

THE HYPERBOLIZED AMERICAN HOUSE

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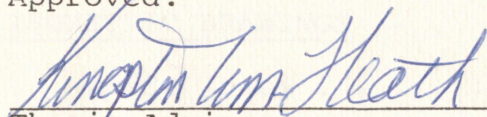
THE HYPERBOLIZED AMERICAN HOUSE:
AN EDUCATIONAL EXHIBIT IN THE FORM OF A MODEL HOUSE
WHICH EXAGGERATES THE SYMBOLIC IDEALS
OF THE POPULAR LEVEL HOUSE

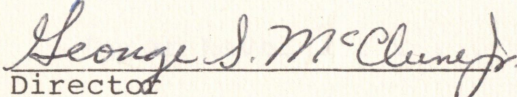
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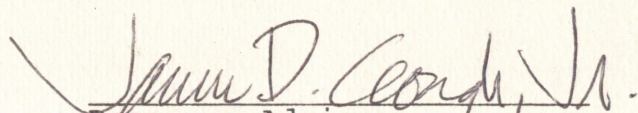
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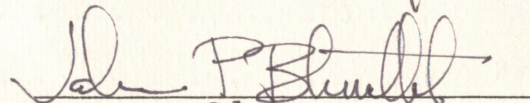
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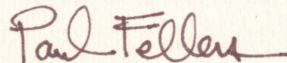
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ACKNOWLEDGMENTS

I am honored to dedicate this thesis book to my father--who has given so much of his life so I might fulfill my dream.

Special thanks to Kingston Heath whose encouragement and guidance inspired me and gave me confidence in my work.

Also a very special thanks to Robin Potampa who always found time and energy to listen and help execute my ideas.

THESIS STATEMENT

The popular level house is a ubiquitous form of art; therefore, it is taken for granted and seldom challenged. By exposing the public to exaggerated architectural features and spaces, the project will serve as a re-evaluation tool-- a catalyst for change. The intent is to have the public honestly confront these architectural features and spaces in the exhibit and to reappraise whether these items, in fact, comprise actual needs or media-conditioned desires.

PROJECT STATEMENT

My thesis investigation is concerned with the "Hyperbolized American House"--namely an educational exhibit in the form of a model house representing a full-scale project, which exaggerates the symbolic ideals of the popular level house.

ABSTRACT

Architecture, as I see it, is not composed of a meaningless series of planes for the distribution of design features; instead, it manifests itself as a cultural artifact. The American home, then, is a cultural envelope that responds to a series of needs: functional, social, ideological. Once the public understands the purpose that certain forms, features and spaces serve within their particular culture, they can sensitively arrange and rearrange these elements to better accommodate their values. Instead of having an architect or housing industry (as arbiters of taste) dictate ideals for the public, it is the purpose of the project to have the public establish their own building criteria. The desire on the part of the popular level to define their own living spaces is not a revolutionary idea. As J. B. Jackson points out in his article, "The Domestication of the Garage":

There is in fact scarcely a space in the modern American dwelling that the owners themselves have not transformed [remodeled] in keeping with their new image of living.

Thus, what developed, sometime in the late thirties, was the concept of the American home as a place for recreation and entertainment. Jackson continues:

. . . long before mass-produced housing recognized this tendency and began to introduce festive elements, American families were transforming the basement (where the oil burner had replaced the coal furnace) into a game room or activities room (1).

The thesis project, then, offers no formal solutions other than to serve as a re-evaluation tool--a catalyst for change--that will aid the public to pinpoint the transformable (out of date) aspects of their own house. In addition the project attempts to function as an educational device that will help designate the symbols and spaces that hold the most meaning within a person's culture. This focus on domestic values will highlight "established needs" that can be satisfied by the building and provide the starting point for designers.

For countless generations the American public has been coerced into accepting "the saleable house form" promoted by the developers (housing industry) and idealized as shifts in taste by the media. My thesis investigation is concerned with presenting to the public the "Hyperbolized American House"--namely an educational exhibit which exaggerates the symbolic ideals of the popular level house.

What results from a perusal of American architecture and popular magazines, c. 1957-1978, is the reducible essence that comprises the meaning of this everyday house in

America. Key words and images from past architectural periods that symbolize domesticity, i.e., porch, garage, gable, lawn, etc., will be exaggerated within the model to express the psychological connotations of such items as they relate to the American home. The intent is to have the visiting public honestly confront these architectural features and spaces and to reappraise whether these items, in fact, comprise actual needs or media-conditioned desires.

It is the American public who should design or redesign their home by developing an awareness of their new needs and initiating a transformation of out-of-date values related to their home. The reactions to this hyperbolized house form will be recorded by means of a questionnaire following the public's visit to the exhibit. This direct feedback will allow the architect, building industry and the public to address the reappraised needs of the American public.

The popular level house is a ubiquitous form of art; therefore, it is taken for granted and seldom challenged. My purpose in exaggerating these forms, spaces and features that the American public have come to accept--and supposedly need--is for the public to begin challenging what the defining "essence" of "house" means to them.

Therefore, the project supplies a tangible forum for the public to question ideals and to evolve new images that respond to their age and needs instead of being forced to passively accept the "packaged products" from the large building industries.

BASIC NEEDS

The form a house takes is dependent upon the basic needs and cultural values of its user. This "definition" of what a house is will be provided in addressing the differing needs of the client (home territorial instinct [identity], privacy, sensory stimulation, security, protection from the elements, hygiene, communication, etc.).

The way in which these basic needs are responded to is open to wide choice, though always contained within functional, social and ideological limits. What is characteristic and significant about a cultural form is that it represents often non-self conscious response to specific basic needs. Furthermore, these basic needs are influenced by cultural ideals and are often expressions of one's faith and philosophy of life. The house, then, by serving as a cultural envelope not only functions in a practical sense as protection from climate but serves to communicate values and ideals to one's peers. What is important with regard to the built form is the culturally defined way in which basic needs are handled. It is not whether there will be a window or door but their form, placement and orientation which are important. It is this choice of how and where a thing is done, rather than what is done that will help the public

re-evaluate and analyze their images and ideals associated with the house.

Between 1910 and 1930 the sense of efficiency that was associated with Frederick W. Taylor influenced the design, the physical organization, and even the social purpose of the American home. The houses that resulted contained for the first time many features and qualities that are now taken for granted in American domestic architecture. For example, the introduction of the "All-Electric Home," or "modern servant," became the vision of a new domestic efficiency. This departure was brought about by a larger social reform philosophy and technology which pointed to a new image of the house and a redefined role for the suburban housewife. Fundamental to the changing ideology of domesticity was the product producer's contention that certain appliances would insure purity and preserve domestic happiness. Additionally, the increase of women's time outside the house and new industrial production of consumer goods meant a changing role for the suburban housewife. With media as her guidebook, she became a domestic consumer. Product producers through their advertisements in popular magazines dedicated themselves to establishing a "need" for the standardization of cleanliness and

efficiency in every home, by associating their product as the "correct tools" and "techniques."

The exhibit will exaggerate these newly-desired needs (i.e., pushbutton and automatic facilities, completely recessed, smooth and tidy cabinets, etc.) and thereby serve as a re-evaluation tool initiating a reappraisal of media-conditioned desires.

THE IDEAL HOUSE

The popular level house has been promoted by the developer and idealized by the media to such an extent that it symbolizes to many Americans a necessity for securing the "good life." The "saleable house form" represents a media-conditioned desire which has evolved into an American ideal. Instead of Americans recognizing the implied symbolism of how they live, the media and developer have coerced the public into accepting the "packaged product" and so-called affluent symbols of others. In order to re-evaluate housing forms and living arrangements, the public must begin to analyze existing (traditional) images and ideals influenced by the media and sometimes limited by the developer.

IF we accept the premise that man communicates who he is by drawing upon and creating symbols, we may pose the question, "What does the symbol of 'house' mean to Americans?" Americans generally have an ideal house image-- it is a detached, single-family housing unit contained within a yard. One example of the attachment to this form represents the American ideal of territorial rights over a small portion of the earth.

In America, the whole concept of the private house and fence may well be an expression of territory. Consider the fence: it's man putting his own stakes into the ground, staking out his own little share of land. No matter how small, he likes his own frontier to be distinct. In it he's safe and happy (2).

Almost universally the image of high-rise apartment buildings for family living is resisted, except when income, health or age requires it. An apartment can serve as a home, while not meeting the ideal which is a fixed constant. This American ideal is a house form in which self and family unit can be symbolically viewed as separate, unique, private and protected. As a result, before the American people transform housing forms and living arrangements, their image of the ideal house must be questioned. It must first be demonstrated to the public that a re-evaluation of ideals is long overdue with respect to their images of the house.

USER (SELF): THE SYMBOL FORMING FUNCTION

It is in the nature of man that he constantly seeks a rational explanation of the inexplicable, and so he struggles with the question, what is self, why here, why now? (3).

In trying to clothe this invisible self--to give it concrete substance--man grasps at physical forms or symbols which are meaningful to him. The most tangible manifestation of self is the body, for it is both the outward representation and the encloser of inner self. Often in a non-self conscious manner, an individual selects his house, not simply because it is the basic protector of his internal environment but sometimes because it is a vocal symbol of his identity.

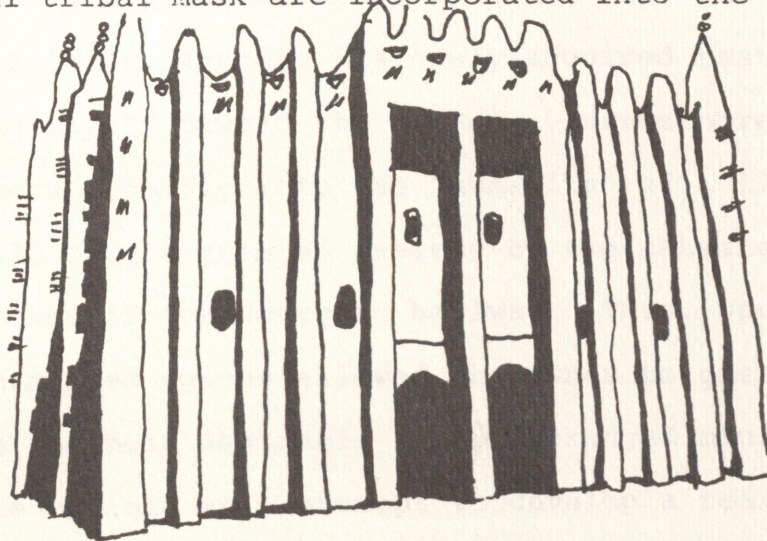
Gaston Bachelard (4) has suggested that just as the house and the non-house are basic divisions of geographic space, the self and non-self represent the basic division of the psychic space. The house both encloses space (the house interior) and excludes space (everything outside it); therefore, at the same time it is both a basic divider and reconciler of the opposites of house and non-house.

The house has two very important and different components--its interior and its facade. It seems possible that in perceiving "house" as a symbol of self, man sees its interior as self viewed from within; it is his own created

and changing symbol, reflecting the essence of self as viewed by self. On the other hand, he sees the exterior of his house as the symbol of self which he wishes to project to the outside world. The presentation of self associated with the exterior might best be illustrated by an advertisement taken from Keith Architectural Studies:

A grand English country house; its very appearance speaks of the hospitality of its owner (5).

Thus, in choosing the house as a symbol of self, man has conferred upon it "spacial duplicity": an intimate interior space, and a purposefully contrived public facade (mask). This sense of the exterior elevation as a prepared face is reflected in the structural arrangement of a Dogan structure from West Africa, where the formal features of the traditional tribal mask are incorporated into the building "facade."



Hence, we see a tangible application of Cooper's statement:

We project something of ourselves onto the house's physical fabric (6).

Thus, it seems as though the personal space bubble which we carry with us and which is a tangible extension of ourselves, expands to embrace the house we have designated as "ours." The pictures we hang, the plants we buy and the rest of our "prestige hardware" are expressions of our image of ourselves. All are non-verbal messages that we want to convey to the people we invite into our house.

The history of American domestic architecture chronicles the exploitation of the house as image maker at approximately 1725 (7) at which point Renaissance dictums of design overrule functional requirements. The front of a house, for example, no longer is orientated to the south to benefit from its greater exposure to the sun, but instead feels compelled to express its newly-acquired taste by orientating itself toward the street. Furthermore, one no longer enters directly into the "humanity" of a 17th-century living hall, but is greeted instead by the unheated "neutral" area of the Georgian hallway. Thus, specialized compartmentalized spaces allowed the owner to greet the visitor in the most desirable and prearranged manner.

The exhibit will attempt to develop a realization of the symbolism and hierarchy of spaces related to man and his

house, by exaggerating key American symbolic ideals as they have been represented in extant examples and in published advertisements from popular magazines.

FAMILY STRUCTURE

Originating in the 17th century in America, the family and home were viewed as synonymous. This is not necessarily true today, for there are tremendous numbers of families living outside of houses. For example, many families live in college dormitories, hotels, trailers, and apartments, and it is easy to see that the family and the image of the popular level house do not necessarily coincide. The public should make a re-evaluation of the popular level house associated with the family in order to transform architectural implications as they relate to changing ideals of today.

Seen comparatively, America's culture is new, recently unified from an assemblage of diverse regions, classes and ethnic groups (8).

Majority and minority ethnic strains, yielding American subcultures have evolved an American family life which is not completely unified but has a fairly well understood pattern which shows variations dependent upon different social traditions and different past and present circumstances of economic, religious and social life (9).

Common or generally perceived ideal patterns of family life in the U. S. have shaped the house and its hierarchy of spaces. Both general patterns and its exceptions must be discussed pertaining to the American family. Important exceptions which separate the U. S. from other cultures

would be the progressive attitude related to the family structure.

In comparing the families of many cultures, it is possible to distinguish between the immediate family household which surrounds children from birth until they establish families of their own, and the larger kinship system which unites immediate families in larger, extended relationships and groups. The two families most people experience might be called the family of orientation (the one with which he grows up and is orientated towards his world) and the family of procreation (the one in which he is a parent in his turn). The two families are merely in a repetitive succession of like social organisms--families endlessly transmitting cultural and social experiences.

The U. S. is today marked by the decay of the kinship system, the growing isolation of the immediate family and small household from not only ties of neighborhood and residential community but from those of kinship with other families, and from parents and relatives (10).

The decay might be from an American historical condition which calls for great mobility, for free movement from place to place, and from occupation to occupation symbolic of our open society. The middle class ideals of making a free start represent an implied small family self reliant

attitude free of entangling kindred.

The institution of marriage in our culture also determines the structure of the immediate family and the decay of the kinship system. Especially our notion that each married couple lives by itself and constitutes a family. Our American assumptions which equate married couples, setting up an independent household and supporting a spouse and children as coincident responsibilities of family life, take our custom for granted and mistake it for an inevitable and universal fact of human life. The imperatives of the family of orientation base the small household on the conjugal pair and isolate the pair to enable them to command their own destinies and satisfactions. These factors determine and produce images and forms associated with the house. For example, the ideal of mobility might determine forms of the house representing transiency: the image of the mobile home, the placement and siting of the garage with respect to the street and connection to the house proper. Small households of isolated conjugal pairs might manifest the form of the ideal detached house and the hierarchy of spaces related to privacy. The hierarchy of spaces within the house might best be illustrated by the attempts of American families to

isolate the living room and bedroom zones from the more active areas for privacy; the modern American house well accommodates the desire for isolated zones in the design of the popular level house (11). These design decisions related to privacy have been incorporated into the project in the form of exaggerated architectural elements. For example, the living room is viewed as a terminal room which discourages cross-traffic and is located on the semi-public end of an exaggerated linear procession of zones (semi-public to private) which underlies the composition of the popular level house. The intent is to exhibit to the participant the implied intention of the American family to minimize necessary intercourse between household members for the sake of convenience. In contrast, the bedrooms are located on the private end of the linear procession and employs elongated closets along a common wall. These exaggerated elements are reflective of Americans' non-self conscious attempt to increase storage areas and to isolate noise and activity between zones.

SOCIAL INTERCOURSE

Man has been defined as a social animal. What concerns us is where people meet, whether in the house, the cafe, the bath or the street. This, not the fact of meeting itself, affects the form of the habitat (12).

There are numerous relationships among people in the same house and to people in other houses. Children need to know their mother's friends and mothers their children's playmates. Relatedness is the sense of relationship to the whole gamut of society. The American house helps families fit into the web of life and establish relatedness. Man seems to have a basic desire to become involved and then to withdraw into his own private world. There are times when each member of the family needs a space, a corner, nook or room in which to accomplish both of these basic needs.

Traditionally, our culture has assigned the bedroom and bathroom as private spaces of the house where decoration is of a highly personal nature. In contrast, the living room is the area where performances take place. Thus, it is expected that more than any other part of the house, the living room largely reflects the individual's conscious attempt to express a social identity. Its decor, in contrast to the bedroom, is most likely to contain family momentos, best furniture, art purchases, etc., which serve

to represent the collective family. The presence of certain objects, associated with different rooms are reliable clues to desired status and social values. The public should begin to re-evaluate the symbolic ideals related to activity-specific systems; fixed room functions are reinforced by the furnishings and associational value of objects which serve as symbolic statements of the nature and function of a particular area.

In suburbia, an environment that seems to define uniformity, one might think that there are few distinct cultural elements with which to identify. But, this is not necessarily true, for in spite of homogeneity of suburbia, the more acutely sensitive the resident becomes to small differences. The suburban resident is very much aware of who has what "modification" of the basic ranch house design or who possesses the latest technological luxuries--especially when they exist within the framework of published housing options stated to all their buyers by the project contractor. When the majority of residents live in more or less identical houses, consumer purchases (car, pool, color TV, dishwasher, furniture, etc.) become key symbols which identify residents within a particular social status. Many of these potent message carriers--

snowmobiles, boats, rotisserie--often become part of the Sunday afternoon garage display. The picture window is one example of an architectural element symbolic of social status and reinforces the "stage" quality of the living room. The living room picture window is intended to be viewed into from the exterior more so than from the interior (given the often-restricted urban view); it is where the suburban resident displays his home inventory to the public in much the same way as the Pilgrim Pressboard in the "best room" (parlor) displayed the pewter and delftware to the parson. Although the public is encouraged to look inside, usually what they see is not human activity but consciously selected artifacts such as the best furniture placed within a television-like frame to express aspired social status. Hence, the project exaggerates the suburban resident's need to express his social status by dedicating a portion of the living room, adjacent to the picture window, as a stage set for the display of selected artifacts and for providing dramatic space where "masks may meet other masks."

This selective viewing evolved from the 19th century's obsession to atomize vast areas of social experience. The zoning and isolation of room functions are appropriate to a society that finds carnality distasteful,

employs preventive measures to suppress smells, dirt, embarrassment and views the body as a vessel of mind and spirit, in which privacy is habitual.

Alex Klein designed in 1928 "The Functional House for Frictionless Living," a prototype revealing "necessary movement" of persons from one room to another without human interaction which has become typical of American logic now buried in regulations and codes. Klein implies in his model that all accidental encounters cause friction and therefore threaten the smooth running of the domestic "machine." Furthermore, as Dr. Robin Evans elaborates in his article, "Figures, Doors and Passages":

Paths would literally never cross. The journey between bed and bath where trod the naked and from where the rawest acts of the body could be inferred, was treated with particular caution and was isolated from all other routes (13).

To acknowledge the participant in "frictionless" living, then, the project exhibits a hierarchy of spaces and rooms on an exaggerated linear procession where circulation between and within zones (semi-public to private) is based on individual access routes, such as the bedroom with attached bathroom, where the uncrossed individual path between them is linear in form and therefore isolated from all other routes.

CONCLUSION

As an architect, but more importantly as a professional, I feel an obligation to the American public. This obligation represents a starting point of my professional ethics, which is aimed at assisting the public in designating and identifying the symbols and spaces that hold the most meaning within their particular culture. The average American will probably never request the services of an architect to build or design his or her home. Therefore, the majority of American houses will likely remain vernacular building types either initially or secondarily (viz., the contract house in its adapted form). Hence, this project establishes that instead of an architect or housing industry (as arbiters of taste) dictating ideals to the public, the public should be entrusted with the control of their own building criteria; I believe the public can do justice to this aesthetic and functional "trust" once they have been sensitized to acknowledge their new needs and traditional values related to the popular level house.

If this educational exhibit is successful, then the public will have honestly confronted the architectural features and spaces in the exhibit and reappraised whether these items which, at present, they may believe are necessities comprise actual needs, or media-conditioned

desires. The exaggeration of architectural features and spaces offered to the American public viewing the exhibit has been intended as an educational "tool"--that is, tangible expressions for the public to acknowledge their often non self-conscious lifestyles, and thereby begin to challenge the defining essence of what "house" means to the popular level American.

Lastly, this exhibit is addressed to those who have viewed the exhibit and have re-appraised their present domestic structure but are either unwilling or unable to construct a new building. For this group, it is hoped that through remodeling their existing home, they will be able to state effectively their new awareness to functional needs and social values. Thus, through a consistent pattern of home remodeling, the housing industry hopefully will respond to these new adjustments and standardize these newly realized symbols, needs and spaces and finally offer a viable choice to the future home buyer.

FOOTNOTES

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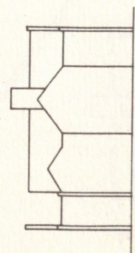
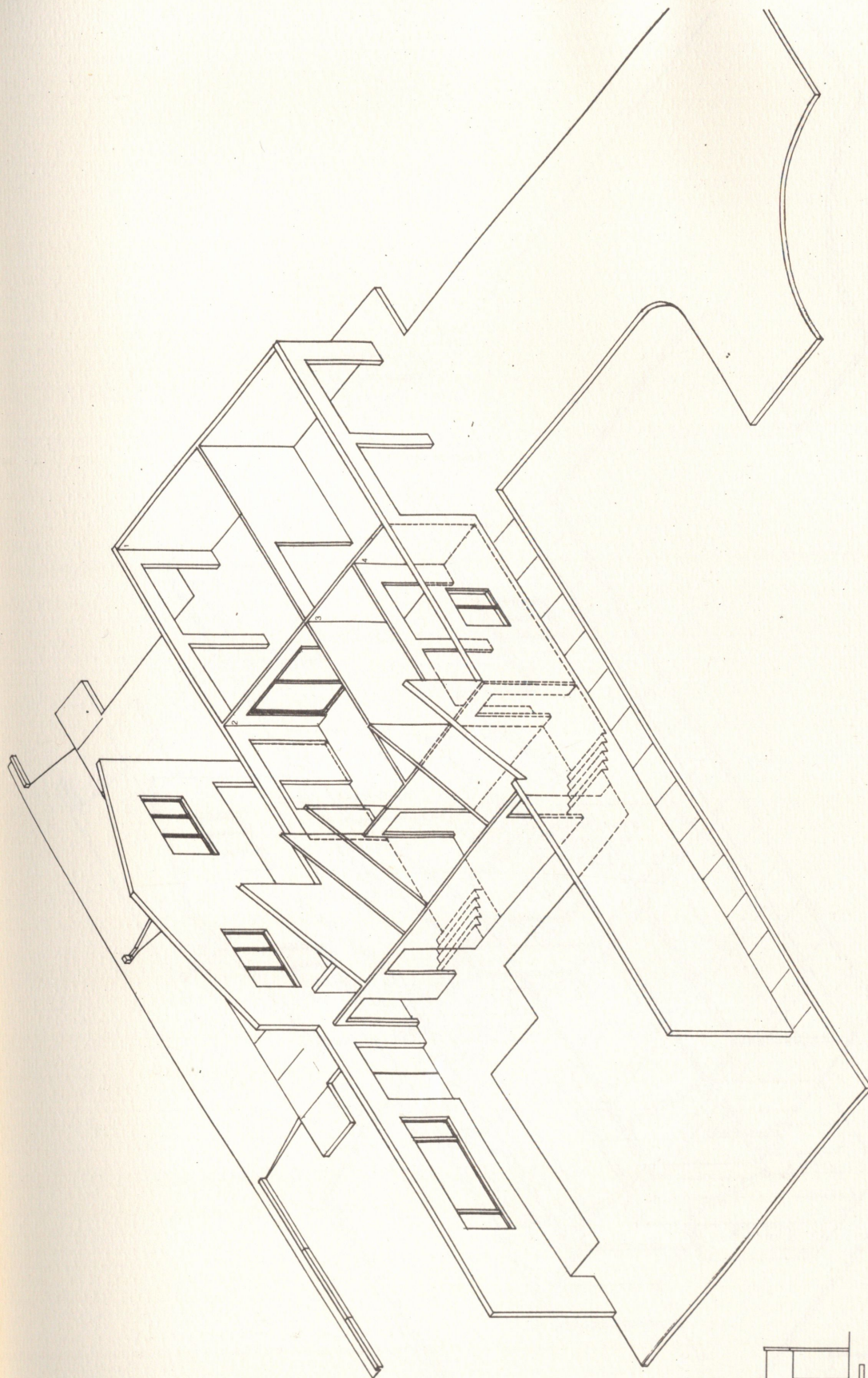
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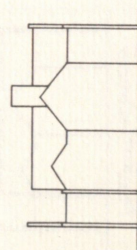
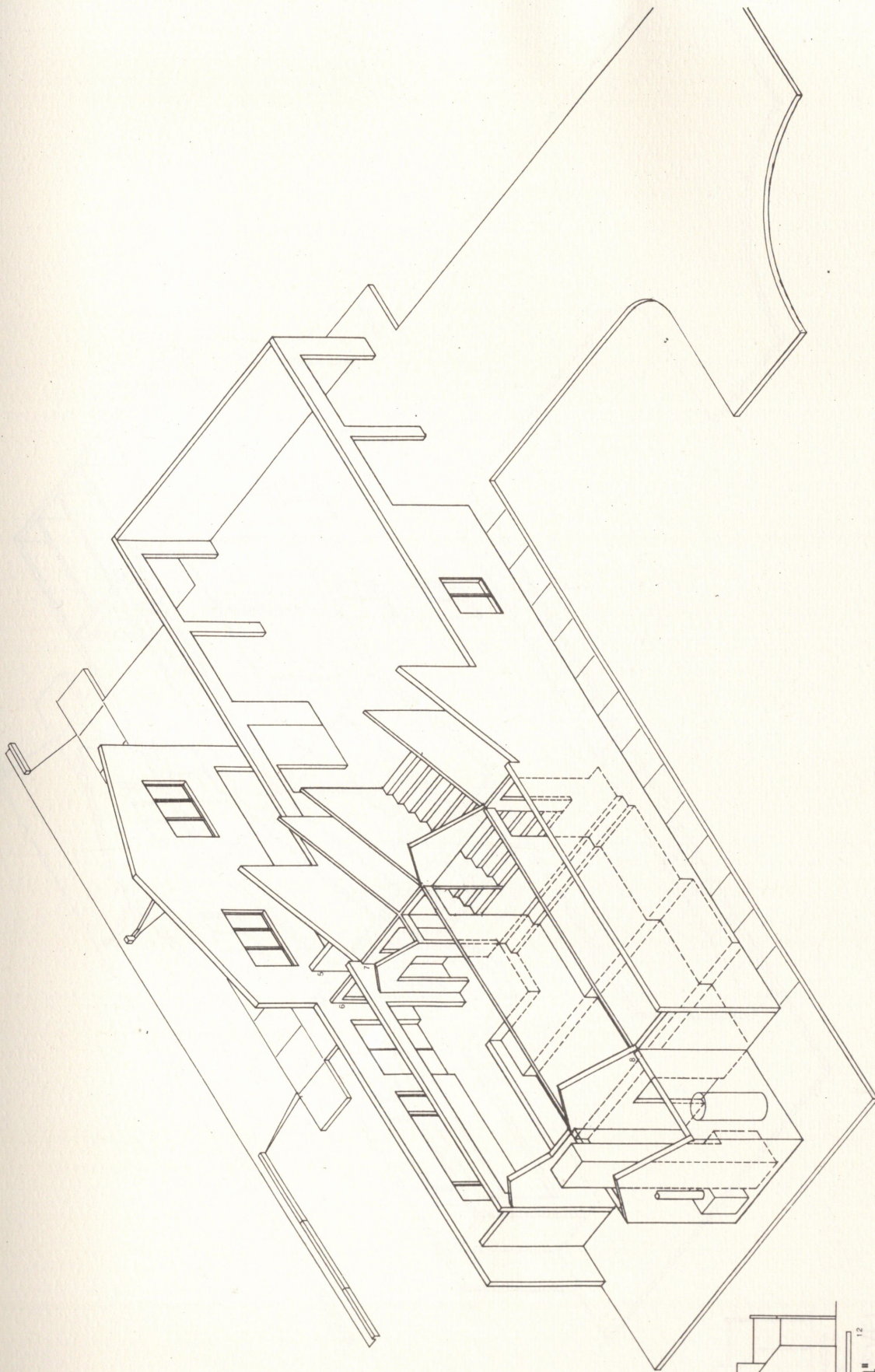
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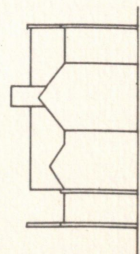
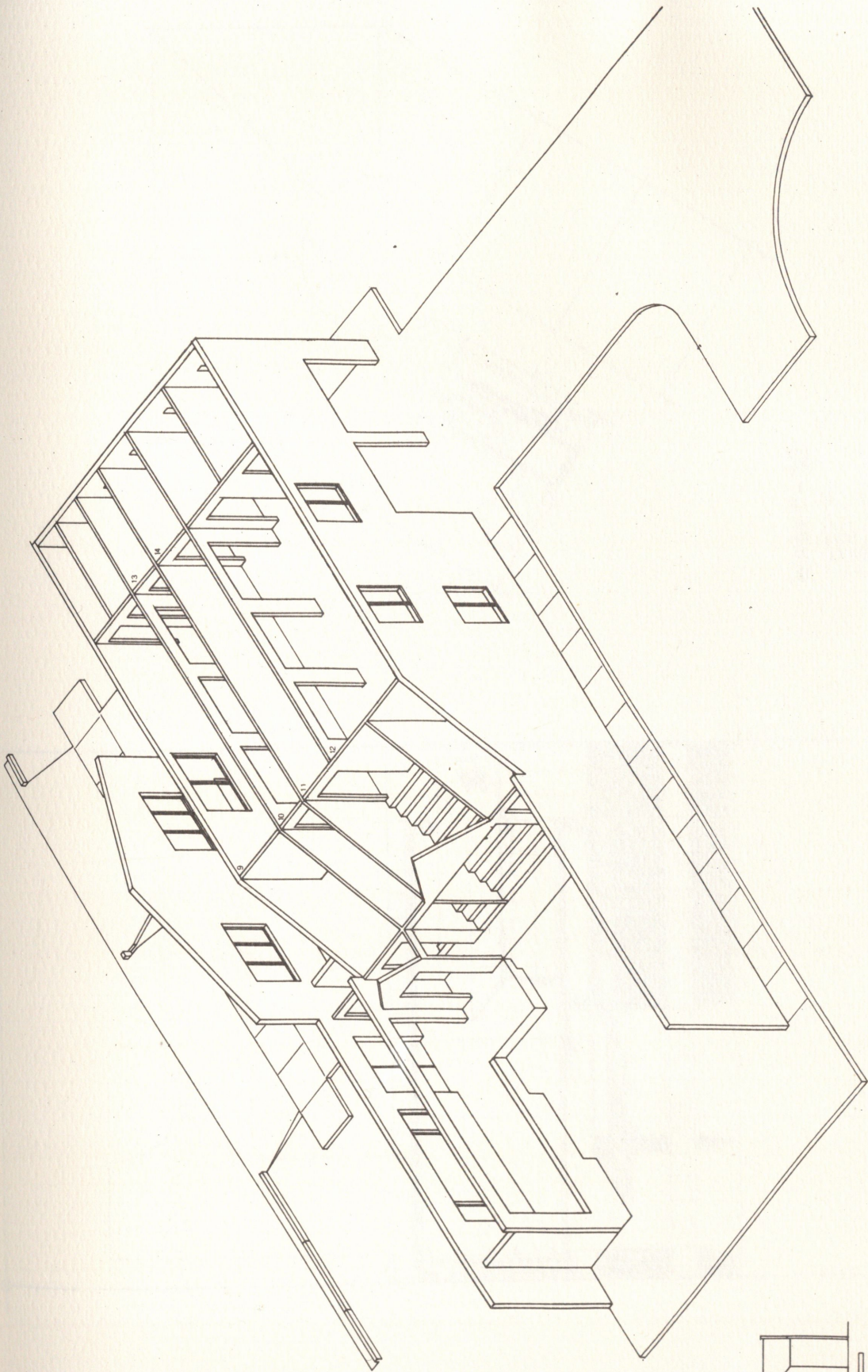
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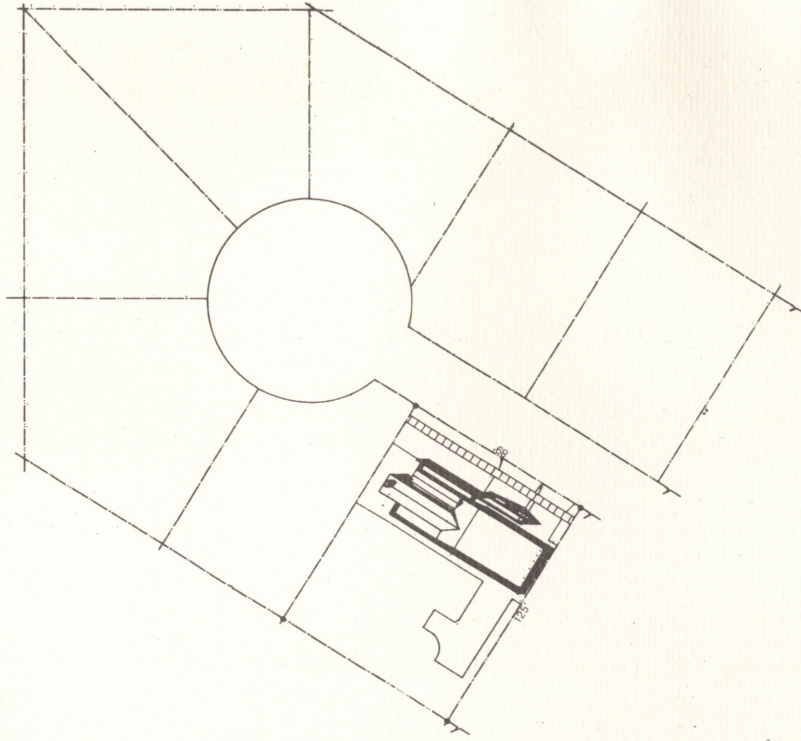
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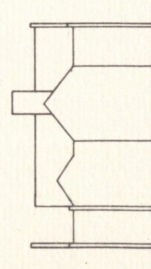
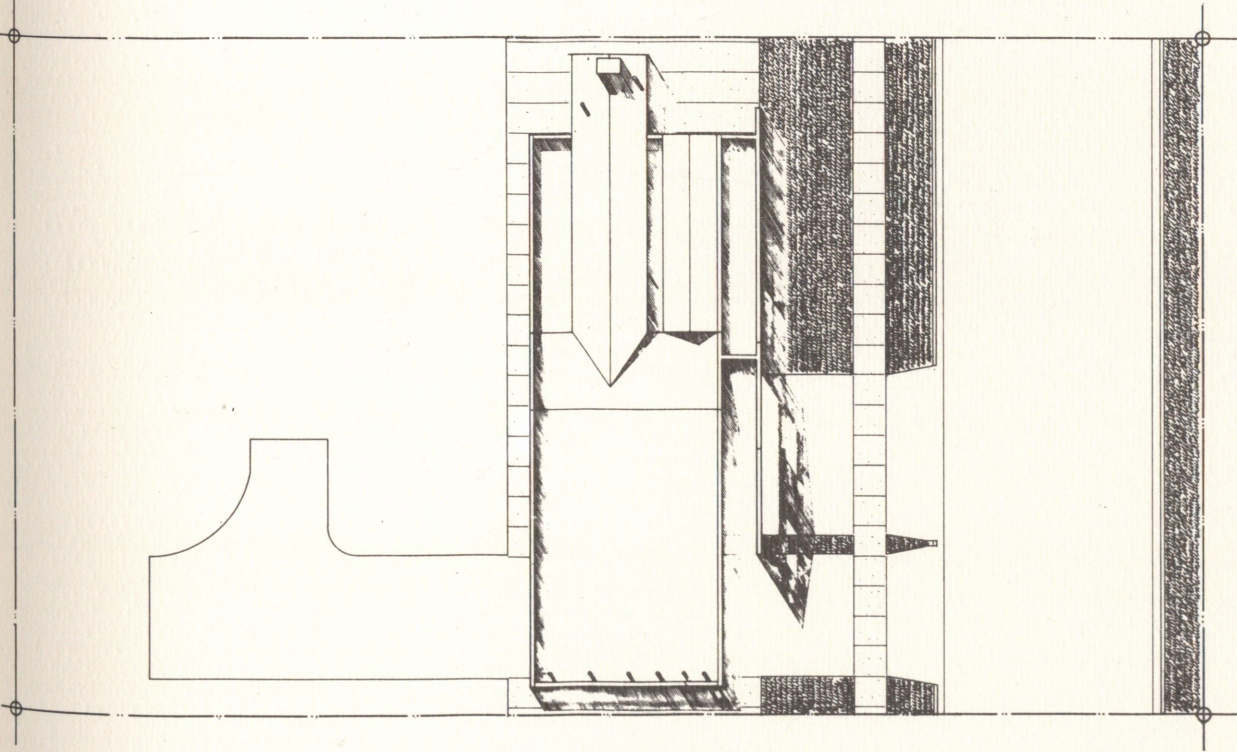


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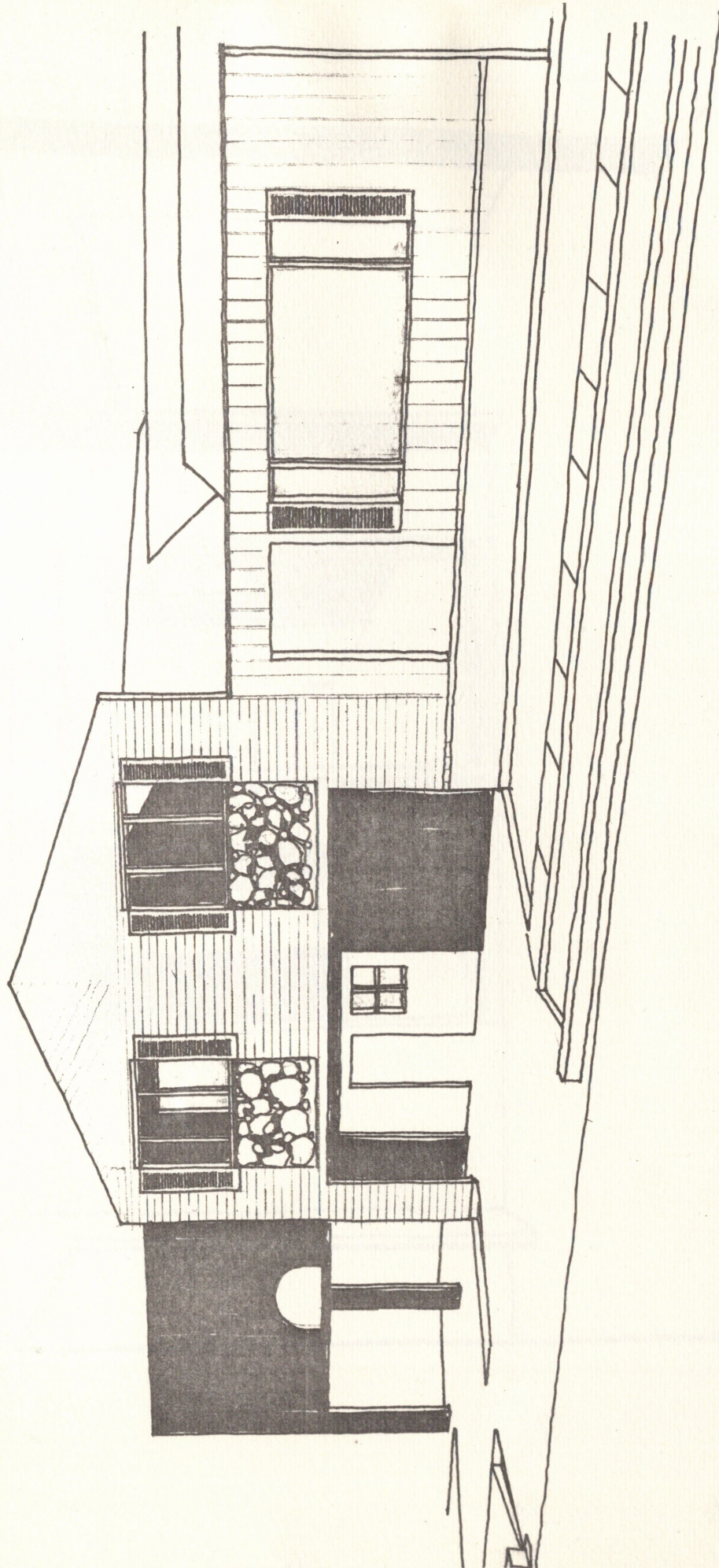
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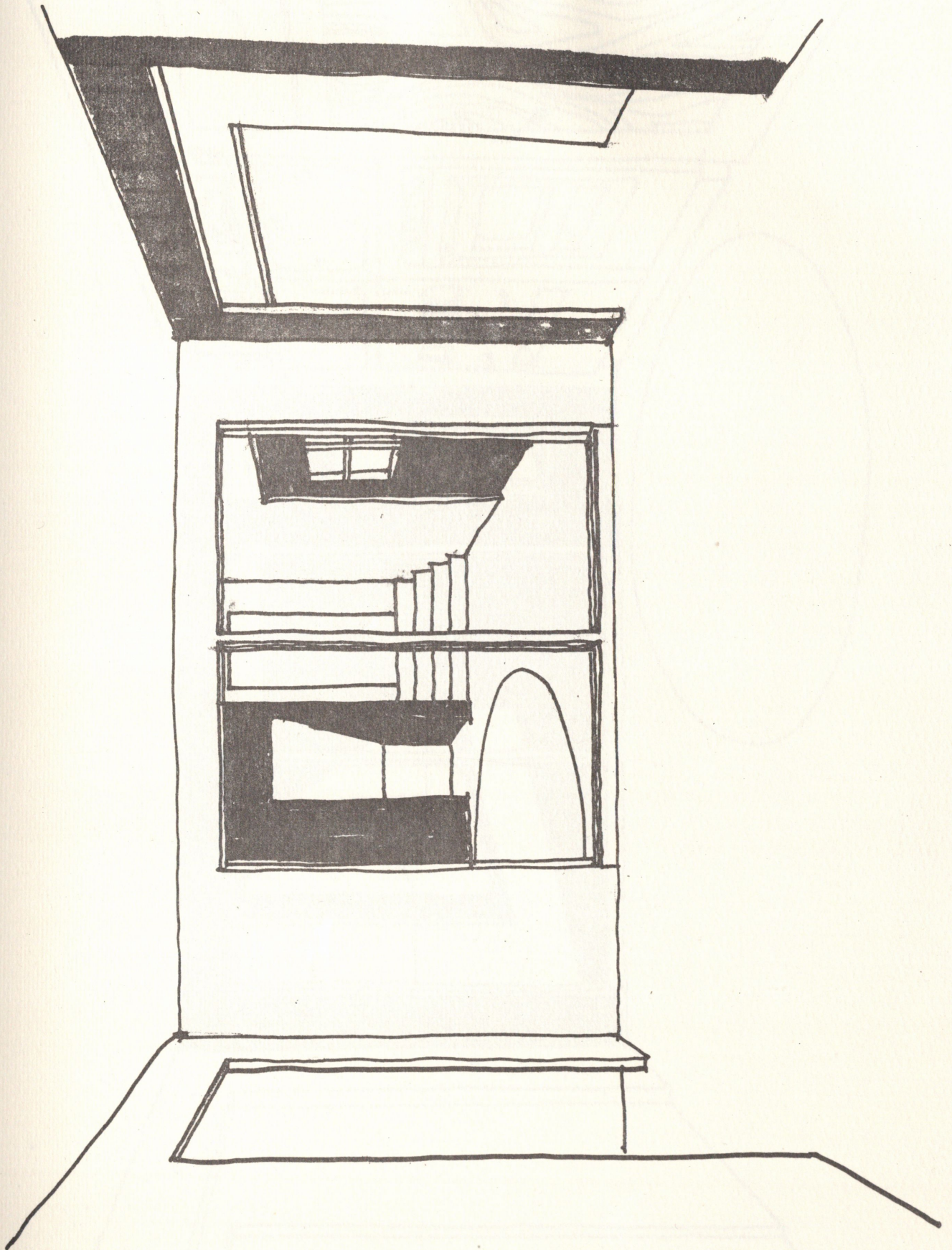
- 1 GARAGE - FAMILY
- 2 KITCHEN
- 3 BED RM.
- 4 WALK-IN CLOSET
- 5 HALF BATH
- 6 SOCIAL STAGE SET
- 7 LIVING RM.
- 8 UTILITY RM.
- 9 BED RM.
- 10 WALK-IN CLOSET
- 11 WALK-IN CLOSET
- 12 MS. BED RM.
- 13 BATH. RMS.
- 14 MS. BATH. RMS.

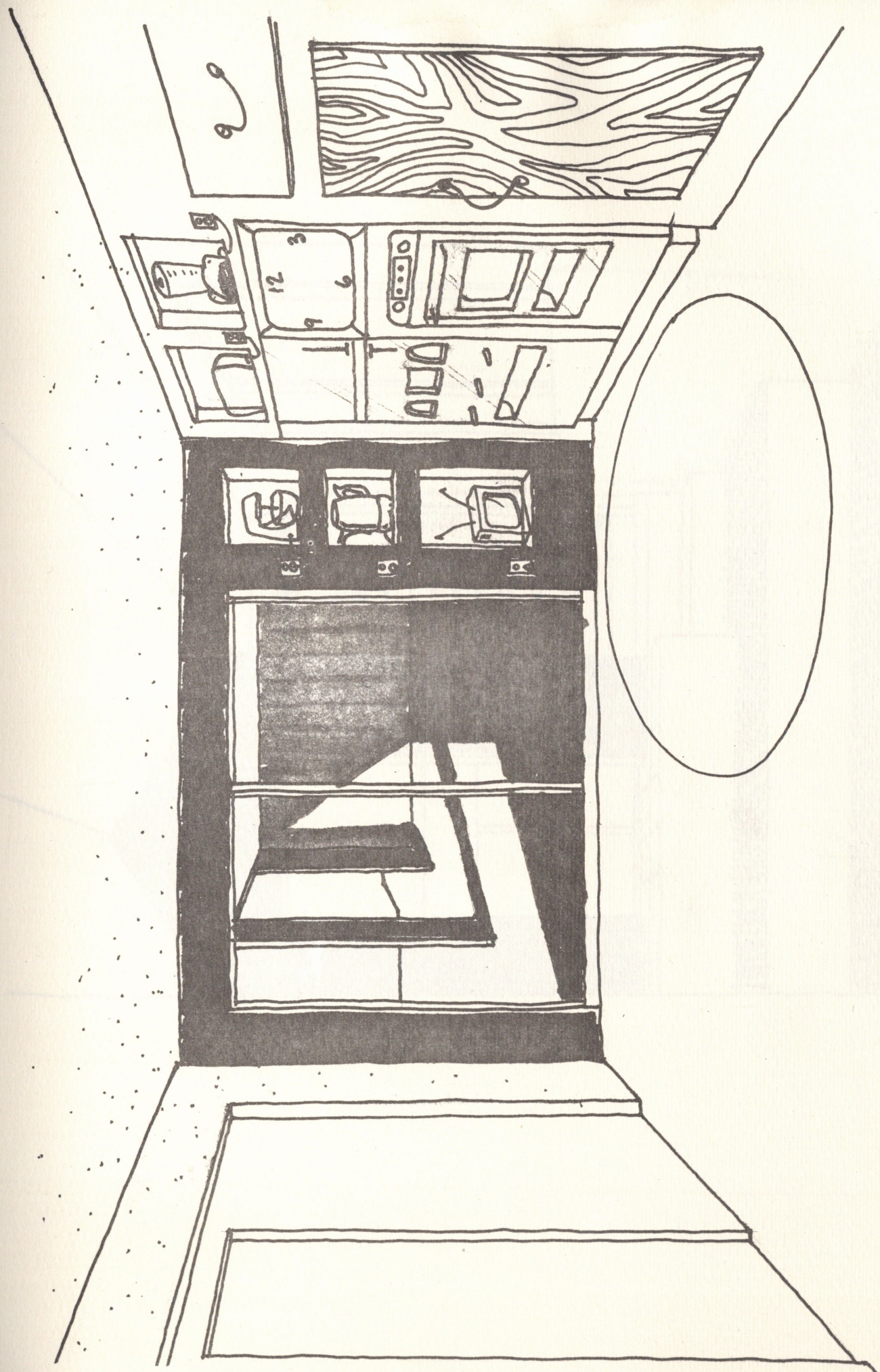


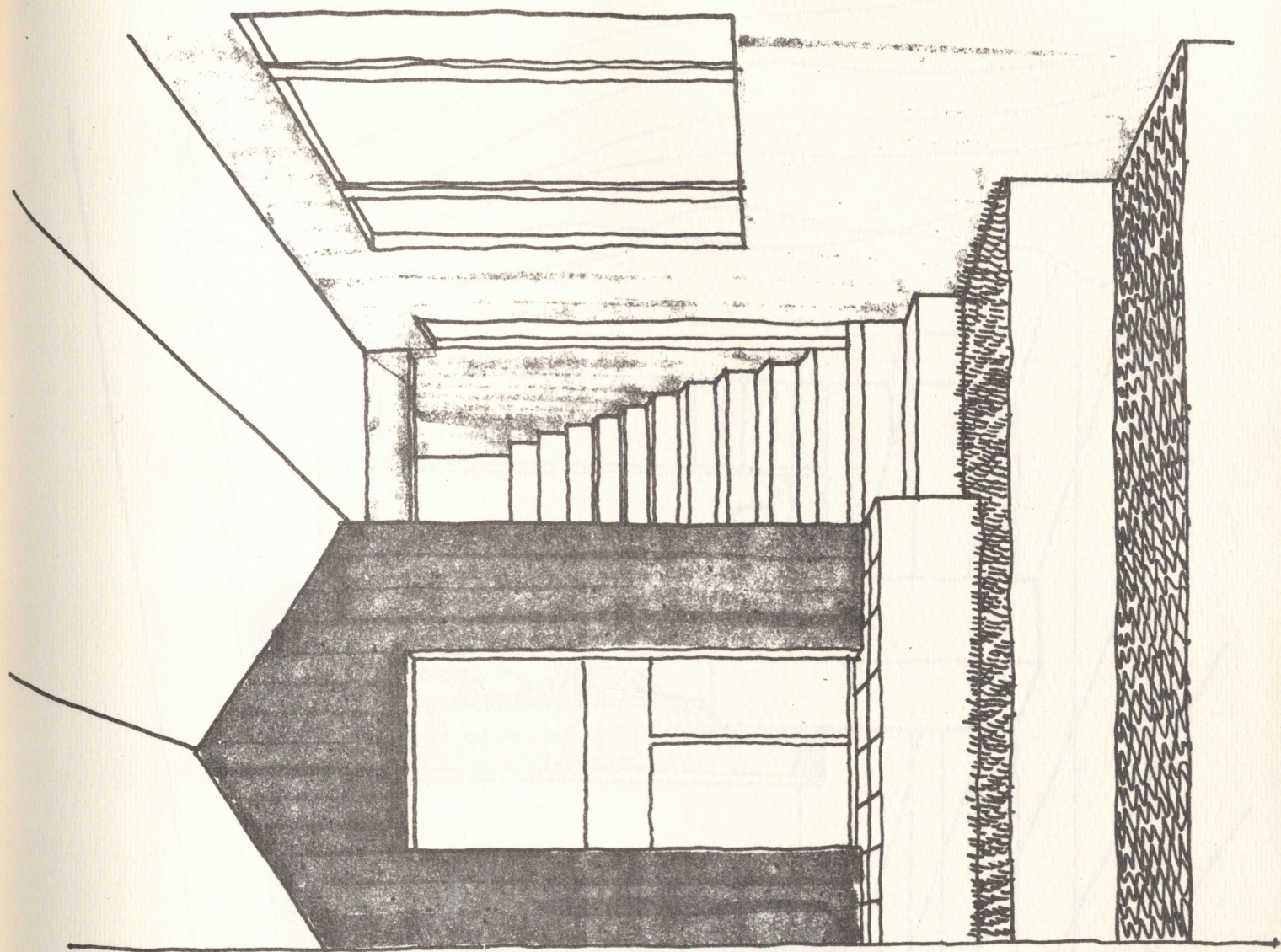
scale 1/8" = 24'

SITE CONTEXT

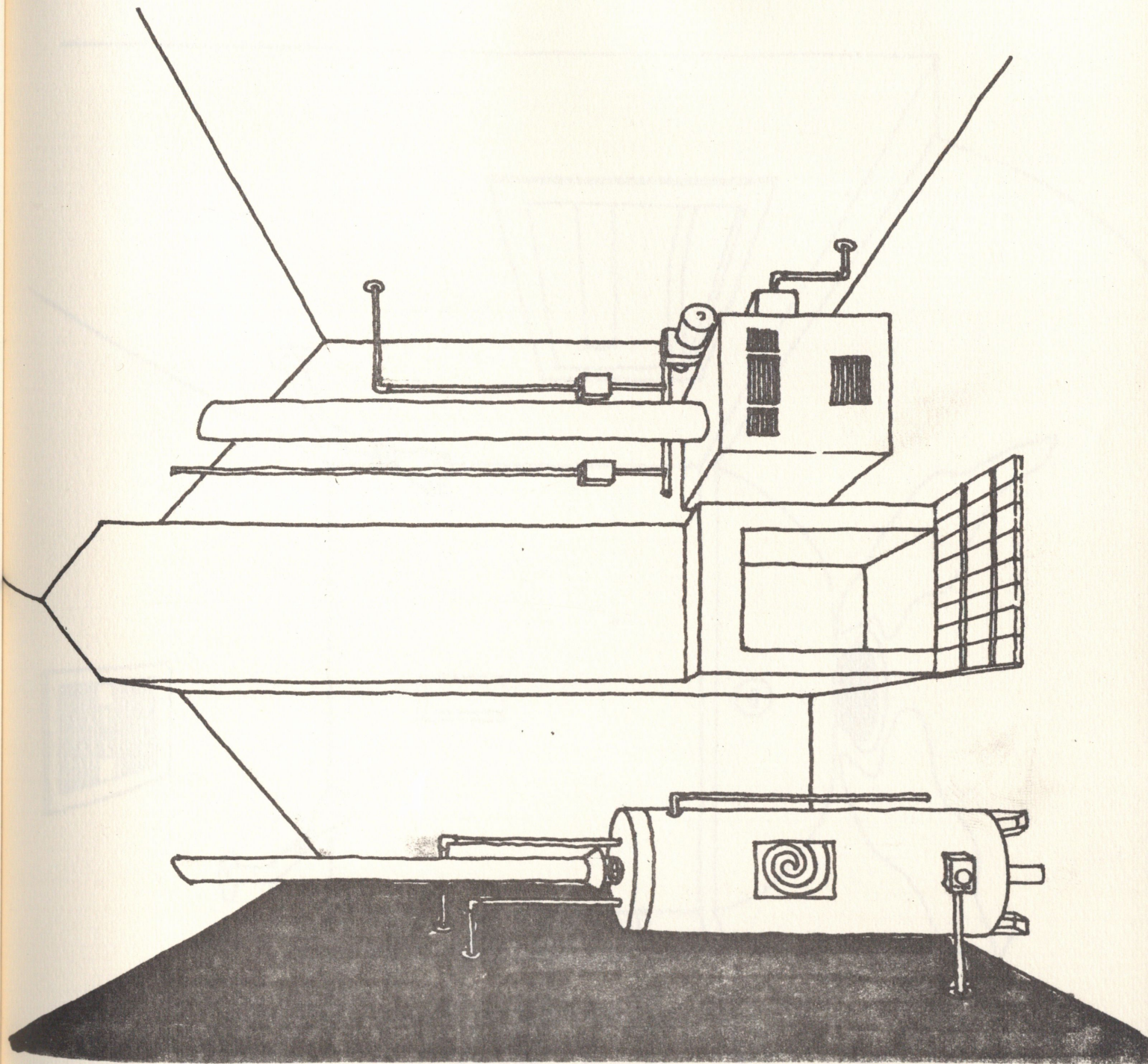


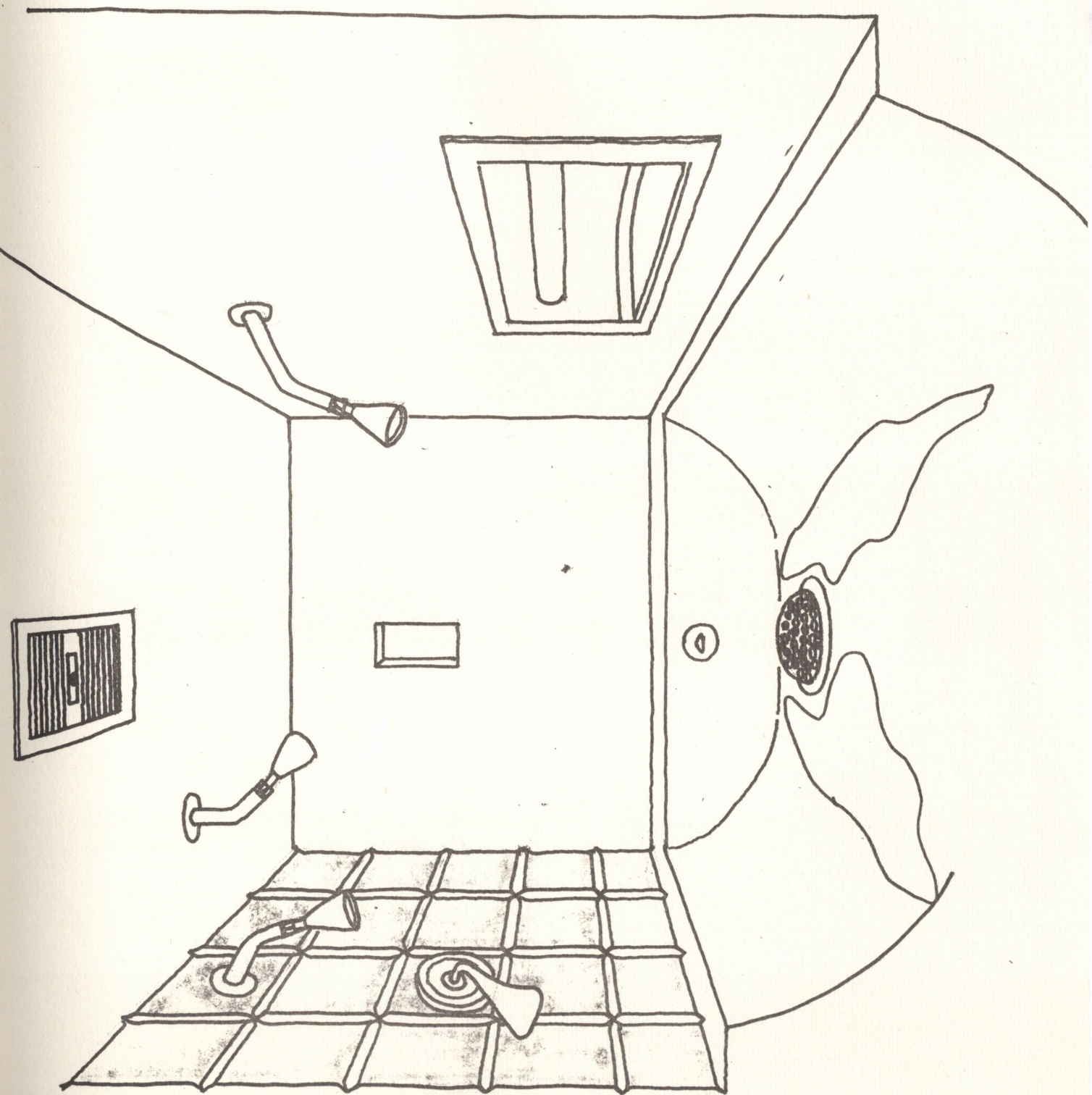


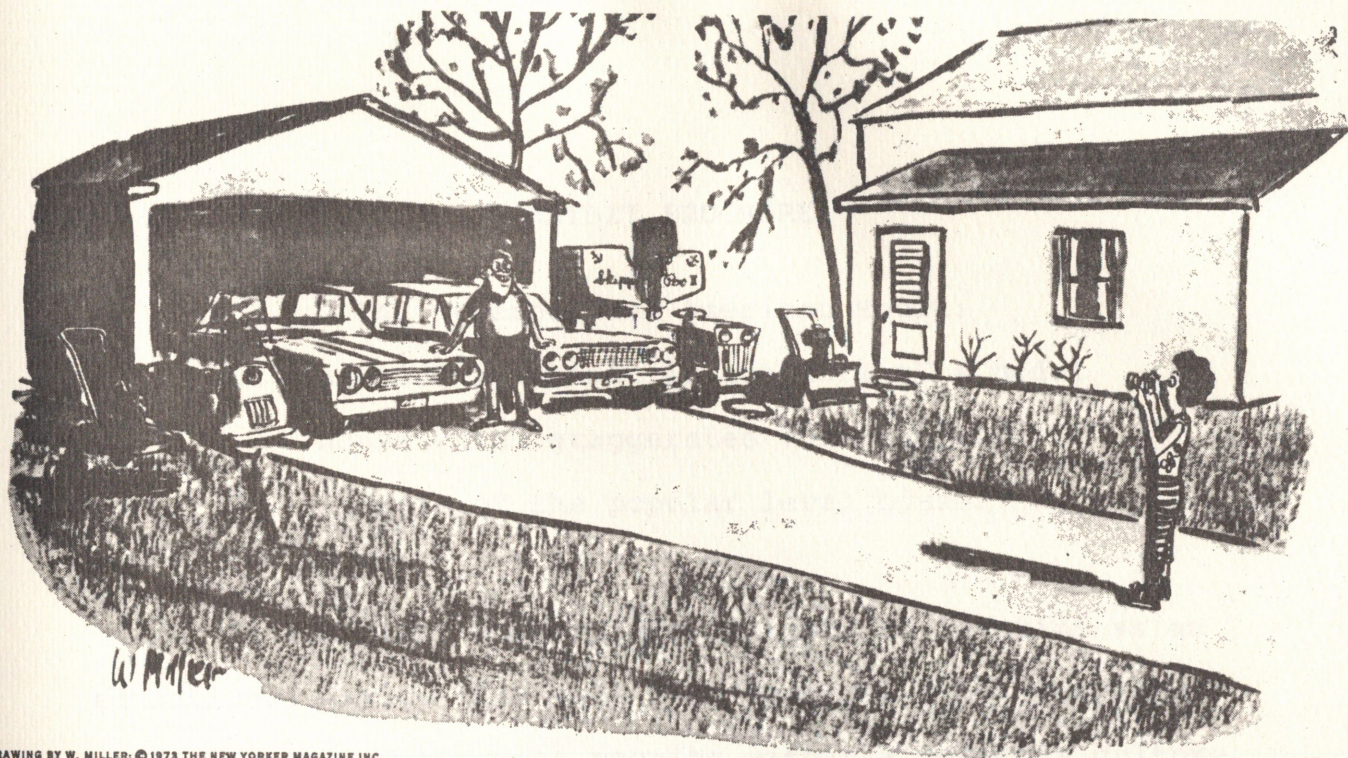












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THE HYPERBOLIZED AMERICAN HOUSE brochure questionnaire

EXHIBIT BROCHURE

The Hyperbolized American House:

An educational exhibit in the form of a model house which exaggerates the symbolic ideals of the popular level house.

In addition, the project attempts to function as an educational device that will help designate the symbols and spaces that hold the most meaning within a person's culture. Key words and images from popular magazine advertisements will be exaggerated in the exhibit and cataloged in this brochure. This brochure guide will help you (the participant) acknowledge the psychological connotations of such items as they relate to the American house.

Furthermore, the reactions to this hyperbolized house form will be recorded by means of a questionnaire which will follow each catalogued section; the intent is to have the visiting public honestly confront these architectural features and spaces and to reappraise whether these items, in fact, comprise actual needs or media-conditioned desires.

Family Garage

The family garage (3-car) thoroughly domesticated, internally integrated and part of home life.

"The Domestication of the Garage"
by J. B. Jackson, Landscape
(Winter 76)

Multi-purpose garage: as family center, half outdoors, part work/play area (leisure oriented dwelling).

"The Domestication of the Garage"
by J. B. Jackson, Landscape
(Winter 76).

The decrease in home delivery meant a more self-sufficient dwelling which called for more trips by the resident to be delivered via the automobile.

"The Domestication of the Garage"
by J. B. Jackson, Landscape
(Winter 76).

Hence: The exhibit exaggerates the multi-purpose garage as a family center by internally integrating the family room and garage (car) in a synonymous space and, therefore, views the automobile as one of the many family recreational artifacts. Also the garage is greatly expanded to accommodate its new integrated role as a center of work and play; where consumer services are delivered and deposited via the "drive-through" express lane.

Circle one of the following which
best corresponds to your preference:

QUESTION: As you view the family garage in the exhibit house,

which one of the following seems to be most important to you?

- A) The family garage as a prestige item.
- B) The family garage as a work/play area (primary or auxiliary).
- C) The family garage as a social, religious area.
- D) The family garage as a historical or decor associated area.
- E) Others.

QUESTION: To what degree is this item a necessity in your home?

- | | |
|----------------------|---------------------|
| 1. Most necessary | 2. Very necessary |
| 3. Average necessity | 4. Little necessity |
| 5. No necessity | |

Kitchen

. . . built-in, high capacity, completely recessed
Architectural Record, 1957.

. . . push button and automatic, space saving, simplified installation
Architectural Record, 1957.

. . . labor saving conveniences increased residents' leisure time
House and Home, 1972

. . . all electric kitchen, the modern servant--live better electrically
House and Home, 1968

. . . thinking panel, takes over your tending and timing
House Beautiful, 1957.

HENCE: The exhibit demonstrates the drive for efficiency and order related to the kitchen by exaggerating the scale of storage space and by concentrating all hardware facilities into a small recessed area. Also, labor-saving conveniences used in food preparation are exaggerated by employing fast food hardware. These facilitate the residents' desire to increase his or her leisure time. Therefore, you (the participant) are encouraged to acknowledge the popular level kitchen as a stop on the way to someplace else. Furthermore, the all-electric kitchen with the latest in appliances are displayed in exaggerated recessed cases to encourage you in acknowledging these items as status hardware.

Circle one of the following which
best corresponds to your preference:

QUESTION: As you view the kitchen in the exhibit house, which one of the following seems to be most important to you?

A) The kitchen as a prestige item.

B) The kitchen as a work/play area (primary or auxiliary).

- C) The kitchen as a social, religious area.
- D) The kitchen as a historical or decor associated area.
- E) Others.

QUESTION: To what degree is this item a necessity in your home?

- 1. Most necessary
- 2. Very necessary
- 3. Average necessity
- 4. Little necessity
- 5. No necessity

Living Room

The main attraction of this home, as seen by a visitor, is the sunken living room with nine-foot ceiling and large fireplace.

Today's Homes Plan and Ideas
(Winter 78)

Straight ahead from the foyer is the living room, well isolated from the rest of the rooms and cross traffic.

Today's Homes Plan and Ideas
(Winter 78)

The living room has a cathedral ceiling with exposed rustic beams.

Today's Homes Plan and Ideas
(Winter 78)

The most important showroom of all--the living room

Residential Designs, by
David E. Link, 1974.

Give an authentic finished look to your living room.

Residential Designs, by
David E. Link, 1974.

HENCE: These design decisions related to privacy have been incorporated into the project in the form of exaggerated architectural elements. For example, the living room is viewed as a terminal room which discourages cross-traffic and is located on the semi-public end of an exaggerated linear procession of zones (semi-private to private) which underlies the composition of the popular level house. Also, the living room might be viewed as a stage set where performances take place. Thus, it is expected that more than any other part of the house, the living room largely reflects the individual's conscious attempt to express a social identity. Its decor is most likely to contain family momentos, best furniture, art purchases, etc., which serve to represent the collective family. Therefore, the exhibit encourages you to acknowledge the suburban residents' need to express social identity by dedicating a portion of the living room, adjacent to the picture window, as a stage set for the display of selected artifacts. The popular notion of the "authentic finished look" in the living room is exaggerated by the superficial cathedral ceiling and sunken levels.

Circle one of the following which
best corresponds to your preference:

QUESTION: As you view the living room in the exhibit house,
which one of the following seems to be most impor-
tant to you?

- A) The living room as a prestige item.
- B) The living room as a work/play area (primary or
auxiliary).
- C) The living room as a social, religious area.
- D) The living room as a historical or decor-
associated area.
- E) Others.

QUESTION: To what degree is this item a necessity in your
home?

- | | |
|----------------------|---------------------|
| 1. Most necessary | 2. Very necessary |
| 3. Average necessity | 4. Little necessity |
| 5. No necessity | |

Facade

The traditional exterior with its multi-paned window,
shutters and board and batten siding is an asset to any area.

Today's Homes Plans and Ideas
(Winter 78).

Truthfully express your personality with the "American Style"
exterior siding.

House and Home (December 1972).

The latest styles in siding make it the all-around attention grabber in exteriors.

Professional Builder (March 1978)

A grand English country house; its very appearance speaks of the hospitality of its owner.

Keith Architectural Studies (1904)

HENCE: The exhibit encourages you to acknowledge the house's two very important and different components--its interior and its facade. An exaggerated exterior "mask" is presented to the street by separating the exterior skin from the house proper. Also, because of an increase in media communication, air conditioning, etc., the American porch has begun to shrink. This has changed the role of the front door entrance from a functional element to a symbolic artifact which is now mainly used for special occasions.

Circle one of the following which best corresponds to your preference:

QUESTION: As you view the facade of the exhibit house, which one of the following seems to be most important to you?

- A) The house facade as a prestige item.
- B) The house facade as a symbol of yourself.
- C) The house facade as a social, religious artifact.

D) The house facade as a historical or decor-associated artifact.

E) Others

QUESTION: To what degree is this item a necessity in your home?

- | | |
|----------------------|---------------------|
| 1. Most necessary | 2. Very necessary |
| 3. Average necessity | 4. Little necessity |
| 5. No necessity | |

Utility Room (Fireplace)

Every dream house deserves a hearth.

Today's Homes Plan and Ideas
(Winter 78)

Warmth and style . . . it creates an atmosphere of warmth, hospitality and festivity.

Today's Homes Plans and Ideas
(Winter 78)

Although it is no longer the main source of heat, a fireplace is dear to the heart, an ornament and focus for the room.

Today's Homes Plan and Ideas
(Winter 78)

HENCE: Now, with energy conservation so important, the symbolic fireplace may again prove to be a functional element. Many new features make the fireplace more efficient. By moving the location of the utility room and joining it to the living room fireplace it is hoped that

you, the participant, will acknowledge the fireplace's newly revitalized role.

Circle one of the following which
best corresponds to your preference:

QUESTION: As you view the fireplace/utility room in the exhibit house, which one of the following seems to be most important to you?

- A) The fireplace as a prestige item.
- B) The fireplace as a heat source.
- C) The fireplace as an area for family fathering.
- D) The fireplace as a historical or decor-associated artifact.
- E) Others

QUESTION: To what degree is this item a necessity in your home?

- | | |
|----------------------|---------------------|
| 1. Most necessary | 2. Very necessary |
| 3. Average necessity | 4. Little necessity |
| 5. No necessity | |

Bedrooms

Note that all three bedrooms have walk-in closets--a luxury even in much larger homes.

Today's Homes Plans and Ideas
(Winter 78)

. . . isolates the sleeping section from the bulk of the home for extra privacy and comfort. . . .

Today's Homes Plans and Ideas
(Winter 78)

. . . four bedrooms--all with generous closet space. Design is such that people will not get in the way of one another.

Today's Homes Plans and Ideas
(Winter 78)

HENCE: The exhibit encourages you, the participant, to acknowledge the popular implied intention of the American family to minimize necessary intercourse between household members for the sake of convenience. For example, the bedrooms are located on the private end of a linear procession and employ elongated closets along a common wall. These exaggerated elements are reflective of Americans' non-self conscious attempt to increase storage areas and to isolate noise and activity between zones. Also circulation between and within zones (living room to bedroom; bedroom to bathroom) are based on individual access routes such as the bedroom with attached bathroom, where the uncrossed individual path between them is linear in form and therefore isolated from all other routes.

Circle one of the following which
best corresponds to your preference:

QUESTION: As you view the bedroom area of the exhibit house,
which one of the following seems to be most

important to you?

- A) The bedroom area as a prestige area.
- B) The bedroom area as a work/play area (primary or auxiliary).
- C) The bedroom area as a social, religious area.
- D) The bedroom area as a historical or decor-associated area.
- E) Others.

QUESTION: To what degree is this item a necessity in your home?

- 1. Most necessary
- 2. Very necessary
- 3. Average necessity
- 3. Little necessity
- 5. No necessity

Bathrooms

. . . the ultra-lavatory

House and Home (December 1972)

. . . uni-shower--integral wide seat, utility shelf,
molded-in soap dish, built-in towel rack, safety handle

House and Home (December 1972)

. . . snooze in suds--pamper yourself with a daily lounging
session in your tub with an air cushioned waterproof
pillow

House and Home (December 1972)

. . . Note all bathrooms have two large wardrobe closets
and compartmented bath with tub

Today's Homes Plans and Ideas
(Winter 78)

HENCE: The exhibit encourages you, the participant, to acknowledge Americans' attempt to suppress smells, dirt and embarrassments related to the popular level bathroom. It does this by exaggerating air exhaust systems, waste water drains, small window openings, over-sized tile surfaces, one-piece plastic molded bathroom hardware and compartmented units.

Circle one of the following which best corresponds to your preference:

QUESTION: As you view the compartmented bathrooms in the exhibit house, which one of the following seems to be most important to you?

- A) The bathroom area as a prestige area.
- B) The bathroom area as a work/play area.
- C) The bathroom area as a social, religious area.
- D) The bathroom area as a historical or decor-associated area.
- E) Others

QUESTION: To what degree is this item a necessity in your home:

- | | |
|----------------------|---------------------|
| 1. Most necessary | 2. Very necessary |
| 3. Average necessity | 4. Little necessity |
| 5. No necessity | |

QUESTION: Given a fixed amount of money to invest in your home, rate these items by marking your preference from 1 to 3 with 1 representing the most desirable.

_____ Increase of living space.

_____ Increase of appliance fixtures.

_____ Increase of specialty items (energy conservation, etc.).

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The hyperbolized American house :

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