

Architecture in the PostModern Era

Summer Semester 2017 (Friday 1-2:30pm)

Lawrence Hall (Room 104)

Instructor: Matthew Schlieb

Lecture 3 (2017.07.14):

An introduction to the work of Frank Gehry and his influence on post modern architecture

Leitmotifs:

Easy Edges: furniture line made of corrugated cardboard layered in cross-laminations creating Edgeboard Sections, die-cut into continuous line shapes, glued and faced with Hardboard into lightweight, durable, in-expensive furnishings.

Experimental Edges: furniture line made of commercial grade corrugated cardboard used in hollow core doors, layered in parallel laminations slightly out of alignment, producing shaggy, rough, irregular edge of a ripped piece of paper.

Bentwood: furniture line made of thin strips of maple veneer, laminated into curvature profiles, then woven into continuous seat, back and frame structures, maintaining the lightweight and soft edge nature of the earlier corrugated cardboard lines.

C.A.T.I.A.: computer aided three-dimensional interactive application developed by the French aerospace industry, to design and fabricate surfaces curving in two directions, structural members curving in two directions, and slumped envelope forms.

Sheet Metal Panels: flat lock seam panels, variety of metals (stainless, aluminum, titanium), enabling architectural form without differentiation between roof and wall, resulting in a single, monolithic, continuous sculptural form..

Partis pris:

Snake/Line: continuous line of the freehand sketch, tentativeness, messiness, the appearance of in-progress rather than the presumption of total resolution and finality, metaphor for the continuous thread, irregular, rough, raw, natural line.

Chain Link Architecture: low-cost, vernacular materials of the every-day urban environment used in a high design architectural context, to draw attention to the politics of architecture, psychological impact of harsh materials.

Fish/Form: truncated, tapered, curvilinear form, expressing dynamic movement in static architectural constructions, exploring irregular structural systems and external envelope panelized cladding techniques to replicate continuous form.

Fabric/Fold: manipulation of form as fabric, creating pleats and folds, to study and abstract the soft reading of material constructed with hard building materials, as the renaissance masters did with marble sculpture and oil paintings.

Humanity: scale situating the human being, architectural shell neither too large or small, indicated and revealed in relation to massing and openings within the architectural form, of primary importance is the humanity of how it is experienced.

magnum opuses:

1978 – **Gehry Residence**, Frank Gehry, Santa Monica, California

1991 – **Walt Disney Concert Hall**, Frank Gehry, Los Angeles, California

1995 (project) – **Lewis Residence**, Frank Gehry, Lyndhurst, Ohio

1999 – **Guggenheim Museum**, Frank Gehry, Bilbao, Spain

2014 – **Louis Vuitton Foundation**, Frank Gehry, Paris, France



bibliography:

Peter Eisenman & Frank Gehry, 5th International Exhibition of Architecture of the Biennale
(Rizzoli International Publications, New York, 1991)

Frank O. Gehry: The Complete Works, Kurt W. Foster (Monacelli Press, New York, 1998)

A Constructive Madness (film), Jeffrey Kipnis (Knowlton School of Architecture, Columbus, 2003)

Gehry Draws, Mark Rappolt & Robert Violette (MIT Press, Cambridge, 2004)

Frank Gehry: On Line, Esther da Costa Meyer (Princeton University Art Museum, Princeton, 2008)

The Foundation Louis Vuitton by Frank Gehry, Anne-Line Roccati (Groupe Flammarion, Paris, 2014)