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NEW IDEAS OF NEW CENTURY - 2021

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05

THE PERMANENT VALUES OF LIVING AND DWELLING

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Abstract. If on the one hand there are those permanent values of living and dwelling that are immutable values and even in their primitive formal expression maintain their timeless and transnational character unchanged, on the other hand, the form of dwelling and the way of living itself refer to a very specific context. They depend on place and time in its twofold sense.

Of course, we are well aware that the very concept of dwelling brings into play a series of other issues that do not only concern its form. For while the latter is closely linked to the different ways in which the social groups that use that dwelling are structured, we must also bear in mind that the original form of all dwelling is living not in a house but in a shell, as Walter Benjamin writes.

Despite, therefore, the formal peculiarities that differentiate their appearance, which consequently varies according to place and time (in its double meaning), what remains conceptually unchanged both in the object of use and in the dwelling, is the respective substantive essence, understood as the primordial and transnational need/capacity of the human being, satisfied through a process of mental elaboration commensurate with the socio-cultural stage of the community within which this process is produced and with which it is shared.

To feel at home, then, is somehow to feel good. It signifies feeling at ease in that specific place because it represents and is our home.

Keywords: living, values, place, home, architecture.

Starting from Semper's observation that, through the production of pottery, we can generally trace the cultural stage and the characteristics of a people [32, P. 195–196], Adolf Loos goes on to point out that an Egyptian vase, for example, as well as a Greek, can even reveal the topography, the hydrography, and thus the whole conformation of the country to which it belongs [22, P. 41–42].

On the other hand, Rocco Scotellaro, the Lucanian poet whose tomb, built by the BBPR, contributes to keeping his memory alive¹, quoting a remark by Carlo Levi, states in another context that the dialect of a region helps us to understand the physical con-

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¹ Rocco Scotellaro (Tricarico (MT)1923 – Portici (NA) 1953) poet, intellectual and southernist, he was a member of the City Liberation Committee, actively working for the renewal of political and democratic life in post-war Basilicata. The tomb, built in 1957 on a BBPR project, consists of a simple stone block wall that opens in the central part in a sort of gash created by staggered ashlar and arranged in overlapping rows. The hole in the wall, without closing, tightens upwards framing the valley where the Basento river flows. Finally, on the stones of the funerary monument, the last verses of *Sempre nuova è l'alba* are engraved, one of his poems from the collection *È fattogiorno*, published posthumously in 1954 by Carlo Levi, and which will win the Viareggio award in the year following.

formation of the region itself, and this is linked, becoming a sort of corollary, to the assertion that the same language - as Darwin reminds us in *The Descent of Man*- never has two places of birth.

As different as the reflections may appear, they express two extremely similar concepts, not only because, as Le Roi-Gourhan [12, P. 93; 22] writes, language is as typical of man as are tools, but above all because they both refer to man's 'expressions' in relation to the place where he lives; to the natural environment in which he dwells.

Moreover, it is generally accepted that the content of every culture is always expressible in the language of that culture, because, as Umberto Galimberti explains, linguistic progress is synchronous with the technical progress of cultures, since the structure that allows man to relate to the world through the construction of tools and linguistic symbols is identical in each case.²

However, if tools, like language, both being solely the expression of the same human faculty, reveal in their form those close relations with the specific environment where man lives, that is to say, they both express, precisely by their appearance, the place with respect to which they are arise and develop in a certain way, this will be all the more true, and could not be otherwise, for the form and characteristics of the dwelling, as well as for the very way of living.

In other words, if on the one hand there are those permanent values of living and dwelling that are immutable values and even in their primitive formal expression maintain their timeless and transnational character unchanged, on the other hand, the form of dwelling and the way of living itself refer to a very specific context. They depend on place and time in its twofold sense, precisely because living is a human faculty and, as Franco La Cecla points out, is an acquired skill; that is, built on a biological predisposition (being physically present in a place), but elaborated culturally, and therefore shared with a society [19, P. 76].

If an animal achieves equilibrium by adapting to the environment, Galimberti goes on to explain, man achieves equilibrium by constituting an environment; in other words, the human being relates to the natural environment in order to transcend it. In fact, one of the things that distinguishes man from animals is precisely this innate ability to adapt to his surroundings, not through the modification of his own body, but with the help of technology [12, P. 86].

Thus, it was only the slow acquisition of instruments and tools that determined the qualitative shift from animality to humanity.

Every tool, however, was first and foremost an incorporeal thought. The tool, before taking on material form, arises in the intellect, precisely because thought precedes the use of every technical process; moreover, Karl Marx also reminds us in *Das Kapital* that from the beginning what distinguishes the worst architect from the best bee is the fact that he built the cell in his head before constructing it in wax [23, Vol. 1, P. 272].

Therefore, going back to Semper and Loos, the fact that both limit the field of their respective reflections to the analysis of the tool, through which, in fact, we are allowed to go back to the socio-topological context in which that particular form originated, does not exclude, in the light of what has been said, that the same reflections cannot be extended to the home and to architecture in general.

² "...there are no linguistic materials that are not symbols of real meanings. This is because linguistic progress is synchronous with the technical progress of cultures, the structure that allows man to relate to the world through the construction of tools and linguistic symbols being identical..." [12, P. 92]

In fact, it is certain that it was the slow acquisition of instruments and tools that determined the qualitative leap from animality to humanity, but it is also true that the evolution of this particular mental peculiarity allowed it to transcend the innate biological predisposition for which the human species (as is the case for other animal species) at decisive moments in its life cycle is instinctively inclined to build a nest, thus allowing man to evolve the shelter until it reaches the house.

Of course, we are well aware that the very concept of dwelling brings into play a series of other issues that do not only concern its form. For while the latter is closely linked to the different ways in which the social groups that use that dwelling are structured, we must also bear in mind that the original form of all dwelling is living not in a house but in a shell, as Walter Benjamin writes. Therefore, the house must represent the image of the sojourn in the mother's womb and at the same time the condition of present existence³. Because if this were not the case, we might add, the architect, like the bee, would have continued to build the cell in the same way throughout the centuries and in every part of the world.

Despite, therefore, the formal peculiarities that differentiate their appearance, which consequently varies according to place and time (in its double meaning), what remains conceptually unchanged both in the object of use and in the dwelling, is the respective substantive essence, understood as the primordial and transnational need/capacity of the human being, satisfied through a process of mental elaboration commensurate with the socio-cultural stage of the community within which this process is produced and with which it is shared.

Obviously, it cannot be the absence of this capacity or this need that induces Joseph Roth's wandering Jew to say: "we are only well in the place where we are not", nor does this affirmation, although it may express a sort of ineluctable malaise, as independent of the specific place as it is dependent on the place in general, exclude the possibility of recognising in man the need to find that condition of primordial shelter and protection of which Benjamin speaks. Rather, in this case, the solution is deferred to a place other than the one in which one finds oneself. A place in which we would like to be and in which we are not. A place so indefinite and at the same time so precisely determined as other, as to deny in itself a priori, if not its very existence, at least the possibility of reaching it. A place, however, conceived in such a way as to call into question, without ever explicitly denying it, the possibility of satisfying this need.

What should be noted, however, is the fact that in this case space takes on, as Galimberti would say, a further connotation that is not geometric or anthropological but existential.⁴ That is to say, a subjective psychological condition obviously transcends the objective context within which it is configured, so that the same place takes on different values precisely to the extent that it can be perceived as hostile or familiar by the individual; and it could not be otherwise.

³ "...The difficulty in reflecting on dwelling is that on the one hand it is necessary to recognise what is remote - perhaps eternal - the image of man's stay in his mother's womb; and that on the other hand, despite this proto-historical motif, dwelling must be understood, in its most extreme form, as a condition of existence in the 19th century. The original form of all living is living not in a house but in a shell. This bears the imprint of its inhabitant".

W. Benjamin, *Paris Capital of the 19th Century*, I.4.4.

⁴ «... It is a space traversed by a current of desire or renunciation, being at one and the same time that which separates me from things and that which allows me to reach them..." [12, P. 77].

The assertion of the wandering Jew, therefore, although it may appear so, is not paradoxical; or rather, if the assertion itself may appear paradoxical, the psychological condition from which it springs is not.

This sort of malaise, with respect to the place that is intrinsically linked to the home, although very different, will in some ways be comparable to the psychological malaise whereby the same countryside may appear completely different to the farmer's son than it does to his own parent. Although they occupy the same space, the father feels at home, the son in exile, since the city, as Galimberti writes, is remote for the former, who has spent his life in the fields, but nearby for the latter, who wants nothing to do with the fields.⁵

In any case, all this is in no way detached from the irrefutable natural need to possess a place in which to feel protected, and this natural need, whether for the farmer's son or the wandering Jew, is not denied; on the contrary, it is confirmed by the very fact that the place in which they find themselves does not respond to these needs, with the result that the place is identified by both as the cause of their malaise and the only certainty they recognise is the profound sense of unease it conveys.

Of course, if the parent were to be taken away from their countryside, from their indigenous points of reference, it is obvious that they would similarly be seized by a sense of psychological unease linked to place, but, it should be pointed out, it would not be the same kind of unease that the son suffers, nor that of the wandering Jew, since the loss of place, for the peasant, coincides with the loss of his or her own identity; it becomes a kind of vertigo, a sense of disturbance that can be traced back to the 'territorial anxiety' of which Ernesto De Martino speaks.

The peasant's fear, in other words, stems from the feeling of impending danger to his identity, which is endangered precisely by the loss of the place to which he belongs and with which he identifies.

It is clear that here also, place coincides with the home, and feeling uncomfortable or at ease in a place is always a function of the lack or existence of this condition of security.

To feel at home, then, is somehow to feel good. It signifies feeling at ease in that specific place because it represents and is our home, while neither the farmer's son (which is only one of many possible examples) nor the wandering Jew recognise the specific place in which they find themselves as their home, as the environment in which they can dwell. The difference, however, is rather to be found in the fact that the former, by placing his expectations on a specific place (the city) where he can finally feel at home, sees a solution to his malaise, while the latter, on the contrary, from the moment in which suffering is pervaded by the atavistic consciousness that there is no place on which to place his expectations, place itself becomes rather indifferent and therefore no solution to the malaise is envisaged.

In any case, man needs precise points of reference, well-protected places where he can take refuge; he needs, in essence, to relate to a place, which means orienting himself. It should not be forgotten, however, that orientation as such does not exist, since it is only, as Galimberti points out, a pact concluded in ancient times between the human body and the earth, precisely because the individual tends to structure the space around him according to principles of order.

⁵ "...The city is too far away for the father who has spent his life in the fields, but it is very close for the son who wants nothing to do with the fields. Although they occupy the same space, the father feels at home, the son in exile...". [12, P. 77].

Moreover, if common usage of the term is to indicate the ability to adapt to a system of pre-existing coordinates in order to find a place or to reach a destination, there is another type of orientation which, as Franco La Cecla points out, relates precisely to the ability to organise one's surroundings in order to knit together a general frame of reference within which a person may be able to 'hook' one's knowledge.⁶

For primitive man, therefore, introducing an absolute element into his cosmogony, a fixed factor, assumed an ontological value of primary importance in order to put an end to relativism, delimit chaos, and create orientation.

The very concept of home, therefore, understood in its meaning of a materially closed space, intrinsically presupposing a precise geographical location necessary for its existence, becomes one of the main elements of reference for man's orientation in the territory. Being near or far from one's home is established through the objective measure of the distance that materially separates places; however, feeling near or far from the place that is familiar to us also gives us a measure of distance through feelings, and the intrinsic feeling that goes with it is nostalgia, that is, the "melancholic regret of what has passed, been lost, or gone".

Although nostalgia is a relatively recent term and even more so the meaning that we attribute,⁷ it cannot be denied that *nostos* (the return to the homeland), was in any case the sentiment that accompanied Odysseus on his long wanderings.

Thus, nostalgia is primarily a feeling that can be traced back to remoteness, since nostalgia, as a feeling, cannot but be conceptually identified with spatio-temporal distance. That is to say, distance from a precise place, as well as from a past time - which can sometimes coincide - is the necessary condition for its existence.

Remoteness from one's home, however, is not dogmatically nostalgic. The feeling of nostalgia arises, rather, from the awareness that it is precisely distance that separates us, not so much from the material object identifiable as our home, as from the feelings it represents, since the home is the space that harbours and within which the feelings of the human being are concentrated, independently of the material possession of the property, because as Natalia Ginzburg writes: "one can sell or give away one's home as much as one likes, but one still keeps it forever within oneself" [15].

However, if the house is preserved through its memory, the opposite also takes place, namely that it is the house that keeps alive the memory of its inhabitant, who can sometimes become not only an eloquent absence but even a disturbing presence.

The simple perception of absence or of the tacit presence that animates a house is a fairly common experience which in some people, without necessarily going to Polanski's extremes, has perhaps succeeded in generating at least a slight feeling of unease. In Roman Polanski's cult film *The Tenant on the Third Floor*, in fact, the presence of the

⁶ "... to tie a general frame of reference within which a person can act or on which he can 'hook' his knowledge.... » [19, P. 43]

⁷ The term nostalgia is in fact relatively recent, appearing only at the end of the 17th century when, by combining two words *nostos* and *algos* (pain or sadness), it was coined for the first time by a young Alsatian medical student in his thesis. Destined from the outset to remain circumscribed within medical terminology, so much so that it would be described as pathology in the entry edited by Philippe Pinel (who would lay the foundations for the transformation of psychiatry) in the *Encyclopédie Méthodique* of 1821, the feeling that this word represents today has always belonged to man.

Of Odysseus' *nostos* (return to his homeland), or rather the painful torment at the thought of his faraway Ithaca, his home and his family, although Homer does not write it, in a way he implies *algos* (grief and sadness); though it was not until the 20th century that this term took on the meaning of a universally recognised feeling [18, P. 193–197].

woman who once lived in the old Parisian house is so incumbent as to condition the protagonist, a Polish immigrant played by the director himself, to become inexorably overwhelmed in a growing psychological process of transformation that gradually leads him to identify with the old tenant, unconsciously taking up her gestures and habits, until the final dramatic suicide.

Paradoxically, however, if nostalgia can be traced back to remoteness from one's own home, the feelings expressed in the home can all be traced back to nostalgia, in that it is nostalgia itself that animates every interior; and even the utopia of modern living, writes Francesco Dal Cò, borrows its characteristic traits from the nostalgia that animates every *intérieur*. Nostalgia, therefore, is ineluctably linked to the home and cannot therefore be extraneous to architecture, and even Loos' nihilism, writes Tafuri, is in some way charged with nostalgia.

Dwelling, therefore, cannot be separated from the close relationships that exist, not only between living and place, between place and feelings, between the dwelling and the inhabitant, but also between living and habit, because by inhabiting the world our body contracts habits, and living, therefore, involves the habit connected to place and environment.⁸

As Lucilla Rami Ceci explains so well, for primitive man, every inhabited territory was a sacralised cosmos and the taking of possession of a new dwelling was nothing other than the re-foundation of a known cosmos; and rituals, in fact, in ethnological societies, have always contributed to the construction of an order. [27, P. 23]

In Luchino Visconti's film *Rocco and His Brothers*, there is a scene in which Rocco, played by a very young Alain Delon, relates how when a house is to be built in his village in Lucania, the builder waits for someone to pass by and then lays the first brick on their shadow, so that the construction can be symbolically realised through human sacrifice: all because the construction of a house requires precisely this kind of sacrifice.

Sacrifice, even if symbolised in this ritual act, gives us a measure of how important the dwelling has always been to man, and this action of the mason, beyond the natural evolutionary changes in society that would lead to the concept of the bourgeois house, shows in the symbolism of an archaic gesture, how considerable the closed space within which we satisfy our primitive need for security can be.

Construction, as we know, is always an act of violence that man is forced to perform on nature, but we cannot forget that this once took place in a relationship of balance and harmony with it. And it is strange to think that in the very part of Italy where certain ancient rituals dating back to Magna Graecia still survive, in the same territory that in recent decades has seen a natural, architectural and archaeological heritage of rare beauty irreparably devastated by out of control concrete and the waste from northern industries, when building a house, many still fling some coins into the foundations as a good omen, by now oblivious, however, that it is a gesture that originates from the need to pay a tribute to the violated land.

To live, writes Galimberti, "is not to know, it is to feel at home, to be hosted by a space that does not ignore us, among things that say what we have lived through, among faces that we do not need to recognise because in their gaze there are traces of their last farewell. To live is to know where to put down one's clothes, where to sit at the table,

⁸ In fact, Galimberti adds, "...It belongs to primitive life and to the average daily life of mankind to possess a fixed point in space from which to depart every day and to which to return periodically. This fixed point is home. "To 'go home' means to move towards a point that always remains the same in space, where there are things known and known, and where expectations call us back..." [12, P. 75].

where to meet the other, where to speak and hear, to answer and to respond. To inhabit and transfigure things is to load them with senses that transcend their pure objectivity, to subtract them from the anonymity that holds them in their "inseity", to give them back to our "habitual" gestures that allow our body to feel among "its things", close to itself" [12, P. 69].

Therefore, to dwell can only be an a-temporal and transnational concept that concerns the human being as such and whose substance the vast differences in habits among the various populations and different periods of history cannot influence.

It should also be pointed out that not only living, but even the very appearance of the dwelling, understood as a space materially defined by volumes and geometric surfaces, despite the variations that shape its appearance according to place and time, differs in substance to a lesser extent than might appear. An effective example in this sense can probably be provided by the hut itself, since, as Quatremère de Quincy roughly explained, independently of its use, place, and historical period, it always presents the primitive sketch or the naive imitation of more complex constructions.⁹

The hut, in fact, in its resemblance to the house, maintains unchanged the concept of shelter and protection and satisfies the primitive need to dwell not only when it represents the archetype and therefore the first - in the sense of remote - form of dwelling, but also when, in the synonym of shack, it indicates the last - in the sense of extreme - form of dwelling.

Dwelling, after all, is a concept that, against all appearances, belongs even to the 'nomad', who, rather than moving from his home, moves with it. He neither leaves nor moves from his home, but rather moves with it, maintaining within it, even if 'mobile', all those values contained in the term; values that belong to the home and that have remained unchanged in substance throughout the succession of epochs.

We cannot forget that moving passage by Primo Levi when, in *If This is a Man*, he speaks of the value of small daily habits and of the many objects that have no economic value yet are full of emotional value, objects that are ours because they are the custodians and instigators of our memories.¹⁰

At the end of the 19th century, however, this idea of an interior space strewn with the traces of its inhabitant became even more pregnant, and it was Walter Benjamin himself to point this out to us in *Experience and Poverty*, when he spoke of the bourgeois room at the end of the 19th Century, where the scattered traces of the inhabitant warned the visitor that there was nothing to look for in that place, as everywhere the inhabitant had already left his traces.¹¹

⁹ "The hut, no matter how it is viewed, the use to which it is put, the country and time in which it is supposed to have been practised, and its structure, always presents the primitive sketch, or the vulgar repetition of more complete or more important constructions..." [26, P. 146].

¹⁰ "...But consider each one how much value, how much meaning is contained in even the smallest of our daily habits, in the hundred objects of ours that the most humble beggar possesses: a handkerchief, an old letter, the photograph of a loved one. These things are part of us, almost like members of our body; it is unthinkable that we should be deprived of them in our world, because we would immediately find others to replace the old ones, other objects that are ours because they are the custodians and inspirers of our memories..." [24].

¹¹ "...If someone enters a middle-class room in the 1980s, then in all the comfortable, quiet affluence it radiates, the impression 'here you have nothing to look for' is the strongest. Here you have nothing to look for - because there is no place here where its inhabitant has not already left his mark: on the shelves by means of trinkets, on the armchair by means of a cover, on the windows by means of something transparent, in front of the fireplace by means of the fireguard. (...) On the other hand, the interior obliges its

Leaving traces, communicating "you have nothing to look for here", is in any case a form of appropriation of space, in a way not dissimilar to the act an animal performs to mark its territory. Conceptually it is a sweetened form of the same gesture, where the trinket, the cherished object, the ornament, the portrait, the pretty ornament, become in essence the unconscious representation of the physiological function through which the animal sets the limits to its territory. What the animal communicates when it delimits an area of territorial influence with urination, corresponds exactly to what man communicates through the objects distributed in his house; the material trace of his presence, in both cases makes it known: here you have nothing to search for because this is my territory, this is my home.

However, we are well aware that appropriating space by marking it with traces of one's presence is a gesture that cannot be limited to a circumscribed period of history. The fact that Benjamin grasps the essential aspect of modern dwelling in that *intérieur* (as opposed to the working environment) which distinguishes the late nineteenth-century dwelling precisely because of the redundancy of linings, covers, caskets and cases in quantity, does not in fact mean that this sort of appropriation of space, obtained by means of the traces left by the occupant through the presence of objects, is a particular characteristic of modern dwelling. Rather in this period, which represents the phantasmagoria of the *intérieur*, perhaps the aspect becomes more striking. It is no coincidence that the detective story, which follows traces, again according to Benjamin, was born right here, and it so happens that the criminals in the earliest detective novels are private bourgeoisie.¹²

In any case, without wishing to chronicle a history of the evolution of furniture here, nor to study interiors in depth throughout the different eras, it should be noted that even the Middle Ages, a period in which furniture in the home became essential, so much so that in practice it was reduced to just the bed and the chest, did not exclude this sort of natural tendency of man to occupy space with his objects.

If it is true that the rooms of the Middle Ages were characterised by little furniture, it is also true that all the luxury of this period was concentrated in the multitude of drapes and fabrics that adorned the rooms and halls. Moreover, due to the 'nomadism' of the feudal lords, who were obliged to stay on their various estates, except for the bed, which remained in place, the same tapestries, which at the same time protected the rooms from draughts and with their bright colours also imparted gaiety [26], together with most of the furniture (mainly consisting of folding tables, dressers and chests which, besides containing clothes and crockery, served as seats), were transported from one castle to another during the frequent removals. In this way, by 'appropriating' the space with their objects, they marked the place with their own traces.

However, when Walter Benjamin reminds us that while Brecht says to erase the traces, in the bourgeois room at the end of the nineteenth century the opposite attitude became habitual [6, P. 3], it would be Adolf Loos who would better clarify the significance. In fact, by giving narrative form to the concept, while he seems to want to contradict it, he succeeds instead in corroborating Benjamin's idea when, in his *About a Poor Rich Man*, he claims in a resolute tone the natural right of those who dwell to be able to leave their traces within the environment in which they live. It will be recalled

inhabitant to adopt the greatest number of habits, which are more commensurate with the interior than with himself..." [3, P. 206; 6, P. 3].

¹² "The criminals of the early detective novels are neither gentlemen nor apaches, but private bourgeois..." Paris capital of the 19th century [2, P. 154].

that in this brief 'parable', Loos gives the example of the architect who, despite believing he can imprint the personality of the owner of the house on every object in the house, deprives the individual of this very faculty. That is, by constructing fictitious imprints for him, he deprives him of the right to leave his own.¹³ The fact that the house is considered a work of art and consequently imposes this sacrifice on the poor rich man, while it lends itself to represent a sort of paradox that Loos uses to express with captivating sarcasm his extreme disapproval of a certain type of architecture, allows us to better understand what Benjamin means, who, in total correspondence with Loos's thought, specifies that the ornament in a house by Vandervelde represents what the signature is for the painting,¹⁴ which shows, if there were any need, that his criticism was not directed at the traces in general, but referred precisely to the "fictitious" prints of which the Viennese master speaks.

Moreover, when Frank, like Loos, says that "the home must offer the possibility of accommodating all the experiences, images and objects that one collects in the course of a lifetime and therefore all uniformity, all harmony of colour, all style, even modern style, must be avoided", he is simply asserting, like Loos, the right of human beings to leave traces¹⁵ [9, P. 70].

In conclusion, we can say that, through historical, archaeological and artistic evidence, it is possible to establish, in some cases in great detail, and in broad outlines in others, how the very idea of dwelling, although it has changed over time with the evolution of man and technology, has maintained unchanged, in the very concept of dwelling, those essentially invariable characteristics of shelter and protection - whether physical or psychological - that are sought in it.

Although over time man adds to the innate need for shelter the need for decoration, ornamentation, taste and anything else that may contribute to making his home environment more welcoming, this need will not be affected, as it will remain the primary purpose to be satisfied in the home.

¹³ "Every detail had its precise location and was related to the others in the most extraordinary combinations. Nothing, absolutely nothing, had been forgotten by the architect. Ashtrays, silverware, light switches, everything, everything he had planned. And this was no ordinary architect's intervention, no, because in every ornament, in every shape, in every pin the individuality of the householder was expressed. (A psychological work whose great difficulty will be evident to anyone). (...) Every piece of furniture had its own precise location. The architect had provided for the best. He had thought of everything. Even the smallest box had its own place. (...) But once you picked up an object, you couldn't stop trying to guess where it belonged, and sometimes the architect had to unroll the detail drawings to find where a matchbox belonged...".

And while all this was going on, the poor rich man "...remembered many old things that were dear to him and that he often regretted. The big rocking chair! His father had always taken a nap in it after breakfast. The old clock! And the paintings! But: art demands it! The important thing is not to give up!" [22, P. 149-155].

¹⁴ "In Vandervelde the house appears as an expression of personality. The ornament is to this house what the signature is to the painting". Paris capital of the 19th century [2, P. 153].

¹⁵ In fact, Frank's thinking is very similar to what Loos says when he writes: "...Every piece of furniture, every thing, every object tells a story, the story of the family. The flat was never finished; it grew with us and we grew with it. But the flat had a style, the style of the people who lived there, the style of the family. (...) If an ornament that does not belong to it is added to a 'stylish' room, the whole room can be 'ruined'. In a family room every piece is immediately and completely absorbed. Such a room is like a violin. The violin can be played, the room lived in..." [9, P. 70].

Man, therefore, has always appropriated space, leaving his traces. Perhaps he has not always done so in the same way, but even today the out-of-town university student who shares a rented flat with his colleagues, as well as the prisoner, the soldier, the emigrant or the homeless person in his cardboard shack, all of them, in short, even those who share restricted spaces or precarious and makeshift shelters, in one way or another appropriate space through their traces: by hanging a picture, a poster or a photo cut out of a newspaper. And this is because, writes Dal Co: "The detailing of each interior (...) is at the same time a floating in poverty and an attempt to withdraw from it; each dwelling denies itself the condition of a place when inhabited, becoming an interior furrowed by the traces of habits that cancel or mask its substantial character. The house appears as a nostalgic microcosm where the flow of experience and the denuding of poverty overlap without overwhelming each other..." [6, P. 3].

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ПОСТОЯННЫЕ ЦЕННОСТИ ЖИЗНИ И ЖИЛИЩА

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Абстракт. Если, с одной стороны, существуют те постоянные ценности жизни и жилища, которые являются неизменными ценностями и даже в их примитивном формальном выражении сохраняют неизменным свой вневременной и транснациональный характер, с другой стороны, форма жилища и сам образ жизни включены в очень специфический контекст. В двойном смысле они зависят от места и времени.

Конечно, мы прекрасно понимаем, что само понятие жилища затрагивает ряд других вопросов, которые касаются не только его формы. Поскольку последнее понятие тесно связано с различными способами структурирования социальных групп, которые используют это жилище, мы также должны иметь в виду, что первоначальная форма всего жилища — это «проживание не в доме, а в оболочке», как сказал Уолтер Бенджамин.

Таким образом, несмотря на формальные особенности, которые различают их внешний вид, который, следовательно, меняется в зависимости от места и времени (в двойном значении), концептуально неизменным как в объекте использования, так и в жилище, остается соответствующая внутренняя сущность, понимаемая как изначальная и транснациональная потребность / способность человека, удовлетворяемая посредством процесса умственного развития, соизмеримого с социокультурной стадией общества, внутри которого этот процесс производится и с которым он разделяется.

Таким образом, становится суть выражения «чувствовать себя как дома — значит чувствовать себя хорошо» означает ощущать непринужденность в этом конкретном месте, потому что оно представляет наш дом и является им.

Ключевые слова: жизнь, ценности, место, дом, архитектура.

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