

129
invitation

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

August 22, 1952

To: City Editor
Art Editor

Dear Sir,

You are invited to come or send a representative to the
Press Preview of

TWO HOUSES: NEW WAYS TO BUILD

A model and photographs of the geodesic domes designed by the well-known engineer, Buckminster Fuller, in which his new system of framing will roof a cubic foot and support seven pounds with each ounce of structure. A "weatherbreak" dome built in Montreal and numerous other dome structures are shown.

A model and drawings by the architect Frederick Kiesler of his project for an Endless House in which walls, floor and ceiling merge in one continuous plane, producing an illusion of endless space.

Preview on Tuesday, August 26
2 to 5 p.m.
Museum of Modern Art
11 West 53 Street

For further information, please telephone me at CI 5-8900.

Very sincerely,

Betty Chamberlain

Betty Chamberlain
Publicity Director

Orbit lecture 129

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FOR WEDNESDAY RELEASE

TWO HOUSES OF THE FUTURE TO BE EXHIBITED

Models of the Geodesic Dome house by Buckminster Fuller and the Endless House by Frederick Kiesler will be shown in the exhibition TWO HOUSES: NEW WAYS TO BUILD, to be on view on the first floor of the Museum of Modern Art, 11 West 53 Street, from August 27 through October 13.

Color slides, drawings and photographic enlargements will accompany the models in the exhibition, which was organized by Arthur Drexler, Curator of the Department of Architecture and Design, who aims to demonstrate that two seemingly different approaches - the scientific and the esthetic - can produce similar results in the architectural use of space.

BUCKMINSTER FULLER's model represents a dome 80 feet in diameter, constructed of aluminum tubes and covered with a plastic skin that is weatherproof. All living areas are underneath this dome, therefore partitions need not be weatherproof, but may be built as pavilions of light, sound-proof materials. Most of the ground area may be used for gardens and a pool. When protection is needed against light shining through the dome, a parachute-like curtain may be let down from the top of the dome. Vents at the base admit air, and a "heat-fountain" at the center sprays warm air upwards.

Total mechanization, in Fuller's vision, would enable man's return to his earliest recorded home: The Garden of Eden.

Mr. Fuller, a well-known engineer, worked during World War I with the Navy's ships and planes and studied engineering at Annapolis where he received a Navy commission. In 1927 he began to evolve plans for his Dymaxion house that hangs from a mast; this was constructed for the Chicago World's Fair of 1939. He has also developed the Dymaxion portable bathroom, laundry and kitchen; the 3-wheeled Dymaxion car; and the cylindrical portable Dymaxion shelter that can be erected in an hour and which was exhibited in the garden of the Museum of Modern Art during the winter of 1941-42.

FREDERICK KIESLER's model represents a house 40 feet long and 20 feet high, to be built of a single material such as concrete or reinforced plastics. The Endless House, in which walls, floor and ceiling merge in one continuous plane producing an illusion of endless space, is entered either from a stair underneath or from a side ramp leading to an upper entrance. Circular and oval openings serve as windows that follow the contours of the wall. Daylight enters the house through a prismatic glass crystal producing a constantly changing colored light transmitted from the sun. The shape of the house is determined by the kinds of surfaces required to produce light effects, which accompany the visitor from the time he enters the house. Electric eyes connected to rheostats synchronize changes in light with the occupant's movements. Living and service areas are grouped around a water supply line.

Instead of techniques of construction as a prime consideration, Mr. Kiesler is chiefly concerned with the esthetic experiences that he believes would be pleasing to the inhabitants of this architectural project.

Mr. Kiesler's interest in a new kind of architectural space began in 1922, and he exhibited projects for "endless" interiors as early as 1924 and 1925 in Vienna and Paris, and in New York in 1933. He designed the "Art of This Century" gallery in New York, and the "Hall of Superstition" in Paris in collaboration with Duchamp, Miro, Ernst, Tanguy and others. In addition to his many architectural designs, Mr. Kiesler is a sculptor and is also well-known for his stage settings both abroad and in New York, where for many years he has been director of scenic design at the Juilliard School of Music.