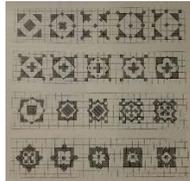


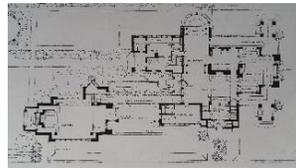
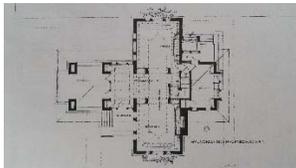
Architectural leitmotif in Modern Era: **Integration of the arts into architecture**  
FLW, LC, and Kiesler were all painters, sculptors, writers, and studied music.

Introduce Flavio: Arch. Visual, Music Auditory, **compositions use similar forms.**

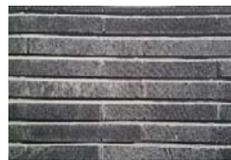
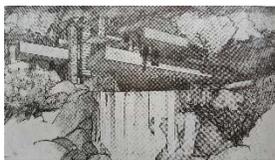


Architectural leitmotif in Modern Era: **Froebel's Blocks** (1837)

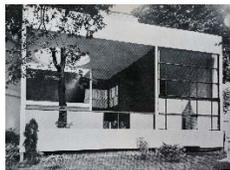
Abstraction of **Interlocking Forms, Modular Relationships in Multiple Scales**



FLW's Martin house (1903) and Dana house (1902) interlocking **patterns in plan.**



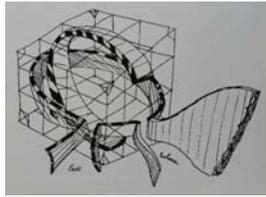
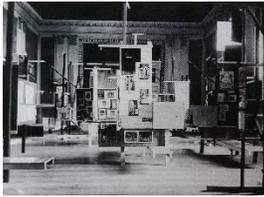
In Fallingwater (1936) has mastered in concrete cantilevers & vertical stone planes.



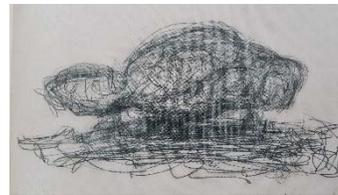
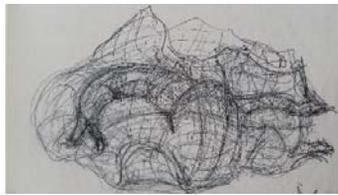
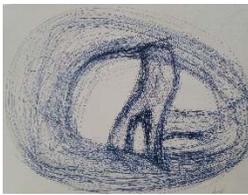
LC's Pavilion L'Esprit Nouveau (1925) and Villa Savoye (1928) **in section.**



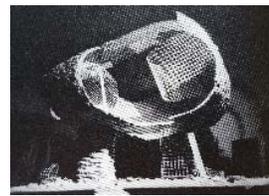
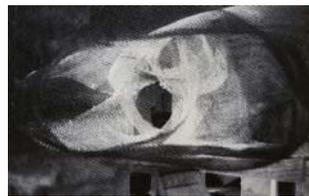
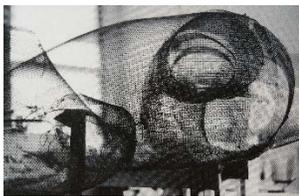
The Modular (1946) interlocking in **multiples of scale**, division of human body.



Kiesler's Inter.Exhib.of New Theater Tech. (1924) interlocking **directional space**



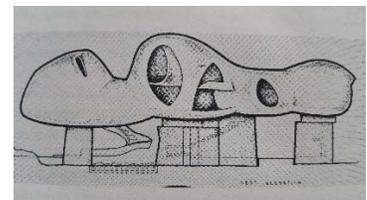
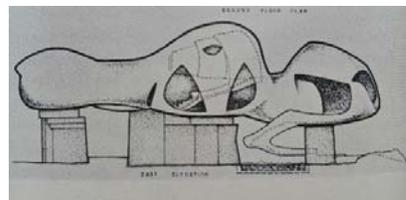
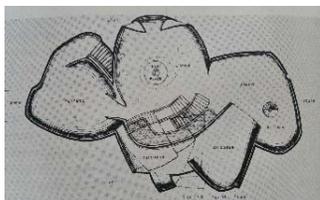
Sketches for Endless House (1960) translated these ideas from theater design



Studied this **interlocking continuous space** most in wire mesh models (1959)



The **interlocking of interior surfaces in space**



Realized in **continuous plan** (1960), space sectioned in every direction

**Flavio:** Bach F Major invention, baroque, jigsaw, minimalism.

Architectural leitmotif in Modern Era: **Plasticity of materials**

Homogeneity without grain, without marks of the gouge



Robie house (1909) elimination of the **distinction between ceiling and wall**



Fallingwater (1936) eliminated corner completely with **mullionless corner window**



Villa Savoye (1928) marked corner by raising house on pilotis off the ground, making **width and depth visible simultaneously**: Cubist Fourth Dimension



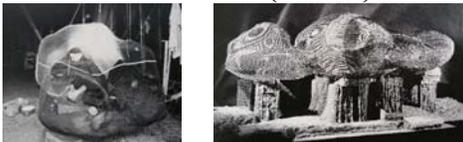
Art of this Century (1942) suspended frameless artwork to become **objects in space**



Space House (1933) **streamlined corner with biomorphic forms (Biotechnique)**



Endless House (1960) **tensile membrane** eliminates ceiling, wall, floor separation



working in tension, wire frame plaster models, **true plasticity continuous surface**

**Flavio:** Rheingold Elasticity.

Architectural leitmotif in Modern Era: **Liberation of Space**



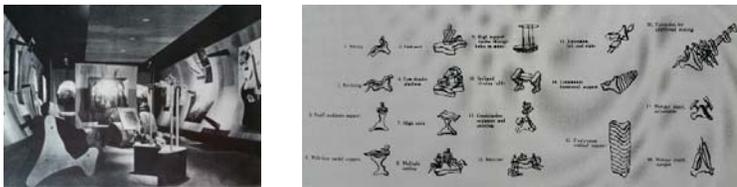
**Compression and release of space entering into Playroom (1893)**



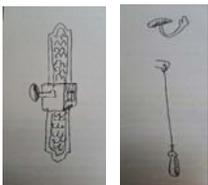
Fallingwater (1936) in **sequential movement** through series of spaces



Villa Savoye (1928) interior compression and **release to exterior sky**



**Correalism: interrelationships between man and his environment**



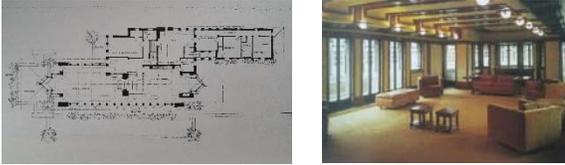
Inside the Endless House (1964) **continual imbalance of tensile forces** in space

After returning from a long trip: “When I had entered my mansard room on the top floor of the Hotel Lutetia, **I felt at home** because the doorplate I have known for thirty years had remained unchanged. Opening and closing the French door is **pleasant visually and mechanically.**”

“While depositing my raincoat in the foyer on a wall bracket, I again **felt like an old-timer** because the hook was not an upturned rod with a point, but an upturned rod carrying a metal shell laid horizontally upon it, to prevent a hole into, or beneath, the collar of my coat. Seems so natural, yet everywhere coats and hats are almost lanced.”

**Flavio:** create and release of tension, cadence, sonata, Fantasia, impromptu

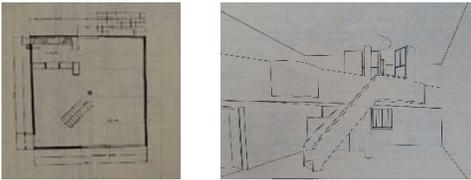
Architectural leitmotif in Modern Era: **Oblique Perspective View**



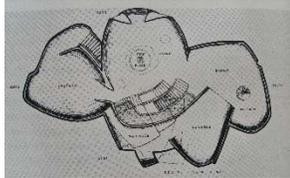
Robie House (1909) entering the *open floor plan* in the **corner of the room**



Always entered from corner of room, right up to Fallingwater (1936)



Artist Dwellings (1924) **arranging forms on the diagonal** in *free floor plan*



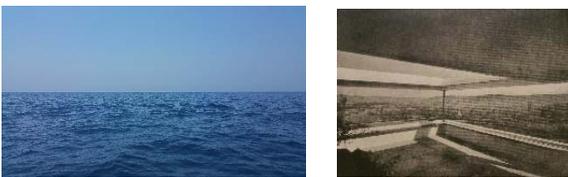
Endless House (1960) oblique angle perspective in *continuous plan*

**Flavio:** Wagner Tristan prelude

Architectural leitmotif in Modern Era: **Infinite, Absolute, Sublime**



Robie house (1909) horizontality, of the ground, broad overhangs and window screen framing the **open prairie extending to the horizon.**



Weissenhof quarter (1927) perception of the **absolute, where sea meets the sky**

Endless House (1960) **Infinity in the continuous space**

**Flavio:** Moto Perpetuo, Paganini