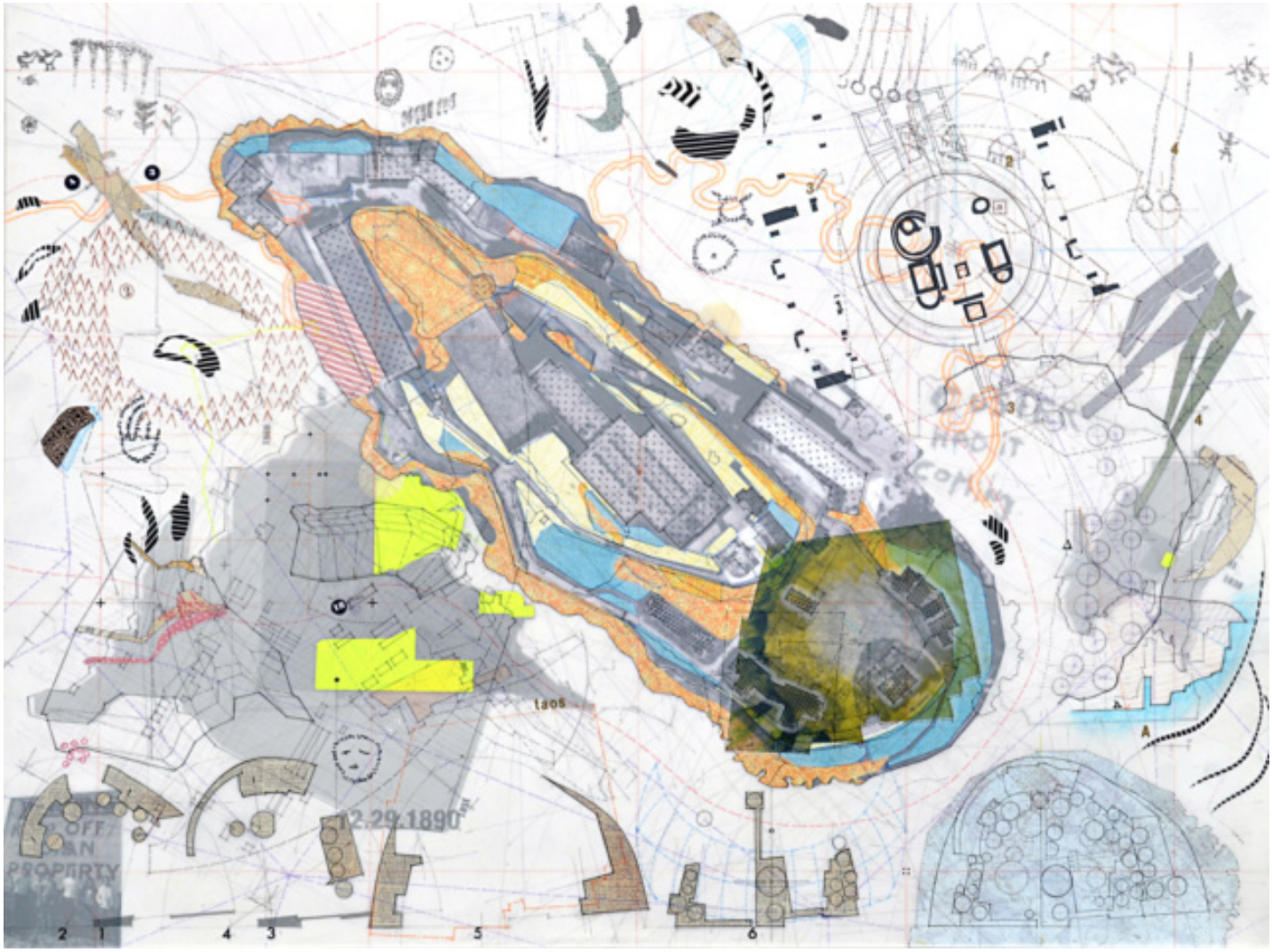
REVIVAL ARCHITECTURE

UIUC ARCHITECTURE 273 — FUNDAMENTALS OF DESIGN I (STRATEGIES OF ARCHITECTURAL DESIGN) — FALL 2026 SYLLABUS

INSTRUCTORS	**John Clark** (jsclark2@illinois.edu), Coordinator — Office hours: By appointment. **Andrew Weiss** (ajweiss2@illinois.edu)— Office hours: By appointment. TAS: **Hrithika Chandramouli, Flavio Ceja Gutierrez, Ashley Huerta, Jenna Lin, Ellie Lynch, Mariah Saniel, Macy Sharp, Karen Solorio, Rachel Truong, Isaac Tu**
TIME	Monday and Wednesday, 9:00–11:50 AM
LOCATION	111 Architecture Building (studios in rooms 111 and 315 — meet in 111 at the beginning of class on Mondays unless instructed otherwise)
CREDIT HOURS	4
TA OFFICE HOURS	Schedule To Be Announced via Canvas



CHRIS CORNELIUS, “TERRITORIES”, RADIO FREE ALCATRAZ, 2014

↓ FUNDAMENTAL OBJECTIVES

The Revival Architecture Studio asks students to conceive of regenerative interventions for the urgent realities of 5 Superfund sites — each with its own climate, ecology, and cultural history. Across four scaffolded assignments students will convert territorial and site research into hybrid drawings, evolve architectural prototypes based on physical and social pressures into site-specific eco-lounges, and ultimately weave a 100 year graphic narrative that imagines the architecture as central to the remediation, stewardship, and communal care of these places. The semester balances analog craft while introducing digital workflows to increase iterative design literacy, introduces collaboration into the design process, investigates context and materiality with sophistication and care, and positions architecture as an active agent for environmental repair and social engagement.



MEL CHIN, REVIVAL FIELD, 1991 — PHYTOREMEDIATION AS ARTWORK, PIG'S EYE LANDFILL, ST. PA



BOGOTA / Tropicarium - LCLA office

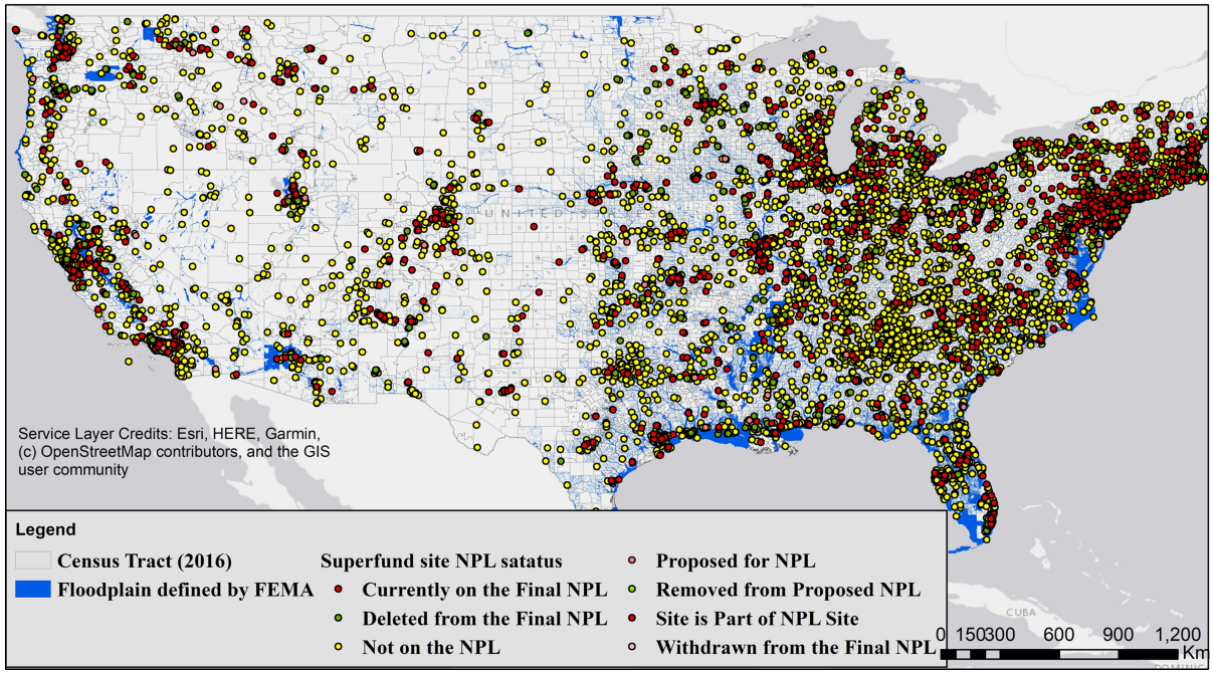
↓ WHAT IS SUPERFUND?

Thousands of contaminated sites exist nationally due to hazardous waste being dumped, left out in the open, or otherwise improperly managed. These sites include manufacturing facilities, processing plants, landfills and mining sites.

In the late 1970s, toxic waste dumps such as Love Canal and Valley of the Drums received national attention when the public learned about the risks to human health and the environment posed by contaminated sites. In response, Congress established the Comprehensive Environmental Response, Compensation and Liability Act (CERCLA) in 1980.

CERCLA is informally called Superfund. It allows the EPA to clean up contaminated sites. It also forces the parties responsible for the contamination to either perform cleanups or reimburse the government for EPA-led cleanup work. When there is no viable responsible party, Superfund gives EPA the funds and authority to clean up contaminated sites.

Superfund's goals are to: protect human health and the environment by cleaning up contaminated sites; make responsible parties pay for cleanup work; involve communities in the Superfund process; and return Superfund sites to productive use.



ABOUT SUPERFUND → https://www.epa.gov/superfund/what-superfund



LOVE CANAL, NIAGARA FALLS NY, 1978 — EPA / NATIONAL ARCHIVES



VALLEY OF THE DRUMS, BULLITT COUNTY KY, 1979 — EPA

↓ FALL STUDIO — FIVE SITES OF EXTRACTION AND MANUFACTURE

Each TA group will be assigned one of five Superfund sites — five different climates, ecologies, and cultural histories, and five different industries that made (and unmade) them. All of your projects this semester take place on your group's site. Introductory dossiers are collected in the class GDrive, and one click in the Site Analysis tool (toolkit.allmeans.works/site-analysis) loads the full survey — EPA record + boundary, climate, terrain, water, soils — plus the studio brief. TA group assignments will be announced in class.

TAR CREEK

Lead + zinc — ore mining
Picher + Miami, Oklahoma
Ecoregion: Central Irregular Plains / Osage Plains · Biome: Tallgrass Prairie · Climate: Cfa (humid subtropical)

For most of the twentieth century the Picher field of the Tri-State Mining District was one of the richest lead and zinc fields on Earth — the ore here supplied a great share of the bullets and shell casings of both World Wars. Towns were built directly over the workings; when the last companies left around 1970 and the pumps shut off, the honeycombed ground flooded. In 1979 acid mine water broke out into Tar Creek and turned it orange, and it has run stained ever since. Above ground, roughly 70 million tons of chat — the gravel waste of milling — stand in white mountains behind the houses.

Tar Creek was placed on the very first National Priorities List in 1983 and became a byword for Superfund at its hardest: lead poisoning in a third of Picher's tested children in the 1990s, sinkholes swallowing yards, a federal buyout, a 2008 tornado, and the dissolution of Picher itself as a town in 2013. The land lies within the reservation of the Quapaw Nation (O-Gah-Pah), which became the first tribe in the country to lead remediation work on its own Superfund site — hauling chat, rebuilding soil, and returning prairie. The question this studio asks — who cares for a poisoned place across generations — already has an answer in progress here.



CHAT PILES BEHIND PICHER, OKLAHOMA



TAR CREEK RUNNING ORANGE — ACID MINE DRAINAGE AT THE SURFACE

BUTTE

Copper — open-pit mining + smelting
Butte + Silver Bow Creek, Montana

Ecoregion: Middle Rockies · Biome: Montane Forest / Sagebrush-Steppe Valley · Climate: BSk verging Dfb (cold semi-arid, strongly continental)

“The Richest Hill on Earth” electrified America: from the 1870s Butte’s underground copper mines — consolidated under the Anaconda Copper Mining Company — supplied the wire that lit cities and strung telephones across the continent, and built one of the most storied union towns in the West. In 1955 mining turned inside out: the Berkeley Pit began devouring whole neighborhoods from the surface. When the pit closed in 1982 the pumps were switched off, and it has been filling ever since with tens of billions of gallons of metal-laden water at roughly the pH of battery acid — infamous for killing flocks of migrating snow geese that mistook it for a lake in 1995 and again in 2016.

Silver Bow Creek / Butte Area was listed in 1983 as the headwaters of the largest Superfund complex in the United States, running some 120 miles of tailings-laced floodplain down Silver Bow Creek and the Clark Fork River toward Missoula. Decades of cleanup have rebuilt the creek corridor through town, the pit water is now captured and treated in perpetuity, and Butte negotiates daily between its mining heritage — headframes are civic monuments here — and the work of repair. It is a place where extraction, memory, and remediation share one skyline.



THE BERKELEY PIT FROM THE AIR — BUTTE, MONTANA



HEADFRAMES ON THE BUTTE HILL — MINING AS CIVIC MONUMENT

ONONDAGA LAKE

Soda ash → glass + cement; chlor-alkali → PVC
Syracuse, New York

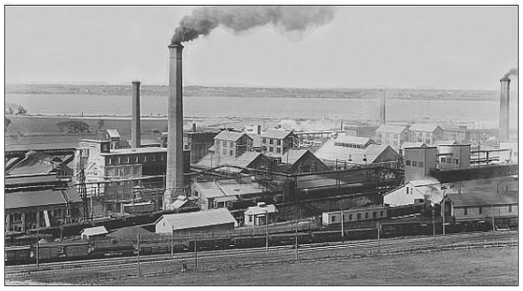
Ecoregion: Eastern Great Lakes Lowlands · Biome: Temperate Deciduous Forest · Climate: Dfb (warm-summer humid continental, heavy lake-effect snow)

Onondaga Lake is sacred ground: by Haudenosaunee tradition it is the shore where the Peacemaker gathered the warring nations and the Confederacy — one of the oldest participatory democracies on Earth — was founded. From 1884 the Solvay Process Company manufactured soda ash on the western shore for glass, cement, and detergents, stacking alkaline waste beds more than sixty feet high along the water. Its successors — Allied Chemical, later Honeywell — ran chlor-alkali works that discharged an estimated 165,000 pounds of mercury into the lake, while the city of Syracuse added its sewage.

By mid-century it was routinely called the most polluted lake in America: swimming was banned in 1940, fishing in 1970. Listed in 1994, the lake saw one of the country's largest sediment cleanups from 2012–2017 — about 2.2 million cubic yards dredged and hundreds of acres of lakebed capped. Fish, waterfowl, and bald eagles have returned; the Onondaga Nation, whose vision statement for the lake calls for it to be swimmable and fishable again, maintains that the cleanup stopped short of true restoration. The gap between "remediated" and "healed" is exactly the territory of this studio.



THE SOLVAY WASTE BEDS ON THE WESTERN SHORE



The Solvay Process in its early days. Onondaga Lake is in the background.

ONONDAGA LAKE AND THE SYRACUSE SKYLINE

COLORADO SMELTER

Lead + silver + copper — smelting (slag pile)
Pueblo, Colorado

Ecoregion: Southern Rockies / High Plains transition, Arkansas River Valley · Biome: Shortgrass Prairie / Riparian Corridor · Climate: BSk (cold semi-arid, high plains)

Pueblo built itself into “the Pittsburgh of the West” on ore that came down out of the Rockies: the Colorado Smelter ran from 1883 to 1908 on the city’s south side, processing lead, silver, and copper ore fed by the rail lines that made Pueblo a smelting hub second only to Denver. Workers — many of them Italian, Slovenian, and Mexican immigrant families recruited to feed the furnaces — settled directly around the plant, and the Eilers and Bessemer neighborhoods grew up in its shadow. When the smelter closed, it left behind a slag pile and decades of stack emissions settled into the soil of the streets and yards that had grown up around it.

Unlike this studio’s other sites, the contamination here isn’t fenced off in open country — it sits under people’s lawns, gardens, and sandboxes in a living residential neighborhood. Elevated lead and arsenic were confirmed in the surrounding soil, and EPA listed the Colorado Smelter site on the National Priorities List in 2014; the cleanup since has meant testing, and where needed excavating and replacing soil on residential properties across Eilers and Bessemer, block by block, yard by yard. It is the studio’s clearest case of remediation as a neighbor rather than a wilderness: the 100-year building here has to reckon with people already living on the site today.



THE COLORADO SMELTER SLAG PILE ALONG THE ARKANSAS RIVER, PUEBLO



THE EILERS NEIGHBORHOOD — HOUSES BUILT TO THE EDGE OF THE OLD SMELTER SITE

PALMERTON

Zinc — smelting
Palmerton + Blue Mountain, Pennsylvania

Ecoregion: Ridge and Valley (Kittatinny Ridge) · Biome: Appalachian Oak Forest · Climate: Dfa/Dfb (humid continental)

The New Jersey Zinc Company built Palmerton as a model company town and ran two smelters at the foot of Blue Mountain from 1898 to 1980. Eight decades of sulfur dioxide and heavy-metal fallout — zinc, cadmium, lead — killed the forest on the mountain's flank: roughly 2,000 acres of the Kittatinny Ridge stood bare and black, the soil sterilized and washing off to bedrock, while the "Cinder Bank," a slag pile of some 33 million tons, stretched two and a half miles along Aquashicola Creek.

Listed in 1983, Palmerton became one of the country's great revegetation experiments: aerial seeding, warm-season prairie grasses, and soil amendments of fly ash and biosolids slowly greened the mountainside from the 1990s onward. Today the Appalachian Trail crosses the ridge above town, and the Lehigh Gap Nature Center operates a wildlife refuge and environmental education center on land that was recently a moonscape — perhaps the closest existing precedent anywhere for this studio's premise: architecture and stewardship holding a wounded landscape open to the public while it heals.



BLUE MOUNTAIN DEFOLIATED — THE BARE RIDGE ABOVE PALMERTON, C. 1980



THE REVEGETATED RIDGE TODAY — LEHIGH GAP NATURE CENTER

↓ COURSE DESCRIPTION

This course presents context as a key influence in architectural design. Students expand on the methods of documentation and analysis of social, physical, and ecological factors to formulate design strategies and processes using analog and digital tools.

COURSE GOALS

- Reinforce the first-person experience of space within the built environment with focus on spatial qualities and materiality. Introduce context and the relationship of individual objects to broader surroundings. [links to ARCH 210]
- Reinforce principles of composition and scale with increasing complexity from the individual to the larger built environment with particular understanding of site.
- Introduce techniques to analyze environmental conditions and understand how they influence the quality of the space and the overall design.

STUDENT LEARNING OBJECTIVES

At the conclusion of this course, the student will be able to: 1. Use diagramming techniques to analyze and design. 2. Exhibit competency in representing the first-person experience of space through developing designs supported by analog and digital graphic representation. 3. Recognize and explore contextual relationships within the built environment through digital and physical model making at varying scales. 4. Understand multiple influences on a given site such as history, culture, geography, and climate through collaboration and representation. 5. Analyze environmental and material conditions and understand their reciprocal implications in the design. 6. Understand the steps and iterative nature of the design process: evaluating, selecting, and applying design hypotheses.

Across the four modules, the studio emphasizes five throughlines:

- **Site + Time Literacy —** read, quantify, and illustrate ecological and cultural change across 200 years.
- **Iterative Form-Finding —** manipulate prototypical design DNA under environmental and social forces.
- **Systems Thinking —** organize modular elements into regenerative “eco-lounge” infrastructures.
- **Hybrid Representation —** fuse vector, raster, and hand media into compelling graphic narratives.
- **Critical Collaboration —** operate equitably in teams; synthesize multi-scalar feedback into design revisions.

COURSE STRUCTURE

This semester will consist of one evolving design project throughout the semester that is created through the execution of four scaffolded modules relating to individual skills and techniques. Students are expected to keep a sketchbook throughout the semester to record processes, ideas, and observations. Students shall receive individual assignment briefs in addition to this syllabus throughout the semester.

This course is taught entirely in person in Architecture Building rooms 111 and 315. Students should all plan on meeting in room 111 at the beginning of class unless instructed otherwise. Students will work directly with a TA group leader and should direct questions first to your TA; however, the full teaching team is available to support you.

↓ STUDIO TOOLKIT

This studio uses a set of purpose-built web tools called Good Toolsat toolkit.allmeans.works, built for this course. They are instruments, not oracles: they put real data and fast iteration in your hands, and they leave the judgment — and the verification — to you.

- **SURVEYOR** (toolkit.allmeans.works/site-analysis — formerly “Site Analysis”) — Module 1. Pulls the measured record for your Superfund site: climate, terrain, hydrology, flood, and boundary information. Interpretive claims arrive tagged as verified, unverified, or suspect — verifying or overturning those claims against primary sources is part of the assignment.
- **PROVING GROUND** (toolkit.allmeans.works/tools-3d/crucible — formerly “Crucible”; the briefs also call it the PROVING GROUND) — Modules 2 and 3. A 3D study bench in which site forces (sun, wind, ventilation, views, earth) answer your massing live and score it on the site’s real landform. You set the composition; the site gets a vote; you keep the taste and judgement.
- **ARCHIVIST** Class Digital Pinup Board (See class hub page for link) – Place to put your weekly progress and final assignment uploads.
- **RELIEF (**https://toolkit.allmeans.works/tools-3d/relief)Site Model Generator

These are the keystones. Demos of each tool and additional tools in the Good Tools Kit will be given in class when the relevant module begins.

CLASS HUB: every tool this course uses, organized by module, is one click away at toolkit.allmeans.works/class/arch273



ARRHOV FRICK, BREDOREN, 2021

↓ ASSIGNMENT SEQUENCE AND LEARNING GOALS

MODULE 1: TEMPORAL SITE ATLAS (4 WEEKS) — 25% Convert territorial and site research into a 24”x24” composite experimental analysis drawing — built from layered cutout parts and delivered in three full iterations (24”x24”x24”) — that tells the story of your Superfund site from 100 years in the past to 100 years into the future, plus a group 3D-printed site model.

MODULE 2: 3 RECTANGLES — ECO-LOUNGE STUDIES (3 WEEKS) — 25% Iterate prototypical pavilion compositions (Roof, Room, Plinth) inflected by site conditions — sun, wind, soil, topography, sight lines, social desires — built in Rhino or Proving Ground, tested and imaged in Proving Ground, alongside analog study models — delivered as formatted 36”x36” contact sheets, and aggregated in week 6 into a first-pass Village at the scale of the final.

MIDTERM REVIEW WEEK (1 WEEK) Mandatory milestone review — presentation of Modules 1 and 2, including a first-pass Village at the scale of the final project.

MODULE 3: ECO-LOUNGE ENSEMBLES (4 WEEKS) — 25% In teams of two, rework your week-6 first pass into a resolved, site-specific Village of Eco-Lounges — a 100-year community remediation and monitoring center whose lounges adjust through successive builds, with new materiality and siting, as the site’s ecology regenerates — documented in section perspectives and studies of various types.

MODULE 4: STORIES OF THE NEAR FUTURE — ARCHITECTURAL GRAPHIC NOVELS (4 WEEKS) — 25% Weave the life of the Eco-Lounge Village over 100 years into a multi-spread architectural graphic novel — 9”x15” pages — that fuses orthographic, perspectival, analog, and digital drawing techniques, plus physical models.

FINAL REVIEW WEEK (1 WEEK) Mandatory milestone review — presentation of all work.



GO HASEGAWA – HOUSE IN A FOREST, 2005

↓ GRADING SYSTEM

GRADE POINTS (UNIVERSITY-ALIGNED)

This studio uses grade points consistent with the University's grading definitions:

- **A (4.0):** Exceptional; above and beyond requirements in content and quality
- **B (3.0):** Above average; strong, complete, clearly beyond minimum
- **C (2.0):** Meets minimum requirements (baseline)
- **D (1.0):** Below average but passing; significant weaknesses or missing components
- **F (0.0):** Unacceptable or not submitted

Baseline rule (important): C (2.0) = meets minimum requirements. B (3.0) = above average. A (4.0) = exceptional / above and beyond.

TAs will default to whole letters (A/B/C/D/F). +/- may be used for borderline cases.

You do not start the semester with a grade; you have to earn a grade. Completion of the minimum goals for each assignment and minimum participation earns an average C for that assignment. (Reference: University Student Code, Article 3, Part 1.)

FEEDBACK AND PROGRESS COMMENTS

Comments on progress will be issued throughout the semester for each assignment, either written or verbally during reviews. Students will receive weekly feedback in studio and grades via Canvas. Canvas will show a running total based on graded items. We grade using grade points (0–4), not percentages. Canvas may display percentages automatically; treat them as a translation of the grade-point system, not a separate grading method. What should be prioritized most in school — particularly in design school — is continual presence, participation, and steady progress each week. You will be rewarded for giving your best efforts both to the assignments and to the studio culture, and for showing progress each week and over the course of the semester.

EXTENSIONS AND COMMUNICATION

If you need extra time for an assignment, please let the instructors know as early as possible. If you can keep track, you will have greater success as each assignment flows from the previous one. We are aware that life happens and sometimes you may need an extension due to extenuating circumstances. Keep open communication with your teachers. If it becomes a habit, you may need to get in touch with DRES about an accommodation (see below) without which there will be consequences for your grade.

CREDIT HOURS AND WORKLOAD

This is a four credit-hour course; students are expected to spend approximately eight hours outside of class time on the work for this class each week, in addition to the six hours of in-class studio time. All work and assignments are designed to be completed within class time and the allotted outside hours. See the university's credit hour definition: https://provost.illinois.edu/policies/policies/courses/credit-hour-definition/

50/50 WORKFLOW (PROCESS + PRODUCT) FOR EACH ASSIGNMENT

This is the grading rubric for the semester. Each module grade value is split evenly:

50% PROCESS PARTICIPATION (WEEKLY ARCHIVIST PROGRESS UPDATES) You must post process work to the class Archivist weekly (and ideally after every class session). TAs review Archivist activity and record weekly participation/progress grades in Canvas.

50% PRODUCT COMPLETION (FINAL SUBMISSION) You must submit final required documentation to the corresponding assignment folder (Google Drive, as specified in each brief) by the deadline. Final submissions are graded for content and quality.

Final submission must include: final drawings / boards / model documentation required by the deliverables outlined in the module brief, and a curated selection of process documentation sufficient to demonstrate development (the Archivist remains the full public process archive).

PARTICIPATION / WEEKLY PROGRESS RUBRIC (A–F GRADE POINTS)

Weekly participation credit is based on visible, dated evidence of ongoing work posted to the class Archivist (not on whether the design is already "good").

A (4.0) — EXCEPTIONAL PARTICIPATION

- Posts after most work sessions (class + weekend) with clear dates
- Demonstrates iterations of ideas (multiple options, tests, refinements)
- Shows clear response to feedback (notes, revisions, new direction)
- Documentation is legible, labeled, organized, and easy to follow
- Evidence of sustained effort across the week (not a single upload event)

B (3.0) — ABOVE-AVERAGE PARTICIPATION

- Consistent posting across the week (typically more than one update)
- Clear progress documented; some iteration beyond a single pass
- Posts are generally on time and properly tagged (right project, right module/week/site tags)
- Documentation is legible and sufficient for critique

C (2.0) — MEETS MINIMUM REQUIREMENTS (BASELINE)

- At least one dated post by the weekly deadline
- Verifiable progress is present (even if uneven)
- Work is tagged correctly and readable enough to evaluate

D (1.0) — BELOW MINIMUM BUT PASSING

- Late, untitled, mis-tagged, or too unclear to verify progress
- Minimal evidence of work during the week
- Repeated documentation issues (illegible photos/scans, empty titles, missing tags)

F (0.0) — NO PARTICIPATION RECORD

- No post that week, or work is effectively missing/unreviewable

Weekly deadline: posts count for the week if uploaded by Sunday 11:59pm (unless otherwise announced). Weekly grades are recorded before every Monday, assessing the work from the previous week (Monday through Sunday).

FINAL ASSIGNMENT GRADE RUBRIC (A–F GRADE POINTS)

Final module deliverables will be listed on the assignment briefs. The rubric below explains how letter grades are determined across requirements, craft, clarity, and completeness.

What "requirements" means: "Requirements" = the specific items listed in the module brief (files, drawings, models, naming, dimensions, process documentation, etc.). Meeting requirements is necessary but not sufficient for an A.

How grading is decided (the four lenses) Final grades for modules consider the same four lenses every time:

- **Completeness (Scope + Coverage):** Did you submit everything requested, in the right formats, clearly labeled?
- **Clarity (Legibility + Intent):** Can a reviewer understand what you made, how it works, and why you made it — without you narrating?
- **Craft (Control + Execution):** Are drawings/models clean, controlled, and consistent (lineweights, scaling, alignment, drawing and modeling accuracy, file hygiene)?
- **Resolution (Iteration + Decisions):** Does the work show evidence of testing options and making strong final choices (not just "one pass")?

A (4.0): ABOVE AND BEYOND REQUIREMENTS IN CONTENT AND QUALITY

- Meets all requirements and elevates them through visible care, ambition, and refinement.
- The work feels purposeful: choices are intentional, coherent, and clearly tested.
- Craft is consistently strong across the whole project (not just a standout moment).
- The submission reads as complete and self-sufficient — someone can understand and review it without needing you to narrate.

B (3.0): ABOVE AVERAGE; REQUIREMENTS MET STRONGLY

- Meets all requirements with strong overall quality and clear effort.

- The main idea is clear and supported; most choices feel resolved.
- Craft and presentation are solid, with a few minor weak spots or uneven areas.
- The work is easy to follow and demonstrates good care, even if not fully “polished everywhere.”

C (2.0): MEETS MINIMUM REQUIREMENTS

- Required components are present and submitted on time.
- Work is understandable, but may be uneven: some elements unresolved, unclear, or underdeveloped.
- The core idea is present, but not consistently supported or clearly communicated.
- Craft shows effort but lacks control or care in key areas; some parts feel rushed or unresolved.
- Reviewers can assess it, but they must work harder to interpret intent and evaluate decisions.

D (1.0): BELOW MINIMUM

- Major requirements are missing or the work does not hold together as a complete, assessable project.
- The idea is unclear or incomplete, and important choices feel unmade.
- Craft and care fall below expectations; the work reads as rushed, fragmented, or underdeveloped.
- Limited evidence of meaningful iteration or improvement.

F (0.0): NOT SUBMITTED BY THE DEADLINE (OR REQUIRED FINAL DOCUMENTATION ABSENT)

- No submission, or the required final documentation package is missing to the point that the project cannot be assessed.

REVIEW ATTENDANCE POLICY (MIDTERM + FINAL)

Midterm and Final Reviews are required studio milestones.

Policy: Failure to attend/present during the scheduled review time (without approved excuse) results in an automatic 50% reduction to the module grade associated with that review.



ATELIER BARDILL – VALERIO OLGIATI – 2005-2007

↓ ARCHIVIST STANDARDS

Purpose. The Archivist (toolkit.allmeans.works/pinup) is our shared studio wall and the class record: upload work, tag it, keep the record. It is where you document process, make work visible to the full studio, and maintain an organized archive of design development over time — studio memory plus metadata. Sign in with your illinois.edu account.

WHERE TO POST

- One class archive, organized by tags — there are no boards, rows, or columns to misplace work in.
- **Every upload gets:** Project = arch273 · a module tag (module-1 … module-4) · a week tag (week-01 … week-16) · your site tag (tar-creek, butte, onondaga, colorado-smelter, palmerton) · a stage tag (process, pinup, or final).
- Mis-tagged or untagged work may be treated as missing until corrected.

POSTING FREQUENCY

- **Expected:** post after every class session and once during Weekend/Homework.
- **Minimum requirement:** post at least once per week during each module block.

TITLE, TAGS, AND NOTES (REQUIRED)

Give every upload a real title — "what this is," not "IMG_4021." The Archivist records your name and a timestamp automatically, so undated posts are a solved problem; use the notes field to say what changed since your last upload and what feedback you are responding to. Still put your name and date on the work itself — images travel beyond the archive, and every image you make and share should carry both.

FILE TYPE RULE (REQUIRED)

Upload JPG images only. No vector PDFs. If you have a PDF, convert it to JPG(s) before posting. For multi-page boards, post a sequence of JPGs (board_01.jpg, board_02.jpg, etc.).

IMAGE SIZE AND RESOLUTION (REQUIRED)

- **Pin-up boards/sheets:** longest side 3000–4500 px (target ~3600 px), 150–200 dpi (target 200 dpi), ideally <5 MB (hard cap 10 MB).
- **Process sketches/screenshots:** longest side 2000–3000 px is usually sufficient.

LEGIBILITY STANDARD (REQUIRED)

Images must be readable: in focus, well-lit, cropped/rotated square, and posted with close-up + context views when needed. If images of drawings and models are illegible, they effectively don't exist.

CLEANLINESS AND PROFESSIONALISM

Keep your tags accurate and your titles honest. Do not delete or alter others' work. TAs may re-tag items for consistency of the record.

FINAL TAG REQUIREMENT

For each module, required final deliverables must be uploaded and tagged final by the deadline. Missing final documentation may result in a failing grade for that module.

IN-CLASS CAPTURE: QR DROPS

Some sessions will open a QR drop (the Archivist's classroom sibling, toolkit.allmeans.works/class-archivist): scan the code and send photos straight from your phone — a print drop auto-formats them to 11x17 sheets at 300 dpi, a slideshow drop collects candids for the end-of-week show. QR drops are for in-class capture; your weekly record still lives in the Archivist.

COMMUNICATION

It is incumbent upon the student to communicate with their TA in a timely fashion if there is an issue with accomplishing this weekly task. For example, if you are unable to sign in or upload to the Archivist for some reason, email your images to your TA to have them upload for you that week.

↓ DOCUMENTATION REQUIREMENTS (SCANS + PHOTO STUDIO)

Purpose. Architecture is communicated through images. Professional-quality documentation is required. This means using scanners for drawings and the photo studio for models (not low-light phone snapshots). We are in the image making business and you are expected to follow all the way through and document all of your work to the best of your ability.

DRAWINGS: SCANNING REQUIREMENT (REQUIRED)

Use a flatbed scanner or campus scanning station whenever possible (flatbed scanners are available in the print labs and Ricker Library).

Minimum scan settings: Linework: 300 dpi, grayscale (or color if needed). Tone/collage/mixed media: 400 dpi, color.

Cleanup required: crop, rotate square, adjust levels/contrast, remove background shadows. If photography is unavoidable, it must be evenly lit, square, glare-free, and legible.

MODELS: PHOTO STUDIO REQUIREMENT (REQUIRED)

Models intended for review/final documentation must be photographed in the photo studio with lights and sweeps.

Minimum photo set: 2 overall 3/4 views (front + back) · 1 close-up/detail · 1 top/plan-like view (if applicable) · scale reference (recommended).

Export for the Archivist: JPG, longest side 2500–4000 px, 150–200 dpi, ideally <5 MB each.

Accountability: Repeated unreadable documentation may be treated as incomplete work and may not receive full credit.



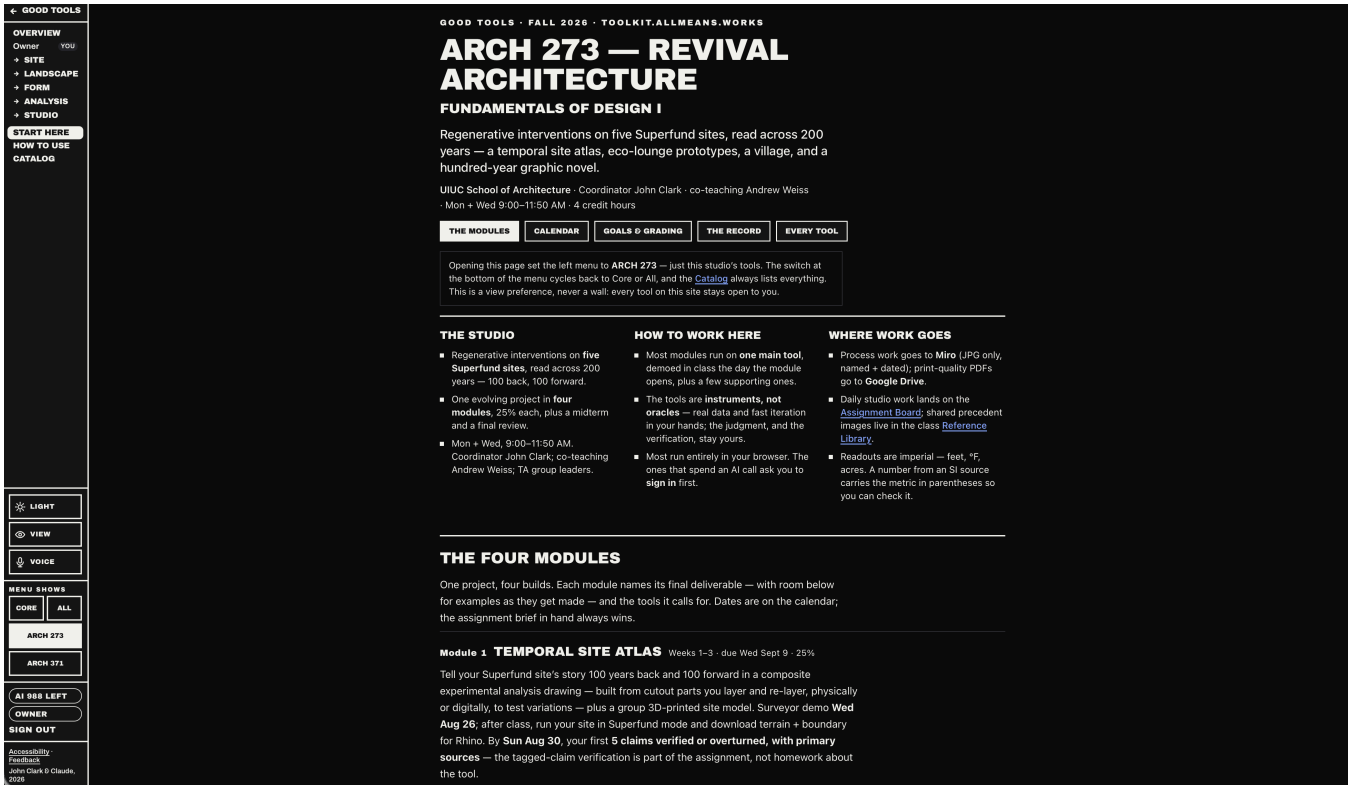
BERND & HILLA BECHER — TYPOLOGIES: ONE SUBJECT, ONE LIGHT, ONE CAMERA ANGLE



A MAGNUM CONTACT SHEET — EDITING AS VISIBLE THINKING

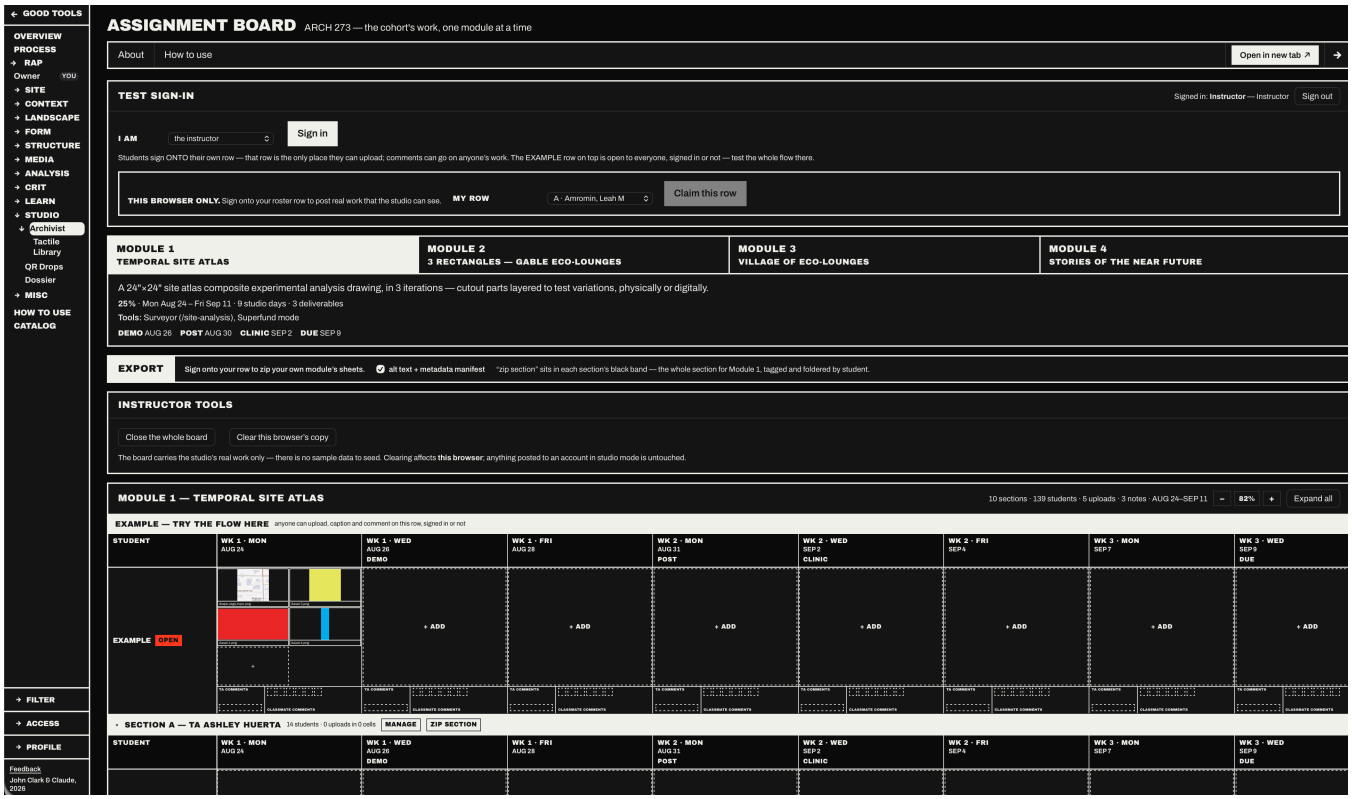
↓ LINKS / WHERE TO SUBMIT

STUDIO WEBSITE HOMEPAGE https://toolkit.allmeans.works/class/arch273?class=arch273



WEEKLY PROGRESS (SCREEN-QUALITY JPGS): ARCHIVIST Use the class Archivist as the public studio wall and process archive — one archive for the whole semester, organized by tags (see Archivist Standards above).

https://toolkit.allmeans.works/pinup



FINAL MODULE DOCUMENTS (PRINT-QUALITY PDFS): For this class we will use Archivist for archiving assignments and final documentation. Upload a single multi-page PDF with all images of the work / process for that module. Follow naming conventions and titleblock requirements stated in each brief — use appropriately sized InDesign titleblock documents, and do not downsize images and drawings onto smaller titleblocks than the source images.

Every image you make and share should have your name and date on it.

You will receive notifications through Canvas and email. Canvas will also hold templates, demo files, readings, and examples.

FINAL DOCUMENTATION / ARCHIVE (END OF SEMESTER)

To receive your semester grade, you will be required to submit selected digital documentation of your work by December 11th, 2026 at the latest. It is a good habit to save and photograph your work throughout the semester for your own portfolio. You will receive additional instructions later in the semester detailing the requirements.

DEMO RECORDINGS

All demos and lectures will be recorded and archived for viewing on the Mediaspace channel below. This playlist serves as a repository for introductory tutorials created by your instructors for both the 1st and 2nd year studios. Please allow time for videos to upload and process after class. Tutorials will be linked on Canvas as well.

https://mediaspace.illinois.edu/channel/channelid/347083982

↓ CALENDAR — FALL 2026

Course Calendar. ***NOTE: Schedule is subject to change. All changes will be announced in class and via email.**

WEEK	S	M	T	W	TH	F	S
1		**Aug. 24 — Introductions of Teachers and Syllabus · Tools Bootcamp**	25	**26 — Assignment 1: Temporal Site Atlas (Mapping Collage) & Site Models**	27	28	29
2	30	**31 — Work Day / Pin-up**	Sept. 1	**2 — Work Day / Pin-up**	3	4	5
3	6	**7 — Labor Day — No Classes**	8	**9 — Review of Assignment 1 Progress / Work Day / Pin-up**	10	11	12
4	13	**14 — Review of Assignment 1**	15	**16 — Assignment 2: Contextual Prototypes (Iterative Design)**	17	18	19
5	20	**21 — Work Day / Pin-up**	22	**23 — Review of Assignment 2 Progress**	24	25	26
6	27	**28 — First Pass at the Village**	29	**30 — Work Day / Pin-up**	Oct. 1	2	3
7	4	**5 — Midterm Review**	6	**7 — Work Day / Pin-up**	8	**9 — Grad Reviews**	10
8	11	**12 — Assignment 3: Eco-Lounge Ensemble (Wholistic Design)**	13	**14 — Work Day / Pin-up**	15	16	17
9	18	**19 — Work Day — Study Models**	20	**21 — Review of Assignment 3 Progress**	22	23	24
10	25	**26 — Work Day — Plans**	27	**28 — Work Day / Pin-up**	29	30	31
11	Nov. 1	**2 — Work Day / Pin-up**	3	**4 — Review of Assignment 3**	5	6	7
12	8	**9 — Assignment 4: Stories of the Near Future (Design Narratives)**	10	**11 — Work Day / Pin-up**	12	13	14
13	15	**16 — Work Day / Pin-up**	17	**18 — Pin-up of Draft Storyboard**	19	20	21
14	22	**23 — Fall Break — No Class**	24	25	26	27	28
15	29	**30 — Work Day / 90% Completion**	Dec. 1	**2 — FINAL REVIEW**	3	4	5
16	6	**7 — Rework Final Review Projects**	8	**9 — Last Day of Class — Archiving**	10	11	12

↓ ATTENDANCE AND PARTICIPATION

Students are expected to come to studio on time and be ready to participate as members of the studio community. Most of your learning happens through engagement with your classmates, which cannot happen if you do not attend class.

- Arriving late or leaving early is poor form and disruptive; you may be considered absent for the entire class session for arriving or leaving 15 minutes late or ahead. If you are repeatedly late, automatic absences will start to be applied to your attendance record by your TA.
- Students shall attend all classes, be present, and contribute to critique during reviews.
- If you cannot attend a day of class, you must alert the instructors and your TA by email before class.
- If you miss a single class, you are obligated to arrange to attend a single office hours with your (or another) TA within one week. This does not excuse your absence, but gets you caught up.
- You get three unexcused absences. Each additional unexcused absence will result in the loss of one full letter grade from your overall course grade.
- If you miss three or more classes, you are obligated to attend office hours with one of the professors within one week.
- If you wish to get an absence changed from unexcused to excused, then you must obtain an Absence Letter from the Dean of Students, then email the absence letter to your TA and the professors. It must be requested within 10 days of the absence. See: https://odos.illinois.edu/resources/students/absence-letters
- Absences will be considered excused only in cases that meet the criteria of the Student Code: http://studentcode.illinois.edu/article1/part5/1-501/. Students are responsible for providing documentation (e.g., a doctor's note on letterhead) to the Dean of Students for the absence letter, not to the TAs and professors. If you feel sick or exhibit symptoms of the flu, COVID-19, or other infectious illnesses, please stay home. Rest is critical for healing; once you are feeling better, we will work together to ensure you continue progressing through the course.
- Students should notify their TA and the instructors in advance of any absence or lateness, excused or unexcused. Students observing religious holidays shall notify their TA and the instructors in the first week of the semester. The same applies to student-athletes who will miss class due to games or travel.

REVIEWS

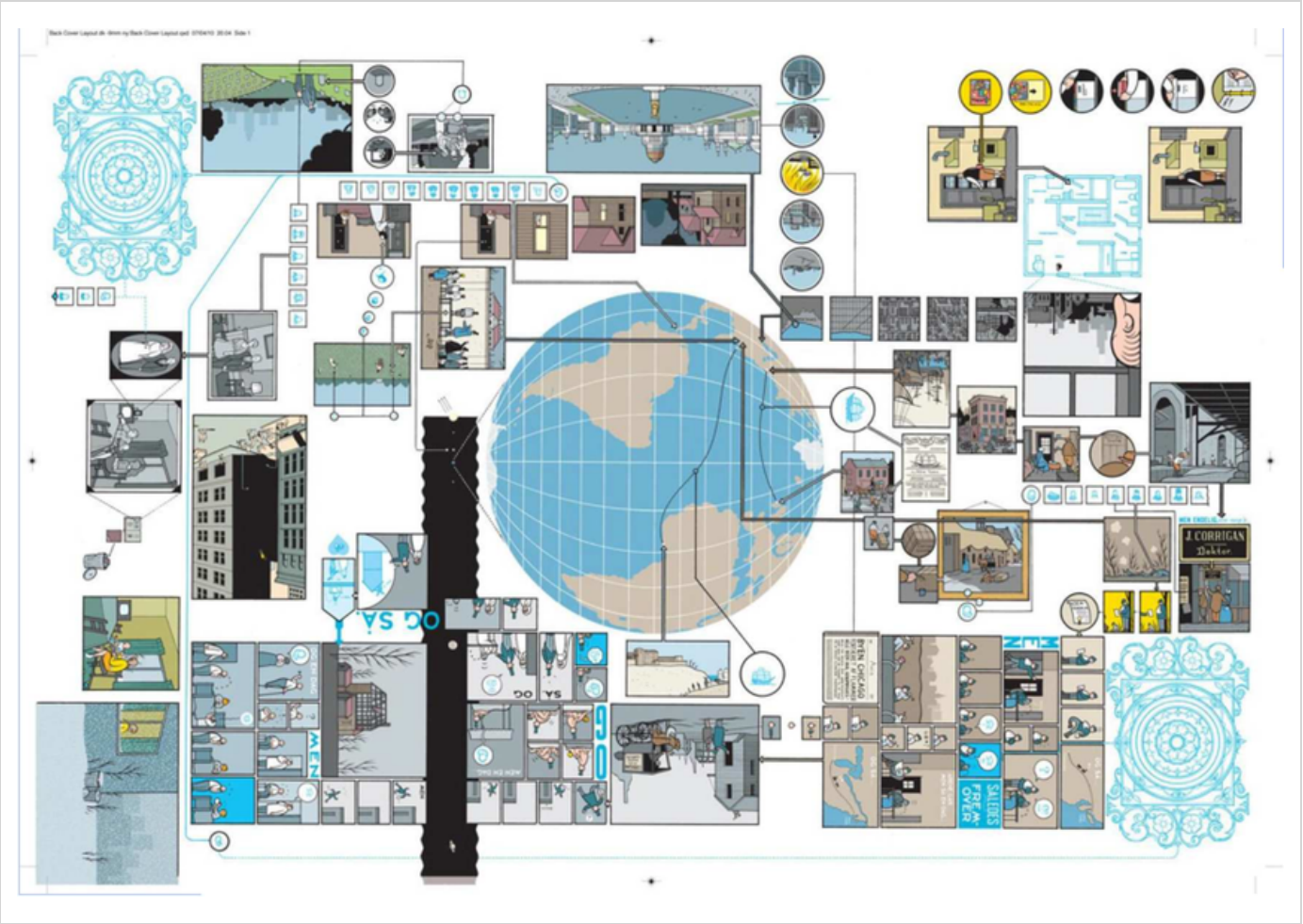
Students are expected to attend Midterm and Final Reviews and to be present, attentive, and engaged for the full review period. Take notes for your classmates who are reviewing and provide each other with an attentive audience. If you are late for a review you will not be able to present.

STUDIO ETIQUETTE

During designated studio hours, students are expected to work on ARCH 273 studio work and not other coursework. Internet and mobile device use for anything other than coursework during class is prohibited, especially social media. Students shall not watch TV/movies during class time. Headphones are not permitted unless listening to lecture/demo content directly related to the course. Wearing headphones is isolating and you should be listening and participating in studio culture instead. Breaching these etiquette rules may result in being marked absent for the entirety of that class.

↓ STUDIO CULTURE

- **Be punctual and prepared.** Review the schedule and check your email for updates. Reach out to your instructors if anything is unclear. Review and follow the attendance policy.
- **Be present individually and collectively.** We learn from each other. Pay attention to what is happening around the room and treat your classmates' work as a resource. Be physically and mentally present during pinups and discussions. Save headphones and non-class videos for outside studio time.
- **Be generous.** All insights and perspectives are valued in the studio. Use pinups and discussions to practice asking questions and offering constructive feedback. The golden rule applies: you get what you give.
- **Be attentive and thorough.** Read assignment briefs carefully and follow what is asked in class. The materials and workflows in this course are designed to focus and accelerate your creative process.
- **Be collaborative rather than competitive.** A successful studio is one where everyone produces strong work together. Share knowledge, techniques, and resources. Support studio cohesion.
- **Be optimistic and joyful.** Have fun and cultivate delight in the process and outcomes. Joy and humor matter — they help sustain ethical, high-quality work over time.



CHRIS WARE, JIMMY CORRIGAN, 2000

TIME MANAGEMENT

Architecture studio has a reputation for requiring many hours. While mastery does require focus and effort, it is not required that you torture yourself with all-nighters for this major. Learning time management is one of the most valuable skills you will develop in this course.

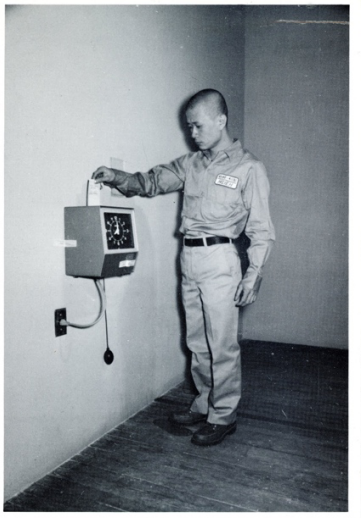
- Arrive rested, fed, and ready to work. Class starts at 9:00 AM, which means being ready to begin work at 9 — not walking in the door at 9. My life advice is to get in the habit of getting to places early.
- Schedule focused work time throughout the week to accomplish your homework (approximately 8 hours per week for this four credit-hour studio) and time to take care of your health (sleep, exercise, eating / hydration).
- Our in-class studio time (6 hours/week) is precious — use it fully.

Students struggling with time management should make an office hours appointment with an instructor or your TA (and/or use campus support resources) to discuss strategies for completing assignments within the allotted time. Time management is a skill that can be learned like learning to draw, but only if you practice.

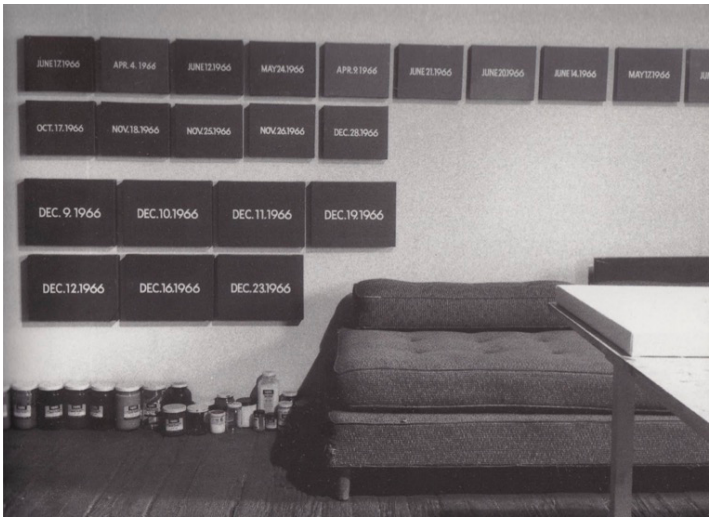
STUDIO CLEANLINESS

While we value a messy creative process, we also respect classmates in a shared studio space. Maintain cleanliness of your desk and shared areas to support a clean and healthy workplace.

- Keep your work area and aisles free of airborne particles and large debris. Keep all aisles clear at all times; store your tools in your kit bag under your desk.
- Do not leave food out in the studio at any time.
- Do not leave drawings or models on the floor. Store finished or in-progress drawings between two sheets of cardboard/chipboard to protect them.
- No spraypainting, creation of dust and particles, hotwire foam cutting, or other toxic / messy processes in the studio. Use the appropriate shop and spray booth facilities that are available to you for these processes.



TEHCHING HSIEH, ONE YEAR PERFORMANCE 1980–81 — PUNCHING A TIME CLOCK EVERY HOUR, ON THE HOUR



ON KAWARA, TODAY SERIES — A DATED DAILY PRACTICE

↓ FABRICATION SHOPS

Students should have (or get) at least Tier 1 training in the School of Architecture woodshops if they have not done so already. This semester's modules use the laser cutters and 3D printers in the FabShop — see the site below for training and procedures.

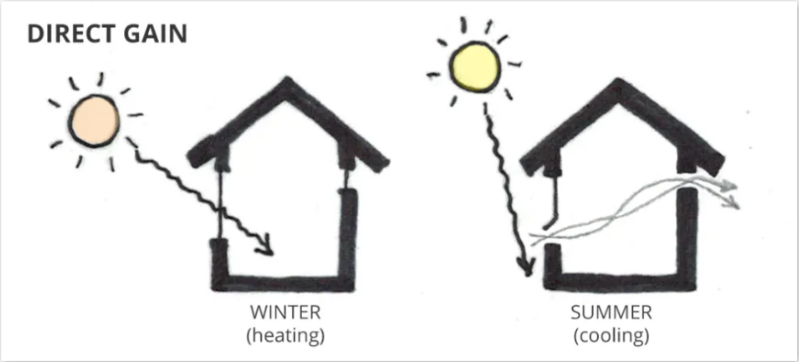
- School of Architecture Woodshop: https://arch.illinois.edu/culture/resources-for-current-students/woodshop/
- School of Architecture DigiFab Shop: https://arch.illinois.edu/culture/resources-for-current-students/digifab-shop/

There is another nearby shop many students use: the Siebel Center for Design. This shop has its own procedures, rules, and training systems. If you choose to use that shop at any time, you must do so respectfully and in full accordance with their rules and procedures.

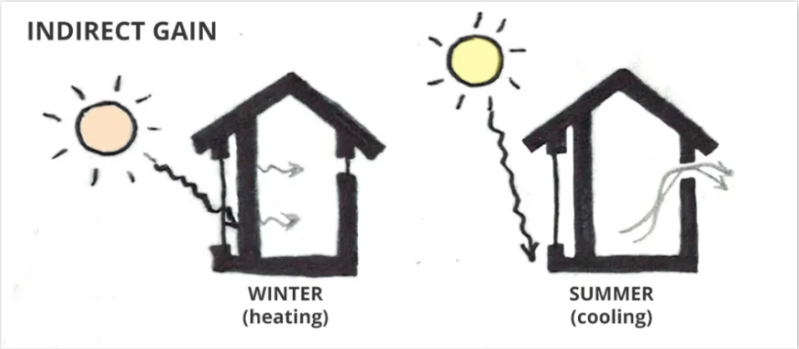
- Siebel Center for Design — The Shop: https://designcenter.illinois.edu/thecenter/labs/theshop

Passive solar design works in three ways:

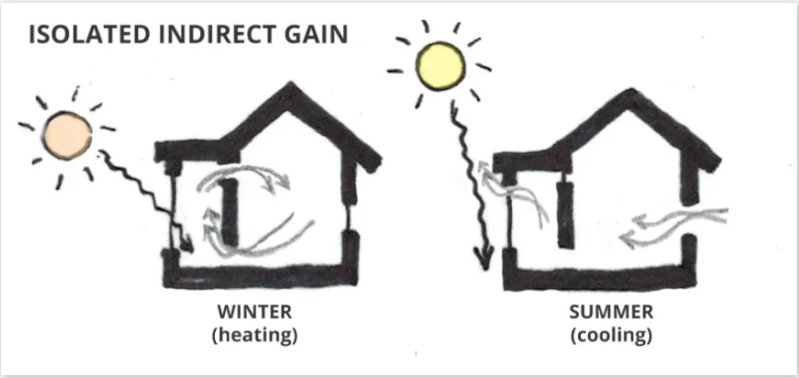
1. Direct gain systems: heat spaces via direct solar gain through glass



2. Indirect gain systems: heat a part of a building like a thick wall or concrete floor then rely on conduction to slowly transfer heat to space over time, aka thermal mass



3. Isolated indirect gain systems: heat an adjacent space then rely on convection to transfer heat to other spaces, aka sunrooms



↓ MATERIALS AND EQUIPMENT

REQUIRED ITEMS

You should still be using “The Kit” that was used in your first year. The following specific equipment should be on hand with you for each class period:

- Sketchbook, hardcover side-wire, <8.5”x11” (dedicated for this class)
- Bristol board / Tracing paper roll / Pencils and pens
- Architect’s scale — imperial units
- Drafting tape or drafting dots
- X-Acto knife and blades
- Model making supplies as needed to complete assignments throughout the semester

TECHNOLOGY REQUIREMENTS

- Laptop computer meeting School of Architecture technical specifications
- Computer mouse with three buttons and scroll wheel (you must bring a mouse to class each day)

https://web.faa.illinois.edu/app/uploads/sites/3/2024/08/School-of-Architecture-Recommended-Laptop-Technical-Specifications-2.pdf

If you cannot afford any required materials or equipment, please let your instructor know as soon as possible.

SKETCHBOOK

Students shall keep a dedicated sketchbook for this class. Consider it your companion in which you will record your observations around campus and during your travels as well as for working out your 3D compositional ideas for the assignments. Experiment with media, including collages, rubbings, writing, and color. Make some quick and gestural and others slower and considered. This craft may not come easy to you at first, but like a musician you will only get better with practice — in fact that is the only way to get better. This practice is intended to encourage the pencil in your hand becoming an extension of your mind.

COMPUTERS AND SOFTWARE

Install Adobe Creative Suite (Photoshop, Illustrator, InDesign, Premiere) on your personal computer. This is available through the university webstore:

- https://webstore.illinois.edu/shop/product.aspx?zpid=7170

We will use Rhino 3D:

- https://www.rhino3d.com/
- Student licenses are available for purchase ($195), but you are not required to buy Rhino for this class. You can use the 90-day trial or access Rhino through UIUC AnyWare (below).

We will also use Twinmotion (free education license):

- https://www.twinmotion.com/en-US/license

UIUC ANYWARE (VIRTUAL COMPUTERS / COMPUTER LAB)

You can access virtual machines loaded with design studio software at the link below. This allows you to use a more powerful computer with your personal computer serving as a “window” into the virtual machine.

- https://techservices.illinois.edu/uiuc-anyware/

Use cloud storage (OneDrive/Box/Google Drive) to move files between the virtual machine and your personal machine. Do not save files directly to the virtual machine’s hard drive.

Tutorial of how to use (recommended watching for all first time UIUC AnyWare users):

- https://mediaspace.illinois.edu/media/t/1_99jkjuln

↓ SUPPORT AND ACCOMMODATIONS

DISABILITY ACCOMMODATIONS

To obtain disability-related academic adjustments and/or auxiliary aids, students with disabilities must contact the course instructor and the Disability Resources and Educational Services (DRES) as soon as possible. To contact DRES, you may visit 1207 S. Oak St., Champaign, call 217-333-1970, e-mail disability@illinois.edu, or go to the DRES website at http://disability.illinois.edu/. If you are concerned you have a disability-related condition that is impacting your academic progress, there are academic screening appointments available on campus that can help diagnose a previously undiagnosed disability by visiting the DRES website and selecting “Sign-Up for an Academic Screening” at the bottom of the page.

The School and faculty will make reasonable modifications in policies, practices, or procedures unless the modifications fundamentally alter the nature of the student’s architectural education. Reasonable accommodation in the design studio might include, but is not limited to, adjusting project time limits or making facilities readily accessible to individuals with physical disabilities. It is the responsibility of the student to make their disability status and subsequent need for an accommodation known to their studio instructor to begin this process. If you intend to use your accommodation at any point during the semester, you must clearly communicate that each time to your TA and the teaching team.

TUTORING AND INSTRUCTIONAL SERVICES

You have access to services across campus to assist you with synthesizing and processing course materials, as well as with English language comprehension and writing. Visit the following for more information on workshops and one-on-one sessions:

- Academic Services Center: http://www.omsa.illinois.edu/academics/tutoring.html
- Linguistics Department (Academic Conversation Skills): http://www.linguistics.illinois.edu/students/esl/academic-conversation-skills.html
- Center for Writing Studies: http://www.cws.illinois.edu/workshop/about/

SUPPORT RESOURCES

As members of the Illinois community, we each have a responsibility to express care and concern for one another. If you come across a classmate whose behavior concerns you, whether in regards to their well-being or yours, we encourage you to refer this behavior to the Student Assistance Center (333-0050) or online at odos.illinois.edu/community-of-care/referral/. Based on your report, staff in the Student Assistance Center reaches out to students to make sure they have the support they need to be healthy and safe.

Further, as a Community of Care, we want to support your overall wellness. We know that students sometimes face challenges that can impact academic performance (examples include mental health concerns, food insecurity, homelessness, and personal emergencies). Should you find that you are managing such a challenge and that it is interfering with your coursework, you are encouraged to contact the Student Assistance Center (SAC) in the Office of the Dean of Students for support and referrals to campus and/or community resources.

Bryan Deutsch, LCSW, is the embedded FAA counselor. Students can contact him if they are experiencing a difficult time functioning due to mental health symptoms, being overwhelmed, or not being sure how to manage stress. To set up an initial appointment with Bryan (bmdeuts2@illinois.edu), you can email him or attend his office hours Monday, Thursday, Friday 4–5p in the Architecture Building, Room 108. If you have questions about mental health or are not sure where to turn, please use the embedded counselor as a resource.

↓ POLICIES AND RESOURCES

DROP CLASS POLICY

The student is responsible for understanding the university's policy and procedure regarding withdrawing from the course. Some deadlines and procedures must be followed. For advice, speak with your undergraduate advisor.

PERSONAL PRONOUNS

We strive to cultivate an environment of professional courtesy and respect. Please let your teachers and teaching assistants know if you have a preferred name other than what is on the official roster and if you have preferred pronouns.

ANTI-RACISM AND DIVERSITY

Please read the Illinois School of Architecture statement here: https://arch.illinois.edu/about/statements/

ACADEMIC HONESTY

You are expected to complete your own work unless otherwise indicated by the instructor(s). Plagiarism in any form is not tolerated and may result in failure of the course. See Article 1 of the Student Code (Academic Integrity): http://studentcode.illinois.edu/article1_part4_1-401.html. This includes AI use, as covered below.

AI POLICY

Generative AI is a powerful tool, and students are expected to use it responsibly and with a high standard of ethical conduct. The appropriate use of generative AI will vary from course to course. Guidelines for using generative AI in this course are as follows:

This studio takes an instrumented approach to AI: we use it where it extends your reach, and we ban it where it would skip the reps that build your judgment.

What is allowed and encouraged:

- The studio toolkit (Site Analysis, Crucible, Eco-Lounges at toolkit.allmeans.works). These tools are built for this course and are part of the assignments. They surface data and iterations — you remain the author, and you are expected to verify every claim they make.
- LLM tools for research and for learning workflows. If you use them for research, you must provide sources and references for any information you keep, and verify those sources exist.
- Document and attribute all AI contributions to your coursework. This includes its use in text, image generation, or as a collaborator in the design process.

What is forbidden:

- Use of AI tools for image creation, document writing, or other creative production acts. We are here to make art; let's not abdicate the responsibility to learn the craft of art making. If a tool invents, draws, renders, composes, or writes your work for you, it is not allowed.

If there is doubt:

- You may be asked to show originals and process (raw scans/photos, drafts, layers, versions, screenshots). Inability to provide these may be treated as unauthorized AI use. When in doubt, ask before using a tool or feature.
- Failure to abide by these guidelines is a violation of academic integrity. We will investigate suspected uses of generative AI that do not follow these guidelines and apply sanctions as outlined in the Illinois Student Code.
- Take full responsibility for AI contributions, ensuring the accuracy of facts and sources. When using AI, students should remain responsibly in control and accountable for the outputs in the design process.

Generative AI and Data Privacy

When using online services, including generative AI platforms, realize that companies may store, share, or sell your data. Be wary of sharing private personal information. Learn to develop safe online habits (Illinois Privacy & Cybersecurity).

NAAB CRITERIA

Program Criteria: PC.3 Ecological Knowledge and Responsibility — How the program instills in students a holistic understanding of the dynamic between built and natural environments, enabling future architects to mitigate climate change responsibly by leveraging ecological, advanced building performance, adaptation, and resilience principles in their work and advocacy activities.

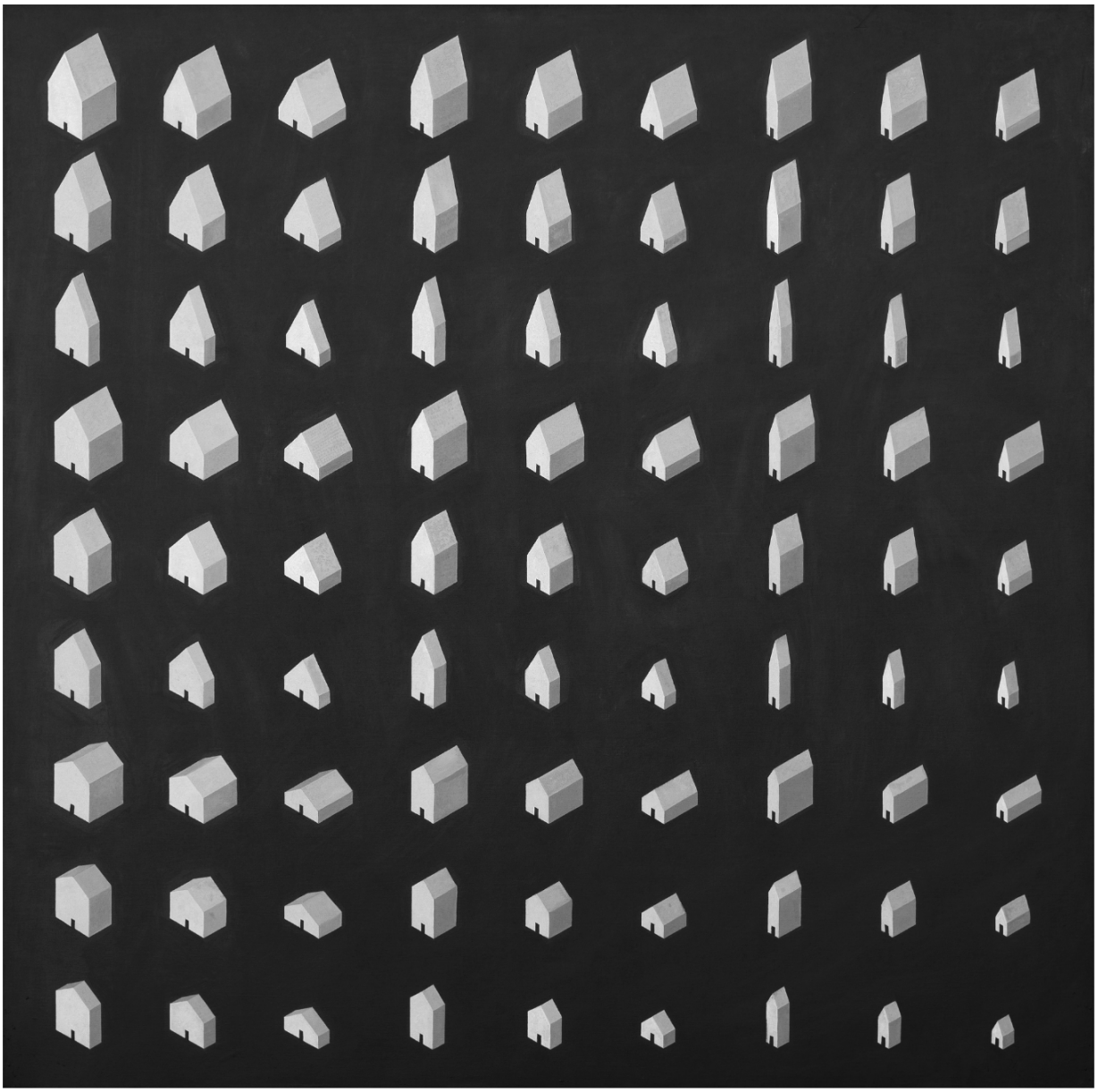


Figure 1.1 Finite Format 09. Oil on canvas, 180 × 180 cm. Pezo von Ellrichshausen. 2014.

↓ BIBLIOGRAPHY

While there are not going to be specific readings to discuss in this studio class, your teachers will share PDFs of relevant essays and references throughout the semester. There is also a collection of relevant and useful books on hold at Ricker Library for your reference. Students are expected to familiarize themselves with the reading list below, and to focus on and supplement the texts that are most relevant to their interests and the further development of their projects — the list is inexhaustive. Key reference books are available online through the library at the link below, graciously put together by our librarians at Ricker Library. (Click on the “Drawing, Modeling, Details” tab to access books.) You can view these by logging into the library website with your NetID and password. See the class hub and the Archivist throughout the semester for relevant images and readings your instructors will share with you.

https://guides.library.illinois.edu/ARCH_171-172

HELPFUL DESIGN REFERENCE HANDBOOKS

- Allen, Edward, and Joseph Iano. The Architect’s Studio Companion: Rules of Thumb for Preliminary Design. 6th Edition (2017), Wiley, ISBN-13: 978-0470641910. ISBN-10: 0470641916.
- Kwok, Alison G., and Walter Grondzik. The Green Studio Handbook: Environmental Strategies for Schematic Design, Third Edition (2018), Routledge, E-book or Paperback ISBN 9781138652293.
- Farrelly, Lorraine. Drawing for Urban Design. (Available as an ebook from the UIUC Library)
- Jenkins, Eric. Drawn to Design: Analyzing Architecture Through Freehand Drawing (2012), Birkhäuser, ISBN 3034607989. (Available as an E-Book through Ricker)
- Ching, Francis. Building Codes Illustrated (2018), Wiley, ISBN: 1119480353.
- Ching, Francis. Building Structures Illustrated: Patterns, Systems and Design (2013), Wiley, ISBN: 1118458354.
- Fletcher, Margaret. Visual Communication for Architects and Designers: Constructing the Persuasive Presentation (2020), Routledge, ISBN: 0367134632.

ON COMPOSITION AND PROGRAM

- Allen, Stan. Points and Lines: Diagrams and Projects for the City (Princeton, NJ: Princeton Architectural Press, 1999). 1st Edition.
- Andraos, Amale, Dan Wood. “Program Primer v 1.0: A Manual for Architects,” Praxis 8: Reprogramming (2005): 111-121.
- Houben, Francine, and Christian Richters. Composition, Contrast, Complexity: Mecanoo Architects (Basel: Birkhäuser, 2001).
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- Schittich, Christian. In Detail: Building Skins (Basel: Birkhäuser, 2006).
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- Heschong, Lisa. “Delight” in Thermal Delight in Architecture (Cambridge: MIT Press, 1979): 18–30.

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- Lewis, Paul, Marc Tsurumaki, and David J. Lewis. Manual of Section (New York: Princeton Architectural, 2016).
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- McGuire, Richard. Here (Pantheon Books, 2014).
- Epstein Jones, Dora. “The Populated Plan,” ACSA 106th Annual Meeting (2018).

- Sample, Hilary, Michael Meredith, and MOS, eds. An Unfinished Encyclopedia of Scale Figures without Architecture (Cambridge: MIT Press, 2019).
- Dernie, David. Architectural Drawing.
- Melendez, Frank. Drawing from the Model: Fundamentals of Digital Drawing, 3D Modeling, and Visual Programming in Architectural Design.
- Ching, Francis D.K. Architectural Graphics.
- Simitch, Andrea, and Val Warke. The Language of Architecture: 26 Principles Every Architect Should Know.
- Allen, Stan. Practice: Architecture, Technique + Representation.
- Bassler, Bruce L., ed. Architectural Graphic Standards: Student Edition.
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HISTORY AND THEORY

- Cronon, William. Nature's Metropolis: Chicago and the Great West. New York: W. W. Norton, 1992.
- Koolhaas, Rem, and Bruce Mau, et al. S, M, L, XL. New York: Monacelli Press, 1995.
- Moe, Kiel. Unless: The Seagram Building Construction Ecology. Actar, 2021.
- Sorkin, Michael. All Over the Map: Writings on Buildings and Cities. Verso Books, 2011.

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- Calvino, Italo. Invisible Cities. London: Vintage, 1997.
- Larson, Erik. The Devil in the White City: Murder, Magic, and Madness at the Fair That Changed America. New York: Crown Publishers, 2003.
- Lem, Stanislaw. Solaris. 1961.
- Pamuk, Orhan. Istanbul: Memories of a City. London: Faber, 2005.
- Robinson, Kim Stanley. The Ministry for the Future. Orbit Books, 2020.
- Stephenson, Neal. Snow Crash. Bantam Books, 1992.
- Stoppard, Tom. Arcadia. London: Faber and Faber, 1993.

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Architecture + Urbanism (A+U) · Architectural Design (AD) · Architectural Record · Arquitectura · Assemblage · Clog · Detail · Dezeen · Divisare · Domus · El Croquis · Log · Mammoth · Manifest · Modulus · Oppositions · Pamphlet Architecture · Perspecta · Praxis · Socks Studio · Thresholds · Topos Magazine · UnCube