

# Revival: Utopia, Identity, Memory

**Workshop: 20 June 2012 // Conference: 23-24 November 2012**

*The Courtauld Institute of Art, Somerset House, London*

## LIST OF PARTICIPANTS

**Florence Alibert (Curator, Clermont-Ferrand, France)**

florencealibert@yahoo.fr

*Books as pocket cathedrals: a French connection of the Gothic Revival*

**Fiona Allen (PhD candidate, Leeds University)**

Fin5fea@leeds.ac.uk

*Ângela Ferreira's Maison Tropicale*

**Talinn Grigor (Assistant Professor of Art History, Brandeis University)**

tgrigor@brandeis.edu

*Deploying the Past: Strategies of Anti-colonialism in Qajar and Parsi Architecture*

**Pat Hardy (Curator of Paintings, Prints and Drawings, Museum of London)**

phardy@museumoflondon.org.uk

*Reviving Eighteenth-Century Pastoralism in Nineteenth-Century British Colonial Visual Culture*

**Alison Hokanson (Research Associate, Department of European Paintings, The Metropolitan Museum of Art)**

Alison.hokanson@metmuseum.org

*Henri De Braekeleer and Belgium's Nineteenth-Century Revivalist Movement*

**Martin Horacek (Assistant Professor of Architecture, Brno University of Technology)**

horacek.m@fce.vutbr.cz

*Death Wish: End of a Style and the Historiography of Architecture*

**Karen Koehler (Professor of Architectural and Art History, Hampshire College)**

kkoehler@hampshire.edu

*Revivalism and the Bauhaus*

**Phil Jacks (Associate Professor of Architectural History, George Washington University)**

pjacks@gwu.edu

*Ferro-concrete and the Search for Style in the 'American Renaissance'*

**Michelle Jackson (MA candidate, Parsons The New School for Design/Cooper-Hewitt)**

jackson.michellef@gmail.com

*Longing for Past and Future: Cultural Identity and Central European Revivalist Glassware Designs*

**Matt Lodder**

matt@mattlodder.com

*The New Old Style: Tradition, Archetype and Rhetoric in Contemporary Western Tattooing*

**Elizabeth McCormick (Postdoctoral Research Fellow, Henry Moore Institute)**

Elizabeth@henry-moore.org

*Early Medieval Sculpture and the Revivalist Movements*

**Rosalind McKeever (PhD candidate, Kingston University/Estorick Collection)**

Rosalind.mckeever@gmail.com

*Futurism and the Past: avant-gardism, tradition and temporalities in Italian art and its histories*

**Jonathan Mekinda (Assistant Professor of Art History, University of Illinois)**

jmekinda@gmail.com

*Revivalism in Italian Architecture and Design, 1925-1955*

**Jody Patterson**

pattersonj@me.com

*Public Art and Cultural Crisis: The 1930s Mural Renaissance*

**Mariana Pestana (PhD candidate, Bartlett School of Architecture)**

mariana.pestana.11@ucl.ac.uk

*Come in, Come Closer: the Lisbon Architecture Triennale*

**Alan Powers (Professor of Architectural and Cultural History, Greenwich University)**

a.powers@greenwich.ac.uk

*1937 and Victorian Revivalism*

**Niccola Shearman (PhD candidate, The Courtauld Institute of Art)**

Niccola.shearman@courtauld.ac.uk

*'Linear fantasies': reviving the woodcut in the Weimar Republic*

**Wendy Smith (PhD candidate, University of Manchester)**

wendyladysmith@gmail.com

*Mariano Fortuny's Delphos Gown: A Pleating Together of Time(s)*

**Ana Sofia Pereira da Silva (PhD candidate at ETSA-UPM, Madrid)**

anasofiapereirasilva@gmail.com

*F. Kiesler's Endless House or the re-invention of the cave*

**Tom Stammers (Junior Research Fellow, Cambridge University)**

Tes27@cam.ac.uk

*Scavenging the Old Regime in Nineteenth-Century Paris*

**Pei-Kuei Tsai (PhD candidate, The Courtauld Institute of Art)**

Pei-kuei.tsai@courtauld.ac.uk

*The Revival of the JJ-W Hotel, Tainan, Taiwan*

**Nathaniel Walker (PhD candidate, Brown University)**

Nathaniel\_walker@brown.edu

*Cultural evolution and the search for the 'style of the future'*

**Alyson Wharton**

avgs.wharton@gmail.com

*Armenian architects and nineteenth-century revivalism*

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(London, 20 Jun/ 23-24 Nov 12)

### F. Kiesler's *Endless House* or the re-invention of the cave

Ana Sofia Pereira da Silva

PhD candidate at ETSA-UPM (Madrid)/ researcher at CEAU-FAUP (Oporto)



Kiesler in front of a model of Endless House (1959), photo Hans Namuth

Frederick Kiesler criticizes the way his antecessors and contemporaneous think and produce architecture based on functionalist foundations. He also presents himself critical before the mercantile system that incites the dependency of the object in the act of inhabiting, and its parallel functional specification of each domestic space. Kiesler opposes himself to the standardization of life and to the similarity between inhabitants that it causes. To this artist-architect, the differences between the individual lives should create the tensions that keep inhabitants tied to each other.

His *Endless house* project can be read as contradictory: in one hand, we identify certain nostalgia from the past ways of constructing the house and, in the other hand, we observe a strong belief in technology as a potential way of searching a foundational and essential new domestic dwelling. Kiesler conceives the house as a complement of the body. The origin of the *Endless house* can be identified with the cave's inhabiting of the early humans or with the experience of the intrauterine space, related to the beginning of the human life. In both assertions, the house is faced as a refuge, as a space of conception and protection or as a carapace that protects the sensible body. Other hypothesis is that the Endless house could be a house without one end, which means, without function. The re-invention of the cave could arise from a questioning of the functionalist conception of the house. By naming this dwelling project *Endless house*, Kiesler is not only referring to its physical dimensions as he is also alluding to the essential and existential possibility inherent to the domestic dwelling.