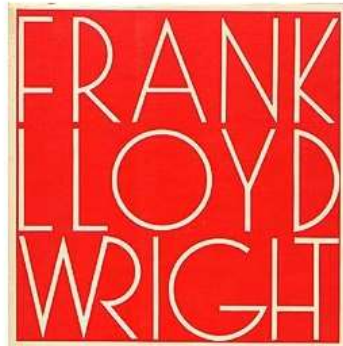


Osher Lifelong Learning Institute  
University of Pittsburgh  
College of General Studies

# Architecture in the Modern Era



Lecture 1: Frank Lloyd Wright

Wesley W Posvar Hall

July 8, 2016

Matthew Schlueb, Instructor







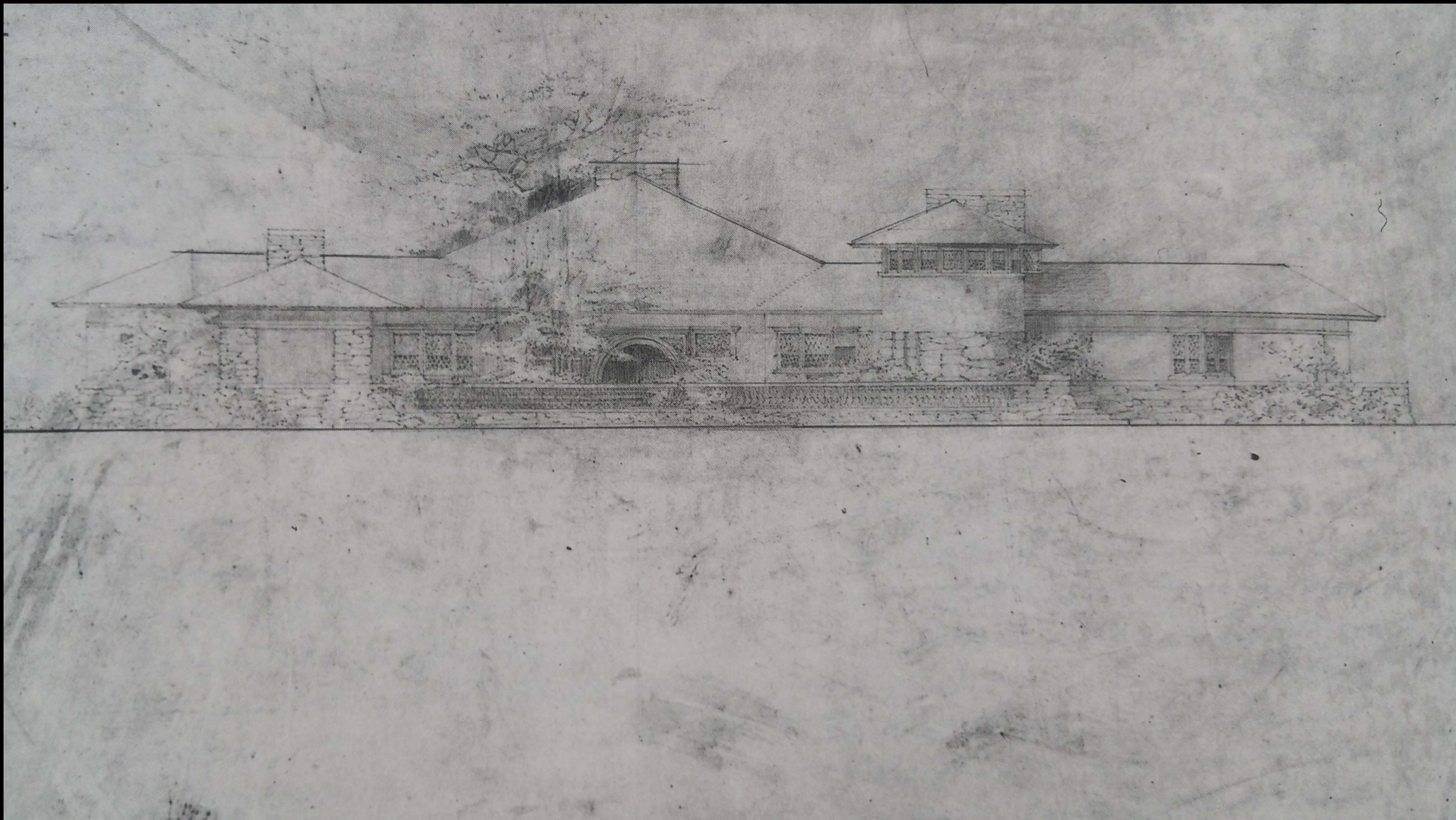














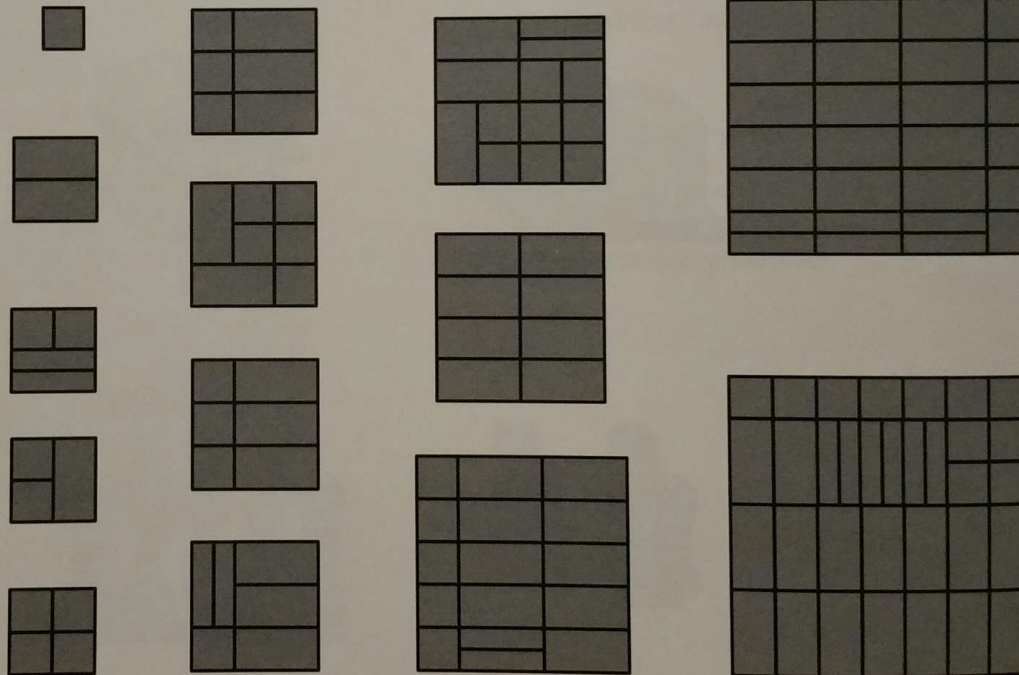


## Forms of Knowledge

Continue discussion of arithmetic and fractions.

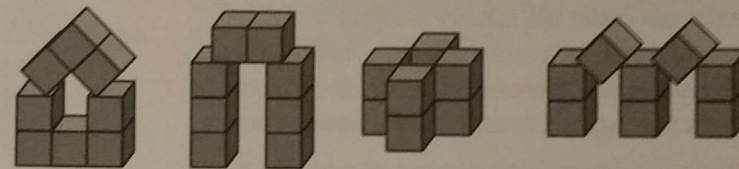
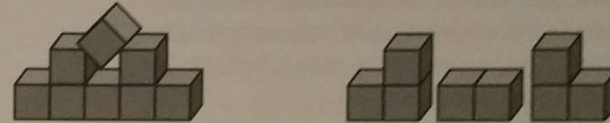
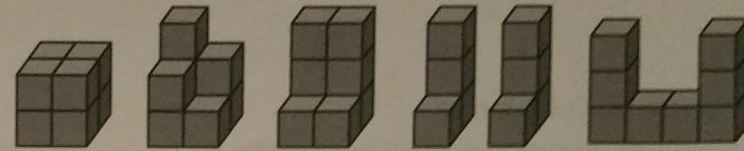
Area and volume can also be reasoned by outlining various geometric shapes.

Scale, proportion and modularity can be discovered by having the child make as many different squares or rectangles as possible.



well. Froebel strongly believed in the value of symbolic play.

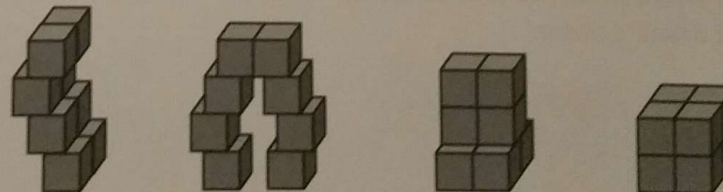
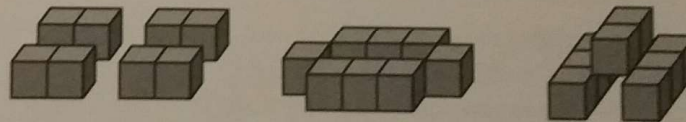
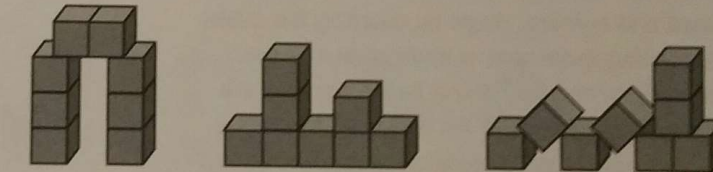
"What shape is this?"  
Have the child count the number of cubes. Count the six faces of each cube, the twelve edges and the eight corners. Emphasize this idea by returning to this observation with individual children at different times during play.



### Forms of Life

Ask the child to represent things from his/her life with the blocks. The child may begin with simple forms (trains, towers, etc.) and make associations and create stories. Encourage these associations and stories by asking questions.

Children tend to do this naturally during block play. Far from simple use of imagination, these associations between their inner and outer worlds are the foundation of true learning.





## Forms of Beauty

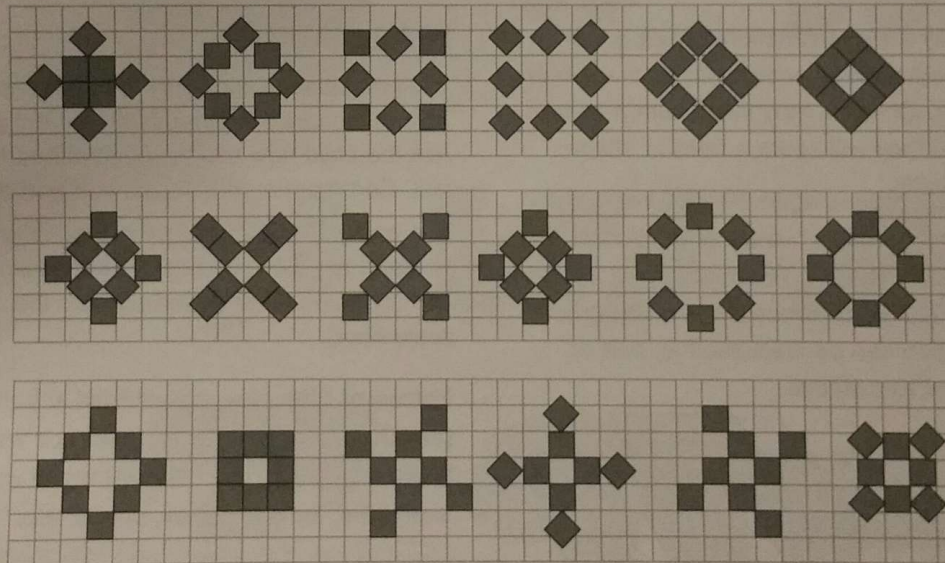
Forms of Beauty start with a simple form and progress by modifying the design in stages, changing and evolving a series of designs, and then returning to the cube once again.

Forms of Beauty can be created on the gridded board or free-form on a table.

Encourage the child to continually modify a construction of the cubes rather than tearing down and rebuilding. One thing should lead to the next. Froebel believed that this would leave ideas in a child's mind. This process promotes the logical and orderly development of ideas.

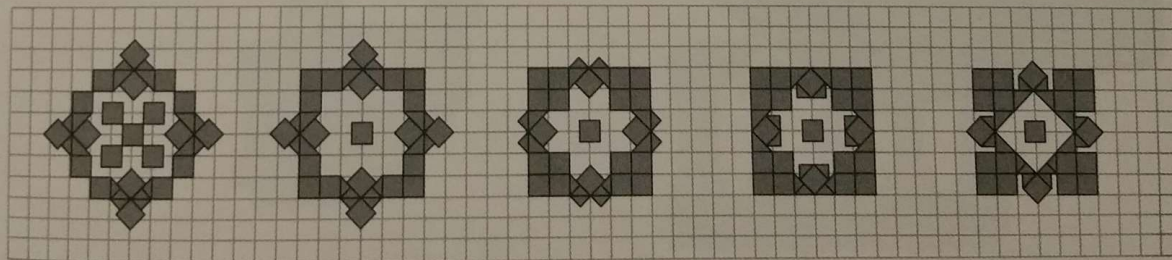
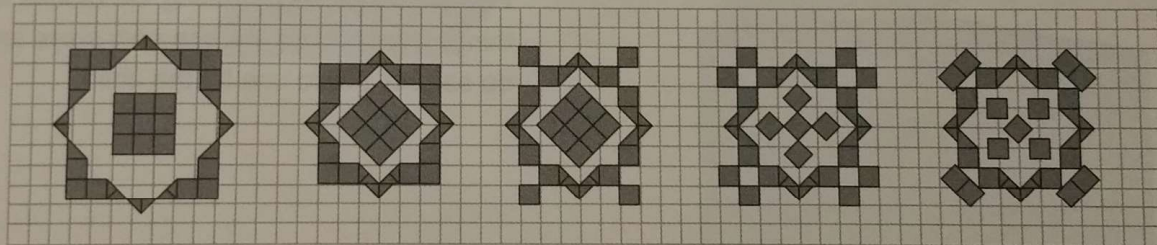
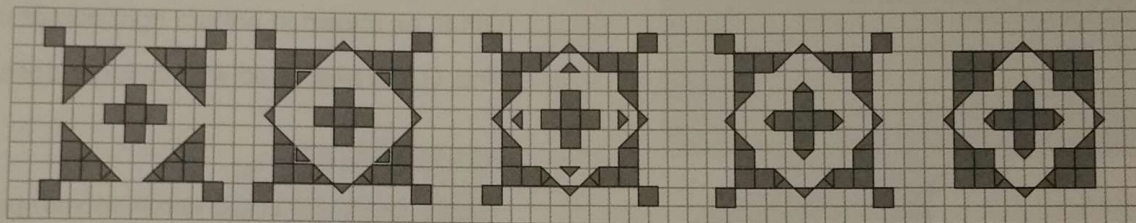
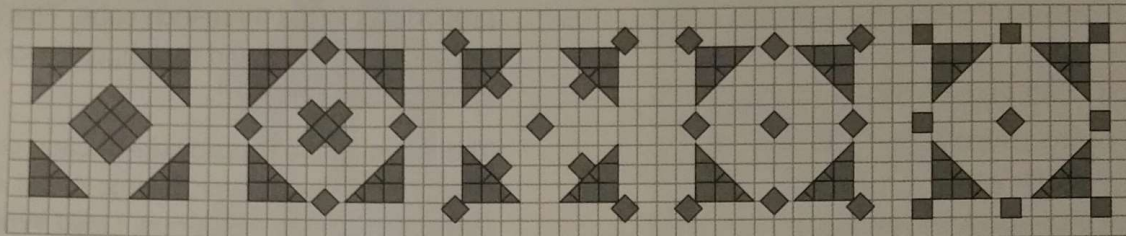
Be sure to follow the child's invention and not instruct the child in what to do with the cubes. One of the reasons for the demise of the Froebelian kindergarten was that some teachers dictated the patterns to the children — negating any educational benefit from the play. Listen to the child's stories. Use the blocks to awaken a sense of beauty by forming symmetrical designs.

These designs embody the principles of symmetry, proportion, balance, strength of center, rhythm and simplicity.



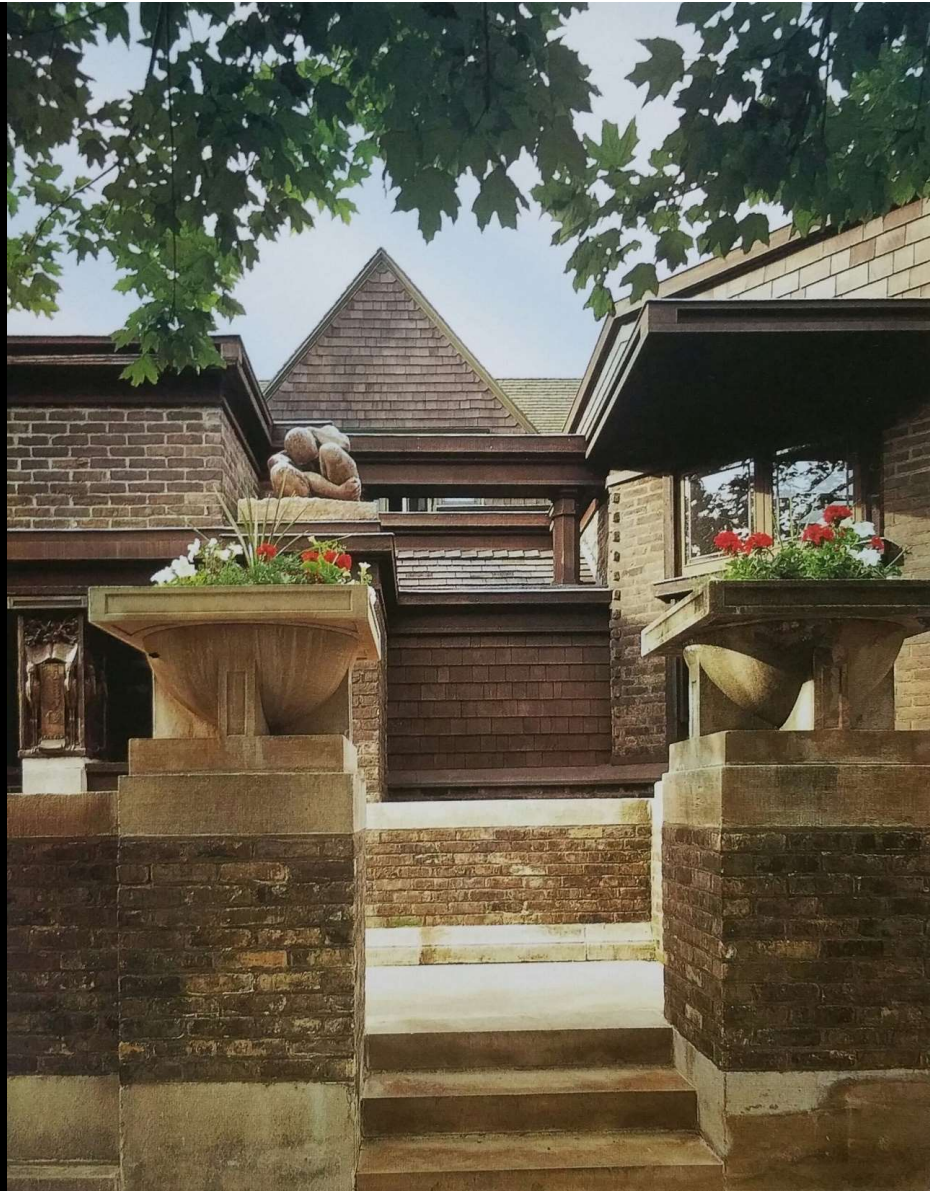
**A design is never destroyed, but constantly modified.**

















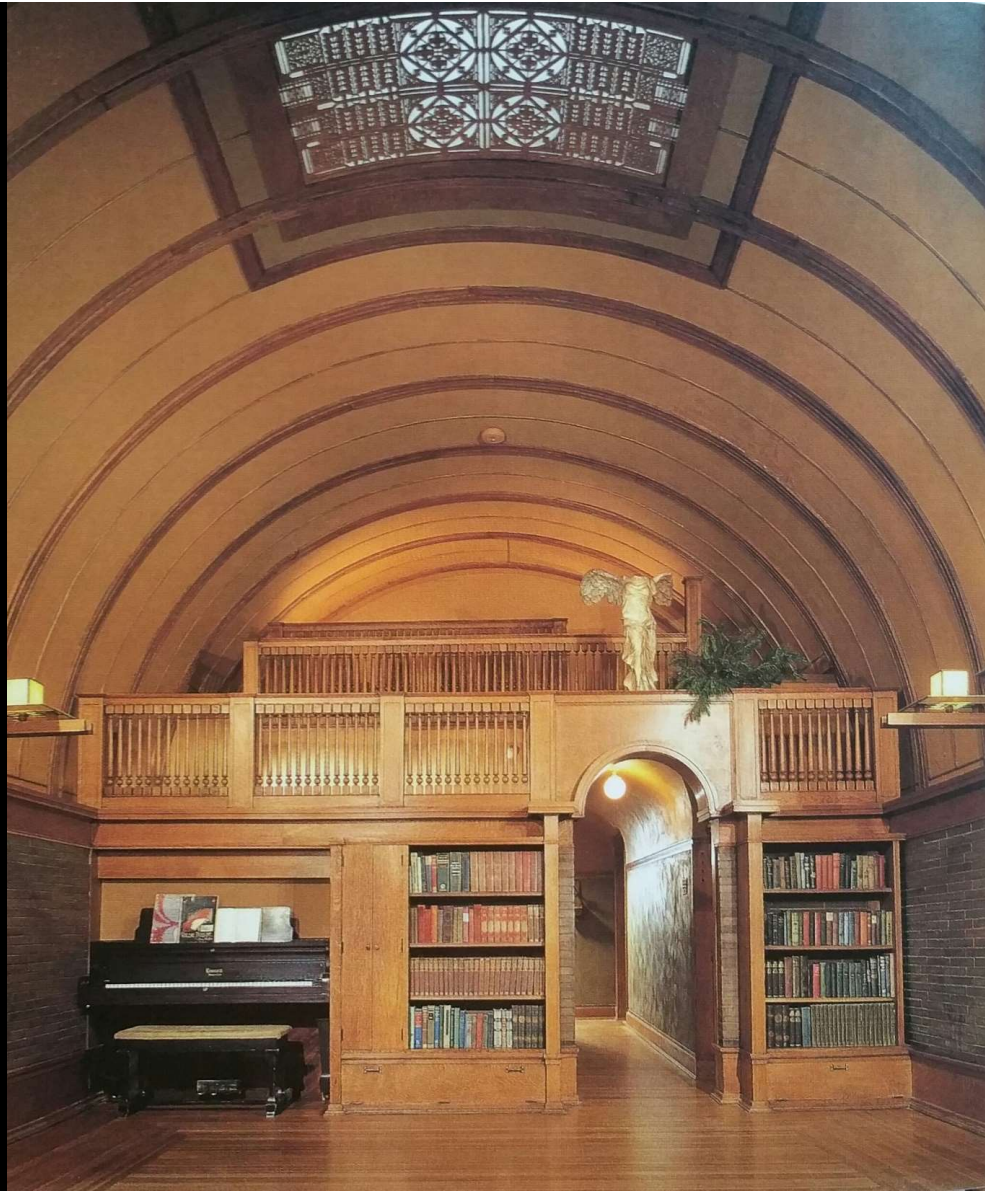










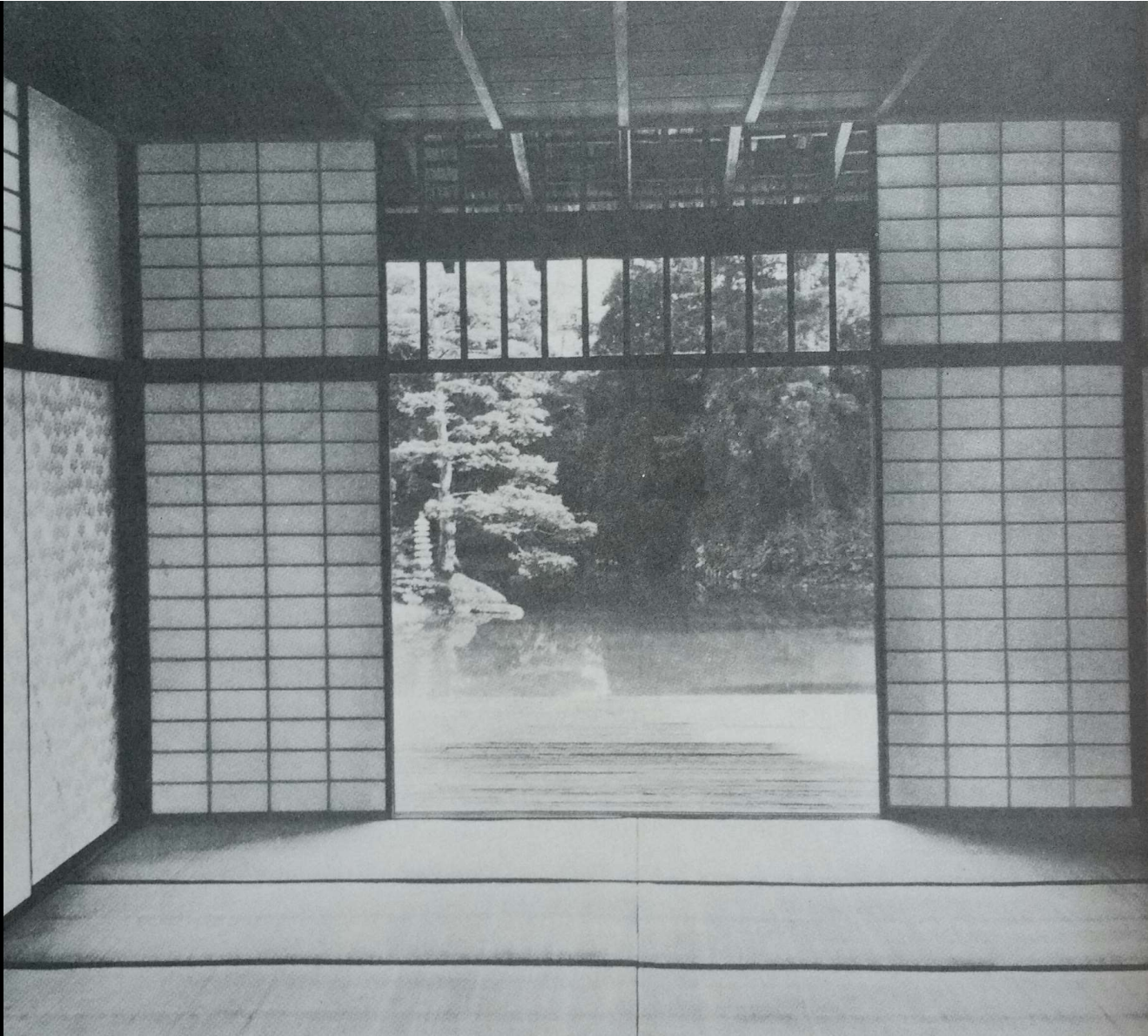




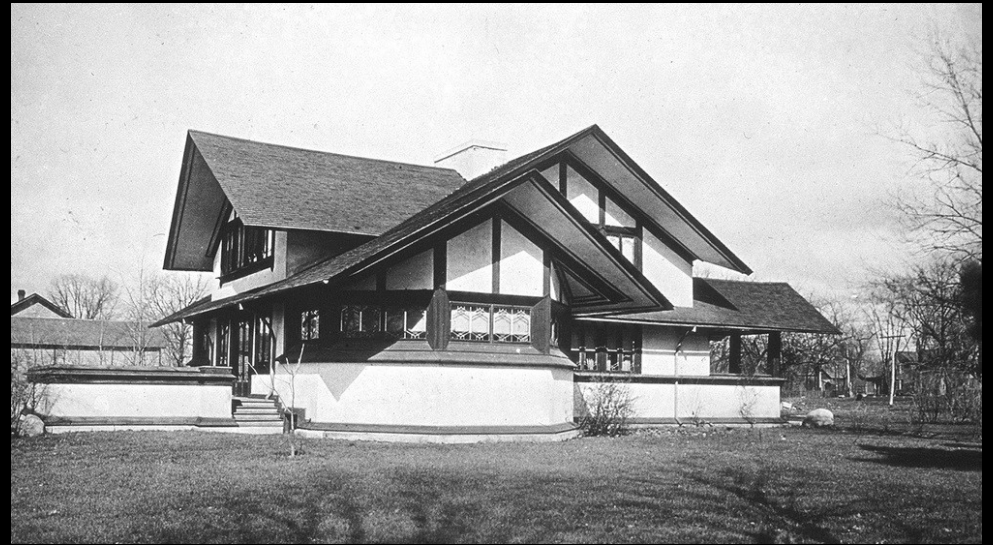






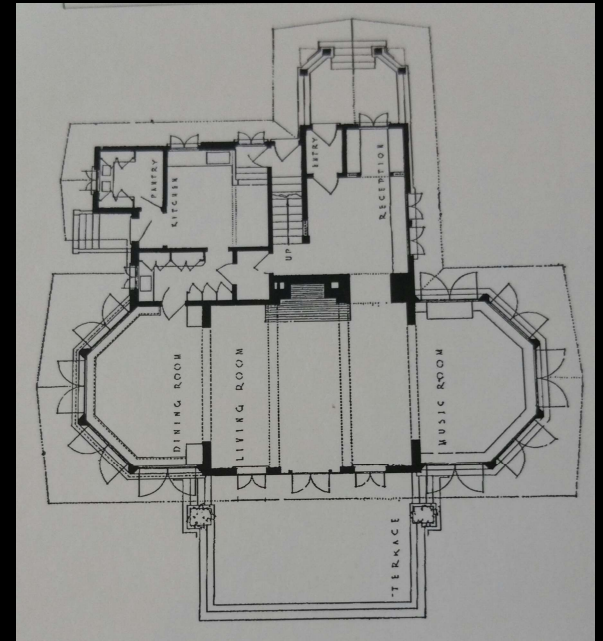
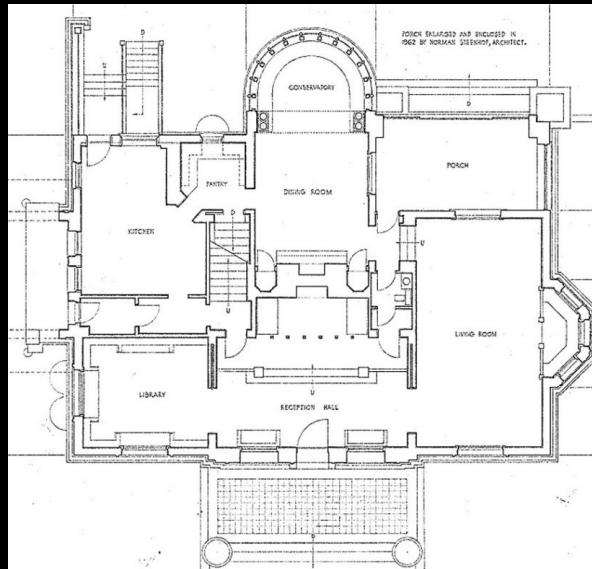
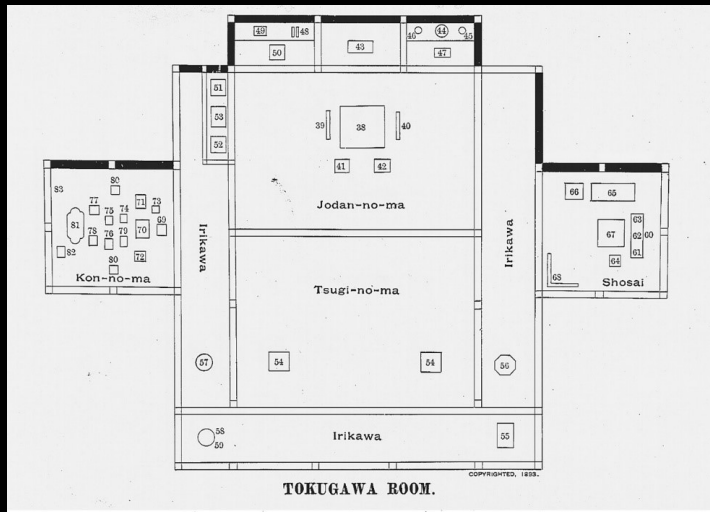














## A Home in a Prairie Town

By FRANK LLOYD WRIGHT

This is the 12th design in the Author's new series of "Shield Suburban Homes" which can be built at moderate cost.



CITY street to the country gets too much in his house and see little in his garden. The design after this the first, but not the better the last but, finally the city will find the house-maker who really appreciates the advantages which he can to the country to secure his house.

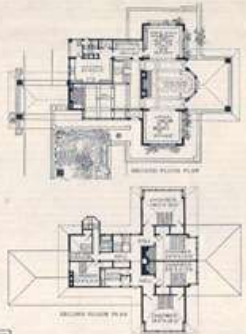
It seems a waste of energy to plan a house backward, to let or miss an already distorted condition, as this partial solution of a city man's country house on the prairie begins at the beginning and means for house for the back of town, however, but means as the minimum of ground for the basis of his prairie community.

The block plan to the left, at the top of the page, shows an arrangement of the house, which is a whole, and shows the house, which is a whole, and shows the house, which is a whole, and shows the house, which is a whole.

The perspective view shows the handling of the ground, the design of each part, to be better show the scheme, retaining the same house at the same location, except in the body of the house, which is a whole, and shows the house, which is a whole, and shows the house, which is a whole.

The ground plan, which is a whole, and shows the house, which is a whole, and shows the house, which is a whole, and shows the house, which is a whole, and shows the house, which is a whole.

The exterior view shows the house, which is a whole, and shows the house, which is a whole, and shows the house, which is a whole, and shows the house, which is a whole, and shows the house, which is a whole.



and level curves are designed to accommodate the spot level and complete the harmonious relationship. The walls of the terraces and formal balconies are extremely substantial masses of masonry and these should be made to conform with the walls and floors.

Extensive use of stone is suggested for the exterior covering throughout, because it is simple, and, as most substantial, durable and cheap.

The cost of this house with interior as specified and complete construction would be seven thousand dollars.

IN A HOUSE of this character the upper reach and gallery of the central living-room is decidedly a feature. This extension may take its place, as the ground to the second-floor plan. The gallery serves as a reception, a convenient location of the heavy mass of masonry and stone is both to the composition of the interior, and the design to give form to the exterior of the house.

The details are better shown in perspective than the gallery as indicated by the plan on the floor plan of the living room.

The second-floor plan shows the gallery as indicated and arranged for a larger family. When these bedrooms would under the gallery would be possible, and two large and two small bedrooms with the gallery might be had by rearranging various rooms and bath.

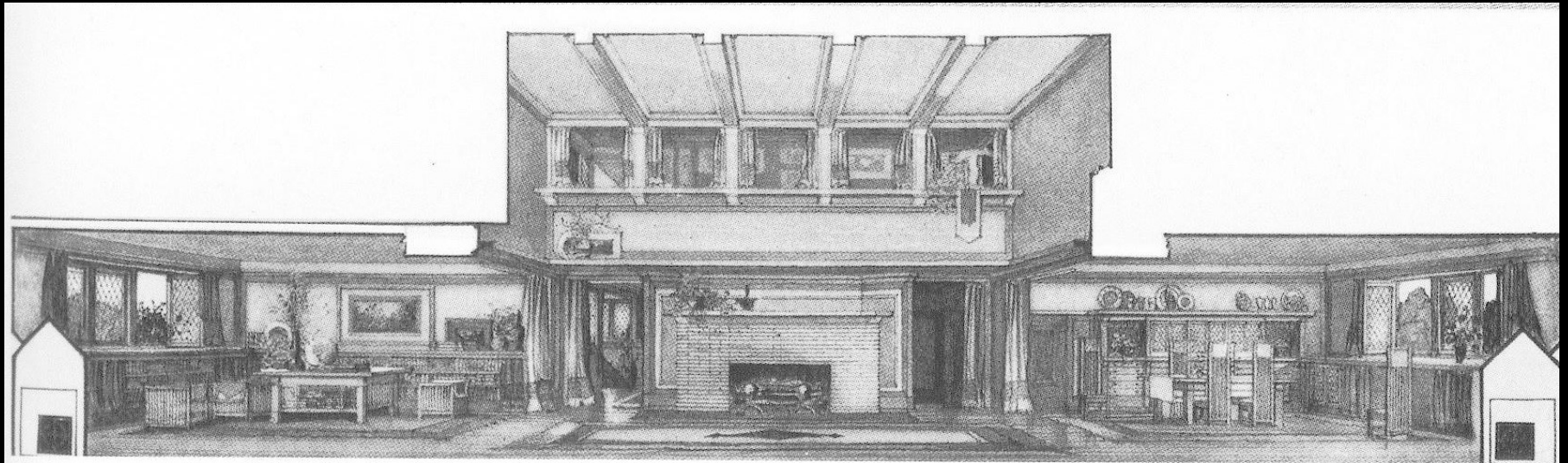
The interior is finished throughout with wood panel and finished all through with flat heads of travertine stone, under heavy hands following the lines and curves. This travertine stone should be selected from straight grain for sides, table and dining surfaces, and lower figured grain for panels and side surfaces.

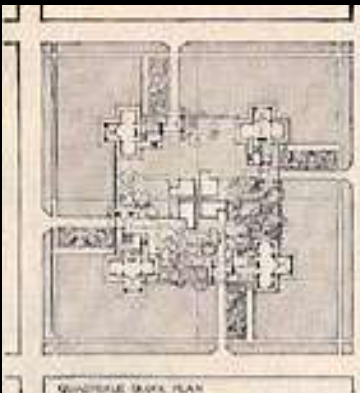
All the wood should be finished with oil and wax, and the plaster should be stained with blue, grey color in some and gold.



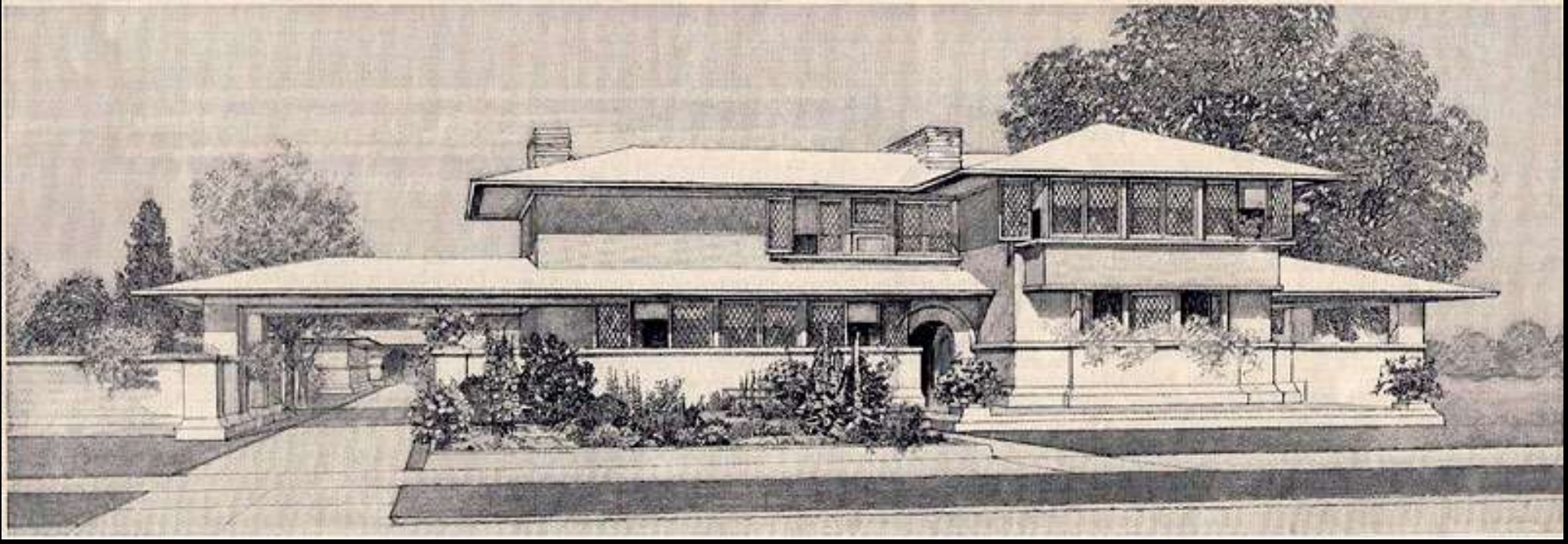
INTERIOR VIEW OF THE FIRST FLOOR OF THIS HOUSE







QUADRUPLE BLOCK PLAN



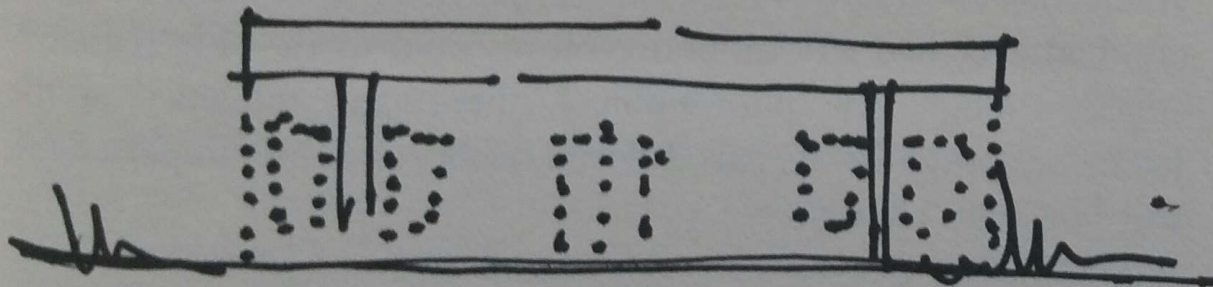
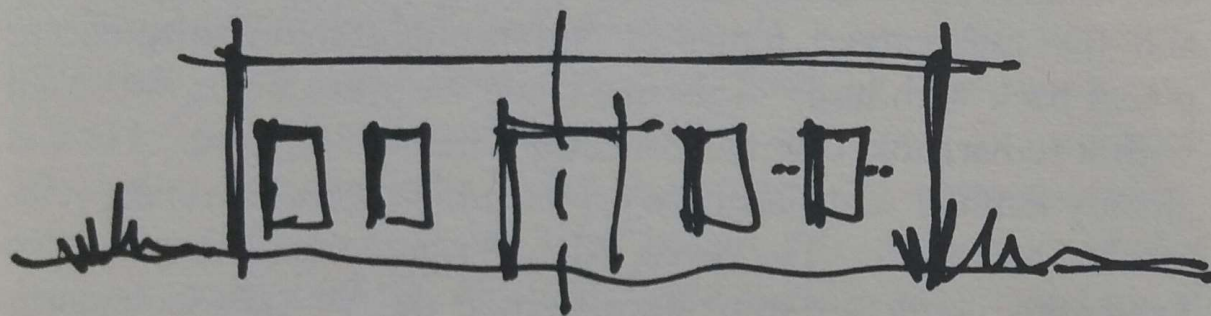
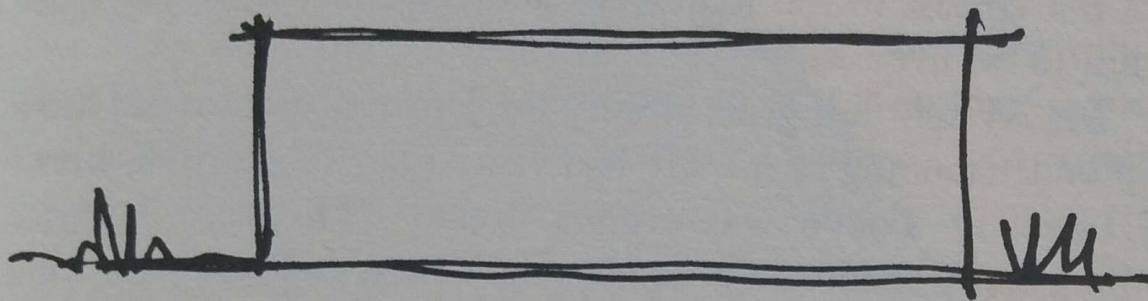












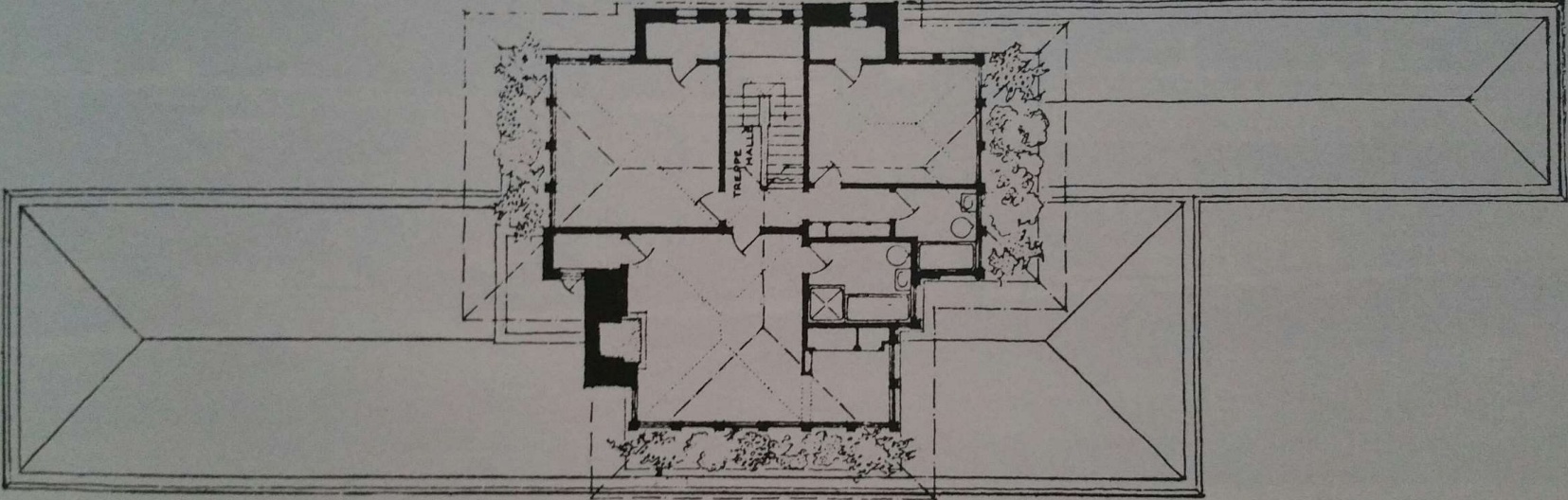




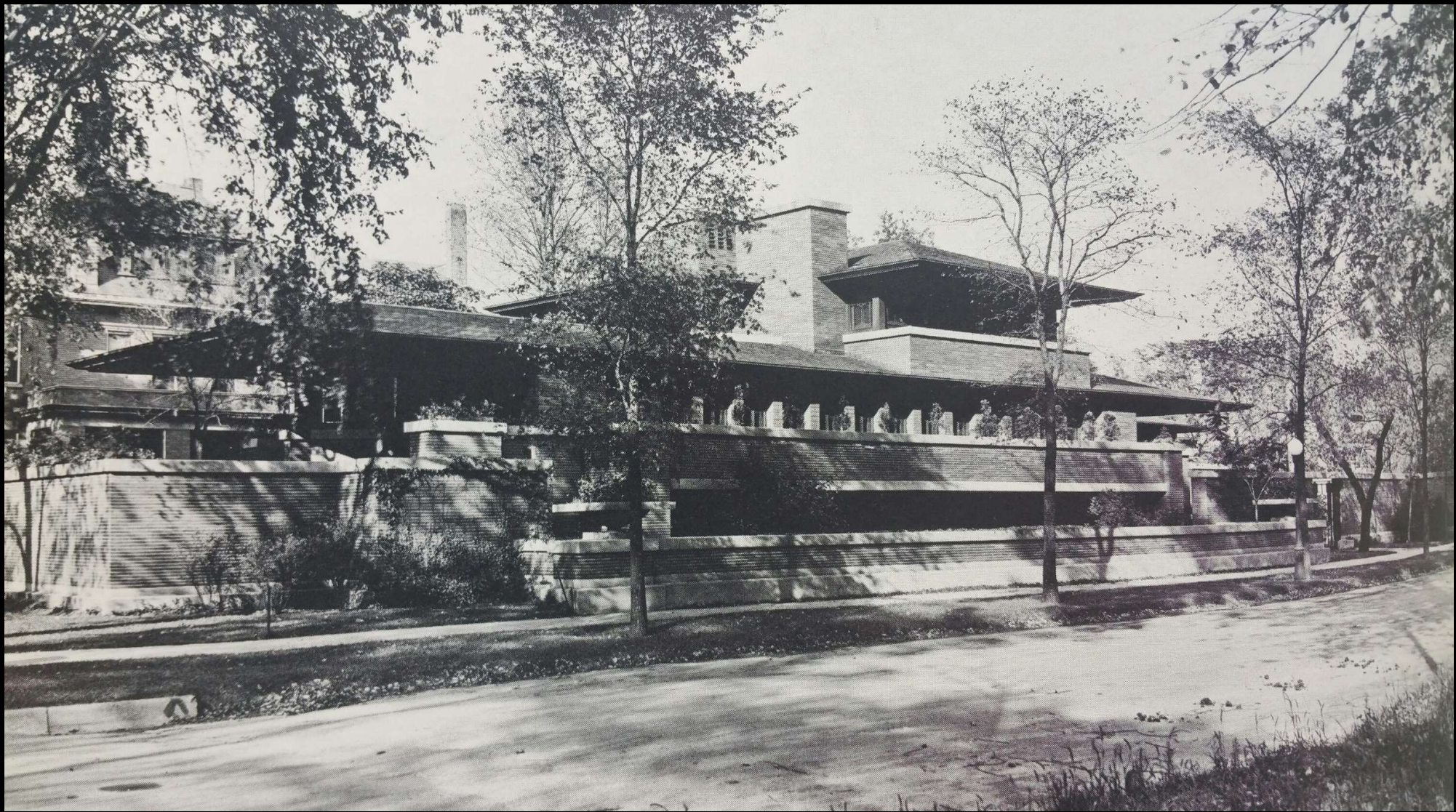




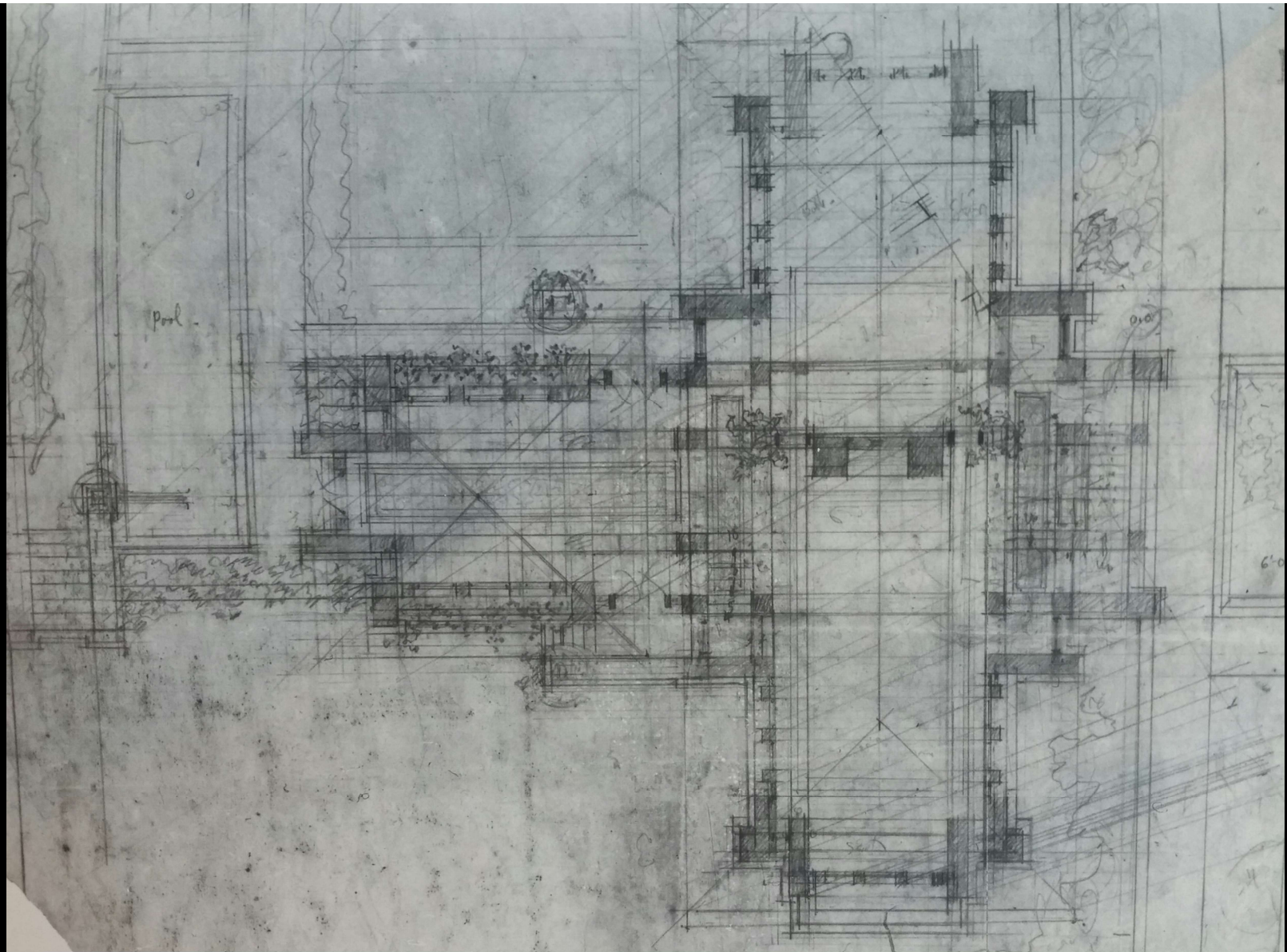


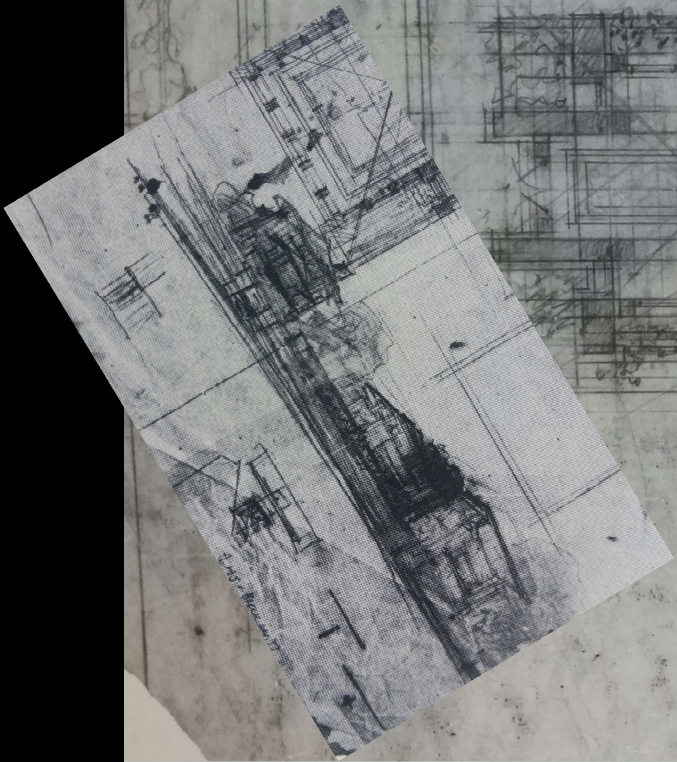
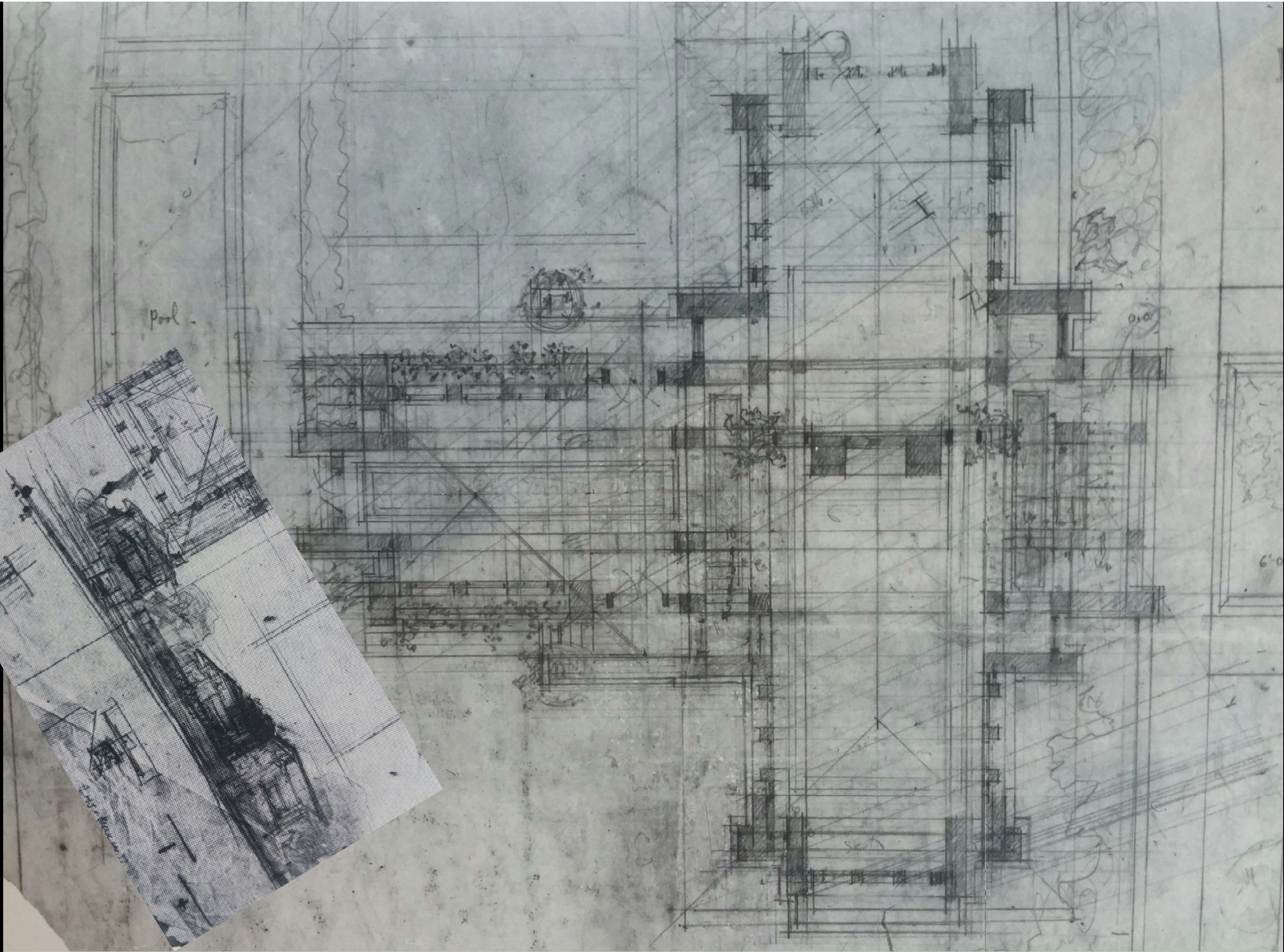




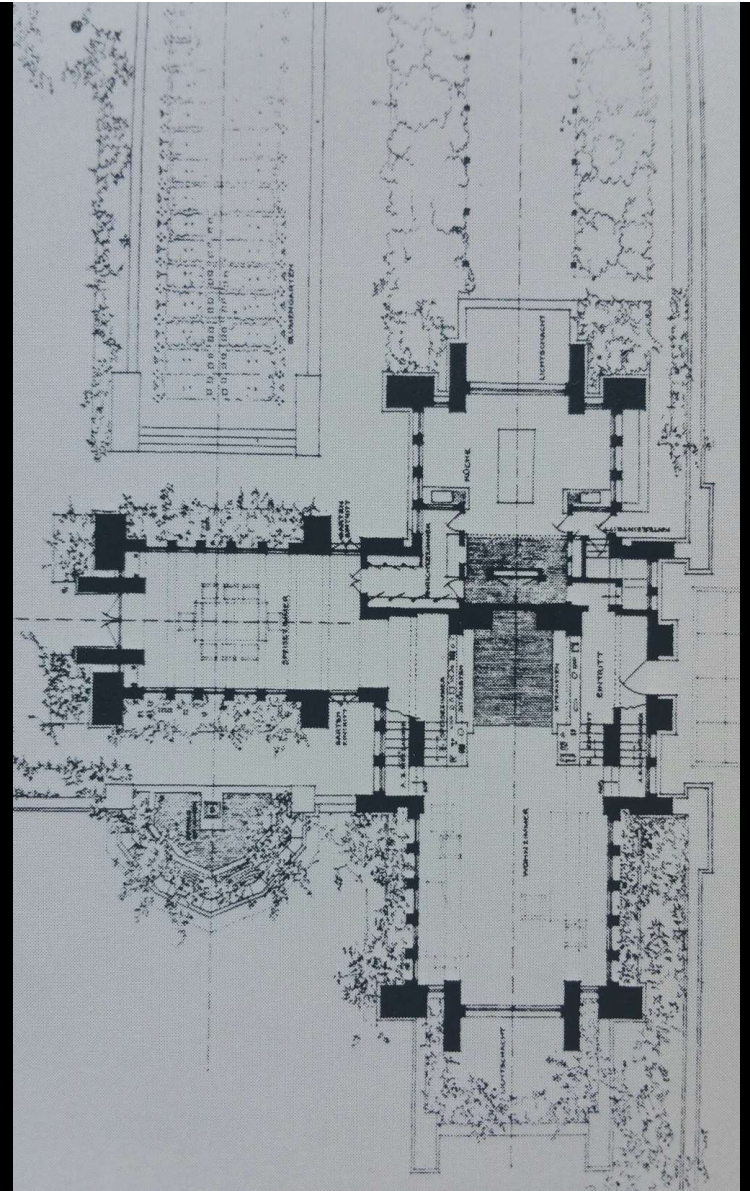
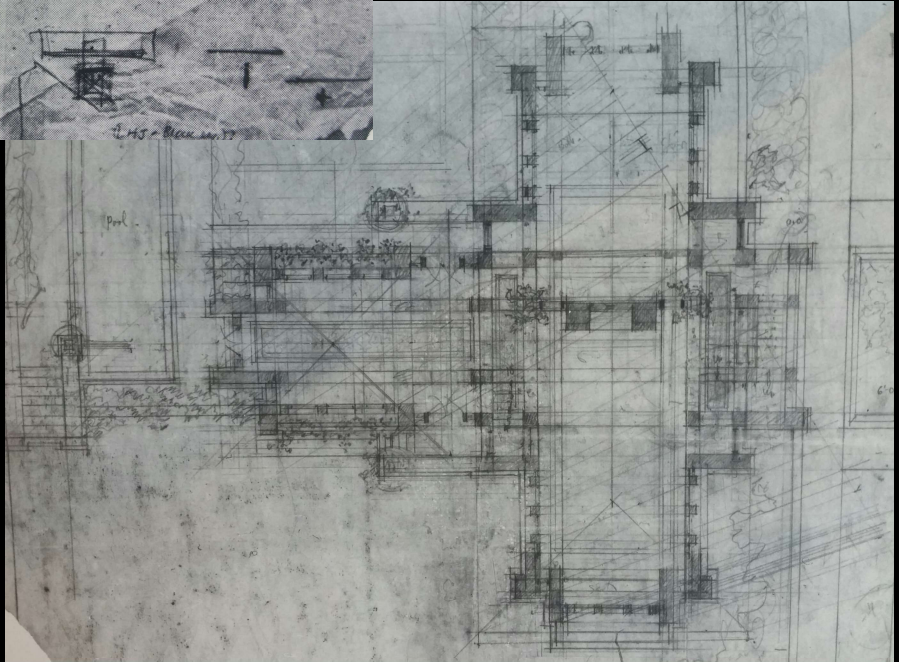
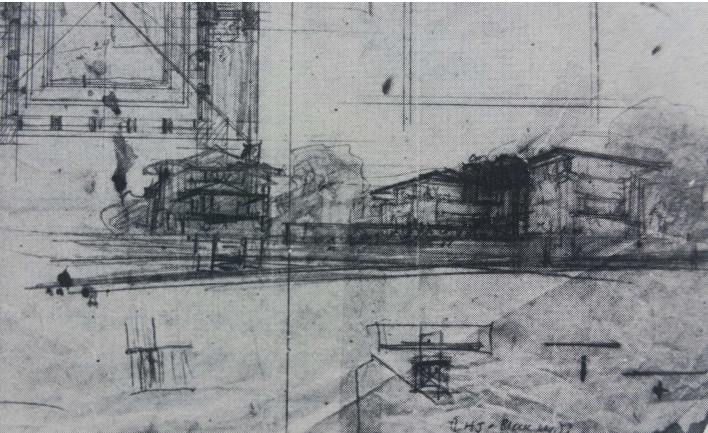








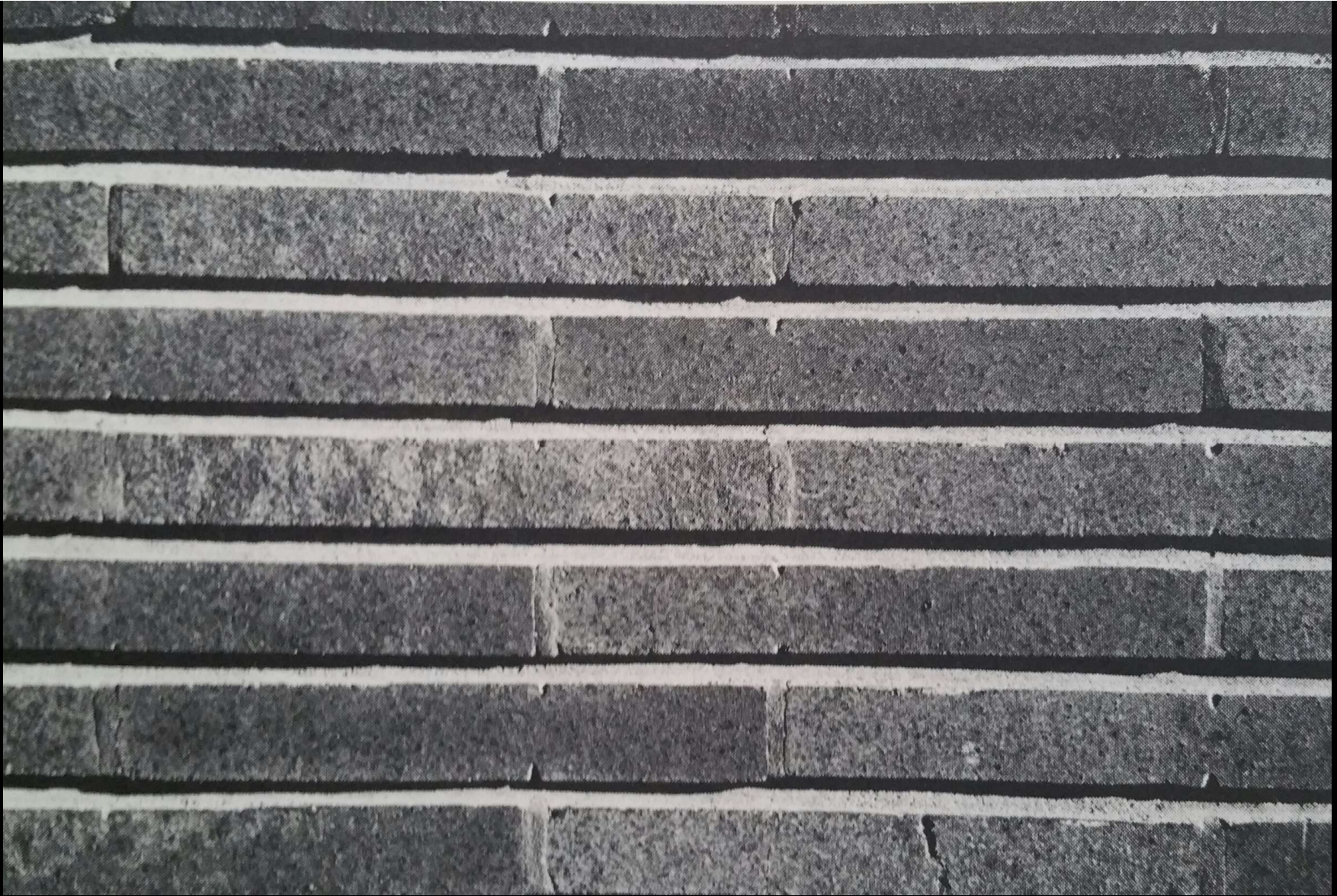




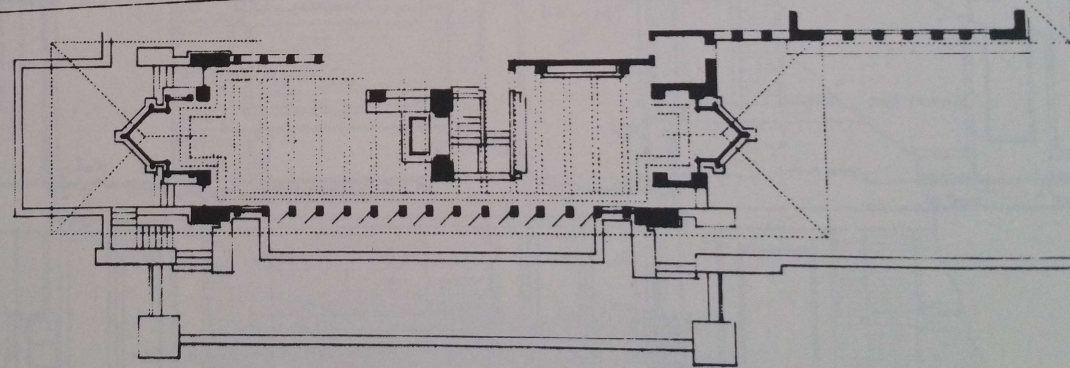
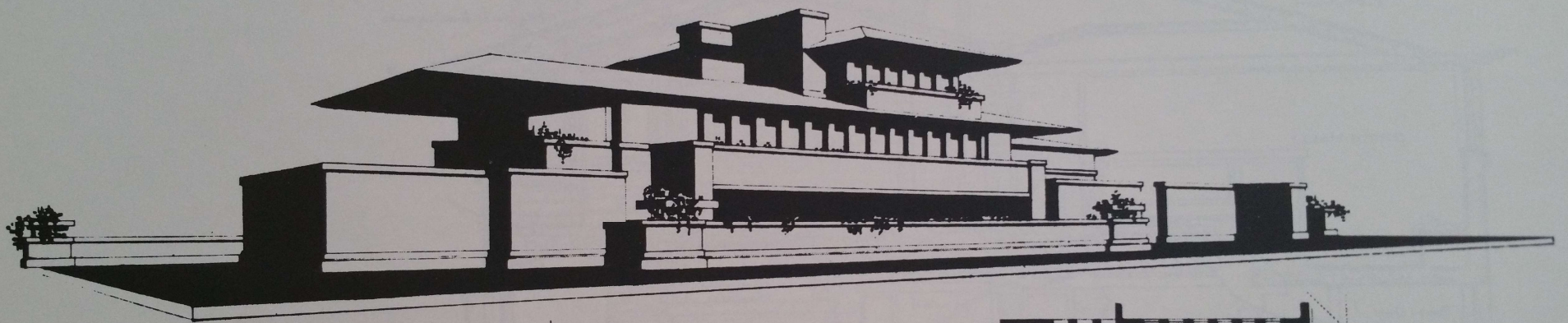








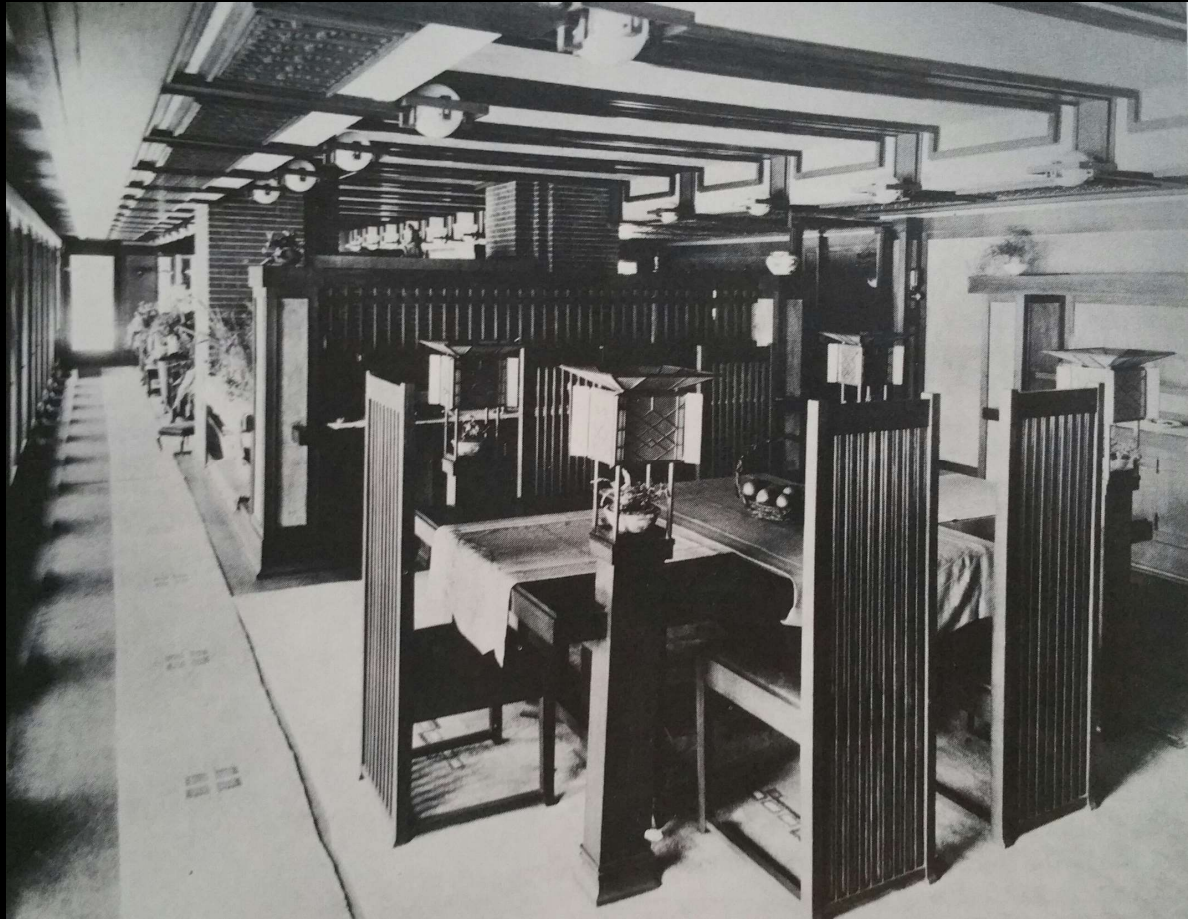




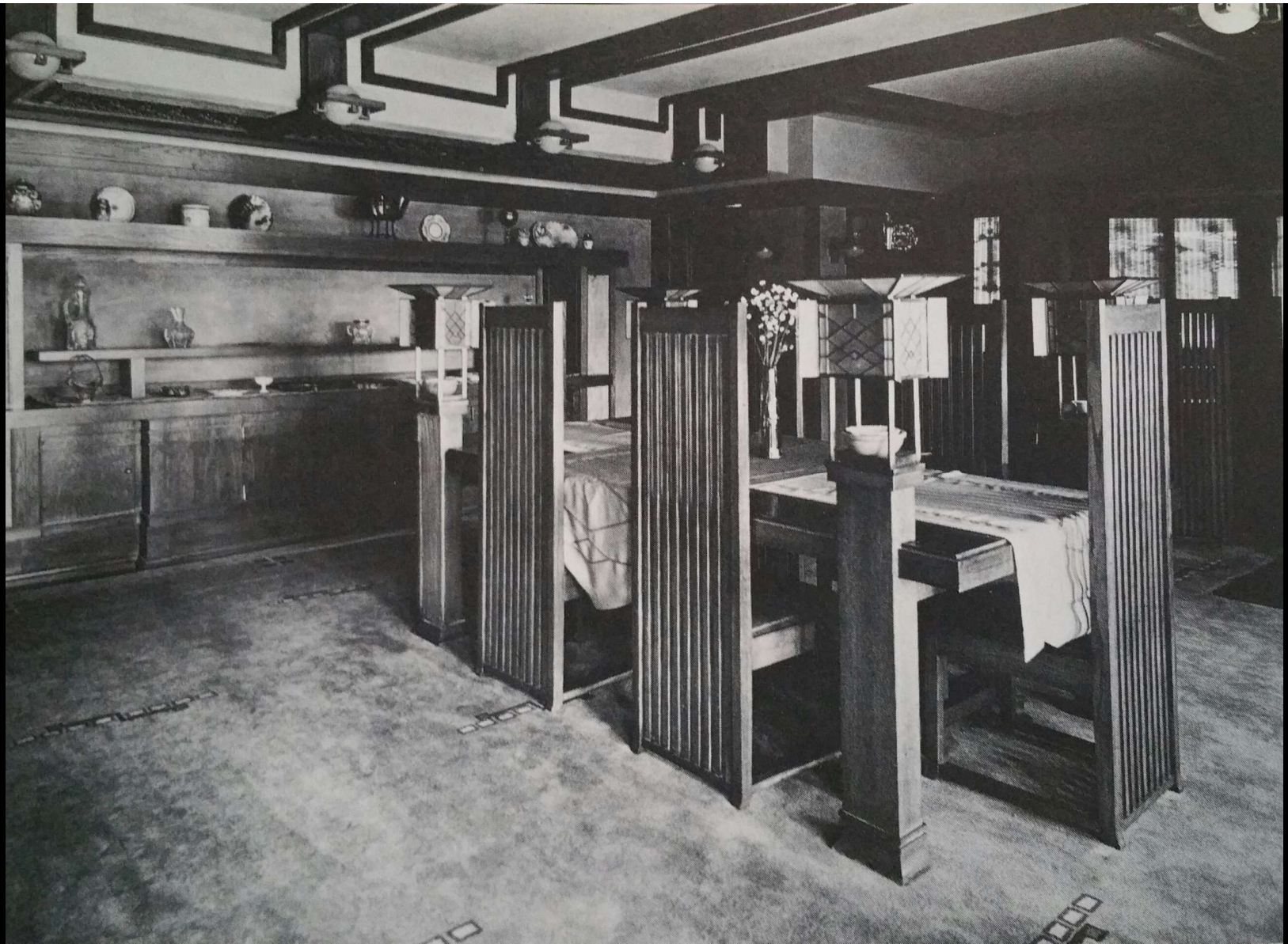
1906



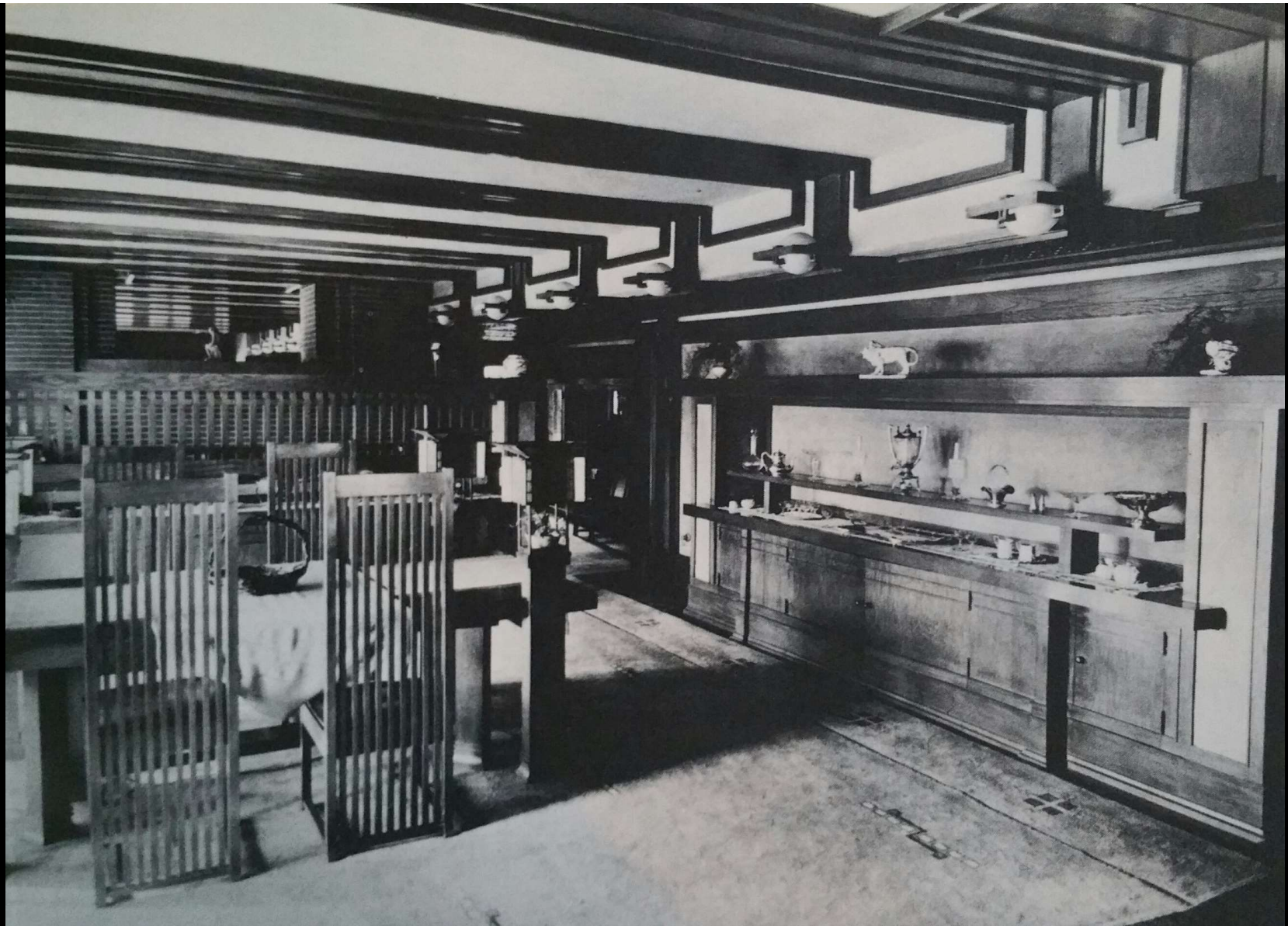




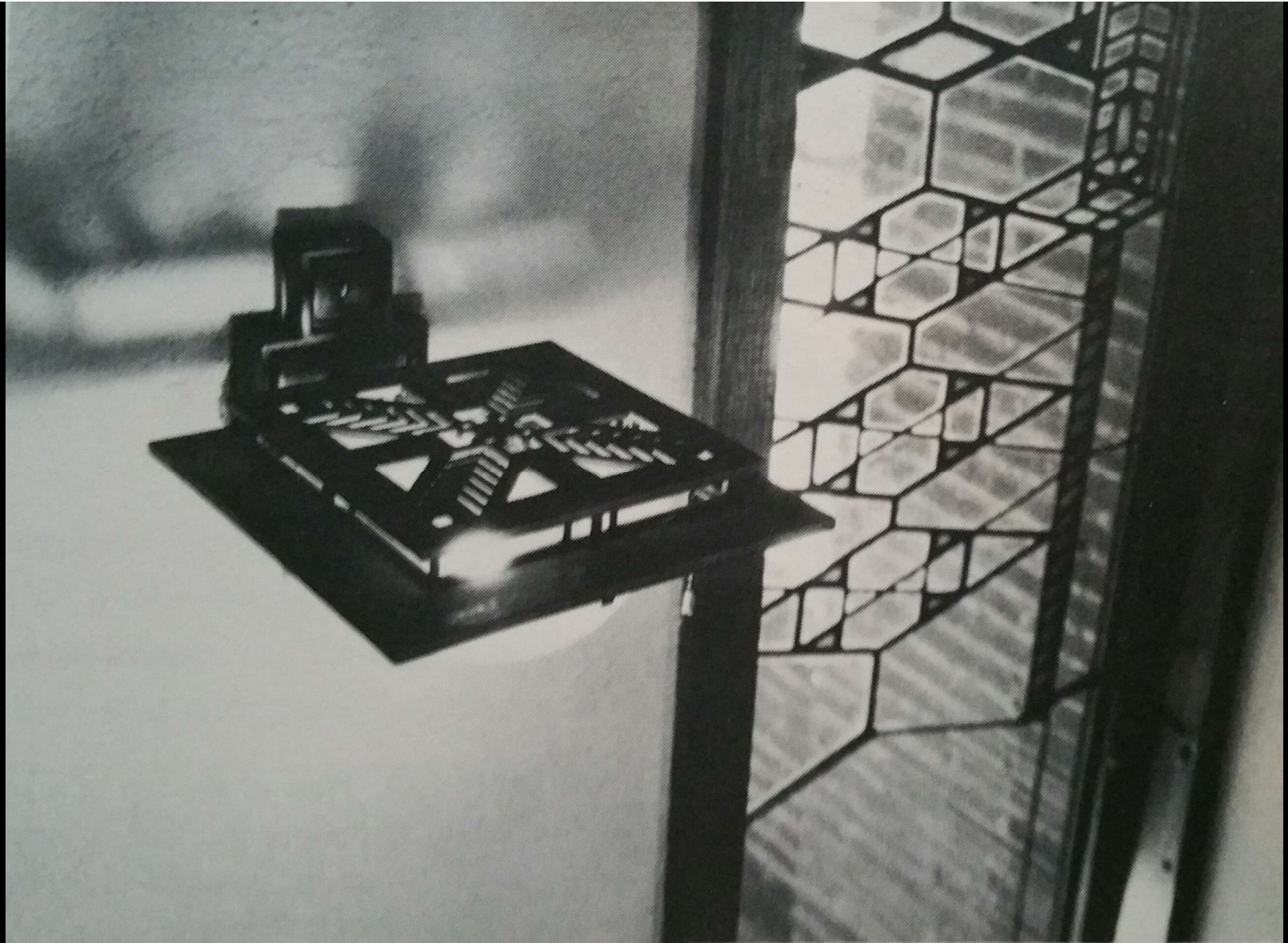


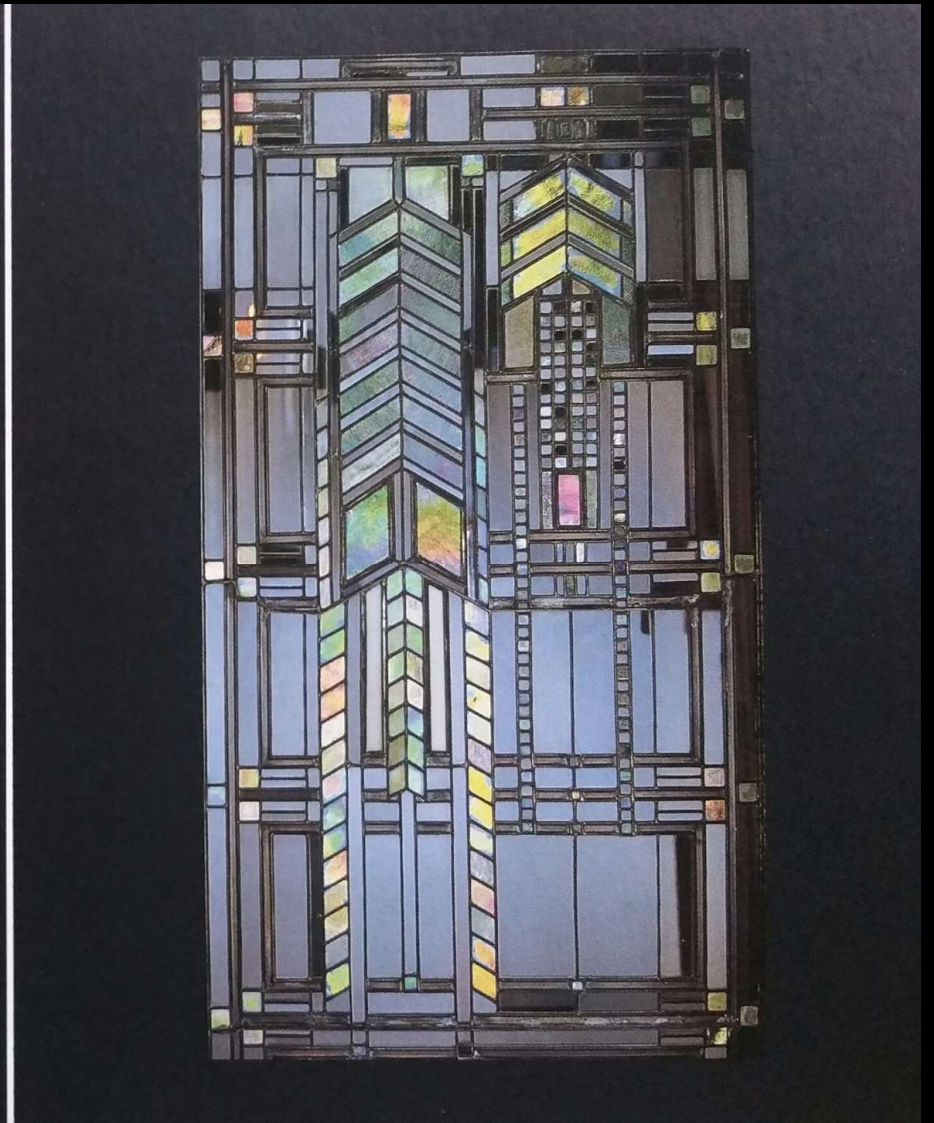




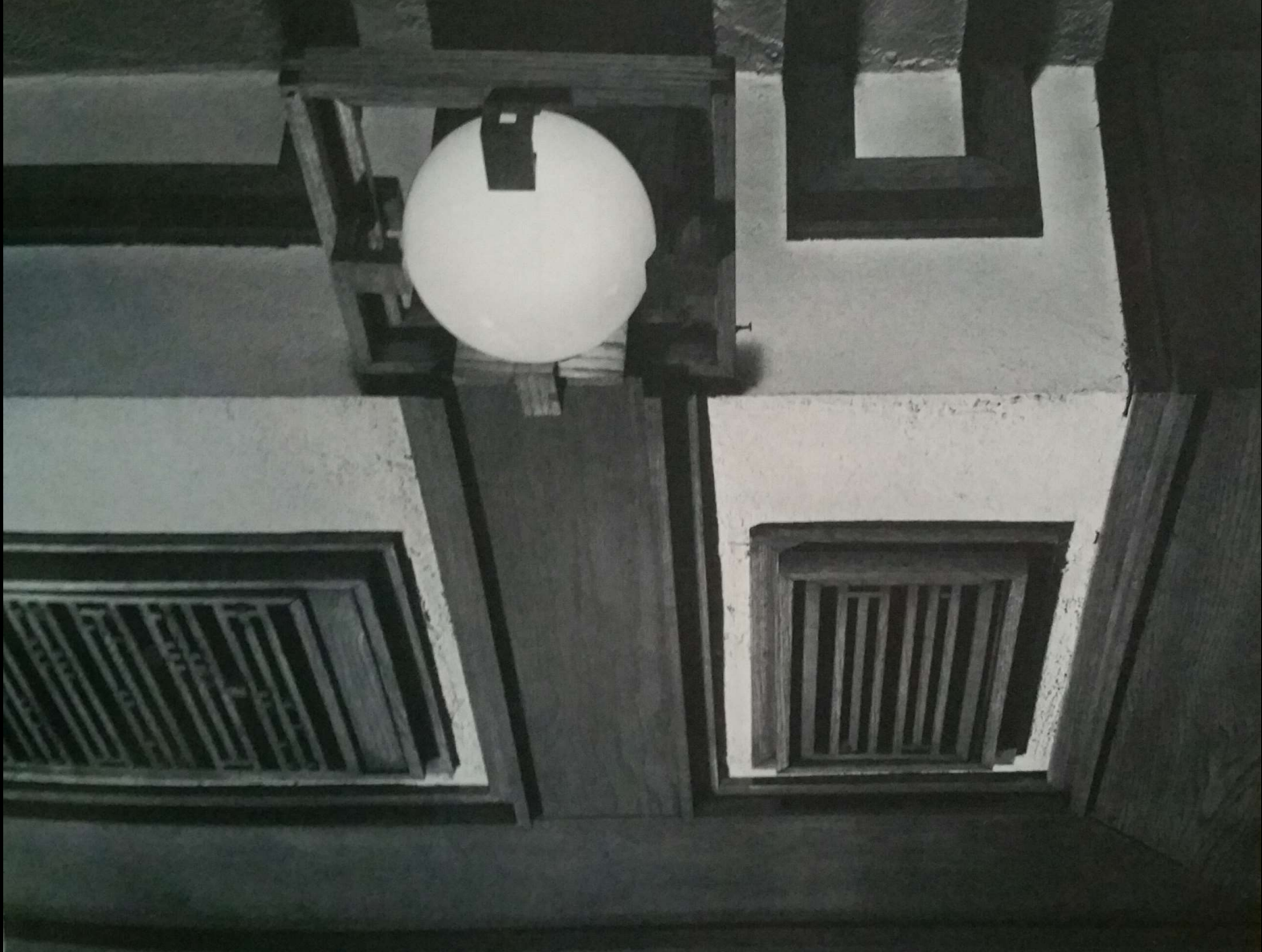




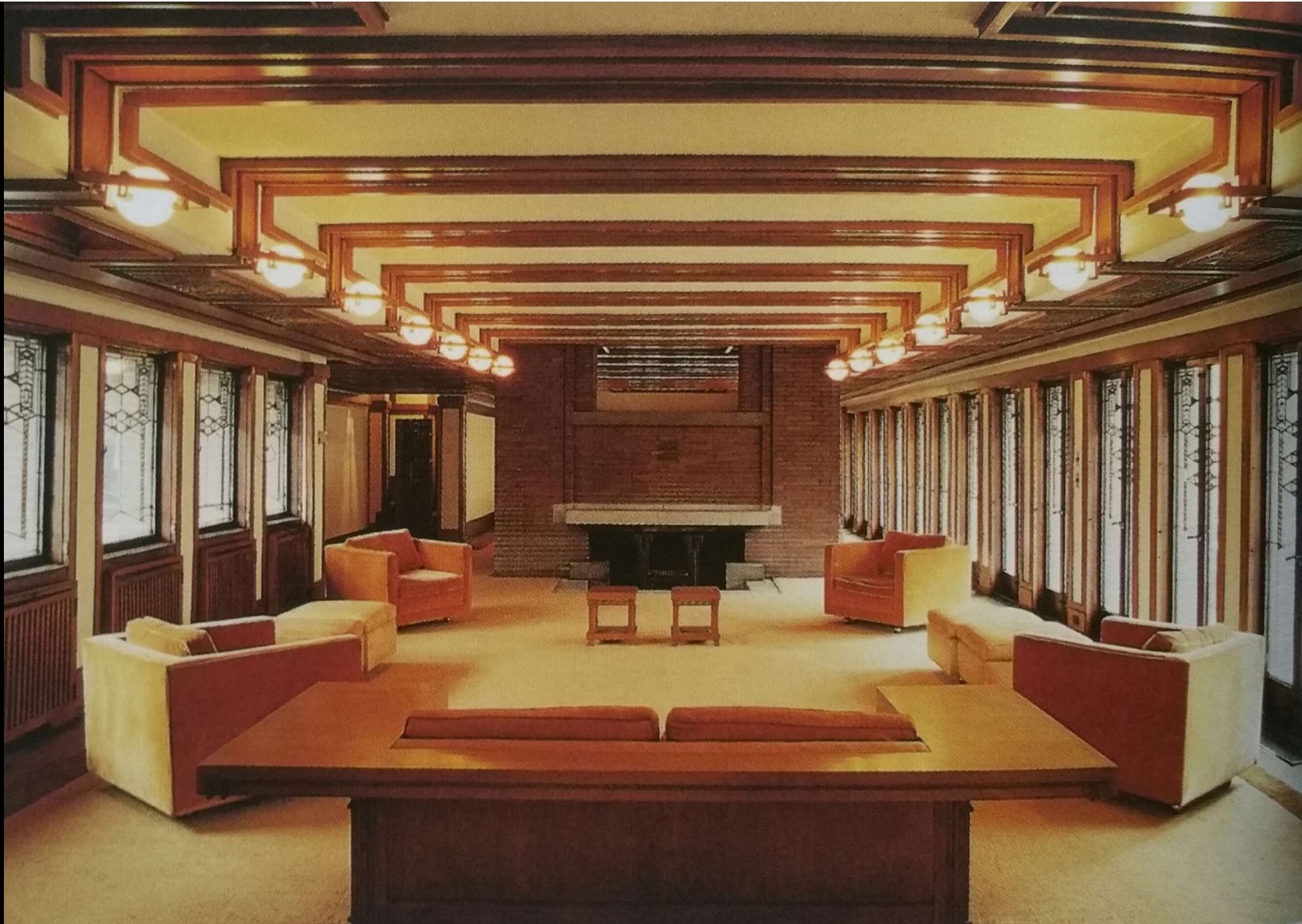




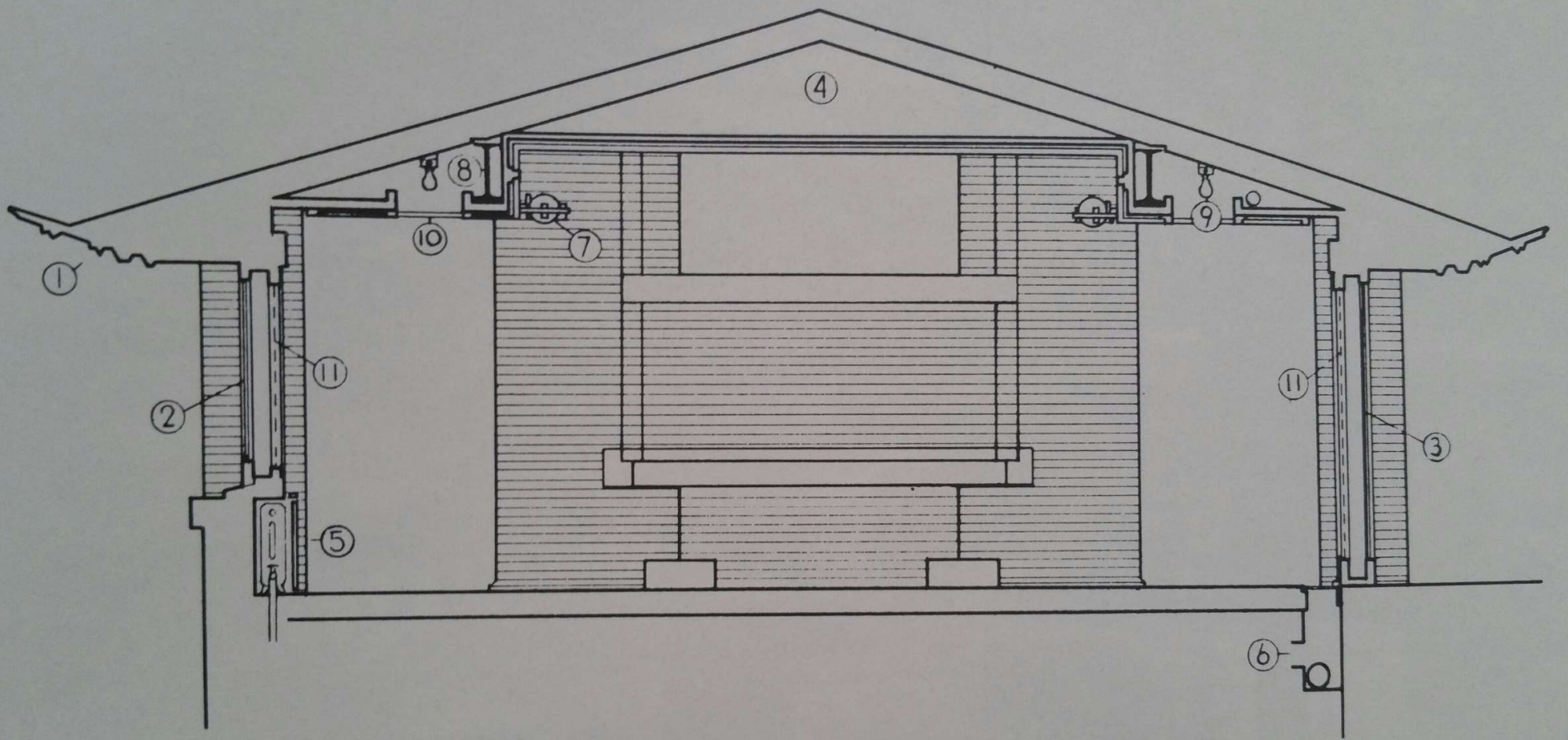








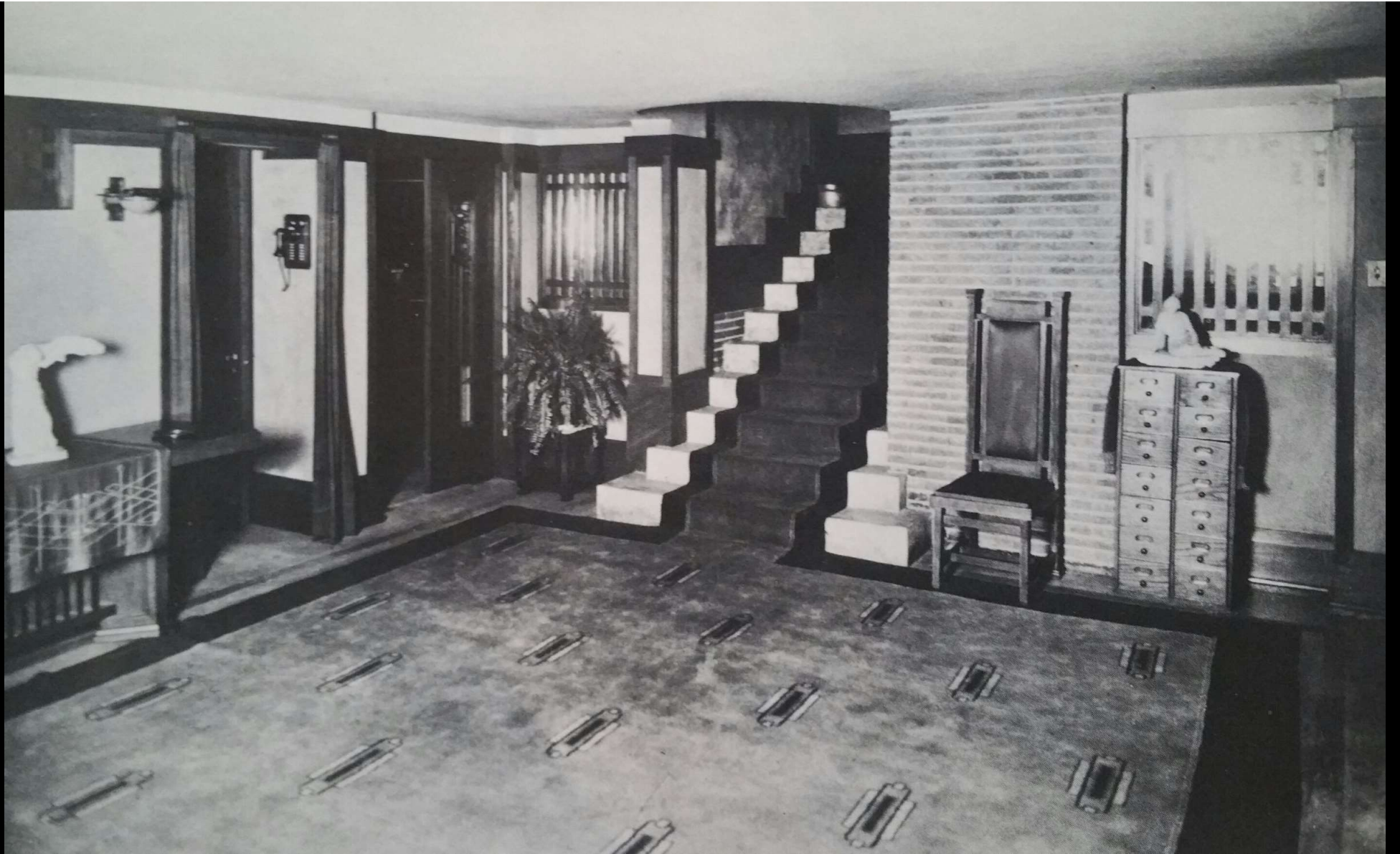


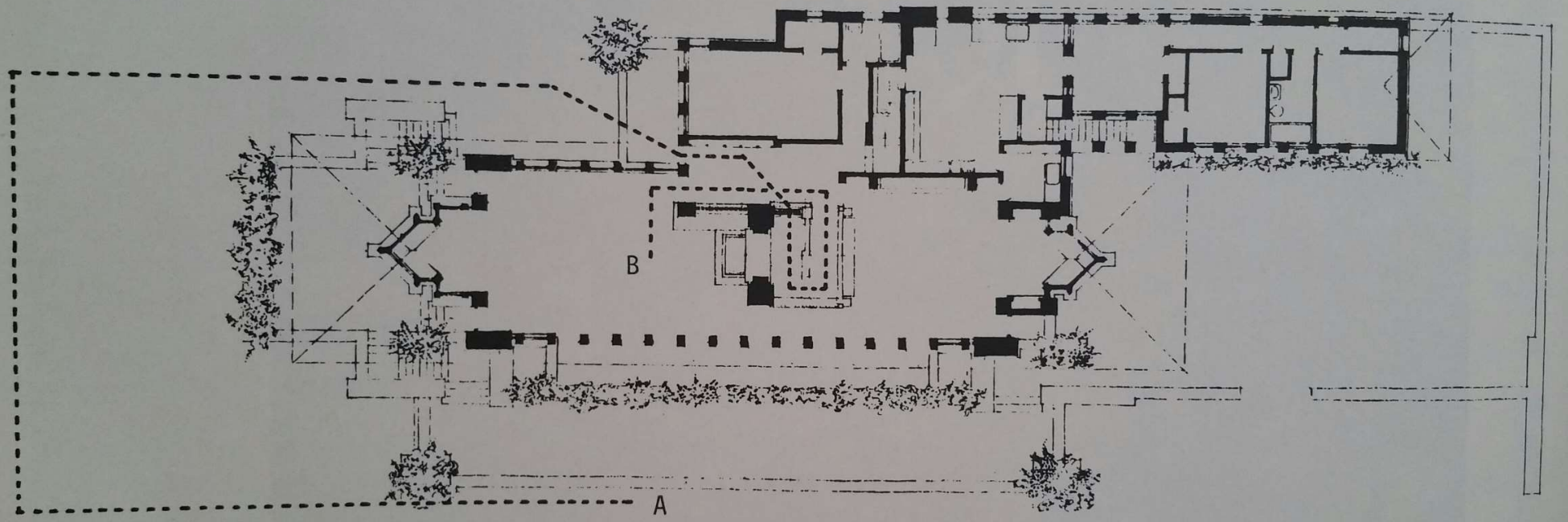








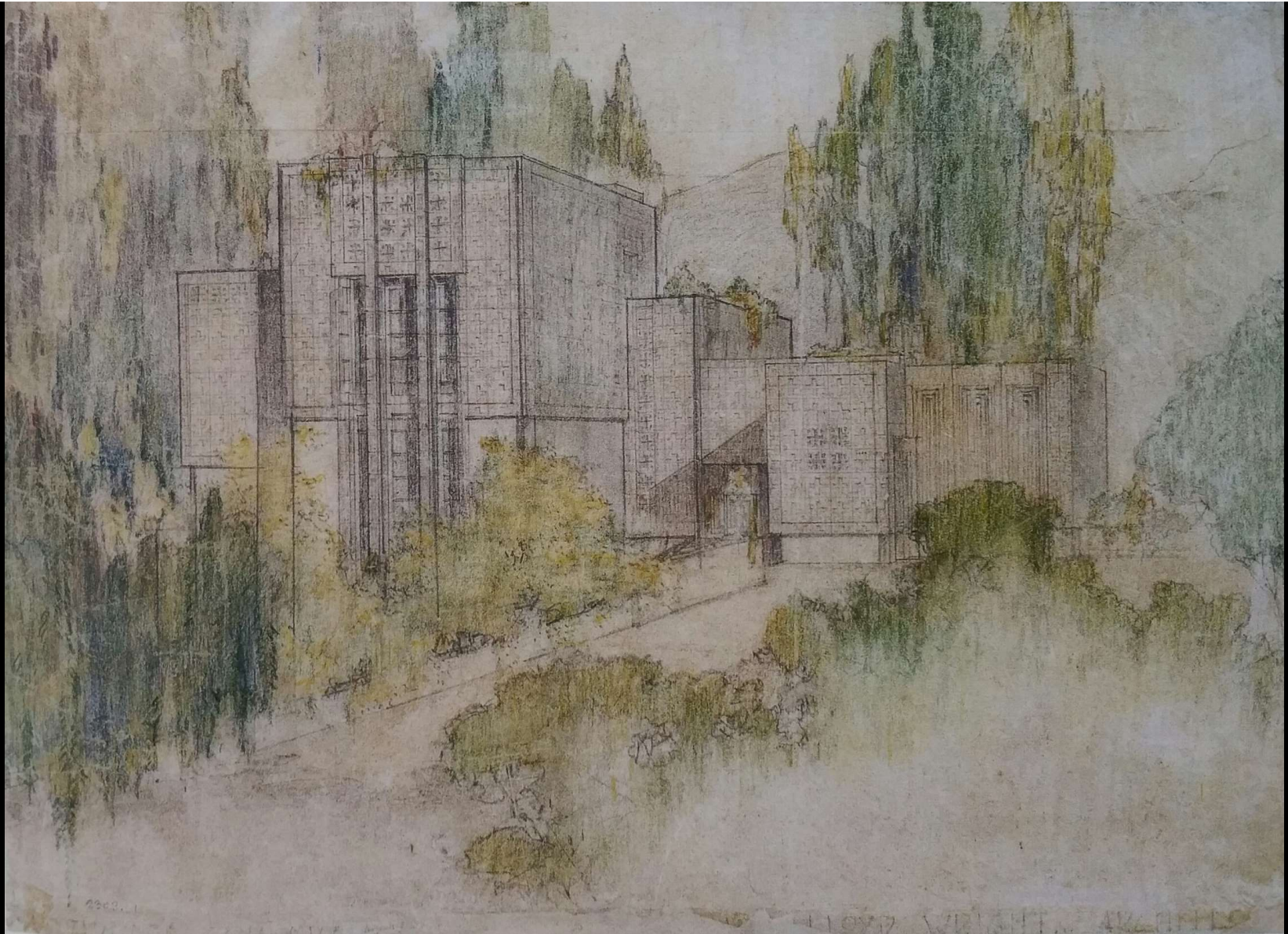




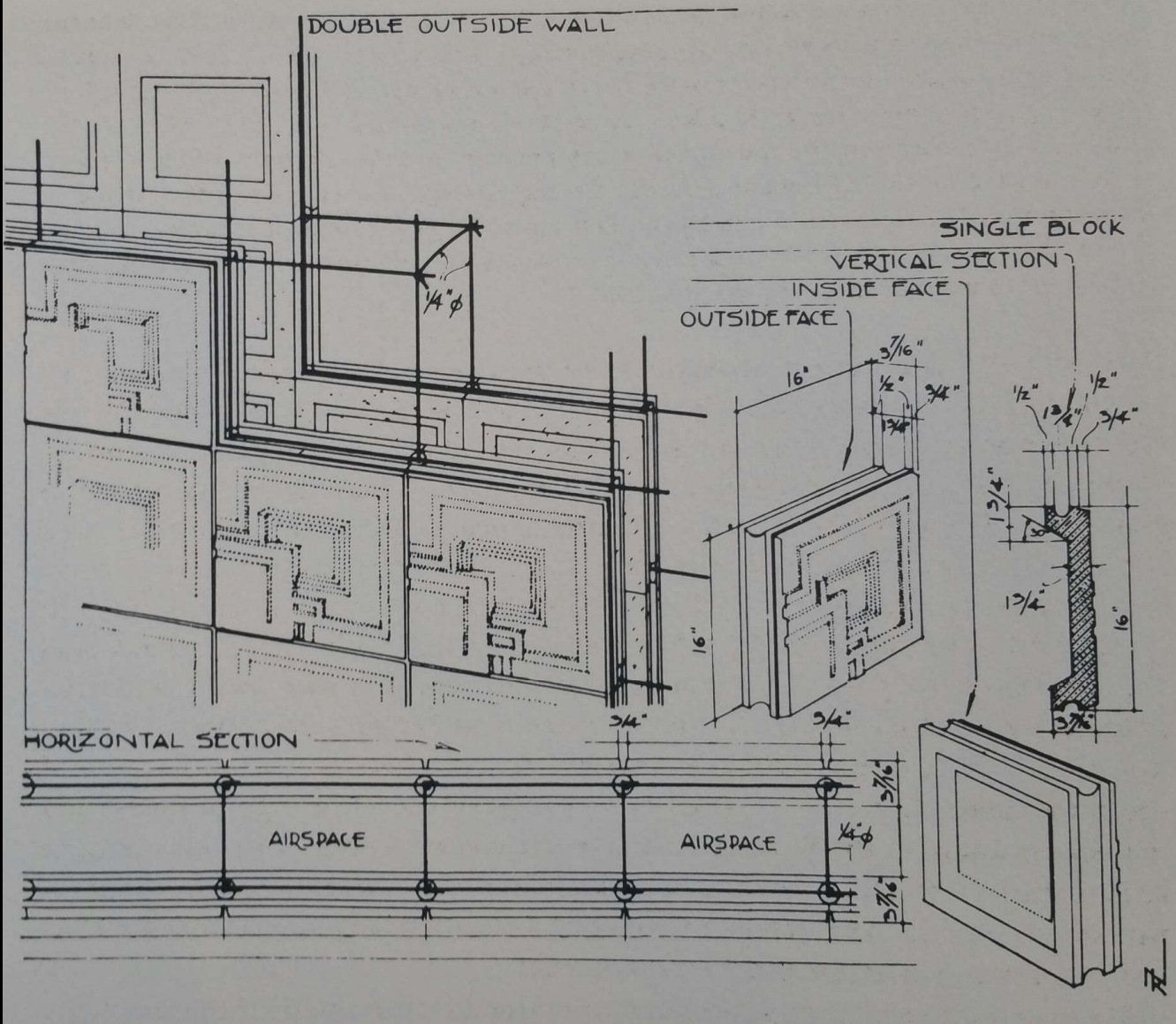














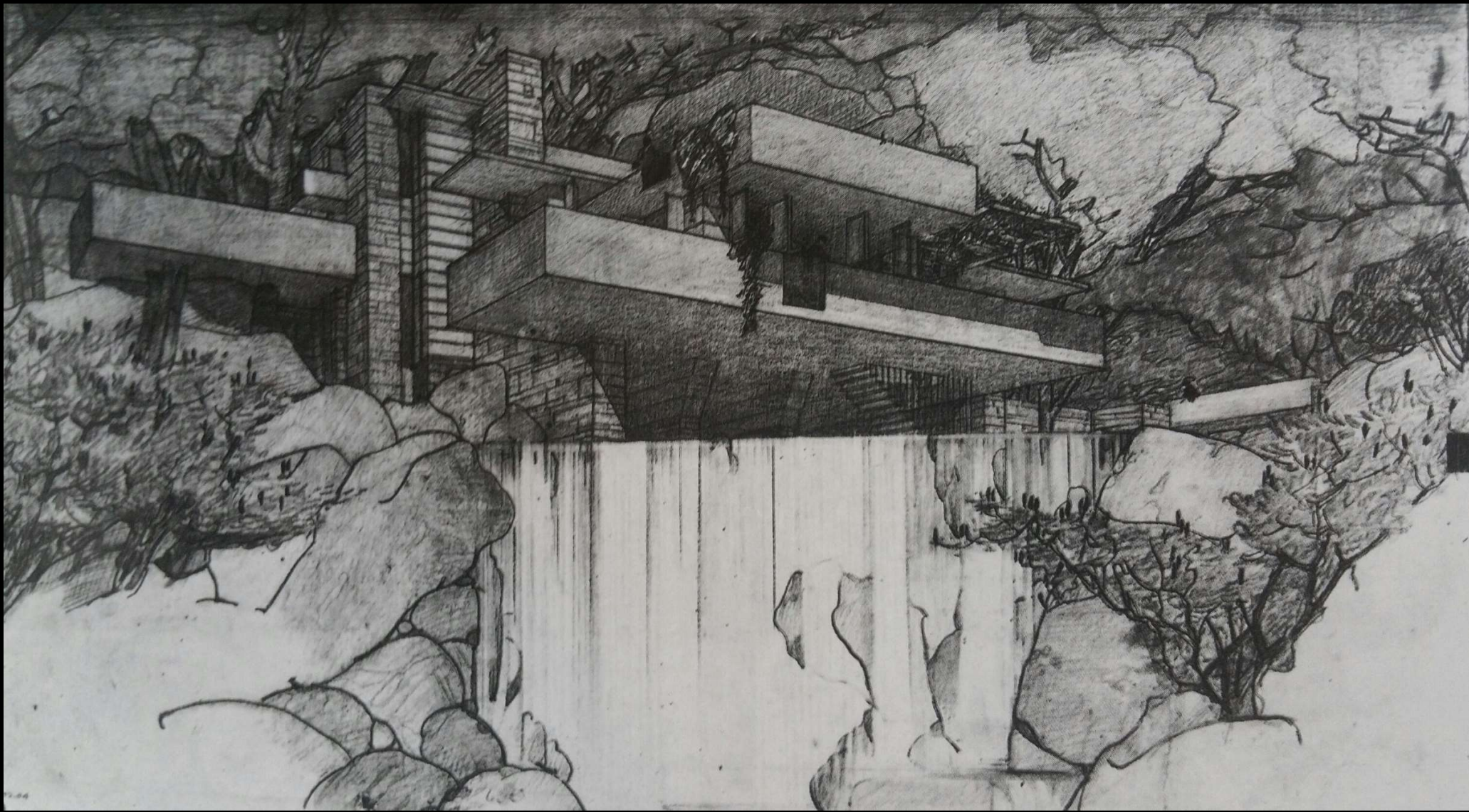












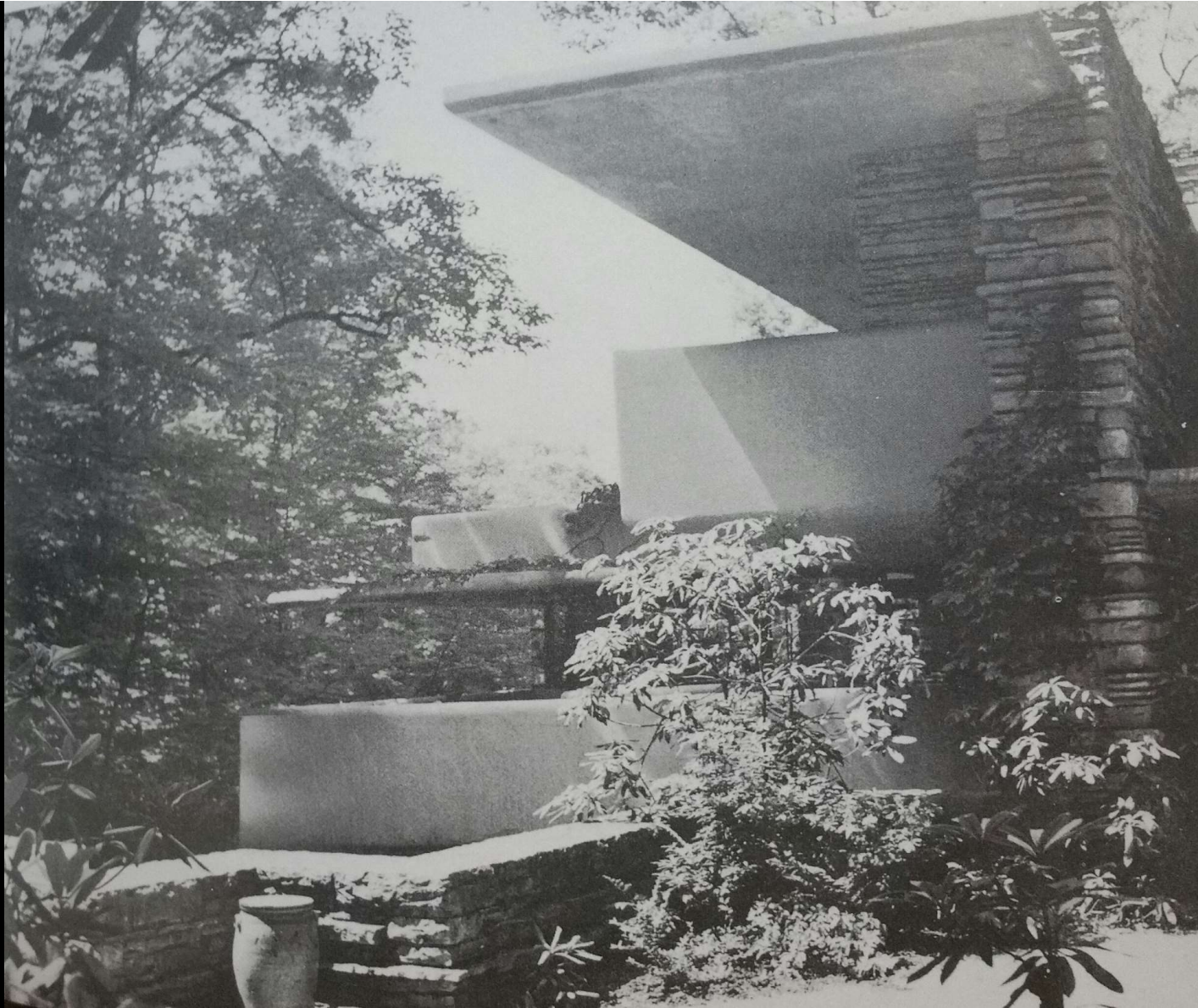




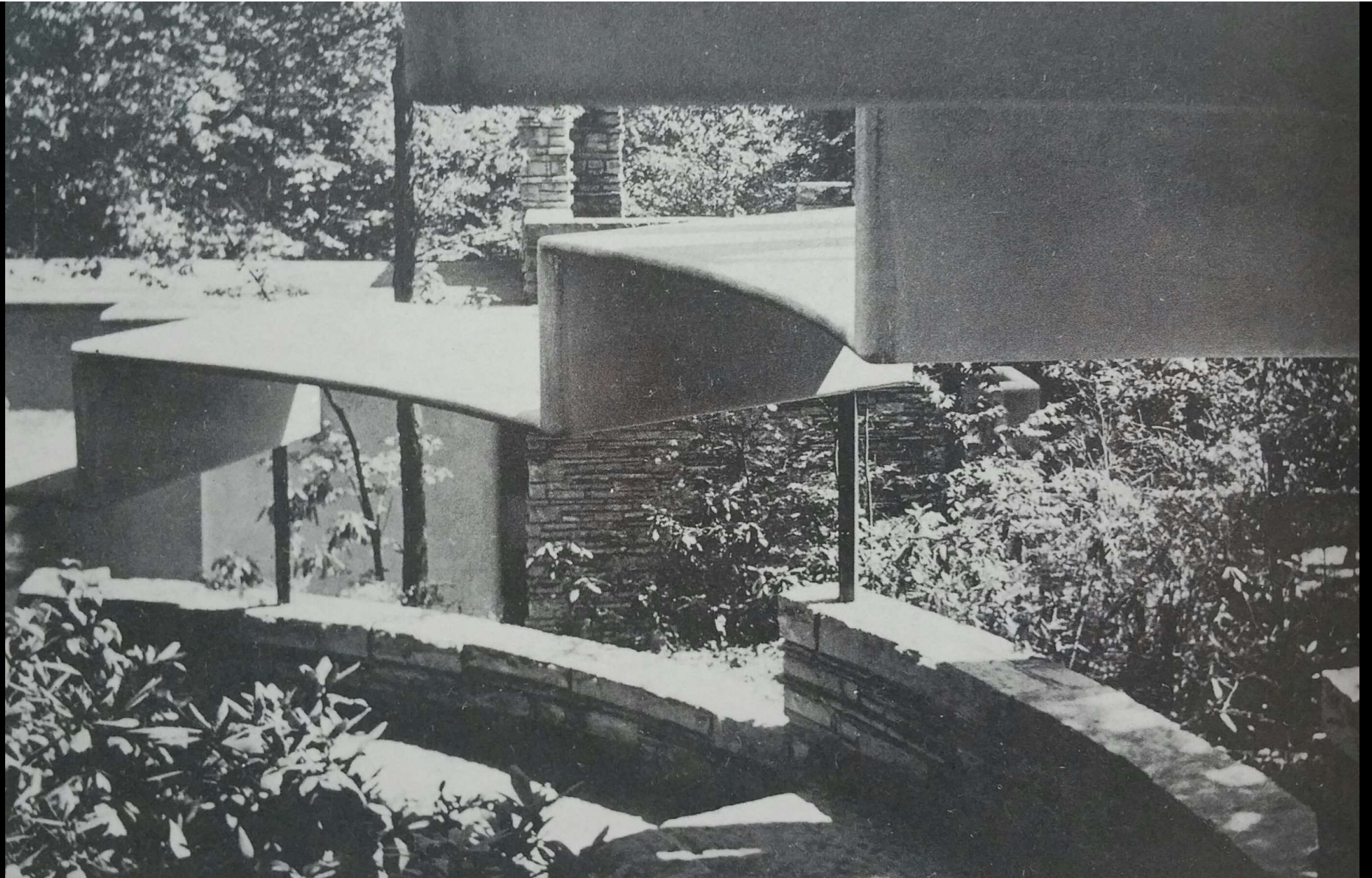








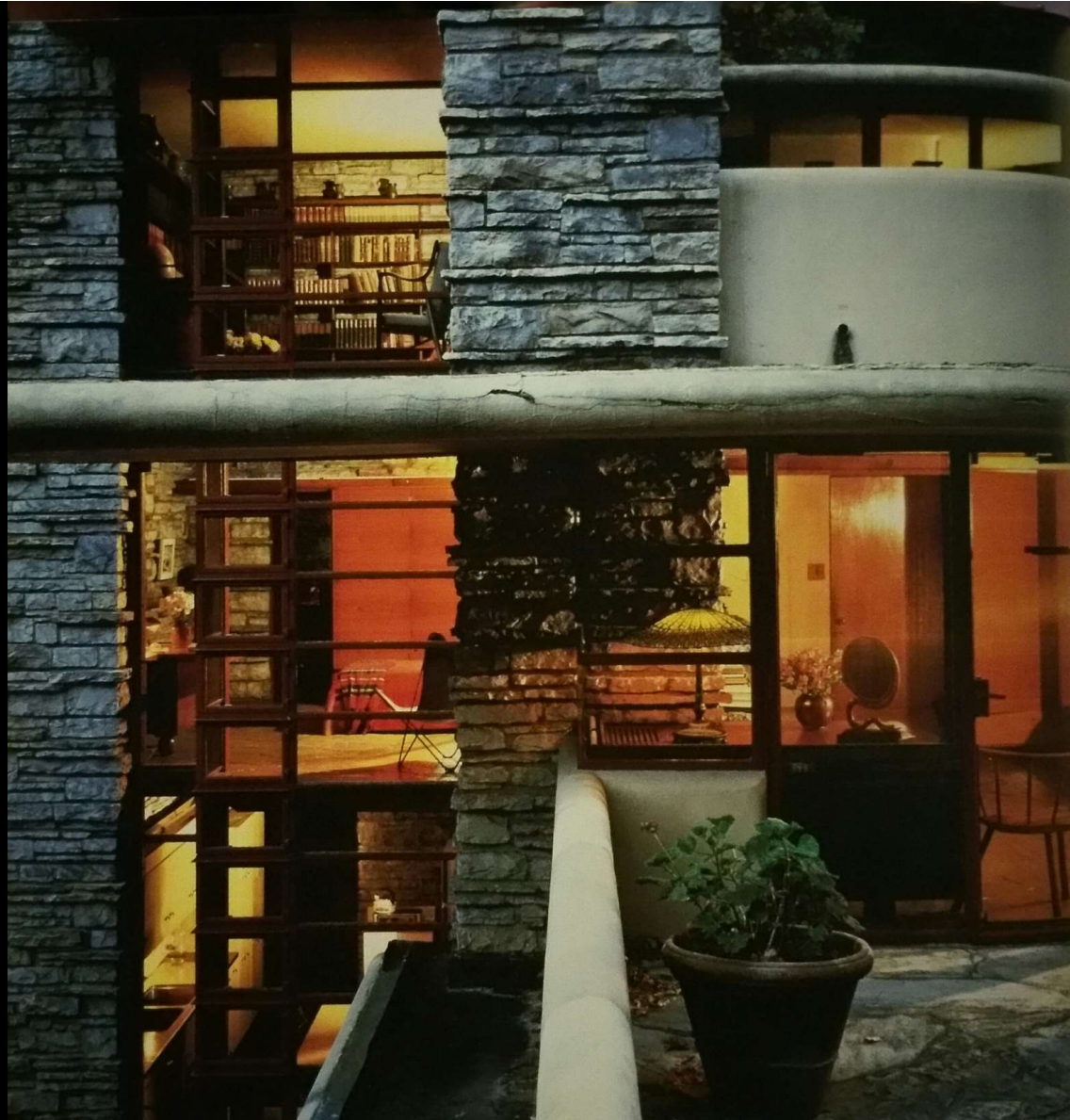






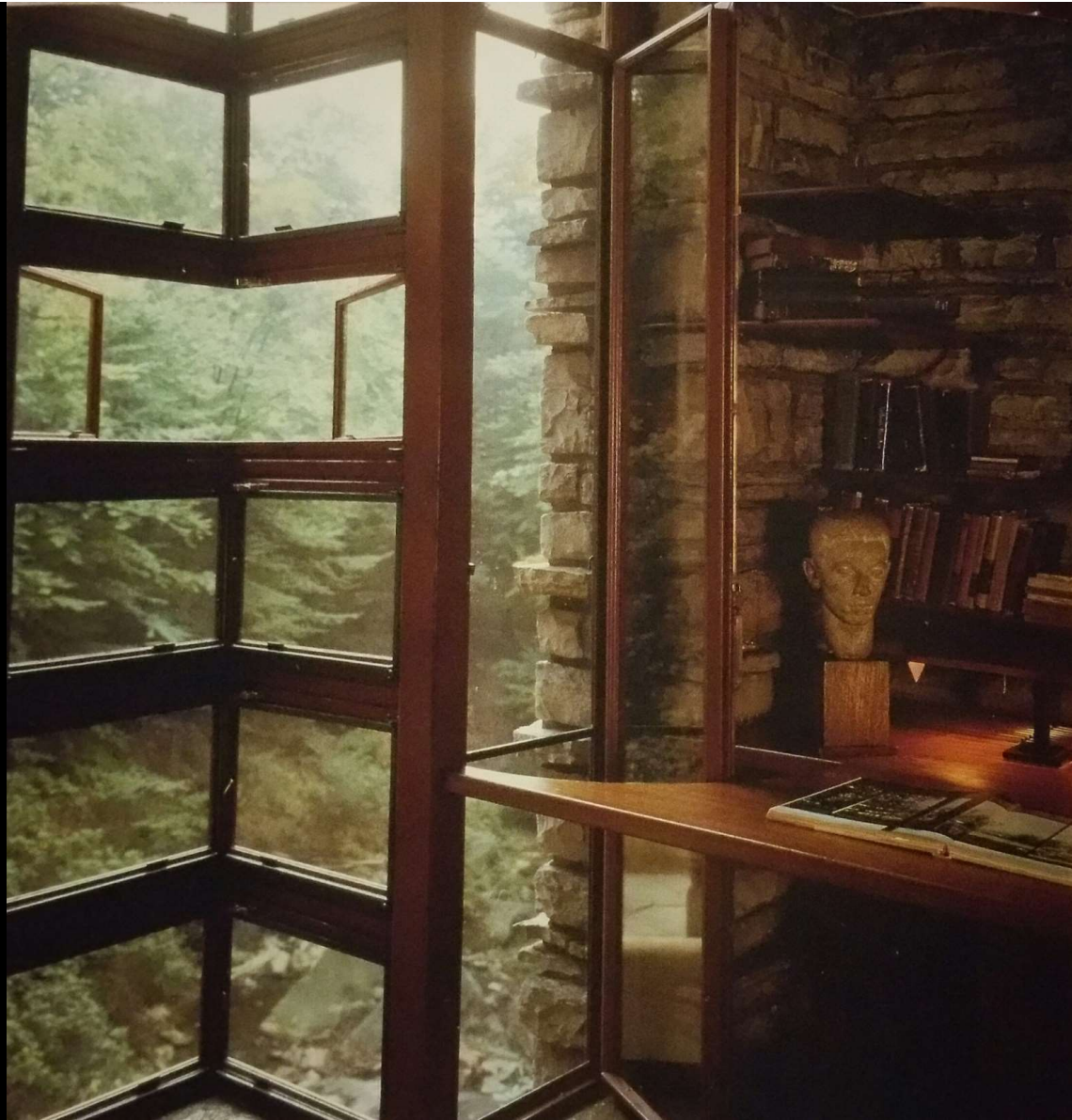






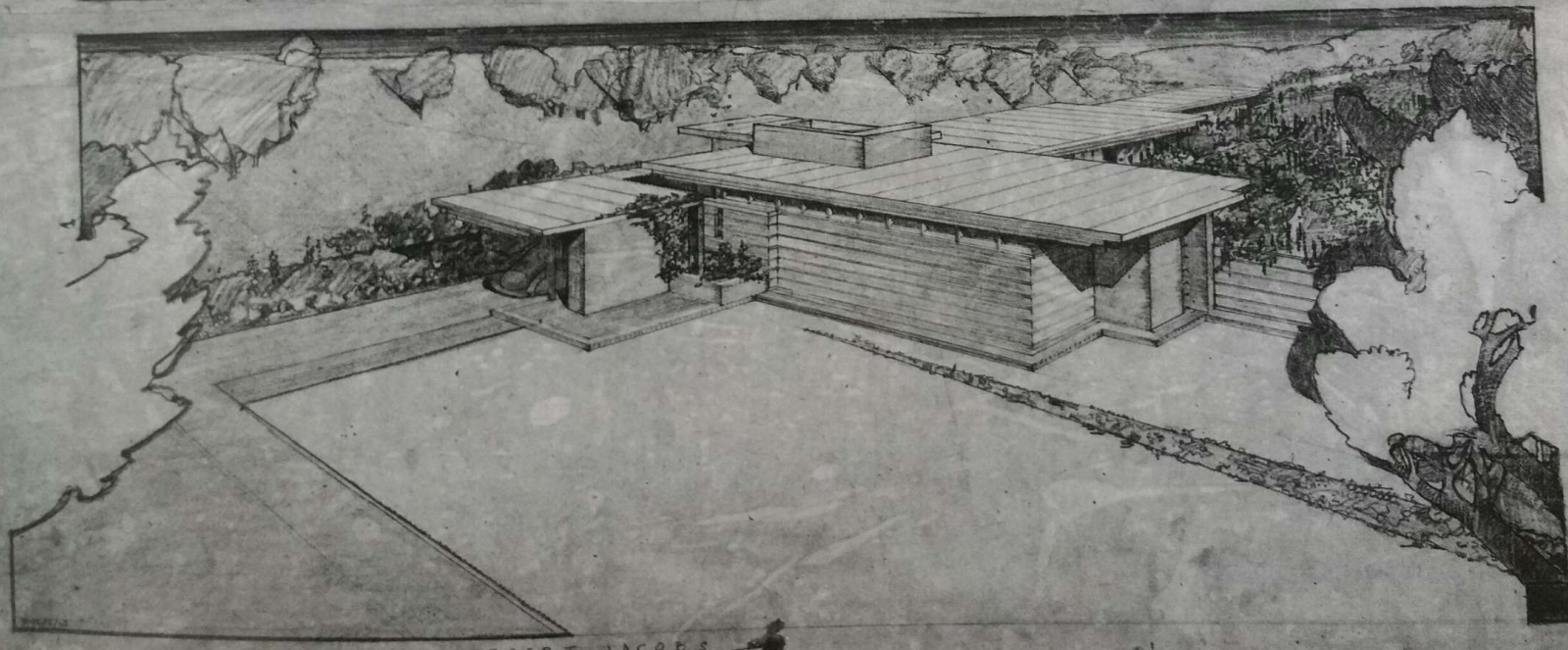
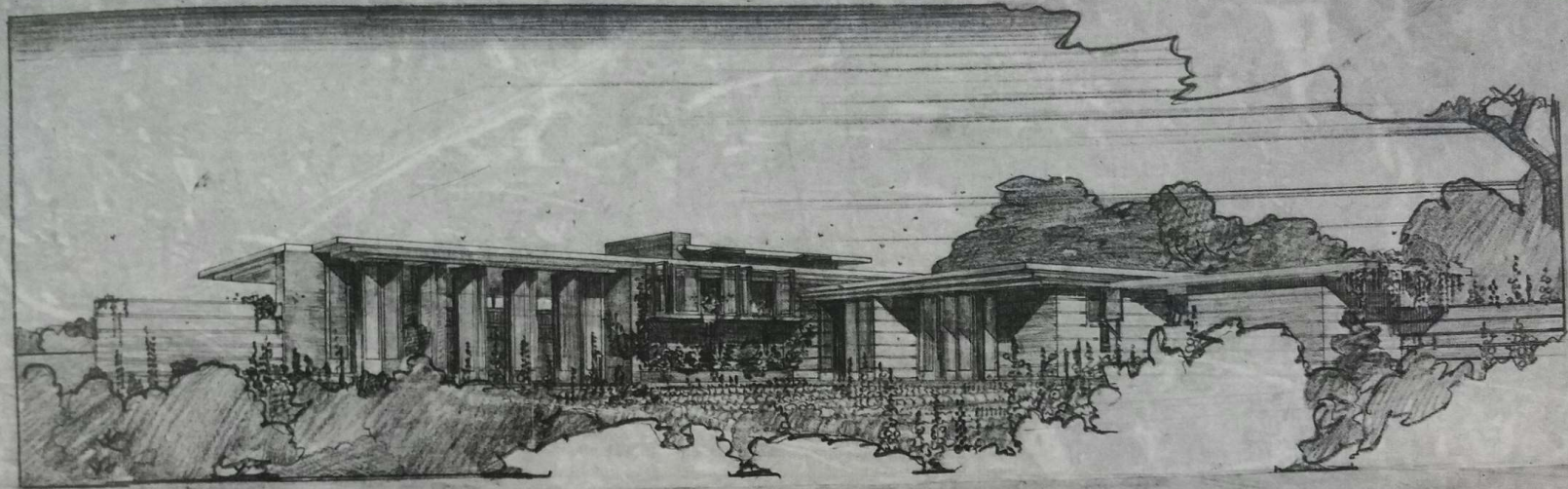












ROBERT JACOBS



