

ARCH1101

ARCHITECTURE DESIGN STUDIO 1

ARCH1101

ARCHITECTURE DESIGN STUDIO 1

BEFORE WE BEGIN: RULES OF PLAY

WHO WE ARE

COURSE OUTLINE

EXPERIMENT ONE CLIENTS

A NOTE ON THE MEDIA: PREVIOUS STUDENT WORK

DATUM - SECTION

INDEPENDENT STUDY FOR YOUR FIRST STUDIO SESSION

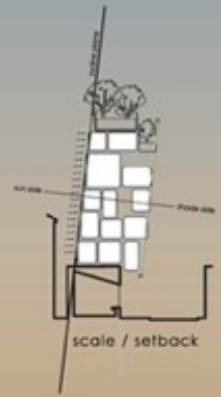
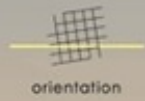
RULES OF PLAY

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

WHO WE ARE



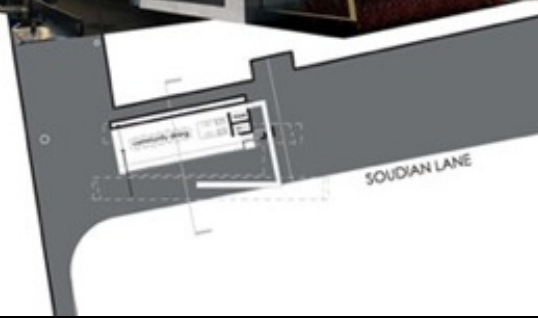
urban community horticulture
 Neighbourhood, Safety, Aesthetics, Community of people
 Life will take hold in any place. It will grow between cracks in walls, as it will in cracks in the pavement and between derelict parked buildings in urban areas. Life attacks other life which inevitably forms itself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



community dining



KING STREET



SOUDIAN LANE



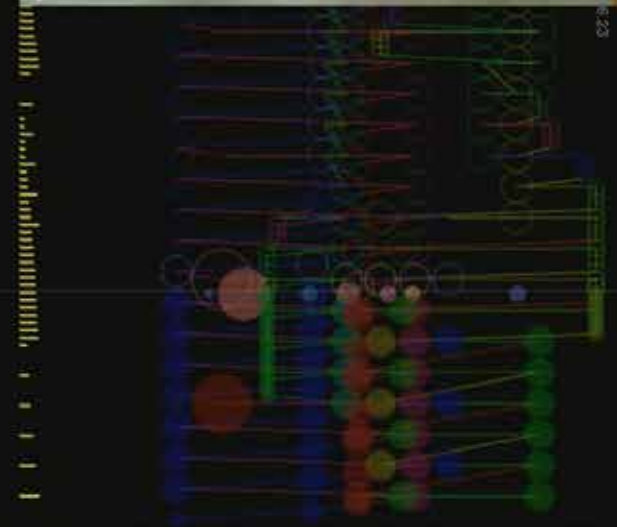
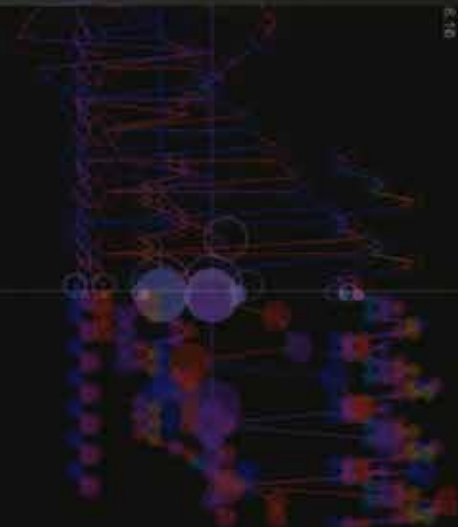
Wynyard
weekday | platform
pm

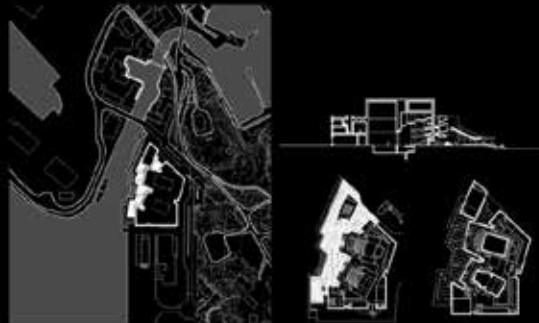


Wynyard
weekday | intersection
pm



Wynyard
weekday | entry
pm





CONCERT HALL AND THEATRE IN KRISTIANSAND

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

Architect: Sverre Fehn AS
 Location: Kristiansand, Norway

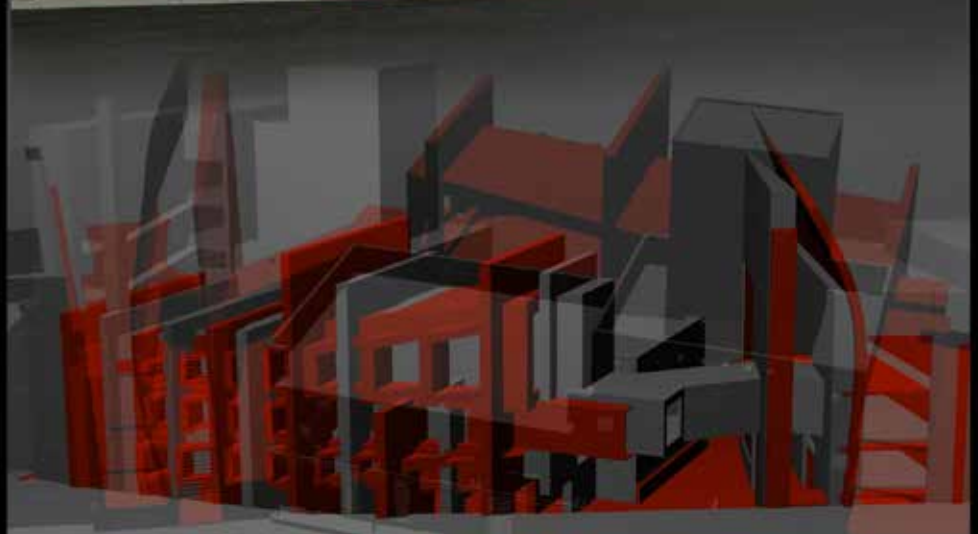
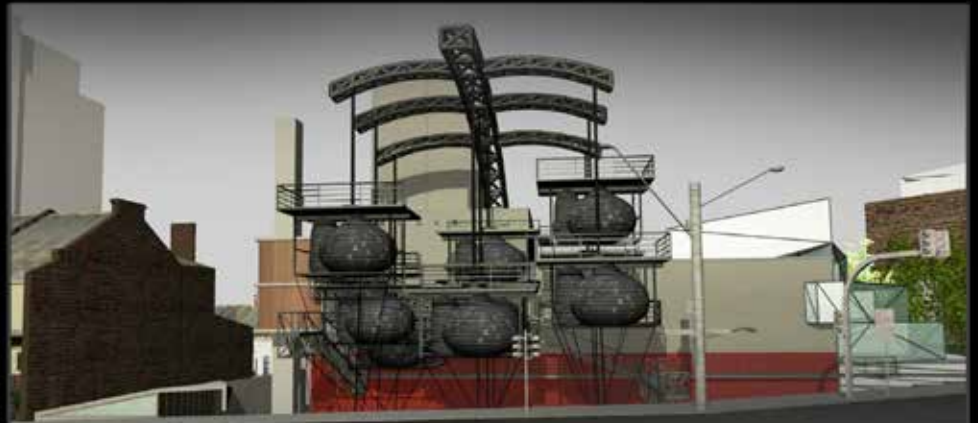
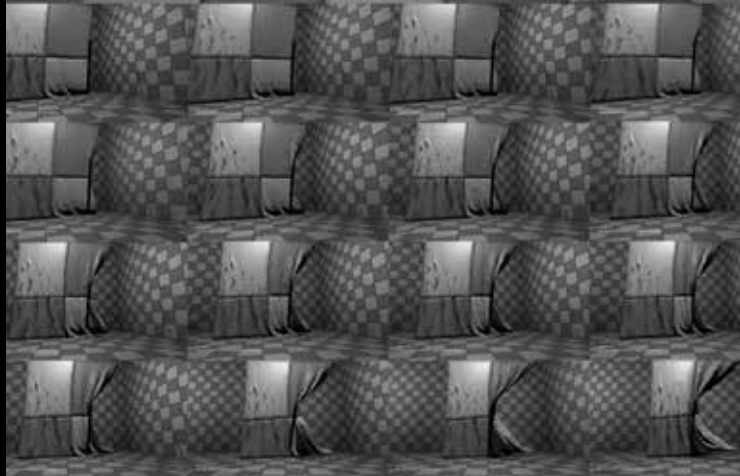


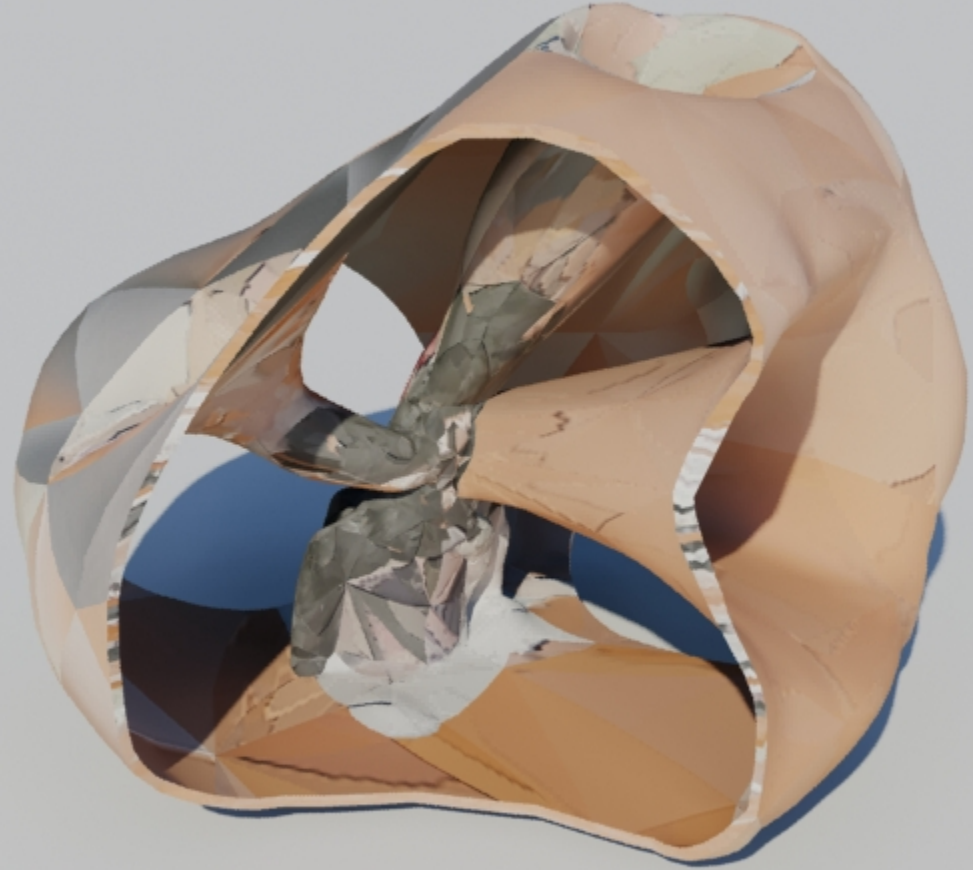
ROYAL ACADEMY OF FINE ARTS SCULPTURE SHED

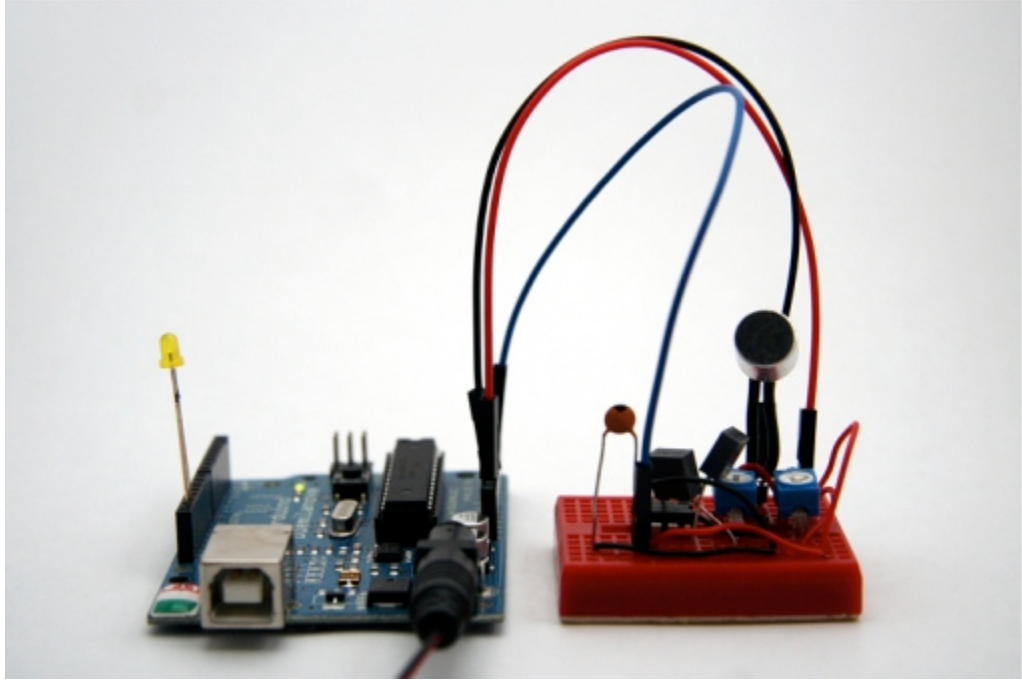
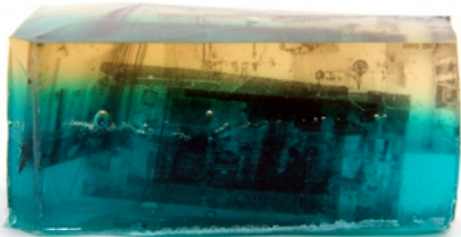
Project description: A sculpture shed for the Royal Academy of Fine Arts in Copenhagen, Denmark, designed by the Danish architectural firm 3XN.

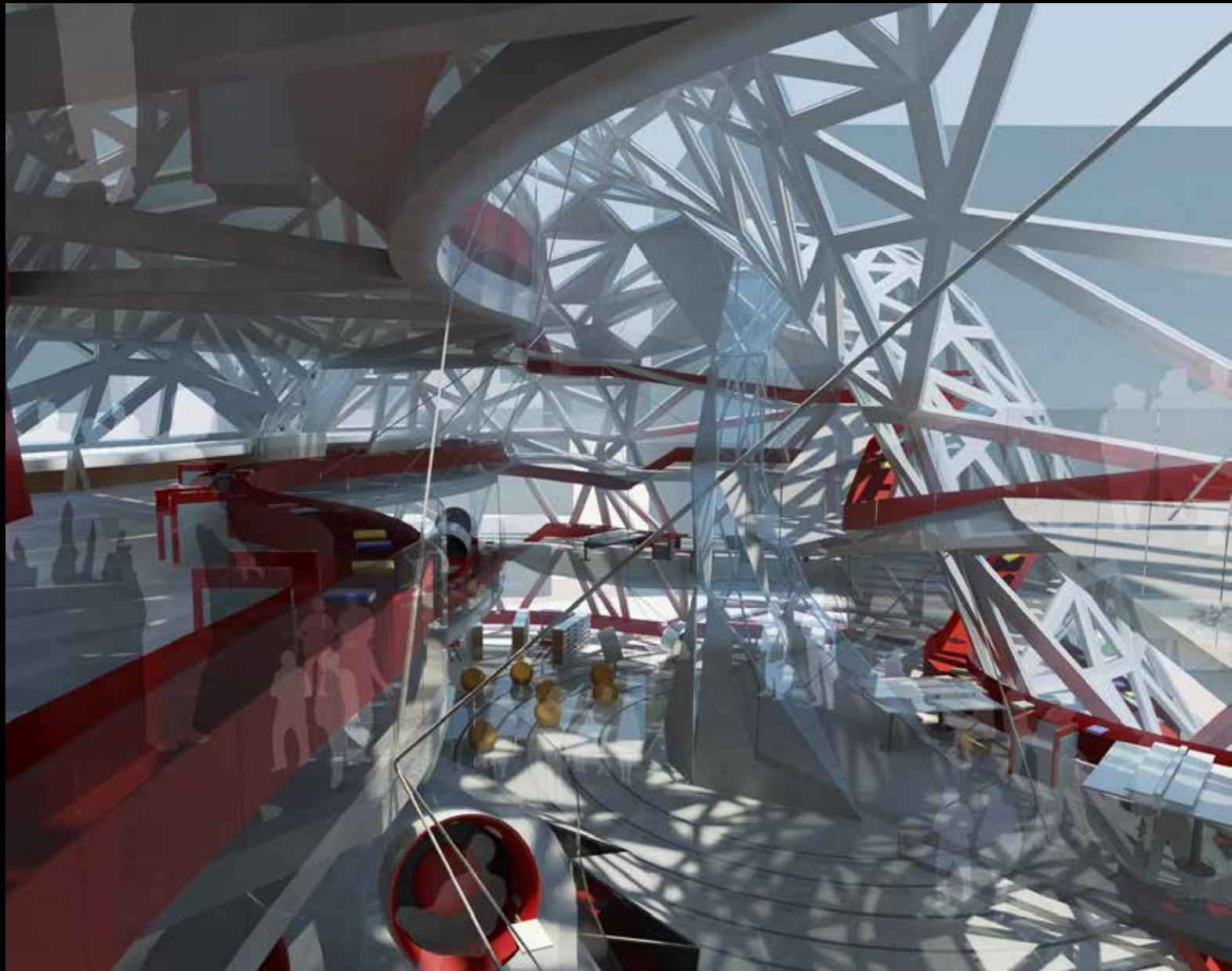
Architect: 3XN
 Location: Copenhagen, Denmark

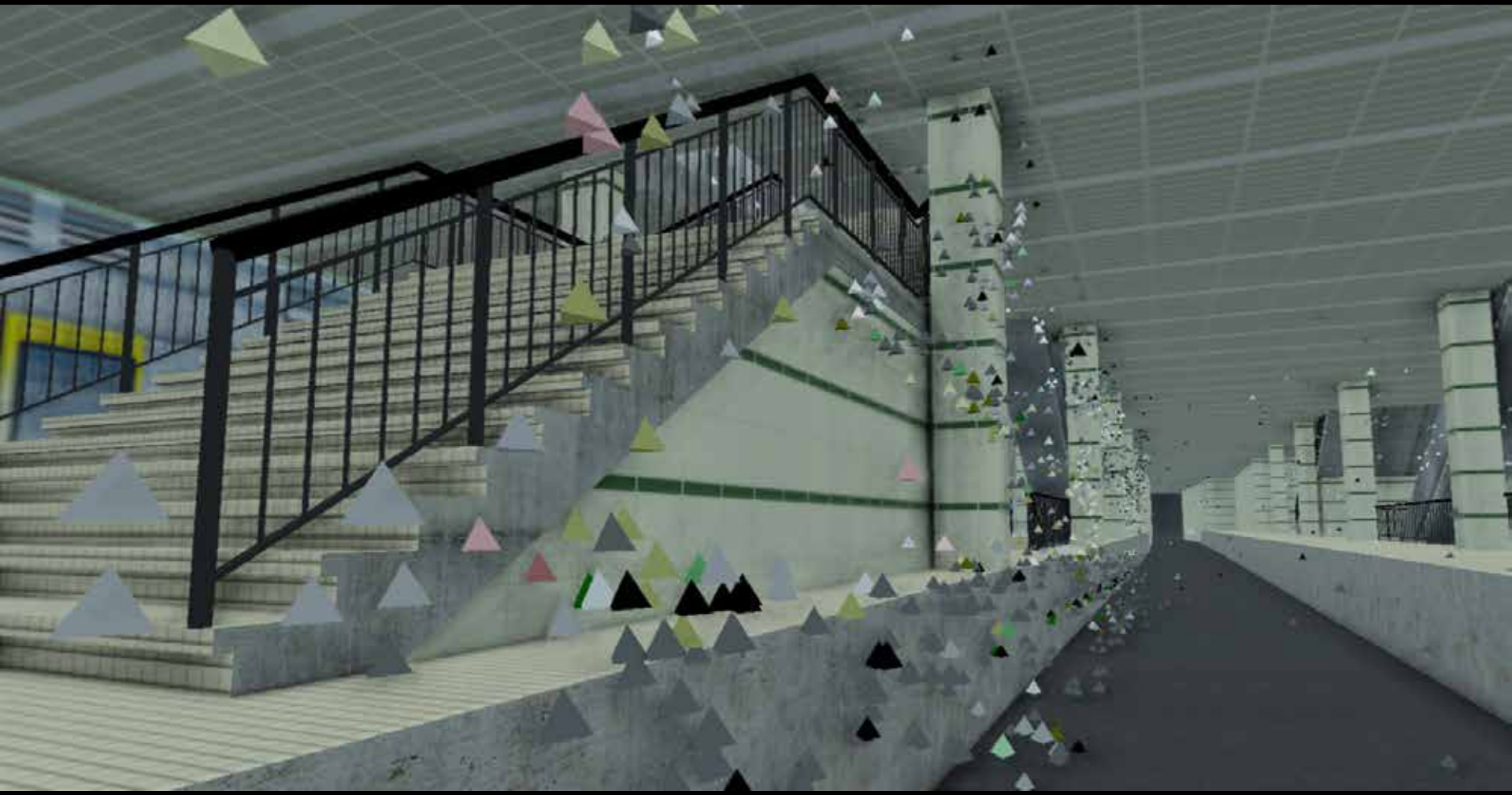






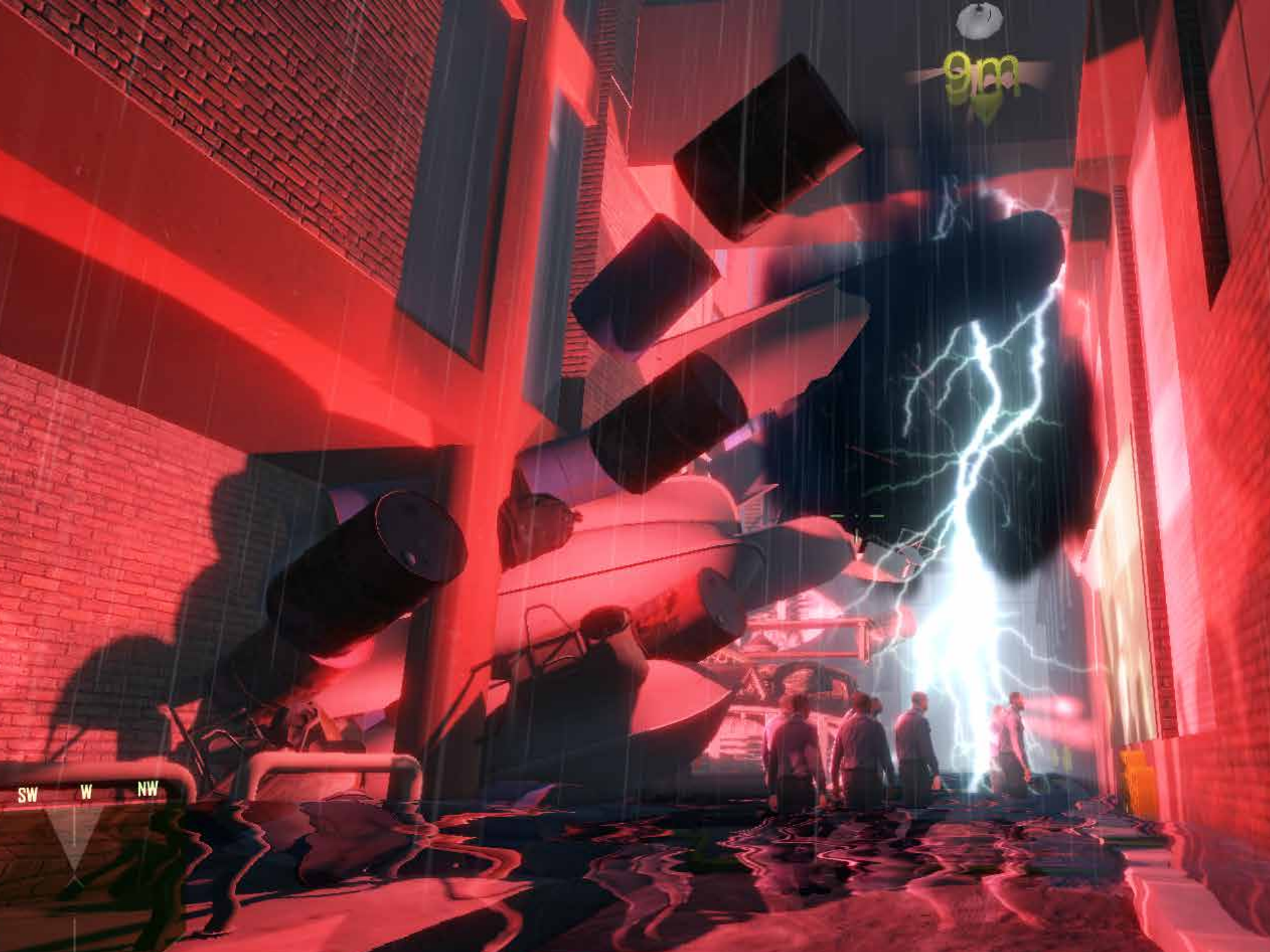








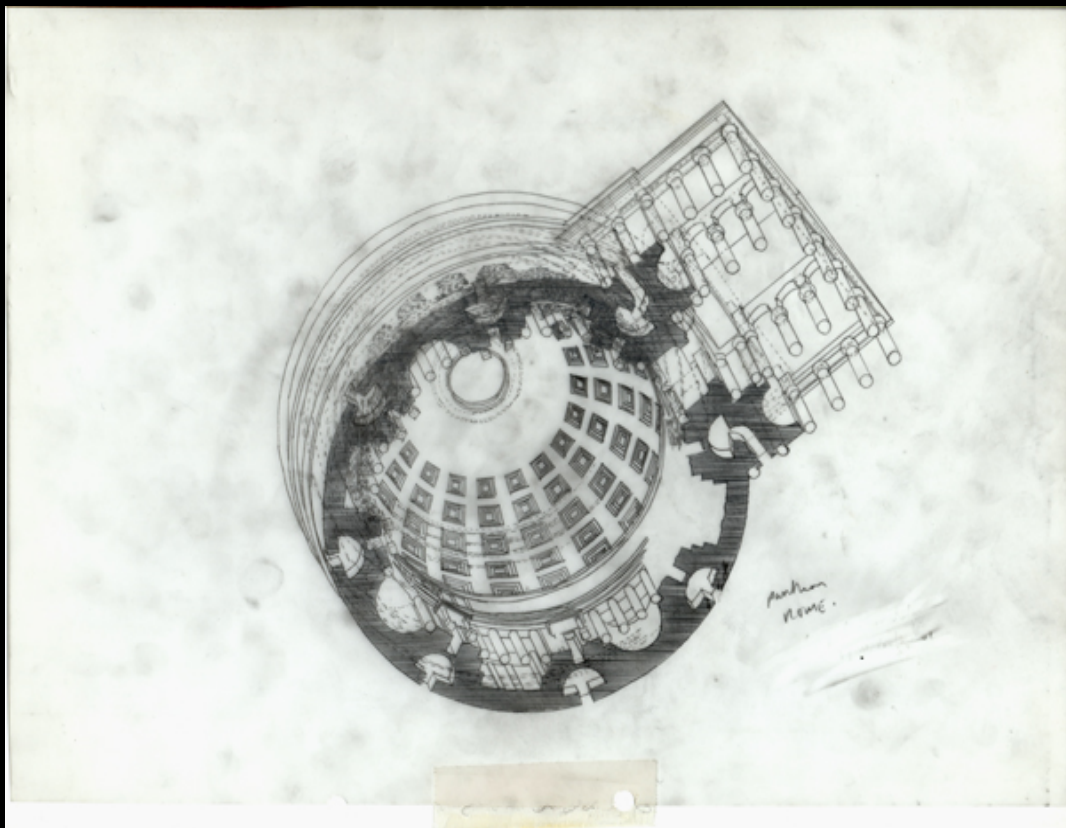
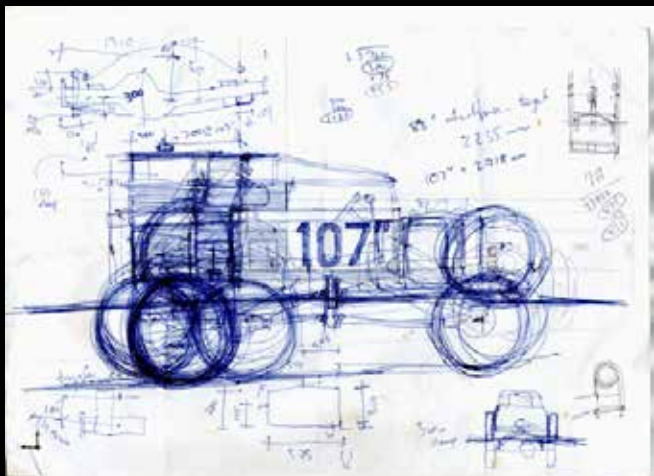




SW W NW







COURSE OUTLINE

WWW.RUSSELLLOWE.COM

**EXPERIMENT
ONE CLIENTS**



LOUISE BOURGEOIS

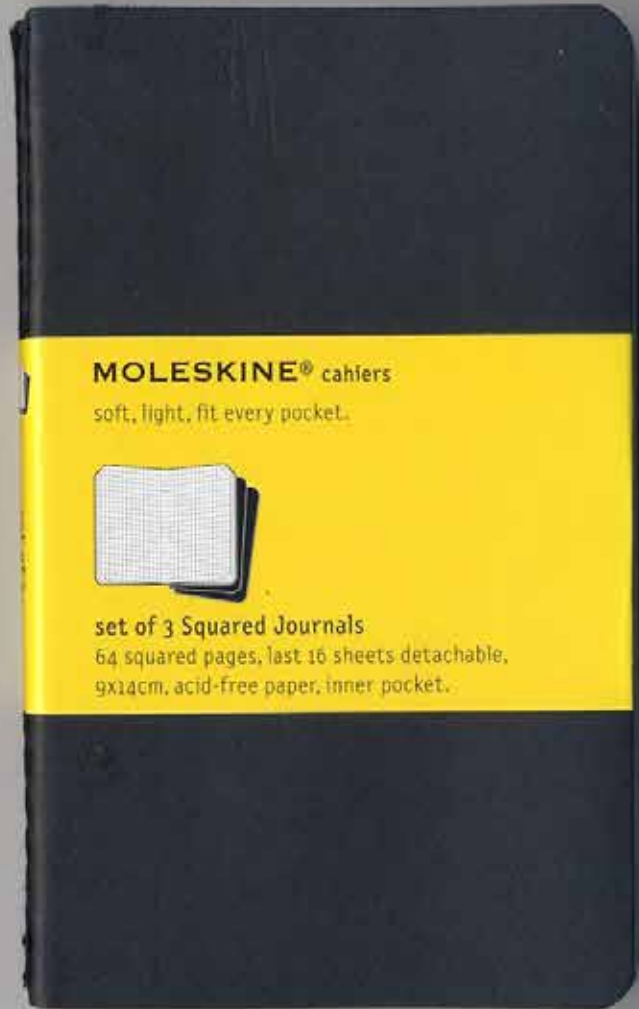


AI WEIWEI



STELARC

**A NOTE ON THE
MEDIA: +
STUDENT WORK**



MOLESKINE® cahiers

soft, light, fit every pocket.



set of 3 Squared Journals

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



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



MOLESKINE® cahiers

soft, light, fit every pocket.



set of 3

set of 3 Squared Journals

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



PIGMENT INK • WATER BASED • WATER RESISTANT
FOR
PREVIOUSLY UNWRITTEN PAPER
MOLESKINE

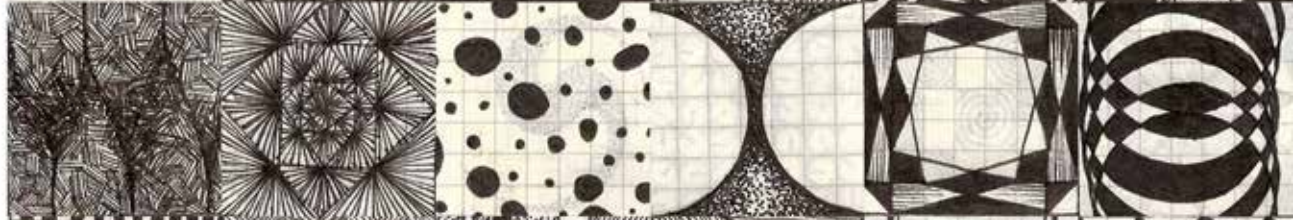




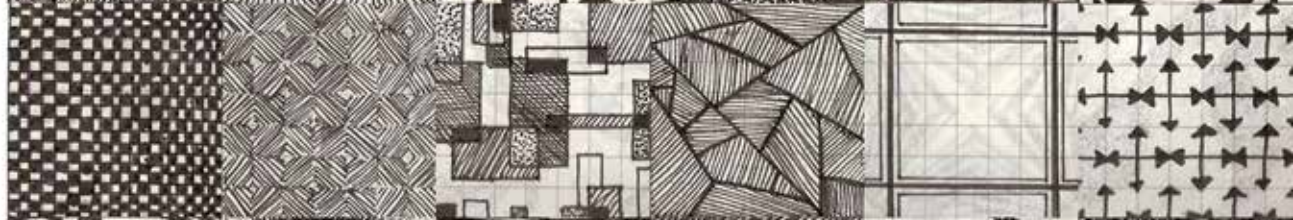
ROTATIONAL



SCALOR



LINEAR



EVOLUTION
(OWN WORD 1)



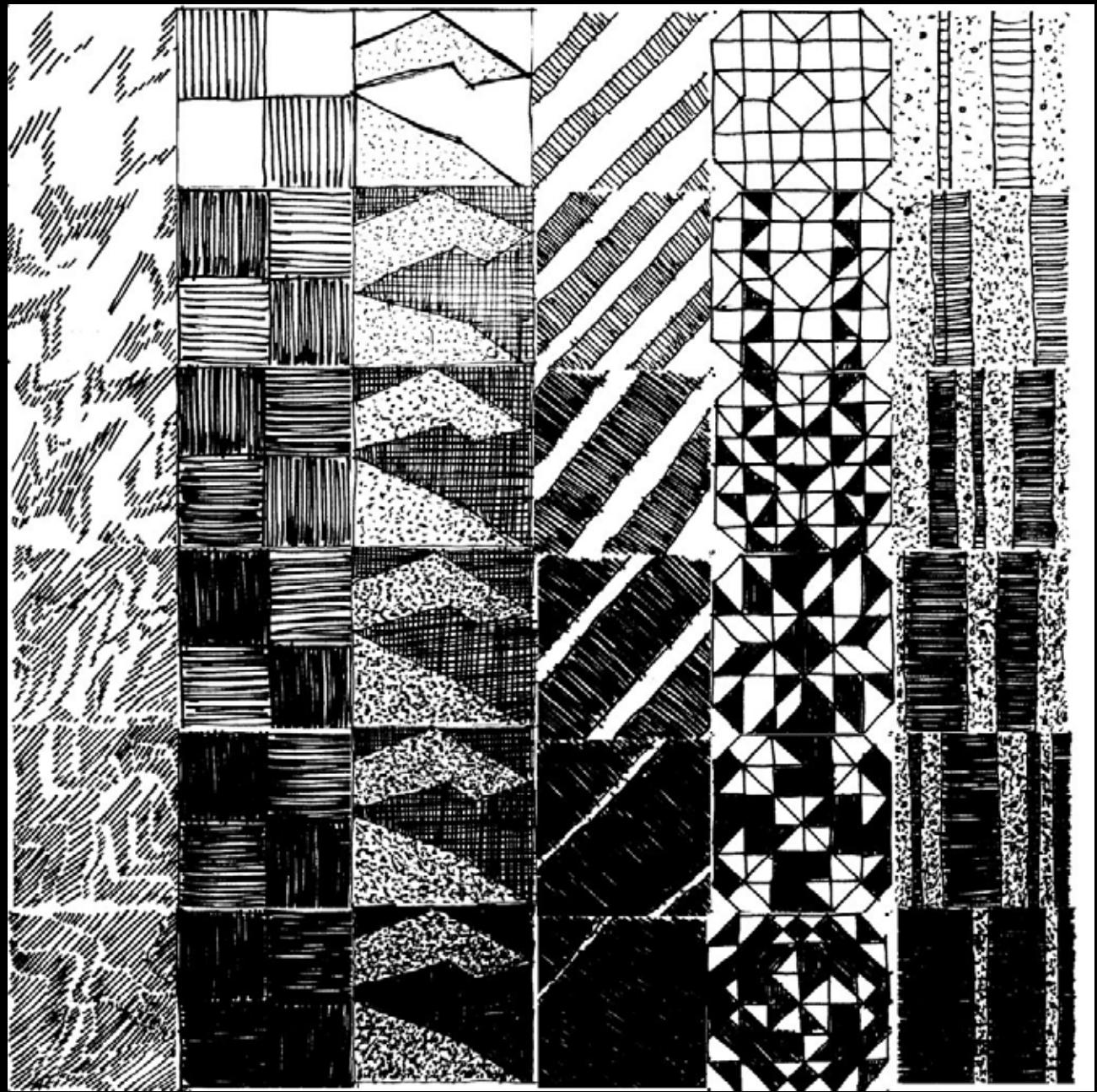
DISLOCATION
(OWN WORD 2)



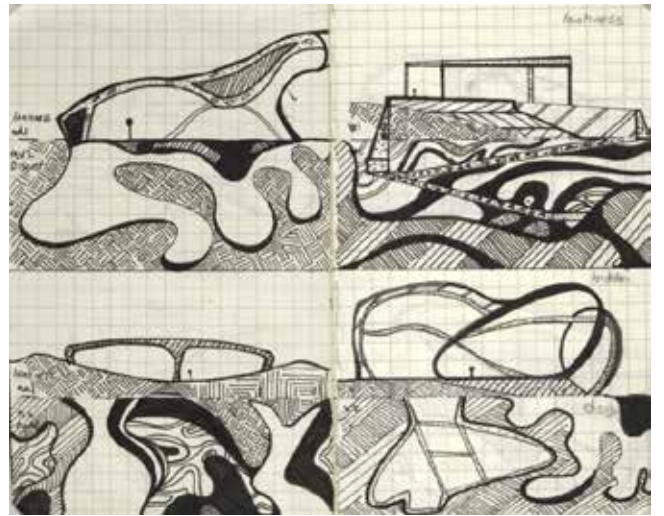
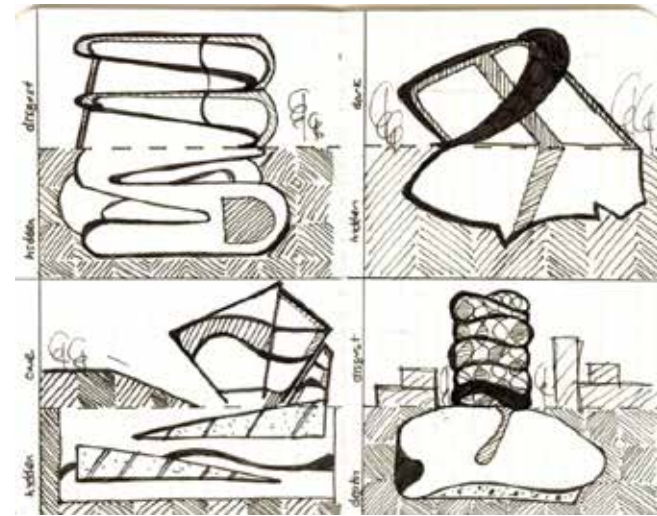
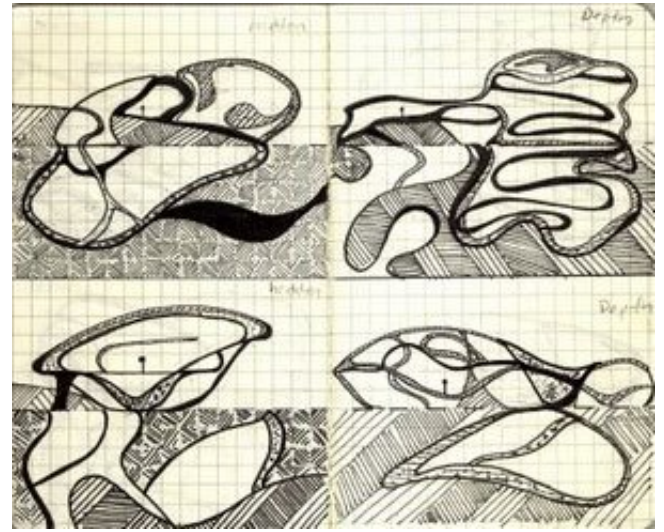
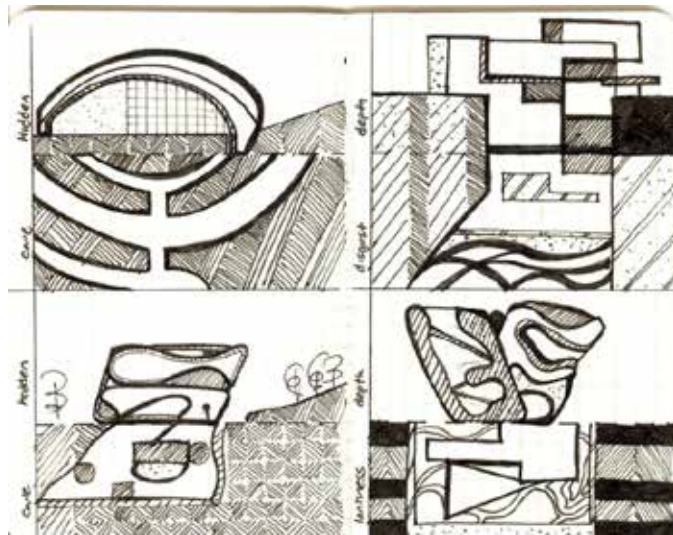
CAMPAIGN
(OWN WORD 3)



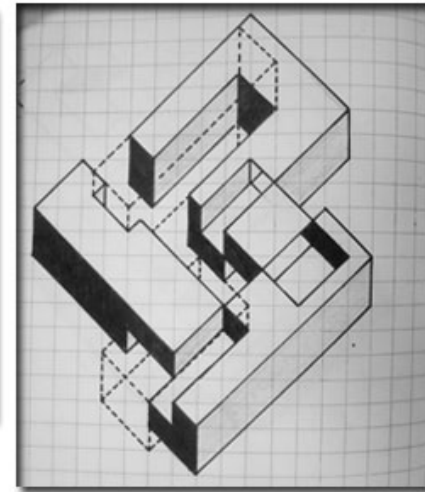
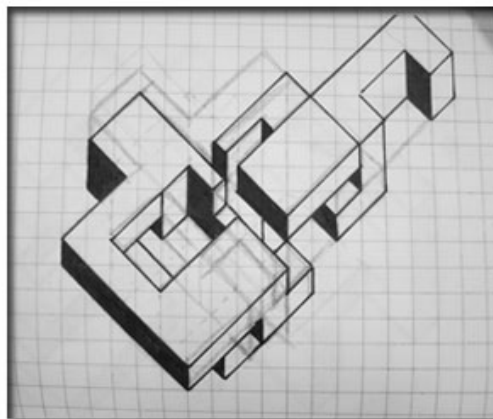
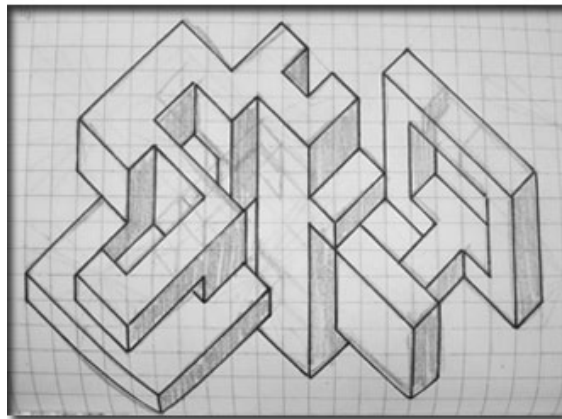
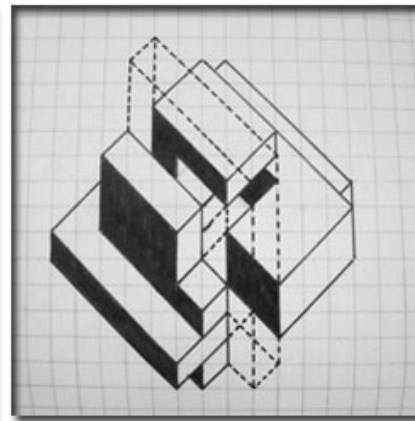
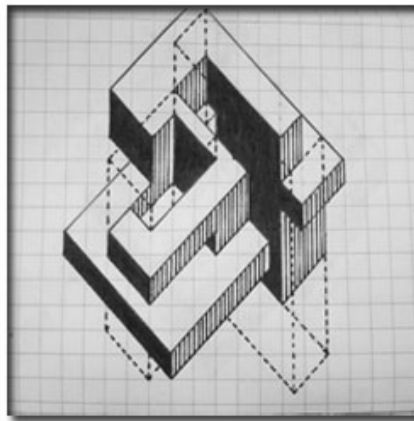
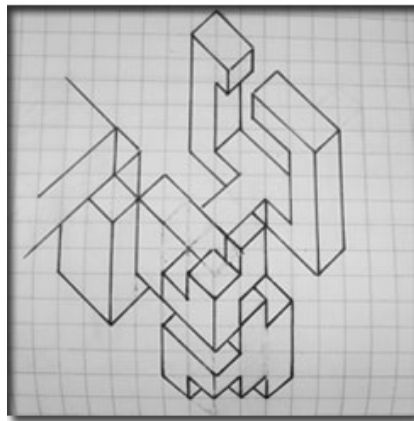
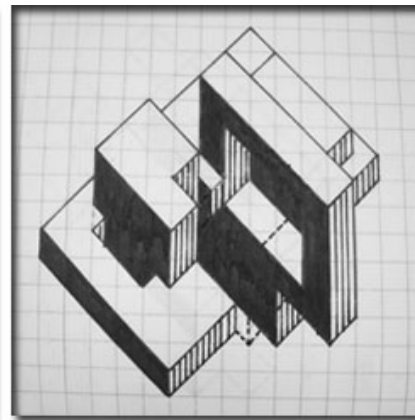
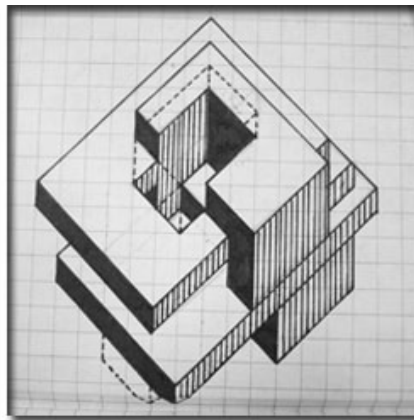
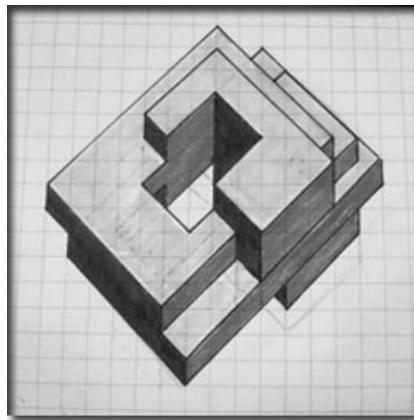
CHRISTOPHER MALOUF



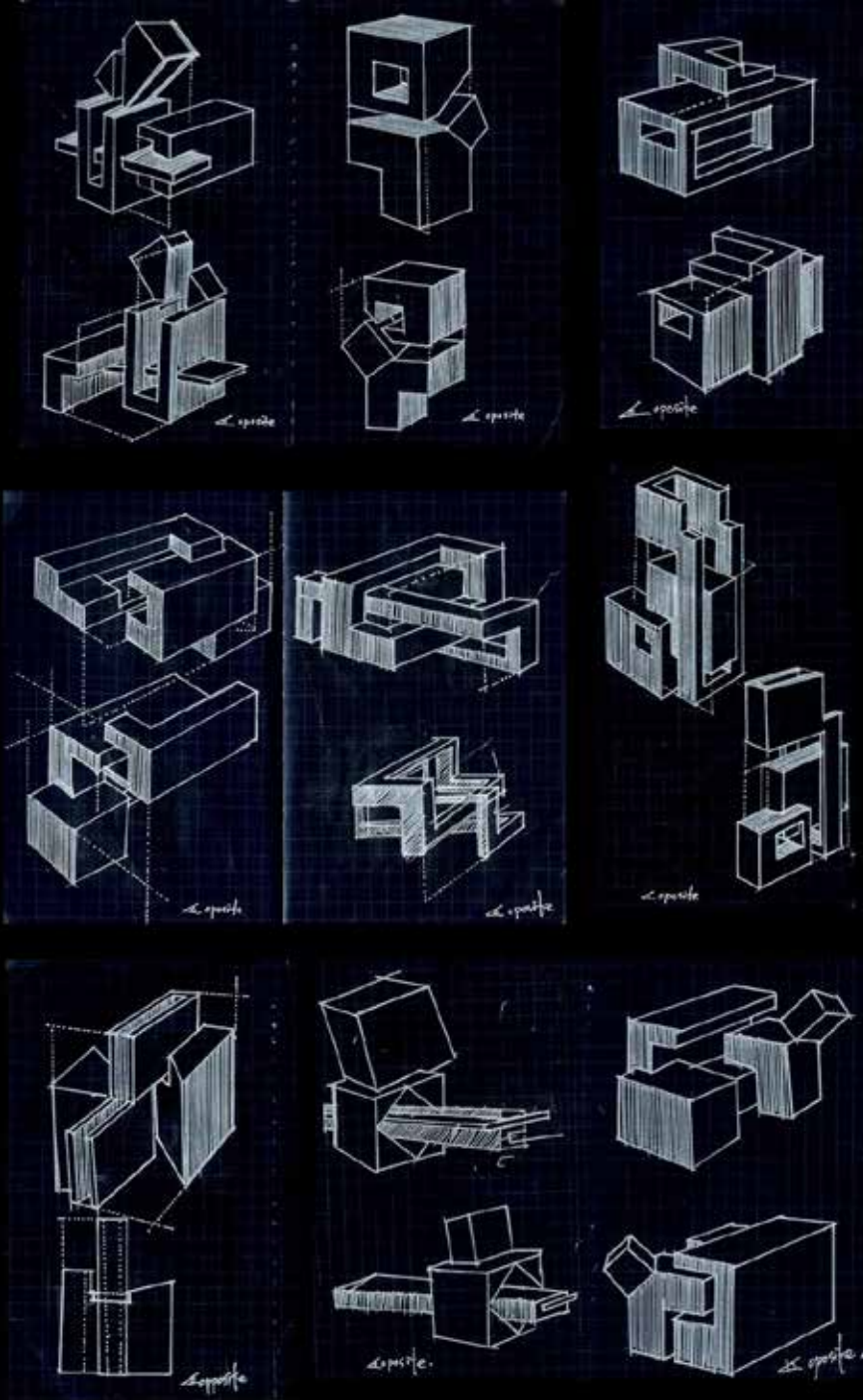
SEAN TRAN



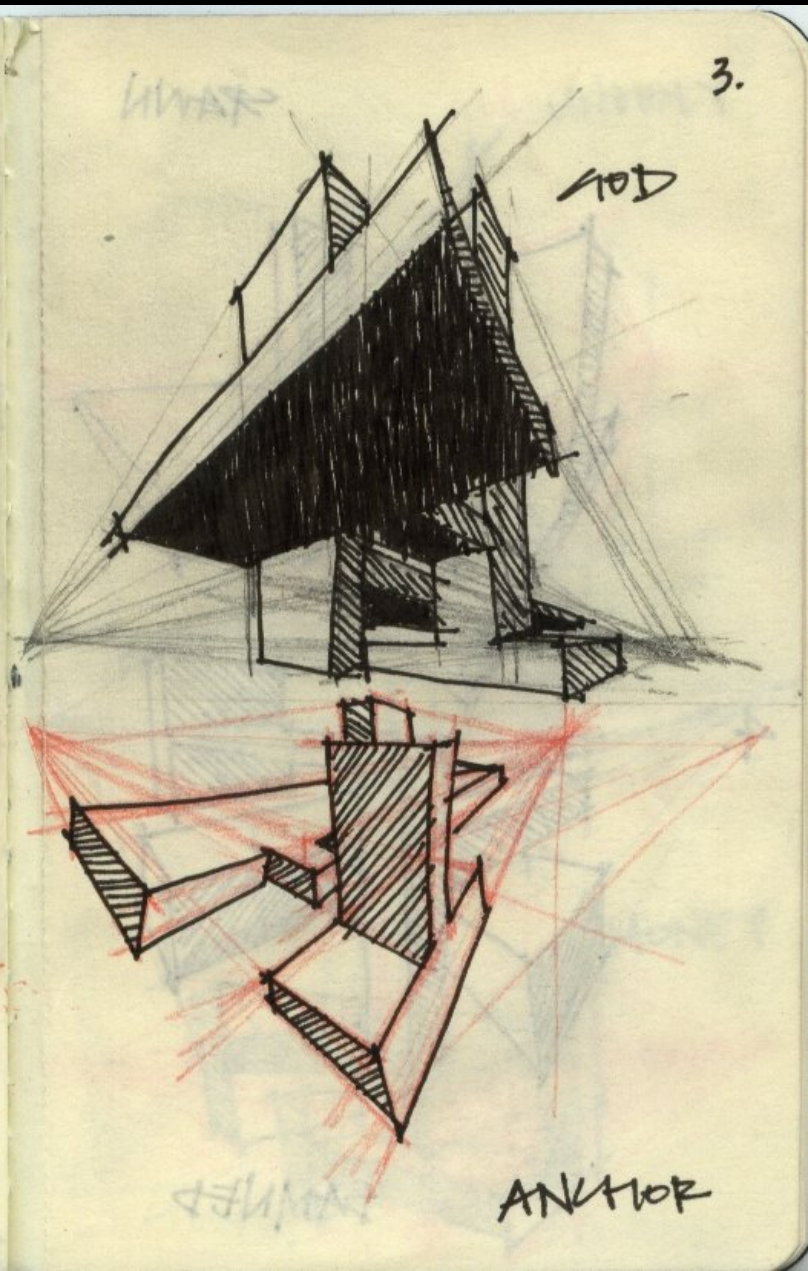
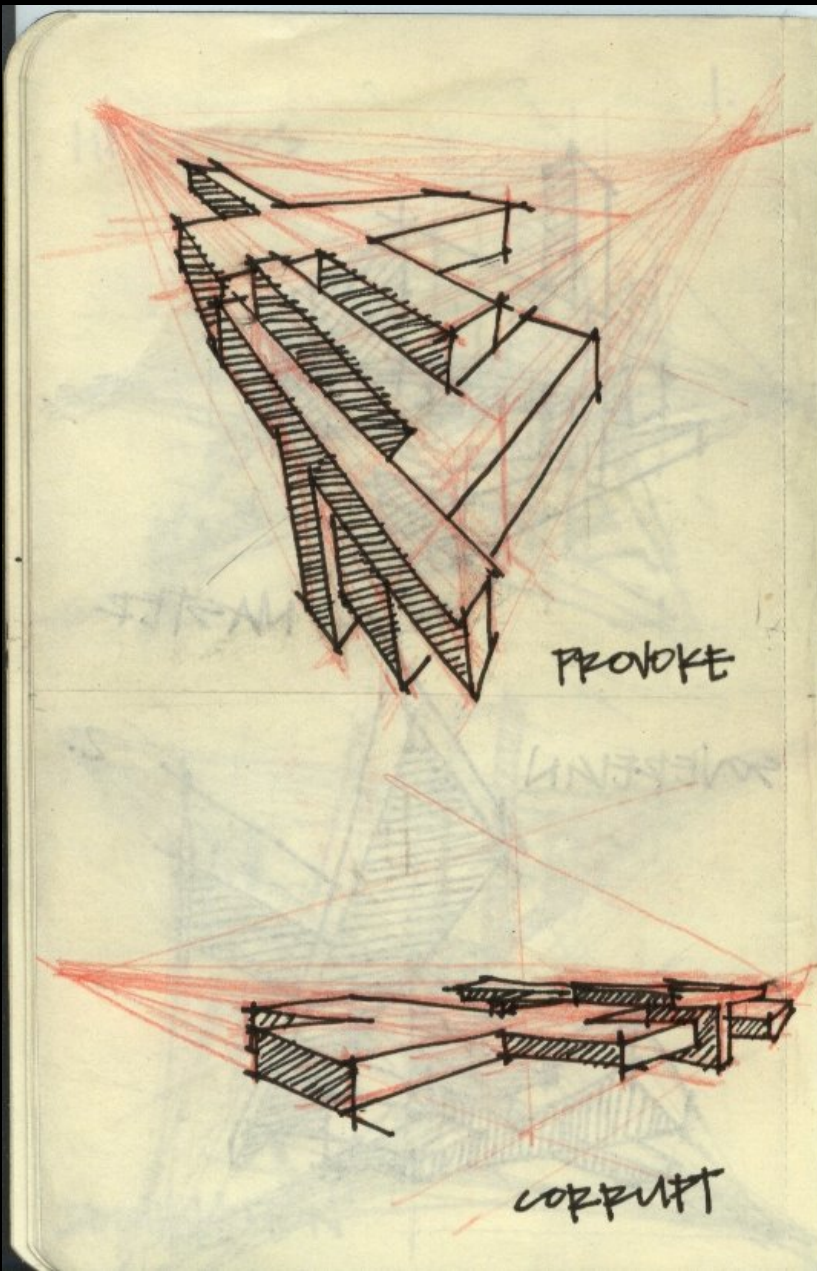
JAMES KIM



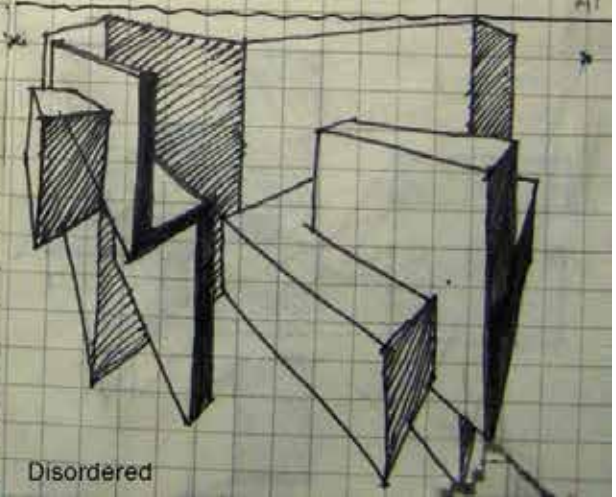
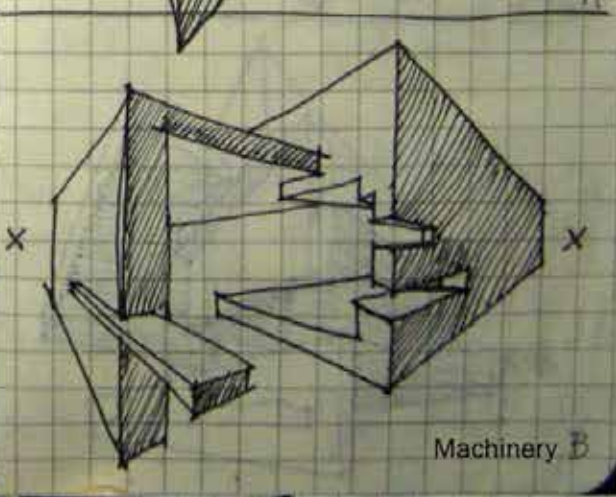
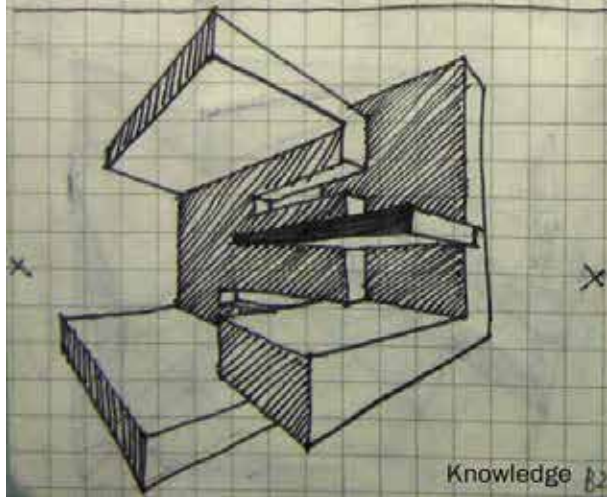
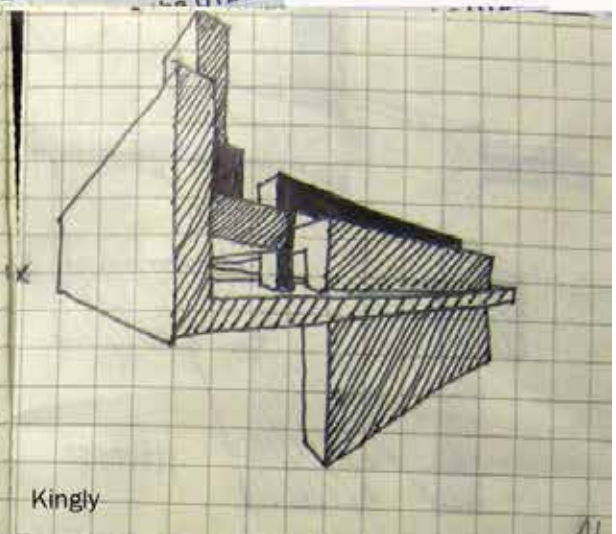
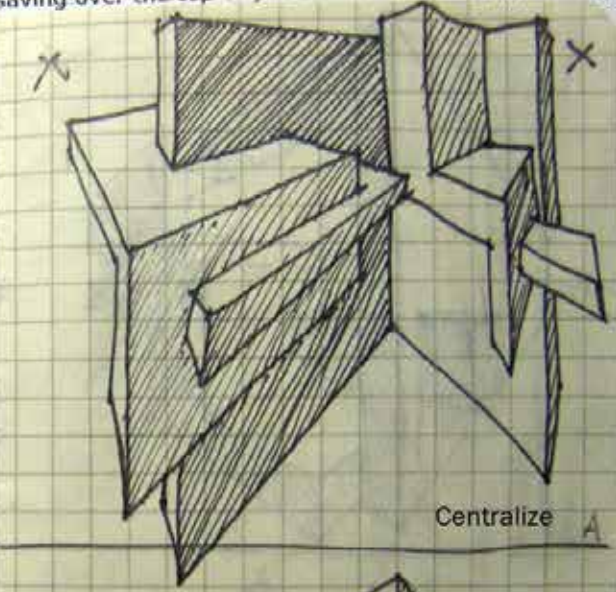
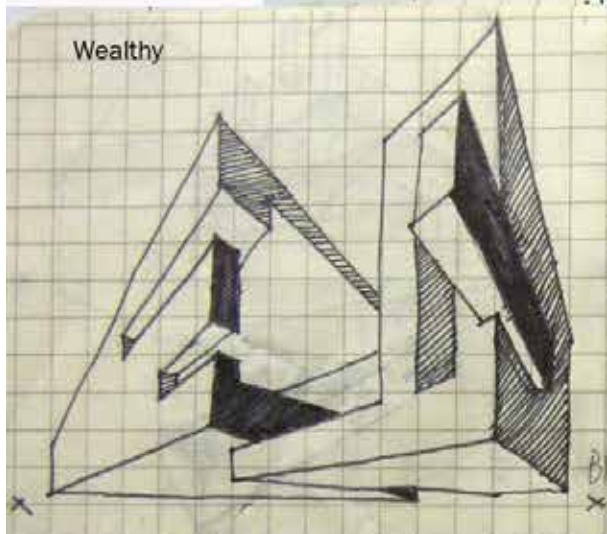
JEAN PHILIPPE DUCARNE



SUN NAM WON



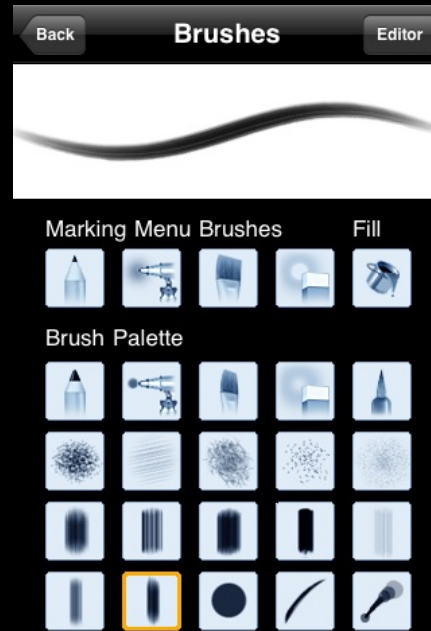
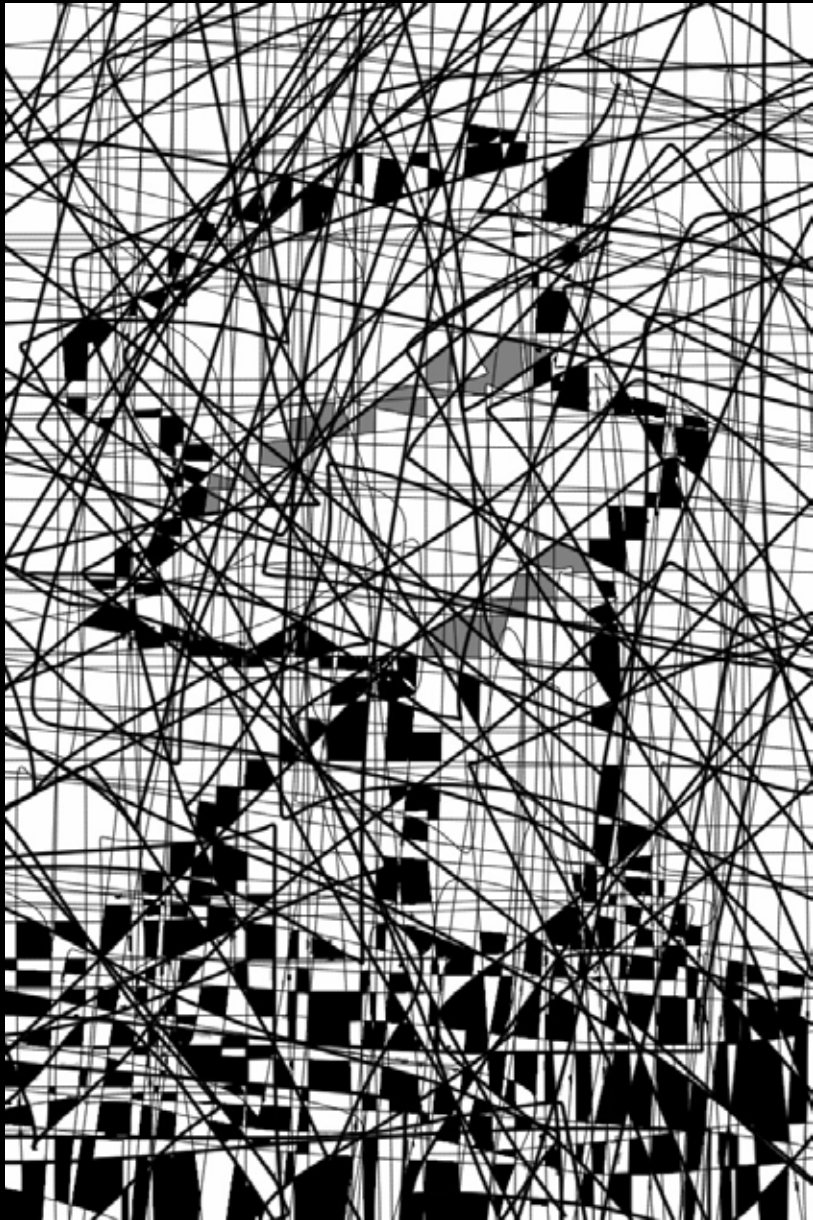
SEAN TRAN



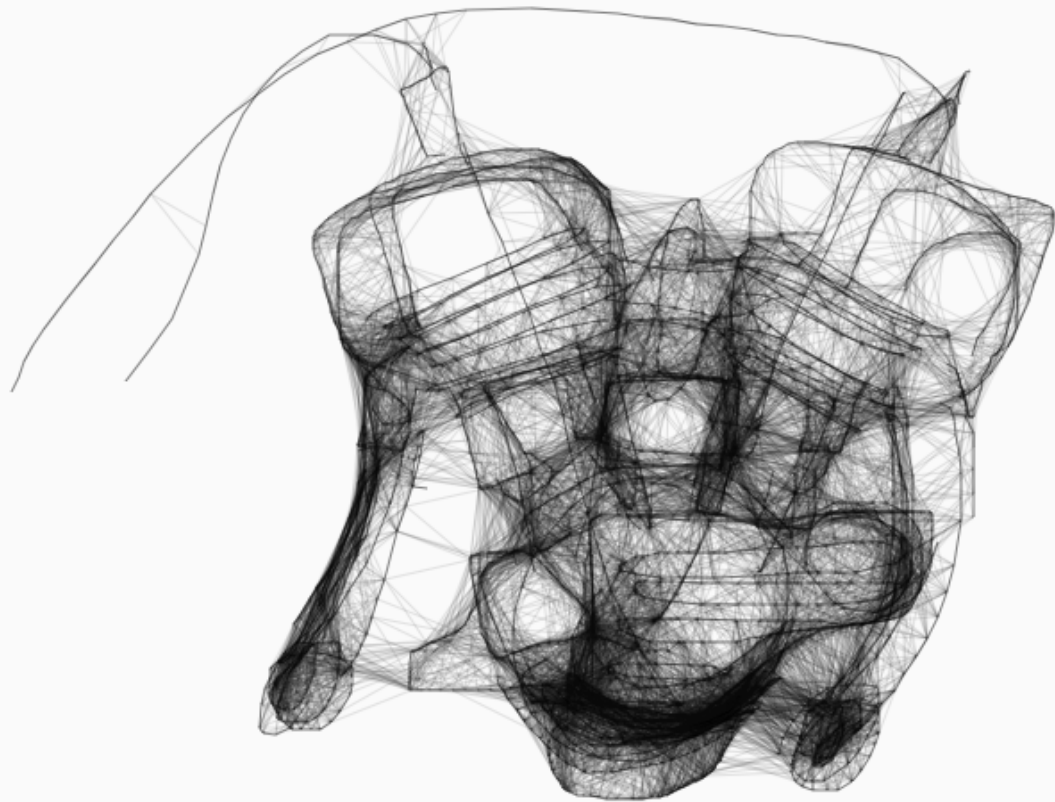
YINGYING CHAN

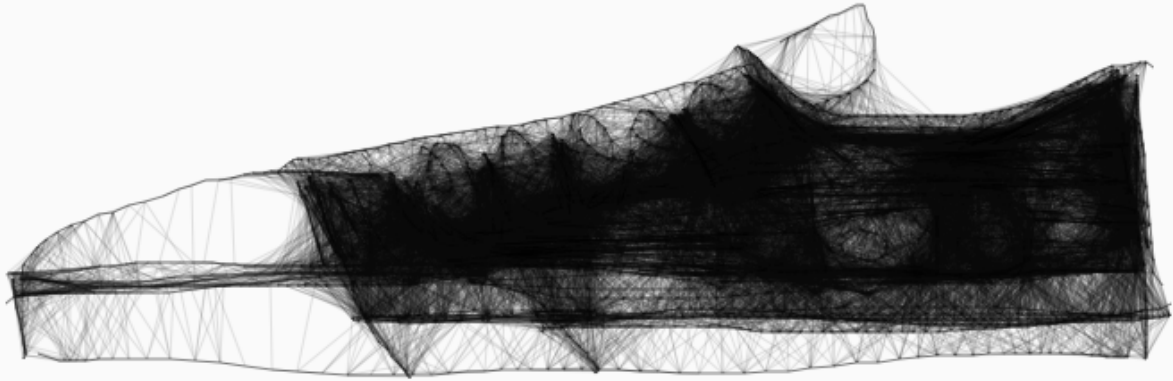
Say hello to iPhone.

















Old.

New.



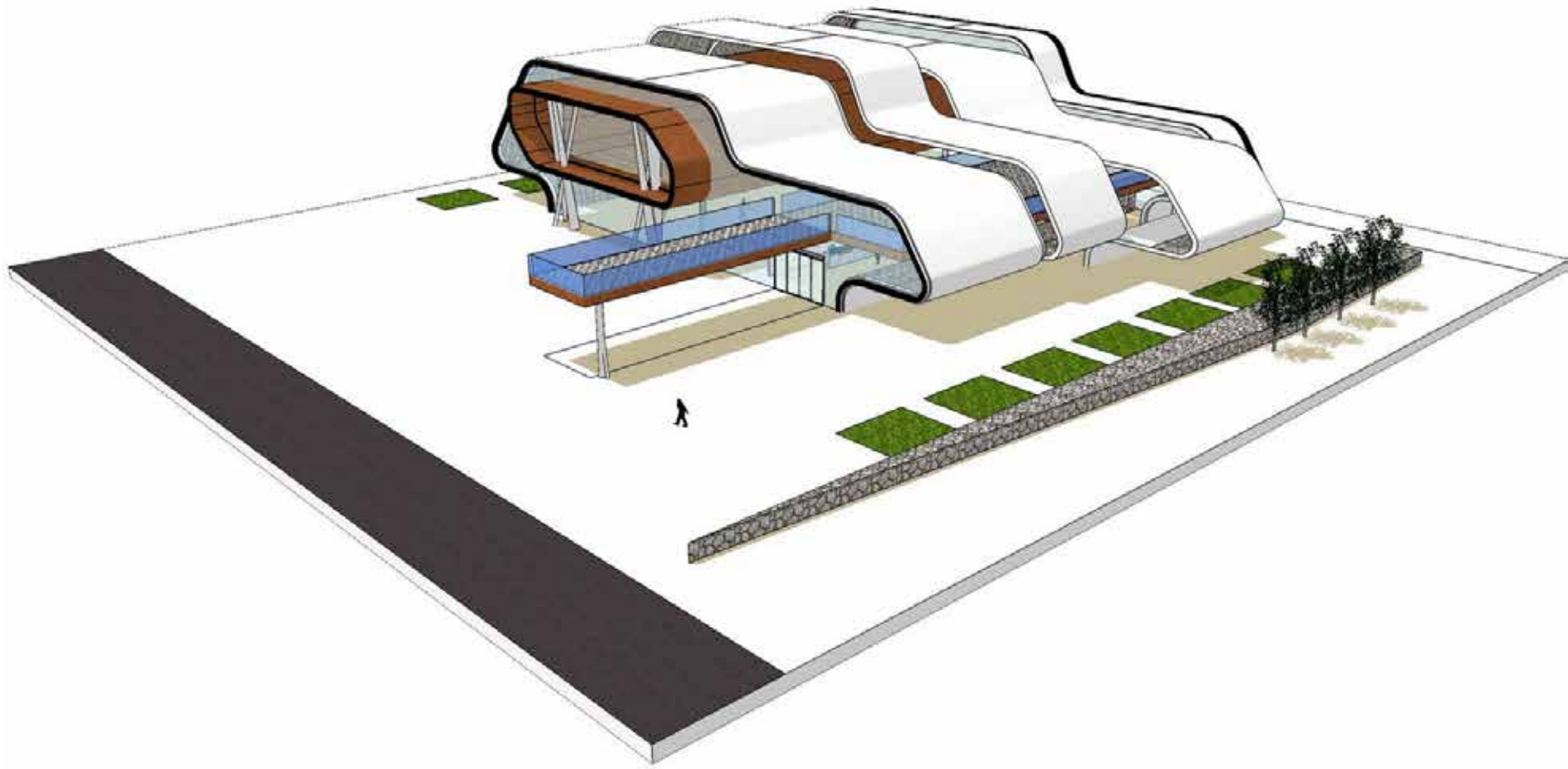
Old.

New.



WWW.NOTEBOOKCHECK.NET





JAMES KIM



EXTERNAL REPRESENTATIVE OF JOBS' COMPLEXITY

MONSTROUS BOLD LIQUID SLEEK



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

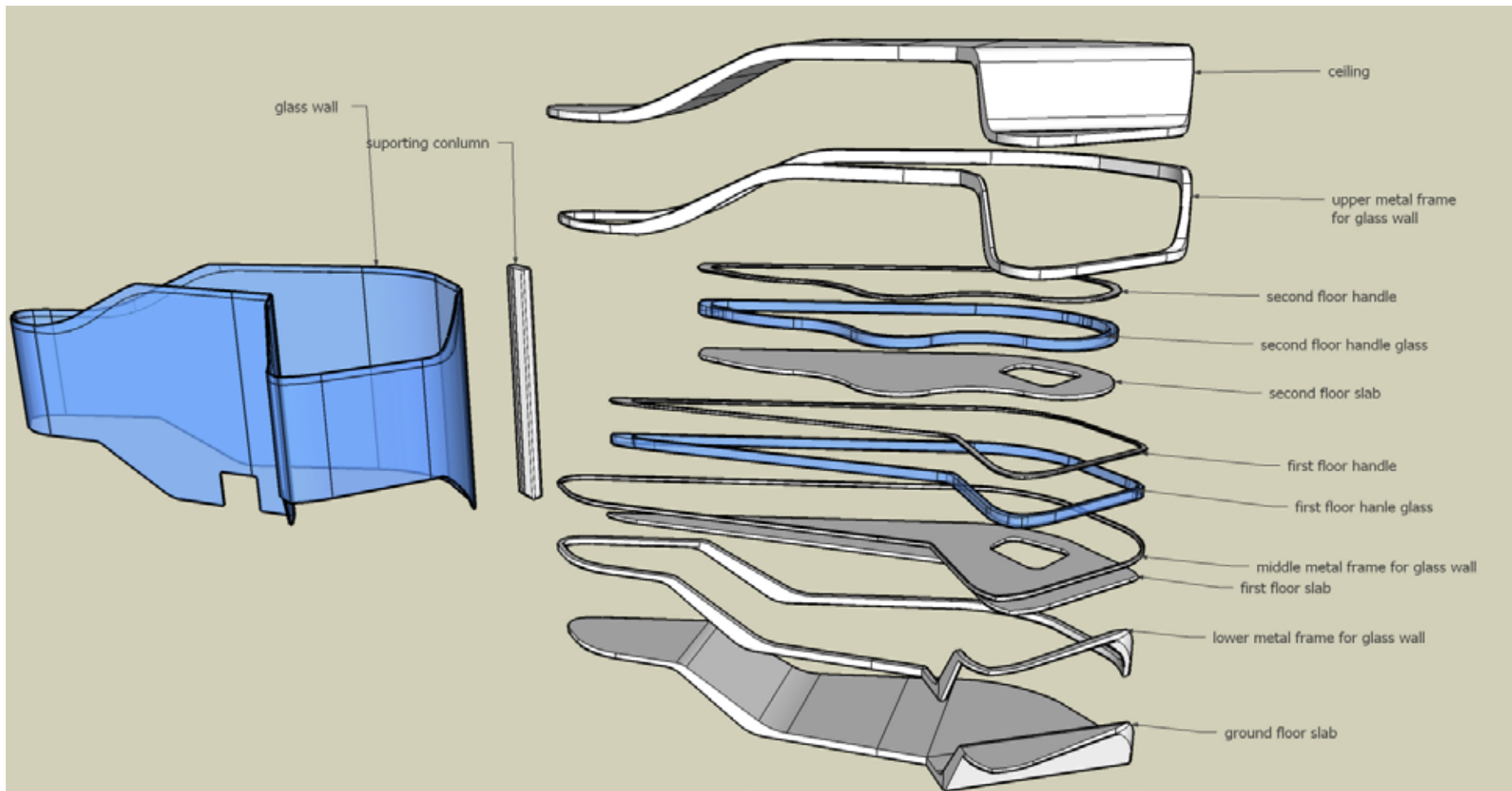


SEAN TRAN

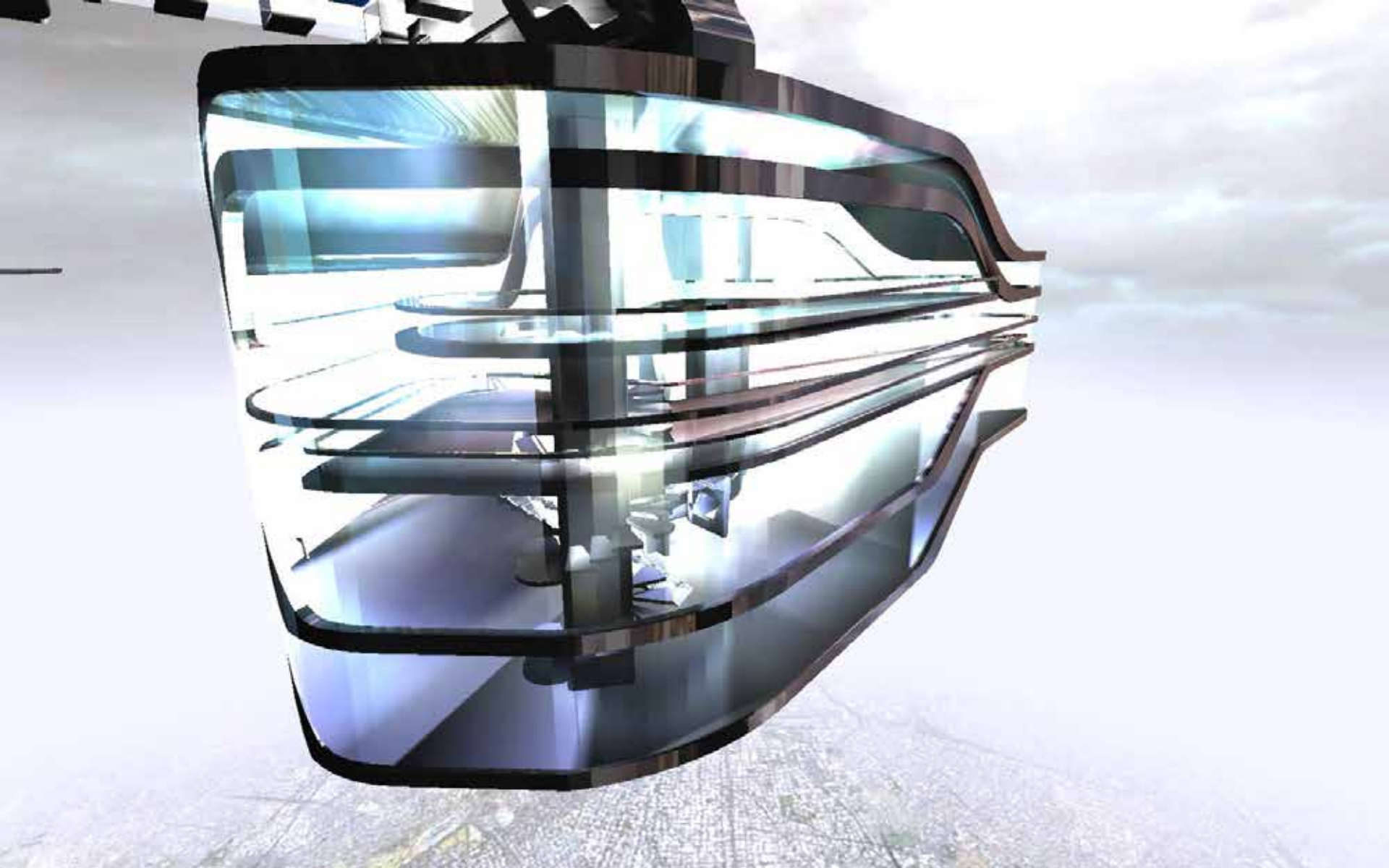




MARY GOMES



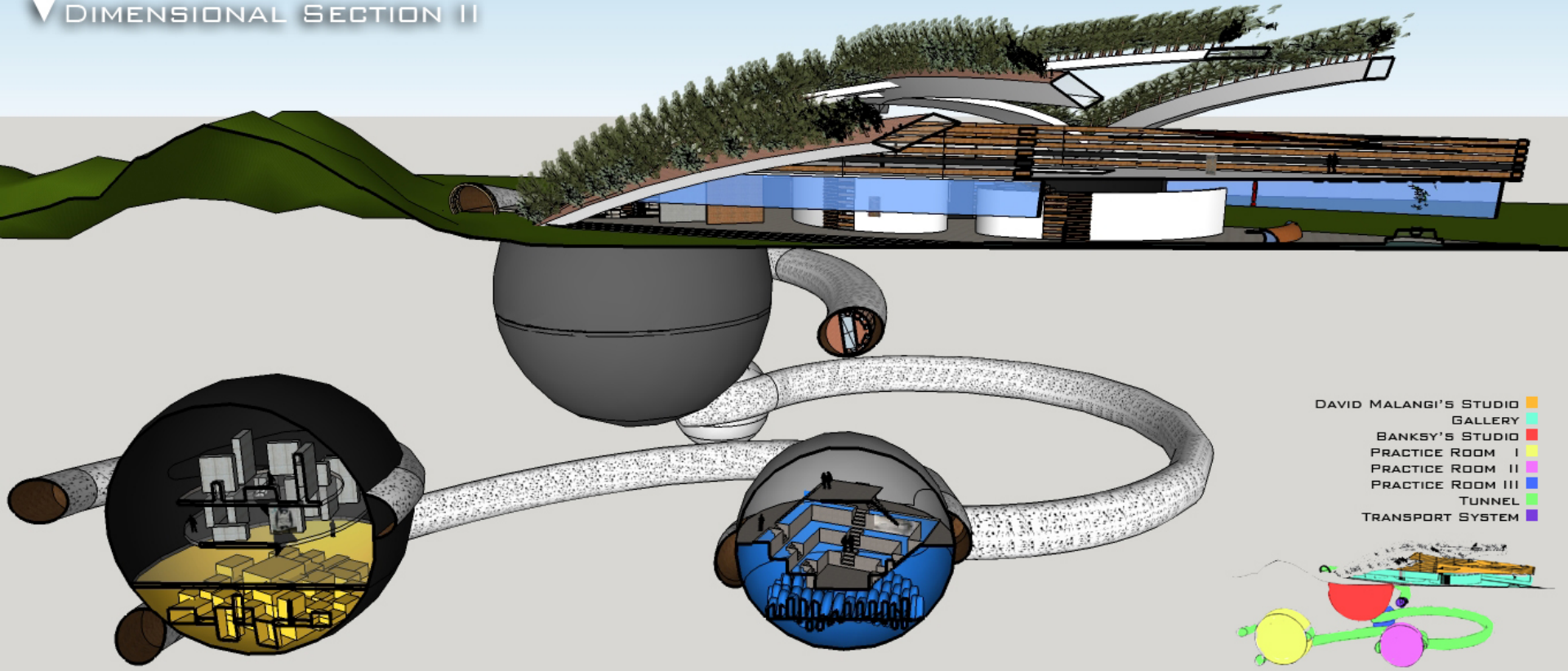
BRAD YINGGONG HUANG



BRAD YINGGONG HUANG

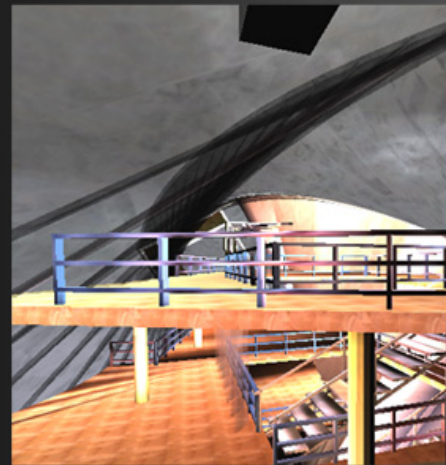
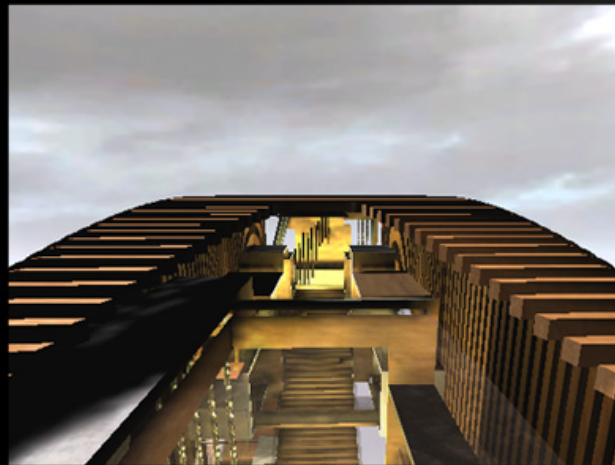
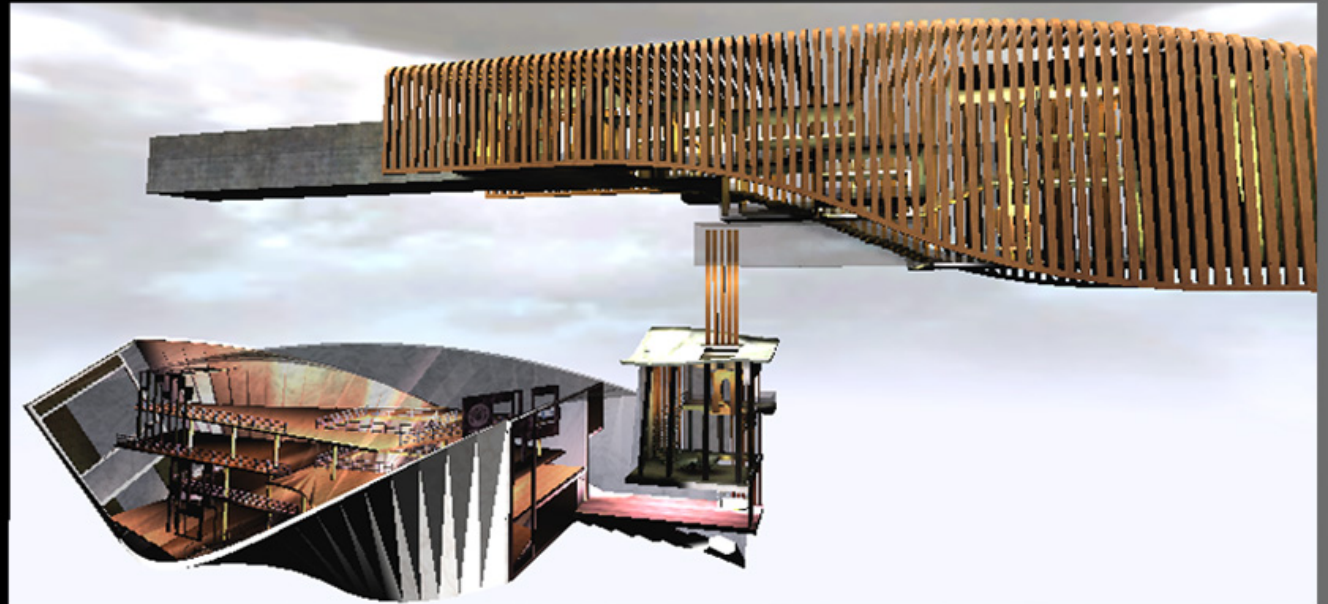
DEVELOPED SKETCHUP MODEL

▼ DIMENSIONAL SECTION II



- DAVID MALANGI'S STUDIO
- GALLERY
- BANKSY'S STUDIO
- PRACTICE ROOM I
- PRACTICE ROOM II
- PRACTICE ROOM III
- TUNNEL
- TRANSPORT SYSTEM

CYRIL LEUNG



zhangyin + versace

ALICE TJITRADAJA



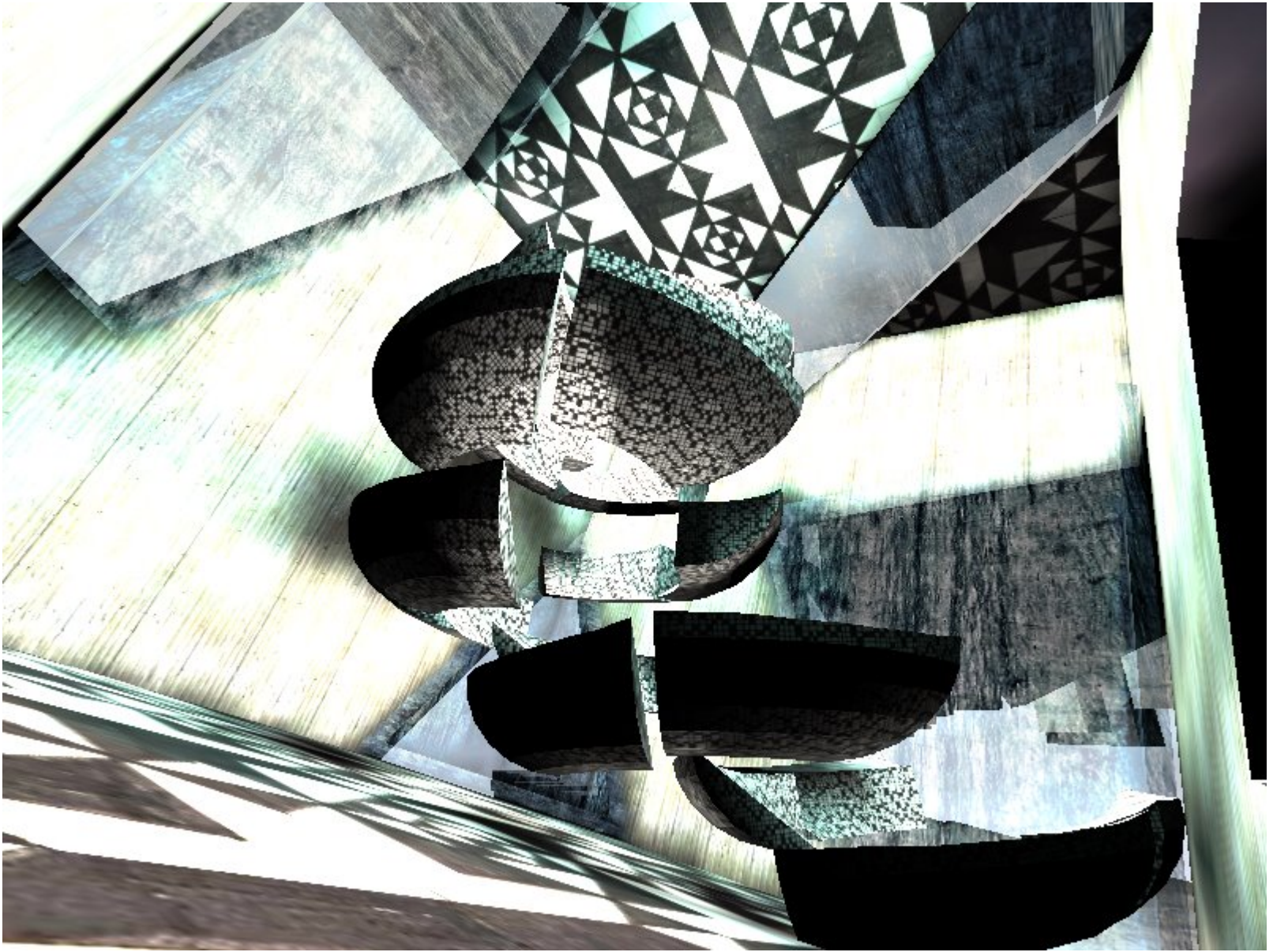
ALICE TJITRADJAJA



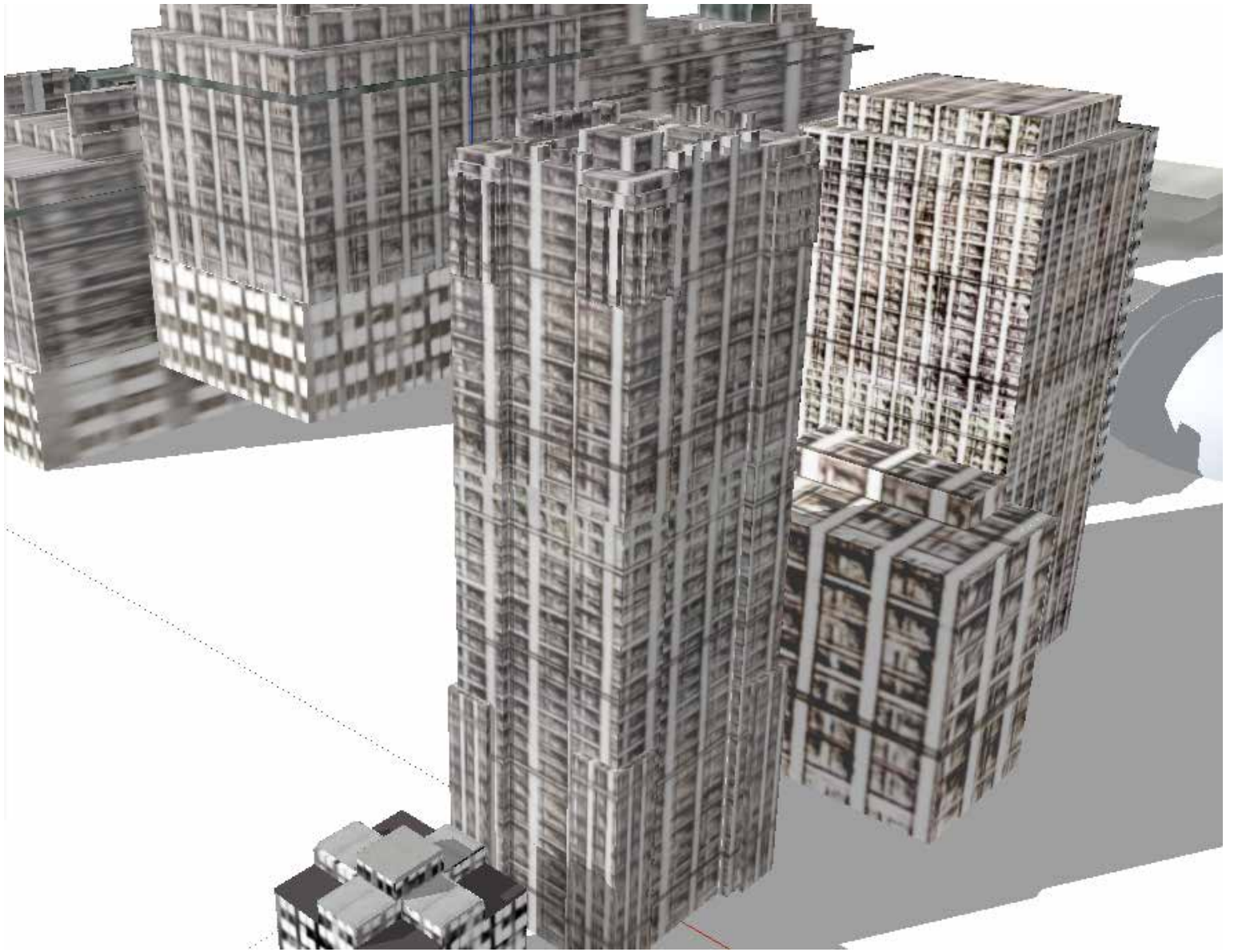
RONNIE NUNEZ



JUSTIN LO



SUN NAM WON



CHRISTINE PAN



CHRISTINE PAN



MATT O'BRIEN



MATT O'BRIEN



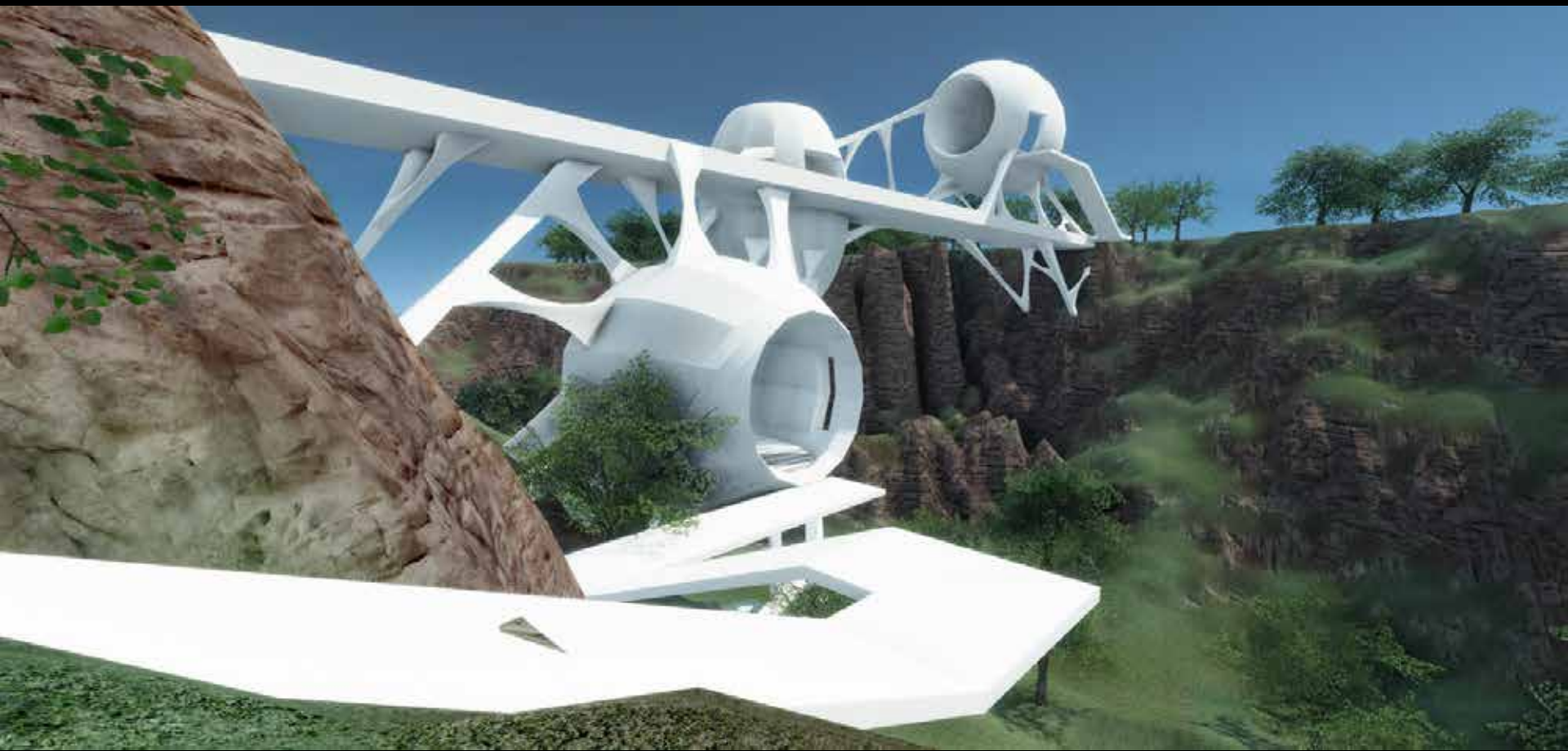
MILLI LAKOS



MILLI LAKOS



RICKY FAN

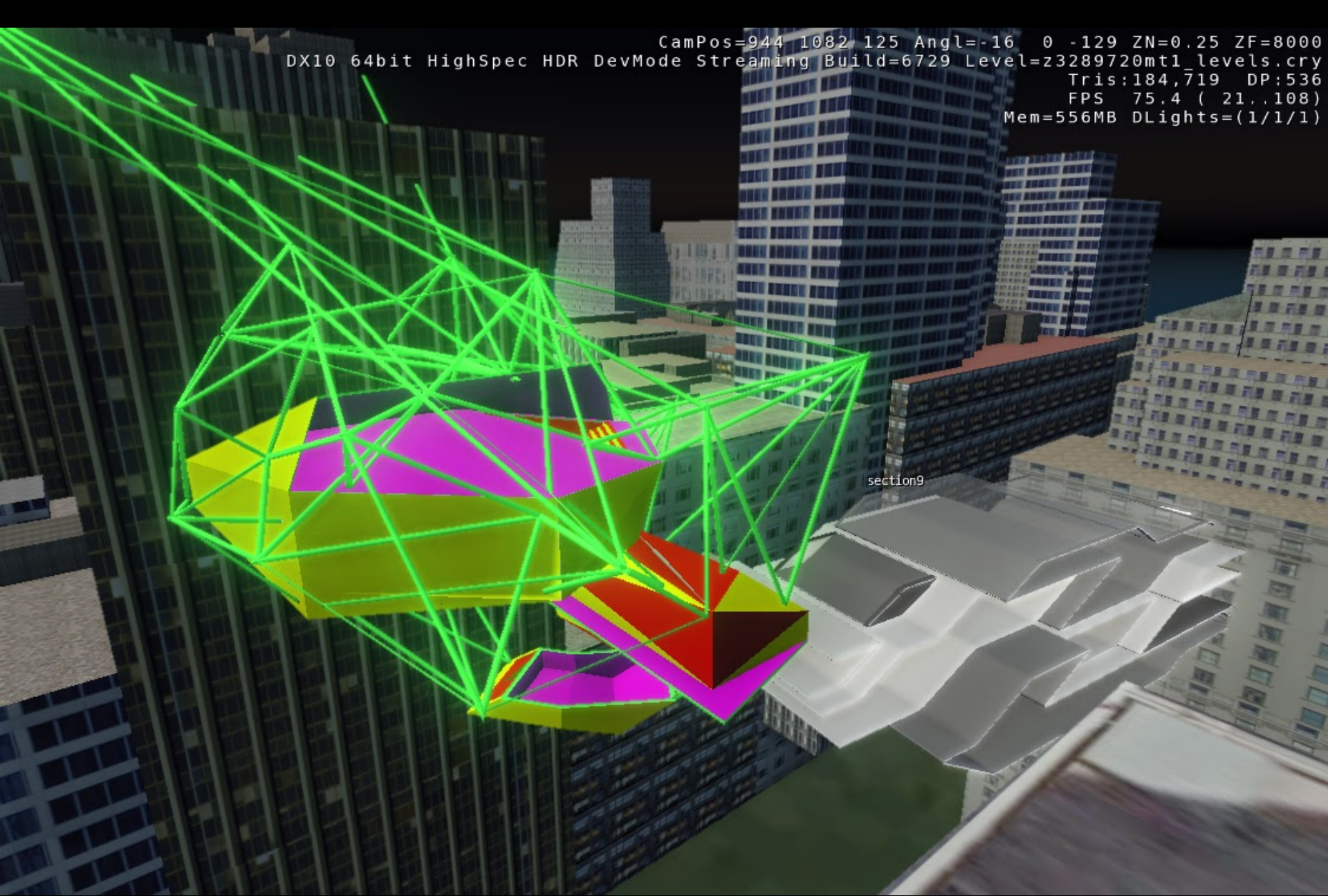


BLAKE CASHMAN



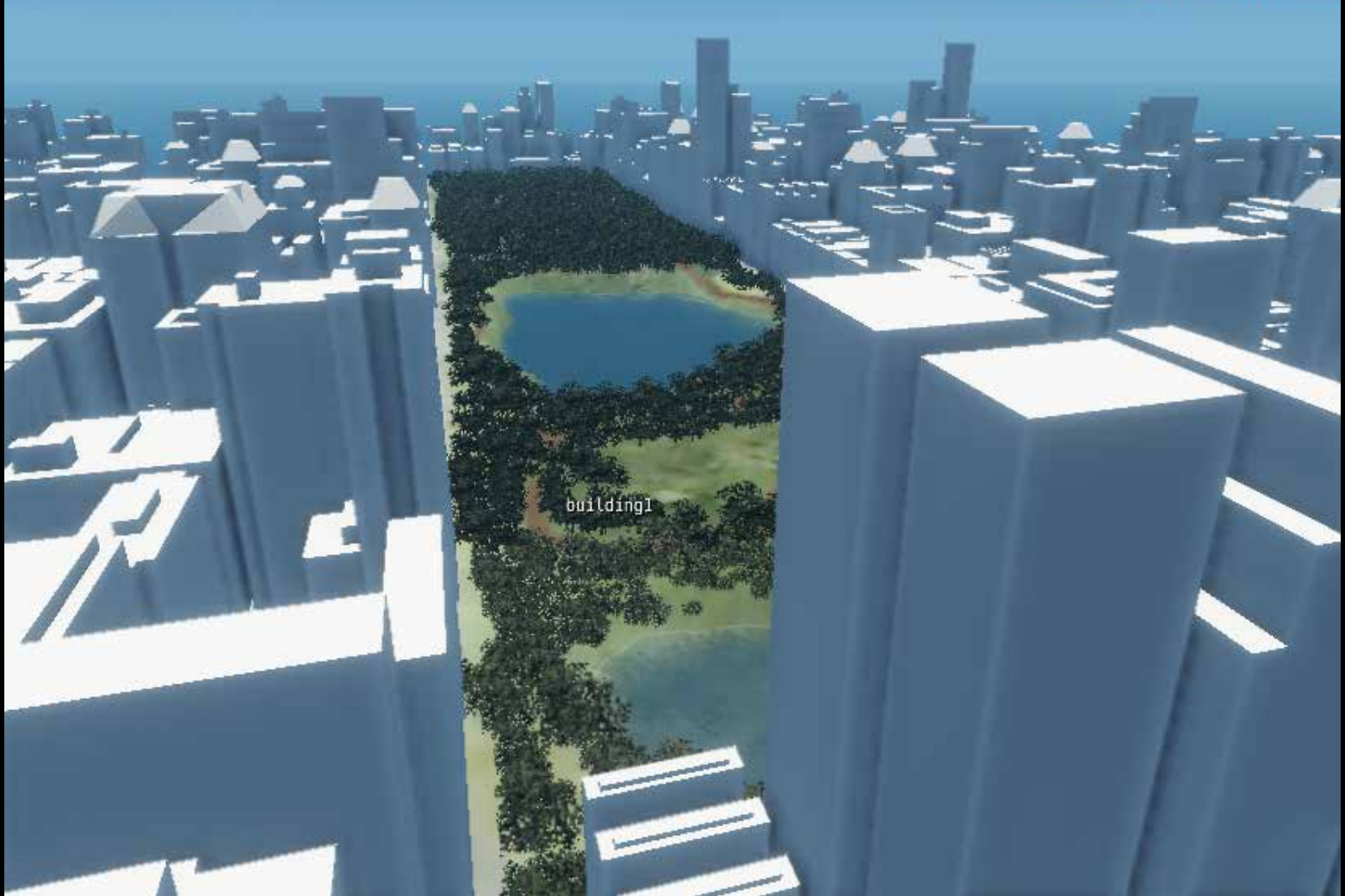
JARROD HINWOOD

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



YEHUDA BASSIN

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



CYRIL LEUNG

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



JAMES HARGRAVES

POETIC APOCALYPSE

CamPos=511 925 174 Ang1=-18 9 -58 ZH=0.25 ZF=5953
DX19 32bit MedSpec DevMode Build=6729 Level=Araul162
Tris:843,582 DP:1826
FPS 5.9 (5.1 6)
Mem=487MB DLights=(0/1/1)



REBEKAH ARAULLO

EXPERIMENT 1

DATUM www.dictionary.com

da·tum –noun, plural **da·ta**

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

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

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

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

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

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

da·tum –noun, plural **da·ta**

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

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

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

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

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

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



SECTION

sec·tion –noun

1.a part that is cut off or separated.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

19. to cut or divide into sections.

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

21. *Surgery.* to make an incision.

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

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

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

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

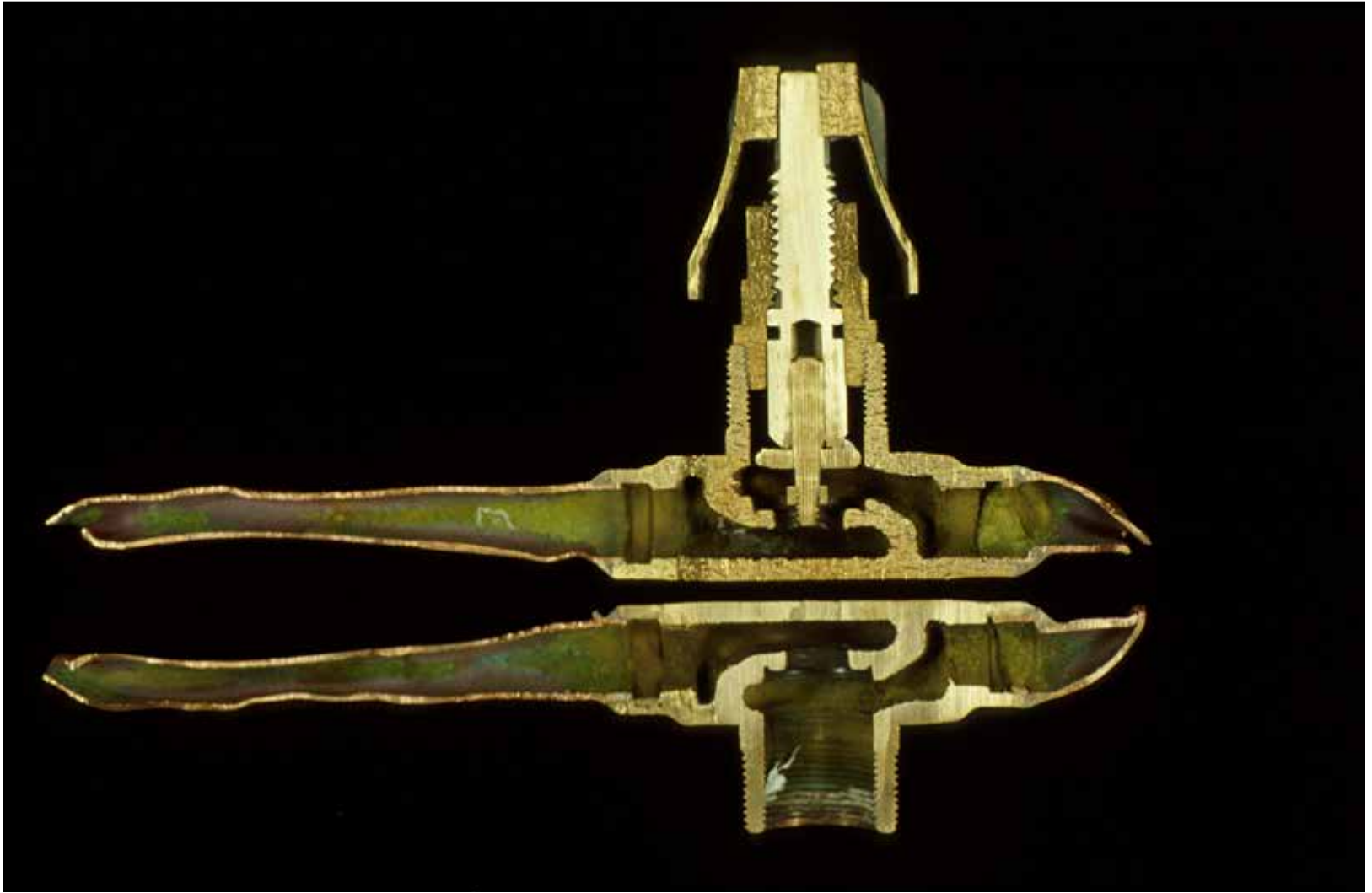
18. shape (def. 12). –verb (used with object)

19. to cut or divide into sections.

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

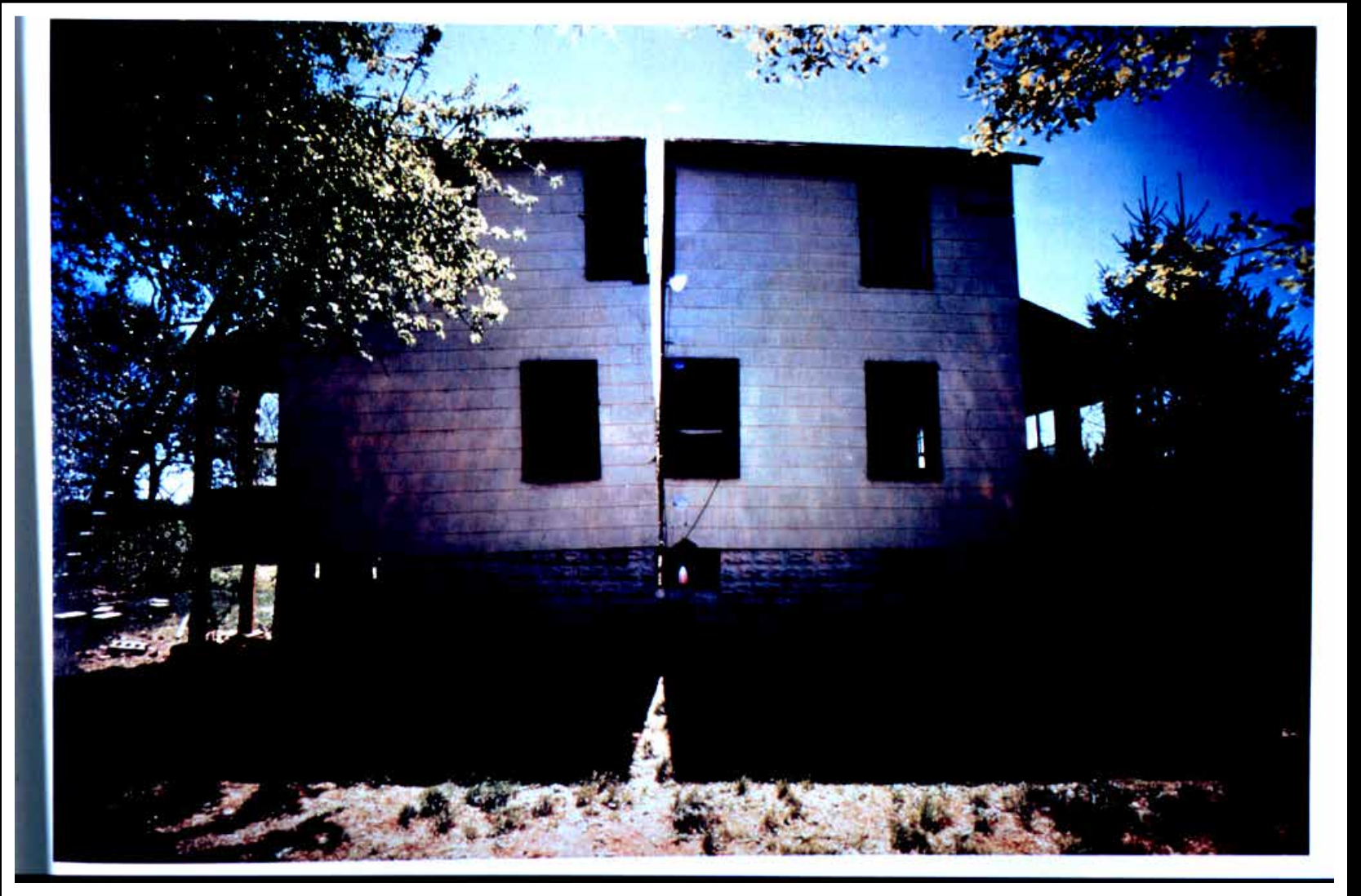
21. *Surgery.* to make an incision.

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

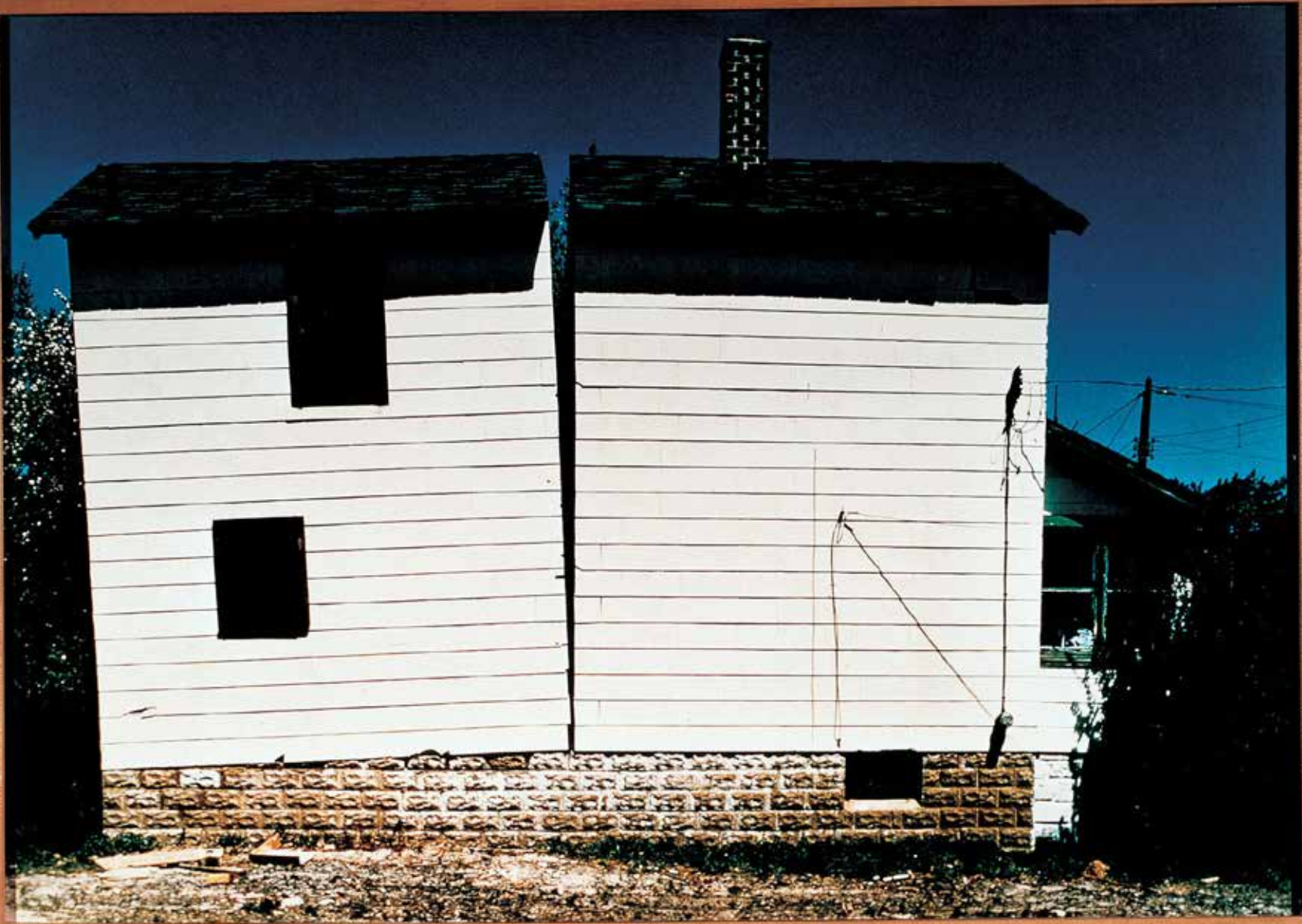


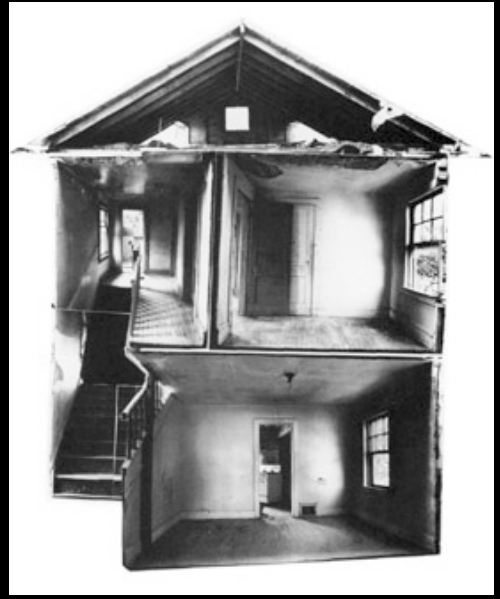
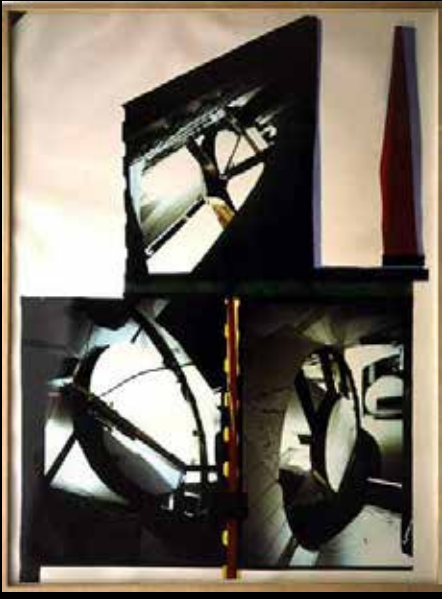
NATALIE BEEBY



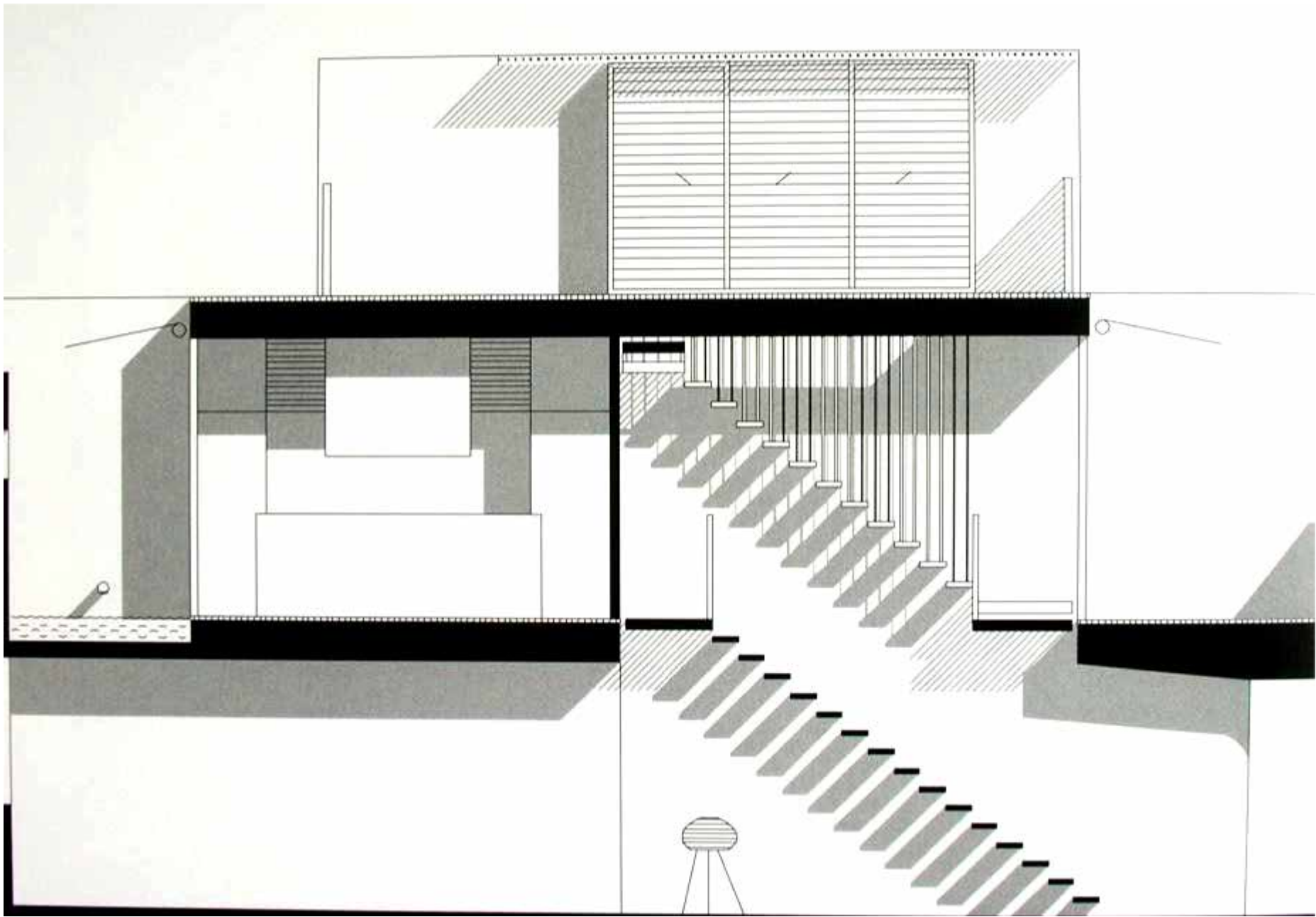


GORDON MATTA CLARK

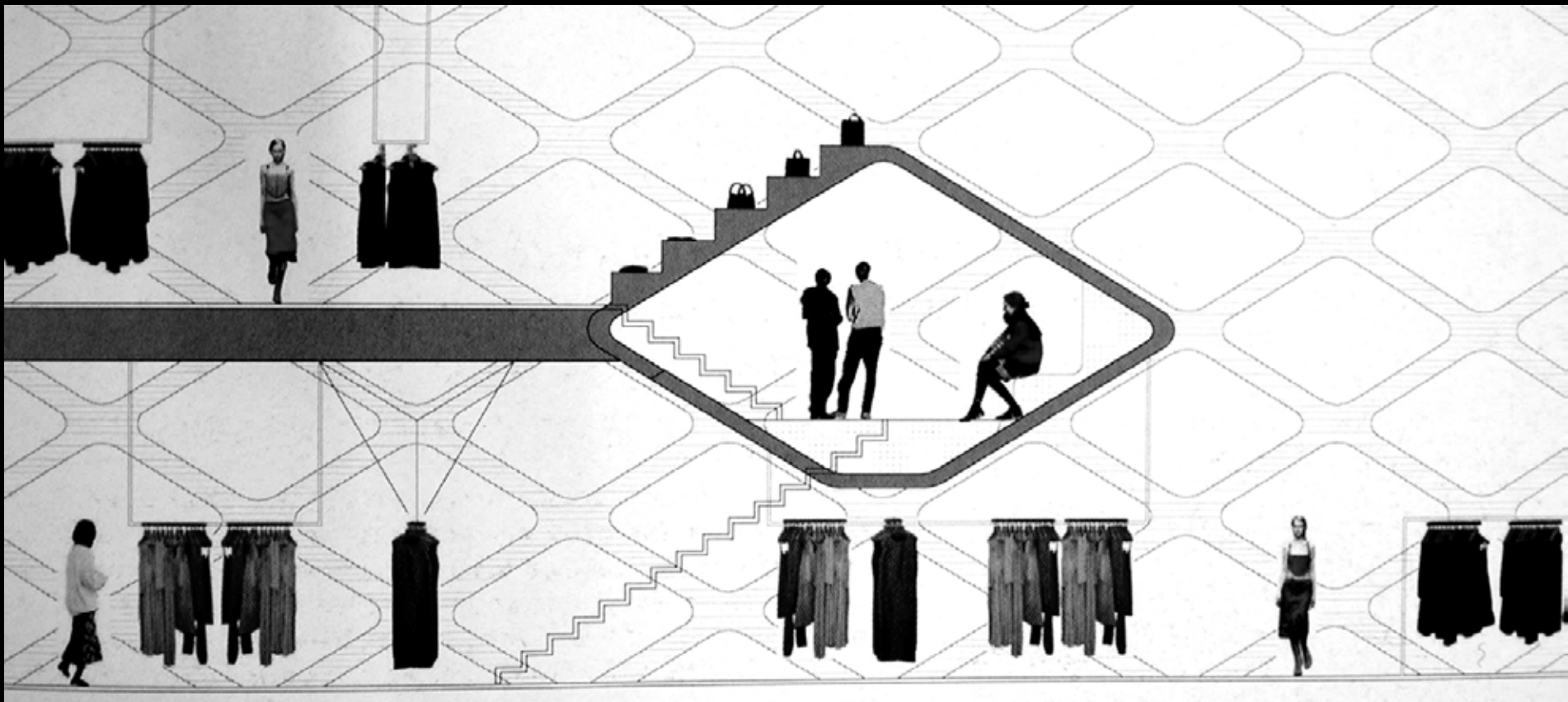




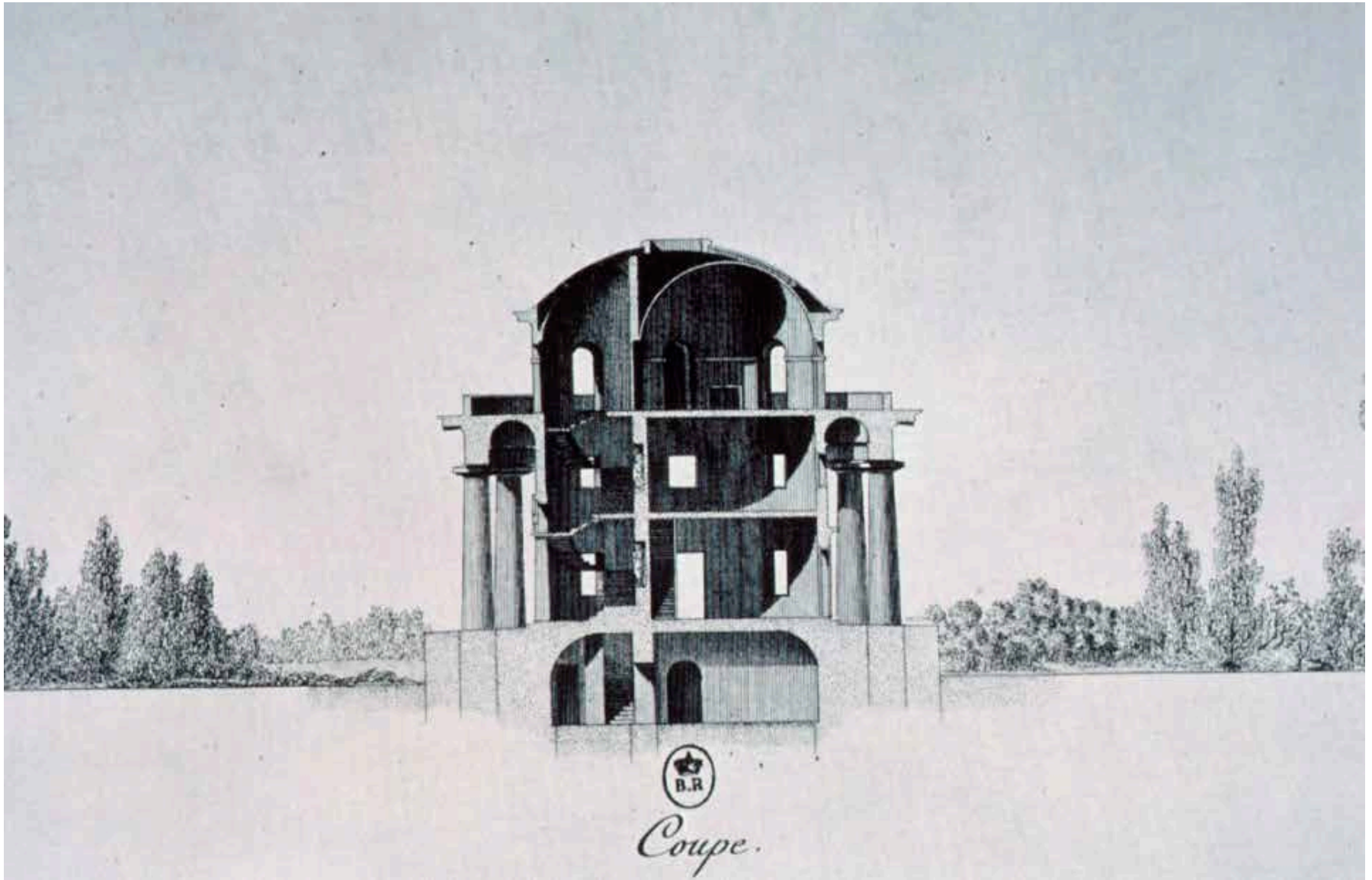
CRYSIS DEMO



KAZUYO SEJIMA

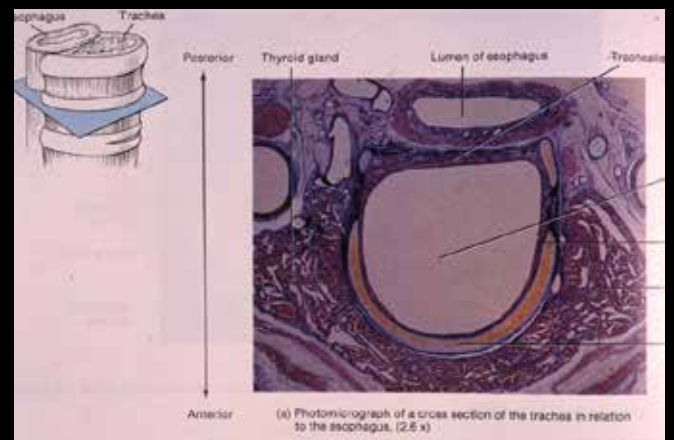
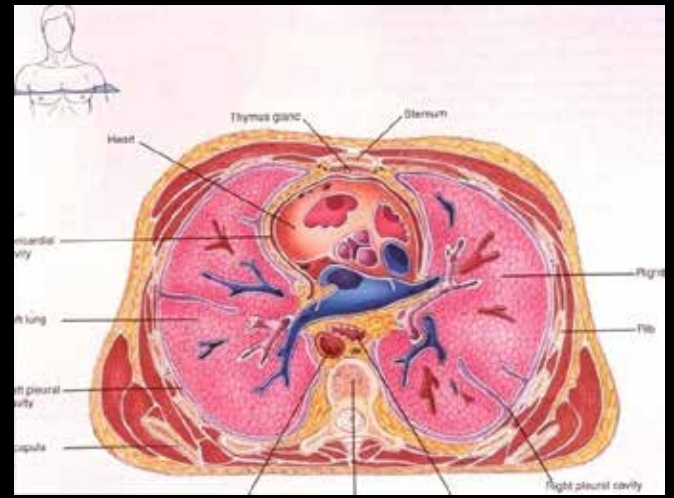
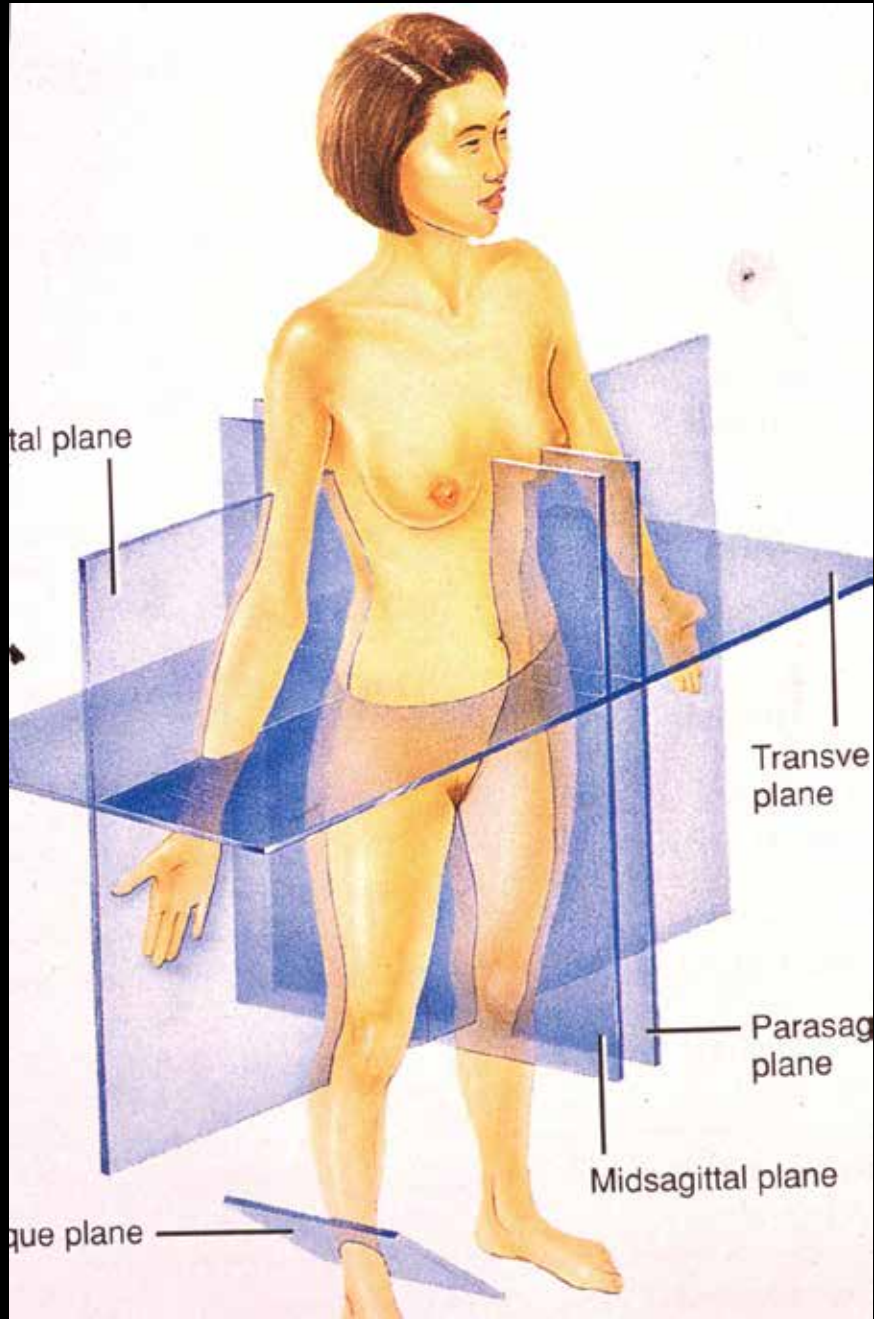


PRADA STORE, JAPAN, HERZOG AND DE MEURON



J.J. LEQUEUX

SECTION +
VIOLENCE









DAMIEN HIRST





Front
(Anterior)

Right Side



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

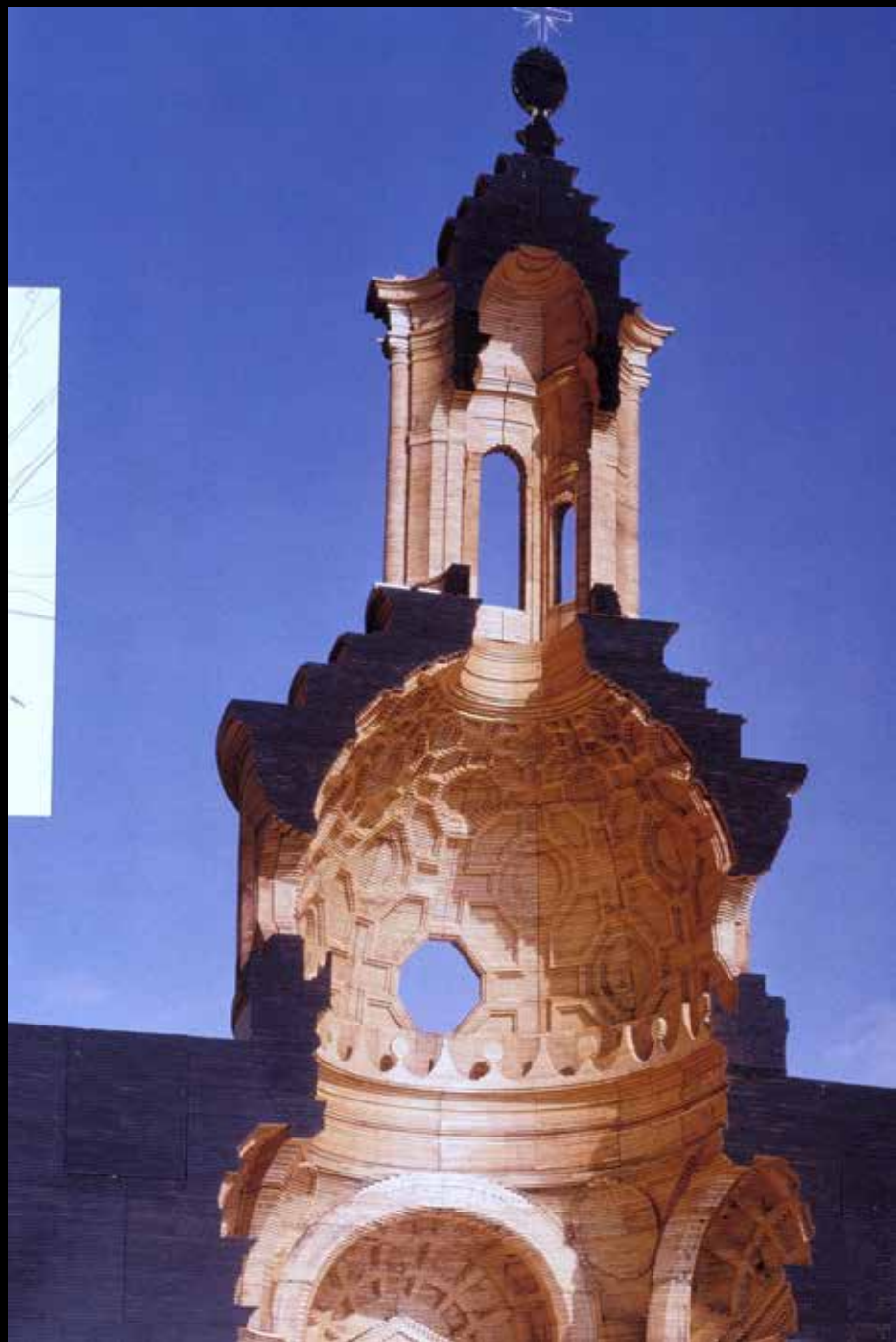
SECTION +
STRUCTURE

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

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

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

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



ST CARLO ALLE QUATTRO FONTANE
FRANCESCO BORROMINI
1638
MARIO BOTTA

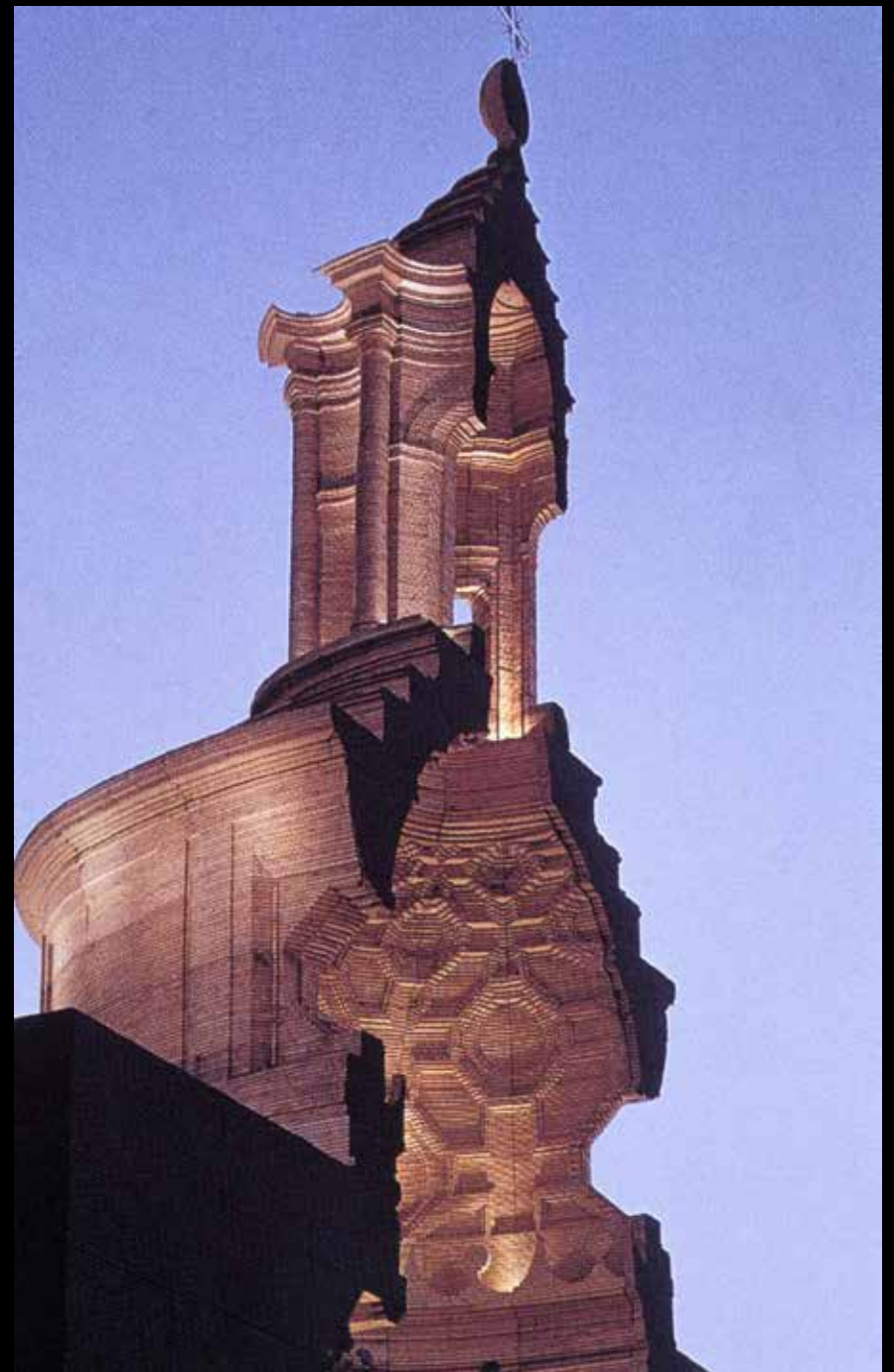






Fig. 140.

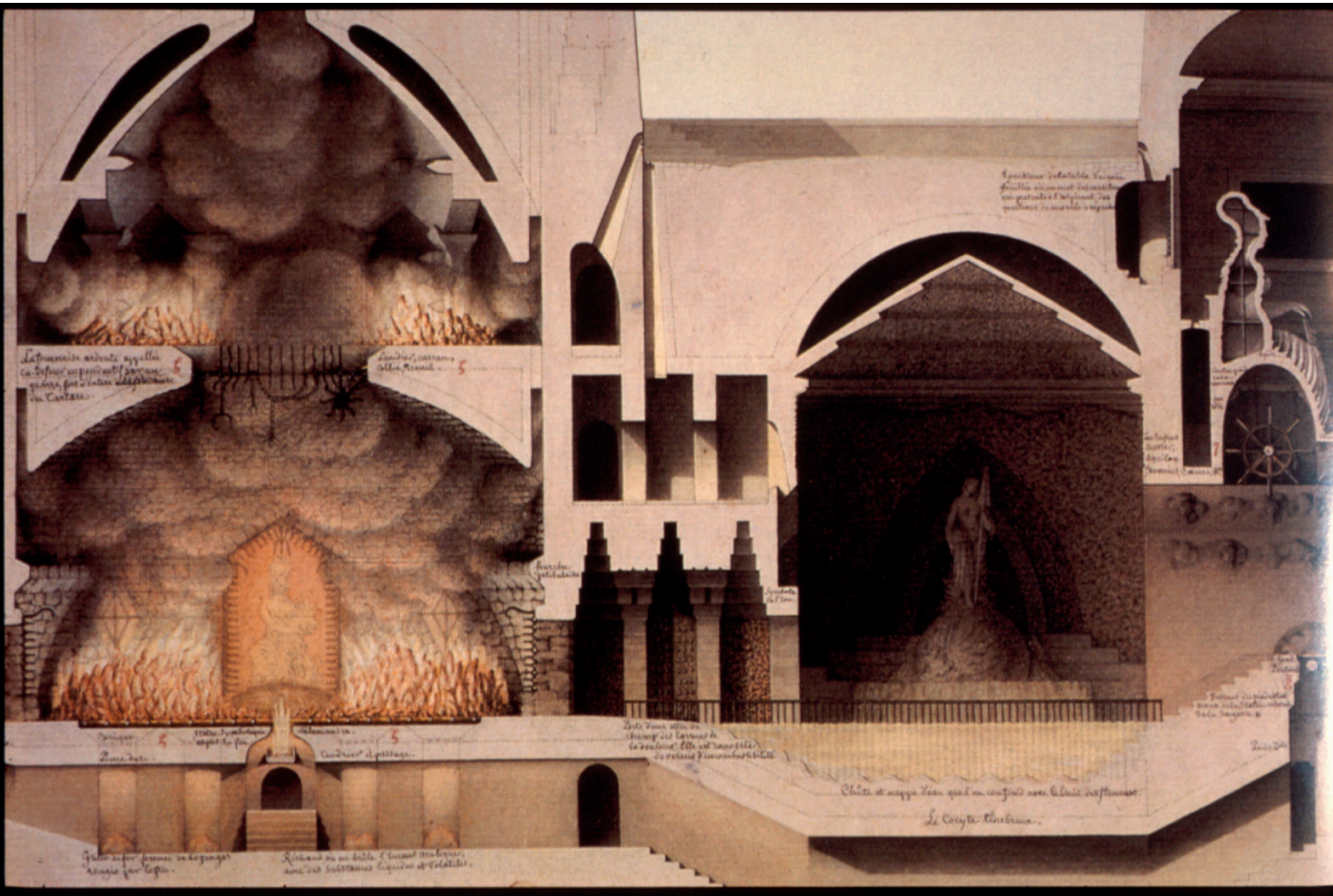
carpente au grume avec les remplissages
de Sapin, Acajou, Bois etc.

Abalastri, Pomon, cloison
Semelle diamante, Soliveau etc.



Laiterie de la laiterie.

LEQUEUX



La brasserie ardente appelle
ce defoye en foyent il s'ouvre
qu'on y fait un addeffiance
en Castelle.

Levier, cassant
alla Arcaud.

Lequel est utile
pour les machines
de pomper l'eau
de la mine.

Lequel
est utile
pour les
machines
de pomper
l'eau de la
mine.

Lequel est utile
pour les machines
de pomper l'eau
de la mine.

Lequel est utile
pour les machines
de pomper l'eau
de la mine.

Lequel est utile
pour les machines
de pomper l'eau
de la mine.

Lequel est utile
pour les machines
de pomper l'eau
de la mine.

Lequel est utile
pour les machines
de pomper l'eau
de la mine.

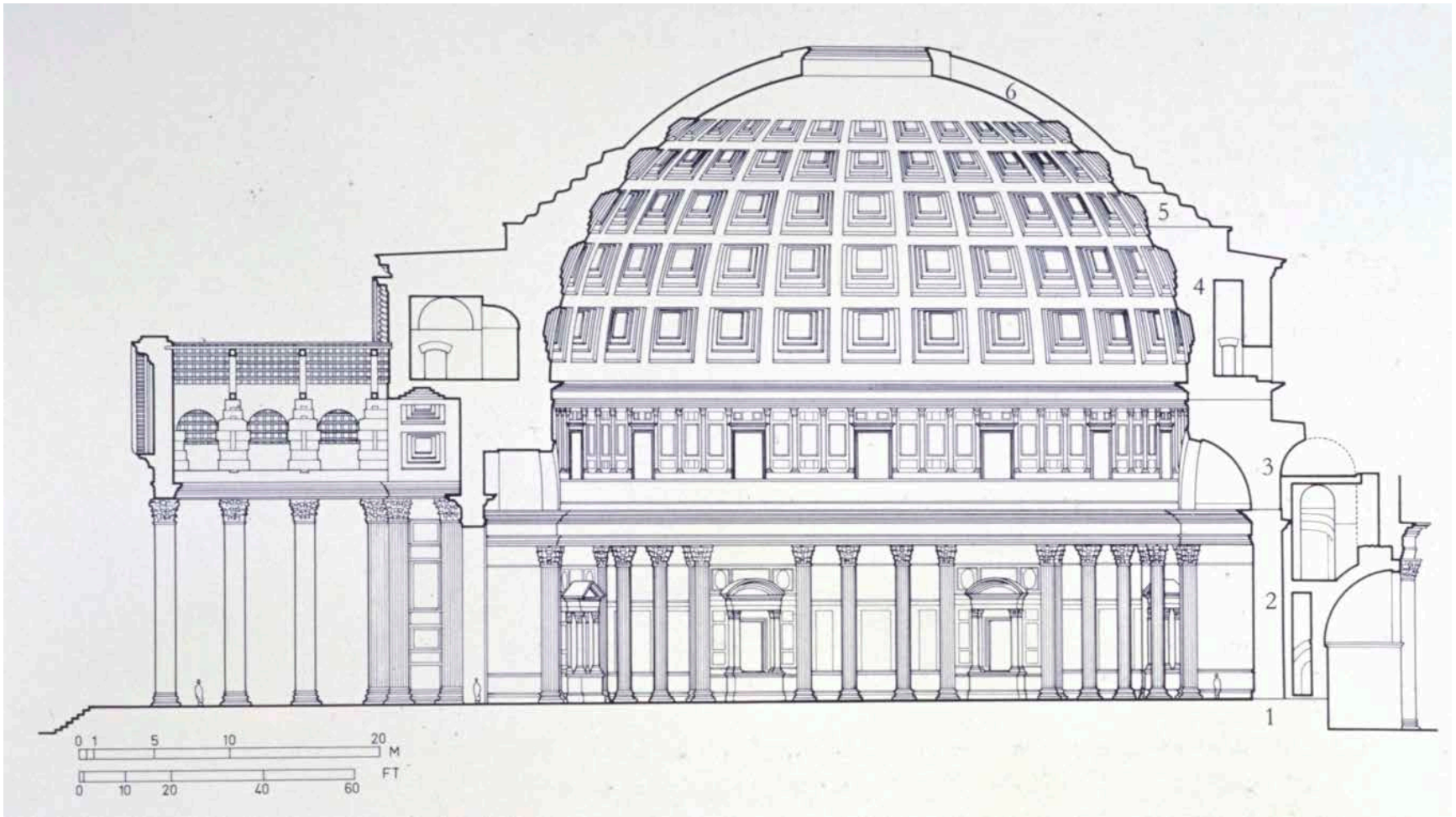
Chambre et machine pour
qualifier les mines
de pomper l'eau.

Le Cocyte linéaire.

Lequel est utile
pour les machines
de pomper l'eau
de la mine.

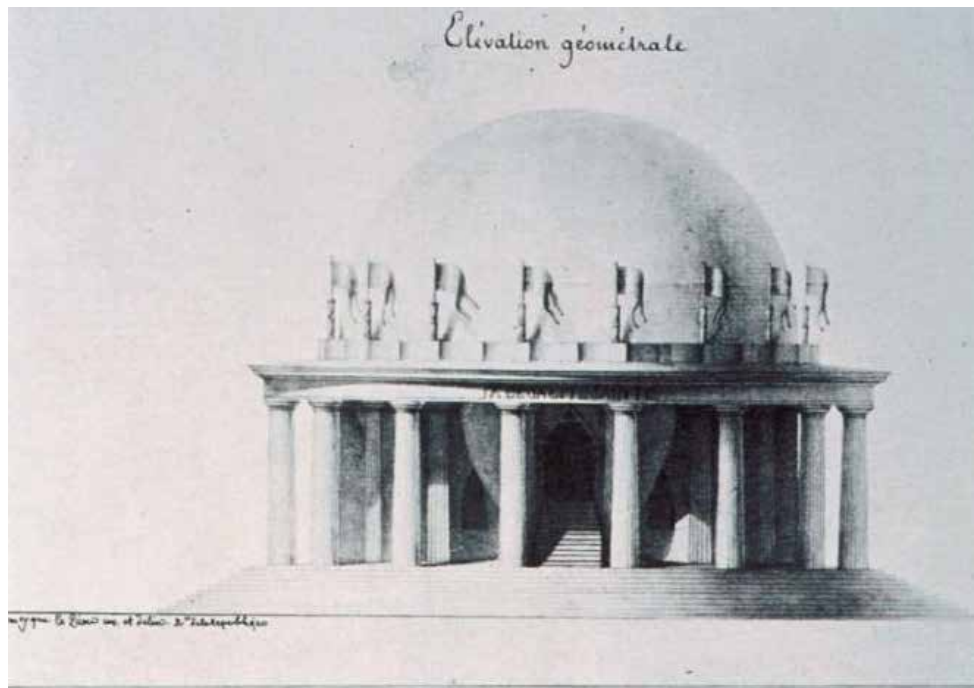
Lequel est utile
pour les machines
de pomper l'eau
de la mine.





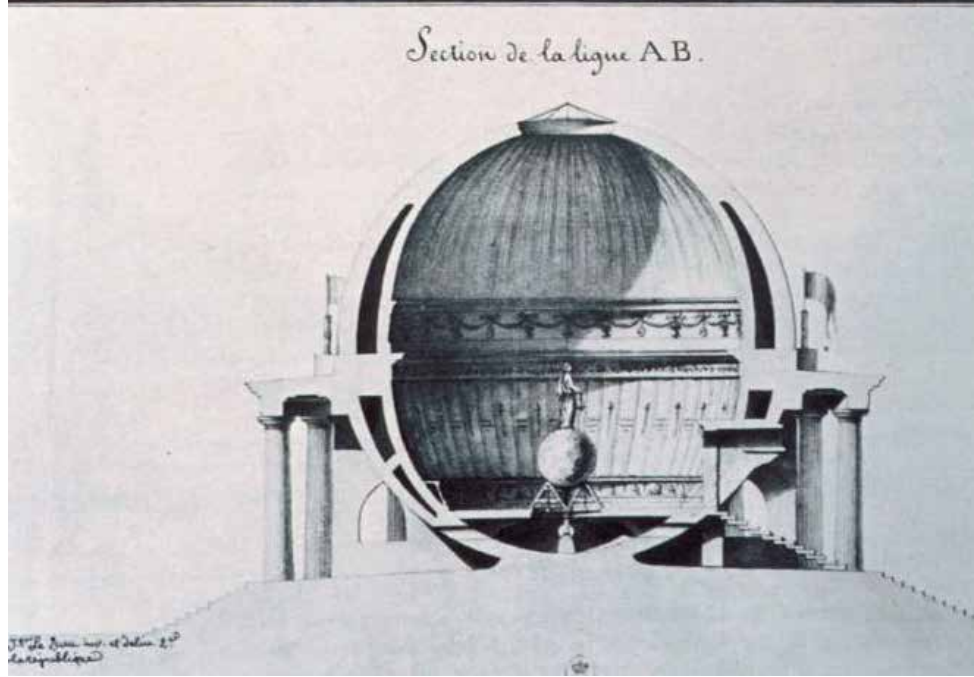
PANTHEON, ROME

Élévation géométrale

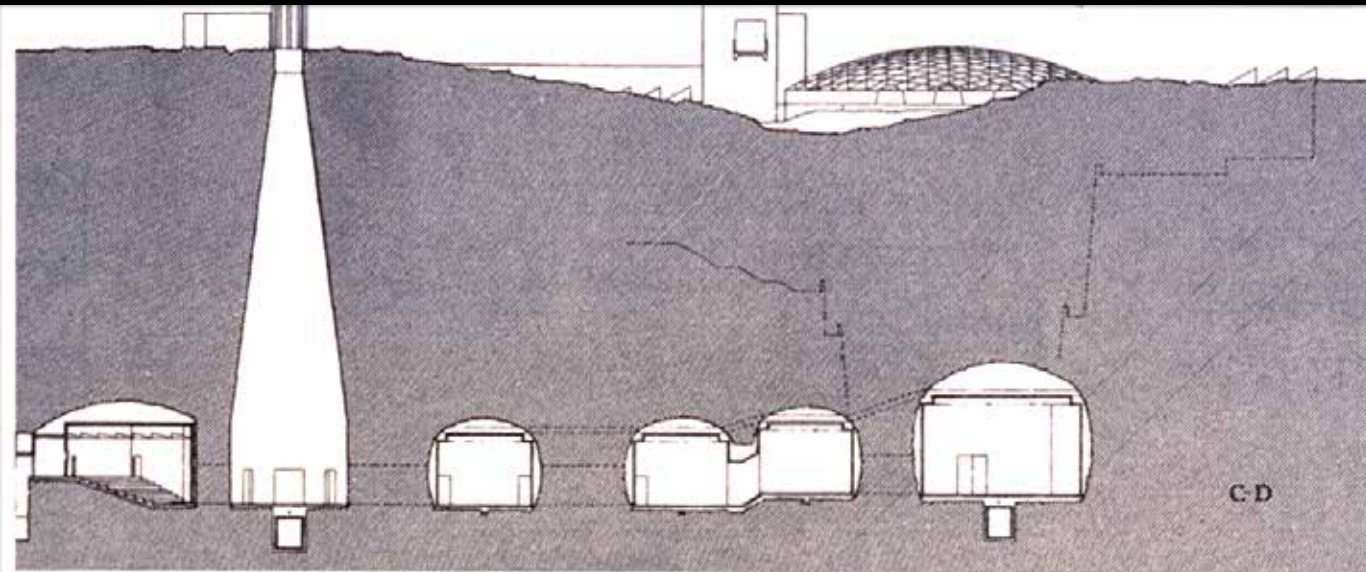


en 1790 le plan en est celui de la République

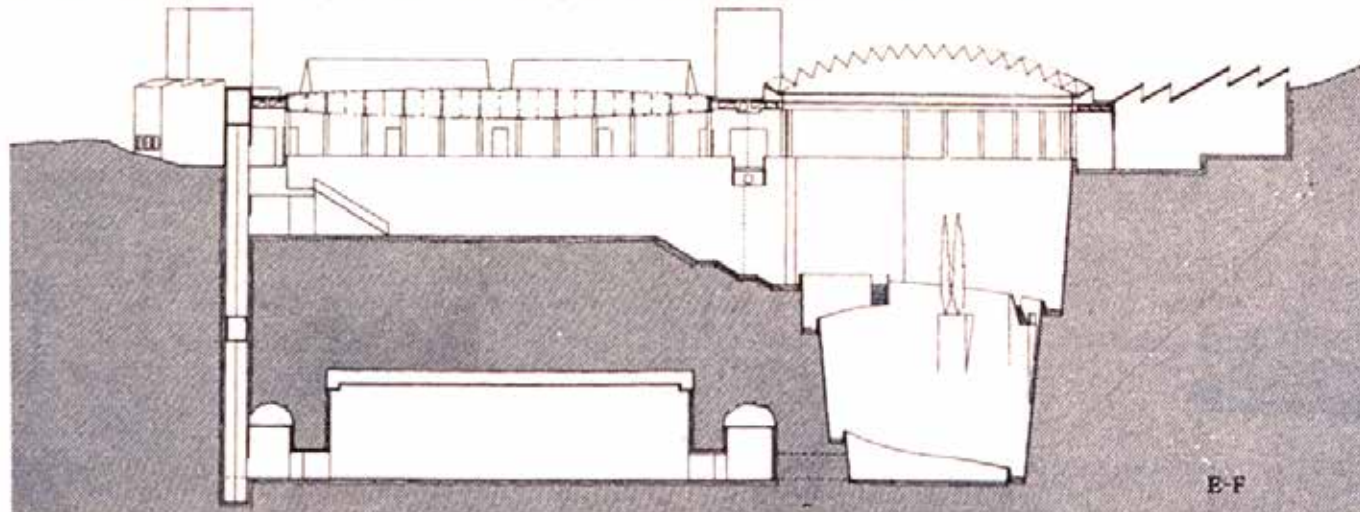
Section de la ligne A.B.



1790 le plan en est celui de la République



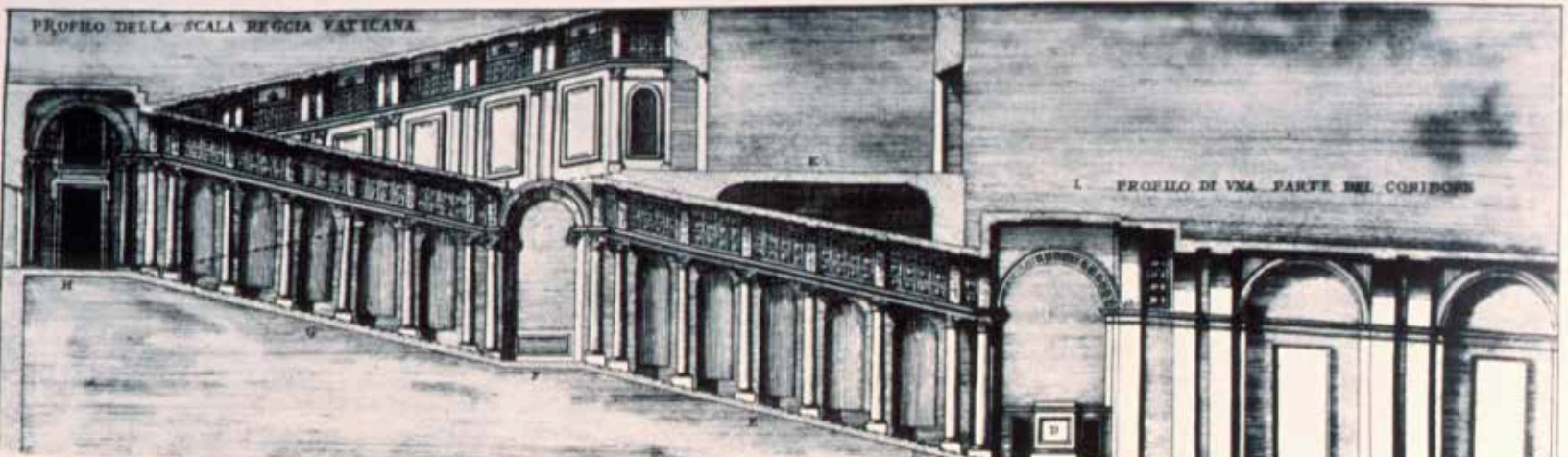
Section C-D showing auditorium, light-shaft and galleries



Section E-F showing "Sunk" and galleries

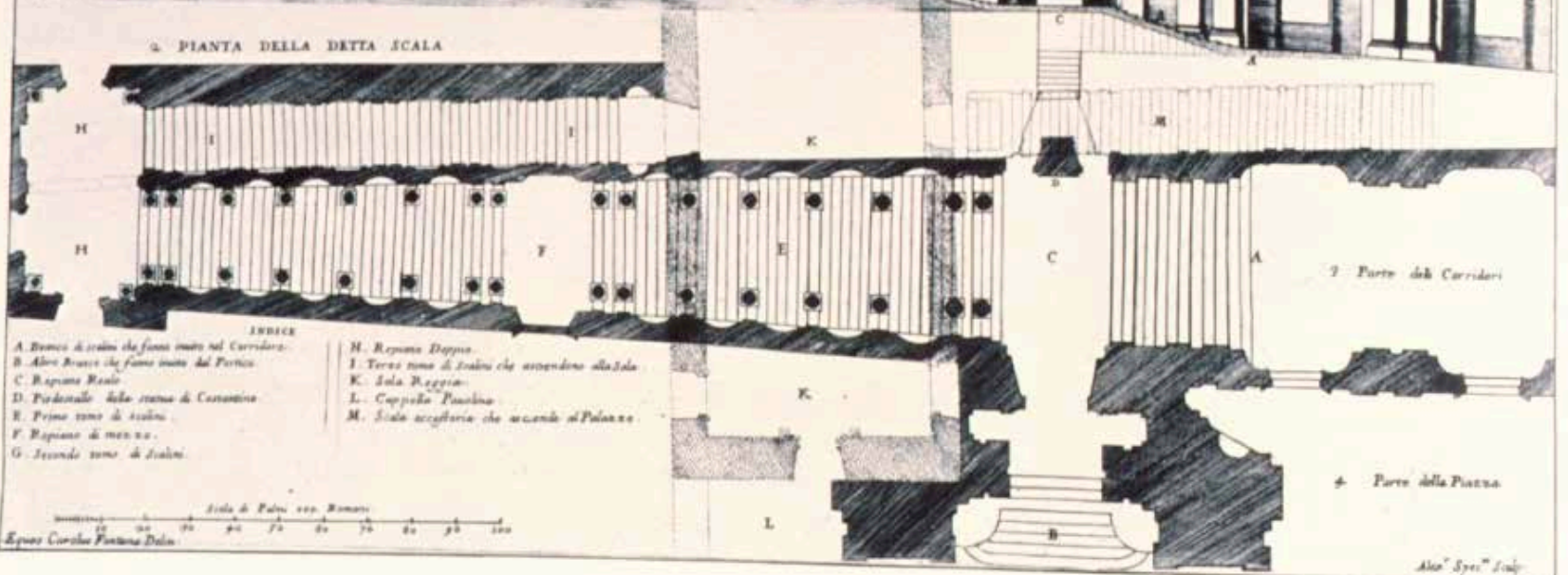
UTZON, SILKEBORG MUSEUM COMPETITION

PROFHO DELLA SCALA REGGIA VATICANA



I. PROFILO DI UNA PARTE DEL CORRIDORE

II. PIANTA DELLA DETTA SCALA



3. Parte del Corridore

4. Parte della Piazza

- INDICE
- A. Bracci di scala che fanno parte del Corridore.
 - B. Alce Bracci che fanno parte del Portico.
 - C. Ripiano Reale.
 - D. Piedistallo della statua di Costantino.
 - E. Primo vano di scala.
 - F. Ripiano di mezzo.
 - G. Secondo vano di scala.

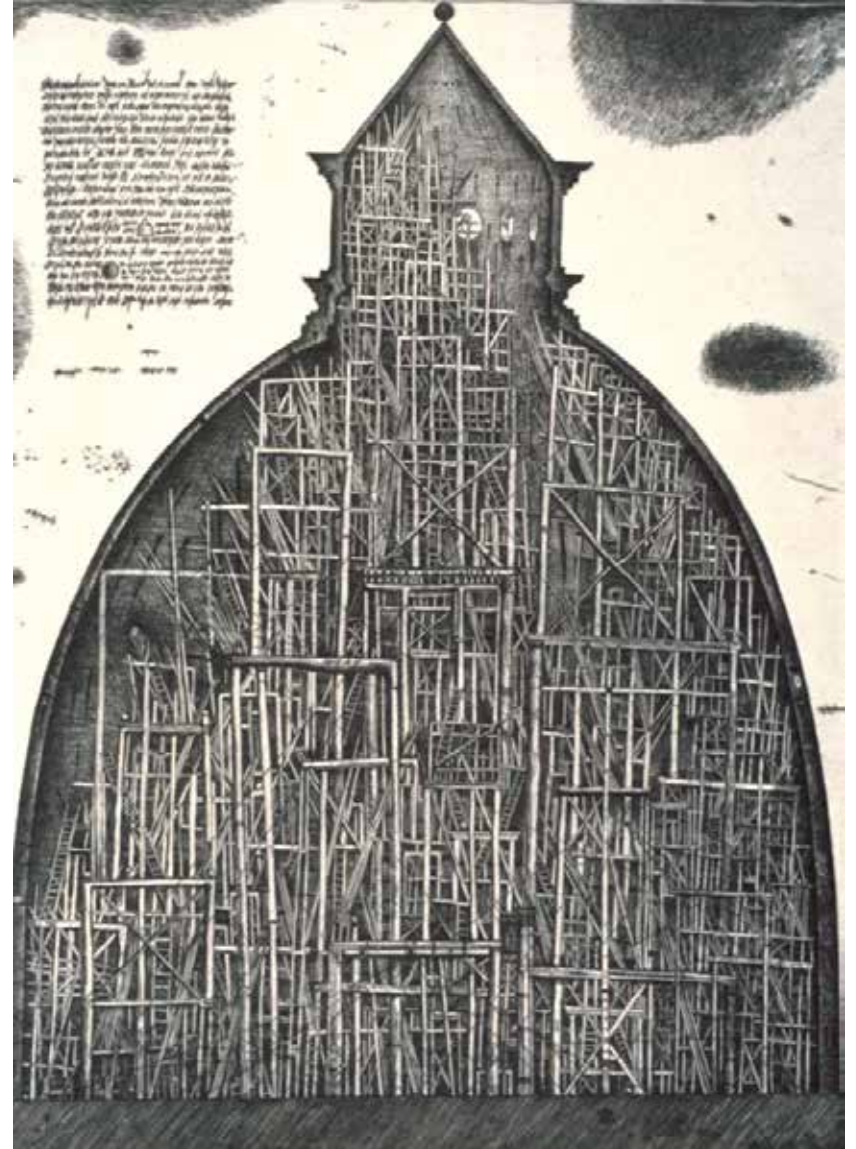
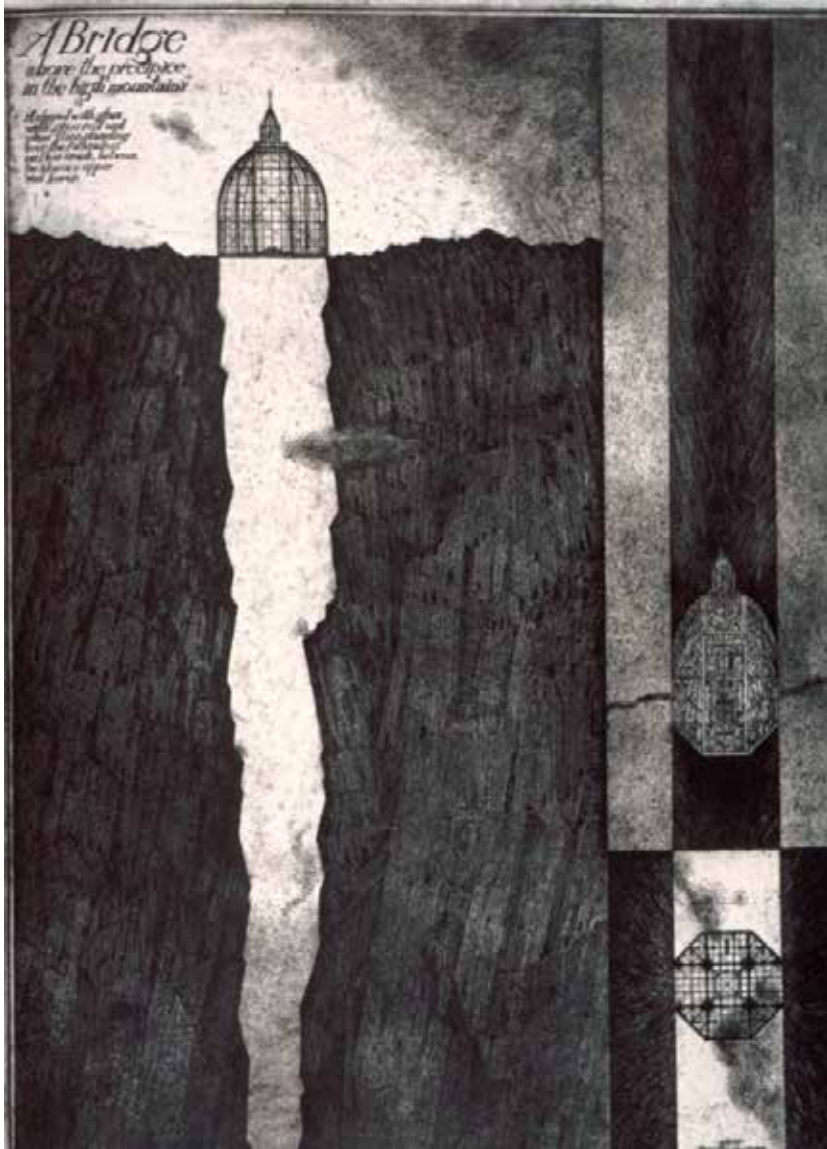
- H. Ripiano Doppio.
- I. Terzo vano di scala che ascendono alla Sala.
- K. Sala Reggia.
- L. Cappella Piazzina.
- M. Scala scoperta che ascendono al Palazzo.

Scala di Palmi 100. Romani

0 10 20 30 40 50 60 70 80 90 100

Esque Corchia Pontina Dala.

Alto Spec. Sculp.



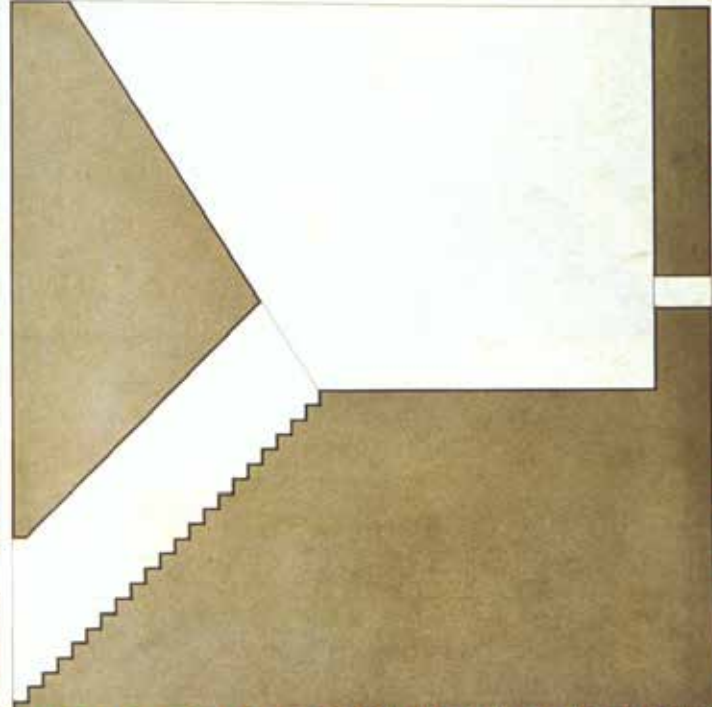
BRODSKY AND UTKIN

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

Casabella

CONTINUITÀ

rivista internazionale di architettura e urbanistica 276

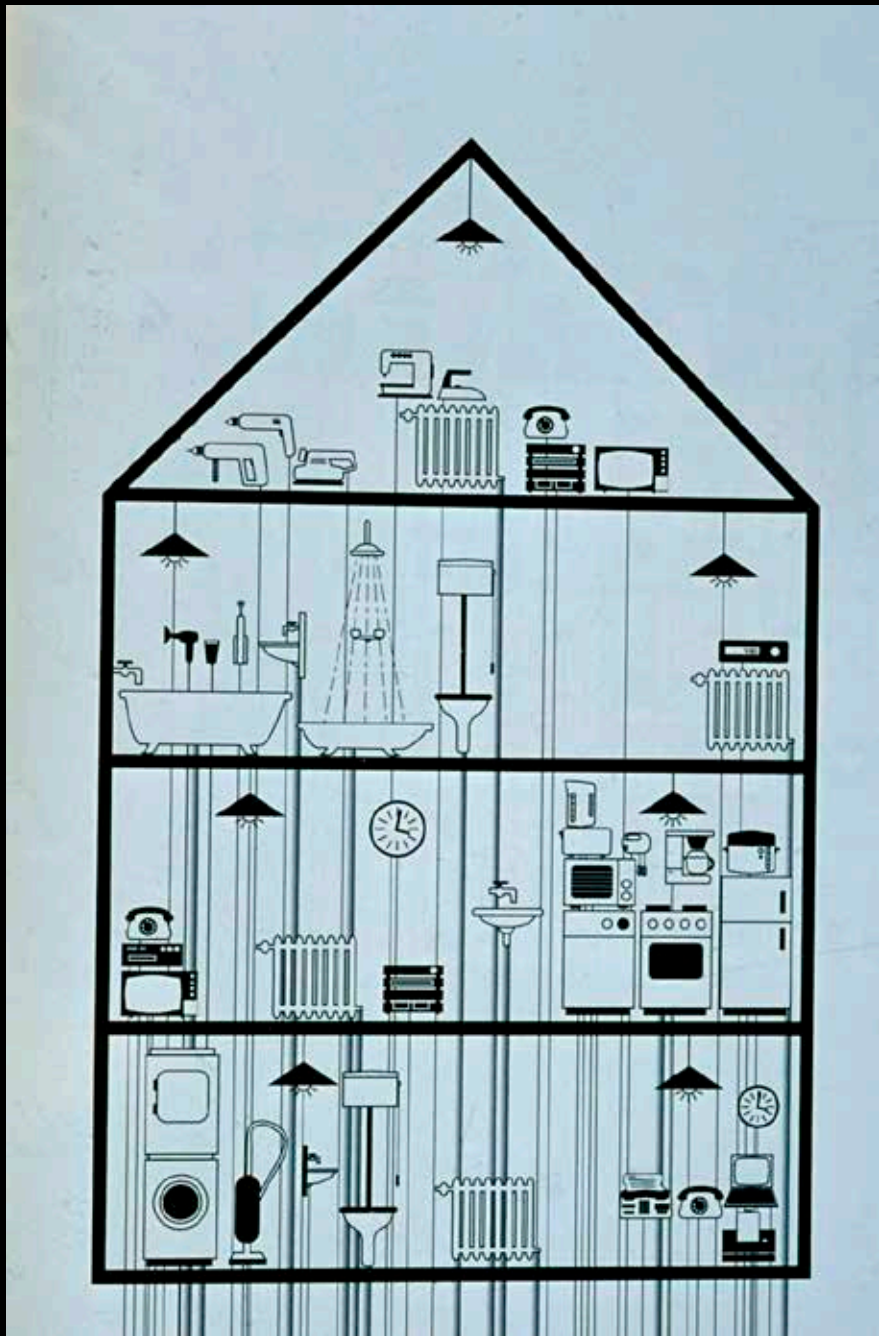


PROGETTI DI ARCHITETTI ITALIANI 1

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

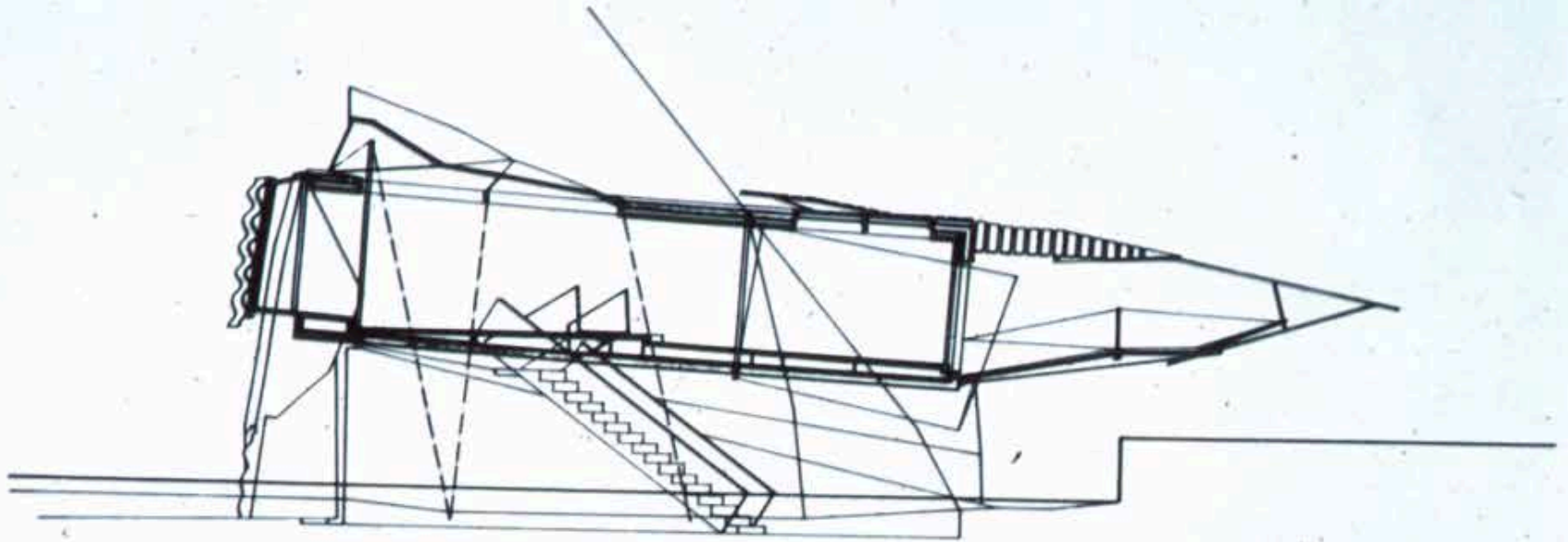


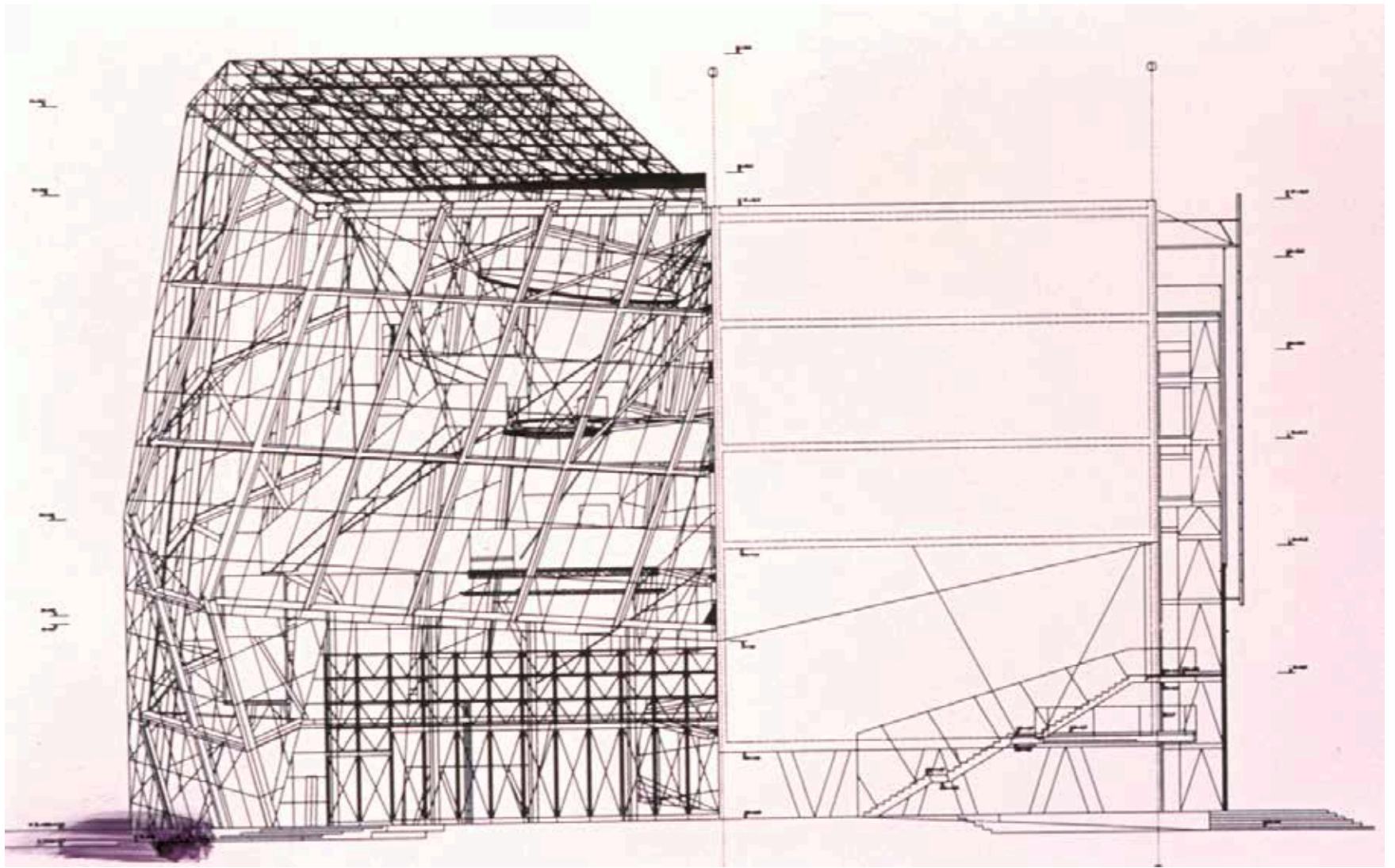
ALDO ROSSI

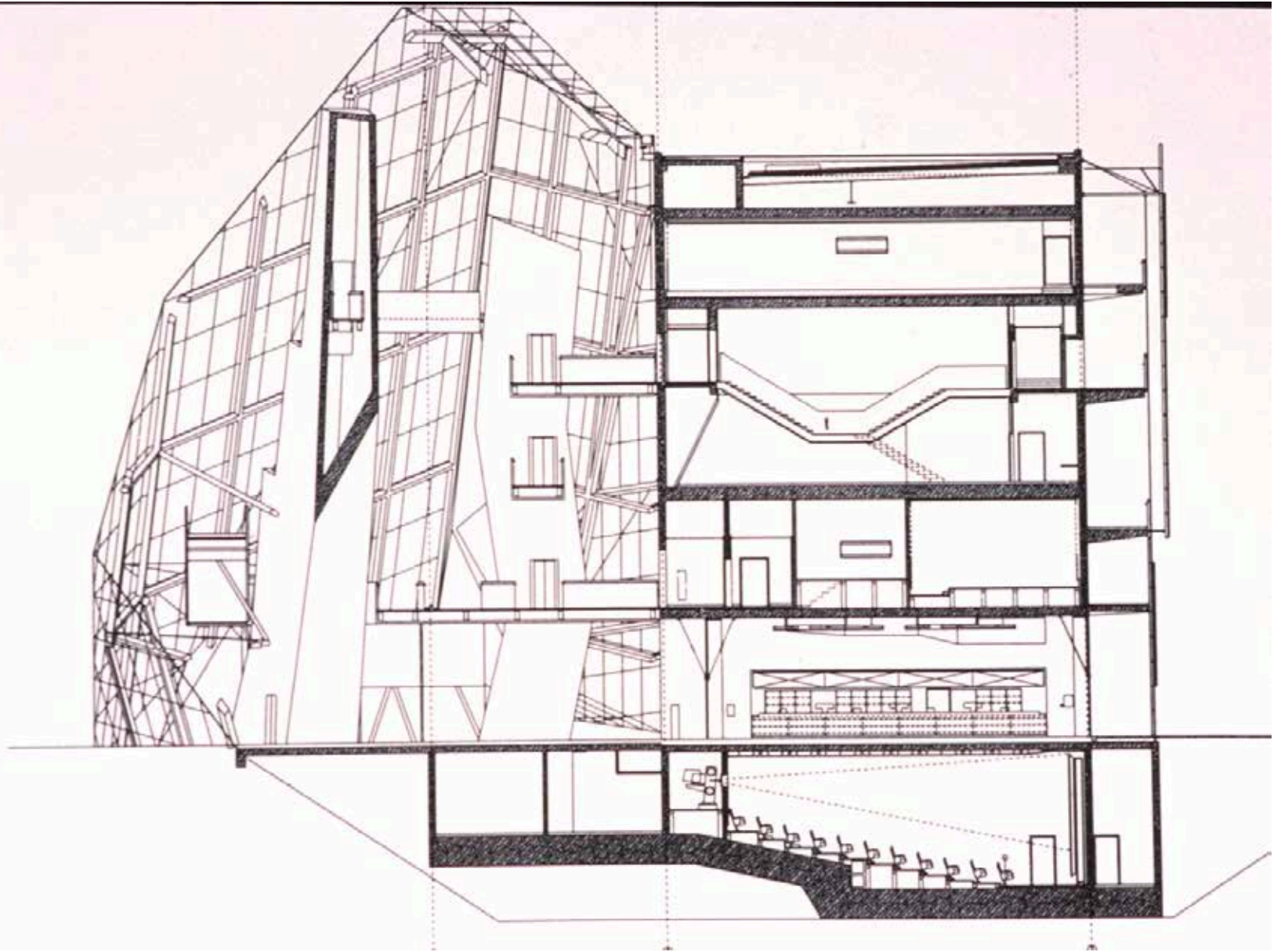


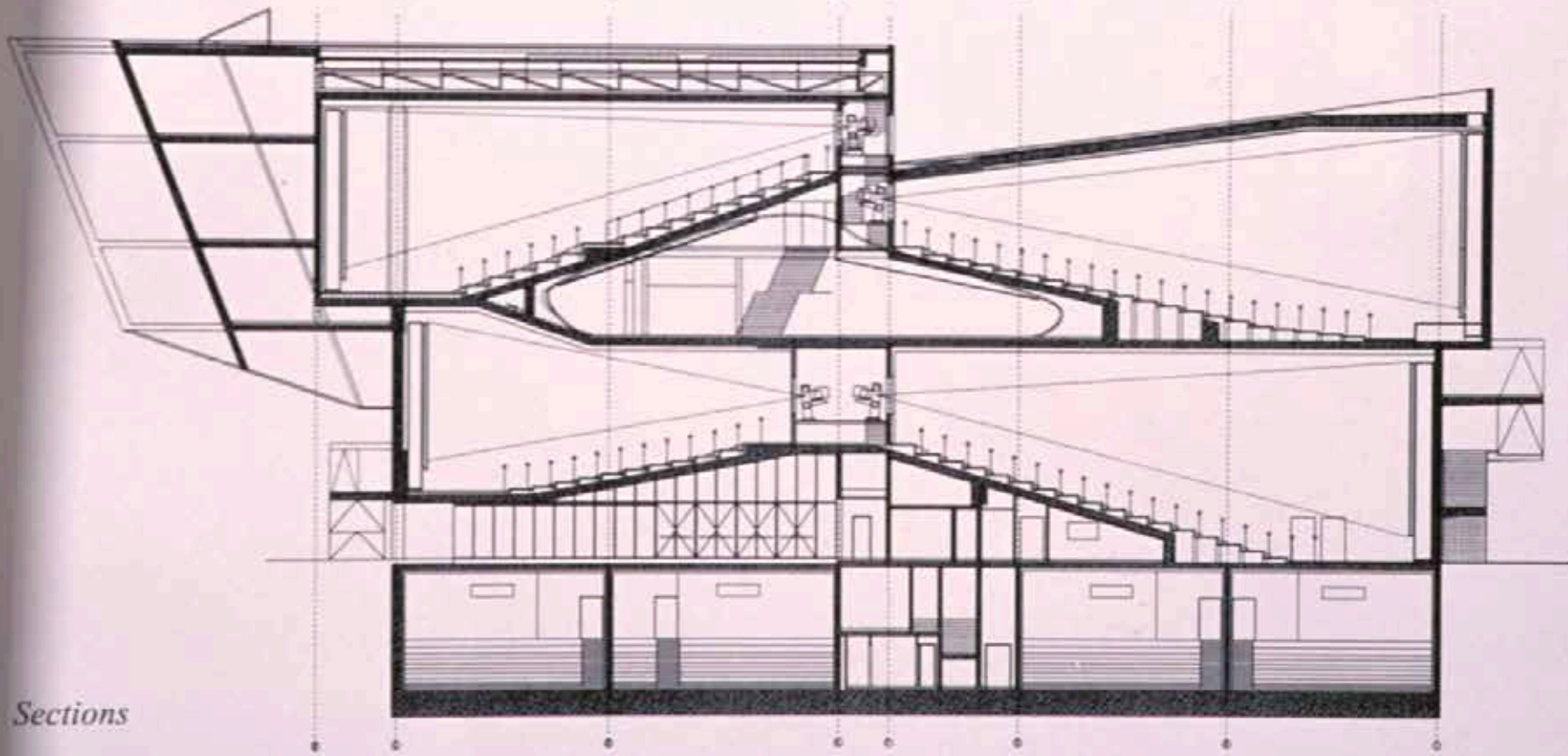


COOP HIMMELBLAU



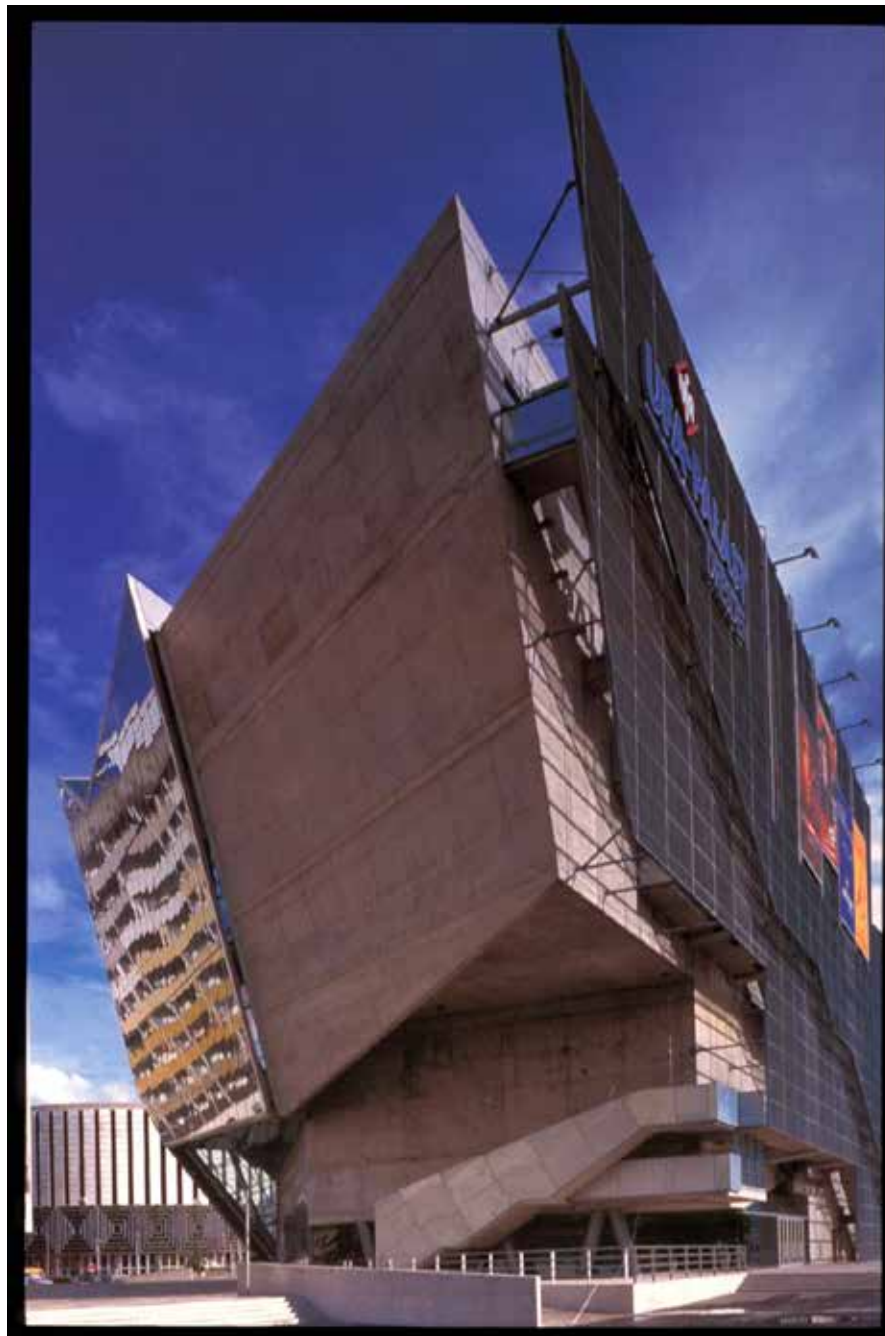


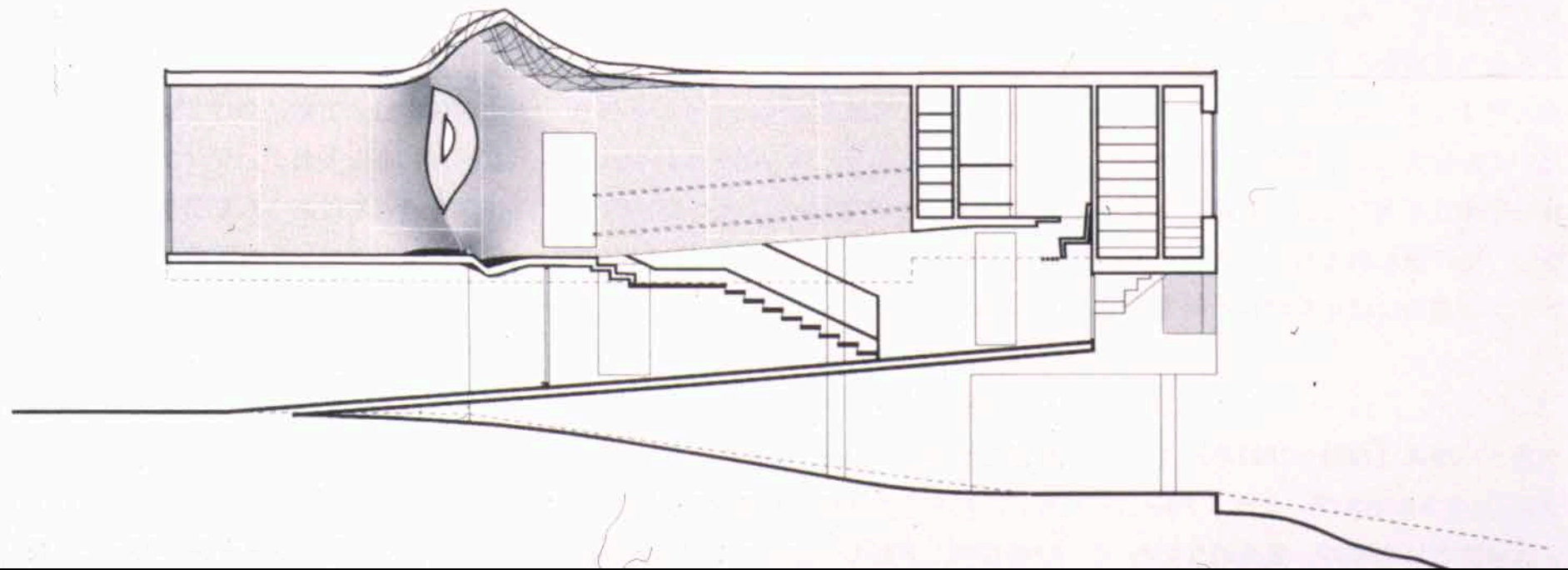
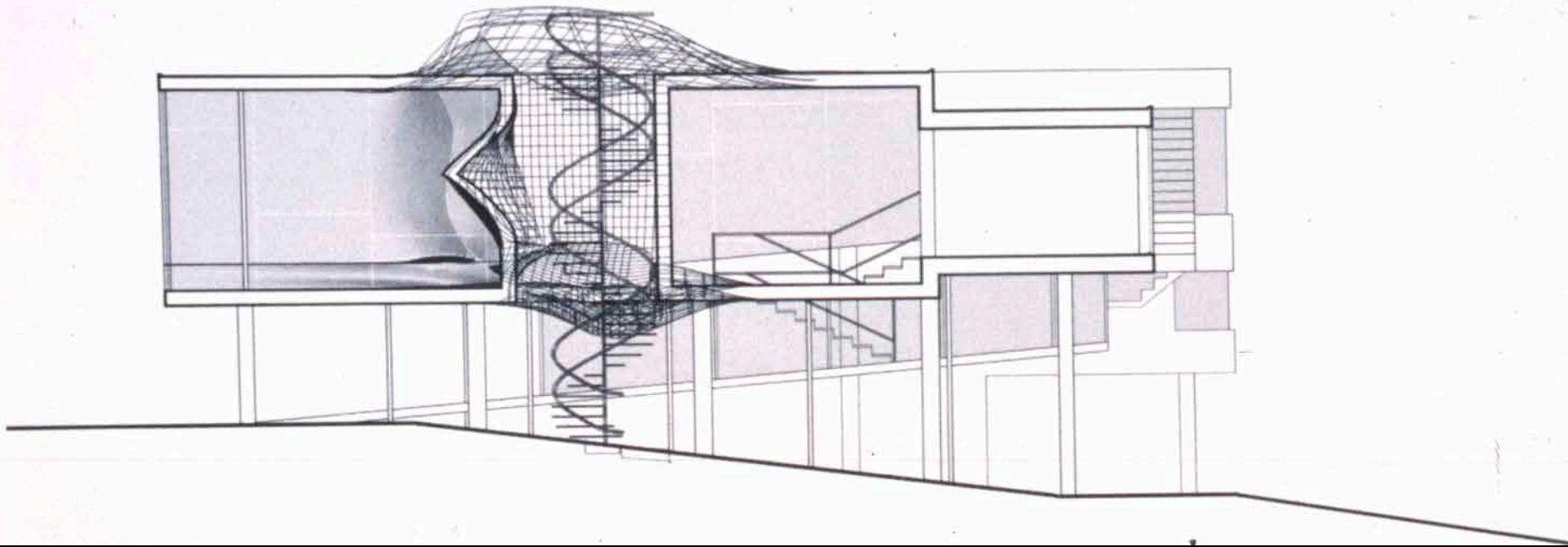


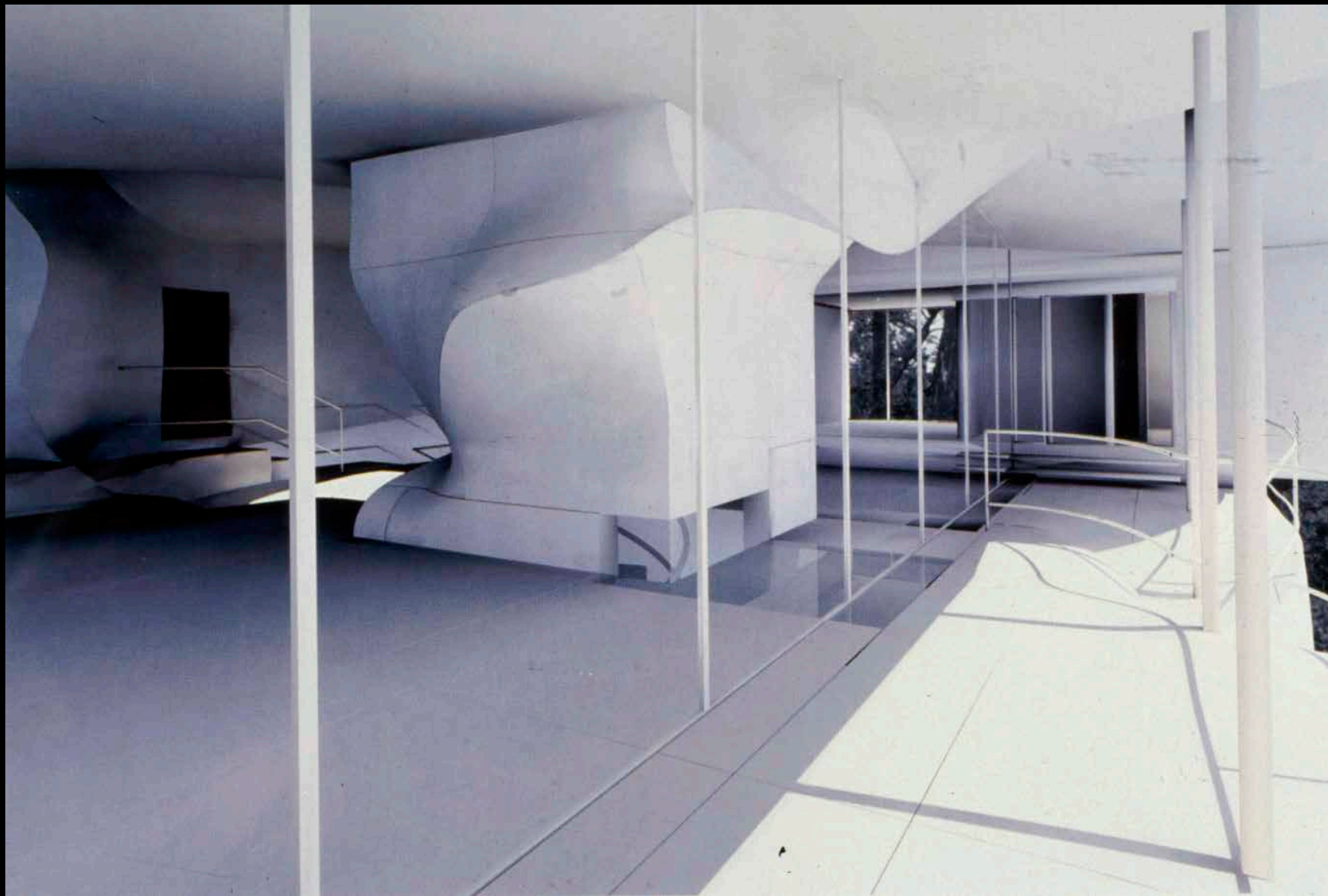


Sections

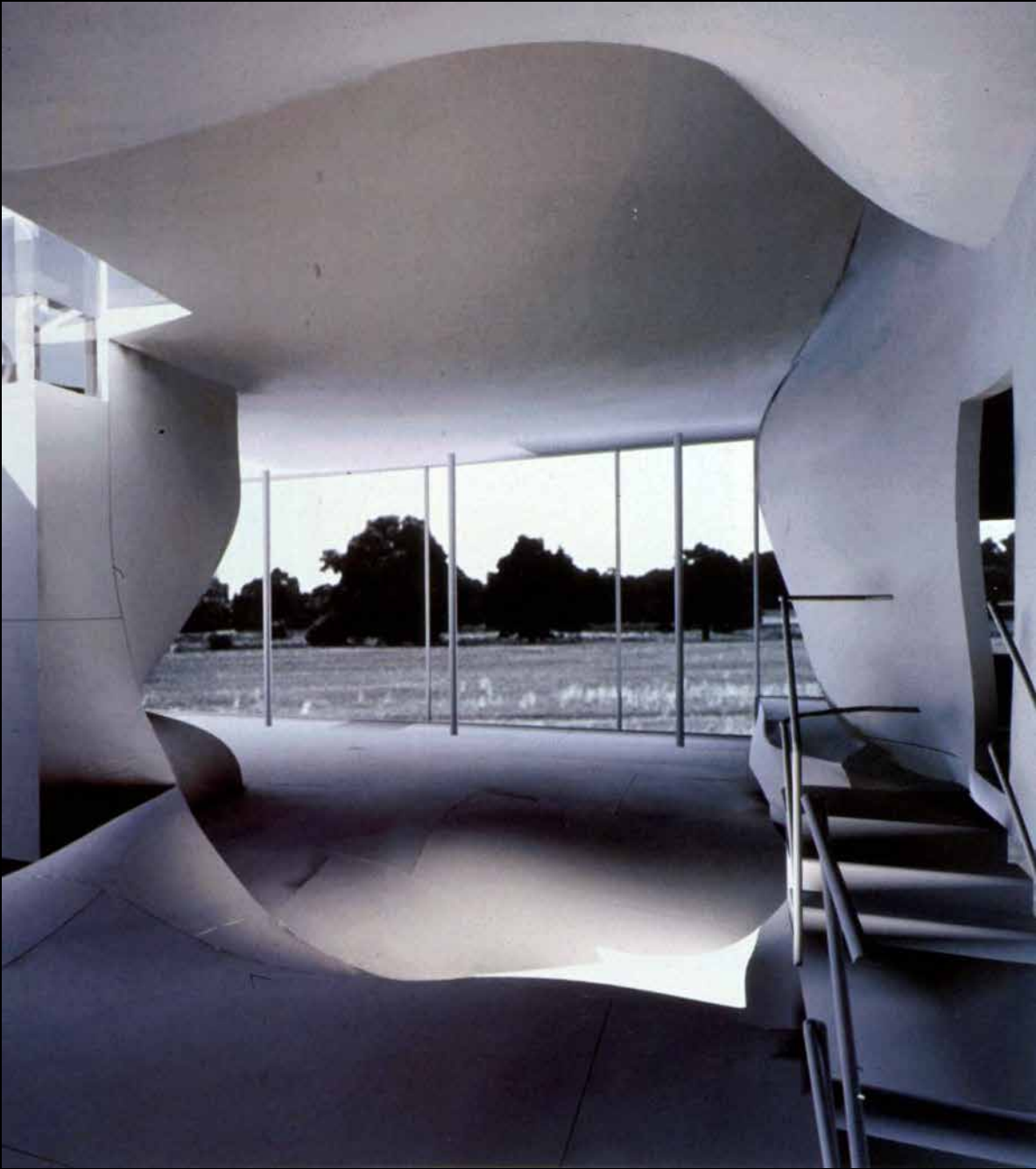
**UFA
CINEMA
CENTER
DRESDEN
1998**

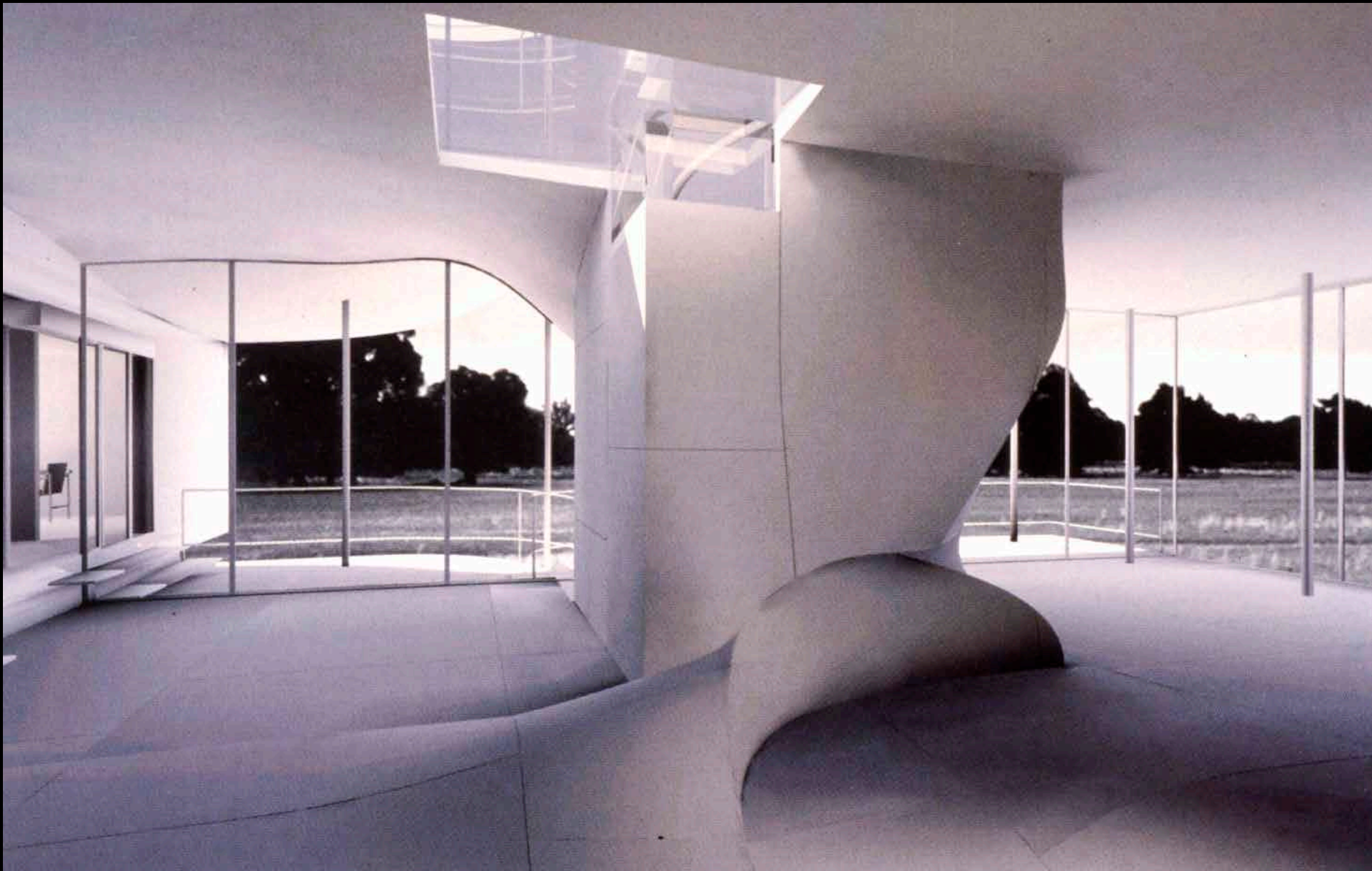


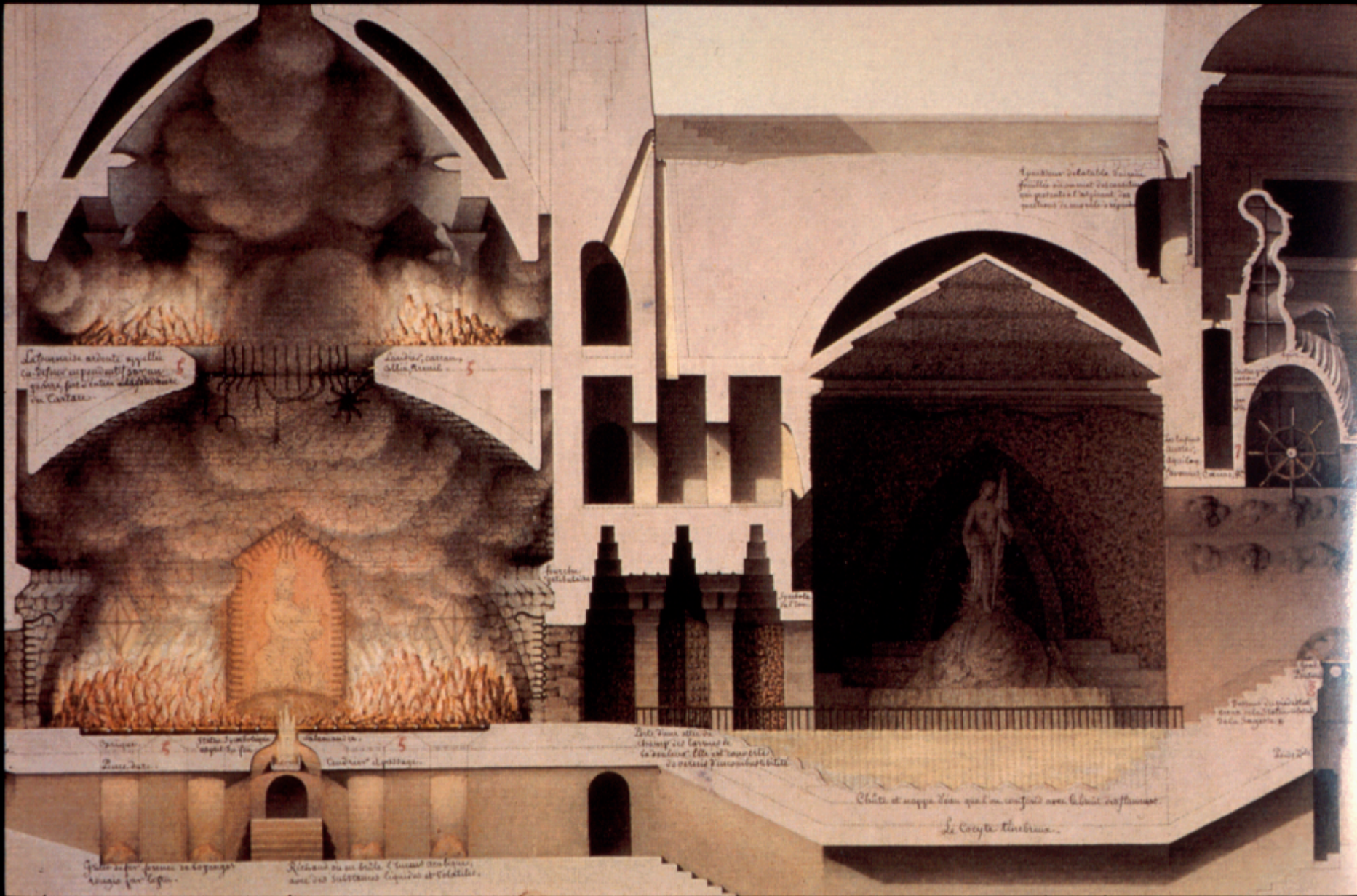




PRESTON SCOTT COHEN







La brasa arde, e gli altri
ca. defuocati e spuntati, e per
quasi, per l'aria addegnata
in Cantale.

Le due, e cantale
alla Arca.

Spandono i colabelli, e
fucille, e in un
un postato, e l'altre, e
quasi, e in un
e in un

Le due, e cantale
alla Arca.

Le due, e cantale
alla Arca.

Le due, e cantale
alla Arca.

Le due, e cantale
alla Arca.

Le due, e cantale
alla Arca.

Le due, e cantale
alla Arca.

Le due, e cantale
alla Arca.

Le due, e cantale
alla Arca.

Le due, e cantale
alla Arca.

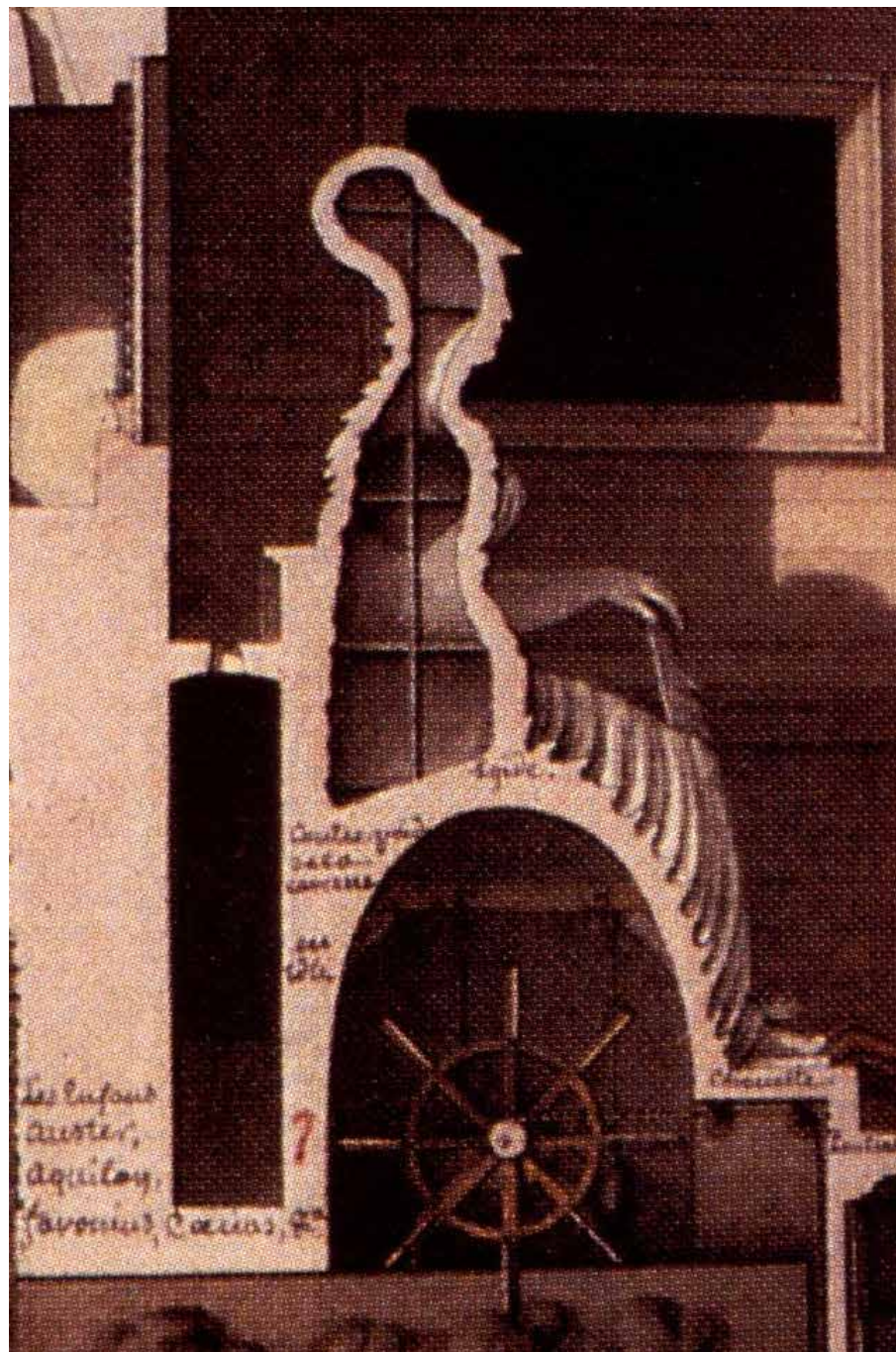
Chitto et uappa, e in un
congiunto, e in un
e in un

Le due, e cantale
alla Arca.

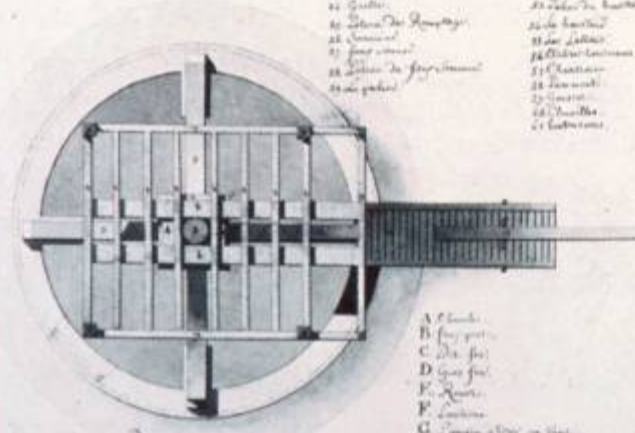
Le due, e cantale
alla Arca.

Le due, e cantale
alla Arca.

LEQUEUX



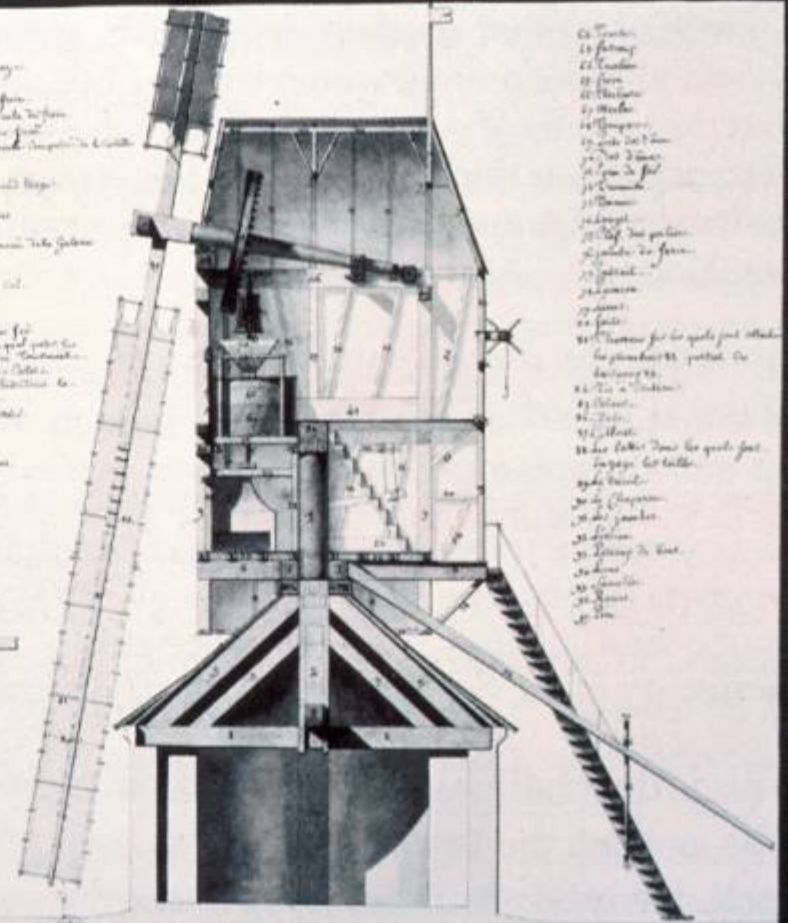
Section perpendiculaire de Moulin
des Verdiers (avec ses changements).
Exécuté près Guisnoyers, dans le
Vexin Normand.



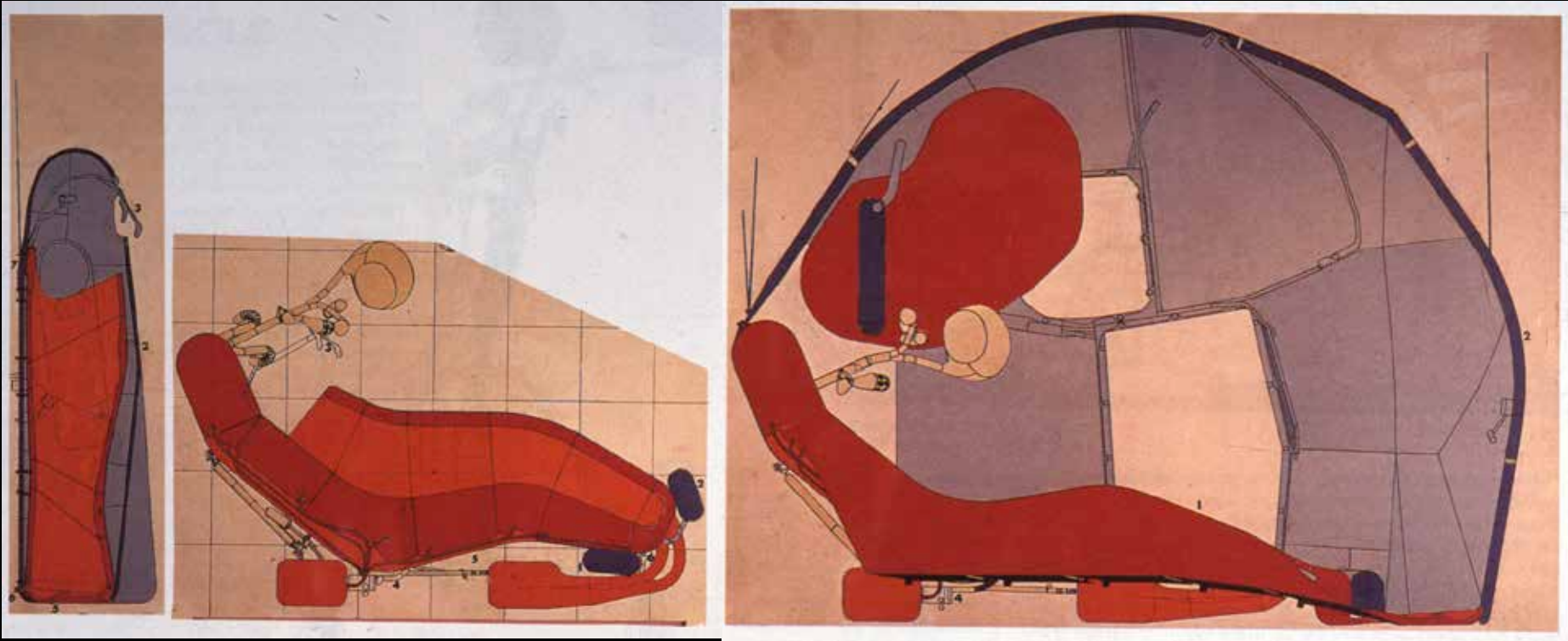
- A. C. bouches.
- B. foyers.
- C. Des foy.
- D. Des foy.
- E. Roues.
- F. Laitiers.
- G. Pignon à l'arbre en bois.

Rennes

1. Sable noir. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

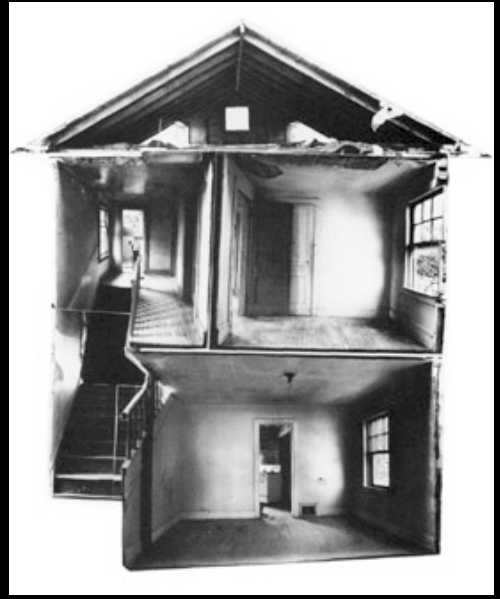
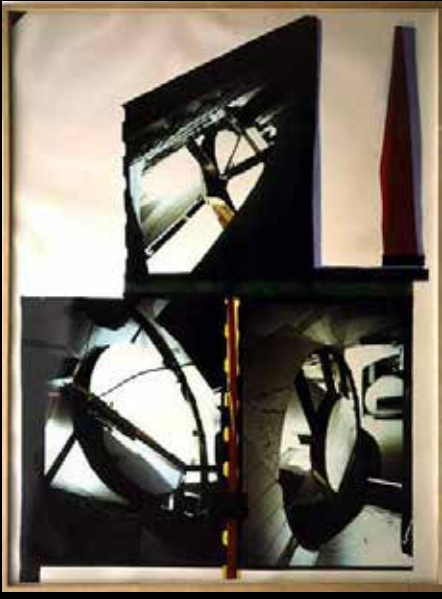


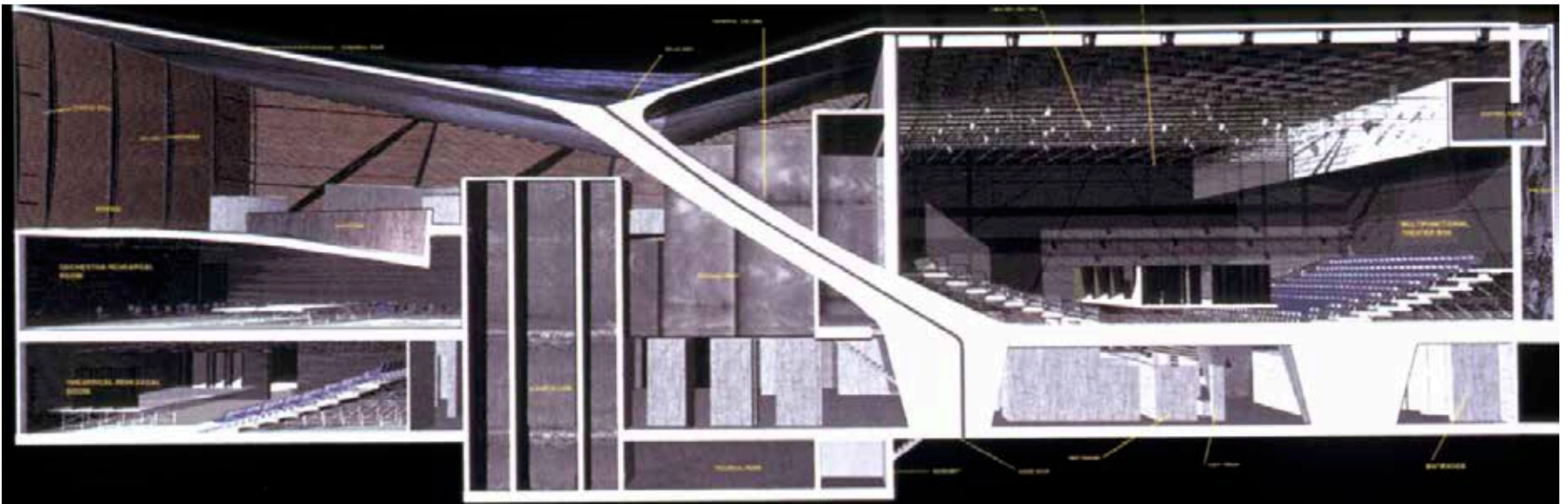
101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200.



ARCHIGRAM

**SECTION IN
PERSPECTIVE**



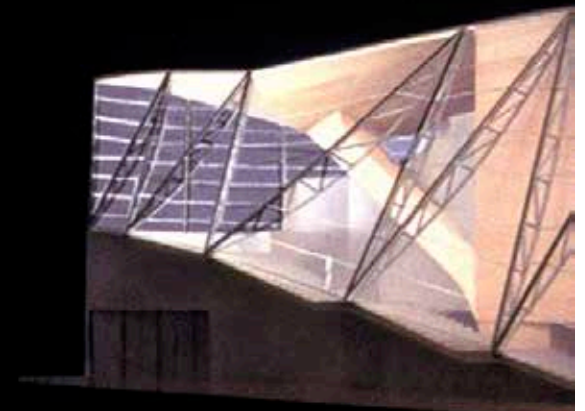


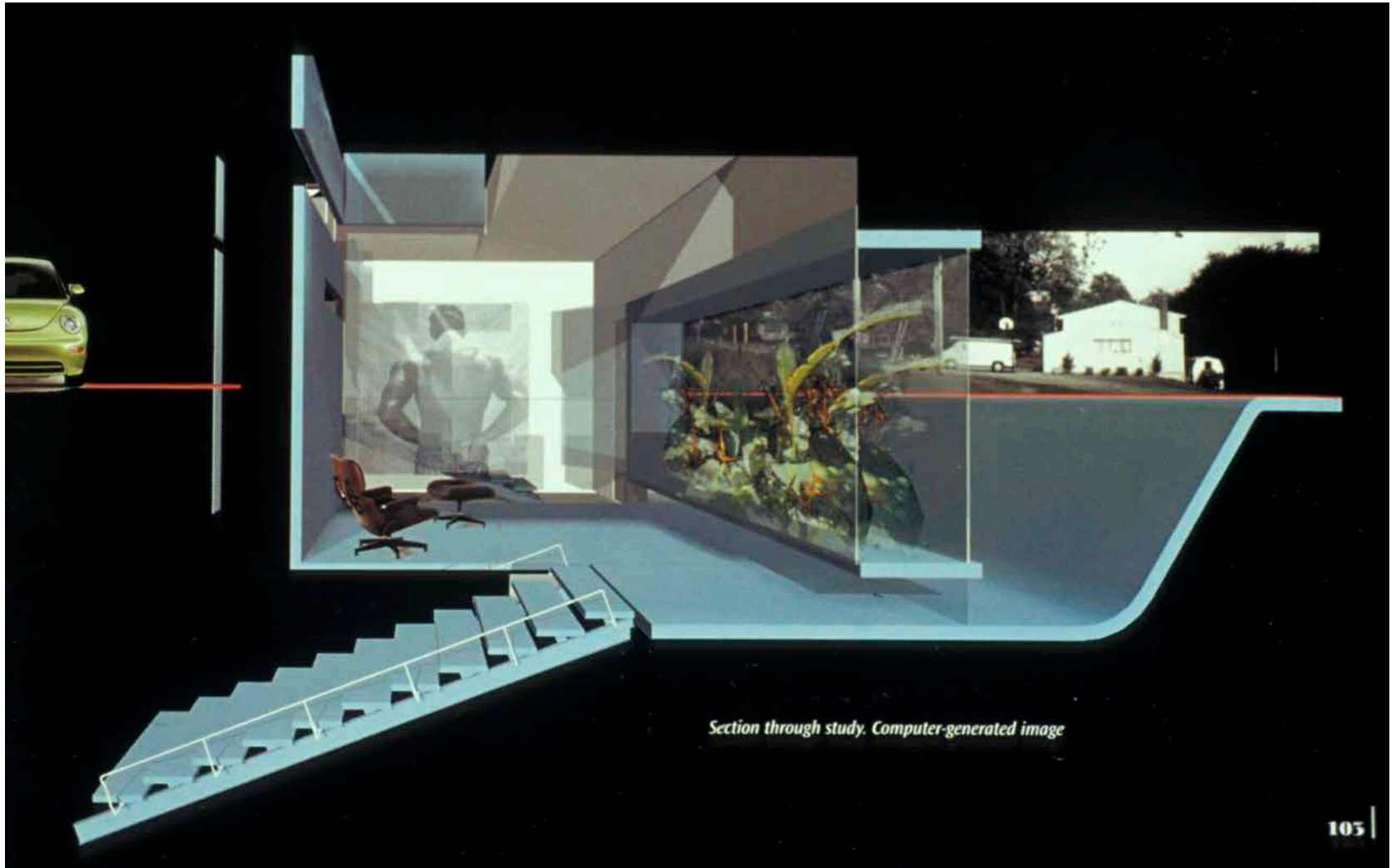
Roof drainage system

Diagonal column

Theater volume

Main entrance





Section through study. Computer-generated image

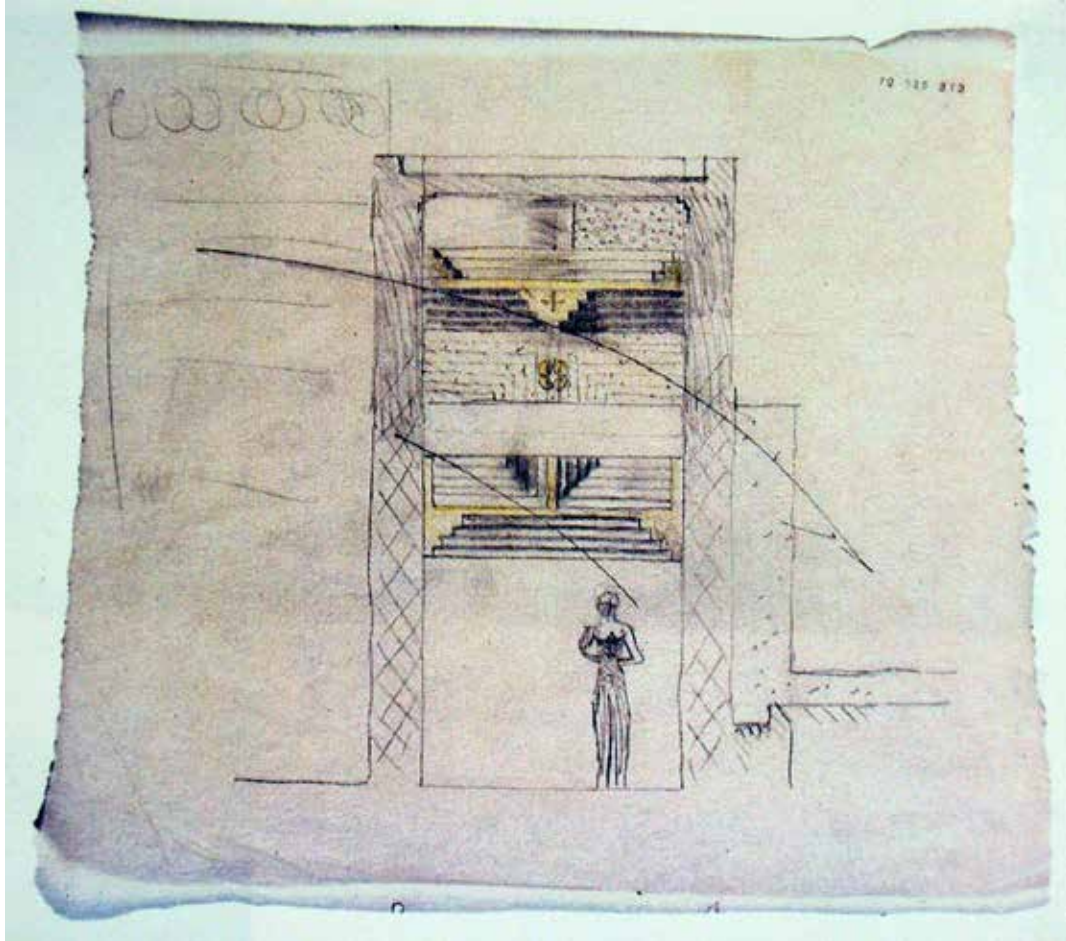


NEIL DENARI

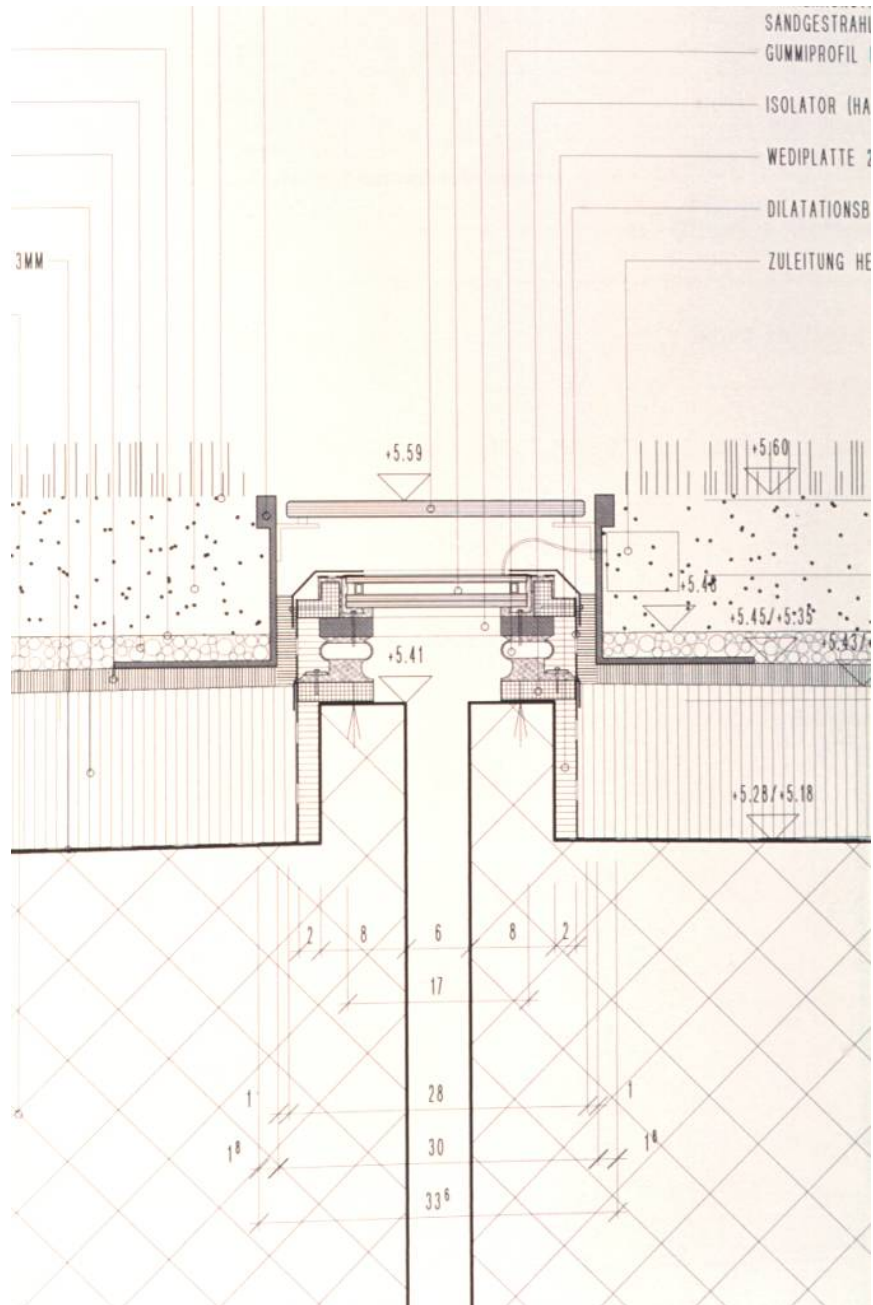


STEVEN HOLL

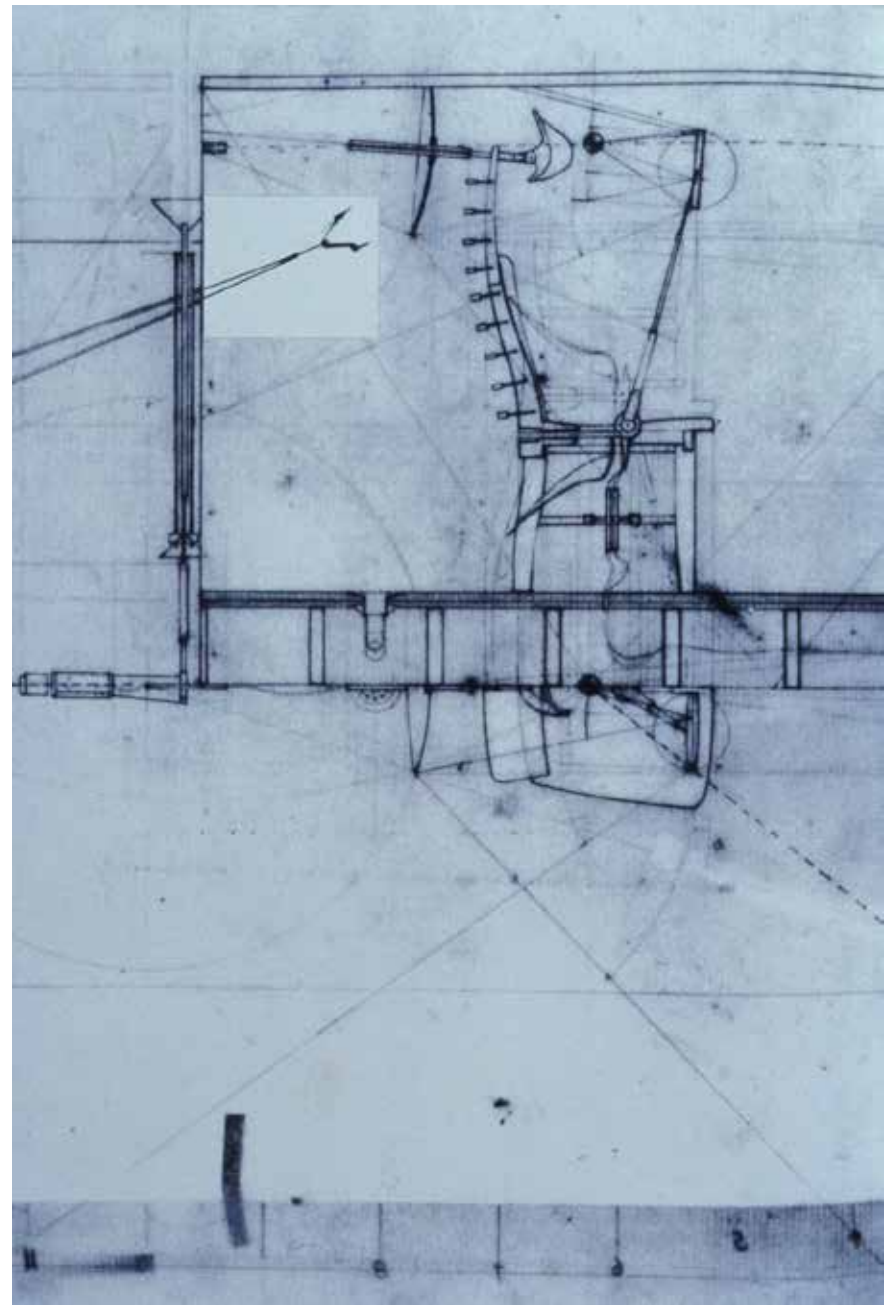
SECTION IN
DETAIL



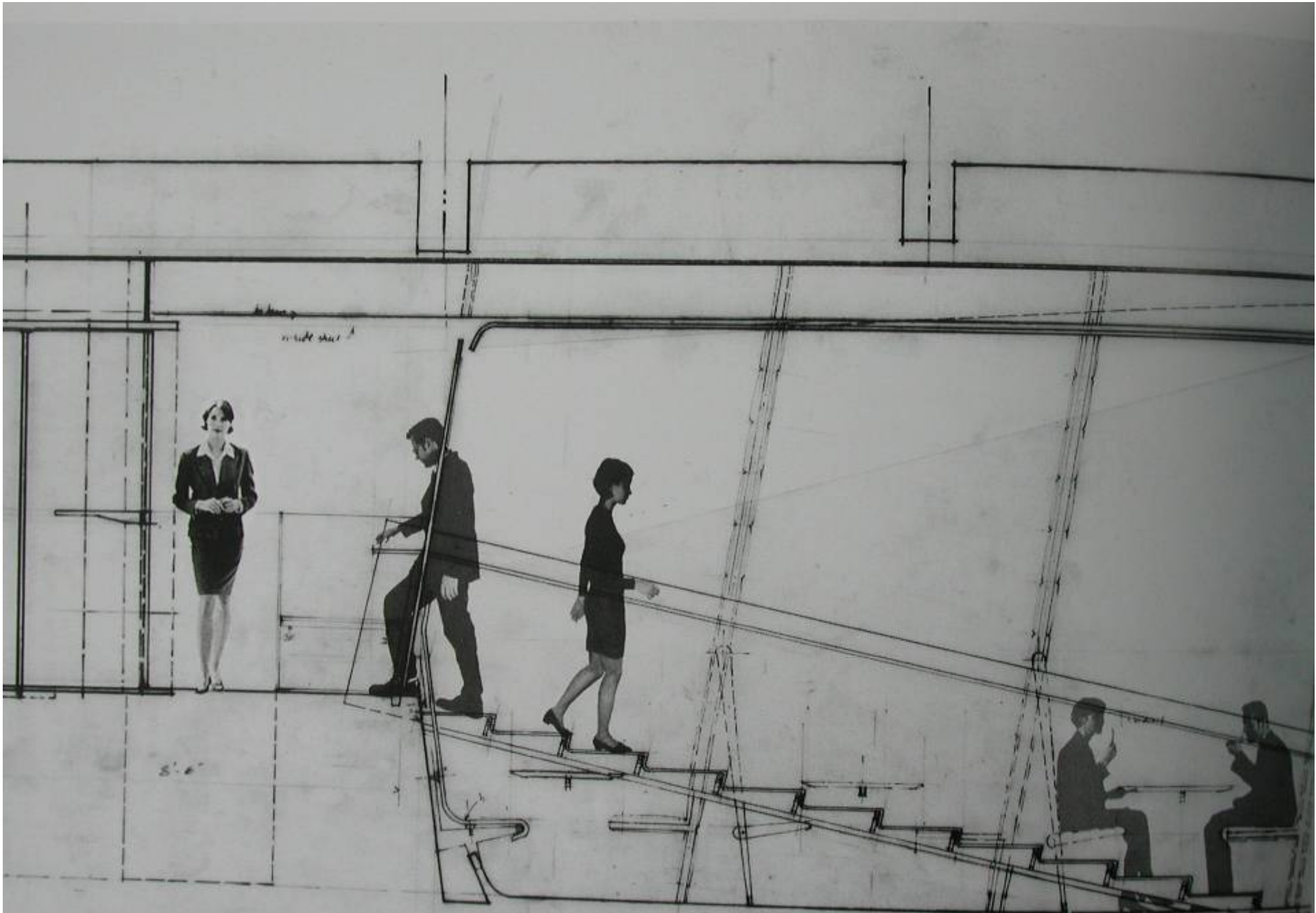
CARLO SCARPA



PETER ZUMTHOR



DILLER + SCOFIDIO



DILLER + SCOFIDIO

| | | | |
|--------------|---------------------------|---------------------------|---------------------------|
| Above | Adjective Artist 1 | Adjective Artist 1 | Adjective Artist 1 |
| Below | Adjective Artist 2 | Verb Artist 2 | Noun Artist 2 |
| Above | Verb Artist 1 | Verb Artist 1 | Verb Artist 1 |
| Below | Adjective Artist 2 | Verb Artist 2 | Noun Artist 2 |
| Above | Noun Artist 1 | Noun Artist 1 | Noun Artist 1 |
| Below | Adjective Artist 2 | Verb Artist 2 | Noun Artist 2 |

TODAY'S STUDIO TASK

| | | | |
|--------------|---------------------------|---------------------------|---------------------------|
| Above | Adjective Artist 1 | Adjective Artist 1 | Adjective Artist 1 |
| Below | Adjective Artist 2 | Verb Artist 2 | Noun Artist 2 |
| Above | Verb Artist 1 | Verb Artist 1 | Verb Artist 1 |
| Below | Adjective Artist 2 | Verb Artist 2 | Noun Artist 2 |
| Above | Noun Artist 1 | Noun Artist 1 | Noun Artist 1 |
| Below | Adjective Artist 2 | Verb Artist 2 | Noun Artist 2 |

TODAY'S STUDIO TASK

ADJECTIVE: ARTIST 1



NOUN: ARTIST 2

TODAY'S STUDIO TASK

REMINDER.

Andrea Harrison: Group W14I
Has moved from RC2001 to RC5007

Stephen Peter: Group W14J
Has moved from RC3030 to RC1005

REMINDER.

QUESTIONS?

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

END