

# Handout Week 2

from <http://www.franklloydwright.org/about/Overview.html>

To Wright, architecture was not just about buildings, it was about nourishing the lives of those sheltered within them. What were needed were environments to inspire and offer repose to the inhabitants. He called his architecture “organic” and described it as that “great living creative spirit which from generation to generation, from age to age, proceeds, persists, creates, according to the nature of man and his circumstances as they both change.”

Wright himself grew up close to the land and in touch with its creative processes and it gave him constant inspiration for his architecture. He believed architecture must stand as a unified whole, grow from and be a blessing to the landscape, all parts relating and contributing to the final unity, whether furnishings, plantings, or works of art. To materially realize such a result, he created environments of carefully composed plans and elevations based on a consistent geometric grammar, while skillfully implementing the integration of the building with the site through the compatibility of materials, form, and method of construction. Through simplification of form, line, and color, and through the “rhythmic play of parts, the poise and balance, the respect the forms pay to the materials, and the repose these qualities attain to,” Wright created plastic, fluent, and coherent spaces that complement the changing physical and spiritual lives of the people who live in them.

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*“By organic architecture I mean an architecture that develops from within outward in harmony with the conditions of its being, as distinguished from one that is applied from without.”*

from 1894 lecture titled “The Architect and the Machine”

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***Using this word Nature...I do not of course mean that outward aspect which strikes the eye as a visual image of a scene strikes the ground glass of a camera, but that inner harmony which penetrates the outward form...and is its determining character; ... its significance ... –what Plato called ... the “eternal idea of the thing.”***

*Frank Lloyd Wright*

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Hoffmann, p 10: FLW "Planes parallel to the earth in buildings identify themselves with the ground, do most to make the buildings belong to the ground." Parallel horizontals reinforce one another and give the building its grip on the earth. They introduced new effects of spaciousness and lowered proportions to a scale in harmony with human dignity and intimacy.

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*Early in life I had to choose between honest arrogance and hypocritical humility. I chose honest arrogance and have seen no occasion to change.*

*--Frank Lloyd Wright*

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*As for the future—the work shall grow more truly simple; more expressive with fewer lines, fewer forms; more articulate with less labor; more plastic; more fluent, although more coherent; more organic. It shall grow not only to fit more perfectly the methods and processes that are called upon to produce it, but shall further find whatever is lovely or of good repute in method or process, and idealize it with the cleanest, most virile stroke I can imagine. As understanding and appreciation of life matures and deepens, this work shall prophesy and idealize the character of the individual it is fashioned to serve more intimately, no matter how inexpensive the result must finally be. It shall become in its atmosphere as pure and elevating in its humble way as the trees and flowers are in their perfectly appointed way, for only so can architecture be worthy its high rank as a fine art, or the architect discharge the obligation he assumes to the public—imposed upon him by the nature of his own profession.*

*--Frank Lloyd Wright*