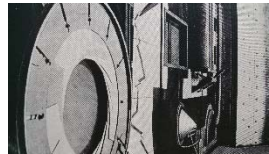
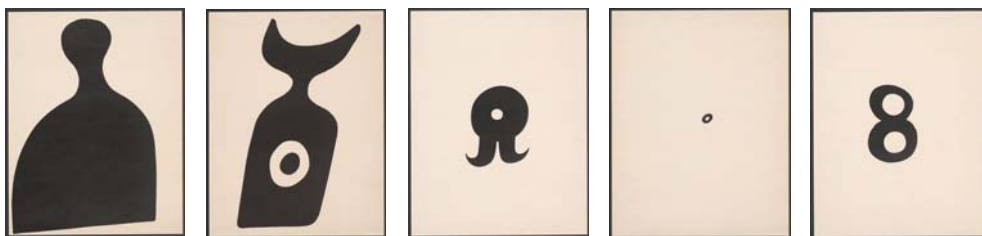


Last lecture we discussed leitmotifs in Architecture of the Modern Era, with examples of Frederick Kiesler's work. Today I will begin with an overview of his work, followed by examples of his influence on Architecture of the Late Modern. Finally, the last third of today's lecture will cover my own thesis work, as an example of the influence of the Modern has on Architectural Education.



Kiesler began in theatrical set design. In 1923, he designed the stage set for Karel **Capek's play R.U.R.**, which premiered in Berlin. Received great acclaim, for its moving parts, projected film, and a Tanagra device that projected backstage action onto a screen. Following the performance, he met **Hans Richter, El Lissitzky, Laszlo Moholy-Nagy and Theo van Doesberg**, who asked him to join their De Stijl group as its youngest member.

This association with other avant-garde artists and intellectuals would become a defining part of his career. Not only by becoming a personal acquaintance with nearly every major figure in the art world of Modern Era, but more importantly the **creative exchange of ideas** that began in the coffeehouses of Vienna and carry all the way through to the end of his life in New York.



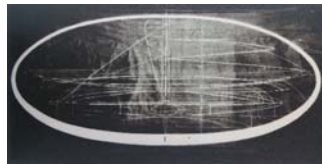
Jean Arp, a fellow member of the De Stijl group, was one of those artists he discussed ideas and in 1923, Arp published a series of seven prints that reflect an idea Kiesler developed in 1924/5: **eliminating the separation between floors, walls, ceilings, a single unity of form in continual motion, a continuum.**



In 1924, Austria opens diplomatic relations with the Soviet Union and for the first time in Vienna, Vladimir Tatlin's 1920 tower, a Monument to the Third International was circulated, with its ideas of spiraling motion reaching to the sky.



That same year Kiesler debuts his revolutionary **Space Stage** at a Vienna exhibition, in which he also designed a radical L and T track hanging system to display the stage costume designs and artwork, as well as the catalog and posters for the exhibition in the Constructivist style graphics and typesets.



1925 in Paris, Kiesler elaborates on his Space Stage concept by preparing plans for a **universal, endless theater without stage**. A flattened egg, exploring concepts of the continual flow of space.



In 1926 he moves to New York and in 1933 Kiesler installs **Space House** in the showroom of the Modernage Furniture Company (New York). A single family dwelling, single story on four levels, first use of streamlined biomorphic forms.

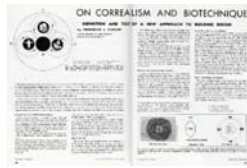


Included **sponge rubber floor covering**, **Flexible Partition track curtain system** for dividing spaces, and **windows muted with fishnet curtains**.



In 1937, becomes design critic for Architectural Record (FLW 1908 In the Cause of Architecture: Prairie principles of open plan, space within and plastic materials) and publishes **Correlation Chart** in a series of six articles on Design Correlation.

In that same year appoint associate professor at Columbia School of Architecture and establishes the Laboratory of Design Correlation, to **research life processes for a scientific approach to design.**



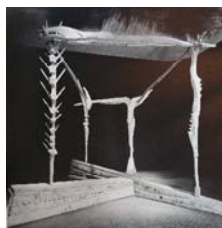
In 1939, publishes the article **On Correalism and Biotechnique**:
“What we call forms, whether natural or artificial, are only the visible trading posts of integrating and disintegrating forces mutating at low rates of speed. Reality consists of these two categories of forces which interact constantly in visible and invisible configurations. This exchange of inter-acting forces I call Co-Reality and the science of the laws of interrelationships, Correalism. The dynamics of continual interaction between man and his natural and technological environments.”

Nature builds by cell division with continuity, inventive and reactive, evolutionary growth – the Biotechnique. Whereas man builds by joining parts without continuity – the concepts of plasticity and endlessness.

In the 1940s, he is associating with the Surrealists migrating to New York such as Andre Breton, Salvador Dali, Luis Bunuel, David Hare, Joan Miro, Max Ernst and Yves Tanguy. And the artists known as the New York School, Barnett Newman, William de Kooning, Robert Motherwell, Louise Nevelson, Isamu Naguchi and critic Clement Greenberg. His closest friends were Gorky, Duchamp, Al Hirschfeld, Cummings, Calder, Martha Graham and John Cage.



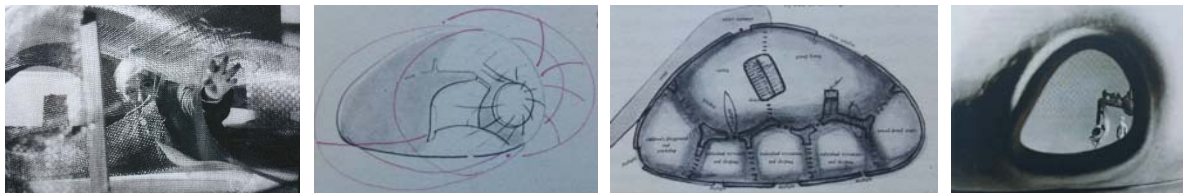
In 1942 when Peggy Guggenheim mounts an exhibition titled **Art of This Century** to showcase the works of this New York School of artists, what later become known as the Abstract Expressionist, she invites Kiesler to devise a new exhibition method for these art objects. The show runs for five years, reframing the concept of art, its **display in space**, and its interaction with the **viewer in tensile relationship**.



In 1948 creates his first **Galaxy**, a sculptural construct giving visual form to these tensile relationships that exist in space. In groupings, Galaxies, they represent the modular scales of the family structure, the smallest unit of dwelling.



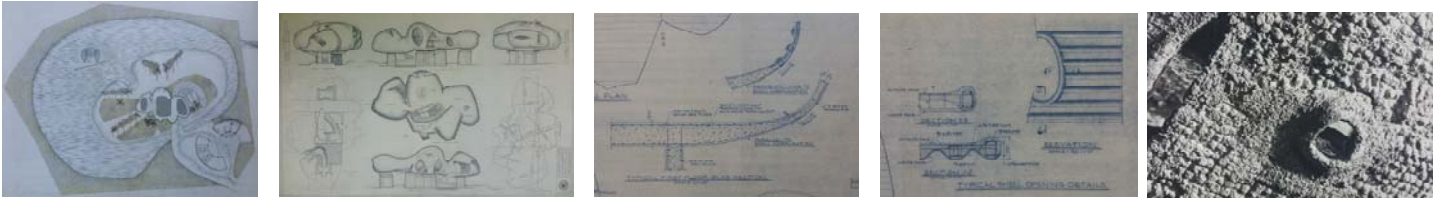
In 1950, Kiesler exhibits small models of the egg shaped **Endless House**, at the Kootz Gallery in New York in a group show titled The Muralist and the Modern Architect, exploring collaborative possibilities between painters, sculptors and architects.



Throughout the 1950s continues developing models and drawings of the Endless House.



In 1958 receives \$12K from the Museum of Modern Art to erect an Endless House in the garden of the museum. Never realized, models exhibited in 1960.



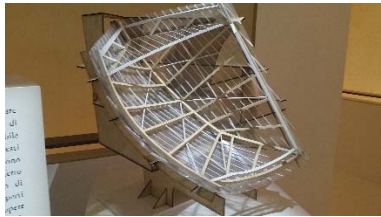
In 1959 Kiesler works with the engineer Fred Severud, developing designs for the Mary Sisler house in Florida, a tensile membrane of steel reinforcing bars and concrete, covered in wire mesh and sprayed on gunite concrete.



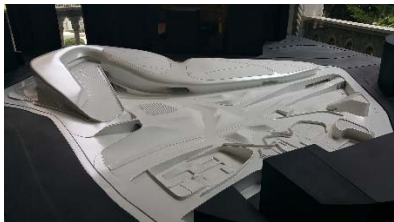
Christian Kerez’s cavernous cloud “Incidental Space” in the Swiss Pavilion at the 15th Architectural Exhibition “Reporting From the Front” at the 2016 Venice Biennale.



Block Research Group of ETH Zurich



Frank Gehry’s models for Louis Vuitton Building in Paris.



Zaha Hadid retrospective at Palazzo Franchetti at Campo San Vidal, Venice.

Martin Skalski, Deborah Gans, John Johansen, William Fogler.

An investigative research study into the visual perception of architectural space, exploring proxemics relationships between the inhabitant and inhabitable form.

Research revealed influence of ‘form articulation and spatial delineation’ has on human behavior, establishing the ability to measure the location and extremes of perceptual envelopes and thresholds, and an analysis of human subconscious and foreconscious processes within the theory of Gestalt Psychology.