

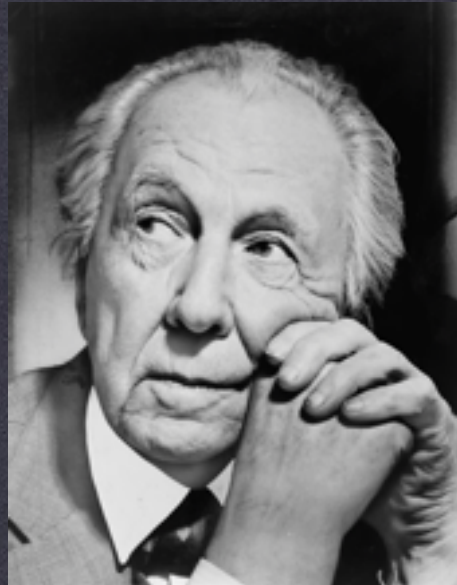
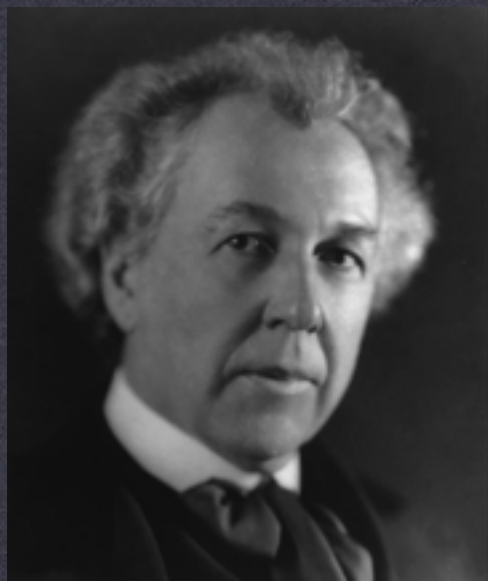
THE EARLY STAINED GLASS OF FRANK LLOYD WRIGHT

VEILING & TRANSPARENCY

Rodney Bender Nov/2018

Themes

- * FLW early architecture
- * Influences
- * The use of Windows and Glass
- * Analysis of FLW and Stained glass designs
- * Influence on other artists



FRANK LLOYD WRIGHT - MANY FACES

BORN IN 1867

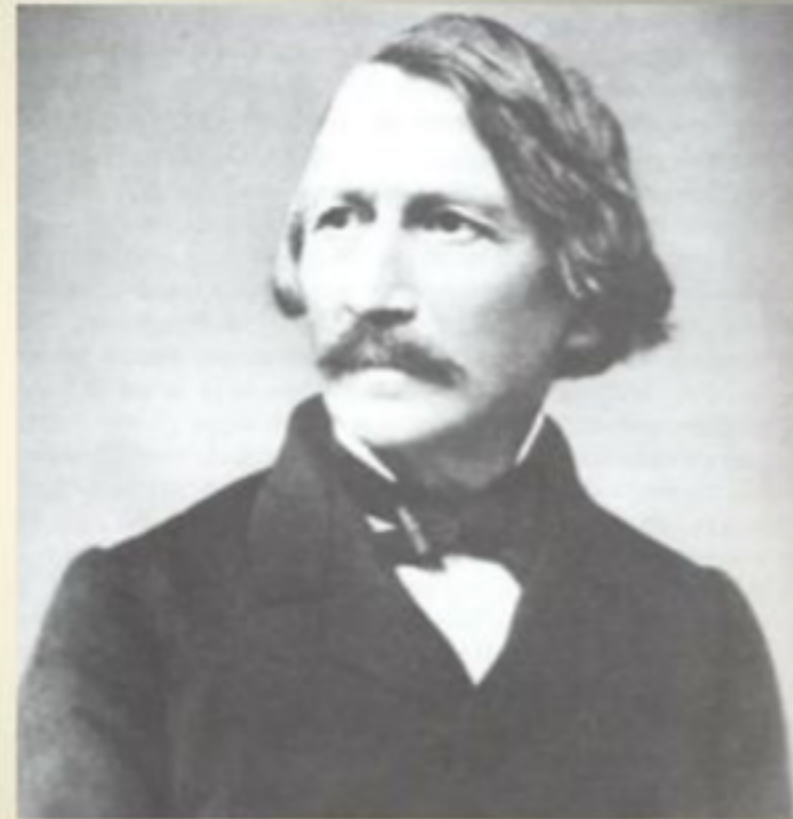
DIED 1959

Early Influences

Gottfried Semper

1803 – 1879

- Began his professional career as a mathematician.
- Introduced to architecture by Franz Christian Gau and Jaques Ignace Hittorff
- Began work in Dresden, Germany
- Took part in Dresden uprising -1849
- Published *The Four Elements of Architecture* in 1851
- Leading architectural theorist of nineteenth century on polychromy and polychromy in antiquity
- Later worked In Zurich, Switzerland and Vienna, Austria



1855

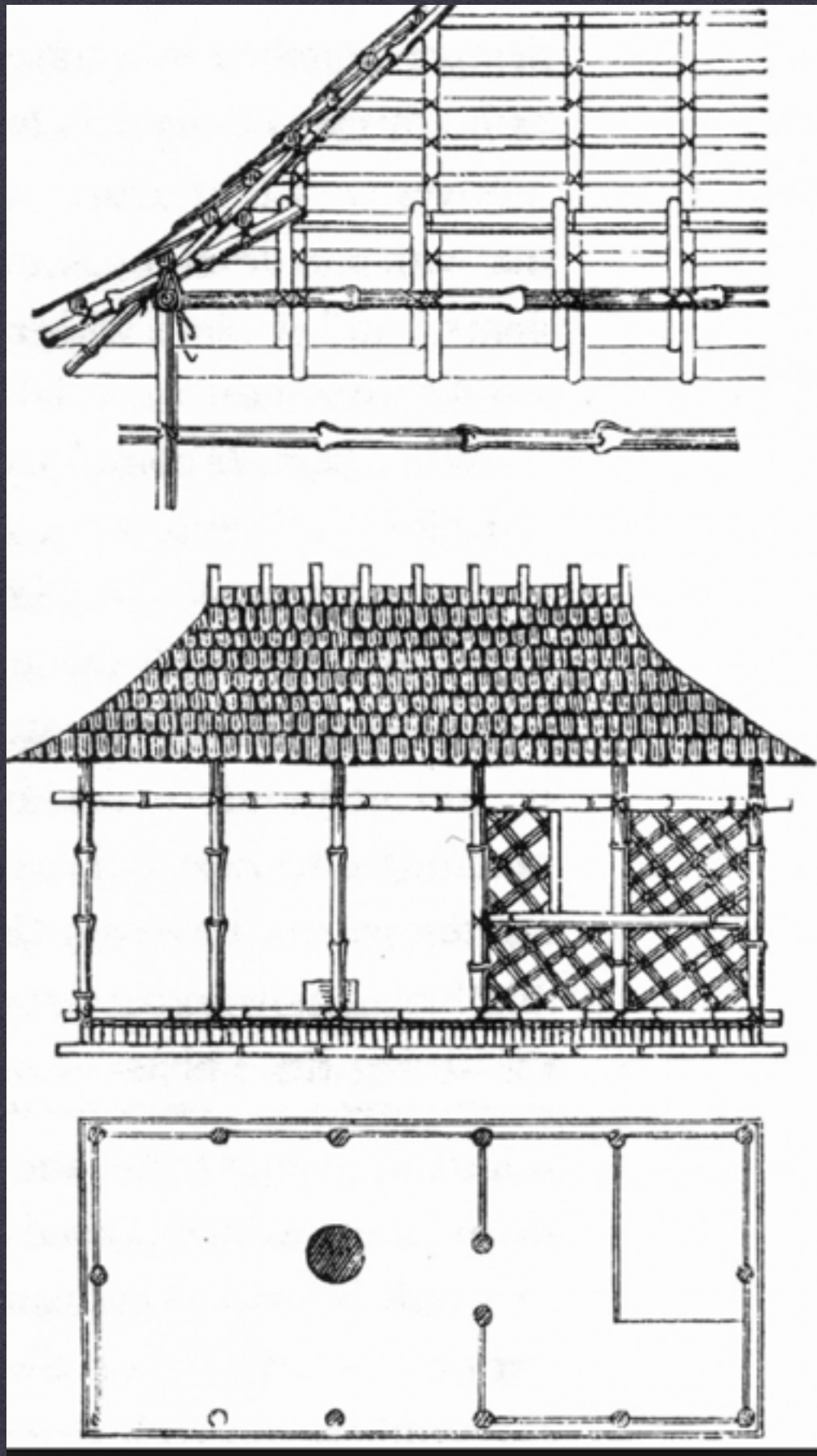
Polychrome- term to describe the use of multiple colors in one entity.
Most often used in conjunction with styles of architecture.

The Four Elements of Architecture

A Contribution to the comparative study of Architecture

- Ideas based on influences from Hittorff
- Defends previous publications that were taken out of context (Kugler's book)
- Stresses the importance of review in all styles and periods of architecture polychrome
- Believed paint was used on classical buildings as a protective material (Greek, Etruscan, Egyptian)
- There is proof that paint still exists on these buildings
- Statues from all cultures were polychromatic instead of their current monochrome appearance
- Color had symbolic associations
- Color is an expression of artistic freedom

Material	Clay	Wood	Textile	Stone
Technique	Ceramics	Carpentry	Weaving	Masonry
Basic Elements	Hearth	Roof	Enclosure	Substructure





JAPAN

SOJI SCREEN + 'WA' 'BA' AND 'MA' CONCEPTS OF SPACE

梁間 (hari-ma) Beam span

Here ma denotes a line in space, a measure of length or distance. From ancient times **Japanese architecture** was based on wooden post-and-beam construction. The distance between the centerlines of successive posts — the hashira-ma (橋ラマ) — evolved into the basic structural unit of the traditional Japanese wooden house. To signify this carpentry measure, the character is pronounced *ken*. (Over time and in different regions of the country the ken varied in length from about 10 to 6 feet). By the 16th century, all column sizes and timber dimensions were expressed as fractions or multiples of ken. The sizes of the rush mats which evolved into tatami were also originally derived from the *ken*.

茶の間 (cha-no-ma) Tea room; because of the word “cha” (tea), this denotes space in the home where guests are entertained or the family gathers

床の間 (toko-no-ma) Display alcove in the traditional Japanese sitting or guest room for a scroll, flower arrangement or objet d’art

The *toko-no-ma* is at once a spatial and an aesthetic concept, and furthermore has an important social connotation in Japanese life. Classically it constitutes the unifying focus between host and guest, through an act of creation on the part of the host and an act of appreciation on the part of the guest.

間が悪い (ma ga warui) I am uncomfortable, embarrassed (literally: the placing is bad)

Here a time/space metaphor is used to express a very personal, subjective notion. The phrase is used in everyday situations as well as in the arts. It means that a place or situation is uncomfortable, because of either the atmosphere (environmental or social) or one’s own mood, with the result that one becomes self-conscious or embarrassed. A contemporary rendering might be, “the vibes are bad.”



‘MA’ CONCEPT OF SPACE

NEGATIVE SPACE



Shōrin-zu byōbu

Frank Lloyd Wright Organic Design

- Simplicity should be a guiding principle in design
- Buildings should be designed in harmony with the natural landscape
- Furniture for a building should be designed in harmony with the building
- Colors should be inspired by the world of nature
- Materials should be appreciated for their natural qualities
- The spaces of a building should be opened up



STUDIO AND HOME

OAK PARK /CHICAGO 1889

F.L.W & GLASS

EMBRACING MACHINE AGE



Luxfer Prism Company;
Prism Tile 1897



Johnson Wax Building 1936

In the openings in my buildings, the glass plays the effect the jewel plays in the category of materials. The element of pattern is made more cheaply and beautifully effective when introduced into the glass of the windows than in the use of any other medium that architecture has to offer. The metal divisions become a metal screen of any pattern—heavy or light, plated in any metal, even gold or silver—the glass a subordinate, rhythmical accent of any emotional significance whatever, or vice versa.

conventionalized. Nothing is more annoying to me than any tendency toward realism of form in window-glass, to get mixed up with the view outside. A window pattern should stay severely "put." The magnificent window-painting and plating of the windows of the religious edifice is quite another matter. There the window becomes

THE MEANING OF MATERIALS -GLASS
1928



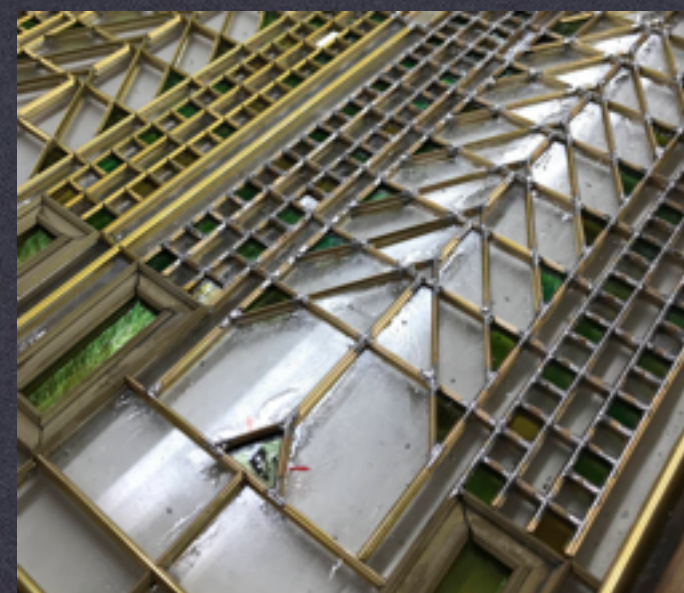
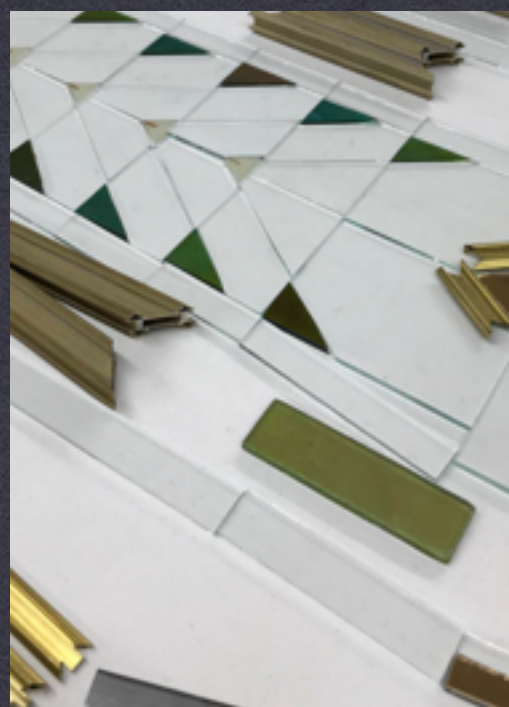
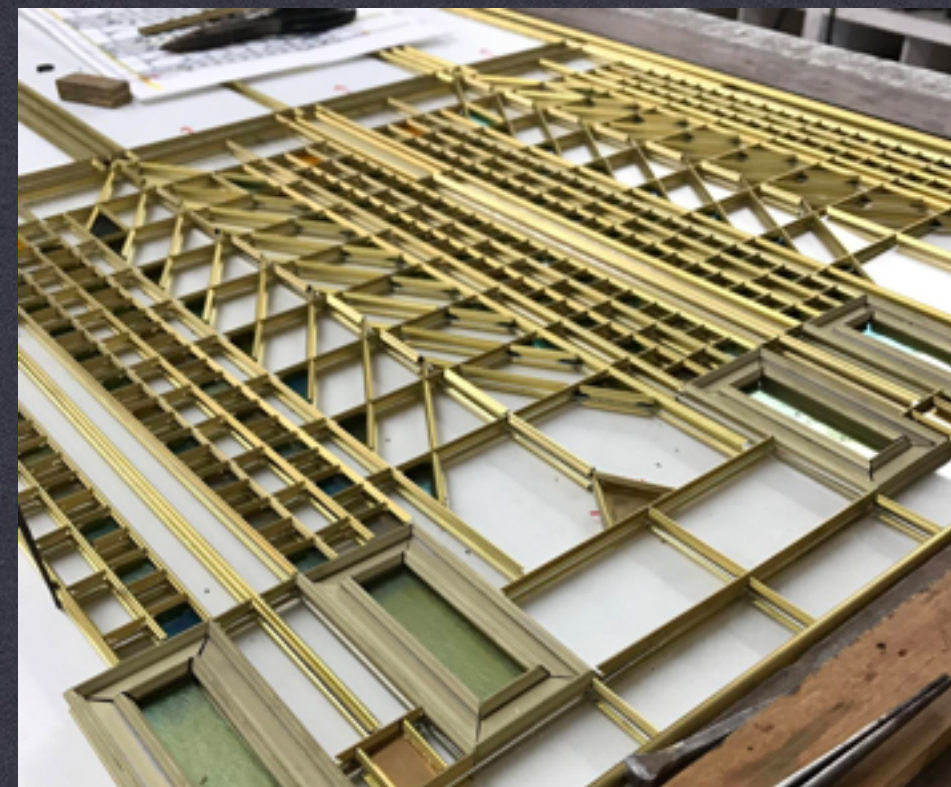
‘Light Screen’

JEWEL LIKE USE OF COLOUR , STRAIGHT LINES & USE OF STYLISED PLANT FORMS



DANA THOMAS HOUSE

1902



PROJECT

TREE OF LIFE RESTORATION

BRASS CHANNEL

DATE

CLIENT

Darwin D. Martin House in Buffalo New York

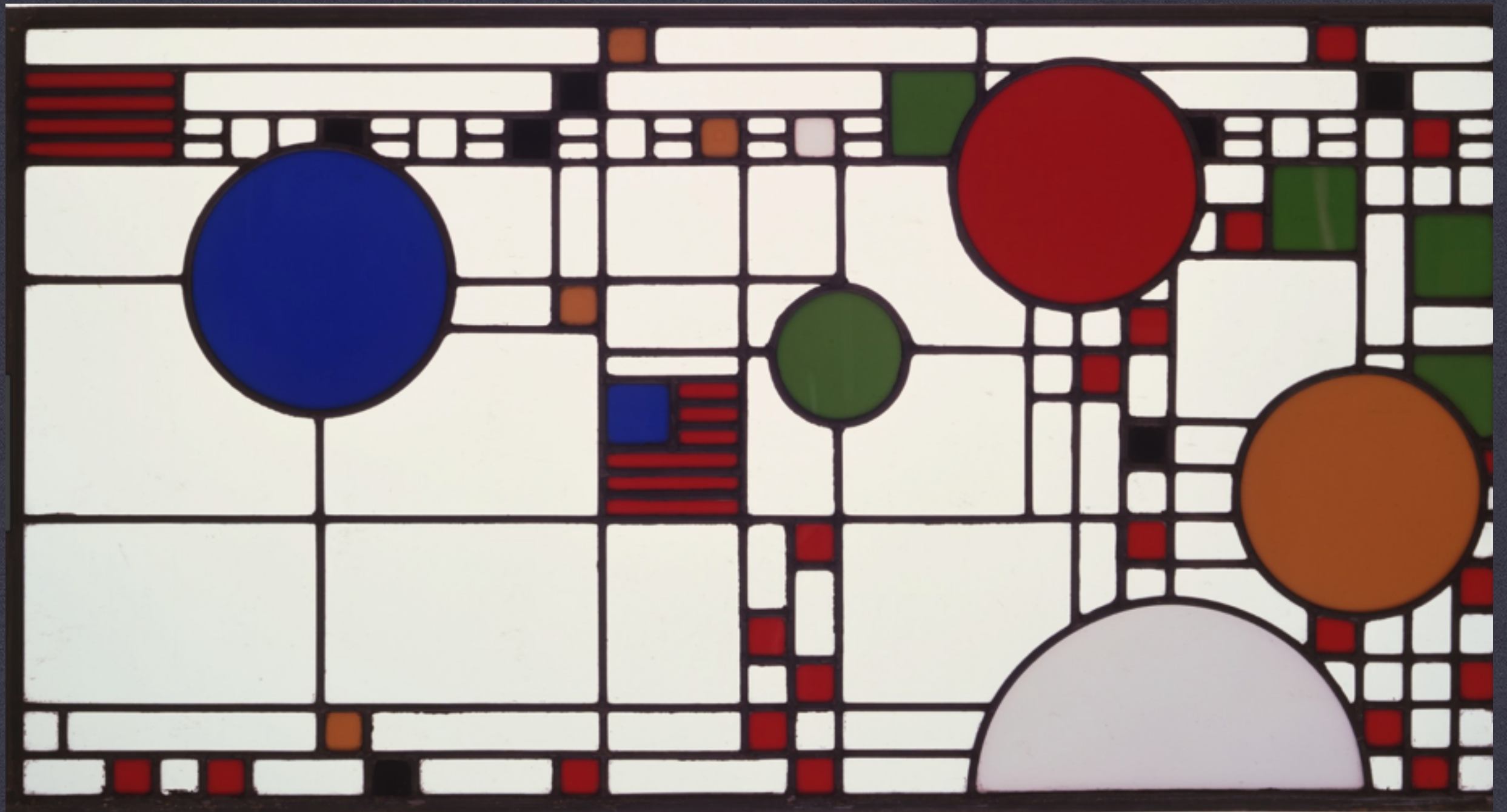


ROBIE HOUSE

1910



ENNIS HOUSE



AVERY COONLEY PLAY HOUSE

LUDWIG SCHAFFRATH



JOCHEM POENSGEN



Sources

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- * Junichiro Tanizaki, 'In Praise of Shadows' London 2001
- * Jonathan Adams, 'The Man who Built America' BBC Wales August 2017