

UDC 726  
DOI: 10.56318/as/1.2024.17

**Roman Frankiv\***  
PhD in Architecture  
Lviv Polytechnic National University  
79000, 12 Stepan Bandera Str., Lviv, Ukraine  
<https://orcid.org/0000-0003-1100-0930>

## **“Perfect presence space”: Theoretical and practical aspects of the concept**

**Abstract.** Due to the potential for creating immersive spaces in which the “function” of attracting and retaining attention replaces traditional calculations of climatic conditions, safety, gravity, etc., there is a need for terms for broader generalisation and evaluation. The purpose was to argue the expediency of using the term “perfect presence space”, as one that can collectively determine the value level of various design attempts to spatially express media and communicative realities, including comparing them with the experience of traditional architectural styles. The main method is a comparative analysis of specially selected architectural phenomena. On the basis of a brief historical retrospective, the tendency to gradually replace the functionalist “rational” substantiation of elements of space (associated with everyday life) with the attraction “irrational” (associated with non-ordinary life) is shown; the presence of experience in the materialisation of non-ordinary states in the architecture of different eras and purposes. Further, a review of several content frameworks that led architectural design to the interpretation of an exceptional or perfect presence is carried out, such as urban-social utopias of “ideal cities”, objects of religious pilgrimages and narrative stories, places of exceptional aesthetic qualities of the natural environment outlined by “paradise” metaphors, and representative and solemn squares of capital cities. The potential of the term “perfect presence space” is shown, which allows effectively operating with the motivational foundations of creating a modern space, which are based on attracting and retaining attention and stay; it provides a conceptual basis for evaluating offers of visual and spatial stay (non-virtual and virtual). The assumption is made about the mechanism of “idealisation” of presence, which is developed through the interaction of three components: person – attention – stay. The practical significance of the study is the opportunity, based on succinct, meaningfully clear and universal terms, to facilitate the perception of the architectural environment and improve the involvement of a wider range of stakeholders and participation groups in the study of design

**Keywords:** terminology; architecture; attention; concepts of living space; idealism

### **INTRODUCTION**

Until about the second half of the 20<sup>th</sup> century, the structure of architectural history looked like a sequence of “styles” that followed each other. Often, it was only about changing the style of decoration and in a smaller – spatial organisation (Imene & Saliha, 2022). So-called historicism, for the first time relativised the category of time and allowed markers of different eras to exist as actual realities,

however, all of them were static in nature and, in general, excluded the possibility of searching for a conceptual alternative (Remizova, 2020). Since the 1960s, the development of postmodernism opened the way for unlimited generation of semantic programmes and their material embodiments in architecture (Farrell & Furman, 2019). Over time, this process has been enhanced by computer-aided

### **Suggested Citation:**

Frankiv, R. (2024). “Perfect presence space”: Theoretical and practical aspects of the concept. *Architectural Studies*, 10(1), 17-23. doi: 10.56318/as/1.2024.17.

Journal homepage: <https://arch-studies.com.ua/en#>

*Architectural Studies*, 10(1), 17-23

Received: 15.12.2023 Revised: 05.04.2024 Accepted: 20.06.2024

\*Corresponding author



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)



design, parametric and generative shaping methods (Caetano *et al.*, 2020) and, ultimately, the prospect of expanding the architectural experience with elements of virtual and mixed realities (Song *et al.*, 2021). Consequently, along with the great intensity of the change in the “stylistic” and functional programme (Setti, 2021), competition between offers of various forms of presence increased, the main driving force of which was the motive of avoiding the mundane and striving for an attractive interaction between the individual and the architectural work (Heidari *et al.*, 2018).

In this regard, there is a need to search for an adequate conceptual framework that can universalise the terminological field of modern architecture theory, reflecting the motivational foundations of certain phenomena. One of them is closely related to the nature of the information age and its core value – attention (Lane & Atchley, 2021). The architectural and design organisation of a space aims to turn it into an expressive event (Tyc, 2020) with a long-lasting attractive ability that can hold a person’s attention for as long as possible, preserving their presence. The significance of this feature is reinforced by the prospects for the development of immersive environments that can increase competition between residence spaces (Parker *et al.*, 2018). Consequently, there is a need to introduce a term that could reflect such a state when the factors involved in retaining attention and staying in a certain space perfectly fulfil their role. In the future, this will help to build a more complete theoretical system for understanding and evaluating the phenomena of creating life space in its various manifestations – non-virtual, virtual, using generative and algorithmic design methods, artificial intelligence, etc.

The purpose of the study was to substantiate the theoretical and practical aspects of the concept of “perfect presence space” (PPS), which is able to reflect a complex of phenomena and trends related to the acquisition of spatial dimension by media and communication environments. This paper used a method that compares individual phenomena of architecture and man-made development of the environment, which are associated with the materialisation of non-ordinary states. Special emphasis is placed on those ways that allow achieving long-term immersion – that is, the relationship of associative properties of the environment with the personal qualities of the observer and his identity and “Self-image”. A number of social and environmental cultural phenomena were taken as an empirical basis, for which their belonging to the immersion of a special presence was previously substantiated.

### THE NON-ORDINARY STATE AS AN OBJECT OF MATERIALISATION

The diversity of phenomena and trends inherent in the architecture of the beginning of the 21<sup>st</sup> century (Morrow, 2002) and the lack of an unambiguous “time style” are associated with the characteristic features of the information age, primarily the patterns of perception and distribution of media, which formed the basis of individual and collective consciousness. According to M. McLuhan (1964),

in addition to the information directly carried by the media, they have become meaningful categories in their own right. This is the beginning of the modern “objectification” of the media space as a self-sufficient place of stay and presence.

The concepts and categories associated with the attractive properties of space and the “media perception” of architectural projects originate from reflections on post-modernism. The “rich library of images” formed in the mind of an ordinary person based on media, was described by C. Jencks (1987), who proposed to understand the architectural form as a message (communicative action). However, the theme of spaces that give the viewer a special state or status has a much broader reflection and can be divided into several parts. The first of them operates with the categories of ideal and utopian in architecture and is often associated with visions of a perfect social structure. Examples include the study of modernist utopias (Coleman, 2005), the vision of utopia as a method rather than a goal (Levitas, 2013), and the study of utopian perception mechanisms (Fedak, 2022). S. Contandriopoulos (2013) and A. Picon (2013) examined the development of utopias in the 21<sup>st</sup> century and noted the important role of social media in the spontaneous creation of idealistic interpretations of one’s own living spaces. Often, such utopias do not have the usual large-scale character and focus on the “micro level”.

The second one examines the phenomenon of sacredness and emotional attachment, when certain places have an exceptional status for representatives of a particular identity – for example, religious or ethnic. These can be the tombs of saints, locations of major battles, locations of founders of religious teachings, or key figures of national narratives, etc. This includes studies that show that, albeit in a transformed form, sacred spaces remain relevant. An example of this is the Oakland Cathedral in California, which is confirmed in the paper by T. Barrie (2012), and on the examples of church construction in Ukraine in the paper by Y. Kryvoruchko (2018). S. Mazumdar & S. Mazumdar (2004) shows how a sacred object increases the valorisation of the environment – increases its value in the perception of observers. D. Carmichael *et al.* (2013) investigated the development of a belief system through which certain communities begin to consider certain places sacred. L. Jones (2007) investigated the mechanisms of ritualisation of the sacred – in particular, spatial. E. Bastéa (2004) speaks of a sense of sacredness in creating the phenomenon of national memory and identity.

The third category includes reflections on a more general understanding of the features of a place, considering its outstanding visual and attractive qualities, among which natural features occupy a significant place. Scientific terminology is not clearly defined here, so many studies use poetic and metaphorical definitions. For example, L. Horton (2019) used the expression “heavenly places” to describe natural features in a global perspective. W. McClung (1983) used the word “paradise”, limiting himself to traditional architecture in England. The metaphor of paradise was also used by C. Daswatte (1997)



in the analysis of tropical recreation complexes. S. Robinson (1997) examined it in relation to the historical architecture of Spain. More generally, the place of the Eden narrative in Western culture was explored by N. Yazdani & M. Lozanovska (2016).

In addition, the “perfect presence space” can also be seen in places dedicated to state, national, or ideological representation, which is most typical of metropolitan cities. In particular, some studies relate to the transformation associated with the search for identity after the collapse of the “socialist camp”. P. Nientied & B. Aliaj (2018) investigated this process on the example of the Balkan countries, B. Cherkes & J. Hernik (2021) – on the example of several metropolitan cities in Eastern Europe. G. Fesenko (2022) revealed the transformation of spatial materialisation of identity on the example of the central square of Kharkiv. In a slightly broader context, solemn representation in metropolitan cities was explored by M. Minkenberg (2014).

The above review of sources shows that the “perfect presence space” has been the object of practical and theoretical interest for many epochs and had different motivations for ways of expression. Over time, this commonality has become more apparent due to the growing diversity and variability of architectural trends in modern environmental design, for which it has become, in fact, the only unifying factor. Despite this, in terminological terms, and in the sense of evaluation categories, the gravitational attraction of architecture to methods of manipulating attention remains undefined. Some terms can be taken from other fields, such as “attentionalism” (Doke, 2022), or developed in parallel to such a field as “attention economics” (Franck, 2019), but it should be assumed that the goal of architecture theory, in this context, should be to develop its own specific discourse with a self-sufficient chain of categories and conceptual connections. This will open up the opportunity to consider current and promising phenomena not retroactively, as a reflection of what happened, but to provide the theory of architecture with the necessary tools for creating new concepts of life space.

## PERCEPTION AND FORMS OF PERFECT PRESENCE

The focus of architectural theory on understanding the purpose of human living space is marked by a duality of its constitution. On the one hand, the key is the need for Vital fitness – physical protection from the unfavourable environment associated with climatic conditions (cold or hot climate, precipitation, etc.), social risks (protection from intruders, interference in personal life, etc.). On the other hand, it is an expression of one’s own individuality, status, and the poetics of being. The first case refers to the attraction to the “rational” understanding of shaping, and the second – to the “irrational” one. Traditionally, a successful architectural solution meant a harmonious combination of these two components (Vitruvius, 2001). In the modern era, the morphological apparatus of architecture was rationalised by linking form to function

(Sullivan, 1896). The value of the stay was determined by the reasonableness of the environment, which was constantly improved due to technological progress. However, in fact, valorisation of the environment was associated with demonstrating effective vital fitness. “Irrational” aspects were classified as profane (Loos, 2019), and they were revived only in the era of postmodernism. Criticism of modernist architecture is mainly associated with the emergence of the information society, which gave a new impetus to visual culture and the role of attention (Hogan, 2001). Interpretation of the architectural form as a “language” (Jencks, 1987) showed that it enters into a complex communicative connection with the viewer, the purpose of which is the subjective experiences of each person.

The gradual return of attractive charisma is also expressed in the spaces of immersive presence, where, in general, there are no vital motives for form-making (Bauman & Games, 2011). The emerging demand for the environment is created only on the motivation to attract and retain attention – the efforts of designers are focused not so much on the needs of the body, but on the needs of consciousness. Consequently, the question arose about effective techniques that will provide the desired result in different states of presence (Lanier *et al.*, 2019). Although, as mentioned earlier, the culture of the information society began with a critique of modernism, however, it should be perceived rather not as an alternative to it, but as a continuation. Minimisation of domestic employment, which was one of the main priorities of functionalism (Greenhalgh, 1997), in the end, led to the topic of filling the released time, and therefore, the non-ordinary space. The complex development of postmodernism and deconstructivism creates buildings-events that attract attention and evoke a communicative response, spaces supplemented by virtual reality, facilitate communication, and enrich the experience. Designing an environment where there is no need for a welcome adaptation becomes an experience of organising a “non-ordinary presence”, which, according to the logic of media, is aimed at retaining attention for as long as possible. In this sense, the opposition of the goals of the two constitutive foundations of architecture can be noted. If for the first “rational” state of the conditional ideal is associated with maximum minimisation and, ultimately, the absence of everyday employment, then for the “irrational” on the contrary – conditionally ideal state means being in an environment where non-ordinary impressions last indefinitely, it can be called the space of perfect presence.

It is worth noting that similar tasks in one form or another were solved within the framework of historical architecture, for example, when materialising such categories as sacredness, solemnity, conviviality, harmony, etc. One of the closest phenomena in terms of content here can be called, characteristic of different eras and especially the Renaissance, the search for the “perfect city” (Nevola, 2019), and project embodiments of social utopias. In these cases, it is possible to note the com-





bination of the dream of a fairer property and status system with symmetrical geometricism, which since antiquity has been associated with perfection, proportionality of the whole and general (Osborne, 1986). Visual order could demonstrate the confidence that pre-modern man lacked – not protected from many natural and artificial dangers. The stay in this static space was supposed to give a sense of the immutability of the achieved perfect state, when the perfection of the whole depends on the perfection of each of the components.

Non-ordinary qualities obviously belong to places that are associated with sacredness and emotional attachment. In this case, the direct material characteristics of space do not have a primary value. Often, pilgrimage and memorialisation centres are located in everyday places in terms of their natural location or other possible visual features. The specificity of being present in such places is associated with a sense of personal involvement in events of exceptional significance that took place here (Kim & Chen, 2021). In the case of attracting the category of sacredness, presence gives the individual a sense of maximum approximation to their highest existential purpose, serves as proof of the transition from ordinary and profane to sacred exaltation. The qualities gained from being present in the sacred space give a person special attribute, such as the honorary title of “Haji” (حجّاج), for those Muslim pilgrims who have made a pilgrimage to Mecca (Ruthven, 1997). Such environments are perceived as experiences of being contrasted with everyday life, which passes far from direct contact with holiness. Objects related to the subjects of literary masterpieces, such as the habitats of Romeo and Juliet, or Sherlock Holmes, can also be attributed to the same kind of spaces. In various life situations or corporate circles, they can acquire a significant value weight, which is transferred to the persons present there (Barke & Taylor, 2022).

Places of highly aesthetic natural landscapes also have pathos of ideality (idyllicity), which in Abrahamic cultures are often designated by metaphors of the “garden of Eden”, or “earthly paradise”. Tropical islands, Mediterranean coasts, richness of spectacular elements of the environment, create an analogy with the perfection and fullness of being. Consequently, “paradise” metaphors are actively used as a marketing ploy to attract tourists or real estate buyers (Costa, 1998). The idyll of evergreen, warm and beautiful environments is based on the illusion of a wide range of pleasurable opportunities, effortless, carefree, working in contrast to life in more monotonous colder or hotter climates. Subjective feelings of solemnity and uplift, when they become the object of spatial interpretation, also create a perfect presence space. These can either be temporary objects – for example, dedicated to exhibitions or festivals (McRae *et al.*, 2011), or stationary structures – for example, intended for holding sports competitions, parades, celebrations during public holidays, etc. (Boese, 2018).

The above examples of situations of special or perfect presence, despite their differences, have a common feature associated with admiration and attention. They

try, each through their own means, to interact with the individual in such a way as to give it a sense of exceptional fullness of their own being. Thus, the space satisfies the personal idealistic programme through impressions (for example, delight) and attraction (experiencing oneself as an integral part of the idyll). Therefore, one of the possible options for delineating the above phenomenon can be the term “perfect presence space”, which connotatively reflects the content of the idealising relationship between space and the visitor.

The use of the term “perfect presence space” allows distinguishing the category of specific value, which is important in conditions of singular accumulation of offers of visual-spatial stay (non-virtual and virtual). From a practical standpoint, the introduction of this term will make it possible to introduce an evaluation base for various presence proposals, as a kind of abstract generalisation of projects that consider the form from the standpoint of attention. The above examples and theoretical considerations show that the perfect presence space is not a static phenomenon, but a dynamic system in which three components interact and interdependence: person – attention – stay. Since the perfect presence implies a constant presence, it must provide for a certain mechanism within which all components are in constant re-activation of each other. Well-attracted attention promotes stay, stay encourages personal engagement, and personal engagement updates the ways to attract attention – thus, stay becomes virtually unlimited in time.

## CONCLUSIONS

The term “perfect presence space” is substantiated as a means of universalising the theoretical discourse around architecture in the information age, when media and communication networks also receive a spatial dimension. PPS is seen as an abstract state where the factors involved in maintaining attention perfectly fulfil their role and the desirability of being present in a particular environment is not interrupted by anything. Consequently, this term reflects a shift in understanding the value of space, which is determined not by the improvement of everyday life (the functionalist and rational aspect of life), but by the constant confirmation of non-ordinary life (the attraction and irrational aspect).

Based on the historical retrospective, examples of interpretation of spacious entities aimed at the perfect presence are shown, such as: futuristic visions of an ideal city, often based on a particular social utopia; sacred places associated with religious or narrative feelings; exceptional landscapes articulated by “paradise” and “Eden” metaphors; environments of elevation and solemnity of the representative nature of metropolitan cities. An important factor in reducing presence is the experience of personal involvement in the non-ordinary through being in a certain way formed and perceived environment.

It is suggested that the “perfect presence space” is a dynamic phenomenon that consists of the interaction of



three components: person – attention – stay. In a hypothetically perfect PPS, as an abstract category, all components are in constant mutual re-activation: attention gives rise to stay, stay promotes personal participation, and it updates the ways of attracting attention. The objectification and detailing of this interaction can be used as the basis for further research in this area, which will provide practical tools for improving the competitiveness of architectural and spatial formations of different realities.

## ACKNOWLEDGEMENTS

The author expresses gratitude to Professor Yulia Idak for her attention to this study, Associate Professor Maxim Yasinetsky for his work on the publication of this collection, and anonymous reviewers for their significant assistance in improving many aspects of the text.

## CONFLICT OF INTEREST

None.

## REFERENCES

- [1] Barke, M., & Taylor, P.J. (2022). Narrative heroes and civic builders in Newcastle city region during the nineteenth century. *Urban History*, 49(1), 88-107. doi: [10.1017/S0963926820001042](https://doi.org/10.1017/S0963926820001042).
- [2] Barrie, T. (2012). Sacred space and the mediating roles of architecture. *European Review*, 20(1), 79-94. doi: [10.1017/S1062798711000330](https://doi.org/10.1017/S1062798711000330).
- [3] Bastéa, E. (2004). *Memory and architecture*. Albuquerque: University of New Mexico Press.
- [4] Bauman, E.B., & Games, I.A. (2011). Contemporary theory for immersive worlds: Addressing engagement, culture, and diversity. In A. Cheney & R. Sanders (Eds.), *Teaching and learning in 3D immersive worlds: Pedagogical models and constructivist approaches* (pp. 248-270). Pennsylvania: IGI Global. doi: [10.4018/978-1-60960-517-9.ch014](https://doi.org/10.4018/978-1-60960-517-9.ch014).
- [5] Boese, I.A. (2018). *Stadiums and sports entertainment districts on the landscape: An urban sports-anchored entertainment development model*. (Doctoral thesis, University of Missouri-Columbia, Columbia, USA).
- [6] Caetano, I., Santos, L., & Leitão, A. (2020). Computational design in architecture: Defining parametric, generative, and algorithmic design. *Frontiers of Architectural Research*, 9(2), 287-300. doi: [10.1016/j.foar.2019.12.008](https://doi.org/10.1016/j.foar.2019.12.008).
- [7] Carmichael, D.L., Hubert, J., Reeves, B., & Schanche, A. (2013). *Sacred sites, sacred places*. London: Routledge.
- [8] Cherkes, B., & Hernik, J. (2021). *Identity in post-socialist public space: Urban architecture in Kiev, Moscow, Berlin, and Warsaw*. London: Routledge. doi: [10.4324/9781003201427](https://doi.org/10.4324/9781003201427).
- [9] Coleman, N. (2005). *Utopias and architecture*. London: Routledge.
- [10] Contandriopoulos, C. (2013). Architecture and utopia in the 21<sup>st</sup>-century. *Journal of Architectural Education*, 67(1), 3-6. doi: [10.1080/10464883.2013.771021](https://doi.org/10.1080/10464883.2013.771021).
- [11] Costa, J. (1998). Paradisal discourse: A critical analysis of marketing and consuming Hawaii. *Consumption, Markets and Culture*, 1(4), 303-346. doi: [10.1080/10253866.1998.9670305](https://doi.org/10.1080/10253866.1998.9670305).
- [12] Daswatte, C. (1997). [The architecture of paradise](https://doi.org/10.1080/10253866.1997.9670305). *The Sri Lanka Architect*, 101(20), 13-21.
- [13] Doke, G. (2022). Review of Jonardon Ganeri, attention, not self. *Phenomenology and the Cognitive Sciences*, 21, 461-467. doi: [10.1007/s11097-021-09761-y](https://doi.org/10.1007/s11097-021-09761-y).
- [14] Farrell, T., & Furman, A.N. (2019). *Revisiting postmodernism*. London: Riba Publishing. doi: [10.4324/9780429346125](https://doi.org/10.4324/9780429346125).
- [15] Fedak, A. (2022). *Utopia in architecture and urban planning: Its concept and mechanism of implementation*. (Doctoral dissertation, Lviv Polytechnic National University, Lviv, Ukraine).
- [16] Fesenko, G. (2022). Freedom square in Kharkiv: Localisation of national and local memory. In *Multidisciplinary academic notes: Theory, methodology and practice* (pp. 112-121). Prague: International Science Group. doi: [10.46299/ISG.2022.1.27](https://doi.org/10.46299/ISG.2022.1.27).
- [17] Franck, G. (2019). The economy of attention. *Journal of Sociology*, 55(1), 8-19. doi: [10.1177/1440783318811778](https://doi.org/10.1177/1440783318811778).
- [18] Greenhalgh, P. (1990). *Modernism in design*. London: Reaktion.
- [19] Heidari, A., Sahebzadeh, S., Sadeghfar, M., & Taghvaei, B.E. (2018). [Parametric architecture in its second phase of evolution](https://doi.org/10.1080/10253866.2018.1511178). *Journal of Building Performance*, 9(1), 13-20.
- [20] Hogan, E.A. (2001). The attention economy: Understanding the new currency of business. *Academy of Management Perspectives*, 15(4), 145-147. doi: [10.5465/ame.2001.5898765](https://doi.org/10.5465/ame.2001.5898765).
- [21] Horton, L. (2019). Heavenly places on Earth: Religion and architecture in early modern Europe. *Armstrong Undergraduate Journal of History*, 9(2), article number 3. doi: [10.20429/auj.2019.090203](https://doi.org/10.20429/auj.2019.090203).
- [22] Imene, K., & Saliha, A. (2022). [Learning styles of architecture and interior design students: A review of the literature](https://doi.org/10.1080/10253866.2022.2081178). *Technium Social Sciences Journal*, 37, 88-100.
- [23] Jencks, C. (1987). *The language of post-modern architecture*. London: Academy Editions.
- [24] Jones, L. (2007). Eventfulness of architecture: Teaching about sacred architecture is teaching about ritual. In C. Bell (Ed.), *Teaching ritual* (pp. 251-272). Oxford: Oxford University Press.
- [25] Kim, B., & Chen, Y. (2021). The effects of spirituality on visitor behavior: A cognitive-affective-conative model. *International Journal of Tourism Research*, 23(6), 1151-1162. doi: [10.1002/jtr.2474](https://doi.org/10.1002/jtr.2474).
- [26] Kryvoruchko, Y. (2018). *The phenomenon of sacred development of cities and territories (based on the experience of Ukraine)*. (Doctoral thesis, Kyiv National University of Construction and Architecture, Kyiv, Ukraine).





- [27] Lane, S., & Atchley, P. (Eds.). (2021). *Human capacity in the attention economy*. Washington: American Psychological Association.
- [28] Lanier, M., Waddell, T.F., Elson, M., Tamul, D.J., Ivory, J.D., & Przybylski, A. (2019). Virtual reality check: Statistic alpower, reported results, and the validity of research on the psychology of virtual reality and immersive environments. *Computers in Human Behavior*, 100, 70-78. doi: [10.1016/j.chb.2019.06.015](https://doi.org/10.1016/j.chb.2019.06.015).
- [29] Levitas, R. (2013). Utopia as architecture. In *Utopia as method* (pp. 197-220). London: Palgrave Macmillan. doi: [10.1057/9781137314253\\_10](https://doi.org/10.1057/9781137314253_10).
- [30] Loos, A. (2019). *Ornament and crime*. London: Penguin Classics.
- [31] Mazumdar, S., & Mazumdar, S. (2004). Religion and place attachment: A study of sacred places. *Journal of Environmental Psychology*, 24(3), 385-397. doi: [10.1016/j.jenvp.2004.08.005](https://doi.org/10.1016/j.jenvp.2004.08.005).
- [32] McClung, W.A. (1983). *The architecture of paradise: Survivals of Eden and Jerusalem*. California: University of California Press.
- [33] McLuhan, M. (1964). The medium is the message. In *Understanding media: The extensions of man*. Cambridge, Massachusetts: The MIT Press.
- [34] McRae, K., Heller, S.M., John, O.P., & Gross, J.J. (2011). Context-dependent motion regulation: Suppression and reappraisal at the Burning Man festival. *Basic and Applied Social Psychology*, 33(4), 346-350. doi: [10.1080/01973533.2011.614170](https://doi.org/10.1080/01973533.2011.614170).
- [35] Minkenberg, M. (2014). *Power and architecture: The construction of capitals and the politics of space*. New York: Berghahn Books.
- [36] Morrogh, E. (2002). *Information architecture: An emerging 21<sup>st</sup> century profession*. London: Pearson Education.
- [37] Nevola, F. (2019). Ideal cities (Renaissance). In *The Wiley Blackwell encyclopedia of urban and regional studies* (pp. 1-5). Hoboken, New Jersey: John Wiley & Sons. doi: [10.1002/9781118568446.eurs0153](https://doi.org/10.1002/9781118568446.eurs0153).
- [38] Nientied, P., & Aliaj, B. (2018). The public in search of identity: New symbolism in urban spaces. A study of central squares of Balkan capitals. In M. Finka, M. Jaško & M. Husár (Eds.), *The role of public sector in local economic and territorial development* (pp. 203-237). Cham: Springer. doi: [10.1007/978-3-319-93575-1\\_12](https://doi.org/10.1007/978-3-319-93575-1_12).
- [39] Osborne, H. (2020). Symmetry as an aesthetic factor. *Computers & Mathematics with Applications*, 12(1-2), 77-82. doi: [10.1016/0898-1221\(86\)90140-9](https://doi.org/10.1016/0898-1221(86)90140-9).
- [40] Parker, C., Jenek, W., Yoo, S., & Lee, Y. (2018). Augmenting cities and architecture with immersive technologies. In *Proceedings of the 4<sup>th</sup> media architecture biennale conference* (pp. 174-177). New York: Association for Computing Machinery. doi: [10.1145/3284389.3303997](https://doi.org/10.1145/3284389.3303997).
- [41] Picon, A. (2013). Learning from utopia: Contemporary architecture and the quest for political and social relevance. *Journal of Architectural Education*, 67(1), 17-23. doi: [10.1080/10464883.2013.767120](https://doi.org/10.1080/10464883.2013.767120).
- [42] Remizova, O. (2020). Architectural memory and forms of its existence. *Journal of Architecture and Urbanism*, 44(2), 97-108. doi: [10.3846/jau.2020.13053](https://doi.org/10.3846/jau.2020.13053).
- [43] Robinson, C. (1997). Seeing paradise: Metaphor and vision in taifa palace architecture. *Gesta*, 36(2), 145-155. doi: [10.2307/767234](https://doi.org/10.2307/767234).
- [44] Ruthven, M. (1997). *Islam: A very short introduction*. Oxford: Oxford University Press.
- [45] Setti, G. (2021). *Architectural diversity in contemporary contexts. The role of design between time and scale*. In *UIA 2021 Rio. All the worlds. Just one world. Architecture 21* (pp. 441-447). New York, Washington, DC: ACSA Press.
- [46] Song, Y., Koeck, R., & Luo, S. (2021). Review and analysis of augmented reality (AR) literature for digital fabrication in architecture. *Automation in Construction*, 128, article number 103762. doi: [10.1016/j.autcon.2021.103762](https://doi.org/10.1016/j.autcon.2021.103762).
- [47] Sullivan, L.H. (1896). *The tall office building artistically considered*. *Lippincott's Magazine*, 403-409.
- [48] Tyc, G. (2020). The great pretenders. New incarnation of expressionist architecture. In A. Mielnik (Ed.), *Defining the architectural space – the truth and lie of architecture* (Vol. 9; pp. 121-130). Wrocław: Wrocławskie Wydawnictwo Oświatowe. doi: [10.23817/2020.defarch.9-11](https://doi.org/10.23817/2020.defarch.9-11).
- [49] Vitruvius, P. (2001). *Vitruvius: 'Ten books on architecture'*. Cambridge: Cambridge University Press.
- [50] Yazdani, N., & Lozanovska, M. (2016). The design philosophy of Edenic gardens: Tracing 'Paradise Myth' in landscape architecture. *Landscape History*, 37(2), 5-18. doi: [10.1080/01433768.2016.1249719](https://doi.org/10.1080/01433768.2016.1249719).

**Роман Франків**

Кандидат архітектури

Національний університет «Львівська політехніка»

79000, вул. Степана Бандери, 12, м. Львів, Україна

<https://orcid.org/0000-0003-1100-0930>**«Середовище ідеальної присутності»:  
теоретичні та практичні аспекти поняття**

**Анотація.** Через потенційну можливість творення імерсивних просторів, в яких «функція» привернення уваги і її утримання заміщує традиційні розрахунки кліматичних умов, безпеки, гравітації тощо, виникає необхідність у термінах для ширшого узагальнення та оцінки. За мету було взято аргументування доцільності використання терміну «середовища ідеальної присутності», як таке, що здатне сумарно визначати ціннісний рівень різних проектних спроб просторового вираження медійних та комунікативних реальностей, в тому числі порівнюючи їх із досвідом традиційних архітектурних стилів. Головним методом виступає порівняльний аналіз спеціально виділених явищ архітектури. На основі короткої історичної ретроспективи показано тенденцію до поступового заміщення функціоналістичного «раціонального» обґрунтування елементів простору (пов'язаного із буденністю) до атракційного «іраціонального» (пов'язаного із небуденністю); присутність досвіду матеріалізації небуденних станів у архітектурі різних епох та цільових призначень. Далі здійснено огляд кількох змістових рамок, які приводили архітектурне проектування до інтерпретації виняткової або ідеальної присутності, як то урбаністично-соціальні утопії «ідеальних міст», об'єкти релігійних паломництв та наративних історій, місця виняткових естетичних якостей природного середовища, що окреслені «райськими» метафорами, репрезентативно-урочисті площі столичних міст. Показано потенціал терміну «середовища ідеальної присутності», який дозволяє ефективно оперувати мотиваційними основами творення сучасного простору, які засновані на приверненні та утриманні уваги та перебування; надає концептуальну базу для оцінки пропозицій візуально-просторового перебування (невіртуального і віртуального). Висунуто припущення про механізм «ідеалізації» присутності, який складається через взаємодію трьох складових: особа – увага – перебування. Практичну цінність дослідження складає можливість на основі емких, змістовно ясних та універсальних термінів, полегшити сприйняття архітектурного середовища та покращити залучення до вивчення проектування ширших кіл зацікавлених осіб та партисипаційних груп

**Ключові слова:** термінологія; архітектура; увага; концепти життєпростору; ідеалізм

