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**The Convergence of the Uncanny and Gender
in the Contemporary Model Home**

August 2001

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**THE CONVERGENCE OF THE UNCANNY AND GENDER IN THE CONTEMPORARY
MODEL HOME**

BY

NANCY MCKINNON

**A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University of
Manitoba in partial fulfillment of the requirement of the degree
of
MASTER OF ARCHITECTURE**

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**The Convergence of the Uncanny and Gender in the
Contemporary Model Home**

by Nancy Mckinnon

ABSTRACT

The single family home located within the suburban development is ubiquitous within the landscape of contemporary North American culture. The single family home as represented in the model home, comprises for many the epitome of the dream home. This thesis argues that the model home expresses a dominance of reason and a repression of human identity as natural beings of a natural world which grew out of historical events situated in pre-Hellenic times, and eventually led to the emergence of the aesthetic of the uncanny within Western culture. The uncanny represents an awareness of our lost home in nature and a simultaneous recognition of the inevitability of our mortality. This thesis further argues that the repression of our identity as natural beings of a natural world has had particular meaning for woman, whose identity has been constructed by the culture as closer to nature than that of man.

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PREFACE

The aesthetic of the uncanny, identified in contemporary times as a sense of alienation or estrangement from one's surroundings, continues to intrigue and mystify writers and thinkers within the profession of architecture as well as within the fields of sociological, philosophical, geographical, and literary inquiry. Even a superficial level of investigation and exploration of the subject of the uncanny reveals a complex matrix of interconnections. No matter how well documented or how clearly articulated the sensation of the uncanny, the origin of the uncanny remains elusive.

While situated within the larger scope of the subject of the uncanny, the focus of this thesis narrows to a consideration of the overlapping territory of the uncanny and gender, specifically the family home. Drawing the scope more tightly, this thesis addresses the nature of the convergence of the uncanny and gender and the influence of this convergence on the design and construction of the model home in the contemporary suburb.

The work of Anthony Vidler, *The Architectural Uncanny*, has played a pivotal role in the development of this thesis not only due to the subjects it intriguingly explores, but also due to what is left unexplored. The chapter headings of Vidler's impressive work, "Buried Alive", "Homesickness", "Losing Face", "Homes for Cyborgs", "Dark Space", etc., all suggest and support the primary thesis developed in Chapter 1 of this thesis, yet Vidler makes no comparable connection in his book.

The writings of Martin Heidegger contributed vitally to the understanding of the historical picture surrounding our alienation from the natural world and the subsequent dominance of calculative thinking.

Writings in the area of gender, especially the work of Simone de Beauvoir, Jennifer Bloomer, and Janet Rendell, contribute to the theoretical framework underlying the idea of woman as identified as existing on the boundary of order and chaos. The development of this position underlies the understanding of the convergence of the uncanny and gender. While this thesis occupies a small place within the much larger scope of ideas surrounding gender, the uncanny, and the idea of home, it also claims a position within the field of architecture, the design of the contemporary family home. The analysis of three model homes attempts to identify the physical elements and features contributing to the uncanny nature of the contemporary model home presently being marketed in Saskatoon, Saskatchewan.

This thesis is dedicated to Gilles Hebert for his endless patience and unwavering support. I also gratefully thank Professor Terri Fuglem for her enthusiastic support, her high level of critical thinking, and her untiring effort on my behalf. I am indebted to Professor Nada Subotincic, Dr. Ian Skelton, and Professor Eduardo Aquino for their thoughtful contributions to the work. Warm thanks go to my friend and colleague Roberta Houle and to my son, Maxim, who helped me carry on to the completion of this project.

INTRODUCTION

A study of the sensibility of the uncanny is fundamentally an investigation into the relationship of the individual to the environment, the person to place, and thus a valid investigative effort within the profession of architecture.

My personal interest in the uncanny began before I had ever heard the word. I remember the dreary long walk down a narrow hall made of cinder block and permeated with the smell of indoor-outdoor carpeting, the endless bus ride along the Perimeter highway in the middle of winter, and visiting a lonely old woman living by herself in a sterile apartment on Grant Avenue. As a child I remember preferring to play in the unruly back lanes of our suburban development rather than the manicured yards. I recall being instantly 'at home' in the busy streets of New York. I wondered why simply washing oneself in a lake early in the morning became a memorable experience. The sudden and unexpected sense of feeling 'at home' created moments of clarity that encouraged reflection on what was the dreary landscape of everyday life.

In the third year of my architecture studies an investigation of the idea of the prairie villa spurred on thinking relating to the ideas of urban and rural, our connection to the wilderness, and the idea of the garden. One design studio introduced urban theory and out of my studies came ideas relating to the dominance of control within the city and the appearance of the new urban frontier.

However the most significant event leading to the fact of this thesis occurred while reading Anthony Vidler's *The Architectural Uncanny*. In the Introduction Vidler quotes a passage from the writing of Friedrich Wilhelm Joseph Schelling. In the passage is the key phrase that inspired Freud's theory

of repression "the name for everything that ought to have remained ... secret and hidden but has come to light" (Vidler, 1999, p. 26). Both Freud and Vidler accept this phrase as a valid definition of the uncanny. My reading of this passage struck me in true eureka fashion. While both Freud and Vidler note the significance of the process of repression, neither seems to pay attention to the object of the repression described, the religion honouring Mother Nature. The idea of a profound connection between nature and the uncanny seemed certain. All that I had to do was to find out. This thesis documents that exploration, an initial and surely incomplete study of a fascinating topic.

Chapter 1 develops a more historical and philosophical investigation of the origins of the uncanny, as arising from a pre-Hellenic culture that relied more and more heavily on the use of reason as the source of truth in the world and the repression of human identity as natural beings of a natural world. This repression has created an estrangement from our dwelling-place and from ourselves, the original doubling. In this initial chapter a definition of the uncanny is proposed. It suggests that the uncanny not only expresses our homesickness, our longing for the earth, but this longing necessarily includes an awareness of our mortality.

Chapter 2 investigates the relationship of gender to nature. The discussion centres on the construction in Western culture of woman as closer to nature than man, and located by that culture in the space of the Other. This construction is used to justify a view of woman as suspect and in need of control. Woman's body as our original natural home and as a reminder through birth of the inevitability of death, is identified as an uncanny place.

This early discussion leads to a consideration of the repression of the body (sexuality, children) and the expression of this repression in the absence of the body in architecture. A final discussion considers the issues around the control of women and nature as they are played out in the idea of the city.

Chapter 3 focuses on the convergence of gender and the uncanny. Both the aesthetic of the uncanny and the idea of home are tied to woman through the meanings associated with her role as wife and mother. The home as a place of nature, the body, children, sex, woman, requiring control, is explored. Control in the home relies on the domestication of woman and the denial of the value of the void.

Chapter 4 draws the discussion to the contemporary suburban home presently being marketed in Saskatoon, Saskatchewan. An analysis of the design and construction of three model homes, their lots, and the suburban developments in which they sit, attempts to demonstrate our loss of our sense of ourselves as creatures of nature as well as the dominance of reason and control in the environment. A simplification of the environment is evident in the domination of private over public space, the zoning of functionally explicit space, homogeneity in the environment, and the active repression of nature. The model homes examined are: 107 Lashyn Cove, 419 Nixon Crescent and The Cascade, of the Gardens of Avalon. All model homes are located in Saskatoon, Saskatchewan.

Chapter 1 The Emergence of the Uncanny:

Repression, Nature, and the Uncanny

Anthony Vidler in his Introduction to *The Architectural Uncanny*, describes the uncanny as erupting in “the wasted margins and surface appearances of post-industrial culture”, the epitome of what has become known in popular culture as ‘alienation’ (Vidler, 1999, p. 3). Vidler views the uncanny as a descendant of a sense of unease that was described in the late eighteenth century, often through the form of the Gothic novel and the dark Romanticism of Edgar Allan Poe.

One very good example of the uncanny comes early in Edgar Allan Poe’s tale, *The Fall of the House of Usher*. The visitor describes his feelings as he approaches the House of Usher:

“I looked upon the scene before me- upon the mere house,
and the simple landscape features of the domain- upon
the bleak walls- upon the vacant eye-like windows- upon a few
rank sedges- and upon a few white trunks of decayed trees- with
an utter depression of soul, which I can compare to no
earthly sensation more properly than to the after-dream of the
reveler upon opium- the bitter lapse into every-day life- the
hideous dropping off of the veil. There was an iciness,
a sinking, a sickening of the heart- an unredeemed
dreariness of thought which no goading of the imagination
could torture into aught of the sublime”

(Quinn and O’Neill, eds., 1946, p. 263).

The features of the house, "bleak walls" and "vacant eye-like windows", which would seem to eliminate it from the possibility of being viewed as a home, play a role in the feelings of the observer. References to the site, "a few rank sedges" and "a few white trunks of decayed trees", identify the natural world, specifically a dying or decaying natural world, as also playing a part. A further element identified in this passage is described as "the bitter lapse into every-day life", suggesting a reduction. The reference to "the hideous dropping off of the veil" conveying a sense of loss, perhaps a loss of mystery, the facing up to a reality that is not inviting.

The significance of these elements, the lack of homeliness, death and decay in nature, the reduction of life to day-to-day practicalities, will grow as this thesis progresses. Like Freud our attention must turn to earlier writings on the uncanny.

Freud began a lengthy and detailed exploration of the uncanny by trying to describe the meaning of this feeling which had been identified as a specific conceptual term and which was included within the general category of events inciting fear. Vidler explains, "Thus it might readily be distinguished from horror and all strong feelings of fear; it was not uniquely identified with the parapsychological - the magical, the hallucinatory, the mystical, and the supernatural did not necessarily imply 'uncanniness'; nor was it present in everything that appeared strange, weird, grotesque, or fantastic; it was the direct opposite, finally, of the caricatural and the distorted, which, by their exaggeration, refused to provoke fear" (Vidler, 1999, p. 22).

Rather the word uncanny implied dread, unease, a reaction to an indefinable source of fear. This understanding was supported by the definition

of the English word 'canny', meaning circumspect, which in turn means "to take everything into account" (Fowler, 1976, p. 144). The opposite term, uncanny, implying "that which is beyond knowledge" (Vidler, 1999, p. 23).

Freud's exploration took him to a paper written by Ernst Jentsch in 1906. Jentsch understood the uncanny, as uncertainty or disorientation in a place, introducing the link between the uncanny and architecture as a spatial environment, "The better oriented in his environment a person is, the less readily will he get the impression of something uncanny in regard to the objects and events in it" (Vidler, 1999, p. 23).

Freud followed in this direction specifying a direct link to the domestic realm by defining the uncanny as '*unheimlich*', based on the German word for home. The uncanny became defined as the unknowable within the most familiar of environments. Freud continued his exploration back through the origins and usage of the German word for the uncanny, the *unheimlich*. Using dictionaries from the late 1800's Freud noted the use of the word '*heimlich*', homely, to mean that which belongs to the comfort and security associated with the home. Freud traced the meaning of this word as it came to be associated with something to be kept secret or hidden from view, "From the idea of 'homelike', belonging to the house, the further idea is developed of something withdrawn from the eyes of strangers, something concealed, secret...The notion of something hidden and dangerous ... is still further developed, so that '*heimlich*' comes to have the meaning usually ascribed to '*unheimlich*'. Thus: "At times I feel like a man who walks in the night and believes in ghosts; every corner is *heimlich* and full of terrors for him" (Ibid, p. 25).

Vidler gives us an account of the meaning of *heimlich* and *unheimlich* as being identified with a “disquieting return”. He specifically relates it to the notion of a buried spring coming to the surface or a dried up pond unexpectedly refilling with water (Vidler, 1999, p. 25). Further on reference is made to the *unheimlich* as something buried in the earth which becomes unburied, revealed. These references not only clarify the meaning of the uncanny, they introduce into the discussion a connection between nature in the form of water and earth.

Freud's continuing search brought him to Friedrich Wilhelm Joseph Schelling's definition of the uncanny as “the name for everything that ought to have remained ... secret and hidden but has come to light” (Vidler, 1999, p. 26.) (In Edgar A. Poe's story *The Purloined Letter* , the letter is hidden by leaving it out where it can be seen.) This statement triggered Freud's understanding of the uncanny as linked to the concept of repression. Schelling wrote this statement in an essay exploring the relationship between the history of religion and the anthropology of cults. Schelling claims that poetry, specifically the Homeric songs, resulted from the suppression of mystery, myth and the occult, ie the mysteries of the early religions (Vidler, 1999, p. 26). Moreover it is in this initial suppression of the mysteries that the link of the uncanny to nature and the female is forged. Schelling wrote:

“Greece had a Homer precisely because it had mysteries, that is because it succeeded in completely subduing that principle of the past, which was still dominant and outwardly manifest in the Oriental systems, and in pushing it back into the interior, that is,

into secrecy, into the Mystery (out of which it had, after all, originally emerged). That clear sky which hovers above the Homeric poems, that ether which arches over Homer's world, could not have spread itself over Greece until the dark and obscure power of that uncanny principle which dominated earlier religions had been reduced to the Mysteries (all things are called uncanny which should have remained secret, hidden, latent, but which have come to light); the Homeric age could not contemplate fashioning its purely poetic mythology until the genuine religious principle had been secured in the interior, thereby granting the mind complete outward freedom" (Ibid, p. 27).

Both Freud and Vidler note the significance of this passage as resting in the reference to the process of repression. However Vidler missed a significant opportunity to inform his work on the uncanny by ignoring the object of the repression. The object of the repression, the "uncanny principle which dominated earlier religions" refers to the power of nature.

Schelling's passage clearly refers to earlier religions that were matriarchal and tied closely to nature. The mysteries are ceremonies practiced in the worship of Demeter and Persephone. Demeter the mother is associated with the harvest while Persephone, her daughter, is associated with spring (Morford and Lenardon, 1971, p. 230). The festivals of Demeter and Persephone were linked to the significant events in the farmer's year.

The myth of Demeter and Persephone describes the kidnapping and rape of Persephone by Hades. Demeter inhibits all growth of crops until her

daughter is reunited with her. In the end Demeter is allowed to leave Hades, the underworld, for one third of the year. The reunion of Demeter and Persephone is the time of spring rebirth, "In ancient times the two goddesses were clearly recognized as deities of corn, and of vegetation in general, and the Rape and Return of Persephone were identified normally with the time of sowing in autumn and the growth of the crops in spring and early summer..." (Richardson, 1974, p. 13).

The worship of Demeter was carried out through participation in the Eleusinian mysteries. Participation of the Lesser Mysteries were carried out in Athens in the spring. They were seen as a preparation for the Greater Mysteries practised in September and October in Eleusis, Greece. It is known that the mysteries involved the showing of an ear of corn as symbolic of the power of Demeter and it may be that the mysteries involved sexual union or possibly orgiastic procedures (Ibid, p. 235). The mysteries apparently did involve a belief in the afterlife and were celebrated for at least two thousand years before Christianity conquered the Mediterranean world.

The hymn to Demeter is considered to belong to the archaic period which is the seventh and sixth centuries B.C. and was likely composed by a poet to create an oral poetry that was meant to be read aloud. The poem is not attributed to either Homer or Hesiod. The story of Demeter and Persephone probably precedes the hymn and suggests that agriculture existed before the hymn was written (Richardson, 1974, p. 9).

The reference to Demeter is significant because she is considered to be the original Mother Nature "... it should be remembered that Demeter herself was in ancient times sometimes seen as equivalent to the Earth, the 'Mother of

All', more often as a separate deity, the goddess of corn, and sometimes also as the corn itself... She is the giver of all good things which the earth nourishes" (Richardson, 1974, p. 14). In the myth Demeter is supposed to promise not only a bountiful harvest with the return of her daughter, but she promises happiness after death.

If Demeter is the original Mother Nature she would have tied to her all the power of nature, that is the bringing of life and the taking of it. Early writings show that this was true, "We must remember that the goddesses of Eleusis were from the earliest recorded times regarded as awe-inspiring, dread powers of the Underworld, of whose rites men were deeply afraid to speak" (Ibid, p. 16). They had power, the power of life and death, and even of happiness after death.

The 'dark power' of nature must refer to the inevitability of death. Freud himself made a connection of the uncanny to the death drive in his paper *das Unheimliche*, a psychoanalytic study of literature, particularly E.T.A. Hoffman's short story, *The Sandman*.

Freud noted the connection of the uncanny to birth as well. Vidler quotes Freud, "To some people the idea of being buried alive by mistake is the most uncanny thing of all, and yet psychoanalysis has taught us that this terrifying fantasy is only a transformation of another fantasy which had originally nothing terrifying about it at all, but was qualified by a certain lasciviousness- the fantasy, I mean, of intrauterine existence" (Vidler, 1999, p. 55). The desire for the womb can be displaced into the fear of being buried alive and the fear of being buried alive is a primary example of the frightening things included in the uncanny (Ibid, p. 55). Edgar Allan Poe's stories often explored popular notions

of death, including the idea of death as commencing externally and trapping life within; a person yet alive being treated as though dead (Mayer, 1996, p. 2). The aesthetic of the uncanny is tied to ideas of birth and death.

Reread within this historical context Schelling, in the passage above, seems to be connecting the uncanny to the repression of the early mysteries (the ancient matriarchal religions and the natural processes they exemplified such as birth and death) when he writes of "completely subduing that principle of the past" (Ibid, p. 26). What Vidler and Schelling fail to point out is that the mystery and the occult, "the dark and obscure power of that uncanny principle which dominated earlier religions" refers to nature and our place in it. Demeter as the original Mother Nature harbours all the power of nature giving and taking away life. Death is a fundamental aspect of the uncanny principle. Additionally nature is gendered female through its representation as the goddesses Demeter and Persephone.

Schelling's passage appears to document historical events, perhaps the invasion of one people by another. Beyond this the passage is highly significant in that it recognizes a transition from a culture who found its identity in relationship to the natural world, to a culture in which logic and reason became the means to identity and truth. The mysteries are described as "that principle of the past." Schelling's phrase "granting the mind complete outward freedom" refers to the use of reason and logic (Ibid, p. 27). Securing the genuine religious principle in "the interior" may refer to the collective or individual unconscious, or both. It may also refer to the body. Thus Schelling describes a repression of nature and a subsequent freeing of the mind.

The relationship of ourselves as thinking creatures to a sense of ourselves as creatures of nature continued to perplex Schelling. In 1797 Schelling published writings that reveal his devotion to understanding and explaining the relationship of Nature as he began to understand it in the form of laws, for example combustion or light, and its relationship to the Mind, "Nature should be Mind made visible, Mind the invisible Nature. Here then, in the absolute identity of Mind in us and Nature outside us, the problem of the possibility of a Nature external to us must be resolved" (Schelling, 1988, p. 42).

Martin Heidegger's writing on the history of Western metaphysics acknowledges this significant change in the way humans begin to perceive themselves in relation to the world. Heidegger notes that Plato's forerunners thought that the truth of Being, the sense of Being, was experienced as revelation-concealment. Heidegger makes this statement based on his study of the Greeks' early words to describe Being which are "overpowering, emerging from concealment by a lighting process, and coming to a stand and appearing" (Fay, 1977, p. 51). The Greeks named being as truth, in which being emerges from concealment and is revealed (Ibid, p. 53).

Further Heidegger notes that these early Greek words for Being are also interpreted as "nature or to grow" (Ibid, p. 51). The notion of Being is also tied to the blossoming of a flower or the birth of a child. Thus the early idea of Being is closely connected to natural processes.

For Heidegger "Being as truth, is simultaneous revelation and concealment, that is it sends itself and at the same time withdraws itself" (Fay, 1977, p. 12). This definition is reminiscent of Vidler's example of the uncanny as a dried up spring unexpectedly filling. As well the definition contains an

inherent contradiction much like the contradiction found in the understanding of the uncanny as both heimlich and unheimlich. The idea of simultaneous revelation and concealment can be understood if one accepts that each of the conditions defines the other. Concealment can only be understood within the context of considering what has been revealed. Revelation can only be understood within the context of considering what has been concealed. Revelation and concealment operate as mutually dependent states.

Something can be understood as homely and unhomely at the same time, in the same way. What is interpreted as homely, of the home, must be viewed within the understanding of the term unhomely, not of the home. These states enlighten each other.

The very definition of Being, the notion that there is simultaneous revelation and concealment connects the uncanny to nature. Heidegger describes being as never separate from beings. It is a process of truth that he describes as emerging-into-presence -and-abiding and the gathered-together-gathering-letting-lie-forth-in-openess (Fay, 1977, p. 15). These words attempt to communicate a state of being. They also communicate a sense of being in the present and of being in a place, that is, *to be* (my italics) means the distinction of place and the being in a place is ambiguous.

Heidegger writes that Western metaphysics has outlined a history of the forgetfulness of being. Heidegger notes that it is the very richness of being and its "withdrawal into concealment" that has created the state in which Western metaphysics finds itself - the state of forgetfulness, "The forgetfulness of Being which has characterized metaphysics, then, is an epochal event in the history of Being which corresponds to Being's, *enoxn* (Greek), or concealment" (Ibid, p.4).

Heidegger attempts to communicate the reason for this event, the forgetfulness of being in Western metaphysics, by drawing a clearer notion of concealment and Being. Heidegger is saying that metaphysics has failed to grasp Being in its truth, nor does it comprehend the nature of unconcealedness, that is the state of being unconcealed, "By its own essence as metaphysics it is excluded from the experience of Being; for it always represents a being..only in that which has already manifested itself of Being in a being as a being. Metaphysics, however, is never concerned with what has already concealed itself even in this *ov* (Greek word for being as in human), insofar as it was unconcealed" (Fay, 1977, p. 16). In other words the very nature of metaphysics in dealing with the experience of being a human eliminates an exploration into a more fundamental level which is that of Being, simply what it means to be as a state, rather than as an entity or being. This became the goal of Heidegger, "The old metaphysics, Heidegger contends, had been based on the ... beings as beings. The task that Heidegger addressed himself to in seeking a new foundation in ontology was to attempt to recover what had been forgotten" (Ibid, p. 18).

Heidegger also finds a more practical reason for the forgetfulness of being. He claims that the early translations of the Greek "Being", were translated into the Latin as *natua, veritas, ratio*, all words that he feels fail to communicate the true meaning of Being, "the primordial concentration of the Greek word (being) is already pushed aside, the authentic philosophic naming power (*Nennkraft*) of the Greek word destroyed" (Fay, 1977, p. 55).

Heidegger states emphatically that from Plato and Aristotle on, the truth of being which had been experienced as revelation-concealment was

transformed to idea. The result of this transformation is far-reaching, "Truth is no longer experienced as Being's self-revelation but is reduced to what is expressed in the assertion, which in its turn becomes a tool for the elaboration of science, which will henceforth direct itself to the exploitation of nature, now no longer seen as the overpowering emerging-into-presence, but rather as a field to be subdued and controlled" (Fay, 1977, p. 21). Thought becomes organized and humans find themselves part of a highly organized, and inhuman, society.

Descartes contributed further to the separation of humans from the environment, when he declared "*cogito ergo sum*", I think therefore I am; humans as subject stand apart from their world of objects, which become their opposites (Ibid, p. 22). Heidegger attacks this conception of human beings "He must so conceive of himself and his relationship to his world that he will find an appropriate dwelling place" (Ibid, p. 22). Dwelling place within Heidegger's thinking is our home in the natural world. Home in this context presupposes our sense of ourselves as part of the natural world.

While a logical assertion relies on a previous comprehension, Heidegger is interested in *In-der-Welt-sein*, to be in the world, to open oneself to *Verstehen*, a primordial comprehension of the meaningfulness of what it means to be in the world. For Heidegger the idea of oneself as a rational living being is simply inadequate and does not account for our sense of Being, "Comprehension of Being, as here understood, never means that man, as a subject, possesses a subjective representation of being, and that Being is merely a representation" (Ibid, p. 31).

Thus logic is not the first rule of thought. Being is not determined from thought. There is instead a pre-ontological comprehension of Being which is

more fundamental to knowledge obtained through logical thought. Thus Heidegger's comprehension is not necessarily logical or rational; it is beyond rational.

There is without doubt a fundamental connection of the idea of unconcealedness, being unconcealed, and the notion of the uncanny, something which should have been concealed but which has been brought to light. The sensibility of the uncanny may simply be a bringing to consciousness of what has been repressed - a sense that something has been lost; the idea that the world we can see with our eyes is not all of the world. The result being a sense of disorientation of non-familiarity, a sense that there is more to life than the practicalities of day to day living.

To travel further down this road would seem to be a shaky proposition for an architect with no substantial background in philosophy or ontology. However by following Heidegger's thinking a little further in another area we can come to some understanding of the uncanny and nature and the world we live in.

In *Discourse on Thinking* Martin Heidegger describes two kinds of thinking: first, calculative thinking "computing ever more promising and at the same time more economical possibilities" and second, meditative thinking which is the path to finding meaning, "It profits nothing in carrying out practical affairs" (Heidegger, 1959, p. 46).

While calculative thinking emphasizes action, will, and control to obtain a goal, meditative thinking is impractical. Calculative thinking is the flowering of reason and logic. Heidegger connects meditative thinking to the notion of nature when he describes it as a seed that takes its own time to ripen. This connection is deepened when he describes artists and poets as flourishing, as

rising from the ground of the homeland into the ether, but he emphasizes that these artists and poets are rooted in the ground of their homeland. These artists are rooted, they are part of nature, yet they rise to the ether, they transcend. Heidegger is expressing not only our identity as natural beings but our need for a sense of home. For Heidegger rootedness, or autochthony, defined in *The Concise Oxford Dictionary* as "arising from the land itself" is an essential element of being able to find meaning.

Heidegger develops the idea of rootlessness as arising from the our age of technology (Heidegger, 1959, p. 48-49). He claims that the most popular forms of technology propagate a sense of rootlessness, "All that with which modern techniques of communication stimulate, assail, and drive man- all that is already much closer to man today than his fields around his farmstead, closer than the sky, over the earth, closer than the change from night to day, closer than the conventions and customs of his village, than the tradition of his native world" (Heidegger, 1959, p. 48). This statement describes the state of alienation. Everything has become planning, calculation and organization. Heidegger describes our relationship to the natural world as essentially its becoming a "gigantic gasoline station, an energy source for modern technology and industry" (Ibid, p. 50). He goes on to say that this relationship began to develop in the seventeenth century in Europe and has been unknown in "former ages and histories" (Ibid, p. 50).

The words of Heidegger promise a path to a new autochthony, that is a revised sense of ourselves in the natural world, "If releasement toward things and openness to the mystery awaken within us, then we should arrive at a path that will lead to a new ground and foundation. In that ground the creativity which

produces lasting works could strike new roots " (Heidegger, 1959, p. 57). For Heidegger we are like plants and we need to have our roots firmly embedded in order to bear fruit. However our culture is dominated by calculative thinking, resulting in an alienation from our dwelling place, our environment in the broadest sense, our single-detached home more specifically, and our selves.

Scientific discourse is the mirrored double of nature, a natural evolution from the original doubling, the separation of ourselves as reasoning logical minds from ourselves as sentient creatures of the natural world. Vidler describes the effect of the doubling as creating an Other, " ... on a psychological level, its play was one of doubling, where the Other is, strangely enough, experienced as a replica of the self, all the more fearsome because apparently the same" (Vidler, 1999, p. 3). Scientific discourse and its expression in technology is the Other of Nature. It is evident in many examples. (See William Taylor's essay *The Cultivation of Reason: Functionalism and the Management of Nature*. This article demonstrates a reasoned response to the agricultural crisis in London in the early 1800's.)

Calculative thinking drove the domination of nature by technology, initially in the form of the machine as it was played out in the settling of the American west.

Initially a pastoral ideal identifying the 'virgin' land as the representation of God and placing it in opposition to the newly developing city as sinful and evil, played itself out. The arrival of the train, a new form of machine power, that also changed ideas about time and distance, challenged the equation.

Diana Agrest in her essay *The Return of the Repressed: Nature* states that a dialogue ensued in the American west aimed at finding a way to make

the machine in the form of the locomotive acceptable to the ideology of pastoralism, "The mid-nineteenth century ideology of science, in which the entire universe was seen as a mechanism and the machine was viewed as part of this natural universe, provided the mediation that made the machine acceptable" (Agrest, Conway and Weisman, 1996, p. 53). The result she points out was the very destruction of the landscape idealized in pastoralism.

Carolyn Merchant walks a similar path in her essay *Reinventing Eden: Western Culture as a Recovery Narrative*. Merchant's proposition in the recovery narrative is that environmental degradation has grown out of the influence of the Christian religion, modern science and capitalism (Cronon, 1995, p. 133). The Christian religion became the initial driving force as New World colonists attempted to recreate the earth in the image of the Garden of Eden. This goal legitimizes the domination of the land through the ideology of capitalism and the tools of modern science, now not only machines but bioengineering. The garden is poisoned.

Scientific discourse and its expression in the machine set the stage for the development of capitalism. The scientific revolution of the sixteenth century helped to secure the domination of the machine. The separation of work from the home and into the factory and the centralization of employees contributed to the development of mass production.

Capitalists and entrepreneurs were new players in the eighteenth and nineteenth centuries. In his book *The Uses of Disorder*, Sennett remarks on the work of Max Weber *The Protestant Ethic and The Spirit of Capitalism* who noted that Protestants employed a level of self-denial and self-repression in order to avoid transgressing a sacred rule of God even though they didn't know what

that rule might be. Sennett believes that Weber made an important point in identifying a similar internal behaviour on the part of capitalists, "They were engaged in a meaningless world whose pursuits i.e. making money - had no value of their own, and yet these pursuits had a great value, in that they were a demonstration of the virtue of those who engaged in them" (Sennett, 1970, p. 33). In other words wealth was the sign of virtue even if no one could identify what kind of virtue. Wealth at all costs, had the approval of religion.

Benjamin Constant in *Oeuvres* (1814) cites the centralization of political power in the city in France, after the French Revolution, resulting in the breaking of local bonds and customs and contributing to the alienation from nature, "Individuals, lost in an isolation from nature, strangers to the place of their birth, without contact with the past, living only in a rapid present, and thrown down like atoms on an immense and leveled plain, are detached from a fatherland that they see nowhere" (Vidler, 1999, p. 4). Foucault in his essay *Space, Knowledge and Power* identifies significant changes in our perception of space, spurred on through the machine, that occurred around this time and exacerbated our alienation from nature.

Before Napoleon, governments faced the challenge of how to govern the large spatial territory of a land. After Napoleon came recognition of the birth of the concept of society. Society was identified as an entity, "a complex and independent reality that has its own laws and mechanisms of disturbance" (Foucault, 1996, p. 337). Governing took on a new complexity and the focus turned away from issues of territory. At the same time the development of railroads, and then electricity expanded the range of choices available to people. New opportunities led to an expansion in human behaviour. In this

period, engineers came to be the ones who thought out space. The Ecole des Ponts et Chaussees, the school of the engineers who built bridges, roads, and railways, became more influential than the Ecole des Beaux-Arts, the school of architecture. The relationship of the individual to space became transformed by speed.

The epitome of this transformation exists in the realm of cyberspace; a place that does not occupy space. Agrest makes the remarkable point that Jefferson's one-mile grid, an abstract Cartesian grid that was imposed upon the landscape without reference to topography, foreshadowed a contemporary event, mass communications, "The grid as a spatially open-ended, non-hierarchical system of circulation networks anticipated what communications would produce later in a non-physical, spatial way" (Agrest, Conway and Weisman, 1996, p. 58).

In a sense cyberspace demonstrates the ultimate division of body and mind. Books, telephones, television, and now the computer, have all created worlds that do not exist within space; realities with no mass. Yet we are comprised of mass and we will always occupy space. The medium has become the environment; an out of body experience.

Ernst Bloch's description of the uncanny "Gothic line" draws us back to the earth, "This line is restless and uncanny like its figures: the bulges, the serpents, the animal heads, the watercourses, a tangled criss-cross and twitching where the amniotic fluid and the incubation heat sit, and the womb of all pains, all lusts, all births, and of all organic images begin to speak" (Bloch, 1988, p. 93). The uncanny is a longing for the earth, and all that that means, a transcendental homesickness, an occasional rising to consciousness of our

awareness of profound loss, of being left with a rational practicality. But what can account for the uncanny as fearful? Gail Stenstad addresses this issue among others in her essay *Singing the Earth*. Stenstad believes that within the longing for the earth is an implicit acknowledgement of mortality, "To heed the ringing of stillness points to our mortality which, when coupled with no sense of be-longing, can evoke deep fear" (McWhorter, 1992, p. 72). A longing that carries with it an awareness of death could account for the kinds of feeling associated with the uncanny, the dread, the sense of unease, a sense of disorientation. In fact this meaning is there in the early definition of the uncanny.

The uncanny understood as longing for a home in nature that has been lost is connected to the idea of the uncanny as earlier defined in Vidler as, " 'homelike', belonging to the house". The awareness of death is connected to "the notion of something hidden and dangerous" within the most familiar of environments. Thus the idea of the uncanny as a longing for our lost home in nature, that brings with it an awareness of mortality, accounts for the uncanny as *heimlich* and *unheimlich* at the same time. The uncanny understood as "the name for everything that ought to have remained...secret and hidden but has come to light" can also be accounted for by the idea of the uncanny as an awareness of our lost place in nature, our mortal place, an idea repressed in favour of a view of ourselves as free, reasoning, and logical. The rise in us of a sense of the uncanny, a yearning that is at once fearful, can account for a sense of alienation. We walk through our city streets with a sense of longing and we are afraid.

Chapter 2 Gender and the Uncanny

"... rationality rules, but at a substantial price, that of disowning much of what exists" (Pile and Thrift, 1998, p. 301). The word 'disown' is significant as it properly conveys the idea of giving up a view of ourselves as creatures of the natural world. The hierarchy of mind over body that follows, implicitly devalues women who are historically identified with matter, nature, and the body.

The female body with its periodic cycles and ability to bear children mark women as creatures of nature. For example Simone de Beauvoir said of women in her Introduction to *The Second Sex*, "It is often said that she thinks with her glands" (de Beauvoir, 1952, p. xix).

Hysteria is derived from the Greek term 'hyster' meaning womb. The Greeks believed that the womb wandered at will through the female body essentially in control of it. In a sense the woman became the womb and the womb became the woman. An imposed reduction, the female was unquestionably connected to the creation of life.

Motherhood and the idea of a mothering instinct further suggested that woman is under the control of nature. Women who reject motherhood and domesticity are often viewed as going against nature and their identity as 'normal' women becomes questioned (Pile and Thrift, ed, 1998, p. 185).

For some this bodily essence and the implicit connection to nature it suggests, has spawned a notion of femininity that ties it to darkness, to the moon and to intuition. An example of this can be found in Stephen-Paul Martin's *Open Form and the Feminine Imagination*. In it he explores a kind of meditative thinking that is reminiscent of that developed by Heidegger and which Martin connects to the feminine.

Martin suggests that some statements, such as those found in poetry, cannot be reduced to a rational idea. One example he gives is a line from John Cage's writing, "I have nothing to say/and I am saying it/and that is poetry" (Martin, 1988, p. 15). As Martin writes "Such statements have an oracular content, and may be called "feminine" because they come from somewhere outside the normal consciousness that we use in mainstream patriarchal affairs" (Ibid, p. 15). The sensitive and meditative qualities which help us to perceive the meaning of Cage's poetry are part of a non-rational state of awareness, a kind of intuitive knowledge. Martin connects this kind of thinking to ideas about early religions associated with the Great Mother, "If the progress of Western science and philosophy has been an attempt to establish a fixed body of information by exposing things to the untroubled sunlight of reason, matriarchal consciousness is characterized by chthonic, magnetic, elemental forces that can be felt but not systematically explained" (Ibid, p. 18).

Within the framework of Greek philosophy, Christian orthodoxy and scientific rationalism, rationality is accepted and honoured. Martin's point is that something else is excluded and is suspect, occupying the place of the Other and that Other is what he calls feminine consciousness.

Sherry Ortner states that historically woman has been viewed as innately less transcendent than the male, somewhere between nature and culture. Such a position, Ortner claims, explains the duality attached to female identity; on one hand subversive feminine symbols exist such as witches, the evil eye, menstrual pollution, castrating mothers, and on the other hand, symbols of feminine transcendence, the goddess, mother earth (Ortner, p. 55). Thus woman is double.

The partaking of something 'not contained within culture', has until more recent times, placed women in a zone of exclusion. However the difference socially, economically and subjectively, between being a woman and a man, is socially structured and not the result of innate biological distinction.

A number of writers have contributed to our understanding of this process. Simone de Beauvoir in *The Second Sex* was one of the first to identify woman as Other to the man, man as absolute subject. The Otherness of woman arose from her identity as non-man (de Beauvoir, 1952, p. xix). Mary McLeod wrestles with this issue in her essay *Everyday and 'Other' Spaces*. If women are the Other, all women become included in a category of Other that paints them as dark and mystical. Within the realm of poststructuralism, the Otherness of woman becomes the way to construct the identity of men (Rendell et al., 2000, p. 186).

Julia Kristeva talks about the semiotic, the system of signs existing outside language, as "bodily, chaotic, made marginal by the operations of the Symbolic order (language) (Pile and Thrift, 1998, p. 303). However, though identifying the semiotic with the feminine, Kristeva also views the semiotic as essentially pregendered. Thus it seems the semiotic is connected to the early state of being that Heidegger had described, before the active repression of nature in our identity. Kristeva's view of the semiotic as existing in a pregendered place, supports the idea that the traditional male and female boundaries have grown out of our culture as a result of this early repression, and are not our earliest human condition. "Any strengthening of the semiotic, which knows no sexual difference, must therefore lead to a weakening of traditional gender divisions, and not at all to a reinforcement of traditional

notions of 'femininity' " (Pile and Thrift, 1998, p. 303).

The subject defines itself through an opposition to those identified as Other. In this scenario the Other is a creation of fantasy by the subject for the purposes of classification and regulation. The fiction though functions in truth, "A fiction, in Foucault's terms, functioning in truth, very powerful truths that constitute and regulate modern forms of government" (Pile and Thrift, ed, 1998, p. 316).

Valerie Walkerdine describes this process at work in the creation of the Other identified as the working class, "These strategies tell us about the fears and fantasies of the regulators, the bourgeoisie, for whom the proletariat forms an other, to be feared, desired, directed, manipulated" (Ibid, p. 317). The bourgeoisie carries out this creation as a way of dealing with its own insecurities situated between the aristocracy and the working class. The Other, the working class, operates as a mirror reflecting back the fears and hopes of the bourgeoisie.

In this creation the identification of the Other to nature expresses and justifies further the fear projected onto the Other. Walkerdine quotes Freud as stating that the masses are lazy and unintelligent, as well as closer to the body, pleasure, and animality (Pile and Thrift, ed, 1998, p. 317). The connection of the lower classes to nature is ubiquitous. Walkerdine states it this way, "In these fantasy stories the proletariat becomes everything which Darwin described as lower, more animal, less civilized, less rational. The mass has to be tamed" (Ibid, p. 317). The subject tames the Other through education, testing, and monitoring. The Other can be policed into normalcy. Evelyn Hammonds describes how the so-called 'primitive' genitalia of southern black African

women were defined as proof of their 'primitive' sexual appetites (Price and Shildrick, 1999, p. 95). Hammond points out that in the contemporary battle against aids, the black woman has become the 'Other' of the 'Other', "the deviant of the deviants", as intimate details of the lives of black women are used to justify their victimization (Ibid, p. 100). The subject is the norm.

While the Other comprises the mirror of the fears and fantasies of the subject, the Other internalizes this view of themselves. Children who watch their parents in poverty enduring daily humiliation and exhaustion in the effort to survive, strain to leave this situation. The act of striving to better oneself, relies on the acknowledgement that one is lacking and deficient. The working class girl becomes easy prey as she is viewed as oversexed and easy. When that same girl wants to express her sexuality, she may well view her feelings as animal and dirty, proof of her deficiency.

The process that Valerie Walkerdine describes in the creation of the fiction of the Other, is at work in the arena of gender. Stephen Frosh in his essay *Time, Space and Otherness*, leads us to this area through a roundabout path in which he examines Lacanian theory in which the woman is claimed to be excluded from language and therefore unable to express herself in the Symbolic. Frosh points out that meaning is produced only by difference, "... this promotes a view of language in which what is articulated has its meaning defined by its boundary -conditions: it is only by means of contrast with what is not said that what is said can be known" (Pile and Thrift, ed., 1998, p. 292). In the context of language the more absent the female is, the more speech will depend on her voice. Frosh is defining a relationship of the feminine to power, "Not just historically, in terms of her reproductive function, but also continually,

in terms of her impact on the whole order of things-symbolic as well as imaginary- the woman makes the masculine exist" (Pile and Thrift, ed., 1998, p. 293).

Frosh postulates that woman is excluded not naturally but through an active process in which she becomes the boundary of what is acceptable and tolerated. In this situation the woman is situated on the margins of rational masculine discourse. The man's identity is based on a negative; what he does not want to claim as male becomes female. (The male who chooses castration and takes female hormones is no longer male; he must be woman.) Frosh states, "... the marginality of 'woman' is actually a method whereby she is placed as an imaginary frontier between rationality and irrationality- indeed, a frontier marking off the symbolic from what is outside it, the sane from the mad" (Pile and Thrift, ed., 1998, p. 293).

Being situated at the margin, the boundary, woman expresses the position of the boundary. If her position on the boundary is viewed as inside, then she is understood to operate as a protector of the rational order, virginal, the idealized mother. If the boundary is identified as part of the outside, she is understood to represent chaos and disorder, the whore, the witch. Nonetheless, this identity is fiction, a fiction that functions in truth, "Whichever tendency dominates, 'woman' here is a product of imagination, literally the imaginary; a fantasy that holds masculinity in place" (Ibid, p. 293).

Historically women have internalized this repression, coping by flight into the madness of the hysteric or the subversion of the sorceress, "Women, whom Marcel Mauss associates with neurotics, ecstasies, drifters, hawkers, jugglers, tumblers, are double. They are allied with what is regular, according to

the rules, since they are wives and mothers, and allied as well with those natural disturbances, their regular periods which are the epitome of paradox, order, and disorder. It is precisely in this natural periodicity that fear, terror, that which is offside in the symbolic system will lodge itself. Michelet was right: the sorceress conceives Nature, and woman, the periodic being, takes part in something that is not contained within culture." (Cixous and Clement, 1986, p. x). These ideas are fundamental to a social system, that until more recent times, has historically functioned to contain, control, or exclude women. (Ibid, p. xii).

As Sandra Gilbert describes it in the Introduction to *The Newly Born Woman*, "For the hysteric, pathos is the price of carnality; for the sorceress, irony is the privilege of marginality" (Ibid, p. xiii). The mother unites these two personas into one individual. These personas are a way that culture has of explaining and coping with the power they possess.

Clement references the work of Sigmund Freud and Jules Michelet in her discussion of the sorceress and the hysteric, pointing out that both of these thinkers believed the repressed past survives in women. The sorceress remembers a previous relationship to nature which has been obliterated through Christianity. The sorceress uses the magic of nature to cure. While the sorceress can "dream nature and thus conceive it" the hysteric bears "witness to a lost childhood that survives in suffering" (Ibid, p. 5).

The role of the sorceress/hysteric is subversive, a challenge to the established order. Clement tells us that the sorceress "heals, against the Church's canon; she performs abortions, favours nonconjugal love, converts the unlivable space of a stifling Christianity" (Ibid, p. 5). The role of the hysteric

is to "untie familiar bonds, introduce disorder into the well-regulated unfolding of everyday life, give rise to magic in ostensible reason" (Ibid, p. 5).

While these roles are subversive, Clement describes the sorceress/hysteric as essentially conservative. The sorceress either dies on the stake, destroyed by the culture or wanders off to live outside the culture as a deviant. The hysteric disappears into her family, hidden away.

Clement states that "Each time there is a repetition of memories, a return of the repressed, it will be in a specific cultural and historical context" (Ibid, p. 6). Not everyone born into a culture is offered the same potential to fit in. Madmen, neurotics, ecstasies, outsiders, carnies, drifters, are all on the margins, suspect. Women are part of this group for they are double. On the one hand they are wives and mothers fulfilling an essential and normal role at the heart of the culture. On the other hand their reproductive reality, ties them to the natural world and takes them out of the control of the cultural world. Clement points out that woman's perceived power is tied to the reproductive phases of her life, "in fact, it is exactly at puberty, during menstruation, pregnancy and childbirth, and after menopause, that the magical virtues of women reach their greatest intensity" (Ibid, p. 8).

Freud noted similarities in the behaviour of women who were identified as being possessed by the devil and the hysterics he treated. He also noted that the dancing and celebrations of witches are similar to the games of children. Clement points out, " ... what sorceresses and hysterics achieve is the updating and actualization of old childhood scenes" (Ibid, p.12).

Freud in psychoanalysis exhorts the patient to say whatever comes into their minds. Something foreign and disturbing must come out, just as

shamans sometimes extract a foreign body as part of a cure. Clement refers to the tarantella, a dance which ritualizes a kind of short term escape from conventional behaviour. The pleasure that comes from the dance is a substitute for orgasm, " Returning to social life, leaving the 'natural' mode, the marvelous freedom that is animal and desiring, ... it is surely to leave risk behind - the danger of the body that is finally unleashed; it is to settle down again under a roof, in a house, in the family circle of kinship and marriage; and it is to return to the men's world: the celebration is indeed over" (Ibid, p. 22).

In the Middle Ages celebrations and medieval festivals such as the Feasts of the Innocents, originated in the paganism that was repressed by Christianity. If social life is "right side up", the festival is "upside down" (Ibid, p. 22). The repressed, the excluded, celebrate their exclusion in the festival. The festival is about the extremes of pleasure "Exchanges, undersides: partners, cross-breeding, borrowing the forbidden other's clothes- transvestites, masks, and music at a different tempo signifying the break with the tempo of work " (Cixous and Clement, p. 22).

The sorceress and hysteric are figures of this kind of inversion. Freud noted that this inversion was quite literal. He felt that the headache of the hysteric resulted from equating the two ends of the body, with each having hair, cheeks, lips and an opening. Within the inversion of the hysteric, the sickness replaces the realization of desire. The festivals themselves include the celebration of the jouissance of sexual desire in all its possible configurations and possibilities. Sexuality and nature become indistinguishable "A couple of the elect caress each other, protected by a bubble of veins that run throughout

the meningeal membrane; wrapped in this flower's pistil, they are emerging from a fruit (Ibid, p. 23). The joy comes from being able to do what, in normal times, is forbidden. The reversal noted above is a return to lost origins.

Those who are excluded, become the object on which can be projected the disorder of the culture. Thus Western culture attempts to save itself from that same disorder. While nature and the female become Other in the culture, this Otherness extends to the body, sex, and children, as elements in the inescapable birth - death scenario.

The Disappearance of the Body

Our body is at once the material reality of our self and at the same time the location of feelings and attitudes. An awareness of our body supports a sense of ourselves as subject. Places, events, relationships with others may be experienced as butterflies in the stomach, nausea, or may engender a pleasant physical sensation. According to Julia Kristeva (1982, p. 2-3), this is how we as adults recognize the border between self and others, through visceral feelings (Pile, 1990, p. 124). Though women historically in Western culture have been silent, they can speak through their body as in hysteria, which then becomes the site of pathology as well as a form of subversion.

While the body is the fundamental space of the self, Steve Pile and Nigel Thrift in their conclusion to the book *Mapping the Subject*, recognise the importance of the body in the identification of place, "just as there is no place without body - without the physical or psychical traces of body- so there is no body without place" (Pile and Thrift ed., 1998, p. 374).

Victor Selder in his essay *Men, Heterosexualities and Emotional Life*,

points out that men have used reason to identify to themselves what will lead to personal happiness and that further the use of reason leads them to view their sexuality as animal impulse and a threat to their identity as rational selves. In particular the notion of sex, becomes a clear expression of an animal self, that requires rigorous control by the mind. Selder states, "The body as a part of a disenchanted nature has no voice of its own" (Pile and Thrift, ed, 1998, p. 173). Selder points out that Freud was concerned with the repression of sexuality in the West that comes from the identification of dominant masculinity and reason. To be human comes to mean 'acting rationally', "Since reason is set in fundamental opposition to nature and sexuality is taken to be part of an 'animal nature', masculine superiority is constructed against sexuality" (Ibid, p.177).

The idea of women's sexuality as a threat to male reason was crucial in shaping an Enlightenment vision of modernity . "Within an Enlightenment vision of modernity we like to think, especially as heterosexual men, that we are in control of our experience" (Pile and Thrift, ed, 1998, p. 1885). Control was obtained by the identification of women with sex while at the same time, they were "denied the autonomy of their own sexual desires" (Ibid, p. 179). De Beauvoir supported this when she wrote that, to a man a woman is fundamentally sex (de Beauvoir, 1952, p. xix).

Sex not only becomes identified with woman, it becomes identified with class. Aaron Betsky notes that in Holland, France and England, the aristocracy became more and more to believe that sexual relations were had with members of a lower class and friendship was reserved for one's equals (Betsky, 1997, p. 63).

One strategy for controlling desire is to sublimate. Sublimation is an

activity of the mind, an activity honoured as a higher form of thought. The verb 'sublimate' is defined as "refine, purify, idealize, divert energy of (primitive impulse) into culturally higher activity" (Fowler ed., 1976, p.1148). 'Sublime' is defined as "of the most exalted kind, aloof from and raised far above the ordinary", while the related term 'subliminal' is described as "below the threshold of sensation or consciousness" (ibid, p. 1148). The suggestion is that desire can be sublimated through the activity of the mind, while the original feelings can become subliminal, repressed out of consciousness.

An example of this process is found in Vidler. He writes, " Speaking of the Homeric songs, for him among the purest examples of the sublime, Schelling proposed that they were precisely the result of an initial suppression, the civilized subjugation of mystery, myth, and the occult" (Vidler, 1999, p. 26). The mention of the sublime introduces a kind of value judgment implicit in this cultural transformation.

Jacques Lacan used the term '*jouissance*', meaning pleasure or play, to describe sexual joy. (The term '*jouir*' is slang for the phrase 'to come' (Betsky, 1997, p.202).) However sexual passion can elicit fear. Fear of sexual passion is linked to fear of death. Leo Bersani in his essay *Desire and Death* describes Baudelaire's desire for quiet sex, based on the fear of crime, horror, or madness, the unavoidable consequences of intense love (Bersani, 1977, p. 68). Further on Bersani examines the poem "*A Celle qui est trop gaie*". In this poem Baudelaire describes punishing both nature and a woman for being too buoyant. His punishment for her is death through sex, "And, unlike the mutilation of the flower in which Nature is punished for its insolent beauty, the woman's punishment, the poet claims, actually makes her body more beautiful:

the 'new lips' he has made (with what instrument?) are *'plus éclatantes et plus belle'*. But finally, these lips are there in order to change sex into murder; the woman will die not from her wound, but from the poet's venomous sperm" (Bersani, 1977, p. 73). The goal is control. (It is an undeniably fascinating fact that Baudelaire was obsessed with the stories and the life of Edgar Allan Poe, who is known for his Gothic horror stories which introduced a version of the uncanny, the haunting into popular culture).

The relationship between sex and death is complex and beyond the scope of this paper. However it is important that that relationship be acknowledged. Leo Bersani in his investigation of the poetry of Baudelaire and its relationship to Freud's theories, suggests that Freud was aware of the "profoundly ambiguous nature of pleasure in desire. He notes Freud in *Beyond the Pleasure Principle* as stating "the pleasure principle seems actually to serve the death instincts" and suggests that this ambiguity can be located in the "inseparability of desire from death" (Bersani, 1977, p. 85).

The relationship of body, sex, and death becomes critical to this discussion when we consider the fact of the female body, the womb as the place of birth. Firstly the notion of returning to the womb is something uncanny simply because, for many, the female genitalia are implicitly uncanny. Freud has pointed out that the womb is viewed as an *unheimlich* place even though it is "... the entrance to the former *heim* (home) of all human beings, to the place where each one of us lived once upon a time and in the beginning" (Vidler, 1999, p. 55). The desire for the womb can be displaced into the fear of being buried alive and the fear of being buried alive is a primary example of the frightening things included in the uncanny (Ibid, p. 55). The female body is at

once a source of the uncanny.

This transformation of longing into fear, the inseparability of desire from death, is at the heart of the uncanny. As our first original natural home, the womb is the object of longing, "the root desire of humans to be with the earth" and Gail Stenstad in her essay *Singing the Earth* points out that the noun for earth, *epoc*, and the verb for desire, *epaw*, in Greek are almost identical words (McWhorter, 1992, p. 71). To belong is also to desire and to yearn.

At the same time the imagery of the earth is dark. While yearning for the earth, the womb, we know that we are mortal, "we are dependent on the ever-changing, living, and dying things of this earth" (Ibid, p. 72). This fear can lead to a contraction and a refusal of dwelling, a refusal to care for the things of the earth, which ultimately is violence, "This is a blind flight from the dark, into ultimate darkness, from death toward death, refusing death only to bring death to everything earthy and alive" (Ibid, p. 73). By reminding us of our birth the womb also implicitly reminds us of our death.

Stenstad tells us our disconnectedness from nature, body, sex has led to a dis-membering. Aaron Betsky describes current spaces as post-body. He believes spaces of experience are disappearing (Betsky, 1997, p. 14) Anthony Vidler also acknowledges the loss of the body, "The history of the bodily analogy in architecture, from Vitruvius to the present, might be described in one sense as the progressive distancing of the body from the building....leading insensibly and inexorably to the final 'loss' of the body as an authoritative foundation for architecture" (Vidler, 1999, p. 70).

Vidler refers to the work of the avante-garde in the form of the work of Koop Himmelblau and Tschumi in which the postmodern body is

dismembered. The postmodern body is under attack, "We are contorted, racked, cut, wounded, dissected, intestinally revealed, impaled, immolated" (Vidler, 1999, p. 78). Vidler believes that the return of the body in a dismembered state, represents the return of what has previously been repressed. However he suggests that the sense of the uncanny provoked by the work of Koop Himmelblau is likely due to the repressed infantile complexes, such as castration or womb fantasies, identified by Freud as repressed memories. Vidler fails to see the repression as a larger cultural project, involving a disowning of ourselves as creatures of nature.

Vidler goes on to claim that Himmelblau's own words support his theory. He quotes Himmelblau as stating "Our architecture is not domesticated..it moves around in urban areas like a panther in the jungle" (Ibid, p. 80). Vidler responds by stating that the "animal-like play" is "allied to a more direct exploration of that more elusive manifestation of the antidomestic, the uncanny" (Ibid, p. 80). Vidler's act of equating 'antidomestic' to 'uncanny' is misguided. The uncanny is *unheimlich* which means unhomely, as in 'not comforting' or secure as a home should be. The use of the word 'antidomestic' suggests an attack on the domestic dwelling. Implying this meaning in the term uncanny might fit Vidler's argument but it misuses the term, as it is generally understood and accepted in the literature.

Vidler continues to support his argument that Himmelblau's work is antidomestic by referring to Sartre's understanding of the connection between the body and the house, that is the house as representative of the body. (It is interesting to note that Sartre uses the word house which refers to the building and not home which refers to a sense of place). When the house is at risk as in

war, the body is in danger of death. Vidler suggests that Himmelblau understands and supports this thesis and that Himmelblau's work is meant to be viewed as a threat, "It is, no doubt, the shiver of this world that Coop Himmelblau wishes us to experience" (Vidler, 1999, p. 82). So again Vidler interprets the reemergence of a dismembered body in architecture as a threat to the house, as antidomestic.

Clearly Himmelblau's attack is on the tamed and controlled city. His work he is telling us is not tame, not domesticated, not controllable. He is trying to defy the puritanical order and control of the dominant culture. However the dismembered body of his architecture still reflects the fear and horror of the physical body. His work reifies the dominant order.

Rem Koolhaas understands the desire to reject the order and control of the culture even if that motivation falls short in practice. Koolhaas says of the "landscape of dismemberment and phony disorder" that it is fraudulent, because every programmed activity has its specific place (Koolhaas and Mau, 1995, p. 506). There is no disorder. He also points out that the wildness attempted is superficial because the designs themselves are rigid.

The City and Woman

"The conception of the world as a machine in a fetishistic architecture that is the result of the application of the principles of modernist urbanism allows the double domination(or negation) of nature and woman." (Agrest et al, 1996, p. 60)

Issues around the control of women and nature in Western culture are played out in issues involving the city. Nature, like the city itself is self-

organizing and uncontrollable. Jane Jacobs states that "Central to her urban vision is the notion of drift, the idea that neighborhoods, economies - and life itself - cannot be planned" (Allen, 1997, p. 14).

Diana Agrest in her essay *The Return of the Repressed: Nature*, examines the issue of the control of nature through the use of the machine, in the transformation of the wilderness into the city and productive farmland. One point made by Agrest is the view that nature has been gendered female, whether viewed as the fertile virginal nymph or a wild chaotic creature. Agrest summarizes the significance of this point, "This equivalence between nature and the female is key to understanding the struggle for power and the engendering of the parties in that struggle, where power is gendered male, making possible the displacement of the double image of woman/nature" (Agrest et al, 1996, p. 53). Nature was there to exploit for the good of mankind, a thought that justified the use of power to control nature and woman.

As cities developed, the emerging bourgeoisie challenged the traditional power structure of the aristocracy. Griselda Pollock tells us that the idealized figure of the developing middle class was that of man, with "the bias of gender" intact, "The rallying cry, liberty, equality, and fraternity (from the French Revolution), imagines a society composed of free, self-possessing male individuals exchanging with equal and alike" (Rendell et al, 2000, p. 162). The inequalities inherent in this social order Pollock tells us were explained and justified by "an imaginary order of nature" which identified women, children, slaves, and servants as subordinate to the white male (Ibid, p. 162). While a man's goal would be to be a good citizen, the woman's goal was to be good wife and mother. While the man freely traversed all spaces, the woman moved

freely in the domestic sphere.

The city as the site of pleasure, is given a female persona, "Woman is present in cities as temptress, as whore, as fallen woman, as lesbian, but also as virtuous womanhood in danger, as heroic womanhood who triumphs over temptation and tribulation" (Wilson, 1992, p. 6). The city offered the opportunity for freedom, exploration and pleasure. The city is a space that is gendered male as men have the freedom to roam and experience it without censure from the society and also due to the threat of male violence toward women. Watching the girls go by, can create a threatening public place dominated by the male gaze; eliciting a response from women that consists of their occupying as little public space as possible.

The relationship of the woman to the city is less straightforward. By offering women the possibility for freedom to escape societal control in a way that cannot be accomplished in a smaller community, the city challenges and undermines the control of women (Massey, 1994, p. 258). Elizabeth Wilson tells us that while male modernist writers viewed the city as threatening, modernist female writers like Virginia Woolf and Dorothy Richardson welcomed the joy and freedom of the city.

Cities have been sites of fear because they are sites of pleasure. The pleasure and freedom of the city is directly connected to the presence of woman, "There is fear of the city as a realm of uncontrolled and chaotic sexual license, and the rigid control of women in cities has been felt necessary to avert this danger" (Massey, 1994, p. 258). John Short notes that Elizabeth Wilson "argues that what is wrong in the design of cities is the masculine desire to control disorder and especially men's need to control the 'place' of women"

(Short, 1996, p. 231).

Fear connected to this available sex of the woman and the general repression of the body underlie attitudes to the city. Jane Jacobs tells us that the city has to be thought to be a good place. Jacobs points out that "The very genesis of so-called modern city planning was hatred of the city, and especially of its most important visual and functional artifacts, its streets. The great men of planning and its philosophy-Ebenezer Howard, Corbusier, Lewis Mumford, and the Others- deplored cities, were disgusted by their streets, and even sought to erase them as far as possible" (Allen, 1997, p.27). Kwinter talks about how film noire is able to deal with what is dark and dangerous in life. Kwinter states that urban theory has never been able to deal with this aspect of city life.

Feelings about our body underlie the socially and spatially divided city; one part clean and one part dirty. Our ambiguous relationship with our body, our sense of disgust with our own excreta, is transferred to the Other in our cities. This disgust becomes justified by a sense of moral superiority. Steve Pile describes this chain of association; slums are linked to dirt, dirt to sewage, sewage to disease, disease to moral degradation, and moral degradation to the slum-dweller or to the prostitute (Pile, 1990, p. 181).

Much has been written about the prostitute as the site/sight of discourse concerning our ambivalence regarding the body, sex, disease and the slum. The prostitute is also the site of pleasure, "And she was thereby, associated with the suburb and the clean white bourgeois man (some of whom paid for sex)" (Ibid, p.181). The uncontrollable city represents the threat to the enforced normalcy of the suburb.

The underclass has always been seen as a source of social disruption.

Riley talks about how gentrification of a formerly depressed area, read low income, unpredictable, becomes acceptable, because that gentrification is about "spending and acquisition". These areas are also often "tawdry" and provide "a safe exposure to delights that border on the dangerous" (Riley, p. 5) The entry into the wilder low classes becomes acceptable as it is made safer, more under control.

Terms such as the mob, crowd or the great unwashed, or inner city have been used to describe them, in all cases with a sense of fear and apprehension (Short, 1996, p. 217). Short describes the inner city as the "id of the urban imagination" (Ibid, p. 218).

As the inner city became de-populated by those moving to better neighbourhoods or abandoned as the result of economic change, a new urban frontier appeared. The contemporary version of the uncanny erupts "in empty parking lots around abandoned or run-down shopping malls"; that is in places experiencing a level of disintegration, abandonment, or rejection by current popular thinking or choice (Vidler, 1992, p. 3). These are places of disorder and chaos. The core of the city has taken on the conditions of the edge, that of marginality,

"Imagine a vast abandoned land-spanning an area of about 25 city blocks in all- a composite of forest, prairie, urban archaeological dig. Wild rabbits and pheasants live here. At least a dozen city streets find their dead ends along its perimeter. And with increasing land commercialization, it is the decaying places at the

heart of our city which have inherited one of the most sacred roles in the experience of our nation, that of the frontier. The urban frontier" (Wimsatt, 1994, p. 71).

This frontier has many similarities to the wild frontier originally encountered by settlers. In both environments nature flourishes according to her own systems. Both frontiers are places of laws unknown to us, of magic and power, places that offer a level of experience outside of our controlled civilized predictable lives. Both frontiers provide a connection to the feminine elemental forces of our early history. The urban frontier, a creation of the complex forces of the post-modern city, defies our understanding as well as our control.

Ecologists tell us that once the habitat is created the creatures will come. The uncontrollable forces and processes of our cities have created habitats of the mind as well as the body, and the 'creatures' are coming to inhabit them: the graffiti artist, the rapster, the streetsmart punk. A new frontier has emerged, we have been given another chance.

Chapter 3 The Domestic Dwelling: The Home as the Traditional Site of the Uncanny and the Gendered Space of the Female

Home is where the heart is,
Home is close control,
Home is good clean living,
Home is I don't know
Let's go to your place....

Lene Lovich / Les Chappell, lyrics, *Home*, 1978

The home is the name given to one's dwelling place. The home is also a "fixed residence of a family or household" (Fowler, 1976, p. 513). A 'long or last home' is a term used to describe the grave. 'To make yourself 'at home' means to make oneself comfortable and familiar in their surroundings. Home-making refers to the creation of a 'pleasant' home. Yet The *Concise Oxford Dictionary* defines the word 'homely' as "simple, plain, primitive, unpretentious" (Ibid, p. 514). From this collection of terms comes the notion of home as a place that is fundamental to one's life.

The aesthetic of the uncanny, the *unheimlich* or unhomely, is directly linked to the domestic realm. In the eighteenth and nineteenth centuries, the haunted house generated the literary genre of the Gothic novel and horror story, all centered around the home.

The emergence of the aesthetic of the uncanny at the end of the eighteenth century and the beginning of the nineteenth century (Edgar Allan Poe

1809-1849) may have been a response to the ideas growing out of the Enlightenment.

If the uncanny emerges out of the culture fed by the ideas of the Enlightenment then, based on the premise of Chapter 1, the Enlightenment must have been a time when order and reason dominated and a distancing of our sense of self from nature occurred. This appears to be the case.

The Enlightenment was a complex intellectual movement. Jean d'Alembert an important thinker of the time, described it as a rekindling of the 'light of reason' that had begun in Greece a millennium before (Hulme and Jordanova, eds., 1990, p. 1). The Enlightenment is generally agreed to have taken place between the death of Louis XIV (1715) of France and the beginning of the French Revolution (1789). A time of great complexity and one that has provoked intense scrutiny and analysis, the Enlightenment marks the emergence of the citizen, the breakdown of the old order of the monarchy and its replacement with the idea of the rights of common people. Reason combined with careful and complete observation led to the mapping and cataloging of animals, various peoples, and plants, the world in general. The discovery and analysis of fossils and the origins of the world that that implied, coupled with the acceptance that the sun occupied the centre of earth's planetary system, resulted in a displacement of the Bible as the dominant historical reference (Ibid, p. 8).

Rousseau a significant contributor, wrote of the need to denature man through an educational process to assure the transformation of "natural man" to "civil man"(Hulme and Jordanova, eds., 1990, p. 77). At the same time, within the Enlightenment system of thought, nature was idealized, " Nature held

authority- it was the lawful system instituted by God. As such it could be treated as a paradigm, especially of ethical and moral values" (Ibid, p.10).

Enlightenment writers personified nature as a woman, usually a generous mother (Ibid, p. 10).

In their book *Exoticism in the Enlightenment* Rousseau and Porter describe the relationship of the ideas of the Enlightenment to contemporary Western culture:

"The child - or, indeed, the race itself in its infancy, in the state of Nature is endlessly confronted with the unfamiliar, mysterious, and terrifying. Through a capacity to experience, and thereby to learn, the individual-and, by way of phylogenetic parallel, mankind, or at least its progressive races- overcomes the Otherness of the external world, by processes of understanding, assimilation, incorporation, expropriation, labour and colonisation. Science, industry and empire, belief in universal natural laws, eternal norms of truth, justice, morality, beauty and so forth- all these desiderata constitute creeds widely espoused in that developed world whose inhabitants refer to themselves as the 'West' (a cultural more than a geographical entity). These beliefs eliminate the resistance, the anxiety, provoked by the alien. Strange terrains are mapped, bizarre species classified, weird

customs interpreted, order imposed"

(Rousseau, G.S. and R. Porter, 1990, p. 1).

The Enlightenment then, would seem to be the bridge between the early Greek culture referred to by Schelling in Chapter 1, and our contemporary Western culture. While the imposition of scientific order on the phenomena of the world and the idealization of nature, particularly as a generous mother, help to explain the emergence of the uncanny in the eighteenth and nineteenth centuries, it remains to be explained why the home is the site of the uncanny.

There is no architectural recipe that guarantees to provoke a sense of the uncanny. Vidler states "If there is a single premise to be derived from the study of the uncanny in modern culture, it is that there is no such thing as an uncanny architecture, but simply architecture that, from time to time and for different purposes, is invested with uncanny qualities" (Vidler, 1991, p. 12). Vidler goes on to describe the uncanny not as "a property of the space itself, but a representation of a mental state of projection that precisely elides the boundaries of the real and the unreal in order to provoke a disturbing ambiguity" (Vidler, 1999, p. 11). This explanation of the uncanny is quite consistent with the definition of the uncanny presented in Chapter 1, "The uncanny is a longing for the earth, and all that that means; a transcendental homesickness; an occasional rising to consciousness of our awareness of profound loss, of being left with a rational practicality." This longing brings with it a conscious awareness of death. This definition of the uncanny helps to explain Vidler's recognition of the sense of not knowing what is real and unreal, a sense that the world we are in is not all of the world.

Vidler is correct when he notes that physical properties cannot account for the emergence of a sense of the uncanny. The aesthetic of the uncanny is reliant upon the existence of the deep and pervasive symbolic meaning of the home as safe and secure. Vidler is right when he notes that the home as embodying the ultimate in familial security and comfort, provides the ideal setting for an invasion of terror (Ibid, p. 11). The house that promises security, delivers terror. The promise of security and comfort, ie homeliness, is an essential prerequisite for the existence of the uncanny.

Within the setting of the home, this deeply-held symbolic association of comfort and security, the prerequisite for the uncanny, are tied to woman through the meanings associated with her role as wife and mother. The notion of something hidden, dangerous, the awareness of mortality, the idea of nature as uncontrollable, are also tied to woman through the meanings associated with her role as wife and mother. Thus issues of gender and the uncanny collide in the site of the single family home.

The uncanny arises when the veneer of safety and security, the sense of being at home, thins and an awareness of a more profound loss of home arises, accompanied by a sense that beyond the practicalities of our day-to-day life is our ultimate death. This idea is consistent with Vidler's definition of the uncanny as something that is hidden and dangerous within the 'homelike', belonging to the house.

The very nature of home brings us in touch with woman as occupying the boundary position interpreted as 'outside' of culture, which places her as close to nature, chaotic, dark and out of control. For example, our body is proof of our place in nature. The day-to-day activities taking place in the house reinforce our

identity as physical beings. We have to eat. We have to sleep.

Home is the site for the care of the body. We feed, wash, groom, dress, rest and pleasure our body in the home. The work of the mother/housewife concerns itself with care of the body in one form or another. The design of the single family home is derived from this bodily programme.

The home is the traditional place of nature as expressed in the female and children. The single family home is synonymous with the idea of procreative sex, that is, socially sanctioned sex for the creation of children. Womb sex.

The creation of the family is dependent on the womb. Womb, woman, home become almost the equivalent of each other. If the womb is an uncanny place, then the home is too, operating as it does as an extension of the womb. The use of the body to have sex, to invoke the power of nature to create children, and ultimately to remind us of our mortality, is all sited in the single-family home.

Vidler makes the point that the uncanny is the "quintessential bourgeois kind of fear" (Vidler, 1999, p. 4). That is the uncanny expressed a fundamental insecurity of the middle class who were not "... at home in its new home" (Ibid, p. 4). While feeling insecure about their status, the family, as the basic economic unit of the economy, seeks to achieve the epitome of middle-class, financial security, the purchase of the dream home in the suburbs. The single-family home represents the drive of the the dominance of reason as seen in calculative thinking that is goal oriented. The single-family home in the suburbs is the goal. Aaron Betsy states that architects "provide a spatial version of pie in the sky" keeping us in search of more, more space, more luxury, more

status (Betsy, 1997, p. 20). The house mirrors the owner providing an idealized version of the self, a recognition and celebration of the self.

At the same time there are great expectations for the family living in the single-family home. The single-family home is never described as a single-family house. This is no accident of language. A house is a kind of building. A home is a place symbolic of love, warmth, security, connection. The use of the term 'home' presupposes that by virtue of living together in a house in the suburbs, the family is creating a home, a loving, warm, secure, nurturing place. It cannot be any other way.

The dream of the happy family in the single-family home in the suburbs is dependent on the presence of woman as loving mother and happy housewife. At the same time woman, especially the fertile woman, represents the power, chaos and Otherness of nature, in need of control. The creation of the home, the place of the expression of 'human' nature and the goal of the middle class, requires the domestication of woman. (The term 'domesticate' is defined as "naturalize, make fond of home life, or bring under human control, tame" (Fowler, 1976, p. 307).

In the socially sanctioned and idealized role of mother and wife, the woman is occupying the boundary position assigned by the culture, that sees her as the protective wall, creating the space of the home inside herself. The home becomes part of her identity. It is the most honored role women have in our culture. Chaos, disorder, sexuality, not in the service of reproduction, lie outside that boundary.

Elizabeth Grosz points out that in Western culture the denial of the body and the repression of the womb as an uncanny place has led to a denial of the

"debt to the maternal body" (Rendell et al, eds., 2000, p. 218). (Another way of denying mortality and creating a kind of homelessness.) Grosz writes of a cultural pattern that permeated Western culture particularly in the 1950's through to the 1970's when suburban development expanded. Grosz adds that until quite recent times, men produced for themselves a world in which they were self-made. This myth justified their occupation of all the available space of the world, including the home. Grosz tells us, "... men place women in the position of being 'guardians' of their (men's) bodies and their spaces" (Ibid, p. 219). In this role woman became not only symbolic of, but a living representative of corporeality, of the domestic, and of nature.

Within this cultural pattern all of the elements that men had chosen to eliminate from their own constructed versions of what it is to be a man, were projected onto the woman in the home in her role as wife and mother. The home has become the space of "duty, of endless and infinitely repeatable chores that have no social value or recognition, the space of the affirmation and replenishment of others at the expense and erasure of the self, the space of domestic violence and abuse, the space that harms as much as it isolates women" (Ibid, p. 219). This was especially true of middle class and working class women.

Most of the labor required to maintain a home and family, ie housekeeping and child care, is provided by women. This fact results in considerable burdens placed on women who often work in paid employment outside the home as well. Women become homesick while they try to create a secure, warm, nurturing ideal of a home while in constant slavery to the demands of the household.

By bringing the home as the place of human nature under control, man controls the space of the home. In some cases the women may not even control the space of her body. The home is gendered female, but she is not subject in the space of the home. It is not her home although she is responsible for it. Woman remains homeless.

In Chapter 2 Clement and Cixous described the transcendental homelessness of women whose contributions were excluded from the historical project. Even those women who rebel into the roles of hysteric or sorceress remain homeless. To take flight into the realm of the hysteric or the sorceress, "a displaced person", the woman finds that she has no home (Clement and Cixous, p. xvi). To be mad or to be subversive still leaves you in a state of metaphysical alienation.

While the boundary of a gated community keeps the other out, the boundary of the home controls the Other within, "Here, other is not so much a question of what is outside everyday life-events characterized by rupture, transgression, difference, - but what is contained, and potentially contained, within it" (Rendell, et al., 2000, p. 189). The chaos, disorder, and power that has been displaced onto woman is actively repressed in the single-family home.

Sennett notes the intensification of family life in the suburb. Sennett argues the migration is not simply fueled by increased family wealth but by a belief that the family unit is more secure when it is distanced from city life. Sennet points out "... it is the simplification of the social environment in the suburbs that accounts for the belief that close family life will be more possible there than in the confusion of the city" (Sennett, 1970, p. 63). The closeness is not a physical condition. Families in the suburbs share larger homes than

those in the urban centre. Family life in the suburbs turns inward creating an intense family life. For members experiencing this intense family life, there is "no reason for making social forays or social contacts that cannot be ultimately reconciled or absorbed in family life" (Ibid, p. 57). The result is a loss of diverse social experience and isolation.

Control of woman inside the home is partly accomplished by the woman internalizing her own Otherness and operating to control herself. It is also accomplished by the denial of nature, the body, and sex, inside the home. For example in North America the maintenance of the body and the labor associated with this maintenance comprise activities that are hidden in the home. The ideal kitchen has uncluttered counters. Toiletries are kept in the master bath while a neutral, impersonal powder room is available to visitors. While objects needed for the body are kept hidden, objects associated with the advancement of the mind, such as art or books, are on display for all to see.

This is the matter under investigation in Jennifer Bloomer's article *In the Museyroom*. In this article, Bloomer examines the connections between the museyroom or museum that John Soane's house has become and the space of the Hatchery.

John Soane worked for the architect Piranesi in Italy. Piranesi's work exhibits the technique of poche, a series of scratching lines or spots which identify the form and the cavities of the architectural drawing. Bloomer connects the significance of the cavity, the poche and the closet, the void, the secret spaces in which things are hidden, Piranesi's etchings are kept in a closet of the house. She later develops the idea, "The Piranesi scratchings are contained within the poche of the house that Soane built" (Bloomer, p. 60).

John Soane's house was turned into a museum after his death.

Bloomer likens the museum, the place to preserve objects that have been designated as valuable, with the idea of a static architecture in which the object is separate and privileged. "In the wide space of architecture, that which is not the building is of no consequence. Ideas, descriptions, critique, theories, even ideology-all abstractions -are, in the end, passive and inert, the ether of the architectural space. The object-separate and privileged- is the sole subject of an enclosed and centripetal order. Architecture is a collection of ruins that closes at six o'clock" (Bloomer and Segrest, 1984, p. i).

John Soane's home has become a museum. As a museum, "It is the place of the power of the Father" (Bloomer, p. 61). Its role is to honour what is authoritative and valued. Bloomer also points out that its role is to preserve what has died, preventing the natural order of decay. The home as museum is quiet, static and clean, with the scratchings, the muses, the disorder hiding, invisible in the poche.

The home in the suburbs operates in a similar role to the museum. The ideal home is quiet, static and clean, just like the yard. It is devoted to honouring male authority. Everything to do with the body, nature, death is hidden away.

The hatchery is another kind of home, a home described as being full of junk. The hatchery honours birth, disorder. It is "fragmented and untidy" (Ibid, p. 61). Bloomer describes it this way, "This is the Hatchery. It is a place of production, flow, desire, signifiers on the cheep. It is chaotic, dynamic, dirty. There is no author-ity. It is the place of hatching - hatching lines of poche - and the place of hatches - small doors opening into dark places" (Bloomer, p. 62).

The hatchery is full of disorder, chaotic messy place full of "objectionable odors" (Ibid, p. 62).

Bloomer describes the crypt as the critical joint of the museum and the hatchery. The 'crypt' is an "underground cell or vault ... used as a burial-place" (Fowler, 1976, p. 247). The term 'cryptic' is defined as "secret, mystical, mysterious, enigmatic; obscure in meaning" (Ibid, p. 247). Bloomer's description of the Crypt suggests that it is the burial place for the power of nature, the power of woman, "This is the Crypt. It is a dark place, the underground chamber, the vesicle," (Bloomer, p. 61).

The Crypt functions as the burial place for what needs to be repressed, including our awareness of our own mortality. The chaos of the hatchery threatens the order, the cleanliness of the museum, "The inscriptions (the encrypted) of the hatchery undermine the foundations of the museum" (Bloomer, p. 63).

The Crypt threatens the order of the suburban home as well. The space of the home, the extension of the womb, have to be kept under tight control. The Crypt, "the secret place, the place of secretions" is repressed out of consciousness. In its place the space of woman becomes the void. The term 'void' is defined as "empty, vacant, invalid, ineffectual, useless" (Fowler, 1976, p. 1303). If the space of the female is void, it is no longer a threat. The void, the womb, the post-industrial sites have no value.

Chapter 4 The Contemporary Model Home and the Uncanny

The Suburban Development

People leave the chaos and disorder of the city for the promise of the control and order of the suburbs. The environment of the suburb precipitates a loss of diverse social experience and an intensification/interiorization of family life. The simplification of the environment involves a dominance of private space, zoned spaces that are functionally explicit, homogeneity in the design and construction of the homes and the elimination of any naturally-occurring element.

Karl Marx and Frederick Engels believed that the middle class justified its existence as a class by the creation of a culture that glorified individuality and the creation of a man-made world. "Existing in a self-made world of urban scenes and operating through commerce, law, and professional practice, the middle class constructs its own reality as a class. By the end of the nineteenth century, this reality had come to completely define the Western world" (Betsky, 1997, p. 58). As a part of this culture architecture played its part in creating a world planned to be efficient, organized and useful, all within a moral set of values. The result was the development of the suburb, the single-family dwelling, as well as the creation of institutions like hospitals, prisons and schools.

The suburban home grew out of the tradition of the country house and the villa. The grand yards were a signal of wealth and status. At one time the public space of the commons provided the balance of nature to the house. In the North American suburb this has been reduced to the yard. The production of

the single family home in the suburbs became the symbol of the middle class.

Sennett paints a vivid picture of city life at the turn of the century for the hordes of new immigrants and poor families struggling day to day to survive in the same crowded neighborhoods. He describes a life of jumble, noise, chaos, perforated by numerous diverse social encounters with all kinds of people in all kinds of ways. This was not the simple life of a village, but a complex uncontrollable mix of sights, sounds, and experiences, "Each piece of the city mosaic had a distinct character, but the pieces were 'open', and this was what made life urban. Individuals had the capacity and the need to penetrate a number of social regions in the course of daily activities, even though the regions were not harmoniously organized and may even have been at warring ends" (Sennett, 1970, p. 54). As families gained wealth they migrated to suburban communities. The increased material wealth precipitating this migration led to a simultaneous deepening of social withdrawal.

All three model homes are situated at the extreme edge of the city of Saskatoon. In all cases these houses are one or two blocks from the actual city edge if not at the edge itself.

Sennett argues the migration to the suburbs is not simply fueled by increased family wealth but by a belief that the family unit is more secure when it is distanced from city life. Sennett points out, "... it is the simplification of the social environment in the suburbs that accounts for the belief that close family life will be more possible there than in the confusion of the city" (Sennett, 1970, p. 63). The closeness is not a physical condition. Families in the suburbs share larger homes than those in the urban centre. Family life in the suburbs turns inward creating an intense family life. For members experiencing this

intense family life, there is "no reason for making social forays or social contacts that cannot be ultimately reconciled or absorbed in family life" (Ibid, p. 57). The result is a loss of diverse social experience.

The loss of diverse social experience is exacerbated by the dominance of private over public space. Patterns of isolation are built into Western culture. Crang notes that there is a diminishing sense of belonging in a community, partially because of the fewer number of public spaces and a heightened sense of individuality, leading to a feeling of being alone in the world" (Crang, 1998, p. 112). Generally it can be stated that there has been in the post-industrial city, a loss of public space, that is space that is shared and enjoyed by all. Van der Ryn and Calthorpe sum up this loss, " As cheap energy isolated buildings from their environment and the auto disbursed urban life, the shared domains, from courtyards, porticoes, and arcades to semiprivate streets, common yards, and neighborhood stores- were largely eliminated" (Ibid, p. 112).

Most of the space of the suburb is private, that is controlled in individual allotments, the city lot. Very little space is devoted to public use and that which is, has been cleared of natural growth. There are open fields, identified as green space on the Saskatoon city map within walking distance of both Lashyn Cove and Nixon Crescent. However in reality these parks are nothing more than fields of cut grass devoid of any natural vegetation and maintained in the state of 'sterile field'.

Suburban development is based on the idea of *tabula rasa* . A site is generally completely cleared of vegetation and made level. Young trees and bushes are replanted in ways to control the specific behaviours of individuals

within the public space. A bench is placed for sitting. There are no secret places, few hideouts, places to be in the natural world and outside the gaze of a watchful neighbour.

The simplification of the physical space of the suburbs reflects the need for control and order. Suburbs are set up to be carefully zoned. Schools, commercial establishments and homes are separated in distinct expansive layouts. Each zone is functionally explicit. No overlap is permitted. The sidewalk is for walking. The front yard offers a formal ordered green space. Its function is to communicate conformity.

All three model homes are a long walk or possibly a car ride from any commercial establishment. The only public building located close to Lashyn Cove and Nixon Crescent are schools. These model homes sit in what is essentially a mass of residential homes, what Jane Jacobs likened to a dormitory.

The style of the homes mirror each other so as to be indistinguishable one from another. The design, material and colour of the homes, demonstrate the presupposed homogeneity of those who occupy them. (Fig. 13)

Sennett believes that behind the desire for simplification is a fear of city life, a fear of what cannot be controlled. Like the first middle class families of the Industrial Revolution, Sennett believes suburban families "...are willing to be dull and sterile in order that it not be confused or overwhelmed" (Sennett, 1970, p. 65).

As an extension of this simplification of life, Sennett believes that those who live in the suburbs enter into a myth that allows them to believe that everyone else in the suburb is just like they are. People feel they are a

community because they have the illusion that everyone in the community is essentially the same, that everyone shares the same basic values. This belief system creates a sense of shared identity.

Anyone who denotes conflict or difference is actively excluded from the community, "Involved here is a collapsing of the experiential frame, a condensing of all the messy experiences in social life, in order to create a unified community identity" (Ibid, p. 38). (Early suburbs actively excluded non-whites from ownership.) The community operates collectively to repress any deviant behaviour, however "it is exactly the same process of repression that the majority, the 'we', exercise against themselves" (Ibid, p. 43). Thus living in the suburbs involves a level of self-repression.

This repression saves the individual from having to deal with otherness, disorder, and the unpredictability of exploration. Sennett also states that the increased wealth of families has contributed to an intensification of this mechanism. Families who have ample resources do not have to share with others or depend on others for their survival. The result is a decrease in shared communal activity and greater isolation. Rather than knowing each other from authentic shared experiences, individuals assume their sameness based on little or no real experience of each other.

The third model home, called The Cascade, is part of the development called the Gardens of Avalon. Like the Other two model homes this unit is located at the very outskirts of the city. The Gardens of Avalon is a gated community. It is reached only by traveling through miles of residential streets. It is impossible to imagine walking to a local convenience store or even the local library which is many blocks away. The gate and wall define it as a segregated

space even within the already sterile and isolated residential area in which it is found.

The gate and wall of the Gardens of Avalon seem ludicrous in the setting of the controlled neighborhood. The wall and gate separate and segregate the condo development from what is a middle class development that has no hint of disorder or the Other. (Fig. 10)

The homogeneity of the Gardens of Avalon is even more complete than in the other two developments. The condo units of the Gardens of Avalon are grouped in complexes, so that individual units are visually lost. These complexes are then identical to each other, making them in turn, visually identical to the other complexes.

The Suburban Lot

The boundary of the single family home and its yard is critical in mediating the relationship of the family to the community, that is the relationship of public to private space, as well as mediating the relationship of the home to the natural world through the identification of inside and outside. The boundary of the yard and home also identifies the space of control. Reason and order dominate the space of control.

The boundary of the yard is clearly defined often with fencing or plantings even in new model homes. This clear boundary operates to identify the space of the self/family. With little shared public space available, people's activities are generally carried out within the spaces of their homes and yards. Lot sizes are remarkably small, approximately 45 feet wide and 110 feet long. The result of occupying only one's own yard and home is the reduction of authentic

interaction with neighbours as well as a loss of diversity in this interaction.

The existence of the boundary responds to a heightened sense of the vulnerability of the family, its continuous need for protection. Therefore a primary function of the boundary is the exclusion of the Other. The gated community such as the Gardens of Avalon is an example of the rigorous exclusion of all who do not live in the development. (Fig. 6) The locked gate and continuous wrought iron wall define the boundary of the Gardens of Avalon. The Gardens has been built at the very edge of the city limits within sight of Circle Drive, the perimeter highway enclosing the City of Saskatoon. This site represents the most distant location from the unpredictability of the city core and yet be contained within the city limits of Saskatoon. Inside the gate and wall there is only a street and a small area of yard that surrounds the units most of which are connected to each other. The grass surrounding the units is not privately owned. It is in a sense public (there is no public), but its location next to individual units gives it the aura of a private space. (Fig. 8) For these reasons it is unlikely that anyone will use it comfortably.

The yard around the grouping of units is mostly made up of grass with an occasional planted tree. The hostess noted that private ownership extends only to the decks of the condo units sitting three feet above the ground. Condo owners are not allowed to plant trees or bushes near their units. Their gardening efforts in the Gardens of Avalon can extend only to pots of plants placed on the decks themselves. There is no public sidewalk for casual strolling. All units have a single or double garage that can be accessed from within each unit, making it unnecessary to venture into the outside in order to leave in one's car. The exterior maintenance is taken care of by others, so that

opportunities for informal connections between people are reduced. The absence of an identifiable public space which all owners could access comfortably, contributes to an actual isolation of owners one from another. Within this gated community there is no possible destination of shared space, no garden at all.

Even in non-gated communities the space available to the Other is limited to the street, possibly a public sidewalk, or even a small park space or designated 'green' space. In any of these spaces, the Other is under constant public scrutiny.

The boundary of the yard not only leads to a reduction in social interaction with those outside the family, it contributes to an intensification of family life. Family members who must now accommodate their activities and conflicting goals within the space of the yard. Families attempt to accommodate one person's desire for a garden space with the children's desire for a chaotic play space. The result is that the yard of the single family home is highly controlled.

Rationality rules the yard. The goal is the maintenance of the space of the yard as a symbol of wealth and status. This is achieved through the establishment of order and cleanliness. The yard is controlled through the employment of functional zoning. All spaces of the yard are planned. The result is a clear simplification of spaces designated for specific activities. There will be a grass space, clearly boundaried planting beds, and possibly patios. There are no secret places in the yard of the contemporary single family dwelling. No mystery prevails. Everything is designed to be accessible at least by view.

Often people will sit on the back of their cars parked in the garage rather

than sit on the grass of the front yard. While some children play in a driveway, most often the high number of vehicles parked in and around the house make this an impossibility. The result is that children play in the street, much like children in the inner city. The street often is the only place for families to walk together, as public sidewalks are often non-existent.

The yard of a suburban home demonstrates a loss of *jouissance*, a sense of pleasure or play. A home in the suburbs is serious business, the goal of calculative, goal-oriented thinking. For example in almost all suburban developments the front yard is not used by the occupant for any kind of purpose. The use of the front green space of the yard is limited to maintenance activities such as cutting the lawn, weeding, watering, or spraying insecticides and herbicides. It is the very absence of activity or purpose of the front yard that comprises its significance.

The environment of the yard of the suburban home is highly controlled. Rather than experience the landscape as being, as emerging - into - presence -and - abiding or as gathered - together - gathering - letting - lie- forth - in- openness, the owner's efforts are directed at keeping nature under careful control. All birth and growth of plants or trees is under scrutiny. A week's growth of unmown lawn creates a sense of unease - the threat of a chaotic nature rising up. Trees and shrubs are trimmed. The ideal is that the yard should look the same all the time, the yard should be static. Thus the natural order of decay and growth, the representative of time and mortality, is eliminated as much as possible.

Technology in the form of herbicides, fertilizers, mowers and weed-eaters dominate natural vegetation. The result is that the environment of the

yard is often poisoned. Toxic chemicals are used to destroy insects who have entered the yard, even if those chemicals are known to create risk for humans and animals. Humans exert control of life and death in the landscape of their suburban yards.

Technology in the form of the car, its driveway and the garage also tend to dominate the front yards of the suburban home. (Fig. 12)

Control of the yard is an important signal to the neighborhood. Controlled planting and grass that is carefully mowed and without weeds is a symbol of wealth and status. The larger the space controlled in this manner, the greater the status. Homogeneity in a yard, that is having one's yard closely resemble all the other yards is also an important signal of shared identity.

The controlled order of the yard when compared to the sounds and activity of a wood or prairie field carries with it a sense of unreality, that what is visible and contained does not fully communicate the possible.

The Model Home

The boundary of the single family home, as stated, is critical in mediating the relationship of the family to the community, that is the relationship of public to private space, as well as mediating the relationship of the home to the natural world through the identification of inside and outside. The boundary of the home identifies the space of control. Reason and order dominate the space of control.

The heightened sense of vulnerability of the family contributes to the existence of certain design features that define the relationship of the family to the Other. The boundary of the home is heavily secured to prevent uninvited

entry. All model homes feature lockable windows and doors with double deadbolt lock systems.

The Gardens of Avalon stresses the security provided in this gated community. The existence of a security gate to the development suggests that buyers have a need for security from others not in the development, or at least a desire to be enclosed and protected from those not living in the development. Comprised of wrought iron, the gate and wall create a signal of exclusivity while enabling the occupants to view the world beyond the wall at will.

The private space of the suburban home is assured as well by the dominance of the occupant's gaze. Each model home is equipped with at least one window that looks onto the front street. The owner can view the front street and yard at will.

There is a remarkable similarity not only of Lashyn Cove to Nixon Crescent, detached single family homes, but of these two model homes to most of the more moderately priced homes in the developments. Specific design elements shared by all include: front double garage, walkway to recessed front door located where the garage butts into the main body of the house, small segmented windows. These elements are so common within the new developments of Saskatoon as to be suggestive of a kind of home recipe.

The facades of all three model homes read as solid and secure. The small amount of window to the overall mass of the front elevation combined with doors that are recessed contribute to the perception of the home as contained. The small amount of windows in the front elevation also add to the sense of the home as a private place not accessible to the gaze from the street or sidewalk. (Fig. 1 and 2)

The design of the model home contributes to a reduction in the volume and diversity of social encounters with neighbours. In all three cases the garage positioned at the front of the house, offers direct access to and from the car. Owners no longer have to go outdoors to access their vehicles. The front elevation does not include exterior spaces, such as a patio or deck which could possibly offer an opportunity for casual social recognition of one neighbour to another. As well the location of the front door well back from the public sidewalk and in all cases recessed, and the placement of the garage blocking the views of the neighbours front doors and yards prevents casual visual encounters with neighbours. (Fig. 3) Exterior decks in the back yards, are small and in the Cascade, for example, are recessed to provide some privacy. (Fig.9)

The front elevation of the houses, again remarkably similar to each other in style and materials, may not contribute to actual interaction between individuals but do function to create a myth of community solidarity by resembling almost exactly, and in some cases, exactly, the houses around them. This homogeneity offers a shared identity that at times is openly marketed as exclusive. Thus the shared identity is one of material success and stability. A good example of this is the marketing of the development known as The Gardens of Avalon.

The marketing of The Gardens of Avalon suggests that the developer is selling an exclusive product to an exclusive clientele. The Gardens of Avalon are described in a simple black and white brochure as Saskatoon's newest Townhouse Development located on 'prestigious Mendel Crescent'. In Saskatoon, the name Mendel refers to a wealthy family who have been benefactors of the community and who were integral to the establishment of the

Mendel Art Gallery, again suggesting the tie between high art, exclusivity and the Gardens of Avalon. (Fig. 4)

The name Avalon itself refers to England and provokes images of lush pastoral vistas, complete with thoroughbred horses.

The brochure promotes features such as a security-gated entrance, year round maintenance, proximity to shopping and golf courses, and double attached garages. These features contribute to the picture of a client purchasing a unit as part of an exclusive group; one that can afford to have others do their maintenance, one who might require two garages rather than one, and one who spends their time in leisure rather than work activities.

The existence of the security gate and the provision of maintenance, acknowledge the promise of the Gardens of Avalon to protect and care for the client.

The very name "Gardens of Avalon" further suggests status and luxury. The notion of gardens suggests opulence, and ironically in the context of this thesis, luxuriant growth, and the idea of a gardener. A garden is a controlled setting. The idea that one would have gardens in which to wander reinforces the sense of a client with time to wander freely in a beautiful setting that is firmly under the control of a caretaker or gardener who undertakes the massive amount of work involved in maintaining a garden.

The language used to describe the unit continues the ambiance of luxury and exclusivity. The condo is called "The Cascade" a description of an overflow of water that is delightful and abundant. The living room is described as the "Great Room", even though it is not defined precisely as a separate room and even though the size, at 14 feet by 12 feet 6 inches is not a large space. The

entrance is called a foyer suggesting a formal entrance when in fact the foyer is designated as a space only by the use of a faux ceramic tile in an otherwise carpeted floor space.

When visiting the model unit of the Gardens of Avalon, one is met by a self-described "hostess", who escorts the potential buyer about the home. The notion that a model home requires a hostess suggests that viewing this model home is an event. The hostess repeatedly noted the luxuriousness of the unit and the spaciousness. The existence of a hostess reinforces the idea that The Cascade is a special product with features which require the services of someone who can provide information and interpretation of one's environment. (Fig. 5)

The importance of the model home as a basic economic unit of the culture is tied to their style. References to the foyer and 'Great Room' relate these spaces to the grander spaces of the English country home, the symbol of wealth and status in a class-oriented society. In addition to these references, elements of the exterior allude to traditional housing styles. The visual cues of pitched roofs and segmented windows and doors suggest traditional values.

The interior of these model homes contributes to the sense of luxury tied to traditional grand houses particularly in the suggestion of expensive materials such as marble and in the highly padded plush carpeting. Thus one walks around the unit without creating any sound, sinking into the carpet with each step. The soft deep plush carpeting creates an almost exaggerated sense of comfort.

All the furnishings, carpet and wall colour make use of the same neutral tones of white and beige. These colours, because they are easily dirtied,

suggest luxury, as do the reproductions of classical paintings on the walls. The interior feels cushy, insulated, safe, padded, soft, protective.

These qualities, contributing as they do to the secure and comfortable family home, are essential for the existence of the uncanny; the greater the comfort and security, the greater the chance of the emergence of the uncanny.

The interiorization of family life is reinforced by a lack of significant views outward. This is particularly noticeable in the views available in The Cascade.

One window of the Cascade faces the street. This window is found in the second bedroom. Windows in the living room and dining room and master bedroom face into the backyard where one would never expect to see other neighbours and which provide a view through the wrought iron fence to the horizon. One can stand at the windows and watch cars and trucks drive by on the highway, far away at high speeds, reinforcing in the viewer the sense of being static and alone. (Fig. 11) Even the view of the sky through the skylights in two of the three model homes, designed to provide light at the top of narrow and deep vaults, give one the sensation that the sky is very far away.

While Jane Jacobs praises the energy and complexity inherent in mixed use spaces and calls for "a public meaning to domestic life", the suburb and the model home offer us the opposite (Rendell et al., 2000, p.193). Both offer a simplification of life through functional zoning.

The intensification of family life requires control of the space of the home. Spaces in the home are specifically zoned. There is almost no mixed use space or spaces flexible to work in many ways. No alchemy is permitted. The design of the single family home separates people from each other. Playing children must use their bedrooms or family room in a finished

basement. Supervision of children cannot easily be combined with other activities.

The activities of people's lives that involve their passions such as hobbies or work are not easily accommodated. The encouragement of unzoned spaces would promote a kind of "visual and functional disorder" which defy clear cut order and control (Sennett, 1970, p.116). The spatial plan does not reflect the complexity of social realities, like the need for a home office, studio space, or children's play space that can be easily supervised. Just as the suburban development has been likened to the dormitory, the suburban home operates within a limited scope of possible opportunities.

The plan of Nixon Crescent and Lashyn Cove demonstrate that all spaces share the same kind of importance. Spaces are arranged in linear order so that no central space provides the sense of a meeting place or centre of the family. (Fig. 1 and 2)

The model homes demonstrate another kind of simplification. The interior decoration of all three model homes exhibits homogeneity regardless of the room involved.

All of the walls, ceilings, and floors of the model homes have been painted or carpeted in the same colour, beiges and whites. These tones would be described by most people as neutral tones. Neutrality is defined as indefinite, vague, or indeterminate as well as neither positive or negative, asexual (Sykes, 1976, p.733). The mind is left in a kind of neutral state, unexcited.

The entire interior environment is coloured in the same way. There is very little furniture in the model homes and any furniture and any objects of

decoration such as vases or pictures on the wall, repeat the same colour choices.

The objects in the model homes are simple and basic. A sofa and chair, with no particularly defining features sit in the living room; a bed and dresser in each of the two bedrooms. On the walls one sees realistic reproductions of shells, flowers, leaves. Almost archtypal objects, the vase is only a vase; the lamp a simple white base and shade. There is no colour, pattern, shape or feature which draws the eye or engages the mind. The objects do not speak. (Fig. 4)

Altogether the plush carpet and white walls and light coloured furniture do not suggest a place in which one carries out the messy and dirty tasks of everyday life found in the hatchery. Like the museum, the environment of the model homes is static, clean, and orderly.

The use of white or beige in the bathrooms and kitchens not only emphasizes the cleanliness of the spaces but demands a standard of cleanliness. Thus the environment of these model homes participates in taming behaviour.

White, symbolic of purity, does not allow secrets. Set against white everything becomes clearly defined. Enormous energy and control must be exerted to maintain this environment in its pristine state. Traditionally that role has been occupied by the woman/mother in the family.

There is no discernible connection between the orientation of the sun or the moon and the design of the model homes. In all three cases the placement of the back or patio doors suggest an exterior space of a deck suspended above the ground, removed from the earth.

The interior of the three model homes are devoid of natural materials. Instead many of the materials used are fabricated to mimic natural materials. Plastic doors and trims with fake wood-grain are used in all the homes. Plastic floor tiles that resemble ceramic tiles and plastic counter tops that resemble marble are also found. In the Cascade, 39 separate artificial plants have been used to suggest nature.

While the design of the home is based on a programme derived from bodily needs, references to the body are hidden. For example the existence of at least two bathrooms in each of the model homes guarantees a level of privacy and separation where bodily functions are concerned. The most intimate activities and the activities of urination and defecation which remind us most acutely of our existence as creatures of nature and thus mortal, can be accomplished in utter privacy.

The design of the model homes separates children's spaces from adult spaces. Children have their own bedroom spaces and bathroom, while a master bedroom and master bath are set aside for the parents. In the Cascade, all the occupants will be senior citizens. No children are allowed to live in this development.

In Chapter 1 Poe's description of the House of Usher communicates a strong sense of the uncanny:

"I looked upon the scene before me- upon
the mere house, and the simple landscape
features of the domain- upon the bleak walls -
upon the vacant eye-like windows- upon a few

rank sedges - and upon a few white trunks of
decayed trees - with an utter depression of soul,
which I can compare to no earthly sensation
more properly than to the after -dream of the
reveler upon opium - the bitter lapse into
every-day life - the hideous dropping off of
the veil. There was an iciness, a sinking, a
sickening of the heart- an unredeemed
dreariness of thought which no goading of the
imagination could torture into aught of the
sublime."

Quinn and O'Neill, eds., 1946, p. 263).

This passage properly describes the uncanny as it erupts in the
suburban development of Saskatoon.

The model home in the suburbs demonstrates similar features. The
facade of the house reads as solid and contained, inaccessible. The controlled
and static landscape of the front yard prevents the unruly eruption of the natural
world. The design of the model home simplifies life to its most basic functions.
The reality of the suburban model home seems to have succeeded in reducing
life from its mysterious chaotic possibilities to a reality of sterile order and
control.

People's lives are not simple. The physical environment plays a
necessary role in the complexity of human life, " Within adult lives, only a
complex environment can give the possible complexities of men's lives full

play" (Sennett, 1970, p. 112). It is time for the home, the dwelling to allow the full play of a complex life, for men, but for women and children as well.

CONCLUSION

Our built environment is a product of powerful and complex forces. Our loss of our sense of ourselves as creatures of nature and the dominance of order and control in the service of reason, have heavily influenced the design of the suburban development, the suburban lot, and the model home. The result has been a loss of a sense of the complexity and richness of everyday life.

If women and children are Other, then an Other architecture, could be expected to be about women and children and it will be about home. An Other architecture will express the celebration of Otherness within the culture and within the self. Clement quotes Michelet as stating that whatever is repressed in the culture "holds its own future" (Cixous and Clement, 1986, p. 25). Clement and Cixous tell us that when the repressed of the culture come back, "It is an explosive return, which is absolutely shattering, overturning, with a force never let loose before" (Ibid, p. ix).

The future always has the potential to rediscover a past that has been lost. Perhaps the aesthetic of the uncanny operates to point us in the right direction. It tells us we have come too far. We must reset the balance between reason and nature. We must begin to plant potatoes in the boulevards.

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419 NIXON CRESCENT

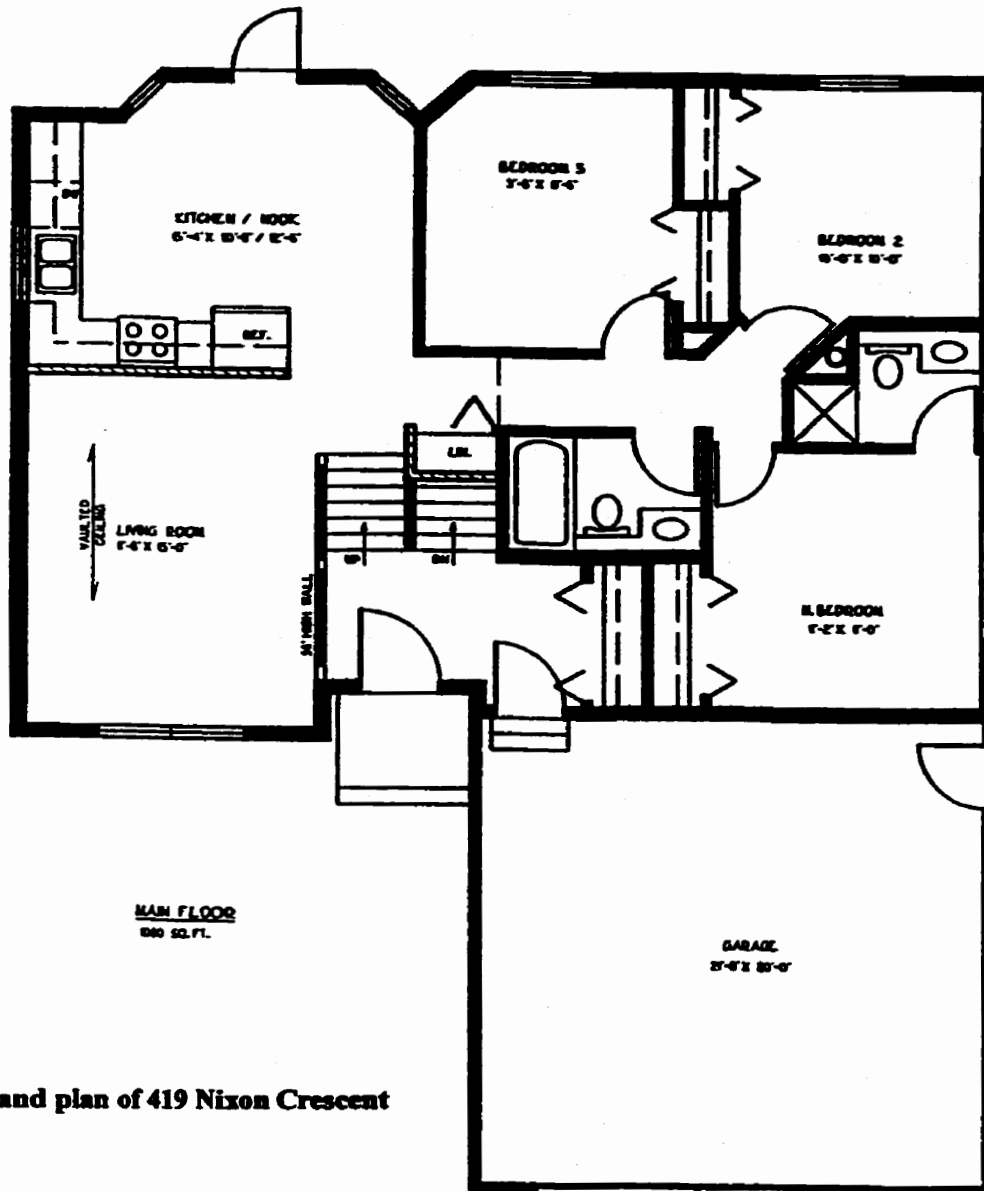
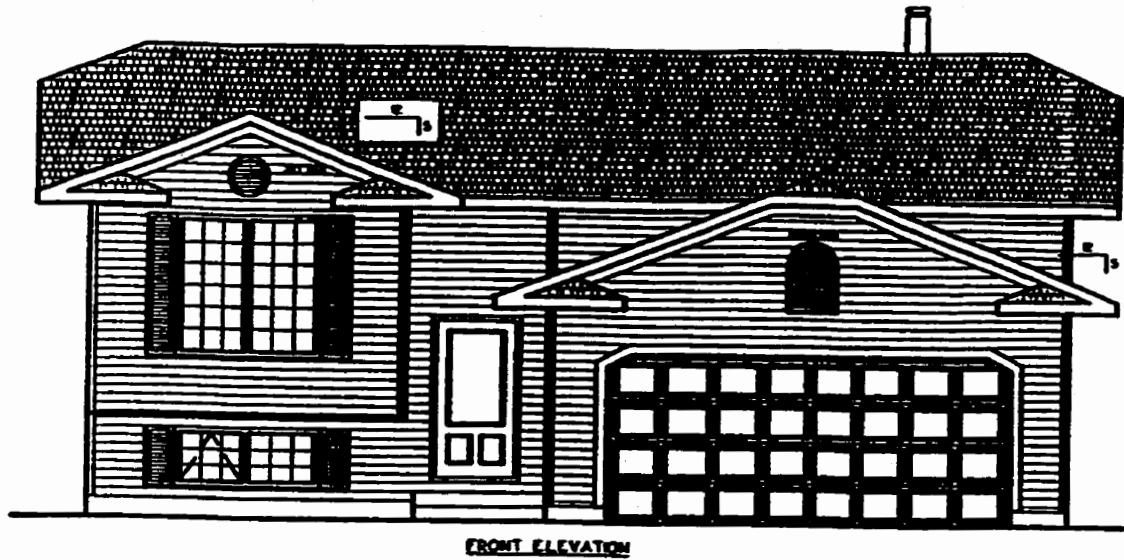


Fig. 1

Elevation and plan of 419 Nixon Crescent



419 NIXON CRES.
1,080 SQ. FT., BI-LEVEL
Lot Size: 46' x 110'

Special Features of this Home:

*** Kitchen/Nook (15'4" X 10'8"/12'6")**

- * White Canac "Regal Series - Aspen" cabinets c/w crown mould
- * 180° wrap counter top and swing line vanity tops
- * 10 mil vinyl flooring
- * Garden door to Future Deck
- * Dishwasher - Maytag Performa
- * Vaulted ceiling
- * Bayed out Nook

Living Room (11'8" x 15'0")

- * Quality 40 oz. BCF Nylon carpets throughout; *Style/Color: Shelton-60115 Biltmore Buff*
- * Vaulted Ceiling
- * Lighted plant ledge above closet and stairs
- * Drywall framed clear glass rail overlooking foyer

Master Bedroom (11'2" x 11'0")

- * 3 piece ensuite

Bedroom #2 (10'0" x 10'0")

Bedroom #3 (9'8" x 11'6")

Bathrooms

- * Swingline vanity tops
- * Custom fit full length mirrors
- * 10 mil vinyl flooring - *Tarkett-Estes Park 36392*
- * Fiberglass Shower / Tub Combination in Main Bath, Fiberglass Shower in Ensuite

Double Garage (21' x 20')

- * *Barrier 470 DPS Concrete Sealer* on garage floor (5 year warranty)
- * 16' x 7' overhead metal insulated "ZemcoTherm 10" (R10) garage door
- * Electrical rough-in for future garage door opener

Additional Features:

- * Professionally decorated
- * Central Exhaust System
- * Rough-in for central vac
- * Decora light switches
- * Rounded drywall corners
- * Family protection smoke detectors
- * White "Classique" trim package
- * General Paint - 8241W Tenderfoot
- * 80% efficient furnace c/w hot surface ignition
- * Moen chrome dual handle taps throughout
- * Dual Glazed, no maintenance PVC windows
- * Shared garage and main entry foyer with large closet
- * No maintenance vinyl siding
- * Citadel asphalt shingles with 20 year warranty
- * Open plan
- * Plant ledges
- * Linen closet
- * *North Ridge's Exclusive Two Year Warranty & NHWP Five Year New Home Warranty*

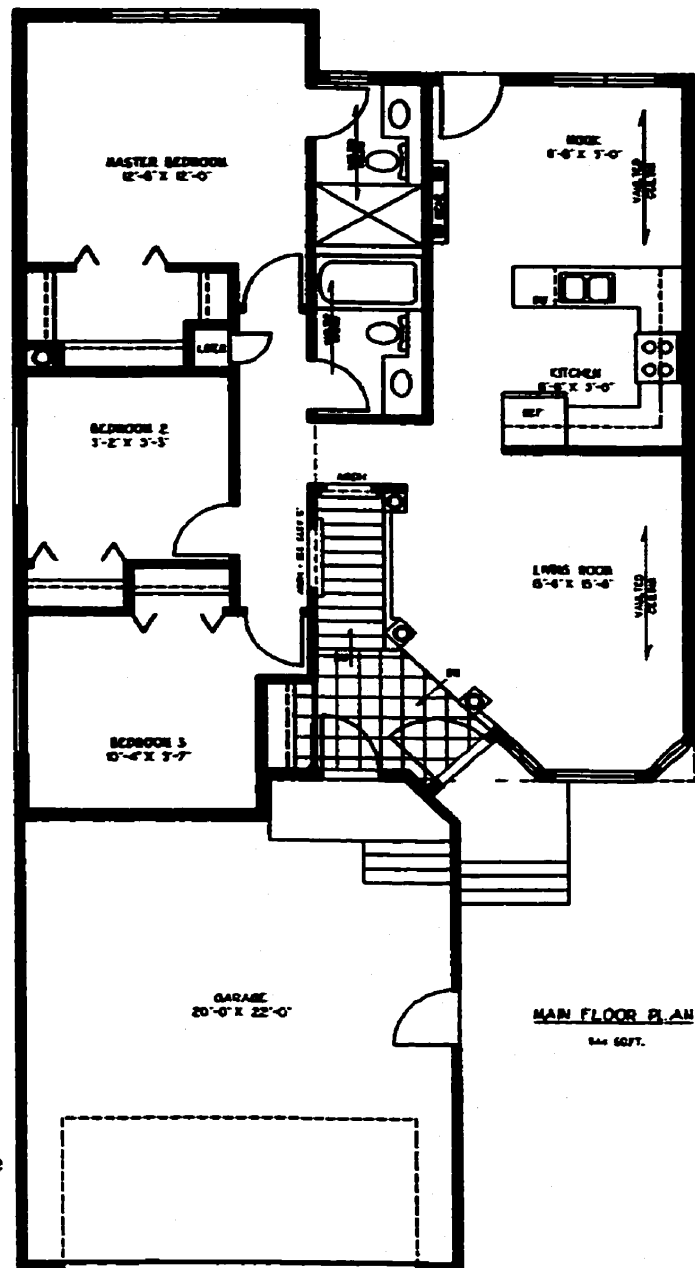
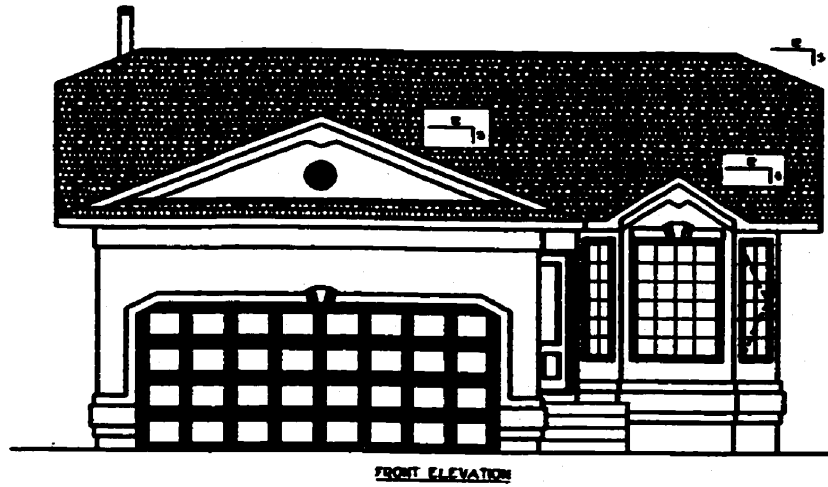


Fig. 2
Elevation and
plan of 107 Lashyn Cove



107 LASHYN COVE

1,144 SQ. FT., 3 Bedroom Bungalow

Lot Size: 45'39" x 114'6"

Price \$157,900

Special Features of this Home:

- **Foyer** - ceramic tile and column & ledge detailing
- **Kitchen** - peninsula c/w stainless steel sink and dishwasher; vaulted ceiling
- **Nook** - display niche, vaulted ceiling and abundant windows for natural lighting
- **Living Room** - vaulted ceiling and bay window
- **Master Bedroom** - walk-in closet
- Skylight in main bath
- Double attached garage
- Professionally Decorated
- *North Ridge's Exclusive Two Year Warranty & NHWP Five Year New Home Warranty*
- **NOTE: AIR CONDITIONER NOT INCLUDED**

FOR FURTHER INFORMATION CALL 242-2434



The Gardens of Avalon
Millennium Series

The "Cascade 1392"

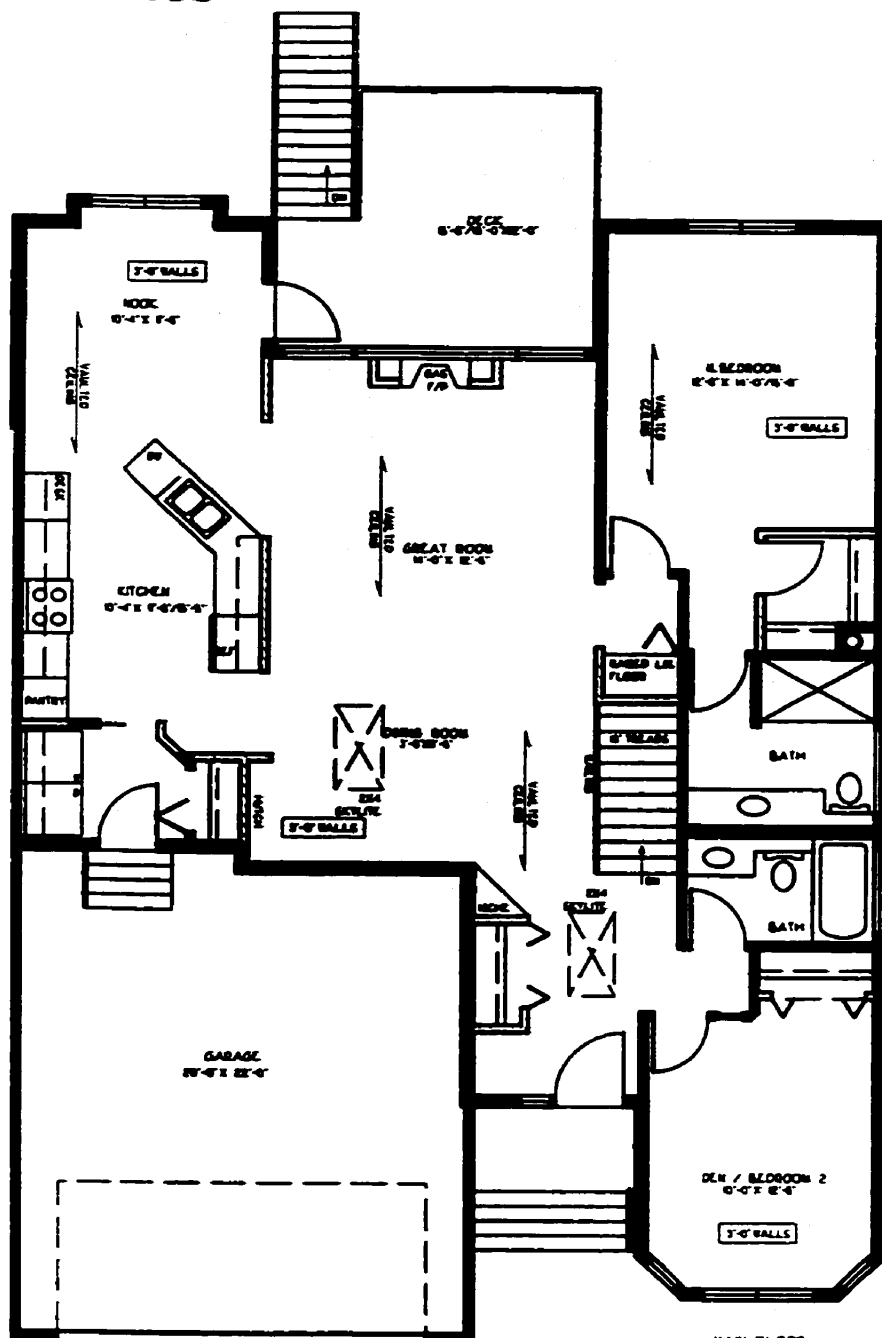


Fig. 7
 Plan of
 The Cascade

MAIN FLOOR
 GARDENS OF AVALON
 THE "CASCADE"
 1392 SQ. FT.

**North
 Ridge**
 DEVELOPMENT CORPORATION
 242-2434
 Tom Munro

Plans Subject to change

The site plan for Gardens of Avalon shows a residential development with the following features:

- Streets:** MENDEL CRESCENT (curved, bottom left), ELEC PEDESTAL (top left), and Municipal Buffer Strip (top right).
- Buildings and Units:**
 - SKYLARK/SKYLARK:** 1077 sqft (1077 sqft), 165, 161.
 - CASCADE:** 1283 sqft, 157.
 - AUGUSTA:** 1302 sqft, 153.
 - ROBINSON:** 149.
 - DOB:** 145.
 - AUGUSTA:** 1218 sqft, 141.
 - PINEHURST:** 1304 sqft, 133, 137.
 - MACLEOD:** 129.
 - ENGEL:** 125.
 - AUGUSTA:** 1302 sqft, 121.
 - ANDERSON:** 117.
 - VINDEG:** 113.
 - SCHNEIDER:** 109.
 - AUGUSTA:** 1202 sqft, 105.
 - CASCADE:** 1283 sqft, 101.
 - CASCADE:** 1283 sqft, 177.
 - CASCADE:** 1414 sqft, 173, 169.
 - HOLTSLANDER:** 173, 169.
- Landscaping and Features:**
 - Three **STREET LIGHT** locations.
 - Dimensions: 2722mm, 6'-11 1/2", 1240mm, 4'-1/2".
 - Various trees and shrubs indicated by symbols.
 - Driveways and parking areas.

July 12, 2000

Fig. 8 Site Plan, Gardens of Avalon

