

# AIMING AT THE CLARIFICATION OF ARCHITECTURAL PRESENCE: A THEORETICAL FRAMEWORK

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## Research Article

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**ABSTRACT:** The present paper seeks to discuss the principles of a theoretical framework aiming at the clarification of architectural presence. Hence it briefly explains the philosophical notion of presence in art and architecture. The tendencies to define architecture through the notion of presence delineate that the history of architecture has been a significant source for the theoretical framework to clarify the presence. As prominent modern architects have presented clarity in their designs, this article explores the fundamentals of architecture for dealing with the clarification. The description of the principles shows that they are related to order, natural light, space, and form, as the primary concerns of design. These principles then present several features by the clarification of the presence. The paper finally explains the specific outcomes of the clarification.

**KEYWORDS:** Architectural Presence; Design; Theoretical Framework; Principles; Clarification

## INTRODUCTION

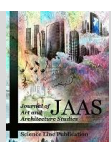
The notion of presence has been widely discussed in the 20th century. Within a wider scope, Heidegger says that entities are “grasped in their Being as ‘presence’; this means that they are understood with regard to a definite mode of time—the ‘Present’” [1]. For each boundary, naturally, the notion can be pursuable. On this issue, Heidegger states that a boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which something begins its presencing [2]. That notion of boundary is traceable in art workings with theoretical frameworks. To understand the frameworks, therefore, it is necessary to deal with the fundamental arguments about artworks.

Some theories emphasize the notion of presence for explaining artworks and buildings [3-5]. As an instance, “Heidegger points out that the work of art, the building, does not represent anything; rather it presents: it brings something into presence” [6]. This statement shows the necessity of dealing with the notions of presence in the domain of artworks. In the presence of an artwork, it is tended to find out its structure as well as to ask the reason for its being structures that way [7]. This matter reveals the need to consider the fundamental aspects of the presence for understanding the theoretical structure of any form of art. Therefore, it is possible to explore a theoretical framework relying on clarifying the notion of presence in architectural studies.

Hitherto, some researchers have deeply concerned about the notion of architectural presence in architects’ works [8-10]. Generally, each built environment is a mode of presence [11]. That is, the clarification of this architectural concern is relatively complicated because it is very generic. However, the aspects of the mode have been valuable interests for many architectural researches [12-14]. In this regard, focuses on the presence elucidates some fundamentals in studies on architecture. Besides, the studies have engaged with the presence of architecture through explaining specific thoughts and structures. Regarding architecture as an art form, the thoughts have presented particular reasons of this concern. Since modern movement ideology took advantage of clarity for many prominent works [15], it is pertinent to investigate the notion of clarifying architectural presence for contemporary architecture. Therefore, any attempt toward discussing the notion is definitely useful for considering the fundamentals of architecture and bringing up one of the contemporary definitions of architecture.

Accordingly, this study aims at explaining the clarification of architectural presence. It delineates that the notion of presence has specific status in a theoretical framework of architecture. It can discuss one of the contemporary approaches toward architectural design. For this matter, it seeks to illustrate the principles of the theoretical framework through the fundamentals of architecture.

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## METHODOLOGY

What are the possible solutions and augmentations for the clarification of architectural presence? In response, this study first returns to the experiences of architectural presencing providing inspiring materials for studying the tendencies toward the clarification. As modern movement ideology took advantage of clarity for many prominent works [15], it initially points to the experiences in the following categories:

1. Pre-modern architecture
2. Modern Architecture

Then, this study aims to draw on a contemporary framework from the works of some tendencies in the categories. For this purpose, it investigates the similarities of the mentioned tendencies in concerning with the fundamentals of architecture. Thereby, the relation between them illuminates a way of dealing with architectural history. Based on Heidegger's viewpoint about the ancient way of recognizing boundaries and definite modes of time [1-2], this study interprets properties of the similarities and the reasons for their structures in architecture. To delineate a theoretical framework, the mentioned similarities are subsequently categorized and analyzed in the stages of the design process. In each step, accordingly, this study pursues the role of the clarification in the design process.

Finally, this study presents the solutions and the augmentations in relation to the principles of the framework. Despite the vast discussions about the clarification, this study is an emphasis on aiming at the clarification within a theoretical framework. To put it briefly, the discussion section mentions the solutions and augmenting within the framework.

### Abstracting elements

As illustrated earlier, Heidegger appreciated the notion of presence in Greek philosophy, which dates back to ancient history. Similarly, many architects and researchers have thought about the history of architecture and its effects on their works. Notably, recent returns to the study of the experiences of the past show that it is difficult or impossible to create a style from nothing [16]. Considering Heidegger's viewpoint about artworks, this statement alludes to embracing the experiences of presencing in the history of architecture. In practice, contemporary architecture engages with both pre-modern and modern architects. Consequently, contemporary architecture inherits the experiences of presencing from both pre-modern and modern architecture.

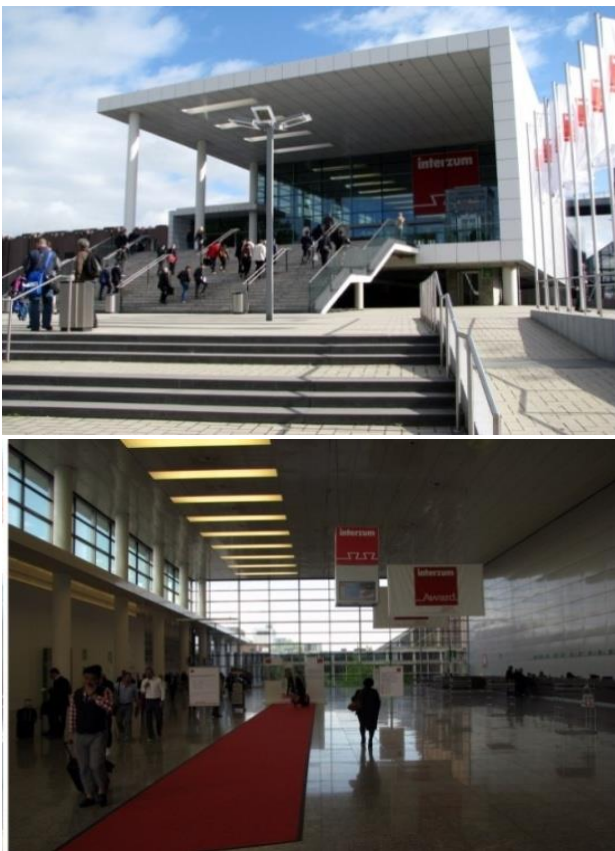
### *From pre-modern era*

For many contemporary architects, undoubtedly, their main source is the history of architecture. This matter not only happened in recent centuries but also was important in the earlier centuries. As Palladio [17] puts it, Bramante was the first to bring to light good and beautiful architecture which from the time of the ancients to his day had been forgotten. Indeed, this assertion shows attention to the experiences of architectural presence by virtue of its significant role in developing architecture. For the clarification of architectural presence, it is possible to focus on architectural history through mapping the presence of architectural elements. According to Norberg-Schulz [16], "elements from older buildings were used anew in an essentially different architecture". In this way, many elements of historical architecture endured in the buildings of baroque architecture. Differently stated, many of the elements of Baroque architecture were not new [18]. To illustrate, Ching briefly explains Baroque architecture as "characterized by free and sculptural use of the classical orders and ornament, dynamic opposition and Interpenetration of spaces" [19]. Baroque architecture also allowed form to extend from the surface of the walls to make exuberant and dramatic three-dimensional mass [20]. Baroque architecture is traditionally the last of the great universal styles of European art [20]. For this reason, concerning baroque architecture is the basic stage of a tendency for clarifying the presence of architectural elements. Thus, the presence of elements in baroque architecture can be studied as a universal exemplar presence of pre-modern architecture.

Particularly, the elements of historical architecture are evidently present in some notable later buildings. On this issue, these elements become evident through their abstract presence in the buildings. A good example of reflecting features of the elements in the buildings is the museum of contemporary art in Barcelona. That building obviously manifests the use of three-dimensional mass. In this museum, curved walls intensify the sculptural use of order. Its dramatic curved walls, adjacent to rectangular walls, depict dynamic opposition comparable to Baroque architecture. Comparable to what cornices and pilasters do in pre-modern architecture, the grids on the walls modulate surfaces. In addition, they show the architect's tendency to exert the regularization of shapes like pre-modern architecture, albeit in a different way. This regularization represents the architect's

preference to use shapes derived from pure geometric volumes, like pre-modern architecture. In fact, these features are already evident in many contemporary architectural works.

Therefore, the tendency to abstract dramatic geometric-based volumes and sculptural use of order from pre-modern architecture has enhanced clarifications of architectural presence. Moreover, it is possible to synthesize volumes and elements with clear geometric modulations. This matter points to a tendency to the abstract use of elements in association with geometric ordering systems (Figure 1).



**Figure 1.** The grids clarify geometric volumes, Koelnmesse in Cologne.

### ***From modern era***

Generally, the formation of modern architecture profited from several architects' thoughts. However, the architecture "has encouraged separation and specialization at all scales-in materials and structure as well as program and space" [22]. These features are already evident in numerous later works such as in Koelnmesse. In that building, the glass surfaces obviously separated from the white surfaces of the building. Similarly, in many buildings, the glass surfaces are distinct from other surfaces in terms of their structure and placement. Accordingly, it is

possible to pursue the mentioned separations and specializations in later buildings.

Considering the presence of architectural elements, modern architecture is traceable through the specific juxtapositions of the elements. In general, the architecture separates and articulates elements; it is never implicit [22]. This fact has effects on clarifying the presence of architecture. For example, Mies Van der Rohe [24] separates the structure and materials of architecture by using glass surfaces and exposed columns. His method precedes many similar designs of architectural works. The modular technique of ordering those elements in buildings and showing the articulation of elements are also the other characteristics of Mies' architecture to organize surfaces and volumes by grids. In fact, these separated and modulated elements provide architects with the opportunity to design buildings with several compositions and orders.

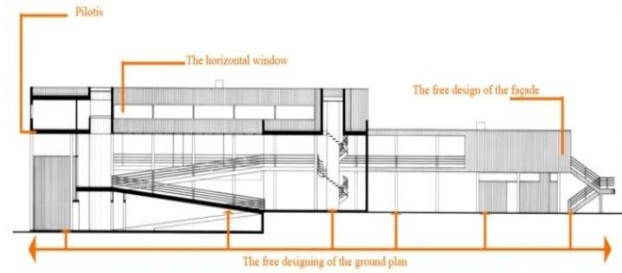
Moreover, unbending rectangular forms have supposedly grown out of the technical requirements of the frame and the mass-produced curtain wall in modern architecture. The walls "provide sculptural features through the appearance of dramatic form" [22]. In modern architecture, the massivity of adjoining surfaces is weakened by avoiding closed corners [16]. For instance, the modern adjoining surfaces of the houses designed by Shindler, Neutra, and Wright in South California are traceable in later buildings. In fact, the tendency of creating horizontal lines and flat expanses in Wright's works is observable in many later works, such as in Sprengel Museum, Hanover. As another instance, similar to Wright's works, Meier shows creating sculpture in his works [23]. Hence, emphasizing sculptural features is another impact of modern forms on later works.

In general, the novel elements offered by modern architecture have had a great impact on later architecture. Undoubtedly, a great impact of Le Corbusier's theory on architecture is in the five points on architecture. The extensive use of the points has emerged in later works such as in a house in old Westbury designed by Richard Meier (Figure 2).

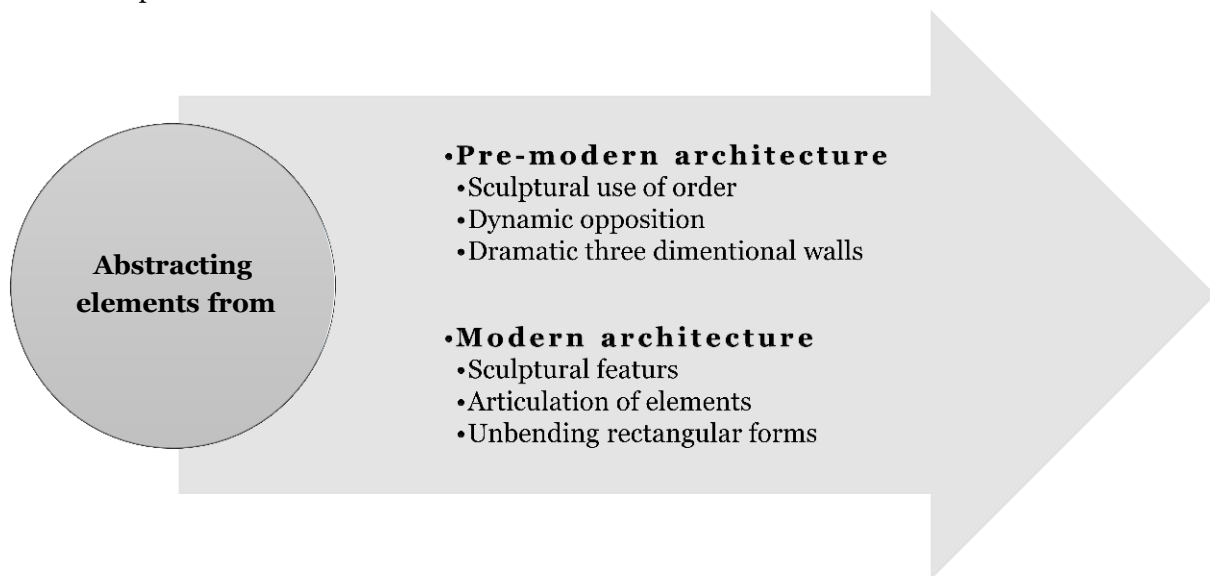
Like in Le Corbusier's [24] designs, space interpenetration also happens in those works. His intention in the design of houses is to create balance in space. Likewise, many architects consider this matter to point out the distinction between buildings and their environment. Consequently, they establish a kind of perfection in environments.

Furthermore, to create openness, many architects follow [Le Corbusier \[24\]](#) on how all sides of a building can be shown. Thus, showing perfections through making elements visible can be a significant effect of modern architecture on later works.

Altogether, due to the impacts of modern architecture, many features such as using grids, plain surfaces, and horizontal lines can abstractly contribute to later architecture. This way, it is possible to make a comparison of mentioned abstractions between pre-modern and modern architecture (Figure 3). This matter facilitates understanding the paradigm of clarifying architectural presence.



**Figure 2.** The role of the five points in Meier's designs, a house in old Westbury (Original Section Drawing: © Richard Meier & Partners)



**Figure 3.** The sample characteristics of pre-modern and modern architecture shows different relations between elements

## RESULTS AND DISCUSSION

### 1. Determining clear ordering programs

The abstracted presence of architectural elements points to the role of order for the clarification of architectural presence. However, how to order these elements in accordance with making the presence of architecture clarified is questionable.

#### *Establishing dialectical relations*

It has been revealed that some of the discussed elements support and some oppose one another. For example, specializing forms may aid to show sculptural features, while preferring curved lines are in contrast with rectangular forms. With this regard, some architects are interested to determine clear relations between architectural elements. In this context, [Mies Van der Rohe \[25\]](#) tends to "create order out of the desperate confusion of our time". His statement tacitly shows his concern about the

clarified order of architecture in that era. On this construal, clear relations can be traceable in architecture through using the discussed elements together in terms of similar technological details, such as in the Barcelona Museum of Contemporary Art. Placing curved walls and rectangular forms on each side of the museum and relating them with glass surfaces make a dialectical composition in its architecture. Therefore, founding abstract compositions of elements and relating them with clear connections for dialectical relations are basic principles in line with approaching toward a clear order. In addition, architects can also pursue clear relations between nature and architecture, since they connect the building, as a symbol of human presence, to nature. According to Heidegger, "the ancient way of interpreting the Being of entities is oriented towards the 'world' or 'Nature' in the widest sense, and that it is indeed in terms of 'time' that its

understanding of Being is obtained” [1]. Thus, architectural orientations toward nature become meaningful for the clarification of the presence. On this construal, contemporary architects’ viewpoints on the relations can extend the ancient way of interpreting the presence of architecture. The Getty Center is a good instance for illustrating the viewpoints. It presents a defined relation between architecture and nature through a purely geometric intervention. In this regard, geometry applies to make a rational relation between architecture and nature. Indeed, founding this relation follows the intention of perfect presence in the world or nature, which relies on reasoning.

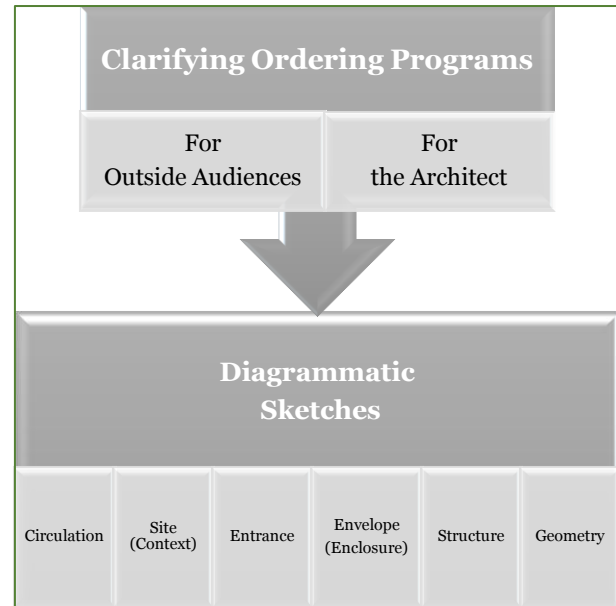
Although architects refer to historical employments of geometry, they can synthesize the pure geometric and clear volumes by means of technological details, obtained in terms of time. Then, they consider the presence of geometric masses different from what have been perceived historically (Figure 1). They can intend the clear orders of architecture formed within the current situation. Put differently, architects can use contemporary details of architectural elements to clarify the wills of each epoch.

#### **Clarifying orders**

A survey on architects’ sketches and analyses of their works reveals a tendency to deal with architecture in two-dimensional plots, especially in plans, elevations, and sections. For example, the office of Richard Meier and Partners uses diagrams for designing and presenting works. They use diagrammatic sketches in the office as they design, helping to reinforce conceptual concerns and clarifying the development of the design to themselves [26]. The development indeed points to their ordering programs. They also use diagrams to elucidate their formal and conceptual intentions to an outside audience [26]. Thus, diagrammatic sketches have a significant role in clarifying the orders of buildings both for architects and outside audiences.

Particularly, the mentioned diagrams include subjects such as site, structure, entrance, circulation, geometry, and envelope, usually presented in plans. Characterizing these subjects as diagrams emphasizes the tendency toward the internal features of architecture. That is to say, all architects should think about these subjects in their designs because these belong to the essence of architecture that does not change. For instance, the relations between curved and rectangular forms can be observable in one subject, or flat expanses may be

clarified in site diagrams. Therefore, each subject presents a set of relations and then helps to clarify the order of architecture (Figure 4).



**Figure 4.** Diagrams can clarify internal aspects of architectural presence

These diagrams are also useful for architects to explain the role of elements in their architecture and clearly show the treatments of each element in a building. That is, each of these diagrams is a wordless explanation, a model of clarification [26]. For example, inside Koelnmesse, the separation of structure, especially its columns, is obvious. Its column grid can be perceived totally, which can be shown in the structure diagram. This matter contributes to presenting relations between elements such as void and masses, etc. Another usage of the diagrams is for observing each element in order to place them appropriately and prevent restricting or demolishing the value of the others. In this context, the elements generally occupy parts of buildings and then express the orders of buildings through their clarified presence.

This kind of reaching order can increase the clarity of details and support the building parts to be obviously distinguished. Therefore, one of the most crucial aspects for the clarification of architectural presence is dealing with clear orders and relations between elements. For this purpose, architects can interpret the potentials of the world or nature item by item, through ordering programs. Thereby, it becomes possible to relate the potentials to architecture appropriately.

## 2. Augmenting visibility of the presence

As mentioned earlier, the approach toward orders carries out a substantial role in the presence of their architecture. That is, the key points are their determinations of order and the foundation of relationships between the internal aspects of the presence. In this way, the concepts of their designs can be understood and the presence of their architecture can be clarified. However, the question is what manifestations of clarifying the presence are.

### *White color*

One of the main solutions in clarifying the presence of architecture is to present white forms. For instance, Richard Meier mostly lets the natural light descend on white forms in his works. This fact helps to perceive the distinction of forms in their sites clearly. As another instance, Koelnmesse is a building with the presence of a white box in an urban area (Figure 1). Its architecture lets the light penetrate into the building through extensive glass surfaces. In fact, its transparent surfaces visually connect the inside and outside of the building, but its form is distinct obviously by means of the whiteness of its form. Nonetheless, the geometric division of the glass surfaces aids to perceive the box totally. Thus, employing the extensive surfaces of glass in association with white masses belongs to a framework for clarifying the presence.

The employment of pure and perfect geometric masses and volumes has a kinship with the usage of white color. That kinship can receive special attentions from architects. To illustrate, Meier says:

“White conventionally has always been seen as a symbol of perfection, of purity and clarity. If we ask why this is the case, we realize that where other colors have relative values dependent upon their context, it may function as a color itself. It is against a white surface that one best appreciates the play of light and shadows, solids and voids” [27].

On this construal, both perfect geometric shapes and whiteness symbolize the purity and perfection of buildings. For example, in the Barcelona Museum of Contemporary Art, Meier uses white color in the middle of a colorful context. In that building, the light descends over its white envelope with mostly geometric shapes. In this way, the museum with its forecourt plays a symbolic role in its colorful context. Thus, a white building is capable to unite all the surrounding buildings symbolically.

In practice, many architects consider colors symbolically. Although a white building is distinct in its site in terms of whiteness, it shows that all colors in the site derive from the same origin. To put it simply, natural light surrounds us regardless of the

chaos of all things. This fact is a significant part of clear order that architects can consider. This order, regardless of incidents such as redness, blueness, yellowness, or greenness, orients to the essence of light. For this purpose, architects can refer to the history of architecture. The employment of white color is traceable in the history, the presence of which is clear from the early architecture in historical sites.

Accordingly, the emphasis on whiteness reveals its role in architects' attitudes and its implication for the visibility of architectural presence. The use of whiteness and its combinations with pure and clear geometric shapes are the ways architects exploit to augment the visibility of architectural presence. To distinguish the additives and negatives, opaque and translucency, and other functional aspects, architects can abstractly employ them together through white forms.

### *Preoccupation with natural light*

Another chief factor for the clarification of architectural presence is the play of light and shadow. On this issue, Meier states that “I am fascinated by the world of light and shadow that exists free of associations with specific colors or materials” [28]. In the Getty center, for example, his concerns accord with presenting the play of light and shadow. In that center, natural light penetrates its spaces in various directions through glass surfaces, which causes the space to be flooded with natural light. In fact, the composition of glass surfaces and other elements is the key factor for the play of light and shadow because the simple forms of the elements such as columns facilitate perceiving the effect of light in the space. In other words, the play of light and shadow makes the spaces like “animate appearances” during a day. Moreover, rhythmic fenestration and geometric division of glass surfaces intensify the play and exhibit the logical dimensions of form. Ultimately, this issue increases the relation between light and form in the space.

In addition, whiteness intensifies the plays of light and shadow for the clarification of architectural presence. “It allows the powerful play of light and shadow to expression in the most expansive way” [28]. In Douglas house, for example, the extensive glass surfaces point out that its fenestration has a considerable impact on perceiving the building. Similar to the plays in the Getty Center, the plays of light are affected by the structure in the house. In that building, floor surfaces are dominantly unextended to exterior surfaces. However, the floor surfaces are evidently visible through its fenestration at different levels from the outside. Even though the

fenestration shows the tendency for abstract division of glass surfaces, other formal effects such as parallel division or extension of the structural elements contribute to this artistic fenestration. The Koelnmesse is another instance of the relation between plays of light-shadow and whiteness, which affects the visibility of its architectural presence (Figure 1). Thus, the elements related to preoccupations with natural light have a significant role in clarifying the presence of architecture.

Accordingly, plays of light and shadow augment the visibility of building forms. In addition, these plays can support the whiteness of masses and pure compositions through indicating a symbolic clarity in the presence of architecture (Table 1). Extending the plays of light in architecture is indeed attaining a clear relation between architectural elements and natural light.

**Table 1.** Several internal features contribute to augmenting the visibility of architectural presence

The clarification	Augmenting the visibility of architectural presence			
Principles	Whiteness		Perfect compositions	Preoccupation with natural light
Features	White masses	Extensive glass surfaces	Pure geometric shapes	Plays of light and shadow

### 3. Manifesting the intentions of the clarification

The augmented visibility of architectural presence reveals specific considerations and intentions. In many cases, space has been a determinant consideration for the definitions of architecture. For instance, [Mies Van der Rohe \[25\]](#) defined architecture as "the will of an epoch translated into space". Regarding his statement, it can be said that space is where people can perceive intentions in architecture. That is to say, wills for construction are embodied in spaces. This fact emphasizes pursuing intentions of creating clear space and elucidates the way of manifesting intentions for the clarification.

#### ***Making space clear***

At the basis of some architects' theories on architecture is the idea of defining a clear space by utilizing whiteness and pure forms. As composed with white surfaces, natural light supports the creation of a clear space in each building. This

matter lets the observers perceive the building easily through the formation of such a clear space. Therefore, there is an inextricable tie between the clarification of space and the clarification of architectural presence.

In order to aim for clear spaces, the definition of such spaces is deeply related to natural light. For instance, [Meier \[27\]](#) describes his own aesthetics as a preoccupation with light and space; not abstract space, not scale-less space, but space whose order and definition are related to light, to human scale, and to the culture of architecture. In the museum of television and radio in Beverly Hills, he designed a variety of proportions based on human scales. Its lobby gathers several spaces on the ground, first, and second-floor spaces, and relates them with a playful composition. This matter presents several scales for the percipients, in accordance with the functional demands of the spaces. In addition, natural light penetrates the lobby from several directions, heavily influencing the perception of spaces. The transparency of the spaces provides an attractive relation between elements by means of natural light. In other words, Meier employed attractive and clear forms to increase the play of shadow-light and the relations between clear forms in the clear space. The stair, an exposed column, and balconies with their specific forms are gathered to obtain a clear presence in the lobby. In this way, buildings are capable to delineate the clear presence of elements in spaces. Therefore, space clarification embraces the clarification of architectural elements.

Thus, spaces can disclose several relations of architectural elements in architecture. Within this framework, the chief factor for the definition of clear space is the clear order between the elements gathered in the space by means of natural light. A space can make some other spaces clear in architecture in such a way that each space exhibits exposed elements with their relations. In this respect, architects can display sides of architectural elements to clarify their particular presence in spaces intensively.

#### ***Disclosing vitality***

As illustrated earlier, clear spaces are bolstered through some ways in architecture. The plays of light-shadow and whiteness allow each space to be manifest, and then unveil the soul of architecture. With this regard, clear spaces depict particular spectacles of architectural elements. Thereby, the clarity of space and clear relations of elements result

in disclosing vitality aspects of architectural presence.

There are explicit statements about aiming at the clarification of architectural presence. For instance, Meier [27] explained, “my notion is presence, not illusion”. In other words, he aims at the manifestation of his notion beyond the dialectical relations of architectural elements. This intention can be observed in his designs such as in the Museum of Television and Radio in Beverly Hills. From his perspective, through gathering all his architectural concerns, spaces should point out the clarification of the presence that discloses the vitality and enduring of architecture. This is how that Mozayani [23] described the Athneum, one of his works, as a “building burgeoning” (like a flower). Similarly, about the Smith House, Mozayani [23] stated that positive and negative spaces were “burgeoning” vertically and horizontally, or sometimes oblique in its surrounding environment. In order to form the space based on the architect’s concerns, he argued that two stairs, one chimney, a ramp, and some balconies are embraced in the composition of the house. This matter is indeed the key factor through which Meier shaped his architecture. On this issue, the clarification of architectural presence is profoundly interrelated with clear space, order, elements relations, and natural light. In this case, Meier [27] stated that:

“Architecture is vital and enduring because it contains us; it describes space, space we move through, exit in and use. I work with volumes and surface, manipulating forms in light, changing of scale and view, movement and stasis”.

From this viewpoint, it is possible to show the vitality of architecture through clarifying spaces of architecture. In the Getty center, Meier establishes a close relationship between the interior and exterior spaces to show vitality in architecture. The building offers some frames to present specific views of the context for the audiences, both inside and outside the building. Hence, they can simultaneously feel both the building and nature, presenting a sense of perfection in a space. Additionally, circulation paths clarify the places for movement and stasis by defining specific directions. While moving through the paths, several views are provided for them, most of which share views of nature. In this center, proportions bring about changes in scales for each space. This fact is observable in his other works such as in the museum of television and radio in Beverly Hills. This way, accommodating the proportions of space in relation to views of nature paves the way for

depicting the vitality of architecture with the help of clarifying the presence.

Thus, architecture can receive attention for presenting clear spaces with different elements through specializing movement and stasis as well as the interconnection of views. In addition, these attentions make the presence of elements clarified and can represent the creative aspects of the spaces. Then, pertinent clarified spaces oriented towards nature help to show the vitality of architecture and its enduring aspects.

Within this theoretical framework, many features of both pre-modern and modern elements can abstractly contribute to architecture. For this purpose, it establishes dialectical relations by relating abstract compositions with clear connections. Although this framework refers to historical employments of geometry, it synthesizes pure geometric shapes by means of technological details. It also uses diagrams to observe the values of architectural elements and to interpret the potential of nature being rationally meaningful for the clarification of architectural presence. This way, it is possible to interpret the potential of nature, based on geometric ordering systems, for the clarification of architectural presence. Through preoccupation with natural light and white color, the visibility of architectural presence is in line with the clarification. This fact relies on profiting from the kinship between pure geometric masses and white color by virtue of revealing the sense of perfection. These white masses with purely geometric compositions and clear order are supported by the plays of light. By means of natural light and white color, clear spaces can take place with the clear order of architectural elements. Then, these clear spaces are capable to disclose the vitality of architecture, intended within this framework.

## CONCLUSION

This study investigated an approach toward architectural presence. Based on fundamental aspects of architecture, it emphasizes the significance of considering theoretical frameworks for discussing the notion of presence, different from the researches done on the aspects of presence and their role in architects' work. Moreover, its results offer compelling evidence for pursuing the correlations between philosophers' and architects' statements on the concept of presence, and also for investigating its role in the definitions of architecture. In this context, the orientation towards nature and time together with returning to



architectural history accords with the notion of presence argued by Heidegger [1, 2, 5]. Furthermore, these results widen our knowledge of the role of time, nature, and will in considering the notion for architectural creations. This way, the definite modes of time and will as well as nature contribute to the framework for clarification of architectural presence.

In addition, the study identified the stages of the theoretical framework as gathering abstracted elements, determining clear orders, augmenting the visibility of the presence, and manifesting intentions. The discussed framework basically relies on gathering the elements inherited from the history of architecture. Moreover, it is possible to interpret the potential of nature, based on geometric ordering systems, for the clarification of architectural presence. In that way, architects exhibit the present use of the elements abstracted from architectural history to interconnect nature and buildings symbolically.

Finally, this study suggests that architects can take advantage of the clarification concerning the history of architecture. That is, they can pursue this specific goal in architecture by relating essential concerns- namely natural light, form, and space. Beyond clarifying architectural presence, its vitality can be manifest, demanded by many architects. One of the significant issues that have influenced many architects is the endeavor to use white forms in different cultures. Hence, future studies can examine this matter in the realm of architecture.

## DECLARATIONS

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### Competing interests

The author declares that there is no competing interest.

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