How to Reveal the Meaning of Space in Vernacular Architecture?

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ABSTRACT

Vernacular architecture is a modest style of building used to maintain the balance of human relations with nature. This architectural style is specific to a region and passed down from one generation to another to embody cultural values. However, its development is currently facing globalization and modernization challenges, thereby leading to a gradual shift of this ancestral heritage to modern buildings. Change is unavoidable due to continuous evolution, however, the meaning inherent architecture buildings need to be maintained because it contains the cultural and social values of the associated local community. Furthermore, vernacular building space is a place for social activities and contains historical meaning applicable to modern buildings. Its functionality responds to changes and the needs of times while maintaining the local essence. Therefore, this research aims to determine the suitable method needed to reveal the meaning of vernacular architectural space. Data were collected from the conscious mind of space users through in-depth interviews by applying *epoche,* which were further reduced, categorized, and integrated to determine its meaning. The data collected through a literature review were analyzed using the *content analysis* method. The results showed that transcendental phenomenology is the right method to determine the meaning of vernacular architectural space. Based on the results, it is concluded that the meaning passed down from one generation to another could be expressed through the conscious experience of space users. Furthermore, transcendental phenomenology helped reveal the meaning without the intervention of the author's knowledge, therefore it is unbiased and applicable in modern buildings.

1. Introduction

The concept of space is considered to be of fundamental importance to the existence of a place (Norberg-Schulz, 1980). Architecture is a field of science closely related to space and place, therefore it creates various phenomena felt by daily users. Norberg-Schulz (1980) further stated that a place is a qualitative phenomenon that comprises character and atmosphere, thereby making it inseparable from its elements, such as relationships, without losing the concrete nature of the scene. The importance of architecture is also expressed by Deleuze & Guattari (1994) as art that starts with the house.

According to Oliver, vernacular architecture is a modest style of building adopted by a community to represent their values, culture, and economic needs (Oranratmanee, 2018). Cultural

heritage contains tangible and intangible values such as social, historical, aesthetic, and environmental values that need to be maintained (Philokyprou & Michael, 2020). However, the development of modernization, transportation systems, and changes in lifestyle tend to affect the existence of this architecture style in various traditional settlements. Vernacular architecture is slowly going into extinction and being replaced by modern buildings (Baski and Wesołowska, 2010, cited by Li & Hu, 2019). Traditional settlements as historical heritage, which plays a role in maintaining cultural sustainability, are also threatened by this development, leading to uniformity and monotony (Atık & Erdoğan, 2017).

The loss of vernacular architecture is a phenomenon that occurs in various parts of the world. According to Michiani & Asano (2016), it is caused by the pressure of modernization, the development of technology, and changes in people's lifestyles. Humans build settlements in response to the environment (Wu, 2001, cited by Zhang et al., 2018), however, urbanization and reconstruction carried out in rural areas have changed the settlement structure of traditional communities (Zhang et al., 2018). Currently, traditional people are asked to understand the developments of the modern era, which leads to modern architecture buildings (Dayaratne, 2018).

Kant stated that space plays an important role in creating user experience and awareness. Kant emphasized the importance of space because it tends to create an experience that becomes the basis for the consciousness of its users (Wilson, 2014). An interesting meaning is associated with the relationship between humans and their surrounding space formed to accommodate social activities and vernacular architecture (Lefebvre, 1991).

Vernacular architectural transformation is unavoidable due to modernization and globalization, therefore, it needs to be maintained. Baharudin & Ismail (2016) stated that da'wah mosques in Malaysia have evolved from the pre-independence period to the present. However, despite this physical evolution, a da'wah mosque generally is still associated with the surrounding community. Therefore, to determine the meaning of a vernacular building, the space contained need to be explored using the right method. Furthermore, appropriate approaches and methods are needed to explore the meaning of vernacular architectural space. Based on the importance of this background, this research aims to explore methods used to reveal the meaning of vernacular architectural space for it to be applied to modern buildings. Hence, the formulated research question is "How to reveal the meaning of vernacular architectural space?"

2.   Methodology

The content analysis method was used to carry out this research with data collected from various related published online and offline scientific journals and books on vernacular architecture and research methodology. These data were collected to gain an adequate understanding of these topics. Furthermore, data were collected through literature studies related to various methods used to explore the meaning of vernacular architectural space.

All the collected data were then analyzed to obtain an in-depth study of the appropriate method used to reveal the meaning of vernacular architectural space. The results are compiled and discussed in a qualitative descriptive manner to determine relevant conclusions.

3.   Results and Discussion

3.1   Vernacular Architecture

Buildings are designed and built as a socio-cultural manifestation, which changes in shape in response to climatic conditions, environmental context, method of development, materials, and technology owned (Rapoport, 1969). Therefore Rapoport emphasized that the socio-cultural factor is the main component of a building. This is in line with the research carried out by Koentjaraningrat (2004), which stated that physical products, such as architecture, are among the 3 factors that form cultures. Meanwhile, Rapoport (1969) stated that buildings were originally built to protect humans from climatic and weather conditions.

The artificial physical area created by humans is referred to as the built environment. This area is created by humans to deal with nature, thereby manifesting into houses, cities, communities, farms, kitchens, and bathrooms (Altman & Chemers, 1980). Conversely, humans create a physical environment to fulfill their needs (Maslow, 2016; Poonia & Sharma, 2017). In contrast, Altman & Chemers (1980) stated that the physical environment is an embodiment of culture, houses, community structures, and public buildings, which are reflections of the values and beliefs of a culture. Although both statements are different, they conclude that physiological and psychological needs are the basis for humans to create a physical environment capable of meeting the basic needs of society. Meanwhile, cultural factors give value to the form of the built environment. Figure 1 illustrates the techniques used by humans to make the built environment, values, and beliefs of cultural embodiments.
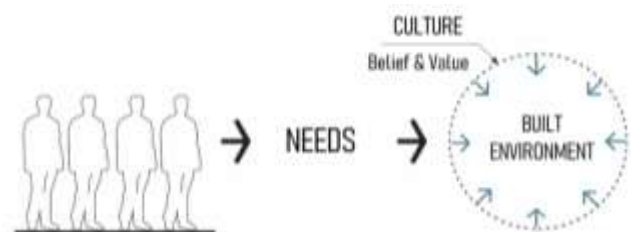

Figure 1: Scheme of the built environment creation (Processed based on Poonia & Sharma, 2017; Altman & Chemers, 1980; Maslow, 2016; and Koentjaraningrat, 2004)

3.2   Traditional Vernacular Architecture

In several architectural scientific publications, the term vernacular is often used to describe architecture or buildings, a hereditary heritage of an ethnic group. The terms vernacular and traditional architectures are often used interchangeably. Therefore Amos Rapoport (1969) carried research aimed at

categorizing both terms. According to Rapoport, vernacular architecture is categorized into 2, namely traditional and modern, both of which are people's buildings developed without the supervision of an architect. Vernacular buildings are identified based on their process and method of construction. Traditional vernacular building models are passed down from one generation to another. In traditional vernacular buildings, skilled craftsmen are only needed for a few specific details, while dimensions, layout, and relation to the site, are formulated in the discussion.

Amos Rapoport's statement shows that vernacular and traditional vernacular buildings mean the same thing. Rapoport uses traditional vernacular "building" terminology and does not refer to it as traditional vernacular "architecture." The difference between both terms is the word "architecture," defined as a professional worker, and "building," which is a non-professional (Turan, 1990, cited by Purbadi, 2010). According to Oliver (1997, cited by Purbadi, 2010), "traditional architecture" is one of the terminologies commonly used as a synonym for vernacular architecture. Therefore, based on these developments, it can be stated that the term "traditional vernacular building" in Rapoport's understanding is currently used with the term "traditional architecture" or "traditional vernacular architecture."

3.3   Meaning of Vernacular Architecture

Architectural images play essential roles in reflecting external life ideas and images (Pallasmaa, 2006). According to Gomez (2006), architecture is poetic, which means that it needs to be well known. Similar to poetry, its character is brought into presence, which elevates the meaning and end of its experience. In Gomez's understanding, architecture does not tell a real experience as it appears, rather it takes a search to get to the real meaning. Therefore, in the vernacular architectural space, the real meaning is revealed through research.

An understanding of vernacular architecture shows its journey as a legacy of architectural works built by ordinary people and contains important values, which are the locality and the surrounding context. Therefore, different contexts have varying design approaches. Koentjaraningrat (2004) formulated the first form of culture associated with values. This shows that vernacular architecture had gone through a long journey with many meanings because of its intersection with various disciplines. Furthermore, it also has a very close relationship with anthropology and history (Turan, 1996, cited by Ara & Rashid, 2016). The relationships between anthropology and history show that vernacular architecture plays an important role in the development of knowledge, especially on humans and the culture of an ethnic group and their environment.

In a more macro context, vernacular settlements are built by the community by applying local wisdom, knowledge, and skills inherited from one generation to another. This heritage is used to solve environmental problems by utilizing various natural resources. Locality factors enable vernacular settlements to contribute to create a sustainable environment (Dayaratne, 2018). According to studies, vernacular architecture has values that remain relevant to the modern world and create a sustainable

environment. However, this is in contrast to the shape that has changed due to globalization and modernization.

3.4   *The Fading Meaning of Vernacular Architecture*

The physical environment inhabited by humans today is due to the uncontrolled design of vernacular architecture. According to Rapoport (1969), the best way to define the meaning of vernacular is to understand the design process, which generally consists of several characteristics. Furthermore, the architectural design is open to adjustments, changes, and additions. Therefore, it is important to achieve the relationship between elements in vernacular architecture, which is a collaboration between people from different generations, as well as creators and users (Rapoport, 1969).

The visible and invisible meanings in vernacular architecture must be maintained (Philokyprou & Michael, 2020). Furthermore, vernacular architecture provides an adequate understanding of previous architectural works philosophically and deeply with clarifications on the constant and changing elements. This type of building does not try to dominate nature rather, it tends to maintain a balance in the relationship between humans and nature. In terms of design, the various vernacular building types are associated with culture, ritual, way of life, social organization, climate, landscape, materials, and available technology. Meanwhile, the similarity of types is shown by the region as well as the needs and desires of humans (Rapoport, 1969).

Paul Oliver and Amos Rapoport are two important figures in the field of vernacular architecture (Ara & Rashid, 2016). Paul Oliver reported the importance of vernacular settlements in maintaining a sustainable environment through *the Encyclopedia of the Vernacular Architecture of the World*. Meanwhile, Amos Rapoport explored vernacular architecture through the ideas conceived and implemented from a cultural perspective (Dayaratne, 2018).

Based on the theoretical studies, it can be concluded that vernacular architecture is a physical work that embodies values and human needs/behavior through reasoning. It comprises 2 categories, namely traditional and modern vernacular architecture. Traditional vernacular architecture is a human physical work produced without the professional assistance of an architect and passed down from one generation to another. It is sustainable, contains deep values and meanings, and has the ability to respond to change. Its form varies due to its response to the environment and the availability of materials and technology.

Traditional vernacular architecture, which is sustainable and full of values, is threatened by technological development and modernization. The values contained are inherited from one generation to another, and therefore need to be maintained for sustainability due to modernization and changes in lifestyle. Maintaining traditional vernacular architecture while carrying out extreme transformations erodes the meaning contained. Therefore, it is important to main sustainability by exploring the meaning contained in traditional vernacular architecture and combining it with contemporary contextual architecture. This is realized in new modern buildings, hence it creates a locality-

oriented design while being able to fulfill the modern humans' needs.

3.5   The Meaning of Space

According to Meiss (2013), space is a "container," with boundaries on the outside and content on the inside. In terms of function, Ching (2015) described it as a medium that serves as a function and responds to its context. Space is created by the formation of physical and horizontal elements on each side. Meanwhile, Ford (2000) stated that certain spaces tend to change for the better or worse due to societal effects. Conversely, different groups of people are likely to use space in a variety of ways than preliminary generations. Ford's statement is in line with the current society condition associated with the use of inherited vernacular architectural space, which tends to transform in accordance with differences between generations.

George Herbert Mead and Herbert Blumer emphasized the importance of meaning and interpretation as essential human processes. Meaning is created through human interaction before becoming a reality (Patton, 2015), Blumer (1969, cited by Patton, 2015)   stated that meaning is the basis of human action towards something that comes from social interaction and is transformed through interpretation. The human ability to give meaning to something makes them different from animals. Naturally, humans have the ability to integrate and interpret their experiences (Loevinger, 1976, cited by Patton, 2015). Therefore, based on this understanding, meaning is produced from humans interactions with each other and their surrounding environment. User relations and interactions with vernacular architectural spaces produce meaning which acts as a reference for them to respond to these spaces.

In the architectural context, the built environment is the result of the 4 elements, namely space, time, communication, and meaning. The 4 elements interact with each other, the environment and humans (Rapoport, 1977). Rapoport further stated that meaning is closely related to space, time, and communication. It is also created from the relationship between these 3 attributes and with adequate understanding of space needed to be possessed by humans. According to Amos Rapoport (1990), "meaning" is a non-verbal communication from the environment to humans. This is different from "communication," which comprises verbal and non-verbal communication strategies. The organization of space also expresses meaning, which is often expressed through various physical products such as signs, materials, colors, shapes, dimensions, furniture, landscaping, and maintenance activities. Furthermore, the communicated spatial meaning is expressed through permanent, semi-permanent, or non-permanent elements.

Henri Lefebvre (1991) emphasized that the spaces formed based on social activities such as landscapes, monuments, and buildings have meaning and contain various messages. The meaning is conveyed to the single or collective subject that lives and acts in the space. Meanwhile, according to Archea et al. (1980, cited by Weisman, 1981), meaning is one of the eleven main concepts in the relation of the physical environment to human behavior.

Furthermore, it refers to the extent to which the environment provides individual and cultural meaning to humans, such as attachment, challenge, or beauty. Gerald D. Weisman (1981) formulated the meaning along with other concepts into a model system of environmental relations with behavior as attributes experienced by humans. According to Weisman, environmental attributes are the result of the 3 sub-systems' interactions, namely organization, individual, and physical settings. Furthermore, Lefebvre (1991) stated that it is very useful to understand the communication conveyed by space. Figure 2 shows the process used to form the meaning of vernacular architecture between space and its users. The result shows that spaces are formed to accommodate social activities, hence it has meaning and contains messages. The meaning of vernacular architectural space is formed as a result of human relations with the physical environment. Humans as subjects that live and experience this space, tend to have an understanding of meaning. Each space in a different vernacular architecture produces varying meanings and experiences.
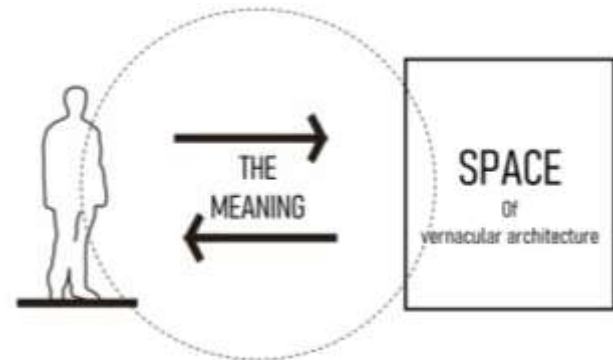

Figure 2: Meaning as non-verbal communication between the user and the vernacular architectural space (Processed based on Rapoport, 1990; and Lefebvre, 1991)

According to Rapoport (1990), the meaning of space starts with the whole phenomenon that occurs naturally. In vernacular architecture, space is a physical setting or environment with non-verbal communication to the subject, hence its meaning is created. Therefore, understanding communication is very important, which can be extracted from the subject as people experience their environment.

Based on the literature review, space is concluded as a physical embodiment of culture and a product of human values and activities. Its meaning is in accordance with the result of the user's relationship. Furthermore, it affects human actions towards space and their surrounding environment because it is a two-way relationship between the environment and humans explored by revealing the non-verbal communication between space and users. In determining the relationship between space and the user, exploring their awareness and experience is necessary.

3.6 Revealing the Meaning of Vernacular Architectural Space

An appropriate approach is needed to reveal the meaning of vernacular architecture space by exploring the user's conscious experience. The choice of method is an important part of uncovering the meaning because it is contained for tens or even hundreds of years. Vernacular architecture with hundreds of years shows that its users have changed from one generation to another. Therefore, the exploration of meaning needs to be carried out carefully through a study with the right method. According to Creswell (2014) and Jansson-Boyd (2019), philosophical considerations consist of the research procedure, methods, techniques, data collection, analysis, and discussion that guide determining the appropriate methodology. Another consideration as a reference is the research problem and participants' experiences. On the other hand, Jansson-Boyd (2019) stated that selecting research methodologies needs to be objective and oriented towards goals. Therefore, authors need to use quantitative, qualitative, and mixed methods to fulfill the research objectives.

Dawson (2007) stated that the meaning of space is implemented using a qualitative approach because the research aims to explore the 'experience' of users. Dawson further stated that research questions containing words such as 'discovery,' 'motivation,' 'experience,' 'thought,' 'problem,' or 'behavior,' refer to qualitative methodologies. A qualitative approach contributes to science, revealing the meaning and understanding of a person or group (Patton, 2015).

Questions on the meaning of life as experienced by humans need to be answered using phenomenology. This process is used to determine the origin and meaning of phenomenology, such as 'curiosities', 'words', and 'the world' (Van Manen, 2016). Furthermore, Manen stated that phenomenology is not only associated with a problem that needs to be solved, rather it is in line with questions that must be answered. Phenomenology is also oriented towards 'meaning' that emerges from a human experience. Therefore, it is clear that the meaning of vernacular architectural space is extracted from the conscious experience of space users using phenomenological methods. Moreover, it aims to achieve the eidetic and essential meaning of a phenomenon (Van Manen, 2016), which is extracted by carrying out an eidetic reduction (Husserl, 1970, cited by Sudaryono, 2012).

Phenomenology is a philosophy and research method that describes the meaning of life experience and awareness in the form of concepts (Creswell, 2007; Sokolowski, 2000; Stewart & Mickunas, 1974; Van Manen, 2017). This method contributes to a deeper understanding of the experience by explaining the accepted assumptions (Starks & Trinidad, 2007). Creswell (2007) stated there are two types of phenomenological methods, namely Hermeutical or empirical, and transcendental or psychological. Hermeneutic phenomenology is a method used to carry out qualitative educational research and other human sciences, such as nursing. In many types of research, these methods are unclear or ambiguous. Hermeneutics is oriented towards historical and relative meaning. Phenomenology is described as studying essence, while hermeneutics is the process of interpretation (Kakkori, 2009).

According to Martirano (2016), transcendental phenomenology was developed by Husserl as a methodology used to explore experiences with objectivity as well as quantitative style through preconceptions. It is a methodology used to explore transcendental phenomenology with the ability to outperform other forms of qualitative research in producing results regarding the true essence of the phenomenon studied.

Research on the invisible things, such as experiences and feelings, is closely related to the phenomenological method because due to its ability to explore meaning or concepts based on the life experiences of a person or some community groups (Creswell, 2007; Sokolowski, 2000; Stewart & Mickunas, 1974; Van Manen, 2017). The life experience exploring architecture, both in terms of aesthetics (form), space, and place, is carried out using various phenomenological methods described by Zahafi (2018).

People that study phenomenology like to observe the symptoms that occur in something, which distinguishes them from positive science experts that collect information, look for relationships and functions, as well as make various theories and propositions. Phenomenology does not have systems, hypotheses, or theories, therefore it is not called science, rather a method of thinking (Brouwer, 1984). Edmund Husserl stated that transcendental phenomenology is a new field in philosophy and science rooted in the openness of the subject. Husserl faced many challenges, including criticism and ridicule, while carrying out a research on transcendental phenomenology, which is closely related to the concept of intentionality and awareness of an object. Moreover, 'intuition' is also an important factor in transcendental phenomenology (Moustakas, 1994).

Moustakas (1994) stated that the complex concepts in transcendental phenomenology are *intentionality, noema,* and *noesis.* According to Moustakas, an intentional experience and an act of awareness arise from the combination of trees. This is capable of leading to other future experiences on trees. Therefore, an experience is extended in the chain of meaning and essence with every experience open to other activities, therefore, there is no final reality. Moreover, to understand its essence, intentional experience is a combination of the real thing in its ideal state through thoughts, perceptions, memories, judgments, and feelings. Furthermore, meaning is the core of transcendental phenomenology, and it is inseparable from the object of consciousness.

According to Moustakas, intentionality is a synonym for awareness. This means that people are always aware of everything intentionally, which points in a direction with meaning. Husserl (1931, cited by Moustakas, 1994) first introduced the concept of *noesis* and *noema* in the book entitled *ideas. Noesis* is related to the thoughts and spirits that bring awareness of the meaning or feelings in perceptions, memories, and thoughts. It leads to awareness of something and refers to the act of perceiving, feeling, thinking, remembering, or judging something hidden from consciousness, which needs to be exposed. Meanwhile,

noema is related to *noesis* because it is defined as the perceived meaning of something remembered According to Ihde, *noema* is a way of experiencing and correlating a subject (Ihde, 1977, cited by Moustakas, 1994).

Moustakas stated that *noesis* and *noema* refer to the process of analyzing something to determine its essence and meaning. The perceptual meaning of an object is used to describe its meaning. Moustakas stated that Husserl developed a concept called '*Epoche,*' a Greek word that means to refrain from judgment and distance oneself from everyday worldviews. Epoche requires a new perspective in understanding a phenomenon. Various judgments, knowledge, and understanding must be put aside, a phenomenon must be seen clearly and reviewed openly. Therefore, the process used to reveal the meaning of space in this study is the communication between the vernacular architectural space and user as *noema*, and *noesis,* respectively. The meaning of space is hidden in the user's consciousness as *noesis,* which is formed from relations and interactions with *noema*. Furthermore, to determine the conscious experience of space users and discover the meaning of vernacular architectural space, researchers must put all their knowledge into brackets (*epoche*). *Epoche* has the ability to help this research to understand the meaning of space in a clear and bias-free manner. The research uncovers the hidden *noesis* in the consciousness of space users through in-depth interviews. The user's entire conscious experience of space is excluded without the intervention of the author's knowledge, as shown in Figure 3.

According to Moustakas, the *epoche* phase is followed by Husserl's phenomenology, which is known as "*Transcendental-Phenomenological Reduction*." Each conscious experience of the space users is considered singular in this phase, with the phenomena perceived and described in new ways. Brouwer (1984) stated that reduction is the abstraction and attempt to view an object while ignoring others. Meanwhile, transcendental reduction analyzes a symptom from the supra-individual side of a general subject. Furthermore, information on users' conscious experience of the vernacular architectural space has been released through in-depth interviews. The information related is grouped on the one hand and non-relevant information on the other.

The phase that is passed after the phenomenological-transcendental reduction is "*The Imaginative Variation,*" which aims to understand the structural essence of an experience. Husserl (1977, cited by Moustakas, 1994) stated that imaginative variation leads to the structural differentiation between the multiplicity of an actual cognition related to objects and subsequently forms a unitary identification synthesis. The last reveals the meaning of vernacular architectural space from all the phases using Husserl's phenomenology by carrying out a "*Synthesis of Meanings and Essences.*" In this phase, an intuitive integration of structural and textural descriptions is conducted into a unified statement to determine the essence of the vernacular architectural space meaning as long as it interacts with the physical setting. This phase is also a guide for the eidetic sciences towards the formation of essence knowledge.
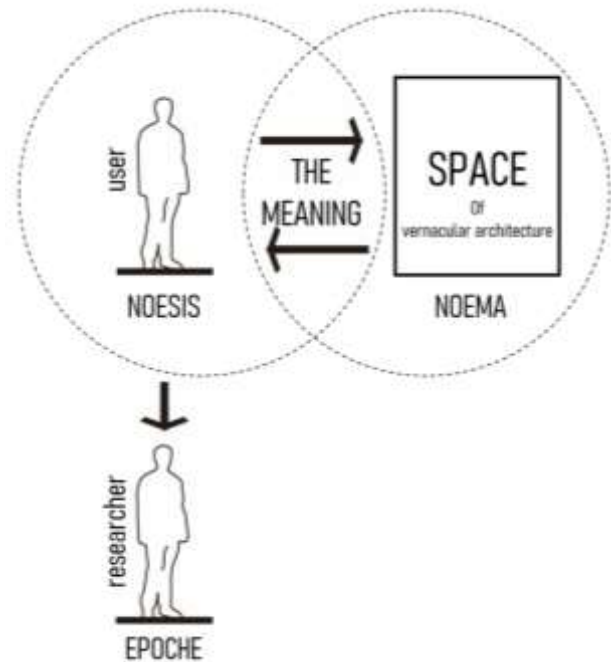

Figure 3: Bringing out the meaning of vernacular architectural space from the users of the space (Processed based on Moustakas, 1994)

It is important to arrange the steps to ensure the phenomenological steps are traceable from beginning to end. Randles (2012) stated that there are several stages to exploring life experiences strategy of a person or community group, such as 1) experiences, 2) explaining the reasons for being interested in a phenomenon, explaining the reasons for carrying out the research, 3) importance of this phenomenon to the academic world, 4) collecting data through interviews, discussions, observations, FGDs, and notes and 5) compiling descriptions obtained and written by participants, researchers, and other related parties, to explain the essence of the phenomenon.

Meanwhile, Moustakas (1994) suggested that transcendental phenomenology needs to be organized systematically to obtain scientific findings. Some of the methods and procedures that need to be carried out are to determine topics and research questions rooted in social meanings and values. These include 1) conducting a comprehensive review of the literature, 2) selecting the right research team, 3) providing direction to the research team while emphasizing confidentiality and ethics, 4) developing questions or topics to guide the interview process, and 5) conducting interviews with participants focusing on grouped questions and topics. Furthermore, the next step is to conduct follow-up interviews by organizing and analyzing data for the development of individual textural and structural descriptions of meaning and essence. According to Moustakas, these methods are grouped into several stages such as "Preparation," "Data collection," and "Organizational and Data Analysis." Moreover, the method used in phenomenological and other qualitative research conducted on humans is open, which means that there are no absolute requirements.

Martirano (2016) uses Husserl's method to arrange the research sequence and determine the phenomenon studied. This method was also used to create awareness of epoche, perform phenomenological reduction, and collect data from respondents that have experienced the phenomenon. The data collected were analyzed using a frequency response free of bias texture (what) and structural descriptions (how).

Husserl's method suggests 4 important stages in the phenomenological research process, including intentionality, reduction, description, and essence (Baker et al., 1992; cited by Priest, 2002). Moustakas and Martirano have previously mentioned these 4 stages. Priest (2002) further stated that most data sources in phenomenological research are obtained through audio recordings during interviews, while others are the results of group discussions and notes.

The stages in data analysis include reflection, intuition, and textual descriptions. According to Moustakas (1994), some reflections provide logical, systematic, and coherent sources to produce the analysis and synthesis needed to describe essential experiences. This is followed by consideration and data management, which is used to record and read transcripts of interview results (Priest, 2002). At this stage, all participant statements related to the meaning being studied need to be identified or highlighted. Relevant statements are grouped under appropriate descriptions and repeated on the other obtained statements. After the completion of this stage, the grouped data is given to all participants to determine their responses to the phenomenology being studied with an understanding of the concept essence. Different methods can be used to compare these results with other studies.

This research was carried out using transcendental phenomenology as previously revealed by Priest is reduction and description. The method is gradually described by Moustakas (1994) into several stages, including *horizonalizing* (determining units of information), *thematizing* (formulating the theme)*, textural description, structural description*, (describing), and integrating structure and texture to produce essence and meaning. Sudaryono (2003, cited by Wibowo, 2019) described the induction process using the sequential phenomenological method in a structured manner. The units of information are arranged in an empirical stage and then grouped into themes. Furthermore, subsequent themes generate concepts and local theories.

Based on the various literature reviews above, after receiving information on users' conscious experience of the vernacular architectural space, it is reduced by filtering to determine its real meaning. Relevant and relaintod information are then grouped in units (*horizonalizing*). Furthermore, the units of information that are related to each other are grouped into themes. A textural description containing information on 'what is experienced by space users during their stay and interacting in the vernacular architectural space. They also describe 'how' space users experience these interactions (*structural description*). The essence of the vernacular architectural space meaning is in the integration between textual and structural descriptions.

4.   Conclusion

This research showed that vernacular architectural space results from the users' interaction and relations with their surroundings that accommodates social activities in a traditional building. Vernacular architectural space that is built across generations is a *noema* experienced by space users. Meanwhile, users' perceptions and thoughts towards the vernacular architectural space experienced are *noesis* and stored in their consciousness, which can be extracted using the transcendental phenomenology method. In the process of uncovering the spatial meaning of the user's consciousness, it is important to confine the knowledge and experience to ensure the user's conscious experience emerges purely.

Furthermore, various information related to the conscious experience of space users is reduced and grouped based on similarities. The integration between textural descriptions containing information related to 'what' experienced by space users with structural descriptions containing 'how' produces the essence of the vernacular architectural space meaning. This is successfully revealed and used as a concept in the design of modern buildings due to its functional approach. However, it still has a sustainable and locality-oriented vernacular essence.

Acknowledgments

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