

Course Overview for External Evaluators

“Frank Lloyd Wright” (48-441)

Taught: S99, S00, S01, S03, S05

Architectural History Project Course & Lecture Course

9 units, Prerequisites: 48-205

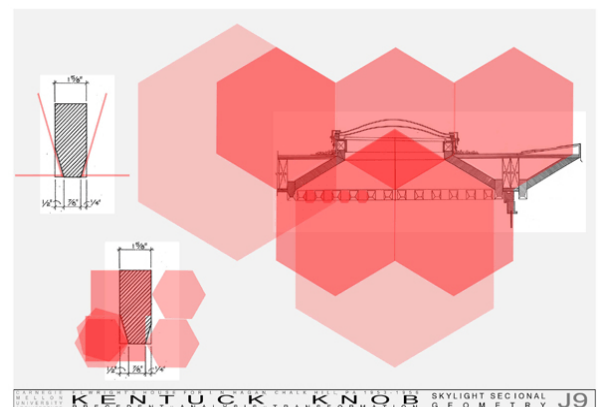
Course Website: <http://www.andrew.cmu.edu/course/48-441/>

This course began in 1999 as a “project course” whose goal was to teach about F.L. Wright, and at the same time create an exhibit on the “Taliesin Apprentices” in conjunction with students from the F.L. Wright School of Architecture in Wisconsin (see end of this section). I subsequently revised the course into a straightforward lecture course on the life, career, and historical context of F.L. Wright’s architecture. In the Spring of 2005, this course was again retooled as a “project-course”, with a slightly different title. “Frank Lloyd Wright: Precedent, Analysis & Transformation” was an architectural history course that sought to understand and learn from the design principles of F.L. Wright through a case study method. After a survey introduction to the career and bibliography of F.L. Wright and investigations of several significant houses across his career, the class investigated Wright’s Hagan House (a.k.a. Kentuck Knob) not far from Pittsburgh in detail for the rest of the semester. The main purpose was to engage in real archival research about the house, to compare it to other houses, and then to begin to “reverse engineer” some of the formal design principles of F.L. Wright’s. The focus was on the interior cypress woodwork, and the resolution of formal and structural “systems” that act like a “kit of parts,” each system nested within a larger one. A short second phase of the course asked students to generate or “grow” new designs from these discovered principles through iterative transformations.

The course led to a \$23,000 grant project funded by the Enkeboll Foundation for Art & Architecture to expand the research, formalize the results, and share with several other research institutions. The grant paid to have a team of students working over the summer in a more directed manner in three phases. Phase I: “Re-Presentation” documented the house based on the original archival material, as well as in comparison to other Wright houses. Phase II involved the detailed formal analysis of the wood work, especially the hexagonal planning unit, as well as the spatial qualities produced by the built-in wood furniture and paneling. Phase III involved the trans later developed their own digital design projects based on the principles they discovered. generated new designs for a “seating opportunity” on the Kentuck Knob estate . The designs were based on the “principles” discovered in the Phase II analysis, but used digital modeling techniques to bring Wright’s ideas into the 21st century. Students realized close connection to their previous studies of “systems” in studio, to the precedent work of the 2nd year studios, and to the “computational construction kits and craft” being researched by colleagues such as Prof. Mark Gross. The project was coordinated with research teams using different case studies from the Higher Institute for Architecture, Antwerp, Belgium; and North Carolina State University.

The research created a large, 2-volume report that was presented to the other institutions in Antwerp, Belgium in the summer of 2005, and is available through my website. For other materials, including examples of student work, and class handouts, and the complete research project documentation books, please refer both the course website listed above, as well as my professional website:

<http://www.andrew.cmu.edu/user/gutschow/flw48441.html>



F.L. Wright: Precedent, Analysis & Transformation

CMU, Arch 48-441 (Project Course)
Spring 2005, M/W/F 11:30-12:20, CFA 211

Prof. Kai Gutschow

Email: gutschow@cmu.edu
Off. Hr: M/F 12:30-1:30pm & by appt. in MM307

(7/16/07)

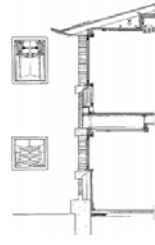
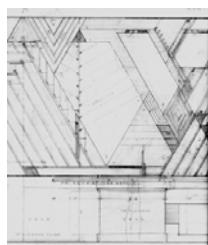
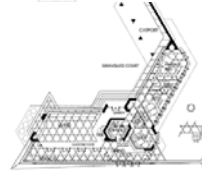
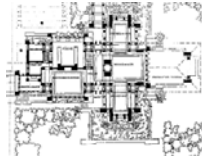
Syllabus S'05

"Frank Lloyd Wright: Precedent, Analysis & Transformation" is an architectural history course that seeks to understand and learn from the design principles of F.L. Wright through a case study method. After a survey introduction to the career and bibliography of F.L. Wright and investigations of several important houses from throughout his career, the class will select one Wright house to analyze and work with in detail for the rest of the semester. The main purpose of the analysis will be to more fully understand a design of F.L. Wright's, especially the interior woodwork, and see if it is possible to uncover "design principles" or "systems" that act like a "kit of parts." A second phase of the course will investigate how these principles might be used to generate or "grow" new designs through various transformations.

The analysis will be broad in scope in order to get at the heart of Wright's complex and intriguing designs. Students will be asked to take field trips to study the building in person, analyze detailed construction and preservation documents, describe the designs in words, drawings, and other media, construct large-scale and analytical models, invent innovative diagrams and graphic representations, abstract and synthesize the designs with reference to nature, geometry and the human body, interpret and interpolate the designs through computer graphics software, and find other innovative ways to explore and analyze the Wright house. In addition, the class will read essays by F.L. Wright on issues such as the "nature of materials" and "breaking the box," read a broad spectrum of existing studies and analyses of Wright's work, as well as explore related topics that may have influenced Wright's work such as his childhood memories of Gothic cathedrals and Froebel blocks, his love of nature and Japanese design, his discovery of Mayan ornament and an "American Architecture," his relationship to the Arts & Crafts, Craftsman, and Roycroft movements, his awareness of the influence of the machine, mechanization and mass production on all cultural production, his desire to solve the problem of housing for the low and middle-income American, and much more. The many references and analysis approaches will then be synthesized into a comprehensive case study analysis report before undertaking preliminary investigations of new designs made possible by the analysis.

This is a "project course" that will explore architectural history through a unique "hands-on" method of learning. It will require much initiative, creativity and synthesis. It will demand cooperation and a teamwork mentality from all the students, the research/teaching assistants, and the instructor. Although a general structure and the final goals for the course have been set, the precise nature of our analysis and learning will evolve over time as we make new discoveries and determine new paths to understanding Wright.

Initiative and special funding for the course came in part from a grant from the Enkeboll Foundation of the Arts and Architecture to study the woodwork in several case studies of historic architecture.



COMPARISON BUILDINGS for KENTUCK KNOB

HEXAGONS & 30/60°

Bay Windows on early homes
Martin House, Buffalo, NY, 1904 (windows)
Midway Gardens, Chicago, IL, 1914 (decoration)
Imperial Hotel, Tokyo, 1915-1923 (esp. furniture & decorative work)
Bogk House, Milwaukee, WI, 1916-17 (decoration)
A.M. Johnson Desert Compound, Death Valley, CA, 1922-25 (project)
Nakoma Country Club, Madison, WI, 1923-24 (project)
Kindergarten & Playhouse for Barnsdall, Los Angeles, 1923 (project)
Doheney Ranch, Los Angeles, 1923 (project)
Lake Tahoe Summer Resort, CA, 1922-1924 (project)
Freeman House, Los Angeles, 1923-1924 (concrete block pattern)
Talesin III Apprentice Quarters & Chicken Coops, 1925
San Marcos in Desert Resort, Chandler, AZ, 1928-1929 (project)
Cudney House, Chandler, AZ 1929 (project)
Steel Cathedral, NYC, 1926 (project)
St. Marks Towers, NYC, 1927-31 (project)
Ocatilla Camp, AZ, 1928
Talesin Drafting Studio, 1932 (hearth & structure)
Wiley House, Minneapolis, MI, 1933 (terrace)
Fallingwater, 1935-38 (30/60° used to lay out plans)
Kaufmann Office, Pittsburgh, 1937
Hannah House, Stanford, CA, 1936
Herbert Johnson House, Racine, WI, 1937 (playroom)
Manson House, Wausau, WI, 1938
Florida Southern College, Lakeland, FL, 1938ff.
(Pfeiffer Chapel, Roux Library, Minor Chapel)
Sidney Bazett House, Hillsborough, CA, 1939
Armstrong House, Gary, IN, 1939
Auldbrass Plantation, Yemassee, SC, 1938
Stevens House, Yemassee, SC, 1940
Community Church, Kansas City, MO, 1940
Wall Residence, Plymouth, MI, 1941
Richardson house, Glen Ridge, NJ, 1940
Nesbitt House, Carmel, CA, 1941 (project)
Sundt House, Madison, WI, 1941 (project)
Guggenheim project, NYC, 1944
Friedman Vacation Lodge, Pecos, NM, 1945
Unitarian Church, Madison, WI, 1947
McCartney Residence, Parkwyn Village, Kalamazoo, MI, 1949
Hughes House, Jackson, MS, 1948
Lamberson House, Oskaloosa, IO, 1948
Walker Residence, Carmel, CA, 1948
Anthony House, Benton Harbor, MI, 1949
Reisley House, Pleasantville, NY, 1951
Davis House, Marion, IN, 1950
Berger House, San Anselmo, CA, 1950
Mathews House, Atherton, CA, 1950
Palmer House, Ann Arbor, MI, 1950
Smith House, Jefferson, WI, 1950

Gillin, House, Dallas, TX, 1950
Kraus Residence, Kirkwood, MO, 1951
Glore Residence, Lake Forest, IL, 1951
Kinney House, Lancaster, WI, 1951
Rubin House, Canton, OH, 1951
Edgar Kaufmann Chapel, Mill Run, PA, 1951-52 (project)
Chahroudi Cottage, Lake Mahopac, NY, 1951
Teater Studio, Bliss, ID, 1952
Price Tower, Bartlesville, OK, 1952
Andreton Court Shops, Beverly Hills, CA, 1952
Point View Residence, Pittsburgh, 1952-53 (project)
Boomer Residence, Phoenix, AZ, 1953
Cooke House, Virginia Beach, VA, 1953
Dobkins, Residence, Canton, OH, 1953
Beth Shalom, Synagogue, Elkins, Park, PA, 1954
Arnold House, Columbus, WI, 1954
Hagan House, Chalkhill, PA, 1954
Thaxton House, Bunker Hill, TX, 1954
Fawcett House, Los Banos, CA, 1955
Heritage-Herrredon Furniture Line, 1955
Friedman House, Bannockburn, IL, 1956
Arizona State Capitol, Phoenix, 1957 (project)
Olfelt House, St. Louis Park, MN, 1958
Albin House, Bakersfield, CA, 1958
Stromquist House, Bountiful, UT, 1958
Pilgrim Congregational Church, Redding, CA, 1958

OCTOGONS & 45°:

FLW Home & Office, Oak Park, IL, 1898
Bagley House Library, Hinsdale, IL 1894
Chauncey Williams House, River Forest, IL 1895
Romeo & Juliet Windmill, Talesin, 1896
Furbeck House, Oak Park, 1897
River Forest Golf Club, 1898
Husser House, Chicago, IL, 1899
Willits House, Highland Park, IL 1901 (ceiling, prow)
Glasner Residence, Glencoe, IL 1905
Robie House, Chicago, IL, 1909 (prow)
Beach Cottages, Dumyat, Egypt, 1927
T-West, Scottsdale, AZ, 1937
Guggenheim Scheme, NYC, 1944 (project)
Walter house, Quaqueton, IO, 1945
Elam House, Austin, MI, 1950
Lindholm Service Station, Cloquet, MI, 1956

OTHER

Fallingwater, 1935-38 (30/60° used to lay out plans)
Usonian Model House, "60 Years of Living Architecture" Exhibit, Guggenheim Site
Notz House, Briery/Berndtson
Douglas House, Ross, PA, P. Berndtson, 1962

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HAGAN HOUSE ANALYSIS - OVERVIEW

In order to thoroughly analyze and understand I.N. & Bernadine Hagan's House on Kentuck Knob in Chalk Hill, PA (1954-56), we will divide the investigation into several subsidiary, inter-related parts. Each student will be responsible for researching and analyzing several aspects of the house and submitting a report summarizing their findings. A short second phase of the project will investigate possible transformations of the design based on our analysis (drafts due Mar. 25 & Apr. 8; final project May 8).

PART I, HEXAGON:

The hexagonal motif that underlies nearly all aspects of the Hagan House design will be the subject of several lectures in class and separate comparative investigations. In our analysis we seek to understand both how the Hagan House relates to FLW's other diagonal designs, as well as the unique aspects and implications for this house. All students should speculate and seek to find innovative ways to understand, analyze, and highlight the special nature of the Hagan hexagon, especially as it relates to their analysis of the parts.

PART II, WOODWORK:

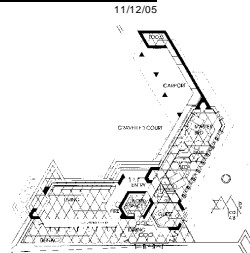
Although masonry, flagstones and concrete are clearly important materials in the Hagan House, the class will focus on the impressive woodwork that undoubtedly shapes the most important architectural experiences and design features of the house. Each student will research one of the following three primary components of the woodwork. Work to compare your woodwork with that of earlier FLW houses, particularly of the Prairie and Usonian styles. Speculate on why and in what ways the Hagan House woodwork is both unique and similar to other buildings by FLW.

1. **Walls & Structure**, construction system of the main exterior & interior walls
2. **Furniture**, the built-in furniture, & furniture originally approved or designed by FLW, including couch, dining, hallway shelving, bedrooms
3. **Ornament**, the cutout clerestories, dentils, triangular lights, hexagonal skylights, doors and windows, color/grain/species of wood material

PART III, FUNCTIONAL SPACES:

All students will study one of the main spaces listed below. Record it in text, sketch, plans, photos, and verbal description. Analyze it in relation to FLW's earlier work, in relation to "ordinary" vernacular architecture, as well as in relation to other contemporary high-design buildings. Particular emphasis should be placed on comparing your space in the Hagan House to similar spaces in the Prairie Houses (esp. Martin) and other Usonian houses (esp. Pope-Leighey). Be sure to focus on the experiential relationship of your space to the rest of the house (i.e. how it fits into the overall plan).

1. **Entry & circulation**; location in plan, width of halls, flow
2. **Kitchen**; also called "work room," relation to living, size, role of women
3. **Living Room**; views, hearth, planters, "community", relation to terrace
4. **Dining Room**; table & cabinets, relation to kitchen, liv.rm. & terraces
5. **Bedrooms & Baths**, separate wing, master & children, bath geometry



PART IV, OTHER ASPECTS

All students will study one of the other important aspects of the Hagan House, documenting the unique aspects of the house with respect to your topic, and comparing it to related work by FLW and other architects at the time.

1. **Siting**, orientation, landscaping, topography, relationship of interior & exterior
2. **Non-Living** spaces & structures: roof, foundation, basement, overhangs, planters, carport, terraces
3. **Systems**: heating, water, ventilation, solar gain, fire places
4. **Program & Clients**, relationship of architect & client, client satisfaction, program vs. delivered house, living in the house, alterations, etc.

All students should obtain a separate sketchbook/notebook in which all thoughts about the Hagan house can be recorded, assembled, compared and developed.

BIBLIOGRAPHY:

Hagan, Bernadine. *FLW's House for I.N. and Bernadine Hagan* (forthcoming, 2005)
Webb, Michael. *Modernism Reborn: Mid-Century American Houses* (2001), pp.80, 88-93.
Hoffmann, Donald. *FLW's Kentuck Knob* (2000)
Storrer, William. *The FLW Companion* (1993), p.405.
Pfeiffer, B.B. & Y. Futagawa. *FLW Selected Houses* vol.7 (1991), pp.162-175
Pfeiffer, B.B. & Y. Futagawa. *FLW Monograph, 1951-1959* vol.8 (1988), pp.124-125

Interview Bernadine Hagan, by R. Cleary & R. Taylor, Aug. 15, 1988
National Register Nomination form, prepared by Clinton Piper, 2000:
<http://www.cr.nps.gov/nhl/designations/samples/pa/hagan.pdf>
HABS Photos on-line at Library of Congress: http://www.loc.gov/rr/print/list/103_fw.html#pa
Restoration As-Built Plans, 1988, in Hunt Library Architectural Archives
Working Drawings, set from Taliesin Archives

Collection of newspaper & magazine articles, including:

- "Portfolio of Houses by FLW," *House and Home* (Sept. 1960): 118-119
Van Trump, J. "Caught in a Hawk's Eye," *The Charette* (Apr. 1964);
reprinted in Hagan (2005).
Miller, D. "Visiting the State's other Wright House," *Pgh. Post-Gazette* (Aug. 4, 1983)
Giron, K. "Kentuck Knob," *Tribune Review* (Apr. 28, 1996), *Focus* magazine, p.8-13
Miller, D. "All the Wright Moves," *Pgh. Post-Gazette* (May 4, 1996) Homes
Beyer, S. "From Cows to Cantilevers: Kentuck Knob and the Kaufmanns," *Friends of Fallingwater* n.15 (Oct. 1996): 1-6.
Zukowsky, D. "Kentuck Knob Stonework is a Legacy to their Skill," *Pgh. Post-Gazette* (Apr. 11, 1999), "Arts & Entertainment"
"The I.N. Hagan House-Kentuck Knob," *FLW Quarterly* 15:4 (Fall 2004): 14-23.



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HAGAN HOUSE ANALYSIS – ASSIGNMENT

0. READ

McCarter, Robert. "The Integrated Ideal: Ordering Principles in the Arch. of FLW," as well as other essays in FLW: A Primer on Arch'l Principles (1991) as model of exemplary analyses.

1. RESEARCH

A. Find articles (Avery) and books (CAMEO & Worldcat) containing material related to each of your assigned research subjects (see chart below). If CMU does not own, order them via ILL (ASAP). Look in literature about FLW, but also in other sources that will give you comparative examples and material (contemporary architectural magazines, Arch'l Graphics Standards from the time, sources on modern design/houses/furniture/ etc.)

* Work to find at least 3 specific sources on each of your subjects.

B. Flip through the most comprehensive books and monograph series on FLW from the list below and pick FIVE (5) FLW or other houses that you would like to compare to the Hagan House with respect to your particular analysis subjects (they can be five different houses for each subject):

- Storrer, FLW Companion (1993) (720.8 W94STAAA in ref. and CD in Music Library)
- Pfeiffer & Futagawa, FLW Monograph, 12 vols. (1984-88) (720.8 W94WAAQ in ref.), esp. vol.8
- Pfeiffer & Futagawa, FLW. Selected Houses, 8 vols. (1989-91) (720.8 W94WAAS, in ref.), esp. vol. 7
- Sergeant, Usonian Houses
- McCarter, FLW; Levine, The Arch. of FLW; Riley, FLW, Architect

2. GRAPHIC ANALYSIS

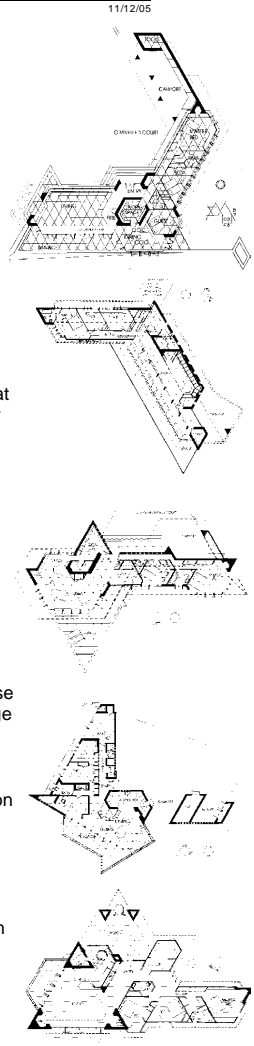
A. Compare photographs, plans, sections, and details of the Hagan House with the other houses you have selected. Using your own knowledge about FLW, his sources and design principles, work to find *significant* and *meaningful similarities* and *differences*.

B. Speculate as to WHY FLW or another architect might have made the different or similar design decisions you discover through comparison

C. Present your findings in a series of 11x17 sheets using photographs, sketches, drafted analyses as well as captions or explanatory paragraphs.

3. WRITTEN ANALYSIS

A. Prepare a 3-5pp. written, text-based summary of your findings on each subject (9-15pp. total). Be aware of how *writing* down the findings of your research and comparative evaluations should bring a different level of awareness about the issues raised in the graphic comparison. Writing and drawing each help clarify thoughts and discoveries in different ways!



4. TEAM ANALYSIS SUBJECT ASSIGNMENTS (see outline above):

II: WOODWORK	III: FUNCTIONAL SPACES	IV: OTHER
Wall/Struct. Will Hopkins Emily Brayton	Entry & Circ. Brian McKinney Kitchen Diego Bauza	Siting Josh Cummings Carole Aspeslagh
Furniture Elizabeth MacWillie Josh Cummings Diego Bauza	Living Emily Brayton Elizabeth MacWillie Josh Cummings	Non-living Kevin Wei Will Hopkins
Ornament Kevin Wei Brian McKinney Carole Aspeslagh	Dining Room Carole Aspeslagh Will Hopkins	Systems Emily Brayton Brian McKinney Elizabeth MacWillie
	Bed & Bath Kevin Wei	Progr./Client Diego Bauza

5. SCHEDULE:

- Feb. 25 Lecture on Hagan Hse. and assignment of subjects, Assign Hoffmann & McCarter readings
- Mar. 2 Discuss assignment details, start research
- Mar. 4-13 Spring Break
- Mar. 20 Field Trip to Hagan House & Fallingwater
- Mar. 25 **DUE:** Rough draft of "Graphic Analysis"
- Apr. 8 **DUE:** 2nd Draft of "Graphic Analysis and rough draft of "Written Analysis"
ASSIGN Design transformation sketch project
- May 8 **DUE:** Final report, including Graphic & Written Analysis, and transformation design

6. BIBLIOGRAPHY (see also books listed in "Overview" above!)

- GENERAL FORMAL ANALYSIS
Laseau, P. FLW, Between Principle & Form (1992), E.g. Ch.2, pp.15-25
Hildebrand, G. The Wright Space (1991)
Hanks, D.A. The Decorative Designs of FLW (1979)
HEXAGON / DIAGONAL
Hanna, P.&J. FLW's Hanna House (1981)
Joncas, R. "Pedagogy & Reflex: FLW's Hanna House," JSAH 52 (1993)
Hersey, G. Monumental Impulse (1999) Ch.4, pp.62-72
Hamilton, M.J. FLW & Madison (1990) pp.179-88 (Unitarian, Sundt)
Morosco, G. "Forward," to B. Hagan, Kentuck Knob... (2005)
Levine, N. "FLW's Diagonal Planning," in H. Searing, In Search of Modern Architecture (1982) pp.245-277 (cf. Levine, FLW Architect, p.497 n. ??)
De Long, D. Auldbrass: FLW's Southern Plantation (2003), esp. pp.46-89.
Ramirez, J.A. The Beehive Metaphor (2000), esp. pp.109-114
Alofsin, A. FLW: the Lost Years 1910-1922 (1993), esp. Ch.9, pp.261-286
Hoppen, D. "Third Age: Triangle," in The Seven Ages of FLW (1993) pp.58-72
FLW, The Natural House (1953), esp. "Furniture," etc.
Sergeant, J. "Wool and Warp," Environment and Planning B 3 (1976): 211-224



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11/12/05

HAGAN HOUSE ANALYSIS - CONTEXT IN CONTEMPORARY PERIODICALS

DUE: Draft Mon. Apr. 18; Final due with overall Analysis, May 8

One of the most productive modes of analysis, indeed of all understanding, is through COMPARISON to a VARIETY of CONTEXTS. The original Hagan House Analysis Assignment urged you to explore at least five other houses in relation to your Kentuck Knob analysis topics, either other houses by FLW, or contemporary houses.

In order to promote more intense investigation of the contemporary architectural scene as a means to understanding Kentuck Knob, every student will be asked to search through one professional architectural periodical and one domestic home magazine from 1953-1956 to find specific comparative images. Find AT LEAST 20 images related to your particular analysis topics in EACH journal you sign up for. Scan images, save on a disk, and print out on 8.5"x11" or 11"x17" pages, with title and brief caption & source for each image. For EXTRA CREDIT, search through a foreign architectural magazine and/or bring back images related to other analysis topics of your peers.

Be sure to look at feature articles, notes, and advertisements. Try to get a feel for the color schemes, the fashion, style and mood of the era. What are the dominant themes? What are the dominant companies? Who is the target audience? What is the "ideal" house represented in the magazine? What is the role of women? What is the approach to machines? How is wood shown and used in architecture? What kind of ornament is depicted?

DOMESTIC HOME MAGAZINES

House and Garden (New York, 1901-1977)

House Beautiful (New York, 1951-1975)

(NOT v.97, Oct.-Dec. 1955)

House and Home (New York, 1953-1977)

Arts & Architecture (Los Angeles, 1945-1966)

PROFESSIONAL ARCHITECTURE JOURNALS

Architectural Forum (New York, 1917-1974)

Progressive Architecture (New York, 1946-1995)

Journal of the A.I.A. (Washington, 1944-1957)

Architectural Review (London, -present)

EXTRA CREDIT

Domus (Milan, 1950ff.)

Werk (Bern, 1947-1976)

Shinkenchiku / Japan Architect (1955-pres.)

L'Architecture d'aujourd'hui (Boulogne, 1953-pres.)

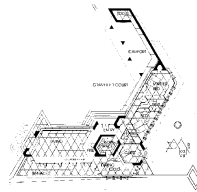
Bauen & Wohnen (Munich, 1952)

ANALYSIS TOPICS

Woodwork: Walls/Structure, Ornament, Furniture

Function: Entry, Kitchen, LR, DR, Bed/Bath

Other: Site, Non-living, Systems, Client/Program



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HAGAN HOUSE ANALYSIS: TRANSFORMATION

DUE: with overall Analysis, May 8

"Do not try to teach design. Teach principles." FLW, 1936.

"I hope [my] buildings. . . illustrate basic principles which give to them all such vitality, integrity, and magic as they have. I still hope to see these basic principles more comprehended, therefore the effects imitated less. No man's work need resemble mine. If he understands the working of the principles behind the effects he sees [in my buildings], with similar integrity he will have his own way of building." - FLW 1951.

"I am convinced that the pattern made by a cross section of a honeycomb has more fertility and flexibility where human movement is concerned than the square. The obtuse angle is more suited to human to and fro than the right angle. Flow and movement is, in this design, a characteristic lending itself admirably to life, as life is to be lived in it." - FLW 1938.

"Remember the impression one gets from good architecture, that it expresses a thought. It makes one want to respond with a gesture." - Ludwig Wittgenstein.

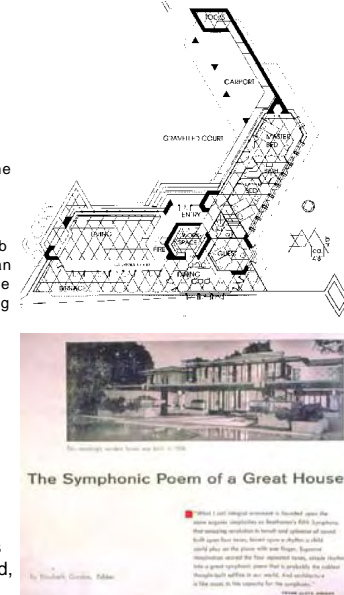
Inspired by the quotes above, and using all the knowledge, experience, and intuition about FLW buildings and Kentuck Knob in particular that you have gathered over the course of the semester, "respond" to the Hagan House by designing a small addition, remodeling, or additional element for some part of the house. Your design can either "blend in" and "resemble" Wright's aesthetic, OR it can be based on the "principles" that he espoused, including "vitality, integrity, and magic." Consider also the hexagonal "unit system" that is at the core of the entire Hagan House, and the idea of architecture as a "symphonic poem." Your design can be "retro" for 1953, or "contemporary" for 2005. You can use any appropriate material, as long as it conforms to Wright's principles.

Your design should be communicated through a series of sketches on a 8.5"x11" or 11"x17" page to be appended to your Hagan House Analysis. To accompany and justify your design as fitting the Hagan House, you should compose a 100 word "concept statement" or explanation of principles.

Examples of the items you might design are taken from the list of items that Mrs. Hagan took with her when she left in 1986, or for features that might need to be renovated or updated over time:

- Dining Room Chair
- Living Room Chair (wood or upholstered)
- Coffee Table
- End Table
- Chest for Entry
- Wood Screen
- New Rug
- Exterior Planter
- Kitchen Skylight
- Improved Toolshed
- Entry Sign for Kentuck Knob
- Ticket Booth for estate
- Interpretive Sculpture or Design-Build Element
- ?

The list is not complete, meant more to illustrate a scale and complexity. You are free to choose any element you wish, or to compose an interpretative art work or design of any kind.



Frank Lloyd Wright & Modern Architecture

CMU, Arch 48-441 (Lecture)
Spring 2003, M/W/F 11:30-12:20, CFA 206a

Prof. Kai Gutschow
Email: gutschow@andrew.cmu.edu
Off. Hr: M/F 12:30-1:30pm & by appt. in MM307

(7/16/07)

Syllabus S'03:

"Frank Lloyd Wright & Modern Architecture" is an architectural history course that investigates the career and legacy of the famous American architect Frank Lloyd Wright within the context of modern architecture. We will attempt to understand the great variety of work and ideas produced by Wright over seven decades, as well as the context which stimulated and fed off of his designs.

We will focus on issues including: 1) Wright's buildings and projects; 2) the concept of organic architecture; 3) the historical and intellectual climate that gave rise to FLW's work, including the work of Richardson and Sullivan, the Shingle Style and International Style, Japanese and European modern architecture; 4) investigations of Wright's progressive clients, innovative use of building materials, changing design theories, invented building systems, radical social & political theories, broad urban experiments, and publishing prowess; 5) the influences Wright had on modern architecture worldwide, especially the tremendous influence he had in America through his own buildings, writings and lectures, as well as some 1200 disciples he trained through his Taliesin Fellowship.

The work for the course falls into three primary parallel-running categories: 1) Attendance and readings for M/W lectures on F.L. Wright's work; 2) Readings, discussions, student presentations and films about the architectural context of modern architecture; 3) a focused research paper comparing one building by FLW to any other modern building; two mid-terms to test your knowledge and retention of course material.

Objectives:

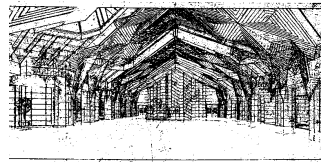
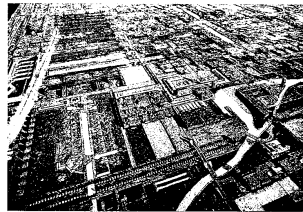
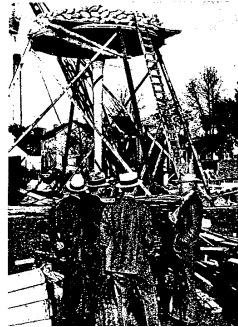
- To familiarize FLW's major architect'l work, built & unbuilt
- To understand FLW's philosophy of "organic architecture"
- To understand the architectural and intellectual context of FLW's work and time, especially parallel developments in modern arch.
- To develop skills of critical thinking, quality research, and clear communication through a variety of writing & reading projects.

Required Texts:

- Brooks, H. Allen, ed. Writings on Wright (MIT 1991) \$14.00
- Conrads, Ulrich, ed. Prames & manifestows on 20th-Century Architecture (MIT 1970) \$
- Barnet, Sylvan. Short Guide to Writing About Art 7th ed.

Optional:

- McCarter, Robert. Frank Lloyd Wright (Phaidon, 1999) \$19.95
- ** Good as textbook & study guide for pictures!
- Levine, Neil. The Architecture of FLW (Princeton 1996) \$49.95
- FLW, An Autobiography 2nd ed. (Barnes & Noble 1943, 1998)



Once in a Lifetime Opportunity!

"FRANK LLOYD WRIGHT AND HIS TALIESIN LEGACY"

New Course
Combines History and Design, Spring 1999

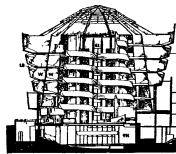
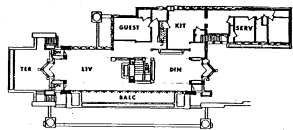
A new Architectural History course is being taught this upcoming Spring semester on FRANK LLOYD WRIGHT, the concept of ORGANIC ARCHITECTURE, and Wright's legacy in the work of his apprentices, the TALIESIN FELLOWS. In addition to learning about Wright and Organicism, the primary goal of the course is to RESEARCH, DESIGN and BUILD an EXHIBITION about the architectural work of a group of the Taliesin Fellows.

While enrolled in the Spring semester course students will: 1) do background work on Wright and organic architecture, 2) do original RESEARCH about the Fellows, and 3) prepare individual DESIGNS for a small exhibit module to fit into an overall exhibit to be prepared with students from the Frank Lloyd Wright School of Architecture.

During the first four weeks of the summer students will CONSTRUCT their OWN DESIGNS at Taliesin, Wright's former studio in Spring Green, Wisconsin. The exhibits will then be trucked to Pittsburgh, to be INSTALLED by the students in the AIA Gallery downtown. The show, one of several shows being staged in conjunction with a large Wright show at the Carnegie Museum of Art in the Spring of 1999, will open June 18. A symposium on June 23-27 will allow students to express their own ideas about Wright, the Taliesin Fellows, and the experience of mounting the exhibition.

This is a **UNIQUE OPPORTUNITY** to combine history and design, to do original research, and actually to construct one of your own designs for an important public forum. It's a chance to get history credit and carry out a real project for your design portfolio.

All interested students should come to the
"Ice Cream" THIS FRIDAY, September 4.
For Info Contact Kai Gutschow (gutschow@andrew or x8-7999).



Spring Semester, 1999

48.441, Frank Lloyd Wright and His Taliesin Legacy

K. Gutschow, 9 Units

Taliesin Apprentices Exhibit, Summer 1999

Collaborative Design-Build Project and Trip

CMU & FLLWSA Students, Indep. Study and SURG



Taliesin Life

The collaborative team designed exhibit explored the Taliesin apprentices from a unique perspective: it is a project ABOUT the past and present student apprentices that was researched, designed, and built BY current students and apprentices. The complexity of the material and the issues, the sheer volume of available information on Taliesin and the 1200 apprentices, and the closeness of the subject matter blurred our vision. Although the goals of the exhibit were redefined and the focus often shifted, the exhibit nonetheless begins to explain the Taliesin experience from the perspective of the students and apprentices. The creators of the exhibit hope that the Taliesin apprentice continues to be of interest to scholars of Frank Lloyd Wright and modern architecture, but also to the world of architectural education and practice, as well as the public at large. If this hope is fulfilled, then the exhibit will act as a departure point for further exploration and not an apothecia.



Construction

In June 1999 the CMU students ventured on a five-day research and exploratory trip to Chicago and southern Wisconsin to familiarize themselves first hand with the work of Frank Lloyd Wright. The students received a SURG grant from CMU to help offset the trip costs. The ten CMU students then booked up with seven apprentices from the FLLWSA for two weeks of intensive collaborative exhibit design and construction work at Taliesin. This meant regular chores such as cooking, clean-up, gardening and other such activities that make Taliesin into a functioning, self-sustaining community. By integrating the CMU students into the Fellowship life at Taliesin and working long hours on site in the Pittsburgh galleries, the students and apprentices approached the true spirit of Taliesin's united architectural and living experiment and its "learning-by-doing" approach to architectural education.



Research and Design

"FRANK LLOYD WRIGHT AND HIS TALIESIN LEGACY"



This project began as a Spring 1999 architectural history seminar titled "Frank Lloyd Wright and his Taliesin Apprentices" (CMU 48-441) and culminated with the creation of the exhibit "Taliesin Apprentices: Seven Decades of Organic Architecture" at the Pittsburgh AIA Gallery and CMU's Hewlett Gallery. The seminar combined regular coursework on the life and work of Wright, with broad preparatory work for the exhibit on Wright's students, some 1200 Taliesin Apprentices. Over the course of the seminar the students did primary historical research on all aspects of the Taliesin apprentices, their education, philosophy, and careers. Through sporadic communication via email and a website (www.cmu.edu/arch/taliesin) dedicated to the exhibit design process, the CMU students collaborated with a similar team at the Frank Lloyd Wright School of Architecture (Arizona and Wisconsin) to organize the material into a small exhibit. Funding for the \$15,000 material cost of the exhibit was obtained from several Pittsburgh and Taliesin related Foundations. The process was guided throughout by Kai Ourschow, an assistant professor of architectural history at CMU and, for George, a senior member of the Taliesin Fellowship and Director of Curriculum at the FLLWSA.

48. Architectural History Elective and SURG

School of Architecture
College of Fine Arts
Carnegie Mellon University

Spring Semester and Summer, 1999

48.441, Frank Lloyd Wright and His Taliesin Legacy

K. Gutschow, 9 Units

Taliesin Apprentices Exhibit, Summer 1999

Collaborative Design-Build Project and Trip

CMU & FLLWSA Students, Indep. Study and SURG



CMU Course 48-441:
South Core
516 Hallford
General McKinney
Kali Montgomery
Megan Nash
Jared Feltner
Richard Babich
Sharon Falgout
Jared Winchener

The Taliesin Exhibition

Since we are all working on a project that is "about" the past and present student apprentices, it is a project ABOUT the past and present student apprentices that was researched, designed, and built BY current students and apprentices. The complexity of the material and the issues, the sheer volume of available information on Taliesin and the 1200 apprentices, and the closeness of the subject matter blurred our vision. Although the goals of the exhibit were redefined and the focus often shifted, the exhibit nonetheless begins to explain the Taliesin experience from the perspective of the students and apprentices. The creators of the exhibit hope that the Taliesin apprentice continues to be of interest to scholars of Frank Lloyd Wright and modern architecture, but also to the world of architectural education and practice, as well as the public at large. If this hope is fulfilled, then the exhibit will act as a departure point for further exploration and not an apothecia.

Experiments for Life

The most significant lesson from the Taliesin apprentices was the importance of the apprenticeship. The apprenticeship was a time when the apprentice learned the craft of architecture from the master. The apprenticeship was a time when the apprentice learned the craft of architecture from the master. The apprenticeship was a time when the apprentice learned the craft of architecture from the master.



FLLWSA Apprentices
Tanya Shalpinos
Marika Hermann
Aron Kozlowski
Fajon Marmel
Matthew Schindler
Thomas Wright

The Expression of an Idea

The expression of an idea is a process that involves the translation of a concept into a physical form. This process is often a collaborative one, involving the input of many different people. The expression of an idea is a process that involves the translation of a concept into a physical form.

In search of experience

In search of experience is a process that involves the translation of a concept into a physical form. This process is often a collaborative one, involving the input of many different people. In search of experience is a process that involves the translation of a concept into a physical form.

Disrupting the process

Disrupting the process is a process that involves the translation of a concept into a physical form. This process is often a collaborative one, involving the input of many different people. Disrupting the process is a process that involves the translation of a concept into a physical form.

Apprentices

Apprentices are individuals who are learning a trade or profession from a more experienced person. They are often found in various fields, including architecture, art, and music. Apprentices are individuals who are learning a trade or profession from a more experienced person.

48. Architectural History Elective and SURG

School of Architecture
College of Fine Arts
Carnegie Mellon University



A Gift of Time

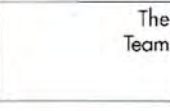
A gift of time is a process that involves the translation of a concept into a physical form. This process is often a collaborative one, involving the input of many different people. A gift of time is a process that involves the translation of a concept into a physical form.

From behind the mask

From behind the mask is a process that involves the translation of a concept into a physical form. This process is often a collaborative one, involving the input of many different people. From behind the mask is a process that involves the translation of a concept into a physical form.

Sketches

Sketches are drawings or illustrations that are used to communicate ideas and concepts. They are often used in the early stages of a design process. Sketches are drawings or illustrations that are used to communicate ideas and concepts.



The Team

The team is a group of people who work together to achieve a common goal. They are often found in various fields, including architecture, art, and music. The team is a group of people who work together to achieve a common goal.

Installation: AIA Pittsburgh

Installation: AIA Pittsburgh
June 18 - July 2, 1999

Installation: Hewlett Gallery

Installation: Hewlett Gallery
August 23 - Sept 10, 1999