

## 1: Anthony Alofsin

*Anthony Alofsin (born June 22, in Memphis, Tennessee) is an architect, artist, art historian, writer, and professor. Educated at Memphis Academy of Art and Phillips Academy, Andover, he received from Harvard College and the Harvard Graduate School of Design, respectively, a Bachelor Arts () and Master of Architecture ().*

Summary Summary From the turn of the century until his death in , Frank Lloyd Wright produced projects that defined and redefined the American architectural vision. This book, accompanying a major exhibition at The Museum of Modern Art, New York, is the most comprehensive appraisal of his achievements ever assembled. Author Notes Wright is widely considered the greatest American architect and certainly one of the most influential. Born in Wisconsin of Welsh ancestry, Wright studied civil engineering at the University of Wisconsin and began his career in Chicago as chief assistant to Louis Henry Sullivan, who influenced his early thinking on the American architect as harbinger of democracy and on the organic nature of the true architecture. Out of these ideas, Wright developed the so-called prairie house, of which the Robie House in Chicago and the Avery Coonley House in Riverdale, Illinois, are outstanding examples. In the "prairie-style," Wright used terraces and porches to allow the inside to flow easily outside. Movement within such houses is also open and free-floating from room to room and from layer to layer. The masterworks of his mature years are the Johnson Wax Building in Racine, Wisconsin, and Fallingwater, Bear Run, Pennsylvania with its bold cantilevered balconies over a running stream, probably the most admired and pictured private house in American architecture; then, toward the end of his life, the spiral design of the Guggenheim Museum in New York City. Taliesin West was a true Shangri-la in the Arizona desert, to which he turned in order to escape the severe winters in Wisconsin, where he had built his extraordinary Taliesin East. Wright was a prolific and highly outspoken writer, ever polemical, ever ready to propagate his ideas and himself. All of his books reflect a passionate dedication to his beliefs in organic architecture, democracy, and creativity. The study probes two sides of Wright: Special attention is paid to his designs for housing projects and Broadacre City, an unrealized utopian enclave which reflected his weaknesses in its wasteful overreliance on the automobile, its rigid class hierarchy and its consumerist vision leaving little space for public interaction. Riley and Reed co-curated the exhibit. The transfer of the exhibit to book form is only partially successful, however. The book comprises photographs-many in color-of buildings and models, plans and sketches, and newly restored drawings by Wright. These are divided into nine thematic sections, but the themes and sections are not easily deciphered. The sections are neither titled nor listed in the table of contents, making it difficult to locate each individual introduction. And while the plates are truly stunning, the text explaining them is woefully deficient, often leaving the reader puzzled. The Phoenix publication, written entirely by Pfeiffer, was organized by building type and was exclusively dedicated to drawings, whereas the MOMA catalog includes photographs of buildings, plans, and sectional drawings made for the exhibition, and five essays on Wright by William Cronon on Wright and nature , Kenneth Frampton on Wright and technology , Anthony Alofsin on Wright and modernism , Gwendolyn Wright on Wright and domesticity , and curator Terence Riley on Wright and pattern. These essays are packed with data but reveal less about Wright than more focused collections, such as that edited by Carol Bolon et al. General; upper-division undergraduate through professional.

## 2: [UCP Books]: Beth Sholom Synagogue by Joseph M. Siry

*"Perhaps no one has done more to make sense of Frank Lloyd Wright for audiences of art and architectural historians, as well as countless others interested in American and modern design, than Professor Anthony Alofsin.*

His father, William Cary Wright [2] was an orator, music teacher, occasional lawyer, and itinerant minister. The blocks, known as Froebel Gifts, were the foundation of his innovative kindergarten curriculum. Anna, a trained teacher, was excited by the program and bought a set with which young Wright spent much time playing. The blocks in the set were geometrically shaped and could be assembled in various combinations to form three-dimensional compositions. In his autobiography, Wright described the influence of these exercises on his approach to design: The Wright family struggled financially in Weymouth and returned to Spring Green, where the supportive Lloyd Jones clan could help William find employment. They settled in Madison, where William taught music lessons and served as the secretary to the newly formed Unitarian society. Although William was a distant parent, he shared his love of music, especially the works of Johann Sebastian Bach, with his children. Soon after Wright turned 14, his parents separated. The divorce was finalized in after William sued Anna for lack of physical affection. William left Wisconsin after the divorce, and Wright claimed he never saw his father again. Education [edit] Wright attended Madison High School; it is unknown if he graduated. While there, Wright joined Phi Delta Theta fraternity, [7] took classes part-time for two semesters, and worked with Allan D. Conover, a professor of civil engineering. As a result of the devastating Great Chicago Fire of and a population boom, new development was plentiful. Wright later recalled that while his first impressions of Chicago were that of grimy neighborhoods, crowded streets, and disappointing architecture, he was determined to find work. Within days, and after interviews with several prominent firms, he was hired as a draftsman with the architectural firm of Joseph Lyman Silsbee, Maher, and George G. Wright soon befriended Corwin, with whom he lived until he found a permanent home. However, Wright soon realized that he was not ready to handle building design by himself; he left his new job to return to Joseph Silsbee—this time with a raise in salary. For that matter, Sullivan showed very little respect for his employees, as well. Wright later engaged Mueller to build several of his public and commercial buildings between and The two had met around a year earlier during activities at All Souls Church. Sullivan did his part to facilitate the financial success of the young couple by granting Wright a five-year employment contract. Wright made one more request: The existing Gothic Revival house was given to his mother, while a compact shingle style house was built alongside for Wright and Catherine. Wright admitted that his poor finances were likely due to his expensive tastes in wardrobe and vehicles, and the extra luxuries he designed into his house. To supplement his income and repay his debts, Wright accepted independent commissions for at least nine houses. These "bootlegged" houses, as he later called them, were conservatively designed in variations of the fashionable Queen Anne and Colonial Revival styles. Nevertheless, unlike the prevailing architecture of the period, each house emphasized simple geometric massing and contained features such as bands of horizontal windows, occasional cantilevers, and open floor plans, which would become hallmarks of his later work. Sullivan knew nothing of the independent works until, when he recognized that one of the houses was unmistakably a Frank Lloyd Wright design. In An Autobiography, Wright claimed that he was unaware that his side ventures were a breach of his contract. When Sullivan learned of them, he was angered and offended; he prohibited any further outside commissions and refused to issue Wright the deed to his Oak Park house until after he completed his five years. Wright could not bear the new hostility from his master and thought the situation was unjust. Tafel also recounted that Wright had Cecil Corwin sign several of the bootleg jobs, indicating that Wright was aware of their illegal nature. Although Cecil Corwin followed Wright and set up his architecture practice in the same office, the two worked independently and did not consider themselves partners. The loft space was shared with Robert C. Mahony, the third woman to be licensed as an architect in Illinois and one of the first licensed female architects in the U. His first independent commission, the Winslow House, combined Sullivan-esque ornamentation with the emphasis on simple geometry and horizontal lines. For his more conservative clients, Wright designed more traditional dwellings. In spite of guaranteed success

and support of his family, Wright declined the offer. The birth of three more children prompted Wright to sacrifice his original home studio space for additional bedrooms and necessitated his design and construction of an expansive studio addition to the north of the main house. As his son John Lloyd Wright wrote: Five men, two women. They wore flowing ties, and smocks suitable to the realm. I know that each one of them was then making valuable contributions to the pioneering of the modern American architecture for which my father gets the full glory, headaches, and recognition today! The articles were in response to an invitation from the president of Curtis Publishing Company, Edward Bok, as part of a project to improve modern house design. Although neither of the affordable house plans was ever constructed, Wright received increased requests for similar designs in following years. Martin House in The Robie House, with its soaring, cantilevered roof lines, supported by a foot-long channel of steel, is the most dramatic. Its living and dining areas form virtually one uninterrupted space. It is sometimes called the "cornerstone of modernism". Prairie-style houses often have a combination of these features: One or two-stories with one-story projections, an open floor plan, low-pitched roofs with broad, overhanging eaves, strong horizontal lines, ribbons of windows often casements, a prominent central chimney, built-in stylized cabinetry, and a wide use of natural materials—especially stone and wood. Wright first used his textile block system on the Millard House in Pasadena, California, in 1926. The Ennis house is now used in films, television, and print media to represent the future. As a lifelong Unitarian and member of Unity Temple, Wright offered his services to the congregation after their church burned down, working on the building from 1905 to 1908. Wright later said that Unity Temple was the edifice in which he ceased to be an architect of structure, and became an architect of space.

## 3: Frank Lloyd Wright Was a Proto-Algorithmic Architect - Metropolis

*Award-winning architect, author, exhibition curator, and teacher, Dr. Anthony Alofsin, FAIA, is internationally recognized as one of the world's leading authorities on the architecture of Frank Lloyd Wright and as an expert on the history of architecture.*

His book, *Dream Home: He is author of Frank Lloyd Wright: Architecture as Language in the Habsburg Empire and its Aftermath*, ; paperback ed. He edited *A Modernist Museum in Perspective: He has also written The Struggle for Modernism: His pioneering study, Frank Lloyd Wright: From he originated and directed the research project "A Tense Alliance: Architecture in the Habsburg Lands, ," an international collaboration among scholars in North America and Central Europe who conducted original field research on modernism and nationalism throughout the former Austro-Hungarian Empire. He selected the drawings for the exhibition, Frank Lloyd Wright a Fiesole: Alofsin was elected a Fellow of the American Insitute of Architects, one of the highest awards given by the profession. The award honors an individual who, through artistic, architectural, scholarly, professional or other endeavors embodies the Spirit of Frank Lloyd Wright. The highest honor given by the Conservancy, it comes in recognition Dr. An Index to the Taliesin Correspondence, which has created an invaluable reference tool for Wright scholars and researchers the world over. Alofsin founded the Ph. He teaches a wide range of coursesâ€”both large lectures and seminars--for both undergraduate and graduate students, and provides interdisciplinary oversight for advanced students in art history. From , he was director of the Center for American Architecture and Design. He is a member of the International Association of Art Critics. A registered architect, Dr. Alofsin maintains an architectural practice in Austin, Texas. His professional website, blog entries, and new publications can be found at [www](http://www).*

## 4: Frank Lloyd Wright by Anthony Alofsin - Hardcover - University of California Press

*He has written a new introduction to Frank Lloyd Wright's famous Wasmuth monograph, *Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright (Studies and Executed Buildings by Frank Lloyd Wright, )* and is the author of *Frank Lloyd Wright: The Lost Years, ()*.*

As I sifted through special collections to find these professional reports, one caught my eye before I even noticed the Kamrath Collection stamp on the cover: The Monona Basin Project. As a University of Wisconsin graduate who spent five years in Madison, I was immediately intrigued by the possibility of being able to compare my visual of Madison with a plan dating back to 1892. Though he never completed his engineering degree, he went on to realize many significant projects in Madison and the surrounding area, including the Robert M. Howe. However, the County Board turned down his proposal with a single vote. In 1904, approval for a municipal auditorium was passed, and Wright presented a modified version of his Monona Terrace plan to the board yet again. However, instead of another rejection, a different conflict intervened – World War II. He was quoted as saying his appointment of project architect for the Monona Terrace by the voters of Madison meant more to him than any other award at the time. In 1945, Wright completed his last rendering for the project. In 1954, the site of the Monona Terrace project was revisited, and Taliesin Architects were recruited to develop a master plan for the site and the city. The renderings and drawings within the pages of this proposal are absolutely stunning. Full of both organic and geometric shapes and careful, sinuous line work, the pages seem tinged with the memory of Frank Lloyd Wright. For those of you that have never visited Madison or studied the Monona Terrace, you may think this is the end of the story, right? This elaborately documented proposal – which included three miles of shoreline; the redevelopment of Olin Park, located across the lake from the Monona Terrace; and the beginning phases of a 2,000-seat performing arts center – was excessively over budget and subsequently halted by the mayor! Throughout the 1950s, several proposals for a new civic center in Madison were submitted by developers – but all of them failed. Today, the Monona Terrace is a hub for cultural events, weddings, professional conferences, and more. This posthumously-built icon of a city, full of a tumultuous and contested history, is one of my favorite Wright-influenced works, and gives a glimpse into the incredible complexity behind the ideation and completion of an architectural project. I have learned more about the cities I love – Madison, Chicago, Austin, and more – and delved into the sources of inspiration of a successful architect. Stay tuned for another blog post on a similar proposal involving Pennsylvania Avenue in Washington, D.C. These behind-the-scenes stories are so fun to tell! Interested in exploring the Monona Basin Project in detail?

## 5: architectural ruminations: Frank Lloyd Wright's Kraus House

*Internationally recognized as one of the world's leading authorities on the architecture of Frank Lloyd Wright, Anthony Alofsin is an architect, artist, art historian, writer, and Roland Roessner Centennial Professor of Architecture at the University of Texas at Austin, where he founded and directed the Ph.D. program in architectural history.*

Louis and Organic Architecture. The highest honor given by the Conservancy, the award recognized Dr. The lecture is free and open to the public. Clicking on the image will take you to the Flickr page with a larger image. Light streaming into the house through the glass doors created by Mr. The hexagonal tables and stools can be moved at will and used independently or joined in various combinations. The interior furnishings were created by Kraus following Frank Lloyd Wright plans. The interior details, furnishings, joints in the red concrete floor all work with the angular nature of the entire house. Few true right angles exist in the composition. Where they occur it seems that they have insisted upon themselves to the chagrin of the architect who seems to imagine a new conception of spatial experience by using such an unusual geometry. The character of the house is particularly strongly evident because the limited floor space of contained makes it impossible to get much distance from the walls, steps, shelves, and other elements that make up the planes and surfaces defining those spaces. The floor plan reveals the manner in which Wright used the parallelogram as the basis for his spatial grid. This geometry was carried through the house design down into its details including beds, showers, cabinets, and furnishings. It creates some wonderful and perplexing moments. At times however, the practicality and logic of such adherence to this acute angle must be questioned. The reddish tone on the plan added by Raimist indicates the actual interior spaces; Wright made extensive use of outdoor space, integrating it into the composition in a powerful manner and providing a clear distinction between "the house" and "nature". While inside and outside may blur through the continuity of form and material, the fortress-like nature of the overall plan sharply defines the defensive perimeter. The house presents a fortress-like facade to visitors arriving by car or on foot. While on a relatively steep incline, you look upward through the stand of trees at this large solid brick wall with its angular protrusions. For some, it might bring to mind the defensive walls of a Medieval fortress. The apex of one of the brick masonry retaining walls are a distinctive feature of the house. The final brick at the tip of the apex corresponds to the geometry of the 40 degree parallelogram on which the house plan was based. In this case, the mortar was selected to match the brick, creating a monolithic effect somewhat different from his earlier designs for the Dana-Thomas House in Springfield and the Robie House in Chicago. In each of these cases, the horizontal mortar joints are continuous and the vertical joints are colored to blend with the bricks themselves resulting in a striking graphic presence. The sharp point of the roof overhang along with the butt-glazed miter detail in the window emphasizes the extent of the cantilever and creates the sense of a look-out point set high up in the wall. From the interior, the view is expansive and open in a way hard to foresee from its exterior composition. Floor plan derived from image on the EbsworthPark.

## 6: Frank Lloyd Wright : architect

*This website follows the trail of Wright and New York, Anthony Alofsin's forthcoming [www.enganchecubano.com](http://www.enganchecubano.com) also provides a forum to discuss issues that don't have a regular home. And it will feature unpublished material and documents that Anthony has uncovered while researching his book over the last ten yea.*

## 7: Frank Lloyd Wright | Battle Hall Highlights

*Alofsin is recognized as one of the world's leading authorities on the architecture of Frank Lloyd Wright and as an expert on modern architecture. His research and writing on Wright's first travels to Europe have defined the life and work of the architect in the s.*

## 8: Why Alofsin's Bio

*Anthony Alofsin, Frank Lloyd Wright: Europe and Beyond, Berkeley, Henry-Russell Hitchcock, In the Nature of Materials. Grant C. Manson, Frank Lloyd Wright to The First Golden Age.*

## 9: Anthony Alofsin Archive | Battle Hall Highlights

*Bio Anthony Alofsin, Ph.D., FAIA. Award-winning author, architect, exhibition curator, and teacher, Anthony Alofsin is internationally recognized as one of the world's leading authorities on the architecture of Frank Lloyd Wright and as an expert on modern architecture.*

*Streptomyces in Nature and Medicine* Managing innovation controlled chaos *The conditional view* Clark H. Pinnock. *We were liars* le9 *Rodger Latimers mistake* *Old idea, new idea* *The role of arbitration in sexual harassment cases* *German philosophy* *On solving the large sparse generalized eigenvalue problem* *Friends, family enemies* *Prayer on the several points of the Passion* 496 *Trees In Art (What Makes a Masterpiece?)* *Technology and Society (Closer to Truth audio series)* *The Press Corps of Old Shanghai* *The signature of Jesus* *Customer Centricity through Workforce Optimization* *A quick history of conscience and the rise of the faculty view* *Old people: cash and care* *Young Sammys first wild oats* *Far Country, a Complete Hearty salads and sandwiches* *The Portfolio Planner* *Guide to occlusal waxing shillingburg* *Pakistan eye of the storm* *Secrets of conjuring and magic, or Basic facts; Place Value and numeration; Operations with whole numbers* *Network structures and vocabulary acquisition in a foreign language* *Sorcerers Moon (Boreal Moon Tale Series)* *Human evolution timeline graphic* *Port of Boston briefing book. The effects of nuclear weapons first edition* *New hope or false hope* *Physics shortcuts for entrance exams* *Gender nouns worksheets 4th grade A* *Parents Guide to San Diego and Baja California* *Welborn Beeson on the Oregon trail in 1853* *Maternal-Newborn Child Nursing* *The Really Useful Meditation Book* *The dramas of Sophocles rendered in English verse* *Corporations Law Workbook*