

Original Research Article

Perceptions of the Meanings and Meaning-Making Factors of Yazd Traditional Houses Based on the Approach of Cultural Semiotics*

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Abstract | As the first place in the formation of human experience aspects, the house can be the basis of the thought and culture of society. These aspects of identity in the semantic system of architectural texts in traditional Iranian houses are beyond what is visible. This meaning can be found through reading, perception, contemplation, and exploration of the underlying and hidden layers of these houses.

This study is based on the approach of cultural semiotics, trying to understand the structure of traditional buildings by relying on the method of cultural semiotics and discovering the hidden cultures and traditions in these houses by understanding symbolic concepts.

The study is trying to answer these main questions: How are meanings formed in traditional houses of Yazd and what factors lead to the formation of the meanings?

This study uses the descriptive-analytical method and is based on the cultural semiotics approach proposed by Yuri Lotman and Roland Posner. In this regard, the association or differences and conflicts between symbolic systems in the context of traditional houses in Yazd were first examined. Its previous interpretations were then reviewed, and its symbolic transformations were explained using Lotman's cultural semiotics approach.

The results suggest that the meanings in traditional houses are defined as an entrance complex and the central courtyard and are repeated as multiple texts with the correlation of all the indicators. These similarities in symbolic systems are intertwined in the whole and components, which are based on the relationship between object and context, unity and plurality homomorphism, boundedness, and interaction, and developed in the framework of the semiosphere of Yazd's cultural space.

Keywords | Cultural Semiotics, Traditional Houses, Meaning-making, Object, Texture.

Introduction | "Meaning" is one of the concepts affecting architectural identity.

More attention should be paid to "meaning" to give an identity to the architectural community (Etemadipour & Mahdinejad, 2021). Literature has

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shown that this fact was formed in the first presence of man in architectural environments and residential spaces and has provided the most extensive and vital

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platform in a person's life in successive eras (Cooper, Kelly & Winters, 2000). The various components of the houses are based on physical and content elements and show thoughts, ideas, and cultural values and meanings that explain people's mental images¹. Heidegger's theories suggest that a house is a place and instills a sense of belonging to a certain place and, subsequently, a sense of being rooted. So, people show their reality at home as they are (Dibaj, 2003, 8). So, it can be argued that semantics is one of the common aspects of sciences, each of which studies and explores meanings in some way. Linguistic sciences that try to obtain meanings are included in this group (Shairi, 2018) and can be the language of these signs in spaces. What represents semiotics in the intellectual framework of the study can first read and understand the hidden meanings and then express the meaning transfer process. Meanwhile, the role of signs in denotation is to transfer meanings. Based on the cultural nature and the constructionist view (mental perception) of the architecture of traditional houses in Yazd, this study explains the basic concepts and components of cultural semiotics. The study aims to discover hidden signs and understand meaning-making processes through the investigation of traditional houses in Yazd based on cultural semiotics offered by Yuri Lotman and Roland Posner. For this purpose, indicators of text function, symbolic system, unity and plurality, homomorphism, and boundedness were used. Moreover, dialogical principles² were followed and a metaphor was employed to give meaning to the elements and components of today's architecture. The statistics of the Cultural Heritage, Handicrafts, and Tourism Organization of Yazd province indicate that there are 136 traditional houses in Yazd belonging to the Qajar era. Two traditional houses of the Qajar era were examined based on historical and architectural values, and relevant documents. Due to the limitations imposed on the possibility of visiting, and with regards to the similarity of concepts, and lack of space for examining all, this study was limited to just two houses.

Literature Review

In his book titled *Cultural Semiotics* (1964), Yuri Mikhailovich Lotman argued that the codes that are perceived in culture are much more complex than those that operate in language and that the concepts of language, text, structure, pattern, and patterning system are effective perspectives of semiotics (Sojoudi, 2021, 21).

According to the book titled *The Texture of Culture: An Introduction to Yuri Lotman's Semiotic Theory*

by Aleksei Semenenko (2017), what is based on Yuri Lotman's semiotic theory is the explanation of the basic concepts of his semiotics, the explanation of the semiosphere, and the exploration of the collective versus individual semiosphere, which are among the most important indicators of the formation of his theory.

In the book *Cultural Semiotics*, Maria Lorusso looks for a cultural perspective in line with semiotics and presents the idea about the systematic relations of the text (texture and context pole as the place of occurrence of the text and obtaining the identity of the text from what is seen) for the development of the system (Lorusso, 2019).

In the book *Cultural Semiology*, Farzan Sojoudi collects articles on cultural semiotics and culture concerning the semiotic mechanism and evaluates the concept of text in cultural semiotics against other cultures. He achieves translation as culture concerning the semiosphere from environment to culture in aspects of continuity. He considers the main goals of cultural semiotics and the dynamics of culture semiotics to be their dependencies on anthropology (Sojoudi, 2021).

In the book *Cultural Semiotics*, Amirali Nojournian compiles a collection of literary and artistic essays about cultural semiotics (Nojournian, 2011). In an essay titled *Cultural Signs of Kashan Historical Houses*, he goes through cultural constructivist and post-constructivist semiotics and studies signs to understand the cultural structures and relationships and existing symbolic confrontations (Nojournian, 2016).

In a study entitled *Analysis of the Impact of Culture on Baluch Housing, through the Semiosphere of Yuri Lotman*, Rastegar Zhaleh explores the perception of signs to link the native housing of the Baluch people and the phenomena concerning the Baluch culture through Yuri Lotman's semiosphere (Rastegar Zhaleh, 2022). The results show that there are few studies on the cultural semiotics of traditional houses and that the symbolic function of Yazd traditional houses has not been studied based on cultural semiotics.

Methodology

The central role of information in cultural theory requires the identification of mechanisms that are structured, i.e., a system order that is both organized and dynamic and characteristic of linguistics. This method is text reading, or in other words, the language of traditional context, which expresses a pattern that presents culture. The author obtained the data through

field studies and library sources on the selected houses, including Golshan and Lari. Moreover, observations, photographs, and videos were used. This data was collected through language reading in the context of these works. Along with the comprehensive perception of various spaces and elements in the collection of works, the author examined the perceptions and signs and then recorded them. In this study, signs were collected with a comparative analytical strategy using a qualitative research method, and library sources concerning theoretical foundations were studied and collected through historical interpretation and review of case examples.

Theoretical Foundations

• Explaining the characteristics of the cultural semiotics approach

This study is explained based on the cultural semiotics of Yuri Lotman and Roland Posner, which offers the framework for the basic concepts and components of cultural semiotics and considers logical, aesthetic, technical, syntactic, and semantic codes components of reading based on the view of Pierre Giraud and Umberto Eco. The semiotic propositions of the selected houses are given in [Table 1](#) while explaining the approach of cultural semiotics in architecture.

• Cultural semiotics

Yuri Lotman developed cultural semiotics in 1973, influenced by linguistics, constructivism, and post-structuralism ([Lotman, 2017, 74](#)).

From Yuri Lotman's point of view, cultural semiotics is within the framework of key concepts including system, text, and semiosphere, and studies each text as a culture and cultural phenomenon. The first feature of culture as a system is to act as a tool for communication between people ([Lotman, 1977](#)).

According to the findings, the function of the text in the entrance complex is to convey the meanings of expectation, initiation, respect, privacy, interaction, space, significance, simplicity, culture, tranquility, and initiation within the framework of hidden signs in traditional houses of Yazd.

In the central courtyard complex, privacy, guidance, communication, and revelation are induced, and meanings appear in the form of climate perception and culture reflection as nature, perception of meaning, community, peace, reflection, viewpoint, life, solitude, comfort, reflection, significance, privacy, and respect, and meaning-making factors are developed in the form of creative function. Hidden sign systems in the set of texts in the semiotic field of the house indicate the significance of the texts

based on logical-technical codes, which can be seen in semantics as a link between the indicators of technical-logical codes, including function, technique, materials, and the creation of technical codes³ based on the architect's experience and taste. The basic functions of the text, including the creative, are based on creating new meaning and information, and conveying information through communication ([Semenenko, 2017, 31](#)).

- Codes

Codes consist of a set of signifieds, which are effective in explaining the nature of symbolic processes including cultural and non-cultural (natural) among the rules that determine their relationship ([Giraud, 2001](#)). Giraud states that logical codes derived from objective and logical experience include scientific knowledge and traditional knowledge, that action codes are based on marking systems and educational and occupational programs, and that paralinguistic codes consist of interpreters, substitutes, and assistants. According to Umberto Eco, syntactic codes are based on the relationship between spaces and architectural elements, which are placed next to each other based on a certain logic in the relationship of cohabitation and develop semantic meaning ([Lotman, 1978](#)). Semantic codes in the semiotic field of the house, exploring the understanding of implicit meanings based on the meaning-making and elements factors hidden in the texts, a transformation of the pattern of light in creating the semantic processes of the texts, repeating the texts in a calm and harmonious rhythm to achieve a deep meaning, hierarchical arrangement of texts, correlation of semantic, aesthetic, technical, and syntactic codes in the texts, the view based on the meaning-making elements of the courtyard in the form of a pond, trees, and the role of light, and the repetition of one text within another text is successive and continuous ([Lotman, 1977](#)). Perception of aesthetic codes based on the components of proportions and framing of the entrance hall, the play of color and light in the skylight, the beautiful form of earrings on the sides of the hall, proportions, contrast, balance, the color of the walls, the form of windward, the hierarchical full and empty frames around the doors based on symmetry, order, proportions, decorations, and the color of the walls indicate the concepts of tangible and objective aesthetic codes in the expression of texts and the relationship between aesthetic and technical codes ([Sojoudi, 2021](#)).

- Objects and contexts

The relationship between the object and the context in

Table 1. Indicators of cultural semiotics from the point of view of Yuri Lotman and Roland Posner. Source: Authors.

Indicators of cultural semiotics	The components of each indicator			
Text reading	Definitions of the text	Systematic relations between text and context	The space for the development of new, multifaceted, and multilingual structures, multiple interpretations	
	Functions of the text	Creativity: the formation of meaning and the production of new communication information: information transfer		
	The relationship between object and context	Systematic relations between text and context	The context of the place of the text and the formation of the identity of the text from the context Perception of each text as a part of ideology and in close connection with culture, knowledge, and history	
	Unity and plurality	Comparison of self with other and homogeneity together, creating rhythm, dynamism, movement, peace of mind, and deepening the view		
	homomorphism	The homogeneity of the whole text and its components in the form of multiple texts Texts within other texts		
	boundedness	A real or metaphorical framework and the separation of the text from other texts, hypertexts, and non-texts		
		Semiotic process	Types of significances signs, interpreter, sign users, messages	
		Media	Fixed factors in the semiotic process	
		Semiotic system	Logical-technical	Scientific epistemology, traditional epistemology Practical: signs and programs, paralinguistics: language interpreters, language substitutes, language assistants
			Codes	Aesthetic Perceptible application: art and literature, symbols, contents, narrative morphology
			Syntactic	The relationship between components and elements
			Semantic	Explicit meanings, implicit meanings of a set of signifieds and signifiers, and a set of rules determining the relationship between them
Semiosphere	Dialogic principle (interaction)	The constant interaction of texts with themselves and others based on multiple codes		
	A certain semiotic space	The outcome of semiotic systems as a requirement for the occurrence of any kind of communicative action, object: a certain semiotic space, meta-concept: semiotic method, sign requirement		

the houses is based on the similarity of the components and elements of the text and the context. It includes the entrance complex, the central courtyard, common cultural factors such as privacy, respect, introversion, modesty, similar codes, similar meaning-making factors, perception of concepts, and meanings including entrance complex, central courtyard, common cultural factors such as privacy, respect, introversion, modesty, similar codes, similar meaning-making factors, perception of concepts, and hidden meanings that are explained based on texts as part of the ideology of the context (Lang, 2007).

- Unity and plurality

The unity, plurality, and repetition of elements and components in a calm and harmonious rhythm are placed as one of the texts in the vestibule of traditional houses. In continuation of this unity, the entrance complex and the sequence of multiple spaces in a hierarchical form in the walls of the central courtyard can be seen to be dynamic and dynamic in the course of the entrance levels designed in multiple ways, giving the house a depth of view based semantic on elements and concepts in the central courtyard. Perception expresses the concept of contrast in the texts based on the semantic concepts of full and empty in the walls of the central courtyard. Light shows itself as a conceptual factor that gives deep meaning to the view in the text of the central courtyard (Behzadfar & Noormohammadzadeh, 2012).

- Homomorphism

Homomorphism is based on the concepts of interpretation and is expressed in the form of light and semantic concepts in the whole and components, the sameness of the texts, the whole in the structural pattern, and the repetition and continuity of the texts as a common concept in the house and input components. The sequence of multiple spaces is seen hierarchically in the whole and components, where meaning-making factors are explained as a common component, similar semantic processes in texts, and semiotic processes (White, 2006).

- Dialogical principles

The dialogical principles are based on the interaction of the hidden codes in the input texts and the continuous interaction of the input spaces (Tullay, 2007). which are placed in the framework of aesthetic, technical, syntactic, and semantic codes as texts and interact with the walls of the central courtyard. The interaction between the space of the rooms and the central courtyard is like inside and outside, and the interaction between the space of the courtyard and the walls is like outside. Walls in courtyard texts, the function of spaces, and their components are formed in the form of meaning (Lotman & Uspensky, 1978).

- Semiosphere

As a single mechanism and semiotic space, the

semiosphere is not only the result of semiotic systems but also a requirement for the occurrence of any kind of communication action, outside of which the sign has no meaning (Panahi, 2018). The meaning of a certain semiotic space and meta-concept is an inference from the semiotic method, which is a requirement of significance. So, cultural analysis, perception, and reconstruction play an important role in the semiosphere and the semantic life of the text (Semenenko, 2017, 140). Roland Posner suggests that the key concepts of cultural semiotics are based on signs, interpretants, the semiotic process, and the semiotic system (Sojoudi, 2021).

• Semiotics in architecture

The first concept of the creator of an architectural building, which has the same meaning, must be understood for its real understanding. Understanding the relationship between “concept” as a signifier and “architecture” as a signified is conditional on semiotics (Dabbagh & Mokhtabad, 2011, 31). Accordingly, there is a close relationship between semantics in architecture and semiotics. In other words, as a semiotic system, architecture can establish an obvious semantic connection with the audience (Etemadipour & Mahdinejad, 2021). The division of the signs depends on the way and specific textures of their application. Signs in architecture can be divided into “images”, “profiles”, and “symbols”. images have an explicit meaning (Sholtz, 2002). A large number of architectural buildings have a superficial and tangible meaning. This discovery of meaning in appearance can be seen in exterior views, sections, plans, and perspectives (Bagheri & Einifar, 2016, 2) (Table 2).

Field Studies

The pattern of building houses conforms to the formalist design based on the presence of the main spaces in the first layer and the walls of the courtyard and the development of service spaces in the second layer of the courtyard. As the outcome of symbolic systems, Sepehr symbolizes the cultural semiosphere of Yazd. Golshan and Lari’s houses are analyzed in Table 3 according to cultural semiotics (antique, location & related images).

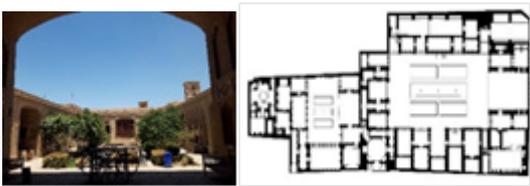
• Case study

This study studies the components, elements, and spaces of selected houses based on a cultural semiotics approach. Along with the definitions and functions of the text and semiotic systems, it explores the underlying language and ignored signs in traditional houses according to technical-logical, aesthetic, syntactic, and semantic codes and other cultural semiotic indicators

Table 2. Semiotics in architecture. Source: Etemadipour & Mahdinejad, 2021.

Semiotic system in architecture						
Reading architectural text	The apparent/semantic aspect	The index between the signifier and the signified	Type of significance	The domain of sign expression in architecture		
Functions of text in architecture	Image	Images	The physical aspect	Image similarity	Architectural details	
		Diagrams	The physical aspect	Analogical relationship	Architectural tools	
		Perceptible metaphor	The semantic aspect	Explicit formal similarity without needing to be interpreted	Architecture responsive to performance and perception	
	Profile	Composite metaphor	The deep and intangible semantic aspect	A metaphor-based similarity between components		
	Symbol	Mediated	The semantic aspect	Contractual relationship	Architecture responsive to perceptual needs	
		Non-mediated		Signifier = signified		

Table 3. Selected houses of the Qajar era in Yazd. Source: Authors.

Golshan House	Lari House
	
<p>Location: Nel neighborhood, Farvardin Street, next to Golshan Reservoir. Date: mid-Qajar era (1875).</p>	<p>Location: Fahadan neighborhood, Sayyid Golsarakh Street, Gozar-e Yuzdaran. Date: early Qajar era (1855).</p>

based on the relationship between object and context, unity and plurality, homomorphism, boundedness, interaction, and semiosphere. The selected houses based on the historical interpretation strategy include Golshan House and Lari House, whose plan differences are shown in Table 3.

• Structural components of traditional houses of the Qajar era in Yazd

The traditional houses of the Qajar period in Yazd consist of the entrance complex based on the front entrance, the entrance hall, the vestibule, and the hallway, and the central courtyard complex consisting of the floor, sky, and southwest, southeast, northeast, and northwest walls. These components are given separately in Tables 4& 5 according to the meanings in the text of these buildings and using cultural semiotics.

In the next step and in line with this research, the houses of the lorries were evaluated, and the results of this analysis are given in Table 5.

Discussions

According to the results, the entrance complex and the central courtyard as the domain of the development of semantic processes based on spaces, their components in the form of texts based on meaning-making factors consisting of multiple elements, and concepts indicate explicit and implicit meanings in traditional houses belonging to the Qajar ear in Yazd. Explanation of the meanings and implicit concepts of house texts in Table 4& 5 shows the role and function is a cultural semiotic indicator, including semiotic systems based on technical-logical, aesthetic, and semantic codes, interaction, homomorphism, unity, and plurality, the relationship between the object and the context, and boundedness. Perception of the physical aspects of the house including technical-logical, aesthetic, and syntactic in the framework of the concepts of semiotic systems based on the semiotic process, codes, and media in connection with other cultural semiotic indicators in the whole of the texts of the house implies the meaning. The

Table 4. Cultural semiotics of traditional houses in Yazd (Golshan House). Source: Authors.

Definitions of the text		Functions of the text			Semiotic system		
		communication (meanings)	Creativity (meaning-making factors)	Technical-logical codes	Aesthetic codes	Syntactic codes	Semantic codes
The front entrance of the Golshan House		Lychgate - flat recessed space	Expectation-initiation-respect-privacy-interaction	Lychgate - flat intended space	Technical-logical codes including function, technique, and materials-the architect's experience and taste	-	The role and function of the lychgate, a cultural element
The entrance hall of the Golshan House		The entrance door with ring and knocker - brick frame - arch - inscription	The appearance of space-significance-simplicity-culture	-Ring - knocker - inscription - difference in height - varying series of elements of the entrance hall	Technical-logical codes including function, technique, and materials-the architect's experience and taste	Proportions and entrance hall	The entrance hall in a calm and harmonious rhythm on many levels - cultural elements of the ring and knocker on the entrance door
The vestibule of the Golshan House		Ceiling skylight-main entrance-hallway-entrance to service space	Tranquility-initiation-privacy-excellence	Vestibular form-skylight-effect of light in the dark-repetition and multiplicity of elements	Technical-logical codes including function, technique, and materials-the architect's experience and taste	The geometrical form of the vestibule - the play of color and light in the skylight element	Skylight - beautiful colors in the center - repetition of elements and components in a calm and harmonious rhythm - play of color and light in the skylight
Hallway of the Golshan House		Entrance of the vestibule-entrance of the courtyard-roof door	Guidance-communication-revelation-initiation of the narration	Form-position-role of light-transformation of the text	Technical-logical codes including function, technique, and materials-the architect's experience and taste	-	Gradual changes of light intensity-textual transformation from the introduction to the main narration
The relationship between object and context-entrance	Common cultural factors such as privacy, respect, introversion, and modesty, the presence of similar codes including technical-logical, aesthetic, syntactic, and semantic, understanding similar meaning-making factors			Unity and plurality-entrance	Repetition of elements and components in a calm and harmonious rhythm in the vestibule as one of the texts of the entrance complex, deepening the view of semantic concepts, movement	Homomorphism-entrance	Light and semantic concepts in the whole and components, repetition and continuity of texts as a common concept in the whole of the house and the entrance components,
Interaction-entrance	The interaction of hidden codes in the entrance texts, the continuous interaction of entrance spaces as texts in the framework of aesthetic, technical, syntactic, and semantic codes			Boundedness-entrance	The scope based on implicit cultural and semantic concepts, explaining the real framework of the house with levels without pores		

findings also show the repetition and similarity of semiotic systems in all the texts of the house, including the components of the entrance complex and the central courtyard. According to the study of

traditional houses belonging to the Qajar era in Yazd, the texts based on physical and extra-physical aspects in semantic processes and meaning-making factors are listed in Table 6.

Rest of table 4.

Definitions of the text		Functions of the text				Semiotic system		
The floor of the Golshan House		Pond and trees	Perception of climate - a reflection of culture - manifestation of nature - understanding of meaning	Pond-garden	Climate function	Manifestation of nature	Multiplicity and plurality in syntactic relations	hierarchical sequence of multiple spaces in the whole and components, deepening the view Reflecting culture, deepening the view, and paying attention to water and trees
The sky of the Golshan House		Sky	Nature - understanding climate - perception of meaning		Light, air, and wind	-	-	The role of light as a semantic element
The southwest wall of the Golshan House	 	-Hall: walls and arch -Earrings: entrance stairs, room space, and frames -Cellar: stairs, aqueduct water passage, pond and sitting area -The space under the windward	Community hall -Calmness, contemplation, perspective, and life Earrings: solitude and perspective Cellar: calmness-comfort-coziness, and contemplation Windward	Form-proportion-contrast Symmetry-balance-color The location of the space to the meaningful elements of water, trees, and the role of light	Technical-logical codes including function, technique, and materials - the architect's experience and taste -Symbols of rhetorical beauty (the presence of earrings on the sides of the hall)	-The beautiful form of the hall and Kalil arch -The beautiful form of earrings on the sides of the hall -Proportions-contrast of full and empty-symmetry-balance-color of the walls-windward form	Hierarchical spatial relationships, horizontal and vertical dynamics and mobility, hall spaces, cellars, and earrings	Deepening the view based on the meaning-making elements of the courtyard in the form of a pond, trees, and the role of light
Other walls of the Golshan House	 	Three doors, two doors, five doors Hallway-room space-walls (with frames)	Comfort-contemplation-privacy, and respect	Frames-decorations-color-proportions-symmetry-contrast-mysteriousness-repetition and sequence of doors-the role of light-the generation of multiple components-form-position	Technical-logical codes including function, technique, and materials-the architect's experience and taste	Full and empty framing around the doors based on contrast, symmetry, order, and proportions, decorations and colors of the walls	Hierarchy of entering the texts - dynamism and mobility in horizontal and vertical relationships to enter the main spaces, basement, and roof - mysteriousness, and invitation to explore	-Repetition and sequence of doors in a calm and harmonious rhythm - light on the wall as a play of color and light -Successive and continuous repetition of a text within another text in the concept of a labyrinth

Conclusion

According to the findings, the structural system of Yazd's traditional buildings consists of a complex of entrances and a central courtyard, which contain texts that cover many meanings. So, they significantly contribute to the development of meanings in the cultural space of Yazd. These meanings are perceived as the conceptual and social characteristics of each

space based on the meaning-making factors in the texts in the houses according to the functions of the text. Meaning-making factors include elements and concepts, such as position, view, symmetry, balance, contrast, continuity, plurality, hierarchy, interaction, mystery, form, space, decorations, light, water, and trees. Table 6, taken from the meaning-making factors based on transformation, shows all

Table 5. Cultural semiotics of traditional houses in Yazd (Lari House). Source: Authors.

Definitions of the text			Functions of the text		Semiotic system			
			communication (meanings)	Creativity (meaning-making factors)	Technical-logical codes	Aesthetic codes	Syntactic codes	Semantic codes
The front entrance of the Lari House		-Lychgate (platform) - recessed space - arched space like stairs	Expectation-initiation-modesty-respect-intimacy-interaction	Lychgate - indented flat space - arched space like stairs	Technical-logical codes including function, technique, and materials-the architect's experience and taste		-	The role and function of the lychgate, a cultural element, an indented and stair-like space
The entrance hall of the Lari House		The entrance door with ring and knocker - brick frame - arch - inscription	The appearance of space-significance-simplicity-culture	Ring - knocker - inscription - difference in height - varying series of elements of the entrance hall	Technical-logical codes including function, technique, and materials-the architect's experience and taste	Proportions and way of framing the components of the entrance hall, the beautiful form of the arch	-	Placement of the elements of the entrance hall in a calm and harmonious rhythm at multiple levels - the cultural elements of the ring and knocker on the entrance door
The vestibule of the Lari House		Vestibule space-walls-main entrance-corridor entrance-barn door-ceiling skylight	Tranquility-initiation-privacy-excellence	Vestibular form-skylight-effect of light in the dark-repetition and multiplicity of elements	Technical-logical codes including function, technique, and materials-the architect's experience and taste	The geometrical form of the vestibule - the play of color and light in the skylight element	Dynamics and mobility in the process of entering levels - hierarchical continuity and sequence of elements in the entrance complex	The presence of a skylight element based on many beautiful colors in the center - the repetition of elements in a calm and harmonious rhythm - the passage of light
The hallway of the Lari House		-The entrance of the vestibule -The roof door -The entrance to the courtyard	Guidance-communication-revelation-initiation of the main narration	Form-position-role of light-transformation of the text	Technical-logical codes including function, technique, and materials-the architect's experience and taste	-	Continuity and sequence of spaces and elements in the entrance complex	Gradual changes of light intensity-textual transformation from the introduction to the main narration
The floor of the Lari House		Pond and trees	Perception of climate - a reflection of culture - manifestation of nature - understanding of meaning	Pond-garden	Climate function	Manifestation of nature	Multiplicity and plurality in syntactic relations	Reflecting culture, deepening the view, and paying attention to water and trees

the indicators of cultural semiotics in the meaning found in the architectural texts of the buildings. The perception of concepts in the house is based on the presence of cultural elements the placement of meaning-making elements in the focal points and the repetition and similarity of semiotic systems in the texts of the traditional house, forming the position of a system in terms of the relationship between object and context, unity and plurality, homomorphism,

boundedness, and the dialogic principle in the scope of Yazd's cultural space. The semiotic performance of the house is perceived in the framework of the cultural semiotic components based on the repetition and similarity of the semiotic systems and the evolution of all indicators into meaning. The basic task of culture, as mentioned, is to organize the world around man structurally. For this purpose, authentic Iranian designs can be achieved at any time based on

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		communication (meanings)	Creativity (meaning-making factors)	Technical-logical codes	Aesthetic codes	Syntactic codes	Semantic codes
The front entrance of the Lari House		-Lychgate (platform) - recessed space - arched space like stairs	Expectation- initiation- modesty-respect- intimacy- interaction	Lychgate - indented flat space - arched space like stairs	Technical-logical codes including function, technique, and materials- the architect's experience and taste	-	The role and function of the lychgate, a cultural element, an indented and stair-like space
The entrance hall of the Lari House		The entrance door with ring and knocker - arch - inscription	The appearance of space- significance- simplicity-culture	Ring - knocker - inscription - difference in height - varying series of elements of the entrance hall	Technical-logical codes including function, technique, and materials- the architect's experience and taste	Proportions and way of framing the components of the entrance hall, the beautiful form of the arch	Placement of the elements of the entrance hall in a calm and harmonious rhythm at multiple levels - the cultural elements of the ring and knocker on the entrance door
The vestibule of the Lari House		Vestibule space- walls-main entrance- corridor entrance- barn door- ceiling skylight	Tranquility- initiation-privacy- excellence	Vestibular form- skylight-effect of light in the dark- repetition and multiplicity of elements	Technical-logical codes including function, technique, and materials- the architect's experience and taste	The geometrical form of the vestibule - the play of color and light in the skylight element	The presence of a skylight element based on many beautiful colors in the center - the repetition of elements in a calm and harmonious rhythm - the passage of light
The hallway of the Lari House		-The entrance of the vestibule -The roof door -The entrance to the courtyard	Guidance- communication- revelation- initiation of the main narration	Form-position- role of light- transformation of the text	Technical-logical codes including function, technique, and materials- the architect's experience and taste	-	Gradual changes of light intensity- textual transformation from the introduction to the main narration
The floor of the Lari House		Pond and trees	Perception of climate - a reflection of culture - manifestation of nature - understanding of meaning	Pond-garden	Climate function	Manifestation of nature	Reflecting culture, deepening the view, and paying attention to water and trees
The relationship between the object and the context- the central courtyard	Common cultural factors such as privacy, respect, introversion, and modesty, similar codes, understanding of similar meaning-making factors, perception of hidden concepts and meanings in the courtyard			The unity and plurality of the central courtyard		Homomorphism- central courtyard	Light in the whole and components, the similarity of the texts, the whole in the structural pattern, the plurality, repetition, and continuity of the texts as a common concept in the whole of the house, deepening the view
Interaction- central courtyard	The interaction of the walls of the central courtyard, technical, syntactic, and semantic, the interaction of the space of the rooms and the central courtyard as inside and outside, and the interaction of the space of the courtyard and the walls			Boundedness- central courtyard	The metaphorical scope of the text from the framework of the courtyard, communication, interaction, and multipart demarcation of the main rooms as texts	Semiosphere	As the outcome of semiotic systems, the semiosphere evokes the cultural space of Yazd
Formalist design	The pattern of building a house based on the presence of main spaces in the first layer and courtyard walls and service spaces in the second layer						

Table 5. Cultural semiotics of traditional houses in Yazd (Lari House). Source: Authors.

Definitions of the text		Functions of the text			Semiotic system			
The sky of the Lari House		Sky	Nature - understanding climate - perception of meaning		Light, air, and wind	-	-	The role of light as a semantic element
The southwest wall of the Lari House		-Hall: walls and arch -Earrings: entrance stairs, room space, and frames -Cellar: stairs, aqueduct water passage, pond and sitting area The - space under the windward	Community hall -Calmness, contemplation, perspective, and life Earrings: solitude and perspective Cellar: calmness-comfort-coziness, and contemplation Windward	Form-proportion-contrast Symmetry-balance-color The location of the space to the meaningful elements of water, trees, and the role of light	Technical-logical codes including function, technique, and materials-the architect's experience and taste	-The beautiful form of the hall and Kalil arch -The beautiful form of earrings on the sides of the hall Proportions--contrast of full and empty-symmetry-balance-color of the walls-windward form	Hierarchical spatial relationships, horizontal and vertical dynamics and mobility, hall spaces, cellars, and earrings	Deepening the view based on the meaning-making elements of the courtyard in the form of a pond, trees, and the role of light
Other walls of the Lari House		Three doors, two doors, five doors Hallway-room space-walls (with frames)	Comfort-contemplation-privacy, and respect	Frames-decorations-color-proportions-symmetry-contrast-mysteriousness-repetition and sequence of doors-the role of light generation of multiple components-form-position	Technical-logical codes including function, technique, and materials-the architect's experience and taste	Full and empty framing around the doors based on contrast, symmetry, order, proportions, decorations, and colors of the walls	Hierarchy of entering the texts - dynamism and mobility in horizontal and vertical relationships to enter the main spaces, basement, and roof - mysteriousness, and invitation to explore	-Repetition and sequence of doors in a calm and harmonious rhythm - light on the wall as a play of color and light Successive and - continuous repetition of a text within another text in the concept of a labyrinth

the characteristic of renewing meanings by receiving feedback from the environment as a message resulting from the hidden patterns of traditional houses in Yazd. Basic design can play a good role in improving residential spaces. Architects and designers can create

readable texts for the audience by carefully designing today's houses as unfamiliar texts in denoting through the perception of meanings and understanding of how to build them in traditional houses. The following strategies are recommended to achieve this (Fig. 1):

Endnote

- 1 According to this theory, mental image is a collection of past experiences that are categorized in related knowledge groups and are used to guide our behavior in familiar situations.
2. Dialogue is a constant flow between the conscious and the

- unconscious of the individual in such a way that the subject reaches super-consciousness (conscience) and becomes similar to the "whole" by uniting the two.
3. Signifiers and signifieds are combined and a means of communication like "language".

Table 6. Explanation of meanings and meaning-making factors based on cultural semiotics of traditional houses belonging to the Qajar era in Yazd. Source: Authors.

Definitions of the text	Meanings	Meaning-making factors	Explanation of meanings based on cultural semiotic indicators
Front entrance	Expectation, interaction, respect, and modesty	The lychgate element The indented space	Meaning: front entrance as one of the texts of the entrance complex, considering the role and function of the lychgate, a cultural element and an indented space
The entrance hall	The appearance of space, significance, simplicity, culture	The presence of cultural elements of rings and knockers Proportions and framing of doors, frames, and arches The presence of inscriptions Difference in height Sequence and calm and harmonious rhythm in the front door elements	Cultural elements: rings, knockers, and inscriptions on the entrance door and the sequential proportions and framing of the entrance door's components, including the arch, brick frame, and the entrance door, in a calm and harmonious rhythm at multiple levels indicate the meaning.
Vestibule	Tranquility, initiation, privacy, and excellence	Vestibular form Syntactic relations The presence of a skylight in the center and focal point of the vestibule The effect of light in the dark Repetition and plurality of components in a calm and harmonious rhythm to achieve uniformity and understanding of high-semantic concepts The passage of light and lack of visibility based on privacy The continuous interaction of vestibule components based on walls, skylight, and floor as its texts	Meaning: The geometric form of the vestibule as octagonal consisting of multiple texts, walls, and their components by repeating the elements and components in a calm and harmonious rhythm The skylight based on many beautiful colors in the center and its focal point, the passage of light with the lack of visibility, the play of color and light, dynamism and mobility in the levels of entry, and the continuity and sequence of spaces and elements
Hallway	Guidance, revelation, and initiation of the main narration	Form Position The role of light (gradual changes in light intensity) Textual transformation (textual transformation from the introduction to the main narration) Sequence in syntactic relations	Meaning: the form of the corridor as a communication space in the role of the end text of the entrance complex and the space between the entrance complex and the central courtyard complex due to the gradual changes in light intensity and transformation
Floor	Perception of climate-reflection of culture-manifestation of nature	Pond Garden Deepening the view and understanding of high semantic concepts concerning water and trees	Meaning: the role of the floor of the courtyard and the presence of a pond and trees in its center
Sky	Manifestation of nature Perception of climate	The role of light as a semantic element The role of environmental elements of light, air, and wind	Meaning: The sky as one of the texts of the courtyard, considering the role of environmental and semantic elements of light
The southwest wall	Hall: community-peace-contemplation-perspective-life Earrings: solitude and perspective -Cellar: peace-coziness-comfort contemplation Windward: significance - perception of climate - reflection of culture	Form-proportions-contrast-symmetry-balance-color Syntactic relations The position of the space to the meaning-making elements of water, trees, and the role of light Continuous interaction of the spaces and wall elements with the central courtyard components based on the floor, sky, and other courtyard walls The skylight element	-The beautiful form of the hall and Kalil arch-the beautiful form of earrings on the sides of the hall-proportions-contrast of full and empty-symmetry-balance-color of the walls-windward form-full and empty framing around the doors based on contrast, symmetry, order, and proportions, decorations and colors of the walls
Other walls	Peace-contemplation-privacy-respect	Frames-decorations-form-color-proportions-symmetry The position of the space to the meaning-making elements of water, trees, and the role of light Contrast-mysteriousness-repetition and sequence of doors-the role of light Generation of multiple components - repetition of a text within another text in the concept of a labyrinth	Hierarchy of entering the texts - dynamism and mobility in horizontal and vertical relationships to enter the main spaces, basement, and roof - mysteriousness, and invitation to explore

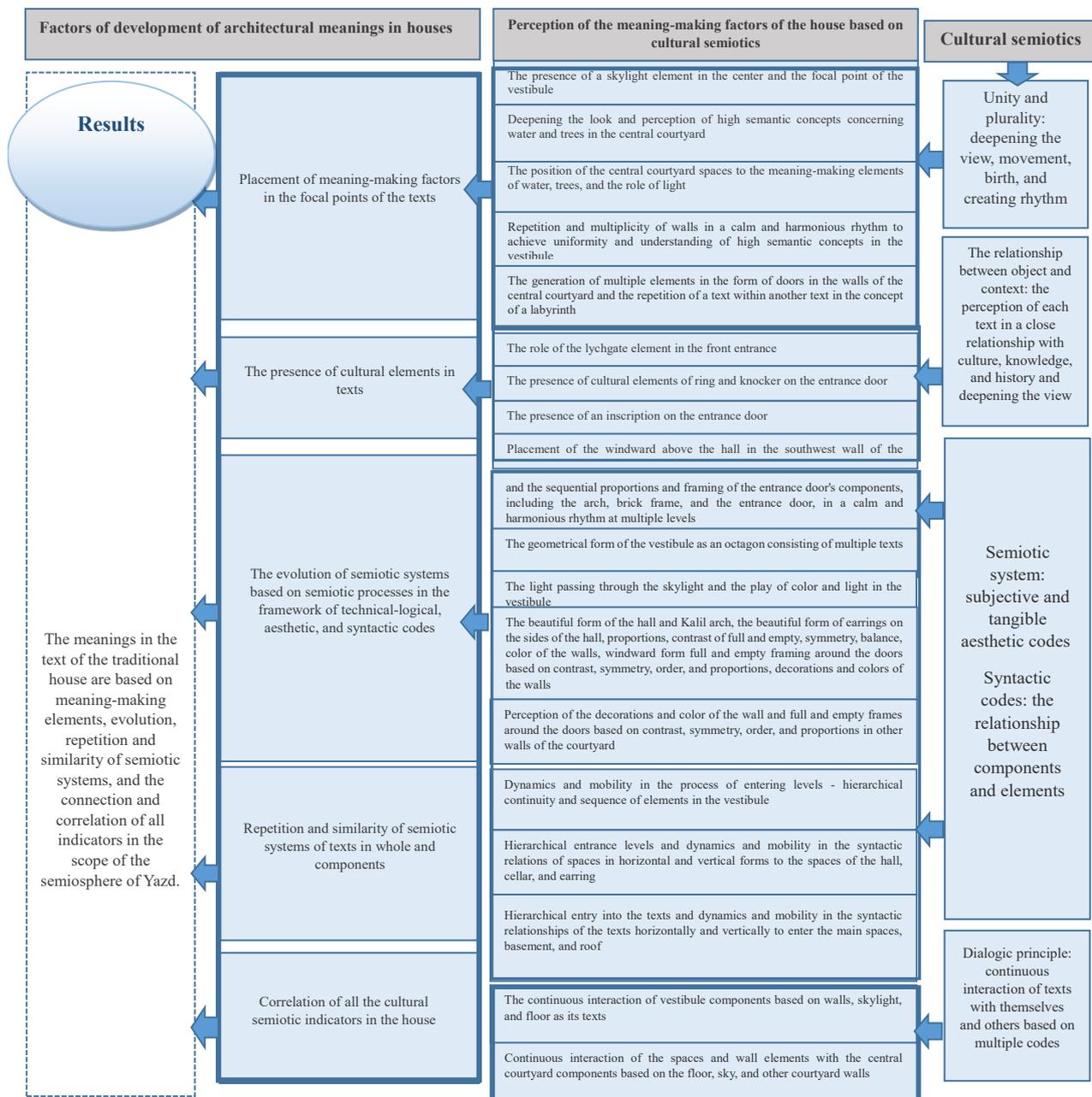


Fig.1. Classification of meaning-making factors in traditional houses belonging to the Qajar era in Yazd based on the perspective of cultural semiotics. Source: Authors.

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