

ECO-LOUNGE ENSEMBLES

Stories of the Near Future · ARCH 273 · Modules 3 + 4 · Fall 2026

One assignment, nine weeks, five phases. Design an ensemble of eco-lounge pavilions for a 100-year remediation and monitoring center on your Superfund site, then tell the story of its life as an architectural graphic novel.

Objective: Design an Ensemble of eco-lounge pavilions, sensitively sited and organized by a clear spatial logic, that serves as a community lounge and a remediation and monitoring center, and that is planned to coexist, evolve and decay on the site over the next 100 years. Then tell its story. The work is not only the initial design of the Ensemble but the effects of time on it: patina, narrative and site specificity, told through the primary tools of architectural drawing (orthography, perspective, diagram) in the format of a graphic novel.

Summary: In Module 2 you tested individual pavilions against a specific place on earth with a specific history and an uncertain future. For the rest of the semester you will design and then illustrate an Eco-Lounge Ensemble, considering the pavilions' life over at least the next 100 years.

The Ensemble creates spaces for people to tend and care for the Superfund site while providing habitat for non-human life. Building with more rigor on your 4 Rectangles studies, its form should express the site's ecology and geographic situation and its long-term role in caring for and remediating the land. Identify how the site will change over time (soil, water, canopy, community) and let the design change with it: the Ensemble is built in successive campaigns, and each new build adjusts its materiality and its siting to the ecological and site dynamics it will actually meet.

Teams. You will work in teams of two (one team of three if a section has an odd number). Each partner arrives with a set of Module 2 studies and the critique they received at the Midterm. Start by putting both sets on the table with their notes and deciding, out loud, what each one got right. The team then combines two of the partners' Module 2 study ideas into one new prototypical building form, the **Element** (maximum 1,200 square feet of interior floor area). You should be able to say which move in the merged Ensemble came from which partner, and why it survived. The team then designs the **Ensemble**: nine distributed Elements that share one "DNA" but vary in scale, proportion, orientation and arrangement, on a site no larger than 288' x 288'.



TAR CREEK

Timing. This is a rework, not a cold start. Your first move is to act on the Midterm critique, deciding which notes you are acting on and which you are answering. Phases 1 to 3 (four weeks) take the Ensemble through an iterative design process to a final Rhino model, a scale model, and detailed section perspectives and a plan. Phases 4 and 5 (four weeks plus Fall Break) turn that work into the architectural graphic novel and carry both to the Final Review on December 9.

The Element. As in Module 2, each Element is built from the 4 Rectangles: Plinth, Walls, Roof and Focus (foundation, walls, roof system, and the fourth rectangle, a table, hearth or seating pit). In this assignment a fifth rectangle, a Greenhouse, may be added or some of your walls can be considered glazed. Other than that your apertures should be considered open to the weather. The composition rules below keep the architectural language consistent across the class. Particular attention will be paid to how the building engages the ground, the weather, and the people and other living things that inhabit it.

Program. Do not add program beyond spaces for community members to gather, habitat, and storage for the equipment and supplies that aid in remediating the site.

Material and tectonics. Each team selects a construction, tectonic and material system and illustrates it in the section perspectives. The buildings are small and the drawings are at $\frac{1}{8}" = 1'-0"$, so you can show more material detail than Module 2's abstracted surfaces. The physical model stays simple: surfaces only but could have thickness, in white watercolor paper or other non-plastic materials, without the drawings' level of detail.

Process. Sketches and analog study models are required throughout and are part of what you deliver. Every day you work on this project, upload images of your sketches, drawings and model screenshots to the Archivist (toolkit.allmeans.works/pinup), tagged module-3 for Phases 1 to 3 and module-4 for Phases 4 and 5.

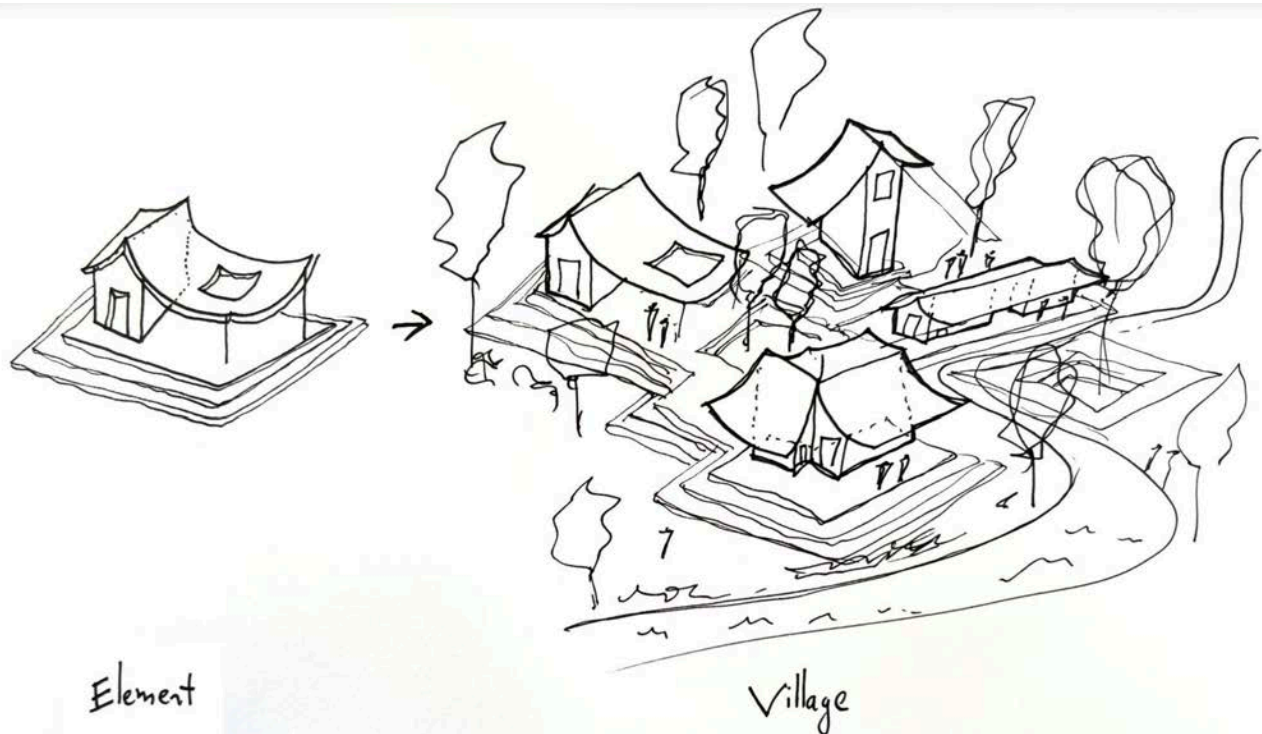


ROBERT SMITHSON – PARTIALLY BURIED WOODSHED - 1970

THE CALENDAR AT A GLANCE

Phase	Week	Dates	What you make	Due
1 · ORGANIZE	8	Mon Oct 12 – Wed Oct 14	Charrette 3A, Typology Study: your Element copied nine times across your real site in the Ensemble tool, through the nine organizations; trace-paper studies	Wed Oct 14, digital pin-up 11 AM
2 · GROUND + MEASURE	9–10	Mon Oct 19 – Wed Oct 28	Charrette 3B, Define the Performative Measure: trace overlays, section iterations, cardstock and Rhino sketch models, the final Rhino model; publish to the studio map	Mon Oct 19 (3 Ensemble iterations) · Mon Oct 26 (progress review 9 AM) · Wed Oct 28 (final digital model)
3 · BUILD + DRAW	11	Mon Nov 2 – Wed Nov 4	The 1/8" physical model and its clean photographs; the section perspective and plan drawings	Mon Nov 2 (model) · Wed Nov 4 (model photography)
4 · WEATHER + STORYBOARD	12–13	Mon Nov 9 – Wed Nov 18	Weather the model; aged photographs; overlay swatches; storyboards; the asset page; the perspective set; draft spreads	Wed Nov 11 (draft layouts) · Mon Nov 16 (swatches, photos in storyboard) · Wed Nov 18 (75% pin-up)
Fall Break	14	Nov 23 – 27	No class. Asset pages and entourage are good break work.	—
5 · PRODUCE	15–16	Mon Nov 30 – Fri Dec 11	Finish the spreads and the model; test prints; final prints; Final Review; archive	Mon Nov 30 (80–90% pin-up) · Mon Dec 7 (print deadline) · Wed Dec 9 FINAL REVIEW · Fri Dec 11 (archive)

The day-by-day list is in **Key Dates** at the end of this brief.



Deliverables at the Final Review (Wed Dec 9):

Design process

Sketch models, sketch sections, sketch plans and sketch 3D: the iterative, exploratory design process, by hand and on paper.

Organizational strategy iterations from the Ensemble tool: the nine organizations applied to your Element on your site, with their readings, and the two or three you carried forward.

Storyboard process and iterations, hand-drawn and digital.

Graphic, color, swatch and linework test palettes.

Drawings

Section perspective process drawings, hand-drawn on trace at $\frac{1}{8}" = 1'-0"$.

Section perspective final drawings, digital composite at $\frac{1}{8}" = 1'-0"$: two sections, perpendicular to each other, showing ground and context.

Plan process drawings, hand-drawn on trace at $\frac{1}{8}" = 1'-0"$.

Plan final drawing, digital composite at $\frac{1}{8}" = 1'-0"$.

All final drawings to have lineweights, annotations, titles, section cut indication in plan and section, materiality drawn, a few scale figures for reference, north arrow, scale indication.

Model

$\frac{1}{8}" = 1'-0"$ scale model of the Ensemble of nine eco-lounge Elements, a planar model in white museum board or bristol board (3D-printed parts allowed), on its topography, with simple context and scale figures.

Approximately 20" x 20". **[CONFIRM: 20" x 20" at $\frac{1}{8}"$ is a 160' x 160' crop of the 288' site; the full site at this scale is 36" x 36". The course calendar lists the model at ~32" x 21".]**

Model photographs, taken in the photo studio and post-processed, in plan, elevation, aerial and eye-level views:

Clean photographs, when the model is completed (Phase 3).

Aged photographs, after the model is distressed (Phase 4).

Overlay drawing swatches: five different treatments of one model photograph, each on its own 8.5" x 11" sheet.

Architectural graphic novel: "Stories of the Near Future"

Pages are a fixed 9" wide x 15" high, read as 18" x 15" spreads. Each student delivers at least **3** spreads; a team that stays together delivers proportionally more at least **6 for a team of two**. You may always do more pages if your story needs them.

Both analog and digital techniques; both orthographic and perspective drawings.

Required drawings on the pages: the two section perspectives at $\frac{1}{8}" = 1'-0"$ showing ground and context; the plan at $\frac{1}{8}" = 1'-0"$; a regional map or plan; at least two exterior and two interior first-person perspectives; a 3D oblique or axonometric view of the project on its site; a timeline; an organizational diagram; a text layer; and at least three model photographs in your chosen overlay treatment.

Required content: enough of your Module 1 site research that a new reader understands the site and its context (location and region, historical map data, the history of the site and its contamination, the regeneration timeline, historical and new ecology, the local social context); the material palette and how those materials change over 100 years; and an asset page of hand-drawn characters, foliage, furniture and entourage layered into the panels. Entourage matters, but the bulk of your time and the majority of the ink on the page belongs to the architecture.

Submission. Final PDFs to Archivist by the print deadline (Mon Dec 7, 5 PM). The complete semester archive to Archivist by end of day Fri Dec 11.

COMPOSITION RULES

Rule 1 — Four rectangles. Every Element is made of the 4 Rectangles from Module 2: Plinth, Walls, Roof and Focus.

Rule 2 — The Greenhouse. A fifth rectangle, a Greenhouse, may be added to any Element. Greenhouses may overlap walls. G

Rule 3 — Rotation. Any of the five rectangles (Plinth, Walls, Roof, Focus or Greenhouse) may be rotated.

Rule 4 — Nine Elements. The Ensemble has 9 Elements (a maximum of 12; some may merge).

Rule 5 — Floor area. Each Element has at most 1,200 square feet of interior floor area. There is no limit on roof or plinth area.

Rule 6 — Doors. 2 to 3 door apertures per Element, 7' tall and no more than 15' long.

Rule 7 — Skylights. 1 to 2 skylight apertures per Element; no dimension of the cutting box over 12'.

Rule 8 — Box cuts only. All apertures are cut with boxes: square openings, no small windows or incidental cuts in walls or roof.

Rule 9 — One ridge. One ridgeline per Element, no higher than 30'. The roof stays a simple gable, but you may split the ridge to add a clerestory.

Rule 10 — Second floor. A second floor may be added, with at most half the area of the building footprint.

Rule 11 — One curve. Curvature is allowed on a single surface per Element (roof or wall), bent in a circular arc. No doubly-curved surfaces.

Rule 12 — Pile foundations. Gridded pile foundations hold the walls and plinths above the ground: piles no more than 12" in diameter, spaced roughly 4' on center.

Rule 13 — One walking surface. Plinths connect into a continuous walking surface between the Elements and to the ground. Add ramps and stairs as needed; ramps no steeper than 1:20. No snaky paths that aren't associated with the organizational logic holding your system together.

Rule 14 — Furniture. Simple furniture may be designed and inserted if it follows the logic of the rectangles, apertures and folds of the architecture. Entourage you put in your scene should not look like it was bought out of a catalog, but come from the same design language.



CARDSTOCK STUDY MODELS OF THE ENSEMBLE – BEN OSBOURNE, HESTIA ZAREI, & AIDAN SEKIGUCHI

PHASE 1 • ORGANIZE — WEEK 8, MON OCT 12 TO WED OCT 14

Charrette 3A: Typology Study. One week. The goal is to see your Element in every organization the assignment sheet names, on your real ground, before you commit to any of them.

The tool: Ensemble (toolkit.allmeans.works/ensemble, in Good Tools; public, runs in the browser). The Ensemble tool takes one of your Proving Ground studies and copies it nine times across measured terrain, then cycles the copies through fifteen organizations: the nine on the assignment sheet (grid, staggered grid, linear, axial, centralized, radial, cluster, contour, chain) and six fields (twigs, striated, field vectors, patchwork, collision, open field), plus every organization on the fourteen “Nine ways to arrange” sheets, loaded exactly as drawn.

Every organization opens turned and drifted out of symmetry; Rotation, Drift and its seed are dials, and you can drag any lounge to place it by hand. An ordering grid (a grid or a staggered grid at any angle, with bays in feet) pulls every lounge toward its own node by as much or as little as you like, so intuition, the land and an ordered dimension meet in one plan.

Each copy can be turned by the organization, the grid, the contour, the fall line, or exactly as it was tested in Proving Ground, and seated lifted, balanced or bedded in the ground. The readings tell you what each arrangement asks of the site: the fall under every plinth, cut and fill, gaps and overlaps, how far each copy has turned from the orientation its sun and wind readings were taken at, plus per-lounge sun, air and ground readings with every neighbor and the pile shading each, the daylight factor on every floor, a two-winds study at pedestrian height, and a design storm routed over the whole ensemble.

Step 1 — Site. Each team selects a specific spot in its group’s site area. Open the Ensemble tool, choose your studio site, and use the Shift sliders to walk the site box onto the landform you want (the tool opens on the summit of Tar Creek’s tallest chat pile). Plan to manipulate the site to accentuate a feature and to give your design topographic contrast to sit on: a tailings pile, a riverbank, a marsh edge, a ridge or berm of new soil.

Step 2 — Study. Each partner loads one of their own Module 2 studies. The Ensemble tool reads the studies you saved in Proving Ground V7 with Save study, in the same browser; a study saved on another computer has to be saved again on this one. If you have not saved one, the V7 4 Rectangles default is loaded and you can begin with that.

Step 3 — Nine organizations. Run your study through all nine assignment-sheet organizations on your site. For each one, read the plan, the 3D view and the readings, and export the plan as SVG or take a screenshot. Then break the symmetry: turn the organization, change Drift and its seed, drag lounges by hand, and switch on the ordering grid to see what a dimension does to a loose arrangement. Use the “Nine ways to arrange” sheets in the How to use tab to load organizations that go beyond the nine. The Ensemble tool arranges and measures; it does not decide. Adopt a move only when you can say why, and note what you overrode. These are starting points for you to investigate your chosen forces and you will have to move out of the web tool onto Trace Paper and Rhino to refine.

Step 4 — Forces. As a team, discuss the physical and social forces acting on your site and decide which to focus on or amplify. Sketch how the building’s shape can respond to one physical force (the area is rainy, so deep eaves and an overhanging roof) and one social force (a larger porch to host gatherings). Consider how these forces change the Plinth (shape, number of steps, dimensions, solidity or openness to the ground), the Walls (thickness, aperture size and placement) and the Roof (size, overhang, pitch).

Step 5 — Trace. In parallel with the Ensemble tool, draw. On trace at 1/16” or 1/8” = 1’-0”, in pen or pencil, make coordinated plan and section studies of how your Elements can respond to the ground and the site context when laid out as an Ensemble. Work quickly but be specific and measured, with scale figures. How are you reacting to the human body, and to the site, when placing the Elements? Keep every Element within one family of forms: different but related. Elements that echo, repeat and have a rhythm feel like a family; randomness does not.

Step 6 — The merge. By Wednesday the team has chosen its Element (the two Module 2 ideas combined) and the two or three organizations it will carry into Phase 2.

Due Wed Oct 14, digital pin-up at 11 AM: each partner’s study through the nine organizations on the team’s site (a contact sheet of nine plans with their readings); at least five trace-paper studies of the whole composition with scale figures; the team’s chosen Element and its two or three organizations, with one sentence each on why.

PHASE 2 · GROUND + MEASURE — WEEKS 9 TO 10, MON OCT 19 TO WED OCT 28

Charrette 3B: Define the Performative Measure. Two weeks. Name the one physical and one social force your Ensemble answers to, and the measure that shows it is answered: a reading in the Ensemble tool or Proving Ground (winter sun kept, summer shade borrowed, wind shelter, cut and fill, the connectivity of the plinth network), or a dimension you can point to in the drawing. Then develop the Ensemble until the measure holds and its proven you tested it.

Step 7 — Overlays. Print plans and sections of your Typology Study and draw over them on trace. Come to class every day with prints to draw on; make edits and changes based on discussions with your TA and classmates.

Step 8 — Sketch models. Develop 3D quick sketch models in cardstock and in Rhino to test your ideas volumetrically. **At least three iterations of the Ensemble are due Mon Oct 19.**

Step 9 — Sections to the ground. Iterate the section until the relationship of each Element to the ground is clear: where the plinth is lifted, balanced or bedded; where the piles show; how the plinths join into one walking surface with its stairs and ramps. The Ensemble tool's seat readings and Proving Ground's ground readings on any single Element are the check. **Wed Oct 21: section iterations.**

Step 10 — Progress review, Mon Oct 26 at 9 AM. Pin up the Ensemble as it stands: the organization you chose and its readings, the overlays, the sketch models, the sections. Finalize the design and continue the study models after the review.

Step 11 — The final Rhino model, due Wed Oct 28. Model the Ensemble in Rhino on a snapshot of the site's topography: Plinth, Walls and Roof only, no furniture or fixtures. Walls and roofs have thickness; include stairs where there is a second floor. Apply materials as simple black-and-white line-drawing textures (the provided templates or your own in a similar style); no photoreal materials downloaded from the internet. A Rhino tutorial will be provided for this step. The Ensemble tool's Rhino export (surfaces or mesh) puts the copies, their plinth bases to grade and the terrain on Proving Ground's layer groups, and is a legitimate starting point for this model but you will have to take it further. Plinths need to be extended and echoed to create connections between pavilions, ramps and stairs need to be considered, structure holding up cantilevers need to be designed.

PHASE 3 · BUILD + DRAW — WEEK 11, MON NOV 2 TO WED NOV 4

One week. The Ensemble becomes a physical model and two finished drawings.

Step 12 — The physical model, due Mon Nov 2. Build the $\frac{1}{8}" = 1'-0"$ model from the Rhino model, in non-plastic materials: white bristol board or museum board, with 3D-printed parts where they help. The model is about the Plinth, the Walls and the Roof; do not texture materials on the model, show those in the section perspectives. Include the site around the building, starting with the topography, made from contoured layers or a more sculptural method. Add scale figures. This model is weathered in Phase 4, so build it to be aged: no glue you cannot stain, no surface you cannot sand. Make sure you have a durable site base. Site should be made of similar material to the architecture so it can receive and react to similar treatment. Group Site Model (3D Printed from earlier assignment) is at your TA groups discretion to make. It makes a good addition to the presentation / your portfolios, but you can focus on the $\frac{1}{8}"$ scale model mostly.

Step 13 — Clean model photographs, Wed Nov 4. Photograph the finished model in the photo studio: plan, elevation, aerials and eye-level perspectives. Post-process the set. These are the "before" photographs; the aged set comes after the weathering session.

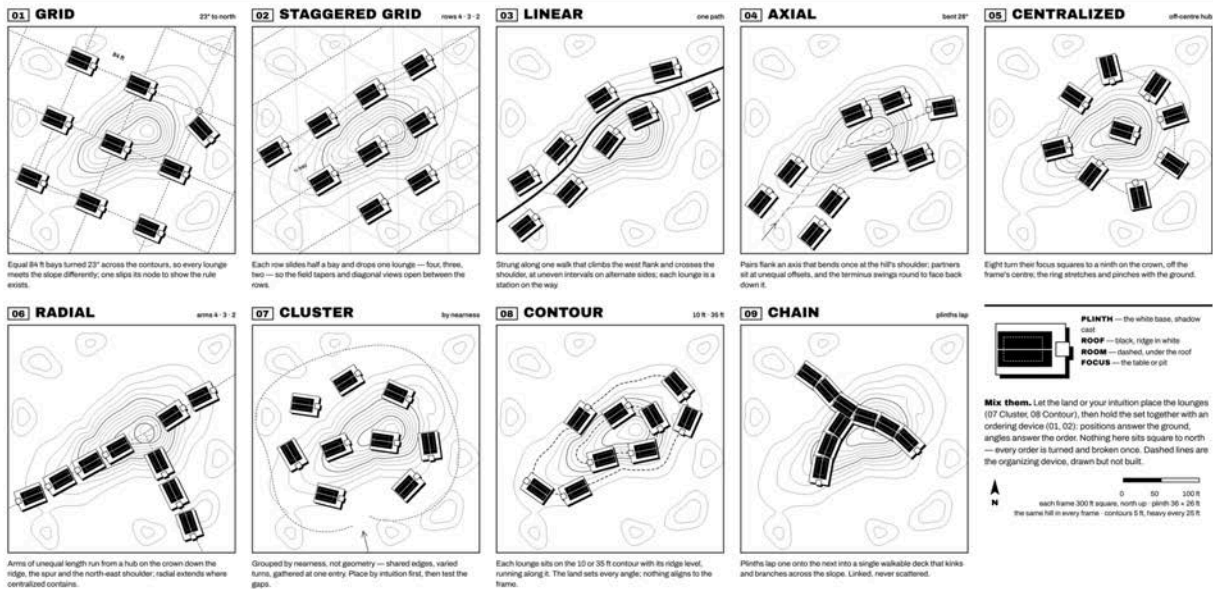
Step 14 — The section perspectives. Cut a section perspective through the Ensemble from the Rhino model at $\frac{1}{8}" = 1'-0"$. Use the Make2D-to-Illustrator workflow from last semester to control lineweights, textures and colors, or draw the section by hand on trace or vellum over a print from Rhino. Make one high-quality section perspective first; then cut a second, perpendicular to the first, to show what the first cannot. Each one shows: (1) the ground line and the information below grade (layers of contaminated soil and fill); (2) context to the sides and behind the building (trees, roads, buildings, water); (3) scale figures, human and non-human; (4) a layer of tectonic and structural grain (wood frame, CLT panel, cladding, flooring); (5) sunlight and shadow.

Step 15 — The plan. Cut a single floor plan at $\frac{1}{8}" = 1'-0"$ from the Rhino model, with the same considerations as the section perspectives. Draft versions of both drawings exist by Mon Nov 9, because the storyboards are built from them.

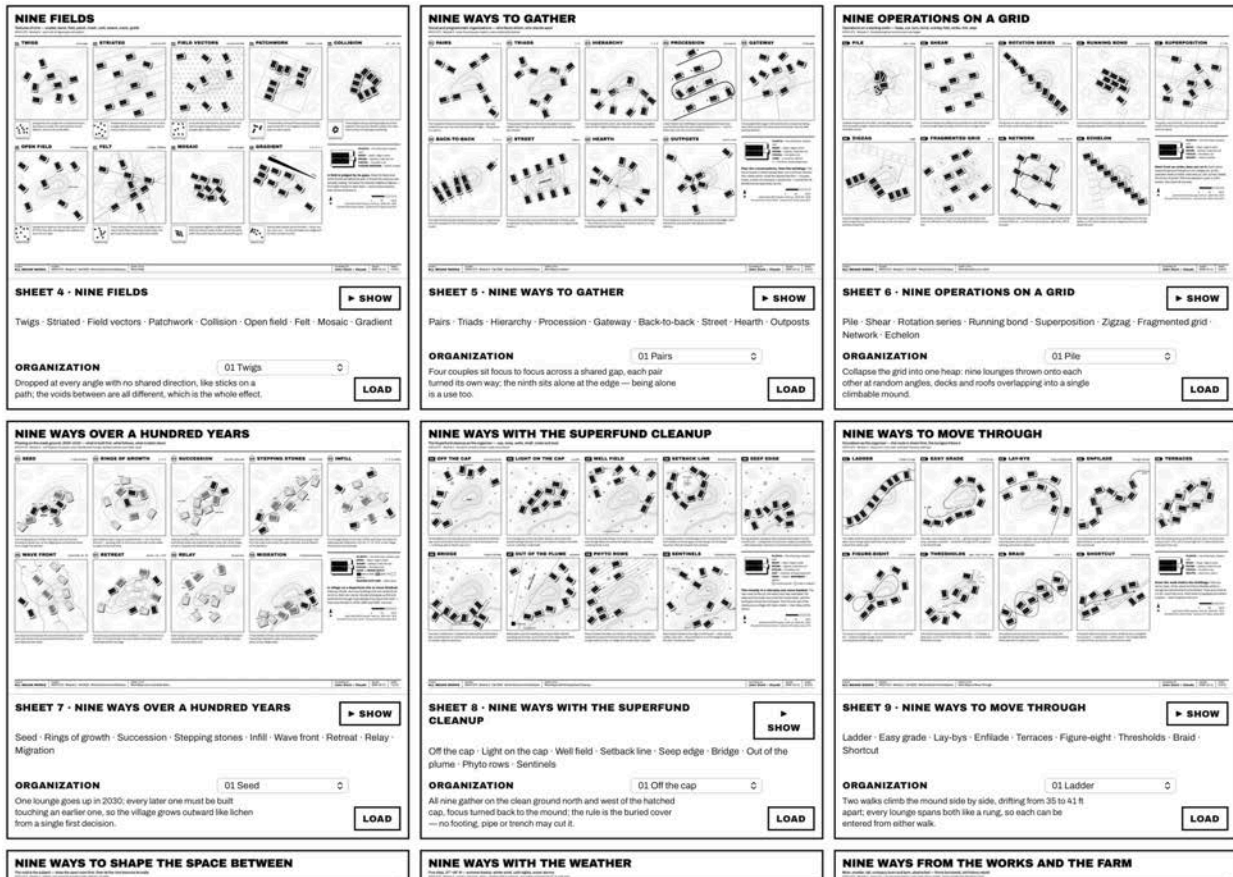
ENSEMBLE TOOL – TO TEST DIFFERENT ORGANIZATIONAL STRATEGIES ON YOUR SITE

NINE WAYS TO ARRANGE NINE

Spatial organizations for an Eco-Lounge village, all on one hill
ARCH 273 Module 3 - one Module 2 study, copied nine times



STUDIO ALL MEANS WORKS COURSE ARCH 273 Module 3 Fall 2026 Illinois School of Architecture SHEET TITLE Nine Ways to Arrange Nine AUTHOR BY John Clark + Claude DESIGN 2026-10-11 SHEET 1 of 21



ENSEMBLE TOOL : <https://toolkit.allmeans.works/ensemble> (Click How to Use to see diagrams of the organizational strategies you can test)

PHASE 4 • WEATHER + STORYBOARD — WEEKS 12 TO 13, MON NOV 9 TO WED NOV 18

Two weeks. The model ages, the drawings are remade with more care, and the graphic novel takes shape on paper before it goes into the computer.

The story. The point is to package the final suite of orthographic and perspectival drawings into an intentionally crafted and thought-provoking graphic narrative. Coming full circle to Modules 1 and 2, explain not only what the Ensemble is and what it looks like, but why it is where it is and how it responds to a toxic site to help rehabilitate it over the next 100 years. Describe the project not as a static building at the moment of its construction but as a generational system for remediation with a varied life over the coming decades. The story runs from the life of the place before the Ensemble through to its life and mission 100 years later, with characters interacting with the site and the buildings. The format and framing of the pages are iterated and designed to be the best vehicle for that story.

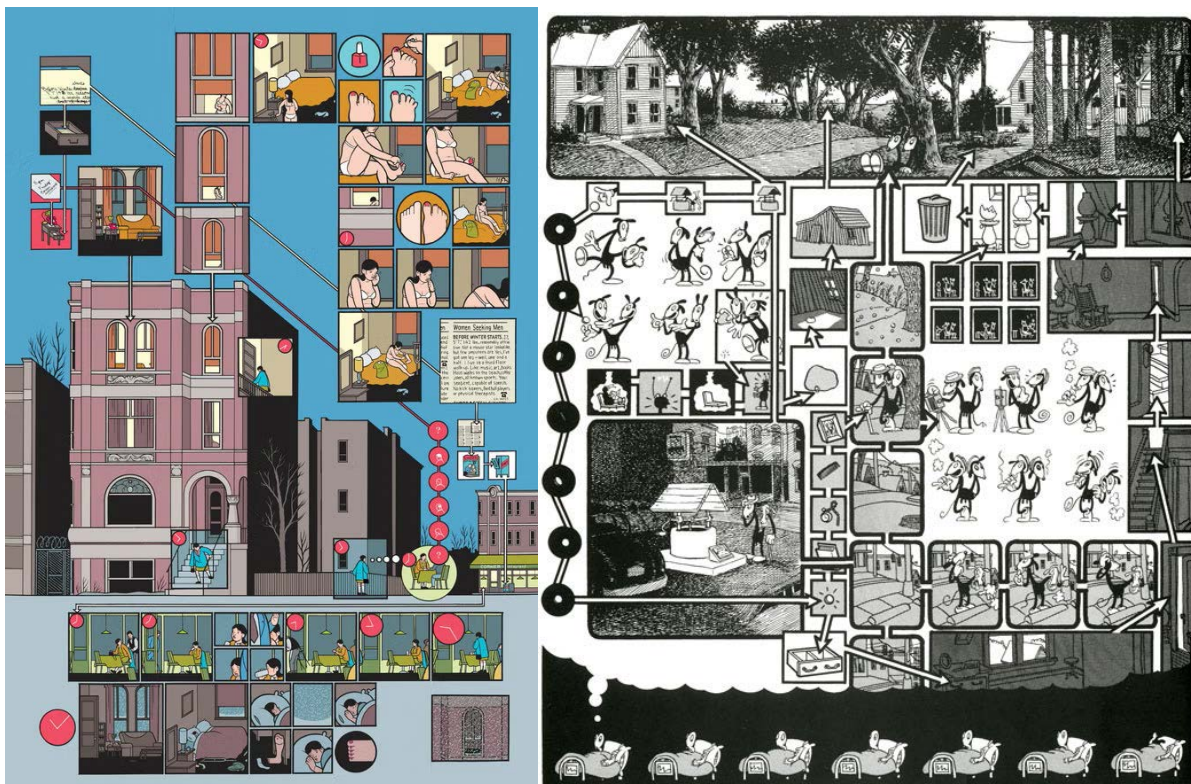
Teams. You may keep working as a team (and deliver proportionally more spreads) or split up, no hard feelings. Either way each novel carries all the required drawings and content.

Step 16 — Revise the design, Mon Nov 9. Act on the Oct 26 review. Make alterations to the Rhino model so the Ensemble more firmly communicates its connection to the site through views, sun path, the community's use of the space and the regeneration of the land. Do not be afraid of big changes this week; redo the plan and sections if the design needs it.

Step 17 — Weather the model. The weathering session starts Mon Nov 9. Distress the model to show the site's time on it: stain, sand, break, grow, silt. Photograph the aged model in the photo studio in the same views as the clean set.

Step 18 — Swatches. Make overlay drawing swatches on your model photographs: at least three treatments of color, lineweight, pattern, text and style, over a photograph, the plan and the section, by Mon Nov 16, working toward the five final treatments on one image. Throttle the palette: a limited set of colors with a few highlight colors used sparingly for impact. Iterate the palette.

Step 19 — The collective story. Your regional and temporal frames draw on the shared studio map. Use your site's published field as the factual spine: the phase view replays the settlement's growth (which lounges arrive first, how the plinth network extends, how the community's reach across the remediation changes decade by decade), and the whole-studio map situates your Ensemble in a national network of five sites under repair. Build the required regional map from this, and give at least one panel to a moment of the collective story: the ensemble growing, adapting or handing itself to the next generation, with the measured record (sun, wind, ground, connectivity) behind the fiction.

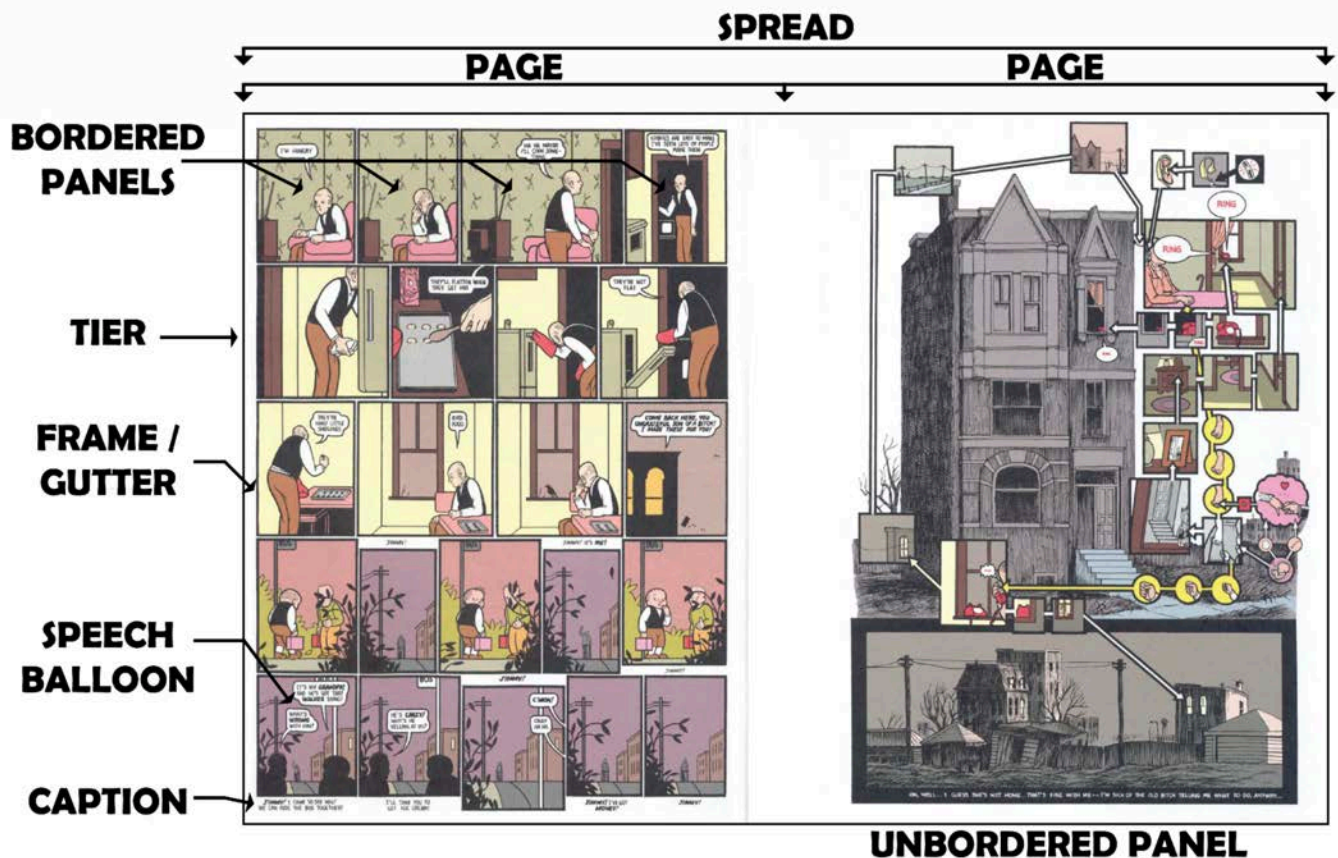


CHRIS WARE — BUILDING STORIES & QUIMBY MOUSE

Step 20 — References. Look at the references provided and the graphic novels on display in Ricker. Choose two or three spreads that inspire you and upload photos or scans to the Archivist. Note how they use the design of the spread to control time and pacing, the framing of the perspective to reveal or omit information, and text to guide the reader through what is drawn.

Step 21 — Storyboards on trace. At 1:1 or 1:2, test variations of your storyboard layout. Print or sketch perspectives, cut up copies of your sections and plans, and move them around. Photograph or scan every iteration. Before you go into the computer, iterate each spread at least three times with different ideas of how it flows. Design the frame and gutter as carefully as the imagery: the strongest compositions engage the frame and background with graphic information as much as they fill bordered panels. Think of the page as a spatial experience. Unlike an architectural board, a comic layout guides the eye deliberately; it can simulate moving through architecture or jumping through time while standing in one place. Make every storyboard at the correct aspect ratio. **Draft layouts of the spreads are due Wed Nov 11.**

Step 22 — Remake the base drawings. Remake the section perspectives and plan with more care; much of the novel will be crops, zooms and iterations of them, and you will want clean plans and sections at the Final Review separate from the novel anyway. Layer black-and-white vector linework from Make2D, with lineweights set in Illustrator, over a black-and-white render with the sun on the building, with a layer or two of color overlay (Live Paint, or masks over hand drawings) and hand linework for entourage. Keep colors as vectors so they can be tweaked as the novel comes together. You will return to the Rhino model for more perspectives and other cuts as the story asks for them.



CHRIS WARE, ACME NOVELTY LIBRARY 1, 1998, AND PARTS OF A GRAPHIC NOVEL PAGE

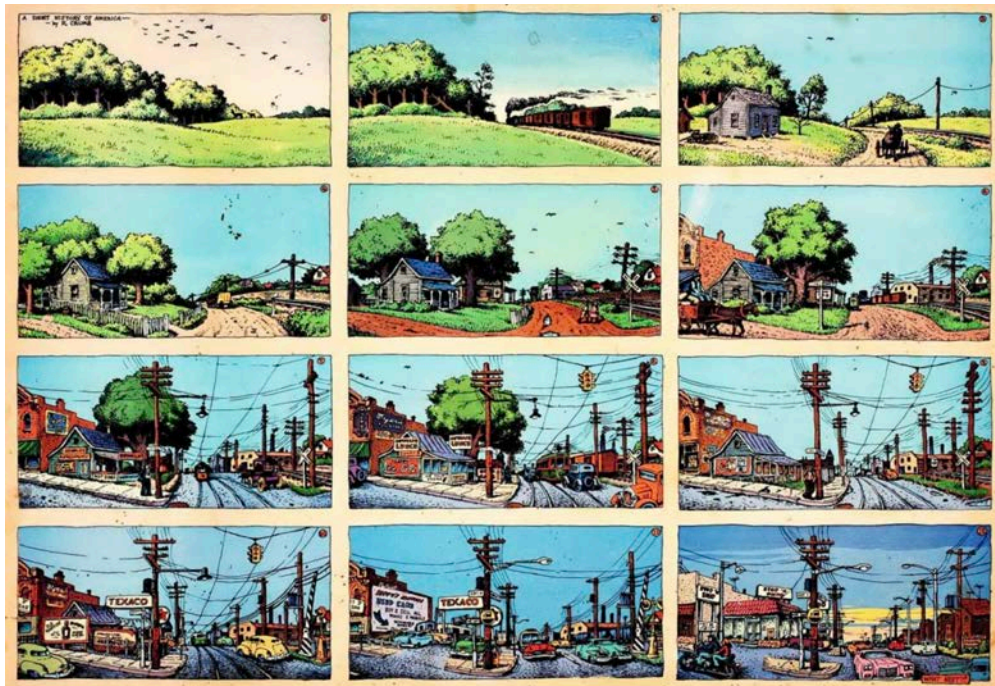
Step 23 — The asset page. Make at least one page of black-ink drawings of context and entourage: people, foliage, landscape elements, furniture, animals, built context. Scan them and convert to PNGs in Photoshop. Insert them into the 3D model as rectangular planes in Rhino with the PNG as the material color, or in Twinmotion by replacing the cut-out character texture with your own drawing, to populate the model with life you drew. Try this before you spend any time searching for 3D assets.

Step 24 — The perspective set. Capture eye-level sequences through the Ensemble. The multi-panel format gives you room for a series of perspectives that take the reader through the Ensemble and explain its siting in the context.

Vary the camera angle and field of view, the framing, and the relationship of foreground to background. Lay them out as a contact sheet, printed or in the Archivist, to pick the best. Save camera angles as Rhino NamedViews for the ones that will become Make2D vector drawings and as Twinmotion cameras for the ones that will be rendered. At least two exterior and two interior first-person perspectives must reach the pages.

Step 25 — Processing. In Illustrator and Photoshop, settle an aesthetic for processing renders and Make2D perspectives, using the palette from Step 18. Any Twinmotion or Rhino render is processed to look cohesive with the drawings; stick with black-and-white line-drawing textures and color overlays to imply tone and material, and experiment from there. Avoid blue skies, Kentucky bluegrass and park-like plantings. Test a single panel early and iterate it. **Mon Nov 16: model photographs in the storyboard; swatch samples; one composite perspective sample.**

Step 26 — Assemble. In Illustrator, layer the vector drawings (section perspectives, plans, point-of-view perspectives) with rendered composites, text and the 2D assets. Use the frame design and the text to tie the orthographic and perspectival panels into one flow. Create hierarchies and rhythms within the panels, and find ways to move the reader's eye around the page in non-linear ways that reward a second reading. **Wed Nov 18: pin-up of the draft graphic novel, about 75% complete, printed at full scale.**



ROBERT CRUMB, A SHORT HISTORY OF AMERICA, 1979

FALL BREAK — WEEK 14, NOV 23 TO 27

No class. If you draw, draw for pleasure; asset pages and entourage are good break work. Nothing is due.

PHASE 5 • PRODUCE — WEEKS 15 TO 16, MON NOV 30 TO FRI DEC 11

Two weeks. Everything is finished, proofed, printed and presented.

Step 27 — 80–90% pin-up, Mon Nov 30. Pin up the graphic novel and the physical model, both at 80 to 90%. Bring test prints to the start of class. Leave with a written correction list for your team.

Step 28 — Test prints. Before any final print, print a strip or a small page on the printer you will use, sampling your darkest and lightest imagery and your thinnest and heaviest lineweights. Adjust lineweights, color, tone and exposure from what you see. Only make final prints after this step. **Wed Dec 2: production day; act on the corrections.**

Step 29 — Print deadline, Mon Dec 7. Submit the graphic novel PDF and the drawing PDFs to Google Drive by 5 PM and send the final prints. Nobody prints the night before the review; use the evening for the model and the pin-up.

Step 30 — FINAL REVIEW, Wed Dec 9. Presentation of all work: the graphic novel, the clean section perspectives and plan, the physical model, and the process.

Step 31 — Archive, Fri Dec 11. The complete semester documentation to Google Drive by end of day.

KEY DATES

Week 8

Mon Oct 12: Assignment introduced. Start Charrette 3A, Typology Study: your Element through the nine organizations in the Ensemble tool on your chosen site.

Wed Oct 14: Finish the Typology Study. Digital pin-up at 11 AM.

Week 9

Mon Oct 19: Start Charrette 3B, Define the Performative Measure. Trace-paper overlays on printed plans and sections from the Typology Study. Three Ensemble iterations in cardstock and Rhino due.

Wed Oct 21: Section iterations to clarify the relationship to the ground.

Week 10

Mon Oct 26: Review of progress at 9 AM. Finalize the design; continue study models.

Wed Oct 28: Final digital model. Publish to the studio map. Start the physical model.

Week 11

Mon Nov 2: Model at $\frac{1}{8}" = 1'-0"$ in non-plastic materials.

Wed Nov 4: Clean model photography.

Week 12

Mon Nov 9: Model weathering session starts. Start the graphic novel: storyboard spreads that incorporate orthography.

Wed Nov 11: Draft layouts of the spreads due.

Week 13

Mon Nov 16: Model photographs incorporated into the storyboard. Swatch samples: at least three overlay iterations on model photographs, plan and section (color, lineweight, pattern, text, style).

Wed Nov 18: Pin-up of the draft graphic novel, about 75% complete.

Week 14

Nov 23–27: Fall Break. No class.

Week 15

Mon Nov 30: Pin-up of the graphic novel and the physical model, both at 80 to 90%.

Wed Dec 2: Production.

Week 16

Mon Dec 7: Submission deadline for printing; PDFs to Google Drive by 5 PM.

Wed Dec 9: FINAL REVIEW. Presentation of all work.

Fri Dec 11: Final archive due end of day.

REFERENCES

MAS Context, *Narrative*: <https://mascontext.com/issues/narrative>

"Comics and Architecture, Comics in Architecture: a not so short recount of the interactions between architecture and graphic narrative": <https://mascontext.com/issues/narrative/comics-and-architecture-comics-in-architecture-a-not-so-short-recount-of-the-interactions-between-architecture-and-graphic-narrative>

Atelier Bow-Wow, *Graphic Anatomy* (section perspectives).

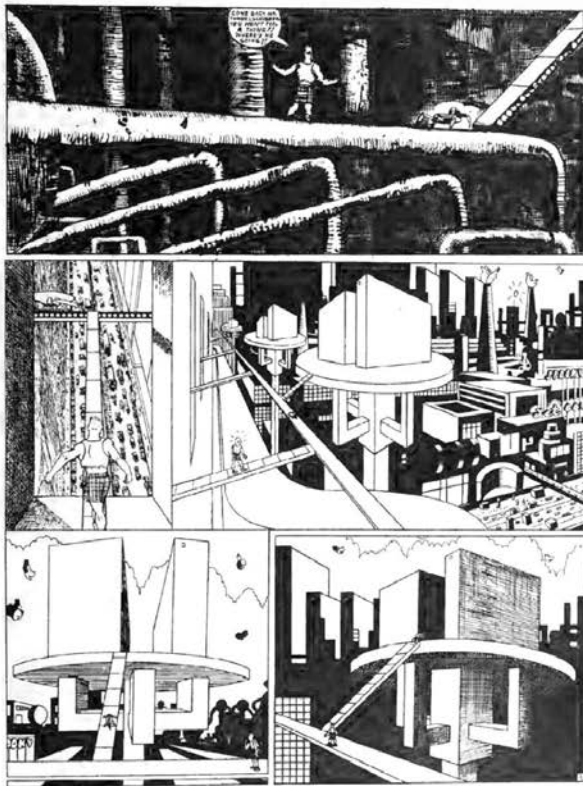
Chris Ware, *Acme Novelty Library* 1 (1998) and 7 (1996).

Gary Panter.

Robert Crumb, *A Short History of America* (1979).

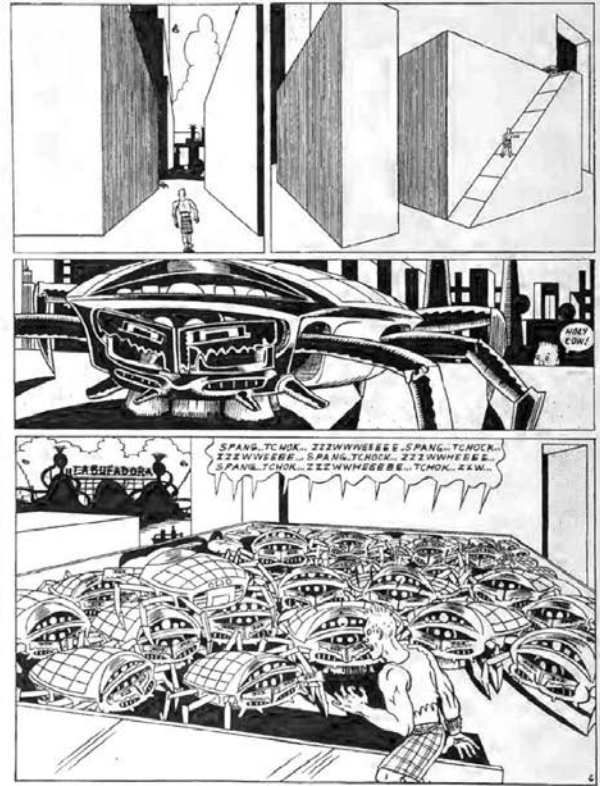
The graphic novels on display in Ricker Library.





GARY PANTER: excerpts from Jimbo: Adventures in Paradise

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GARY PANTER: excerpts from Jimbo: Adventures in Paradise

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GARY PANTER



GION CAMINADA – BUTCHERS COOPERATIVE Mazlaria, Vrin, Switzerland, 1995–1998



BARTLETT DESIGN ANTHOLOGY – PG22



PATRICK DOUGHERTY – STICKWORK – 2016



DISSOLVING ARCH STPMJ – KOREA – 2017



PETER ZUMTHOR - MODELS