

SYLLABUS

Spring 2019

Frank Lloyd Wright: Design/Method/Theory

INSTRUCTOR: Dr. Anthony Alofsin

TIME AND PLACE: 2:00-5:00pm. Tuesday

Location: WMB 4.118

Course Unique Numbers: ARC 342D (00810), ARC395D (01235)

v1

Prerequisites

Open to students throughout the university. Upper division standing for undergraduates and graduate enrollment for others. It is preferable to have a background in the history of modern architecture and completion of survey courses I and II in the School of Architecture, but not required. This course is not intended to fulfill the University's undergraduate writing component.

Course Format

There are many ways to look at the history of architecture. This lecture course is intended use the work of Frank Lloyd Wright to explore his designs, methods, and the theories supporting them. While the course includes a broad overview of Frank Lloyd Wright's work, it focuses on analysis of his designs and ideas. Students will obtain a familiarity with Wright's work, an introduction to concepts of organic design, and a synthetic definition of architectural modernism. The themes of the course will be explored through a series of analytical exercises. Examples of organic architecture by other architects may also be considered as variation interpretations of organic design. Requirements and evaluation may change as a function of the availability of graders or Teaching Assistants.

Educational Objectives

Using the lens of historical inquiry into architecture, this course also intends to train students in fundamental skills of critical thinking, writing, and speaking. It seeks to present a monographic, analytical approach to the work of a major cultural figure and the phenomenon of modernism; to develop effective skills of analysis through writing, oral, and visual communication; to consider and analyze different viewpoints represented in diverse cultural and historic contexts; and to gain a greater appreciation of the role of architecture in the formation of regional, natural and global identity.

Evaluation

Grades will be based on three assignments(90%) and class attendance and participation (10%) Details of assignments will be posted on the course Canvas site. In the case of group projects, students should discuss any particular concerns about credit for work with the instructor during the semester. Occasional quizzes may be given to test specific knowledge. Note: assignments and lectures may change depending upon course size, support via a Teaching Assistant, or changes by the Instructor that reflect lines of thought arising from lectures and class discussions. Pluses and minus may be used with letter grades as permitted by University rules.

No make-ups of exams or quizzes will be given; a grade of 0 will be entered for a missed exam that is not excused by an official dean's or physician's letter. Papers submitted late will receive a reduction of one letter grade per day late. Attendance at all classes is required. **Missing three classes results in an automatic deduction of one letter grade.**

EVALUATION CRITERIA

Establishing grades for projects of a creative nature is more complex than grading in other academic areas. While each project contains certain quantifiable elements by which it may be evaluated, a significant portion of each grade is derived from a broader, more subjective set of issues: grasping the ideas and understanding of the project at hand, combined with an appropriate process of inquiry; process: the consistent and rigorous development and testing of ideas; resolution: the demonstration of competence, completeness, and finesse through representation.

A student must earn a grade of C or better in order for the course to count toward the degree, and to progress to the next studio in the School of Architecture. A grade of C- will not satisfy degree requirements or prerequisites for the design studios that follow.

GRADE DESCRIPTIONS

A/A- Excellent

Project surpasses expectations in terms of inventiveness, appropriateness, visual language, conceptual rigor, craft, and personal development. Student pursues concepts and techniques above and beyond what is discussed in class. Project is complete on all levels.

B+/B/B- Above Average

Project is thorough, well presented, diligently pursued, and successfully completed. Student pursues ideas and suggestions presented in class and puts in effort to resolve required projects. Project is complete on all levels and demonstrates potential for excellence.

C+/C Average

Project meets the minimum requirements. Suggestions made in class and not pursued with dedication and rigor. Project is incomplete in one or more areas.

C-/D+/D/D- Poor

Project is incomplete. Basic grasp of skill is lacking, visual clarity or logic of presentation are not level-appropriate. Student does not demonstrate the required competence and knowledge base.

F Fail

Project is unresolved. Minimum objectives are not met. Performance is not acceptable. Note that this grade will be assigned when you have excessive unexcused absences.

X Excused Incomplete

Can be given only for legitimate reasons of illness or family emergency. Simply not completing work on time is not an adequate cause for assigning this evaluation. It may only be used after consultation with the Associate Deans' offices and with an agreement as to a new completion

date. Work must be completed before the second week of the next semester in which you are enrolling, according to the School of Architecture policy.

Sections:

If sections are supported for this course, small group discussions will focus on reviewing lecture content and reading assignments. Exercises will include sections dividing into teams to debate contrasting positions reflecting differing positions concerning architectural production and divergent cultural viewpoints.

Assignments and Papers:

All assignments must be submitted on or before due dates. Any late assignment will be reduced one letter grade per day of delay. The only excuse for a late assignment is illness confirmed by a physician's letter or dean's letter. Instructions on the format of papers will be discussed in class and included in the course assignments folder on Canvas. Any student taking the course credit/no-credit will receive a failing grade if he or she does not complete the course requirements by the assigned dates. Pay special attention to instructions on the medium for submitting your work. If hard copy printouts are required, then a digital submission is not acceptable; sometimes both may be required. Submit papers as double-spaced single sided text with page numbers.

Lecture etiquette:

No food or eating in class. Classes start promptly at the designated; do not arrive late as often important announcements occur at the beginning of class.

COMPUTER USAGE IN CLASS:

CELL PHONES AND SIMILAR DEVICES ARE NOT ALLOWED DURING LECTURES. Texting, work on other courses, email, or anything else except careful listening and note taking for this course is not a good use of your time and suggests that you may not only be failing to take advantage of lectures, but you may also be distracting other students. Please respect this course requirement. The instructor recommends that you listen, take written notes, and after class review and revise your notes.

Special accommodations:

At the beginning of the semester, students with disabilities who need special accommodations should notify the instructor by presenting a letter prepared by the Services for Students with Disabilities Office. To ensure that the most appropriate accommodations can be provided, students should contact the Division of Diversity and Community Engagement, Services for Students with Disabilities, 512-471-6259, <http://www.utexas.edu/diversity/ddce/ssd/>

Religious holidays:

By UT Austin policy, you must notify the instructor of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.

Honor code and plagiarism:

The core values of the University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the University is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community. Academic dishonesty, which includes plagiarism, is a serious offense at the University and subject to disciplinary action. For the University's definitions and policies about academic dishonesty, see the Registrar's rules Sec. 11-802, <http://registrar.utexas.edu/catalogs/gi0910/app/gi09.appc03.html>. If you have any questions about citations or the appropriate use of materials, please contact your instructor.

Emergency situation:

Please familiarize yourself with recommendations regarding emergency evacuation. For questions contact the Office of Campus Safety and Security, 512-471-5767 and review material on the Office's website: [UT Safety](#), or <http://www.utexas.edu/safety/>.

Texts

Books covering course content will be on library reserve in the Architecture and Planning Library, Battle Hall. Articles, image libraries, and other materials will be available on the course site on Canvas.

Recommended for Purchase:

Anthony Alofsin, *Frank Lloyd Wright: The Lost Years, 1910-1922*, (InnerformsLtd.com, 2009): ISBN. 978-0982063019. Available from the Coop or Amazon.com. This is an inexpensive reprint edition in digital format. Please note: for technical reasons the reprint and digital versions are less sharp than the hardback edition. Earlier editions are out of print but might be found from re-sale sources.

Frank Lloyd Wright, Drawings and Plans of Frank Lloyd Wright, (Wasmuth folios) (Dover, 1984) ISBN: 978-0486244570.

William Allin Storrer, *The Architecture of Frank Lloyd Wright: A Complete Catalog*, Revised 3rd Edition. (Chicago, 2006). ISBN: 978-0226776217.

Frank Lloyd Wright: Master Builder, David Larkin and Bruce Pfeiffer, Eds. (New York: Universe Publishing, 1997) ISBN: 978-0789300980.

Frank Lloyd Wright: An Autobiography (Pomegranate Press, 2005). ISBN: 978-0764932434. A large number of Wright's autobiography are available in the UT libraries.

Optional Texts:

Anthony Alofsin, *Wright and New York*, Yale, 2019. <https://www.amazon.com/Wright-New-York-Americas-Architect/dp/0300238851> pre-order

Frank Lloyd Wright, The Early Work of Frank Lloyd Wright, Dover, 1982. (The "Little Wasmuth; out of print in 2011)

Frank Lloyd Wright, *Wendungen* (1925) Dover, 1992.

Frank Lloyd Wright, Collected Writings. (Rizzoli).

Anthony Alofsin, *Frank Lloyd Wright: Europe and Beyond*, Berkeley, 2000.

Henry-Russell Hitchcock, *In the Nature of Materials*.

Grant C. Manson, *Frank Lloyd Wright to 1910: The First Golden Age*.

Ada Louise Huxtable, *Frank Lloyd Wright*

William Allin Storrer, *The Frank Lloyd Wright Companion*, Updated third edition, University of Chicago Press, 2007.

BIBLIOGRAPHY:

*See folder on course Canvas site for file with full listings.

COURSE RESERVES:

*Monographs are located in Architecture and Planning Library, Battle Hall. See our Canvas site and UTCAT for listings.

PERMANENT REFERENCE (Battle Hall Reading Room).

* Storrer, William A. *Complete Catalogue* (2002) Use in library only.

Frank Lloyd Wright Companion (2006) Use in library only

SPECIAL RESOURCES:

* UT SOA Audio Visual Collection: Drawings and Photographs of the Work of Frank Lloyd Wright: [no longer available per SOA Administration]

WEB RESOURCES:

* For an excellent and frequent newsletter on Wright and associated topics:

<http://www.prairiemod.com/prairiemod/>

*For Wright's early work and life, including the Robie House:

<http://www.GoWright.org/digital-collection>

* For Wright's home, see Taliesin – A Guided 360 Virtual Tour

For panorama photos of Taliesin:

<http://www.tourdeforce360.com/taliesin/>

*For an online-source of Wright materials:

<http://www.steinerag.com/flw/>

<http://www.steinerag.com/flw/Artifact%20Pages/PhotoJW.htm#1981.06>

* Wright blog site:

http://www.savewright.org/wright_chat/viewtopic.php?t=5110

* Mike Wallace TV interview transcript: 9/57 and 9/28/57

http://www.hrc.utexas.edu/multimedia/video/2008/wallace/wright_frank_lloyd_t.html

WEEKLY SCHEDULE OF LECTURES

Frank Lloyd Wright: Design, Method, Theory

Spring 2019

INSTRUCTOR: Dr. Anthony Alofsin

OFFICE HOURS: Tuesday 1:00-2:00 and by appointment, tel. 471-7803 or Email:

alofsin@austin.utexas.edu.

FOR SPECIFIC READINGS, SEE THE CANVAS SITE FOR OUR COURSE. ALL READINGS ARE TO BE COMPLETED BEFORE THE LECTURE ASSOCIATED WITH THEM.

BRING ANY QUESTIONS ABOUT READINGS TO CLASS FOR DISCUSSION.

Week 1:

1. Course Introduction and Overview

Overview and Introduction: course objectives, format, and literature of the field; research tools, and bibliography, and the context of Global Culture.

2. Introduction Prairie Period I

Readings:

* *FLW. An Autobiography*. 1943 edition. RES. pp. 1-149. Also, reprinted in Frank Lloyd Wright, *Collected Writings*, Bruce Pfeiffer, ed. Vol. 2, New York: Rizzoli, 1992; copies available for check--see UTCAT library on-line catalogue

* Anthony Alofsin, "Frank Lloyd Wright Biography," *Dictionary of American Biography*. CA

* Grant Manson. *Frank Lloyd Wright to 1910*.

* Pfeiffer, Futagawa, eds. *Monograph series*, vols. 1-3, 9, 12. Reserve: NA 2707 W74 A4 (F)

3. Prairie Period II and III

Assignment 1 issued.

* *FLW. An Autobiography*. 1943 edition. RES. pp. 150-200.

* *FLW*, "In the Cause of Architecture," March 1908, reprinted in *In the Cause of Architecture* (1975) NA 737 W7 D37 ARC and in *Collected Writings*, Vol. 1.

* Alan Hess. *Frank Lloyd Wright: Prairie Houses*. New York: Rizzoli, 2006. Reserve: NA 737 W7 H469 2006.

FLW, "Art and Craft of the Machine," optional. CA

* Henry Russell Hitchcock. *In the Nature of Materials*

* Alice T. Friedman, "Girl Talk: Marion Mahony Griffin, Frank Lloyd Wright and the Oak Park Studio," in *Marion Mahony Reconsidered*, ed. by David Van Zanten (Chicago 2011); forthcoming from: <http://places.designobserver.com/feature/girl-talk-marion-mahonygriffin/27888/>

4. Principles and Process/What is Organic Architecture

Readings:

*Edgar Kaufmann Jr., "Frank Lloyd Wright: Plasticity, *Continuity, and Ornament*," (1978) reprinted in *9 Commentaries on Frank Lloyd Wright*, pp. 119-128; also available on CA.

A. Alofsin. *Frank Lloyd Wright: the Lost Years, Chapters 1 -6.

* *FLW. An Autobiography*. 1943 edition. RES. pp. 201-252

Narciso Menocal, "Form and Content in Frank Lloyd Wright's Tree of Life Window"

Elvehjem Museum of Art Bulletin (1983-1984): 18-32 . CA

Optional: [The Taliesin Apprentice Method for Making Organic Architecture], Milton Stricker.

SEE: <http://www.miltonstricker.com>.

5. The Lessons of Europe: Wasmuth Saga and Primary Forms

Readings:

* *FLW. An Autobiography*. 1943 edition. RES. pp. 252-400.*

A. Alofsin, *The Lost Years*, chapters 6-10

For Taliesin centennial slide shows, 1911 and recent and historical images:

<http://archrecord.construction.com/news/2011/04/110422-Taliesin.asp>

*For Taliesin I and II in photos by Henry Fuermann and Sons:

<http://www.wisconsinhistory.org/whi/results.asp?keyword1=Henry%20Fuermann%20and%20Sons.%20%20Taliesin%20I%20and%20II%20Photographs,%201911%201913,%201915>

*Frank Lloyd Wright, "Taliesin: The Chronicle of a House with a Heart," *Liberty* VI (23 March 1929): 21-22, 24, 26-29 CA, American Readicut System.

6.

Project 1: Own A Building: Analysis

Assignment 1 in class presentations (see Canvas for due date)

Readings: TBA

7. Rotational Geometry and Wright in the 1920s

Assignment 2 issued.

Readings

*Levine, Neil, "Frank Lloyd Wright's Diagonal Planning." *In Search of Modern Architecture: A Tribute to Henry-Russell Hitchcock* (New York: Architectural History Foundation; Cambridge, Mass. : MIT Press, 1982). Pp. 245-277. RES: NA 500 I5 1982.

*For the exhibition (1996), "Designs for an American Landscape, 1922-1932," see the site: <http://www.loc.gov/exhibits/flw/flw02.html>. Excellent for text, new models, and original drawings.

*A. Alofsin, excerpts from *Frank Lloyd Wright, Europe and Beyond*. TBA

**Wendingen*, (1925) (rpt. ed. 1965; Dover 1992), all essays and illustrations.

*Robert Sweeney, *FLW in Hollywood*, Chapters 7, 8, 9. pp 181-238.

*A. N. Rebori, "Frank Lloyd Wright's Textile-Block Slab Construction," by Volume 62, No. 6, page 449 *Architectural Record* article from December, 1927 in Special Collections. See also facsimile reprint on library reserve: *In the Cause of Architecture, Frank Lloyd Wright: Essays*. New York: Architectural Record, c1975. NA 737 W7

D37

8. WRIGHT IN NEW YORK

Readings: TBA

9. SPRING BREAK

10. BROADACRE CITY and USONIA 1

Assignment 2 due.

Readings:

*"Broadacre City: A New Community Plan," *Architectural Record*, 77 (April 1935):233-254.CA

FLW. *Autobiography* (1977, edition), pp. 374-376, 515-525, 593-617.

*A. Alofsin, "Broadacre City: Reception of a Modernist Vision," *Center*.(1989) PtI, II.

*John Sergeant, *Frank Lloyd Wright's Usonian Homes*.

11. Usonia II and III

Assignment 3 issued.

Readings:

TBA

12. Wright in the 1930s

Readings:

*FLW. *Modern Architecture, Being the Kahn Lectures for 1930*. reprint ed. with Introduction by Neil Levine.

*Donald Leslie Johnson. *Frank Lloyd Wright Versus America: the 1930s*

FLW. *An Autobiography*. 1943 edition. RES. pp. 401-561.

Selections on Fallingwater. TBA

"How a Great Frank Lloyd Wright House Changed, Grew, Came to Perfection" in *House Beautiful* (Jan. 1963) NA 7238 S8 H682 1963 CA

13. Wright in the 1940s

Readings: TBA

14. Wright in the 1950s

Readings:

*FLW, *The Future of Architecture* (New York: Horizon Press, 1953), pp. 10-31, 320-325.

*FLW, *A Testament* (New York: Horizon Press, 1957).

*Pfeiffer, ed. *The Crowning Decade 1949-1959* (Carbondale: Southern Illinois Press, 1989)

15. LAST CLASS:

Review, and **Final Assignment 3** due at last class. NO LATE PAPERS ACCEPTED

16. Studio review week—no class. Feedback by appointment.