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# Home // A Site of Exploration

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The views expressed in this paper are solely those of the author.

**Delaney Vartanian** Home // A Site of Exploration

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Advisor: Denise Pelletier, Associate Professor

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Home // A Site of Exploration

Delaney Vartanian

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## **Abstract**

From the interior architecture to the furnishings and objects that inhabit it, a lived space plays an intimate role in the unfolding of daily life. Without pause or question, consistent interaction between body and space lends itself to pattern and routine. Domesticity hovers as a romantic ideal rooted in history, disparate from the present situation. When nostalgia for a domestic ideal abates, one may interact with and acknowledge a lived space anew. This body of work explores and questions normative ideas of the home and their translation into the material environment. A lived environment as a site of investigation can be a reimagined space.



Approach

**domestic**, *adj.*

Etymology: Latin *domesticus* "belonging to the household," *domo-/domu-* "house, household" ([www.etymonline.com](http://www.etymonline.com))

1. a. Having the character or position of the inmate of a house; housed  
b. Intimate, familiar; 'at home'.
2. a. Of or belonging to the home, house, or household; pertaining to one's place of residence or family affairs; household, home, 'family'.

**domesticity**, *n.*

1. a. The quality or state of being domestic,  
domestic character; home or family life; devotion to home; homeliness.

\*Note: The terminology used throughout this document follows that given in the Oxford English Dictionary Online unless otherwise noted.

## **Domesticity // An Ideal Rooted in the Past**

Ambiguity clings to the term domesticity, hindering questions on meaning and presence. Lack of clarity in language translates into confusion in the physical environment: “‘domesticity’ has never acquired a definitive representational form. It is a multivalent, shifting cultural construction, and the interiors that articulate its values are often fraught with complexity and contradiction” (Hellman 2003: 9). Interior space absorbs a tainted interpretation of domesticity.

A romanticized view of domesticity lends one to glorify tradition and deny the reconsideration of the term to reflect the present situation. Questioning domesticity comes with historical resonance, “the emergence of the interior relates domesticity to the past and conjures up a dreamed idealization that is impossible to realize fully in any present” (Rice 2007: 5). Americans today cling to an obsolete ideal of domesticity, one continually rooted in the past and therefore perpetually unattainable. A challenge presents itself to approach domesticity as

a dynamic concept referencing the past, present, and future.

The idea of a physical locus of a home as a metaphor for the family is an important comparison in American culture. One’s home exists as the dominant site of one’s private life, a “home as the emotionalization of domestic space is more than ever a core symbol of Western culture” (Cieraad: 1999: 11). Normative notions of the home attached to the American middle-class view of domesticity today have formed throughout time: “the modern Western notion of domesticity and the design codes that express it, emerged gradually in Europe and North America between the seventeenth and twentieth centuries” (Hellman 2003: 9-10). How one chooses to decorate and furnish a home becomes a display of normative ideas in the material environment.

Seventeenth-century Dutch interiors grounded an idea of domesticity. Much of these ideas are examined

through writings and paintings of domestic interiors from the time period. A clean and organized interior space was represented in works to create a “metaphorical relationship between cleansing the house and the general craving for moral purity” (de Mare 1999: 14). A women’s devotion to the home bound the notion of domesticity to the idea of the feminine. In Dutch interiors walls demarcated rooms. Objects and furniture within the rooms cued the happenings of a space. Moralistic literature from writers such as Jacob Cats defined a correct use of domestic space, “Cats’s main concern is to arrange the ‘business of the house’ in an honorable fashion. He does so by providing order for the objects that enter the house and also by directing the way members of the family behave toward one another” (de Mare 1999: 20). From Cats’s perspective, to uphold the “domestic code” is of public concern although its use is in the private sphere of the home.

In nineteenth-century England a dramatic shift occurred around urbanization and industrialization. The home was defined in contrast to the shifting public sphere, A normative idea fabricated itself creating “a mythology of

the home as private, feminized domain, presided over by a nurturing wife and mother and sheltered from the public, masculine world of work, commerce, and politics” (Hellman 2003: 22). In Victorian England, the drawing room materialized the ideal of domesticity created in this time. This room mediated between the public and the private, and served as a place in a home for visitors. The lavishly decorated room was a place of relaxation, opposed to the outside world and other rooms in the house. Although the home is a private space, as seen in 17th century domestic interiors and Victorian England, manners of a home were of public concern. In an attempt to control the private lives of members of society, prescribed notions of the home were constantly drawn and defined.

During the 1950s, America focused on defining the home in a suburban setting, primarily away from the city. As a result of unsettling times abroad, in the post-war period the family was seen as a solution to the unstable identity of America, “the idea of the home as a place of security, leisure, family, and personal freedom took on new persuasiveness” (Hellman 2003: 28). In an attempt

to regain a sense of normalcy, one's family and individual role within a family was narrowly defined. After a period when women were needed outside the home in a time of war, middle-class women were predominantly returned to the domestic sphere without a choice, creating tension within this desire to establish comfort. A stable home life was sought to ground the family, the wife embodying the domestic sphere while her husband went to work. Although contested throughout time, views of domesticity that emerged in the post-war period and in other points throughout history continue to serve as reference points. The home became a divided space along gender lines and a notion of the feminine attached to domesticity was reconfirmed.

Ideas of what is proper influence both the physical and social aspects of a home. Objects in an interior space are coded with meaning about what room they should be located in, if they should be concealed or in the open, and how they should be used. In the essay, "Negotiating Space in the Family Home", Madigan and Munro aim to "understand how families negotiate their relationships within the limitations imposed by the physical space

of a conventional suburban home and the social space defined by dominant ideas of family and home" (Madigan and Munro 1999: 109). The intangible "limitations" Madigan and Munro refer to come from cultural preconceptions of a "correct" use of domestic space. Although a home is rooted in an idea of the private in contrast to the public, a normative idea of how this private sphere should exist manifests itself through the material environment and a desire to be like others. The objects within a space and their intended users prompt a prescription for how the private sphere of our homes should unfold. An examination of domestic objects from the past to the present explains how the imbedded notion of a home is contingent and unfixed.





## Anthropology // A Focus of Inquiry

Anthropology originally developed as a discipline for studying the Other to reveal the logic and humanity of the exotic. However, during the later half of the 20th century, anthropologists began to also study their own cultures. It was soon apparent that what was ever present was also completely unknown. Ethnoarchaeology, or the study of material culture of the present, is useful as an approach to study not only the past, but also the present and the future. William Rathje identifies three phases in the development of the archaeology of us, and the last phase “is defined by the awareness that material culture is not passive and reflective but can act back upon us in unexpected ways” (Buchli and Lucas 2001: 5). A material culture approach to one’s domestic space can reveal how one’s possessions and domestic space reflect one’s ideals of a home.

Ethnoarchaeology “enables us to see how the meanings of artifacts are not fixed, but may shift substantially over time and through space” (Knappet 2005: 110).

Depending on context, an object’s meaning changes. Psychologist James Gibson coined the term “affordances” as “the potentialities held by an object for a particular set of actions” (Knappet 2005: 45). Although a chair’s form is constructed to accommodate the function of sitting, the chair could also be used as a step stool. Fatigue without any place to lie down may expand a chair’s potential to afford resting. Objects affordances are in flux. Although a domestic space may appear stable, how one assigns meaning changes over time, therefore shifting one’s perspective on the seemingly familiar:

Culturally constructed ideals influence how meaning is assigned in homes, “houses are as much a part of culture as they are a reflection of its underlying norms. Thus, I examine the congruency between modern day family life and culturally constructed ideals of normative family behavior as encoded in the design of Los Angeles houses” (Graesch 2004: 29). *Life at Home in the Twenty-First Century*, studies the homes of 32 middle class

Los Angeles households and how they use their home spaces, where they put their stuff, old and new, and how much they accumulate over the years. From interviews, photographs, and videos they see how “the houses we live in and the domestic objects we own- large, small, costly, inexpensive- define who we are and reveal much about our social identities, family history, aesthetic preferences, behavioral patterns, affiliations, and economic standing” (Arnold et al. 2012: 3). Through this systematic fieldwork patterns emerge.

The addiction to consumerism that enraptures Americans at large is reflected in one’s domestic space. A heightened accumulation of possessions can be seen not only through the high volume thrown away but also that which is hoarded in homes. An accumulation of objects fills space and individual objects making up a conglomerate take on new meaning. Does a mass of stuff devalue the individual possessions? Accumulation consumes both physical and emotional space, causing emotional reactions separate from the feelings tied to the individual artifacts. Although mass consumerism may reflect the growth of the economy, a minimal approach

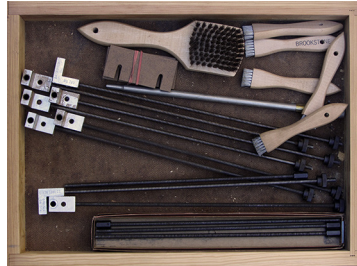
to designing a house may mark a family’s status above this mass consumerism. The idea of refinement and the ability to be selective in how one furnishes a home makes a statement of a heightened quality. This framing of objects through open space is common in an art gallery setting where one object may occupy a room to itself to claim importance.

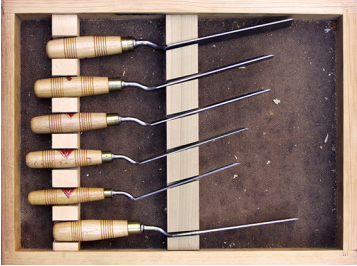
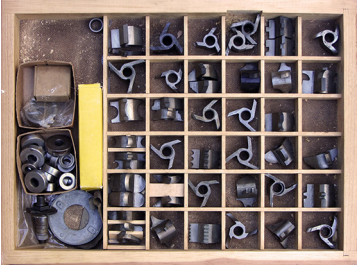
How does one approach the value of art objects as a platform for ideas although the object does not or no longer fulfills a utilitarian function? One still may use the questions for utilitarian objects as a point of departure, asking what an object’s affordances may be. Through the process of making an object’s meaning can shift to offer a new perspective and prompt discussion. Found materials can be recontextualized from a static place in history to a more contemporary and fluid context. When discussing art objects, anthropologist Alfred Gell “thereby shifts the focus away from an analysis of meaning toward the analysis of effect” (Knappet 2005: 126). Through an investigation of possessions and ideas of arrangement, spaces hidden from thought become exposed.





Exploration













Arrangement

**pattern**, *n.*

1. A model, example, or copy.
  - a. Something shaped or designed to serve as a model from which a thing is to be made; a design, an outline; an original.
2. a. An example or model to be imitated
3. A copy made from a model or prototype; a likeness.

**system**, *n.*

1. An organized or connected group of objects.
  - a. A set or assemblage of things connected, associated, or independent, so as to form a complex unity; a whole composed of parts in orderly arrangement according to some scheme or plan
2. *Physics.* A group of bodies moving about one another in space under some particular dynamical law(...)



## A Constellation of Objects

Following a guide, whether through touch or sight, creates boundaries, focal points, and affords new readings of a space. The ongoing performance of daily life unfolds amid a backdrop of one's possessions; the home presents itself as a display for which there are multiple interpretations. In a home, culturally constructed roles in a family create barriers through various prescribed behaviors and duties. How does the transformation from a house to a home reflect cultural norms of what a space should "do" for a family? An active role in the arrangement of space creates new possibilities.

Bodil Birkebæk. Olesen connects space, material culture, and social experience to normative ideas of the home in his essay about how and why ethnic objects are displayed in domestic interiors of upper middle-class Americans. As a starting point, Olesen uses Gernot Böhme's idea of atmosphere as the, "the relation between environmental qualities and human states" (Bohme 1993: 114). He proposes that there is something in the arrangement

of objects to convey a certain feeling that is important when choosing what to decorate one's interior space with. How one decorates a home reflects personal preferences, or even perhaps a refined taste. Olesen looks at "how the sensory perception of their domestic spaces simultaneously articulated a particular, normative notion of such spaces and their ultimate purpose" (Olesen 2010: 29). For these women, it was not where these objects were from or who made them that was important, but rather the object's aesthetic qualities and how they contributed to a general feeling of a space.

Despite a desire for order within a home, space is dynamic and continuously shifts in effect and orientation. A normative notion of what a domestic space should feel like is cultivated in the public sphere and a process of translation occurs when applied in a home. Flexibility in the process of translation offers chances to create alterations in the perception of a domestic space. A pattern stems from an original, and is a prescription to

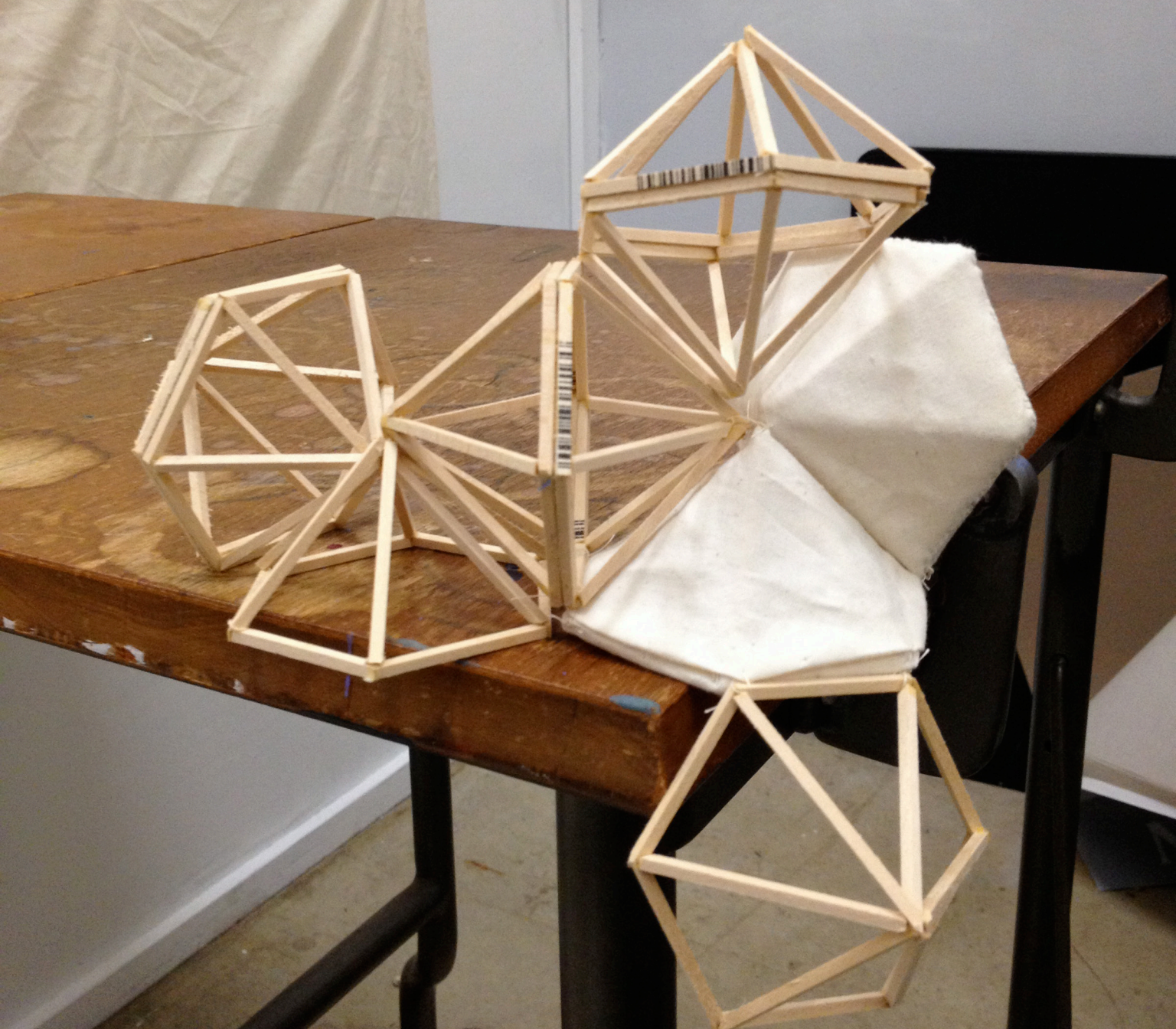
be applied. In a system, separate parts retain individual identities but take on new meaning when combined. When working with a system, variation through scale, material, and orientation creates movement. A set of parameters is seemingly restrictive, but can offer new possibilities for the feeling of a space. Drawing in space connects different layers of one's interior environment. The process of translation between two and three-dimensional forms gives opportunity for variation and alteration. Approaching a model as an art object rather than an architectural model allows forms to be situated without the confines of walls. The model then becomes a catalyst for thinking how architecture and objects define a space instead of the space defining the objects.



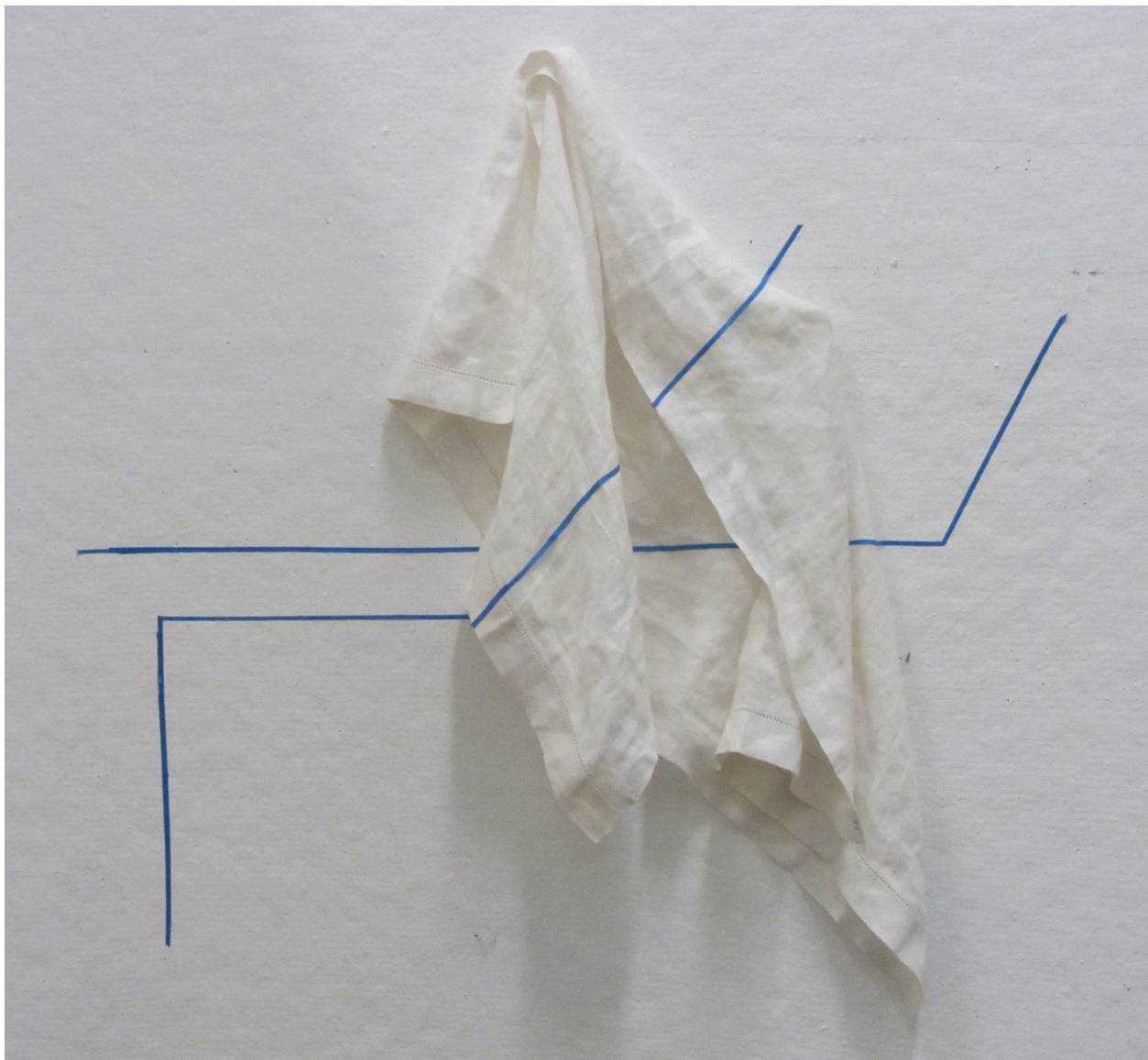
*Cabinet*, Mixed Media



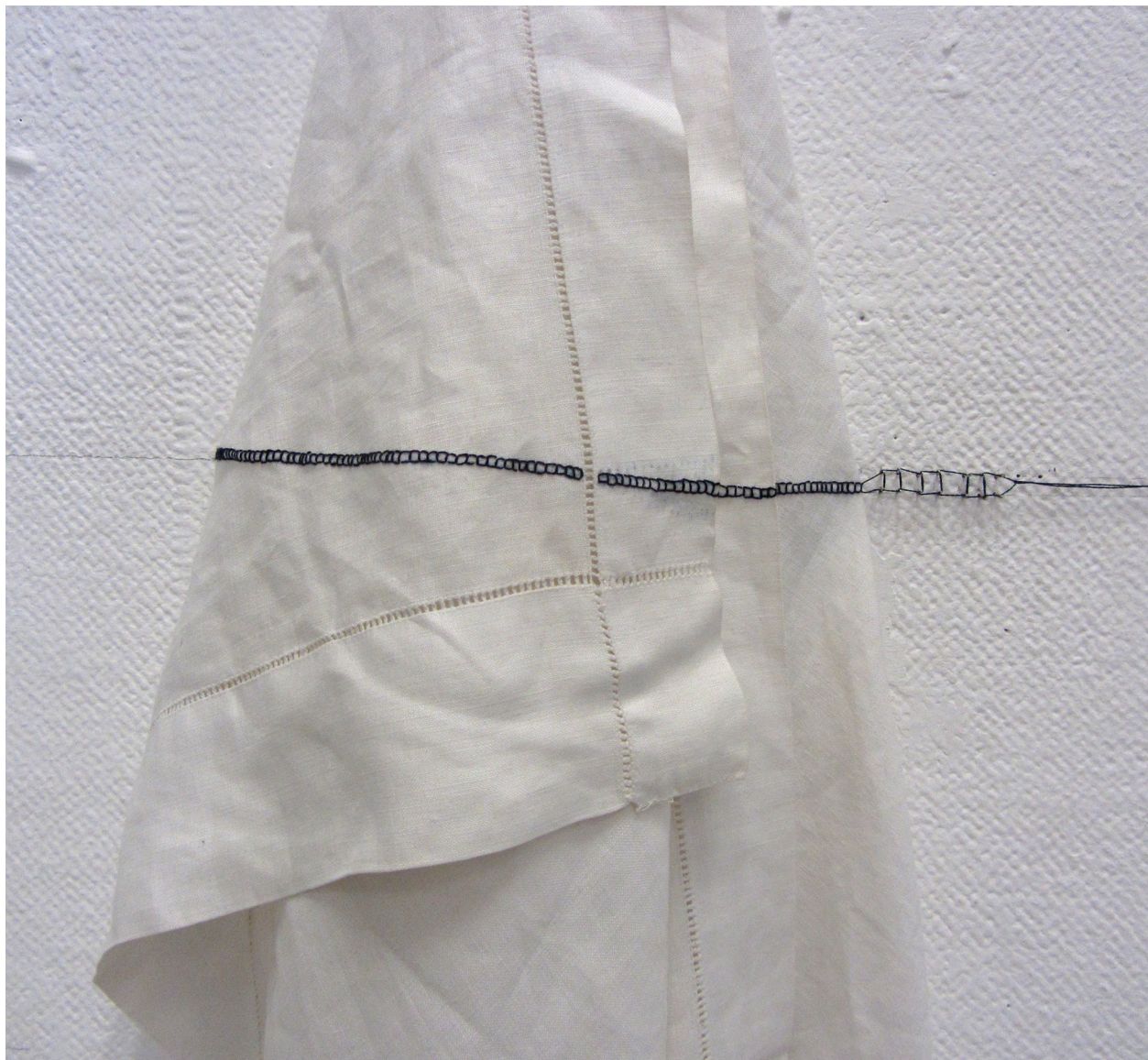














Display

**inherit**, *v.*

I. *trans.* To make heir; put in possession, cause to inherit.

## Placing Value

In the late 19th-century the industrial revolution replaced technique with technology, eliminating the touch of the hand to create uniformity, “the Industrial Revolution, transferring skill and strength to the machine, reduced the human body to a material adjunct” (Danto 1999: 2). As work and modes of production were reorganized during the industrial revolution, craft was displaced in relation to industry. The relationship between the maker and the object relieved the new owner from inheriting a feeling of attachment and care.

When one uses objects at home they become part of one’s family, they have a feeling of belonging. Attachment to an object may grow or fade out over time, “parameters of value can change according to individual and household circumstances or when broad social conditions prompt a redefinition of worth” (Smith 2011: 135). Immersed in an age of digital technology, an object deteriorates from its first moment of use. Continuous engagement with possessions can be viewed

from different perspectives. Few objects get better with use, how does value change when an object is wearing in rather than wearing out? How can an emotional relationship become more satisfying over time and how does one’s body play a role in this relationship?

Art objects initiate discussion of ideas beyond utilitarian function. The process of making, a corporeal engagement with material, increases the value of one’s hands and therefore is of value to the artist. Mass-produced objects aim to eliminate the hand of the maker; “the product of technology is not a function of a mutual context of making and use, it works to make invisible the labor that produces it, to appear as its own object, and thus to be self-perpetuating” (Stewart 1993: 8). Objects easily replaced do not often require the same appreciation and care because they are without the obligation of inheritance from the maker.

Craft’s status has changed in response to technology.



In the industrial revolution craft was displaced in relation to industry, the work force was reorganized and the skill of machines was more important than the skill of one's hands. In the 19th-century home women engaged in craft processes such as embroidery, as a sign of leisure and that they could afford not to work.

The art versus craft hierarchy created divisions by distinguishing who was making work and where it was being made. Louise Schouwenberg describes how contemporary designers are using craft in a new way, "in traditional craft disciplines, technique is both medium and objective" but now one can use "the value of technique as medium alone" (Schouwenberg 2006: 48). Engaging in craft processes creates an intimate relationship with material, one that is learned and refined over time.

Craft always entails a direct engagement with materials. Approaching embroidery as a process allows us to consider it apart from the baggage associated with a low art/high art hierarchy. Embroidery lends itself to be an intimate process in which the final result is small scale. Americans are currently immersed in a time

period highly focused on digital media devices, which are designed for the easiest use of one's hands. With the goal of simplicity, clarity can be gained in practicality, but specialization is lost in the movements of one's hands. Engagement with technical processes such as embroidery trains one's hands. Embroidery can be viewed as a system to explore and use materials anew. Stepping away from embroidery as a pattern alleviates the restriction of an intended end result. In an exhibition review of *Pricked: Extreme Embroidery*, at the Museum of Arts and Design in 2008, David Revere McFadden defines embroidery as "fiber piercing a support." Working with this broad definition of embroidery gives an opportunity to create new formal possibilities of what to embroider on or with. To puncture a surface tests its boundaries as a material, a boundary that can be upheld or broken.

Although a recontextualization of material through the process of embroidery may, as an end result, not have value as a functional object, it serves a new function for creating value in the hands of the maker. Embroidery emphasizes the evidence of touch. Although embroidery

is a tactile process, traditionally the end result is two-dimensional. How can emphasis on the tactile process be reinstated? Embroidery can be used as a means of mapping space through both sight and touch.



*Filter*  
Embroidered Speaker Grill

**habit, n.**

Etymology: Latin *habitus* “condition, demeanor; appearance, dress,” originally past participle of *habere* “to have, to hold, possess” ([www.etymonline.com](http://www.etymonline.com))

- I. Fashion or mode of apparel, dress.
- II. External deportment, constitution, or appearance; habitation.

**habit, v.**

1. *intr.* To dwell, abide, reside, sojourn.
2. *trans.* To dwell in, inhabit.
3. To dress, clothe, attire.
4. a. To accustom, familiarize, habituate.  
b. To turn into a habit, render habitual.

**habitation, n.**

1. The action of dwelling in or inhabiting as a place of residence; occupancy by inhabitants.
2. a. A place of abode or residence.

## The Process of Structure

When a house is purchased it is perceived as a blank; its walls are barren, the cabinets emptied, it awaits occupancy. How much agency is left to the occupants of a home and how much is predetermined? Spaces cue interaction, “the interior architectural configuration of house spaces, for instance, can indicate how families should spatially locate their every day activities and interactions in the home environment” (Graesch 2004: 29). The acceptance of architecture as a “correct” delineation of space presents itself as problematic. A home is designed with a normative notion of how the space will please a family. A house is embedded with points of contention; “one has been to critique architectural value systems as implicitly patriarchal and to focus on the problems inherent for women as users of ‘man-made’ environments” (Rendell 2012: 87). In the 1950s, the kitchen was set up in a way as a stage for a housewife to perform her domestic duties while being the focal point of the “male gaze”. People live in houses from different time periods; therefore the

values embedded within the architectural design of a space may cue behavior that does not reflect a family's present situation. An interior environment may assist or restrict one's needs and desires in a home. Constructed boundaries appear passive but they affect the inhabitants and their interactions.

A home intimately encloses the body. Like clothing, a domestic space reveals and conceals. Anni Albers, in the essay “The Pliable Plane: Textiles in Architecture” considers this relationship, “... and if we think of clothing as a secondary skin we might enlarge on this thought and realize that the enclosure of walls in a way is a third covering, that our habitation is another ‘habit’ (Albers 1957: 40). The frame of a house, its basic structure, is hidden from view. A clean and controlled space is constructed to minimally impress upon those who may occupy the space.

How do spatial articulations contribute to the making

of subjects? Through the body one can think about architecture: “the body serves as a model for rhythm and proportions, as a reference point for a discussion of scale” (Heynen and Wright 2012: 50-51). Who is the body that serves as a reference point? This question has been a source of contention in architecture because traditionally the body was a middle-aged, middle-class, white male. Approaches from a feminist perspective challenged the construction of space through this narrow scope. Feminist designers initially took a stance in binary opposition to the male dominated field, drawing inspiration from the female body in the forms created. Their “focus on aspects of enclosure exploring the relationship between inside and outside through openings, hallows, and gaps” opens the discussion on the possibility to an alternative approach (Rendell 2012: 87). However, rather than approaching gender in a binary opposition, queer theorist Judith Butler address notions of “performativity” to provoke those in spatial disciplines to look at how place and gender are performed and how one can question what is usually understood as normal (Butler 2006). Architecture confirms social norms and follows regulations when creating a structure. This

idea of a normative notion of a space confirmed in a fixed structure stands in contention to queer theory that questions what is taken as “normal” (Rendell 2012).

In Western culture, the home is predominantly separated from the maker and the building process. When one thinks of architecture as a process of making, the focus shifts from a final product. Material is activated and has influence in what to add, leave out or take away. This focus on process allows ideas about a relationship between inside and outside to arise.



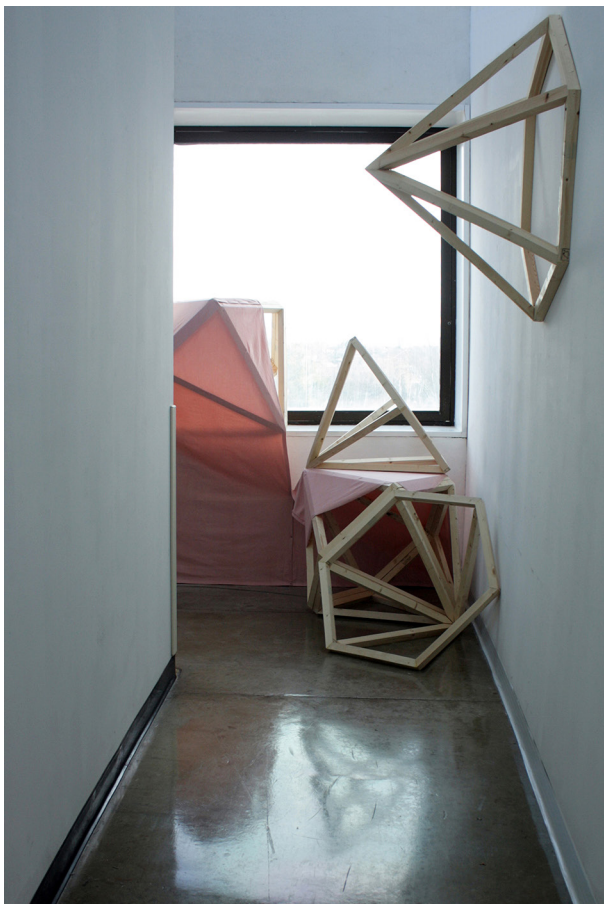
### ***Another Interior***

Documentation of Installation  
Cummings Arts Center, December 2012

*Another Interior* focuses on the relationship between interior and exterior within the boundaries of a lived space. Objects and space join as one to prompt corporeal engagement. The prescribed organization of space in an “L” shape positions the viewer to see an alternative perspective. An alternative perspective requires an awareness of body.

Insulation, although it appears attractive to touch is in reality harmful because it is made out of fiberglass. Although insulation exists in homes to keep in warmth, it is not seen or thought about regularly because it is hidden behind walls, separated from contact. The fabric was dyed to mimic the noteworthy color. Partial covering of the forms with fabric creates a play between revealing and concealing. Sections of fabric are stretched taught, like upholstery, while other parts are free flowing like drapery. The installation's indefinite quality of somewhere between furniture and architecture creates comfort and tension, and causes hesitation in approach.















***8-Count***

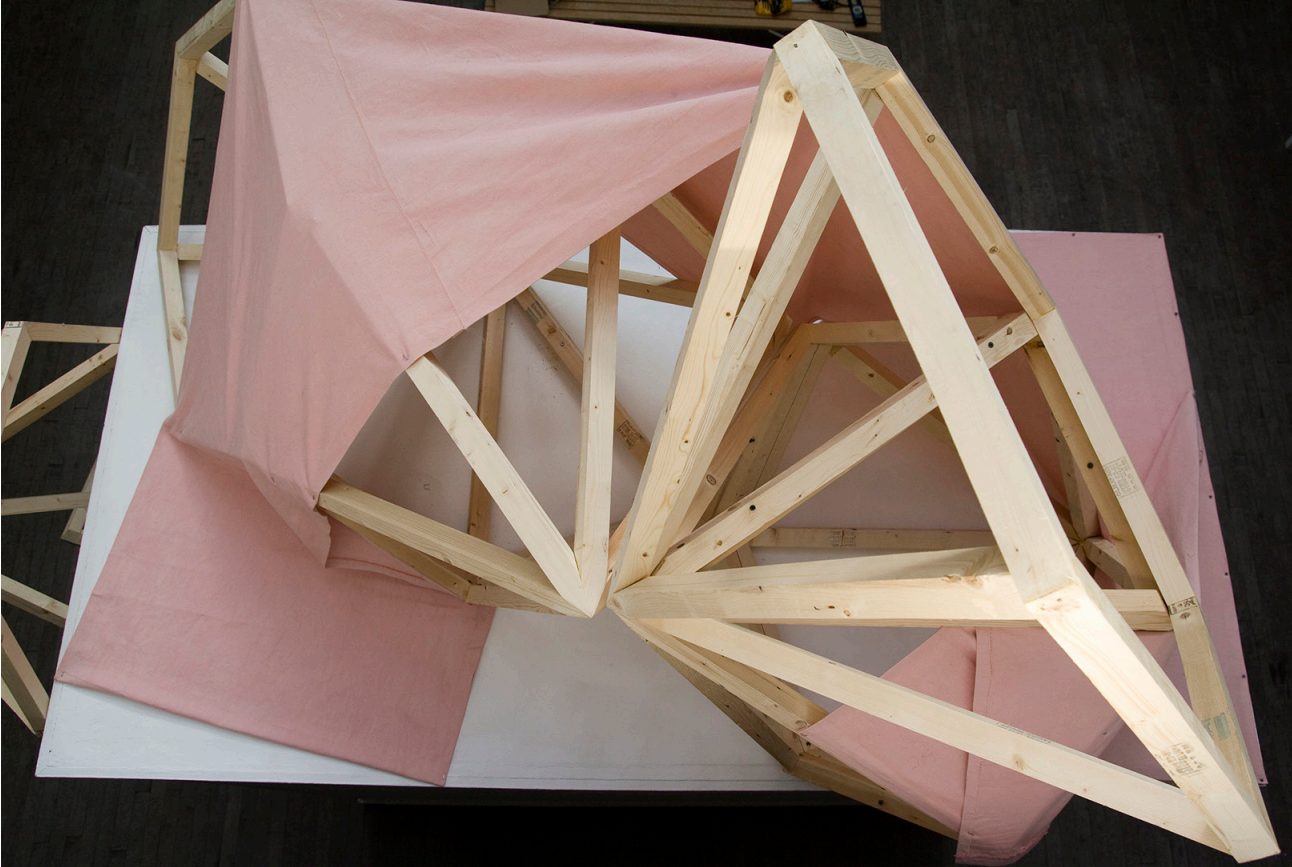
Wood, Dyed Fabric, Glue, Hardware







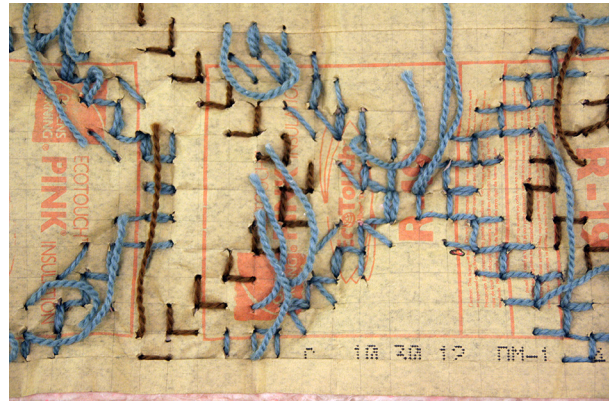




## *Warmth Contained*

### Embroidery on Insulation Foam

In 1938, Owens Corning invented insulation foam as an alternative to asbestos. It was dyed pink as a marketing strategy to attract consumers. A material that provides a necessary comfort to a home but lives behind a boundary, separate from the unfolding of daily life. Sight creates an illusion of the comfort to touch.









**situate**, v.

I. a. trans. To give a site to; to place, locate. Now often fig.; to establish or indicate the place of, to put in context, to bring into defined relations.

b. With personal object.

c. To subject to circumstances; to place in a certain situation.

## Embodying Space

To situate one's body is to take a position. Continuously a body activates site, holding a place, making a record. An object's placement cues a corporeal response. Louise Schouwenberg refers to Maurice Merleau-Ponty and his writing *Phénoménologie de la Perception*, 1945, mentioning the phrase, "être-au-mond," "being in the world," to explain how "we accord purpose and meaning to the world around us through our bodies" (Schouwenberg 2011: 193). A body serves as a tool for figuring out how to relate to objects. Movements are refined through continuous interaction with the familiar:

The home, a known place, holds meaning. Without notice, flaws create hiccups in movement, when a step is skipped over the creak on the stairs or a drawer is lifted slightly to close. Awareness only comes when the seemingly familiar environment is approached anew.

Fragility, predicted through sight, prompts caution and contraction. A china cabinet stands against a wall; its

prominent presence is as a mark of status. The cabinet serves as a boundary, which creates hesitation when encountered for the inherited set of china that rests inside. When handling porcelain, one feels the need to hold the objects secure and close but with softness.

In addition to absorbing visual information, a body consumes knowledge through other sensate experiences. In a home, bodies may long for comfort, a haven to hold oneself without rigidity. A home contains warmth, from the walls and the interactions that exist in the space.

A chair resembles and records interaction with the body. Deconstructing a chair focuses attention on practices of furniture making and woodworking. Through an investigation of parts as unique objects and a translation into porcelain, value and the objects function come into question. The record of the imprint causes the white porcelain to become stone like, wearing a contour over time. The forms become separated from the tradition of both ceramics and woodworking and take a new position, questioning the relationship between utilitarian, hand crafted objects and art. In Amy Gogarty's essay "Remediating Craft," she interprets Marc Courtemanche's ceramic chairs, "in this process of remediation, these works 'reform' reality – construct the experience of the real anew" (Gogarty 2008: 104). The objects visibly severed from their practical use hold a place in visual art. The installation becomes a site of contemplation.



**526 Dixie**, Porcelain







**furnish, v.**

1. *trans.* To accomplish, complete, fulfill.
2. a. To fill, occupy, garrison (a place, etc.).  
b. To fill, occupy (a position).
3. To supply, provide for (needs).

**furnishing, n.**

1. a. The action of furnish, v.
2. Decoration.
3. pl. a. Unimportant appendages; mere externals.  
b. Articles of furniture; apparatus, etc.

## Furnish(ing)

Within a home, a constellation of objects, arrangement, and architecture communicate to create an atmosphere. Normative ideas of a domestic space arise from various socio-political and historical conditions throughout particular times in history. These notions persist in the present imagination and dominant culture, coming through in the furnishing of a home. When creating a home from a house, precedent, necessity, and desire dictate choices. Although a home is a private space, chosen rooms become an in-between space, between the public and private sphere. How a home is presented, influences a visitor's opinion of the people who live there.

Anni Albers writes, "when we decorate we detract and distract" (Albers 1957: 40). Decoration is thought of as an additive process, embellishments are not necessities but intend to please. A highly decorated room may have a lot of stuff in a space but this addition also obscures what is underneath. Although decoration appears as

"extra" and utilitarian objects may be seen as necessity, the division is not so clear. When a home is furnished people often put resources and thought into the design of a space. A whole interior design culture bombards American society, aiming to link the creation of a space with the creation of a lifestyle. Overwhelming variation exists in visual and material aspects of the spaces created variation in decoration disguise normative ideas that persist.

When furnishing a home, having a set of something gives an idea of being complete. A matching set of dishes creates uniformity, confirmed through the routine of eating a meal. Without pause or question, rhythms frame routines. Variation in multiples creates pauses. The choice to reveal objects and conceal others has meaning. A desire for things to belong and not disrupt a space follows received ideas of what should be in a particular room and what actions should exist there.







*Appendages*, Porcelain

A chair's form reflects the affordance of sitting. Although variation in form occurs, a chair is meant to hold the body. However, a posture is not neutral; how one's body takes a position in relation to the environment conveys a feeling. How do the parts of a chair reference a body? Fragments of forms provide flexibility in arrangement. Less tied to the cultural constructed use, a fragment and its morphology can simultaneously reference and question normative notions of lived space.

A moulding for a wall was traditionally intended to conceal joints or junctures, make a change in materials less abrupt and enhance proportions of a space. In the present, a moulding is often considered an afterthought, a furnishing that is "supposed" to be in a home but is not given much further assessment. Although mouldings may not physically interact with a body they impress upon us in order to signify one's perceived social status. Decoration of a raw space is seen as refinement of taste.

Content drives material choices as a way to frame meaning in work. The combination of materials that create a relationship between comfort and tension, speak to the disruption of domestic objects in space. Without the constraint of material married to utilitarian function, material breaks down the separation between objects and architecture. As a result, placement of objects transforms architecture and architecture interjects the environment activating space and bodies in space. Porcelain, white and stone like, appears as a moulding carved by hand. When one manipulates form how does cultural value change? Mixing meanings of domestic objects creates a new line of inquiry. The chair parts, intended to support a posture, are positioned as a molding on a wall. Taking a stance to Wenter one's thoughts anew.





*Posture I*, Porcelain





*Posture II*, Porcelain





Dwelling

**dwell, v.**

1. *trans.* To lead into error; mislead, delude; to stun, stupefy.
2. To hinder; delay.
3. *Intr.* To tarry, delay; to desist from action.
4. a. To abide or continue for a time, in a place, state or condition.  
b. to let dwell: to let (things) remain as they are, let alone, let be.

**dwelling, n.**

1. The action of the verb dwell, v.
  - a. Delaying, delay; tarrying.
2. a. Continued, esp. habitual, residence; abode.  
b. 'Residence', accommodation.
3. A place of residence; a dwelling-place, habitation, house.

## Dwelling

The interior space of a home continuously changes with the needs and desires of those who inhabit it and in the enactment of daily life. While normative ideas of a home are often located in the past, a static notion of domesticity hinders agency. Objects, situated in space, reflect upon the context of their environment and the human interactions that occur there. To approach one's domestic environment in a dynamic way is to continuously recast and redraw it to reflect the present situation.

Prescribed notions of family and the designated social roles and interactions within a family are upheld in American culture. How we embody or claim our domestic spaces is highly personal, and specificity is lost when inserted in a dominant cultural paradigm.

To dwell could be to pause and to reflect on the translation and acceptance of normative notions of the home. In this place of dwelling, a questioning can arise, asking how effective a domestic space is and towards what aim.



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