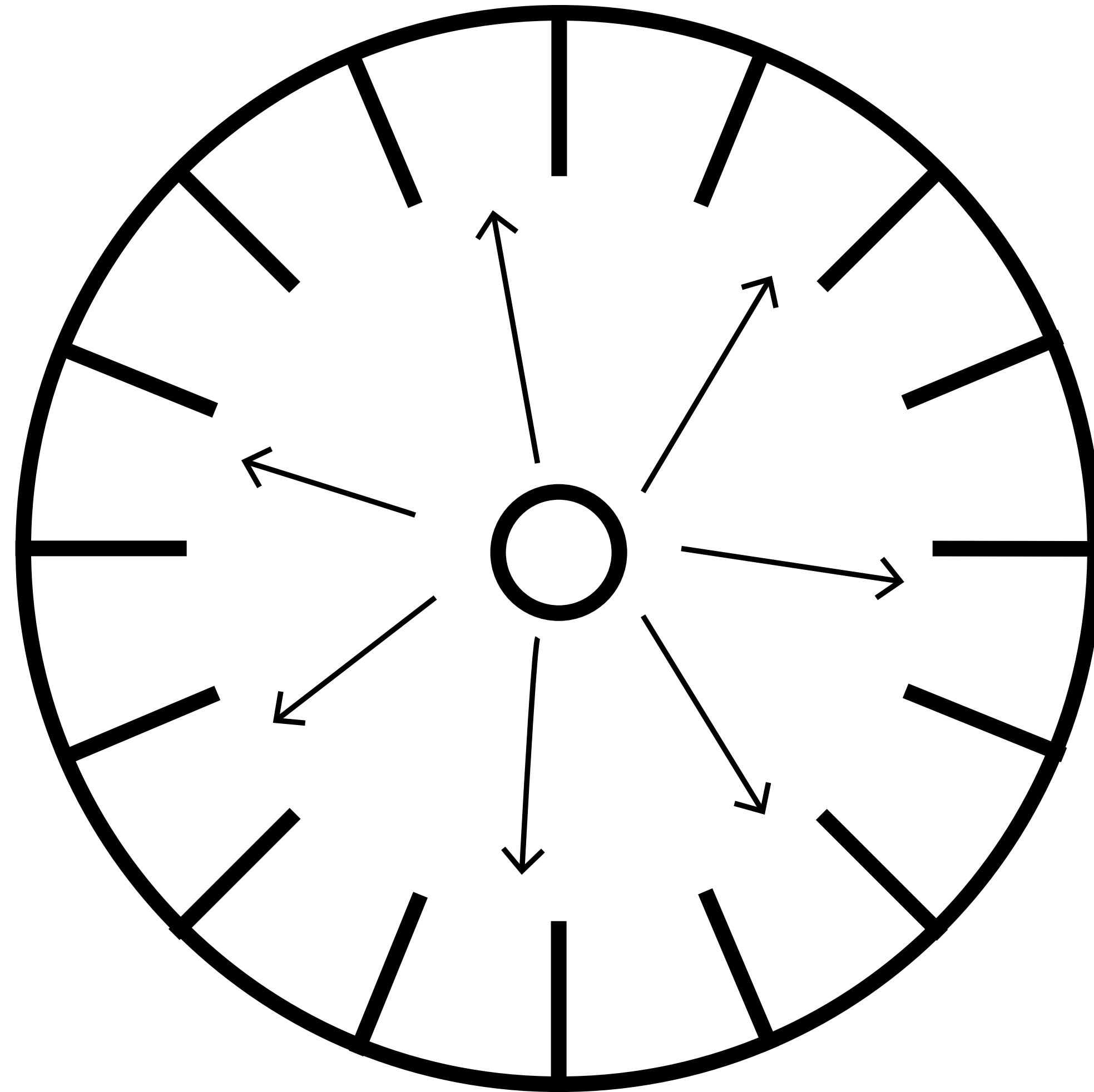


Diagramme du panoptique

Le diagramme **“soulage la mémoire”**  
Il décrit partiellement pour survivre en  
dehors de son contexte initial complexe

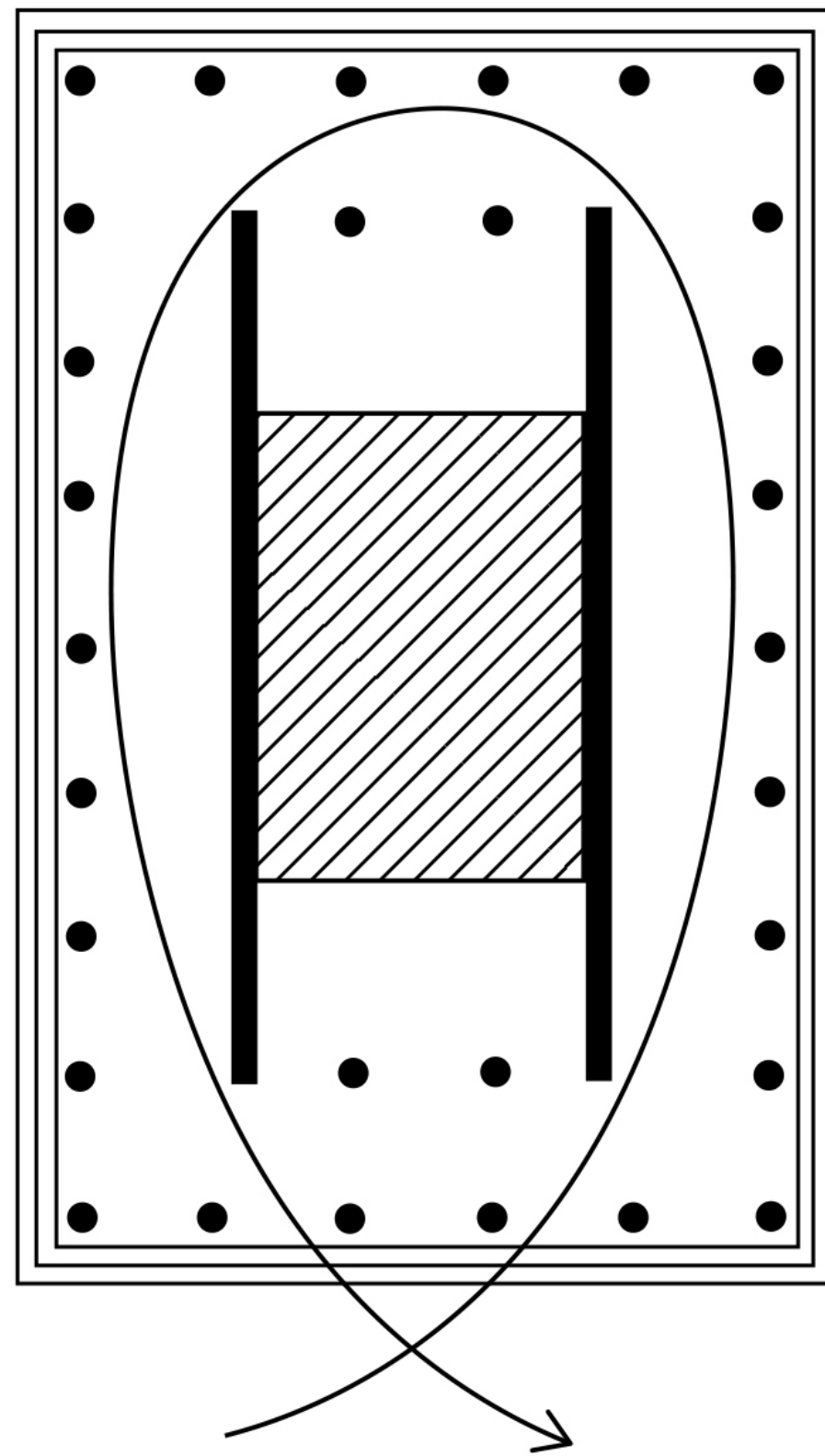
=

**LE DIAGRAMME ARCHIVE**

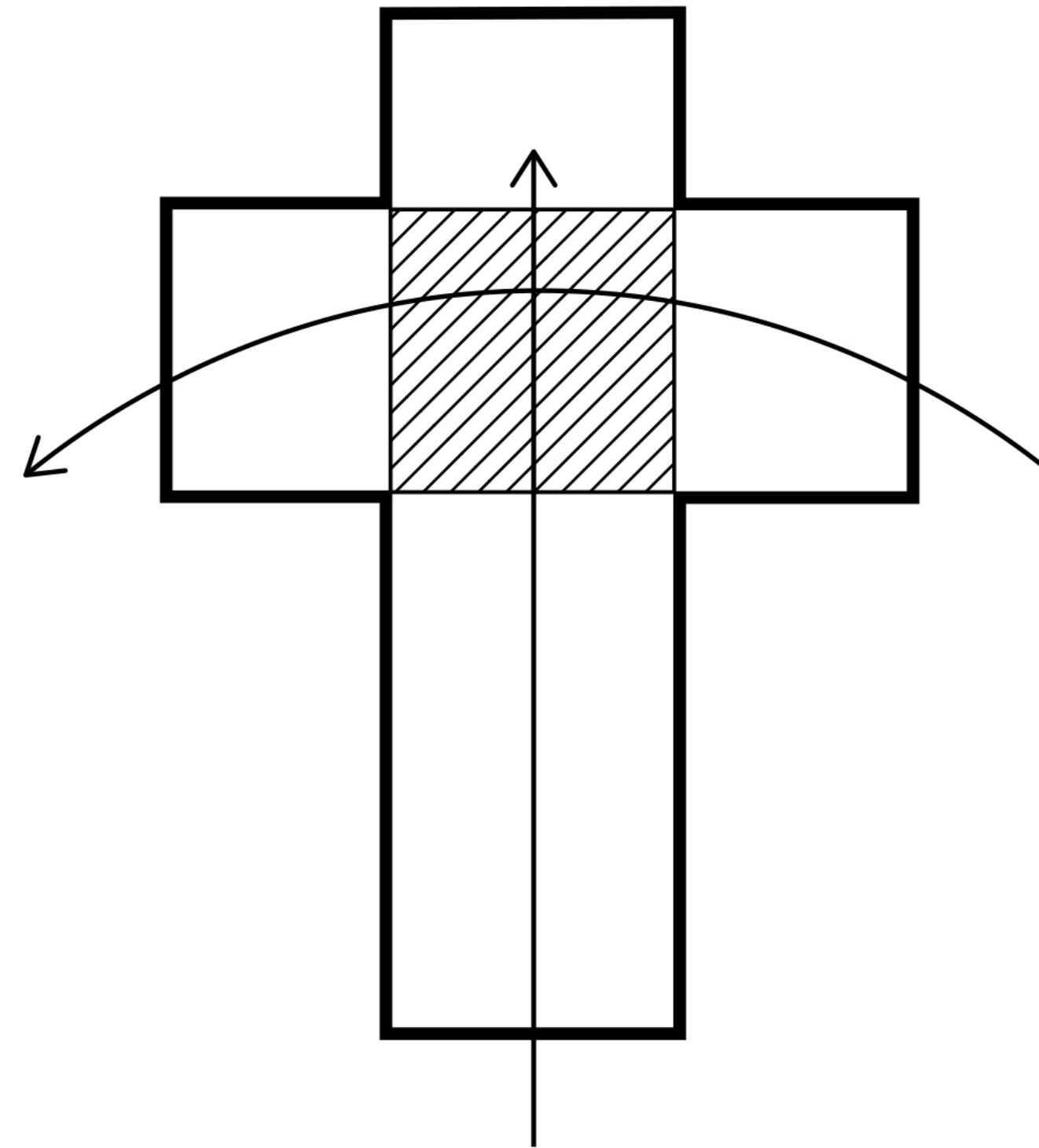
diagramme archiviste



TEMPLE GREC



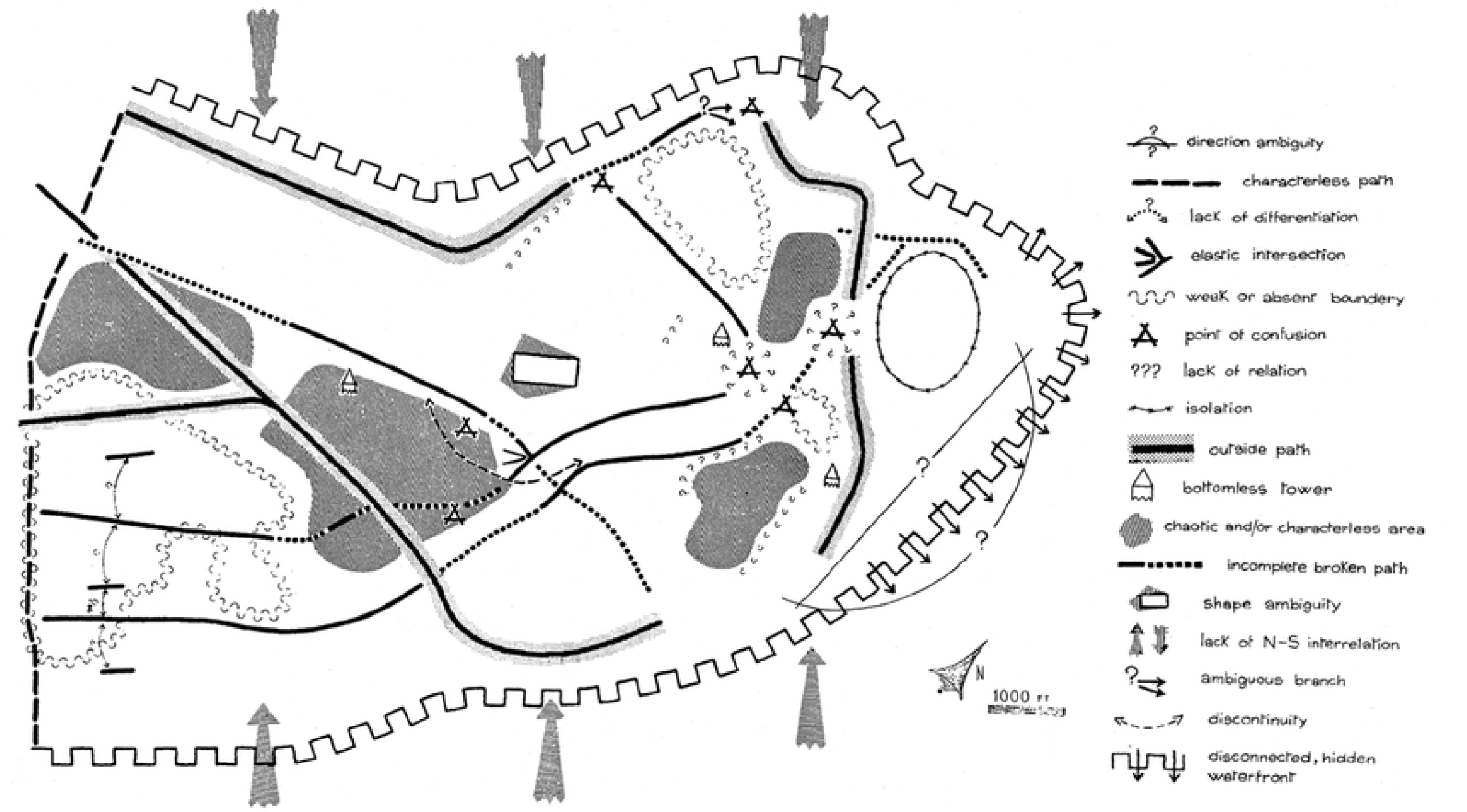
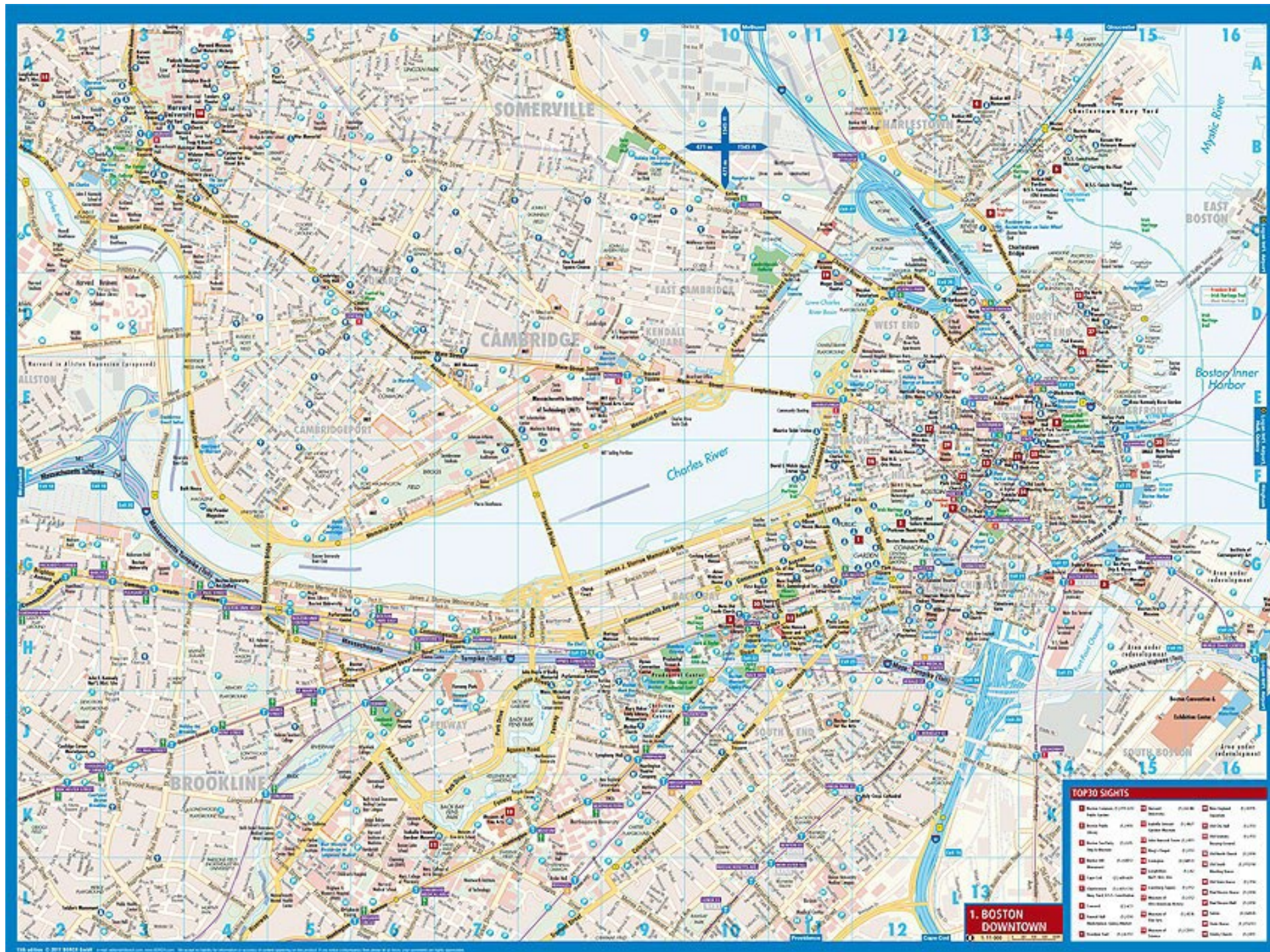
TEMPLE CHRÉTIEN



# **DIAGRAMME ARCHIVISTE**

=

DÉTACHER DE LA SITUATION CONSTRUITE  
POUR COMPRENDRE  
ET REUTILISER



KEVIN LYNCH L'image de la cité - Boston

**DIAGRAMME**

=

ABSTRAIT

≠

≠

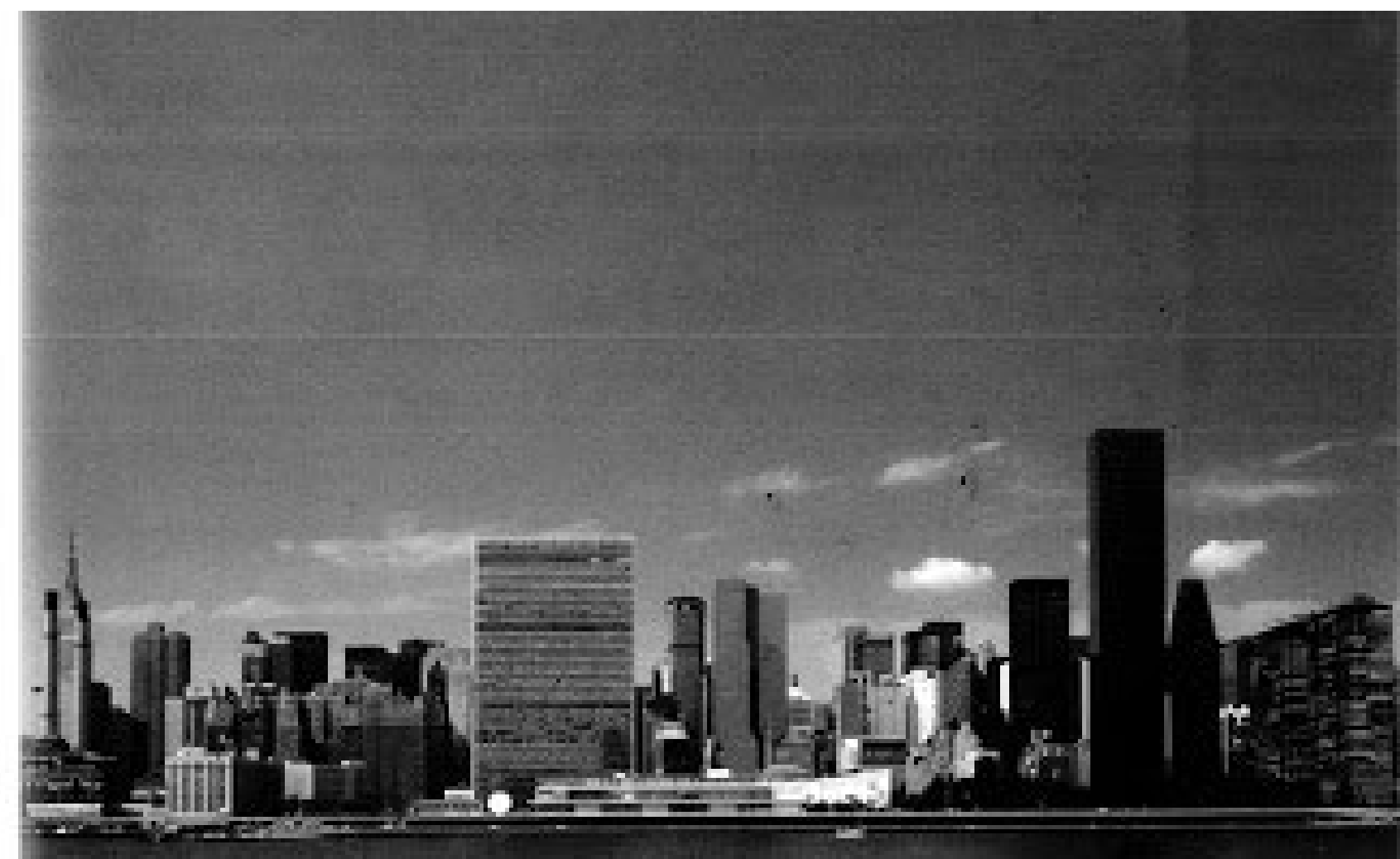
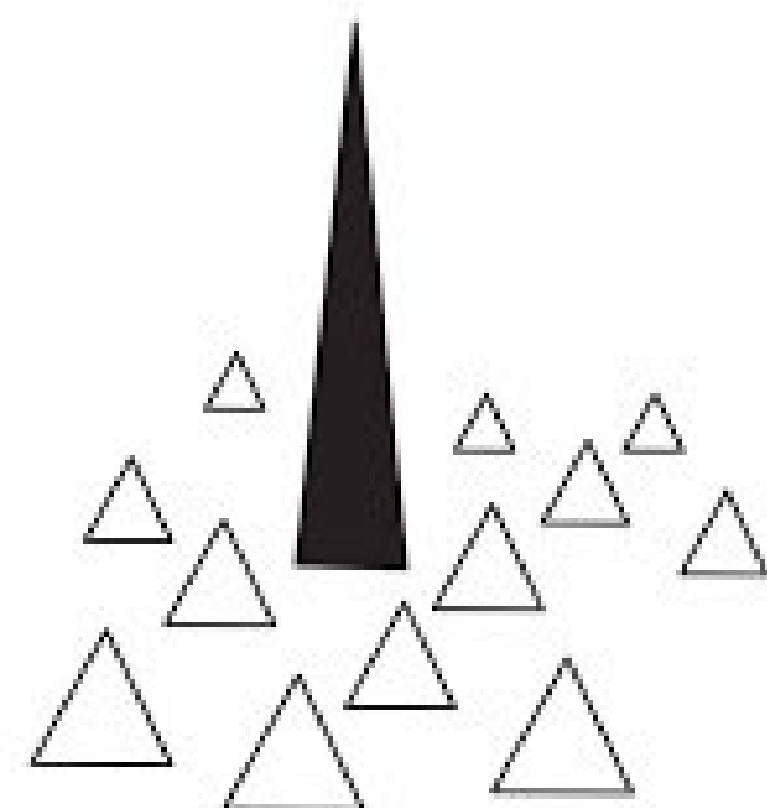
**REPRÉSENTATION**

SITUÉ

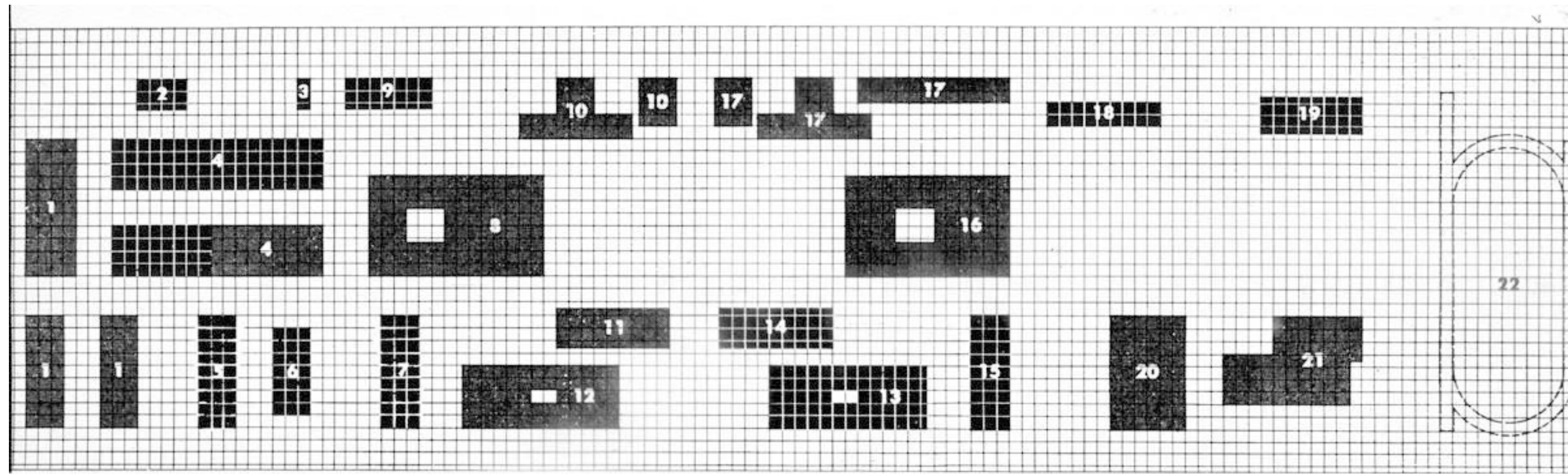
**DIAGRAMMATIQUE**

=

TERRITORIALISÉ



KEVIN LYNCH L'image de la cité - Les 5 éléments primaires



MIES VAN DER ROHE Campus I.I.T.

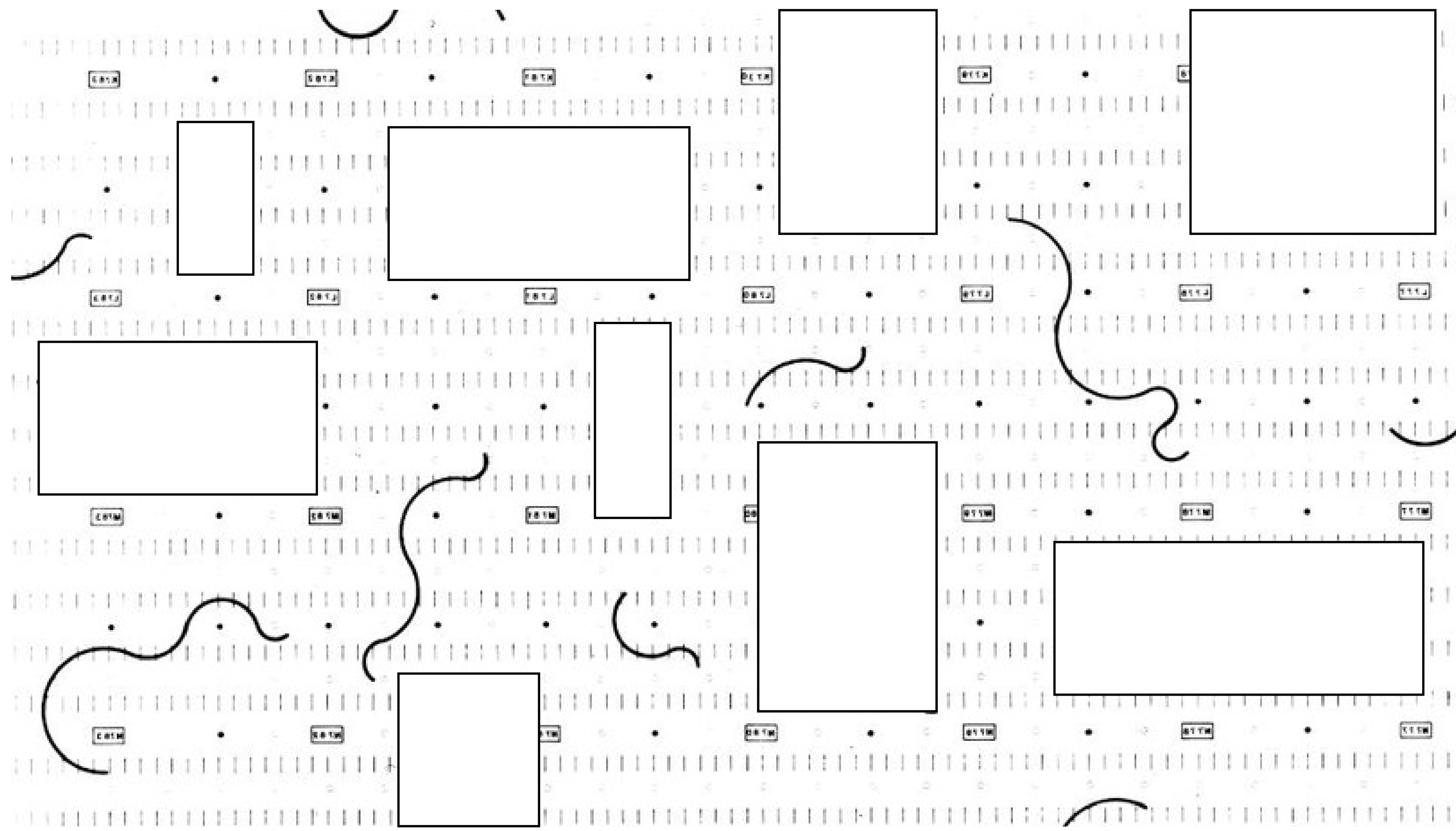
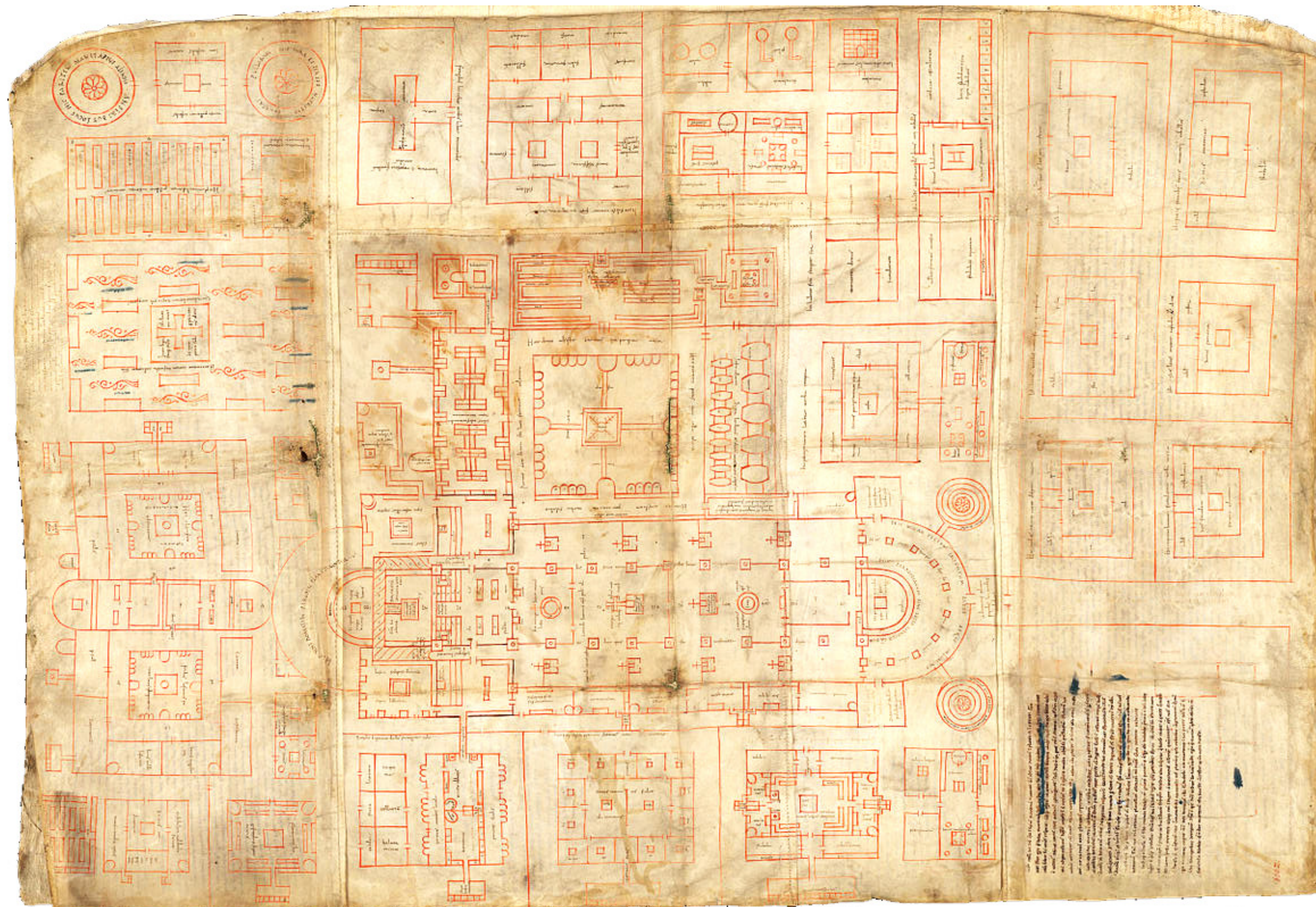


Diagramme à la Mies (ARCHIZOOM BIS)



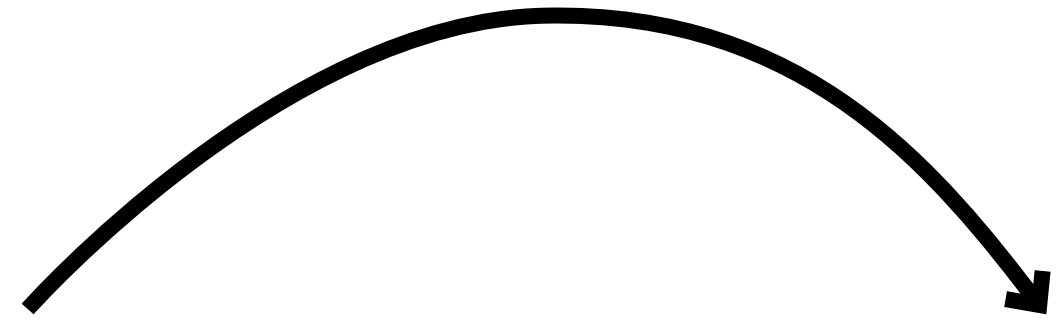
“Plan idéal pour un monastère”, connu sous le nom de Plan de Saint-Gall, 830 ap JC



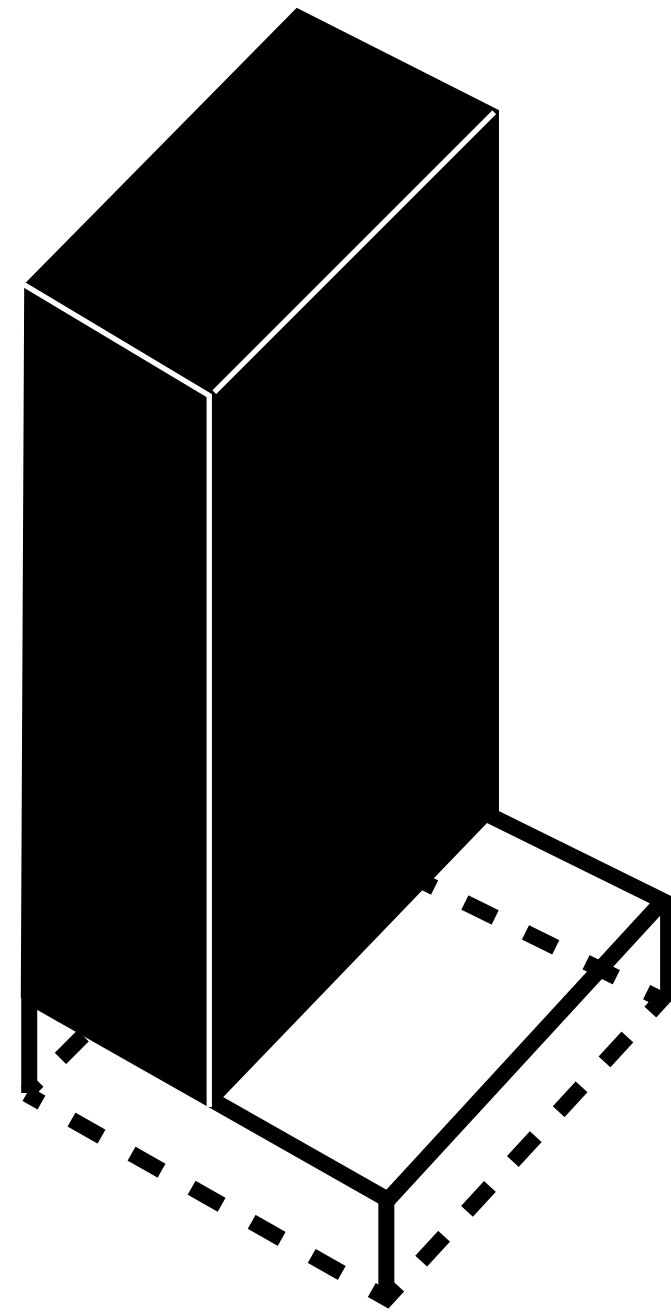


SEAGRAM BUILDING Mies

EXTRACTION



MIES



TRADUCTION DIAGRAMMATIQUE

MIES



ALDO ROSSI

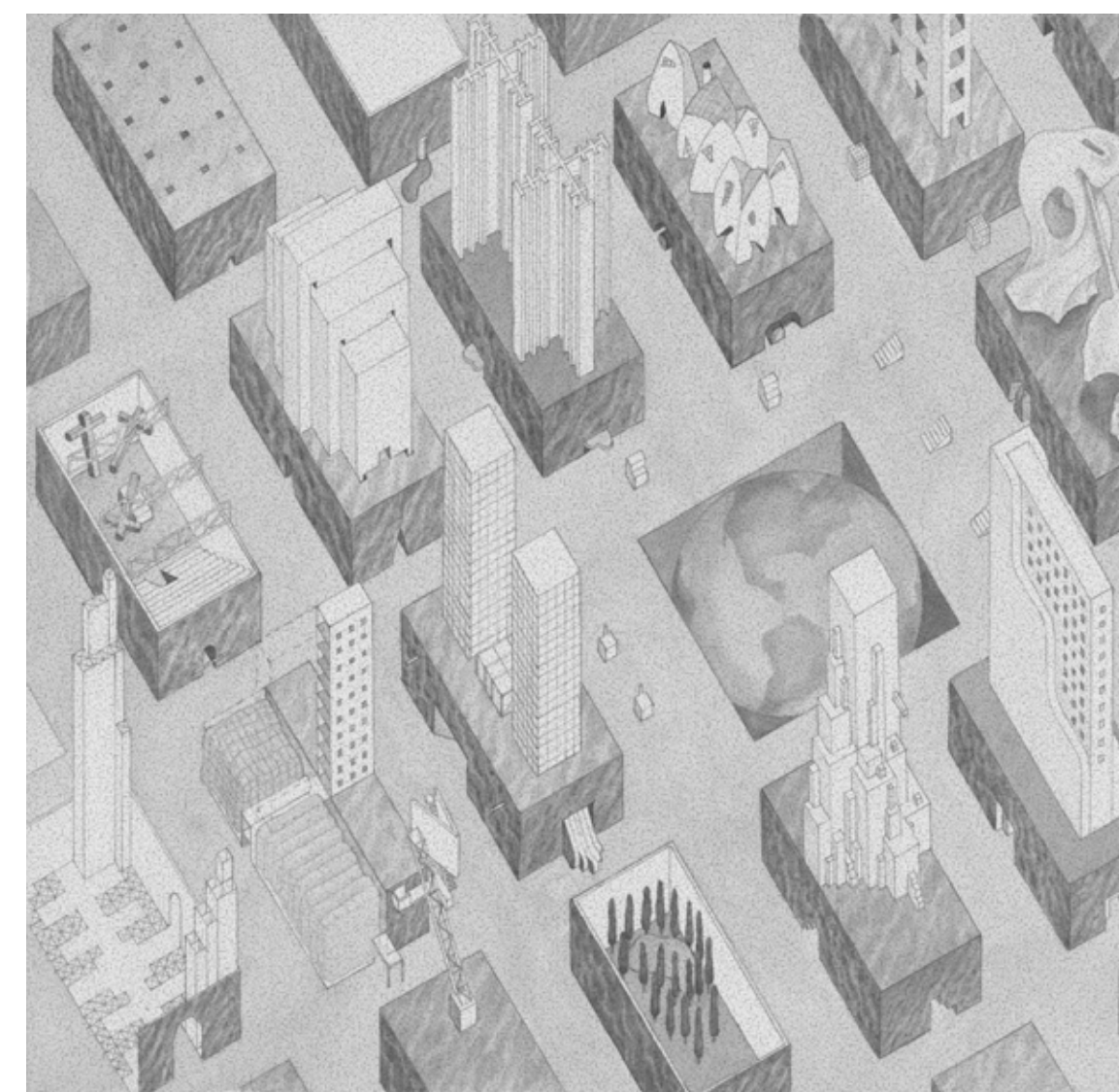
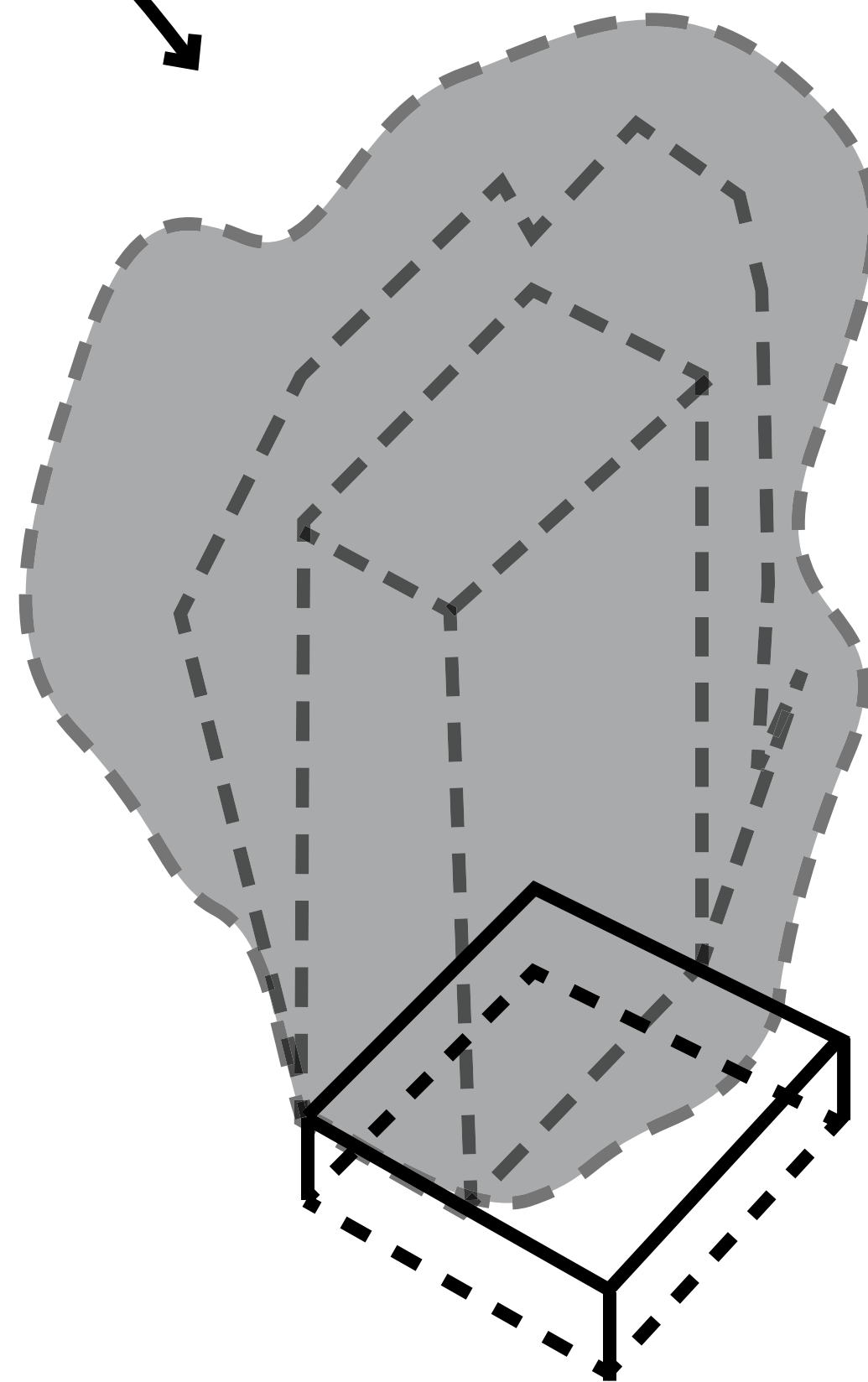


DIAGRAMME DE LA STRATEGIE DU SOCLE

REM KOOLHAAS

**Référence(s) externe(s) au projet**



EXTRACTION D'UN CONCEPT STRUCTURANT

**DIAGRAMME ARCHIVISTE**



ADAPTATION AU CONTEXTE DU PROJET

**Projet**

**Référence(s) externe(s) au projet**



**DIAGRAMME ARCHIVISTE**



**Projet**



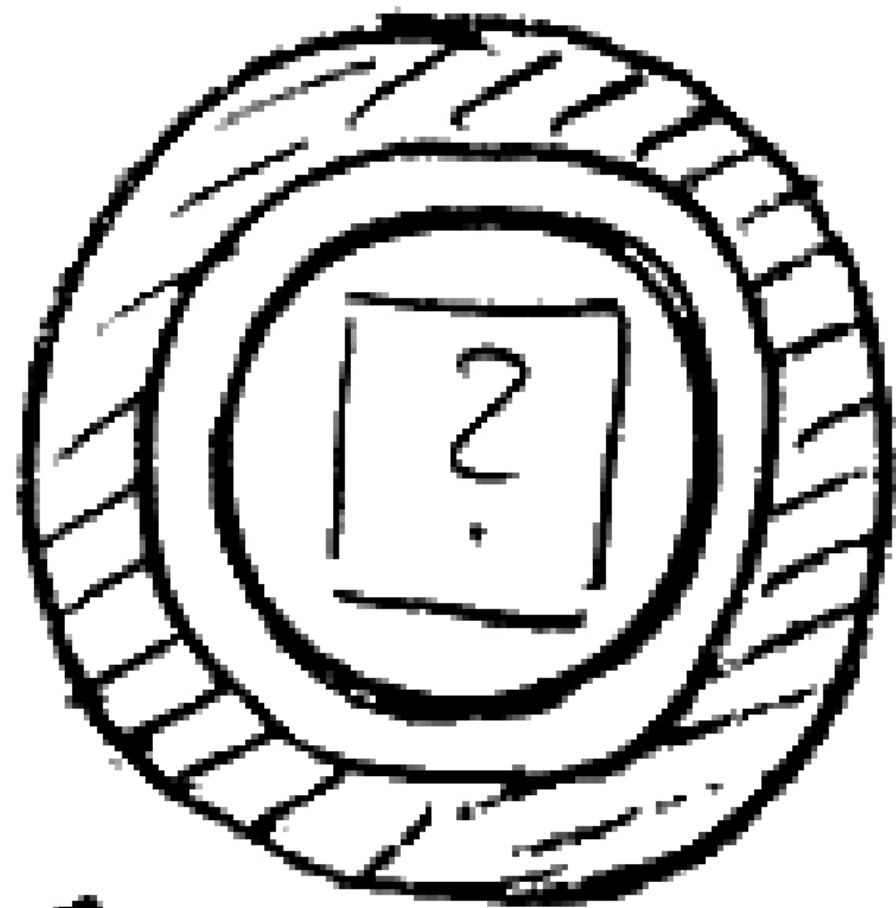
**DIAGRAMME GENERATEUR ?**



**Auteur**

diagramme générateur ?

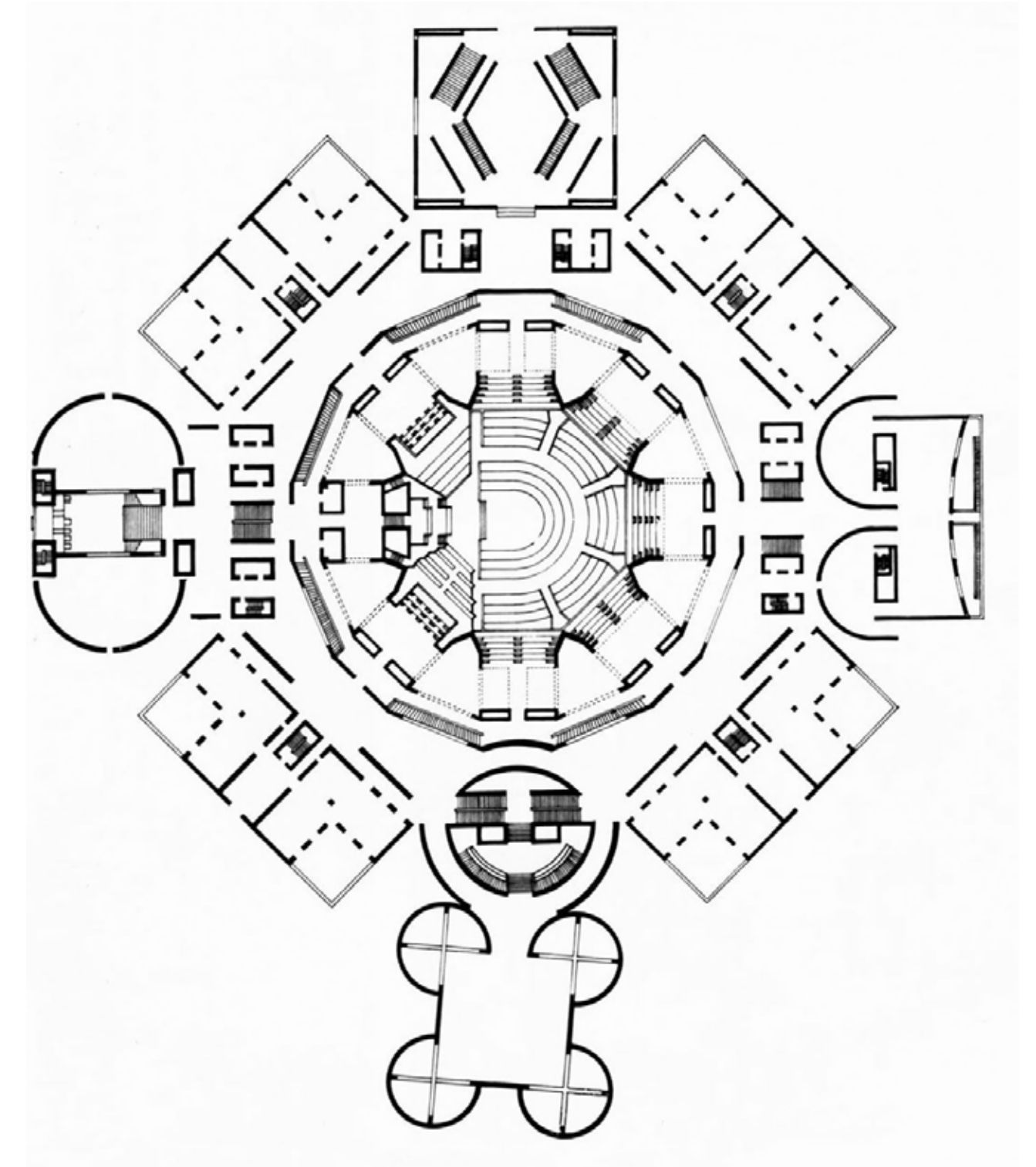
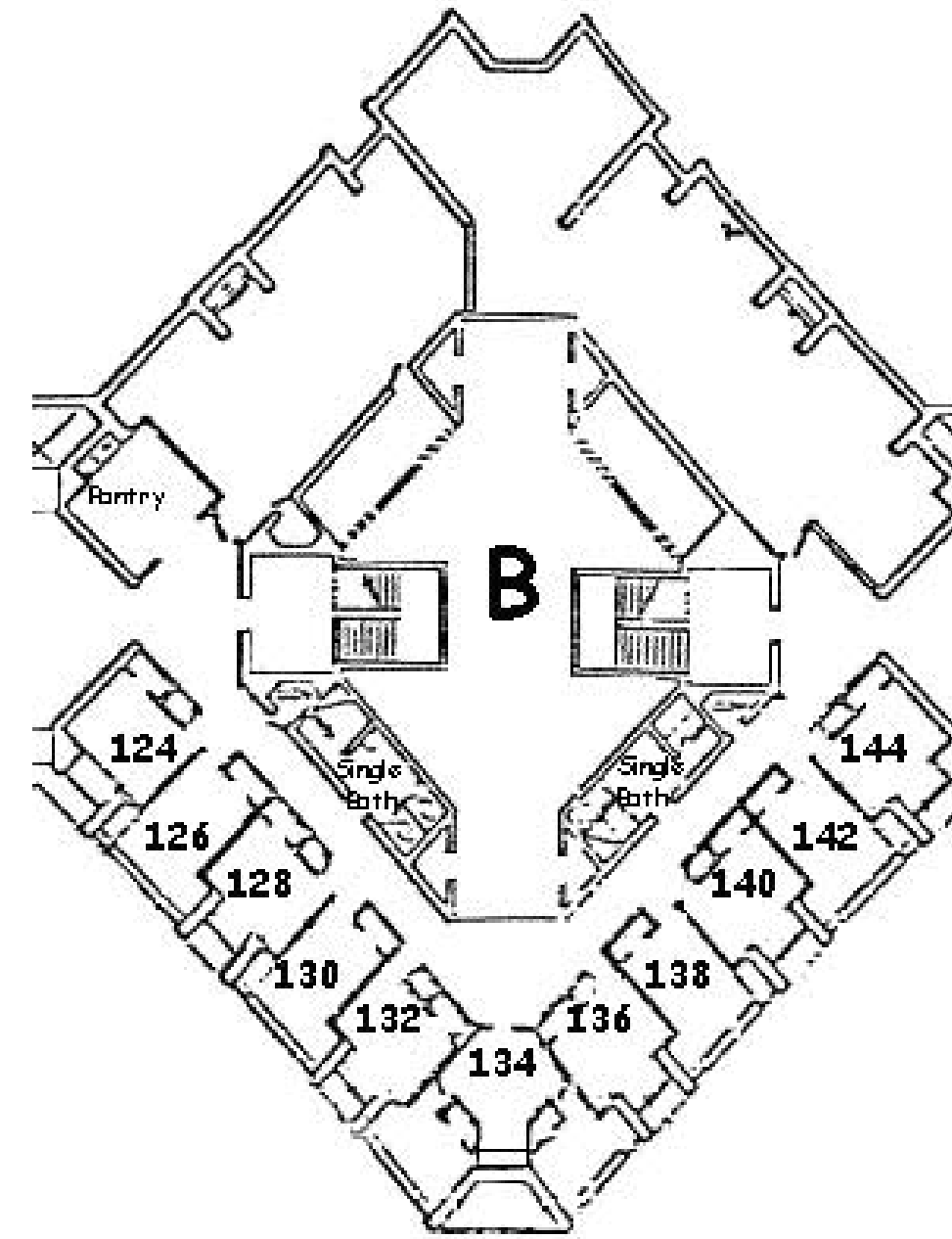
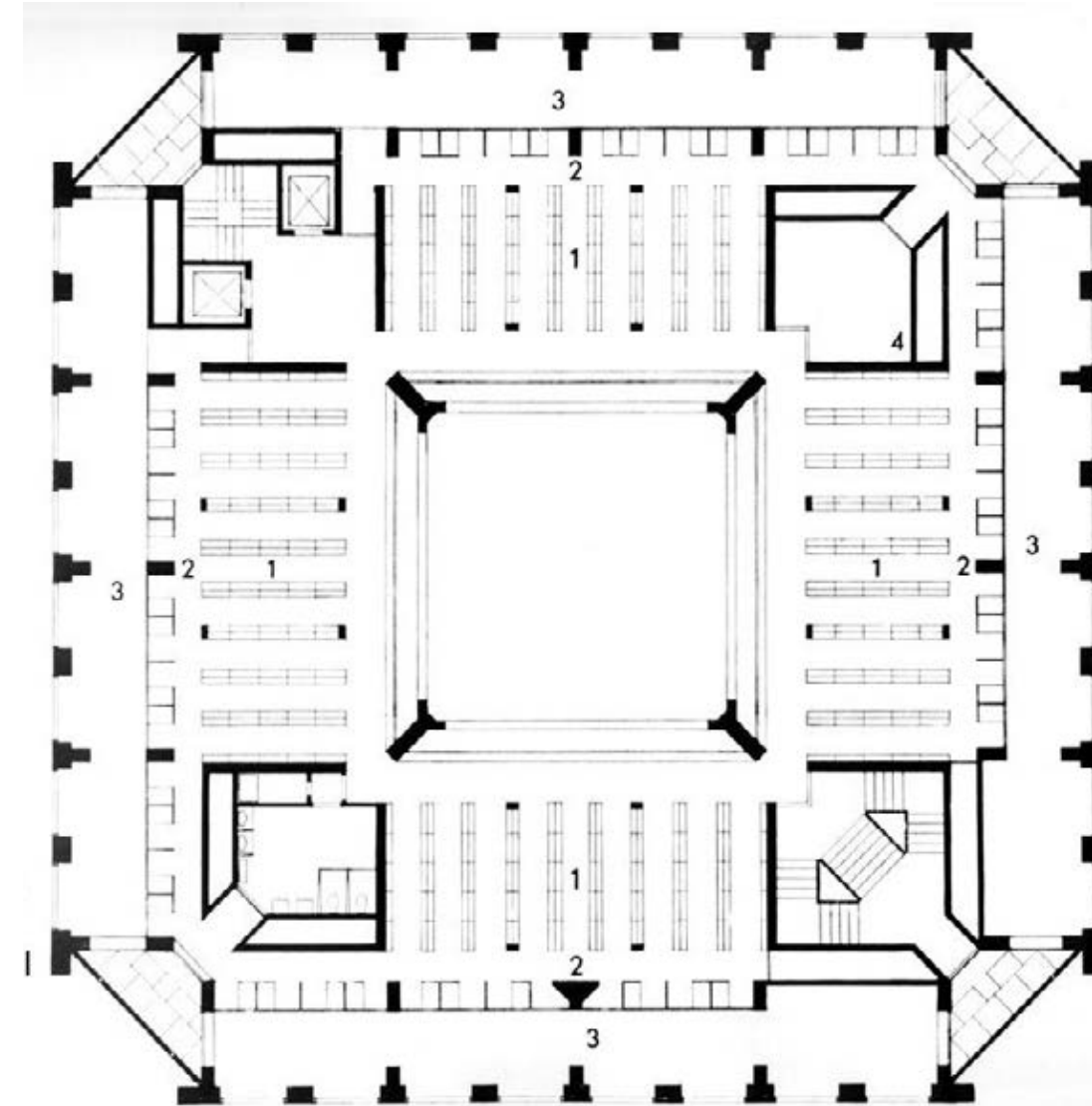
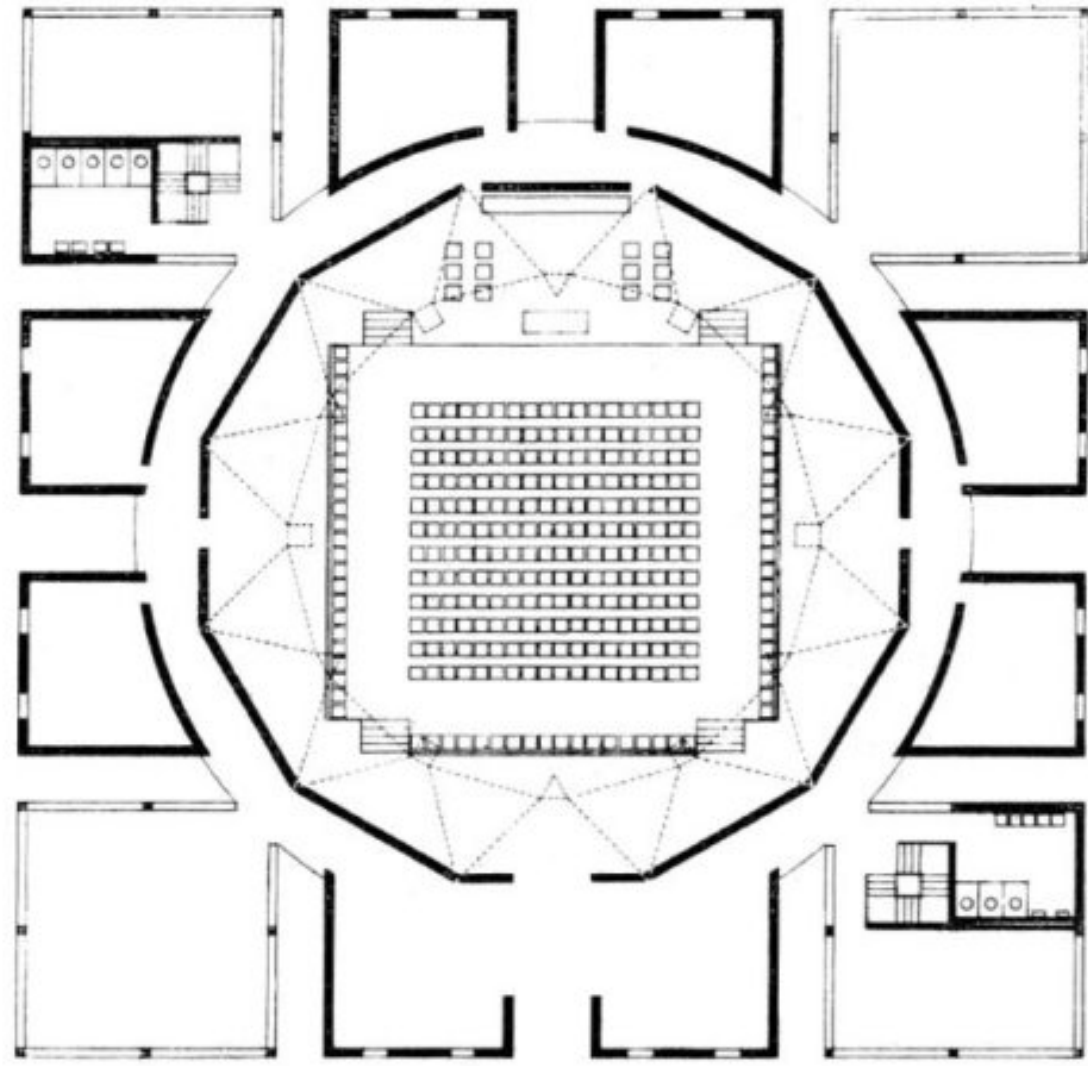
# The "FORM"



Form Drawing,  
NOT A DESIGN

LOUIS KAHN - The "FORM"

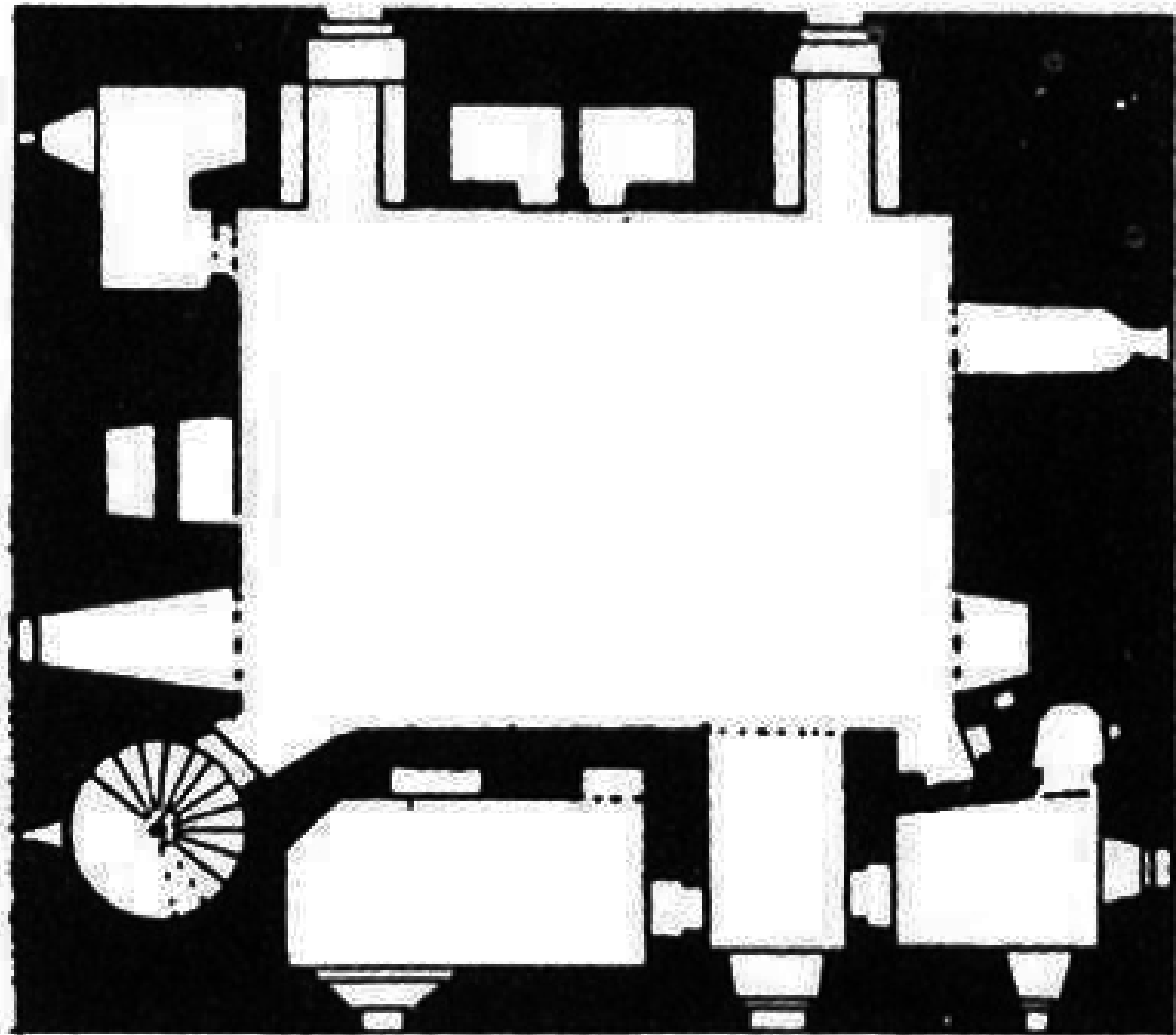
# The “DESIGN”



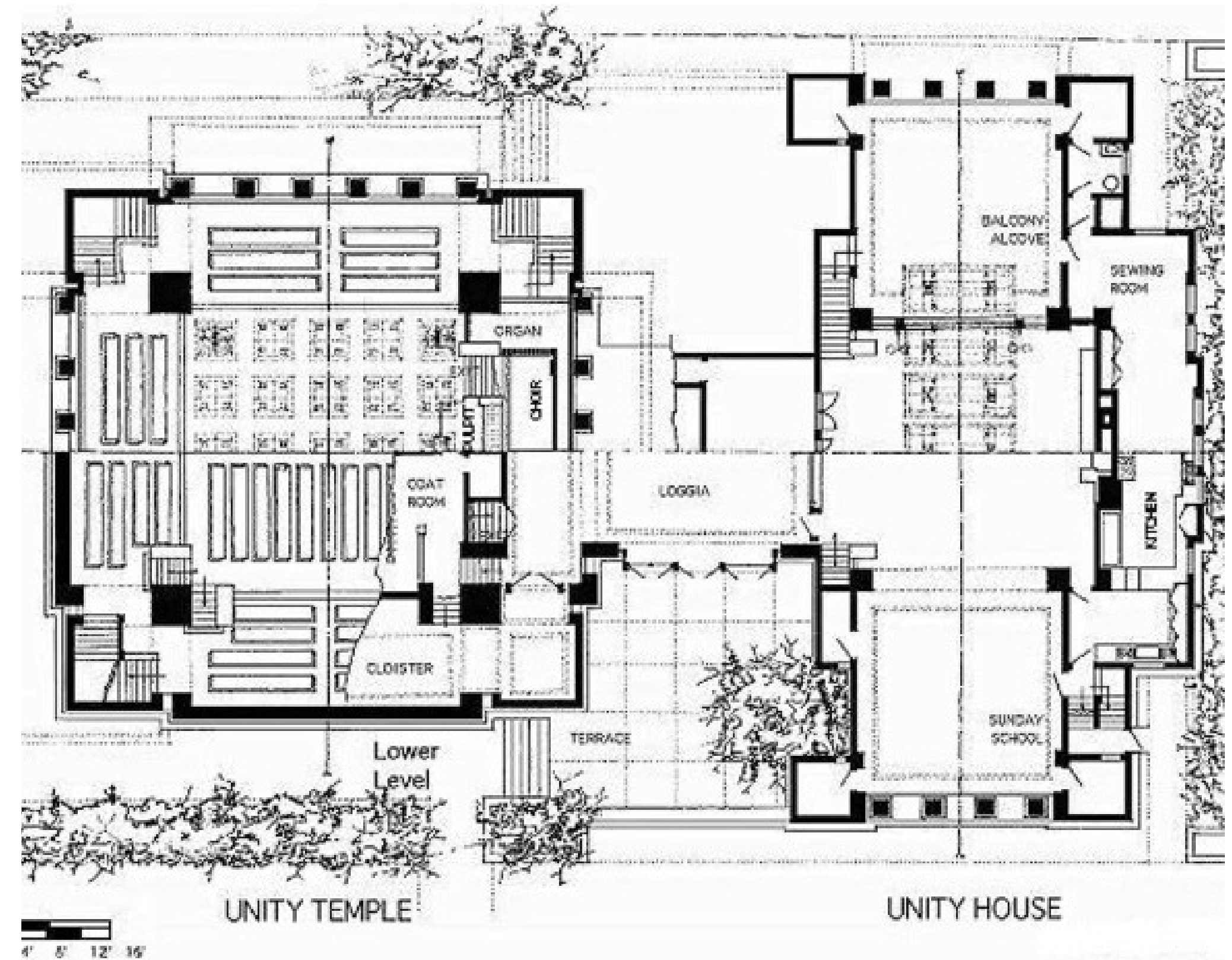
LOUIS KAHN - The “DESIGN” - First Unitarian Church (1967) - Exeter Library (1972) - Eleanor Erdam Residence (1965) - Bangladesh Parlemt (1974)



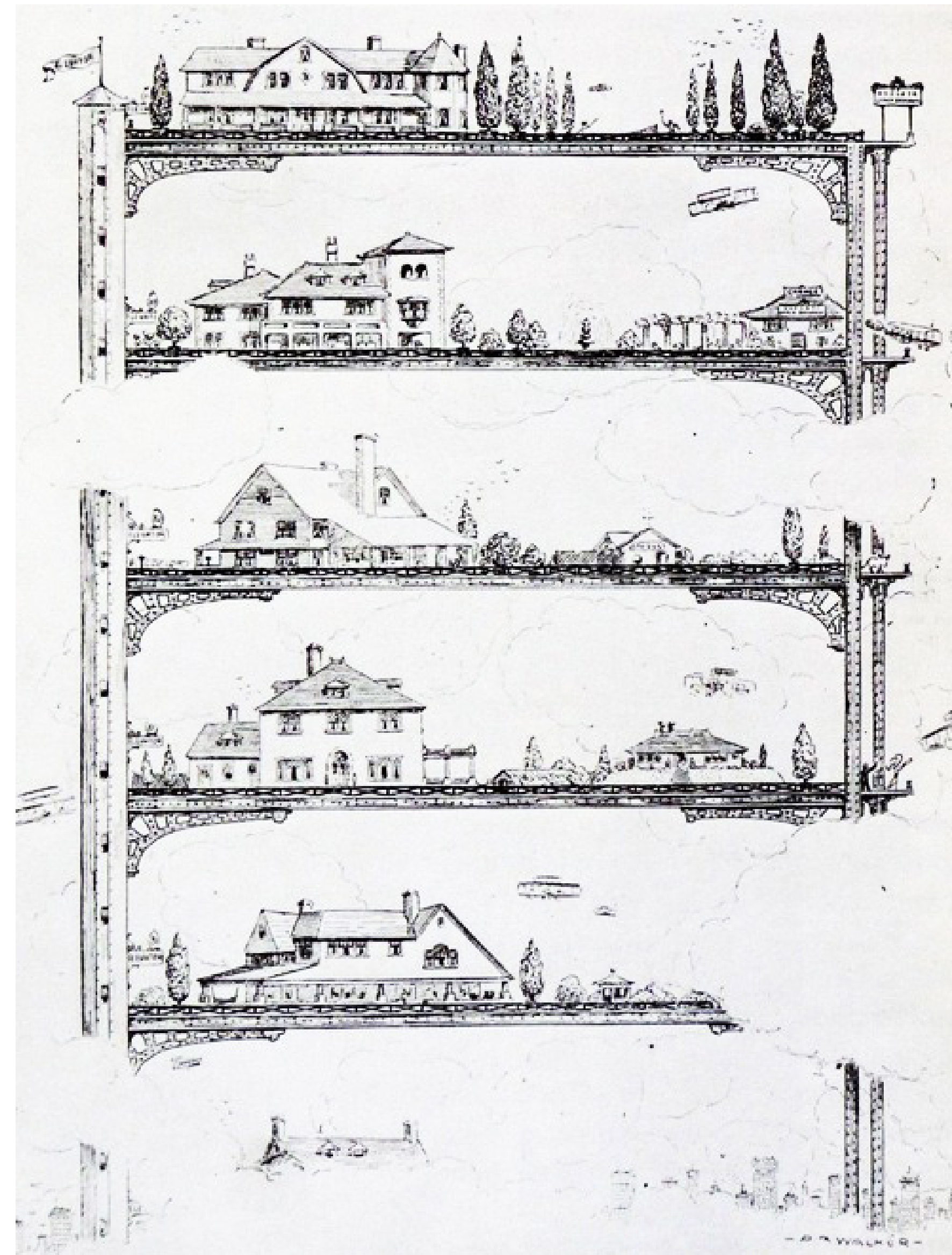
# “ DESIGN ” > “ FORM ”



Château de Comlongon



Unity Temple, Frank Lloyd Wright, 1908



LIFE MAGAZINE "Le théorème de 1909"

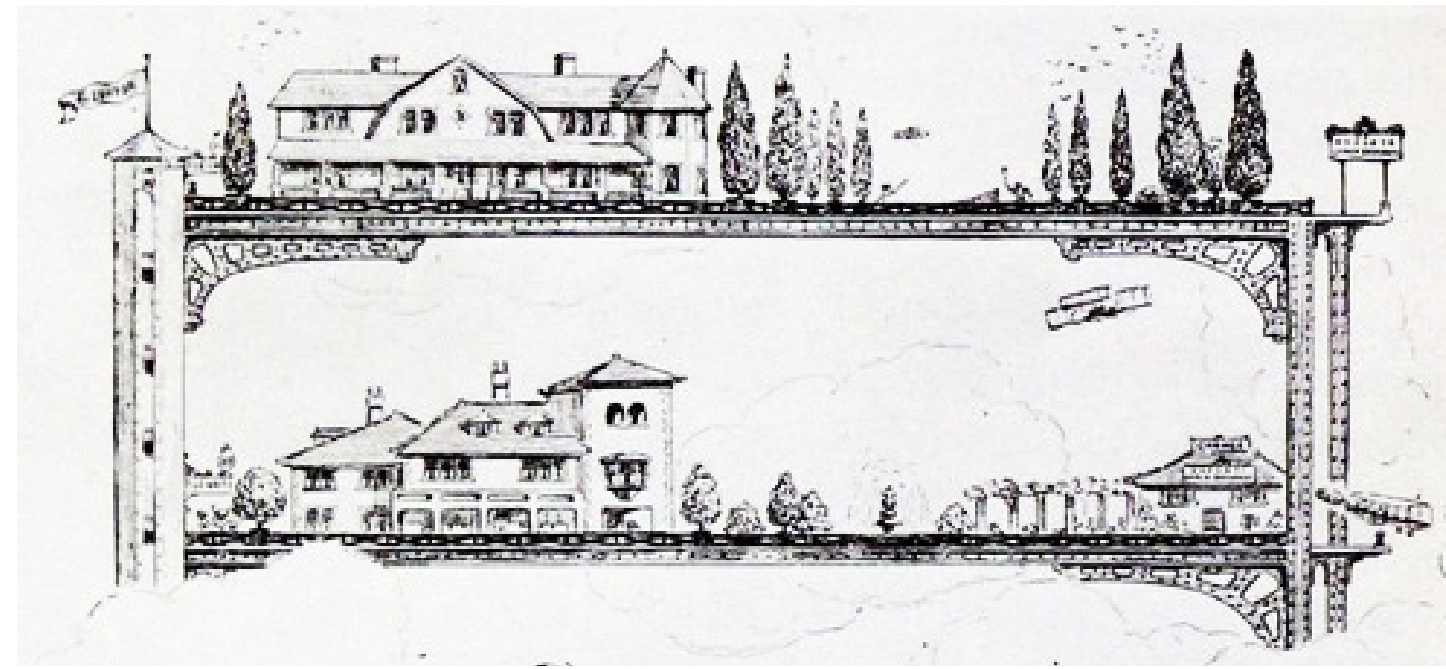
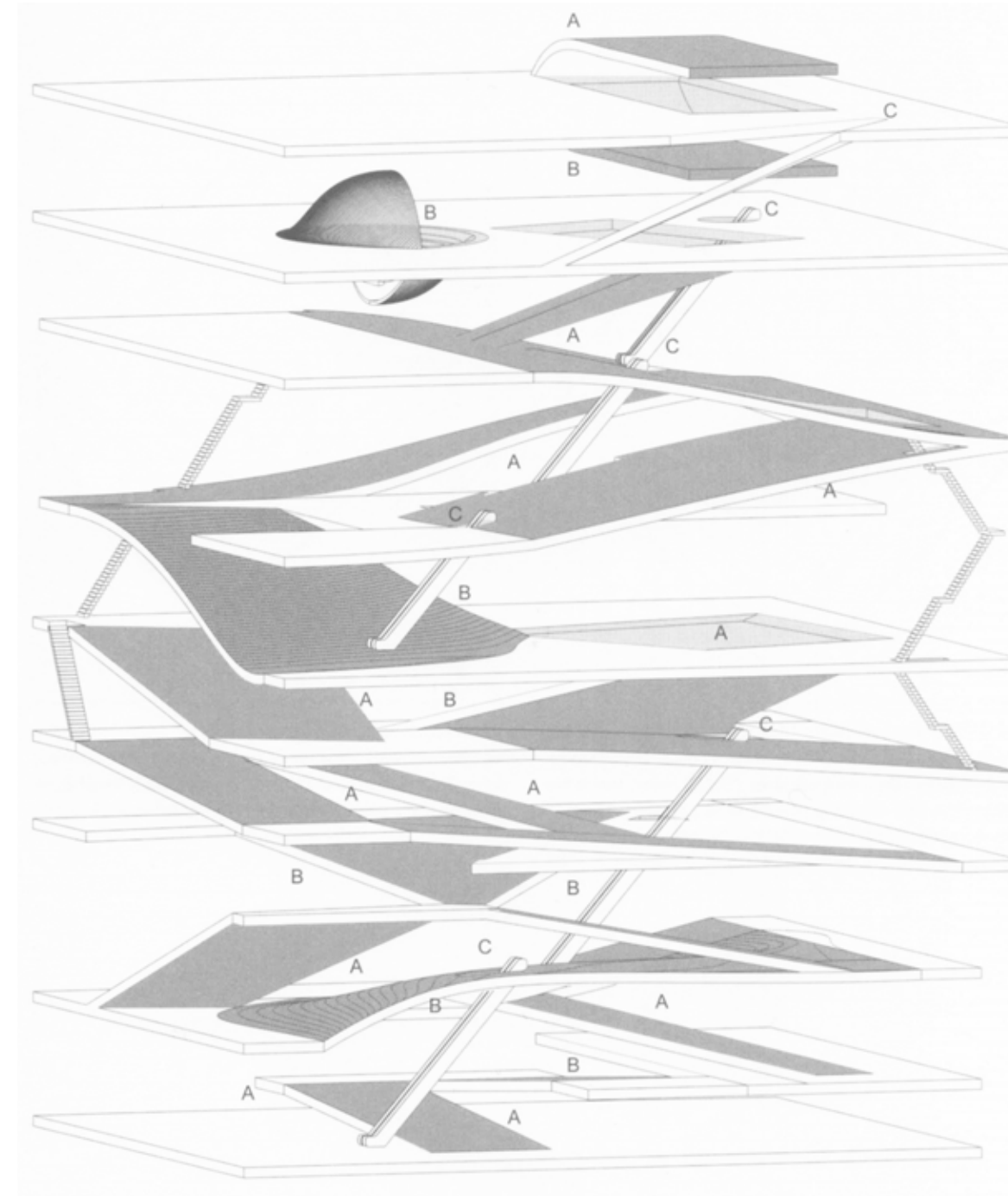
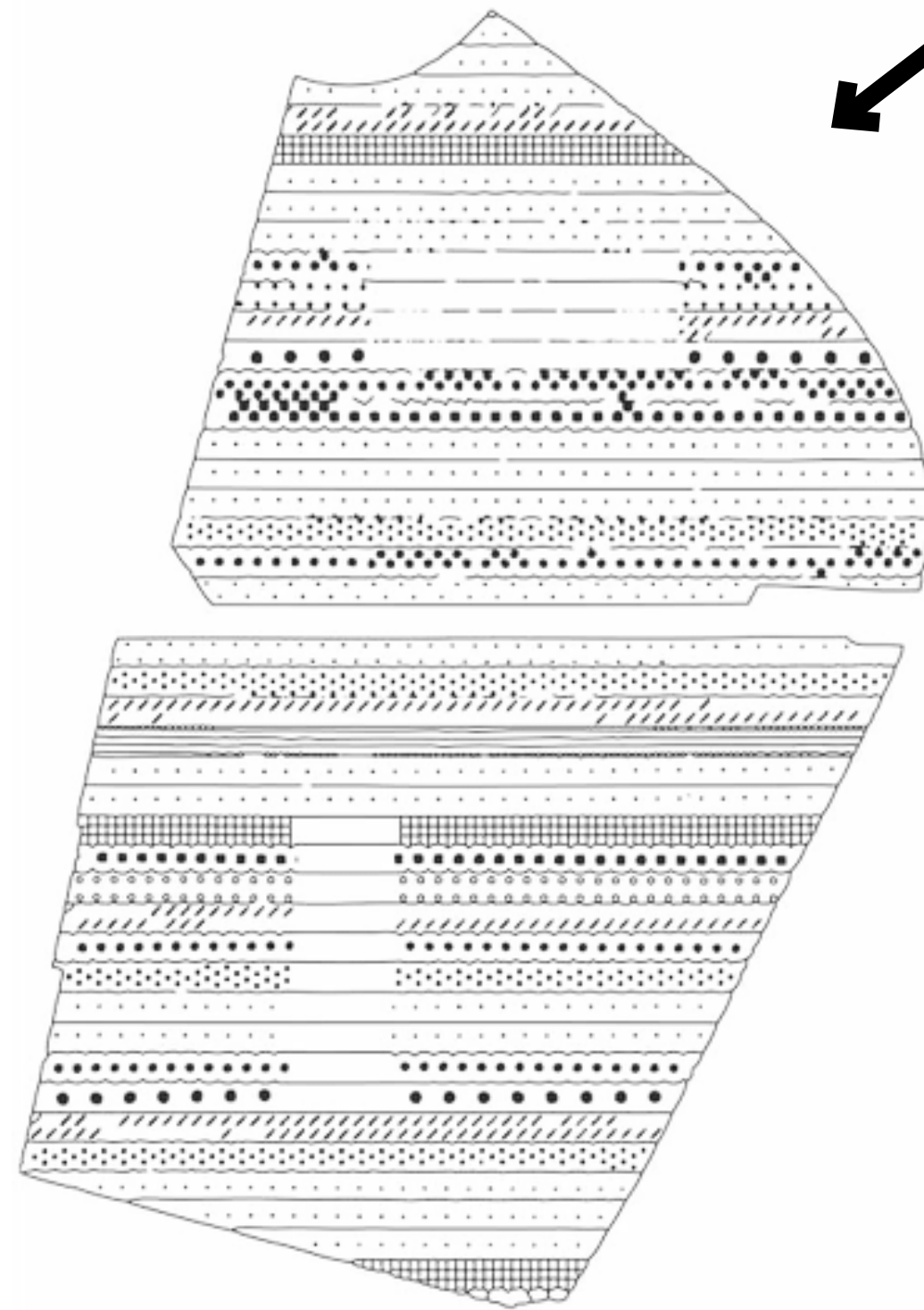
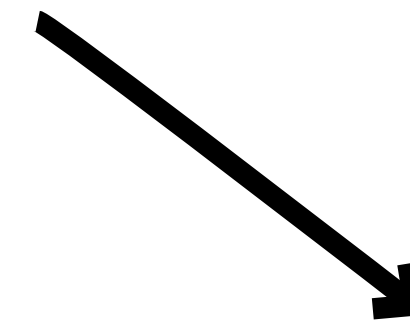
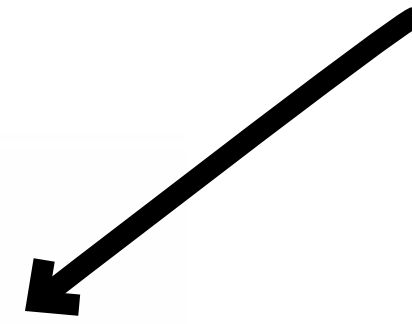


DIAGRAMME STRUCTURE  
SÉMINAL



SITUATION = PARC URBAIN MULTIPROGRAME  
TRADUCTION = "STRATIFICATION"

SITUATION = BIBLIOTHEQUE EN PARCOURS  
"DÉROULEMENT"

SITUATION = CONTEXTE À REGARDER  
"TRANSLATION"

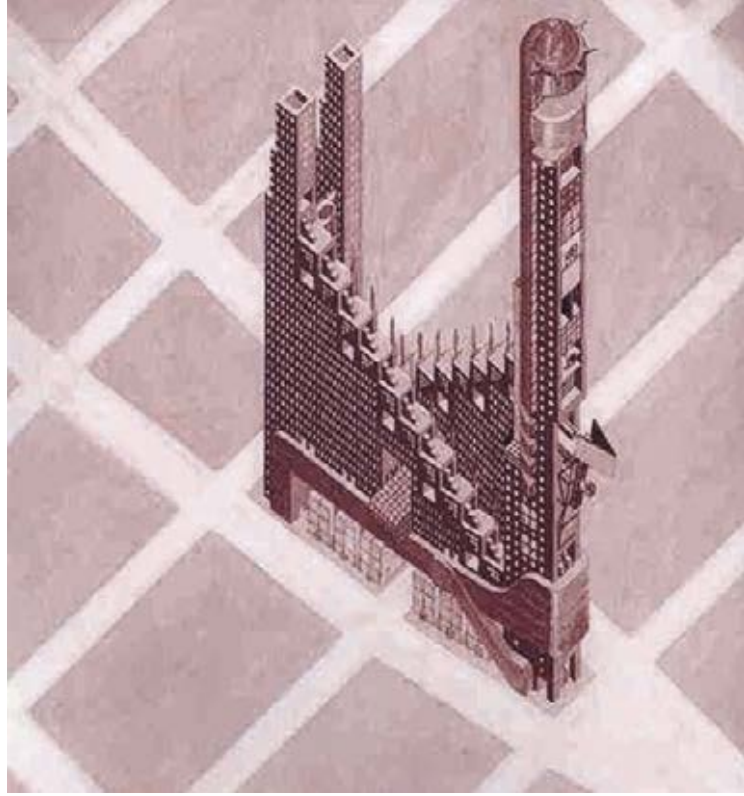


Démolition quartier Pruitt-Igoe, St-Louis, 1972

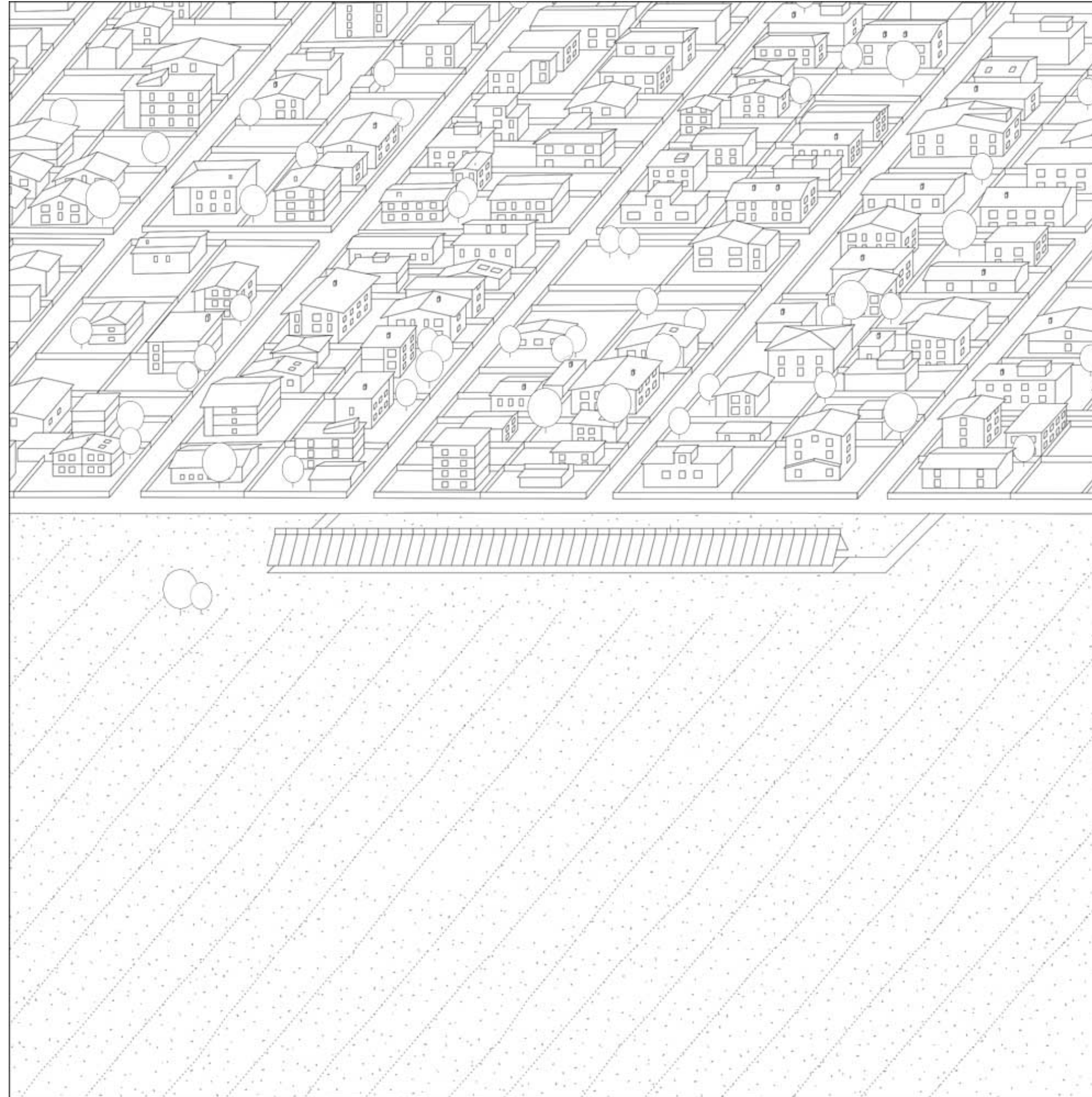
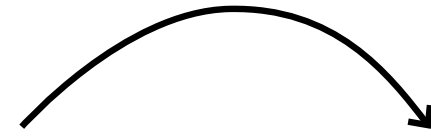


Incendie de la tour CCTV conçue par OMA, Chine, 2009

« Peut-être que l'architecture n'a pas, après tout, à être stupide. Libérée de l'obligation de construire, elle peut devenir matière à penser à propos de tout – une discipline qui représente les relations, des proportions, des connections, des effets, le diagramme de toute chose ».



Livre de PV Aureli  
“The possibility of  
an absolute architecture”  
2011

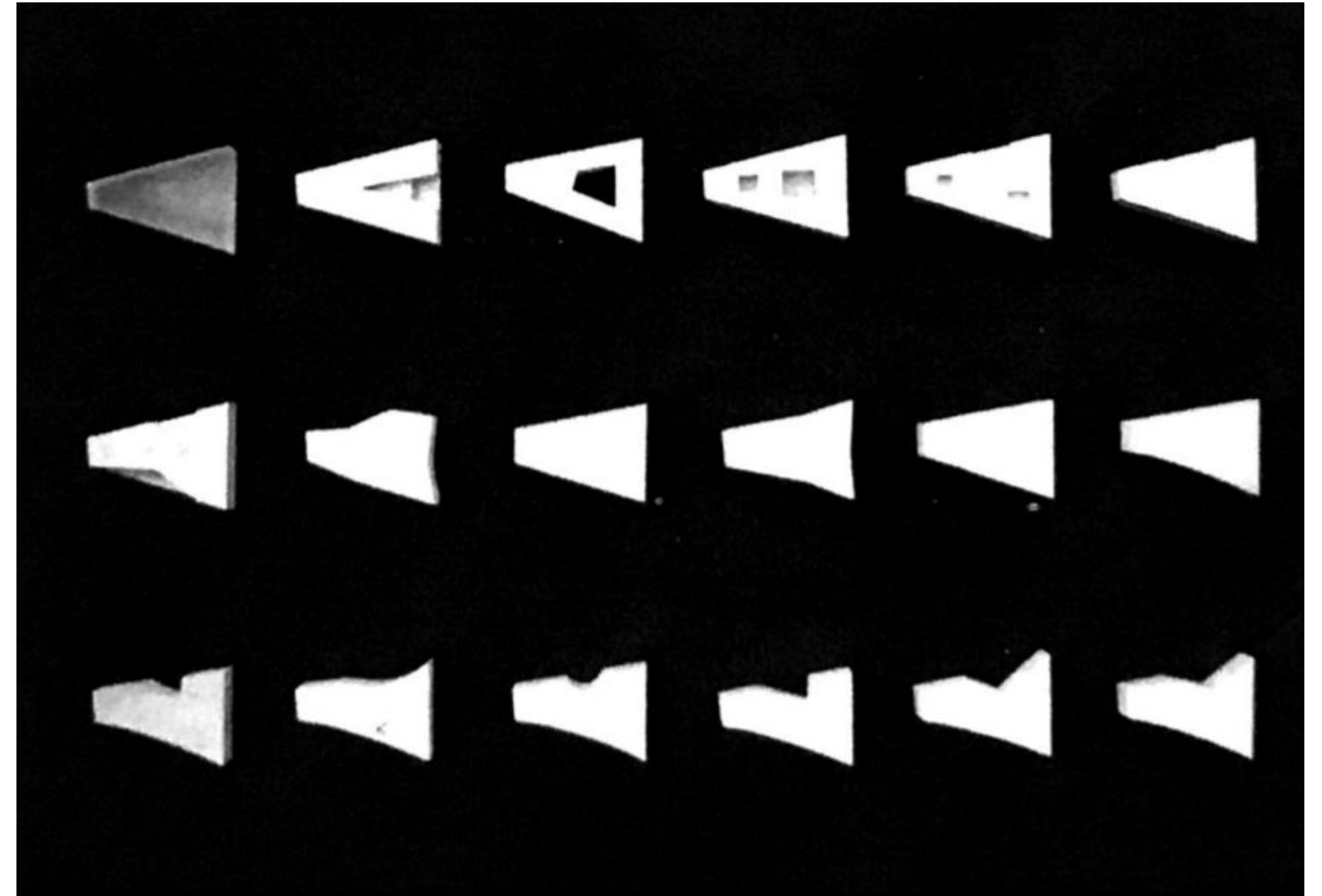
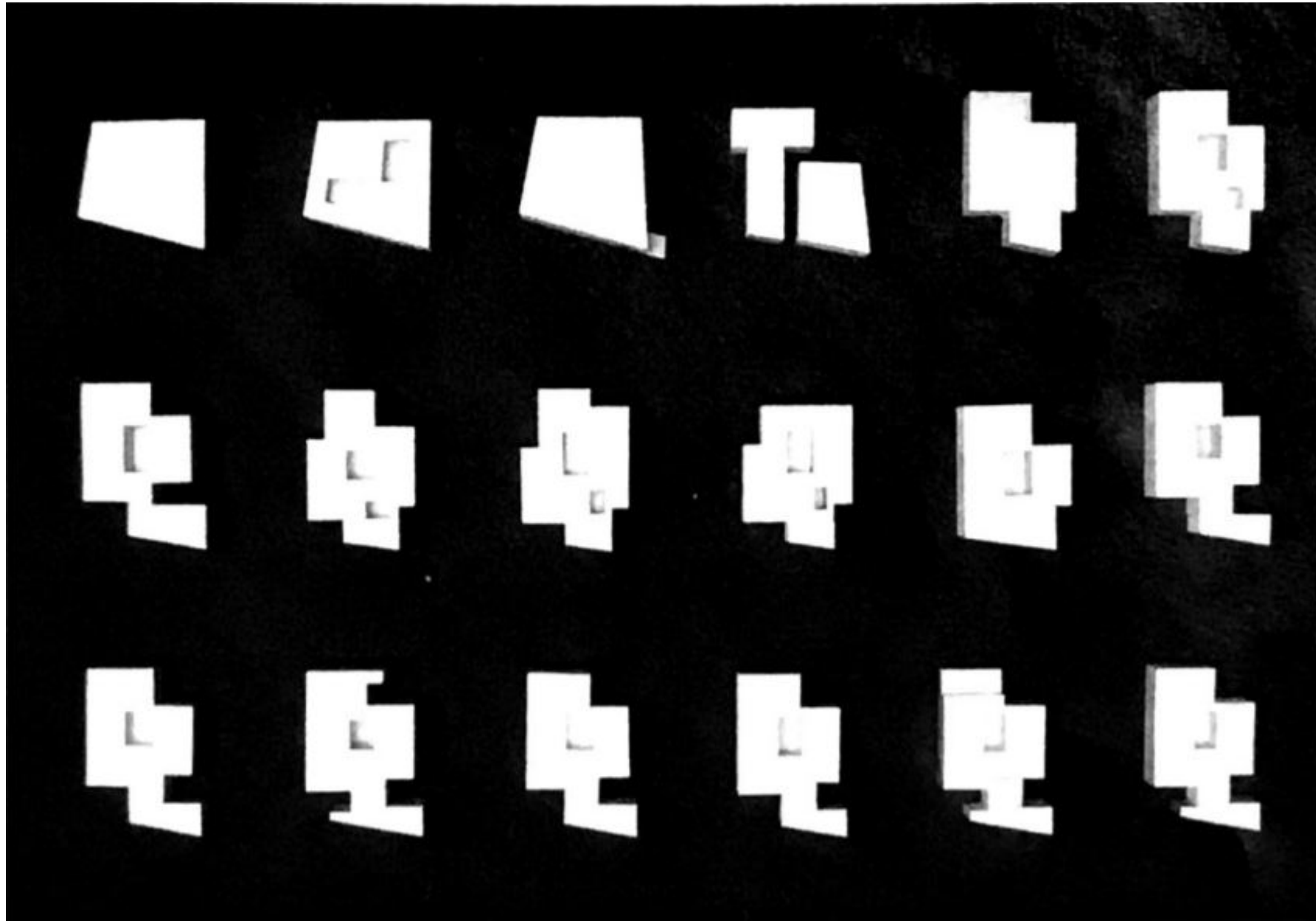


Dogma (PV Aureli), The longhouse, 2021  
Dernière Adaptation sous forme de projet  
du principe conceptuel de l'archipèle

DIAGRAMME STRUCTURE

VS

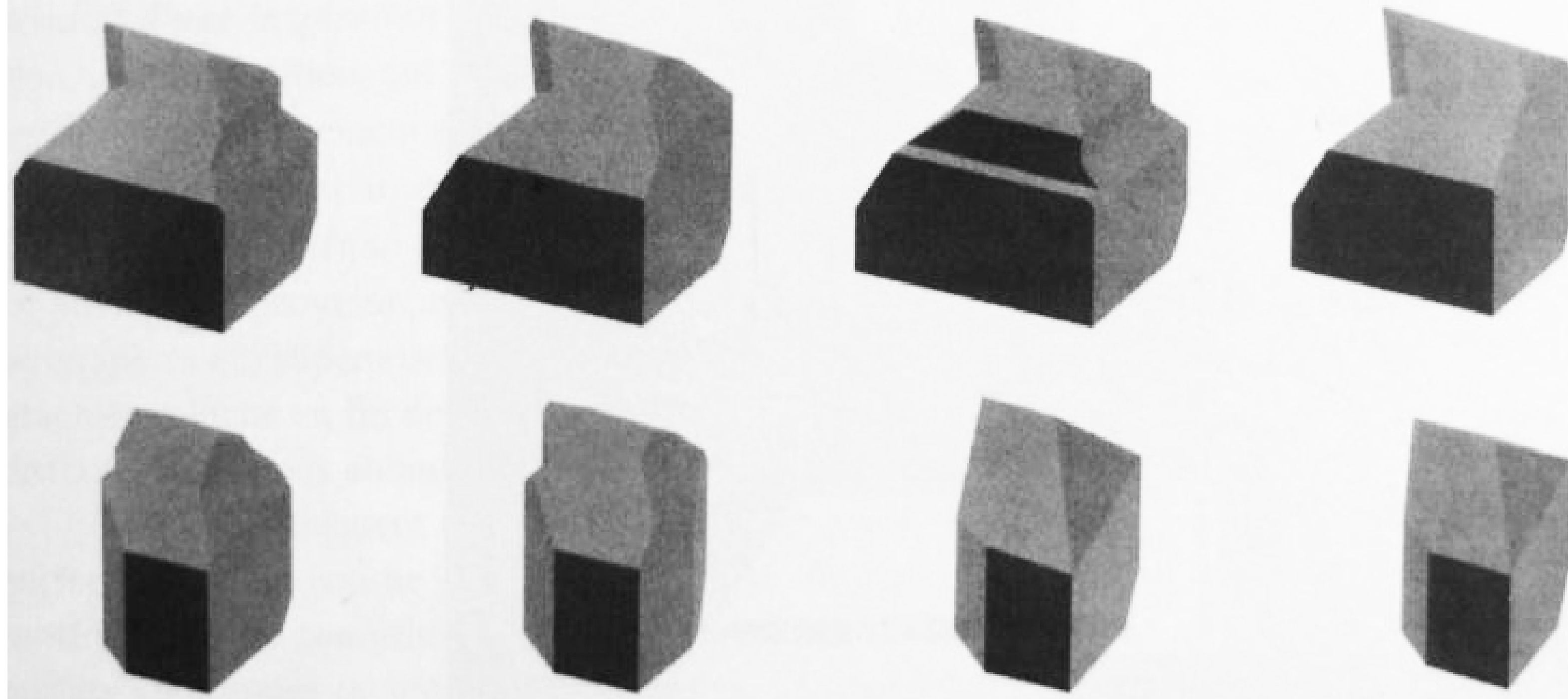
PROCESSUS DIAGRAMMATIQUE



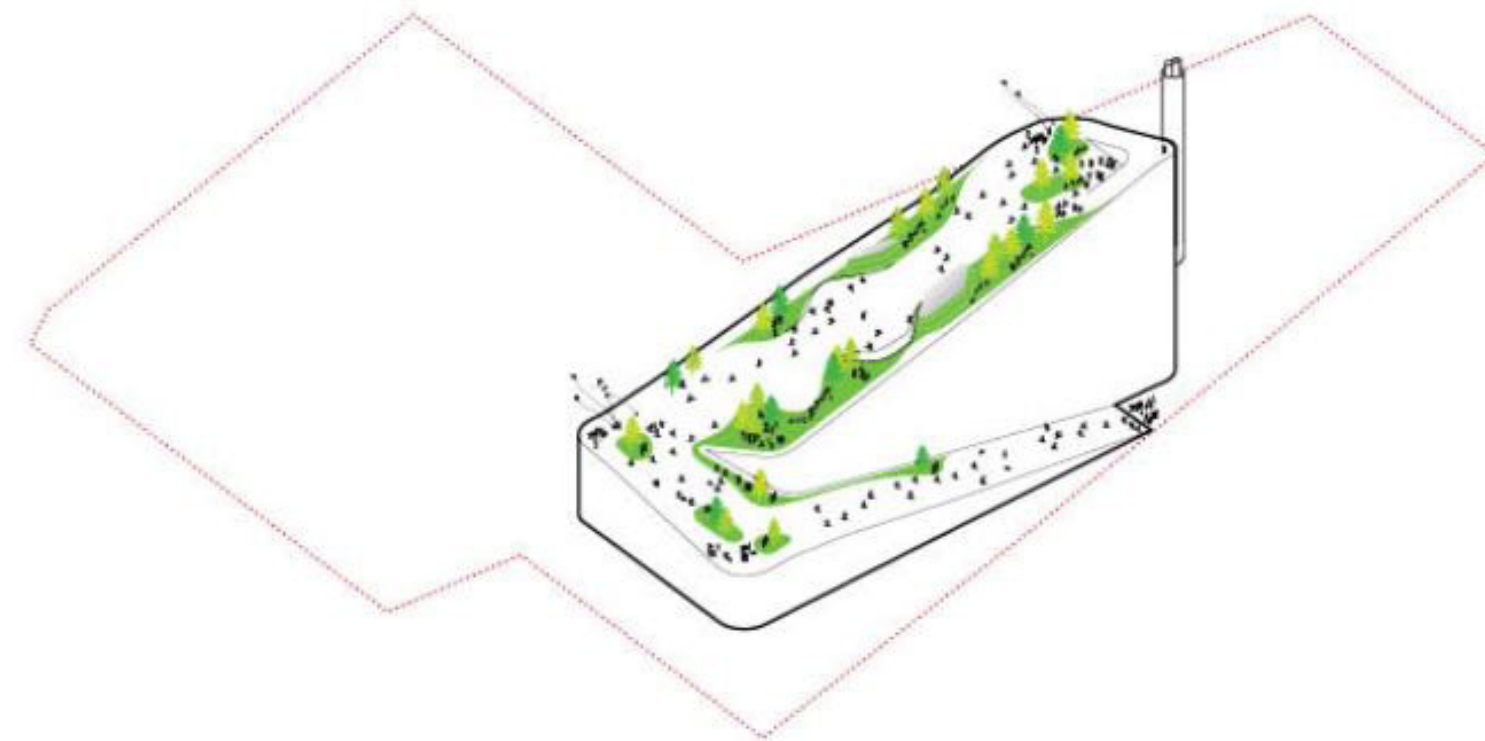
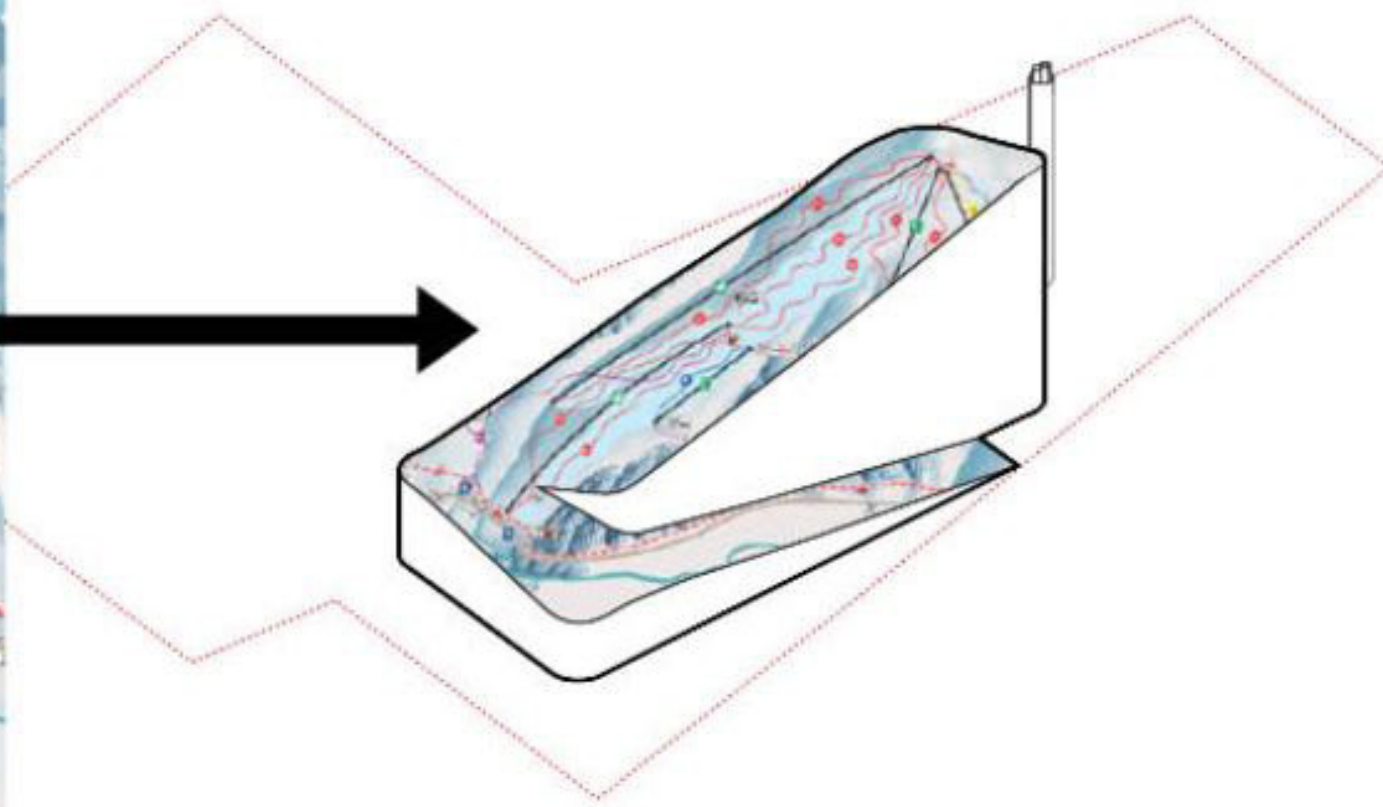
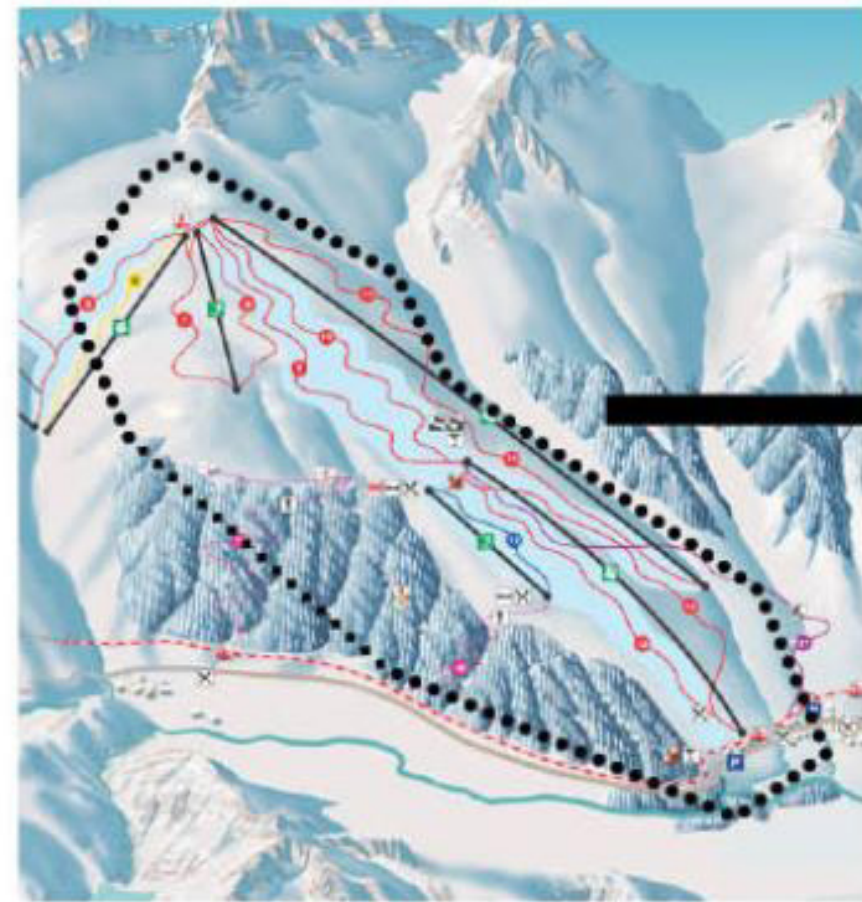
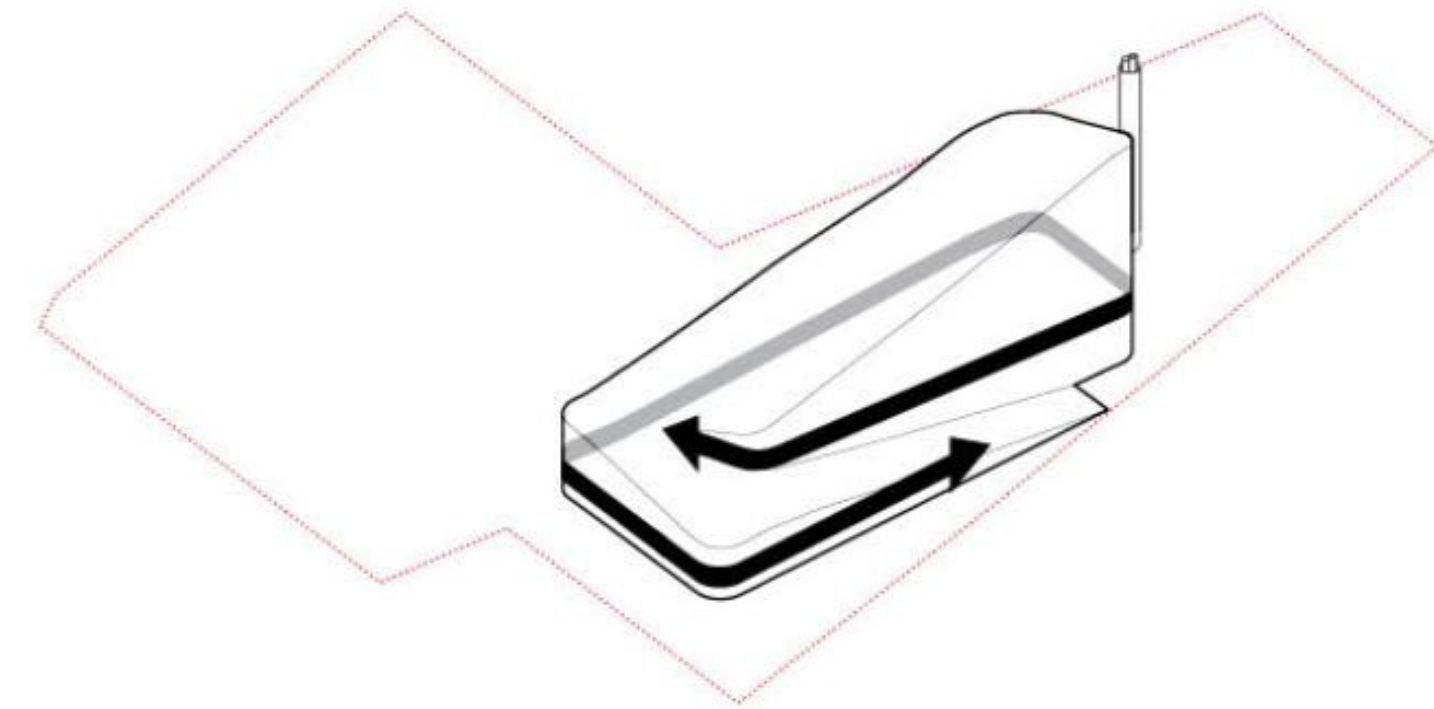
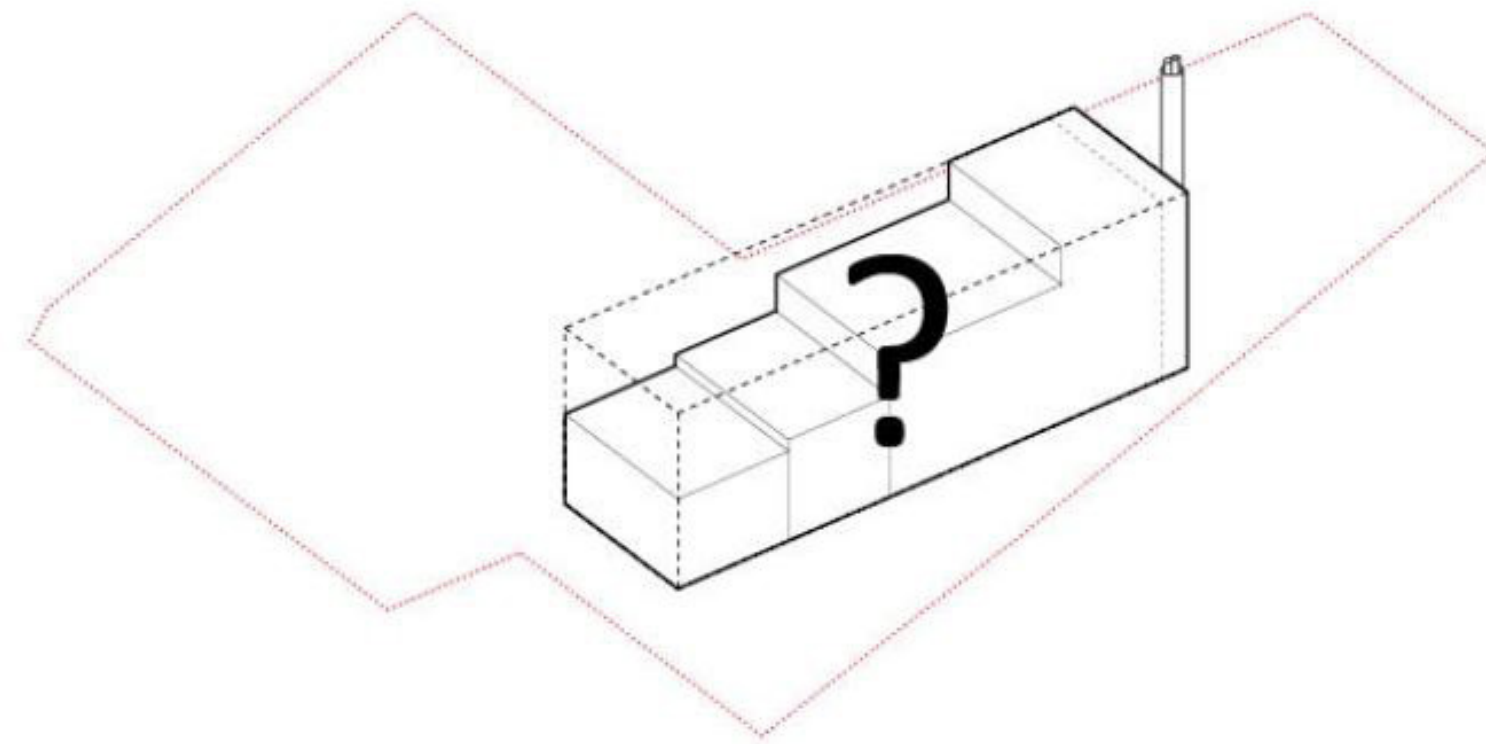
HERZOG ET DE MEURON Hopital de Bâle + Pharmacie de Soleure



# take zoning as a design guideline



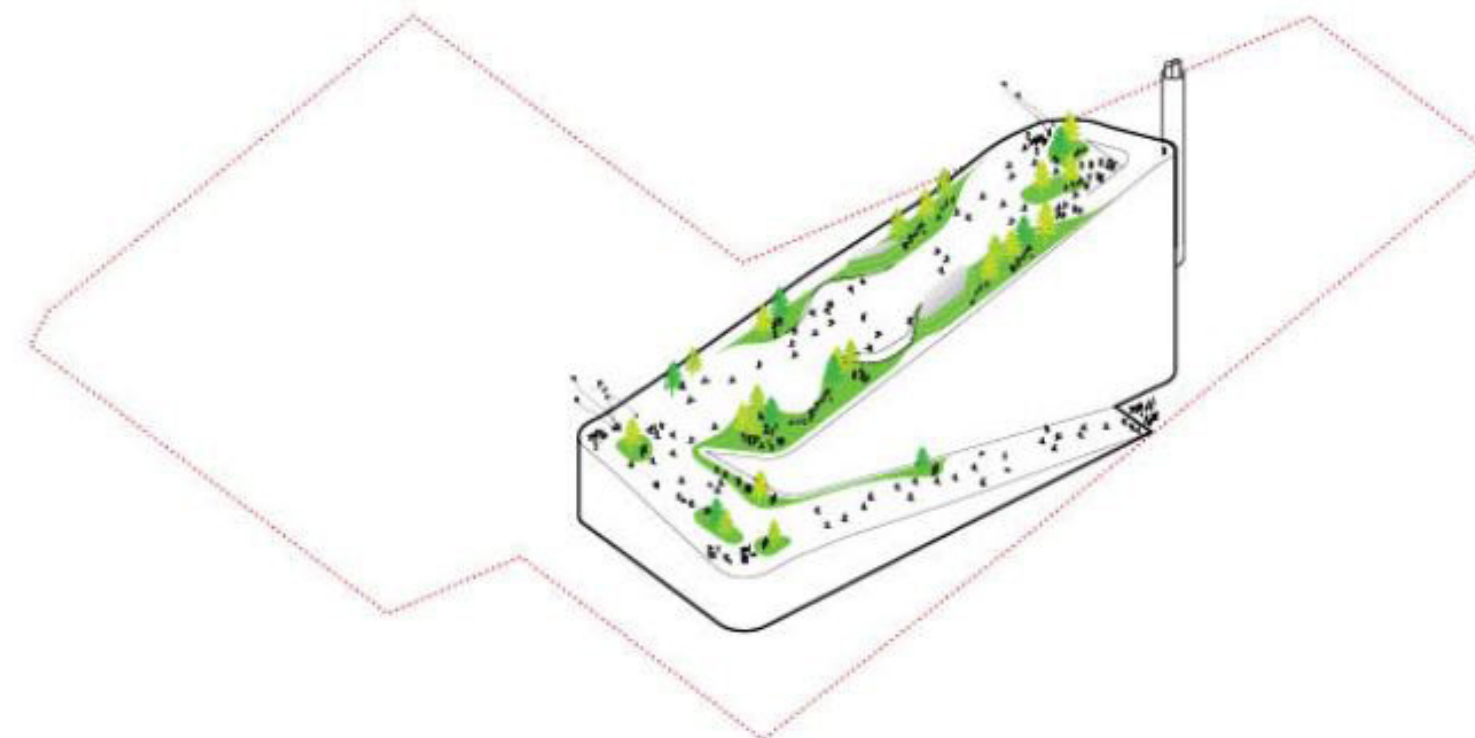
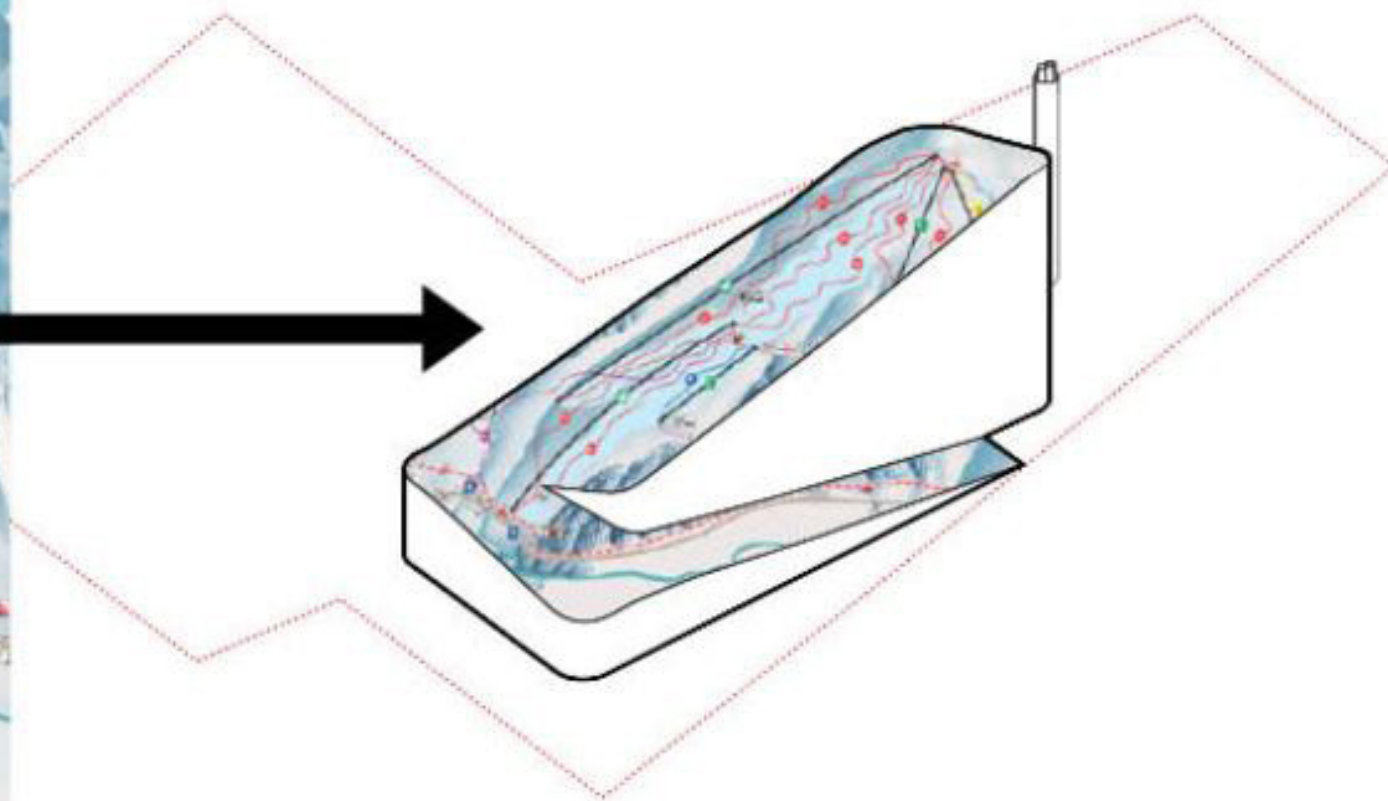
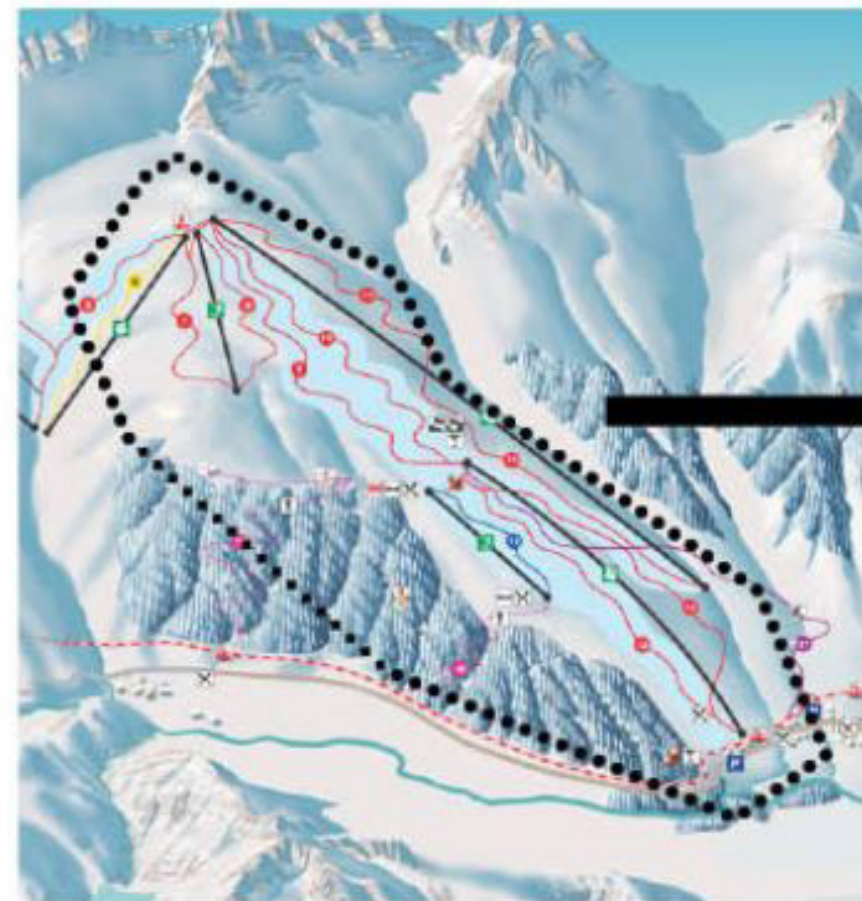
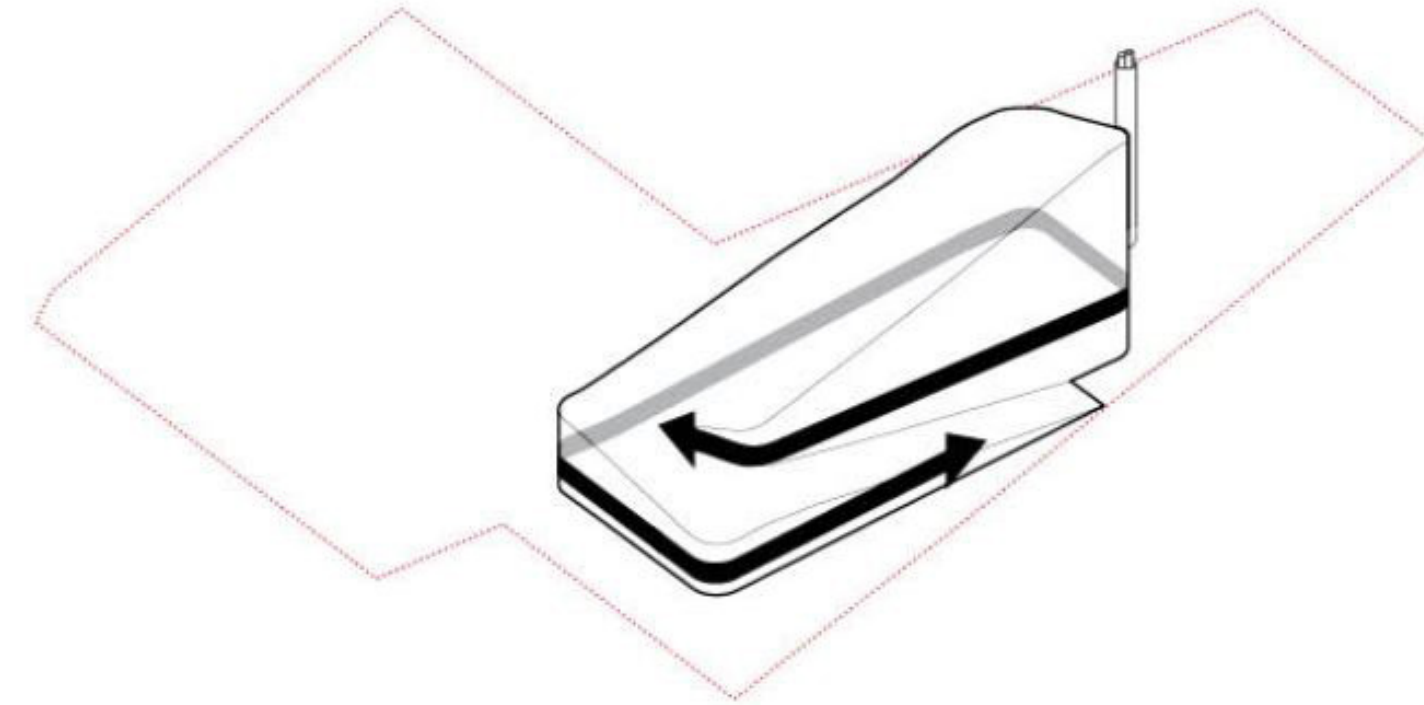
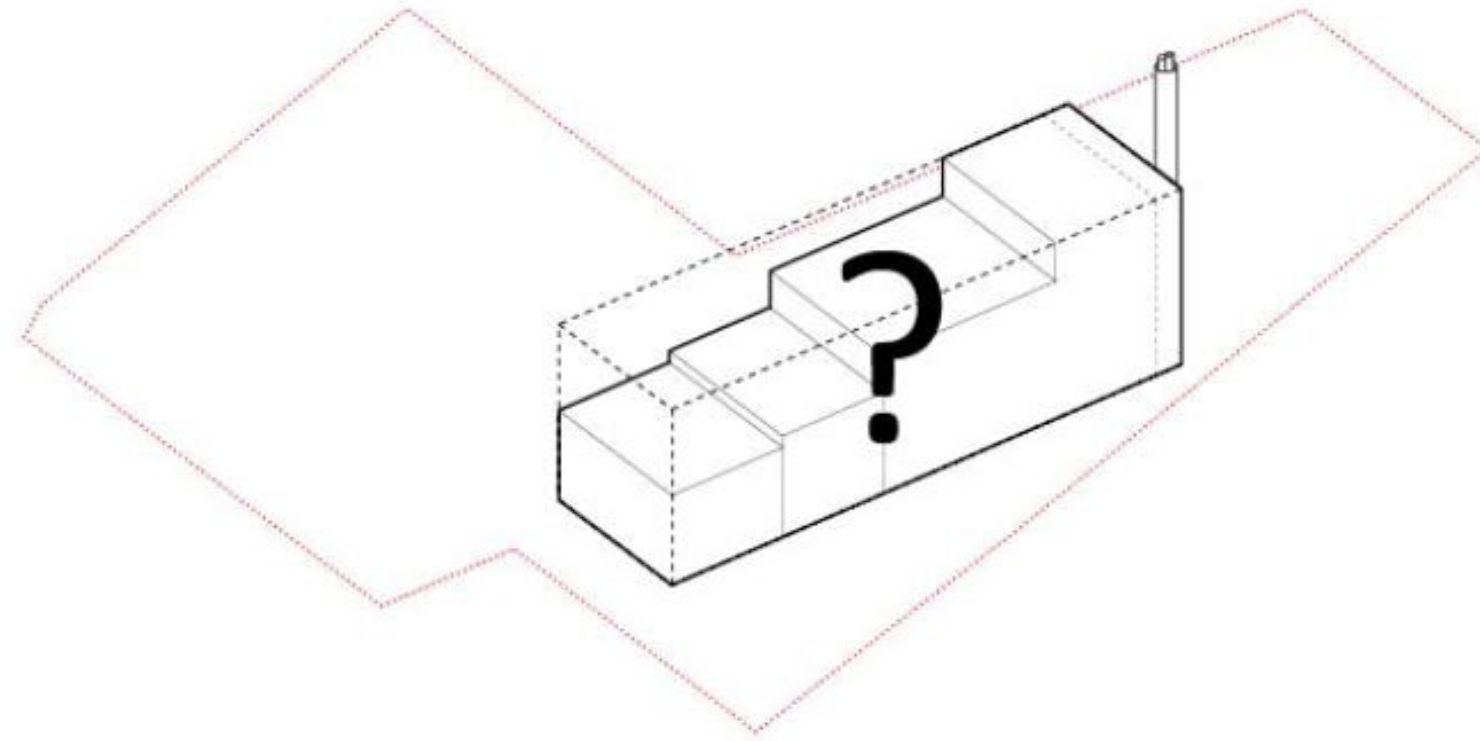
HERZOG ET DE MEURON Diagramme du zoning



BIG Schémas du Copenhill

# “MARCHE À SUIVRE DANS L’AUTOMATISATION D’UN PROJET QUELCONQUE”

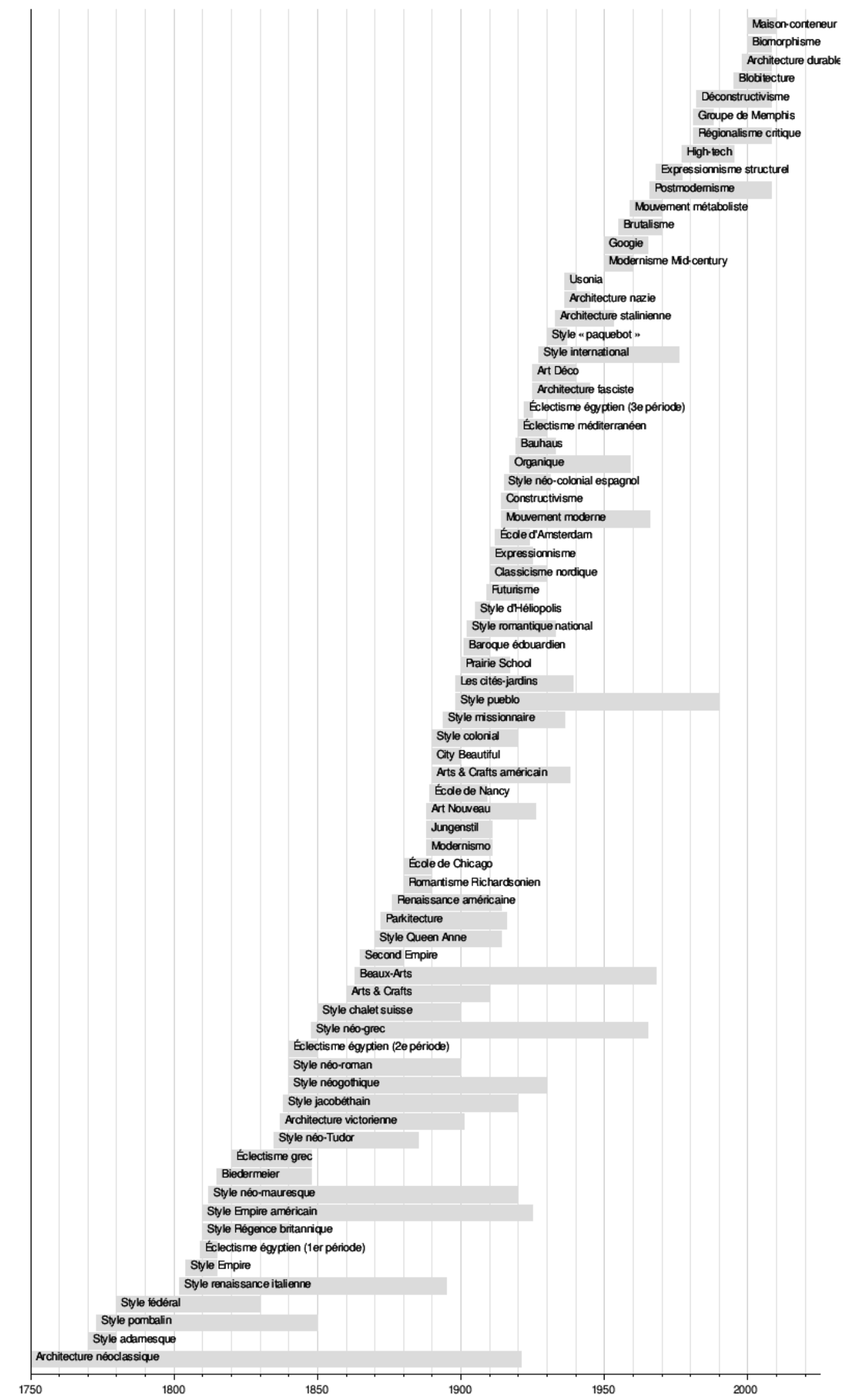
- \* NÉCESSITE AU PRÉALABLE
- UNE NOTORIÉTÉ INTERNATIONALE
- DE LA MÉGALOMANIE
- UN “TALENT CRÉATIF INNÉ”



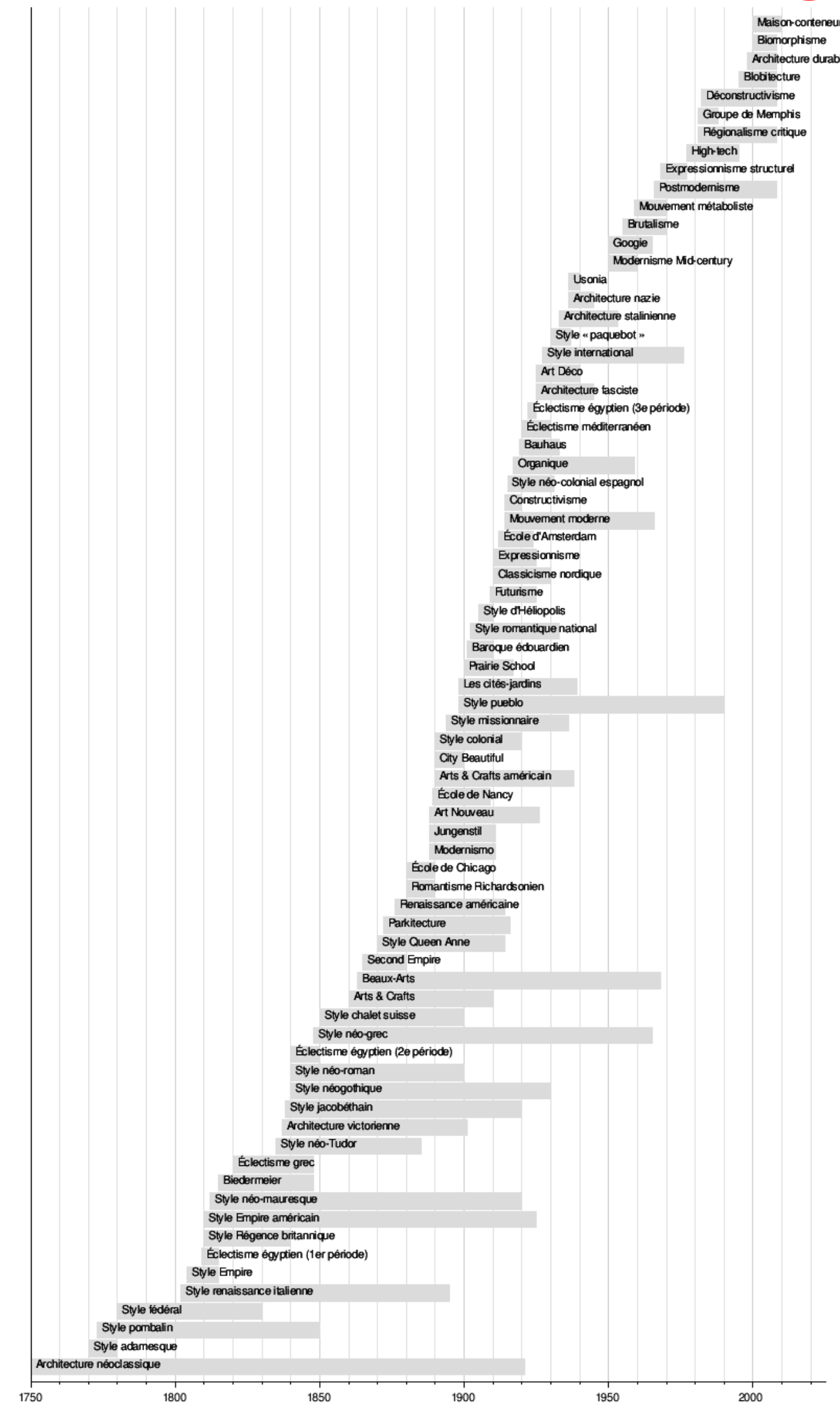
BIG Schémas du Copenhill

***LES***  
***DIAGRAMMES***

*spatialisation*  
*du concept*



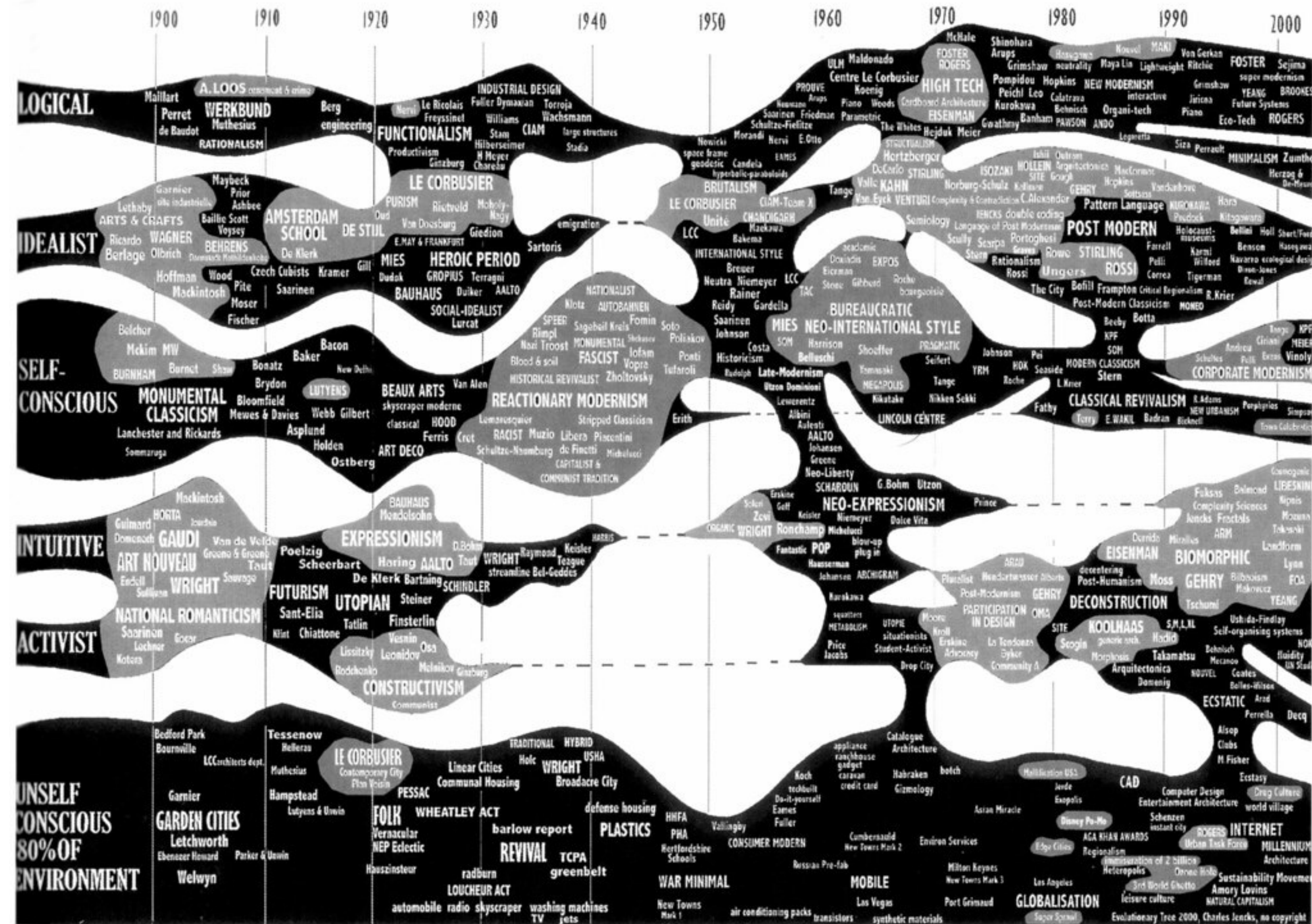
Wikipedia Chronologie comparée des styles architecturaux



Wikipedia Chronologie comparée des styles architecturaux

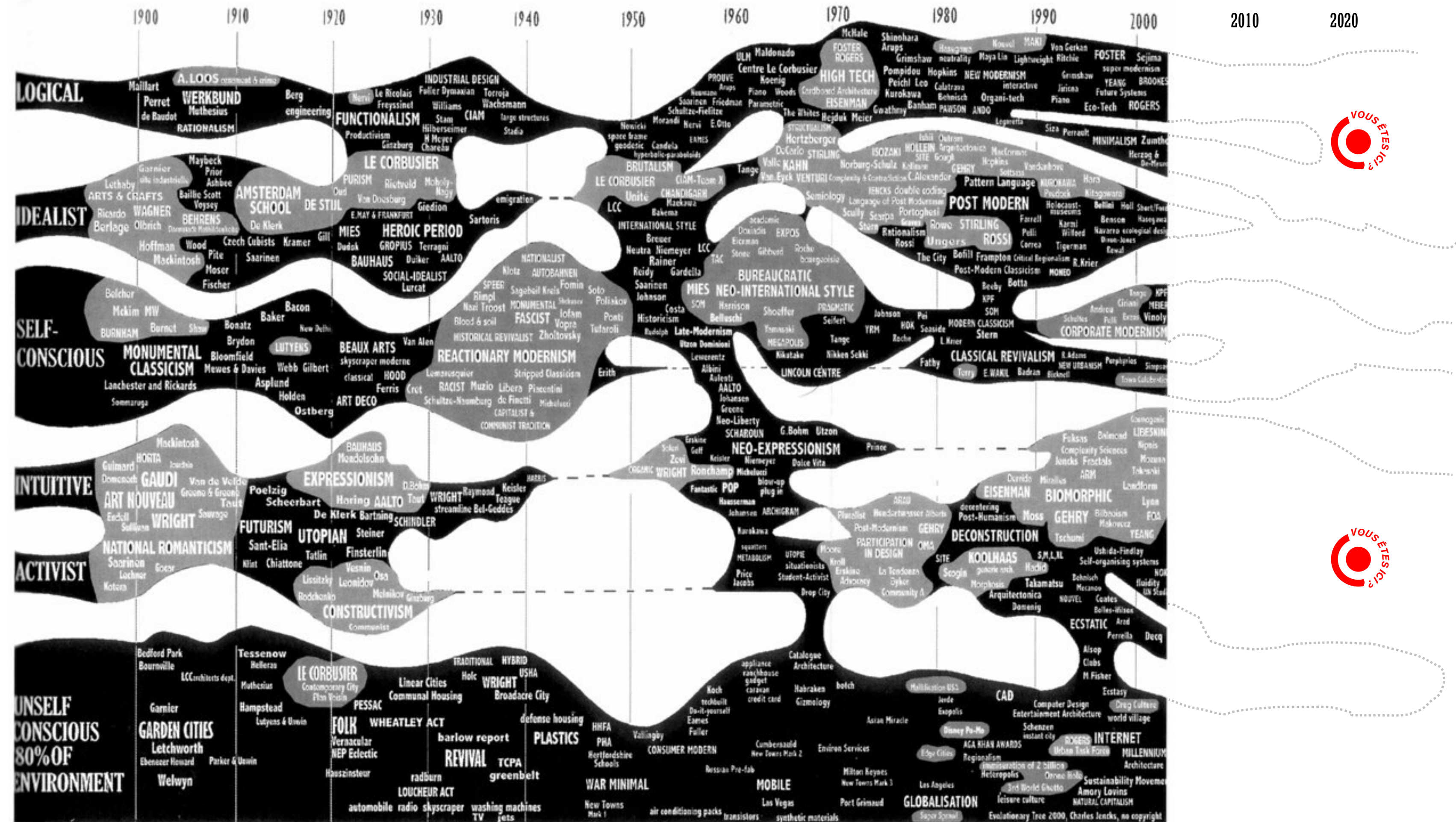


- Maison conteneur
- Biomorphisme
- Architecture durable
- Blobitecture
- Deconstructivisme
- Groupe de Memphis
- Régionalisme critique
- High-tech
- Expressionnisme structurel
- Postmodernisme
- Mouvement métaboliste
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- Googie
- Modernisme Mid-century
- Usonia
- Architecture nazie
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- Style «paquebot»
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- Éclectisme égyptien (3e période)
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- Futurisme
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- Style romantique national
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- Arts & Crafts américain
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- Parkitecture
- Style Queen Anne
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- Style jacobéthain
- Architecture victorienne
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- Éclectisme grec
- Biedermeier
- Style néo-mauresque
- Style Empire américain
- Style Régence britannique
- Éclectisme égyptien (1er période)
- Style Empire
- Style renaissance italienne
- Style fédéral
- Style pombalin
- Style adamesque
- Architecture néoclassique



C. JENCKS Architecture 2000 - 1971





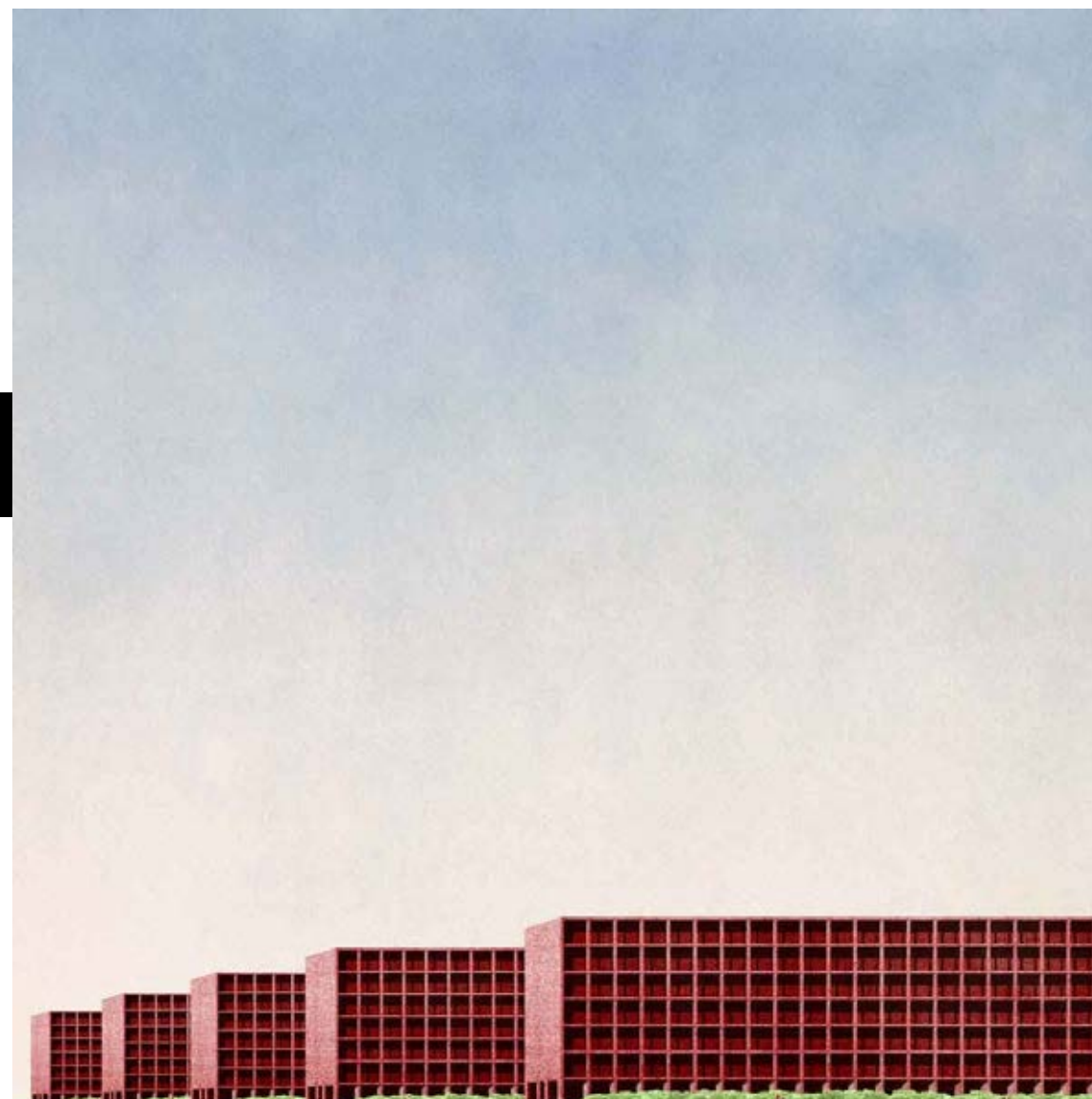
C. JENCKS Architecture 2000 - 1971



1980 1990 2000 2010 2020



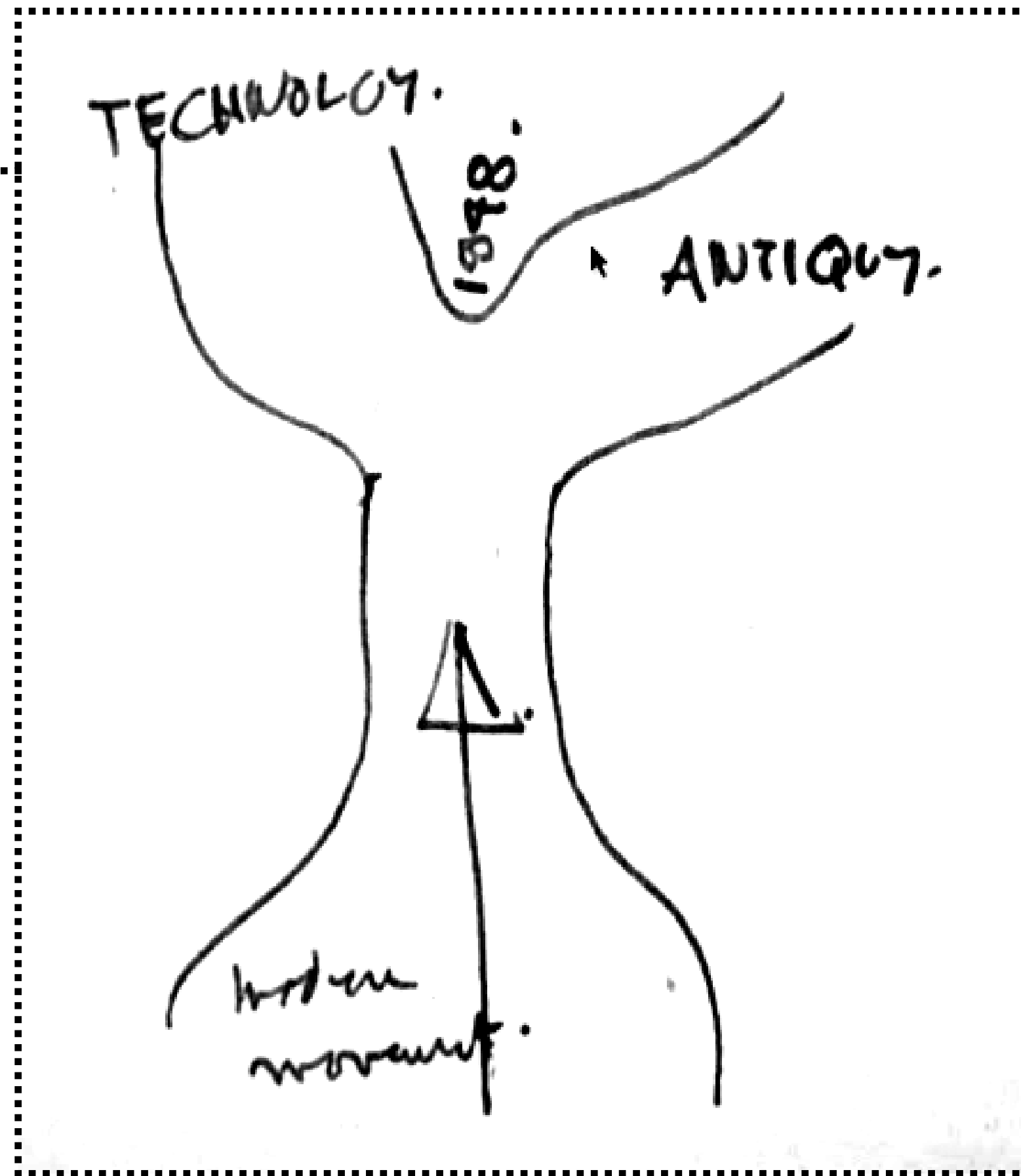
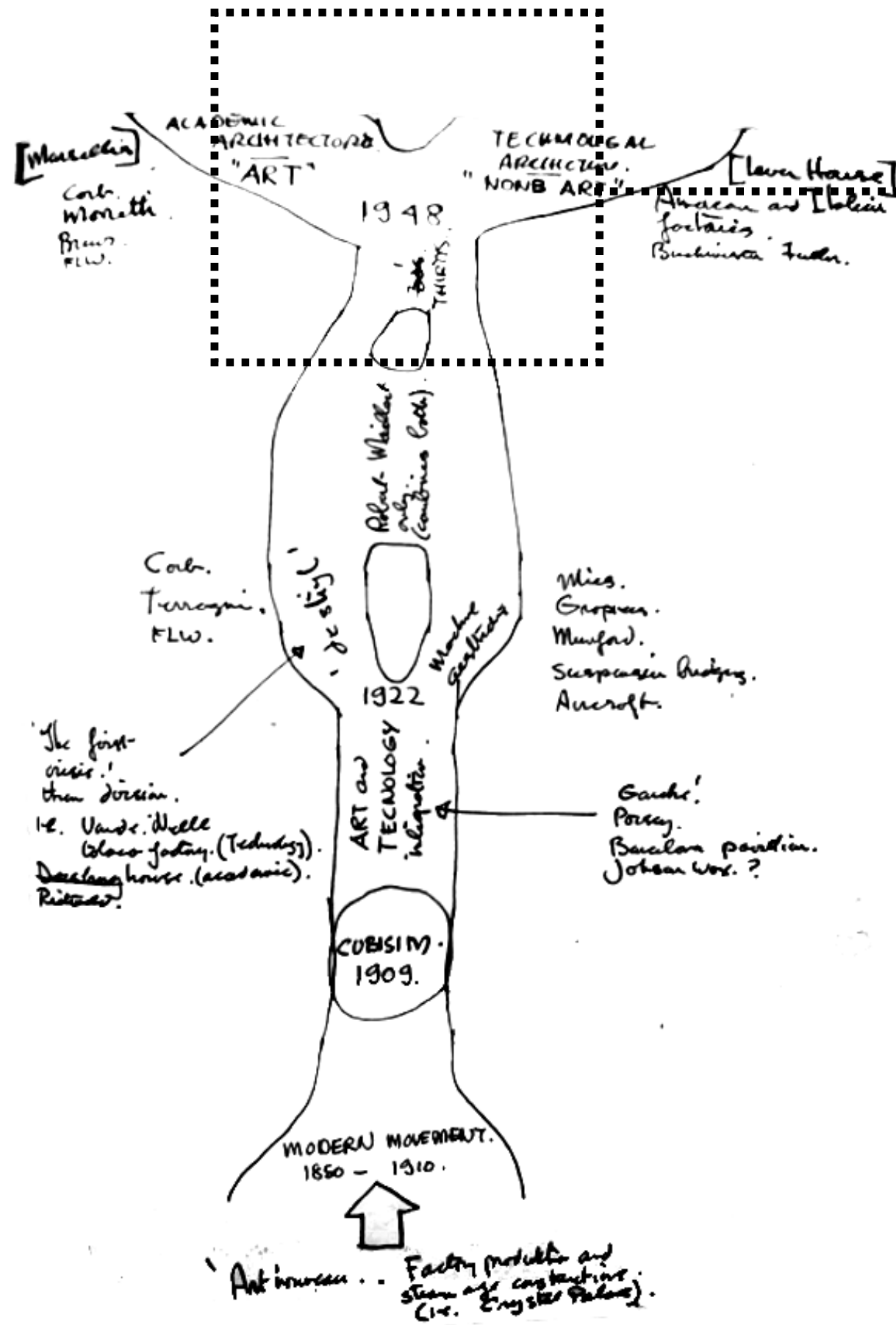
**OFFICE** Kersten Geers & David Van Severen



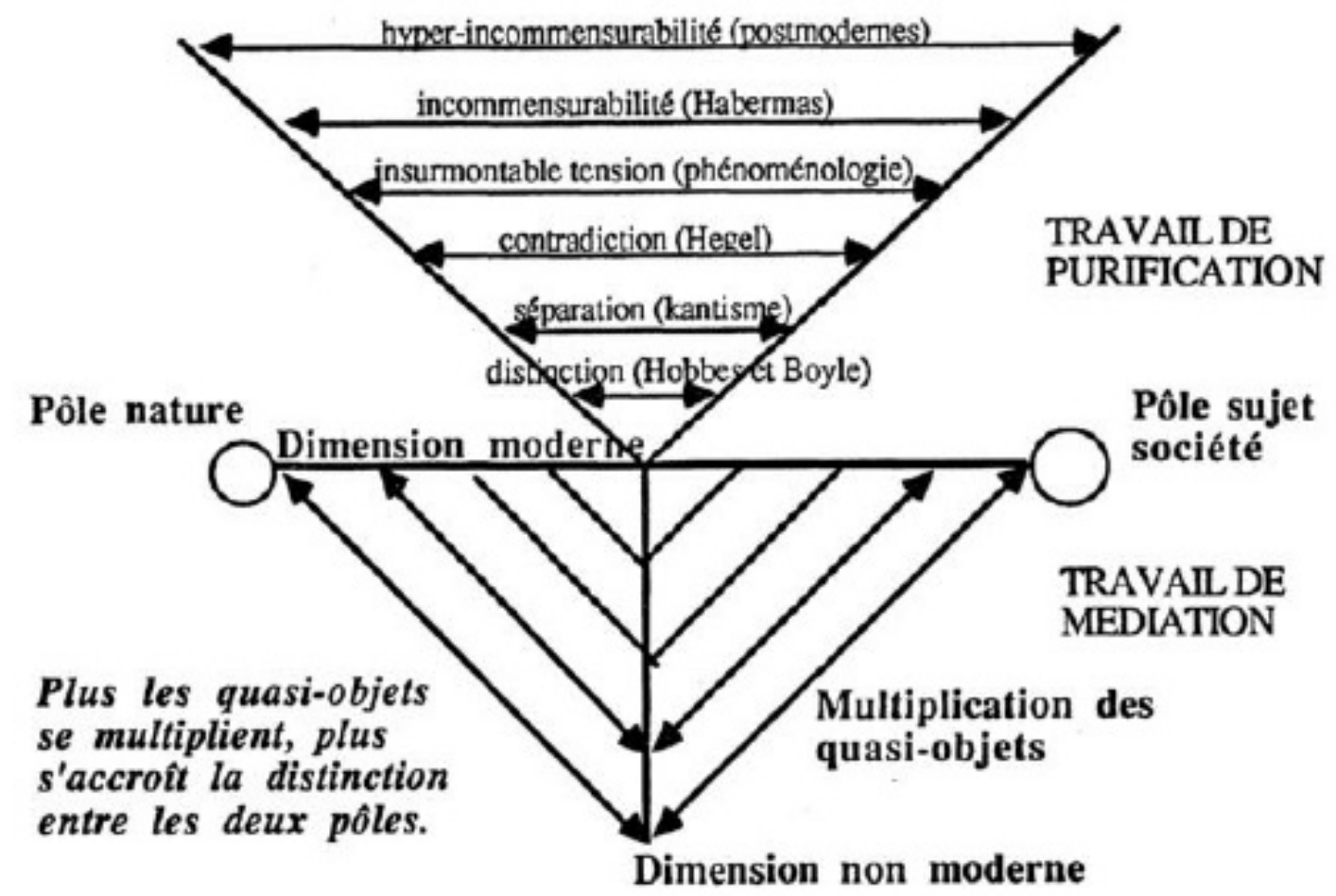
**DOGMA** Pier Vittorio Aureli & Martino Tattara



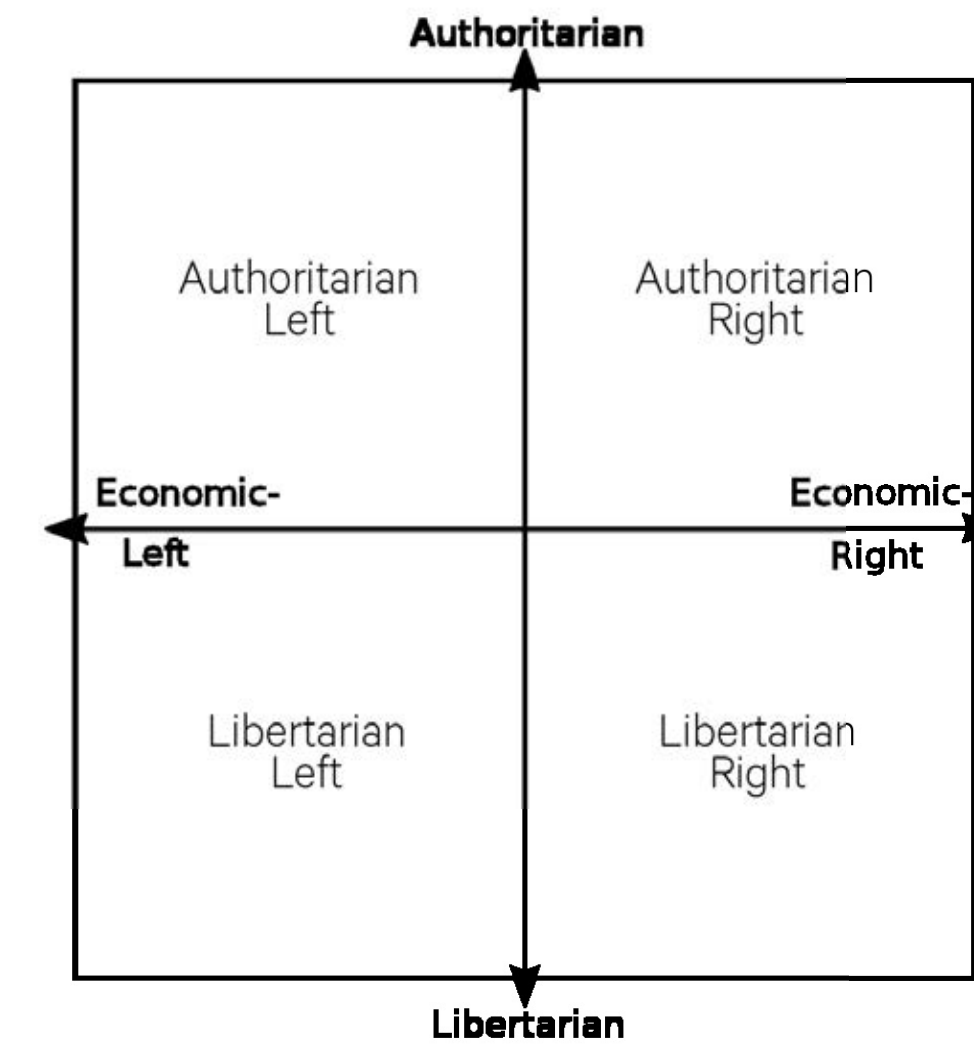
**MUOTO** Gilles Delalex & Yves Moreau



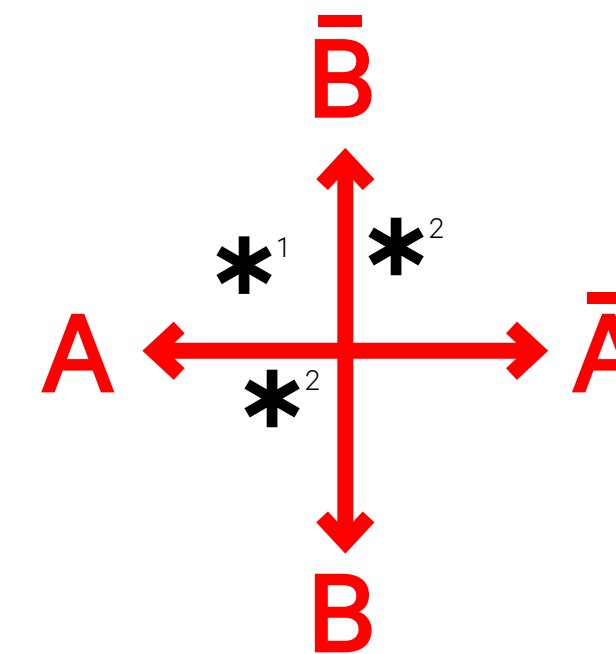
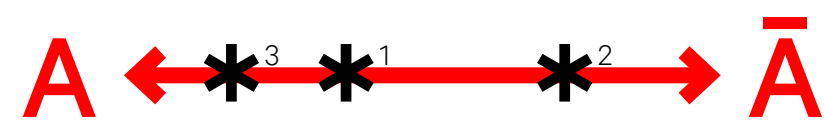
C. JENCKS Black Notebook - 1950

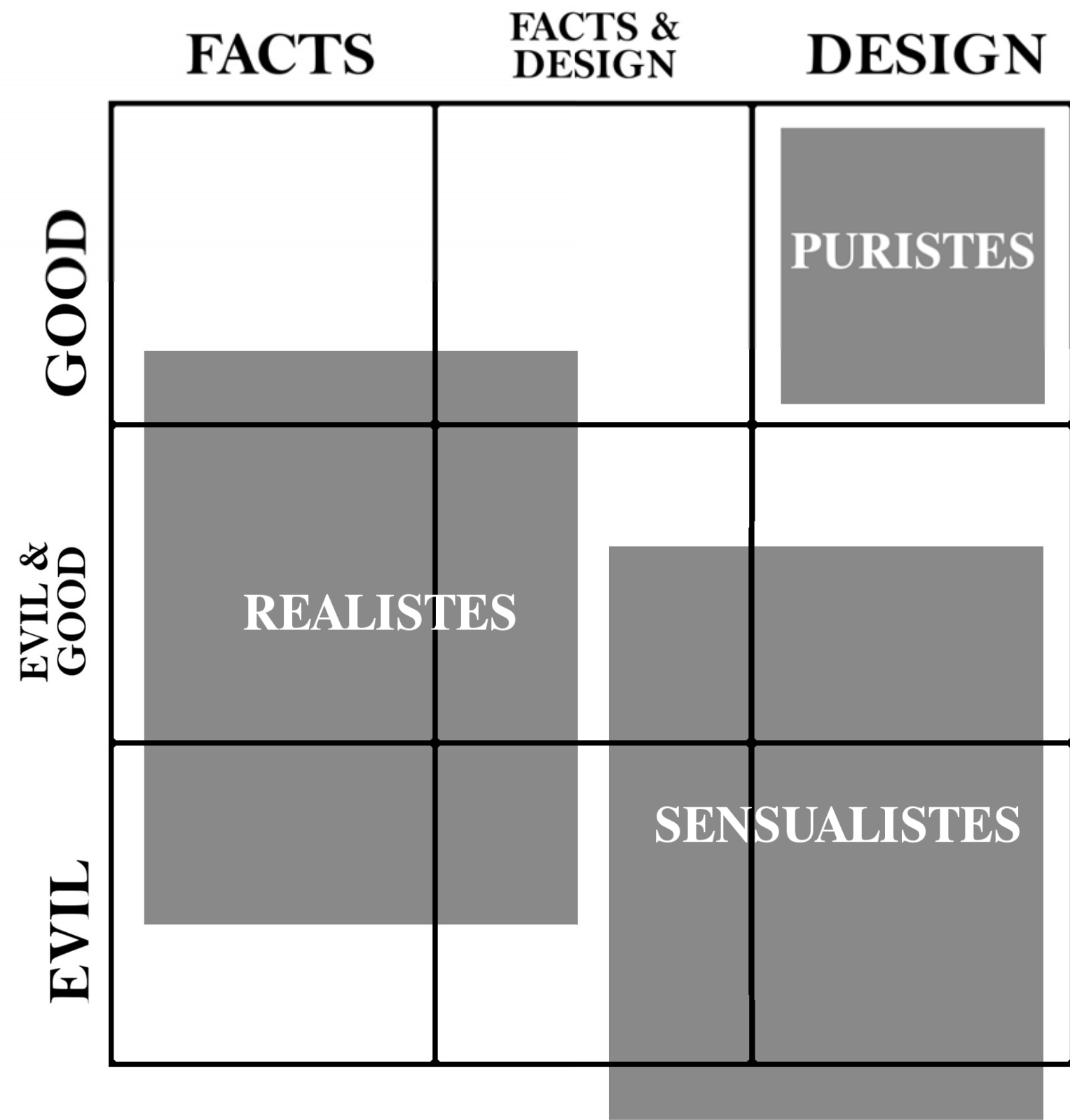


B. LATOUR Nous n'avons jamais été modernes - 1991

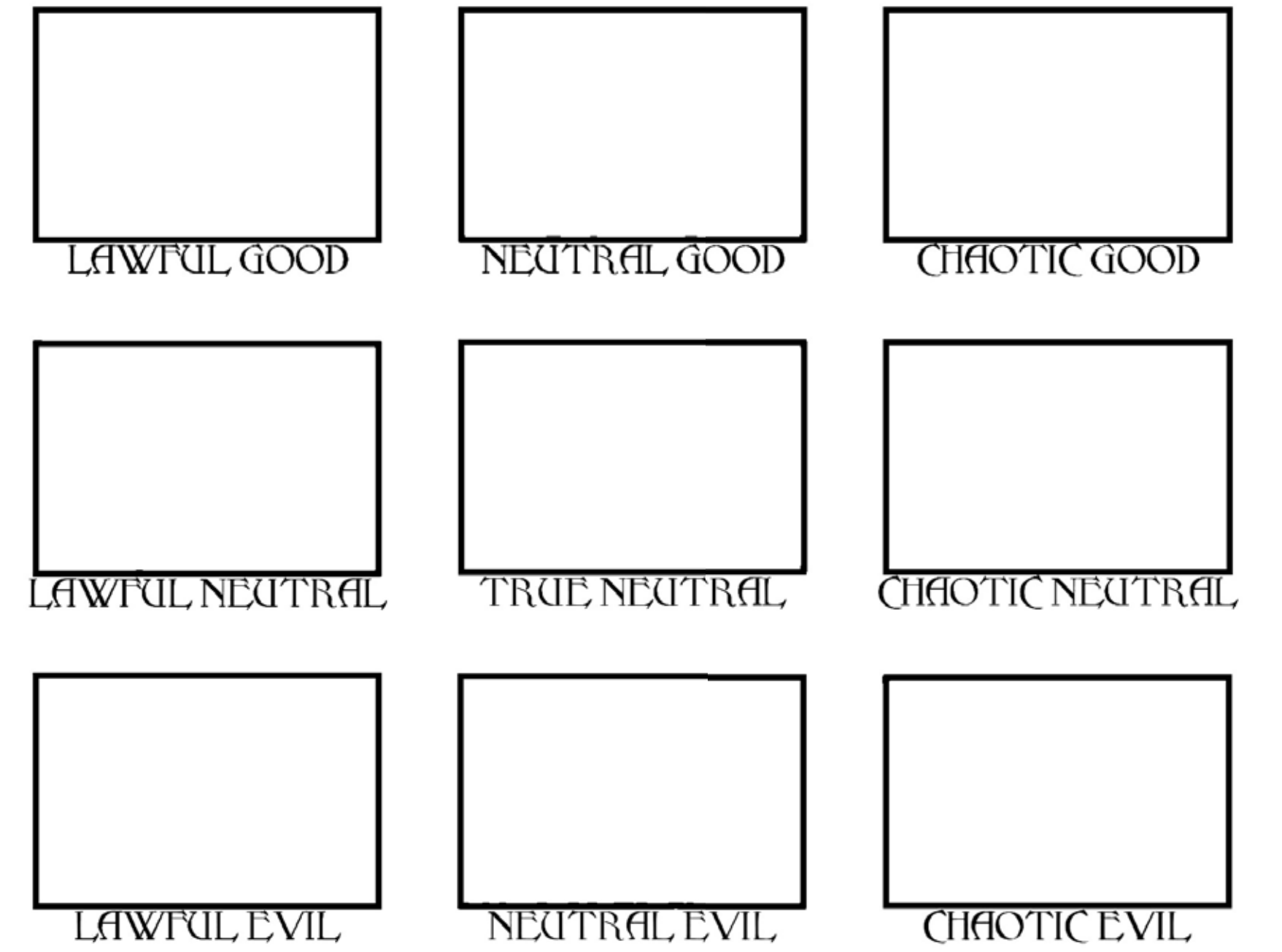
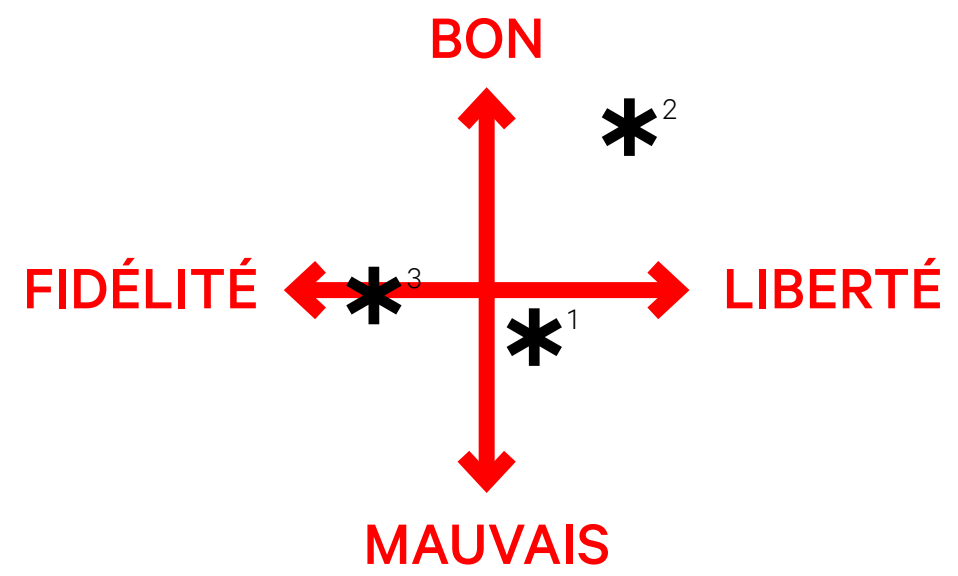


W. BRITTENDEN Political compass - 2001

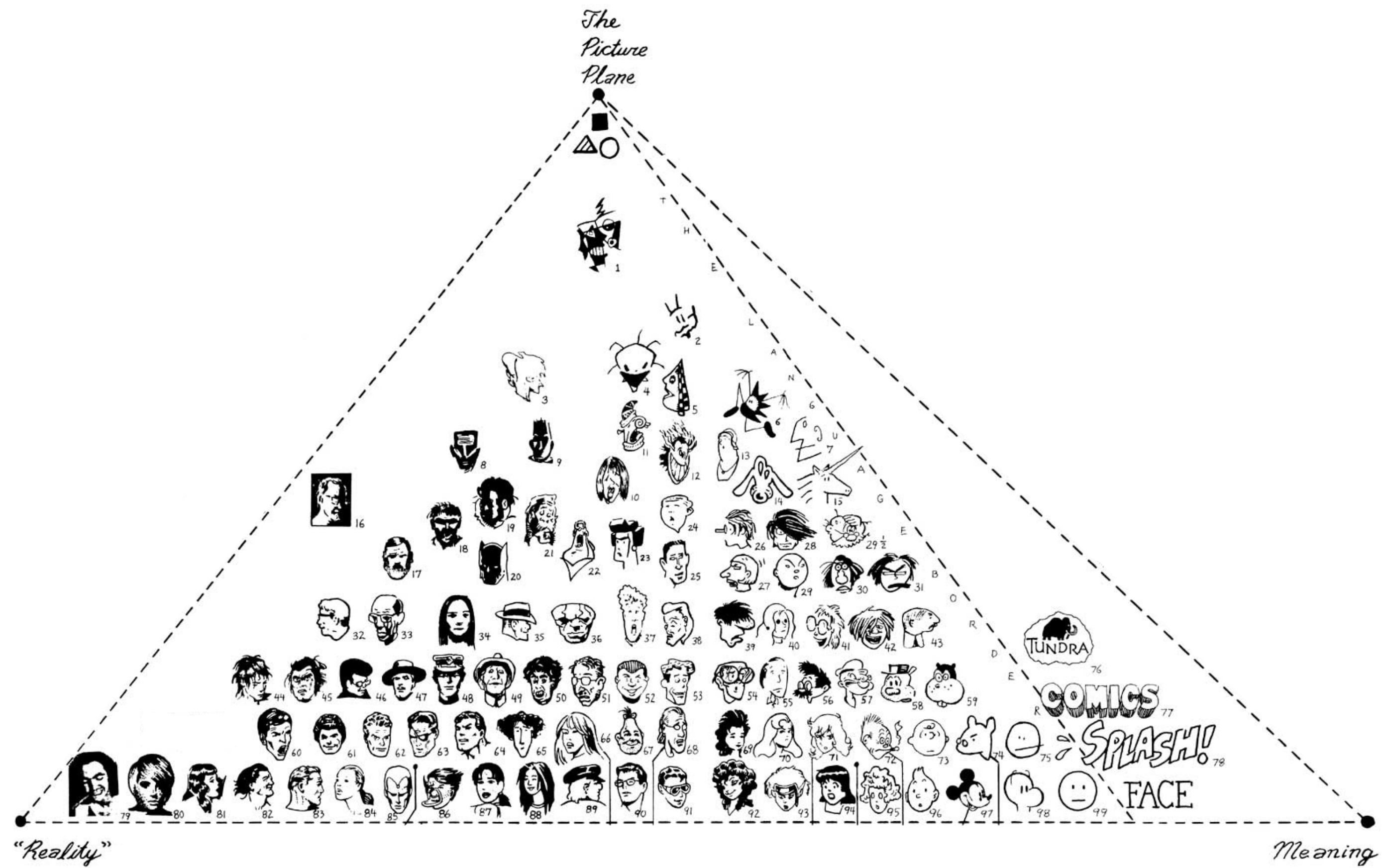




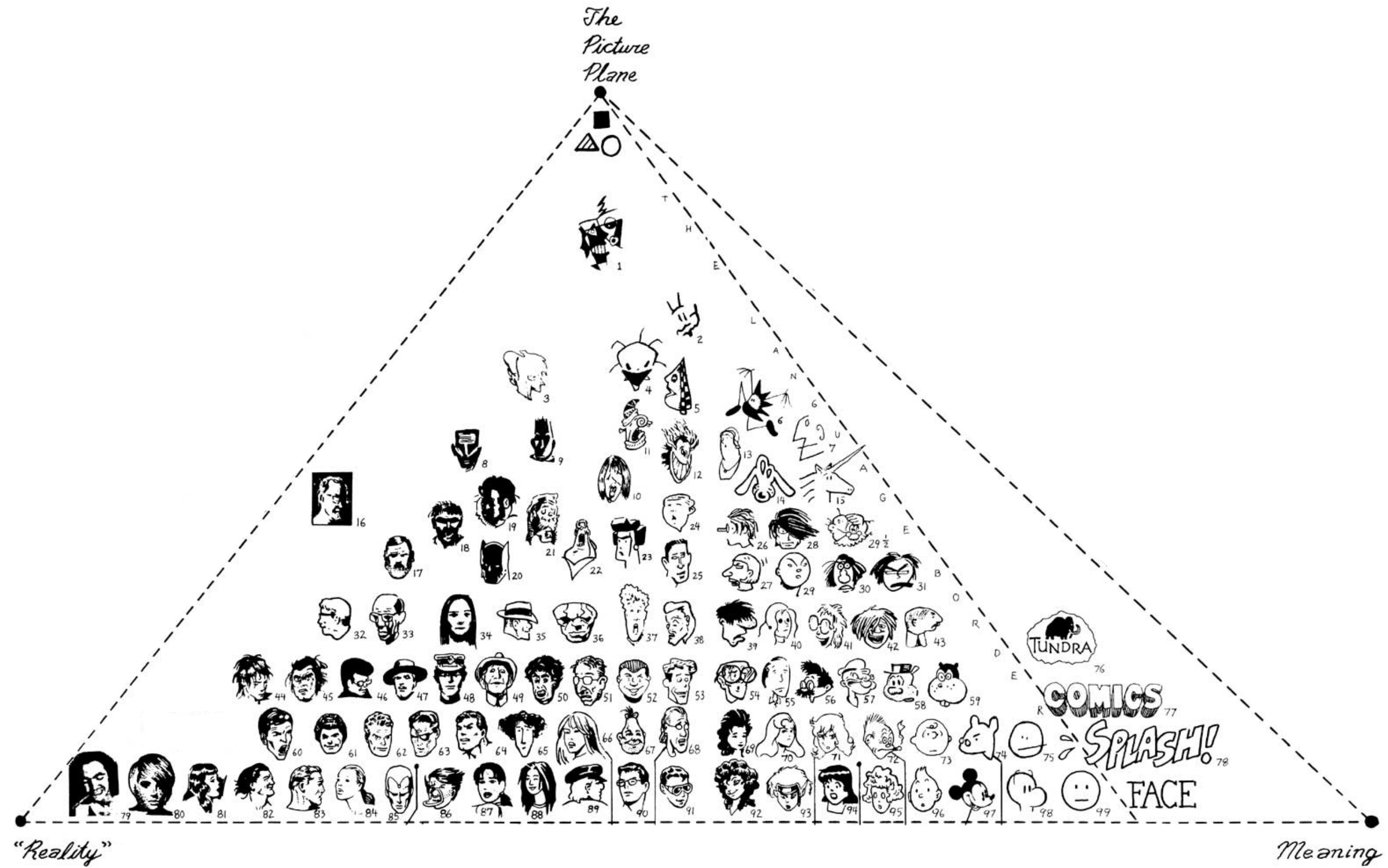
J. RUSKIN The Seven Lamps of Architecture - 1849



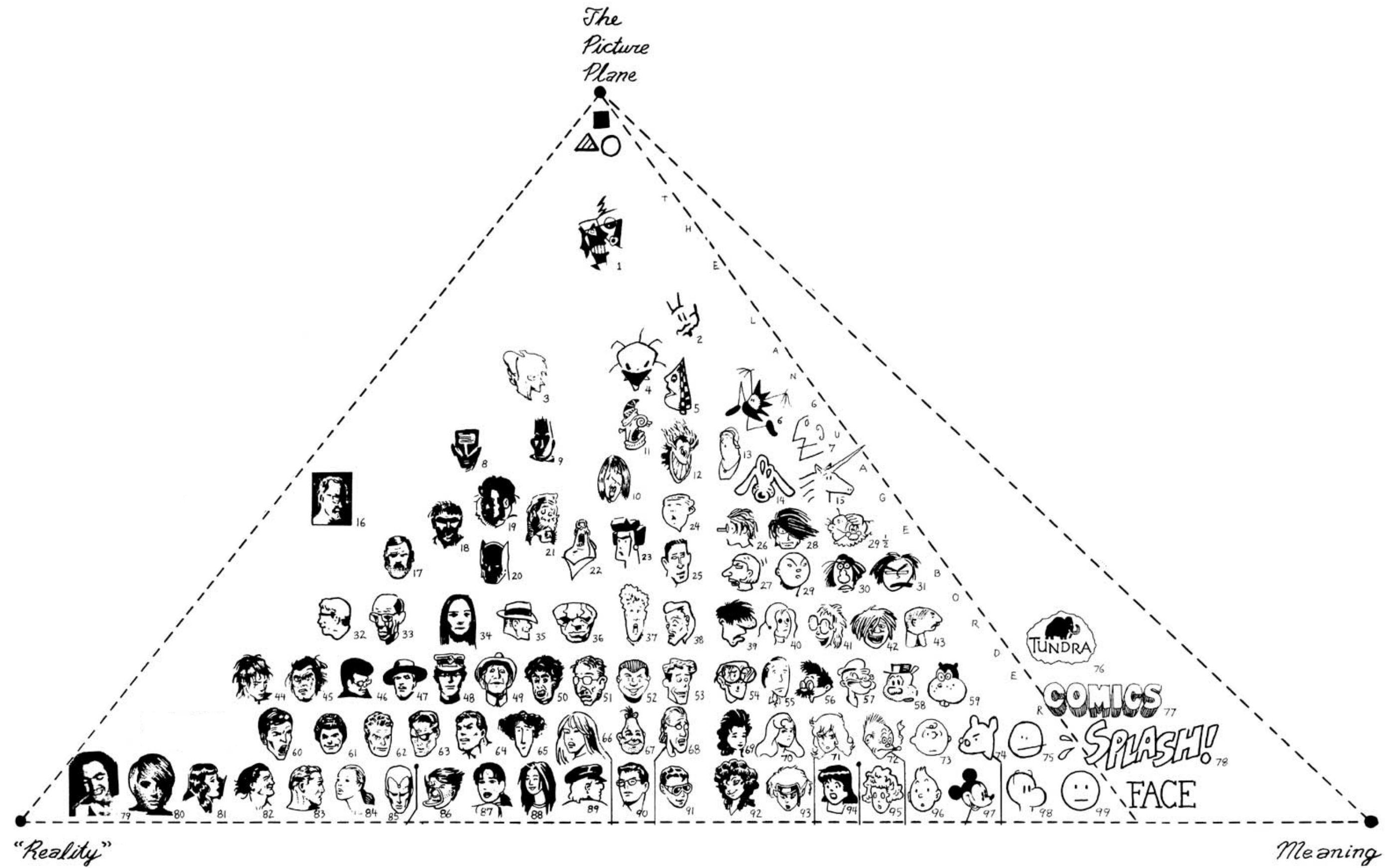
G. GYGAX Dungeon & Dragons - 1977



S. MCCLOUD L'art invisible - 1993



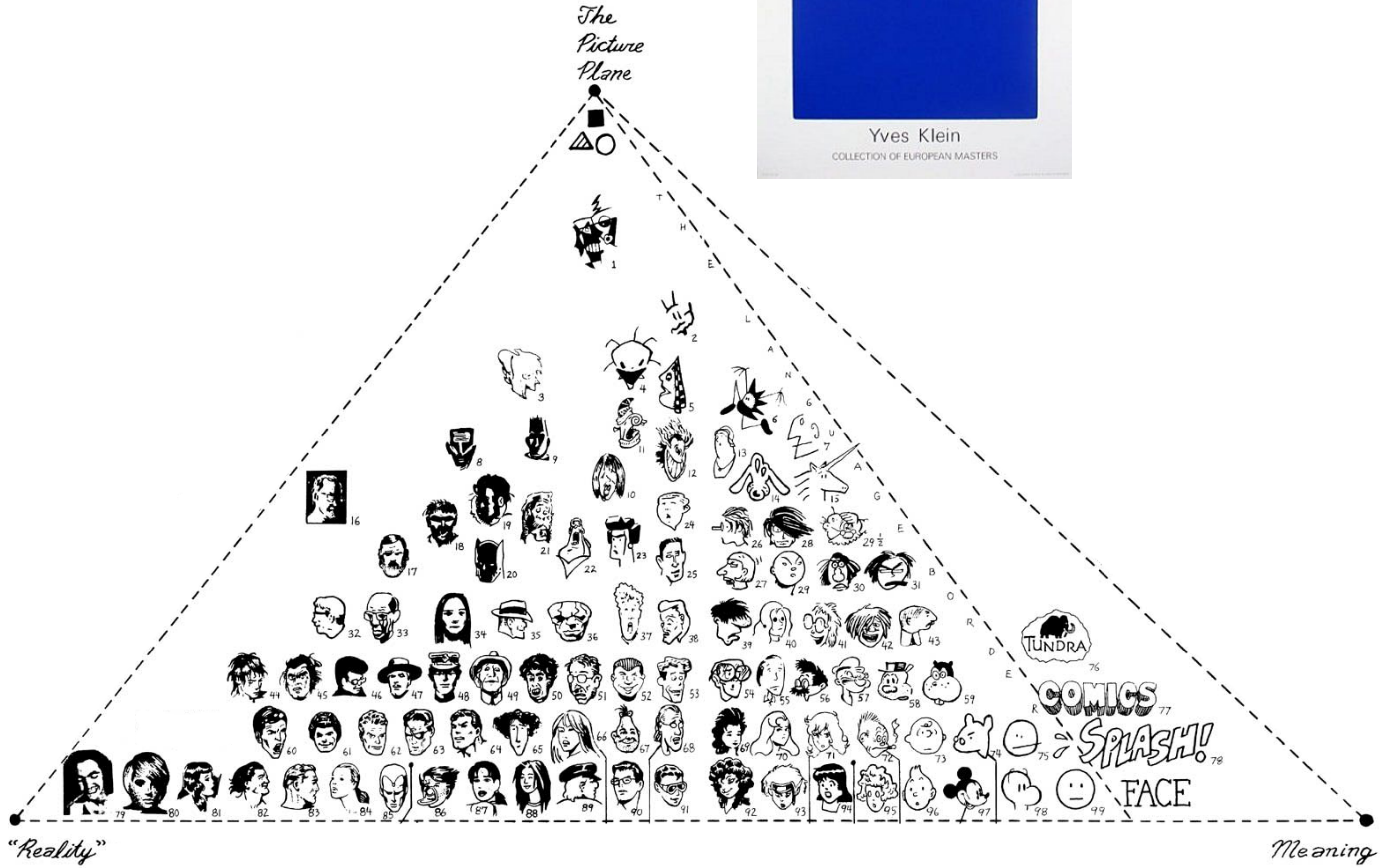
S. MCCLLOUD L'art invisible - 1993



CIEL

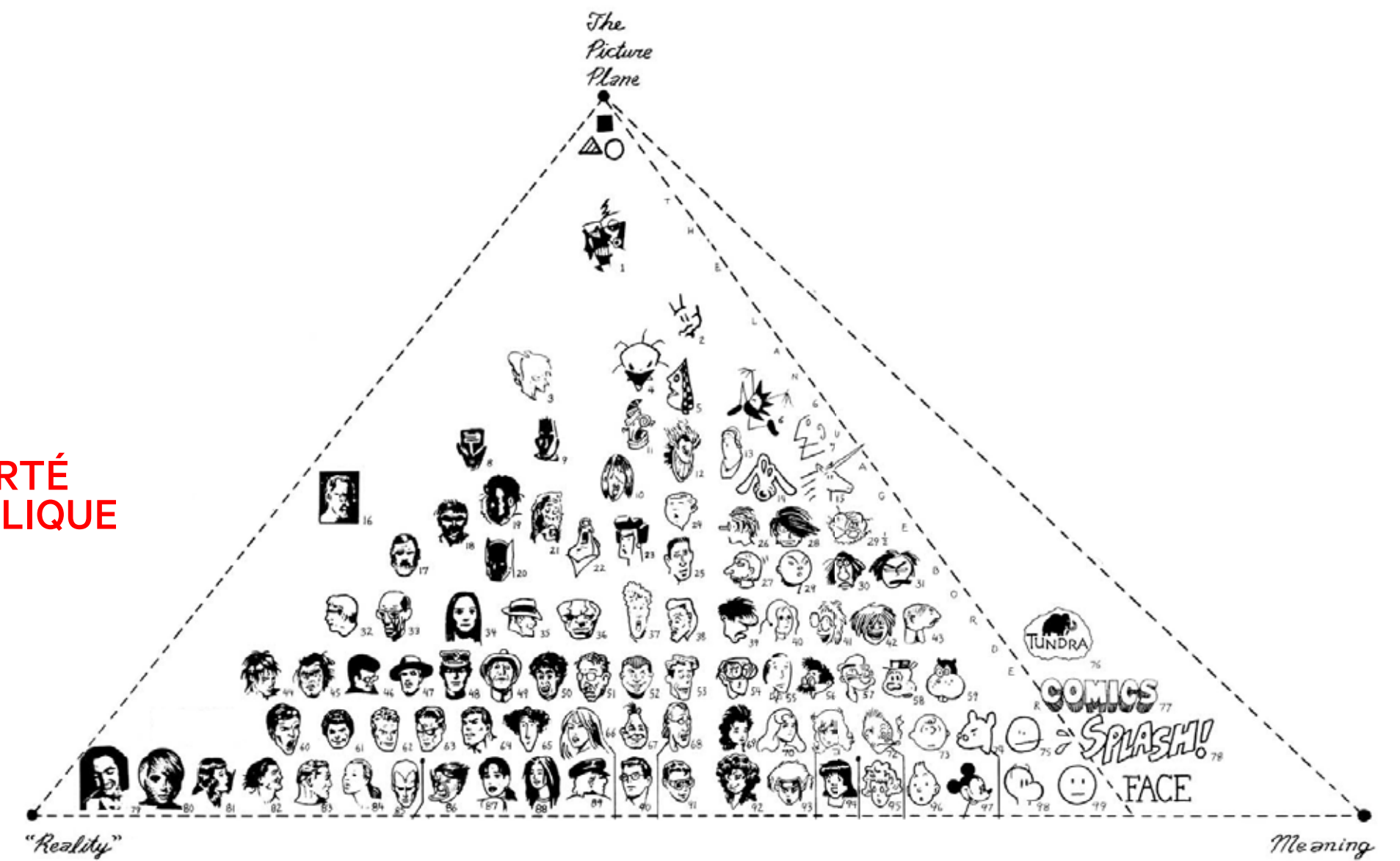
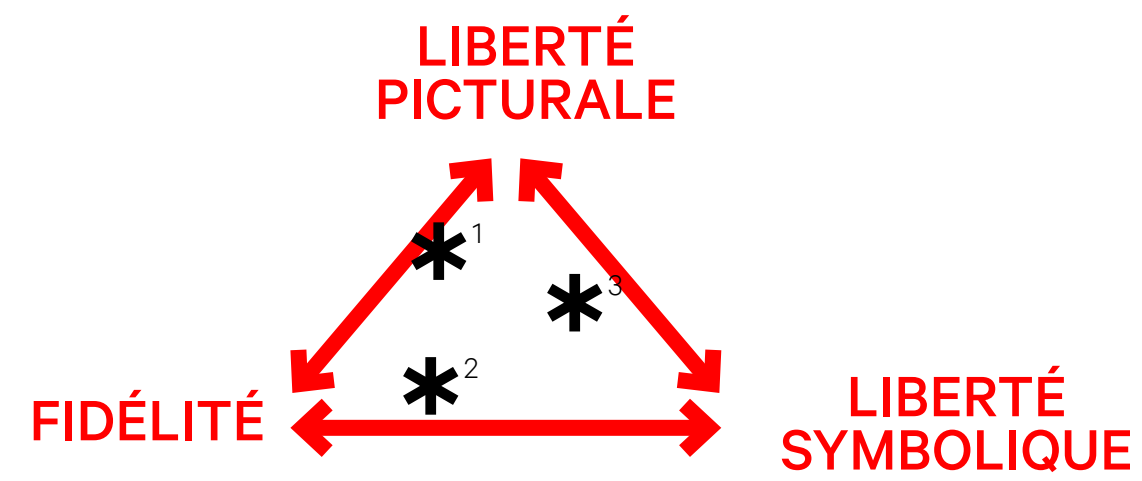
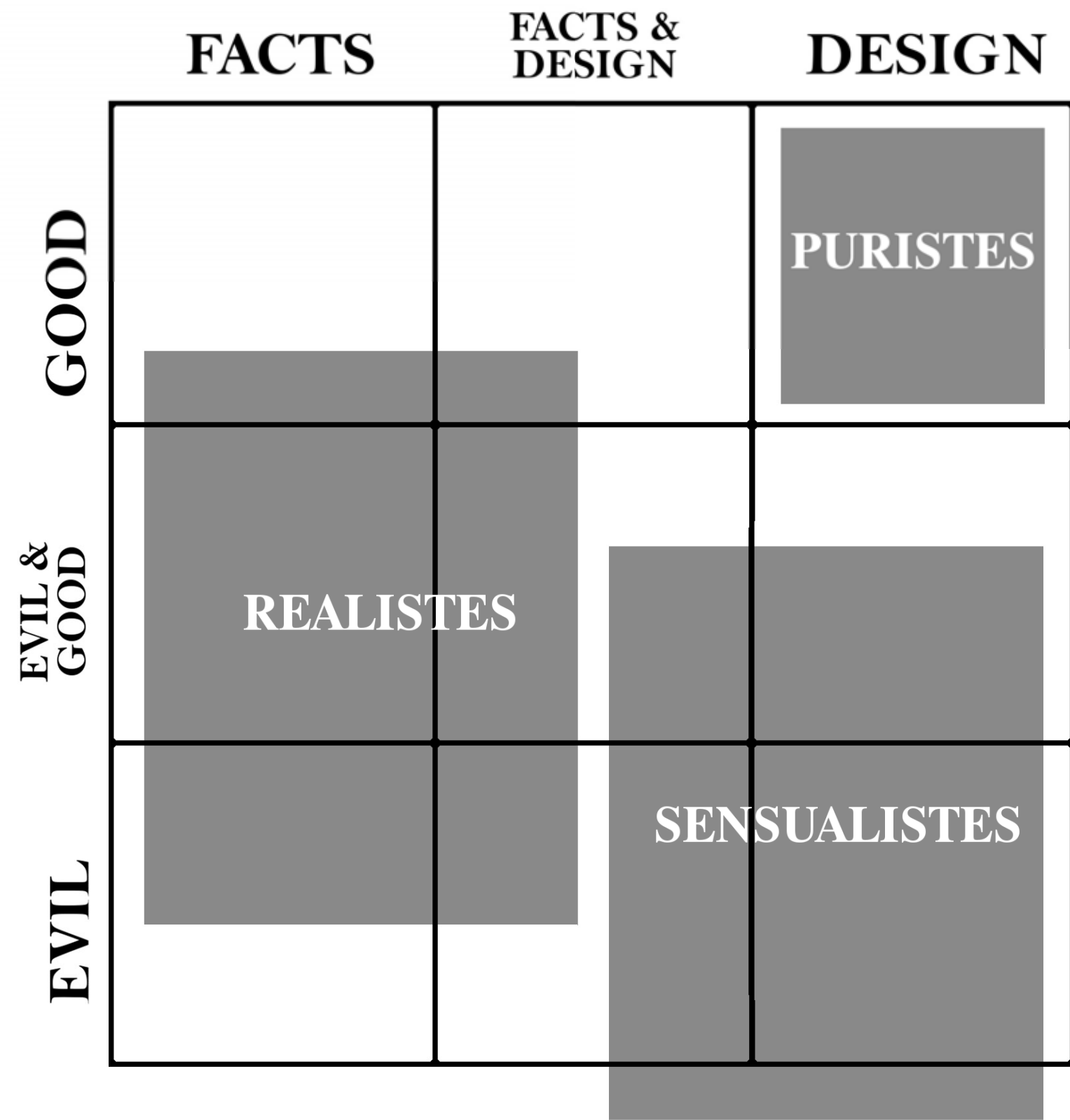
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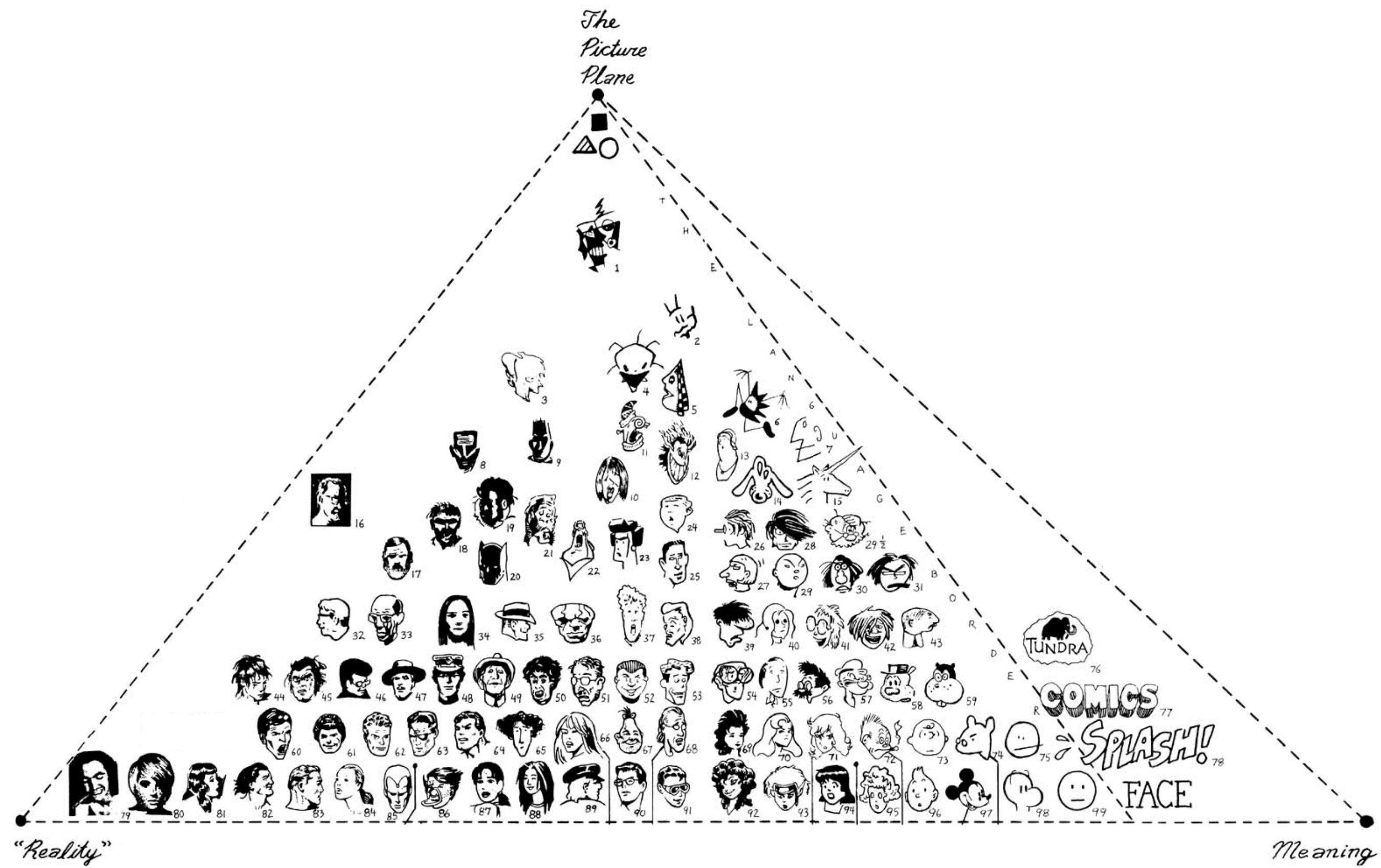


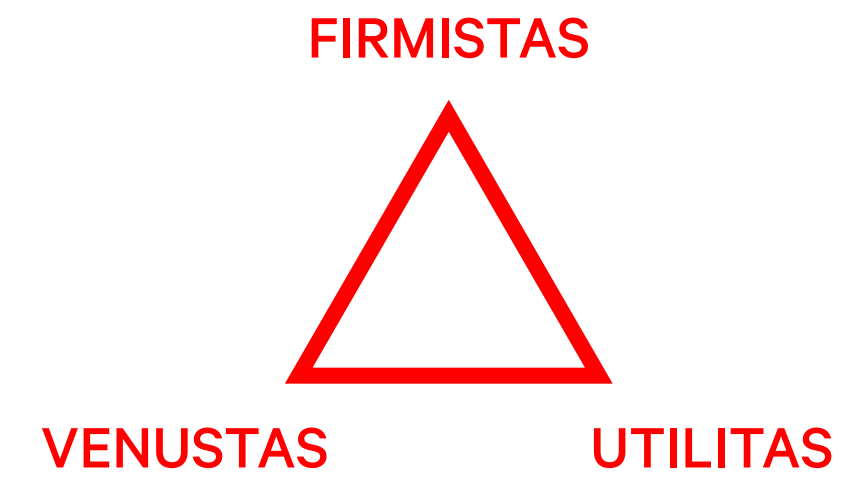
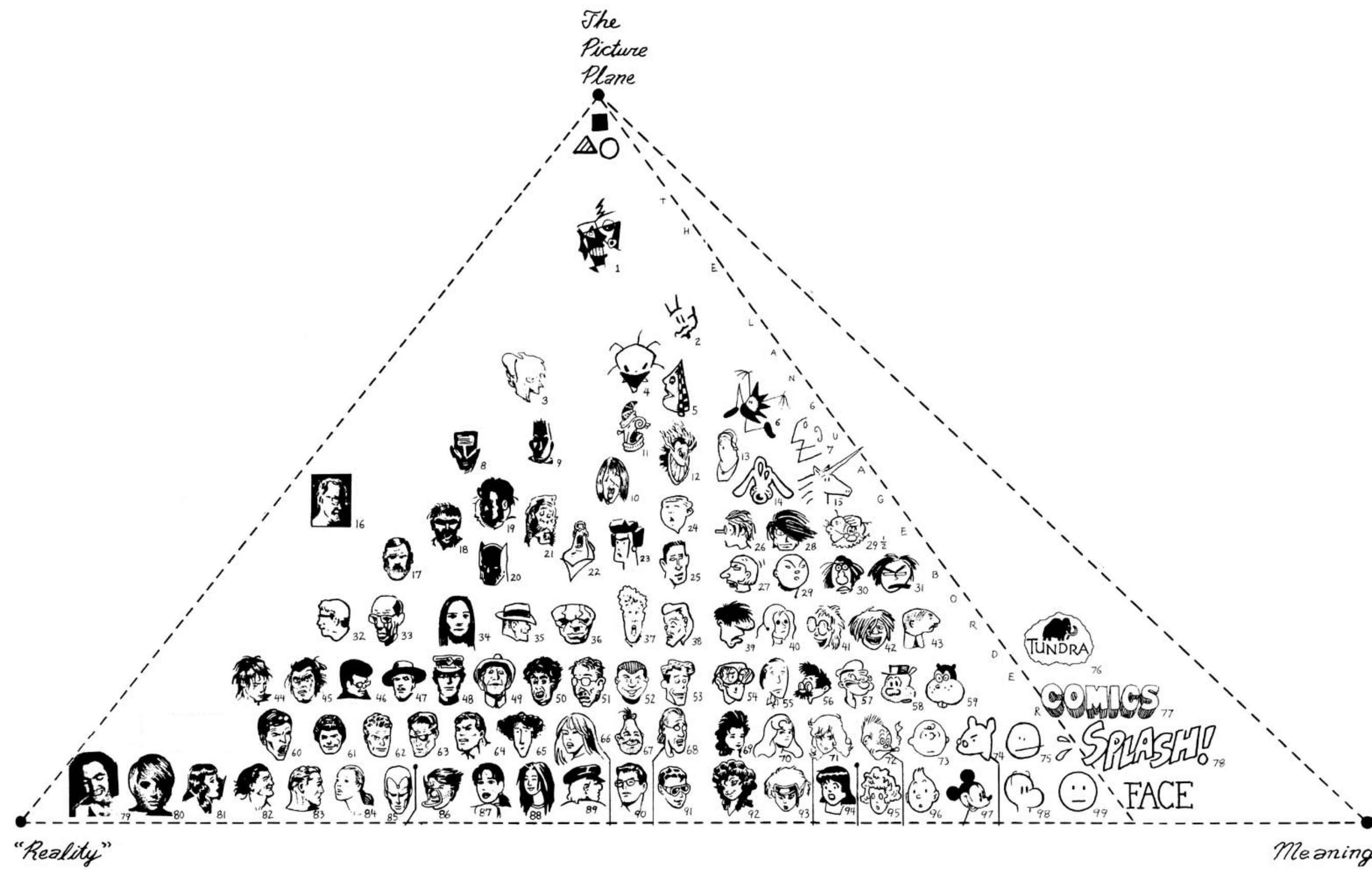


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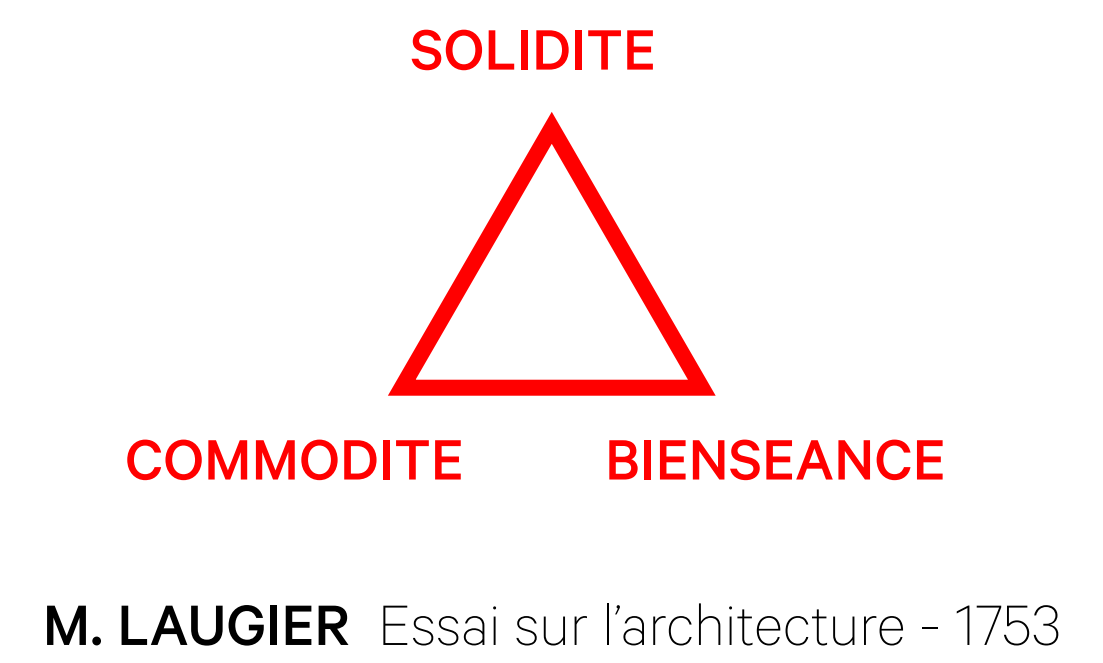
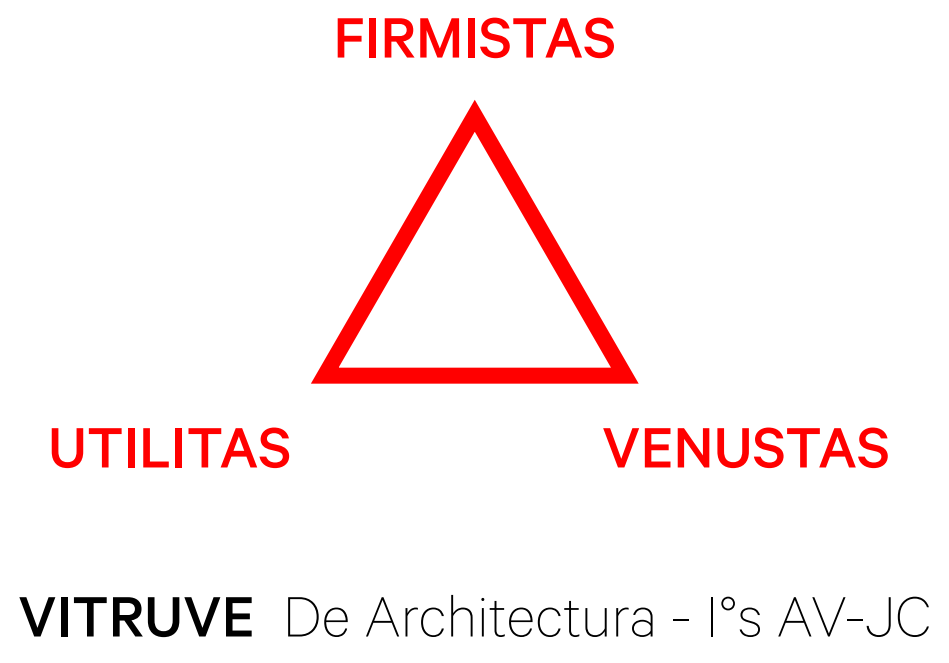
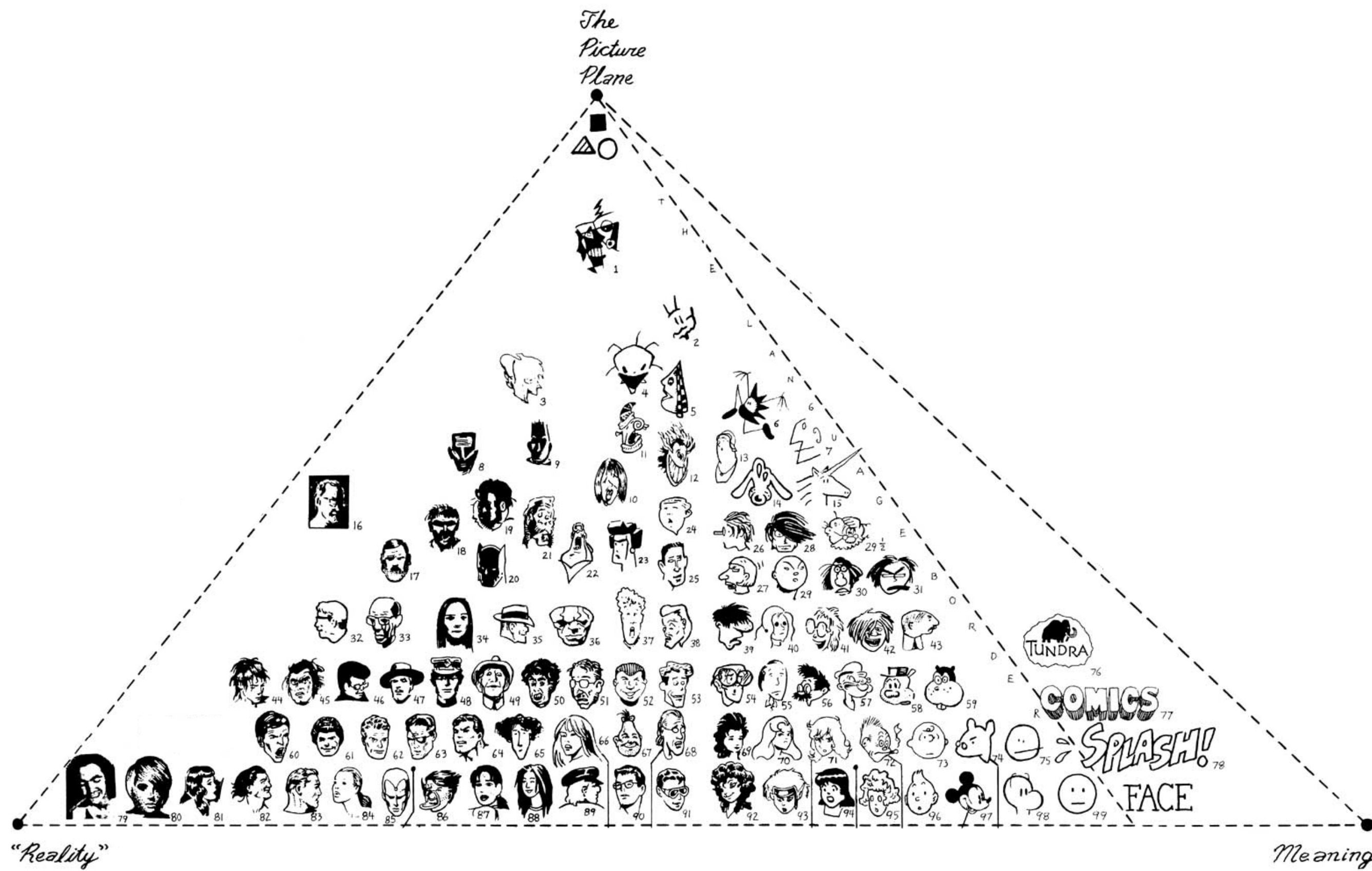
S. MCCLLOUD L'art invisible - 1993



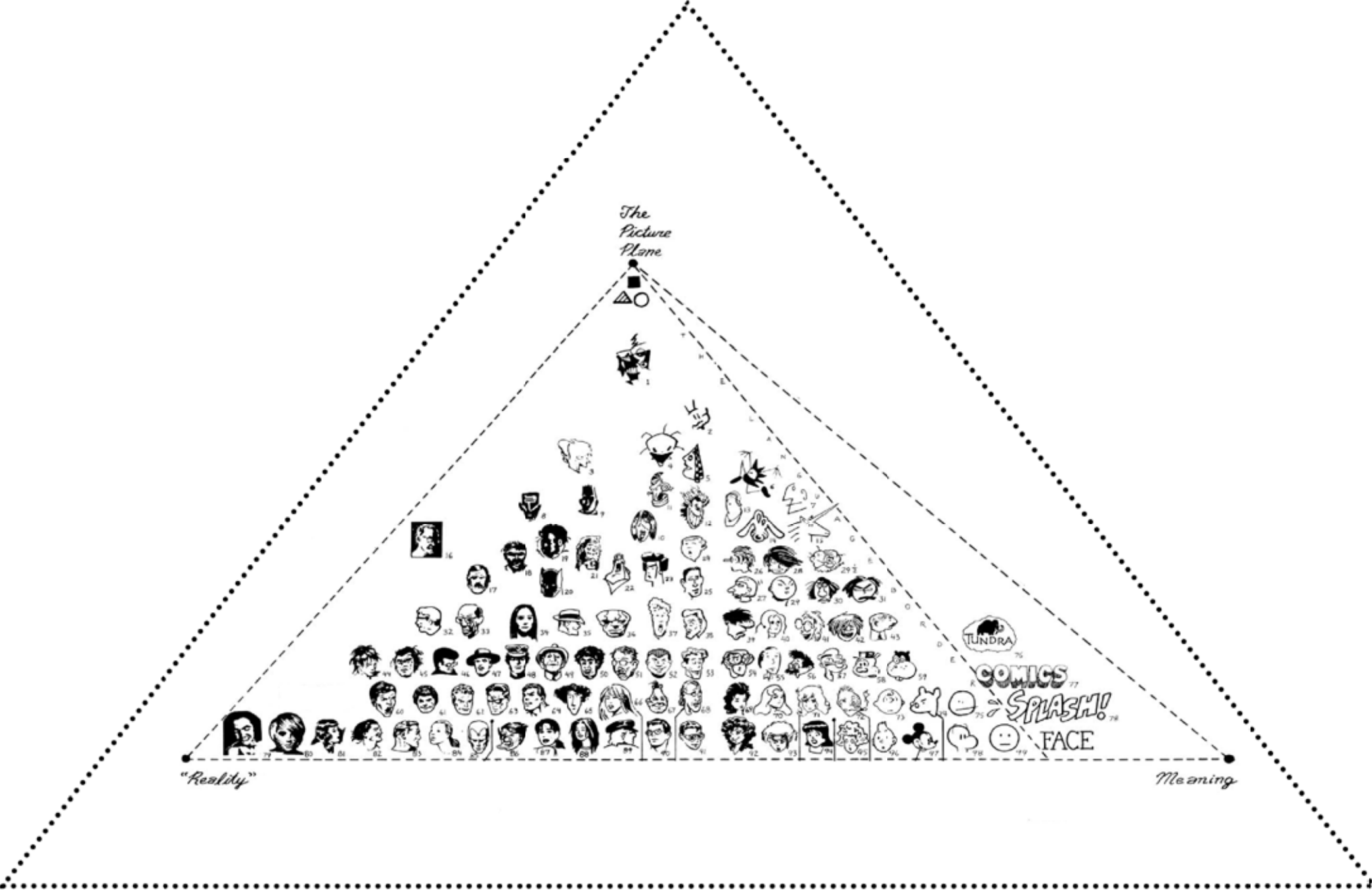




VITRUVE De Architectura - l<sup>o</sup>s AV-JC

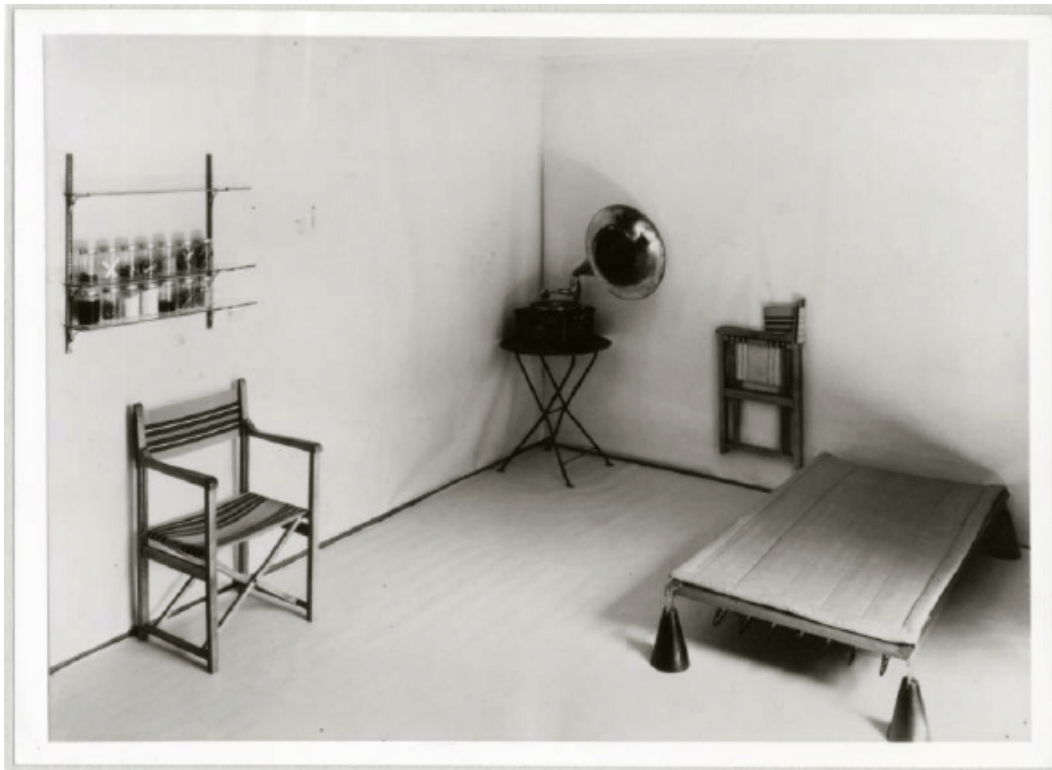


**ESTHÉTIQUE**

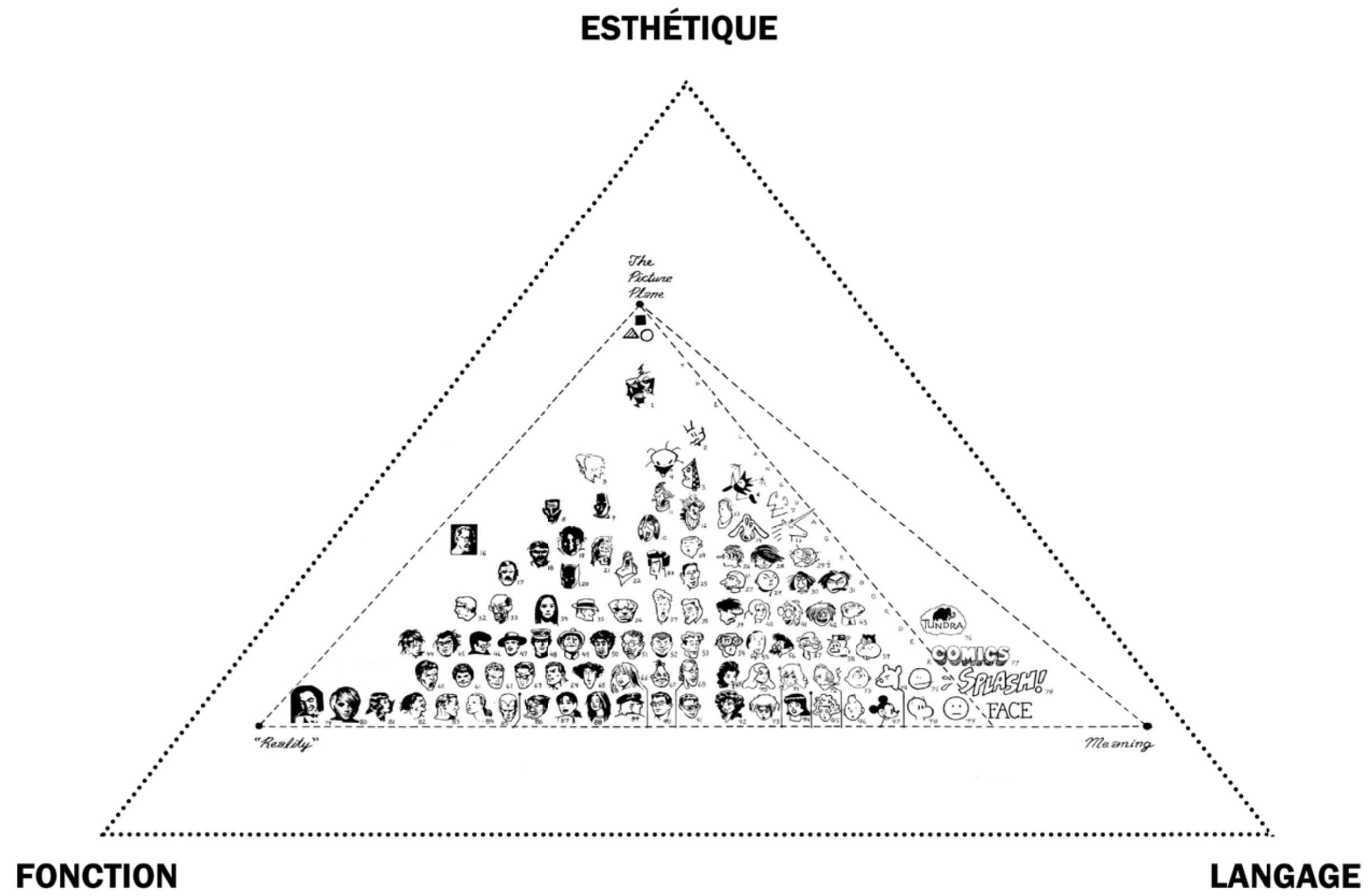


**FONCTION**

**LANGAGE**

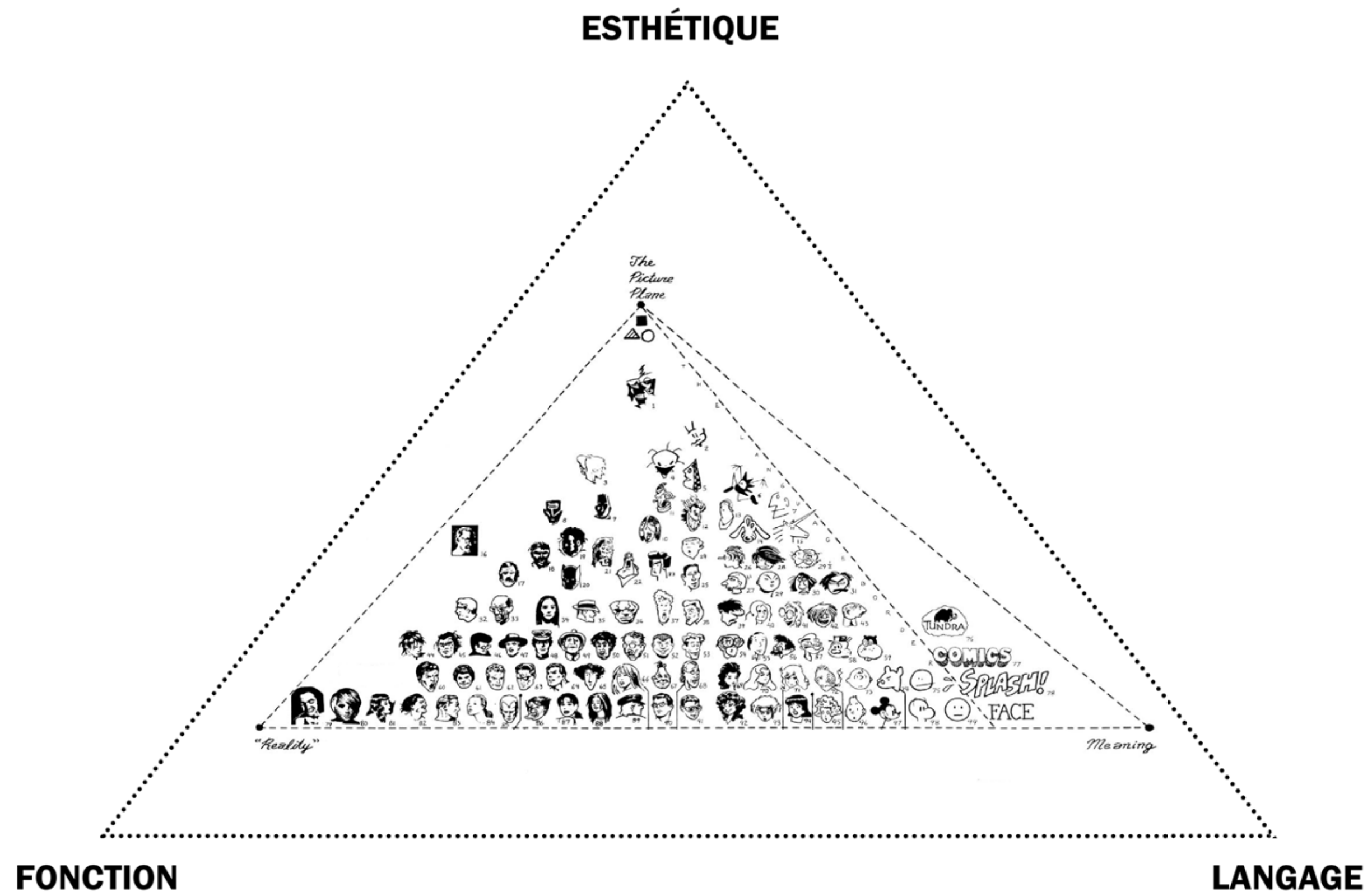


HANNES MEYER co op zimmer - 1926



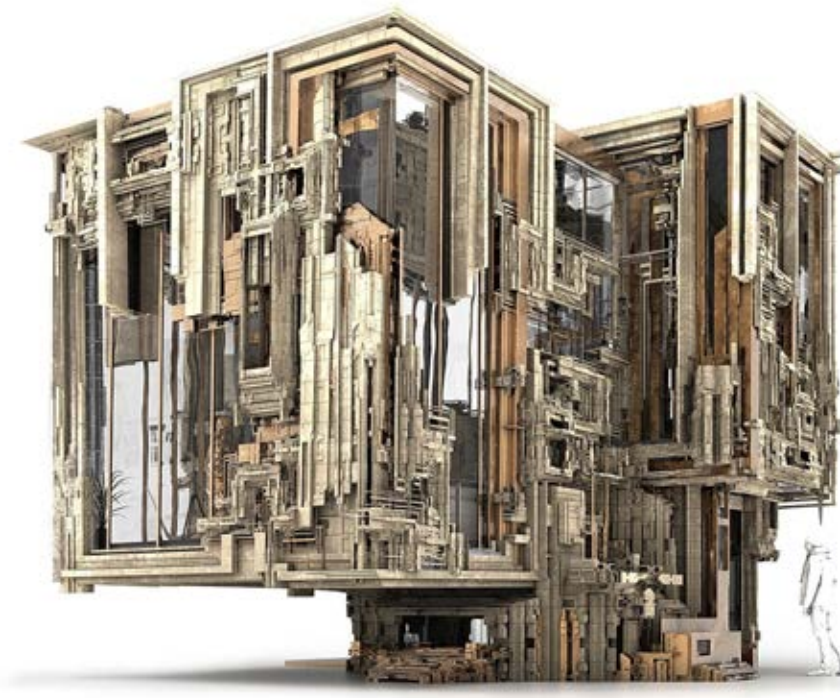


HANNES MEYER co op zimmer - 1926



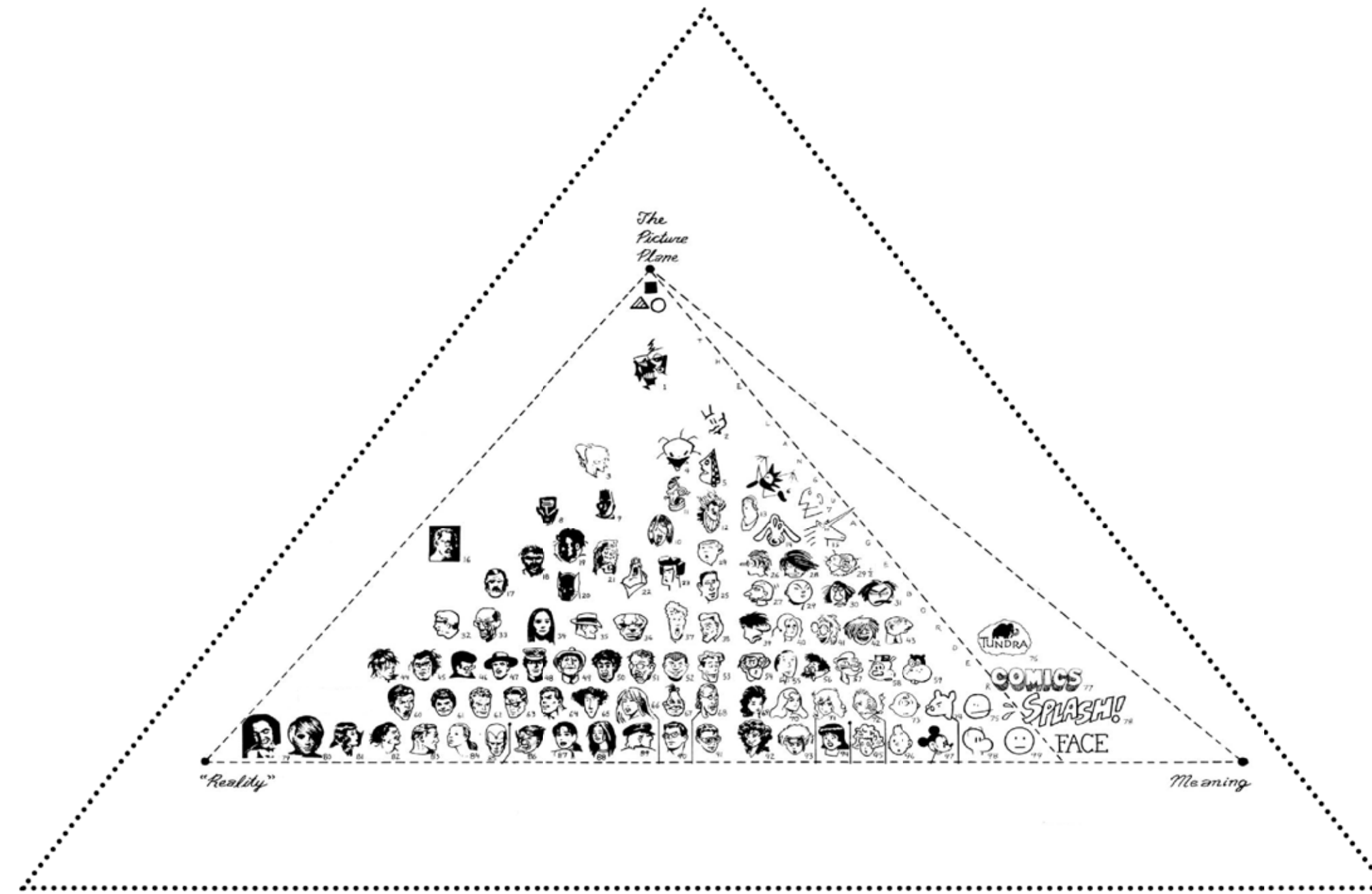
F. GHERY chiat/day building - 1991





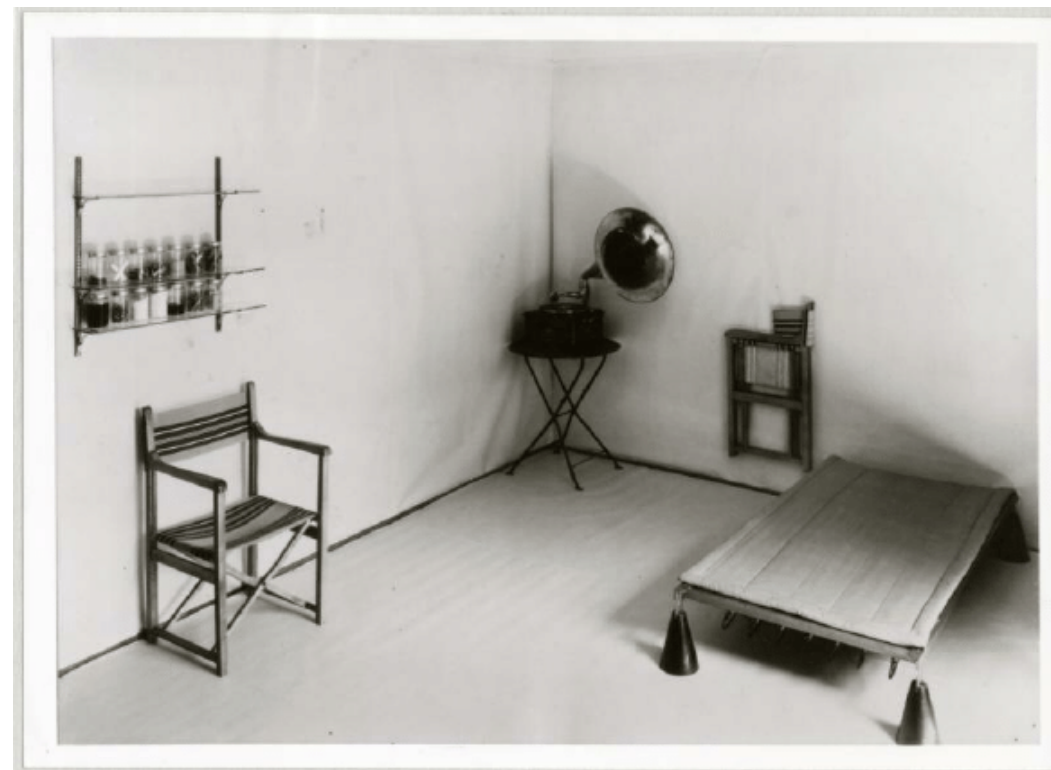
M. FOSTER GAGE résidence à Gacé - 2017

**ESTHÉTIQUE**



**FONCTION**

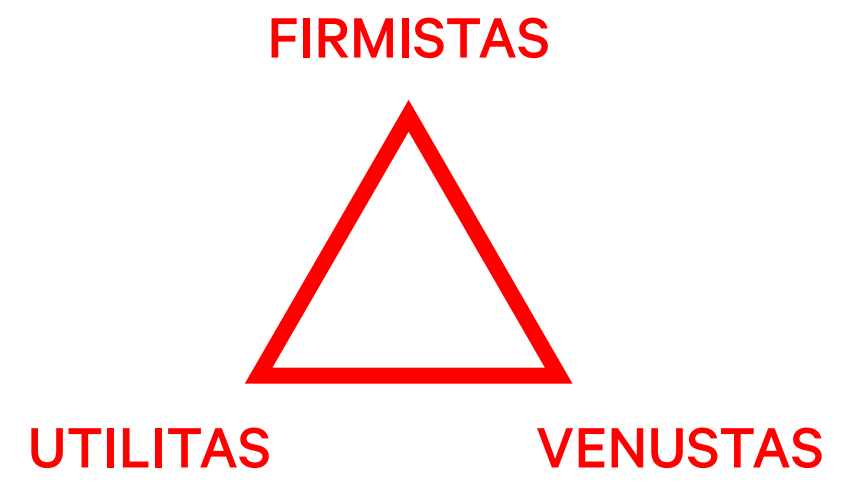
**LANGAGE**



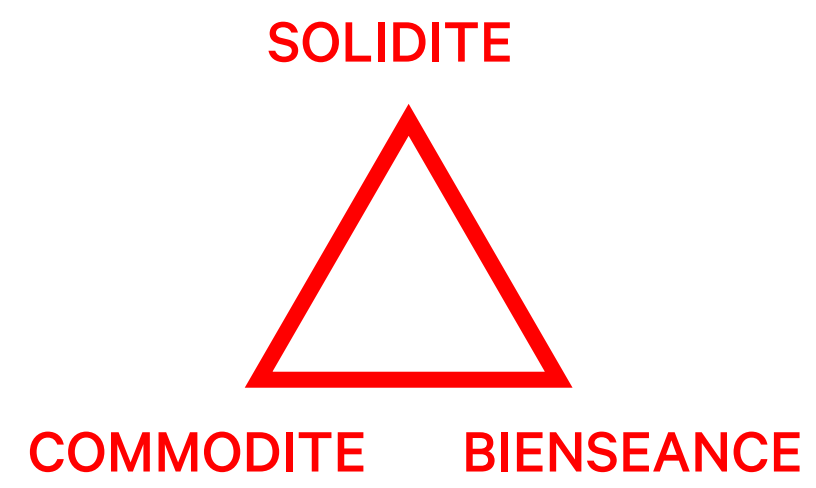
HANNES MEYER co op zimmer - 1926



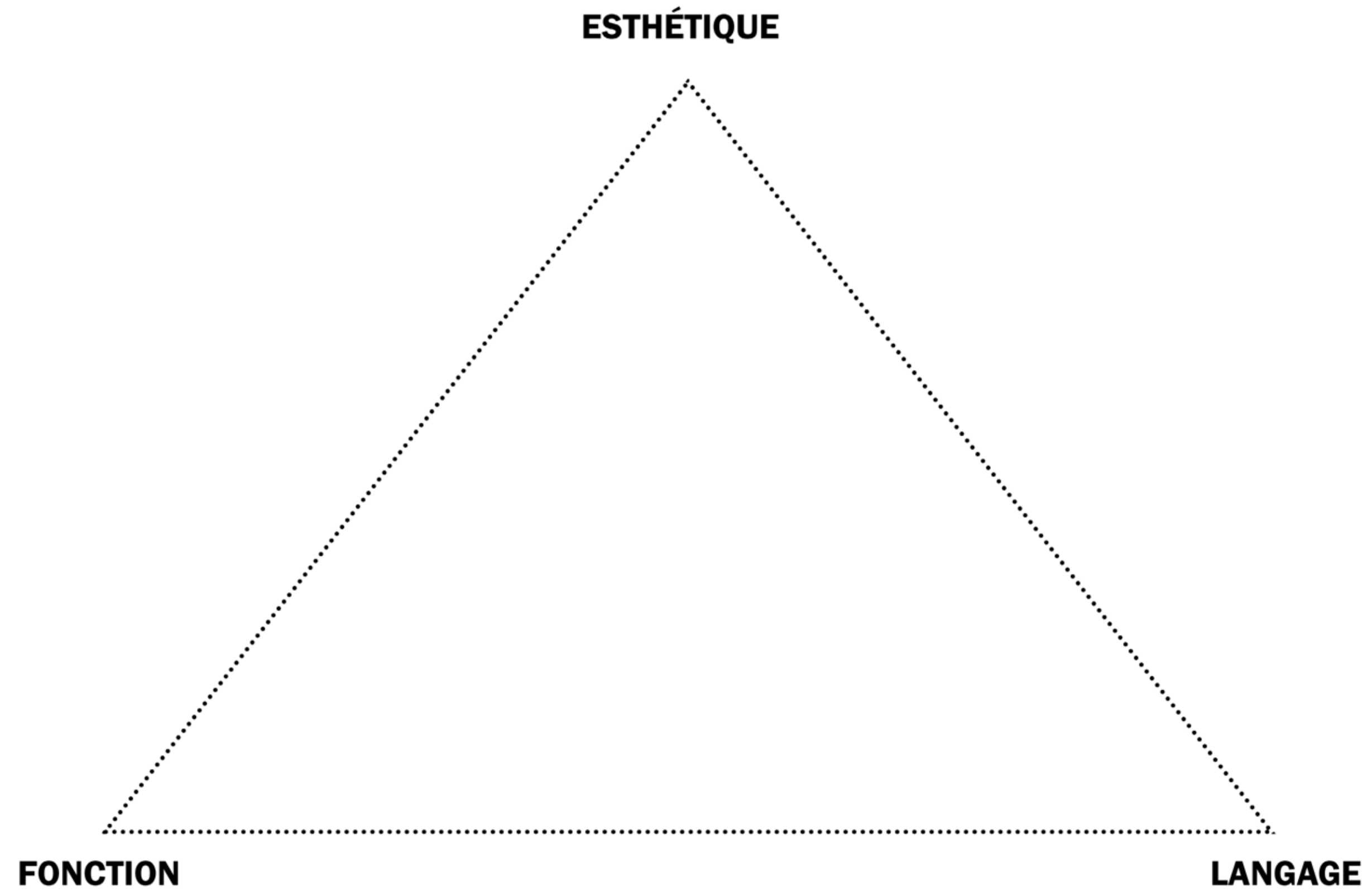
F. GHERY chiat/day building - 1991



**VITRUVÉ** De Architectura - I<sup>er</sup>s AV-JC

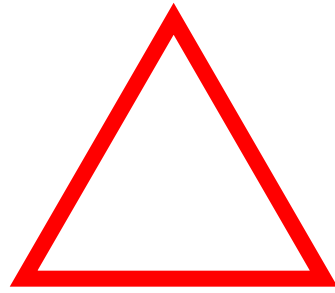


**M. LAUGIER** Essai sur l'architecture - 1753



d'après **S. MCCLLOUD** L'art invisible - 1993

**FIRMISTAS**

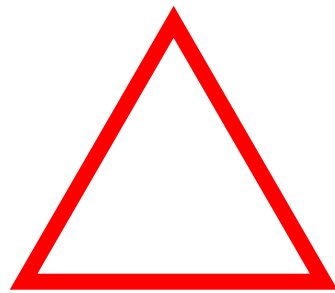


**UTILITAS**

**VENUSTAS**

**VITRUVE** De Architectura - I<sup>rs</sup> AV-JC

**SOLIDITE**

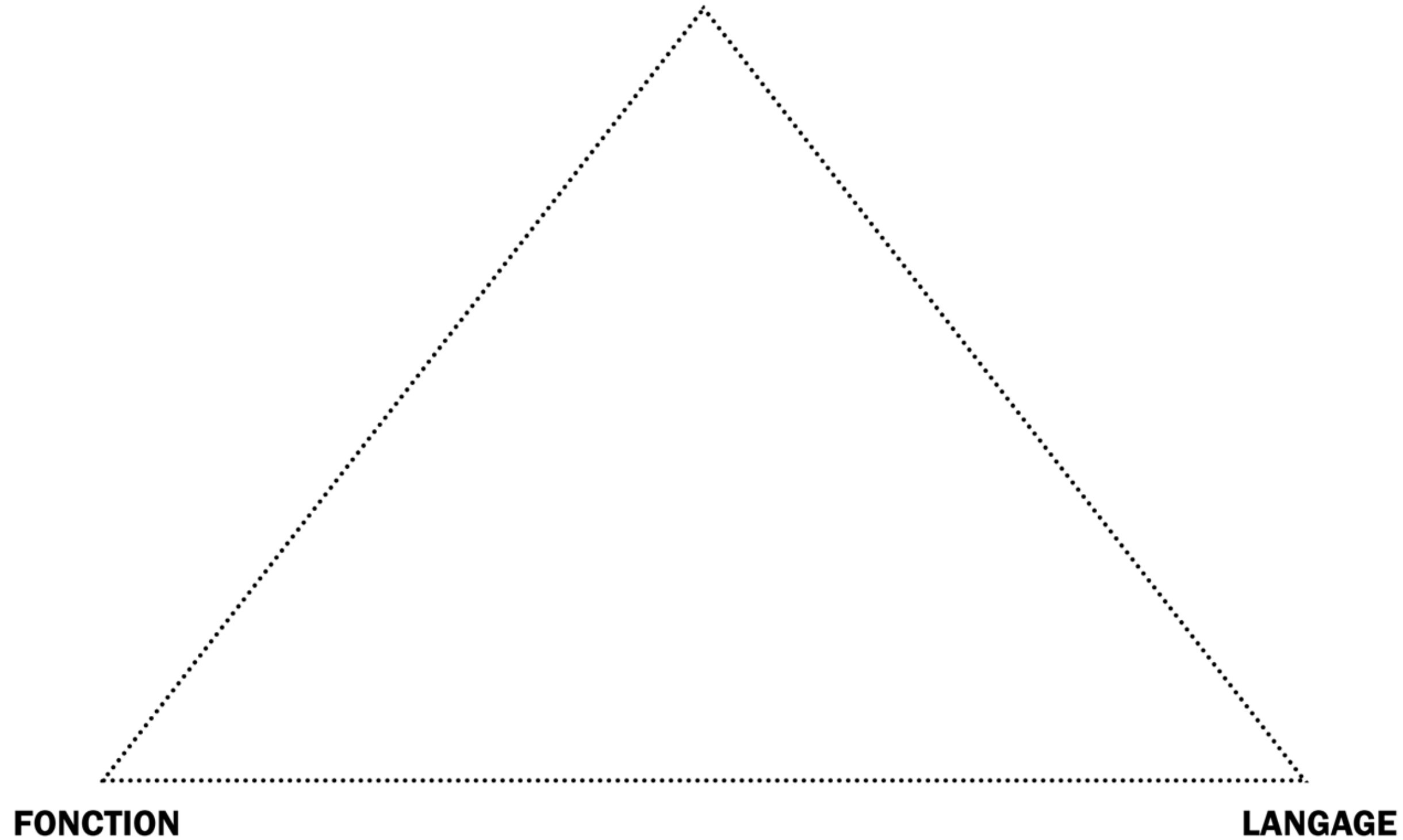


**COMMODITE**

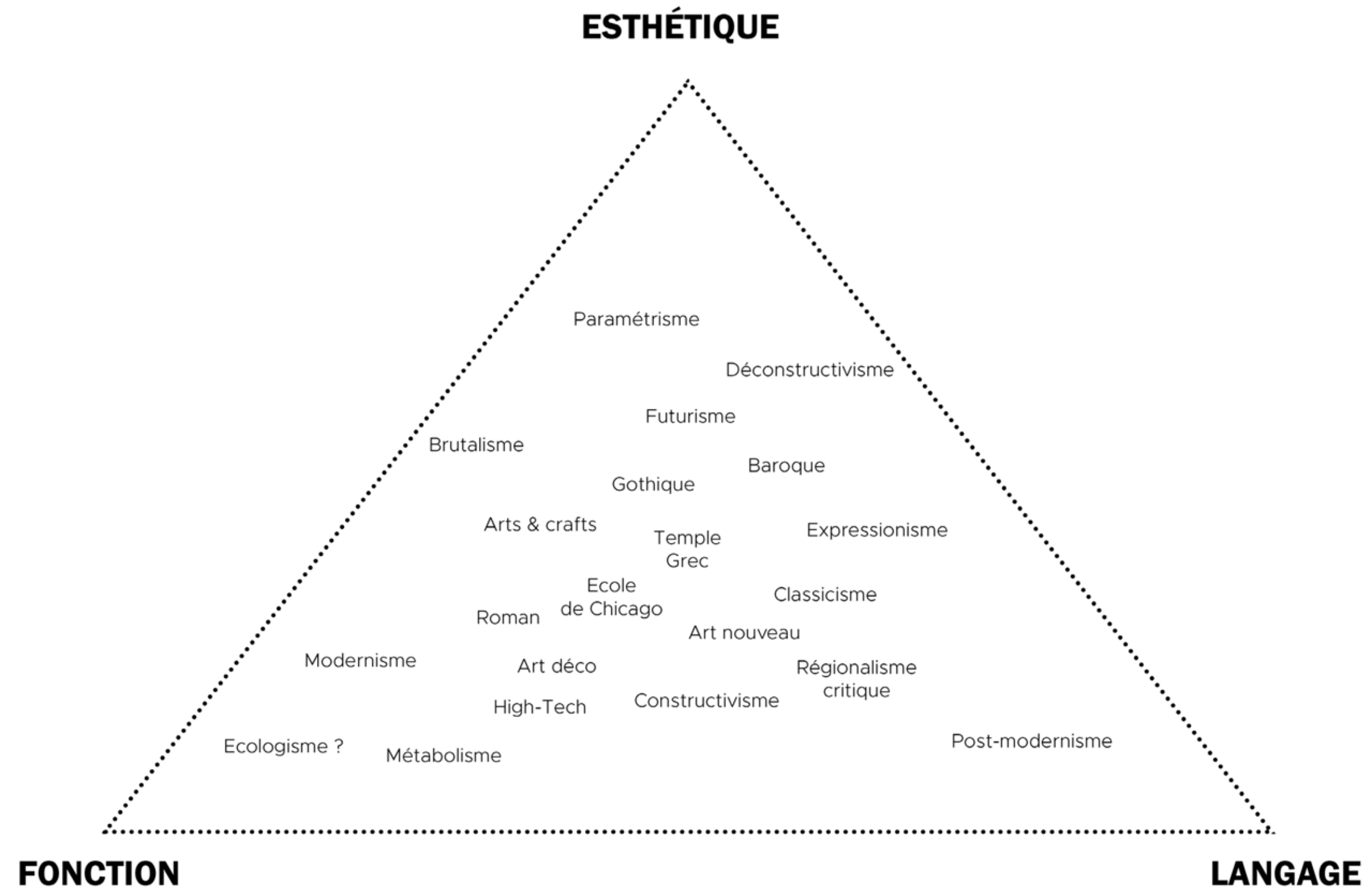
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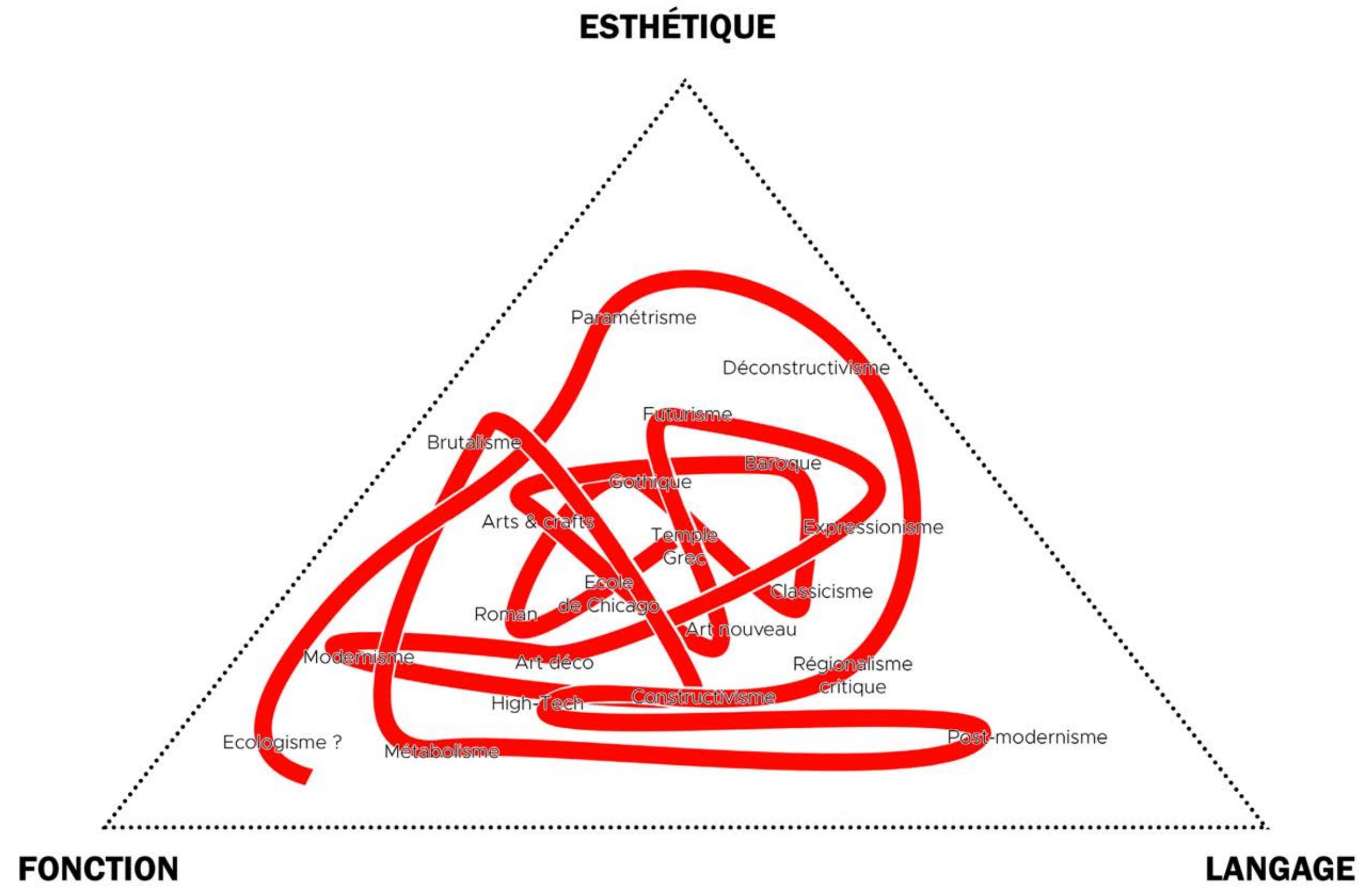
**M. LAUGIER** Essai sur l'architecture - 1753

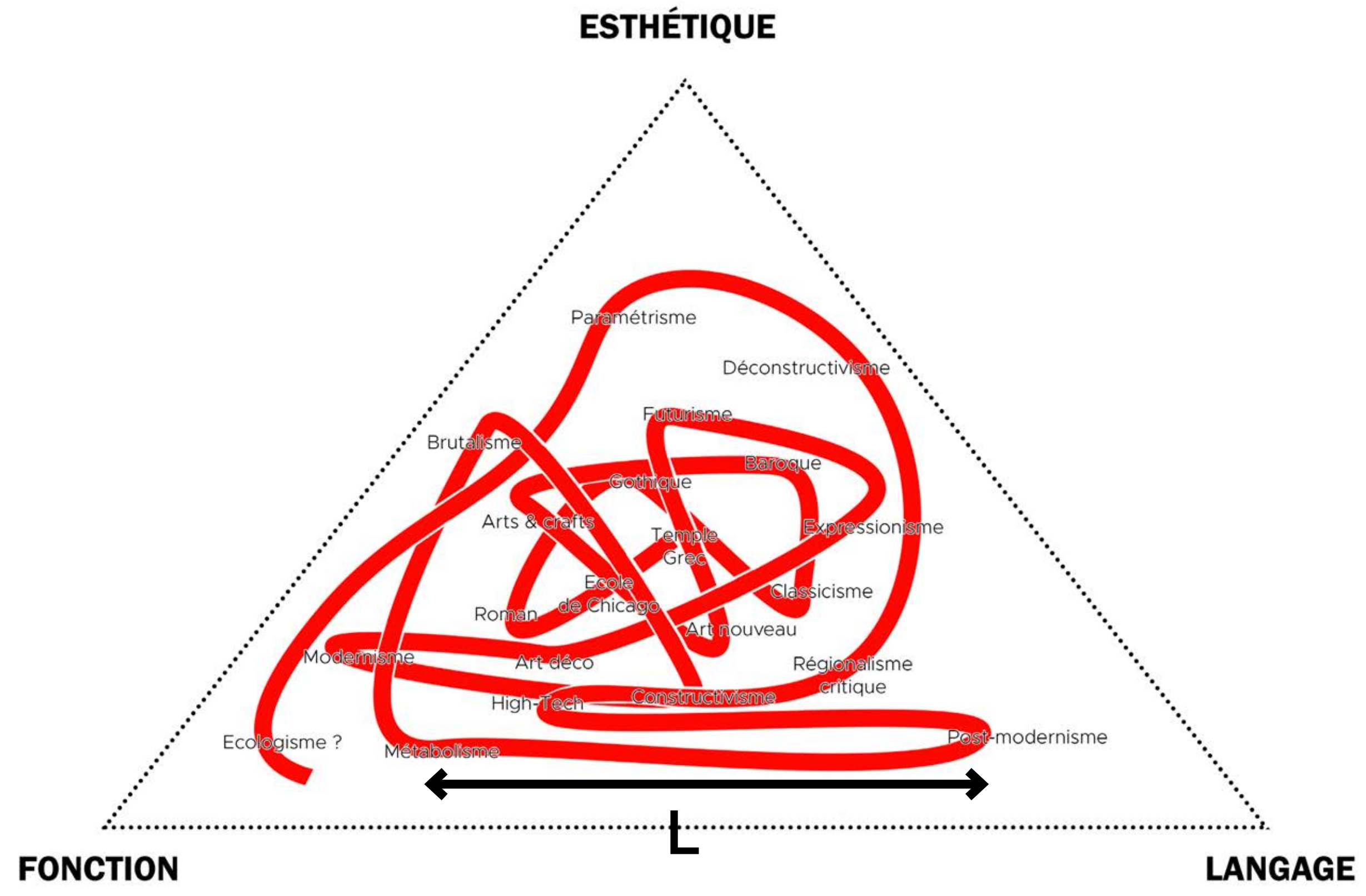
**ESTHÉTIQUE**

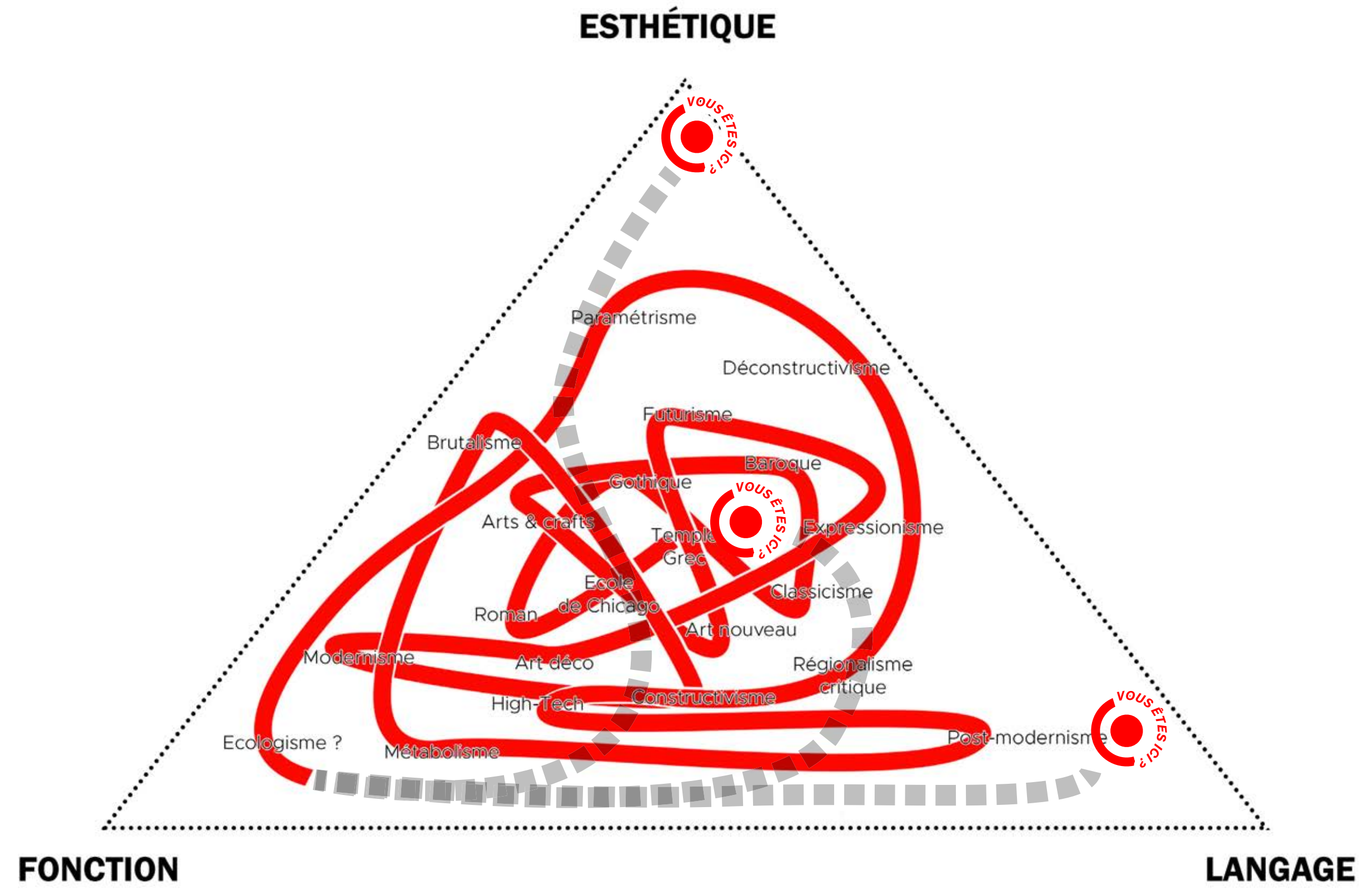


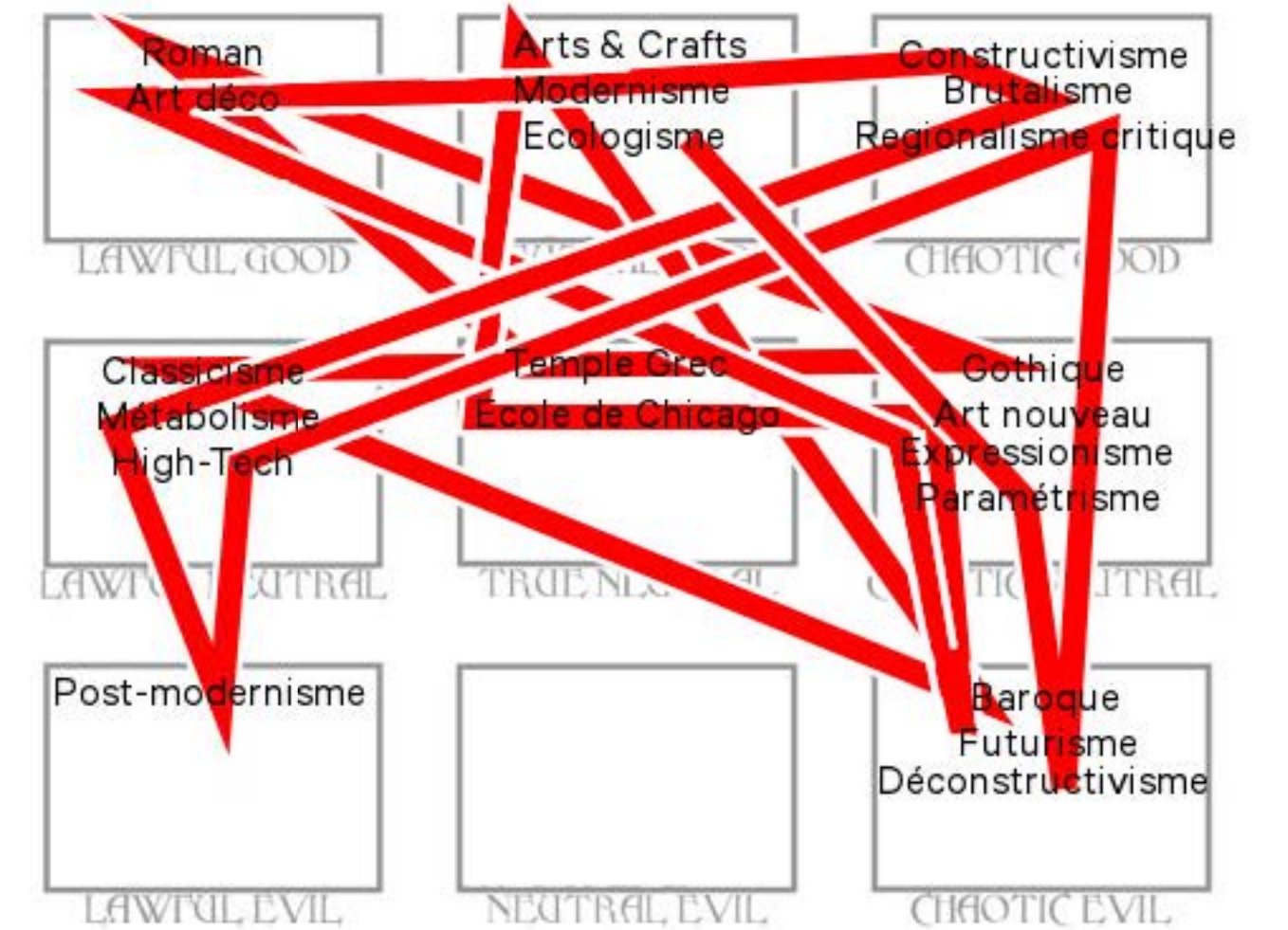
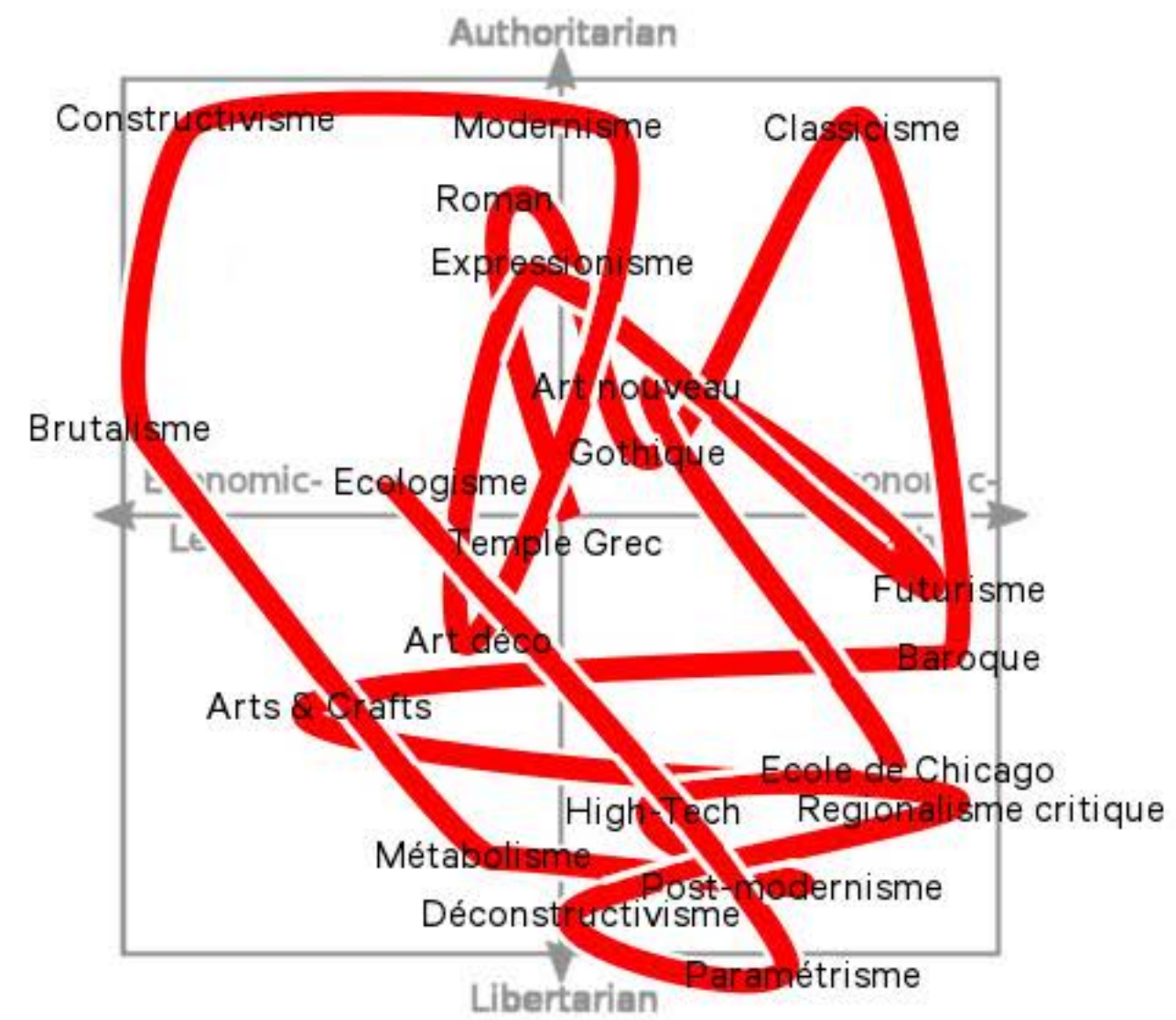
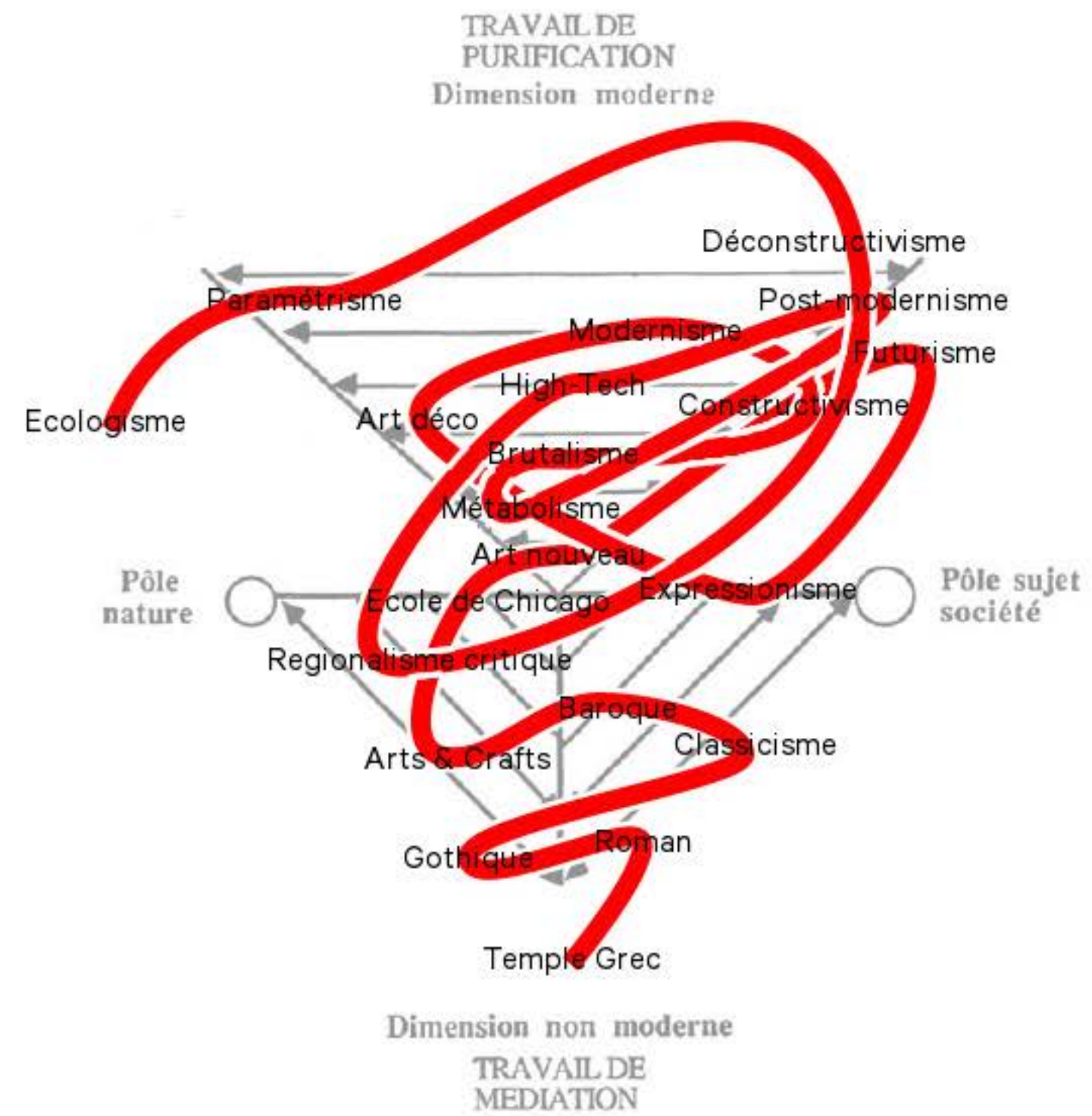
- Maison conteneur
- Biomorphisme
- Architecture durable
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- Groupe de Memphis
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- Style d'Héliopolis
- Style romantique national
- Baroque édouardien
- Prairie School
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- Style pueblo
- Style missionnaire
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- Éclectisme égyptien (1er période)
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- Style fédéral
- Style pomalin
- Style adamesque
- Architecture néoclassique



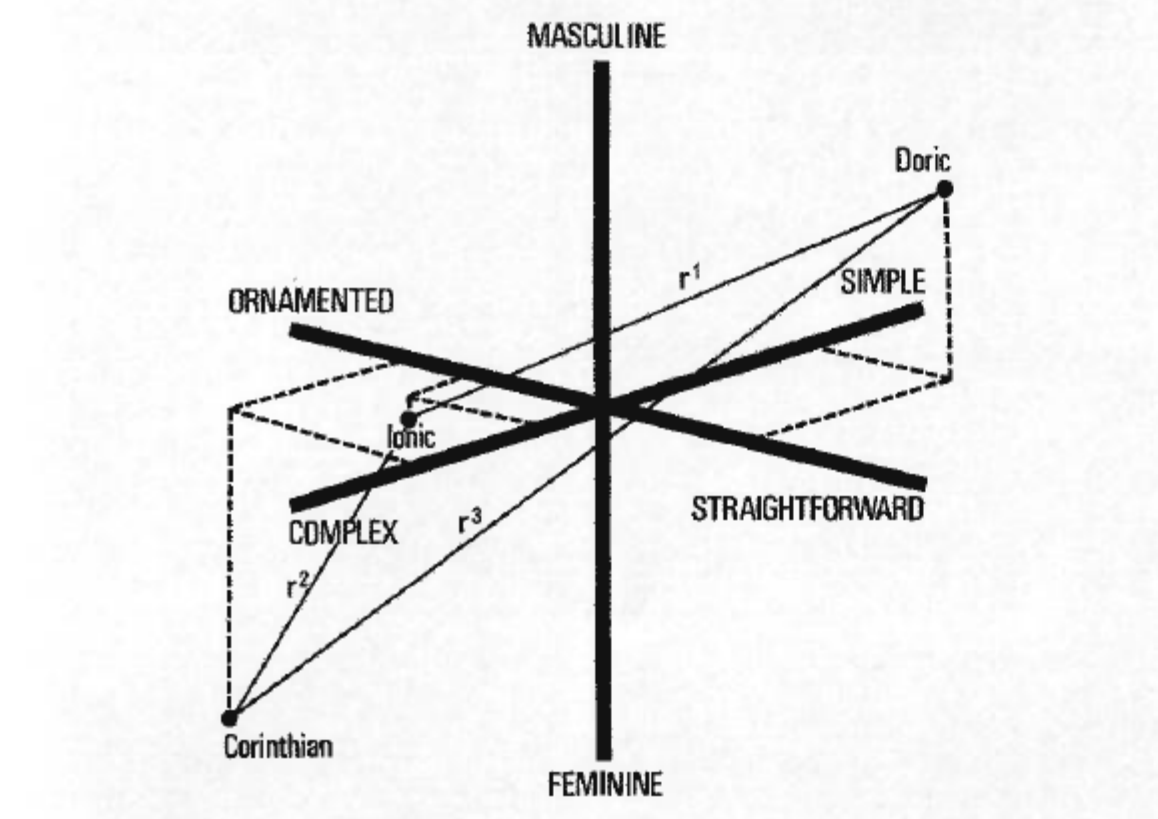
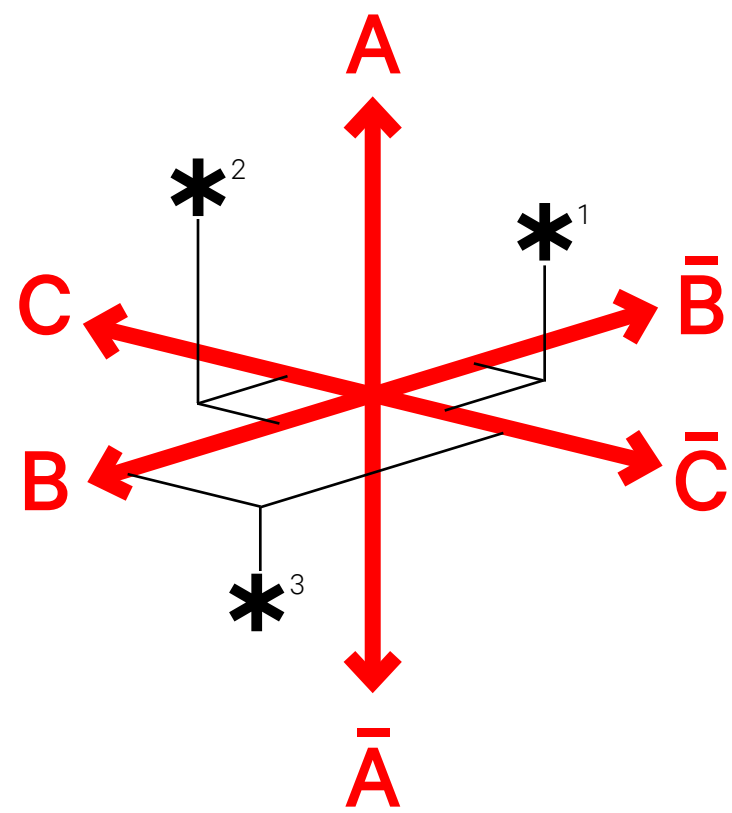




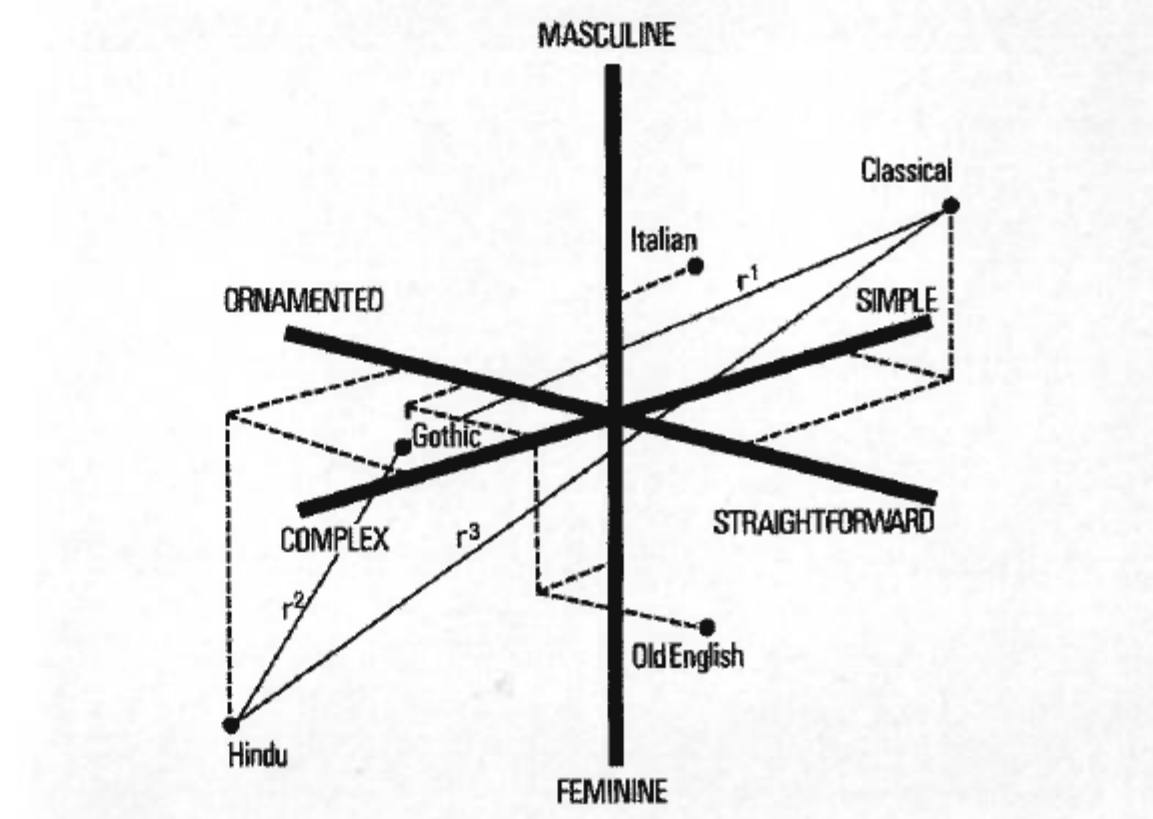




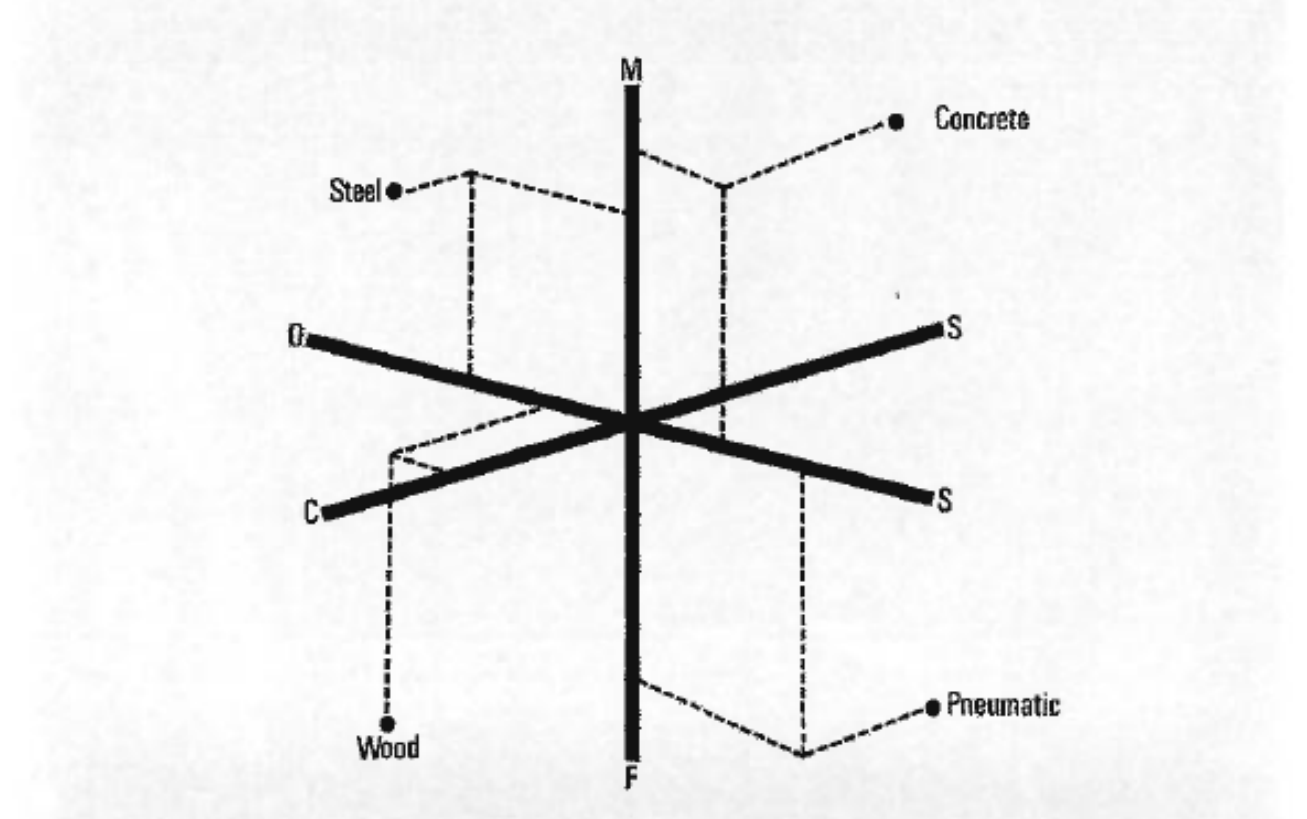




128 The THREE ORDERS. I have used these particular axes of Vitruvius for the sake of simplicity and comparison with the subsequent diagrams. But more interesting oppositions could be chosen as long as they are semantically distinct enough to give different information from each other. For instance, 'nature' might be opposed to 'culture', 'power' to 'impotence', etc. Semantic meaning consists partly in *oppositions within a system*.



129 JOHN NASH'S *Five Styles* compared in the same semantic space as the Three Orders (128). The comparison brings out the fact that it is the *relationship between styles, or Orders, which matters most in determining semantic meaning*. The Corinthian, or Classical Order, has thus taken on its exact opposite meaning in Nash's system, because now it is more masculine, simple and straightforward than the Hindu style.



136 FOUR BUILDING SYSTEMS. Particular uses of each building system have to be established before these relationships can be plotted: e.g. the particular use of concrete may in fact be more complex and feminine than the use of steel. Then the functional aspects have to be mapped in the same semantic space, and the two mappings compared.

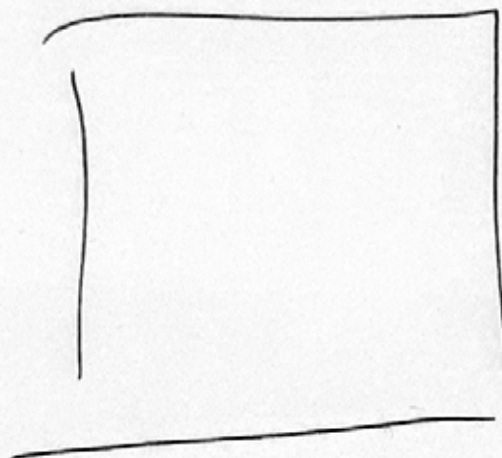
# **AVANT LE DIAGRAMME**

*catégories et mise à  
l'épreuve formelle*

# MANIPULER



faire avec



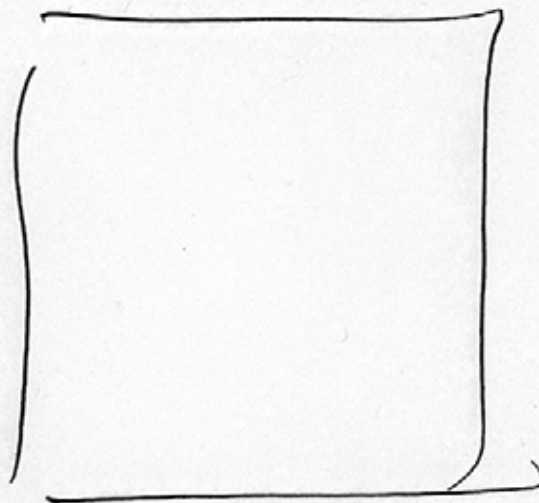
refaire

faire sans

ne rien faire

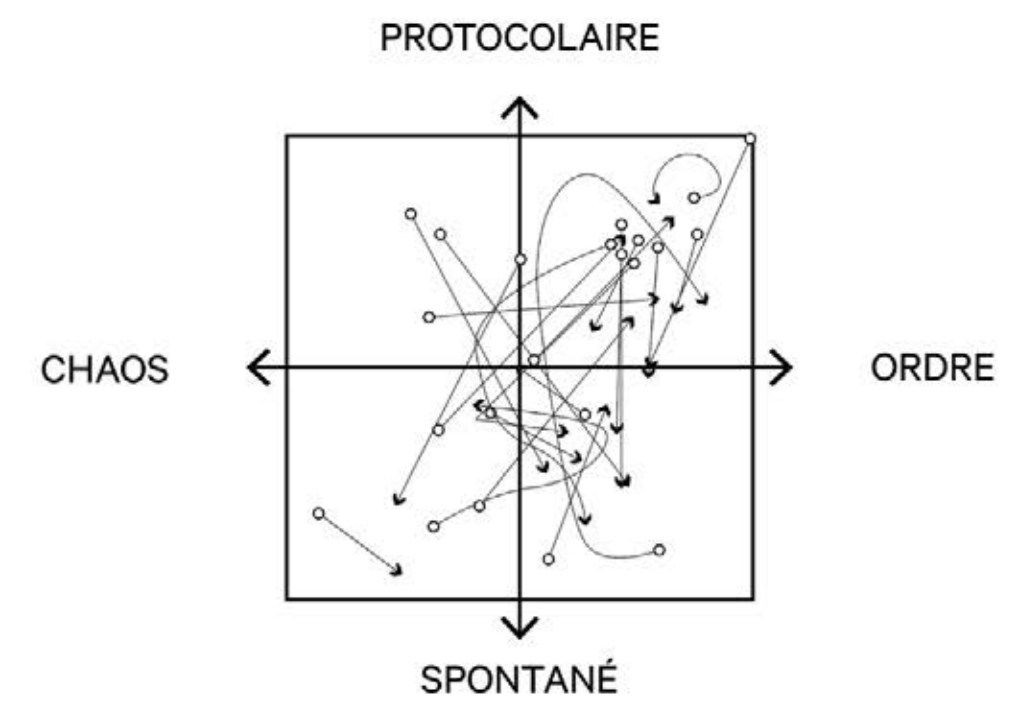
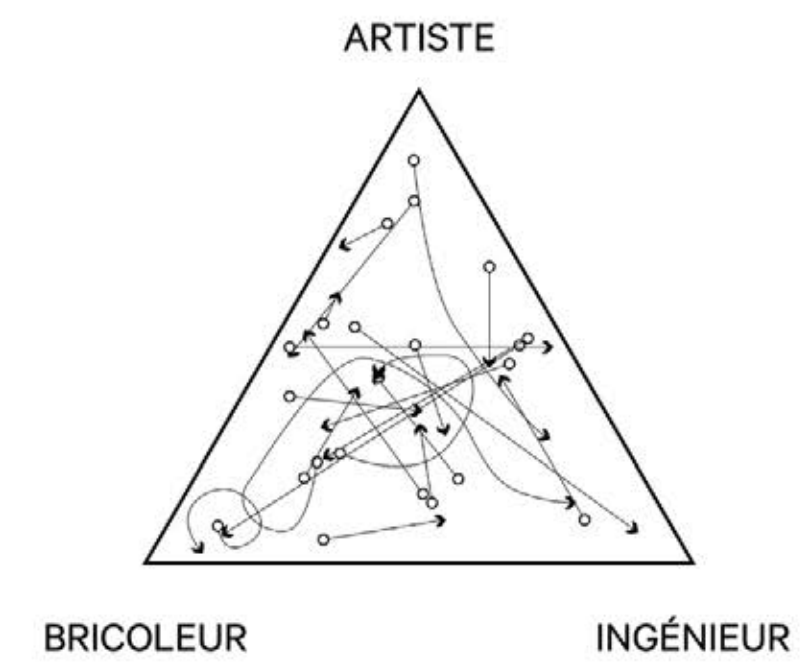
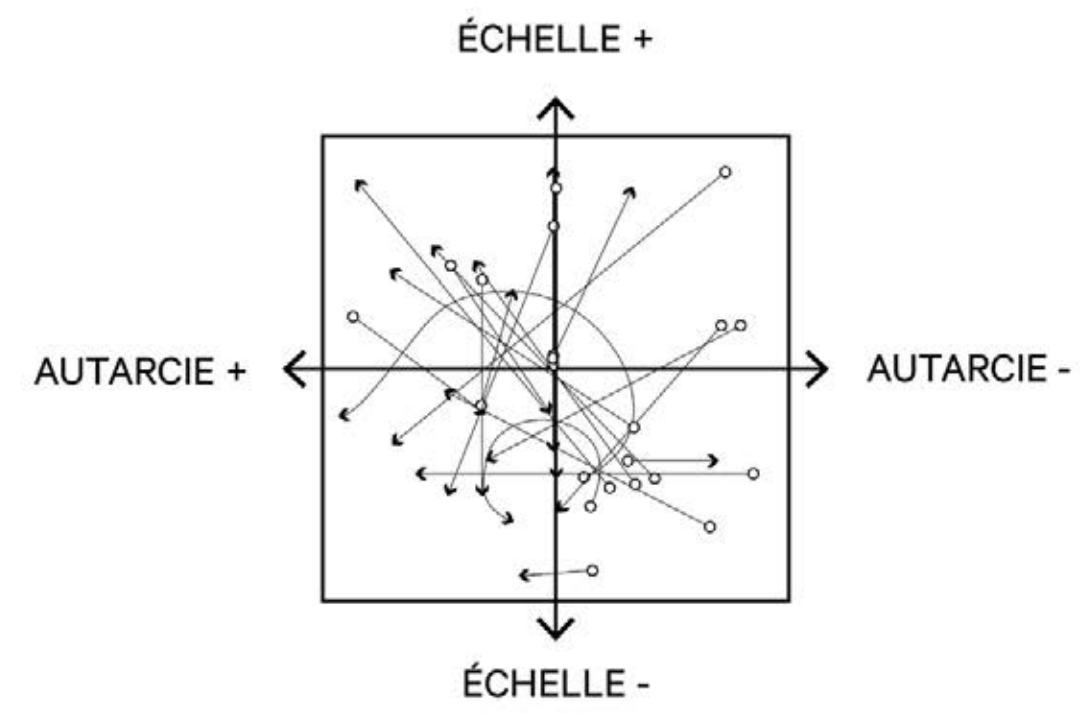
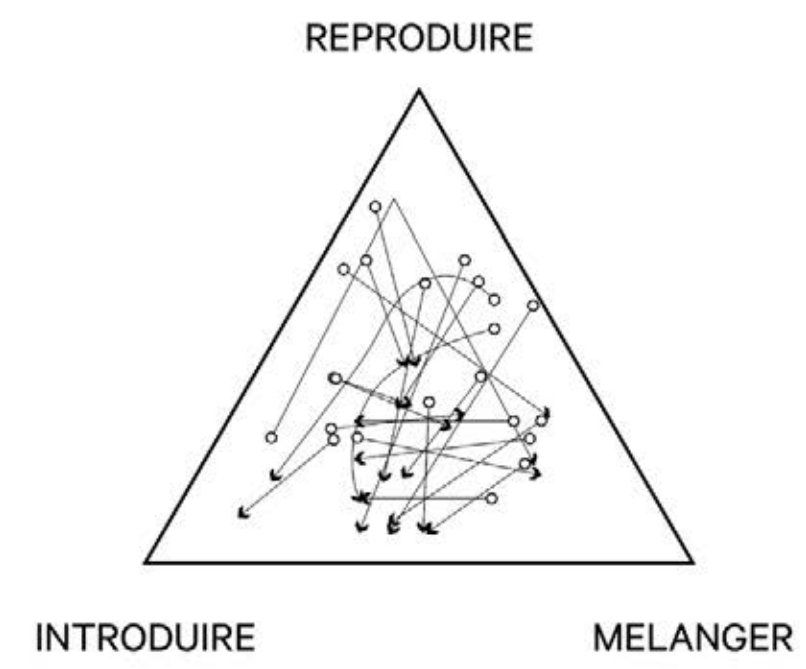
de faire

faire pour

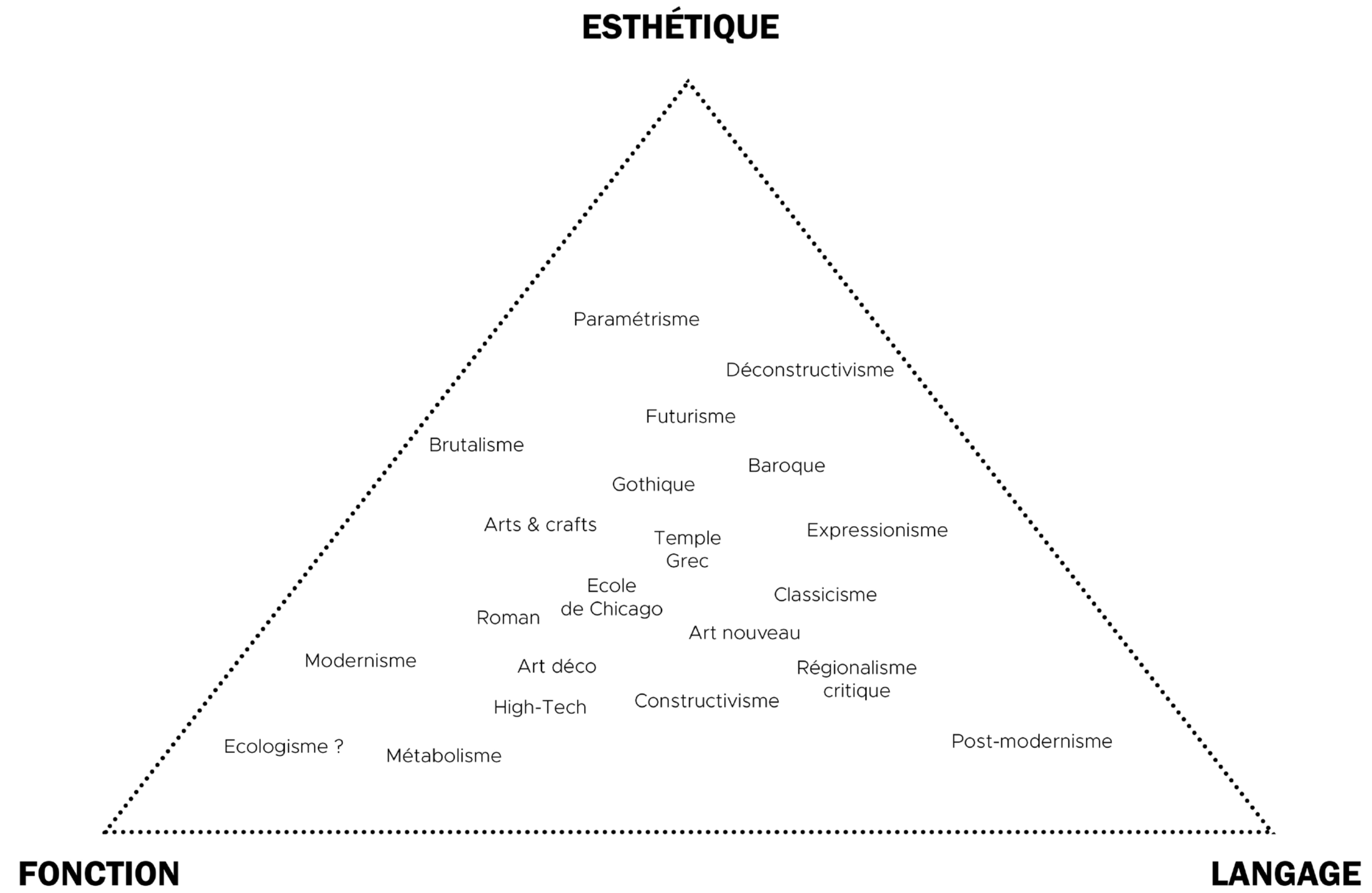


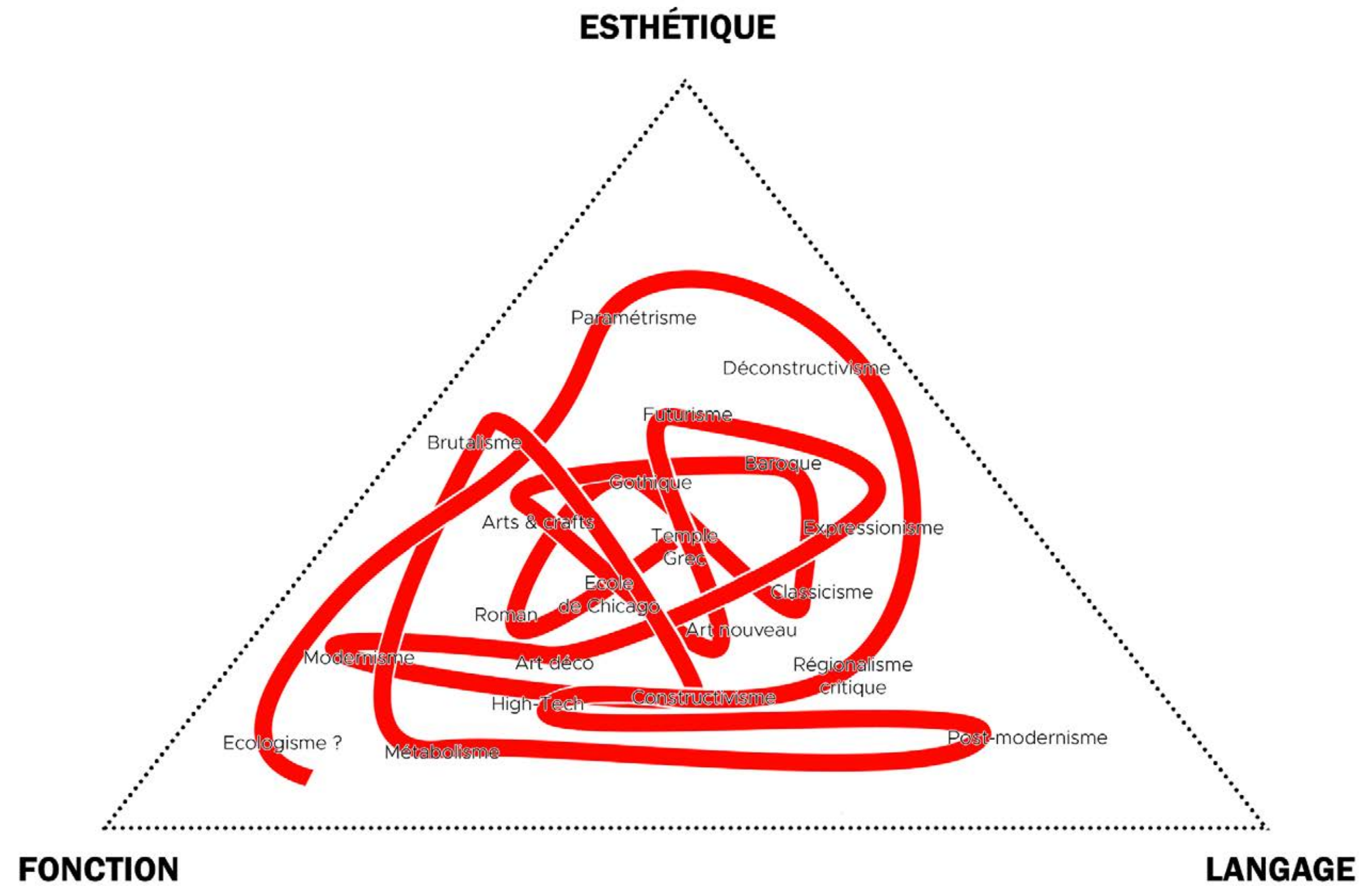
parfaire

Un projet, pour quoi faire?











*Tout **A** est **B**, Or **C** est **A**, Donc **C** est **B***

*Tout **A** est **B**, Or **C** est **A**, Donc **C** est **B***

*Tout **homme** est **mortel**, Or **Socrate** est un **homme**, Donc **Socrate** est **mortel***

*Tout **A** est **B**, Or **C** est **A**, Donc **C** est **B***

*Tout **homme** est **mortel**, Or **Socrate** est un **homme**, Donc **Socrate** est **mortel***

*Tout individu appartenant à cette **catégorie** possède ces **propriétés** de la catégorie.*

*Or cet **individu** appartient à cette **catégorie**,*

*Donc cet **individu** possède ces **propriétés***

*Tout **C**  $\vdash$  **P**, Or **I**  $\in$  **A**, Donc **I**  $\vdash$  **P***

Tout **C**  $\vdash$  **P**, Or **I**  $\in$  **A**, Donc **I**  $\vdash$  **P**

*catégorie*

*propriété*

*L'***architecture moderne** *prône la* **séparation du plan et de l'élévation***,*

*Or la* **villa Savoye** *est* **moderne***, Donc la* **villa Savoye sépare son plan de sa façade**

*individu*

*catégorie*

*individu*

*propriété*

Tout **C**  $\vdash$  **P**, Or **I**  $\in$  **A**, Donc **I**  $\vdash$  **P**

*catégorie*

*propriété*

*L'architecture moderne* *prône la* **séparation du plan et de l'élévation**,  
Or la **villa Savoye** est **moderne**, Donc la **villa Savoye** **sépare son plan de sa façade**

*individu*

*catégorie*

*individu*

*propriété*

*catégorie*

*propriété*

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*individu*

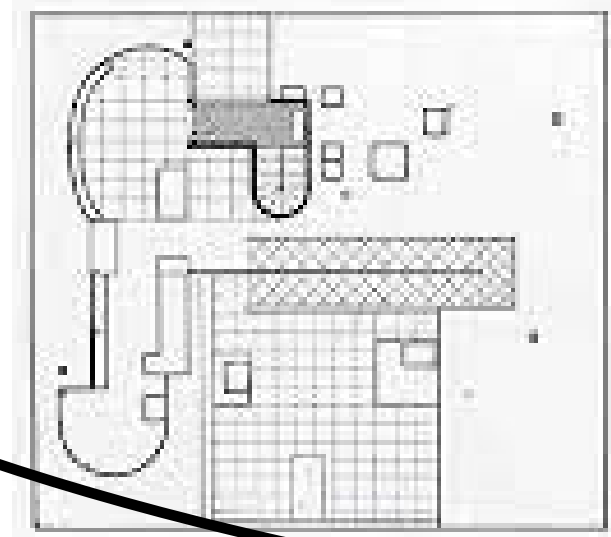
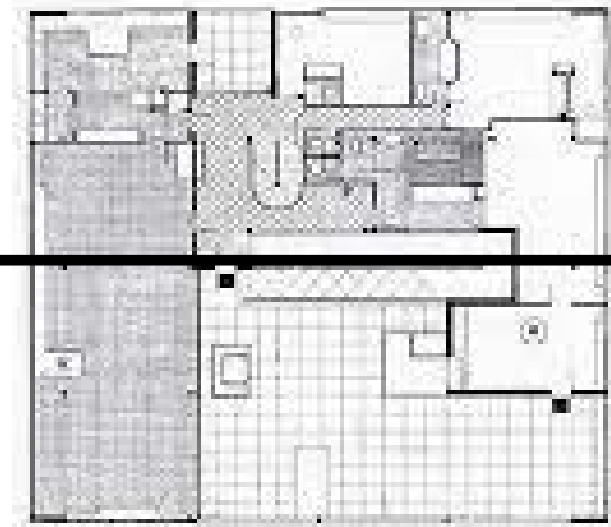
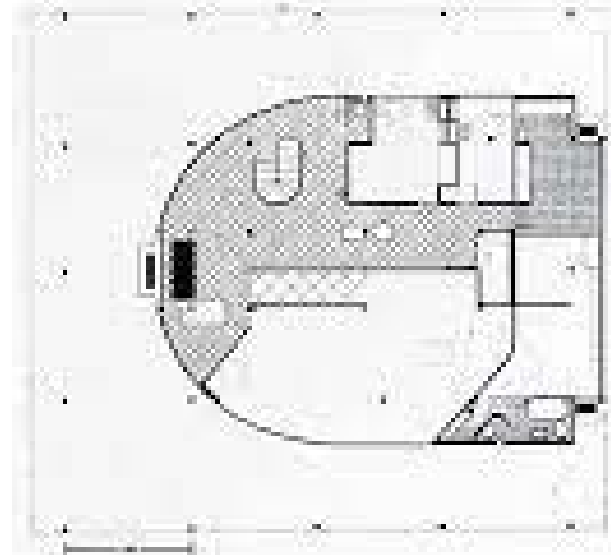
*propriété*

*individu*

*catégorie*

Tout **C**  $\vdash$  **P**, Or **I**  $\vdash$  **P**, Donc **I**  $\in$  **A**

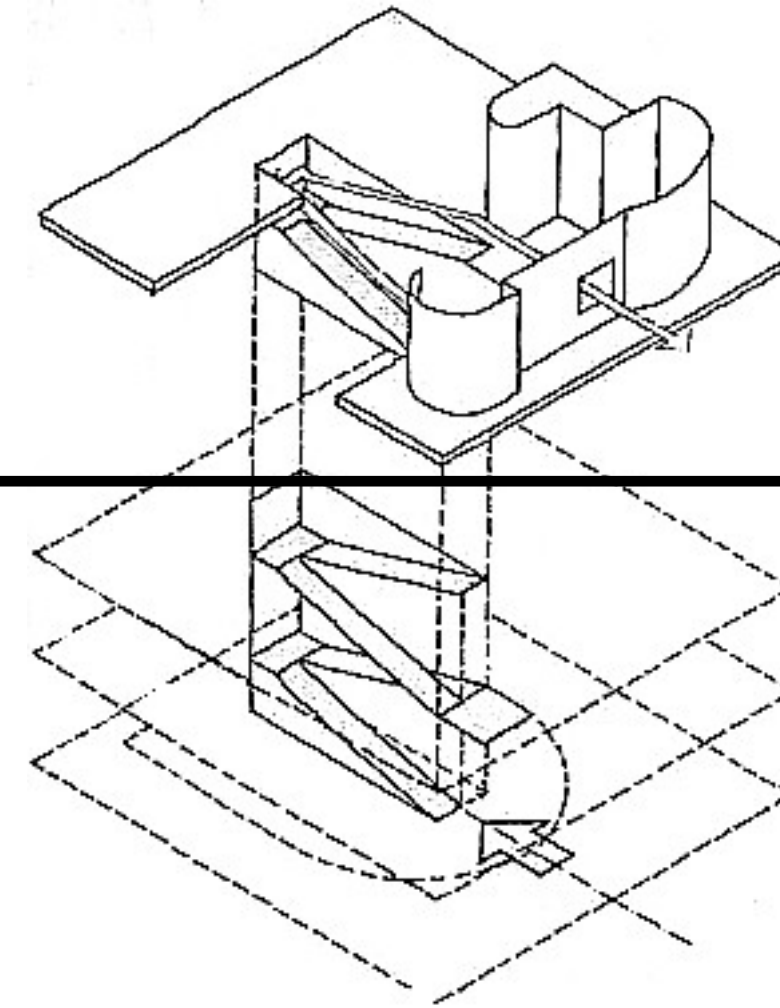
*syllogisme 1*



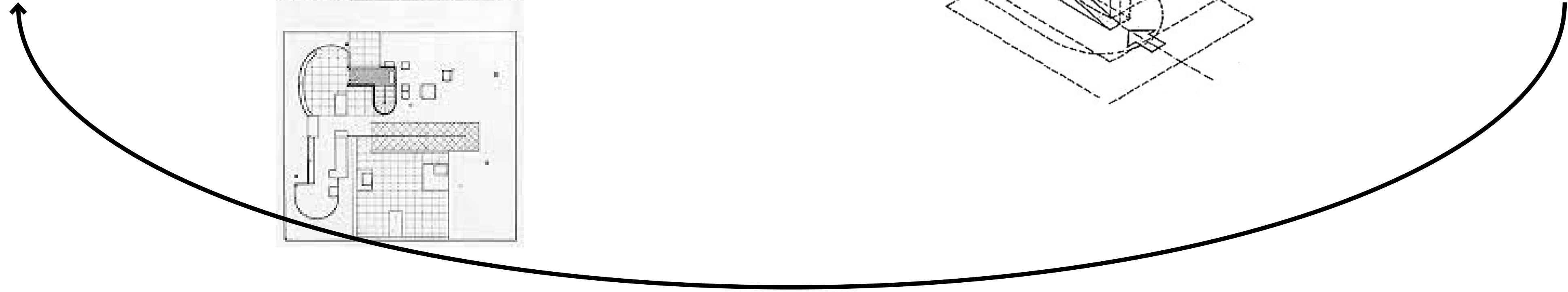
**la Villa  
Savoie**

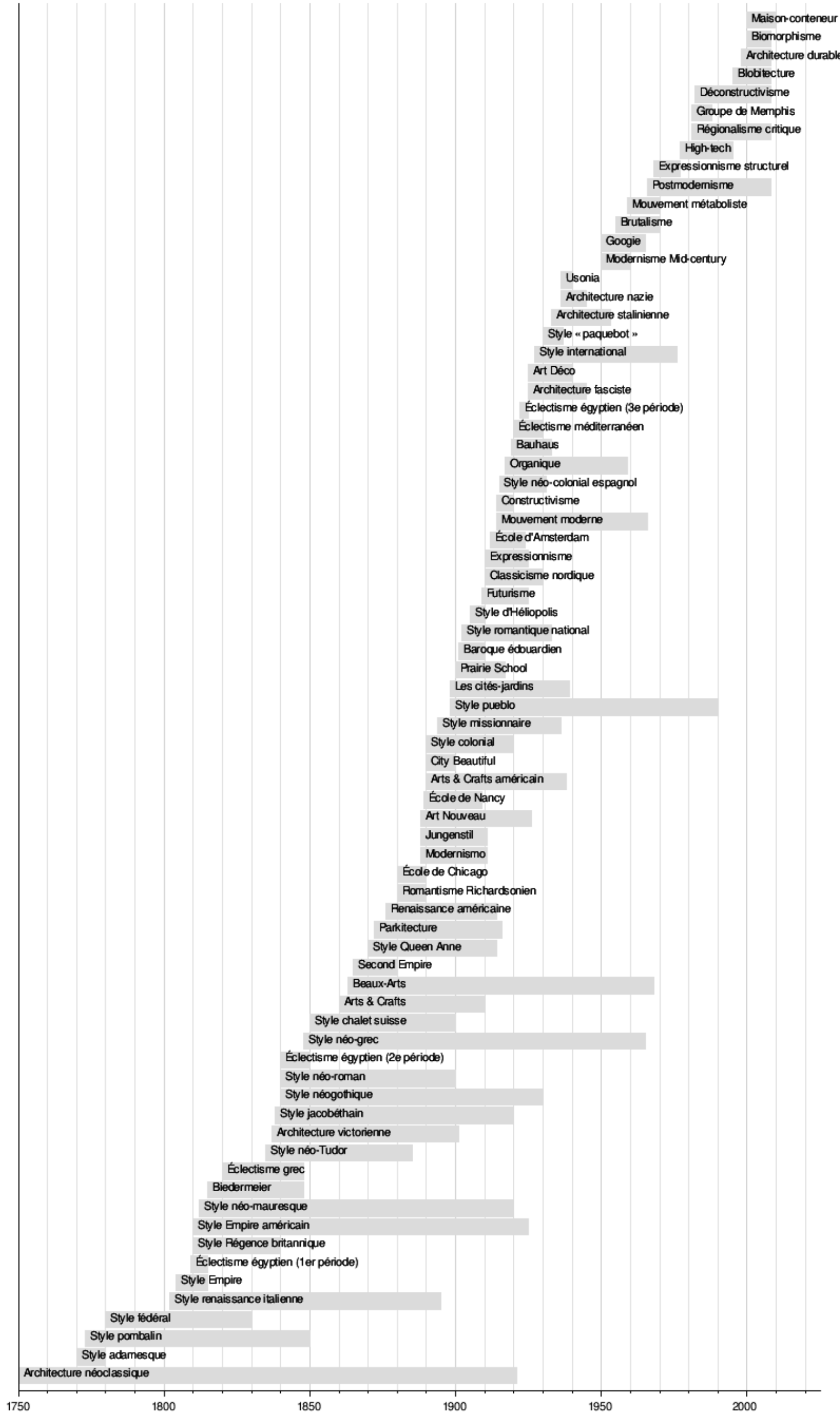
**moderne**

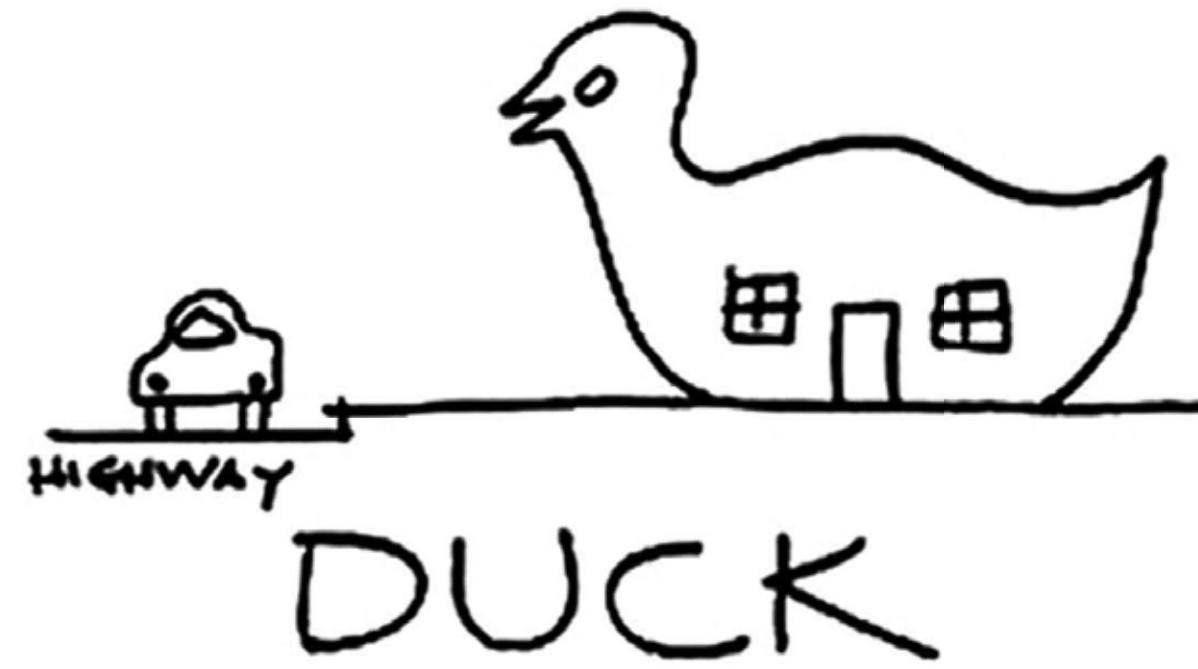
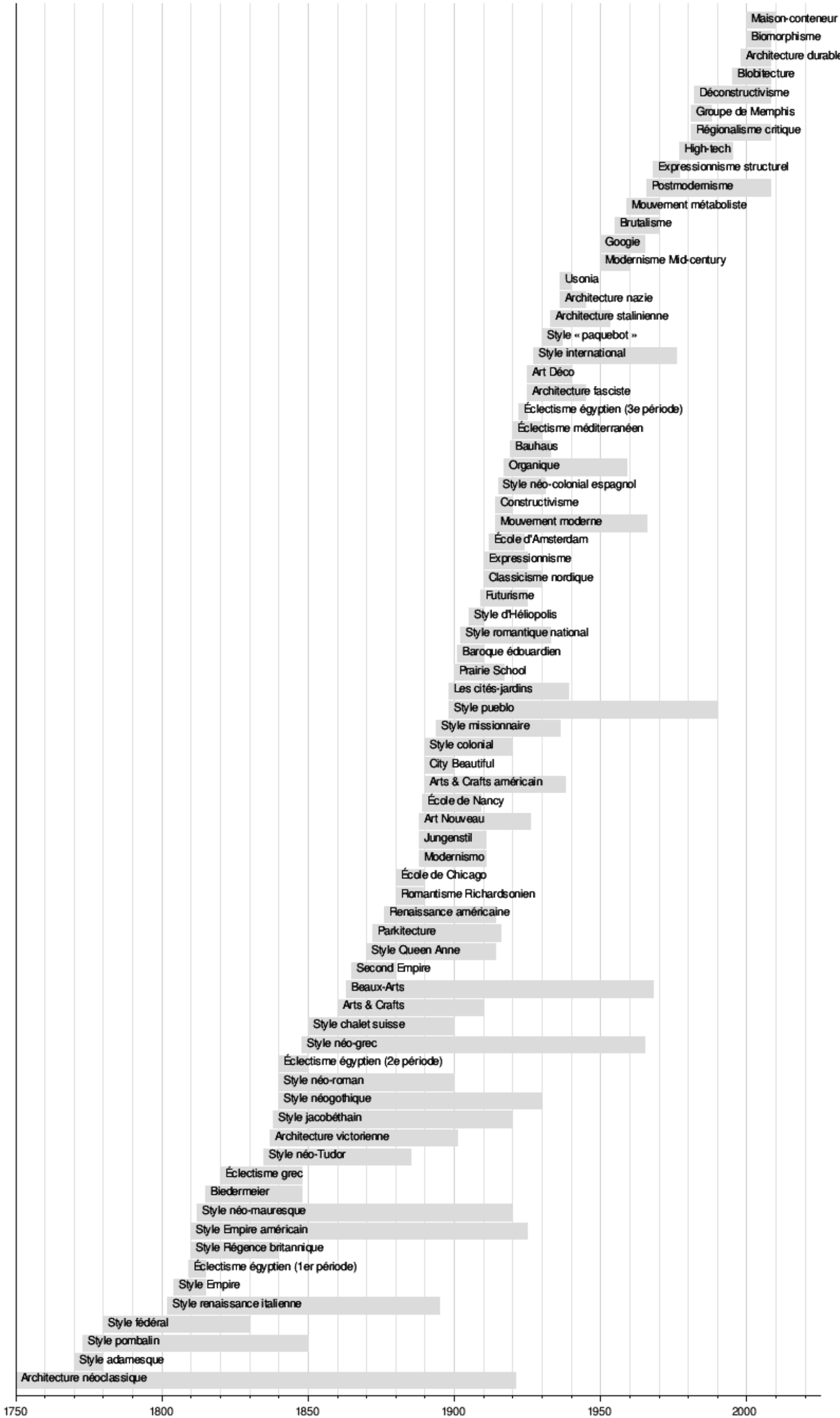
*syllogisme 2*



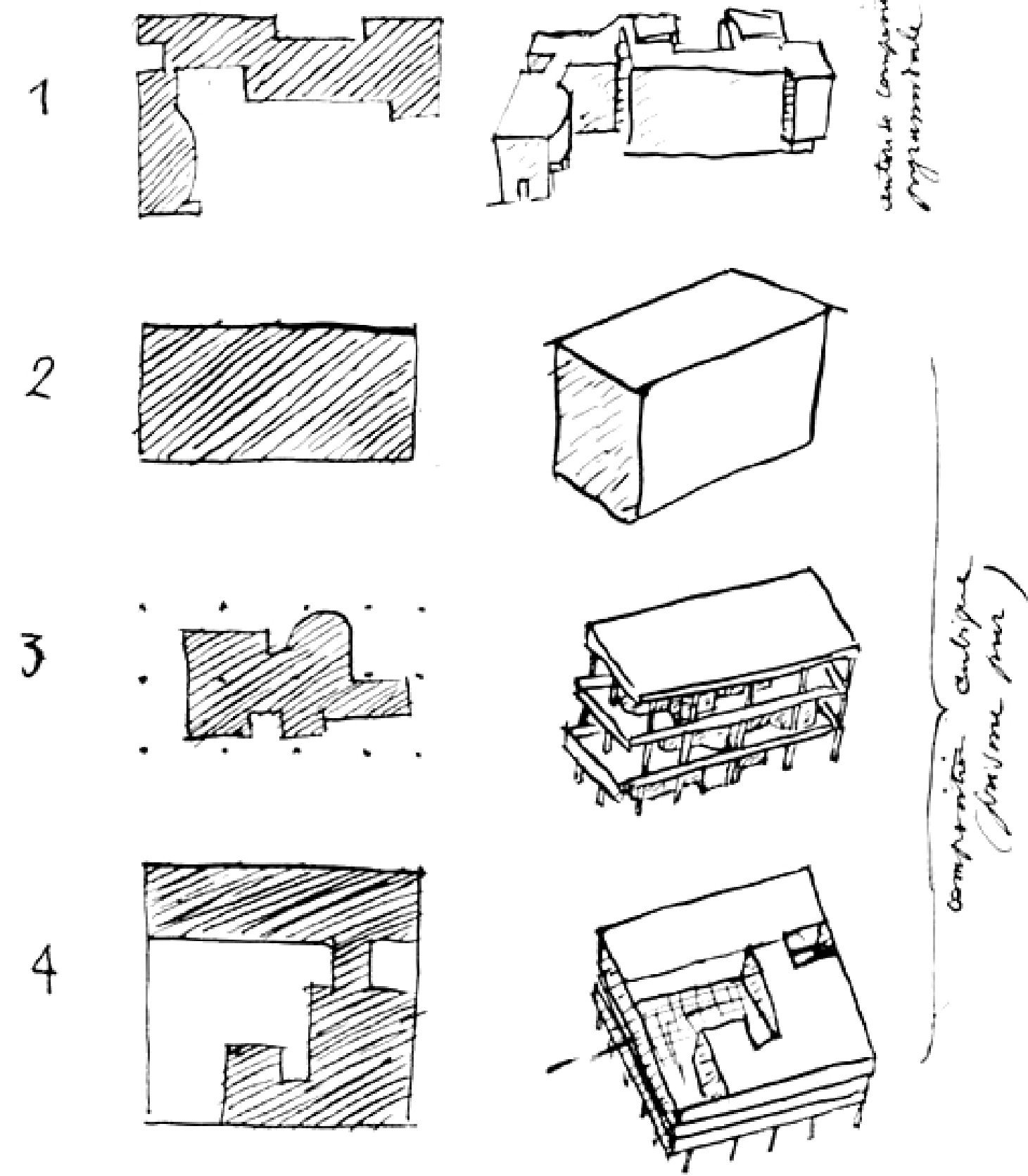
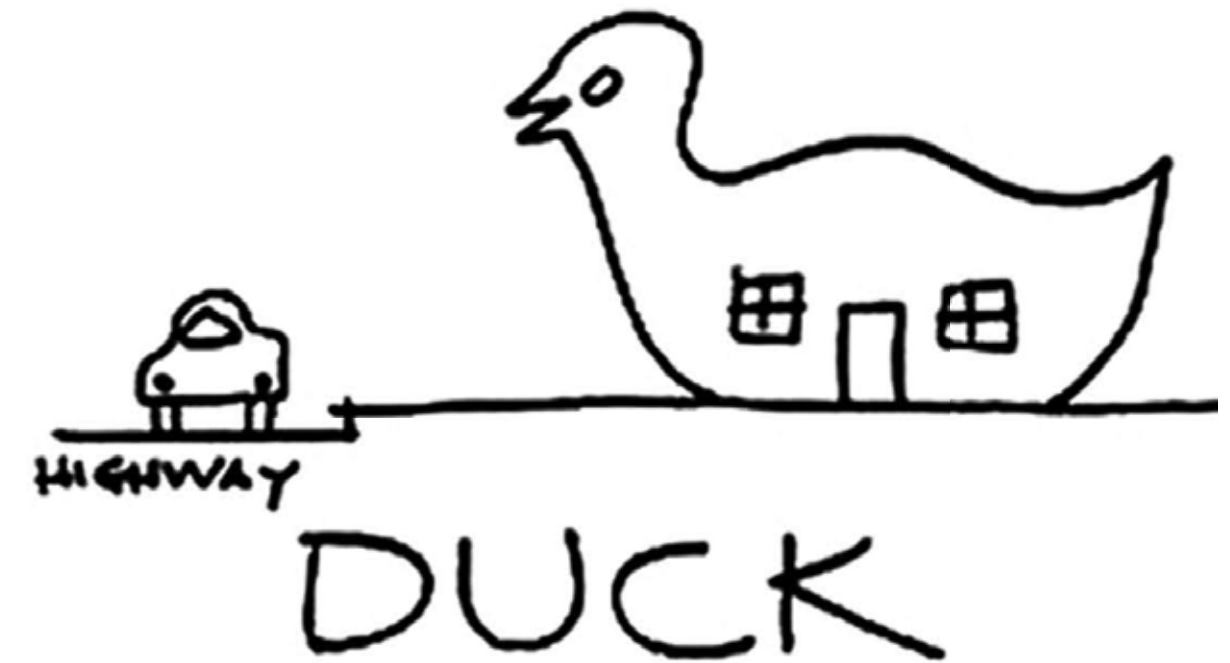
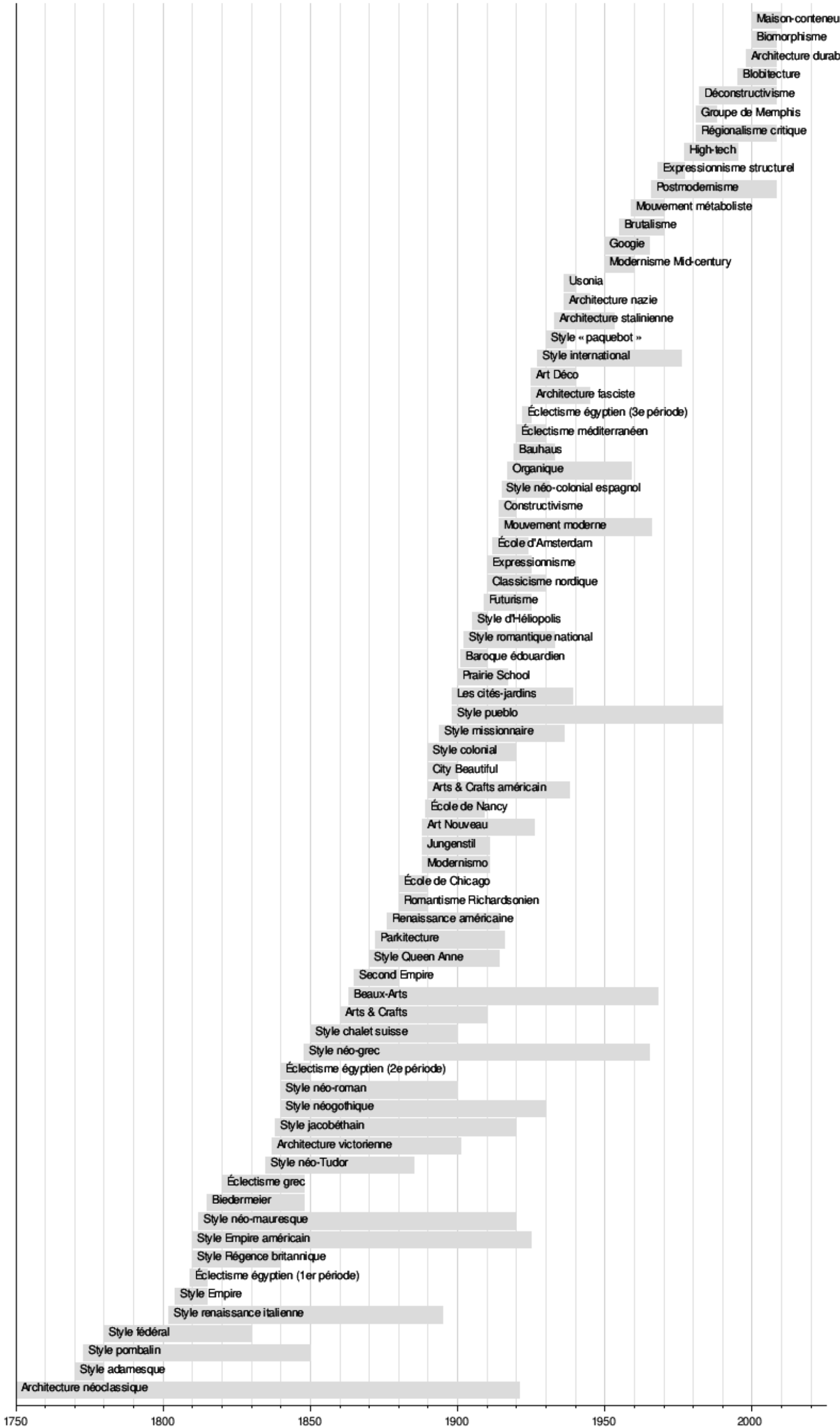
**analyse  
cinémato-  
graphique**











centres de composition  
programmable

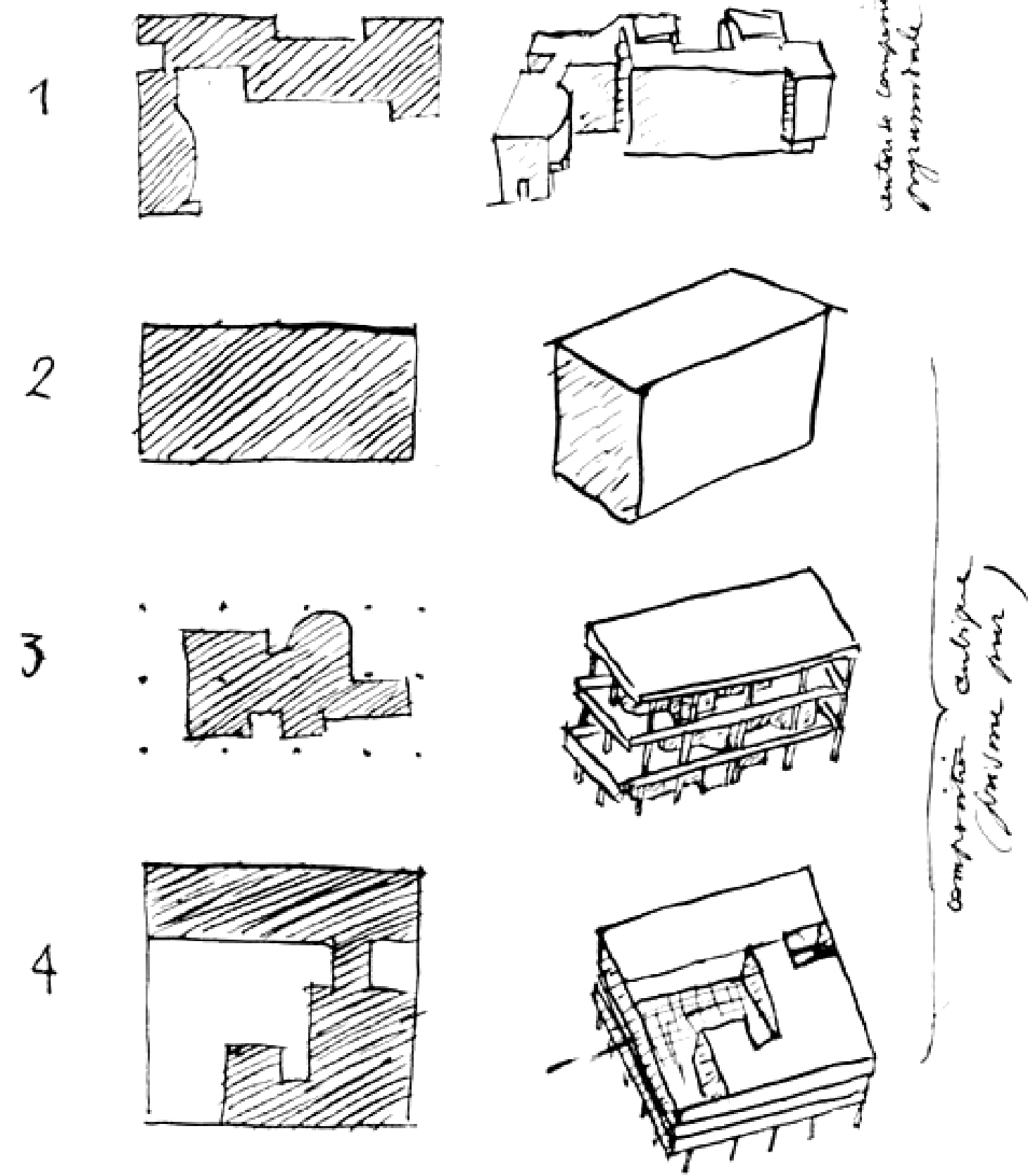
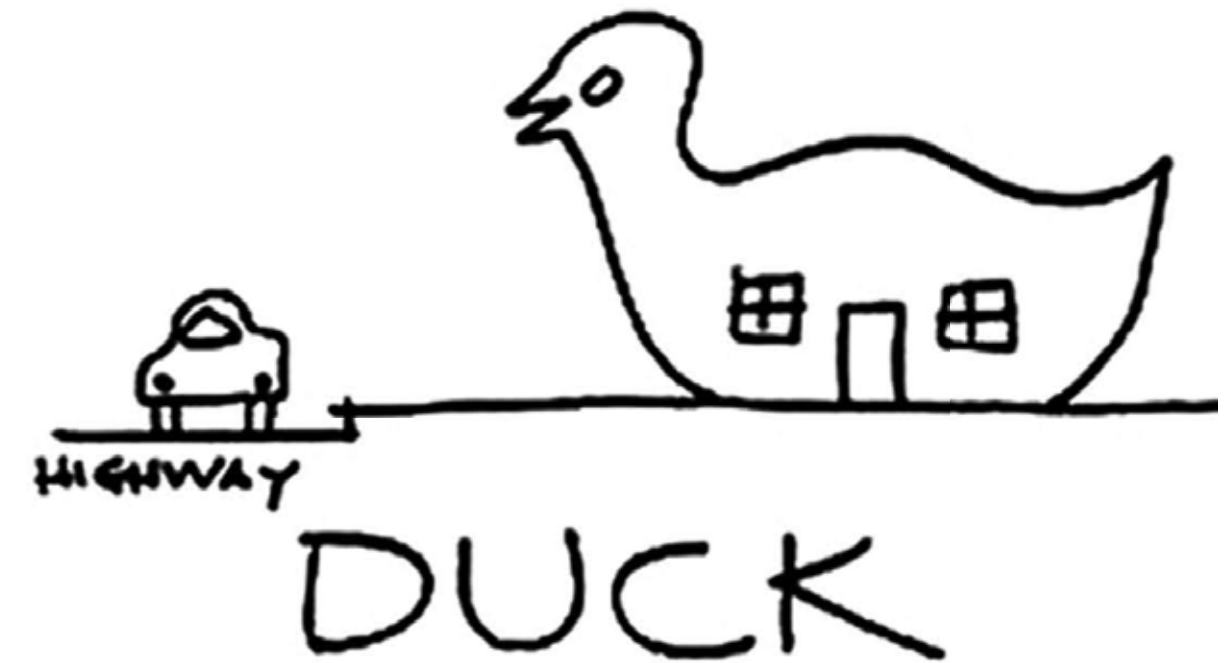
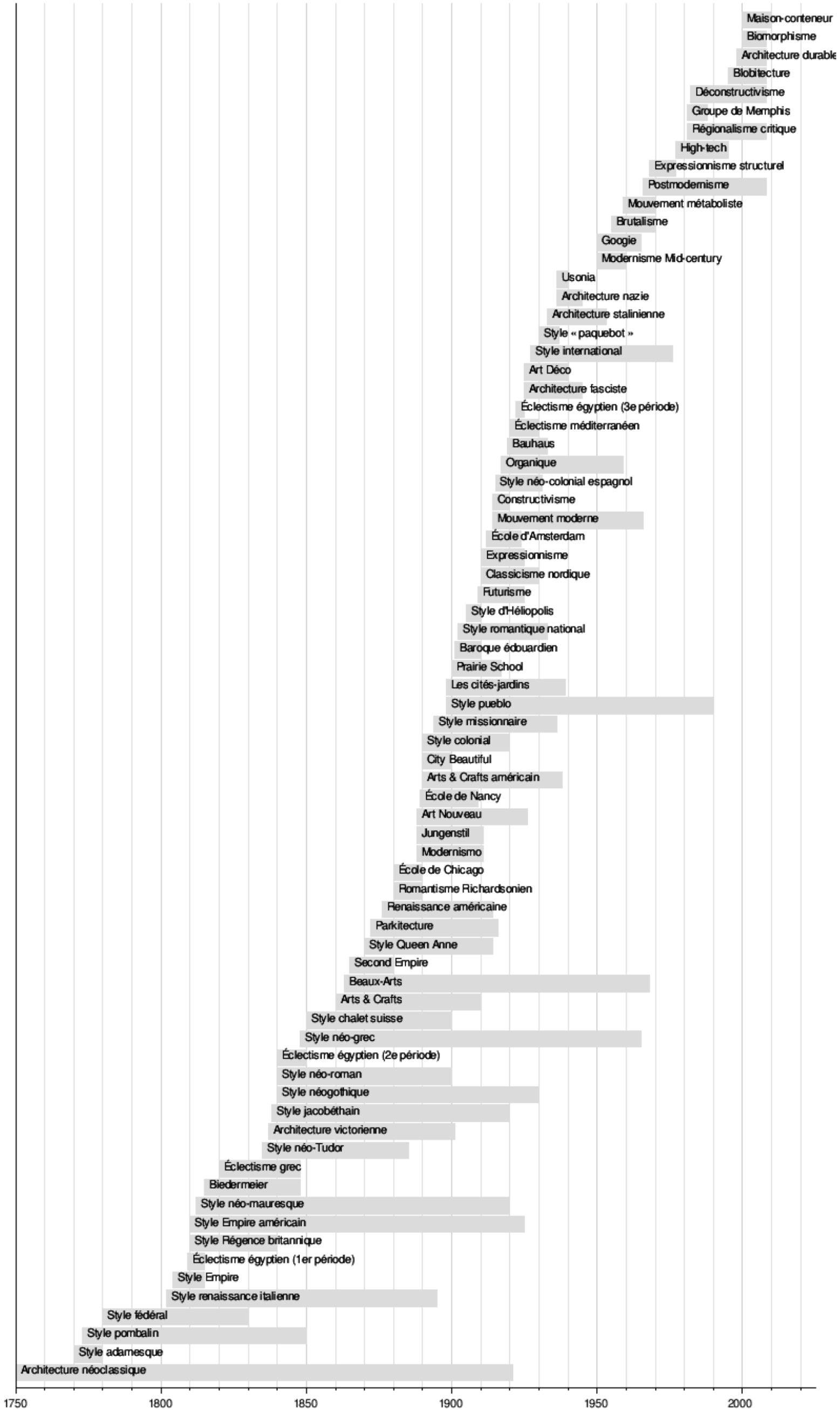
genre plutôt facile,  
pittoresque  
mouvement  
On peut concevoir le  
dessigner plus classiquement  
et hiérarchique

très difficile  
(satisfaisant de l'esprit)

très facile,  
matériau  
constructible

composition complexe  
(pas une pure)

très pénible  
on se demande à l'extérieur  
une volonté architecturale  
ou se réfère à l'intérieur  
à tout le besoin fonctionnel  
Circulation, ventilation,  
circulation

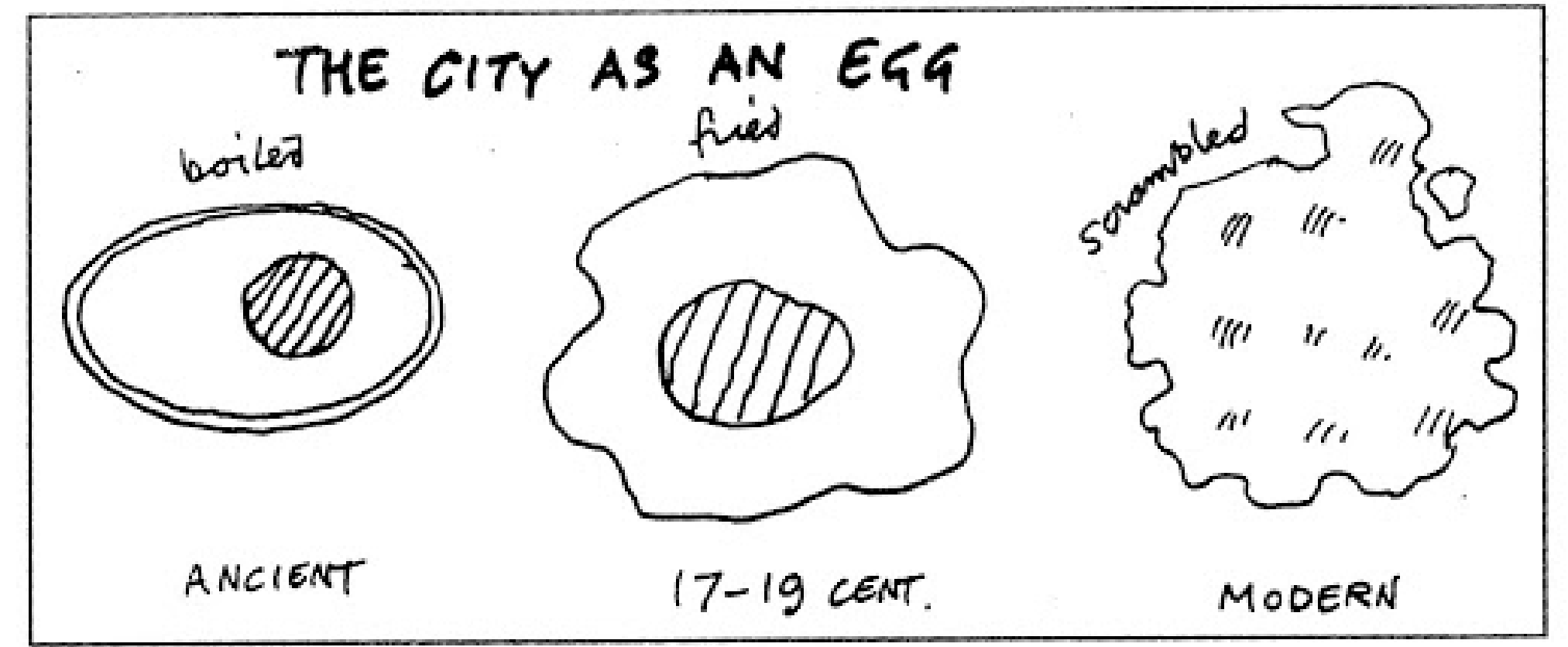


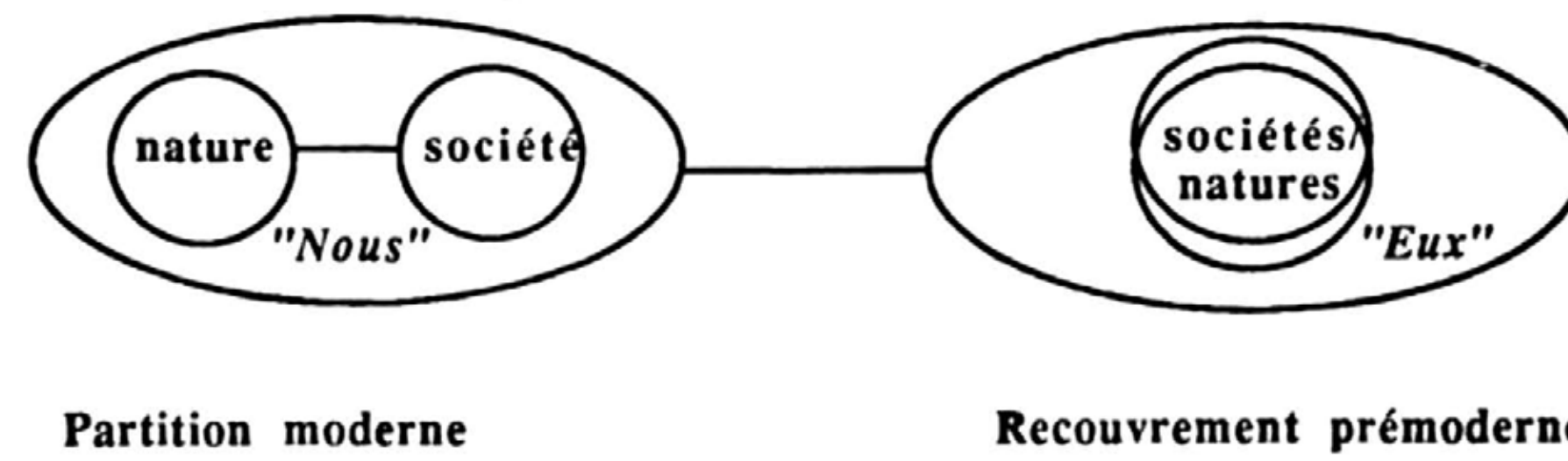
genre plutôt facile, picturale, manuellement. On peut contourner la discipline par classement et hiérarchie.

très difficile (satisfait de l'esprit)

très facile, pratique, constructible.

très pénible, on essaie de l'obtenir, on s'obtient architecturairement, on s'obtient à l'intérieur, on a le besoin fonctionnel, circulation, ventilation, circulation.





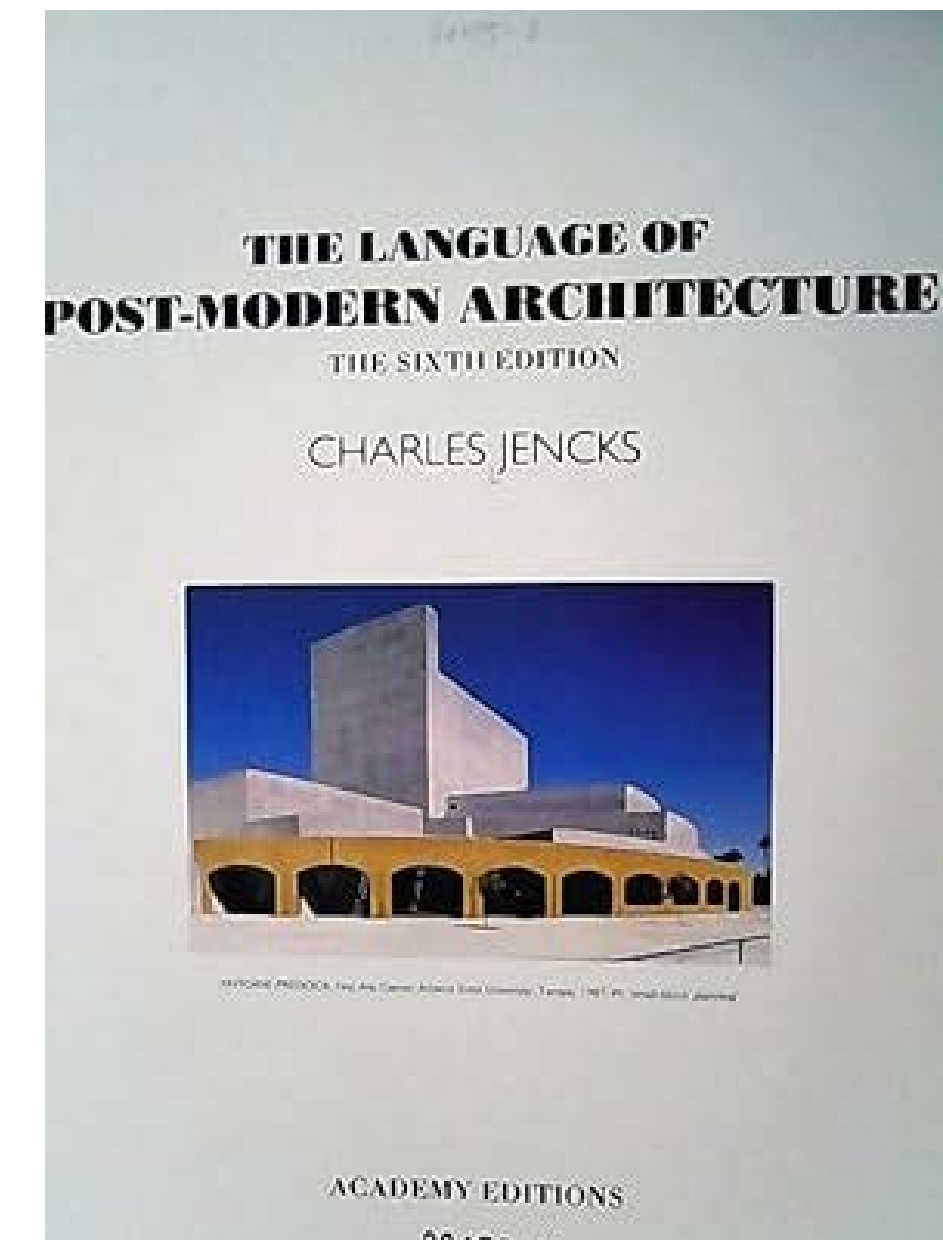
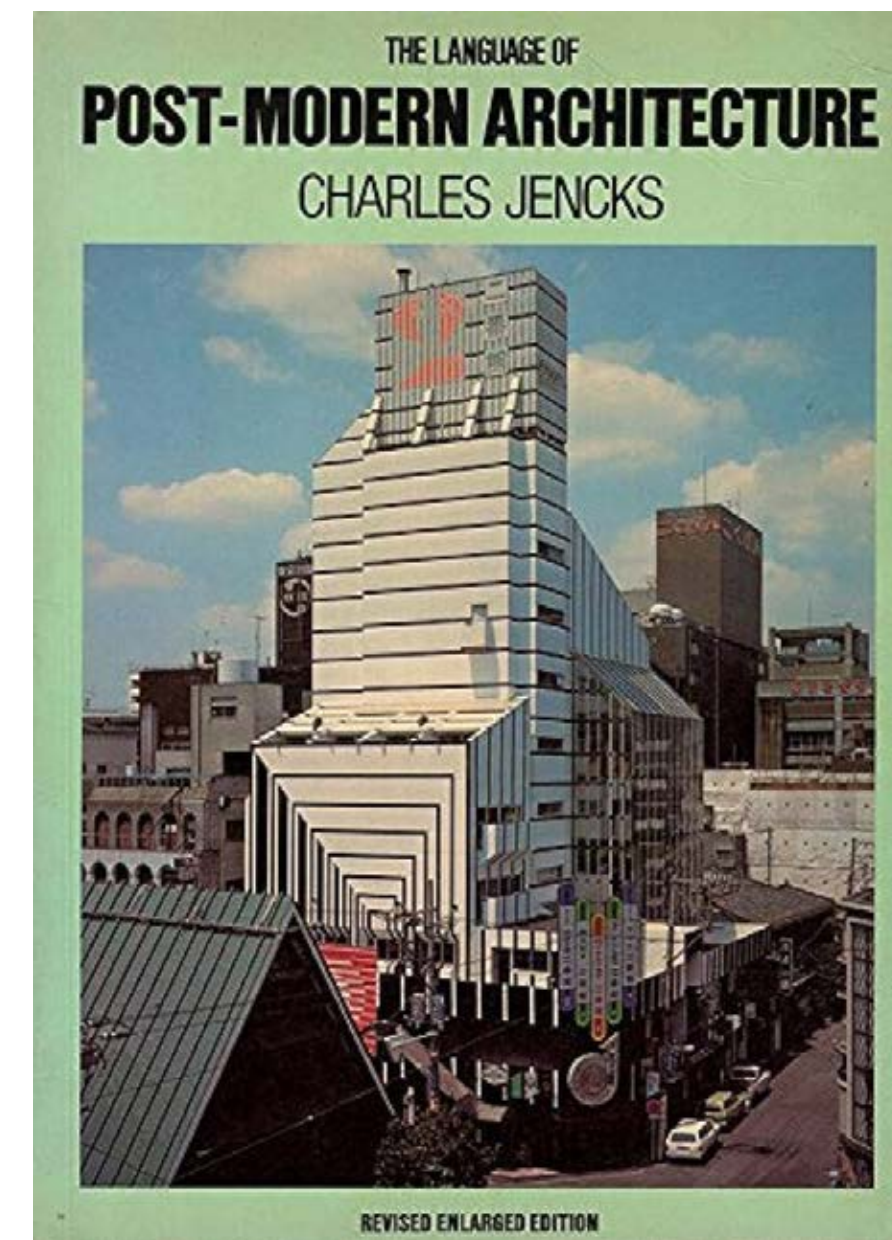
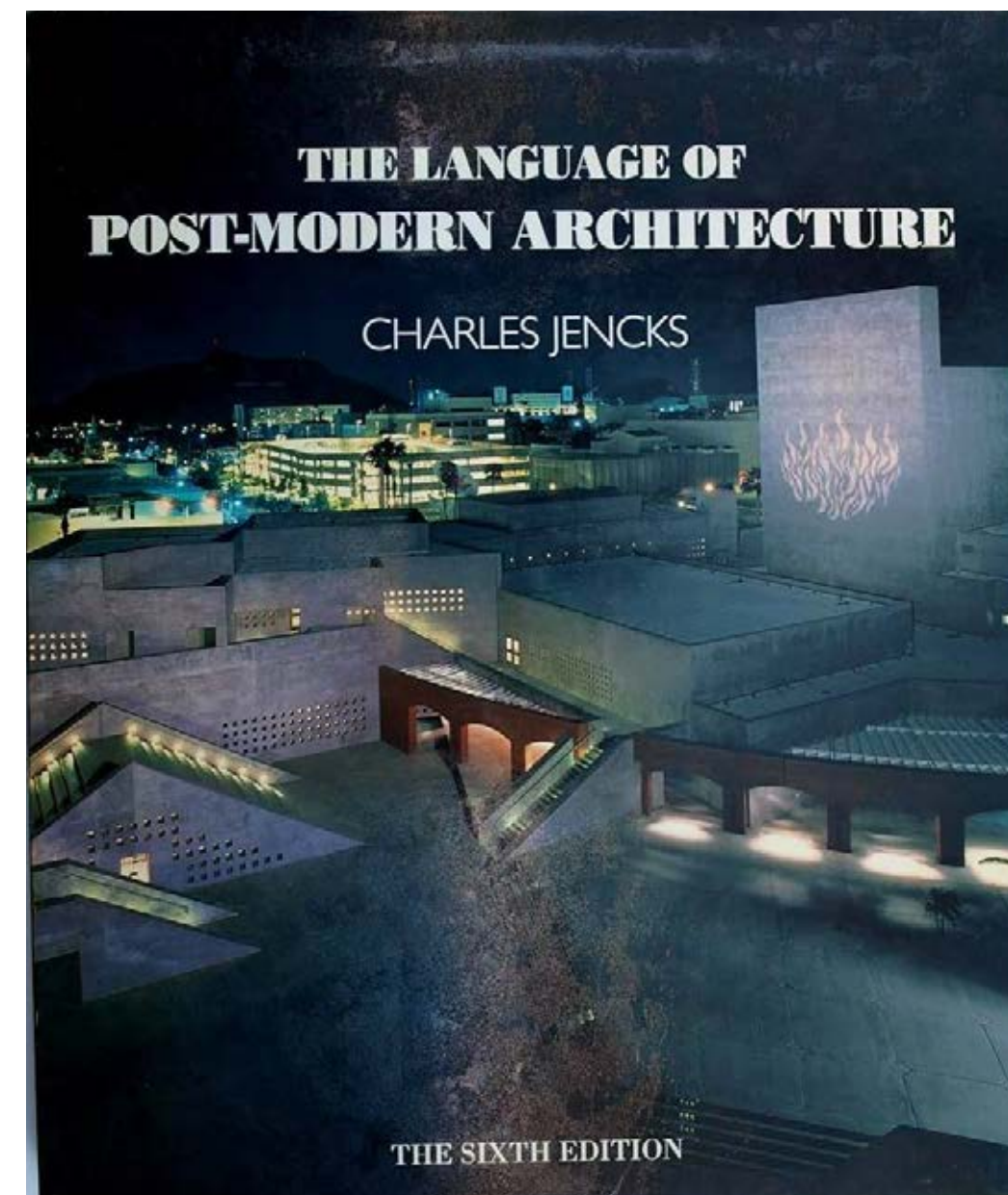
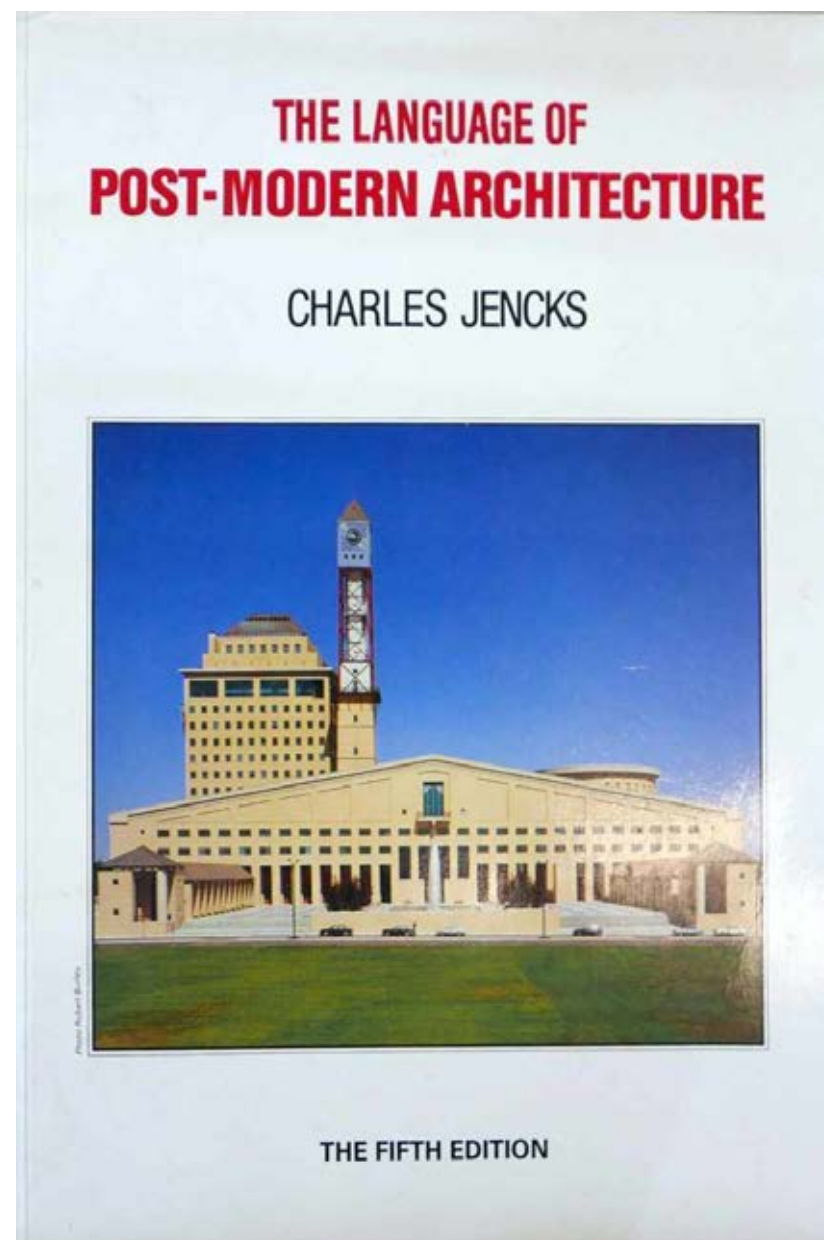
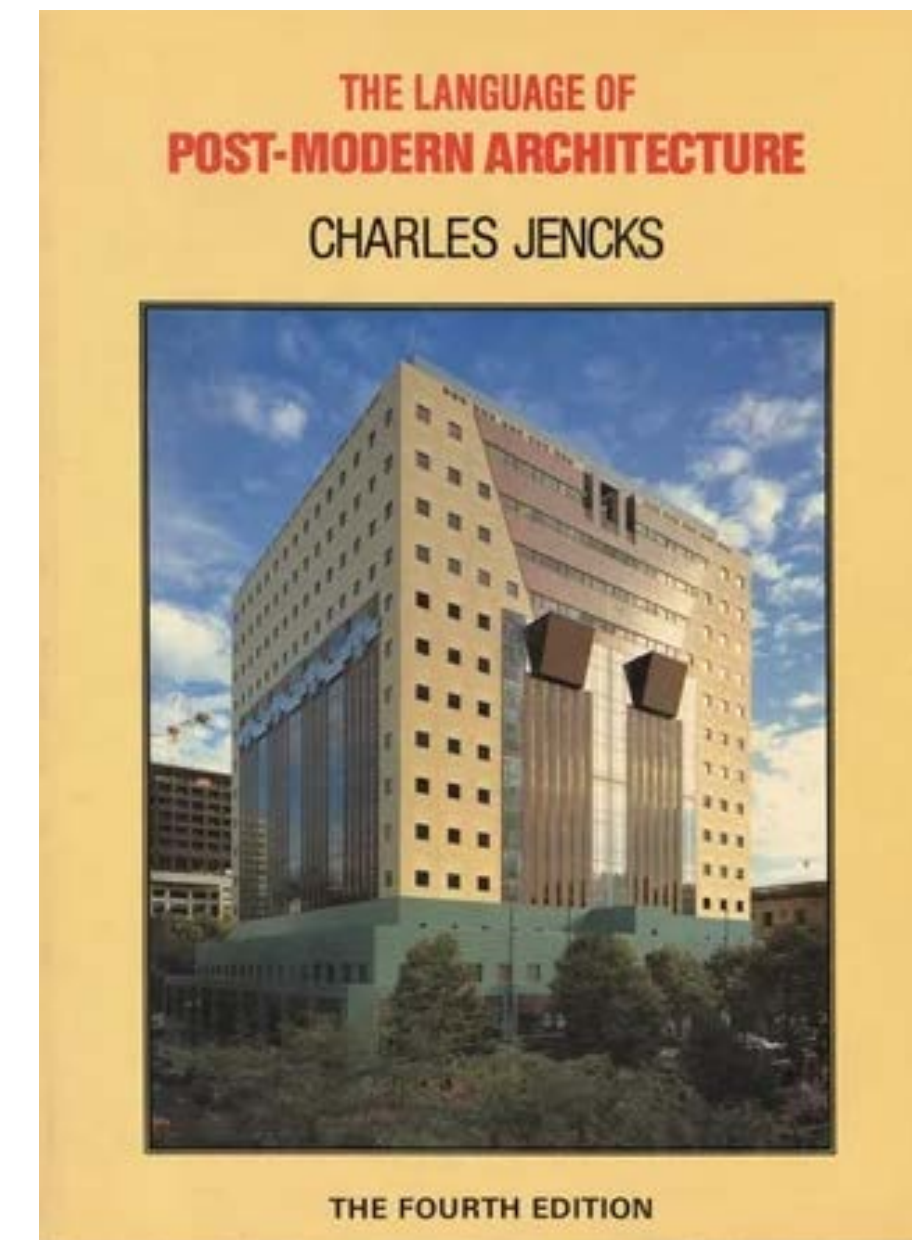
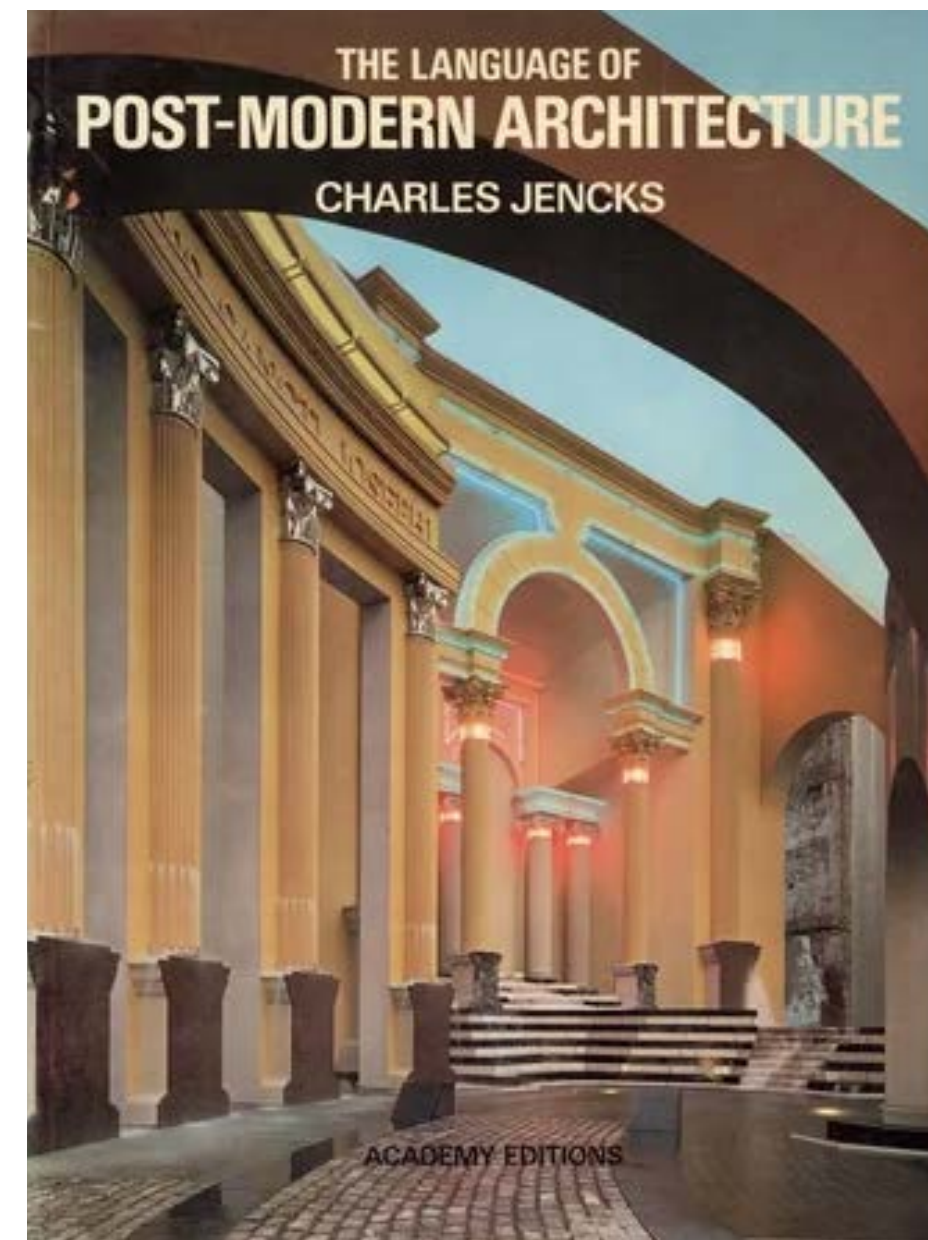
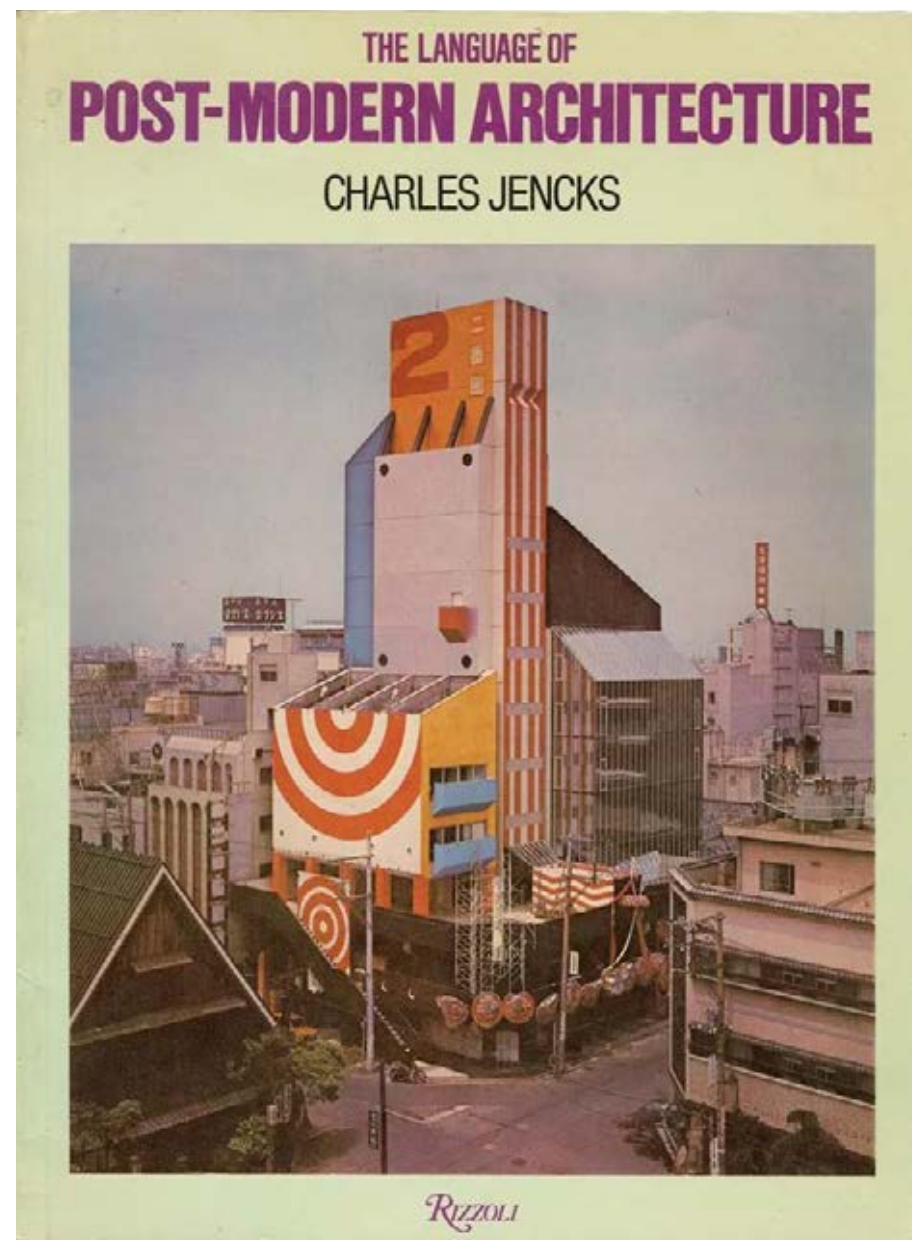
B. LATOUR Nous n'avons jamais été modernes



**Venturi and Rauch** Fire Station n°4, Columbus 1967 «A normal building»



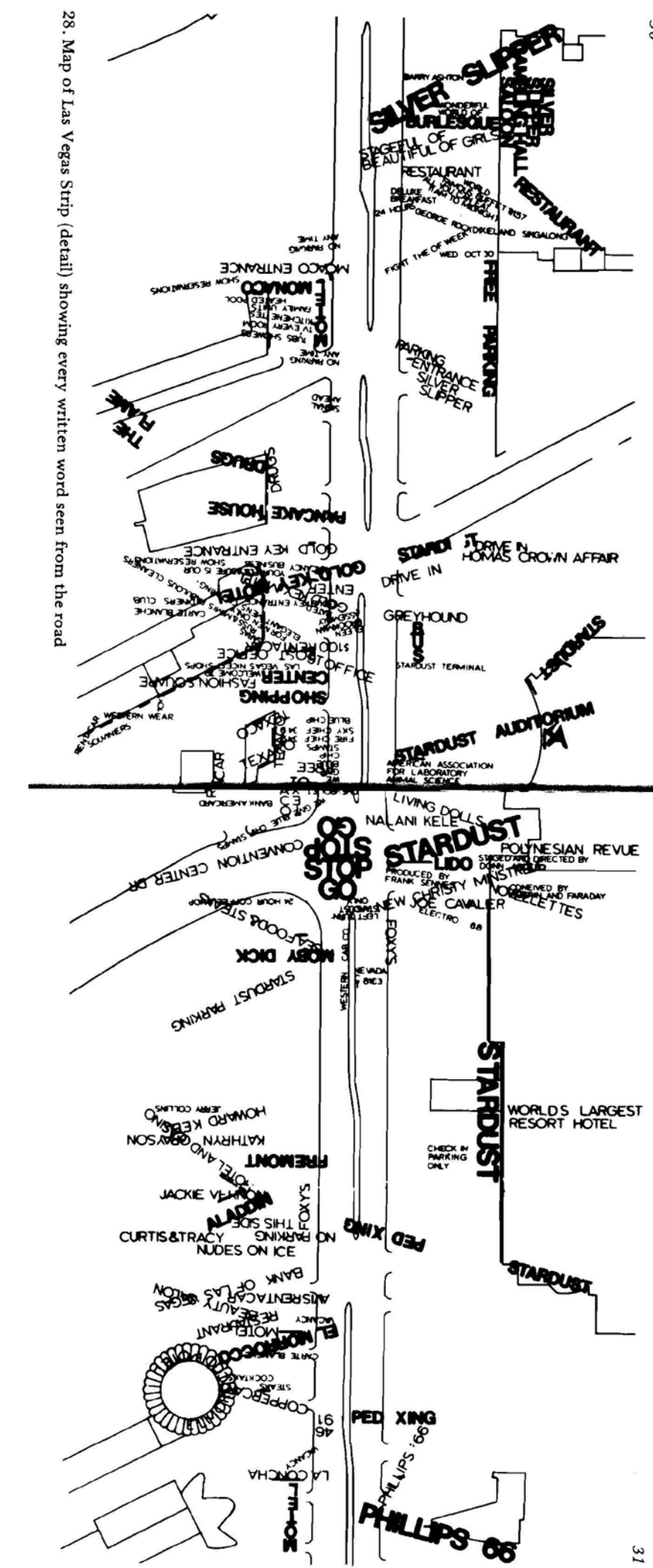
Venturi and Rauch Fire Station n°4, Columbus 1967 «A **normal** building»



C. JENCKS The Language of Post-modern architecture 1977-...



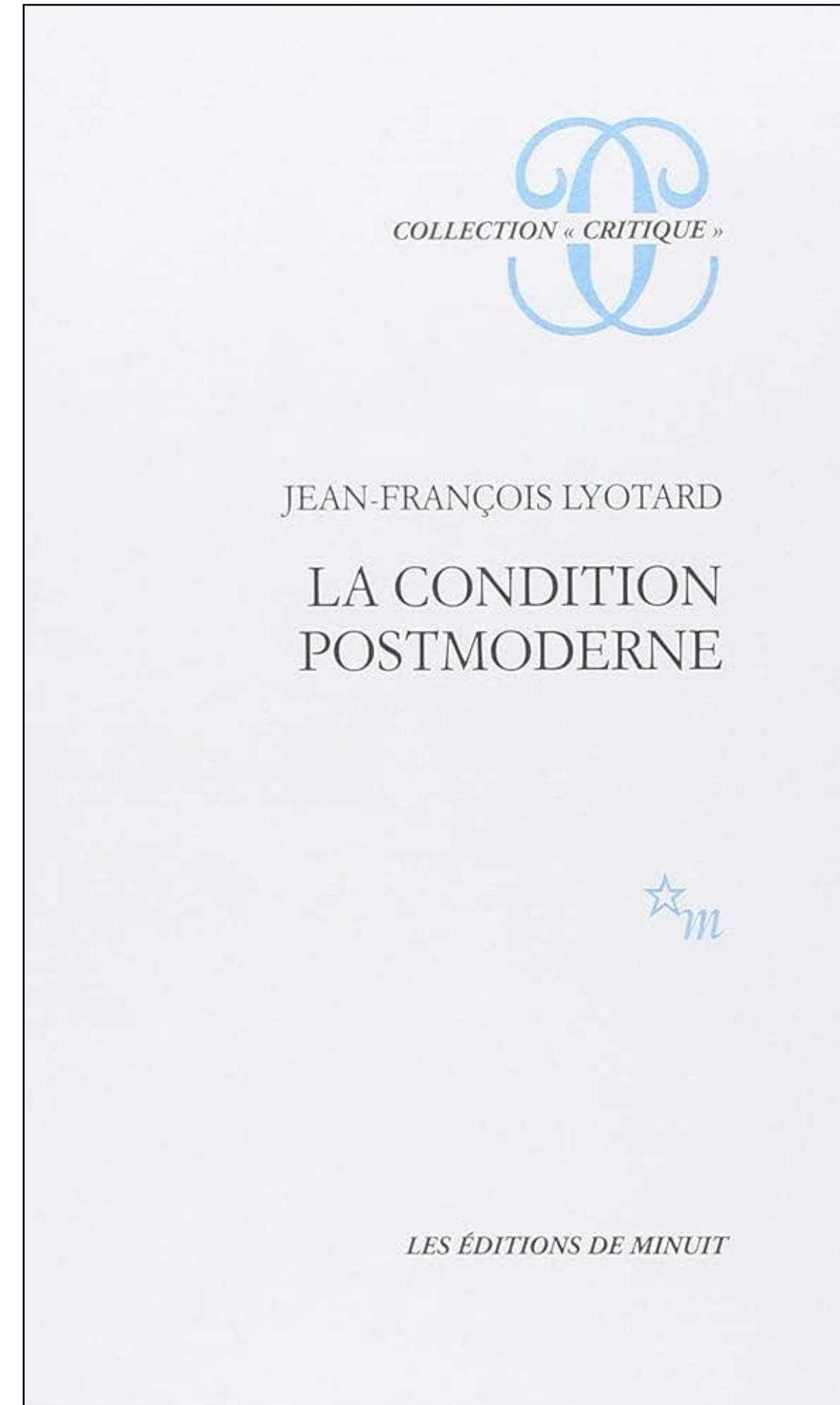
M. YAMASAKI Pruitt Igoe, St Louis 1950-1972



R. VENTURI, D. SCOTT-BROWN, S. IZENOUR Learning from Las Vegas, 1972



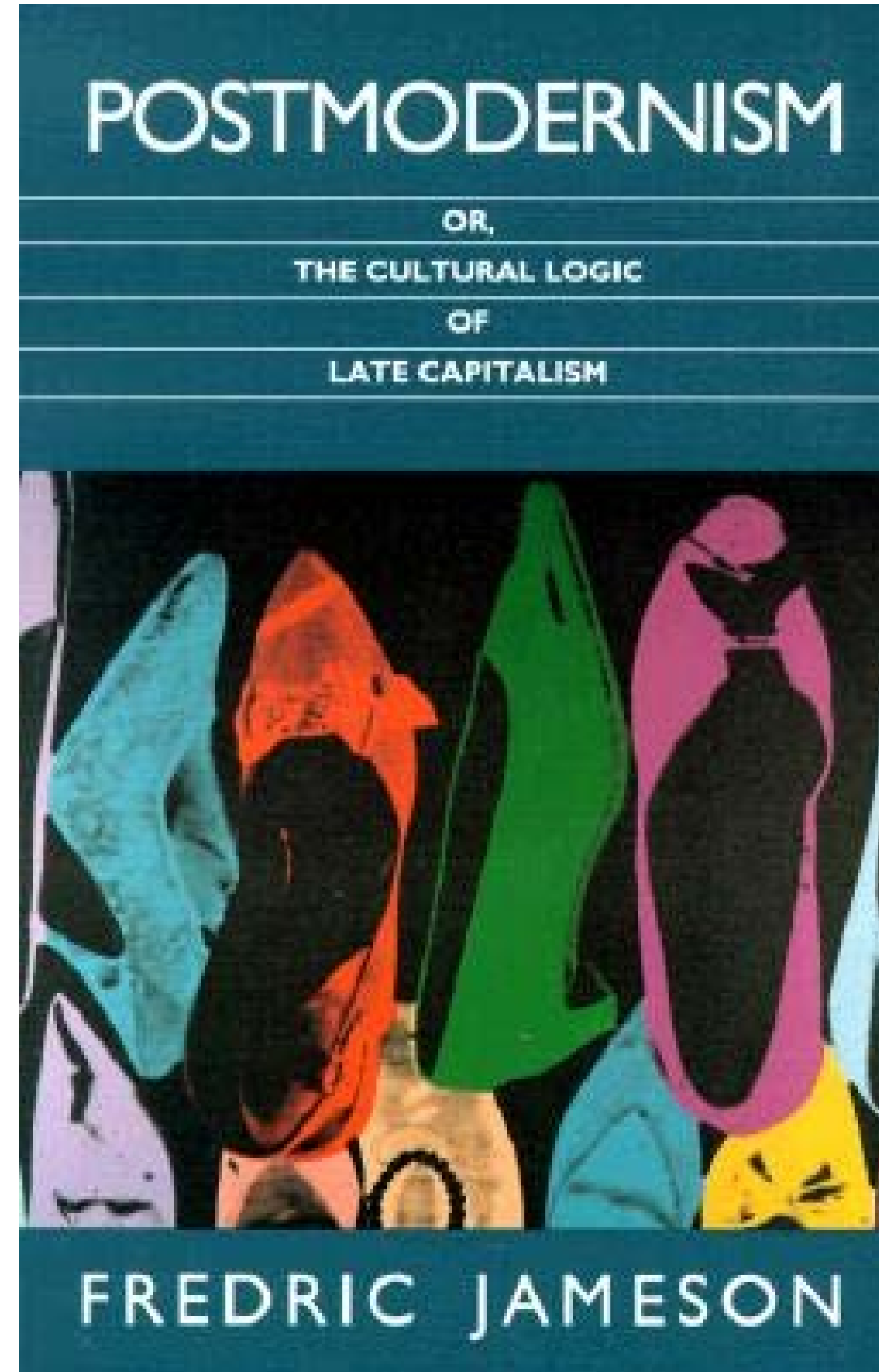
H. HOLLEIN Strada Novissima, 1980 première Biennale de Venise d'architecture

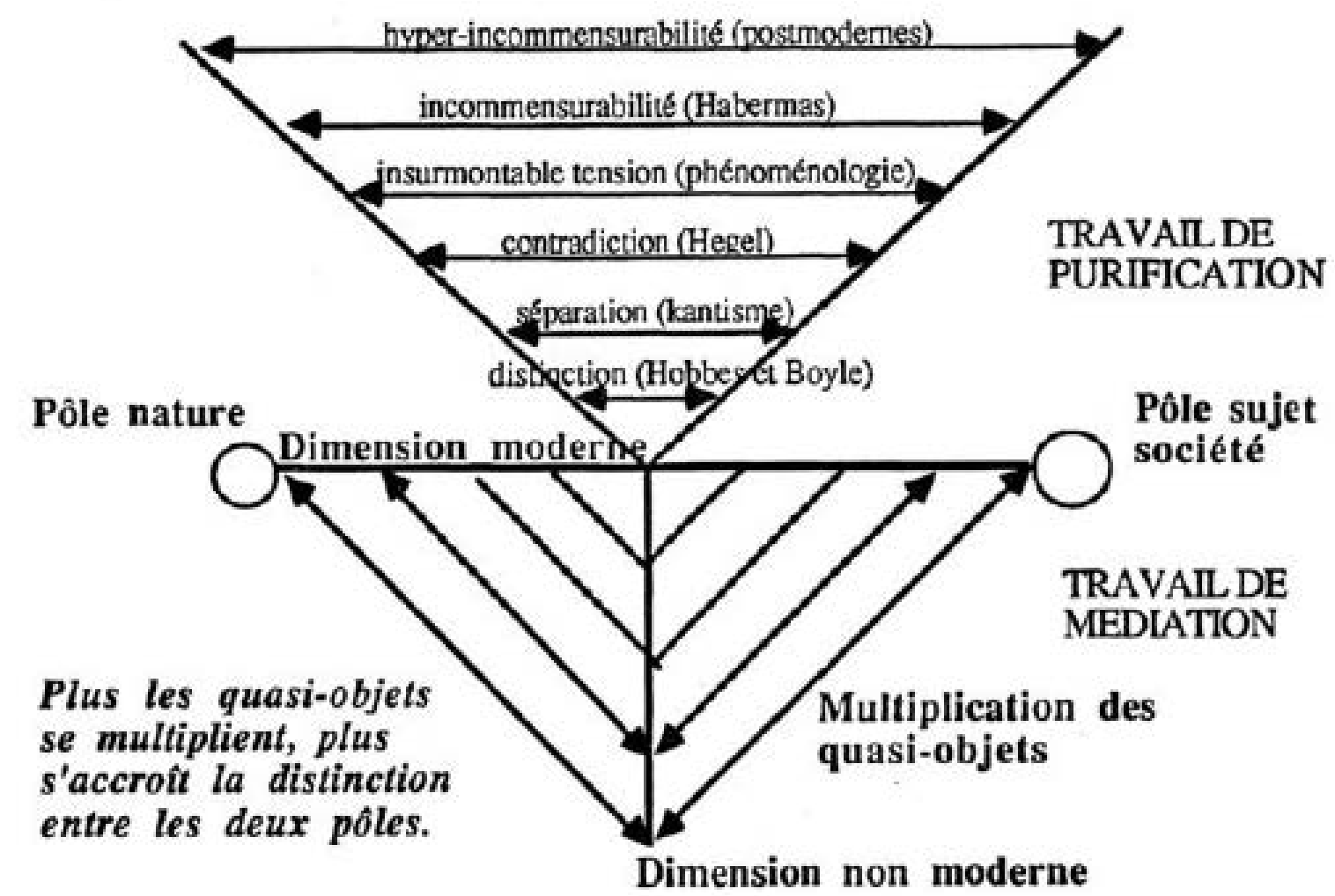




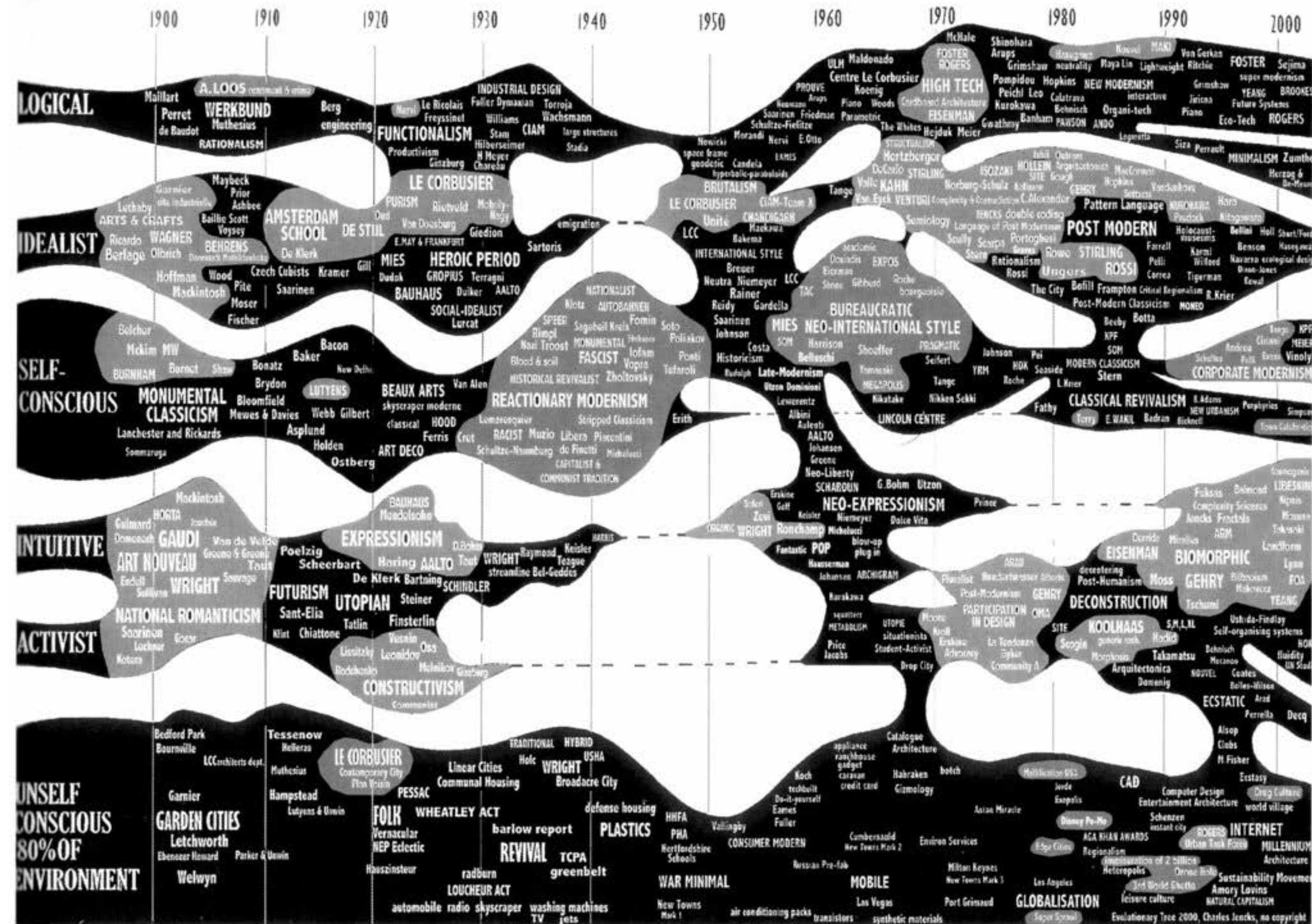


J. PORTMAN Westin Bonaventure Hotel, Los Angeles 1976





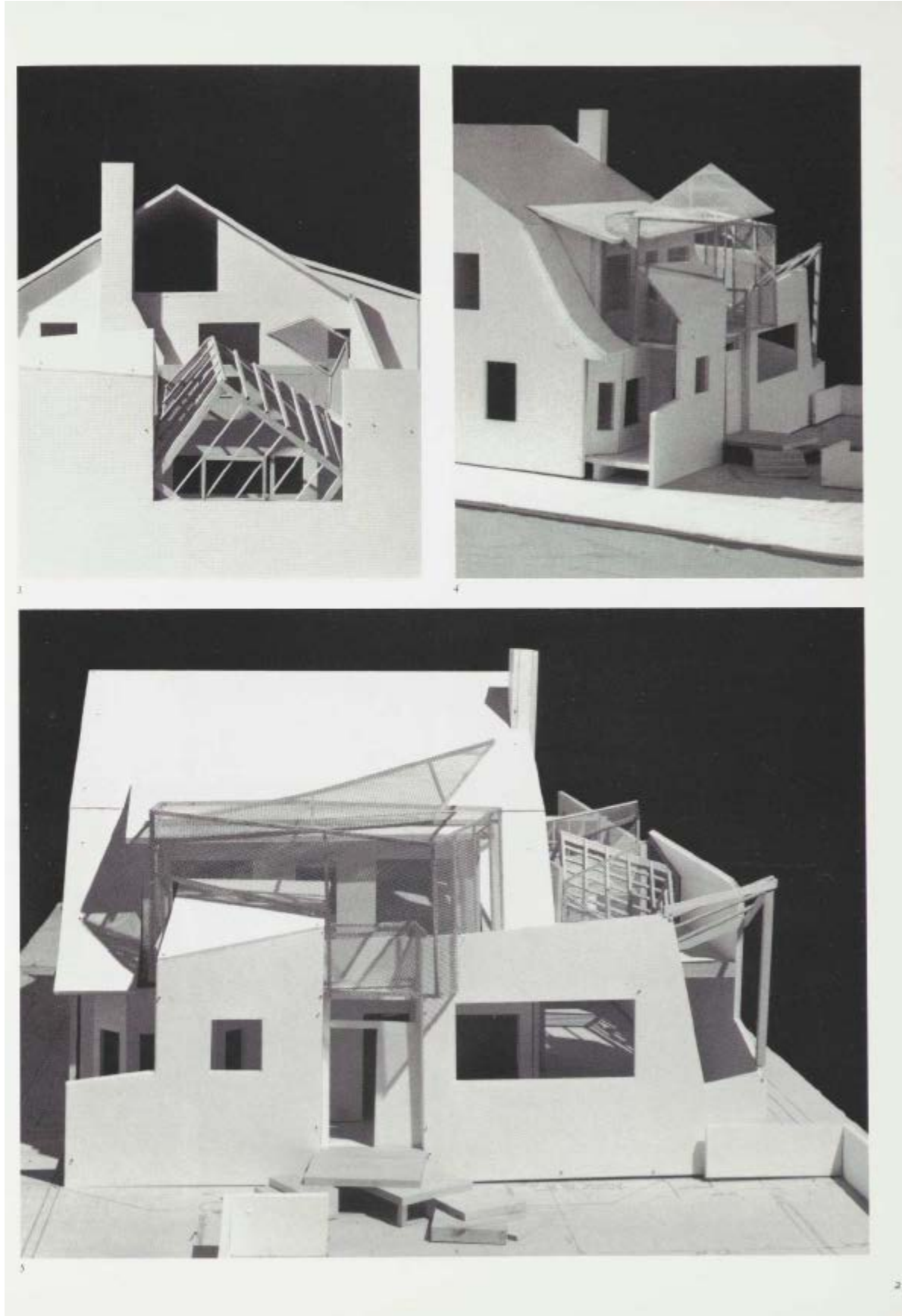
B. LATOUR Nous n'avons jamais été modernes, 1991



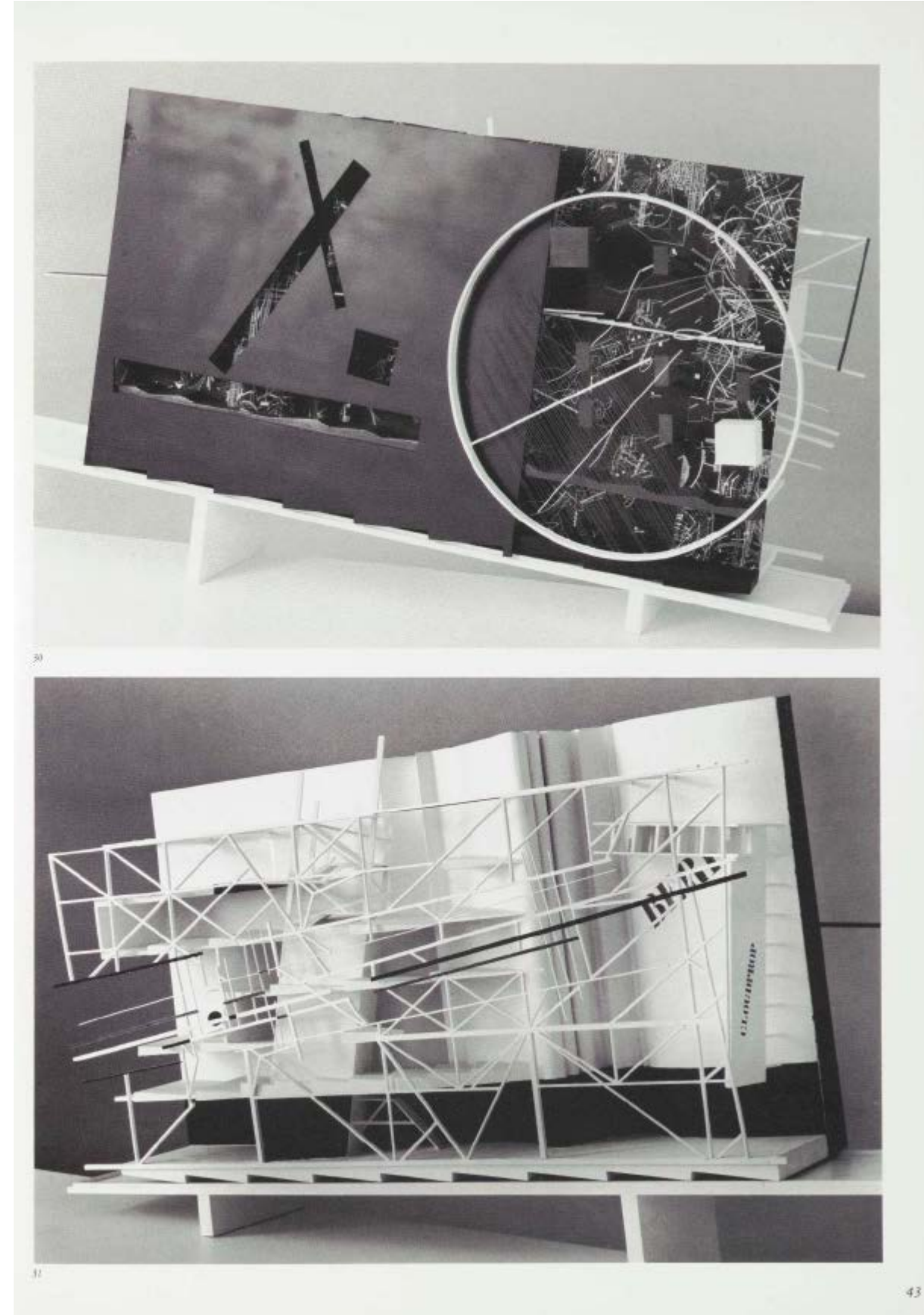
C. JENCKS Architecture 2000 - 1971



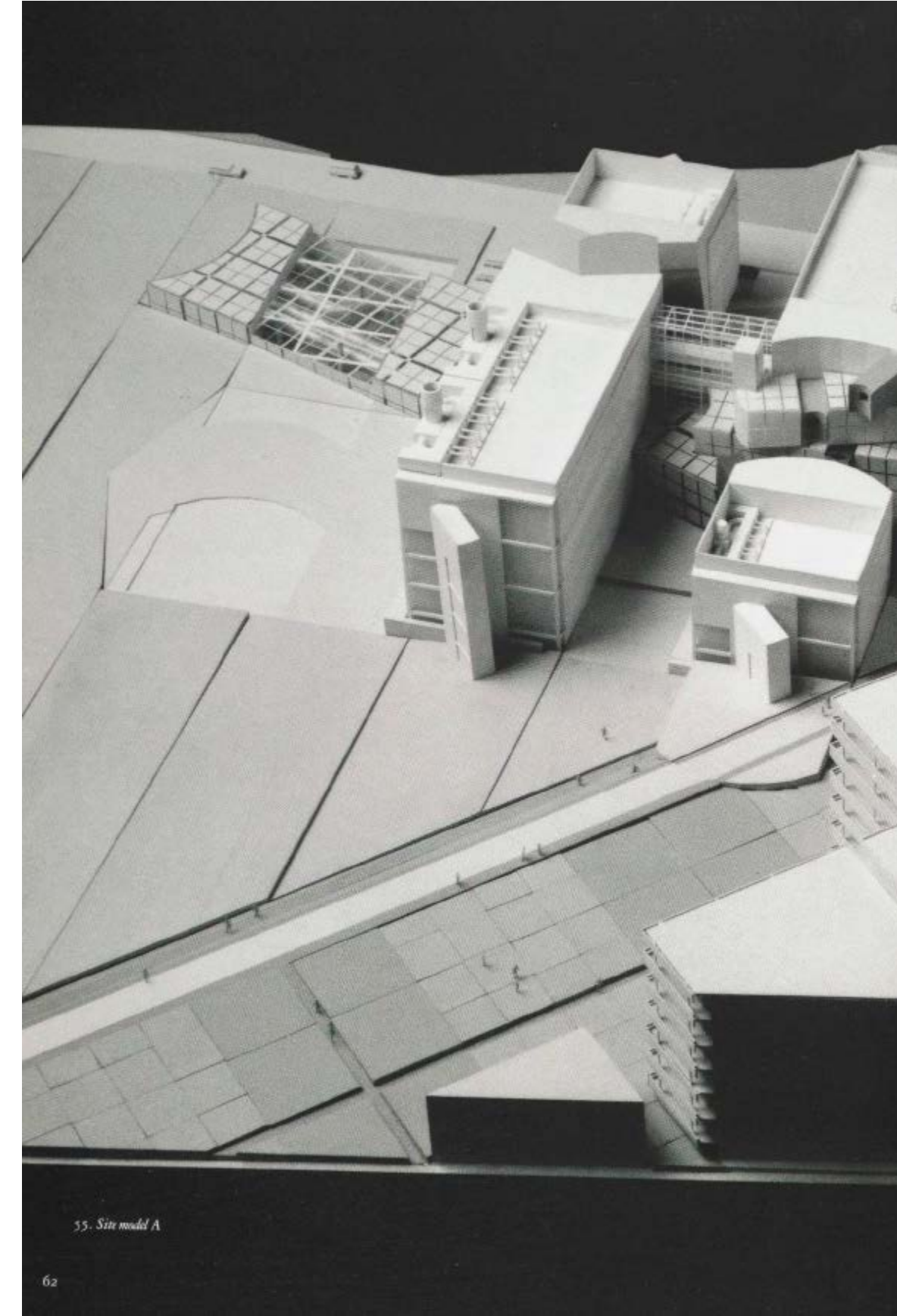
P. JOHNSON & M. WIGLEY Deconstructivist Architecture, MoMA (NYC) 1988



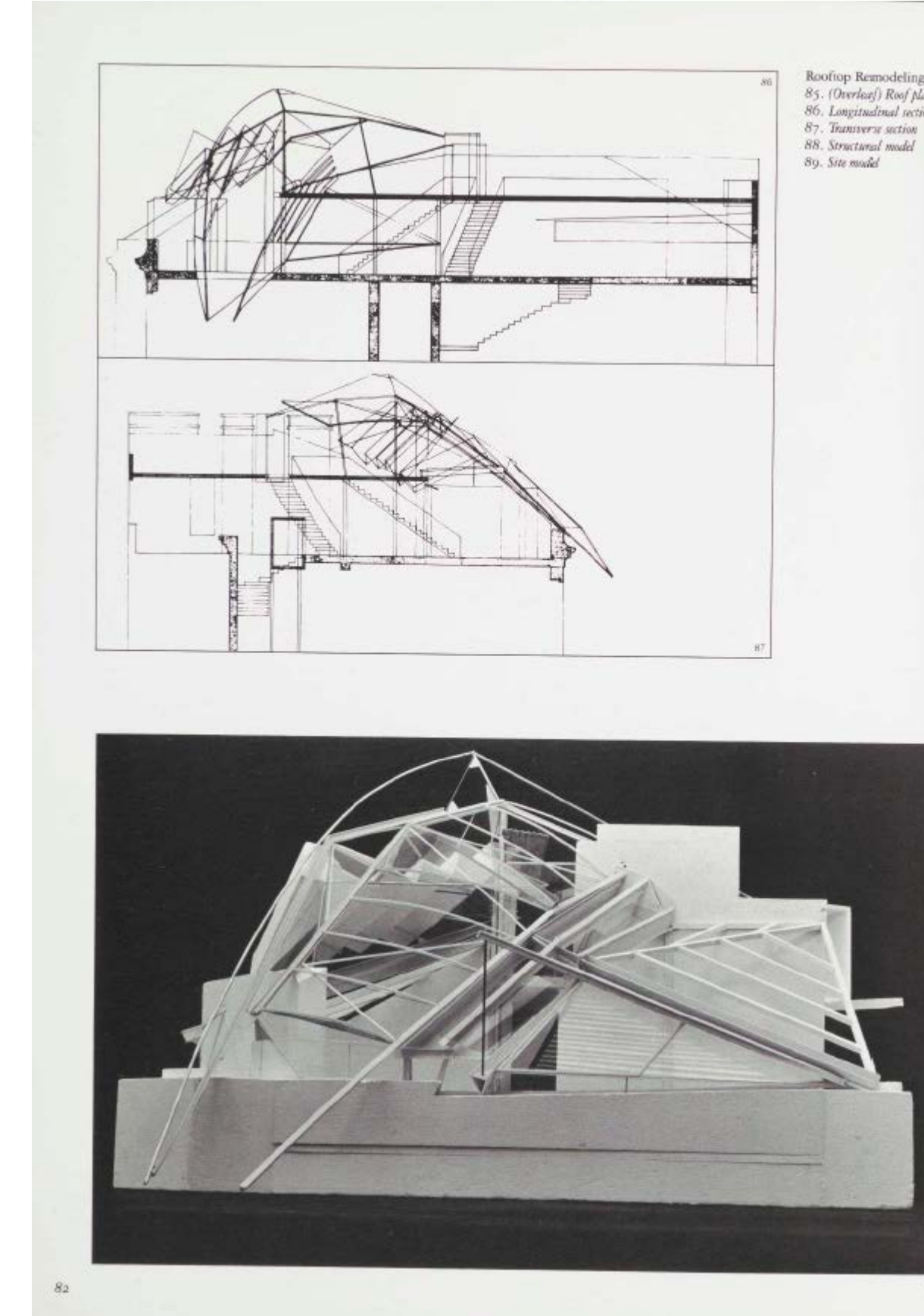
**F. GEHRY** Gehry's House 1978-88



**D. LIBESKIND** City's Edge 1987



**P. EISENMAN** Biocenter 1987



**COOP HIMMELB(L)AU** Rooftop 1985



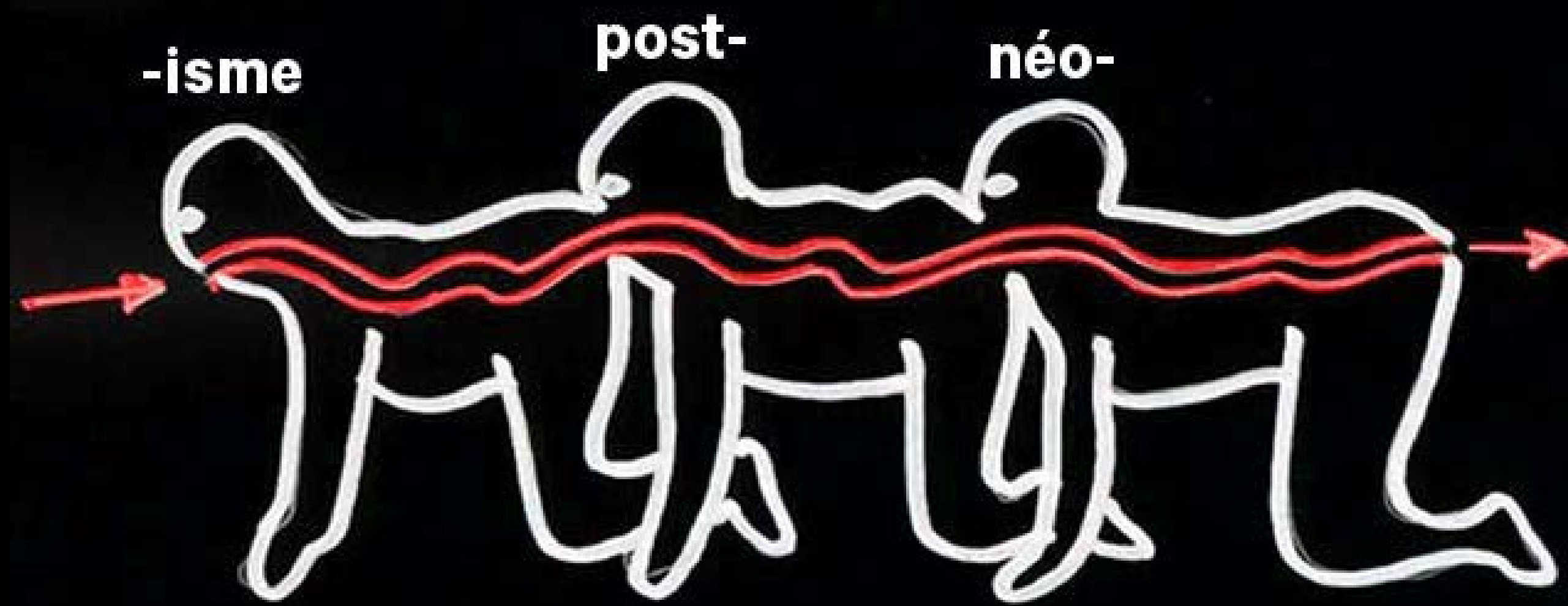
P. EISENMAN & J. DERRIDA Chora L Garden 1985-86

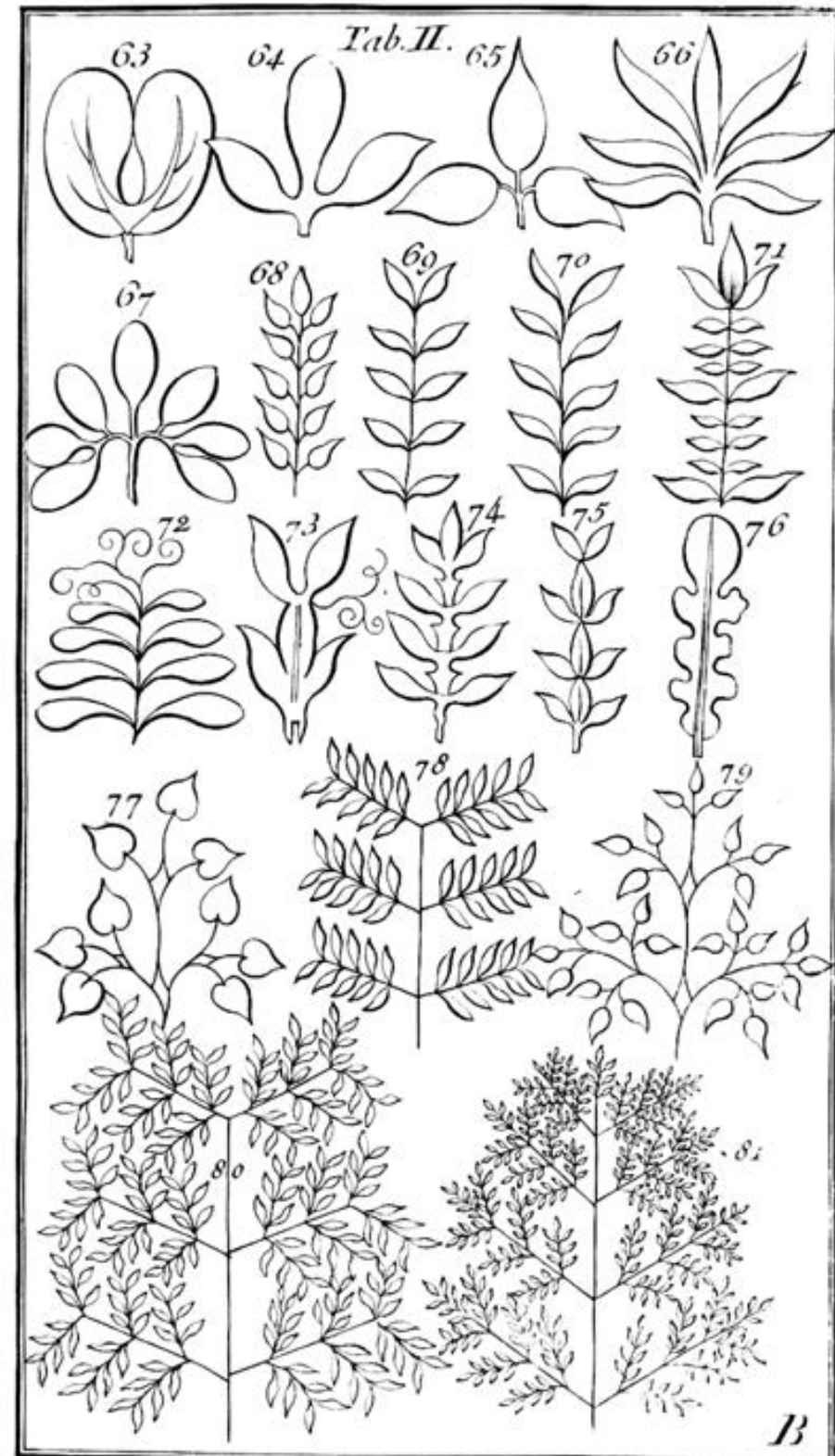
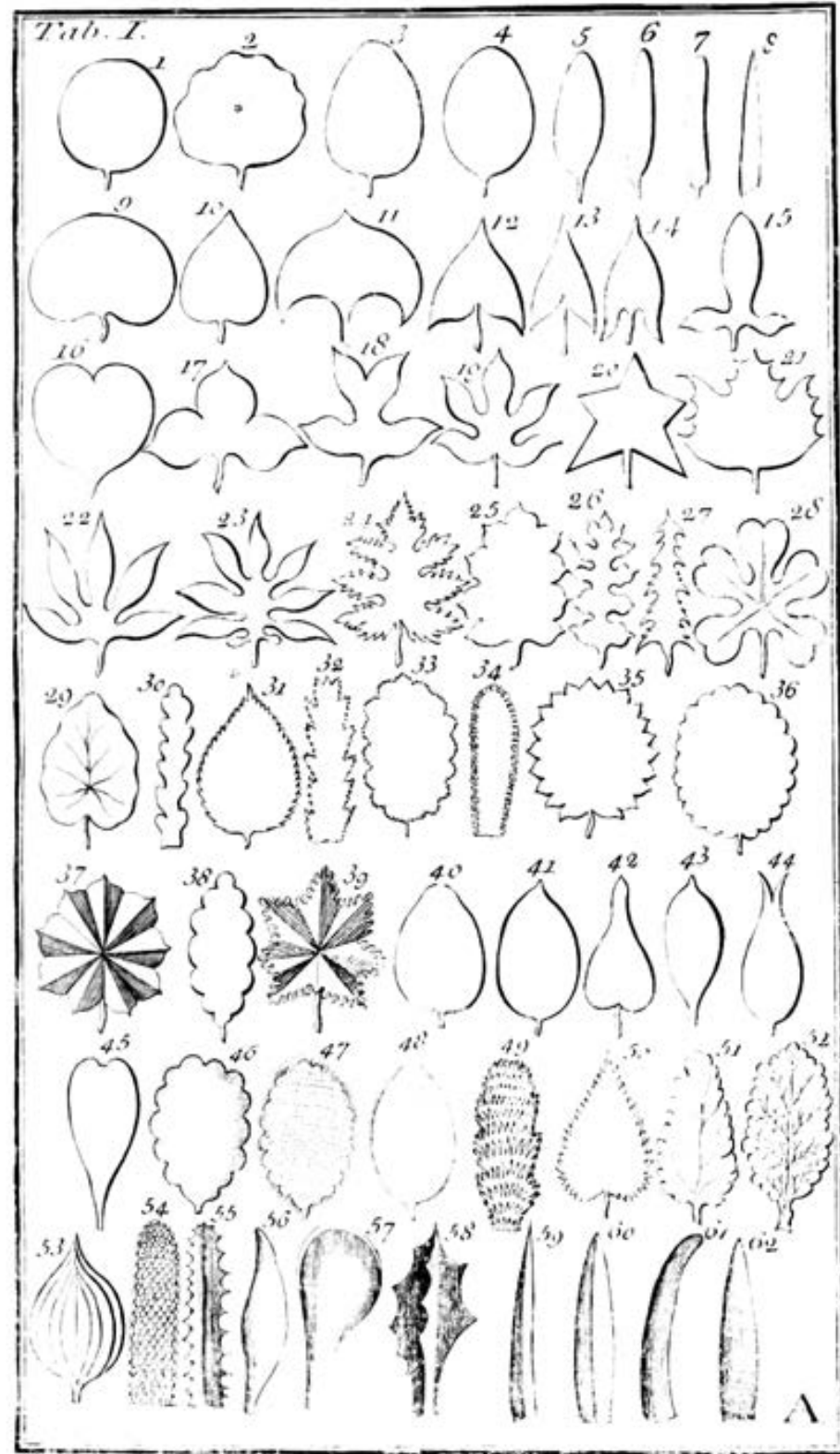


P. JOHNSON & M. WIGLEY Deconstructivist Architecture, MoMA (NYC) 1988

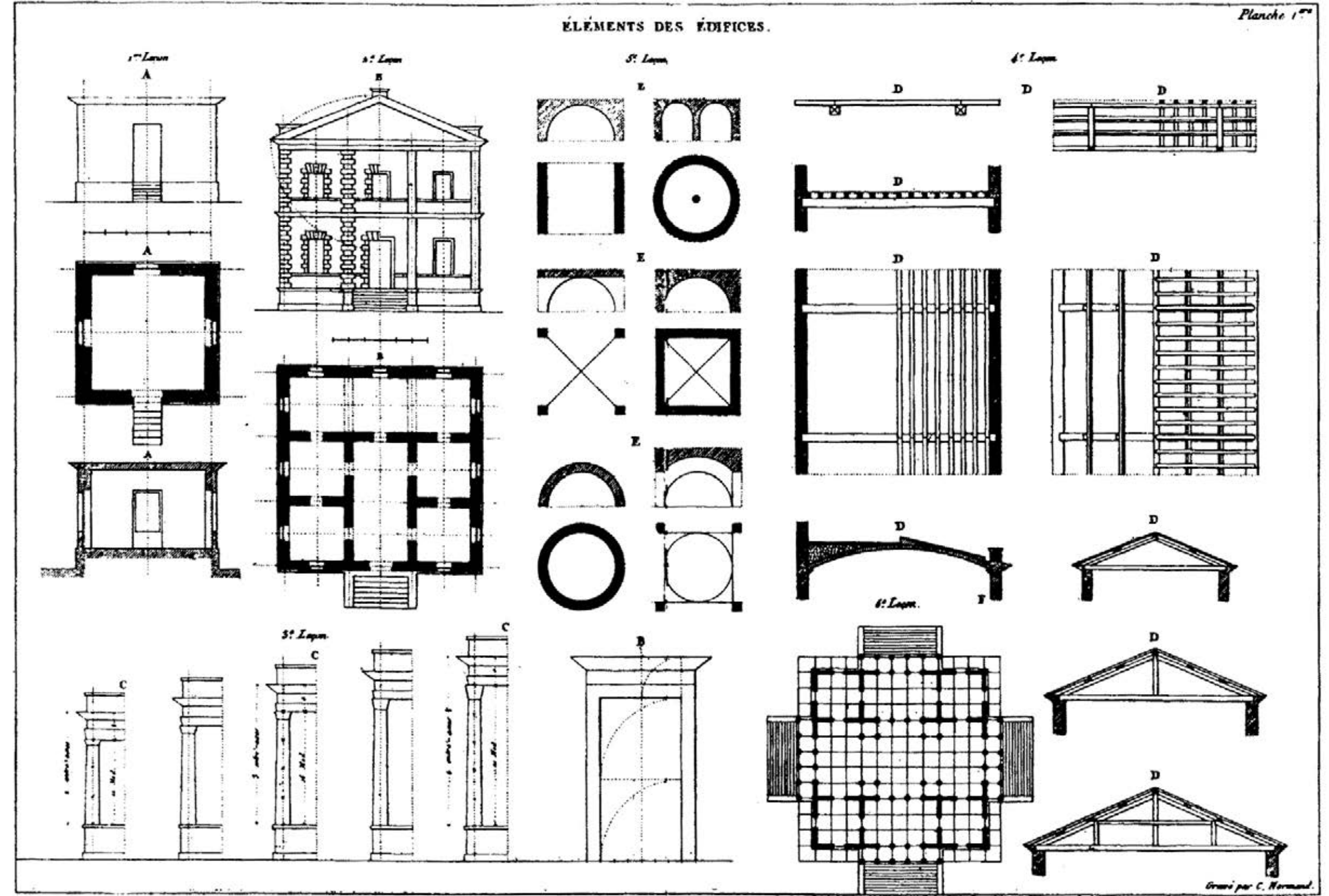








C. LINNE Philosophia botanica 1788



J.L.N. DURAND Partie graphique des cours donnés à l'école polytechnique 1821