Demonstration of Phenomenological Approach's Proportion, for Vernacular Architecture Recognition (Case Study: Vernacular Housing in Manoojan Region of Kerman Province)

Mozhgan Pirayesh Shirazi Nezhad*, Mansoureh Tahbaz, Abbas Masoudi***, Mahnaz Mahmoodi Zarandi******

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Abstract

Vernacular architecture is mostly explained by cultural and climatic approaches. Researchers often provide charts and graphs using conventional statistical methods, and then justify their method with recourse to different criteria. However, all these approaches and methods seek to find answers for "why" and fall into the gap between "object" and "subject". Vernacular architecture emerges parallel with the "lived experience" of people. In this research, this neglected aspect of vernacular architecture was the focus of attention. In order to fill the gap between object and subject and find answers for "how", authors adopted the phenomenological approach. Rooted in philosophy, phenomenology emphasizes on concepts like "lived experience" and "perception" of mankind of the universe. In fact, dealing with the complexities arising from this philosophical nature of phenomenology will open new ways amidst the limits of radical Standardism which advocates the concrete and individual "being-in-the-world" of man –despite his ability to know and construct his living space beyond the determined physical and metaphysical dimensions. This study attempted to reread and reinterpret the literature of phenomenology relying on the views of Schultz, a contemporary architect and theorist whose phenomenological theories are based on Heidegger's ontological philosophy. Moreover, using an analytical-descriptive method, the research tried to find the answer to the question as "how the phenomenological approach is appropriate in reading vernacular architecture?" Since phenomenology seeks to analyze and describe awareness structures as precepted by the first person, it was adopted to analyze and study the vernacular architecture of Manoojan due to the different aspects of man-environment relationship it has. Answers are tried to be individual-qualitative, beyond explicit and obvious functions. The results of the study revealed that there are ties between poetic feelings, natural surroundings and place phenomenon with vernacular architecture especially in Manoojan. Finally, an attempt was made to show that the realization of habitation and sense of place is focused on the lived experience of the inhabitants and is seen with an existential analysis and approach.

Keywords: Vernacular Architecture, Phenomenological Approach, Lived experience, being-in-the-world, Life-world.

*PhD Student of architecture, Department of Architecture, Faculty of Arts and Architecture, South Tehran Branch, Islamic Azad University, Tehran, Iran.

**Associate Professor, Construction Department, School of Architecture and Urban Planning, Shahid Beheshti University, Tehran, Iran.mtahbaz58@yahoo.com

***Assistant Professor, Department of Architecture, Faculty of Art and Architecture, Kerman Branch, Islamic Azad University, Kerman, Iran.

****Associate Professor, Department of Architecture, Faculty of Engineering, North Tehran Branch, Islamic Azad University, Tehran, Iran.

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Introduction

It seems that before vernacular architecture was considered as a cognitive and theoretical subject and reached the academic field, it was considered as a cultural heritage in the post-World War II ruins and the resulting devastation. In this way "vernacular architecture received attention from officials and reached architectural schools by the help of architect scholars and art critics" (Falamaki, 2005: 73). Although vernacular architecture has no theoretical claim and is not based on preconceived theories, and is not essentially Promethean art that is the product of a unique architectural creativity and has a stylistic and formal character, it has been referred to as a theoretical subject for many years. As is well known, the beginning of a serious project of vernacular architecture in a theoretical position dates back to 1964 and the publication of Bernard Rudofsky's book "Architecture without Architects". "This book is a selection of vernacular architectural studies from around the world" (Davis, 2006: 154). Therefore, before architecture was designed as a tradition, style and art and before it was regulated and enriched by modern technical, scientific and artistic sciences, it was first and foremost born in vernacular architecture. Vernacular architecture is the beginning of the history of the formation of architecture in all lands. A beginning which "from the middle of the twentieth century, recognizing it and, obviously, recognizing the causes of its formation began with different scientific approaches" (Brown & Maudlin, 2012: 347). In the meantime, two climatic and cultural approaches as dominant approaches found themselves in the position of the cause of the emergence of vernacular architecture and sometimes synonymous with it.

Usually, in the common scientific methods that study architecture, many points and nuances are not taken into account, because scientific methods are formed in the separation of the subject from the object, while the process of comprehension is mixed with intuition, experiences and values. "Research in a natural way must be supported by logic, while the results of excellent research cannot be obtained by logic alone. First-level researches are successful if intuition is used in them" (Khaki Qasr, 2018: 9). Despite scientific approaches, "phenomenology seeks to reflect the original experiences as they are and therefore looks beyond the appearances of everyday life" (Sartipipoor, 2011: 5). Phenomenology seeks to provide a direct description of what emerges in our consciousness, rather than a collection of statistical and detailed scientific studies. The attempt of phenomenology is to have a pure and unprejudiced attitude, liberated from scientific, metaphysical, religious or cultural presuppositions and approaches, towards the fundamental aspects of human experience in the world and from the world (Shirazi, 2013: 92). The phenomenologist ultimately and collectively wishes for a better "understanding" of the concept of an "experience" for himself and others (De-Lady, 2001: 252).

This article intends to introduce the phenomenological method of Husserl and then Heidegger, in which the existential relationship of human with the universe and the poetic understanding is of great importance, to the phenomenological view of Schultz, the well-known theorist in Christian Norberg architecture. It also focuses on showing that there is a special connection between poetic feelings, natural surroundings and place phenomenon with vernacular architecture. In Schultz's phenomenology, a point that is important and relevant here and can be considered as a way out of the critical state of architecture today, is "restoring the poetic dimension of life to human beings" through "returning to things themselves" and "understanding their original meaning." The subject is the awakening of a series of neglected senses; in fact, with this point of view, the "existential" aspects of architecture can be addressed. "The basic structures of existence have been given once and for all, only the conditions change and therefore new interpretations of these structures are necessary" (Schultz, 2003: 133). This is why recognizing vernacular architecture with a new approach is necessary. Therefore, we regularly review the sources and reinterpret the content of phenomenological texts to see why and how the phenomenological

approach is appropriate to identify and study the vernacular architecture? What is the essential connection between phenomenology and vernacular architecture? What aspects of vernacular architecture does phenomenology reveal that are overlooked in other approaches?

Literature Review: Vernacular Architecture

The term ‘vernacular’ was used in England in the first decades of the nineteenth century and was later introduced to the field of architecture by Oliver. According to Oliver, "vernacular architecture is the architecture of the people and architecture by the people, not for the people" (Nari Ghomi and Damiar, 2012: 80). This type of architecture without an architect, in addition to the vernacular architecture that distinguishes it from urban and particular architecture, has also been called by other names, including spontaneous architecture by Giuseppe Pagano (Alpago Novello, 2005: 26). Some also consider rural architecture as a more eloquent title for vernacular architecture, because the fabric of this architecture, including housing, is linked to issues related to the natural environment and the type of livelihood and social life of villagers (Zargar, 2014: 9).

Massoud Bani calls vernacular architecture territorial architecture. According to him, vernacular architecture is realized far from specialties, and is born with the participation of people in planning and execution, and far from ostentation and outsourcing, inspired by their everyday life (Bani Massoud, 2008: 121).

Research Methodology

In order to answer the research questions, the methods of "reviewing texts" and "sequential analysis", which is "the most common form of objective hermeneutics" (Flick, 2014: 376), have been used. The library method is important in reviewing specialized texts for concepts related to vernacular architecture and phenomenology, and then the method of study and approaches to vernacular architecture are analyzed and interpreted. The answers to the research questions are focused on description and interpretation. Furthermore, an attempt has been made to clarify the obvious meanings within the phenomena (Heidari, 1995: 191). The inferential approach to qualitative analysis of this paper is reinforced by the logical analogy between the approaches. This research is qualitative in nature with a philosophical approach to hermeneutic phenomenology. In fact, "any kind of study in which various aspects of human-environment relationship have been studied through qualitative description and interpretation is considered phenomenological" (Partovi, 2013: 235). It can be said that qualitative research, unlike quantitative research, is independent of numerical documents, and relies more on written expression, experimental work or man-made objects buildings (Grout and Wang, 2009: 25).

Discussion: Phenomenology

Phenomenology is essentially a philosophical subject and method. For the first time philosophers have used this term to describe the position of things and the state of their emergence, but the scope of its influence and effect in philosophy is not limited, among which architecture has a special place (Spiegelberg, 2013: 41, 44). Edmund Husserl is called the father of phenomenology. With Husserl, philosophical phenomenology was introduced in a new and different way, and his influential thoughts were later developed by his students, especially Heidegger, and led to a great movement in the twentieth-century philosophical thought (Shirazi, 2013: 92).

Husserl wanted to achieve a sound philosophy by reconciling the two philosophical currents of idealism and realism. He began his work by criticizing Descartes' philosophy –a philosophy that manifests itself in the famous slogan "I think, therefore I am". This slogan led to the separation of thought from existence, the separation of mind and object, and also to prioritize the thinking subject over the object that is the subject of cognition. It is in this context that Husserl "introduces the doctrine of 'towards the object itself' as the basis of cognition and the principles of its philosophy" (Dartigues, 2016: 16). He wanted to fill this gap between mind and object by paying attention to thought. Thus, by proposing the slogan "consciousness is

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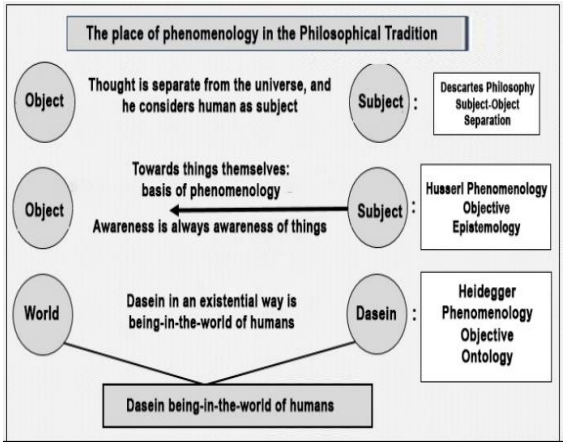
always awareness of something", he linked consciousness –which has a mental and ideal nature– to things –which have an objective and real nature. A connection which is called "intentional". He based his philosophy on the intentionality of thought over existence and referred to it as phenomenology. For Husserl, "consciousness is not inherently cut off from the outside. We cannot say that we are aware and this awareness is only an abstract awareness, but awareness is always awareness of something" (Rikhtegaran, 2003: 92).

Heidegger and the Phenomenology of Dasein

Heidegger, in spite of his teacher Husserl, uses phenomenology not subjectively and mentally, but as an objective method for understanding the mode of existence of beings. He has taken Dasein, which is the very being-in-the-world of man, that is, being here / there, or in other words, being-in-the-place, as the beginning, which is understood by the method of existential phenomenology and analysis. In Heidegger's phenomenology, man cannot be separated from his environment, and man-world, and on a more tangible scale, man and place, are considered as subjects and objects that are purely cognitive. Heidegger's man is involved with objects and in everyday experiences and activities.

Perhaps, it can be said that the most important difference between Husserl and Heidegger is that Heidegger replaced Husserl's phenomenology of consciousness with the phenomenon of Dasein's phenomenology of the human being with the aim of gaining an understanding of the meaning of existence (Mostafavi, 2005: 14, 15). Heidegger saw the practical aspect as a precondition for truth, not epistemological horizons. He considered the idea of experiences that had nothing to do with the outside world to be false and meaningless. "He accepted that we intentionally relate to the world and things, that is, we orient ourselves towards them, but he did not accept that meaning is the product of an inner mental action, and it was from here that he moved away from Husserl" (Ahmadi, 2005: 176). In objective phenomenology –whose main representatives are Heidegger and Merleau-Ponty– things in the environment and the world are real. Heidegger's hermeneutics is ontological, that is, it seeks meaning from the interpretation of the environment and being-in-the-world, not in the text.

When Heidegger speaks of the universe, he is referring to a richer relation than a purely spatial relation. This broader type of existential "entanglement" implies a complete proportion of "living" together. We are not just there, but we are tied to it with all the connections of work, love, affection, etc. (Macquarie, 2014: 43). For Heidegger, "things" are not tangible data of consciousness, but objects in the universe. Thus, although "apparently the common point of Heidegger and Husserl is phenomenology, Husserl has applied them consciously, but the application of this method for Heidegger has seen the truth of Dasein" (Ziashahabi, 2012: 71). In fact, Heidegger replaces Husserl's phenomenal objects, which place the object within consciousness, with real objects, and instead of man, "Dasein," and instead of the essence of things and beings, existence itself. (Figure 1)



F1. Heidegger vs Husserl.

Schultz and the Phenomenology of Place

According to Norberg-Schulz, a prominent theorist of architecture, "space is always limited, created by man and set up for his specific purpose" (Schultz, 2014: 22). He considers places as targets or focal points in which we experience meaningful events, and he considers them as the beginning of a

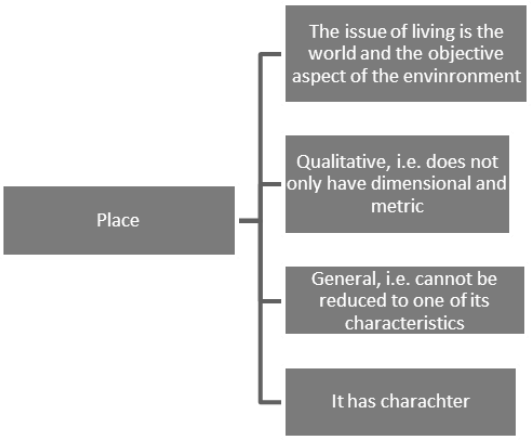
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movement from which we direct ourselves in the environment and focus on it. He considered actions to be meaningful only in relation to places that are influenced by the nature of place. Schultz is a major proponent of phenomenology, which means taking care of "existential space" by constructing "place." He views phenomenology as a method that necessitates a "return to things" as opposed to "abstraction and mental structures" and proposes the idea of the "spirit of place" (Zumthor, 2015: 115).

Schultz introduces seven concepts for space. Among them, "existential space" is a common knowledge in phenomenology, and Heidegger was the first to claim that "existence is space", meaning that man and space cannot be considered separately, space not internal experiences. Accordingly, he arrives at his theory of being: "man's connection with places and through them with spaces lies in being." "We can only build when we can." "Being is the original feature of existence" (Schultz, 2014: 18). Location not only "refers to a geographical location, but also has no definite scale and is borderless with the ability to expand" (Smith, 2019: 63). Beyond that, it expresses the nature of a space that distinguishes it from other places.

Space is a concrete whole with materials, matter, shape, texture, and color made of non-abstract objects. These elements collectively define the nature and character of place, which is called the "character" of a place by Schultz (Figure 2). According to Schultz, "places are what they are, essentially because of the inherent qualities of the physical environment." Therefore, human intervention in space will be successful when it first recognizes the nature of space and then, based on it, creates environments that are compatible with this characteristic" (Seamon, 1982: 131).

In discussing the structure of space, phenomenologists have proposed indicators for moving towards the phenomenology of space: in a step of distinguishing between landscapes and natural phenomena and the phenomena of man-made. Then, it creates classifications according to the meanings and concepts of space-space as an existential dimension –which includes earth-sky (horizontal / vertical) as well as outside-inside. These concepts make it possible to explore places in the context of everyday life. In this way, the structure of a place can be described by "landscape" and "camp" and then analyzed by the classifications of "space" and "character". (Figure 3)



F2. Place description in the Phenological Approach of Schultz.

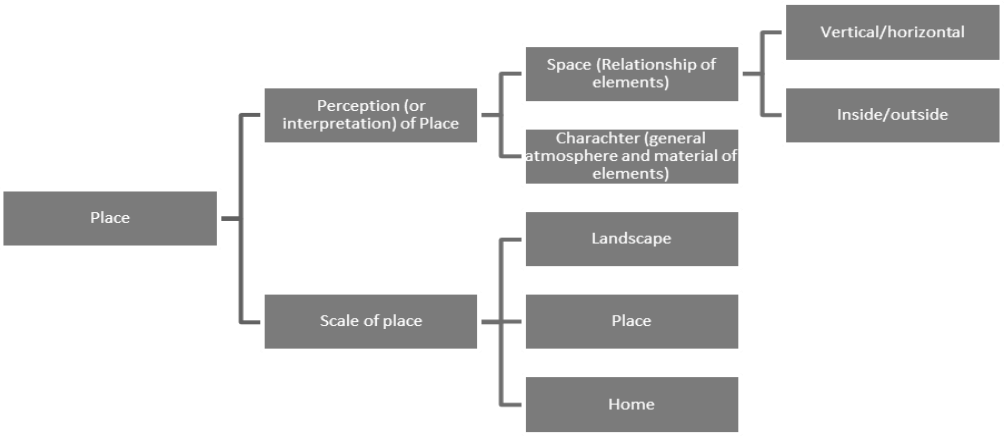
While space represents the three-dimensional organization of the elements that make up space, nature refers to the existence of the general atmosphere of space. Of course, in phenomenology, instead of distinguishing between space and character, a more comprehensive concept such as "lived space" can be used. "Living space means space as it is experienced," says Simon, and is closely related to bio-world. "In Schultz's words," it is clear that the two concepts of space and character are completely interdependent. "They are and they interact with each other." The concepts of character and spatial structure can also be integrated in the comprehensive concept of "sense of place" (Partovi, 2013: 78).

Schultz defines place in the comprehensive sense of form and space. A form that arises from the "collection of things" and leads to "authentication" and space that provides "positioning" and "acceptance of uses" in relation to things. He considers architecture as the art of place and considers place as the ultimate goal of architecture, which, with the help of form and space, makes "being"

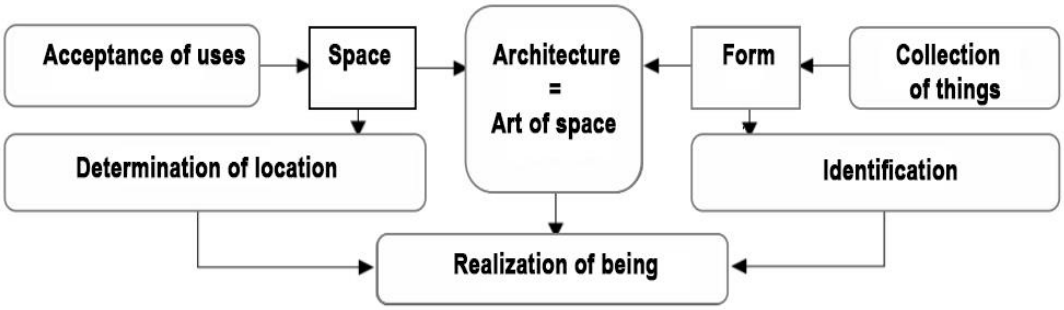
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possible (Figure 4). He considers the disorder of contemporary Western architecture as the result of anonymity and believes that contemporary man has lost his sense of belonging to places, in today's world only quantities have been considered and in this kind of abstract perception, there is room for there is no imagination (Schultz, 2003: 17). In 'The Spirit of Place', Schultz explains that the natural understanding of nature and the meaningful experience of place are made possible by the being-in-the-world of man and the working-place of place, and it is only then that architecture achieves its goal of embodying the "place of the soul" and creating an existential base for "being" / "settling" is achieved by man, an event that has more instances in vernacular spaces, although in the modern era, it has occasionally regained its importance.



F3. Structure of place in Schultz Phenological approach.



F4. Relationship of space with form and space towards realization of Being from the viewpoint of Schultz Review and analysis.

Introducing and reviewing the case study

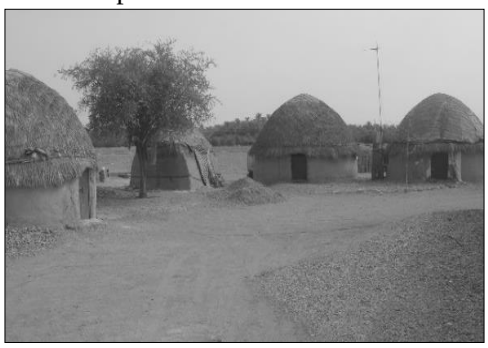
There are vernacular architectural types in Manoojan region in the south of Kerman province that have formed a direct and close connection with the environment to their architecture and life. What distinguishes this camp –a set of adjacent huts– from the similar specimens is the type of materials, the shape and the placement of the huts and other related elements and the way of living that is realized there. (Figures 5 and 6)

This method of "settling / being" has advantages that are neglected in current research and studies of architecture Advantages that –like other vernacular architectures– are focused on the "lived experience" of the inhabitants and their existential relationship with their

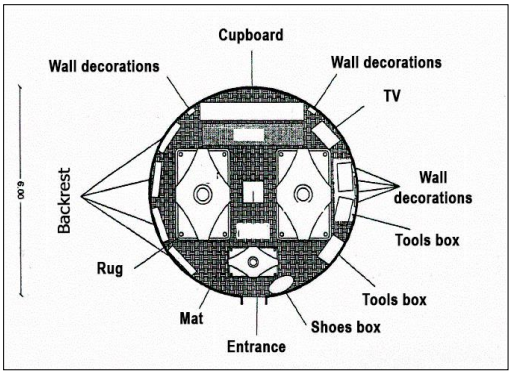
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environment and place of living, which seems to be better seen with existential analysis and a phenomenological approach; an issue which is the aim of the present study.

The structure required to make huts is made entirely of natural and ecological materials The phenomenology of dimensions and size in huts is different from the usual Standardism, and is in fact derived from the branches of palm trees.



F5. Manoojan huts.



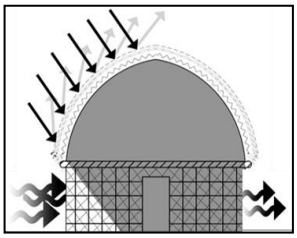
F6. Plan of Manoojan huts.

Huts are made in such a way that they have the characteristics of sun protection and creating shade, transparency, permeability and as a result, wind movement and moisture and heat dissipation in terms of climate. (Figures 7 and 8)

Why and How Phenomenology is Parallel to the Vernacular Architecture (Case study: Manojan)

the field of science, and vice versa, phenomenology is versus science and quantitative knowledge. Phenomenology as a method, is completely qualitative and arises from "lived experience".



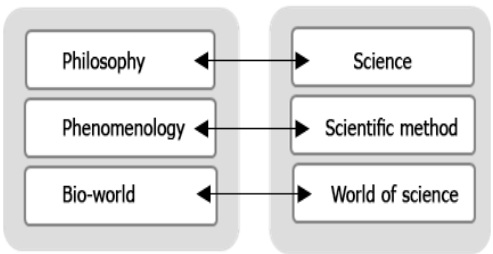


F7. Wall of a hut. F8. Transparency of hut.

Scientific method	Phenomenological method
Separation of subject and object	Being-in-the-world
It conceptualizes real things	It has an intuitive aspect
Its rules are empirical / inferential in nature	Its rules are non-empirical / non-inferential in nature and descriptive
An analytical approach to objects	Living in companionship with objects
Location: Quantitative, abstract, metric and functional	Phenomenological place: It is the general, qualitative and objective aspect of the environment
Location is represented in three-dimensional geometry	Place is the subject of bio-world, not just a geometric concept
Purely formal, abstract / descriptive analysis by quantitative and experimental / numerical categories	Based on descriptions of human perception of the world and its meaningful concrete encounters with it

T1. Comparison of scientific and phenomenological methods.

Phenomenology has an intuitive aspect, the rules of which are firstly non-empirical and secondly, although ideologically similar to mathematics, they are not inferential in nature but descriptive, and this descriptiveness is fundamental to understanding phenomenology. Husserl therefore uses the descriptive method of phenomenology as opposed to the empirical and scientific methodology; whose field of application is not the world of science but the bio-world. In contrast to science, he proposes the world of science and the scientific method of philosophy, bio-world, and phenomenology, respectively. (Figure 9).



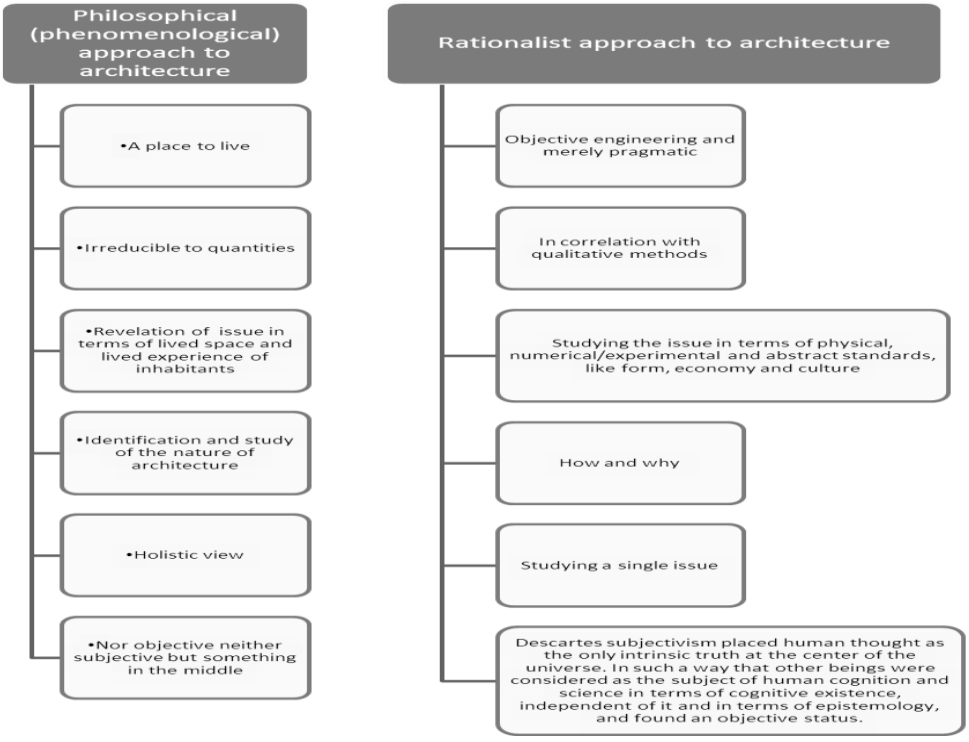
F9. An independent method and field proposed by Husserl for philosophy against science.

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Indeed, since the basis of the phenomenological view is "the relation of human existence to the world," phenomenology is therefore tied to the "nature of architecture". In order to understand the bio-world, the need to re-read phenomena leads us to their nature and existential nature. In this case, the link is between architecture and existential phenomenology.

When we consider architecture as a place to live, we have a philosophical view of architecture, while if we consider architecture as an engineering and purely practical object, we look at architecture in a scientific and rational way. The rationalist view and approach is consistent with quantitative methods, but their philosophical approach is also existential, irreducible to quantities and the elimination of the identifier, and therefore requires a qualitative method in which the identifier has a decisive role (Figure 10). The choice of phenomenology as an approach and method for looking at vernacular architecture can therefore reveal beyond the purely structural and rationalist aspects, in terms of the living space and living experience of their inhabitants.



F10. Comparison of Scientific and rationalist approaches to architecture.

A global example of typology based on the influence of environment and climate on buildings is given in Olgay's book. Olgay has presented the typology of building covering according to the multiple climatic divisions of the world. Its various shapes and properties (size, fit), color and surface are each affected by temperature, sunlight, wind and humidity. Therefore, the relationship between form and these climatic elements is one of the concerns of climate movement activists. However, as Dr. Memarian notes “radical climatologists reduce the distance between architecture to a climatic sanatorium, and also reduce space, types, shape or form to purely physical components (Memarian, 2005: 39).

Rapaport, one of the pioneers of housing studies with a cultural approach, considers the shape of the building to be influenced by various factors, but considers "culture" to be the determining factor and other factors such

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as "climate", "available materials" and "construction technology" are considered as influential and changing factors. He begins his basic hypothesis about the role of socio-cultural factors in the form of housing by criticizing other approaches such as climatic movement (Rapaport 1392: 38).

Vernacular architecture has been formed and developed based on the environmental, cultural, technological and historical needs of the region in which it is located. In contrast to stylistic architecture, which is derived from theories, or in contrast to formal architectures (such as traditional houses), which are derived from patterns or stylistic elements of design for aesthetic purposes and go beyond the essential building needs, vernacular architecture, and Manojan architecture as an example, are formed outside the above domains and on the basis of presence and intuition. It is, in fact, the definition of phenomenology. In other words, this relationship is so close that phenomenology can basically be explained by vernacular architecture.

The vernacular architecture of Manojan has a special nature of location, and instead of banishing the body to the comfort zone, it takes it to the embrace of nature and everything in it and observes the sense of place. This method of "settling / being" has advantages that are overlooked in research and studies with common approaches – privileges that focus on the "lived experience" of residents and their existential relationship with their environment and place of living, which seems to be better seen with existential analysis and a phenomenological approach than scientific-cultural approaches that are in a predetermined framework.

The essential connection between phenomenology and vernacular architecture

The beginning of architecture is vernacular architecture, and if we consider the word beginning, like Heidegger, the origin of nature, then it seems that the search for the inherent foundations of architecture in vernacular examples is possible, even if they seem poor and simple. The vernacular architecture of Manojan "collects" its environment, explains it and is the essence of its environment (Figure 11). In the vernacular architecture of Manojan, bridges, paths and the whole camp are formed based on human presence. "Vernacular construction is a work in harmony within a language, with slight changes and in the form of a certain order, within a framework or context that can harmonize itself with the demands in different ways" (Rapaport, 2013: 17).



F11. Piover: The leaf of Daz tree (a local tree), which is used to cover the hut.

Vernacular architecture of Manojan is a part of the architectural identity of the region, which is rooted in the environment, with regard and in respect for nature, and finally in the climate, economy, culture and lifestyle of residents. In fact, their priorities are the same as the basic needs and they have not reached the stage where they want to create a beautiful form or create a superior technology. We can see them more clearly, so it seems that knowing vernacular architecture from a phenomenological point of view means discovering the basic principles of architecture. Phenomenology follows these foundations, the same pre-cognitive and pre-empirical principles, pre-science, pre-technology, pre-cognitive and pre-aesthetics that are important in phenomenology. (Figure 12)

Vernacular architecture of Manojan has not entered the realm of style in the same way as stylistic architecture, or has not entered the technological world like technological architecture, and it has the beginnings of architecture in itself. Manojan's vernacular architecture, in contrast to the limitations of Standardism, suggests the concrete and individual existence of man, a man whose living space goes beyond the physical and metaphysical dimensions determined by his exclusive dimensions. (Figures 6 and 11)

As external objects and a scientific subject,

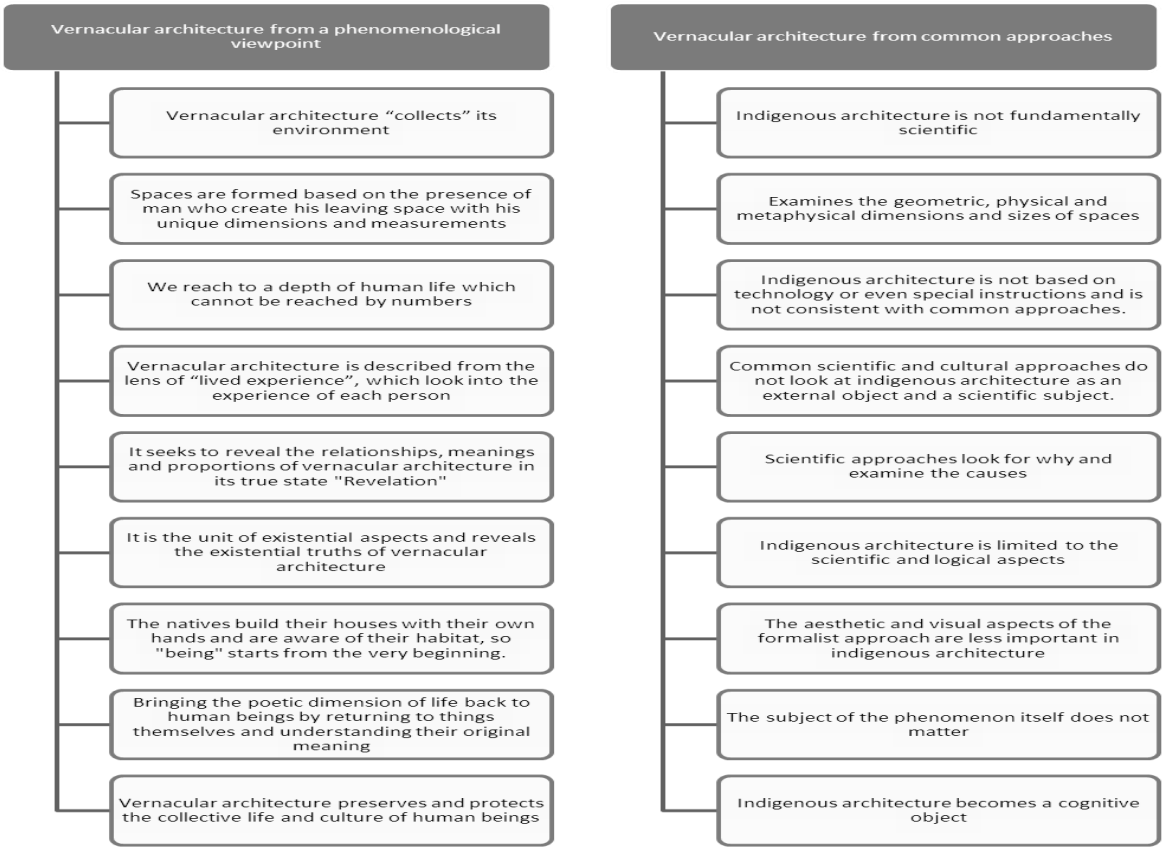
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one can look at the subject from a new entry. Phenomenology describes climate and culture as the entrance to lived experiences and looks at them through the experiences of each people (Table2). It does not ignore climate and culture, but has an existential view of them and considers them as a feature of human existence. (Figures 6, 7, and 8) For example, the amount of rainfall in an area can be quantified, summarized, and plotted, but what is overlooked is the role of rainfall in people's living experiences and the effect of water scarcity on behavior and the way of life of the people. Simon says: "because natural environments are simpler than the modern world, it is through them that human foundations can be observed more accurately" (Seamon, 1991: 201).

Conclusion and Analysis Results: Revealing the Aspects of Vernacular Architecture using Phenomenology

Climatic approach has an objective character and faces the outside world and has physical-environmental conditions, as opposed to a cultural approach that has a subjective character and focuses on the inner world. In other words, culture is a set of human intellectual achievements that are applied to nature and are usually defined in relation to nature, but the phenomenological attitude is neither objective nor entirely subjective, but lies at the border and interaction of the two. Phenomenology is defined in the purgatory of the mind and object, is not limited to the scientific and logical aspects of rationalist approaches, nor is it limited to the aesthetic and visual aspects of the formalist approach; rather, it has deeper existential aspects in which approaches are overlooked. By the same token, the phenomenological study of vernacular architecture transcends climatic and cultural approaches to reveal beyond them the relationship between the constructed space and human living experiences.



F12. Comparison of phenomenological and common approaches to vernacular architecture.

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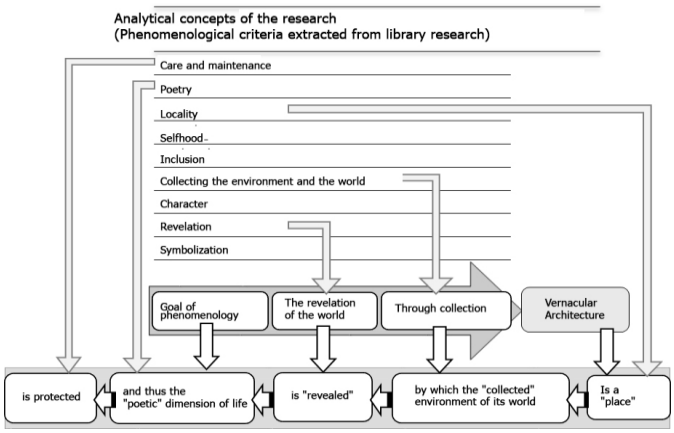
Approach	Aim	Point of view	Example
Climatic	Looking for reasons	Objective / scientific partial point of view / quantitative	Olgey: Shape or form of a building is affected by climatic conditions (Memarian 2005: 39)
Cultural	Looking for reasons	Subjective / scientific and partial point of view / quantitative and qualitative	Rapaport: Seeking to explain the reasons of housing and considering it as a cultural phenomenon (Rapaport 2013)
Phenomenological	Looking for 'how', nature and being	Nor objective neither entirely subjective / holistic point of view / only qualitative in the meantime descriptive and interpretive	Schultz: Natural understanding of the nature and significant experience of place or being-in-the-world of mankind and place application are made possible. An occurrence which has more signs in vernacular spaces

T2. Comparison of scientific approaches like climatic and cultural with phenomenological approach.

Vernacular architecture is a multifaceted phenomenon whose components are inseparable. Structures, materials and forms are integrated and coordinated (Figures 5 and 11). The scientific views and approaches of each aspect of it are studied in detail, for example, in terms of environmental psychology, ecology, climate or technology; in which case vernacular architecture becomes a cognitive object. However, phenomenology does not see itself as dominant on the subject, has holistic view of the subject and does not put a single component under emphasis. Phenomenology seeks to reveal the relations, meanings, and proportions of the subject in its actual state.

If, according to Schultz, one of the goals of architecture is the "revelation of theuniverse", that is, the revelation of what it has "collected"; this goal has been successfully achieved in the "vernacular" architecture of Manoojan.

Vernacular architectures retain and present a "truth" and, as a result, in their architecture, the "mere thing" as a technological component becomes a "place", a place where the environment and the world of "collecting" "reveals" its intensity. It is to be noted that the environment, geography, climate and culture of the region can be explained by their architecture (Figure 13). Poetic feelings are not considered in conventional architecture and has been neglected; whereas, in vernacular architecture in general and in the vernacular architecture of Manojan in particular, what causes pleasure and satisfaction is focused on the poetic nature of the space, which arises both from the interaction with the environment and nature and related to the selfishness of this architecture and the removal of internal "boundaries" (Figure 14).



F13. Connection between the phenomenological criteria and vernacular architecture.



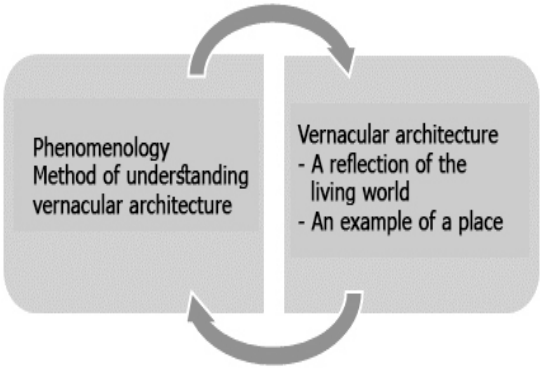
F14. The boundary of hut is limited to the dimensions of the mat that is in front of the hut.

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Heidegger says in a famous phrase: "residence is realized in the poetic matter", because according to him, it is in poetry that existence is opened and life finds meaning. In the vernacular architecture of Manoojan, with the removal of the inner and outer borders, an imaginative and poetic atmosphere has been created, and as a result, living in a different and meaningful way has taken place.

Another noteworthy issue is the lack of distinction between building and being in Heidegger's philosophy. In Heidegger's phenomenology, building to live and living to build have synonymous meanings. In the same way, in vernacular architecture, where the natives build their houses with their own hands and are aware of their habitat, existence starts from the very beginning of construction. Phenomenology brings itself closer to human biological experience and reveals the existential truths of vernacular architecture (Figure 15). In general, since architecture is basically the creation of a space for human life, by describing the phenomenological aspect of vernacular architecture, we find depth in the life of human beings and their residential experiences, which cannot be reached by numbers.



F15. Relationship of Phenomenology and Vernacular Architecture of Iran.

Conclusion

Vernacular architecture, parallel with vernacular art, has had a calm and at the same time very introverted and deep flow, and of course, it has not stopped from excellence, dynamism and pulsation even for a moment. Since the architecture and the art of vernacular people are formed in the process of the reality of collective work and action, the flow of their thought is also dependent on action, and therefore their architecture is also a manifestation of their collective spirit. Vernacular architecture, unlike art and architectural properties, is not for the sake of beautiful form and superior technology or for the sake of mere pleasure and for a small group. Vernacular architecture is to respond to the needs of people who live in the shadow of reality, and the reflection of lifestyles reflects the "nature" and "how" of their lives.

Vernacular architecture, rich in nature, considers what is important for life and thus "cares" for the collective life and culture of human beings. Phenomenology is a new way of examining the human condition in relation to things, through which one can disconnect with a deeper understanding of vernacular architecture and discover new angles for thinking and experiencing things and the environment. It revives nature and consequently the world.

"Selfhood" is the most important feature of vernacular architecture. An architecture that resembles itself has simply come about through and from the heart of the culture of its time and place. Vernacular architecture is the interaction of man and his environment in the calendar and the realization of existential experiences. Vernacular architecture belongs to a realm that has opened itself and therefore has its own poetic scent. Styles, traditions, fashions, and the like, reduce the poetic matter to its size and lend space to harmonize with common ideas. Vernacular architecture, by disregarding the dominant ideas of homogenizing styles and fashions and by opening up a mysterious realm that requires a "return to the nature of things" represent a "deeper understanding" of the tangible world within the communities. It does not fit into theories and considers the "preservation" of water, wind, soil, trees, people and houses in the dignity of human "poetic living" on earth and takes care of the "poetic dimension of life". To enter this realm, one must face things intuitively, apart from drawing on the analytical and scientific formalities that marginalize things from their real selves.

The main purpose of phenomenological studies is to search and explore the "nature" of phenomena. Vernacular architecture also cannot be measured

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by conventional scientific and quantitative criteria and reduced to measurement by beautiful form or technology, culture or climate. Basically, vernacular architecture is not formal architecture or purely cultural or climatic architecture; rather, it is the architecture of existence, the architecture of imagination and memory that surpasses itself and history. Vernacular architecture as a "place" "reveals" the true relation of man to himself, as befits his being. In this way, "locality" in vernacular architecture is realized in the face of man and the world with the realization of the atmosphere, in the process of "collection" and at different levels of geometric, quantitative and practical dimensions.

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