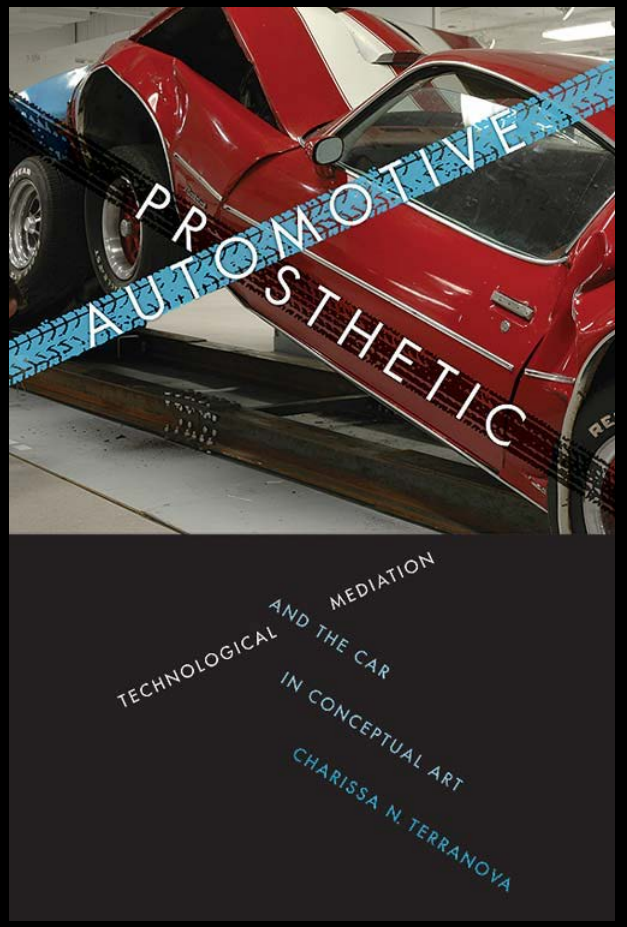
AHST 2331-001 (21573)
Understanding Art
Dr. Charissa N. Terranova
Spring 2019
Tuesdays and Thursdays 11:30-12:45
ATC 1.102

Thursday April 4

Quiz #9 and Discussion

Mobile Prosthetics: Automobiles and Highways

AUTOMOTIVE PROSTHETIC



AUTOMOBILE AS A PROSTHETIC FOR EXPERIENCING AND KNOWING THE WORLD

THEMES

- POLITICAL ECONOMY
- WAR
- TRANSPORTATION SYSTEMS
- URBANISM
- ART/ARCHITECTURE

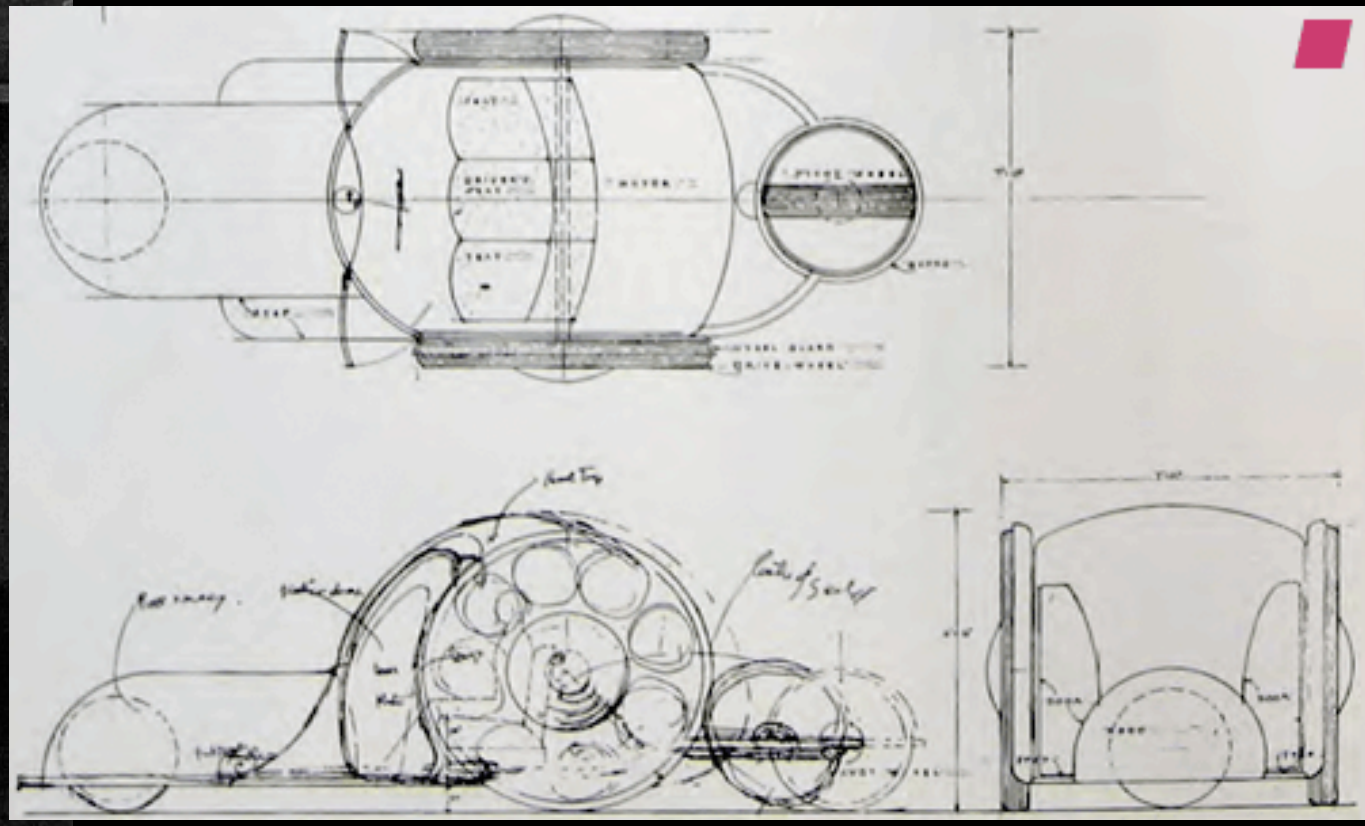
ORDER OF DISCUSSION

- ART
- ARCHITECTURE
- SYSTEMS
- SOCIAL COMMUNICATION

AUTOMOBILE AS A PROSTHETIC FOR EXPERIENCING AND KNOWING THE WORLD

ARCHITECTURE

Frank Lloyd Wright, American architect, modernist [1867-1959]



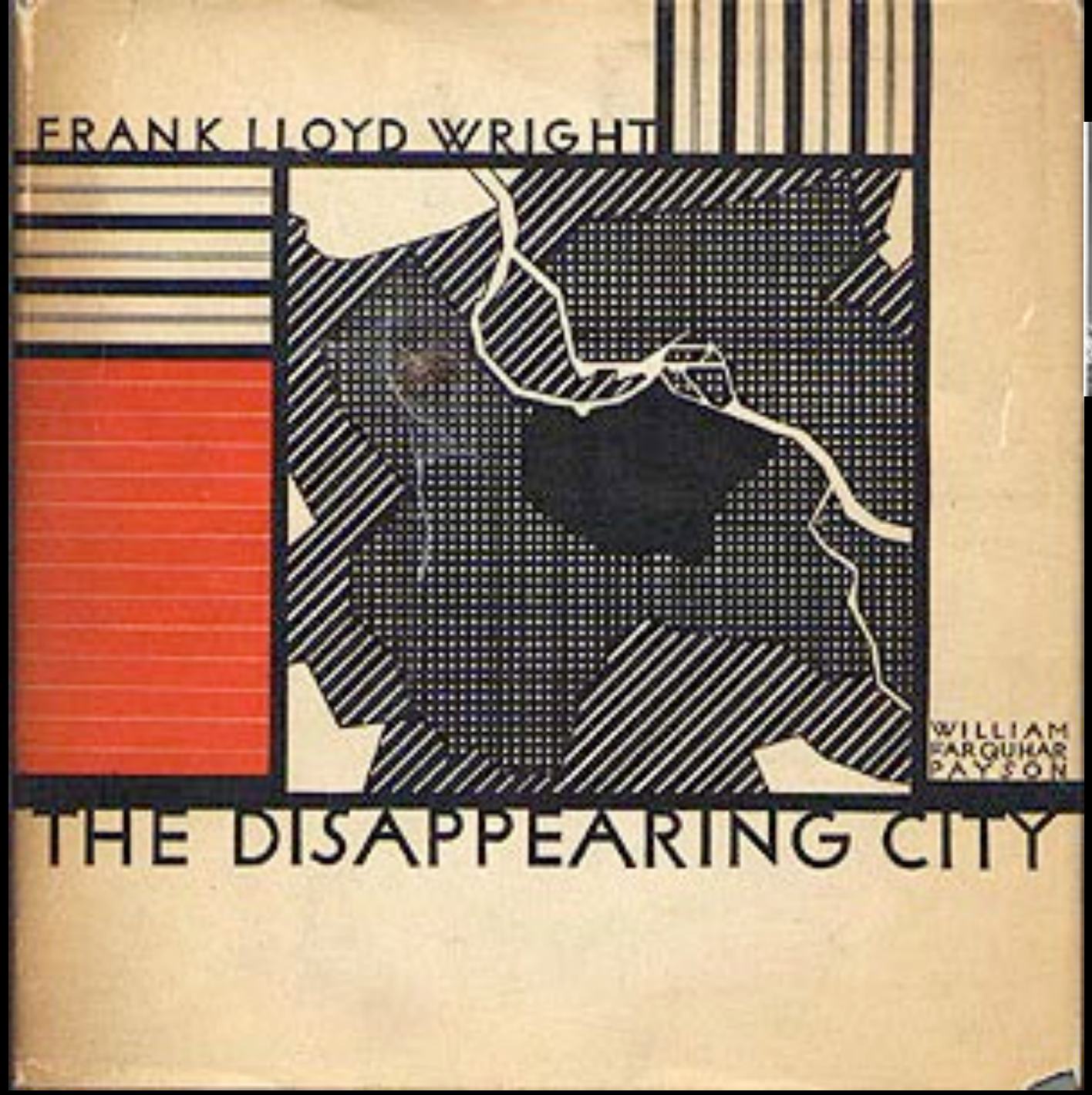
Frank Lloyd Wright, Motor Car [Road Machine], 1958

Frank Lloyd Wright, Kauffman’s Falling Water, Bear Run, PA, 1935-39

A free America... means just this: individual freedom for all, rich or poor, or else this system of government we call democracy is only an expedient to enslave man to the machine and make him like it.

Frank Lloyd Wright, *An Autobiography*

Frank Lloyd Wright, Broadacre City, 10’x10’ model, 1934-35

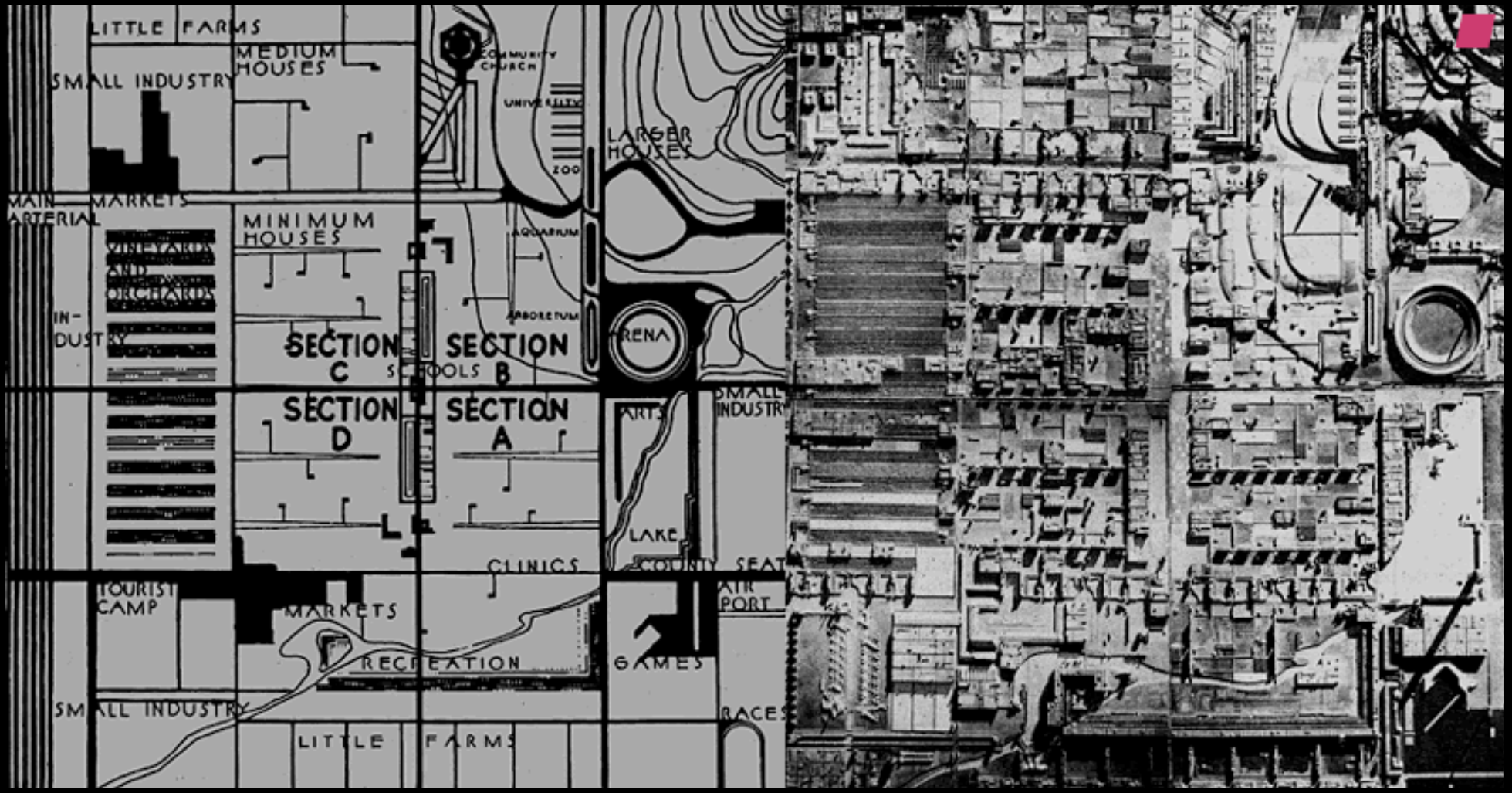


Frank Lloyd Wright, William Bernoudy, and Edgar Kaufmann, Jr., Taliesin West, c. 1935

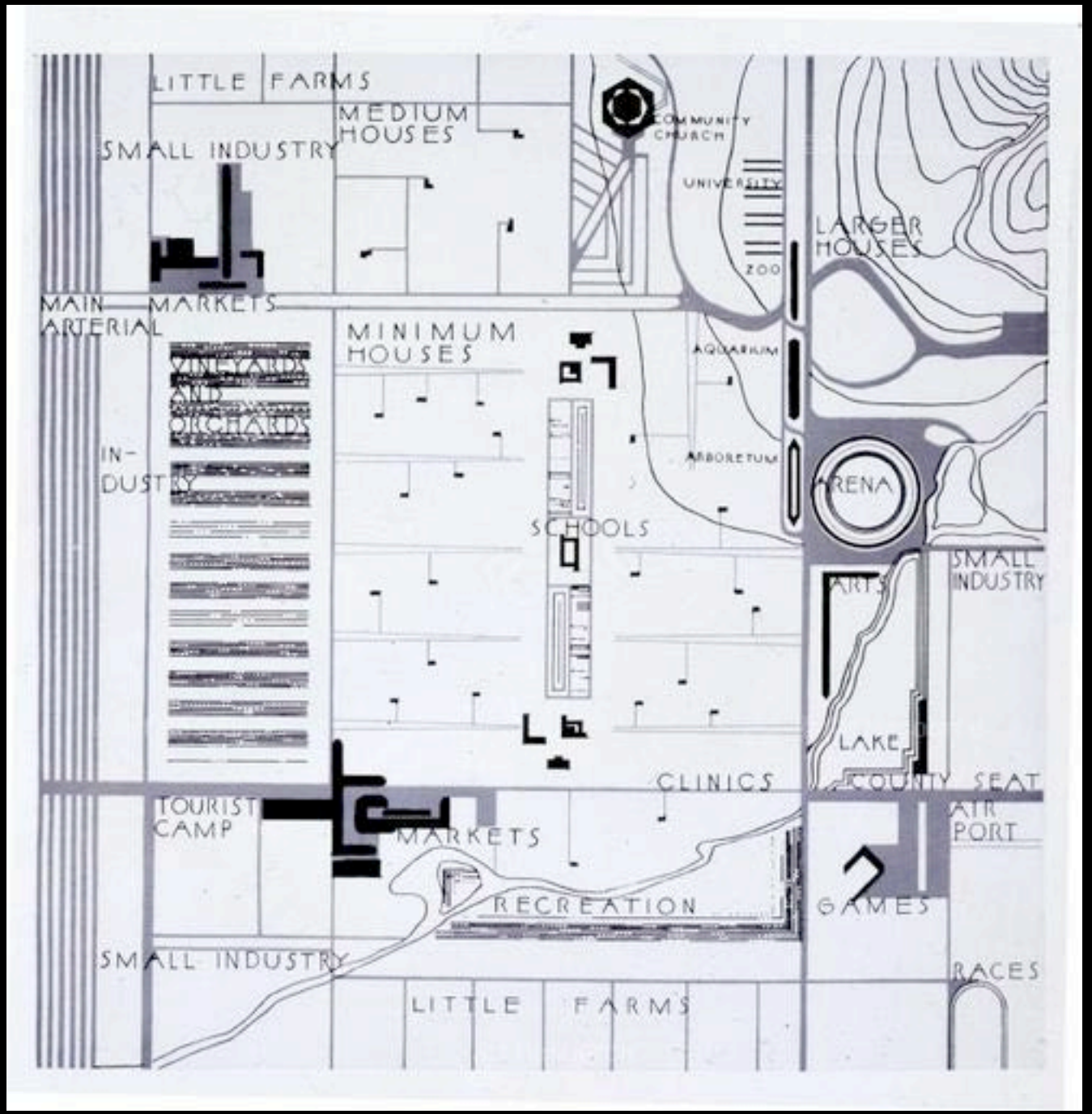
FLW, The Disappearing City, 1932

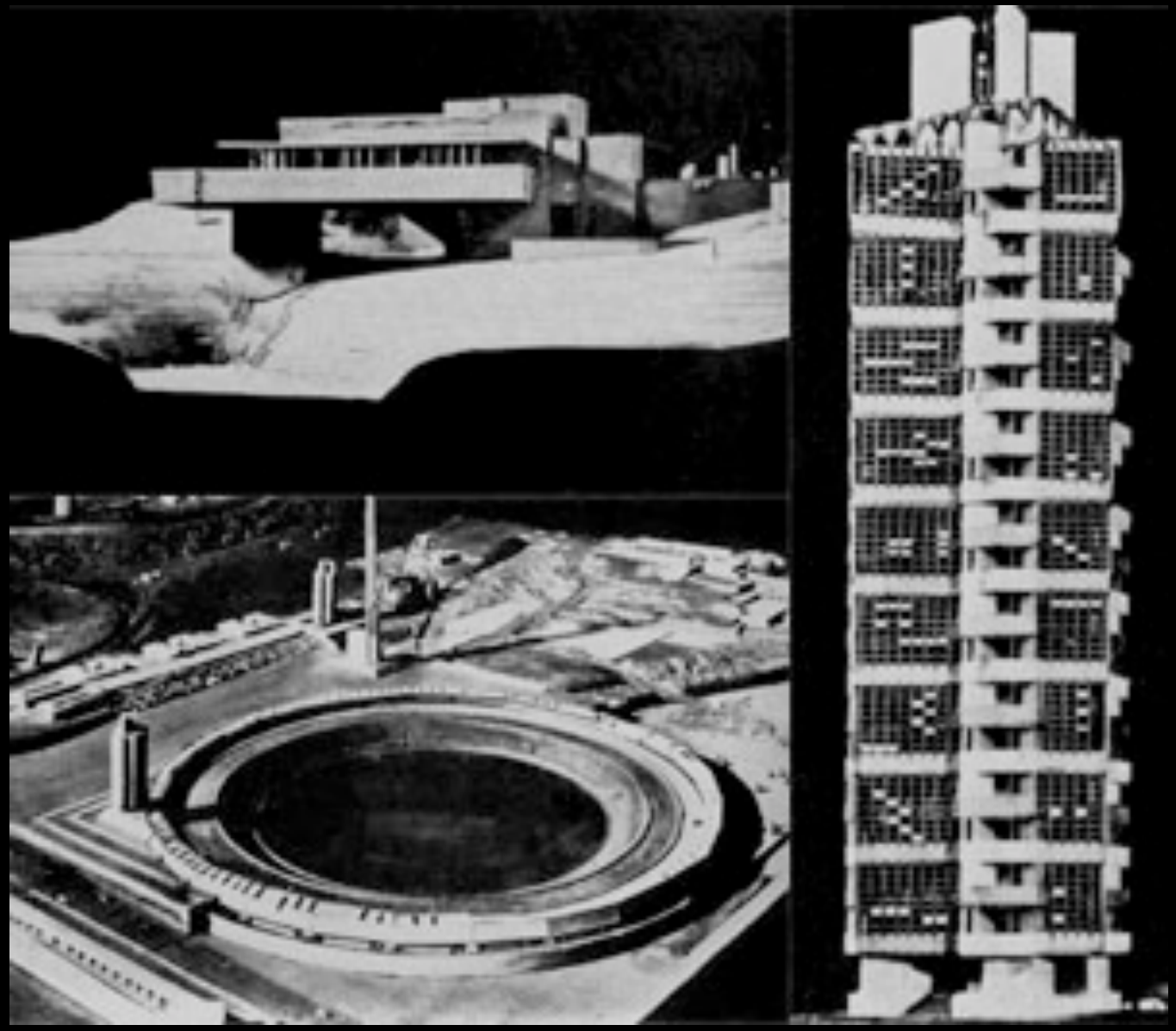
Imagine spacious landscaped highways…Giant roads, themselves great architecture, pass public service stations, no longer eyesores, expanded to include all kinds of service and comfort. They unite and separate – separate and unite the series of diversified units, the farm units, the factory units, the roadside markets, the garden schools, the dwelling places (each on its acre of individually adorned and cultivated ground), the places for pleasure and leisure. All of these units so arranged and so integrated that each citizen of the future will have all forms of production, self-improvement, enjoyment, within a radius of a hundred and fifty miles of homes now easily and speedily available by means of his car or his plane. This integral whole composes the great city that I see embracing all of this country – the Broadacre City of tomorrow.

-- Frank Lloyd Wright, *The Disappearing City*



Frank Lloyd Wright, Broadacre City, drawing and 10’x10’ model, 1934-35

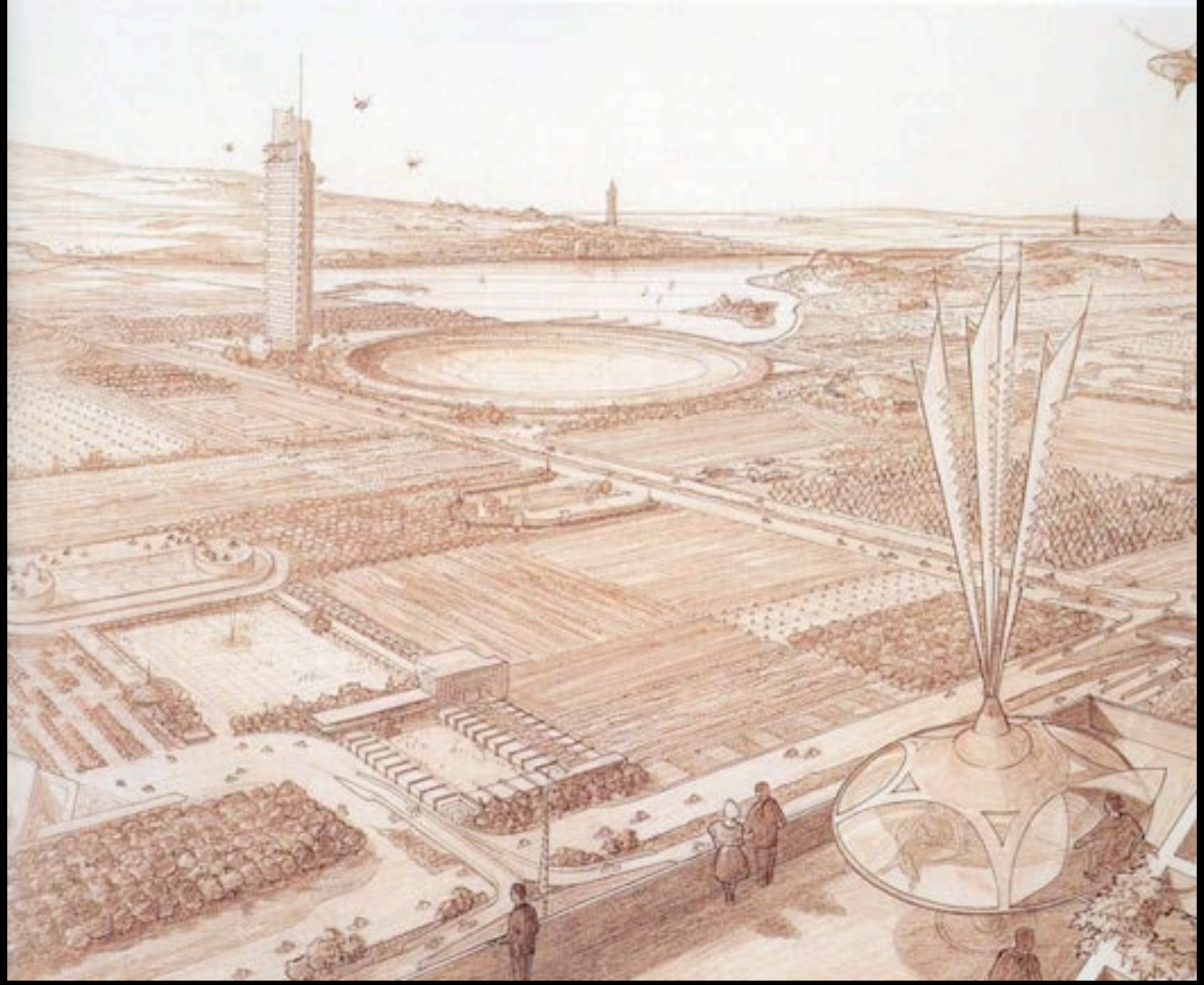

LITTLE FARMS
MEDIUM HOUSES
SMALL INDUSTRY
COMMUNITY CHURCH
UNIVERSITY
ZOO
LARGER HOUSES
MAIN ARTERIAL
MARKETS
MINIMUM HOUSES
AQUARIUM
VINEYARDS AND ORCHARDS
IN-DUSTRY
ARBORETUM
ARENA
SCHOOLS
ARTS
SMALL INDUSTRY
LAKE
CLINICS
COUNTY SEAT
TOURIST CAMP
MARKETS
AIR PORT
RECREATION
GAMES
SMALL INDUSTRY
RACES
LITTLE FARMS



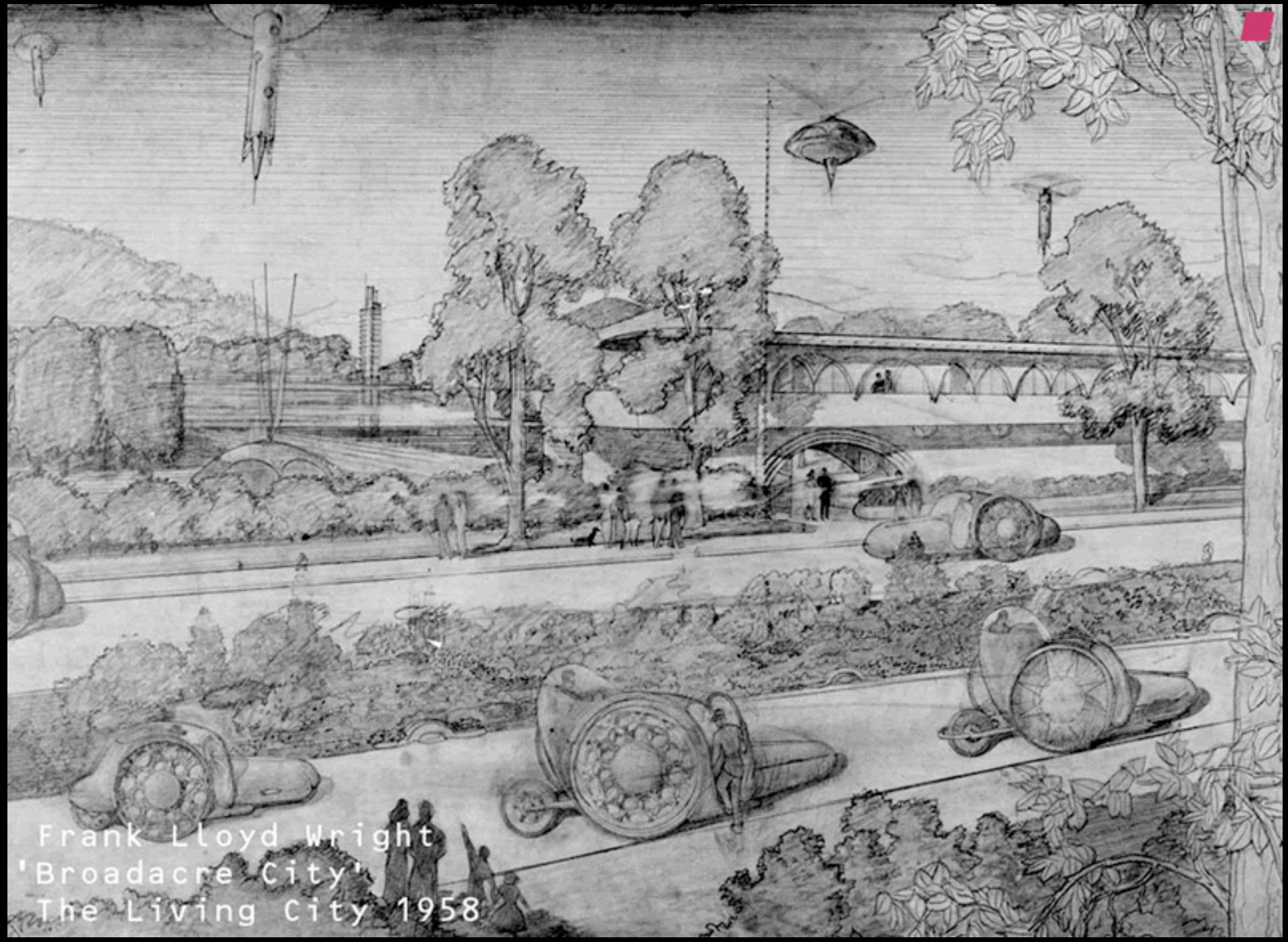
Everywhere now human voice and vision are annihilating distance - penetrating walls. Wherever the citizen goes (even as he goes) he has information, lodging and entertainment. He may now be within easy reach of general or immediate distribution of everything he needs to have or to know: All that he may require as he lives becomes not only more worthy of him and his freedom but convenient to him now wherever he may choose to make his home.

FLW, “The Living City,” 1958

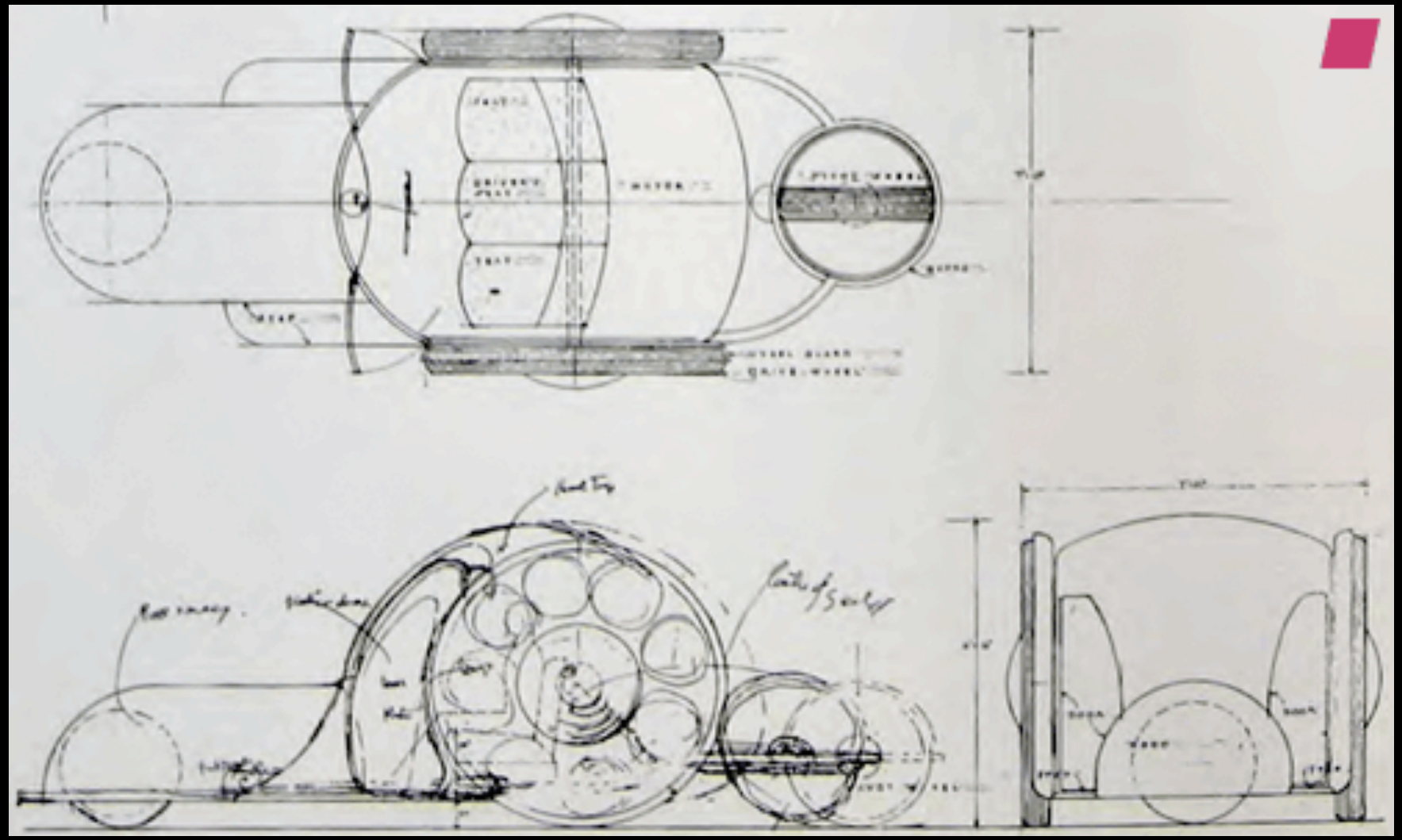
MODELS MADE BY THE TALIESIN FELLOWSHIP
FRANK LLOYD WRIGHT ARCHITECT
© Art Resource
© Art Resource



Frank Lloyd Wright, Broadacre City, 1950-1955

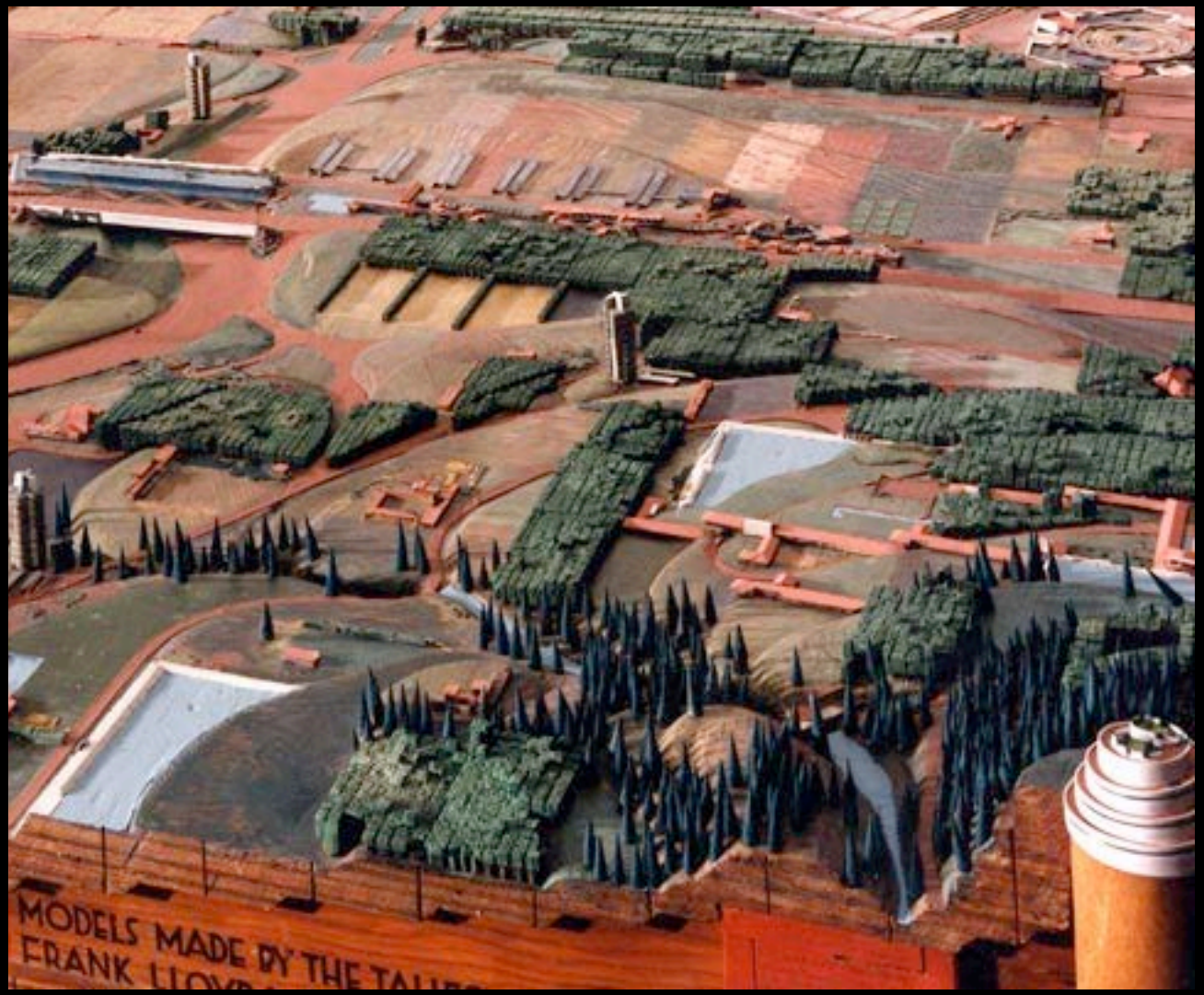


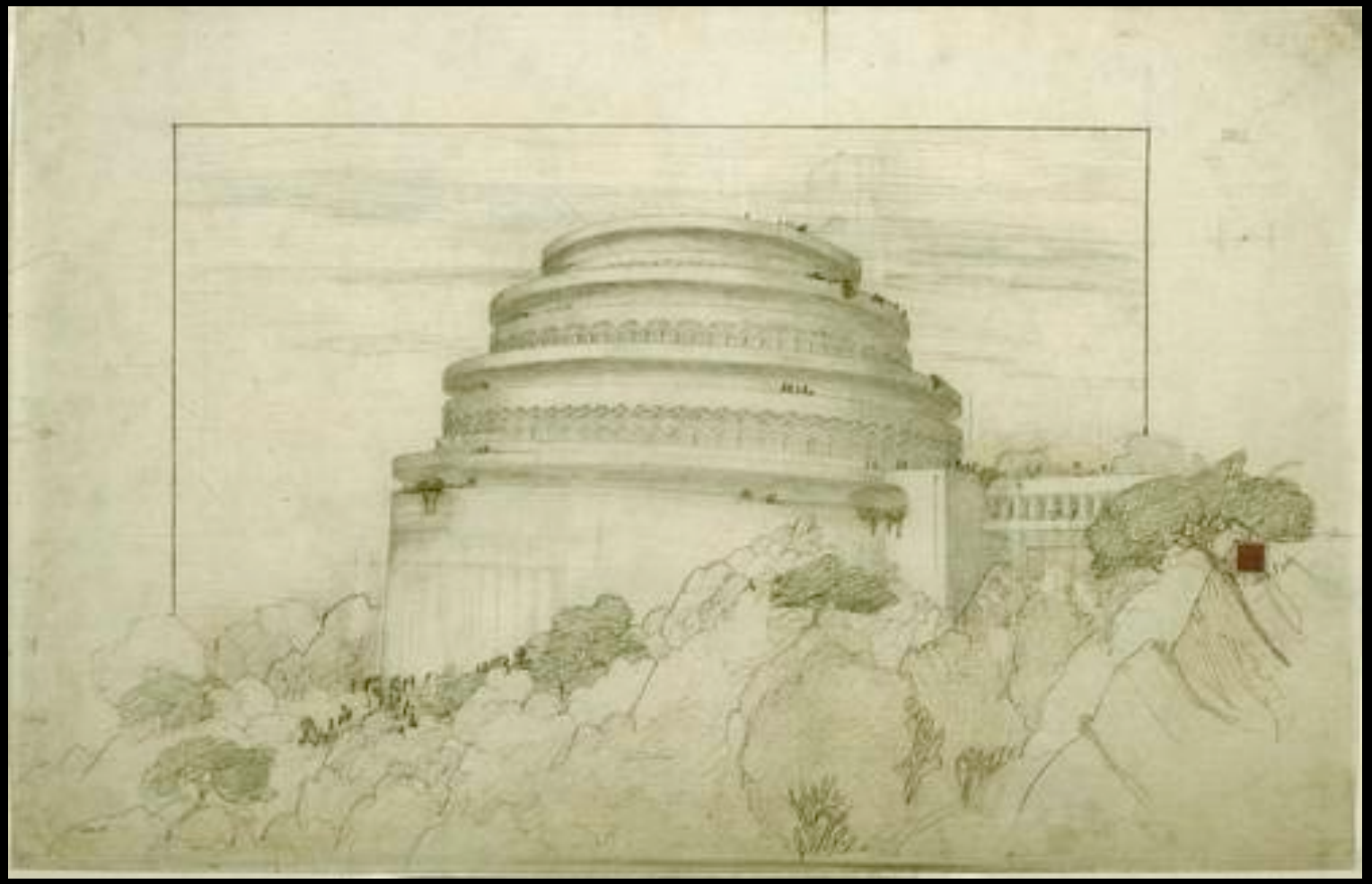
Frank Lloyd Wright
'Broadacre City'
The Living City 1958



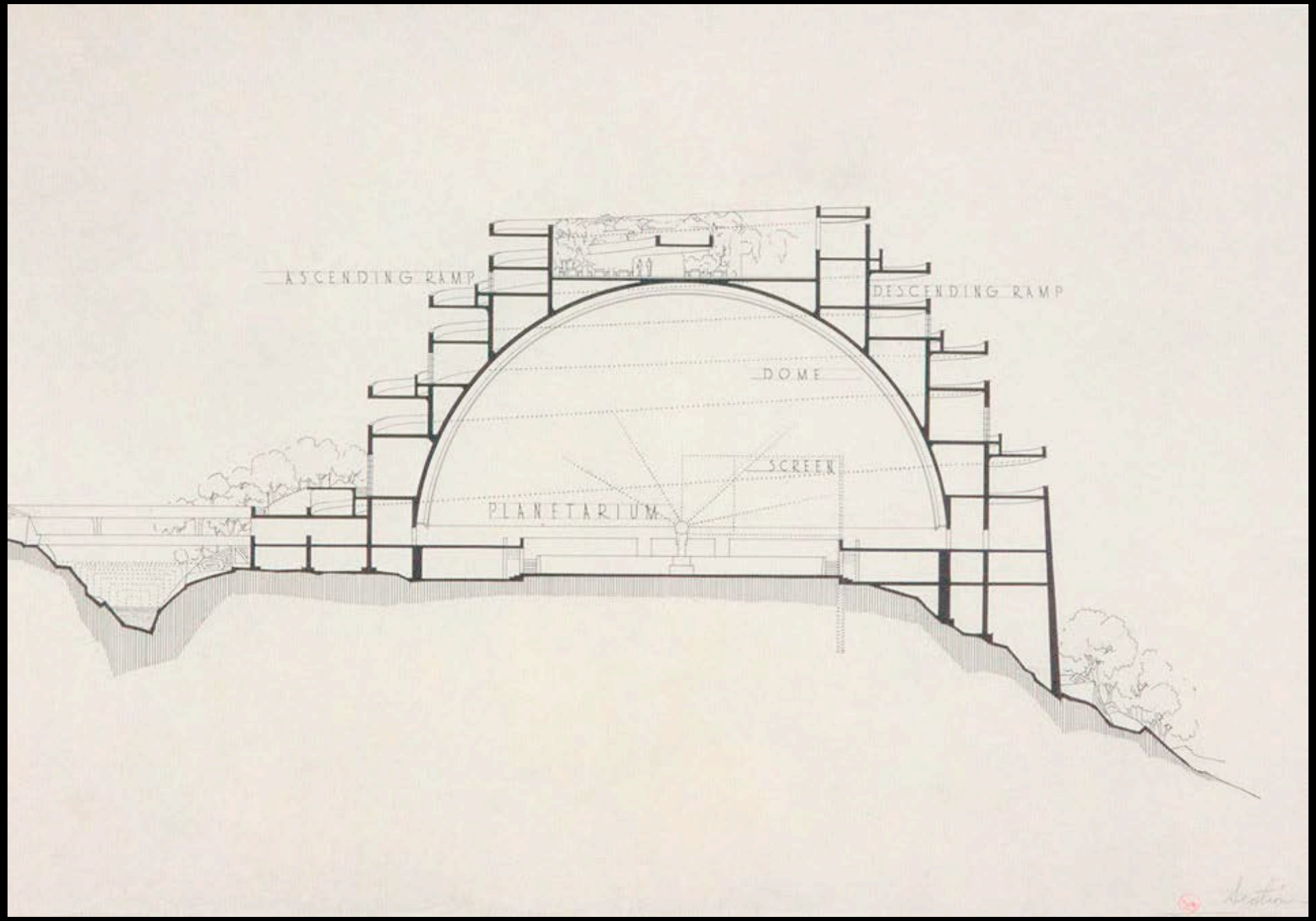
Frank Lloyd Wright, Motor Car [Road Machine], 1958

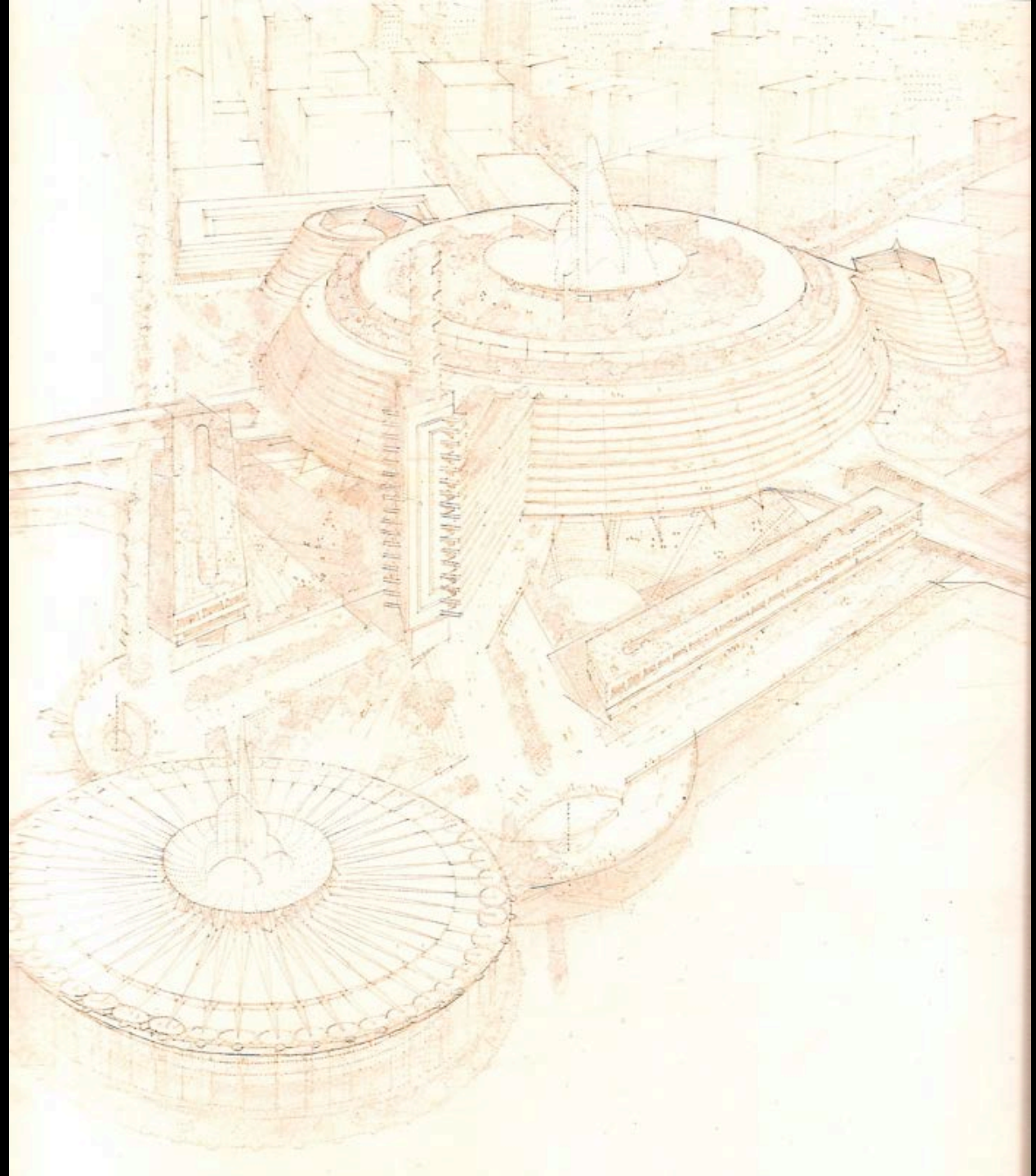
MODELS MADE BY THE TALIESIN FELLOWSHIP
FRANK LLOYD WRIGHT ARCHITECT
© Art Resource
© Art Resource


MODELS MADE BY THE



Frank Lloyd Wright, Gordon Strong Automobile Objective and Planetarium, Sugarloaf Mountain, Maryland, 1924-25


ASCENDING RAMP
DESCENDING RAMP
DOME
SCREEN
PLANETARIUM



Frank Lloyd Wright, Pittsburg Point Park Civic Center, 1947

West Park
0.500 mi
Western Ave
Ridge Ave
Allegheny Ave
Reedsdale St
65
279
I-279 Exit 12
28
I-579 Hwy Ln
River Ave
16th St Bridge
Strip District
PNC Park
Heinz Field
N Shore Dr
I-279 Exit 11A-B
Fort Duquesne Blvd
11th St
Smallman St
Liberty Ave
Bus Way
380
Cliff St
Bedford Ave
Amtrak - Pittsburgh
6th St
Penn Ave
Liberty Ave
579
Ohio
Allegheny
I-279 Exit 8
Pittsburgh
Mellon Arena
Zoom out to regional map
Point State Park
5th Ave
Oliver Ave
Centre Ave
4th Ave
Forbes Ave
Colwell St
I-279 Exit 8
US-22 Exit 1
5th Ave
Our Way
I-279 Exit 7
3rd Ave
Forbes Ave
Forbes Ave
US-22 Exit 2
1st Ave
Locust St
Stevenson St
Marion St
US-22 Exit 3
Vickroy St
837
Grandview Ave
2nd Ave
376
885
US-22 Exit 4
US-22 Exit 3
Halleck St
Olympia St
Labelle St
Bigham St
Merrimac St
PJ McArdle Roadway
Carson St W
22
Monongahela
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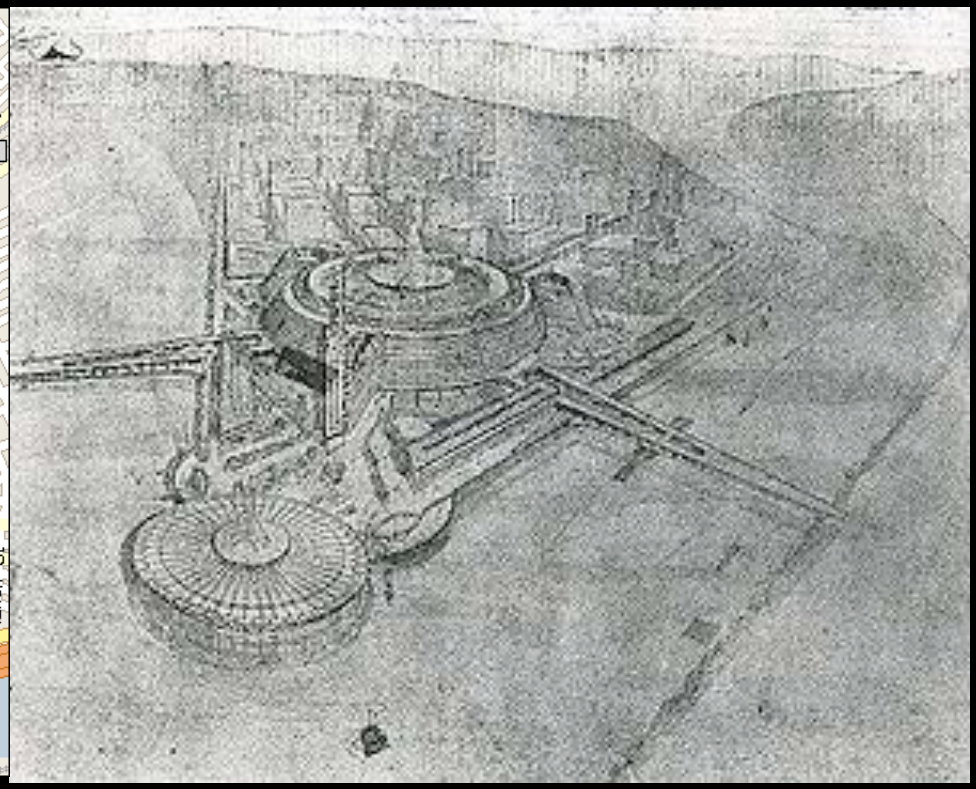
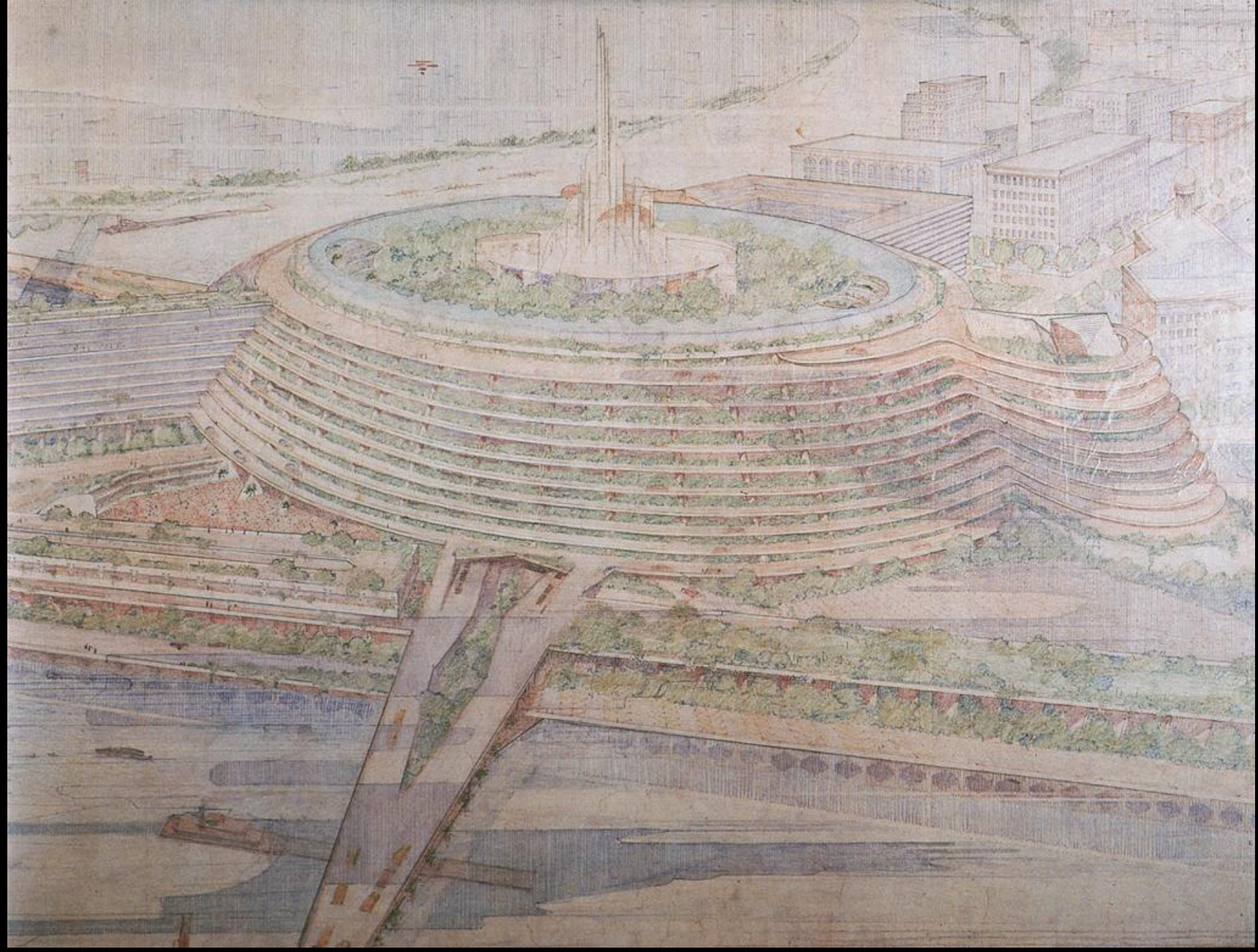
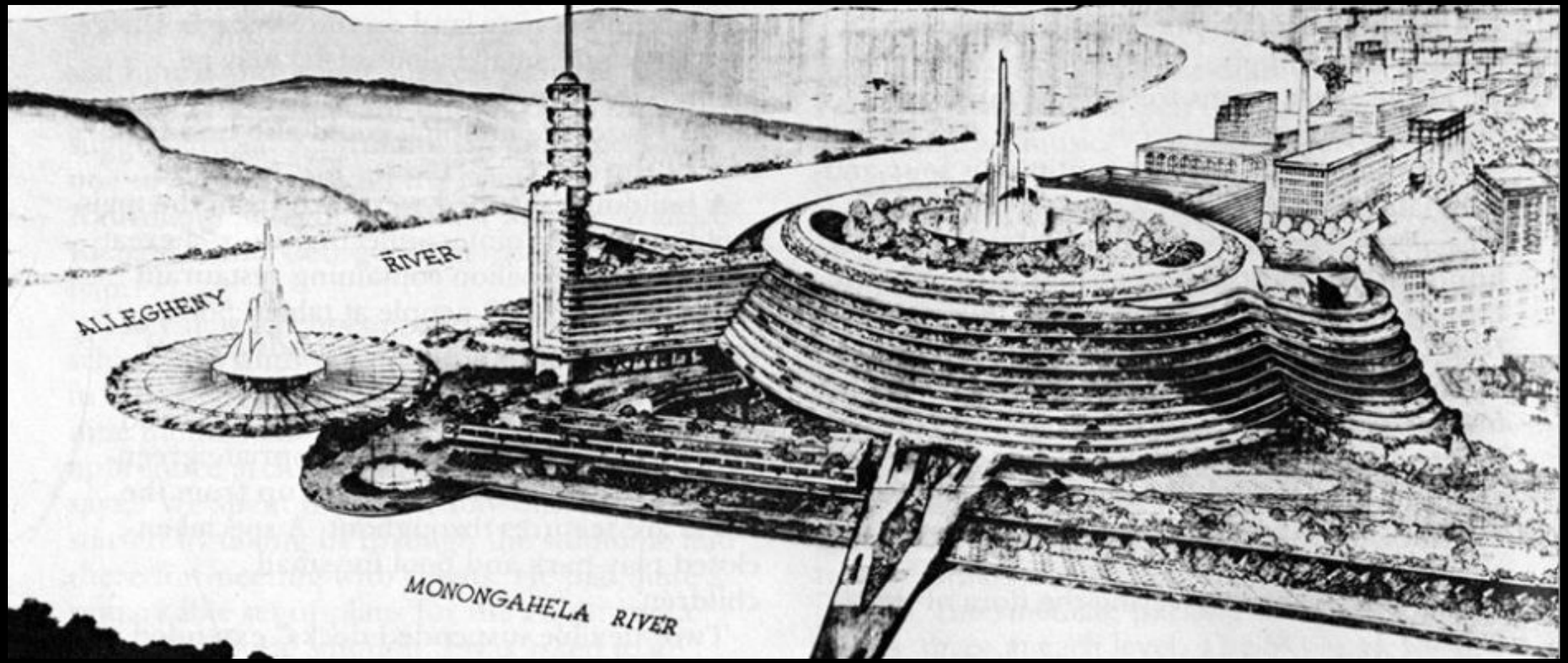
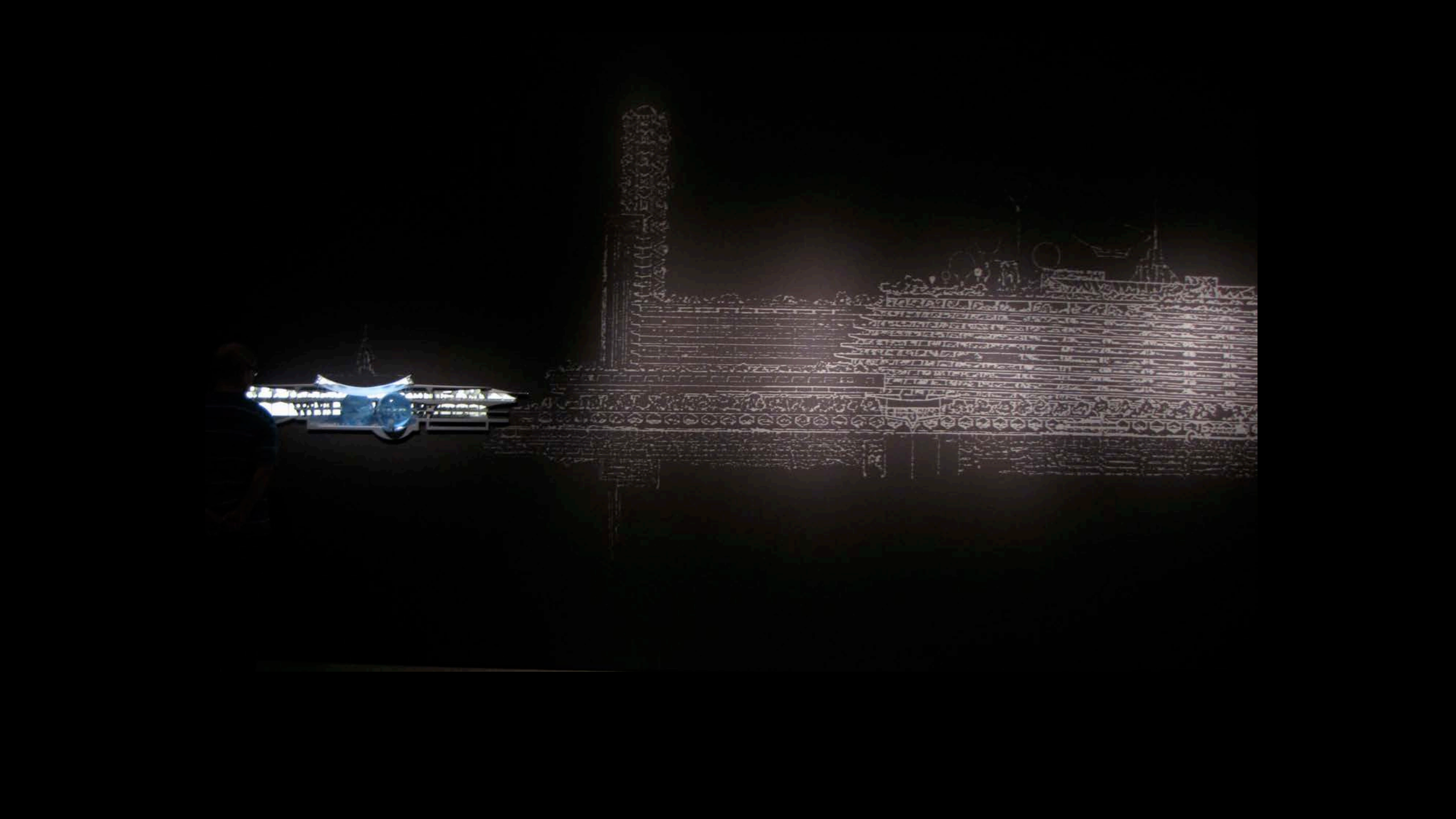
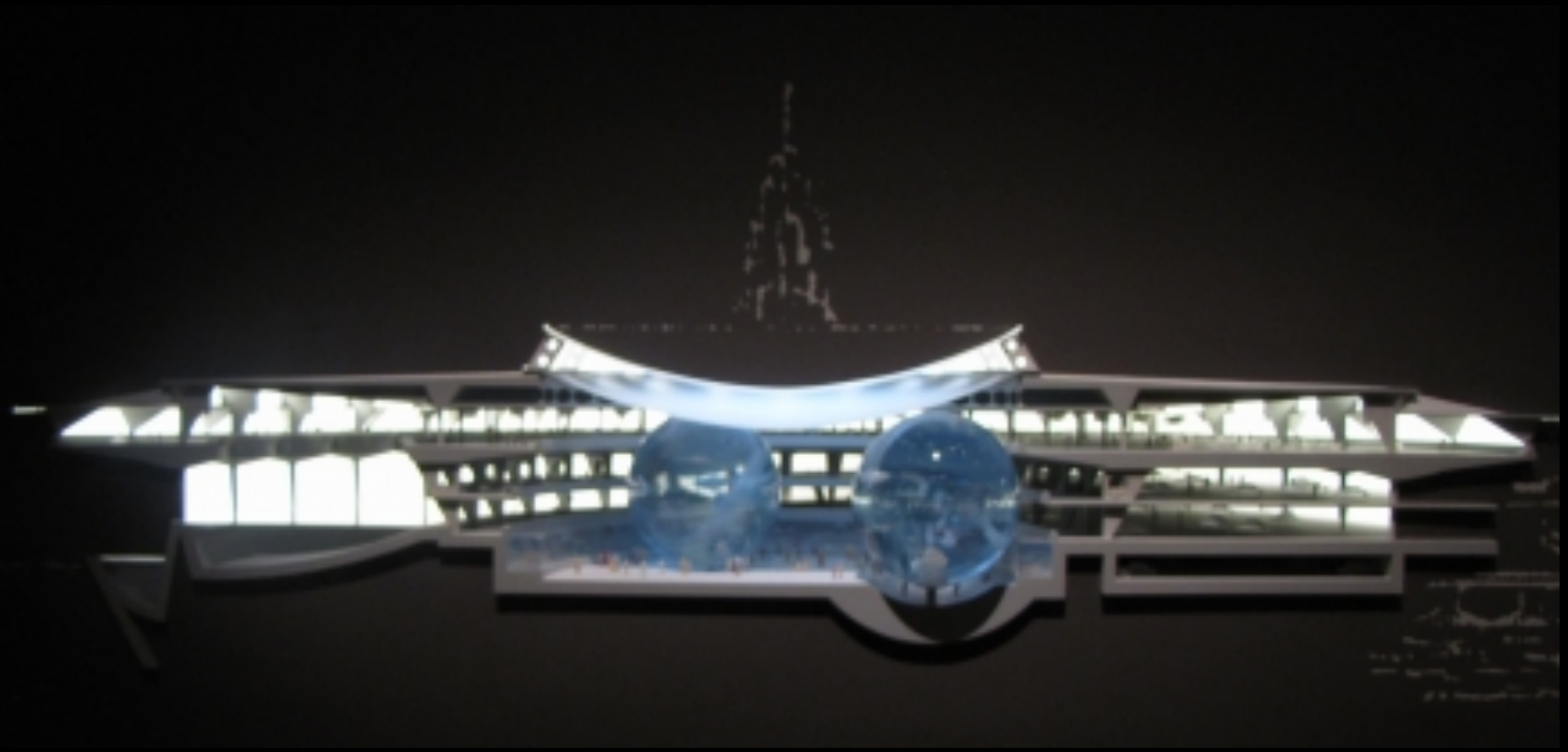


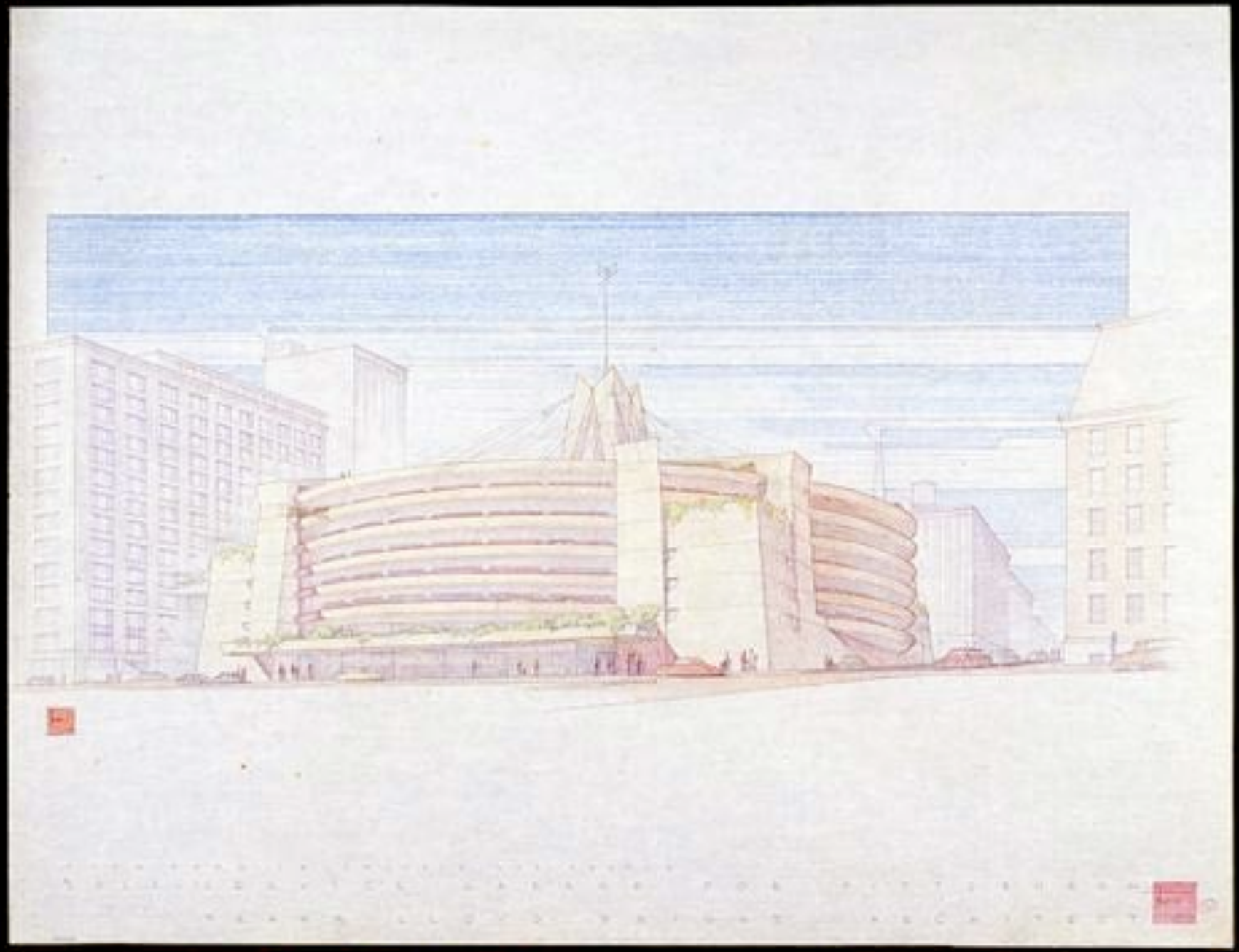


Frank Lloyd Wright, Pittsburgh Point Park Civic Center, 1947


ALLEGHENY
RIVER
MONONGAHELA RIVER

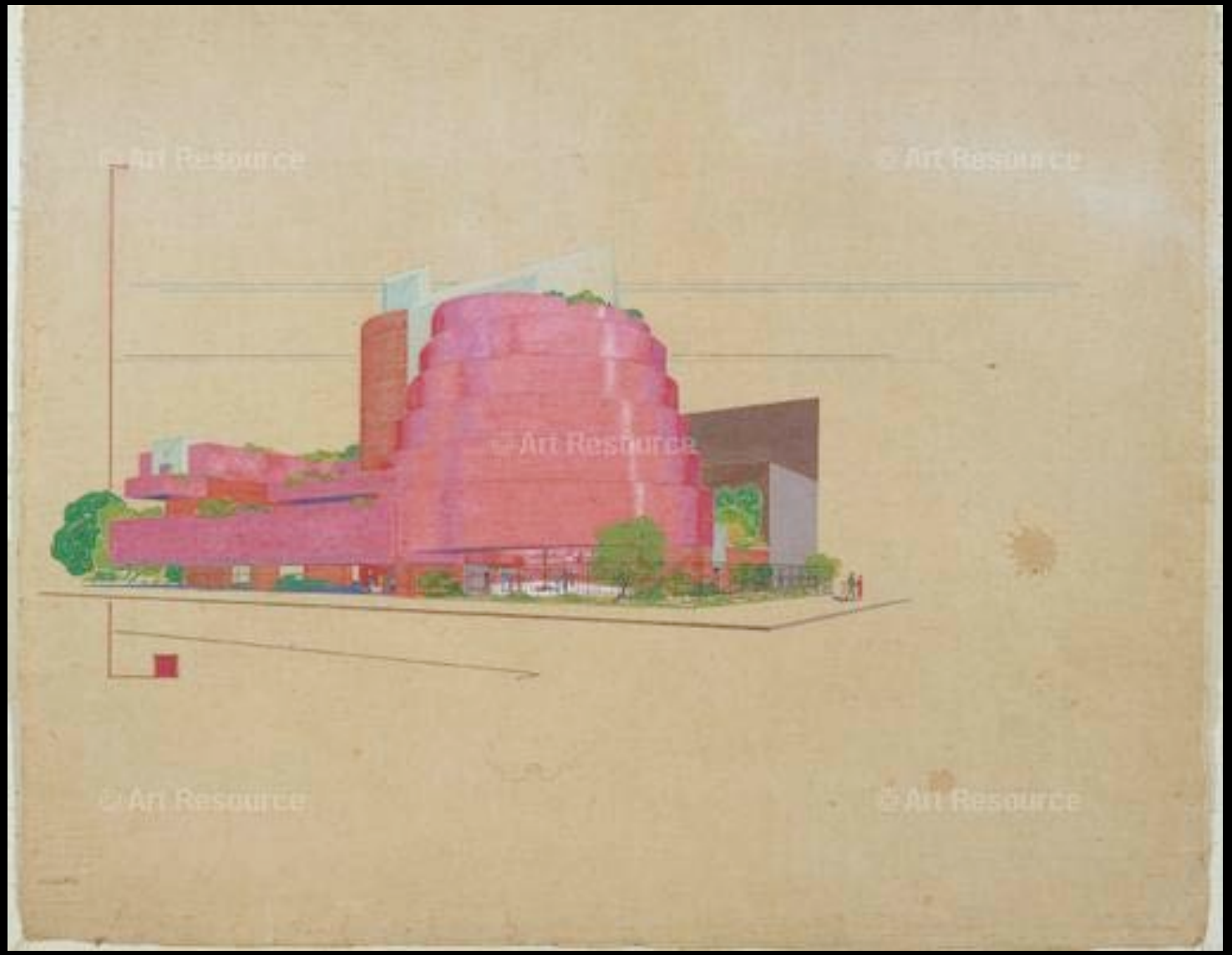


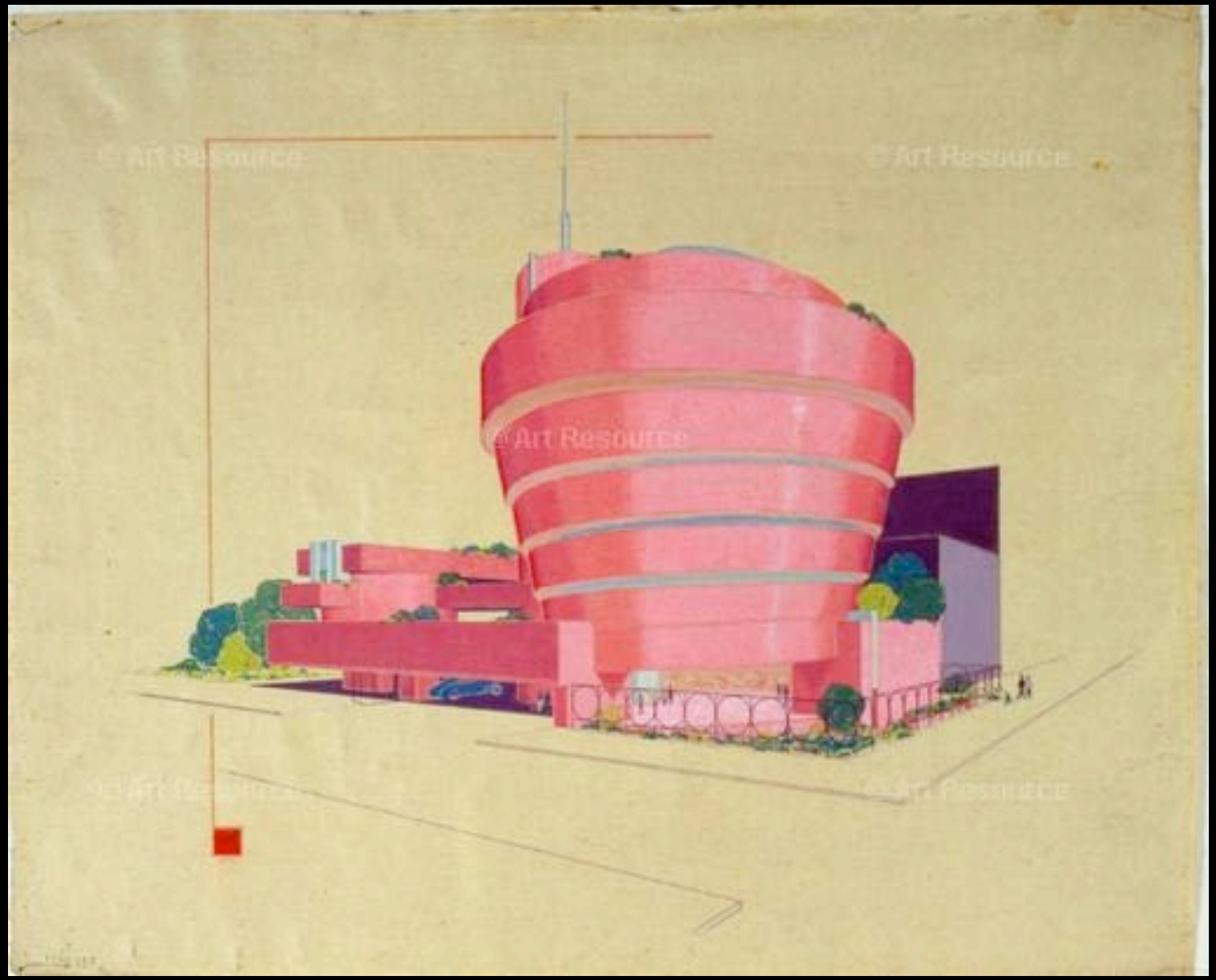




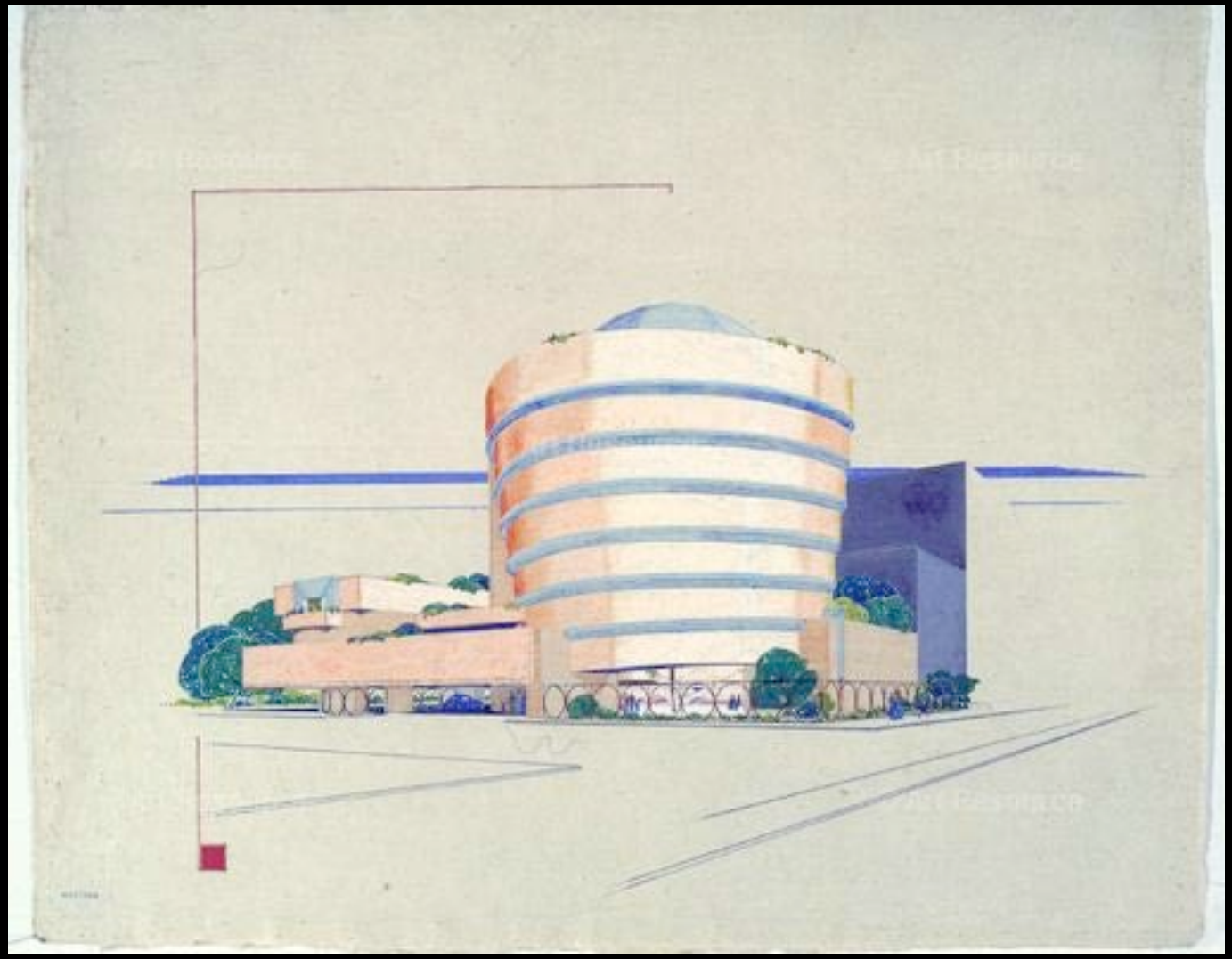
Frank Lloyd Wright, Self-Serve Parking Garage for Edgar Kaufmann, Pittsburgh, PA, 1949

Frank Lloyd Wright, Solomon R. Guggenheim, 1943-59



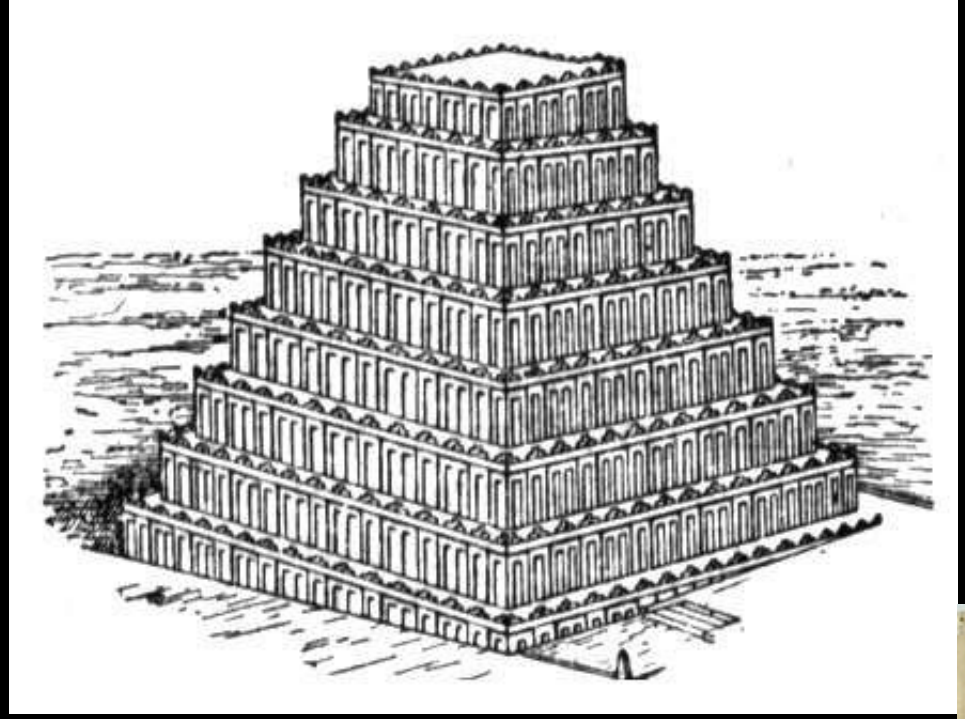


Frank Lloyd Wright, Solomon R. Guggenheim, perspective, 1943-59

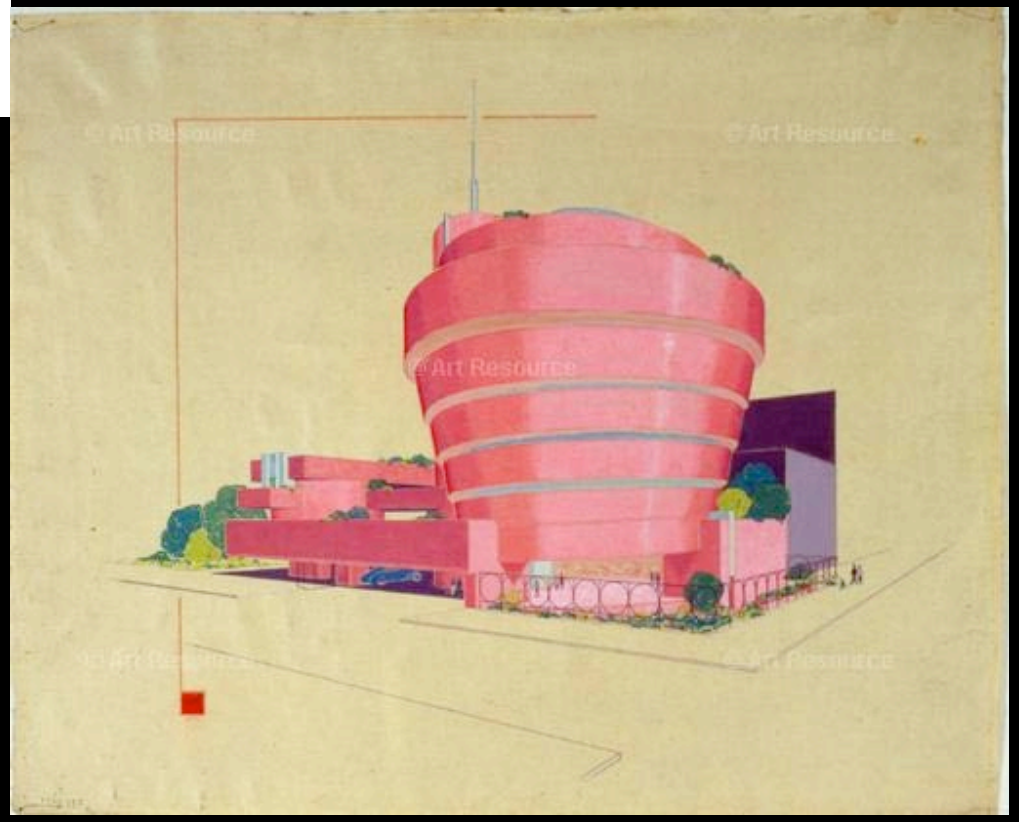


Frank Lloyd Wright, Solomon R. Guggenheim, perspective, 1943-59

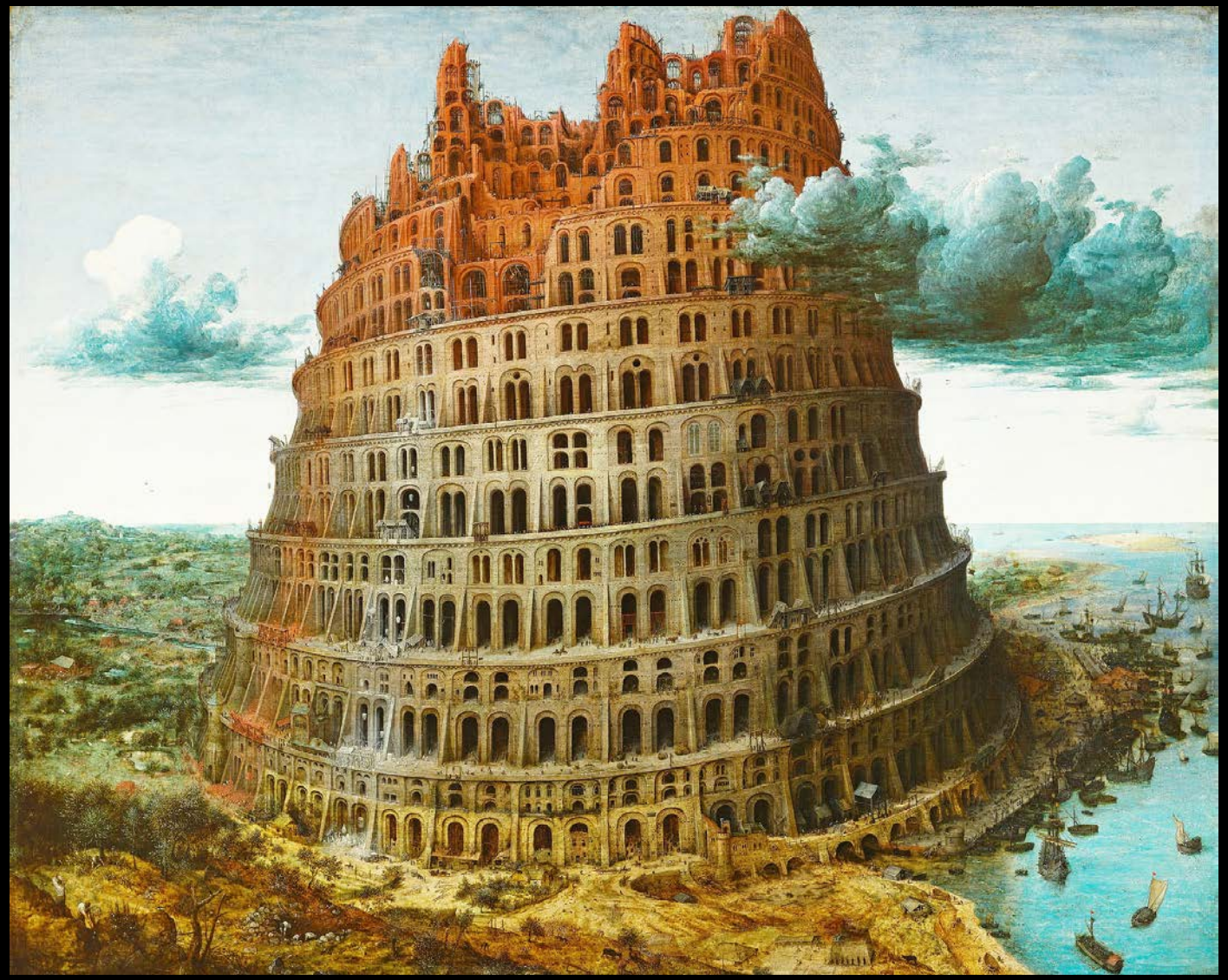
ziggurat



Noun, (in ancient Mesopotamia) a rectangular stepped tower, sometimes surmounted by a temple. Ziggurats are first attested in the late 3rd millennium BC and in part inspired the biblical story of the Tower of Babel (Gen. 11:1–9)



Pieter Bruegel the Elder, The Great Tower of Babel, 1563



Frank Lloyd Wright, Solomon R. Guggenheim Museum, New York, 1959

984R1:2

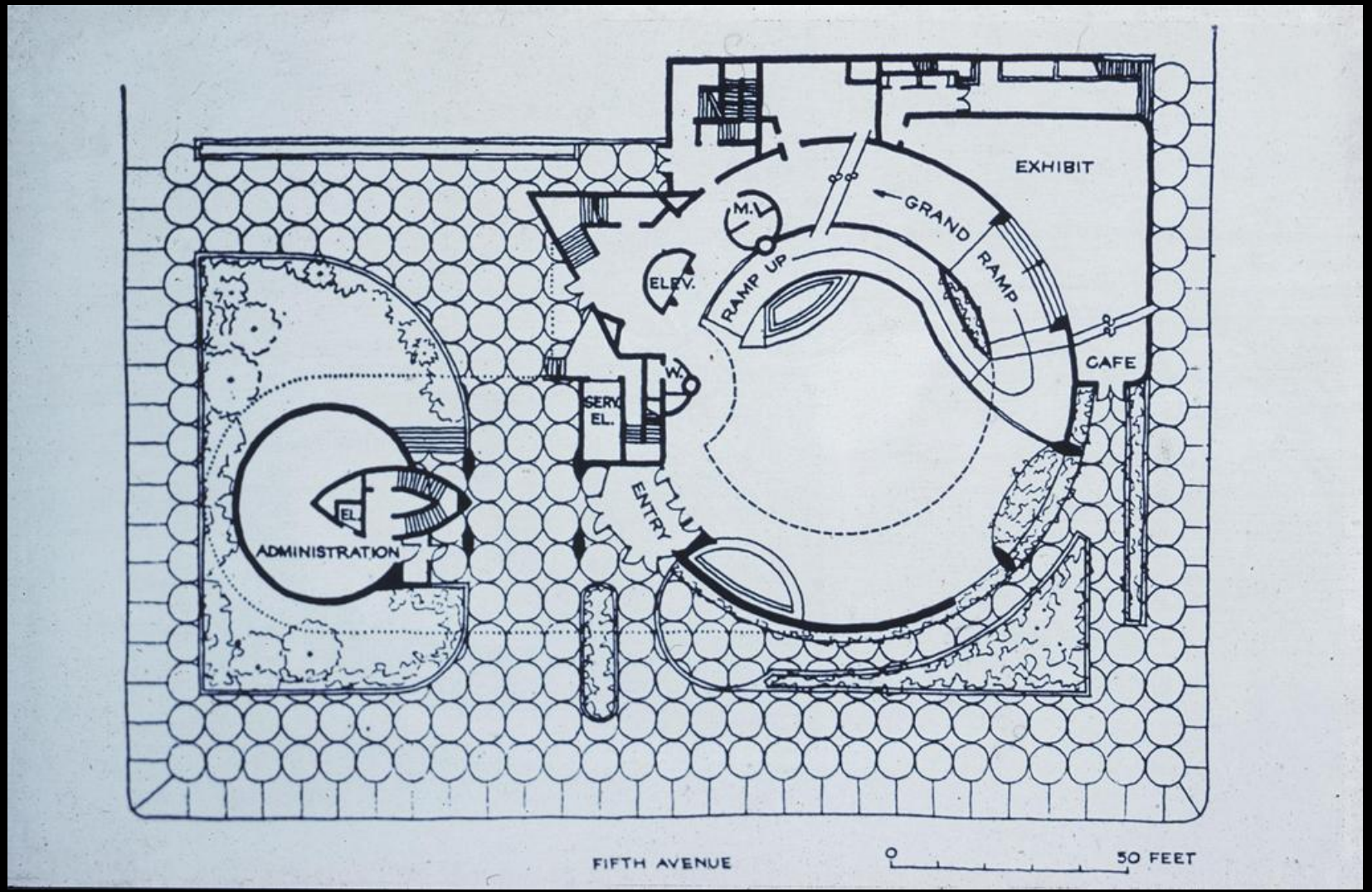
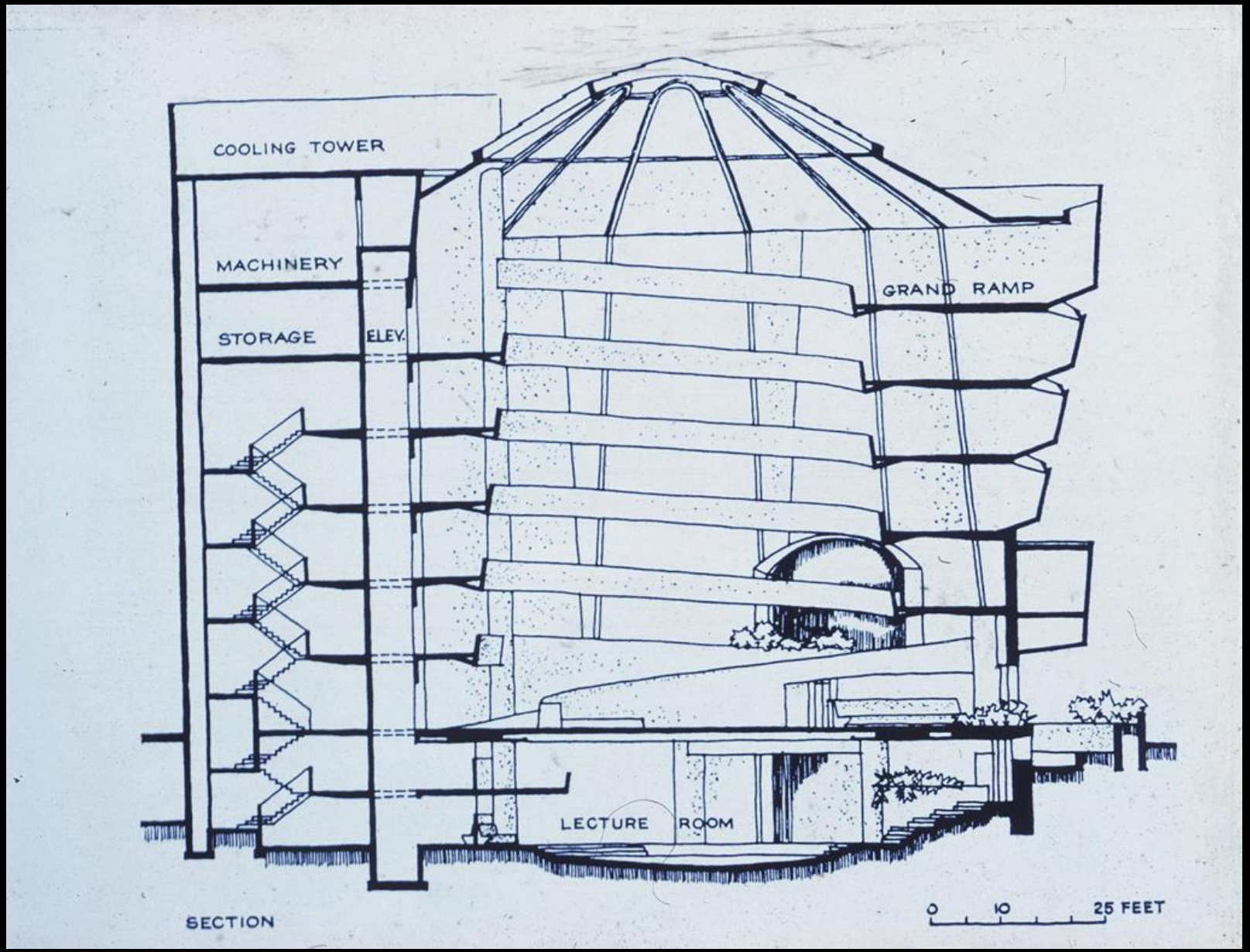
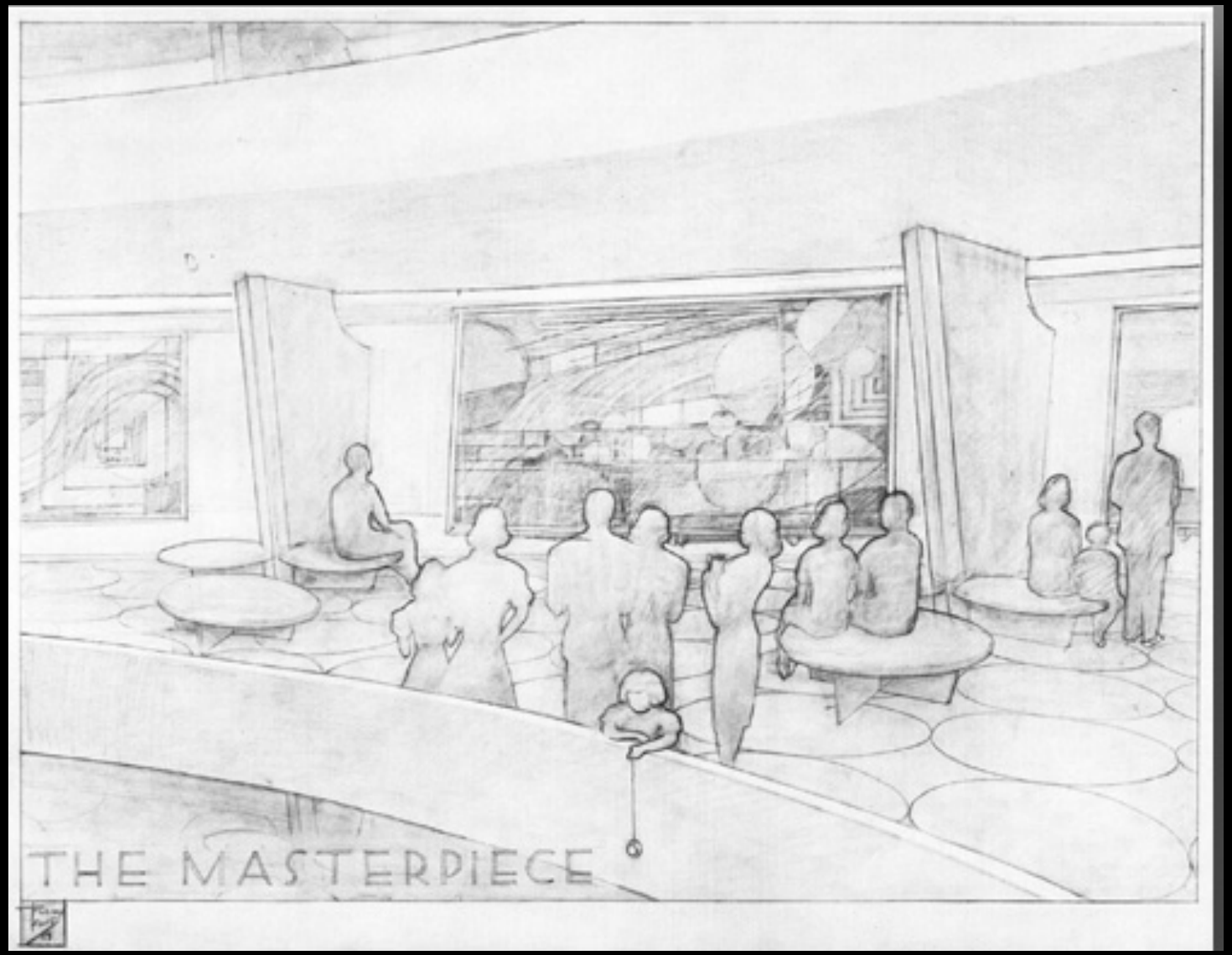


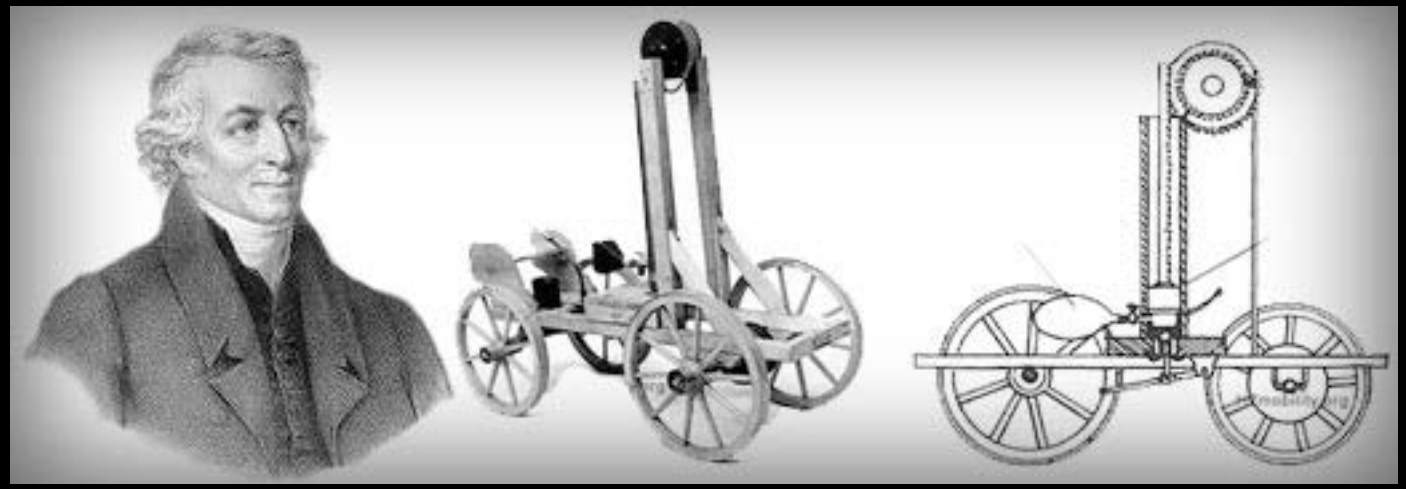
EXHIBIT
GRAND RAMP
RAMP UP
M.
ELEV.
W.
SERV. EL.
CAFE
ENTRY
EL.
ADMINISTRATION
FIFTH AVENUE
0
50 FEET


COOLING TOWER
MACHINERY
STORAGE
ELEV.
GRAND RAMP
LECTURE ROOM
SECTION
0 10 25 FEET


THE MASTERPIECE

AUTOMOBILE AS A PROSTHETIC FOR EXPERIENCING AND KNOWING THE WORLD

SYSTEMS



Swiss inventor Francois Isaac de Rivaz in 1807 designed the first 4-wheel prototype (pictured) that ran on hydrogen and oxygen gas. The hydrogen gas was contained in a balloon and the ignition was an electrical Volta starter.

DISPENSE WITH A HORSE

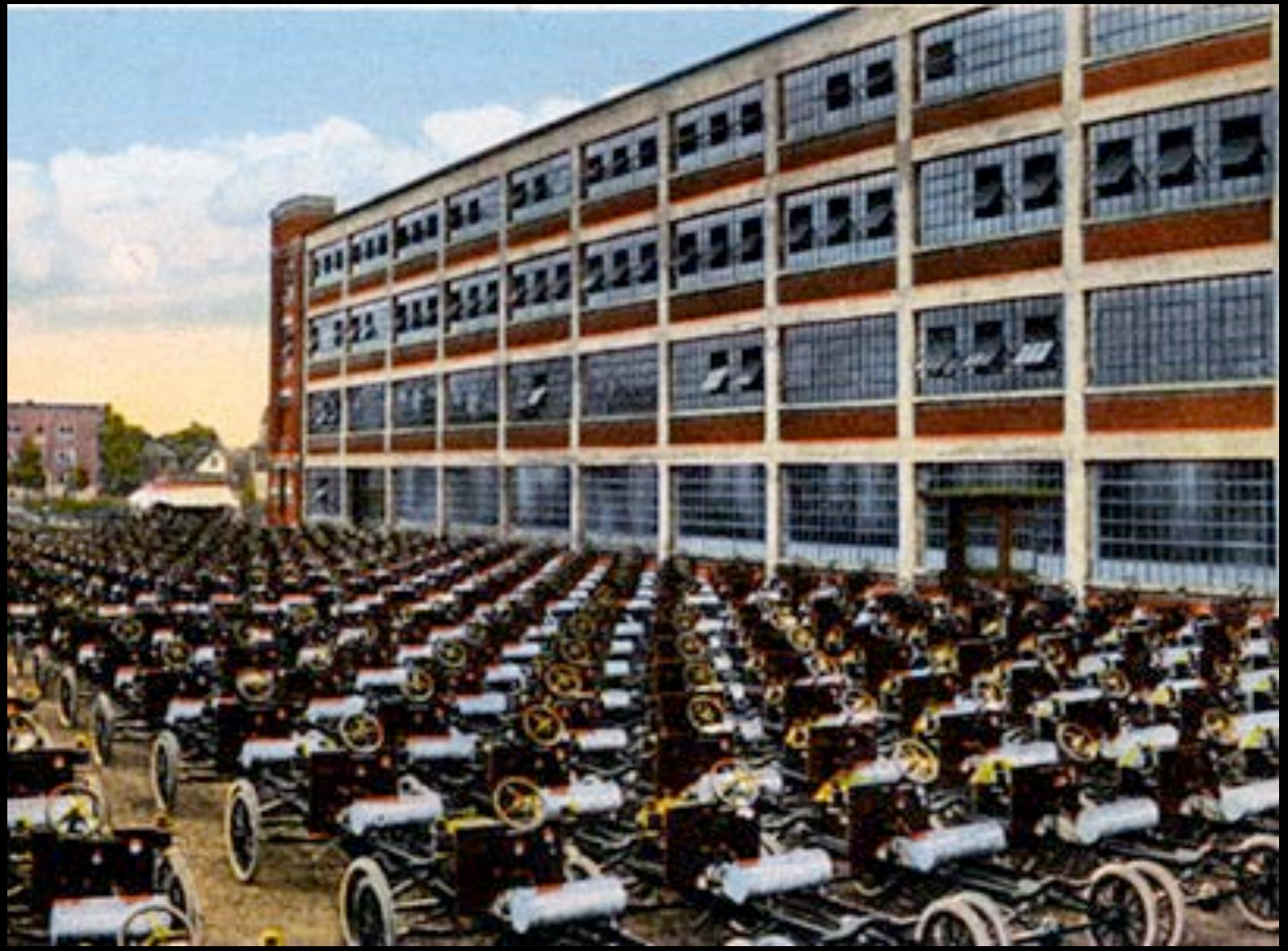
and save the expense, care and anxiety of keeping it. To run a motor carriage costs about ½ cent a mile.

THE WINTON MOTOR CARRIAGE

is the best vehicle of its kind that is made. It is handsomely, strongly and yet lightly constructed and elegantly finished. Easily managed. Speed from 3 to 20 miles an hour. The hydrocarbon motor is simple and powerful. No odor, no vibration. Suspension Wire Wheels. Pneumatic Tires. Ball Bearings. ☞ *Send for Catalogue.*

Price $1,000. *No Agents.*

THE WINTON MOTOR CARRIAGE CO., Cleveland, Ohio.



Henry Ford [1863-1947]

Assembly-Line Production

Fordism

Taylorism

Scientific Management

Henry Ford [1863-1947]

Assembly-Line Production

Fordism

Taylorism

Scientific Management

Modernization

Industrialization

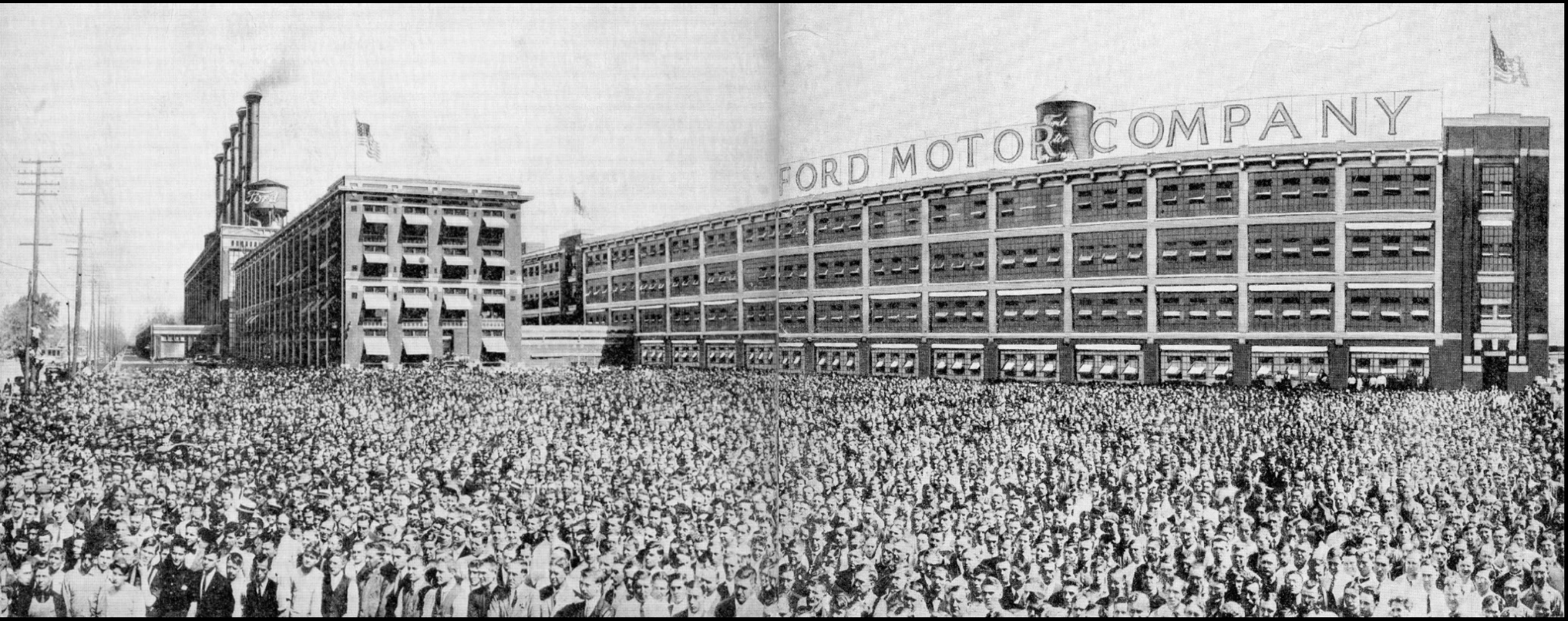
The car that established a mass market for automobiles, the Model T, was introduced on Oct. 1, 1908. The first Model T had a 20-horsepower, four-cylinder engine, reached a top speed of about 45 miles per hour, got about 13 to 21 miles per gallon of gasoline and weighed 1,200 pounds. It was the ninth of Henry Ford's production cars.

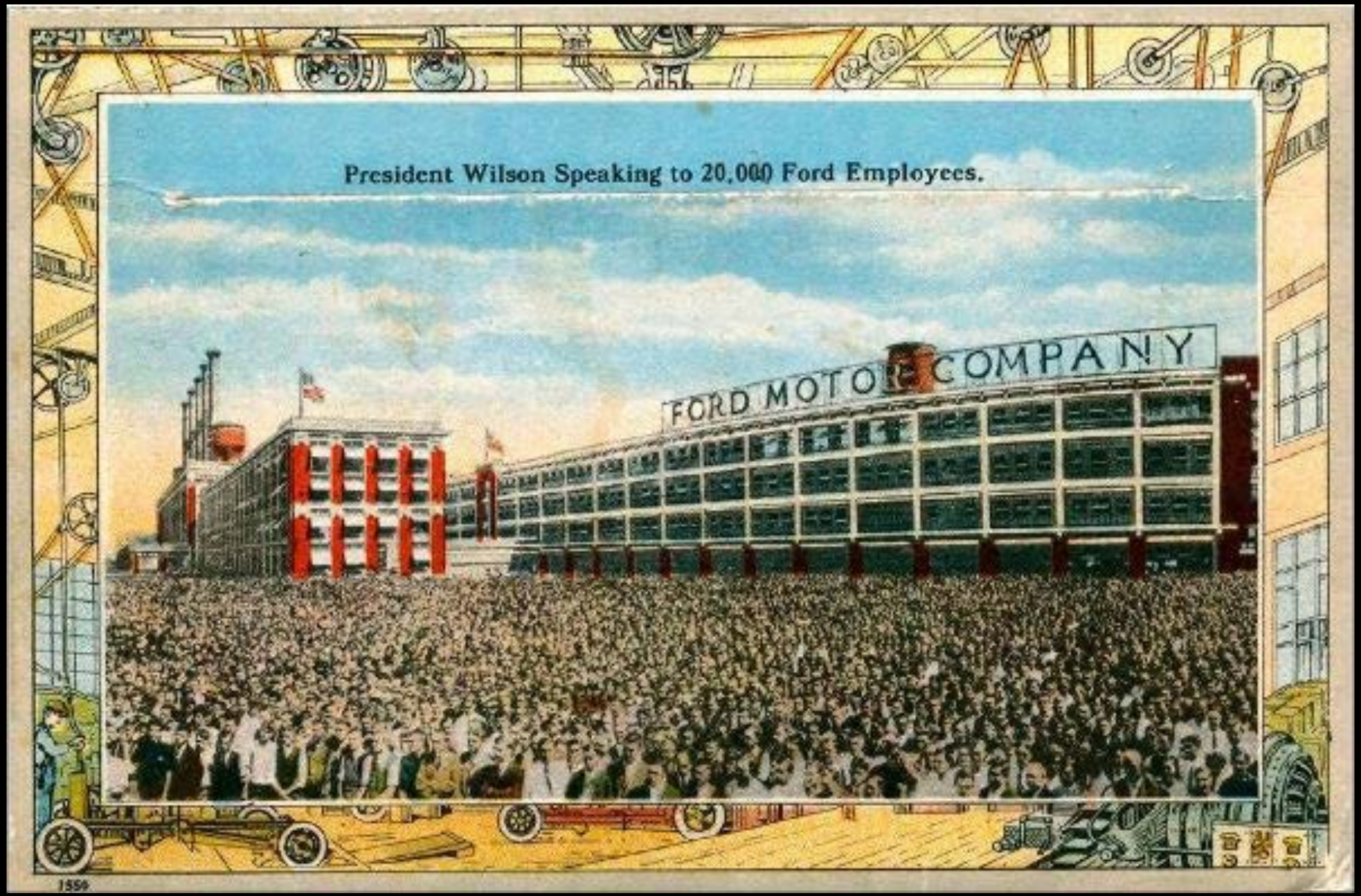
More than 15,000,000 Model T's were built and sold. The Model T was the first low-priced, mass- produced car with standard interchangeable parts. The Model T popularized the left-side steering column. The engine design, a single block with a removable cylinder head, became the industry standard.

Henry Ford's initiation of mass production of vehicles on the moving assembly line led to lower car prices and the $5 workday.

Henry Ford called the Model T "the universal car," a low-cost, reliable vehicle that could be maintained easily. It successfully traveled the poor roads of the era, thanks to its three-point suspension. The Model T came in nine body styles, all on the same chassis. "Lizzie" was one of the most popular of the dozens of nicknames for the Model T.

https://media.ford.com/content/fordmedia/fna/us/en/news/2013/08/05/model-t-facts.html


FORD MOTOR COMPANY

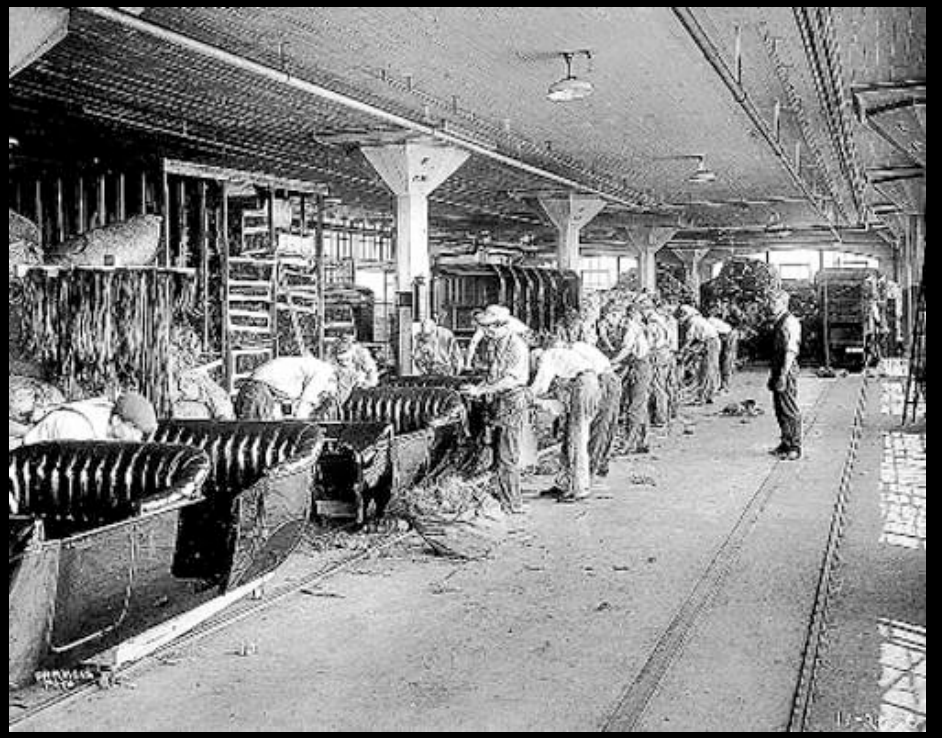

President Wilson Speaking to 20,000 Ford Employees.
FORD MOTOR COMPANY

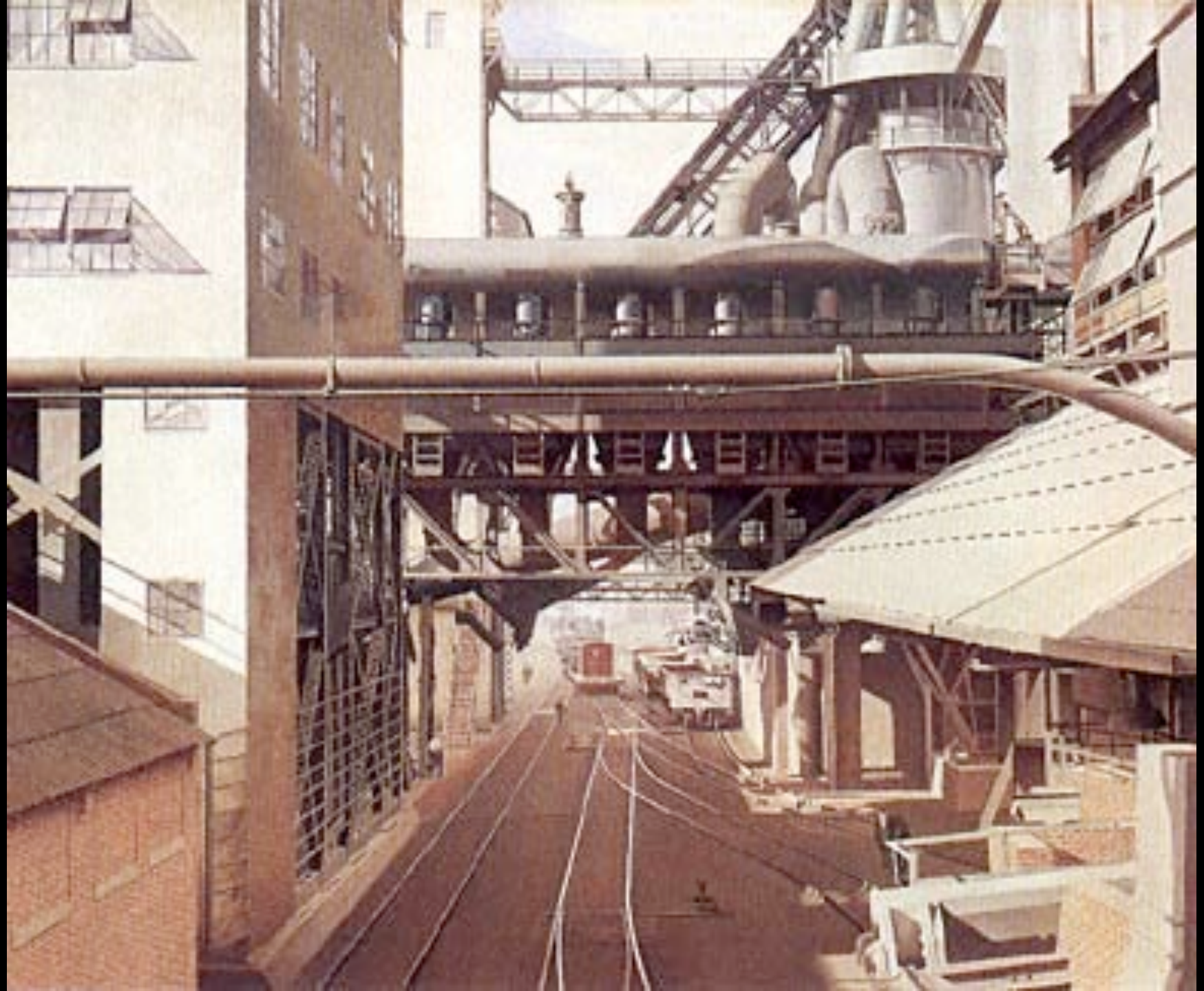
1000 ASSEMBLED FORD CHASSIS, ONCE A RECORD OUTPUT.

IN 1916, FORD PRODUCTION MOUNTED AS HIGH AS 2768 CARS IN A SINGLE DAY.

Albert Kahn, Highland Park, **Ford Factory**, Detroit, 1909

FORD MOTOR COMPANY





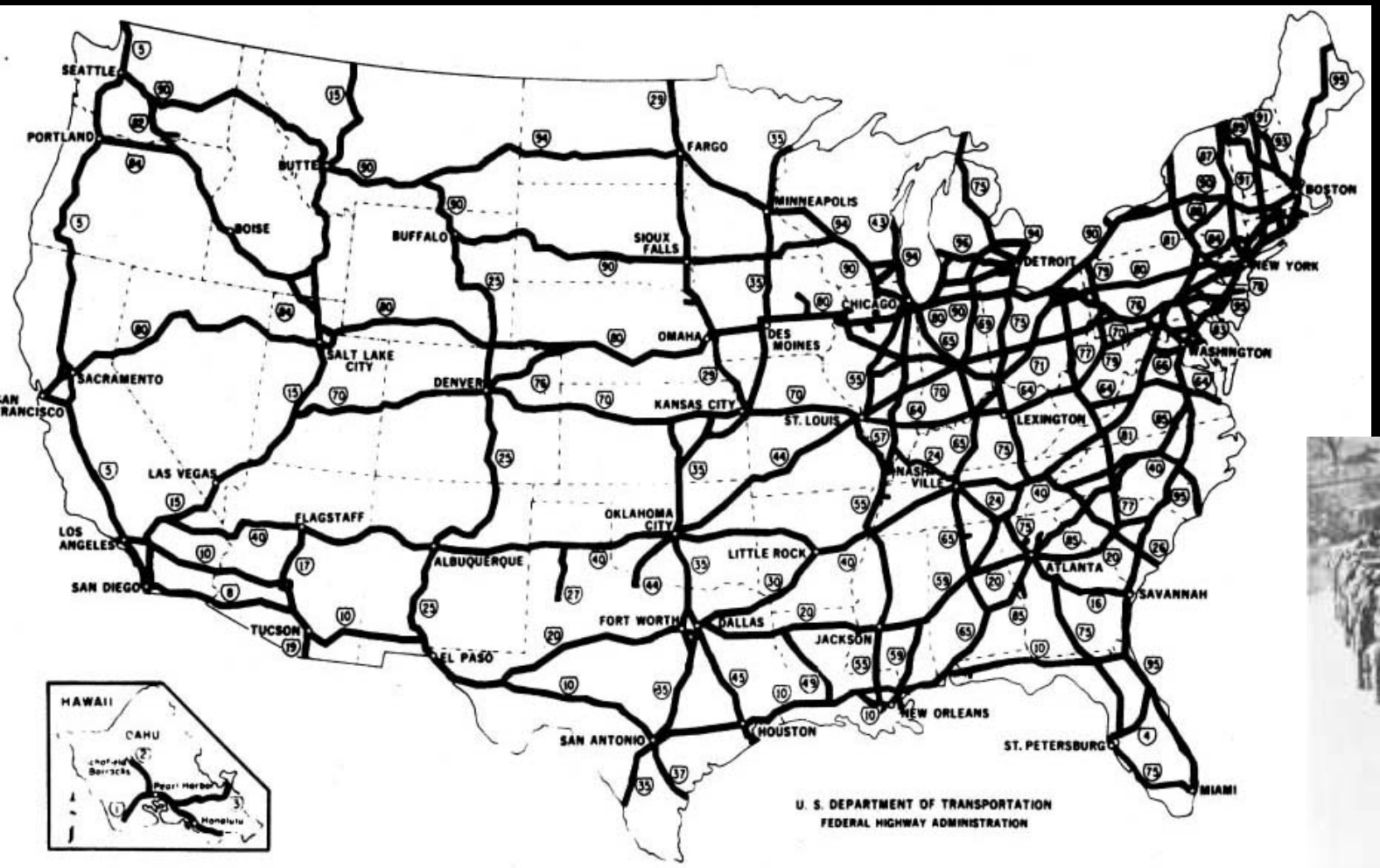
Charles Sheeler,
City Interior, 1936
Aqueous adhesive
and oil on
composition board

Ford Motor
Company's River
Rouge plant near
Dearborn, Michigan

Andrew Moore, Rolling Hall, Ford Motor Company, River Rouge Complex, Andrew Moore, 2008

POST-INDUSTRIALIZATION

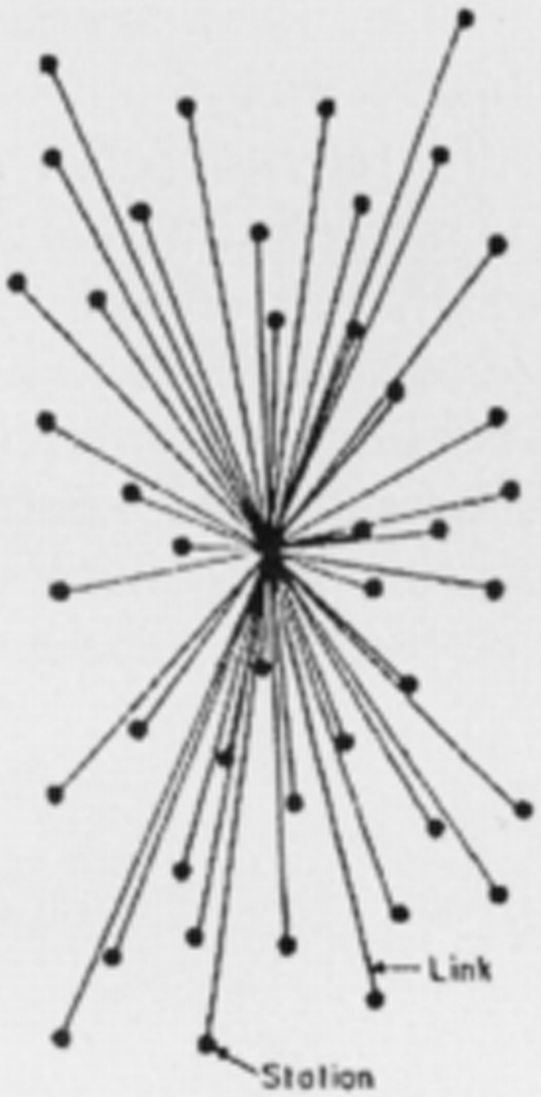
RUIN PORN



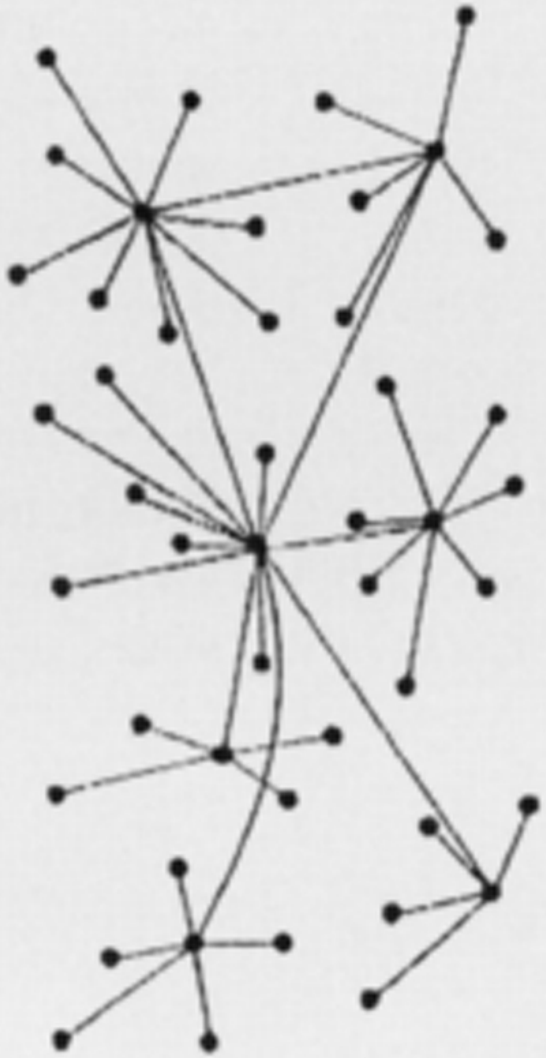
Such roads as this one hamper rapid movement of mechanized units of the Army and must be widened and realigned for National Defense

Highways for National Defense

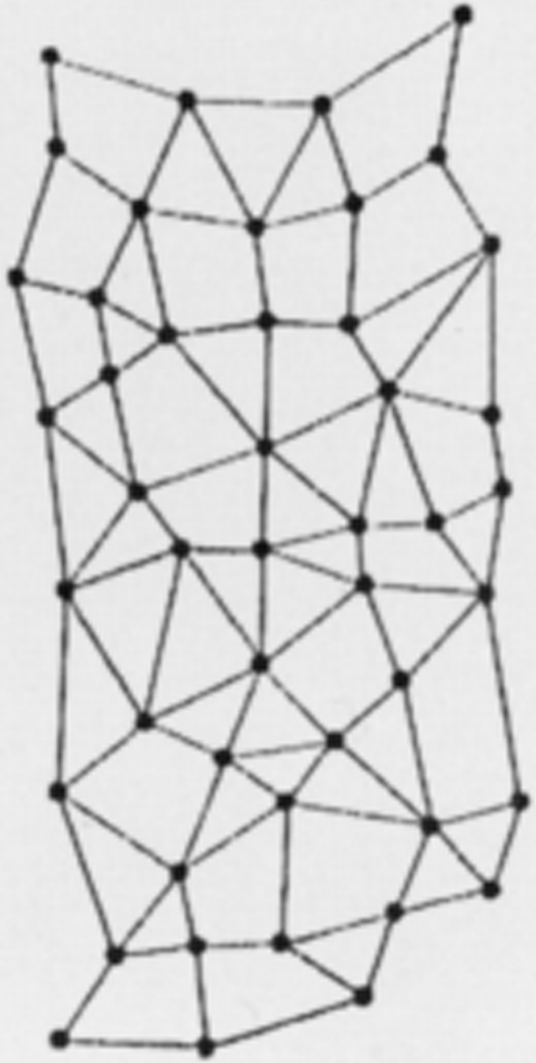
By C. H. PURCELL, State Highway Engineer



CENTRALIZED
(A)



DECENTRALIZED
(B)



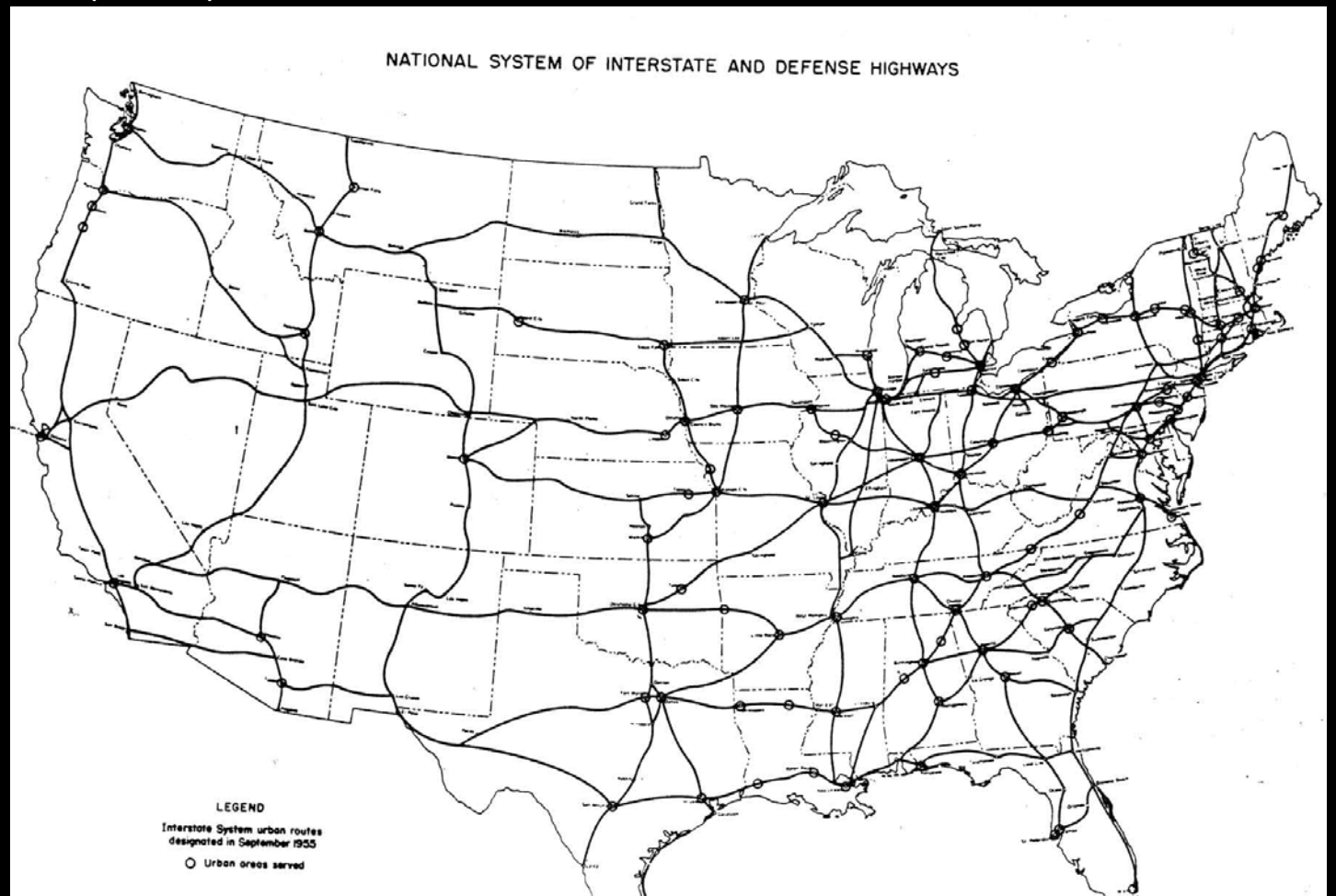
DISTRIBUTED
(C)

Such roads as this one hamper rapid movement of mechanized units of the Army and must be widened and realigned for National Defense

Highways for National Defense

By C. H. PURCELL, State Highway Engineer

The Federal-Aid Highway Act of 1956, popularly known as the National Interstate and **Defense** Highways Act (Public Law 84-627), was enacted on June 29, 1956, when President Dwight D. Eisenhower signed the bill into law. With an original authorization of $25 billion for the construction of 41,000 miles (66,000 km) of the Interstate Highway System supposedly over a 10-year period, it was the largest public works project in American history through that time. Today this system consists of over 160,000 miles of roadways. All urban areas with a population of over 50,000 and about 90% of America's population live within five miles (8.0 km) of the network.



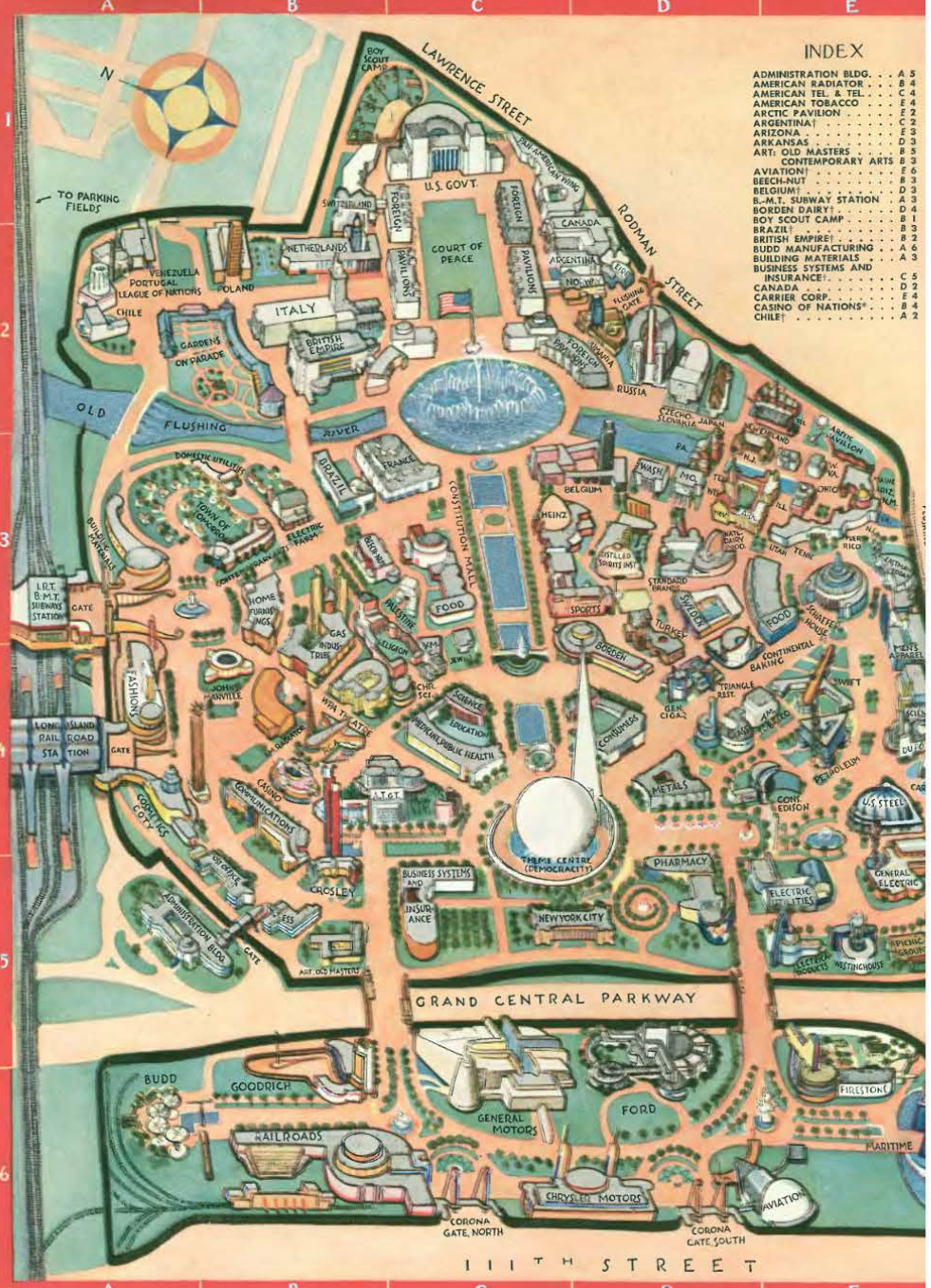
Solid circles show cities where dispersal plans have been approved. Dotted circles show communities where plans were being prepared in late 1955.

INDUSTRIAL DISPERSAL, 1956*

AUTOMOBILE AS A PROSTHETIC FOR EXPERIENCING AND KNOWING THE WORLD

SOCIAL COMMUNICATION

1939 - 1940 New York World's Fair



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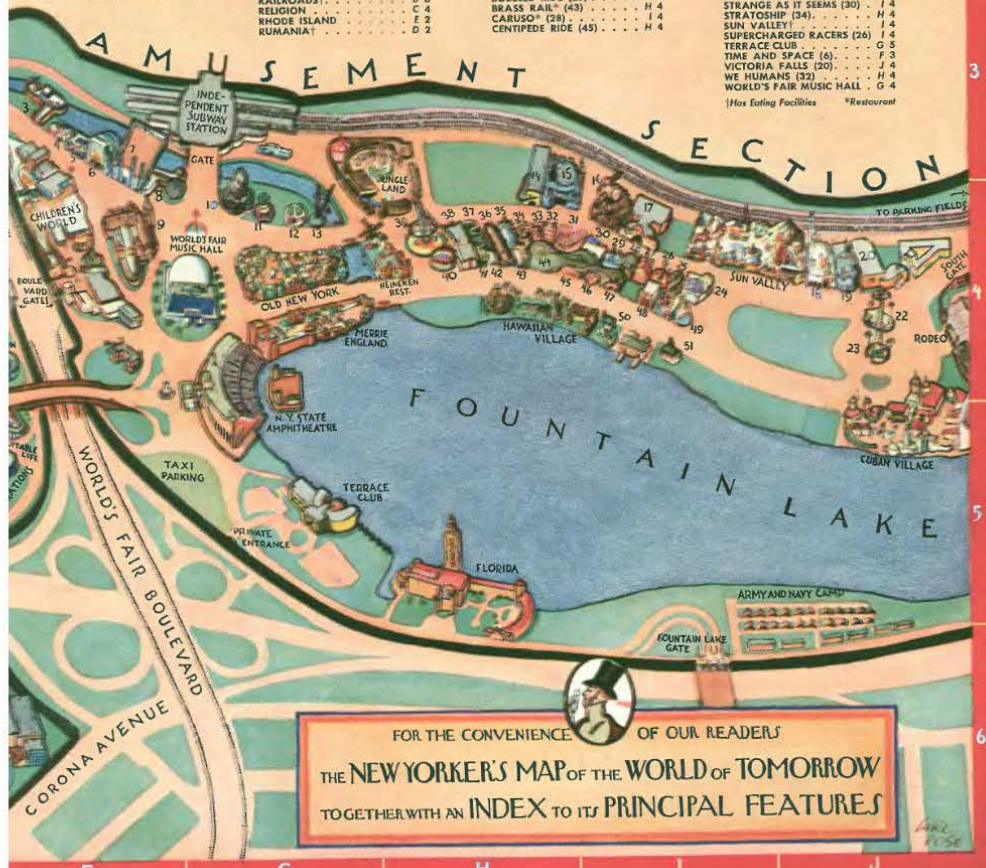
†Has Eating Facilities *Restaurant

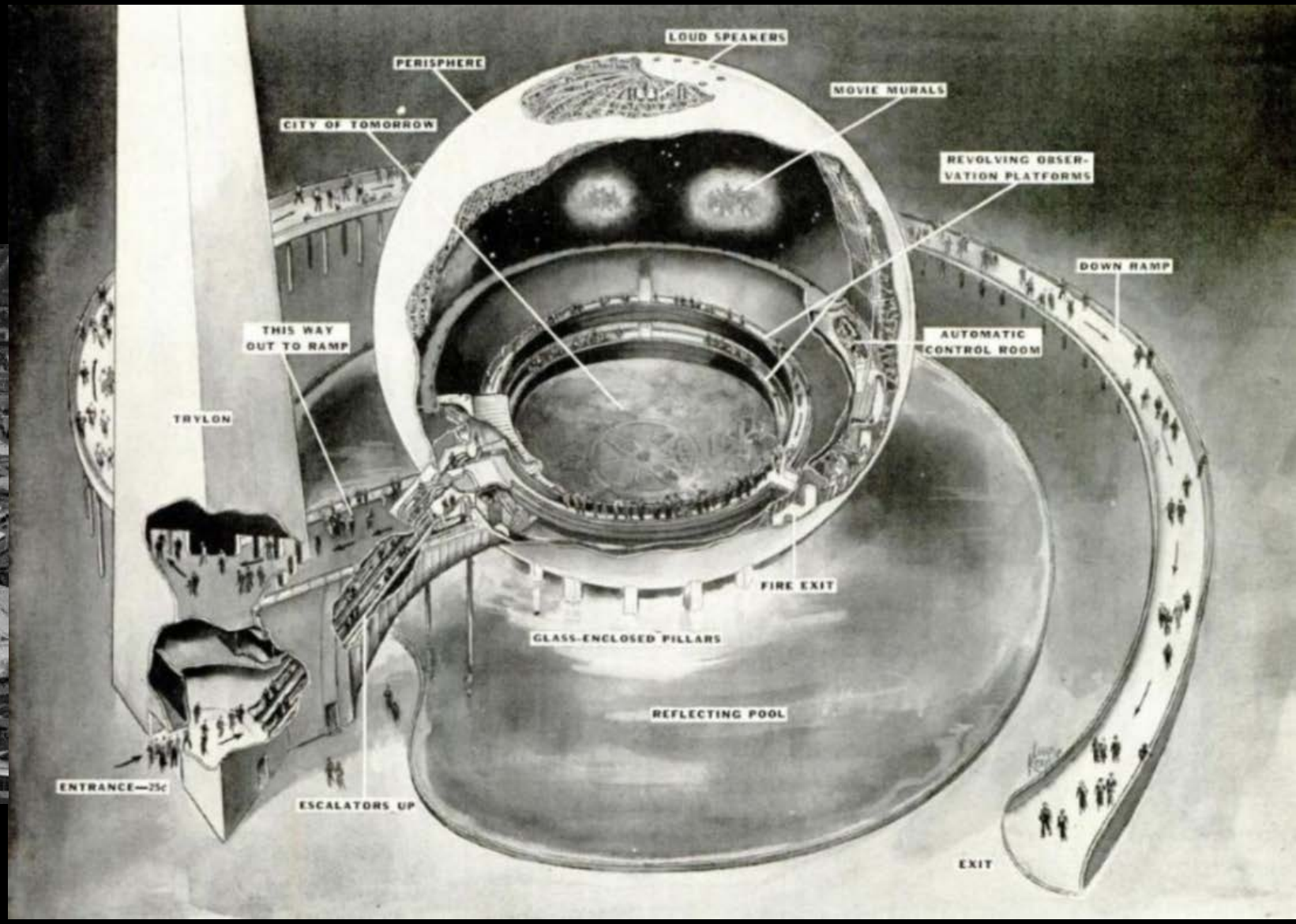


FOR THE CONVENIENCE OF OUR READERS

THE NEW YORKER'S MAP OF THE WORLD OF TOMORROW

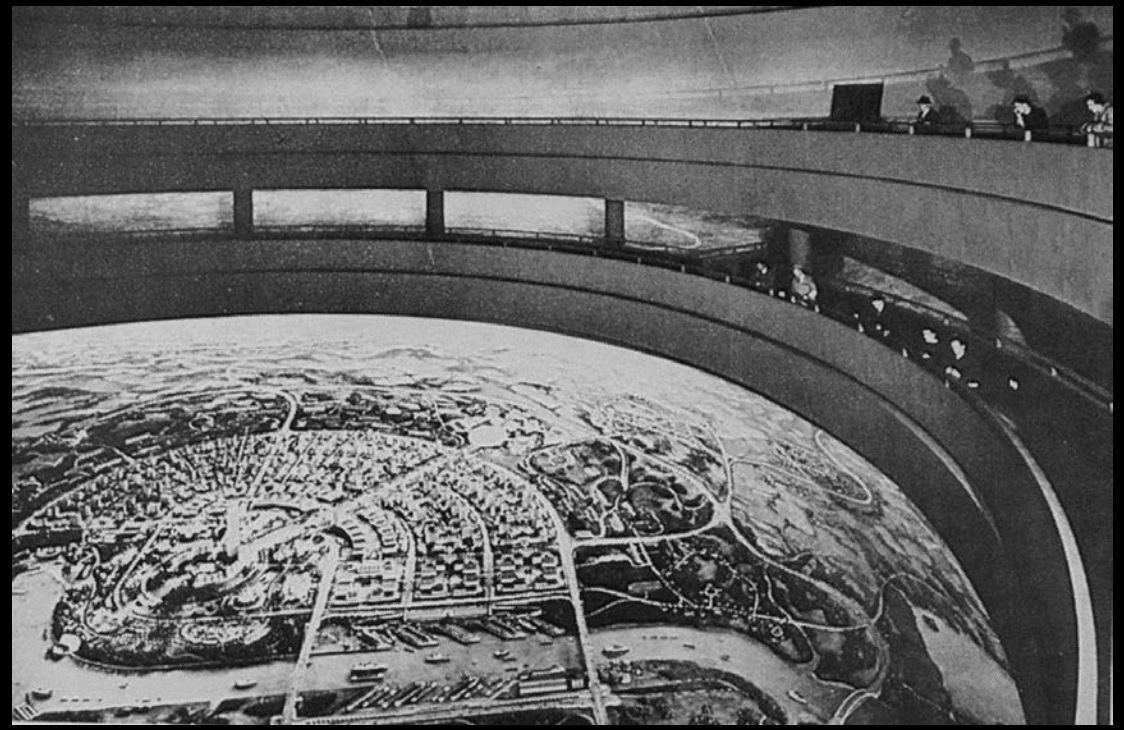
TOGETHER WITH AN INDEX TO ITS PRINCIPAL FEATURES

The Theme Center, including Trylon and Perisphere, was designed by architects Wallace Harrison and J.Andre Fouilhoux and the interior exhibition by Henry Dreyfuss.

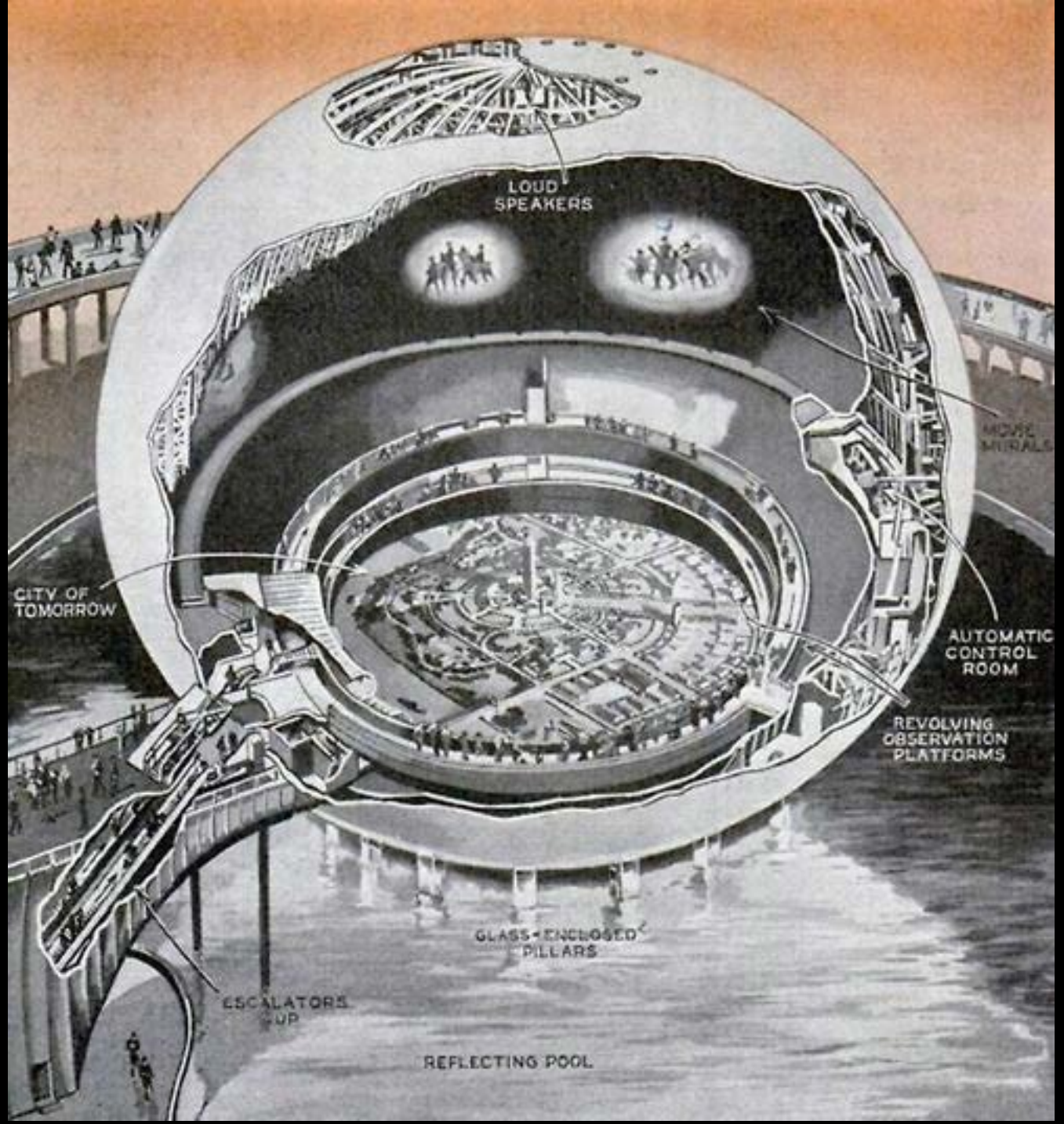


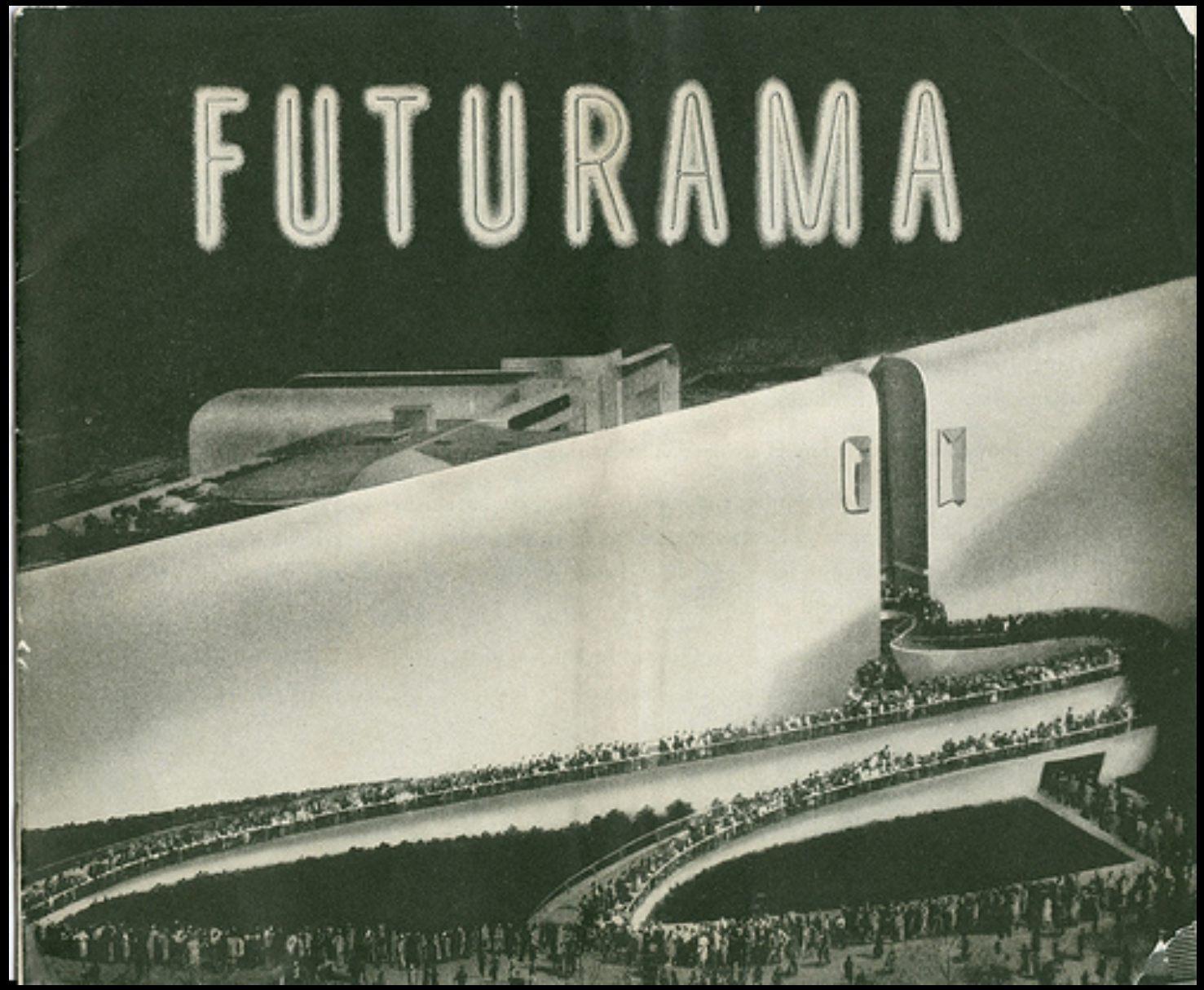
Henry Dreyfuss designed a diorama, Democracity, inside of the Perisphere. It depicted a utopian city-of-the-future. Visitors viewed the diorama from above on a moving sidewalk, while a multi-image slide presentation on the dome.

To enter the Perisphere, visitors went up a huge, custom made escalator from the base of the Trylon into the center of the Perisphere, where they would stand on two levels of rotating platforms, which moved around the central display, called "Democracity", designed by Henry Dreyfuss, a well known industrial designer. The model showed a utopian city, set one hundred years in the future. As stated by David Gelernter:
“In the future you would no longer have to live in a city just because you worked in one. You would live in the countryside or in 'garden apartments' around the city's rim. Factory workers would live in green towns just like everybody else. You would drive to work, or to sprawling green parks in the countryside, not on packed city streets but on landscaped highways ... Democracity's utopian World of Tomorrow amounts, in essence, to the modern suburbs.” http://digital.lib.umd.edu/worldsfairs/record?pid=umd:1009

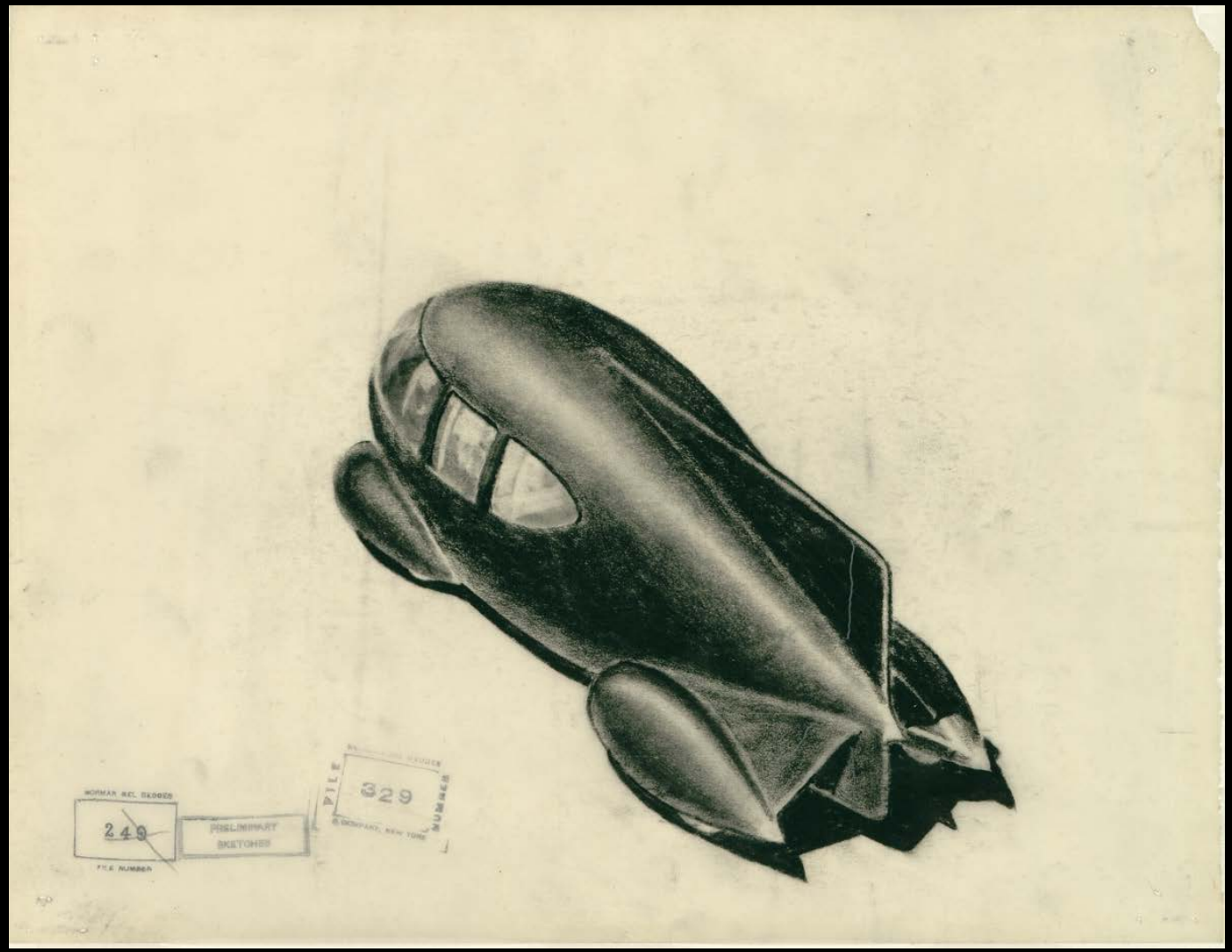


Democracity, inside the Perisphere: A vast diorama titled
“Democracity” by industrial designer
Henry Dreyfuss depicted a model city of the year 2039.





Norman Bel Geddes, Futurama, 1939



Norman Bel Geddes, Teardrop Car, 1929

Norman Bel Geddes, American designer, modernist [1893-1958]

STREAMLINED DESIGN + FAST, EFFICIENT MOVEMENT

THE SCIENTIFIC MANAGEMENT OR TAYLORIZATION OF MOVEMENT

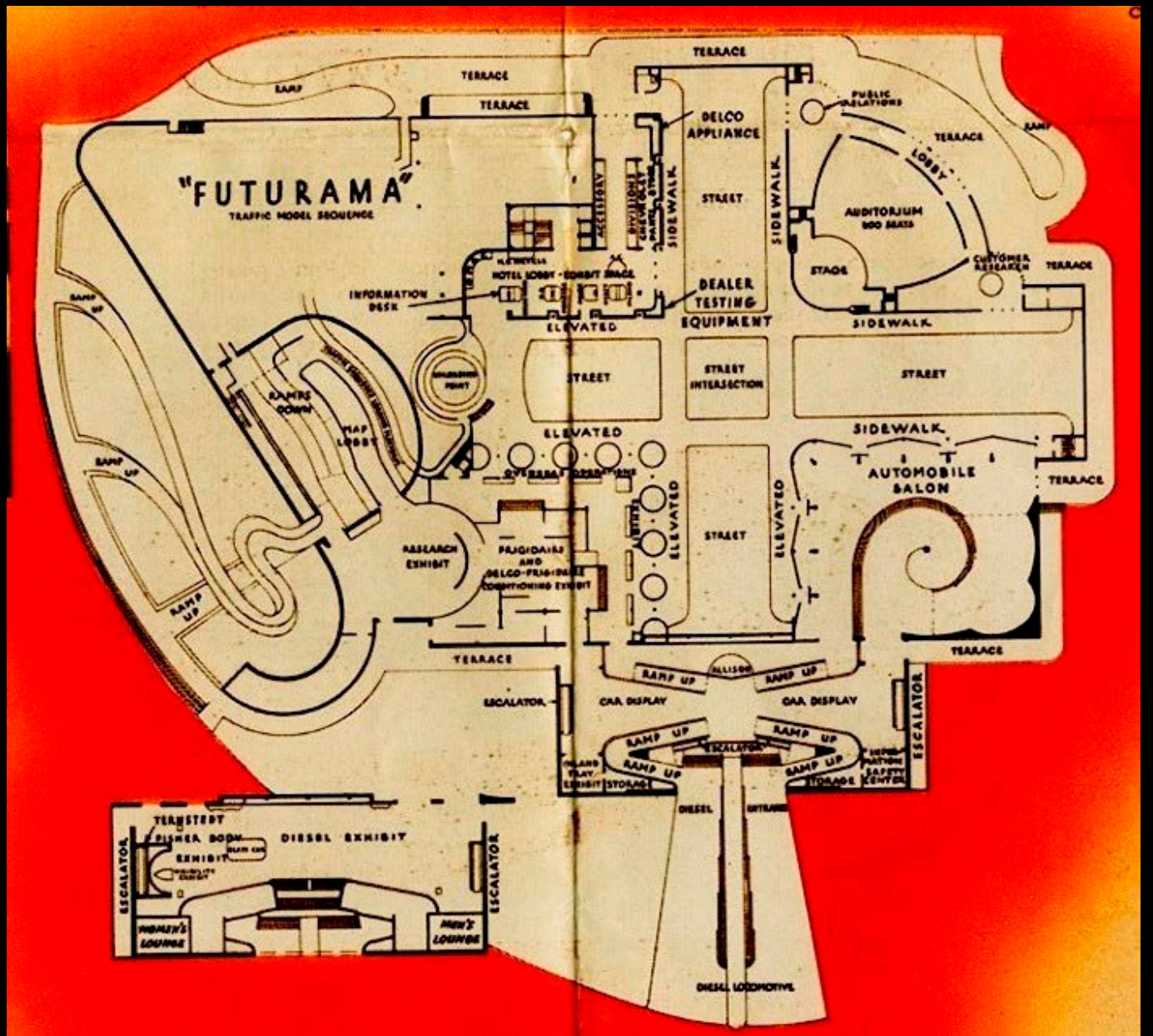
Top: Norman Bel Geddes, Teardrop Car, 1929
Bottom: Norman Bel Geddes, Teardrop Double Decker Bus, 1929

The automobile focus of the fair was also found in the many buildings with **streamlined designs**, including the central buildings of the transportation section by General Motors and Ford. By the late 1930s, the designers of automobile bodies used streamlining- fashioned on airplanes-to give cars the image of speed. **Streamlining and the automobile** gave technology a familiar, popular, and exciting image that could help overcome people's discomfort about its advancement. [Fotsch, 75]

General Motors Pavilion, Word's Fair New York City, 1939

The exhibit, like the fair as a whole, emphasized hope for the future at a time when daily life for many contained fear and uncertainty. The United States had endured a decade of depression; war had erupted in Europe where fascism and communism were expanding, and the instability of the economy seemed to fuel the growth of radical movements in the United States. These fears and hopes were epitomized by President Roosevelt's opening address to the fair: "the eyes of the United States are fixed on the future. Our wagon is hitched to a star. But it is a star of good will, a star of progress for mankind, a star of greater happiness and less hardship, a star of international good will, and above all, a star of peace. May the months to come carry us forward in the rays of that hope" (Zim, Lerner, and Rolfes, 9). It was expected that new technology would help to bring on this better future, and the progress of technology was embodied in the rapid progression of cars in the Futurama. The exhibit sped time past contemporary crises just as it increased the traveling speed of the automobile to 100 miles per hour. Stated differently, the problems of the "modern world" were linked to the problem of traffic congestion, so superhighways, by creating "a free flowing movement of people and goods," could resolve the nation's problems and bring "prosperity." [Fotsch, 65-67]

General Motors Building at New York World's Fair



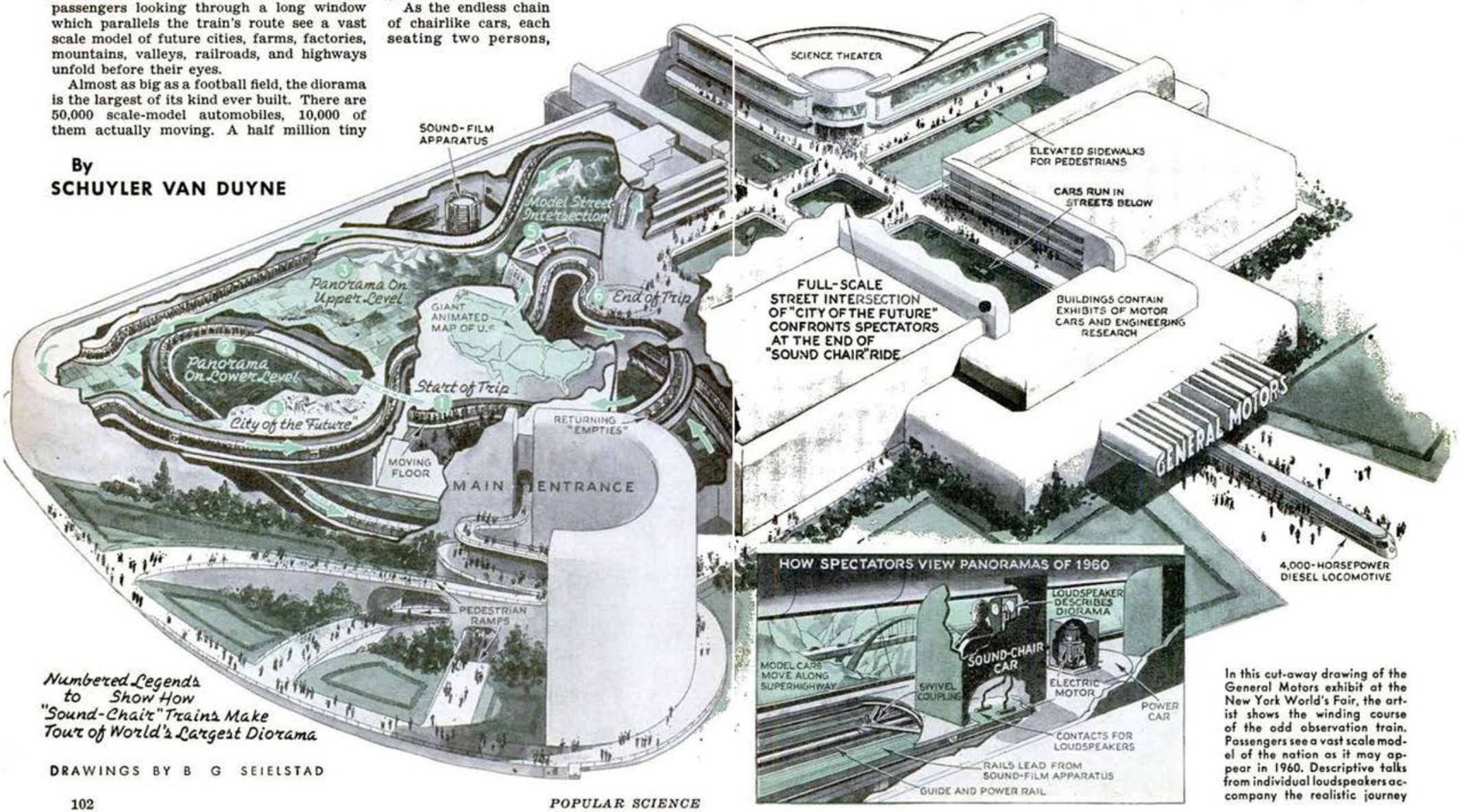
THIS MAP of the General Motors Exhibit Building, Highways and Horizons, shows the location of the principal exhibits described in this folder. You may find it helpful in locating individual displays or in revisiting those that have proved particularly interesting to you. Additional information or directions may be obtained from the attendants.

RIDING a twentieth-century, sound-equipped "magic carpet" across a miniature America of the year 1960! That is the daily experience of thousands of visitors to the General Motors exhibit at the New York World's Fair. Comfortably seated in chairs that form an endless, 300-car train, 600 passengers looking through a long window which parallels the train's route see a vast scale model of future cities, farms, factories, mountains, valleys, railroads, and highways unfold before their eyes.

Almost as big as a football field, the diorama is the largest of its kind ever built. There are 50,000 scale-model automobiles, 10,000 of them actually moving. A half million tiny buildings comprise its many cities and villages. Snow-covered mountains are crossed, and deep ravines explored, before the spectators come to the end of the preview of what the nation's "Highways and Horizons," as the spectacle is named, may well look like twenty years from today.

As the endless chain of chairlike cars, each seating two persons, twists and winds through the air-conditioned passageway flanking the huge "futurama," loudspeakers built into the chair backs bring to the spectators a descriptive talk explaining the exhibit. To make this possible, expert sound engineers were called in to develop and build one of the most complicated public-address systems ever devised. So sensitive is its twenty-ton sound mechanism that it had to be set in huge blocks of rubber to guard it from vibration, and virtually shut up in an

By
SCHUYLER VAN DUYNE



Numbered Legends to Show How "Sound-Chair" Trains Make Tour of World's Largest Diorama

DRAWINGS BY B G SEIELSTAD

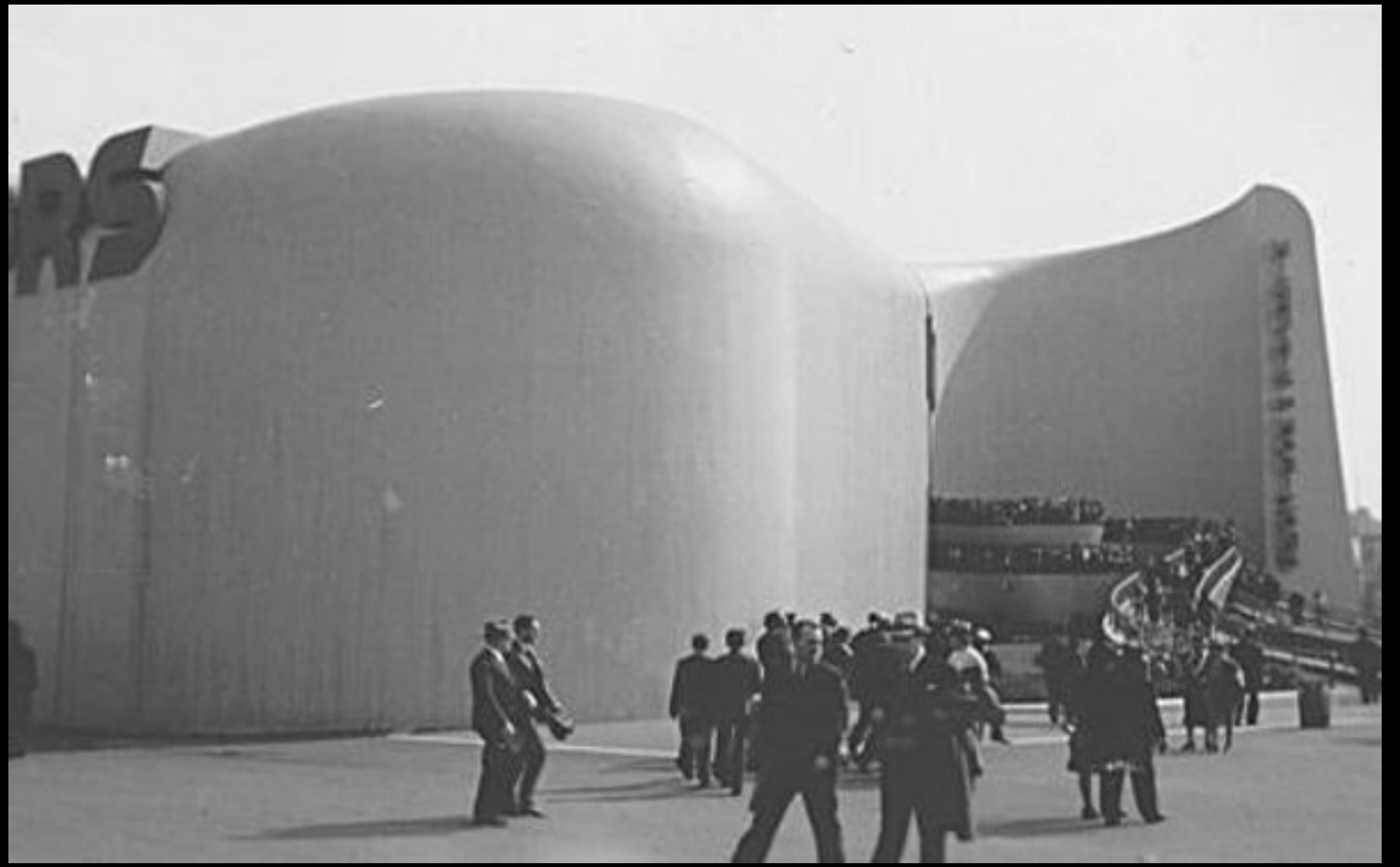
In this cut-away drawing of the General Motors exhibit at the New York World's Fair, the artist shows the winding course of the odd observation train. Passengers see a vast scale model of the nation as it may appear in 1960. Descriptive talks from individual loudspeakers accompany the realistic journey

An article in *Popular Science* magazine, which illustrates visually the inner workings of the exhibit, describes it with the same fascination that might be directed at an efficient factory:

Each sound track, a separate recording of the talk describing the diorama, is synchronized to the movement of a group of four chairs and is transmitted to the built-in loudspeakers by an ingenious system of 'third rails' and pick-up shoes beneath the cars. Thus, each spectator hears a running description of the exhibit perfectly timed to the progress of the chair in which he is sitting. (Van Duyne 104)

This article parallels the goal of the exhibit and the fair as a whole to make people more comfortable and familiar with new technologies. But the uncritical acceptance of mechanization in everyday life and the simple pleasures that it can create is precisely what concerned Horkheimer and Adorno. The exhibit that Geddes hoped would encourage people to become active and "demand a comprehensive, basic solution to a comprehensive, basic problem" (11) might actually make visitors more passive, according to Horkheimer and Adorno. [Fotsch, 82]

GENERAL MOTORS



The aerial journey was simulated by an 18-minute ride on a conveyor system, carrying 552 seated spectators at a time, covering a winding path a third of a mile long through the model. Along with light, sound and color effects the ride moved at a rate of approximately 120 ft (37 m) per minute or 1.36 mph (2.19 km/h), allowing spectators to look down through a continuous curved pane of glass towards the model.

The consensus Gelernter imagines existed at the World's Fair challenged, ironically, by one of the founders of the theme committee, Lewis Mumford. Although Mumford supported the redirection of people to planned small-scale towns, his vision of the economy was antithetical to the expansionism of General Motors. According to biographer Donald Miller:

Mumford was not unaware of the role technology could play in reducing poverty; poverty was more dehumanizing, in his view, than any machine. Nonetheless, he continued to describe the good life in non- material terms, and to advocate constraints on economic growth, even at a time when one out of five American workers was unemployed.... Mumford's proposed stationary state challenged the standard American approach to social justice-an approach emphasizing expansion rather than fair division (296).

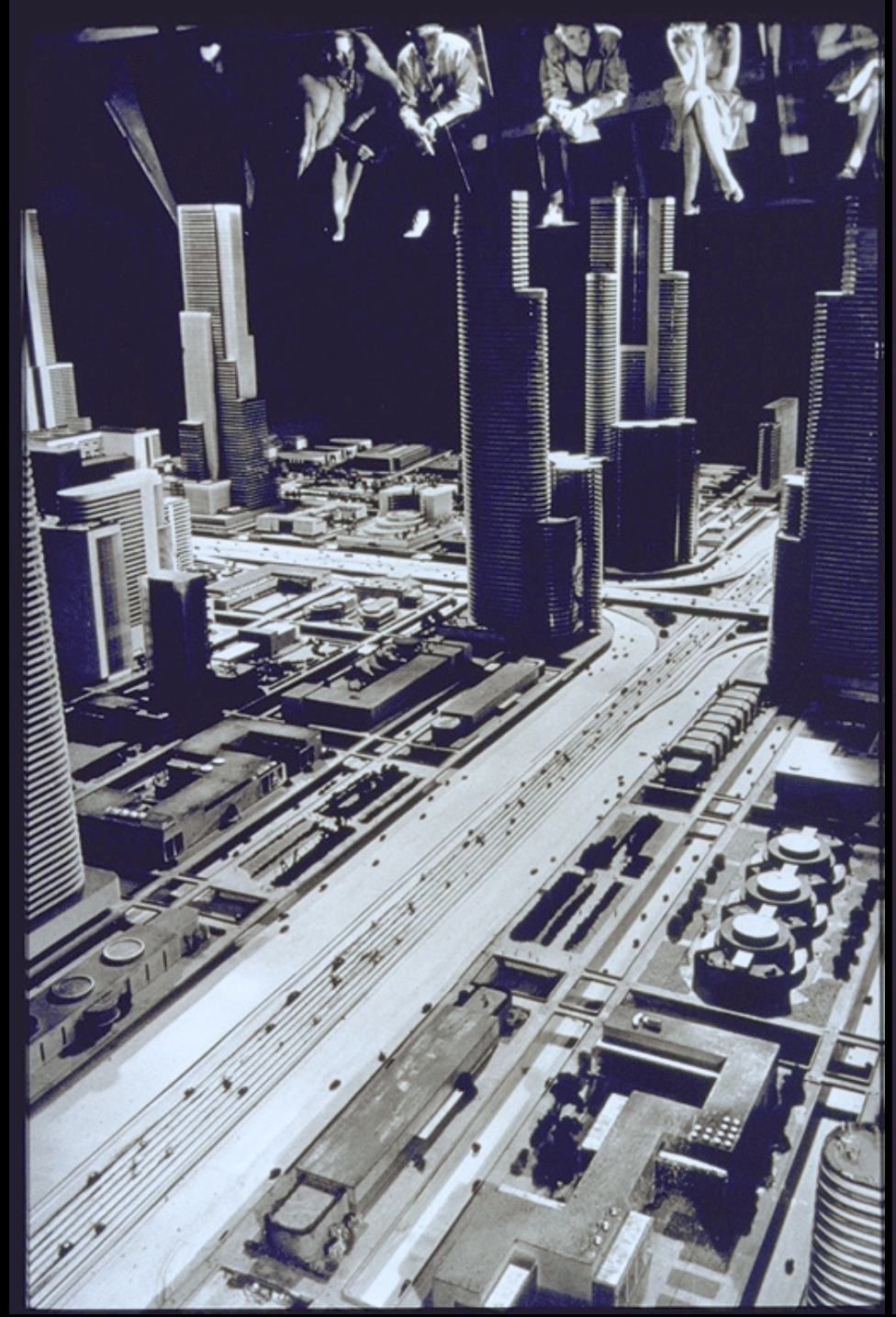
What is meant by the critique of consensus?

What is the “consensus”?

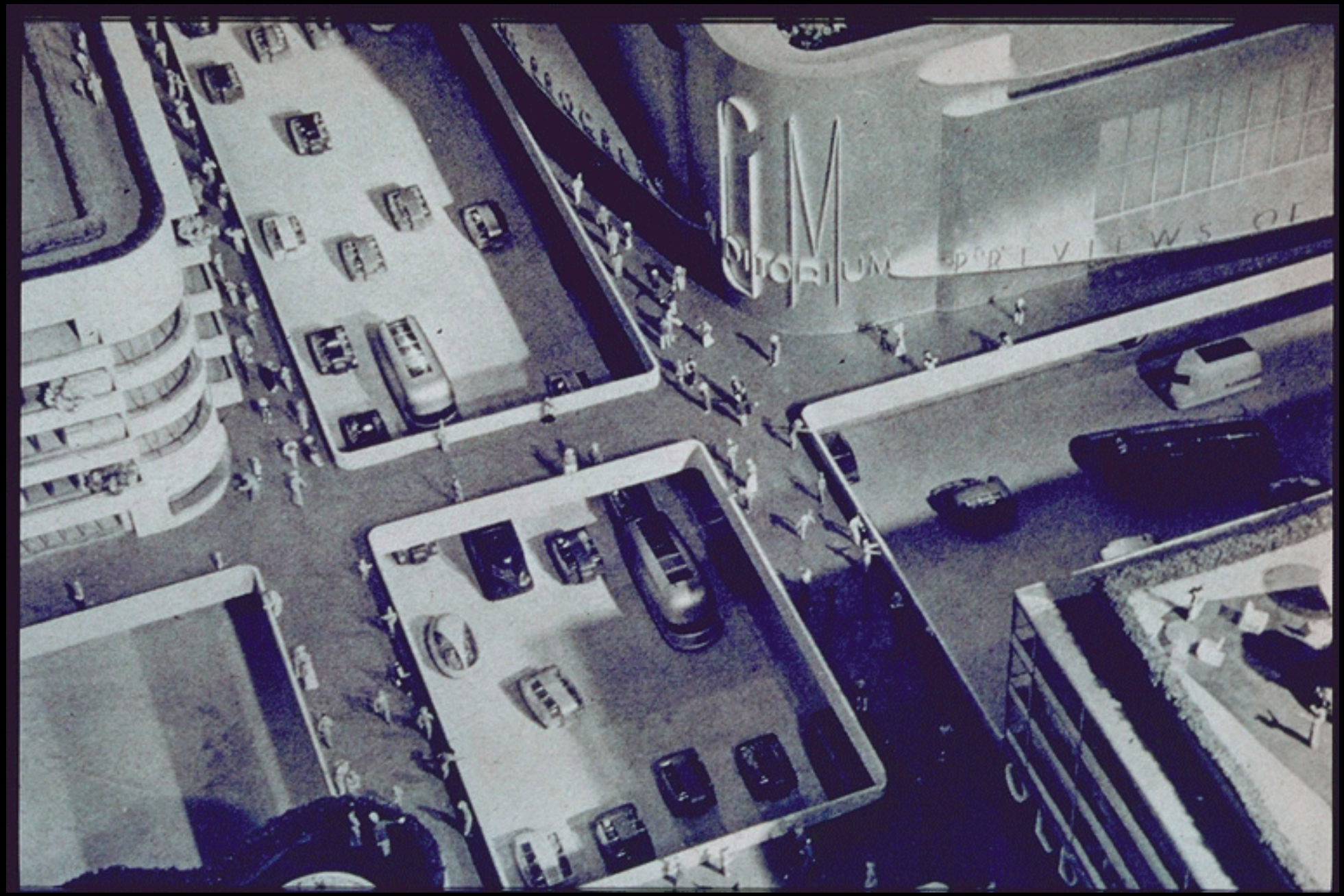
Who are the critics of the consensus?

Futurama was an element of what Horkheimer and Adorno labeled the "culture industry." They argued that mass-produced culture had been standardized in the pursuit of profit to appeal large audience. Moreover, the formulaic and mechanical products the culture industry created continuity between mechanized labor the modern workplace and leisure. Consequently, the culture industry created a distraction that prevented critical reflection about organization of society. "[Amusement] is sought after as an escape from the mechanized work process.... But at the same time mechanization has such power over man's leisure and happiness, profoundly determines the manufacture of amusement goods, his experiences are inevitably afterimages of the work process (137). This connection between the work process and amusement can clearly be found in Futurama. [Fotsch, 81]

What is the “culture industry”?



Two 14-lane express highways cross in 1960



GM
AUDITORIUM

I
HAVE SEEN
THE
FUTURE

Conventional cities within the industrial period are defined by densely packed city centers and zoning, which in the best scenarios, preserve green spaces for pedestrians and organizes transportation and mobility (automobiles, trains, buses, pedestrians, etc.) by way of zoning and regulation.

According to Fotsch, what was the general attitude of organizers, designers, and industrialists associated with the 1939 World's Fair toward the then conventional densely packed centralized city?

What does the typical city look like today? In the US? In Europe? In Brazil? In India? In China? In Pakistan? In Mexico?