TALIESIN® FELLOWS NEWSLETTER

NUMBER 6 JANUARY 15, 2002

The fate and future of a masterpiece

With sensational headlines by insensitive copy writers -- "Fallingwater could fall" -- "If he was such a genius why did he build a falling house?"-- the Associated Press has reported the "rescue" of Wright's Fallingwater masterpiece on Bear Run in Pennsylvania.

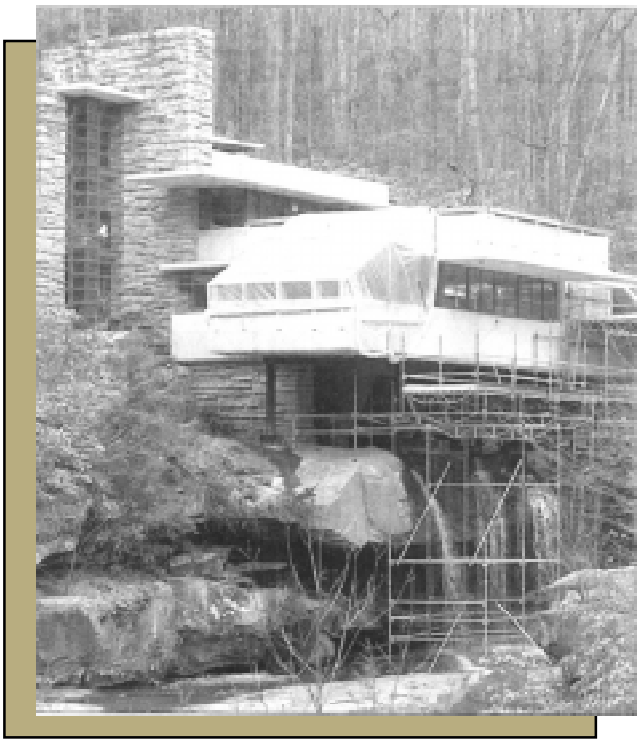
Acclaimed by such vaunted organizations as the American Institute of Architects as the "Building of the 20th Century" and perhaps the inspiration for scores of young applicants for apprenticeship with Wright, Fallingwater will be saved from continuing sag by New York engineer Robert Sillman using post-tensioned cables to relieve the tension on the tops of the cast-in-place concrete cantilever beams and bring the floors back to a level which will maintain the original window framing, glass and wood surrounds without damage. Sillman's firm has worked on other Wright restoration projects.

Analysis has revealed that the original reinforcing steel was adequate to support the cantilever balconies and the first floor but was insufficient to carry the additional imposed load of the second floor above. The reinforcing steel for the cantilever beams became a heated debate between Wright and the Kaufmans for whom the project was built, when local engineers questioned the design. It has been reported that unbeknownst to Wright and without his blessing additional steel was emplaced nevertheless, but over some 40 or 50 years, the deflection of the beams with the floor loading became a serious concern.

On a visit to Fallingwater as guests of Edgar Kaufman Jr. on New Year's day in 1949, two Taliesin apprentices were apprised of the early concern of the Kaufmans with the progress of the deflection. Kaufman explained that a record of the deflection was being kept yearly by an instrument located across the bridge access and thus far was not accelerating. But 40 years later in the decade of the 90s the sag became apparent, though not visible from the interior. The challenge was to restore the building's integrity without any added or altered changes to its appearance. Thus the technology of more recent times, post -tensioned steel cabling, became the method of choice for the correction.

Cost for the work, to be completed in March, will use about one third of the 11 million dollar restoration budget which includes other work in the main building, on the guest house and grounds, and the visitor's center, all now the property of the Western Pennsylvania Conservancy which operates tours accommodating thousands of visitors each year. Tours to include views of the reconstruction in progress through interior observation panels will be available for $50. Original cost for the building was $155,000 for which Wright received an $8000 fee. The general assessment of Wright's adherents and followers is that the architect's achievement of a building so exquisitely integrated into the woods and creek is little diminished by his failure to coordinate the structural need to match his innovative design.

And always, Wright, though perhaps extravagant in his originality and driven with the concept of space within, maintained an intuitive sense ot materials to purpose, disputing sometimes rigid engineering dictum. Creativity has its price.



Scaffolding and plastic surround the base of Fallingwater as restoration of the sagging cantilevers begins.

Fellows Directors Meeting

Larry Brink, president of the Taliesin Fellows, has set the next meeting of the board of directors for Friday and Saturday February 22, 23, at Taliesin West, to coincide with the meeting of the board of the Frank Lloyd Wright Foundation. Taliesin Preservation Inc. will hold meetings concurrently and all will participate in group functions at Taliesin to include cocktails and dinner with the Foundation Board. Taliesin Fellows Board and committee meetings will be held at the Marriott Courtyard.

Board members have been requested to confirm their attendance with Brink's office, and to make reservations at the Marriott Courtyard in Scottsdale, phone 1-800-860-4000 since accommodations at Taliesin are not available. Brink's office may be reached by e-mail at lbrink@attglobal.net or PO Box 3754, Ann Arbor, MI 48106, fax 734-663-2313.

letters . . .

Editor - Thanks to Frank Laraway for his provocative and stimulating polemic. In answer to his article in **Newsletter** #5, I submit the following.

On Fossil fuels - In view of this FLW quote from http://www.geocities.com/SoHo/1469/flwquote.html "The architect must be a prophet . . . a prophet in the true sense of the term . . . if he can't see at least ten years ahead don't call him an architect". I would ask Frank L. to consider hydrogen* as an alternative to fossil fuels. And be aware of full spectrum fluorescent bulbs or tubes that uses only a fifth of the energy of a conventional bulb while giving natural light?

On Over population - Emerson's essay on Farming is persuasive in refuting Malthusianism. Also, consider that there are 33 billion acres of land on earth, and 2.5 billion acres are in the United States. With good land planning and citizen access to land via the French, (not British) version of laissez faire economics of the American revolution as endorsed by the Constitutional Convention in 1787 - *see Federalist Papers* # 36,* "A small land tax will answer the purpose of the States, and will be their most simple and most fit resource." At least a billion people could live in America comfortably without crowding or congestion in cities designed on Broadacre principles.

see ***letters*** *next page*

FURTHERING THE PRINCIPLES OF FRANK LOYD WRIGHT

editor's corner . . .

Bill Patrick

What with the response to Frank Laraway's views published in our past two issues, we seem to have excited some readers to action, a long sought goal in our publishing effort. (See letters here and Barry Peterson's essay wherein a few icons are addressed and attacked, page 5).

However, all this brings to the front a perhaps-larger consideration in our quest for the future of organic architecture. With the ranks of our apprentices gradually dwindling despite the efforts of the Frank Lloyd Wright School of Architecture, what indeed becomes the real contribution for the future? Quibbling over interpretations of the philosophy of FLLW will not in the end produce the architecture that is the possibility for our time and beyond. It is in the work that is done as posed by the incised words on the drafting room truss at Taliesin--
WHAT A MAN DOES . . .

To that end we embark on presentation of the work of former apprentices, Taliesin Fellows, and begin with a spread on a California house designed by Richard Keding. We want to continue this project and seek contributions from Fellows who would like to see their work published, albeit in our humble pages, so that our readers can see where the philosophy of the master is leading.

Who knows, we may be onto something great! Keep watching.

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letters . . .

continued from page two

In a free country such as ours by virtue of limited government it is evident that technological advancement compensates for increase in population. With 6 billion we are entering outer space. It is conceivable that space colonies in earth orbit as well as on the Moon and Mars will develop. Architects have envisioned cities floating in the air above earth (buoyed by vacuum cells) as well as cities floating in the sea. Science fiction, e.g. Star Trek, imagines the earth a pastoral place in the future due to vast migrations to other planets.

Our form of government is a federation --this is the opposite of the feudalism that tends to prevail in crowded cities. We need to establish a federal system of townships within each county to prevent the corruption of big cities.

On Broadacre City - Another FLW quote* "Democracy is the opposite of totalitarianism, communism, fascism, or mobocracy." BAC was designed to preserve, protect, and defend American Democracy. FLW noted in the foreword of *The Living City* that our Country is dying "as a great oak" for lack of cities compatible to our form of government. The founders recognized that need and urged that we stay close to the land to maintain our freedom and independence. When the people depend completely on (local feudal) government to create jobs they lose their economic independence as well as much of their individual liberty. We have become largely a nation of wage slaves because we no longer have free access to the land. We are crowded into large cites. The dominant city takes over the county.

New York City has taken over three counties. It has been shown that a tax on land would resolve that problem - no one could afford to hold huge tracts of land out of production as it is in outlying areas, and would simply abandon it to those who could use it productively. Every person has a natural right to land and such rights are guaranteed to his majesty the citizen by our Constitution. This is an important key to solving the problems of City and regional planning inAmerica: The law is being ignored. Were the founders of our republic communists or have people been deceived concerning land ownership? We need to get this straight.

**Notes:*

FLW quotes - http://www.geocities.com/SoHo/1469/flwquote.html
Hydrogen - http://www.phoenixproject.net/ - http://plugpower.com/ - http://protonenergy.com/
Federalist Papers - http://memory.loc.gov/const/fed/fed_36.html

Douglas Boyd, Taliesin '58
Mobile, AL

Editor - The San Jose city council, lead by the mayor, in their infinite wisdom voted recently 10 to 0 to **deny** historic landmark status to the Wes Peters/Taliesin Architects Center for the Performing Arts building.

Among the reasons:

"It's not one of my favorite buildings..." (mayor's comment) and: "The building is a 'cheap knock off of a Wright building in Tempe, Arizona", and the most ironic of all: "It's not even an original, there's an exact copy in Arizona".

The same evening three other buildings were awarded landmark status, of course having little significance other than being old, and having easily copied traditional, and classical styles. I fought a little in the beginning, but saw my efforts being resisted by the mob. This mayor is the guy who fought to give Richard Meier the civic center commission because of his "unique" architectural approach, then requested several re-designs because he feels a city hall should incorporate columns, and domes.

Kevin B. Wagner
San Jose

bits and pieces . . .
by archie tekker

archie tekker is our anonymous reporter at large with gleanings and commentary on the world around. - ED.

The Seattle Rock Museum as pictured in the SF Chronicle

We must stay abreast or rise above!

Although more than a year old now, the new architecture continues to move forward via computer Gehry design and titanium midst critical praise and accolades galore. Beyond Bilbao, this one bespeaks the largess of billionaire Ken Allen of Microsoft which no doubt augmented Gehry's happy trips to the bank.

Gehry's museum buildings are themselves the artifacts!

Volunteers for the JTF

*Frank Laraway, chairman of the publications committee of the Taliesin Fellows, is seeking volunteers for Editor and staff for the re-birth of the **Journal of the Taliesin Fellows**. Members with talents in grant-request writing as well as publications experience should contact Frank Laraway, phone 334-945-5504, 12600 County Road 48, Silverhill AL 36576, or via e-mail: klaraway@aol.com*

The Fellows Roster

The ***Newsletter*** continues its search for all former apprentices or others associated with Taliesin. Our last issue covered the decades of the 30s through the 50s, and elicited a number of responses and corrections. Following is our roster of the 60s through the 90s. We will cover 2000 and beyond in an upcoming issue. Please e-mail corrections and suggestions to newsletter@midglen.com, or send to **Newsletter**, 831 Midglen Way, Woodside, CA 94062. We plan to add, eventually, addresses and biographical data. Your assistance is vital.

1960s (90)

Charles P. Adams, III (1962)
Ernest B. Adams
Rodney E. Anderson (1964)
Bruce Baumrucker (1968)
Indira Berndtson (r. 1962)
Fredrick Bingham
William Bisharat
Joshua Bruner (1968)
Virginia Buchanan
David E. Calvin (1960)
Effi Casey (1966)
James Comerford (1960s)
Robert Cooperider (late 60s)
Kenneth Cramer (mid 60s)
Maurice Culot-Fontaine (64)
Edward Dwek (early 60s)
Bernard Dumbrill (mid 60s)
Theodore A. Eden (1963)
Clinton Eguchi (mid 60s)
Patterson Fletcher (1960)
Yoshimasa Fujii (r1978)
Stephen Gegner (1963)
John Gillis (1966)
Anthony Gholz
Mary Glasgow (1963)
Jan Igor Glen (1961)
John Haggard
Joseph & Kathy Hale (1969)
Ronald Hollinger (mid 60s)
Shizuo Hori (1969)
Joseph Hornsby (mid 60s)
Kenji Ichinomiya (1963)
Tadahiko Itoh (late 60s)
John James (mid 60s)
Jacek Janczewski (1963)
Bruce Alfred Johnson(mid60s)
Donald Kalec (1965)
Janice Kalec (1965)
Keith Kennedy
James E. Klein (1965)
Vanya Krivey (1960)
Donald Kreuger (1960)
Ronald Lee
Wendel Larson (1964)
Ronald Lee (late60s)
Brian Lockhart (1965)
Richard Manns (early 60s)
Richard Martinez (1964)
Stephen McCullough(mid60s)
David Merritt
William E. Mims (1963)
Junco Motojima (1965)
George P. Moutsatson (1960)
Jon Oace (1963)
Roy Oshiro (1961)
Jay Pace (1963)
Ludwig Papaurelis
Lana (Svetlana) Peters (1969)
Betty Percy Puttnam (1963)
Maria Reisi (1968)
Jerry Rice (1960s)
John G. Rockymore (mid60s)
Alvin Rosenbaum
Beatrice Mayo Rorke (1963)
Rebecca B. Salti (mid60s)
Thomas Saunders
Charles Schiffner
Bill & Patricia Schwarz (1965)
Terrance J. Sewell (1963)
Linda Sohlberg (1969)
Terry Soule (early1960s)
T. Victor Stimac
Jefferson Stoddard (1964, d)
Bennet Strahan (1965)
A. Kimbal Thompson (1967)
Douglas Throp
Alan Turpen (1963)
Edward Tymura (1961)
LaDon VanNoy (1961)
Nicholas Vergis
Paul Wagner (1965)
Robert Wellenstein (early60s)
Marc C. Welt
Michael G. Williams (1969)
Jeffrey Scott Will (1968)
Michael Greg Williams
Steven Willmott (1960)
David Wilner (1960)
Frank Lehn Wolf (1960)

1970s (68)

Michael L. Anderson
John Beach (1977/1981)
Shirley Bender (1974/77)
Debra Benson (1978)
Daniel Breece (mid 70s)
Ronald Brissette
Anita Burchett
Ari Burchett
Dana Cable
Angelo Caciola
Golnar Casey
Kim Cohn
Roger Coor
Anna Coor
Val M. Cox (1972/76)
Wallace Cunningham (1977)
Lawrence Dalfino
Andrew Delzoppo (1978)
Russell W. Dixon (1970)
Alexander T. Dodge
Anneliese Dodge (1976)
Debra D. Einwick
Kurt Enstad
James Fabbri (1978)
Patrick Finerty
Donna Lee Ford
Yoshimasa Fujii (1978)
Graham George
Gabriel Greef (1974)
George Graham (1971)
Deborah Gunning
Lawrence W. Heiny (1977)
William Johnson (1974)
Barbara Kaiser (1970)
Jerffrey Kamtz (1979)
Dennis Kelley (1978)
Gerald J. Klitz
Gary Kuhstoss (1978)
Robert L. Mauldin
Eric Maule (1975)
Susan Montooth (1970)
Kelly Morris (1977)
Ichiro Nomura (1978)
Curtis Odom (1978)
David Oliver
Allen Oyakawa
Gregory Perez (1978)
Mihajlo Popovic (1978)
Simon Posen (early70s)
Clement Prabakaran(70)
Freda Pragbakaran(1970)
Norman Rafferty (1975)
Kunji Balakrishnan Raman
Hector Ramirez (1977)
Patricia Reed (1979)
Marshall Ricker (1970)
Peter R. Rott (1978)
John Sather
Jeffrey Small
Mani Subramoni
William Sweedish (1979)
Stephen S. Swinburne (71)
Dennis Tuberty (1976)
Richard Turner (1979)
Constantinos
Varthayoulias (1979)
Rodney Volden
Ralph Williamsen (1978)
Kevin Wilson

1980s (108)

Jennifer Davis Barnes
Russell A. Barry
Sir John Beach (1988)
Thomas Benjamin
Joseph Bernotas
Jeffery Bibb (1981)
Mark Biggar (1980)
Hu Bing (1988)
Nicola Bingel Hecht (1989)
William Blomquist
Wendell Burnette (1980)
Johnathan Burstow
Jeffrey Burton
Jamie Busch
Roland Busenhart-Hofer
Janet Campbell (1980)
Curtis R. Carpenter (1985)
Nicos Chrysostomou (1980)
Jeffrey Clark
Liz Conn
Brian Cook (1980)
Elizabeth Conn (1987)
Rachel Davis
Thomas Dilley
Daniel Dreher
Jonni Dumont-King(88)
J.T. Elbracht
Margaret Cree Evans
Brook Finch
Andy Frame
Kempton L. Fuller
Todd Galt
Michael Garner (1988)
Ari Georges (1986)
Kurt Haberman
Jon Haberman
Kurt Haberman (1988)
Floyd E.Hamblen(1987)
Masatoshi Handa(1981
David Vasquez Harris
Ronald W. Haynes
Nancy Neumann
Larry Heiny (1977)
Stuart Henderson
Ramon HernandezRon
James Hess (1980)
Nicole Keinz Horn (1989
Wenchin Bin Hu (1989)
Masakiyo Kazuka1980)
Dennis Kelly (1983)
Gary King (1988)
Daniel Knopman
Peter J. Korman (1988)
Dean Lukowicz
Arno Luthje (1983)
Wade Marek
Robert "Robbie" Matz
Barbara Mickey (1988)
Jack Mickey (1988)
Curtis Monar (1987)
Sharon P. Monar(1985)
Margo Montooth
Gerald Lee Morosco
Michael G. Muller
Sunichi Ogami (1980)
Eric Olsen (1984)
Yoshihiro Omata
Kenneth E. Overstreet(89)
Thomas Payton (1987)
Pamela Penn-Sprenger (86)
Brandoch Peters
Christopher Pfeiffer(1989)
David Piopa
Samuel Piperato (1986)
Vojkan Potulic
Alejandro Rivera
Carlos & Terri Roman
Daniel B. Ruark
Marcus Ruch
Matthew Runyon(1984)
Michael D. Rust (1982)
Francesco Santoro
Todd Sarantopulos (89)
William Schoettker (1988)
Jason Silverman
David Simays
John Michael Standish(86)
Michael T. Stewart (1986)
Grant Stipek
Marcel Suter
Yasuhito Suzuki (1988)
Michael Terlouw
Jorgen O. Trulsson (1985)
Nora Burba Trulsson (1987)
Masayuki Tsuda
Roderick Tuenge
J. Arthur Verbekmos
Cave Verret
Meghan Vientos
Daniel Watson (1980)
Philip Weber (1981)
Denise Weiland (1988)
Greg Weiland
Denise Weiland
Michael Wellington
James Whiteford
Craig Wickersham (1980)
Carmina Wiegerinck

1990s (79)

Ruben Anderegg (1991)
Stefan Bachmann
Oscar Balbuena
Gordon Barber
Sarah Robinson Bazzurro
Christopher J. Bernotas
Benno Bieri
Till Bingle (1992)
Frank Buergi
Robert Burr

continued on page nine

Fossils, Faith, and Good Ideas

by Barry Peterson

It would seem the general concern people are apparently now having about the poor quality of both our natural and man-made environments, as organic architects, we have something which should be in extremely high demand. Yet somehow what continues today (even in the name of sustainable design) is increasingly hostile to the landscape and largely devoid of soul. How can this be? Who are the key players in shaping the built environment these days? By what principles—if any—do they design? Why are they so prolific? Better still, why are we as organic architects not being constantly hounded by large herds of clients desperate for us to design their homes, businesses and civil infrastructure?

Instead we seem to be invisible, non-entities in the design world. Perhaps we are viewed as mastodons—only to be employed by a nostalgic lot who were too young for Wright's heyday. Or there may even be folks who genuinely feel that what Wright was ultimately after is what they now believe could help us all now, but do not themselves have the imagination to demand something entirely new from his ideas. And it may be that none of us as organic architects are able to do it on their behalf.

Ideas are malleable, multifaceted, debatable and are timeless—good ones anyway. However, it is unfortunately common that the flesh an idea is given in one particular instance or by one particular individual is often taken by others as the essence or definition of the idea itself. It is as though the flesh is taken as the soul. But when Wright prescribed "…get rid of the unwholesome basement, yes absolutely…." Or, "I could see the necessity for one chimney only…" he was applying his ideas to particulars. This is really only one set of particulars that his ideas can be applied to. His work was not about basement-free houses with one chimney. Neither can we say that his work was all about simple, Cartesian unit systems or broad eaves or light coves etc.—as evidenced by all of the inorganic structures we can think of that have these.

We all know that the ideas contained in Wright's buildings are both fundamental and radical at once and are so broad as to encompass many different times, places and purposes in this world. But armed with this knowledge, why has organic architecture scarcely moved forward from Wright's day? Why are most of what we collectively call "organic architecture" so instantly identifiable by Wright's or perhaps Goff's vocabulary and gesture? What about an organic architecture that has none of Wright's or Goff's particulars? What could it be? If organic architecture is to be alive, then I submit that it must transcend these great vocabularies for its own survival and growth. There is, I believe, an organic necessity that it does. I think this is "stuff" we all implicitly know, but again, why the lack of progression?

It is not my intention to single out or pick on Frank Laraway's recent article, "Frank Lloyd Wright and Bruce Goff—A comparative Study" in the July 15th *Taliesin Fellows Newsletter* of last year. I am only choosing this article because many of the readers are likely familiar with it. Also because it contains many unintended hints as to why we have not made the living, malleable ideas of Wright grow since his death, and further, shows how they have begun to fossilize into a kind of "faith".

What Wright was after was a way for man to build and live on earth such that both would benefit--that land, structure and life be integrated, continuous. Wright created his own various methods to achieve this, based on his knowledge, his background, and all that comprises the time in which he lived. But his manifold methods and particulars developed through his long and productive career are only the beginning of what he made possible.

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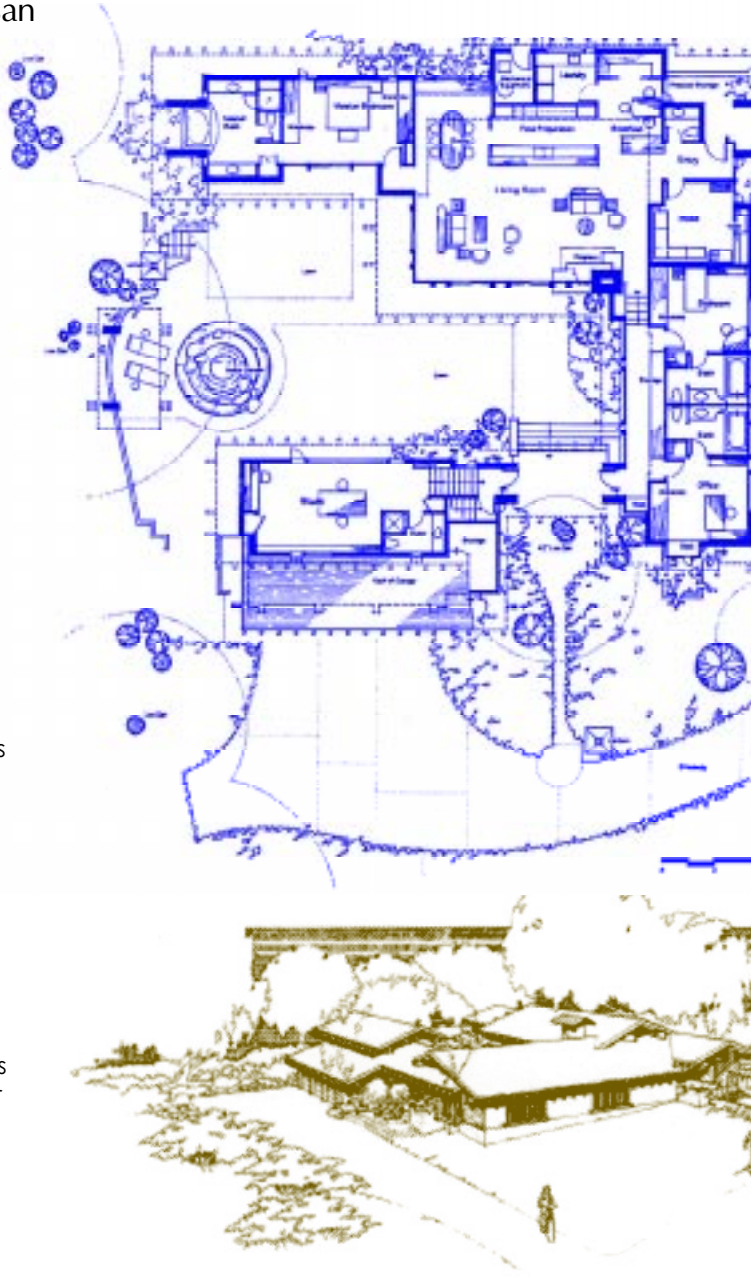
Richard Keding and his Architecture

Space and Wood: A residence for Jerry and Susan Hornig by Richard A. Keding



Planned as a haven for a young family living in an uninspiring suburban neighborhood, this house focuses inwardly upon an enclosed garden while its living spaces meander about three sides of a shaded half-acre plot. The clients specifically asked that the living, dining, kitchen and breakfast spaces comprise a single, wide, spacious room at its core. A stone fireplace, its hearth visible from the kitchen, stands at one side. Their moderately sloping ground permitted varying floor levels which contribute dramatically to the experience of the house. Susan's studio above the garage looks over the inner garden and takes in the steady north light.

The site, a parcel in an upscale corner of Windsor, California, came with an oppressive mandate for an historical style. The owners did not want to go historical, and neither did the architect. What was to be done?

Fortunately, creative minds quickly supplied a serviceable tactic: the Shingle Style of course! The Shingle Style forever eludes a static definition, in effect permitting wide latitude in design. Besides, the architect was fond of small, shingled houses and the owners thought shingles would be nice.

Nonetheless, this house was not to be an historical replication, but rather an update of a legitimate, though now outmoded architectural expression. Its energetic interior space may be felt in its exterior elevations which carry the exposed rafter and beam ends characteristic of the Shingle Style in its California variant. The warmth and friendliness of wood permeate the entire scheme. Ceilings are made of grooved cedar plywood, with rafters and beams of structural Douglas fir. Redwood trim is continuous inside and out. The house embodies a new significance of space within a cloak of graduated cedar shingles.

Although not yet entirely complete, the clients have lived in the house since 1998.

Richard Keding *grew up the Chicago suburbs, near Oak Park and River Forest. As a teenager he was, therefore, quite aware of Frank Lloyd Wright's work, and nothing would do but to learn from Mr. Wright himself.*

Accepted as an apprentice by Frank Lloyd Wright in 1957, he arrived at Taliesin in November of 1958 and, with a three year absence (1960-63), remained in residence until 1970.

Keding participated in much of the work of the Taliesin office during these productive years. He drafted major portions of the working drawings for the Marin Veteran's Auditorium and the San Jose Performing Arts Center. He recalls the construction work as worthwhile and fulfilling, and took great delight one summer in making the flower arrangements for the Living Room and Loggia at Taliesin North. But eventually disillusionment came.

In California, he first found work in San Jose with the contractor building the Performing Arts Center. Keding was, of course, familiar with the architect's drawings and was hired for that reason. It was a learning experience and sometimes embarrassing he recalls.

By the time of his arrival in San Francisco, its importance in architecture Its great names retirement, and eclipse. Never experienced so moments in Ern office.

He loved the politan ambian time he was en project designe

had passed. s were in d their firms in theless, he ome good nest Kump's

e city's cosmo- nce and for a mployed as a er.

In 1976, Keding married Jean Webber, and initiated his independent practice in Santa Rosa, CA which he is now extending beyond local confines by means of the internet.

Organic Architecture

A current appraisal from the first decade of the Taliesin Fellowship

by Victor Cusack

An article by Barry Peterson published in the *Northern California Newsletter* some time ago, impressed me as raising several questions deserving serious attention and response. Peterson touches tellingly on matters related not only to the mission of the Taliesin Fellows but also to the nature of Taliesin itself and its credo of "organic architecture" in today's world.

Although Peterson's observations are made through the short-range focus of a youthful generation of recent Taliesin students, to me, he also enunciates the more wide-ranging views-that some of us have had for years in following the metamorphosis of Taliesin from the intimate fellowship of its founder into the complex institution it has become today. The magnitude of the Taliesin complex, in which the teaching function plays only a small part is undoubtedly a major factor in margina1izing the youthful idealism and ambitions of today's students who look to Taliesin for inspiration and training for the practice of their chosen profession.

The Taliesin Fellowship I experienced in 1938-1940 was centered in the home and studio of Frank Lloyd Wright in Wisconsin and was a very different place and the Fellow-ship a very different entity from the overly commercialized organizations both have become today. The term "apprentice" was then a designation only appropriate in the presence of a Master. Enrollment was limited to the number that could be housed and fed and still fulfill the functioning of the home and farm, the construction and maintenance of buildings and the drafting requirements of the Wright studio. The term "organic architecture" pertained only to the work and philosophy of Frank Lloyd Wright and any material exploitation of one's Taliesin connection in deference to the outside world of "cash and carry" was considered as heresy. Because the Wisconsin winters required a full-time effort and expense to provide fuel and food, in 1938 construction was begun on a desert "camp" to provide winter quarters in Arizona.

In spite of the hardships and personal sacrifices that it required, most found that working with FLLW in a semi-self-sufficient colony set in the natural environments of farm and desert, was an exhilarating and rewarding experience.

But many also left out of practical necessity or for not being allowed to pursue commissions and projects of their own. During the war years, the draft, and volunteers reduced the ranks and only a handful remained at Taliesin.

With the end of the war, there was a great acceleration in the acclaim and recognition of Wright's importance as Americas greatest architect, resulting in hundreds of new commissions for the rest of his life, requiring a major enlargement of the workforce of apprentices, often including their wives and families. Living quarters at Taliesin West were greatly expanded and eventually all major Taliesin functions were moved from Wisconsin, even to the extent that long after Wright's death and interment in Wisconsin, his widow insisted that his remains be transferred to Taliesin West.

Another major departure from Wright's original concept and location of the Fellowship, resulted in a decision by his heirs to start a FLLW school of architecture. Enrollments of up to twenty students a year over more than three decades, resulted in several hundreds of students undertaking the Taliesin curriculum. But in developing a curriculum that could offer a degree to its graduates it became necessary to meet the requirements and standards of the regional college board in order to receive accreditation—which seems perilously close to the type of academic approach that Wright lost no opportunity to revile.

But it is not only in relation to the FLLW school of Architecture that one tends to conclude that a major clarification and adjustment of the meaning and mission of "organic architecture" is necessary if Taliesin's graduates are to exercise any influence in remedying the cynicism and. the"expedient wretchedness" that Peterson sees permeating society today. Although "organic architecture" has become Taliesin's trade mark and central to its diverse activities, it often seems to have become a sort of mantra, which through constant repetition has the power to invoke universal understanding of its meaning, whereas the opposite is closer to the truth.

It is significant that when a selected group of twenty former apprentices were invited to display their work at Pratt Institute in 1992, wherein each was required to include a statement defining "organic architecture", no two of those exhibiting reached any consensus. All produced fine designs, mostly of residences in a Wrightian mode, some of which could easily be mistaken as having been designed by Wright himself. But demonstration of "organic design" only in terms of site-specific sensitivity to natural conditions in residential work is only an early and eventually minor facet of the Wrightian "organic architecture" lexicon. Whereas the architectural styles of history took centuries to develop, Frank Lloyd Wright alone developed an entirely new architecture during one lifetime—an architecture of no set "style" but recognizable more by its diversity and originality which Wright called "organic architecture".

Victor Cusack

Architect, planner, and designer Cusack has been a resident of Los Angeles since1945. He was born December 15, 1915 in Ramsey, NJ, grew up in Yonkers, NY, and graduated from Yale University School of Architecture. He was apprenticed to Frank Lloyd Wright in Wisconsin and Arizona from 1938 to 1940, and served in the US Navy 1942-1945.

After the war Cusack worked as a draftsman and designer and joined William L. Pereira Associates. He retired as vice president in 1987 to pursue his own practice. Major projects for which Cusack was responsible are the initial master plan for the Los Angeles International Airport and designer of the International (Bradley) Terminal Building. He designed California Savings headquarters in Los Angeles, the Lockheed Headquarters in Calabassas, master planned the expansion of the Hollywood-Burbank airport and the natural sciences building for Chapman College as well as campus facilities for UCLA and UC. He was architect for the expansion of the Los Angeles County Museum of Art. Cusack also worked in Madrid, Spain, in 1953-54 in design and construction of US Air bases.

Fossils, Faith, and Good Ideas

continued from page 5

In this article, Laraway alternates back and forth between the particulars of the work of Goff and of Wright, showing a clear preference for Wright and very little understanding of Goff. He speaks as a historian or preacher and not a thinker—not really even trying to establish the necessity of geometric abstraction from nature, or a simple unit system, or other particulars of Wright's work as definitional in organic architecture before making it definitional and judging all else by it.

Of organic architecture Laraway writes, "The geometric and forms utilized in this system are regular geometrically, usually 90, 30, and 60 degrees or even divisions thereof. The form of a parabola is never seen. Sharp angles are avoided." My god! Where did this come from? Where do any such statements come from? Or how about this; "The organic mind tends to abstract (perhaps extract) from nature, principles geometric form and color…." I have to ask why are abstractions limited to only geometric abstraction? Is it merely because Wright chose this particular mode of abstraction that makes it a sort of commandment of achieving continuity, order and integrity? It was just a tool dammit! Think of other ways to achieve the same thing! Think of how we can further develop a relationship between man, the built environment and the earth that has continuity, order and integrity without having to be mere historians—for Wright himself never was a historian.

"So when and if the battle comes," says Laraway, "the Wrightists and the Goffists should be at the same barricade, facing the same enemy whose troops landed from Europe, mostly after 1930." Soon there after Laraway concludes, "(but) let us keep our tents separate". *FOR GOD'S SAKE MAN, LOOK OUT THE WINDOW!* Tell me there is no battle now! Tell me we are not already nearly defeated! And it is no longer the troops from Europe who are ruining our landscape, but because of our default, virtually anybody who builds these days.

What I am ultimately saying is that organic architecture has to be re-thought right down to the root in order for it to move forward, to grow and in short, to be essentially organic. Re-thought in each instance and by each would-be practitioner. This is not what I observe collectively from those who sleep under the "tent" of organic architecture. This is not what I observe in statements about particular angles that are or are considered unorthodox or what particular methods of abstraction are deemed kosher or what various "tents" to be sleeping under.

There should be no "Wrightists" or "Goffists". Each individual should be his own "ist". For myself, I am a "Petersonist". I am more likely to "tent" with others based on where they go for cocktails than with any other criterion. There is no room in the realm of ideas for sects or orthodoxy and prescribed rules. These are things that are products of faith. These are also what eventually pervert and destroy faith. We are armed with good ideas. Good ideas are malleable, multifaceted, debatable and are timeless. Let us each find our own continuity, order and integrity with them.

Barry Peterson was born and grew up in St. Cloud, Minnesota. He has had a varied student career, beginning with study at St. Cloud State in zoology and art. He studied marine biology and art at UC Santa Cruz and Cabrillo College. He continued studies at San Francisco State in physics and before Taliesin he enrolled as a physics major at Cal Poly but studied art and architecture instead. He also studied art at the Academy of Art College in San Francisco.

Following his apprenticeship at Taliesin in 1995-1996 he has worked in the Bay Area with Architects Warren Callister and Daniel Liebermann. He has opened his own architectural practice in Sausalito, CA, as ***Deliberate Design*** and can be reached through his website: www.deliberate-design.net

Commenting on his present status, Peterson says, "Like any good architect, I spend my time rummaging through dumpsters for food." (He also has a degree in dry humor. - ED)

Fellows Roster continued

Claudia Castro
YaoYu "Danny" Chiang
Constance P. Conroy
Chad M. Cornette
Yvonne M. Dederichs
Jeffrey Diehl
Yumiko Doi
Tim Dresenkamp
Marcel Ebneter
Simon Russel George
Noah Grunbert
Michael Hawker
Monika Herrmann
Richard G. Hofmeister (90)
Gustad A. Irani
Ryosyuke Isoya (1991)
Yukie Isoya (1991)
Stephen Jacobee
Jay Jensen (1991)
Julie Nelson Kardatzke (91)
Paul Kardatzke(91)
Lesley Kelly (1991)
Priya S. Khurana
Andrew Young Kim
Jeremiah Kimber
Jacqueline Kimber
Noriko Kobayashi
Yue Lang
Joan Lowry
Anna Lira V. Luis
Dieter Lutz
Samantha Macgregor
Vivek A. Menon
Miho Mizukami (1992)
Kimberly Moore (1990)
Shogo Nakamura
Elisabeth Newland
Martin E. Newland
Kazuhiro Otake
Jongsung Park
Qinghua Peng
Barry Peterson
Leonard Poliandro(1992)
Ling Ming Poliandro(1992)
Matthew Porges
Kevin M. Renz
Daniel Richmond (1992)
Sarah Ann Robinson-Brazzurro (1992)
Carlos Roman (1991)
Terri Roman (1991)
Vivek Sabharwal (1992)
Caroline Sailer
Terrence Schaff
Christian Schnieper
Oliver Schubert
Victor E. Sidy
Andreas Symietz
Stewart Timmerman
John Tirman
Michael Tock
Kenichiro Uchida
James Valley (1992)
Mark Vigil (1992)
Elke Vormfelde (1990)
Deric Wallace
Jochen N. Walther
Michael Weryk (1990)
Xiao-Ying Hsu

the next issue . . .

We review a new book "New Organic Architecture - The Breaking Wave" by David Pearson, an architect and editor of EcoDesign, Journal of the Ecological Design Association. Work by several Taliesin Fellows is included.

THE SOURCE OF ART AND ARCHITECTURE

Organic design through the abstraction of nature

By Milton Stricker

PART VII. THE POWER OF ABSTRACTION

• This is my personal view of Mr. Wright's approach to organic design. The idea does not require mathematical or scientific proof; the proof is in the elegant beauty of the idea.
Great works of architecture elude simple comprehension and cannot be fully understood by a process, or reduced to a rule. The process must remain open-ended for there is no final method ` that can define beauty, inspiration, and creativity.

• Abstraction receives its power from an inspirational source found in nature. Through abstraction the complex combinations of natural phenomena can be stripped down, simplified, studied, and shifted into dynamic design suggestions. By a process of seeing, sketching, visualizing, and ab stracting a designer proceeds methodically, in a series of steps, to extract the essential character of nature for a "source" design element. The continuance of the abstraction steps lead to two basic design directions.

- The first possibility leads to an artistic abstraction of the source and stops there as an artistic element for two-dimensional design.
- The second possibility extends the artistic abstraction to another level, for three-dimensional design and architecture.

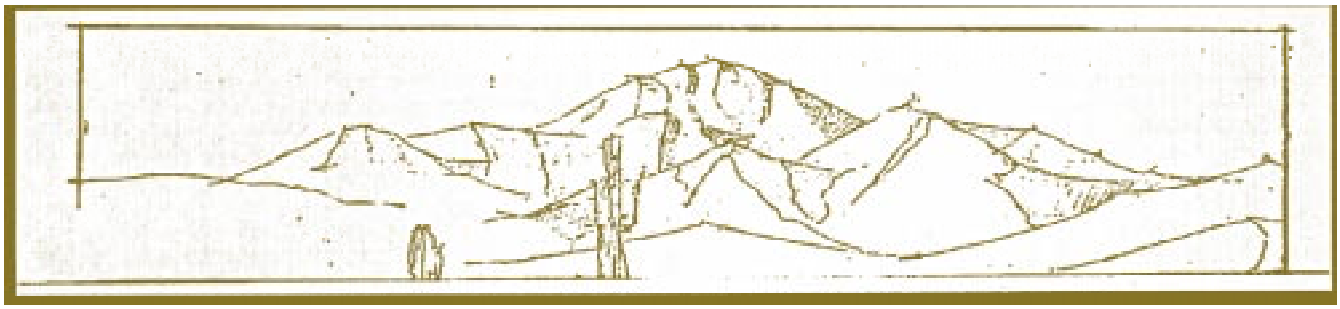
THE POWER OF SUGGESTION

• The Power of Abstraction receives its power from the suggestion that occurs during the abstraction process. It is this Power of Suggestion that gives architecture its psychological and artistic power. The suggestion can be positive or negative depending upon how it is used. Suggestion is one of the most powerful forces in the world producing myths, religions, art, architecture, peace, war, and terror. The Power of Abstraction and the Power of Suggestion are the source of all creative energy.

THE LOOP OF SUGGESTION

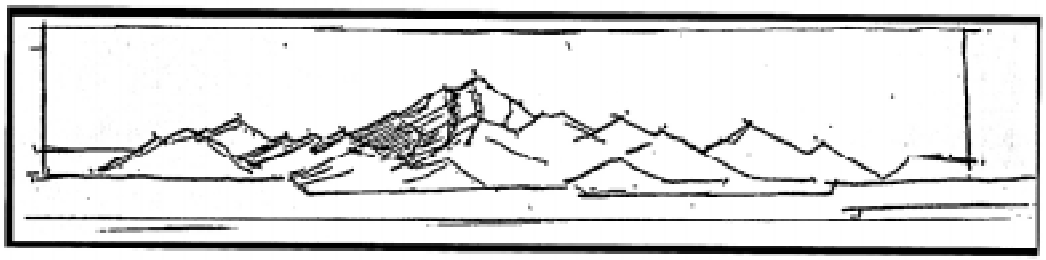
• In this demonstration the suggested shapes of Mt. McDowell are translated into architecture through forward morphing and through reverse morphing architecture is translated back into landscape.

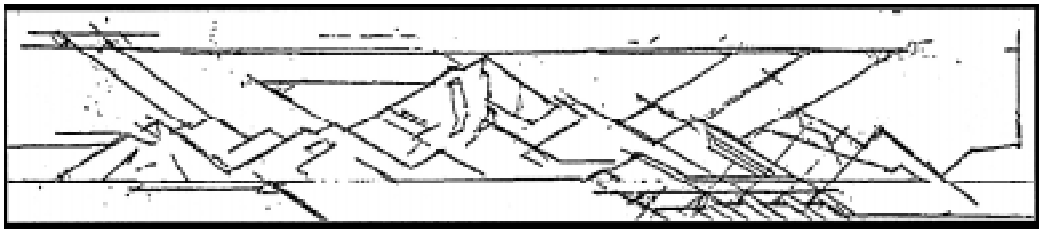
This is the Loop of Suggestion:
- Mountains suggesting Lines
- Lines suggesting Shapes



MOUNTAINS SUGGESTING LINES - Mt. McDowell

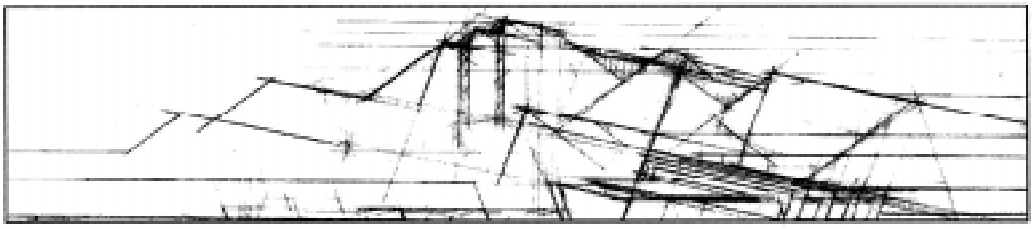
LINES SUGGESTING SHAPES





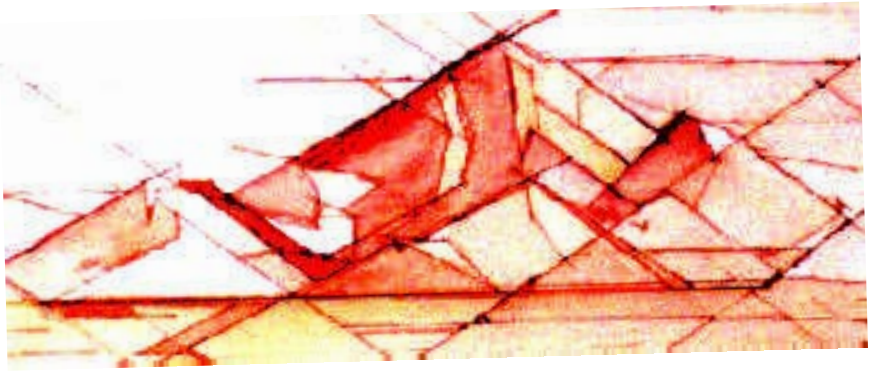
SHAPES SUGGESTING FORMS

FORMS SUGGESTING ARCHITECTURE



ARCHITECTURE SUGGESTING MOUNTAINS
Taliiesin West photograph - 1951

ART SUGGESTING MOUNTAINS
Brown Ink and watercolor
8x20 - 1955



- This simple Loop of Suggestion completes my long search for the source of architecture. As Mr. Wright might have said . . . ***this loop of suggestion says it all, without further explanation.*** However, two questions remained. How can a passing abstract visualization be transformed into a design element and then into a complex three-dimensional structure?

FLLW Conservancy meets at Florida Southern

by Lawrence R. Brink

Despite the travel disruptions following the horrific tragedy of September 11th, more than 100 Frank Lloyd Wright faithful journeyed to Lakeland, Florida for the Frank Lloyd Wright Building Conservancy's annual conference October 31 through November 4. "Restoring Wright: Past Perspectives/ Future Decisions" included three days of lectures, tours and social events, plus a post conference tour. The 2001 meeting focused on the restoration of Wright properties in Lakeland and around the country.

The opening night reception was held at The Polk Museum of Art, which featured an exhibition of Japanese prints dating from 1860, as well as live entertainment.

Robert McCarter, professor of architecture at the University of Florida in Gainesville, gave a brief overview of the evolution of modern architecture in Florida and Wright's influence. McCarter pointed out that Wright acted as the catalyst for the development of modernism in Florida. A subsequent lecture by historian Steven B. Rogers provided the history of the design and building (and eventual abandonment of the master plan) for Florida Southern College. This lecture proved to be a great introduction to the tour of the college, which followed that afternoon, and to the next session. James P. Kirwin (Sunset Design Group, Naples) addressed the ecology of the area and the restoration of FSC's landscape to Wright's original vision. This was followed by a panel discussion led by Neil Levine that included a number of professionals involved in the current restoration work of the FSC campus, John Figg, Liam O'Halon, Daniel Fowler, and John McAslan. The Polk County Science Building and the Annie Pfeiffer Chapel projects were the particular focus of the panel. Any Fellows who had participated on these projects are deceased and it appears that their experiences and thoughts are not a matter of record. It was noted during the lecture that sometimes the architecture takes a second seat to engineering needs and regretfully, during the tour, some of the newer architecture juxtaposed to Mr. Wright's was a distraction.

Professor David DeLong of the University of Pennsylvania. presented the conference keynote address in the Annie Pfeiffer Chapel. His provocative theme, echoing a debate throughout the preservation community, was that it may sometimes be best to preserve the successive layers of a building's history, rather than attempting to interpret its history in some idealized state. The Florida Southern campus exemplifies this debate and the keynoter's remarks served as a reference point for many other presentations during the conference. His address was followed by a reception at the Historic Polk Theatre, an Italian Renaissance style stage built in 1927 and eventually converted to a movie palace.

Friday morning, Steven A. Cooke, associate professor of architecture at the University of South Florida compared Thomas Jefferson's University of Virginia with Wright's Florida Southern College. After noting similarities, Cooke pointed out that the differences are in the two interpretations of American democracy: Jefferson's re-interpretation of classical antiquity versus Wright's search for an indigenous architecture based on the techniques and materials of a modern industrialized nation. Dale A. Gyure presented "Organic Architecture and Progressive Education: The Origins of Frank Lloyd Wright's Design for Florida Southern College," in which he discussed the sources from which Wright drew and developed his design format.

Architect Randolph Henning discussed the seven projects Wright was commissioned to design in the state, of which only the Lloyd Lewis House in Tallahassee was built. Conservancy Board member Frank Matero, associate professor of architecture at the University of Pennsylvania, and architectural conservator Robert Fitzgerald discussed the recent restoration and rehabilitation of the Solomon R. Guggenheim Museum in NYC and the "finishing" of Wright's design.

Saturday's session was devoted to Conservancy projects. Advocacy committee chairman Neil Levine updated the activities of the Conservancy year in rescuing Wright's buildings and upholding the organization's mission. This was followed by a report on the state of the Westcott House in Springfield, OH, presented by architect John Thorpe and the Gordon House in Wilsonville, OR, presented by Deborah Vick. Both of these properties have been at risk for many years and in early 2000 the Conservancy received a major gift to establish a revolving fund that has allowed it to play a key financial role in saving these buildings. You can visit the Conservancy's website at www.savewright.org for more information on both of these properties.

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