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THE METAPHYSICAL METAPHOR OF THE HOME-EDIFICE V *COMPILATION HOME*. A PLACE IN THE WHOLE, A WHOLE IN FRAGMENTS

METAFIZYCZNA METAFORA DOMU-GMACHU VS *DOM KOMPILACYJNY*. MIEJSCE W CAŁOŚCI, CAŁOŚĆ WE FRAGMENTACH

A b s t r a c t

To the *dwelling*, a *place*, or *places* are assigned where activities defining *this state* take place and the time determining their continuance. If we interpret *dwelling* and *home* as Bruno Zevi interpreted architecture, then *dwelling in the city* is what happens in spaces separated for these *activities*, and building a *home* is finding and construct-ing attributes of its content in them. The architecture of the *dwelling* and the *home* and also the *space of the city* is constructed from a continuously growing number of elements. Apart from material ones, it is made of virtual spaces and the new forms shaped by them. A home perceived in such a context changes its unequivocal nature of *home-edifice*, extending it by consecutively occupied places and domesticated spaces.

Keywords: architecture, home, dwelling, compilation home, home-edifice

S t r e s z c z e n i e

Mieszkaniu przyporządkowane są *miejsce* lub *miejsca*, w których czynności określa-jące *ten stan* się odbywają oraz czas wyznaczający ich trwanie. Jeżeli zinterpretujemy *mieszkanie* i *dom* jak Bruno Zevi interpretował architekturę, to *mieszkaniem w mie-ście* jest to, co dzieje się w wydzielonych dla tych *czynności* przestrzeniach, a budo-wanie *domu* polega na odnajdywaniu i konstruowaniu w nich atrybutów jego treści. Architektura *mieszkania* i *domu*, a także *przestrzeń miasta* są konstruowane z coraz to większej liczby elementów. Oprócz materialnych, budują ją przestrzenie wirtualne i nowe formy przez nie kształtowane. Dom odnajdywany w takim kontekście zmienia swój jednoznaczny charakter *domu-gmachu*, poszerzając się o kolejno zamieszkiwa-ne miejsca i oswajane przestrzenie.

Słowa kluczowe: architektura, dom, mieszkanie, dom kompilacyjny, dom-gmach

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Despotism of fear in whose tight reins a doorbell keeps the whole apartment, derives its power also from the magic of a doorstep. A sharp sound announces that somebody is just trying to cross the doorstep[1]… Crossing the borders of the metaphoric *home-edifice* by a non-occupant is not only a movement in space – it is entering the intimate sphere of another man[2].

The primal form of dwelling is staying not in a house, but in a shell. A dwelling in extreme form becomes a *shell*. It bears the mark of its occupant[3]. This shell may be interpreted in a number of ways…

A dwelling construed as premises located in a multi-family residential building starts at the doorstep. The doorstep formed materially and metaphorically, defining a border, is a sign. It is a kind of gate to what is closed. It leaves the strangers on the other side, establishing the territory of the household members: defining what is private and intimate, desired and expected…

Extending a *place for dwelling* into a space surrounding residential premises – is a contrary action: opening. If it is discussed in view of Moles and Rohmer's theory concerning the vector perception of space, then the doorstep is an element constructing the border between the consecutive *coquilles[4]*. By setting a border on the intimate zone it constitutes a specific semi-permeable film enabling internalisation of the neighbourhood by the occupants: going out into a space for dwelling, extending the borders of the *shell*.

The issue of the relationship between man and place, and through places with spaces is dwelling. The connection of man and space is nothing else but dwelling, reflected upon in an essential way[5]. In this context, the *home* is constructed.

Homes are a peculiar phenomenon, as Bill Bryson wrote. They hardly have any universal characteristic properties: they may actually have any shape, be built of almost any material, and be of any size. And yet, no matter in what part of world we find ourselves to be, we recognise residential houses at first glance. This aura of domesticity is very old[6]. It is hard to define; however, related to a building it identifies it unequivocally.

The essence of architecture's development is its evolution simultaneous with the development of social thought. [7]The essence of design, also including house design refers to this development.

In informal Polish, ‚home' frequently means a building. Its real meaning is deeper though. A building may exist without people, a home loses its sense without them.

The concept of *home* may be discussed by referring to it in two different aspects: spiritual and material. In the first instance it is an experienced state of subjective awareness. It is an

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[1] W. Benjamin, *Pasaże*, Kraków 2005, p. 118.

[2] *Home-edifice* and *compilation home* are alternative, metaphoric terms. The Author discusses this issue in detail in *About Contemporary Forms of Dwelling in the City*, Gliwice, 2015.

[3] W. Benjamin, *ibidem*, p. 250.

[4] *Coquilles* i.e. *shells* from the Moles and Rohmer theory.

[5] M. Heidegger, *Budować, mieszkać, myśleć,* Warszawa 1977.

[6] B. Bryson, *W domu. Krótka historia rzeczy codziennego użytku*, Zysk i S-ka, Poznań 2013, p 38.

[7] Content of *place home* may express semantic or appropriable understanding of *place*, i.e. *Locus, Nidificium, Praesaepium, Aedicula, Conceptaculum* (selected place, awareness of feeling of identification with such place and emanation of this awareness, possibility of satisfying basic needs, impact on occupants and possibility of leading them mentally, place where impressions are stored): Author's classification – Nawrot, Grzegorz 2015, *O współczesnych formach zamieszkiwania w mieście*, Wydawnictwo Politechniki Śląskiej, Gliwice, p. 79.

image of an idea and it is created in human minds, in the other – it is a materially determined place or places in a space separated for that purpose. In the first case *building a home* is made through the piling up of selected, subsequently experienced events and impressions in the mind of an occupant, in the other – it is created in consequence of placing it in a separated space intended for *residence* and the relevant shaping of that space in such a way that it may fulfil the requirements of its functioning[8].

Paraphrasing Italo Camilo, home shall not be confused with the words describing it[9]. It is indeed perceived individually and intimately and forming it is a specific alternative interpretation of *logos* and *mythos*. Logos – identifies home with the story of the one who actually forms it[10]. Mythos: speaks about forming by somebody other than the occupant, speaks with the words of an external observer or someone who lives in it[11].

In both these cases, home may also be discussed twofold: as an *idea* (an image of the state of consciousness) or a designated *place* in space, and viewed from the outside – it presents those who form it [12].

Dwelling may also be doubly perceived: as a *place* or *state of being* defined by activities[13].

A place in space – on one hand it is a premises, and more broadly construed – a part of space intended for residence, constructed for events which occur within it.

Home as a *place* in space and as an *image of idea* – are not unequivocal in their interpretations. This was noticed by Alberti when referring to the concepts of house and city[14]. Finding elements of the *compilation home* in the city space may be deemed a specific emanation thereof.

Home-edifice and *compilation home* are alterative perceptions. The first is a kind of a portrait – identifying *home* with philosophical metaphor of an *edifice*, it unequivocally identifies the traditional, metaphysical concept of sign with the tagged concept. The other constructs home out of small particles as a *compilation* of places-fragments which are its dispersed elements. It is an expression of a specific deconstructionism in the perception of the presented

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8 In reference to the words of Italo Camilo: …city shall not be confused with the words describing it… in: Gzell, Sławomir 2002, *Krajobraz architektoniczny Warszawy końca XX wieku*, Towarzystwo Urbanistów Polskich.

9 Occupant, designer (architect and also anyone who when designing space makes decisions concerning individual and collective social and economic life).

10 Author's interpretation. After Richard Sennett: *Logos* – identifies the speaker with his words, speaker is responsible for them. In the case of *mythos*: the speaker is not responsible for his words, he tells what he has learned; *mythos* means just confidence in words… Sennett, Richard 1996, *Ciało i kamień. Człowiek w cywilizacji Zachodu*, Wydawnictwo Marabut, Gdańsk.

11 Architecture is first of all a method of defining those thanks to whom it is created… Sudjic, Deyan 2015, *Kompleks gmachu. Architektura władzy*. Centrum Architektury, Warszawa.

12 After Heidegger, Martin, … It is impossible to live and not to dwell. … in its essence *dwelling* perceived as a state of being (existing) is equivalent to *living*.

13 With the words: *House is like a small city…* later interpreted as: *We live in cities – in the same way we live in houses and basic elements of existential space define both one and the other…*

14 This is among others a rhetoric of Derrida, Borges and Fehn's works. For Jacques Derrida referring to Heidegger's *destruction* – deconstruction is a method of text perception, interpretation: *…there is no outside-text*; outside the *text of house content* of which the architecture is an emanation.

Place – architecture of edifice   Places – frames for events   1

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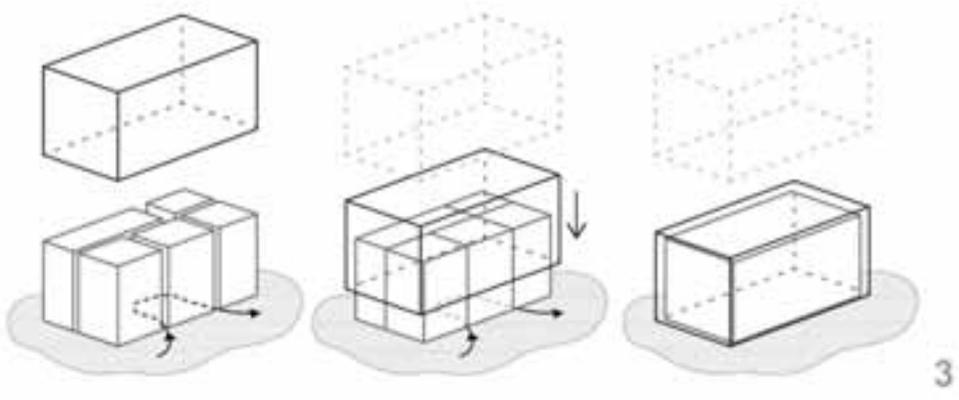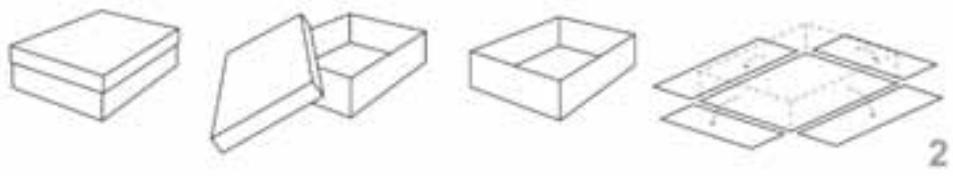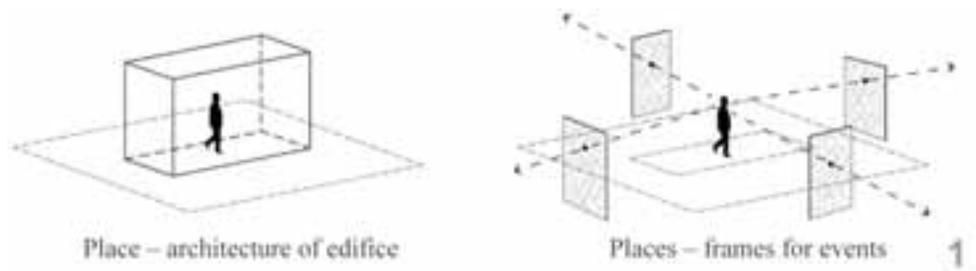
Ill. 1.   Interpretation of *home-place*. Home as a metaphor of edifice and home diluting in liquid reality (place-frame for events). – Nawrot, G. 2015, p. 201

Ill. 2.   Opening space for home. Interpretation of apartment extension phenomenon – Nawrot, G. 2015, p. 235

Ill. 3.   Domestication of space for dwelling. Building a *home in the city*. – Nawrot, G. 2015, p. 210

content, differently interpreting previous meaning and often challenging it. Its emanation is architecture[15].

Home-edifice and *compilation home* may also be recognised in view of two different theories of perception: the Gestalt (unified whole) theory and ecological theory (as individual elements or events). It may also be applied to architecture.

Dwelling begins with eating and sleeping. These elements may also be starting points in the development of rituals of dwelling. A ritual is a cement of structure: house, city, state[16]… It forms a *dwelling* interpreted as a *state of being* and as an *image of an idea*. In the case of a single family detached house or multi-family building – the *home* may be this particular building where a bed and table are located, but also its direct surroundings, extending the concept of *home* by one's own garden or orchard, and also elements which are not material assets of the occupant located in the neighbourhood – a bench, park, forest, square or alley – in the felt interpretation.

Home is felt as a *place* – but this place may be construed differently from a place of metaphoric location of the *home-edifice*: it does not have to be indivisible, homogenous and unique. Like in the case of home – the *image of an idea*.

So the interpreted *compilation home* being an alternative to the *home-edifice* – formed as a *place* or *image of an idea* is hence a specific context for the construction of the architecture. Being the next stage of fragmentation and architectural emanation thereof – in consequence of how it is formed it fits into a contemporarily created being – a *cosmopolis*[17].

Dwelling referred to it is in this instance seen as a *place composed of fragments of other places*[18]. Its location – similarly to the *activities* defining this state – may be built from dispersed fragments, present in different, individually experienced and interpreted realities[19].

In the city, the commonly available space becomes a complementation to the personal space separated by residential premises which – extended by the consecutively opened *coquilles* – enlarges by the adjacent area[20]. The personal space so extended reveals itself in this continuum as a set of fragments constructed from various combinations of static and dynamic elements, and also material and virtual ones which too may be experienced simultaneously[21].

The defining borders of space for dwelling in the city take place among others through information broadcasted by the architecture. A sign in space felt by the observer may apply to all three categories of its interpretation discussed by Bruno Zevi, i.e.: content related, physiological and psychological, and formalistic[22].

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[15] Rituals should become the cement of the city – after Richard Sennett.

[16] The concept of *cosmopolis* is related to fragmentation of societies into numerous groups and individuals – Sandercock Leonie 1988, *Towards Cosmopolis: planning for multicultural cities*, London: John Wiley; Gzell, Sławomir, *Wykłady o współczesnej urbanistyce*, Oficyna Wydawnicza Politechniki Warszawskiej 2015.

[17] Here: dwelling-premises.

[18] It may also apply to virtual space of the Internet… – Nawrot, Grzegorz, *ibidem*, p. 204.

[19] *Coquilles* i.e. *shells* from the theory of Moles and Rohmer related to vector perception of space

[20] For example: Internet space

[21] G. Nawrot, *op.cit.*, p. 80.

[22] This arises from disparity manifested through multiple definitions of the *city* concept itself.

Outside the city – it is similar. Only that some of elements, which may constitute extension of the *compilation home* so interpreted and which are characteristic for the existing spatial context, are different. The essential issue here is the individual context of the occupied premises or building within which the home space may be broadened[23]. The compilation home – is hence a contextual home, i.e. built in connection with its surroundings and dependant on it. These surroundings, construed as a multi-stage continuum opens vectorially by the following *coquilles* into: external spaces of the apartment (terraces, balconies, home gardens), interior of the building, direct neighbourhood, city, the whole accessible world.

The compilation home is not a contemporary phenomenon only. We may suspect that it appeared with a *place* designated for dwelling. It was functioning in different forms and impacted by many factors: cultural, social, economic, geographical and access to different types of new technologies[24]. Expanding a limited area of *dwelling-premises* in a manner not requiring involvement of financial resources functions basically in different geographical conditions – however, these conditions, and first of all climate, impact its form. Its extravert opposition *soi-disant* is a result of both open social contacts of the occupants with their neighbours and domestication and assimilation of fragments of the neighbouring space.

In the case of a compilation home, developing a ritual is of key importance. Without it, individual elements become disconnected from one another, they become occasionally visited places deprived of emotional significance. The specific *genome of home identity* impacting this ritual may be interpreted analogically to the *genome of city identity*, deciding the architectural perception as an emanation of this concept.

In the case of a dwelling discussed as a *state of being* which is defined by activities – places where these *activities* are performed are of importance, as is the sequence in which they are performed. Therefore, communication is essential – construed in this case as a way of movement in the perceived space.

Building homes and dwellings as *places* for *activities* performed may be constructed in residential premises or extended as its continuum and take place in consecutively opening *coquilles*. The opening of the last one, also by means of contemporary telecommunication and information technologies in the virtual space – means opening into the *whole accessible world*[25].

Moving inside the dwelling and its continuum and also the sequence in which the activities are performed is governed by how the space is formed, enabling the realisation of a simultaneous model, a chronological-linear model or a hybrid of both[26]. It may have a reference to the context: dwelling-premises, building, its surroundings, city and also the *whole accessible world*.

Layouts in which the space inside residential premises was unequivocally separated by means of permanently constructed partitions, and rooms are available as subsequent, suite

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[23] Access to different types of modern technologies – i.e. contemporarily: telecommunication and information.

[24] This is the widest opening according to Moles and Rohmer.

[25] In the paper *About Contemporary Forms of Dwelling in the City* the Author referred to two models of shaping the space: simultaneous or chronological-linear realisation of dwelling activities.

[26] Combination of dining room, kitchen and living room within one space. Designing an apartment as one, open space in which subsequent elements (bedrooms, bathrooms, kitchen, dining room) appear as islands.

or from an external hall – suggest a chronological-linear model. In the direct vicinity of the building and also in the city, such a model means concise corridors of street frontages.

Alternatively, it is formed in a manner suggesting simultaneity of use[27]. In the city these are instances of low-density housing, for example, of island type. In dwelling-premises – the island type layout of places for realisation of individual activities.

Communicating and communication are equally important for this classification. Communicating constituting a core of culture may assume various forms[28]. Its means may also be the architectural space.

The way an occupant moves in the space for dwelling and its perception depend on the means of communication he uses.

Walking favours a simultaneous model, because in the case of walking the access barriers are only the administrative decisions and personal predispositions of the occupant. A chronological-linear model is suggested by means of collective transport[29]. Being at the same time an expression of some kind of urbanity, they unequivocally determine or eliminate places to see, imposing a sequence in which they are visited. Driving routes are of similar significance, because they analogously order the journeys of the individual vehicles moving on them. The methods of communication adopted and the way it is formed within the relevantly selected technologies may be a tool of social selection. Jean Baudrillard, shifting the focus of discussion from production to consumption, wrote: '*hard* geometry of hospital, prison, factory gave way to *soft* geometry – network of motorways, computers, electronic games. Hence, not only are architects and urban planners designers of space, but also those people making economic, social and administrative decisions[30]. Moving along a motorway, we pass by point A and point B to reach the destination which is city C. The way a motorway goes organises our will deciding what and when we will see, what we will experience and what we may possibly think about[31]. The design of access to the Long Island district in New York by Robert Moses is an example thereof[32].

The compilation home has its individualistic topography, constructed not architecturally, but anthropocentrically[33]. Its organisation arises from obtaining resources for the inhabitants' support, and the method of communication plays an important role.

Walter Benjamin referred to the above through his works, and inspires reflection upon the material and metaphorical threshold, stating that: *…The city is homogenous only seemingly. Even its name is differently pronounced in different districts. Nowhere, not even in a dream is the phenomenon of the border experienced in a more primal way than in the cities. It parts*

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[27] Original wording: *Communicating is the core of culture.* – F. Boas, *Introduction, Handbook of American Indian Languages,* Bureau of American Ethnology, Bulletin 40, Ashington DC Smithsonian Institution 1911 and F. Boas, *The Mind of Primitive Man*, The Macmillan Company, New York 1938.

[28] In particular those of precisely fixed routes: tram and train rails, trolley bus tractions, set bus routes.

[29] Halley, Peter 1992, *La crise de la geometrie et autres essays, 1981–1987*, ENSB-A, Paris, as quoted by A. Turowski, *Awangardowe marginesy*, Instytut Kultury, Warszawa 1998, p. 14.

[30] G. Nawrot, *op.cit.*, p. 60.

[31] Robert Moses used spatial planning for social selection. The height of tunnels on access roads to the Long Island district in New York was adapted to size of passenger cars (at that time only wealthy people could afford owning a vehicle), which made it impossible to access the district by public means of transport.

[32] Walter Benjamin writes in this way about topography of the XIV district of Paris – W. Benjamin, *op.cit.*, p. 115.

[33] W. Benjamin, *op.cit.*, p. 118.

streets like a threshold; a new region starts as if from a step into the void, as if going down with a foot into some depth, putting it on a stair which cannot be seen...[34].

Referring to these words and also to Alberti's, a house-small city recognised as a metaphor of *edifice* or a *place composed of many places* – is seemingly homogenous. It has individually construed borders, individualistic doorsteps in them, and gates determining them. The issue with home interpreted as an *image of an idea* is similar. Moving in the space of a house, i.e. dwelling in it – may be defined as simultaneous or chronological-linear. Doorsteps and gates define the communication between the occupants and occupants and non – occupants.

In the material space outside the residential premises, a kerb may play the function of a doorstep, because, quoting Teophile Gautier who was writing about 19th-century Paris: *... difference (-) is set only by a kerb. It is a frontier between one country and another, between poverty and luxury, levity and gloom... it is a bond between somebody who is nothing and somebody else who is everything[35]*.

Adequately constructed signs, which are manifestations of adopting realistic or metaphoric forms may be formed materially or non-materially[36]. The gate – a connecter between the real and virtual space is an iPhone or a computer enabling entry into an instant messenger.

A felt *place for dwelling* or *place of home* may have a compilation nature – be composed of various partial places[37]. In such a case home is a *general impression,* and in special cases it is Baudrillard's simulacrum of its original concept identified with *the one* remembered from childhood times□. Contemporary equivocality related to its location also applies to the duration of activities related to the realisation of the content. A *home in fragments* may function periodically or permanently.

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[34] Gautier, Theophile 1856, *Études pfilosophiques (Paris et les Parisiens au XIXᵉ siècle)*, Paris, *op.cit.* Benjamin, Walter, *ibidem*, p. 123.

[35] Example – a specific alternative of a symbol of metaphor of the entrance gate to house: letterbox or a virtual mailbox.

[36] Attributes defining parts of home can also be found in them (i.e. *Locus*, *Nidificium*, *Praesaepium*, *Aedicula*, *Conceptaculum)*

[37] Words of Zbigniew Herbert's poem *Home* may be a reference here: *...home is a cube of childhood, home is a lump of emotion...*

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