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Original Research Article

In Search of the Meaning of Home: Explaining the Physical Components Reflecting Its Meaning Through the Theoretical Lens of Phenomenology

Case study: Hamedan Yard Houses*

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Abstract

Problem statement: Home, an environment in which human lives, is tied up to all aspects of his life. However, over the past few decades, it has turned into a lifeless cage and no longer evokes the connotation of home for its inhabitants. For this reason, recognizing the physical components contributing to its meaning as a place can be of great help to create meaningful places for humans in the future.

Research objective: This article aims to explore the meaning of home and identify its physical components using the phenomenological approach and it hopes that the application of its concepts to today's homes can improve their quality.

Research method: This study employed a qualitative approach and Grounded Theory method. Data were collected through three methods. To this purpose, first, based on library documents, the concepts, theories related to the meaning of place in the phenomenology and dimensions of human existence were examined. To explain the meaningful physical components of the home, the obtained data were analyzed using the theoretical framework of ontological phenomenology. Data were analyzed using MAXQDA 20 software, then open, axial, and selective coding was done and transformed into concepts, categories, and then components. Based on the interviews, 197 codes were extracted. The interviewees were conducted with three groups and the theoretical saturation of the data occurred after the interview with a total of 35 participants.

Conclusion: The findings suggest there are five physical components including space, yard, decoration, lighting, and furniture through which the meaning of the home has been crossed, each of which implies connotations. According to the existential basis of this study, the meaning of home for people is established when it is beyond the physical dimension and represents his being through motion, time, God, heaven, and Earth and it includes various meanings that are rooted in his being.

Keywords: *Place, Space, Ontology, Grounded Theory, Human, Meaning of home.*

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Introduction

Recently, architecture has paid more attention to the interests and necessities of consumerism than human needs. This has resulted in sprawling meaningless places and created deterministic environments that are rarely considered to be real places for humans. This kind of architecture has failed to reflect the basic meanings of people's being and turned them into passive spectators and even has made them lose the sense of belonging to places. Home as a place, the most basic human need after food, has long been more than a shelter for humans (Rapoport, 1982), but in recent years, by the materialization of human life, this concept has been away from its qualitative aspect and has been viewed only in a physical form, while there is much to geometric space (Bachelard, 1994). Neglecting values and meanings associated with the home, the first space that human beings are in daily interaction with has resulted in similarity and uniformity of homes, and has caused today's homes to be devoid of meaning and human has been confused and homeless while using meaning in place (home) can help to improve the quality, conceptual, spiritual and visual (Eiraji & Noruz Borazjani, 2020). In this regard, Norberg-Schulz (1988) emphasizes that the goal of architecture is not to meet mere physical needs but to preserve and convey meanings. He believes that the major culprit of the disorder in contemporary architecture is meaninglessness. Inasmuch as contemporary architectural space has been devoid of meaning, the contemporary man has developed a one-dimensional, abstract, expectant and strange attitude towards all phenomena, including his environment, and has failed to know the essence and meaning of place (Partovi, 2015).

Given the above, one of the reasons we do not feel at home in today's homes is that today's homes are empty of meaning. In this regard, the purpose of this article is to return to the meaning of home by using the concepts related to human existence and to explain the physical components of the manifestation of meaning, to improve the quality of

modern homes. This article has been done with the method of Grounded Theory and using the method of ontological phenomenology which claims to return to things themselves. Doing this research is important because, in the present age, the home has been reduced to something just a little and consequently far from the meaning of the home for its inhabitants. The phenomenological approach has been chosen because phenomenology considers objects, subjects, and nature more than their appearance level and seeks to pay serious attention to the quality of space and to associate meaning with space. The problem of meaning is the problem of our homes today. It is hoped that the results can take effective steps to build homes that are of good quality for human life. In this regard, the present article, recognizing the sensitivity of the subject of the home, seeks to answer the following two questions:

1. When does a place evoke the meaning of home to a person?
2. What physical components of architecture contribute to the meaning of the home?

Literature review

Over the last decades, the wide scope of semantics has encouraged researchers to conduct significant research on meaning and effective factors contributing to the meaning of place in Western countries and Iran. In this regard, one of the experts who has acknowledged the role of meaning in architecture, we can mention Norberg Schulz. In his view, meanings originate from natural, human, and spiritual phenomena, and architecture translates them into spatial expressions, while modern functionalist architecture, by creating a diagrammatic and functional environment, fosters a semantic crisis. The functional space has been homogeneous in all directions and has created a space without mystery and qualitative differences (Norberg-Schulz, 1975). In the field of studies conducted in Iran, Sadrykiaa, Bemanian & Pourmand (2020) emphasize the body of architecture as a context for the expression of

meanings and argue that allegory in architecture paves the way for the creation of new buildings with meaningful foundations that create transcendent and enduring architecture in the present age. According to them, the most important allegorical components used in architecture that mediate the transmission of meaning in space include light, geometry, numbers, order, continuity, motion, and nature, all of which support the principle of monotheism as the highest level of truth and meaning. Vahdat, Karimi Moshvar & Bakhsi Balkanlo (2018), state that physical factors are the effective criteria in creating the meaning of place and add that the dimensions shaping the meaning of place include visual diversity and geometry of the place, confinement, physical proportions, furniture and the use of symbols. Saadat, Etesam, Mokhtabad Amrai & Mahdaveinejad (2017), compared the concept of transparency in modern and postmodern Iranian architecture and explained it as one of the most significant physical factors in Iranian architecture guiding man in his journey from the outer world to inner and from form to meaning. According to them, in Iranian architecture, the concept of transparency has three clear, phenomenal, and semantic aspects reflected by concepts and elements such as light, dynamism and fluidity, spatial continuity, communication between the indoor and outdoor, materialization and lightness, flexibility, and adaptability, desirability and spatial readability and extension. As shown in Table 1, for man, space turns into a place when space is filled with meanings that are beyond the physical dimension. But what has been neglected in previous research and what differentiates the approach of the present article from previous articles, are three basic issues: First: few studies on home have investigated the relationship between human existence and the form of architecture. Second, available studies have often been examined the relationship through the lens of Islamic wisdom. However, this study adopts Heidegger's phenomenological perspective to study the meaning of the home and explain the physical components through which meaning is

manifested. Third, this study employs the Grounded Theory method, the findings are directly drawn from the interviews with the residents and owners of the studied homes as well as the designers in Hamedan and therefore the findings are inferential and analytical (Table 1).

Examining the concepts

• Conceptualization of home

Home is generally a space in which a person lives, grows and feels comfortable, and develops a sense of belonging. The concept of "home" needs to be differentiated from other concepts, including "housing" which is close to it in terms of meaning. Housing is one of the forms of responding to human needs for accommodation. Housing as a shelter is a space that is mostly physical, quantitative, and dormitory, while the term home stands for a place where the spirit of life flows, a place that has an emotional burden for people and the person belongs to it (Hashemi, 1996).

• The concept of home from a phenomenological perspective

Home is the center of human beings. That is the place from which man walks and returns. According to Heidegger (1976), from an existential point of view, home is the human world or the representative of his interpretation of the world.

Meaning in phenomenology

In Moein dictionary, "meaning" refers to words such as desire, the meaning of speech, and the truth of inner (Moein, 1983). As it follows from the literal meanings of this word, meaning is the inner, esoteric, and non-formal aspect of everything and carries the main purpose; in other words, it is the meaning, principle, and truth of objects and phenomena. "Phenomenology" means a return to the meaning and nature of phenomena, which, have become something other than what they are through abstractions, numerical and statistical data, The goal of phenomenology is to achieve the intrinsic meanings of the biological world, so phenomenology

Table 1. Background of research on semantic components of place based on the views of theorists and researchers. Source: Authors.

No	Theorist/researcher	The focus of the study	Spatial and spatial components reflecting meanings
1	Norberg -Schultz (1975)	<ul style="list-style-type: none"> - The meaning of the basic human need. - A meaningless crisis in architecture. 	<ul style="list-style-type: none"> -Form combination - light-shade - Color - light
2	Sadrykiaa et al. (2020)	<ul style="list-style-type: none"> - The form of architecture as a platform for the manifestation of meanings. - Using allegory as a method in transmitting meaning. 	<ul style="list-style-type: none"> - Spatial hierarchy and continuity - Light - Nature - Decorations - Nature and natural elements
3	Vahdat et al. (2018)	<ul style="list-style-type: none"> - Creating the meaning of place using three perceptual, physical, and social components. - Space becomes meaningful when it turns into a place. 	<ul style="list-style-type: none"> - Geometry - Limitation - Using proportion in space - Using symbols
4	Saadat et al. (2017)	<ul style="list-style-type: none"> -Introducing the principle of transparency as one of the meaningful elements to space and turning it into a place. -The concept of transparency in Iranian architecture: clear, phenomenological, and semantic: Modern: clear (glass architecture); -Postmodern: Phenomenon (spatial organization). 	<ul style="list-style-type: none"> - Using transparent surfaces to reduce material (spatial transparency) - Continuity and spatial continuity - Using light - Using symbolic arrays (decorations) - Conceptual hierarchy

is considered a method for existentialism. Phenomenologists have always attempted to emphasize the concepts and meanings in space in opposition to constructivists, functionalists, and perceptualists (Sajadzadeh & Pirbabaei, 2012). Architecture in the phenomenological sense is the creation of meaningful places and phenomenology can help to make the environment meaningful through special places (Norberg-Schulz, 1971). Phenomenology includes two approaches, in this article, ontological phenomenology has been selected. The ontological approach seeks the meaning of place and discovers the semantic layers of phenomena. In this approach, the place becomes the starting point and from there the rest of the world is experienced and defined.

Theories associated with the semantic dimensions of place

Meaning and semantics have a special place in different sciences. Semantics in linguistics, sociology, and phenomenology examines meaning

in written texts, social life, and phenomena, respectively (Sajadzadeh & Pirbabaei, 2012). One of the scholars who has highlighted the role of meaning in place is Norberg-Schulz. According to him, space is one of the meaningful dimensions in architecture. In his phenomenological view, the most important meaningful factors that define space are the relationship between the inner and outer space, natural materials, scale, color, rhythm, border, boundary, and centrality (Norberg -Schulz, 1988).

Pallasmaa 6, introduces phenomenology as an approach to reveal hidden aspects (meaning) in space and relying on human's five sensory perceptions about the qualities of physical elements in space, such as the dialectic of inner and outer space, the display of natural materials, human scale, light, visual continuity, texture, and color, he draws human's attention to semantic concepts in phenomenology such as time, motion, the world and the existence of God (Pallasmaa, 2005). According to Hamzenejad and Dashti (2016), closed space (Room), semi-open (porch), open space (Yard), and light are meaningful

factors in architecture. Using geometry, decoration, color, and light- shade, the space defines the rooms, and the various openings in the walls of the rooms create various qualities of connection and dialectic of the yard and the rooms and transparency. Light as the most important characteristic of closed space is the symbol of the existence of God in space. The manifestation of light and color in doors and windows and the use of white color for spaces such as rooms gives a symbolic and meaningful state to the space. Materials are displayed in the home in a way that reflects the intrinsic and celestial qualities of things. The porch, as a semi-open space and one of the most important phenomenological manifestations of the home, emphasizes the connection between man and nature. The courtyard, as an open space in which nature is present, is a symbol of God. The yard is full of peace and life because of the existence of nature. According to Aghalatifi and Hojjat (2019), the expression home goes beyond the form and refers to different meanings that are an experimental and abstract combination of time and place. They introduced closed and open spaces (e.g. yard) as meaningful factors in the conceptualization of home. According to them, the atmosphere of homes in the past (Qajar & Pahlavi) used to benefit from different heights and the existence of spatial diversity has led to the creation of movement diversity in three dimensions. At the same time, open, closed, and semi-open spaces are interconnected and diversify the functions of each space. The existence of a hierarchy defines the public to the semi-public and private and private realms. The courtyard, as an open space, with its central role used to connect all the spaces and boost the connection of man with nature to a great extent. Thus, the individual physical elements in the homes, with their symbolic and semantic role, lead to the formation of meaning in place.

Realization of being in place/home

Architecture, as an aspect of human existence in the world, offers an interpretation of the human

worldview. By giving the man a place, architecture would serve as a base for his being and turn a space into a place that can be inhabited. Place is a qualitative phenomenon, not a mathematical concept, representing a dimension of human existence, and when space has a semantic and value load, it becomes a place (Madanipour, 2000). Place is part of his being and is more than an abstract place and home as a place is the center of human being, a whole that is made of real objects and things and has materials, matter, shape, texture, and color, and it is a constant point that changes the environment to a residential place. The floor of the home is the earth, its roof is the heaven and its walls are the horizon, so the home is a picture of the world and signifies a dwelling of life, while other buildings are a picture of life (Norberg-Schulz, 1988). The home is the human world or representative of his interpretation of the world. Man and the world are inseparable parts. Today's man feels less being at home, because modern architecture has separated him from his being, has placed space in front of him, and has simply reduced it to dimensions and size limited to its function. In the book, *Being and Time* (1924), Heidegger introduced time in the natural world as one of the aspects of existence and one of the concepts related to phenomenology in which nature and man are understood on its horizon. Time, as something that everyday human beings face, causes nature to move, because in the world of creation everything is dynamic and motion without extension in time has no meaning. Therefore, physically speaking, time and motion as dimensions of human existence are factors contributing to understanding and perceiving space and are the essence of understanding any space, and semantically speaking are factors contributing to the flight of the soul or its departure from the material world (Mays, 2005). Existence is a tangible whole, including heaven, nature, and abstract matters, and represents things that acquire their main character when four things gather together. For Heidegger, the four include the earth, the heaven, the divinities

(God), and the mortals (man). He calls the four that have an inherent unity with each other.

Methodology

This study uses a qualitative approach and Grounded Theory method. Data were collected using three methods: valid references, interviews, and field studies. Data were analyzed using MAXQDA 20 software. The sample for the interview was selected from Hamedan through non-random and snowball sampling techniques. It included residents and owners of yard houses related to the second Pahlavi period (1941-1978) (owners who used to have the experience of living in this type of homes and now for any reason in they live elsewhere), residents of yard houses belonging to the first decade of the Islamic Republic (1978-1989) and architects (experts) who based on their specialized knowledge and experience to design in the field of yard houses and had the experience of living in such homes. Interviews lasted between 40 and 50 minutes. After the interview with a total of 35 people, the data reached theoretical saturation. Among the subjects, 10 were yard dwellers from the second Pahlavi era, 13 were yard dwellers from the first decade of the Islamic Republic, and 12 were designers who had experience in designing and living in such homes. In general, the average age of the subjects was 46. Coding was done to analyze the data and develop a conceptual framework. Based on the interviews, a total of 197 codes, 42 open codes, 25 axial codes, and 5 selective codes were extracted. MAXQDA 20 software was used for data analysis, this software program is used for qualitative data analysis.

Introduction of case studies

Hamedan province with an area of 19025 square kilometers is one of the western provinces of Iran, which borders Zanjan province up the north, Lorestan province down the south, Markazi province eastward, and Kermanshah province westward. The city of Hamedan, the capital of the province, with a history of several thousand years, has homes in

different periods that are like a gem in the historical context (Fig. 1). Some of the interviews were conducted with the residents and owners of homes related to the second Pahlavi period. Some of the homes are shown in Table 2. The study of the homes of the second Pahlavi period is important for three reasons. First, they are part of the most valuable architectural works of Hamedan whose physical originality helps us to understand the meaning of our homes (in Hamedan) as deeply as possible. Second, as interviewing was one of the methods of data collection, selecting the period whose residents were alive was important to have a deep understanding of the meaning of the home. Third, due to the temporal continuity between the two periods, some of the interviewees had the experience of living in the homes of both periods. Gathering the data from this group could help to meet the goals of the study. Among the homes related to this period in Hamedan, we can mention the homes of Ahmadi (Mazouchi), Saberion, Samavat, Tajbakhshian, Ebadi, Sattari, and Mirabian. The architectural elements of these homes include a central courtyard, hall, alcove, three-door space, courtyard, corridor, porch and Mahtabi, cellar (basement), and the pool of the home.

Data coding stages

Coding was done in three stages: open, axial, and selective (Strauss & Corbin, 1998). Based on the interviews, a total of 197 codes (Fig. 2; It should be noted that the presentation of a tree diagram from the interviews takes up a lot of space, so the tree diagram of a group of interviews is given in the article), 42 open codes, 25 axial codes, and 5 selected codes were extracted. In the first step, open coding was done. This analytical stage was used to discrete the data and label them using basic concepts. The result of this stage was developing concepts, the main units of analysis. In the second stage, which was axial coding and had a hybrid nature, categories emerged by establishing the connection among concepts. Finally, the third stage was selective coding, which was the process of refining categories as well as

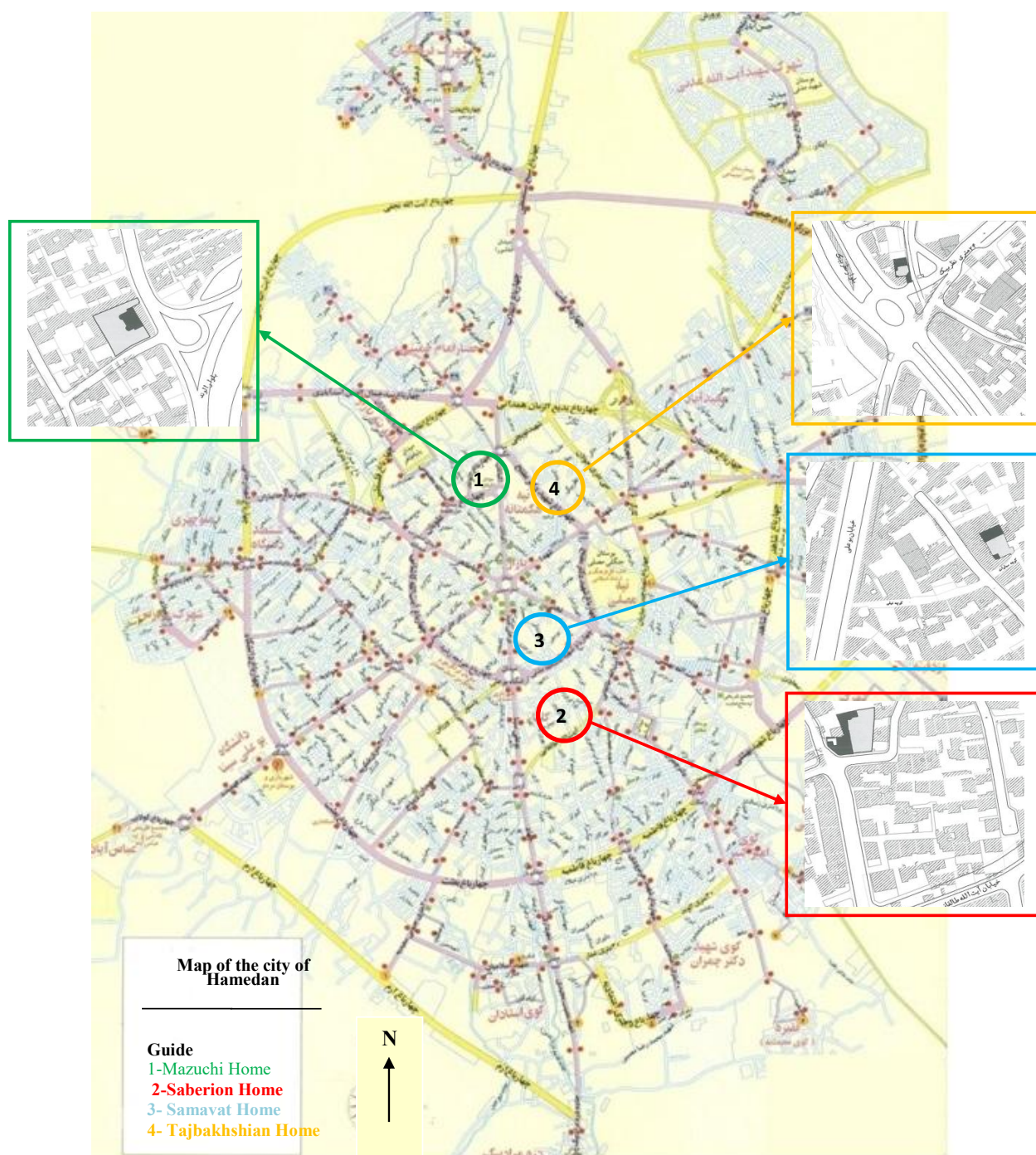


Fig. 1. Map of Hamedan city and location of a number of studied homes in the city. Source: Management and Planning Organization of Hamadan Province.

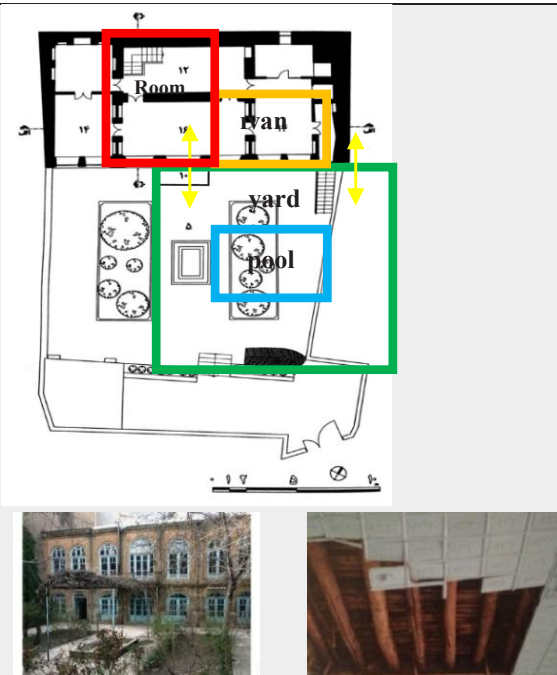
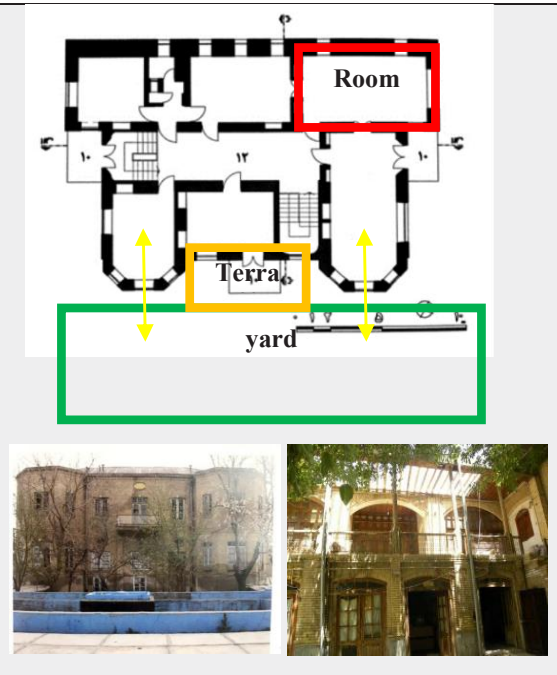
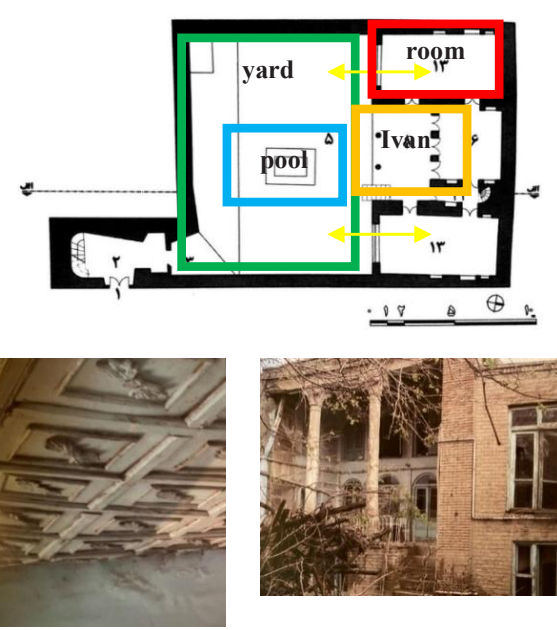
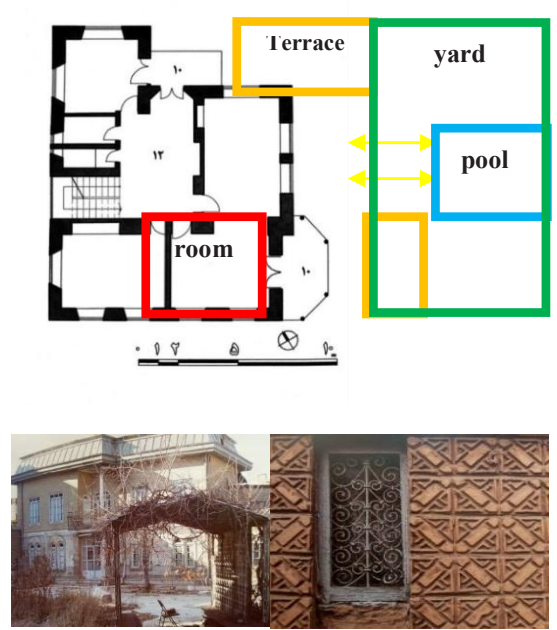
linking them together. At this stage, by combining categories and building relationships among them, the physical components of meaning emerged and were explained.

• Stage 1: Open Coding (Conceptualization)

In this study, the data were analyzed line-by-line through open coding. To do so, the coding was started by writing the concepts in the margins of the

data (interviews). At this stage, after summarizing the interviews and examining the similarities and differences, the concepts were formed. Concept labeling was done without any limitation in terms of the number of codes (Strauss & Corbin, 1998). During this coding, the data was broken down, analyzed, compared, and conceptualized. In this step, a total of 42 open codes were obtained, some of

Table 2. Some homes of the second Pahlavi period (first-floor plan and facade) studied, Source: Authors.

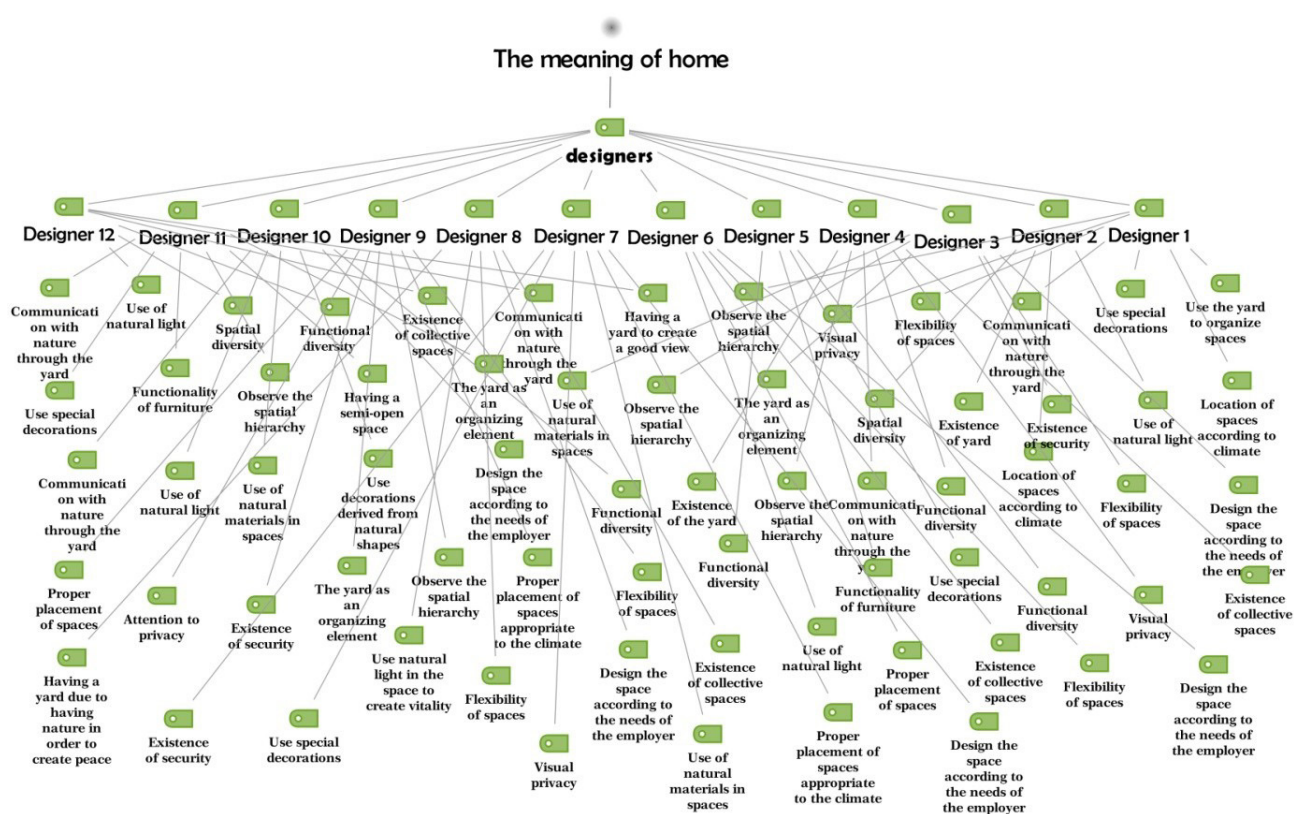
Samavat's home	No	Ahmadi's (Mazouchi) home	No
	3		1
Tajbakhshian's home	No	Saberion's home	No
	4		2

which are specified in Table 3. In the second column, an attempt was made to quote the sentences of the interviewees.

• Stage 2: Axial coding (category)

After the data has been divided into concepts in the

open coding process, the axial coding brings them together and by grouping them, the categories are formed. The purpose of this step was to establish the relationship between the concepts developed in open coding. With the completion of data



conceptualization in open coding, similar concepts were grouped into a specific category. Extraction of categories such as concepts was through comparison. In this step, a total of 25 codes emerged, some of which are specified in [Table 4](#).

- **Stage 3: Selective Coding (Component)**

The third step is selective coding, the process of refining categories as well as linking categories together (Strauss & Corbin, 1998). At this stage, the shared commonalities in the previous stages were identified, and based on their commonalities, they were placed in more general and limited categories. At this stage, a total of five physical components including space, yard, decorations, lighting, and furniture were obtained, which are shown in Fig. 3.

Data analysis

As mentioned earlier, this article seeks to answer two questions, the first question is which place evokes the meaning of home to a person and the second question is which physical components reflect the

meaning of home. In this section, the five physical components of meaning in the studied, which are extracted from three coding methods, are explained.

- **Space**

Inasmuch as the dimension of motion is one of the concepts related to phenomenology and human existence, it can be observed in the spaces of studied homes with the yard. Then, movement as the essence of space in architecture has manifested itself in two physical-visual and semantic forms in the studied homes. Space is one of the basic concepts in architecture that is inherently amorphous and its visual form as well as its quality is defined by its constituent elements. Space becomes an objective reality due to the body, shape, confinement, and type of form it creates. In the studied homes, various physical elements such as surface difference, centrality, transparency, rhythm, and hierarchy (open, semi-open, and closed), in addition to showing physical movement in spaces, in a higher sense, which is the beginning of perfection and

Table 3. A sample of extracted open codes. Source: Authors.

Code	The quotes extracted from the data	Concepts
a1	Existence of open and empty space	Mass reduction
a2	Placing pots (natural elements) behind the window	Communication between the indoor and outdoor
a3	Spending part of your outdoor life in an open space	Communication with nature
a4	Using different spaces at different levels	Dynamics
a5	Observing the seasons by looking at the garden (see flowers, green and yellow leaves)	Observing changes in nature
a6	Hearing the sound of birds indoors	Communication with the outside world
a7	Open the window to the green space	Communication between the inside and outside
a8	Using plant motifs on the ceiling	Invitation of nature into the interior
a9	Using the pool for different purposes (performing ablution, placing a candlestick on its edge)	Reflection of the heaven
a10	Overlooking outdoor and communicating directly with the sun, stars, and moon through the open space of the home	Communication with the heaven
a11	Entering the yard (access to the enclosed space through the open air)	Spatial extension
a12	Observing and communicating with nature while using the porch	Communication with nature
a13	Using natural light to illuminate spaces	Observation of the change in daylight hours
a14	Existence of semi-open spaces such as porch and terrace	Intermediate space
a15	Definition of the window as a functional element for using natural light in space	Extension, lightness
a16	Using furniture such as chairs and backs	Communication with the ground
a17	Using natural materials such as stone and wood in space	Connection with the earth (source of production)
a18	Using natural elements indoors, such as keeping a variety of plants, etc	Communication between the inside and outside
a19	Using cosmic elements on the ceiling	Invitation of heaven into the interior
a20	Using different spaces according to the season	Attention to the changes in nature
a21	Using wide windows	Mass reduction
a22	Inviting light into space and giving an immaterial aspect to material space	Light transmission
a23	Using bright colors (often white) in spaces	Lightness
a24	Access to the enclosed space through the semi-enclosed space	Intermediate Space

movement. It is internal and semantic in the spaces, they point out. The space organization of the studied homes offers a wide variety of space for its residents, the experience of eating on the porch, in the yard and on the bed, and in the closed room. This spatial diversity is created by the diversity of enclosed spaces (closed, open, covered), the variety of floors, and the height of the ceilings. The space of such homes is a fluid space that passes through obstacles, one can start moving

from the lowest layer of the home (basement) and reach the highest layer. The space agency not only does not obstruct this movement but also guides its inhabitants to different spaces, from the basement to the courtyard, from the yard to the porch, from the porch to the attic, from the attic to the Mahtabi, from the Mahtabi to the roof and from roof to heaven. porch, as a semi-open space and one of the most important spaces of such homes, in addition to emphasizing the connection

Table 4. A number of emerged core codes. Source: Authors.

Category	Concept	No
Continuity and visual and spatial interconnectedness	Communication with the outside world, communication between inside and outside, spatial continuity	a2,a6, a7, a18
Spatial fluidity	Spatial extension, lightness, dynamism	a4, a11, a15,a23
Spatial transparency	De-materialization and lightness, reduction of mass and mass	a1,a21
Observing the changes in nature	Using different spaces according to the season	a20 ,a3
Divine presence in space	Direct presence of light in space	a13, a22
Spatial hierarchy	Existence of space between (semi-open space)	a14,a24
Attention to the heaven	Viewing the heaven due to the large open space The reflection of the heaven on the ground through the pond	a9, a10
Attention to the roof	Using natural elements in the roof (sun, etc.)	a8, a19
Attention to the earth	Association with the earth	a17, a16
Time passage	Observing the changes of the seasons	a5,a12

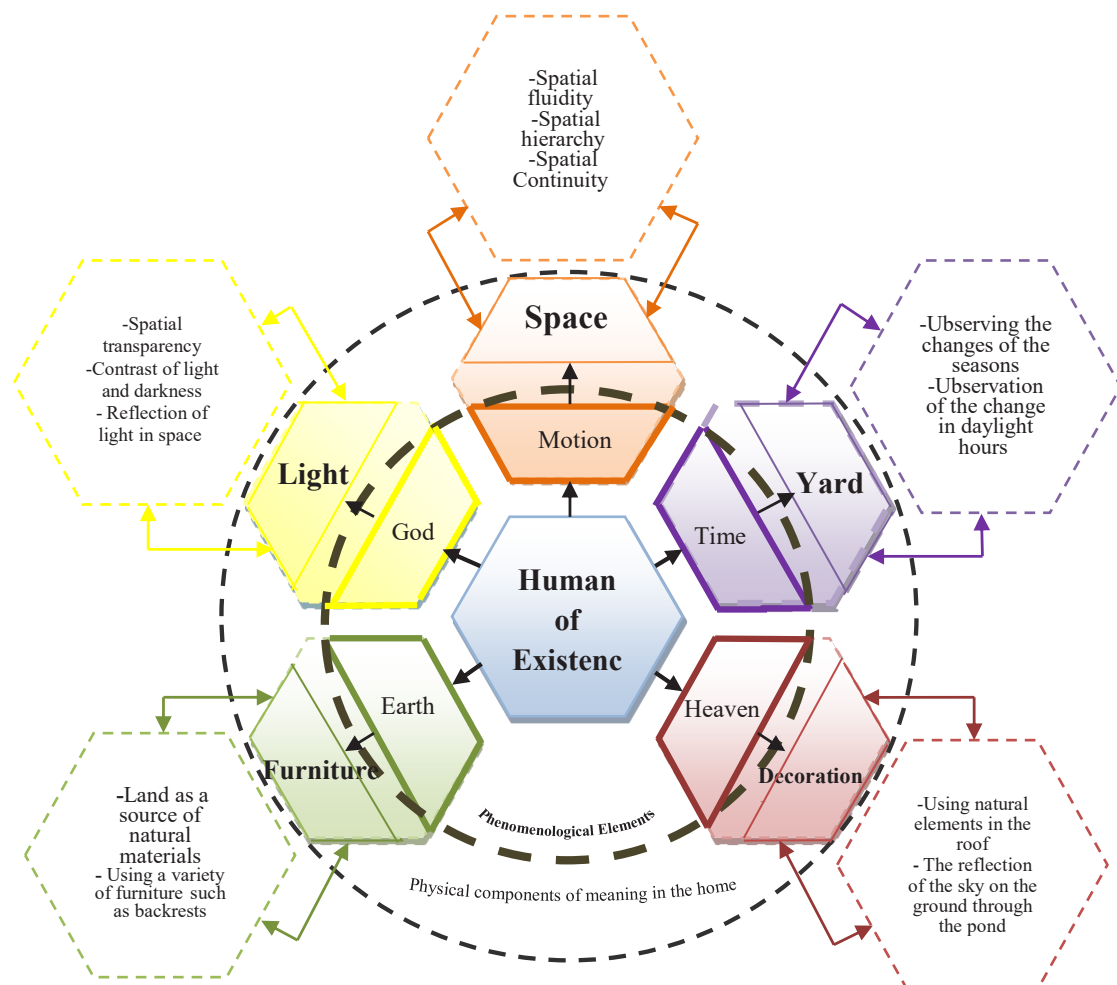


Fig. 3. The Physical Components Reflecting Its Meaning. Source: Authors.

with nature and heaven, plays an important role in expressing transparency, reducing the volume of material, spatial expansion, and strengthening the presence of the heaven. Through communication with open and closed space, inside and outside, this space creates the passage of time and movement in itself. Porch as the space between (third space) is one of the main factors of continuity, sequence, and spatial zoning in these homes, which also has an effective role in spatial organization. The existence of such a space between the main spaces, while separating the two spaces, makes the spatial and visual fluidity and continuity continue without any interruption. Using hierarchy (open, semi-open, and closed) in addition to shaping spatial domains with different functions and shaping spatial configurations, its most important purpose is space movement, privacy, and segregation, different realms despite spatial coherence. In these homes, the connection between inside and outside is expressed through various degrees of openness, space between, and confinement, which includes the yard, porch, and interior space, which leads to human movement in spaces. Applying the principle of transparency in homes, as one of the principles of existence, in addition to the physical aspect that connects the inside to the outside through the window, also has the semantic role of reducing matter, increasing and maintaining space, which is immaterial to space and unworldly gives and emphasizes the dimension of movement in spaces. The most important spatial feature of the rooms of such homes, the visual and sensory connection of the room space with the evergreen courtyard. In these homes, in the closed space, communication with nature and having a suitable view is possible by using sash, which by lifting them, the room becomes a porch facing the yard. In this way, the home was connected with the outside world, nature, and the horizon and was opened to it, through which man could observe the movement of time from space by observing the changes of daylight hours, seasons, and nature.

The use of natural materials in interior spaces, in addition to the aesthetic and ecological physical aspect, has expressed special semantic features. Such materials have special properties that show the effect of time and movement by showing antiquity and aging. The front gives a meaningful load to the space. Thus, space, as a representation of the dimension of motion, which is one of the dimensions of human existence, is one of the manifesting components of the meaning of the concept of home.

• Yard

In the studied homes, time, which is one of the associated concepts with phenomenology and human existence, manifests itself through the yard. The necessity of having a yard, and being in touch with nature are the most prominent features of such homes. The yard is considered to be the main open space and serves as an organizing element, which in addition to the physical presentation (used for holding ceremonies, doing some affairs, etc.), also has different semantic dimensions, the most important of which is the time dimension. Communication with nature inside such homes is created through the yard. Since one of the aspects of human connection with existence is the connection with nature, nature, in addition to the physical aspect, also has a semantic connotation for the inhabitants. Nature plays an important role in relation to time as well as the manifestation of passage of life by showing the changes of seasons when tree leaves turn to yellow or green and reflecting the changes in hours of the day. The yard of these homes is also the birthplace of the centrist force, the centrality, connecting the seemingly different components of the home and thus turning the home into a whole unit that refers to the principle of unity. The presence of a small pool in the yard has a semantic connotation for the residents in addition to its physical appearance. In this way, the pool pulls heaven to the ground. Heaven is one of the concepts related to phenomenology and human

existence, whose changes during the day indicate the passage of time. The presence of a small pool in the center of the yard indicates the importance and centrality of water in the universe, reflecting and connecting the earth to heaven. Water induces a sense of dynamism, fluidity, and immensity by creating a double image of the surrounding space. Thus, the yard is one of the components reflecting the meaning of home through the representation of the dimension of time, which is one of the dimensions of human existence.

• **Decorations**

Heaven, one of the concepts associated with phenomenology and human existence, reflects itself in the form of decorations in the homes under study. In these homes, the use of decorations along with the physical and aesthetic aspect, which plays an important role in the quality of the spaces, is also a means to express meanings. The predominant use of stuccos in the studied homes for the arrangement of space with an emphasis on the display of elements in nature such as the heaven (moon and sun) shows human attention to natural elements and their invitation to the interior space. The use of natural shapes on the surfaces, in addition to showing the surfaces lattice, decreases the physical load of the space by cutting down the material required to be used in the space and the use of natural elements (e.g. the sun, and plants) on the surfaces, especially the roof. Attract the inhabitants to heaven and nature, which is also the place of God. Thus, decoration through the representation of heaven, which is one of the dimensions of human existence, is one of the components that express the meaning of the concept of home.

• **Light**

God is one of the concepts related to phenomenology and human existence, which manifests itself in the homes under study through natural light. In the homes studied, in addition to the physical aspect which gives quality to the space, light has a semantic connotation and a

circle stands for the presence of God in the space. The reflection of light from a physical medium (sash window) gives meaning to the space and manifests transcendent meanings. One of the most important features of the widespread use of natural light in such homes is the observation of its metamorphosis during the day, which causes the space to be dynamic at different times and while valuing the material, gives a spiritual state to the physical space. In such a way that its rays are reflected in its dark body and remind us of the presence of God in space. In addition to light, color is also a multiplicity of light that can be seen in sash windows in such homes. By decomposing light, color represents the most symbolic allegory of the manifestation of plurality in unity, because on the one hand, color is the same as light (unity), and on the other hand, light, when decomposed, finds different manifestations (plurality). Thus, by creating a light and shade -light space next to color, light establishes a mental connection with the great creator of the universe and produces meaning in space and a translation of the concepts of existence. Therefore, the use of natural light through the possibility of the presence of God, which is one of the dimensions of human existence, presents one of the components reflecting the meaning of home.

• **Furniture**

The earth, one of the concepts related to phenomenology and human existence, in addition to the physical presentation, has also had a semantic connotation in homes, which manifests itself in the form of furniture. The use of traditional furniture such as backs, chairs, kilims, and carpets in the surveyed homes establishes a direct human connection with the floor and floor. The earth has a colorful and meaningful presence in the home due to the use of such furniture and materials that it gives to the building (such as stone and wood). Thus, the type of furniture through the direct connection of man with the earth, which is one of the dimensions of human existence, is one of the components that express the meaning of home.

Conclusion

The findings show that the meaning of home is reflected through semantic concepts rather than material and physical aspects. In this regard, the objectivity of elements and form of the home presents the meanings that are reflected by the life of the inhabitants of the home. In such an atmosphere, the elements and organs, while being structurally interconnected, are a means to manifest existential concepts through the physical existence of the home. Therefore, home as a place with components of meaning, which manifests themselves in physical forms, has a deep connection with human existence. In response to the first question of the article, the results obtained from samples in the city of Hamedan show that the meaning of home for people is established when it is beyond the physical dimension and this is nothing but direct access to the phenomena of the universe. In this way, the home finds meaning through the man's connection with his being. In this case, home becomes an abstract combination of the concepts of being, which includes time, motion, earth, heaven, and God. In relation to the second question, explaining the meaningful physical components of home, according to the approach of this article, first the concepts related to human existence including the dimensions of motion, time, God, heaven, and earth, were extracted. Then, the physical factors affecting the meaning of home emerged and were explained through three methods and interpreted through ontological phenomenology. The results show that in the yard homes of Hamedan, the manifestation of the meaning of the home is affected by five physical factors, which include space, yard, light, decorations, and furniture. Space, in addition to the physical and objective aspect for human beings by showing the dimension of motion, is one of the meaningful factors to the concept of home. Space manifests itself in the home through the representation of the physical and semantic dimension of movement in the direction of moving

towards the evolution and excellence of man in the universe. Movement in space is reflected by using the spatial and visual hierarchy in the direction of walking inner side of human, sanctity, and privacy in the form of open, semi-open, and closed space, the surface difference in the human movement from the lowest floor (basement) to the highest floor (Roof), human ascension, physical and semantic clarity in the form of spatial and visual continuity and matter reduction and extension of space and horizon, observance of human proportions, rhythm and orientation through symmetry in space (this is to show vertical, horizontal movement as well as internal and external dialectics) and natural materials in space and its antiquity. The component of the yard as an open and empty space in the studied homes, in addition to the physical aspect, also has semantic dimensions. Time and timing, which are part of the nature of existence and refer to the concepts related to phenomenology are reflected in the yard through nature and direct human connection with this component. This manifestation of time can be seen through the changes of day and night, season and moon, light and darkness.

The decorative component, in addition to the aesthetic dimension, creates a quality-part of the space, through the use of natural elements and geometric shapes such as sun and muqarnas on the surfaces, especially the ceiling gives meaning to the space and emphasizes the presence and importance of the heaven in the home and the principle of unity in pluralism. Heaven is one of the concepts related to phenomenology and human existence and the source of the universe and the carrier of the sun. The component of light along with color is another significant physical factor in homes. Light is one of the sacred aspects of receiving the divine truth and one of the pillars of human existence. The use of bright colors (often white) and the invitation of natural light to the spaces, has led to the creation of light-shade, full and empty spaces, and the reflection of light in

space. All reflect the essence of God. Regarding the furniture component, since the earth is one of the pillars related to human existence and phenomenology, man establishes a direct connection with the earth by sitting on traditional furniture such as carpets and rugs. Also, the earth, as a source of production of natural materials such as wood and stone, which has been given as gifts to bricklayers causes man to communicate with the earth.

Thus, in the yard homes of Hamedan, each of the physical elements has special meanings. These physical elements, with their unique qualities and characteristics, are full of life for human beings. Therefore, it can be said that in such homes, architecture, by creating meaning behind the form, evokes meanings for human beings that refer to beyond the physical dimension in the home and are related to human existence and life. The more the meanings are related to the dimensions of human existence, the deeper the connection man will have with place. In this way, home becomes a representation of the human universe in which man can live. Therefore, home is the image, embodiment, and manifestation of human existence and world. This is how we see the disappearance of meanings in today's homes due to the attention to the quantitative and purely physical dimension of architecture. It is hoped that by recognizing the meaningful physical components, we can, to some extent, create a place like a real home for modern human life. Such a home represents a world full of natural and human phenomena, and as Nurberg Shultz has said: "The plant shows the seasons, the weather and the light." Thus it can be said that for man home has a meaning beyond objective reality, a reality that connects man to what he is. In the end, it should be noted that because the study is in the city of Hamadan, so the results of this article can be generalized to the homes of the city of Hamadan. In addition, factors such as culture, identity, and customs are an integral part of the meaning of

home in this article. It is suggested that future studies can compare the factors reflecting the meaning of home in different cities of Iran.

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