A reading of architectural examples from the themes of fictional literature (Based on the story of "Home" by Mahmoud Etemadzadeh)[*]

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Abstract

The authors of this article have tried to open a new way to study, study, analyze architecture and related sciences by examining the concepts and data obtained, citing fictional literature and relying on interdisciplinary methods. The research method is applied in terms of purpose and descriptive-analytical in terms of data collection. The descriptive part is based on the documentary method and the case study. The analytical part, which is the reading of descriptions of fiction-climate literature, is done with a "semiotic" approach. The reading method in this study is in fact the retrieval of the codes of "spatial elements" in the "physical space of the house". The results of this study indicate that this reading is influenced by various factors, including the analytical experiences of the analyst. What can control the information that the text conveys to the reader is the text analyst's architectural insights and experiences, which can provide appropriate visual alternatives between the possible states that meanings can evoke. Finally, a model for architectural reading of fiction is proposed.

Keywords: *Fiction literature, Spatial elements, Physical space of the house, Semiotics*

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Extended Abstract

1. Introduction
"Writers, like painters, often relate to space, their position in perceiving the relationship depending on the use of the sense of sight and other keys used to convey different degrees of proximity. Therefore, the study of literature may provide information in the field of space understanding that can be compared to other information obtained from other information sources instead of mere descriptions for use" (Hall, 1390: 116). Although the texts taken from literature may lose some of their original and original concepts, they specify how great writers deal with the concepts and uses of distance as an important cultural factor in the internal relationships of individuals. "According to the theory of "Marshall McLuhan", the first use of three-dimensional visual perspective in literature happened in the story "King Lear" by "Shakespeare". Thoreau's book "Walden" easily uses emotional distances to understand the environment and express emotions" (ibid., 118).

"In fact, one of the most obvious commonalities between fictional literature and stories and architecture is the phenomenon of imagery in them" (Antoniadis, 1381: 175). Schultz in the book "Spirit of place towards a phenomenological architecture" considers language and literature as the source of information for some philosophers who have studied the life of the world. "The feature of illustration and expression of details in fiction is one of the best ways to identify physical spaces with form and formless" (Hall, 2010: 133). In addition to the descriptive investigation of realist fictional literature and extracting the signs to be interpreted, the present research seeks to answer the question of **how to represent the physical space of architecture and its visual representation with the semiotics approach and the reading of semantics in realist fictional literature**? This research tries to open a new way to investigate, study, recognize and analyze in architecture by examining the concepts and data obtained by referring to fictional literature and relying on interdisciplinary methods

2. Literature Review
2-1 The effect of descriptions of realist literature on the representation of architectural space
Since the art of architecture, as a science and art of construction, covers space, it can come under the rule of literary language; Because this art is created by taking advantage of social, environmental and economic

laws, according to aesthetic criteria; Therefore, it can define the identity of the space and highlight the role of the subject in relation to that space, as a result, different receptions and perceptions follow; Until the need to recreate those spaces and enrich them in a literary form is felt. "Literary arrays in realist fictional literature are among the elements that show the characteristic of architectural space literature, and bring the dialectical relationship between real and imaginary architectural space to the fore" (Taqvi Ferdoud, 2016: 2). Story-based research provides an opportunity to gain access to life experience, details, thoughts, desires, and ways of living in other times. "In the investigation of fictional literature, aspects of architecture can be obtained that are not possible to pay in physical investigations and purely architectural sources" (Moran, 2002: 21). The more explanatory power and descriptive details a work has, and the stronger the current of realism in it, the faster it serves architecture; Therefore, it seems that realist fiction will provide us with a good source for semantic semiotics in the direction of architectural reading.

2,2. Region novel

" Region novel literature is a field of realist fiction whose important feature is dealing with the common and distinguishing native elements of a region, which include: people's culture, including beliefs and customs, jobs and professions, regional architecture, foods, clothing and Local language (native words, dialect and structure of the local language, folk songs and songs), the way of livelihood and economy and production of people, local places and regions, local nature, imaginary images and movements and political and social developments in the region" (Sadeghi Shahpar, 2019: 37). A regional story in Latin is usually called a local or regional novel. Climateism in contemporary Iranian fiction writing begins seriously from the 1950s and reaches its peak in the 1960s and 1970s. Regional literature can be divided into different styles and schools. Among these divisions, Shiri proposes a seven-fold classification for the regional literature of Iran, which is the style of Azerbaijan, Isfahan, Khorasan, South, North, West, and Center" (Rakai et al., 2016: 93).

Interdisciplinary studies, which have received serious attention in recent decades in many research and academic centers of the world, is an approach in which researchers try to achieve a suitable model by creating interaction between different disciplines and bridging between two or more different disciplines. achieve "Interdisciplinary research in the era of the prevalence of specialization and in an era where there is

a distance between specialists of different fields, has a unitary view of human knowledge and seeks to create a logical connection between sciences and to answer questions that specialized fields alone cannot find a complete answer to, researches Adabi has always been a mixture of different theoretical and practical methods and approaches" (Rahmadal, Farhani, 2017: 24). We can definitively consider the study trends of "semiotics, discourse analysis, cultural studies, and..." that are somehow connected with literary studies to be truly interdisciplinary (ibid., 25)

"Semiotics is an interdisciplinary approach that can be a guide in the reading of literary texts, both poetry and fiction" (Farhangi, Seddiqi Charadeh, 2013: 33); Because semiotics can reveal the underlying layers of the text and leads to a deeper understanding and more active reading, of course, as mentioned before, the use of other interdisciplinary approaches is also a way forward for the intended reading. "But the extent of the field of semiotics is such that it is possible to study and examine all the conventions that govern the discourse and interpretations of all fields (as a system of discourse) by relying on this approach, because every discourse system is in itself a kind of symbolic system." (Kaller, 2000: 121).

The main elements of semiotics are "signs" and "codes". Each sign is composed of two main elements "sign" and "significant" and the communication system between them, i.e. "codes". Saussure presents a two-faceted or two-part model of the sign. From his point of view, a sign consists of: "signifier" is a sound idea and "signified" is a concept that the signifier implies, or the conceptual idea of the relationship between the signifier and the signified is called a signifier" (Sajudi, 2015: 13). "Each social text carries a message or a set of "codes" that are transferred to the addressee by means of "intra-textual" relationships. The addressee also tries to receive and decode the text according to the network that forms the text and the layers and intertextual relationships and through social and cultural conventions, mental perceptions, type and angle, and meaning-making" (Sujudi, 2013: 163). "The ciphers are actually the transmitters of meaning from the signifier to the signified" (Ahmadi, 2001: 160).

3. Methodology

The research method is applied in terms of purpose and descriptive-analytical in terms of data collection. The descriptive part is based on documentary method and case study. The analytical part, which is the reading of descriptions from fictional-climatic literature, is done with

the "semiotics" approach. The method of reading intended in this research is actually the recovery of "spatial elements" ciphers in the "physical space of the house", also among the analytical approaches of semiotics, the approach of "explicit and implied meaning" was used. "The explicit meaning has been described with terms such as meaning based on literal definition, obvious meaning, or meaning based on common understanding" (Sajudi, 2004: 102). "Implicit meaning also informs about the nature and character of multiple meanings of signs, and therefore, signs can be exposed. Interpretation and multiple interpretations of the contract" (Ahmadi, 1992: 54). In this regard, first after examining, recognizing and choosing the codes, the literary signifiers are translated into the intended implicit meanings in understanding the architectural space, then the consequences of the implicit meanings are used to achieve the visual symbols of the spaces. These symbols are the result of the author's architectural interpretation and are a kind of suggested symbols, not definitive or real. In this process of insight and architectural experiences between the signifier and possible or possible signifieds, in Eco's opinion, in order for the mind to find out what the sign signifies, it must have experiences about the subject of the sign or sign system (Eko, 2007: 8). The final visual symbols presented are the result of this process, which were modified under the influence of documents about urban houses in the region and existing examples. Makarik considers semiotics to be the systematic study of all factors that are involved in the production and interpretation of signs or in the signification process (Makarik, 2014: 326). This process is used to answer the research question about how it is possible to read the examples of architecture from the themes of literature.

Results
According to the findings of the research and in line with the answer to the basic question of the research, how to represent the examples of architecture and its visual representation with the analysis method in the semiotics approach and the reading of the semantic aspect in realist fiction, it should be said, in the theoretical basics section, we accepted that Reading from fiction in order to represent [representation means getting an image of something or someone (Kosh, 2016: 37)] the architectural space of the story can be done with the semiotics approach and by analyzing the implicit interpretations of the reader and the analyst of the work who has architectural insights and experiences. take The process of analyzing and reviewing the findings showed that this analysis is influenced by various factors, including the spatial

experiences of the analyst and as a result of his mental visualizations; But the issue of the space lived and observed by an observer as well as the receiving space are also in line with this idea. "The examination of literary arrays specific to architectural spaces in the authors' works makes it clear that there is a special relationship between the signifier and the signified, the subjects are placed in front of the objects or the architectural spaces, and it is through the different perceptions of these subjects that these spaces are expanded in the literary world" (Taqwa Ferdoud, 2016: 22). For example, the literary representation of a place creates another place in the mind, and the activation of the invisible powers takes place from this place, and the tangible place becomes a space that must be felt and perceived, and in this way, it becomes possible to reconstruct the mental subject received from the object of literary reading. ; However, it should be noted that this reading and then the subsequent reconstruction, although it takes place in the relationship between the signifier and the signified, but due to the experiences and spatial mentalities of the analyst, it can take various forms. Today, literary analysis is done with the recognition that not only can't there be an objective and fixed definition of literature, but also the medium of expression in literature (language) is not a window with transparent glass that is a barrier between the intended meanings of the author and the minds of the readers. "Since language acts as a kind of symbolic system, that is, words are symbols of abstract or specific instances, meanings can undergo change, in such a way that they become plural both in the information they convey to the reader on the surface and in the diverse ways of its representation" (Kush). quoted by Derrida and Saussure, 2016: 37); Therefore, it seems that the reader (analyst) should be as careful as possible about his personal thoughts and distinguish between them and the correct analysis of the text. What can control the first part, i.e. the information that the text conveys to the reader, is the architectural experience and insight of the text analyst, who can provide suitable visual alternatives between the possible states that the meanings can evoke.

Another important point that is important to mention is that the strength and completeness of this reading is completely dependent on the richness of the studied text in relation to the description of the architectural space. Because otherwise, although visual representations of these spaces can be achieved, these reconstructed subjects are not complete representations of the visual standards of architectural maps (plan, view, section). Finally, it is necessary to mention that the issue of representation in literature is even more complicated than what was said. Because the places, people, events and images that are represented in literary texts may not have any original or "real" sequence in the world around us (Kosh, 2016: 38). But when we are faced with

realist literature, it is assumed that the author of the work narrates real places and spaces in his story, or that he has at least created a space under the influence of real places. Because the heterogeneity of the spaces created in the story with real spaces reduces the value and realness of the work; Therefore, the discussion of story selection for spatial representation seems important. In this case, recognizing the time period and the place where the story happened to find written and visual documentation from other sources about architectural spaces to complete the findings and choose alternatives can be useful and effective. According to the mentioned contents, diagram 1 is suggested as a model for architectural reading of realist fiction literature.
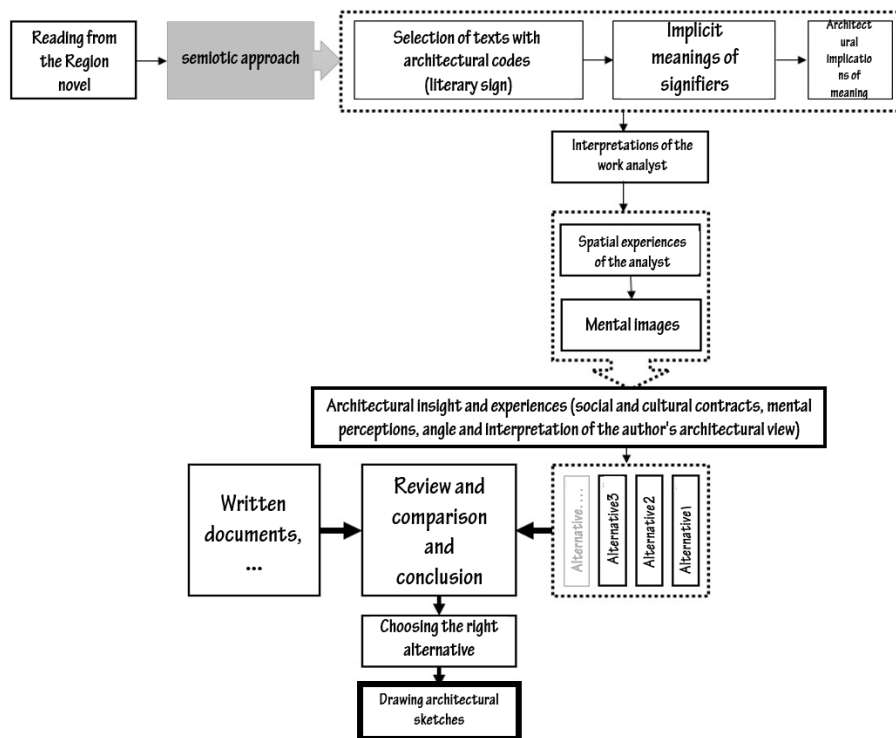
Figure 1, presented model of the results of studies for architectural reading of realist fiction

In the end, it can be said that it seems that realist fiction can be a useful and unique source for representing architectural spaces and finding its examples. The findings of this article show that although this study was conducted on architectural examples that have documentation about them, such a method can be used for Spatial representation in times or places about which there is no or little documentation is used through

realistic fiction or even the representation of unrealistic and imaginary spaces in fantasy literature

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