frank lloyd wright

Architecture of the Interior

Gerald Torkens House, Usonian Automatic, Living Area, Amberley Village, Ohio, 1954, photograph
“But perhaps as much as his genius as a stylist and designer, Wright is so well-known due to his longevity and productivity. His designs resulted in 532 completed works…”

-MIKE BREWSTER, Bloomberg Businessweek

This exhibition explores the design of Frank Lloyd Wright’s houses, often considered his greatest architectural accomplishment. Through 19 reproduction drawings photographs, the exhibition illustrates the myriad of ways, both obvious and subtle, in which Wright created the visual character of interior space and objects within, each object acting as an essential detail of the larger whole. Wright used the term “organic” to convey his belief that every feature of the house, from the structure, to the interior, to the smallest details and objects, should be as one, expressive of a single idea.

House plans in the exhibition reveal the heart of Wright houses as single, large expansive spaces, from which subordinate spaces extended outward in multiple directions, like spokes radiating outward from the hub of a wheel. Wings of bedrooms, porches and terraces, and floor-to-ceiling walls
of glass, expanded the central hearth to adjacent interior spaces, and to the infinite natural world beyond. Organizing the interior in this way increased the sense of generous space for living anchored by a central core.

Drawings and photographs of interiors show the ingenious ways in which Wright maximized the feeling of open space while still accommodating the various functions necessary of daily living. In the Robie House for example, a single sight-line extends from one end of the house to the other, visually connecting all areas. A photograph of a very small bedroom in the Mossberg House shows functional furnishings built directly into the structure in order to free floor space. Muralsized photographs of interiors convey a sense of Wright’s distinctive spatial quality.

Wright’s rejection of past styles led him to the contemporary visual language of abstraction and geometry. For Wright, this language had a deeper source as the structure and ornament of all forms in nature. Just as a living form is one entity in structure and ornament, so is the house a single whole in form and expression. Wright’s objects are not decoration, but rather contributions to the overall character of the structure, engaging the viewer’s senses of sight and touch with color, texture, pattern, contour, light, and shadow. The works in Architecture of the Interior reveal how all elements in Wright’s design express the overarching abstract geometric order of the house.
frank lloyd wright | Architecture of the Interior

Hanging Lamps, Susan Lawrence Dana House, Dining Area, Springfield, Illinois, 1902, photograph
“Form and function should be one, joined in a spiritual union.”

—FRANK LLOYD WRIGHT
Exhibition Specifications

**Number of Works**
28 framed works: 20 reproduction drawings, 8 photographs, and 4 digital files to be made into optional wall murals

**Curators**
Virginia Terry Boyd, professor of design studies, University of Wisconsin-Madison

**Organized by**
International Arts & Artists in collaboration with the Frank Lloyd Wright Foundation, Scottsdale, Arizona

**Approximate Size**
130 running feet

**Security**
Limited security

**Booking Time**
8 weeks

**Shipping**
Exhibitors pay outgoing costs within the contiguous US.

**Contact**
TravelingExhibitions@ArtsandArtists.org

9 Hillyer Court NW
Washington, DC 20008
202.338.0680
ArtsandArtists.org