

University of Illinois at Chicago Art History Department Spring 2009
AH 563 Dr. S K Robinson, AIA, Professor of Architecture, Taliesin

FRANK LLOYD WRIGHT

IN TWO AND THREE DIMENSIONS

The **Architectural Record**

Vol. XXIII

MARCH, 1905.

No. 3.

In the Cause of Architecture

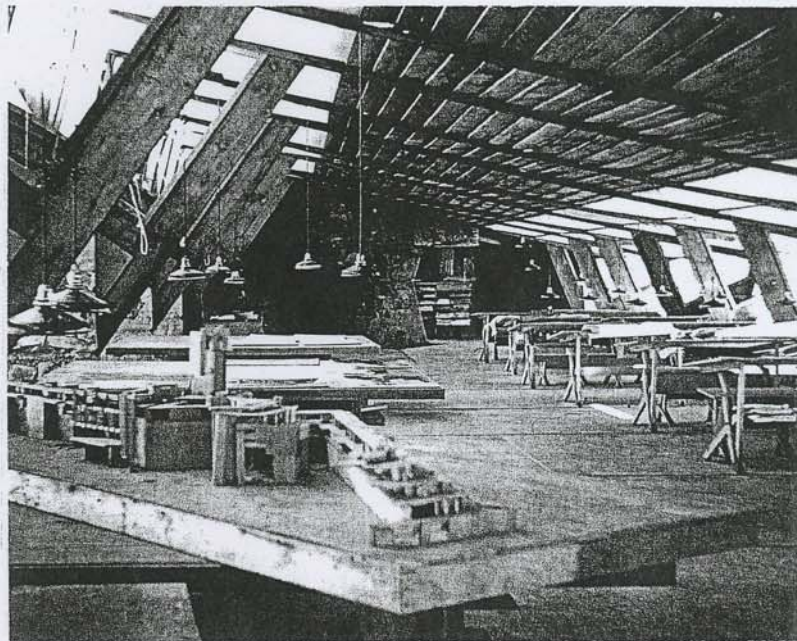
The reader of architectural discourses encounters with increasing frequency discussions on American Architecture, Indigenous Architecture. These are generally to the effect that in order to establish a vital architecture in the United States, it is necessary for the architect to sever his literal connection with past performances, to shape his forms to requirements and in a manner consistent with beauty of form as found in Nature, both animate and inanimate. Articles in this strain have appeared, from time to time, in this and in other architectural journals, and have been in most cases too vague in their diction to be well understood, either by the lay reader or the architect.

The sentiment for an American architecture first made itself felt in Chicago twenty years ago. Its earliest manifestation is the acknowledged solution of the tall office building problem. An original phase of that early movement is now presented, in the following article and illustrations, the work of Mr. Frank Lloyd Wright.

—Editors of THE ARCHITECTURAL RECORD.

Radical though it be, the work here illustrated is dedicated to a cause conservative in the best sense of the word. At no joint does it involve denial of the ele-

tile, so suggestive, so helpful aesthetically for the architect as a comprehension of natural law. As Nature is never right for a picture so is she never right for the



A graduate seminar relating Wright's writings and his architecture

A selection of writings and buildings will be presented and discussed to ascertain how an architect's words correlate to his buildings. The seminar will cover sources Wright admitted to, explorations of form throughout his career, and principles that he said generated his accomplishments.

The tone of the seminar will be neither to praise nor to bury this American icon, but to understand his work from various perspectives. Each student will lead a discussion and write one 10 page paper on a topic that expands on the above focus. There will be a final exam comparing two pairs of images.