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**Paraphrasing the meaning of physical environment; comparative examining of audience-oriented, author-oriented and text-oriented (Islamic) approaches****Mohammad Mannan Raesi***

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Abstract

Discussions derived from epistemology and its sub-branches are of the most important theoretical grounds affecting theoretical basis of art schools in particular architecture styles. During recent decades, two approaches of epistemology have been reciprocally shaped to know how one can paraphrase the meaning of physical environment. In the first approach, the audience and his knowledge are main foundations in the process of perception and cognition of environmental meaning. However, there is audience meaning nobility in this approach and therefore, all meanings are considered convincing and neither can be granted as final meaning of environment. So it can be called «Audience-Oriented» approach. While the second approach, has a perceptible reality in the final meaning of environment that should be received during a firm process. Accordingly, it is not impossible to discover the intention of environment architect by reviewing his work and (only the meaning which accords with this intention is considered convincing) the only meaning that accords with this intention is considered convincing. So, this approach can be called «Author-Oriented». In addition to comparative analogy between two above-said (these two) approaches, this study clarifies a third one that makes its cognitive base on Islamic (thoughts) teachings. According to this new approach, the main foundation of the process of environmental meaning paraphrase is the physical environment (or text) and so it can be called «Text-Oriented». In order to explain and collate the triple approaches, the present study (this research) uses archival research while enjoying, simultaneously, the logical argumentation research to arrange data resulted from archival studies.

Keywords: epistemology, hermeneutic, environmental meaning, paraphrasing process.



1-Introduction

1-1- Research problem definition

Among architectural components, the meaning component, while enjoys tremendous significance which scholars grant (Nasr 2010, 91; Bahreiny 2007, 282; Lynch 1960, 22; Lynch 1984, 152), has also faced theoretical challenges during recent decades. The challenges mainly origin from one of epistemology sub-branches named "hermeneutics". Subjects such as meaning range of physical environment, different reading possibilities of one certain work of architecture, viewer's pre- understandings roles in interpretation and perception of physical environment are of new problems which have raised from contemporary architecture's theoretical groundwork and rooted in epistemological issues particularly hermeneutical which first began from philosophy and then entered into art scope and architecture.

The pivotal influence of above discussions in the discipline of architecture stands on the thought that says architecture is a kind of language (Schulz 2009, 531) and then a building can be viewed as a text (Sojudi 2009, 322). Accordingly, artistic works speak (Gadamer 1977, 100) and should be placed into the language territory and since language is a system of related words (Saussure 1966, 114), a physical environment is like a text whose words are masses, textures and its comprising components which in addition to having meaning relations with each other, transform their messages through different codes. During this process, perceiving a text-like environment is an event that entails paraphrasing and fulfills it as a conclusion of past-present dialogue (Ibrahimi Dinani 2001, 231).

Around this matter so far, two influential approaches have been provided by philosophers

and epistemologists to read meaning of a work which in the first one (audience-oriented), audience's pre-knowledge and prejudices are considered as the main factor to percept and paraphrase environment meaning; while in the second (author-oriented) the main factor to perceive the environmental meaning include the intention by which author (architect) wishes to design the environment. This study presents another approach in this regard whose epistemological foundation is built on Islamic notions. Although Islamic thinkers set forth different subjects around this approach basis but up to today its process in the scope of physical environment meaning paraphrase has not been clarified systematically. The purpose of studying this problem is explaining the effective components in the process of environment meaning paraphrasing according to comparative study of above- said approaches.

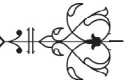
1-2-Research questions

- What elements, based on approaches of audience-oriented, author-oriented, and text-oriented, are effective to paraphrase and perceive physical environment meaning?
- What are the characteristics of the meaning range and the semantic hierarchy of physical environment in the triple approaches of architectural works paraphrase?
- Which of the above-said approaches, based on their proclaimed analysis, has more credibility in environment meaning paraphrase?

1-3- Research method

Data relating to this research subject is mainly based on historical, commentarial and particularly physical grounds. Method of archival research has been used to gain necessary information. Since interpretive-historical research has the nature of usually documented evidences or written resources (Groat & Wang 2008, 14) and with respect to requirements of this





research, to use desirably the method of archival research made in this paper, the author has utilized interpretive-historical research in the first gathering step of data; Moreover the author has used logical argumentation research in analysis stage and judgment of data.

2. Definition of Human

Since the theoretical foundation of this paper is based on epistemological suppositions of Islamic thought school, and in order to gain the aim of this study, human and his characteristics play a pivotal role, so it is necessary to define human and his existential aspects in the perspective of Islam before going towards the research body.

Human, according to Islamic thought, consists of two realms: potential and actual. Islam doctrine calls its potential aspect as "Fetrat" enfolding human pre-fate which is the cause of his dignity and priority over other creatures: "We have honored the children of Adam and carried them on both land and sea; we have provided them with good things and greatly preferred them above much of our creation" (Quran, chapter Esra, verse 70). However, human can activate his natural potentials to orient positively, or he would decline by neglecting his natural trends, a decline that could collapse human to a place inferior than objects: "So their hearts were like rocks, rather worse in hardness" (Quran, chapter Baqara, verse 74). Accordingly, human soul can be divided to four general categories- as Imam Ali (as) said: vegetal being, animal being, rational being, and divine being (Meshkini 1985, 222). The first two ones exist de facto and are common in human and animal, while the two other beings are devoted to human and exist not actually but potentially. This variation of realms and existential hierarchy is the difference between human and other creatures

(Motahhari 2006, 32). Despite this variety, as Quran emphasizes, the original context of all human beings creation is the same and there will not be any change in this common context. Quran calls this common context as "Fetrat (nature)": "Then set your face upright for religion in the right state - the nature made by Allah in which he has made men; there is no altering of Allah's creation; that is the right religion, but most people do not know" (Quran, chapter Room, verse 30).

3-Definition of Epistemology

Epistemology or the theory of episteme is one of main philosophy branches that today have been placed as an independent and extensive subject next to other sciences. There are various definition of the science of epistemology which all point out that generally, epistemology discusses about belief, justification, episteme validation, and its origin and types. In fact, epistemology is a science that speaks about human episteme, evaluation of its types, and determination of criterion for its truth or untruth (Hoseinzadeh 2003, 17). Text epistemology –as one of the most important sub-branches of epistemology- argues about perceiving and text paraphrasing (which in fact, conceives environment as a text), and constitutes the main context of issues relating to hermeneutics. Since based on text epistemology, many of phenomena can be imagined as a kind of text and review their meanings, epistemology and particularly hermeneutics can be applied to gloss physical environment meaning which is discussed in later part.

4 .Epistemology and physical environment meaning

4-1- Audience-oriented approach

According to the claim of some epistemological schools which are influenced by west-





ern contemporary philosophical streams, the environment meaning is generally affected by work audience's pre-knowledge. These schools, majorly, are influenced by audience-oriented epistemological approach, which on the basis of it, every interpreter is enclosed by a set of pre-knowledge and prejudices influencing his perception and therefore his meaning horizon is the existential condition of achieving environment understanding; not only involving this meaning horizon does not interrupt understanding but also is the prerequisite to achieve it (Raeesi 2006, 52) because understanding is an event that happens when interpreter's meaning horizon (viewer or environment user) mixes with environment meaning horizon, and this interpreter's meaning horizon is nothing but his pre-knowledge and expectations. Therefore since human and tradition are historical, fluid, and variable so the process of environment paraphrase is an endless process. This means that contextual environment would be interpreted differently because the message can cover various meaning layers and address many individuals on whom the clarity or vagueness of the message depend (Bowers 2009, 104). New commentators perceive the environment meaning through new meaning horizons, and based on their mental past new understandings happen. Therefore, the subject of episteme (of environment) is reviewed on the basis of audience's meaning horizon (Parsania 2012, 145) and so, environment audience is who creates environment meanings (Ahmadi 1993, 205). Believing in new understanding emergence in audience-oriented approach mainly has been derived from refusing "author's intention" which is tracked back to some aesthetic subjects in 19th century. Its philosophical background can be seen in writings of Martin

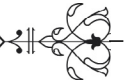
Heidegger, since he was who paved the way to deny author's intention role in determining final, decisive meaning of the text by removing subject (Ahmadi 1999, 19).

Blurred corners of this matter become clear when the content of his book (*Being and Time*) is considered, where Heidegger introduces hermeneutic not as a method but as a theory that lead to methodological results (Ahmadi 2002, 562). According to this notion, the meaning of a sign is not its content but is achieved merely by its interpretation (Sojudi 2009, 30), and so there is no final meaning for an environment that one can consider as a text (Barthes 1990, 22). Actually, meaning is endless and unreachable in a certain object (Nesbitt 1996, 50) as language mainly is formed by meaning absence (Derrida 1974, 84) and architectural text, also as a component of Language set, is a text consisting endless texture of endless meanings (Derrida 1974, 84). Therefore, available signifiers in a text do not relate us to certain signifieds (Zeymaran 2005, 73) and so physical environment meaning range is totally open and dynamic.

The cause of emphasizing on the maximum openness of environment meaning range in this approach is relatedness of texts and emergence of a concept called intertextuality. Intertextuality is a concept about work participation in dialogic space of a culture, the relationship between a text and languages and its relation with those texts which produce that culture possibilities (Culler 1981, 114), that makes our environment change through a continuous transforming process and become historical (Johanson & Larsen 2002, 4).

According to the intertextuality concept, texts are parts of a social, cultural, and historical system which understanding each of them requires achieving the available network in





this system (Zeymaran, Ibid, 173). Since key concepts in a text is dependent to unspoken reciprocal relations between them and the absent signifiers (Chandler 2002, 227) that is present in other texts. So words meanings relate to text and circumstances in which are expressed, and meaning is produced by the interactive process of common rules and plays that we do with Language (Wood 2002, 27). Accordingly, Nietzsche claims there are only paraphrases, there is no meaning separated from the paraphrase and meanings are countless (Nietzsche 1968-267). This meaning multiplicity is affected by the amalgamation process of audience's meaning horizons and the text's itself that seems to be independent from each other (Gadamer 1989, 146). This is the reason why Bressler openly advises that when facing with a contextual work, allow the text meaning to be unstable and uncertain (Bressler 2007, 128). Profound Analysis of this uncertainty leads us to one of the basic principles in audience-oriented approach named "cognition relativity". According to this principle, since cognition relativity is prerequisite of this philosophical foundation (Javadi-Amoli 2008, 271) the process of cognition and subsequently the environment paraphrase is a continuous activity that always must go towards perfectness and any final certainty for it is rejected (Mahmoodi-Nejad 2008, 68). According to interpretation of cognition process in this approach, our perception and understandings are affected by reality imagination not reality itself (Lash 1990, 24) that for each group follows its values, beliefs, and traditions (Kress & Leeuwen 1996, 159).

Further explanation is that according to this approach, what causes every meaning to be acceptable for every environment is that ba-

sically, except experimental sciences, in other cases such as human sciences, art, and many others, it is impossible to deal with object totality and evaluate its aspects comprehensively, since these affairs are indefinite, variable, and interminable, and it is not possible to consider them as completed affairs and recognize them. So subjects such as human, history, tradition, and art are of ones that can't be really understood (Hoseinzadeh 2007, 168). So, except experimental science objects, other objects are not real objectivities but they relate to audience subjectivity; and since audiences possess different presuppositions and prejudices, the meaning of a physical environment is not presented in its signs directly (Eagleton 1983, 128) and each audience perceives the meaning distinct from others, independent from author's intention (architect's) which all of them, according to this approach are justifiable and acceptable.

Accordingly, Gombrich says about contextual pictures that they, depending on viewer's subjectivities and prejudices and regardless of the author's intention, possess extensive semantic implications and could not indicate true or false proposition (Gombrich 1972, 82). Since this is the special character of this philosophical approach that expresses subject recognizing has presuppositions which are really considered its aim, the ultimate principle of modern hermeneutic is not otherwise (Gadamer 1986, 182). Thus, based on this approach, the ultimate aim of paraphrase is not dependent to author's intention discovering but to widening presuppositions and prejudices of audience that emerge repeatedly in historical confrontations (Palmer 1969, 181).



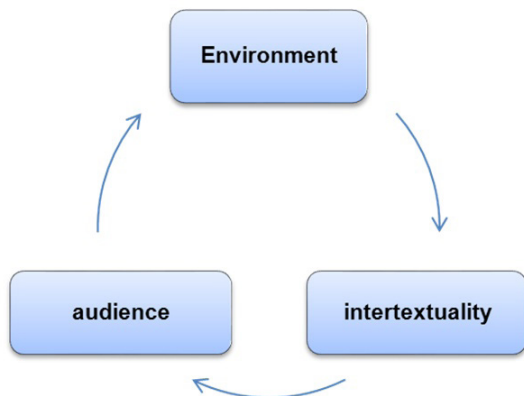


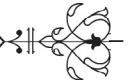
Figure 1: Effective components in the process of environment meaning paraphrase according to audience-oriented approach (Source: Author)

As prerequisite of this perspective to the process of environment meaning paraphrase is getting rid of meaning implications chain (Adorno 2004, 206), architects who are follower to epistemological bases of audience-oriented approach, to create their works look for a kind of architecture that avoid reference, not suggesting to mind a closed and certain meaning range. In order to fulfill this uncertainty, they use some factors such as free and undetermined spaces, anti-hierarchical geometries, and slippery and unpredictable surfaces to design physical environment (Hakim 2003, 4; Shirazi 2003, 13). Because in these kinds of non-Euclidean geometries no surface and space have semantic preference and it's the audience himself who depending on his pre-understandings, recreates his favorite meaning. Therefore, these architects have been able greatly to fulfill in their designs this Theodor Dossburg's saying that modern architecture does not search to place different spaces into a cube but it disperses spaces with different functions so that, Length, width, height and time move toward a new and flexible expression of free space (Curtis 2007, 41). As noted, the main reason why this group of

philosophers – architects use this kind of designs should be sought in their perspectives over the subject of environment meaning. They believe in understanding relativity and its impressionability from tradition, history, etc. and so they avoid geometries corresponding with absolutism and dogmatism, essentially they do not believe in stability concept and consider each concept and cognition as relative. Praising this relativism and avoiding absolutism, Eisenman, in his article “En Terror Firma, In Trails of Grotexes” says uncertainty is now a double gift that its content naturally must be found, architect must change his old way of spatial perception; This change has an outcome that makes, the imagination of a house or any kind of space occupation seek a more sophisticated form of beauty (Eisenman 1988, 115). Of the most prominent architects of this school is Bernard Tschumi who in justifying his design for Parc de la Villette, emphasizing on relativism, clearly states that there is not a mere meaning coming into human experience, there is no stable meaning at all (Broadbent 1991, 158).

As it is shown in figure 1, a general model of effective components interaction in the process of environment meaning paraphrase according to audience-oriented approach is provided. As it can be seen, a final point in this model is not considered and environment meaning is always uncertain and unreachable in the hermeneutical cycle system, because an environment is trapped within a system of texts and other works, as a knot in to a network (Foucault 1974, 23) that tarnishes its meaning certainty. At the end of this section, before explaining the second approach (author-oriented), a brief summary of epistemological consequences of audience-oriented approach is provided:





- The process of physical environment meaning paraphrase is an endless process, as the environment is an open text which is readable through the endless nature of the Language (Barthes 1998, 375). In other words, the environment, being free from semantic indication halts, like the language, is converted into a purpose within itself (Adorno 2004, 206).

- Audience's prejudices are existential conditions to gain the perception of the environment meaning. In fact, we don't explore a pre-existing meaning but we create a new meaning based on our senses and desires (Ahmadi 1993, 205). Of course, based on Gadamer's pleadings, interfering prejudices that cause misunderstandings must be avoided.

- Because of time lapse between interpreter and the text and also interference of interpreter's semantic horizon in paraphrase process, it is not possible to reach cognition free from interpreter's subjectivity. So in environment paraphrase, we face with phenomena not realities. Since there is not a real case, what exists is relative (Flaubert 1993, 370).

- In the process of environment meaning paraphrase, the author or architect is merely a sign-maker not a certain element in the environment, and the process of understanding is the production of mixing the audience semantic horizon and the environment indications horizon based on the rules of the game (Ahmadi 1999, 315). Applying these rules correctly, is what Barthes believes as the factor to distinguish the virtual author from the real author .

4-2-Author-oriented approach

In Contrast to the epistemological claims that theorists of the audience-oriented approach express, there is another approach called "author-oriented", though being older than the audience-oriented approach, but nowadays

has been methodized and totally codified due to the idea conflicts followed by forming audience-oriented approach in recent decades. In other words, what made author-oriented approach to be theorized totally regulatedly, is a set of criticisms made by some theorists of paraphrase realm on the audience-oriented approach. The following, these criticisms are expressed briefly:

-The first critique made by author-oriented approach on epistemological foundations of audience-oriented approach is that if any cognition and paraphrase is undetermined and relative, why its principles and doctrine and also its analysis of the nature of cognition are thought as absolute and non-relative propositions? If all understandings are derived from the audience's pre-understanding and subjectivities, then it can be claimed that the analysis of the nature of understanding belonged to Gadamer, Eisenman, and Tschumi, is affected by their prejudices and so is relative and has not absolute value. Thus, the First critique on the audience-oriented approach is its self-destruction, I.e. its inclusion over itself requires its non- inclusion (Amoli-Larijani 1998, 95).

- Based on theorists' opinion of audience-oriented approach such as Gadamer, some prejudices are productive but some are non-productive which lead to misunderstandings. But, they have not provided any criterion to distinguish between these two prejudices and they have not said how one can prevent misunderstanding which is derived from non-productive prejudices while to distinguish between understanding and misunderstanding, we must have a criterion to prevent misunderstanding (Holub 2005 , 97).

-The audience-oriented proponents neglect this fact that the physical environment, in its essence, has always two components: pres-





ent and absent; signified and signifier. They try to highlight “absent” by retrogressing “present” and the environment be read as an independent text separated from its creator’s will and intention. This viewpoint has an unavoidable consequence is that ‘closing in on the message essence (work essence) loses its meaning’ (Ayatollahi 2009, 56) and so causes the semantic dialogue between architect, audience, and environment to be irregular and a kind of epistemological anarchism in the process of environment meaning paraphrase would be occurred.

- Basically, it is impossible to reserve consistency of contextual environment identity without considering its author’s intention. That means any distinction and unity that a text has depends on its author’s oriented intention toward a meaning, and as this certain element plays a focused role to create the text, it plays the same role in its continuity. In fact, there is no difference in this regard between the moment of authorship and the moments afterwards. Thus the author is alive in authorship status and afterwards, and the language and text never can make him absent in the process of environment meaning paraphrase (Kachueian 2003, 12)

- All reasons which can be presented for cognition abstraction and its non-materiality prove its non-relativity too. Since what is not material, is free from movement and gradualness and is stable and permanent (Javadi-Amoli 2002, 279).

-The audience-oriented approach leads to devastating consequences in the context of human understanding, of the most important are the decline and destruction of cultural and artistic interactions. Because its analysis of the nature of cognition is such that it justifies any understanding and can’t judge between

various paraphrases to determine one superior than others (Vaezi 2003, 133). Naturally, this view leads to halt any criticism and any understanding evaluation and that is naturally leads to the decline of the understanding and episteme value (Hoseinzadeh, *ibid*, 172). Indeed, if the understanding loses its value to that extent and any paraphrase be justified, it is not possible to suppose any certain frame and principle for cultural, intellectual interaction and understanding.

From above critiques, the theoretical frame of author-oriented approach is extracted in which author (architect) plays a significant role in audience’s understanding of the environment. Figure 2 shows general model of effective components interaction in the process of environment meaning paraphrase based on author-oriented approach. According to this model, the physical environment bears a certain meaning rises from author (architect)’s intent and can be accessed through a regulated process. The following a review of epistemological consequences of this approach in understanding the environment meaning is cited briefly:

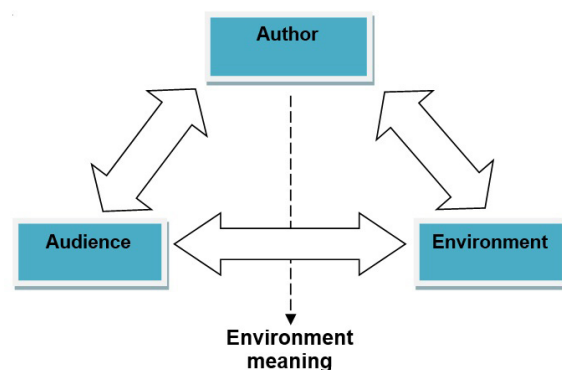
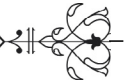


Figure2: Effective components in the process of environment meaning paraphrase according to author-oriented approach (Source: Author)





- Audience's pre-understandings interference in the process of environment meaning paraphrase is not a justifiable reason to put aside author's intent in this process. So, the main duty of paraphraser (audience) is that he must recognize the author's logic, his approach, and in short, his world and so, the final criterion is author's thoughts reconstruction (Hirsh 1976, 242). Therefore, during confronting an environmental object, we must find out its central subject by decoding images and signs (Buthler 1999, XTX).

- Based on this approach, the main and final meaning of the environment is an accessible reality. Since, each text has a meaning corresponded with the author's mind, and discovering it through reviewing his work, though is a tough duty, but is not impossible (Ahmadi, 2002, 497) and through decoding physical environment signs, its author's (architect's) intent can be gained.

- Audience's paraphrase of environment cannot be a free, irregular paraphrase. In other words, that the text is potentially endless does not mean that every paraphrase leads to a satisfied result (Eco 1994, 17) and so every physical environment meaning includes a certain limit that depends on the knowledge and is concluded from it (Hirsh 1967, 22).

- Based on opinions of author-oriented theorists, believing in endless meanings of an environment, derives from the wrong distinguishing between intention-like subject and intention-like action. That means what is more than one, is the single meaning indications to audiences i.e. endless intention-like actions which in audience-oriented approach are supposed wrongly the same as meaning (Ahmadi *ibid*, 595). While, intention-like action corresponds with paraphrase that is variable and multiple, and intention-like subject

corresponds with meaning that is fixed and unit.

4-3- Text-oriented approach (Islamic viewpoint)

Since Islam has not been indifferent to total or partial sciences, even has presented generalities and principles as resources for minutiae explanation (Javadi-Amoli 2002, 171), thus for the problem of the present paper, an approach extracted from Islamic doctrine can be presented that in what follows, the author tries to codify it.

Based on Islamic viewpoint, a work manifests its cause and covers the cause in itself (Javadi-Amoli 2003, 212). Manifestation of the cause in the work (built environment) is a matter which is confirmed in Islamic authentic texts, of those is the hadith of imam Ali (A): "Human is hidden behind his tongue" (Nahjolbalaghe, Hekmat 148). He confirms the relation of cause and work in another hadith too: "Intellects are leaders of thoughts and thoughts are leaders of hearts and hearts are leaders of senses, and senses are leaders of organs" (Bahar-al-anvar, volume1, 96). According to this hadith, what is emanated by organs (i.e. works or built environments), in previous stages, is resulted from cause's (creator or author)'s world of thoughts and concepts.

So, to read an environment meaning, the cause (author) has an undeniable role. The most prominent elements of the author which kick in the forming of environment meaning are his ideas and ideals but beside them, his method and style of creating environment plays a role in forming and consequently paraphrase of environment meaning (Noghrekar 2009, 163).

Thus the environment meaning is affected by author's (architect's) conscious and uncon-





scious ideas and ideals, and thereafter the way he chooses to manifest those ideas and ideals in appearances and physical bodies. But, the environment audience is the final item in which the paraphrase process ends with, that based on the human definition provided at the beginning of this article, comprises of different realms and souls. The main distinguishable aspect between this approach and two formers is to notice these realms and souls which are very important both in creating environment meaning and audience's perceptual meaning from environment. Because if we give the environment two aspects of explicit and implicit (meaning) (Nasr 1987, 139; Nagizadeh & Aminzadeh 2001, 28), its meaning can be extracted from author's (architect's) vegetal and animal souls that are illusion-oriented, resulting to demonic arts; or extracted from his intellectual and spiritual (divine) souls that are truth-oriented, resulting to divine arts (A'vani 1997, 346). In this way, the audience's paraphrase of the environment meaning- depending on which soul it is based on- is allocated a specific place among the hierarchy of environment meaning. Whenever

the audience's perceptions at the moment of paraphrase is extracted from his intellectual and spiritual (divine) souls, his semantic perceptions are real and luciferous otherwise (if extracted from his vegetal and animal souls) are unreal and Cimmerian (Khomeini 2009, 322). So paraphrase process is affected by different human souls from two aspects (Author and audience) (Figure 3).

In addition to human's different souls, based on Islamic viewpoint, there is another important element playing role in the paraphrase process, called audience's relative pre-understandings which is affected by time and local relative circumstances. Factors like audience's pre-experiences that are various in different time, local and cultural circumstances are of those pre-understandings (Sasani 2003, 183). Considering the effects of these relative elements on the process of meaning paraphrase, this matter that human beings have different perceptions and interpretations of a single environment in different societies because of various cultural conditions (Barati 2004, 60; Naghizadeh 2002, 256; Grutter 2010, 49) is an acceptable fact.

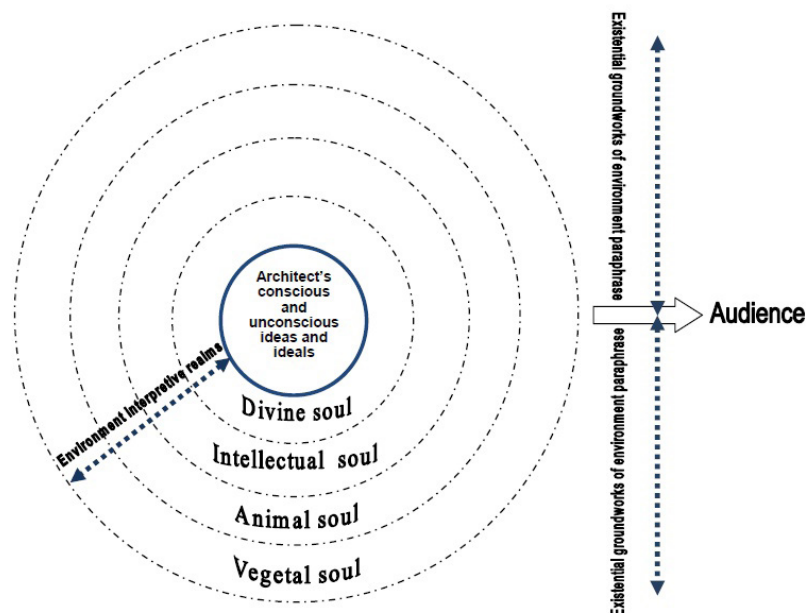
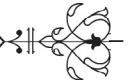


Figure3: Dignity of different souls in the process of environment paraphrase based on Islamic viewpoint (Source: Author)





According to Islamic teachings, besides relative elements, the real and stable element of nature (Fetrat) in the process of meaning paraphrase is considerable and meaning paraphrase is the resultant of all these elements. Because this process has both stable and natural aspects and variable and relative aspects, so making each one of them absolute destroys artistic-cultural interactions between human beings (Noghrekar 2011, 22).

Based on what was said, if the paraphrase is being one side of audience-architect relationship (the other side is artistic symbolism and

encoding), in audience-architect interaction generally and in environment meaning paraphrase particularly, both relative elements (time and local variables) and the real and stable element of the nature (Fetrat) which is the groundwork of audience-architect semantic dialogue should be considered.

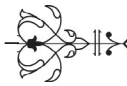
5- Conclusion

As conclusion, a curt comparative examining of different approaches in the process of environment meaning paraphrase is provided (Chart 1).

Chart 1: Comparative examining of different approaches in the process of environment meaning paraphrase
(Source: Author)

Paraphrastic domain of environment	Paraphrastic hierarchy of environment	Basic rule in the process of environment meaning paraphrase	Major component in the process of environment meaning paraphrase	Effective components in the process of environment meaning paraphrase	Approach
Open and irregular	Horizontal hierarchy	Recreating the environment meaning based on audience pre-understandings	Audience	Audience, Environment, Intertextuality (Other texts and environments)	Audience - oriented
Closed and regular	No hierarchy	Discovering the environment meaning based on the architect's intention recognition	Author (Architect)	Audience, Environment, Author (Architect)	Author - oriented
Open and regular	Vertical hierarchy	Discovering the environment meaning based on the real (invariable) and relative (variable) components of the audience, architect and environment	Environment	Audience, Environment, Architect's idea, Architect's practical method	Text - oriented (Islamic viewpoint)





According to chart 1, following items can be concluded:

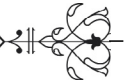
- In audience-oriented approach, physical environment meaning is an inaccessible and totally indefinite variable; while in author-oriented approach, the meaning is stable, unit and accessible that is resulted from architect's (author's) intention. The meaning in the text-oriented approach is accessible too; however with this difference that it is not unit and has vertical hierarchy. In that manner, the meaning does not have a single manifestation, but different manifestations of environment meaning are unity-oriented and form a vertical relation (and not horizontal as the audience-oriented approach claims). So, based on theoretical foundation of this paper, particularly the anthropology and epistemology fundamentals of this research, what seems reasonable in regarding the domain of physical environment meaning is the text-oriented approach, and the two others are unjustified rationally because they lack scientific justifications.

- What has caused audience-oriented and author-oriented approaches to go to extremes in explaining the domain of environment meaning is their incomplete and non-comprehensive attention to human, his different realms and souls and also neglecting the vertical relationship between meaning and environment based on the concept of meaning emanation in appearance. Therefore, firstly, the audience-oriented approach is negligent of the fact that human possesses, besides relative and variable aspects, an stable and non-relative reality that Islamic thought call it "Fetrat (nature)", and the author-oriented approach is also negligent of this fact that the audience is affected by relative aspects besides the stable and real aspect to review

the architect's intention, which the relative aspects can be resulted from introversive elements (such as audience's pre-knowledge and pre-understandings) or from extroversive elements (such as various time and local circumstances). Secondly, according to Islamic teachings, the audience-oriented approach is negligent of the reality of art (including art of physical environment designing) which is the manifestation of concepts in appearances, and also the author-oriented approach reduces the concept of manifestation to embodiment. By the way, It can be concluded that the influence of relative and variable aspects in the process of the environment meaning paraphrase make the domain of physical environment meaning not totally closed and limited and it is possible to consider a certain hierarchy for it, and so the relation between environment physics and its meaning is neither embodiment nor a free relation, but a kind of manifestation and emanation.

- According to Islamic epistemological and anthropological principles, the openness of the environment meaning domain does not mean to accept any meaning for an environment, and the environment meanings must be perceived orderly, within a recognized frame. The main groundwork of this frame is human's divine nature (as the common differentia of all human beings) that guarantees intellectual and artistic interactions between them. Based on Islamic doctrine, meanings out of this frame are referred to as self-interpretative or eisegesis which there are so many expressions in Islamic teachings to censure them. So the environment has capacity to implant different meanings however, if those meanings are perceived systematically far from self- Interpretative, they will form a vertical system. In this manner, the more the audience is ca-





pable of rereading meanings, the deeper his paraphrase in the environment Interpretative system is. Meanings out of the frame of this system are perceived as self- Interpretative without any validity.

- In a comprehensive view, physical environment meaning paraphrase is based on four elements: architect's idea, architect's practical method, audience, and physical environment

itself. Among these, the final element which paraphrase process ends in, is the audience that is composed of different realms and souls; accordingly, audience's paraphrase value follows two issues: first, audience's status in terms of the realm and soul in paraphrase moment and second, his skills and abilities to use his stable and variable property (such as pre-understandings and etc.).

Footnotes:

1. As Barthes believes, virtual author knows the language as an instrument to get purposes beyond itself. He faces a known purpose through a direct path. He tries whatever he writes to have a unit meaning. A meaning that the reader understands it, in other words it should be imposed on the reader. His word is such a scientific word that has the ideal of a final meaning. However, the real author is initially attracted by his instrument, i.e. the language. The language is his major purpose. He is engaged in vocabularies not the world and does not intend to create a final and certain meaning. He well knows that he is doing the creation of a world of meanings (Ahmadi 2002, 230).

2. It is necessary to note that the audience's perception and what is injected into his mind is affected by various elements regardless of which souls the injections are derived from and can be classified as follows:

- Pre-nature (Fetrat): the common part of human beings understanding that leads to the same understanding, perception and comprehension.
- Pre-knowledge: It is derived from one's social, cultural, and familial teachings and findings, which is common between people in a culture or subculture and may leads to some subcultural or cultural misunderstandings.
- Pre-experience: Comes back to each person's individual experiences and in fact, is quite personal (relative) part of pre-understanding and ultimately makes maximum difference in perceptions.
- Pre-judice: In regards to interpreter's purpose and expectations makes early judgment and gives his interpretation a certain direction (Sasani 2003, 183).

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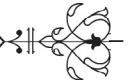
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