Metaphorical Semiotics of the Elements of Creating Atmosphere of Persian Traditional Spaces in Ali Hatami's Cinema (Case Study: Love-Stricken Film)

Ali Akbari[a]*, Syyede Zahra Asli Eramsadati[b], Roxana Abdollahi[c]

[a]*Assistant Professor of Architecture, Yadegar-e-Imam Khomeini (RAH), Shahre Rey Branch, Islamic Azad University, Tehran, Iran*
[b]*Master of Interior Architecture, Faculty of Engineering, Pardis Branch, Islamic Azad University, Tehran, Iran*
[c]*Assistant Professor of Architecture, Technical and Engineering Faculty, Qom Branch, Islamic Azad University, Tehran, Iran*

Abstract

As one of the arts of creating space as well as a tool for audiovisual representation, cinema can convey the intended concept and content by the built space. It has been tried in this study to analyze Ali Hatami's Cinema to build space with identity for Iranian users. The research approach is qualitative and methodology is based on deductive reasoning with moving from theory to analysis on case study. The librarian studies have been used at the process of extraction of theoretical basis of reasoning and Love-stricken movie has been analyzed in this process using analytical-descriptive method. Results show that architectural language used in Hatami's Cinema could be assumed including the following elements: The presence in open space of yard at houses and gardens, sitting on ground floor and highlighting Persian carpets in the plans, focusing on outlook inside rooms toward garden and linking among built space and natural atmosphere, presence of water pool and walking of characters beside water pools in Persian Garden, dark spaces that show spatial depth of traditional architecture, written language and literature and poetic-like expression, existing Persian music in scenario as well as contextual music may stimulate auditory perception of audience.

Keywords: Architectural Semiotics; Metaphorical Semiotics; Ali Hatami; Love-Stricken; Built Space

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* Corresponding author. Ali Akbari.
E-mail address: akbari@iausr.ac.ir

1. Introduction

The subject of creating architectural space in which human can feel sense of unity, integration and harmony with the space and thus possession of identity and to form the concept of the sameness in his/her exposure to the space is deemed as one of the basic challenges before contemporary architects. This subject is intensified by two aspects: First is the necessity for historical continua in lands where having identity includes some part of subjectivity of their people and the second is postmodern human mind that has been affected by received stresses in sensual perceptions (Pallasmaa, 2012) from the environment built at image-centered time today (Debord, 2012) after Digital revolution. The design and building processes has also proceeded in such a way that following to software techniques, it is very difficult task to create semiotic and embodied space from metaphorical elements and employing tangible semiotic language to convey meanings and this process has been basically marginalized.

Alternately, as one of the arts for creating space as well as a tool for audiovisual representation (Gaut & Currie, 1998), cinema can convey the intended concept and content by the built space by employing space elements as intradiegetic or extradiegetic backgrounds and therefore it can be assumed as one of the most efficient tools for conveying a message. Thus, movie director, as an architect and movie as architectural space (Lamster, 2000; Penz & Thomas, 1997) is one of the media that represents spatial qualities and puts it as subject to visual experience for an audience so that to perceive the space of any plan of movie in 3D form by comparing it with his/her mental images and to embody oneself in that space. From such a perspective, cinema is assumed as one of the foremost tools for space building.

It has been tried in this study to analyze Ali Hatami's Cinema in order to achieve recognition of qualities that could build space with identity for Iranian users. As one of the stylist and author architects, Ali Hatami has tried to represent all his works in Persian culture with contextual notion and to create spaces in which life memory to be recreated on a new bed in Persian traditional architectural spaces. The main subject of this study is to present applied strategies in creating that quality in Iranian contemporary architecture by analyzing the way of presence and quality of elements of spatial sign and their metaphorical concepts in Iranians' lived experience as one of designing factors and creation of place (Akbari & Niroomand Shishavan, 2018) in Ali Hatami's cinema.

2. Theoretical Framework

2.1. Signs and Semiotics

The human's mind is a sign-builder and symbol-processors that communicates with surrounding environments via signs and symbols. In other words, human receives concepts beyond their apparent pictures by symbols and signs. In fact, anything which denotes anything else anyway it is known as a sign for the human (Pakzad & Bozorg, 2018). Augustine, a philosopher in ancient time, assumes sign something in addition to content that is attracted by senses and causes anything else to strike in human mind (Barthes, 1968). Similarly, Saussure implies a sign is something expressed by a purposive person and deliberatively with specific meaning and this process or phenomenon does not take place randomly (Yakin & Totu, 2014). Namely, signs have not meanings alone. Meaning is something added to them thereby to provide for thinking. This concept forms according to social contracts (Pourmand & Ebrahimi, 2018). Overall, signs can be defined in three forms as shown in Table 1.

Table 1 Definitions of signs (Source: Authors)

Row	Definition	Description
1	Something is replaced with another.	Sign is replaced with something that now absent and it may appear in the future.
2	Relationship one thing with another	There is dual relation and or optional relation sign and what signifies it.
3	Perceiving relationship one thing with another	A sign causes something to be imagined beyond the impact given thing exerted firstly on human senses.

Ferdinand Saussure as one of the semiotic thinkers analyzed third definition. Based on Saussurean etymology, the constituent elements of a sign are signifiers and signified where the expression level is built through levels of signifiers and content level is constructed via signified levels {Formatting Citation}. See also Table 2 and Fig 1.

Table 2 Basic concepts of Pierce's triple semiotics (Source: Authors)

Carrier of a signifier	Seimanion	Something is perceived as an indefinite physical organism.	
Signified	Semainomenon	The concept formed in mind does not represent an indefinite physical organism.	
Example	Tynchanon	The sign that is referred to it and it is an indefinite physical organism.	
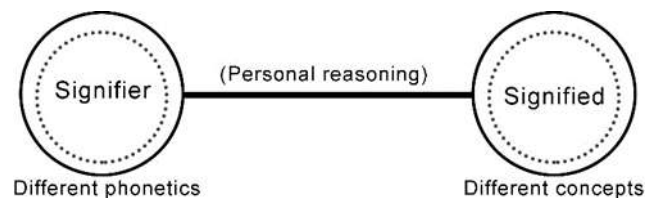
Fig 1 Saussurean semiotics acts as a complex binary organism in terms of relationship among the signifier and signified (Choi, 1996)

2.2. Semiotics and Architecture

Space has different meanings among philosophers and thinkers. Space is defined as blank place for human passing and presence. Plato, the great Greek philosopher, believes that the relationship between the objects is placed in space might create space (Panahi, 2018). The concept of space is assumed as one of the fundamental concepts in architecture. According to Heidegger, architectural design of a space means building of a location for human being so that to act as a brush to gather those things belong to each other (Norberg-Schulz, 1988). Heidegger expresses humans' perception of a place depends on experiences they have about the given space and they create identity for themselves in this way. According to Heidegger, such identity-building depends on mind of the audience per se (Sharr, 2007). Any architectural work is an opportunity to apply new terms to

creating architectural form. Accordingly, any architect can be assumed as potential inventor of a language with new dialect so this language and dialect is decoded by the audiences personally (Shafik Ramzy, 2013). In other words, idea is converted into an architectural work as a text under title of author's thought. The audience passes through this trend inversely. Namely, he/she wants to proceed with author's thought namely with reading the work that is nothing except sign. The audience perceives the message of work in this way, but meaning of a work depends on subjective paradigms of the audience. In fact, one could extract several meanings from a work the same as the number of audiences. Any signified has an interpretation proportional to its audience's mind. Thus, we are exposed to various interpretations of that work with the same number of audiences of the given work (Panahi, 2018) as shown in Fig 2.
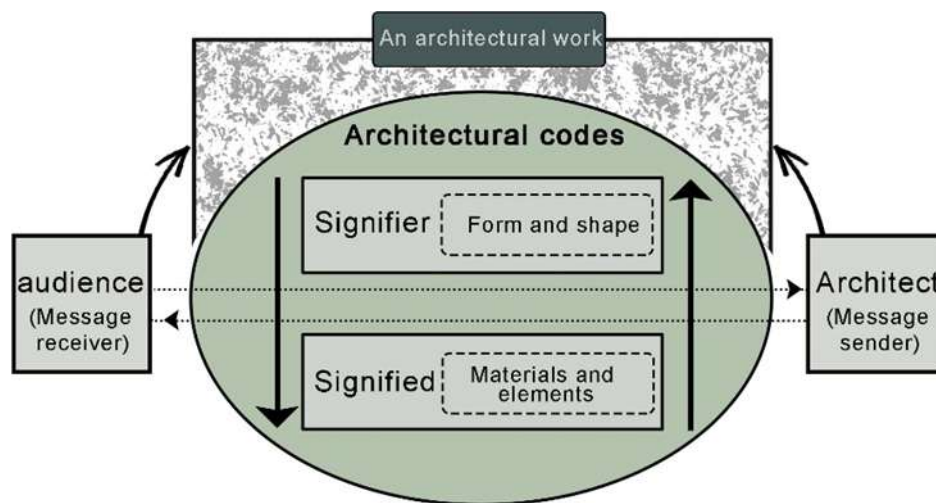

Fig 2 The relationship between an architect, audience and an architectural work from semiotic perspective
(Source: Authors)

Donald Preziosi argues that architecture is a type of visual semiotics (Shafik Ramzy, 2013), but it should be considered this point that audience bestow his/her subjective character to space using five senses. The mental character of the audience is subject to environmental issues and reading time. Human experience derived from any location and or his/her memoir of presence in the built space that builds formation of imagination forms in the mind is the foremost action in imaginative perception. The experience of created space by audience depends on the rate of its impact on five senses and his/her living experience in that space (Akbari and Falamaki, 2018). Presence in artificial space and existing meaningful elements in that platform provides for creating individual and collective memoirs among the people. Also, it will cause recalling spatial quality experiences in the future times and lead to collective awareness of given quality. As spatial quality is strengthened further in terms of existing meaningful signs the imaginative faculty of individuals is more involved and they will be captured by their imagination. Semiotics of Umberto Eco can be divided into three categories in architectural form as shown in Table 3 (Eco, 1992).

Table 3 Classification of signs in architecture according to attitude of Eco (Eco, 1992)

1	Signs of technique	Technical codes	Signs e.g. (slab, column, insulation etc.) that are related to architectural science there is no content relationship among them.	
2	Syntactic signs	Syntactic codes	They include signs that are the way of relationship among constituent elements of architectural space. It can be noted that Sociocultural contracts are involved in them such as relationship among private and semi-private spaces.	
3	Semantic signs	Semantic codes	Architectural communicative interaction denotes it is divided into four classes at the front.	1- The communicational elements refer to primary architectural functions e.g. window, etc.
				2- The elements refer to secondary architectural elements e.g. arch air hole, etc.
				3- Those signs that signify social concepts and ideology e.g. house, sitting room, bedroom, etc.
				4- Those signs refer to macro division through society e.g. villa and school, etc.

2.3. Sensory Semantics and Meaning

During Renaissance five senses (vision, auditory, olfactory, tasting and tactile) were known where within framework of hierarchical system, vision is devoted to the highest level and tactile sense assumed as the lowest level (Pallasmaa, 1994). Sense of self, subjective dimensions of the dream, tendencies and wishes are strengthened in humans by an artistic work. Instead of only visual allurement, an artistic work conveys a meaning to its audience, and this concept is perceived and understood by senses. Sensual perception is the common line between human and the universe. Hannah Arnedt, a German philosopher, argues that existence of total universe as an effect is subject to perception by humans. Such a human perceives their existence by his/her own sensory organs and is aware of quality of their existence (Arendt, 1981). Some theorists believe in that even surrounding world is perceived by codes. The American theorist, Fredrick Jimson maintained in the past all perceptual systems were independent languages (Chandler, 2007). With potential for creating sensual influence, codes depend on perceptual psychology that is led to sensual impact (Mousavi Lar & Mafi Tabar, 2016). In other words, human finds the exiting codes in the being world through his/her sensual perceptions and perceives the surrounding world in this way while signs are revealed and perceived by human with different forms e.g. sounds, words, images, tastes, smells, and motions (Chandler, 2007).

In terms of brain mechanisms, perceptual categorization and receiving concept resulted from interactions between sensual and sensory systems, the function of each of these dynamic structures is primarily copied from the external world through sensual and sensorial and semiotic messages. At the next step, these messages are categorized constantly by the aid of recursive paths and through synchronization with neuronal groups. The perceptual categorization and conceptualization may not become comparative without existing memory (Edelman, 2004) and convey any meaning. In this process, the meaning of environmental perceptions which results from the message of structure and related semiotic system appears where message of nervous cells are adjusted to the existing nervous system in memory and strikes in mind a theme. What deems as important in this

process is the rate of precision of sensorial receptions from the environment and their accuracy which is called content of sensual perceptions (Akbari & Falamaki, 2016).

What is totally sensed in experience of five senses either by perception or otherwise is called sensual data in philosophy of sensual perceptions (Fish, 2010). What is sensed and experienced and what exists inherently should not be assumed the same. In their internal essence, sensual data have only sensual qualities that are not referred to the outside world (Robinson, 1994). Although these sensual qualities are the characteristics of sensual data and these sensual data confirm the experience, this assumption may lead to this point that such features are characteristics of the experience so this will be fallacy of composition. Therefore, these features should not be assumed as phenomenal characteristic of experiencing a sensual data as the same (Fish, 2010). According to attitude of Merleau Ponty, the perception is neither a passive reception of representations of visions as objectivists say and nor creation of the world from ideas in my mind as idealist philosophers mentioned. The perceived subject exists in the world, but not in a way that is seen merely by visions; the perceived is a subject that affects the world as the world influences in it (Matthews, 2006) and this is nothing except generality of human presence with all his/her physic image that is his/her body with human presence in space, his/her sensual data and receptions, experience of space, imaginations and fantasies, primary subjectivities and presuppositions and even myths and legends (Akbari, 2018).

2.4. Metaphorical Semiotics

Various signs and signals have been graded in human mind with respect to observer and the environment where a person grows. Any new sign initially is compared in observer's mind with the formed signs in his/her mind and then classified. No new sign is not completely similar to the already signs in mind of the observer. Thus, any comparison tends to a new metaphor. In fact, finding of a metaphor is totally based on subjective aspect and is subject to the environment and observer (Grutter, 1996). According to Lackoff and Johnson, metaphor is based on perceiving a thing similar to another. The constituent elements act in metaphorical semiotics in such a way that metaphor serves as a signified and a signifier that refers to another signified (Chandler, 2007). For example, movie director should perceive audience's structure of the environment so that to express it clearly. Therefore, in his turn, the audience perceives his/her everyday environment in terms of cinematic aspect. As a result, cinematic experience is deemed as a metaphor for interpretation of audience's everyday environments (Goharipour, 2019). Based on studies of Lakoff and Johnson, metaphorical semiotics can be classified into three types as indicated in Table 4.

Table 4 Types of metaphorical semiotics based on theory proposed by Lakoff and Johnson (Sources: Author excerpted from Chandler, 2000:195)

Type of metaphor	Definition of metaphor	Example
Directional metaphors	This type of metaphor is related to spatial concepts.	Up, down, far, near, etc.
Ontological metaphors	It relates emotions, thinking style, actions to the existence.	Identity building
Structural metaphors	We can make perceivable structure of a concept to another by this metaphor.	Time is gold.

Comprehensiveness and inclusiveness of metaphor includes a structure more than two other types of metaphors. Thus, this metaphor may be also founded on directional and ontological metaphors, which is shown in Fig 3.
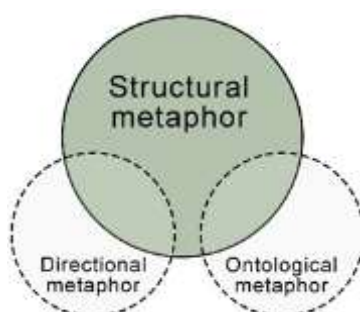

Fig 3 Rate of inclusiveness of metaphors (Source: Authors)

2.5. Semiotics and Cinema

Whereas human is a concept-builder organism thus s/he creates meaning for oneself by sign production and interpretation (Chandler, 2007). Communication is defined as meaning production in the messages in semiotics. This meaning and concept may be produced by encoder and or decoder; namely, meaning and concept of codes are not absolute (Hashemizadeh et al, 2107). Dramatic complexity of meaning is expressed by the picture in cinema (Wollen, 2013). A movie is made of pictures; namely, it is formed by limited things. It is neither actually the reality nor the image embodied at mind of filmmaker or the picture created in the mind of the observer, but a movie is a group of signs. For this reason, semantic perception of a movie is deemed as difficult (Ahmadi, 2017). The relationship between filmmaking and audience's impression is shown in Fig 4.
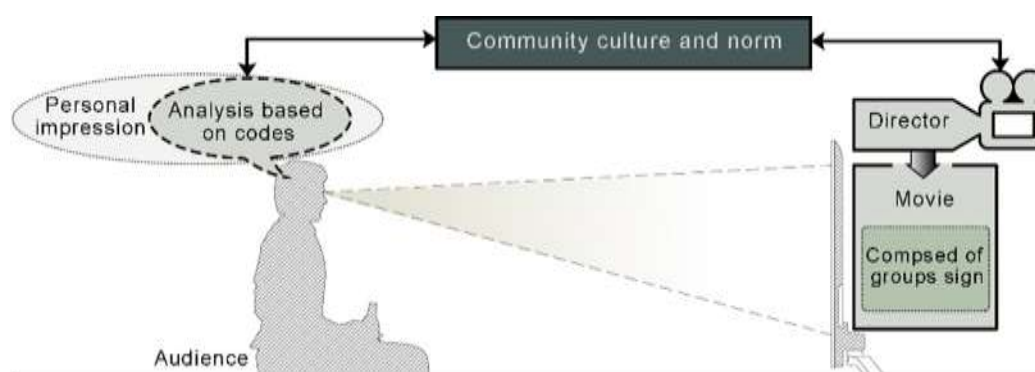

Fig 4 Relationship between filmmaking by director with related impression by audience of that movie
(Source: Authors)

Some elements e.g. words, pictures and music, etc. are considered as signs in the movie. Concept is produced by coding dependent sign. Code is the significant relationship between signs which are systematically abided by cultures and norms of a society. John Fisk has divided cinema coding into

three levels: 1- Social coding: They are divided into cloth design, makeup, nonverbal signs and dialogue which are related to social customs and ceremonies and rules. 2- Technical coding: They comprise of music, camera and lighting management which depend on creativity power of filmmaker. 3- Ideological coding: It includes sociopolitical discourses and diversity of tradition and modernity that in fact creates adaptive and integrated concepts by organizing the first and second coding (Hashemizadeh et al. 2017). It should be considered this fact that cinema is built from various semiotic systems. Hence, it can employ motional, verbal, musical and phonetic signs (Ahmadi, 2017). Six semiotic systems are given for a cinema based on theory of Pierce as described in Table 5.

Table 5 Six semiotic systems of a cinema (Source: Authors excerpted from Ahmadi, 2017)

Visual signs system	A movie is not imaginable without visual signs.	
Motional signs system	Cinema has built the determinant element of the picture; namely, the movie is meaningless without motion.	
Verbal signs system	It includes any type of application of verbal language comprising of conversations, monologue and external voice, etc. In cinema where dialogue is the most common application of this system.	
Written signs system	It includes any type written language as titling and subtitle of the movie.	
Phonetic signs system	It comprises of natural sounds and phones used in the movie.	
Musical signs system	Contextual music	Movie character or characters do not hear it.
	Scenario music	Movie character or characters hear it.

Panahi adds two other semiotic systems of cinema to of Pierce. These two systems are described in Table 6.

Table 6 Semiotic system of a cinema (Source: Authors excerpted from Panahi, 2018: 214)

System of signs of movie narrative and prominent structure	It is related to narrative structure e.g. 21g - movie produced by Alejandro Iñárritu where it has been divvied into irregular parts.
Multifaceted, hybrid and fold signs system	In this system, picture, text, music and speech systems have been folded on each other, e.g. 'in praise of love' directed by Jean-Luc Godard

3. Research Methodology

Given the reality of the studied phenomenon in this study, from the ontological dimension, depends on interpretation of researchers; research paradigm is interpretive (Bazargan, 2008). The research approach is qualitative type and the methodology is based on deductive reasoning and it moves from theory to case study analysis (Nobakht, 2017). The librarian studies and method of written data collection has been used in the process of extraction of theoretical reasoning bases and 'Love-stricken' movie has been analyzed in phase on investigating case study using descriptive- analytical technique by focusing on sensual- metaphorical semiotics to enable for giving answers to the research questions by collection of visual data from the existing movie with classification of subjects, making metaphor, division and importance of criteria and creating conceptual integration and to

extend findings to building of architectural space. The research conceptual model is shown in Fig 5.
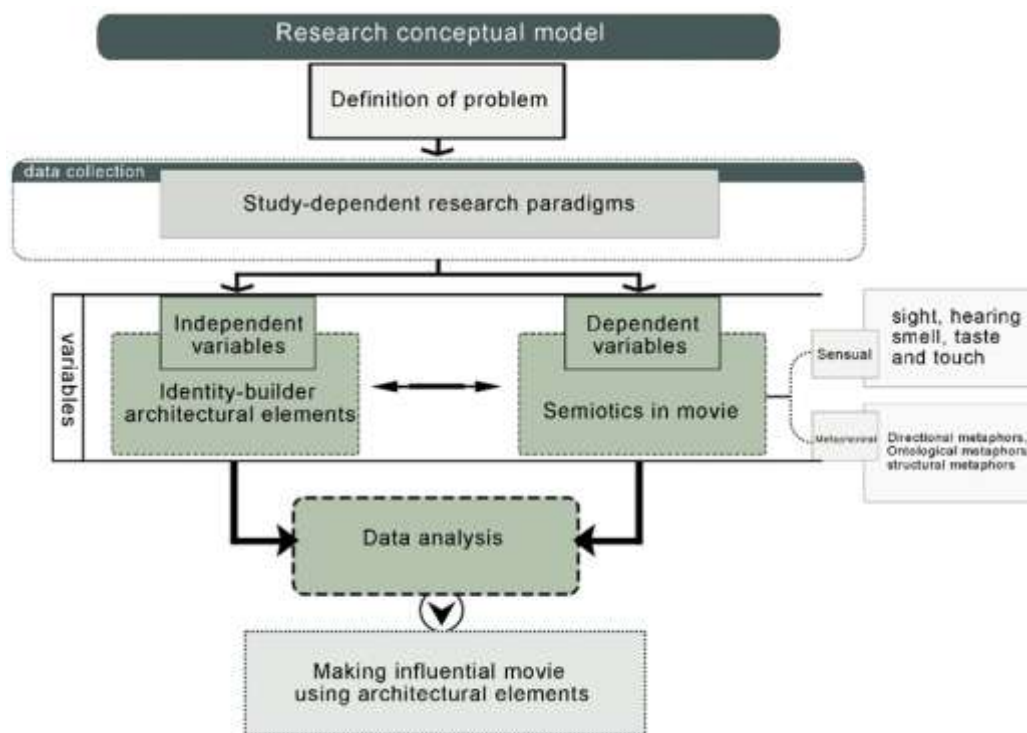

Fig 5 The research conceptual model (Source: Authors)

4. Discussion

4.1. Audience, Architecture and Cinema

The interdisciplinary studies provide developing knowledge and potential for analysis of phenomena from various viewpoints and enlighten the dark aspects of it (Piravi Vanak et al., 2017). This is evident in both architecture and cinema fields. The relationship among human and environment can be defined by organizing space where human is located. Order in space organizes several components such as social, cultural and biological elements in space; in other words, if this relationship exists more among elements of cinematic art this art will become more viable and eternal (Hosseini et al., 2010). Cinematic art requires for organizing space, situation, scale, light and the like where all these indices create an atmosphere and environment in which cinematic theme forms (Pallasmaa, 2006). The date, when a movie is displayed, is one of the foremost reasons to attract audiences for a movie, or audience's tendency is specific to movies from a certain country. In fact the director attracts his/her audiences by employing concepts of place and time. Both cinema and architecture attract their audiences by creating life spirit in this atmosphere by are different in that cinematic materials are imaginative and fantastic while architectural materials are physical and real. Really, cinema creates space subjectively and architecture makes space objectively (Panahi, 2018). In other words, architecture creates spaces while the movie builds a path to observe those spaces (Bergera, 2018). Alternately, it should be expected that narrative structure

is assumed in cinema ad the same designing philosophy in architecture (Hosseini et al., 2010). Thus, cinema and architecture are both located in art field with common language and establish dialogue with each other (Panahi, 2018) and allow each other affecting another discourse (Bergera, 2018). In fact, they are affected by each other and thereby they influence in their audiences (Table 7).

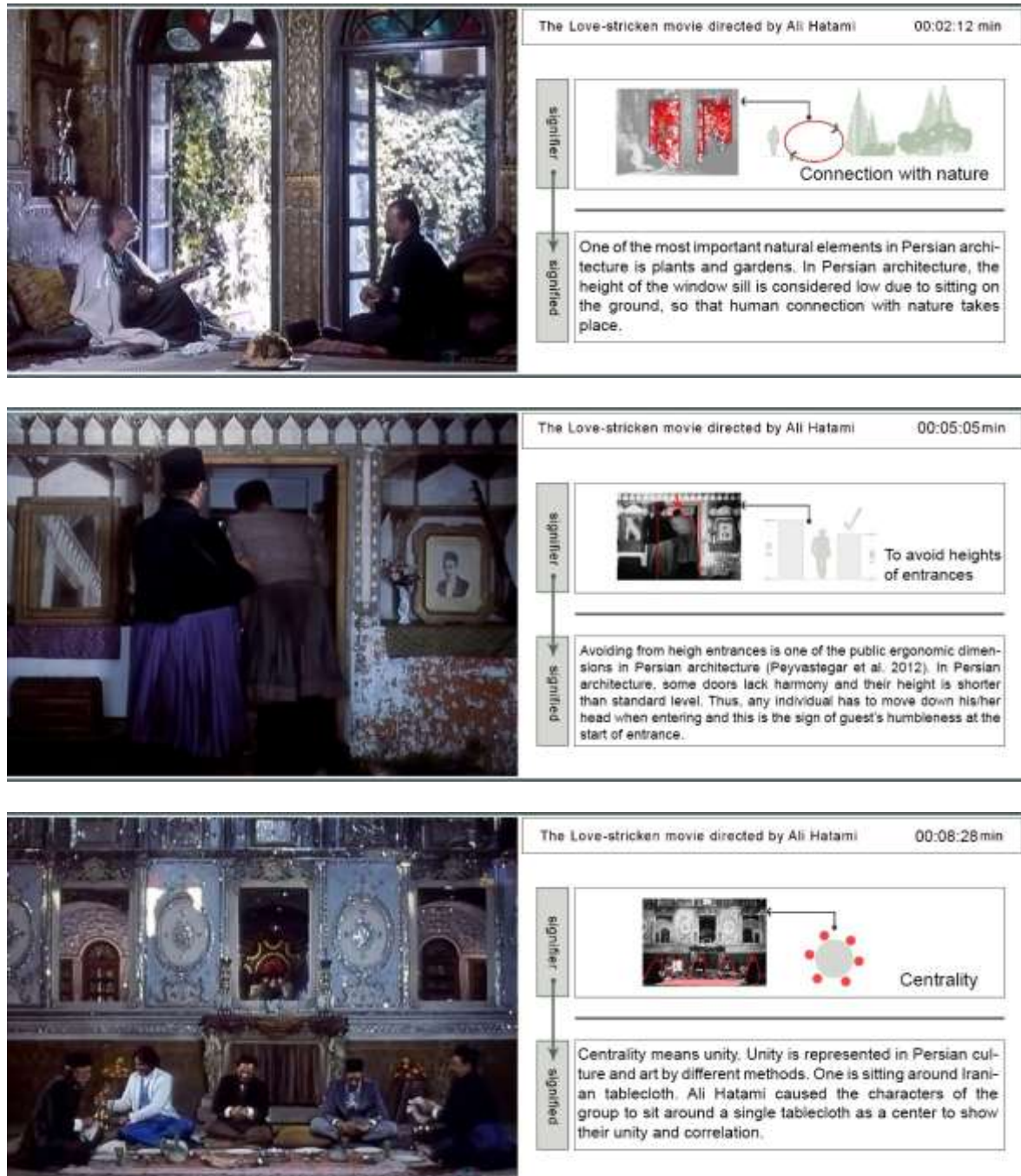**Table 7** The common aspects of architecture and cinema for their audiences (Source: Authors)

Common aspects of architecture and cinema for their audiences	1. Displaying public culture and lifestyle
	2. Involvement all senses of audiences to perceive space
	3. Creating the symbol and sign for their audiences
	4. Granting identity to space and creating memoir for audience by time narration (endless stream) and place (Euclidean solid)

Employing Persian architectural elements is well evident in Ali Hatami's works by stage design he recalls his/her identity to the audience. While Ali Hatami is one of the vanguards of modern Iranian cinema, the historical and traditional cinematic works are obviously visible. Hatami is enticed by the latent concept in statements of Sohrab Sepehri, the lofty Persian prose, and Persian culture and this is why his tendency to Qajar elements is mainly visible in his visual narratives and the concepts used in his works including Iranian nativity, traditionalism and Iranian situation in transit (Panahi, 2018). Considering Iranian customs and traditions in mind, using Persian idioms and proverbs, displaying original Persian art, spreading and praising sportsmanship and chivalry, Hatami insolated his Persian architecture and interior design from other cinematic practitioners (Hashemizadeh et al., 2107). Hatami has freely travelled through historical periods and spaces and his visual attention has been mainly focused on expressing the relationship among yesterday human with classic architecture and atmosphere, especially Qajar era (Alaghemandan Motlagh, 2012). Based on his knowledge about classic space and environment of his movie in creation of movie frames, Hatami converts this atmosphere to one of the characters of his work. Characters in Hatami's movie are constrained by environment, and main drama of the movie originates from conflict between characters and this space. It should be considered that all objects used in Ali Hatami's movies are concerned with Persian culture and create the memoir for the audience. Hatami describes social position of movie characters by objects. In fact, all objects used in the movie are used by the audience as a sign for better perception (Alaghemandan Motlagh, 2012).

4.2. Semantic Analysis of Love-Stricken

Ali Hatami made his thirteenth movie under title of 'Love-stricken' in 1991. In this movie he was responsible for stage design in addition to directorship, production and film-writing tasks. Love-stricken movie includes Persian music theme and goes back to period of the kingdom of Ahmad Shah Qajar who intended to gather five best music players to keep Persian musical notes under forgotten trend by intermediacy of French Monsieur Joule and supervision of Delnavaz master. These persons are sent abroad to prepare a few musical disks. The group encountered some problem abroad therefore Delnavaz master keep the group lonely. At the end of this movie, Taher Khan, singer of Leila Lover the blind prince got sick and unfortunately died and on the other hand the ship was wrecked due to storm in sea in the path to return to Iran and all musical disks were lost while they were recorded with a lot of difficulty. Music and stage design essentially affect viability of this movie. Using fixed camera in frame is one of Hatami's arts so that to enter the audience

through sense inside the movie by putting objects within his frames. Architectural space and scenes of Love-stricken movie are examined as 'signifiers' in the following diagram according to different perspectives so that to manifest the given signified and concept for any signifier after passing through semiotic phases (Fig 6).

The Love-stricken movie directed by Ali Hatami   00:02:12 min

signifier → Connection with nature

signified → One of the most important natural elements in Persian architecture is plants and gardens. In Persian architecture, the height of the window sill is considered low due to sitting on the ground, so that human connection with nature takes place.

The Love-stricken movie directed by Ali Hatami   00:05:05 min

signifier → To avoid heights of entrances

signified → Avoiding from heigh entrances is one of the public ergonomic dimensions in Persian architecture (Peyvastegar et al. 2012). In Persian architecture, some doors lack harmony and their height is shorter than standard level. Thus, any individual has to move down his/her head when entering and this is the sign of guest's humbleness at the start of entrance.

The Love-stricken movie directed by Ali Hatami   00:08:28 min

signifier → Centrality

signified → Centrality means unity. Unity is represented in Persian culture and art by different methods. One is sitting around Iranian tablecloth. Ali Hatami caused the characters of the group to sit around a single tablecloth as a center to show their unity and correlation.

The Love-stricken movie directed by Ali Hatami   00:09:53 min

signifier →

Metaphoric transparency

signified ↓

Transparency is assumed as one of the indicators of Persian architecture (Hamzehnezhad & Radmehr, 2017). Water is one of the natural elements used in Persian architecture that is a metaphoric expression of transparency. With respect to a dialogue among Delnavaz master and Mr. Faraj, we can find Hatami has emphasized in transparency and honesty of Mr. Faraj by considering water pool in design of this scene.

The Love-stricken movie directed by Ali Hatami   00:13:47min

signifier →

Colors in decorations

signified ↓

The colors are one of the effective factors in Persian architecture, so no one could deny its mystic value. In fact, color serves as talking to one's soul. Hatami has shown this fact aesthetically in his movie.

The Love-stricken movie directed by Ali Hatami   00:19:38 min

signifier →

Axial symmetry

signified ↓

Creating axial symmetry means unity between elements. This issue is visible in doors and windows and types of decorations used in Persian architecture (Peyvastegar et al. 2017). Given a symmetrical frame by putting two movie characters at the middle of this frame, Hatami has emphasized in their empathy.
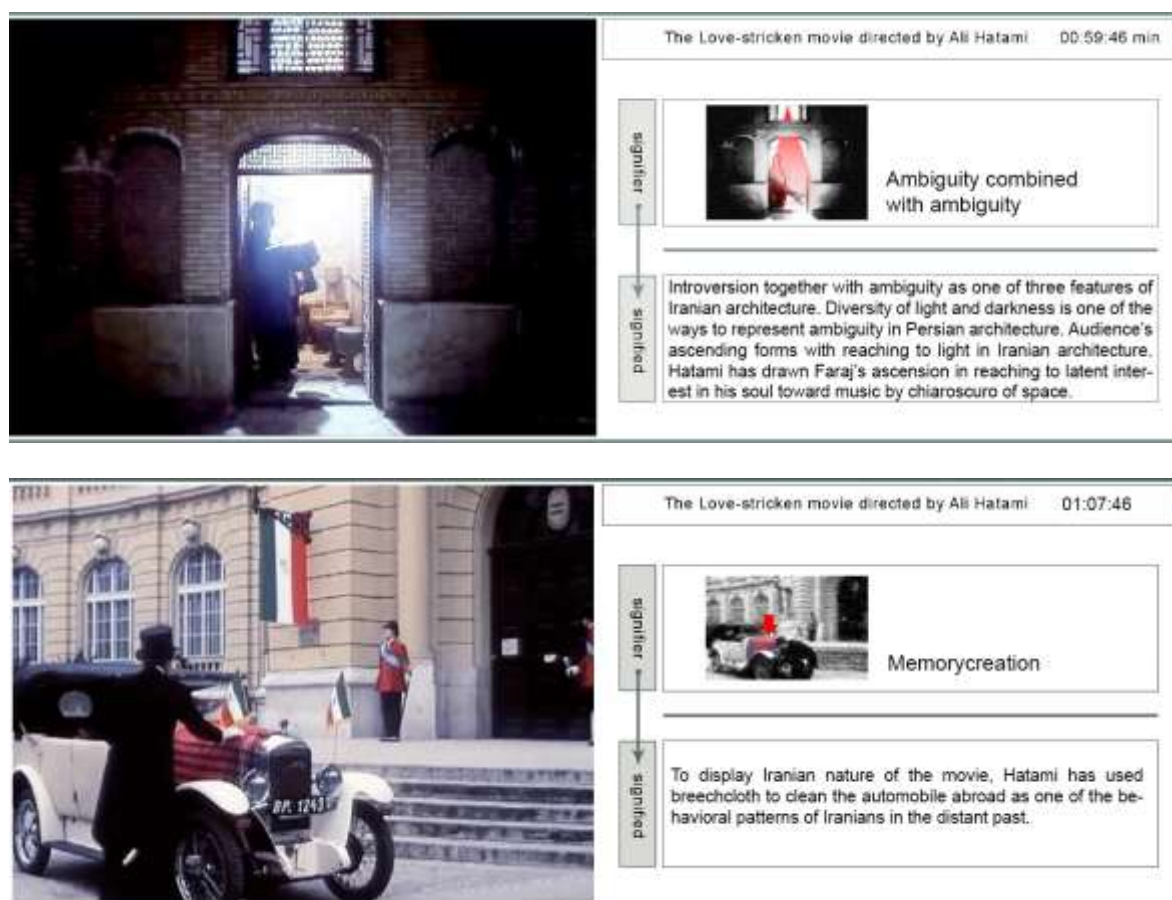
Fig 6 Laminar semiotics in 'Love-stricken' movie produced by Ali Hatami as case study

Source: (Authors; Hamzehnejad & Radmehr, 2017; Peyvastegar et al., 2017)

5. Results

Ali Hatami emphasizes in some element in his cinema that can be visible by code and metaphor in all points of Iran as the common human and social values in Persian culture and they signify intersubjective concepts. Light-darkness dialectics, interior-exterior and silence-music are some of the semiotic elements that activate the memoir of traditional architectural spaces in Iran in subconscious of Iranians as imaginative perception. His cinematic language can be assumed including behavioral patterns and the underlying signifiers: Presence in open space of yards at houses and gardens, sitting on ground and carpet that recalls long-standing carpet-weaving traditions as well as living on earth in Iran, emphasis on outlook inside rooms toward gardens and linking among the built space and natural space, the existing water pool and characters waling beside water ditches in Persian garden, dark spaces that indicate spatial depth of traditional architecture, the rich written language and literature is full of historical and poetic-like terms, presence of Persian music as well as contextual music that may stimulate auditory perception of the audience.

Hatami's narrative language acts in such a way that forms all existing elements in any plan and semiotic metaphorical structure and each of them affects typically quality of space by which a

memory may be recalled or intensified for audiences. Hence, he has succeeded in creating Persian space to the extent this has converted him into one of the salient Iranian directors whose works can be included in postmodern cinema.

By generalizing this approach to creating space in architecture, it can be concluded that it is feasible to move from subjectivity to objectivity through employing pattern language that includes following patterns: Link between users with ground level by creating suitable behavioral patterns; relationship between users, nature and garden; symmetric, geometrical order of space arrangement as one of the archetypes in traditional architecture; perspective toward the garden; potential for walking and sitting in the garden; creation of alternating repetition in light and darkness from openings and also light-setting in the roof; and employing familiar materials e.g. brick and wood and using paints and geometric decorations.

Architecture is a narrative that generates, reproduces and protects another level of existent reality of humans that are full of their wishes, ideals, beliefs and myths. Any dogmatic concept of style may no longer govern in modern age in which short stories became important. Today is the end of stylist macro and formal narratives and age of human narratives of everyday life and manifestation of subjective and transcendental activity based on human nature in them. Architectural imaginations of human experience about the world links unconscious internalization process, assimilation and visualization and provide the ground for global human's narrative. Original architectural structures represent human's genuine experience of reality, orientation and position to continue space-time by metaphorical and ironical expression.

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