

TEXT ANALYSIS IN THE ARCHITECT'S INTENTION

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ABSTRACT

Intention in architecture is a distinctive feature of architectural expertise in design, as it analyzes consciousness by providing us with a description of all the currents of architecture as simultaneous currents that support intellectual awareness.

Where the architect intends to intentionally create that text through the use of the vocabulary of the language and the artistic form expressing his design ideas and thus the text embodies the image of life in the architectural consciousness and intentionality is the objective unit that gives harmony and interdependence to the parts of the architectural idea.

The meaning of the architectural idea does not emanate from the outcome of the structural and semantic relationships of the expressive text of architecture, but rather is a clear presence on the textual units and its place is the architectural awareness and its reason is the intention of the architect as a whole, so that the research problem is (knowing the role of the architect's intention in analyzing the architectural text) and its goal It is (analyzing the architectural text according to the intention of the architect) by identifying its fields, factors and foundations, and the most important application to selected projects for the postmodern architecture stream.

Keywords: *Text, Intention, Architect, Recipient, Shape and Meaning, Theory of Architecture.*

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1. INTRODUCTION

The intention is to give a temporal characteristic of the subject, which means the inclusion of concepts that express the theory called factors (outside from the field of architecture) and foundations (inside from the field of architecture) and from here the researcher has to work on increasing the concepts to reach a more stable state and approach as much as possible from Indeed.

The general elements have images that the researcher sees with a specific purpose from these images. In order to reach this goal, he needs to delve deeper into each of the factors and foundations in order to reach a real result, where the intention is an idea that exists in the human mind, as any idea presented by the human mind depends on reality and architecture, and it is the product of conscious thought, so any formal formation created by the architect holds a certain intention.

The intention in architecture is to guide any subject that carries several factors that start with the language represented by the basic rule in it and move to ideas between minds and then reach the state of certainty or uncertainty to stand at desire and goal, so the goal of architecture, which is the idea, is to reach the credibility of the judgment for both the architect and the receiver.

2. MATERIAL AND METHODS

- The concept of intention and the its most important vocabularies.
- The intention in architecture.

3. Theory/calculation**3.1. the concept of intention: -**

Intention: (source), intent (name), feminine name: attributed to intent (psychology) is an attribute of psychological-directed attitudes, adapted to a near or direct future [1].

It is the tool that used by the architect to reach the goal, and it is a psychological impulse that's tangled, complicated and interactive with backgrounds within the architect's mind, which the intention is the purpose as the architect has imagine it, which the idea is just one of the elements.

the intention is a philosophical concept that describe consciousness or thought behind any subject, which because of its presence it becomes an internal reality or the base of consciousness, reflect its meaning and its essence for the purpose to reaching its reality [2], and the intention is not new idea, in

the greek philosophy intention was refer to the (power of the super spirit), while in medieval philosophy it was refer to the subjects and psychological phenomena where the first intentions of thought, obtained by directing towards the subject and realizing it directly, while thinking about these perceptions is carried out by reference to the thought itself, it is called the second intention and is the subject of logic as the saint Thomas Aquinas [3] understanding intention as a tool of perception and consciousness wherever the mind becomes its inner potential affordable to match the fact by absorbed subject in the idea at the level of sense and mind, [4] To explain the transition of the mind to what's general and holistic Ockham puts intention term by the thought actions [5], logical and psychological symbols towards certain topic, while recently, this term has been used by Germans like Brentano and Husserl [6] [7] where they both sees the aim of intentional theory is to explain and analyze the association of thought with a topic for explaining the reality of certain subject, and therefore the speculation of (hussar) within the designedly known as (Perspicacity) , like the water footprint can offer low urban open inexperienced areas [8], so the location of pedestrians crossing and identifying them from the remainder of the passageway ought to be processed by the variety of surfaces [9] It is often represented as inelible and informal. Yet, it can be financially useful to the people UN agency created it [10] to understand the longer term, one should think about the longer-term at this time, as a result of “the future exists within the same sense because of the past”[11].

3.1.1. Intentional_ fields, factors and pillages: -

The intention has general logical characteristics that distinguish it and determine its relationship in human concepts, since the intention is the most knowledgeable about the content of its intent, and it is the most capable of concealing people, and this self-perception of the nature of intent applies to all other mental phenomena, which are characterized as a personal perception, it is the criterion that It was pointed out by Brentano, who confirmed the intentionality of mental phenomena in a fundamental way, as the mental phenomenon has content in itself, as is confirmed in provisions is something or denial, and mental phenomena can be combined to this so that the belief is related to something, and thus mental mental phenomena differ from natural phenomena fundamentally different [12].

3.1.1.1. Area of intention: -

- Linguistic text.
- Phenomena (normal, scientific, historical, political, social issues).
- Mental phenomena (belief, desire, intention, perception).

3.1.1.2. Intentional factors: -

- Determine the subject area (linguistic, lawful, humanitarian, historical).
- Motivated for creativity.
- Experimentation, explore, design, reconsidering, Entering paths.

3.1.1.3. Pillars of intention: - Intention as an act of: -

- Judgment (which accepts the topic as a reality or approximation of reality and is judged).
- Topic (introductions of results) includes the actual fact that the sphere (linguistic, humanistic, historical or scientific) through perception (shows the topic before of the mind), knowledge or extraction (associated with desire or the needs that related to a certain subject).
- Credibility of judgment (for both the architect and the recipient) [13].

3.1.1.4. The intention is split into three teams in terms of: -

- Practical understanding of language.
- Physical composition.
- Intellectual thought as shown in Fig. (1).

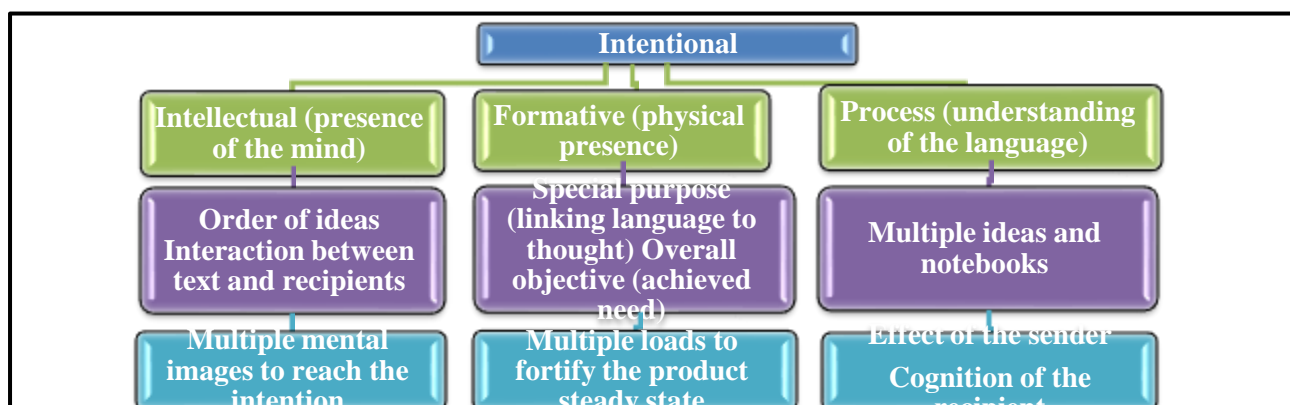


Figure 1. intentional within its terms, source: - Authors

The phenomenon in which both the architect and the recipient deals with the possibilities of their emergence and what is achieved from goals in them is through theories dealing with the subject and the person and the relationship between them towards the procedures of judgments, and from these phenomenological theories (phenomenology) that have influenced many philosophical, critical and aesthetic movements It is a new philosophical activity that invites us to get rid of the prevailing and prejudices of traditional philosophy.

Phenomenology represents a person's relationship to a place, such as architecture and environmental design. It is a mental language that represents the essence of things that relate to feeling and desire as in Fig. (2) which shows the development that deals with (pillars of intent) subject and man and therefore the relationship between them towards governance.

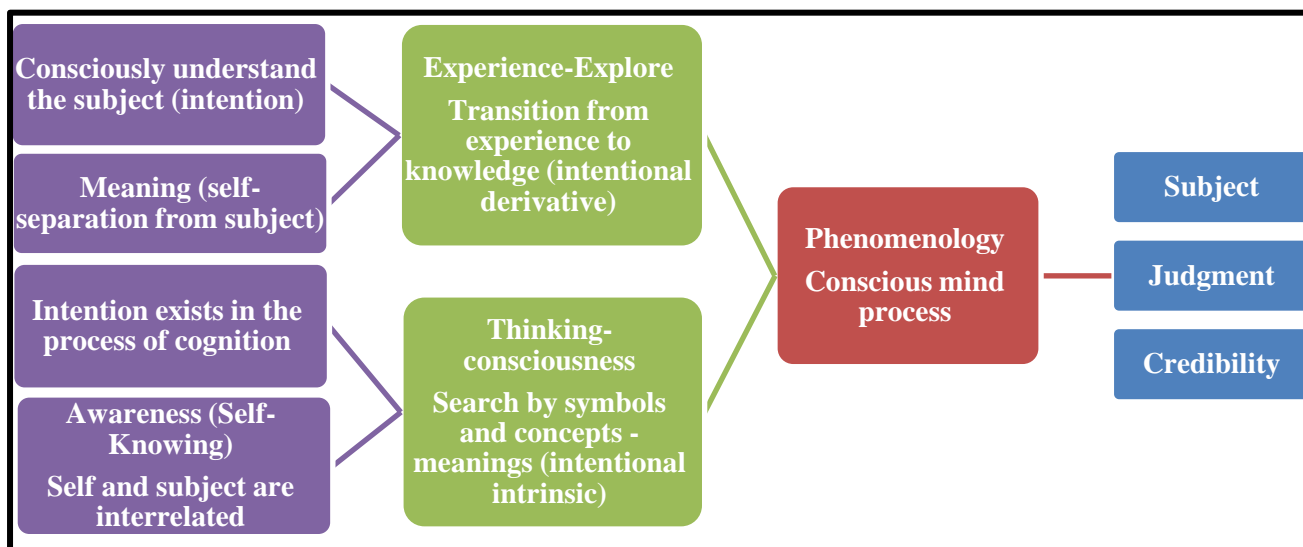


Figure 2. illustrates the relationship between intent and phenomenology theory, source: - [20]

Through the foregoing, we find that the act of consciousness is an emotional act that exists for a conscious thing, that is, to mean the thing for itself (for a special purpose duo), meaning that human consciousness was understood as a self-awareness first, then for the outside world to represent a closed awareness (directed to absolute impressions).

As for Husserl's interpretation of the phenomenon, self-awareness is linked intrinsically (subjectively) to external phenomena, that is, each intentional consciousness is linked to external phenomena.

Hence, the research attempts to approach the intentional cases, the related trends, and the opinion pillars of the architect and the recipient.

The states of intentionality are those that bear intentional content indicating something or a subject and appear in a certain form through which the direction of conformity is determined, and that this subject belongs to the inner intentionality as mental actions, and that the mind is the deep foundation that derives from the growth of images of intentionality [4] Through Table (1) we draw intentional cases or anchors and interpolation bands.

Table 1. the pillars of intention and the conditions to achieve theme, source: - [4]

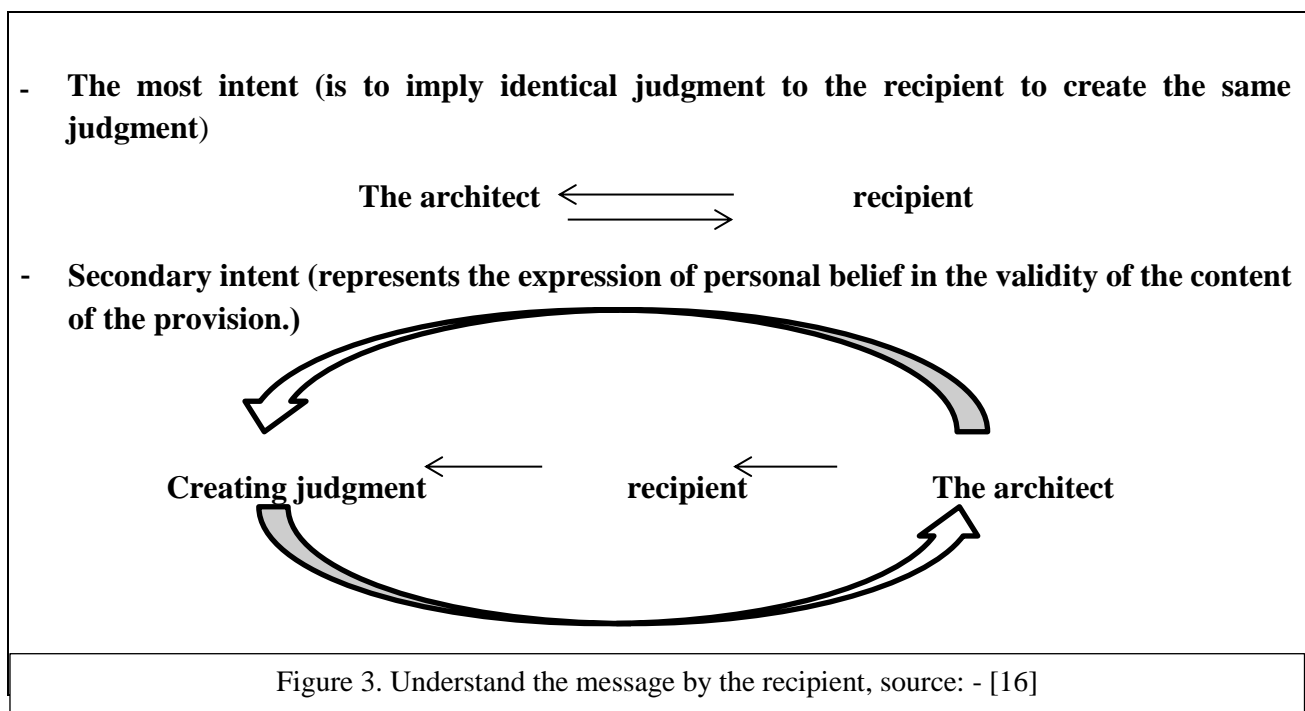
Anchors (intention cases)	Condition of fulfillment of the intentionality
1-conscious intention	1-conscious management use mind and consciousness
2- responsibility intention	2-commitmentto responsibility

3-intention intended for recipient	3- target the community of the deed
4- freedom in intention (the second purpose)	4-freedom for the architect
5-intentional perception	5- an explanation of human behavior
6-decision making	6-credibility to judge the subject

3.1.2. issuing judgment to the designer and the recipient: -

The judgment of the architect is by using the language and what its carrying-out of signals and pictures to assist him to chose initial mental judgments on the direction of the certain target, the decision of the recipient has formed by his language and whats its have of definitive contexts that assist him in mock approaches in understanding the topic [14].

Therefore, it's clear that the intention is expounded by the utilization of language tags so the sender succeeds in delivering the message to the recipient, therefore the communication method is subject to two varieties of intention as per Fig.3.



Where the connotations of the communicative destination took two concepts: -

3.1.2.1. Intention in the concept of will:

It affects the decision on the verb, not for its shap, but on its esoteric destinations of the actor, therefore its must have two destinations: -

- Intention to look for the others.

- Intention to make others understand well.

which means that the sender has multiple Intentions and that we realize the first and last intention of him on which the last can't be true unless the first is already there, which means that the intention is representing the caliber of true and false for the act in language [15].

3.1.2.2. Intention in the concept of meaning:

Meanings represent the purposes, which the words were developed to reach the meanings, it's a way to understand it where the meaning represent what have meant, the meanings differ and vary according to the link between the intention and also the literal significance of the speech, and that means that the meanings aren't inherent within the use of the sender of language tools, however, he uses it to precise his intentions, the intention should be found in the discourse that helps context to be find [16] .

Therefore the intention which represents the meaning is included into accomplish multiple linguistic actions inside various contexts and discourse of one linguistic type.

The sender has one main purpose but expressing it in numerous mechanisms, that vary in the way to refer to it, the intent of the sender from the act of reportage is to push the recipient to create a judgment by understanding the recipient message once it seems the intent of the sender and also the significance of claiming isn't separated from the impact, linguistic behavior is one of the patterns of voluntary behavior, language represents a voluntary act by accept the intent of communication.

Wherever the sender seeks to realize the method of communication through: —

- Generate a psychological development within the recipient.
- Get the recipient to know his indirect purpose.
- Giving the recipient the acknowledge of the indirect intent by giving the justification for the generation of psychological development, which means that any information on language systems doesn't enrich the recipient within the exercise of his role and disclosed the intent of the sender [16].

To reflect the role of the architect's intention in the concept of meaning to contribute to the formation of discourse and its multiplicity through the multiplicity of interpretations and their difference, the fact that the discourse may realize its literal meaning but without realizing the significance.

The text does not appear in one form, but rather in different ways that carry the sender's intent and circumstances, which leads to a disruption of the interpretation strategy from era to age and from person to person to lead to a dynamic interpretation process [17].

From the preceding, the assembly of any speech between two parties is expounded to the understanding of the needs of the sender, that crystallizes the link between them, whether intentions refer as well or intentions refer as meaning: —

- architect → image (processed by the mind) → language (bearing signals) → thought (similarities) → preliminary judgment → output.
- recipient → picture → the language (context) → analysis → understands the message → access to architect intention → Judgment authentication (through the sender's ability to deliver the message and the extent of understanding the intention of the recipient).

3.2. intention in architecture: -

The intention isn't simply a particular plan embodied within the work, however, it could be a psychic motive tangled and sophisticated and interacting with the backgrounds within the mind of the architect, and its the tool that he uses to reach the the goal, which means that the thought is just one of all its components, the intent has a context within which it creates the context of the work, but it is linked to the thought process that falls in the experience of the architectthe intention in design, and the intention in architecture relies on a group of basic vocabulary divided into primary and basic issues since every architectural text results from the interaction of a mixture of ideal, physical, intellectual, spiritual, psychological, and human factors [18] : —

- Primary issues: which contain the ideal physical factors (natural, technological). Human factors (society, politics, economics, aesthetic values, architectural movements, ...).
- Basic issues: which contain: -
 - Content (intentional mental characteristic).
 - Directed or connected.
 - The intention of the sender (architect): that one who ensures his work meanings through symbols and their indications by design aware or unconscious.
 - Recipient intention: that one whom meanings transmitted to him through the processes of perception of the forms that he sees or practices.
 - architectural output: The medium through that meanings are sent through symbols and linguistics pictured by architectural forms, once finished, it'll have a set form with fixed options.
 - Shape and meaning on which the shape (text) as long as its become recognized to become a way of expression and able to speak the meaning, and even those forms (architectural or artistic) meant to be neutral or barren of which means and (as claimed by its designers) are (express) From neutrality and convey an important and clear moral message that embodies the thought that produced it and the cultural, social or economic reality to which it belongs [2].

4. RESULTS

THE SHAPE (TEXT) IS THAT THE OUTCOME OF THE INTERACTION OF THE ASSORTED FACTORS DECIDING THE BRANCH OF THE ARCHITECTURAL FORM, THROUGH FORMULATION AMONG THE VISION OF THE ARCHITECT, WHICH SUPPLIES IT A PARTICULAR CHARACTER BELOW THESE CIRCUMSTANCES, WHICH THE

SPECULATION OF THOSE INFLUENCES ON THE FORM IS SUBJECT TO SEVERAL FACTORS AND SOPHISTICATED AND MUTUAL INFLUENCE AMONG THEM, AND HAVE VARIED THROUGHOUT HISTORY IN KEEPING WITH THE READ OF THE ANALYST, IT'S THE PHYSICAL A PART OF A BRANCH OF ARCHITECTURAL RELATIONSHIP, WHILE THE MEANS REPRESENTS OF THE SHAPE OF ITS CONTENT, IT'S THE SET OF SENSORY QUALITIES THAT MIX AND PROVIDES ALTOGETHER WITH THE FORM OF THE ITEM. IT'S KNOWN AS THE TOTAL OF THE ELEMENTS AND THEIR RELATIONSHIP WITH ONE ANOTHER, THAT ALL OUTLINE THE DISTINCTIVE CHARACTER OF THAT TEXT, THAT IS MATERIAL THAT MAY BE PERCEIVED BY THE SENSES, THE INTENTION DEALS WITH THE SHAPE AND MEANING, THE SHAPE IS THAT THE TEXT THAT THE RECIPIENT REACH IT AND INEVITABLE OF ITS EXISTENCE, AND REPRESENTS THE FIRST IMAGE THAT THE RECIPIENT CONCERN THE INTENT OF THE THOUGHT SENT BY THE ARCHITECT AND THE MAIN INSTRUMENT USED TO REACH THE GOAL [17].

5. Discussion

The meaning represents the second image that the recipient can raise regarding the thought meant by the architect, it's one among the essential parts of the representation (is an entire meaning which relies on the knowledge where the one doesn't represent the mental images that he is aware of to an exact because the mental image cannot exist without the knowledge that composes it, from the preceding, we discover that the shape (text) is the base that with its intellectual aspects the recipient moves towards the meanings which they are goals that he aims at, as the movement of the recipient by using the goals that represent the meanings promoted by the architect towards the forms, within the two processes the movement is starts from (reality with its multiple forms) to (the mind and the similarity depending on the perception), which means the reality, the apparent senses and so the inner senses or movement of mind and what the recipient thinks to point his intent towards reality and all its forms, and between the intention of the architect and the recipient, the probabilities involves which increase the quality of the rule by increasing the possibilities that can be happend.

6. CONCLUSIONS

Through the analysis of this article from the areas of intention and its factors, pillars (primary issues — main issues), which reach a collection of indicators that the analysis can apply to the architectural movements (modernity — Postmodernism and deconstruction) through a set of examples to extend

the reliability and comparison between levels of data of shapes, meanings, and concepts for the architect, the recipient and also the product itself.

Table 2. the most important issues and indicator and the theory of intention, source: - Authors

primary	1-Axes	Psychological, social and historical aspects
	2-phenomenon	in term of being phenomenal (normal, scientific, historic, political, social)
	3- subject area	linguistic, historical, the power of soul and belief
main	1-orientation	Single, dual, multi-use (experimentation, exploration, reconsideration, entry in the paths)
	2-mental phenomenon	characteristic of mental representation
	3-sender intention (architect)	intentionally expressing the personal belief
	4- receiver intention (recipient)	includes interpretation
	5- shape	the first image that the recipient creates for the intention of the idea of the architect
	6- meaning	the second picture that the recipient of the idea by the existence of knowledge
	7- credibility to judgment	honestly by believing of both of the architect and the recipient
Intentional levels	1-language understanding	Multiple thoughts and factors (sending effect, awareness of the recipient)
	2-intellectual→arrange ideas for interaction between text and recipients	Achieving a need, Output Immunization (Variable Constant)
	3- formative	Arrangement of ideas (interpretation, interaction between text and its recipients, multiple mental images)

6.1. Application to a number of architectural projects: -

6.1.1. Modernist Architecture (The Siegram Building is a skyscraper located in Manhattan, New York City for the German architect Ludwig Mies van der Roh

- Project description: -

With a height of 515 feet (157 meters) and has thirty-eight floors, construction was completed in 1958, the Siegram Tower stands in a concert of the aesthetic examples and masterpiece of correctness The Siegram Tower is intended in a world vogue and has absolutely mirrored to a trendy design, giving clear options of its exterior structure utilized in steel and glass construction, Mies wished that The Siegram Tower to be absolutely be a uniform within and out, therefore the interior decorations were arranged to go into complete harmony with the outside structure of the building in order that Mies objected to the planning of the window

curtains from the within thus it absolutely was replaced, Siegram Tower was thought-about the foremost high price building within the world at the time, because of the employment of high price materials for its construction, with materials used for interior decoration including bronze and brown rocks and marble, Seagram Tower has become a logo of the growing power of the international companies.



Figure 4. show the past of Siegram Tower in New York building Source:- [19]



Figure 5. show the present of Siegram Tower in New York building Source:- [23]

Table 3. Indicates the application of indicators on the modernity period through the Siegram building, source: - Authors

primary	1-Axes	From the psychological aspect, it neglected the psychological function of the human being and considered it an abstract being (just a number within the buildings), as well as neglected the social aspects, characterized by interruption with history and the past.
	2-phenomenon	A phenomenon that represented the present and the future, as time moves in a linear fashion.
	3-subject area	As for the strength of spirit and belief, it has followed a little principle that means a lot.
main	1-orientation	It was represented as being one-way (neglecting factors and relying on one pole to think) adopted the principle of either this or that as adopted - the concept of science and order.

	2-mental phenomenon	The property of mental representation where excessive simplicity leads to boring - clarity - non-symbolic - separation of functions - inclusivity.
	3-sender intention (architect)	we neglected the recipient (lack of message for the recipient), neglecting the speech of form, and meeting the needs and desires of the job only.
	4-receiver intention (recipient)	Because of the extreme simplicity and complete clarity of appearance, interpretations are almost nonexistent by the recipient.
	5- shape	Shapes were standardized and stripped of all details.
	6- meaning	The meaning is one and constant.
	7- credibility to judgment	(Truthfulness to believe, the fulfillment of desires, the fulfillment of purposes) for both the architect and the recipient.
Intentional levels	1-language understanding	The lack of interpretations, the language is one and stable.
	2- intellectual→arrange ideas for interaction between text and recipients	The output is stable and meets functional need.
	3- formative	Lack of interaction between the text and its recipients - lack of mental images due to clarity, simplicity, lack of detail and adornment.

6.1.2. Past modern architecture (Pyramid of the Louvre museum in France): -

- Project Description

The Louvre Pyramid (Pyramid Louvre) may be a glass pyramid with a metal structure, it's encircled by 3 smaller pyramids, within the main grounds (Cour Napoleon) of the Louvre in Paris, the largest Pyramid is the entrance to the Louvre, it was completed in 1989 and has become a landmark of the town of Paris, the structure, engineered internally with glass strips, reaches a height of 26 meters (about 85.30 feet); its base is very large, and its facade is thirty-five meters (115 feet (35 m)), It consists of 603 elements and 70 glass items within the type of slices, the architect selected to create a glass pyramid, encircled by fountains, within the heart of the "Core Napoleon", on which it is that the new main gate of the Louvre Museum, the importance of the pyramid and also the main vestibule underground lies in meeting of what arising from the daily flow of holidaymakers and facilitating movement, wherever guests enter the pyramid into an outsized hall tell the different sections of the repository, but still the most entrance was unable to realize, that they believed on this renovation was out of the standard, it failed to work the Louvre with its classical grounds, however, later the building was accepted and it absolutely was a made mixture of ancient and trendy design.



Figure 6. shows the exterior of the pyramid of the Louvre in Paris Source: - [21]

Figure 7. shows the interior of the pyramid of the Louvre in Paris Source: - [22]

Table 4. the application of the indicators of the postmodern period is illustrated by the building of the pyramid of the louvre in Paris, source: - Authors

primary	1-Axes	From the psychological aspect, it has paying attention to the past and the present, she paid attention to the historical aspect, as she communicated with the past and history.
	2-phenomenon	Phenomenon representing the past, present and future (rotational time).
	3-subject area	It was characterized by humility and interest in urban spaces. It was characterized by spiritual strength and a return to tradition And the use of language.
main	1-orientation	Two-way guidance adopted the principle of both together.
	2-mental phenomenon	Mental representation feature / use of representation - complexity - ambiguity - contradiction - pluralism - fragmentation - formalism.
	3-sender intention (architect)	There is a message between the architect and the receiver) multiplicity of readings - interest in form and function - mixing jobs - using manipulation.
	4-receiver intention (recipient)	Complexity, ambiguity and pluralism, multiple interpretations by the recipient, there is a language of dialogue between the architect and the recipient.
	5- shape	Use the shape after changing it, symbolism, shattering the system.
	6- meaning	Multiple meanings use simulation, strangeness, and uniqueness.
	7-credibility to judgment	(Truthfulness to believe, the fulfillment of desires, the fulfillment of purposes) for both the architect and the recipient.
Intentional levels	1-language understanding	Multiple interpretations of language.

2-intellectual →arrange ideas for interaction between text and recipients	The output is variable, including mixing jobs.
3- formative	Interaction between text and recipient - multiple mental images.

7. ACKNOWLEDGEMENTS

This artical was supported by Al-Muthanna University who provided insight and experience that greatly power-assisted the research, we might convey conjointly the three “anonymous” reviewers for his or her supposed insights.

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