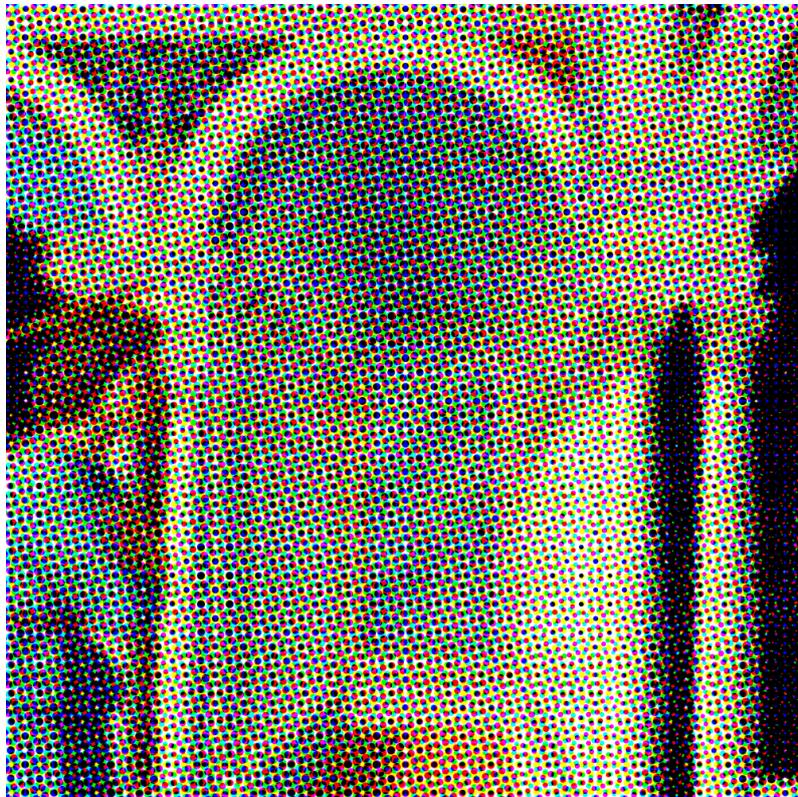


VANISHING POINT
PEZO VON ELLRICHSHAUSEN



Piero della Francesca, Polyptych of Sant Antonio, Perugia, 1469 (edited detail)

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PERSPECTIVE. Despite the current confusion, there are buildings and there are representations of buildings. The former is a physical construction (a material object in a certain place) and the latter a visual construction (or an intellectual apparatus) “about” that physical construction. Of course, there are also representations of sheer architectonic ideas, of unbuildable utopic statements. Perspective, a 15th century invention nowadays allegedly obsolete, is a geometrical device to depict architectural objects and spaces, to translate a three-dimensional reality into a bi-dimensional one, into an abstract plane of projection. A rather pictorial concern, we have been warned, that implies the fixed position of an individual observer who defines the horizon for a vanishing point; a single target far from any reach, the very endpoint for a virtual extension into infinity (or perhaps the actual confirmation of our own incapacity to see further). All the opposite of experiencing a real building (which is immediate, progressive, dynamic and multiple) but the precise tool to depict a structure that can only

collapse in its own disproportionate scale (so asymmetrically extended, tediously repetitive and rationally hierarchical). The perfect setting, an optical illusion going nowhere, to explore the possibilities for an elusive habitat in a desolate and remote location.

REPOSITORY. This studio, the fifth iteration of the Naïve Intention program, is a research on spatial depth by extruding a rather simple but theatrical section. We are going to develop large horizontal buildings for the temporary custody (and delight) of a vast repository of vegetal memory (i.e. books). Under the assumption that following a total takeover of digital data, important human knowledge carefully printed on precious volumes will be turned into a collection of rare items (almost with the status of a work of art). This massive accumulation of weighty but fragile paper will no longer be stored in dense metropolitan epicentres, where media techs and civic hubs are the political fountains of open-source. The otherwise central social and urban role of the library,

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for the purpose of the studio's enquiry, will be displaced to a marginal place. A priceless collection will be the heroic destination of a long journey to the end of the world. The building will be a confined monolith, a concrete shed, containing a predominant massive and grandiose interior, a reverberating magnitude not only with the vast natural surrounding landscape but with the voluntary seclusion of its eccentric inhabitants.

INVENTORY. Each student will develop an introductory research on the sculptural possibilities of one of the basic structural element of a building: the column. The study will be based on an open selection of distant (and totally decontextualized) cases; from photographs (printed on books) of pre-modern libraries (e.g. any building prior to the 20th century). The selected cases will be carefully reinvented by altering the proportion of its parts (base, shaft, capital, decoration) and depicted through 1:50 drawings (plan and section/elevation) and a 1:25 model. Each student will produce 5 cases with 3 variations

each, a total of 15 columns. Drawings printed in A4 format, according to given layout. Models in mdf, max. 10x10x40cm, base 5mm mdf, painted black.

CALENDAR

*Week 01 (22.08-26.08): Intro
PvE introduction, case selection
*Week 02 (29.08-02.09): Inventory
Drawings, models
Week 03 (05.09-09.09): Inventory
Friday 09th: Submission
1:50 drawings, 1:25 model
Week 04 (12.09-16.09): Structure
1:200 module plan/section (5 types)
Week 05 (19.09-23.09): Structure
1:200 module plan/section (5 types)
*Week 06 (26.09-30.09): Structure
1:200 plan/section, draft perspective
**Week 07 (03.10-07.10): Structure
1:200 plan/section, draft perspective
Week 08 (10.10-14.10): Fall Break
Complementary reading, text
Week 09 (17.10-21.10): Fitness
1:2000 site plan, 1:200 functional plan
*Week 10 (24.10-28.10): Fitness
1:200 plan, section, perspective

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Week 11 (31.20-04.11): Fitness

Final perspectives

**Week 12 (07.11-11.11): Edition

Final drawings, perspectives

*Week 13 (14.11-18.11): Edition

Final model

Friday 18th: Submission printed

Week 14 (21.11-25.11): Edition

Final model

*Week 15 (28.11-02.12): Final Review

PvE and Guest Critics

* PvE in Chicago / ** Online meeting

Text (A4, 300 words, Arial 10, proposal description)

FORMAT. While the inventory will be developed individually, projects are going to be developed in pairs. The requested list of production is the only mandatory material for the Final Review and further edition. The studio will work with metric system. Floorplans, sections, elevations or axonometry will be black line drawings made in CAD according to a given graphic reference. Final scale models will be made out of painted mdf (with polished plaster corners). The material will be submitted both printed (on high-resolution paper) and digital (uploaded into a Dropbox account). The final material must be delivered in A1 page together with an edited A4 portfolio. Drawings should be submitted in DWG and PDF formats and images in JPG at 300 dpi. The files must be labeled (in capital) according to the following detail:

PVE_IIT_16_SS_STUDENT_CONTENT_00

NOTE. Please see more conditions in the introduction to the Naive Intention program.

PRODUCTION LIST

Inventory drawings (individual, A4, 5 cases: 1 photo, 3 line drawings)

Inventory models (individual, 15 variations, 10x10x40cm, mdf, black)

1:100 Building Model (mdf, black, no base)

1:200 Floorplans, 3 Sections (A1x3, drawing collage, b/w)

Interior Perspective: longitudinal (A1, 50x50cm, photo collage, b&w)

Interior Perspective: transversal (A1, 50x50cm, photo collage, b&w)

Exterior Perspective (A1, 50x50cm, photo collage, b&w)

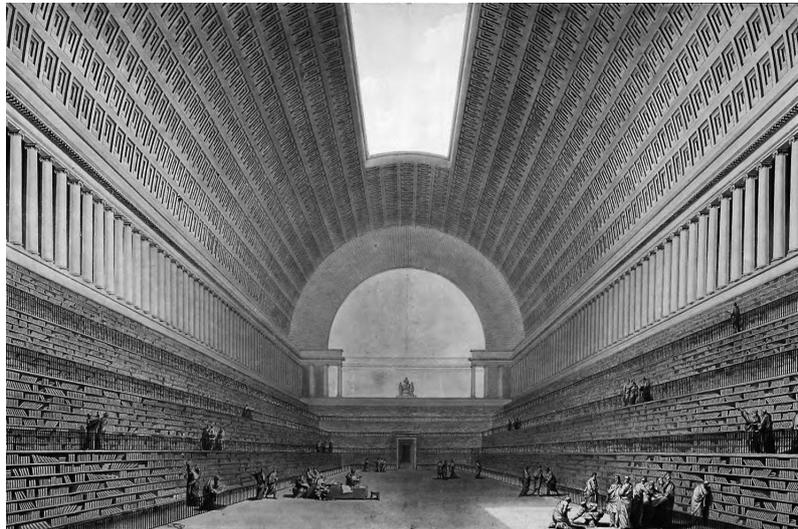
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Michelozzo Michelozzi, San Marco Library, Florence, 1430

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Etienne Louis Boullée, French Natinal Library, Paris, 1785

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