

# 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

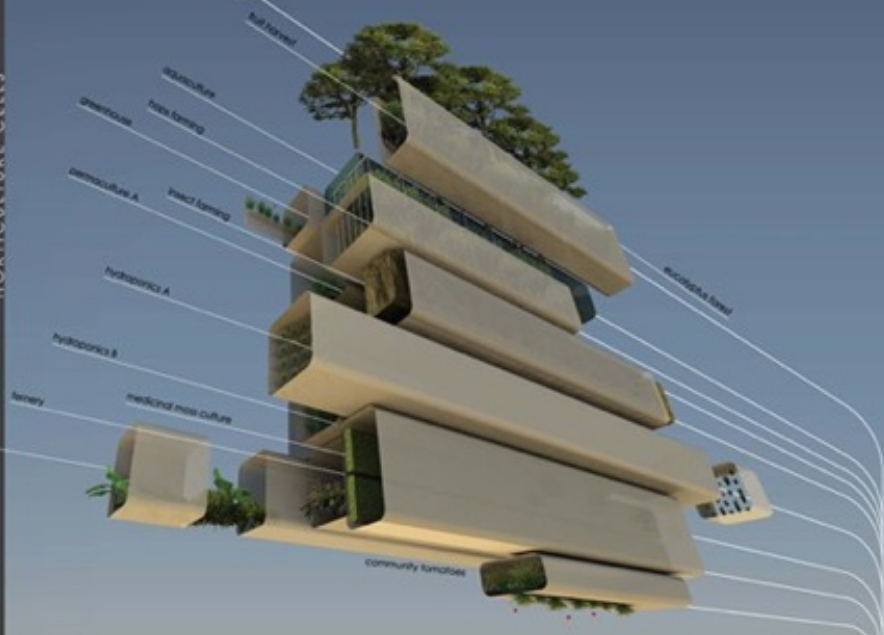
TODAYS STUDIO CLASS

## RULES OF PLAY

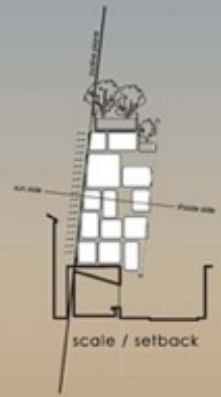
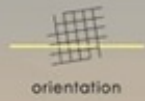
1. THE LECTURE WILL BEGIN AT 12:00 SHARP.
2. IF YOU MISS 3 LECTURES OR STUDIOS (WITHOUT "SPECIAL CONSIDERATION") YOU WILL NOT PASS THE COURSE.
3. IF YOU NEED TO SPEAK DURING THE LECTURE NO ONE BESIDES THE PERSON YOU ARE TALKING TO SHOULD BE ABLE TO HEAR YOU. IF I CAN HEAR YOU I WILL ASK YOU TO LEAVE.
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 10 STUDENT REPRESENTATIVES AND WILL CALL FOR VOLUNTEERS DURING THE FIRST STUDIO SESSION.

**WHO WE ARE**

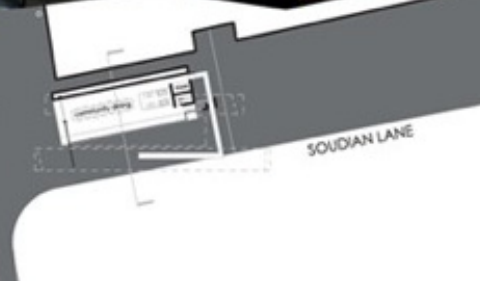




**urban community horticulture**  
 Neighbourhood, Safety, Aesthetics, Community of people  
 Life will take hold in any place. It will grow between cracks in walls, as it will in cracks in the pavement and between derelict parked buildings in urban areas. Life attacks other life which inevitably forms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



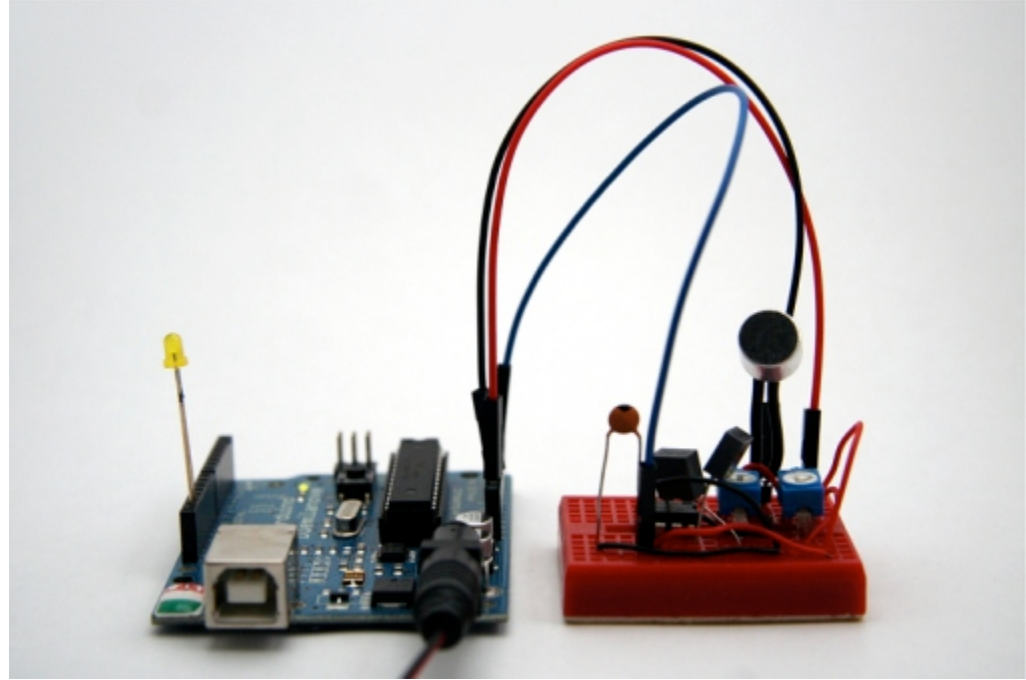
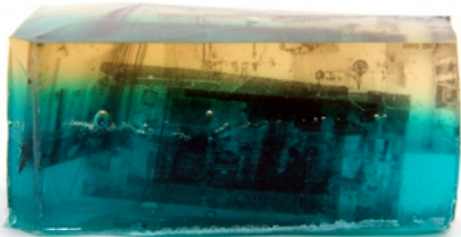
KING STREET

















A view from Aurora Stadium of the plans for a four-storey building on the Inveresk site. Image: University of Tasmania





The Willis St building, a pedestrian plaza and the adjacent National Automobile Museum of Tasmania. Image: University of Tasmania

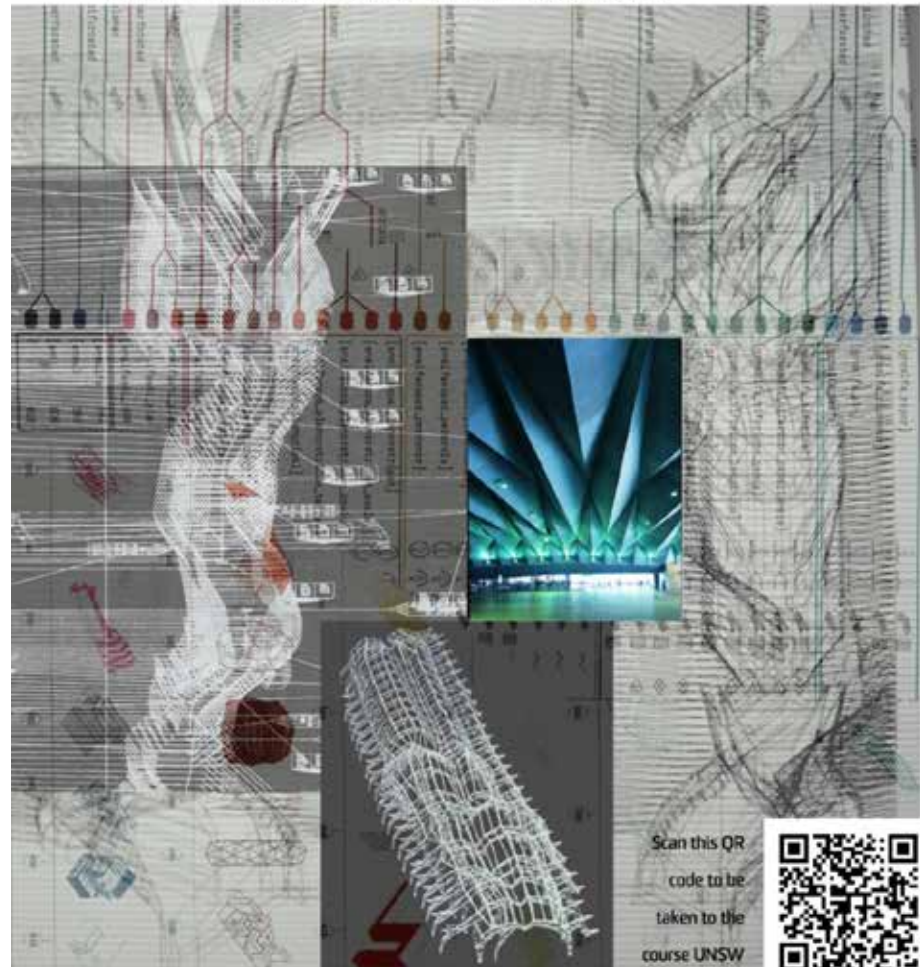
UNSW | Built Environment | Computational Design Program

# Computational Design Theory I

# CODE1110

Lectures: 9am, Monday, Webster 256 (K-G14-256)

Tutorials 10-1pm, Monday, Red Centre West 1004, 1005, 1006 (K-H13)



Scan this QR  
code to be  
taken to the  
course UNSW



Copyright information: (Collage by SW. Images from *Phylogensis*, *loa's ark*, *foreign office architects*, 2004)  
YEAR 1 | SEMESTER 1 | 2015

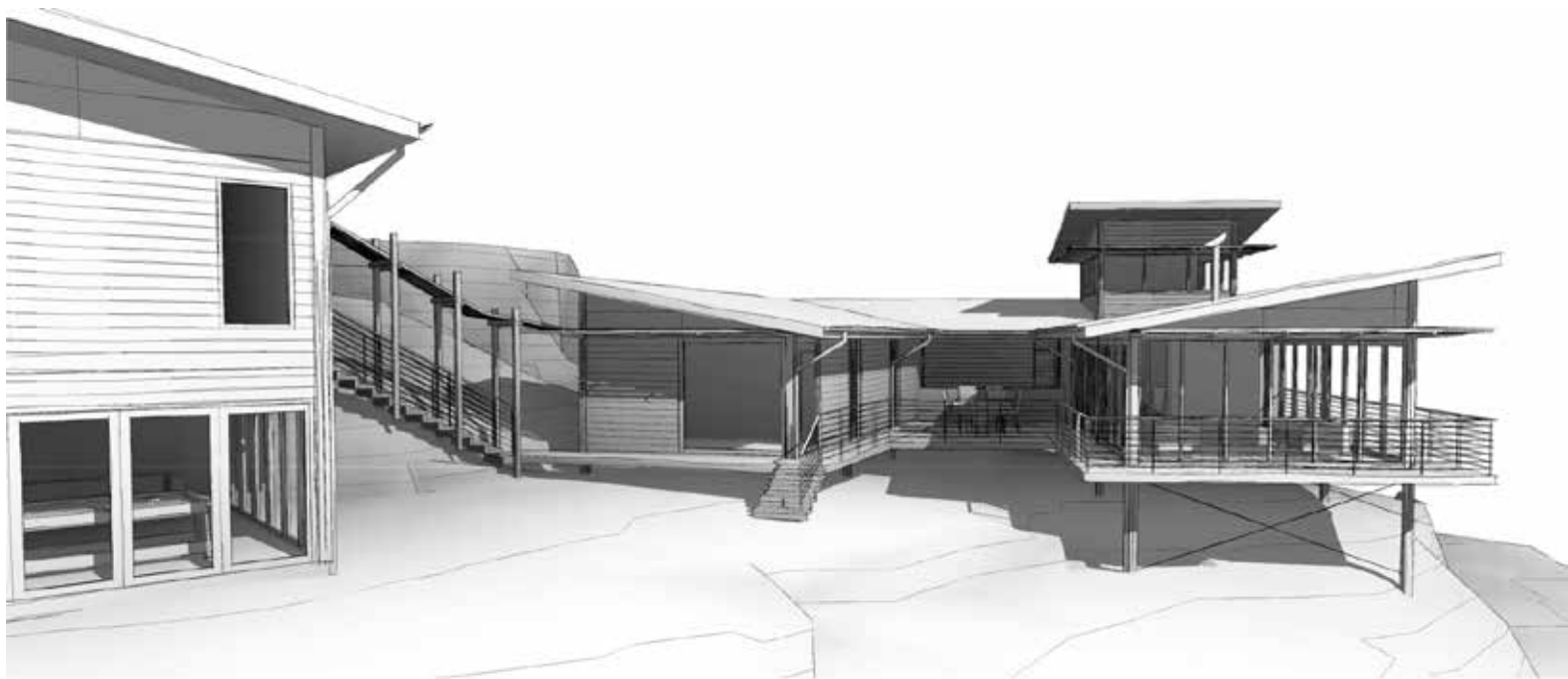








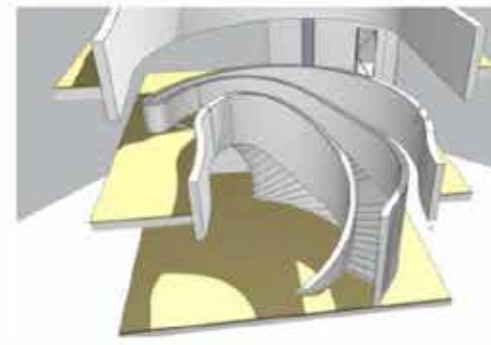
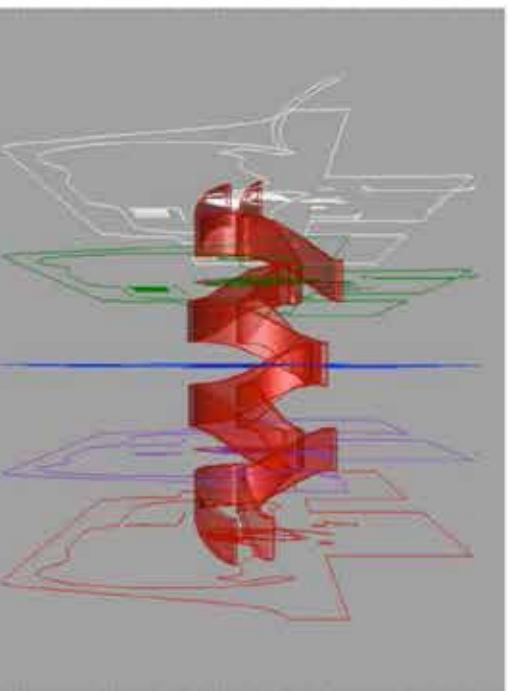
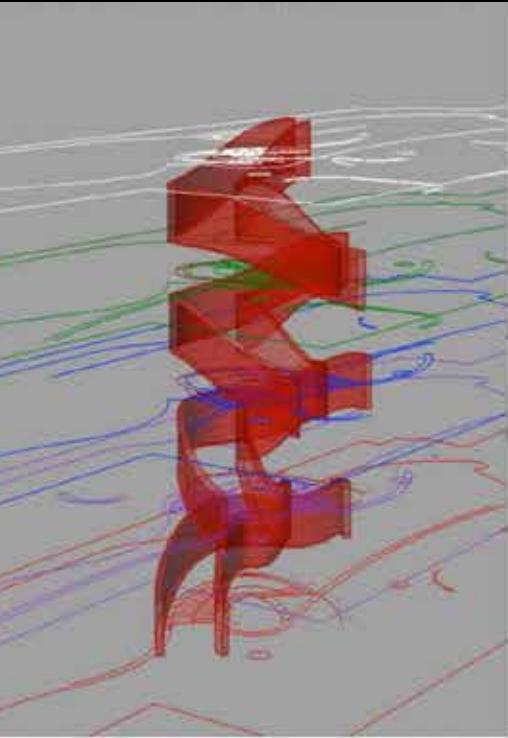
ONE TATHRA PLACE



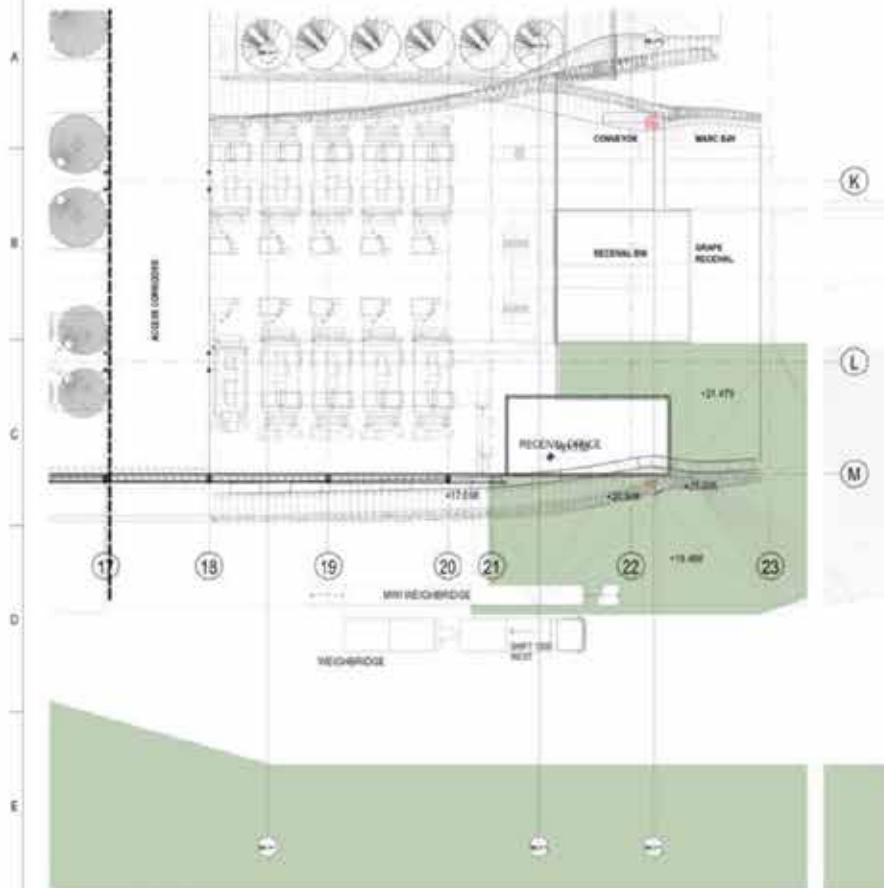
YOWE BAY BUSH HOUSE

*ironbark*  
ARCHITECTURE + DESIGN

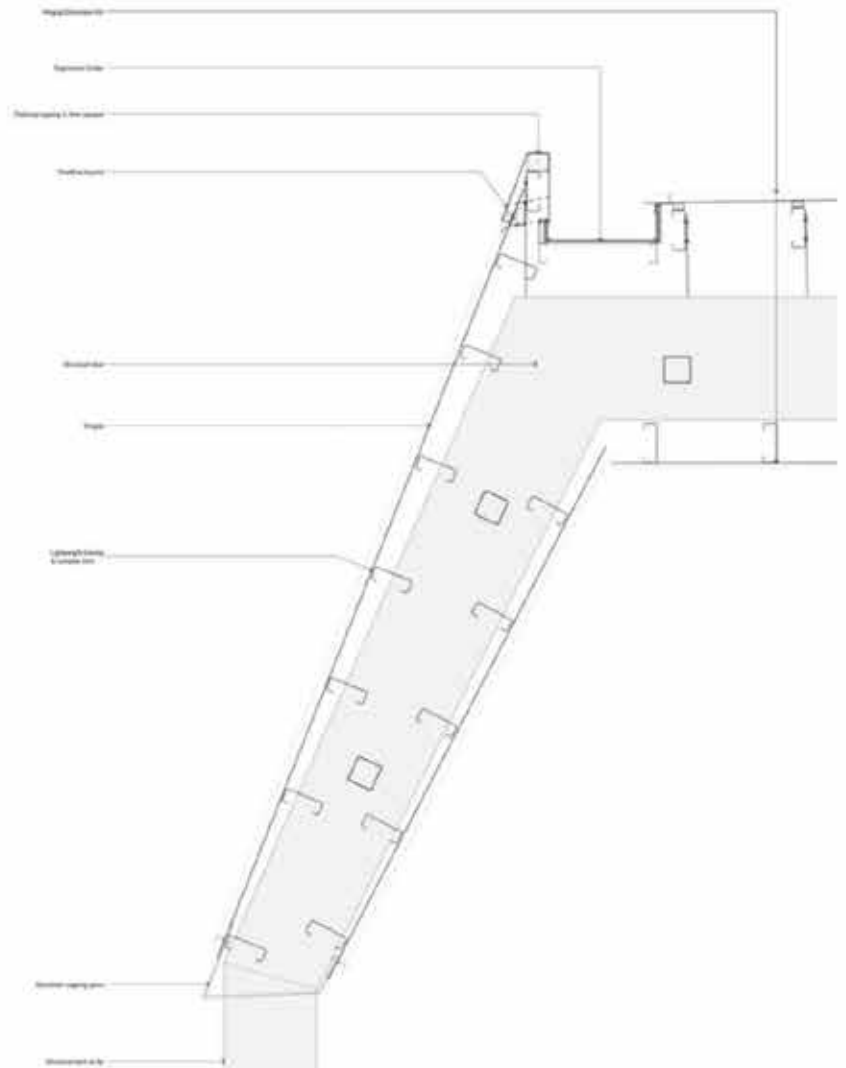
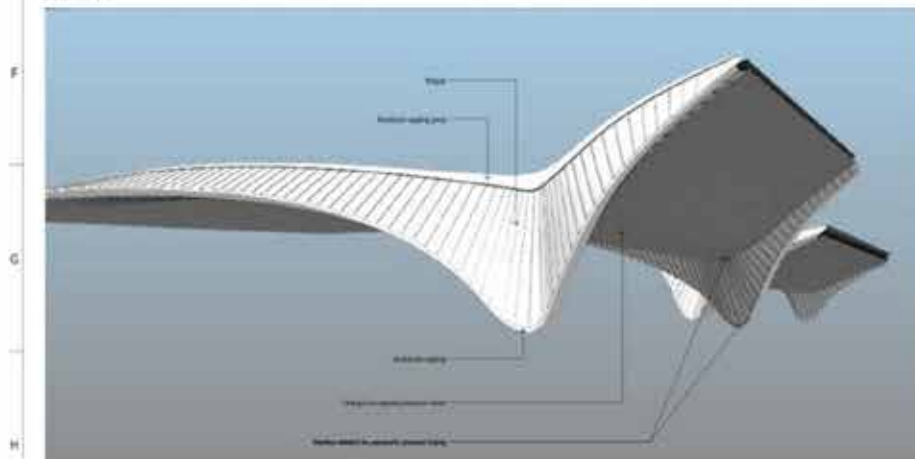
Stair documentation  
Charles Perkins Centre  
Grasshopper, Rhino







1 PLAN - Process shell roof  
1:200



Vertical sidebar containing project information and a grid. At the top, it says 'Architectural' and 'Design Development'. Below that, there is a grid with columns for 'No.', 'Date', and 'Description'. At the bottom, it says 'SK 11' and 'Drawing'.



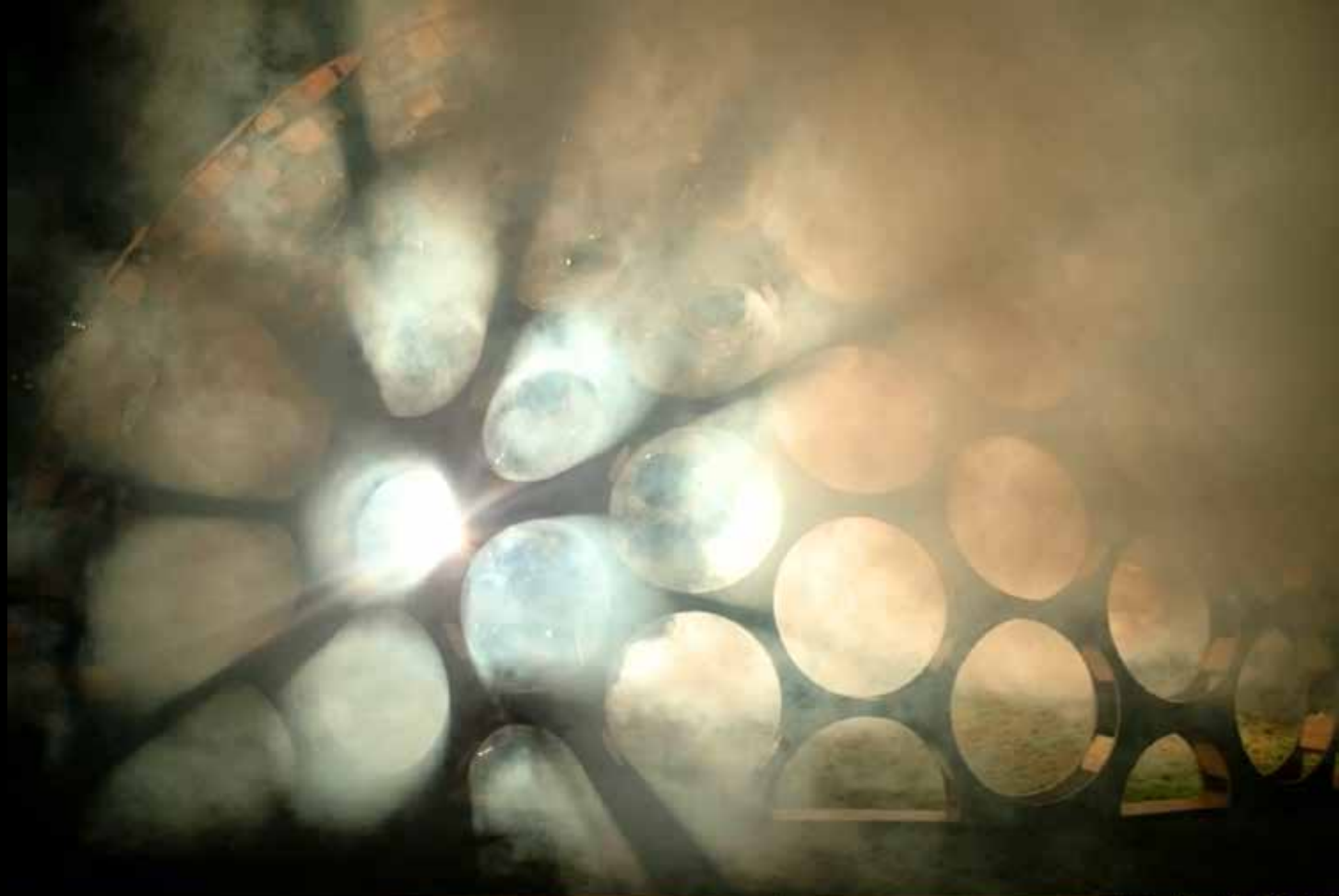






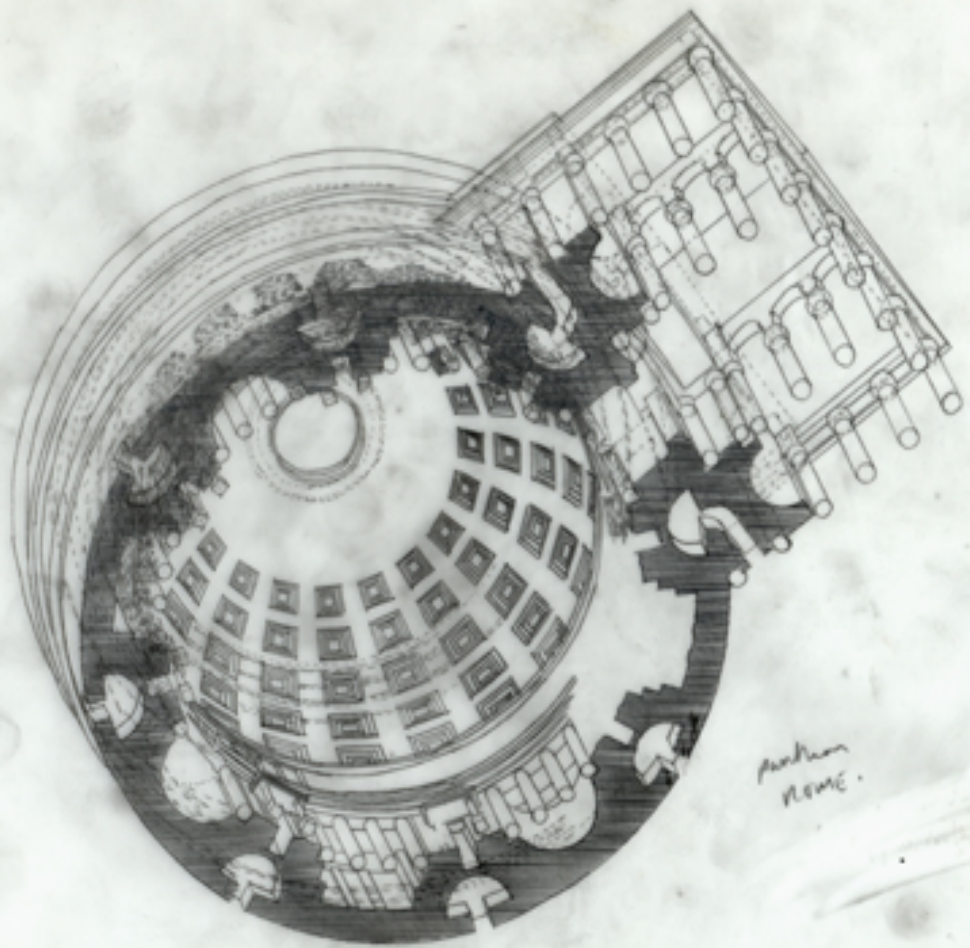












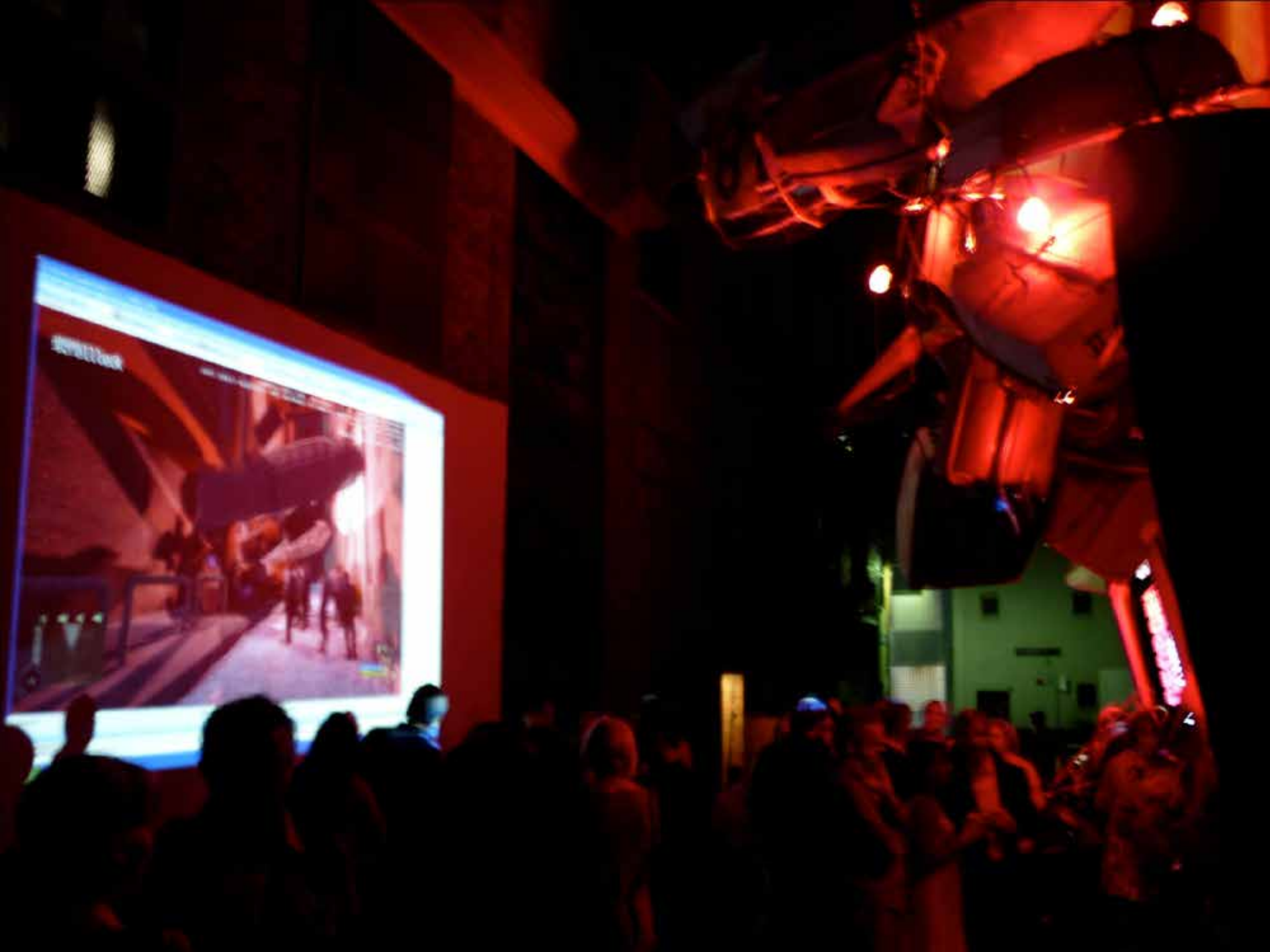
Architect  
Rome.





SW W NW



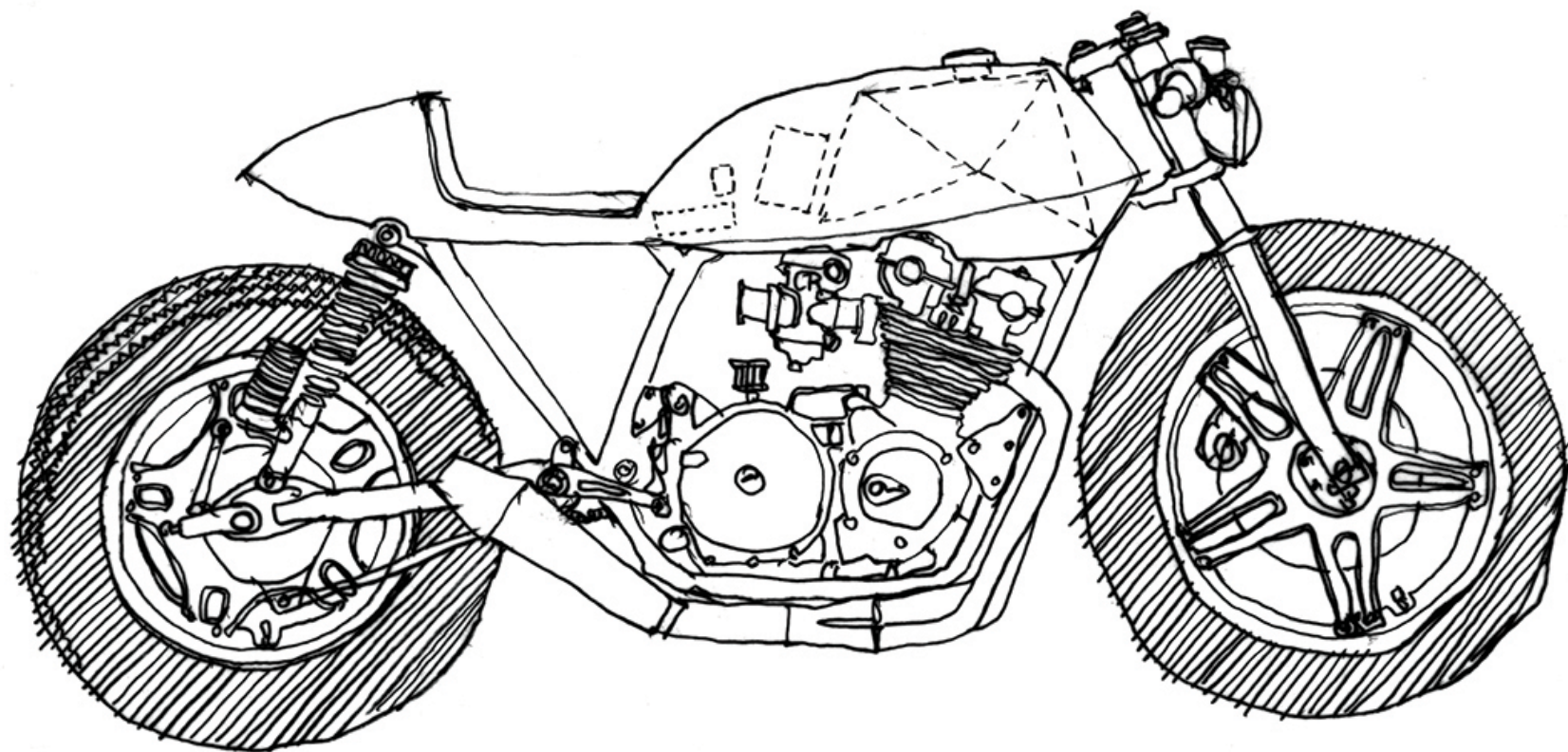














Matt Lica





# COURSE OUTLINE

[WWW.RUSSELLLOWE.COM](http://WWW.RUSSELLLOWE.COM)

**EXPERIMENT  
ONE CLIENTS**



**JEFF WRIGHT : CHURCH OF CHOPPERS**



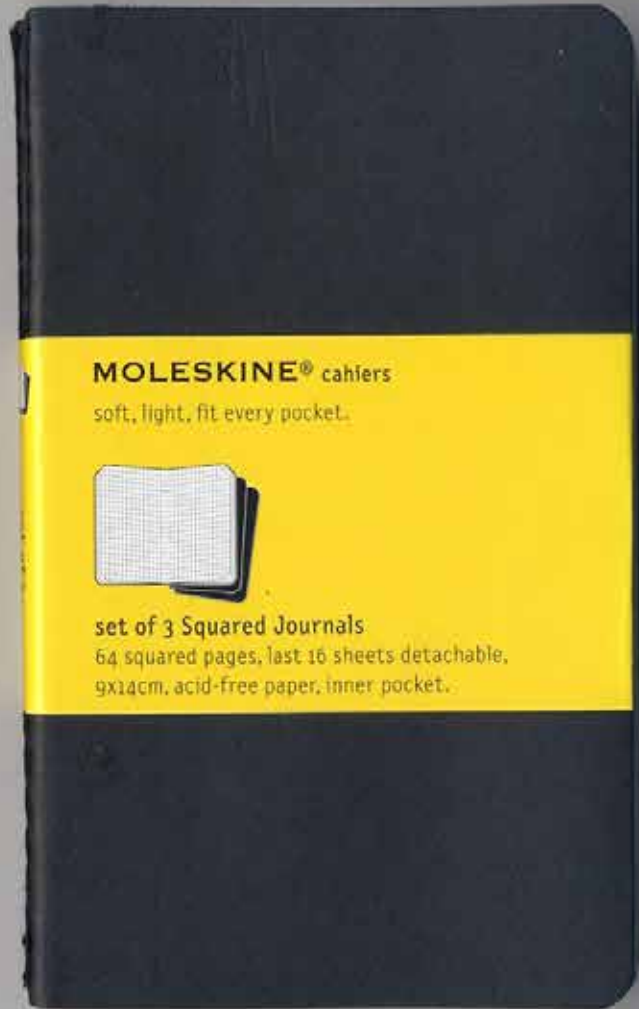
**GIVENCHY**



**CAFÉ PACI**



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



MOLESKINE® cahiers

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set of 3 Squared Journals

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



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FOR DRAWING, GRAPHIC DESIGN



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PIGMENT INK • WATER BASED • WATER RESISTANT  
FOR  
PRE-WRITTEN GRAPHIC DESIGN











ROTATIONAL



SCALOR



LINEAR



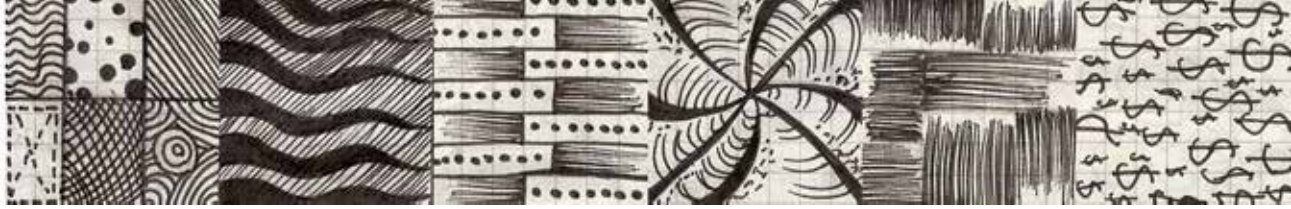
EVOLUTION  
(OWN WORD 1)



DISLOCATION  
(OWN WORD 2)

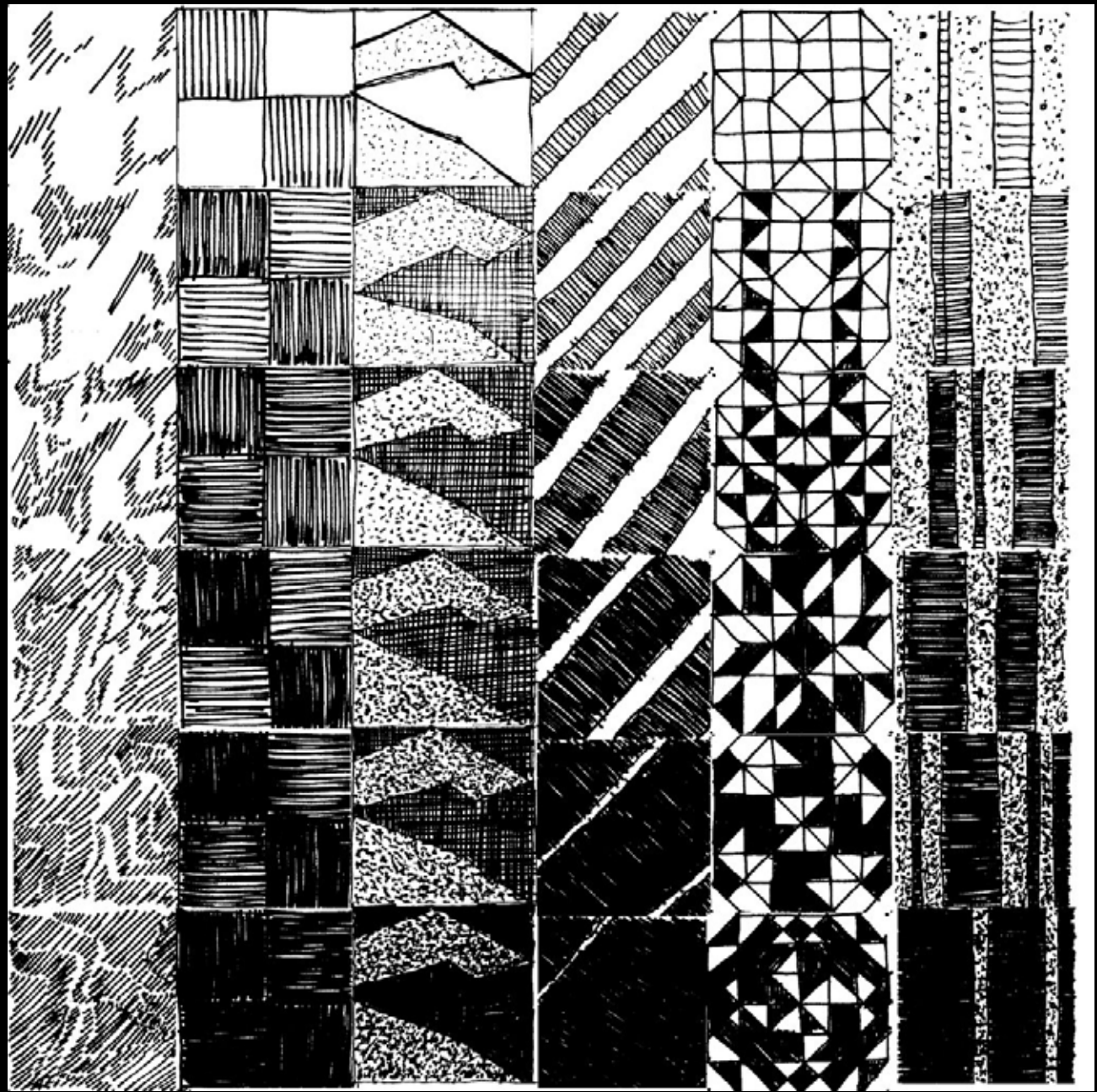


CAMPAIGN  
(OWN WORD 3)



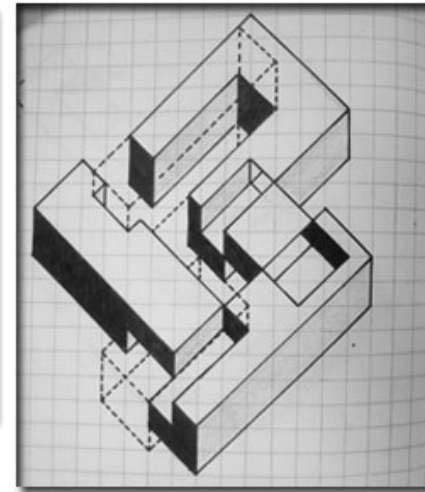
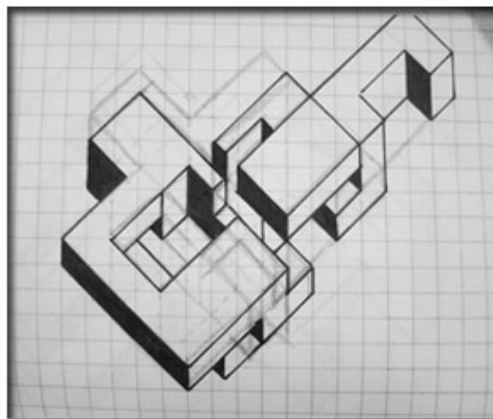
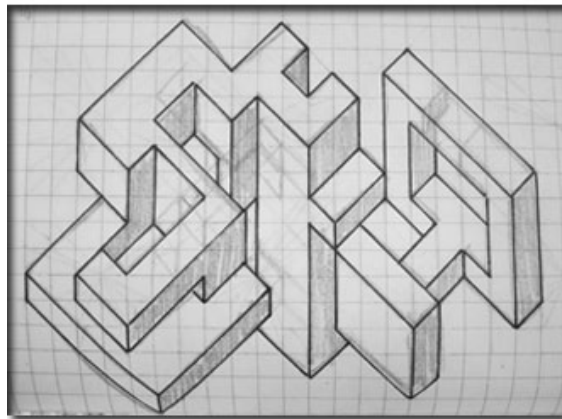
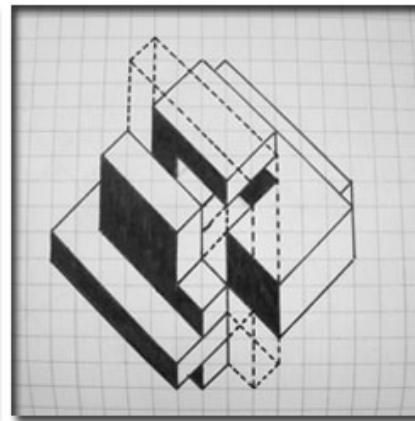
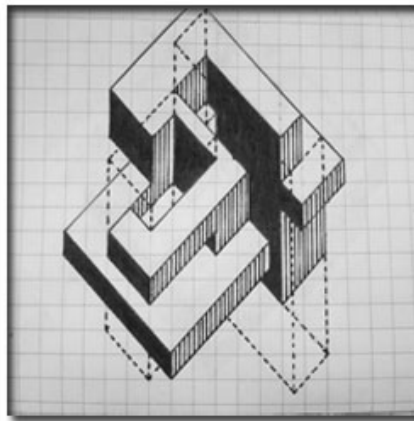
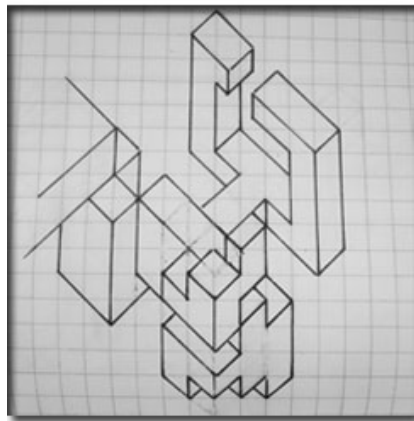
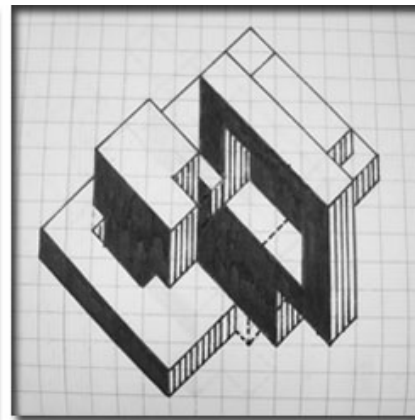
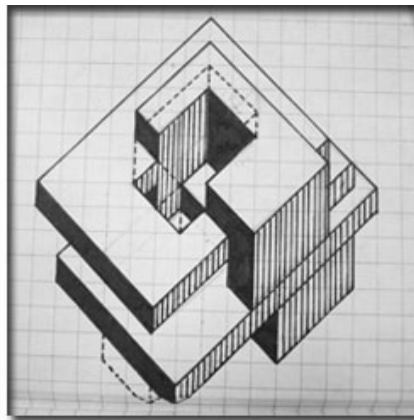
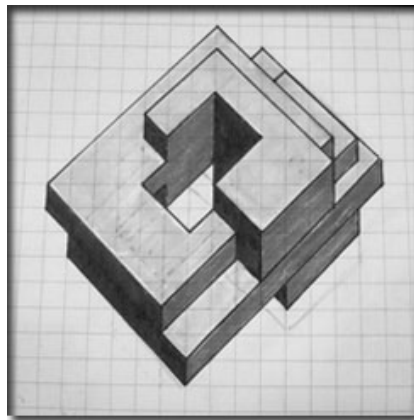
# CHRISTOPHER MALOUF





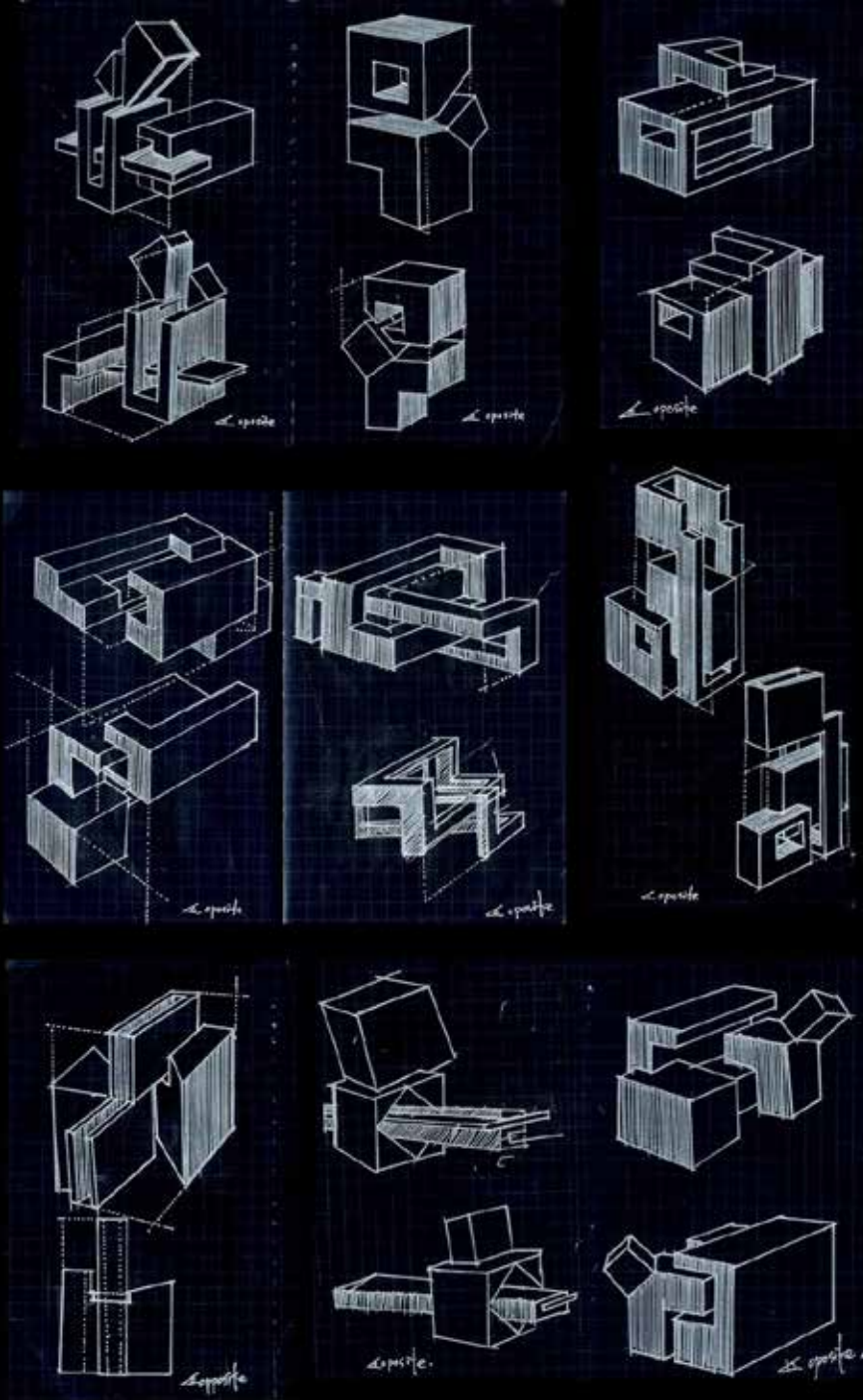
SEAN TRAN



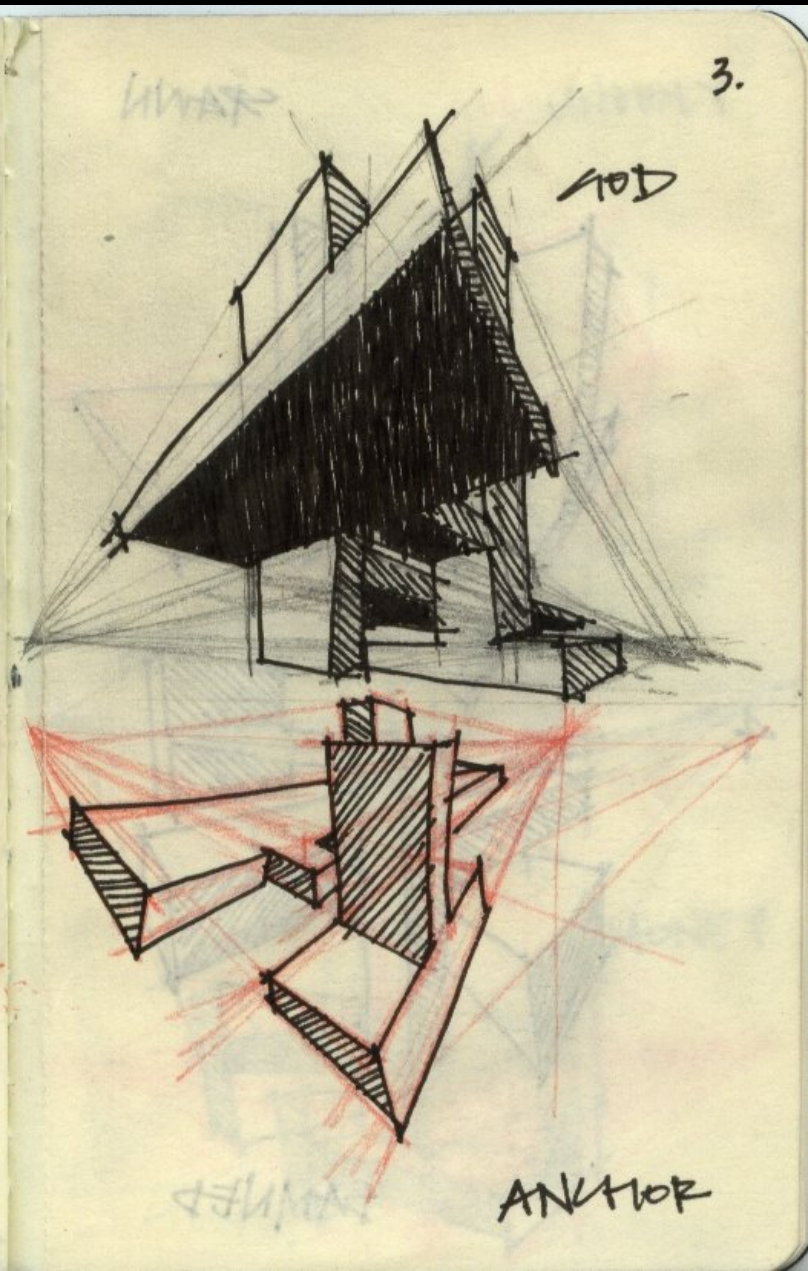
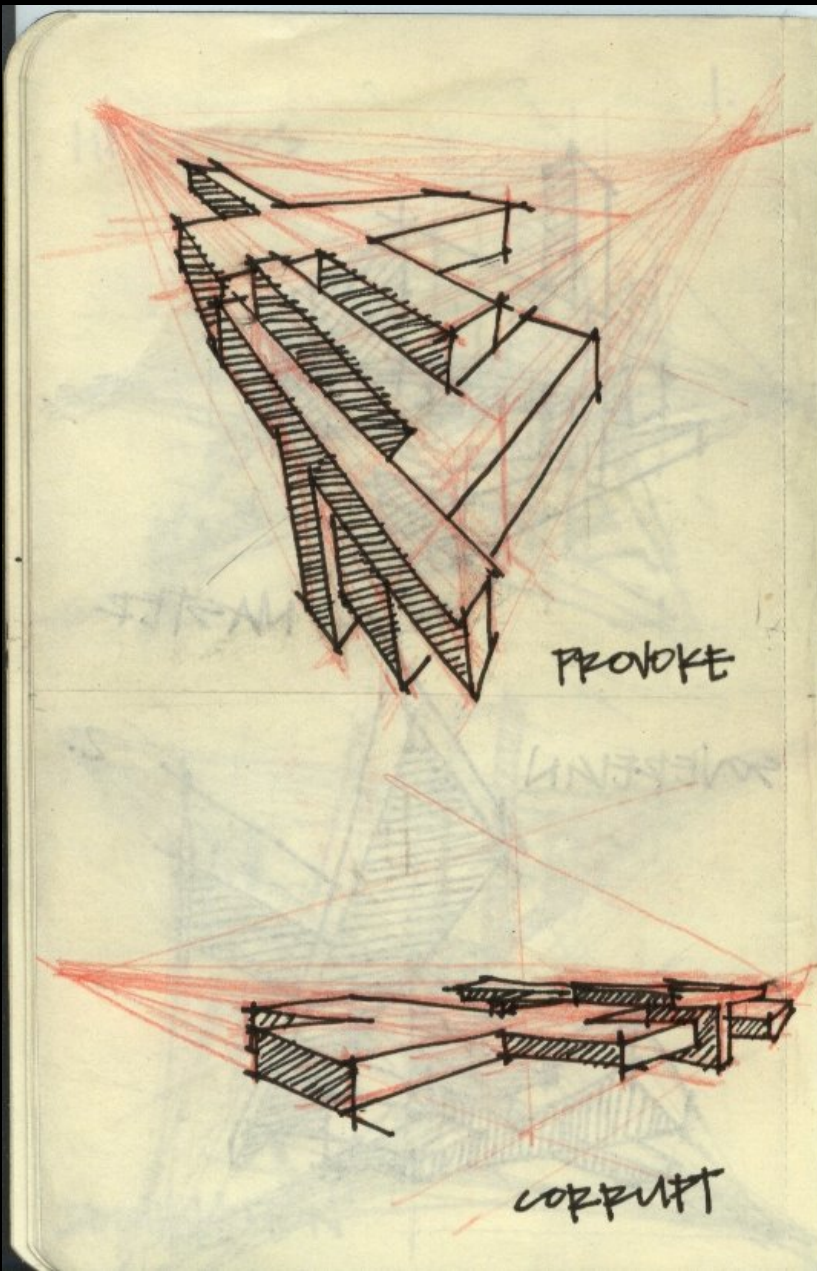


**JEAN PHILIPPE DUCARNE**



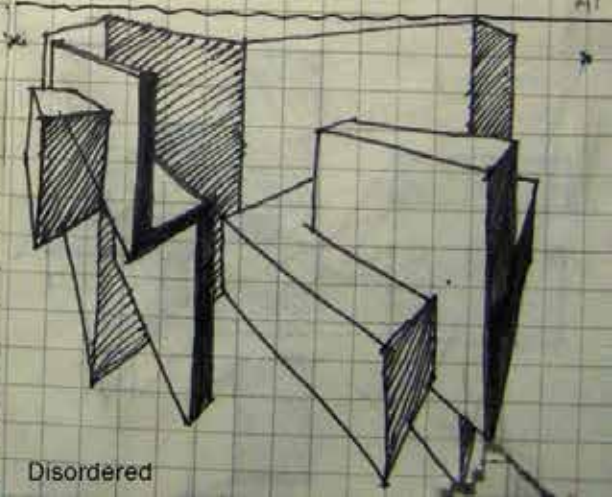
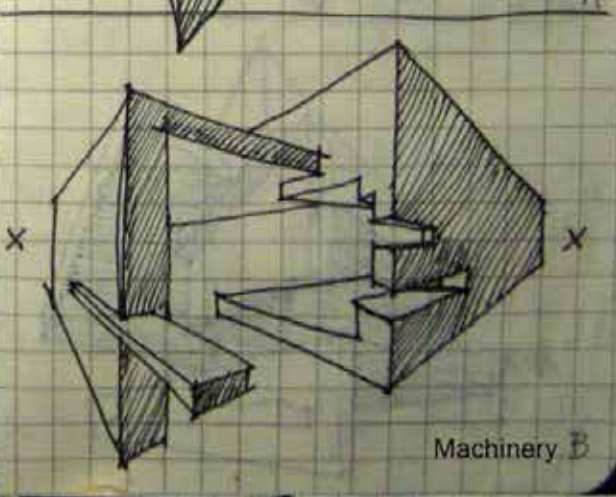
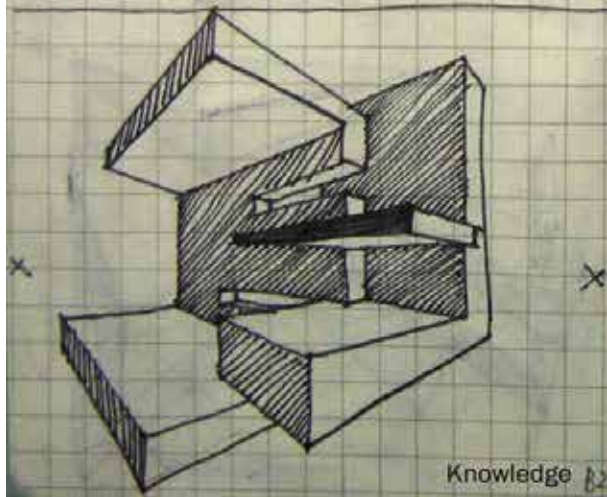
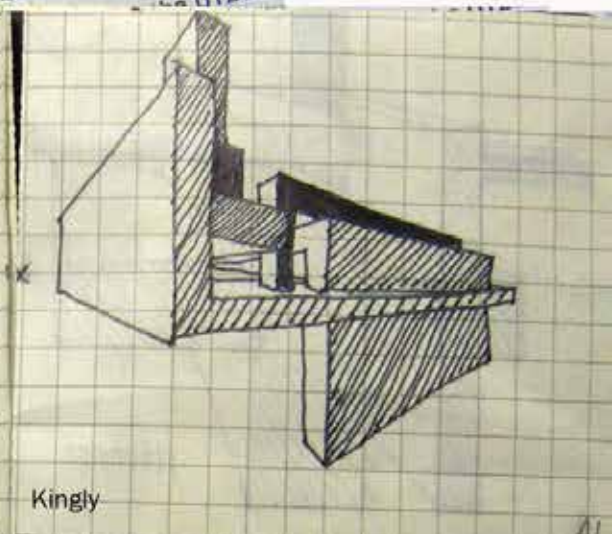
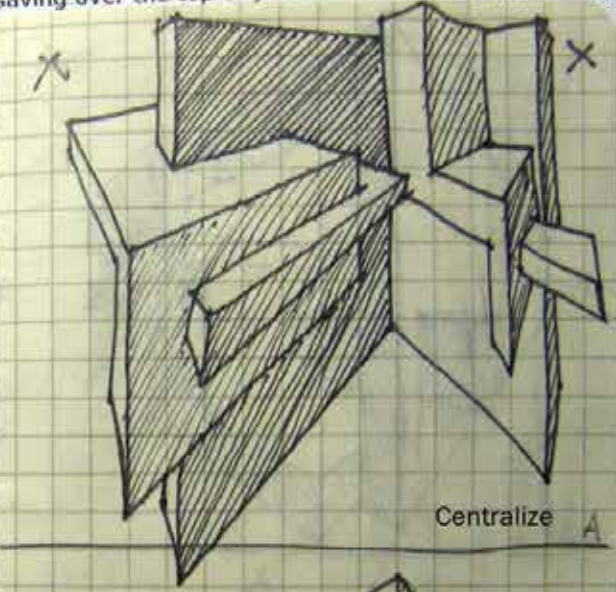
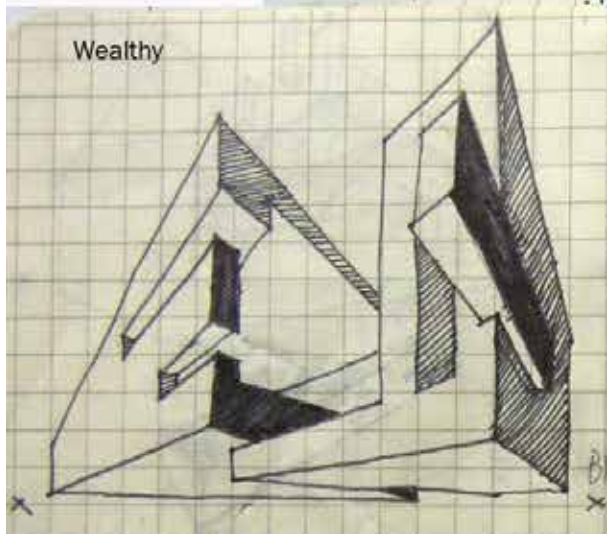


SUN NAM WON



SEAN TRAN

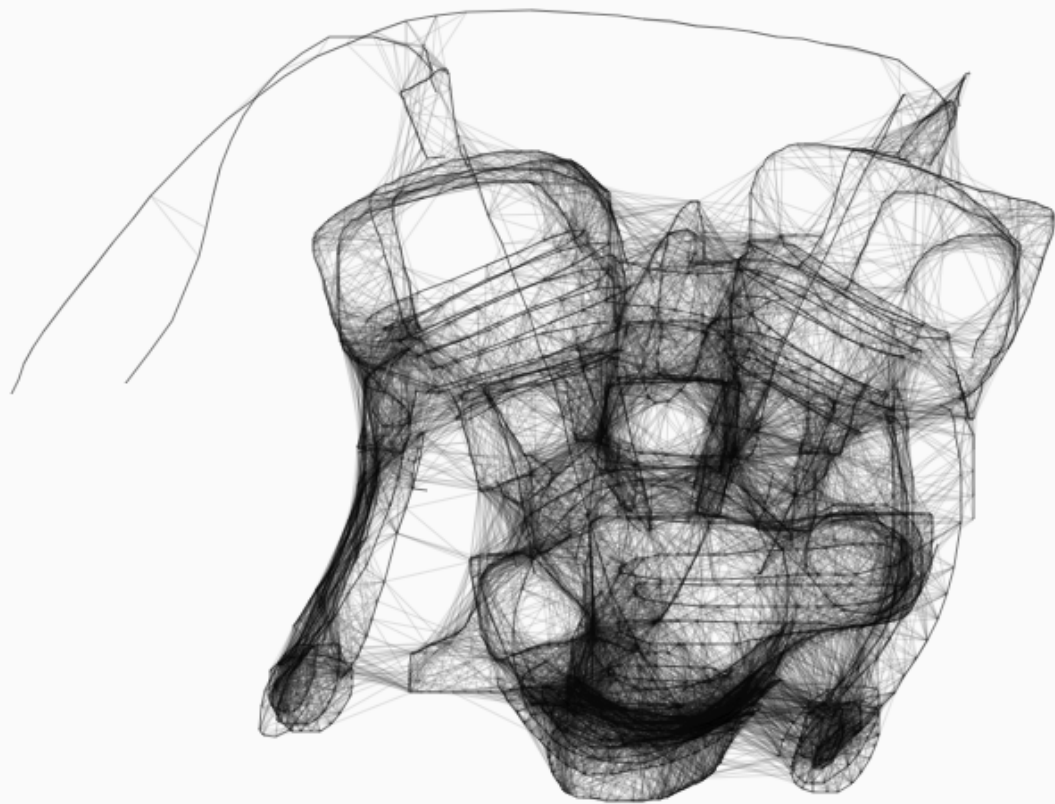


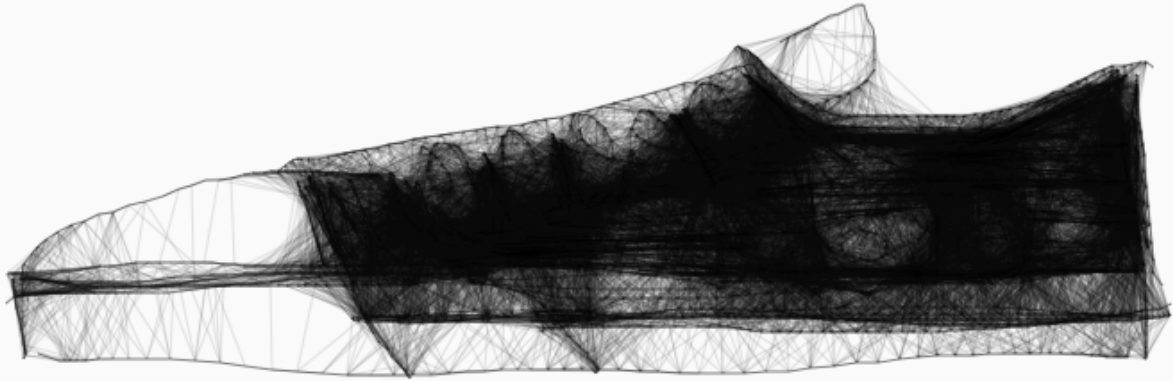


YINGYING CHAN















**New.**









Sony Vaio T15 Touch Review  
Samsung ATV S Review

Fujitsu Stylistic Q702 Review

Acer Aspire V3-571G Review

## Computer Games on Laptop Graphic Cards

### Which games run fluently on laptop graphic cards

The following games list shows all notebook graphic cards (GPUs) sorted by the approximate performance (similar to the [notebook gpu benchmark list](#)). The fields contain **average frames per second (fps)** values for each game / setting combination. If the framerate is sufficient for fluent gaming (>25 fps), the field is painted in green. Otherwise, red for stutterings and yellow for an unsure prognosis. Furthermore, all fields without values are interpolated to convey the approximate gaming performance (brighter colors). The results are based on many different laptop reviews with different hardware. To see the detailed results, visit the GPU page or hover over the values with the mouse.

**Note:** With slower components (like a slow CPU) the gaming performance may be noticable slower.

(Manufacturer, Model, Series, Codename), Connect search words with  and  or  .

Show only notebook GPUs  Professional (CAD) GPUs only  DirectX 11 only  Single and multiple GPUs

Announced at least  months ago (>0)  Show only GPUs with known benchmark results  Still available (not archived)

Show benchmark bars  Show single scores on hover  Show performance classes

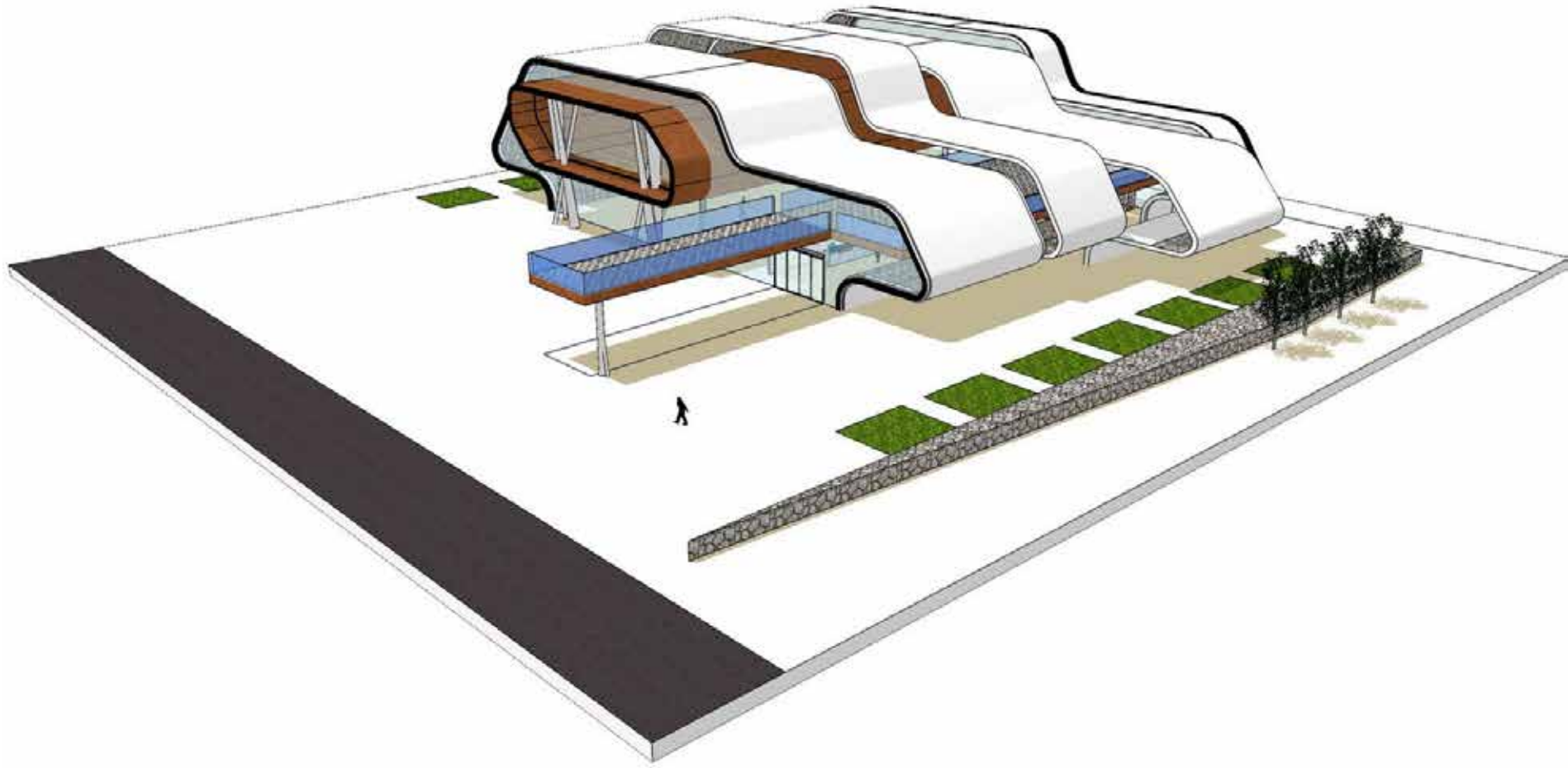
Model  Codename  Architecture  Pixel Shaders  Vertex Shaders  Core speed  Shader Speed

Memory Speed  Memory Bus  DirectX  Process (nm)  Days old

Restrict

- 2013 Crysis 3
- 2013 Dead Space 3
- 2012 Far Cry 3
- 2012 Assassin's Creed III
- 2012 Hitman: Absolution
- 2012 Call of Duty: Black Ops 2
- 2012 Need for Speed: Most Wanted
- 2012 Medal of Honor: Warfighter
- 2012 Dishonored
- 2012 World of Tanks v8
- 2012 Fifa 13
- 2012 Borderlands 2
- 2012 F1 2012

Pos	Model	Crysis 3 (2013)				Dead Space 3 (2013)				Far Cry 3 (2012)				Assassin's Creed III (2012)			Hitman: Absolution (2012)				Call of Duty: Black Ops 2 (2012)			
		low	med.	high	ultra	low	med.	high	ultra	low	med.	high	ultra	med.	high	ultra	low	med.	high	ultra	low	med.	high	ultra
1	NVIDIA GeForce GTX 680M SLI	1024x768 Low Preset	1366x768 Medium Preset 16xAF	1366x768 High Preset 16xAF FXAA	1920x1080 Very High Preset 16xAF 2xSMAA	1024x768 Low Preset	1366x768 Medium Preset	1366x768 High Preset	1920x1080 Very High Preset	1024x768 DX9 Low Preset	1366x768 DX9 Medium Preset	1366x768 DX11 High Preset (SSAO, Standard Alpha To Coverage) 2x MSAA	1920x1080 DX11 Ultra Preset (HDAO, Enhanced Alpha To Coverage) 4x MSAA	1366x768 Normal	1366x768 High	1920x1080 Very High	1024x768 Lowest Preset	1366x768 Medium Preset 2xAF	1366x768 High Preset 8xAF 2xMSAA	1920x1080 Ultra Preset 16xAF 4xMSAA	1024x768 Low / Off	1366x768 Medium / Off	1366x768 High / On, FXAA 2xMSAA	1920x1080 (Extra) High / On, FXAA 4xMSAA
2	AMD Radeon HD 7970M Crossfire													81	79	48	86	79	71	44	231	194	145	108
6*	NVIDIA GeForce GTX 780M																							
8	NVIDIA GeForce GTX 680MX																							



**JAMES KIM**



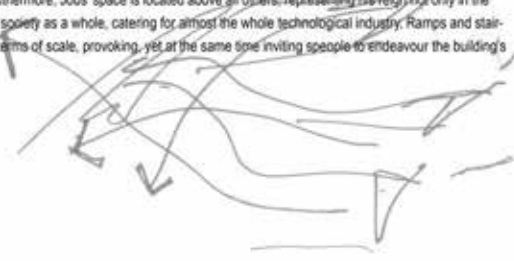


EXTERNAL PERSPECTIVE OF JOBS THEATER

# MONSTROUS BOLD LIQUID SLEEK



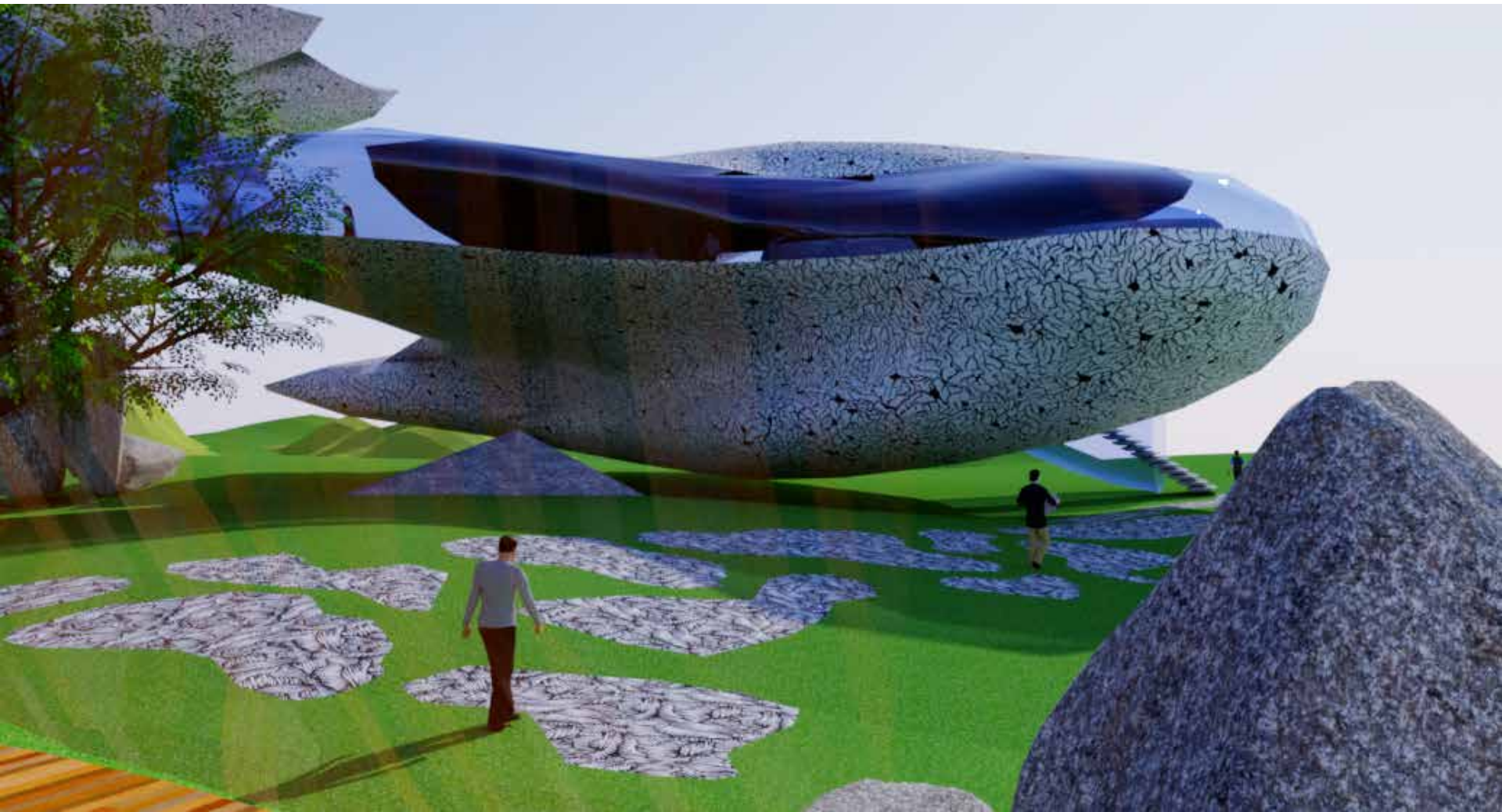
The most difficult aspect in the formation of Steve Jobs' complex was the articulation of each space in relation to one another. A sleek manner had to be implied by the building's form in order to reflect Apple's product range of its most recent 3G, and this was achieved through modeling the building 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.





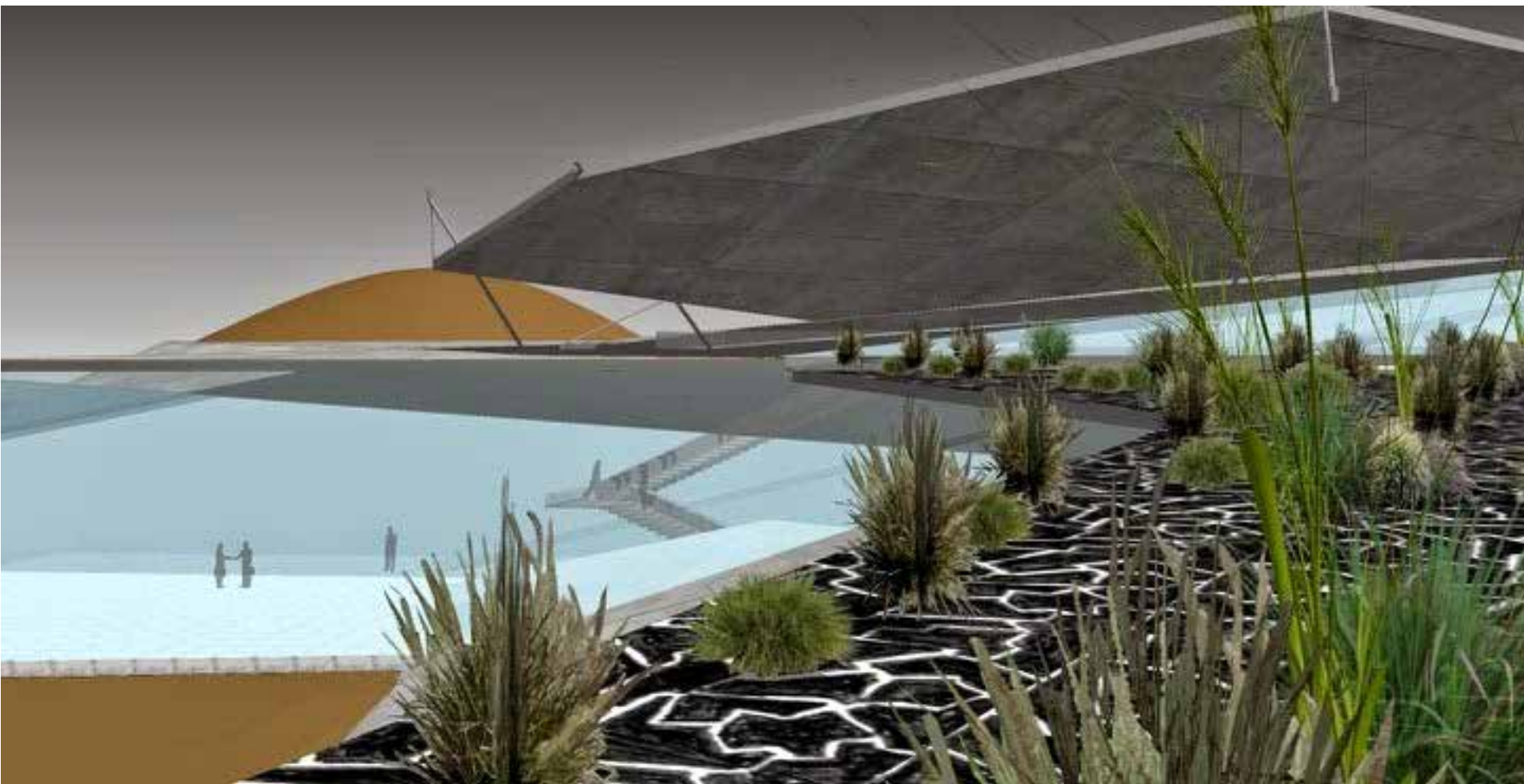
MARY GOMES





**AARON BUCKLEY**

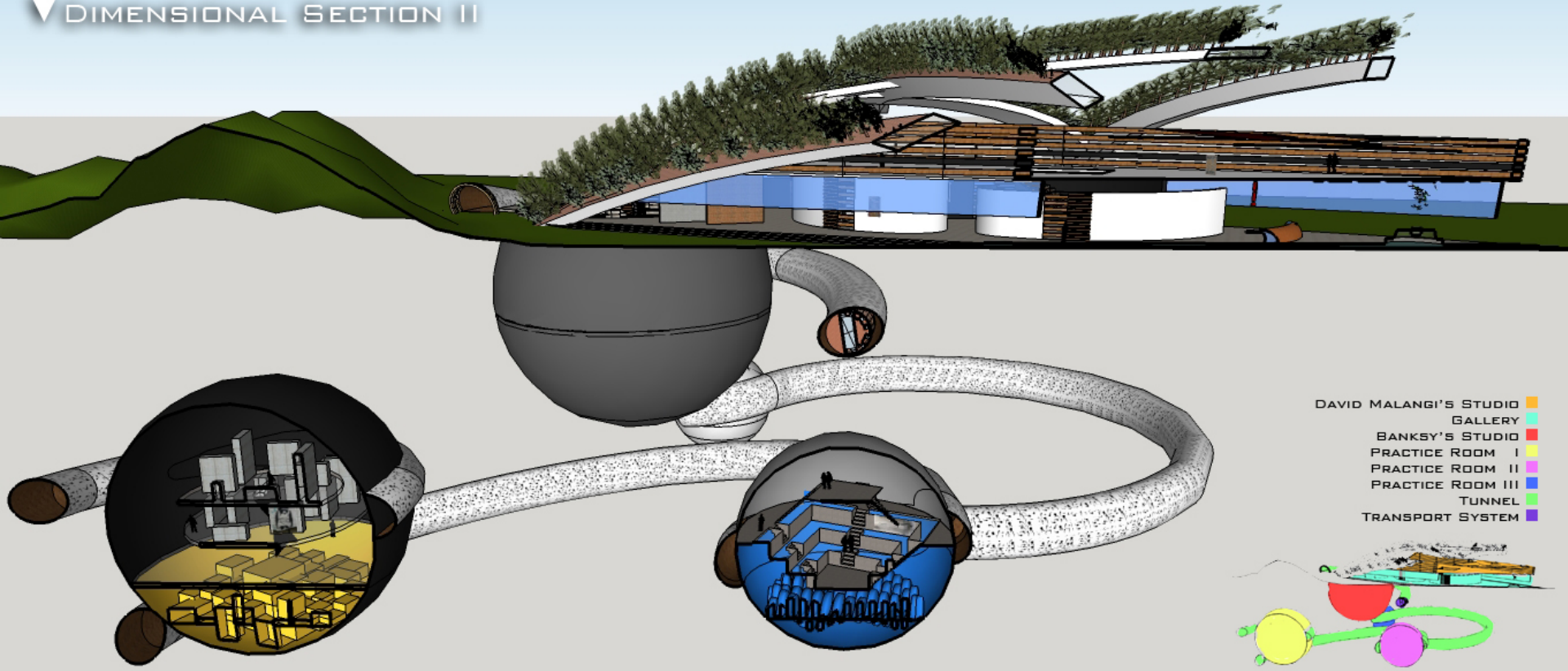




**WILLIAM MAYNARD**

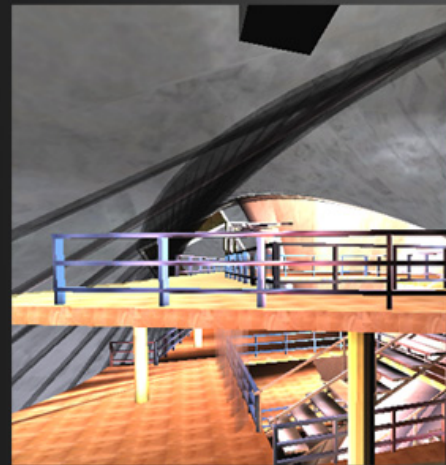
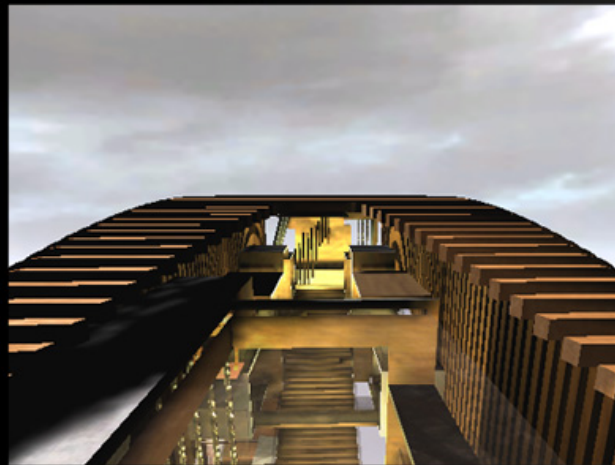
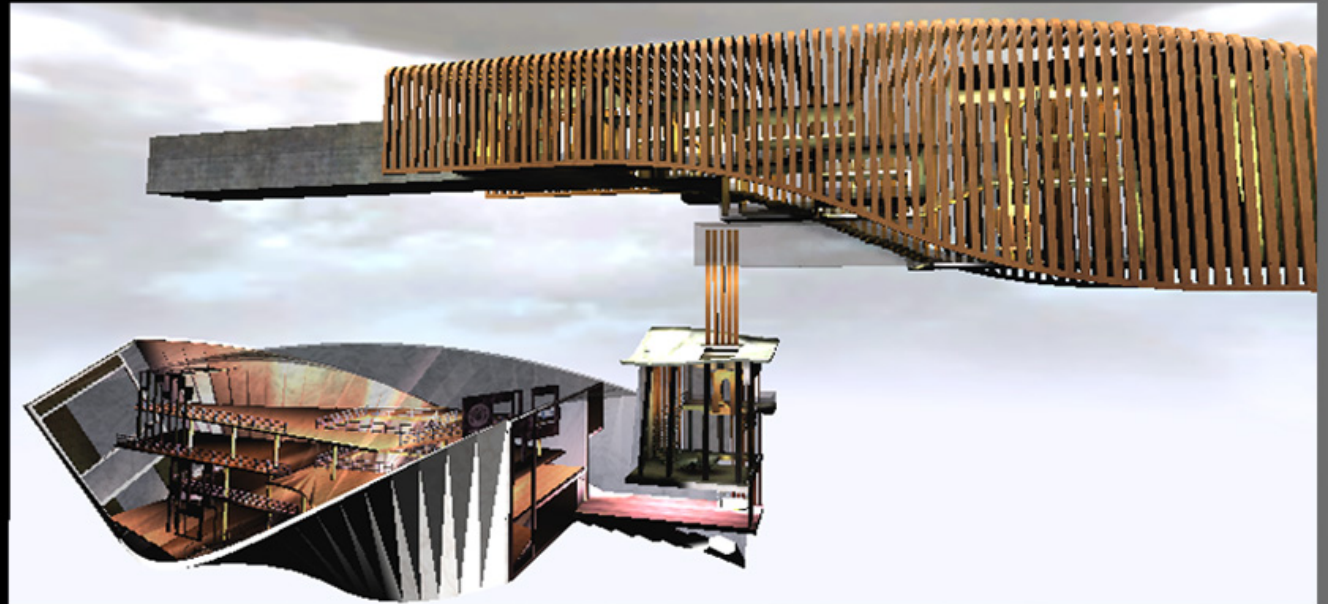
DEVELOPED SKETCHUP MODEL

▼ 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





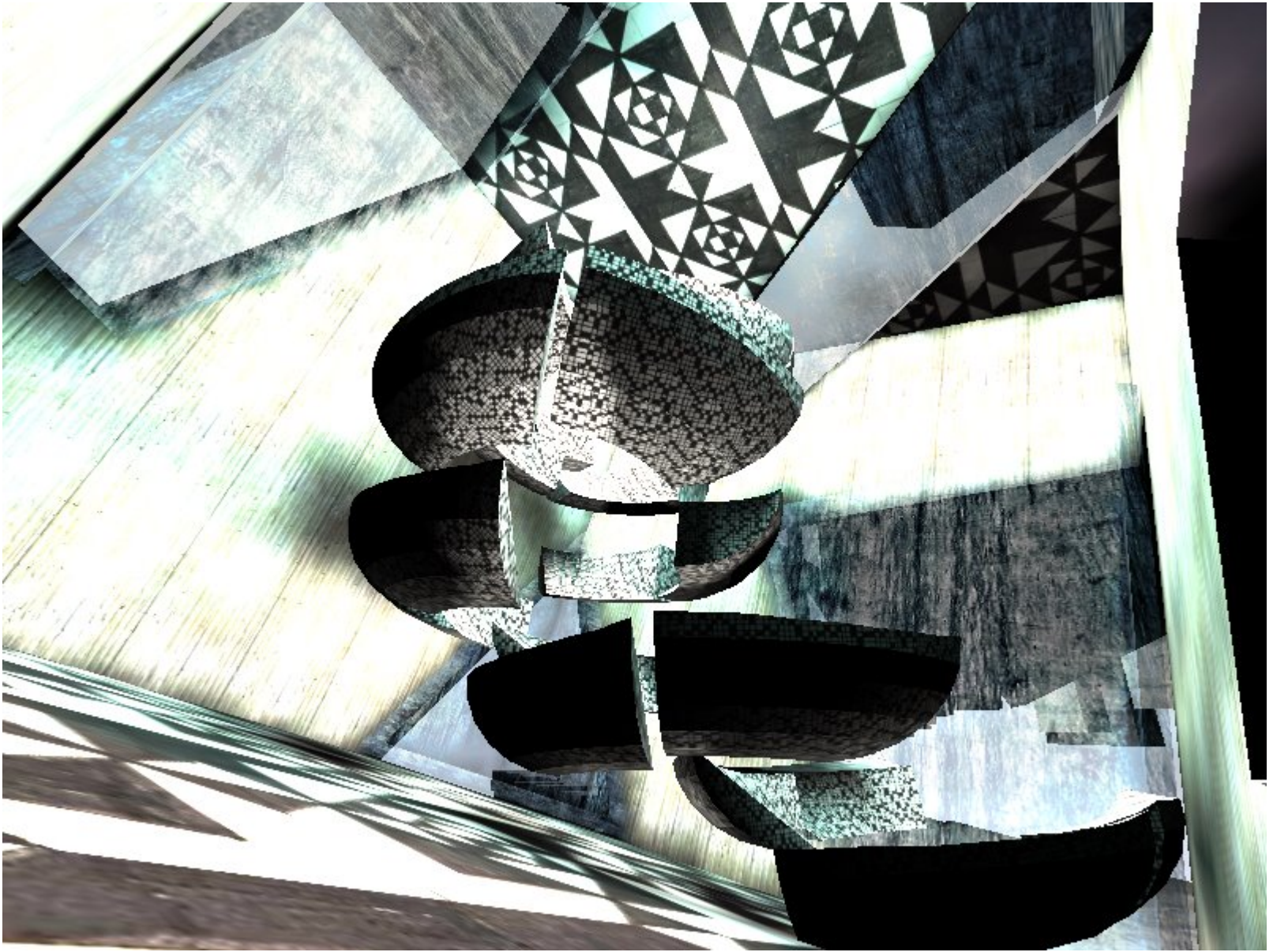
**HARRIS PANERAS**





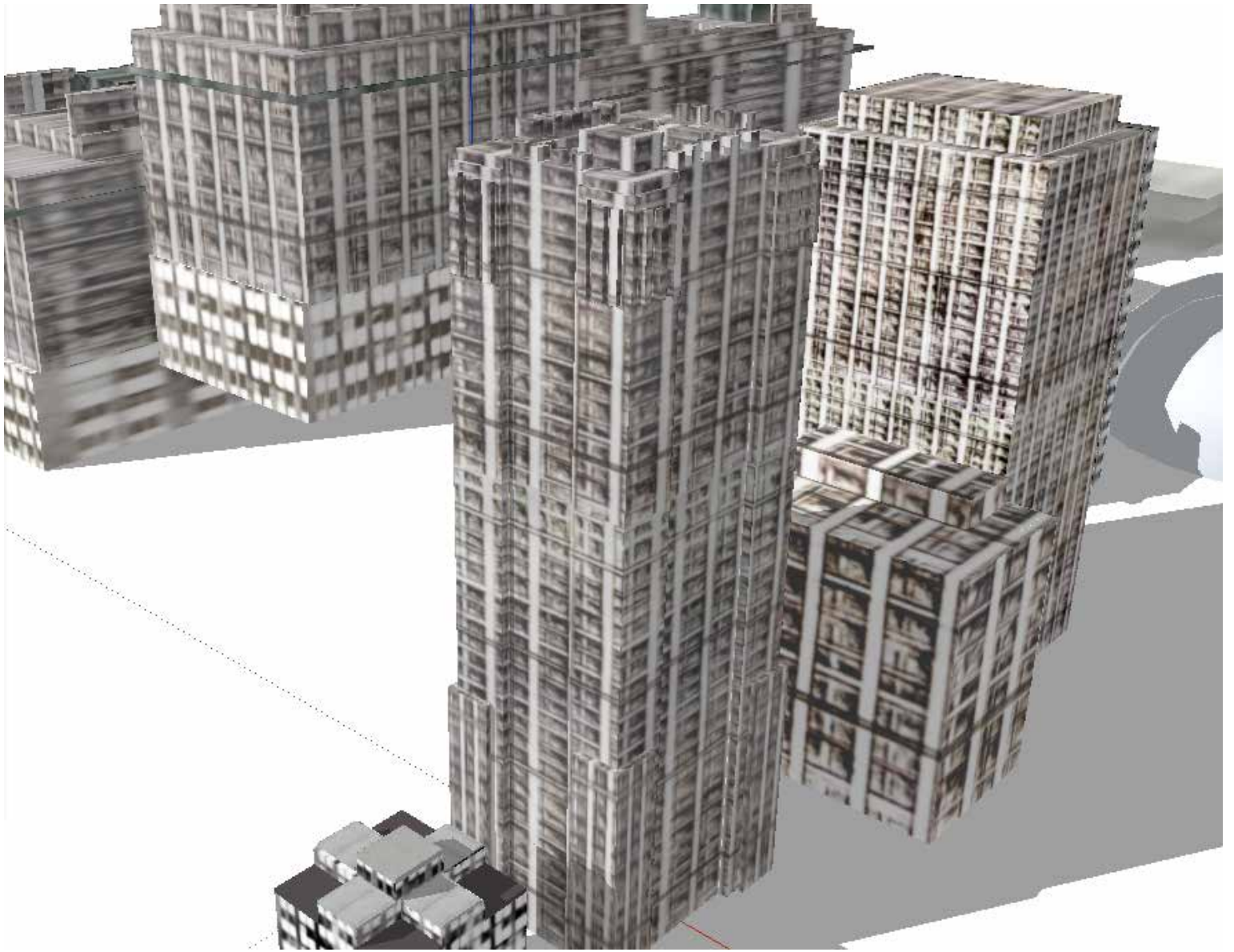
**ALICE TJITRADJAJA**





SUN NAM WON





**CHRISTINE PAN**



Section //

Top: Hazaan Motorworks Studio  
Inbetween: Exhibition Space  
Below: Christian Benner Custom

JESSICA WONG



**NARISSA BUNGBRAKERARTI**





**MATT O'BRIEN**



**MATT O'BRIEN**



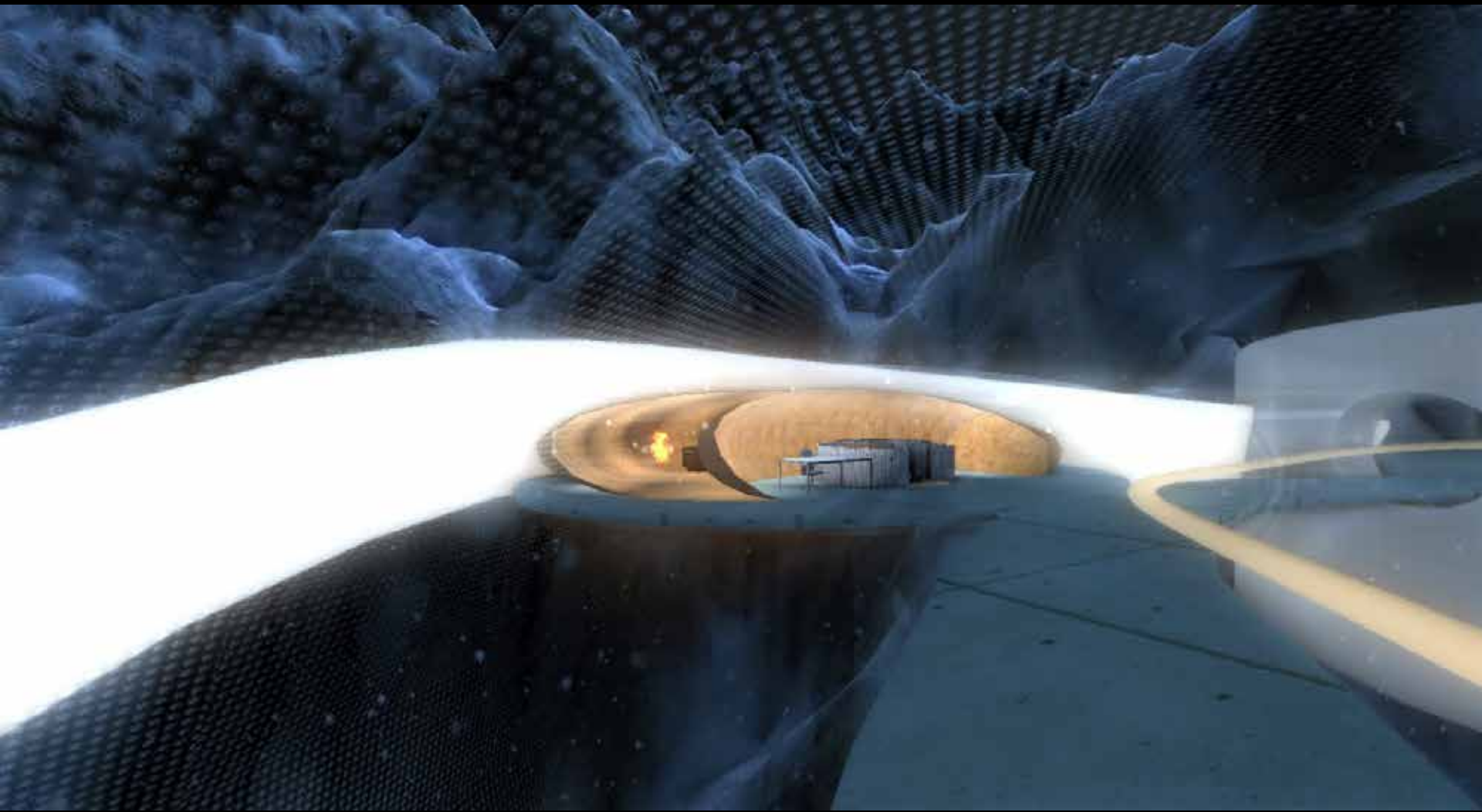


**NARISSA BUNGBRAKERARTI**





MILLI LAKOS

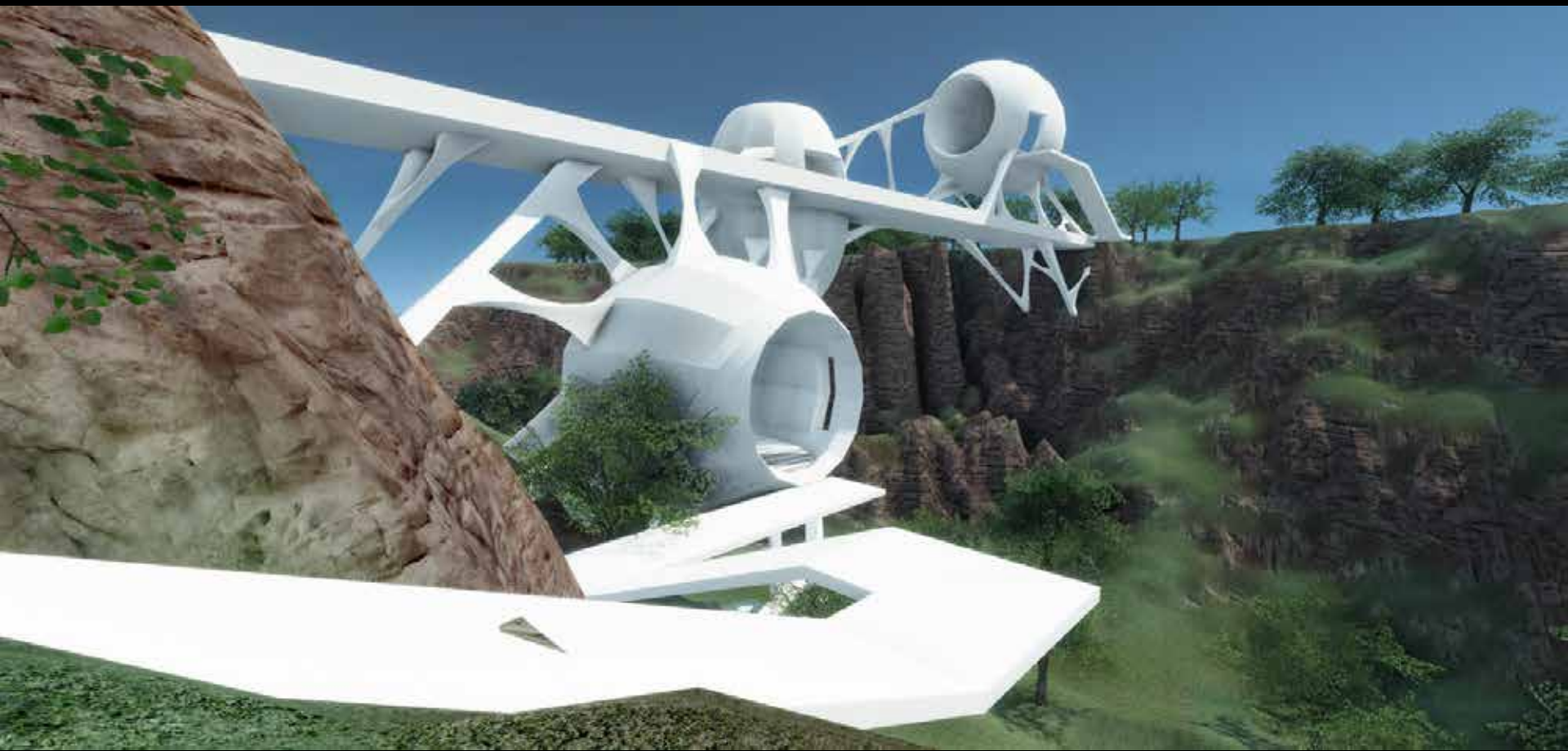


MILLI LAKOS



RICKY FAN





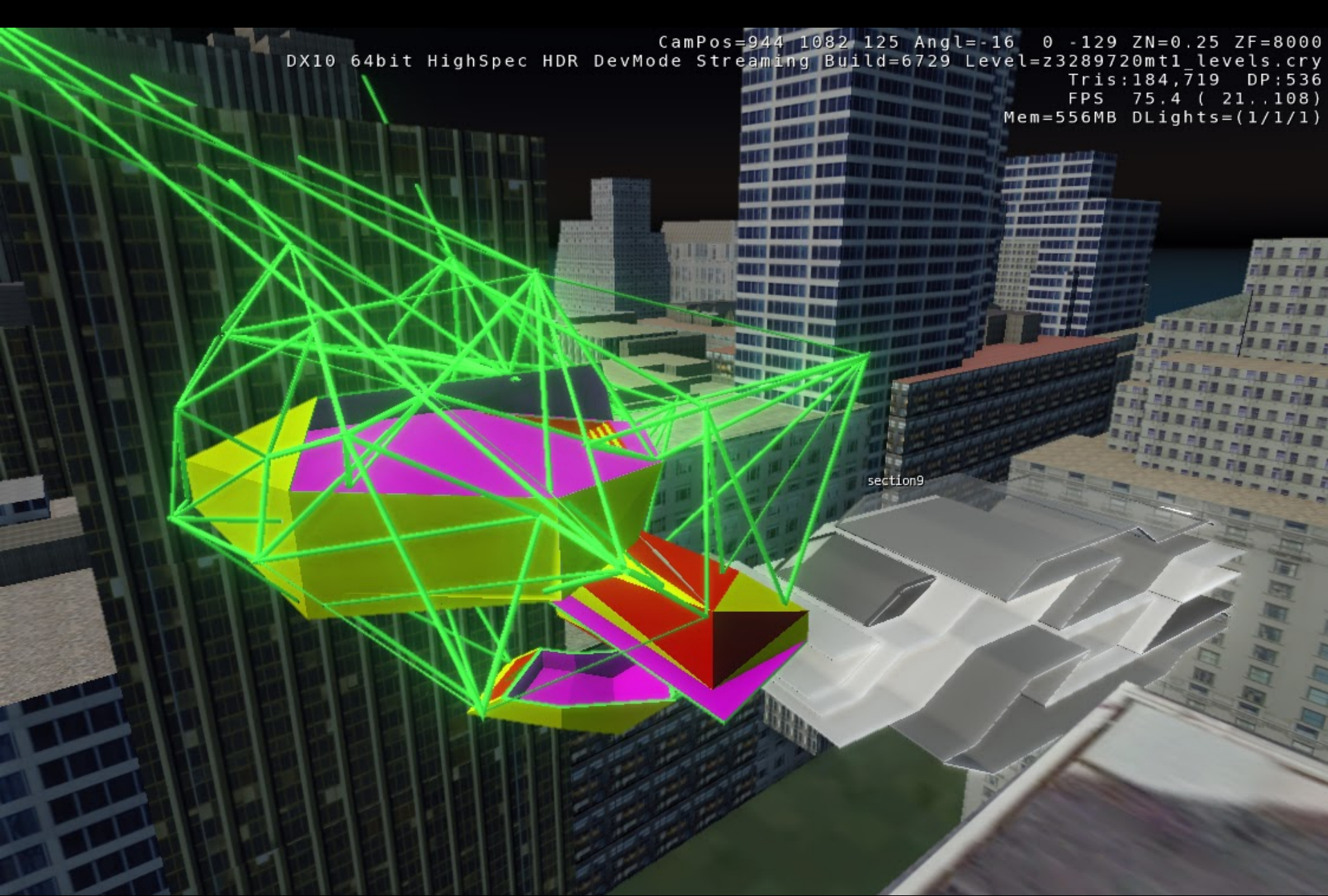
**BLAKE CASHMAN**



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**





**MATHEW BURNETT**



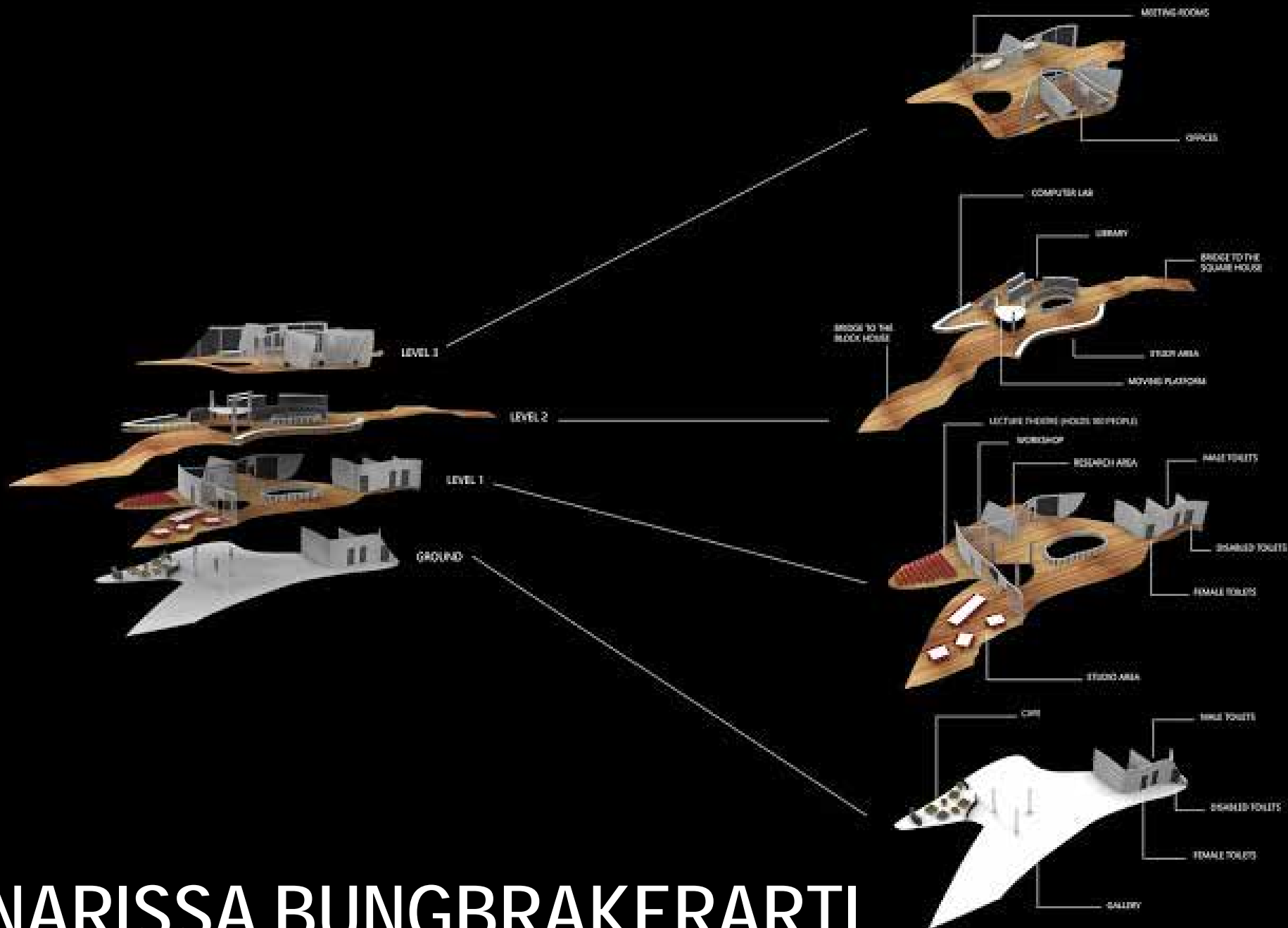
**MATHEW BURNETT**





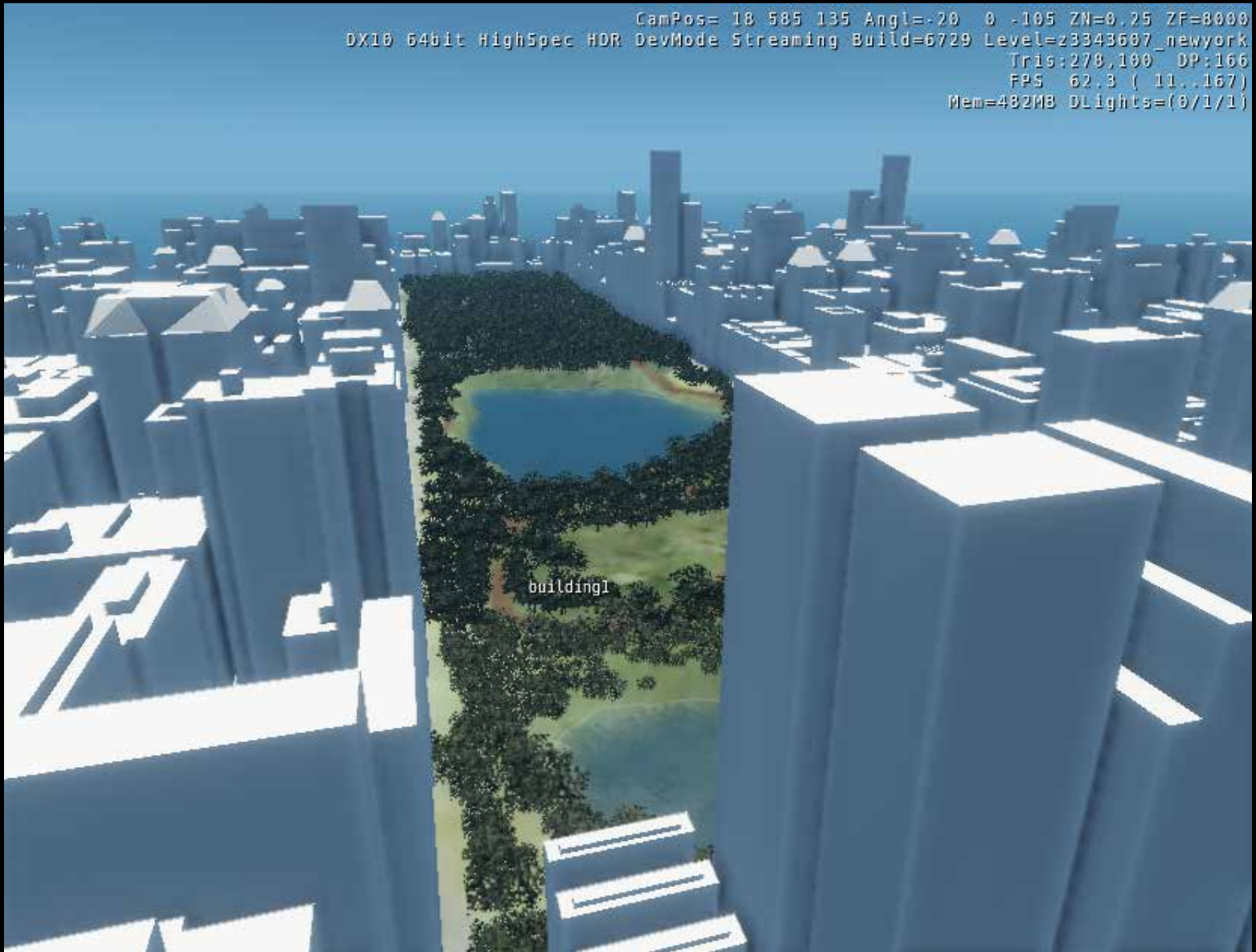
**NARISSA BUNGBRAKERARTI**





# NARISSA BUNGBRAKERARTI

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 Med5pac DevMode Build=6729 Level=Araul162  
Tris:843,582 DP:1826  
FPS 5.9 ( 5.1 6)  
Mem=487MB DLights=(0/1/1)



# REBEKAH ARAULLO



THE ARCHITECTURE SCHOOL OF THE FUTURE

**CATHERINE ERZETIC**

CATHERINE ERZETIC  
5060255



SPACIOUS LEARNING ENVIRONMENT FOR  
BOTH STUDENTS AND STAFF

**CATHERINE ERZETIC**

CATHERINE ERZETIC  
5060255



# EXPERIMENT 1

**DATUM** [www.dictionary.com](http://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 ]



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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.*

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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 ]

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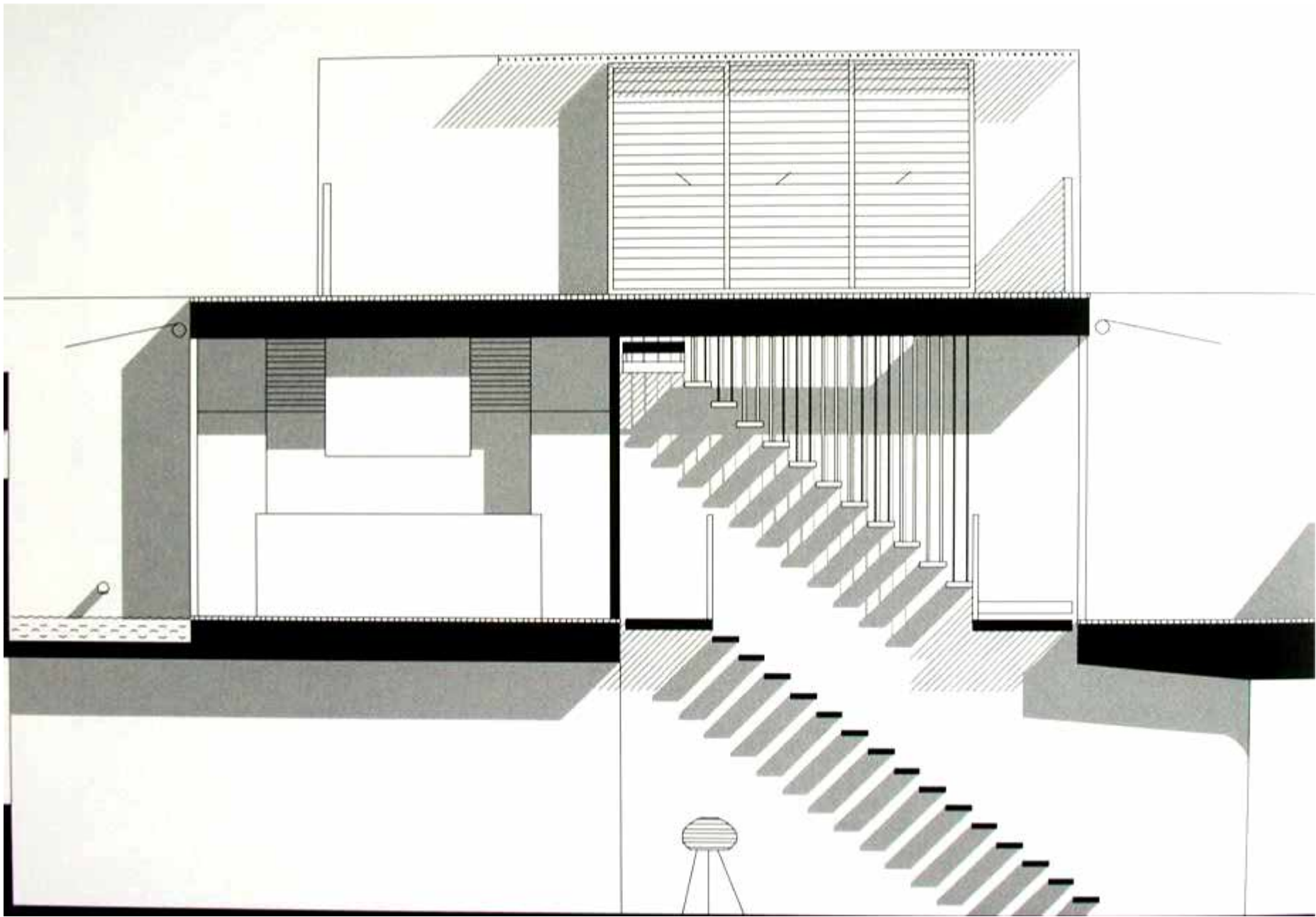
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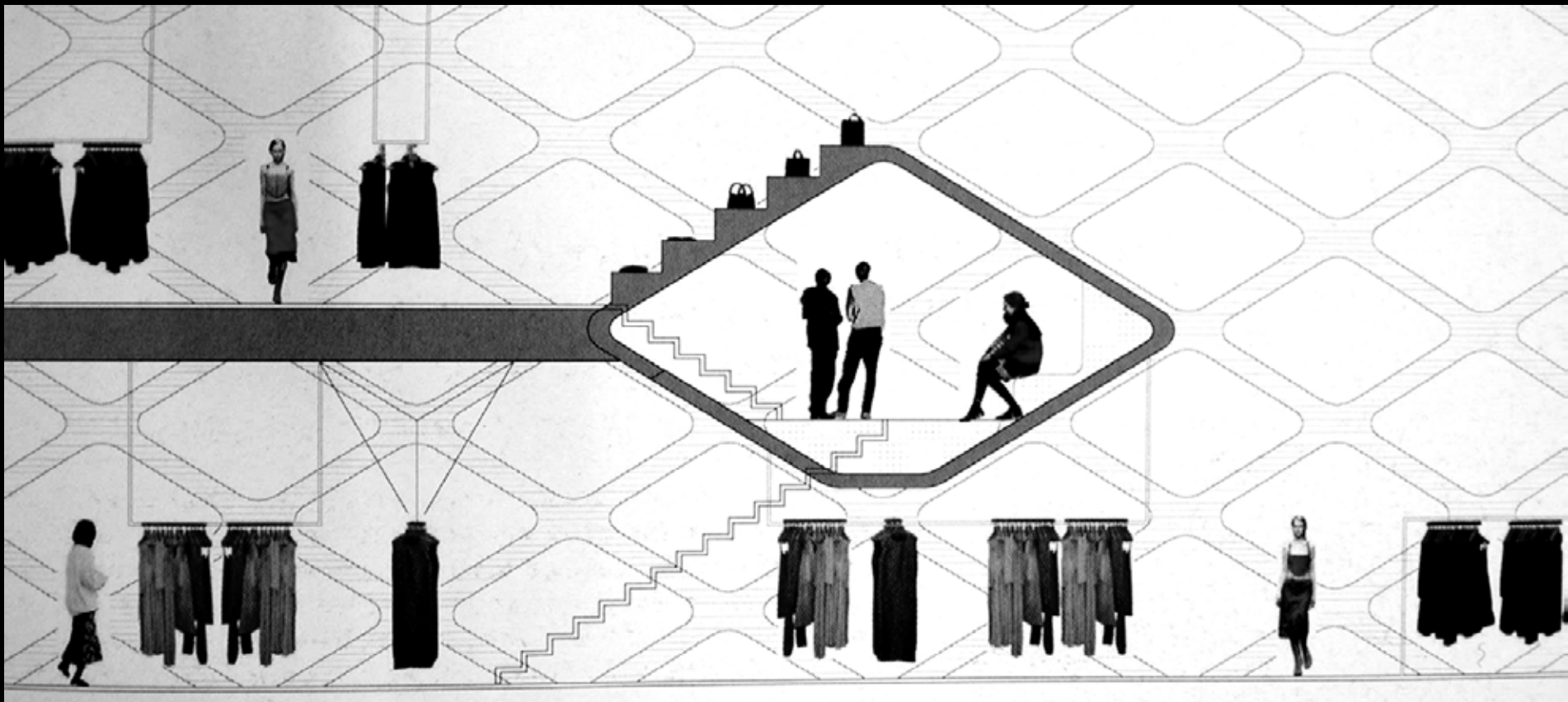
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**SECTION IN  
CRYSIS: DEMO**

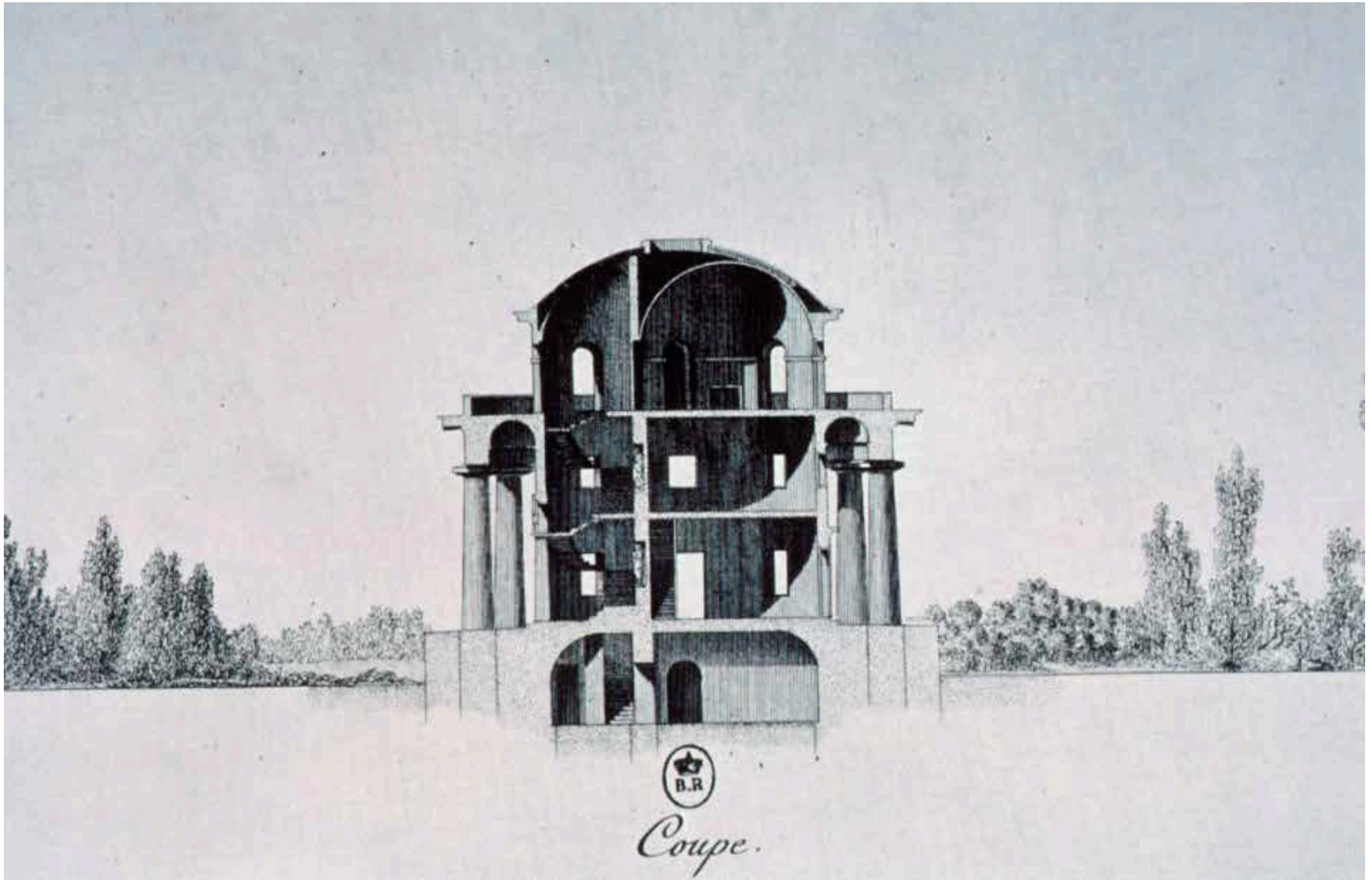




**KAZUYO SEJIMA**



PRADA STORE, JAPAN, HERZOG AND DE MEURON



J.J. LEQUEUX



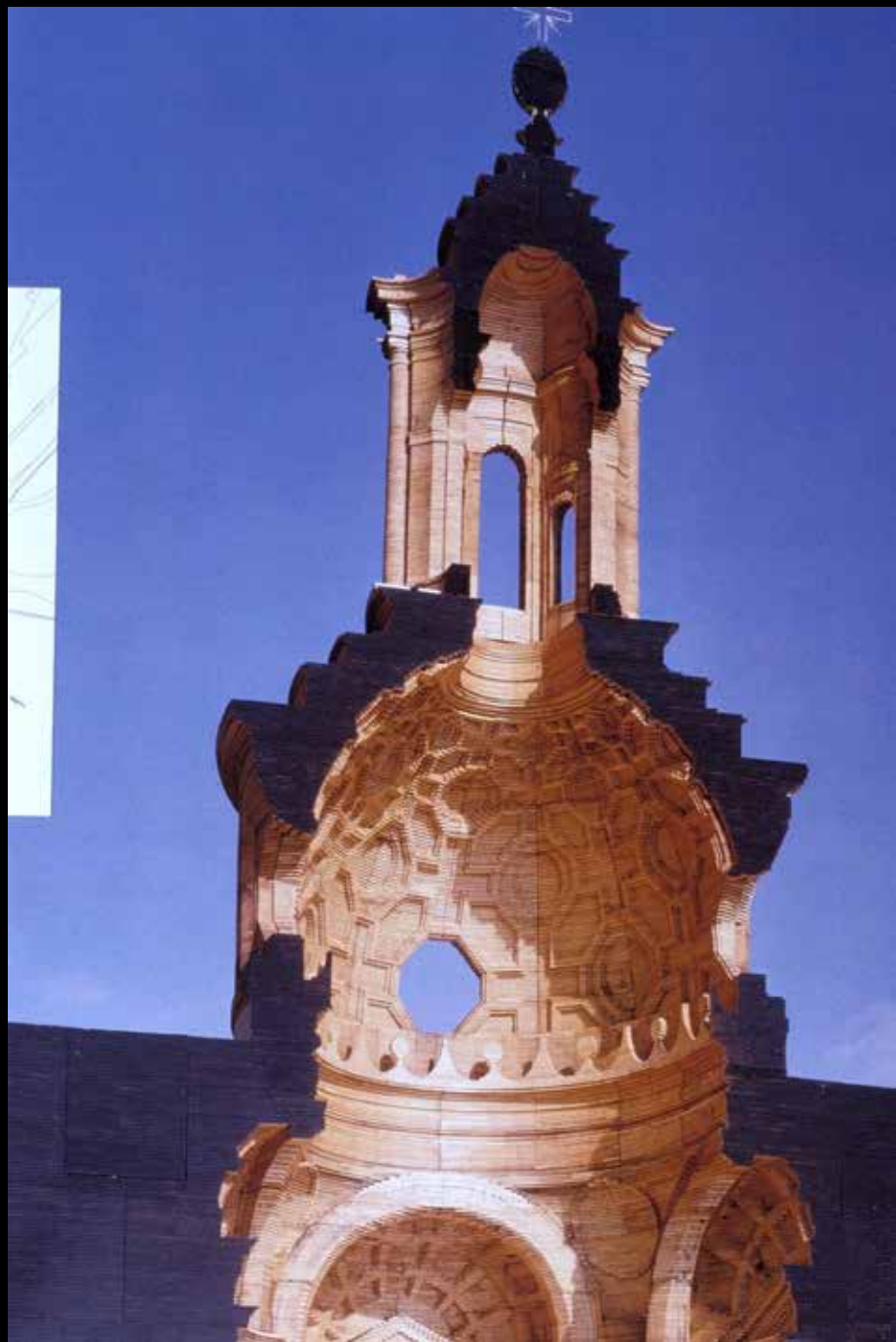
SECTION +  
STRUCTURE

Mario Botta, incaricò  
tra sull'opera del  
Museo Cantonale e  
pose di completar  
grande modello de  
alle Quattro Fonti,  
accolta da numero  
polemica, perché l  
eccessivamente co  
ma il progetto di u  
grande efficienza  
scettico e gli oppo  
computo. La prim  
per risolvere le diffi  
mico e l'impegno  
programmata della C  
manza i lavori "so  
scolti con l'impegno  
per. Lo stato, attra

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

The start of the work: pu  
and assembly of the sha  
in the carpentry shop an  
of the 22 meter-square p  
on the lake.

■ Mario Botta, given  
the exhibition on the  
Borromini at the Car  
Lugano, proposed th  
model of the church  
Quattro Fontane in B  
The idea caused a gr  
and stirred some con  
ject looked like bene  
sive and the outcom  
design for a highly  
crete system faced th  
ients with a *fin acc*  
which proved decisiv  
financial problems, w  
project into a Swiss  
g'ien that funds "so  
le) those that create  
ployed. Through the



ST CARLO ALLE QUATTRO FONTANE  
FRANCESCO BORROMINI  
1638  
MARIO BOTTA

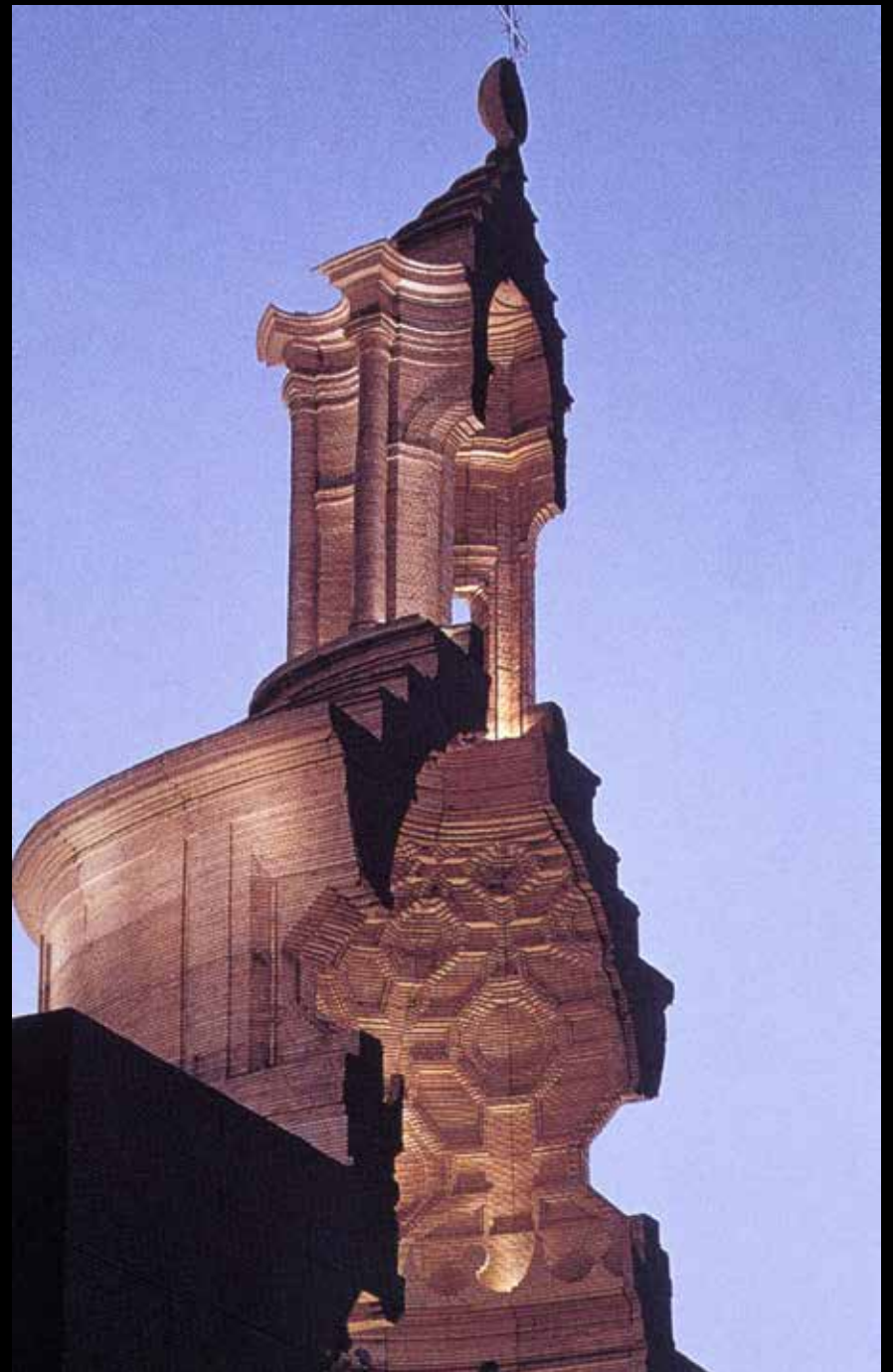










Fig. 140.

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

Abalastri, Pomon, cloison  
Semelle diamante, Soliveau etc.



Laiterie de la laiterie.

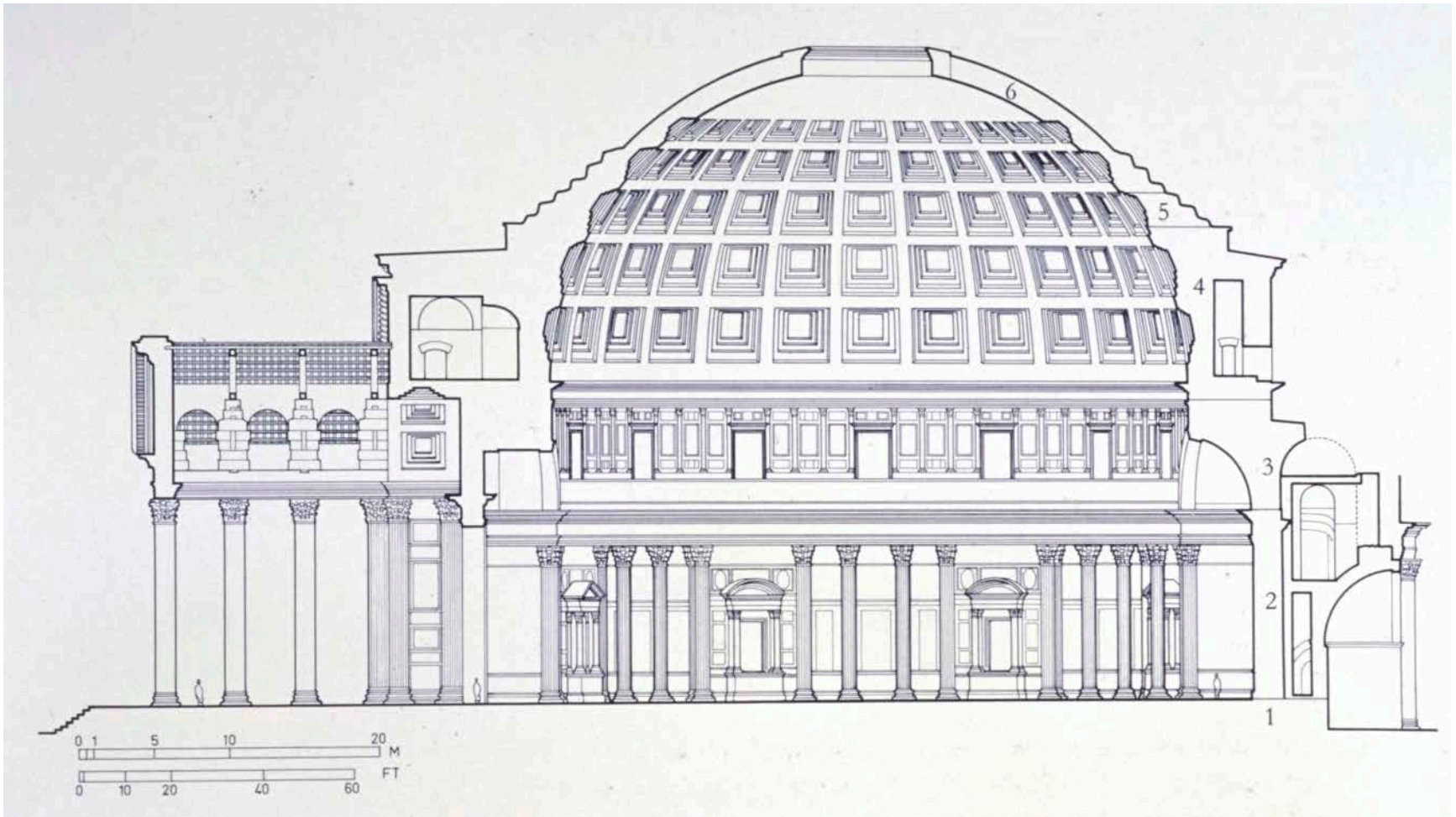
LEQUEUX







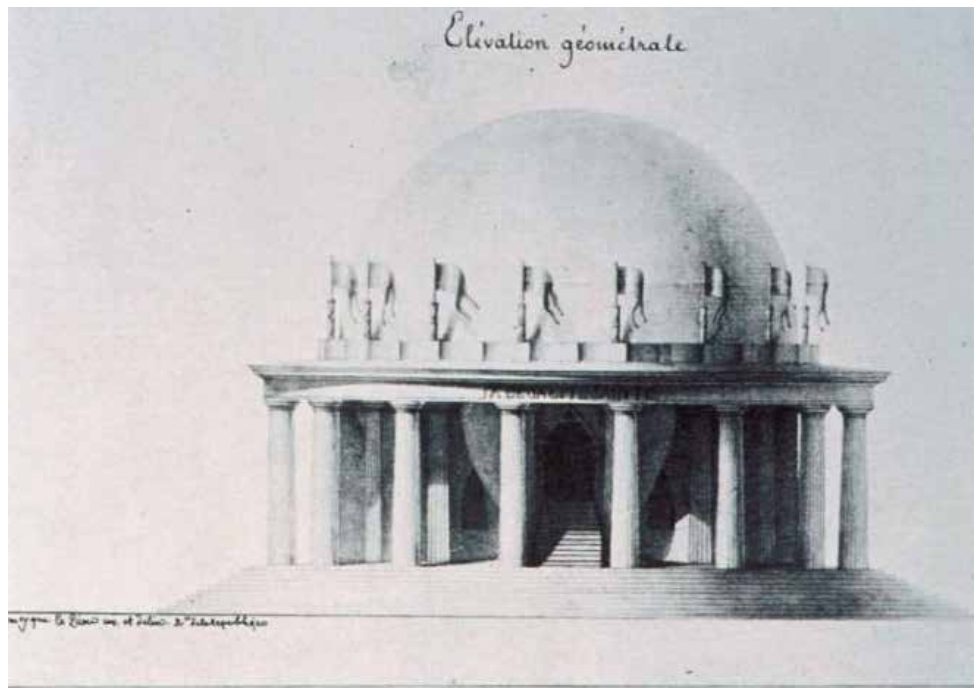




**PANTHEON, ROME**

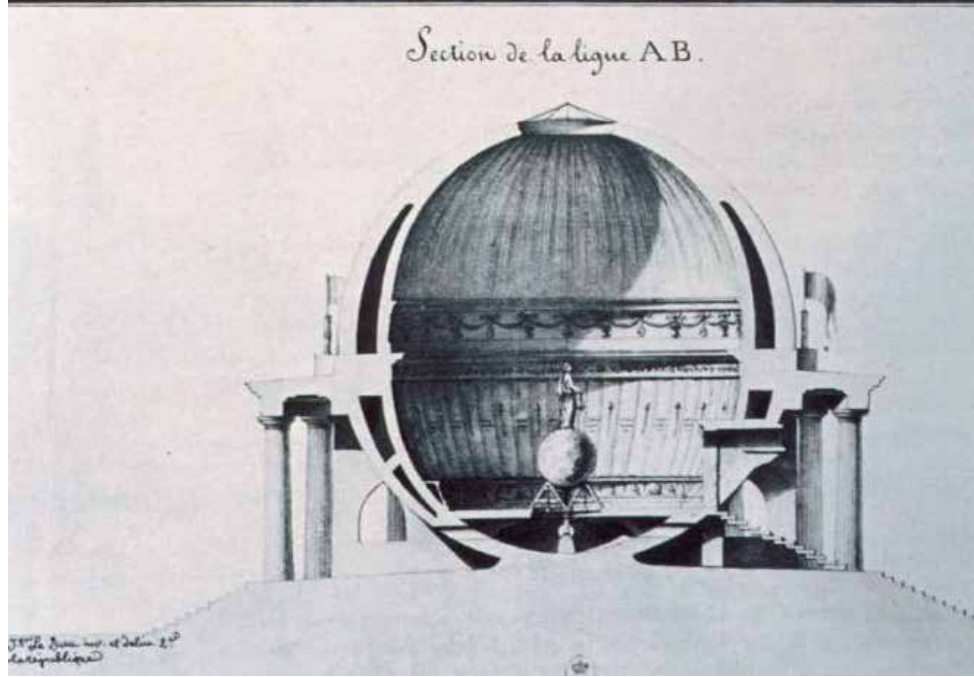


*Élévation géométrale*

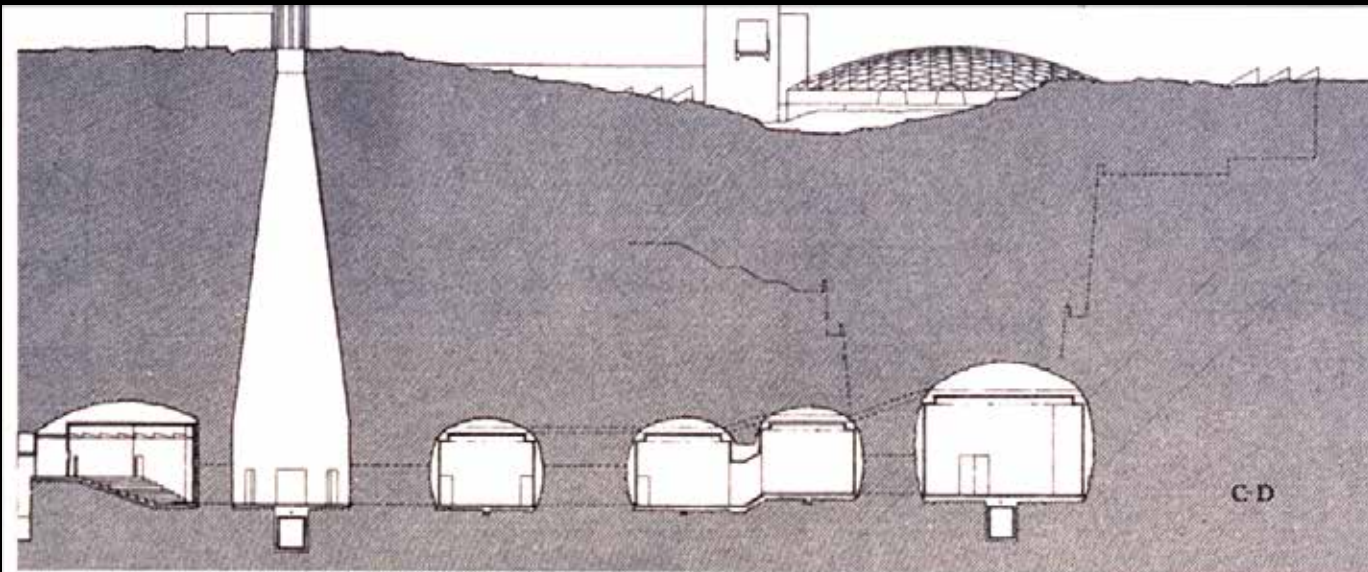


*Fig. 1. Le plan ou et celui de l'architecture*

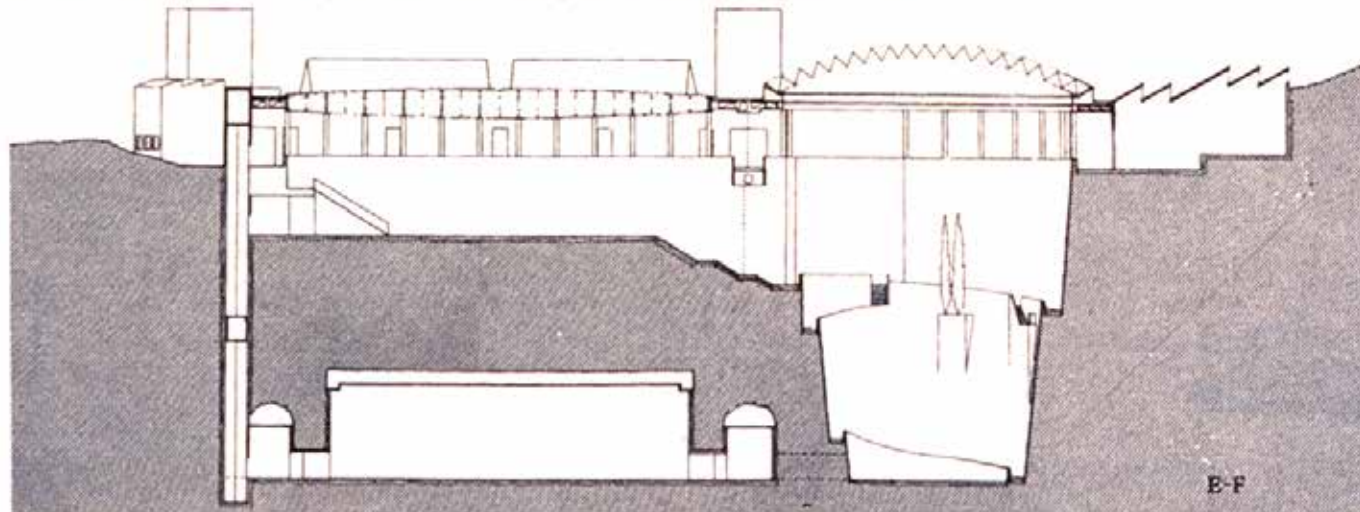
*Section de la ligne A.B.*



*Fig. 2. Le plan sup. et celui de l'architecture de l'architecture*



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

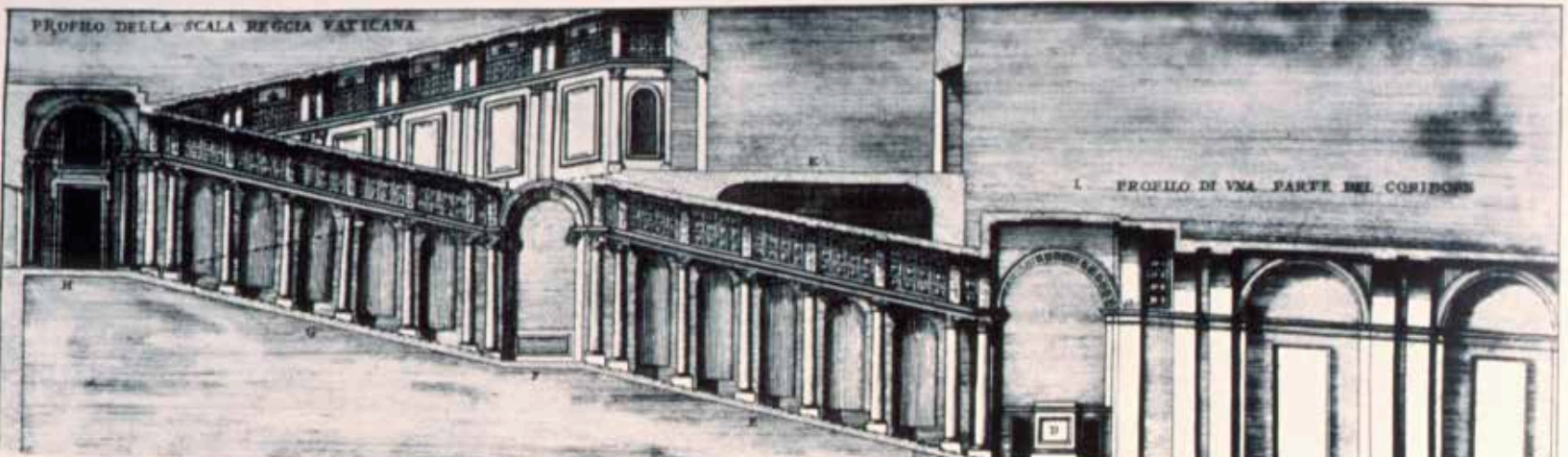


Section E-F showing "Sunk" and galleries

UTZON, SILKEBORG MUSEUM COMPETITION

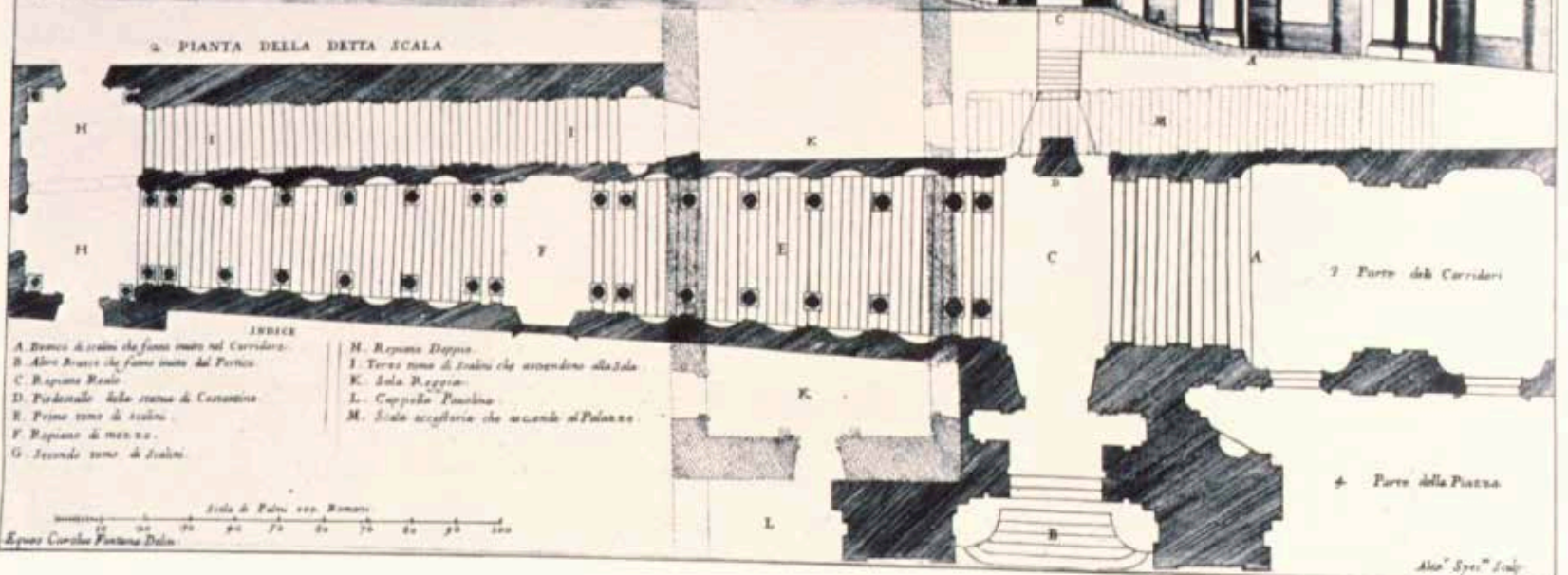


PROFHO DELLA SCALA REGGIA VATICANA



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. Altra 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 scessoria che ascendono al Palazzo.

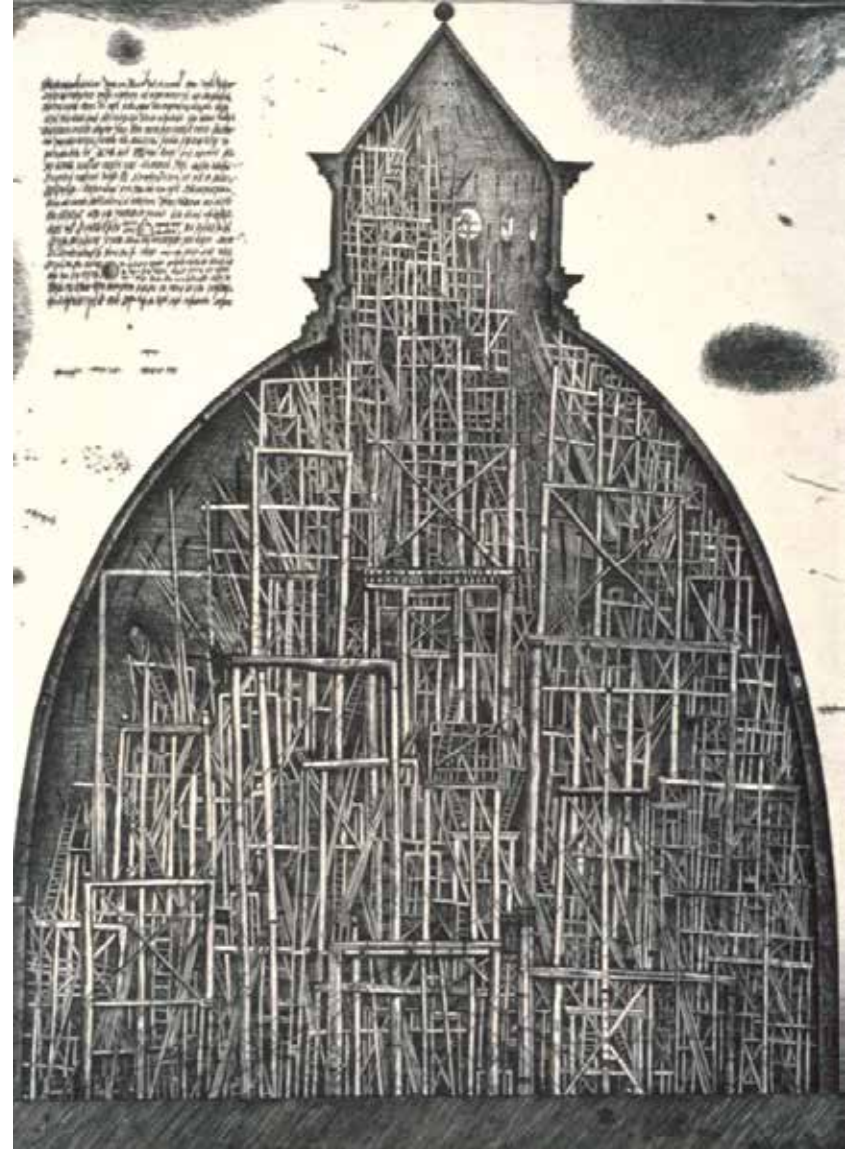
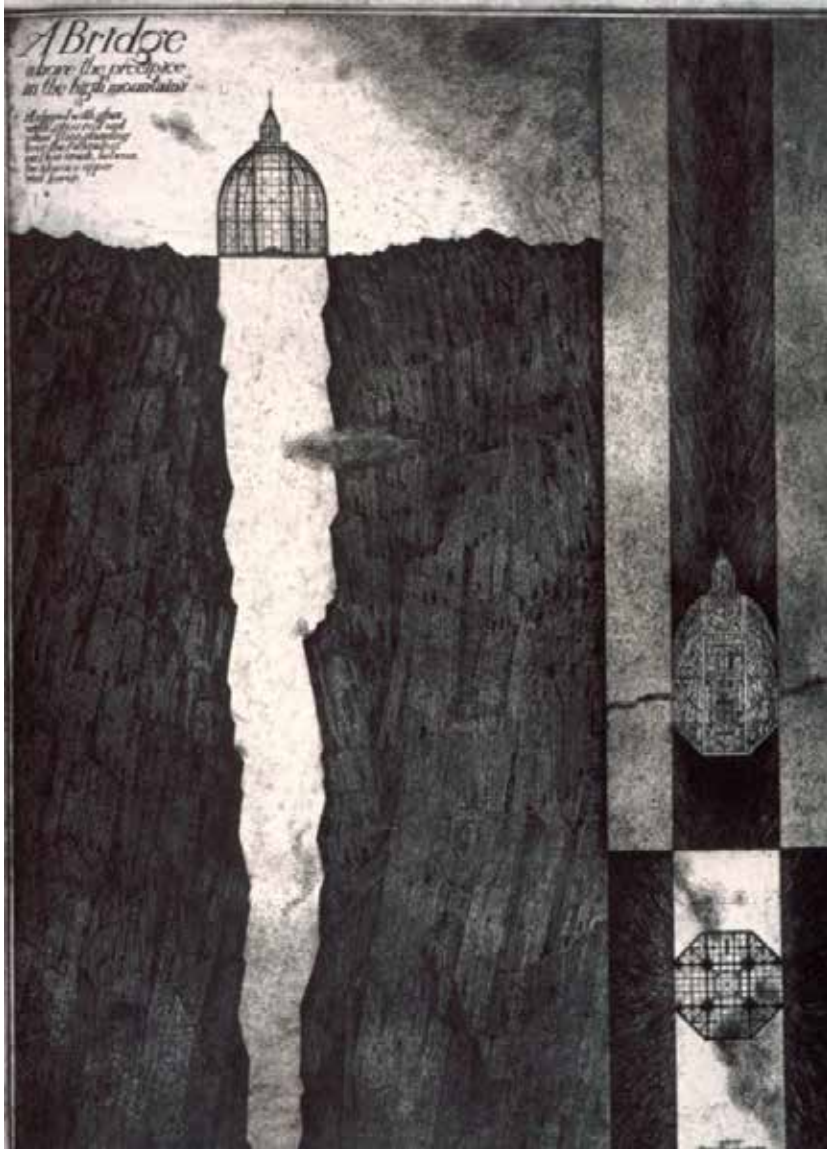
Scala di Palmi 100. Romani

0 10 20 30 40 50 60 70 80 90 100

Esquis Corcheo Pontano Dalm.

Alm. Speer. Sculp.





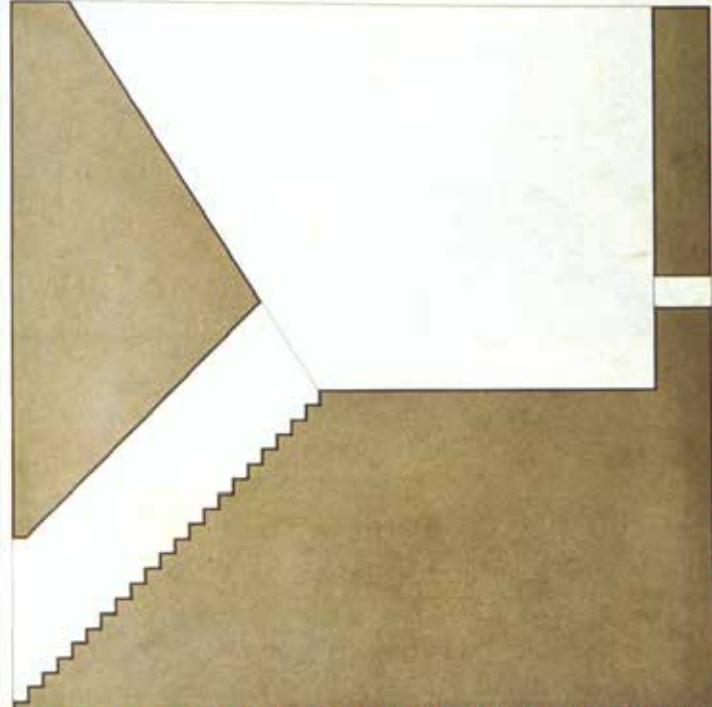
**BRODSKY AND UTKIN**

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 LODUVICO MENGHETTI

# Casabella

## CONTINUITÀ

rivista internazionale di architettura e urbanistica 276



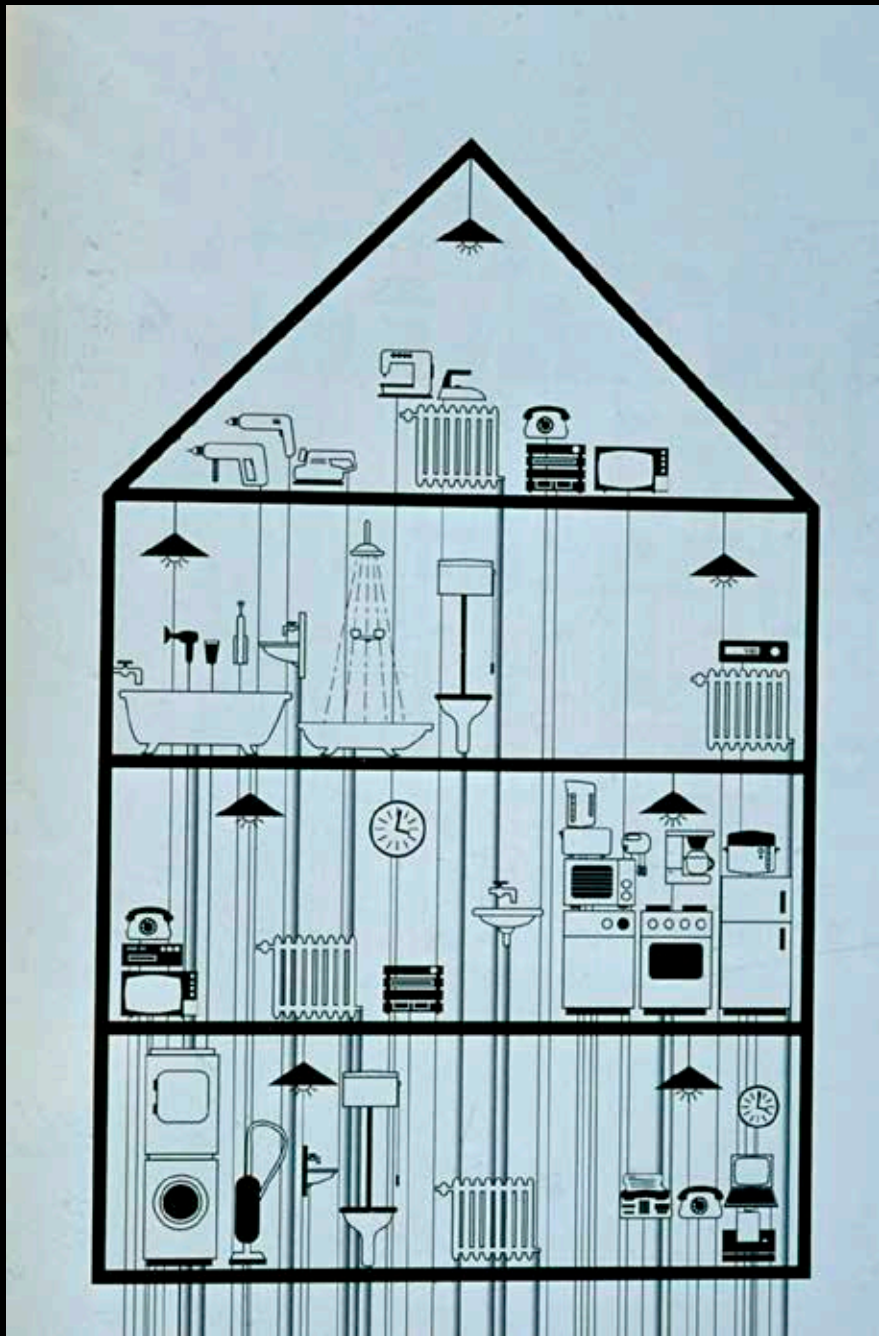
PROGETTI DI ARCHITETTI ITALIANI 1

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

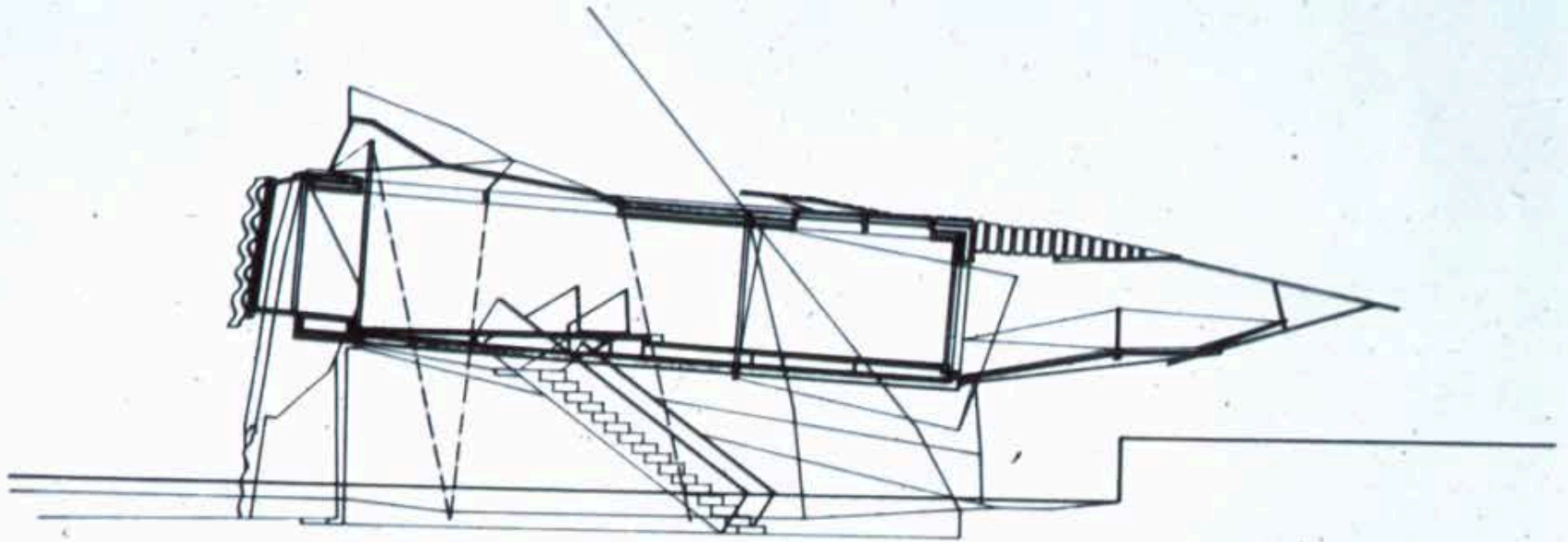


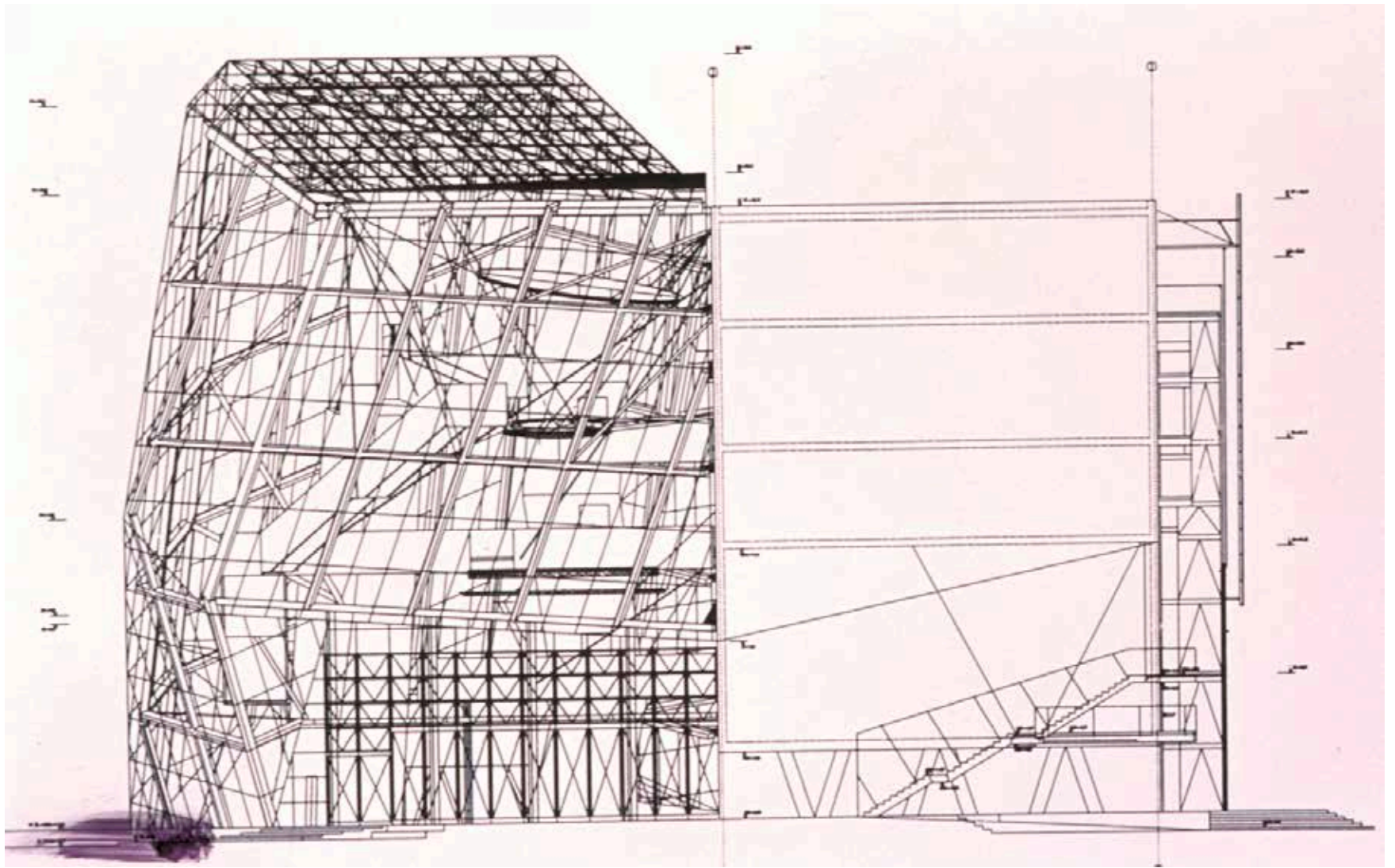




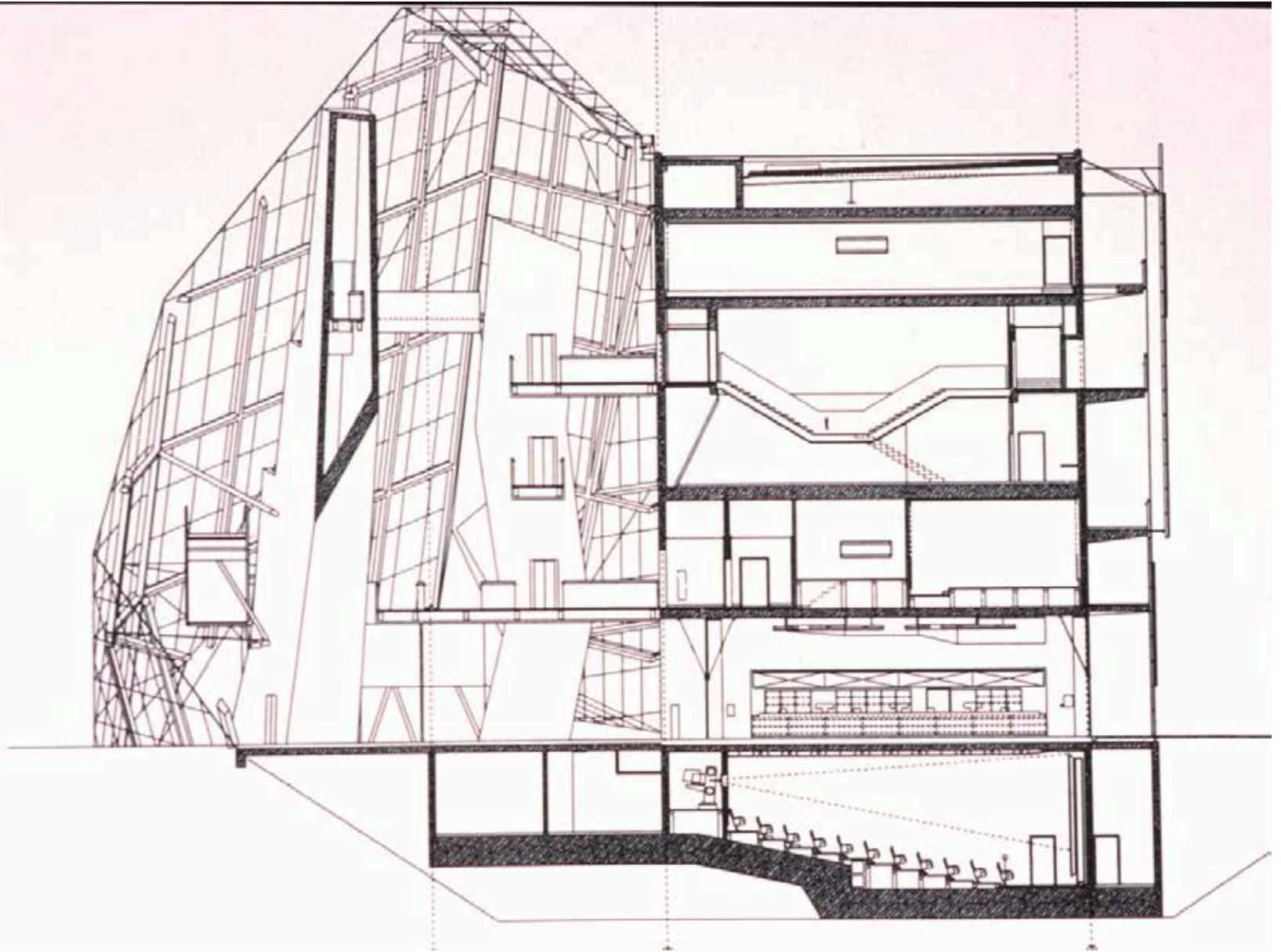


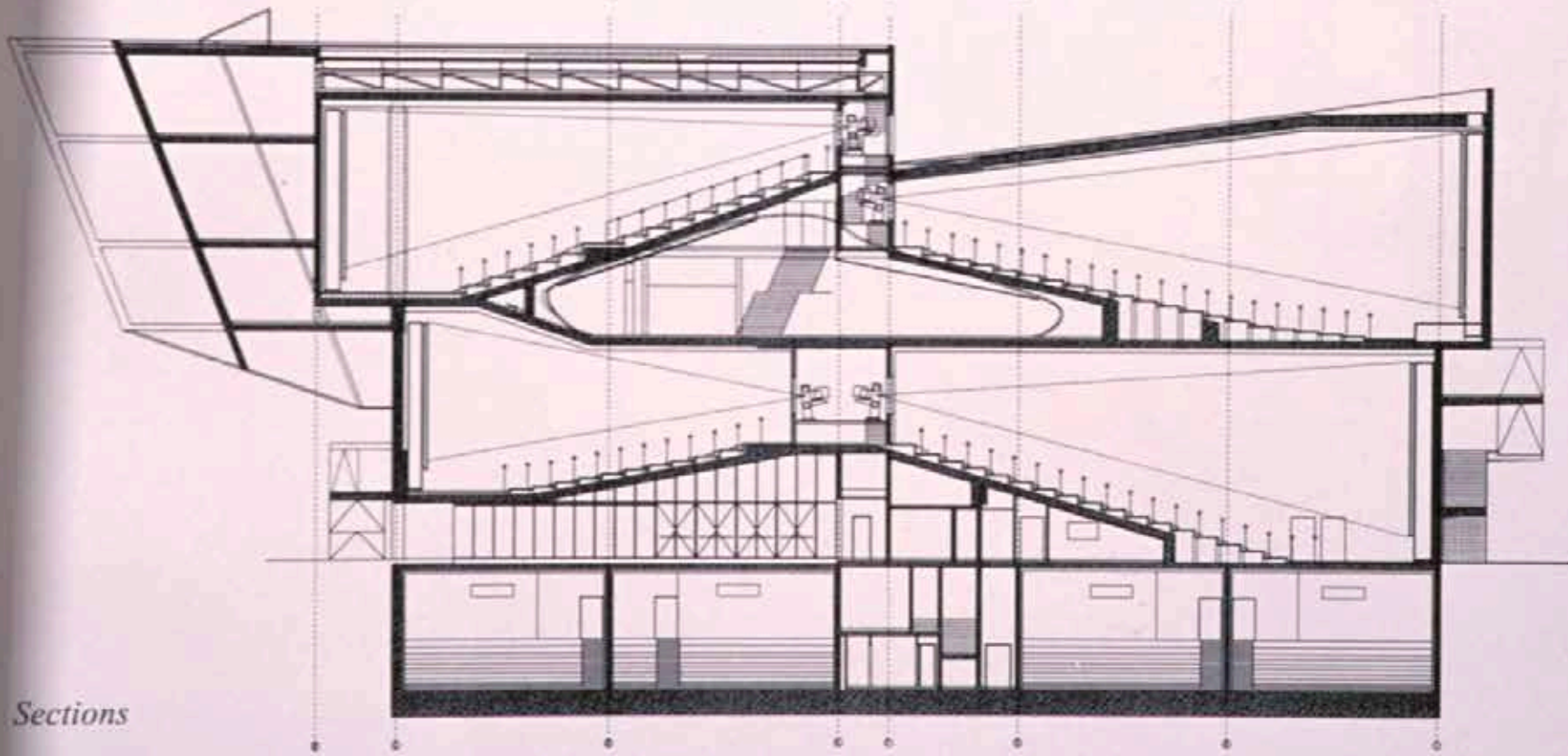
**COOP HIMMELBLAU**





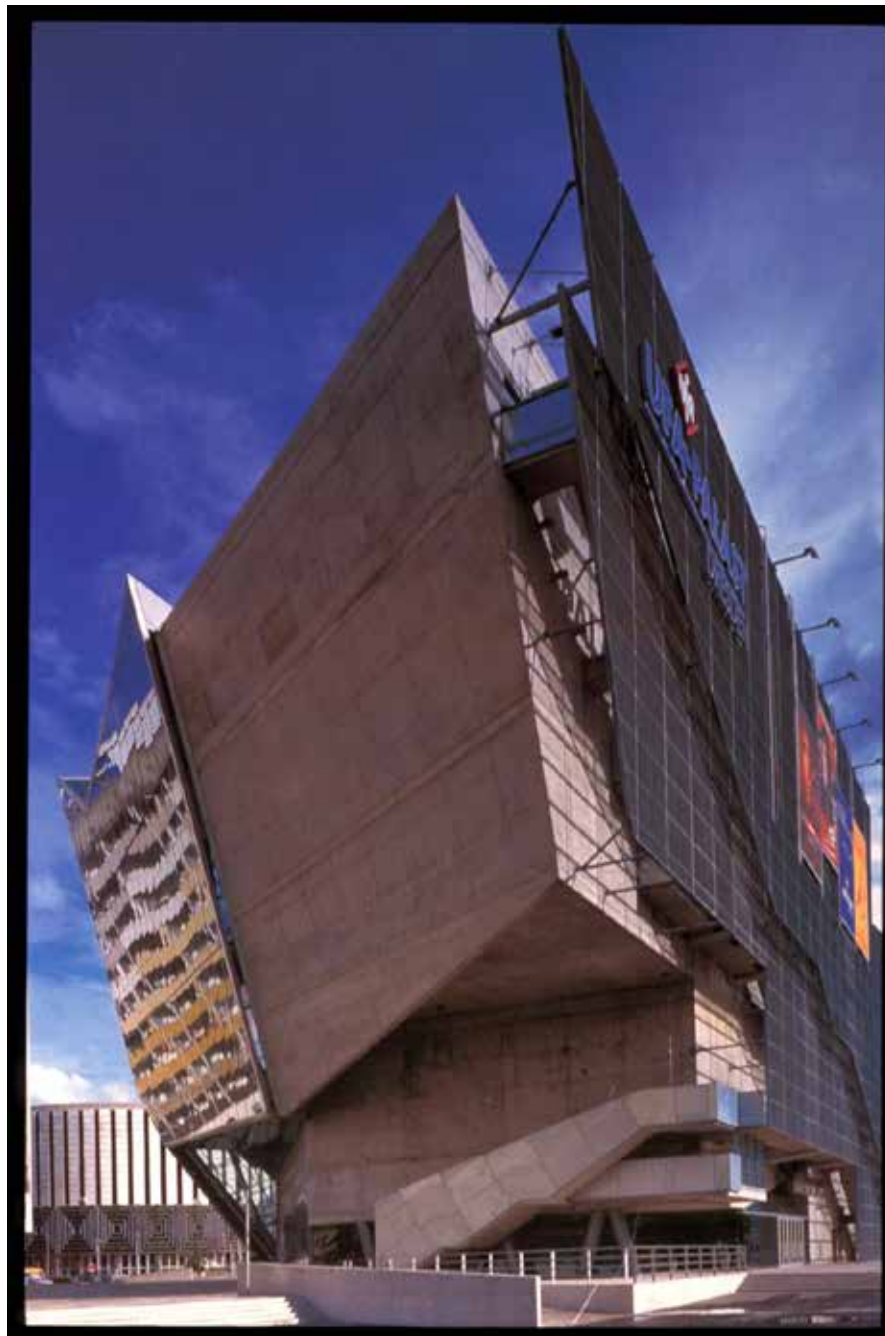




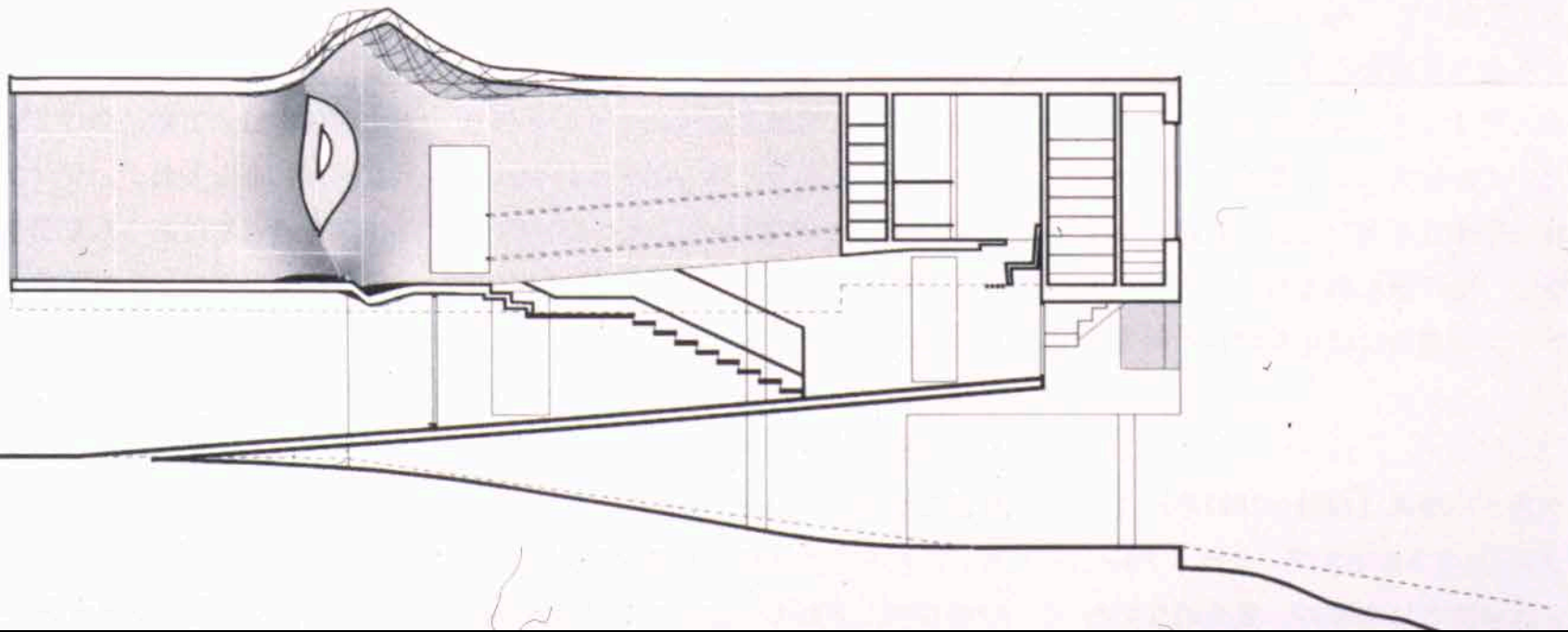
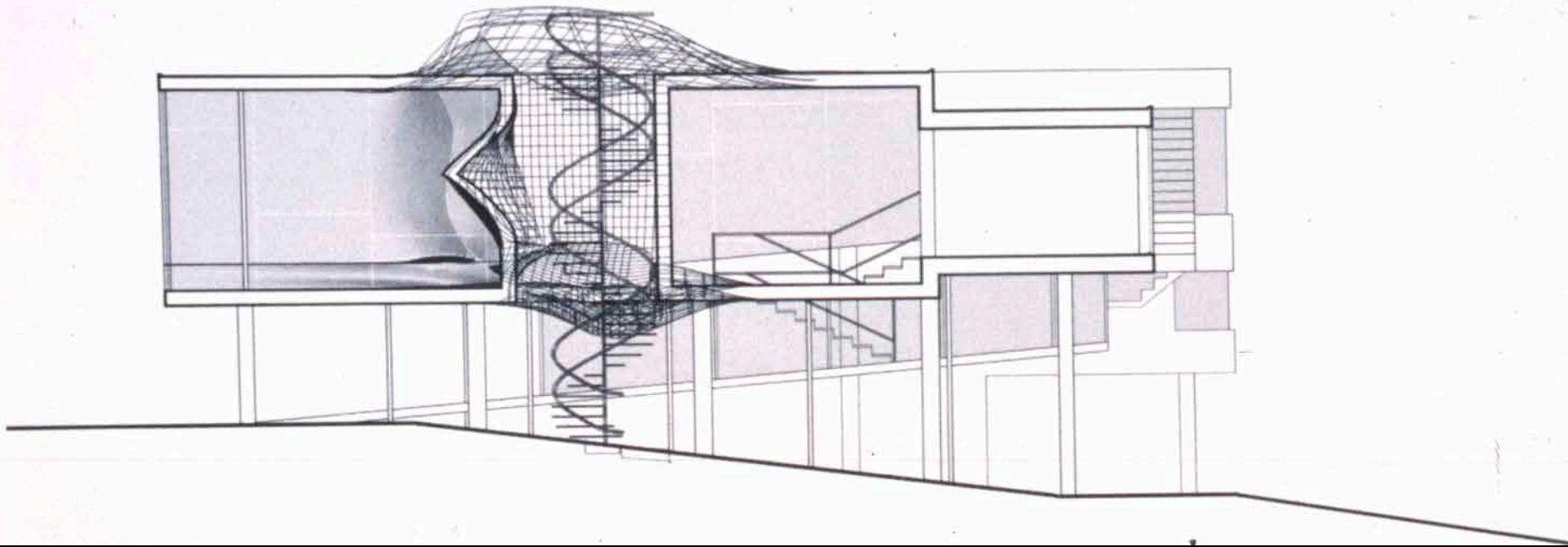


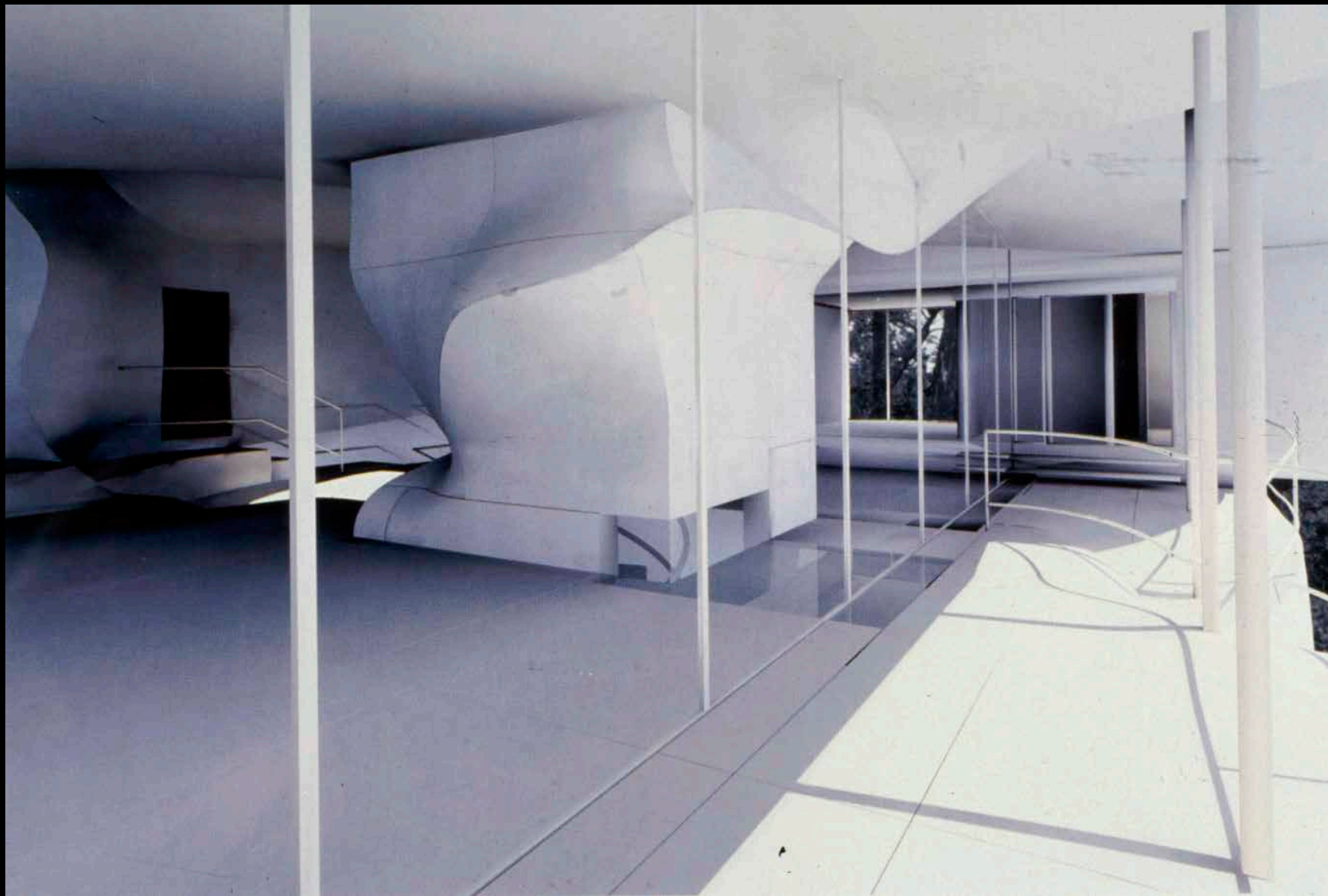
*Sections*

**UFA  
CINEMA  
CENTER  
DRESDEN  
1998**

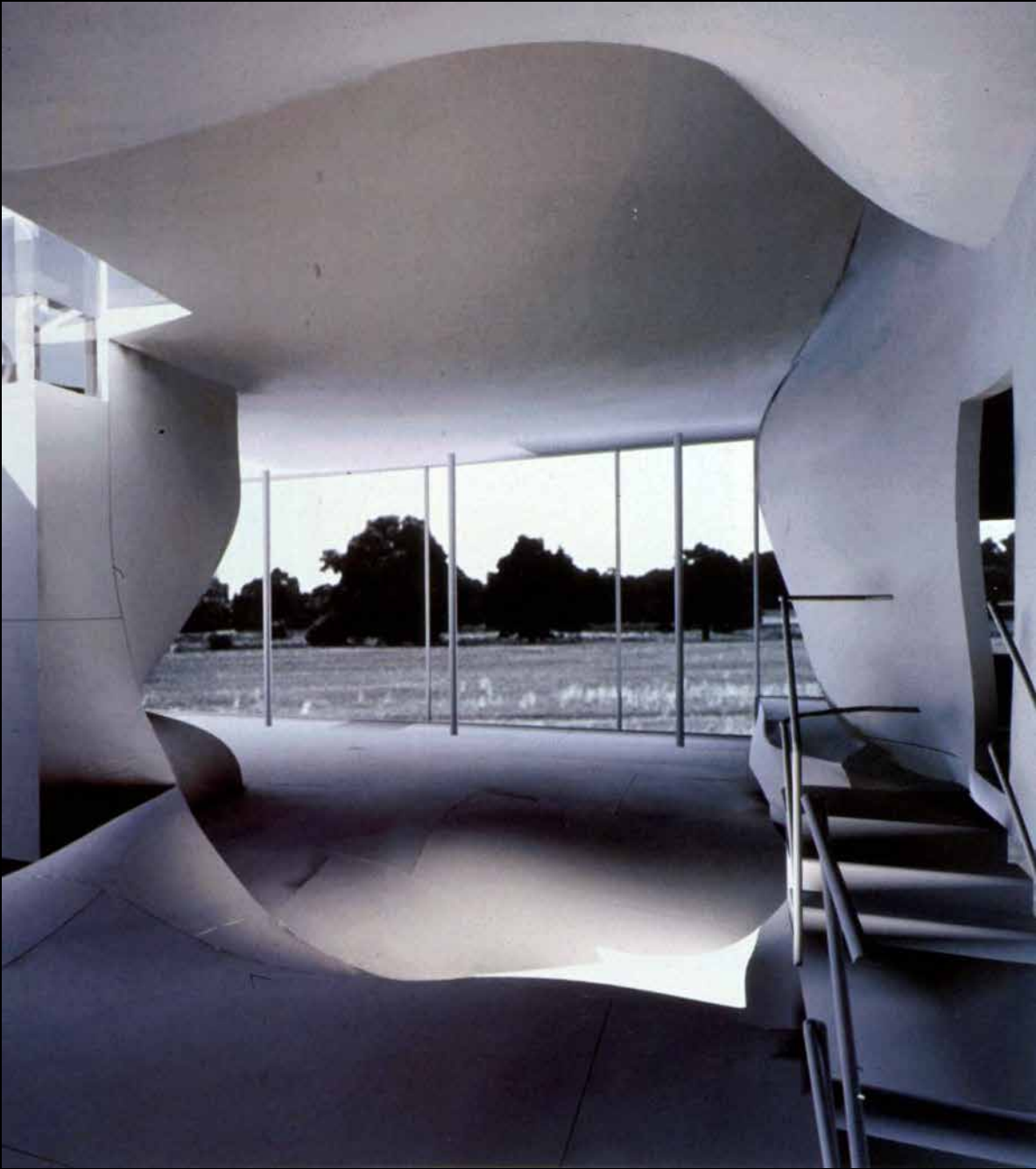




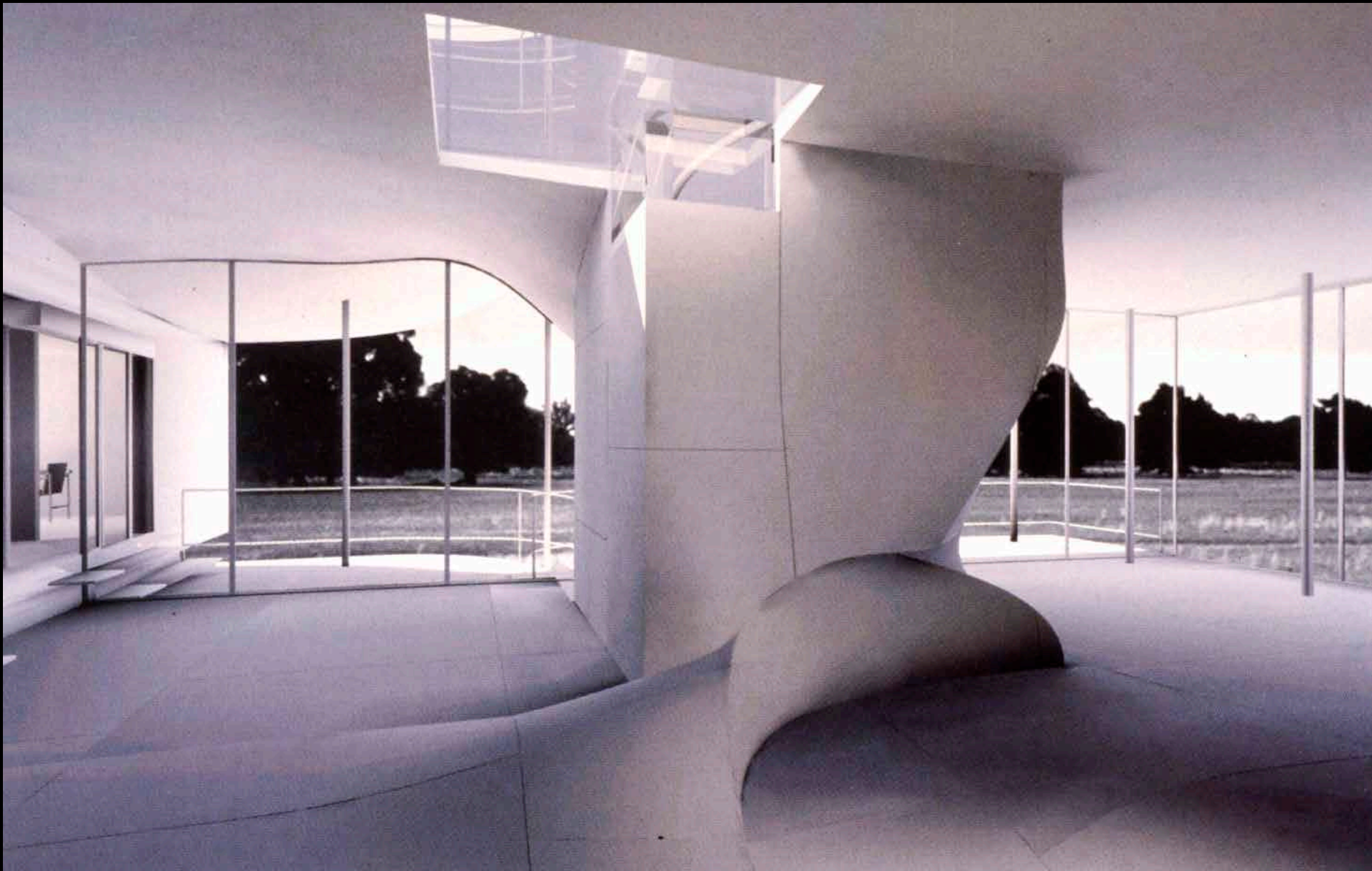




**PRESTON SCOTT COHEN**





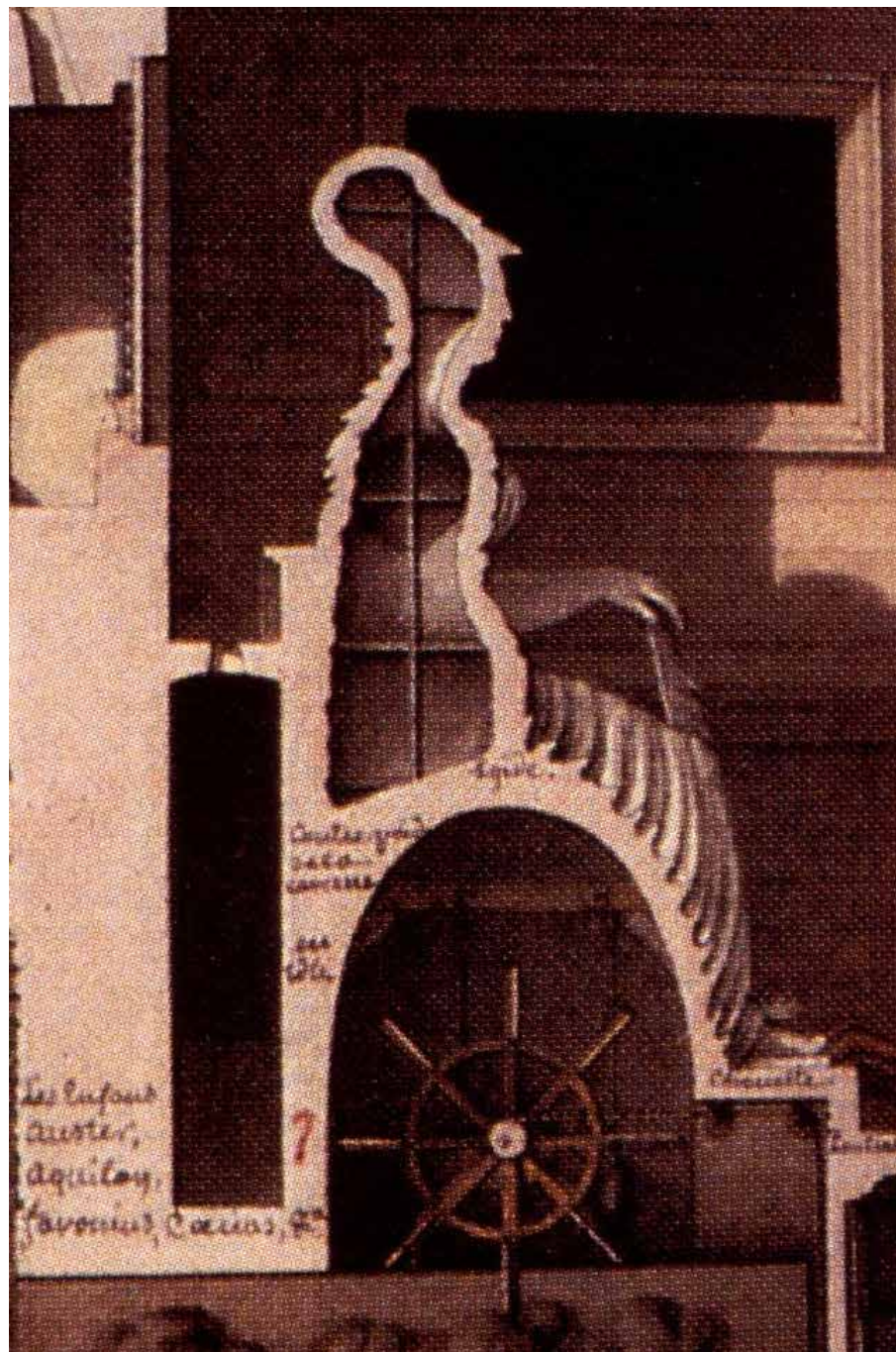






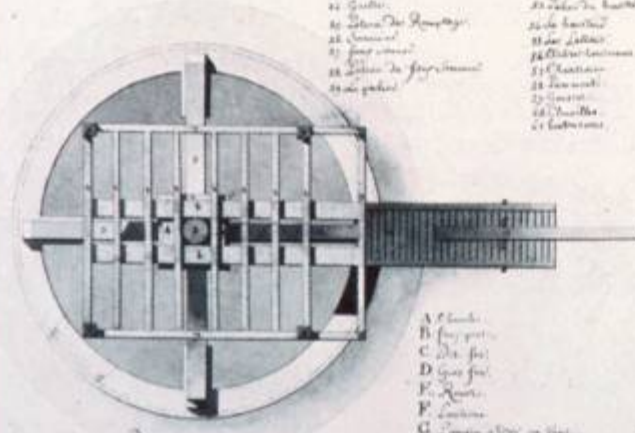


LEQUEUX





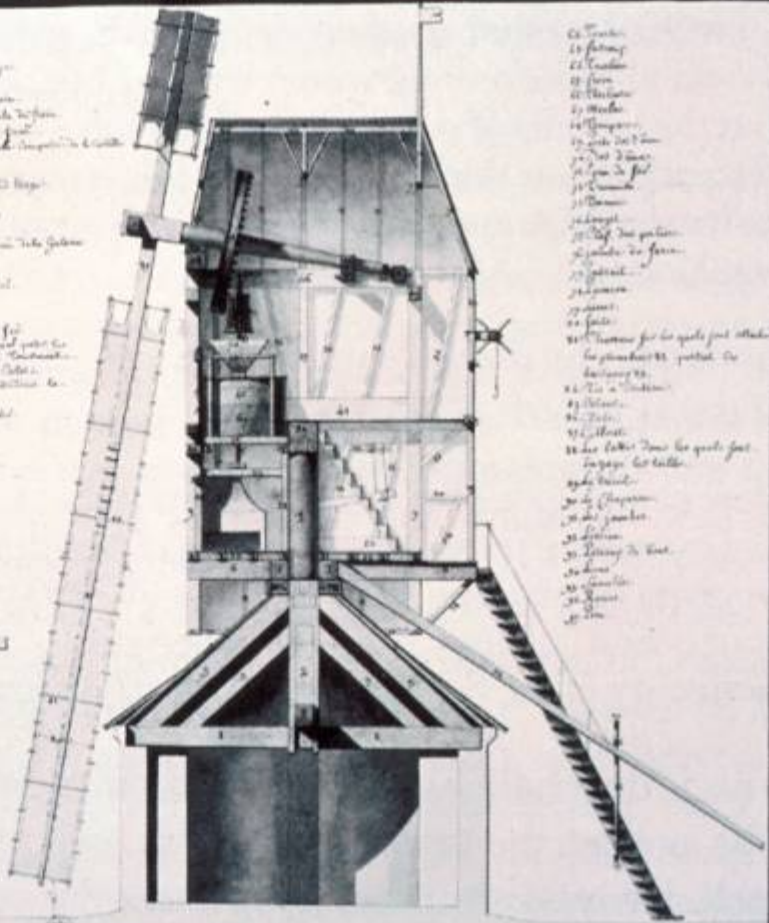
Section perpendiculaire de Moulin  
des Verdiers (avec ses changements).  
Exécuté près Guisnoyers, dans le  
Vexin Normand.



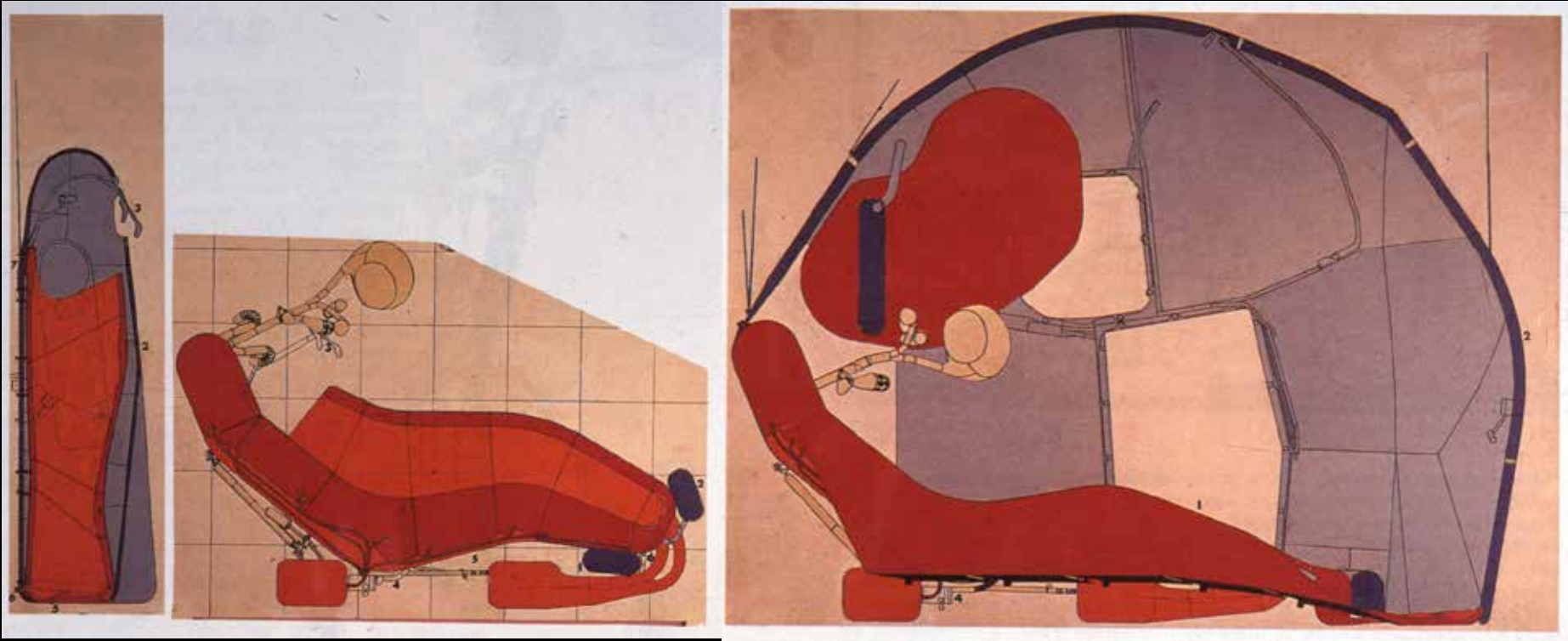
- A. C. bouches
- B. foyers
- C. Des foy.
- D. Des foy.
- E. Roues
- F. Laitiers
- G. Pignon à l'arbre en bois

Rennes

1. Sable noir, 22 pi. haut 12 pi. de dia.
2. Plancher de 12 pi. de long sur 12 pi. de large
3. Poutres de 12 pi. de long sur 12 pi. de large
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100. Plancher de 12 pi. de long sur 12 pi. de large



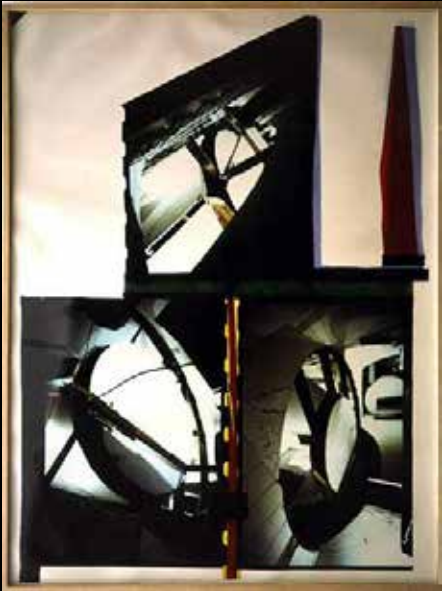
61. Plancher
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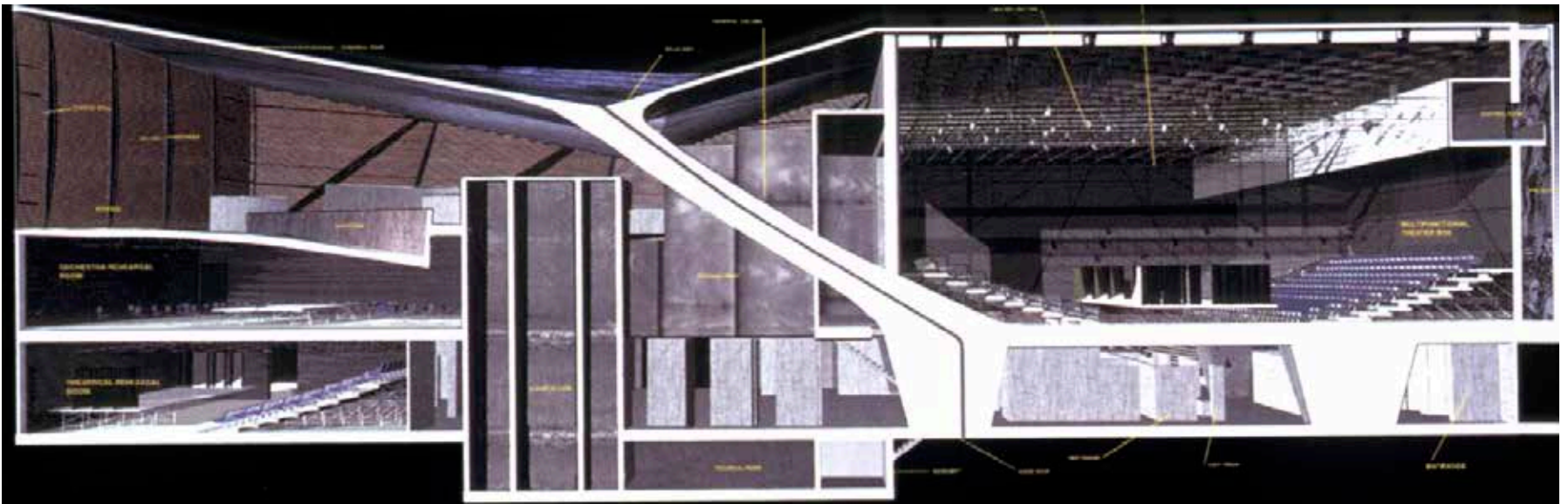


ARCHIGRAM

**SECTION IN  
PERSPECTIVE**





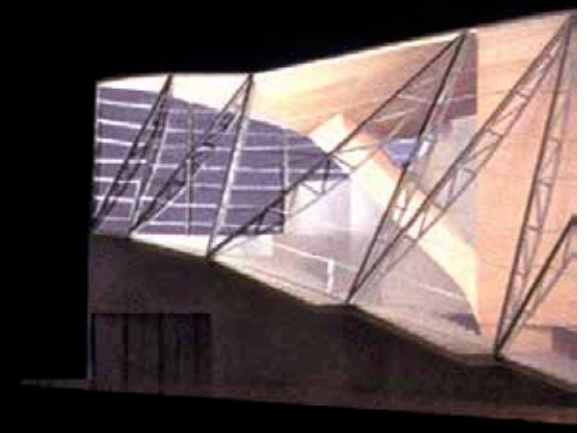


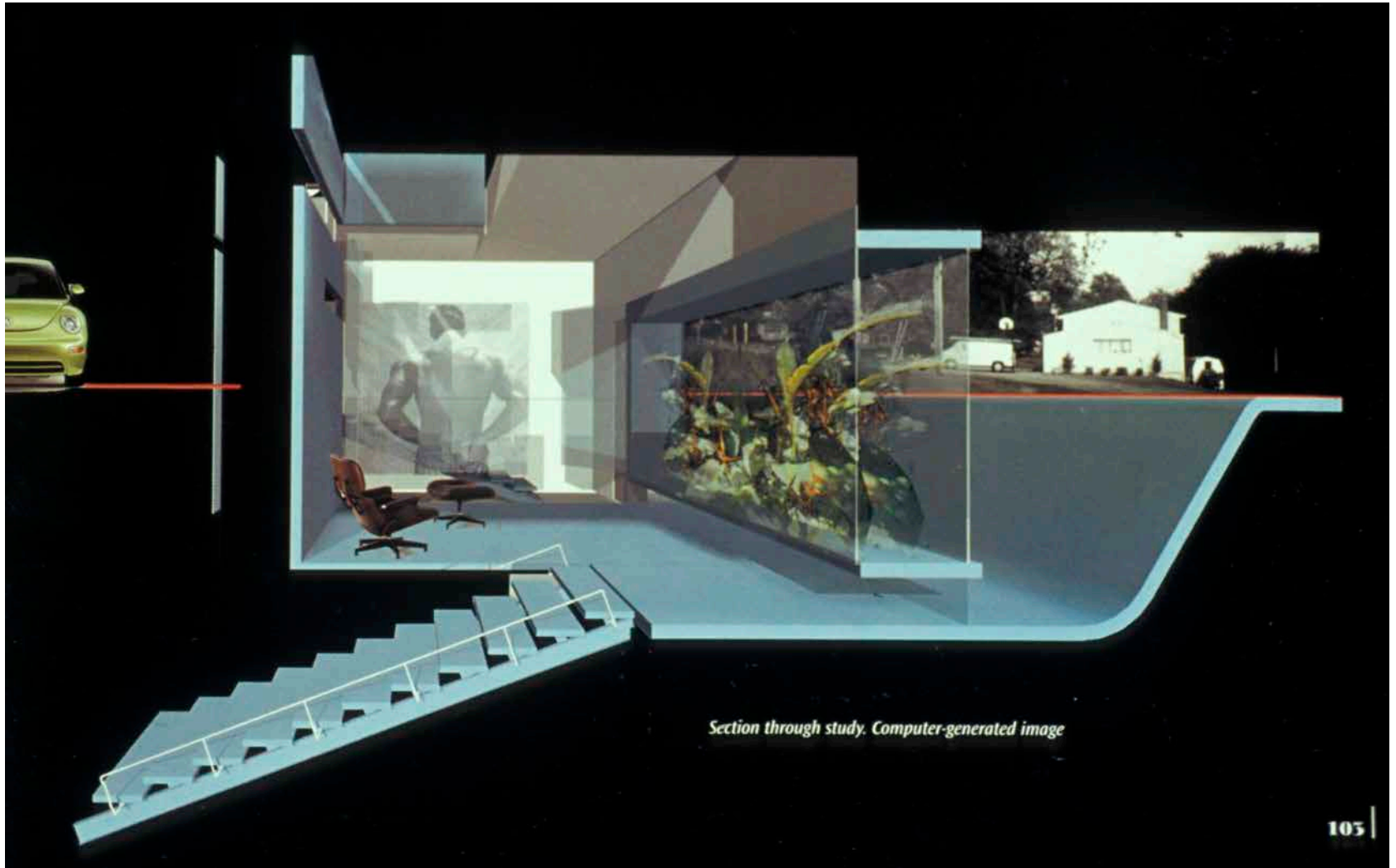
**Roof drainage system**

**Diagonal column**

**Theater volume**

**Main entrance**





*Section through study. Computer-generated image*





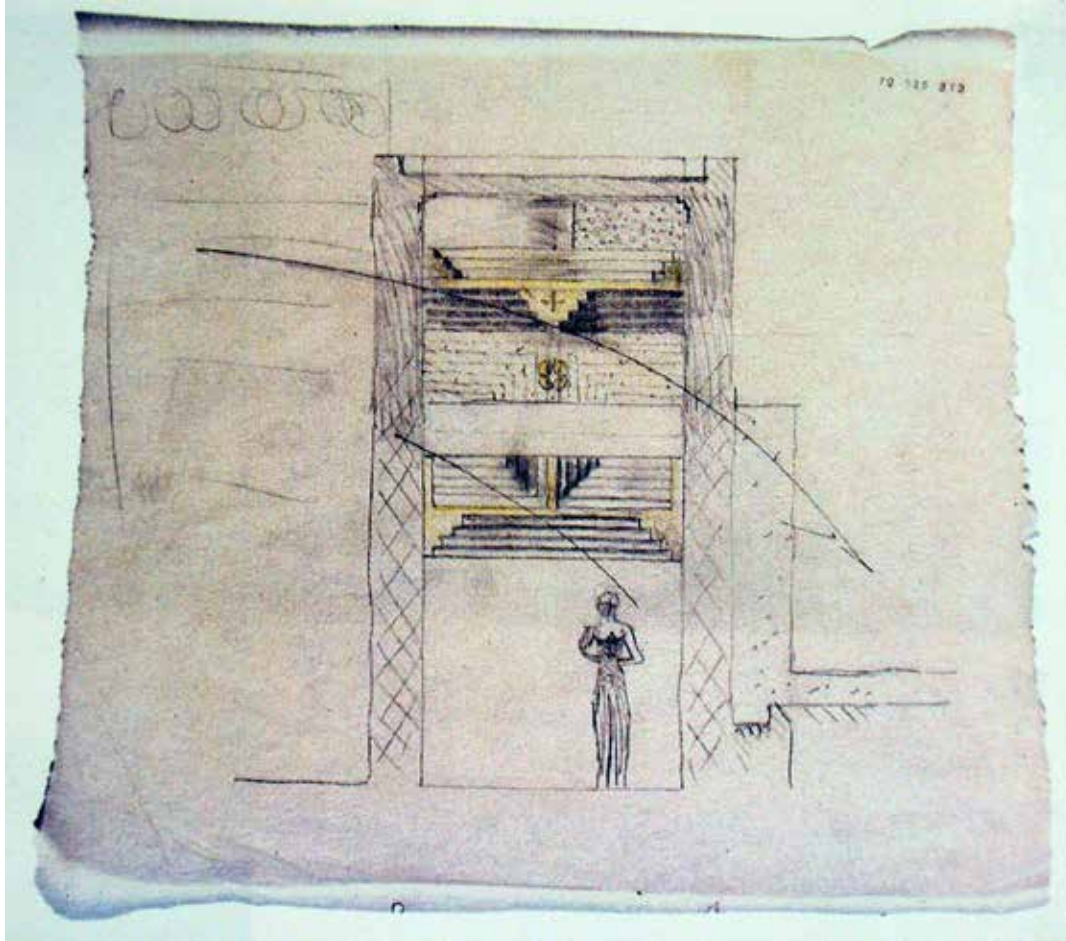
NEIL DENARI



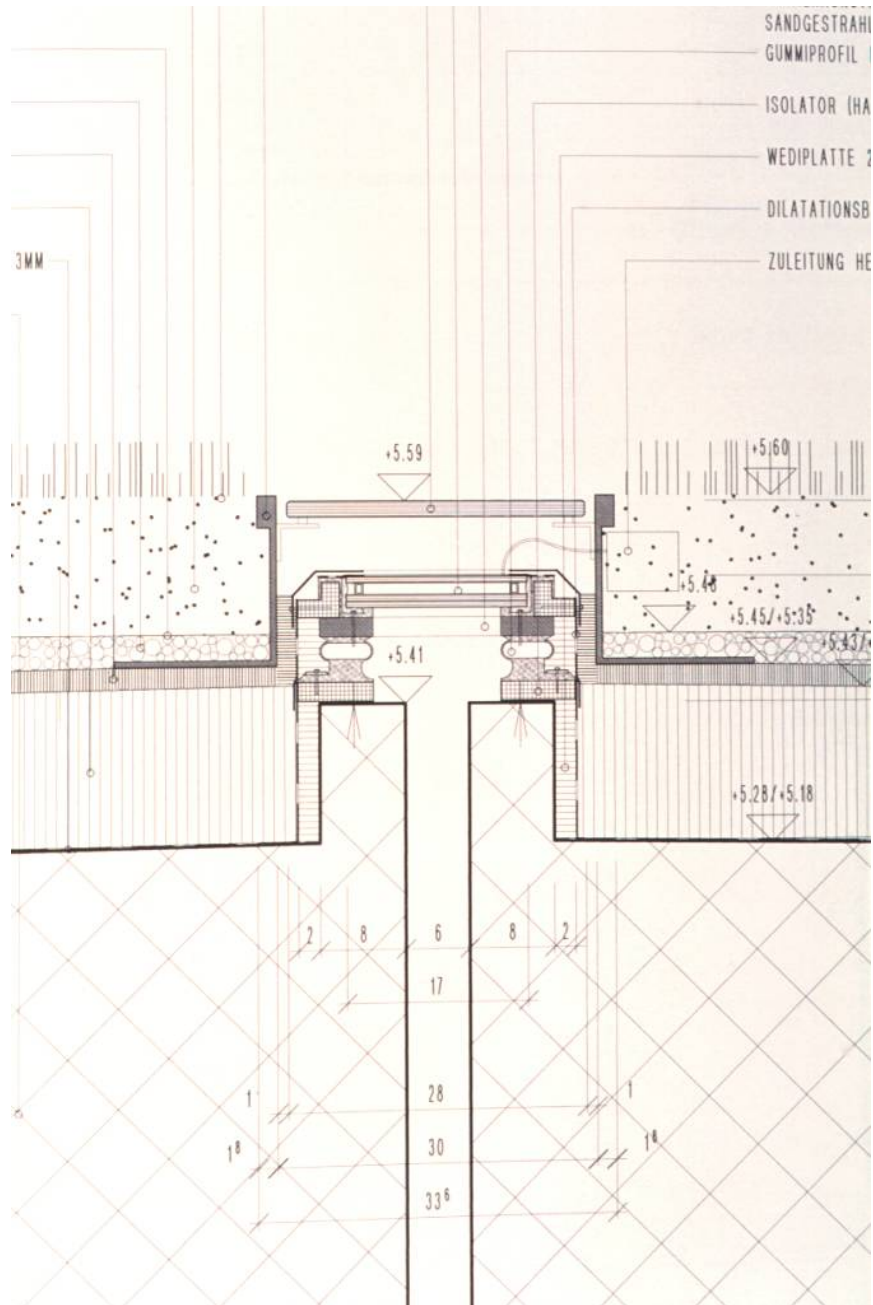
STEVEN HOLL

SECTION IN  
DETAIL

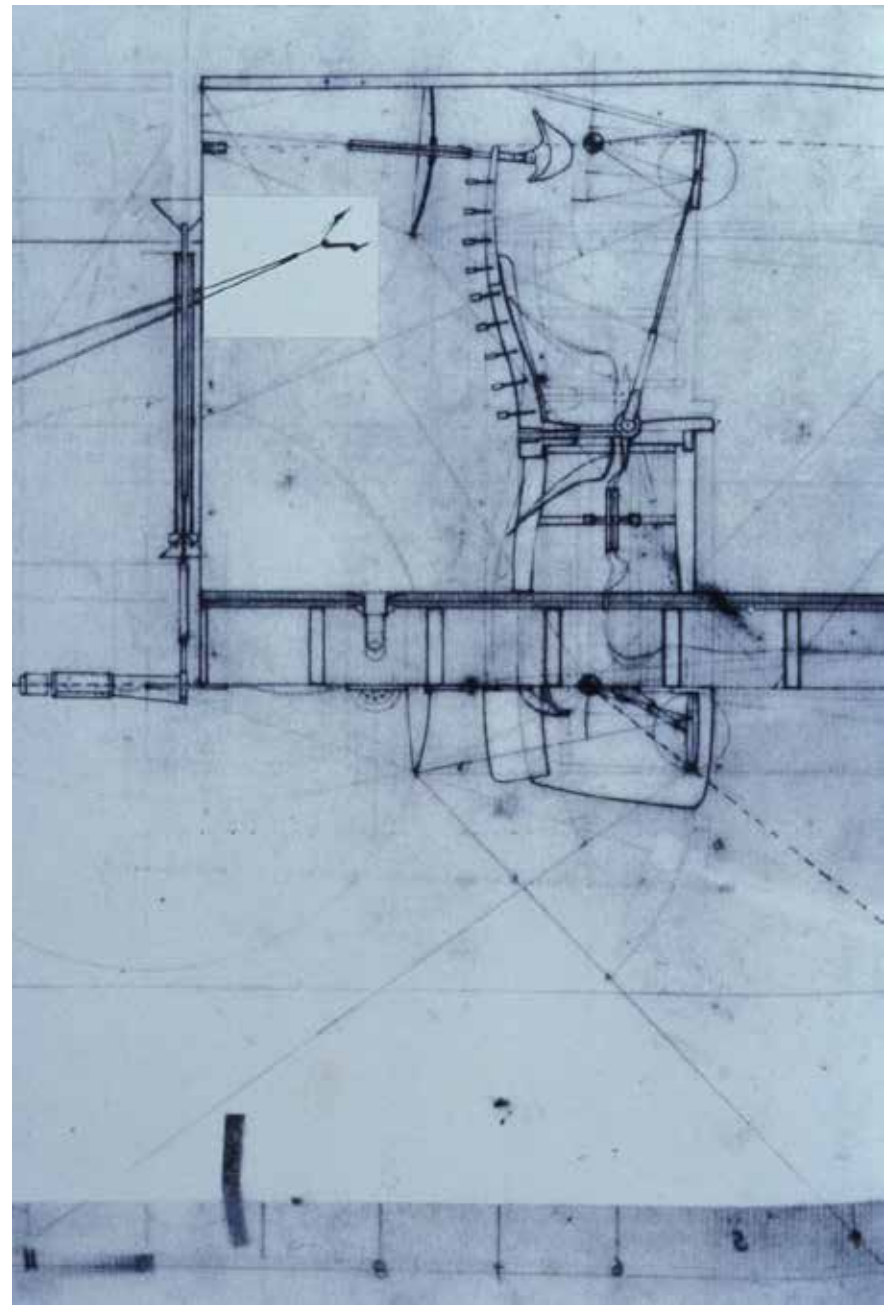




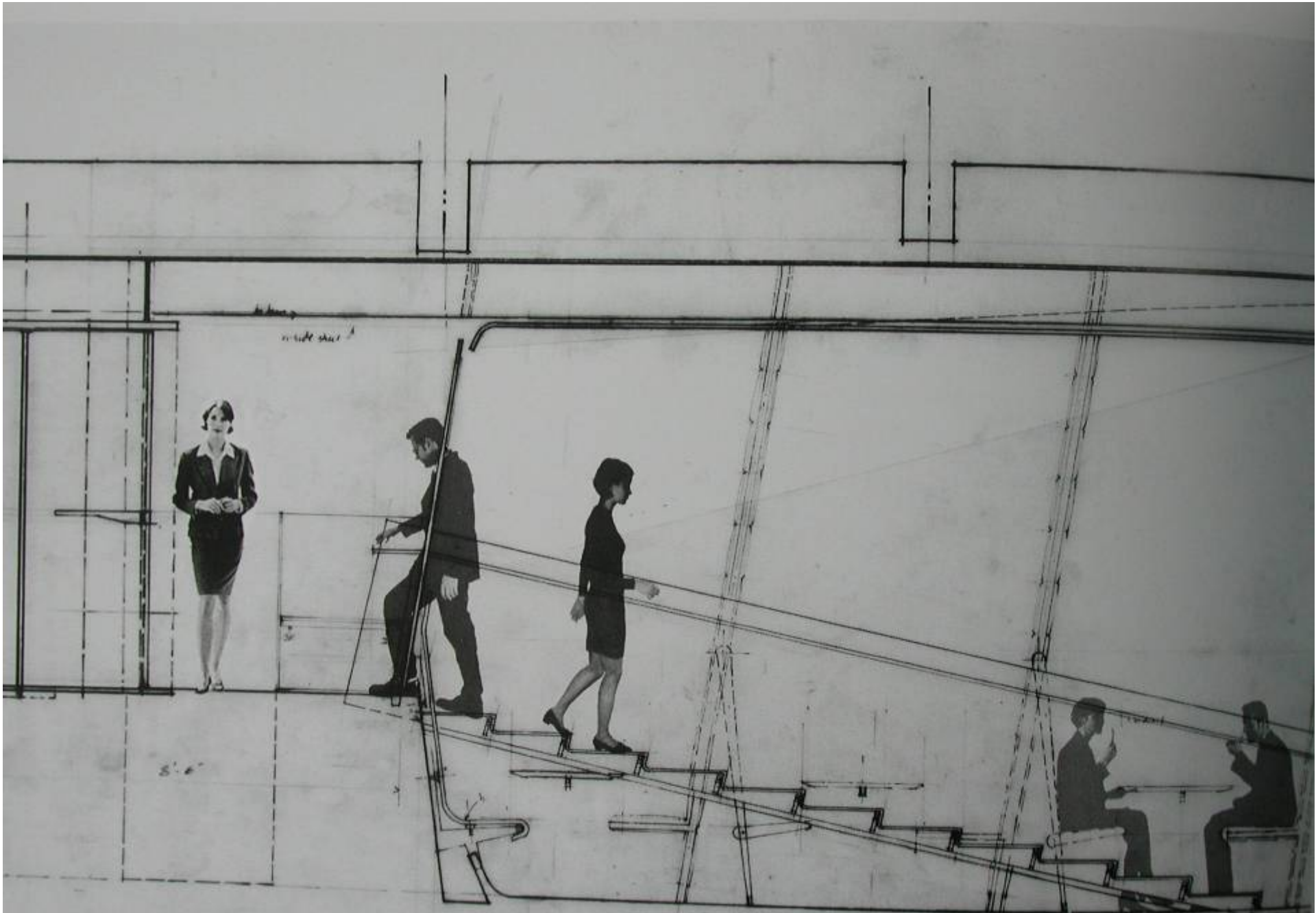
**CARLO SCARPA**



**PETER ZUMTHOR**



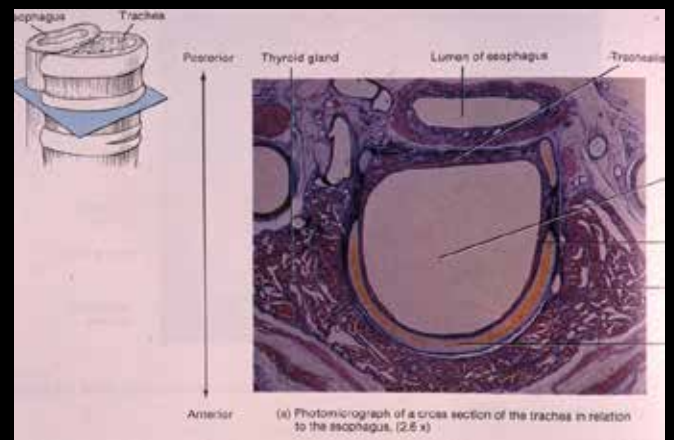
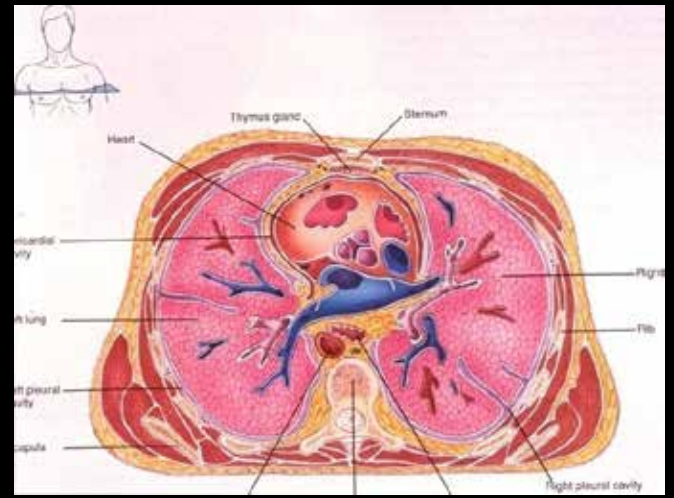
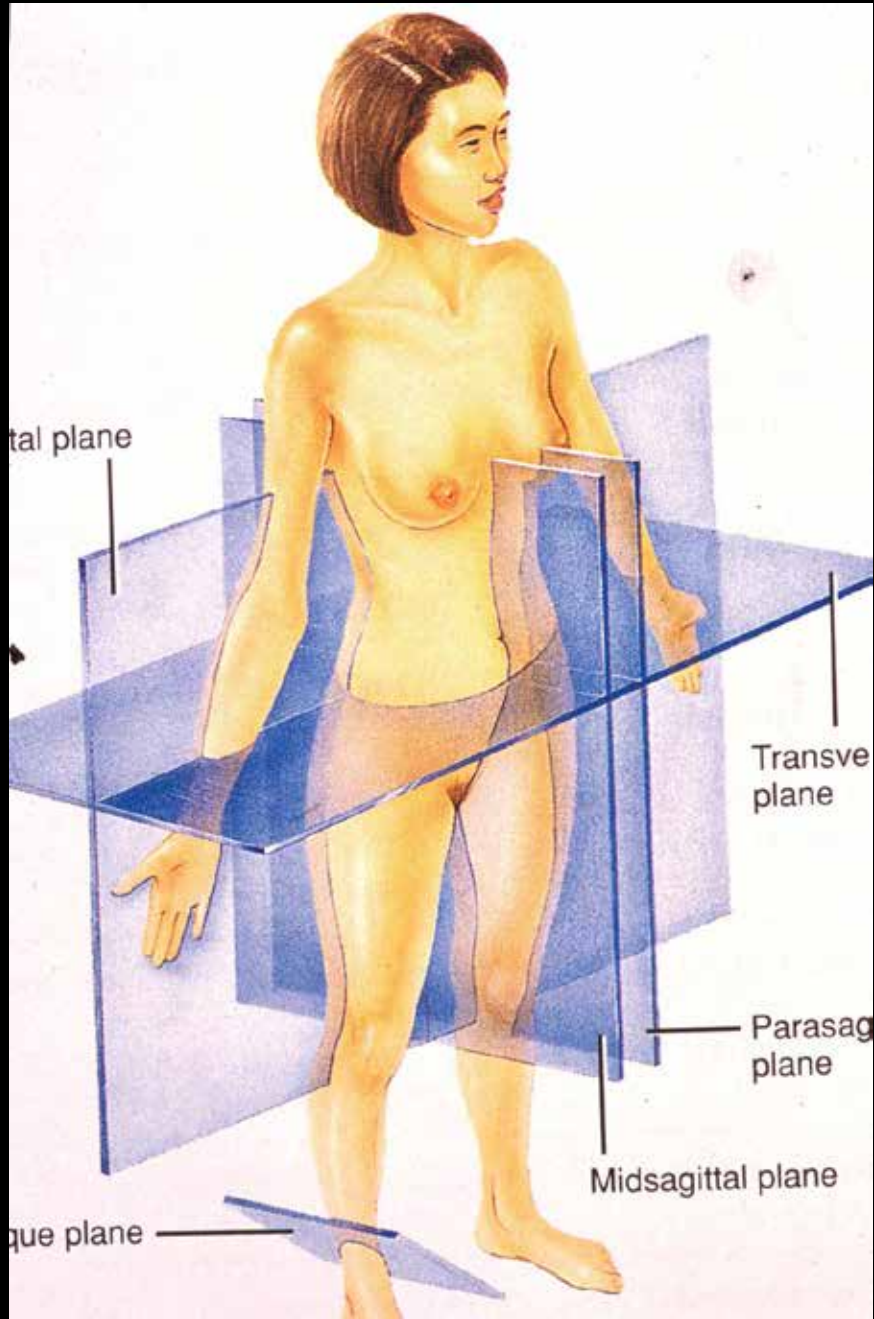
**DILLER + SCOFIDIO**



DILLER + SCOFIDIO



SECTION +  
VIOLENCE













**DAMIEN HIRST**







**Front**  
**(Anterior)**

**Right Side**



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

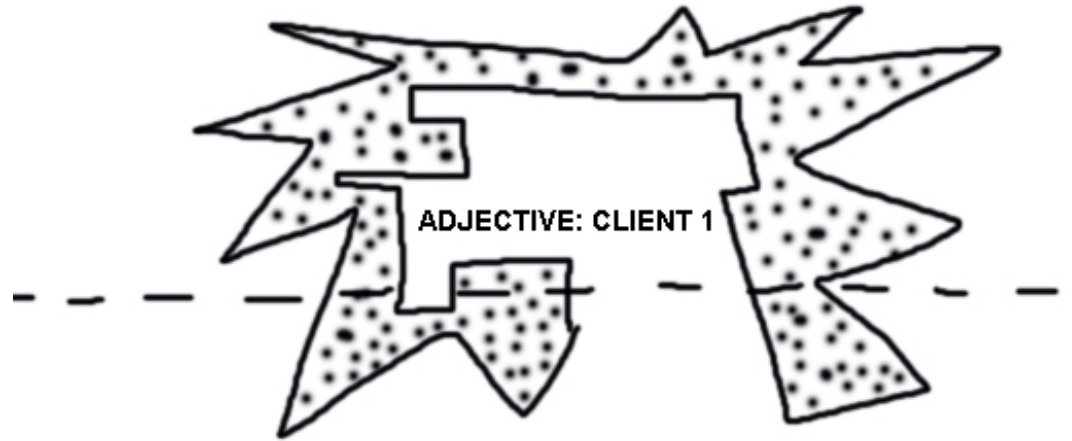


<b>Above</b>	<b>Adjective Client 1</b>	<b>Adjective Client 1</b>	<b>Adjective Client 1</b>
<b>Below</b>	<b>Adjective Client 2</b>	<b>Verb Client 2</b>	<b>Noun Client 2</b>
<b>Above</b>	<b>Verb Client 1</b>	<b>Verb Client 1</b>	<b>Verb Client 1</b>
<b>Below</b>	<b>Adjective Client 2</b>	<b>Verb Client 2</b>	<b>Noun Client 2</b>
<b>Above</b>	<b>Noun Client 1</b>	<b>Noun Client 1</b>	<b>Noun Client 1</b>
<b>Below</b>	<b>Adjective Client 2</b>	<b>Verb Client 2</b>	<b>Noun Client 2</b>

# TODAY'S STUDIO TASK

<b>Above</b>	<b>Adjective Client 1</b>	<b>Adjective Client 1</b>	<b>Adjective Client 1</b>
<b>Below</b>	<b>Adjective Client 2</b>	<b>Verb Client 2</b>	<b>Noun Client 2</b>
<b>Above</b>	<b>Verb Client 1</b>	<b>Verb Client 1</b>	<b>Verb Client 1</b>
<b>Below</b>	<b>Adjective Client 2</b>	<b>Verb Client 2</b>	<b>Noun Client 2</b>
<b>Above</b>	<b>Noun Client 1</b>	<b>Noun Client 1</b>	<b>Noun Client 1</b>
<b>Below</b>	<b>Adjective Client 2</b>	<b>Verb Client 2</b>	<b>Noun Client 2</b>

# TODAY'S STUDIO TASK



**TODAY'S STUDIO TASK**



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's spine is visible on the left side.

**END**