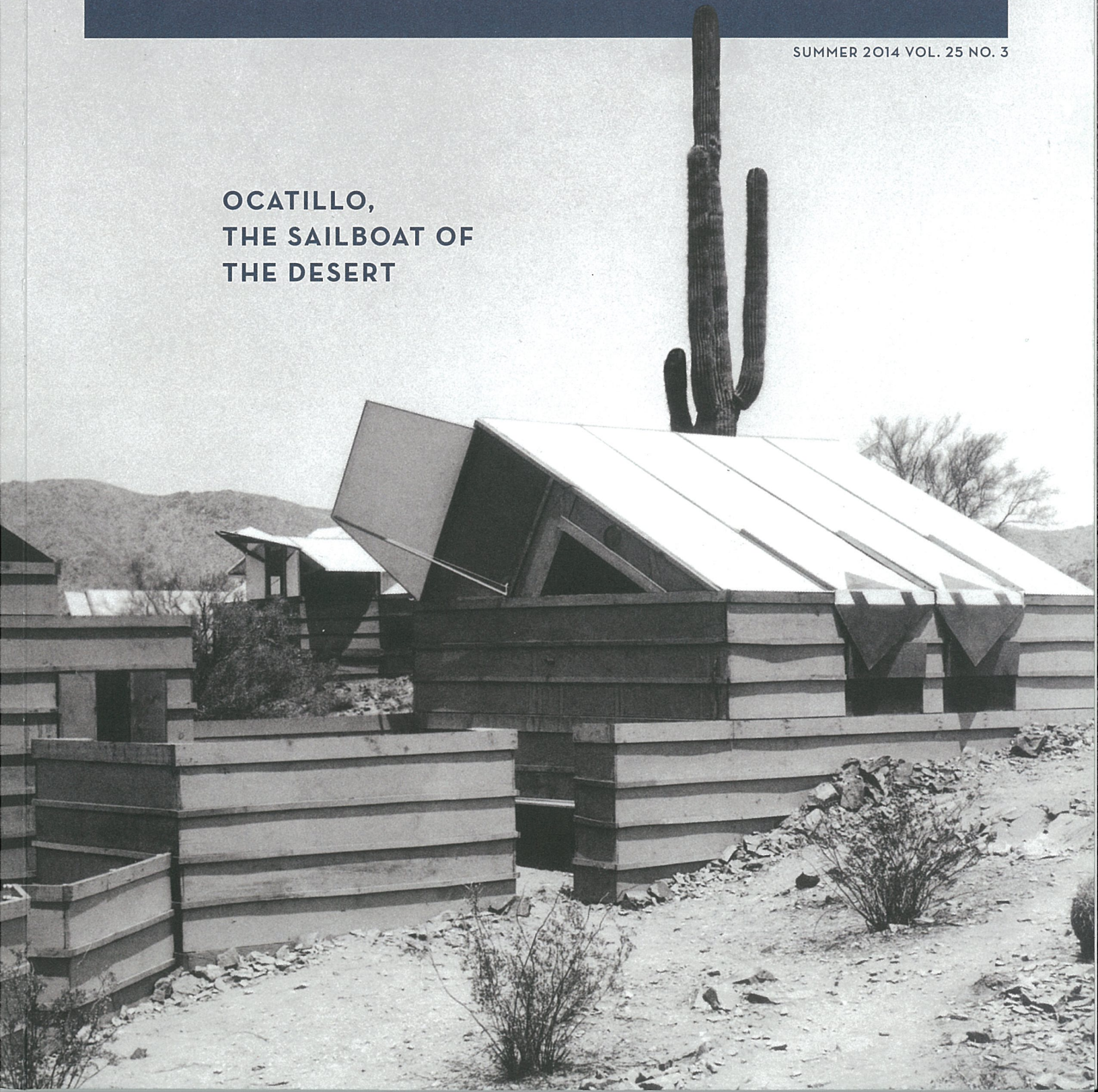
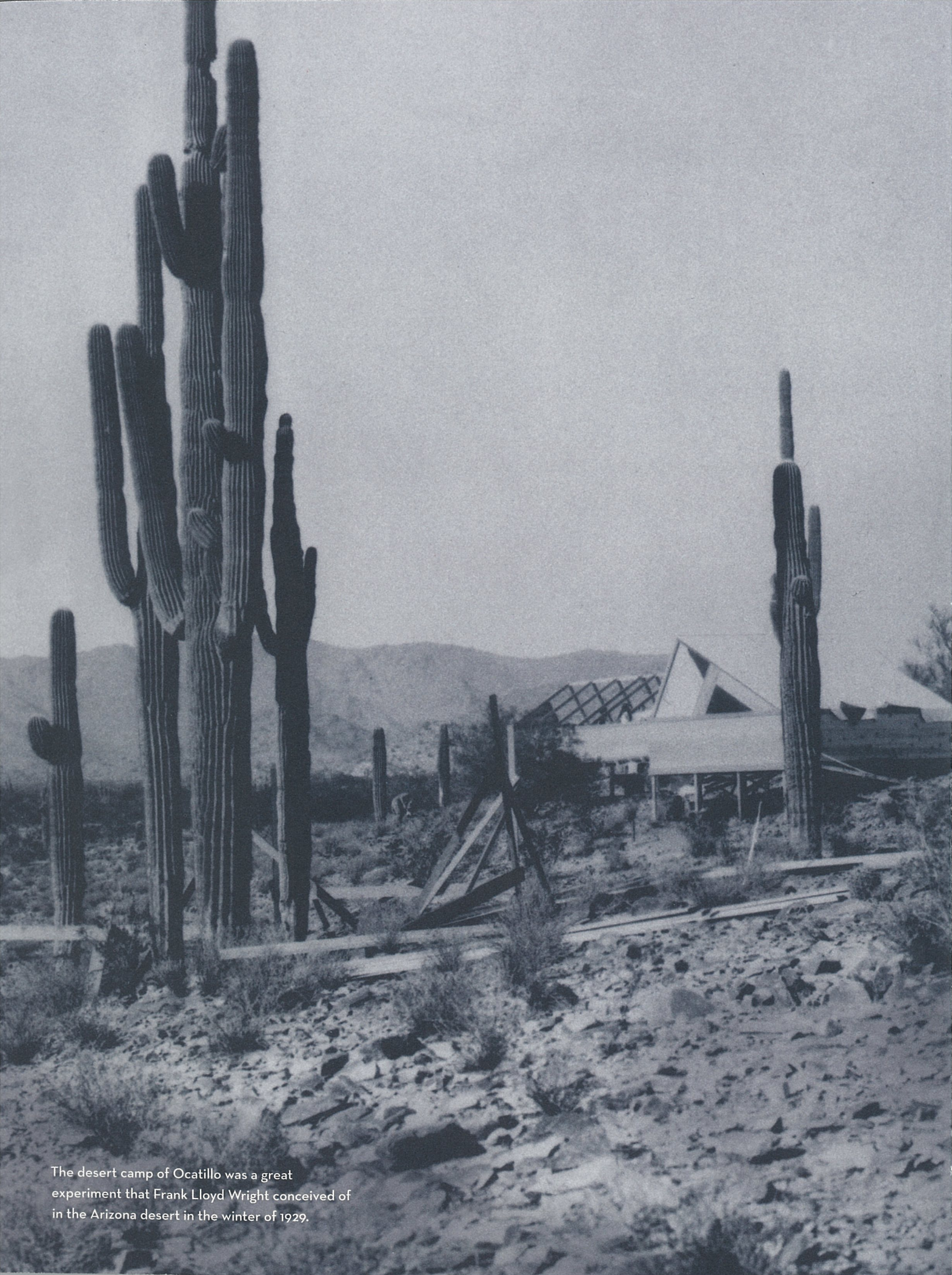


FRANK LLOYD WRIGHT QUARTERLY

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OCATILLO,
THE SAILBOAT OF
THE DESERT





The desert camp of Ocatillo was a great experiment that Frank Lloyd Wright conceived of in the Arizona desert in the winter of 1929.

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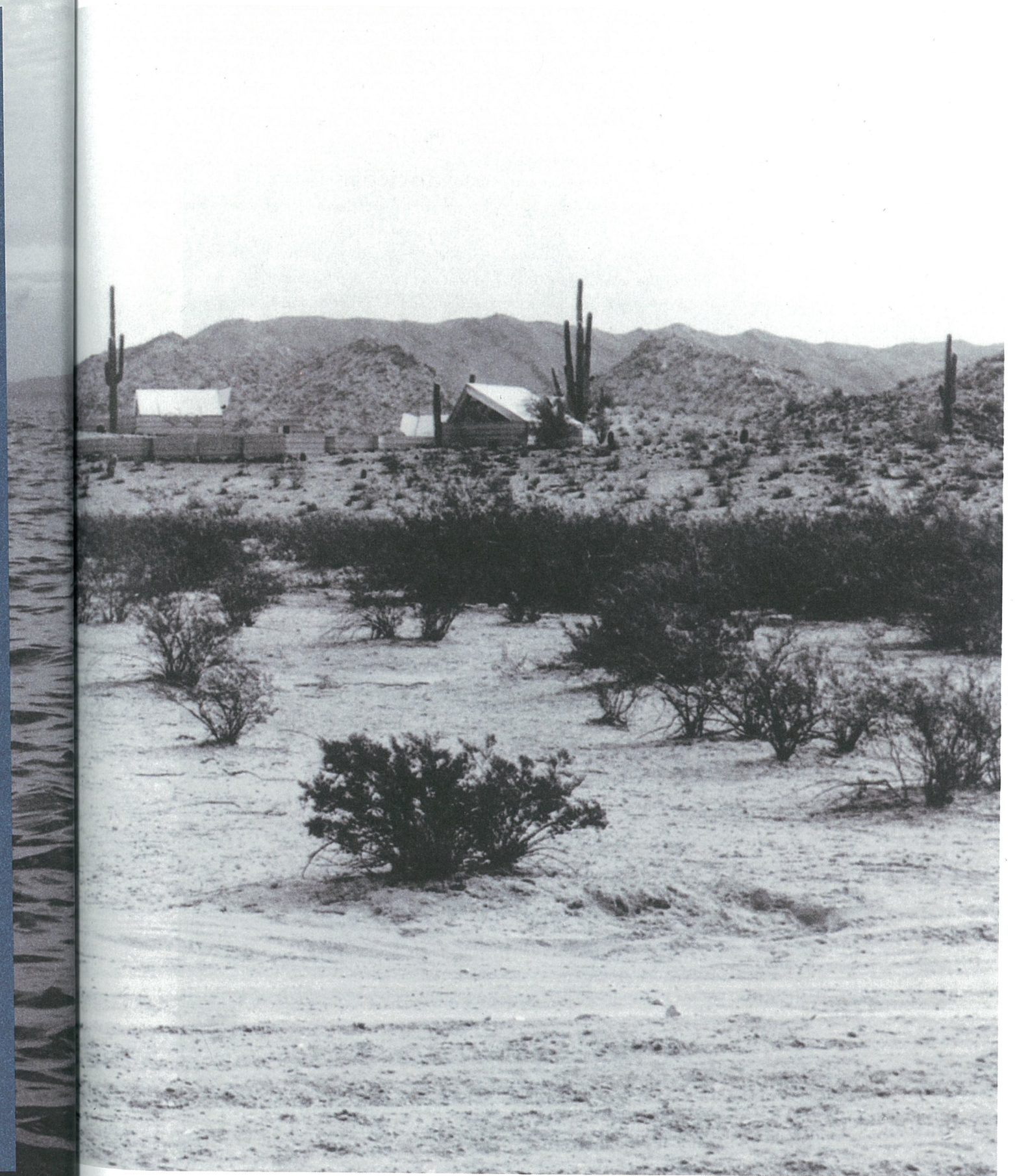
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OCATILLO, THE SAILBOAT OF THE DESERT

BY MIGUEL DE LOZAR



BELOW
Frank Lloyd Wright
surveys construction
of Ocatillo.

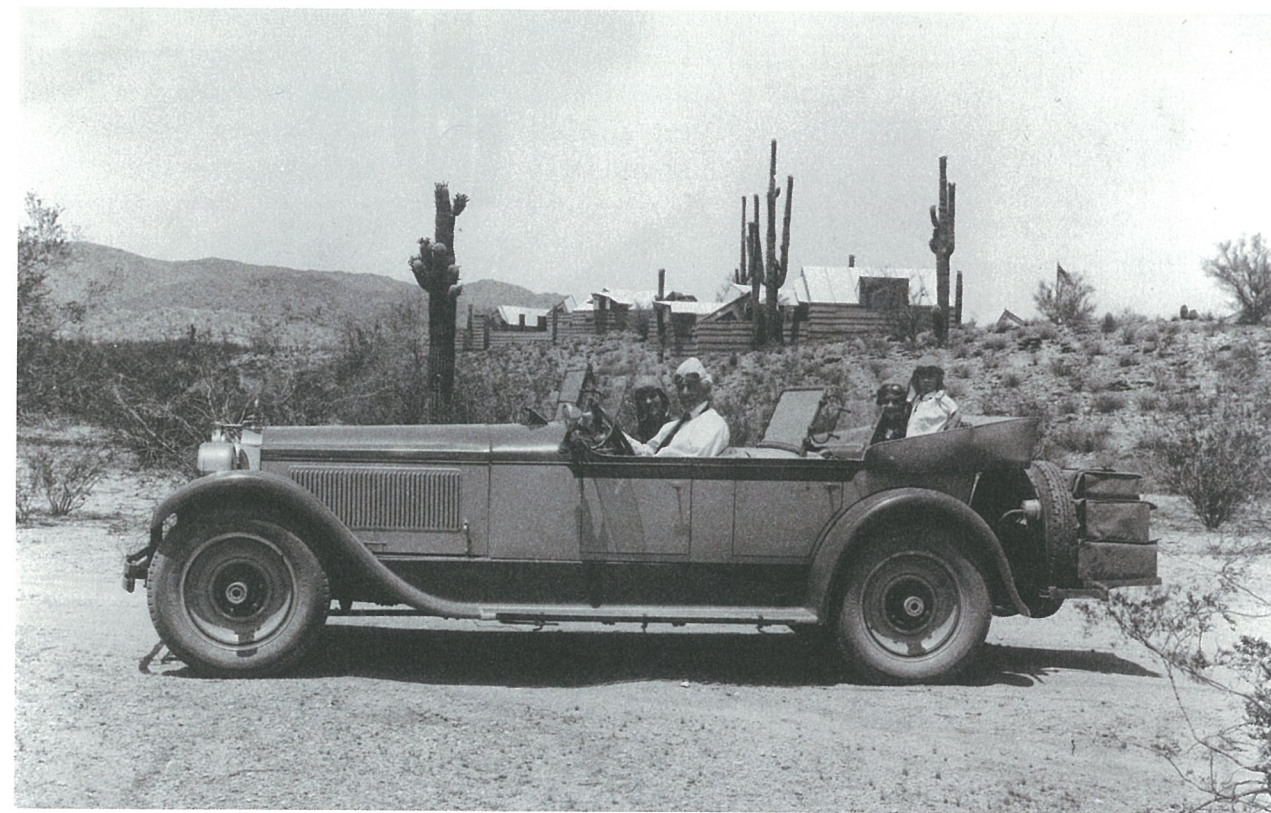
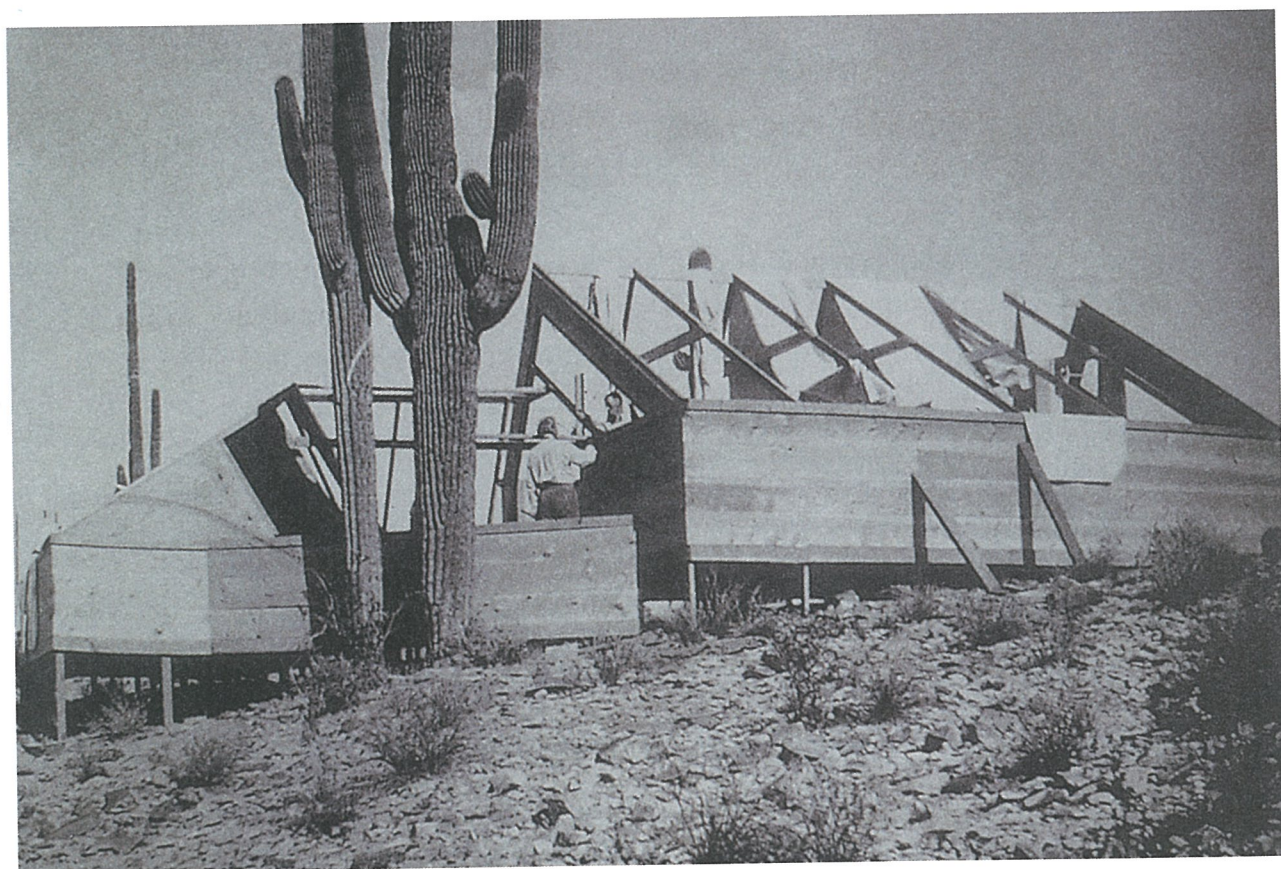
In the winter of 1929, Frank Lloyd Wright and a group of students embarked on a great community adventure, building a compact camp in the middle of Arizona's desert, where they would work and live for several months. Ocatillo, the name Frank Lloyd Wright gave to his desert camp, was conceived in one afternoon and built in six short weeks. The freedom and spontaneity of its conception, the frugality imposed by the lack of resources, and the idiosyncrasies of the project, make Ocatillo an excellent study in the intense creativity informing Wright's architecture.

The messianic character of Wright's life is revealed in a work that the master, along with his disciples, built as a manifesto of the new American architecture. Ocatillo is the camp of a pioneer in search of new territories, both intellectual and physical. Facing the new architecture imported from Europe at the time, Wright was still looking for what should be the new American architecture, one in stronger contact and relationship with its environ-

ment, able to feed on the energy taken from the wind, without being blinded by the power of the machine. At Ocatillo, Wright would have the opportunity to experiment with seminal concepts of what his architecture would be in the future.

OCATILLO RECONSTRUCTED

Except for the floor plan and the photographs from that period that helped preserve Ocatillo's image to this day, no other graphical information of the camp exists. The elevations, sections, and construction details, if they ever did indeed exist, have not survived. To understand the building of the camp it has become necessary to make a planimetric reconstruction of the site. In the absence of elevations and sections, it becomes possible to analyze the camp from the constructive module that served as its basis: 1x10 inch boards. From historic photographs it is possible to see shadow lines marked by horizontal slats and measure the different heights of the buildings to determine the topography of the ground. With



this knowledge, it is possible to extrapolate the elevations of the different buildings that formed the camp, studying, at the same time, the ventilation and access systems.

THE PRIMITIVE TENT

Frank Lloyd Wright looked back at the distant past to help lay the foundation of Ocatillo's unique architecture:

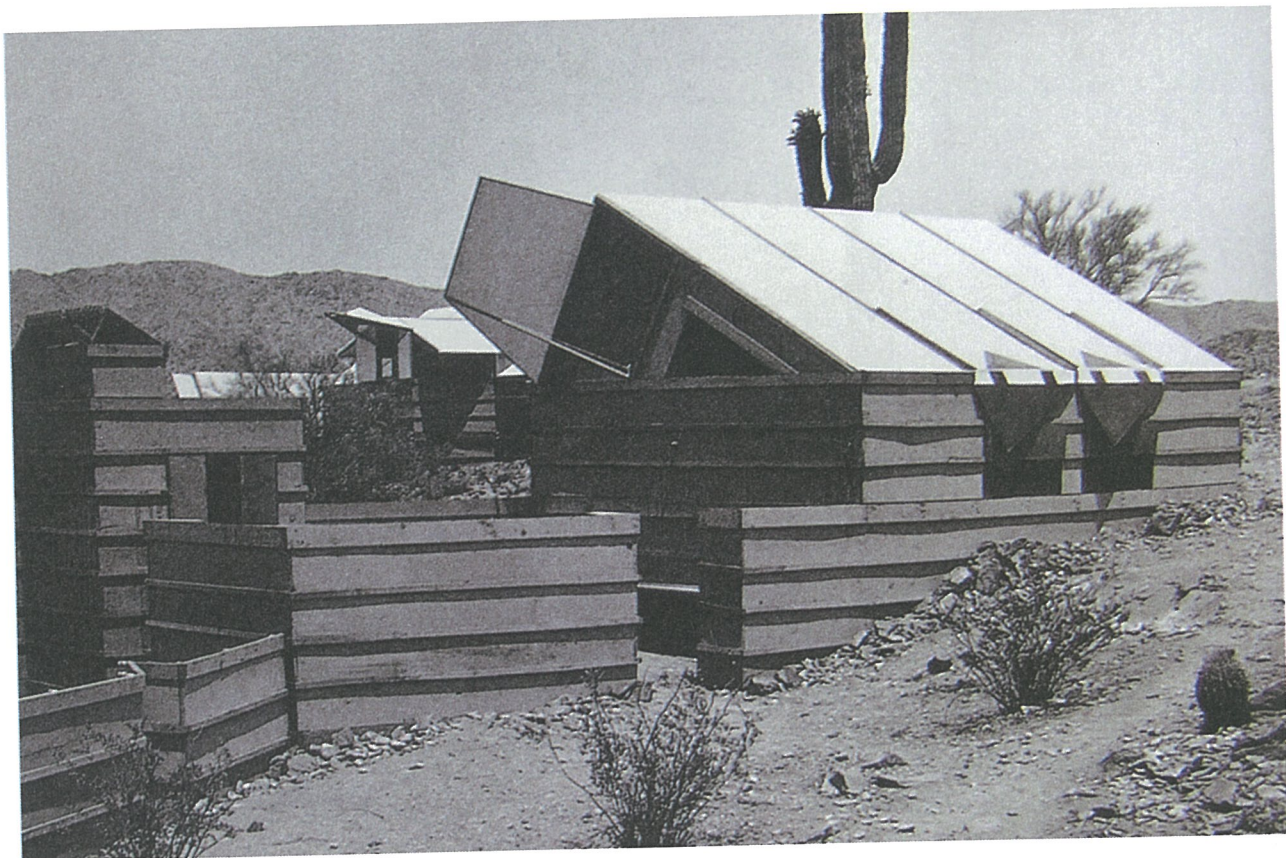
Go back far enough in time, Mankind was divided into cave-dwelling, agrarians and wandering tribes of hunter-warriors; and we might find the wanderer swinging from branch to branch in the leafy bower of the tree, insured by the curl at the end of his tail, while the more stolid lover of the wall, lurked, for safety, hidden in some hole in the ground or in a cave: the ape?...The cave-dweller became cliff-dweller. He began to build cities. Establishment was his idea. His God was a malicious murderer. His own statue, made by himself more terrible than himself, was really

his God; a God also hiding away. He erected his God into a mysterious covenant. When he could, he made his God of gold. He still does. But his swifter, more mobile brother devised a more adaptable and elusive dwelling place—the folding tent...He was the adventurer, His God a spirit: like a wind, devastating or beneficent as he was himself...¹

For Wright, the tent builder nomad represented the democrat, embodying the values of spirituality and freedom, while the evil and cowardly caveman, deep in the earth, was the expression of the most reactionary and undemocratic sectors of society. The return to a primitive state of nature offered Wright the possibility to tell the essential in architecture rather than the accessory, something especially necessary in a time when Wright saw the world, in general, and architecture, in particular, sunk in a worrying state of degeneration. In a letter that he wrote to Fowler McCormick, one of his future Taliesin West

ABOVE
Wright with wife,
Olgivanna and
two daughters,
riding in their
brand-new Packard
Phaeton in front
of Ocatillo camp.

¹ Wright, Frank Lloyd. *The Living City*, Horizon Press, New York, 1958.



ABOVE
The structures at
Ocatillo resembled
tents dotting the
desert landscape.

neighbors, Wright points out the importance that this return to origins had in the construction of Taliesin West, a building that, in a large measure, is the direct heir of Ocatillo's camp:

*Dear Fowler,
Replying to your kind note...You are perfectly right in feeling the primitive in Taliesin West. In the ancient days of the race men were close to nature as a child to his mother. They were naturally inspired and Taught by her forms. They had no choice. Sophistication came with Science and what we call education or warp to wean them away from the simplicity of that. Now, Mankind, as a degeneracy looms, needs the refreshment afforded by a conscious return to the verities of being returning to Nature not only in that obvious sense but with more prophetic understanding and appreciation.²*

Wright proposes a multiple stage evolution, over which different human groups would belong to different ways of living—cave, cabin, or tent. It is clear from his architectural leanings at Ocatillo (and then Taliesin West) that his preference is for the nomad, and for the building belonging to him—the tent. Wright gets support from Henry David Thoreau, the transcendentalist philosopher who wrote *Walden* while living in a small cabin, but who had expressed, in some passages of this work, a preference for an even lighter architecture.

However, if one designs to construct a dwelling house, it behooves him to exercise a little Yankee shrewdness, lest after all he find himself in a work-house, a labyrinth without a clue, a museum, an almshouse, a prison, or a splendid mausoleum instead. Consider first how slight a shelter is absolutely necessary.

2. Brooks Pfeiffer, Bruce. *Frank Lloyd Wright. Taliesin West*. Yukio Futu-gawa ed., Tokyo, 2002.

I have seen Penobscot Indians, in this town, living in tents of thin cotton cloth, while the snow was nearly a foot deep around them, and I thought that they would be glad to have it deeper to keep out the wind.³

Wright would ultimately refer to Ocatillo's constructions as cabins, though the archetype would not so much resemble the farmer's hut as the nomadic tent that enables its owner to enjoy maximum freedom thanks to extreme lightness. For Wright, this theoretical reflection manifests itself in his architecture, with textile cover becoming the main character, revealing unambiguously the architect's thoughts. In the Ocatillo camp construction, Wright shows one of his most intense, free, and vital moments. The Ocatillo camp is where Wright discovered the opportunity to build his own *Walden*. What Thoreau found in a landscape known to him since his childhood—the pond and its forest environment—Wright discovered in the dramatic scenery of Arizona's desert at a turning point in his life.

THE FIVE RESOURCES

All through his autobiography, Wright repeats that his architecture was not the result of chance, his good hand as an artist, or a number of good ideas for each project. What really gave strength to his work were the fundamental principles upon which it was constructed. Wright reflected, "...not one building great or small but was the working out of some single-minded far-reached idea, the practical demonstration of many principles at work and for that reason are as of record, not one has yet been lost to the record."⁴

Wright revealed his five resources extracted from a new understanding of materials, new construction processes, and a new conception of space. That revelation was not so much about explaining new techniques

through architecture, but getting a correct use of the new constructive resources that allowed architecture to acquire new value. Wright's architecture showed itself less rigid without a formalist brace fixing the outcome.

The Ocatillo camp is where Wright discovered the opportunity to build his own *Walden*.

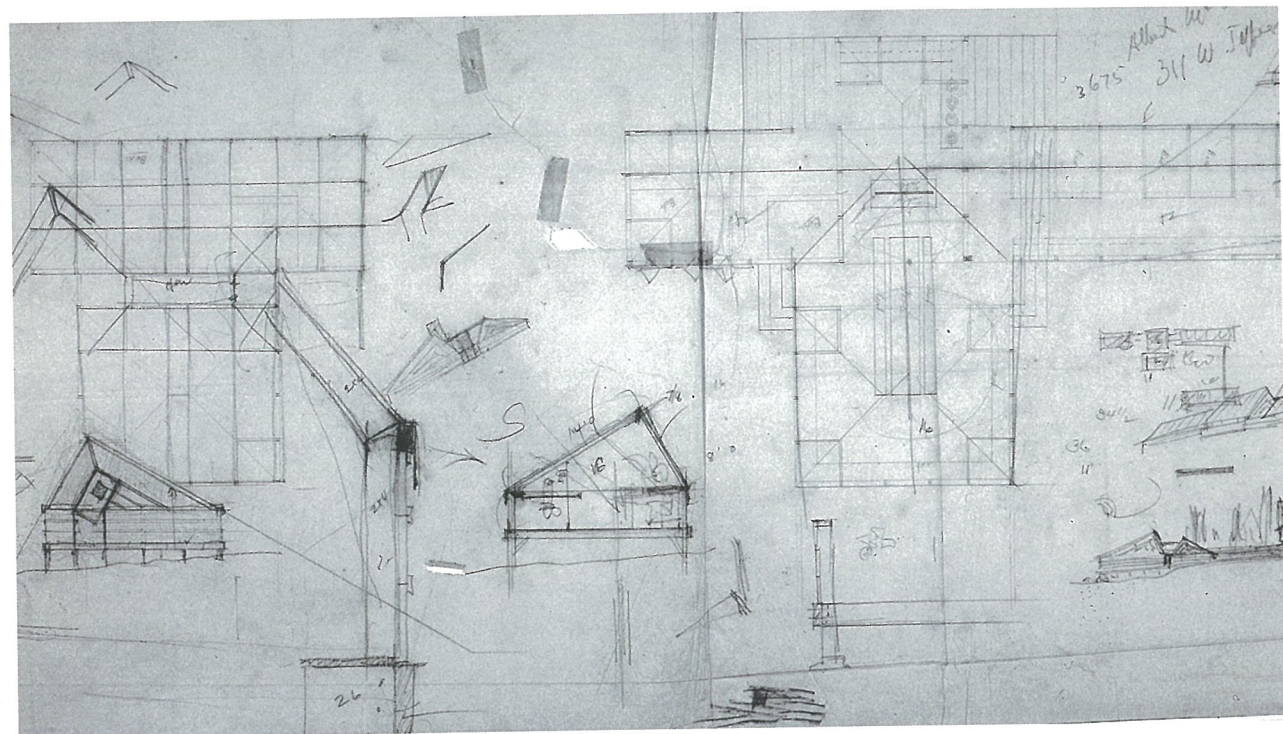
The five resources in which Wright anchors his architecture are: Space, understood as "the sense of the within as Reality;" Glass, "air in air to keep air out or keep it in;" Tension, "a new standard means of spanning spaces by way of strands of steel;" Materials, "with their nature understood and revealed" in the building; and, finally, Integral Ornament, "a spiritual element not less real than the first four resources." Among them, the first and the last (Space and Integral Ornament) stand out. In search of that "sense of the within as Reality"⁵ a new understanding of Space is discovered that is not possible without new materials, without glass, reinforced concrete or steel and, obviously, without a new ability to understand and feel these materials:

And this dawning sense of the Within as reality, seen as Nature. Before long, by way of glass, the garden will be the building, as much as the building is the garden. Walls are vanishing. The cave is disappearing. Walls themselves will become as windows, and windows as we know them will be seen no more. Ceilings will become as window-walls, too, often enough. The textile may now be used as a beautiful robe for space, an attribute of architecture instead of the decorator's camouflage.⁶

3. Thoreau, Henry David. *Walden*. Houghton, Mifflin and Company, Cambridge, 1897.

4. Wright, Frank Lloyd. *An Autobiography*. Horizon Press, New York, 1977.

5-6 Wright, Frank Lloyd. *An Autobiography*. Horizon Press, New York, 1977.



TOP LEFT
Using a plan originally made for another project, Wright outlined some sketches for Ocatillo. This included an elevation and a section of a cabin-tent, details of the various joints of the wooden structure and views of the camp.



BOTTOM LEFT
Vladimir Karfik walks the grounds of Ocatillo.

Integral Ornament became a new attempt to unify building through a language that expressed the will of materials, structure, and the different spaces that make up the building. In its application, it was a smooth demonstration of Wrightian resources. "Architecture is now integral architecture only when Plasticity is a genuine expression of actual construction just as the articulate line and surface of the hand are expression of the structure of the hand."⁷

THE SAILBOAT OF THE DESERT, AN IDEAL OF LIGHTNESS

Wright understood these five resources in the ideal of lightness:

*The feudal dwellings were little masonry caverns. If more pretentious they were at best great caves. Thus viewed in the perspective of this new ideal of lightness and strength conquering space, we must conceive this old architecture a sculptured block of building material as hollowed out within. Or we cannot imagine anyone living in it at all.*⁸

While the concept of textile architecture and tissue was already recognized in his early works for such structures as the Millard House, it was not until Ocatillo that Wright first used authentic textile covers for buildings, achieving a radically light architecture. Ocatillo's building is the construction of a sailboat. The ideal of lightness is expressed in this way in the establishment of a free organism, nomadic, encouraged by the strength of the wind. Wright saw in the sailboat the embodiment of an organic architecture that was free, light, and connected to nature. Extracting the energy and source of understanding of the world around it as the sailboat does with the wind, Ocatillo was built employing white tarps that served as covering and sails, setting a real boat deck on platforms that came off the ground, both inside and outside of the cabins. The use of materials commonly

associated with a sailboat (wood and canvas) to raise the camp and the description of the camp's construction method in seamen's language throughout his autobiography shows Wright's connection to voyage of freedom on his desert sea.

Ocatillo might be considered Wright's most enthusiastic example of building closest to an ideal of lightness, existing in time as not only lightweight, but also ephemeral. It would become an architecture that once used, allowed the site to return to its original state.

*Usually we spend so much too much to make buildings "last," as we say. Unqualified to build, we are still busy making caves for cave-dweller survivals...So rather than ponderous permanent blunders, until we learn more of good appropriate building, why not ephemera as preliminary study, say?*⁹

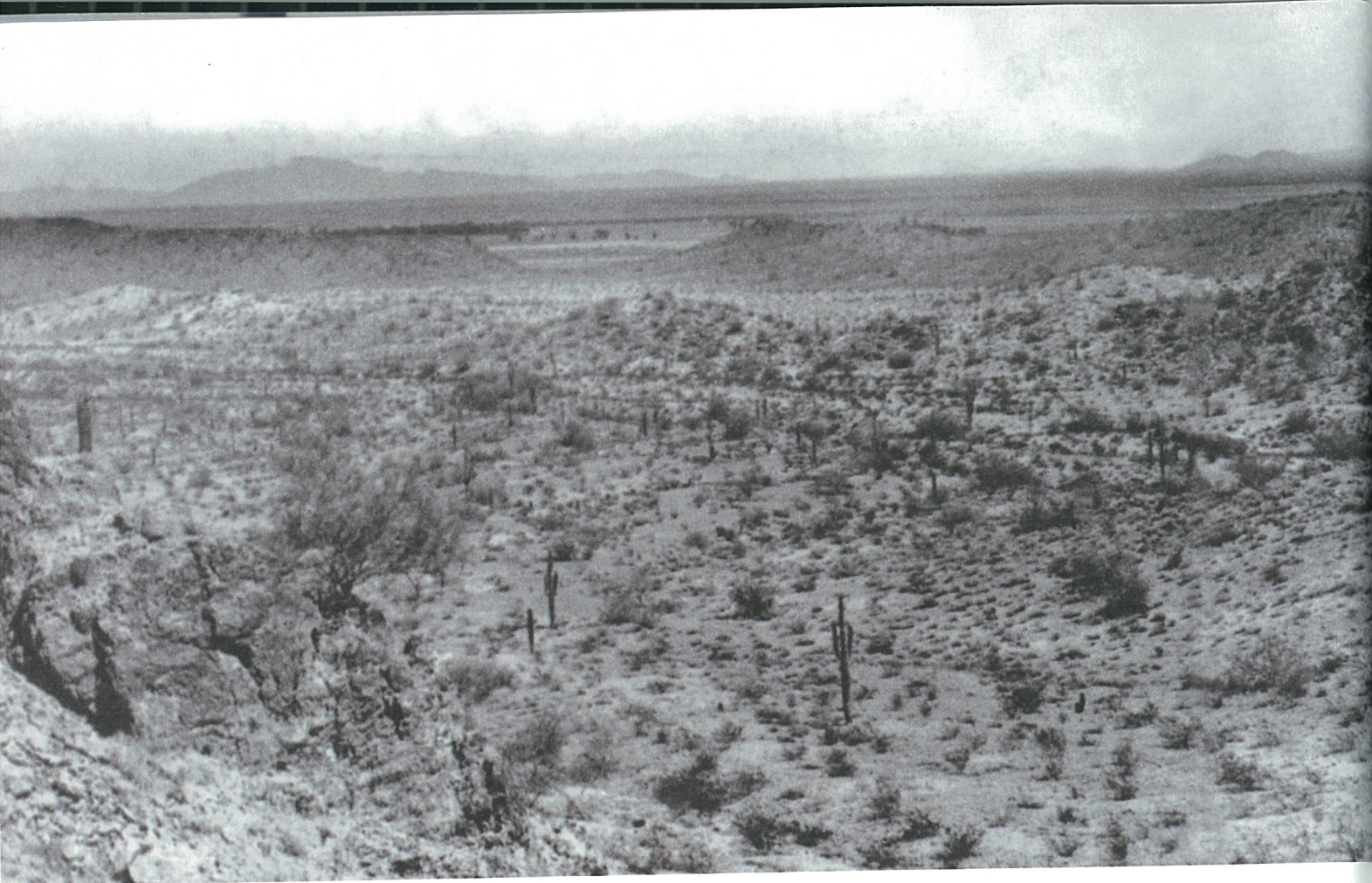
Wright saw in the sailboat the embodiment of an organic architecture that was free, light, and connected to nature.

Ocatillo was an experiment, a place where freedom to investigate gave way to minimize building need. Having gone through a long period of crisis in previous years, Wright lived one of his greater creative and personal moments of freedom at Ocatillo. It was a rebirth linked to a very intense experience of nature, living in the outdoors, sparingly, in a still untouched area and under extreme conditions. Ocatillo, like the sailboat on an endless sea, is the symbol of Wright's freedom regained.

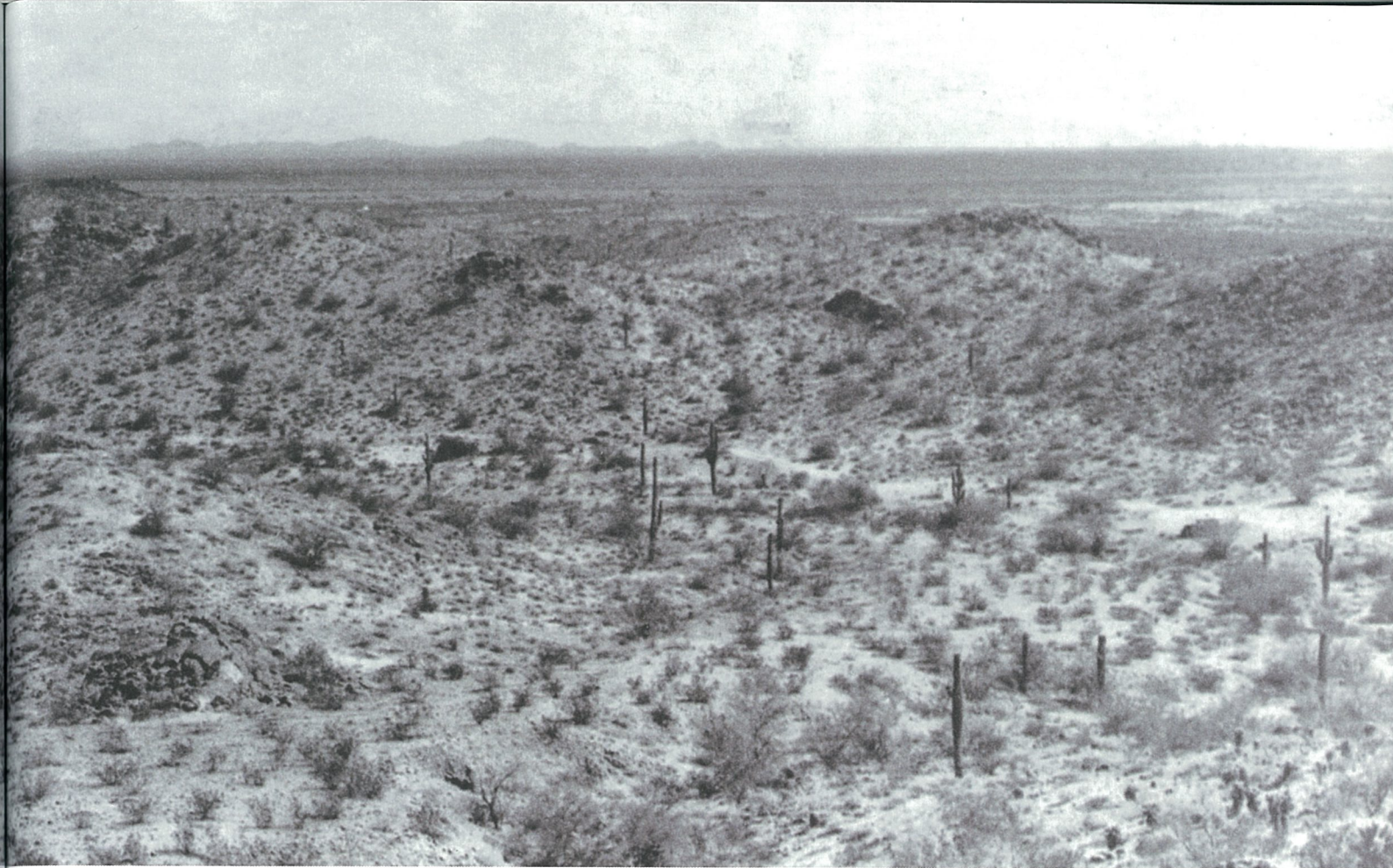
CHRONOLOGY

The chronology around the Ocatillo camp construction is not certain. Frank Lloyd

7-9. Wright, Frank Lloyd. *An Autobiography*. Horizon Press, New York, 1977



Ocatillo is the camp of a pioneer in search of



new territories, both intellectual & physical.





ABOVE
Lloyd Wright plays
piano inside the
Wright's living room
at Ocatillo.

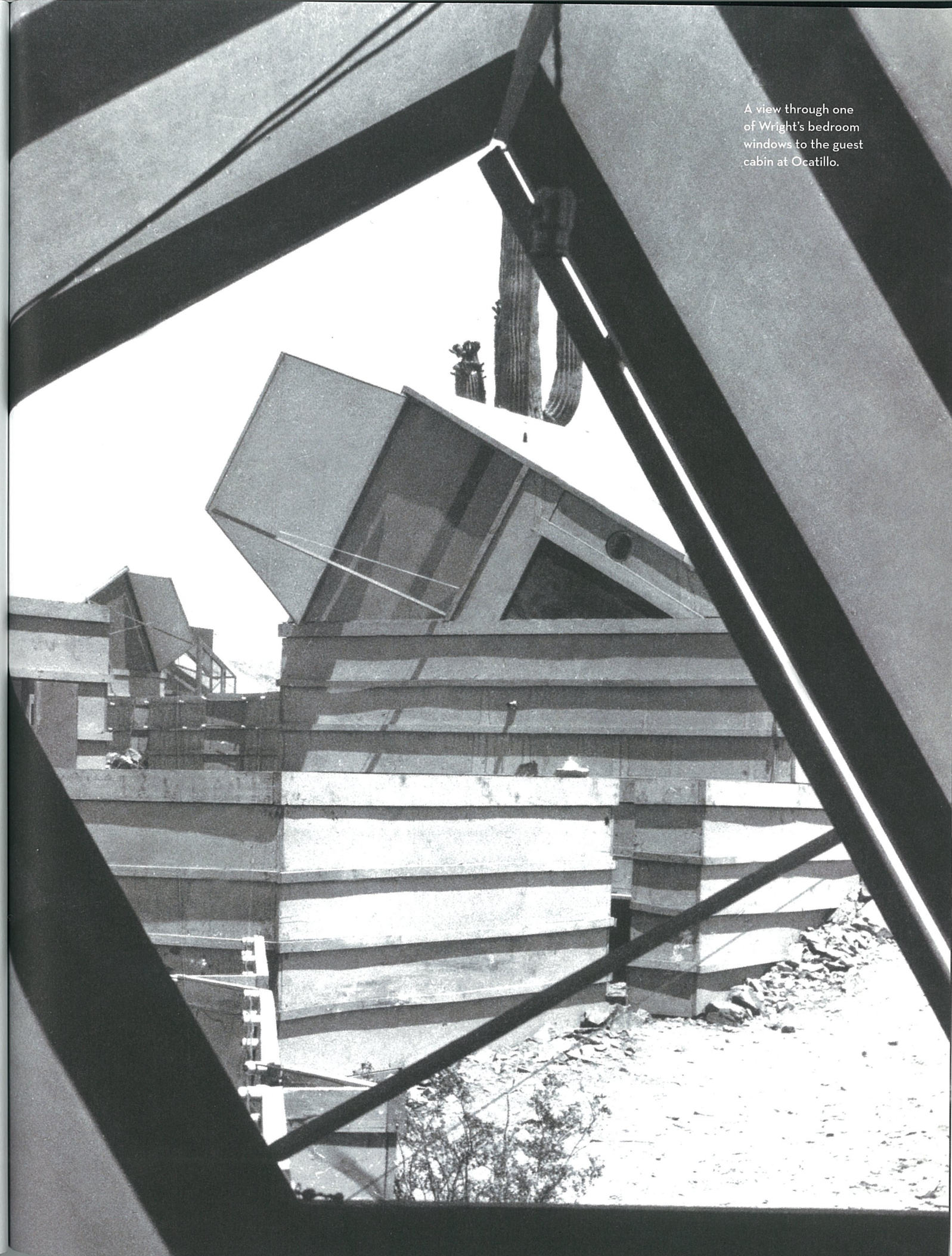
Wright himself dated the trip to Arizona and the subsequent camp construction alternatively in January 1927 and January 1928.¹⁰ Bruno Zevi takes the date of 1927 as good and is the one he gives in his book on the complete works of Wright.¹¹ Bruce Brooks, himself a member of the Taliesin Fellowship in the last years of the master's life, dates Wright's stay in the desert between late 1928 and March 1929, placing in 1927 a first stay with his family in Phoenix (Arizona) to work on the Arizona Biltmore Hotel.

It follows that this last date in 1929 is the most likely to be correct. Ocatillo was used for only one season, from winter to spring, not inhabited again due to the abandonment of the project that was in its origin: the San Marcos

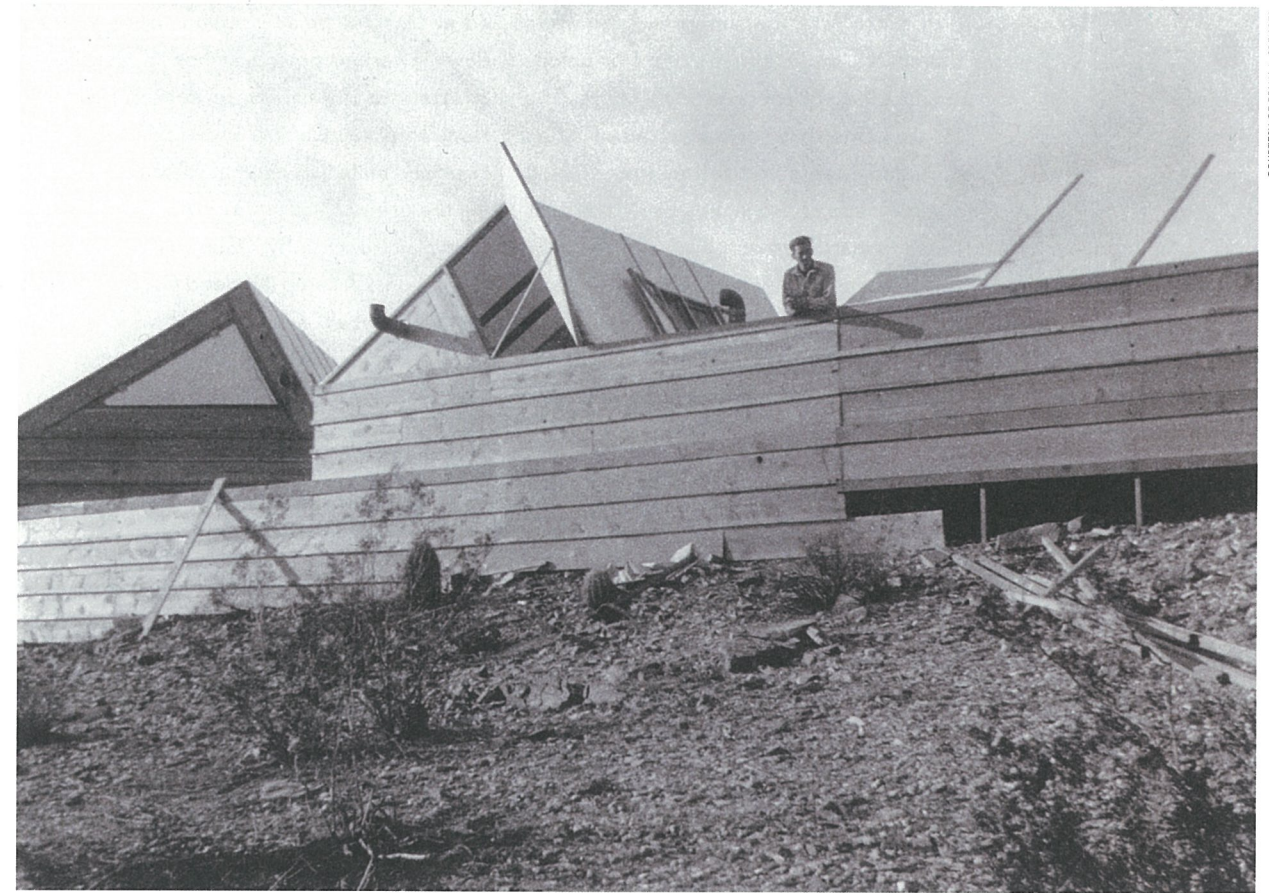
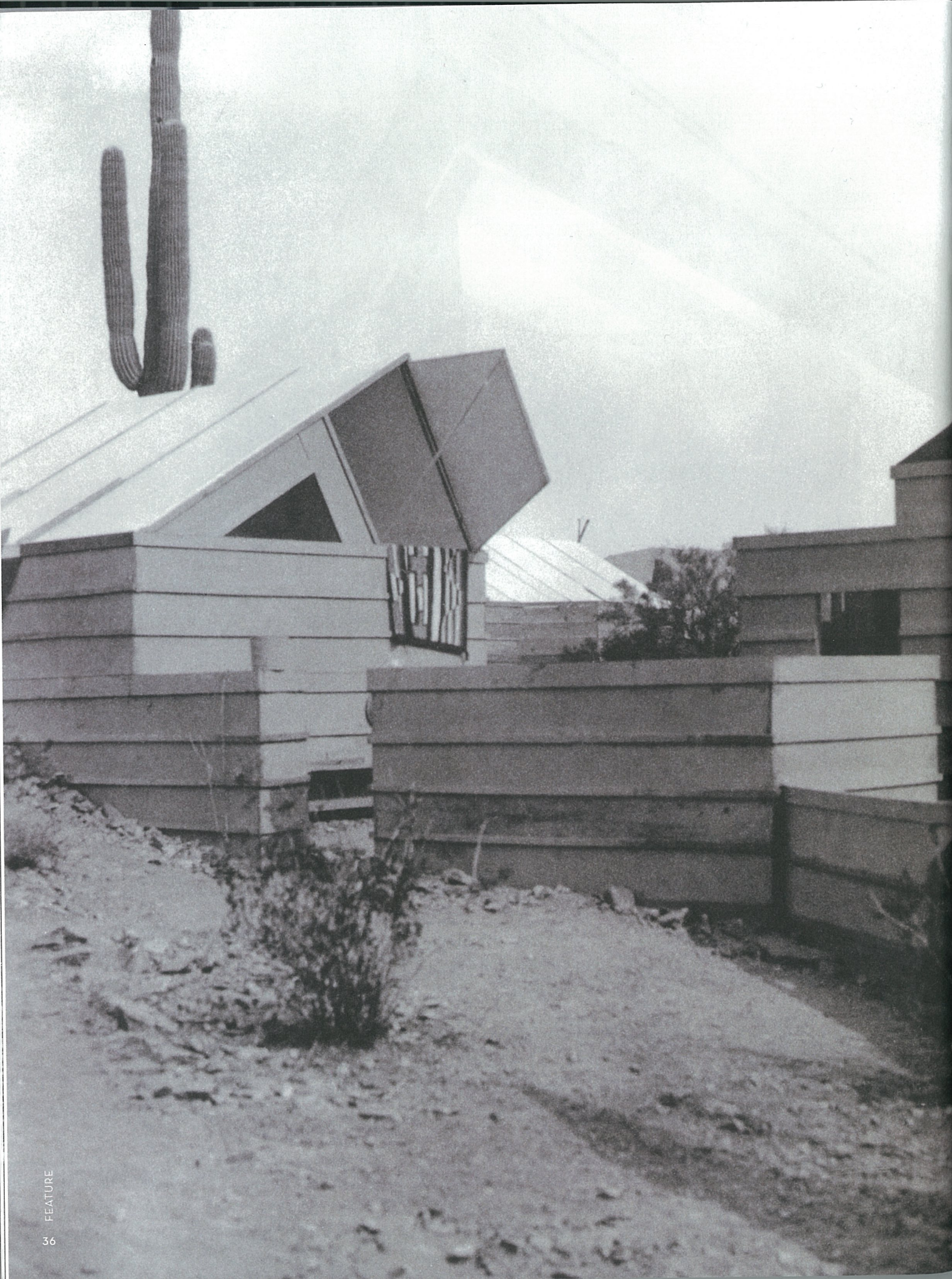
resort in the Desert, whose chief promoter was Dr. Alexander Chandler. Due to the stock market crash of the fall of 1929, Dr. Chandler had to abandon the construction of his resort, making the preceding winter into spring of 1929 the season of the camp's use. With this understanding, the camp construction would have begun in January 1929 and the stay in the camp would last until May 1929, when the desert heat, and the proliferation of snakes, forced the group to leave Ocatillo. With the camp's abandonment, Native Americans from the region would eventually dismantle the buildings that remained standing, removing any trace of the camp. Nine years later, in 1938, Wright would return to the same desert to build what would be his final resting place: Taliesin West.

10. Wright, Frank Lloyd. *An Autobiography*. Horizon Press, New York, 1977.

11. Zevi, Bruno. *Frank Lloyd Wright. Obras y proyectos*. 8th ed. Gustavo Gili, Barcelona, 2004.



A view through one
of Wright's bedroom
windows to the guest
cabin at Ocatillo.



COURTESY OF BRIAN A. SPENCER.

CONSTRUCTION PROCESS

While the graphic information available on Ocatillo is scarce, it is possible to extrapolate its construction by studying other projects designed by Wright at that same time, possibly even during his stay in the camp. Referring to the San Marcos Water Gardens designed for Dr. Alexander Chandler the same year of Wright's stay in Ocatillo, it is evident that the use of the tarpaulin and wood structure system used in the camp was a method employed by Wright during this period. Around the same time, Wright also designed a temporary accommodation camp for migrant workers who came to Chandler, the city created by Dr. Chandler himself, to work in his cotton fields. Though this project was not built, preliminary studies detail a construction system very similar to that used in Ocatillo and are

available to use as reference when studying Ocatillo's construction.

Using a plan made for another project, Wright outlined some sketches for Ocatillo: an elevation and a section of one of the cabin-tents, details of the various joints of the wooden structure, and views of the camp.

The construction system used in all these examples is based on a lightweight timber frame, with wood paneling in the plinth, and covered with hemp canvas. According to Wright's autobiography, the wood used for the construction of the camp was 1x10 redwood boards and strips measuring 2x2 inches and 2x4 inches. Analyzing photographs of the camp, three different types of strips can be observed: 2x2, 2x4, and 2x6 inches. 2x4

ABOVE
Cy Janke looks over one of the fence walls surrounding the camp.

LEFT
A saguaro towers over the buildings at Ocatillo.

RIGHT ABOVE
Vladimir Karfik and
Henry Klumb, two
members of Frank
Lloyd Wright's
entourage at Ocatillo.

RIGHT BELOW
Ocatillo was arranged
as a space for knowledge
and work, where the
most elevated activities
occupied a privileged
position, while the
most basic ones were
tossed out.

slats were used to lift the supporting structure of the whole: the supports, the rafters of the covers, and elements of rafter unions that serve as stiffeners of the whole. The base platforms that served as raised floors for the cabin-tents and terraces were built on beams made of 2x6 inches slats. On them, 1x10 inch boards were placed as flooring. With the same 1x10 inch boards a plinth was risen that, from the ground to the top of the cover, wrapped the cabin-tents and extended to the fence that defined the site of the camp. Between every two boards 2x2 inch slats were placed as joint covers in both the fence and in the cabins, stiffening the fence, while also emphasizing horizontality. To top the fence or to mark the transition between the plinth and the cover in the cabin-tents, a 2x4 inch slat was placed. Likewise, 2x6 inch slats were positioned to show the situation of the base platforms all along the compound. To achieve a fence that was self-supporting, Wright chose to use horizontal supports in place of support poles that would have been used to make the fence rigid. By doing so, Wright created a vibrant zigzagging line, not unlike the that of the outline of a saguaro, the giant desert cactus, constituting a fully desert-integrated architecture.

Wright put great care in the planning of Ocatillo's thermal comfort, despite limited means available.

The timber frame joints, as in the balloon frame system, were finished using nails. This simple solution allowed a high speed of construction coupled with low cost. Joints that required a degree of freedom, such as windows and doors, were finished with rubber. Along with rubber, ropes were used, further-

ing the seaman language that Wright adopted at Ocatillo. Small wooden slats held windows in various positions allowing the desert breeze into the cabins, or kept desert dust from entering. Canvas and timber were the two main materials used at Ocatillo, eliminating the use of glass in windows. Wright wrote in his autobiography, "Glass is not for this type of desert camp if indeed glass belongs in the Desert at all." Glass would have also been a huge expense, standing completely outside the spirit of frugality that characterized this constructive experiment.

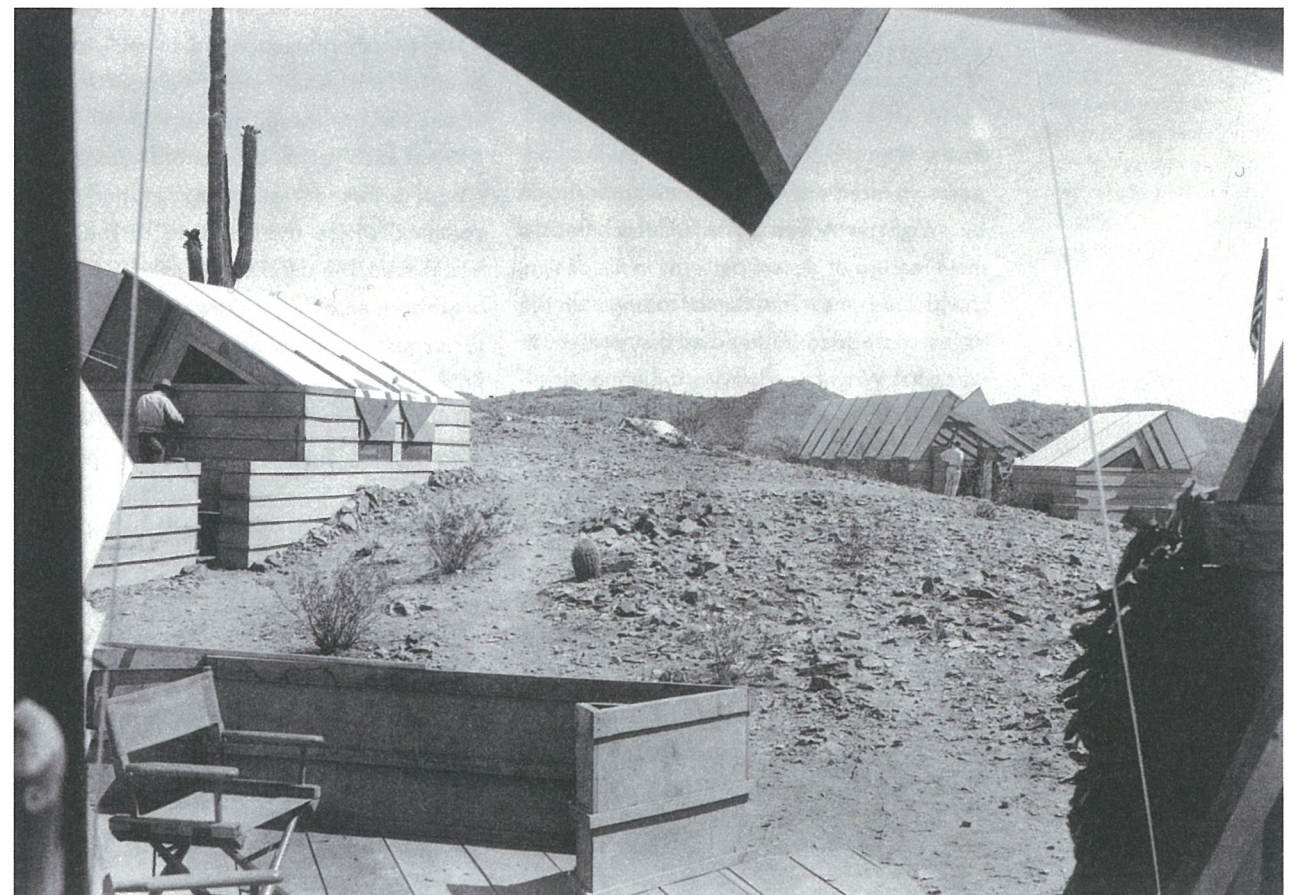
To cross-ventilate the cabins, small openings were built in the floor at the height of the base platform. A double cover had been planned in the event of having to use the camp in the warmer months, but it was ultimately never deployed with the camp's abandonment. Wright put great care in the planning of Ocatillo's thermal comfort, despite limited means available. This is the same architect who installed one of the first mechanical air treatments in The Larkin Administration Building (1906). Wright understood that even without any mechanical means, creating a well-tempered environment was always a priority. Reyner Banham reinforces Wright's significance in creating environmental harmony in saying that Frank Lloyd Wright, "by any standards, must be accounted the first master of the architecture of the well-tempered environment."¹²

COMPOSITIVE PROCESSES

*I sat down in a cold, vacant office upstairs in the little town offices to make the plans. The shivering boys stood around me watching, handing me the tools. We set up drawing boards on boxes. It was cold...The scheme was soon ready. Next morning we started in to build the first camp. In fact we ate breakfast at the campsite as the frost came out of the air and a great red sun-disc rose over a sublime spectacle of desert mountain ranges.*¹³

12. Reyner Banham, *The Architecture of Well-Tempered Environment*. Chicago, University of Chicago Press, 1969.

13. Wright, Frank Lloyd. *An Autobiography*. Horizon Press, New York, 1977.



COURTESY OF BRIAN A. SPENCER

The speed with which Ocatillo was developed by Wright and his faithful companions speaks to his authority and command, but also to his spontaneity and freedom in developing a project. This free spirit made Ocatillo a testing field and would result in significant findings used in later projects, especially at Taliesin West. Ocatillo can be remembered as an example of what Wright called natural architecture, a structure that blended into the desert to become part of it. In the composition of the camp, there were elements of the landscape where it was inserted: desert mountains, the giant saguaro cactus, the Ocotillo, whose flower gives name to the camp.

The interior of cabins would reveal one of the most important discoveries made by Wright at Ocatillo...canvas.

In the saguaro, the desert cactus that appears so often drawn in projects undertaken by Wright in Arizona, the architect finds a main feature of desert patterns in his design: the dotted line. The dotted outline of the saguaro, studded by needles that protect it, was what Wright was looking for, a line vibrating with the bright light of the desert. In Ocatillo, he accomplishes this by the construction of the self-supporting fence that defined the perimeter of activity.

In the Ocotillo flowers, scarlet and red, like the red square with which he signs his works, Wright found another way to integrate the camp in the desert. Painted in the same scarlet color as the flower, the eccentric triangles of the canvas spoilers used as windows counterpoint the white tarpaulin covering the

buildings. Wright would compare the camp to a huge group of scarlet-winged butterflies, another image signifying lightness and freedom. At Ocatillo, the Wrightian concept of Integral Ornament became fundamental when integrating the building into its surroundings.

Another element of this Integral Ornament were the slats that emphasized the horizontality of the ensemble. Horizontality became a basic element of making Ocatillo part of the desert for Wright. Besides possessing a certain defensive character against desert animals such as snakes, horizontality highlighted the character of the camp. This character of self-sufficiency inherent to Wright, and based on transcendentalist philosophy of Thoreau and Emerson, among others, is also reflected in the construction of the camp.

Ocatillo was arranged as a space for knowledge and work, where the most elevated activities occupied a privileged position, while the most basic ones were tossed out. Its arrangement responded to an isosceles triangle, with each of its vertices located at each of the three chimneys of the camp. Around each vertex different functions were grouped. In the easternmost corner of the complex, where the entrance to the camp was placed, the different areas of work were organized: an office, a drawing room, a patio for experimentation, and the safe to protect finished designs. Alongside this work area were the bedrooms for apprentices. Associated with the entrance, but outside the compound, was the garage for vehicles. Around the westernmost corner, the dining hall and kitchen congregated with their respective spaces for their service. Finally, spaces reserved for Wright and his family, as well as for the guests, were located at the southern end of the camp. To strengthen the unity of each cluster Wright established a connection between the construction of each vertex by terraces. These terraces, like the floor of the



cabins, were raised to protect against snakes and other desert animals. The entire camp seemed to take off from the ground, appearing as a sailboat cruising the desert. From the terrace that made this boat's deck, the desert horizon reached out barren and vast as the ocean's surface.

Except for the living room and a small bedroom for the Wright family, the rest of the enclosed buildings were oriented so there was no direct south or north-facing side. Bruce Brooks Pfeiffer explained that Wright did this whenever he could to prevent the buildings from having a permanently cold or hot side. By avoiding a direct north-south orientation, Wright managed to get sun and shade into all the rooms throughout the year.

The interior of cabins would reveal one of the most important discoveries made by Wright at Ocatillo. The diffused light filtered through the white canvas covers seemed "so enjoyable and sympathetic to the desert."¹⁴

Windows were also made from fabric, going up or down to regulate the flow of air inside. Together with these flaps, scarlet color painted fabric triangles dotted the camp. This color was not only seen from outside but also from the inside with scarlet hues filtered through the canvas, enriching the cabins' interior light. Wright, with minimal resources, achieved the highest quality of interior space: a controlled and smooth living space full of nuanced light. Wright did not just employ color in the fabric of these covers, but he also

ABOVE
The living room at Taliesin West is a direct nod to the spaces that Wright created at Ocatillo for retreat and experimentation.

¹⁴ Wright, Frank Lloyd. *An Autobiography*. Horizon Press, New York, 1977

BELOW

The great hall at the SC Johnson Administration building, where filtered light is reminiscent of Ocatillo.



painted the wood in the fencing and cabins with diluted pink watercolors, integrating Ocatillo with the desert.

OCATILLO AS A SEED FOR THE FUTURE

Wright's love for the desert became his enduring passion after the experience of living at Ocatillo. The construction of Taliesin West, nine years later, in that same desert, marked a return to the paradise found in Arizona after his first adventure. Two main features in the construction of Taliesin West refer directly to Ocatillo: the use of white tarpaulin and the diagonal composition of the whole ensemble. The deep impression that desert light filtered through white fabric canvas covers at Ocatillo left on Wright was seen on a larger scale

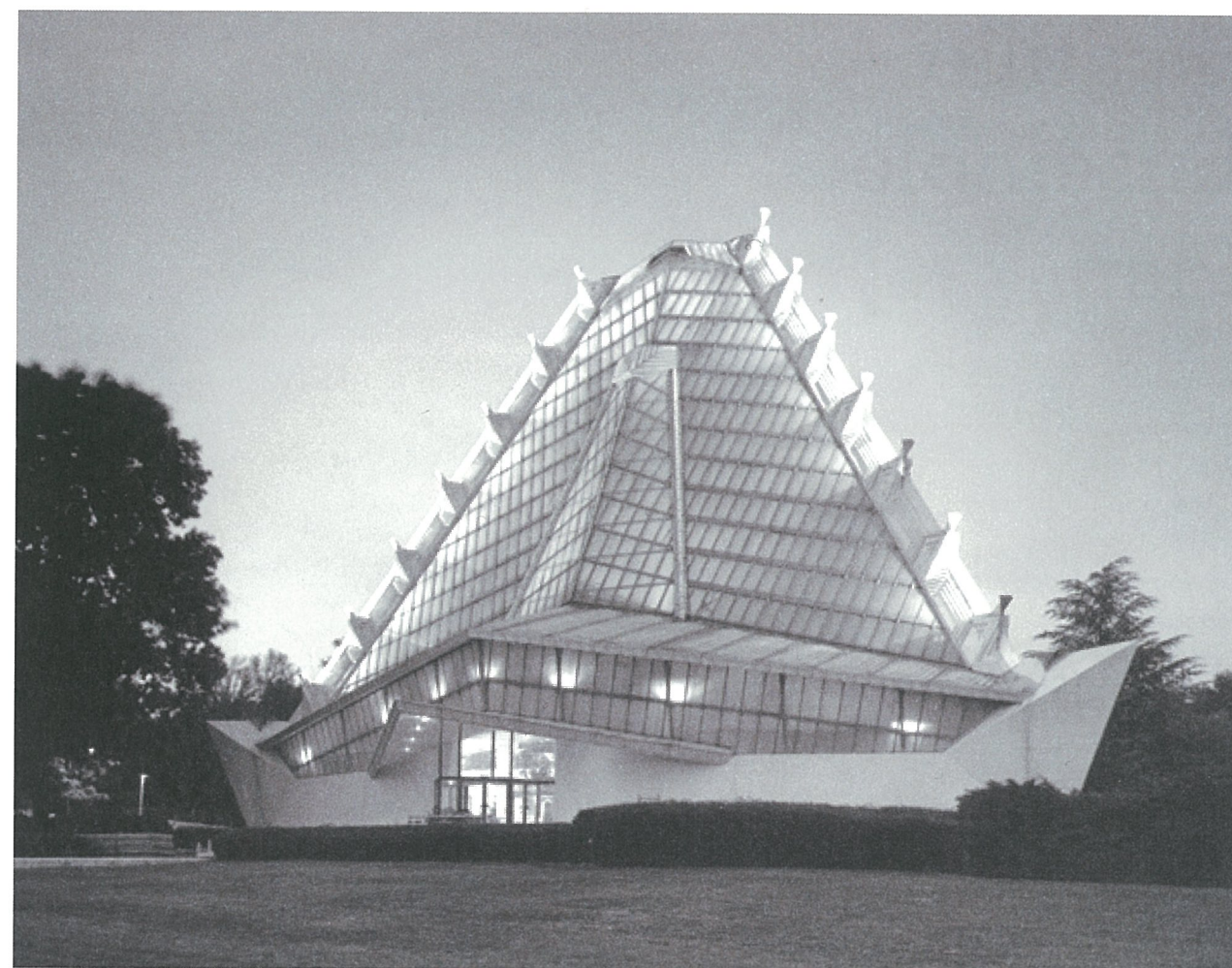
in the original conception of Taliesin West. At the same time using the diagonal as the basis of a plan for Ocatillo was more intensely developed in Taliesin West.

But Taliesin West not only recovered some of the material elements that made Ocatillo so unique, but also attempted to recover its spirit. As Bruce Brooks Pfeiffer recalls, the fabric covers at Taliesin West were, for many years, removed during summer to be installed again with the arrival of the autumn. It might be said that what really remains of Ocatillo for the future is its spirit: that of a lightweight architecture. Ocatillo can be remembered as the camp of a pioneer in search of both new territories and new architectures. As a pioneer in lightweight construction, Wright, as noted in 1944 by Henry-Russell Hitchcock in "In the Nature of Materials," elevated canvas to the category of architectural material of the first order. If Ocatillo was the first experiment, Taliesin West was its confirmation: a textile architecture was born.

The influence of Ocatillo in Wright's work was not just limited to buildings located in the desert...

THE PATH BEYOND OCATILLO

The influence of Ocatillo in Wright's work was not just limited to buildings located in the desert, but can be felt on buildings such as the offices of the SC Johnson Administration Building in Racine, WI, where the overhead light of the great hall recalls the filtered light at Ocatillo. In 1959, Wright's final work, the Beth Shalom Synagogue, was completed. With its large translucent glass cover, the synagogue is a reinterpretation of the small cabins at Ocatillo. The same diffused light that Wright discovered in the desert, would be used again to illuminate this temple, some 30 years past the construction of the camp.



Wright resisted certain aspects of architectural design in constructing Ocatillo, which would ultimately define its character. What the master gave away and, more importantly, what he would not be willing to give up, even with few resources available, drove new experimentation and an exploration of new paths. Ocatillo, because of its timing and the ephemeral nature of its existence, allowed Wright to invest the scarce resources he had in a great new idea. It is in this short, four-month dwelling experience where Wright experimented intensely driving an ideal of lightness in future works.

Wright built in the Arizona desert a technically precise architecture, ephemeral and light, identified with the archetype of the tent, an architecture that if it returns to distant past is precisely to find there the reasons for its own

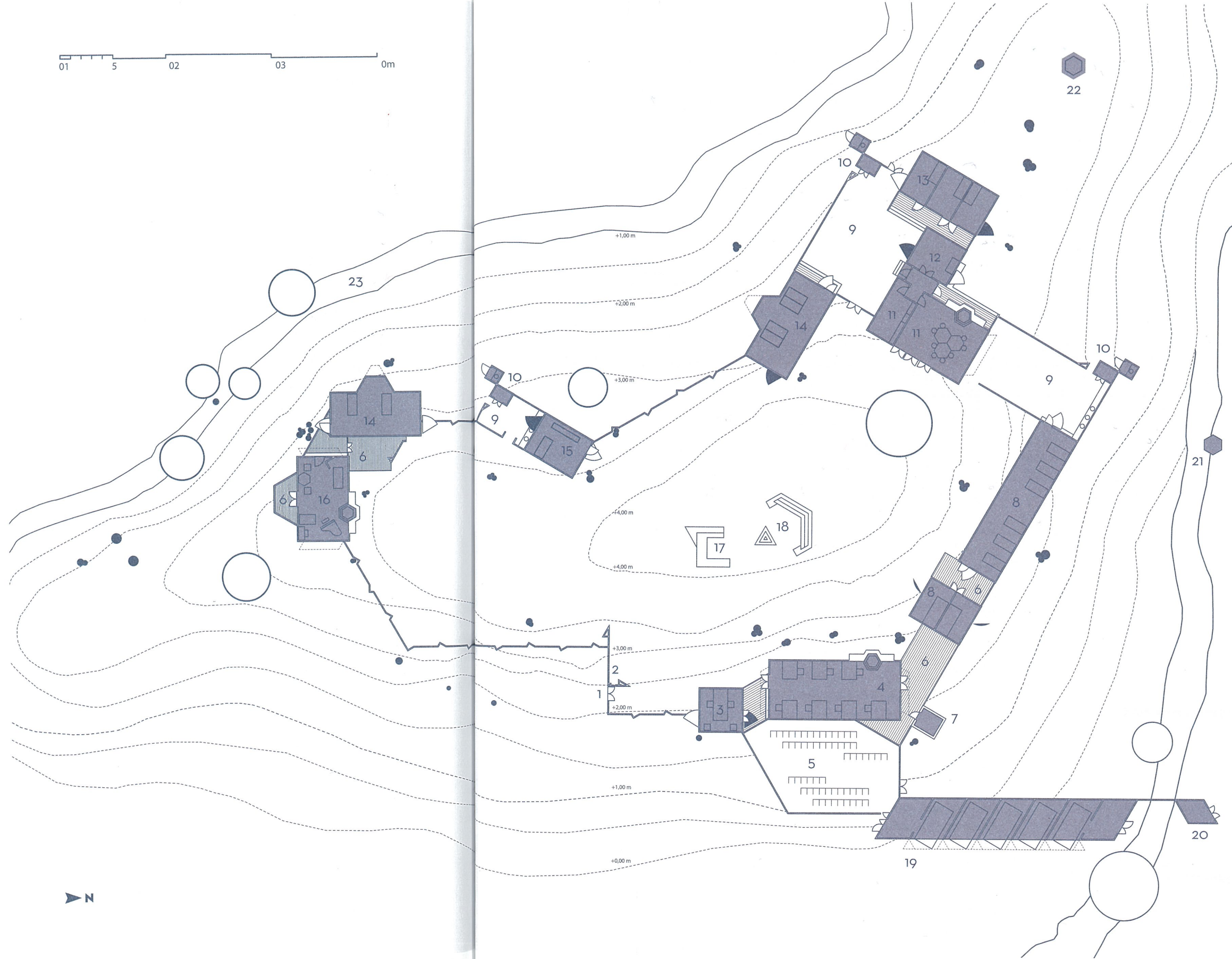
innovation. With Ocatillo, a sailboat soared, lighter and more connected to nature and pushed by the wind. In the Arizona desert, Wright once again found his own way.

Miguel de Lózar de la Viña received his PhD in Architecture from the Escuela Técnica Superior de Arquitectura de Madrid in 2014. This article is adapted from his doctoral thesis exploring

ABOVE
Beth Shalom Synagogue is in many ways a reinterpretation of the design of cabins at Ocatillo.

Ocatillo, Ensemble Plan

Entrance	1
Flag	2
Office	3
Studio	4
Experimental block yard	5
Terrace	6
Conc. Vault	7
Draftsmen	8
Court	9
Bathroom	10
Dining room	11
Kitchen	12
Help cook	13
Sleeping room	14
Guest house	15
Living room	16
Model	17
Camp fire	18
Garage	19
Light plant	20
Cess pool	21
Incinerator	22
Wash	23



“Architecture is the frame of life.”

FRANK LLOYD WRIGHT