



IJSRIS
journal
ISSN: 2820-7157

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RECEIVED
17 August 2026



ACCEPTED
09 September 2026



PUBLISHED
1 October 2026



October 2026



Volume 5



Number 5



798 to 805

The Poetics of the Home and the Psychology of Dwelling: An Analysis of the Programme ‘Yassin’s House’ Through the Philosophy of Place According to Bachelard and Heidegger

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ABSTRACT

This study examines the programme ‘Beit Yassin’, presented by Yassin Adnan, as an experiment in cultural media that makes the home an active participant in the construction of discourse, rather than merely a backdrop to the dialogue. It is based on the hypothesis that the transition from the studio to

the domestic space broadens the signs through which the audience comes to know the creator, as it adds a visual context to the creator’s verbal discourse, in which objects, memory, taste and the organisation of space intersect. The study adopts an interpretative approach with a phenomenological perspective, drawing on Gaston Bachelard’s ‘poetics of place’ and Martin Heidegger’s concept of ‘dwelling’, whilst drawing upon Yuri Lotman’s semiotics of space and the aesthetics of

reception as developed by Hans-Robert Jauss and Wolfgang Iser. Through an analytical reading of the programme's structure, the study examines how the home is represented on television, and the extent to which its visual elements offer possibilities for interpretation and the construction of the creator's image. It proposes the concept of 'aesthetics of dwelling pedagogy' to denote the indirect educational potential that may arise from reflecting on the relationship between the human being, their space and their objects, without assuming a uniform psychological or educational effect on the audience. The study concludes that the home in the programme is a potential semiotic medium that reorganises the conditions of the cultural character's emergence and broadens the scope of reception from the stated discourse to the relationship between the narrative and the depicted space, whilst this relationship remains governed by cinematographic choices and the limits of interpretation.

Keywords: Bayt Yassin; Yassin Adnan; the poetics of place; dwelling; psychology of reception; cultural media; aesthetic education; pedagogy of aesthetic dwelling.

Introduction

Cultural media are no longer confined to the transmission of literary, artistic and intellectual knowledge; rather, the manner in which knowledge is presented and the space in which it is conveyed have become integral to the conditions under which its meaning is produced and received. The image, the speaker's position, the nature of the place, and the relationship between objects and speech are all elements that can contribute to the construction of cultural discourse, alongside the stated content. Consequently, the question is no longer confined to what the creator says, but has extended to how they appear, the context in which their words are presented, and what this context adds to the image the audience forms of them.

Here, the shift from the television studio to the home takes on a significance that goes beyond a mere change of scenery. The home is a space associated, in lived experience, with memory, intimacy, habits and everyday objects. However, its presence in a television programme does not mean that domestic life is transferred to the screen exactly as it is; the camera selects angles and scenes, editing organises their sequence, and dialogue either imbues certain details with explicit meanings or leaves them open to interpretation. We must therefore distinguish between the home as a physical space, the home as experienced by its occupant, and the home as represented within media discourse.

Gaston Bachelard's conception of place provides a starting point for understanding this relationship. In **The Aesthetics of Space**, the home transcends its architectural meaning to emerge as a space of intimacy, memory and imagination; its value is shaped by the images and experiences associated with it, not by its architectural characteristics alone (Bachelard, 1984).

As for Martin Heidegger's concept of dwelling, as set out in **Building, Dwelling, Thinking**, it opens up the question to an ontological horizon, where dwelling is not reduced to occupying a space or providing shelter, but relates to how humans dwell in the world and their relationship with things and place (Heidegger, 1971). Combining these two frameworks does not mean merging them into a single theory; for whilst Bachelard illuminates the intimate and imaginative experience, Heidegger broadens the question towards the meaning of dwelling as a mode of being.

This perspective allows for a reading of the programme 'Beit Yassin', presented by Yassin Adnan, as material for studying the relationship between place, cultural discourse and reception. The guest is not revealed through their words alone, but within a space whose elements may include books, photographs, furniture and a dining table — with all their inexhaustible connotations — as well as other objects with potential significance. Nevertheless, it would be incorrect to assume that these elements directly reveal the artist's personality or inner life; their significance depends on the context in which they appear, on how the guest relates them in the conversation, and on the interpretation constructed by the viewer.

The central problem of this study is encapsulated in the following question: how does the home in the programme 'Yassin's House' become an active participant in the production of cultural and aesthetic meaning, and how do the poetics of place and the concept of dwelling contribute to broadening the ways in which the artist is represented and received? This gives rise to a number of further questions: What semantic functions can the domestic space perform within the programme? How do visual elements interact with the guest's speech in constructing their image? What are the boundaries between the meaning conveyed by the scene and the interpretation added by the recipient? To what extent can this form of cultural media be regarded as a potential arena for indirect aesthetic education?

The study adopts an interpretative approach with a phenomenological perspective, drawing on concepts of place, dwelling, semiotic space and the aesthetics of reception to analyse the programme's structure. This approach does not

claim to measure the programme's impact on the audience, nor to demonstrate specific psychological responses; rather, it examines the semantic possibilities afforded by the representation of place, and distinguishes between the analysis of discourse and the demonstration of its actual impact. It also proposes the concept of 'aesthetics of dwelling pedagogy' as a procedural concept formulated by the research, to indicate the potential for developing an awareness of the relationship between humans and their space through observation, contemplation and interpretation.

First: From the Poetics of the Home to the Ontology of Dwelling

1. The home as an intimate space in Bachelard's thought

The home cannot be reduced to its architectural boundaries or practical functions; in human experience, it is a space where memory, imagination and emotion intersect. The significance of Bachelard's conception stems from his shift in thinking about place from external description to the experience of place as it is lived and recalled in consciousness. The home, as 'our corner of the world', is associated with images of familiarity and protection, and with memories that transcend their initial moment to live on in the imagination (Bachelard, 1984).

A place does not preserve the past as a neutral record of events; rather, the experience may be condensed into a corner, a window, a room or a piece of furniture. These details derive their significance from their connection to human life, not from their physical function alone. Consequently, a place is not merely a vessel for memory, but one of the forms through which the self recovers and reshapes certain experiences. However, this conception does not permit every domestic element to be treated as conclusive psychological evidence; meaning arises from experience and context, and cannot be automatically inferred from an image.

This perspective is useful in analysing the home when it appears within a cultural programme. Books, photographs, furniture and the way objects are arranged may broaden the context in which the creator is presented, and allow the scene to be read as a visual text parallel to the dialogue. However, what reaches the viewer is not the homeowner's intimate experience in and of itself, but rather a partial visual representation of it. Therefore, a distinction must be made between the guest's memory as they articulate it, the meaning proposed by the analyst based on the scene, and what the viewer conjures up from their own experience.

2. Dwelling as a Mode of Being in Heidegger

Heidegger expands the concept of dwelling to encompass a question that goes beyond simply residing in a building. Dwelling, in his text **Building, Dwelling, Thinking**, is linked to the way in which human beings exist in the world and to their relationship with things and place; it is not merely the occupation of a space or the functional use of a building (Heidegger, 1971).

Consequently, the question is not limited to the place where a person is situated, but encompasses the manner in which they dwell there, and the connections, care and attention that this dwelling entails.

This conception helps to shift the analysis of the home from a description of its components to an examination of the way in which space is organised and through which the inhabitant's relationship with their surroundings is revealed. However, what can be discerned through television remains limited to what the image shows and what the dialogue makes clear. The arrangement of books or the appearance of a painting is not sufficient in itself to determine the homeowner's way of being or their worldview; rather, these elements provide potential clues that become more compelling when the guest relates them to their own experience or when the dialogue sheds light on their meaning.

Bachelard and Heidegger offer two complementary yet distinct approaches: the former illuminates the intimate and imaginative dimensions of place, whilst the latter invites us to consider dwelling as a mode of being. Combining the two helps us to interpret the home as a space where experience, memory and our relationship with objects intersect, whilst bearing in mind that the home as portrayed on television does not correspond to the home as it is lived in on a daily basis.

3. Aesthetic Dwelling and the Pedagogy of Aesthetic Dwelling: A Procedural Definition

In this study, we propose the concept of 'aesthetic dwelling' as a procedural tool for understanding the relationship that arises between a person and their space when this relationship is interpreted through the lens of attention, taste and interpretation. The concept does not mean living in a beautiful place according to decorative or architectural standards, but rather viewing the space as a meaningful experience, shaped by the relationship between the self, objects, memory and everyday use.

On this basis, a dwelling may transcend its function as a physical object; an image may evoke a memory; or a corner may acquire meaning from the way its occupant uses it.

However, these meanings do not stem from objects in isolation, nor can they be established without contextual evidence; they are shaped by the context of the scene, by the words of the people present, and by the relationships between the visible elements.

As for the ‘pedagogy of aesthetic dwelling’, in this research it refers to the indirect educational space that may be afforded by observing and interpreting a place. It does not mean teaching ready-made rules for organising homes, nor does it assume that viewing the home of a creative artist automatically brings about a change in the public’s taste. Rather, it refers to the possibility that the image may prompt the viewer to pay attention to details, to question their relationship to memory, identity and way of life, and then to reconsider their relationship with their own private space. In this way, the concept brings together three levels: place as an intimate space, dwelling as a mode of existence, and reception as an act of interpretation.

Secondly: The home as a visual discourse in the programme *Beit Yassin*

1. From the studio to the home: reorganising the space of dialogue

The television studio typically organises the guest’s appearance within a space pre-arranged to facilitate filming and control the dialogue. Filming inside the home, however, allows elements of the domestic space to be incorporated into the scene, so that speech coexists with books, photographs, furniture and the arrangement of objects. This broadens the material that the viewer can interpret, and the dialogue is no longer completely detached from the place in which it takes place.

However, the home is not the absolute opposite of the studio, nor does filming there guarantee greater spontaneity or deeper authenticity. The programme remains a media production subject to choices made in directing, filming and editing; what appears on screen is not the home in its entirety, but a selected image of it. The fundamental shift does not lie in the removal of media mediation, but rather in the addition of the domestic space to the elements of this mediation.

This distinction allows us to understand ‘Yassin’s Home’ as a format for reorganising the representation of the creative artist, rather than as a transparent window onto his private life. The space adds a visual context to the discourse, but it does not replace the guest’s words nor does it, on its own, reveal the truth of his experience. The value of this context remains

contingent upon the relationship between what appears in the image and what is said during the conversation.

2. Objects, books and photographs: meaning conditioned by context

The home can be approached from a semiotic perspective as a network of signs, rather than a collection of separate objects. Yuri Lotman’s conception of semiotic space helps us to focus on the relationships that organise elements within a cultural system, and on the fact that meaning is generated not only by the object in isolation, but also by its location, its relationship to other objects, and the context in which it appears (Lotman, 2011).

A book visible on a bookshelf may suggest an interest in knowledge, but it does not, on its own, prove the nature of its owner’s relationship with reading. A photograph on a desk may evoke a personal memory, yet its interpretation remains tenuous unless the conversation provides a clue linking it to the guest’s biography. Similarly, some elements may form part of an aesthetic or functional arrangement, and the image alone does not allow for the determination of its meaning. Therefore, semiotic analysis does not consist of definitively deciphering every detail, but rather of proposing interpretations based on observable evidence.

A rigorous analysis requires distinguishing between three levels: what the image actually depicts, what the guest states about the place or objects, and the interpretation proposed by the researcher. The more the visual element aligns with the guest’s testimony or the context of the conversation, the more the interpretation is grounded in evidence; where this is lacking, the meaning must be kept within the realm of possibility. This principle prevents domestic details from being transformed into psychological or biographical judgements not supported by the research.

3. The Home and the Artist’s Biography: Between Memory and Representation

A place may become a gateway to autobiography when the guest links one of its features to a memory, an experience or a phase of their life. In such cases, the connection between the object and the biography is no longer merely a visual conjecture, but becomes an explicit topic of conversation. If, however, the element appears without comment, its association with a specific experience remains an assumption rather than an established fact.

Here, one must bear in mind the distinction between the home as it is lived in and the home as it is presented. Filming selects parts of the space, giving certain elements greater prominence,

whilst it may obscure other aspects that do not fit into the structure of the episode. Thus, the home on display becomes simultaneously a physical space, a curated image and a discourse open to interpretation. This mediation does not mean that the image is false; rather, it is a partial representation that must be understood within the context of its production.

The cultural value of this representation lies in providing an additional context for getting to know the creator, not in the claim that the home reveals them in their entirety. The place may help to link the creative discourse to a world of objects and memories, but it does not provide definitive knowledge of private life, nor does it exempt us from distinguishing between what is supported by evidence and what remains open to interpretation.

Thirdly: The psychology of reception and the construction of the creator's image

1. From the public persona to the private self

In traditional interviews, the image of the creative figure is often constructed through their works, attitudes and discourse, whilst the setting serves as the framework within which the conversation takes place. When, however, the interview takes place in the home, the scope of representation broadens to include the space in which the creative figure appears and some of the objects surrounding them. Procedurally, this shift can be described as a transition from the image of the public figure to that of the 'still self': that is, the artist's appearance as a cultural figure inhabiting a spatial world, rather than merely as a name or an abstract discourse.

The 'stationary self' does not imply the revelation of a hidden psychological essence or the assumption that the home directly reflects the personality. It is a term for a method of media representation in which the setting becomes part of the visual image. Understanding this image remains the result of the interaction between the guest's words and the elements captured by the camera, not of the setting alone.

Jauss's aesthetics of reception helps us to understand the role of the horizon of expectation in the reception of discourse; the recipient interprets what they see on the basis of their prior knowledge, experiences and expectations (Jauss, 1982), and, by way of a methodological example, we can assume that a viewer accustomed to formal meetings encounters, in this programme, spatial cues that add new interpretative possibilities to their expectations. However, this does not mean that a change in the setting of the dialogue necessarily leads to a change in their stance or judgement of the creator.

Iser highlights the role of the recipient in constructing meaning and supplementing what the text does not provide in its entirety (Iser, 1978).

This perspective can be utilised in the analysis of television viewing, whilst avoiding the equating of a visual programme with a literary text. For whilst setting, imagery and dialogue may leave room for interpretation, the multiplicity of readings does not render every conclusion valid; the most likely interpretation remains that which is grounded in the elements of the scene and its context.

2. Media intimacy and symbolic distance

The domestic setting can lend the interview a less formal character and allow the viewer to perceive the artist beyond their abstract professional image. We propose here to term this possibility 'media intimacy': that is, the sense of closeness that may result from presenting the personality within a different setting. This does not imply a direct relationship between the guest and the audience, nor does it prove that the viewer actually feels familiarity or empathy.

A fundamental paradox emerges here: the closer the filming gets to the private sphere, the greater the importance of media mediation in regulating this closeness. The camera chooses the angle of view, the editing determines the sequence of scenes, and the dialogue imbues certain elements with explicit meanings. Consequently, the intimacy on display is an intimacy represented within a media discourse, rather than a complete portrayal of domestic life.

This approach may broaden the public's perception of the artist, as it adds a human dimension to their cultural standing. However, visual proximity does not equate to personal knowledge, nor does it necessarily lead to admiration or empathy. The viewer's response is influenced by their prior experiences and attitudes, and its nature or degree cannot be determined by analysing the image alone. Demonstrating the psychological impact requires independent field research, such as interviews, questionnaires or analysis of audience responses.

3. Place as a medium for imagination and the production of meaning

Place does not determinatively define the meaning of a dialogue, but it may draw attention to aspects not revealed by verbal discourse alone. A discussion of a book may acquire an additional visual context if books appear in the scene, and an image of a musical instrument may prompt a question about memory if the guest links it to a specific experience. However, these connections do not arise from the mere presence of the

object, but from the interaction between the image, the dialogue and the context.

Bachelard's philosophy is useful in understanding a place's capacity to evoke images and memories, but the viewer does not share the homeowner's exact experience. What the viewer may conjure up whilst watching is their own memory, which intersects with the image without necessarily matching the guest's memory. The intimacy of the home is not conveyed to the audience as it is; rather, the image offers the possibility of imagining the place and linking it to personal experiences.

The interpretative process can be summarised as the interaction of four elements: the space depicted in the image, the narrative presented by the guest, the visual choices that highlight certain details, and the experience evoked by the viewer. Meaning does not arise from any single element in isolation, but from the relationships that develop between them. This process remains open-ended and varies from viewer to viewer; therefore, we should speak of possibilities for imagination and interpretation, rather than fixed psychological effects.

Fourth: Towards a Pedagogy of Aesthetic Dwelling

1. From observing a place to appreciating it

Observing a space differs from savouring it; observation may be limited to noting books, pictures, furniture and colours, whilst savouring requires attention to the relationships between these elements and to the meanings they may acquire within the context of human experience. It is not a matter of judging the opulence or simplicity of a home, but rather of reading the connections between the space and the way it is used.

From this perspective, the house on display can become a subject for contemplation, prompting the viewer to question the relationship between objects and memory, identity and taste. The image may help the viewer to reconsider familiar objects that they are accustomed to passing by without noticing, or to evoke places from their own experience. However, this possibility does not imply that every viewer will undergo an aesthetic learning process; rather, it describes a potential trajectory that the programme's structure may facilitate.

This pathway can be represented procedurally as follows:

The lived place ← the depicted place ← the received place ← reinterpretation.

This is an analytical model illustrating the transition of place from a personal experience to a media image and then to a subject for reflection; it is not a causal law guaranteeing a single outcome.

2. Indirect aesthetic education in cultural media

Aesthetic education is not confined to formal education or the imparting of artistic knowledge; it may also be shaped by cultural experiences that broaden attention, perception and interpretation. Here, cultural media can serve as a potential arena for aesthetic education when it makes the image, the place and the relationship between them part of the viewing experience.

This conception intersects with John Dewey's philosophy of aesthetic experience, which does not reduce the artistic experience to its subject matter or to the emotional response to it, but rather views it as an integrated interaction between perception, emotion and action, shaped through the individual's relationship with their environment. From this perspective, place is no longer merely a physical framework that encompasses the experience, but becomes an active element in shaping it, through the possibilities it offers for sensory interaction, interpretation and the construction of meaning.

A distinction can be made between 'education about place', which provides explicit knowledge of its components and meanings, and 'education through place', which makes space a potential medium for developing attention and aesthetic sensibility. 'Yassin's House' approaches the latter when the house becomes part of the cultural landscape, rather than merely serving as a backdrop for dialogue. However, an analysis of the programme merely identifies the educational potential it offers; it does not prove that the audience has actually acquired a new aesthetic sensibility or altered its relationship with its home. Proving this would require a field study using appropriate methods.

3. 'Beit Yassin' as an experiment in cultural and aesthetic media

The programme's potential aesthetic function can be analysed on three interrelated levels. The first is the semiotic level, where the space becomes a network of signs whose meaning is determined by context and relationships. The second is the level of reception, where the viewer reconstructs these signs in the light of their experience and expectations. And thirdly, the educational level, where the scene can open up a space for reflection on the relationship between the individual and their environment, memory and taste.

It is from the interplay of these levels that the concept of 'aesthetics of dwelling pedagogy' emerges as a procedural proposal that brings together the poetics of the home in Bachelard, the ontology of dwelling in Heidegger, the semiotics of space in Lotman, and the recipient's participation in the construction of meaning in Jauss and Eisner. 's concept does not claim to establish a complete theory or to demonstrate an empirical educational impact; rather, it provides a framework that can be developed and tested in subsequent studies.

This framework requires consideration of the ethical dimension in the representation of the private sphere. The cultural value of the home should not be based on the exploitation of personal life or its excessive exposure, but rather on presenting the space as a context for understanding the creative experience, whilst respecting privacy and the limits of what the image allows one to infer. Three criteria can be proposed for analysing this type of media: that the space should fulfil a clear semantic function; that it should allow the viewer room for interpretation rather than imposing a single reading; and that it should respect the boundaries of the private sphere, so as not to transform visual details into unsubstantiated psychological judgements.

Conclusion

This reading reveals that the house in *Beit Yassin* does not fulfil a neutral spatial function; its presence adds a visual context to the cultural dialogue in which objects and spaces interact with the guest's speech. Through *Bachelard*, it has been possible to view the house as a space of intimacy, memory and imagination, whilst Heidegger's concept of dwelling has enabled us to examine the relationship between human beings and their place as part of the way they exist in the world. Furthermore, Lotman's semiotics and the aesthetics of reception as articulated by Jauss and Iser have helped us to understand place as a network of signs whose meaning is only fully realised within their context and through the act of interpretation.

One of the findings of the study is that the transition from the studio to the home broadens the creative artist's representational possibilities; their public image coexists with the self-image that emerges within a space of objects and spatial relationships. However, this broadening does not amount to a complete revelation of the personality, nor does it guarantee the realisation of intimacy or empathy on the part of the audience. The home on display is a curated image mediated by the camera and editing, and the viewer reconstructs its meanings according to their own experience and expectations.

The significance of 'Yassin's House' lies not merely in replacing the studio with the home, but in broadening the concept of cultural discourse to encompass the interplay of speech, image and place. Hence, the question shifts from the content of what the creator and the interviewee say to the conditions of their appearance, to what the space adds to the discourse, and to the possibilities it affords the viewer for understanding and interpretation. The concept of the 'pedagogy of aesthetic dwelling' remains a research horizon open to development, not a definitive pedagogical conclusion.

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