

إقرار

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فينومينولوجيا التشكيل في العمارة الإسلامية: دراسة للمساكن الفلسطينية التقليدية في محافظة الخليل - فلسطين

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Declaration

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Phenomenology of Form in Islamic Architecture: a Study of Traditional Palestinian Dwellings in Hebron District – Palestine

is the result of my own investigations, except where otherwise stated. I also declare that it has not been previously or concurrently submitted as a whole for any other degrees at IUG or other institutions in the world.

Student's Name: Nesma Riyad El-Saqqa

Signature

Date.....

The Islamic University Gaza
Higher Education Deanship
Faculty of Engineering
Architectural Engineering Department
Masters of Architecture



الجامعة الإسلامية - غزة
عمادة الدراسات العليا
كلية الهندسة
قسم الهندسة المعمارية
ماجستير الهندسة المعمارية

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**A thesis submitted in partial fulfillment of the requirement for Degree of Master of Science
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نتيجة الحكم على أطروحة ماجستير

بناءً على موافقة عمادة الدراسات العليا بالجامعة الإسلامية بغزة على تشكيل لجنة الحكم على أطروحة الباحثة/ نسمة رياض أحمد السقا لنيل درجة الماجستير في كلية الهندسة قسم الهندسة المعمارية وموضوعها:

فينومينولوجيا التشكيل في العمارة الإسلامية: دراسة للمساكن الفلسطينية التقليدية في محافظة الخليل - فلسطين

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وبعد المناقشة العلنية التي تمت اليوم الاثنين 02 ربيع أول 1434هـ، الموافق 2013/01/14م الساعة الحادية عشرة صباحاً بمبنى اللحيان، اجتمعت لجنة الحكم على الأطروحة والمكونة من:

د. عبد الكريم محسن	مشرفاً ورئيساً	د. محمد الكحلوت
د. سباهيتش عمر	مشرفاً	د. نهاد المغني
د. محمد الكحلوت	مناقشاً داخلياً	
د. نهاد المغني	مناقشاً خارجياً	

وبعد المداولة أوصت اللجنة بمنح الباحثة درجة الماجستير في كلية الهندسة / قسم الهندسة المعمارية.

واللجنة إذ تمنحها هذه الدرجة فإنها توصيها بتقوى الله ولزوم طاعته وأن تسخر علمها في خدمة دينها ووطنها.

والله ولي التوفيق ،،،

عميد الدراسات العليا

أ.د. فؤاد علي العاجز

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

In the Name of Allah, the most merciful, and the most Gracious

"إِن أُرِيدُ إِلَّا الْإِصْلَاحَ مَا اسْتَطَعْتُ وَمَا تَوْفِيقِي إِلَّا بِاللَّهِ عَلَيْهِ تَوَكَّلْتُ وَإِلَيْهِ أُنِيبُ" هود 88

"I only desire reform to the best of my power; and my success (in my task) can only come from God.
.in him I trust, and unto him I look" Hud 11:88 Quran

"مَنْ عَمِلَ صَالِحًا مِّنْ ذَكَرٍ أَوْ أُنْثَىٰ وَهُوَ مُؤْمِنٌ فَلَنُحْيِيَنَّهٗ حَيَاةً طَيِّبَةً وَلَنَجْزِيَنَّهُمْ أَجْرَهُمْ بِأَحْسَنِ مَلَكَاوَأ
يَعْمَلُونَ" النحل 97

Whoever works righteousness, man or woman, and has faith, verily, to him will we give a new Life, a
life that is good and pure, and we will bestow on such their reward according to the best of their
.actions An-Nahl 16:97

قال رسول الله صلى الله عليه وسلم: " الكَلِمَةُ الْحِكْمَةُ ضَالَّةُ الْمُؤْمِنِ فَيُحِثُّ وَجَدَهَا فَهُوَ أَحَقُّ بِهَا" رواه الترمذي

"Wisdom is a believer's lost thing. (While constantly searching for it) wherever he finds it, it is his (he takes it)." Reported by Termizi

مَرَزْتُ بِرَسْمٍ فِي شِيَاثِ فَرَاعِي * * * بِهِ زَجَلُ الْأَحْجَارِ تَحْتَ الْمَعَاوِلِ

أَتُتْلِفُهَا شُلْتُ يَمِينِكَ خَلَّهَا * * * لِمُعْتَبِرٍ أَوْ زَائِرٍ أَوْ مُسَائِلِ

مَنَارِلُ قَوْمٍ حَدَّثْتَ حَدِيثَهُمْ * * * وَلَمْ أَرِ أَحْلَى مِنْ حَدِيثِ الْمَنَارِلِ

أبو العلاء المعري

" العمارة أصعب مهنة ومن يريد ممارستها بطريقة صحيحة يجب أن يكون قبل كل شيء - تقياً "

المعماري سنان
القرن السادس عشر

"Architecture is the most difficult profession and he who wants to practice it correctly must be, first of all, pious"

Mimar Sinan
16th Century

Dedication

To my beloved Prophet...Mohammed “Peace be upon him”...we will be as you wanted

To my dream beloved Jerusalem... we will meet on time

To my country and my beautiful city Gaza... be the most beautiful

To the soul of who was my inspiring friend... my great grandmother

To the one who I hold his name with love and pride... dear father...To the one who taught me the best knowledge... taught me how to learn, to read, to write and love knowledge, and own the secret of my success, the Doa'a ... my beloved mother...I will never be able to give back your favors...May Allah protect you

To the one his presence in my life was the secret of my achievements, and his encouraging words and help the secret of my success, and he bear a lot to complete my thesis ... beloved husband ... will be as you want

To the one how garnish my papers and records with his beautiful scribbles... my son ... Serajeddine... be as me... be as I wants...

To the warm nest... my husband's family, my sisters and brother, friends and who wished me success

I dedicate my thesis ...

Nesma Riyad El-Saqqa

إهداء

إلى حبيبي ورسولي العظيم... محمد صلى الله عليه وسلم... سنكون كما أردت

إلى حلمي وحبّيتي القدس... نحن على الموعد

إلى وطني ومدينتي الجميلة غزة... كونوا أجمل

إلى روح من كانت صديقتي وملهمتي... جدتي العظيمة

إلى من أحمل اسمه بكل حب وافتخار... أبي العزيز... إلى من علمتني أحسن العلم... علمتني كيف
أتعلم... أقرأ وأكتب وأحب العلم... إلى من تمتلك سر توفيقتي وشفاء همومي وهو الدعاء... أمي الحبيبة...

لن أوفيكما حقكما أبداً... حفظكما ربي

إلى من كان وجوده في حياتي سر إنجازاتي وتشجيعه الدائم وعونه سبب نجاحي... إلى من تحمل الكثير
لأنجز بحثي... زوجي الحبيب

سأكون كما تريد

إلى من زينت خريشاته الجميلة أوراق ودفاتري... إبني الحبيب... سراج الدين

كن كما أنا... كن كما أريد

إلى الحزن الدافئ المريح... عائلة زوجي العزيزة... وأخواتي وأخي... وصديقاتي وكل من تمنى لي
التوفيق ودعا لي...

أهدي بحثي هذا

نسمة رياض السقا

Acknowledgment and gratitude

My God... Allah... praises... all praises to you...

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Many thanks to Islamic University in Gaza which provided the opportunity to study master degree in architecture.

I send my great thanks to Professor Abdurrahman Mohamed at University of Bahrain, who introduced the interesting subject of architectural phenomenology to me and was with me in determining the framework of the research.

I also send thanks to Hebron, to architect Fida Touma, co-director of Riwaq center for architectural conservation, and architect Nuha Dandees from Hebron Rehabilitation Committee for providing me with the needed images and documents, and thanks to Professor Adnan Abu-Dayya from University of Hebron.

Many thanks to my family, Darling mother and father, sisters, and brother for their encouraging words.

Many thanks to my darling husband for unlimited support, and help.

My thanks to my son Serajeddine for bearing my busy time.

Thanks to mother – in law, father-in-law, sisters-in-law, thanks to everyone wished me the best.

شكر وتقدير

إلهي لك الحمد كل الحمد، ما أكرمك وما أعظمك ، تعطي وتمنّ وأنت الغنيّ عنا ونحن الفقراء إليك ، أحمّدك وأثني عليك، فالحمد لله ثم الحمد لله ثم الحمد لله...ربي انفعني بما علمتني وزدني علماً...

أتقدم بالشكر الجزيل للمشرف الرئيس الدكتور التقدير عبد الكريم محسن من الجامعة الإسلامية في غزة والمشرف المساعد الدكتور الفاضل سباهتش عمر من الجامعة الإسلامية العالمية في ماليزيا على توجيهاتها الرائعة...كما أتقدم بالشكر الجزيل للأستاذ التقدير الدكتور نهاد المغني والدكتور التقدير محمد الكحلوت على إثرائها للبحث بملاحظاتهم القيمة...

كما أتقدم بالشكر الجزيل للمؤرخ التقدير الدكتور سليم المبيض على امداده بالمعلومات المميزة...

أقدم الشكر الجزيل إلى جامعتي الغراء على إتاحة هذه الفرصة العظيمة وهي دراسة الماجستير ...

و أتقدم بالشكر الجزيل للأستاذ فؤاد الور الموظف في المكتبة المركزية في الجامعة على خدمته اللامحدودة للطلبة والبحث العلمي...

كما أرسل بشكري إلى أستاذي التقدير الدكتور عبد الرحمن محمد الذي عرفني على الموضوع الشيق للفيونومينولوجيا وكان معي منذ المراحل الأولى للبحث وتحديد الإطار المعرفي...

كما أرسله إلى المدينة العريقة الخليل وأقدمه إلى المهندسة فداء توما من مركز رواق للمعمار الشعبي والمهندسة نهى دنديس من لجنة إعمار الخليل على إمدادهما لي بالصور والمستندات اللازمة وكذلك الدكتور الفاضل عدنان أبودية من جامعة الخليل...

أشكر عائلتي الغالية أبي وأمي الأعرء وأخواتي وأخي على كلماتهم التشجيعية...

أشكر زوجي العزيز على دعمه اللامحدود وتشجيعه وتحمله...

أشكر إبنني الغالي على صبره و تحمله فترات الإنشغال عنه...

أشكر عائلة زوجي العزيزة، والد ووالدة زوجي وأخواته الكرام على دعمهم ومساعدتهم لي...

أشكر كل من تمنى لي الخير والتوفيق...

والحمد لله الذي بنعمته تتم الصالحات

Architectural beliefs:

My core concern is to catch the very meaning of architecture. The most of my architectural beliefs started to take shape during my study of Bachelor degree and Master study degree. Beliefs aroused as a result of my observation for architectural learning process, the profession performance and the overall view to architecture and their effect on my country architecture and built environment. I believed that design process –especially dwelling design- is not just a table of area computations and digits. It is something far deeper than this traditional process which did not satisfy me. Since that, I believe that the problem is underlying in the view to architecture. On the other hand, I started to observe the high efficiency of historical traditional architecture – especially the residential built environment- of the past which although we characterize it with spontaneity, it was with high and **comprehensive** aptitude. While, in traditional architecture, design and architectural elements, building materials and its techniques integrated and represented the culture and identity, of course, with achievement of aesthetical needs, both we and our today dwellings suffers from shortage of almost all mentioned aspects including aesthetics . I tried over and over again to arrive at clear equation or formula to heal our today architecture. I turned to Islamic architecture concept, and I realized that the conception is still controversial and is being used for the historical architecture. There is nothing about our "Islamic" architecture that is continuous temporally and spatially.

Hence, "phenomenology" pops out as a tool to help me in refuting or enforcing my beliefs. In my master study, my first and last concern was to convey those beliefs into actual practices to try to theorize and create our own contemporary architecture as it should be; an architectural form with our identity. I should emphasize here that it is never about repeating the traditional form at all. This is not architecture. It is about creating our architecture as it was created in traditional successful built environment by instinct. My thesis came to study the architectural form – which is the final production of design process- of dwelling – which is the unit of the built environment with application on traditional dwellings. I noticed that residential environment over the history of cities is playing a principal role in representing the identity of overall built environment. Phenomenological concepts of architecture assist me to develop my architectural beliefs, so how we experience architecture is more indicative than just how we see it. In addition, it is very important to architecture to represent identity and on the other hand to reinforce dwelling and at-home feeling.

This requires a comprehensive and original view to architecture and specifically to architectural form. Architectural form should be well-woven tectonic form. This returns to the surface the role of building materials and its architectural properties. In addition, the accurate design and composition of the three basic elements of architecture and their properties is responsible for representing identity and at-home feeling. It is worth to mention that aesthetic need will be satisfied automatically. Those summarize the needs of our contemporary architecture.

As a result, my specific interests are:

- 1- Development and guide the architectural awareness of architecture students.
- 2- Development of the design of the three architectural elements.
- 3- Develop a public view to the importance of development building materials and its architectural properties locally and revive the architectonic form concept. It is never about mud and clay at all.
- 4- Studying the art of traditional building techniques.
- 5- Development of housing policies and design.

Research interests: Vernacular architecture, Identity in architecture, Phenomenology of architecture, Theorizing Islamic Architecture. Housing adequacy for dwellers, Properties of building materials.

Curriculum Vita

NESMA RIYAD EL-SAQQA

PERSONAL INFORMATION

- **Marital status:** Married+1
- **Nationality:** Palestinian
- **Place and date of Birth:** Saudi Arabia, 10 March, 1984
- E-mail: arch_nesma@hotmail.com, arch.nesma.elsaqqa@gmail.com

EDUCATION

September 2008 – 2012 **The Islamic University** **Gaza**
Master Degree in Architectural Engineering, GPA: 93.5%

WORK EXPERIENCE

25 May – 25 July 2013 *IWAN Centre for Architectural Heritage-IUG* **Gaza**

- Working on projects proposals submitted to several local and international institutes including European Commission, work on correspondence with many institutes, and work on many tasks related to promote and conserve cultural and architectural heritage.

23 June – 23 September 2011 *NEXT Consulting Engineers* **Gaza**

- Working on architectural designs for several types of buildings such as (residential buildings, office building, apartments, and chalet.

2 Feb 2008 – 25 Dec 2008 *Architecture department-IUG* **Gaza**

- Lecturer and education staff member at Architecture Department- IUG

4 November 2006 – 4 February 2007 *Bessiso Furniture Company-By Paltrade* **Gaza**

- Working on wood works, interior and furniture design using various specialized software.

15 July 2006 – 5 September 2006 *Centre of Architecture Heritage - IUG* **Gaza**

- Training on surveying the old city in Gaza, reports writing and illustrative drawings preparation.

AWARDS RECEIVED

December 2005 First award in designing and planning Shejaeia Square **CHF-Gaza**

- An architectural competition carried out in partnership between Architectural Department and CHF.

January 2005 Second award in designing Child Club Centre **Gaza**

January 2005 Second award in designing Handicapped Care Centre **Gaza**

- Architectural competitions carried out in partnership between Architectural Department and Mabarrat Al-Rahma Association.

ACTIVITIES

- **27 April 2011** Participating in ICAH international conference with refereed paper titled: *“Urban Space in Historic City Centers: The Search for Genius-Loci in Palestine Square, Gaza City”* **IUG**

11 October 2010 Participating in IEC3 international Conference with refereed paper titled: *“The question of socio-cultural adequacy in Gaza Strip housing project: a case study: UNRWA housing”.* **IUG**

VOLUNTEER ACTIVITIES

- **April 2007** Member of preparation and reception committee of architectural World Heritage Day. **Conferences center - IUG**
- **Since 2006** Participating in preparing the "Archive of Historical Houses of Gaza Old City" **Iwan Centre- IUG**

Abstract

The contemporary architecture around the world, especially in Arabic Islamic cities, suffers from the lack of identity and absence of sense of place and other consequent problems. This led to spread of regionalism calls trying to restore the soul and meaning of architecture. Hence, phenomenology philosophy waves in the horizon as a glimmer of hope to help find a way out of those dilemmas as it based on the idea of seeing any phenomenon in human life in existential vision meditating in origins and leaving any prejudgments and abstract scientific generalizations. Phenomenology of architecture is a wide field of phenomenological meditations and conceptions in architecture which enroot and establish a comprehensive approach to the intricate inherent nature of architecture. It is hard to study architecture from single-approached view as in conventional view of Cartesian paradigm, for example. In addition, phenomenology constitutes a way out of controversial Islamic architecture in theory and practice. The architectural form constitutes the final rendering and the desired outcome from design and building processes. Thus, study of phenomenology of architectural form can explore the authentic factors of the form in a holistic view covering all architecture side from the principle of enclosure to the building material.

The study identifies the general principles of phenomenology philosophy and its applications in architecture and several architects' and theorists' contributions. Then, it researches in the rooting of architecture, dwelling, and architectural form. The study concluded that enclosure, inside and outside reciprocity, the relation to natural landscape, and the architectonic form are the most important issues should be studied when handling architecture since it depends on the essence of architecture especially the dwelling which reflects the relation between human and his architecture. Furthermore, this research applies the phenomenological conclusions on a traditional historical dwellings of both Hebron old city and villages in order to illustrates the importance of such conclusions in interpreting the traditional built environments in more comprehensive approach that climatic or archaeological interpretations. In order to increase the validity and liability of research findings, a phenomenological research methodology with semi-structured interview tool is carried out in investigation architectural form principles. It is concluded the compatibility of interviews conclusions with the phenomenological principles of architecture that were found out in this study.

The research suggests a number of recommendations about the activation of the comprehensive phenomenological principles in contemporary Islamic Architecture and it constitute the only way out from identity and form crisis of contemporary architecture of Arabic Islamic cities. At the End, researcher formulated a new definition of architecture in the light of architectural phenomenological concepts.

Key words: Phenomenology in Architecture, Dwelling, Contemporary Islamic Architecture, Architectural Form, Palestine, Tectonic Form, Architectonic Form.

الملخص

العمارة المعاصرة في العالم- وخاصة في المدن العربية الإسلامية- تعاني من مشاكل فقدان الهوية، وضعف الإحساس بالمكان، وغيرها من المشاكل المتعلقة، مما أدى في الآونة الأخيرة إلى انتشار الدعوات بتطبيق الإقليمية في العمارة، ومحاولة إعادة الروح والمعنى إلى جوهرها. وهنا تلوح فلسفة الفينومينولوجيا في الأفق كبارقة أمل تساعد في الخروج من هذه الأزمات، إذ أنها تقوم على فكرة النظر إلى أي ظاهرة في حياة الإنسان نظرة وجودية متأملة في الأصول ومتخلية عن أي أحكام مسبقة أو تعميمات علمية مجردة. فالفينومينولوجيا في العمارة هي مجال واسع للتأملات الفينومينولوجية، والتي تؤصل وتؤسس فكرياً ومدخلاً شاملاً للنظر إلى العمارة بطبيعتها المتشابكة المتأصلة فيها. فمن الصعب دراسة قضايا العمارة المختلفة من مداخل أحادية كما في المداخل التقليدية مثل المباديء الديكارتية. إضافة إلى ذلك تشكل الفينومينولوجيا مخرجاً من اشكالات العمارة الإسلامية نظريةً وممارسةً. وحيث يشكل الشكل المعماري المنتج النهائي والمحصلة المنشودة من عملية التصميم والبناء، لذا فإنه من خلال دراسة فينومينولوجيا الشكل المعماري يمكن استكشاف العوامل الأصلية في تكون الشكل المعماري بنظرة شمولية تغطي جميع الجوانب المعمارية ابتداءً من مفهوم الإحتواء وحتى القضايا المتعلقة بمادة البناء. تحدد هذه الدراسة المباديء العامة للفلسفة الفينومينولوجية وتطبيقها في مجال العمارة ومساهمات المعماريين والمنظرين المختلفين. ثم تبحث في التأصيل الوجودي للعمارة والشكل المعماري. وخلص البحث إلى أن الإحتواء والعلاقة بين الداخل والخارج والعلاقة بالموقع الطبيعي والشكل التكتوني هي من أهم القضايا التي يجب النظر إليها عند التعامل مع العمارة، لأنها تشكل الأصل الوجودي لها خاصة في المسكن الذي تتجلى فيه علاقة الإنسان بعمرانه. بالإضافة إلى ذلك يطبق البحث الاستنتاجات الفينومينولوجية على تحليل المساكن التاريخية التقليدية في كل من قرى الخليل وبلدتها القديمة، وذلك لبيان أهميتها في تفسير البيئات المبنية التقليدية تفسيراً أكثر شمولية من مجرد التفسير المناخي أو الأثري على سبيل المثال. وحتى يزيد البحث من تأكيدية معلوماته تم اتباع المنهج الفينومينولوجي في تقصي الحقائق حول الشكل المعماري، وأداته هي المقابلات الشخصية شبه المنظمة، وتم استنتاج التوافق بين نتائج المقابلات مع المباديء الفينومينولوجية في العمارة والتي توصل إليها البحث. في الختام تقترح الدراسة عدداً من التوصيات التي تدور حول تفعيل المباديء الفينومينولوجية الشمولية في العمارة الإسلامية المعاصرة وأنها تشكل المخرج الوحيد من أزمة الشكل والهوية التي تعانيها العمارة المعاصرة في المدن الإسلامية. في نهاية البحث صاغ الباحث تعريفاً جديداً للعمارة في ضوء الفكر الفينومينولوجي المعماري.

كلمات مفتاحية: الفينومينولوجيا في العمارة، المسكن، العمارة الإسلامية المعاصرة، الشكل المعماري، فلسطين، الشكل

التكتوني.

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Chapter 1: Research General Framework:

- 1.1 Introduction and background
- 1.2 Research problem
- 1.3 Hypothesis and Methodology
- 1.4 Significance of study
- 1.5 Objectives of study
- 1.6 Study parameters
- 1.7 Limitations and obstacles
- 1.8 Previous studies

1.1. Introduction and background

Architecture so far is dealt with - whether in design, description, analysis, and criticism- sometimes from the view of science, other times from the view of Art. That is due to its pluralistic inherent nature that is exactly the concrete world around us; it is a special mix of sociology, physics, building materials, environmental science, building technology, art, culture, and Identity. Those subjects of architecture are dealt with solely or separately in abstract methods of knowledge. Namely, scientific, diagrammatic, geometric, and analytical approaches that arrive at objective knowledge do not adequately describe the structure of the concrete world. In other words, those research approaches suppose the results or the reasons previously, then starts to investigate it. This led to many problems in handling architectural aspects of our life such as the dilemma of housing especially in conservative societies, and the dilemma of understanding and verifying the term “Islamic Architecture” that many scholars use in their researches. As an example, many researchers supposed that the main topic of the beautiful and human-friendly Damascus old houses is its adaptation and response to climatic needs. Logically, it is not the only thing, What about the other houses with same climatic circumstances and different form?. Here other researches will suppose that ethnographic matters play the role in forming those forms. Tangibly, it is a special mix of many factors in the human life that play the role in forming his architecture especially the dwelling. Thus, this leads to the need to handle architecture in different approach to fit its pluralistic inherent nature as a phenomenon in human life.

Therefore, researcher sees that the problem is implicit in the very philosophy or the philosophical approach that is used to understand architecture, and the traditional disciplines abridge architecture in human life to material things that are subjected to research and experiment by scientific, diagrammatic, geometric methods with external passage on the immaterial embodied values which- in reality- gives the architecture its featured soul. Phenomenology introduces deeper and more comprehensive interpretation of architecture as one of the most complex and deeply linked experience to human consciousness in his every-day life. It manipulates architecture as a phenomenon in human life and thus on the basis of actual experiencing and realistic interaction occurs between man and his architecture.

With regard to Islamic Architecture, which as long has impressed critics, architects, and scholars by its distinct spirit from any other architecture, some attributed this distinction to theological construction legislations “jurisprudence of structure” “*Fikh Al- Bonyan*” which originated from era of Prophet Mohammed “Peace Be Upon Him”, others due to environmental aspects – with attention that all traditional building respected climatic factors and used it in their own flavor. A third group – majority of Orientalist- uses mystical meanings in exaggerated way to interpret elite Islamic Architecture. The Dwelling architecture - which constitutes a greater presence of elite architecture - they interpret on the basis of environmental aspects sometimes and social anthropological ones other times. This led to confusion while attempting to lay the foundations for the understanding of Islamic architecture and return its soul that lost by time. Researcher considers that indigenous dwelling architecture is not less important than elite

Islamic architecture in providing a full example of the spirit of true Islamic architecture, and there is many unseen to discover using phenomenological research methods and must be found through the analysis of dwelling architecture examples in the Palestinian old city.

This research constitutes from six chapters. The first constitutes the general framework of the research; the significance of study, its objectives, research problem and previous studies will be reviewed. The second chapter represents the philosophy of phenomenology and how it entered architecture discourse. The third chapter is the core. It reveals the phenomenological understanding to architectural form. The fourth chapter illustrates amply the methodology of the study performed in the next chapter. Then, in chapter five, the phenomenological study of Palestinian traditional dwellings of Hebron will be performed. Finally, chapter six combines the important conclusions and practical recommendations and strategies to achieve the objectives and get benefits of this study.

1.2. Research problem

1.2.1. Justification

Architecture, especially the one in Islamic cities or so-called “Islamic Architecture” is characterized by a special spirit varied as place, temporal, and society diversity. Nevertheless, being seen through scientific and empirical approaches make those embedded meanings cut. existing studies over studied elite architecture such as mosques and palaces, without paying attention to the notion that every society has his own features due to his own experience with existence within universe that are naturally reflected on his traditional built environment and architecture as a “livable art” even other factors like climatic ones are the same. Phenomenological interpretation introduces whole vision which by give ability to handle architecture -especially Islamic architecture- as a full image with its complete details, colors, and expressions, and as an occurring experiencing phenomena, namely, being analyzed as it was originated, this is what phenomenological research provides.

1.2.2. Definition

As phenomenology is looking for the actual human experience with the architecture, and traditional dwelling architecture is that architecture which was built by people spontaneously and Indigenously – as differentiation from elite architecture which was pre-planned by specialists or governors- then, it is useful and beneficial to study traditional dwelling architecture phenomenologically in order to establish and frame for more comprehensive understanding for architecture in general and for dwelling Islamic architecture in particular. This study is aiming to re-theorize the meaning of traditional Islamic architecture that is becoming confused due to many factors.

1.2.3. Research questions

- What can phenomenology of architecture introduce towards framing out new understanding and building a referential framework for formation of dwelling architecture in Islamic cities?
- How people interact with the architecture of their dwellings?
- Can phenomenology of architecture introduce a comprehensive methodology to design and analyze dwellings in Islamic architecture?

1.3. Hypothesis and methodology

Phenomenology introduces a useful way to approach, understand and interpret architectural form especially of traditional dwelling in Palestine. It is possible to find a comprehensive and coherent understanding to architectural form of dwellings through the phenomenological approach. The methodology is amply explained in chapter four.

1.4. Significance of study

The importance of studying Islamic architecture -including dwelling-phenomenologically is coming from:

- Being a new direction for understanding dwelling architecture without being influenced by any traditional methodologies.
- It constitutes pure and clear understanding as pure as human experience that imprints in man's cognition and interpreted as received and issued by the human consciousness.
- It is the first study to discuss dwelling architecture with phenomenological lens and the findings will be different from other previous studies that use analytical and other methodologies. Namely, it is the first phenomenological research to study traditional dwelling architecture of Palestine.
- It manifests the importance and value of indigenous houses as phenomenological architectural models.
- It provides a tangible architectural example which design and critic principles for Islamic dwelling architecture can be evolved from.
- It supplies the architectural library with a reference that is first of its kind about phenomenological approach to Islamic dwelling architecture in Palestine.
- It fills the tremendous shortage occurs in recent architectural philosophical discourse in Islamic philosophy which enroot for the pure Islamic belief and

refute heresies and establish for the sound phenomenological relationship between human and built environment.

- The importance of such study is clarified while deterioration of built environments especially in houses and housing projects led by governments exists in many Palestinian cities.
- This study is the only one talking about phenomenological approach to the dwelling form and architecture in Palestinian cities in specific analytical approach concentrates on form.

1.5. Objectives of study

The general objective of this study is to constitute a more comprehensive framework to understand architecture especially dwelling design to fit the pluralistic nature of architecture as a well-linked phenomena to human everyday life.

In order to achieve this objective, these specific goals should be accomplished:

- Introduce phenomenology as a philosophy and clarify its linkage to architecture.
- Study the phenomenological research methods and identify which method is the most suitable to interpret architectural experience.
- Introduce a model of intellectual linkage between phenomenology philosophy and dwelling architecture via human pure experience and cognition for his built environment.
- Elicit phenomenological aspects of the architecture of dwelling of Palestinian built environments.
- Recommend a comprehensive strategies to see, analyze, design, and interpret architecture especially dwellings in order to upgrade residential built environments in Arabic Islamic cities.

1.6. Study Parameters

This research studies phenomenology of architectural form -as the core of architecture-of dwellings. In addition, it concentrates on Islamic dwelling architecture not elite architecture represented in mosques and other public buildings. It lines out the phenomenological aspects of architecture of traditional dwelling of Palestine. See section 5.1 for the rationale of Hebron traditional dwellings.

1.7. Limitations and obstacles

The main limitation is lack of local references and local interested architects in phenomenology and theory of Islamic Architecture. Furthermore, inability of researcher to travel and obtain references, meeting interested scholars, and experience the field survey in other Palestinian villages and old city of Hebron. Lack of local interested scholars in phenomenology of architecture is one of important obstacles. In addition, local society of architects and academics are tyros with phenomenology term and concept.

1.8. Previous studies

At first, it should be mentioned that research is not in the process of reviewing studies that dealt with traditional dwelling and its form in conventional methodologies. Rather, it reviews the studies dealing with architecture and dwelling in new approach which is beneficial to the research methodology.

Dwelling forms in Islamic architecture received special interest by architects and researchers. The studies vary in its approaches; some of them are historical for the purpose of documentation and preservation such as those of Omar Hamdan, Fuchs, Dalman on the classifications of traditional dwellings of Palestine (Ahmed, 2008). Others take the subject from the teachings of Islamic jurisprudence; *Sharia'a* or "*FiqhAl-Bonyan*" viewpoint and analyze the urban form composed by dwellings (See section 3.2.1.4). Other analytical approaches refer dwelling form to the climatic response of those dwellings (Al-Rabbat, 2002, p.223). The researcher sees that majority of studies dealt with dwelling forms in Islamic architecture are single-discipline approached. In addition, the researcher argues that those approaches cannot benefit from them in extraction of form features that can be useful for contemporary dwelling architecture. Furthermore, the studies about phenomenology of dwelling form in Islamic architecture are few. There are many studies apply phenomenology on several subjects of architecture like phenomenology of tiling and lighting in buildings and phenomenology of designing urban spaces and city forms. The majority of studies in architecture phenomenology are talking generally about phenomenological meanings and significance in architecture not specifically on dwelling architecture. Researcher found four studies which are well-related to research problem and are specialized. This research is the only one talking about phenomenological approach to the dwelling form and architecture in Palestinian cities in specific analytical approach concentrates on form.

Despite this dilemma, the researcher managed to review four studies that are more specific in dealing with the phenomenology of dwelling in architecture. These studies are discussed below:

1.8.1. Architecture Phenomenology: Towards a design methodology of Person and Place. (VonderBrink,2007)

VonderBrink talks about phenomenology in architecture in dialectic approach which corresponds phenomenologists thoughts, Heidegger, Merleau-Ponty and Norberg-Schultz, with deconstructivist thoughts of Jacques Derrida. Then he analyzes the works of deconstruction architects Peter Eisenman and Bernard Tschumi and the works of phenomenology architects Steven Holl and Louis Kahn in order to conclude design methodology for phenomenological approach in architecture. Finally, he applies this methodology on a large residential and pedestrian path sited in Cincinnati, Ohio. He concludes that the central aim of phenomenologist's argument is to enhance the relationship between human and world. On the contrary, deconstructivism tries to present this relationship as accidental concentrating on the relation between form and function. VonderBrink thence concludes that design methodology start with sentence describes what the architect gathers from the site relying on his perception as his body experience of the site. Then, this sentence becomes the point from which each space can have its own characteristics within the project program. After that, the architect should implement the concept into paintings, sketches and models grown up from his perception of his relation to the site.

The researcher believes that this study shows the notion of phenomenology in architecture in simple and clear way. However, this study is so general and not specialized for designing certain types of building. It does not establish a more practical and clear ground to how phenomenology benefits in exploring the original meanings of architecture.

1.8.2. Concretizing Heidegger's Notion of Dwelling: the Contributions of Thomas Thiis-Evensen and Christopher Alexander. (Seamon, 1998)

This article establishes more grounded architectural meaning of Heidegger notion of dwelling as a central act of human to dwell in the universe. Heidegger consider that to build means inevitably to dwell and this includes tacitly the meaning of sparing, preserving, loyalty and at-homeness. In addition, Heidegger links between the quality of building and quality of dwelling because the effective building emerges from real feeling of loyalty and at-homeness. Author insists on importance of built environment in formation the human experience. In the field of enhancing quality of dwelling, author consider that works of Thiis-Evensen and Alexander raise more clear and grounded methods to enforce meaning of loyalty and preserving so will lead to better design and building.

Seamon considers that work of the Norwegian architect Thiis-Evensen, paves for a phenomenology of architectural form. In his book, *Archetypes in Architecture*, Thiis-Evensen introduces a development for architectural elements language, which is in strong relationship with dwelling as an act. Thiis-Evensen's goal is to understand the universality of architectural

expression. His tool for that is what he called “architectural archetypes” the most basic elements in architecture. They are according to Thiiis-Evensen, *floor*, *wall*, and *roof*. The existential – phenomenological- ground of those elements is the relationship between “*inside and outside*” because they already create inside in the midst of outside. Floor creates “*above and beneath*”, wall creates “*within and around*”, and roof creates “*over and below*”. In addition, he demonstrated that the degree of “insideness and outsideness” which those elements represent is defined by the three existential expressions of architecture, *motion*, *weight*, and *substance*. He explains the motion by dynamics of element and if it seems to contract or expand. Weight means sense of lightness or heaviness. Substance involves the material sense of the element and if it is smooth, hard, or coarse...etc. Thus, the main question of Thiiis-Evensen book is; how can floor, wall, and roof express insideness and outsideness through motion, weight, and substance?. In the phenomenological researches about environment and architecture, the relationship between inside and outside receive special interest especially in the phenomenology of place. The geographer Ralph argues that sense of insideness is the characteristic that defines the range of transformation of space into place and establish the deepest meaning of dwelling. By using examples from architectural history, Thiiis-Evensen emphasizes that different cultural and architectural styles may interpret the inside-outside dialect through different degrees of openness and closure, for example, the medieval fortress's impenetrable walls versus the Renaissance palace walls of many windows. In addition, varying physical qualities of floors, walls, and roofs lead to different experiences of motion, weight, and substance. The result is a complex set of tensions between architectural elements and architectural experience. Thiiis-Evensen says “*What is it that the roof, the floor and the wall do? As a motion, the roof rises or falls. The walls stand up or sink, the floor spreads out, climbs or descends. In this way, weight is also implied. That which rises is light, that which falls is heavy. And if the roof is bright and soft as a sail, it is open. If it is dark and of stone, it is closed. If the openings in a wall are tall and narrow, they ascend, if they are short and wide, they sink. A soft and fine floor is warm and open, but if it is hard and coarse, it closes and is heavy*” (Seamon, 1998). Seamon considers this work as the start of a descriptive language defining built environment elements that have significance for human experience and dwelling. As an example, Seamon comments on Thiiis-Evensen explanation about the most important element to express insideness and outsideness, the wall. With the ‘wall’, a person can pass through interior and exterior visually or physically through doors and windows. Wall can bring outside inside or bring inside outside. Moreover, the degree of penetration between inside and outside defines openness and invitation or closure and rejection. One of wall methods to express insideness and outsideness is the window. While door is determined by what is outside, window is a symbol to what is inside. Thiiis-Evensen detailed his examination of window role in insideness and outsideness sense by determining window parts; opening, face, and frame. As an example, frame is consisting from, lintel, jamb, and sill, and each part express different meanings as it exists or not. Figure 3.6 summarizes different expressions of window according to its frame parts.

This-Evensen went far in detailing the window expression about insiderness and outsiderness. He also mentions that the Form of window affects the sense of insiderness and outsiderness. As a summary, This-Evensen suggests that there are dialectic existential qualities; insiderness-outsiderness, gravity-levity, coldness-warmth,...etc, that mark the foundation of architecture. Hence, This-Evensen argues that his work leads to direct design implications. Seamon in his study, also present the work of Christopher Alexander, the American architect, who works on different experiential scale than This-Evensen. Alexander concentrates more on architecture in its larger environmental context and how to make well-designed , livable, and beautiful places containing more coherent buildings, spaces, and activities. Like This-Evensen, Alexander sees that modern architecture is unsuccessful both aesthetically and functionally. Furthermore, he sees that built environment of the past was had the sense of wholeness, unity, and harmony. His tool for enhancing continuity between all environment parts is what he called "Pattern Language". Where Alexander and his colleagues developed 253 elements or patterns. A pattern is both interpretive and prescriptive. First, it is a description of a particular element of the built environment that contributes to a sense of place. Second, it is a practical instruction that suggests how to design the particular element effectively. For example, pattern No.53 is "Main Gateways: Mark every boundary in the city which has important human meaning--the boundary of a building cluster, a neighborhood...by great gateways where the major entering paths cross the boundary". Alexander classified his patterns to three groups, patterns that describe larger-scale environments, patterns that describe buildings and groups of buildings, and patterns that describe individual building details. Alexander argues that, for any new design problem, it is important to write a pattern language that begins with larger patterns and then incorporates smaller patterns. However, Alexander emphasizes that his patterns are illustrative and far from complete. New design problems and environments may require revised patterns or even new patterns. "Pattern Language" is a way of looking at and thinking about buildings and environments so that one can better understand how their parts might work together to create a whole. As Alexander explains. Seamon in the end of his study, compare between both architects works. While This-Evensen concentrates on the existential meanings and deal with it alone without any relation with anything around, Alexander concentrates on how to make building works as a net of activities and experiences. As an example, This-Evensen dealt with window of its own volume and form and how it expresses insiderness and outsiderness, but Alexander talked about window as a point of activity and how human experience comfort and enjoy the look outside. Finally, Seamon consider both architects' contributions should be taken as pragmatic complement to the larger philosophical questions regarding dwelling and place making.

The researcher thinks that this study is very useful in finding more design-oriented phenomenological methods for designing better architecture and dwelling. It is a hermeneutic interpretation for the tangible design and architecture issues. Such studies are the desired to achieve a comprehensive phenomenological understanding for architectural form and the design of the dwellings. The current study is aiming to investigate such interpretation of architectural form in order to benefit the practice of architecture in clearer way.

1.8.3. Principles of Islamic Architecture and its contemporary transformations: Analytical reading on Form, (Qahtany, 2009)

In the eight chapters of the book, Qahtany tried to explain the complex nature of the term “Islamic architecture”. He manifests that the historical period-ing of Islamic Architecture is the reason of misunderstanding of the term. He argues that Islamic architecture came as a result of specific geographical givens and its social and economical extensions and not according to historical events themselves. Then, Islamic architecture is the architecture of each region plus an “Islamic” effect flowing from Arabian Peninsula. In addition, geography includes tacitly topography and climate as the most important effective elements on “Islamic architecture”. The next five chapters of the book discuss the five principles which Qahtany concludes by specific analysis of Islamic architecture structures around Islamic world. Those principles explain all of Islamic architecture forms from city plans to individual dwelling, palace, and mosque. The principles are *Enclosure*, *Exposure*, *Transformation*, *Layers*, and *Repetition*. They are briefly outlined below:

Enclosure: can be summarized by retrofitting to inside with overriding of outside. Qahtany considers *Wall* as the first mean of enclosure while *Space* is the substance of this principle. Thus, atrium will be the final aim from enclosure. Those spaces include water, home agriculture, and light with comfortable levels. He also consider roof as the horizontal dimension of enclosure.

Exposure: is the opposite of Enclosure. It means orientation of Islamic architecture to outside. Its goal is manifestation such as in minarets and towers. Author says that Enclosure is the basic pattern in Islamic Architecture while Exposure is the subsidiary one because it came as special transformation of Enclosure concept in order to attain other goals according to architectural structure needs.

Transformation: it is the interrelation between enclosure and exposure and it has its own reasons such as cultural, environmental, tectonic or reasons according to building form itself. Transformation reflects the form flexibility in Islamic Architecture. Furthermore, transformation in Islamic Architecture is organic and long-termed. Qahtany interprets mosque transformation from architecture of enclosure to pray into public space for assembling thus into architecture of exposure.

Layers: it is the tangible reality material which other principles play on it. It represents hierarchy concept. In addition, each layer could be positive “solid” or negative “void”.

Repetition: it is the computational side of layers. It is the reuse of layers in geometrical progressions contract and expand according to city or building size. Repetition size and mode is affected by topography, water sources, building materials, and climatic conditions, namely, in one word, geography.

Qahtany takes those principles in deep analysis for several structures of Islamic architecture in a long narrative.

In last two chapters, author talk about problematics of “Islamic Architecture” term in elaborate way, Furthermore, he discusses about why Islamic Architecture nowadays loses its well-known past characteristics so it became a talk about the past and the history that’s why the concept of “Islamic Architecture” and “Islamic Architecture history” overlap although they are different in essence. He also discusses the importance of form in Islamic Architecture. He argues that the form is not an inevitable result of function and use. Rather, it is a cultural and architectural indicator on the place and its inhabitants. Hence, cultural associated with its architecture and form acquires its meaning. However, form in Islamic Architecture has a characteristic of unity despite of broad diversity within it according to vast area of Islamic world. Qahtany argues that the answer of the question “why there is unity in Islamic architecture forms” will come by analytical study of form by referring to its original concepts that formulate it from purely architectural viewpoint.

In addition, author wonders about sensational effects of beauty that one feels when looking to any past building. He explains that the form has frank and direct expression about culture. Hence, form and building material play major role because building is an expression of land, memory, culture, and history all together. In other words, beauty of architecture in Islamic culture returns to that Islamic culture which considers the building as a cultural subject. Finally, Qahtany recommends that what is needed now is reestablishment of cultural self to Islamic contemporary architecture.

The researcher sees that this around 500 pages book is grounding for real and practical theory about “Islamic architecture” with all of this term complications. It constitutes a serious attempt to formulate principles of Islamic architecture. Furthermore, it is noticed that researcher the Thiis-Evensen contribution is similar to Qahtany contribution. The former in his book “*Archetypes in Architecture*” aimed to achieve universal language of architecture by analyzing Roman and Greek architectures structures. While the latter aimed to achieve a language explains particularity of Islamic Architecture by analyzing Islamic Architecture structures. Moreover, Qahtany’s vision of form is similar to Thiis-Evensen’s in the concept of *inside* and *outside*. While Thiis-Evensen considers it the basic concept which his three elements express, Qahtany considers the inside and outside reciprocity is the determinant of *Enclosure* and *Exposure*, his basic form principles. Finally, Qahtany attempts to introduce comprehensive vision to architecture within its cultural and social context. His work is parallel to phenomenological vision to architecture as comprehensive phenomenon human recognizes and deals with it upon his consciousness. It is noticed that, despite the importance of those principles, it did not create a conceptual connection between Islamic architecture and the actual existential experiences of its builders. The problem is that they look to the physical phenomenon for architecture with prejudices of abstracted factors and interpret architecture upon it.

1.8.4. Phenomenology of Reciprocal Presence of Inside and Outside, Case study: Iranian Desert Architecture (Kiumarsi, Nouri, 2009)

This study aims to apply the phenomenology of inside and outside on a vernacular desert dwelling. The study starts with presentation of inside and outside meaning according to phenomenology of place. The authors think that insiderness and outsiderness mean necessarily existence of borders. They define borders as Thiis-Evensen and Christian Norberg-Schultz states before, wall, floor, and roof. They compare between Frank Lloyd Wright's fallingwater house and a vernacular Iranian desert house whence expression of the relation between inside and outside. They conclude that, in Wright's house outside and inside are well connected and outside is appearing inside and vice versa. In addition, there are several in-between spaces. In the opposite side, in Iranian desert house; the only relation between inside and outside is the entrance. Furthermore, borders are so clear such as heavy walls and heavy wooden door of entrance. In addition, there is an atrium. The authors argue that atrium is not a creation of outside inside. Instead, it is an expression of outside with its four elements; water, wind, earth, and fire, the four elementary components of world. Earth is the walls of atrium, wind is penetrating the house by existence of wind catcher, water is the pool in the middle of the atrium, and fire is the representation of sun and its heat. In other words, the atrium is an image of world inside the house and it matches the fourfold concept in dwelling in phenomenologist Heidegger thought. They also cover the other phenomenological matters in the house, light. There are three aspects of light in the desert house; large amounts of light, specific lines of light, and colored light from the colored glass windows. They conclude that in desert house, unlike Wright's house, the outside is represented inside in a more safety and security feeling than in the fallingwater house. The researcher thinks that this study is representing a prototype of phenomenological vision and analysis of architecture and of dwelling specifically. But it can be criticized by its concentration of the visual more than tactile experienced qualities of the dwelling.

After a thorough careful reading of the previous presented studies, it is concluded that:

- All of them introduce different grounded approaches help in applying phenomenological comprehensive vision to architecture.
- Little attention is directed to the phenomenological analytical approach to the form of dwelling architecture either on local field or on international field.
- No doubt that the conclusion and recommendation of this research will integrate previous researches efforts in Islamic Architecture field in one hand and in phenomenology of architecture in the other hand in order to elevate the temporary architecture in Islamic cities especially in housing field to be in more quality and appropriate to Palestinian human needs and aspirations.
- The following diagram summarizes the path of previous studies:

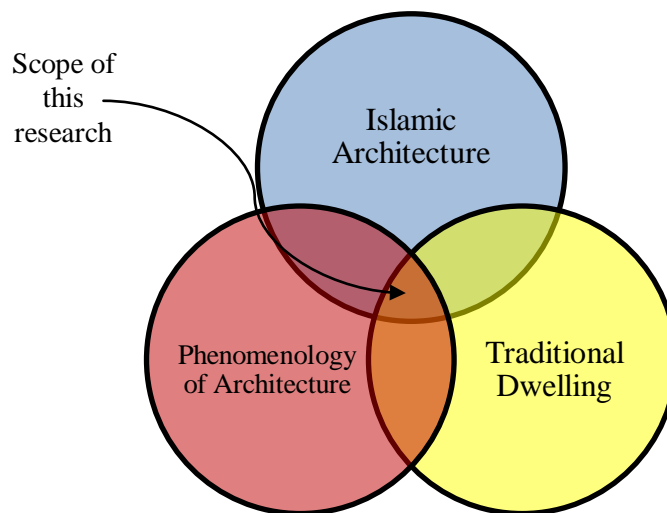
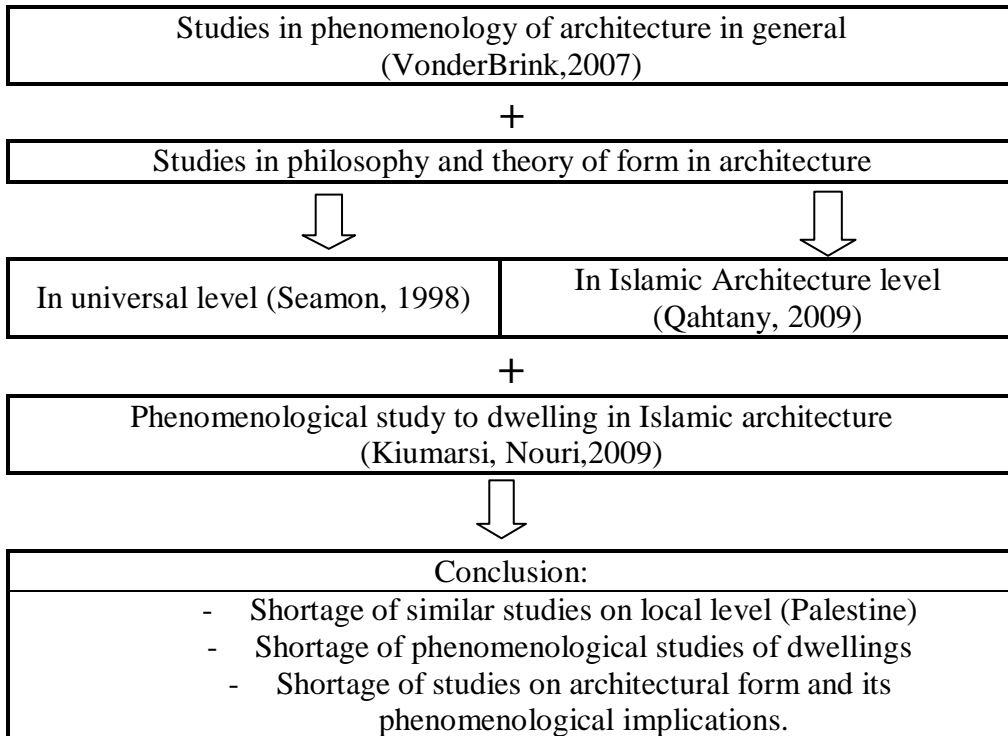


Figure 1.1: Research Focus

Source: Researcher

Chapter 2: Phenomenology Philosophy and Phenomenology in Architecture:

- 2.1. Introduction
- 2.2. Phenomenology Emergence and development
- 2.3. Phenomenology Basic Concepts
- 2.4. Phenomenology of Architecture: emergence and development
- 2.5. Phenomenological concepts of Architecture and dwelling
- 2.6. Conclusion

2.1. Introduction

Knowledge is the way to understand our world, our existence in it, and the relationship between humans. Philosophy is the tool used by man to put a structure that can help him understand his life. Furthermore, philosophy is said to be the origin of all sciences and human knowledge. Phenomenology is one of those sequential philosophies throughout human history, actually the latest and the most important one in the twentieth century.

This chapter starts with phenomenology definition, its history, philosophers, emergence, and development. Then, basic concepts of phenomenology will be explained to clarify its own characteristics and distinctions between other philosophies. After that, the chapter will show how phenomenology enters architecture discourse and how it developed. Then, it will end by the basic concepts of phenomenology in architecture.

2.2. Phenomenology Emergence and development

Phenomenology is a broad philosophical movement originated in the early years of 20th century officially by the German philosopher Edmund Husserl (1859-1938) (Abbas, 1996). Linguistically, phenomenology refers to the two Greek words *phainómenon* means, “that which appears” and *logos* means, “study”. (wiki, 2012)¹. The main goal of phenomenology is to show that the right way to understand life around human and his existence is to examine how he experiences the life directly according to his consciousness, with no prejudgments. This will lead to more precise and deeper understanding to human life as it is in real life. This phenomenological method can be clearly differentiated from the Cartesian method of analysis which sees the world as objects, sets of objects, and objects acting and reacting upon one another according to prejudgments.(Ibid).

Phenomenology philosophers are many so the research will illustrate the most influential philosophers on phenomenology development path and its applications in architecture in the following: (VonderBrink,2007), (Abbas, 1996), (Jones, 2011), (Silva, 2007)

2.2.1. German philosopher Edmund Husserl (1859-1938):he is called the “father of phenomenology”. He started his philosophical researches in mathematics then transferred to write about phenomenology which he invented in 1913. Husserl started from the point of crisis of modern sciences. In his book “*The Crisis of European Sciences and Transcendental Phenomenology*”, he considered his philosophy the saver of modern western thought from the crisis of meaning. (Andalusi, 2007)since human vision to the world in the middle of nineteenth century was affected by the language of sciences. This led to abandon of some critical questions about human existence and his relation to the world. Thus, sciences were unable to help human grasp his life meaning and lead him in

¹ This page was last modified on 12 September 2012 at 19:05- accessed: 15 September, 2012

his life. Husserl thought that behind every human experience, there is fixed structures of consciousness, an absolute and pure consciousness. Then, his phenomenology is called Transcendental Phenomenology. His writings struck positivist approach- which dominated the nineteenth century thought- to the core. In addition, he refuted Kant's approach which adopted mere mental methodology to judge things. Therefore, Husserl is said to be the most important founders of new philosophy in Western world during twentieth century. In the next part of this chapter, many of Husserl concepts will be illustrated since it constitutes the basic concepts of phenomenology of architecture.

2.2.2. German philosopher Martin Heidegger (1889-1976): The most highlighted follower of Husserl. He developed the phenomenological concepts of Husserl to more existential level so his approach is called Existential Phenomenology (Abbas,1996). In his book *Being and Time* (1962), Heidegger argued that to study existence it is necessary to study human-being himself as its existence *in* the world. He described that human-being-in-world involves preserving and sparing and caring meanings. This in turn leads human to *dwell* in the world. He said: "*The way in which you are and I am, the way in which we humans are on the earth, is dwelling*" (VonderBrink,2007,p.2). This clarifies the relationship between phenomenology as philosophy and the built environment as a witness and a place represents the existential activity of the human – the existential entity *Dasein*¹ - within his inseparable world. In addition, he criticized technological western society because it made science and technology central in its thought without resolving civilization dilemmas. It detached human as being entity from the world surrounding him. Heidegger saw dwelling as the inevitable essential existential essence for human being in the world. Dwelling is not just having house and ceiling. People could fail to dwell despite having house (Ballantyne,2000). This reminds us of what is happening in most of modern built environments especially in Arabic and Islamic cities where people refused to 'dwell' in several public housing projects. According to Heidegger, dwelling includes the four dimensions of world he called fourfold; earth, heaven, mortals, and divine awe. It is remarked that Heidegger's way in his phenomenology is etymological as he derived the meanings lining out his philosophy and his phenomenological interpretation from linguistic vocabulary roots and their meanings. For instance, he derived the meaning of building from the word *Bauen*, means to *build*. The root of this word is *baun*, means *staying at the place*.(Seamon, 1998). Thus, Heidegger believed that language discovers the basic existential structures.(VonderBrink,2007). It is worth mentioning that Heidegger wrote his other book *Building, Dwelling, and Thinking* (1971), while he was dwelling a small hut in the Black Forest edge in Southern Germany. (Sharr, 2001). Heidegger concepts and writings constitute a starting point for many architectural studies held by architectural theorists.

¹ German word means "Being-here"

2.2.3. French philosopher Maurice Merleau-Ponty (1908-1961): As Heidegger, Merleau-Ponty considered phenomenology existential philosophy but he concentrated on body and the embodiment of body experience. In his book *Phenomenology of Perception* (1962), he said that the consciousness way to comprehend world is emerging from motion of the body within it. He argued that objects around body represent its possible actions upon them. He deemed body as an interface between mind and world. Thus, as body defines world to human, world reflects the knowledge about body. For example, the hammer in its size and proportions reflects the scale of human hand. (VonderBrink, 2007). He thus counts on the priori structures of consciousness.

2.2.4. German philosopher Otto Friedrich Bollnow (1903-1991): is one of latecomer phenomenologists. He starts his life as physicist then in 1963 wrote his theory in his book *Human Space*. As Heidegger, he considered dwelling as the basic task of existence. He concentrated on the phenomenological meaning of space and he called it *Lived-Space* or *Human-Space*. He interpreted space meanings by returning to human experience within it. This is counter to the Cartesian interpretation of space which developed because of scientific and technological inventions. Bollnow argued that to experience the anthropological existential meaning of space he must *dwell*. When human physically dwells the space, he experiences human-space with its nonphysical dimensions. Those dimensions are not just physically experienced but also subjectively experienced. As Heidegger, he relied on linguistic connections between vocabulary and life activities to describe special concepts. In his book, he interpreted the meanings of closeness and alienation and their relations to the built space. Furthermore, he explored building elements such as doors, windows, thresholds, furniture, and everyday activities such as walking and being in the space. He studied dwelling as meaningful connection to the world to have a place in the space and to belong to this place and be rooted in it. His writings are a reference to many contemporary architects because they are close to architectural elements and space. As will be remarked later, Bollnow concepts are similar to ChristianNorberg-Schultz, the most influential phenomenologists and architectural theorists who brought phenomenological concepts to modern architecture.

2.3. Phenomenology Basic Concepts

It has been shown above that phenomenology appeared as reaction to modern science concepts which only acknowledged the scientific reasoning as the only way to knowledge. Phenomenology has developed into different concepts and approaches all of which aimed at highlighting the role of the human existential experience in the development of knowledge. In its very basic concept this approach highlighted the importance of the three components of phenomenology: human existence, human experience and the spatial settings of both mainly formed by the act of dwelling. It is

intended here to outline of the basic concepts of phenomenology in an attempt to provide a wider but not comprehensive framework for its understanding.

After several readings in several references, researcher found some basic concepts for phenomenology and its methodology can be illustrated in the following points:

- 1- Human consciousness “human vision” is the top source for every mental prove.
- 2- Phenomenological methodology is based on direction to the things themselves. The word “thing” means “given” which the human sees in front of his consciousness. This “Given” is called “Phenomenon” because it appears in front of consciousness.
- 3- The word “thing” does not mean presence of unknown something behind phenomenon, but what is appears is this *thing*. In other words, what appears is the truth of the thing. Things do show up.
- 4- Consciousness is always of something. All our awareness is directed toward objects. This is called *Intentionality*. Consciousness is not exists detached from the world and its contents, but consciousness unite with world in inseparable way. In other words, things are not existing just in itself but rather things are existing because we are apprehend them. Sokolowski said, in his book *Introduction to Phenomenology*: “If I see, I see some visual object, such as a tree or a lake; if I imagine, my imagining presents an imaginary object, such as a car that I visualize coming down a road; if I involved in remembering, I remember a past object. Every act of consciousness, every experience, is correlated with an object. Every intending has its intended object.”(Sokolowski, 1999, p.8).Thus, what is said to be mere psychological subject becomes ontological, namely a part from the phenomenon itself.
- 5- Phenomenology concentration on the concept of *Intentionality* is not arbitrary. Rather, it comes as a reaction to traditional philosophies that see consciousness as a closed box which lead to a separation between mere psychological matters and mere material matters: “In the Cartesian, Hobbesian¹, and Lockean² traditions, which dominate our culture, we are told that when we are conscious, we are primarily aware of ourselves or our own ideas. Consciousness is taken to be like a bubble or an enclosed cabinet” (Sokolowski, 1999, p.146).
- 6- Phenomenological methodology is descriptive or qualitative. It describes the phenomena as it is apprehended by our consciousness without any prejudgments such as principles or laws. It treats what came onto consciousness directly which is called the “*object*” and therefore phenomenological methodology is objective.
- 7- The relationship between mind and object is *experience*.

¹ Related to Hobbes

² Related to Locke

- 8- *Essence* is what to directly comprehend. Phenomenological methodology describes the Essence. Its way is progressive simplification that develops by *Intuition* about the essence.
- 9- Thus, phenomenology is precise methodology, radical empiricism, as Husserl called not just metaphysical meditations. It is a pure way of getting knowledge from experience. Phenomenology re-considers philosophy which should deeply influence all forms of human life and do its role in leading human life according to mind not prejudgments. This comes after confidence in mind has been lost as a result to scientific theories which dominate the vision to the world in renaissance era. This led to ignorance of great questions of meaning, freedom, and history and falling into daily needs and its narrowness.
- 10- Phenomenological methodology refuses objective tendency which reduces the meaning in the given object and also refuses psychological tendency which reduces the meaning in the subject. Thus, it links subject and object so meaning do not exist in the world independently from subject and do not exist in subject independently from world. In other words, notions of consciousness, thinking and feeling do not exist either in a pure objective or in a pure subjective way, rather they exist in the relationship between human and world, namely, in person-world unity.
- 11- The unity between object and consciousness requires a search to something fixed and generator to the consciousness. The way is *Reduction*. Its aim is to arrive to originality in consciousness. This region is called *Absolute consciousness* which assures unity of several intuitions and experiences.
- 12- (person-world) is the subject of phenomenological research. And the world here is *lifeworld* not the mere world in itself. Thus, phenomenology refutes both idealistic view and realistic view to human existence. In idealistic view, world is a function in human, so human knows his world and forms it. On the contrary, human is a function in world in the realistic view, so world acts on human and human reacts. Both visions establish a separation and directional relationship between human and world which is – axiomatically - does not exist in the reality of human life. So, in phenomenology, human and world are one entity and each one affects the other, they are inseparable and the *lifeworld* is the platform which includes the shared interactions.
- 13- Human being cannot be studied outside the *lifeworld*.
- 14- To study existence, human existence should be examined because he has a consciousness which with it only he can determine existence meaning.
- 15- Human existence in the world means *dwelling* with all the meanings it contains. (Abbas, 1996) , (Andalusi, 2007),(Mohammed, 2009), (Sokolowski, 1999), (Finlay, 2008), (Wiki,2012), (VonderBrink,2007).

2.4. Phenomenology of Architecture: emergence and development:

Philosophy as a mother of all sciences and knowledges influences them in its general concept then each field develops it as appropriate to achieve its utmost goals. Phenomenology as the most important philosophy in early twentieth century began to enter all of human life fields until it reached nursing and medicine in 1990. (Mohammed, 2009). Phenomenology has been brought to influence architecture since 1980 when Christian Norberg-Schultz wrote his book “*Genius Loci: Towards a Phenomenology of Architecture*”. He was the first to introduce Heidegger thinking to architectural discourse. In the following, researcher will show and discuss the development of phenomenological concepts by the most influential architects and theorists then she will extract and summarize phenomenological concepts in architecture and especially in dwelling because it is the focus of the research.

2.4.1. Norwegian Architect Christian Norberg-Schultz (1926-2000): was the first to bring Heidegger’s thinking on existence and dwelling to the field of architecture. (Otero-Pailos,2010, p.146). In his book *Genius Loci: Towards a Phenomenology of Architecture* (1979), he stated that architecture is a mean to give human *existential footprint*. Human cannot establish this footprint in scientific understanding alone. He needs symbols which reflect different life situations (Norberg-Schultz, 1979, p.5).He criticizes the lack of authentic cultural and historical vision in architectural education. In other words, there is shortage in the sociological and psychological vision to built environments and its effects on mortals. This led to increase the poor quality of built environments which in turn led to human rootlessness and alienation to the earth (VanNes,2008,p.114). One of the most basic questions for his researches *What is meant by Architectural Form?*.His methodology was *photo[histori]graphy*. In other words, He acknowledged that architectural history is grasped more truthfully in images than in words. He used photo-essays where building pictures were not just illustrations to the text but alternative to it.(Otero-Pailos, 2010,p.146). Thus, photographing was central tool in his work. He was highly influenced by his Professor teacher Sigfried Giedion. In his other book *Intentions in Architecture*(1965) he tried to find new framework to understand architecture in terms of science-art unity. He concentrated on the visual experience of buildings and its psychological implications. Norberg-Schultz claimed that psychology is a central reference in the modern understanding of architecture and it is understood by the direct experience. (Ibid, p.154). So, it is remarked that Norberg-Schultz converted to study architecture history in new way to support his theory about architecture and history. Unlike Gestalt notion of architectural analysis which started by analysis of building parts, to an examination of rules connect their composition to final conclusions about the style of whole building, Norberg-Schultz started from the whole amorphous visual experience then articulate it into parts. For that, he used topological¹ relationships to analyze

¹Topology is the study of form properties which are not lead to full deformation to the forms.

buildings. He believed that architecture is a phenomenon of visual organization then only visual means can interpret architecture essence properly.(Ibid, p.177). He argued that topologies are existing firstly in natural landscape as natural visual patterns. He claimed that there is visual order in nature which transferred to human historical buildings. In addition, the different types of topographies led to different visual organizations which emphasizes the notion that human identity is natural and location-bound.(Ibid p.179). This is one of the most important conclusions of Norberg-Shultz studies. Furthermore, He recommended architects to identify with landscapes, stop copying historical forms, and return to the roots of modernism in nature. And the recovery of place could be achieved only through his “universally valid approach” of visualizing the topological structures of the landscape (Ibid,p.179). He sees built environments as a part of architectural totality and everyday human activities take place within built environments without human’s notice. And because of this human should give it more importance since it has substantial effect to his life. In addition, he concentrated on *Place* meaning in architecture and he defined it by a space have special properties convert it to *place*, namely with *character* and the human being in the place is the dwelling. (VanNes, 2008,p.116). Thus, place is a total qualitative phenomenon cannot be summarized to its properties such as spatial relations then it will lose its concrete nature. (Norberg-Schultz, 1979, p.8). Norberg-Schultz described that if the space is the three dimensional configurations for elements, then character is the general atmosphere which is the most comprehensive property to any place. Place should not dealt with by separating space and character but rather to employ more comprehensive concept of *lived-space*(Ibid, p.13), the basic element in Bollnow phenomenology. Moreover, he consider that concept of inside and outside is the principal in place determination and the basic determinant is the *Boundary* which he classified it for built environment, to ground, walls, and ceiling, and for natural place to earth, horizon, and sky.¹ (Ibid,p.13). Boundary properties are defined by its openings which are door, window, and the threshold. In his definition to place character, he considered it more real concept than space because it is represents the general atmosphere in one hand and represents form and substance of space elements in the other hand. It is obvious that different human activities require places with different characters. The dwelling should be protective and the office practical. In addition, when we visit a city, we will be imprinted with its special character which becomes important part in the experience. Thus place character is often the answer of *how* as the boundary of that place(Ibid, p.14). In his explanation of dwelling, he described that dwelling should concretize the world around human not to abstract it as science do. Norberg-Schultz, argues that human today is educated with pseudo analytical thinking and his knowledge is constituted by mere facts so his life becomes meaningless because he failed to dwell. He suggests “education through art” for architects as a starting solution (Ibid, p.201). He

¹Thiis-Evensen is the student of Norberg-Schultz. He later used these elements in his theory “Archetypes in Architecture”.

was-as his mentor Giedion - greatly complaining that architecture education relies much on teaching technical matters than feeling and visual perception.(Otero-Pailos, 2010,p.177). His phenomenological vision to the architecture means that dwellers and architects should take into consideration the qualitative aspects of the place which are the most immeasurable. He summarized that to dwell means to respect a place with all its constitutional elements and qualities (VanNes,2012).It is remarked that Norberg-Schultz had had the principal role in putting psychological aspects, place and identity meanings and its form manifestations in more concrete interrelated philosophical and theoretical umbrella which this research is endeavors to do. Otero-Pailos (2010) criticizes Norberg-Schultz theory: “*His theory does not address how different historical cultures have interpreted natural environments and conceived their buildings*” (Otero-Pailos,2010,p.179). However, researcher agrees with that critic because Norberg-Schultz tried to establish a universal theory so he should state how different cultures interpreted their nature and visualized their built environments. The researcher thinks that Qahtany theory of form in Islamic Architecture tried – to certain extent- to clarify that difference between the several cultures within Islamic world (return to previous studies).

2.4.2. Juhani Pallasmaa (b.1936): is a contemporary Finnish architect who has several writings on phenomenology of architecture. Pallasmaa concentrates on body role in human experience of architecture especially senses. In his book *The Eyes of The Skin*(1996), Pallasmaa criticizes contemporary technological culture. He argues that it separates senses from the world around human and restricts its relationship to the world and the high concentration of intellectual dimensions of architecture made physical and sensual essence of architecture to disappear. Moreover, western architecture –since Alberti time- concentrated on visual perception led to detach human from the embodiment with built environment due to rely much on vision and suppression of other senses (Pallasmaa, 1996). In addition, Pallasmaa glorifies natural building materials role – such as wood and stone- in giving architecture the feeling of truth and sincerity since they represent architecture’s age and history and reflects man techniques to use them. Therefore, it enriches the human experience and makes human feel the temporality in those materials. (Pallasmaa, 2007). Regarding dwelling, Pallasmaa considers that dwelling is more than type of architecture. It is a part of sociology and psychology also. (Pallasmaa, 1994). In his essay *Identity, Intimacy and Domicile: Notes on the phenomenology of home*, he mentioned that the famous case court between Mies van der Rohe and his client Edith Fransworth regarding the house he designed to her is considered an example of the contradiction between modern architecture and dwelling. The architect designed one of the most important and beautiful houses of the century but the client did not find it as satisfying dwelling with notice that word “dwelling” differs from the word “house” which means the physical structure of the dwelling or home. This case shows architecture’s intentional detachment from human lifeworld. Pallasmaa

explains that phenomenology of architecture is depending on verbs not nouns. He says: “*The phenomenology of architecture is founded on verbs rather than nouns. The approaching of the house, not the facade, the act of entering, not the door; the act of looking out of the window, not the window itself; or the act of gathering around rather than the hearth or the table as such seem to trigger our strongest emotions*”(Ibid). Pallasmaa goes far in criticizing modern ways of producing architecture. He criticized the graphic presentation of architecture since it disconnects architecture from its multi-sensory essence and make it one-dimensional and image-based architecture. (Shirazi, 2009). In Pallasmaa’s Phenomenology, It is noticed that he depends on language - including poetry- in describing the lifeworld in dwellings and its detailing emotions. Researcher considers that his contributions constitute partial reading to architecture rather than comprehensive one.

2.4.3. Kenneth Frampton (b.1930): is a British architect and one of Critical Regionalism theorists. Critical Regionalism appeared as a reaction for placelessness and lack of identity in modern architecture. It was developed in the beginning of 1980s when postmodern architecture as a reaction to modern architecture was in its peak. The tenor Critical Regionalism is how to build modern avant-grade architecture concentrating on geographical and regional premises and contexts available in the surroundings(Wikipedia, 2012).According to Frampton, new modern architecture should be built to fit its universal progressive qualities with highly respecting geographical context of building at the same time. In his essay *Towards a Critical Regionalism: Six Points for an Architecture of Resistance*(1983),he recommends architects to design low-rise assemblies to make dwellers feel belonging to a larger social group. He prefers public buildings with large atriums and residential assemblies with wide courtyards enriched with aesthetic traditions and crafts in the region (Otero-Pailos, 2010, p.240). He defined the architectural aesthetics of place with five elements: *topography, context, climate, light, and tectonic form*. He describes *Tectonic Form* as an autonomy-giving element to architecture. It is embodied in the exposed ligaments in the construction and the way in which the structure resists the gravity power and it cannot be brought to being when the skeleton of building and its columns are masked or concealed (Frampton, 1983, p.27). He explains that tectonic is not pure technical and it is more than simple revelation of the skeletal framework. To explain more, he cited the description of the contemporary architecture historian Stanford Anderson who said that tectonic is referred not just to activity of making requisite construction but rather to the activity that raises this construction to an art form which express its function (Ibid, p.28). In other words, it means the frankness of construction which raises the mere construction technology to architectural aesthetic representing the experience of society in its region. It is worth to mention that the French architect Eugène Emmanuel Viollet-le-Duc in the beginnings of nineteenth century foreran to theorize about this notion. He considered architecture as an

art of construction based on logic, economy, and craft production (Korzilius, 1996). However, Frampton considers tectonics as part of socio-political experience society should feel towards his region and world (Otero-Pailos, 2010, p. 240). This means to convert architecture to be tectonic rather than scenographic (Frampton, 1983). Scenography is the representing of an object, as a building, according to the rules of perspective, and from a point of view such as in theatre. Frampton uses phenomenology and Heidegger thoughts to emphasis his theory. He uses *pure experience* so he believes that architecture through pure experience is protected from deceptive appearances of technology as a universal culture. In addition, he concentrates on lived experience with several senses not just visual one. Vision is the less-dependable sense because it requires stay away from the experienced building or built environment. The actual experience for human is to be close to architecture, to touch, hear, smell, and taste it or it becomes scenographic architecture as the modern architecture (Otero-Pailos, 2010, p.240). Furthermore, Frampton's religious beliefs have an effective role in his theory as Heidegger's. He sees rituals as enriching elements to the social experience (Ibid). This supports his theory while religious beliefs are parts of context which architects should enrich while building new modern architecture. Hence, religion has an effective role in human vision to the world then, in his existence then, in his way to dwell and settle his region and society. This gives distinction to each nation in building its own regional architecture. In his talk about the most tangible matters of architecture, the tectonic form, Frampton claims that architect should concentrate on construction ligaments because it is – as mentioned before- not just mere connection between buildings parts. It is ontological condensation point (Ibid) because it represents the first structural artifact which is the knot, the transition point of weights which is the very essence of architecture (Frampton,1995, p. 86). Architects could critically interpret regionalism by giving it tectonic aesthetic expression in their building (Otero-Pailos,2010, p.240). It is remarked that phenomenology of Frampton is on wider level; it is with nation culture against universal civilization. Furthermore, it is remarked that Frampton writings goes far in theorizing more architectural grounded matters. This creates a type of integration between theory and practice and also lead to that phenomenology of architecture fruits in achieving building process itself. In other words, it put in practice what phenomenology of architecture claims for.

2.4.4. Jean Labatut (1899-1986): is a British architect. He concentrated on the most important elements of phenomenology of architecture, the human experience. Labatut called for inclusion of human experience in more deep and wide way. (Seamon, 2012). Labatut and his partner Ernesto Nathan Rogers (1909-1969) determined modern architect's role which is to create new forms from the available traditions to add new experiences homogenous to the existing ones. Rogers introduced one of the most important concepts in phenomenology of architecture which is the history that matters in architecture is

including within buildings as accumulative collective experiences then it will be accessed only by experience.(Otero-Pailos, 2010). As a result of being influenced by his work at Art Beaux school, he established what he called Eucharistic architecture which referred to buildings that human can experience its spiritual content within building materials themselves. For example, building which have images of political, religious, and social persons within visual compositions as means to stimulate visitors to experience building materials textures and lighting and sound conditions. (Ibid). Furthermore, Labatut claimed that architects should go far than classical historical information to more wide field by four-stepped process, first, learn to experience the reality in modern way, assimilate experienced lessons, forget the form of the element then create the same experience in different new form. Thus, he developed precise design methodology called camouflage. It is about disassembling the unity of traditional forms and re-use it in modern forms with the same traditional experience. (Ibid). Labatut endeavored to build modern architectural form satisfying human needs via conservation of authentic human experience included within previous historical form which performed its function rightly in its time. By this, architects can understand how to build modern architecture including identity and history without repeating traditional form and in the same time without refuse the whole architectural history.

From forgoing discussion about architects' contributions that support phenomenology of architecture, it is remarked that they are meeting in criticizing abstraction studies to the architectural form and space. They are meeting also in merging the study of architectural history with architectural theorizing and studying the interrelations between architectural history and traditions with modern architecture. Furthermore, they all concentrated on the authentic direct human experience in its historical and cultural contexts. They are varying in their methodologies. Christian Norberg-Schultz concentrated on human experience of landscape, the meaning of place and the topological relations between existing forms in the site. While Pallasmaa concentrated on the role of seven senses¹ in experiencing architecture. Labatut established a method to create new forms with the same traditional successful experience, Frampton went to larger scale, to include regional context and he considered tectonic form a basic element to conserve human experience of each region. Following some points of similarities and differences between architects' contributions. It helps in more lining out the nature of phenomenological methodologies and approaches to design and to analyze buildings to make benefit for the analytical part of current research:

- Frampton and Norberg-Schultz are similar in inclusion of landscape and geographical context in enriching human experience.
- Frampton is distinct in reaching deeper architectural detailing and considering construction ligaments as basic existence unit.

¹ He added muscles and skeleton.

- Pallasmaa is distinct in his poetic vision to architecture. But this could be criticized by that remains in theory boundaries and description of architecture rather than ground to work on it.
- Labatut and Norberg-Schultz are similar in studying historical forms and trying to extract the direct experience. Norberg-Schultz used topology while Labatut used camouflage.
- On the current research scale, Norberg-Schultz is similar in his theory of inside and outside (which adopted later by his student Thiis-Evensen) to Qahtany theory of form in Islamic Architecture where he considered inside and outside the basic concepts in his five principles. But Norberg-Schultz endeavored to universal interpretation while Qahtany dealt with Islamic architecture which has geographical and historical privacy.

2.5. Phenomenological concepts of Architecture and dwelling:

This section summarizes the phenomenological concepts in architecture which will help in the phenomenological analysis of Hebron dwellings in the fifth chapter.

Architecture phenomenologists endeavored to analyze the intellectual content of architecture in a systematic way. The researcher points out that there are major shared concepts phenomenology of architecture revolves around. They can be summarized as following:

- 1- Sense of place is one of major elements and it can be achieved by observance of landscape and the geographical context.
- 2- Visual analysis and perception is not enough to architecture. It is necessary to analyze the whole human experience via what all senses detect. In other words, the studying or architecture should be tactile rather than visual.
- 3- Tectonic form is not just building parts assembly way but rather is the frankness of construction way and ligaments in order to preserve the authentic human experience within the structure.
- 4- Studying architecture history is highly essential to extract the framing-out elements of authentic human experience. Without history, architects cannot build modern architecture containing authentic experiences which have been lost in modern architecture.
- 5- That study is depending highly on images than texts.
- 6- Dwelling is the representation of identity and loyalty to the place. It is not mere physical form. Therefore, when designing a dwelling (house) it should not taken in an abstract way but all the factors that formed the dwelling in the past should be taken into account. Researcher caught this concept and represented it in figure 1.1. And this is the core axis of this research.
- 7- Making of architectural form is a central issue. When building a modern architecture, it is not possible to repeat the existential experience in the same old form. What is needed is

to represent the same authentic experience with a new form fitting the temporal change. This point is central in this research.

2.6. Conclusion

Phenomenology can be defined simply by the exploration and description of phenomenon as human experienced directly without prejudgments but via absolute consciousness and intuition. In other words, it is the interpretational study for human experience. In the beginning and middle of twentieth century society culture became mere scientific being effected by science development till this affected architectural realm and make workers in this field believe that by applying some clear, measured, and abstracted principles they can achieve ideal buildings and cities. Phenomenology introduces a new approach to revive architecture by re-consideration of the authentic existential experience which should be the same of the old especially in the dwelling discourse. There are many approaches to express the authentic experience in architecture. The central issue here is the architectural form. In the next chapter, several approaches to architectural form will be discussed, architectural form in the phenomenology lens and the role of hermeneutic interpretation will be clarified.

In the following chapter, approaches to architectural form will be discussed to determine what is the shortenings in form conception and what phenomenology introduce to benefit modern architecture especially contemporary Islamic architecture.

Chapter 3: Architectural Form and Phenomenology:

- 3.1. Introduction
- 3.2. Paradigms to study architectural form of dwellings
- 3.3. Phenomenological perspective to architectural form
- 3.4. Conclusion

3.1. Introduction

Architectural form is the final aspect and the essence of architecture. It is the total image for all factors constituting architecture. Along architecture history, subject of form was the focus of theorists' and architects' interest. They contribute and try to interpret what form should be. Approaches to architecture and form have varied according to philosophies and visions of each era. In residential buildings, form varies according to number of factors have been studied amply by anthropologists and architects. Thus, prevalent philosophy remains a strong effective factor on architecture in general. It is worth to say, within Islamic architecture ,a variant diversity is remarkable in the forms of architecture but on the other hand there is a unity in dwelling form which make it different from European dwellings for example. Of course, this is for traditional Islamic architecture which took place before the invasive implications of modern architecture which resulted in international style.

In this chapter, several approaches to architectural form will be illustrated and the implication of each one on dwelling form and its success level as the most important physical idiom of human being in the world. Then, a new phenomenological approach to architectural form especially for dwellings will be introduced.

3.2.Paradigms to study architectural form of dwellings:

3.2.1. Single approached paradigms:

3.2.1.1. Cartesian Paradigms:

Researcher called it *Cartesian* because of its high influenced by consequences of Descartes and Newton writings and theories in mathematics and science. *Positivism, Functionalism, Rationalism, and Reductionism* stem out from Cartesian philosophy principles. For instance, ideals of *International style* which implies rationalization of architectural production, functionalism, lack of interest for historical and cultural context and main focus on new technologies, have their origins in positivism (Sirowy, 2010, p.51).The area of influence of Cartesian thought on architecture is the notion of dualism between environment and people where environment shapes people, people shape environment, or they shape each other. (Seamon, 2010). In reality, they are one, they are intertwined rather than being two conceptually. The Cartesian paradigm depends on independence of human from his environment where his consciousness and feeling are deposed and no connection between soul and body.(Arida, 1998). Descartes (1596-1650)theory depended mainly on scientific approaches to the truth such as reductionist. It emphasized the importance of uncertainty as an approach to investigate the truth. It depended also on division of problems into manageable parts and starts from small parts to the complicated ones. Newton (1642-1727) theory interpreted all the motions in the

universe depending on linear and causative relations. Furthermore, Newton suggested applying his principles on metaphysical hypotheses also. (Saraswat, 1998). When come to criticize the implications of these theories, the most remarkable shortcoming of those views to the world that they offered simplified interpretations to the complicated phenomena. In addition, it gave precedence to mind and diminished human body and senses to mere mechanical organism. This led to a mind-body dichotomy which play a role in spreading the concept that reality or truth is an assembly of fixed components which are connected in causative and linear relations.(Ibid). Reductionism is a representation of this whole-part relation. It implies reducing intricate phenomenon into smaller parts in order to study them. an example of that is reduction of human expressions and needs solely to what is physiologically necessary or analyzing a building in terms of spaces, each space of has a single, static function, without taking into account that spaces can carry meanings for their inhabitants.(Sirowy, 2010,p.52).In architectural field, the most significant results of this view is the new urbanism which is based on world as a machine metaphor (Arida, 1998). As consequence, monotony, sterility and lack of user identification with his surroundings become common in contemporary architecture. (Sirowy, 2010)Thus, it is remarkable that this broad Cartesian paradigm lineout the features of modern architecture in twentieth century. The use of explicit geometrical forms depending on x-y coordinates was the general lineament of modern architecture. Villa Savoye (Figure 3.1), the masterpiece of Le Corbusier, is the clearest representative of modern architectural paradigm. The clear cuboids and cylinder with white color and flat windows recalls Le Corbusier definition of architecture “*Architecture is the masterly, correct, and magnificent play of masses brought together in light*”. He gave the house a specific definition “*The house is a machine to live in*”.



Figure 3.1: Villa Savoye; The house is a machine to live in
Source: architypes.net

It is noticed through the above the tendency to systematization in architecture thought in modern architecture and in Vitruvius. One of the most implications of this approach on architecture is that it gradually led to reduction of architectural design especially of the dwellings to the geometrical matters of proportions and primal shapes. One of examples is Fransworth House designed by Ludwig Mies van der Rohe who is a second-generation pioneer of rationalism of architecture (Shirzad, 1999, p.125). Edith Fransworth, the client, raised a court case against Mies van der Rohe because the house he designed for her was not satisfying. Besides the slick cold building materials of glass and steel (Mohsen, 2012), the house is as a glass box visually opened to surroundings from all directions and it is converted to tourist destination now. (Figure 3.3). Of course, a house – which is the representative of dwelling and human being in the phenomenological meaning- is more than a show of using modern materials with free plan which is also a fruit of rationalism of architecture (Figure 3.4). The technological human vision to his life restricted the aesthetics in specific abstract principles and rules of rhythm, proportions, colors...etc, which, despite its importance (Al-Mughany, 2012), detached architecture from its close meaning to human and did not face the control of material and technology on human (Mohammed, 2012).



Figure 3.3: The glass house
Source: farnsworthhouse.org

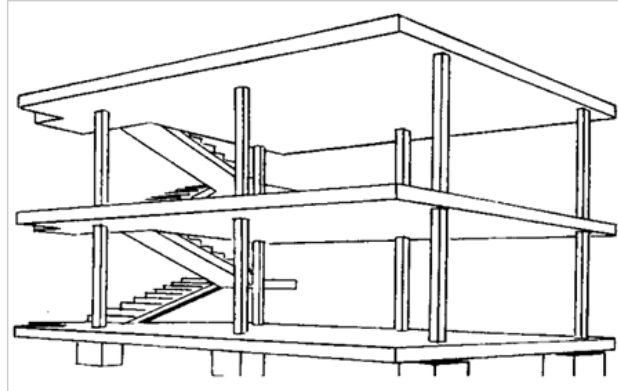


Figure 3.4: The free plan construction
Source: Tecnologos, arch.mcgill.ca

The phenomenological meaning of architecture especially house is connected tightly to the meaning of human being and his dwelling on earth. This view is reconsidering what has been lost in the modern and postmodern architecture. Mediator of the far consequences of the Cartesian view of architecture will see that this view detached form from structure. We see concrete structural system enveloped with stone or glass in order to express specific style. Hence, frankness of construction which architecture had along her ages is lost. It is worth to mention that what is criticized in temporary architecture is its tendency to *Internationalization* of architectural forms especially of dwelling, which negatively affect dwelling of human being. The invasive qualities of modern architecture led to ambiguity of expression of cultural and regional identity. Although post-modernism seem to have capacity to reformulate a proper contemporary architecture and dwelling, Islamic Architecture, with its long and rich history, needs a proper *contextualization*. (Yossef, 2012)

3.2.1.2. Archaeological approaches:

Such studies aim to classify, study, and analyze traditional dwellings to constitute a documentary register such as Omar Hamdan studies who classified traditional dwellings according to building materials, ceiling type, and interior and exterior configuration of the dwelling. (Ahmed, 2008). Some other studies such as Dalman classified traditional dwellings according to ceiling load distribution such as arcade house and vaulted house. Other study of Fuchs who studies Palestinian traditional dwellings classified dwellings in Palestine to village house, town house and Iwan house. There are other classifications such as Arraf and Canaan (Ibid). As seen, such studies handle with the mere physical part of dwelling. It cannot introduce interpretation to how and why dwellings take their forms.

3.2.1.3. Climatic-responded approaches:

There are hundreds of such studies which take the formation of dwelling according to its responding to the climatic conditions. Scholars interpret dwelling form purely climatically from ventilation to lighting. They express respond of building to climate via specific elements such as *Malqaf*¹ and *Mashrabiya*². Despite the great importance of such studies in extracting climatic lessons and how the building is climatic-responsive, they are considered partial in handling the notion of dwelling form. This approach to architecture led to re-use of climatic elements in temporary architecture as it is regardless temporal changes constituting hybrid architecture not authentic. Thus, it is important to search for comprehensive method to see architectural form and this research is an attempt for that.

3.2.1.4. Legislative and jurisprudence approaches

These studies depends on analyzing built environment of Islamic cities according to urban regulation rules derived from religious teachings and curtsies in Holy *Hadith* in Prophet Mohammed “peace be upon him” era which was accumulated with judges issued in later eras to compose the so-called “*Fiqh Al-Bonyan*”. Those studies constitute the larger number of Arab architects and theorists such as Jamil Akbar whose famous book “*Earth Architecture in Islam*”(1995) contains an analysis and interpretation of Islamic built environment and growth of Islamic cities depending on *Sharia'a*³ rules and other Islamic urban *Urf*⁴ rules which play a role in similarity in different Islamic traditional built environments. He stated that Islamic built environments are characterized by self-organization. (Akbar, 1995, p.431).Such studies are of high importance in explaining distinction of Islamic societies in regulating their own built environments. Stefano Bianca says: “*Perhaps the most significant social implication of Islam was the fact that the strength of its ritualized living patterns dispensed with the need for many formal institutions. A large number of administrative structures which are normally identified with cities in Europe did not develop, simply because society had internalized its structuring constraints, which minimized the need for external controls. Hence, the Muslim states was not the result of civil rights wrested from oppressive authorities but*

¹ *Malqaf*: is called also Wind-catcher. It is a traditional element of Arabic architecture create natural ventilation inside the buildings.

² *Mashrabiya*: is an element of traditional Arabic architecture. It is used to cover windows with carved wood lattice work.

³ *Sharia'a*: is the Arabic term that meaning is the moral code and religious law of Islam or the legislation.

⁴ *Urf*: is an Arabic Islamic term referring to the custom, or 'knowledge', of a given society. To be recognized in an Islamic society, *Urf* must be compatible with the *Sharia'a* law.

the outcome of the shared desire to follow certain religiously prescribed patterns of life”(Bianca, 2000).

Those studies did not introduce an interpretation of the tactile part of architecture; the form. What led to the architectural form and its diversity is deeper than jurisprudence could interpret it. Islamic jurisprudence already leaves building theme with least teachings and determinants are related to general curtsies of un-prodigality and holiness of neighbor rights. In addition, such studies interpret compound built environments not individual dwelling form. Qahtany criticized such studies by its ideological basis rather than epistemological one. Ideology robs any phenomenon its authenticity. (Qahtany, 2009, p.526). He claims that although jurisprudence is basic in Islamic civilization and one of the important knowledge of Muslims, but architecture cannot be limited in jurisprudence. In addition, in the studies of elite Islamic architecture like palaces and mosques, scholars do not mention any matter of jurisprudence effect on its forms. (Ibid, p.527)

3.2.1.5. Cosmological approaches:

Such studies are depends on mystical thoughts to interpret the architectural form of Islamic buildings. It is remarkable that they do not give a concrete epistemological basis for interpreting architectural form because they depend on interpreting the texts. For example, El-Shorbagy (2010) states in interpreting Arabic house that the four walls of the courtyard indicate the four columns carrying the dome of sky. This meaning is highly speculative and it seems lacking of concrete epistemological basis. Furthermore, Gnostic interpretations of Islamic architecture, such as interpreting minarets as a mean to link sky to earth and continuity of Islamic ornaments as an expression of Allah continuity in place and time, are considered to be afterward-readings to the architectural form rather than exploratory and pre-readings.(Qahtany, 2009, p.525). In addition, archeological, climatic, and legislative studies are considered afterward-readings.

3.2.2. Multi-approached:

3.2.2.1. Anthropological and social approaches:

It studies architecture as environmental behavior subject. It is an interdisciplinary view. It sees architectural form as human product expresses mankind like music and other arts related to some nations. Anthropological studies handle with primitive forms of architecture and interpret architectural form and dwelling upon them. In German anthropologist Gottfried Semper’s (1803-1879) study of dwelling, he stated that primordial dwelling is derived into four basic elements: the earthwork, the hearth, the framework (roof), and the lightweight enclosing membrane. (Frampton, 1995). Another work of German architect Karl

Botticher will be discussed later in this chapter. The main interest of such studies is the tectonics which ensure the connection of structure, building materials and techniques with architectural form.

One of the social studies of architecture is Julienne Hanson and Bill Hillier "*The Social Logic of Space*" (1989). It studies the architectural space syntax. In other words, how people see space and feel it through the relation between inside and outside. They depend on social study of space because they claim that social studies are spatial studies. Societies settle in some areas of earth surface and within those areas and between people familiarize and sources move. So, human societies arrange people in spaces in several sized compounds and arrange space itself with buildings, borders, and paths. It means that there is spatial order which is considered the main tool to understand cultural differences between a social formation and other. (Hillier et al, 1989, p.27). The central question of such studies is how a society with its very nature gives himself a specific form of spatial order rather than other. (Ibid p.29). Hanson and Hillier claim that a theory could have an answer to that question is not existing yet although there is attempts to connect society to its spatial mark. The reason is in some difficulties in spatial nature subjects research in sociology. (Ibid) From this, a need to some theory or method to link human to his space is aroused. It is remarked that social and anthropological studies of architecture is comprehensive and agree with phenomenology of architecture in its rejection to Cartesian and geometrical interpretation of space and buildings. Despite that, it lacks an approach to study human unity with his environment. This concept is emphasized by "*Speculation about nature of space inevitably becomes speculation about how the mind constructs its knowledge of space, and by implication, how the mind acquires knowledge of the spatio-temporal world*" (Ibid, p.30). By that, they recognize the need of such a methodology to connect human mind and consciousness with his built environment in one unity. This concept is the basic of phenomenology.

In functionalism paradigm, functionalist architects were criticized to have a social agenda but it result in uncomfortable and alien settings of housing projects because the architects and sponsoring agencies interpret the collective needs of users depending and codify them in a program as in the case of schools or prisons in the past. Then the fault is considered to be – by architects and sponsors- in users habits because they do not fit those rationally derived standards.(Sirowy, 2010,p.51) (Figure 3.5). The search of collective needs rather than the original self needs led to superficiality of dealing with socio-cultural matters especially in housing issues. Once again, phenomenology is the key of such a problem.



Figure 3.5:The inadequacy of housing environment design to the dwellers in housing scheme, Gaza, Palestine.

Source: Researcher

Furthermore, as architecture is a subject of environment-behavior research, the social studies of 1970s and 1980s led to retreat in architects' interest in such researches because of strong positivist stance of those studies (Seamon, 2000). Furthermore, social scientists are unwilling to understand or accept the more intuitive strategies of the design professions. Thus, phenomenology has a potential to introduce shared area between social scientists and architects because it concentrate on the origin of human experience rather than to abstracted studies of that experience (Ibid). especially when social scientists themselves recognized that: "*It has become clear that a lack of understanding of the precise nature of the relation between spatial organization and social life is the chief obstacle to better design*"(Hillier et al, 1989).

It should mentioned that, the critic of previous approaches does not mean its complete failure. Rather, it illustrates its incomprehensiveness to understand the architectural form.

3.3. Phenomenological perspective to architectural form:

After the previous review of the approaches to architectural form and while exploring a different view to architectural form, this view should be; first, without pre-suppositions of the nature of form, second, comprehensive as architecture itself to human life and existence, third, should search in the ultimate and true aim of architecture which is settle and dwelling on earth.

Philosophically, Phenomenology introduces such view at architecture and form formation through its main principal terminology; *lifeworld*, *lived-space*, *dwelling*, and *sense of place*. Phenomenology research subject is *lifeworld*. It is which events and activities take place in it, in other words, human experiences, which are the daily events that, often, subconscious and people do not give attention. They are the most frequent-happening and the most intangible so it has the important influence on human experience the space. The *lived-space* is about how body interacts

and performs the embodiment of human in the space. All previous things enrich *sense of place* which should be the result of human experience of *dwelling* quality.

Through reviewing architects' and interested scholars' contributions and mediations in enforcing those qualities, the main architectural phenomenological principles can be arranged in the main three following subjects:

1. Expression of inside and outside reciprocity: includes:
 - a. Enclosure and boundary principle.
 - b. Existential expressions of architecture elements: This-Evensen and others.
2. Tectonic Form.

The main goal is to create the required strong *sense of place and dwelling*. It is worth to say that all above studies are kind of hermeneutic interpretation especially Thomas This-Evensen work of existential expressions of architecture elements (Seamon, 2000). Hermeneutic interpretation is a phenomenological research method which will be explained in chapter 4 Insha'a Allah.

3.3.1. Expression of inside and outside reciprocity:

The reciprocity of inside and outside is the existential essence of building. Italian architect Vittorio Gregotto (1983)said: "*Before transforming a support into a column, a roof into a tympanum, before placing stone on stone, man placed the stone on the ground to recognize a site in the midst of an unknown universe: in order to take account of it and modify*" (Frampton, 1995, p.8). Human settlement of caves and his installation of a tent are just forms of human tendency to achieve insideness and deduct it from the outside, in other words, *enclosure*. Hence, nature transforms to cultural landscape and a character of place is constituted. Thus, *space-defining* element is the *boundary* which carries significant importance in determining place unique character. Places with similar spatial configurations have different characters according to the different treatments of boundary which represents the enclosure(Schultz, 1979, p.11). In Arabic Islamic city, there is the most complete form of enclosure; a retroversion to the inside differing from European or Chinese cities which show off its outsides (Qahtany, 2009, pp.67-68).The variation in different architectures forms is affected by different properties of the boundary. Here lies the distinction of architectural phenomenology from other approaches to architecture. While architecture theory used to deal with space (thus, there is space properties, spatial recognition...etc), Phenomenology is dealing with tangible matter; the boundary defining the space. As boundary creates total insideness within the outside, it bounds the inside from all directions. Hence, it consists of *floor*, *roof*, and *wall*. Floor bounds from bottom and represents *beneath* and *above* reciprocity. Roof bounds from top and represents *below* and *over* reciprocity. Wall bounds other directions and represents *around* and *within* reciprocity (Figure 3.6) (Seamon, 1998). At the scale of landscape and the relation to nature, the larger boundaries are *ground*, *sky*,

and *horizon* (Schultz, 1979, p.13). It is important to keep in mind the two scale boundaries to attain the sense of place and dwelling.

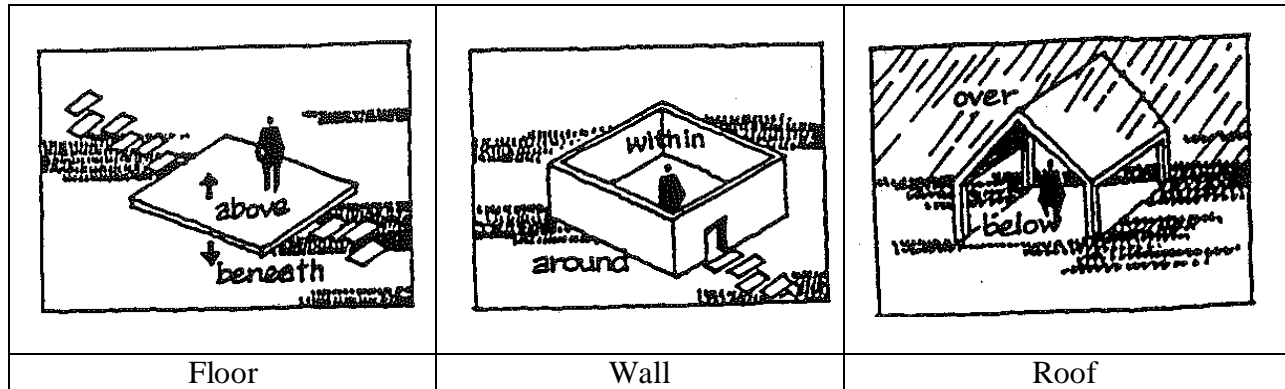


Figure 3.6: The three boundaries and its enclosure

Source: (Seamon et al, 1994)

As place character or identity is determined by the properties of space-defining elements; floor, roof, and wall, then the most important property of the three elements is the openings (Schultz, 1979, p.13). Openings are inevitable since inside and outside reciprocity requires a connection between inner space and the nature to enable human to be exposed to the unique environmental character of place he dwells (Ibid). Openings mainly contribute to the sense of inside and outside. For instance, middle ages' fortified castle differs from Renaissance palace with its many tall windows. The former represents closure and rejection of outside and the latter represents openness and welcoming (Seamon, 1998). The Norwegian architect Tomas Thii-Evensen had elaborated in his phenomenological hermeneutic work for several building belongs to European and Arabic architectures. He consider that the most important element to express insidiness and outsidiness, the *wall*, because, by wall, person can pass through interior and exterior visually or physically through doors and windows. Wall can bring outside inside or bring inside outside. Moreover, the degree of penetration between inside and outside defines openness and invitation or closure and rejection. One of wall methods to express insidiness and outsidiness is the window .In his elaboration of window expression of insidiness and outsidiness, he divided the window to three parts which its variations in properties affect insidiness and outsidiness expression and consequently affect the dwelling sense (Ibid). These parts are the *opening*, the *face* of opening, and the *frame* of opening. For example, the frame of the window is important because it brings some inside setting to the outside. If the window is without frame, then the outside forces its way in. Then, the frame is important because its bring inside to the observer outside in several forms according to which part of frame is emphasized (Ibid). Figure 3.7 illustrates these differences.

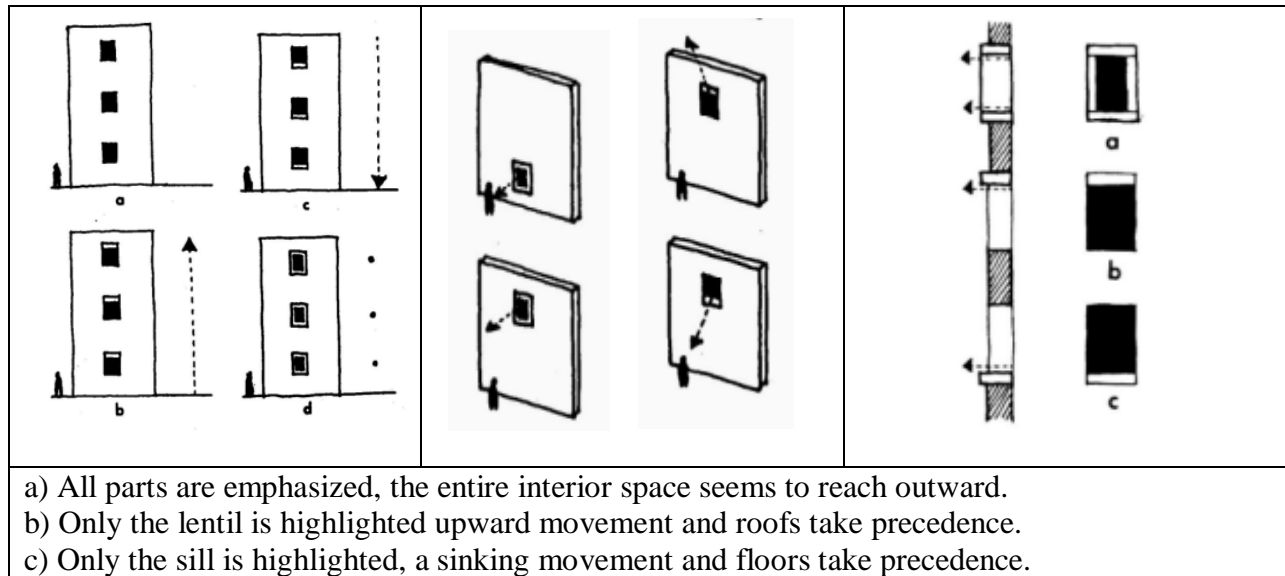


Figure 3.7: The different expressions of inside and outside through opening frame

Source: (Seamon, 1998)

Another property of window that affect the sense of insidiness and outsidiness is the *form of the opening*. Figure 3.8 illustrates each expression according to opening form.

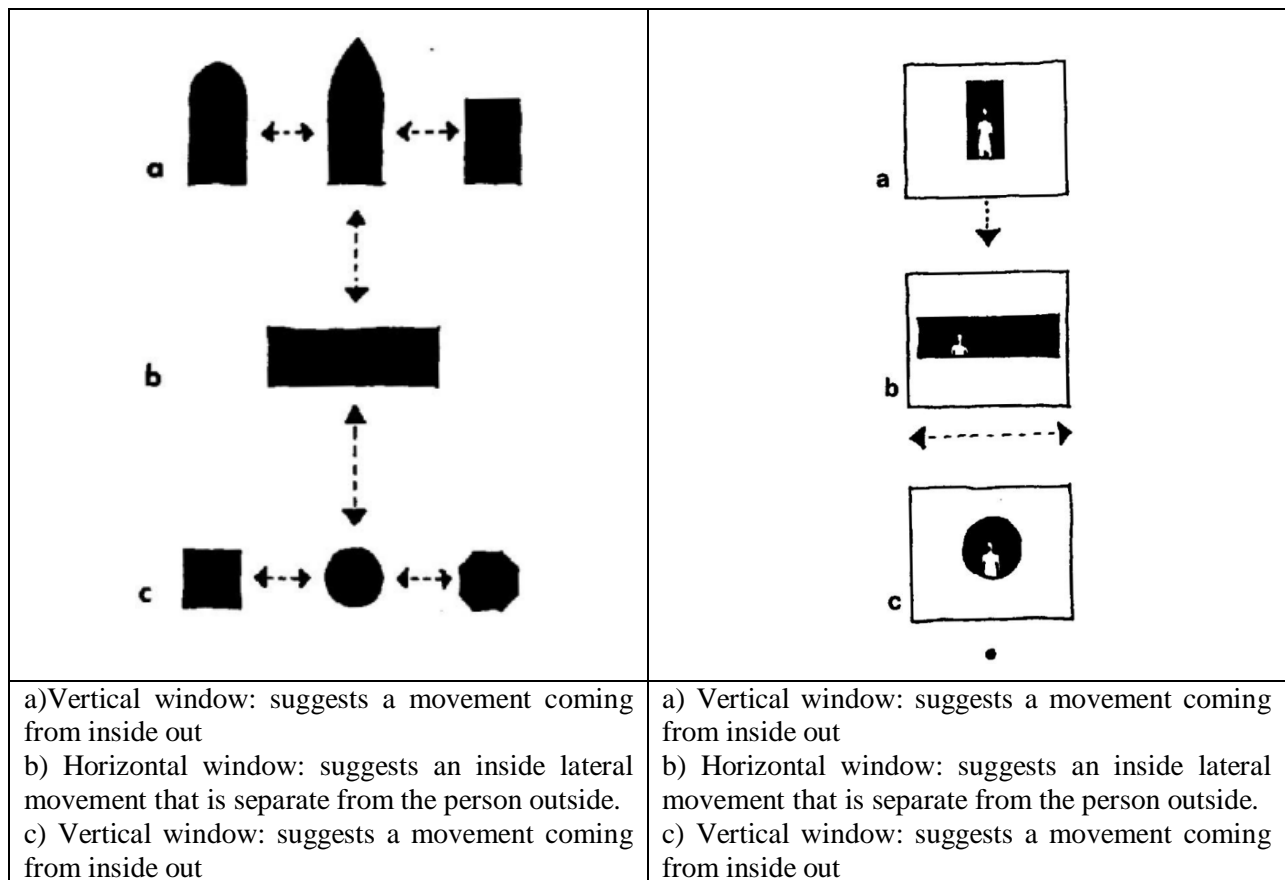


Figure 3.8:The different expressions of inside and outside according to opening form

Source:(Seamon, 1998)

Hence, the three boundaries express the reciprocity of inside and outside by two parameters; its own properties and its openings' properties.

According to Thiiis-Evensen, the three elements give different expressions of insiderness and outsiderness according to the three existential expressions of architecture; *weight*, *motion*, and *substance*. Weight means the heaviness of the element and if it is heavy or light. Motion means dynamics of the element and if it is contracting or expanding or setting well-balanced. Substance means the material sense of the element and if it is soft or hard, coarse or fine, and warm or cold. (Ibid)(Figure 3.9). By varying the physical properties of the three elements, the result will be different experiences of weight, motion, and substance which in turn lead to intricate settings of tensions between architectural elements and architectural experience (Ibid).

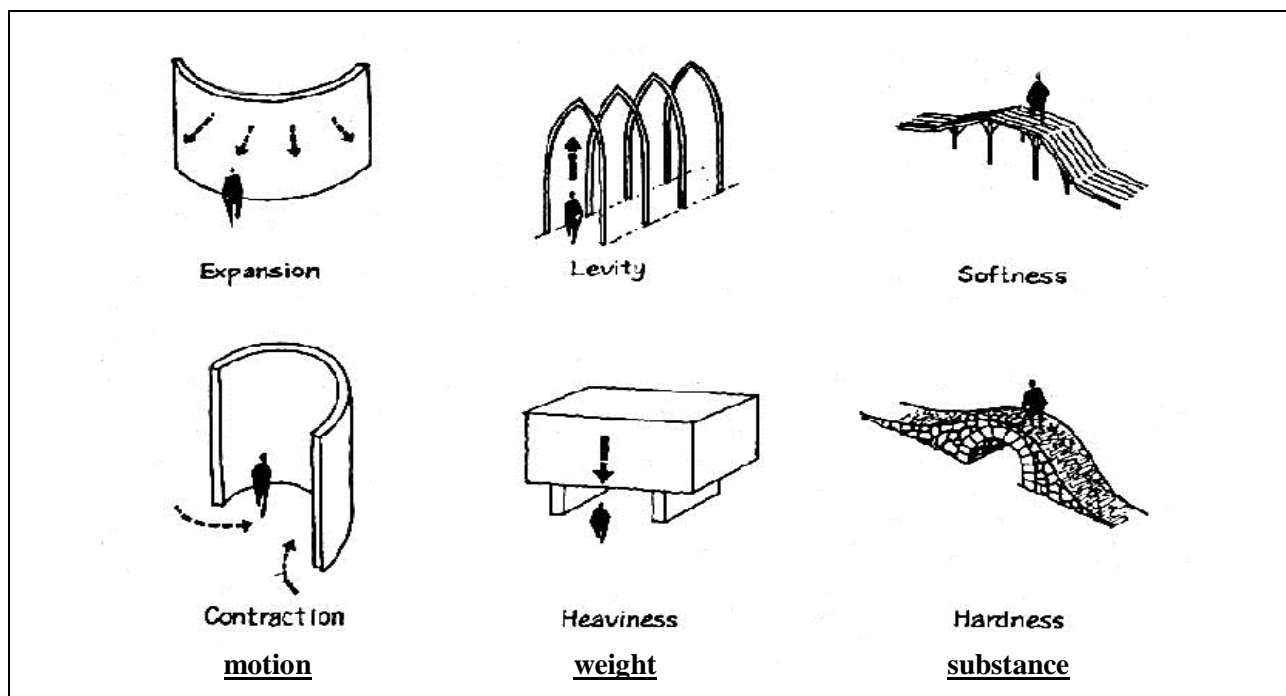


Figure 3.9:The three existential expressions of architecture; motion, weight, and substance
Source:(Seamon, 2010)

These generalizations constitutes what Thiiis-Evensen achieved by his phenomenological hermeneutic interpretation for several historical architectures.

An example of describing experiences of architecture elements is the expression of stairs. It is realized that narrow stairs express privacy and a faster ascent, whereas wide stairs often relate to publicness, ceremony, and a slower pace. (Seamon, 1998) In addition, steep stairs are related to struggle and strength that is why steep stairs are used as a sacred symbol, as in Mayan temples. On the other hand, shallow stairs are related to calm and comfortable pace such as the Campidoglio of Rome's Capitoline Hill (Ibid).

Another example of applying that on architectural interpretation, his detailed interpretation of columns of Greek architecture. He interpreted different expressions of columns types, Doric, Ionic, and Corinthian. While all types have vertical grooves, Corinthian differs from Doric in the form of these grooves. In Corinthian column, the grooves are deep and narrow and separated by flat edges (Figure 3.10 a). Doric column has broad and shallow grooves with sharp edges in between. It is as if the fluting does not penetrate the actual body of the column and remains an exterior decoration of the mass (Figure 3.10b). Thus, Corinthian column appears strengthen the upright thrust while in Doric columns the grooves strengthen its plastic character (Figure 3.10c) (Thiis-Evensen, 1987, p.204).

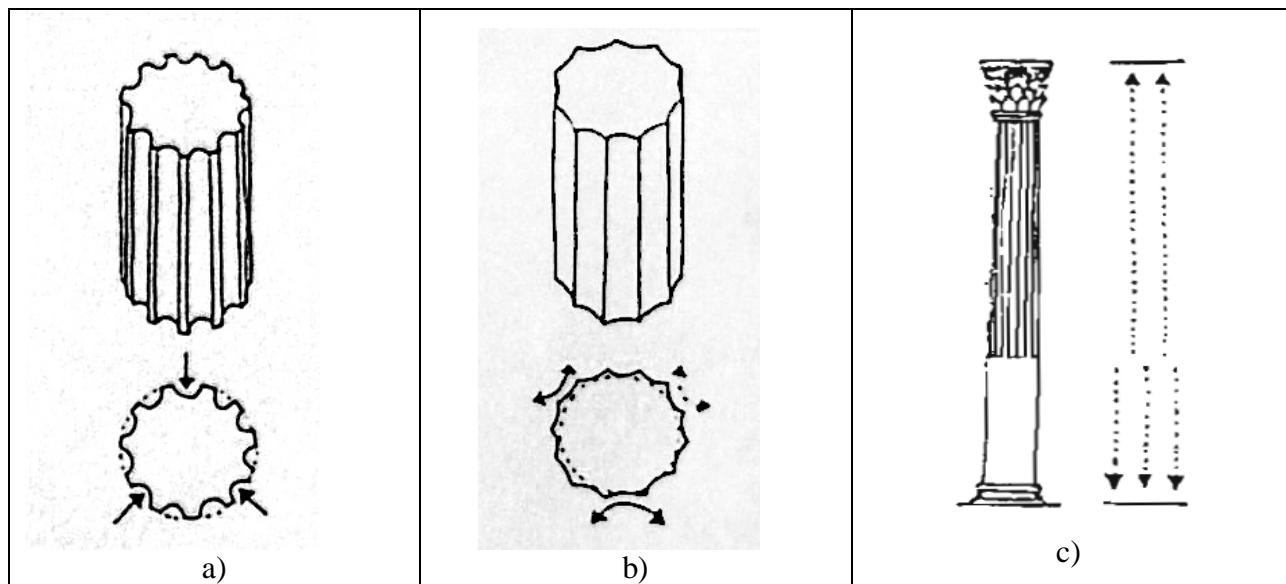


Figure 3.10:The different expressions of the columns according to specific treatments applied
Source:(Thiis-Evensen, 1987, p.204)

His aim in his book is to describe the different types of architectural experiences imposed by different configurations of the three boundaries. The result is – as Thiis-Evensen claims- a common architectural form language easy to understand by any individual from any culture (Seamon, 1998). The general goal of such phenomenological hermeneutic interpretation studies is to know how was the architecture experience of the past traditional buildings and the form configurations corresponded to it in order to achieve their sense of place and the deep sense of dwelling the past architecture had achieved.

It is concluded that architect should be sensitive to “metaphoric” meanings of architectural elements and not just handling them in Cartesian paradigm. For example, window is a sign of human being (Meiss, 1990, p.3). There is no other beings build a house with a window. Window is the eye of the building which allow human to see outside without being seen and welcome daylight and air. It is also impressible point by being a gap in wall construction (Ibid).

Metaphoric expressions and meanings are important for architecture. It keeps architect far from reduction of architecture element. In this context, Seamon (1998) criticizes Thiis-Evensen work. He said: "*Thiis-Evensen does not consider how windows work as a significant locus of activity. Instead, he speaks of the window largely in terms of its formal existential expression. In other words, how, by its specific size, shape, and physical arrangement*" (Seamon, 1998). In the same context, he recalled American architect Christopher Alexander work in "*Pattern Language*": "*For example, the pattern "windows overlooking life" insists that the building, through its windows, have direct visual or physical relationship with the surroundings so that there will be a connection between inside and outside. Similarly, the pattern "window place" says that: Everyone loves window seats, bay windows, and big windows with low sills and comfortable chairs drawn up to them...Therefore, in every room where you spend any length of time during the day, make at least one window into a "window place". This pattern particularly well illustrates Alexander's emphasis on how buildings work as networks of behaviors and experiences.*"(Ibid). In addition, for instance, the metaphoric image depicting windows as eyes of building illustrates clearly that the window is not just for seeing, it has an aesthetic dimension exactly as human eye which gives the characteristics and aesthetics of the human face (Al-Mughany, 2012).

It should be kept in mind that application of phenomenological meanings on architecture cannot be bounded by concrete number of ways. It is about a cumulative contributions and experiences of interested architects.

3.3.2. Tectonic Form

The term "*tectonic*" or "*architectonic*" is used to represent the interlaced relations between building materials, its techniques, and the resulting form (Pedersen, 2012, p.14). Word has its origin in the Greek language and it means the material recycled in order to form a thing (Christiansen, 2012, p. 13). The corresponding verb means building profession or building art (Ibid).

Naturally, tectonics was part and parcel of architectural theory and practice. In twentieth century, when space and spatial design became the new paradigm, tectonics gradually disappeared as inherent concept in architectural form and its aesthetics (Sack, 2007, p.70). Even after revitalize it, it remained discussed separately from space and spatial design (Ibid). Herein lies the problem of architectural form. It is remarked that the space-defining element is a matter of substance and the tectonics is attribute for it, unlike the space concept with its non-tangible matter. Herein tectonics are important. Cross vault is an example of successful tectonic form. Its aesthetics is its bearing system in the same time (Sack, 2007, p.71).

One of the most important theorists of tectonic form is German archaeologist and architect Karl Bötticher. His theory of *artform* and *coreform* is considered coherent and successful in constituting an integral architecture conception (Ibid). He insisted on the interrelation between coreform and artform. The coreform is the physical appearance of tectonics

which in turn leads to artform conformation. The coreform represents the pure existence of construction and consists of members that are integral and interrelated (Ibid). Traditional architectures represent this integration which is missing in contemporary architecture especially in Arabic Islamic cities. Great Mosque of Córdoba is the best example of such coreform and artform integration and definition of space by tectonics of structure (Figure 3.11). Observer of the mosque arcades with notices that the space is generated continuously under those double arcades which its two colors contribute to the whole space illusion (Qahtany, 2009, p.207). Hence, tectonic form is clear as structure is the defining constitutive of the space of the mosque.

The presence of tectonic form depends on the level and modality of structure space-enclosing. Structure expresses space in three forms: enclosing in the horizontal dimension (inside and outside) (Figure 3.12 a), covering in the vertical dimension (up and down) and it represents the interaction of acting forces “gravity” (Figure 3.12 b), and interpenetration of spaces within the construction (Figure 3.12 c) (Sack, 2007).



Figure 3.11: Great Mosque of Córdoba and its strong architectonic form
Source: FamousWonders.com, 2011.

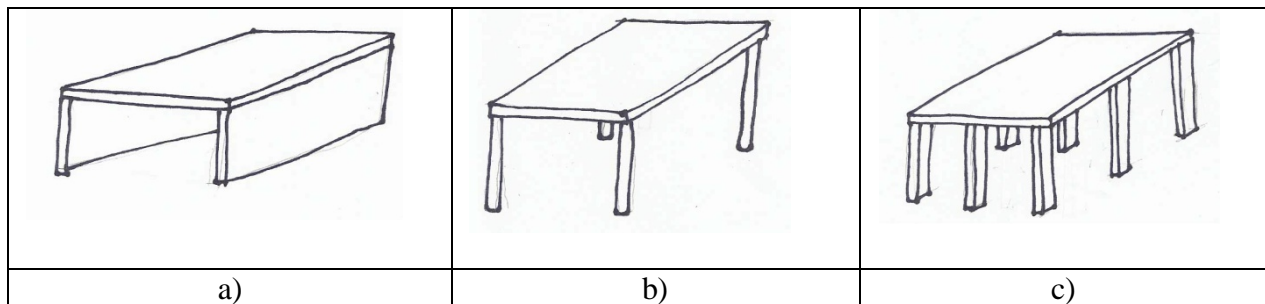


Figure 3.12: The different expressions of structure to the definition of the space
Source: Researcher

In other words, the presence of enclosing and covering and their level determine the presence level of tectonic form thus the success level of architectural form, briefly, success of construction in representing the whole architectural form. Structure adds interpenetration between spaces within its borders. The interplay of those three possibilities leads to infinite number of transformations and aspects of space (Ibid). Furthermore, naturally, the most important function that should be traced to identify the presence level of tectonic form is load-bearing because it is the basic aim of construction. Herein the phenomenological view to architecture is expressed. Here is the difference between bearing wall as a main enclosing member and column in defining the space (Ibid). For more elaboration, Bötticher differentiated between two possibilities: the first is the trabeated construction which bearing is a vertical support to a horizontal force. It constitutes from beams and columns (Figure 3.13). The second is the vaulting construction which in the bearing is vertical and horizontal support to thrust forces (Figure 3.14).



Figure 3.13:The Greek Doric temple of Segesta, near Calatafimi, Italy, Europe.
Source: Art.com Inc. By Michael Newton



Figure 3.14: The vaulting construction of Omari Mosque in Gaza old city, Palestine.
Source:Gaza Today.com, 2011

It is concluded that in tectonic form, the aesthetic property is connected to physical property of the structure thus; it represents the frankness and honesty of construction (Till, 2009). In addition, architect concern will become not only the visual aspects -which require no experience and embodiment with architecture- but go far to experiencing the existential essence of building itself. Accordingly, when talking about architectural form, issues that are more tactile occurs. They are building materials and its manufacturing and craftworks. Thus, there is another understanding to the tectonics concentrating on the anthropological conception of architecture and dwelling. The tectonics theory of German architect Gottfried Semper represents this understanding. Semper studied the original human architecture; the primitive hut. He emphasized that the basis of the first enclosure element – the tent textile- is the knot which is the first human artifact. The corresponding to the knot in its binding function is the structural joint (Frampton, 1995,p86). The contemporary architect and theorist Kenneth Frampton sees the joint phenomenologically as a condensation point of the most important existential function of architecture; the bearing and transferring of loads (Otero-Pailos, 2010, p. 247). Semper’s theory supposes revitalizing of tectonic form is by the several crafts regarding building and architecture such as masonry, carpentry, and textiles. He insists on building materials role in expressing tectonic form of architecture. He saw architecture as cultural product assimilating the ethnographic processes of building and materials essences (Frampton, 1995, pp.85-86). By this, many problems of architecture today can be solved such as alienation of arts from its original motifs, falling of labor value, and the cheap artificial imitation of building materials by printing and moulding (Ibid, p.87). From that, it is important for complete understanding of tectonic form in architecture to add building materials, its manufacturing processes, its properties and colors, and even its disuse and riddance (Ibid, p.7) to the construction which plays a role in composing the architectural space. For example, the stained glass of windows adds different meaning and more enclosure to the space (Figure 3.15).

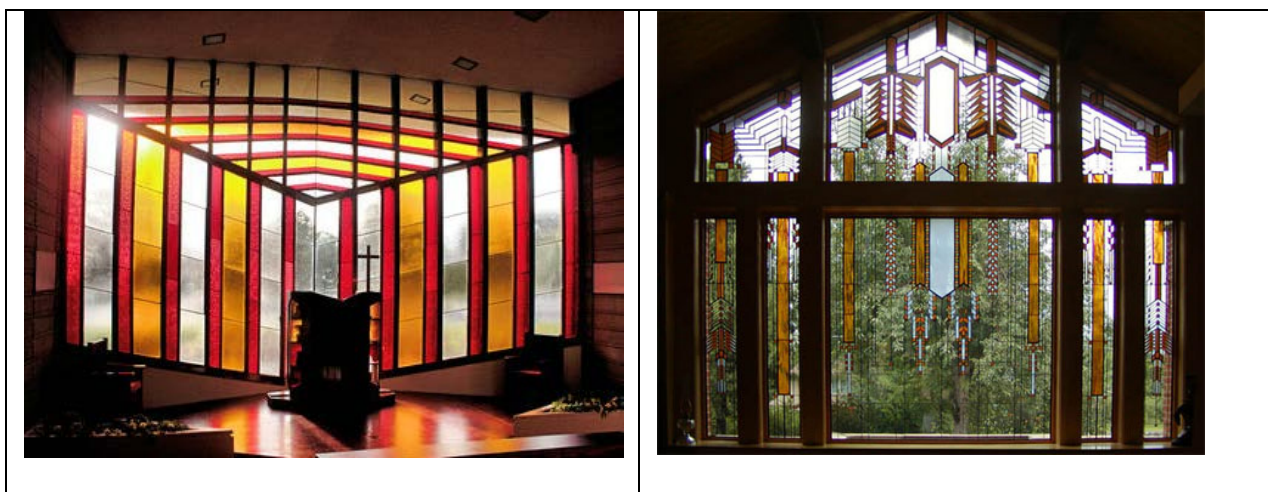


Figure 3.15: The additional enclosure to inside space via the expressions of stained glass in the architecture of Frank Lloyd Wright

Source: scottishstainedglass.com, 2007

From above, it is concluded that tectonic form concept completes and deepens the phenomenological view to architecture radically. It depends on the tactile experience which takes place in real and not just the visual – seen from faraway- perception.

Tectonic form introduce a mean of interplay between gravity as basic acting force and materials and its manufacturing processes (Frampton, 1983, p.28).

Furthermore, tectonic form – in its broad understanding mentioned above- criticizes modern architecture which concentrated on style and external visual form. Tectonic form also is what is behind the appearance not in the style of any era (Frampton, 1995, p.83). German architect Georg Heuser saw that architecture develops through structural innovation not decoration innovation. Architecture is a matter of principle not styles (Frampton, 1995, p.89). Thus, any future human friendly architecture should be drawn from structural and technical principles not any way else (Ibid, p.83). In addition, in order to enable architecture to do its cultural function, it should be assimilated by society in their lifeworld. This can be achieved by tectonic view to architecture which includes craftworks.

Austrian architect Otto Wagner claims that any architectural form had developed by structure and had transformed to artform because it succeeded. Thus, architect should develop the artform compatibly with its corresponding coreform. Therefore, any reforming to form demands reforming in structure. So architect should begin from structure when wanting a new artform otherwise his design will be an imitation or mask. He even consider that ignorance of structure and not experiencing it is canceling the term “architect” (Ibid, p.90). In this context, simpler said: “*Masking does not help, however, when behind the mask the thing is false*” (Ibid, p.90). About the importance of construction in architecture, Norberg-Schultz, the main theorist of phenomenology of architecture said: “*A phenomenology of place therefore has to comprise the basic modes of construction and their relationship to formal articulation. Only in this way architectural theory gets a truly concrete basis.*” (Schultz, 1979, p.15).

Therefore, the task of representing the symbolic and expressive values of architectural form is entrusted directly to construction and its technical form (Defilippis, 2006). The technical form becomes architectural form via a process of decoration. This process demands an aesthetic intentionality and the construction should fit and enhance the whole character of the building (Ibid). Decoration should highlight the construction as the support transformed to a column in the Doric system (Ibid, p.952). Unlike the concrete architecture, in stone architecture the construction is the decoration itself due to the visibility of the material and clarity of construction principle, or the clarity of decoration intentionality in it. Even the mortar is construction material with the decoration effect (Ibid). This is the nature of tectonic form or Architectonic Form.

One of the close recent examples of succeeded architectural work with tectonic form and innovation is the architecture of Frank Lloyd Wright. It is distinct in its innovative structural principles and his use of *Textile Blocks* in his designs to dwellings (Figure 3.15). Wright saw solid concrete could not easily be rendered to convincible tectonic form due to its lacking of inherent articulation because it is a conglomerate with senseless medium (Ibid, p.106). Thus, it

does not have high aesthetic value. Therefore, he invented Textile Block despite difficulty in rendering the material aesthetic and despite machine interference in processing the concrete in order to recall the tectonic form (Ibid, p.106). This displays the material “*crafticity*¹” and contributes to different meaning and more enclosure to the space (Figure 3.16).

At conclusion, tectonic form can be evaluated (or structure success in expressing the architectural form can be evaluated) by three points: the contribution level of structure in defining the space, expressive and cultural potentials of building materials, and the expression of craftwork in materials.

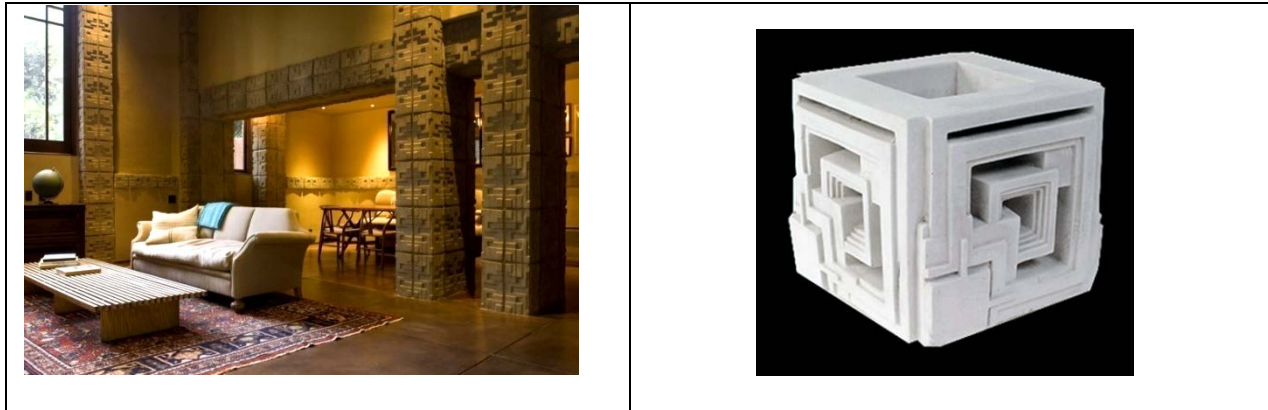


Figure 3.16: The textile block and the addition of different meaning to space enclosure
Source: BlockProjekt.de



Figure 3.17:Excellent example for architectonic form and its contribution to space defining.
Also the wood is a material of potential expression.
Source: (Omer, 2012)

It is worth mentioning that phenomenological view to architecture could not be identified in specific points. Rather it is subjected to add any phenomenological meditations. For example, the

¹ *Crafticity*: refers to the extent of using crafts to extract the aesthetics and possibilities of the material to serve the overall tectonic form. "Author"

contemporary architect Steven Holl says that door handle is primary point of contact between the body and the building. Thus, he takes care of designing such elements (Figure 3.18). He derived his philosophy from Merleau-Ponty's phenomenology of perception and studied how body interacts with space through motion (Danto, 2008, p. 123)



Figure 3.18: A special door handle of Chapel of St. Ignatius, Seattle, by Steven Holl
Source: (Kidder, 2011)

Researcher thinks that the phenomenological view to architecture is in the tectonic rather than pure visual. The former includes experiencing architecture and embodiment. This is what happens really in everyday life. Human approaching and touching architecture and dealing with it in every event of his daily life. While the latter require seeing architecture from a view which may never be seen from in human daily life. Modern architecture concentrates on visual perception for space. This leads to reduction of many meanings of architecture which in turn leads to alienation of architecture from place and human. Phenomenology endeavors – as this research also- to heal this alienation.

3.3.3. Towards a holistic phenomenological view of architectural form in dwellings: hermeneutical interpretation role:

In the previous sections, many phenomenological approaches to architecture has been reviewed and discussed. The main aim is to arrive at holistic phenomenological view to architectural form in dwellings. This view is cumulative and hermeneutic. In this context, contemporary architectural phenomenologist alberto Pérez-Gómez has claimed that a “living tradition” of architecture can be revitalized and reconstructed only by “*visiting and interpreting the traces and documents of the past,*” refounding a new tradition upon shattered fragments of the old (Hight, 2008, p.30). The next chapter will illustrates the methodology leading to such

view and other issues related to phenomenological research methods of built environment and architecture.

3.4. Conclusion:

The phenomenological principles of architecture and especially dwelling are an existential concepts about the origin of architecture. The main generator principle is the enclosure and the reciprocity of inside and outside. Any other principle, such as the three boundaries or architectonic form should be studied depending on its contribution to the enclosure of the inside space and the reciprocity of inside and outside. Therefore, its contribution to the total sense of dwelling and sense of place is studied also among its relation to sky, earth, and horizon. The existential expressions of the architectural elements are crucial in determining the different phenomenological aspects of the dwelling. The concept of architectonic form (or tectonic form) is the central of the phenomenological interpretation of an architecture of dwelling. It includes crucial issues, which are used to be marginal in the contemporary architecture theory, practice, and education, such as the issues of the building materials types and its potential expressions and the crafts of material in building process.

Those findings will be applied in the hermeneutic phenomenological interpretation of Hebron both old city and village dwellings which will be held in chapter five Insha'a Allah.

Chapter 4: Methodology: Hermeneutic Phenomenological Method:

- 4.1 Introduction
- 4.2 The concept of phenomenological Research
- 4.3 Hermeneutic Interpretation as Phenomenological Research Method
- 4.4 Basics and Practices in phenomenological Research
- 4.5 The Phenomenological Hermeneutic Methodology for the study of Architectural Form of Palestinian Traditional dwellings of Hebron
- 4.6 Conclusion

4.1. Introduction:

As mentioned in chapter two, phenomenology philosophy depends on the original perception generated in human consciousness during experiencing his lifeworld without presuppositions. Then chapter three showed in detail what can this phenomenological view bring to architecture. Current chapter comes to define the phenomenological method. It is the methodology taken to reveal and study the phenomenon as it happening and experienced by human. The chapter starts by reviewing the nature of phenomenological research method and how it differs from traditional methodologies. Then it identifies the methodology of studying architecture as a environmental behavior research subject, it is the hermeneutic interpretation. Then it determine its principles. Finally, the chapter lineout the research methodology for architectural form of Palestinian traditional dwellings to lead the phenomenological study for those dwellings in the next chapter Insha'a Allah.

4.2. The concept of a phenomenological research:

4.2.1. The nature of phenomenological research:

As phenomenology is about seeing the phenomena directly without pre-determents, phenomenological research method studies the nature of phenomenon and its basic goal to provide rich and textured description of human experience to illustrates the lived world in such a way increases the understanding of human existence (Finlay, 2008, pp. 1-2) and the aesthetic value of human experience (Wilson, 2002). Phenomenological research method differs from other traditional methods. Whereas conventional positivist methodology depends on questionnaire or survey according to predefined parameters, the phenomenological methodology depends on free description of the phenomenon and any tool helpful for that. Tools of phenomenological research differs according to the type of phenomenon under study. It is a kind of qualitative research. Therefore, generally, unlike questionnaire and traditional description and survey, tools of phenomenological research are the formal and informal interviews, open-ended questions, and any tool beneficial to the description of phenomenon essence such as observations, individual and composite structural descriptions and exploring (Moustakas, 1994, p.2). The most important property of the phenomenological research is abandon and liberation from prejudgments and predefined determinants. For example, when studying the architectural form of a Damascus traditional dwelling, architect should liberate himself from the predefined determinants imposed by, for instance, climatic-responsive design principles in order to achieve the essence of architectural form itself. Simply because these principles are considered afterwards readings to the form and architect will interpret form according to

these principles and will not achieve to the existential expression and the actual reasons of the dwelling form.

4.2.2. Important issues in phenomenological research:

There is some important questions arising from the nature of phenomenological methodology. There is a question about the desired description from the phenomenological research, is it pure description and how is the interpretation extent in it? (Finlay, 2008, p.5). Finlay discusses that phenomenological research starts with concrete description with the everyday language and far from abstracted intellectual generalizations. However, researcher continues by analysis of this description (his own description or composite descriptions) and his standing aim is to overtake the surface and explicit meanings to the readings between lines, and hence interpretation boundaries start (Ibid). Inasmuch phenomenology is about description not explanation then, there is distinction between descriptive phenomenology and interpretative on hermeneutic phenomenology. In the former, researcher's aim is to uncover the actual meanings in phenomenon structure and stay close to the givens. While the latter considers that description meaning as a phenomenological method lies originally in interpretation. Thus, description and interpretation both share in the phenomenological research but the interpretation extent differs according to nature of phenomenon under study (Ibid). When description is related to specific expression (this includes texts and non-verbal expressions as art work including architecture) then interpretation here containing strong element (Ibid). Hence, it is understood that phenomenological research lies in both description and interpretation. Thus, it comes to mind an important question about researcher subjectivity related to the nature of description and interpretation especially. Phenomenologists see that nothing can be achieved without subjectivity. This is the nature of human knowledge. Objectivity primarily is achieved via subjectivity (Giorgi, A. cited in Finlay, 2008, p.6). Phenomenology, in their point of view, is reconciling between subjective and objective. This serves architecture and built environments researches as it converges point of views of architects and socialists (Seamon, 2000). Here, an important question about reliability and quality of data in phenomenological research is highlighted. Seamon (2000) said that the most essential issue is about the trustworthiness and validity of qualitative research and the interpretative appropriateness. In other words, which criteria should be used to establish reliability of phenomenological description and interpretation? . In addition, how can there be fit between what we know as individuals – experiencing- and how should this knowledge be translated? Because people can experience more that what they can describe (Seamon, 2000).

It is worth to mention that phenomenological research is qualitative and practicing qualitative studies require researchers to act not like rules followers but rather as masters. The strength of a qualitative research depends on diligence of researcher not on method

commitment (Sirowy, 2010, p.22). The conventional meaning of word “*method*” is differs from its normative meaning which meaning not to achieve right decisions in interpretation according to conventional validation (Ibid). Thus, validation reliability in phenomenological research does not depend on predefined scale detached from understanding and experiencing of researcher, but rather it could be a corporation for many individuals “*intersubjective*”. In other words, can other interested parties find directly or indirectly in their lives and experiences what the phenomenological researcher found in his work? (Seamon, 2000). So, the data quality in the phenomenological research is the concreteness and what is demanded from researcher is details for experience rather than abstract interpretations (Finlay, 2008, p.5).

It is remain to mention that according to phenomenon nature and research goal, forms and approaches of phenomenological research differ. Therefore, scholars put a number of phenomenological research forms. There are the *descriptive empirical*, the *hermeneutic*, *heuristic* approach, and the *relational* research (Finlay, 2008, p.3). David Seamon, the interested scholar in environmental behavior studies and architecture and built environment researches put four forms of phenomenological methodologies; *first-person* phenomenological research, *existential* phenomenological research, *hermeneutical* phenomenological research, and *commingling method* (Seamon, 2000) .

4.3. Hermeneutic Interpretation as Phenomenological Research Method:

Experiencing and interpretation of architecture and built environment require a phenomenological hermeneutic research method because the goal often is understanding the physical environments whether they were furnishings, buildings, settlement patterns or cultural landscapes (Seamon, 2000).

Hermeneutics generally is the science and art of interpretation especially scripture interpretation to distinguish it from exegesis interpretation which are the events and deeds (Kassab, 2002, p.77). Scripture is any material and tangible expression including, poet, music, public document, painting, garden, or building (Seamon, 2000).

The main concept of interpretation is that the creator of the material expression or the text is unavailable to identify its importance and goals. Thus, the hermeneutic researcher should find his way to explore the meanings in the thing itself (Ibid).Among the theory and practice of interpretation, Martin Heidegger, Hans-Georg Gadamer, Paul Ricoeur and others tried to introduce a conception about how understanding and then, interpretation take place (Mugerauer, 1995, p. xxvi). Hermeneutic is radical and has shaken the conventional approaches because it takes mainly into consideration what those approaches took peripherally. In addition, hermeneutic has illustrated that it is impossible for scientific historiography to pass over into other time to understand the thing in the same way people of that time do (Ibid). According to Heidegger, there are three forms human used to interpret and define something. First, see the thing as a bearer of traits.

Second, as unity of manifold sensations. Third, as formed matter (Kassab, 2002, p.p.83-85). But phenomenology adds essential existential dimension that constitutes the basis of phenomenological interpretation especially architecture with its intricate inherited nature. It is not mere art, mere psychology, or mere science. Furthermore, hermeneutic involves no finding one true interpretation way (Mugerauer, 1995, p.xxvii). The reason is that the understanding nature is the interpretation itself and it is contextual. Namely, the understanding is produced in specific time and culture. According to the continuous change of context, thus, it is nothing can be fixed without interpretation (Ibid). Of human nature to understand, interpret, then project expectations and explore how to fulfill those expectations (Ibid). According to Heidegger, there is what he called “hermeneutical circle”. It means that understanding any part of the world depends on pre-understanding for a whole. This circle is essential because human already is immersed in his life-world. Later, this circle either fulfilled or modified as he go on interpreting which leads him to learn about his world (Ibid). This is the general structure of hermeneutics.

One of the examples of hermeneutic interpretation of architecture is the work of Thiis-Evensen. He interpretively read several buildings in several cultures and architectures and interpret it phenomenologically. Then he achieved a generalization of his *Archetypes in Architecture* (Seamon, 2000). Accordingly, Qahtany’s work of Islamic architecture form interpretation is considered hermeneutic (see previous studies). He studied the several buildings and structures of Islamic architecture and tried to interpret and trace the unity and diversity of form in Islamic architecture whether the elite or vernacular (Qahtany, 2009). In addition, Christian Norberg-Schultz’s work is hermeneutic. He achieved a phenomenological understanding of architecture. All above researchers contributed valuably to phenomenology to architecture because they arrived at depth of architecture existence especially Kenneth Frampton’s work whose writings revitalized the most far dimension of architecture; the construction itself.

Due to the nature of phenomenology which does not bound the human experience with predefined parameters, the hermeneutic phenomenological method is cumulative. In other words, it combines what is achieved by previous researchers plus the experience of the current researcher and his own interpretations to achieve the intersubjective corporation that distinguish the phenomenological method.

4.4. Basics and practices in phenomenological Research:

To complete the image of research methodology, some practices and steps should be reviewed. In data collection phase, any way can describe the experience deeply and amply could be used. In-depth interviews, open-ended questions, semi-structured and informal interviews are means to capture the complete image of experience (Moustakas, 1994). The variegation of data collecting type is useful for the phenomenological research. In addition to interviews, photographs, recordings, and observations can be used

(Ibid, p.2). The remarks of researcher himself and his feelings and thoughts are considered part of data (Ibid, p.3). Whatever the method of writing, the key is the attempt to capture the complexity and ambiguity the lived world under description (Finlay, 2003, p.6). Here, metaphor has its turn in expression of existence. The hermeneutic phenomenologist Hans-Georg Gadamer said that metaphor enable unseen to be seen (Ibid).

The most important remark in analyzing data phase is to make the method of analyzing tracking the nature of data itself because data which without, the experience would not be the same are essential part of the study. For example, researcher should use quotations to express in the participants own languages (Moustakas, 1994, p. 2). The most appropriate tool to achieve the previous-mentioned requirements of the phenomenological research is *semi-structured* interviews.

Semi-structured interview is a type of in-depth interviews. Its main characteristic is the partial-pre-planning questions(Woods, 2011). It is characterized by flexibility which make it responsive for participants because they feel more relax to enter a conversation than, for example, to fill a survey. It enable researcher to have much more detailed information than in survey. Open-ended questions and face-to-face dialogue is the best to achieve its utmost benefits (Ibid). Furthermore, its data reliability is increased by standardization of at least some of its questions. It is worth to mention that the analysis of semi-structured interviews depends highly on the analytic abilities of the researcher and can be the greatest strength of the study (Ibid).

4.5. The Phenomenological Hermeneutic Methodology for the study of Architectural Form of Palestinian Traditional dwellings of Hebron:

As mentioned before, environmental behavior researches including architecture and built environment studies require hermeneutic phenomenological methodology. Due to the nature of architecture which demands exploring and intuitive consciousness, then, phenomenological approach is useful to enrich such researches (Seamon, 2000). In addition, the hermeneutic work of architecture is cumulative. Researcher should get benefit from what previous scholars achieved in interpreting architecture and its meanings.

Methodology of current research will consists of two parts; First, interpret the architectural form of the dwellings under study according to principles was achieved in chapter three. They are; the enclosure and the reciprocity of inside and outside, the existential expressions of architecture elements, and tectonic form. The second part is practicing a phenomenological research include semi-structured interviews to specialists in architectural theory and traditional dwellings historians.

4.6. Conclusion:

This chapter illustrated that the phenomenological research method differs from conventional methods. While conventional methods use predefined parameters, phenomenological method aims to describe the depth of the phenomenon and its ambiguity as it is without predefined subdivisions. Furthermore, issues related to interpretation, subjectivity, and reliability of data in a phenomenological research was discussed. There are a number of phenomenological research types. The hermeneutic approach is the best fitting to architecture. hermeneutic phenomenological method includes interpretation to the phenomenon depending on existential rooting and description. The works of previous scholars of architecture such as Norberg-Schults, Thiis-Evensen, Botticher and others mentioned in chapter three are considered hermeneutic. This methodology tool is semi-structured interviews which researcher will use along with architectural interpretations that chapter three concluded, altogether, in the phenomenological hermeneutic research of Hebron village and old city traditional dwellings which will be illustrated in next chapter Insha'a Allah.

Chapter 5: Phenomenology of Architectural Form in Palestinian Traditional Dwellings:

- 5.1 Introduction
- 5.2 Islamic architecture and phenomenology of architecture:
shared areas
- 5.3 The hermeneutic phenomenological study for architectural
form in Hebron traditional dwellings
- 5.4 Conclusion

5.1. Introduction

The hermeneutic phenomenological interpretation of architectural form of Hebron historical traditional dwellings should not be detached from the concept that those dwellings are a representative of Islamic architecture, because the life of dwellers cannot be detached from the major influential factor which give the architecture is unique agreed unity and soul, the Islam. This chapter will discuss the phenomenological understanding of Islamic Architecture and how phenomenology open horizons to interpret Islamic architecture truly and in comprehensive real way. After that, the phenomenological interpretation on Hebron dwellings will be carried out upon the findings and the phenomenological principles concluded from chapter three. Then, conclusions will be illustrated.

5.2. Islamic architecture and phenomenology of architecture: shared areas

Due to contemporary problematic issues, Islamic architecture faces whether in theory or practice, then, the phenomenological view to Islamic architecture constitutes a way out of these problems. Islamic architecture practice nowadays suffers from form and time crises if some elements recycled and used as *Mashrabiya*s and minarets. In addition, it suffers from identity crisis if Arabic Islamic cities' buildings is built according to International Style and deconstruction. In the midst of these tensions, phenomenological view occurs as means to rooting for architecture as whole in its existential pure origin, thus, gives Islamic architecture its real meaning which is more than this atrium or that *Mashrabiya*. While theoretical field of architecture in Islam is a field of *Ijtihad*¹ according to traditions and *Urf*² and applying *Ihsan*³ in its high meanings (Ben-Hamouche, 2010). Actually, architectural field in some of Arabic Islamic cities especially in dwellings environments is suffering from low degree of *Ihsan* and *Itqan* -as principal Islamic values-and far from traditions respect. This constitutes an internal self-contradictory in Muslim people.

The *Sharia'a*⁴ depending on *Urf* and traditions has its reasons. Any rule compatible with *Urf* will be acceptable (Omer, 2010). So, there is no strict determinants in building because it is a human being necessity. Islam, in what regards civic life, is

¹ *Ijtihad*: is an Islamic legal term that means "independent reasoning"

² *Urf*: is an Arabic Islamic term referring to the custom, or 'knowledge', of a given society. To be recognized in an Islamic society, *Urf* must be compatible with the *Sharia* law.

³ *Ihsan and Itqan*: are Arabic terms meaning "perfection" or "excellence" (Ara. husn). It is a matter of taking one's inner faith and showing it in both deed and action, a sense of social responsibility borne from religious convictions

⁴ *Sharia'a*: is the Arabic term that meaning is the moral code and religious law of Islam or the legislation.

dynamic. Prophet Mohammed “peace be upon him” said that the wisdom is the Muslim goal and he should obtain it from ever he find it (the *Hadith* is reported by Termizi) (Al-Kahlout, 2012). This nature of architecture and Islam make the term “Islamic Architecture” misused when scholars wanted to relate it to its origin. Thus, they referred to *Sharia*'a texts. They forget that Islamic architecture including traditional architecture is constituted from traditions and *Urf*. But the distinction found in Islamic architecture is that Islam imprint Muslims soul with some special properties compatible with *Fitra*¹ which in turn formed Muslim people lives (Ben-Hamouche, 2010, p.71).

Islam did not identify specific forms reflect its teachings. What had happened is Symbiosis between pre-Islam legacies and the need to growth and development under the new acting comer which is acceptable by *Fitra*; Islam (Ibid). It is worth to mention that the *Khilafa*² of human on earth means *Imara* “architecture” and is compatible with sustainability principles which contemporary architecture in all world try to achieve (Al-Qeeq, 2012). The contemporary Islamic architecture critic Mustapha Ben-Hamouche (2010) provides a hypothesis in his theorizing for Contemporary Islamic Architecture and how it can be derived from Islam essence and responsive to Muslim societies' situations and aspirations. The basis of this hypothesis is that Islamic architecture exposed to a process of use and reuse for pre-Islamic architectures before it arrived to its own authenticity. He called this process “Islamalization”. He claims that contemporary architecture in Islamic cities demands such process to achieve authenticity (Ben-Hamouche, 2010, p.71). Hence, phenomenology is an important mean to feed this process because – as mentioned before- it deals with the essence of building and architecture which is compatible with *Fitra* that Islam came to enrich it. Any research in the existential essence of architecture will fit *Fitra* and match it, thus, will be really Islamic architecture. Here, it is found that phenomenology and Islamic architecture in its must-be sense are connected to each other.

Islamic architecture is each architecture originated and grew up after Islam coming till now, naturally. Figure 5.1 illustrates the broad concept of Islamic architecture and current research position within it.

¹ *Fitra*: is Arabic terms meaning ‘disposition’, ‘nature’, ‘constitution’, or ‘instinct’.

² *Khilafa*: is Arabic term means the Muslim governor.

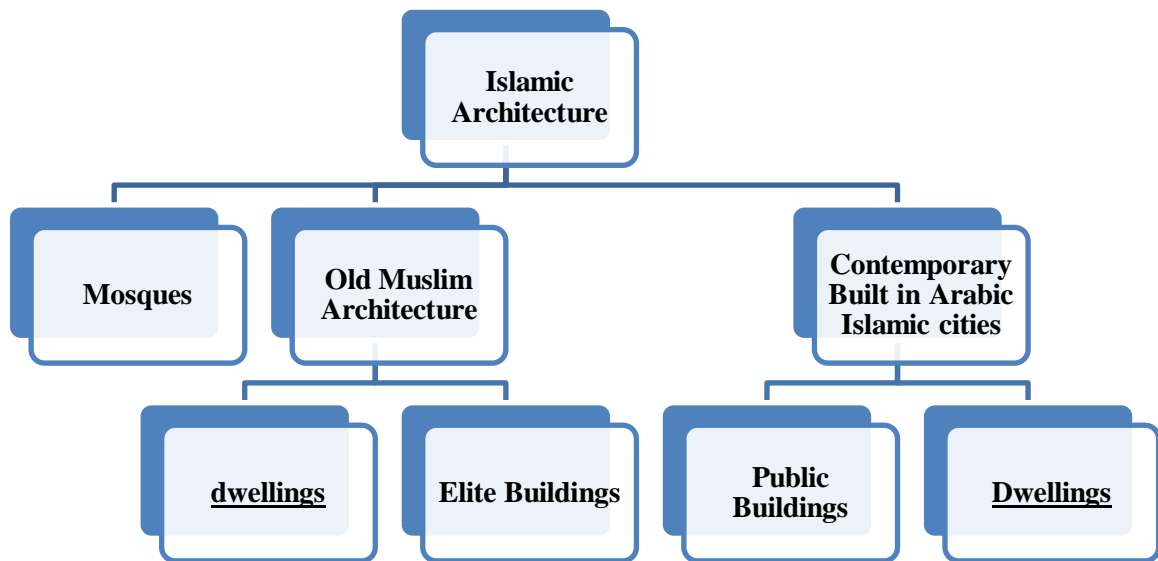


Figure 5.1: The understanding of Islamic architecture semiotics and the focus of the research
Source: Researcher

The contemporary theorist of Islamic built environments, Spahić Omer, argued that Islamic architecture is invisible beliefs and values translate themselves, by time, to visible and material forms. As beliefs are stable, it can be experienced in any Islamic genuine building such as Abbasid architecture. But the second dimension; the visible forms, are in dynamic change according to spatial consciousness of Muslim human (Omer, 2012). Phenomenology helps in exploring and trace the process which in invisible transformed into visible forms. The goal is to get closer to the process of spatial and architecture formation of Muslim human to his built environment. In this context, Frank Lloyd Wright said: *“The mother art is architecture, without an architecture of our own, we have no soul of our own civilization”* (ThinkExist, 1999). In addition, Turkish great architect Sinan Basha said: *“Architecture is the most difficult profession and he who wants to practice it correctly must be, first of all, pious”* (Omer, 2012).

In the realm of research subject, the dwellings, the Arabic word for dwelling is *Maskan*. It expresses *Sakina* which means to live and dwell with peace and purity (El-Shorbagy, 2010). It is remarked that the dwelling in Arabic Islamic culture have additional phenomenological and existential meanings.

5.3. The hermeneutic phenomenological study for architectural form in Hebron traditional dwellings

5.3.1. Rationale for the choice of Hebron traditional dwellings

Following the reasons of choosing the Hebron traditional village and old city dwellings within buildings to interpret and apply the phenomenological interpretation:

- 1- Hebron is the largest Palestinian city with the largest number of historical traditional buildings of Palestine. Hebron historical buildings constitutes %20.50 from total historical buildings of Palestinian cities (Ju'ba, 2006).
- 2- Hebron contains both village and old city dwellings remnants (Ibid).
- 3- Dwellings constitute the largest percentage of built environments and urban tissues.
- 4- Human interacts with dwelling largely in his daily life.
- 5- They were selected inasmuch its high historical and heritage value. They are an image of past.
- 6- They represent the pure phenomenological relation between human and architecture since they were built and adopted spontaneously without architect and authority interference.

It should be mentioned that the analysis will take place regardless to the nowadays situation of immigration and the deformation that hit those dwelling according to many factors, the main is the ethnic cleansing and land theft by Israeli organized plans.

In addition, in architectural history, building dates and construction systems are secondary data for the phenomenologist architect. The experience of the building itself is the center work of phenomenology of architecture (Otero-Pailos, 2010, p. xiii).

5.3.2. Study of old city dwelling: A'IDwaik palace:

5.3.2.1. General description

The old city dwellings of Hebron is characterized by a well connected urban fabric. Like the urban form of the Islamic cities, this urban fabric is peppered with private and shared courtyards, paths, and many types of public places such as market and museum.

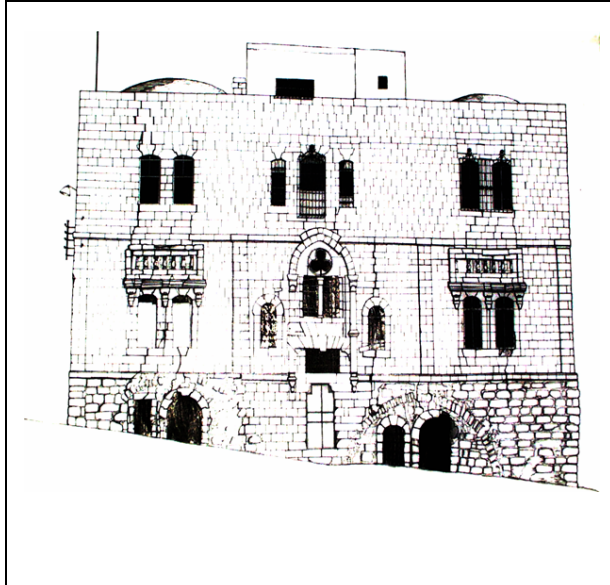


Figure 5.2:Elevation of the Palace



Figure 5.3:General view of the Palace

Source: Hebron Rehabilitation Committee, 2012

The dwelling varies from compound dwellings around shared courtyards to independent buildings containing courtyards (Figure 5.3). The construction pattern is semi-cubic and semi-cuboids masses enclosing semi-square insides covered often with cross vaults (Figure 5.4, 5.5). The dwelling in the figures from 5.2 to 5.8 is a large dwelling for A’IDwaik family. That’s why is called A’IDwaik Palace.

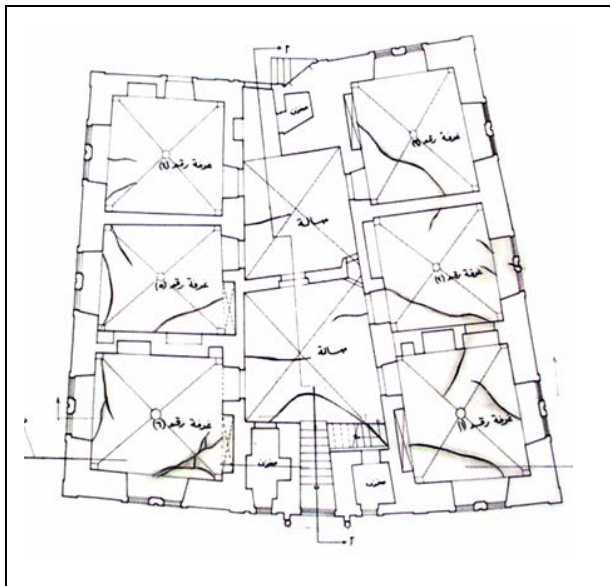


Figure 5.4: A plan for the first floor of the palace showing the semi-square shape of the plan and the inside spaces

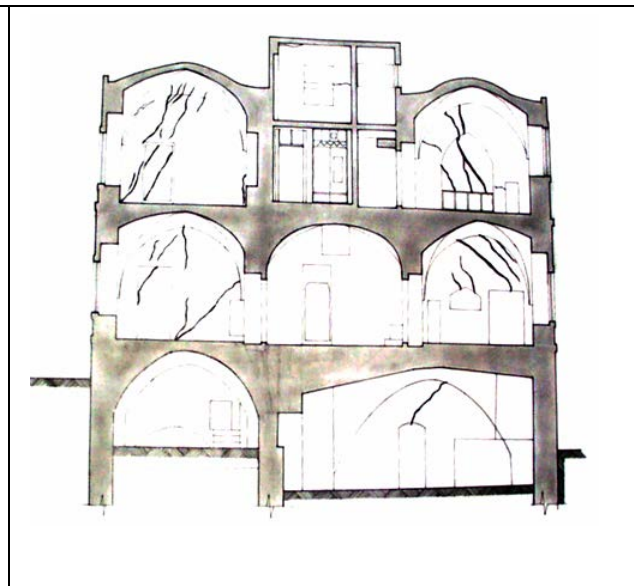


Figure 5.5: A section showing the construction of cross-vaults.


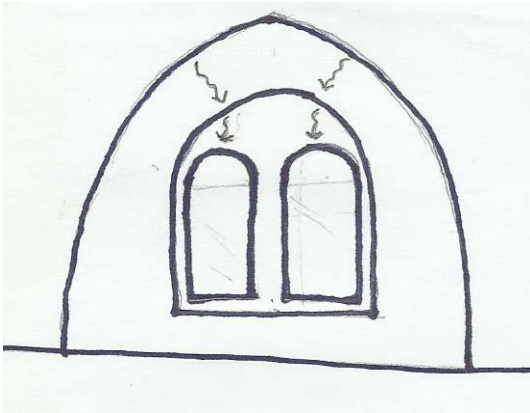
Source: Hebron Rehabilitation Committee, 2012

5.3.2.2. Hermeneutical phenomenological analysis of old city dwellings

The analysis will follow the main findings of chapter three; including:

- Expression of inside and outside reciprocity: includes:
 - a. Enclosure and boundary principle.
 - b. Existential expressions of architecture and landscape elements
- Tectonic Form.
- The total sense of dwelling and sense of place.

Regarding the enclosure, it is remarked that the most existential enclosure is via roof. Roof cross-vault is the major space-defining element. Walls came to complete another level of enclosure. It is noted in Figure 5.6 that large area of the walls with less thickness than the supports (it raises questions around the extent of the participation of these walls in the transfer of loads). In addition, it is remarked that arcuate lines are inside each other in the internal elevations (Figure 5.7). There is the vault arch, then a smaller arch, which in turn includes a smaller two arches of openings. This indicates an inward direction to achieve the human scale.

	
<p>Figure 5.6: The window place, and vertical windows of Hebron old city dwellings.</p>	<p>Figure 5.7: An interpretation of inside wall</p>
<p>Source: Hebron Rehabilitation Committee, 2012</p>	<p>Source: Researcher</p>

The enclosure constitutes a dialogue between inside and outside via openings. It is remarked that wall opening are vertical often with fixed stained glass while the movable shutter is framed with wood (Figure 5.7). According to Thiis-Evensen, the vertical openings suggest a movement from inside to outside. All of old city openings tend to have decorated steel mesh to increase security sense and in the same time beautify the opening and adds a new dimension of enclosure (Figure5.8, 5.9).

Furthermore, it is remarked there is care to doors and windows framing from outside (Figure 5.9). According to Thiis-Evensen, frame existence means that some inside setting is brought outside (Figure 3.7). As illustrated before in chapter three, openings create the connection between inside and outside world with its three boundaries; sky, ground, and horizon.



Figure 5.8: Palace windows from outside



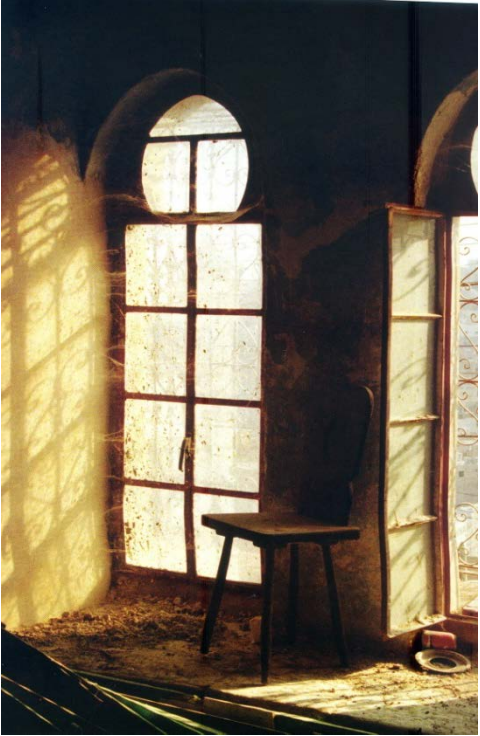

Figure 5.9:Palace windows from outside and its frame

Source: Hebron Rehabilitation Committee, 2012



In addition, the inside curvature of vaulted roof increases the enclosure of internal space and adds a meaning of embracing and then a sense of intimate (Mohsen, 2012).

In city, where horizon is covered and not appearing to human inside, his connection to outside world (namely the sky and ground) is strengthened by the vertical openings. City human, inside, demands a relation to outside because his major activity inside the rooms (distinctively

from village human). It is real that the courtyard does this function, but the courtyard is public. Meaning, the family as a whole is connected to the outside via courtyard. While the vertical openings of rooms-the place of individual activity- enrich that connection via creating that essential and private relation to assist the sense of dwelling. The sense is enforced by the *Mustaba*- creating a window place to enable experiencing the existential relation between inside and outside (Figure 5.6, 5.10).It is true that such *Mustaba* is resulted from the wall thickness, but as mentioned before, the wall thickness is a result to need of enclosure because the cross vault is supported by the four supports on corners. The situation is opposite to horizontal contemporary openings, which, according to Thiis-Evensen, suggests a lateral internal movement parallel to the wall without any direction from inside to outside and vice versa (Figure 3.8). The openings are ornamented (Figure 5.11) according to the need of beauty (Al-Mbayyid, 2012) and the need to *exposure* as a principle of form of Islamic Architecture (Qahtany, 2009) (See section 1.8.3). Al-Mbayyid (2012) said that the head of arch illustrated in figure 5.12 is similar metaphorically to tarbush of the rich which reflects his social status and satisfies a self need to be notable. So, human tends to highlight the arch head and he might ornament it to represent the need of exposure and the aesthetic need (Figure 5.13).

	
<p>Figure 5.10:Architectonic form of windows from inside</p>	<p>Figure 5.11: The aesthetic need and exposure need in openings</p>
<p>Source: (Ju’ba, 2006)</p>	<p>Source: Hebron Rehabilitation Committee, 2012</p>

Regarding the existential expressions explained in chapter three, the roof, because of its rise in the middle, it suggests upwardness which, in turn, reduces its heavy weight due its substance. That configuration creates a kind of balance between ascending and descending which led to the intimacy of roofs (See figure 3.8). In addition, the curvature of roof suggests a contraction of space inwards which increases the condensation of human scale and the closeness of architecture to human (all previous does not happens in contemporary architecture).

	
<p>Figure 5.12:The highlighted stone constituting arch head</p>	<p>Figure 5.13:Ornament on the arch head</p>
<p>Source:(Ju'ba, 2006)</p>	<p>Source:(Ju'ba, 2006)</p>

Concerning tectonic form, it is obvious that the level of tectonic form is high in traditional old city dwelling. It has found that the load-bearing elements are in the same time the major space-defining elements. In addition, the building material is showing off its *crafticity*, the stone and the in-between mortar. This led to the frankness in of construction expression of architectural form. Furthermore, the cultural expression of material is apparent strongly in the natural stone which constitutes the cultural landscape of the same city.

Regarding sense of place and dwelling, the old city dwelling relation to the three elements of landscape according to Norberg-Schultz; sky, ground, (Mohammed, 2012) and horizon should be evaluated. The dwelling relation to the ground is in several aspects. The

existence of courtyard and its involvement of vegetation and the building material, stone, included in floors, roofs (ceilings) and walls enrich the connection to the earth and strengthen it (Figure 5.14, 5.15).The dwelling relation to sky is in the courtyard and the vertical openings which increases the field of view of sky to the human inside. The city horizon is its built environment. The horizon as clear boundary does not exist.

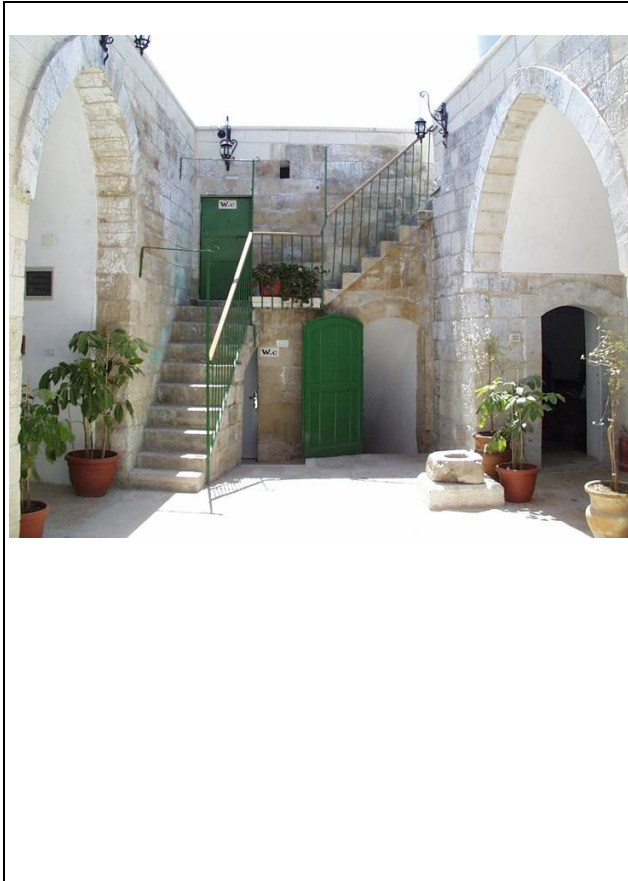


Figure 5.14:A'l-Dwaik Palace courtyard

Source: Hebron Rehabilitation Committee, 2012

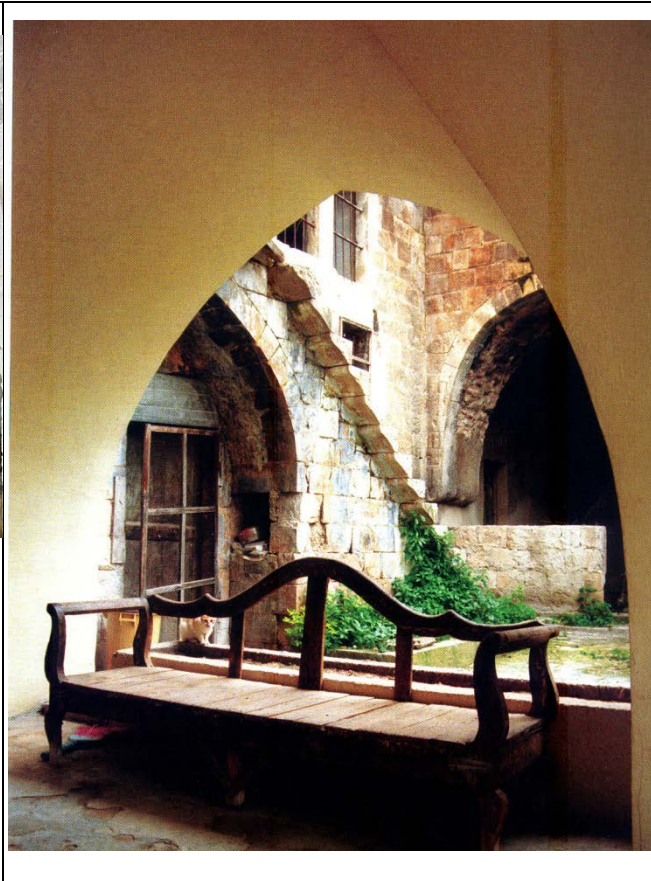


Figure 5.15: The courtyard and the enclosure of outside inside.

Source:(Ju'ba, 2006)

From foregoing, it is concluded that the old city dwelling is tactile rather than visual. The building material, the inside experience and its connection to outside and other pre-mentioned aspects play the crucial role in the sense of dwelling and the sense of place. This succeeded and distinct relation between inside and outside led to intelligent deal with light, weather, and climate, with the emphasis that the reason of successful climatic adaptation is originally that succeeded relation between inside and outside. The evidence that, in contemporary architecture, architects and designers struggle to apply the climatic-responsive design principles but the sense of place and dwelling is not yet achieved. Thus, that intelligent climatic adaptation is a result to



phenomenological successful relation between human and his dwelling, which is lost in contemporary dwellings.

It should be kept in mind that the characteristics of Palestinian traditional dwellings are distinct from other architectures. The main distinction is the very enclosure (containment) which is a principle of Islamic architecture in general.

5.3.3. Study of village dwelling:

5.3.3.1. General Description

Village urban fabric is rarefied (Figure 5.16, 5.17). Semi-cubic dwellings contain one multi-purpose space. Sometimes there is another space with separated door used for animals breeding. The majority of dwellings are one-floored. The inside rooms are covered with cross vaults. Construction material is the local stone either in its nature texture or unified as bricks in different sizes. It is striking that the windows are not found in its sense found in old city dwellings. There are two kinds of openings rather doors; tiny openings, often at high latitude and small windows, almost one in the same façade of door on the sides of it.

	
<p>Figure 5.16: Az-Zhahriyya village overview Source: PalestineRemembered.com</p>	<p>Figure 5.17: Az-Zhahriyya village Source: PalestineRemembered.com</p>

5.3.3.2. Hermeneutical phenomenological analysis of village dwellings

The analysis will follow the main findings of chapter three; including:

- Expression of inside and outside reciprocity: includes:
 - c. Enclosure and boundary principle.
 - d. Existential expressions of architecture and landscape elements
- Tectonic Form.
- The total sense of dwelling and sense of place.



Figure 5.18:Hadeb El-Fawwar village in Hebron- Panoramic view illustrates houses overlooking surroundings

Source: PalestineRemembered.com



Figure 5.19:A village dwelling compound at Az-Zahriyya town

Source: Riwaq centre, 2012



Figure 5.20: Hebron village house- the tiny openings of the dwelling

Source: Riwaq online register





Figure 5.21:BaytUla village – house standing with *Qassa* in front of the apparent-framed door- small window in the side elevation without frame.

Source: Riwaq online register

Regarding enclosure, it is noticed that the dwellings encompassing well-enclosed spaces. The enclosing elements; roof, wall, and floor are almost opaque. In addition, the roof is in low altitude. All these characteristics enforce and enrich the enclosure in order to create qualities contrast to the infinite height of sky because the outside is an activity place for both man and woman and they spend most of their time in it. So, they need an inside space with contrast qualities, with curvature and intimacy, to achieve the existential balance. Like in old city dwelling, the space-defining element is the cross vault construction in addition to the massive and almost-opening-free walls. In this context, the Arabian writer Mohammed Boughali said: *“Man only builds upon oppositions and the forms that he creates exist only in their oppositions to their context, the exterior as opposed to the interior, fullness as opposed to emptiness”*(Boughali, 1982).

Furthermore, it is noticed that inhabitants take care of the external frame of the openings; the door and the small window (Figure 5.21, 5.24, 5.25). According to Thiis-Evensen, it is a mark of tendency of exposure some inside setting to outside.

	
<p>Figure 5.22: Kherbet El-Beera village- Salama Palace; even the palace do not have either window openings or boundary wall</p>	<p>Figure 5.23: Bayt Ula village – house with stairs- no courtyard- small high-elevation opening of window- the arch above the door.</p>
<p>Source: Riwaq online register</p>	<p>Source: Riwaq online register</p>

Regarding the three landscape boundaries, the relation of human to the sky is almost absolute. He spends his all day outside, in his land or at front of his door, at *Qassa*. *Qassa* is a paved area in front of the dwelling used as multi-purpose area for human day activities. Actually, he is in almost absolute relation to sky, ground and horizon. Thus, in his internal space, he need contrast quality and not demands an opening but the least to be in contact with daily temporal

change when sun rises. Therefore, he has the two extremes, well-enclosed inside and horizon extended dominant outside.

The high altitude of the most of villages' areas and overlooking the surrounding terrains and city centre insists a special sense of place. This experienced sense made the inhabitant feels of dominance over what he is seeing just from threshold of his door. It is noticed that there is no wall boundaries line their properties, buffer their family lives, and determine the owning borders. This is due the sense of dominance he feels when visually overlooks vast areas. His aesthetic need is satisfied by the nature itself, the sky connection to the earth and the vegetations. He did not garnish his openings, doors, and walls. Here, lies the simplicity of village dwelling.

Concerning the existential expressions of motion, weight and substance, the inside is compacted and well-connected to the earth, thus, it is heavy and the stone plays its role in enriching the heaviness and contraction of the dwelling to oppose the expansion of outside space.

Tectonic form is satisfied due to frankness of construction. The building material tends to be un-trimmed, thus, the *crafticity* of material is affected. It is lower than the *crafticity* in the old city dwelling.

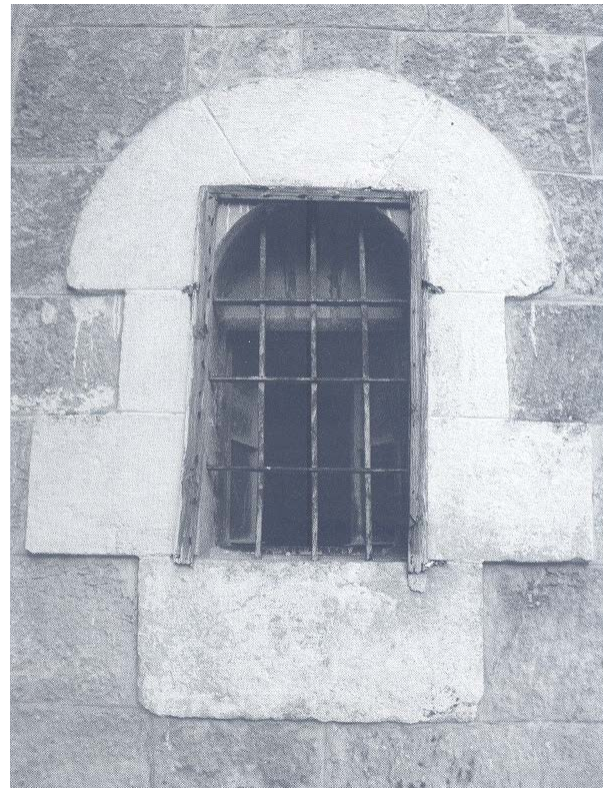
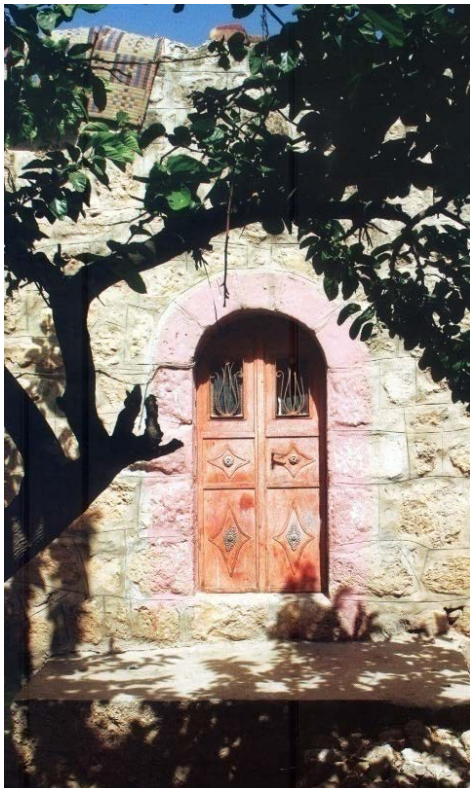




Figure 5.24: Door emphasized frame
Source:(Ju'ba , 2006)

Figure 5.25:Window emphasized Frame
Source:(Ju'ba , 2006)

Regarding the total sense of place and dwelling, it is concluded that village dwellings enjoyed the strong sense of place and enforced the sense of dwelling. It is worth to mention that the adaptation of dwelling to the climate is different from the old city dwelling although they are in the same region. This posing refutes the studies that approach to traditional buildings from the pure climatic-responsive design principles. The traditional building is deeper than climatic or social response. It is an existential relation between human and the tangible matters that creates his own inside space. It should be seen from a phenomenological lens to capture the completeness and the ambiguity of its nature.

	
<p>Figure 5.26:The overall form for village dwelling</p>	<p>Figure 5.27:The distinct form of Palestinian village dwelling</p>
<p>Source: Riwaq online Registry</p>	<p>Source: Riwaq online Registry</p>

In order to attempt to investigate the contemporary controversiality and dialectic of architectural form and its relation to aesthetics, building materials, traditions, and other related issues, semi-structured interviews was carried out by researcher with specialists and architects to find out the understanding of traditional architecture and its values and lessons (See appendix 1).

5.3.4. Phenomenological research tool: Semi-structured interviews analysis:

Firstly, semi-structured interviews questions aim to confirm the methodology of the research which depends on studying the origin, namely the existential meaning of architectural form by analysis of traditional dwelling architecture. In addition, questions aims to trace the meaning and the importance of the phenomenological concepts of architecture such as enclosure principle, architectonic form, and other concepts concluded in chapter 3. (See appendix 2 for a sample of semi-structured questions).

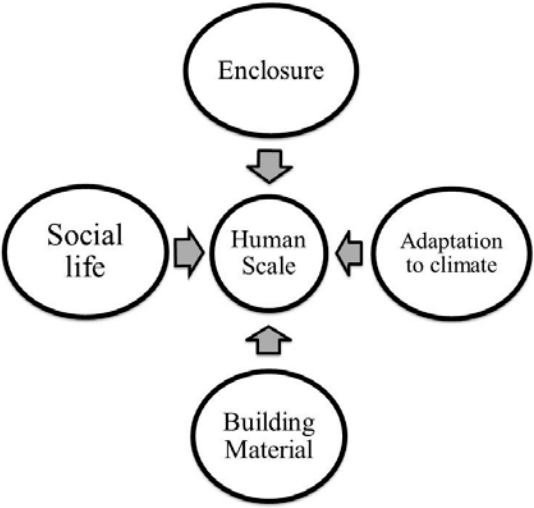
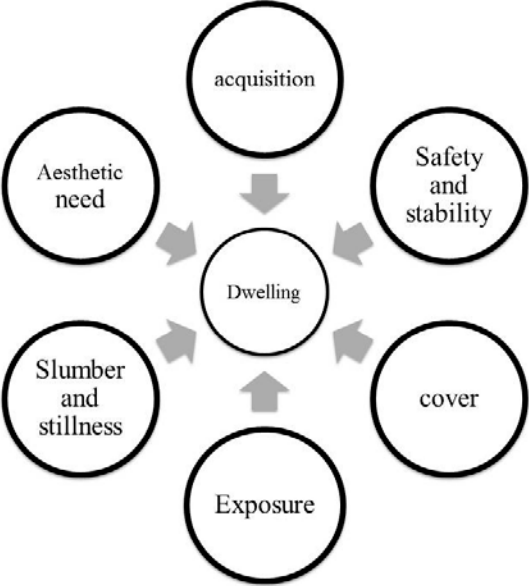
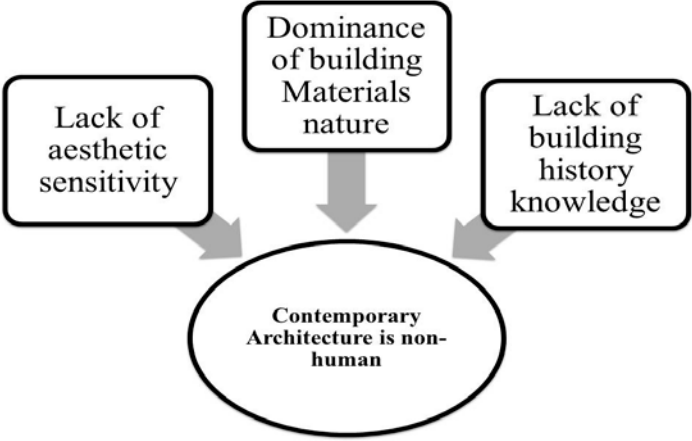
After the analysis of interviewees answers, researcher found that there is a shared theme of understanding of most of issues; reasons of traditional dwellings success and the issue of human scale, reasons of deterioration of modern and contemporary architecture, and the notion of Islamic architecture.

Regarding the question about the difference between today's dwellings and traditional dwellings, most of interviewees mentioned that the reason of success of traditional dwellings was due to its respect to "human scale". Everything was attaining human scale; the enclosure itself, the building material, the respecting of social customs, and the intelligent adaptation to climate. Regarding the original difference between contemporary dwellings and traditional dwellings, the interviewees agreed that the dwelling in the traditional architecture was a natural response for many human needs; the need for slumber and stillness, the need for cover, the need for safety, the tendency to acquisition, and satisfying the natural need to exposure and aesthetic need. All these natural human needs are marginalized or abandoned in the design process of contemporary dwellings in Arabic Islamic cities. Some interviewees account that for the thought of the contemporary architect himself and the dominant consuming culture in Arabic Islamic cities nowadays.

Regarding concrete as a widespread building material and its aesthetic and architectural properties, most of interviewees called concrete "structural material" rather than architectural one. While all interviewees agreed that it is a must-used material, most of them agreed with the researcher about the need to change its properties in order to improve its aesthetic performance within the architectonic form. In addition, they agreed with researcher about the need to improve the crafts of building in order to obtain a well woven architectonic form which satisfying human deep needs such as the need to aesthetics in dwelling.

Regarding the reasons of deterioration of modern and contemporary architecture, and the notion of Islamic architecture, some interviewees has unanimous analysis which account that for the lack to aesthetic sensitivity of contemporary architects and dominance of building material bare nature. While others add lack of building history knowledge as major reason for the deterioration.

Figure 5.28 summarizes the shared understanding concluded from the interviews.

 <p>A central circle labeled 'Human Scale' is surrounded by four other circles: 'Enclosure' (top), 'Social life' (left), 'Adaptation to climate' (right), and 'Building Material' (bottom). Arrows point from each of these four circles towards the central 'Human Scale' circle.</p>	 <p>A central circle labeled 'Dwelling' is surrounded by six other circles: 'acquisition' (top), 'Safety and stability' (top-right), 'cover' (right), 'Exposure' (bottom), 'Slumber and stillness' (bottom-left), and 'Aesthetic need' (left). Arrows point from each of these six circles towards the central 'Dwelling' circle.</p>
<p>The difference between today's dwellings and traditional historical dwellings lies in the respecting of human scale in traditional dwellings. Everything was attaining human scale; the enclosure, the building material, the respecting of social life and the intelligent adaptation to climate.</p>	<p>The dwelling in the traditional architecture was a natural response for many factors; the need for slumber and stillness, the need for cover, the need for safety, the tendency to acquisition, and satisfying the natural need to exposure and aesthetic need. All these are lost in modern and contemporary dwellings in Arabic Islamic cities</p>
<p>Figure 5.28 a: Reasons of traditional dwellings success</p>	
 <p>A central oval labeled 'Contemporary Architecture is non-human' is pointed to by three rectangular boxes: 'Lack of aesthetic sensitivity' (left), 'Dominance of building Materials nature' (top), and 'Lack of building history knowledge' (right). Arrows point from each box towards the central oval.</p>	
<p>Figure 5.28 b: Reasons of deterioration of modern and contemporary architecture, and the notion of Islamic architecture.</p>	
<p>Source: Researcher</p>	

5.1. Conclusion

The previous analysis showed that traditional environments could be analyzed in such a way illustrates the other side of architecture, the phenomenological existential essence, meaning, how could this architecture evolved from its human consciousness of architecture, dwelling, and building. In addition, it is concluded that the construction is a major constituent of successful architectural form, namely, its tectonic form, or Architectonic form. The contemporary negligence of construction and related issues of building materials and its architectural properties in architectural practice and education is problematic and causes architecture to detach from its existential essence. Furthermore, the detachment of building-related crafts has deprived contemporary dwellings from many of its phenomenological aspects. Traditional dwelling architecture was a direct reflection to construction –as existential principle- with building materials recruitment with aesthetic high sensitivity in aesthetics of conformation like contrast qualities principle and relation to the landscape and environment. All these factors constituted the successful enclosure and maintain the sense of loyalty and dwelling. Researcher could conclude the factors of successful architectural form of dwellings as following:

- The frankness of construction and good tectonic form.
- Architectonic building materials.
- Contact to natural landscape.
- Contact to history.
- Contact to religious beliefs.
- Contact to future aspirations of human.

With attention to that customs and traditions are slow-dynamic according to religion and history. Failing in one or more previous issues largely affects the total architectural form and then, the sense of place and dwelling.

It is worth to mention that semi-structured interviews analysis reinforced research methodology in studying architectural form which studied the phenomenology of form in traditional dwellings as means to trace and clarify the origin of dwelling architecture.

Chapter 6: Findings, Conclusions and Recommendations:

- 6.1. Conclusions
- 6.2. Recommendations
- 6.3. Further Researchers

6.1. Conclusions

The goal of this study was to examine how phenomenology as a promising philosophy can help in establishing comprehensive understanding for the inherent intricate nature of architecture. That was held through lineout the phenomenological aspects of architecture then, to apply them to the traditional dwellings in order to establish new framework to study traditional architecture of Palestine and see it as a part of Islamic architecture of this land to extract lessons and phenomenological dimensions of architecture that are not found in the today's dwellings as well as in conventional architectural theory approaches. The study could clearly determine the phenomenological aspects of architecture which by it a new comprehensive approach was identified.

Focusing on the need to provide sense of place through enforcing the sense of dwelling, architect can provide that by the phenomenological vision to architecture. The research could identify that the enclosure principle and the consequent reciprocity of inside and outside is the essence of architecture composition. This relation between inside and outside is identified by the boundaries; roof (ceiling), floor, and walls, via openings. The characteristics of the boundaries themselves and the characteristics of its opening play the crucial role in identifying the nature of this relationship. While well-known elements and principles of design are important, the existential expressions of weight, motion, and substance are more comprehensive. The former are considered pure visual approach to architectural form but the latter and the large consequent diverse interpretations are helpful in establish the phenomenological approach to architecture because it is more tactile to the lifeworld and not just visual. In addition to inside and outside reciprocity, the notion of tectonic form or architectonic, namely, the relation between construction, building materials and the resulting form is crucial to the architectural form. The construction is also the existential essence of architecture. This issue is well-connected to the building materials and its manufacturing processes and the consequent building crafts. This depends on the nature of building material and the availability of inherent aesthetics in it. Furthermore, the relation of dwelling to the three landscape boundaries; sky, earth, and horizon is the basis to enroot dwelling to its environment and then, to achieve the sense of dwelling and place.

Concerning the case study of Hebron traditional dwellings, the study could highlight the historical and architectural building value of both village and old city dwellings. With emphasis on that village dwellings is not less important than old city ones because they implies a high ethnographic and anthropological value. It introduces an image of the authentic Palestinian human who belongs to the land and dwelled on it naturally. In addition, this study has transferred the study of historical traditional dwellings from being a historical anthropological analytical study to serious architectural study for the most important architectural issue, the form.

In the realm of contemporary architecture, the research can say that the problem in modern architecture and its education especially in Arabic Islamic cities is that it looks to architecture from outside although the architecture is creating an inside within the outside. In addition, what blamed dwelling construction nowadays is its high cost. The architect is highly responsible for that. Rather to docility to building materials technologies and high costs, he should manage and control building materials and the whole construction to achieve the goal of giving the inhabitants the real sense of dwelling. For example, the modern building and architecture has deprived people from the window place which was enriching the dwelling sense. Of course, it is not reasonable to, for example, build cross vaults with concrete. It is temporally not valid. But what is demanded is to provide the same expression of intimate, for example. In other words, modern and contemporary architects should fulfill the phenomenological principles of course without using the same old forms. In this context, researcher can conclude that every material has its own architectonic form. That's mean it is not valid to build an arch from concrete because the arch in essence is stone. One of the key challenges that it is important to contemporary dwelling architecture is to arrive at a point that enable the architectural form to be generalized as it was in the traditional built environments.

As a major conclusion of this thesis, researcher formulated a definition for architecture in the light of phenomenology. Definition states on: *“Architecture is a functional composition of elements of spaces and masses which compose the appropriate enclosure for the inside space by special properties for the three elements; roof, wall, floor, to achieve the best architectonic form which fulfills context temporality and its humane and physical needs and givens”.*

Explanation of the definition:

- **“Functional composition”**: such composition should satisfy the function of the building to the most perfect extent. It is worth to mention that the term “function” mostly signify the sense of systematic view to architecture just like a machine. But it is mentioned in the statement of the definition to refer to other types of buildings rather than “dwelling” although researcher emphasizes that “dwelling” is not just a “function” of a building.
- **“of elements”**: elements are; roof, wall, and floor. They enclose spaces and compose masses.
- **“appropriate enclosure for the inside space by special properties for the three elements”**: there are endless variations of the final composition according to variations in properties of those elements. The range of enclosure also varies according to variations in those properties. The main property is openings and its own characteristics. Chapter 3 contained detailed explanations and examples about the properties and variations.
- **“the best architectonic form”**: architectonic form is the result of the successful interaction between structural system, architectural form, and building materials. The

- best architectonic form is achieved by the fulfillment of context. It is essential condition.
- **“context temporality”**: the temporal changes affects the humane and physical contexts.
 - **“humane and physical needs and givens”**: humane needs and givens are: collective; history of the place, social needs, aspirations, religious beliefs and dogmas; and individual; like the several human needs such as need to aesthetics, need to privacy, individual differences ...etc. Physical needs and givens includes building materials, natural landscape and its environmental properties like climate, geology...etc.

6.2. Recommendations:

According to the previous conclusions about the essence of architectural form, researcher introduce following recommendations to improve the contemporary dwellings architecture and to enhance the sense of place and loyalty because researcher found that work on the essence of architectural form is irreplaceable to rebuilding architecture in its original meaning and achieve the lost sense of place and dwelling. The recommendations are organized in five strategies; each strategy has an immediate term recommendations and long-term recommendations:

- Strategy for Islamic architecture theorists and scholars.
- Strategy for housing officials, stakeholders.
- Strategy for architectural education.
- Strategy for architects, architectural professions and engineers.
- Strategy for historical dwellings of Palestine.

6.2.1.Strategy for Islamic architecture theorists and scholars:

- **On the immediate term:**
 - Revive the idea that Islamic architecture is a concept not just a part of noble history. This can be through a development of mandatory academic course of “Contemporary Islamic architecture” which teaches the Islamic architecture in new phenomenological approach.
 - Reframe the course of “architectural history” in an innovative way enable students to extract lessons and connect the historical architecture to the issues of tectonic form and the principles discussed in this study.
 - Establishing a local cultural architectural salon which hold public and specialized lectures on the architectural issues achieved in this study.

- Hold intensive lectures and symposiums, for example, via centers interested in architectural conservation and the Syndicates of Engineers about a creative and new conception of Islamic architecture and the phenomenological aspects of architecture.
- Support promising skilled architects in their architectural research through architectural colleges.
- Disseminate and publish the local theorizing attempts as research papers in international specialized journals to create a contact with other cultural and architectural contexts and to introduce the local theorizing potentials .
- **On the long term:**
 - Establishment of periodical specialized in rooting the phenomenological aspects of architecture especially the notion of tectonic form.

6.2.2.Strategy for housing officials, stakeholders, and administrators:

- **On the immediate term:**
 - Engage the phenomenological aspects of dwelling design which was framed out in this study in the housing projects policies. This is the only way out of the inadequacy of housing projects to their inhabitants.
- **On the long term:**
 - Design a housing scheme depending on phenomenological innovative approaches to the residential environment as a pilot project for the future development of housing in Gaza governorates and other Palestinian cities.

6.2.3. Strategy for architectural education:

- **On the immediate term:**
 - Development of “Architectural construction” and “Architectural building materials” as a mandatory academic courses in the existing architectural colleges plans, in order to, illustrates the construction role in architectural form and to familiarize architect with recruitment of building material not to be enslaved by it which has contributed to loss of meaning and identity of contemporary architecture.
 - Teach "the art of traditional building techniques". It encompasses many lessons regarding architectonic form.
 - Development of the phenomenological approaches to architecture. this is the only way out the crisis of modern and contemporary architecture internationality and lack of identity.
 - See building technology as a mean not a controller of architect’s work to establish a new paradigm of the innovative Palestinian architect.

- Adoption such references like Thii-Evensen and Qahtany books as main references because it linked the concept of form to design process in comprehensive phenomenological approach.

- **On the long term:**

- Establishment of specialized architectural schools to control and build the new architectural generation which is in high sense of phenomenology of architecture and is able to change the lineaments of future contemporary local architecture.

6.2.4. Strategy for architects, architectural professions, engineers, contractors, and building materials suppliers:

- **On the immediate term:**

- Work on the development of moulds to introduce a textile block with, for example, a traditional and common motif in order to adapt the aesthetic potentials of concrete. This will have desired consequences such as the increase in aesthetic value versus the decrease in cost related to covering materials such as bleaching and painting. It is worth to mention that people, especially Palestinian people in Gaza, produce for example, small molded columns placed around the openings. It is highly demanded to improve this industry aesthetically by architects.

- **On the long term:**

- Development of manufacturing processes of concrete such as moulds, colors, and any aesthetic potential. This needs specialized industries which can be started as individual attempts to evaluate and to make the required feasibility studies.
- Development of the material itself in order to make it more environment and human – friendly and increase its heat adaptation performance. This needs specialized industries and labs which can be primarily established as individual attempts.
- Development of a local building material with the demanded aesthetic potentials and the sought low cost, especially under the situations of high cost of building.

6.2.5. Strategy for historical dwellings of Palestine

- **On the immediate term:**

- Development of mandatory academic course of “Palestinian architecture” in order to produce an architectural generation who is aware of his building history and is sensitive to the value of his architectural heritage and know his cities, and old villages.
- Work on restoration and conservation of such valuable heritage buildings.

- **On the long term:**

- Development of plans and policies of comprehensive revival of Palestinian old cities and villages buildings and dwellings. This can be achieved by the revival of dwellings as vital places to community by, for example, enable people to dwell and settle in those historical buildings.

6.3. Further Researches:

- **Philosophy:**

- The shared philosophical essences of phenomenology philosophers and Islamic philosophers
- Hermeneutics of natural sciences in Islamic philosophy.

- **Architecture:**

- Phenomenological approach to housing Architecture
- Phenomenology of Housing Design
- Phenomenology of Islamic Architecture.
- Towards “Really” Islamic Architecture: Phenomenological Approach.
- Gaza: reasons of urban deterioration by the lens of phenomenological Architecture.
- Building Materials: between architectonic and structure.
- The potential of local building materials.
- The crafts role in architecture.

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Appendixes

Appendix (1): List of semi-structured interviews:

	Name	Position	Institute	Date	Duration
1	Prof. Abdurrahman Mohammed	Assistant Professor	University of Bahrain	18-12-2012	113 min
2	Prof. Mohammed Al-Kahlout	Associate Professor in Historical Architecture	Islamic University-Gaza IUG	18-12-2012	24 min
3	Prof. Farid Al-Qeeq	Associate Professor	Islamic University-Gaza IUG	19-12-2012	18 min
4	Mr. Saleem Al-Mbayyid	Palestinian Historian	Gaza City	22-12-2012	46 min
5	Prof. Nihad Al-Mughany	Associate Professor	University of Palestine	22-12-2012	14 min
6	Prof. Spahić Omer	Associate Professor	International Islamic University of Malaysia-IIUM	23-12-2012	17 min
7	Prof. Abdel Karim Mohsen	Associate Professor in Architectural Theory	Islamic University-Gaza IUG	25-12-2012	36 min
8	Prof. Adnan Abu-Dayya	Associate Professor	Hebron University	30-12-2012	16 min

Appendix (2): Semi-structured interviews questions sample:

- 1-** In his book, *Principles of Islamic Architecture and its contemporary transformations: Analytical reading on Form*, Hani Qahtany wonders about the secret of aesthetic and nostalgia feeling when looking to Islamic architecture especially traditional old dwellings, what is the architectural reason for that with knowledge that he accounts that for the relationship between building materials and architectural form?
- 2-** The existential essence of architecture is creating insiderness within the outsiderness by a boundary encloses the inside and – in the same time – be in relation to outside with openings, do you think openings play another role except ventilation and solar lighting?
- 3-** For what extent structural system affects the architectural form in traditional and contemporary architecture?
- 4-** Hassan Fathy designed Al Gournavillage in distinct architectonic form. And Mies van der Rohe designed Fransworth house in unique form represented his architectural concepts, both dwelling environments was not dwelled. What is the reasons? Is architect responsible for reinforcement of dwellers at-homeness feeling?
- 5-** The events of construction process itself including crafts and building materials, to how extent it affects the architectural form?
- 6-** Frank Lloyd Wright saw concrete as a meaningless and lifeless material, what is your opinion?
- 7-** When we look at old Islamic architecture we see diversity within unity. Our contemporary architecture suffers from clutter without unity and richness. How could our contemporary architecture be healed?
- 8-** About the Islamic architecture notion, is it a history, or can we create contemporary Islamic architecture?

Appendix (3): Correspondence:



الأخت الفاضلة/أ. فداء توما
مدير مركز رواق للمعمار الشعبي
السلام عليكم ورحمة الله وبركاته،،

الموضوع/ مساعدة طالبة ماجستير

تهديكم كلية الهندسة بالجامعة الإسلامية- غزة أطيب تحياتها، وترسيخاً لمبدأ التعاون والتكامل بين الجامعة والمؤسسات الدولية والمحلية، ونظراً للفائدة المرجوة التي ستتحقق لطلبة القسم، فإننا نرجو التكرم بالموافقة على مساعدة المهندسة/ نسمة رياض السقا من كلية الهندسة - قسم الهندسة المعمارية وإمدادها بالمعلومات اللازمة لإتمام رسالة ماجستير بعنوان "فينومينولوجيا التشكيل في العمارة الإسلامية: دراسة المساكن التقليدية في الخليل".

وتفضلوا بقبول فائق الاحترام والتقدير،،،

كلية الهندسة المعمارية
أحمد سلامة محيسن
رئيس قسم الهندسة المعمارية

