THE PHENOMENON OF THE HOME IN MODERN CULTURE: TRANSCENDENTAL HOMELESSNESS AND ESCAPE FANTASY AT THE INTERSECTION OF ART AND DESIGN

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ABSTRACT

THE PHENOMENON OF THE HOME IN MODERN CULTURE: TRANSCENDENTAL HOMELESSNESS AND ESCAPE FANTASY AT THE INTERSECTION OF ART AND DESIGN

Fragmented perception of the city; the oppressiveness of the capitalist system; the psychological conditions of the metropolis comprised integral aspects of Modernity which overwhelmed the nerves of modern urbanite. While the metropolis, the exterior, has been the source of fear and anxiety, the home, the interior, has been pointed out as the venue of escape from the outside. To the extent that the home is idealized as counterpart of the metropolis and social life, as the site of the *heimlich* and as one of the means of the capitalist system, becomes too a place where alienation has come to be overtly observed. The impossible desire to return to the home links up with transcendental homelessness and the escape fantasy and coalesces with the notion that 'in the modern world one can only dwell in one's body'.

This study focuses on the discourse that renders the modern individual in the image of the traumatic due to the pathological relationship between the modern individual and home. The research method consists of the implementation of 'discourse analysis' as developed by Michel Foucault. Through this method, the argument is presented through art works/objects taken as critical spatial practices. In the context of this method, five fields are determined as constituting the positivity of the discourse: 'Enterprises', 'Actions', 'Dialectics', 'Critical Discourses', and 'Critical Practices'. Through these five fields, the study analyzes such modern phenomena as individualization and alienation of the modern individual, transcendental homelessness, nostalgia, homesickness, isolation, and escape fantasy.

Key Words: Modern individual, modernity, metropolis/megalopolis, modern dwelling, modernist architecture, standardization, mobility, trauma, home, domesticity, nostalgia, homesickness, uncanny, transcendental homelessness, alienation, anxiety, individualization, escape fantasy, discourse, statement, discursive formation, positivity.

ÖZET

MODERN KÜLTÜRDE EV OLGUSU: SANAT VE TASARIMI ARAKESİTİNDE ZİHİNSEL EVSİZLİK VE KAÇIŞ FANTEZİSİ

Modern toplumun ve metropol/megalopol koşullarının birey üzerinde yarattığı korku, kaygı ve gerilim, yalnız kamusal mekândaki davranış örüntülerini değiştirmekle kalmamış, bireyin ev ile kurduğu ilişkisinde de bu duruma özgü yeni katmanlar yaratmıştır. Metropolis ve kamusal alan korku ve endişe kaynağı olarak belirirken, huzurlu ve güvenli yer olarak ev, Metropolis ve kamusal alandan kaçış noktası olarak idealize edilmiştir. Ancak kapitalist üretim sürecine dahil olarak standartlaştırılan ve kullanıcısına yabancılaşan ev artık güvenli, huzurlu bir yer değil hatta yabancılaşma ve tekinsizliğin en çok gözlendiği yerdir. Artık ev güvenli ve huzurlu bir yer olmaktan öte, kendisi endişe, korku ve tekinsizlik kaynağıdır.

Bu çalışma, modern birey ve ev arasında patolojik bir ilişki olduğu savı üzerine temellenen retorikleri ele alır ve bu retorikler üzerinden sanat mimarlık arakesitindeki çeşitli eleştirel mekân pratiklerini inceler. Bu retorikler, patolojik özel alan arayışı, nostalji, ev özlemi, zihinsel evsizlik ve kaçış fantezisi gibi olgular eşliğinde çeşitlenerek modern bireyin travmasına yönelik bir söylemi kaydeder. Burada yöntem olarak Foucaultcu söylem analizi kullanılmıştır. Bu yöntem çerçevesinde 'girişimler', 'faaliyetler', 'diyalektikler', 'söylemler' ve 'eleştirel mekân pratikleri' adı verilen beş alan içerisinde modern bireyin yalnızlığı ve yabancılaşması, patolojik ev ve özel alan arayışı, zihinsel evsizlik, yalıtım ve kaçış fantezisi gibi olgular incelenmiştir.

Anahtar sözcükler: Modern birey, metropol/megalopol, modernite, modern konut, modern mimarlık, standartlaşma, hareketlilik, travma, ev, evsellik, nostalji, ev özlemi, tekinsizlik, zihinsel evsizlik, yabancılaşma, endişe, bireyselleşme, kaçış fantezisi, söylem, ifade, söylemsel oluşum, pozitiflik alanı.

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER 1

INTRODUCTION

1.1. Definition of the Problem

This study analyzes the discourse of, and on, the traumatic state of the modern individual as it has been characterized in literature, philosophy, psychology, architecture and art from the nineteenth century to the present. I trace the trauma of the modern individual and capture him/her in the private space of the negative dialectics between the modern individual and the metropolis, the metropolis and the modern house, and in the interactions between the self, the other, and the body. The study draws on the metropolis not only as the focal point for the analysis of modern life and modernity but also as source of anxiety. The transitory character of the social relations and the dominance of technological values over personal values are taken as the characteristics of the metropolis. This intends to explain also why the modern house, especially the interior of it, is conceived as the counterpart of the metropolis.

In order to understand why the modern individual is traumatized, it is necessary to understand the Industrial Revolution, the economic phenomena that accompanied it and its link with the categories of the **metropolis, modernity, and the modern house.** The period of 1750–1850 is considered that of the Industrial Revolution. The main economic issues of this technological and economic phenomenon were the increased supply of capital, role of labor, innovation and entrepreneurship, technological change, the significant development of means and habits of transportation, and the impact of industrialization on living standards.[1] Importantly for the present study, moreover, scholars date the commencement

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[1] Charles More, *Understanding the Industrial Revolution* (London: Routledge, 2000), p. i; for technological change and particular innovations enumerated above, see also Rick Szostak, *The Role of Transportation in the Industrial Revolution*: *A Comparison of England and France* (Montreal: McGill-Queen's University Press, 1991), pp. 3-4, 7-9, 21-8, 32, 35, 37-39.

of the history of design to the advent of the Industrial Revolution around the middle of the nineteenth century.[2] The increase of mechanization that came with industrialization bore a profound impact not only on the methods of factory production but also on design as product. It is widely accepted that the nineteenth century swiftly became the age of the engineer. By the middle of the century, the United States appeared as leader in this field. By 1869, its two coasts had been linked by the Union Pacific Railway; in 1874, the electric street car was launched in New York; in 1875, Thomas Edison improved the incandescent light bulb and the microphone; Isaac Merritt Singer had been producing the first household sewing machine since 1851; in 1876, the working telephone of Alexandre Graham Bell was displayed at the Philadelphia World's Fair; in the same year, the first mechanical typewriter was invented and produced by P. Remington.[3]

Industrial Revolution implied industrialization and accordingly, growth of industry and growth of services that were associated with rapid urbanization.[4] By the second half of the century, rapid urbanization confronted people with a new reality: the capitalist metropolis. The metropolis was the natural result of the machine civilization and capitalist expansion combining economic, social, technical as well as cultural phenomena of the new age. Actually, neither industrialization nor urbanization was new. But the mechanization and factories, which were soon to become integrated in the life of the ordinary person, were new.[5] The concentration of mechanization was on the procedures of reproducing the objects as well as reproduction itself. In this process, the "pushing, pulling, pressing" motions of the human hand were transformed into aspects of continuous rotation that was geared toward supporting the continuity of production.[6] Standardization and interchangeability became exceedingly important criteria of production and ensured the rapid advance of mechanization. Aside from standardization and interchangeability, as rather as their by-products, rationalization, and scientific management methods brought

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[2] Thomas Hauffe, *Design: A Concise History* (London: Calmann & King, 1998), p. 10.

[3] Hauffe, *Design: A Concise History*, p. 30.

[4] More, *Understanding the Industrial Revolution,* p. 3.

[5] More, *Understanding the Industrial Revolution,* pp. 4-5.

[6] Siegfried Giedion, *Mechanization Takes Command* (New York: Oxford University Press, 1948; 1955), p. 47.

about in quick succession the rapid circulation of capital, economic growth, development of further new means of transportation. The latter were essential to industry as they enabled the moving of workers to new areas of work on the urban map. Such developments generated a further set of staples of modernity: the need for housing that came with the rapid urbanization and housing areas with ill-health. Poor housing very early on came to be numbered among the deleterious effects of industrialization endured by workers.[7] These all were integral not only to the popular image of the Industrial Revolution but also to the being of the metropolis and modernity—the new form of industrial society.

The negative features of the metropolis were poverty, anarchy, crisis, blatant economic and class differences between the middle class/the bourgeoisie and the working class/the proletariat: ill-health housing blocks with insufficient light and ventilation and lacking green areas; unhealthy schools, hospitals, smoke-filled, dirty factories and so on became familiar rampant elements of the urbanscape.[8] As Karel Teige was still to observe in 1932, the metropolis became a city of spatial proximity but also of social distance and alienation.[9] Oppressed and patronized, the modern individual had to work too much per day, functioning robustly much as integrated machines under conditions of insufficient light and ventilation in smoke filled, dirty factories. The oppression of the capitalist system; psychological conditions which the metropolis creates: Lasting impressions, impressions which differ only slightly from one another, impressions which take a regular and habitual course and show regular and habitual contrasts—all of these use up, so to speak, less consciousness than does the rapid crowding of changing images; the rhythm of life; and the question raised thereby, of 'How much?' that reduces quality and individuality into quantity; exceedingly high rate of the freedom of movement that fragments modern man/woman into many roles; rendering the modern mind increasingly more calculating; distance between man and nature; in order to create identity mediating still and fashion; the dominance of science and technology over personality—These were all characteristics of the metropolis which overwhelmed the nerves of modern urbanite. In these terms, a little

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[7] William A. Cohen, *Filth: Dirt, Disgust, and Modern Life* (Minneapolis: University of Minnesota Press, 2004), p. xix.

[8] Karel Teige, *The Minimum Dwelling,* trans. Eric Dluhosch (Cambridge, Mass.: MIT Press, 2002), pp. 109, 118; originally published as *Nejmenší byt* in 1932, Prague by Václav Petr.

[9] Teige, *The Minimum Dwelling,* p. 118.

yearning emotion; hidden disquiet and discouraging agitation sentiment came to take the place of the self-confidence of the modern individual. Perhaps the only way for human survival in the metropolis was being transformed into a robot.

For the sake of efficiency and profit as the return to capital and the factor of production accelerated, through 'division of labor', scientific management methods such as the 'military type of organization', 'stop-watch methods', 'time-motion studies', etc., ordinary people, who were now inextricably bound up with the mechanical, came to be alienated to virtually all products of capitalism. These products, to which one was bound and—from which one was directly alienated, included the house. This phenomenon, the present thesis argues, constituted the beginning of the trauma. In step with rationalization and modernization, the modern world came to overwhelm entire spiritual and physical values which the individual had possessed before, resulting in his/her alienation. The capitalist system created the enormous distance between the modern individual and the things that are the design products of modernity. To the extent that the home was, and is, idealized as the counterpart of the metropolis and of the sphere of social life, as the site of the *heimlich* and as one of the vehicles of the capitalist system, it becomes too a place where alienation has come to be overtly observed. Not only is 'home' no longer understood as a site of safety and peacefulness, it has itself become sick.

The modern individual has wanted a 'home' where he/she could dwell far from the problems of modern life. Imagining this home as a shelter and a hearth supporting emotional values, this individual has idealized the home as the oppositional counterpart of the metropolis and social life. In contrast with this purely notional conception, the house of modernism does not have the potential to carry these kinds of meaning, as it implies neither physical nor spiritual nor psychological values. It was not designed to be a counterpart of social life but was designed and implemented according to the rule of a rational world. The search for new housing entailed mechanization and the production processes of industrialization. Accordingly, in order to meet the need of housing for the working class, the modern house, modern living and domesticity were not only 'modernized' in the sense of standardization, but also inscribed, like the other products of this economic structure, into the texture of alienation. In other words, the house became a field within which to apply the essential dimensions of mechanization: standardization and interchangeability. In

these terms the house became a source of income rather than a territorial core that needed to be constructed with psychological tools. Thus the modern individual on the one hand needed to return 'home', on the other he was not satisfied at 'home'. Home, which was the only place to escape from danger, fragmentation, and the tensions of modern life, became uncanny, unhomely, and the scene of anxiety and alienation. Ultimately, this modern house, which is alienated, mechanical, and a product of capitalism and far from resembling an entity relevant to the meaning of 'home'. The territorial core became the concrete basis of the traumatic state of the modern individual.

Although the house played central role in twentieth-century architecture, the twentieth century was obsessed with the house from the beginning, as the twenty-first century continues to be. In metropolitan life, the house of modernism could not have the quality of being isolated from the social sphere. The need for intimacy and isolation along with the presence of the notion of the idealized home delivered trauma. The obligation of living in one's house according to the rules of the others, gave rise to the feeling of the 'uncanny' that surrounded this domain of freedom. The modern individual knows that one is not alone at home even though he/she is covered by a shell. The possibility of being watched or heard through the blurred borders between the outside and the inside increases the tension. Telecommunication technologies such as the internet, television and telephone do not allow the individual to separate private life from the public. The individual is able to peep at the other as well as the other at the individual.

Thus 'home' was no longer a site of security and peace. Similar to other objects with which modern men and women are used to interacting, home became a vehicle of alienation in itself. Throughout the twentieth century, both architecture and other disciplines concerned with space, have proposed concepts of home in order to make the home 'familiar', 'ordinary' and 'safe' as it had been before. In the search for solutions, modern man was encouraged to act as a rational and self-sufficient individual. As for the home, it was considered as the private sphere to which the modern individual could escape from the crowd of the metropolis and be alone with him/herself, feel him/herself in safety, creep into his/her own skin and create an order according to him/herself. Whenever this individual wanted, he/she could socialize. Whenever one wanted, he/she could escape from society. So, the modern home that has been aimed at was much like a living machine,

strengthening the illusion of the self-sufficient individual who could live/survive (or drive this machine) alone. Thus, home and the sphere it occupies have been standardized as functional, rational, and economic. In order to go beyond standardization and its determining nature, home searches are directed towards flexibility and mobility. But the *uncanny*—as a literary, aesthetic, philosophical and psychoanalytical concept—character of the private sphere, in other words the unstable nature of the house, has rendered meaningless this decomposition. All of these design ideas were developed on the basis of the dualities of private-public and individual-social. Social and public spheres of the urbane came to refer to fragmentation, noise, tension, the uncanny, and danger, whereas individual and private domains were considered in opposition to these. Since the blurring of the borders between the private and the public and the individual and the social, the home of the modern world has not been a place of safety and peace. As postmodern discourses have frequently shown, the only safe place is the body of the individual and one can only dwell in the body.

To sum up the essential problem of this study: the modern individual wants to escape from the metropolis and its crowd. As the metropolis, the exterior, is equated with danger, fear, the uncanny, confusion, disorder, etc., its nature became problematic. The house, the interior, thus became where modern man wants to return for safety and privacy. In these terms, the theme of the interior is assumed to have the character of fortification against the outside world and its transitory nature. But he returns to a home in alienated and uncanny form, situated at the blurred borders between the private and the public, the exterior and the interior. Transparent, mobile, and placeless, the modern house is identifiable directly as the product of modernization and the capitalist system. The modern individual inhabits a space (home) that is neither inside nor outside, neither public nor private. Stated in Heideggerian vein, he can dwell neither in the house nor in the world. In these terms, the uncanniness of the outside is easily felt on the inside and the modern individual becomes unsettled and rootless. Here, *the uncanny*, which is a concept derived discursively by means of the methods of phenomenology, negative dialectics and psychoanalysis, is rooted in the environment of the domestic. The uncanniness of domestic space variates the problems around the self, the other, and the body in the relations between the psyche and the dwelling; the body and the house; the individual and the metropolis. In

the precarious relationship between physical home and psychological home, 'home' becomes a phenomenon along with the idea that the 'real home is only nostalgia for a vanished original'. Not only is 'home' no longer understood as a site of safety and peacefulness, it has itself become sick. The modern individual's desire for the home is pathological. 'Home' has become the phenomenon of the century, the site of the modern individual's transcendental homelessness. The impossible desire to return to the home links up with transcendental homelessness and the escape fantasy and coalesces with the notion that 'in the modern world one can only dwell in one's body.'

1.2. Objectives

This dissertation demonstrates that the design of the modern house is inextricably bound with the values and goals of capitalism inscribed in the Industrial Revolution and the modern culture propagated by this revolution. It argues that the model of the modern home has left the individual paradoxically 'homeless' even while enclosing him/her in an architecturally viable shell. This 'homelessness' is linguistically metaphorical and philosophically transcendental, albeit with very real emotional and psychological consequences on a massive scale. But because of the metaphorical and transcendental nature of the extant homelessness, the demonstration of this thesis necessarily runs through circuitous, multi-disciplinary paths, analyzing a string of heterogeneous phenomena including the philosophical, psychological, literary, as well as architectural and artistic.

This study thus aims to analyze the discourse that renders the modern individual traumatized and to reformulate its paradigms of spatial analysis. 'Discourse' is here meant primarily in the Foucauldian sense of the general domain of all statements that is comprised of all utterances, actions, practices and texts which have meaning and which have some effect in the real world that consider the 'modern individual as traumatized'. These heterogeneous kinds of texts, which make up not only an individualizable group of statements but also constitute the particular structure of this discourse, are regulated as 'enterprises', 'actions', 'dialectics', 'critical discourses', and 'critical practices' in this study. This study criticizes modernity not only through 'critical discourses' as classical

theoretical texts, but also as 'actions' such as scientific, political, and exhibitionist ones consisting of all inventions, all experiments, all attempts that played important roles in the rationalization and modernization of the house and 'critical spatial practices' between art, architecture and design. Accordingly, the present study primarily aims to analyze not only the interaction between art, architecture and design, but also the relationship between theory and practice/design. Finally, it draws on numerous debates concerning the difficult relationship between architecture and social thought; the suppression of all phenomenological depth in modern culture; the long tradition of architecture, based on language, that has been finally broken with uncanny results; and the anxious visions of the modern individual in modern culture.

1.3. Methodology

Modernity and modern life met with critique starting from the last quarter of the nineteenth century and continuing to the present through countless texts including cultural objects, architectural practices, works of art, literary works, scientific and unscientific articles, advertisements, reviews, movies, letters, lectures, etc. The general domain of all these texts has produced a discourse that says that the conditions of modern life and of the metropolis/megalopolis return to the modern individual as trauma. In a particular structure, all texts including practices, actions, and objects, regardless of whether they are discursive or not, construct a point of view and a particular meaning concerning the mental health of the modern individual. These texts, as an identifiable group of statements and regulated practices, construct a discourse which spells the notion that takes central part in Michel Foucault's (1926-1984) fundamental theoretical argument as advanced principally in *Order of Things: An Archaeology of the Human Sciences*, *The Archaeology of Knowledge and The Discourse on Language*.[10]

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[10] Michel Foucault, *Order of Things: An Archaeology of the Human Sciences* (London: Tavistock Publications, 1970); *Order of Things* was originally published in 1966 as *Les Mots et les Choses* by Éditions Gallimard, Paris. Michel Foucault, *The Archaeology of Knowledge and The Discourse on Language*, trans. Sheridan Smith (London: A. M. Tavistock, 1972); *The Archaeology of Knowledge* was originally published in 1969, Paris, under the title *L'Arhéologie du Savoir* by Éditions Gallimard.

The Foucauldian term 'discourse' has come to be used in a variety of disciplines including linguistics, critical theory, sociology, philosophy, social psychology, socio-linguistics, politics and social policy, communication studies, text analysis, cultural theory, etc. Though used in these interdisciplines in very numerous places, however, the meaning of this term is often left undefined.[11] As the term is an essential methodological concept in this study, a survey of the mainstays of its usage today is in order:

Barbara Johnstone enumerates six points as constituting characteristics of 'discourse' as in the following:

> 1. discourse is shaped by the world, and shapes the world;
> 2. discourse is shaped by language, and shapes language;
> 3. discourse is shaped by participants, and shapes participants;
> 4. discourse is shaped by prior discourse, and shapes the possibilities for future discourse;
> 5. discourse is shaped by its medium, and shapes the possibilities of its medium;
> 6. discourse is shaped by purpose, and shapes possible purposes. [12]

Fran Tonkis rightly observes that one may identify the characteristics of the discourse of a culture in a single utterance and formulates as follows the site where discourse analysis functions:[13]

> Discourse analysis takes its place within a larger body of social and cultural research that is concerned with the production of meaning through talk and texts […] Discourse analysis involves a perspective on language which sees this not as *reflecting* reality in a transparent or straightforward way, but as *constructing* and organizing that social reality for us. In these terms, discourse analyst are interested in language and texts as sites in which social meanings are created and reproduced, and social identities are formed.[14]

The meaning of 'discourse analysis' may at first glance appear truly ambivalent. The term actually indicates a method used to analyze texts, both literary and non-literary. In his explication of the concept of discourse in relation to text, David Crystal argues the following:

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[11] Sara Mills, *Discourse* (London: Routledge, 1997), p. 1.

[12] Barbara Johnstone, *Discourse Analysis* (Oxford: Blackwell, 2002), p. 9.

[13] Fran Tonkiss, "Analysing Discourse," in *Researching Society and Culture*, ed. Clive Seale (London: Sage, 1998), p. 247.

[14] Tonkiss, "Analysing Discourse," p. 246; emphasis is in the original.

Discourse analysis focuses on the structure of naturally occurring spoken language, as found in such 'discourses' as conversations, interviews, commentaries, and speeches. Text analysis focuses on the structure of written language, as found in such 'texts' as essays, notices, road signs, and chapters. But this distinction is not clear-cut, and there have been many other uses of these labels. In particular, 'discourse' and 'text' can be used in a much broader sense to include all language units with a definable communicative function, whether spoken or written. Some scholars talk about 'spoken or written discourse'; others about 'spoken or written text'.[15]

The term 'discourse' has a complex history and it is used in the nomenclature of numerous different theoretical fields with the range of meanings and different aspects. Hence it is not meaningful to reduce its meaning to a single definition. Michel Foucault comments on this fact:

[i]nstead of gradually reducing the rather fluctuating meaning of the word 'discourse', I believe I have in fact added to its meanings: treating it sometimes as the general domain of all statements, sometimes as an individualizable group of statements, and sometimes as a regulated practice that accounts for a number of statements; and have I not allowed this same word 'discourse', which should have served as a boundary around the term 'statement', to vary as I shifted my analysis or its point of application, as the statement itself faded from view?[16]

When we further pursue research on Foucault's commentary, we find a number of definitions of the term 'discourse' which, again, Foucault provides. First, discourse is the "general domain of all statements." Second, discourse is an "individualizable group of statements." Third, discourse is "a regulated practice that accounts for a number of statements." Interpreting the last one, Mills claims that Foucault is interested less in the actual utterances/texts that are produced than in the rules and structures which produce particular utterances and texts.[17]

The multiplicity of definition and descriptions, even those articulated by Foucault himself, show the characteristic of ambiguity. This fact points at the very difficulty of achieving a definition of 'discourse', it not directly of describing the methodology of this dissertation itself. For this reason, one must start out from the simple observation of its occurrence in order them to pursue the elaboration of the vectors of discursivity that the analyst derives from the ways in which it functions and reveals itself. Thus, for example,

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[15] David Crystal, *The Cambridge Encyclopaedia of Language* (Cambridge: Cambridge University Press, 1987), p. 116.

[16] Foucault, *The Archaeology of Knowledge*, p. 80.

[17] Mills, *Discourse*, p. 7.

this dissertation, in section I above, has started out from this simple observation of the discourse of the 'house' and identified it as coeval with the Industrial Revolution. Medieval culture had generated a discourse of the cathedral; the Renaissance, one of the *palazzo*, and so on. The 'house' had not proved so prominent, so vital, yet so intractable as in modernity starting with the Industrial Revolution. It is this very intractability that compels us to cast it as a discursive type that performs a specific role within the totality of discourses composing what we have come to term 'modernity'. This role is essential to the functioning of a given culture. This role is demonstrable not in general terms, but through the details of the glimpses it offers of itself.

In this discussion, we readily observe the importance of the 'statement' that constitutes discourse. In a sense, 'statements' are the "details" mentioned just above Foucault defines 'statement' as the "atom of discourse:"

> At the first sight, the statement appears as an ultimate, undecomposable element that can be isolated and introduced in planes of division and in specific forms of groupings. A seed that appears on the surface of a tissue of which it is the constituent element. The atom of discourse.[18]

Statement, which is by Foucault defined as "atom of discourse," finds a similar elaboration in Mills as, "the most fundamental building blocks of discourse." But it does not mean that discourses are simple groupings of statements or utterances as, for example, in a grammatical sense. Thus Mills writes that, discourses "consist of utterances which have meaning, force and effect within a social context."[19] We clearly understand that the statement/utterance is more than a simple sentence, i.e., more than a grammatical unit. It is uttered in a context producing effects, further texts, events, objects and other statements. In other words, it is an utterance that becomes a social phenomenon by means of its supra-grammatical, rhetorical effect; but also by the substantive, constitutive role it plays socially, technologically, etc. At the precise historical moment and context in which it has been uttered. For example, "The house is a living machine," is a statement rather than a simple sentence. Its significance has not in its grammatical content but its rhetorical effect and the wide-spread, aggrandising role it came to play in 1923. It is uttered by Le Corbusier in the modernization process of the modern dwelling. We know for certain that it produced

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[18] Foucault, *The Archaeology of Knowledge*, p. 80.

[19] Mills, *Discourse*, p. 13.

numerous other texts, objects, statements with as many special effects in society. To cite only one, which will find its elaborate analysis in Chapter 6 below, it led eventually to Gordon Matta-Clark's equally impactful utterance that a "Machine is not for living."

Mills points out that Foucault's definitions have proved extremely influential within cultural theory and emphasizes that in the cultural theory that was influenced largely by Foucault's work, 'discourse' is often used in an amalgam of the meanings which identify discourse as the general domain of the production and circulation of rule-governed statements. She makes a distinction between this general, abstract theoretical concern with discourse and the analysis of individual discourses, or groupings of statements.[20]

Foucault refers to his particular method of discourse analysis as "archaeology," which he defines as a system including a group of statements that could be evaluated as true or false according to different points of view. This system includes differences, conflicts, layers of cultural influences and of socio-cultural factors. In fact, Robert Powell pointed out in his *The Asian House*, that the study of house design warrants the Foucauldian archaeological approach: "To understand each house; its form, hierarchy and spatial arrangement, it is necessary to 'excavate' through several layers of cultural influences."[21] Similarly, Amos Rapoport has affirmed that the architecture of the house is something closely intertwined with forces and values that lie outside the, technically speaking, immediate sphere of architecture: "The fact that house form can now be the domain of fashion suggests the general validity of the concept of criticality and the primacy of socio-cultural factors."[22] Paul Oliver too, supports this view: "[t]he dwellings of mankind represent the complex interaction of many aspects of culture essential to specific societies."[23]

In other words, archaeology is what we perceive to be significant and spells the manner in which we interpret objects and events and set them within layers of cultural

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[20] Mills, *Discourse,* p. 9.

[21] Robert Powell, *The Asian House: Contemporary Houses of Southeast Asia* (Singapore: Select Books, 1993), p. 10.

[22] Amos Rapoport, *House, Form and Culture* (Englewood Cliffs: Prentice-Hall, 1969), p. 135.

[23] Paul Oliver, *Dwellings: The House Across the World* (Austin: University of Texas Press, 1987), p. 232.

influences, of socio-cultural factors, or of complex interactions of society that all produce systems of meaning that are dependent on discursive structures. In *The Archaeology of Knowledge* (1972), Foucault proclaimed that, discourses were highly regulated groupings of statements with internal rules which were specific to discourse itself rather than simply groupings of statements around a theme or an issue. Foucault defined these internal rules as discursive formations and archaeological analysis. Before defining the meaning of discursive formations it may be necessary to clarify the concept of "the unities of discourse." Foucault defined unities as,

> [t]hose of the book and the *œuvre* […] There is the material individualization of the book, which occupies a determined space, which has an economic value, and which itself indicates, by a number of signs, the limits of its beginning and its end: and there is the establishment of an *œuvre,* which we recognize and delimit by attributing a certain number of texts to an author. [24]

He was thus defining the unities of discourse by equating the latter with the material individualization of "those of the book and the *œuvre*." But he especially emphasized that discursive unities were not homogenous and uniformly applicable. They not only constituted a material unity but also generated an accessory unity in relation to the discursive unity which provided the support. Thus he wrote:

> The frontiers of a book are never clear-cut: beyond the title, the first lines, and the last full stop, beyond its internal configuration and its autonomous form, *it is caught up in a system of references to other books, other texts other sentences: it is a node within a network*. And this network of references is not the same in the case of a mathematical treatise, a textual commentary, a historical account, and an episode in a novel cycle: the unity of the book, even in the sense of a group of relations, cannot be regarded as identical in each case. The book is not simply the object that one holds in one's hand; and it can not remain within the little parallelepiped that contains it: *its unity is variable and relative*. As soon as one questions that unity, it loses its self-evidence; it indicates itself, constructs itself, only on the basis of a complex field of discourse.[25]

Intertextuality appears as an important tool for understanding "the unities of discourse." In intertextuality, linguistic elements serve to anchor or constrain the preferred reading of an image and conversely, the illustrative use of an image can anchor an ambiguous verbal text. Intertextuality serves as a tool while constructing the unities of discourse within discursive formations. Intertextuality is a part of interdiscursive analysis.

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[24] Foucault, *The Archaeology of Knowledge*, p. 23; emphasis is in the original.

[25] Foucault, *The Archaeology of Knowledge*, p. 23; emphases are mine.

It serves the analysis of how particular types of interaction (text) together articulate different genres, discourses, and styles. Gillian Rose clarifies its important role as in the following: "Intertextuality refers to the way that the meanings of any one discursive image or text depend not only on that one text or image, but also on the meanings carried by other images and texts."[26]

For Foucault, discursive formations needed the clarification of the relations between statements and discourse; in other words, of the relations between statements in their provisional visible groupings in the unities of discourse. He called into question, "what are these unities? And what sort of links can validly be recognized between all these statements that form, in such a familiar and insistent way, such an enigmatic mass?"[27] He emphasized how statements, the atoms of discourse, formed a group and in which terms. He provided four hypotheses to group statements. Initially, he asserted that, "statements different in form, and dispersed in time, form a group if they refer to one and the same object." But he soon realized that this assumption almost certainly entailed a mistake. He argued then that the unity of the object 'madness' did not enable one to individualize a group of statements, because madness consisted of statements that indicated its various correlations, traced its developments, explained it, described it, divided it up, etc. He implied that,

> the unity of discourses on madness would not be based on the existence of the object 'madness', or the constitution of a single horizon of objectivity; it would be the interplay of the rules that make possible the appearance of objects during a given period of time: objects that are shaped by measures of discrimination and repression, objects that are circumscribed by medical codes, practices, treatment and care. Moreover, the unity of the discourses on madness would be the interplay of the rules that define the transformations of these different objects, their non-identity through time, the break produced in them, the internal discontinuity that suspends their permanence. [28]

Ultimately, Foucault clarified his definition as a group of statements in terms of its individuality with the system of dispersion as his first hypothesis. He emphasized that, "to define a group of statements […] would be to define the dispersion of these objects, to grasp all the interstices that separate them, to measure the distances that reign between

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[26] Gillian Rose, *Visual Methodologies: An Introduction to the Interpretation of Visual Materials* (London: Sage, 2001), p.136.

[27] Foucault, *The Archaeology of Knowledge*, p. 31.

[28] Foucault, *The Archaeology of Knowledge*, pp. 32–33.

them – in other words, to formulate their law of division."[29] In the second hypothesis, a group of relations between statements are defined according to their form and type of connexion.[30] He advanced the third hypothesis by questioning whether it might "not be possible to establish groups of statements, by determining the system of permanent and coherent concepts involved?"[31] In the last hypothesis, he described it as "their interconnexion and account for the unitary forms under which they are presented: the identity and persistence of themes."[32] In relation with groupings of statements, and system of dispersion, he described discursive formation as follows:

> Whenever one can describe, between a number of statements, such a system of dispersion, whenever, between objects, types of statements, concepts, or thematic choices, one can define a regularity (an order, correlations, positions and functionings, transformations), we will say, for the sake of convenience, that we are dealing with a *discursive formation*.[33]

He called the rule of formation as the division of elements according to conditions as objects, modes of statement, concepts, and thematic choices: "The rules of formation are conditions of existence (but also of coexistence, maintenance, modification, and disappearance) in a given discursive division."[34]

The specific internal rules of discourse as archaeological analysis that operates within discursive formation do not relate to geological excavation but are relevant to the archival system. The term here designates the general theme of a description and constitutes the support mechanism. Thus Foucault elaborated that,

> The never completed, never wholly achieved uncovering of the archive forms the general horizon to which the description of discursive formations, the analysis of positivities, the mapping of the enunciative field belong. The right of words – which is not that of the philologists – authorizes, therefore, the use of the term archaeology to describe all these searches. This term does not imply the search for a beginning; it does not relate analysis to geological excavation. It designates the general theme of a description that questions the already-said at the level of its existence: of the enunciative

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[29] Foucault, *The Archaeology of Knowledge*, p. 33.

[30] Foucault, *The Archaeology of Knowledge*, p. 33.

[31] Foucault, *The Archaeology of Knowledge*, p. 34.

[32] Foucault, *The Archaeology of Knowledge*, p. 35.

[33] Foucault, *The Archaeology of Knowledge*, p. 38; emphasis is in the original.

[34] Foucault, *The Archaeology of Knowledge*, p. 38.

function that operates within it, of the discursive formation, and the general archive system to which it belongs. Archaeology describes discourses as practices specified in the element of the archive.[35]

Thus discourse has its own rules and structures that work as support mechanisms. According to Mills these support mechanisms are both intrinsic to discourse itself and as well as being extra-discursive in the sense that they are socio-cultural. As far as Foucault is concerned, to participate in a discourse is to set statements in their discursive frameworks. Statements do not exist in isolation because sets of structures render statements related. Discursive structures make objects and events appear to us to be real or material.

For Mills, the focus of *The Archaeology of Knowledge* is on the relation of texts and discourses to the real and the construction of the real by discursive formations. She points out a set of structures formed through discourse that have the capacity to characterize the real. In other words, the discursive structures determine our perception of the real. John Frow claims that, "The discursive is a socially constructed reality which constructs both the real and symbolic and the distinction between them. It assigns structure to the real at the same time as it is a product and a moment of real structures."[36] According to Mills, Foucault denied the existence of the real and stressed the formative powers of discourse. For her, Foucault saw the real or the truth as constructed through discursive pressures and he was equally aware of the effect of this 'reality' on thought and behavior.[37] Foucault emphasized the relations of discourse to reality or how the truth was not something essential to a statement or utterance as in the following, "What I have said is not 'what I think' but often what I wonder whether it couldn't be thought." [38] He considered truth as something produced by virtue of the multiple constraints of society as he wrote:

> Each society has its regime of truth, its 'general politics' of truth: that is the types of discourse it harbours and causes to function as true: the mechanisms and instances which enable one to distinguish true from false statements, the way in which each is sanctioned; the techniques and

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[35] Foucault, *The Archaeology of Knowledge*, p. 131.

[36] John Frow, "Discourse and Power," *Economy and Society* 14: 2 (May 1985): 200.

[37] Mills, *Discourse,* p. 51.

[38] Michel Foucault, "Powers and Strategies: Interview between Michel Foucault and Revoltes Logiques Collective," *Michel Foucault: Power/Truth/Strategy,* eds. Meaghan Morris and Paul Patton (Sydney: Feral Publications, 1979), p. 58.

procedures which are volarised for obtaining truth: the status of those who are charged with saying what counts as true.[39]

James Paul Gee has pointed out that, "Method and theory cannot be separated, despite the fact that methods are often thought as if they could stand alone. Any method of research is a way to investigate some particular domain."[40] My research is based on 'discourse analysis,' the method developed by Michel Foucault. The study finds its focus in the analysis which makes sense of the predication that the 'modern individual is traumatized.' In other words, this study attempts to analyze a discourse that refers to a specific utterance: 'the modern individual is traumatized.'[41] By this method, the argument is presented not only through readings of the great theoretical texts of modernity as background of the study and the latter's visual grammar, but also through modernist architectural practices and art works/objects taken as critical spatial practices that have been produced at the intersection of art and architecture since the 1970s. On the one hand, this study stands to define groups of statements and practices as well as define their role in discursive formations in terms of how they put to work this particular discourse. On the other hand, the study equally stands to define the positivity of discourse that manages the formation of the discourse. The term, 'positivity', which is also Foucaultian, functions so as to,

> describe a group of statements not as the closed, plethoric totality of a meaning, but as an incomplete, fragmented figure; to describe a group of statements not with reference to the interiority of an intention, a thought or a subject, but in accordance with the dispersion of an exteriority; to describe a group of statements, in order to rediscover not the moment or the trace of their origin, but the specific forms of an accumulation, is certainly not to uncover an interpretation, to discover a foundation, or to free constituent acts; not is it to decide on a rationality, or to embrace a teleology. It is to establish what I am quite willing to call a *positivity*.[42]

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[39] Michel Foucault, "Truth and Power: An Interview with Alessandro Fontano and Pasquale Pasquino," *Michel Foucault: Power/Truth/Strategy*, p. 46.

[40] James Paul Gee, *An Introduction to Discourse Analysis: Theory and Method* (London: Routledge, 1999), p. 5.

[41] As cited before, Fran Tonkiss emphasizes that discourse can refer to an utterance. See her "Analysing Discourse," p. 247.

[42] Foucault, *The Archaeology of Knowledge*, p. 125; emphasis is in the original.

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In this research, five fields are determined as the positivity of the discourse that characterizes the unity of discursive formation that is under study: Enterprises, Actions, Dialectics, Critical Discourses and Critical Practices. As Veli Urhan emphasizes, the struggle for the definition of the positivity of a discourse along with a rational structure is unnecessary.[43] So as to clarify positivity, it may be necessary to quote from Foucault again:

> It defines a limited space of communication. A relatively small space, since it is far from possessing the breadth of a science with all its historical development, from its most distant origin to its present stage; but a more extensive space than the play of influences that have operated from one author to another, or than the domain of explicit polemics. Different *oeuvres,* dispersed books, that whole mass of texts that belong to a single discursive formation – and so many authors who know or do not know one another, criticize one another, invalidate one another, pillage one another, meet without knowing it and obstinately intersect their unique discourses in a web of which they are not the masters, of which they cannot see the whole, and of whose breadth they have a very inadequate idea – all these various figures and individuals do not communicate solely by the logical succession of propositions that they advance, nor by the recurrence of themes, nor by the obstinacy of a meaning transmitted, forgotten, and rediscovered; they communicate by the form of positivity (and the conditions of operation of the enunciative function) defines a field in which formal identities, thematic continuities, translations of concepts, and polemical interchanges may be deployed. Thus positivity plays the role of what might be called a *historical a priori.*[44]

The field, Enterprises, consists of all changes, inventions, attempts, manufacturing geared toward industrialization and industrial production. But this field especially focuses on scientific works and methods such as the division of labor, time-motion studies, and military type of organization, and so on, that were implemented on the one hand toward the mechanization and standardization of factory work and on the other, for the integration of the human into the production process.

Actions, the given name of a conceptual field where the modern house has become the alienated product of the capitalist system, consists of individualizable groups of practices such as political actions, women's actions, and exhibitionary actions. In other words, in this field, the house has been considered as an area that could be standardized and rationalized according to methods that were developed in the field here designated as Enterprises. Through these actions, the house is considered as an area to be rationalized; a striking tool of modernization; a machine for living in; a source to consume; a source for income; propaganda material; a tool to display new ideas; a tool to experience modernity

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[43] Veli Urhan, *Michel Foucault ve Arkeolojik Çözümleme* (İstanbul: Paradigma, 2000), p. 27.

[44] Foucault, *The Archaeology of Knowledge,* pp. 126-27; emphasis is in the original.

and modern life, etc. In other words, these are those actions that indicate the concrete ground of the traumatic state of the modern individual where the house becomes an alienated product of the capitalist system.

Dialectics consists of the mass of texts that generate arguments relevant to the home, house, and dwelling in the context of the relationship between not only the metropolis and the suburban sphere, but also the flat and the private house. At the same time, through these texts, the ideal house is questioned. Discussion of this field is concluded with the statement that, *Home is not (just) a house.*

Critical Discourses are the mass of texts that consist of literary, philosophical, academic works that constitute the critique of modernity. While these texts analyze the nature of the human in relation to the environment, architectural space, house, home and the language of modernity; on the other hand, through such dualities as metropolis and individual; body and house; interior and exterior, they express and represent modernist nostalgia, the trenchant phenomenon of the home, transcendental homelessness, and escape fantasy.

The last conceptual field of the positivity of discourse consists of Critical Practices, the visual things, space-related works that have the power to visualize the traumatic state of the individual or this individual's state of mental health. As regulated practices, critical spatial practices research the anxious visions on/of the modern individual. They are the practices within the spatial and psychological which are based on the past but nevertheless refer to the future in the discursive formation of the study. They are those practices that originated in contemporary art and the tradition of Marcel Duchamp, which have generated a field having striking power not only to visualize social problems, social facts and social phenomena such as the phenomenon of the home, transcendental homelessness and escape fantasy, but also to visualize a series of concepts of psychology such as alienation, nostalgia, homesickness, and paranoia. They make up the critique of modernity that can be regulated as practices, embodying all psychological concepts and social phenomena concerning modernity.

Foucault has also elaborated on the function of eye and tongue. The function of the eye is seeing and the function of the tongue is telling. While the statement signifies the utterance, utterance/talk signifies words and representations. He assigned priority to the

category of the 'statement' according to the order of visual things. For Foucault, the function of classical discourse is to give names to things.[45] Actions and Critical Practices are visual things or objects, through the lens of Foucault. They are not discursive. Dialectics and Critical Discourses are rampant words, talks, speech and utterances as writings and, according to Foucault, they are discursive. In these terms, the study presents the relationship between things which are discursive and which are not and their power to produce each other especially through Actions, Discourses and Critical Practices.

1.4.   Background

The discourse that takes up the modern individual as traumatized is based on the criticism of modernity at the interactions among the modern individual, the metropolis and modern life, modernity, modernism, and the modern house. The leading writers such as Charles Baudelaire (1821-1867), Georg Simmel (1858-1918), Walter Benjamin (1892-1940), Marshall Berman (1940-), Richard Sennet (1943-), and others who address notions such as 'modernity', 'metropolis' and 'modern individual', and Anthony Giddens (1938-), Ulrich Beck (1944-), Zygmunt Bauman (1925-) who claim that 'we are still experiencing modernity' are identified as the main literature of this study.

For example, Baudelaire, the earliest in the literature, links not only the notion of modernity with the crowd of the metropolis; but also the transient nature of the metropolis with the home. In *The Painter of Modern Life,* Charles Baudelaire provides the definitive description of modernity writing that, **"**By 'modernity' I mean the ephemeral, the fugitive, the contingent" and even suggests that, "Every old master has had his own modernity."[46] Interestingly, Baudelaire realizes that the grain of modernity is found throughout the history of art. Modernism becomes the collective appreciation of modernity, something Eagleton verified when he wrote that, "all periods are modern, but not all of them live their

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[45] Urhan, *Michel Foucault ve Arkeolojik Çözümleme*, pp. 15-16.

[46] Charles Baudelaire, "The Painter of Modern Life (1863)," *The Painter of Modern Life and Other Essays,* trans. and ed. Jonathan Mayne (New York: Da Capo Press, 1964; 1986), p. 13. This article originally first appeared as *Peintre de la vie Moderne* in the *Figaro*, 1863.

experience in this mode."[47] Baudelaire understood the crowd as the symbol of modernity and the very center of the world. He described the artist as "the man of the world, man of crowds and child."[48] He defined modernity in relation to the man of the crowd: "He has everywhere sought after the fugitive, fleeting beauty of present –day life, the distinguishing character of that quality which […] we have called 'modernity'."[49] He appreciated the transient nature of the crowd as the description of modernity and the modern aspect of life. The mode of the Modern was, he wrote,

> The crowd is his element, as the air is that of birds and water of fishes. His passion and his profession are to become one flesh with the crowd. For the perfect *flâneur*, for the passionate spectator, it is an immense joy to set up house in the hearth of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite. To be away from home and yet to feel oneself everywhere at home; to see the world, to be at the center of the world, and yet to remain hidden from the world—such are a few of the slightest pleasures of those independent, passionate, impartial natures which the tongue can but clumsily define. [50]

Accordingly, Baudelaire emphasized the relationship between modern man and the notion of the home in modern life or the nature of the rootedness of modern man. Benjamin wrote, "Fear, revulsion, and horror were the emotions which the big city crowd aroused in those who [Baudelaire] first observed it."[51] Baudelaire firstly observed fear, horror and revulsion as productions of the crowd of the metropolis:

> "In the window of a coffee-house there sits a convalescent, pleasurably absorbed in gazing at the crowd, and mingling, through the medium of thought, in the turmoil of thought that surrounds him. But lately returned from *the valley of the shadow of death*, he is rapturously breathing in all the odours and essences of life; as he has been on the brink of total oblivion, he remembers, and fervently desires to remember, everything."[52]

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[47] Terry Eagleton, "Newsreel History: [rev. of] Modern Times, Modern Place by Peter Conrad," *London Review of Books,* 12 November 1998, p. 8.

[48] Baudelaire, "The Painter of Modern Life (1863)," p. 5.

[49] Baudelaire, "The Painter of Modern Life (1863)," p. 40.

[50] Baudelaire, "The Painter of Modern Life (1863)," p. 9; emphasis is in the original.

[51] Walter Benjamin, *Charles Baudelaire: A Lyric Poet in The Era of High Capitalism,* trans. Harry Zohn (London: NLB, 1973), p. 131.

[52] Baudelaire, "The Painter of Modern Life (1863)," p. 7; emphasis is mine.

Marshall Berman implies that nothing is permanent in the modernist domain in his celebrated book *All That Is Solid Melts into Air: The Experience of Modernity*. [53] He defines the nature of modernity as a chaotic, variable permanent and as comprising an ever unfinished process. He defines 'being modern' as 'being part of a universe'. He emphasizes how modernity threatens to destroy everything we have and we know. To quote him:

> There is a mode of vital experience—experience of space and time, of the self and others, of life's possibilities and perils—that is shared by men and women all over the world today. I will call this body of experience 'modernity'. To be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world—and, at the same time, threatens to destroy everything we have, everything we know, everything we are. Modern environments and experiences cut across all boundaries of geography and ethnicity, of class and nationality, of religion and ideology: in the sense, modernity can be said to unite all mankind […] To be modern is to be part of a universe in which, as Marx said, "all that is solid melts into air." [54]

Berman redefines the stories and actions of modernism, which constitute an artistic attempt to actualize the recognition of modernity. He writes that, "It is ironic that both in theory and practice the mystification of modern life and the destruction of some of its most exciting possibilities have gone on in the name of progressive modernism itself." [55] He clarifies the issue of the home in modernism in the relationship between past and present:

> The homes toward which today's modernists orient themselves are far more personal and private spaces than the expressway or the street. Moreover, the look toward home is a look "back," backward in time—once again radically different from the forward movement of the modernists of the highway, or the free movement in all directions of the modernists of the street—back into our own childhood, back into our society's historical past. At the same time, modernists do not try to blend or merge themselves with their past—this distinguishes modernism from sentimentalism— but rather to "bring it all back" into the past, that is, to bring to bear on their past the selves they have become in the present, to bring into those old home visions and values that may clash radically with them—and maybe to re-enact the very tragic struggles that drove them from their homes in the first place. In other words, modernism's rapport with the past, whatever it turns out be, will not be easy […] *All That Is Solid Melts into Air.* This means that our past, whatever it was, was a past in the process of disintegration; we yearn to grasp it, but it is baseless and elusive; we look back for something solid to lean on, only to find ourselves embracing ghosts. [56]

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[53] Marshall Berman, *All That Is Solid Melts into Air: The Experience of Modernity* (New York: Viking Penguin, 1988).

[54] Berman, *All That Is Solid Melts into Air,* p. 15.

[55] Berman, *All That is Solid Melts into Air*, p. 170.

[56] Berman, *All That is Solid Melts into Air*, p. 333; emphasis is in the original.

In *Illuminations,* Walter Benjamin provided us with something about life in modern times. [57] To Benjamin, the defining characteristic of modernity was mass assembly and the production of goods and associated with this transformation of production, the destruction of tradition and the mode of experience. Benjamin implies that the process of the destruction of aura through mass reproduction brought about the destruction of the traditional modes of experience through shock. According to Benjamin, to cope with that shock, new forms of experience were created. In "The Work of Art in the Age of Mechanical Reproduction," he famously wrote that,

> One might subsume the eliminated element in the term "aura" and go on to say: that which withers in the age of mechanical reproduction is *the aura of the work of art*. This is a symptomatic process whose significance points beyond the realm of art. One might generalize by saying: the technique of reproduction detaches the reproduced object from the domain of tradition. By making many reproductions it substitutes a plurality of copies for a unique existence. And in permitting the reproduction to meet the beholder or listener in his own particular situation, it reactivates the object reproduced. These two processes lead to a tremendous *shattering of tradition* which is the obverse of the contemporary crisis and renewal of mankind.[58]

Close to Benjamin, for Georg Simmel, modernity involved the modes of experiencing what is 'new' in 'modern society.' This aspect of Simmel's thought is particularly evident in his works *The Conflict in Modern Culture, The Philosophy of Money,* and "The Metropolis and Mental Life."[59] In his classic essay of 1903, "The Metropolis and Mental Life," Simmel elucidated the socio-psychological features of the culture of modern cities. In the modern city many unknown persons come into short-lived, passing or momentary contact with one another, for example traveling on public transport or purchasing goods in a department store. Here, individuals were removed from the

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[57] Walter Benjamin, *Illuminations,* trans. Harry Zohn, ed. Hannah Arendt (New York: Schocken Books, 1968).

[58] Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations*, p. 221; emphasis is mine.

[59] Georg Simmel, *The Conflict in Modern Culture and Other Essays,* trans. K. Peter Etzkorn (New York, Teachers College Press, 1968); *The Conflict in Modern Culture* was originally published as *Konflikt der Modernen Kultur* (Munich: Duncker & Humblot, 1919). Georg Simmel, *The Philosophy of Money,* trans. Tom Bottomore and David Frisby, ed. David Frisby (London; New York : Routledge , 1990); *The Philosophy of Money* was originally published as *Philosophie der Geldes*, (Leipzig: Duncker & Humblot, 1900). Georg Simmel, "The Metropolis and Mental Life," in *Georg Simmel on Individuality and Social Forms*, ed. Donald N. Levine (Chicago: University of Chicago Press, 1971): 328-40; *The Metropolis and Mental Life* was translated by Edward A. Shills. This article originally published as *Die Grosstädte und das Geistesleben* in *Die Grosstadt. Jahrbuch der Gehe-Stiftung* 9 (1903).

emotional ties and social bonds that link people together in smaller communities. Simmel described a socio-psychological configuration, which seemed characteristic of those who lived in large urban centers. The urban dweller's mental life was predominantly intellectualistic in character. People responded to situations in a rational rather than an emotional manner. The wide oriented urban dwellers tended to be calculative; the daily life of people was filled 'with weighing, calculating, enumerating' which reduces 'qualitative values to quantitative terms.'[60] A common stance of urban dwellers was thus the blasé outlook: a renunciation of responsiveness and an indifference towards the values that distinguished things.

The texts of Baudelaire and Simmel enlighten the characteristics of the modern individual with demonstrations of the modern, modern life and the metropolis. Baudelaire's *flâneur* who is drunk with change in the metropolis and the *blasé* person of Simmel, whose nerves are overwhelmed by the metropolitan environment, are the main figures of modern life. The *blasé* attitude can be identified as a kind of strategy which has been improved by modern men and women in order to cope with metropolitan life. Unconcerned, insoluble and hopeless, modern man and woman are the main figures of modern life. The world of the blasé person is flat, grey and homogenous. Often accompanying this outlook is to be found an attitude of reserve. A reserved attitude acts as a protective shield for the urban dweller behind which candid views and heartfelt sentiments can be preserved from the scrutiny of others. He identifies metropolitan culture by the predominance of the visual sense. The urban dweller is able to scan visually the momentary environment for practical purposes such as finding one's way about, avoiding colliding with others on a busy street, being watchful for potential sources of danger. Simmel drew out further aspects of the sociological significance of the eye and mere visual impression. The increased role of 'mere visual impression' contributes to a widespread sense of estrangement.

Richard Sennett, in *The Fall of Public Man,* has examined the reasons for which the modern individual wants to escape from public and social life.[61] According to Sennet, for the modern individual, the only way of joining the public life is by becoming an audience in silence. These factors foster personality deficiencies and solitude that is a result of

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[60] Georg Simmel, "The Metropolis And Mental Life," p. 328.

[61] Richard Sennet, *The Fall of Public Man* (New York: Knopf, 1977).

modernism rendering the individual a person captured by the private life. Sennett further points out that becoming a stranger is a threatening factor for the modern individual. In *Strangers to Ourselves,* Julia Kristeva (1941-), who is a practicing psychoanalyst, traces the concept of the 'stranger' or 'foreigner' in various cultures and periods from the Greeks to the present.[62] She argues that the freedom of the foreigner indicates solitude, "sole liberty." She writes:

> Free of ties with his own people, the foreigner feels 'completely free'. Nevertheless, the consummate name of such a freedom is solitude. Useless or limitless, it amounts to boredom or supreme availability. Deprived of others, free solitude, like the astronauts' weightless state, dilapidates muscles, bones, and blood. Available, freed of everything, the foreigner has nothing, he is nothing […] 'Solitude' is perhaps the only word that has no meaning.[63]

In tandem with Freud's thought, Kristeva analyzes the psychological phenomenon of the "uncanny strangeness" as the rediscovery of the analytical notions of anxiety, the double, repetition, and the unconscious. She emphasizes how the uncanny strangeness is removed from the outside and anchored with fright on the inside and how the familiar inside is tainted with the strangeness. She especially notes that, that "which is strangely uncanny would be that which *was* (the past tense is important) familiar and, under certain conditions (which ones?), emerges."[64] Influenced by Freud's notion of alienation, or the 'splitting off' of the self that comes about as the result of the repression of feelings and the ideational content attached to them, Kristeva critically claims that we are also 'strangers to ourselves.' She equates the idea of being foreign with the art of living in the modern era:

> [t]he possibility or necessity to be foreign and to live in a foreign a foreign country […] heralding the art of living of a modern era, the cosmopolitanism of those who have been flayed. Being alienated from myself, as painful as that may be, provides me with that exquisite distance within which perverse pleasure begins, as well as the possibility of my imagining and thinking, the impetus of my culture.[65]

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[62] Julia Kristeva, *Strangers to Ourselves*, trans. Leon S. Roudiez (Hemel Hempstead: Harvester Wheatsheaf, 1991).

[63] Kristeva, *Strangers to Ourselves*, p. 12.

[64] Kristeva, *Strangers to Ourselves*, p. 183; emphasis is in the original.

[65] Kristeva, *Strangers to Ourselves*, pp. 13-14.

As for the second group comprising Anthony Giddens, Zygmunt Bauman, Ulrich Beck, and others, they claim that we are still experiencing modernity but in another form which may be called 'reflexive modernity.' Ulrich Beck argues that 'reflexive modernization' fragments the conditions of industrial modernity and opens channels to a new or further modernity. Beck considers contemporary society as wielding the sub-notions of: risk society, uncertainty, individualization and sub-politics. He characterizes contemporary society as 'risk society'.[66] This is a society in which certain features of industrial society have become socially and politically problematic: 'ecological crisis' is no longer an 'environmental problem' but a profound institutional crisis of industrial society itself. It is the problem of 'the inner world' of society. More concretely, risk society is a society of 'uncertainty' in contrast to industrial society, which was based on certainty, that is, 'a purposive-rational system of politics' and 'everything-under-control mentality.' The risk society is the outcome of the certainty of industrial society.

Beck describes 'reflexive modernization' as the 'self-confrontation of modernity' in which modernity 'undercuts modernity', or more concretely, the 'self-application' of modernization to (industrial) modernity or radical differentiation of 'functionally differentiated' industrial society. This process, with the essentially uncertain and unpredictable feature of risk society, requires reflection on the basics of industrial society and rationality: the basic conditions and values of the first, industrial modernity—that is to say, class antagonism, national statehood, the images of technical-economic rationality and control—are rejected. In other words, an organized 'uncertainty' leads to a 'multiple-voiced self-criticism of society.' In this sense, society becomes 'reflexive'; it becomes a subject, an argument and a problem for itself. This societal reflexivity is realized and develops through an entire route of 'individualization' and follows up on 'sup-politics' with the 'reinvention of the political.'

According to Beck, the consequence of reflexive modernization, in other words the outcome of the dissolution of the certainties of industrial society, is the 'individualization' process in which individuals are required to impose their own meaning and definitions upon themselves. They are compelled to find and invent new certainties. In

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[66] Ulrich Beck, Anthony Giddens, and Scott Lash, eds., *Reflexive Modernization: Politics, Tradition and Aesthetics in the Modern Social Order* (Cambridge: Polity Press, 1994).

turn, the individual is a designer of his or her own biography, identity, social networks, commitments and convictions: he or she enjoys an 'ego-centered way of life' as well as 'precarious freedom' under the condition of the welfare state regulation.[67] In short, individualization is a 'reflexive' process in which individuals increasingly reflect on and question themselves in private and everyday life. However, this individualization does not remain private at all. It results in another 'reflexive' process, and in 'reflexive politics.'[68] Individuals also gradually reflect more on their society, social norms, rules, and principles and shift the political rule system. Beck accounts for these individuals' return to politics in the following way: reflexive modernity, self-application of modernity, radical functional differentiation of industrial society, brings about new conditions and politics (they are politics of politics, rule-altering and reflexive): the feminist revolutions, the politicization of nature, the multilateral negotiating system, life-and-death politics, left and right politics, biological personal life and separation between technology development and utilizations, etc: different types of individual identity become political. To sum up his argument in a few words once more: we are experiencing 'reflexive modernization' as we head towards risk society in which uncertainty will be no longer manageable.

As a consequence, old social forms such as class and old concepts of instrumental rationality become fragmented and thus replaced by individualization and sub-politics (politics of politics), which involves reflection on social conditions. Thus modernity's emphasis on the individual has resulted in the destruction of society's norms and community all in the name of giving freedom and self-determination to the individual. Society may restrict an the individual but in many ways it enables individuals by supplying the support and infrastructure for them to live their lives. The tension between security and freedom and between community and individuality is unlikely ever to be resolved as Zygmunt Bauman in *Community: Seeking Safety in an Insecure World* argues.[69] Bauman

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[67] For the 'ego-centered way of life' see Beck, "The Reinvention of Politics: Towards a Theory of Reflexive Modernization," in *Reflexive Modernization: Politics, Tradition and Aesthetics in the Modern Social Order,* eds. Ulrich Beck, Anthony Giddens, and Scott Lash (Cambridge: Polity Press, 1994), p. 16; for 'precarious freedom' see Ulrich Beck and Elisabeth Gernsheim Beck, "Individualization and 'Precarious Freedoms': Perspectives and Controversies of a Subject-oriented Sociology," in *Detraditionalization: Critical Reflections on Authority and Identity,* eds. Paul Heelas et al. (Oxford: Blackwell, 1996), p. 24.

[68] Ulrich Beck, "The Reinvention of Politics," p. 36.

[69] Zygmunt Bauman, *Community: Seeking Safety in an Insecure World* (Cambridge: Polity, 2001).

points at community as a 'paradise lost' where we could relax and feel safe. 'Community' feels good: it is good 'to have a community,' 'to be in a community.' Community promises security but seems to deprive us of freedom, of the right to be ourselves. Security and freedom are two equally precious and coveted values, which could be balanced to some degree, but hardly ever fully reconciled.

Bauman in *Liquid Modernity* further claims that freedom and self-determination of modernity are illusional in many ways.[70] He points out that modern individuals must construct themselves from the beginning without support and they must construct the measures that allow them to assess the meaning and success of their lives.

Consequently, the theories of Baudelaire, Simmel, Benjamin, Sennet—the first group, illustrate that modernity is on the one hand the realization of the present to be transient, fleeting, fragmentary and unfinished; and on the other, the modes of experiencing what is new through shock (hence estrangement and the destruction of the aura). The crowd becomes a source of inspiration for modernity associated with the transient nature of the metropolis. Baudelaire had pointed out the existence of horror and fear in the crowd of the metropolis. Visual impression, quick eye scan, passing relations between individuals contributed to the blasé attitude and widespread sense of estrangement. Modernism was, and is, the artistic attempt to actualize the recognition of modernity as an ideal. Next to them, Zygmunt Bauman, Ulrich Beck, Anthony Giddens emphasize not only the loss of community but also the existence of individualized society as the condition of reflexive modernity at the tension point between freedom and security, and society and individuality. Critics of modernity, these leading writers offer the basic themes of the *flâneur*, the *blasé* person, estrangement, reflexivity, individualization, and dualities such as security and freedom, and society and individuality—of modernity as the conceptual starting point of this study.

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[70] Zygmunt Bauman, *Liquid modernity* (Cambridge: Mald, 2001).

1.5. Scope and Limitations

This study is limited to the five main chapters discussing 'enterprises', 'actions', 'dialectics', 'critical discourses', and 'critical spatial practices'. These five conceptual fields, at the same time, are defined as the positivity of the study that manages the discursive formation of the discourse.

Chapter 2, 'Enterprises' is simply based on inventions and the rationalization of factory work for efficiency starting and gaining momentum between the 1750s and the early 1900s. The United States of America have played central role in the deployment of these actions. This period starts with the onset of the Industrial Revolution (1750-1800).

The field named 'Actions', Chapter 3 is divided into the three sections of women's actions, political and exhibitionary actions, referring to those fields that bore influence on the modernization of the house and the modern individual. Women's actions are based on women's works in Europe. From the 1850s to the 1920s, women applied the American-based scientific inventions of factory work initially to the kitchen and eventually to the entirety of the house. Political actions consist of efforts by the Social Democratic Parties of Europe from 1920 to 1930. 'Exhibitionary actions', the last section of this chapter, takes up all attempts, experiments and exhibitions of the twentieth century, where the modern house has been considered as display material.

Chapter 4, 'Dialectics' consists of a mass of texts that present arguments concerning the notions of home, house and dwelling. These texts produce utterances rather than statements on home, house and dwelling. Martin Heidegger (1889-1976), Gaston Bachelard (1884-1962), Christian Norberg-Schulz (1926-2000), Joseph A. Amato (1938-), J. Douglas Porteous (1943-), Oliver Marc, Oscar Newman, Paul Stollard, Claire Cooper Marcus, W. Scott Olsen, Akiko Busch, Judith Kitchen, Ali Madanipour are the main figures of this field.

Including philosophical and psychoanalytical writings, Chapter 5, 'Critical Discourses' discusses academic papers of the twentieth century which comprise a mass of critical writing that concerns the modern house and examines the negative dialectics between the modern house and modern man. Thus this chapter takes up the following

authors and works: Sigmund Freud (1856-1939) and his article on the *uncanny* (1919), where the author argues that feelings about things familiar in the past, which were once experienced as positive, even blissful, states of feeling, may be displaced by the discomforting sense of the uncanny at the dialectics between past and present: Georg Lukács (1885-1971), Hungarian Marxist philosopher and literary critic, the writer of *The Theory of the Novel*; Jacques Lacan (1901-1981), French psychoanalyst, psychiatrist, doctor and one of the leading figures of the psychoanalytic movement, who presented the three registers of human reality: the Imaginary, the Symbolic, and the Real, so as to emphasize that the lack of representation and the lack of language refer to the real that lies behind the fantasy that returns as trauma; Jean François Lyotard (1924-1998) who emphasized that the domus is a mirage in his writing *Domus and the Megalopolis* (1997); Witold Rybczynski (1943-) who presented the evolution of domestic living as intimacy and privacy; Gwendolyn Wright (1946-) who criticizes the negation of the *heimlich* quality of the home in modern art and architecture; Richard Patterson, the writer of the *Trauma, Modernity, and the Sublime* (1999); Anthony Vidler, author of the *The Architectural Uncanny* (1992); Roberta Rubenstein the writer of *Home Matters: Longing and Belonging, Nostalgia and Mourning in Women's Fiction* (2001) where she analyzed the tensions between home and exile, insider and outsider, loss and recovery; Neil Leach, architect, theorist and the editor of the volume *Rethinking Architecture* (1997) that contains a selection of well-known writings in continental philosophy, who defines the concept of the *domus,* the stable site of dwelling as a *nostalgic* myth in his *The Dark Side of Domus* (1998); and Christopher Reed, Joyce Henri Robinson, Susan Sidlauskas who contributed to *Not At Home: The Suppression of Domesticity in Modern Art and Architecture* (1996).

Chapter 6, 'Critical Spatial Practices', focuses on art works produced between the domains of art, architecture and design from the late 1970s through today. This chapter visualizes anxious visions of the modern individual caught up in modern life. Artists of this chapter are the following: Urbana-born Dan Graham (1942-), who lives in New York; Vito Acconci (1940-), who is a Brooklyn-based, New York-born architect, landscape architect and artist; New York-born Gordon Matta Clark (1943-1978), whose childhood was spent in New York, Paris and Chile; San Fransisco-born Michael Boss (1946); New England-born Allan Wexler (1949-); New Jersey-born Seton Smith (1955-); Nieuwer Amstel–born

Marijke van Warmerdam (1959), who lives and works in Amsterdam; London-born Rachel Whiteread (1963); Ravenstein-born Joep van Lieshout (1963), who lives and works in Rotterdam and is founder of Atelier van Lieshout (1995); Sydney-born Toba Khedoori (1964) who currently lives and works in Los Angeles, California; California-born Andrea Zittel (1965-); and Netherlands-born Jennie Pineus (1970?). In the works of these artists, fear, anxiety, estrangement, and their psychological counterparts, anxiety neuroses and phobias, the sense of the uncanny, homesickness, nostalgia, transcendental homelessness, individualization and the escape fantasy, all have been related to the modernity and the aesthetics of space, which is not a stable container of objects and bodies but a product of the subjective projection and of introjection.

CHAPTER 2

ENTERPRISES

2.1. From the Industrial Revolution to Industrialization: Metropolis, House and Industrialized Society

This chapter discusses the reasons for which the modern individual has arrived at the traumatic state. The making of this trauma is widely based on the Industrial Revolution, which is an economic phenomenon, and also industrialization, which works along with the notion of rationalization, concerning their links with metropolis, house and modernity— the form of industrialized society.

Understanding the Industrial Revolution, in turn, is contingent upon focusing on such important debates as the theories concerning the *supply of capital*, *role of labor* as well as of demand; innovation and entrepreneurship; the significance of transportation; and the impact of industrialization on living standards.[1] The Industrial Revolution does not imply suddenness as did the American and French Revolutions. It was a continuation of earlier change such as the Scientific Revolution of the sixteenth and seventeenth centuries. Before the eighteenth century, there was no mechanism by which long-term sustainable growth in population could take place.[2] By the mid-nineteenth century, such growth was an established fact of life. The revolution was not based on the speed or growth in population, but on the inevitable correlation between the increasing population and declining income per person.[3] Hence the 'Industrial Revolution' is equally an economic phenomenon. In

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[1] Charles More, *Understanding the Industrial Revolution* (London: Routledge, 2000), p. i; for transportation see also Rick Szostak, *The Role of Transportation in the Industrial Revolution*: *A Comparison of England and France* (Montreal: McGill-Queen's University Press, 1991), pp. 16-20, 68-73.

[2] On the growth of the population, see Edward A. Wrigley, *Poverty, Progress, and Population* (Cambridge: Cambridge University Press, 2004), p. 233 and pp. 348-50, 362-63.

[3] More, *Understanding the Industrial Revolution*, p. 1.

order to understand it, the focus on long-term economic growth—especially in Europe—is necessary, as numerous historians and economists have elucidated.[4] The Industrial Revolution, which is difficult to date in precise terms, cannot be assigned with certainty to a few specific years as can, for example, the French Revolution. Because of chronological conveniences, the years 1750-1850 are preferred by historians to signify the period of The Industrial Revolution.[5]

'Industrial Revolution' implies industrialization—that is, both the absolute acceleration and growth of industry, and its expansion relative to the other sectors of the economy, with the latter comprising agriculture and services. 'Industry' in this context covers manufacturing, mining and building, defined as 'sub-sectors'. The growth of services was also associated with the rapid urbanization which took place at the same time as, and was in part caused by, industrialization.[6] Enormous cities which had proliferated throughout Western Europe since the late medieval period, bore a predominance of industry over agriculture as well as representing the growth of urbanism.[7] Actually, neither industrialization nor urbanization was new. But the mechanization and development of factories, with which the ordinary person most associates this revolution, were new.[8]

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[4] For 'economic growth' see Wrigley, *Poverty, Progress, and Population,* pp. 52-63.

[5] "Few historians would go back much before 1750, although some trace causal factors back for centuries. Many prefer later dates: 1760 is often mentioned, in part because a number of important inventions appeared soon afterwards; 1780 also has followers. Some point out that the absolute impact of industrialisation only became widespread in the nineteenth century. Terminal dates are even more difficult: 1830 is popular, partly because steam railways, which had only just appeared, first became widespread in that decade. Railways can be seen as marking the beginning of a new stage of maturity, or as the end of the heroic period of the Industrial Revolution. In the first case 1830 is a logical end point, in the latter case 1850, by which time most of the main railways had been built. Statistically, although there is much debate, there does seem to be a growing consensus that the rate of growth of industrial production accelerated sharply between 1760 and 1780, and continued to grow more slowly thereafter, reaching a peak of 3.5 per cent per annum around the 1830s; so dating by statistics does not lead to firmer conclusions than other methods." More, *Understanding the Industrial Revolution,* p. 2.

[6] More, *Understanding the Industrial Revolution,* p. 3.

[7] For urban growth see Wrigley's chapter, "The Great Commerce of Every Civilized Society: Urban Growth in Early Modern Europe," p. 272 and pp. 268-89.

[8] "In 1850 there were 600,000 workers, men and women, in textile factories, about 6 per cent of the total workforce. But 1.8 million men still worked on the land, and most industrial workers still used hand tools rather than minding machines. So while the scale of mechanisation between 1750 and 1850 was greater than anything that had been seen before, the biggest change was actually to come in the next one hundred years. The growth in income per person was not new: there had been such periods of growth in the past. But in the past, periods of growth were usually associated with a decline in population which allowed existing

By the second half of the century, the growth of cities confronted people with a new reality: the large, capitalist metropolis. Figure 2.1 shows the rapid growth of world cities. At intervals 1200-1700-1788-1908 in Paris; 1688-1800-1830-1882-1908 in London; 1700-1800-1888-1908 in Berlin; 1835-1837-1883-1889-1908 in Chicago; 1282-1683-1704-1802-1908 in Vienna; 1834-1908 in New York, we witness enormous growth.
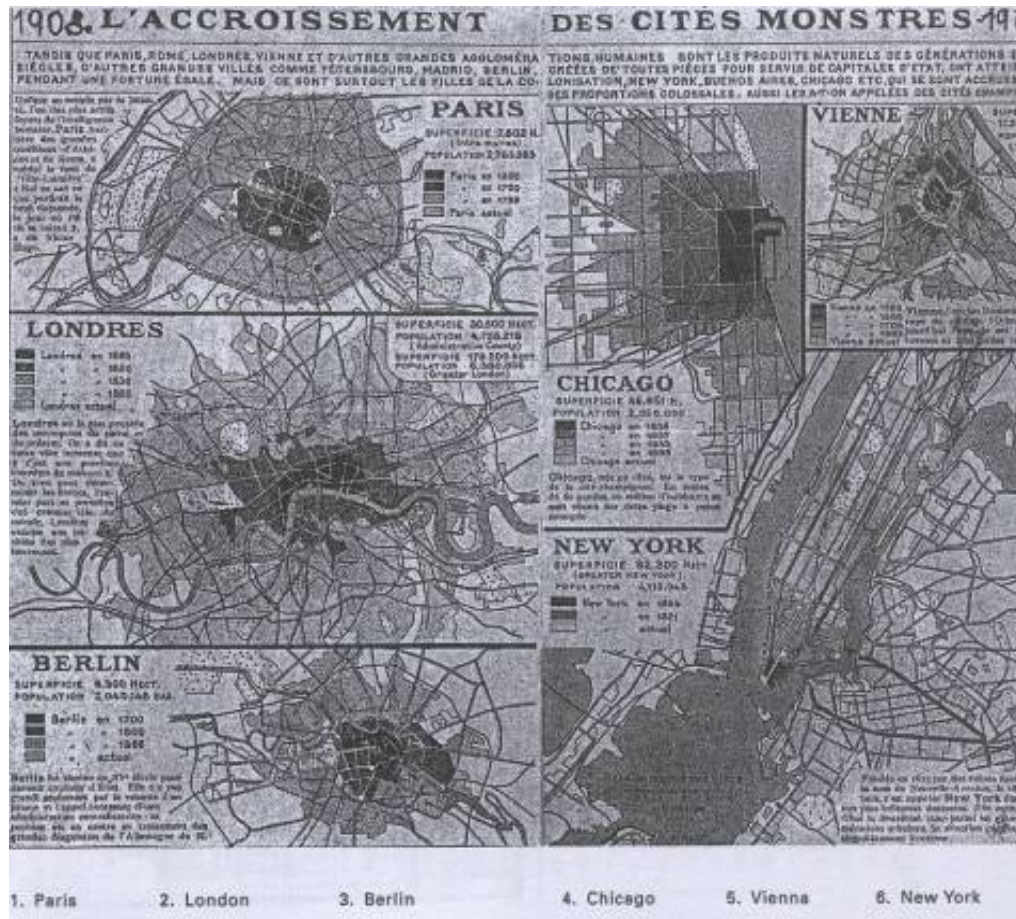
Figure 2.1. The plans of growth of world cities, 1908
(Source: Teige 1932)

resources to be spread among fewer people. A growth in personal income while population also rose rapidly was a novel phenomenon. Many of the changes which characterised industrialisation in Britain were not new; but they were unprecedented in scale. Nowhere else, at least in Europe, had ever seen the volume of industry and the size of urban areas which existed in Britain by 1850. Nowhere else had ever seen the concentration of machines which by then existed in the factories of Lancashire. And if to those things is added the extensive use of coal, which cast a pall of smoke over many of the cities and industrial areas, then it is hardly surprising that by the 1840s the phrase 'Industrial Revolution' was coming into common use." More, *Understanding the Industrial Revolution,* pp. 4-5.

The metropolis was the natural result of the machine civilization and capitalist expansion combining economic, social, technical as well as cultural phenomena of the new age. Populations increased by the hundreds of thousands, if not millions. Cities became interconnected by an ever growing transportation network including railways, buses, and airplanes. The village submitted to the hegemony of the city and the metropolis ruled over both overseas colonies and its own surrounding rural areas. In the 1930s, Karel Teige was going to define the capitalist metropolis in the following terms, elucidating its interrelations with modern culture, modern life and modernity as a form of industrialized society:

> The capitalist metropolis represents a new type of city, with its own characteristic socioeconomic conditions and experiences. It is the creation of concentrated capital and modern big business of global reach; it brings in its wake the intensification and acceleration of the tempo of modern life, accompanied by the fading of local idiosyncrasies: in a sense all these large cities, with their huge stock exchanges regulating global trade, look very much alike. They are cosmopolises. Large cities are the workshops of modern culture and civilization: all our modern muses are the children of the metropolis. Large cities are a whole new modern world, which the bourgeoisie has created in its own image.[9]

The term 'modernity', which simply refers to the form of industrialized society, is of course characterized by the metropolis that reflects the evolution of its economic base; namely, capitalism rationalized industrial production and the 'division of labor'.[10] Focusing on the public sphere, Detlev Peukert elucidates the relations between, Industrialization and modernity:

> Let us [. . .] take the term 'modernity' to refer to the form of fully fledged industrialized society that has been with us from the turn of the century until the present day. In an economic sense, modernity is characterized by highly rationalized industrial production, complex technological infrastructures and a substantial degree of bureaucratized administrative and service activity; food production is carried out by an increasingly small, but productive, agricultural sector. Socially speaking, its typical features include the division of labour, wage and salary discipline, an urbanized environment, extensive educational opportunities and a demand for skills and training. As far as culture is concerned, media products dominate [. . .] In intellectual terms, modernity marks the triumph of western rationality, whether in social planning, the expansion optimism is accompanied by sceptical doubts from social thinkers and cultural critics.[11]

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[9] Teige, *The Minimum Dwelling*, p. 107.

[10] For the 'division of labor' see Szostak, *The Role of Transportation in the Industrial Revolution,* especially pp. 102-4 , 174-77.

[11] Detlev J. K. Peukert, *The Weimar Republic: The Crisis of Classical Modernity*, trans. Richard Deveson (London: Allen Lane, 1991), pp. 81-82.

The negative features of the metropolis were poverty, anarchy, crisis, economic and class differences, particularly those between the middle class and the working class; ill-health housing blocks with insufficient light, ventilation and green areas (Figure 2.2); unhealthy schools, hospitals, smoke-filled and dirty factories, and other similarly grim features.[12] Some emergency shelters became permanent housing for the unemployed and for all those who were unable to pay the market rent for even the smallest apartment dwellings (Figure 2.3).[13]
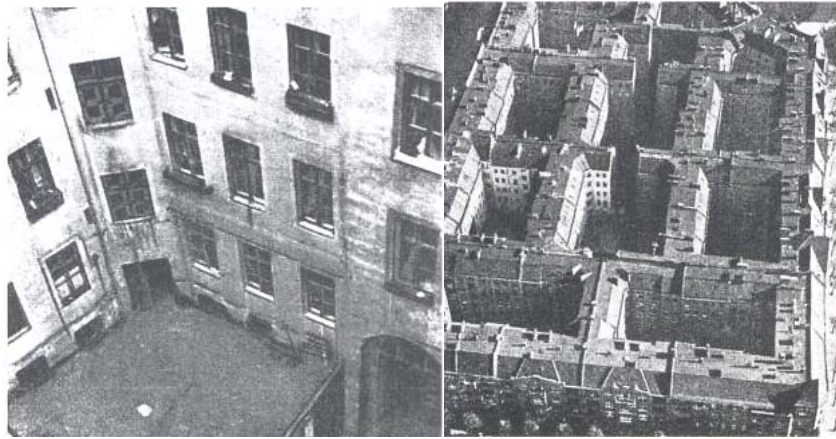
Figure 2.2. City blocks in Berlin, 1880s.
(Source: Teige 1932)

Figure 2.3. An emergency shelter accommodating 200 persons, Düsseldorf, 1830-1932-?
(Source: Teige 1932)

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[12] Teige, *The Minimum Dwelling,* pp. 109, 118.

[13] Teige, *The Minimum Dwelling,* p. 57.

William A. Cohen has demonstrated that these factories not only directly polluted air, land, and water, but also secondarily affected the desolate living conditions of laborers who were kept in poverty. Overcrowding and poor sanitation along with the spread of contagious diseases—most notoriously, cholera—rendered the filth of urban slums still more terrifying both for their inhabitants and for middle-class observers. As an institution, public health itself arose in the nineteenth century as a proposed solution to the sanitary problems that were identified as the great evil in the works by reformers Edwin Chadwick and A.J.B. Parent-Duchâtelet. Urban topography were directly related to claims for public health. The lives and poor living conditions of metropolises were argued by contemporaries and historians.[14] The health of housing buildings in Victorian England were brought under official surveillance by scientific principles around the 1870s as medical doctors, identified as the "building-doctors," undertook the task as part of the Domestic Sanitation Movement. Dr. T. Pridgin, a building-doctor of this period, related "the basis of domestic sanitation" with "disconnection between the house and the drainage system." In 1878, he illustrated the drawings of sanitary and unsanitary dwellings in his book Dangers to Health (Figure 2.4.).[15] For him, more than one-third of all illness could be traced to defective house drainage. Building-doctors extended the exploration of disease from the body to the room, the house, the street, and the city.[16] In this respect, The International Health Exhibition, showing the different ways in which Victorians thought about a healthy public and private space, was held in London in 1884.

Despite the density and the crowd, the great output of industrialization was alienation. Numerous contemporary observes identified the phenomenon of alienation as a fact of the metropolis. There were crowds and spatial proximity among people but there equally was social distance. Oppressed and controlled, the individual had to work as integrated into machines. He/she had to work in a robust manner albeit in insufficient light and ventilation in smoke-filled and dirty factories. According to Teige, an even

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[14] William A. Cohen, *Filth: Dirt, Disgust, and Modern Life* (Minneapolis: University of Minnesota Press, 2004), p. xix.

[15] T. Pridgin Teale, *Dangers to Health: A Pictorial Guide to Sanitary Defects* (London: Churchill, 1878).

[16] Annmarie Adams, *Architecture in the Family Way: Doctors, Houses, and Women, 1870-1900* (Montreal: McGill-Queen's University Pres, 1996), pp. 36–37.
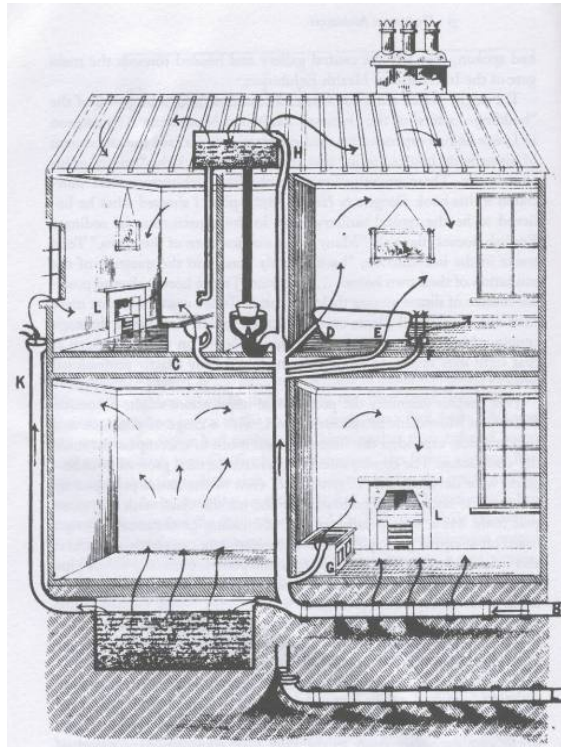
Figure 2.4. Drawing of an insanitary dwelling, 1878
(Source: Teale 1878)

more important consideration was that the human would "be affected biologically," and given that, he asked in his *The Minimum Dwelling*, "will he or she be transformed into a cave dweller? But then living in a hothouse with the likelihood of being transformed into a robot may actually be ideal for surviving in today's metropolis!"[17]

Put simply, the Industrial Revolution gave rise on the one hand to industrialization and rapid urbanization, and on the other, to a mechanization that implied endless rotation and factories in whose environment the ordinary person became associated with machines to an extent he/she had never done before. The difference between walking and rolling, between the legs and the wheel, was contained in this mechanization that transformed the pushing, pulling, pressing human hand into the single movement of a continuous rotation that had now become the fundamental motion implemented in the procedures of reproducing objects or reproduction itself. In this context, standardization and

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[17] Teige, *The Minimum Dwelling,* p. 133.

interchangeability became equally important notions as the assembly line emerged as one of mechanization's most effective tools.[18]

As for 'capital accumulation', it was a vital part of industrialization. Karl Marx (1818-1883) suggested that the rate of accumulation, and the total volume of investment, grew impressively throughout the period of the Industrial Revolution. The rapid advancement of mechanization through standardization, rationalization, interchangeability and scientific management methods, circulating capital, economic growth, transportation, the need of housing owing to the rapid urbanization sprawling along with ill-health and poor housing—the deleterious effects of industrialization—endured by workers, and especially modernity, which refers to the form of industrial society, all these were, and remain, integral to the popular image of Industrial Revolution.

For the sake of efficiency and profit as the return of capital and the factor of production, through 'division of labor,' scientific management methods such as the 'military type of organization', 'stop-watch methods', 'time-motion studies', ordinary people, who were becoming mechanical, became alienated to the products of capitalism including the new housing. This precise point at which alienation reaches the extent where the home itself becomes its object, is, according to this thesis, the beginning of the **trauma**. The search for a new type of housing similarly entailed mechanization and the production process of industrialization. Accordingly, in order to meet the need of housing for the working class, the phenomena of the modern house, modern living and domesticity were standardized, thus becoming mechanized. But more substantially, we may argue that they became alienating effects as had the other products of this economic structure. In other words, housing was considered as a means of mechanization with the tools of standardization, rationalization, and interchangeability that came to replace 'home', which, by contrast, had been the territorial core that needed to be constructed with psychological tools. Throughout the twentieth century and through today, the private sphere of the modern individual and the home have constituted a problem predominantly addressed with the concrete tools of mechanization. Hence this chapter will clarify initially the meaning of rationalization in industrialization starting from the notions of standardization and

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[18] Siegfried Giedion, *Mechanization Takes Command* (New York: Oxford University Press, [1948]; 1955), p. 47.

interchangeability and their relationship to mechanization, as well as offer an analysis of the invention of the assembly line, scientific management methods and Fordism, all of which were realized by Americans. Then the chapter will proceed to focus on German works. For, it was Germany that assimilated the above-named Americanisms, including standardization, Taylorism and Fordism, into the search for housing. The process of the search for housing or the 'actions' of Modern Architecture in the context of mechanization surround the daily conditions of the modern human. Ultimately, the modern house, which is alienated and mechanical, a product of capitalism and an entity far from the meaning of 'home'—the territorial core—became the concrete basis of the traumatic state of the modern individual.

2.2. The Meaning of Rationalization in Industrialization

2.2.1. The Notion of Standardization and Interchangeability: Economy, Flexibility and Variability

Standardization and interchangeability became key notions in the industrialization of the nineteenth century. The production of a particular part of a machine provided replacement for a damaged or worn part. Before interchangeability, every kind of engine or mechanical device was produced to the needs or preferences of a specific customer, and each repair part would have to be made to fit the specific machine. The introduction of interchangeability allowed the industry to provide service and repair much more economically, simply by the removing and replacing of, rather than by producing, a new part.[19]

America was the productive ground for the standardization and interchangeability of parts. Both Eli Whitney (1765-1825), the inventor of the cotton gin who was also the first in gun manufacture to implement the interchangeability of parts at his Whitneyville

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[19] Rodney Carlisle, *Scientific American Inventions and Discoveries: All the Milestones in Ingenuity From the Discovery of Fire to the Invention of the Microwave Oven* (Hoboken: John Wiley & Sons, 2005), p. 267.

factory, and Samuel Colt (1814-1862), who developed a reliable revolver, were advocates of interchangeability and standardization. The invention of interchangeability has been rightly attributed to both Whitney and Colt as they both invented the principle. Truly interchangeable parts for muskets and the transfer of parts from one weapon to another entailed that the metal pieces being milled and shaped be held precisely in place by jigs, measured and controlled by micrometers that let a measurement be made and fitted exactly. By the 1840s, the machine-tool industry lived up to the ideal of interchangeable parts, the mechanical devices spread, the concept of interchangeability and standardization became known as the American System of Manufactures.[20]

In small articles, skilled workmanship was needed for repair and the interchanging of parts. But in larger machines, interchangeability became an interesting question. The idea of interchangeability was applied to larger machines, independently of skilled labor. Interchangeability of larger parts was advanced in various spheres at the beginning of the 1850s. The idea of saws with interchangeable teeth arose in a California sawmill extremely remote from any factory where damaged teeth could have been repaired (Figure 2.5).
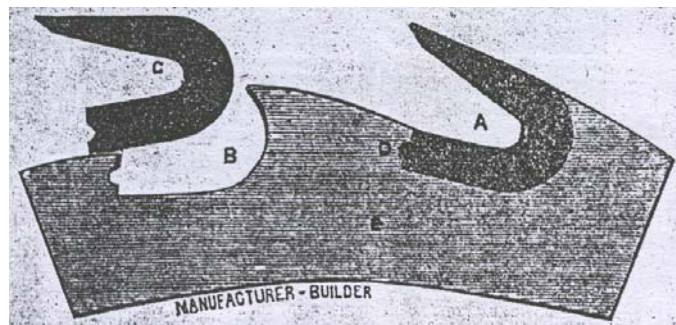
Figure 2.5. Interchangeable parts: replaceable saw-teeth, 1852
(Source: Giedion 1948)

In New York, the innovative designer Hoosick Falls, while working in the Walter A. Wood Mowing and Reaping Machine Company in 1867, developed a broad range of large replaceable parts for farming machines. The Walter A. Wood Machine Company was the first to institute the interchanging without technical help of parts for large machines. The company published a catalogue in 1867 for his mower and handrake reaper (Figure 2.6).

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[20] Carlisle, Scientific American Inventions and Discoveries, p. 266.
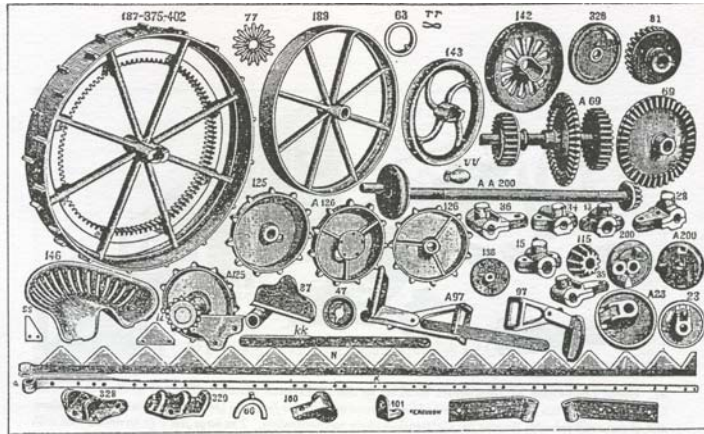
Figure 2.6. Interchangeable parts for large machines: reaper parts, 1867
(Source: Giedion 1948)

In a catalogue, each part was illustrated and numbered simply, so that the farmer could choose the necessary part only by writing its number. Thus the farmer was to assemble the machines himself. The catalogue had provided more space for the representation of interchangeable parts than for the machines themselves. In the same period, as the elimination of skilled labor progresed, the advent of interchangeable parts for the larger machines was achieved in the meat packing industry and marked the beginnings of the modern assembly line.[21]

The Prussian railway system was established in 1870-1871. The first standard locomotive was designed in 1877. In 1907, Peter Behrens designed kettles for the Allgemeine Elektrizitäts Gesellschaft (AEG), with eighty variations. He combined three kettle-forms, and two each of lids, handles and plinths offering each in three different surface finishes—smooth, hammered and waved—and with a choice of three different sizes. In the same period, in 1908, in Britain, Cadillac staged a remarkable demonstration of standardization and interchangeability for the Royal Automobile Club. In order to demonstrate the mechanism of interchangeability, three cars were taken apart and their components were mixed with spares (Figure 2.7).[22]

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[21] Giedion, *Mechanization Takes Command,* pp. 49–50.

[22] John Heskett, *Industrial Design* (London: Thames and Hudson, 1980; 1995), pp. 68–70.

Figure 2.7. Demonstration of Cadillac, 1908
(Source: Heskett 1980)

2.2.2. Mechanization in Scientific Management and Fordism: Integration of Human to machines in Factory Work

Rendering the production process uninterrupted was the main aim of full mechanization and the assembly line was its most effective tool. This was accomplished by integrating the various operations and inventions: the continuous production line of Oliver Evans (1783); the division of labor by Adam Smith conceived after the mid-eighteenth century; the traveling cranes and rails of J. G. Bodmer (1839). Oliver Evans integrated the three basic types of the conveyor system—the 'endless belt' (belt conveyor), the 'endless screw' (screw conveyor), and the 'chain of buckets' (bucket conveyor)—in the production line. Adam Smith had grasped the importance of the division of labor in regard to both time and succession. As a result of the division of labor, the factory worker now had to carry only a limited number of tasks. These working conditions brought together miserable living conditions. In 1867 Karl Marx (1818-1883) wrote *Das Kapital*, in which he analyzed the structure of new society and miserable conditions of proletariat.[23] All of these constituted

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[23] The need of limited number of skills meant that the worker could work for lower wages. This process made the individual worker an unskilled worker, which also constituted to the lowering of wages and thus to the lowering of production costs. See, Karl Marx, *Das Kapital: Kritik der Politischen Oekonomie*

important steps toward the assembly line. Johann Georg Bodmer (1786-1864) aimed to save labor and energy in conveyance. He offered to use traveling cranes by adding a rational arrangement of the machines. So the material easily moved on rails towards the machine where needed.

Around 1900 competition grew harshly. The result of the division of labor was wage-cutting that meant lowering production costs. The machine tools were differentiated and specialized. In order to raise productivity, Frederick Winslow Taylor (1856-1915) developed the scientific management method around 1900. He underscored the complete rejection of craft conception. But men had to be inserted in the mechanisms, in order to ensure an uninterrupted production line. Taylor focused on the analysis of the work process. He searched for the one best way of performing tasks in order to reach maximum efficiency in production and sought to eliminate superfluous movement and to integrate human capacities into machine operations. Gideon summarized the spirit of the period as in the following:

> The question is narrowing down to: What can be done within the plant to lower costs and raise productivity? Before the turn of the century, the attention of industrialists was being claimed not so much by new inventions as by new organization. Work in factories was computed by rule of thumb. Scientific methods should take the place of inventions. Hence the question: How is work performed? The work process is investigated, as well as each movement and the manner of its performance. These must be known to the fraction of a second.[24]

Taylor (1856-1915) published in 1911, "The Principles of Scientific Management." The problem he focused on was the thorough analysis of the work process to raise productivity. Work should be organized, he maintained, for the sake of efficiency and the easing of labor. To this end, Giedion argued, "[t]he human body [was] studied to discover how far it [could] be transformed into a mechanism."[25] Taylor invented the limit of the stretching of the properties of steel, 'high-speed steel',[26] in the Bethlehem Steel Works in

(Hamburg: Verlag von Otto Meissner, 1867); for english edition see, Karl Marx, *Capital: A Critique of Political Economy*, trans. Samuel Moore and Edward Aveling, ed. Frederick Engels (New York: International Publishers, 1975).

[24] Giedion, *Mechanization Takes Command,* p. 96.

[25] Giedion, *Mechanization Takes Command,* p. 98.

[26] High-speed steel was Taylor's most important invention and based on the exploration of a limit. Taylor discovered that when tools became red hot while operating at their top speed, they acted an

1898. Gideon emphasizes that in the eyes of Taylor, "[t]he stretching of human capacities and the stretching of the properties of steel derive from the same roots"[27] and to perform the work, "scientific methods should take the place of inventions"[28] and each movement and the manner of its performance should be investigated.

Taylor built a large steam hammer, whose parts were so superbly calculated that the elasticity of its molecular forces provided to heighten its efficiency. The elasticity of its parts, which yielded to the force of a blow and returned to their previous positions, kept the steam hammer in its alignment. Similarly, Taylor carried on the research on the limit of elasticity in the study of human efficiency. He picked the best workers for his experiments and fixed the task accordingly. But the human organism was more complex than the steam hammer. When the body worked too long close to the limit of its capacity, it could react, not always in a directly identifiable manner. For Taylor, "the 'human element' of production, meaning all of the variability and uncertainty that accompanied workers who were guided by habit or tradition rather than by science, was a realm of inefficiency that could no longer be tolerated or afforded."[29] Thus he developed a methodical system described as the 'military type of organization' in which every worker was henceforward to accept the supervisor's orders, asking no questions. The general controller of the works would send out his orders on tickets through the various officers to the workmen. For the talented workers there could be a chance to earn benefits, but for the average man there was no way to escape automatization. Giedion points out that,

> Taylorism and military activity are essentially unalike. The soldier indeed has to obey. But when under greatest stress, he faces tasks which demand personal initiative. His mechanical weapon becomes useless as soon as there is no moral impulse behind it. In the present situation where the

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"extraordinary property of retaining what hardness they have. It turned out that at a certain degree of heat [over 725° Fahrenheit], they kept the sharpness of cutting steel as well as their 'red-hardness', the greatest improvement taking place just before the melting point." Frank Barklay Copley, *Frederick W. Taylor, Father of Scientific Management,* vol. 2 (New York; London: Harper and Brothers, 1923), p. 84. For the term 'red-hardness', see Frederick Winslow Taylor, *On The Art of Cutting Metal* (New York: The American society of mechanical engineers, 1906), p. 223.

[27] Giedion, *Mechanization Takes Command,* p. 98.

[28] Giedion, *Mechanization Takes Command*, p. 96.

[29] Stephen Patrick Rice, *Minding the Machine: Languages of Class in Early Industrial America* (Ewing: University of California Press, 2004), p 153.

machine is not far enough developed to perform certain operations, Taylorism demands of the mass of workers, not initiative but automatization. Human movements become levers in the machine.[30]

Taylorist Scientific Management was based on the extreme division of thinking and doing, of planning and execution. As Taylor clarified his system:

> The work of every workman is fully planned out by the management at least one day in advance, and each man receives in most cases complete written instructions, describing in detail the task which he is to accomplish, as well as the means to be used in doing the work. And the work planned in advance in this way constitutes a task which is to be solved [. . .] not by the workman alone, but in almost all cases by the joint effort of the workman and management. This task specifies not only what is to be done, but how it is to be done and the exact time allowed for doing it.[31]

As Andrea Gabor points out, under Taylorism, standardization and managerial control, professionalism and scientific method were championed as never before. Taylor's system, based on automatization, on the one hand centralized the engineers as managers, on the other, unsurprisingly, ran into considerable opposition from the workers.[32] For Gabor, along with the cadre of the slide rule- and stopwatch-wielding experts, the factory floor was seized and controlled as well as the factory worker. So the way of life of the expanding ranks of industrial workers changed: "Bit by bit the factory worker lost control of his tools, the process of production, even the way he moved his body as he worked."[33] Actually, Taylorism was the essence of the mechanistic, alienating character of modern industrialism.

Frank B. Gilbreth (1868-1924) and Lillian Gilbreth (1878-1972) were the first to visualize with full precision human movement in space and time.[34] They addressed the problem of worker fatigue. Before knowing Frederick Taylor or reading of Taylor's ideas, Frank Gilbreth had developed a study through bricklaying. He surmised like Taylor that wasted motion increased worker fatigue. He explored the best way of doing work in

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[30] Giedion, *Mechanization Takes Command*, p. 99.

[31] Frederick Winslow Taylor, *The Principles of Scientific Management* (1911, New York: W.W. Norton, 1967), p. 39.

[32] John Rae, *Engineer in History* (New York: Peter Lang, 2001), p. 166.

[33] Andrea Gabor, *Capitalist Philosophers: The Geniuses of Modern Business: Their Lives, Times and Ideas* (Westminster: Crown Publishing Group, 2000), p 7.

[34] E. J. Marey, Nicolas Oresme, Descartes had realized the nature of movement and represented it by graphic methods before Frank Gilbreth. See, Giedion, *Mechanization Takes Command*, pp. 14–30.

industry and handicrafts alike. In order to identify the most efficient procedure for bricklaying, Frank Gilbreth set out to work on handling materials, rigging scaffolding, and training others. He invented a brick pallet which, due to an adjustable scaffold, was always waist-high and allowed the worker to reach for a brick easily without stooping.[35] Designed jobs raised efficiency and also benefited the worker. Gilbreth wrote numerous books and articles focusing on estimating costs for bids, cost keeping, and rules such as no smoking on the job. He schematized a system, based on suggestion, including a $10 prize each month for the best idea on how to improve work, offer better service to customers, or secure additional construction jobs. He highlighted the importance of photographing working conditions at the time of any accident for evidence in case of subsequent lawsuits or other claims. He created a "white list" card, which is an early appraisal form for workers, and advised them to be filled out by the supervisor.[36] Frank and Lillian Gibreth realized that the elimination of worker fatigue would be achieved by better lighting, better seating for workers, the removal of wasted motions, the introduction of rest periods, reduced pollution, incentives for workers, greater control by workers over their own speed and tasks, and other reforms. They realized that these were crucial to the twin aims of scientific management: productive efficiency and harmonious relations between workers and managers.[37] "However through Frank's concerns that the efficiency of employees should be balanced by economy of effort and minimization of stress, and Lillian's interest in the psychology of management, they laid the foundations for the modern concepts of job simplification, meaningful work standards, and incentive wage plans."[38] They insisted on eliminating soldiering and Taylor's stop-watch methods. Ultimately, Frank B. Gilbreth (1868-1924) and his wife, the psychologist Lillian M. Gilbreth, developed 'Time and Motion Study' (1917), the method which led to a visual representation of the work process:

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[35] Witold Rybczynski, *Home: A Short History of an Idea* (New York: Viking Penguin, 1986), p. 168.

[36] Daniel A. Wren, *Management Innovators: The People and Ideas That Have Shaped Modern Business* (Cary: Oxford University Press, 1998), p. 153.

[37] Stephen Patrick Rice, *Minding the Machine: Languages of Class in Early Industrial America,* p. 154 and Sheila Rowbotham, "Feminist Approaches to Technology: Women Values or a Gender Lens?" in *Women Encounter Technology: Changing Patterns of Employment in the Third World,* ed. Mitter Swasti (London: Routledge, 1997), p. 62.

[38] Perseus Publishing Staff, *Movers and Shakers: The 100 Most Influential Figures in Modern Business* (Boulder: Basic Books, 2003), p. 45.

The method responsible for this was the study of motion. From the question: 'How long does it take to do a piece of work?' one came to a representation of the path and elements of a movement. Soon the stop watch was eliminated, to be replaced by objective recording apparatus. The Gilbreths were thus led deeper and deeper toward the inside of human motion and its visualization. This was accomplished through time and space studies. [39]

The method of the Gilbreths, which was the first to capture with full precision the complicated trajectory of human movement, was based on tools as 'therbligs,' motion picture camera, the microchronometer, and 'process and flow charts.' 'Therbligs' were the list of seventeen basic motions, each describing a standardized activity required for a worker to perform a manual operation or task consisting of detailed analysis of various combinations of hand movements such as 'search,' 'find,' 'select,' 'position,' 'hold,' 'assemble,' 'use,' 'disassemble,' etc., which were to be monitored. In the second phase, they used the emergent technology of the motion picture camera and microchronometer which was a large-faced clock, calibrated in fractions of minutes, in the camera's field of vision of the person being studied. So, taking photographs, they recorded workers' movements. So as to develop analysis of the photos, they improved the microchronometer—a clock that could record time to 1/ 2000 of a second—which was placed in the area being photographed. A workplace task was planned by recording each of the therblig units for a process, with the results used for optimization of manual labor by eliminating unneeded movements. They considered the time motion study was better than a stop watch because the film enabled multiple viewings of micromotion and constituted proof to the worker, while the stopwatch depended on the dexterity of the observer and could not be easily replicated. The Gilbreths used a "Gantt chart"—a system of recording the planning and controlling of work in progress, adding process charts and flow diagrams. Thus they could demonstrate a complete task in the 'one best way' that needed to be performed.[40] As the master of motion studies, Frank W. Gilbreth stressed in his essay of 1924, "A Fourth Dimension for Measuring Skill," that no movement could exactly repeat another.[41]

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[39] Giedion, *Mechanization Takes Command*, p. 101.

[40] Perseus Publishing Staff. *Movers and Shakers,* p. 47; also see Wren, *Management Innovators,* p 154.

[41] Giedion, *Mechanization Takes Command*, p. 47.

Ultimately, serial production in improved efficiency was first fully developed in the production of motor cars. An exceptional success, Henry Ford established The Ford Motor Company in 1903, on the principles of standardization. In Ford's factory, the success was based on the conception of the whole which was held to be something organic. "Each individual worker and each feature of the plant is fitted into the factory whole with planned expediency," reported Franz Josef Furtwangler.[42] "The entire factory is an interconnected construction. The human as a means [of production] is built into the system in the most efficient possible way," wrote Theodor Luddecke.[43] Taylorism and Fordism were similar in that, as James Grieves emphasizes, both were based on the tradition of rationalism originating in the thoughts of Descartes. Grieves observes: "Rationalists believed that the human mind could discover the laws that governed the universe," accordingly so as to govern the work, Taylor wrote the rules of task, "This very task […] eliminated uncertainty."[44] Fordism, dissimilar to Taylorism, grounded its claims on practical economic success achieved through the farsighted vision and painstaking efforts of the entrepreneur, not on science. Fordism and Taylorism were alike in that Fordism promised to depoliticize production, but instead of applying ostensibly scientific principles of work organization, it would do so by altering what was produced and how it was distributed. The success of Henry Ford resided in the fact that his system had replaced the dangers of technocracy with those of mass consumption built on high wages and low prices. [45]

The concept of optimization became popular in the mid-1920s when Social Democrats were influenced by the work of J. Ermanski, a Russian scientist. His celebrated study of scientific work organization was translated into German in 1925 and approvingly considered among trade unionists. According to Ermanski, optimization consisted of obtaining the maximum output for the least input of materials and energy. For him,

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[42] Franz Josef Furtwangler, "Das Ford-Unternehmen und Seine Arbeiter, " *Die Arbeit* 3 (1926): 188; quoted in Mary Nolan, *Visions of Modernity: American Business and the Modernization of Germany,* (Cary: Oxford University Press, 1994), p. 37.

[43] Theodor Luddecke, *Das Amerikanische Wirtschaftstempo als Bedrohung Europas* (Leipzig: P. List, 1925), p. 39; quoted in Nolan, *Visions of Modernity*, p. 37.

[44] James Grieves, *Strategic Human Resource Development* (London: Sage Publications, 2004), p 13; for Fordism and Taylorism especially see the capters "Scientific Management, Fordism and the Elimination of Uncertainty" and "The Problem of Control and Compliance," pp. 13-16.

[45] Nolan, *Visions of Modernity*, pp. 37-39.

optimization was absolutely different from maximizing output by intensifying work and thereby increasing the energy expenditure of the worker. Along with the popularity of the concept of optimization, Fordism became much more appealing than Taylorism. Fordist production proposed a way out of the degenerate Taylorist approach that related to the productivity and exploitation. Fordism promised to increase productivity without intensifying work.[46] It focused on analyzing and improving all factors of production instead of focusing on the efficiency of the worker alone which was based on heavy 'time and motion' studies, premium bonus systems, and functional foremen supervising the worker's every move. Ford was concerned with the technical efficiency of the firm while Taylor focused only on the efficiency of the worker. Economists, industrial sociologists and physiologists, and functionaries from the Christian trade union movement defended Ford over Taylor.[47] They addressed the optimization of all factors of production and the humanization of work. Most of them stated that Taylorism and Fordism were fundamentally different systems. Christian Metalworkers Union functionary Edmund Kleinschmitt, who had actually worked at Ford, also praised Fordism. For him, the rhythm of the assembly line and the fact that "each worker performs the assigned task as it suits him individually" were the distinguishing character of Fordist work. In the Fordist system, "technology accomplished so much" that Ford did not need to force workers to artificially high levels of production by minutely prescribing how a job was to be performed. The norm was the average productivity of the average worker. Ford, in contrast to the Taylorist method, offered the worker greater freedom to perform his individual task.[48]

Fordism constituted a system of production—size, standardization, state-of-the-art machinery, the uninterrupted flow of materials through the factory, and a minute division of labor. There was strong unanimity among them. Ford's Highland Park, which was opened in 1910-1911 and introduced the assembly line in 1912-1913, encompassed over 50 acres and employed over 68,000 workers by 1924. River Rouge, begun in 1916 and completed a decade later, had 160 acres of floor space spread over 93 buildings. There were 27 miles of conveyer belts and over 75,000 employees. The varied elements of River Rouge were iron

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[46] Nolan, *Visions of Modernity*, p. 47.

[47] Nolan, *Visions of Modernity*, p. 48.

[48] Nolan, *Visions of Modernity*, pp. 48-49.

and steel mills, a chemical factory, paper works, a cement plant, and a factory producing machines for the assembly line. All this was preparatory to the actual complex production of cars and their parts. The scale of production and its innovative character were really impressive. Ford concentrated on the principle of the efficient and inexpensive production of one standardized product, rather than a multiplicity of different goods. Individual parts were simplified and standardized to a great degree. So Americanism, meaning all standardization, scientific works on production process and Fordism, etc., that aroused the envy of Germans who saw norms as the basic imperative for triumphant rationalization. Henry Ford preferred specialized machines instead of universal machines that could perform many tasks. These specialized machines fitted the production of one particular standardized part and were operated by a worker who performed only one task. Precise standardization was understood with his system of production. Ford brought his work to the highest level of technical efficiency.[49]

The system, based on the assembly line, the ultra-rationalized Fordist organization of production, put together the automobile from a series of sub-units such as frame, engine, transmission and body. The year 1914 is dated as the begining of Fordism. The originality of Ford was having a vision. He understood that rationalization and standardization were great attempts to create new people type and a new life style. In his thought and system, trade unionists were no less admirable than engineers. Productivism was combined with other elements—such as Ford's wage policy, his promotion of mass consumption, his marketing strategy, his service ideology—to produce quite different visions of how a modern economy and society would look. He was aware of the fact that mass production had brought mass consumption, a new politic, a new aesthetic, and a new psychology, and thus created the modernist, populist, and rationalized new society.[50]

All of these marked the dominant principal of the twentieth century; mass production that is based on efficiency and rationalization, and created modern inspiration, life, people, and society.

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[49] Nolan, *Visions of Modernity*, p 36.

[50] David Harvey, *Postmodernliğin Durumu,* trans. Sungur Savran (1990, Istanbul: Metis, 1997; 1999), pp. 147–48; and Nolan, *Visions of Modernity*, pp. 49–50.

2.3. Standardization and Mechanization of the Modern Individual in Factory Work

This chapter rendered the 'enterprises' undertaken in the face of the traumatized state of the modern individual. The Industrial Revolution (1750-1850), which was essentially an economic phenomenon, as well as industrialization, which implies the growth of industrial production so as to cover manufacturing, mining and building, along with the notion of rationalization, the factory work where the individual was integrated into machines as never before, rapid urbanization were the basis.

The rationalization in industrialization and industrial production was based on:

1. Standardization and interchangeability of the product and parts of it. To sum up fundamental inventions that constituted this basis: Eli Whitney (1765-1825), the inventor of the cotton gin, was the first in gun manufacture who presented the interchangeability of parts at his Whitneyville factory. Whitney and Samuel Colt (1814-1862), who developed the reliable revolver; were the advocates of interchangeability and standardization.

2. Mechanization that meant continuity in the production concerning factory work. The most effective tool of mechanization became the assembly line. The inventions of engineers concerning factory work constituted the pivotal attempts: the continuous production line of Oliver Evans (1783); the division of labor by Adam Smith after mid-eighteenth century; the traveling cranes and rails of J. G. Bodmer (1839). The subsequent attempts, while concerning the organization of factory work, simultaneously addressed the integration of the human 'element' into production for full mechanization and came from Frederick Winslow Taylor, Frank Gilbreth, and Henry Ford. Taylor considered management a science with fixed principles. He completely separated the interests of employer and employee and developed the idea of standardization in factory work. He created standardized tasks that eliminated uncertainty so as to be able wholly to govern work. Frank Gilbreth developed the standardization further with his photographic images. Henry Ford applied a system that had originated in the panopticon. His work process was based on the invisible system that was governed by managers as a subtle form of control. As the anomic effect of these associational relationships, 'alienated', 'dysfunctional', and 'pathological' personal types were identified.

Actually, neither industrialization nor urbanization was new. But the mechanization in industrial production and integration of the human into factory work to in a robust manner were new. The rapid advance of mechanization through standardization, rationalization, interchangeability and scientific management methods, circulating capital, economic growth, development of the means of transportation, the need for housing due to the rapid urbanization—the deleterious effects of industrialization— endured by workers, the metropolis that modern individual confronted with this new reality and especially modernity, which is the form of industrial society, were integral to the meaning of Industrial Revolution.

These were all activities I have defined as 'Enterprises' including inventions of engineers that were focused on the standardization of factory work as well as the standardization and mechanization of the individual resulting in his integration into the production line and machines for efficiency.

CHAPTER 3

ACTIONS

The search for new housing entailed mechanization and the production processes of industrialization. Accordingly, to meet the need of housing for the working class, the modern house, modern living and domesticity were not only standardized and modernized but also alienated likewise the other products of this economic structure. In other words, the house became a field within which to apply the essential dimensions of mechanization: standardization and interchangeability. In these terms the house became a product of the capitalist system, a tool to actualize women's dream of modernism, a propaganda material that was used by social democratic party leaders, and a tool to experience modern life and modernity. The house was used as a source of income by prefabrication factories. It was considered as exhibitionary material by star architects to display their ideas, at the blurred borders between outside and inside. Thus, the house became an alienated product of the capitalist system rather than a territorial core that needed to be constructed with psychological tools or as an escape place from outside.

3.1. Women's Actions: Women Dream of Modernism

The women's movement carried the basic notions of the rationalization of factory work to the house. Especially Catharine Beecher (1800-1878), Lillian Gilbreth (1878-1972), Christine Frederick (1883-1970), the leading figures of 'women dream of modernization,' defined the house as an area that urgently needed to be rationalized like a factory.

As an international trend beginning before World War I, home economists such as Christine Frederick and Lillian Gilbreth in the United States sought to apply the ideas of Frederick Taylor to the houseworks. In doing so, they carried forward a push for greater

household efficiency associated with the nineteenth-century American home economist Catherine Beecher, who sought to redesign kitchens and houses to enable housewives to manage without servants. Thus the process of standardization and the standardization of the work process were particularly advanced in the United States. The home economists and domestic scientists of America sought to introduce modern management techniques and more efficient ways of carrying out household tasks. As Ellen Richards (1842-1911) has stated, science transformed housekeeping into an endless adventure:

> It is the unmistakable tendency of modern economic and industrial progress to take out of the home all the processes of manufacture […] One thing after another has been taken, until only cooking and cleaning are left and neither of these […] leaves results behind to reward the worker as did […] spinning, weaving and soap making. What is cooked one hour is eaten the next; the cleaning of one day must be repeated the next, and the hopelessness of it all has sunk into women's souls."[1]

The standardization of domesticity was actualized by the application of scientific management, which was the practice of rationalizing and standardizing the motion of the working body and assimilating it into housework. Every action of the factory laborer was designed according to time-motion studies for ideal shapes of movement and the ideal laborer. Ideas on labor saving techniques were imported to the home on the one hand to design every movement in housekeeping and on the other to produce the ideal housewife. The introduction of new household appliances and electric servants were celebrated as conserving the physical expenditure of the housewife. Domestic space was considered as a place where time and energy were saved according to the rhetoric of efficiency, just as it was deemed a place which succumbed to the idea of hygiene under the pressure of continuous disciplinary surveillance. Experts emphasized the importance of the proper arrangement of furniture and energy-saving ways of performing household tasks with minimal mechanical help—the best way to hang up laundry to dry, the desirability of ironing or peeling vegetables in a sitting rather than a standing position, and so on.[2] These

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[1]Ellen Richards, "Housekeeping in the Twentieth Century," *American Kitchen Magazine* XII: 6 (March 1900): 203. See also, Ellen Richards, *First Lessons in Food and Diet* (Boston: Whitcomb & Barrows, 1904); Ellen Richards, *The Cost of Shelter* (New York: J. Wiley & Sons, 1905); Ellen Richards, *The Efficient Worker* (Boston: Health-Education League, 1908); Ellen Richards, *Health in Labor Camps* (Boston: Health-Education League, 1908); and Caroline L. Hunt, *The Life of Ellen H. Richards* (Washington: The American Home Economics Association, 1958).

[2] Jennifer Ann Loehlin, *From Rugs to Riches: Housework, Consumption & Modernity in Germany* (Oxford: Berg Publishers, 1999), p 29.

American ideas spread to Europe, especially to Germany, through the movement of the rationalization of Housing.

By the mid-twentieth century, even the task of ironing was conceptualized according to the idea of efficiency. In an art performance, *Bad Press* (1990s), Diller and Scofidio utilize a text from a 1962 housekeeping guide as to how to iron a man's white dress shirt perfectly, and re-write the task of ironing (Figure 3.1). For Diller and Scofidio, the standardized ironing pattern of a man's shirt represents an unspoken social contract. In the task of ironing, the shirt is disciplined by minimums. The shirt is reshaped as a rectangular form through a minimum of flat facets into a two-dimensional one that will

Figure 3.1. Elizabeth Diller and Ricardo Scofidio, *Custom Ironed Shirts*, Video projection, *Bad Press: Dissident Housework Series*, 1993-1996 (Source: Photography Michael Moran)

consume a minimum of space. Diller and Scofidio state that this rectangular form fits economically into orthogonal systems of storage at the site of manufacture, enabling stacking and packing into rectangular cartons, loading as cubic volume onto trucks, and transportation to the retail space where the shirt's rectangular form is reinforced in

orthogonal display cases. Ultimately the rectangular form of the shirt is sustained after purchase in the home on closet shelves or in dresser drawers, and maintained in the departure from home in suitcases.[3] With this art performance, Diller and Scofidio summarize the dominant principle of the twentieth century: mass production, rationality and efficiency.

3.1.1. Scientific Management in the House: Factorization of the House and Taylorization of Housework

3.1.1.1. Catharine Beecher (1800-1878): Division of Functions as 'Preservation and Storage'; and 'Cooking and Serving'

Catharine E. Beecher, who is the prominent pioneer of the pre-modern period in the area of domestic science, educated girls and women in all aspects of household management across. America. Ellen M. Plante emphasized the importance of her pioneering effort to educate young woman in domestic science:

> Her many boks [*Housekeeper and Healthkeeper* (1873), *The New Housekeeper's Manual* (1873), etc.] brought valuable advice into the nineteenth-century homes of young housekeepers and helped institute guidelines for 'system' in household management. For many, her works no doubt brought encouragement, comfort and applause as they strove to make a comfortable home and nurture a happy family. In addition, her efforts inspired others to focus attention on domestic science. As newer kitchens, household products and appliances became available, additional home manuals and cookbooks were published, cooking schools were established, healthful cooking became increasingly important and extensive studies in domestic science at colleges and universities during the late 1800s continued the work she began. [4]

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[3] Elizabet Diller and Ricardo Scofidio, "Bad Press: Housework Series," *Architecture in Fashion*, ed. Deborah Fausch (New York: Princeton Architectural Press, 1996), p. 406.

[4] Ellen M. Plante, *The American Kitchen 1700 to the Present: From Hearth to Highrise* (New York: Facts On File, Inc., 1995), p. 58. Around the 1920s, housewifes become more scientific focusing on kitchen efficiency and charm, budgeting time and money, etc. Accordingly, in *Foods and Homemaking,* Carlotta C. Greer prepared some questions for students: " 'How high should a work table be?', 'What is inlaid linoleum?', 'How deep should a cupboard shelf be?', 'If a kitchen has windows facing south, what colors would be suitable for the walls?', 'Why are present–day kitchens usually smaller than those built years ago?', 'What is meant by the food preparation center of a kitchen?', 'Why should a kitchen be an attractive room?', 'Should all kitchen cupboards have doors?', 'What is the objection to a wooden tabletop?', 'What is a good

For Beecher, the woman should control the entire domestic sphere and cooperatively organize her children's labor as the 'sovereign of her empire.'[5] She linked the physical health of women to the ideal of 'the cult of domesticity' and 'the cult of true womanhood.'[6] Catharine Beecher and her equally famous sister, Harriet Beecher Stowe expounded in their books the importance of housekeeping and the important position of the kitchen in domestic space. In the 1869 *American Woman's Home*, they suggested extensive changes in the organization of kitchens. They advised women to save labor, time, space and expense. In both the *American Women's Home* written with Harriet Beecher, and the 1873 *Housekeeper's Manual*, Catharine Beecher illustrated the ideal cooking stove that allowed the housekeeper to perform several functions at once, such as baking bread in the oven, roasting meat in the tin roaster, making tea on a top burner, warming sadirons underneath the back cover, keeping water hot in the reservoir, and burning for twenty-four hours on one coal hod.[7]

As early as 1869, Catharine Beecher had published some drawings to describe the organization of the work process. "The cooking materials and utensils, the sink and the eating room are at such distances apart that half the time and strength is employed in walking back and forth to collect and return the articles used."[8] Catharine Beecher focused on the cook's galley in the steamship. "The cook's galley in the steamship has every article and utensil used in cooking for 200 persons in a space." She indicated that the cook's galley was so arranged that with one or two steps the cook could reach all he used.[9] She combined the work surface, the storage unit, and the sink as a built-in unit (Figure 3.2).

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finish for kitchen cupboard shelves?', 'How many miles of useless walking may be done in the home kitchen?' " Carlotta C. Greer, *Foods and Homemaking* (Boston: Allyn & Bacon, 1928), p. 141.

[5] Allison M. Penelope, *Archaeology of Household Activities* (London: Routledge, 1999), p. 183.

[6] Linda J. Borish, "The Robust Woman and the Muscular Christian: Catharine Beecher, Thomas Higginson, and Their Vision of American Society, Health and Physical Activities," *International Journal of the History of Sport*, 4: 2 (1987): 150.

[7] Plante, *The American Kitchen 1700 to the Present*, p. 42.

[8] Catharine E. Beecher and Harriet Beecher Stowe, *The American Woman's Home* (New York: Arno Press, 1869), p. 33.
[9] Beecher and Harriet Beecher Stowe, *The American Woman's Home*, p. 33.
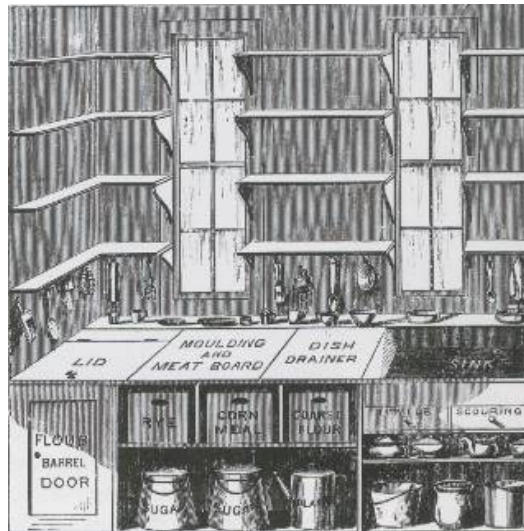
Figure 3.2. Catharine Beecher, Built-in work and storage unit, 1869
(Source: Lupton and Miller 1992)

With its concept of storage and preparation furnishings, her drawings guided the grammar of the continuous kitchen. In the mechanized kitchen of today, three working centers are determined: storage and preservation; cleaning and preparation; cooking and serving. Preservation and storage and cooking-serving were clearly distinguished in the drawings of Catharine Beecher. More compact working surfaces replaced the table. Instead of the dresser, more flexible parts such as shelves, drawers, and receptacles were used beneath the working surfaces.[10] The "moulding board" for kneading dough flipped over to cover the sink, and the surrounding walls were lined with open shelves. In the 1890s, Beecher's concept of concentrating work and storage functions in a single piece of specialized furniture—cabinets and tables combining drawers, flour bins, and other features—became very popular.[11] She pointed at convenience, compactness, and flexibility as the indispensable factors. Around 1930, the suggestions of Catharine E. Beecher and Harriet Beecher Stowe, which made up the first step in compact working surface, were transformed into an industry as standardized units to be assembled.[12]

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[10] Giedion, *Mechanization Takes Command*, pp. 517–18.

[11] Ellen Lupton and J. Abbott Miller, *The Bathroom, the Kitchen and the Aesthetics of Waste* (New York: Princeton Architectural Press, 1992), p. 43.

[12] Giedion, *Mechanization Takes Command*, p. 614.

3.1.1.2. Lillian Gilbreth (1878-1972): 'Time-Motion Study' for 'One Best Way' and 'Saving Steps in the Kitchen'

The most developed modern scientific method for the home is "Taylorism," which fragments the production process into tasks distributed among workers on an assembly line. Taylor had regarded the behavior of each worker as machine-like, repeating a single atomized task with no questions asked. His method that based on science also could be applied to the domestic science and to the management of our homes as well as all social activities.[13] Frank and Lillian Gilbreth, who next to Taylor were perhaps the best-known leaders of the scientific management movement, insisted on eliminating soldiering and Taylor's stop-watch methods.

The Gilbreths performed their own 'time and motion study' in order to increase efficiency in domestic habits through the house plans and domestic housekeeping. Lillian Gilbreth offered new kitchen plans to decrease unnecessary movements, highlighting the need for improved kitchen equipment (Figure 3.3).

Figure 3.3. Lillian Gilbreth, Improved kitchen design, 1930
(Source: Lupton and Miller 1992)

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[13] Accordingly, to Samuel Florman, engineering is the "art or science of the knowledge of the pure sciences." Samuel Florman, *The Existential Pleasures of Engineering* (New York: St. Martin's, 1976), p. x.

As Witold Rybczynski states, when scientific management theories were applied to the home, the domestic engineers thought that, "they were dealing with activities that were more complex and more personal."[14] Similarly, at the turn of the century, Ellen Richards had observed that, "the house as a home is merely outer clothing, which should fit as an overcoat should, without wrinkles and creases that show their ready-made character."[15] Lillian Gilbreth, in turn, searched for a range of solutions so as to enable flexibility for individuality. She regarded highly on the one hand convenience rather than convention, on the other the personalities and habits of a family.[16] Frank and Lillian Gilbrehts,

> [a]lso recognized that there was more than one 'correct' way of doing things, and their aim was to help people discover solutions that would suit their individual needs—that was why Richards imagined the house as clothing, which should be fitted to the individual. Lillian Gilberth's flow process charts and micromotion transfer sheets were intended to enable the housewife to organize the home according to her own work habits. She continually reminded her readers that there was no ideal solution; the height of a kitchen counter must be adjusted to the height of the person, and the most useful layout of appliances would vary from one household to the next.[17]

Lillian Gilbreth conceived of the appliances and work surfaces lined up along one wall of the kitchen as similar to the linear sequence of an assembly line. While working at the cooking stand and walking around the kitchen, steps were saved by this line-up. The photograph below from 1932 shows the time and motion study for improved coffee. The scientific industrialist saves steps in preparation with his motion picture camera (Figure 3.4). [18]

The Practical Kitchen is one of the American industry's first attempts to rationalize kitchen work by studying movements and steps, and to arrange assorted equipments in a more compact way (Figure 3.6). In this study, the Brooklyn Gas Company commissioned Lillian Gilbreth to study the kitchen as an industrial production problem. Here the goal was to transform the unorganized kitchen into an organized one. Equipments were arranged

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[14] Rybczynski, *Home: A Short History of an Idea*, p. 191.

[15] Ellen H. Richards, *Cost of Shelter* (New York: Wiley, 1905), p. 45.

[16] Lillian M. Gilbreth, Orpha Mae Thomas, and Eleanor Clymer, *Management in the Home: Happier Living Through Saving Time and Energy* (New York: Dodd, Mead, 1954), p. 158.

[17] Rybczynski, *Home: A Short History of an Idea*, p. 191.

[18] Lupton and J. Abbott Miller, *The Bathroom the Kitchen and the Aesthetics of Waste,* p. 13.

according to 'time and motion' studies, and the number of operations were reduced from 50 to 24. For full mechanization, it was necessary to work for unity between the appliance and the working surface. Integration of all the equipment such as the refrigerator, electric dishwashing machine, electric garbage disposer, etc. with the work process became inevitable. [19]

Figure 3.4. Time-Motion Study for improved coffee, 1932
(Source: Lupton and Miller 1992)

Figure 3.5. Frank and Lillian Gilbreth, Time-Motion Study, Analysis of a worker assembling parts, the early 1900s
(Source: Smithsonian National Museum of American History, Washington, USA)

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[19] Giedion, *Mechanization Takes Command*, pp. 525, 615–16.

Figure 3.6. Lillian Gilbreth, *The Kitchen Practical*, 1930
(Source: Brooklyn Borough Gas Company, New York, USA)

3.1.1.3. Christine Frederick (1883-1970): Women as Factory Worker/Manager; the Kitchen as Factory; Work Surface as Assembly Line

By the first decade of the twentieth century, the home and domestic housework had been transformed into a field of applied scientific management. Frank Gilbreth had raised the efficiency of bricklaying by reducing stooping. Accordingly, Christine Frederick, one of the first women bringing the science of efficiency to the home, asked in 1913: "Didn't I with hundreds of women stoop unnecessarily over kitchen tables, sinks and ironing boards, as bricklayers stoop over bricks?"[20]

Frederick published numerous articles, which were serialized in the *Ladies' Home Journal*. She began with a little box containing the pig-iron story by Frederick Winslow

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[20] Christine Frederick, *Housekeeping with Efficiency* (Garden City: Doubleday, 1913), preface. See also, Christine Frederick, *Meals That Cook Themselves and Cut the Costs* (New Haven: Sentinel Manufacturing Co., 1915); Christine Frederick, *The New Housekeeping: Efficiency Studies in Home Management* (Garden City, New York, Doubleday: Page & Company, 1918); Christine Frederick, *Household Engineering; Scientific Management in the Home* (Chicago, American School of Home Economics, 1919); Christine Frederick, *You and Your Laundry* (New York, Chicago; The Hurley Machine Co., 1922); Christine Frederick, *Efficient Housekeeping* (Chicago: American School of Home Economics, 1925); Christine Frederick, *Selling Mrs. Consumer* (New York: The Business Bourse, 1929); and Christine Frederick, *The Ignoramus Book of Housekeeping* (New York: Sears Publishing Company, 1932).

Taylor. In her articles, Frederick stated that the housewife could also expect a fourfold increase in productivity. When Frederick's articles first appeared in the *Ladies' Home Journal*, a record sixteen hundred women wrote in for further information in one month. In 1912, Frederick had begun to apply scientific management to household work. She and some friends implemented a number of arrangements of furniture and equipment in their houses ranging from a laundry chute to a sorting table to large metal tubs, a washing machine, and a metal drying rack heated by a stove, followed by an ironing board, mangle and table for folding clean clothes for development of efficiency that all printed as domestic manual. Ironing boards should be at the proper height to avoid bending; appliances should be chosen with care; schedules should be made for daily and weekly chores, etc. It seemed to many women that the principles of industrial efficiency could offer the possibility of more free time.[21] The scientific approach, however, was making for more work. But the transformation of the idea to domesticity was of course conducted with the promise of less work. As Alice Norton pointed out in 1902, "if a woman undertakes homemaking as her occupation she should make that her business, and the possibilities of this today are almost endless […] till more instruction is available to fit her for her business, she must use part of the time gained in preparing herself."[22]

Christine Frederick maintained that in the household, the manager and the worker were the same person. The whole point of Taylor's management science—to concentrate on planning and intellectual skills in management specialists—was necessarily lost in the one-woman kitchen. For the homemaker, Taylorist scientific management was transformed into new work—a new line of white-collar work. In fact, much of the Frederick's Journal series was devoted to the description of this new work: the new managerial tasks of analyzing one's chores in detail, planning, record-keeping, etc. The new work was divided into tasks, and each task was studied and timed. For instance, Frederick clocked baby bathing at a remarkably swift fifteen minutes.[23] Accordingly, Margaret Reid, an Iowa State

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[21] Deirdre English, *For Her Own Good: Two Centuries of the Experts Advice to Women* (Westminster: Knopf Publishing Group, 2005), p 178; Allison M. Penelope, *Archaeology of Household Activities* (London: Routledge, 1999), p. 183.

[22] Alice Norton, "What should we do with the time set free by modern methods?" *Proceedings of the Fourth Annual Conference on Home Economics,* Lake Placid, New York, 1902, p. 59.

[23] English, *For Her Own Good,* pp. 178–79.

College domestic scientist, divided all household work into: A. Management, which consisted of choice-making, task, time and energy apportionment, planning, and supervision; B. Performance, which meant housework.[24]

She initiated women as both factory managers and workers and pointed out to the fact that the kitchen was now a factory or workstation. She dealt with the layout of storage units and work surfaces, which she modeled like the assembly line of the modern factory. Frederick followed Catharine Beecher and divided the heterogeneous tasks into general phases with each tied to specific furnishings and appliances. She reduced kitchen work to two basic procedures: preparing and cleaning. The plans given in Figure 3.7 below are from Christine Frederick's *Scientific Management in the Home* (1920). They help us compare efficient and inefficient kitchen plans along two paths: A in each plan indicates the route of cooking, B indicates cleaning up. In the efficient kitchen, appliances and work surfaces are seem to be coherently conceptualized as in the assembly line. In the inefficient kitchen, the cook must walk greater distances and continually recross her path.[25]
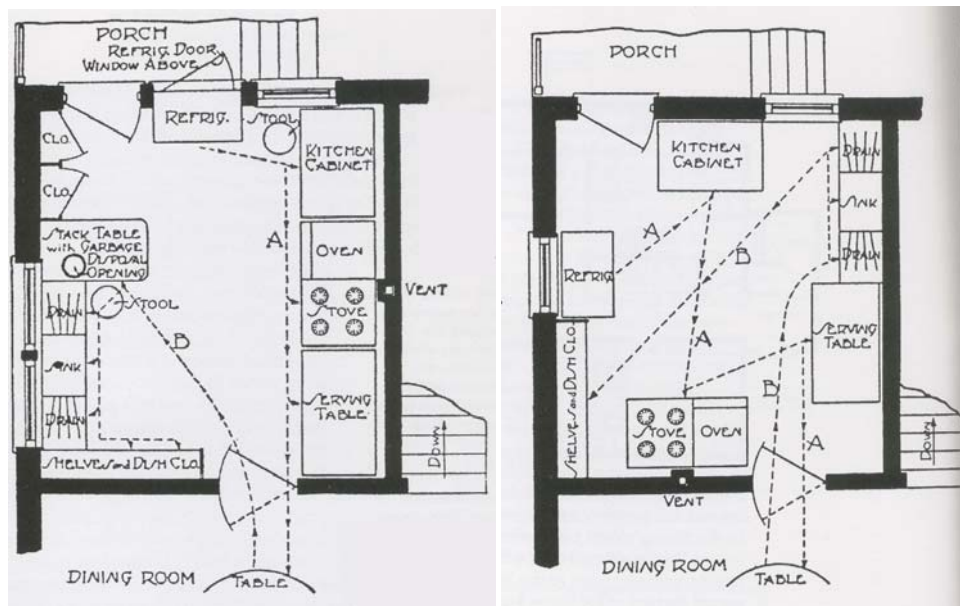
Figure 3.7. Chiristine Frederick, Efficient and inefficient kitchen, 1920
(Source: Lupton and Miller 1992)

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[24] Margaret Reid, *Economics of Household Production* (New York: John Wiley and Sons, 1934), pp. 75–76.

[25] Lupton and J. Abbott Miller, *The Bathroom the Kitchen and the Aesthetics of Waste*, pp. 43, 46–7.

The majority of the furnishings in Frederick's efficient kitchen plan are neither connected nor built-in. They are simply placed in a continuous line along the wall. By dividing the kitchen into workstations, Frederick was imitating the assembly line of the factory. These domestic tasks, however, are performed by a single person and address consumption rather than production. On open shelves, her design maintained the nineteenth-century tradition of storing utensils, resisting the more 'modern' impulse to hide everything behind closed doors, as dictated by the continuous kitchen of the 1930s. There were open shelves for pots and pans in Frederick's kitchen. There was no waste of motion pulling out drawers, no confusing of one tool with another. There was a stool on wheels, which allowed the cook to work sitting down. The cabinet or 'dresser' combined storage with a pull-out work surface. Popular from the 1890s through the 1930s, dressers were a cheap, factory-made alternative to custom-made cabinets.[26]

Frederick challenged the traditional pantry that attached to the kitchen as a distinct room. At the turn of the century a good middle-class house had minimum two pantries: one for storing utensils, food, and fuel, and the other placed between the kitchen and the dining room, for storing dishes and serving meals. The latter was called a 'butler's pantry' and could vary from a miniature niche or hallway to a fully equipped room. One of the functions of the butler's pantry was to protect the dining area from the noises and smells of the kitchen. At the same time, the butler's pantry was a buffer that controlled the circulation between the service zone of the kitchen and the public zone of the dining room. In an upper-middle-class home, the pantry would be added as a separate unit in case of the existence of a hired servant without considering whether it was convenient or not. The vanishing of the butler's pantry marked the kitchen's gradual defeat of public domestic space.[27] In the plan of Frederick's 'No Servant House', the kitchen had direct access to the living room, entrance hall, and a dining/living porch. There were no distinct pantries. The built-in 'breakfast nook' made the kitchen a place where the family ate, relaxed and worked.[28]

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[26] Lupton and J. Abbott Miller, *The Bathroom the Kitchen and the Aesthetics of Waste*, p. 47.

[27] Lupton and J. Abbott Miller, *The Bathroom the Kitchen and the Aesthetics of Waste*, p. 44.

[28] Lupton and J. Abbott Miller, *The Bathroom the Kitchen and the Aesthetics of Waste*, p. 45.

From the beginning of industrialization to World War I, these domestic science projects, which were developed by women, had great impact in Europe and America. The projects became the first steps of the modernist movement. They turned the kitchen into an organized work space and managed all the housework such as laundry, cooking, cleaning, child care, etc. Tasks were divided and studied according to the amount of time and the number of motions involved so as to design the management principles for optimum performance. Taylor as well as domestic scientists sought to eliminate waste (of time, effort, space, and money). But, as Helen Molesworth has observed, the nature of domestic labor is so that it is endless and nonproductive that must be repeated over and over again with no concrete product at the end of any given task. This endless and nonproductive work balanced well by the endless stream of commodity production and consumption in the form of images through advertising. For instance, Frederick educated women about how and what to buy, when and where to buy for the sake of the most efficient means of consumption.[29] Thus the Taylorization of housework was tantamount to the representation of the work process. As Mark Seltzer points out, "The real innovation of Taylorization becomes visible in the incorporation of the representation of the work process into the work process itself—or, better, the incorporation of the representation of the work process as the work process itself."[30]

The motivation was to rationalize housework in order to reduce the time spent in—economically speaking—unproductive housework. Actually, the reduction of the time spent in the house, paradoxically, meant on the one hand for working women more time for factory work, on the other for the housewife the rise of housework standards through endless adventure.

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[29] Helen Molesworth, "Bathrooms and Kitchens: Cleaning House with Duchamp," in *Plumbing*, ed. Daniel S. Friedman (New York: Princeton Architectural Press, 1997), p 85.

[30] Mark Seltzer, *Bodies and Machines* (New York: Routledge, 1992), p. 159.

3.2. Political Actions: Spread of Household Rationalization from America to Europe and Standardization of the Modern House through the Social Democratic Party's Housing Program

These American notions of household rationalization spread to Europe, especially to Germany. Even under the less suitable conditions prevailing in Germany, however, there was a great effort to apply the teachings, as well as the products, of modern factories to domestic life.[31] These ideas were promoted by authors such as Irene Witte (who translated Frederick's book *The New Housekeeping* into German) and Erna Meyer in Germany and Paulette Bernège in France.[32] Meyer emphasized that, "Unburdening women [...] means winning time and energy for the *more important and more difficult work on ourselves and for others*. Work thus remains our battlecry."[33]

In Germany, household rationalization was promoted in the 1920s by industrialists and bourgeois feminists and viewed with favor by the Weimar Housing Program of the Weimar Republic, which was a society in transition, a society that was experiencing the pressures of modernization and of industrialization.[34] Both within and outside the women's movement, the question of how modernization along with rationalization would influence the home was a subject of the 1920s. Household utilities, factory-produced consumer goods and electric appliances had become the visible signs of industrialization and rationalization by that time. Don Fredgant wrote in his *Electrical Collectibles* that, "The small kitchen appliance field was America's most active growth industry during 1890-1930. Companies

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[31] Loehlin, *From Rugs to Riches*, p. 25.

[32] Irene Witte's translation of Friedrich's The New Housekeeping published under the title of *Die rationelle Haushaltftührung: Betriebswissenschaftliche* Studien, in Berlin, 1921. See also, Irene Witte, *Kritik des Zeitstudienverfahrens; Eine Untersuchung der Ursachen, die zu Einem Misserfolg des Zeitstudiums Führen* (Berlin: J. Springer, 1921); Irene Witte, *Taylor. Gilbreth. Ford. Gegenwartsfragen der Amerikanischen und Europäischen Arbeitswissenschaft* (Munich, Berlin: R. Oldenbourg, 1924); Irene Witte, *Amerikanische Verkaufsorganisation* (Munich, Berlin: R. Oldenbourg, 1926); Irene Witte, *Heim und Technik in Amerika* (Berlin: VDI-verlag g.m.b.h., 1928); Paulette Bernège, *De la Méthode Ménagère*, (Paris: Dunod, 1928); Paulette Bernège, *Le Ménage Simplifié* (Paris: Stock, 1935); and Paulette Bernège, *Explication* (Toulouse: Didier, 1943).

[33] Erna Meyer, *Das Neue Haushalt. Ein Wegweiser zur Wissenschaftlichen Hausfiihrung* (Stuttgart: Frank'sche Verlagshandlung, 1927), p. 2, emphasis is in the original.

[34] Ruth Henig, *Weimar Republic, 1919–1933* (London: Routledge, 1998), p 85.

large and small competed for a share of the consumer's dolar, particularly after about 1915."[35] In Germany, advocates of household efficiency aimed their efforts particularly at working-class housewives, though the language of their appeals often suggested a classless society. Under the economic conditions of the 1920s, widespread mechanization of German kitchens was not a realistic expectation.[36] During the 1920s and 1930s, kitchen planning reached the perfect state of rationalization, as Jane H. Celehar wrote:

> The peak period to alleviate household drudgery, when kitchen planning reached a high state of perfection, was during the 1920s and 1930s. By 1935 basic planning principles were well established. These include the concept of work centers, ample storage, work surfaces, and careful placement of equipment to reduce flor space and save steps. Three main centers were now defined—storage, involving cupboards and refrigerator; food preparation, dishwashing and cleaning, centering on the sink; and cooking and serving areas which were centered near the range. The sink was conveniently located between the refrigerator and the range. Around these three centers were grouped cabinets and accessories, appropriate to each, with counters connecting themin a continuous working scheme, thus unifying all apliances with the work process and treating the kitchen as a harmonious whole.[37]

The imperative of industrialized housing or standardization of the working-class house was more than a matter of modernization. It was a matter of rather urgent need. So the standardization and modernization of the house crystallized as a social housing program due to the fact that, at the time, the working class could not afford homes, which were expensive by their wages. During the years between World War I and World War II, the proletarian dwelling was subject to serious housing problems. German cities after the end of World War I were plagued by a serious housing shortage. For example in Frankfurt, the standardization and rationalization were most widely expressed and disscussed. In World War I and in the course of the post-war economic depression, enormous social problems faced the city such as vast slum-areas, and ubiquitous deprivation and disease. Various social housing projects were realized in the 1920s to increase the number of rental apartments. These large-scale projects had to provide affordable apartments for a great number of typical working class families and thus were subject to tight budget constraints. As a consequence, the apartments designed were comfortable but not spacious. Leading

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[35] Don Fredgant, *Electrical Collectibles* (San Luis Obispo, Ca.: Padre Productions, 1981), p. 58.

[36] Loehlin, *From Rugs to Riches,* p. 29.

[37] Jane H. Celehar, *Kitchens and Gadgets 1920 to 1950* (Radnor, Pa.: Wallace-Homestead Book Company, 1982), p. 12.

architects were now employed seeking to reduce costs by applying a single design for large numbers of apartments.

During the years following World War I, the avant-garde architects across Germany and Austria, as well as elsewhere in Europe, searched for the standards of living in minimum space with maximum efficiency through the scientific method of Taylorism. The domestic science launched by Catharine Beecher in the middle of the nineteenth century and reinforced by Christine Frederick's publications in the 1910s, the growing trend that called for viewing household work as a true profession had the logical consequence of industrial optimization pioneered by Taylorism spilled over into the domestic area. Frederick's *The New Housekeeping*, which argued for rationalizing the work in the kitchen using a Taylorist approach, had been translated into German under the title *Die rationelle Haushaltsführung* in 1922. After World War I, these ideas were received well in Germany and Austria and formed the basis of work by German architect Erna Meyer. They were equally instrumental in Schütte-Lihotzky's design of the Frankfurt kitchen. Domestic science works by Catharine Beecher, domestic scientist of the pre-modern period, and others from the modern period such as Lillian Gilbreth, Christine Frederick whom we may place next to Frederick Winslow Taylor, constituted the basis of the search for modern housing.

3.2.1. The New Dwelling of Austria: The *Gemeinde-Wien* Type

Searching for the domestic being of the proletarian dwelling, The *Gemeinde-Wien* Type (Vienna Council Type) was developed by social democratic leaders and architects as a concept of proletarian dwelling in Austria. This program was carried out as a political action. The architecture was shaped by political and economic forces for political purposes.[38]

The specific form of the new dwelling space in the Social Democratic city was questioned after World War I. Gustave Scheu, Social Democratic City Councillor, who first

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[38] Eve Blau, *The Architecture of Red Vienna 1919-1934* (Cambridge, Mass: The MIT Press, 1999), pp. 174- 215.

published a social democratic housing program for Vienna in a programmatic essay, "Zur Wohnungs Reform" ("On Housing Reform"), which appeared in *Der Sozialdemokrat* in April 1919, formulated the first programmatic description of the new dwelling in February 1919.[39] Scheu described an ideal rather than a real program. Disadvantages of existing housing were turned into the new housings needs. They would have 'no long corridors', 'no light shafts', 'no shared toilets and water taps'. Through this list, social democrats assumed that the spatial program for the new housing entailed the collaboration with 'private' architects. Franz Schuster, Franz Schacherl, and Josef Frank were a small group of socialist architects. They criticized the lack of coherent theoretical or even typological conception in the new dwelling space. Historians as Manfredo Tafuri, Karla Krauss, Joachim Schlandt, and O. Matthias Ungers took up this charge. Ultimately, the elevation of the living standards proletarian class to the level of middle-class life standards was declared as the fundamental aim of the program.[40]

Margaretengürtel 90-98 was the first building which approached the Social Democrats' new standards for worker housing. Its construction began in 1919 and was completed in 1921. The *Margaretengürtel* block set the standard in the eleven municipal housing blocks which were going to be begun in 1922, even though the buildings differed in size and the coordination of communal and public spaces. There were three basic types, consisting of either one or two full-size rooms, or a room and a *Kabinett* (a small bedroom), small entrance hall, *Wohnküche* (living room-kitchen) with attached scullery, and toilet. There were little variations. Some did not have the *Vorraum*, some were without a scullery, some had a small balcony, but all had the basic units, which were one or two full-sized rooms, *Wohnküche*, and toilet. All had electric light, gas, and water. Toilets were directly lit and ventilated and accessible from either the scullery or the small entrance hall.[41]

By 1923, the new working class dwelling had been further standardized by the Architecture Bureau (Figure 3.8). Known as the *Gemeinde-Wien* Type, the new proletarian dwelling was an apartment which Franz Siegel described as consisting of the average of a full-size room, kitchen, and *Kabinett*. All rooms were directly lit and, in order for the

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[39] Blau, *The Architecture of Red Vienna 1919-1934,* p. 91.

[40] Blau, *The Architecture of Red Vienna 1919-1934,* p. 176.

[41] Blau, *The Architecture of Red Vienna 1919-1934,* pp. 177, 179-80.

kitchen to be used as a *Wohnküche*, a scullery was built in so that the unpleasant tasks of the domestic hearth were removed from the living space of the kitchen. Two apartment types were developed: one measured 38 m2 (small entrance hall, living room/kitchen, toilet and one full-size room of 20 m2), the other measured 48 m2 and possessed all of the above with the addition of a small *Kabinett*. During 1924-1927, 75 percent of the apartments in Vienna, Austria, were built according to the former type. And the rest of them were of the latter type. Each apartment had running water, a flush toilet, a gas cooker, and electric light. Many also had private balconies of considerable size. The entrance hall served again as transitional zone against the cold, noise and odor, measuring no more than 2 m2 (Figure 3.9).[42]
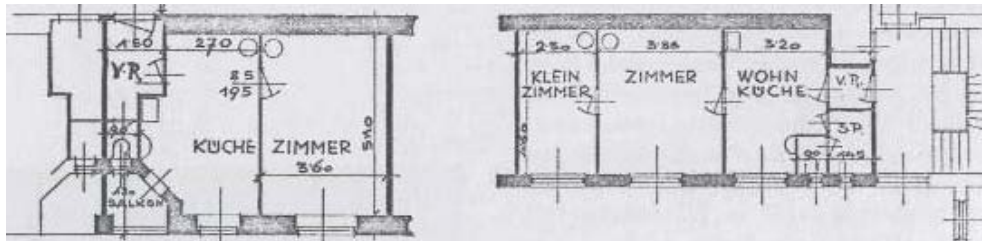
Figure 3.8. The plans of the *Gemeinde-Wien* type: 38m2 (left), 48m2 (right), 1923
(Source: Blau 1999)
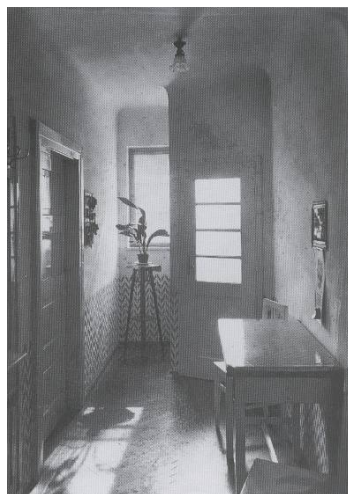
Figure 3.9. Hugo Meyer, Entrance hall of *Gemeinde-Wien* type apartment, 1926
(Source: Blau 1999)

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[42] Blau, *The Architecture of Red Vienna 1919–1934,* pp. 176–77, 181–82.

3.2.2. The *Existenzminimum* Dwelling

The domestic life and dwelling of the proletarian was realized by the Weimar Housing Program of the Social Democrats and met with significant development especially following the second CIAM congress.[43] Frankfurt, where Ernst May and his team built some 15,000 housing units between 1925 and 1930, was the scene of one of the most successful achievements which the still youthful modern movement could claim to its credit. It was because of this that the second CIAM congress, focusing on the theme of the *Existenzminimum* (minimum-existence dwelling), was organized in Frankfurt in 1929. *Existenzminimum* became a matter of lively popular debate throughout Germany.

Ernst May was appointed City Architect and embarked on a rapid program of housing construction in 1925. The *Existenzminimum*, providing basic living conditions for the maximum number of people, was the central feature of the program. The Frankfurt team including Ernst May, Adolf Meyer, Ferdinand Kramer, Mart Stam, Walter Gropius, Franz Schuster, Le Corbusier, Victor Bourgeois, Hans Schmidt, Hans Scharoun, Anton Brenner, Grete Schütte Lihotzky made careful studies of household work and dimensions. The team characterized the rooms in their functions, dimensions, orientation and furnishings. The floor plan followed a more logical grouping of rooms and circulation elements (Figure 3.10). The rest was individualized and specialized. The living and dining rooms were designed as common spaces in the apartment. The apartment might have one or more bathrooms and an extra sitting room. The size of the bedroom was reduced to a mere sleeping cubicle. The kitchen was reduced in size as well. The living room was made as large as possible.[44] Multiple apartment types were produced. Otto Haesler differentiated

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[43] CIAM (Congres Internationaux d'Architecture Moderne), founded in Switzerland in 1928, was an avant-garde association of architects intended to advance both modernism and internationalism in architecture. CIAM saw itself as an elite group revolutionizing architecture to serve the interests of society. Its members included some of the best-known architects of the twentieth century, such as Le Corbusier, Walter Gropius, and Richard Neutra, but also hundreds of others who looked to it for doctrines on how to shape the urban environment in a rapidly changing world. For more information see Eric Mumford, *CIAM Discourse on Urbanism 1928-1960* (Cambridge, Mass.: MIT Press, 2002) and Thomas Deckker ed., *Modern City Revisited* (Florence: Routledge, 2000), pp. 2-3, 82-83, 114, 129, 130, 132, 174, 200-204, 213, and Thomas A. Dutton, ed., *Reconstructing Architecture: Critical Discourses and Social Practices* (Minneapolis: University of Minnesota Press, 1996), pp. 35, 37, 276, 281.

[44] Teige, *The Minimum Dwelling*, pp. 216-17.

apartments according to number of family members with a greater number of children (vertical rows) and income levels of tenants (I, II, III, horizontal rows) (Figure 3.11).[45]
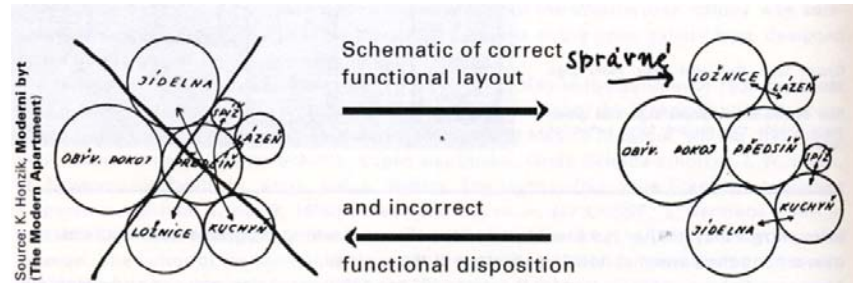
Figure 3.10. The modern apartment, Schematic of correct functional layout and incorrect functional disposition, for the *Existenzminimum* Dwelling (Source: Teige 1932)
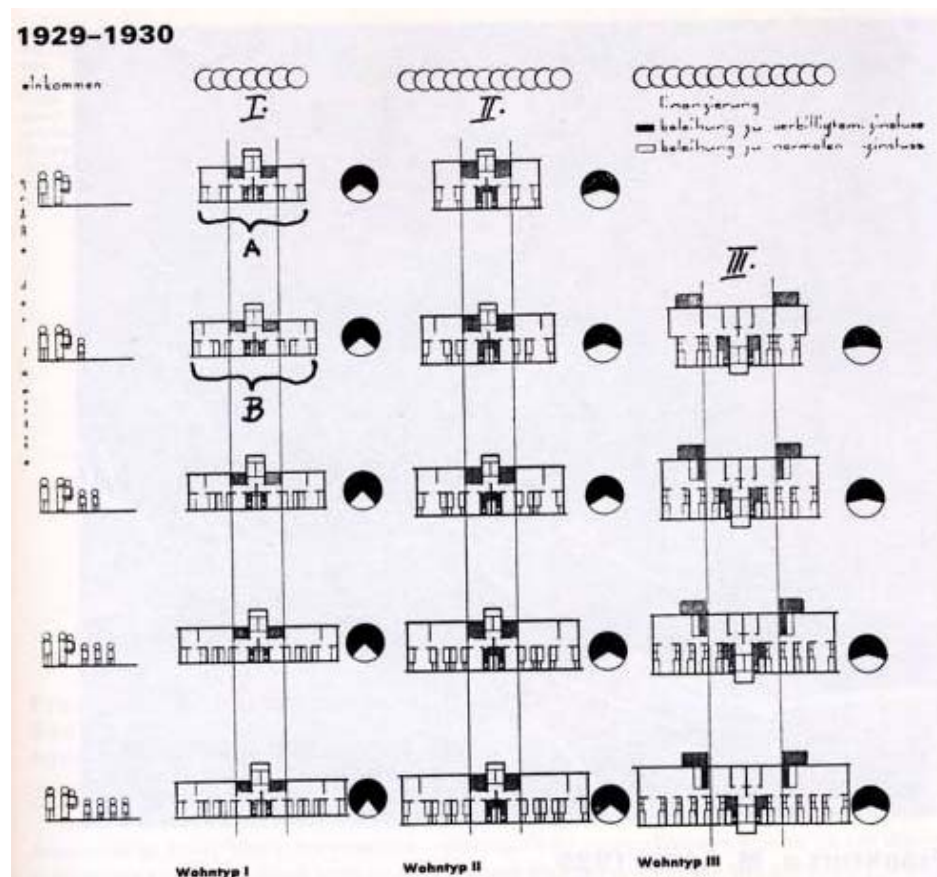
Figure 3.11. Otto Haesler, Colony of residential houses, Rotenberg Kassel, 1929-1930
(Source: Teige 1932)

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[45] Teige, *The Minimum Dwelling,* p. 205.

Karl Gutman designed the Frankfurt Bathroom (Figure 3.12). The dimensions of the unit were 1.7 m x 1.5 m with the tub measuring 104 x 70 x 62 cm. Anton Weber designed the Prefabricated Modular Toilet Unit that was used in the Viennese Public Housing.[46] Le Corbusier & Pierre Jeanneret designed a rental house (1928) for the *Existenzminimum* (Figure 3.13). The area of this apartment was 56 m2. Owing to the movable partitions, it functioned like an apartment of an area of 86 m2.
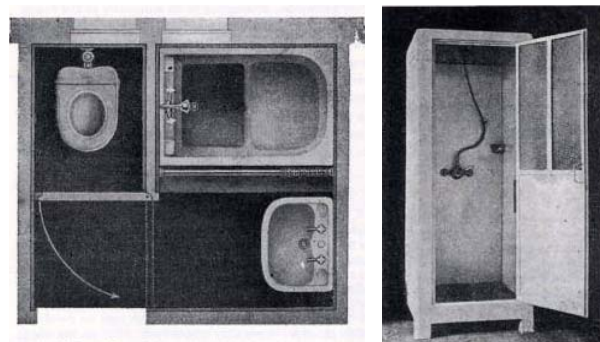
Figure 3.12. Karl Gutman, Frankfurt Bathroom (left) and Anton Weber, Prefabricated modular toilet unit (right), for the *Existenzminimum* Dwelling (Source: Teige 1932)
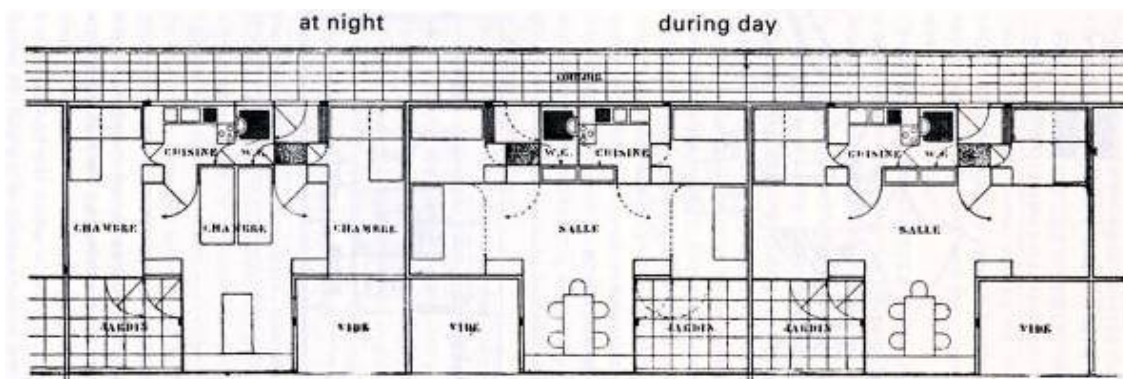
Figure 3.13. Le Corbusier & Pierre Jeanneret, Proposal for a rental house, 1928
(Source: Teige 1932)

Ernst May and E. Kaufmann designed small apartment types (1929) (Figure 3.14). They used folding beds and partitions in furnishings so as to maximize space utility. They proposed the small apartment as a gallery type house with narrow frontage and deep section

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[46] Teige, *The Minimum Dwelling,* p. 246.

of block. The floor area was 37.5 m2. It included three beds and a folding partition that separated the bedroom from the living area. Windows faced southeast and northwest.[47]
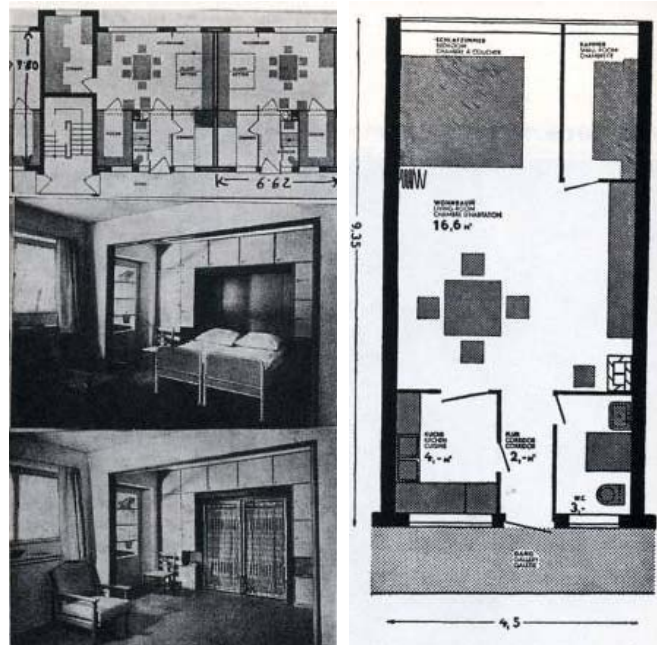
Figure 3.14. Ernst May & E. Kaufmann, Small apartment with folding bed (left); Small apartment as Gallery-Type (right), Frankfurt, 1929 (Source: Teige 1932)

This team designed 'Frankfurt Standards' which on the one hand generated new dwelling types and, on the other, new kinds of fittings and furnishings, from door-handles to stoves, to even a complete 'Frankfurt Kitchen'. Due to the size of the program, contracts were placed with large firms for their mass production. Ferdinand Kramer has found that Christine Frederick's book, *The New Housekeeping,* was their bible. The standardization of furniture and fittings all were based on the greatest simplicity, but were well planned, detailed, and inexpensive. Political changes in the Council in 1930 finalized the experiment. The achievements of the Frankfurt team clearly demonstrated that standardization could be submitted to the service of social programs as well as to the needs of the industry. Varying in more flexible interpretations, 'optimum' instead of 'maximum'

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[47] Teige, *The Minimum Dwelling*, p. 250.

efficiency was here determined as target. Modular units as extension of standardization, the basic principle of industrial production remained unaffected.[48]
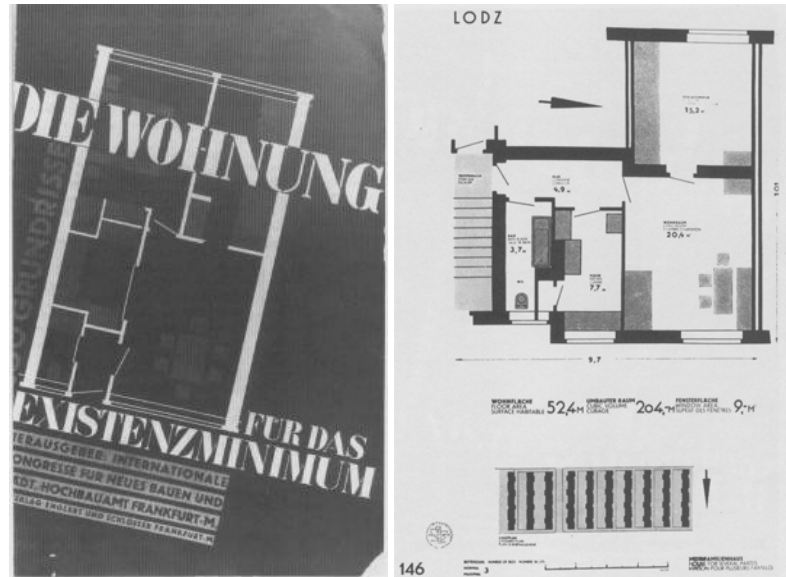
Figure 3.15. *Die Wohnung für das Existenzminimum* book cover (left), 1930 and Plate 146, A three-bed unit from Łódź, from *Die Wohnung für das Existenzminimum* (right), 1930 (Source: Teige 1932)

3.2.2.1. The Frankfurt Kitchen as 'Living Machine': Rationalized Proletarian Life Style in the Interaction between Body and Machine

The Frankfurt Kitchen by Grete Schütte-Lihotzky, the Austrian architect, designed for Ernst May's Frankfurt 'worker housing project' during the late 1920s, was installed in more than ten thousand new German housing units by 1931.[49]

Schütte-Lihotzky drew attention to relieving women of both classes—middle-class women who had to work without servants, and working-class women who had to work in other jobs outside the home—who were overworked in their homes. She had been deeply

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[48] Heskett, *Industrial Design*, p. 84.

[49] Loehlin, *From Rugs to Riches*, p. 30. In her book Loehlin investigates what modernity means specifically for women and for household life. See also Ben Lieberman, "Testing Peukert's Paradigm: The 'Crisis of Classical Modernity' in the 'New Frankfurt', 1925-1930", *German Studies Review* 27 (May 1994): 292.

influenced by Christine Frederick's work in the rationalization of the household and, of course, by Frederick Winslow Taylor's ideas, as well as by the forms of galleys on ships and the extremely space-constrained railway dining-car kitchens. She pointed at railway dining car kitchens as embodiments of the Taylorist ideal (Figure 3.16).

Kitchen

Type	Area m²	Average number of daily meals
in urban apartments during the 19th century	ca. 25	4–10
in common and medium apartments	ca. 11.50	2–6
standardized American	8.91	2–6
standardized Belgian	8.65	2–6
standardized Stuttgart	8.60	2–6
standardized Frankfurt First Phase	6.43	2–6
standardized Frankfurt Second Phase	5.50	2–6
standardized Berlin (R² = Kitchen)	4.50	2–6
Kitchen of a railway restaurant car	3.78	100–150!!!

Kitchen of a railway dining car

1. stove
2. coal bin
3. food preparation counter
4. sink
5. wine rack
6. waste
7. work bench
8. closets
9. bottles below seats
10. light switches and fuses
11. silver

Figure 3.16. The diagram comparing the dimensions of kitchens and kitchen of a railway dining car, 1920-25?
(Source: Teige 1932)

Although they were very small, these were arranged so that two persons could prepare and serve meals to about 100 guests and then wash and store the dishes. She did detailed time-motion studies of the type developed by Lillian Gilbreth to determine how long each processing step in the kitchen took, re-designed and optimized workflows, and planned her

kitchen design such that it should optimally support these workflows. She connected the kitchen to the living room by a sliding door, thus separating living room/relaxing from kitchen/work. Rationalization of kitchen and kitchen work, according to the ergonomics, was her main aim. In this context, Paul Betts has maintained that "in contrast to the nineteenth-century understanding of the home as a comfortable haven from the mechanized work world, the home was now transformed into a production site governed by Taylorist labor principles."[50]

Admittedly, the move from bigger, more traditional 'living kitchens' (*Wohnküchen*) toward smaller 'work kitchens' (*Arbeitsküchen*) had been a hallmark of the 1920s avant-garde architecture ever since the Bauhaus kitchen prototype had been presented at the 1923 *Weimar Haus am Horn* exhibition. But Schütte-Lihotsky's Frankfurt Kitchen carried this logic much further. She found that the efficient kitchen could be smaller in size so that it measured 1.87 m by 3.44 m.[51] It was the first phase of the Frankfurt Kitchen: 6.43 m2. After a few years, its dimensions were further reduced to an area of 5.5 m2 (Figure 3.17).
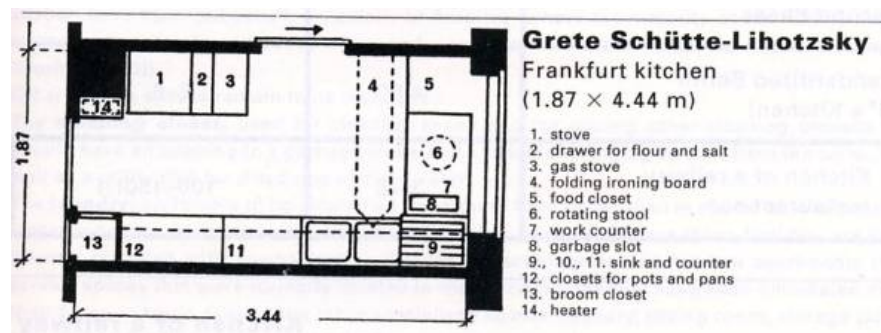
Figure 3.17. Margarete Schütte-Lihotzky, Frankfurt kitchen, The first phase, Plan
(Source: Blau 1999)

The kitchen had a separate entrance in one of the short walls, opposite which was the window. Along the left side (as seen from the entrance), the stove was placed, followed by a sliding door connecting the kitchen to the dining and living room. On the right wall were cabinets and the sink, in front of the window a workspace. There was no refrigerator, but a foldable ironing board, folded against the left wall. The narrow layout of the kitchen was

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[50] Paul Betts, *Haunted Modernism: A Cultural History of West German Industrial Design*, p. 222.

[51] Betts, *Haunted Modernism,* p. 222.

not due solely to the space constraints mentioned above. It was equally a conscious design decision in a very Taylorist attempt to minimize the number of steps needed when working in the kitchen. The sliding door also helped minimize the walking distance between the kitchen and the table in the adjacent room. Dedicated, labeled storage bins for common ingredients such as flour, sugar, rice and others were intended to keep the kitchen tidy and well-organized. The workspace had an integrated, removable 'garbage drawer' so that scraps could just be shoved into it while working and the whole thing emptied at once afterwards. The wooden door and drawer fronts were painted blue because researchers had found that flies avoided blue surfaces. Lihotzky used oak wood for flour containers, because it repelled mealworms, and beech for table tops because beech was resistant to staining, acids, and knifemarks. The seating consisted of revolving stools on castors for maximum flexibility (Figure 3.18). As Paul Betts has pointed out, "the home was no longer considered a counterfoil to the world of work and machine technology, but had become an extension of it."[52]

Figure 3.18. Margarete Schütte Lihotzky, Frankfurt kitchen, 1925
(Source: Blau 1999)

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[52] Betts, *Haunted Modernism*, p. 222.

Betts also drew attention to the fact that while the factorization of the home as a "living machine" had effaced the spiritual meaning of home, it also defined proletarian living styles which were work-centered. Betts has argued that,

> The home as the 'metaphysics of place' was radically reconstructed as a modern 'living machine' (Wohnmaschine) defined by labor activities. The kitchen dining table and buffet were also banished from the new design, underscoring the extent to which the kitchen was not a place of casual socializing and meal-time leisure anymore. It was now a labor-intensive workspace governed by new production and hygienic standards. Where older 'living kitchens' had historically served as the central heat source and social center of working-class domestic life, this miniaturized work kitchen (six square meters!) was plainly meant to help 'rationalize' proletarian living styles.[53]

Thus the Weimar Municipal Housing Mission reorganized and defined a German worker's life as taking place within the nuclear family without servants; the kitchen as the exclusive space of female labor; and rationalized housewives as household managers who were modernizing home life in the name of self, family, and national recovery.[54]

3.2.3. Exhibitions of Working Class Furniture: Small Scale, Space-Saving and Multi-Purpose Articles

The year 1924 saw the question of the furnishing of apartments addressed. Some work in this respect was based on built-in furniture. For example, the *Stadtbauamt* sponsored the construction of a small apartment building of thirty-three units with built-in furniture. In terms of German ideas of household rationalization and the principles of 'Taylorism in the house,' Anton Brener (1896-1957) equipped some apartments with built-in furniture. In the kitchen, there were built-in cupboards. In each room there were built-in closets. Unlike *Gemeinde-Wien* Type apartments, the living room and kitchen were detached. The living room and bedroom were heated and separated by closets. Some opened into the bedroom, others opened up into the living room. The most striking innovation in Brenner's design was a pair of foldaway beds, which were in the living room and stowed in a cavity in the wall during the day. They were separated from the rest of the

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[53] Betts, *Haunted Modernism,* p. 222.

[54] Betts, *Haunted Modernism,* pp. 223-24.

living room by a folding screen at night. In minimum dimensions of dwelling, space-saving solutions developed by Brenner were among the first examples of mobility conceptions in modernity. His design had also contained a large open *loggia* accessible from the staircase landing where built-in flower boxes had been placed. In 1926, Brenner went to Frankfurt and worked with Ernst May. Between 1929 and 1931, he was at the Bauhaus in *Dessau* on a teaching assignment. He returned to Vienna in 1931. Brenner's innovation had been criticized owing to economic reasons and it could not find the opportunity for production. Nevertheless, foldaway furniture had reduced the size and increased the number of rooms in the apartment. The city claimed that the cost of building and the installation of the furniture were prohibitive. In fact, the installation fee was about 1,200 to 1,500 Schillings, which most tenants could not afford. Even Otto Neurath, who was a strong advocate of typological innovation, had claimed that built-in furniture was not ideal for tenants of rented apartments owing to the fact that after paying for its installation, they would have to leave their furniture behind when they moved. So, the project for built-in furniture could not be carried out.[55]

So as to raise the general standards of the working class, ÖVSK and the *Gemeinwirtschaftlichen Siedlungs und Baustoffanstalt* (The Public Utility Settlement and Building Material Corporation, or GESIBA) established *Warentreuhand* (Good Trust) (1922) where settlers and tenants could order good inexpensive furniture and other household articles. The aim of *Warentreuhand* was producing apartment furnishings and fixtures in cooperation with industry.

The municipality had sponsored a series of exhibitions related to housing which were open to the public. The exhibitions and model interiors met the new tenants' needs. The Department of Health and Welfare organized an exhibition on 'hygiene' that was on display from 28 April to 30 June 1925 in the *Messepalast*. The model of a typical municipal apartment was furnished with simply built wooden furniture so that tenants could acquire available inexpensive contemporary furniture (Figure 3.19). Lihotzky had designed them for the *Siedlung* houses. The furniture were boxy and inelegant and bore a look that

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[55] Blau, *The Architecture of Red Vienna*, pp. 187-88.
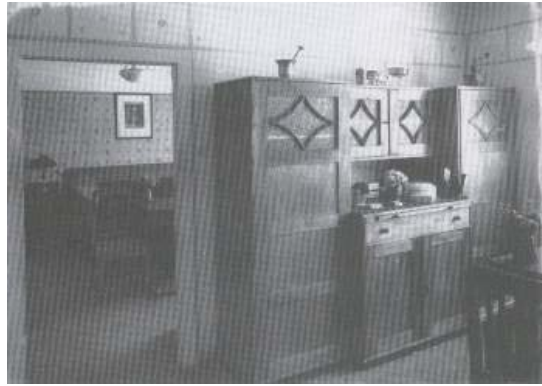
Figure 3.19. Model apartment, Hygiene Exhibition, 1925
(Source: Blau 1999)

contrasted with English–inspired furniture, which were thin, lightweight ladder back chairs, benches, and gate-leg tables. The exhibited pieces were straightforward, unornamented in form and revealed construction. They were radically simplified models for use in domestic spaces.[56]*Wien und die Wiener* was the best-known and largest exhibition that was sponsored by the city. It was realized in *Messepalast* in 1927. Well-known architects such as Josef Frank, Franz Schacherl, and Karl Schartelmüller, Wiener Werkstätte designers Oskar Haerdtl and Josef Hoffmann had created new models for new domestic interiors (Figure 3.20). The novel proletarian interiors had been shaped in *Gesamtkunstwerke*, which

Figure 3.20. Josef Frank, Model room, in exhibition "Wien und die Wiener," 1927
(Source: Blau 1999)

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[56] Blau, *The Architecture of Red Vienna*, pp. 188–89.

was integrally designed by Josef Frank. According to the latter, "the concept of assemblage" was the essential principle of interior design. He had integrated functional small-scale furniture, which were affordable and available from commercial vendors. The unchanging theme of the exhibition was accessibility and affordability. The exhibited items were good inexpensive objects.[57]

BEST was the Advice Bureau for Interior Design and Domestic Hygiene of the Austrian Association for Housing Reform. It functioned both as advice bureau and showroom. It included a permanent design center and an exhibition space where the temporary exhibitions were mounted. Created in December 1929, the Bureau was housed in the Karl-Marx-Hof. The purpose of the new permanent design center was to serve advice to tenants about furnishing their new apartments and to introduce new furniture and industrial design. Ernst Lichtblau, the director of BEST, the secretary of the ÖVSK, and fellow *Werkbund* members Josef Frank, Walter Sobotka, Carl Witzman, among others, organized a design firm devoted to the production of objects for everyday use with modest workmanlike materials. In 1931, in Best Showrooms, a model interior of a municipal apartment had been furnished with articles that were designed by Lichtblau and others (Figure 3.21).

The purpose was to show the production of good, inexpensive, and technically innovative contemporary design and to demonstrate how such furnishings could be accommodated and arranged in a typical working-class apartment to make the most effective use of available living spaces. The emphasis was made on small-scale, space-saving, and multipurpose articles. There were lacquered steel folding chairs and tables painted in primary colors, carpets and rugs, small wooden side tables, and innovative space-saving items like a collapsible, child's play table that could be easily stored behind a door or cupboard, foldaway beds, linoleum covered serving trays, and other items. Admission to all exhibitions, events, and lectures, and consultation services were free.[58]

Attendance at BEST was large in scale and the establishment was considered a success. Moving into a municipal apartment was the beginning of a new way of life. Tenants did not have to fear a landlord's arbitrary eviction. Before the war, several times

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[57] Blau, *The Architecture of Red Vienna*, p.189.

[58] Blau, *The Architecture of Red Vienna*, pp. 191–92.

Figure 3.21. "The Good Inexpensive Object," BEST Showrooms, from Der Kuckuck, 20 December 1931
(Source: Blau 1999)

they had been obliged to move, but they no longer had to live with the possibility of an imminent move. They had a home and they had a life. They no longer had to share their home with strangers and they could afford and count on staying for a long time. They now had the chance to invest in the dwelling itself and to furnish it as they wished. Furnishing the new apartment involved accommodating already acquired possessions, then acquiring the additional furniture and household articles. Tenants were the subjects of their own living space.

The city officials did not sustain the idea of fitting the new municipal apartments with built-in furniture. Viennese working-class tenants were allowed to bring personality to the new space. The city officials had capitulated the popular taste of a proletariat not yet raised to full class-consciousness and still aspiring to middle class luxury. Furnishings of the traditional working class that included knick-knacks and trivial trinkets were humiliated by architects and socialist intellectuals. They too had their place, along with the traditional working class *Wohnküche*, in the new proletarian dwelling.

The harshest criticism had come disparagingly to the proletarian taste for holy pictures, pictures of royalty, postcards, and vulgar reproductions and particularly antimacassars, a cover used to prettify or to protect especially the back or arms of furniture:

> Clearly, as Richard Wagner himself pointed out, the Social Democrats had failed to develop a cultural theory comparable to the party's political theory. Taste was loosely construed to be a matter of class-consciousness. Accordingly, it was assumed that once the working class had achieved political self-realization, cultural self realization, would follow; the proletariat would naturally reject the sentimental trinkets of petit bourgeois culture in favor of cultural forms that followed directly from the character of its own social and political organization, defined by Neutrah as objective, egalitarian, uniform, clear, and straightforward.[59]

According to Franz Schuster and Franz Schacherl, the Viennese working class was not receptive to such innovations as built-in furniture and the austere functional forms of Bauhaus-inspired furniture design:

> Because the proletariat—particularly in Austria—was not interested in understanding or deeper sense of its own domestic culture. 'What most proletarian understand as a well-furnished dwelling is such a deceitful and false illusion that we must do our utmost to disseminate true concepts of proletarian dwelling types,' they announced and continued:
>   What (the proletarian) understands by individuality or personal taste is nothing other than the collective expression of other social classes. No matter how impersonal, how little individuality exists in a bourgeois dwelling with all of its deceitfulness, it appears to the worker as something to strive for. He takes over, without a thought, all this obsolete dusty forms and believes that he has achieved his own domestic culture. He fears simplicity, clarity, and objectivity in his home, fears that if he furnishes it simply and objectively all poetry, culture, and art will disappear from his dwelling.
>   The root of Viennese working-class resistance (and the resistance of low-level Social Democratic building officials) to built-in furniture and other space- and labor—saving innovations, they maintained, was a lack of class-consciousness, a failure of proletarian cultural self-realization. [60]

As mentioned by Schuster and Schacherl, the proletarian *Wohnkultur* was the culture of objectivity, hygiene, and clarity. All of these were created to achieve the most efficient and satisfying environment for the housewife and they would lead to the freeing of domestic labor. They implied that the woman was not free in society as she wasted her time cleaning the many nooks and crannies, dusting the insignificant knickknacks. The new definely domesticity for the ploretarian that was based on objectivity, cleanliness, and clarity, was more sophisticated than the out-of-date trinkets of bourgeois domesticity.

Bruno Taut joined in this discussion, which was about the new functional aesthetic, in *Die neue Wohnung, Die Frau als Schöpferin* (The New Dwelling, The Woman as

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[59] Blau, *The Architecture of Red Vienna*, p. 193.

[60] Blau, *The Architecture of Red Vienna*, p. 194.

Creator), in 1924.[61] Taut expanded this theme in 1926 in an article in *Der Aufbau*, based on a conversation between two women: Frau Schubert who not only minimalized and furnished functional modern apartment but also modernized her life being creative manager of her house, and Frau Tausendschön who lived traditionally with her past keeping all trinkets which she and her husband had collected during the many years of their marriage. Frau Schubert was the symbol of modern and rational, while Frau Tausendschön the symbol of traditional who captured in the past and had to clean all unnecessary trivia. The point of Taut was based on the rational and modernized interior that decreased the domestic work of the housewife.[62]

So the house, especially works on the new dwelling of the working class—The Gemeinde-Wien Type of Austria, *Existenzmininum* of Germany—became the vehicle of national power. The expositions and fairs continued to exhibit the house as an issue of national debate after World War II. Model kitchens such as the Frankfurt Kitchen by Margarete Schütte Lihotzky (1925) and the kitchen by J. J. P. Oud in the Weissenhofsiedlung House, Stuttgart (1927), performed critical roles in the campaigns of politicians and the women's movement in the context of the rationalization of the house. Due to the fact that the kitchen was considered the suitable space for displaying mechanization, it became the crucial element of the house. Thus in the twentieth century, numerous kitchen models were produced. Bruno Taut, in his 1924 book *Die neue Wohnung* (The New Dwelling), introduced a Taylorized kitchen model. Taut had followed research by Christine Frederick. Lily Reich presented a cooking cabinet for Paulette Bernège's apartment which was produced for the *Existenzminimum* program and shown at the 1931 Berlin Exhibition. Reich's design was conceptual in that, when closed, it appeared to be an ordinary armoire and when opened, it revealed a sink, shelves, two burners, drawers, counter space, a water heater, and a hook on which to hang a teakettle. As if to comment on these Austro-German design innovations of the beginning of the century, the *Compact Kitchen X-Time* by the Austrian architectural design group Coop-Himmelb(l)au (1990) is a combination of metal furniture parts including a sink, three burners, counter space, drawers

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[61] Bruno Taut, *Die neue Wohnung, Die Frau Als Schöpferin* (Leipzig, Klinkhardt & Biermann, 1924).

[62] Bruno Taut, "Die neue Wohnung, Die Frau als Schöpferin," *Der Aufbau* 2 (1926): 25-29; and also see Blau, *The Architecture of Red Vienna*, p. 194.

and cabinets with twisted planes and doors: a pivoting axis generates alternative positions. During World War II, the focus of the house of the future was not only the house but also the high-tech kitchen. The Libbey-Owens-Ford Company marketed full-sized models of the 'Day After Tomorrow's Kitchen' to all department stores in the country in 1944-1945.[63]

3.3. Exhibitionary Actions: The Modern House as Display Material and Laboratory (Productive Field) for Experimentation

Beatriz Colomina has observed that, "From Frank Lloyd Wright and Adolf Loos to Peter Eisenman and Frank Gehry, virtually all architects of this century have elaborated their most important architectural ideas through the design of houses."[64] It thus becomes clear that the modernism of the modern movement was not always critical of modernity. It can be said that the modernism of the modern movement was to show off the tools of modernity through exhibitions and experiments for the sake of searching for new alternatives in modern life where there was spatial proximity but social distance.

According to Colomina, the house played central role in the twentieth century: "If the nineteenth century can never be imagined without its public buildings—the theater, the opera, the stock market, and the museum—the twentieth century has been from the beginning, and still is as it closes, obsessed with the house."[65] While the house became on the one hand the field of experiment, on the other it came to comprise a laboratory for

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[63] Beatriz Colomina, "Exhibitionist House," in *At The End of The Century One Hundred Years of Architecture*, ed. Russell Ferguson (Los Angeles: The Museum of Contemporary Art; Harry N. Abrams, Inc., 1998), pp. 147–50.

[64] Colomina, "Exhibitionist House," p. 127. Colomina lists those architects who designed houses in order to express their ideas as Victor Horta, Antonio Gaudi, Otto Wagner, Gunnar Asplund, Charles and Henry Greene, Heinrich Tessenow, Bruno Taut, Max Taut, Eileen Gray, Lily Reich, Walter Gropius, Konrad Wachsmann, J.J.P. Oud, Gerrit Rietveld, Theo van Doesburg, Cornelius van Eesteren, Mart Stam, Hans Scharoun, Charlotte Periand, Frederick Kiesler, Konstantin Melnikov, Kasimir Malevich, El Lissitzky, Moisei Ginzburg, Pierre Chareau, Bernard Bijvoet, Rob Mallet-Stevens, R. M. Schindler, Richard Neutra, Buckminister Fuller, Paul Nelson, Jean Prouvé, Giuseppi Terragni, Adalberto Libera, Alvar Aalto, Marcel Breuer, Paul Rudolph, Ray and Charles Eames, Craig Ellwood, Paolo Soleri, John Lautner, Arne Jacobsen, John Johansen, William Wurster, Alison and Peter Smithson, Archigram, Oscar Niemeyer, Philip Johnson, Louis Khan, J. A. Coderch, Bruce Goff, Robert Venturi, and Denis Scott BrownLuis Barragán, Peter Eisenman, Richard Meier, Steven Holl, Alvaro Siza, Tadao Ando, Toyo Ito, OMA, Coop Himmelb(l)au, Frank Israel, Morphosis, Diller+Scofidio, Ben van Berkel and myriad others.

[65] Colomina, "Exhibitionist House," p. 127.

ideas. Again, Colomina has pointed out that the architecture of this century is produced on two routes:

> One is the media […] the space of photographs, publications, exhibitions, congresses, fairs, magazines, newspapers, museums, art galleries, international competitions, advertising, computers, etc. The other is the house, understood not simply as one type among others, but as the most important vehicle for the investigation of architectural ideas in this century.[66]

3.3.1. Focus of the Media on the Modern House: What is a House?

The art collectors and publishers were the typical clients of the architect-house. For example Charles Rennie Machintosh and Margaret McDonald's most famous house design was for the 1901 "Haus eines Kunstfreundes" (House for an Art-Lover) competition that was held by the German design magazine *Zeitschrift für Innendekoration*.[67] Raoul La Roche, the art collector and patron, was client to Le Corbusier's 1923 house in Auteil. Charles de Beistegui, the art collector, commissioned Le Corbusier to undertake a memorable penthouse apartment in the Champs Elysées in 1930. Publishers, like architectural patrons and art collectors, made up yet another client group of the architects. Jean Badovici, the editor of *L'Architecture vivante*, was the client of Eileen Gray's E. 1027 in Cap-Martin (1926-27);[68] John Entenza, the editor of *Arts & Architecture*, was the client of Eero Saarinen and Charles Eames' house (1945) in Santa Monica; and the editor of the *Le Moniteur*, was the client of OMA's Villa dall'Ava in Paris (1991). The 1929 issue of *L'Architecture vivante*, "E.1027:Maison en bord de mer," was one of the most extraordinary publications of houses that was produced as the collaboration between architects and publishers including hand-colored photographs and drawings of the house and a dialogue between Badovici and Gray on what was architecture. Alexander Koch, the sponsor of the "House for an Art-Lover" competition and the publisher of the journal

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[66] Colomina, "Exhibitionist House," p. 127.

[67] For more information about "House for an Art Lover," see John McKean, Charles Rennie Mackintosh Pocket Guide (Grantown-on-Sprey: Colin Baxter Photography, 1998).

[68] Gray named the house E.1027: E for Eileen, 10 for J (the tenth letter of the alphabet), 2 for B and 7 for G. Gray and Badovici lived there most summer months, until Gray built her own house in Castellar in 1934. See Beatriz Colomina, "Battle lines: E.1027," in *Architecturally Speaking: Practices of Art, Architecture and the Everyday,* ed. Alan Read (London: Routledge, 2000), p. 141.

Zeitschrift für Innendekoration, published a special portfolio of Mackintosh and McDonald's entry as an art book with new water colored perspectives and an introduction written by Herman Muthesius. Thus Colomina has stated that many of the most important houses of this century were produced for exhibitions, publications, fairs, competitions, and journals, and images of them and new definitions and reorganizations of domestic space circulated in all forms of media. On the other side, electrical appliances, new technologies and building materials and communication technologies such as the telephone, radio, television, computers, fax machines, and e-mail have transformed the house, blurring the border between the private and the public:

> The house has been turned inside out. […] the house, once again, becomes a factory, a shop, a laboratory, a site of production, as it was in preindustrial times. This electronic cottage is increasingly in the city, so even the commute is unnecessary. The meaning of house is changing. Advertisements from banks, telephone companies, and computer manufacturers bombard us daily with images of new forms of domesticity: working banking, telecommunicating from home or the beach or a mountainside, surrounded by children and pets. On the other hand, these same advertisements have us performing truly domestic acts—such as tucking a child in bed—from a videophone on the highway. Home is not where it used to be. [69]

Ultimately, the contemporary house, which is replete with electronic devices as computer networks, television sets, etc., has become as a more public space as the street. It was in the context of this observation that the question "what is a house?" was addressed by the Case Study Program[70] of exhibition houses in 1944 in Los Angeles. Exhibition of

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[69] Colomina, "Exhibitionist House," p. 130.

[70] Architectural critic John "Entenza and the editors of Arts & Architecture launched in late 1944 a Case Study program that over the next five years (the program actually lasted until the early 1960s) sponsored the design and construction of numerous Case Study houses, the majority of them in Southern California, intended to demonstrate the architectural styles and materials of post-war California and serve as paradigms for housing development. Case Study houses favored horizontal rhythms of glass, aluminum, wood, stone, and tile at once simple in design and industrial in materials, yet possessed as well of the poetry of place and an ambience of new beginnings after wartime. The editors of the Northern California-based Sunset magazine understood the power of such architecture immediately. This was no time to build a house, cautioned Sunset in March of 1946, due to the scarcity of materials; but if one must build, then clear-cut, simple, and efficient solutions employing plywood, aluminum, and other industrial materials were in order. The few homes that Sunset showcased throughout 1946, in fact, were very much in the Case Study style and foreshadowed some two decades of construction to come in the more prosperous suburbs of the Bay Area, including housing that Stanford University would develop for its faculty and senior staff. In Los Angeles County, which had grown by seven hundred thousand new residents between 1940 and 1946, lucky veterans, including those enrolled at USC and UCLA, had the benefit of Quonset huts. Others were forced to live in converted streetcars, four two-room apartments to a car, renting for $25 to $32.50 per month. Others lived in converted airplane fuselages shorn of their wings and tail structures and moved onto a site like house trailers. There were reports of families living in automobiles and at least one documented instance of a family living on a sidewalk in Los Angeles, the household furniture arranged with care, as if the family were camping in the countryside [...]"

houses played important role in providing an opportunity for experimental architecture. Mies van der Rohe's Concrete and Brick Country Houses shown in the Berlin Art Exhibitions of 1923 and 1924; "Houses for Sale" at the Leo Castelli Gallery shown in 1980 in New York; the 1923 De Stijl exhibition at the Galerie L'Effort Moderne in Paris, where van Doesburg and van Eesteren's innovative models of houses were exhibited; the Exhibition of 1925 "Exposition des arts décoratifs" in Paris where Le Corbusier's Pavillion de l'Esprit Nouveau were shown; the exhibition of built houses, "1927 Weissenhofsiedlung," in Stuttgart as a part of the larger exhibition "Die Wohnung" (The Dwelling) organized by the German Werkbund embracing every aspect of the house from kitchen equipment to construction techniques and materials; the Berlin Building Exposition of 1931, "The Dwelling in Our Time"; the international Exhibition of Barcelona 1929, where Mies van der Rohe developed a pavilion for specific domestic use and intimates his yet-unrealized court houses of the 1930s, the exhibition of the Case Study House program of 1944, all were both speculating about the house as a culture-wide debate of the twentieth century and stretched the concept of exhibition to include that of the house.[71]

The museums, the fairs, the propaganda, and the advertisements have been the other contexts for the exhibition of the house. In the 1930s, 1940s and 1950s, The Museum of Modern Art, New York, devoted enormous attention to the house and domestic life. The Museum of Modern Art's "Built in USA: 1932-1944" exhibition aimed to address several works devoted to mass housing. By the end of 1945, sixteen thousand copies of the catalog of the exhibition were in circulation. Elizabeth Mock, the curator of "Built in USA," placed the exhibition squarely in the context of the wartime repositioning of the architect's role.[72] In 1945, Elizabeth Mock organized in the same museum the exhibition of "Tomorrow's Small House," which showed eight small houses built to the scale of one inch to one foot.

Kevin Starr, *Embattled Dreams: California in War and Peace, 1940-1950* (Cary: Oxford University Press, 2002), p. 205. "[...] the Case Study series initiated by the Editor of Arts and Architecture magazine, John Entenza, built in picturesque Los Angeles settings to demonstrate the West Coast's modern design abilities. Another reason for the Case Study series was to demonstrate the possibilities of building homes from prefabricated, standardized parts at a time of shortages of housing for troops returning from the war." Anne Massey, *Hollywood Beyond the Screen: Design & Material Culture,* (Oxford: Berg Publishers, 2000), p. 163.

[71] Colomina, "Exhibitionist House," pp. 131–34.

[72] Philip Nobel, "Architects on Screen, Who built Mr. Blandings' Dream House?" in *Architecture and Film,* ed. Mark Lamster (New York: Princeton Architectural Press, 2000), p. 69.

In 1949, MoMA organized a series of full-sized houses including designs by Marcel Breuer and Gregory Ain. Marcel Breuer's model suburban house was built for display in the museum's garden in 1949.[73] In the 1952 exhibition, "Two Houses: New Ways to Build," Frederick Kiesler's Endless House and Buckminister Fuller's Geodesic dome were displayed. Projects of Le Corbusier, Fuller, Bruno Taut, and Frank Lloyd Wright were exhibited in the 1960 exhibition "Visionary Architects." The Walker Art Center in Minneapolis organized the *Idea House* in 1941; and a second *Idea House* in 1947. The Walker Art Center founded the magazine *Everyday Art Quarterly* in 1946 so as to market well-designed objects for the home. In 1949, Kaufmann initiated the "Good Design" program at the MoMA association with the Merchandise Mart of Chicago. The famous "International Style" exhibition traveled the USA. It was installed not only at other art institutions but also in department stores such as Sears, Roebuck& Co. in Chicago, and Bullock's Wilshire in Los Angeles. In these exhibitions, Colomina finds, the modern house was considered as a product to be sold like any other.[74] Similarly, the magazine *Woman's Home Companion* drew attention to the house as 'packaged material'in its March 1935 issue:

> Imagine being able to buy your home as you would buy a package of cereals or face powder—a home complete in every minute detail, that you can actually see, touch, examine and discuss before you buy it and above all know exactly what it is going to cost, down to the last penny, before you move in.[75]

The fair of 1933, the Century of Progress International Exposition in Chicago, aimed to show effects of science and technology on industry and everyday life. The most popular attraction of this fair was a series of thirteen model homes built along the Lake Michigan waterfront. The "House of Tomorrow" by George Fred Keck was built at this fair. A more radical proposal came from "General Houses Inc.," a Chicago based manufacturer of prefabricated houses. The architect Howard Fisher, the founder of the

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[73] For publications that promoted these houses, see Henry Russell Hitchcock and Arthur Drexler, *Built in USA: Post-war Architecture* (New York: Simon and Schuster, 1952); Peter Blake, "The House in the Museum Garden," *Bulletin of the Museum of Modern Art* 16 (Spring 1949); and Elizabeth Mock, "Tomorrow's Small House," *Bulletin of the Museum of Modern Art* 12 (Summer 1945).

[74] Colomina, "Exhibitionist House," p. 142.

[75] Katherine M. Bissell, "The New American House: An Interview with Robert W. McLaughlin, Jr., Architect," *Women's Home Companion* 62 (March 1935): 60.

company, intended to carry the methods of the automobile industry into the building of houses with the slogan, "houses like Fords." The notion of standardization and the interchangeability of automobile parts were carried to the building of houses. The company offered eighteen variations of the house including a catalogue that indicated particular combinations of parts. Each variation was coded by a formula such as "House K$_3$H4D."[76]

The car had been inspiration source for the prototype of the modern house. For example, Le Corbusier's Maison Citrohan of 1920, the idea of the minimum house and the standardization of the house, showed similarities to Fordist production. The New York World's Fair of 1939-1940, "Town of Tomorrow," included fifteen model homes in a suburban setting such as a plywood house, a glass house, a celotex house and a Motor Home. The Motor Home comprised the transformation of an automobile into a house.

Similarly, the 1960 *Futurama Ride* in the Norman Bel Geddes, was the fair where the automobile indicated a new living style for Americans that could replace the house. Gerald Wendt, the director of the fair, elucidated the significance of the automobile for Americans:

> Americans live in their cars. Here they attain temporary privacy, an isolation from pressing neighbors. Here they enjoy the sensation of motion, of action and progress, even though it be vicarious and futile. Here they feel too the sense of power and of control over their course and density which is otherwise lost in their dependence on society. Here they escape from monotony and often from squalor. Thus the American nation has become mobile, optimistic, and occupied with external change of scene rather than with stability and the improvement of their permanent conditions of living.[77]

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[76] See for manufacturers of prefabricated houses, J. F. Higgins, "Introducing the Pre-Fabricated House," *House & Garden* (March 1935): 36-37, 76; "News of Planning and Construction," *American Architect* (May 1935): 69; "New Demountable Cottages Developed by the Tennessee Valley Authority," *Pencil Points* (June 1941): 397, 400. In *Architectural Forum*, see "Sears Roebuck Boards the Prefabrication Band-Wagon with Plywood Houses" (October 1935): 452; "Home Building Goes Indoors" (May 1939): 374-76, supp. 36, 38; "A Product of General Houses" (July 1932): 65-66, 69, 71-2; "House by the Celotex Corporation" (October 1939): 285; Irving H. Bowman, "An Industrial Approach to Housing" (July 1932): 73-75, 78-79. In *Architectural Record*, see "National Houses, Inc., Begins Production" (July 1937): 71-73; "Plywood Prefabrication" (February 1937): 42-44. In support of prefabrication and housing, see "The Standardized House," *Architectural Forum* (September 1938): 188-96. For Howard Fisher and his General Houses, Inc., as well as Buckminster Fuller and their contribution to the 1930s prefabrication debate, see "Housing VI: Solutions" *Fortune* (July 1932): 61, 69, 104-108. For further examples of the 1930s mass-produced "house of tomorrow," see Brian Horrigan, "The Home of Tomorrow," in *Imagining Tomorrow: History, Technology and the American Future*, ed. Joseph J. Corn (Cambridge, Mass.: MIT Press, 1986), pp. 148-54.

[77] Gerald Wendt, NYWF Archives PR 1.41, 5 July 1939. Quoted in Colomina, "Exhibitionist House," pp. 145-46. See also Joseph P. Cusker, "The World of Tomorrow" in The *New York World's Fair from 1939-1964* (New York: Rizzoli, 1989): 13-14.

Despite prefabricated "Houses of Tomorrow" and standardization-priced economic range, in 1934, the magazine *Architect & Engineer* considered that home building had made less progress through the ages. For *Architect & Engineer*, attempts were experimental and consisted only of research by some individual manufacturers:

> The general purpose of these experiments has been to reduce costs, but to my knowledge few, if any, have accomplished this purpose. [. . .] Those who are experimenting with pre-fabricated houses are, in most cases, departing from the conventional designs, but the home buyers are not ready to depart materially from the conventional. They still want a brick exterior, in an English, a Colonial, or some other current design.[78]

The Modern House was used to display the contemporary good life being equated with the automobile. After the war, magazines as *Vogue, Look, Fortune* and *Life* published photographs of famous houses such as Neutra's Kaufmann House; Frank Lloyd Wright's Usonian Houses; and Fuller's Dymaxion House. *House & Garden*, *House Beautiful*, *Ladies' Home Journal*, *Sunset* and *Fortune* were prominent popular magazines that spread new concepts of the modern house and domesticity. At the housing crisis of the post-World War II period, prefabrication through company brand names with the presumed technological miracle was intended as a solution. Themes such as "House of Tomorrow" and "Streamlined World of Tomorrow" ran through these magazines. For example, *Fortune* presented in 1943 "a new design for living" in cooperation with Bohn Aluminum and Brass Corporation which consistently employed popularized modernist idioms in its formulas for the future. Thus Bohn Aluminum and Brass Corporation introduced a streamlined "world of tomorrow," new and improved with the metal alloys it developed for Allied military campaigns. For example, in a 1942 advertisement run in *Better Homes and Gardens* and sponsored by thermostat manufacture Minneapolis-Honeywell Controls, featured a suburban dream home.[79] The magazines did not simply present the ideas, they initiated concepts and sponsored competitions. They were the leading figures to spread the

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[78] "Demand for Better and Cheaper Homes," *Architect & Engineer* (May 1934): 32. This article was based on the proceedings of the Home Building Conference.

[79] Cynthia Lee Henthorn, *From Submarines to Suburbs: Selling a Better America, 1939-1959* (Athens: Ohio University Press, 2006), pp. 154-56. The characteristics of "House of Tomorrow" were indicated as smooth contours, aerodynamic curves, speedlines, and round chromed surfaces of the streamlined style advancing with wartime scientific innovations and new materials. Ultimate hygienic propriety was aimed for the postwar future and evolution.

prefabrication debate. *House & Garden* was sponsor of the symposium on prefabrication in 1935. The journal published the proceedings of the symposium and addressed the issue of the mass-produced house comparing it with the issue of the unique modern house designed by a signature architect. Douglas Haskell raised the same debate in *Harper's Magazine* with the defense of "Houses Like Fords."

Many architects, from Le Corbusier to Rob Mallett-Stevens, Paul Nelson and to Charles Eames, considered film as the ideal medium for the examination of architectural ideas. This time, the modern house became a set for films. The ten-minute documentary film of 1929, *L'Architecture d'aujourd'hui* (The Architecture of Today),[80] by Le Corbusier with Pierre Chenal, used Corbusier's houses of 1920. In this film, Le Corbusier presents three of his villas from the late 1920s. In 1931, Abel Gance used the Le Corbusier Villa Stein as backdrop for the horror film *La Fin du monde* (The End of the World)[81] (Figure 3.22). Similarly, Jean Luc Godard used Villa Malaperte in the film of 1963, *Le Mépris*

Figure 3.22. *La Fin du monde,* Film Poster, 1931
(Source: La Cinémathèque Française 1931)

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[80] *L'Architecture d'aujourd'hui,* dir. Le Corbusier and Pierre Chenal, Fr., 1931.

[81] *La Fin du monde,* dir. Abel Gance, perf. Abel Gance, Victor Francen, Colette Drafeuil, Georges Colin, Samson Fainsilber, Sylvie Grenade, Jean d'Yd, and Jeanne Brindeau, La Cinémathèque Française, 1931.

(Contempt).[82] In 1923, Mallet-Stevens designed the singer's villa and the engineer's house in Marcel L'Herbier's film *L'Inhumaine* (The Inhuman Woman).[83] Although they were only sets, they were praised by Adolf Loos. Loos reviewed the film in *Neue Freie Presse* of 1924 in Vienna and declared that he was impressed not only by the modern architecture shown, but also by the modern automobiles displayed. in the film. In 1929, Man Ray used Mallet-Stevens' Villa Noailles at Hyères (1923-33) as the set of his experimental, 15-minute silent film *Les Mystères du Château du Dé* (The Mysteries of the Château du Dé).[84] In this house, Pierre Chareau designed an open air bedroom with a suspended bed. Van Doesburg did a small flower-arranging room; and Gabriel Guévrékian created a cubist garden (Figure 3.23). Lasting 11 minutes, the *House after 5 Years of Living* by Charles and
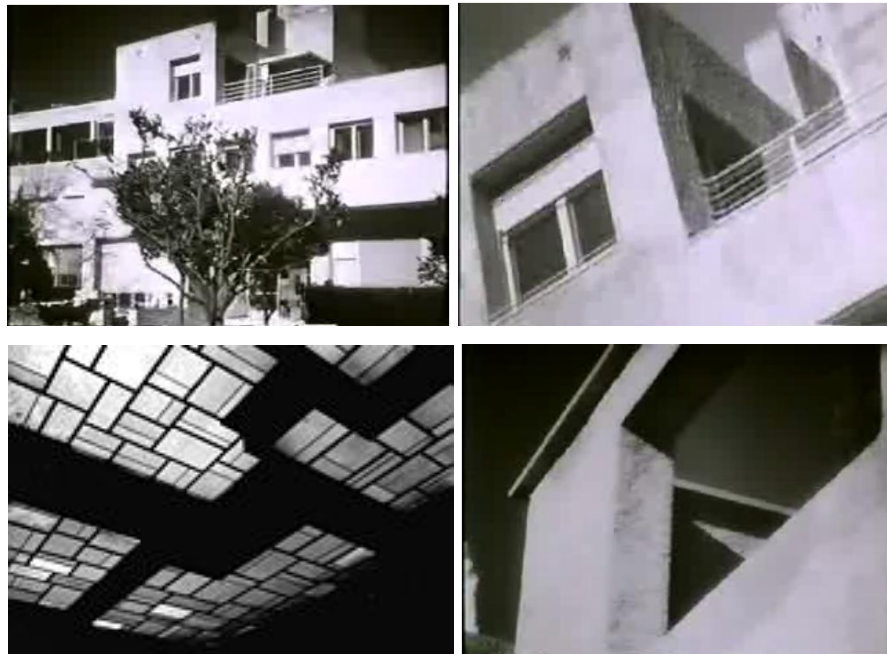
Figure 3.23. *Les Mystères du Château du Dé,* Dir. Man Ray, Scenes from the Film, 1929
(Source: Le Vicomte de Noailles 1929)

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[82] *Le Mépris*, dir. Jean Luc Godard, perf. Brigitte Bardot, Michel Piccolli, Jack Palance, Giorgia Moll, and Fritz Lang, Campagnia Cinematografica Champion, 1963.

[83] *L'Inhumaine,* dir. Marcel L'Herbier, perf. Jaque Catelain, Léonid Walter de Malte, Philippe Hériat, Fred Kellerman, Georgette Leblanc, and Marcelle Pradot, Cinégraphic, Films Armor, 1924.
[84]*Les Mystères du Château du Dé,* dir. Man Ray, perf. Georges Auric, Le Comte de Beaumont, Le Vicomte de Noailles, and Marie-Laure de Noailles, Le Vicomte de Noailles, 1929.

Ray Eames was yet another film using the modern house as set.[85] Pierre Koenig's *Case Study House 22* was photographed and introduced as the ideal image of the modern house in 1959-60. Ultimately, more than one hundred films used the house as material. Today, the house is still producing income. For example the *Poster House* of Stevenson & Hubert Lacoste resembles packaged food in a supermarket and displays the private choice of the owner through the motifs (Figure 3.24).[86] Again, Colomina finds that, today, as throughout the twentieth century, "The house is both a product to be consumed and a source of income."[87]
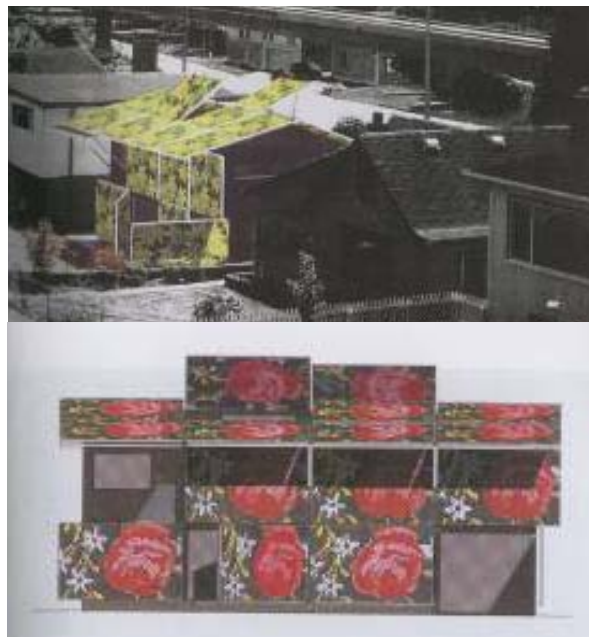
Figure 3.24. Stevenson & Hubert Lacoste, *Poster House*, Sydney, Australia, 2002
(Source: *Your House Now* 2002)

Thus in very numerous films modern domestic architecture has been used. But it also could become equated with characters that were "evil, unstable, selfish, obsessive, and driven by pleasure of the flesh,"[88] as Joseph Rosa has pointed out, "Were they still alive,

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[85] *House after 5 Years of Living,* dir. Charles and Ray Eames, USA, 1955.

[86] For Poster House, see *Your House Now: 36 Propositions for a Home* (1997) *Part Two,* exhibition cataloque (Switzerland: Birkhauser Publishers, 2002): pp. 68–73.

[87] Colomina, "Exhibitionist House," p. 158.

this might well shock the pioneers of modernism, who envisioned their movement facilitating a healthy, honest, and moral way of life […] Bad guys may no longer wear black, but they do live in white walled modern homes."[89]

After World War I, the Modern House emerged in response to a pressing need because of housing shortage. It had definitely become a field that ought to be standardized and rationalized. It was the field where the means of mechanization could be applied and experienced. It was the field where women could originate their discourse. After World War II, it was need again, of course, that but prominence to the house, then, it was related with the issue of prefabrication. But this time, along with the focus of the media—films, advertisements, design magazines, museums, exhibitions— in which it was being exhibited, the house was carried to the point of exhibiting something to the last degree for the sake of experience.

This focus of the media on the modern house transformed the house into material for exhibition while it led the same house to absorb the qualities of the media, while still at the same time, the media equipments became installed in the house.[90] In 1929, Buckminster Fuller equipped Dymaxion House with the latest media technology. The popular media focused on the new machine throughout the 1930s and 1940s and by the 1950s, ninety percent of Americans owned a television set. The insertion of the television set, the telephone, radio, phonograph, dictaphone, loudspeakers, microphone carried the public media into the private sphere of the modern house. Especially the introduction of television transformed the house into theater. The relationship among the fireplace, the television and the picture window were reorganized. The television set replaced the fireplace as the focus of attention. The choice of one's program meant privacy. So the television was placed far from the picture window, the transparent border between inside and outside, where there was the possibility to see the inside from the outside. The television set and the picture window were in conflict. While the picture window provided a view of the public space or the neighborhood, the television window provided a spectacle of the city and carried all

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[88] Joseph Rosa, "Tearing Down the House: Modern Homes in the Movies," in *Architecture and Film,* ed. Mark Lamster (New York: Princeton Architectural Press, 2000), p. 159.

[89] Rosa, "Tearing Down the House: Modern Homes in the Movies," p. 159.

[90] Colomina, "Exhibitionist House," p. 159.

problems of the public into the very heart of intimacy.[91] People also started to experience the city through television.[92] For Colomina, in the twentieth century, the house became exhibitionistic and transparent and its borders between privacy and publicity blurred as not only the public was brought indoors but also the private sent out into the public:

> In each moment of twentieth century the house has represented different things, and in each case the polemical use of the home depends on a particular use of the media that has infiltrated the very core of the design. The twentieth-century house is exhibitionistic in character. It is not just that it is designed for publication, designed to photograph well. Rather, it is concerned with new forms of exposure, new forms of display, new forms of transparency. The modern house has been deeply affected by the fact that it is both constructed in the media and infiltrated by the media. Always on exhibition, it has become thoroughly exhibitionist.[93]

3.3.2. The Modern House as Means of Modern Life and Modernity

Ultimately, the Modern House was discovered as the productive field to experience radical ideas as means of Modern Life and Modernity. Along with the social and urban change, people bore more demands on their domestic spaces. Stretching the conventional, they mostly reflected the transient and changeable nature of modern life. Modernist architects questioned the static site of the home and especially challenged the concept of the core of the home as well as the philosophical idea that the home is the territorial core situated at the tension point between private and public.

Modernist architects determined economy, ergonomics and efficiency as the main criteria. But they could not have been critical of Modernity and Modern Life. Their projects contained one of the key concepts of modern life: mobility. Increasingly, mobility came to be equated with accelerating freedom in modern life. Accordingly, increasing freedom and mobility became central to the experience of modernity that equated the mobile house with the mobile subject.[94]

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[91] Colomina, "Exhibitionist House," p. 160.

[92] See Peter Billingham, *Sensing The City Through Television* (Bristol: Intellect Books, 2000).

[93] Colomina, "The Exhibitionist House," p. 164.

[94] For more information about ways in which mobility increased in modern life, see Tim Cresswell, *On the Move: Mobility in the Modern Western World* (New York: Routledge, 2006).

In addition to mobility, some projects treated the home with the other means of Modernity: change. The concept of change experienced with the tools of standardization, variation, and interchangeability for transformable living for the sake of the chance to alter one's environment depending on one's mood, one's taste, one's lifestyle. For the sake of experimentation, houses were considered as being 'opened up' and 'closed down' as the family came and went. To maximize adaptation to natural light, etc., the structure of the house was designed as moveable through both exterior and interior planar elements as sliding, swinging, and pivoting vertically and horizontally. The exterior shells of houses were designed as adaptable to nature. Reorganization of the planar architectural elements resulted in solutions in variation and interchangeability. Of course all change and movements were considered in terms of rationality for the rational individual.

Prototypes of experimental dwellings, for example Frederick Kiesler's *Space House* (1933), an organic shell-like structure that allowed the interior to be a continuous, flowing volume with varied floor levels and space delineated by movable partitions, emerged in international fairs as exhibition objects (Figure 3.25). Hannes Meyer designed *Co-op Zimmer* (1936) as the new ergonomic and economic image of the home.

Figure 3.25. Frederick Kiesler, *Space House*, for Modernage Furniture Company, New York, 1933
(Source: Austrian Private Foundation of Friedrich and Lillian Kiesler)

Richard Buckminister Fuller proposed *Mechanical Wing* (1943) as a mobile utility unit with bath, kitchen and generator (Figure 3.26). Coop Himmelblau designed Villa Rosa (1968). Joe Colombo produced the initial examples of the conception of functional cells in the 1960s.
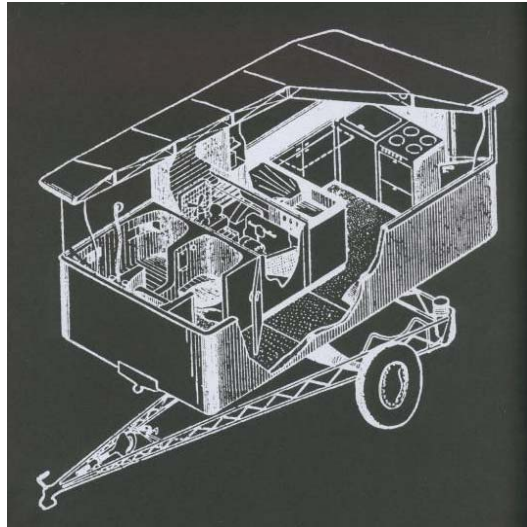
Figure 3.26. Richard Buckminister Fuller, *Mechanical Wing*, 1943
(Source: Schwartz-Clauss 2002)

Joe Colombo designed *Total Furnishing Unit/Functional Stations* (1971) and his adaptable apartment *RotoLiving* (1969) as entire living cells for mass-production and consumption (Figure 3.27, 3.28). In these forward-looking integrated designs, his special talent consisted in the production of space-saving and adaptability. The system was designed as integrated functional stations. The kitchen was placed in the system as 'Kitchen-Box' (kitchen + dining room). The other functional stations of the system were the 'Night-Cell' block (bed + cupboards + bathroom), and the 'Central-Living' (living room). Traditional furniture items were fitted into kitchen units, and created dynamic and multi-functional adaptable conditions with basic componental movements such as sliding, rotating, and folding. Alberto Rosselli designed the expandable living container (1972) for the "Italy: The New Domestic Landscape" exhibition (Figure 3.30). Eduard Böhtlingk designed *Markies* (1986-1995), as a camper with fold-out rooms, with the sleeping area on the left and the living area on the right (Figure 3.31).
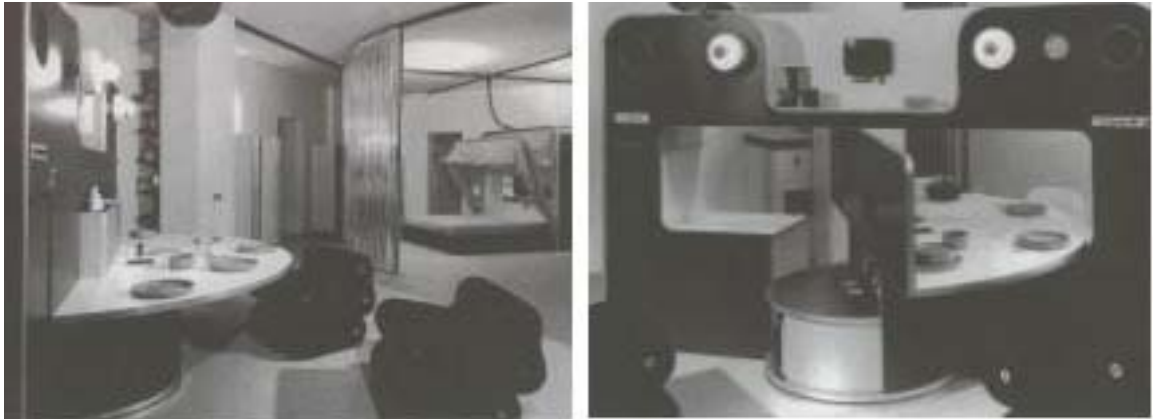
Figure 3.27. Joe Colombo, *RotoLiving*, the designer's adaptable apartment, Milan, Italy, 1969
(Source: Vitra Design Museum Collection, Weil am Rhein, Germany)
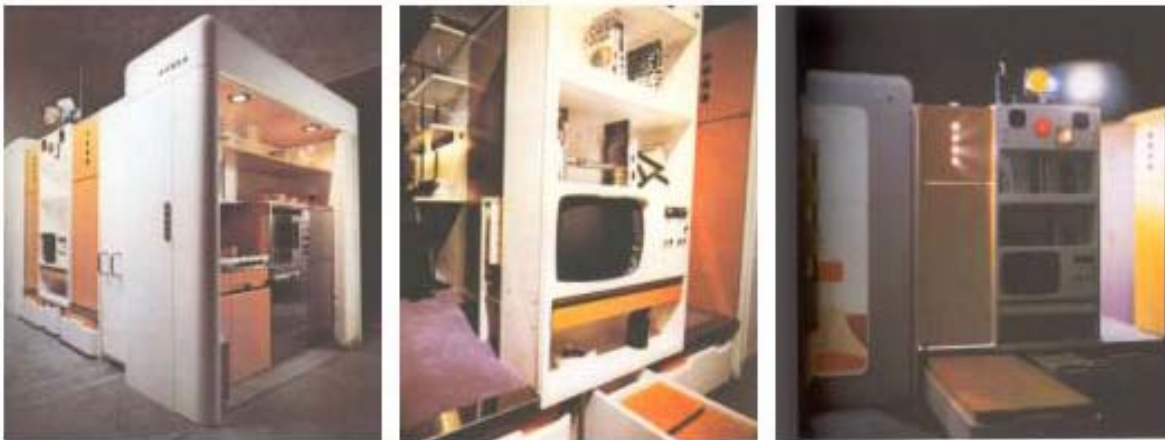
Figure 3.28. Joe Colombo, *Total Furnishing Unit,* 1971
(Source: Archieve of Valerio Castelli, G. Tignelli)

Figure 3.29. Joe Colombo, Box J, 1968; Flexible Kitchen Unit, 1969
(Source: Vitra Design Museum Collection, Weil am Rhein, Germany)
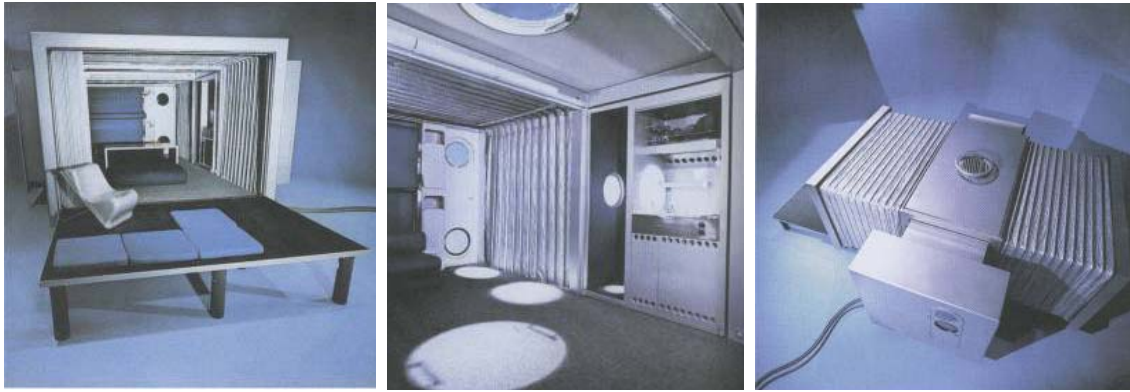
Figure 3.30. Alberto Roselli, *Expandable Living Container*, for 'Italy: The New Domestic Landscape,' Exhibition, 1972 (Source: Photography Valerio Castelli/ Leombruno-Bodi-Lami)

Figure 3.31. Eduard Böhtlingk, *Markies*, 1986-95
(Source: Vitra Design Museum Collection, Weil am Rhein, Germany, Photography Roos Aldershoff)

Paris architects Claire Petetin and Philippe Grégoire of the studio Timezone proposed the *Maison-Valise* Housing Unit to express the difference between the city's static architectural fabric and the essentially transient nature of the human population and experience (Figure 3.32).[95] Designating it 'hinged space', Steven Hall varied interior space of the Fukuoka Apartments (1992), playing with partitioning elements so that rooms could be added or subtracted according to possible changes in the family over time (Figure 3.33).

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[95] Phyllis Richardson, *XS: Big Ideas, Small Buildings*, ed. Lucas Dietrich (New York: Universe Publishing, 2001), p. 200.

Figure 3.32. TimeZone (Philippe Grégoire and Claire Petetin), *Maison-Valise,* Berlin, Germay, 1996-2000
(Source: Photography Prix "L'Envers des Villes" AFAA-CDC)

Figure 3.33. Steven Holl, Apartment Building, Fukuoka, Japan, 1992
(Source: Schwartz-Clauss 2002)

The Austrian architect Hans Peter Wörndl built *the GucklHuph* (1993) at Mondsee, in the Upper Austrian Salzkammergut, which is an example of the notion of the Transformable House like a cubic object—a wooden post-and-beam construction, faced with plywood panels (Figure 3.34). Wörndl designed this box as an animate house. It was intended to live

on after completion. The structure of the house enables opening itself gradually into and against the environment by tilting, sliding, or turning the individual panels. Wörndl questions the conventional introverted house, or the house as escape place, displaying the inside of the house outside. The thinness of external panels articulates transparency, the notions of travel and mobility.

Figure 3.34. Hans Peter Wörndl, *The GucklHuph*, Mondsee, Austria, 1993
(Source: Photography Paul Ott)

According to Phylliss Richardson: "[t]he construction stands out as a visitor on the green site so that the tension between 'strange and familiar, quiet and movement, living and traveling, home and away from home' are expressed."[96]   In *The Curtain Wall House* (1995), Shigeru Ban replaced only the curtain instead of installing a conventional border between private and public (Figure 3.35). Barton Myers, architect, built *Montecito House*, turned inside out, for himself and his wife, in 1998 on a steep hillside in Montecito, USA (Figure 3.37). Myers adapted his *Montecito House* for a corner lot on a busy Westside street for Carmen and Rick Rogers. The house of the couple at the blurred borders between private and public, retained the qualities as the sense of openness to landscape, in a single-family neighborhood near Olympic Boulevard. The house has roll-up doors filled with windows called 'roll-up curtain walls.' When doors on the main house roll up and out of sight, opening to the courtyard, the house looks almost as if no walls ever existed between the private and public. The walls between indoors and outdoors seem to disappear at Myers' *Montecito House*.

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[96] Richardson, *XS*, p. 42.

Figure 3.35**.** Shigeru Ban Architects, *The Curtain Wall House*, Tabashi, Tokyo, Japan, 1995
(Source: Photography Hiroyuki Hirai)

Figure 3.36. Barton Myers, *Montecito House*, California,USA, 1998
(Source: Photography Russ Widstrand)

Shigeru Ban designed *Naked House* (2000) as an empty white structure with mobile cubicle rooms that can even mobilize from inside the house through nature (Figure 3.37). awg_AllesWirdGut proposed *TurnOn – urban.sushi* (2000) as a housing system coupled with vertically revolving side-opening units (Figure 3.38). Kas Oosterhuis designed *Variomatic House* (2000) (Figure 3.39). The buyer could participate in the design process via the internet.

Figure 3.37. Shigeru Ban, *Naked House*, Tokyo, Japan, 2000
(Source: Photography Hiroyuki Hirai)

Figure 3.38. awg_AllesWirdGut, *TurnOn – Urban.Sushi*, 2000
(Source: Photography Michael Dürr)

Figure 3.39. Kas Oosterhuis, *Variomatic House*, Rotterdam, the Netherlands, 2000
(Source: Schwartz-Clauss 2002)

Urs Hartmann and Markus Wetzel's *Wildbrook* (2000) was another project that positioned a pivoting exchangeable kitchen and sanitary units in another architecture (Figure 3.40). Maccreanor and Richard Lavington designed a dwelling as floating parasite space (2000) with a flexible floor plan. Santiago Cirugedo proposed the *Mutant and Silent Architecture* (2002) for use in (semi) public (open) space for housing purposes in Seville, Spain (Figure 3.41).

Figure 3.40. Urs Hartmann and Markus Wetzel, *Wildbrook*, Zurich, Switzerland, 2000
(Source: Schwartz-Clauss 2002)
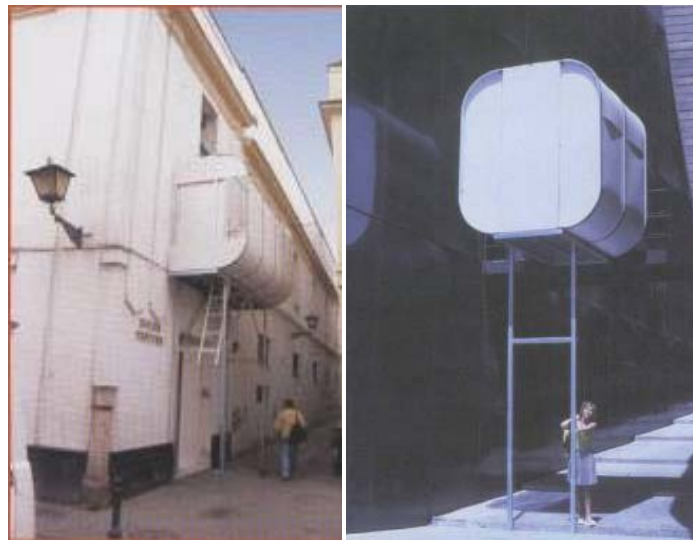
Figure 3.41. Santiago Cirugedo, *The Mutant and Silent Architecture*, Seville, Spain, 2002
(Source: Schwartz-Clauss 2002)

By the 2000s, the notion of *Existenzminimum* was being celebrated as 'Microarchitecture' for the future of cities. As Frank Kaltenbach stated, the new concept was based on the prediction that, "in 2020, we shall settle on the moon and to survive we need to minimize all sources, we need to occupy the smallest possible space, the structures would have to be compact and light."[97] One could supply as examples for Kaltenbach's argument the aircraft cockpit (1964) by Foster that allowed regulation of lighting, blackout and airflow; like the Sony Centre (1976) and the Nagakin Capsule Tower (1962) of Kisho Kurokawa (Figure 3.42, 3.43).
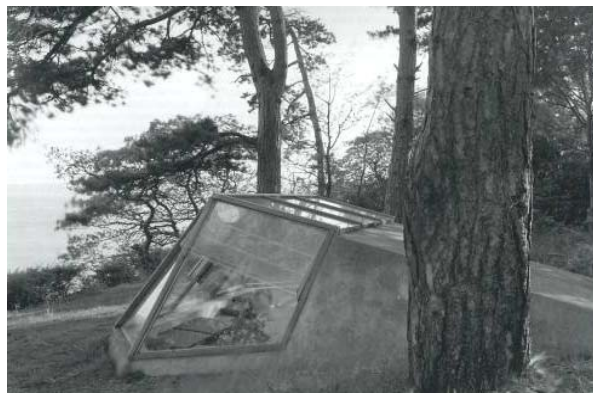
Figure 3.42. Norman and Wendy Foster in Collaboration with Richard Rogers, *The Aircraft Cockpit*, Cornwall, UK, 1964
(Source: *Detail* 12/2004)

Figure 3.43. Kishu Kurokawa, *Sony Centre*, Osaka, 1976; *Nagakin Capsule Tower*, Tokyo, Japan, 1962
(Source: *Detail* 12/2004)

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[97] Frank Kaltenbach, "Microarchitecture-a Recourse for the Future of Cities?" *Detail* 12 (2004): 1414.

New structures and innovative projects such as tree houses, houses like research stations in lightweight forms of construction, houseboat settlements; houses that could be set down by helicopter on flat roofs, houses like legolike compact cubicle structures were proposed. The main attraction of all of the proposed was the convenience of being plugged into the multimedia network in the limited space. Architecture was extended to product design in the form of individually variable, high-tech industrialized housing.[98]   Richard Horden defined microarchitecture as involving objects that were lifted physically off the ground and were only minimally in contact with it, touching the earth lightly. The aim has been on the one hand to minimize the use of materials and energy, on the other to integrate transportation and habitation between architecture and product design. The space of the house was designed *between things* so as to create new experiences: between habitation and transportation, land and water, mountain and sky, aerodynamics and architecture, ecology and technology, man and nature.[99]

For example Tobias Glaser, Bernd Jäger, Sturm and Wartzeck designed the Rotatable Housing Cube as a self-sufficient construction in terms of energy to create the experience of situatedness between technology and ecology (Figure 3.44). The three sides of the cube are supplied with electricity by photovoltaic panels. The fourth wall consists of
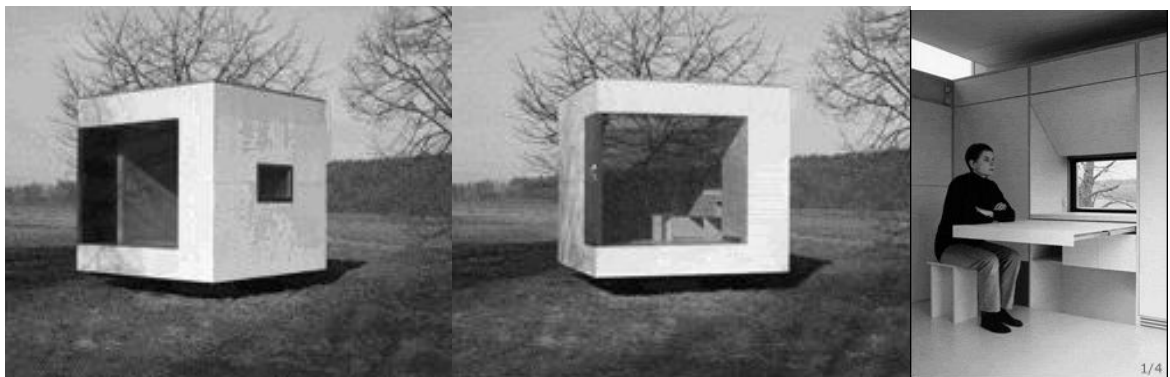
Figure 3.44. Tobias Glaser, Bernd Jäger, Sturm and Wartzeck, *Rotatable Housing Cube*, Exterior and Interior Views, Dipperz, Germany, 1996 (Source: *Detail* 12/2004)

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[98] Frank Kaltenbach, "Microarchitecture-a Recourse fort he Future of Cities?" 1414.

[99] Richard Horden, "Microarchitecture: Review of the Past, and Future Perspectives" *Detail* 12 (2004): 1426.

triple low-E glazing with xenon filling. This ensures considerable solar-energy gains, even in winter, as well as creating a sense of spaciousness. The inside of the cube includes folding and pull-out furnishings that transform the space into a realm for living, working and sleeping. The views out and the heat gains through the glazing can be controlled by manually rotating the cube on a pivoting bearing.[100] 2.6 m x 2.6 m x 2.6 m in size, the prefabricated minimal dwelling by Holzbox ZT GmbH of Germany creates an experience between transportation and habitation (Figure 3.45). The architects proposed a transportable cubic house that can sleep three and contains sitting/dining space for four people, including a table with an integrated stove. A shower and a pull-out camping WC can be installed in the closet spaces. Inside of the box, the fold-up table and benches provide great flexibility.[101]
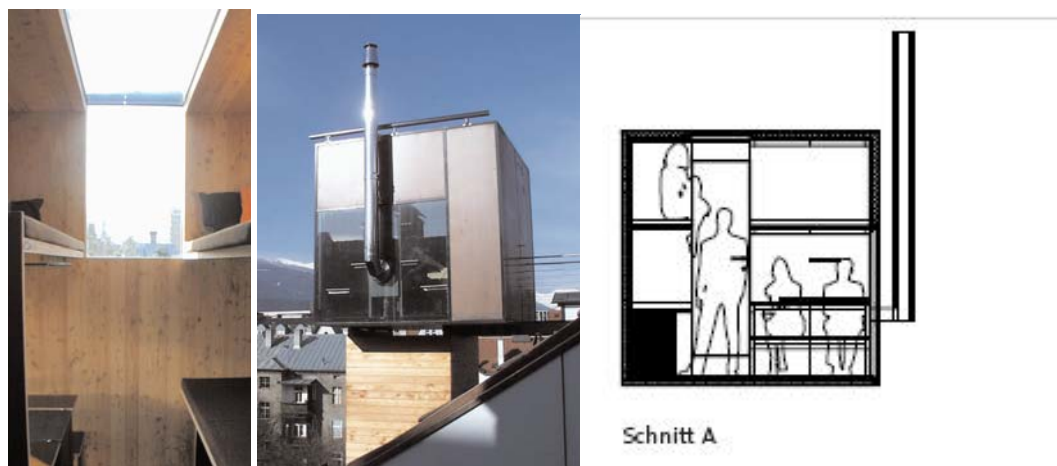
Figure 3.45. Holzbox ZT GmbH, *Minibox*, Innsbruck, Austria, 1998
(Source: *Detail* 8/2001)

The City Arcade of Horden Cherry Lee Architects is an apartment including legolike cubicle structures which are lifted physically off the ground and only come minimally in contact with it, touching the earth lightly (Figure 3.46). It was proposed as a seven-storey urban living prototype, inspired by Swissair's smart automobile. In this project, concepts for habitation and transportation were integrated. Home, like an industrial

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[100] "Microarchitecture," 1472–73.

[101] "Experimental Building," 1502–03.

product, is plugged in a lift system at the ends of the dwelling arcade, from where it can be electronically called and automatically washed before being collected at ground level.[102]

Figure 3.46. Horden Cherry Lee Architects with Assistants of the University of Technology, City Arcade, Munich, Germany, 1999 (Source: *Detail* 12/2004)

Oscar Leo Kaufmann designed *Mobile House: Fred* that indicates flexible living in a timber container (Figure 3.47). The mobile home consists of two boxes, one of which slides inside the other to form a 3 m x 3 m x 3 m element that can be transported on an articulated lorry. On site, the two sections are drawn apart to form a living space with a floor area of 16 m2. The kitchen and bathroom cells and the entire electrical installation are incorporated in the container. After only two hours' site assembly, the dwelling is ready for occupation.[103]

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[102] Horden, "Microarchitecture," p. 1427.

[103] "Simple Forms of Building," *Detail* 3 (2001): 408–11.
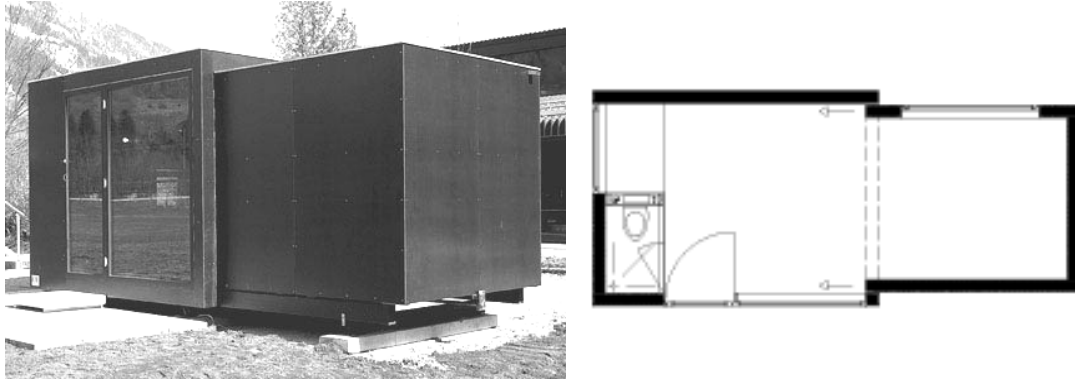
Figure 3.47. Oscar Leo Kaufmann, *Mobile House-Fred*, Reuthe, Austria, 1999
(Source: Vitra Design Museum Collection, Weil am Rhein, Germany)

Sanaa (Kazuyo Sejima, Ryue Nishizawa) designed Moriyama House (2002), in Ohta-Ku, Tokyo, Japan. Sejima and Nishizawa fragmented the house into rooms (Figure 3.48). Every room of the house was offered as a separate cubicle space at the blurred borders between privacy and publicness.[104]

Figure 3.48. Sanaa (Kazuyo Sejima, Ryue Nishizawa), *Moriyama House*, Ohta-Ku, Tokyo, Japan, 2002-2005
(Source: *El Croquis* 121/122)

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[104] See Aqustin Perez Rubio (COM), *Houses: Kazuyo Sejima + Ryue Nishizawa* (Musac: Actar-D, 2007); also see the issue "Kazuyo Sejima + Ryue Nishizawa 1998-2004" of *El Croquis* 121/122. This double-issue is devoted to the studios of Kazuyo Sejima, Ryue Nishizawa and their frequent collaborative practice Sanaa. It includes built (House A, S House, House in a Plum Grove, Small House and Moriyama House) and unbuilt projects (Flower House, Garden & House, Seijo Apartments, Ichikawa Apartments, House in China) of Sanaa.

Oskar Leo Kaufmann designed Houses A&B (2002) equating the house-universal home image that was supposed to be stable and related to the ground, with the car (Figure 3.49). *Cartonhouse* (2002) by Kaufmann was the individual refuge for people who did not have a house and lived in the streets. It was built in 2m x 1m x 1.75 m dimensions in corrugated cardboard covered with impermeable lamina (Figure 3.50).

Figure 3.49. Oscar Leo Kaufmann, *Houses A&B*, Milan, Italy, 2002
(Source: Oscar Leo Kaufmann, Dornbirn, Austria)
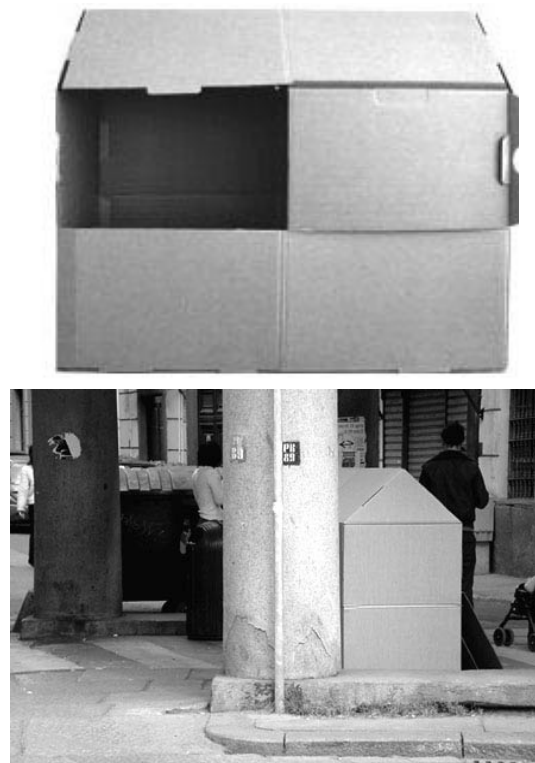
Figure 3.50. Oscar Leo Kaufmann, *Cartonhouse*, Turin, Italy, 2002
(Source: Oscar Leo Kaufmann, Dornbirn, Austria)

Another project by Horden Cherry Lee Architects was *Micro-Compact Home* (2004), a lightweight, transportable minimal dwelling with a side length of only 2.65 m, that can be adapted to various locations (Figure 3.51). Similar to Moriyama House, cubes can be assembled with various functions and spaces. One, for instance, is for wet uses. On a supporting system cubes can create a continuous complex. In space organization some parts can be folded up for multifunctional uses.[105]

Figure 3.51. Horden Cherry Lee, and Haack+Höpfner, *Micro-Compact Home*, Munich, Germany, 2004
(Source: *Detail* 12/2004)

Among similar housing projects, one of the most striking is Tokyo's Nest-Minimal Dwelling, a 60 cm-wide house by Berlin Architect Stéphane Orsolini and Tokyo architect Hiroshi Yamasaki (Figure 3.52). The architects proposed an experience with kinetic stairs asking the question, "can a building only 60cm wide function?"[106] They searched to create valuable additional dwelling space with four platforms (sleeping, sitting, bathing and storing) which were reached by the stair that was designed to turn upwards in a clockwise or anti-clockwise direction. In response to the challenge of physically lifting the dwelling off the ground, and8 Architekten Aisslinger+Bracht was proposed *Loft Cube* both for exploiting large, flat and hitherto unused city-centre rooftops, and for seeking to open up a new, sunny environment with the lightweight, mobile housing cell with portable furniture modules of the indoors (Figure 3.53).[107]

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[105] See *Detail* 12 (2004): 1470-71.

[106] See *Detail* 12 (2004): 1439.
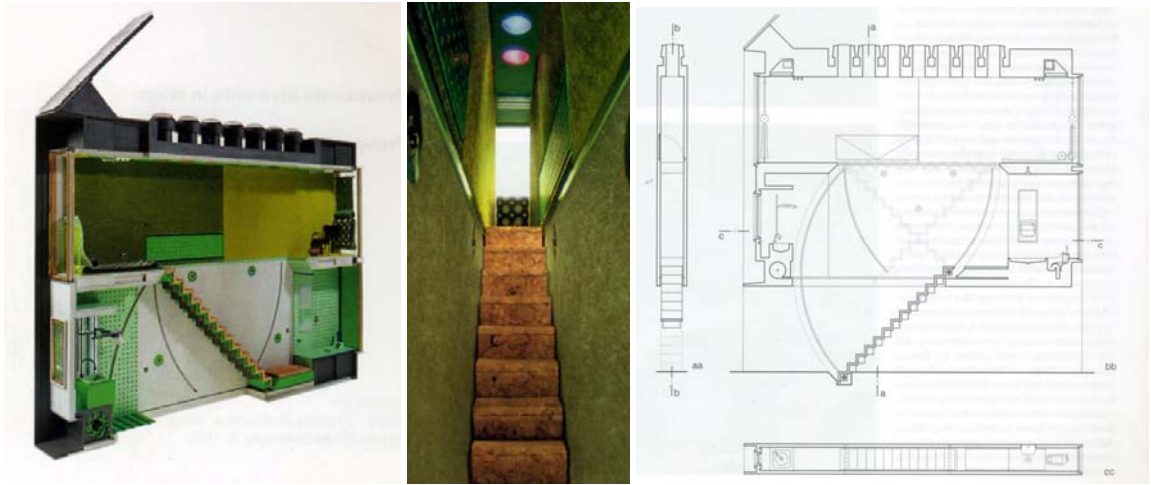
Figure 3.52. Stéphane Orsolini and Hiroshi Yamasaki, *Tokyo's Nest-Minimal Dwelling*, Tokyo, Japan, 2004
(Source: *Detail* 12/2004 Microarchitecture)

Figure 3.53. and8 Architekten Aisslinger +Bracht, *Loft Cube*, Berlin, Germany, 2003- 2005
(Source: Photography steffen jänicke / and8)

Stefan Eberstadt designed The Rucksack House (2004) as a mini cube of 9 m2, in response to the challenge of improving housing quality on an individual basis as parasite and experiencing the impression of 'floating.' Sections of the walls unfold, with the help of hidden magnets, into a desk, shelves, and a platform for reading or sleeping (Figure 3.54).[108]

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[107] *Detail* 12 (2004): 1442–43.

[108] "Microarchitecture" *Detail* 12(2004): 1463–65.

Figure 3.54. Stefan Eberstadt, *The Rucksack House*, Leipzig, Köln, Essen, Germany, 2004
(Source: Photography Claus Bach)

3.4. The Modern House of Modernism as the Idealization of Modernity

The modernization of the house was realized by the 'Actions' within modernist architecture to actualize the ideal of modernity. In these terms, the house is considered a product to be standardized according to the methods of rationalization and mechanization of factory work through division of labor, scientific management methods such as the military type of organization, stop-watch methods, time-motion studies, etc. The house is standardized through individualizable groups of actions that persistently start out from the striking statement that the "House is a machine for living in." This conceptual field, and its actions, are regularized as 'women's actions', 'political actions', and 'exhibitionary actions' divided into individualized groups.

The women's movement carried the basic notions of the rationalization of factory work to the house, defining the house as an area that urgently needed to be rationalized. The house was directly equated with the factory. As for the housewife, she was equated with not only the factory worker but also the factory manager. Encouraging working-class

117

women as managers of the house, the leading women characters and domestic scientists such as Catharine Beecher, Christine Frederick, Lilian Gilbreth directed this aspect of the women's movement. This cluster of activities I have defined as 'Women's Actions'. So as to clarify the role of women and in order to ascribe a respectable position to them in the modern order of production, house and household were seen as an area to apply and re-examine scientific management theories: Frederick Winslow Taylor's 'Taylorism', Frank and Lilian Gilbreth's Time and Motion Analysis, Henry Ford's 'Fordism', and others. Through theses actions, the division of labor and the assembly line of the factory were carried into the house. The housewife became integrated into housework by means of the 'Time Motion Study' of the Gilbreths.

The spread of the household movement from America to Europe initiated the standardization of the house. For Europe at the time, this was a matter of need. With the Industrial Revolution, cities had become overcrowded. Ill-health housing was one of the outputs of industrialization and rapid urbanization. After World War I, the housing shortage became an enormous problem. Against this background, the house assumed its place as the vital part of the modernization program of the social democrat parties of Germany and Austria. Within these programs, a group of architects, in cooperation with politicians, designed the types of the new dwelling. Numerous types of modern dwelling were produced through series of discussions, meetings, and conferences. These, I have defined as 'Political Actions'. Among the rest, The *Existenzminimum* and The *Gemeinde Wien* Type were the most influential activities in terms of the rationalization of the house, in which the house was not only standardized but also used as propaganda material for national recovery. When the administration changed, the program and activities were interrupted.

As for 'Exhibitionary Actions', these include all activities in which the house has become display material. The house was used by 'star architects' such as Le Corbusier and Frank Lloyd Wright to display their design ideas. It was used as exhibition material in magazines, films, museums, fairs. This prominence of the house simultaneously made it a source of income to the relevant media. After World War II, prefabrication factories focused on the house as a product that could be standardized and marketed with variations much like a standard product that could nevertheless generate a broad range of variants. Thus they exhibited the house as a product to be industrialized from A to Z and marketed as

a package in the media. While architects displayed their ideas on the house, magazines, movies, museums displayed the house as exhibition material. Some architects' houses were used as film sets. Ultimately, 100 houses were used as set for film. The house was perceived as an experimental area to display the basic notions of modernity: change and mobility. In other words, the house was seen as a productive area or laboratory for experimenting and creating versions of modern life or displaying the means of modern life, modernity or the form of industrialized society. These experiments included some challenges to the philosophical core of 'home' such as it had become in the context of advanced capitalism. They questioned the notion of the stable site of the home and offered mobile homes. They tried to relate the idea of the home joined with the car. They designed houses with the slogan of "Ford like Cars." Designing houses as microarchitecture including only a bed, a table and a seat for only one person, they reflected the form of industrialized society along with the modern individual who is a lone, alienated person who only works and sleeps. These experiments questioned the strong relationship between the meaning of the home and the earth, the soil. They designed houses that carried out the idea of 'touching the earth lightly'. They questioned the home as the introverted core and offered houses that were neither inside nor outside. So the house became far removed from the notion of home both psychologically and philosophically.

All these actions—women's, political, exhibitionary—showed that the house was to become an area to be rationalized; a striking tool of modernization; a machine for living in; a source to consume; a source for income; propaganda material; a tool to display new ideas; and a tool to experience modernity and modern life. In these terms the house, far from being the place of escape from the metropolis and social life, became the alienated product of the capitalist system.

CHAPTER 4

DIALECTICS

This chapter examines existing literature including philosophical, sociological, psychological and literary texts that call into question the relation between the respective meanings of home, house and dwelling. The examination of the dialectics of home, house and dwelling, firstly emphasizes the phenomenon of place; secondly presents the ideal house in comparison to the flat in the megalopolis and the private house in the village; and thirdly, elucidates the statement that 'home is not (just) a house'. The latter statement is explicated so as to display the problem of how modern architecture has focused on the production of the house rather than the home in a phenomenological sense.

4.1. The Dialectics of Home, House and Dwelling: The Phenomenon of Place

In 1951, Martin Heidegger published the essay, *Building, Dwelling, Thinking,* in which he analyzed the basic existential structure of building and dwelling. This work by Heidegger influenced not only Christian Norberg-Schulz, who studied the meaning of the relationship between architecture and environment, but also many other writers from fields across the arts, humanities and the social sciences. Edward Relph, David Seamon, Mugerauer, Botond Bognar, Kimberly Dovey, David Saile, Francis Violich, Gary Coates, Randolph Hester, Catherine Howett, Claire Cooper Marcus, Mark Riegner, Murray Silverstein, and Ronald Walkey are names one can enumerate from the fields of architecture, landscape architecture, and environmental science. Anne Buttimer, Miriam Helen Hill, Edward Relph, and Joan Nogue i Font are geographers while Henri Bortoft, Walter Brenneman, Joseph Grange, Michael Zimmerman, and Karsten Harries are in philosophy; Bernd Jager and Richard Lang are psychologists, and Murray Schafer is a

musician. In works like *Dwelling, Place and Environment* (1989) and *Dwelling, Seeing, and Designing* (1993) they expounded the idea of place and dwelling deriving their theses from Heidegger.[1] Edward Relph not only argued the relationship between space and place but also explored the psychological links between people and places in the preface to *Place and Placelessness*. He moreover discussed the identity of place and the identification of people with places. According to his concept of place, the individual is not distinct from his place; he *is* that place just as, "a profound attachment to place is as necessary and significant as a close relationship with other people."[2] We understand that a place is the context where we experience our meaningful events that are related to our existence in society. Places include grous of events and actions and groups of elements that deploy an order upon our experience of the world. In other words, places are backgrounds of actions and intentions.   Admittedly inspired by Heidegger, Norberg-Schulz has analyzed the respective meaning of *home*, *house*, *dwelling* and their relations with one another and with the phenomenon of place.

Norberg-Schulz focused on the development of the phenomenology of architecture and its existential dimensions. Rejecting the scientific approaches, he began with the phenomenon of place for understanding dwelling, home and house. He elucidated the phenomenon in terms of its character, its spirit and its structure. For him, *home* simply means 'to be at home.' Here, 'the home' refers to a place where one is born, grows and flourishes. The meaning of *home* is embedded in the experience of a place. 'Ground,' 'sky,' and 'horizon' indicate the content of place. The experience of them changes according to day, night and season. For example, one can feel himself at home in the forest or in the mountains. But he still needs a house or dwelling.[3] For Clare Cooper Marcus,

> Home is not only a literal place of deep contentment in the innermost temple of the soul. Home is where the heart is runs the familiar saying. It has, I think, two levels of meaning. Heart or love is our connection to family and friends, to places and persons familiar and nurturing. But heart is also our

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[1] David Seamon and Robert Mugerauer ed., *Dwelling, Place & Environment: Towards a Phenomenology of Person and World* (New York: Columbia University Press, 1989) and David Seamon ed., *Dwelling, Seeing, and Designing: Toward a Phenomenological Ecology* (New York: State University of New York Press , 1993).

[2] Edward Relph, *Place and Placelessness* (London: Pion, 1976), i.

[3] Christian Norberg-Schulz, *The Concept of Dwelling: On the Way to Figurative Architecture* (New York: Rizzoli, 1985), p. 9.

innermost being, our soul. In this latter sense, home is where the heart is refers to that way of being, that place, that activity in which we are most fully and deeply ourselves. For Pat, it was her tree house and the desert. For Anita, it was her state of being when jogging or mediating. For Sara, it was writing in her journal and wandering the earth […] Each of them, in her own way, had come home to herself.[4]

Accordingly, we may recall the words of Kimberly Dovey, who discusses *home* in relation to *house*:

Home can be a room inside a house, a house within a neighbourhood, a neighbouhood within a city, and a city within a nation. At each level the meaning of home gains in intensity and depth from the dialectical interaction between the two poles of experience-the place and its contexts at a larger scale […]Home is a place of security within an insecure world, a place of certainty within doubt, a familiar place in a strange world, a sacred place in a profane world. It is a place of autonomy and power in an increasingly heteronomous world where others make the rules.[5]

For Tarjei Vesaas, the house implies that, "The faithful heart does not like to ramble about without a homestead. It needs a fixed spot to return to, it wants its square house."[6] The house, standing solidly not only on the ground but also under the sky, is man-made, not a given place like the forest. 'Home' can be on the green ground or in the urban street. As for the concept of dwelling, it is generally considered to have a roof, in material and quantitative terms. Norberg-Schulz addresses the meaning of *dwelling* and *to dwell* in the qualitative sense, as a basic condition of humanity. To best clarify the meaning of *dwelling*, and the meaning of 'to dwell,' it is necessary to quote a few passages from Norberg-Schulz:

The word 'dwelling' here means something more than having a roof over our head and a certain number of square meters at our disposal. First, it means to meet others for exchange of products, ideas and feelings, that is, to experience life as a multitude of possibilities. Second, it means to come to an agreement with others, that is, to accept a set of common values. Finally, it means to be oneself, in the sense of having a small chosen world of our own.[7]

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[4] Claire Cooper Marcus, *House as a Mirror of Self: Exploring the Deeper Meaning of Home* (California: Conari Press, 1995; 1997), p. 278.

[5] Kimberly Dovey, "Home and Homelessness," in *Home Environments, Human Behavior and Environment, Advances in Theory and Research*, eds. Irwin Altman and Carol M. Werner (New York: Plenum Press, 1985), p. 46.

[6] Tarjei Vesaas, *Huset og Fuglen: Tekster og bilete 1919-1969* (Oslo: Gyldendal, 1971).

[7] Norberg-Schulz, *The Concept of Dwelling,* p. 7.

He emphasizes that dwelling is a meeting place to share things and to experience life while 'to dwell' is related to belonging to a place where identity finds ground to flourish:

> To dwell means to belong to a given place, which might be a green field, or a grey street and furthermore to posses a house where the hearth may blossom and the mind muse. These two homes belong together; when we enter our house we bring the outer world along ─ it is after all part of our identity and conditions our being.[8]

Michel Lincourt makes the following rightful observation: "the idea of shared values plays an important role in this [Norberg-Schulz's] theory."[9] According to Norberg-Schulz's theory, as a basic condition of humanity, the human individual needs not only 'home' but also 'house' in order to dwell. According to him, to dwell in a house is the same as inhabiting the world. Here 'home' means a place where man 'feels himself at home.' The house is a fixed point in this familiar place, small chosen world, where people meet others to exchange ideas, products as well as to experience life. Dwelling is actually an act of identification that implies a sense of belonging to a certain place. In these terms, he settles and defines his 'being in the world.' 'To dwell' indicates the strong relationship between man and his environment where he is offered rich possibilities for identification. Norberg-Schulz maintains that, "human existence is qualified by the insoluble unity of life and place."[10]

'To dwell' means 'being in the world' with an emphasis on *settling*. Here, the settling means both to cultivate and to take care of the world and settlement means dwelling in a natural environment in relationship with land and the seasons. But there is not much opportunity for too many to settle on land. From birth, people have to adapt to a pre-existing, man-made environment. But although there is a given world and man constructs a new building in this old context, this nevertheless constitutes an act of settling. Norberg-Schulz defines settlement as the first place of dwelling. When settling is accomplished, other modes of dwelling become activated. 'Urban space' or 'collective dwelling,' one of the modes of dwelling, is a place of discovery where man is offered the experience of the

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[8] Norberg-Schulz, *The Concept of Dwelling*, p. 12.

[9] Michel Lincourt, "A Theory Based on Phenomenology," *In Search of Elegance: Towards an Architecture of Satisfaction* (Montreal: McGill-Queen's University Press, 1998), p. 33.

[10] Norberg-Schulz, *The Concept of Dwelling*, p. 13.

richness of a world. The other mode of dwelling is 'institution' or 'public dwelling' where the common values, beliefs are sustained and expressed. 'Private dwelling' is a mode of the personal kind where the individual develops his own identity. Private dwelling comprises actions which are secluded from the intrusion of others. The stage of private dwelling is the house or home which is a refuge of the individual's personal world. He expresses his memories and builds his personality in this refuge. Natural, collective, public and private dwelling takes place in a total environment consisting of settlement, urban space, institution and house. Norberg-Schulz identifies these four modes of dwelling as the point of departure. For him, if we want to solve the problem of dwelling, we have to return to our point of departure and understand the concept of identification that means to experience a "total" environment as meaningful.[11]

Norberg-Schulz mentions two aspects of dwelling: identification and orientation. Accordingly, a man's *being in the world* comprises a *how* as well as a *where*. Man orients himself among objects to be able to carry out his actions. The objects of man's identification are like 'forest' and 'house'. Togetherness of identification and orientation builds the general structure of dwelling. While identification is equated with bodily form, orientation is equated with spatial order.[12]

In the house, man does not have to choose a path or find a goal. This is the true place where daily life takes place. But he has to throw himself into the world. Due to the fact that the fundamental purpose of human life is realized in social life, every individual, bearing social tasks, is a part of social interactions. Upon accomplishing the social task, man withdraws to his home so as to recover his personal identity which is the content of private dwelling. The house visualizes the immediate world which is the world of phenomena as opposed to the public world of explanations. Any phenomena are experienced as the atmosphere making up our mood or state of mind.[13] The mood, or in more spatial terms, the atmosphere, and the state of mind are directly related to

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[11] Norberg-Schulz, *The Concept of Dwellin,* p. 13.

[12] Norberg-Schulz, *The Concept of Dwelling,* p. 15.

[13] Norberg-Schulz, *The Concept of Dwelling*, p. 89.

understanding and the recognition of things. For Heidegger, "A state-of-mind always has its understanding," and "understanding always has its mood."[14]

Accordingly, Norberg-Schulz states that in the house, man experiences his being part of the world. The house does not provide this understanding in the sense of *explanation*. The house offers this understanding in the concrete sense of standing under or among things. It not only materializes the atmospheric qualities of the environment, but also expresses the mood of actions which takes place inside. The house reveals the world as material and color, topography and vegetation, seasons, weather and light rather than essence or in some other abstract sense. For example, a window proper with various perforated elements to reveal rich nuances of light, the entrance hall that is characterized by use of flower motifs or use of stained wood, the living room as celebration of light not only by means of windows but also through the use of color, the bedroom that is stylized with flower motifs on the furniture and distinguished by harmonious intimacy where the forms are unified visually and symbolically by the celestial vault over the marriage bed, and so on. Therefore, an atmosphere of house or a friendly shelter is created among these kind of things. The revelation of the world is realized by not only opening up to the surrounding world but also offering a retreat in the same world. It is a place of retreat where man gathers memories relating them to his activities of daily life such as eating, sleeping, conversation and entertainment. It is a place of withdrawal that does not mean isolation but rather a different kind of meeting. It is a place of shared life. People meet there for love, not for agreement or negotiation. Love comes into play as a primary state-of-mind that makes all other moods possible. The house thus is a place that offers security and identity. It is a place of a feeling: we are at home. We find there things that represent us. In the house, through private dwelling, we experience domestic peace.[15]

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[14] Martin Heidegger, *Being and Time*, trans. John Macquarrie and Edward Robinson (New York: Harper & Row Publishers, 1927; 1962), p. 182.

[15] Norberg-Schulz, *The Concept of Dwelling*, pp. 89–91.

4.1.1. House/Home as the Site of 'the Uncanny'

The theme of the uncanny is a literary, aesthetic, philosophical, and psychoanalytical concept that has been deployed in a significant way across a broad spectrum of time and theme from Schelling to Freud. The chief text of this section, however, is Freud's 1919 essay "The Uncanny," as this article has borne, in our context, the widest impact across the disciplines in modernity and offers the substratum, as it were, of the critique of the modern house and homelessness. In it, Freud provided not only a comprehensive interpretation of E.T.A. Hoffmann's story "The Sandman," the article's ostensible subject, by approaching the story as a particular reading of the uncanny, but also a theoretical starting point for the genre of the uncanny tale among nineteenth- and twentieth-century authors.[16] To Freud, the uncanny cannot be defined as a simple sense of not belonging or alienation. It is hidden in the familiar that suddenly becomes defamiliarized to its owner. He writes that, "the 'uncanny' is that class of the terrifying which leads back to something long known to us, once familiar."[17]

We can trace 'house/home as the site of the Uncanny' in the numerous 'haunted houses' of the romantic period that were famously written by Victor Hugo, Thomas De Quincey, Charles Nodier, and Herman Melville,[18] as well as to writers like Nathaniel Hawthorne, Edgar Allen Poe, and others. The secret recession of domesticity; the fantasies of burial and return; the fear of being buried alive; the dialectics between outside and inside; being positioned between real terror and faint anxiety; the impossible desire to return to the womb or imagining the lost birthplace within the themes as nostalgia and homesickness; the death drive; the intellectual uncertainty; the theme of the double as

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[16] Sigmund Freud, "The Uncanny (1919)," *Papers on the Psychology of Art, Literature. Love. Religion. On Creativity and the Unconscious* (New York: Harper and Row Publishers, 1958), pp. 122-61; E.T.A. Hoffmann, "The Sandman," *Selected Writings of E.T.A. Hoffmann*, trans. and ed. Leonard J. Kent and Elizabeth C. Knight, vol. I (Chicago: The University of Chicago Press, 1969), pp. 137–67; for 'The Sandman of Hoffman,' see also Freud, "The Uncanny (1919)," pp. 132-40 and Neil Hertz, "Freud and the Sandman," in *Textual Strategies, Perspectives in Post-Structuralist Criticism*, ed. Josué V. Harari (New York: Cornell University Press, 1979), pp. 296-321.

[17] Freud, "The Uncanny (1919)," pp. 123-24.

[18] For 'Haunted Houses' see Anthony Vidler, *The Architectural Uncanny* (Cambridge, Mass.: MIT Press, 1992; 1994), pp. 17-45.

recurrences of the same places and the fear of castration all are rendered as circumstances in what the familiar can across time be so transformed as to become uncanny and frightening. The original experience was one of bliss. Its transformation comes about with the loss of that blissful moment for whose repetition one will ever yearn. But because of the loss and a sense of the impossibility of its recurrence, the positive memory is relegated to the unconscious, leaving to consciousness its dialectical opposite: something terrifying. The canny (*heimlich*: homely) has become uncanny (*unheimlich*: unhomely).

The house as the universe of the domesticity from which emanate the privacy, the security, the intimacy and the family stories, goes to the fore as the favorite site for the uncanny. In other words, the house, being the most familiar place to us, invites the uncanny as carrying the most striking potential to become defamiliarized. The uncanny exists between pairs of words: host and parasite and host and guest but also within each word in itself. J. Hillis Miller writes in his "The Critic as Host," that, "A host in the sense of a guest, moreover, is both a friendly visitor in the house and at the same time an alien presence who turns the home into a hotel, a neutral territory."[19] Domestic affection introduces the parasitical into the home as, for example, in the myriad samples of popular films narrating the invasion of the house by an alien in order to kill the father of the family, and so on. Miller defines the circumstances of the uncanny in the complex duality of words: proximity and distance, similarity and difference, interiority and exteriority, something inside a domestic economy and at the same time outside it, something simultaneously this side of a boundary line, threshold or margin, and also beyond it, transformation of status of guest into host; of slave into master; and familiar into stranger.[20] In these terms, the uncanny conjures up at the domestic sphere at the relations between the self, the other, the body and its absence.[21]

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[19] J. Hillis Miller, "The Critic as Host (1979)," in *Critical Theory Since 1965*, eds. Hazard Adams and Leroy Searle (Florida: Florida State University Press, 1986), p. 454.

[20] Miller, "The Critic as Host (1979)," p. 453.

[21] See Vidler, *The Architectural Uncanny,* pp. 17-63.

4.1.2. House/Home as the Site of Poetic Imagination

Admittedly inspired by the phenomenological approach, Gaston Bachelard, in his seminal *The Poetics of Space,* defines the house as the world-site of poetic imagination. In this work, he sees the house as a tool for understanding the human soul and the notion of home. He does not study the house itself but the 'house' as the metaphoric site of a creative imagination. He looks at the house by means of a series of themes such as 'the significance of hut', 'house and universe', 'drawers, chests and wardrobes', 'nests', 'shells', 'corners', 'miniature', 'intimate immensity', 'the dialectics of outside and inside', and 'the phenomenology of roundness'. He explores these themes—Drawers/Chests/Wardrobes, Nests, Shells, Miniature—as not only a kind of spatiality that could only be inhabited by a projection of imagination, but also as highly abstract spatial notions that require a fully projective imagination ('Intimate Immensity' and the 'curved' spatiality of 'The Phenomenology of Roundness'). He elucidates the house as the site where we find shelter, dream, live in and which we isolate as an intimate, concrete essence that would be a justification of the uncommon value of all of our images of protected intimacy. He defines the house as, "a privileged entity for a phenomenological study of the intimate values of inside space […] that we take it in both its unity and its complexity, and endeavor to integrate all the special values in one fundamental value."[22]

For Bachelard, the house is 'our corner of the world' where we take root: "it is our first universe, a real cosmos in every sense of the word. If we look at it intimately, the humblest dwelling has beauty."[23] The house is more than a simple geometrical form and is at once inhabited space that transcends geometrical space. The house helps the human to be an inhabitant of the world, in spite of the world.[24] He argues that there is a kind of rivalry between house and universe that occurs as both a positive and a negative relationship.

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[22] Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (Toronto: Saunders of Toronto, 1958; 1970), p. vii.

[23] Bachelard, *The Poetics of Space*, p. 4.

[24] Bachelard, *The Poetics of Space*, pp. 45–47.

While the universe is cold, the house is warm. Or, in Bachelard's words: "we feel warm because it is cold out-of-doors."[25]

4.1.3. House as the Mother's Womb

In *The Interpretation of Dreams*, Sigmund Freud was first to point out that, as a recurrent image in dreams, the house was a symbol of the mother's womb. Freud writes that,

> In some dreams of landscapes or other localities emphasis is laid in the dream itself on a convinced feeling of having been there once before […] These places are invariably the genitals of the dreamer's mother; there is indeed no other place about which one can assert with such conviction that one has been there once before [1909].[26]

The dreams, as passing through narrow spaces or being in water, to Freud, "[...] are based on phantasies of intra-uterine life, of existence in the womb [...]."[27] Similarly, Oliver Marc finds that the mother's womb is the origin of the idea of the house. He explains the desire to build and the origin of the human perception relating to it, in terms of children's drawings and primitive habitations. He emphasizes that man first experienced the house in his mother's womb. The mother's womb is natural shelter for the infant. Offering utmost comfort, the infant does not want to leave it but cannot avoid being born. Accordingly, Marc addresses the question of where the first man found the inspiration to build his house. As there was no outside model in existence, the question is exceedingly interesting. The answer he offers is that the first builder carried the idea and the desire to build inside him as the need to build the replica of the mother's womb. He carried the form of house, the potentiality of it, inside him. Similarly, when a child draws a house, he/she inevitably displays the form of house that is already innate to him. The house drawn by the child does not refer to the houses around him. Like the first builder, he expresses a desire for the

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[25] Bachelard, *The Poetics of Space,* p. 39.

[26] Sigmund Freud, *The Interpretation of Dreams*, trans. and ed. James Strachey (New York: Basic Books, 1955), p. 435.

[27] Freud, *The Interpratation of Dreams*, p. 435; for the house as dream symbol of the female sexual organ, see pp. 117-18, for the house as the symbol of the body, see p. 259.

womblike house within him. Marc goes on to point out that the drawing of a child or the shape of rudimentary dwelling represented by the child aptly indicates the origins of man's perceptions: roughly symmetrical, vague in outline, almost circular at base, a kind of pouch poking up from the ground (Figure 4.1).
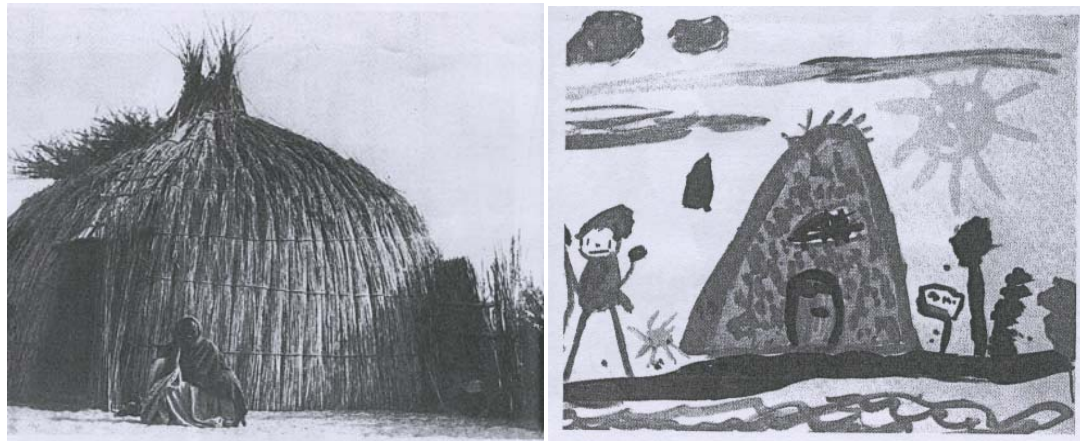
Figure 4.1. A Congolese hut (left) and a drawing of a house by a child (right)
(Source: Marc 1972)

These drawings are very similar to primitive habitations built by African tribes living in extreme isolation from the rest of the world (Figures 4.2, 4.3). They derive as it were from an animal approach to life. The houses, such as may be viewed in Figures 4.2 and 4.3, of the primitive habitations are but wombs. Thus Marc further claims that the birth of these houses is directly based on the experience of the mother's womb. Their particularly striking feature is the shape of their entrances. The staircase and the door of the house as sacred elements symbolize the re-entry into the womb which one had had to leave as a matter of natural course. The door is so much a hole, a passage, a way in and a way out. Even in the most primitive habitation they are overly decorated. This is a prime reason why Marc and others consider an object to which such overt importance has been attached and whose oval shape is reminiscent of a natural opening as a vehicle for the interpretation of the impulse to build a house.[28] Marc states that,

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[28] Oliver Marc, *Psychology of the House*, trans. Jessie Wood (London: Thames and Hudson, 1972; 1977), pp. 9, 13-14.

To build a house is to create an area of peace, calm and security, a replica of our own mother's womb, where we can leave the world and listen to our own rhythm; it is to create a place of our very own, safe from danger. For once we have crossed the threshold and shut the door behind us, we can be at one with ourselves.[29]
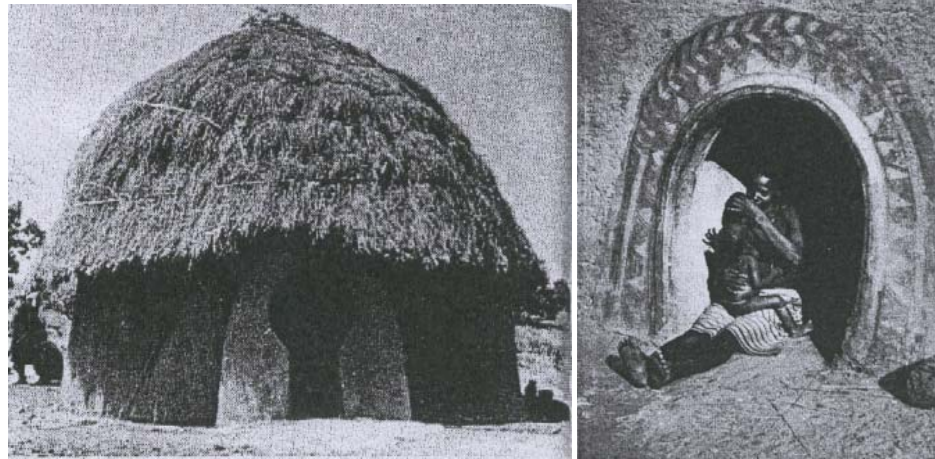
Figure 4.2. The entrance of a Massa hut in Africa (left); A decorated doorway of a tribesman's hut in Mali (right)
(Source: Marc 1972)

Figure 4.3. 'Moon Door' of a monastery in Wu-Shi, China (left); A prehistoric tomb in Palestine (right)
(Source: Marc 1972)

Man needs to build house to feel himself protected in intimacy like a child in a cardboard box (Figure 4.4). And he needs to build it, so it seems, according to his own size. Marc has found that this privileged space should encounter the need for an intimate and inner space where one can breathe and find a kind of stability for one's spirit (Figure 4.5).

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[29] Marc, *Psychology of the House*, p. 14.

In this intimate space, the soul is encouraged to abandon itself to nature in profound meditation, much like the prayer rug of Islam that facilitates the encounter with God.[30]

Figure 4.4. The relationship between cardboard box and womb-sized space, Aberdeen, Hong Kong (left); Creation of a protected area by stretching a rug (right) (Source: Marc 1972)

Figure 4.5. Creation of an enclosed space by a child (left); Creation of an enclosed space in photograph entitled *Reclusive Homeless Person* by Kevin Monroe (right) (Source: Marc 1972 (a), Photography Kevin Monroe (b))

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[30] Marc, *Psychology of the House*, pp. 128–29.

4.1.4. House as the Image of the Self

Marc refers to the five-book Greek work *Oneirocritica* by Artemidorus Daldianus. Artemidorus Daldianus, who lived in the second century A.D., was a professional diviner who maintained that the house was "the image of the dreamer's self" and that it reflected the nature of the activity occurring in the psyche, and that it therefore was part of our inner landscape.[31] Marc points out that with the help of psychoanalysis, in dreams houses and meanings of the various parts especially the roof and foundations can be identified:

> the outside may be the front or appearence of the dreamer; the roof may be his spirit, his search for unity or his origins. In waking life, 'raising the roof' involves a celebration of the completion of the house, and in dreams it often indicates an advanced stage in the formation of the self. The lower floors refer to primitive instincts, whereas the kitchen may be the place where physic change occurs, and appears as such at certain phases of inner evolution. The dreamer's movements around his house, and the discoveries he makes there, are symbols of himself revealed by the unconscious.[32]

The sacred texts of many traditions affirm a relationship between the person and his house. For example Chinese translates the departure of a soul at death as 'breaking the roof.' The fontanel equates with a smoke hole. Again, Marc states that, "in dreams, the house stands for the man himself."[33] We may add to Marc's examples the fact that in English too, as in other European languages, House, Man and Family are identified as synonymous. Edgar Allen Poe's tale "The Fall of the House of Usher" is a case in point. The reality of house is based on its being durable, tangible, and protective. It enables us to develop the necessary base from which consciousness is formed and the self defined. Marc states that, "The house is the hearth, the common ground of the psyche's growth and transformation" and "The formation of this self is revealed in the child's drawing, and is expressed in the dream, as the house which is its face (Figure 4.6, 4.7)."[34]

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[31] For the original text, see the definitive edition in Artemidori Daldiani, *Onirocriticon Libri V,* ed. Roger A. Pack (Leipzig: Teubner, 1963); for an English translation of the work, see, Artemidorus Daldianus, *The Interpretation of Dreams,* trans. Robert J. White (Park Ridge: Noyes Press, 1975); for Marc's dicussion of Daldianus, see "The Face of the House," p. 67.

[32] Marc, *Psychology of the House*, p. 67.

[33] Marc, *Psychology of the House*, p. 67.

[34] Marc, *Psychology of the House*, pp. 67, 69.
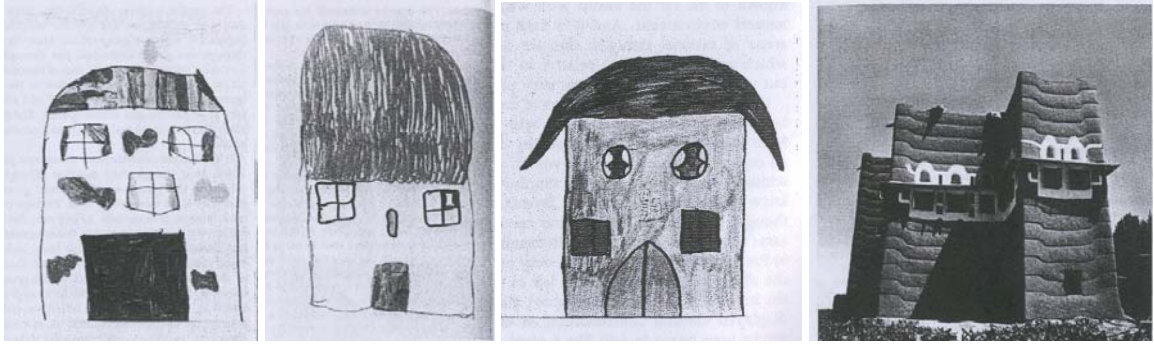
Figure 4.6. Children's face-houses (left) and a Yemeni house (right)
(Source: Marc 1972)
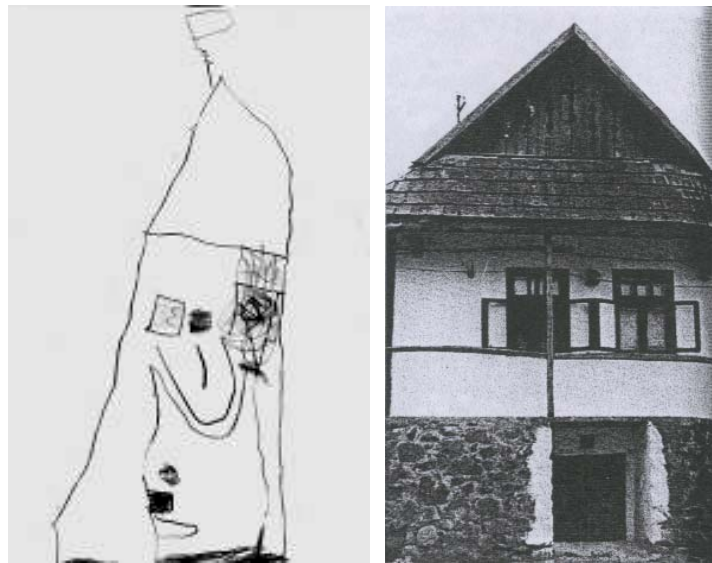
Figure 4.7. Representation of a house as actual self-portrait by four-year-old Irmak Talu (left); A house in Switzerland (right) 2007 (Source: Archive of Nilüfer Talu (a); Marc 1972 (b))
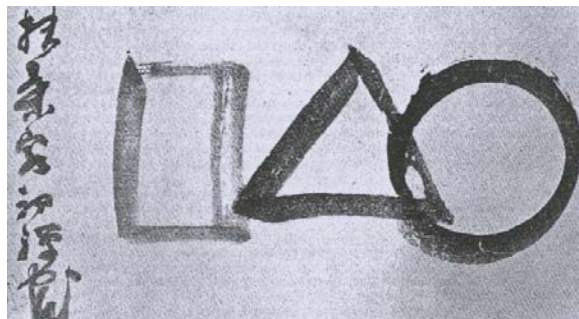
Figure 4.8. Universe by Sengai, the seventeenth-century Japanese Zen artist. The circle of the cosmos and the square of the individual are connected by the triangle of aspiration (Source: Marc 1972)
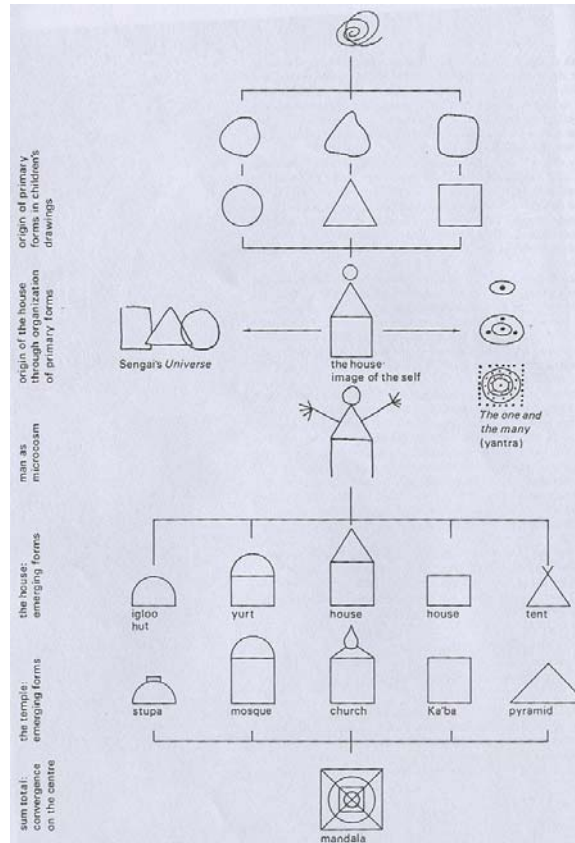
Figure 4.9. From the primary spiral to the basic forms that provide models of the house as self for the architecture of every culture (Source: Marc 1972)

4.1.5. The Image of the Ideal House and the Harmonious Whole of 'Land, Man, Dwelling'

Hearth, door, stairway, and threshold are the four archetypical signs of the house, which embodies the collective symbols, albeit with variations from culture to culture. The importance of the door and stairway is considered in the context that refers to the re-entry into the mother's womb. Thus we find that the door and the stairway are expressed mostly as a road, a passage, or a hole. The threshold carries the tension between inside and outside. While the inside means intimacy and protected area, the outside indicates the rest of the world.

As for the chimney, "it is the direct continuation of the hearth."[35] Marc pays particular attention to the meaning of the chimney. Regarding a child's mind as an empty form, he clarifies the symbolic significance of the chimney, in which context he writes about a drawing by a little girl from Yucatan, Mexico. Like children the world over, this girl had drawn a house from whose chimney poured great clouds of smoke, although in this region of Mexico the dwellings were extremely primitive and consisted of a one-room building with two doors facing each other, covered by a slanting roof without chimney (Figure 4.10). In the summertime, fire burned outside, and during the rainy season, the fire burned inside and the smoke was simply let out through the door.[36]

Figure 4.10. The house has no chimney, Yucaton, Mexico (Source: Marc 1972)

In this context, a research project undertaken for the present dissertation on March 10th, 2008, with a group of five-year-old children of the Beyaz Balon Kindergarten in the Güzelyalı district of İzmir, Turkey, asked thirteen children to draw the homes in which they wished to live.[37] Twelve out of thirteen represented the ideal home as a private detached house possessing a peaked roof although they all had been living in apartment buildings since birth (Figure 4.11). Eight of them drew houses from whose chimneys poured clouds

[35] Marc, *Psychology of the House*, p. 97.

[36] Marc, *Psychology of the House*, p. 97.

[37] Personal Research in Beyaz Balon Kindergarten by Nilüfer Talu, Güzelyalı, İzmir, 10 March 2008.

of smoke. Three of them especially described their ideal home as single and small house with peaked roof (Figure 4.12). All of them expressed that they wanted 'a home in a garden where they could play.'[38] Five of the children drew their mothers beside the homes as important figures (Figures 4.13-14). One entitled her painting "my mother and me" (Figure 4.13a). Another described his ideal home as "single and small" drawing a house in a natural environment with mother collecting apples from the tree for her (Figure 4.13b). [39]

Figure 4.11. Representations of the ideal home by two five-year-old children: peaked roof on detached house, which embodied collective signs as door, stairway, and chimney, 2008 (Source: Archive of Nilüfer Talu)

Figure 4.12. Representations of the ideal home by three five-year-old children: home as single and small, 2008 (Source: Archive of Nilüfer Talu)

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[38] Personal Research in Beyaz Balon Kindergarten by Nilüfer Talu.

[39] Personal Research in Beyaz Balon Kindergarten by Nilüfer Talu.

Figure 4.13. Representations of ideal home by two five- year-old children: home in a garden, 2008
(Source: Archive of Nilüfer Talu)

Figure 4.14. Representation of ideal home by two five-year-old children: mother as strong figure besides home, 2008
(Source: Archive of Nilüfer Talu)

In Marc's anthropological historiography of the relationship between humans and houses, man associated fire with his celestial origins through an act of projection, leading the original hearth quickly to assume a vertical aspect, characterized by the column of smoke and the vent in the roof. According to Marc, this principle of verticality is latent in the human psyche and is equated with the symbol of the column of smoke with which children's drawings are replete. He argues that the chimney constitutes the radiation to the outside of the inner heat of the hearth, of family life, the crucible in which the child develops, surrounded by the protective presence of his parents. He equates the hearth, placed inside the house, with the vital core of the human being. Accordingly, the chimney is the exterior manifestation of inner life; in other words, the exterior reflection of an inner

reality both physical and psychic.[40] The connection to the earth and the contact with soil is yet another significant dimension of the internalized notion of house. In order to explain why villages appear to us beautiful, Marc argues that,

> [t]here was a time when we too were at one with the soil, and this was the reason for the beauty of our villages. Like plants or animals, our grandparents were the product of the place which gave them birth, the fruit of their native land. Each one felt that he was the child of his land, and recognized the rights it had over him. The house he built then was part of a harmonious whole: land, man and dwelling were indissolubly bound together.[41]

Similarly, even though often not quite as beautiful, the suburban villa nevertheless gives satisfaction as in it, one can still trace signs of the authentic life described above. The suburban villa includes all the great symbols which the human spirit calls upon for the sense of house: the gateway, the path, the front steps and porch, the water spout, the earthenware animals, and mysterious little gnomes dispersed throughout the yard. Sloping roof, chimney, its door centered, the two symmetrical windows, its stonework, its lovingly pruned rose bushes and blooms, and the feeling of peace—all these elements exist in children's drawings of a house. The suburban villa offers the harmonious whole: land, man and dwelling. For Marc, "these villas still reflect an intimate sense of life which, although diminished by the ordeal of modern times, struggles to survive in spite of everything."[42]

Individuals living in large cities widely attest to conversation about plans to move to a suburban villa and yearning for nature especially to surround the dwelling. They need not only all the great symbols: hearth, door, stairway and threshold; but also the harmonious whole: land, man and dwelling. But in the megalopolis or the city, where it is hard not only to find the harmonious whole, but also to live in a private dwelling. We in fact can attest to different versions of the yearning for nature and the private house in a garden—dreams sustained in the very heart of the crowd and chaos of cities. We are equally familiar with both narratives and the dreams of individuals who have attempted to transform their balconies into gardens where to grow flowers and other vegetation. Ninety-year-old Halil

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[40] Marc, *Psychology of the House*, pp. 97–98.

[41] Marc, *Psychology of the House*, p. 121.

[42] Marc, *Psychology of the House*, p. 122.

İspir is one of them, who covered all balconies and windows of his flat with plants which serve to isolate his flat against the air pollution and noise outside (Figure 4.15).

Figure 4.15. Exterior view of Halil İspir's balcony. It is not possible to see outside from inside and to see inside from the outside, Bahçelievler, İzmir, 2008 (Source: Photography Nilüfer Talu)

He has used the plants as a kind of guard against the outside. It is entirely impossible to glimpse the outside from the inside of the flat as well as to see inside from the outside. He lives in Bahçelievler, İzmir, where for the past ten years he has been growing large plants in his balcony (Figure 4.16).

Figure 4.16. The flat of Halil İspir, a man who has isolated his flat with plants, windscreen (left), and front balcony loaded with plants (right), interior views, Bahçelievler, İzmir, 2008 (Source: Photography Nilüfer Talu)

The apartment building of his dwelling is one among others that together create a linear concrete block. In front of this block, there is yet another linear concrete block. The two blocks are separated by an eight-lane motor way. His flat is in a typical city environment consisting of groups of apartments, with constant audio and visual exposure to road traffic and the resulting noise and air pollution, and to passers-by who are disinterested strangers. İspir's apartment is not in an environment that provides territoriality and neighborhood satisfaction. It is moreover positioned at the side of a busy road (Figure 4.17).

Figure 4.17. Exterior view of Halil İspir's apartment from the environment of the dwelling, Bahçelievler, İzmir, 2008
(Source: Photography Nilüfer Talu)

Before I met Mr. İspir, I imagined him as someone overly introverted. He welcomed me to his flat very cordially and answered all my questions although he was ill. When I entered the flat my first experience was genuine the claustrophobia and an extreme sense of isolation. İspir was happy about my interest. He expressed that he is proud of himself for having developed the balcony-garden, pointing out that not 'everybody can achieve to grow such big plants in a flat.' He was expressing the extraordinary state that is the relationship between human and nature in the city.[43]

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[43] Halil İspir, personal interview by Nilüfer Talu, İzmir, 23 Nisan 2008.

4.1.6. The Ideal House: The Flat in the City and the Private House in the Suburb

In the city, it is difficult to find not only the harmonious whole comprising land, man and dwelling, but also community and security. While Community implies a closed social system, mass society refers to an open social system. In communities, "most members either know each other or are likely to interact in many different contexts. Communities are closed in the sense that they can be treated as finite social matrices."[44] In mass society, individuals have become strangers sharing the largest collective habitats. Heterogeneity is the main characteristic of the relationship among physical neighbors where there are found few instances of shared beliefs and values. The small town environments, rural or urban, where people live as a community and not as individuals, have virtually disappeared. In the size and density of the megalopolis, the security, crime prevention and control of living environments have become a problem due to the loss of community and neighborhoods which are called 'dense networks' as evidence of the persistence of community.[45] Already in 1972, regarding security in the urban dwelling, Oscar Newman had pointed out that, "when people begin to protect themselves as individuals and not as a community, the battle against crime is effectively lost."[46] According to Newman, architects can create residential environments as 'defensible spaces' that allow households to supervise and be responsible for the areas they live in, while providing security for their families, neighbors and friends. He uses the term "defensible space" as "a surrogate term for the range of mechanisms—real and symbolic barriers, strongly defined areas of influence, and improved opportunities for surveillance—that combine to bring an environment under the control of its residents."[47]

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[44] Carl Milofsky, "Scarcity and Community: A Resource Allocation Theory of Community and Mass Society Organizations," in *Community Organizations: Studies in Resource Mobilization and Exchange,* ed. Carl Milofsky (New York: Oxford University Press, 1988), p. 20.

[45] Hunter and Suzanne Staggenborg, "Local Communities and Organized Action," in *Community Organizations,* p. 246.

[46] Oscar Newman, *Defensible Space: People and Design in the Violent City* (New York: Macmillian, 1972), p. 3.

[47] Newman, *Defensible Space*, p.3.

Paul Stollard, whose research is concerned with improving community safety through housing design, points out that people who live in flats in cities do not know who their neighbors are while people living in individual dwellings in suburbs know their neighbors and watch over and protect their neighborhoods as part of their territory.[48] Territoriality (the subdivision of buildings and grounds into zones of influence to discourage outsiders from entering and encourage residents to defend their areas), surveillance (the design of buildings to allow easy observation of the related territory), image (the design of public housing to avoid stigma), and environment (the juxtaposing of public housing projects with safe zones in adjacent areas) have been determined as main measures of good design to encourage social control.[49] Stollard also maintains that in 'enclose/access-control' approaches found in good design, the theory of "defensible space" suggests the creation of identifiable neighborhoods. The use of definite boundaries based on the assumed idea of territoriality allows residents to feel more of a sense of ownership over the space. It strengthens individual and collective responsibility to the environment. Hence the environment, which is designed through identifiable neighborhoods, discourages crime by making people feel that they are known to others and will be held responsible for their behavior.[50] Natural or passive surveillance of both dwellings and the surrounding public spaces make intruders feel conspicuous. Natural surveillance gives the impression that residents are keeping an eye on their neighbors, or the feeling that there is someone watching.[51] The concept of neighborhood and initial approaches to security design are based on the differentiation between private and public space creating a hierarchy of public, semi-public, semi-private, and private space.[52]

In comparison with the cities, suburbs have been defined as 'landscapes of safety' by Sharon E. Sutton.[53] Accordingly, the design of individual dwellings in suburbs, which J.

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[48] Paul Stollard, *Crime Prevention Through Housing Design* (London: Spoon Press, 1991), p. 22.

[49] Stollard, *Crime Prevention Through Housing Design,* p. 15.

[50] Stollard, *Crime Prevention Through Housing Design*, p. 16.

[51] Stollard, *Crime Prevention Through Housing Design,* p. 21.

[52] Stollard, *Crime Prevention Through Housing Design,* p. 25.

[53] Sharon E. Sutton, "Creating Landscapes of Safety," in *Architecture of Fear,* ed. Nann Ellin (New York: Princeton Architectural Press, 1997), pp. 241-52.

Douglas Porteous designates as the ideal house, allows on the one hand easy observation from the related territory by creating multiple opportunities for surveillance, and on the other, it allows visual links that create a sense of scale to differentiate the public and the private, encouraging thereby a sense of ownership and responsibility.[54] In the design of flats, security is provided by a zone locking system. Access to landings and balconies for non-residents is prevented by locked gates, doors, entry phones, and closed circuit television. Blocks are partitioned horizontally or vertically to create controllable zones and entrances so that as few residents as possible use each entrance. Due to large numbers and diverse lifestyles, very few residents living in flats know more than a couple of their neighbors.[55] The neighborhood satisfaction and the relationship between private and public sphere increase the sense of security in the design of individual dwellings. Yet in flats, the solutions for security may make matters worse. The use of the zone locking system, which is a 'target-hardening' technique, may create a fortress that may provoke more ingenious and violent attacks while at the same time it may lead to an increase in the social isolation felt by the residents and reduce the fragile community support networks which are an equally important means of defense against crime.[56]

Porteous considers the private house in the suburb as the preferred way of living and emphasizes that owning and living in buildings of more than three storeys is not appropriate and satisfying as opposed to living in a free-standing detached house.[57] He suggests that apartments, the opposite of the free-standing ground-occupying house, are inappropriate for family living. Even childless or childfree couples may prefer to live in a private house in the suburbs.[58] He addresses the studies conducted on apartment dwellers that have discovered that they also tend to consider the private house as an ideal home

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[54] Porteous discusses the idealized home that is found in the acquisition of a home in a suburban area. See J. Douglas Porteous, *Domicide: The Global Destruction of Home* (Montreal: McGill-Queen's University Press, 2001), pp. 41-42.

[55] Stollard, *Crime Prevention Through Housing Design,* pp. 53–54.

[56] Ahu Aydoğan, "Residential Satisfaction in High-Rise Buildings," master thesis, İzmir Institute of Technology, İzmir, 2005, pp. 47-61; for the definition of primary terms see especially pp. 47-49.

[57] For alternative conceptions of the 'ideal home,' see Tony Chapman, ed., *Ideal Homes? : Social Change and Domestic* Life (London: Routledge, 1999), especially pp. 119-60.

[58] J. Douglas Porteous, "Home: The Territorial Core," *Geographical Review* 66: 4 (October 1976): 389–90.

setting,[59] just as neighborhood satisfaction that was found to vary with housing type, was found to be greatest among dwellers in single family housing and garden apartments and lowest among those occupying buildings of more than three storeys.[60] Porteous draws attention to the individual family house as he questions the ideal house. He offers examples from children's drawings. To him, analysis of the drawings confirms the importance of the individual family house: Porteous has found that even when drawing apartment blocks and castles, American children insisted on adding peaked roofs and picture windows. The results, according to him, confirm the general preference for single-family detached housing that permits the citizen to express his territorial needs, a concept outlined several generations ago by Thorstein Veblen in *The Theory of the Leisure Class* (1925).[61]

4.1.7. House/Home and the Psychological Development of Individuals

Marcus emphasizes that several generations ago, people mostly lived in houses which were inherited from their parents or grandfathers while nowadays people live in a house which is available for rent or purchase. The basic motives for choosing a particular space emerge in taking into consideration the cost; the style; the neighborhood location; the level of maintenance involved; and the symbolic role of the house as an expression of social identity. For Marcus, people have become increasingly more conscious about the home, perceiving it as a vehicle of communication and display. The actors in this display are visitors, neighbors and homeowners. Popular sit-coms are a case in point in which the stage sets are houses which we are able to decipher in terms of the identity of the people, their income, place in society, cultural values, and so on.[62]

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[59] William Michelson, "Most People Don't Want What Architects Want," *Transaction* 5 (1968): pp. 37–43.

[60] Mark Hinshaw and Kathryn Allott, "Environmental Preferences of Future Housing Consumers," *Journal of the American Insitute of Planners* 38 (1972): 102–107.

[61] Thorstein Veblen, *The Theory of the Leisure Class* (London: Allen & Unwin, 1925).

[62] Claire Cooper Marcus, *House as a Mirror of Self: Exploring the Deeper Meaning of Home* (California: Conari Press, 1995; 1997), p. 9.

Marcus identifies two halves to a life. According to her, the first half of life starts with childhood. The remembered childhood environment has great significance in arranging current physical environment. Generally, the mother is the strong figure marking our first protective environment (Figure 4.18).
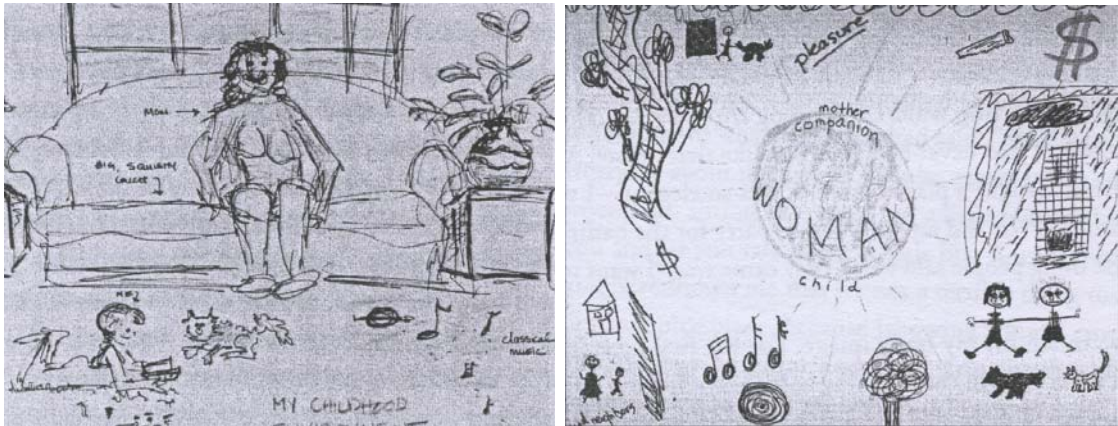
Figure 4.18. The mother is the strong figure of our first protective environment
(Source: Marcus 1995)

Through a range of explorations in and around the home, children construct dens and cocoons that allow them a sense of self and autonomy as individual. Regardless of culture, social context and gender, these place-making activities are part of the process of growing up. A blanket, a tree house, an area of flattened-out grass in the middle of a meadow, secret home-away-from-home indicate the creation of places to be private, which not only comprise powerful and nostalgic memories in adult life but also constitute the first getting-in-touch with who we are as distinct personalities (Figure 4.19-20). Some children create a hiding place so as to escape from painful family stress (Figure 4.21). In this stage, Marcus emphasizes the significance of nature and landscape as our adopted wider home.[63]

The next stage is adolescence. Clothes left in disorder—widespread sign of adolescence—manifest the message 'This is who I am!' The posters and photos pinned up are main objects of personality. In young adulthood, the relationship and career may play

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[63] Marcus, *House as a Mirror of Self*, pp. 24, 31–32.

Figure 4.19. Drawing by a woman, depicting childhood memory of a hiding place on the back bay
(Source: Marcus 1995)
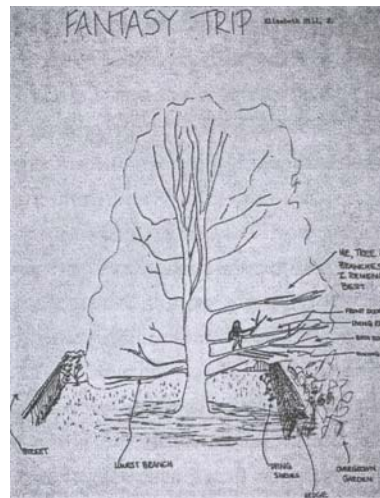
Figure 4.20. Drawing by a young man of memories of a secret house in a tree near a suburban home
(Source: Marcus 1995)

Figure 4.21. A hiding place for escaping from painful family stress
(Source: Marcus 1995)

the main roles. In this stage, people begin to express their individuality and create a home for themselves apart from their family of birth. Marriage or living with a partner is the period where the potential conflict concerning privacy, territory, self-expression, and others come to surface regarding possessions, furniture, house and property.

In the second half of life, Marcus claims, people mature psychologically and change their feelings about the home, calling up questions such as: What is my purpose? What is the meaning in my life? Marcus relates this stage to Heidegger's well-known "being-in-the-world" or "state of being." Here, the house-self offers a metaphor for understanding an aspect of life itself.[64]

In the light of these drawings, Marcus points out that there are multiple layers of feeling in people's sense of attachment to the house and home from childhood through old age. Our current home consists of sections of our lives (Figure 4.22). The images of home stocked in our memory are mostly related with our mother, grandmother, or best friend's mother. Our childhood home, which remains with us, is reproduced in colors, furnishings, atmosphere

Figure 4.22. After Claire Cooper Marcus, Multiple layers of home from childhood to old age
(Source: Diagram Nilüfer Talu)

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[64] Marcus, *House as a Mirror of Self*, p. 10.

or layouts.[65] Marcus expresses psychological development and stages of our life as a journey and alerts that, "this state of reconnection with soul is best described by the metaphor *coming home*."[66]

4.1.8. House/Home Diagrams as Reflections of the Psyche: Who Feels at Home and Who Alienated?

Deeply inspired by *Memories, Dreams, Reflection* by Carl Gustav Jung, Claire Cooper Marc's research is based on interviews with more than sixty individuals about their homes. The individuals selected include those of varying age, owners and renters, men and women, living in a range of dwellings from urban maisons, rented apartments, cottages, and suburban homes to converted factories, houseboats, mobile homes, convents and domes in the forest. Most of them are from the San Francisco Bay Area, USA. Some of them are wealthy enough to own two houses but feel at home in neither of them. Marcus notes that some of them felt profoundly at home while others felt alienated. When she asked them to express their feelings in pictures, each person recorded his or her feeling of home in a visual image as childlike house diagrams, mandala-like symbols, semiabstract images, and artistic renderings.[67]

For example, a young woman, who felt at home, described her home with phrases such as *calm like water in a pond* and *small smiling houses*, and words such as *cozy*, *spacious*, *gracious* and *lovely* (Figure 4.23). A woman who became divorced recently emphasized that she had never liked the house which she left. A retired man identified his house with his beloved grandfather. A woman kept many items from her mother's and grandmother's houses, providing pleasant memories of a New England childhood (Figure 4.24). A woman who lost her home to fire mourned as though for a dead lover. A middle-aged man who rejected the idea of a home, family and job, suffered from a psychotic state

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[65] Marcus, *House as a Mirror of Self,* p. 101.

[66] Marcus, *House as a Mirror of Self,* p. 14.

[67] Marcus, *House as a Mirror of Self,* pp. 3-5.

that indicated problems about identity. Another woman 'hated' her home which had been decorated and furnished by her husband's first wife (Figure 4.25).
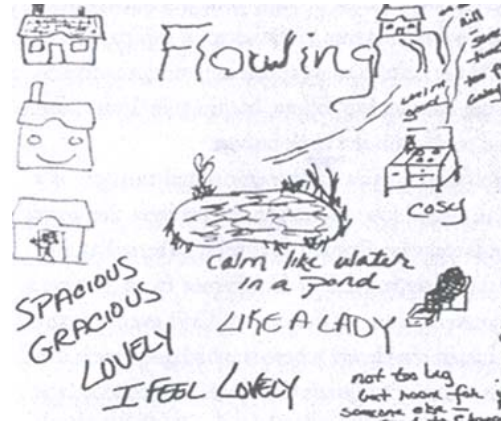
Figure 4.23. The drawing of a woman who feels at home in her dwelling
(Source: Marcus 1995)

Figure 4.24. Living room of a woman who keeps many items from her mother's and grandmother's houses
(Source: Marcus 1995)
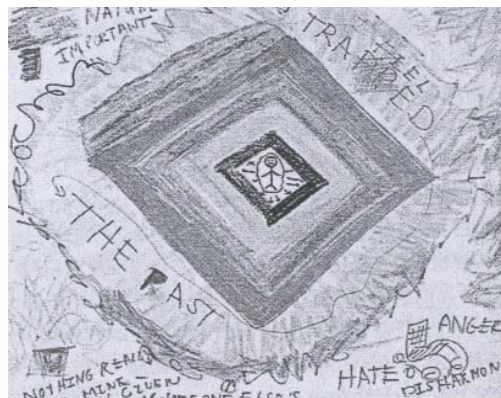
Figure 4.25. Drawing by a woman who hates her home which was decorated and furnished by her husband's first wife
(Source: Marcus 1995)

The dialogues between Marcus and these individuals generate the different meanings of home in relation to the different stages in a person's life. According to further interviews, people were found, consciously or not, to use their homes to express their identity and values. On the conscious level, the message was well-known: clothes, hair style, kind of car, the decoration of the house are assumed to express the identity of the person. In the context of her analysis of the unconscious level, Marcus maintains the following considerations: for example, a woman may buy a home emulating the style of a beloved relative, or a man rent a house which is absolutely inappropriate for his needs but a copy of his childhood home. As for adolescents, Marcus found that many of them kept their rooms in disorder as an unconscious gesture of defiance against their parents. She further observed in the interviews that the moveable objects in the home, rather than the physical fabric of the house, served as symbols of self or the key to the personalization of space. For instance, Angela, a woman Marcus interviewed, purchased a chest of drawers after seeing it in her dream (Figure 4.26). Judi and Gregor, companions, related their house to seasons, time, and nature. While Gregor expressed the house in terms of the relationship between inside and outside, Judi built the idea of house on time and her relationship with Gregor (Figure 4.27). As for Joan, she considered her redwood burl table as a metaphor for her inner transformation (Figure 4.28).[68]

Figure 4.26. Bedroom of a woman who purchased a chest of drawers after having dreamt of the furniture
(Source: Marcus 1995)

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[68] Marcus, *House as a Mirror of Self,* pp. 5–8, 13, 35, 55, 61, 167–68.
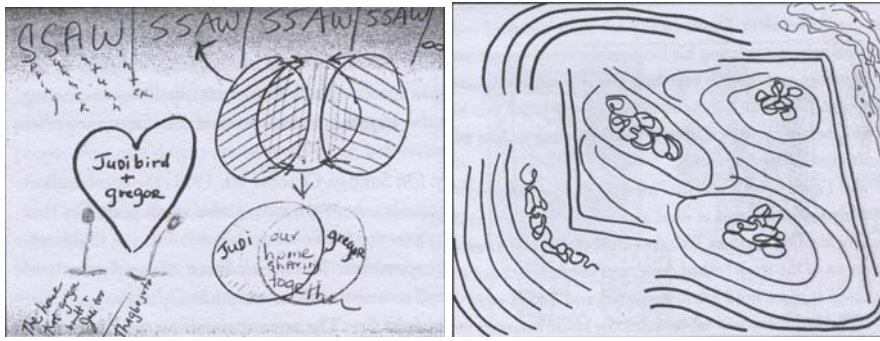
Figure 4.27. Drawings by Judi (left) and Gregor (right), companions
(Source: Marcus 1995)

Figure 4.28. Object as an expression of self: the redwood burl table of Joan
(Source: Marcus 1995)

The relationship between a person and the physical environment of the home varies, displaying subtle psychological nuances concerning who we are, who we were and who we might become. In her study, Marcus encountered several people who nearly never leave home as well as persons who are never at home. In other words, while some subjects were found to have developed excessive bonds to a house or its contents, others displayed an inability to settle down in one physical environment. Marcus elucidates this finding by observing that both situations refer to an unresolved issue regarding the subjects' relationship to the home in childhood, or to a parent in that home.[69] For example, Larry, who is one of Marcus' subjects, is closely bonded to his San Francisco home (Figure 4.29).

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[69] Marcus, *House as a Mirror of Self,* pp. 12–15.
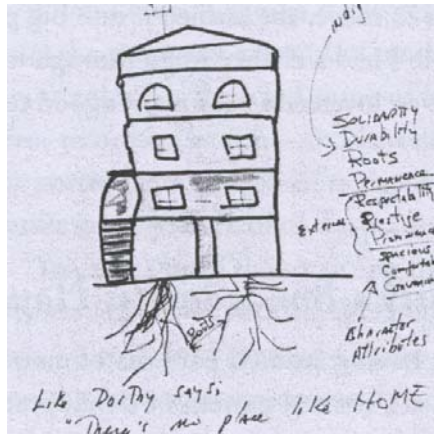
Figure 4.29. Drawing by a man who is closely bonded to his San Francisco home
(Source: Marcus 1995)

This connectedness has long roots in the past and originated in a deceased, much loved grandfather. At the turn of the century, Larry's grandfather had come to the United States of America from central Europe as a penniless immigrant. He started his own salvaging business picking up scrap metal in the streets. By the time Larry had grown to be a young boy, his grandfather had become a wealthy man, a captain of industry and owner of a large mansion that is now the house to which Larry has such strong bonds. Larry and his family go to this house for special meals, religious festivals, weddings and funerals. Thus this house symbolizes important values as stability, rootedness, success, and prestige for Larry. But, as a child, Larry suffered from series of moves his family undertook as well as from living in temporary rented apartments. Once his grandfather had left Larry a substantial amount of money, Larry and his wife searched for a house that resembled the grandpaternal mansion. Some years later, his wife decided to divorce and moved out and left him the house. Larry remarried. But the house that had been furnished with antiques from Larry's grandfather became an issue between him and his new wife. His wife, who considers the house to be a museum and a barrier between them, would prefer to live in a country cottage.[70]

In contrast to people whose bonding with their home is excessive, there are those who find it extremely difficult to stay in any one place long enough to feel at home. The latter condition is called domophobia, designating a fear of large enclosed spaces.

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[70] Marcus, *House as a Mirror of Self*, pp. 85-88.

Domophobic persons, who are to a greater or lesser degree also demophobic, carry painful memories such as being oppressed by a parent or being witness to a scene of abuse in their childhood home. For them, being at home is identified with the experience of discomfort and anxiety that originated in the past. For example Robert, who always leaves home to seek privacy elsewhere, needs to have more of a home (Figure 4.30). According to Marcus,
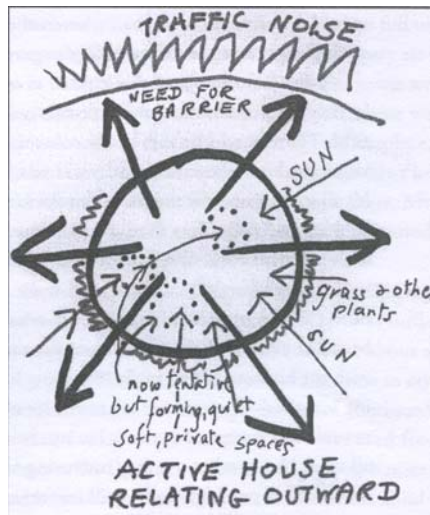
Figure 4.30. The drawing of a domophobic man who does not feel at home anywhere
(Source: Marcus 1995)

this domophobic state of Robert's originates in his relationship with his mother whose treatment of him was oppressive and did not allow for the building of his privacy. Accordingly, he always relaxed by leaving the home and going out to the woods.[71]

From the interviews she conducted, Marcus concludes that for most of us, the type of setting and the location of a house are as important as, or more important than, the type of house. The majority of people identify themselves with a kind of place. They indicate themselves as 'a city person', 'suburbanite', 'a small town person', 'a country person' or 'a mountain person'. Marcus emphasizes the importance of the right place for a person. For example, Lucy does not feel at home in the country. She prefers to live in the city (Figure 4.31).[72]

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[71] Marcus, *House as a Mirror of Self*, pp. 90-96.

[72] Marcus, *House as a Mirror of Self*, pp. 190–94.
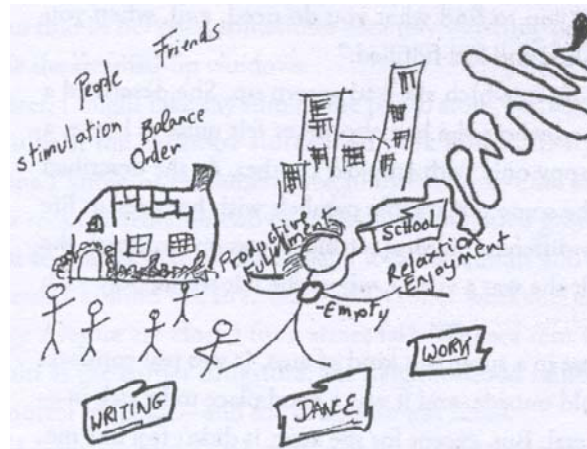
Figure 4.31. Drawing by a woman, representating her ideal environment
(Source: Marcus 1995)

Peter, the musician, who lives in a dangerous neighborhood, does not feel safe and deals with the painful realities of depression (Figure 4.32). He says: "There is no sense of community […] nobody talks to anybody. It's just like hell."[73] For him, there is no one fence or light that may be installed around his house which he will feel to offer protection; he feels that some kind of unseen power alone can offer him the needed protection. Unfortunately, Peter lacks the means to move. Being alienated from virtually everything

Figure 4.32. Drawing by Peter, representing his dangerous neighborhood environment
(Source: Marcus 1995)

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[73] Marcus, *House as a Mirror of Self,* p. 208.

that surrounds him, he feels himself in exile, as if in the middle of a desert. He feels frustration, rage, and powerlessness. He illustrates a music camp in the mountains as his ideal (Figure 4.33). These examples demonstrate that the idea of home is in close relationship with the neighborhood. The home is much more than the house or apartment. If the neighborhood fails to offer protection and privacy, regardless of how beautiful and spacious the house is, a person will lack the sense of security needed to feel at home.[74]
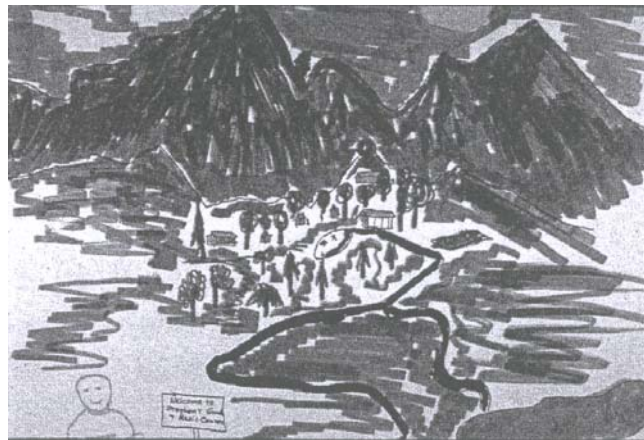
Figure 4.33. Drawing by Peter, representing the ideal place for living, a music camp in the mountains
(Source: Marcus 1995)

4.2. Home Is Not (Just) a House

Home is thus not simply a house but a place of self-expression and identity-generation; a refuge from the outside; a vessel of memories; a place of domestic comfort; a place of intimacy and privacy; a territorial core; a place of the psyche and of finding a place in the world. Accordingly, home is where you feel you are at home. W. Scott Olsen addresses the question of, "What do you intend, when you say you're home?" He offers the following response:

> I don't mean the normal stuff. I don't mean walls and windows. I don't mean bathrooms and closets, or if the floors are carpet or hardwood, or if the shingles on the roof are black, or brown, or primary

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[74] Marcus, *House as a Mirror of Self,* pp. 209–12.

red. And I certainly don't mean a street address. Home has nothing to do with a deed that's been registered with a clerk.[75]

Thus Olsen starts his work, *When We Say We're Home: A Quartet of Place and Memory,* by elucidating that "home is not a house." His study concerns the feeling of 'being home' alongside the question of 'what is home', underscoring the importance of place and defining home as "a dwelling place, the place of one's nurturing, the place in which one's affections center, or where one finds rest, refuge, or satisfaction [...] your country, as well as your grave."[76] He displays genuine insight into the difference between the house and the home especially when he writes that this difference is "not about the fact, but about the ways a house becomes a home."[77]

Home necessitates the conflation of place and memory. Home is where you move not only physically but also spiritually. Home as idea involves the conflation of landscape and history including the cultural, political and geological layers that have the power to shape the present. Home is where you feel domestic comfort. Home is at the same time settling into a community involving a meaningful encounter with nature—with its snowstorms, its floods and erosions. The idea of home is found in alliance with the notion of family. The desire to make a home for children including daily rituals can make a house a home. Home appears more than a simple sense of belonging. Home is also related with landscape. We fit ourselves into it. We care for it and take care of it. In other words, the landscape is the exterior that becomes an internal necessity for the constitution of the home. Home appears where you feel tied to land, nature and your extended family.

According to Joseph A. Amato in his book *Rethinking Home*, home is "the object of the most profound feelings, the subject of the greatest nostalgia, and a topic for a lifetime of rethinking [...]."[78] Our childhood, our personal development, 'what we know,' and 'what we remember' play important roles in the ways we construct our homes. In the way we

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[75] W. Scott Olsen, *When We Say We're Home: A Quartet of Place & Memory* (Salt Lake City: University of Utah Press, 1999), p. 7.

[76] Olsen, *When We Say We're Home*, p. 7.

[77] Olsen, *When We Say We're Home*, p. 7.

[78] Joseph A. Amato, *Rethinking Home* (Berkeley; Los Angelos; California: University of California Press, 2002), p. 17.

think about home, finds Akiko Busch, "nostalgia remains a powerful force [...]."[79] Above all, home is where you feel at home, a place of memory; a place you know its story and past. Accordingly, we may recall Judith Kitchen's words as she writes that, "When we say we're home [...] When what we say becomes a story [...] Story, then, is one way of knowing you're home. And home will provide us with its own stories. The present needs the past."[80] In the same manner, Amato writes that,

> Home is first and foremost the house into which one is born [...] Composed of a singular set of objects, each home occupies space and anchors lifetimes in the same way a tuft of grass catches and holds particles of soil. Imprinted on a child's mind, home establishes vocabularies of senses, emotions, images, and metaphors that later express a lifetime's meaning.

Amato also draws attention to the significance of the environment and natural epiphanies in the sense of home, adding that,

> Home also extends beyond the walls of a house and its garden. It gathers around itself orbits of sounds, smells, and sights. It embraces the environment, the historical era, and the temporal goods that fill it. Home is the site of natural epiphanies: the sky and the earth touch in a certain way, horizons are vast or impeded, light has a certain quality of radiance, rain comes in steady drizzles or drenching downpours.[81]

Marcus understands home as a reflection of the psyche. In *House as a Mirror of Self: Exploring the Deeper Meaning of Home*, Marcus calls into question not only how we shape the home to suit ourselves, but also why some homes make us feel safe and secure while others make us paranoid and uncomfortable. Relating the idea of home to psychological development which is influenced not only by emotional relationships with people, but also by close affective ties with a number of significant physical environments beginning in childhood, she writes that, "A home fulfills many needs: a place of self expression, a vessel of memories, a refuge from the outside world, a cocoon where we can feel nurtured and let down our guard."[82] She emphasizes the person-place relationship as the important issue in the perception of home and emotional development.

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[79] Akiko Busch, *Geography of Home* (New York: Princeton Architectural Press, 1999), p. 19.

[80] Judith Kitchen, *When We Say We're Home: A Quartet of Place and Memory,* ed. W. Scott Olsen (Salt Lake City: University of Utah Press, 1999), p. 3.

[81] Amato, *Rethinking Home,* p. 17.

For many people, home means mother.[83] In this context, Bachelard quotes the lines from O. V. de Milosz (1877-1939) in which the mother image and the house image are united: "I say Mother. And my thoughts are of you, oh, House. House of the lovely dark summers of my childhood."[84] For Bachelard, here the image comes from the actuality of protection that clings to its inhabitant and becomes the cell of a body with its walls close together. Accordingly, we witness the equation of home with mother in many children's drawings.[85]

For many young adults, the home is where they grew up or where they now live. For city dwellers in Nairobi, Kenya, Claire Cooper Marcus writes, 'home' is the ancestral farm or village. They wish to be buried there. For many people, home is certainly where they grew up. Sometimes it is a village. Sometimes it is a house where one's childhood passed. Similarly, 40 year-old Hasan Yazıcı immigrated to Istanbul 32 years ago from Kömürcüler, a village of the city of Rize on the Black Sea coast of Turkey. Mr. Yazıcı says that he constantly yearns for his village where he has lived for the first eight years of his childhood. He takes every opportunity to talk about his village and its traditional wood constructions that were used as cellars called *nayla*. But these days, he says, everybody has a refrigerator and nobody uses his *nayla*. So *nayla*s are inherited from grandfathers are very old. Hasan Yazıcı's *nayla* is 120 years old. Hasan Yazıcı returned to his village in Rize with a carpenter and disassembled his *nayla* in three days and re-assembled it in his garden in İstanbul in one week (Figure 4.34). He says: "My childhood almost passed in this *nayla*. I always yearn for my village. Therefore I decided to bring my *nayla* to Habipler, İstanbul."[86]

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[82] Marcus, *House as a Mirror of Self*, p. 2.

[83] See Roberta Rubenstein's *Home Matters: Longing and Belonging, Nostalgia and Mourning in Women's Fiction* (New York: Palgrave Macmillan, 2001), especially Part I: "Is Mother Home?" pp. 13-36.

[84] Quoted in Bachelard, *The Poetics of Space,* p. 45.

[85] See again Personal Research in Beyaz Balon Kindergarten by Nilüfer Talu.

[86] Cahit Akyol, "Rize'deki naylayı söküp taşıdı İstanbul'da kendine layla yaptı," *Hürriyet* 17 June 2007.
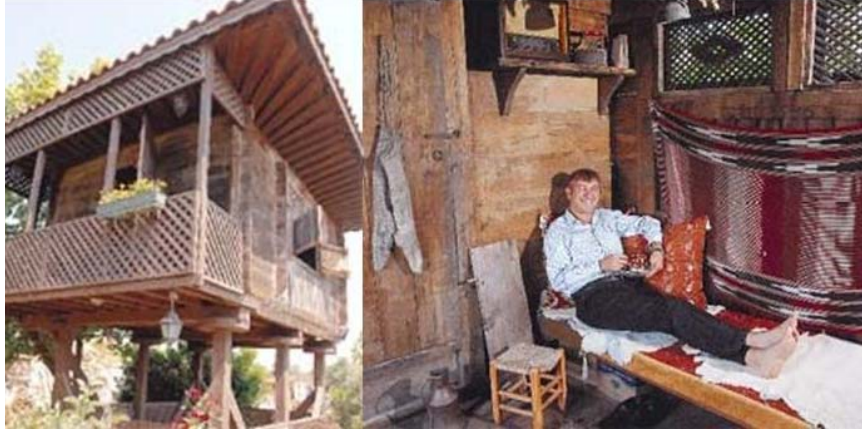
Figure 4.34. Hasan Yazıcı's 120-year-old nayla, İstanbul, Türkiye, 2007
(Source: *Hürriyet* 2007, Photography Cahit Akyol)

Everyone laughed at him. They advised him rather to construct a modern arbor in his garden. But he says: "Maybe they were right. But I could not find my memories in a new arbor," and he adds: "Here, my garden resembled my village. I brought along old illuminants, old radios, old copper buckets, old copper pitchers, the old molasses pan, old bread stone, old sickle of our home, in short I brought all original objects of our home of Rize in the past. And once my mother planted savoy cabbage around the *nayla* [after it had been moved to Istanbul] everything was the same again."[87]

For many people, home is where their ancestors were rooted even if the person has never seen that place. In 1999, the Greek poet Konstantis Hacitotinos came to find his grandfather's house in Didim, Turkey. His grandfather had immigrated to Crete, the Greek Island in the Mediterranean, from Didim in 1922. After 77 years, Konstantis Hacitotinos traveled to see the places where his family was rooted.[88]

Similarly many people who live in cities define the village where they were born as home. People of Stockholm, Sweden, who live in apartments, understand home as the second home on the coast or in the forest where they go for weekends for spending their leisure time. This second home, offering the strong feeling of place, fulfills needs such as ties to land and nature and memories of extended family. In the survey of 'what house or home mean to the human hearth,' Marcus found that novelists, playwrights, filmmakers,

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[87] Akyol, "Rize'deki naylayı söküp taşıdı."

[88] "Yunanlı Şair Didim'de Dedesinin Evini Buldu," *Hürriyet* 23 July 1999.

and poets had more profound insights into the issue than psychologists, anthropologists, architects and planners. Nevertheless, she takes up the autobiography of psychoanalyst Carl Gustav Jung (1875-1961) as an important work for the exploration of the deeper meaning of home. Marcus emphasizes that Jung built his own house and linked its form with aspects of his own psychological development in his *Memories, Dreams, Reflections.* [89]

Marcus states that the unconscious psychological development of individuals, objects and places are impactful notions in the perception and creation of home. The places we live in are the reflection of who we are and places themselves have powerful effect on us. In different periods of life, objects and people come in and out of our lives displaying different dramas. Marcus has found that we select the sets [houses] and props of different acts so as to display—at times unconsciously, at times not—images of ourselves. Some objects may become vehicles of connection to significant people in our lives. Possessions such as a box from one's mother, a little chest with the missing drawer from a deceased grandfather, etc., can create strong feelings, connecting us with the past and bringing some balance into a life.[90] We may at this point read May Sarton, who returns to visit the house of memory in Belgium where she had lived before migrating to Boston with her parents:

> Like a dream [...] We were there at the gate [...] The dream, so beautiful and mysterious while we stood outside, had turned into a nightmare [...] But just then my mother cried out, 'Look, George!' She had lifted out of a pile of rubbish a single Venetian glass on a long delicate stem, so dirty it had become opaque, but miraculously intact. How had this single fragile object survived to give us courage? It went back with us to Cambridge and it was always there, wherever we lived. And now it is here, in my own house, a visible proof that it is sometimes the most fragile things that have the power to endure, and become sources of strength, like my mother.[91]

For J. Douglas Porteous, home is more than a house, an apartment, or any other physical structure; it is a privately owned defensible space and territorial core. According to him, it is essentially a building unit or area, of more or less measurable dimensions, in which a considerable emotional investment is made by the individual and in which the individual may personally structure his or her spatial reality. Territoriality, according to Porteous, is

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[89] Carl Jung, *Memories, Dreams, Reflections*, trans. Richard and Clara Winston, ed. Aniela Jaffé (London: Collins, 1967); Marcus, *House as a Mirror of Self,* pp. 2–3

[90] Marcus, *House as a Mirror of Self*, pp. 8, 72.

[91] May Sarton, *I Knew a Phoenix* (New York: Rinehart, 1959), pp. 80-81.

spatial control that is necessary for the maintenance of psychic health. To Porteous, home is the place that has to provide territorial satisfactions to the most intense degree. He enumerates territorial satisfactions as security, stimulation, and identity calling this is a "territorial triad." Thus 'home' represents the very core of the ethological concept of territoriality. In reference to Lord Raglan and Amos Rapoport, Porteous illustrates yet another important relationship, that among threshold, security and home.[92] The security of home, according to Lord Raglan, involves a recognition of the Jungian concept of the threshold.[93] The approach of a stranger to an unfamiliar private door, Amos Rapoport hypothesized, raised the anxiety level of both stranger and occupant.[94] In the light of the views of Raglan and Rapoport, Porteous points at the threshold as border where the level of anxiety is felt to the highest degree by both invader and territory controller. He defines the private dwelling as the ideal home setting. In a reference to Oscar Newman, Porteous claims that security in most apartment homes is a greater problem, for privately owned defensible space rarely exist beyond the walls of the apartment.[95]

For some people home is just a point of reference in public space where the individual finds a place in the world. Yetkin Korkut is 52 years old. Since he has been 30, he has been living in public places. He has traveled to many cities such as Eskişehir, Adapazarı, Bursa, Düzce, İstanbul, İzmir, Edirne, Sivas, Antalya, Kayseri, Adana, Mersin. He has lived in streets, parking places, terminals, and abandoned houses. Currently, he lives in the garden of an apartment building in Ankara, Turkey. He is very tidy and clean shaven. He has six suits of clothes and a lot of neckties. If the weather is warm, he always wears a suit of clothes. He eats once a day. He has a television set, radio, flowers, and a teapot. He never misses soccer games. He is a devoted fan of Beşiktaş, a celebrated sports club of Turkey. He wakes up early and goes to sleep at 22.00 pm. He keeps a portrait of Atatürk. He says:

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[92] Porteous, "Home: The Territorial Core," pp. 383–90.

[93] Lord Raglan, *The Temple and the House* (London: Routledge and Kegan Paul, 1964), pp. 25–32.

[94] See Amos Rapoport, *House, Form and Culture* (Englewood Cliffs: Prentice-Hall, 1969).

[95] See Newman, *Defensible Space*.

"According to me, trust, honesty, friendship are the most important things in life. Sometimes I withdraw to my inner life and try to relax […] I have slept both under snow and rain […] It is my life […] I am not able to stay in closed spaces. I feel depressed in a closed space and immediately I leave there. Here is my shelter. The shopkeepers around here, they help me and trust me. Sometimes they entrust their shops to me."[96]

In this garden, he has constructed a home layout. He is classified and called 'homeless' but he is not homeless though he does not have a house. As Ali Madanipour points out, here "the home appears to be a point of reference through which the individual finds a place in the world."[97] Thus we understand whence Sean Godsell designs 'Wide Bench' and Kristof Wodiczko starts 'the homeless vehicle project' (Figure 4.35, 4.36). Sean Godsell offers *Park Bench House* with a dual purpose (Figure 4.35). It is a seat during the day and a house during the night. Godsell points out that a humane city can offer shelters for its homeless/houseless. Bus shelters, park benches, tram stops and so on are available urban elements to transform into shelters. With this project, Godsell defines house as the most fundamental term, shelter. Designing 'the homeless vehicle,' for the needs of New York's nomadic population, Wodiczko is not trying to solve the housing problem (Figure 4.36). The design provides not only equipment for bottle collection storage and personal shelter but also for easy mobilization within the city. Wodiczko creates a strategy of survival for urban nomads who construct their homes on a psycho-geographic map that is based on a number of reference points in the city among which they mobilize.

Figure 4.35. Sean Godsell, *Park Bench House*, Melbourne, Australia, 2002
(Source: Photography Hayley Franklin)

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[96] "Evsiz ve Sokakta Olsa da Yaşamı Bir Beyefendi Gibi," *Hürriyet* 9 December 2007.

[97] Ali Madanipour, *Public and Private Spaces of the City* (London: Routledge, 2003), p. 74.

Figure 4.36. Krzysztof Wodiczko, *The Homeless Vehicle Project*, New York, 1980
(Source: Photography Dirk de Neef (a), Harvey Finkle (b, c))

For Wodiczko, "this [vehicle] allows the homeless to be seen not as objects without human status, but rather as users and operators of equipment whose form articulates the conditions of their existence."[98]

The performance and installation project, *Family and Home - A Visit in Several Parts* (2005) by Angie Hiesl and Roland Kaiser, reflects the different facets of German familiy and home life transferring it into a living and shopping area in the city of Warsaw (Figure 4.37).[99] With this performance, the artists set up housing and living situations of

Figure 4.37. Angie Hiesl and Roland Kaiser, *Family and Home - A Visit in Several Parts*, Warsaw, 2005
(Source: Astrid Lutz, Warsaw, 2005)

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[98] David Lurie and Krzysztof Wodiczko, "The Homeless Vehicle Project," *New York City Tableaux: Tompkins Square. The Homeless Vehicle Project*, cur. Jeanette Ingberman and Julie Courtney (New York: Exit Art, 1989), p. 22.

[99] *Family and Home - A Visit in Several Parts*, by Angie Hiesl and Roland Kaiser, tech. dir. Andy Semmler, per. Rupert Franzen et al., org. Astrid Lutz, Warsaw, 2005.

families, couples and singles in urban daily life. At the intersection between interior and exterior worlds, the project emerges as offering critical images that are similar to the life of Yetkin Korkut who installed his daily goods such as television set, teapot, flowers in the garden of an apartment.

As psychic space, home paradoxically involves journey. Porteous defines home not only as a stable refuge for the individual but also as the point of departure and of return for journeys. He suggests that the transfer of an individual from the felt home to the euphemistic home is usually traumatic. Bereft of family, of familiar space, of psychic connections, the removed person frequently suffers a drastic decline in health.[100]

The examination of the existing literature including philosophical, sociological, and literary texts that call into question the relation between the respective meanings of home, house and dwelling thus concludes that:

1. The phenomenon of place as a mean of identification of people is a context generated at the junction between the home, the dwelling, and the house. 'The home' refers to a place where the human individual is born, grows and flourishes.

2. The ideal image of the house is a peaked-roof private house that contains hearth, door, stairway, and threshold. The chimney is the extension of the hearth. The ideal house is the private dwelling in the village which gives more territorial and neighborhood satisfaction than the flat in the megalopolis. It is the only place where one can find the harmonious whole: man, land, and dwelling and the ideal image of the house intertwined.

3. The mass of texts that question the home, the house and the dwelling yield the statement that 'home is not (just) a house'. Thus the study refers the problem of house/home in modern culture that lies behind that which the modern architecture has focused on, namely the production of the house in and for the capitalist system rather than home in a phenomenological sense. In other words, modern architecture has focused on the plans, the walls, and the windows of the house with scientific methods rather than the phenomenon of place where we say 'I'm home'.

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[100] See Porteous, "Home: The Territorial Core," pp. 383–90.

CHAPTER 5

CRITICAL DISCOURSES

In the Chapter 4, 'Dialectics', I have examined the dialectics of home, house and dwelling and emphasized the phenomenon of place. The dialectics of home, house and dwelling are punctuated with the statement that 'home is not a house'. I have traced the statement to the problem of how modern architecture focused on the production of the house rather than the home, emphasizing the loss of language and the suppression of domesticity in modern architecture so as to express the existence of the sense of the uncanny, anxiety and trauma not only in modern space but also in the entirety of the modern world. We here find that the standardized house does not lend itself to transformation into the home. Home, however, at once emerges as the counter point to the uncanny conditions of the megalopolis. The modern individual, who is alone, alienated and isolated, just wants to say: 'I'm home', but dwells neither inside nor outside. In these terms, home becomes a myth and a phenomenon in modern culture along with rampant phenomena such as homesickness, nostalgia, transcendental homelessness and the proliferation of escape fantasies.

This chapter discusses the existing literature including, again, philosophical, sociological, psychological and literary texts, but this time those that call into question the relation between human nature and modernity. These texts trace the idea of home, elucidated in the chapter 'Dialectics', to the visual rhetoric of modernity and the loss of language in modernity as well as to the phenomenon of home and transcendental homelessness in modern culture.

5.1. The Visual Rhetoric of Modernity

We have pointed out that modernity is generally held to be ocularcentric and that the historical framework of this modernity has been dated to the Renaissance and the Scientific Revolution immediately following it.[1] The invention of printing and the inventions of the microscope and the telescope reinforced the importance of the visual. To Martin Jay, *Philosophy and the Mirror of Nature* by Richard Rorty, *Discipline and Punish: The Birth of the Prison* by Michel Foucault, and *Society of the Spectacle* by Guy Debord designate the ubiquity of vision which we confront as the master sense of the modern era.[2]

In order to clarify exactly how the visual culture of the modern era has come to be constituted, we might borrow a term from Christian Metz: "scopic regime" is the term by which Metz describes the Cartesian perspectivalism that appears as the dominant visual model in the West. Martin Jay notes that this Cartesian order can be identified with Renaissance notions of perspective in the visual arts immediately preceding Cartesian ideas of subjective rationality. Brunelleschi was its practical inventor while Alberti with his 1434 *De pictura* is acknowledged as its first theoretician.[3] On the other side of Alberti's perspective construct, in history the "window," there was a stage, claims Alpers, "in which human figures performed significant actions based on the texts of the poets. It is a narrative art."[4] Alpers is referring to the Albertian picture which the Renaissance author had explicitly called a *historia*, i.e. he designated it by a term which at once meant history and 'story'. The canvas of Cartesian perspectivalism was a transparent (Albertian) window, where the three dimensional rationalized space of perspectival vision could be rendered. The basic device was the idea of a symmetrical visual pyramid generated by a vanishing point coordinated with the eye of the painter (the "sight point") which, in turn, was

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[1] For the term 'ocularcentrism' see Martin Jay, *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (Berkeley: California University Press, 1993).

[2] Richard Rorty, *Philosophy and the Mirror of Nature* (Princeton: Princeton University Press, 1979); Michel Foucault, *Discipline and Punish: The Birth of the Prison,* trans. Alan Sheridan (New York: Vintage Books, 1979); Guy Debord, *Society of the Spectacle* (Detroit: Black and Red, 1977).

[3] Leon Battista Alberti, *De Pictura*, ed. Cecil Grayson (Bari: Laterza, 1975).

[4] Alpers, *The Art of Describing,* p. xix.

conceived as seeing with a single on moving eye. The latter aspect of the construct certainly contradicted the reality of human vision which involves seeing with two eyes perpetually in motion. An eye looking through a peephole is static rather than dynamic. Bryson states that it is the logic of the gaze rather than of glancing which the fifteenth century conveyed to modernity.[5] To Jacques Lacan, "in the scopic field, the gaze is outside, I am looked at, that is to say, I am a picture."[6] He adds that,

> This is the function that is found at the heart of the institution of the subject in the visible. What determines me, at the most profound level, in the visible, is the gaze that is outside. It is through the gaze that I enter light and it is from the gaze that I receive its effects. Hence it comes about that the gaze is the instrument through which light is embodied and through which – if you will allow me to use a word, as I often do, in a fragmented form – I am *photo-graphed*.[7]

In the same manner, Jay has claimed that, "The abstract coldness of the perspectival gaze meant the withdrawal of the painter's emotional entanglement with the objects depicted in geometricalized space." He has summarized the main characteristic of this visual mode as: "de-narrativization or de-textualization. That is, as abstract, quantitatively conceptualized space became more interesting to the artist than the qualitatively differentiated subjects painted within it, the rendering of the scene became an end in itself."[8] Similarly, in his celebrated book, *Word and Image*, Bryson has designated the fall of the discursive function of painting, in other words the diminution of figural quality; and of telling a story or sending a message to the masses.[9] Accordingly, in the nineteenth century, the increasing autonomy of the image, which is now separated from any extrinsic purpose such as religious, didactic, etc., has transformed it into a portable commodity of capitalist exchange. These were the canvases of the nineteenth century that depicted only information unrelated to any other narration and text. In other words, a stake again were

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[5] Norman Bryson, *Vision and Painting: The Logic of the Gaze* (New Haven: Yale University Press, 1983), p. 94. For the 'gaze', see also Nicholas Mirzoeff, "Introduction to Plug-in Theory," in *The Visual Culture Reader*, ed. Nicholas Mirzoeff (London; New York: Routledge, 1998; 2002), p. 112.

[6] Jacques Lacan, "What Is a Picture?" in *The Visual Culture Reader*, p. 126.

[7] Lacan, "What Is a Picture?" p. 127; emphasis is in the original.

[8] Martin Jay, "Scopic Regimes of Modernity," in *Vision and Visuality*, ed. Hal Foster (Seattle: Bay Press, 1988), p. 8.

[9] See Norman Bryson, *Word and Image: French Painting of the Ancien Régime* (Cambridge: Cambridge University Press, 1981).

bespeaking the canvases where the natural world had been transformed into a technological world as the "robustness of perspective" and the attendant transcendental world view, observes Jay and adds:

> Cartesian perspectivalism was thus in league with a scientific world view that no longer hermeneutically read the world as a divine text, but rather saw it as situated in a mathematically regular spatio-temporal order filled with natural objects that could only be observed from without by the dispassionate eye of the neutral researcher.[10]

In *The Art of Describing*, Alpers registers the existence of an alternative scopic regime that is based on the mapping impulse during the dominant tradition: Dutch seventeenth century art. The strong opposition between narration and description, she demonstrates, was less certain. But this scopic regime was also entirely consonant with the abstract relational space of the perspective method and the burgeoning exchange principle of capitalism as well as with the emergent scientific world view. Alpers explains the difference between Dutch seventeenth century art and Cartesian perspectivalism as in the following:

> "[They] share the mathematical uniformity of the Renaissance perspective grid but they do not share the positioned viewer, the frame, and the definition of the picture as a window through which an external viewer looks […] The projection is, one might say, viewed from nowhere. Nor is it to be looked through."[11]

The third model of vision—the Baroque vision—which is considered as the most influential alternative to the visual hegemony of the Cartesian tradition—is rendered in *La raison Baroque* and *La folie du voir* by Christian Buci-Glucksmann.[12] The rejection of the monocular geometricalization of the Cartesian tradition, and the celebration of the dazzling, disorienting, ecstatic surplus of images were characteristics of visual experience in the Baroque, as also noted by Martin Jay.[13]

Thus, in the visual rhetoric of Modernity, we witness the visual domination of the

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[10] Jay, "Scopic Regimes of Modernity," p. 9.

[11] Alpers, *The Art of Describing*, p. 138.

[12] Christian Buci-Glucksmann, *La raison Baroque: de Baudelaire à Benjamin* (Paris: Éditions Galilée, 1984); and *La folie du voir: de l'esthétique baroque* (Paris: Éditions Galilée, 1986).

[13] Jay, "Scopic Regimes of Modernity," p. 16.

Cartesian tradition. In *Specular Grammar: The Visual Rhetoric of Moderniy*, a densely argued essay, Barry Sandywell renders the rise of the modern Western self which is rooted in the Cartesian *cogito*. Sandywell here dicusses how modernity required a new way of seeing as well as wielding the transition from a "theocentric cosmos to an androcentric world view." He adds that the emergence of the modern bourgeois and of a European epistemology proclaimed the autonomy of cognitive consciousness. As the prominent thinker of this change, René Descartes produced a strong discourse based on autonomy and the ego. For Sandywell, the Cartesian ego, which is not only detached, isolated, rational and self sufficient but also disinterested in difference and in the other, is a source of a "specular grammar" that is subservient to seeing the world as reflection as in a mirror or a speculum. The Cartesian ego, with its reflective and objectifying gaze, projected from the omniscient vantage point of an Eye, produces and orders the modern world. Sandywell examines the history of reflection and reflexivity. His main critique of this mode of beholding is that the other is excluded in every project of reflection.[14] In other words, specular reflection is accepted as a normal way of speaking about the self's relation to the other, interiority is imagined as a quasi-visual space for outward-looking cognitive projects. Sandywell clarifies that cognition appears as a type of 'inner contemplation' conducted by the solitary meditator and that it is distinct from the older dialogical view of existence rooted in medieval culture. He suggests that this dialogical view had been displaced in favor of a proprietal conception of 'objects' constituted through acts of introspective cognition.[15]

Barry Sandywell clarifies the religion and culture wars of the Renaissance and Reformation periods as harbingers of the social relations and cultural formations that lie behind the origin of this mirror-game of egological reflection: the collapse of older theocentric and patriarchal forms of social order and authority; the revival and spread of the universalist Roman legal precepts which encouraged the secularization of canon law; the expansion of markets as well as of a market rhetoric of exchange and citizenship; the associated emergence of proto-capitalist forms of socio-economic practices; changes in the

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[14] Barry Sandywell, *Reflexivity and the Crisis of Western Reason: Logological Investigations,* vol. 1. (London: Routledge,1996), p. 249.

[15] Barry Sandywell, "Specular Grammar: The Visual Rhetoric of Modernity," in *Interpreting Visual Culture: Explorations in the Hermeneutics of Vision,* eds. Ian Heywood and Barry Sandywell (Florence: Routledge, 1998), pp. 31–57.

social organization of public space-time frameworks such as the emergence of 'public spheres', early modern forms of space-time compression, chrono-topical arguments for the centralization of political authority, and so on; the creation of modern scientific procedures; and the growth of the bourgeois state and civil society. Sandywell underscores the importance of the expansion of urbanization, commodification, monetary relations, and global markets, that, since the close of the late Middle Ages, not only had been fostering new spatial, cultural, and ideological realignments but also had spread the abstract concepts of personal freedom, individualism, deterritorialized mobility, and civic culture to larger groups and circles beyond the traditional elites and governing circles. These changes strike upon the nature and status of the traditional models of selfhood and collective identity, deploying the 'Cartesian anxiety' beyond the borders of philosophy. In these terms the modern 'question of subjectivity' as the paradigm of the conception of mind appears as a historical phenomenon at the intersection of many streams of social, political, and cultural change.[16]

In the writings of Suarez, Erasmus, Montaigne, Luther and Descartes, we strikingly witness that the thinking, conceiving mind is separated from the now feminized world of receptive nature during the early part of the seventeenth century. The main characteristics of this revolutionary shift from a theocentric cosmos to an androcentric world-view, which is rendered in *Discourse on Method* of Descartes, are described by Sandywell as in the following:

> Scientific evidence is separated as an autonomous sphere from faith; 'mind' and 'soul' are cut loose from the divine *cosmos* and conflated to form the 'consciousness' of the thinking ego; intellect is separated from the corporeal body; the invisible spirit is distinguished from the visible plenum of nature; and the autonomous subject begins to relate to its *cogitations* as the representational mirror of the world [...] The self was disembodied from its traditional sites and projected as an autonomous, all seeing ego; the language of 'value' was transformed into a calculus of utilities and exchange-values; and social and political order could be tromped in contractual-libertarian metaphors as an aggregate of 'acts' centered in 'calculative individuals'. Expressed in another way: visual images of mind and nature helped legitimate the idea that the limits of objectivity coincide with the *a priori* limits of *visual representation*. Finally the seventeenth-century idiom of 'inner ideas and thought' was 'transcendentalized' in the tradition of German idealism from around 1770 to 1830 to construct the 'transcendental ego' as the ground of reason and the constituting consciousness of the world. [17]

The rhetorical tropes and motifs of modernity depict the disembodied, spectatorial

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[16] Sandywell, "Specular Grammar," p. 32.

[17] Sandywell, "Specular Grammar," p. 34.

subject and its introspective world.[18] In these terms, "the metaphor of the relationship between seeing and the seen proves irresistible."[19] The reader, like the author, to be able to witness the truth, in other words to review the universe in objective terms, must not engage the world. Ideas, which are transformed into the sole object of philosophical concern, are located in the mind. The paradigmatic modern dualism of mind and body; pure intitution and rational self-determination; dislodgement of 'idea', 'form' or 'species' from nature and accordingly the taking refuge of 'idea', 'form' and 'species' in mind; functioning of idea as a visual icon; the fusion of self-reflection and will; the egological will to knowledge as a forceful envisioning of the world; a world as subject to androcentric domination were characteristics of modern thought. The non-physical mind and body as its physical extension become a problem.[20] The rhetoric of self-reflection from Descartes to Schopenhauer, Nietzsche, Husserl, and Heidegger is constant in Modernity. In the rhetoric of self-reflection, the mind becomes the theater of representations, and nature an extended realm of substances. In these terms, the world becomes the only object in relation to the subject, and it becomes representation:

> No truth is more certain, more independent of all others, and less in need of proof than this, that all that exists for knowledge, and therefore the whole of this world, is only object in relation to subject, perception of a perceiver, in a word, representation… All that in any way belongs or can belong to the world is inevitably thus conditioned through the subject, and exists only for the subject. The world is idea. [21]

Barrywell demonstrates that in the above described cultural context, nature's vagrant body is considered as an entity to be disciplined through the work of scientific analysis, mathematization, and technical control. He adds that,

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[18] For 'spectatorial subject' see Guy Debord, *The Society of the Spectacle* (Detroit: Black and Red, 1977); a segment of this writing may also be found in *The Visual Culture Reader*, pp. 142-44.

[19] Sandywell, "Specular Grammar," p. 36.

[20] Robert M. Young, "The Mind-Body Problem," *Companion to the History of Modern Science,* eds. R. C. Olby et al. (London: Routledge, 1990), pp. 702-11. For further reflection on the same, see Gilbert Ryle, *The Concept of Mind* (London: Hutchinson, 1949); Felix Deutsch, ed., *On the Mysterious Leap from the Mind to the Body* (New York: International University Press, 1959); Richard Rorty, *Philosophy and the Mirror of Nature* (Princeton, N.J.: Princeton University Press, 1980).

[21] Arthur Schopenhauer, *The World as Will and Representation*, vol. 1 (New York: Dover Publications, 1958), p. 3.

The 'mapping of physical space by means of rules of Renaissance perspective inspired the eighteenth-century passion for geometricizing landscape to create a 'mindscape' of Reason and Order where the bourgeois Ego might find the signature of its own untrammeled powers. We are to envision the rational subjectin control of the passions, the mind dominating the body, spirit 'mastering' recalcitrant matter. Historically the idioms of 'reflection', 'speculation', and 'introspection' are derived from images of the mind as a mirror of nature and theatre of impressions […] The *world-in-the-mind* is uniquely determined as a private realm of mental (re)presentations which the mind observes in acts of reflection. 'Self' and 'mind' become synonyms […].[22]

The dualism of 'materialism and idealism' appears as another binary debate of Cartesian thought. Cognition appears as a type of 'inner contemplation' conducted by a solitary meditator. The theater of mind absolutely excludes other minds, and other relations with other persons. The space of reflective thinking is interior—*camera obscura*—created by a voyeuristic disengagement from practical life and everyday language. The metaphysical divisions between soul and body, mind and nature, thinking and extended subject appear most clear. As autonomous ego, the subject who rationally monitors everything is separated from the objective domain of phenomenal reality. Sandywell calls into question the subject-object dualism through the divisions between the mental and the physical; and mind and body:

The relation between thought and its object raises the question: How can a *mental* event get inside a *physical* housing? In what sense is the mind 'outside' the phenomenal world? How does a *mind* come to inhabit a material *body*? The Cartesian framework predisposes us to the view that the 'material housing' is a dispensable part of human action, as though 'spirit', 'mind', and 'meaning' could be excised, so to speak, from the lived-body.[23]

Accordingly, Barrywell claims that the image of disembodied rationality is embedded in the ontology of artificial intelligence and cognitive science. "Today, of course," he writes, "we no longer talk of mind and body, 'sensory impressions', and 'impressions of reflection', but of intelligence and intelligent machines, of knowledge systems with their 'hardware' and 'software'."[24] The subject represents the mechanical universe according to a singular point of view. The cognitive, knowing, rational, calculating subject becomes a mirror of the external world. The external world appears as another grammar of modernity. The mind of the subject materializes the externality but it is

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[22] Sandywell, "Specular Grammar," p. 37.

[23] Sandywell, "Specular Grammar," p. 39.

[24] Sandywell, "Specular Grammar," p. 39.

not at home in the world, as many critics such as Gilbert Ryle, Barry Sandywell, Martin Heidegger, and others have stated. In these terms, Barrywell emphasizes that the subject who is not able to become integrated in the natural world appears as estranged and alienated from nature as the disengaged site of observation and (re)presentation.[25]

5.2. The Modern House and the Meaning of Dwelling: The Loss of Language, the Loss of Figural Quality, and Trauma

Rejecting all bounds with tradition, not calling into question the human and the poetic relations of him with the divine and the world, modern architecture focuses on the dwelling—a term that means functional house, "a machine for living in"—and common man. Le Corbusier had said in 1923 that, "one can be proud of having a house as serviceable as a typewriter."[26] In 1929, Giedion had observed: "The present development in building is undoubtedly focused on the dwelling and in particular on the dwelling for the *common man* […] Neither the public building nor the factory is today of equal importance. That means: we are again concerned about the human being."[27] Indeed, the modern movement focused on the creation of a new kind of dwelling. During the twenties and thirties, numerous architects from Le Corbusier to Frank Lloyd Wright worked on the modernization of the dwelling and man's living conditions. The new dwelling of modern man thus became a design material iterating the endless adventure of modernization. Due to the blurring of the borders between outside and inside, the territorial space of the modern individual can be watched and controlled. The modern home cannot overcome the problem of security, at least psychic security. The blurred borders of the modern dwelling activate the problem in the relationship between threshold, security and home, for the approach of a stranger to an unfamiliar private door raises the anxiety level of both the stranger and the

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[25] This section of the dissertation is especially based on the texts: Martin Jay's *Scopic Regime of Modernity* and Sandy Barrywell's *Specular Grammar: The Visual Rhetoric of Modernity.*

[26] Charles-Edouard Jeanneret, *Towards a New Architecture,* trans. Frederick Etchells (London: John Rodker, 1931), p. 241; originally published as *Vers une architecture* (Paris: Crès, 1923).

[27] Quoted in Norberg-Schulz, *The Concept of Dwelling,* p. 108 For original source, see Sigfried Giedion, *Befreites Wohnen* (Zürich: Orell Füssli Verl., 1929), p. 9.

occupant, as we have seen. The level of anxiety varies in accordance with the private-public relationships. In his historical essay, *Architecture and the Crisis of Modern Science*, Alberto Perez-Gomez has clarified the crisis modern architecture continues to face:

> Modern architecture and the crisis it faces, has its roots in a historical process touched off by the Galilean revolution, a process whose development is marked by two great transformations [...] in the first transformation [at the end of the seventeenth century], the assumption, which had been inherited from medieval and Renaissance cosmology, that number and geometry were a *scientia universalis*, the link between the human and the divine, was finally brought into question by philosophy and science [...] [and] around 1800, a second great transformation took place [...] faith and reason were truly divorced… Once it adopted the ideals of a positivistic science, architecture was forced to reject its traditional role as one of the fine arts [...] deprived of a legitimate poetic content, architecture was reduced to either a prosaic technological process or mere decoration[28]

The links concerning the soul between the human and the divine, faith and reason have been entirely removed. The modern dwelling devised by modern architecture, being rational, practical, and healthy, is reduced to the prosaic product of industrialization. Many prototypes are developed and exhibited in fairs, exhibitions, expositions, design magazines. The most traumatic state is represented by the modern house that does not look like a house and is not able to satisfy the need for private dwelling. The most critical point considered is the lack of figural quality activating the demand of meaningful figures and conventional elements. We may recall the words from *The Concept of Dwelling* where Norberg-Schulz had criticized the modern house: the "modern house could not fully satisfy the needs of private dwelling. What was lacking, was simply what we have called "figural quality." The modern house was certainly practical and healthy, but it did not look like a house. In fact it favored "life in space" rather than "life with images."[29]

Richard Patterson's article "Trauma, Modernity, and the Sublime" points at an imbalanced state between the conscious subject and things that are the productions of Modernity.[30] Patterson defines the problem between human reality and Modernity, which had originated in the Kantian Sublime, through the theories of Lacan, Heidegger, and Freud. He works with an aggregated model of Lacan, the Borromean knot as a model for

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[28] Alberto Perez-Gomez, *Architecture and the Crisis of Modern Science* (Cambridge, Mass.: MIT Press, 1983), pp. 10–11; emphasis is in the original.

[29] Norberg-Schulz, *The Concept of Dwelling,* pp. 108, 110.

[30] Richard Patterson, "Trauma, Modernity, and the Sublime," *The Journal of Architecture* 4 (1999): 31-38.

Lacan's topology of the human mind, with each ring representing a fundamental component of reality, the 'three registers of human reality:' the Imaginary (governed by the ego), the Symbolic (governed by language and 'signifiers'), and the Real (the ineffable or impossible to imagine).[31] Language, supporting the imaginary and the symbolic, represses the real which is too radical, too resistant to representation. In Lacanian thought, the real that lies behind the phantasy, is the lack of representation, and trauma. In Lacan's own words:

> The place of the *real*, which stretches from the *trauma* to the *phantasy*—is never anything more than the screen that conceals something quite primary, something determinant in the function of repetition—this is what we must now examine. This, indeed, is what, for us, explains both the ambiguity of the function of awakening and of the function of the real in this awakening. The real may be presented by the accident, the noise, the small element of reality, which is evidence that we are not dreaming. But, on the other hand, this reality is not so small, for what wakes us is the other representation—this, says Freud is the *Trieb*.[32]

Acquisition of language means the loss of the real (acceptance of signs and symbols) or a moment of estrangement to the real. On the other hand, it means the discovery of our place in the world, the way we structure our world. This construct bears an interesting set of coincidences. It notes a correspondence between the discovery of our place in the world, the way we structure our world, and the discovery of language; it notes the correspondence of the acquisition of consciousness with the acquisition of memory and language; and it notes the price paid as the dual loss of the mother and of the self (real). For Lacan, the unconscious is none other than psychic activity without language, pre-mature, pre-figurative psychic activity. The author notes the indissoluble link between the conscious subject (who accepts language) and symbolic engagement with the world. By the great wars for civilization, Modernity had been banished from discourse (language) and encountered with the real originating in the Kantian inheritance of the sublime and the beautiful. The sublime means separation of the subject from the natural world, a form of alienation, but a form through which the subject discovers its own autonomy. The sublime concerns anything which the mind cannot symbolize, anything that is resistant to

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[31] See for Borromean knot: Jacques Lacan, *Écrits: A Selection*, trans. Alan Sheridan (London: Tavistock Publications Limited, 1977); and *The Seminar of Jacques Lacan, The Four fundamental concepts of psycho*-analysis (1973), Book 11, trans. Alan Sheridan (New York: W. W. Norton, 1977).

[32] Jacques Lacan, *The four fundamental concepts of psycho*-analysis (1973), trans. Alan Sheridan, (New York: W. W. Norton, 1977), p. 60; emphasis is mine.

consciousness and to language. Modernity has eliminated the critical discourse on the sublime, assimilated and domesticated the sublime and promised it as aesthetic, but delivered it as trauma. Patterson comments on this historic import as follows:

> Modernism originates in the Kantian inheritance of the Sublime and the Beautiful, albeit as genetic anomaly. The Enlightenment repression of the power of language is reflected in the Modernist repression of the Sublime; the one returns as the loss of the concept in a production of paradigmatic fragments, the other as trauma. Within Modernism, the presentation of the thing as it fully is, i.e. not as a device of representation, not by way of a poetics, not by way of its coming into being, amounts to presentation of an aesthetic *Real* to cognition. To reiterate, this is the last desperate attempt to extract value by sleight of hand from the Kantian aesthetic. It marks the limit of the aesthetic of the modest witness and of the repression of violence at the moment of determinability. The residue of this aesthetic, the leftover indigestible part, is the *traumatic Real*. What Modernism promised as aesthetic, it delivered as *trauma*.[33]

We understand that the conscious subject, who communicates with the world through language, and whose nature wants to engage with the world symbolically, suffers from communicating with things as cultural productions of Modernity. This is in fact to what Heidegger referred when he wrote that,

> [p]oetry first causes dwelling to be dwelling. Poetry is what really lets us dwell. But through what do we attain to a dwelling place? Through building. Poetic creation, which lets us dwell, is a kind of building [. . .] But where do we humans get our information about the nature of dwelling and poetry? Where does man generally get the claim to arrive at the nature of something? Man can make such a claim only where he receives it. He receives it from the telling of language.[34]

Building, for Heidegger, is a metaphor of language. Building is both initiated and constrained by the rules and norms of grammar, propriety, and discourse. Building, said Heidegger, is prior to architecture and something more than the technique of construction. It was in order to define architecture as a metaphor of the mode of our being in the world that he made the statement, "We attain to dwelling, so it seems, only by means of building."[35] "Language is the house of being," says Heidegger. Here, 'house' means everything that is known through language, signs and symbols. There is a strong relationship between things and language so that we experience things through their names. Thus language is the house of being. Norberg-Schulz emphasized: "Man's being-in-the-

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[33] Patterson, "Trauma, Modernity, and the Sublime," pp. 36-37; emphasis is mine.

[34] Martin Heidegger, "Poetically Man Dwells," in *Rethinking Architecture*, ed. Neil Leach (London; New York: Routledge, 1997), p. 109.

[35] Heidegger, "Poetically Man Dwells," p. 100.

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world as mood and understanding depends on language."[36] Similarly, we may recall Heidegger when he wrote: "Discourse is existentially equiprimordial with state-of-mind and understanding."[37] Heidegger understands language far from the linguistic theory that serves communication and approaches it through revelation. Understanding language as a means of communication does not clarify Heidegger's thought on the relationship between language and the "house of being." According to Norberg-Schulz, the meaning of the "house of being" is related to the meaning of discourse which is a putting into words of truth. That means, when something is revealed, other aspects of what is, remain hidden. In other words, nobody can consider the whole truth concerning something, but only understands certain aspects at certain times. Heidegger points at poetry as a good medium to dwell in, because "poetry speaks in images."[38]

Accordingly man, using language, creates an image that lets us understand the world. He creates images that take us to the nature of things that reflect the world. Calling them "the fourfold," Heidegger emphasizes "earth and sky, divinities and mortals" as concepts that offer us the world in mirror-play. In Heidegger's words: "This mirroring does not portray a likeness. The mirroring, lightening each of the four, appropriates their own presencing into simple belonging to one another."[39] In this context, Norberg-Schulz states that the poet describes the sights of the sky rather than the mere appearance of it. So, the image not only lets the invisible be seen but also lets man dwell in and on it.[40]

So as to consider the relationship between language and architecture, we should focus on the nature of language which is based on signs rather than words, as Norberg-Schulz states. Thus buildings emerge as signs that have the ability to speak. The shared characteristic of building and language is being images or having figural quality. The work or work of art not only gives a thing a quality of being image but also gives the world presence through the fourfold. The built thing discloses the fourfold of the world. An

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[36] Norberg-Schulz, *The Concept of Dwelling,* p. 111.

[37] Heidegger, *Being and Time,* p. 203.

[38] Martin Heidegger, *Poetry, Language, Thought,* trans. Albert Hofstadter (New York; Hagerstown; San Francisco; London: Harper and Row Publishers, 1975), p. 218.

[39] Heidegger, *Poetry, Language, Thought*, p. 179.

[40] Norberg-Schulz, *The Concept of Dwelling*, p. 111.

architectural work, like language, as mentioned before, does not render a total world visible, but only certain of its aspects. These aspects constitute the concept of spatiality and inhabited landscape that cannot be isolated from human life and from the divine. Norberg-Schulz states that the inhabited landscape is a manifestation of the fourfold that comes into presence through buildings. Norberg-Schulz states that, "the inhabited landscape denominates the spatiality of the fourfold. This spatiality becomes manifests as a particular *between* of earth and sky, that is, as a *place*," and adds that, "[a] work of architecture is therefore not an abstract organization of space. It is a concrete figure, where the plan (*Grundriss*) mirrors the admittance, and the elevation (*Aufriss*) the embodiment. Thus it brings the inhabited landscape close, and lets man dwell poetically, which is the ultimate aim of architecture."[41]

Through the morphology, topology and typology of the dwelling, the built form, standing, rising, and opening, between earth and sky, gathers and embodies a world. The wall, the ceiling (roof) and the floor are the manifestations of the morphology of the modes of dwelling. The wall appears as the very important element that built the borders that define the space. The wall gathers all elements such as columns, architraves, arches, windows, bases and cornices that all constitute a built figure. The floor and the ceiling perform in the definition of the built form. Norberg-Schulz defines the wall as a whole that composes all elements between earth and sky. The private wall bespeaks that "here is particular." He identifies the base, the string course and the cornice as elements, not figures. They find their meaning when they are composed. For him, the column is also a figure that relates earth and sky to one another. But a capital and a base are not figures, due to the fact that they do not relate earth and sky. An architrave, belonging to earth, and a pediment, relating earth and sky, both have figural quality. A keystone, which is an element, is at the same time a quasi-figure with its characteristic form. In the composition of elements, the wall talks about the horizontal admittance of actions and vertical embodiment of characters. As for the composition, it should have hierarchy. For example, a main entrance has more importance than a window as well as a columnar order than the background of it. The

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[41] Norberg-Schulz, *The Concept of Dwelling*, p. 117.

composition is supposed to have structural identity that is real or fictitious. It can be massive or skeletal or a combination of them.[42]

Topology works along with the composition of spatial elements. As a part of a composition, a spatial element is supposed to have a defined form of its own. This composition may contain an invisible structure as center or axis that make it possible to organize the spatial elements together. This axis and center are not introduced as foreign features. The plan as well as the section may consist of them potentially. They may be hidden or marked. The spatial elements are organized with the use of two basic methods: addition and division. Elements can be a group as interdependent. Two different elements can interpenetrate where the ambiguous zone appears. There can be wholes as the result of the integration of spatial elements etc. The method of division includes all terms as 'pulsation,' 'interpenetration,' 'fusion,' etc.

In the classical Greek, there was a wish for symbolizing individual characters. For instance, the single temple, a distinct member of a family, was formed by the Gods that were considered as symbol of the various roles and interactions of men on earth. In Roman architecture, the wish for spatial integration that refers to an understanding of the world as an ordered cosmos, was dominant. Thus Roman architecture interpreted the symbolic motif of the intersecting axes to all levels. In the Renaissance, an ordered cosmos was considered as homogeneous and tri-dimensional geometry. Accordingly, in the Renaissance architectural buildings were interpreted as additional compositions with elementary spatial cells which were basically same on all levels. In Baroque architecture, spaces were vitalized as pulsating organisms through differentiating and integrating different parts. In modern architecture, buildings were conceived as 'free plan' based on the concept of homogeneity and division including free-standing partitions, which not only subdivide the space but also allow for spatial flow. Thus modern architecture visualizes an open dynamic world where dwelling refers to 'life in space' rather than the choice of a known place. In these terms, Norberg-Schulz clarifies that the understanding of the total spatial openness of modern architecture cannot satisfy not only the meaning of dwelling but also the four modes of dwelling.[43] The free plan, developed for the house, could not satisfy the need for

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[42] Norberg-Schulz, *The Concept of Dwelling,* pp. 117–19.

[43] Norberg-Schulz, *The Concept of Dwelling,* pp. 122–24.

defined places, as it refers to spatial organisms through the principles of addition and integration. That is why Paolo Portoghesi proposed a further development of Baroque integration, for a return to spatial organisms. In this proposal, architectural space was produced by centers as a system of interacting fields where zones of varying density and dynamism are created for a complex life.

Norberg-Schulz emphasizes that figures are formed through spatial composition that assists man's orientation in the environment. Here, for Norberg-Schulz, orientation implies not only finding one's way about but also experiencing space as an interrelated, meaningful set of places. In this experience of place, the environment has to possess spatial figures. Thus, any place has to posses figural quality not only as built but also as a void so as to admit life and present the image of the world.[44]

Spatial composition becomes a place through the typical figures as defined characters or things manifest between earth and sky. Norberg-Schulz points out that these things have names such as "tower," "block," "wing," "hall," "passage," and so on. They are not abstract vertical, horizontal or voluminous, but are things standing, extending on the ground or rising to the sky. These things are meaningful between earth and sky. For instance a hall is a room relating to the categories of down and up; a tower is a thing not only standing on the ground but also rising to the sky; a wing is a thing lying on the ground; a dome is a form recalling the immaterial vaulting sky over the solid earth. These figures, which are typical elements of our language, may be simple or composite. They can be articulated as landmarks or spatial foci. Norberg-Schulz writes:

> [t]he typical elements are not just a matter of conventions, but represent basic ways of being between earth and sky. They are given with the world, like spoken language, and the task of the architect consists in making them appear at the right moment and in the right place, that is, "as something." When that happens the type becomes a concrete figure.[45]

Norberg-Schulz concludes that the dwelling depends on morphology, topology, and typology. Architecture reveals his understanding of the world. This understanding is stored in the types and figures corresponding to language discourse and to the "house of being." Norberg-Schulz stresses that, "Man therefore does not only dwell in urban spaces and

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[44] Norberg-Schulz, *The Concept of Dwelling,* p. 126.

[45] Norberg-Schulz, *The Concept of Dwelling,* p. 129.

buildings, but also in the language of architecture. It is in fact this dwelling which makes all the others possible."[46]

In contrast, modern architecture does not interpret the typical elements of figural architecture but the abstract diagrams of functionalism. Today the loss of the built form and spatial figures means the abolishment of the language of architecture. The loss of language results as general trend towards abstraction. Through abstraction, on the one hand reality is considered as measurable or calculable and on the other, as a concrete place with all figural quality transformed into abstract space. Modern man becomes a stranger among things of the world of daily life. The imagination, which is the ability to understand the world in terms of figures and, as we know from Norberg-Schulz, which is embedded in typology, is destroyed. That is, actually the things of modern architecture exist for themselves. So Norberg-Schulz, Heidegger, Merleau-Ponty, Bachelard, Bollnow and others probe into the problem of meaning and typology and the need for a common language as well as the problem of man's being between earth and sky. Poetic awareness is stated as the essence of dwelling. Accordingly, Norberg-Schulz writes that, "we have to develop our poetical intuition and intend the world in terms of qualities rather than quantities […] By means of the phenomenological method, we may think about 'things' and disclose their 'thingness'."[47] For him, so as to dwell in the world, great plans are not needed, but rediscovery of the world by taking care of what is close to us, that is, of things is necessary. Norberg-Schulz claims that, "we can only rescue the things if we first have taken them into our hearts. When that happens, we dwell, in the true sense of the word."[48]

Although the meaning of dwelling refers to another type of meeting, modern architecture defined dwelling as retreat from society and a point where the individual experiences a new sense of freedom. Although the main concentration of modern architecture was to make man feel at home in the modern world, he could not even dwell not only at home but also in the world. Modern architecture, which is resistant to language, symbols and signifiers, visualized diagrams of abstraction and life in space without the sense of place. In these terms, the subject, who tends to replace things in an arborescent

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[46] Norberg-Schulz, *The Concept of Dwelling,* p. 133.

[47] Norberg-Schulz, *The Concept of Dwelling,* p. 135.

[48] Norberg-Schulz, *The Concept of Dwelling,* p. 135.

structure, could not symbolize the things of modern culture in his/her repertoire. The subject wants to structure things like a language in order to consider his/her being in the world. But productions of modernity are fully what they are: they refer to the real beyond the network of signifiers, the return to the unconscious state of the primate foetus. This state of imbalance returns to the subject as 'trauma' in modern life. The relation with the real that creates trauma directs the subject to the phantasy that I will examine in the next chapter, 'Critical Spatial Practices'.

5.3. The Modern House and Domesticity: Negation of the *heimlich* Quality of the Home in Modern Art and Architecture

Witold Rybczynski links domesticity "with family, intimacy, and a devotion to the home, as well as with a sense of the house as embodying these sentiments."[49] Literary and artistic images, statements, productions and performances of Modernism always concentrate on the solitary individual of the public space in modern life rather than domesticity. Baudelaire's *flâneur*, who is rendered as "man of the crowd," inhabits the crowd of modern life and only returns home when exhausted. He wastes hours indoors and records the great city when he could be out. The *flâneur* as isolated, in Vidler's thought, who gets lost in the city for the exploration of anxiety and paranoia, is another intervention of the uncanny effect.[50] For the *flâneur,* while the *heimlich* qualities of the home are dull and unproductive, the social space of modernity is creative and imaginative. As isolated, alienated and liberated—masculine—figure, the *flâneur* consistently rejects the *heimlich* qualities of the home like Charles-Edouard Jeanneret and his advocates who always reject the discourse on domesticity considering it romantic, nostalgic and to an excessive degree sentimental, offer the dwelling only as the "machine for living in."[51] Accordingly, modernism has been characterized by the tendency for avant-garde artists and architects

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[49] Witold Rybczynski, *Home: A Short History of an Idea* (New York: Viking Penguin, 1986), p. 75.

[50] Anthony Vidler, *The Architectural Uncanny* (Cambridge, Mass.: MIT Press, 1992; 1994), p. xiii.

[51] For more information, see Jeanneret, *Towards a New Architecture*; Beatriz Colomina argues this theme in a notable manner in *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge, Mass.: MIT Press, 1992).

along with their works through contrast with domesticity since Charles Baudelaire's *The Painter of Modern Life*.

Christopher Reed in *Not at Home: The Suppression of Domesticity in Modern Art and Architecture,*[52] Beatriz Colomina in *Privacy and Publicity: Modern Architecture as Mass Media*, and Anthony Vidler in *The Architectural Uncanny: Essays in the Modern Unhomely* demonstrate in a notable manner the negation of the *heimlich* quality of the home in modern art and architecture. Accordingly, Gwendolyn Wright criticizes this tendency as in the following:

> [t]his image itself a caricature, a part taken for the whole of experience? Even in a modern city each individual must engage certain human memories and bonds within the structure of domestic life, if only for brief moments in time: the gendered cosmos that is reproduced (and resisted) in the respective duties of the home; the intimate space of a couple; the generational structure of early childhood dependence (often succeeded by the later ties of parenthood, an extended family, or old age); the roles that come to be expected within the social enclave of a building, a block, a neighborhood or other less spatially determined communities of interest. [53]

In *Fashion/Orientalism/The Body,* the development of modernism is defined as a cascade of oppositions such as functional/ornamental, pictorial/decorative, engineer/leisure class, reality principle/pleasure principle, production/consumption, active/passive, masculine/feminine, machine/body, west/east.[54] Christopher Reed adds heroism/housework to this list.[55] The characteristic of Modernism has been the invention of avant-garde that posited itself in opposition to the home. In the writings of Le Corbusier, the heroic figures —engineers, big businessmen, bankers and merchants—are endangered by houses. For him, while these heroes are in their homes, everything around them—a conglomeration of useless and disparate objects, styles of all sorts and absurd bric-à-brack—contradict their real existence that is based on economic law, which reigns supreme, and on mathematical

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[52] In *Not at Home,* Christopher Reed expands on the negation of domesticity by modern art and architecture. He depicts the issue with Freud's Uncanny, 1919 essay and with the statements of philosophers such as Lukács, Bachelard, and Heidegger who linked modern life to an unsettled 'transcendental homelessness.'

[53] Gwendolyn Wright, "Permeable Boundaries: Domesticity in Post-War New York," in *Urban Lifeworld: Formation, Perception, & Representation,* ed. Peter Madsen (Florence: Routledge, 2001), p. 208.

[54] Peter Wollen, "Fashion/Orientalism/The Body," *New Formations* 1 (1987): 29.

[55] Christopher Reed, *Bloomsbury Rooms: Modernism, Subculture and Domesticity* (New Haven; London: Yale University Press, 2004), p. 2.

exactness. According to Le Corbusier, these industrial figures seem sheepish and shriveled like tigers in a cage. The rejection of domesticity is supported by his famous statement that has been running through this thesis: "the house is a machine for living in."[56] He developed his modular system for the scale of architectural proportion according to the height of a man standardized at 1.83 meters. Accordingly, Reed accentuates that, "The figure of the hero—the engineer, the ideal man—is thus materialized in the style and proportions of the modernist dwelling, which becomes a kind of anti-home."[57] In The New York Times, Modernist painters such as Adolph Gottlieb and Mark Rothko criticized people who spiritually embraced interior decoration; pictures for the home; pictures for over the mantel.[58]

In the Victorian era, Aestheticism and the Arts and Crafts Movement focused on decorative arts and daily life. John Ruskin, William Morris, Oscar Wilde and their followers publicized writings and the illustrations of architecture and design as a social reform that was based on domestic principles in opposition to the consequences of the Industrial Revolution. Virginia Woolf, Clive Bell, Roger Fry, E. M. Forester, Vanessa Bell, Duncan Grant, Dora Carrington, Maynard Keynes, Lytton Strachey, who were prominent members of the Bloomsbury group, dedicated themselves to creating conditions of domesticity in opposition to the heroic paradigm that, "home is a place you leave behind at the start of something significant."[59] Alienation from the conventional home was the main theme of the Bloomsbury group. For Christopher Reed, Lytton Strachey phrased the problem in the following words: "I feel desperately homesick,—but for what home?"[60] They used red chairs, bright abstract rugs, exuberant paper flowers, and knick-knacks painted with nudes and goldfish as if to realize Matisse's paintings. In 1913, Vanessa Bell decorated her children's walls and ceiling with a colorful jungle of clouds and animals in

[56] See Jeanneret, *Towards a New Architecture,* especially pp. 18-23.

[57] Reed, *Bloomsbury Rooms: Modernism, Subculture and Domesticity,* p. 3.

[58] Adolph Gottlieb and Mark Rothko, "Letter to *The New York Times*, 1943," *American Artists on Art from 1940 to 1980*, ed. Ellen H. Johnson (New York: Harper and Row, 1982), pp. 10-14.

[59] Christopher Reed, Introduction to *Not at Home: The Suppression of Domesticity in Modern Art and Architecture*, ed. Christopher Reed (London: Thames and Hudson, 1996), p. 15.

[60] Quoted in Christopher Reed, " 'A Room's of One's Own': The Bloomsbury Group's Creation of a Modernist Domesticity," in *Not at Home,* p. 147.

abstract silhouette.[61] Recalling Reed's words, we can summarize the importance of the works of the Bloomsbury group: "What is clear in these attacks is the way domesticity becomes equated with femininity (or even castration and perversion) in a culture where the real and the important are conceived as prerogatives of masculinity, and the homey is, by definition, insipid."[62]

These attacks have been, however, only alternatives to the mainstream of Modernism—antagonism toward the values associated with domesticity. For example Clement Greenberg and Harold Rosenberg equated the domestic with the antithesis of art. In what was perhaps Greenberg's most famous essay, the term *avant-garde* was defined in opposition to *kitsch* which in turn was defined with the knick knacks of the middle-class home.[63] Equating domesticity with feminine figures, many painters of the nineteenth century, including William Merritt Chase and Edmund C. Tarbell, on the one hand considered cities as problematically connoting industry, immigration, and increasing social strife and on the other, viewed the home as a refuge from worldly concerns as women's sphere and a stable universe where morality is inculcated and preserved. Accordingly, the domesticated studio pictures of Chase and Tarbell, in which the lines between home and workplace are so firmly drawn by capitalism, illustrate that woman is further separated from the real world: a woman sewing, a woman reading here is actually a woman who is kept under man's control.[64] These paintings display masculine control in domestic spaces while also displaying the home as a refuge from cities. Home, as a refuge for the weary and overworked businessman, is assumed to offer the restful domestic environment in the city. The housewife should provide for him a calm, private interior realm for physical and mental rehabilitation. Handbooks and popular articles aid the housewife in creating a quiet and restful enclave within the urban jungle. We may recall the words of Jacob von Falke of 1879:

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[61] Reed, " 'A Room's of One's Own', " pp. 154-56.

[62] Reed, " 'A Room's of One's Own', " p. 158.

[63] Clement Greenberg, *Homemade Esthetics: Observations on Art and Taste* (New York: Oxford University Press, 1999); Reed, Introduction to *Not at Home,* p. 15.

[64] Linda J. Docherty, "Model-Families: The Domesticated Studio Pictures of William Merritt Chase and Edmund C. Tarbell," in *Not at Home*, pp. 48, 52.

During the day his mind is absorbed in many good and useful ways, in making and acquiring money for instance, and even after the hours of business have passed, they occupy his thoughts. When he returns home tired with work and in need of recreation, he longs for quiet enjoyment, and takes pleasure in the home which his wife has made comfortable and attractive.[65]

Joyce Henri Robinson notes in " 'Hi Honey I'm Home': Weary (Neurasthenic) Businessmen and the Formulation of a Serenely Modern Aesthetic" that,

[i]n the second half of the nineteenth century that order, beauty, and serenity were the preeminently desirable qualities in domestic decoration. While public decoration might be expected to challenge the mind and provoke thought, *the decor of the home* was intended to *calm*, rather than *excite*, the mind and the nerves of the city dweller. [66]

In "Le paysage decorative" of 1891, the critic Alphonso Germain outlined the decorative landscape of the interior which intended to relieve the soul of man. Characterizing the foyer as an "oasis," he claimed that in transforming the domestic realm into a place of refuge, a place became pastoral shelter. He believed that idyllic pastoral themes provided a restful environment for the worried soul of man. According to the pervasive bourgeois belief of the 1890s, the interior should provide a stable, calm environment, not arouse the senses and activate "nervous vibration." We see the popular perception of the domestic interior and the failure of Art Nouveau interiors in a cartoon bearing the caption "Serpentine Painting" of 1894 (Figure 5.1). The typical petit-bourgeois male in the cartoon has become overstimulated by this vision of serpentine shrews.[67] The historian Debora Silverman criticized artists and writers for arousing the senses and activating "nervous vibration" in interiors.[68] "The domestic and pastoral realm of the rest and beauty," writes Joyce Henri Robinson,

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[65] Jacob von Falke, *Art in the House: Historical, Critical, and Aesthetical Studies on the Decoration and Furnishing of the Dwelling* (Boston: Prang and Company, 1879), pp. 315–16.

[66] Joyce Henri Robinson, " 'Hi Honey I'm Home': Weary (Neurasthenic) Businessmen and the Formulation of a Serenely Modern Aesthetic," in *Not at Home,* pp. 102–103; emphasis is mine.

[67] Robinson, " 'Hi Honey I'm Home', " pp. 104–105. For the original source, see Alphonso Germain, "Le paysage décoratif," *L'Ermitage* vol. 3 (November 1891): 645.

[68] Debora L. Silverman, *Art Nouveau in Fin-de-Siècle France: Politics, Psychology, and Style* (Berkeley: University of California Press, 1989), p. 77.

> "[a]s envisioned by Matisse is, ultimately, a 'masculine dreamworld,' […] Within this pastoral world of dreams, the female – in either guise – provides domestic comfort and serenity and contributes to the creation of a private interior haven distanced from the neurasthenic chaos of the city."

Robinson adds that, "If the nineteenth century businessman was unable to live the bucolic life as envisioned by Horace's usurer, he could at the very least recreate (or have recreated for him) the pastoral place of delight *chez lui* via the decorative landscape."[69]

Figure 5.1. Avelot, *Serpentine Painting*, from *Revue Illustrée*, 1894
(Source: Reed 1996)

5.4. The Modern House and Modernist Nostalgia: 'Being Sick of the Home *Whilst at Home*'

Nostalgia is defined as a social disease being associated with homesickness, alienation, depression, loss, and yearning. Similarly, Arthur G. Nikelly highlights the category of nostalgia which is influenced by cultural values and abrupt changes in social structure and helps therapists understand how to deal with homesickness, separation, and loss, and facilitates insight and coping among immigrants, sojourners, and culturally

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[69] Robinson, " 'Hi Honey I'm Home', " p. 112. Robinson borrows 'masculine dreamworld' from Renato Poggioli, *The Oaten Flute: Essays on Pastoral Poetry and the Pastoral Ideal* (Cambridge, Mass.: Harvard University Press, 1975), p. 22. Horace's userer mentioned above: "Happy the man who, far from business and affairs, Like mortals of the early times, May work his father's fields with oxen of his own, Exempt from profit, loss and fee […]." See English translation in *The Complete Works of Horace*, trans. Charles E. Passage (New York: F. Ungar, 1983), pp. 99–101.

alienated persons. He adds that, "nostalgia controls deviant behavior until environmental circumstances restabilize."[70] Roberta Rubenstein points out that the meaning of nostalgia "encompasses something more than a yearning for literal places or actual individuals,"[71] "is a kind of haunted longing: figures of earlier relationships and the places with which they are associated, both remembered and imagined […]."[72] According to Rubenstein, "homesickness refers to a spatial / geographical separation or loss of one's childhood home," whereas nostalgia "comes to signify not simply the loss of one's childhood home but the loss of childhood itself."[73] For Rubenstein, it is impossible to return to the original home of childhood, since, though for a place, it is longing for that place at a specific time in the past.[74] For Freud, nostalgia is tied to the impossible desire to return to the womb.[75] Similarly, psychoanalyst Pietro Castelnuovo-Tedesco observes that homesickness is "resolved or alleviated by a return home or even simply by the promise of such a return, but no such ready solution is effective for the nostalgic's plight, inasmuch as what he yearns for belongs to another time."[76] Nostalgia simply combines the ideas of separation from home and desire to return to the home of another time, with *algos*, pain or sorrow. In pre-twentieth century Europe, doctors considered nostalgia as a source of organic disease such as gastroenteritis and pleurisy.[77] Taking notice of nostalgia as the risk of death, David Lowenthal argues that the nineteenth-century conception was that, "To leave home for long

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[70] Arthur G. Nikelly, "The Anatomy of Nostalgia: from Pathology to Normality," *International Journal of Applied Psychoanalytic Studies* 1: 2 (2004): 182–99.

[71] Roberta Rubenstein, *Home Matters: Longing and Belonging, Nostalgia and Mourning in Women's Fiction* (New York: Palgrave Macmillan, 2001), p. 4.

[72] Rubenstein, *Home Matters,* p. 5.

[73] Rubenstein, *Home Matters,* p. 4.

[74] Rubenstein, *Home Matters,* p. 4.

[75] Quoted in Anthony Vidler, *Warped Space: Art, Architecture and Anxiety in Modern Culture* (Cambridge, Mass.: MIT, 2000), p. 147.

[76] Pietro Castelnuovo-Tedesco, "Reminiscence and Nostalgia: The Pleasure and Pain of Remembering," in *The Course of Life: Psychoanalytic Contributions Toward Understanding Personality Development,* vol. III: Adulthood and the Aging Process, ed. Stanley I. Greenspan and George H. Pollock (Washington: DHHS Pub. No. (ADM) 81– 1000), p. 120.

[77] Mario Jacoby, *Longing for Paradise: Psychological Perspectives on an Archetype*, trans. Myron B. Gubitz (Boston: Sigo Press, 1985), p. 5.

was to risk death."[78] In the twentieth century, rather than entailing the risk of death, it was regarded as an emotional disturbance related to 'the workings of memory'[79] of the individual who yearns for something that is perceived as absent and lost. In general in modern culture, nostalgia, along with the symptom of homesickness, has become synonymous with being *sick of home whilst at home* owing to the relations among modernity, modernism, the modern individual and metropolitan conditions.

Home is always defined as the center of life and the inner world that must be familiar, and sacred. The outside is 'what is not home', which signifies the insecure, doubtful, and uncanny (Figure 5.2). Inasmuch as modern art and architecture have suppressed domesticity, the metropolitan conditions of the city do not allow for the harmonious whole: nature, man and dwelling. The modern house is observed as the place where the alienation and anxiety are felt the most. As involving the psychological symptoms of homesickness, separation, loss and yearning, "modernist nostalgia" traces the
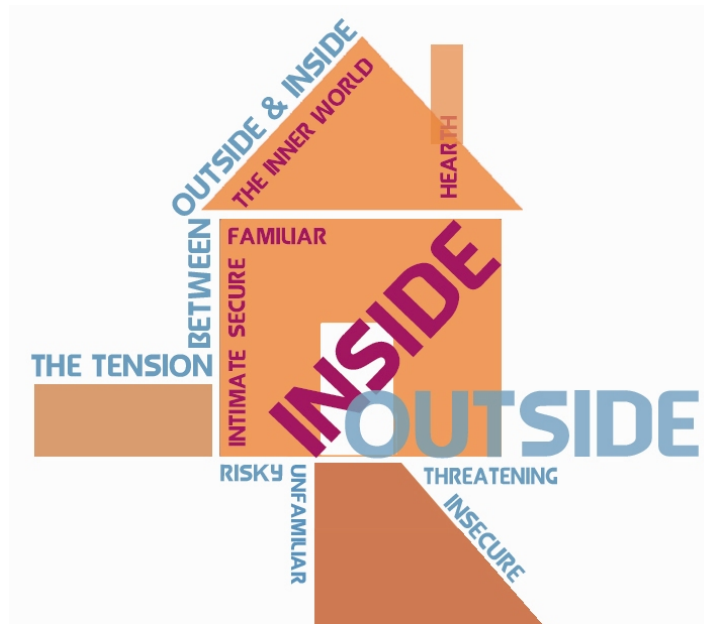
Figure 5.2. Inside (Home) and Outside. Diagram after Kim Dovey
(Source: Diagram Nilüfer Talu)

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[78] David Lowenthal, *The Past Is a Foreign Country* (Cambridge: Cambridge University Press, 1985), p. 10.

[79] Jean Starobinski, "The Idea of Nostalgia," *Diogenes* 54 (1966): 89, 90.

metropolitan *heimlich*, spatial characteristics of modern architecture, the suppression of the *heimlich* quality of home and domesticity, and the absence of the harmonious wholeness of man, nature and dwelling.[80] It spells out the alienation of the individual from the home as a product of the capitalist system.[81]

In *Psyche and Sympathy: Staging Interiority in the Early Modern Home,* Susan Sidlauskas discusses paintings by Degas, Vuillard, Sargent and Chase as comprising visible signs of anxiety and the uncanny staged in the interior of the modern home in the earlier stages of modernity.[82] For Sidlauskas, through figural and spatial arrangements, these paintings illustrate disorientation, the psychological discomfort of individuals—alienation between the sexes, the isolation of children—in modern interiors and acute anxiety about femininity: biology, sexuality, artistry, psychology and decorum**.** We see the anxiety in the faces, the alienation between the sexes and control wielded by the masculine/the father in *The Belleli Family* by Degas (Figure 5.3).

Figure 5.3. Edgar Degas, *The Bellelli Family*, 1859-60
(Source: Musée d'Orsay, Paris, France)

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[80] I borrowed "modernist nostalgia" from Suneeta Peres Da Costa. See: Suneeta Peres Da Costa, "On Homesickness: Narratives of Longing and Loss in the Writings of Jamaica Kincaid," *Postcolonial Studies* 2: 1 (1999): 75–89.

[81] See Da Costa, "On Homesickness," p. 78.

[82] Susan Sidlauskas, "Psyche and Sympathy: Staging Interiority in the Early Modern Home," in *Not At Home*, pp. 65–80.

John Singer Sargent's *The Daughters of Edward D. Boit* composes the isolation and discomfort of children in empty space, 1882 (Figure 5.4). We feel the stage of the uncanny in the interior space depicted in William Merritt Chase's *Hide and Seek*, 1888 (Figure 5.5).

Figure 5.4. John Singer Sargent, *The Daughters of Edward D. Boit*, 1882
(Source: Museum of Fine Arts, Boston, USA)

Figure 5.5. William Merritt Chase, *Hide and Seek*, 1888
(Source: The Phillips Collection, Washington, USA)

Claustrophobia as characteristic of modern space and position of discomfort of the feminine figure are strikingly staged in Edouard Vuillard's *Mother and Sister of the Artist*, c. 1893 (Figure 5.6).

Figure 5.6. Edouard Vuillard, *Mother and Sister of the Artist*, 1893
(Source: The Museum of Modern Art, New York, USA)

Basing her observations on the asymmetry, imbalance and distortion, Sidlauskas emphasizes that the structures of all these paintings seem aberrant. They can be pointed out as early signs of the spatial characteristics of modernity that provoke anxiety. Identification of figure and ground, the emphasis on negative space, the expressive distortions of space, scale and perspective, and the schematic treatment of physiognomy… Absence of comfort varies at the interdependency between bodies, between body and the house; and between figure and ground. According to her, the relation of the body and house is inflected by ambiguity that is characteristic of abstract spaces. Accordingly, in 1907 Henry James criticized domestic architecture, arguing that it was injurious to the psyche:

> This diffused vagueness of separation between apartments, between hall and room, between one room and another, between the one you are in and the one you are not in, between place of passage and place of privacy, is a provocation to despair which the public institution shares impartially with the luxurious 'home' […] Thus we see systematized the indefinite extension of all spaces and the definite merging of all functions; the enlargement of every opening the exaggeration of every passage, the substitution of gaping arches and far perspectives and resounding voids for enclosing

walls, for practicable doors, for controllable windows, for all the rest of the essence of the room-character, that room-suggestion, which is so indispensable to occupation and concentration.[83]

Suneeta Peres Da Costa points at the *double entendres* to be considered: to be homesick: might this not also entail, critically, being *sick of home*, that is, being sick of home *whilst at home*? With an inquiry of this kind, Da Costa arrives at the interface between 'modernist nostalgia' and 'counter modernist homesickness'.[84] So it is necessary to clarify that 'modernist nostalgia' means sadness felt in the face of an object and 'counter modernist homesickness' means yearning for a home that is not modern. In other words, modernism/modernity itself causes homesickness although one has a home—that is, "a machine for living in." So we see that 'modernist nostalgia' is sorrow with an object rather than sorrow without an object—the psychological corollary of homelessness. The homesick desires home while being away from it. But in the modern times, *being in the home which has become unhomely and uncanny itself is the sickness*. The uncanny position of the private sphere/home, as Freud regarded it, rather than a simple sense of the unfamiliar, is something long known to us: the once-familiar that becomes uncanny.[85] Thus 'modernist nostalgia' means sorrow with an object—which is modern. In other words, one is *sick of the home* although s/he has a dwelling which is supposed to be homely but is unfamiliar with the result that anxiety is provoked at the very heart of it.

5.5. The Phenomenon of Home and Transcendental Homelessness

Christopher Reed defines domesticity as a "specifically modern phenomenon, a product of capitalist economics, breakthroughs in technology, and Enlightenment notions of individuality."[86] In a notable manner, Christine Poggi states that the privacy and the domesticity are often equated with the privately owned, comfortably appointed home,

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[83] Henry James, *American Scene* (1907, Bloomington: Indiana University Press, 1968), pp. 15–16.

[84] See Da Costa, "On Homesickness,"p. 78.

[85] Freud, "The Uncanny (1919)," pp. 123-24.

[86] Reed, Introduction to *Not at Home*, p. 7.

which becomes the space of affect, family life and respite from the competition and pressures of the public sphere.[87] In these terms the ideal image of home, and domesticity, which the modern individual desires, becomes a myth. This myth was a product of modern culture. Probably it never existed until the invention of domesticity in the 1800s, which period was "the first time the living space became distinguished from the space of work."[88] Modern culture becomes home-centered and home becomes a phenomenon of modern culture in the tension between outside and inside, sustained by the definition of self as autonomous, centered and unique in relation to domesticity.

Strikingly, Vito Acconci describes this myth or phenomenon as a "bad dream of domesticity" and something to escape from. He writes that, "If the house makes you cozy, if you can snuggle into it, then you are lost in the past and stabilization; but, if the house makes you itch, if you do a double-take, then you snap out of the present, you can have time to think of the future and change."[89] Inasmuch as the capture of privacy implies the myth of escape, Acconci deals with the interconnection and even the potential exchangeability of the two spaces. For Poggi, Acconci's works constitute critiques of the boundary between the closed region of the private self and the outside world. Poggi writes:

> Simultaneously, myths of the home define it as a specifically feminine realm, which creative pioneering males might build, but must then escape. Finally the home is associated with patriarchal power and authority, and with the sexual repression the nuclear family enforces. These myths function at two levels; they are fully public, a matter of prevalent cultural codes, and yet their true meaning resides largely in individual attitudes and beliefs, which may be unconscious.[90]

Acconci tries to undermine these categorical divisions and the myths that sustain them. Poggi comments that, "Acconci's works and writing provide a cogent critique of the ideology that links American individualism to political and aesthetic myths about the meaning of home and private property, as well as to the division of private and public

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[87] Christine Poggi, "Vito Acconci's Bad Dream of Domesticity," in *Not at Home,* p. 237.

[88] Benjamin, *Charles Baudelaire*, p. 173.

[89] Vito Acconci, *Vito Acconci: The House and Furnishings as Social Metaphor* (Tampa: University of South Florida Art Galleries, 1986), p. 8.

[90] Poggi, "Vito Acconci's Bad Dream of Domesticity," p. 237.

realms," concluding that, "The private, domestic sphere remains at once a myth to be debunked and a trap to be avoided." [91]

In his *Domus and Megalopolis*, Lyotard has contrasted the traditional *domus* with our present condition in the megalopolis. He has built a contrast between the two models of the state of being. One is the *domus* that is linked with nature as organic life where "the common work is domus itself, in other words the community," [92] and the other is the megalopolis. He has contrasted the phenomenon of the home, and the more alienated model of city life, within the age of the megalopolis. Lyotard defines domus as:

> [t]he representation of a façade. Fairly wide, not necessarily high. Lots of windows and doors, yet blind. As it does not look at the visitor, so it does not expect the visitor's look. What is it turned towards? Not much activity. Let's suppose that it's pretty hot outside. The courtyard is surrounded by walls and farm buildings. A large tree of some kind, willow, horse chestnut, lime, a clump of pines. Dovecots, swallows. The child raises its eyes. Say it's seven o'clock in the evening. Onto the kitchen table arrive in their place the milk, the basket of eggs, the skinned rabbit. Then each of the *fruges* goes to its destination, the dairy, the cool scullery, the cooking pot, the shelf. The man come home. Glasses of fresh wine. A cross is made in the middle of the large loaf. Supper. Who will get up to serve out? Common time, common sense, common place. That of the domus, that of its representation, mine, here. [93]

According to Lyotard, a mode of space, time and body exists under the regime of nature. The *fruges,* which are obtained by nature and from nature, produce, destroy, and reproduce themselves stubbornly in line with the order of things and nature's care for itself, which is called frugality. For him, the traditional *domus* is presented as a bucolic idyll, in which all one does is to serve the natural order and place oneself at the service of its urge. The regime of the *domus* is the rhythm that includes stories: the generations, the locality, the seasons, wisdom, and madness. The births, deaths and souls are inscribed in the circle of things. Depending on the notion of God and nature, everyone in the house finds their place and their name here, and their adventures and stories lived in this space are added to their lives as memories. There is the master and the mistress (the *dominus* and the *domina*), and the *ancilla* (the female servant). The *ancilla* turns all the way around to cultivate and to imbue the house with care. The domestic space is surrounded with the comings and goings

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[91] Poggi, "Vito Acconci's Bad Dream of Domesticity," p. 252.

[92] Jean Francois Lyotard, "Domus and the Megalopolis," in *Rethinking Architecture*, ed. Neil Leach (London; New York: Routledge, 1997), p. 272.

[93] Lyotard, "Domus and the Megalopolis," p. 271.

of conversations. There is *service*, given and returned without any contract, *natural duties* and *rights.* The common work, which is the work of a repeated domestication, is the *domus* itself, in other words the community. The child is one of these works.

To Lyotard, in the domestic monad, the other is not excluded. People give a place to the poor man and the solitary traveler at the table and let him give his opinions, show his talent and tell his story in mystery. Brief silence is felt. People are careful with the newcomer considering the possibility that he might even be God's messenger, for they believe in supernatural things and not everything in that world is rational. They let him become domesticated. On the other hand, the city—the political city, which is imperial or republican, then the city of economic affairs, and today's megalopolis—gradually undermines the *domus* and its community, and allows only the residence to exist. There is no nature to serve. There is no common sense and common work. Memory is controlled by the principle of reason, where everyone seeks as best s/he can the information needed to make a living, which makes no sense. Due to the loss of community, there is the individual taking the visitor hostage. In comparison with this system, the *domus* was too simple. Today, the world, the big techno scientific monad, is so complex that it does not need our terrestrial bodies, passions and writings that used to be kept in the *domus*. What is required is performativity and wonderful brains; people are begged to be useful for the composition of the megalopolis.[94] Lyotard also mentions that in the megalopolis, the *domus* is no longer possible, but nostalgia is.[95] "[D]omesticity is over and probably it never existed, except as a dream of the old child awakening and destroying it on awakening."[96] In an identical manner, Neil Leach states that, "the concept of the *domus* as the stable site of 'dwelling' comes across not only as a myth, but as a *nostalgic* myth."[97] —because the values of the *domus*, based on god-nature and the hegemony of the natural order, are supplanted by the artificial in the megalopolis.

As mentioned before, the relationship between domesticity and modernism has been undermined by the idea of the avant-garde. The idea of the avant-garde is linked with the

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[94] Lyotard, "Domus and the Megalopolis," pp. 271-74, 276.

[95] Lyotard, "Domus and the Megalopolis," p. 275.

[96] Lyotard, "Domus and the Megalopolis," p. 277.

[97] Neil Leach, "The Dark Side of Domus," *The Journal of Architecture* 3 (1998): 37.

city life and imagined as away from home.[98] Sharon Haar and Christopher Reed have emphasized that, "the house [of modernism] is very much of the world" but "domesticity is much an activity oriented toward the future as it is a state of mind rooted in the past."[99] In the 1980s, all feminist campaigns for the reform of the home, and art and architecture, were overwhelmed by nostalgic formations of domesticity. For Freud, Vidler writes, not only nostalgia but also "the uncanny is rooted in the environment of the domestic, thereby opening up problems of identity around the self, the other, the body and its absence: hence its force in interpreting the relations between the psyche and the dwelling, the body and the house, the individual and the metropolis"[100] Thus, the modern dwelling has not been a place to escape from the condition of anxiety of modern life for safety and peace. In this context, philosophers from Heidegger to Lukács, Adorno and Bachelard thoughtfully considered the problem of unhomeliness, alienation and anxiety, reinforcing their links with 'nostalgia' joining 'transcendental homelessness' in the world. For Adorno, alienation was a powerful leaven for modern art.[101] Lukács, pointing out the artistic creation as homeless as the result of the transcendental structure of the form-giving subject and destruction of the world of created forms, considered 'transcendental homelessness' as a modern condition.[102] Heidegger in *Letter of Humanism* in 1947 wrote that, "Homelessness is coming to be the destiny of the world."[103] When *the cold storage warehouse cube* that becomes dominant as 'international style' aesthetic in architecture and design, alienation—the 'antagonistic condition' as described by Marx, the uncanny and the anxiety are provoked at home, and domesticity, embodied as home, becomes the phenomenon of the century.

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[98] Classic works on the avant-garde include Renato Poggioli, *The Theory of the Avant-Garde*, trans. Gerald Fitzgerald (Cambridge, Mass.: Harvard University Press, 1962) and Peter Bürger, *The Theory of The Avant-Garde*, trans. Michael Shaw (Minneapolis: University of Minnesota Press, 1984).

[99] Sharon Haar and Christopher Reed, "Coming Home: A Postscript on Postmodernism," in *Not at Home,* p. 258.

[100] Anthony Vidler, "The Architectural Uncanny," p. x.

[101] Theodor Adorno, *Aesthetic Theory*, trans. C. Lenhardt, ed. Gretel Adorno and Rolf Tiedemann (London; New York: Routledge; Kegan Paul, 1984), p. 369.

[102] Georg Lukács, *The Theory of the Novel*, trans. Anna Bostock (Cambridge, Mass.: MIT Press, 1971), p. 41.

[103] Martin Heidegger, *Basic Writings from Being and Time (1927) to the Task of Thinking (1964)*, ed. David Farrell Krell (San Francisco: Harper Collins Publishers, 1993), p. 243.

5.6. Pathological Home Desire in Modern Culture

All of the above explains the existence of transcendental homelessness and nostalgia around the relations between the self, and the other, the body and its absence, the psyche and the dwelling, the body and the house, the individual and the metropolis and the paradox between why we plunge into trying to make ourselves at home and secure, and why we can *never* be at home in the world.

In modern culture, house and interior were conceived as vehicles of social change. Russian constructivists, De Stijl and Bauhaus artists considered the house as an abstract entity. To the extent that home is pointed out as the site of escape from society, the modern individual, being restless, bored, and alienated, was captivated by private life. As for the modern dwelling, modernist architecture and modernism, disregarding the stable site of the home, has considered it as a mobile, transformable object with interchangeable parts through the Taylorist method that was based on the principles of ergonomics and efficiency. Moreover, the modern dwelling is schematized at the blurred borders between private-public, and outside-inside that assist to transfer the uncanny of the megalopolis to the territory of home. Along with the loss of community and the high density of city life, the physical design of modern dwellings does not provide the territorial needs. Thus, homesickness under metropolitan conditions refers to the insufficiency of the metropolitan dwellings in which the colonized subject is restless, bored, alienated in short, at the grip of the *unheimlich*, "not at home whilst at home."

CHAPTER 6

CRITICAL PRACTICES

This chapter, 'Critical Practices', consisting of critical and psychological spatial works, is a field between art and design. The works taken up are ones which have been producing meaning concerning social life as well as the daily life of the modern individual since the 1970s. The works taken up in this chapter strikingly visualize the trauma of the modern individual that has been described in Chapter 3. As is known, trauma, anxiety, nostalgia and the similar, constitute psychological terms. Inasmuch as the state of trauma cannot be defined through concrete architectural practices but can indeed be done so through art works, the practices taken up in this chapter perhaps may be said to make up the most influential statements relevant to the argument of this dissertation. They render visible the problematic of this dissertation. Art has the power to transform the invisible (psychological notions) into the visible (objects). Chapter 3, devoted to 'Actions', focused on the concrete reasons (social life, working conditions of modernity, and the modernization of the house through concepts of rationalization and standardization) behind the trauma that varies from a pathological home desire to transcendental homelessness and escape fantasies. Chapter 5 'Critical Discourses', was concerned with explaining the problem at the intersection between human nature and modern art and architecture that returned as trauma. 'Critical Spatial Practices' is the chapter 6 where the trauma, originating in modern life and the latter's spatial characteristics, was read through 'the visual' where knowledge is visually constructed and where what we see is as important as what we hear and read.

6.1. 'The Visual', Vision and Visual Culture: Intertextuality and the Cultural Display of Social Life, Difference/Conditions/Phenomena

This chapter undertakes interpretation of visually constructed knowledge or meaning. The mode of interpretation of 'the visual' presented addresses cultural meaning and social life. Stuart Hall writes:

> It is worth emphasizing that there is no single or 'correct' answer to the question, 'What does this image mean?' or 'What is this ad saying?' Since there is no law which can guarantee that things will have 'one, true meaning', or that meanings won't change over time, work in this area is bound to be interpretative – a debate between, not who is 'right' and who is 'wrong', but between equally plausible, sometimes competing and contesting, meanings and interpretations. The best way to 'settle' such contested readings is to look again at the concrete example and try to justify one's 'reading' in detail in relation to the actual practices and forms of signification used, and what meanings they seem to you to be producing.[1]

To many social scientists, social life has changed drastically over the last three or four decades. To quote Gillian Rose, who emphasizes the shift in social life related to culture, "social life is constructed through the ideas that people have about it, and the practices that flow from those ideas."[2] In similar manner, Hall emphasizes that,

> Culture, it is argued, is not so much a set of things – novels and paintings or TV programmes or comics – as a process, a set of practices. Primarily, culture is concerned with the production and exchange of meanings – the giving and taking of meaning' – between the members of a society or group […] Thus culture depends on its participants interpreting meaningfully what is around them, and 'making sense' of the world, in broadly similar ways.[3]

Rose maintains that these sets of practices, whatever form they take, produce meanings and structure at work in the way people behave in everyday life. Different sorts of technologies and images make sense of the world. They represent the social world in visual vocabulary and display social life in very particular ways. Often, they are not transparent and innocent. Rose particularly emphasizes that these sets of practices, "[m]ay be felt as *truth* or as *fantasy*, science or common sense; and they may be conveyed through

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[1] Stuart Hall, *Representations: Cultural Representations and Signifying Practices*, ed. Stuart Hall (London: Sage, 1997), p. 9.

[2] Gillian Rose, *Visual Methodologies: An Introduction to the Interpretation of Visual Materials* (London: Sage, 2001), p. 6.

[3] Hall, *Representations*, p. 2.

everyday speech, elaborate rhetoric, high art, TV soap operas, dreams, movies or muzak; and *different groups in a society* will make sense of the world in different ways."[4]

Today, many writers such as Martin Jay, who used the term ocularcentrism, claims that the centrality of eye in Western Societies. For John Berger, seeing comes before the word.[5] Rose describes the apparent centrality of the visual as bounding the onset of modernity since in premodern societies, few visual images had been in circulation. But in the modern period, as again Rose claims, "modern forms of knowledge depend on a scopic regime that equates seeing with knowledge."[6] In similar manner, Charles Jenks has argued that,

> We daily experience and perpetuate the conflation of the 'seen' with the 'known' in conversation through the commonplace linguistic appendage of 'do you see?' or 'see what I mean?' to utterances that seem to require confirmation, or, when seeking opinion, by inquiring after people's 'views'.[7]

The effects of the visual or 'the hegemony of the visible' in the contemporary period celebrate a field that has come to be called "visual culture."[8] Ian Heywood and Barry Sandywell, in turn, define visual culture as a "socio-historical realm of interpretative practices."[9] The visual culture does render images not to be interpreted as mere perception but as a production of meaning depending on the view point of the beholder in terms of current social phenomena or difference. Social differences such as race, gender, femininity, the identities of body, but also social phenomena such as social alienation and social facts such as suppression of domesticity, the blurred borders between outside and inside, transcendental homelessness—all are described today as integral parts of the capitalist,

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[4] Rose, *Visual Methodologies*, p. 6; emphasis is mine.

[5] John Berger, *Ways of Seeing* (London: British Broadcasting Associaton and Penguin, 1972), p. 7.

[6] Rose, *Visual Methodologies*, p. 7.

[7] Charles Jenks, "The Centrality of the Eye in Visual Culture," in *Visual Culture,* ed. Charles Jenks (London: Routledge, 1995), p. 3.

[8] The term "visual culture" was first used by Svetlana Alpers in her *The Art of Describing: Dutch Art in the Seventeenth Century* (Chicago: University of Chicago Press, 1983), p. xxv. For 'the hegemony of the visible' see W. J. T. Mitchell, "Showing Seeing: A Critique of Visual Culture," in *The Visual Culture Reader*, ed. Nicholas Mirzoeff (London; New York: Routledge, 1998; 2002), pp. 92-95.

[9] Ian Heywood and Barry Sandywell, Introduction, *Interpreting Visual Culture: Explorations in the Hermeneutics of the Visual*, eds. I. Heywood and B. Sandywell (London: Routledge, 1999), p. xi.

industrialized form of society. These aspects of advanced industrial capitalism find their illustration in the visual arts especially at cross-cultural boundaries and in multidisciplinary theory.

The field we have thus come to term 'visual culture' focuses on not only the social effects of images but also the interpretation of images in a knowledgeable way. Its main concern is how images or cultural objects visualize the invisible. It is very important to emphasize that, as the writers of visual culture often say, the meaning of the image does not simply reside in the image itself. The image assumes is beheld by particular spectator with particular gaze. So 'the kind of seeing' invites 'the visual thing' to visualize a social difference or a social phenomenon concerning femininity, gender, race, ethnicity, socioeconomics, political conditions, communities, natural and humanly-made environments, virtual environments, consumption culture, social structures and the vast and complex social life. Visual images very often work in conjunction with other kinds of representations. In these terms, we always look at things in relation to ourselves and to other things as John Berger argues in *Ways of Seeing*.[10] Rose observes that,

> [v]isual modes of conveying meaning are not the same as written modes [...] *visual objects* are always embedded into *a range of other texts*, some of which will be visual and some of which will be written and all which intersect with each other, I find debates about the precise difference between words and images rather sterile. What is much more important, I think, is simply to acknowledge that visual images can be powerful and seductive in their own right.[11]

Visual art and design including advertising, the fine arts, films, television, computer graphics, simulations, urban design, housing design, and contemporary art including public art, performance art, site-specific installation art, and 'critical spatial practices', all visual forms of production and communication ranging from a pen to a chair, a hut to a tower, and a simple dress to a critical veil are the domain of visual culture. Thus the interpretation of a visual object generated in the field between art and design refers to the examination of the meanings, purposes, relationships, influences and context in which these objects are embedded. In other words, this investigation is tantamount to the analysis of the social and didactic character of imagery and objects. Visual art and design are increasingly taking part

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[10] Berger, *Ways of Seeing*, p. 9.

[11] Rose, *Visual Methodologies,* p. 10; emphasis is mine.

in daily life. From fast food kiosks to web site designs, interactive information systems to coffee machines rampant in our daily life, the visual arts and design are everywhere, not only constructing but also exercising our visual culture. As Rose has pointed out, "Visual images are made, and may be moved, displayed, sold, censored, venerated, discarded, stared at, hidden, recycled, glanced at, damaged, destroyed, touched, reworked."[12] Images are made and used in all sorts of ways by different people for different reasons, and these makings and uses are crucial to the meaning an image carries.

6.1.1. Interpretation of 'The Visual' or Visual Representations: Sites and Modalities

Although they today tend to accept images simply as the reflection of their social contexts, as often they critique this approach. Rose states that the visual representations are not reducible only to their contexts because they have their own effects. Thus he deploys a critical approach to interpreting visual images: first, he takes images seriously; second, he thinks about the social conditions and effects of visual objects; third, he proposes to consider one's own way of looking at images. Rose adds: "If ways of seeing are historically, geographically, culturally and socially specific, then how you or I look is not natural and innocent."[13] For Rose, interpretations of visual images widely concur at three sites: 1. the site(s) of the production of an image; 2. the site of the image itself; and 3. the site(s) where the image is seen by various audiences. Each of these sites includes different aspects that are termed 'modalities': 1. technological, 2. compositional, and 3. social. He defines the technological modality of production as any form of apparatus designed either to be looked at or to enhance natural vision, from oil paintings to television and the internet. The compositional includes formal strategies: content, color and spatial organization. As for the social, it refers to the range of economic, social and political relations, institutions and practices that surround an image and through which it is seen and

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[12] Rose, *Visual Methodologies*, p. 14.

[13] Rose, *Visual Methodologies,* pp. 15–16.

used.[14]

Rose describes the site of production through the theory of the *auteur* or *author* which takes into consideration the intention of an image's maker, and the intentionality of the image; in other words, of the author of the visual image. As is known, for the longest time in the history of Western philosophy and semantic theory, deciphering the meaning of the image was held to be tantamount to deciphering the meaning intended by the maker of the image. Rather recently, in the second half of the twentieth century, this stance has come under wide critique and *intentionality* has been replaced by *contextuality*. This juxtaposition has equally shifted the emphasis from the author/maker of the image as the holder of the intention and thereby the generator of the meaning, to the beholder and the context in which he/she beholds and interprets the image.   Rose elaborates on this shift to contextuality as follows: "[s]ince the image is always made and seen in relation to other images, this wider visual context is more significant for what the image means than what the artist thought they [sic] were doing."[15] In the same manner, Roland Barthes famously has announced "the death of the author," which, in the context described above, spells the death of any recognition of authorical intention.[16] Before Barthes, in 1946, William Wimsatt and Monroe C. Beardsley had noted that the poem was "detached from the author at birth and [went] about the world beyond his power to intend it or control it. The poem belonged to the public."[17] Thus Wimsatt, Beardsley and Barthes proclaimed that the poem did not belong to its author. Through the lens of these speculations of the past half century, we see that the meaning of an image is produced by its production, itself and its audiences, rather than its author. Similarly, in 1969, Foucault wrote in his seminal "What Is an Author?" that, "the function of an author is to characterize the existence, circulation, and operation of certain discourses within a society."[18] Rose draws attention to the term *genre*,

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[14] Rose, *Visual Methodologies*, pp. 16-17.

[15] Rose, *Visual Methodologies*, p. 23.

[16] Roland Barthes, *Image-Music-Text*, ed. and trans. S. Heath (London: Fontana, 1977), pp. 145–46.

[17] William Wimsatt and Monroe C. Beardsley, "The Intentional Fallacy," *Sewanee Review* vol. 54 (1946): 468-88.

[18] Michel Foucault, "What Is an Author? (1969)" in *Critical Theory Since 1965*, ed. Hazard Adams and Leroy Searle (Florida: Florida State University Press, 1986), p. 142. "What Is an Author?" ("Qu'est-ce gu'un auter?") originally appeared in the *Bulletin de la Société française de Philosophie* in 1969.

used here in the sense of a classifying of visual images into specific groups. In other words, an image particularly fits into a genre of images sharing a specific set of meaningful objects and locations and a limited set of narrative problematics.[19]

In the site of audiencing, the social appears as the most important modality for understanding the audiencing of the images. Different practices are always conducted in different kinds of spaces that invite different ways of seeing. Rose mentions two aspects of the social modality of audiencing: "the social practices of spectating" and "the social identities of the spectators."[20] Social identity in turn includes four elements: 1. Categorization; 2. Identification as associating with certain groups; 3. Comparison between groups; 4. Psychological distinctiveness of a group. The nature of social practices varies from one group to another like identities. A social practice emerges as a group of techniques, skills, and stylized choices that are embedded in the everyday activities of individuals through social mechanisms of transmission. Strolling from painting to painting in art galleries, for example, and appreciating the particular qualities of each painting, is a social practice of the middle class.

6.2. Critical Spatial Practices as Visual Representations of the Phenomena of Modernity

It may be necessary, here, to render again the relationship between 'vision' and 'visuality'. This is not simply the relationship between 'seeing' and 'what is seen'. Rather, visuality is capable of constructing visions in various ways. In other words, visuality embodies vision(s). Hal Foster clarifies the difference between vision and visuality as in the following passage:

> Although vision suggests sight as a physical operation, and visuality suggests as a social fact, the two are not opposed as nature to culture: vision is social and historical too, and visuality involves the body and the psyche. Yet neither are they identical: the difference between the terms signals a difference within the visual – between the mechanism of sight and its historical techniques, between the datum of vision and its discursive determinations – a difference, many differences, among how

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[19] Rose, *Visual Methodologies*, p. 19.

[20] Rose, *Visual Methodologies*, p. 27.

we see, how we are able, allowed, or made to see, and how we see this seeing or the unseen therein.[21]

Vision and visuality both refer to the term 'scopic regime' which is widely defined as culturally specific ways of seeing.[22] Actually, we are able to read visual culture in terms of scopic regimes. We see that the scopic regime replaces the traditional definition of vision. The notion of scopic regime emphasizes that the ways of seeing are not natural but constructed. The difference between the constructed and the natural is similar to the difference between fiction and documentary. Some places compel us toward specific ways of seeing. For example, in an art gallery looking at an art object, we are more eager to construct stories so as to make sense of what we see, while a documentary work is more resistant to our constructed ways of seeing. The place, for example, when we sit in the dark looking at a movie in a theatre, motivates us to look more fictionally.[23] The terms 'visuality' and 'scopic regimes' are, for Antonio Somaini, "meant to underline the social and cultural constructedness of vision as well as its historicity, but the questions they raise are just as many as the answers they give."[24]

In the present research, the systems of visuality and the scopic regime of modernity are taken as coexisting within the historical context of modernity, in which context 'the visuals'—images, objects and artifacts—here termed 'Critical Spatial Practices' produced between art and design, are taken up. 'Critical Spatial Practices' are the visuals that embody the phenomena of modernity and anxious visions on/of the modern individual. At the same time I shall here examine the visual grammar of modernity through them. They are the visuals where we can read the social facts and probe into predications such as 'the modern individual is pathologically and transcendentally homeless;' and 'the modern individual sees his body as the only place where he can dwell'. These are visuals deriving from the dominant scopic regime of Modernity as based on Cartesian thought. They are the visuals

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[21] Hal Foster, Preface, *Vision and Visuality*, ed. Hal Foster (Seattle: Bay Press, 1988), p. ix.

[22] Christian Metz, *The Imaginary Signifier: Psychoanalysis and the Cinema*, trans. Celia Britton et al. (Bloomington: Indiana University Press, 1982), p. 61.

[23] Rose, *Visual Methodologies*, p. 26.

[24] Antonio Somaini, "On the Scopic 'Regime'," *Art in the Age of Visual Culture and Image*, *Leitmotiv* 5: (2005-2006): p. 28.

which I shall reconstruct in an intertextual relationship with the critical discourses on Modernity, demonstrating them as possessing the 'social modality of the image site'.

6.2.1. Discourse, Texts and Context: The Modern Individual as Traumatized, Critical Spatial Practices and the Intersection of Art and Design

This section of the study focuses on 'the visuals' as 'groups of text' that are produced by artists at the intersection between art and architecture and investigates them through the lense of the social modality of the image site. In her examination of works such as will be discussed below, Jane Rendell has emphasized that they are both critical and spatial as 'Critical Spatial Practices'.[25] Rosalyn Deutsche has documented these interdisciplinary spaces, which are 'socially responsible', 'site-specific', and 'functional', to constitute the critique of 'spatial politics' that have helped design and establish the 'utility' of social life.[26] In the field of art, these kinds of works are widely named as site-specific art, installation art, public art, performance art, and contextual practice. In the field of architecture they are designated 'conceptual design'.

The group of texts engaged here conveys the discourse on the 'modern individual as perpetually traumatized' as determined by the spatial characteristics of modern architecture; the aesthetic language of modern art, and also the social structure of modern culture. For this critical discourse, throughout the modern period, architectural space has been claustrophobic, urban space has been agoraphobic, and the physiognomy of the modern individual has been pathological. For example, for Vidler, fear, anxiety, estrangement, and their psychological counterparts such as anxiety neuroses and phobias have been intimately linked to the aesthetics of space throughout the modern period. In Vidler's words, "space is not a stable container of objects and bodies but a product of subjective projection and introjection." All of these, which Vidler terms "warped space," are informed and formed by

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[25] Jane Rendell, *Art and Architecture: A Place Between* (London; New York: I. B. Tauris, 2006), p. 1.

[26] Rosalyn Deutsche, *Evictions: Art and Spatial Politics* (Cambridge, Mass.: MIT Press, 1996), p. xii.

psychological terms, such as nostalgia, homesickness, alienation and the similar, concerning the modern individual's mental health.[27] These works, I also prefer to call 'Critical Spatial Practices' as they visualize the social phenomena of modernity including the phenomenon of the home, the phenomenon of transcendental homelessness, and the phenomenon of the escape fantasy as well as embodying anxious visions of the modern subject caught up in modern life.

According to Vidler, all of these works, produced at the intersection of art and architecture, indicate a "warping" of the normal and become objects of interest to avant-garde art so as to express anxious visions of the modern individual.[28] Artists of this chapter are the following: Dan Graham, Vito Acconci, Gordon Matta-Clark, Michael Boss, Allan Wexler, Seton Smith, Marijke van Warmerdam, Rachel Whiteread, Joep van Lieshout, who is founder of Atelier van Lieshout, Toba Khedoori, Andrea Zittel, Jennie Pineus. Their works—*House* by Whiteread, *Dining Building with Windows Chair* by Wexler, *Bloodlines* by Michael Boss, *Homes for America* by Dan Graham, *Bad Dream House* by Vito Acconci, *Splitting* by Gordon Matta-Clark, *And Then the Chimney Smokes* by Marijke van Warmerdam, *Escape Vehicle* by Andrea Zittel, *Cocoon Mask* by Jenie Pineus, *Doubled Home Images* by Seton Smith and Doors by Toba Khedoori—refer to groups of statements such as 'You can't go home again!', 'Home is no more nostalgia', 'A machine is not for living in', 'Dream house of past is bad dream house of today', 'The body is the only shelter on which you could rely', and similar, and structure the way a thing is thought. These works carry particular knowledge concerning the social structure of capitalism as well as convey elucidations of how this structure is perceived and understood. We may even argue, on the basis of the works that are going to be discussed below, that from the 1970s to the present, the modern individual captured privacy through artworks that offer 'visual experience' as a synthetic overview through a determined scopic regime.

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[27] Anthony Vidler, *Warped Space: Art, Architecture and Anxiety in Modern Culture* (Cambridge, Mass.: MIT Press, 2000), p. 2.

[28] Vidler, *Warped Space,* p. 1.

6.2.2. Knowledge as Social Fact and Social Phenomenon of Modernity

In order to clarify the knowledge these works carry concerning the social structure of capitalism and modern culture, it is necessary here to define such terms as 'social phenomena' and 'social facts'. Social phenomena, for John Markey, include all behavior which influences or is influenced by organisms sufficiently alive to respond to one another. In relating with social psychology, social phenomena include interaction of human beings and their collective behaviors that are of a reflective type.[29] Social phenomena include all behaviors of an organism that are actions or reactions set usually in relation to the environment. The present study searches for such social phenomena of Modern life as self-isolation, self-alienation, anxiety, transcendental homelessness, nostalgia, homesickness, yearning, loss and escape fantasy, which are especially aroused under metropolitan conditions as psychological symptoms displayed by the Modern individual and which are at the same time constructs within the visual grammar of modernity. For instance, social alienation is one of the social phenomena of the modernity. The human mind, as the subject of perception, relates to the world as an object of its perception, and so is distanced from the world rather than living within it. There is of course a social fact, which is individualism, behind the social alienation

Social phenomena occur in close relationship with the terms of social facts, which are external to the individual and which refer to the social structures, cultural norms, values as well as to social theory. For Emile Durkheim, social fact is identifiable through the power of external coercion which it exerts or is capable of exerting upon individuals.[30] Durkheim adds an alternative criterion so as to define social fact. A social fact could be identified, he writes, by how widespread it is within the group. For the individual, a social fact displays the tendency to become generalized, Durkheim adds, because it is obligatory. Durkheim insists that the generality of a fact is not a sufficient criterion to classify it as a social fact. Supporting the idea of Durkheim, Gabriel Tarde emphasizes that each social

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[29] John Markey, "A Redefinition of Social Phenomena: Giving a Basis for Comparative Sociology," *American Journal of Sociology,* vol. 31 (1925-26): 733-43.

[30] Quoted by Robert A. Jones in *Development of Durkheim's Social Realism* (New York: Cambridge University Press, 1999), p. 262.

fact consists either of a belief, or a tendency, or a practice which is that of the group taken collectively and which is something quite different from the forms under which it is refracted in individuals.[31] Tarde questions how a social fact is refracted before it comes into existence and how it could exist outside the mind of all individual human beings and defines 'truth' as:

> [a]ny social thing, a word in a language, a religious rite, a trade secret, an artistic process, a legal provision, a moral maxim, is transmitted and passed not from the social group taken collectively to the individual, but from one individual – parent, teacher, friend, neighbor, comrade – to another individual, and in this passage from one mind to another it is refracted.[32]

Social facts are widely classified as material social facts and non-material social facts. Material social facts are formed according to social structures and institutions. This kind also includes urban structure, distribution of population, etc. Nonmaterial social facts do not have material reality. They refer to norms, values, and systems of morality. For example, approval of one-to-three-children families in a society is a nonmaterial social fact. Material social facts are important parts of social structures that are produced by social theories and conditions. Social theory refers to the use of theoretical frameworks to explain and analyze social patterns and large-scale social structures. Although social theory is seen as a branch of sociology, it is certainly interdisciplinary as it stands in relation with multiple fields including anthropology, history, philosophy, etc. Modernity as a form of industrialized society finds its possibility of improvement within Marxist historical materialism, one of the great theories of social change created in the nineteenth century. Modernity conveying features of capitalism here indicates the period between 1870 and 1910 and through the present under various names such as 'Global Capitalist Modernity', 'Supermodernity', 'Late-Modernity', and 'Reflexive Modernity'.

Ulrick Beck points out that Reflexive Modernity, in which we live today, is reflexive in that in contains such fragments of the conditions of Industrial Modernity as risk society, uncertainty, individualization and sub politics that are politics of politics as the feminist revolutions, politicization of nature, multilateral negotiating systems, life-and-

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[31] Quoted in Jones, *Development of Durkheim's Social Realism*, p. 266.

[32] Gabriel Tarde, "Questions sociales, " *Revue philosophique* 35 (1893): 618-38. Also see Gabriel Tarde, "Sociology, Social Psychology, and Sociologism," in *Gabriel Tarde: On Communication and Social Influence,* ed. Terry. N. Clark (Chicago: University of Chicago Press, 1969), pp. 112–35.

death politics, left and right politics, biological personal life and separation between technology development and utilizations, etc.[33] A wide range of terms—rationalization, standardization, division of labor, individualism, risk society, uncertainty, increased movement of goods, mobilization of individuals or individual as traveling subject, chaos, mass society, decontextualization, the distance between individual and nature—that are used to describe Modernity imply the social facts of this social condition. In other words, these social facts are the productions of this social structure. It is necessary to emphasize here again that the social phenomena of modernity mentioned occur as reactions to the social facts of society. Social phenomena, being related with social psychology, become apparent at the point of (dis)integration between social facts and people.

6.2.3. Discourse and Visual Culture: Text, Intertextuality, and Discursive Formation

Here, I am concerned with specific images as 'critical spatial practices'; specific audiences; a specific artist group as author of these texts—critical spatial practices. These specific artist groups are widely based on the genre originating in contemporary art. They are displayed in gallery spaces and places of daily life. I am again concerned with a specific (coexisting) discourse that has been produced, in other words exercised, in this field. This discourse, as mentioned before, is based on the visual grammar of modernity which originated in Cartesian thought. Here, I will analyze this discourse referring to the specific arguments of Michel Foucault and his method of discourse analysis. Though this method did not originate with Foucault, Foucault has developed it further by the inclusion of the psychoanalytic approaches where visual images were concerned. He has also stressed that the extant state of the method had not paid enough attention to the social construction of difference. In his writings on the development of modern clinical and psychiatric medicine, on the birth of the prison, and on attitudes towards sexuality, Foucault rendered how the

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[33] See Ulrich Beck, "The Reinvention of Politics: Towards a Theory of Reflexive Modernization" and "Self-dissolution and Self-endangerment of Industrial Society: What Does This Mean?" *Reflexive Modernization: Politics, Tradition and Aesthetics in the Modern Social Order,* eds. Ulrich Beck, Anthony Giddens, and Scott Lash (Cambridge: Polity Press, 1994).

individual is categorized as sub-human, abnormal, normal, deviant, etc. in very particular ways within various practices and institutions. Through this method, Foucault has shown that the human subject is not original and simply born, but constructed and produced through various practices, social processes and discursive formations, which are at the same time constructs in the social field. Gillian Rose has elucidated Foucault's stance as follows: "Discourse has specific meanings. It refers to groups of statements which structure the way a thing is thought, and the way we act on this basis. In other words, discourse is a particular knowledge about the world which shapes how the world is understood and how things are done in it."[34]

While discourse is a particular knowledge about the world that is produced by practices, actions, verbal and visual images as well as subjects, at the same time subjects are produced by discourse. To the extent language permits, discourse is articulated through various materials such as all kinds of images, texts, practices, events, etc. In these terms, intertextuality appears as an influential approach for understanding discourse. Gillian Rose defines intertextuality in this context as, "Intertextuality refers to the way that the meanings of any one discursive image or text depend not only on that one text or image, but also on the meanings carried by other images and texts."[35] We witness that there is a strong connection between visuality and discourse. Visuality can be held as a sort of discourse. Thus specific visuality and scopic regimes will make certain things visible in particular ways while they will render other things invisible. At this point, another term, *discursive formation*, appears as designating systems of dispersion that indicate the way meanings are connected together in a particular discourse. Discursive formation refers to the regularity of statements including an order, transformations, correlations, functionings, and positions. For example, in phallocentric visuality, the images of women are meaningful with the masculine viewing them. Rose describes the position of women and the position of men at this relationship as discursive formation.

Importing this notion of discourse into the present study, the 'modern individual as traumatized' emerges as a visual formation with its own grammar and discursive structure that belongs to a specific scopic regime within modernity: Cartesian thought. I am

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[34] Rose, *Visual Methodologies,* p. 136.

[35] Rose, *Visual Methodologies,* p. 136.

interested in how images construct the 'modern individual as traumatized' and account for the social world. It is possible to formulate its discursive formation simply at the junction of the relationships between 'the phenomenon of home'; 'the phenomenon of transcendental homelessness'; and 'the phenomenon of escape fantasy'. Under every phenomenon, there are many texts which display regularity representing social facts, social conditions and other social phenomena such as anxiety, alienation, the uncanny and nostalgia. The relation of texts to each other, their respective positions and their strength to create other texts and to determine the position of the subject structure the formation of the discourse—'modern individual as traumatic'. Since discourses are considered to be socially produced rather than individually created, this type of discourse analysis, of course, needs to be analyzed at the site of social modality. Here, it is necessary to mention that the present study explores how images construct a particular regime of truth. The construction of images towards a discourse works for a regime of truth as it is called by Foucault. The construction of images with their statements on a particular ground refers to the construction of claims to truth. If there is discourse, there is power since discourse has the power to produce social effects and knowledge which are discursive and which depend on claims. As Gill states, "all discourse is organized to make itself persuasive," and accordingly Rose emphasizes that, "discourse analysis focuses on those strategies of persuasion."[36]

6.3. Critical Spatial Practices as Regulated Practices: The Phenomenon of Home and Transcendental Homelessness; the Escape Fantasy

6.3.1. The Phenomenon of Home and Transcendental Homelessness

In this section, the works of Allan Wexler, Vito Acconci, Marijke van Warmerdam, Rachel Whiteread, Gordon Matta Clark, Toba Khedoori, Seton Smith, Michael Boss, Dan Graham are grouped as having the power to narrate that in modern culture home becomes

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[36] Rose, *Visual Methodologies,* p. 140.

not only a phenomenon but also nostalgic myth and the modern individual becomes the transcendental homeless.

6.3.1.1. Construction of Being through Construction of Building within Nature: Critique of Subject and Object Relationship

Allan Wexler, who devotes himself to making a series of models of small wooden houses, produces powerful images in this context. His visuals frequently encounter questions such as 'are they toys?', 'are they sculpture?' or 'are they a piece of equipment?' He creates objects in the tradition of Marcel Duchamp as a balancing act between art and production. For Bernd Shulz, his works "could only produce an aesthetic impact if displayed in an art institution—in a museum or gallery. Only in such a context could the viewer enjoy a decommissioned object of practical use or find pleasure in perceiving a tension between aesthetic form and everyday function."[37]

According to Shulz, Wexler invokes a more ancient concept of production that has been suppressed by the rational thought of modernity. Today we are more concerned with reproduction than with production. The industrial production fulfills isolated and specific purposes. We do not question the nature of traditional production, where knowledge of objects needed the activity of the imagination as Kant states. In these terms, in rational thought, production is mere subjective activity independent of its object. Thus we see that Wexler's works are evidently critiques of Cartesian thought in which the object is separated from the subject. Therefore,

> [h]e practiced a more primal form of theory: attending to what is. Such theory clearly involves much more than purely mental representation (Vorstellung): as Heidegger has shown, Vorstellung derives from the gesture of placing something in front of one. André Leroi-Gourhan has shown that production as an essential act of human creative behaviour is always a dialogue between the producer and his material […] the artisan has often been overshadowed, in the state. Modernity brought with it the assumption that manual work was a kind of activity that had nothing to do with thought. But the twin poles of thought and action in fact belong together, and Wexler's work reveal just how closely they depend upon each other. [38]

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[37] Bernd Shulz, Introduction to *Allan Wexler,* ed. Gustau Gili Galfetti (Spain: GG Portfolio, 1998), p. 4.

[38] Shulz, Introduction to *Allan Wexler,* p. 5.

Wexler uses standard and standardized materials. For instance, he uses two-by-four timber in house building. These standardized materials could be considered as the letters of his language through which he creates various forms of articulation. He prefers to use a limited range of materials putting them together in a robust manner. His conceptual thinking relates with his production process in the generation of new works. Shulz puts Wexler like Thoreau, Emerson, and Buckminster Fuller, within a tradition of humane and ecological thought which is a tradition "that is still vital despite the alienating force of industrial society."[39] Shulz adds that,

> Buckminster Fuller thought up objects of practical use and systems—'life systems'—with which to counter the politicians' weapons systems". For Wexler, too, production takes place within nature, and the driving force of evolution is not to be founding any single best solution but in the generation of a range of possible solutions […] He stages dramas of distrust by linking function and behavour in a variety of often absurd and paradoxical ways. He makes ironic use of basic elements of modern architecture —the horizontal line and the right-angle and thereby neutralizes them. Negation through affirmation, subversion through irony and the dialectical movement of paradox are the means he uses to develop his version of plastic thinking (anschauliches Denken). He is less concerned with the impenetrable complexity of the world of objects than with the complexity of our culture and behaviour that objects can be brought to reveal.[40]

Figure 6.1. Allan Wexler, *Building Using 400 Uncut*, 1979
(Source: Ward's Island Sculpture Park, New York, USA, Photography Allan Wexler)

Wexler starts to construct the series, *Building Using 400 Uncut* (1979), using the notion of spontaneity (Figure 6.1). He questions this action as "Architectural doodling?" He defines the doodling as "a simple action. One line and another line evolving, accreting, growing, becoming a complete drawing. Drawn from the subconscious. I glued one stick

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[39] Shulz, Introduction to *Allan Wexler,* p. 7.

[40] Shulz, Introduction to *Allan Wexler,* p. 7.

(a2" x 4") to another stick, then another, forming buildings."[41] He posits the point that, "Building Using 400 Uncut 2"x4" was my first attempt at translating this work into a full-scale structure. With only the predetermined final dimensions in mind, I stacked the lumber, focusing only on the process, until an enclosure evolved."[42] He focuses on the process that is not predetermined in works such as *Series 6* (1979), *Series 8* (1980), *Series 9* (1980) (Figures 6.2, 6.3).
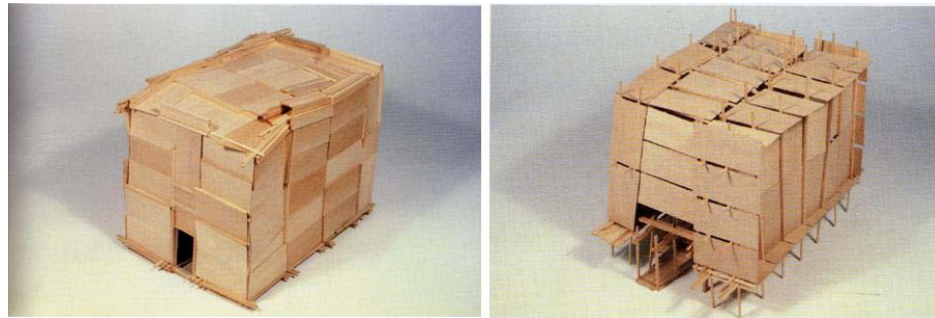
Figure 6.2. Allan Wexler, *Series 6*, 1979
(Souce: Photography Allan Wexler)
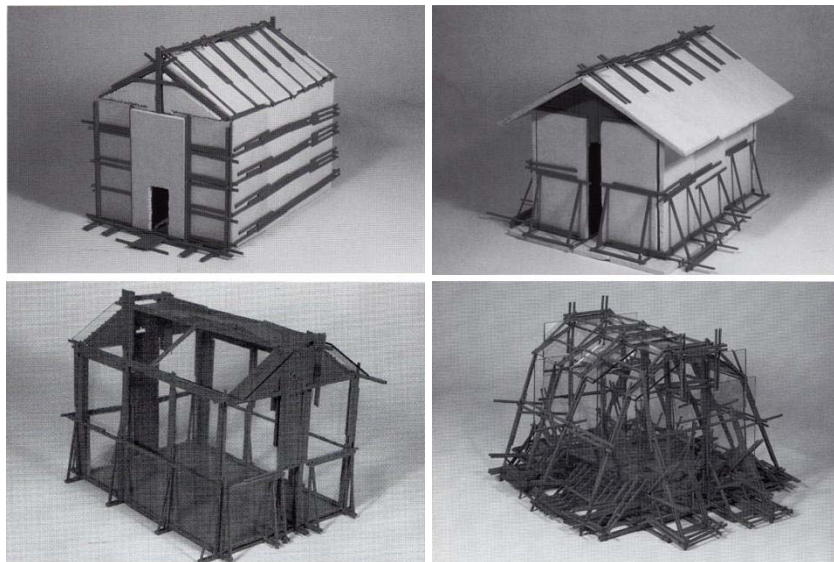
Figure 6.3. Allan Wexler, *Series 8; Series 9*, 1980
(Source: Photography Allan Wexler)

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[41] Allan Wexler, *Allan Wexler,* ed. Gustau Gili Gafletti, Introduction by Bernd Shulz (Spain: GG Portfolio, 1998), p. 10.

[42] Wexler, *Allan Wexler,* p. 10.

The little office building (1987) is designed as portable (Figure 6.4). When it is opened, it offers an office with all its complexity. In the interior, there are a chair, a sliding working surface, storage places, pigeonholes for pencils and letters, shelves for supplies, and pegs for hanging. Each part is designed being independent from precise measurements, in other words from standards. When it is closed, it appears as a simple pitched-roof building.[43]

Figure 6.4. Allan Wexler, *Portable Office,* 1987
(Source: American Craft Museum, New York, USA, Photography James Dee)

In *Building for Water Collection* (1994), he probes into how to facilitate rain to produce to saving water indoors (Figure 6.5). He experiments in order to devise how rain could be carried to supply indoor showers and to flush toilets. He uses specific trees to control the flow of rain water to produce pools and water. In order to collect water, he builds sinks by inverting an umbrella.[44] In *Landscape Building* (1996), he has written that, "The typical peaked house is used as a canvas and as raw material (Figure 6.5). In each work, I explore one idea about construction or one specific human activity. The building's form is held constant. As with my Chair-a-Day series, they emerge from my subconscious without deliberation or premeditation." [45]

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[43] Wexler, *Allan Wexler,* p. 32.

[44] Wexler, *Allan Wexler,* p. 50.
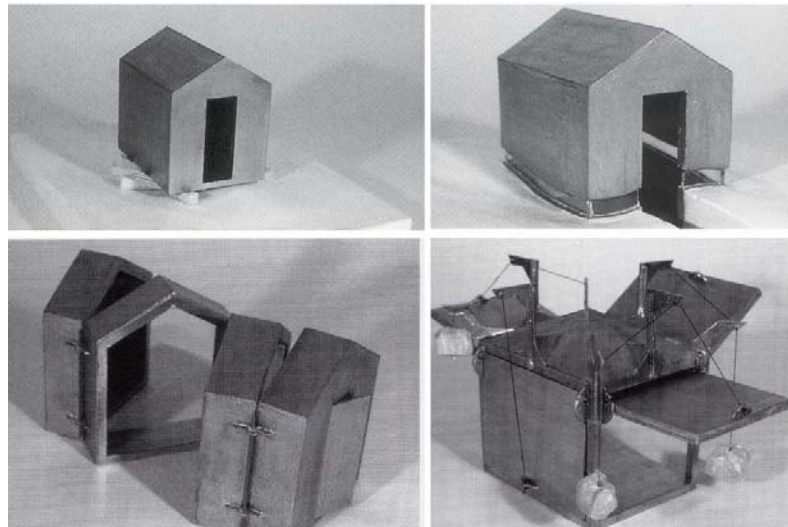
Figure 6.5. Allan Wexler, *Landscape Buildings* (top); *Building: Four Transverse Slices* (left-bottom); *Building: Four Horizontal Hinged Walls* (right-bottom), 1996 (Source: Photography Allan Wexler)

In the *Dining Building with Furniture Projecting into Infinity* (1988), Wexler extends the legs of the chairs through the floor to support the entire building. The table top is carried by the legs of the chairs that extend through the roof into the sky (Figure 6.6).[46]
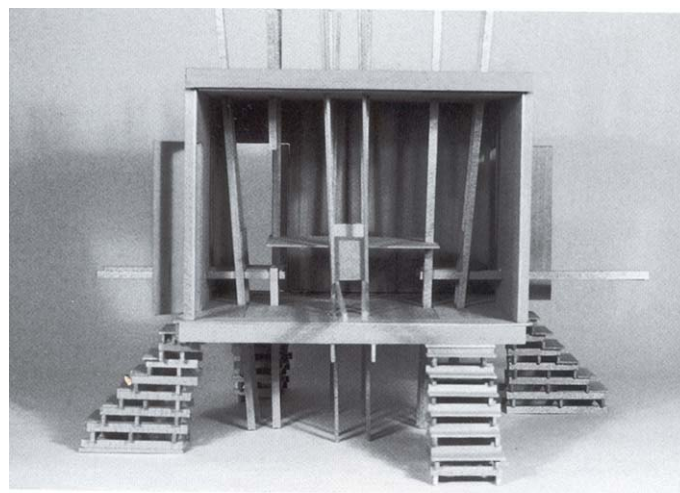
Figure 6.6. Allan Wexler, *Dinning Building with Furniture Projecting into Infinity*, 1988
(Source: Photography Allan Wexler)

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[45] Wexler, *Allan Wexler,* p. 54.

[46] Wexler, *Allan Wexler,* p. 30.

Peter Spooner emphasizes that living spaces, buildings, chairs, etc. are his media rather than his goal. He works free of the structures of any one field. He works at the intersection between art, engineering, architecture and craft. He works with or in a laboratory workshop rather than in industrial production or the production line. For Spooner, Wexler searches experimental possibilities in functional objects.[47] He, Joan Seeman Robinson writes, represents "what chairs might say if they were able to speak."[48] He creates the play of subtle changes in form, material or position against the notion as constant. Wexler says that,

> I become interested in an area. Now it happens to be how four people come to a table and eat. A simple action; I eliminate many things from this exploration but each day there seem to be many more things I want to explore. Constants—things try not to change, like the dimensions of the table, the height of the table, the dimensions of the chairs, the materials used, the surface treatment, the size of the nails, the direction of the grain, the direction of the brush when applying the surface finish. These constants are my vacuum; my Petri dish. Within each Petri dish I create an idea or a culture. With each piece I make one change, add one new element. I try to get lost in the work, so that these new choices are not preconceived, expected […]. [49]

His works occasion the question, What is really on display here? Spooner replies:

> [It] is the process of experimentation — of how the context of display effects the 'constant' of the table. Choosing jars that are the remnants of consumer goods rather than laboratory glassware, Wexler hints at the issue of social context — how is a table, or the meaning of table, changed when seen in the context of Kraft mayonnaise versus gourmet mustard, and how does our awareness of the implied socio-economic status affect our reading of the tables? Reversing the experimental relationship, Hardware (1990) positions the containers, which are made from the upper halves of clear plastic bottles as the constant, and the methods by which the six tables are held together as a variable […]. [50]

Eventually, Spooner comes to the conclusion that,

> Wexler's constructions are visual demonstrations of what might have been a passing thought or fantasy, or of fleeting ideas suggested by found materials. Proposing answers to a series of hypothetical 'what ifs,' his works maneuver between the silly, the scientific and the social, even pushingtoward the ceremonial and spiritual.[51]

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[47] Peter F. Spooner, *Constructions of Meaning*, Exhibition Catalogue (Illinois: Production Press, 1991), s.p.

[48] Joan Seman Robinson, "Allan Wexler" *Artforum International* 38: 6 (Feb 2000): 123.

[49] From Allan Wexler's unpublished notes for a Symposium on Architectural Research, at the Storefront for Art and Architecture, New York, September, 1990.

[50] Spooner, *Constructions of Meaning*, s.p.

6.3.1.2. Nostalgia and Homesickness at the Tension between Idealization and Materialization

And Then the Chimney Smokes (2003) is one of the website projects of Dia Art Foundation.[52] This study is realized in Schram Studio, Amsterdam, with multimedia techniques by Dutch artist Marijke van Warmerdam. The performance consists of three scenes. The first scene starts with a hammer and an ornamental star, a fairy's wand. This deviant couple moves mysteriously in space (Figure 6.7). In the introduction to this website project, Lynne Cooke emphasizes that the hammer and the ornamental star "are nonetheless quintessential emblems for artistic practice: visionary inspiration and manual craft, apparition and artisanal skill."[53] Actually we witness the tension between idealization and realization. Then the second scene starts with the hammer working in the context of a familiar game (Figure 6.7). A basic child's toy of our modern culture appears as the visual sign of rationality. At the same time the toy takes us to our childhood and the house of our childhood memory.
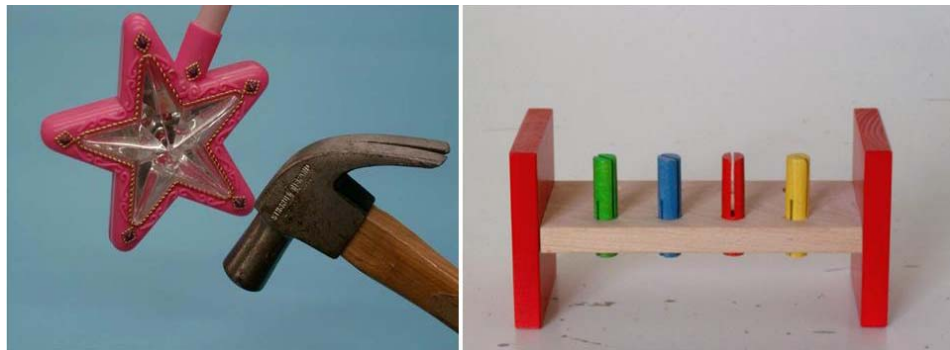
Figure 6.7. Marijke van Warmerdam, *And Then the Chimney Smokes,* The First Scene and The Second Scene, 2003
(Source: Dia Art Foundation, New York, USA)

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[51] Spooner, *Constructions of Meaning*, s.p.

[52] Marijke van Warmerdam, *And Then the Chimney Smokes,* exhibition catalogue, introduction by Lynne Cooke, Camera: Sander Snoep, Lighting: Ralph van de Weijer and Stan Schram, Assistance: Vera van Dun, Stills Photography: Henze Boekhout, Flash programming: Peng Chia (New York: Dia Art Foundation, 2003), s.p.

[53] Lynne Cooke, Introduction, *And Then the Chimney Smokes*, s.p.

Then the last scene starts: A line of light, which looks like hand-drawing by a child, starts to illustrate an 'archetypical and universal house' which presents an ideal model and standard visual sign, then remains invisible on a standard multistorey building (Figure 6.8).

Marijke van Warmerdam reflects the peaked roof building, which has become a phenomenon in our modern culture, set upon a standard multistorey building so as to highlight the tension between the idealization and its materialization. The analysis of this project brings us to the following points: 1. Comparison between the standard multistorey building as a flat and private housing and the general preference for private housing yields that the latter is more defensible space than others; 2. The image of the ideal home, in other words the peaked roof building, is in the imagination of the modern individual a nostalgic myth; 3. The tension between idealization and materialization in modern culture.
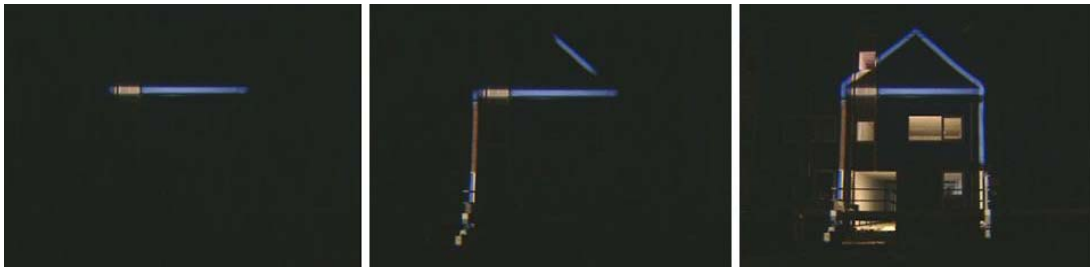
Figure 6.8. Marijke van Warmerdam, *And Then the Chimney Smokes,* The Sequences from the Third Scene, 2003
(Source: Dia Art Foundation, New York, USA)

6.3.1.3. Ideal Home as Peaked Roof Building: Home Emanates Family Stories, Dreams and Memory

The Winnipeg artist Michael Boss is one of the artists to have explored not only the notion of origin but also the meaning of home. Boss presents the search represented by the question, "Where did I come from?" In his work, *Bloodlines*, his response to the question is: "You have your grandmother's eyes." So as to understand the question of origin, he, in *Bloodlines*, emphasizes both our sense of self and our understanding of the context in which we live (Figure 6.9). He embodies the question of origin as using a skeletal replica of a peaked roof building as a focal point or home. He exhibits a panaroma of five generations

of family members encircling both a skeletal peaked roof building and viewer. Thus, he seems to say, home is whence family stories, dreams and memories emanate.[54]
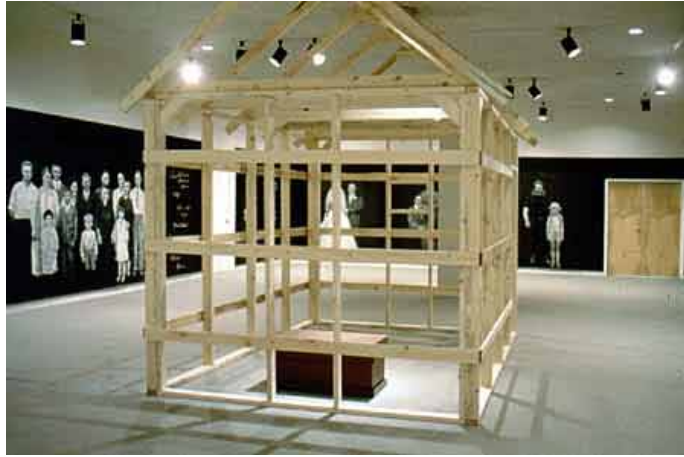
Figure 6.9. Michael Boss, *Bloodlines*, 2002
(Source: The Justina M. Barnicke Gallery Hart House, Toronto, Canada)

6.3.1.4. Nostalgia and Uncanny at the Tension between Positivity and Negativity

Rachel Whiteread, who had been nominated for the Turner Prize in 1991, and afterwards in 1993, won this prestigious prize for her works that comprise the critical spaces dedicated to the house and domesticity. She defines herself as a socialist. As a socialist, she feels herself living in a place like London where one is seemingly helpless to do anything. Accordingly she says that, "I think it comes out in the work, not that I'm trying to solve anything, it's just informing it in some way."[55] Her works are mostly based on items of privacy and domesticity as the underside of a bed, of a table, inside of a wardrobe, a mattress or a chair, the spaces behind a row of books, a staircase, a room and an entire house. *House* (1993), for which she won the Turner Prize, she defines as, "where

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[54] *Installations by Michael Boss and Leslie Thompson Examine Ancestral Origins,* exhibition catalogue (Toronto: University of Toronto, 2002), s.p.

[55] "Rachel Whiteread in conversation with Iwona Blazwick," *Rachel Whiteread,* Exhibition Catalogue, preface by Jan Debbaut and Selma Klein Essink, introduction by Stuart Morgan (Eindhoven: Lecturis, 1992–93), p. 15.

we live, where we come from, where we sleep, where we have families."[56] Using materials such as plaster, resin, rubber, cement, she makes these spaces material, in other words she makes the invisible visible. The *Ghost* (1990), her celebrated piece, 'a white cube,'[57] is a plaster cast of a living room as the replica of a typical Victorian terraced house in North London, similar to the one in which the artist grew up (Figure 6.10).

Figure 6.10. Rachel Whiteread, *Ghost,* London, 1990
(Source: Saatchi Collection, London, UK)

The Ghost is the solidifying of the interior space of a room that transforms the interior into exterior. The door, window, fireplace and other elements that fill the interior space become visible on the exterior. We may describe her attitude as *melancholia* since the work implies yearning compelled by her memories and childhood. Similarly, her *Walls, Doors, Floors and Stairs*, as resonant monuments, all have been dedicated to the house. *House* (1993), a concrete cast of the interior space of a terraced house, is her international achievement (Figure 6.11).

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[56] Rachel Whiteread, "If Walls Could Talk," Personal Interview by Craig Houser, Rachel Whiteread's London studio, 18 April 2001.

[57] Malin Hedlin Hayden investigates the meaning of Whiteread's works along with the term "white cube." Hedlin Hayden states that Rachel Whiteread's *Ghost* is a "mobile sign for a specific locality." See Malin Hedlin Hayden, *Out of Minimalism: The Referential Cube. Contextualising sculptures by Antony Gormley, Anish Kapoor and Rachel Whiteread* (Uppsala: Acta, 2003), p. 108.

Figure 6.11. Rachel Whiteread, *House,* London, 1993
(Source: Collection of Artangel Trust and Beck', Photography Tate Photography)

In both *House* and *Ghost*, Rachel Whiteread creates monumental sculptures**,** solidifying the space of interiority and casting architecture as negative. Whiteread's *House,* which she unbuilt in allegorical irony, is the striking product of the theories of psychological extension referring to any spatial anxiety such as agoraphobia and claustrophobia or the contrast between open and closed spaces. They, *Ghost* and *House*, evoke a feeling of claustrophobia, oppression and confinement referring to the words of Freud: "the most uncanny thing of all […] the idea of being buried alive […]."[58] In other words, casting negative spaces, Whiteread develops an approach to the human body. Solidifying the space of the human body, she depicts the repression that confronts the body of the subject. In a similar manner Grunenberg states that, "*Ghost,* the plaster cast of a living room, and *House,* a three-storey house whose interior the artist filled with concrete, then removed the exterior walls, are less an expression of cozy domesticity than the exploration of dark sides of dwelling."[59] Through both works, we read easily the traces of Freud's celebrated article *The Uncanny*. From the eighteenth century to the present, many authors from Horace Walpole and Mary Shelley to Edgar Allan Poe, Charles Dickens,

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[58] Freud, "The Uncanny (1919)," pp. 122-61.

[59] Christoph Grunenberg, "Mute Tumults of Memory," in *Rachel Whiteread,* trans. David Galloway, exhibition concept by Thomas Kellein and Rachel Whiteread (Basel: Schwabe & Co. AG, 1995), p. 21.

Henry James, Oscar Wilde, and Arthur Conan Doyle, have situated the uncanny in architecture. Freud states that, uncanny or unhomely (*unheimlich*), as the opposite of homely, meaning 'familiar'; 'native', 'belonging to the home'; is frightening because it has been repressed and become not known and unfamiliar.[60] The term 'uncanny', which is beyond the equation with 'unfamiliar', includes intellectual uncertainty. It is about transforming the homely into the unhomely. In the *House* project, Whiteread, destroying the house, evokes the unhomely. There is both a positive and negative relationship, homely and unhomely. If the positive of the house may be equated with homeliness, in a similar manner the negative of the house may be equated with unhomeliness. At first sight, *House* belongs to the house but nobody dwells in. There are doors and windows as cast marks but they cannot be opened. Inside the house, there is only solid instead of void. Whiteread, transforming the void into solid, destroys homeliness and activates unhomeliness. There is intellectual uncertainty in the tension thus produced between outside and inside. In Schelling's words, the uncanny is something hidden and secret that has become visible.[61] Here, the inside of the *House* is unknown, unfamiliar and uncanny, but it is visible. At the same time, we witness that 'motionless', which is one of the terms that provokes the feeling of uncanny, is obviously rendered in the *House* project. For Vidler, the *House* represents the need for homeliness, is "the silencing of the past life of the house, the traces of former patterns of life now rendered dead but preserved."[62] *House* represents on the one hand the desire to return home or the need for the homely home and, on the other, the uncanny effect of houses. Whiteread especially chooses the model buildings of both *House* and *Ghost* from the beginning of the nineteenth century and transforms them into uncanny sculptures of the twentieth century where domesticity and house have become obsession.

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[60] Freud "The Uncanny (1919)," p. 124.

[61] Quoted in Freud "The Uncanny (1919)," p. 129.

[62] Vidler, *Warped Space,* p. 146.

6.3.1.5. Intimate Spaces of Childhood as the Universe of Domesticity

For Thomas Kellein and Milena Kalinovska, Whiteread provides us the examination of furniture and architectural spaces, "with which we are half-consciously familiar from our childhood, like *silent* and independent personalities with a voluminous presence."[63] Bathtubs, sinks, beds, tables, wardrobes, mattresses, floors, doors, living rooms and an entire house as negative casts in various materials such as plaster, wax, rubber and resin, for Grunenberg, are gathered by Whiteread as "a universe of the commonplace in which the *remembrances* and *dreams* of the occupants are reflected (Figures 6.12, 6.13, 6.14, 6.15)."[64] Whiteread verifies that,

> I simply found a wardrobe that was familiar, somehow rooted in my childhood. I stripped the interior to its bare minimum, turned it on its back, drilled some holes in the doors and filled it with plaster until it overflowed. After the curing process the wooden wardrobe was discarded and I was left with a perfect replica of the inside.[65]
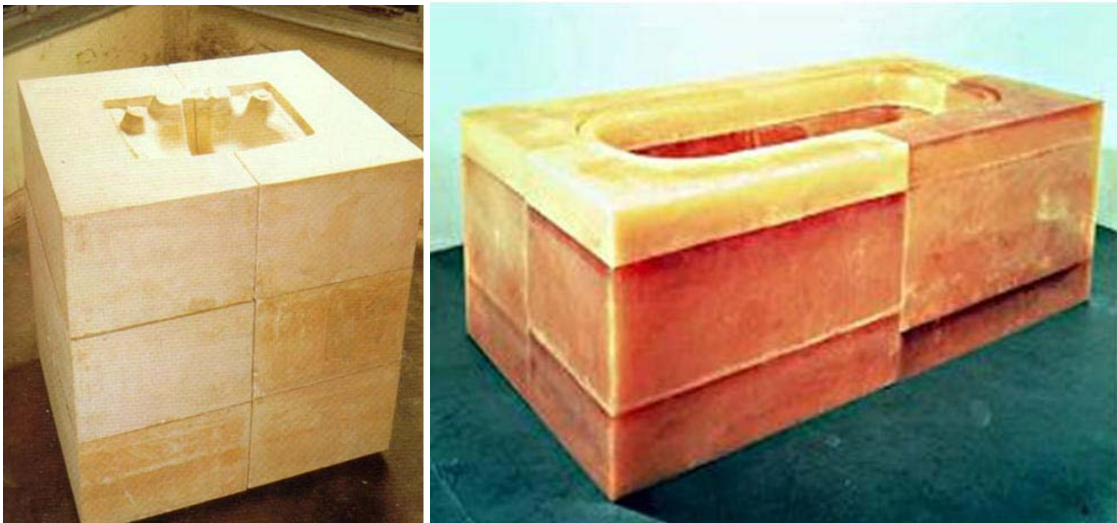
Figure 6.12. Rachel Whiteread*, Untitled* (Sink), 1990 (left); *Untitled* (Orange Bath), 1996 (right)
(Source: Saatchi Collection, London, UK (a), Collection of Jay Jopling, London, UK (b))

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[63] Thomas Kellein and Milena Kalinovska, Foreword, *Rachel Whiteread,* p. 5; emphasis is mine.

[64] Grunenberg, "Mute Tumults of Memory," p. 11; emphasis is mine.

[65] Quoted in Grunenberg, "Mute Tumults of Memory," p. 12; for the original source, see Rachel Whiteread, Personal Interview by Christoph Grunenberg, London, 5 July 1994.

Figure 6.13. Rachel Whiteread, *Untitled* (Amber Bed), 1991
(Source: Collection of Vijak Makdavi and Bernardo Nadal-Ginard, Boston, USA)

Figure 6.14. Rachel Whiteread, *Sequel IV,* 2002
(Source: Rachel Whiteread London Studio, London, UK)

Figure 6.15. Rachel Whiteread, *IN OUT – IX,* 2004
(Source: Rachel Whiteread London Studio, London, UK)

She uses industrial materials such as rubber, concrete, transparent polyester resin and synthetic materials besides traditional materials such as plaster and wax. One of the original aspects of her work is that at the end of the work, molding material is transformed into finished work. So as to embody 'the lost form,' she directly pours molding materials into the cavities of her models. Through this casting technique, uncommon and innovative in art history, the artist has been able to offer the viewer the inverted world. She deals with not the table itself but the spatial volume beneath it where one of the intimate spaces of our childhood is. She deals with not the wardrobe itself but the spatial volume inside it where, again, one of the intimate spaces of our childhood is. She deals with not the house itself but the spatial volume that surrounds our family as we dream and tell stories. She deals with the spaces "under the objects, the secret places, the favorite hiding places of children," as Jan Debbaut and Selma Klein Essink have pointed out.[66] It may be necessary here to quote Grunenberg, who elucidates how domestic furniture carries the notion of intimacy in childhood:

> Closet (1988) is the result of an attempt to recreate a childhood experience – not as 'film,' as Whiteread emphatically established, but in the sense of an evocative object. Closet precisely transcribes the feeling of confinement and of security – both the fascination of a magical and also, simultaneously, of an eerie and threatening place. In his fairy-tale classic, The Lion, the Witch and the Wardrobe (1950), C. S. Lewis depicts the irresistible attraction that a wardrobe exercises on children, as well as its function as the entrance to a fantastic world […] With closet […] hiding of a children in wardrobes is materially experienced: one literally senses the extreme darkness, broken by individual beams of light, falling through the cracks in the door, as well as the softness and "delicious smell" (Whiteread) of the coats. Indirectly, that world of childish experience is also part of the work, in which pieces of furniture seem like gigantic towers and in which the entire house is a place full of secrets and surprises.[67]

Whiteread finds the spaces like that beneath the table and stools interesting and perceives these undersides as standing for the absence of the body. All such space for her consists of both security and confinement. In material form, Whiteread provides us our childhood experience consisting of privacy, secrecy, and intimacy (Figures 6.16–6.19).

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[66] Jan Debbaut and Selma Klein Essink, Foreword, *Rachel Whiteread,* introduction by Stuart Morgan (Eindhoven: Lecturis, 1993), p. 3.

[67] Grunenberg, "Mute Tumults of Memory," 13–14.

Figure 6.16. Intimate space of 5-year-old Irmak Talu) inside her closet where she sits long hours, 2008
(Source: Photography Nilüfer Talu)

Figure 6.17. Intimate space of 5-year-old Irmak Talu beneath the table where she plays long hours, 2008
(Source: Photography Nilüfer Talu)

Figure 6.18. Intimate space of 5-year-old Irmak Talu, which she calls "secret wardrobe" and in which she stores small
knick-knacks, 'miniature things', 2008 (Source: Photography Nilüfer Talu)

Figure 6.19. Presence/absence game by 5-year-old Irmak Talu: absence behind the curtain (left) and presence in front of the curtain (right). She repeats this activity many times a day, 2008 (Source: Photography Nilüfer Talu)

She especially notes that they are neither traumatic nor innocent experiences in that, for example, they are not experiences as a child enclosing himself in a dark cupboard because of his mother's death. She says that,

> I'm not, I'm not in the least bit gloomy and traumatised. I, when I made Closet, which was the piece that is always referred to as the sort of childhood experience, and I said when I made it that I had this sort of memory of sitting inside wardrobes, it wasn't a traumatic thing. It's the way in which kids crawl under beds. You know my son does exactly the same thing, you know finds little spaces and you'd go in them because they're kind of cosy and interesting and you can close a door and it's dark and you can see a chink of light and it's private and secret, and you know that's sort of what that was about. It was cast in plaster and then it was covered in black felt, and people immediately thought it was incredibly morbid, which I don't think it was, I think it was quite celebratory and sort of [...] [68]

In her *Modern Chess Set*, Whiteread once again tackles the notion of house and domesticity, which nevertheless are not only her focus of interest but also the focal point of all twentieth-century architecture (Figure 6.20). This time, she carries the problem of domesticity to the the field of game for *The Art of Chess* exhibition.[69] The board of the chess set consists of cloth squares with various designs as in patchwork or the hand crafting by our grandmothers and mothers, referring to domesticity and femininity. When designing her *Modern Chess Set,* Whiteread used miniature furniture as in a dollhouse that take us

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[68] Rachel Whiteread, "Transcript of the John Tusa Interview with Rachel Whiteread," Interview by John Tusa, *BBC Radio*, 4 June 2007.

[69] Luhring Augustine and RS&A Ltd, a London-based company, organized *The Art of Chess* exhibition, as an exhibition of producing innovative chess sets with contemporary artists— Damien Hirst, Jake and Dinos Chapman, Paul McCarthy, Yayoi Kusama, Maurizio Cattelan, Tom Friedman, Tunga, Matthew Ronay, Barbara Kruger and Rachel Whiteread. The theme is determined as a celebration of the history of the game and its continued relevance to the creative arts.

back to childhood, addressing the familiarity with the little cardboard houses we played with.

Figure 6.20. Rachel Whiteread, *Modern Chess Set,* 2005
(Source: RS&A Ltd, London, UK)

In a similar context, in *The Poetics of Space,* Bachelard pays attention to the play with the miniature that enables imagination and is frequently at work in fairy tales. In order to clarify the meaning of miniaturizing, Bachelard refers to Schopenhauer who writes that, "The world is my imagination."[70] By referring to Schopenhauer, Bachelard states that values become condensed and enriched in miniature. He adds: "Platonic dialectics of large and small do not suffice for us to become cognizant of the dynamic virtues of miniature thinking. One must go beyond logic in order to experience what is large in what is small."[71] Bachelard emphasizes that miniature literature stimulates profound values. In his words: "Values become engulfed in miniature, and miniature causes men to dream."[72] Thus the use of the concept of the miniature, in a chess set, provokes not only daydreaming but also fantasizing about what the house consists of.

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[70] Quoted in Bachelard, *The Poetics of Space*, p. 150.

[71] Bachelard, *The Poetics of Space*, p. 150.

[72] Bachelard, *The Poetics of Space*, p. 152.

6.3.1.6. Dream House of Past is Bad Dream House of Today: 'You Can't Go Home Again!'

Vito Acconci, who frequently makes his viewers feel anxious and insecure, works in an interdisciplinary area. His messages are never easily clarified since he chooses to pluralize meaning. He widely carries a message of "enforced sociability."[73] He defines his approach to art as: "I had always been against the notion of cult, or art as religion, or art as sacred object. My shift, then, was from a kind of psychological self to a sociological self."[74] His main concern appears to be the viewer. He gives precedence to the reader over the author like Roland Barthes who had written that, "the birth of the reader must be at the cost of the death of the Author"[75] in his celebrated "The Death of the Author (1968)". He determines his role as an artist who throws a monkey wrench into the existing political system.[76] He says that, "I really don't know how to be interested in any relationship that doesn't cause trouble for me and potentially for another person."[77] In Linda Shearer's words, "he continually places himself in opposition to social expectations, feeling compelled to make art that 'takes a jab'." [78] He dedicates himself to create users, participants and inhabitants rather than viewers. He writes:

> I never wanted viewers; I always wanted users, participants, inhabitants. I should have realized if I didn't want viewers, I really didn't want art. Because with art, no matter how many nudgings into the traditions are made, the convention is always the viewer is here, the art is there. So the viewer is always in a position of desire and frustration. Those 'Do Not Touch' signs in museums are there for a reason: The art is more expensive than people are. I hope that is an immoral position, and I wanted things to be in people's hands, people to be inside something. You know architecture by walking through it, by being in the middle of it, not by being in front of it. And I wonder if the real way you learn things is to be in the middle of something.[79]

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[73] Kate Linker, "Vito Acconci's Address to the Viewer or How Do I Work This Chair?" in *Vito Acconci: The House and Furnishings as Social Metaphor*, exhibition catalogue (Tampa: University of South Florida, 1986), p. 7.

[74] Ellen Schwartz, "I Want to Put the Viewer on Shaky Ground" *Art News* (Summer 1981): 98.

[75] Roland Barthes, "The Death of the Author," p. 148.

[76] George Melrod, "Face to Face," *Eye* (October 1986): 22.

[77] Vito Acconci, "Interview by Jan Avgikos," *Art Papers* (January/February 1981): 3.

[78] Linda Shearer, *Vito Acconci: Public Places* (New York: The Museum of Modern Art, 1988), p. 5.

He deals with daily life, "being in the middle of it." For Shearer, Acconci plays with paradoxes. Thus the idea of home appears to Acconci as a productive ground to attack. In his many works, he deals with the 'house' image. Shearer defines the special meaning of the house to Acconci:

> [t]he house is filled with often contradictory associations —which are evoked through architectural conventions. Home represents security, shelter, protection, and sanctuary, the place where we grow up, and which we must ultimately leave, never to really return. But it is also restrictive. Although, as an idealized vision, he yearns for home, he can never quite accept the parental authority it implies, which he perceives to be repressive.[80]

Ronald J. Onorato describes Acconci's works as a "particular kind of space—somewhat familiar, domestic and closet-like, and specifically primal, trap-like, and embracing—emulating womb, Catholic confessional, childhood confinement, and games," and he adds that, "His signature space is a secure envelope covering the body within and making private introspective activity possible."[81] *Seedbed* (1972), where the artist places himself far from the view beneath the floor; *Peeling House* (1976), *Fitting Rooms for a Performance* (1972), *Anchors* (1974), *Room Dividers* (1982) all intend to isolate the viewer and his space. More recently, his furniture pieces such as *Storage Unit for People and Things* (1984), which is something like a wardrobe with drawers, and *Seat Thrown into Corner* (1986), *Big Baby Floor* (1985) all evoke the feeling concerning our intimate spaces of childhood. Acconci accentuates the furniture such as drawer and box as spaces of intimacy, metaphors of privacy and isolation. Concerning furniture, the artist writes that,

> Furniture is one move out of privacy, one small step toward going public. You can after all hold something in your hands; but, as long as you do, your hands are tied, your hands aren't free to touch and grab hold of anything else. So you put the thing away, in a box, in a drawer. Once you walk away from the chest of drawers, your possession is out of your hands, out of sight and up for grabs. The closed door, the pulled-in drawer, provokes other people's desire.

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[79] Bryant Rousseau, "The ArchRecord Interview: Vito Acconci," *Architectural Record* (June 2007): 20 April 2008, http://archrecord.construction.com/features/interviews/.

[80] Shearer, *Vito Acconci*, p. 5.

[81] Ronald J. Onorato, "Vito Acconci: Domestic Trappings," in *Vito Acconci: Domestic Trappings, exhibition catalogue,* preface by Hugh Davies (California: La Jolla Museum of Contemporary Art, 1988), p. 12.

As long as something is inside the cupboard, it's safe, preserved from the rest of the world. As long as the something is preserved from the world, it's dead, apart from the life of the world. (Or else it grows in the dark, inside its own world, it festers in isolation.)[82]

Concerning Acconci's work, Ronald J. Onorato refers to the famous *The Lion, the Witch and the Wardrobe*[83] of Clive Staples Lewis (1898-1963), where a wardrobe is allowed to enter into a fantastic world—likewise, Christoph Grunenberg refers to the same book in interpretation of Whiteread's works. Thus Onorato:

> The component parts for fantasy, fairy tales, game and role playing often set within a specific kind of space, are interwoven throughout all of Acconci's visual world. This litany of such child-like aspects is complex: some works suggest origins through scale shifts, others through appearing to be fantastic rides torn out of some amusement park, while still others have an almost literary, narrative and transformative basis that parallels similar functions in fairy tales […] In addition to their more mundane function as shelters and containers for our physical selves, architecture and furniture have often piqued our *imagination* as symbols, machines and instruments transforming our everyday worlds into *unexplored, exotic places*.[84]

We see 'play' as one of the important themes in Acconci. But here the 'play' is not fun. For example, in *Bad Dream House* he imposes discomfort (Figure 6.21). Under this theme Acconci explores basic patterns of human activity. *Throw*, *High Rise* (1980), *Instant House*, *Community House* (1981), *Making Shelter* (1985), *Bad Dream House* (1984),

Figure 6.21. Vito Acconci, *Bad Dream House*, 1984
(Source: Hayden Gallery, Massachusetts Institute of Technology, Cambridge, USA)

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[82] Vito Acconci, "Personal Space: Furniture (The Bedroom, The Basement & The Attick), Homebodies 1985," *Vito Acconci: The City Inside Us*, ed. Karin Wolf (Vienna: Peter Noever, MAK, 1993), p. 79.

[83] Clive Staples Lewis, *The Lion, the Witch and the Wardrobe, The Chronicles of Narnia* (New York: Collier Books, 1970).

[84] Onorato, "Vito Acconci: Domestic Trappings" *Vito Acconci: Domestic Trappings,* p. 17; emphasis is mine.

Houses Up the Wall (1985), all projects by Acconci, address play to experience different ways of life, different relationships, different patterns of behavior and different roles. For Linda Shearer, "Acconci toys with shifts in meaning and the sense of instability and tension they generate."[85] Bruno Bettleheim had emphasized that, "the most important function of play and games for the well-being of the child is to offer him a chance to work through unresolved problems of the past, to deal with pressures of the moment, and to experiment with various roles and forms of social interaction […]."[86]

Community House (1981) is a work that may be experienced provided that one person trusts another because one is able to trap another inside the work. The concept of trust between two persons reactivates the sculpture and allows him/her to be out. *Room Dividers* (1982) offers people the experience of social interaction more independently but in the sense of disorientation, confusion, and unease. The individual here feels discomfort because of shifting spaces. In *Sub-Urb* (1983), the public sculpture for Art Park, Lewiston, NY, USA a standard house is inverted so that its peaked roof is underground. Access to this piece is made possible by sliding panels. When one of the panels is moved to the center, a staircase is revealed so as to offer a person access to the underground structure. In this piece, the letters are stenciled on panels which create different words such as evolution/revolution, soldier/guerilla, and father/patricide according to different positions of the panels and also different positions of the viewers. The Artpark Site is far from the city and thus, for Acconci, it symbolizes the suburbs. For Shearer, the artist considers the structure of suburbs that, seemingly benign and illogical, includes the ideas of both repression and revolution. Accordingly, this piece, "expresses Acconci's ideas on the authority of those in power who control our destinies."[87]

House of Cars (1983) is a statement on urban survival and *Bad Dream House* (1984) is the crystallization of many ideas that flourished in *House of Cars* with house of cards, are here considered as permanent outdoor sculptures. In both projects, Acconci twists and turns upside down familiar conventions. The rooms are interconnected in *Bad Dream House*. The piece consists of two traditional peaked-roof wooden structures and a

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[85] Shearer, *Vito Acconci: Public Places,* p. 8.

[86] Bruno Bettleheim, "The Importance of Play," *The Atlantic Monthly* (March 1987): p. 38.

[87] Linda Shearer, *Vito Acconci: Public Places* (New York: The Museum of Modern Art, 1988), p. 12.

greenhouse type building which is inverted on top between the others. The piece seems like an architectural puzzle with these combinations of three peaked roof where one reflects and creates the other. Acconci offers the viewer an experience of the distinction between interior and exterior. On the one hand he emphasizes the distinction between a real house and its deviation, on the other hand correlates the sociological and psychological associations. Here, the conventional house refers to dream houses and dream places. For Acconci our desire for the dream house is constructed through social expectations. In our consumer society, we all are determined to want our own car and house. For Shearer,

> With its tasteless artificial-brick facing, it might be a bad dream for the upwardly mobile, but it also fits the long-familiar image of the affordable suburban tract-house that is still perhaps dreamed of by many people of ordinary means. In addition, it is, to say the least precariously constructed, in a manner threateningly like a nightmare […] Both works provoke us into recognizing the instability of a world we ordinarily see as constant and solid.[88]

Acconci criticizes the architectural conventions and social norms that form our ways of seeing along with their psychological extensions. *Bad Dream House* appears as a striking example of this critique, Shearer emphasizes. The symbol of home and the presence of domestic architectural conventions proclaim the desire to possess the literal house so as to achieve reunion today with our past and childhood security, "which is longed for but unattainable by adults in an uncertain world."[89] So Acconci renders the very idea of home that confronts us. By making the houses very precarious, he designates the impossibility of regaining the security which we yearn for. But, he says, the loss of childhood security could only be balanced by encouraging interaction in community.

Vidler clarifies the context in which Vito Acconci performs a role: The Lumpenproletarian and the proletarian who are excluded by the city planners of modernity, return to the city as danger. In the new sites of domestic biological warfare, design strategies of modernity exclude homeless people, people with AIDS, people of color, and those marginalized by gender or sexual preference. In this context space becomes an occupied terrain, a territory to be invaded silently, and does no longer hold universalist modernism. The squatter, the panhandler, the vagrant, the unwanted stranger are not the

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[88] Shearer, *Vito Acconci: Public Places,* p. 14.

[89] Shearer, *Vito Acconci: Public Places,* p. 14.

"wanderer who comes today and goes tomorrow but the person who comes today and stays tomorrow."[90] This issue is focused on by art practices such as Fluxus, and Surrealist movements, and the architectural analogy is dissolved into a general concern with shelter and prosthetics. In this context, Acconci performs a role designing in a wide range, from furniture to the entire public spaces. He registers the nomadic life of post-industrialism with *Instant House* (1980), *Mobile Home* (1980), *Collision House* (1981), *Peeling House* (1981), *Trailer Camp*, and *Umbrella City*, and domestically scaled objects such as *Storage Unit*, *Overstuffed Chair*, *Turned Tables*. *Adjustable Wall Bra* and *the Shelter* (1990) appear as the metonymic devices of the notion of shelter (Figure 6.22). But he avoids positivist ways of seeing contemporary homelessness very much like Krzystof Wodiczko. He plays on the spatial relations of shelter to create political resonance. He utilizes the theme of mobile housing of the 1920s. He improves a kind of shelter that is the "theatrical presentation of the 'house' as a kind of anthropological exposition of the everyday," says Vidler, and adds that, "The resulting spectacle, that is reminiscent of Guy Debord's polemical analysis of the televisual 'spectacle de la maison' in the late 1950s, is produced deliberately by a witty inversion of private and public space that forces a space –closed up until used- to be opened up to the outside once in use."[91]

Figure 6.22. Vito Acconci, *Shelter,* 1990
(Source: Acconci Studio, New York, USA)

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[90] Anthony Vidler, "Home Alone," in *Vito Acconci: The City Inside Us*, ed. Karin Wolf (Vienna: Peter Noever, MAK, 1993), p. 37.

[91] Vidler, "Home Alone," p. 39.

6.3.1.7. Body as Metaphor of House

With *Bad Dream House,* according to Vidler, Acconci systematically disassembles the house and the home of the American dream. Vidler emphasizes how Acconci leaves home and sees his body as 'the only shelter on which he could rely':

> Against the proponents of family values settled firmly Raulp Lauren cottages, Acconci, long before Murphy Brown, decided to leave home. Or rather to turn his experience of 'Home Alone' to advantage. Gradually working outward from his body—*the only shelter on which he could rely*—Acconci developed the instruments of survival through a process undressing and flaying, of appropriation and renaming.[92]

In his essay, "You Can't Go Home Again," Acconci accentuates the relationship between body and house. He defines the house as something inhabitable in everyday life and criticizes dominant conventions of the house that are proposed as dream and argues that all such proposals are stuck in the past and tradition. Accordingly, he emphasizes that this dream house deriving from the past is the bad dream house of today which makes one a stranger inside it. In order to clarify what he in fact means, it is necessary to quote him at length:

> The prototype piece is a house: a piece should be the kind of place in which a viewer might feel, literally at home.
> This is a house for the body: a piece should be inhabitable, used by people the way they use other things in their everyday life (a piece should be something like architecture, a piece should be something like furniture). This is a house in the mind: the forms and images that make up a piece should be the conventions that everyone, in a particular culture, already knows as a matter of habit (a piece should be something like a poster, something like a billboard). But these conventions, that are the building blocks of a piece, are the building blocks of a culture: these conventions are power-signs, that confirm and maintain a dominant class/race/gender. A piece, then, should take these conventions and subvert them. Take this literally: revise the first sentence-the prototype piece is a house turned upside-down.
> If the house makes you cozy, if you can snuggle into it, then you are lost in the past and stabilization; but, if the house makes you itch, if you do a double-take, then you snap out of the present, you have time to think of the future and of change.
> This should be the kind of home that makes you a stranger inside it. This should be the kind of home that takes you out of body, so that person-in-house-in-country can be self analyzed from the outside.[93]

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[92] Vidler, "Home Alone," p. 38; emphasis is mine.

[93] Vito Acconci, "You Can't Go Home Again, Homebodies 1985," in *Vito Acconci: The City Inside Us*, p. 90.

Accordingly, we witness that home is no more nostalgia and nostalgic myth. In these terms, the body of the individual becomes a metaphor of the house. This understanding is interpreted in the relationship between body and architecture/house; and architecture/house and furniture/dress. In his *Screen Chair* (1991), Wexler explores not only the relationship between furniture and architecture but also the relationship between architecture/house and body (Figure 6.23). He explains this work in the following terms,

> Flat rectangular planes clothe the body and isolate the various parts of the human anatomy, contrasting the angular and the organic […] the chair refers to both to the cocoon and to the front porch. It protects the occupant from, while at the same time connecting her to, the nature.[94]
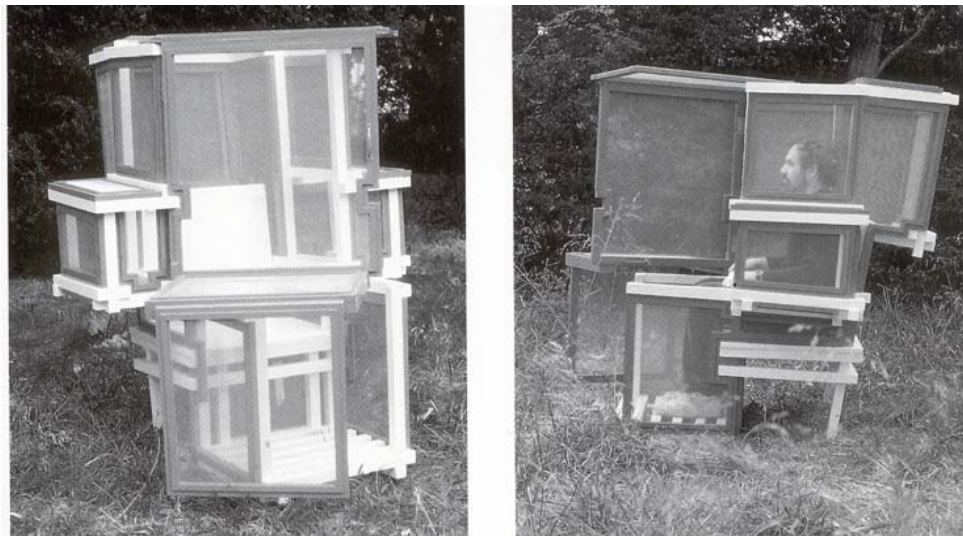
Figure 6.23. Allan Wexler, *Screen Chair*, 1991
(Source: Collection of Don and Louis Parsons, Photography: Allan Wexler)

Hat Roof (1993) by Allan Wexler, where the bodily head is equated with the peaked roof, and *Afterwords* (2000) by Hüseyin Çağlayan, where the body is equipped with clothing and suitcase that transforms it into an item of the furniture of the house such as a table or a chair, are works that make up projections of transcendental homelessness and forward the idea that you can only dwell in your body (Figures 6.24-25). *The Chair Building* (1988) of Allan Wexler consists of a chair and a building, offering not only a roof and protection for the body but also referring creation of home in childhood (Figure 6.26).

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[94] Wexler, *Allan Wexler,* p. 35.

Figure 6.24. Allan Wexler, *Hat Roof*, 1993
(Source: Photography Allan Wexler)

Figure 6.25. Hüseyin Çağlayan, *Afterwords*, 2000
(Source: Photography Chris Moore)

Figure 6.26. Allan Wexler, *Chair Building*, 1988 (left); Creation of a space by five-year-old Murat Talu, 1977 (right)
(Source: Collection of Eve and Hal Levy (a), Photography Salih Sefa Talu (b))

We see that *The Chair Building* and Screen Chair are simply inhabitable and offer protection for the body. We may perhaps relate them to the theme of the nest, which Bachelard relates to the image of a simple house in an atmosphere of simplicity. The function of inhabiting is the natural habitat and it is built for the body. Similarly, Bachelard writes that, a nest house,

> [i]s the natural habitat of the function of inhabiting. For not only do we *come back* to it, but dream of coming back to it, the way a bird comes back to its nest, or a lamb to the fold. This sign of *return* marks an infinite number of daydreams, for the reason that human returning takes place in the great rhythm of human life, a rhythm that reaches back across the years and, through the dream combats all absence. An intimate component of faithful loyalty reacts upon the related images of nest and house.[95]

Bachelard clarifies the nest-house as referring to Jules Michelet. According to Michelet, a bird uses its own body in order to build a house for its own body. A nest house is built by and for the body taking form from the inside, like a shell, in an intimacy that works physically. For Michelet, the nest is nothing else but the body of the bird. The bird builds its nest with its breast and heart pressing on blades of grass countless times surely with difficulty in breathing.[96] Accordingly, Bachelard exclaims: "What an incredible inversion of images! Here we have the breast created by the embryo. Everything is a matter of inner pressure, physically dominant intimacy. The nest is swelling fruit, pressing against its limits."[97]

6.3.1.8. The Dichotomy of Outside and Inside; and Privacy and the Public

Dining Building with Window Chairs (1983), a work by Allan Wexler, consists of the transformation of a dining room into a small building (Figure 6.27). The doors of this small building are at the same time its windows, which are at the same time the chairs of

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[95] Bachelard, *The Poetics of Space*, p. 85; emphasis is in the original.

[96] Bachelard, *The Poetics of Space*, pp. 100–101.

[97] Bachelard, *The Poetics of Space*, p. 101.

the dining room. Wexler points out that, "When seated and pulled up to the table, the guests' bodies act as window shades that darken the room."[98]
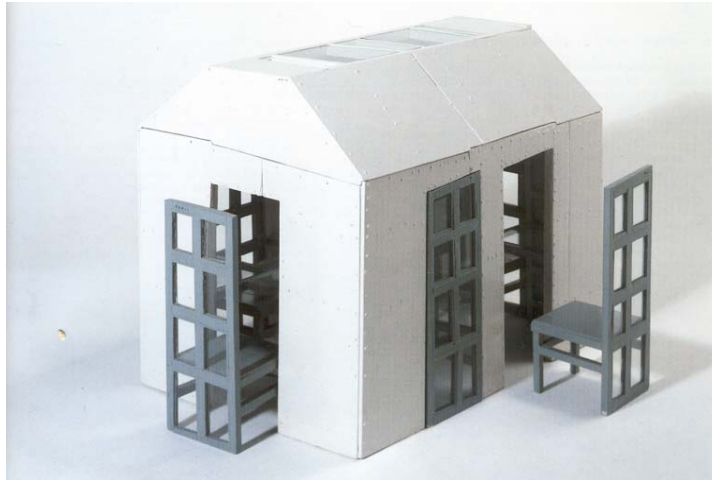
Figure 6.27. Allan Wexler, *Dining Building with Window Chairs*, 1983
(Source: Collection of Eytan and Edna Kaufman, Photography Allan Wexler)

In *Vinyl Milford House* (1994) (Figure 6.28), Wexler calls into question whether, "The peaked roof structure superficially looks like a house. But what is the essence of Home? What elements, emotional and functional, are crucial to transforming a prefabricated shed into a home? How can all our daily requirements fit into a tiny shed structure?"[99]   Wexler interprets locking everything away in cupboards as creating an empty space. He would like to fit basic everyday activities into a small peaked-roof structure which is mass-produced vinyl-coated. He creates crates according to the bodies of furniture and equipments and integrates them into the four walls creating interiors on the exterior.

We witness the dialectics of outside and inside in especially *Dining Building with Window Chairs* (1983) and *Vinyl Milford House* (1994) of Wexler.   Especially *Dining Building with Window Chairs* (1983) is ready to be reversed outside and inside depicting Bachelard's thought on this dialectic. "Outside and inside are both intimate-they are always ready to be reversed, to exchange their hostility," Bachelard wrote and added that, "If there

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[98] Wexler, *Allan Wexler,* p. 21.

[99] Wexler, *Allan Wexler,* p. 46.
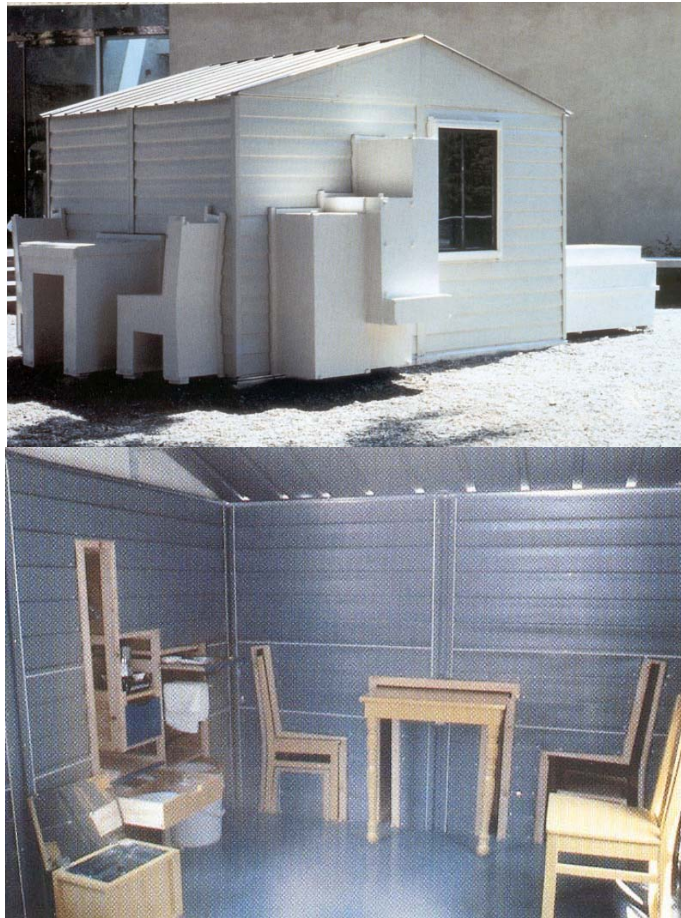
Figure 6.28. Allan Wexler, *Vinyl Milford House*, Exterior View (top) and Interior View (bottom), 1994
(Source: Katonah Museum, New York, USA, Photography Allan Wexler)

exists a border-line surface between such an inside and outside, this surface is painful on both sides."[100] Outside-inside are metaphors that have the sharpness of the dialectics of 'yes and no' and 'open and closed.' Bachelard uses the concept of the "nightmare" to identify the outside and inside. According to him, "[t]he nightmare is the result of a sudden doubt as to the certainty of inside and the distinctness of outside."[101] He adds that the nightmare includes fear that does not come from the outside. "Here fear is being itself. Where can one flee, where find refuge? In what shelter can one take refuge?" Accordingly he accentuates that: "Space is nothing but a 'horrible outside-inside'."[102]

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[100] Bachelard, *The Poetics of Space*, pp. 217–18.

[101] Bachelard, *The Poetics of Space*, p. 218.

[102] Bachelard, *The Poetics of Space*, p. 218.

6.3.1.9. There Is No Escape from the World Inside Home

Honey I'm Home (2006), an exhibition about modern "homeliness," was created in Denmark. The exhibition concept, by Birgitte Rodh and Karina Nielsen, was based on the blurred borders between privacy and the public and the need for modern homeliness. The exhibition rendered how the modern individual became stressed and detached and how our homes became an extension of public space. Participants and work titles were the following: *Network Home* by Force4 Architects/Danish Ministry of Social Affairs (Figure 6.30), *Gone Fishing* by Morten Harttung/Halskov & Dalsgaard Design, *Flexible elements in the Atrium by* Johan Carlsson RACA/FischerKeinicke, *Can a person live in a sandwich?* by Jan Bo Vinter Poulsen/Copenhagen Office, *Chandelier* by Stine Lindberg Osther, *Knitting Chair* by Tine K. Heuser, *Boxes* for storing and transporting papers, etc. between the workplace and home by Louise Campbell collaborated with Stelton (Figure 6.31), *Don't judge a car by its cover – dog & hair-drier* by Skibsted Ideation (Figure 6.32).

Figure 6.29. *Honey I'm Home*, An exhibition about modern 'homeliness,' Exhibition Poster, 2006 (Source: Danish Design Center, Copenhagen, Denmark)

Figure 6.30. Force4 Architects/Danish Ministry of Social Affairs, *Network Home*, for *Hi Honey I'm Home*, Exhibition about Modern Homeliness, 2006 (Source: Danish Design Center, Copenhagen, Denmark)

Figure 6.31. Louise Campbell collaborated with Stelton, Boxes for storing and transporting papers etc. between the workplace and home, for *Hi Honey I'm Home*, Exhibition about Modern Homeliness, 2006 (Source: Danish Design Center, Copenhagen, Denmark)
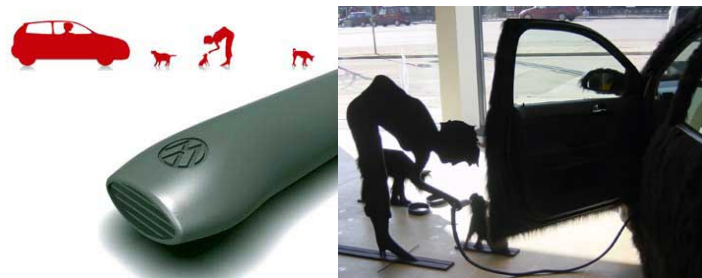
Figure 6.32. Skibsted Ideation, *Don't judge a car by its cover – dog & hair-drier,* for *Hi Honey I'm Home*, Exhibition about Modern Homeliness, 2006 (Source: Danish Design Center, Copenhagen, Denmark)

The exhibition demonstrated: how the notion of home contains its own opposite, created by bourgeois repression and secrecy, and that the unhomely home was but a 'coffin' where the family is buried alive. The exhibition questioned whether the sense of modern homeliness might be found in relationships to people, animals, materials, and cars! Perhaps, the show seemed to say, it is impossible to relate the modern homeliness to home.[103]

In the same context, Mathias Schwartz-Clauss clarifies the relationship between home, work and public life: Improved information technologies such as laptop computers, and mobile phones, increase of data storage capabilities, a worldwide digital network of images, texts and sounds which we have been using since the late 1980s and the 1990s, have changed our domestic environment. In the past few decades, the domestic environment has become more flexible owing to the increase in mobility. As for the

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[103] *Honey I'm Home*, exbition catalogue, exhibition concept by Birgitte Rodh and Karina Nielsen (Copenhagen: Danish Design Center, 2006), s.p.

outside, the modern individual spends the greatest portion of the time outside the home, at work, on the way, on business trips, in restaurants, shopping, on vacation, etc. Microelectronics and computers make possible the familiar comfort away from home. The infrastructure of cities, transportation vehicles with bars, restaurants, hotels, motels, public restrooms make the outside the real home and a fact of life. The modern individual of today's metropolis is really a nomad lugging around his/her outfit: laptop; MP3 player; mobile phone; shoulder bag; backpack; cargo pants with multiple pockets for mobile storage; jacket that converts into a seat or tent; wristwatch integrated TV and global positioning system; pocket mini fan; thermal heatpack; credit card, etc. Thus Schwartz-Clauss observes that,

> [t]echnological developments have also made it possible to bring the world into the privacy of one's own home […] What began with newspapers, radio, the telephone and television will not stop at internet shopping, the latest news from the 'Big Brother' container, or the early warning system via mobile phone […] we may some day integrate temperature regulators, information and communication technology, even expandable cushions and unfurling tents into our bodies by means of genetic engineering or artificial pouches implanted under the skin.
>
> Are we in the process of transforming our world and, ultimately, ourselves into transparent, fragile machines? Functional tools can never be better than the purposes they serve, and in spite of all the enthusiasm about the many realistic and visionary possibilities for more adaptable modes of living, we should not forget that domestic life is first and foremost an existential need of both body and soul, and that its capacity for minimization, electrification and virtualization is not without limit.[104]

Figure 6.33. it-Design (Stanizlas Zimmerman and Valeri Jomini), it living unit, 2000
(Source: Schwartz-Clauss 2002)

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[104] Mathias Schwartz-Clauss, "A Motion Study of Modern Furniture," in *Living in Motion. Design and Architecture for Flexible Dwelling,* trans. Manfred Allié et al., ed. Mathias Schwartz-Clauss, Alexander von Vegesack (Ditzingen: GZD, 2002), pp. 129–30.

Figure 6.34. Martin Ruiz de Azua, Basic House, Pocket Home, 2000
(Source: Vitra Design Museum Collection, Weil am Rhein, Germany)

6.3.1.10. Suburban Homes to Be Destroyed: 'A Machine for Not Living in'

Gordon Matta-Clark (1943-1978), an American artist who transformed abandoned suburban buildings into sculptural art works by cutting them, studied architecture before becoming an artist like his father. Although he lived a short life, his work was highly respected in the artistic and architectural circles of the 1970s. His works are discussed in very numerous essays in relation to the community, the social dimension of art making, site-specific strategies, conceptual art, and to the artistic practices of the period. He considered art as practice or use, an object of labor through unbuilding. His intent was making or doing art in the logic of *techné* rather than celebrating the art as the privileged, finished, physical embodiment. Thus he questioned the status of art and its ontological security.[105] He preferred to play with the socially constructed extant rather than producing art for the museum to be exhibited with the text 'please do not touch'.

As son of Roberto Matta Echaurren, Gordon Matta-Clark was born with his twin in the New York of 1943, to an unorthodox, unconventional home. This home was peopled by the dominant figures of Surrealist tendency such as André Breton, Marcel Duchamp, and

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[105] For the theoretical arguments on the social status of art, its privileged state in society, and the frame in which the individual art work is produced and sold, see Peter Bürger, *The Theory of the Avant-Garde* (Minneapolis: University of Minnesota Press, 1984), pp. 55-82.

248

Katherine Dreier. Gordon's birth place was one of the places where the history of Surrealism was taking place. A few months after his birth, his father left his mother alone with the children. Due to the fragmentation of the family, Gordon's childhood was very unstable. Until the age of six, with his mother and brother he moved through South America and various parts of France. Their situation was somewhat stabilized after his mother's marriage to the writer Hollis Alpert. For Pamela M. Lee,

> Every testimony devoted to the younger artist's rejection of the father is complemented by a discussion of Matta-Clark's need for his acceptance […] Other gestures attest to Matta-Clark's partial renunciation of the father. In 1970, not long out of college, the artist changed his surname by incorporating his mother's maiden name "Clark" within it.[106]

Lee adds that,

> Matta's legacy is not one of practical lessons about the making of art, but neither is it an absolute dismissal of the father's way—a rejection of the father's name *in toto*. At stake, rather, is the condition of the father's absenteeism, a notion that speaks less to the permanent condition of his absence—or even his presence—than it does to the endless possibility of his return and leave taking.[107]

Gordon Matta-Clark's father had been born in Santiago in 1912. After he arrived in 1935 in Paris, he started to work for Le Corbusier as a draftsman. He worked for two years, for Le Corbusier's *Ville Radieuse*, which was designed according to the Taylorist scientific management based on criteria of efficiency and rationality. It was the same period when Le Corbusier's name resonated in architectural circles along with mottos like, "Plans are not politics;" "the house is a machine for living in," etc. Observing that Le Corbusier failed to consider "the kind of man who lived there,"[108] the father Matta rejected Le Corbusier and took to Surrealists like Salvador Dali and André Breton. He criticized Le Corbusier's notion of *mathématique raisonable* in his article of 1938, "Mathématique Sensible—Architecture du Temps." In this text, he severely rejected the linear and regularized designs, questioning the very possibility of these designs as dwellings. "We need walls like damp

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[106] Pamela M. Lee, *Object to Be Destroyed* (Cambridge, Mass.: The MIT Press, 2000), p. 5.

[107] Pamela M. Lee, *Object to Be Destroyed*, p. 6.

[108] Quoted in Pamela M. Lee, *Object to Be Destroyed,* p. 6. For the original source, see Nancy Miller, "Interview with Matta," *Matta: The First Decade*, Exhibition Catalogue (Waltham: Rose Art Museum, Brandeis University, 1982), p. 18.

sheets which lose their shapes and wed our psychological fears," he wrote; "To find for each person those umbilical cords that put us in communication with other suns, objects of total freedom that would be like psychoanalytic mirrors."[109] Pamela M. Lee's commentary on the father Matta's relation to Le Corbusier is worth reading at length:

> Le Corbusier's notion of an antropomorphic architecture was tied to its idealized form in the modular man—mathematical, reasoned, vertical, proportional. By contrast, Matta's architecture invokes the sticky vicisitudes of the human body, a surrealist analogue to the psychic contingencies of the unconscious. His sensitive architecture is thus motivated by a decidedly non-rationalized subject. A malleable, ever changing subject, its very psychic turning was mirrored by an architectural transformation.[110]

The architectural investigation of the son Matta, Gordon Matta-Clark, ran a course similar to his father's. In his father's way, in a letter of 1973 Gordon Matta-Clark inverted the famous statement of Le Corbusier's as, "A machine for not living."[111] Through the play between art and architecture, in numerous works such as *A W-Hole House* (1973) (Figures 6.35-36), *Bingo* (1974) and especially in his *Splitting* (Figures 6.37-39), he criticized modernity perhaps well beyond the point his father had done. In *Splitting,* a project carried out at 322 Humphrey Street in Englewood, New Jersey, he cut a house, a hut of suburban make, through the middle with two parallel, vertical lines.

He criticized not only the capitalist system that transforms architectural material into consumption good, but also the imposition of this social structure upon the private dwelling and the private family. Dan Graham aptly points out that,

> The cuts reveal private integration of compartmentalized living space, revealing how each individual family copes with the imposed social structure of its container. The constructural imposition becomes revealed, along with the private family and/or person's adaption to the architecture's socially conformist concealed order, to the outside public in the form of 'sculpture'.[112]

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[109] Quoted in Pamela M. Lee, *Object to Be Destroyed,* p. 7. For the original source, see Roberto Matta, "Mathématique Sensible—Architecture du Temps," *Minotaure* 11 (Spring 1938), p. 43. Reprinted in translation as "Sensitive Mathematics—Architecture of Time," *The Surrealists on Art,* ed. Lucy R. Lippard (Englewood Cliffs, N.J.: Prentice Hall, 1970), pp. 167-69.

[110] Pamela M. Lee, *Object to Be Destroyed*, p. 7.

[111] Quoted in Pamela M. Lee, *Object to Be Destroyed,* p. 9. The original source is Gordon Matta-Clark, letter to "The Mob" (The Anarchitecture Group), c/o Caroline Gooden, New York December 10, 1973, The Estate of Gordon Matta-Clark, Weston, CT (hereafter referred to as E G M-C.).

[112] Dan Graham, "Gordon Matta-Clark," *Gordon Matta-Clark*, ed. Corine Diserens (London; New York: Phaidon Press, 2003, 2004), p. 202; This article was first printed in *Kunstforum International* (October/November 1985): 114–19.

Figure 6.35. Gordon Matta-Clark, *A W-Hole House: Rooftop Atrium*, 1973
(Source: Collection of Canadian Center for Architecture, Montreal, Canada)
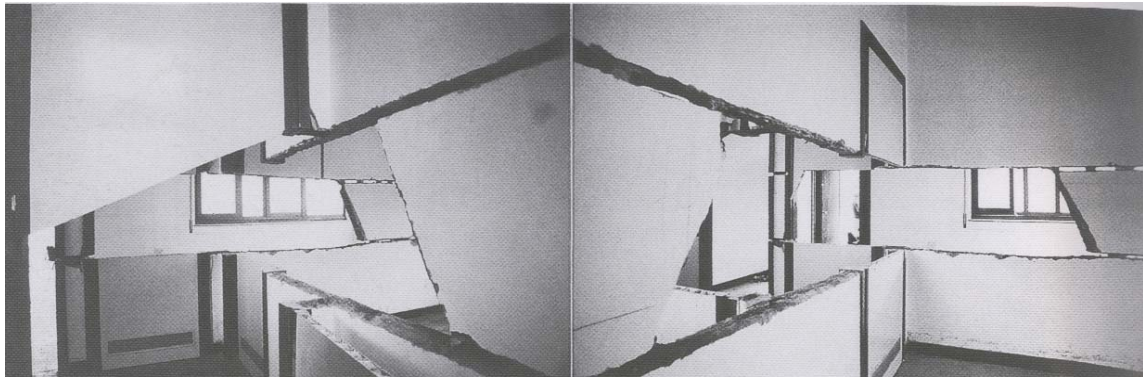
Figure 6.36. Gordon Matta-Clark, *A W-Hole House: Datum Cut*, Core Cut, Trace de Coeur, 1973
(Source: Collection of Canadian Center for Architecture, Montreal, Canada)
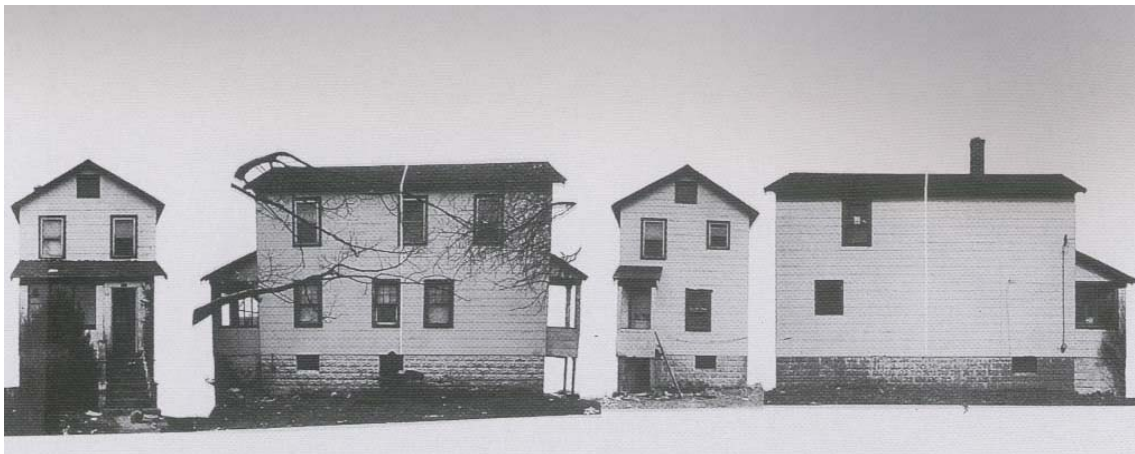
Figure 6.37. Gordon Matta-Clark, *Splitting*, Photo Collage, Englewood, New Jersey, USA, 1974
(Source: Collection of Museum of Contemporary Art, Los Angeles, USA)

Figure 6.38. Gordon Matta-Clark, *Splitting,* Gordon Matta-Clark working on *Splitting*, New Jersey, USA, 1974
(Source: Collection of Museum of Contemporary Art, Los Angeles, USA)

Figure 6.39. Gordon Matta-Clark, *Splitting*, Englewood, New Jersey, USA, 1974
(Source: Collection of Museum of Contemporary Art, Los Angeles, USA)

In a similar context, in 1965, Dan Graham focused on the suburban home as the typical one-family home through a series of photographs and phototext article, "Homes for America." In this work, Graham examined the potential variations in the style and color of serial housing (Figure 6.40). In this article, he noted that,

> His home isn't really possessable in the old sense; it wasn't designed to 'last for generations'; and outside of its immediate 'here and now' context it is useless designed to be thrown away. Both architecture and craftsmanship as values are subverted by the dependence on simplified and easily dublicated techniques of fabrication and standardized modular plans. Contingencies such as mass production technology and land use economics make the final decisions, denying the architect his former 'unique' role. Developments stand in an altered relationship to their environment. Designed to fill in 'dead' land areas, the houses needn't adapt to or attempt to withstand Nature. There is no organic unity connecting the land site and the home. Both are without roots-separate parts in a larger, predetermined, synthetic order.[113]

Figure 6.40. Dan Graham, *Homes for America*, 1965
(Source: Photography Dan Graham)

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[113] Dan Graham, "Homes for America: Early Twentieth Century Possesable House to the Quasi-Discrete Cell of '66," *Arts Magazine* 41: 3 (December-January 1966–67): 22.

Thomas Crow found in the splitting process of Gordon Matta-Clark a sense of humor similar to Buster Keaton's silent film of 1920, *One Week*.[114] In *One Week*, two newlyweds receive a build-it-yourself house as a wedding gift. The film is based on the struggle of the couple to assemble the house according to directions and numbering on the package (Figure 6.41). But not only does someone change the numbers on the packing crates, the couple moreover build the house on the wrong site. Toward the end of the narrative, as they are pushing the house to the right site, a train hits the house. Despite tremendous effort to build the house, they fail and are left homeless (Figures 6.42-43).

Figure 6.41. Buster Keaton, *One Week*, A Portable House as a Wedding Gift, 1920
(Source: Metro Pictures Corporation 1920)

Figure 6.42. Buster Keaton, *One Week*, The struggle of the couple to assemble the house, 1920
(Source: Metro Pictures Corporation 1920)

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[114] Thomas Crow, "Gordon Matta-Clark: More Songs about Buildings and Food," in *Gordon Matta-Clark,* ed. Corinne Diserens (London; New York: Phaidon Press, 2003; 2004), p. 77; *One Week*, dir. Buster Keaton and Eddie Cline, perf. Buster Keaton and Sybil Seely, Metro Pictures Corporation, 1920.

Figure 6.43. Buster Keaton, *One Week*: pushing the house to the right site, 1920
(Source: Metro Pictures Corporation 1920)

It is truly interesting that in Matta-Clark's work, the suburban home is the object to be destroyed, while in Buster Keaton's work, the suburban home—portable house, a packaged industrialized consumer product— is the object to be built. But Keaton's house too, is sliced through—this time by a train.

Cutting up abandoned homes, as Lee points out, Matta-Clark strikes at the precarious balance between exterior and interior, urban and suburban, public and private.[115] The site of *Splitting* and of many other projects by him are abandoned homes in the context of suburban rather than simply the domestic sphere alone. The artist-architect deals with the growth of suburbia as the dream of middle class with the virtue of its distance from the city which is fast becoming the metropolis. The first American suburbs were the second cities after metropolises. As is known, in the mid-nineteenth century, when laborers filled the cities under the impact of rapidly developing industrialization, the affluent citizens started to retreat to the fields outlying the cities. This was one of the phenomena of class differentiation along with the growth of industrialization. The suburbs swiftly became the field of the cult of privacy for wealthy civil society and for the American dream of the middle class. This field excluded low income families and African-Americans. In these terms, the suburban home was the symbol of this leave-taking and alienation. Through the enormous demand of civil society, after World War II, the suburbs became the field of mass-produced housing experiments. Matta-Clark criticized the idealization of the nuclear family and the intimate sphere of privacy through the categories of urban and suburban.

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[115] Pamela M. Lee, *Object to Be Destroyed* (Cambridge, Mass.: MIT Press, 2000), pp. x-xii.

According to Lee, this 'iconographic model of homeliness;' or 'the suburban home as secure' are defunctionalized by Matta-Clark's intervention.[116] We clearly witness that his building cuts constitute the social critique of the standardization of the suburban home in the postwar period.

6.3.1.11. Alienation & Uncanny as Absent Inhabitant, Motionlessness, Emptiness and 'the Double'

Toba Khedoori works with architecture and architectural elements such as windows, doors, stairs, footbridges, and so on (Figures 6.44-49). Her technique is based on a mix of drawing, painting, sculpture, and installation using large sheets of wax-coated paper. She paints fragments of domestic architecture from drawings of photographs or models, isolating them from their context and reality and bracketing them between abstraction and representation. Some paintings seem like an engineer's drawings. They look like simple objects, miniature structures, abandoned in a dull emptiness. According to Ken Johnson, these miniature structures perhaps, "stand […] for the damaged inner child whose boundaries were not respected." Yet again, "these laconic images are so affecting because they evoke so well the fragile self and the psychological boundaries it maintains— boundaries that protect but can also isolate."[117]

For Neville Wakefield, "The dreamlike quality of her work lies in the way the subjects are suspended in space, evoking movement without completion."[118] In Susan Harris' words, her "works are typically devoid of human presence […]."[119] Through the lens of Frances Richards, the figures are placed on a dusty background and "that ground becomes the room, the street, the tricky in space of the viewer's mind."[120]

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[116] Lee, *Object to Be Destroyed*, pp. 21–29.

[117] Ken Johnson, "Toba Khedoori at David Zwirner," *Art in America* 84: 11 (November 1996): 108.

[118] Neville Wakefield, "Toba Khedoori," *Artforum International* 34: 2 (Oct 1995): 94.

[119] Susan Harris, "Toba Khedoori at David Zwirner," *Art in America* 91: 3 (March 2003): 115.

[120] Frances Richards, "Toba Khedoori," *Artforum International* 41: 5 (January 2003): 136.

Figure 6.44. Toba Khedoori, *House* (left)*,* and *House* (detail) (right), 1996
(Source: David Zwirner Gallery, New York, USA)
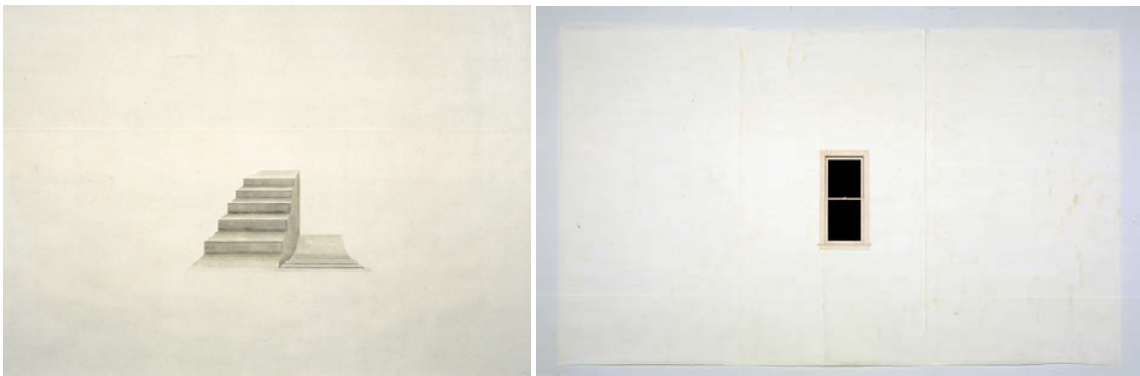
Figure 6.45. Toba Khedoori, *Stairs*, 2001(left); *Window*, 1999 (right)
(Source: David Zwirner Gallery, New York, USA)
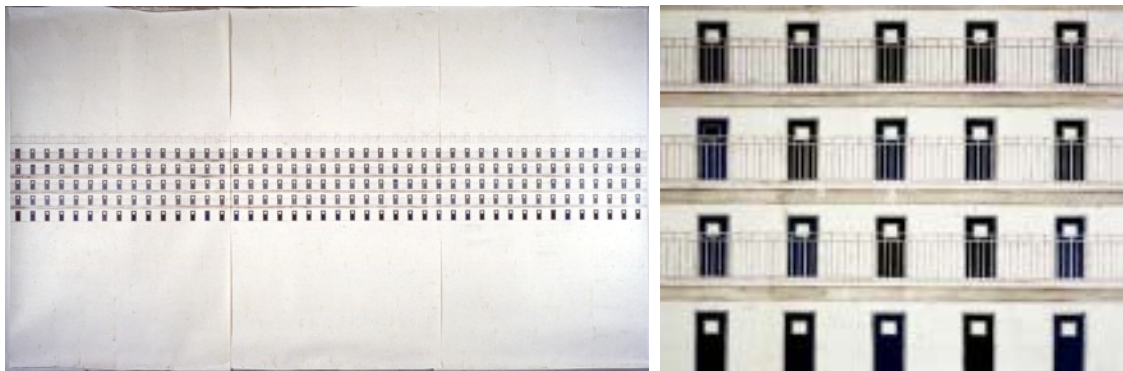
Figure 6.46. Toba Khedoori, *Doors,* 1996 (left); and *Doors* (detail), 1996 (right)
(Source: David Zwirner Gallery, New York, USA)

Figure 6.47. Toba Khedoori, *Table and Chair*, 1999
(Source: David Zwirner Gallery, New York, USA)
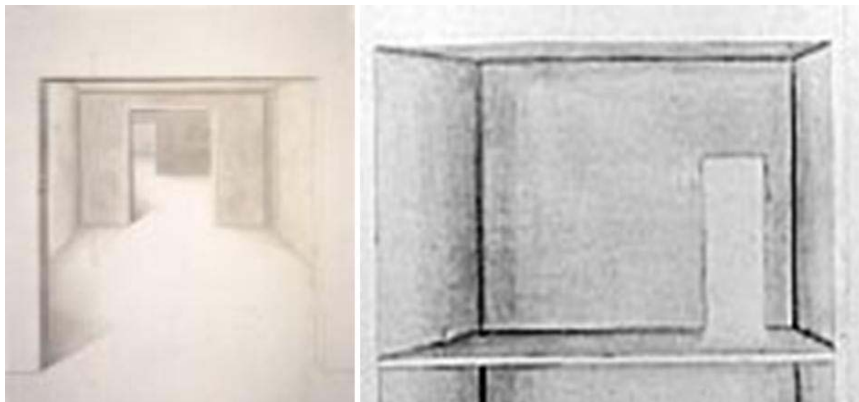
Figure 6.48. Toba Khedoori, *Untitled* (Three Rooms), 1999
(Source: David Zwirner Gallery, New York, USA)
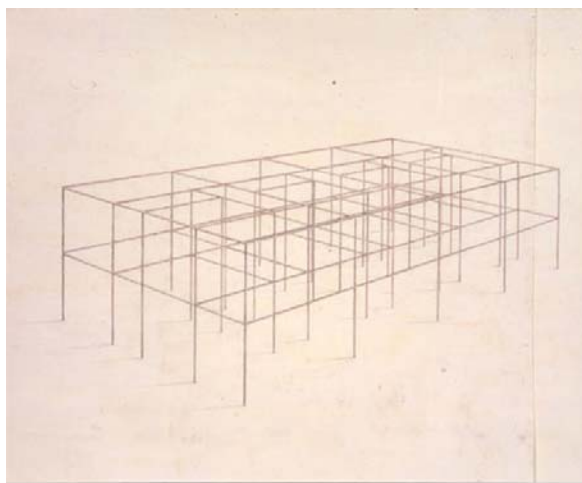
Figure 6.49. Toba Khedoori, *Untitled*, 1999
(Source: David Zwirner Gallery, New York, USA)

"They are viewed again and again, give the impression of something vast happening which people do not understand,"[121] says Mark Van de Walle. Van de Walle relates these paintings by Khedoori, "endless rows of doors and windows, or the bridges and tunnels going nowhere," to "absent inhabitants," and to Freud's theory of the uncanny:

> In her drawings, Khedoori re-creates that feeling, that awful moment of dawning awareness. She makes endless streams of doors and windows and walls, tunnels and bridges to nowhere, empty rooms and fenced-in enclosures, that all look less and less like what they are, and more and more like signs, or omens […].[122]

As is known, Freud conflates the sense of the uncanny with the theme of the 'double,' elaborating that the sense arises repeatedly upon the recurrence of the same situations, things, and events. It is necessary here to quote from him directly:

> [t]his phenomenon does undoubtedly, subject to certain conditions and combined with certain circumstances, awaken an uncanny feeling, which recalls that sense of helplessness sometimes experienced in dreams. Once I was walking through the deserted streets of a provincial town in Italy which was strange to me, on a hot summer afternoon, I found myself in a quarter the character of which could not remain in doubt. Nothing but painted women were to be seen at the windows of the small houses, and I hastened to leave the narrow street at the next turning. But after having wandered about for a while without being directed, I suddenly found myself back in the same street, where my presence was now beginning to excite attention. I hurried away once more, but only to arrive yet a third time by devious paths in the same place. Now, however, a feeling overcame me which I can only describe as uncanny, and I was glad enough to abandon my exploratory walk and get straight back to the piazza I had left a short while before.[123]

For Freud, this feeling consists of the factor of the involuntary—"compulsory"—repetition of behavior in the face of an uncanny atmosphere in which something fateful and unescapable is imminent. Freud cites other instances to clarify this 'feeling of helplessness,' this uncanny feeling, to which we can relate the works of Khedoori:

> [w]hen one is lost in a forest in high altitudes, caught, we will suppose, by the mountain mist, and when every endeavor to find the marked or familiar path ends again and again in a return to one and the same spot, recognizable by some particular landmark. Or one wanders about in a dark, strange room, looking for the door or the electric switch and collides for the hundredth time with the same piece of furniture […].[124]

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[121] Mark Van de Walle, "Toba Khedoori: David Zwirner Gallery," *Artforum International* 35: 2 (October 1996): 117.

[122] Van de Walle, "Toba Khedoori: David Zwirner Gallery," pp. 117-18.

[123] Freud "The Uncanny (1919)," pp. 143-44.

[124] Freud "The Uncanny (1919)," p. 144.

The feeling of incompleteness coupled by a sense of ambiguity and unlimited extension is dominant in her paintings. To Lane Relyea, her paintings are like old master cartoons:

> [w]hile executed in minute detail, they are suspended in an interim state, as if awaiting transfer to a more permanent home. And this sense of anticipation seeps into Khedoori's imagery. Her empty hallways, fenced-off lots, vacant auditorium seats, and park benches all seem situated just this side of an event, concerned with sites of passage, storage, and spectatorship, whose content – a crowd of things, of people – has either not yet arrived or already departed.[125]

In *Doubled Home Images* by Seton Smith (Figure 6.50), we witness again Freud's 'theme of the double' "with reflections in mirrors, with shadows, guardian spirits, with the belief in the soul and the fear of death […]"[126] that conjure up the uncanny.
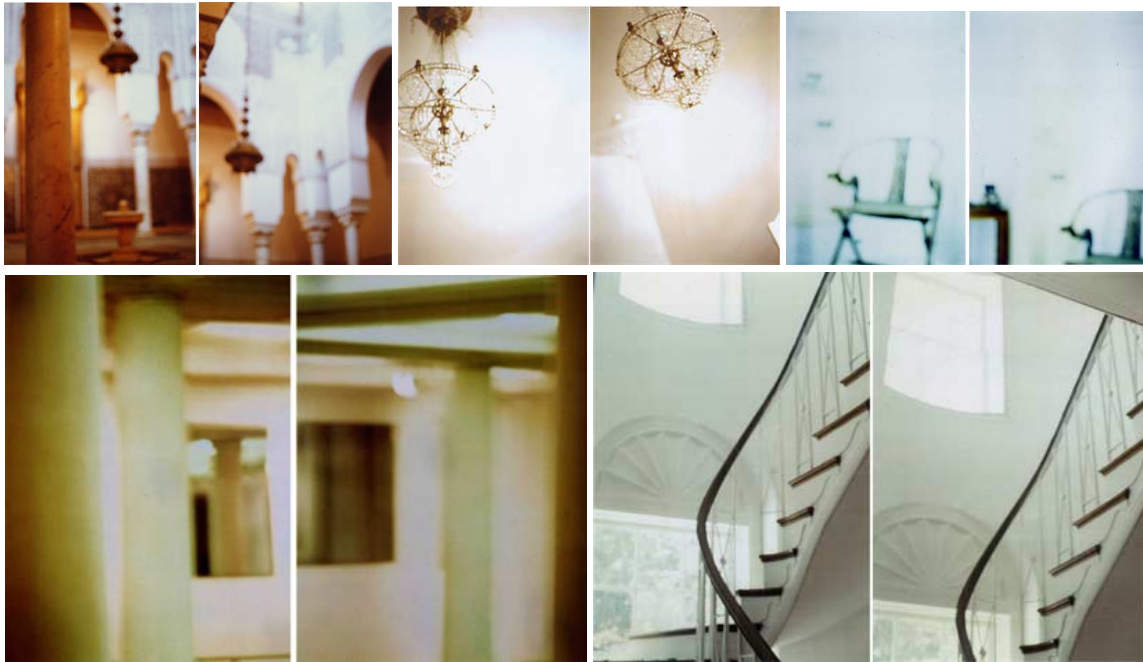
Figure 6.50. Seton Smith, *Doubled Home Images*, 1990s
(Source: Photography Seton Smith)

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[125] Lane Relyea, "Toba Khedoori," *Artforum International* 35: 10 (Summer 1997): 131.

[126] Freud "The Uncanny (1919)," p. 141.

6.3.2. The Phenomenon of the Escape Fantasy

In this section, the works of Andrea Zittel, Allan Wexler, Atelier van Lieshout, Jennie Pineus are grouped together as having the power to narrate the capture of the modern individual into privacy and individualization associated with isolation as escape not only from the city and the crowd but also from the private space to the site of intimate immensity as the hiding spaces of childhood.

6.3.2.1. Individualization

Since 1992, American artist Andrea Zittel has been designing domestic products under the company name "A-Z Administrative Services." She has created the *A-Z Living Units* (1993-94), *A-Z Cover* (1993), *A-Z Comfort Units* (1994), *A-Z Living Unit* (1994), *A-Z Escape Vehicles* (1996), *A-Z Travel Trailer Units* (1995), *A-Z Food Group* (1993), A-Z *Deserted Islands* (1997), *A-Z Dishless Dining Table and Clothes*, food and personal items to streamline individual daily needs of the nomadic quality (Figures 6.51-55).[127] For John C. Welchman, Andrea Zittel recreates a laboratory and a showroom as dimensions of art, life and design.[128]

Her main concern are domestic products and every day life. She searches for the basic needs of individual and fixes them into boxes or crates. For Jan Avgikos, Zittel creates not only products but also over-idealized concepts of life so as to solve problems and to regulate behavior with maximum efficiency. In other words, they are products conditioning and reinforcing behavior. Accordingly, Jerry Saltz highlights the conditioning nature of her approach as: "However she's not only provocative but controlling: she seems to say, 'This is the way you should live your life'."[129] Avgikos stresses that,

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[127] Uta Grosenick and Burkhard Riemschneider, *Art Now* (Cologne: Taschen, 2002), p. 332.

[128] John C. Welchman, *Art After Appropriation: Essays on Art in the 1990s,* (London: G+B Arts International Imprint, 2003), p. 232.

One might say that Andrea Zittel gives us confident pictures […] her touch is robotic—intolerant of vulnerability, weakness, and indecision. In her 'Purity' exhibition, highly functional structures designed for no-nonsense domestic interiors extend the Modernist utopian fantasy of perfect machines for living into the freakish, antiseptic dimension of maximum efficiency and regulation.[130]

Figure 6.51. Andrea Zittel, *A-Z Comfort Unit*, 1994
(Source: Andrea Rosen Gallery, New York, USA)

Figure 6.52. Andrea Zittel, *A-Z Living Unit*, 1994
(Source: Sandretto Re Rebaudengo, Turin, Italy)

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[129] Jerry Saltz, "Andrea Zittel at Andrea Rosen," *Art in America*, 82: 6 (June 1994): 101.

[130] Jan Avgikos, "Andrea Zittel," *Artforum International* 32: 5 (January 1994): 88.

Figure 6.53. Andrea Zittel, *Deserted Islands,* Public Art Fund, Central Park Pond, New York, USA, 1997
(Source: Westfälisches Landesmuseum für und Kulturgeschichte, Münster, Germany)

Figure 6.54. Andrea Zittel, *A-Z Dishless Dining Table*, 1993
(Source: Goetz Collection, Munich, Germany)

Figure 6.55. Andrea Zittel, *A-Z Cellular Compartment Unit*, 2001
(Source: Andrea Rosen Gallery, New York, USA)

Avgikos emphasizes the sense of defensiveness, deprivation, and pathological fear of loss of control which Zittel's works include. For example, her *A-Z Dishless Dining Table*, "eliminates" as Avgikos observes, "the 'problems' of where to eat, how to eat, and even what to eat."[131] Lastly, Avgikos asks: "does Zittel collage materialism, positivism, and behaviorism in order to critique arch Modernism and its offshoots (we keep looking for the self-referential irony), or does she actually believe in and promote its most obvious defects?"[132]

We may interpret Wexler's *Crate House* (1991) in the same context as an example of individualization which provides for the individual to experience and create his/her own living and behavior patterns (Figure 6.56). The artist divides the house into its parts: a bedroom, bathroom, kitchen, and living room. Each function is isolated and restricted in its own crate on wheels. Thus, Wexler transforms each function of house into furniture, converting crates into functional rooms. These functional rooms are rolled into the empty white cubic structure. When the inhabitant wants to sleep, the entire house becomes a bedroom, and when the inhabitant wants to cook, it becomes a kitchen. All utensils are fixed in crates according to the needs of two people. When the boxes are pushed out of the

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[131] Avgikos, "Andrea Zittel," p. 88.

[132] Avgikos, "Andrea Zittel," p. 88.

cube, they are in fact pushed out into life. His work questions the frame in which basic human activities take place (work, rest, eat, sleep, wash, etc.) as the principal objective in the development of everyday spaces.[133]

Figure 6.56. Allan Wexler, *Crate House*, 1991
(Source: Karl Ernst Osthaus Museum, Hagen, Germany, Photography James Dee)

6.3.2.2. Isolation

6.3.2.2.1. Public Space as Uncanny, Risky, and Stressful

In all its phenomenological depth, Bachelard considers the house metaphorically, as a physical place where we imagine, daydream and collect memories. He conducts the course of the explanation through themes such as "intimate immensity," "nest," "shelter" and the like. It is possible to read Bachelard's work side by side with the *Cocoon*—an antistress concept generated by Jennie Pineus. Here, she provides the viewer a cocoonmask, which is made up of thin voile and plastic rods, the cocoonchair, which is made of steel wire and washed silk, and a protective shawl made up of thin voile and plastic rods, all intended to shelter us from the stressful environment of cities which generate changing

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[133] Wexler, *Allan Wexler,* p. 42.

265

images, changing impressions, motion, crowd, and noise (Figures 6.57-58).[134] She writes in her exhibition catalogue:

> . . . STEP IN, BE PROTECTED,
> Get NEW ENERGY, disconnect
> from the outer world for a while,
> BE CALM and think
> BE ALLOWED to be by yourself,
> Not always accessible
> THAT IS THE INTENDED FEELING
> in my Cocoon Chair.[135]

Figure 6.57. Jennie Pineus (Promise Park Designstudio), *Cocoon Mask,* Stockholm, Sweden , 2000
(Source: Photography Anna Stigebrandt)

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[134] Peter Dobers and Lars Strannegård, "Head Home," in *Living in Motion, Design and Architecture for Flexible Dwelling,* trans. Manfred Allié et al., ed. Mathias Schwartz-Clauss and Alexander von Vegesack (Ditzingen: GZD, 2002), pp. 239-45.

[135] Quoted in Peter Dobers and Lars Strannegård, "The Cocoon a Traveling Space," *Organization*, 11: 6 (2004): 826.

Figure 6.58. Jennie Pineus (Promise Park Designstudio), *Cocoon Chair,* Stockholm, Sweden , 2000
(Source: Photography Jonas Lindel)

Cocoon provides private space in which you can imagine, daydream, read, relax or sleep. It offers the possibility of creating intimacy, the 'intimate immensity', even in public spaces such as airports, offices, libraries, or in any indoor public space. Bachelard had described the space-time experience of daydreaming as an "intimate immensity." For him, before starting to daydream, we open up a world by transcending the world. Immensity is within ourselves, even if we are outside. In Bachelard's words:

> Immensity is within ourselves. It is attached to a sort of expansion of being that life curbs and caution arrests, but which starts again when we are alone. As soon as we become motionless, we are elsewhere; we are dreaming in a world that is immense. Indeed, immensity is the movement of motionless man. It is one of the dynamic characteristics of quiet daydreaming.[136]

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[136] Bachelard, *The Poetics of Space*, p. 184.

6.3.2.2.2. Private Space/House as Paranoid

Absalon illustrates the notion of individualization along with solitude and loneliness. In such works as *Bataille*[137] (1993) and *Solutions*[138] (1992), the artist represents the modern individual who is captured by privacy and is essentially paranoid (Figure 6.59). His sterile apartment cells are metaphors of mental spaces. In his functionally reduced apartments, he fights with invisible enemies.[139] Claudia Slanar summarizes how the modern individual escapes from the external world but feels anxious in the private space, which already becomes paranoia:

> Absalon's cells are constructed for a single person and adapted to his/her physical and psychical requirements. (…) In Bataille (1993) we see Absalon striding into the environment, kicking, screaming and fighting with invisible enemies. The space around him is undefined, white and empty. The determinism of external world pushes man into cells/houses, where he/she is self-sufficient, but also left to himself/herself. The private becomes paranoid; Absalon's actions seem almost claustrophobic.[140]
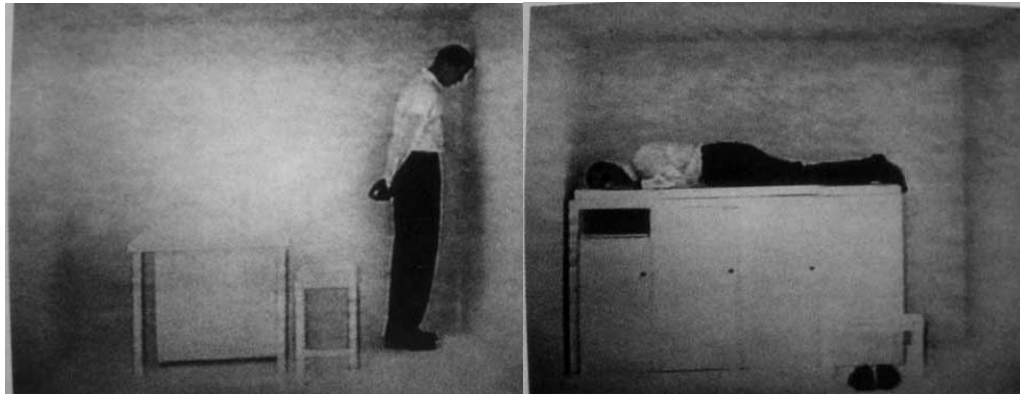
Figure 6.59. Absalon, *Solutions*, Video Installation, 1992
(Source : Chantal Crousel Gallery, Paris, France)

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[137] *Bataille*, by Absalon, video, 50 sec. Chantal Crousel Gallery, Paris, 1993.

[138] *Solutions*, by Absalon, video, 7:25 min, Chantal Crousel Gallery, Paris, 1992.

[139] For *Bataille* and *Solutions* see *Very Private*, exhibition catalogue, cur. Katarina Hergold (Slovenia: Art Gallery Slovenj Gradec, 1999), s.p. The exhibition, *Very Private*, was held in Art Gallery Slovenj Gradec, Slovenia, 19 November- 5 December 1999. The participating artists were Absalon, Eija Liisa Ahtila, Elke Krystufek, Marta Roessler, Nataša Prosenc, Pipilotti Rist, Mirjana Rukavina, and Gillian Wearing.

[140] Claudia Slanar, *Very Private*, exhibition catalogue, s.p.

6.3.2.2.3. Escape from not only the City but also the House: Escape to the Hiding Places of Childhood

The artist Joep van Lieshout set up the Atelier van Lieshout consisting of a group of artists and specialists who make collective works. They are based in Rotterdam where they have established AVL-Ville, a free-state situated over two sites in the harbor area where art, community and sanctuary mix imperceptibly. AVL-Ville is a social structure, exhibition, residence, workshop, academy, city farm and café all in one. It has its own constitution, flag and money and as with all of their work, it is fully operational. AVL's art is not something simply to look at but 'to live with, to live in and to live by'. The group has realized numerous projects and exhibitions in Europe, North America, Australia and South America. Since 1990, Atelier van Lieshout (1963) has been dedicated to producing mobile homes, office furniture, bar counters, beds, sleep/escape cabinets, kitchen cabinets, living cells, bath tubs, toilets, lamps, or caravans at the blurred borders between art, architecture and design.[141]

The *Ball* of Atelier von Lieshout consists of the creation of an artificial shell for the mediating body (Figure 6.60). We can claim that it glosses the themes of nest and shell. The most important difference between shell and nest is that while the shell accentuates arrestment in escape at the dialectics of outside and inside; the nest is the natural habitat for the body in the simplest sense of 'house'. For Bachelard, shell, "the created object [...] the *formation*, not the form, that remains mysterious,"[142] accentuates the dialectics of large and small, hidden and manifest, placid and aggressive, flaby and vigorous, and the dialectics of creatures that are free and others that are in fetters.[143] Again for Bachelard, "A man, an animal, an almond, all find maximum repose in a shell. The virtues of repose dominate all of these images."[144] The creature is arrested in its escape toward dream values by the

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[141] Melissa Milgrom, "AVL," Metropolis Magazine, 31 March 2008 http://www.metropolismag.com/html/content; see also Jennifer Allen, *Atelier Van Lieshout*: *Sportopia* (Paris: Réunion des Musées Nationaux, 2003).

[142] Bachelard, *The Poetics of Space*, p. 106.

[143] Bachelard, *The Poetics of Space*, pp. 110, 112.

[144] Bachelard, *The Poetics of Space*, p. 125.

geometrical reality of the forms. Here, the imagination is defeated by this reality of forms which are so numerous, though often so original. Paul Valéry had written that, "They are privileged forms that are more intelligible for the eye, even though more mysterious for the mind, than all the others we see indistinctly."[145]

Figure 6.60. Atelier van Lieshout, *Ball,* 1996
(Source: VG Bild-Kunst, Bonn, Germany)

Figure 6.61. Atelier van Lieshout, *Sleep/Study Skull,* 1996
(Source: VG Bild-Kunst, Bonn, Germany)

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[145] Ouoted in Bachelard, *The Poetics of Space*, pp. 105-6. For original source, see Paul Valéry, *Les Merveilles de la mer. Les Coquillages* (Paris: Plon, 1936; 1937), p. 5.

Figure 6.62. Atelier Van Lieshout, *Mini Capsule Mobile Unit*, front entrance, 2001
(Source: AVL, Rotterdam, The Netherlands)

Andrea Zittel's *AZ Warm and Cool Chambers,* and *AZ Escape Vehicle* carry the value of all hiding places such as wardrobes, locks, drawers, chests, crates and boxes that are in harmony with the images of intimacy (Figures 6.63-64). For Bachelard, hiding places all do away the individuality of knowledge that has been experienced:[146]

> Wardrobes with their shelves, desks with their drawers, and chests with their false bottoms are veritable organs of the secret psychological life. Indeed without these 'objects' and a few others in equally high favor, our intimate life would lack a model of intimacy. They are hybrid objects, subject objects. Like us, through us and for us, they have a quality of intimacy.[147]

Figure 6.63. Andrea Zittel, *AZ Warm and Cool Chambers*, 1993
(Source: Private Collection, Galleria Massimo De Caelo, Milan, Italy)

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[146] Bachelard, *The Poetics of Space*, pp. 74–75.

[147] Bachelard, *The Poetics of Space*, p. 78.

Figure 6.64. Andrea Zittel, *AZ Escape Vehicle*, 1996
(Source: Andrea Rosen Gallery, New York, USA(a, c)), Norman and Rosita Winston Foundation (b))

Small boxes, chests, crates, all containers are considered as complex pieces comprising very evident witnesses of the need for secrecy, of an intuitive sense of hiding places. These places constitute an important chapter in psychology. Their locks are psychological thresholds. For Bachelard, we cannot merely consider them a matter of keeping a possession well guarded.[148] They are objects that may be opened. When they are opened the dialectics between outside and inside no longer exist. The outside is surrounded by the atmosphere of novelty, and surprise reigns. Not only the outside but also the cubic dimension of the box has no more meaning, since the dimension of intimacy has just been opened up.[149] These escape places deserve to be examined with reference to the theme of the "corner." In Bachelardean thought, the corners become the negation of the universe where we have spent hours in silence. The images of withdrawal to a corner are psychologically simple and primitive whereas the dream or imagination is vast.[150] Bachelard states that, "every corner in a house, every angle in a room, every inch of

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[148] Bachelard, *The Poetics of Space*, p. 81.

[149] Bachelard, *The Poetics of Space*, p. 85.

[150] Bachelard, *The Poetics of Space*, pp. 136–37.

secluded space in which we like to hide, or withdraw into ourselves, is a symbol of solitude for the imagination [...] it is the germ of a room, or of a house."[151]

6.4. Anxious Visions on/of the Modern Individual

Critical spatial practices have been interpreted in the social modality of the image site located at the relations between text, context, and intertextuality. These works have been posed as visual representations of the phenomena of Modernity—alienation, anxiety, nostalgia, homesickness, and the similar—in the mass of written texts in order to visualize an existing discourse that renders the modern individual as traumatized. Thus, through critical spatial practices, this chapter visualizes not only how the modern home becomes a phenomenon in modern culture but also anxious visions on/of the modern individual: dispersed, alienated, individualized, isolated, homesick (even whilst at home), anxious not only in the outside but also in the inside. We witness that the modern individual is the transcendental homeless. The body is the only safe place he could rely on. He not only escapes from the chaos and uncanniness of the city but also from the private space which has already become the site of the uncanny and the paranoid. He fantasizes to escape to the site of intimate immensity, the hiding spaces of his childhood, under the tables, behind the doors, in the wardrobes, the closets, the chests, the drawers and the boxes.

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[151] Bachelard, *The Poetics of Space*, p. 136.

CHAPTER 7

CONCLUSION

This study was an attempt to criticize modernity and to render the traumatic state of the modern individual articulated as discursive formation. The criticism of modernity presented drew on numerous debates concerning the difficult relationship between architecture and social thought; the suppression of all phenomenological depth in modern culture; the long tradition of architecture based on a language that was finally broken with uncanny results; and the anxious visions of the modern individual in modern culture. To render the traumatic state of the modern individual meant here to analyze the discourse that referred to a single utterance: 'the modern individual is traumatized.'

The criticism of modernity has been based on the visual rhetoric of modernity which was a sequel to the visual hegemony of the Cartesian tradition. The basic characteristic of the Cartesian tradition comprised the transformation of the natural world into a technological world by the mechanisms of perspective and the attendant transcendental world view; in other words, by de-narrativization or de-textualization. In these terms, we no longer hermeneutically read the world as a divine text; rather, we consider the world as consisting of objects that could only be observed in order to be rendered mathematically as rationalized perspectival vision.

In other words, the visual hegemony of the Cartesian tradition meant the transition from the theocentric cosmos to an androcentric world view and a new way of seeing that produced discourse based on an autonomous ego. The Cartesian ego as a strong discourse and a source of 'specular grammar' that mediated seeing the world as reflection as in a mirror or a speculum that encouraged not only detachment, isolation, rationalism and self-sufficiency, but also disinterest in difference and in the other. These all conclude that the rhetorical tropes and motifs of modernity point out the disembodied, spectotarial subject and its introspective world with the metaphor of relationship between seeing and seen; the subject and object dualism; the problem between mind and body; the metaphysical divisions between soul and body, and mind and nature. The non-physical mind becomes the theater of representations. Thus the

world becomes the only object to be envisioned in the subject's mind. As autonomous ego, the subject who rationally monitors everything is separated from the objective domain of phenomenal reality. Series of questions such as, 'How does a *mind* come to inhabit a material *body*?' 'In what sense is the mind 'outside' the phenomenal world?' and 'How can a *mental* event get inside a *physical* housing?' have been argued through the writings of theoreticians. The mind of the subject materializes the externality but it is not at home in the world. As for the subject, he, estranged and alienated from nature, is not able to integrate in the natural world at the disengaged site of observation and (re)presentation.

A further state of imbalance between conscious subject and things is grounded in the lack of figural quality or the loss of language as productions of Modernity. The problem has been defined in the relationship between human reality and Modernity. After the physical-literal birth of the human, on the one hand, acquisition of language means loss of the real (acceptance of signs and symbols), while on the other it means the discovery of our place in the world, and the discovery of language which is the way we structure our world. The aggregated model of Lacan claimed that there were "three registers of human reality:" the Imaginary (governed by the ego), the Symbolic (governed by language and 'signifiers'), and the Real (the ineffable or that which is impossible to imagine). Language, supporting the imaginary and the symbolic, represses the real which is too radical, too resistant to representation. Modernity has been banished from discourse (language) and encountered by the real originating in the Kantian inheritance of sublime and beautiful. The sublime concerns virtually anything that the mind cannot symbolize, anything that is resistant to consciousness and to language. Modernity, however, eliminated critical discourse on the sublime, assimilated and domesticated the sublime and promised it as aesthetic.

In these terms, the subject, who tends to replace things in an arborescent structure, could not symbolize the things of modern culture in his/her repertoire. The conscious subject wants to structure things *like* a language in order to consider his/her being in the world. But productions of modernity are fully what they are; they refer to the real beyond the network of signifiers, the return to the unconscious state of the primate foetus. In Lacanian thought, the real that lies behind the phantasy, is the lack of representation, and trauma. Modern architecture, being resistant to language, symbols and signifiers, visualized diagrams of abstraction and life in space rather than life with images and symbols. Thus modern architecture was to make man feel at home in the

modern world, but he could not even dwell not only at home but also in the world. This state of imbalance returns as 'trauma' in modern life. The relation with the real that creates trauma also directs the subject to the phantasy which was examined in chapter 6, "Critical Spatial Practices." The traumatic existence of the real creates the desire to return to the unconscious state of the primate foetus. In some critical spatial practices, for example in *Ball* by Atelier van Lieshout, we experienced the pathological home desire similar to the desire for the mother's womb.

Due to the dwelling problem of the individual in a phenomenological sense, inevitably the home has become that phenomenon in modern culture that is varied with the rhetoric of nostalgia, homesickness, transcendental homelessness, uncanniness, and the negation of the *heimlich* quality of home in modern art and architecture. Within the motif, the interior and the exterior, home is always defined as our center of life and inner world that must be familiar, and sacred, and the exterior is what is not home with all its implications of the insecure, doubtful, and uncanny. Inasmuch as modern art and architecture have suppressed domesticity, the metropolitan conditions of the city do not allow for the harmonious whole: nature, man and dwelling, modern house *(unheimlich)*, as the separated object of modernity, is observed as the place where alienation and anxiety are felt the most.

All of these explained the traumatic state of the modern individual and the existence of the pathological home desire in modern culture. In other words, transcendental homelessness and escape fantasies around the relations between the self, and the other, the body and its absence, the psyche and the dwelling, the body and the house, the individual and the metropolis and the paradox that explained on the one hand why we plunge into trying to make ourselves at home and secure, and on the other why we could *never* be at home in the world.

To formulate the discursive formation of the traumatic state of the modern individual, in this study, five fields have been determined as the positivity of the discourse: Enterprises, Actions, Dialectics, Critical Discourses and Critical Practices. The field Enterprises focused on the notions of mechanization and standardization through the scientific methods as division of labor, time-motion studies and military type of organization, etc. that were used toward the integration of the human into the production process in a robust manner. Actions formulated the problem that is based on the pathological relationship between the modern individual and the home that is delivered as trauma in individualized groups of practices: woman actions, political

actions, and exhibitionary actions; Dialectics consisted of mass of texts that argues home, house, and dwelling at the relationship between not only the metropolis and the suburban but also the flat and private house. Critical Discourses indicated those texts that state the problematic relationship between Modernity and human nature; Critical Practices embodied the problematic relationship between the human and Modernity through the statements: 'you can't go home again!'; 'home is the lost object of memory and no more nostalgia'; 'the only safe place is the body of the individual and one can only dwell in the body'; 'the machine is not for living'; 'the modern individual is transcendental homeless'; 'homelessness will be the destiny of the world'; 'public space is uncanny, risky and stressful'; 'private space is paranoid'; and 'the modern individual escapes to favorite hiding places of childhood'.

Through discourse analyses, the study had opportunity to criticize modernity not only between art, architecture and design but also between the theory and the practice. We witnessed how the individualized sets of enterprises, of actions, of practices and of discursive texts systematically formed and produced each other entering into a mutually supportive and mutually dominating relation which is contaminating and chiastic. We saw the depersonalization of texts into intertextuality. Thus, within heterogeneous fields, we again witnessed how they—discursive and non-discursive texts, statements, utterances, practices—produced the discourse that referred to nothing but a single utterance: 'the modern individual is traumatized'.

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