Diagram of Technique

Throughout this analysis of Frederick Kiesler’s work his pursuit to understand the subjective construct of space has been critical in understand why and how he constructed (plans) for the endless house. This diagram is an attempt to reveal patterns in the relationship between varied sensory experiences, how they frame our immediate understanding of space and influence the feedback loop of choice of orientation.

Technique of Diagram

Below the diagram for technique in understanding the subjective is a series which digests the logic of that diagram. The first image is of a typical scientific graph, a positive approach to understanding. The following images show that instead of proceeding along the x axis the changes in orientation are indicated on a map of time which expands.

Observations

The diagram at the bottom of the page reveals how the opportunity to think of time in a non linear way was not seized and could have just as easily been depicted by an x/y graph. This indicates how fixed thinking can be once influenced by technique, in this case the positivist approach popularized by science and widely accepted as the universal truth throughout my lifetime. This way of thinking was at the root of Kiesler’s contemporaries being unable to accept his work.
A diagram illustrating the sensory experience, with sections labeled as follows:

- **SIGHT**
- **Hearing**
- **Kinesthetic**
- **Gustatory**
- **Tactile**

Each section is connected by lines and includes a note: "sensory experience/...change in orientation..."
Diagram of Technique

This diagram is an analysis of words paired with function in Kiesler’s writing and writings of his work. These are compared to the axioms that characterize Modernist Architecture. The size of each word denotes the frequency of use within each approach. The language is very similar to that of contemporary phenomenologists. This language is ambiguous and a familiar process of architecture cannot be inferred, unlike and the technique implied by modern architecture is clear.

Form does not follow function.
Function follows vision.
Vision follows reality.

Technique of Diagram

- Frederick Kiesler³

This diagram shows the process of the word diagram, it begins with information search, which feeds into a loop of projecting an end result and simultaneously informing and constructing that projection.

Observations

The most interesting observation that could be made of the diagram of the word model is it a reveals a work pattern of simultaneous creation, construction, and sight of the work in a non linear operation. In making the word diagram I was compelled to include words common in the texts of contemporary phenomenologists, however in my research it was revealed that they were not yet part of the lexicon for this paradigm. Shared words draw our attention in this arrangement, upon reflection, they were often interpreted in completely different ways, each of these could for example be diagramed just as function has here. It is interesting to note my constant organization of information into a dichotomy of thinking. I am also left to wonder, is this a deterministic diagram on my part.
HYGIENE  ATMOSPHERE
SPEED  PLEASURES
MACHINE  CELLULAR
HEALTH  PSYCHO-FUNCTION
ORDER  ORDER
QUALITY  QUALITY
VARIABLES  RYTHM
OPERATIONS  SYSTEMS
FORMAL  ORGANIC
BEAUTY  ART
ECONOMICAL  SPIRITUAL
INDUSTRIAL  SOCIAL

FORM  FORM
FOLLOWS  CORRELATION
ARCHETYPE  CORREALISM
MINIMAL  EVOLUTION
RECTILINEAR  MORPHOLOGY
EFFICIENT  EFFICIENT
NECESSARY  TEMPORAL

Y/N  Y/N
Diagram of Technique

Endless House being his lifelong and final work I have explored the social and professional influences of Kiesler according to the biography which can be referenced behind if areas of interest occur in the pattern.

Observations

The diagram shows that initially Kiesler won set design competitions and bids and after meeting the surrealists he had art exhibitions, finally he started a research lab where he began correalism and surrealism lost importance. This diagram is good for distilling information to the relationship of only a few aspects of a story.
On August 19 Kiesler marries the philology student Stefanie Frischer in the Vienna Synagogue.

1923 Kiesler worked on his first set design for Karel Čapek's play W.U.R.

1924 He organises and designs the “Internationale Ausstellung der Theaterkünstler” for the Max Reinhardt School of Acting.

Kiesler designs the Surrealist Bloodflames 1947 exhibition at the Hugo Gallery and the installation for the “Exposition Internationale du Surréalisme” at the Gallery Maeght in Paris. He writes the “Manifeste du Corréalisme” which is published in June in L’Architecture d’Aujourd’hui. From that time on, Kiesler works on painting and sculpture.

1925 Josef Hoffmann invites Kiesler to design and organise a theatre display for the Austrian theatre section at the “Exposition Internationale des Arts Décoratifs et Industriels Modernes” in Paris. Kiesler builds the City in Space as an architectural vision of a futuristic floating city.

1926 Frederick and Stef Kiesler set sail for New York with more than forty crates of exhibits for the “International Theatre Exposition” at the Steinway Building. The Kieslers then settle in New York.

1929 Kiesler designs and builds the Film Guild Cinema in New York.

1930 He obtains the architects licence from the New York State and establishes the Planners Institute Inc.

1931 Kiesler wins the competition for the Woodstock Theater, however the project is never built.

1932-33 Kiesler participates in the exhibition “Modern Architecture: International Exhibition” curated by Philip Johnson and Henry-Russell Hitchcock. He becomes member of the AUDAC and regularly meets with the group. His contact with the Surrealism become more intense and starts a long-time friendship with Arshile Gorky.

Kiesler builds a full-scale model of the Space House a one story single-family dwelling. To complete this project, Kiesler uses biomorphic forms for the first time. Subsequently, he works on numerous drafts for furniture design and was commissioned to furnish the apartment of Charles Mergentine.

1937 He establishes the Laboratory for Design Correlation at the School of Architecture at Columbia University and starts working on the Vision Machine as well as on the Mobile Home Library. Subsequently Kiesler focuses on his holistic theory of Correalism.

1942 Invited by the arts collector Peggy Guggenheim, Kiesler develops radical new exhibition methods for the objects at her new Art of This Century Gallery.

1947 Kiesler designs the Surrealist Bloodflames 1947 exhibition at the Hugo Gallery.
References


