PAVILION. The studio will start with an intense month of collaboration to prefabricate the Cent Pavilion, the IIT Kiosk for the first Chicago Architecture Biennial. This pavilion is a diffuse building type; it is a tower, a sculpture, a vertical room, a plinth or a monolith. It will be installed at the lakeshore, in North Avenue Beach, as a compact and scale-less silhouette occupying the very edge of natural and artificial landscapes. The pavilion is a wooden construction composed by forty-eight panels that decrease their size (and weight) while ascending. The details have been carefully calculated by Paul Endres and developed in a Summer Course directed by Richard Nelson. After this practical endeavor, Naïve Intention 03 and 04 will explore two consecutive formats for enigmatic lives: a monastery (on one of the many summits of Chile’s Andes Mountains) and a cenotaph (on the coastline of Chicago’s Michigan Lake).

MONASTERY. The monastic life erodes any rational object. It is ruled by time while alienated from its eventualities, from the unexpected accidents of life itself. This separated inner domain has never become obsolete. It is a faithful world precisely demarcated and profusely divided into a tortuous and complex system of rooms, into an addition of secluded instants, of intimate and forced encounters, of endless sequences. This is a legitimately exceptional still life. If the modern dogmas pretended to subordinate the relationship between form and life, in the confined and mysterious realms of the monastery, life is so strictly regulated that it always becomes form, a severe and simple one, without any mediation, without any imposed compositional architectonic principles. Behind the perimeter walls of a cloister, of a massive block anchored on a mountain or a peaceful courtyard surrounded by crops, the architectural form is incarnated in a form of life, in a rather repetitive and tedious routine, in the everyday exercise of the personal will. The monastic rule is formal by definition but exceptional by necessity. It is determined synchronically by spiritual rituals and domestic labors, by the very work turned into a ritualized practice.
SURVEY. Each student will analyze the relationship between life and form in a different monastery (selected case have to be approved, reference list attached). This survey should include basic facts, such as: foundation date, cultural context, geographical context, religion, amount of monks, rituals or important celebration dates. The observations will be synthetized in a short written report (max 300 words, Arial 10, black and with location maps and photos, max 10 pages, A4 vertical); a sequence of 2 images (perspective collage, color pixel filter, 20x20cm, printed in A3 vertical); and the production of a single floor plan of the building (according to a given drawing standard, printed in A1 vertical format).

INVENTORY. From this depicted building, 2 singular fragments will be selected and reconstructed as autonomous objects (with a clear definition of architectonic elements such as corridor, patio, tower, nave, etc.). This invented object will be presented through a floorplan and a section (1:100, line drawing printed in A3 vertical format) and a scale model (1:100, mdf painted black). The totality of fragments will be considered as the studio’s shared basic knowledge.

ASSEMBLY. This diverse range of fragments, as particles of a larger aggregate, will be articulated by an individual sequence of additions in plan (each student will receive a unique progression for the numbered pieces). Every piece will be installed in direct contact with the previous ones, on top of a given topography and according to a general program list (without a given size or number of rooms). This program should include: individual cell, dinning room, kitchen, praying room, library (armarium, scriptorium), chapel, refectory, guest room, cementery, novice room, heated room, educatorium, panteum. This initial and somehow instinctive placement of the pieces will be presented as a digital film (stop motion, 2 seconds per frame, gif and pdf format).

PRIORY. This is the stage where intentions
have to be declared, where accidents should be prioritized, judged, sensibly corrected. The final floorplan should be further developed in formal and functional terms. The resulting plan will be inevitably mediated by the section (topography) and by the monastic rules (from ascetic to ritual, from intimate to collective considerations). Given the fact that the individual pieces are substantially intricate, the development of the composite building should be as simple and direct as possible (with massive walls, punctual openings, basic proportions, etc.). This elaborated composition will be presented in 2 floorplans and 2 sections (1:200, line drawing printed in A1 vertical format) and a single scale model (1:200, mdf, plaster, painted colored grey).

CALENDAR
Week 01 (24.08-28.08): Introduction
*PvE lecture on method
Week 02 (31.08-04.09): Pavilion Prefabrication
Week 03 (07.09-11.09): Pavilion Prefabrication
Week 04 (14.09-18.09): Pavilion Prefabrication
Week 05 (21.09-25.09): Survey Submission to CAB
Case study research / analysis
Week 06 (28.09-02.10): Survey *PvE lecture on monastery
Chicago Architecture Biennial opening
Case floor plan / images
Week 07 (05.10-09.10): Inventory Plan / section
Week 08 (12.10-16.10): Fall Break Suggested readings
Week 09 (19.10-23.10): Inventory **Virtual meeting / Scale model
Week 10 (26.10-30.10): Assembly Placement / program
Week 11 (02.11-06.11): Assembly *PvE critic / Assembly submission Placement / program
Week 12 (09.11-13.11): Priory Plan / section / model
Week 13 (16.11-20.11): Priory **Virtual meeting / Collage images
Week 14 (23.11-27.11): Edition Final drawings / model / images
Week 15 (30.11-04.12): Final Review *PvE and Guest Critics
METHOD. The studio is based on a sequence of precise but seemingly arbitrary instructions, what we call simulated problems or constraints. By following these given facts, each student is asked to make personal (and common) sense to those initial parameters. The resulting formal structures should be based on deduction and logic. Each individual proposal must be developed from its location to the details of construction and inhabitation, from the presence of the object in the landscape to the everyday elements such us chairs or doors. Due to this wide process, students are expected to produce simple but clear ideas. We assume that the normality of life always enhances the complexity of the most basic architectonic entities.

FORMAT. The research and project will be developed individually. Each student will be responsible for the correct documentation of his/her personal process. Since no other material will be requested, students are encouraged to spend their time on the listed items. The requested list of production is the only mandatory material for the Final Review and further edition. As a general format, the studio will work with the metric system. Floorplans, sections, elevations and axonometry will be black/color line drawings made in CAD according to a given graphic reference. Perspective images can be produced in any media (analogous or digital collage, rendering, painting, etc.) but with a final unifying halftone pixelate filter (according to a given example, 108/162/90/45 CMYK dots at 8px). Final scale models will be made out of painted mdf (with polished plaster corners). This produced material should be both physical (printed on high-resolution paper) and digital (uploaded into a Dropbox account). The final material must be delivered in A1 and A3 pages 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 font) according to the following detail: PVE_IIT_15_FS_STUDENTCONTENT_00

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