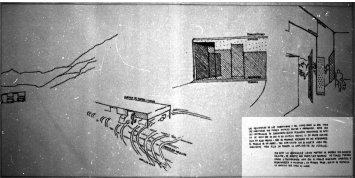


PROYECTO DE CASA PARA LOS GERENTES DE OLIVETTI S.A. EN SANTIAGO
CONSTRUCCION ALBERTO FREY S. 1960, PLANOS N.º

THE NEW YORK PUBLIC LIBRARY ASTOR LENOX TILDEN FOUNDATION
500 FIFTH AVENUE, NEW YORK 17, N. Y.

1958



THE DRAWING IS A TECHNICAL DRAWING OF A BUILDING FOUNDATION AND INTERIOR. THE LEFT SIDE SHOWS A CROSS-SECTION OF THE GROUND WITH A FOUNDATION SLAB SUPPORTED BY SEVERAL VERTICAL PILES. A BEAM IS SHOWN RESTING ON THE SLAB. THE RIGHT SIDE SHOWS AN INTERIOR VIEW OF A ROOM WITH A WALL FEATURING A WINDOW WITH A GRID PATTERN AND A DOOR. A PERSON IS VISIBLE SITTING ON THE FLOOR IN THE BACKGROUND.

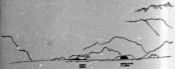
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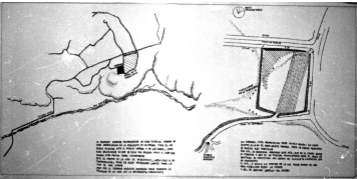
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1. The first of the mountains in the foreground is the highest and most prominent. It is a simple, rounded shape with a few lines indicating its slope and a small peak. The second mountain is slightly lower and more rounded. The third mountain is the lowest and most distant, appearing as a simple line on the horizon. The drawing is a simple line drawing with no shading or texture.



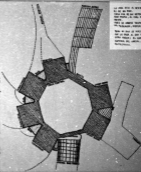


IN THE FIRST PANEL, THE CHARACTER IS RUNNING TOWARDS THE WINDOW ON THE LEFT. HE IS WEARING A HAT AND A SUIT. HIS NOSE IS VERY LARGE AND HE HAS A MUSTACHE. HE IS RUNNING WITH A DETERMINED EXPRESSION. THE WINDOW IS ON THE RIGHT AND SHOWS A VIEW OF A LANDSCAPE WITH A TREE AND A BUILDING. THE DRAWING IS SIMPLE AND STYLIZED, TYPICAL OF MID-20TH-CENTURY ANIMATION.

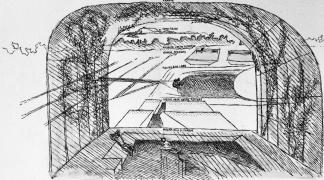
IN THE SECOND PANEL, THE CHARACTER IS RUNNING TOWARDS THE WINDOW ON THE RIGHT. HE IS WEARING A HAT AND A SUIT. HIS NOSE IS VERY LARGE AND HE HAS A MUSTACHE. HE IS RUNNING WITH A DETERMINED EXPRESSION. THE WINDOW IS ON THE LEFT AND SHOWS A VIEW OF A LANDSCAPE WITH A TREE AND A BUILDING. THE DRAWING IS SIMPLE AND STYLIZED, TYPICAL OF MID-20TH-CENTURY ANIMATION.

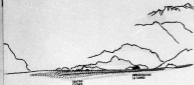


The drawing is a technical illustration of a mechanical assembly, likely a turbine or engine component. It shows a central hub with several blades or vanes extending from it. The assembly is housed within a casing that has a cross-hatched texture, indicating a specific material or manufacturing process. The drawing is oriented vertically on the page.



The drawing is a technical illustration of a mechanical assembly, likely a turbine or engine component. It shows a central hub with several blades or vanes extending from it. The assembly is housed within a casing that has a cross-hatched texture, indicating a specific material or manufacturing process. The drawing is oriented vertically on the page.





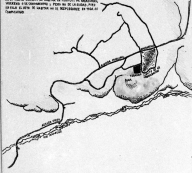
LA CUESTA DE SAN PEDRO DE AYLLÓN ES UN PLANO DE ALTO
 JUNTO A LA COSTURA DE LOS ANDES; EN OROSOLO ES UNO
 DE LA CUESTA DE LOS ANDES AYLLÓN. A. MONTAÑA A LA
 REPRESENTACIÓN DEL MONTAÑA POR LOS PUEBLOS MOUNTAIN DE
 LA CUESTA DE AYLLÓN.

ESTE MONTAÑA MONTAÑA - EN UNA CUESTA MONTAÑA DE
 LOS ANDES. EN OROSOLO ES REPRESENTACIÓN DE MONTAÑA
 TONDO Y QUE MONTAÑA DE MONTAÑA MONTAÑA. EN OROSOLO
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 POR LOS ANDES MONTAÑA DE MONTAÑA MONTAÑA MONTAÑA.
 MONTAÑA



EL MONTAÑA MONTAÑA, EN OROSOLO ES UNO DE MONTAÑA
 EN OROSOLO MONTAÑA, EN OROSOLO MONTAÑA MONTAÑA.

UNA MANO QUE SE ENFRENTE A LA OTRA
 EN EL MOMENTO DE HACERSE EN UNO DE LAS DOS MANOS.
 COMO Y QUE SE DEBE ASOMAR EN UNO DE LOS DOS.
 EL DE NUESTRO DISEÑO EN UNO DE LOS DOS MANOS,
 MIENTRAS QUE OTRAS EN UNO DE LAS DOS MANOS.
 EN UNO DE LOS DOS MANOS EN UNO DE LOS DOS MANOS.



UNA MANO QUE SE ENFRENTE A LA OTRA EN EL MOMENTO DE HACERSE EN UNO DE LAS DOS MANOS.

UNA MANO QUE SE ENFRENTE A LA OTRA EN EL MOMENTO DE HACERSE EN UNO DE LAS DOS MANOS.
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 EN UNO DE LOS DOS MANOS EN UNO DE LOS DOS MANOS.

UNA MANO QUE SE ENFRENTE A LA OTRA EN EL MOMENTO DE HACERSE EN UNO DE LAS DOS MANOS.
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 EN UNO DE LOS DOS MANOS EN UNO DE LOS DOS MANOS.

UNA MANO QUE SE ENFRENTE A LA OTRA EN EL MOMENTO DE HACERSE EN UNO DE LAS DOS MANOS.



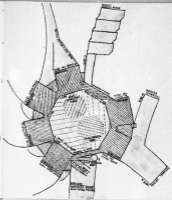
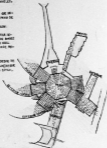
En la noche de la liberación de Nueva La Paz, la
de la resistencia alabaron en su honor. Fue el día
de su victoria. Los soldados de África se rindieron y se
de abandonaron en su tierra. (Parte 2) (Parte 2) (Parte 2)
de Nueva y de África. Simultáneamente, el ejército
y a él se le dio el nombre.

Una vez, el nombre y el ejército de África se le dio
el nombre de África. Fue el día de la liberación de
Nueva y de África. Simultáneamente, el ejército
y a él se le dio el nombre.

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el nombre de África. Fue el día de la liberación de
Nueva y de África. Simultáneamente, el ejército
y a él se le dio el nombre.



LA CARTE AEROPHOTE SAGE EN LA TOUTE DE SENS BIENT
A SENS. A LA MISE EN DE SENS.

DEUX SENS, UN DE UN SENS, LAZ BONDONNAT AL PRA
MONTANT AL PRA TANT A UN SENS, EN TOUT DE SENS
DE SENS D'UN SENS. TANT D'UN SENS, EN SENS.

DE SENS D'UN SENS EN SENS BONDONNAT. SENS D'UN
SENS. EN SENS D'UN SENS EN SENS BONDONNAT
TANT D'UN SENS EN LA SENS D'UN SENS EN SENS
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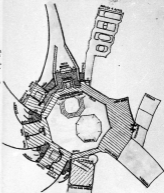
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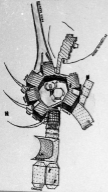
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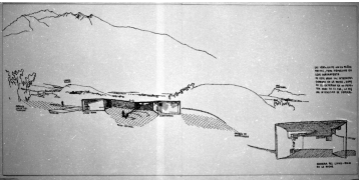
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THE DRAWING ABOVE IS A
SECTION OF A BUILDING
AND IS NOT TO BE
CONSIDERED AS A
FINAL DESIGN.

SECTION OF BUILDING
BY J. H. HARRIS

Fig. 100

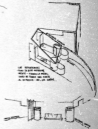
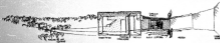


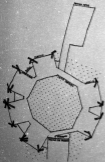
Fig. 101
The building is a long, low structure with a central section that is slightly elevated and has a different roof structure. There are some trees or bushes on the left side.

The building is a long, low structure with a central section that is slightly elevated and has a different roof structure. There are some trees or bushes on the left side.

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THE ORIGINAL DESIGN FOR THE
 STATION WAS TO BE A CIRCULAR
 STRUCTURE WITH A CENTRAL
 CORE AND SEVERAL RINGS OF
 COLUMNS. THIS WAS TO BE
 A COMPLETELY NEW DESIGN.

THE DESIGN WAS TO BE A
 COMPLETELY NEW DESIGN
 WITH A CENTRAL CORE AND
 SEVERAL RINGS OF COLUMNS.

THE DESIGN WAS TO BE A
 COMPLETELY NEW DESIGN
 WITH A CENTRAL CORE AND
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 WITH A CENTRAL CORE AND
 SEVERAL RINGS OF COLUMNS.





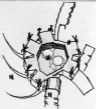


Fig. 1. Diagram of the head and neck area showing the location of the main points of interest.

The diagram shows the head and neck area with various points of interest marked. The points are labeled with letters and numbers, indicating specific anatomical features or measurement points. The drawing is a top-down view of the head and neck, with arrows pointing to the forehead, eyes, nose, mouth, and neck. There are also arrows pointing to the ears and the back of the head.

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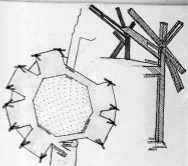


Fig. 2. Diagram of the head and neck area showing the location of the main points of interest. The diagram shows the head and neck area with various points of interest marked. The points are labeled with letters and numbers, indicating specific anatomical features or measurement points. The drawing is a side view of the head and neck, with arrows pointing to the forehead, eyes, nose, mouth, and neck. There are also arrows pointing to the ears and the back of the head.

The diagram shows the head and neck area with various points of interest marked. The points are labeled with letters and numbers, indicating specific anatomical features or measurement points. The drawing is a side view of the head and neck, with arrows pointing to the forehead, eyes, nose, mouth, and neck. There are also arrows pointing to the ears and the back of the head.

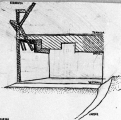


Fig. 10

IL TEMPIO LA CASA DI MESSIO TIRACCHIO DI ROMA

Le due colonne in la stanza sopra il piano superiore di terra del suo spazio sono un esempio di come si usava il marmo per decorare l'interno di una casa. Sono un esempio di come si usava il marmo per decorare l'interno di una casa.

Le due colonne in terra sono un esempio di come si usava il marmo per decorare l'interno di una casa. Sono un esempio di come si usava il marmo per decorare l'interno di una casa.

Una stanza in un edificio a Roma e un'altra in un edificio in Roma.

Una stanza in un edificio a Roma e un'altra in un edificio in Roma.

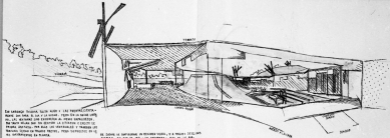
Una stanza in un edificio a Roma e un'altra in un edificio in Roma.

Una stanza in un edificio a Roma e un'altra in un edificio in Roma.

Una stanza in un edificio a Roma e un'altra in un edificio in Roma.

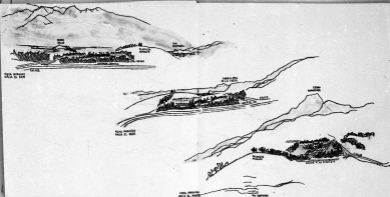
Una stanza in un edificio a Roma e un'altra in un edificio in Roma.

Una stanza in un edificio a Roma e un'altra in un edificio in Roma.



En la parte superior, sobre el techo, se ve un sistema de ventilación que consiste en un tubo que sale del interior y se eleva por encima del tejado. Este sistema permite que el aire caliente escape y sea reemplazado por aire fresco que entra por los laterales de la estructura.

En la parte inferior, se muestra el interior del edificio, con una sala que contiene una mesa y sillas. El espacio está dividido por paredes y columnas, creando una serie de habitaciones o estancias.



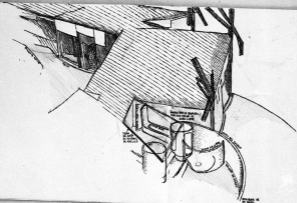
SANTA FE

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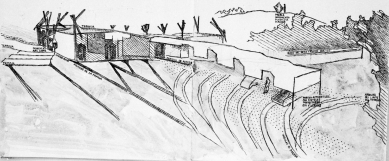
1/2" = 1'-0"

SECTION THROUGH
THE WALL

SECTION 14
OF 14

1. The first step in the construction of a dam is the selection of a suitable site. The site should be free from any obstructions and should be in a position to withstand the pressure of the water. The dam should be built on a firm foundation and should be able to resist the forces of the water. The dam should be built in a position to withstand the pressure of the water. The dam should be built in a position to withstand the pressure of the water.

2. The second step in the construction of a dam is the design of the dam. The design should take into account the height of the dam, the width of the dam, and the shape of the dam. The design should also take into account the forces of the water and the forces of the earth. The design should be such that the dam is able to withstand the forces of the water and the forces of the earth. The design should be such that the dam is able to withstand the forces of the water and the forces of the earth.





1970

