ANTICLASSICISM AND THE CREATION OF ORGANIC ARCHITECTURE

Pregledni članak

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Abstract
At the end of the 19th and the beginning of the 20th century, no architectural work could be connected with the ideas and ideals of the people. Fashion and style were not associated with technological developments in construction. After the Industrial Revolution and technological achievements, an era of new constructive elements, materials and ways of construction began. The way out of classicism and the development of American architecture was created by a group of American architects, designers, writers, and lecturers. Frank Lloyd Wright, Louis Sullivan and Henry Hobson Richardson exerted the greatest influence on the development of American architecture and thus created a way out of classicism. They believed the design of structures that were in harmony with human nature and the environment, and thus a new philosophy was created, which they called organic architecture.
Keywords: *Frank Lloyd Wright, architecture, anticlassicism, classicism, organic architecture.*

1. INTRODUCTION

"The mother art is architecture. Without an architecture of our own we have no soul of our own civilization."
Architecture in the United States in the late 19th and early 20th centuries was eclectic. No architectural work created between 1895 and 1905 could be associated with the ideas and ideals of the people. In that era, fashion and style were not associated with technological developments in construction. This was a period of several decades after the Industrial Revolution and technological advances enabled the development of new structural elements, materials and ways of construction.
By **Frank Lloyd Wright** Frank Lloyd Wright; 1867-1959), which he created from 1893 to 1959, together with Louiss Sullivan and Henry Hobson Richardson, influenced the development of American architecture and the way out of classicism.
Frank Lloyd Wright was an American architect, interior designer, writer and lecturer who designed more than 1,000 buildings, 532 of which were realized.
Wright believed in shaping structures that were in harmony with human nature and the environment, a philosophy he called organic architecture. This philosophy was best represented by Fallingwater (1935), which was dubbed the best work of American architecture of all time.
Starting from Sullivan's principle of unity of form and function, Wright develops the idea of "organic architecture", which implies a harmonious relationship and inseparability of the whole and parts and imitation of natural processes in architecture; Wright adds to the principle of "organic" the symbolism of American independence culture, it is an expression of anti-classicism and anti-Euro-Europocentrism; it is related to topography and vegetation.
Frank Lloyd Wright began his career in Chicago. One of the first successes of his career was a job at luis sullivan's architectural firm. After seven years in the service of a draftsperson for Luis Sullivan, he opened his own architectural firm, and his first client was William H. Winslow.
Frank Lloyd Wright's architecture spans a 72-year career that began in the late 1980s and lasted until his death. Since the beginning of his independent practice, Wright's work has gone through several stages and has focused on topics such as nature, organic understanding, prairie, modernism.
Wright's strength and originality of vision receive a special confirmation in the last period in which, having accepted European experiences, he created works that, according to their poetics and plastic freedom, mark a new path in architectural design. Although sometimes burdened with literary and symbolism, Wright's oeuvre has no competition in contemporary architecture in terms of rich creative ideas and diversity. Wright solves every project he works independently of the previous project as a singular and unrepeatable creation.

2. A BRIEF HISTORY OF FAMOUS FIGURES OF ORGANIC ARCHITECTURE

Frank Lloyd Wright was born on June 8, 1867, in Wisconsin, a dependent state that is part of the region americans refer to as Middle Eastern America, and died on April 9, 1959 in Arizona. He grew up in a middle-class family. His father was a music teacher, and his mother, originally from Wales, was a teacher of English language and literature. He spent much of his childhood working on a family farm. All this, as well as the post-industrial era in which he lived, influenced him to become a revolutionary and world-renowned architect. He was born Frank

Lincoln Wright, but after his parents' divorce, he changed his middle name to Lloyd, in honor of his mother's family. As the only man in the family, he took financial responsibility for his mother and his sisters.

He attended Madison High School, but there is no evidence of her graduation. In 1886, he was admitted to the University of Wisconsin–Madison as a separate student, but dropped out of school the following year. In search of work, he goes to Chicago, where he is disappointed by the city architecture, dirty neighborhoods, and crowds in the streets. He worked as a draftsman in joseph lyman silsbee's architectural office. He collaborated with him before joining the bureau on the Unity Chapel project in 1886, commissioned by the Wright family in Spring Green, Wisconsin. While working at the bureau, he works on projects for the Chicago Church for his uncle (All Souls Church) and a school in Spring Green for his aunts (Hillside Home School). His colleagues in Silsby's office were future architects Cecil Corwin, George Maher and George Elmslie.

After his experience working at Silsby's bureau, he took a job at the Adler & Sullivan in 1888, where he made drawings for the interior of the Auditorium building in Chicago. Louis Sullivan was a prominent architect of the time. Wright did not have great relations with his other technicians, but Sullivan nevertheless favored him and gave him great responsibility as a designer. Wright later collaborated with Paul Mueller, one of the Adler and Sullivan bureau associates.

In 1889. Wright marries his first wife Katherine Lee Tobin, and receives financial aid from Sullivan to build a house in the suburbs of Oak Park, as well as a five-year work contract. This house belongs to his first major projects, including the Charnley House in Chicago in 1891. (James Charnley House), 1890 Sullivans bungalow in Ocean Springs, Missippi, Barry McHarg House in 1891 (the Berry-MacHarg House) and Louis Sullivan's house in 1892. Louis Sullivans House in Chicago.

A period of collaboration with Sullivan, Wright considers the time of his formation and reveals a vision from the beginning of his career: the transformation of industrial technique through the arts. What Wright did not know was what form the transformation was supposed to bring him to. Wright describes this period as follows: "When I looked south in my youth, standing on the massive stone wall of the Auditorium building, reminiscent of a pencil in the hand of a master, the red glare of Bessemer's steel mills south of Chicago would imbue me with a sense of horror and romance, as in the pages of One Thousand and One Nights." (Frank Lloyd Wright, "The Nature of Materials" Architectural Record, October 1982).

Wright, like his teachers, had doubts between the classical style and the vitality of asymmetrical forms. He was interested in the problem of monumentality as well as its application in family housing. He initially created a double formula, according to which classical style and stone are used in the city, and Gothic style and shingles in architecture outside the city. Wright and Sullivan believe that the young culture of the New World cannot be based on a conventional - Catholic and bulky style, romance. Therefore, they used ornaments that are exotic, far from the West. This explains Islamic motifs in the works of Sullivan and a semicircular mural in Wright's studio depicting a man of Arabia lying stiff lynched by the celestial muse of a new civilization. The influence of Japanese architecture has been evident in Wright since the 1890s, as noted by the emphasis on the fireplace, the adjustment of the intensity of light that windows let in, the division of the interior by mobile partitions rather than partition walls, the abolition of sculptural and painting decorations in favor of flat surfaces and unpainted wood.

Due to his refined taste and love of luxury, Wright often had financial difficulties, forcing him to work independently on many projects that his employer did not know about. Since work

outside the bureau is prohibited by contract, this incident leads to a cooling of the relationship between the two architects and Wright's departure from the firm.

On the top floor of the Schiller Building, which Sullivan designed, Wright opened his office in 1893, and after a while moved into the nearby Steinway Hall Building. He shares the workspace with architects Robert Spencer, Myron Hunt and Dwight Perkins. These young architects, inspired by the Arts and Crafts movement and philosophy of Louis Sullivan, form the Prairie School. Prairie style is a unique family style that emerged as a blend of those different influences that accompanied Wright. The final form of it appeared only at the time of Wright's theoretical maturity. This is evidenced by a lecture from 1901 the Art and Craft of the Machine. Wright opposes Victor Huggo's assertion that a printing press would eventually destroy architecture, explaining the usefulness of machines if used reasonably with their laws, and architecture would be preserved from industrialization. Wright's prairie style also influenced sculptor Richard Bock.

The prairie style was crystallized in the foundations of the houses for the Ladies Home Journal in 1900 and 1901. Elements characteristic of this style are: an open ground-level basis, restrained by a horizontal format consisting of slightly sloping roofs and low exterior walls. Richardson's House of Heurtley (1902), the Japanese construction of the Hickox House, the Larkin Building and the Martin House (1904) belong to the prairie style of Wright architecture. A visit to Japan in 1905 preceded the construction of Wright's first concrete building, the Unity Church in Oak Park in Illinois (1906).

Europe introduces the classic alley-covered exotic, a style peculiar only to Wright, through a map of works published by Wasmuth in Berlin in 1910 and 1911. The exhibition marked America's entry into the international movement of living art. The architectural system that Wright uses in all these buildings is the basis of a square module with lattice articulations of carriers and airspace. The interior space is unique, illuminated from above and surrounded by galleries. These buildings are also pioneering examples of excellent air conditioning and heating systems. Unity Church has central heating, and the Larkin Building is one of the first air-conditioned buildings, for which he also designed furniture.

He was a member of the Unitarian church community and imbued his vision of life with a general sense of the sacred. His goal was to realize the whole living environment and to encompass the whole society and influence it, which explains his enthusiasm **for the hearth** (fireplace) as a moral and humorous seat.

During all these years of experience, Wright gathered with him technicians and art craftsmen with whom he worked to realize his *Gesamtkunstwerk* , "a complete work of art". The team included: engineer Paul Mueller, landscape architect Wilhelm Miller, art carpenter Goeroge Niedecken, mosaic artist Cathrine Ostertag, sculptors Richard Bok and Alphonso Lanelli, and Orlando, who made glass and textiles.

In 1907, the Art Institute of Chicago organized Wright's first solo exhibition, Fireproof House for $5,000.

Wright falls in love with his client's wife, and goes with her to Europe, abandoning his wife with whom he had six children. He returns from Europe and builds Taliesen, his new family home in Wisconsin, and slowly abandons the "prairie" style. A great tragedy befell Wright in 1914, when a servant locked the dining room where Wright's family was having lunch at the time, and then set it on fire. If someone broke away from the fire and ran out the window, a servant with an axe greeted him outside. Seven people were killed including Wright's wife, her two children, as well as workers who happened to be there. The killer's motive was never fully known, and he died seven weeks after the event because he refused to take food, and before that he attempted suicide by drinking acid. Wright was broken but then renovated the house and

continued to live there, and in 1926 he wrote an autobiography, and in 1932 he launched a program for young people who would come here and spend the year with him learning from him and working under his supervision. Many of his students have had successful and notable careers since then.

He abandons the "prairie" style and turns to what he calls "organic" architecture. The most notable building from this period is certainly the Fallingwater House, a project started in 1935 and completed in 1937. The house is considered by many to be the pinnacle of Wright's career, and one of the most beautiful buildings in America, and is visited by over 130,000 people each year. The house was built on a waterfall but so that the waterfall becomes part of the house, which was Wright's philosophy, respecting nature and make buildings that will not stand out but will be an integral part of the terrain and landscape. Wright placed the stairs coming down from the living room directly onto the rocks on which the water fell, and the sound of the waterfall would fill most of the house creating a cozy atmosphere.

The masters who worked on these projects would often lower their prices just to work on frank lloyd wright's project. These houses are now considered a masterpiece of American architecture and today there are organized tours that attract a huge number of people. One of the projects that remained unrealized was Wright's ideal city called "Broadcare City". Wright did not like modern cities that he said were condensed and that people could not live a full life there, so he made a plan for a decentralized city community that would be the basis for a new society, where each individual would be free and independent. This project was not completed, only designs and models remained of it.

In the 1940s, Wright was also recognized in the Great Britain. The King George Gold Medal for Architecture was awarded to him in 1941. It was the most fruitful period of his career. That year, the question is the direction in which housing construction will be formed. There were two currents, one that believed that apartment buildings should be produced in factories and shipped to the site, and another, Wright, who believed that the house in the future should be mass produced, but not fully standardized. Wright's view that standardized buildings suffer from individuality was met with resistance from Walter Gropius, who was in favor of more economical housing.

Wright is valued again after the end of the war when people feel a new enthusiasm. By displaying a model of the Solomon R. Guggenheim Museum in 1956, he secured broad confirmation of his ideas. This work is the pinnacle of Wright's career, which connects the constructive principles of the Waterfall House and the systems of the Johnson Wax Building.

The last public presentation of his work, also the largest of his career, was a travel exhibition titled Sixty years of Living Architecture. Wright's late works are characterized by a paradox. These are buildings that had been designed much earlier, so their conceptual contribution seemed to have been overcome. Wright continued to contrast the international style by using an ornament, which was undesirable at the time, as well as the nature he depicted in his drawings. He continues to explore technological possibilities and materials, mixing innovation with old ideas. He did a few more skyscrapers after this period, and received an honorary doctorate for art from Jeil University.

He died in Phoenix, Arizona, after undergoing surgery. After being buried at Lady Jones at his request, he was buried in The Scottsdale Memorial Garden 25 years later.

3. PRESENTATION OF THE MOST IMPORTANT ARCHITECTURAL WORKS

3.1. Frank Lloyd Wright, *Winslow House,* 1893-94

This house is a harbinger of his "prairie style", here he will apply sliding and swing windows, only to later leave them and replace them only with sash ones (*Figure 1*). The strong influence of Sullivan is visible especially in the relief decoration of the upper zone of the façade. Monumentalization of the street façade: two faces of the building: street – city and courtyard façade – chaotic and ornamentic, white façade, asymmetry of the courtyard part. For the first time prairie left four-lineroof; a pronounced fireplace around which the entire space is organized – the ceremonial core of the house.

Figure 1 *– Frank Lloyd Wright, Winslow House, 1893-94, retrieved from: William-H.-Winslow-House-842x518.jpeg (842×518) (infratech-usa.com)*

3.2. Frank Lloyd Wright, *Willits House,* Highland Park, 1902

This house also belongs to the prairie style, its cross is the basis, the plan developed around the fireplace, the premises freely overflow into each other; with horizontal development, the house merges with the environment (accentuated wooden structure; white panels – if the concrete is painted) (*Figure 2*).

Figure 2 *- Frank Lloyd Wright, Willits House, Highland Park, 1902, retrieved from: willits house images - Bing images*

3.3. Frank Lloyd Wright, *Martin House,* Buffalo, 1904

The prairie style is in question, the basis in the quadratic module. On this house there is already a noticeable maturity of style, horizontal strips of sash windows are increasingly turning into a design dominant. It has all the characteristics of a Japanese house and stained glass is also present (*Figure 3)*.

Figure 3 *- Frank Lloyd Wright, Martin House, Buffalo, 1904, retrieved from: martins house frank lloyd - Bing images*

3.4. Frank Lloyd Wright *Robbie House,* Chicago, Illinois 1908-1909

This house is the best example of a "prairie house". The house is low and lengthy. The roofs are so low that they look like plates (*Figure 4)*. The house has a spacious courtyard that is limited by low walls. The low, wide chimney emphasizes the horizontality of the house even more. Frederick Robbie's wish was to build a house that would allow the outer space to enter the interior, but also to maintain privacy. Fenk Lloyd Wright achieved this by using high, hinged windows instead of exterior walls in a large part of the house. The windows have stained glass elements in the form of colored glass details connected by copper tape on the upper half of the window. Spacious, flat terraces create a transitional space between the outer and inner spaces. The ceilings are low so that people in the house are forced to look out the window. The interior of the house and the layout of the rooms are in line with the open plan that Frank Lloyd Wright used. The house consists of two floors. On the first floor there is a living room, dining room, kitchen and servants' quarters. The living room and dining room are separated by a large fireplace in the middle. On the second floor there is a billiard room and bedrooms. Frank Lloyd Wright decorated every part of the interior of the house. His most famous part of the sofa is the dining chairs. In 1991. The American Architectural Association recognized the house as one of the most important buildings in 20th century architecture.

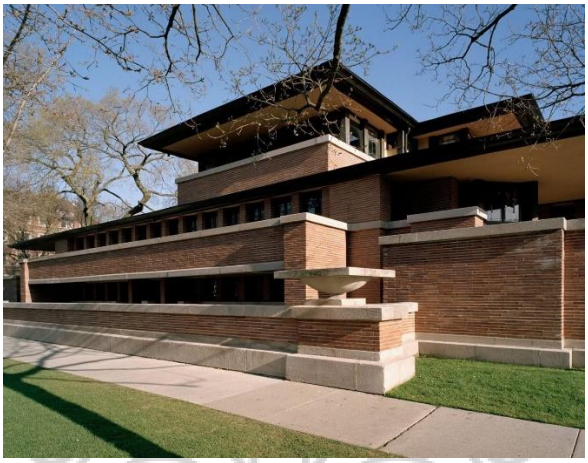

Figure 4 *- Frank Lloyd Wright Robie House, Chicago, Illinois 1908-1909, retrieved from: robie-house.jpg (1440×1121) (franklloydwright.org)*

3.5. Frank Lloyd Wright, *Kaufman House/Fallingwater*, Bear Run, Pennsylvania, 1936

Designed in a single day, the house built partially above the waterfall of the Mountain River Bour Ran was completed in 1937 (*Figure 5)*. This house represents Wright's vision of creating the unity of man, nature and architecture, and with its form, materialization and details confirms his position on the integration of architecture into nature without disturbing the existing beauty and harmony. In 1964, the house was turned into a museum. Edgar Kaufman, owner of The Kaufman Department Store in Pittsburgh, wanted a cottage near the city that would have a view of the waterfall and in 1934 hired Frank Lloyd Wright. But Wright urged him to build a house just above the waterfall, telling him, "I want you to live with a waterfall, not just watch it." The waterfall house represents a synthesis of the "organic" principle and cubist influences, the harmony of masses, horizontals and verticals. It was made of sandstone, which was broken on the spot by separate concrete slabs that towered across the river. Frank Lloyd Wright designed the house as an extension of a rock wall in the form of cantilever terraces that extend over five meters above the river, penetrating the surrounding nature, drawing it into the rooms of the house creating a symbiosis of exterior and interior space. The structure of the house with pronounced horizontal terraces resembles a mushroom on a tree trunk. The interior of the house has a more conventional spatial solution. The house is dominated by a large unique living room with a central chimney around which are bedrooms with hearts and floating terraces organized. Through an opening in the living room floor to the surface of the water, stairs descend directly to the rocks on which the water falls, and the sound of the waterfall fills most of the house creating a pleasant atmosphere. The stone floor penetrates the existing rock creating the impression that the entire object is placed right on it. Three trees that grow and break through the floor of one of the terraces are perfectly integrated into the whole of the house.

Figure 5 *- Frank Lloyd Wright, Fallingwater, Bear Run, Pennsylvania, 1936, retrieved from: maxresdefault.jpg (1280×720) (ytimg.com)*

3.6. Frank Lloyd Wright, *Larkin Building*, Buffalo, New York, 1903-05

This building is characterized by the decomposition of space, the central space is illuminated from above, around a four-story gallery with corner staircases (*Figure 6)*. Another of the characteristics are non-uniform wall surfaces, fixed windows, insulation from the outside world – complete air conditioning. This is one of the first air-conditioned office buildings. The entire furniture design and interior was drawn by Wright himself. The entrance resembles a stepped waterfall.

Figure 6 *- Frank Lloyd Wright, Larkin Building, Buffalo, New York, 1903-05, retrieved from: 1481236946632Larkin_Administration_Building_01.jpg (1680×2521) (imgix.net)*

3.7. Frank Lloyd Wright, *Unitarian Temple,* Oak Park, Illinois, 1905-07

The temple is composed of two separate blocks of the auditorium and the church. The concrete structure is lined with brick. The central space is plastic lighting provided from above and on the sides. The interior design was done by him. The galleries are around, and there is a staircase with all four corners leading to them (*Figure 7).*

Figure 7 *– Frank Lloyd Wright, Unitarian Temple, Oak Park, Illinois, 1905-07, retrieved from: 1005a-Wright.pdf (uns.ac.rs)*

3.8. Frank Lloyd Wright, *Imperial Hotel,* Tokyo, 1915-1922

In this huge project, Wright tried to integrate traditional Japanese culture, including a fenced temple, with the complex program of an international hotel (*Figure 8).*

Figure 8 *- Frank Lloyd Wright, Imperial Hotel, Tokyo, 1915-1922, retrieved from: imperial-hotel-tokyo-japan-frank-lloyd-wright_dezeen_hero.jpg (1704×960) (seldakhoy.com)*

3.9. Frank Lloyd Wright, *Johnson Wax Building*, Raisin, Wisconsin, 1936-1939

The geometry of the circle was used in this project (*Figure 9).* There is no visual connection with the exterior, for lighting used abovelight and glass pyrex pipes in the walls. In the main area – free plan (everything is soft, rounded, brick). Within the building mushroom columns of 9m are built. The cost of construction was extremely high, and the construction itself had a lot of negative reactions. In 1944-50, a laboratory tower was added. The corners of the building are rounded, the floors narrow down. As for the materials used in the complex:

brick, concrete, sandstone, pyrex pipes (concrete-fungal structure). This building is also air conditioned.

Figure 9 *- Frank Lloyd Wright, Johnson Wax Building, Raysyn, Wisconsin, 1936-1939, retrieved from: johnson1.jpg (1584×1283) (wordpress.com)*

3.10. Frank Lloyd Wright, *Guggenheim Museum*, New York, 1943

An outstanding icon of the 20th century, the Guggenheim launched a great and continuous era of museum architecture (*Figure 10)*. Wright's design proclaimed that the physical home of the collection could be as important a part of the museum experience as the work itself. Few buildings have inspired the level of controversy created by the Guggenheim Museum. In stark contrast to the typical rectangular buildings in Manhattan that surround it, the Wright Museum resembles a white ribbon twisted into a cylindrical array that is constantly growing spiraling upwards, towards the glass ceiling. The intense cinematic spiral ramp slowly climbs from ground level to the skylight at the top. Contemporary critics have dismissed it as a "washing machine", an "imitation hive" and a "giant shell". Wright's design has even been challenged by avant-garde artists, arguing that such architecture will compete with the artwork. In the end, the Guggenheim freed museum architecture from conservative restrictions. The Wright Museum has taken an active role in shaping the art viewing experience and created a powerful precedent that the contemporary museum remains deeply in charge of.

Figure 10 *- Frank Lloyd Wright, Guggenheim Museum, New York, 1943, retrieved from: Guggenheim_Frank_Lloyd_Wright.jpg (1600×900) (netdna-ssl.com)*

4. CONCLUSION

Born in Wisconsin, Wright represents both the definition and revolution of the architect of the 20th century, with his upbringing and growing up playing a key role in shaping his style. Inspired by the low houses that adorned the American plains, Wright designed The Prairie House, in reaction to the then popular Victorian aesthetic, which emphasized dark décor and over-decoration both inside and out. Instead, he uses clean, geometric lines with an emphasis on the horizontal plane.

Its most famous building, Falling Water, has stacked rectangular balconies that look like they are floating above a natural waterfall that is blended in as part of the house. Later in his career, Wright would embrace winding and rounder elements, a transition that excelled in the celebrated form of the Solomon R. Guggenheim Museum.

He was a man of great ideas, many of which he realized. When he was ninety, he said he could build the entire American continent in 15 years. For him, architecture was the basis for building a community where people could live more calmly, simply, morally. As a total nonconformist, he spoke out against formal education, and warned of the dangers of interfering technique and politics in human life and creating mediocrities. His religion was Nature, and he said that only culture could create and educate the individual and therefore the community.

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