

frank lloyd wright

Architecture of
the Interior



Gerald Tonkens House, Usonian Automatic, Living Area, Amberley Village, Ohio, 1954, photograph

TRAVELING EXHIBITION SERVICE





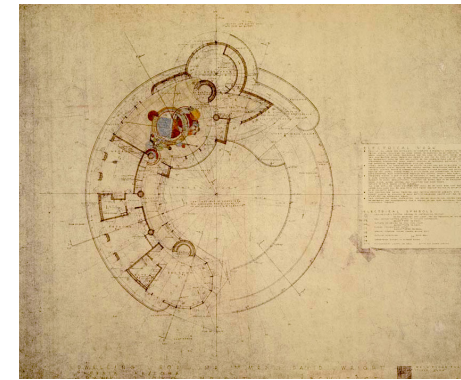
Edward E. Boynton House, Dining Area, Rochester, New York, 1908, photograph

“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...”

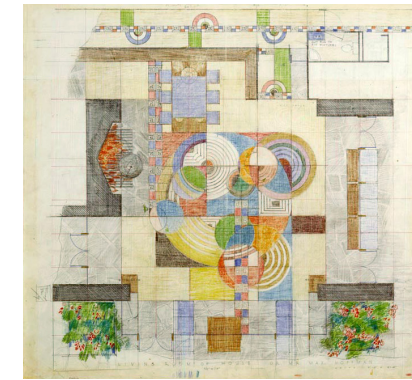
-MIKE BREWSTER, *Bloomberg Businessweek*

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.

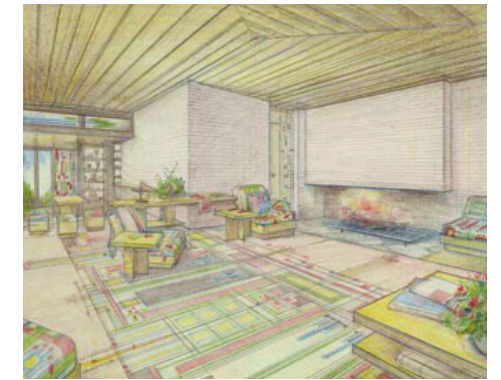
House plans in the exhibition reveal the heart of Wright houses as single, large expansive spaces, from which subordinate spaces extended outward in multiple directions, like spokes radiating outward from the hub of a wheel. Wings of bedrooms, porches and terraces, and floor-to-ceiling walls



David Wright House, Plan featuring Carpet Design, Phoenix, Arizona, 1951, photographic reproduction



Carpet Design, Maximilian Hoffman House, Rye, New York, 1957, photographic reproduction



Living Area Design, Lloyd Lewis House, Libertyville, Illinois, 1940, photographic reproduction

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. Mural-sized 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.



Carpet Design, Frederick Bogk House, Milwaukee, Wisconsin, 1916, photographic reproduction



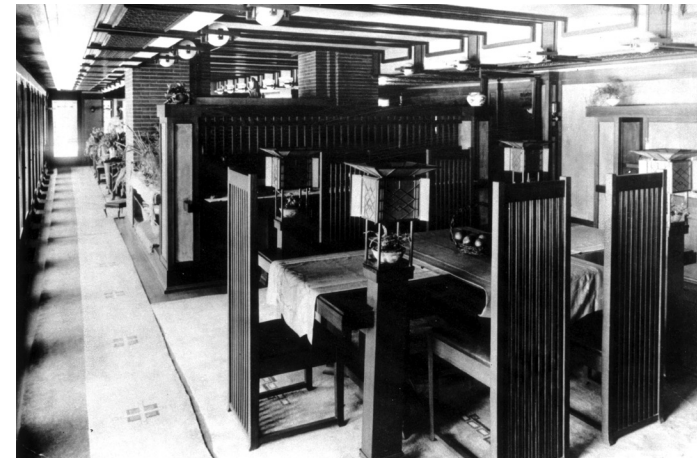
Hanging Lamps, Susan Lawrence Dana House, Dining Area, Springfield, Illinois, 1902, photograph



Lloyd Lewis House, Living Area Looking Toward Fireplace, Libertyville, Illinois, 1940, photograph



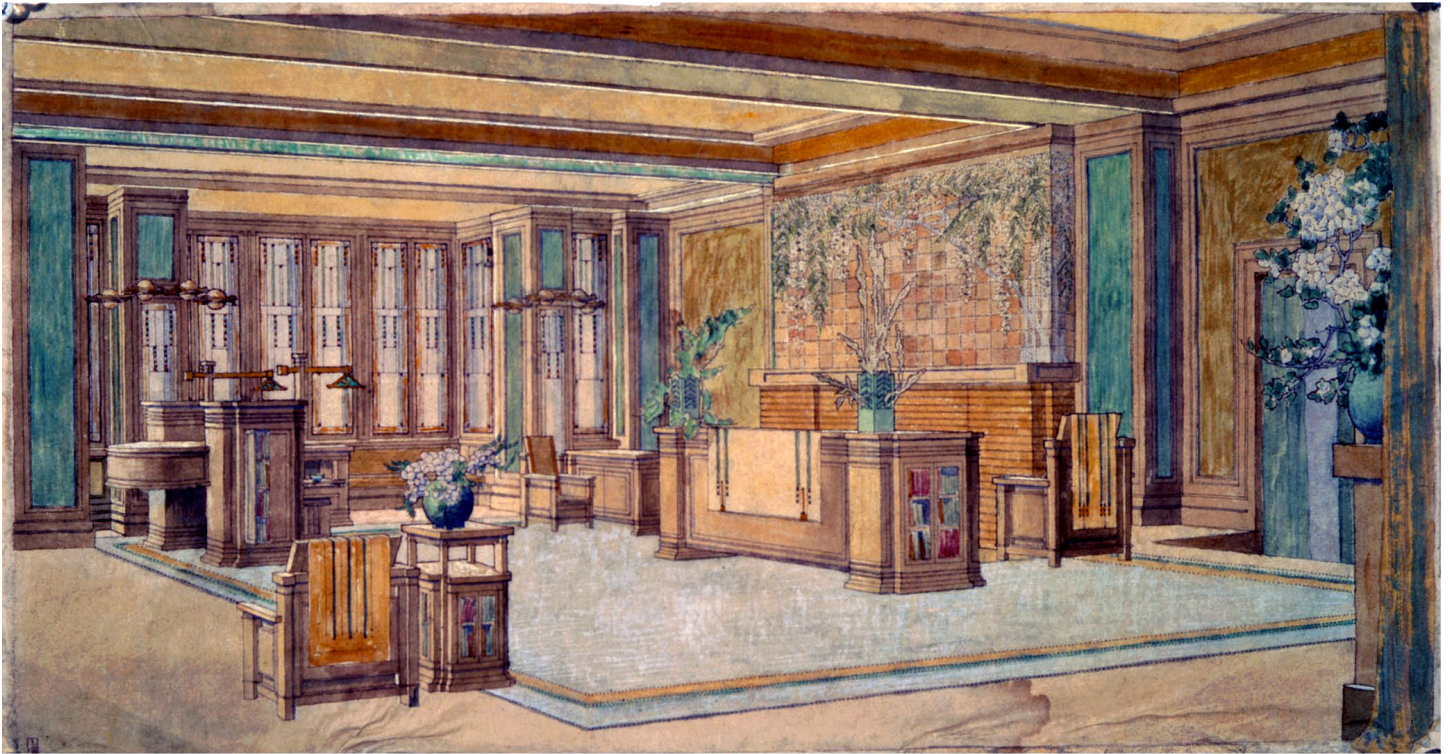
Herman Mossberg House, Main Bedroom, South Bend, Indiana, 1950, photograph



Frederick Robie House, Dining Area Looking Toward Living Area, Chicago, Illinois, 1906, photograph taken 1916

“Form and function should be one, joined in a spiritual union .”

—FRANK LLOYD WRIGHT



C. Thaxter Shaw House, Living Area, Montreal, Canada, 1906, photographic reproduction

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