

## Recipient Cognition and House Identity in Jordanian Architecture

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**ABSTRACT** This paper deals with the major features of the architectural movement in Jordan and focuses on its housing aspect. Viewing the intellectual backgrounds of several distinguished architects in recent decades in Jordan, the paper explains the differences and main characteristics of this movement and outlines the discrepancy in today's individual experience of architectural housing in Jordanian contemporary society. As a result the paper finds out that this movement has introduced new values which have affected house shaping. Hence, the paper has embarked on the problem of collision between the recipient and house reality. It has also highlighted the unavoidable significance of two outstanding architectural schools in the country: one pursues the historical terms of legacy; the other adopts modern attitudes in housing. Both schools have employed techniques that maintained impact on visual formation in spite of the stone specifics. Finally, the author has opted in this paper the methodology of defining the identity of the house build and that of the recipient culture, and has closed it with concrete conclusions.

### INTRODUCTION

In his long history, man has always been congruous in terms of the essence of housing. He never tried to explain this closely associated part to him save in that human picture which he carries with him and is largely reflected in his wide imagination of the house, not in its functional picture as a haven, but in its cultural picture that makes house an object. In fact, this deeply involves the epistemic and value gains of the house's resident. In conformity with this predicament, a public saying in Jordan goes responding to the changeable social and technical environment. The new/old idea of housing is, first and foremost, based on the recipient and /or who would inhabit (sell the first house, lease the second, and inhabit the third). This could probably be favored by hirers, especially as this part of housing is the most preferred to man throughout history with no functional changes...that is, man's safety and self-realization which have formed a two-dimensional complex of man's needs ever since his creation. So, when he attains security, man looks for self-realization, and house is his battlefield through which he advances in his scale of needs. "House design is a complicated matter that can't be easily surmounted. When we wish

to build a house, many a wish, need, obstacle and warning compile before us. In fact, we stand before a project of life. We could be interested in the owner's input in the design, but that is only to assure that no transfer of the old experience could take place without the close communication between the designer and the house lodger to be" (Al Naim 2007). We always wondered what makes a designer bring about new ideas about the house. But after all these experiences we have become certain that each house is the outcome of the creative interaction between the designer and the would-be inhabitant, and it is this interaction that makes a house new whenever the designer designs a new house. Hence, the paramount importance for man in dealing with house as an emotional, even mental, reference. Probably there is need to tell those who deal with house designing that they have to seriously consider the growing human relation between the house and its user. It is a relation that requires a thorough thinking of the dynamics and development of human feelings on the one hand, and the statics of the architectural form and how to approximate between the fixed and the variable on the other. However, discourse about the adequate house necessitates criticism of the house image that has taken form in our people's minds, and is also associated with the leap culture of the last three decades. This image has not budged in spite of the social, cultural and economic, even the demographic transformation that has occurred in the country. This charming picture of a house still prevails with no change at all. It rather deepens and turns to be a family-sought aim ever since

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its formation, and would possibly take most of its life to obtain. However, the most important issue is how to reach such an adequate model which carries all these potentials. This is probably what has made talented and expert architects introduce several experiences of special house designs in different locations in Jordan.

#### HOUSE IDENTITY - APRESENTATION

Many definitions, other than durability and survival, are ascribed to an adequate house. However, designers underline the significance of flexible local definition that takes form in accordance with the merits of circumstances. This means that we can define an appropriate house in a certain location unlike it in another place, with a view to corresponding to its milieu. Robert Giffort makes difference between "house" and "home". For the former, he defines it as a flat or a floor which assumes only a natural composition or physical specifics. But for the latter, he says it is more than that. In his view, it is an outcome of the demographic and cultural developments involving social values and psychological connotations, in addition to the natural composition and physical specifics (Giffort 2002).

House identity, and its relation with the incumbent problems of our contemporary cities, is one of the main brackets of an overall vision of planning and building a city. With the lack of a clear vision of the city's relation with the house on the one hand, and the house's impact on the general picture of the city on the other, our viewing of the architectural environment remains short and imperfect.

This very architectural environment is the mantle that encases man within which he makes his first experiment and creates his visual experience. It has also created his old experience and helped him determine his position on any new experiment. The house here is an intermitting picture of that unforgettable one which is now interlaced with new housing complexes. It is an enduring comparison with the past of the city inhabitants which makes us live the "infidelity" case that they now feel and suffer from. Whether housing takes the form of connected or separate units, or even the form of flats, it any way assumes specific urban and visual features that leave extensive impact on the city space. Besides, there are the multi-storey buildings (the hous-

ing flats), too. They are a phenomenon that has spread out in the recent past in Jordan, but has long been diffused in most Arab cities. In this paper, I have tried to understand its impact on the outer shape and life of the city, as well as the social impact of such an intensified kind of build development that should be taken into consideration. People are able to establish a cultural picture of the house, and to continually adjust it if general tendencies of deciding the course of change and building the new picture were available. However, one of the most important mechanisms of providing the adequate definition of the house "starts with a thorough study that observes the various opinions on this phenomenon, and thereon we set out to change the picture of our imaginable adequate house that conforms with our future economic circumstances. Nonetheless, it seems that the romantic viewing of the house often arises from wishes emanated from seeing similar houses in movies, journals or in reality, and is then (easily) reflected in wishes, especially for families of low-income, though it is neither realistic nor sound. "This controversy of what we and others think about the house is part of the cultural specifics I always say that our unexamined response and thinking of what our "culture" dictates upon us has turned our houses into an economic and civilian burden that is doomed unbearable in the near future" (Al Naim 2005). Right away, we ask: is it a must for a family to live in a "villa" or there is a possibility to develop the housing flats to absorb the cultural specifics of our society? This question, however, can be put in another way, that is, is it necessary to effectively think of having housing flats become the ideal housing model in future? This question is not a matter of changing one residence to another; rather, it is a question of build systems, build planning and architectural type that should be developed in a way that satisfies the young Jordanian families' aspirations of living in housing flats with insured privacy in the first place. So the question is put like this : is it a problem of the house space, of planning the housing quarter, or of other technical problems? In fact, for instance, a minor tendency emerged, in the recent period, to the effect of narrowing the housing space through the categorization of essential public housing units with a view to changing the housing picture of the construction boom. Selling housing flats was also floated in a

great legal change that would certainly lead to a new housing culture. These questions could probably be the beginning of understanding the cultural composition of the society. Without this understanding, there would be no understanding of the recipient whom we demand to have an adequate housing environment. (Giffort 2002) said that a resident's satisfaction and acceptance of the housing milieu is affected by several influences, the most important of which is the individual characters and changes. This involves the individual discrepancies, housing invariable, private property, values, assumptions or expectations, comparison with neighboring houses, and contemplations of the future.

A house identity- building is part of this synthetic process which reoccurs in man's conscious or unconscious cognition. The cognition aspect is raised here as a simple occurrence between man's beginning of understanding of the environment around him on the one hand, and assessment, comparison, building of new complexes and distracting the existing ones on the other. These moments of cognition with man actually create the house identity in him, considering that the process of categorization, cognition and comparison is growing all along as far as man is able to acquire knowledge. Therefore, in order to read the usual text of the house, we feel obliged to argue with Hume on his theory of three related aspects that frame man's cognition. First is similarity, that is, man's ability to distinguish things and find out linkages. Secondly, overlapping, which explains the space of time and place of building epistemic relation that makes knowledge as one unit; this often disbounds us from isolation. Thirdly, there is the causation relation which could be understood through man's wishes of justifying his decisions (Al Naim 2002).

We would like to stress the need for examining the intellectual spheres and significant transformations in housing in Jordan as part of the text reading of Amman's similar examples. House residence is a matter of psychological and social tranquility. It is emphatically employed as a symbolic undeniable factor as housing assumes to be an unwritten language imposed by the local community, and with which the family members of the house live along with the atmosphere of the community around them. In this endeavor, they overcome the direct functional need, which is usually similar and involves no distinctive individual and value differences with

the typical symbolic need that makes the physical space a matter of housing, leading to quarters and thereupon to neighborhood and housing units in the vacuum space. However, the design idea tries to restore the "spirit" of a quarter and its traditional simplicity. Of particular interest in this regard is Amman's cultural space where some build projects still involving much of the traditional presence. This makes acceptable the restoration of the quarter on the physical level, though we think that much time is still needed for the formation of a quarter, in its traditional – social picture, in the minds and behavior of inhabitants. Hence, we raise the issue of an "identity direction" or "directing identity". Difference between the two terms is rather big. In the former, a group of values and multi – dimensional social, cultural, political, economic and aesthetical aspects are formed, with a view to having direct or indirect orientation of the identity and establishing a new one liable to move for the better and to interact with the international changes around it. In the latter, identity is quite "molded" and applied. In other words, it's a group of aims often sought by some people in the community and intended to be imposed on its members. In order to be discharged of overestimating the house value under passion more than actual reality, we are duly forced to state that house is the primary receptacle that often gauges the transformation degree of its inhabitant. So when we talk about the fixed (that is, house), and the variable (that is, man's behavior and emotion), it makes us underline that their concurrence in one place is conducive to their inter- attraction by time. A house alternates in correspondence to the inhabitant's changing behavior and feelings. Indeed, passions respond to the physical environ created by the house spaces, with the latter's positive and negative impact pending the sensitivity of the spaces and their effective influence on the behavior and emotion changes. The other issue is that house, as a physical receptacle, passes through cycles of several reactions that makes it change in a multi and long-term forms, also pending the inhabitant himself. However, house helps us determine our place in the world. It is the means that defines our place not only in place terms, but also in time. House is closely connected to our continued feeling from the time of childhood up to our daily life style. We are for the homeland or house wherever we travelled (Giffort 2002).

### INTRODUCING RECIPIENT'S CULTURE

Need is there to understand how the recipient's culture is formed in the habitation environment and how it grows by time. Identity development here is a human issue that develops through continued interaction between man and the surrounding milieu (both physical and epistemic). Raising this issue in our research may lead to understanding the recipient's cultural formation of the housing environment. Given that our feeling towards the housing space is longstanding, it, however, requires a kind of innovation. Man usually remains ever holding to his first experience with the housing space, even if the special identity disappeared and the visual imagery intensified in his imagination. This would probably take us back to the principal idea that the recipient's culture leads to the development of realistic house designs which cope with the social transformation. We would like to stress here that these societal transformations are basically not that expeditions. More likely, they are slow unless certain big events turn the society values upside down. There is no contradiction between the development of the recipient's culture and the house identity. The issue is the flexibility needed to make it an integral part of the house designing. But the question of the housing environment by the recipient's culture recalls, or tries to recall, the popular saying that "good building needs good client". To put it in a different way, this means that we need a mindful society of the value of architecture distinction in general, and the private residence in particular, if we really want to have our distinguished build and housing. For, at the end of the day, this is what makes the architects seek for a distinguished build. At this juncture, we may put some questions forward on how we can prepare the society that would demand adequate build and housing, or whether we can really form the recipient's culture that suits the construction of proper houses to the recipient and his changing identity. So the concept of the recipient's culture should not be concised to the aesthetic aspect of the issue as it is associated with the community's aesthetical, cultural, economic and technical awareness. Education from childhood is the only way of forming the recipient culture.

It is generally accepted that no one can feel the touch of the house unless he inhabits it. Our

accumulated experience shows that space vacuum develops by time, and on that basis we evaluate the forms of house vacuums. The Iraqi architect R. Chadiriji believes that indication to the essence of the relationship between the value and criteria is of two kinds of dealing. The first is intuitive while the second is rational and logically deductive. Hence, there is the need to emphasize the close linkage between both where the sort and degree of the linking is affected by individual and social factors. These two kinds of dealing are apparent in two forms: expression, that is, sending, vis-a-vis receiving. In its performance, the brain spontaneously and intellectually adapts to a certain feeling or idea to be transferable to the recipient through different means of communication (Chiadirji 1995).

The assumption of this paper lies in the question as of whether there is a real possibility of establishing a recipient's culture, and whether those experiments are of making knowledge of distinguished architecture and housing? Nonetheless, presenting some assumptive scenarios would help us understand the mechanism which forms the recipient's personality. The recipient (or the viewer) flies into the visual architectural space and builds, through these views, a visually intellectual experience he never felt before. But it is certainly a reformulation of his previous experience that has brought back the definition of some parts of the house which were absented from his mind. Indeed, a house is one of the information circles from which the recipient learns many a thought and skill. Meanwhile, he develops his own thoughts, skills and tangible experience which enable him to assess and choose. House is a characteristic of a compound experiment that is also conducive to accumulated experience. As such, we probably have to talk about the term "receipt". In German literature, the theory of receiving means the influence of somebody on the next generations, namely, writers. However, it is argued that the receiving theory indicates the general transform of interest from the author and immortal works to the text and the reader. This is what probably makes us focus on the architectural produce (the text) as a tangible creative factor that could, by time, form the recipient's culture. Further, it is impossible to separate the text from its date of receipt (Al Naim 2005). So what suits the literary work applies to architecture which can be explained on the one hand, and draw different meanings with

different recipients and different facts of that period of citing the building on the other.

There is no doubt that the concepts of recipient and the formation of his culture are changeable; there is no single mechanism of influencing the recipient, neither is there one goal to be determined as his aim. But when we, meanwhile, claim participation in the architectural work, we actually refer to a right of the recipient who would be effected by this build either by using or visualizing it. This is most important for ordinary people, as every architectural work is a piece of art presented to the people who, subsequently, would express themselves about it. However, we would find, besides the objectionist nature of the society's culture to this kind of build, the individual interests that come to the surface and turn criticism into personal approach. Noteworthy is the fact that, unlike other works of art, architecture involves immense economic dimensions with impact on the project's owner and designer. This is an undeniable fact. This very impact makes us seek neutralism though it does not push architecture forward. So we seem to face a real problem where architectural criticism is distanced from our read culture on the one hand, and maintains architecture as an isolated visual art from the written culture (save some historical aspects) on the other. For sure, such an attitude never creates a recipient of architecture, and as such the architecture build remains isolated from the society's beholding, or more correctly the society would stay uninfluential on architecture, and that would eventually incur huge loss for culture, identity, economy and technology. In an intellectual climate of these tokens, no distinctive architecture could be produced. Chadirji underlines that the recipient's performance in response to the sender is one of the most important areas of dealing. If the social aspect, that is, the communication between two or more people, is a means of passion demonstration, in reaction to a societal or natural phenomenon, or to deliver an idea, then the other aspect of communication would be the recipient's response to the idea that is already sent out (Chadirji 1995). He asserts that the essential elements of culture remain powerful and effective, and the society proceed in a state of continued dynamism, for these elements would be subject to adaptation and nomination by the fundamental elements of the original culture. Therefore, the following are the questions to which we seek to find answers: How

has man's previous experience affected his contemporary life? Is it a positive or negative impact? Can we define any values and essential elements which continue to persist in the contemporary society? What would their future be?

### MEMORY AND THE JORDANIAN HOUSE

Memory's relation with house is perpetual. The house is the most intimate place for man. There is no other similar place that can incite affinity and affection. Memory in this regard is part of a house – making and its internal sentiments. No one can imagine a house designing apart from the accumulated experience of the place which has formed our mental environ. For us, the architects, we view memory as a designing tool. However, the problem is how to use it in reaching the brains of our clients. It is the innermost relation that brings the designer and the house owner together. This also reminds us of Frank Lloyd Wright who maintained close relationship with his clients and ended with extremely distinctive designs. Reaching the memory of the house owner means coming to the appropriate house space. This architectural pattern has been applied by Rasem Badran in Villa Talhouni in Amman (Fig. 1).

Originally, Talhounis' house conception was closer to those of the world known Egyptian architect Hasan Fathi, who had designed their villa in Aghwar, but passed away before it was completed. The family drew their concept from the defunct culture which made it easier for designer Badran to translate the family's ideas and requirements into elements and items imitating Arab and Islamic architecture through memory. So it is the design items that have reinforced the symbolic significance of the villa which meet the family's wishes of having a stone house in Amman embodying the traditional roots and the dialogue between stone and clay, let alone the incorporate one of the "Majles" (reception hall) of this aspect, and the connecting link between the divan and the courtyard enhanced by water and perennial plant coverage.

Among the outstanding elements, we figure out the Arcades, the internal design, the stalactites (Fig. 2), the domes (Fig. 3), and the Islamic ornament (Fig. 4) (Steel 2005).

Hunter could be among the first to refer to the impact of the past on living when he said in 1957 that whatever man does and tries today is

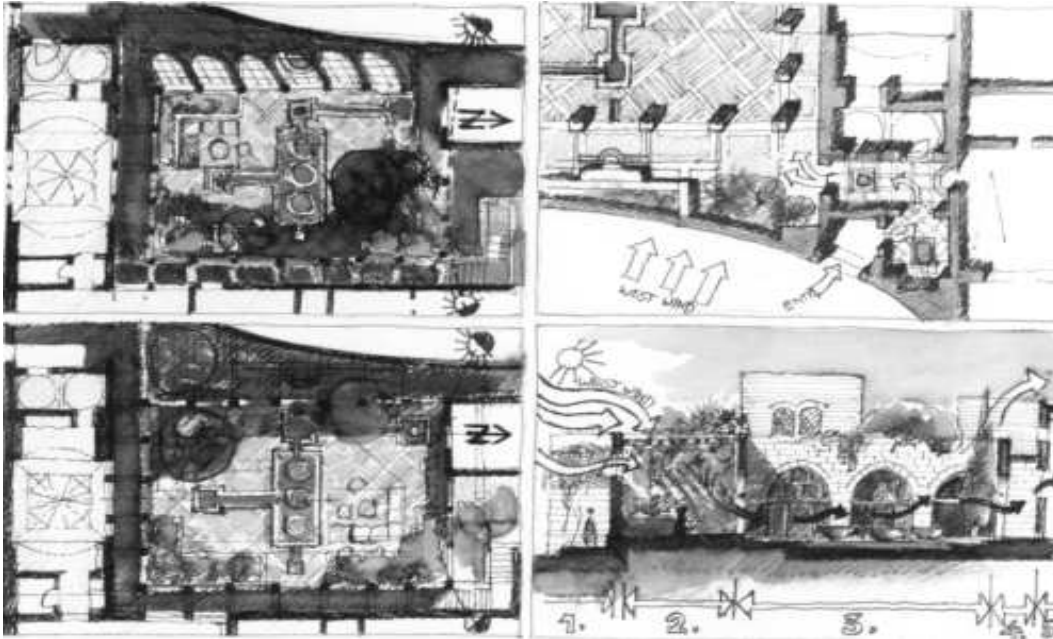


Fig.1. Villa Talhouni



Fig. 2. Stalactites



Fig. 3. Domes

influenced by what he did in the past. And since the collective memory is part of the past (Hunter 1995), it is one of the most important constituents of a contemporary identity of any people, and that the enforcement of this memory constitutes one of the most essential requirements of this identity. The team “Memory Continuity” upheld by Showmaker, is actually a chain of memory links in the development phases of man and society. He also said there should be an unremitting chain of those elements of a continued memory. This doesn’t mean that those phases

are identical, but it means there should be a link between one phase and another. There is no way to establish this continuity unless the important components of culture are comprehended. They actually earn invisible structural potential that enables them to survive in spite of the changing social and technological circumstances (Showmaker 1984). In some house designs, we observe persistence on addressing the collective memory in visual terms. In this case, architecture tends to simplification and to addressing the first

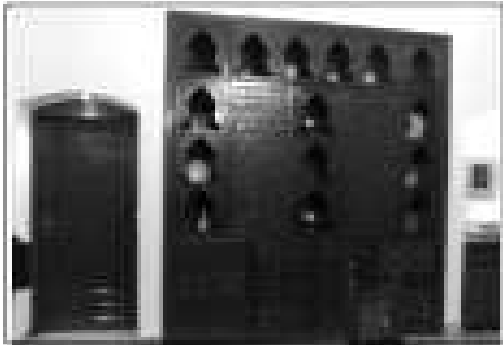


Fig. 4. Islamic ornament

sense of man without any further consideration beyond the form. So we can find a number of Arab houses which turn to reuse conventional details professionally, but don't meanwhile present justifications. However, it is, indeed, a pure aesthetic and emotional issue (Fig. 5).



Fig. 5. Villa, Arch. Waddah Alabedi

“Cultural Identity” can be raised as a subject adopted in architecture designs by some. But this doesn't, nonetheless, mean we have reached the influential memory level in designing. In fact, the public memory is partially effective on the house user. However, it is the personal experience of the house user which makes value of the design idea. In society, there should always be common and mutual things among the individuals. This makes of culture a framework of encompassing certain values which urge social development. These values would be bequeathed through generations, and also used as dimension of favored and wishful intentions. Apparently, these wishes are by no means selfish; rather they are bound to societal requirements. This poses

the introduction of the “value core” raised by A. Rapoport in a number of his valuable studies on environ built. He said that “since culture is changeable, the question is then to what extent can community maintain its identity, that is, to be known to itself and others! (Raporort 1996). Thus, differentiation between a culture core (slow changing) and a secondary culture (rapidly changing) is so important and useful in analyzing the built frames, especially in a continually changing environ.

For us, “essential values” seem to play a big role in the establishment of a paradigm for, not only the detailed items of a house, but also for the old buildings which contain larger vacuum that turns into a private case completely. It is rather difficult to make a demarcation line between the general and the private, but it, however, becomes obvious when memory unconsciously evaluates and makes the final form of house vacuums. Many a house example exist in Jordan where memory is in point. They look similar in function, vacuum distribution, and in human and cultural terms. But, in certain details, they look radically different for the specifics of the house owner. In this context, architect Ayman Zuayter, designer of Tabba'a Villa (Fig. 6), said that “in our search for the value and core, we tried to start from the end and proceed inverse to get to our goal”. The result was a conventional work that reflects the wishes and needs of the villa owners, a the well-reputed Tabba'a family in Jordan (Fig. 7).



Fig. 6. Villa Tabba'a

The designer managed to reflect the essential values through patrimonial elements concentrated in the courtyard which is considered the



Fig. 7. Plan Villa Tabba'a

house centre, and in the oriels, and the ornamented arcs and drawings, paintings with decorations representing different events on walls and floors. Zuayter sees in this endeavour a challenge of dealing with the Arab – Islamic values in contemporary circumstances by presenting accommodation between the internal and external vacuum. He also endorses the urban texture by using stone in this building. This house represents a factual memory of continued events and bequeathed values. We speak here about house as a memory of generations at a time when the memory of our houses has waned and became so weak that it stores little memories. In the last few decades, a drastic shock has robbed our houses their memory, and we no longer remember their spaces. Morley and Robin (1995) point out that coherent collective identity should endure all along through collective memory, common live norms and mutual feeling of the past and legacy. So when we especially talk about collective memory, we actually draw attention to the relationship between the past and current activities. In reality, we are moving from the house before a house becomes residence, while the build environ is so transforming that we are no longer able to distinguish the form of the visual space around us. Neither are we even able to identify

ourselves in this space. Wrong is he who would among us make of the house issue a matter of space and number. Rather, we believe it a matter of stability and continuity. A house can be talked about as a memory container. This is a family, a human characteristic. The unforgettable house is that house which has formed our memory ever since childhood. It is the house where we have shared the family history and built our cultural specialty and the norm of dealing with others.

### MODERNITY AND THE JORDANIAN HOUSE

Modern pureness can rarely be seen in Arab houses as it is in some samples of Jordanian houses. Ornaments and external decorations are a general tendency in Jordanian housing designs. They dominate the general view of the house to the extent that it is hard to distinguish one house from another. However, the pure attitude is clearly apparent in villa Sh'aban (Fig. 8), by architect Sahl el Hyari. It rests on planes of geometrical expression with special significance, namely as we are cognizant that we need to reformulate the mental picture of the house that is so ingrained in the Jordanian cognition.

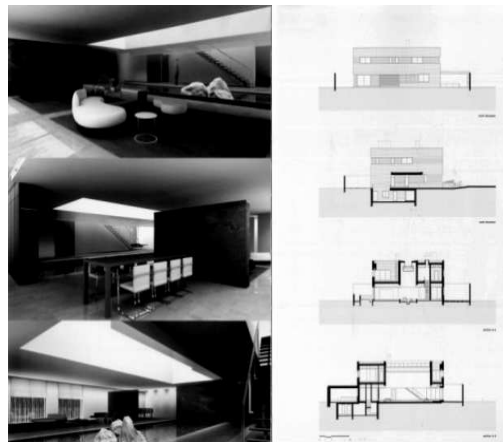


Fig. 8. Facades – Sections and Internal Design of villa Sh'aban

So the Jordanian build of a house, which preserves its cultural line and rejects any addition to it, actually creates a flaw in the architectural balance which Amman has been proud of for so long. The modern build style is a real challenge to the city's cultural prospect. It imposes an un-



familiar norm of build on it. Fares and Fares design bureau has introduced a very new design of a villa (Fig. 9) where the build interacts with the contour site and the build chunks appear right away with nothing to hide. It is a simple and clear design though solid and blank in its making. This gives the impression that the designer intentionally forced a slightness when he moved the two chunks of the house in two different directions, while keeping the middle area sunken so it would seem from outside as if it were a transitional part between the two chunks which make the house picture (Fig. 10). In addition, there is the overlapping of the two chunks, especially the lower parts where the contour making would seem an important element in the whole formation and, accordingly, the chunks seem more dynamic, ramified and attractive.



Fig. 9. Villa in Amman

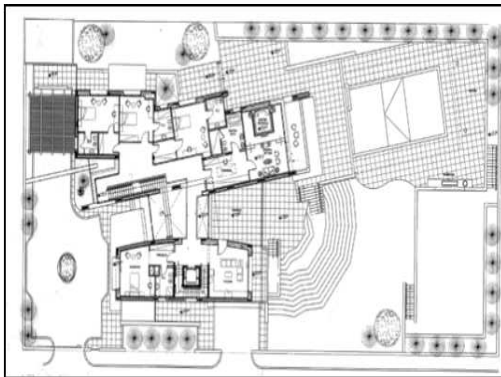


Fig. 10. Site-plan Villa

Nonetheless, the general picture of the villa proves architectural professionalism. Each component is located in the right place. This creates the intended external picture, but not at the expense of the general function of the house which was highly observed by the designer (Al Naim 2006).

As for Al Ma'ani Villa, designed by architect Mays Battayneh, the owner's wife (Figs. 11, 12) in Amman, modern features prevail in contrast with the conventional visual culture which characterize Amman city. However, we don't think that the problem lies in that. Dissimilarity in architecture orientation is acceptable within the designer's aim and the city's acceptance. But this very style creates a new urban culture that contradicts with the cultural structure of the city. However, the general making of the new house, with its simple rooftops which intersect with walls dressed in Jordanian stone, has made the formation both harmonious and discrepant with the urban environ, while enforcing the power of the building and emphasizing the identity (Fig. 11).



Fig. 11. AL Ma'ani Villa

In this context, when the visual prevails over the living, and makes the visual question over the maker of the space itself, though the linkage between the form and function is inevitable, the prevalence of diversification here is part of the house personification. The distinction in this example is part of both the owner's and the designer's personalities. The dominating abstract thinking is another form of self-expression through the form. So, there is an exaggeration in the "no form" as there is exaggeration in the formation; both attract the attention and raise the

issue of non-verbal continuity that generally concerns architecture. It is an issue that is essentially based on people's interpretation and acceptance of modernity. Some are deeply conventional though yearn to be modern. So they build their houses which express their state of confusion by having a traditional house in form, with some new lines. Others try to be modern whereas they are conventional deep in their hearts. So their houses look modern from outside, but restored the form of the house from inside. It is a rather controversial case that has dug feet in the society. However, it should always be remembered that this controversy was not confined to the early beginnings of modernity in the region, but continues up to this moment, though in various forms.

### CONCLUSION

1- Distinctive housing environment requires distinguished owner, user and designer, as the development of the housing identity is actually a reflection of the user's (recipient's) culture and will.

2- A constructive atmosphere of criticism among the architect, decision-maker and the project owner is missing. Architectural criticism does not proceed from a competitor or a non-friendly party, but comes from an architect who is seen to upgrade the architectural work as that is his job and role in society.

3- House build is a unique formation of combination between two visions: one is a personal vision with social dimension, and the other is a vision of formation that is represented by the architect.

4- So far, no critical movement, compatible to the large architectural endeavors in Jordan, has emerged (developed). The absence of this activity had in the past, and continues to have today, caused a persisting retrogression in practicing architecture on the one hand, and has alienated both architectural culture and architects as well on the other. As a result, the whole architectural experience will decline, or halt at a certain point with no chance of progress.

5-, Jordanian architecture, in its current form, is qualified to be an outstanding "Arab" architectural school.

### RECOMMENDATIONS

Visual arts as a whole play an important role in making the recipient's identity. A house, as a

visual, social and living art which man experiences every minute, certainly contributes to the making of his stored experience, especially as far as the house space, with its contents and usages, is concerned. Talking about house identity, we actually mean the housing identity in general, and the housing mechanism which plays a big role in establishing the afore-mentioned identity.

Indeed, if the recipient is culture-void, build will be identity-void, and vice versa. However, what we see before our eyes is only part of the "confused" identity that is growing in our society today. We have to adjust it as much as possible by the imposition, on our part as designers, of our values on the society.

The problem is inherent in the experience of the recipient himself who infers meaning from the visual text (that is, the architectural build). Hence, we are before a changeable phenomenon that cannot be limited to one or more pictures. So let us try to create a chance for an experiment that would raise the standard of our architectural intellect, not only on the private, but also on public levels. Public concern cannot be diverted by creating a housing architectural awakening based on a sensational experiment of housing examples without the recipient; no advancement can be achieved in this form.

We need to make our society able to evaluate and push the architectural build for the better; we wish to see the ordinary cities presenting this clear opinion on the visual environ of build around him. This is one of the aims of the architectural criticism.

Dealing methodologically with the house components is what enables us to reach the design of potentials which make it actively interact with its resident throughout his life. Designers have, not only to design a house that copes with the existing natural milieu around it, but also to incorporate the related spaces in it. These would allow a continuous visual connection among the internal and external spaces of the house from any of its points.

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