

## The Phenomenon of the Home: Metaphysics of the Innermost (as Illustrated by the Modern Russian Culture)

Elena Zh. Shupletsova<sup>a</sup>, Andrei V. Solodov<sup>a</sup>, Anton O. Samoilov<sup>a</sup>,  
Nikita E. Polyakov<sup>a</sup> and Anastasia Yu. Pyankova<sup>a</sup>

<sup>a</sup>Russian State Vocational Pedagogical University, Ekaterinburg, RUSSIA

### ABSTRACT

The relevance of the problem under study is based on the influence of the expanding globalization processes that affect the view of life of a modern man: the internal balance is lost due to feeling of chaos, rhythm of life and constant changes. In these conditions there is a tendency to de-humanize the living environment, depersonalization of living space and desacralization of human dwelling which leads to re-thinking of the Home that ensures human existence in the world. The purpose of the article is to state the necessity of new understanding of the Home as the phenomenon of culture which would confront the absolute priority of the rational, pragmatic and utilitarian through the notion of “the innermost”, through studying the transformation of the innermost within the historical context and through revealing the dialectics of the innermost and the explicit in living space of the modern culture. The lead method for studying this problem is the interdisciplinary approach that provides the possibility of comprehensive consideration of the results of philosophical, cultural, architectural and other studies. The article reveals the essence and the main philosophical-cultural characteristics of the Home and the essence of the innermost as a special super-value, specifies the traditional image of the innermost in living space related to the Home as the centre of existence and reveals the attributes of transformation of the innermost in the Home resulting from the processes which are characteristic of the modern age. The materials of the article can be useful for developing the scientific-methodological support of general and special courses, for conducting lessons in philosophical-cultural disciplines and for usage for designing and modeling the living environment.

### KEYWORDS

Culture, home, living space, the innermost

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## Introduction

The processes of globalization, urbanization and technologization that have overtaken the modern civilization have changed the way of life having introduced different values and disrupted the sacred link between the inner world of a person and the objective-spatial world (Kutyrev, 2006; Rappaport, 2010). The characteristic feature of a modern individual and society is rational

**CORRESPONDENCE** Elena Zh. Shupletsova ✉ [el-jane@yandex.ru](mailto:el-jane@yandex.ru)

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and consumer attitude towards the world. Today, setting the priorities related to technology and being oriented towards fashion, living space is losing the sacred, the innermost, and the integrity of existence is being destroyed. These circumstances lead to radical re-thinking of living space which ensures a person's existence in the world.

Today houses are created as places for storing up people while a person needs not a machine for living which is oriented towards noise, fashion and showiness but concentrated and contemplative architecture of silence (Pallasmaa, 1993). Modern buildings do not touch soul or feelings, household goods only look useful, houses only look like homes. The Home today is formed not by tradition but by various industries producing images and symbols that lead a man astray, by efforts of designers and journalists (Likhachev, 2000). In essence, all this leads to impersonal copying and replicating and, as a consequence, the Home loses its individuality. A modern man no longer perceives his Home as expansion of his body. The Home has become a place to sleep and a means to satisfy one's needs. The value-related component of living space is being lost which includes its immobility, steadiness and stability, keeping it as a gift, a tradition, filling it with the innermost (sacred) meanings. The emotional component is being lost as well and it is filled with atmosphere, energy and harmony which cannot be touched or measured but only felt and experienced.

Here we are facing the inevitable contradictions which the modern age contains. The civilization process is moving ahead inexorably speeding up the rhythm of life, promoting new technologies and materials. Yet the more the civilization develops, the more culture is devastated morally, culture that is aimed at contemplating the eternity (Berdyayev, 1923).

The notion of the innermost, in our opinion, can become the basis for the new re-thinking. The innermost of living space is perceived as something that must be guarded and protected as treasure (material and spiritual), as that which keeps eternal values and which must become vitally important for a person's soul within the completeness of the human existence.

With the regard to this, it has become relevant to develop the conceptual ideas on the necessity of new understanding of living space which would confront the absolute priority of the rational, pragmatic and utilitarian. In order to achieve the set objective the following key tasks have been solved: 1) to define the main characteristics of the Home as the phenomenon of culture; 2) to reveal the essence and the chronotope of the innermost in culture; 3) to disclose the traditional image of the innermost in the Home as the phenomenon of Russian culture; 4) to analyze the properties of transformation of the innermost in the Home as the phenomenon of the modern Russian culture.

### Literature Review

The theoretical basis of the research has included works by outstanding Russian and foreign philosophers, specialists in cultural studies and theoreticians of architecture (Arendt, 1960; Bachelard, 1958; Berdyayev, 1923; Buber, 1923; Bychkov, 2008; Ilyin, 1953; Rappaport, 2012) which have provided the possibility to reveal the faces of the innermost and its expression in modern living space, as well as the studies within the modern theory of architecture that

contain knowledge about the environment and architecture, about the means by which it impacts a person (Dobritsyna, 2004; Day, 1990; Mankovskaya, 2000).

Studying the innermost included the integral understanding of this phenomenon, definition of its semantic field, shades and faces which has allowed us to reveal the specific features of the national model of the innermost in different cultures. Moreover, the dominating values have been singled out which are characteristic for various ages and their interconnections with understanding of the innermost in living space of the Russian culture. The phenomenon of the innermost is studied in the concepts by Russian philosophers (Losev, 1994; Lossky, 1991; Soloviev, 1911, 1998; Frank, 1930, 1939) and the modern concepts (Bogomyakov, 2000; Mochalova, 2001) and provides the possibility of considering the innermost as the necessary characteristics of human existence.

### ***Methods of the research***

The following methods have been used for the research – theoretical and empirical methods (analysis of literature as per the specific features of the topic; collecting the data, systematization, modeling, generalization, description, specification and understanding); the historical-comparative method (review, comparison, identification); and the systematic-structural method (defining the main conceptual components and identifying the interconnections).

### ***Research stages***

The problem was researched in three stages:

– Stage one – forming the general concept of the research, defining its relevance and status, stating the objective, tasks, the theoretical-methodological basis of the research and its originality, and collection and theoretical analysis of the scientific literature;

– Stage two – development and specification of the main content; in parallel the selected results of the research were published;

– stage three, final – processing and systematization of the obtained results, clarification and thorough understanding of the ideas, summing up the general conclusions and execution.

### ***Results***

#### ***Studying the Home as the phenomenon of culture***

This part of the research studies the essence and provides the main characteristics of the space of the Home. There are different approaches to understanding the Home as the phenomenon of culture, and various interpretations of the Home are presented – architectural, philosophical-cultural, psychological and esoteric.

Within the architectural context the Home is regarded as the unity of the internal, fencing and external spaces. The internal space is the substance of architecture saturated with life's energy. This is soul of an architectural object, space hidden, invisible (to each and every one) the centre of which is a person with his inner world. The fencing space is a physical body of an object. On the one hand, it is a measure of human presence expressing the proportionality of space to a person, on the other hand – reflection of technology. The external



space which ensures the interconnection and unity of the internal and fencing ones forms the space which is open and self-presenting.

Within the philosophical-cultural context the Home as the phenomenon of culture, on the one hand, appears as an object (a building) and on the other hand, as the similarity of the object, as objectivation and projection of self, as expression of the internal, spiritual content of people living in it (Shupletsova, 2012). We have defined the Home as the phenomenon of culture which defines the place and way of a person's existence in space that provides to a person vitally important functions.

As the key to understanding and development of the Home as the phenomenon of culture lies within the history of human civilization development and is related to perceptions of the world, we have reviewed different models of the Home that existed at different ages (the ancient world, the Middle Ages, the Renaissance, the early modern period).

The Russian model of the Home is similar to the hierarchy of the Russian Cosmos: on the macro level the Home is personal vital space that reflects individual and family existence (a person, a family, a family line, nature, community, God, Homeland, Motherland); on the meso-level the Home is identical to the Cosmos and the Universe. It is stated that changing of the ages has transformed the perception of the Home from the cosmological to objective-rational presentations which could not but impact its image. In the course of evolution the structure of the Home has been transformed: its space has acquired complex, changing structure able to update due to changing needs of a person and his way of life.

Modern philosophers continue the national traditions of understanding the Home. According to B.G. Bogomyakov (2000), only the understanding of one's actual location (here and now), discovery of own's Home and establishing in the hierarchy the connection with the world (God, a person, the environment) leads to fullness of the human existence. S.A. Azarenko (2007) topological concept of the Home contains the idea of the absolute organicity of existence-in-a-place (togetherness) which leads to creating a profane (izba) place-ment (home). The Home as a person's existential space was studied by Ch. Day (1990), S.A. Lishaev (2004, 2005). Philosophers considered the Home as the space of cleanliness and holiness, as a gift, as tradition (Zapesotsky, 2009; Petrova, 1999; Dushin, 1997). The elements and parts of the Home's space through metaphors are compared to a human body and soul (Bachelard, 1958; Florenskaya, 1998). The Home is understood within the context of binary oppositions: of this world and that; of own and outside world; of man's and woman's world; of the world of social and personal life, etc. It is obvious that each philosopher when reviewing the Home provides his own interpretation based on the point of view.

The cultural approach in understanding the Home as the phenomenon of culture has provided the possibility to clarify how the Home reflects the specific features of national perception of the world, ethnical and archetypal peculiarities of this or that culture. The home of each country possesses its unique identity reflecting the specific features of its people which is illustrated by studying the Home of a nomad, the Home in Georgia and in Abkhazia. In spite of differences between various models of the Home (in time and space), their innermost, deep meanings may be similar.

Psychological aspects render the Home as a person's reflection, storage place of his innermost thoughts, as a place where a person's philosophy is founded. Due to this in the Home a person is able to create atmosphere of calm, love and friendliness, of coziness, which is conducive to communication, thinking, being deep in thought and remembrances which, in turn, will provide positive stimuli and lead to re-thinking of the old and searching for the new (solutions, reactions, thoughts, ideas and feelings). This is a two-sided link: not only does a person impact the Home, but the Home by its individual atmosphere influences a person. Thus, it is vitally important for the Home which energy it is filled with and whether it will present the harmony of the internal state of a person as the unity of body and soul (Day, 1990; Linn, 1995).

Esoteric concepts of understanding the Home contain sacred knowledge on achieving the harmony with the Universe, creating the balance between a person and the environment, nature, on the art of arranging one's dwelling (Linn, 1995; Tolle, 2003, 2005). According to esoteric, space of the Home is material, objective. This is a space of forms, and that invisible which enlivens it is the soul of the Home, its content, and reflects our inner world. The external, visible reality (form) is a symbol of the world hidden inside us (content). Only a person is able to find the invisible spiritual content in the external, visible form.

Thus, as a result of various studies the authors identify two levels of understanding the Home:

- 1) physical (space limited by walls, a building, an object of architecture);
- 2) metaphysical (*topos*, living space, inhabited world which have a visible image).

As a result, we have identified the rational component of the Home (structures, technologies, the planning concept) and the irrational component (which cannot be evaluated, measures, calculated: spirituality, warmth etc.).

Based on the research we have concluded that within the context of various concepts of the Home as the phenomenon of culture it is understood as an integral system characterized by the unity of form and content, of object and subject, emphasizing the organic interconnection of various sides of a person's inner world and the objective-spatial world. Philosophical-cultural, psychological and esoteric interpretations make it possible to regard the Home both as a spiritual space which possesses meanings (divine, sacred) and as a space which has feelings, atmosphere, energy, harmony, and as a space given etc., which support a person, lead to re-thinking of the old and searching for the new (solutions, reactions, thoughts, ideas and feelings). A person himself gifts to the Home innermost meanings, and those are individual, personal for each and every one.

### ***Philosophical-cultural understanding of the innermost in culture***

Within the problem we have regarded and revealed the essence and the main characteristics of the innermost within the historical-cultural context.

The semantic field of the notion of the innermost is polysemous: first, it refers us to the notion of the hidden; second, the innermost can indirectly manifest itself materially through symbols, signs belonging to a place, a space; third, the innermost as the immaterial contains our thoughts and feelings. The innermost as sheltering and hiding is a roof destined to protect and shelter, that is, something very valuable,



which deserves to be treated with care as a hidden treasure in the very depth of one's soul radiating important meanings and feeds thoughts, feelings and aspirations of a person.

We have reviewed various interpretations of the phenomenon of the innermost: religious-ecclesiastic, philosophical-religious and philosophical.

Based on the religious-ecclesiastic understanding, the innermost, on the one hand, is God as mystery, the Absolute, as closed (divine, sublime), that which cannot be opened completely; on the other hand, it is the reverse side of the open, the explicit, that which is hidden from the flesh and opened to the Holy Spirit.

Within the research we have revealed that the philosophical-religious interpretation also defines the dualism of two worlds: the world visible and the world invisible, innermost; divine, sacred and profane; external and internal. Russian philosophers did not consider the innermost as the notion but in their works we can find similar notions, such as the incomprehensible (Frank, 1939), the marvelous (Florensky, 1903), the sacred, the holy (Ilyin, 1953), the divine (Soloviev, 1911), the secret (Losev, 1994). The accents put by Russian philosophers allow us to refer the considered notions to certain faces of the innermost and their reasoning – to revealing the phenomenon of the innermost in the classical paradigm.

In the Western philosophy the notion of “the innermost” was reflected in the categories of the holy (Bataille, 1948), the hidden, mysterious (Merleau-Ponty, 1964; Heidegger, 1927). The dialectics of the hidden world (divine, holy) and the open world (profane) was studied by R. Caillois (1950), R. Otto (1917), M. Eliade (1957).

The modern philosophical interpretation of the innermost correlates to the philosophical-religious and the rational understanding of the phenomenon. The philosophical-religious approach to understanding certain aspects of the innermost was reflected in the works by Russian researchers S.Z. Goncharov (2011), A.B. Kosterina (2009), L.A. Myasnikova & V.Ya. Nagevichene (1997), N.A. Khrenov (2006). So, for example, the idea of the innermost as the most important principle of human existence is reconstructed on the theoretical level by B.G. Bogomyakov (2000). The author emphasizes that the definition of the innermost, on the one hand, can hardly be fixed from the point of view of the rational, and on the other hand, in spite of its non-manifestation, possesses the quality of the obvious in a person's life. Thus, understanding of the innermost by modern philosophers includes the traditional understanding.

We have considered the models of the innermost in various cultures: for instance, in the archaic culture the innermost is syncretic and diluted in the existence; in the classical antiquity the innermost meant the harmony of the world and beauty of natural existence; during the Middle Ages the innermost was regarded as related to the divine, the spiritual; and in the early modern period a person makes the mystery and the miracle perceivable, material.

The paradox nature of the innermost is antinomic: the innermost is available to a sensible experience through the obvious and non-obvious, perceivable and non-perceivable, external and internal, yet it belongs to a category of hard to define and difficult to name. On the one hand, the innermost if a roof intended to shelter, cover, protect and embodied in a house, a dwelling as a part of objective-material space which has the form as the visible, the perceivable. On the other hand, the innermost as the hidden, non-visible, non-perceivable belongs to the internal space having no



form, thus we can speak about the innermost as formless (Kosterina & Shupletsova, 2013).

Having considered various approaches to understanding the innermost, we have defined our understanding of this phenomenon. We define the innermost as the super-value responsible for the trueness of human existence revealing in the interconnection of a person's inner world and the objective-spatial world that allows us to feel the harmonious inclusion in the system of existence at different levels.

Thus, we can make a conclusion that the innermost is not a fixed category (each age has its own specific understanding of the innermost) and is the uniqueness of cultural-historical integrity. The traditional understanding of the innermost manifests itself as the divine, the spiritual, the kindred, the hidden, the invisible, the holy, the sacred, the secret, the miraculous etc. the innermost is both transcendent to the human existence and immanent. The roots of the Russian culture lie in the deep subconscious feeling of the kindred – this feeling is innermost, root: from it grow creation, traditions and national identity, family and Motherland, continuity of generations and the creative potential of a person. The innermost is axiological both in the subjective (experiencing) and in the objective (that which is being experienced) meanings. The innermost having the sense of the kindred is acmeological: it manifests itself in the creative achievements of a person. On the whole, the innermost is a necessary condition of genuine human existence in which the true nature of a person, his self-understanding and understanding of the world are revealed.

### ***Traditional meanings of the innermost in the Home as the phenomenon of the national culture***

Relying upon the basic constructs, further we consider the innermost not on the abstract level but as illustrated by the Home (the profane space) in the national culture.

It is stated that in the Russian culture the traditional image of the innermost in our perception is related to the Home which on the genetic level is perceived as the symbol of existence, as the space filled with sacred meanings, as salvational roof. The Home in any national understanding is perceived as the sacred centre, as reflection of the religious-ethical ideas, as the focus of the main life values, as the sanctuary of the family values; this space is deeply kindred, the space of the innermost.

The pagan beliefs of the early Slavs filled the Home with mythological signs and symbols and the utilitarian (profane) space of the Home was filled with transcendent meanings: everything within the Home has its meaning, its sacred sense. The pagan view of the world was characterized, first of all, by the opposition "light-darkness" which reflected in the Home: its location according to the compass points, the three-part structure of an archaic house etc. The ambivalence was characteristic for certain elements of a house (oven, windows, doors etc.). Both structural elements of a house and its decorative components had symbolic functions.

The Christian Home is the consequence of combining the typological characteristics of Russia (peculiar features of land, structure of rivers, flora and climate), and, as the pagan Home, symbolizes the connection with nature. The innermost in the Home as the phenomenon of the Russian culture can be regarded as undivided whole, as authenticity of all its parts. Thus, in the



Russian culture the Home accumulates within its space the mythological, the symbolic and the archetypal, the events of the visible and invisible world are interlaced, as well as the events of the utilitarian and ritual, material and spiritual. The Home, as perceived by the people, was the world adjusted to a person's scale and created by him.

It is naturally following that within the culture which was characterized by the duality and contradictions there formed two polar and radically different understandings of the Home, of the role of traditions and roots, the interconnection of the kindred and the universal. Here we mean the discussion between the Slavophiles and the Westernists in which each of the parties expresses its concept. The Slavophiles advocated for close connection with the traditions and patriarchal character as the reflection of the national culture. For them the idea of the Home was a roof and preservation of century-old way of life, life of a community, family values and traditions. By integral understanding of a dwelling, the Slavophiles constructed the line "nest-home-family", an hierarchical universe where people are kin not only by blood but by spirit, tradition. This is the idea of sobornost, communal spirit when the innermost is shown in the kindred variant. The idea of integrity is fundamental and can be considered as the root idea for the whole Russian culture. The innermost in the Home intended for saving people who gathered within meant sheltering, spirituality, shared understanding and mutual aid, and patriarchal simplicity.

The Westernists regarded non-connection with the roots and departure from traditions as the security of Russia's great future. The Westernist concept reflected strife towards civilization which its advocates believed to be the necessary requirement of expression in the national uniqueness of the people. In the opinion of the Westernists, the patriarchal world of Russia was the past and it was not necessary to stick to the roots that divided us.

The discussion between the Slavophiles and the Westernists reflect the duality intrinsic to Russia. If for ones the innermost meant "us", our own (traditional, kindred) then for the others it meant "them" (universal, common to all people) which leads to uniting with other peoples and cultures and has been reflected in the concepts of unitotality, cosmism. In the Slavophile concept the Home can be defined as home-Russia, and in the Westernist concept the Home is the Universal cosmos. In our opinion, what both concepts have in common is the Home as soul in which *the innermost* is the sense of peace and tranquility felt by a person inside the Home. Representatives of each party expressed their understanding of the Home and the innermost and the future of Russia, the national uniqueness of the Motherland by being and remaining its sons and loving it with all their hearts.

At the turn of the XIX<sup>th</sup> – XX<sup>th</sup> centuries the idea of Russia' failure and failure of its values was expressed which led to destruction of the stable Home, and the idea of the Home was replaced by the idea of journey, of life as constant travel. In order to save oneself one had to leave the Home and leave for the World (which is expressly illustrated in the works by the Russian writers). The arising chaos led to deformation of the Home (anti-Home) and catastrophic loss of the hearth and home. The Home and the notion of the innermost were re-evaluated. At that time the idea of tragic homelessness and worldwide wandering originated.



As a result of the research we can draw up a conclusion that the traditional model of the Home-the innermost is an integral system characterized by the unity of the form and content, object and subject, by the organic interconnection of various sides of a person's inner world and the objective-spatial world. The traditional image of the innermost in the Home as the phenomenon of the Russian culture completely and integrally reflected the characteristic features of the Russian culture – sobornost, wholeness and integrity.

The Home has always been a place of the innermost which can be presented in national. Kindred and individual variants.

### ***Characteristics of the transformation and search for new images of the innermost in the Home as the phenomenon of the modern Russian culture***

In the modern Russian culture we can see the unprecedented boom of residential construction and it would be possible to speak of the hey-day of architecture as art of construction. Yet some modern theoreticians of architecture more and more often say that architecture is withering, dying or is already dead. Architects, theoreticians believe that the process of dying of architecture can be seen in the following: 1) aggressive nature of some new monstrous constructions; 2) loss of the old city architecture; 3) loss of significance and individual character of the Home as the phenomenon of culture; 4) dependence on the market conditions and a client; 5) in manifestations of the kitsch; 6) in loss of architectural conscience; and 7) in domination of aesthetics over ethics.

In view of the above, we have considered the aggressive nature of some new monstrous constructions noted by specialists; these constructions are forced onto the city space, are not sensitive to its character, fail to correspond with their location, do not contain the ideal, imagination or inspiration. The aggressive nature of the residential construction means that people live in concrete boxes put one atop of the other where a person cannot root and can only try to stay on the surface, while the dwelling, due to dense and often un-systematic development loses the environment.

Dying of architecture is linked to the loss of the old city architecture and as a result the fighting for the new leads to loss of memory and history. Dependence on the market conditions and on clients also affects the architecture. In order to return its lost genuine nature, architecture has to ensure its autonomous character: return its usefulness and practicality (use and durability) and remember its own (architectural) language of expression (beauty). Loss of architectural conscience can be seen in borrowings, when somebody other's ideas are presented as your own. Here of great importance is what is copied and multiplied, how and how much.

We have also noted the changes introduced to the day-to-day life by the means of videocommunication as one of the components of the general, core social tendency of the modern times. The boundaries of the Home's internal space in the modern world become transparent, un-protected, open, vulnerable, and as a consequence the Home is exposed to penetration by something alien, extraneous. A person's life is publicly displayed, podium thinking starts to prevail, living space of the Home becomes open and explicit and, as a result, it

becomes de-sacralized, de-intimized, which finally leads to the loss of the innermost.

Within a megalopolis the protective function of architecture regarding the arrangement of life of a person and of the society and their assuredness of safety has almost completely disappeared. Researchers say that this leads to the loss of the main basic concepts and loss of such innermost supporting points as the Home, family, hearth and warmth.

It could be presumed that currently the traditional living space is dying and together with it the traditional understanding of the innermost is dying as well. In our opinion, such a pessimistic interpretation is not substantially justified and is not so definite. For instance, de-construction (Derrida, 1987), on the one hand, is negative as regards the withdrawal from the classical architectural principles (system, structure, architectonics); on the other hand, it is positive as it shows new meanings of the architectural language. The main distinctive feature of the modern culture is its transgression towards the non-linear architectonics which demonstrates the withdrawal from geometry, from the principles of symmetry and order and refers us to the non-rectilinear forms of the nature and the Universe.

The modern Russian culture has controversial interpretation of the Home: this is a machine for living intended to successfully meet the person's need for comfort, and a place for storing the attributes of technology and status, yet it is also a place for soul in which a person is the centre of the Universe. A modern person chooses himself what kind of home he needs: a home like a machine or a home for his soul.

Another issue is the loss of homeliness and comfort of the home as the innermost which is also controversial. So, for example, S.A. Lishaev (2004; 2005), comparing the notions of homeliness and comfort, makes a conclusion that homeliness includes irrational and ability to tug at person's heartstrings while comfort means well-thought rationality. In our opinion, the Home can perfectly well be filled with warmth and homeliness and at the same time be comfortable and usable.

The modern culture is characterized by de-centralization of living space which means refusal from centre. The previous model of building the Home around the hearth (kitchen) usually presents a model of open space where the areas are drifting into each other and to a maximum extent free a person from physical and visual obstacles. In recent years the attention to the interior has increased which, in our opinion, is naturally following the previous development. Yet there is no ubiquitous attitude towards TV-shows on home improvements and renovations which are often of poor quality.

The general tendency of the modern world is to increase the artificial power, replacement of everything natural, genuine with the artificial. A modern person lives in the world of simulacra: artificial and synthetic materials have occupied the Home's space and poison its atmosphere without bringing in either warmth or soul. Although there is a different point of view stating that the artificial and the natural, the technological and the human should not be divided or separated as now it is time to free ourselves from nostalgia and the traditions of the past.

A positive tendency in the process of de-sacralizing the Home is the process of de-urbanization, desire to shut oneself from the city's chaos and hustle, to be

closer to land and, by returning to one's roots, to build one's family seat based on returning to the values of the past. Currently, along with mass construction of buildings, there is a tendency to appeal to the national past which reflects in building houses from wood or using wood in the interior. It is the return to the architecture of a house which takes into account local traditions and materials. Along with the modern understanding of the Home comes a feeling of nostalgia as returning to one's roots which brings the traditional understanding of the innermost.

This part of research ends with conclusions regarding the fact that the modern age demonstrates controversial tendencies related to both losses and findings of the innermost in the Home as the phenomenon of the modern Russian culture. The lost meanings of the innermost within the context of the Home in modern culture are related to transformations of the personal, secret, invisible, hidden space into open and naked space. The Home is exposed to the process of de-intimization (Baudrillard, 1983): the previously hidden internal space becomes naked, a living, real, homely home turns into a technological (network), virtual space; instead of the innermost intended for protection we see the innermost which is vulnerable, defenseless and lonely, instead of the innermost as homely – the innermost as comfortable, instead of the innermost as genuine and natural – the innermost as ostentatious, artificial (as a simulacrum). The tendencies related to the loss of the innermost are a result of the processes of de-sacralization, de-localization, de-centralization and deconstruction of the phenomenon of the Home. Finding new meanings of the innermost within the space of the Home is related to de-urbanization, the non-linear feature, polyvariety (synthesis of materials, of real and virtual worlds). In the modern conditions there still exists the classical model of the Home which has well-known archetypal features, as, in spite of all the changes, the archetype steadily preserves its kin meaning and conceptual core; so, consequently, the innermost in its traditional understanding is still relevant in the modern world.

## Discussions

The Home as a cultural phenomenon has up to date been quite fully and extensively studied by philosophers, specialists in cultural studies and psychologists (Berdyayev, 1923; Buber, 1923; Bychkov, 2008; Ilyin, 1953; Rappaport, 2012). The philosophical-cultural understanding of the Home as the spiritual centre of living space, as the family roof has been expressed in the works by both Russian and foreign thinkers (Azarenko, 2007; Bachelard, 1958; Day, 1990; Dushin, 1997). In spite of a great many works and variety of studies dedicated to studying the Home as a cultural phenomenon and an object of architecture (Arendt, 1960; Linn, 1995; Lishaev, 2004, 2005; Petrova, 1999; Tolle, 2003, 2005; Florenskaya, 1998), certain aspects of the topic have yet to be fully studied and thus require to be disclosed. Thus, the temporal and spatial characteristics of the innermost within the historical-cultural context are only indirectly presented in the studies.

The innermost is an understudied phenomenon both in philosophy and in cultural studies. Thus, the innermost as beyond-the-boundaries, mystical-religious turned out to be very close for the Russian philosophers as metaphysical topics related to the ultimate issues of existence have always been the focus of attention of the Russian thinkers (Ilyin, 1953; Losev, 1994; Soloviev,



1911; Florensky, 1903; Frank, 1930). In the present study we have attempted to define the role of the innermost in the living space.

The views of the researchers have served as the basis for revealing remarkable originality of the Russian culture, as well as its intrinsic paradoxes that reflect its development within the metaphysical context, and as the basis for the substantiation of the traditional image of the innermost in the living space linked to the Home as the centre of existence preserving national, patrimonial and family traditions (Azarenko, 2007; Berdyaev, 1923; Petrova, 1999) in which the innermost acts as experiencing the deep sense of kindred (Shupletsova, 2013).

Studying the Russian and foreign works on examining the processes of globalization, substitution of the natural by the artificial, of culture by technologies, of humanism by trans-humanism (Bychkov, 2008; Dobritsyna, 2004; Kuttyrev, 2006; Mankovskaya, 2000; Baudrillard, 1983; Derrida, 1987) has allowed us to reveal the indicators of transformation of the innermost in the Home which attest not only to the loss of the traditional innermost but also to the birth of the new meanings of existence.

## Conclusion

In conclusion we can note that the innermost as the sheltering and the protecting reflects in the Home (dwelling, roof), the essence of which is in saving, concealing (the valuable, the eternal), preserving the inner space of a family, human existence. The Home, its space – from the material, object point of view is a space of forms (disclosed, perceptible). The innermost as hidden, non-disclosed, non-perceptible has no form, that is why we can speak of the innermost as formless which enlivens Homes and allows revealing its essence and content. In this we see the antinomy and paradoxicality of the phenomenon of the innermost.

Philosophers, specialists in cultural studies, psychologists and other specialists note the existence of two realities: external (obvious, visible) and internal (not evident, invisible), objective and subjective. Based on this we can conclude that in the space of a person the visible, material and invisible, spiritual occurrences are interlaced, and we possess the possibility to see and perceive the true value of the existence through the hidden (innermost) of the internal in all its external manifestations.

We can note further that the classical paradigm of understanding the innermost is the Home as value, the Home as unity of the internal and external, visible and invisible, material and spiritual, the innermost of the Home can be defined as the Home inside. The phenomenon of the innermost within the space of the Home reveals itself through such notions as sacred, sublime, spiritual, harmonious, transcendent etc. The image of the innermost can be presented not only in national, patrimonial, but also in individual variant.

Within the modern conditions there still exists the classical model of the Home which contains the recognizable archetypal features as with changing of the archetype it consistently keeps its patrimonial meaning and conceptual core. Simultaneously the modern age demonstrates negative and ambiguous tendencies embodied in the space of the Home which is expressed not only in losses but also in findings of the non-classical culture of new perceptions of the Home and the correlated innermost.

## Recommendations

The ideas proposed as a result of the research can be used:

1) by teachers who develop general and special courses in carrying out seminars and practical studies on such disciplines as Philosophy of Culture, Cultural Studies, Theory and History of Architecture, History of Russian Art, Aesthetics;

– for developing special courses on philosophical anthropology, social philosophy, design and modeling of living environment;

– for continuing research on different kinds and genres of art, as well as for studying works by certain architects, painters, sculptors etc.;

2) by students who write papers on interior design which are thematically related to the rich spiritual legacy of the national culture and understanding and further development of national traditions; to understand the fact that using traditional experience in the sphere of object culture can contribute to the development of creative processes in design activity;

3) by scientists who research the issues described in the present study. Thus, we have addressed the problems of modern art education where the close connection between the education and the phenomenon of the innermost has been revealed (Shupletsova & Goncharov, 2013; 2014; 2015).

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## Notes on contributors

**Elena Zh. Shupletsova** is PhD, associate professor of the Institute of humanitarian and socio-economic education in Russian State Vocational Pedagogical University, Ekaterinburg, Russia.

**Andrei V. Solodov** is student of Russian State Vocational Pedagogical University, Ekaterinburg, Russia.

**Anton O. Samoilov** is student of Russian State Vocational Pedagogical University, Ekaterinburg, Russia.

**Nikita E. Polyakov** is student of Russian State Vocational Pedagogical University, Ekaterinburg, Russia.

**Anastasia Yu. Pyankova** is student of Russian State Vocational Pedagogical University, Ekaterinburg, Russia.

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