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The paper investigates the relationship between modern dollhouses and modern domestic architecture through the lenses of modernism that architectural historian and theorist Michael Hays sets forth; they are: modernization, modernism, and modernity. Examining material culture artifacts, or the dollhouses and furniture by manufacturers Louis Marx, Mattel, Kenner, and Shoenhut, alongside the history of domestic architecture and domestic economy manuals, such as Olive Hyde Foster's *Housekeeping for Little Girls*, Virginia Terhune van de Water's *From Kitchen to Garret* (1910), or Benjamin Spock's *The Common Sense Book of Baby and Child Care* (1946). Ultimately, can we trace modern aesthetics of the bathroom -- what designers Ellen Lupton and J. Abbot Miller call "ornament and grime" -- into the dollhouse bathroom? Is what historian Karen Calvert names the "visual code of childishness" visible in the dollhouses' nursery? Furthermore, if the home is conceptualized as literature historian Victoria Rosner explains a "laboratory for social experimentation" what role did innovation play in the dollhouse as an imaginative precursor to homemaking? Of course how innovation is framed in the dollhouse could shape young girls' views of domestic ideals and women's roles. Considering that feminist architectural historian Dolores Hayden has written, namely that: "architectural amenities were redeveloped as commodities which could be purchased and plugged in" (1981: 25), the paper takes a similar critical stance regarding the role of innovation in architecture and questions the troubling simultaneous portrayals of both nostalgia and innovation in the dollhouse.