

SEVILLA



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IN ARCHITECTURE**

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DWELLING. INVARIANTS IN CONTEMPORARY ARCHITECTURE

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Summary: The house has one of the greatest powers of integration for the thoughts, memories and dreams of men. The house, in the life of an individual, overcome men contingencies and multiplies men advice for continuity. Without it, men would be a dispersed human being. The house is body and soul. It is the first world of the human being ... And always, in his dreams, "the house is a large cradle", as said by Bachelard.

There has been a clear evolution of the concept of housing over time. But after all, the house still remains as a reflection of its inhabitants. When a man makes a house his own, we can conclude, he has found what he can call his "morada".

This study is a reflection on the transformation of the house and what is maintained in the dwelling.

Keywords: Dwelling, House, Transformation, Invariant, Contemporary architecture.

1. Introduction

Le Corbusier named the new house as the "machine à habiter / machine for living", adapting it to the industrial revolution that was changing the world from the beginning of the twentieth century. The house, resembled as a machine, was a useful object made by the assembly of industrial pieces like a car, an airplane or a boat.

But later, after his trip to the Americas, and reflected at the preface, 'American Prologue', of his book called 'Clarifications' (Le Corbusier 1978),, Le Corbusier evolved his ideas into a new way of thinking. Wrote on the boat back to Europe, the lines written in this book are the clear evidence that something has changed in him. We might never get to know all of the variables that influenced his new approach, but we can be certain that the trips to South America, North Africa and Spain played a pivotal role on the evolution of his thinking. In the suburbs of Buenos Aires or Rio, where he was exposed to roughly made houses, without any heart or soul, but nevertheless owned by humans, Le Corbusier learnt an unforgettable lesson. Hence, he would retrospect: "I saw a corrugated iron worker house, but very well decorated with a rosebush garnishing the front door. It was a poem of the modern times" or "I deeply look forward for those houses that are people's homes not architect's ones". (Le Corbusier 1978).

In this research whose starting-point is referred to in the lecture given by Martin Heidegger on 5 August 1951 in Darmstadt, "Bauen Wohnen Denken" (Heidegger 1994) is underlined in the letter of Santa Teresa de Cepeda (1515-1582) where there are seven Moradas del "Castillo Interior" (Teresa de Jesús 1968). Supported in these texts is investigated on the transformation of the house and the invariability of the dwelling.

The house possesses one of the greatest powers of integration for the thoughts, memories and dreams of humans. The house in the life of people, supplants contingencies, multiplies his advice for continuity. Without it humans would be a unfocussed being. It is body and soul. It is the first world of the human being (Fig 1). And always, in his dreams, the house is a great cradle, as Bachelard tells us (Bachelard 1998). It is recognized how there has been a clear evolution of the concept of housing, over time but still all dwellings continue to reflect their inhabitants. The house and the dwelling are two different things. When a man makes a house his own, he finds his dwelling.



Fig.1 My house my world 07. Photograph by Francisco José Moreno Sánchez-Cañete. Madrid. 2014

2. State of the matter, methodology and procedure

Zum Wohnen, so scheint es, gelangen wir erst durch das Bauen. Dieses, das Bauen hat jenes, das Wohnen zum Ziel. Indessen sind nicht alle Bauten auch Wohnungen (Heidegger 2012).

By dwelling we arrive, it seems, only by means of building. This, the building, has that one, the dwelling, as a goal. However, not all constructions are dwellings (Heidegger 1994).

From the outset, this research was considered as the main objective to discover if there is any element that has persisted throughout history in the domestic architecture: that is, an invariant, that was maintained throughout the evolutionary process of the house, in the history of human habitation¹ (Maruri 2006). This study tries to reflect on the transformation of the house and what is maintained in the dwelling.

The compliment of the architect is to tackle the most beautiful task that is the house (...) The house is the real task of the architect. The endearing house of man, of every man (Sáenz de Oíza 1988).

The thesis linked to this research is also an attempt to transcend the exclusively geometric and formal component of the house:

A house is, first of all, a geometric object of voids and balanced solids to be analyzed rationally, an object that should resist metaphors that include the human body and the soul (Ambasz 1981).

If it were necessary to mark the beginning of the data collection for this investigation, it would have to go back to 1991, making a trip to Florida to visit the domestic experience of Roy Mason, Lane Jennings and Bob Evans: Xanadu. As well as the interviews with the workers of the team of Mason, Jennings and Evans, who kindly connected this research with Bob Masters (Mason et al., 1983) who already tried in 1983 to incorporate to the architectural design electronic technology that was beginning to develop and that today may seem even endearing to us (Mason et al., 1983).

After this first trip there have been more visits to houses, buildings, and people, in various places: Fernando Higuera, Madrid, Giacometti Foundation, Paris, London, Vienna, Prague, St. Petersburg, Boston, New York, Barcelona, Marseille (Fig. 2,3 and 4), Cap Martin, Figueras, Athens ... Some of the cases studied in these trips have occupied an important place in the final writing of the doctoral thesis, others not. The common denominator that in all of them have "marked" said cases with the name of the resident.

¹ "Conceiving the house implies a judgment on the universe." Paul Zumthor in *The Measure of the World*. Quote collected in the doctoral thesis of Nicolás Maruri González de Mendoza (Maruri 2006).



Fig. 2 Children playing on the deck of the Marseille Room Unit. Photograph by Francisco José Moreno Sánchez-Cañete. 2015

3. Logon didonai

All men and women are philosophers and architects. Philosophy and architecture are thus understood an anthropological universal. Wherever you find a man or a woman, you will find a person who loves, lives, grows old, a philosopher, and builds his dwelling. Because every human being has a particular interpretation of the world. All people create, make their experience a vision. In such manner and way that the real architect is one who raises the dwelling to a higher plane of consciousness. This is the fundamental reason that must lead us to communicate with the future inhabitants to: "give reason to their dwelling."

In explaining the fundamental questions of the function of living, one is born, one dies, one suffers, one grows old, one interprets the world, one falls in love. "The architect: logon didonai, gives reason" (Gomá Lanzón 2014).

4. La morada

Wir wohnen nicht, weil wir gebaut haben, sondern wir bauen und haben gebaut, insofern wir wohnen, d. h. als die Wohnenden sind (Heidegger 2012).

We do not inhabit because we have built, we have built and built in the measure that we inhabit, that is, in that we are the dwellers (Heidegger 1994).

The path from the cave to the Inner Castle (Ruiz de la Puerta 2014)². There seems to be a relationship that we could call scalar, from which the size, scale or content of the architectural element that is addressed, are a prerequisite for the significance of the house. From here opens a reflection in which the hypothesis is launched that the domestic architecture starts from the small. This will to rediscover the small is not merely a dimensional choice. The small single-family houses, the result of an individual commission, is a privileged field of experimentation entrusted to the architect to closely observe the domestic dreams of its inhabitants and to develop in this area their creative capacity, thus achieving an architecture that acts as a nexus between man and nature.

He was curious to be so at home - so in his own house. It was not that it would have cost him much and it was not much, but it was his - and outside in the garden all the trees were his - the stones - the birds - the beach - and the water that broke against the stones - It was his sky that stretched on high - and his stars - (Munch 2015).

² "Casa Xolostla is a modern house designed with a powerful geometry, which rivals a space of emotions that light and fire vehemently surface the consciousness of the inhabitant of the house from some dark room of his mind. a look at the past, an emotional recovery of the spaces of the cave. At the same time is an ecological and sustainable architecture that participates in the concerns of the current architecture. "p.146.

4.1. Arquitectura a escala humana

If we quote Le Corbusier again, the territory bounded by the walls of the house is the extension of the body of the individual and depending solely on his body and his mind. The house is the body strengthened, the frame of the same. Aldo Rossi points out that the little house, hut, beach house, conforms and deforms according to place and people, and nothing could eliminate or replace in it that private, almost singular character of identification with the body (Rossi 1984)

Architecture has its own existential realm. Since he maintains an especially corporal relationship with life, in my opinion, at first it is neither a message nor a sign, but a cover and a background of life that goes along with it, a receptacle sensitive to the rhythm of the steps in the soil, for the concentration of labor, for the tranquility of sleep (Zumthor 2014).

The house has been described as the most human architecture precisely because of this condition of body protection. It is the architecture that offers us intimate, collected and protective spaces where we can develop as human beings.

Dwelling protects the essence of the human. This amplitude is shown to us as soon as we think that the being-man rests in the dwelling, in the sense of the dwelling of the mortals on the Earth (Heidegger 1994).

Or in the words of Joseph Rykwert:

El campesino quería construir una casa para sí, para su familia y su ganado, y lo ha conseguido. Como lo consiguieron su vecino o sus abuelos. Como lo consigue el animal, guiado por sus instintos. ¿Es bella la casa? Sí, justamente tan bella como la rosa y el cardo, el caballo y la vaca (Rykwert 1974) .

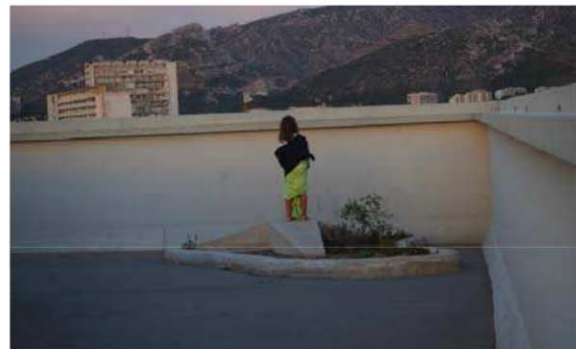


Fig. 3 Niña observando más allá de la barandilla. Cubierta de la Unidad de Habitación de Marsella. Fotografía de Francisco José Moreno Sánchez-Cañete. 2015

4.2. Inhabitant, object and subject

The house is the place where an inhabitant places his life and, if he is lucky, creates his abode. The practice of architecture attends to the expressive, constructive, physical and normative dimensions of architecture itself, and in certain cases is impregnated with the notion of Home.

And finally came the house. Guarding and defending became the habitation. And man, already dominated by space, conformed with the corresponding planes, conceived the possibility of controlling it. To provide it. And he saw that with the light he could think it. And thus dominating gravity and light, more consciously, perfected architecture. And architecture was thus one more manifestation, perhaps the most human, of Culture. Of that culture that is decantando the thought of the man throughout the times (Campo Baeza 1996).

For the inhabitant, the important thing is to give meaning to a home within the world (Puig 2003)³. Perhaps the question is Can the dwelling be an architectural expression? Can the house change and shape the house? (Pitxot et al. 2008)⁴.

The home is the individualized dwelling, expression of the personality and way of life of the inhabitant. We understand that when the dwelling appears all the requirements are fulfilled so that this space is the propitious collaborator in the personal development, complement of the subject. It is understood as a complex and diffuse condition, which integrates memories, images, desires, fears, past and present; it also includes a set of rituals, personal rhythms and daily routines; is a reflection of the inhabitant, his dreams, hopes, tragedies or his memory. Our self-portrait in four dimensions (Boissière 2001).

That is how Noel Arnaud, a French poet, told us "*I am the space where I am.*" Or how Adolf Loos wrote: "*Your home will be with you and you with your home.*"

It is not only a building, not an object, it is also an inner and multidimensional experience that is difficult to describe objectively; living implies soul and psyche, education and development, study and creation. The experience of home could be translated in an incredible range of dimensions, even some of them mental. The invariant is thus understood as the fact of the permanent and repetitive existence of that dimensioning and dimensional component or, sometimes, dimensionless, which means the dwelling (Sáenz Guerra 2015).

The essence of the abode, its function as a mirror, support and, in turn, enhancing the development of the inhabitant's psyche (Puig 2003)⁵.

Bachelard opens a great door to what the house must really be in essence:

Every really inhabited space contains the essence of the concept of home, because there the memory and the imagination are united, to intensify each other. In the field of values they form a community of memory and image, so that the house is not only experienced daily, when plotting a story or telling our own story, but, through dreams, places that we inhabit impregnate and preserve the treasures of the past. Thus the house represents one of the main forms of integration of the thoughts, the memories and the dreams of the humanity. Without it, man would be a dispersed being (Bachelard 1998).

5. Invisible to the eyes

As we have seen, the abode is a place of its own, concrete, personal and intimate. This redoubt is, in turn, the domain where the inhabitant is free to develop his own idea of the world:

A home in the real world is, among other things, a way to keep the world out of it (Seabrook 1995).

We observe a significant duality because the domestic space is referred to in a close, human, and on the other hand, there is a vision on a cosmological scale: a small-great world. And once our own limits are recognized and accepted, the world is ours and in that moment we discover our home. The space charged with human experience can be seen as a microcosm, a finite circle of latent energies that changes and, why not, affects the outside.

6. Expressions

Understanding paradise as a concept, an ideal place in which definition the form is not explicit, when the representation of that place becomes manifest, when the home takes shape it, is referenced in certain recurrent models: the cavern, the primitive hut, the hut, the house-town, the house-state, the ivory tower, the tower of Babel, the garden, the garret, the nest, the drawer, the coffer, etc.

³ "The Salvador Dalí House-Museum in Portlligat is an unrepeatable jewel: a fabulous example of a surreal home. To visit it allows us to imagine what could have happened in the fields of architecture, interior design, decoration and design if this aesthetic revolution had triumphed and could have been applied without fuss in everyday life. "P.105.

⁴ "The mirror, with a black frame of the time, must stand out, which had to be placed at a suitable angle so that Dali from the bed could see the rising sun." P.70.

⁵ "Anyway, Púbol Castle is the back of the house of Portlligat: it is made to measure of Gala".p.190.

Stevenson considered that his house was a place with lockers where to store the objects accumulated during his trips and to rest briefly until he organized the next trip (Anaya 2015).

Rossi tells us about the place where the objects of affection accumulate and how not to quote Oíza when he argues that, in the real house, the furniture enters one by one.

However, conceiving the house of our time, still requires to seek the essence of dwelling. For all this we must always understand that domestic architecture goes from being a vacuum to a space when the subject appears.

There is no space without poetry and the true dwelling is poetic dwelling. The maximum aspiration of the human being is to achieve, in the habit, a poetic dimension (Martínez Garrido 2013).

The subject - home duality is real and exists and can also be considered an invariant since despite the distance between the cases studied it has been verified that in them the inhabitant is looking for a place where to get the intimacy to form his home, to build his home.

7. The dwelling, Inner Castle

... that they should not fear, that they go up to the abodes more closely together to the King (Camina del Amo 2013, Teresa de Jesús 1968).

In the study of the dwellings ⁶ (Teresa de Jesús 1968) one finds in the work of Teresa of Avila one of the metaphors that are considered most revealing in this investigation of how man builds his dwelling: (...)se me ofreció lo que ahora diré, para comenzar con algún fundamento: que es considerar nuestra alma como un castillo todo de un diamante o muy claro cristal, adonde hay muchos aposentos, así como en el cielo hay muchas moradas. Que si bien lo consideramos, hermanas, no es otra cosa el alma del justo sino un paraíso adonde dice El tiene sus deleites (Teresa de Jesús 1968).

The situation of the man is proposed, looking for a place where to take shelter, and in this first dwelling he realizes that in himself he finds a world and even qualities of its construction (Teresa de Jesus 1968). The image of a castle with different levels of interiority, is used, perhaps concentric or perhaps in form an upward spiral, more and more intimate.

Pues tornemos ahora a nuestro castillo de muchas moradas. No habéis de entender estas moradas una en pos de otra, como cosa en hilada, sino poned los ojos en el centro, que es la pieza o palacio adonde está el rey (Teresa de Jesús 1968).

Teresa de Avila seems to understand the soul as a castle that encloses within its most precious value, wrapping this central core by a concentric succession of dwellings that must be traversed in an initiatory journey of approach to the center. Advance by successive degrees, by successive addresses.

The Moradas constitute the most penetrating and acute analysis of the process of interior perfection and sublimation of love (Teresa de Jesus 1968).

In this path of search, although in the fourth and fifth dwellings, we are already full of treasures and delights, it is not until the seventh dwelling where the light is really reached. It is where there is a stillness that can no longer be disturbed by the distant echo of the outer "noises".

Está el Rey en su palacio, y hay muchas guerras en su reino y muchas cosas penosas, mas no por eso deja de estarse en su puesto; así acá, aunque en estotras moradas anden muchas baraúndas y fieras ponzoñosas y se oye el ruido, nadie entra en aquélla que la haga quitar de allí; ni las cosas que oye, aunque le dan alguna pena, no es de manera que la alboroten y quiten la paz, porque las pasiones están ya vencidas, de suerte que han miedo de entrar allí, porque salen más rendidas (Teresa de Jesús 1968).

⁶ "En Las Moradas toma como hilo ordenador el símil del castillo interior y, sin más pauta que la que le ofrece tal alegoría, escribe –habla- tal como las ideas se le ocurren. En otra parte declara abiertamente la ausencia de plan: "No llevaré por concierto cómo suceden, sino como se ofreciere a la memoria" (1º, VI). p.21

The metaphor is the way of revealing and transmitting that inner landscape. It is a creative act in which we can approach the objects that escape from the everyday experience to suggest them without the pretension of exhausting totally its meaning. From this point of view, the different metaphors expressing the mystical experience of Teresa of Avila are studied in the research: the castle, the mountain, the garden, the emptiness, the heart appear as places of habitation, as different spaces or dwellings of The intimacy ⁷(Teresa de Jesús 1968).

Teresa de Jesus, writes not only to convey this interior landscape, but also to examine and understand it through mystical reason or poetic reason. This way of thinking becomes a method of apprehending reality.

Let us, then, be the dwelling.

... en esta morada suya, sólo El y el alma se gozan con grandísimo silencio (7M 3,11) (Camina del Amo 2013, Teresa de Jesús 1968).



Fig. 4 Little girl throwing objects beyond the railing. Cover of the Marseille Room Unit. Photograph by Francisco José Moreno Sánchez-Cañete. 2015.

8. Conclusions

An empty house. Is it a house? It could be said that it has the potential to accommodate a house, but that it is not still. It is the inhabitant who makes the house with its presence and with the objects that extends over this territory (Fuentes 2010).

The house and the dwelling are two different things. When a subject makes a house his own, find his dwelling. Heidegger tells us about dwelling and mentions the dwelling in his article "construct, inhabit, think" (Heidegger 1994), but St. Teresa is who represents the mystique in itself and therefore means total detachment, who makes the great contribution and she carries in her metaphors the house to its highest dimension, the dwelling.

The element that is maintained throughout the times in domestic architecture, despite the apparent disparity of all domestic architectures, is the fact that whenever there is architecture of the home, it is in relation to the man who inhabits it. and that it implies an indivisible duality.

The dwelling is a reordering of the concrete space, a modification of the natural order, the domestic architecture, and therefore, the space and the time for the room, gives to these physical dimensions their human measurements and meanings. Architecture implies a mediation between ourselves and the world. Frames and horizons for understanding our human situation.

That is why, sometimes a dwelling is a mediation between us and the outside world, other times it is what we want to tell the world.

The singularity of the architecture of the dwelling is given by the specificity of each domestic architecture linked to a "single" subject. Each inhabitant must "build" their own home.

And when this, the inhabitant, gets what he seeks and makes his home his own.

It becomes a Morada.

⁷ "Todo se nos va en la grosería del engaste u cerca de este Castillo, que son estos cuerpos. Pues consideremos que este Castillo, tiene, como he dicho, muchas Moradas, unas en lo alto, otras en bajo, otras a los lados; y en el centro y mitad de todas éstas tiene la más principal, que es adonde pasan las cosas de mucho secreto entre Dios y el alma". p.28.

Aunque no se trata de más de siete Moradas, en cada una de éstas hay muchas, en lo bajo y alto y a los lados, con lindos jardines y fuentes y laberintos (Teresa de Jesús 1998).

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