HOUSE & HOME
House & Home from a Theoretical Perspective
ARCHTHEO ‘12
THEORY OF ARCHITECTURE Conference
31.10-3.11.2012, İstanbul
organized by DAKAM (Eastern Mediterranean Academic Research Center) and MSFAU (Mimar Sinan Fine Arts University); hosted by MSFAU.

Scientific Committee:
Prof. Dr. Edward Casey
Prof. Dr. Aylâ Fatma Antel
Prof. Bart Lootsma
Assoc. Prof. Dr. Aydan Balamir
Assoc. Prof. Dr. Bülent Tanju
Assoc. Prof. Dr. Murat Cemal Yalçıntan
Asst. Prof. Dr. Elvan Gökçe Erkmen
Aykut Köksal
Erdal Özyurt

Edited by: Efe Duyan, Ceren Öztürkcan
Design: Ercan Mete
Cover Design: D/GD (DAKAM Graphic Design)
Print: Kaya Matbaası, Bağlar mah. Mimar Sinan Cad. Ünverdi sok. Atılım İş Hanı No:48/1 Güneşli / İstanbul
CONTENTS

8  HISTORY OF INDIVIDUAL SPACES AND MODERNITY ADJUSTMENT OF INDIVIDUAL SPACES TO A USER OF 21ST CENTURY
   ANDREJA BENKO

17  A HOUSE FOR THE HOSTESS OF CIAM I: VILLA MANDROT IN LE PRADET
   LAURA MARTÍNEZ DE GUEREÑU

28  THE MAKING OF THE ‘LIVING’-ROOM
   MARÍEKE JAENEN

39  CONSTRUCTING HOME, CONSTRUCTING SELF: THE MAISON CORMIER AND ITS ‘ARCHITECTE & INGÉNIEUR-CONSTRUCTEUR CLIENT’
   ALÍKI ECONOMIDES

54  THE MEDITERRANEAN AS A TOOL FOR SPATIAL INTIMACY. INFORMAL SPACES IN MODERN AND CONTEMPORARY ARCHITECTURE
   ALEXIOS TZOMPANAKIS

66  HOUSES FOR EVERYMAN: WHAT HAPPENED TO THE DREAM OF THE FACTORY-MADE HOUSE
   JULIA GILL

73  A MODERN CITY IN THE WILDERNESS: HOW THE ALABAMA POWER COMPANY DEVISED A PLAN FOR HOUSING IN WORKER VILLAGES
   MARIETTA MONAGHAN

87  CULTURAL AND EKISTICS HERITAGE OF THE GREEK COMMUNITIES IN ASIA MINOR
   ELENI G. GAVRA, IAKOVOS D. MICHAILIDIS, ANASTASIA BOURLIDOU, KLERI GKOUIFI, VASILIS DIMITRIADIS, PANOS ZAXAROS

98  ROMA MINORITY THROUGH “FAITH AND FLAME’ DOCUMENTARY FILM
   VICTORIA BALTAG

104  THE TURKISH HOUSE AS LATITUDE
    SERENA ACCIAI

112  HISTORICAL PERSPECTIVE OF SUSTAINABLE DESIGN AND CONSTRUCTION IN HOUSES AROUND THE ARABIAN GULF
   TAMARA KELLY, ANAMIKA MISHRA

124  […]HOUSING…HOME…] - DESIGNING THE LAND USE SUSTAINABILITY
   GİZEM ERDOĞAN

134  TYPOLOGY AND CONSTRUCTION - RATIONAL DESIGN METHODS AND LIVING SPACE QUALITY
   LUISA OTTI

147  CONSIDERING USER AS A CREATIVE FORCE TO TRANSFORM ARCHITECTURE
   MAHBOOBE ASHAYERI

   MILOŠ ŠEVCÍK
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td>157</td>
<td>LIFE AS ASYMMETRIC HARMONICS: ON A DISTINCTIVE AESTHETIC PREDILECTION.</td>
<td>GARY BROWN</td>
</tr>
<tr>
<td>165</td>
<td>PLACES OF EXPERIENCES AND SENSATIONS: ALVARO SIZA’S PHILOSOPHY OF HOME.</td>
<td>İLGİ HACHHASANOĞLU</td>
</tr>
<tr>
<td>173</td>
<td>DWELLING IN CONTEMPORARY: A PHYSICAL AND VIRTUAL POSSIBILITY</td>
<td>LUCIANA BOSCO E SILVA, DOUGLAS LOPES DE SOUZA</td>
</tr>
<tr>
<td>180</td>
<td>THE HOUSE AS A LABYRINTH: MORE THAN MEETS THE EYE.</td>
<td>MARCO CARPICECI, FABIO COLONNESE</td>
</tr>
<tr>
<td>190</td>
<td>HOUSE OF MEMORY - HOME OF MEMORIES</td>
<td>ALINA DIANA APOSTU</td>
</tr>
<tr>
<td>196</td>
<td>INSIDE&amp;OUTSIDE</td>
<td>THE OVERLAP OF SOCIAL CONUNDRUMS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MENNA AGHA, NAYOUNG KOH</td>
</tr>
<tr>
<td>202</td>
<td>RECREATING HOME FROM HOME: THE IMAGE OF IDEAL HOME AND THE REALITY OF HOME</td>
<td>SHIMA REZAEI RASHNOODI</td>
</tr>
<tr>
<td>208</td>
<td>A* HOUSE[S]</td>
<td>HARA GAVRA</td>
</tr>
<tr>
<td>228</td>
<td>FOR AN IDEA OF ARCHITECTURE</td>
<td>MARIBEL SOBREIRA</td>
</tr>
<tr>
<td>231</td>
<td>THE GROWING HOUSE - THE RATIONALIZATION OF HAPPINESS</td>
<td>BETTINA SCHLORHAUFER</td>
</tr>
<tr>
<td>240</td>
<td>NOT THE HOME</td>
<td>HANDE TULUM</td>
</tr>
<tr>
<td>248</td>
<td>PLACE ATTACHMENT: HOUSE AND HOME</td>
<td>M. ERTÜRK İŞIKPINAR</td>
</tr>
<tr>
<td>257</td>
<td>ROCOCO IN DIFFERENT ARTISTIC MODES (AN ANALYTICAL STUDY OF FURNITURE, INTERIOR DECORATION, PAINTING, AND COSTUMES)</td>
<td>ENGY TALAAT MOHAMMED</td>
</tr>
<tr>
<td>269</td>
<td>TRANSFORMATION OF PRIVACY IN PERSIAN HOUSES</td>
<td>MARYAM ARMAGHAN, HOSSEIN SOLTANZADEH</td>
</tr>
<tr>
<td>280</td>
<td>RETHINKING OF PHYSICAL PATTERNS AND SHAPING CONCEPTS IN IRANIAN HOUSES</td>
<td>FARIBA ALBORZI</td>
</tr>
<tr>
<td>290</td>
<td>ADVERTISEMENT, FASHION AND HOME</td>
<td>E2 HOUSE: THE FASHION OF AN ENERGY EFFICIENT HOME</td>
</tr>
<tr>
<td>300</td>
<td>WOMEN’S SHELTERS: PLACES OF HOME, TRANSCENDENTAL HOMELESSNESS AND IDENTITY IN TURKEY</td>
<td>LORI BROWN, ÖZLEM ERDOĞDU ERKARSLAN</td>
</tr>
</tbody>
</table>
319 MEDICAL LESSONS IN MODERN DOMESTICITY: THE GREEK CASE  
ALEXANDRA CHRONAKI

330 RADIANT BEAUTY: MARY HAWEIS THOUGHTS ON BEAUTY, BODY AND INTERIOR SPACE  
MARK TAYLOR

342 INTERIORS FROM VISUAL ARTS PERSPECTIVE: HOME AS PORTRAIT AND TOOL FOR INTROSPECTION  
NERMINA ZAGORA, DINA SAMIC

348 MODERN HOMES IN AMERICAN MOVIES, TELEVISION, AND ADVERTISEMENTS: FROM A CULTURE OF PARANOIA TO A CULTURE OF COOL  
KATHRYN H. ANTHONY, AARON MERCHANT, EMILY KOESTER

356 SITUATION OF NEW CITIES IN HOUSE DEVELOPMENT  
BITA BAGHERI SEIGHALANI, SABOUHA MORTAZAVI
ARCHTHEO '12

MODERN HOMES IN AMERICAN MOVIES, TELEVISION, AND ADVERTISEMENTS: FROM A CULTURE OF PARANOIA TO A CULTURE OF COOL

KATHRYN H. ANTHONY, AARON MERCHANT, EMILY KOESTER

In his essay, *Tearing Down the House: Modern Homes in the Movies*, in Mark Lamster’s book, *Architecture and Film*, art and design scholar Joseph Rosa notes that modern domestic architecture has frequently been associated with misanthropic or malevolent characters in Hollywood films throughout the latter half of the twentieth century. ‘Modern domestic architecture,’ he argues, ‘has become identified almost exclusively with characters who are evil, unstable, selfish, and driven by pleasures of the flesh.’ [Rosa, 2000, p. 159]

A number of influencing factors are posed as possible explanations for this phenomenon, among them that modern domestic architecture has long been perceived by the American populace as a threat to its traditional values, that American culture—by and large—is inherently averse to the idea of minimalist living or ‘starting from zero,’ and that a collective, pervasive, simultaneous sense of both awe and skepticism exists surrounding modernity in American culture—particularly with regard to scientific and technological advancements [Rosa, 2000, pp.159-160].

The negative characterization of modern dwellings began cropping up with regularity in films around the midpoint of the 20th century, an era during which post-war geopolitical posturing was rampant, plunging the United States and the Soviet Union into a decades-long Cold War. The perceived threat of communism became an integral part of the American zeitgeist. The culture, values, and virtues of American democracy so important to its society were believed to be under attack by spies, saboteurs, and malcontents both from outside and from within. This culture of paranoia and suspicion begat political theatrics such as the infamous House Committee on Un-American Activities—a dark chapter in the history of the Hollywood film industry.

It comes as little surprise, then, that modern domestic architecture—born out of the ferment and turmoil of emerging European social democracies—was viewed as an affront to the American way of life [Rosa, 2000, p. 159]. Elizabeth Gordon, then editor of the popular *House Beautiful* magazine, echoed this sentiment in her April 1953 editorial—‘The Threat to the Next America’—which put forth a scathing indictment of high modernism’s growing influence on the American domestic realm:

‘There is a well-established movement, in modern architecture, decorating, and furnishing, which is promoting the mystical idea that “less is more.” . . . They are promoting unlivability, stripped-down emptiness, lack of storage space and therefore lack of possessions. . . . These arbiters make such a consistent attack on comfort, convenience, and functional values that it becomes, in reality, an attack on reason itself. . . . For if we can be sold on accepting dictators in matters of taste and how our homes are to be ordered, our minds are certainly well prepared to accept dictators in other departments of life.’ [Gordon, 1953, pp. 286-287]
The essence of Gordon’s diatribe was thus: to embrace modern domestic architecture and its *dictated order* was to eschew the very principles of freedom and democracy that define American society—principles that the nation had fought to defend and preserve at great human expense just a few short years prior.

This festering hostility toward modern domestic architecture could also be seen in Hollywood. Filmmakers took shrewd notice of this phenomenon, casting modern homes in a variety of roles that played up this attributed *mean factor*—be they, as Rosa [2000, pp. 159, 164] states, ‘*sites for murder, gangsterism, adultery, and a catalog of other illicit and otherwise unsavory behaviors,*’ or serving as ‘*signs for the unstable, the transitory, and the amoral.*’

The litany of examples Rosa cites in support of his thesis is staggering and represents the tip of the iceberg—*Diamonds Are Forever* [1971], *Body Double* [1984], *Sleeping with the Enemy* [1991], *The Big Lebowski* [1998], and *Ice Storm* [1998] to name just a few. Recounting additional films from one’s own personal repertoire of viewings through the lens of Rosa’s thesis reinforces the pervasiveness of this negative characterization of modern domestic architecture in American cinema.

Stanley Kubrick’s highly stylized, dystopian vision of the future in his 1972 film adaptation of the Anthony Burgess novella, *A Clockwork Orange*, is an exemplification of Rosa’s theory *par excellence*. It deploys modern domestic architecture in a manner that is at once both captivating and horrifying. The film’s modern environs function as a playground for the delinquent and sociopathic exploits of the film’s main character, Alex (played by Malcolm McDowell), and his band of hooligans as they roam the streets of London, pillaging, assaulting, and generally terrorizing the community and its fear-stricken populace.

The deranged Alex and his beleaguered parents reside in a bleak, brutalist-style public housing development designated with an overtly bureaucratic address: ‘*Municipal Flat Block 18A, Linear North*’ (played by the real-life Thamesmead South Housing Estate, located in South East London). Its vast, empty concrete plaza—strewn with rubbish for added effect—and derelict entrance lobby sets an appropriately foreboding atmosphere.

Contrast this with the brightly-colored modern furnishings, décor, and upbeat background music (psychedelic folk band Sunforest’s *Lighthouse Keeper*) adorning the interior of Alex’s family flat—representative, perhaps, of his duplicitous nature.
Image 2: Colorful modern furnishings and décor adorn the living room (left) and bedroom (right) of Alex and his parents’ ‘municipal flat.’ [A Clockwork Orange, 1972]

This juxtaposition of cheery, pristine modernism against chilling violence is used again by Kubrick in one of the film’s most disturbing scenes, as Alex and his gang proceed to brutally assault writer Frank Alexander (Patrick Magee) and his wife (Adrienne Corri) in the living room of their modern country home (Team 4’s iconic Skybreak House). The traumatic nature of this sequence is compounded further by Alex’s gleeful choreography of the act while belting out the theme song from the 1952 film classic, Singin’ in the Rain. The Alexander home reprises its role in the film's concluding act, serving this time as the setting for the since-crippled writer to exact his revenge on an unsuspecting Alex.

Image 3: Alex and his thugs violently assault writer Frank Alexander and his wife in the living room of their modern country estate (sequence top right to bottom left). [A Clockwork Orange, 1972]

Though devoid of the deranged psychopaths and grotesque violence depicted in Kubrick’s iconic film, John Hughes’ 1986 teen comedy, Ferris Bueller’s Day Off, also
underscores the negative bias toward modern domestic architecture. The film’s title character, played by Matthew Broderick, comes from a loving home with doting parents. The Bueller residence conforms to traditional suburban aesthetics, with its historically-influenced architecture and well-manicured lawn. Bueller’s neurotic best friend, Cameron Frye (Alan Ruck), comes from what appears to be a much less ideal family dynamic (recounted by Cameron’s frequent, cynical descriptions of his family’s dysfunction). The Frye residence—in stark contrast with the cheery colonial-style home of the Buellers—is a steel and glass Miesian box, cantilevered over a wooded ravine.

Image 4: The traditional, suburban Bueller residence (left) juxtaposed against the stark, Miesian Frye residence (right). [Ferris Bueller’s Day Off, 1986]

Broderick’s character attempts to empathize with his friend’s neuroses, remarking:

‘If I had to live in that house, I’d pray for disease, too. The place is like a museum. It’s very beautiful and very cold, and you’re not allowed to touch anything. Can you appreciate what it must have been like to be there as a baby?’ [Hughes, 1986]

The implicit statement behind this characterization, of course, is that Cameron’s malaise is a product the environment he inhabits. This is consistent with Rosa’s thesis [2000, p.165] vis-à-vis the historical and cultural aversion to modern domestic architecture echoed by detractors such as Elizabeth Gordon [1953].

Oliver Stone’s 1987 film, Wall Street, places its arch villain, corporate raider Gordon Gekko (played by Michael Douglas)—of ‘greed is good’ fame—in a sleek, modern beachfront house on New York’s Long Island. Here he seduces the film’s protagonist, scrappy investment broker and aspiring yuppie Bud Fox (Charlie Sheen), with the trappings of his ill-gotten gains, coercing Fox to feed him insider trading intelligence for his latest avaricious venture. Even Bud hops aboard the modern bandwagon upon becoming involved with Gekko’s enterprise, ditching his shabby, cramped studio apartment for a sprawling Manhattan penthouse replete with schlocky, postmodern décor. Stone uses both of these modern dwellings to encapsulate the 1980’s culture of excess and greed.
This trope is reprised in Mary Harron’s 2000 film *American Psycho*, adapted from the 1991 Bret Easton Ellis novel of the same name, though in a much more macabre tone compared to Stone’s *Wall Street*. Christian Bale plays the film’s central character, Patrick Bateman, whose archetypal yuppie façade conceals a plethora of social pathologies, including extreme narcissism, obsession with hygiene, cleanliness, and order, and intense episodes of jealousy and rage—leading to an eventual serial killing spree. The viewer is introduced to Bateman’s domicile—a sprawling, spacious modern apartment—through a continuous, slow-tracking camera sequence that pans gently from room to room, revealing the home’s immaculate white walls, white carpet, and white furnishings. This pristine setting becomes the site of one of the film’s most horrific scenes, in which a manic and homicidal Bateman—clad in a plastic slicker and wielding an axe—proceeds to dispatch one of his envied co-workers (Jared Leto). The backdrop of the apartment’s white-on-white color scheme, paired with Bateman’s ironic choice of background music—Huey Lewis and the News’ *Hip to Be Square*—adds an additional, Kubrick-esque layer of creepiness to the scene.
Gregory Hoblit’s 2007 crime and suspense drama, *Fracture*, features the familiar triad of adultery, intrigue, and murder set against the glassy, modern estate of the film’s antagonist, Ted Crawford (Anthony Hopkins), who attempts to game the legal system after attempting to kill his wife (Embeth Davidtz) upon his discovery of her ongoing affair with a local police detective (Billy Burke). The openness and transparency of the Crawford home is placed in direct contrast with the figurative ‘cat-and-mouse’ game of obfuscation and obstruction between pro se defendant Crawford and star deputy district attorney Willy Beachum (Ryan Gosling) as he conducts his criminal investigation on behalf of the prosecution.

Such recent examples demonstrate that despite the arc of social, political, and cultural shifts that have transpired over the course of the last three quarters of a century, this phenomenon still persists within the film industry. Ironically, modern domestic architecture—begat by movements like the International Style through organizations such as the CIAM, whose efforts in large part were focused on looking at ways of mitigating the destruction and upheaval in post-war Europe by providing its displaced denizens with durable, modest, clean, and affordable accommodations—came to represent the antithesis of its original intended principles upon crossing the Atlantic.

Yet when one begins to examine filmic media outside the milieu of Hollywood feature films—broadening the scope of analysis to include American televised media—a slightly different portrayal of modern domestic architecture begins to emerge. While the myriad themes described by Rosa can also be found on American television shows, a more diverse representation of modern dwellings can be seen. In fact, the collective aversion to modern domestic design portrayed with such frequency on the silver screen has given way to an emerging ‘culture of cool’ on the television screen. One possible explanation for this greater diversity may lie in the more overt monetization of televised media by the advertising industry in comparison to feature films. Here the goal is to sell more widgets, using modern design as a signifier of affluence, style, intelligence, and savvy (to name just a few).

The automobile industry in particular has demonstrated its predilection for modern homes in recent years, frequently casting them as backdrops in advertisements for its latest and greatest models. Auto makers Cadillac, Chrysler, Hyundai, Lexus, and Nissan have all released television ads recently featuring their sleek, shiny new models carefully situated against modern dwellings [La Vardera, 2012]. This relationship makes perfect sense when one considers the forward-looking, technology-focused, style-seeking culture that has defined the industry since its inception more than a century ago. What better way to enhance the perception of technological innovation and sexiness of the newest vehicle than to place it in front of a house that embodies those same qualities.
The last several years have seen a greater inclusion of modern domestic settings in American televised series as well, often deployed as a reflection of non-traditional or progressive family structure and values. In two such series, the modern dwellings depicted are those of unconventional families with working mothers and stay-at-home fathers—successful corporate lawyer Julia Braverman-Graham and husband Joel (Erika Christensen and Sam Jaeger, respectively) on the NBC series Parenthood [2010]; and successful television producer Reagan Brinkley (Christina Applegate) and husband Chris (Will Arnett) on the NBC series Up All Night [2011]. Another modern home is featured in the aptly named ABC series, Modern Family [2009], as the residence of the late-middle-aged Jay Pritchett (Ed O’Neill), his much younger, native Columbian wife Gloria (Sofia Vergara), and Gloria’s adolescent son from her first marriage, Manny (Rico Rodriguez). In addition to all three of these families being rather unconventional in nature, all three can be characterized as either affluent or wealthy—another common trait shared by a number of modern home dwellers in both feature films and televised media alike.

Image 7: Use of modern homes in televised automobile ads. Top left to bottom right: Cadillac [CadillacBuickGMC, 2012], Chrysler [2011], Lexus [Brechtel, 2010], and Nissan [TheBrewmaster, 2010]

Image 8: Modern homes depicted in American television series. The Braverman-Graham residence (left) on the NBC series Parenthood [NBC Universal, 2010]; and the Pritchett residence (right) on the ABC series Modern Family [Modern Family-Jay and Gloria’s house, 2011]
Though modern domestic architecture in the United States never proved to be the panacea its originators had dreamed it might become, it has not gone unnoticed in American popular culture. Film directors, television producers, and advertising agencies have played major roles in influencing how the public—both in the US and around the world—perceives the modern home, for better or for worse. And while it has been met with varying degrees of resistance throughout its history, we are well aware of our receptive and forgiving nature. Some things just take more time to catch on than others. And even if modern domestic architecture continues to receive the occasional bad wrap in the entertainment media, to borrow a popular phrase from the parlance of our times: ‘everybody needs a villain.’

Bibliography

American Psycho, 2000. [Film] Directed by Mary Harron. USA: Lions Gate Films
Modern Family, 2009. [TV Program] ABC
Parenthood, 2010. [TV Program] NBC
Up All Night, 2011. [TV Program] NBC
Wall Street, 1987. [Film] Directed by Oliver Stone. USA: 20th Century Fox