

THE IDEA OF LOUIS SULLIVAN



Thames & Hudson

JOHN SZARKOWSKI

Idea Of Louis Sullivan

Adolf K. Placzek



Idea Of Louis Sullivan:

The Public Papers Louis Sullivan, 1988-04-14 This volume brings together for the first time all the papers Louis Sullivan intended for a public audience from his first interview in 1882 to his last essay in 1924 Organized chronologically these speeches interviews essays letters to editors and committee reports enable readers to trace Sullivan's development from a brash young assistant to Dankmar Adler to an architectural elder statesman Robert Twombly an authority on Sullivan's work and life has introduced each document with a headnote explaining its significance locating it in time and place and examining its immediate context He has also provided a general introduction that analyzes Sullivan's writing style and objectives his major philosophical themes and the sources of his ideas With the help of headnotes and introduction readers will get a thorough sense of Sullivan's concerns discover how his ideas evolved and changed and appreciate the circumstances under which new interests emerged This collection is a handy introduction to the full range of Sullivan's thinking the book with which readers interested in the architect's writings should begin As a companion volume to Robert Twombly's biography of Sullivan it gives a comprehensive picture of one of America's most important architects and cultural figures *The Idea of Louis Sullivan* John Szarkowski, 1956 Collection of photographs showing examples of the surviving work of the great American architect Louis Sullivan **Architecture as Nature** Narciso G. Menocal, 1981 Although Louis Sullivan 1856-1924 has long been associated with the American transcendentalist movement of Emerson Thoreau and Whitman this is the first book to analyze his transcendentalist thought with the development of his architectural style It also explores sources of and influences on his thought that have not been considered before With the help of Narciso G. Menocal's new work both scholars and students of architectural and art history as well as American cultural and intellectual history will gain new insights into Sullivan and his work **Louis Sullivan** Robert C. Twombly, Narciso G. Menocal, Narciso G. Menocal, 2000-11-14 Louis Sullivan believed that art should reveal the creative method of nature The greatest artist was the poet whose understanding of nature spurred social change This volume is both a tribute to Sullivan's poetic genius and a catalogue of all his graphic work The authors discuss the social implications of Sullivan's theories of architecture with visual proof of his vision in illustrations of his work on paper and in three dimensions A translation of *Etude sur l'inspiration* Sullivan's seminal and heretofore unpublished credo in verse is further testimony to his vision Included is an illustrated catalogue of all extant Sullivan drawings some never before published Louis H. Sullivan and a 19th-Century Poetics of Naturalized Architecture Lauren S. Weingarden, 2017-07-05 For most of the twentieth century modernist viewers dismissed the architectural ornament of Louis H. Sullivan 1856-1924 and the majority of his theoretical writings as emotional outbursts of an outmoded romanticism In this study Lauren Weingarden reveals Sullivan's eloquent articulation of nineteenth century romantic practices literary linguistic aesthetic spiritual and nationalistic and thus rescues Sullivan and his legacy from the narrow role imposed on him as a pioneer of twentieth century modernism Using three interpretive models discourse theory poststructural

semiotic analysis and a pragmatic concept of sign functions she restores the integrity of Sullivan's artistic choices and his historical position as a culminating figure within nineteenth century romanticism. By giving equal weight to Louis Sullivan's writings and designs Weingarten shows how he translated both Ruskin's tenets of Gothic naturalism and Whitman's poetry of the American landscape into elemental structural forms and organic ornamentation. Viewed as a site where various romantic discourses converged Sullivan's oeuvre demands a cross disciplinary exploration of each discursive practice and its rules of accumulation exclusion reactivation. The overarching theme of this study is the interrogation and restitution of those Foucauldian rules that enabled Sullivan to articulate architecture as a pictorial mode of landscape art which he considered co equal with the spiritual and didactic functions of landscape poetry.

Louis Sullivan Hugh Morrison, 2001-07-31 The first definitive biography of the now famous architect Hugh Morrison's Louis Sullivan Prophet of Modern Architecture is still the best introduction to his work. This reissue provides Morrison's original text and illustrations in a larger more modern format. It also offers an assessment of Morrison's ground breaking research in Timothy J Samuelson's Introduction and most important an authoritative revision of the chronological List of Buildings including corrections of the data in light of six decades of research. Working from Morrison's original notes Samuelson has restored a number of photographic images intended for the original edition and has replaced some photographs with alternate images that more accurately represent the buildings. He has also added a selected bibliography of important works about Sullivan. Page 4 of cover

The Autobiography of an Idea Louis H. Sullivan, 2025-06-03T20:32:13Z Louis Sullivan was one of the most important architects working at the turn of the 20th century. His most well known work was done in Chicago as part of the firm of Adler and Sullivan but he also designed well regarded buildings in cities like Philadelphia St Louis and Buffalo. He has been called both the father of the skyscraper and the father of modernism as well as being the progenitor of the famous maxim form follows function. Building in the seething crucible of progress that was post fire Chicago Sullivan put that famous maxim the idea of his autobiography to use by creating forms and grammars for the new kinds of high rise buildings made possible by the newly invented technique of steel frame construction. But contrary to the impression of sparse minimalism that the mid century Bauhaus movement brought to form follows function Sullivan's buildings were often intricately decorated with organic Beaux Arts and Art Nouveau ornaments gracing their richly designed facades. This book his autobiography was commissioned by the journal of the American Institute of Architects. Sullivan accepted the commission in part due to the financial difficulties he had encountered later in life it was first published serially then as a book in 1922. Sullivan died just two years later. The narrative is in the third person and for its first three quarters covers Sullivan's youth education and early apprenticeships in a prose style so elegant that it's hard to believe Sullivan was an architect and not a writer by trade. Nothing of his adult personal life is mentioned and surprisingly almost no space is given to any of the specific buildings he designed. After he briefly describes starting his legendary partnership with Dankmar Adler he concludes the book with an abbreviated

description of the planning of Chicago's famous 1893 World's Columbian Exposition in which a campus of nearly 700 acres of monumental white Beaux Arts buildings was erected in just a few years granting Chicago the moniker of the White City before entering a philosophical exploration of his theory of form follows function This book is part of the Standard Ebooks project which produces free public domain ebooks **Louis Henry Sullivan** Mario Manieri-Elia, Louis H. Sullivan, 1996 Louis Henry Sullivan traces his life and oeuvre It addresses his most famous buildings including the Auditorium Building in Chicago the Wainwright Building in Saint Louis the Guaranty Building in Buffalo and the National Farmers Bank in Owatonna Minnesota and reveals many of his lesser known projects to be underappreciated masterpieces For the first time Sullivan's work which has often been misappropriated is explored in its historical and theoretical context *Autobiography of an Idea* Louis Sullivan, 1979 Louis Sullivan Sherman Paul, 1962 Recounts his life and work and treats his writings **Frank Lloyd Wright, Louis Sullivan, and the Skyscraper** Donald Hoffmann, 1998-01-01 This profusely illustrated work offers abundant insights into the early development of the skyscraper and the influence of two master builders who played key roles in its evolution Rare photos floor plans and renderings document such influential structures as Sullivan's Wainwright Building in St Louis Wright's Larkin building in Buffalo and many others *Louis Sullivan's Idea* Tim Samuelson, 2021-09-07 A visual compendium revealing the philosophy and life of America's renowned architect The story of Louis H Sullivan is considered one of the great American tragedies While Sullivan reshaped architectural thought and practice and contributed significantly to the foundations of modern architecture he suffered a sad and lonely death Many have since missed his aim that of bringing buildings to life What mattered most to Sullivan were not the buildings but the philosophy behind their creation Once he unconcernedly stated that if he lived long enough he would get to see all of his works destroyed He added Only the idea is the important thing In Louis Sullivan's Idea Chicago architectural historian Tim Samuelson and artist writer Chris Ware present Sullivan's commitment to his discipline of thought as the guiding force behind his work and this collection of photographs original documentation and drawings all date from the period of Sullivan's life 1856-1924 that many rarely or have never seen before The book includes a full size foldout facsimile reproduction of Louis Sullivan's last architectural commission and the only surviving working drawing done in his own hand *The Tender Detail* Daniel E. Snyder, 2020-06-25 The Tender Detail tells a story about the repression of sentimentality through architectural ornament The protagonists are Louis H Sullivan and Frank Lloyd Wright two of the most important architects and designers of ornament in American history Interweaving close readings of their architecture and writings with wide ranging discussions about sexuality gender and philosophy the book explores how both men worked to solve the problem of late nineteenth century ornamentation It suggests that their solutions while widely different were both intimately rooted in the tender emotions of sentimentality Viewing ornament in this way reveals much not only about Sullivan and Wright's artistic intentions but also about the role of affect the value of beauty and the agency and ontology of objects Illuminated by personal stories from their

respective autobiographies which add a level of human interest unusual in an academic work The Tender Detail is a readable scholarly study which sheds fresh light on Sullivan and Wright's relationship their work and on the nature of ornament itself

LOUIS SULLIVAN AND HIS MENTOR, JOHN HERMAN EDELMANN, ARCHITECT Charles E. Gregersen Aia Ncarb,2013 Although the world famous architect Louis Sullivan praised John Edelmann at length as a friend philosopher gifted draftsman and above all as his benefactor in his The Autobiography of an Idea he avoided any mention of having worked for two years as an apprentice in Edelmann's architectural office and the influence that experience obviously had on his future work This book corrects that deficiency in Sullivan's narrative Through a comparison of their buildings and ornamental designs the differences in the approaches of these two men to architectural planning and the debt Sullivan owed to Edelmann's unique ornamental style in the development of his own world renowned ornament is demonstrated Edelmann is also revealed as the young architect who not only took Sullivan on as an apprentice but in time introduced him to his future partner Dankmar Adler only to be betrayed in the end by Sullivan for having done so Eugenic Design Christina Cogdell,2004 In 1939 Vogue magazine invited commercial designer Raymond Loewy and eight of his contemporaries including Walter Dorwin Teague Egmont Arens and Henry Dreyfuss to design a dress for the Woman of the Future as part of its special issue promoting the New York World's Fair and its theme The World of Tomorrow While focusing primarily on her clothing and accessories many commented as well on the future woman's physique predicting that her body and mind would be perfected through the implementation of eugenics Industrial designers' fascination with eugenics especially that of Norman Bel Geddes began during the previous decade and its principles permeated their theories of the modern design style known as streamlining In Eugenic Design Christina Cogdell charts new territory in the history of industrial design popular science and American culture in the 1930s by uncovering the links between streamline design and eugenics the pseudoscientific belief that the best human traits could and should be cultivated through selective breeding Streamline designers approached products the same way eugenicists approached bodies Both considered themselves to be reformers advancing evolutionary progress through increased efficiency hygiene and the creation of a utopian ideal type Cogdell reconsiders the popular streamline style in U.S. industrial design and proposes that in theory rhetoric and context the style served as a material embodiment of eugenic ideology With careful analysis and abundant illustrations Eugenic Design is an ambitious reinterpretation of one of America's most significant and popular design forms ultimately grappling with the question of how ideology influences design The Black Skyscraper Adrienne Brown,2017-11-15 A highly interdisciplinary work The Black Skyscraper reclaims the influence of race on modern architectural design as well as the less well understood effects these designs had on the experience and perception of race Contemporary Architects Muriel Emanuel,2016-01-23

In Pursuit of Beauty Metropolitan Museum of Art (New York, N.Y.),1986 This project is the first comprehensive study of a phenomenon that not only dominated the American arts of the 1870s and 1880s but also helped set the course of such

later developments in the United States as the Arts and Crafts movement the indigenous interpretation of Art Nouveau and even the rise of modernism In fact the early history of the Metropolitan its founding its sponsorship of a school of industrial design and its display of decorative works is inextricably tied to the Aesthetic movement and its educational goals In Pursuit of Beauty Americans and the Aesthetic Movement comprised some 175 objects including furniture metalwork stained glass ceramics textiles wallpaper painting and sculpture Some of these had rarely been displayed others although familiar were being shown in new and even startling contexts The exhibition and catalogue are arranged thematically to illustrate both the major styles of a visually rich movement and the ideas that generated its diversity From publisher s description **Facing Facts** David E. Shi,1996 Shi provides the most comprehensive history to date of the rise of realism in American culture vividly capturing the character and sweep of this all encompassing movement that ranges from Winslow Homer to the rise of the Ash Can school from Whitman to Henry James to Theodore Dreiser **Macmillan Encyclopedia of Architects** Adolf K. Placzek,1982

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