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INTERPRETING THE HOUSE AS A WORK OF ART: TOWARDS
AN ARCHITECTURE HOUSE MUSEUM TYPOLOGY

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Key Terms

The following is a clarification of terms and concepts used throughout the paper. All terms are defined by the author, unless otherwise stated, for the specific use of this study.

House Museum: For the purposes of this paper, I approach the discussion of house museums using Linda Young's liberated definition: 'If the significance of the site is constituted by its domestic purpose, the interpretive aim is to express some aspect of domestic culture, and the management regime complies or aims to comply with professional standards, then a house can be called a house museum.'¹ Many of the sites identified in this study recoil at the term 'museum', preferring instead to be called an interpreted site. I will use the term architecture house museum to describe public and private interpreted sites and established non-profit museums.

Style: A style name can change, and often does, depending on the source referenced. For example, most sources consider the Hollyhock House in Los Angeles, California, as *Romanza*. Others prefer *California Romanza*, *Mayan Revival*, or the nonspecific *Modern*. To avoid confusion, the author will employ the most commonly referenced style name and stay consistent throughout the paper. Style names referenced by the site and in academic journals will be used whenever available.

Modern or Modernism: Although *modern* is a relative term, changing from generation to generation, I will settle on one definition for the purposes of this paper. The most common reference of *modern* or *modernism* in architecture deals with style more than a specific period of time. A modern design is characterized by a simplification of form and near elimination of ornamentation. This is most typical in designs from the 1920s to 1950s. Numerous architectural styles fall under the modern umbrella. In this paper, I refer to *Romanza*, *Usonian*, *Bauhaus*, *De Stijl*, *International*, *Modernist*, and *Nieuwe Bouwen* as modern styles. One point of confusion is Antoni Gaudí *modernisme* (with an e), which predates typical modern

¹ Linda Young, 'Is There a Museum in the House? Historic Houses as a Species of Museum,' 60.

designs (it was prominent from the late 1880s to early 1910s). While several books include Gaudí in the modern movement, I feel that his designs are a better fit with other turn of the century styles like Prairie Style, Jugendstil, and Art Nouveau.

Annual Visitation: Many sites present their visitor numbers as a range (e.g. 8,000 to 10,000), while others use a single number. As museum managers live in a world of grant applications and the battle for coveted donations, I assume this single number is their highest recorded visitation figure and not an average over a given period of time. With this in mind, I have only recorded the highest number for sites providing a range to aid comparison. My sources differ for these figures at each site, but include websites, surveys, newspapers, interviews, and journal articles.

Start Date: I differentiate between the date an architect starts designing a house and the date it is finished. This allows me to better organize my data, run tabulations of age, and make comparisons between various museums. Locating this date can be complicated as different museums use different systems. Some list their main date as the start date, others the finished date, and still others list a middle date when most of the work was complete. When known, a house's start date refers to the year the commission entered the architect's office. For others, it indicates the date construction started. When museums list a hyphenated date in their materials (e.g. 1908-1910), I use the first year as the start date. For my purposes, a start date is less important than a finish date as all tabulations involve the latter.

Finish Date: All age tabulations for this study use the finish date. This, most often, is the date construction is finished and the family begins to move into the property. When museums list a hyphenated date in their materials (e.g. 1908-1910), I list the second year as the finish date. For museums where only one date can be located, I have recorded this as the finish date in my records. Further research is needed to clarify these dates for each site, although mistakes will likely only change these numbers one or two years at most.

Open Date: I use the term *open date* or *opened date* to indicate the year a house opened as an interpreted site or museum. This date does not change if, after being open to the public, a museum closes for a short period of time for restoration. If

there is a change of ownership and the museum is closed for restoration, this date reflects the most recent opening. For example, if a privately owned interpreted site is sold, restored over several years, and reopened as a non-profit museum, this date indicates the year the non-profit institution began offering tours. If a house is under restoration but offers regularly scheduled tours, I consider the site open. Sporadic non-official tours offered during a restoration do not affect the open date. If an opening date could not be located, I use an approximate date based on research. These dates are labeled with a * in the database. Further research is needed to clarify and solidify all dates.

Staff: I list both a part-time and full-time staff person as one person (e.g. three full time and one part time staff members equals four staff members, rather than three and a half). Some house museums, like Fallingwater, use hired tour guides instead of volunteers. These sites therefore have no volunteers. Several museums that are part of larger institutions list all employees, which accounts for some of the large numbers (e.g. Taliesin West lists sixty-six staff members, although many of those are not involved in the museum operations).

Volunteers: Volunteers are unpaid workers at each house museum. The average number of volunteers at surveyed sites is 101, although two museums under one umbrella organization share volunteers (Robie House and Frank Lloyd Wright's Home and Studio list 500 volunteers). Taking this into account (thus removing one of these figures from the calculation) the average number of volunteers is eighty-eight. While most house museums rely heavily on volunteers to give tours to the public, some volunteers complete other tasks like working in the gift shop, completing research, and maintaining the garden.

Introduction

Some buildings are distinguished from the moment they are finished, and the future may destroy them only at great loss. Some buildings achieve importance by withstanding the assaults of time and so gaining values that they did not have while in company with many of their kind. Other buildings have greatness thrust upon them by acts of man that create hallowed associations.

– Laurence Vail Coleman, *Historic House Museums*, 1933

These words, which open Laurence Vail Coleman’s seminal 1933 book on house museums, hint at three categories of interpreted residential sites – beautiful, representative, and historic.² This paper examines the first, buildings *distinguished* from the moment of creation, or, more specifically, houses preserved and interpreted as *works of art*. The latter of Coleman’s three demarcations, historic, has always defined the entire genre of house museums, as the traditional label *historic house museum* implies. This paper seeks to not only break from this accepted nomenclature, but to define and identify houses preserved and interpreted principally as works of art and establish a new museum typology – the architecture house museum. While this type of museum has existed for over fifty years, albeit unclassified, our understanding of its development, characteristics, and interpretive framework is still in its infancy.

Categorization is the first step towards a more complete understanding of this museum typology. It will facilitate comparisons between analogous museums and allow practitioners to establish consistent interpretation standards and strategies for the field. Categorization will also allow professionals to identify model museums, highlighting best practices and unique approaches that apply specifically to architecture house museums. We will, for the first time, be able to evaluate new museums against the field, determine redundancies, and evaluate the typology for areas of possible development and growth. Visitor studies at these sites are sure to reveal distinct characteristics of the architecture house museum visitor, which I would expect to be at odds with the needs and expectations of the typical historic house museum visitor. In short, categorization will increase professionalism in the

² These three terms are inferred. Coleman does not explicitly divide house museums into these categories.

field by creating standards, establishing dialogue between sites, and promoting collaboration.³

I begin this study with a literature review of previous house museum categorization projects and their understanding of the house as a *work of art*. From here, I will define the basic parameters of the architecture house museum and analyze the history of the typology and influences that propelled its growth and development. After establishing this framework, I follow with a more detailed examination of the characteristics of these museums, including their furnishings, restoration standards, and management structures, before identifying sub-types within the architecture house museum taxonomy. Before closing, I attempt to forecast future areas of growth within the typology.

Methodology

Following a close reading of all available texts regarding the interpretation and classification of house museums, I began the process of identifying what I call architecture house museums. The parameters of this classification were at first loose: interpreted homes designed by noteworthy architects. As the project progressed, the definition solidified and museums were added and deleted from the database based on the qualifiers identified later in the paper. My catalog of houses began with approximately a dozen sites, mostly encountered through my travels, that fit my then relaxed criterion. Through continued research into designs by notable architects, searches for best examples of specific architectural styles, emails and phone calls to colleagues, searches in professional journals, and a review of house museum catalogs, the number of identified sites grew steadily during the first several months of research. Throughout the process, I made specific attempts to locate museums outside the United States and Europe. This involved identifying prominent architects from countries like Australia, Canada, Iran, Israel, Japan, and Turkey, and attempting to locate their residential designs. This was in

³ Some of the benefits of categorization are identified in DemHist's 2007 progress report; Hetty Behrens and Julius Bryant, 'The DemHist Categorisation Project for Historic House Museums: Progress Report and Plan,' 2007.

addition to completing general internet based searches of key terms for each country.

With my catalog totaling fifty-eight museums, feeling that I had exhausted all means of locating and cataloging new museums, I began the process of data collection. This study draws primarily on quantitative research to define the essential characteristics of architecture house museums and identify trends in the typology. I organized my catalog and corresponding data into several Excel spreadsheets, allowing me to run tabulations within and between sheets. This information was gathered through a variety of sources and methods, including questionnaires, organizational websites, brochures, newsletters, journal articles, newspaper research (historic and contemporary), and telephone conversations. Of these, the questionnaire was the most important means of gathering the quantitative data that would form the foundation of my analysis (see Appendix C for the full text of the questionnaire).

An online version of the survey sent to fifty-six of the fifty-eight sites⁴ yielded thirty-two (57 percent) responses. Over the next six weeks, I was able to add twenty new sites to the catalog of architecture house museums. Most of these new sites resulted from communication with surveyed museum curators, while others were identified through new keyword searches on the internet, themselves a result on information obtained through the returned questionnaires. Needing to run tabulations and begin developing my argument, I stopped my search for new sites approximately three weeks before I began the process of writing up my findings. While I believe that additional sites exist, I have made all attempts to locate, catalog, and study every sites identifiable through the resources I have available. My final catalog includes seventy-eight museums. As I did not attempt to survey newly identified museums, my survey results dropped to 41 percent of the total.

Concurrent with my quantitative research I began gathering qualitative information from four sites: the Glessner House in Chicago, Illinois, Fallingwater in Mill Run, Pennsylvania, Farnsworth House in Plano, Illinois, and Westcott House in

⁴ Contact information was unavailable for two sites.

Springfield, Ohio. These sites were selected as they illustrated key points of my argument and were within a six hour drive of my house in Springfield, Ohio. To suit the purposes of this study, I use these case studies to illustrate characteristics and trends identified through quantitative research, although early qualitative research informed much of the questionnaire and other quantitative research tools. My qualitative research included interviewing curators, studying docent training materials, attending tours,⁵ viewing restoration photographs, and completing newspaper research.

⁵ Due to the timing of this project, I was unable to take official tours at Fallingwater and the Farnsworth House. Both were closed for the season during my visit. However, I was able to take an informal tour at Farnsworth and had previously taken a tour at Fallingwater.

Literature Review: Categorizing House Museums

While the concept of the house museum is over one hundred and fifty years old, we are still in the early stages of a true international discussion of categorizing its various types. Sherry Butcher-Youngmans made the first formal attempt in 1993, classifying historic house museums into three broad categories:

1. Documentary: Recount the life of a personage or place of historical or cultural interest in which the environments must contain the original objects, and if possible in their original layout.
2. Representative: Document a style, an epoch or a way of life. In these environments, settings may be reconstructed using items that are not originals: they may be either copies of the originals or pieces which did not belong to the house but were acquired on the market.
3. Aesthetic: Places where private collection[s] are exhibited that have nothing to do with the house itself, its history or its occupants.⁶

Although these categories are too broad to ultimately be useful for museum practitioners, Butcher-Youngmans' study was the first step towards a more comprehensive attempt at house museum classification. In November 1997, the International Council on Museums (ICOM) held a ground-breaking conference on historic house museums in Genoa, Italy, titled *Abitare la storia: Le dimore storiche-museo (Inhabiting History: Historical House Museums)*. Here they established a preliminary definition for the historic house museum:

'Museum-homes which are open to the public as such, that is, with their furnishings and collections, even if on successive occasions, which have characteristic colour schemes, and which have never been used to display collections of a different provenance, constitute a museographical category in every particular, and one that varies widely in typological respects. Briefly, the specific character of this type of building is the indissoluble link between container and contained, between place/house/apartment and permanent collections/furnishings/ornamental fixtures.'⁷

⁶ Sherry Butcher-Youngmans, *Historic House Museums: A Practical Handbook for Their Care, Preservation, and Management* (Oxford: Oxford University Press, 1993); Descriptions quotes in Giovanni Pinna, 'Introduction to Historic House Museums,' *Museum International* 210, vol. 53, no. 2 (2001): 8.

⁷ Rosanna Pavoni, 'Towards a Definition and Typology of Historic House Museums,' *Museum International* 210, vol. 53, no. 2 (2001): 17.

Following this conference ICOM established the International Committee for Historic House Museums (DemHist, an abbreviation of the French term *demeures historiques*) in 1998, focusing on the conservation and management of house museums. This committee launched a house museum classification project, led by Italian scholar Rosanna Pavoni, to 'break down the unity of the definition of the house-museum,'⁸ by establishing categories that allow analogous house museums to improve relationships and establish conservation, restoration, and interpretive standards. By 2008, DemHist had settled on nine categories of historic house museums (names used in previous studies are noted in parenthesis):

1. Personality Houses (Houses Dedicated to Illustrious Men, Houses Created by Artists): The former home of a writer, artist, musicians, politicians, or military hero
2. Collection Houses (Collectors Houses): The former home of a collector or a house now used to show a collection
3. Houses of Beauty (Houses Dedicated to a Style or Epoch): The primary reason for a museum is the house as a work of art
4. Historic Event Houses: Houses that commemorate an event that took place in/by the house
5. Local Society Houses (Specific Socio-Cultural Identity Houses, Intentional Houses): Houses established as museums by the local community, usually seeking a social cultural facility
6. Ancestral Homes (Family Houses, Noble Dwellings): Country houses and small castles open to the public
7. Power Houses (Royal Palaces): Palaces and large castles open to the public
8. Clergy Houses: Monasteries, abbot's houses and other ecclesiastical buildings that are open to the public
9. Humble Homes: Vernacular buildings such as modest farms valued as reflecting a lost way of life and/or building construction⁹

⁸ Pinna, 8.

⁹ Hetty Behrens and Julius Bryant, 'The Demhist Categorisation Project for Historic House Museums: Progress Report and Plan,' 2007; Rosanna Pavoni, 'Towards a Definition and Typology of Historic House Museums,' *Museum International* 210, vol. 53, no. 2 (2001): 16-21; Pavoni, 'Demhist

Linda Young, a professor at Deakin University in Australia and DemHist committee member, also approached categorization in her 2007 paper 'Is There a Museum in the House? Historic Houses as a Species of Museum.'¹⁰ She organizes house museums 'intellectually' stating, 'The motivation for establishing a house museum offers a primary index of the meaning intended by the museum-founder though, as noted, motivations may be ambiguous, multiple, and change over time.'¹¹ For the purposes of her study, she defines six categories of historic house museums. Each corresponds to a previously defined DemHist category, though she does not note this in her study (I note the parallel DemHist category in parenthesis). She also identifies no house museums in her study matching DemHist's *Clergy Houses* or *Humble Houses* classifications.

1. Hero (Personality): Someone important lived here (or sometimes merely passed through).
2. Collection (Collection): A collection of furnishings intrinsic to the house, or a collection formed by the inhabitants that is worth conserving in its original location.
3. Design (Houses of Beauty): Especially important form, fabric, decoration, technique or innovation; may be aesthetic or technical.
4. Historic Event or Process (Historic Event): Something historically significant happened here, once or regularly; may be particular or genetic.
5. Sentiment (Local Society): Positive spiritual or communal feeling for the place, usually focusing on non-specific antiquity (contrasted to history)
6. Country House Museum (Ancestral and Power): Product of multi-generational development of the house, furnishings, collections, and gardens.

Young further categorizes each of these six groups into four sub-categories based on the size of the dwelling relative to others in the category – large or small – and by

Categorisation Project: 1998-2008,' <http://www.docstoc.com/docs/4965465> (accessed 12 January 2010); Pavoni, 'A List of House Museums and their Proposed Categories,' 2009; Pinna.

¹⁰ Young.

¹¹ Ibid., 62.

style – high style or vernacular. This allows her to place a house museum in one of twenty clusters.

For the purposes of this study, I will only analyze DemHist's *houses of beauty* and Young's *design house museum* categories as they relate to what I call *architecture house museums*. While I will define this term in detail in the next section, it is important to note that an architecture house museum is neither a *house of beauty* nor a *design house museum*, although there is a common thread through all three categories – the house as a work of art. The key difference rests in each class' methodology. Although creating a *houses of beauty* type, DemHist only loosely establishes, officially at least, the parameters of this taxonomy and the resulting classifications are erratic. In their preliminary survey of 137 sites worldwide, the DemHist classification team identifies only eight houses (5.8 percent) principally important as *works of art*: Château de Loppem in Belgium, Galleria di Palazzo Rosso and Palazzo del Principe in Italy, Château de Chillon in Switzerland, Chiswick House, Kenwood House, and Marble Hill House in England, and Shofuso Japanese House and Garden in the United States. While all eight are beautiful works of architecture, only Chiswick appears to be interpreted primarily as such. I would classify the other seven houses, using DemHist's own classification criteria, as power houses, collection houses, country homes, and humble homes,¹² leaving only 1 of 137 museums (0.73 percent) in the *houses of beauty* category. This diminutive ratio is likely the result of the type of house museums selected for – or perhaps more likely the type of house museums that responded to – the DemHist survey.

Linda Young's work is a continuation of the ideas developed through DemHist, and, as a DemHist committee member, her analysis of the *design house museum* represents an elucidation of the *houses of beauty* classification. As stated before, she defines the *design house museum* as a house with 'especially important form, fabric, decoration, technique or innovation.'¹³ In her survey of three regions from

¹² Power Houses: Château de Loppem in Belgium and Château de Chillon in Switzerland, Collection Houses: Galleria di Palazzo Rosso and Palazzo del Principe in Italy, Country Homes: Kenwood House and Marble Hill House in England, Humble Homes: Shofuso Japanese House and Garden in the United States. Shofuso only fits the Humble Homes category using Rosanna Pavoni's description as 'houses of ethno-anthropological character'. See Rosanna Pavoni, 'Demhist Categorisation Project, 1998-2008,' <http://www.docstoc.com/docs/4965465> (accessed 12 January 2010).

¹³ Young, 63.

three countries in the English-speaking world – East Midlands in England, Wisconsin in the United States, and Victoria in Australia – she classifies fourteen of 130 museums (10.77 percent) as *design house museums*. This is considerably larger than the percentage of *houses of beauty* identified by DemHist in their less structured survey. Taken as a whole, Young’s work hints to a true architecture house museum classification. She states, ‘*Design house museums*, especially those of celebrated designers, constitute a crossover between a public artwork and an archaeological site, like managing a walk-through artwork. The art museum approach of presenting works for direct aesthetic perception by viewers frames the management of the *design house museum*.’¹⁴ She goes on, ‘The original fabric and furnishings are of the same extreme importance as in a collection house, but it is equally important for visitors to experience personally the volume, texture, and flow of the building in essentially aesthetic ways...’¹⁵ However, the only example of a *design house museum* that Young illustrates in her text, Hearthstone in Appleton, Wisconsin, does not support her analysis of the style. She describes Hearthstone as, ‘a splendid 1882 Eastlake-style house, proudly claiming to be the first residence in the world lit by a centrally located hydroelectric station using the Edison system.’¹⁶ This example greatly broadens the already relaxed DemHist classification to include houses interpreted with a scientific framework. While no individual with an eye for architecture would dispute Hearthstone’s beauty, comparing this scientific innovation with houses preserved and interpreted for their important aesthetic form is counterproductive to goals established for categorizing house museums.

A 2003 period room conference at the Dorich House in London probed this issue from a different angle. In their subsequent 2006 publication, *The Modern Period Room: The Construction of the Exhibited Interior, 1870 to 1950*, several papers classified the exhibited interiors of architecture house museums as a type of modern period room. Jeremy Aynsley describes the *in situ* period room, where ‘ensembles of furniture, fittings, and decorative schemes’ are ‘part of historic houses where they

¹⁴ Ibid., 74.

¹⁵ Ibid., 74.

¹⁶ Ibid., 69.

remain integral elements of an original architectural setting.¹⁷ He goes on to note that the changing priorities in period room interpretation and popular taste ‘have turned the impetus towards making accessible a broader range of houses to an ever-increasing public. Curated houses with period rooms now include examples across all social classes and many design styles, from modernist and *moderne* to traditional suburbia.’¹⁸ Aynsley describes the modern period room as a concept at odds with the house museum. The exclusion of ‘everyday paraphernalia... distinguishes the period room in the context of a museum from the historic house museum.’¹⁹ He continues, ‘The modern is captured as a frozen moment – the ways that occupants customized and adapted an architect’s work are not incorporated into the reconstruction.’²⁰ I will describe this ‘frozen moment’ as a key characteristic of the architecture house museum later in the paper.

Several of the exhibited interiors described in *The Modern Period Room* are inside house museums. Three of these are what DemHist classifies as *collection houses* – the Dorich House and Kettle’s Yard in London and Linley Sambourne House in Kensington – and four fit their description of *houses of beauty*. Paul Overy’s paper, titled ‘The Restoration of Modern Life,’ is a critical examination of three exhibited house interiors in the Netherlands – the Rietveld Schröder House and nearby Modelwoning Erasmuslaan 9 in Utrecht, and the Sonneveld House in Rotterdam – which, he shrewdly points out, ‘are still in their exteriors.’²¹ This is as close as he comes to describing these three *exhibited interiors* as house museums. In the final paper, Harriet McKay describes the challenges she faced when interpreting and presenting Ernö Golgfinger’s modernist 2 Willow Road to the public. This museum presented a series of challenges to the National Trust in England, which owns and manages the site, as it was their first interpreted modern design and many of their established parameters did not apply.

¹⁷ Jeremy Aynsley, ‘The Modern Period Room – A Contradiction in Terms?’ in *The Modern Period Room: The Construction of the Exhibited Interior 1870 to 1950*, ed. Trevor Keeble, Brenda Martin, and Penny Sparke (New York: Routledge, 2006), 9-10.

¹⁸ *Ibid.*, 10.

¹⁹ *Ibid.*, 13.

²⁰ *Ibid.*, 18.

²¹ Paul Overy, ‘The Restoration of Modern Life: Interwar Houses on Show in the Netherlands,’ in *The Modern Period Room: The Construction of the Exhibited Interior 1870 to 1950*, ed. Trevor Keeble, Brenda Martin, and Penny Sparke (New York: Routledge, 2006),

Towards a New House Museum Typology

As I have illustrated above, there are diverse ways of classifying a house museum preserved and interpreted for its architectural merit, although none capture the essential distinction that separates these museums from other interpreted residential sites. This brings me to the need for a new museum typology: the architecture house museum. This is more than a simple re-clarification of *houses of beauty* and *design house museums*. I am proposing a paradigmatic shift in the way house museums are approached. Current research looks at all house museums as ‘historic house museums.’ In fact, current scholarship sees these names as interchangeable. This antiquated term limits our ability to fully understand the diverse nature and multiple identities of house museums. It is not the definition of ‘historic’ that is at issue – certainly all house museums are important in *history* – but the general understanding of what constitutes a ‘historic house museum’.

The difference between an architecture house museum and a historic house museum is akin to the difference between an art museum and a history museum. Where art museums employ an art history disciplinary approach, focusing on connoisseurship, issues of quality and aesthetics, biography of the artist, as well as classification and comparison, history museums employ history as their primary interpretive tool. Although art museum interpretation often focuses on the history of the artist, patron, and work, this interpretative framework supports the viewer’s direct aesthetic perception of the art. We can say the same for architecture house museums. As walk-through works of art, these houses are presented and understood in primarily aesthetic ways.

So what exactly defines this new species of museum? An architecture house museum is a residential work of architecture, whose primary function is no longer for habitation, usually designed by a noted architect, which is open to the public on successive occasions, and whose interpretation focuses primarily on aesthetics, analysis of style, and the biography of the architect. In other words, it is a residential site *interpreted* as a *work of art*, using architectural history as its disciplinary approach. While I will analyze the specific characteristics of the architecture house

museum later, we first much understand where and how this museum typology developed.

The Development of the Architecture House Museum

While by most accounts, the historic house museum has existed since the mid-nineteenth century²², the concept of the architecture house museum did not develop until the mid-twentieth century. It is difficult to pinpoint a ‘first’ architecture house museum or establish a definitive count of these museums due to the ambiguous motivations, shifting interpretive strategies, and diverse management structures of each museum. The first architecture house museum with a clear and identifiable museumification date is Lord Burlington’s Chiswick House outside London, England, preserved and interpreted starting in 1958. Lord Burlington, whose proper name was Richard Boyle, designed and constructed the house from 1726 to 1729 in the Neo-Palladian style, heavy influenced by Andrea Palladio’s Villa Capra in Italy. Scholars recognize Chiswick for its importance to European architectural history and it is interpreted as such. In the United States, Frank Lloyd Wright’s two later home and studios – Taliesin in Racine, Wisconsin (summer home), and Taliesin West in Scottsdale, Arizona (winter home) – became de facto museums upon his death in 1959.²³ It is, however, Wright’s famous Fallingwater in Mill Run, Pennsylvania, interpreted several years later, that I credit with being the archetype of the architecture house museum typology (see Figure 1). Wright designed Fallingwater starting in 1934 for Edgar and Liliane Kaufmann, proprietors of Kaufmann’s Department Store in downtown Pittsburgh. Finished three years later, this masterpiece of residential design would only serve its primary function as a summer home for twenty-seven years before being museumized in 1964. Edgar Kaufmann, Jr., who inherited the house after his father’s death in 1955 and donated it to the Western Pennsylvania Conservancy along with \$650,000 for its perpetual care, stated, ‘My family and Mr. Wright couldn’t have wished for more. We are giving up nothing compared to giving it into the right hands. We know Fallingwater will have a new, better, larger and more useful life than if it had continued as a

²² Soane House (1837), Hasbrouck House (1850), and Mount Vernon (1858).

²³ The Frank Lloyd Wright Foundation does not use the term *museum* to convey the function of their sites. While the property is still used as residences and offices, guided tour of the Wright designed structures are offered daily.



Figure 1. Fallingwater, Mill Run, Pennsylvania

private home.²⁴ He imagined the house's second life as an education and cultural center, a creative parlance meaning 'house museum' (the term 'historic house museum' likely did not seem relevant at the time for a twenty-seven year old masterpiece of 'modern' design). In Fallingwater's Education Vision Statement, they state, 'When Edgar Kaufmann, Jr. entrusted Fallingwater to the WPC... he envisioned education as a critical component of Fallingwater's new role as a public resource. He saw Fallingwater as not merely available to the public, but as a force that could continue to drive the development of architecture and good design as well as advance their appreciation and understanding. Kaufmann believed these to be worthy endeavors, essential to humanity.'²⁵ Kaufmann furthered this idea, 'There are many places where conservation, and Frank Lloyd Wright's work, can be studied, there is nowhere else where his architecture can be felt so warmly, appreciated so intuitively.'²⁶ Kaufmann donated Fallingwater as a work of art and early tours, following his script, made little mention of the family.

²⁴ Jean Van Kirk, 'Kaufmann Is Feted on Gift,' *The Morning Herald* (Uniontown, PA), 8 May 1964.

²⁵ Western Pennsylvania Conservancy, 'Fallingwater Education Vision Statement,' undated.

²⁶ Western Pennsylvania Conservancy, 'Fallingwater Education Vision Statement,' undated.

Opening May 1964, the Western Pennsylvania Conservancy anticipated 20,000 visitors to Fallingwater in their first year.²⁷ In July they revised this number to 25,000 for the first twelve months²⁸ but reached 30,000 in six.²⁹ By 1967, they were averaging over 35,000 visitors a year, which grew steadily to 135,000 annual visits by 2009.³⁰ Even with this remarkable growth, only three architecture house museums developed from 1965-1970: Greene and Greene's Gamble House in Pasadena, California (1966), Victor Horta's Home and Studio in Brussels (1969), and Henry Hobson Richardson's Glessner House in Chicago (1969). Richardson designed the Glessner House in 1886 for John and Frances Glessner. Thirty-eight years later the Glessners donated the house to the Illinois Society of Architects, a group he felt was 'organized for the promotion of art and science as it is given expression particularly in architecture' and 'desirous of preserving some outstanding example of the work of noted architects as embodied in a building constructed by one of them as an architectural museum and gallery.'³¹ The Glessners understood their house's significant influence on American architectural history and wanted to see it preserved and interpreted as such.³² If the society would have fulfilled their wishes – they went bankrupt waiting to receive the property upon John Glessner's death – the Glessner House would have been the first true architecture house museum in the world. Ultimately preservationists had to fight for the house's survival in the mid-1960s. They formed the Chicago School of Architecture Foundation and purchased the house in 1966 to create an architectural education center and museum of Chicago architecture.³³ The Glessners' dream was fulfilled.

In the 1970s, the growth of architecture house museums remained steady. Standen in West Sussex, England, designed by Arts and Crafts pioneers Phillip Webb and William Morris, opened in 1973, seventy-nine years after its completion in 1894. Andrea Palladio's famed Villa Capra in Vicenza, Italy, inspiration for the Chiswick

²⁷ *Daily Courier* (Connellsville, PA), 19 June 1964.

²⁸ '25,000 May Visit Fallingwater in Year,' *Daily Courier* (Connellsville, PA), 31 July 1964.

²⁹ Russell Kirk, 'Conserving U.S. by Private Action,' *Daily Review* (Hayward, CA), 6 August 1965.

³⁰ '35,000 Visit Fallingwater,' *Pittsburgh Post-Gazette*, 25 September 1967; 'Wright's Wondrous House,' *Philadelphia Inquirer*, 19 July 2009.

³¹ 'Deed of Gift,' *Illinois Society of Architects Monthly Bulletin*, November and December 1924.

³² They did not see their story as an essential part of the house's grand narrative; William Tyre, interview by author, Chicago, Illinois, 19 February 2010.

³³ William Currie, 'Magnificent Old House May Survive,' *Chicago Tribune*, 24 November 1968.

House in England, opened to the public the same year after an extensive restoration effort. To date, it is the oldest house to become an architecture house museum, built in 1566 and museumized in 1973 (407 years). Unlike other sites from the 1960s and 1970s, Villa Capra offered tours but remained in private hands. The owner, whose family had owned the villa for over 200 years, was a professor of architecture at the University of Virginia at the time and obviously aware that the house is one of the most celebrated works of architecture in the world. Two more Frank Lloyd Wright sites opened to the public in the 1970s, his original home and studio in Oak Park, Illinois, and the Hollyhock House in Los Angeles, California. The former is the model example of the *home and studio* category, which I will examine in detail later. At the end of the decade, the Richard Norman Shaw designed Cragside in Northumberland, England, was the second National Trust (England) architecture house museum opened to the public. Like its counterpart in West Sussex, Cragside is interpreted for its innovative Arts and Crafts design.

The typology exploded in the 1980s with a threefold increase in the number of new architecture house museums when compared with the previous decade. Designs by some of the most famous architects in European history entered the canon, including Finnish architect Alvar Aalto, Scottish architect Charles Rennie Mackintosh, French architect Le Corbusier, and German architect Walter Gropius. There were also houses opened by lesser known architects on the international stage, including American architect Alden B. Dow and Mexican architect Luis Barragán. Nearly half of the houses opened in the 1980s were in countries that did not previously have an architecture house museum, including Finland, Scotland, France, Argentina, Mexico, Japan, and the Netherlands.

The era of preserving modernism began in the 1980s. Four houses opened in the previous thirty years could be described as modern and all four were designed by Frank Lloyd Wright. In the 1980s, two-thirds (69 percent) of the houses opened were of a modern design, including houses in the Usonian, Bauhaus, International, and De Stijl styles, with only a quarter (27 percent) designed by Frank Lloyd Wright. It is not surprising with this trend toward modernism that these houses were also considerably younger than the previous decade. Only one house opened in the 1970s dated from the twentieth century. In the 1980s, all but one was a product of

the twentieth century and over half (56 percent) of the houses were built between 1930 and 1955. The more notable of these modern designs are Le Corbusier's *Ville Savoye*, built from 1929 to 1931, an icon of the modern era, and Walter Gropius' *Home and Studio* from 1938 in the Bauhaus style.

While sixteen architecture house museums opened in the 1980s, twenty-seven opened in the 1990s. These museums were spread across nine countries on three different continents. Nine of these sites, a third of the total, were houses designed by Frank Lloyd Wright, nearly doubling the total number of Wright house museums in the United States. This included his famous *Robie House* in Chicago, Illinois, built between 1908 and 1910, and the *Darwin D. Martin House* in Buffalo, New York, built between 1903 and 1905. Most of the newly opened Wright house museums were designed in the *Prairie Style*, which, when combined with the other turn of the century styles like Gaudí's *Modernisme* and *Art Nouveau*, rivaled the later modernism in popularity.³⁴

The development of two Antoni Gaudí house museums in Barcelona is perhaps the most dramatic development in the typology since *Fallingwater* opened in 1964. *Casa Milà*, known as *La Pedrera*, was the first in 1996. *Caixa Catalunya*, Catalonia's second largest savings bank and the fifth largest in Spain, owns this apartment building and operates it as part of their *Obra Social* (social work) outreach program. The building was constructed from 1906 to 1910, although not officially completed until 1912. Following a ten year restoration from 1986 to 1996, *Obra Social* opened the attic and roof-terrace as the *Espai Gaudí* (Gaudí Space) and a one partially furnished apartment to the public in 1996. In addition to the museum, this large building houses the main offices of *Obra Social*. Just three blocks away, *Casa Batlló* shares a similar story. Constructed from 1904 to 1906, this apartment building's private owners restored and opened it to the public in 1999. Unlike *Casa Milà*, a large portion of this building is open and interpreted to the public, including numerous floors, an outside terrace, and the roof. The popularity of these two sites, averaging nearly a million visitors each annually, easily rivals the combined popularity

³⁴ Antoni Gaudí's *Modernisme* more closely relates to *Art Nouveau* than the later modernism with which it shares its name. For the purposes of this study, I have grouped *Modernisme* with other turn of the century styles like *Prairie* and *Art Nouveau*.

of all other architecture house museums in the world. With the wealth of Modernisme architecture in Catalonia and Spain, it is amazing that these two apartment buildings are the only two architecture house museums in the country.

From 2000 to 2009, this museum typology's growth slowed for the first time since its inception. Notable house museums from this period include Walter Gropius' Masters' Houses, Ludwig Mies van der Rohe's Farnsworth House, and Phillip Johnson's Glass House. The Masters' Houses, located in Dessau, Germany, were designed in 1925 and included a detached house for Gropius and his family as well as three semi-detached houses for the Bauhaus masters and their families. Gropius did not remain in Dessau long, leaving Bauhaus in 1928. Four years later, the complex's fortunes turned when the National Socialist Party closed the Bauhaus and the masters abandoned their houses. A World War II air raid destroyed director's house and half of a neighboring semi-detached house, forever hindering the continuity of the complex, and over the next four decades the remaining houses were altered and fell into serious disrepair. However, by the 1990s the City of Dessau launched an extensive preservation and restoration effort to save the remaining Masters' Houses, which opened to the public in 2002.

In the United States, Mies van der Rohe's Farnsworth House in Plano, Illinois (see Figure 2), and Phillip Johnson's Glass House in New Canaan, Connecticut, often considered sister sites, followed very different paths towards museumification. Mies van der Rohe's glass box design for the Farnsworth House, started in 1945, influenced Phillip Johnson's design for a glass house as his personal residence. Johnson finished his house in 1949, though Mies would not complete the Farnsworth House for two more years, much to the frustration of its owner, Edith Farnsworth. From here the history Farnsworth House is tumultuous. Following a messy lawsuit for failure to pay and a countersuit for malpractice – the house cost \$34,000 over the approved pre-construction budget of \$40,000 – Edith Farnsworth settled in and used the house as a weekend escape from her bustling Chicago life



Figure 2. Farnsworth House, Plano, Illinois

for twenty-one years.³⁵ In 1968, the government realigned the highway, moving the road and its accompanying noise closer to the property. After an unsuccessful lawsuit, Edith Farnsworth sold the house and land to Lord Peter Palumbo, a wealthy art collector and architectural aficionado from England. Palumbo embarked on several restoration and rejuvenation projects – some shifting away from Mies' vision for the house – before deciding to open the property to the public in 1996. Disaster struck later that year when a devastating flood submerged part of the house in the Fox River, rising to a height of 58 inches on the interior of the home. Mies' steel construction remained structurally solid, although the muddy water severely damaged the house's interior. After another flood the following spring, Palumbo restored the house at a cost of more than \$500,000 and opened it to the public. Its days as an architecture house museum, however, were short lived; Palumbo decided to sell the property in 2000, focusing his efforts instead on another of his architecture house museums, Kentuck Knob in Pennsylvania. After a failed attempt by the State of Illinois to buy the house to continue operating as a museum, Palumbo put the house up for auction at Sotheby's in New York. Last minute

³⁵ This overage was partly Edith Farnsworth's fault, although Mies was still \$9,000 over the revised budget of \$65,000; National Trust for Historic Preservation, 'Biography of the Architect Ludwig Mies van der Rohe,' *Farnsworth House Docent Manual* (2008): 3.

donations helped the National Trust for Historic Preservation buy the house for 7.5 million in 2003 and it officially re-opened as one of the quintessential architecture house museums in 2004.

The path for Phillip Johnson's Glass House was much less chaotic or dramatic. Although the initial house was finished in 1949, Johnson continued to design and build structures on the property's vast forty-seven acres for the next fifty plus years, including a pavilion (1962), painting gallery (1965), sculpture gallery (1970), study (1980), ghost house (1982), tower (1985), and gate house (1995). He and his partner lived on the property until their deaths, just months apart, in 2005. In their will, they donated the property to the National Trust for Historic Preservation with a large endowment to ensure its perpetual care. Two years later the Glass House became the second modern museumized structure in the National Trust's canon.

The last architecture house museum to open to the public in the 2000s was Frank Lloyd Wright's American System-Built House, Model B1, in Milwaukee, Wisconsin, taking the total number of Frank Lloyd Wright house museums to twenty-five. This is over six times the number of house museums by Alvar Aalto – a phenomenon we will analyze later – who has four. What separates Model B1 from the other twenty-four is that American System-Built Houses are a type of catalog house and are therefore not designed specifically for their site. This is a dramatic departure from other architecture house museums to date, which were all designed for their original sites.³⁶ While art museums and cultural centers have previously put catalog or prefabricated houses on temporary display – such as Jean Prouvé's *Maison Tropicale* at London's Tate Modern in 2008 – this is the first established architectural house museum in what could now be called a subcategory.

³⁶ Some architecture house museums have been moved from their original sites.

Developmental Influences

The development and growth of this museum typology is inextricably linked to the global preservation movement, the iconic building craze of the 1980s and 1990s, and modernism's coming of age. These factors, along with localized factors at each individual site, propelled this typology forward.

The Growth and Expansion of Historic Preservation

The growth and expansion of the preservation movement in the United States and Europe from the 1940s through the 1970s had a considerable impact on the development of this typology. This period saw the establishment of the Society of Architectural Historians in 1940, National Trust for Historic Preservation in 1949, United States National Preservation Act in 1966, World Monuments Fund in 1966, and UNESCO World Heritage Site program in 1972. Although, more important than the growth of historic preservation was its change in focus. At a 1941 meeting of the then American Society of Architectural Historians, held at the United States Library of Congress, the esteemed scholar Henry Russell Hitchcock pushed for the preservation of monuments of architectural history rather buildings promoting an idealized past. He stated, 'Selections sponsored by local groups often show great lack of historical perspective; for example, the tendency to disregard any structure posterior to the Greek Revival, and, again, the excessive preservation of seventeenth and eighteenth century houses in New England without regard to essential architectural merit. Often primary monuments of modern architectural history [he is referring to the 1880s through 1910s] are wantonly destroyed.'³⁷ Hitchcock then continued, 'and there are rumors that [Frank Lloyd] Wright's Robie House may be demolished.'³⁸ Daniel Bluestone notes in a paper on the differences between the two fields, 'Architectural historians pursued and articulated standards of architectural quality and aesthetic character,' while, 'Historic preservation originated in a different sensibility, one most often bound up with the sentimental,

³⁷ Henry Russell Hitchcock and Turpin C. Bannister, 'Summary of the Round Table Discussion on the Preservation of Historic Architectural Monuments, Held Tuesday, March 18, 1941, in the Library of Congress, Washington, D.C.,' *Journal of the American Society of Architectural Historians* 1, no. 2 (April 1941): 22.

³⁸ *Ibid.*.

emotional, and associated power of particular places... In the nineteenth and early twentieth centuries, architectural historians and historic preservationists generally found themselves looking at very different sorts of buildings, with very different sorts of histories.³⁹ This shift moved historic preservation away from the patriotic great man approach – preserving and museumizing sites like George Washington’s Mount Vernon and Thomas Jefferson’s Monticello – towards a more aesthetically minded approach. It was this change in focus and the active efforts of architectural historians that saved and museumized houses like Henry Hobson Richardson’s Glessner House and Frank Lloyd Wright’s Robie House, whose fate ultimately was not secured until the mid-1990s.

The Iconic Building

While iconic buildings have always existed, from the great cathedrals of Europe to the early skyscrapers in America, their impact on economic and cultural affairs has heightened over the past sixty years with the development of the modern iconic building. The first of these modern iconic buildings was Frank Lloyd Wright’s Guggenheim Museum in New York City, built from 1954 to 1959, whose massive white disks and fluid organic form stands in stark contrast to the rectilinear New York City streetscape. This building was an icon at the moment of its creation and, as a result, shifted the expectations of great architecture. Over the next fifty years, the status of iconic buildings and their equally iconic architects would continue to swell. Structures such as Eero Saarinen’s TWA Terminal at John F. Kennedy Airport in New York (built 1956-1962), Jörn Utzon’s Sydney Opera House in Australia (built 1956-1973), Phillip Johnson’s AT&T Building in New York (built 1978-1982), and I.M. Pei’s controversial Louvre Entrance in Paris (built 1984-1988), were more than grand works of architecture; they helped shape the brand and economy of the organizations, companies, and communities for which they were built. Frank Gehry’s Guggenheim in Bilbao, Spain, built between 1993 and 1997, best exemplifies this trend. This deconstructionist building of free flowing titanium and glass – described by Phillip Johnson as ‘the greatest building of our time’⁴⁰ –

³⁹ Daniel Bluestone, ‘Academics in Tennis Shoes: Historic Preservation and the Academy,’ *The Journal of the Society of Architectural Historians* 58, no.3 (September 1999): 301.

⁴⁰ Denny Lee, ‘Bilbao, 10 Years Later,’ *The New York Times* (23 September 23 2007).

transformed this failing shipbuilding community into one of Europe's emerging cultural centers. The museum brought in an additional 1.3 million visitors in the first year, 1.1 million in their second, and over 600,000 in their third, which resulted in an additional seventy million in tax revenue.⁴¹ Today, as a result, a city or organization's desire to revitalize their fortunes through iconic architecture is nicknamed *The Bilbao Effect*.

While the iconic building craze did not create the architecture house museum, it certainly spurred its development. Communities that will never have the resources to build a Frank Gehry or Daniel Libeskind masterpiece began realizing they already had designs by Frank Lloyd Wright, Antoni Gaudí, or Walter Gropius that were underutilized and falling into disrepair. In addition, many of these houses were in communities desperately in need of the potential tourism dollars and cultural illumination, like Buffalo, New York, Plano, Illinois, Springfield, Ohio, and Dessau, Germany. As with the iconic building, the name of the architect is more important than a building's design. In the same community, a Frank Lloyd Wright design can attract four to five times the number of visitors as a house museum designed by another notable architect.⁴² One-third of the architecture house museums in the world and over half of these museums in the United States were designed by Frank Lloyd Wright. In this realm, Wright is Gehry; the ultimate iconic architect every town desires.

The effect of the iconic building on house museums had a sharp increase following Bilbao in 1997, which shows that *The Bilbao Effect* affected more than new architecture. In a survey of thirty-two architecture house museums, a quarter of the sites responded that the 'potential to spur economic and/or cultural growth in the surrounding region' was a direct factor leading to the preservation and opening of the museum. Only 14 percent of museums opened before 1997 cited this as a direct factor, while more than half (55 percent) of museums opened after Bilbao

⁴¹ Charles Jencks, *The Iconic Building* (New York: Rizzoli, 2005), 18.

⁴² In the Chicago region, the H.H. Richardson's Glessner House, recognized as one of the great works of residential architecture in American history, receives 8,400 visitors annually. Across town, the Frank Lloyd Wright's Robie House receives 35,000 visitors annually and his Home and Studio receives 80,000 visitors annually. I based my comparison on the Glessner House and Robie House as they share similar histories.

thought the potential for economic and cultural growth played a major role in the museums development. This number is even higher (66 percent of those opened after 1997) when only examining museums established after rescue and restoration, thus excluding those museums donated by their original owners.

Modernism's Coming of Age

Curators joke that the one thing all Frank Lloyd Wright sites have in common are their leaky roofs, highlighting one of the most significant issues plaguing the long term success of innovative design – cost. Most of these remarkable houses were expensive to build and often more expensive to maintain. A high level of maintenance and its associated costs has played a role, at various levels, in the development of numerous architecture house museums. While a private homeowner might not require everything that goes into the development of a house museum (e.g. fire suppression systems, extra load bearing capacity, and high tech HVAC systems), the costs are still significant. In older houses in the taxonomy, skilled workers built the house on site, necessitating the need for the same level of precision and skill to restore dilapidated elements. In more modern designs built during the machining age, specialty shops fabricated custom elements that are nearly impossible to recreate today.

At some sites, like the Westcott House in Springfield, Ohio, the cost of restoration made museumification the only viable option. After falling into disrepair over seventy years, losing critical elements of its design along the way, the house required 5.8 million dollars in restoration, which took over five years to complete. This is small when compared with \$50 million for the Martin House (not finished), \$10.5 million for the Robie House (also not finished),⁴³ and \$11.5 million for the most recent repairs at Fallingwater.⁴⁴ Of the museums surveyed, nearly one in five said that the costs related to deferred maintenance and preservation made it unlikely the house could continue as a residence.

⁴³ Blair Kamin, 'Farnsworth, Robie Tours are Being Retooled,' *Chicago Tribune*, 8 October 2008.

⁴⁴ Western Pennsylvania Conservancy, 'WPC: Fallingwater Restoration Update,' entry from July 2002, <http://www.paconserve.org/fallingwater/restoration/updates.html> (accessed 5 February 2010).

Characteristics of Architecture House Museums

There are several characteristics relating to restoration, period of significance, furnishings, and management that differentiate the architecture house museum from the typical historic house museum. As each museum, on both sides of the aisle, is unique, the level of conformity differs. While there is no unwavering rule as to the level of compliance, a majority of these characteristics are true at most architecture house museums.

Restoration and Period of Significance

Architecture house museums respect the architect's authorship and seek to restore the house to his or her original design, or as close as possible, through the use of blueprints, photographs, and personal recollections. This typically places the period of significance on or around the day the family moved into the residence.⁴⁵ At the Chiswick House, the Ministry of Works removed John White's 1788 sympathetically designed wings early in the restoration as they were inimical to the Earl of Burlington's Neo-Palladian design. The same was true with the restoration of the Westcott House, where the restoration team removed a large 1920s addition that was not part of Wright's original vision. This restoration, which is typical for an architecture house museum, saw the removal of any architectural feature that postdated the original design, including paint, fixtures, windows, doors, hardware, and even landscape plantings. This type of 'preservation' is often a destructive force, stripping away more *history* than it preserves. However, these museums are not preserving history *per se*, but an element of design frozen in time, akin to delicately removing layers of accretions from a seventeenth century painting to reveal the masterpiece beneath.

This quest for the architect's authentic vision may include adding elements that have been completely demolished or perhaps never left the blueprint. At the Darwin D. Martin House Complex in Buffalo, New York, a large portion of Wright original

⁴⁵ This may change if the architect has added to the house over time, as is typically the case with the home and studio or instances where the architect has a close and personal relationship with the family.

vision, including the demolished carriage house, conservatory, and pergola – nearly a third of the complex – were ‘faithfully re-created from Wright’s blueprints’ in 2007.⁴⁶ The same is true at sites like the American System-Built, Model B1 House, albeit at a smaller scale, where sections of the house had to be reconstructed due to the severe level of decomposition. At the Westcott House, the restoration team constructed and installed a nine foot bird house designed by Wright for the property, although no evidence suggested the Westcotts ever originally had it executed and installed. In recent years, communities have built previously unbuilt Frank Lloyd Wright designs, like Buffalo’s Rowing Boathouse and Blue Sky Mausoleum, with the support of his foundation. While no previously unbuilt houses are open to the public, this is likely over the next ten to fifteen years due to the incredible popularity of Wright’s work and continued effort of his foundation to realize these unbuilt designs.

Furnishings

Many visitors not accustomed to architecture house museums are shocked when they find a near empty house on display. While many of these museums are well furnished, like the Glessner House, Gamble House, and most of the home and studios, an equal number are partly or completely unfurnished. Where furnishings are present, they are typically designed by the architect or relate to the design of the house. This emphasis on design related furnishings is the second main characteristic of architecture house museums. It is conventional for these museums to completely exclude the accoutrements of daily life (e.g. kitchen implements, clothing, non-essential furniture, and non-original decorations) and ephemeral objects (e.g. papers, matches, and faux perishable food items).

Of the museums with a strong emphasis on the architect’s original interior design intentions, most own and display genuine furnishings designed or placed by the architect.⁴⁷ Characteristically, these are furnishings conceived specifically for the space by the architect, but can also include previous designs by the architect or firm placed in the home, like Ludwig Mies van der Rohe’s Barcelona Stool in the

⁴⁶ Tom Buckham, ‘Darwin Martin Carriage House Resurrected,’ *Buffalo News*, 15 March 2007.

⁴⁷ Of the site surveyed, 81 percent listed this as their ‘largest category of furnishings.’

Farnsworth House,⁴⁸ or even contemporary pieces by other designers, like Marcel Breuer's Bauhaus designs in the Gropius House or Gustav Stickley furniture in a Frank Lloyd Wright design. This is most prominent at home and studios – as *placed by the architect* and *placed by the family* are both true – which I will analyze in depth later in the paper. At some sites, previous owners removed or destroyed the original furnishings, forcing the museum to recreate these items using the architect's blueprints. This is true at the Westcott House, where attached furnishings like the dining room sideboard and library bookshelves, as well as mobile furnishings like the dining room table and children's playroom furniture, had to be recreated for the museum. Original or reproduced furnishings, however, are not a prerequisite for being an architecture house museum. At many sites, especially those built on a smaller budget or designed before the turn of the century, the architect paid little attention to the home's interior decor. At other sites, original elements no longer exist and it is not feasible for the museum to replace these items. Here the interpretation focuses solely on the design of the building.

There are three main furnishing plans for architecture house museums: completely/mostly furnished, partly furnished, and completely/mostly unfurnished.⁴⁹ Of the thirty-two sites surveyed, just over half (53 percent) are completely or mostly furnished. For many of these sites, the original owner donated the house and its furnishings to create the museum. As I mentioned earlier, Edgar Kaufmann, Jr. donated Fallingwater to the Western Pennsylvania Conservancy in 1964, although he did not gift unrelated furnishings until 1980.⁵⁰ With these later additions, Fallingwater is an excellent example of an architecture house museum that is mostly furnished. The house is filled with original furniture designed by Wright specifically for the property. Near the hearth, fresh flowers sit on the Wright designed coffee table and the family's art is displayed on Wright's built-in shelves. Books are neatly stacked on the built-in desk (see Figure 3), again designed by Wright, and a blanket is thrown over Wright's unique sectional couch. Unlike a historic house museum, these accoutrements of daily life interpret the architect's design rather than depict how the family lived. In their docent training manual, they note, 'Wright

⁴⁸ Placed by Dirk Lohan, Mies' grandson and a member of his firm, following the lawsuit.

⁴⁹ These are obviously relative terms. One museum's *mostly furnished* is another museum's *partly furnished*.

⁵⁰ Cara Armstrong, interview by author, Mill Run, Pennsylvania, 29 January 2010.



Figure 3. Fallingwater Interior, Mill Run, Pennsylvania

designed furniture and furnishings (lamps, rugs) to fit the overall design scheme of his buildings, an important contribution to the harmony in organic architecture. Fallingwater's furniture is low, often cantilevered out from the wall. To allow the Kaufmanns the most flexible use of the room, Wright included moveable stools, hassocks, and even an extra dining table, disguised as a buffet.⁵¹ The next point in this section is the only mention of the family's effect on this space, 'The Kaufmanns were especially interested in keeping a rustic feel to Fallingwater, and chose textiles, upholstery, and chairs such as those at the dining table to fit this scheme.'⁵²

A third of the architecture house museums surveyed described their sites as partly furnished; Mies' Farnsworth House epitomizes this type of museum. The furnishings at Farnsworth relate to the architect's intentions – or what is believed to be the architect's intentions – for the space. None of the owner's original furnishings, including Chippendale chairs and other castoffs from her Chicago apartment, are on display in the house. Instead the house is filled with Mies designed furniture placed by his grandson Dirk Lohan.⁵³ These pieces, which are spelled out in detail in the

⁵¹ Western Pennsylvania Conservancy, 'The Hearth,' Fallingwater Training Manual, 2 May 2006.

⁵² Western Pennsylvania Conservancy, 'The Hearth,' Fallingwater Training Manual, 2 May 2006.

⁵³ Whitney French, interview by author, Plano, Illinois, 22 February 2010.



Figure 4. Farnsworth House Interior, Plano, Illinois

Farnsworth House Docent Training Manual, include the Bruno Flat Chair, Tugendhat Chair (designed for another architecture house museum by Mies), and Barcelona Stool (see Figure 4). Lohan, an architect as well, also designed a table, desk, bed, and footlocker for the house in a Miesian style. The space excludes the appurtenances of life as they would distract from Mies' vision and go against his famous motto 'less is more'. The placement of these pieces is incongruous with the history of Edith Farnsworth's time at the house, a fact well understood by the museum's staff. Farnsworth would be a disappointment for visitors expecting a historic house museum. As an architecture house museum, however, it is an exceptional representation of Mies van der Rohe's design aesthetic.

While unfurnished architecture house museums are relatively rare (only 15 percent of museums surveyed considered their site to be mostly or completely unfurnished), they are growing in number. All five of these surveyed sites have opened since 1995, two of which are still under restoration.⁵⁴ The Westcott House is one of the best examples of the mostly unfurnished architecture house museums. This

⁵⁴ The Darwin D. Martin House will likely be 'partly' or 'mostly' furnished once the restoration is complete, although the property has been open to the public 'unfurnished' for fourteen years.



Figure 5. Westcott House Interior, Springfield, Ohio

museum, like Farnsworth, does not own or interpret any objects that belonged to the Westcott family, and, as I mentioned previously, all of the furnishings were recreated during the restoration process (see Figure 5). As a result, this 4,400 square foot house has four movable object sets on display: a library table, dining set, children's playroom table and chairs, and a period gas stove (a gift from the restoration contractors). This last item is the only item not designed by Frank Lloyd Wright, giving visitors the impression they are visiting the day before the Westcotts will move in.

Staff and Management

The emphasis of the house as a work of art pervades more than these museums' interpretive strategies. A third characteristic of architecture house museums is the importance of art history and architectural history – often the same department at major universities – in the staffing and management of museums. In over half of the museums surveyed the lead interpreter has a degree in art history, architectural history, or architecture. This jumps to 62 percent if combined with design history,

design education, and art education.⁵⁵ There are slightly more interpreters with their training in art history (24 percent) than in architectural history (21 percent), which is not surprising as there are far less schools that award architectural history degrees.⁵⁶ Interpreters with history degrees only account for 10 percent of the total, followed by historic preservation at 7 percent and museum studies at 3 percent.

An analysis of the management structure of these museums furthers this idea. Over a fifth of these museums (21 percent) are governed by an art museum or architectural foundation initially unrelated to the house and two-fifths (39 percent) are governed by local or regional non-profit organizations, most of which were created to manage and interpret a specific architectural landmark. Eight of the architecture house museums identified are managed and interpreted by art museums, ranging from large institutions like the Minneapolis Institute of Art to small organizations like the Currier Museum of Art in Manchester, New Hampshire. Included in this number is the Miller House in Columbus, Indiana, a town famous for its prized works of modern architecture, which is set to open within the coming year. In 2008, the Miller family donated this Eero Saarinen designed house to the Indianapolis Museums of Art (forty-seven miles away), which will operate it as a house museum in cooperation with the Columbus Area Visitors Center.

Museumification Age

While there is no known research into the museumification age of historic house museums, a rough comparison illustrates that architecture house museums are considerably younger than their counterpart. In a small sampling of fourteen popular historic house museums in the United States, including Biltmore in Ashville, North Carolina, Mount Vernon in Alexandria, Virginia, and Hearst Castle along California's Central Coast, the average museumification age is 121 years. This sampling places the average built date at 1812 and museum opening around 1933, twenty-five years before Chiswick opened its doors. This compares with a museumification age of seventy-five years for architecture house museums, forty-six years earlier than

⁵⁵ Interpreters provided these answers after selecting 'other.'

⁵⁶ In many of these cases, students studying architecture still receive an art history degree.

that of their counterpart. The average built date for architecture house museums is 1916 and the average museum opening is 1991, which when compared with historic house museums, supports my assessment that this is an emerging typology.

These houses typically become museums earlier in North America (98% of which are in the United States) than Europe, sixty-four years compared with ninety-five years. This is due to the Palladian and Classical outliers, Chiswick House, Kedleston Hall, and Villa Capra, whose museumification ages were 229, 229, and 407 respectively. These houses, certainly crossovers with the DemHist Country Houses category, do not have equivalents in North America. If removed from the typology, the museumification age for European sites would drop to sixty-six years.

Types of Architecture House Museums

There are several ways to subdivide architecture house museums. One simple way is by style, which I have used throughout this study to illustrate certain points. Most style comparisons bridge the continental divides. The traits of modern American house museums correspond with their European equivalents. The same is true with Art and Crafts and other styles found on both sides of the Atlantic. These museums could also be categorized by their secondary interpretation, which would parallel, in many ways, the DemHist categories for historic house museums. There are personality or hero houses like Frank Lloyd Wright's Home and Studio, collection houses like the Glessner House (filled with the family's fine art and furnishings), historic event houses like Villa Tugendhat (where politicians signed the treaty to divide Czechoslovakia), local society houses like Maison Autrique (which acts as a community art gallery), and country houses like Kedleston Hall and Craggside. In the end, while these can be useful, I found it helpful to divide architecture house museums into two category sets. I group these museums as commissioned houses or home and studios and public sites or private sites.

Commissioned House

A commissioned architecture house museum is an interpreted site designed by an architect or group of architects for a client. As noted earlier with Wright's American System-Built House, Model B1, this does not always imply a direct interaction between the client and architect. Research has identified fifty-six commissioned architecture house museums, comprising just under 72 percent of the typology. These museums dedicate a larger part, if not all, of their historical interpretation to the interaction between the client and architect. At the Farnsworth House the interpretation revolves around the relationship between Mies van der Rohe and Edith Farnsworth. In their docent training materials they state, 'Dr. Farnsworth must have presented the image of the perfect client, an intellectual equal with profound respect for Mies' creativity, deeply committed to the project but willing to extend a lengthy artistic leash to the architect, as well as the promise of significant funds to support his ideas. She was an unusual client and saw her role as broader than one who was merely paying for a service. Farnsworth invested in the idea that her house could be an important part of the story of architecture in America, a prototype of new and important elements of American architecture.'⁵⁷ Edith Farnsworth's story is in relation to Mies and the design of the house. It establishes her as the client – educated, wealthy, well traveled, and single – and nothing more, setting up the greater story of Mies' visionary design.

The Western Pennsylvania Conservancy employs a similar framework in their interpretation of Fallingwater. In an early training guide - based on interviews with Edgar Kaufmann Jr. – intended to provide tour leaders and supervisors 'with useful detailed information of the house and its contents,'⁵⁸ there is virtually no information on the family. It starts, 'The house was designed in 1936. Late in 1937 the family was living in the house, and by 1938 the house was furnished. The house was lived in by Mr. Kaufmann's family until October 1963, when it was given to the Conservancy.'⁵⁹ The *subject* of their narrative is apparent. Other than two additional, but passing, mentions of the family over the next several paragraphs, they

⁵⁷ National Trust for Historic Preservation, 'Biography of the Client Dr. Edith Farnsworth,' *Farnsworth House Docent Manual* (2008): 1-2.

⁵⁸ Western Pennsylvania Conservancy, 'Fallingwater Fact Sheet,' (1970): cover.

⁵⁹ Western Pennsylvania Conservancy, 'Fallingwater Fact Sheet,' (1970): 1.

disappear from the narrative. In the 1990s, their interpretation includes the story of the family, but like Farnsworth it is in relation to the architect and architecture. In their ‘sample storyline’, part of their recent training materials, they state, ‘Fallingwater tells the story of the collaboration between a Pittsburgh family and a famous American architect that resulted in one of the all-time masterpieces of modern architecture... [Wright’s] clients for Fallingwater, the Edgar J. Kaufmann family, were very successful department store owners who had become keenly interested in modern design.’⁶⁰ The main historical interpretation centers on this ‘collaboration’ between the client and architect, the hallmark of this category.

Home and Studio

For the purposes of the paper, I define the home and studio as the residence, primary or occasional, of an architect.⁶¹ Although the title implies that this would include the architect’s principal drafting studio, this does not need to be the case. While the home and studio has much in common with a typical historic house museum, it more appropriately fits the architecture house museum typology as it meets all qualifiers of this typology: it is a residential work of architecture, designed by a noted architect, whose interpretation focuses primarily on aesthetics, analysis of style, and the biography of the architect. The fact the architect lived in the house amplifies the visitors understanding of the design by illustrating the essence of the architect’s vision – the architect as client, no intermediary. It is this essence of the architect’s vision that makes the home and studio special; it is a different experience from the archetypal architecture house museum and worlds apart from the experience at a typical historic house museum.

Interpreted home and studios are typically well furnished, with a combination of architect designed furniture and everyday paraphernalia. How the family, or at least architect, lived in and utilized the house day to day is more important than at other

⁶⁰ Western Pennsylvania Conservancy, ‘Sample Storyline,’ Fallingwater Training Manual, 16 August 2007.

⁶¹ Every identified home and studio is the design of the occupying architect. There are numerous examples of home and studios not designed by the occupying architect, including Henry Hobson Richardson’s Brookline home and studio and Mies van der Rohe’s Chicago residence, none of which are open and interpreted to the public. If this type of house is ever museumized, it would likely be a historic house museum as the interpretation will be exclusively *historic* in nature.

museums in the typology. This is well illustrated by Harriet McKay, the first custodian of Ernö Goldfinger's 2 Willow Road, 'The [National] Trust could have presented the house in its early architecturally 'pure' form by producing a facsimile of the interior of the 1940s based on the plentiful documentary evidence... Interpretation along these lines would, however, only have spoken of Goldfinger's architecture and design, and would have revealed very little of the family history...'⁶² This, she continues, 'only becomes available through the presentation of the house towards the end of his life.'⁶³ This is true with most interpreted home and studios, whose period of significance tends to fall at the end of the architect's time at the house. As most of these architect's adapted, altered, and added to their properties – empirically testing their design concepts – this extended period of interpretation is logical for the architectural history framework as well.

Research has identified twenty-two interpreted home and studios, which accounts for approximately 28 percent of the museums in the typology. The first three architecture house museums, Chiswick, Taliesin, and Taliesin West, were also the first interpreted home and studios. This is not surprising as this category's interpretation mixes architecture and history; these sites were a subtle transition from a century of historic house museums dedicated to heroes of war and ostentatious wealth. From here, the growth of the interpreted home and studio paralleled the growth of the larger typology. The most famous of these is Frank Lloyd Wright's Home and Studio in Oak Park, Illinois. This site, owned by the National Trust for Historic Preservation and managed by the Frank Lloyd Wright Preservation Trust, opened in 1975 after an extensive restoration. As Wright's home from 1889 until he abandoned his family in 1910, this property was witness to some of Wright's largest design achievements, including eight houses that would later become architecture house museums. As such, it is a pilgrimage for Wright aficionados, and, with approximately eighty-thousand visitors annually, is one of the most popular museums in the typology. Later examples of interpreted home and studios include the Renaat Braem Huis (opened 2003), Phillip Johnson's Glass House (opened 2007), and Richard Neutra's Studio and Residence (opened 2008).

⁶² Harriet McKay, 'The Preservation and Presentation of 2 Willow Road for the National Trust,' in *The Modern Period Room: The Construction of the Exhibited Interior 1870 to 1950*, ed. Trevor Keeble, Brenda Martin, and Penny Sparke (New York: Routledge, 2006), 159.

⁶³ *Ibid.*.

Public vs. Private Museums

I take a broad view of the term *museum* when defining the architecture house museum. In addition to the inclusion of interpreted sites, mentioned previously, I also include for-profit institutions. This definition goes against the standards of the International Council of Museums (of which DemHist is a committee of), which defines the museum as, ‘a *non-profit*, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.’⁶⁴ While I agree with their definition, for the purposes of this paper, I use the term private museum to define for-profit sites and institutions at variance with this definition. The for-profit museum is not a new concept. The American Association of Museums (AAM) recently published an article titled, ‘The Rise of the For-Profit Museum,’ detailing the growth of commercial museums like the International Spy Museum and the National Museum of Crime and Punishment in Washington, D.C.

For architecture house museums fitting the accepted standard of museums as defined by both ICOM and AAM, I use the term public museum. Of the museum identified during this study, most (88.5 percent) are public architecture house museums. The small percentage (11.5 percent) of private museums are also some of the most popular, including the two Antoni Gaudí house museums in Barcelona, mentioned earlier, and Wright’s Kentuck Knob in Pennsylvania. The latter is interesting as it is owned by Lord Peter Palumbo, who owned and museumized the Farnsworth House for a short period in the late 1990s before deciding to sell the house at auction. Just as Farnsworth went from private to public through a change of ownership, some sites, like Bruce Goff’s Bavinger House, have privatized their previously public operations. This was nothing new for the house’s owners; their parents opened the property for tours in the 1960s and 1970s to offset the high cost of construction. However, when compared with public museums, some of these sites appear more as tourist attractions than legitimate educational

⁶⁴ International Council of Museums, ‘Development of the Museum Definition according to ICOM Statutes (2007-1946)’ International Council of Museums, http://icom.museum/hist_def_eng.html (accessed 15 February 2010). Emphasis added.

institutions. The Bavinger House website promotes, 'Featuring tours by Bavinger family members who grew up in the house. Bring your cameras - Take as many photos as you want.'⁶⁵

Future of the Typology

While no one knows what the future holds for this species of museums, all indications are that the typology will continue to grow. This, however, will likely be at a slower rate than we witnessed from 1990 to 2004. Partly a result of the global recession from 2007 to 2009, the growth of architecture house museums slowed dramatically in the second half of the 2000s (see Appendix D); fourteen museums opened between 2000 and 2004 and only six between 2005 and 2009. Of these six, half opened during the recession: Neutra VDL Studio and Residence (2008), Bavinger House (2009), and the American System-Built, Model B1 House (2009). The first two opened still in need of restoration work, partly with the hope of raising both money and awareness. As mentioned before, Bavinger, after facing the tough economic climate, changed its status from non-profit to for-profit with the optimistic plan of improving their fortunes.⁶⁶ In Milwaukee, the Model B1 house opened to the public in May 2009, although their \$400,000 restoration project is not officially complete.⁶⁷

With the continued recovery of global markets, I expect the rate of growth to increase steadily over the next fifteen to twenty years. Two museums, both included in my official count of architecture house museums, are slated to open over the next twelve to fifteen months. The first, mentioned previously, is Eero Saarinen's Miller House in Columbus, Indiana, set to open in 2010. In the press release announcing the acquisition, the Indianapolis Museum of Art announced, 'Upon the successful completion of our fundraising efforts, we look forward to making this significant

⁶⁵ Bavinger House, <http://www.bavingerhouse.com> (accessed 5 March 2010).

⁶⁶ This is according to their website, although no evidence supports this claim; Bavinger House, <http://www.bavingerhouse.com> (accessed 5 March 2010).

⁶⁷ Jan Uebelherr, 'Milwaukee Home Offers Closer Look at Frank Lloyd Wright,' *Journal Sentinel (Milwaukee)*, 2 May 2009.

Modernist landmark available to the public.⁶⁸ This will be the first architecture house museum opened in the 2010s. In France, the Centre des Monuments Nationaux announced they will open Robert Mallet-Stevens' Villa Cavrois outside Roubaix in 2011.⁶⁹ There had been a dispute for several years as to which organization would manage the site and when it could open. The Centre des Monuments Nationaux is the logical choice as they have managed Le Corbusier's Ville Savoye since 1987. This modern landmark will be only the second architecture house museum in France. The government had the opportunity to purchase Pierre Chareau's Maison de Verre outside Paris in the 1980s from the original family, but declined. The current owner purchased the house in 2006 from the family and opens it on occasion for tours.⁷⁰

While the market seems saturated with Frank Lloyd Wright designed house museums, I do not expect this trend to change in the next decade. There will likely be new Wright sites in areas that already have museums and in communities looking to joining those taking advantage of these houses' potential economic impact. In Buffalo, New York, which already boasts two area Wright house museums – Martin House and nearby Graycliff – as well as several other interpreted Wright designs, there are speculations among the community that a local non-profit will museumize the Heath House within the next five years. Buffalo has been developing into a sort of Frank Lloyd Wright theme park since it started constructing unbuilt Wright designs in the mid-2000s and another Wright designed house museum compliments the community's tourism marketing initiatives. There are also discussions in Los Angeles to make the Freeman House, one of Wright's four textile block houses in the area, a museum in the coming years. The University of Southern California's School of Architecture acquired the house in 1986 and has completed nearly 2.5 million dollars in restoration, although more work is needed to fix damage caused by recent earthquakes. In the Midwest, where Wright spent most of his career, there are copious possibilities for future Wright sites, including

⁶⁸ Indianapolis Museum of Art, 'IMA to Acquire Miller House and Garden in Columbus,' Inside Indiana Business, <http://www.insideindianabusiness.com/newsitem.asp?ID=32645> (accessed 3 January 2010).

⁶⁹ Florence Evin, 'La villa Cavrois renaît de ses gravats,' *Le Monde*, 20 April 2009.

⁷⁰ It is not an architecture house museum as the current owners still occasionally use the house as their residence.

the Bradley House in Kankakee, Illinois,⁷¹ Laurent House in Rockford, Illinois,⁷² and the American System-Built, Model Flat C House in Milwaukee, Wisconsin.⁷³ All three sites are in varying stages of the museumification process. Wright in Kankakee is raising \$1.9 million to buy the Bradley House and Friends of the Laurent House just started a campaign to raise \$2 million to facilitate the purchase and restoration of their Wright site. In Milwaukee, the Save America's Treasures program recently awarded a nearly \$400,000 matching grant to Wright in Wisconsin to assist the restoration of Model Flat C. This is coming on the heels of their successful restoration and museumification of the Model B1 House.

Many architecture house museums enjoy a celebrity status in the architecture and architectural history worlds. Their popularity and ultimate museumification naturally leads me to think of other *iconic* houses and their likelihood of becoming museums. Houses like Peter Eisenman's House VI, Pierre Koenig's Case Study Houses #21B (Bailey House) and #22 (Stahl House), Richard Neutra's Kaufmann Desert House, and Erich Mendelsohn's Cohen House are all conceivable as future architecture house museums. With their iconic status, however, comes iconic prices; the Case Study House #21B sold at auction to a private individual in 2006 for \$3.1 million, a price point illustrating the cost and difficulty of turning an iconic house into an iconic house museum.⁷⁴ This price was the second highest for a modern house at auction, Farnsworth being the first, showing that these houses' devout fans often have the money to make it happen.

In the same breath we must consider the home and studios of iconic architects as an area of potential growth in the typology. While the opportunity to museumize the dwellings of most historic architects has passed, many architects from the recent past still have intact home and studios. Marcel Breuer's Breuer House 1 and Breuer

⁷¹ Blair Kamin, 'A Top-Drawer Frank Lloyd Wright Home Awaits its Next Twist Of Fate,' *Cityscapes* (Chicago Tribune): A Daily Chicago Journal about the Buildings and Urban Spaces That Shape Our Lives, entry posted 17 March 2010, <http://featuresblogs.chicagotribune.com/theskyline/2010/03/a-stunning-frank-lloyd-wright-home-which-some-call-the-first-prairie-style-house-awaits-its-next-twi.html> (accessed 17 March 2010).

⁷² Matt Williams, 'Museum Group Gets Appraisal for Frank Lloyd Wright House,' *Rockford Register Star*, 16 April 2010.

⁷³ President's Committee on the Arts and the Humanities, '2009 Save America's Treasures Grants,' Save America's Treasures, <http://www.pcah.gov/pdf/09SATGrants.pdf> (accessed 10 March 2010).

⁷⁴ Stacie Stukin, 'Safe Houses,' *New York Times*, 7 October 2007.

House 2, both in New Canaan, Connecticut are excellent examples. In the future, there will also be interest in interpreting the home and studios of currently living architects like Oscar Niemeyer, Frank Gehry, and Peter Eisenman. The most immediate of these is Oscar Niemeyer's personal residence called Casa das Canoas, in Canoas, Rio de Janeiro, that he built in 1952. Niemeyer, now 102, is a national celebrity in Brazil, making the museumification of his house even more likely.

Conclusion

These museums have a valuable role to play in both the architecture and museum communities. For architects, historians, architectural aficionados, and the general visitor, they offer the rare opportunity to personally experience the volume, texture, and flow of great design.⁷⁵ While some would argue that museumification deadens these spaces, making them a representation of design rather than a living space,⁷⁶ it also opens these spaces to exploration and experiences that would otherwise be unavailable. Some museums, like The Homewood in Surrey, England, also offer the unique opportunity to stay overnight (which you are unlikely to find at a historic house museum), providing a new and interesting educational and experiential opportunity. In addition, less furnished houses like the Westcott House present interesting opportunities for art shows, soiree, dinner parties, film premiers, and even live art performances.

It is my hope that this study will spur further research, by both practitioners and museum scholars, into the history, characteristics, and best practices for these museums. Understanding the needs and expectations of visitors, as well as audience demographics, should be a vital concern for these museums. As I noted in the introduction, further research will likely reveal distinct characteristics of the architecture house museum visitor, which I expect to be at odds with the needs and expectations of the typical audience at a historic house museum. We also need to better understand issues like the management and maintenance of sites, furnishings plans, and interpretive strategies that employ all of the senses to more fully experience these remarkable spaces.

This paper has sought to define and identify houses preserved and interpreted in primarily aesthetic ways as a new museum typology – the architecture house museum. In doing so, it has broken from the antiquated historic house museum nomenclature in favor of a classification that fits these museums exceptional interpretive frameworks – a framework that views the house like an art museum views a work of art. This categorization is the first step towards a fuller

⁷⁵ Borrowing again from Linda Young's description; Young, 74.

⁷⁶ A claim I do not dispute.

understanding of the opportunities and challenges facing these museums and provides a path towards future dialogue, collaboration, and professional standards. Over the past fifty years, the architecture house museum has become a permanent and valuable fixture within our museum community - a presence that is sure to only increase over the next fifty years.

Appendix A: Table of Architecture House Museums (by date opened)

Museum	Architect	City	State/Region	Country
Chiswick House	Richard Boyle	London	Greater London	England
Taliesin	Frank Lloyd Wright	Spring Green	Wisconsin	United States
Taliesin West	Frank Lloyd Wright	Scottsdale	Arizona	United States
Wingspread	Frank Lloyd Wright	Racine	Wisconsin	United States
Fallingwater	Frank Lloyd Wright	Mill Run	Pennsylvania	United States
Gamble House	Greene and Greene	Pasadena	California	United States
Glessner House	H.H. Richardson	Chicago	Illinois	United States
Horta Museum	Victor Horta	Saint-Gilles	Brussels	Belgium
Standen	Philip Webb and William Morris	East Grinstead	West Sussex	England
Villa Capra (La Rotanda)	Andrea Palladio	Vicenza	Veneto	Italy
Frank Lloyd Wright Home and Studio	Frank Lloyd Wright	Oak Park	Illinois	United States
Hollyhock (Aline Barnsdall) House	Frank Lloyd Wright	Los Angeles	California	United States
Cragside	Richard Norman Shaw	Northumberland	Northumberland	England
Villa Mairea	Alvar Aalto	Noormarkku		Finland
Dana-Thomas House	Frank Lloyd Wright	Springfield	Illinois	United States
Cedar Rock	Frank Lloyd Wright	Independence	Iowa	United States
Hill House	Charles Rennie Mackintosh	Helensburgh	Argyll and Bute	Scotland
Alden B. Dow Home and Studio	Alden B. Dow	Midland	Michigan	United States
Pope-Leighey House	Frank Lloyd Wright	Alexandria	Virginia	United States
Walter Gropius House	Walter Gropius	Lincoln	Massachusetts	United States
Purcell-Cutts House	Purcell and Elmslie	Minneapolis	Minnesota	United States
Kedleston Hall	Robert Adam	Derby	Derbyshire	England
Meyer May House	Frank Lloyd Wright	Grand Rapids	Michigan	United States
Rietveld Schröder House	Gerrit Thomas Rietveld	Utrecht		Netherlands
Ville Savoye	Le Corbusier	Poissy	Île-de-France	France

Casa Curutchet	Le Corbusier	La Plata	Buenos Aires	Argentina
Casa Luis Barragán	Luis Barragán	Miguel Hidalgo	Mexico City	Mexico
Eames House	Charles and Ray Eames	Los Angeles	California	United States
Yodoko Guest House	Frank Lloyd Wright	Ashiya	Hyogo Prefecture	Japan
Zimmerman House	Frank Lloyd Wright	Manchester	New Hampshire	United States
Craftsman Farms Log House	Gustav Stickley	Parsippany	New Jersey	United States
Maison Autrique	Victor Horta	Schaerbeek	Brussels	Belgium
Pleasant Home	George W. Maher	Oak Park	Illinois	United States
Rose Seidler House	Harry Seidler	Sydney	New South Wales	Australia
Stockman House	Frank Lloyd Wright	Mason City	Iowa	United States
Stonehurst House	H.H. Richardson	Waltham	Massachusetts	United States
Willa Koliba	Stanislaw Witkiewicz	Zakopane	Nowy Sącz Province	Poland
Aalto House	Alvar Aalto		Helsinki	Finland
Barton House	Frank Lloyd Wright	Buffalo	New York	United States
Muuratsalo Experimental House	Alvar Aalto	Jyväskylä	Muuratsalo	Finland
Saarinen House	Eliel Saarinen	Bloomfield Hills	Michigan	United States
Schindler House and Studio	Rudolf Schindler	West Hollywood	California	United States
Studio Aalto	Alvar Aalto	Munkkiniemi	Helsinki	Finland
Villa Tugendhat	Ludwig Mies van der Rohe	Brno	South Moravian Region	Czech Republic
2 Willow Road	Erno Goldfinger	Hampstead	London	England
Fabyan Villa	Frank Lloyd Wright	Geneva	Illinois	United States
Isaac Bell House	McKim, Mead, and White	Newport	Rhode Island	United States
Casa Milà (La Pedrera)	Antoni Gaudí	Barcelona	Catalonia	Spain
Charnley-Persky House	Louis Sullivan	Chicago	Illinois	United States
Darwin D. Martin House Complex	Frank Lloyd Wright	Buffalo	New York	United States
Kentuck Knob	Frank Lloyd Wright	Dunbar	Pennsylvania	United States
Robie House	Frank Lloyd Wright	Chicago	Illinois	United States
Casa Batlló	Antoni Gaudí	Barcelona	Catalonia	Spain

Graycliff	Frank Lloyd Wright	Derby	New York	United States
Hanna House	Frank Lloyd Wright	Stanford	California	United States
Modelwoning Erasmuslaan 9	Gerrit Thomas Rietveld	Utrecht		Netherlands
Haus Schminke	Hans Scharoun	Lobau	Saxony	Germany
Villa Müller	Adolf Loos	Prague	Prague	Czech Republic
Kraus House	Frank Lloyd Wright	Kirkwood	Missouri	United States
Blackwell	M. Ballie Scott	Windermere	Cumbria	England
Manitoga	Russel Wright and David Leavitt	Garrison	New York	United States
Masters' Houses	Walter Gropius	Dessau	Saxony-Anhalt	Germany
Red House	Philip Webb and William Morris	Bexleyheath	London	England
Gordon House	Frank Lloyd Wright	Silverton	Oregon	United States
Rosenbaum House	Frank Lloyd Wright	Florence	Alabama	United States
Sonneveld House	Brinkman and Van der Vlugt	Rotterdam	South Holland	Netherlands
78 Derngate	Charles Rennie Mackintosh	Northampton		England
Renaat Braem Huis	Renaat Braem	Antwerp-Deurne	Antwerp	Belgium
Farnsworth House	Ludwig Mies van der Rohe	Plano	Illinois	United States
The Homewood	Patrick Gwynne	Esher	Surrey	England
Westcott House	Frank Lloyd Wright	Springfield	Ohio	United States
Frank House	Bruce Goff	Sapulpa	Oklahoma	United States
Glass House	Phillip Johnson	New Canaan	Connecticut	United States
Neutra VDL Studio and Residence	Richard Neutra	Los Angeles	California	United States
Bavinger House	Bruce Goff	Norman	Oklahoma	United States
American System- Built, Model B1	Frank Lloyd Wright	Milwaukee	Wisconsin	United States
Miller House	Eero Saarinen	Columbus	Indiana	United States
Villa Cavrois	Robert Mallet- Stevens	Croix	Nord-Pas-de-Calais	France

Appendix B: Table of Architecture House Museums – Style and Dates

Museum	Style Group	Started	Finished	Opened	Age
Chiswick House	Palladian	1726	1729	1958	229
Taliesin	Modern		1925	1959	34
Taliesin West	Modern		1937	1959	22
Wingspread	Prairie	1937	1938	1960	22
Fallingwater	Modern	1934	1937	1964	27
Gamble House	Arts and Crafts	1908	1909	1966	57
Glessner House	Romanesque	1886	1888	1969	81
Horta Museum	Art Nouveau	1898	1902	1969	67
Standen	Arts and Crafts	1892	1894	1973	79
Villa Capra (La Rotanda)	Palladian		1566	1973*	407
Frank Lloyd Wright Home and Studio	Prairie		1889	1975	86
Hollyhock (Aline Barnsdall) House	Modern	1919	1921	1976	55
Cragside	Arts and Crafts	1863	1885	1979	94
Villa Mairea	Modern	1935	1939	1980*	41
Dana-Thomas House	Prairie	1902	1904	1981	77
Cedar Rock	Modern	1948	1950	1982	32
Hill House	Art Nouveau	1902	1904	1983	79
Alden B. Dow Home and Studio	Modern		1934	1984	50
Pope-Leighey House	Modern	1938	1939	1984*	45
Walter Gropius House	Modern	1937	1938	1984	46
Purcell-Cutts House	Prairie		1913	1985*	72
Kedleston Hall	Neo-Classical		1758	1987	229
Meyer May House	Prairie	1908	1909	1987	78
Rietveld Schröder House	Modern		1924	1987	63
Ville Savoye	Modern	1929	1931	1987*	56
Casa Curutchet	Modern		1954	1988	34
Casa Luis Barragán	Modern		1948	1988*	40
Eames House	Modern		1949	1988*	39

Yodoko Guest House	Modern	1918	1924	1989	65
Zimmerman House	Modern		1950	1990	40
Craftsman Farms Log House	Arts and Crafts	1910	1911	1990	79
Maison Autrique	Art Nouveau		1893	1990*	97
Pleasant Home	Prairie		1897	1990	93
Rose Seidler House	Modern	1948	1950	1991	41
Stockman House	Prairie		1908	1992	84
Stonehurst House	Romanesque	1886	1886	1992	106
Willa Koliba	Zakopane Style	1892	1893	1993	100
Aalto House	Modern	1935	1936	1994*	58
Barton House	Prairie	1903	1904	1994*	90
Muuratsalo Experimental House	Modern	1952	1953	1994*	41
Saarinen House	Art Deco	1928	1930	1994*	64
Schindler House and Studio	Modern		1922	1994*	72
Studio Aalto	Modern		1955	1994*	39
Villa Tugendhat	Modern	1928	1930	1994	64
2 Willow Road	Modern	1938	1939	1995	56
Fabyan Villa	Prairie		1907	1995	88
Isaac Bell House	Shingle Style	1881	1883	1995	112
Casa Milà (La Pedrera)	Moderne	1906	1912	1996	84
Charnley-Persky House	Prairie	1891	1892	1996	104
Darwin D. Martin House Complex	Prairie	1903	1905	1996	91
Kentuck Knob	Modern	1953	1956	1996	40
Robie House	Prairie	1908	1910	1997	87
Casa Batlló	Moderne	1904	1906	1999*	93
Graycliff	Modern	1926	1931	1999	68
Hanna House	Modern	1936	1937	1999	62
Modelwoning Erasmuslaan 9	Modern		1931	1999	68
Haus Schminke	Modern	1930	1933	2000	67
Villa Müller	Modern		1930	2000	70
Kraus House	Modern	1950	1960	2001	41

Blackwell	Arts and Crafts	1898	1900	2001	101
Manitoga	Modern	1957	1960	2001	41
Masters' Houses	Modern	1925	1926	2002	76
Red House	Arts and Crafts		1859	2002	143
Gordon House	Modern		1957	2002	45
Rosenbaum House	Modern		1940	2002	62
Sonneveld House	Modern		1933	2002	69
78 Derngate	Arts and Crafts	1916	1917	2003	86
Renaat Braem Huis	Modern	1954	1958	2003	45
Farnsworth House	Modern	1945	1951	2004	53
The Homewood	Modern		1938	2004	66
Westcott House	Prairie	1906	1908	2005	97
Frank House	Modern		1955	2007	52
Philip Johnson Glass House	Modern	1949	1949	2007	58
Neutra VDL Studio and Residence	Modern	1932	1939	2008	69
Bavinger House	Modern		1955	2009	54
American System-Built, Model B1	Modern	1915	1916	2009	93
Miller House	Modern	1953	1957	2010	53
Villa Cavrois	Modern	1929	1932	2011*	79

*year approximated (see *opened date* in Key Terms section)

Appendix C: Text from Architecture House Museum Survey

Kevin Rose – Graduate Student – University of Leicester

I am conducting research into the interpretive framework of architecturally significant residential sites that are opened to the public. You have received this survey as your site has been identified as a possible member of this typology. This survey is intended for your site's primary interpreter (curator, education/tour coordinator, etc.). Thank you for in advance for providing valuable information for this project.

About your site:

Name of House/Property:

Address:

City:

State/Region:

Postal Code:

Country:

Website:

House's Architect:

Style:

Annual Visitation:

Year(s) Built:

Year(s) Restored:

Year Opened as Museum:

Governing Body:

Owner:

Was this house the home/studio of the designing architect?

Yes/No

Are you aware of other interpreted residential sites by this architect?

Yes/No

Do you use the house as a gallery/museum space for artwork/collections not related to the house's history?

Yes/No

What direct factors lead to opening the house as a museum? (select all appropriate)

1. Potential to spur economic and/or cultural growth in the surrounding region
2. Costs relating to deferred maintenance/preservation
3. Desire to make the house available for study, education and enjoyment
4. Other: (please specify)

About your staff and volunteers:

Number of paid staff:

Number of volunteers:

Name of Primary Interpreter:

Title:

Email:

Phone:

This person's background and/or education is in what field?

1. History
2. Art History
3. Architectural History
4. Architecture
5. Museum Studies
6. Other: (please specify)

About your interpretation:

What best describes your museum's primary interpretive framework:

1. Entirely on family/use of structure, nothing on house's architect/architecture
2. More on family/use of structure, less on house's architect/architecture
3. Equally on family/use of structure and house's architect/architecture
4. More on house's architect/architecture, less on family/use of structure
5. Entirely on house's architect/architecture, nothing on family/use of structure

Was this the museum's original interpretive framework?

1. Not Sure
2. Yes
3. No (please specify)

In regards to interpreted furnishings (original or reproduced), the house is:

1. Completely Furnished
2. Mostly Furnished
3. Partly Furnished
4. Mostly Unfurnished
5. Completely Unfurnished (not including office furniture, etc.)
6. Other:

What is the largest category of furnishings on display and interpreted at your site?

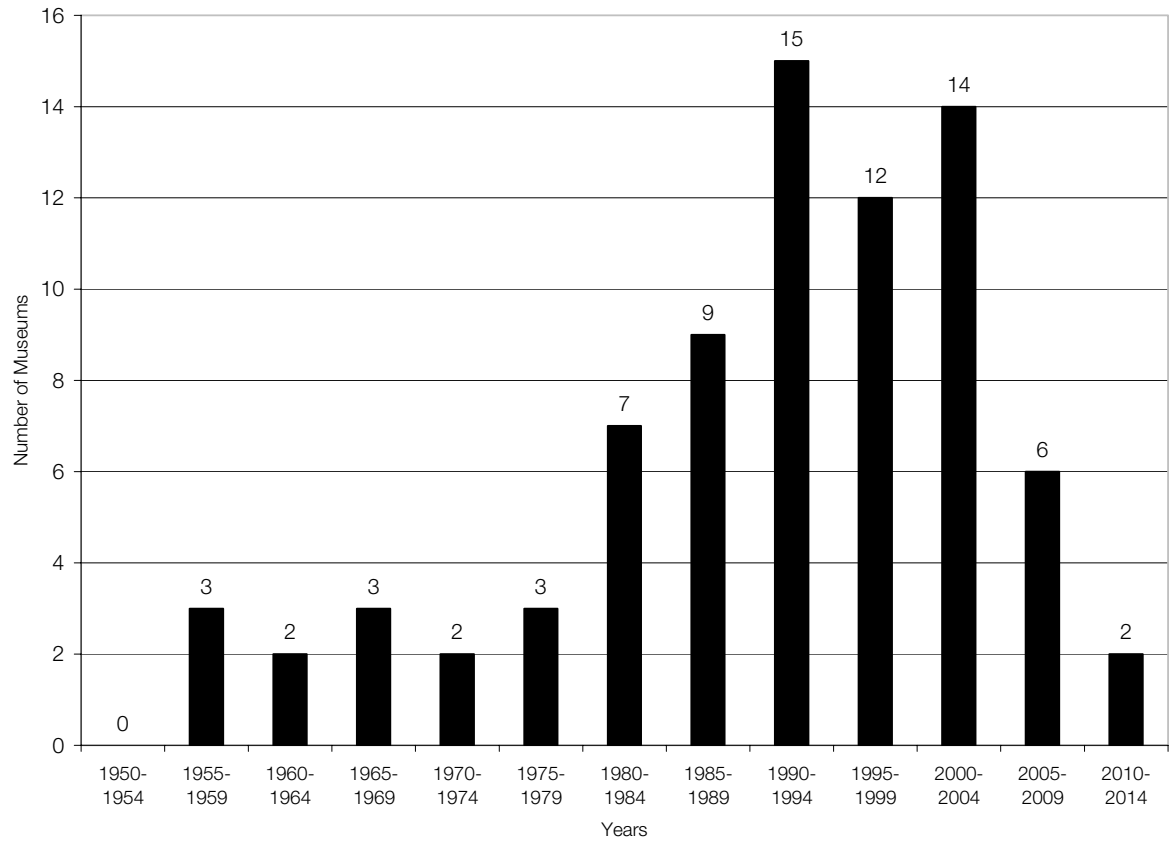
1. Original furnishing relating to the original family/families
2. Non-original furnishings placed to represent the original family/families period in the house
3. Original furnishings designed or placed by the architect
4. Reproduced furnishings originally designed or placed by the architect
5. Reproduced furnishings respecting the architect's design philosophy
6. Unfurnished (as it relates to interpretation)
7. Other:

Do you have any additional information that you would like to share?

Thank you!

[online version available at <http://www.wojcikrose.com/kevin/ahm>]

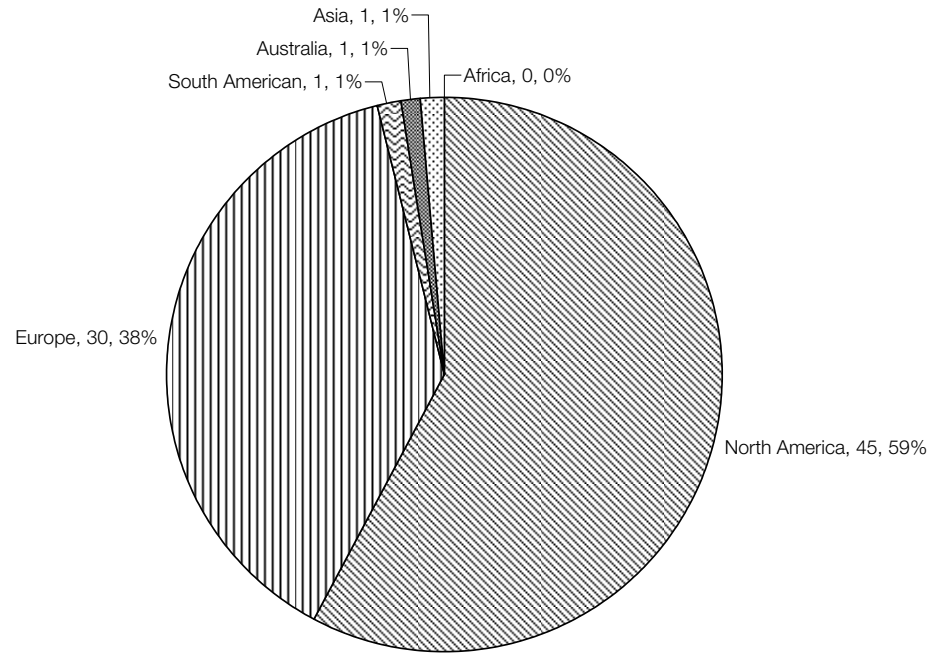
Appendix D: The Growth of Historic House Museums Graph



Appendix E: Architecture House Museums Distribution

Country	Museums	Percent
Argentina	1	1.3%
Australia	1	1.3%
Belgium	3	3.8%
Czech Republic	2	2.6%
England	9	11.5%
Finland	4	5.1%
France	2	2.6%
Germany	2	2.6%
Italy	1	1.3%
Japan	1	1.3%
Mexico	1	1.3%
Netherlands	3	3.8%
Poland	1	1.3%
Scotland	1	1.3%
Spain	2	2.6%
United States	44	56.4%

Appendix F: Architecture House Museums by Continent Chart



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