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Original Research Article

## Phenomenological Silence as the Phenomenal Field of Dwelling in Architectural Phenomenology\*

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### Abstract

**Problem statement:** In today's fast-paced and fragmented world, the possibility of authentic dwelling has become elusive. Phenomenology, by rethinking dwelling from within lived experience, seeks to recover it as a fundamental mode of Being-in-the-world. Within this horizon, phenomenological silence, although implicitly present in the thought of many phenomenologists, has rarely been addressed explicitly in connection to dwelling. Yet this notion may be understood as a phenomenal field of disclosure, through which dwelling may come into presence within architecture.

**Research objective:** This study aims to clarify and propose architectural strategies for approaching dwelling in architecture. Drawing on the ideas of key phenomenological thinkers and the notion of "phenomenological silence," it seeks to open a path toward the authentic experience of dwelling within architectural spaces.

**Research method:** The research employed a logical-analytical and theoretical approach. In this framework, key propositions were extracted through a comprehensive study of texts in the field of architectural phenomenology. Using conceptual analogy and comparative analysis, the study first identifies the connection between silence and dwelling, and subsequently proposes architectural strategies for approaching dwelling through the phenomenological silence.

**Conclusion:** Drawing on the ideas of phenomenological thinkers to explore the authentic experience of dwelling, the present study introduces phenomenological silence as a phenomenal field, a living context in which phenomena unfold. This field can establish the experiential situation for dwelling. In this regard, the study proposes a set of architectural strategies to facilitate the formation of such a field, organized into six main categories: 1) liminality and threshold spaces, 2) spatial epoche and reduction, 3) spatial primitiveness, 4) spatial releasement and immediacy, 5) enclosure and sheltering, and 6) spatial temporality.

**Keywords:** *Dwelling, Silence, Phenomenology, Phenomenal Field, Architecture.*

### Introduction and Problem Statement

In today's world, the dominance of modernity over human life and the constant engagement with daily routines have led to a form of superficiality and a

distancing from the profoundness of Being<sup>1</sup>, leaving many individuals with a sense of meaninglessness and dissatisfaction. This disconnection from the authentic self not only affects the quality of individual life but also deprives human connections of meaning and richness (Romano, 2009, 58). From a phenomenological perspective, dwelling appears as the concept through which liberation from this condition becomes possible and a closer

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connection to authentic Being is disclosed. In this sense, dwelling reveals a mode of Being that establishes a more authentic connection to Being. In such a state, individuals are freed from the constraints of routine and mechanical habits, engaging with the surrounding world in a poetic and meaningful way (Bachelard, 1969; Heidegger, 1971, 141). This form of dwelling, as discussed by philosophers such as Martin Heidegger and Gaston Bachelard, provides the possibility of attending to the self and experiencing a purer, more authentic mode of Being.

The concern of the present study is how one can approach this mode of dwelling through architecture and through an engagement with the ideas of phenomenological thinkers. Christian Norberg-Schulz is among the few scholars trying to approach the concept of dwelling through “figurative architecture”; however, critics such as Robert Mugerauer, Jeff Malpas, and Timothy Glaud argue that his approach is more structuralistic than phenomenological and does not provide concrete phenomenological strategies (Malpas, 2008). Richard Sennett is another scholar who has addressed the practical and spatial aspects of dwelling; however, he investigates dwelling primarily as a social, urban, and experiential phenomenon (Sennett, 2018) and pays limited attention to its existential and ontological dimensions, and therefore, his strategies lack full alignment with the main philosophical principles of phenomenology. In response to this gap, which stems from the absence of a practical and applicable theory of “phenomenological dwelling,” the present article seeks, through an examination of phenomenological thinkers and by introducing the concept of “phenomenological silence,” to propose a framework for authentic dwelling in architecture.

Therefore, the present study initially seeks to address the following questions: how is the connection between dwelling and silence from the perspective of architectural phenomenology? How can phenomenological silence open a path toward dwelling? And, ultimately, what architectural strategies can be proposed to situate oneself within the phenomenal field of phenomenological silence and dwelling? In

this article, the concept of the “phenomenal field” is understood as the phenomenological basis of dwelling experience, a ground in which human beings and the world are disclosed to each other in a dynamic, intertwined, and pre-conceptual connection. This field is neither a “space” in the geometric and quantitative sense nor a “place” in the fixed and objective sense; rather, it is the living and present fabric of experience in which the phenomenon discloses itself. Accordingly, the field of openness should be considered an existential-phenomenological possibility in which humans, as beings-in-the-world, encounter the possibilities of their Being.

Furthermore, the contribution and innovation of this study are threefold: First, the identification of phenomenological silence as a neglected component in the experience of dwelling and emphasizing its role in establishing a field for dwelling experience; second, the extraction of ways to situate oneself within the “phenomenal field of phenomenological silence” based on the theories of phenomenologists and the translation of these insights into architectural design strategies that can be implemented in real spaces; and third, the provision of a novel theoretical-practical framework applicable both for spatial analysis and design. This approach enables a direct connection between phenomenological philosophy and architectural design and creates a new horizon for research and practice in the field of phenomenological dwelling.

Based on the above explanations, the present study, in its first step, conducts a review of existing studies on silence and dwelling from the perspective of architectural phenomenology, aiming to clarify the theoretical foundations of these two concepts. Subsequently, relying on the framework of phenomenological thinkers such as Edmund Husserl, Martin Heidegger, Gaston Bachelard, and Maurice Merleau-Ponty, the study elucidates the phenomenological connection between phenomenological silence and dwelling. In this section, the ways that lead to disclosure to Being and the experience of phenomenological silence are extracted and explicated from the insights of these thinkers. In

the final stage, theoretical concepts are translated into the language of architecture; this translation represents an effort to propose architectural strategies for situating oneself within the field of phenomenological silence and dwelling, a field in which space is understood as a mode of Being in openness to Being and enables the possibility of dwelling in the world.

## Literature Review

The present study's literature review has been conducted across several domains: dwelling from the perspective of phenomenologists, phenomenological silence, phenomenological silence in architecture, and the connection between silence and dwelling. The review indicates that numerous studies have addressed the conceptualization of dwelling from a phenomenological perspective in diverse fields such as geography (Seamon & Mugerauer, 1985; Wylie, 2003; Harrison, 2007; Rose, 2012), ecology (Ingold, 2000), and environmental philosophy (Welch, 1969; Zimmerman, 1985; Singh, 1997; Zaborowski, 2005; Harman, 2009; Malpas, 2008, 2021, 2024; Rose, 2012; Magrini, 2017; Ekperi & Ezedike, 2024; Donohoe, 2024; Ebrahimzadeh & Baqershahi, 2025). This diversity underscores the significance and interdisciplinary nature of the dwelling. In the field of architecture, studies have also explored the concept of dwelling and its link to architectural spaces and environments. However, most of these studies focus primarily on Heidegger's philosophical foundations regarding dwelling, offering detailed explications of his concepts. For instance, the findings of Gonabadi (2020) articulated in Heideggerian terms suggest that interaction with things in the environment elevates human being-in-the-world to being-in-place, transforming the environment into place. In another study titled "Martin Heidegger on the Concept of Dwelling: Implications for Environmental Sustainability", the authors explicate the relation between the concept of Care<sup>2</sup> and dwelling, arguing that Heideggerian dwelling fosters a form of responsibility toward environmental issues and entails distinct social and ethical implications (Ekperi & Ezedike, 2024).

Similarly, Juhani Pallasmaa, a phenomenological architect, in his writing "Dwelling in Time", critiques the conditions of the contemporary world and regards the experience of dwelling as largely forgotten. He contends that authentic dwelling requires Being attuned to time; Attuning to time and slowing the rhythm of architectural experience can enable a more authentic dwelling in the world (Pallasmaa, 2015a).

As is evident, most of these studies have remained at the level of theoretical inquiry and have not proposed actionable strategies for architectural practice. Norberg-Schulz (1984) is among the few scholars who pay attention to the concept of dwelling from an architectural perspective and seek to establish a connection between theory and practice. In his book "The Concept of Dwelling: Towards a Figurative Architecture", drawing inspiration from Heidegger's notion of poetic dwelling, he attempts to approach this form of dwelling through figurative architecture. However, as noted earlier, some phenomenologically-informed critics, such as Robert Mugerauer, Jeff Malpas, and Timothy Glau, argue that Norberg-Schulz is heavily influenced by structuralists in his approach to achieving dwelling (Auret, 2018), and therefore diverges from dwelling in its phenomenological meaning.

Regarding phenomenological silence, although no exact equivalent of this term appears in the literature, several studies have examined silence from a phenomenological perspective, aiming to elucidate and understand this phenomenon within the discipline. Dauenhauer (1980), in his book "Silence: Phenomenon and Its Ontological Significance", considers silence to possess ontological significance, arguing that it is not merely a psychological or social condition, but a way of engaging authentically with the world and others. In another study, Kristensen (2015) explicates the concept of silence in the thought of Maurice Merleau-Ponty, proposing that silence in Merleau-Ponty's philosophy is understood as an essential dimension of embodied lived experience, where the body engages in a silent dialogue with the world prior to any consciousness. Silence is understood here

as extending beyond mere psychological or social states. Dauenhauer foregrounds its philosophical and ontological significance, whereas Kristensen highlights its role in embodied and lived experience. This distinction suggests that a thorough comprehension of phenomenological silence necessitates simultaneous engagement with both its ontological and experiential dimensions. Within architectural phenomenology, Juhani Pallasmaa is among the few scholars to examine silence in architectural contexts. He differentiates between acoustical and inner silence, asserting that inner silence, as a form of phenomenological and existential attunement, cultivates heightened awareness and responsiveness to human Being (Pallasmaa, 2021). Nonetheless, his treatment remains primarily descriptive and philosophical, offering limited guidance on its operationalization within architectural design. Therefore, a systematic articulation of the interplay between phenomenological silence and architectural experience, and its translation into design practice, remains a critical research gap.

Regarding the connection between phenomenological silence and dwelling, these two concepts frequently emerge together, particularly in studies focused on the spatial analysis of dwelling and architectural experiences. However, their direct and foundational interconnections have received limited systematic attention. A review of existing literature reveals a subtle and often implicit connection—concepts recurrent, though indirectly, in the works of prominent architectural phenomenologists such as Michael Zimmerman (1985), Juhani Pallasmaa (2021), Seamon & Mugerauer (1985), Alberto Pérez-Gómez, and Christian Norberg-Schulz (1984). A close reading of their texts indicates that silence, as an inner and meditative quality, maintains a tacit yet persistent presence within many of their explanation of dwelling.

Also, no research has yet directly addressed the interplay between silence and dwelling in architecture. Accordingly, in light of this gap, the present study seeks to elucidate this overlooked connection and examine how engagement with phenomenological silence can

facilitate an approach to dwelling within architectural phenomenology.

## Research Methodology

The overall approach of this study is qualitative, grounded in theoretical analysis and logical reasoning. The method adopted in this research consists of an interpretive reading of theoretical texts related to phenomenology and architectural phenomenology. Accordingly, a number of seminal works within the field of phenomenology were examined. The aim of this analysis is not the systematic classification of content, but rather the exploration of conceptual and ontological connections between the notions of silence and dwelling as articulated through phenomenological thought.

This study does not seek to provide an exhaustive review of the existing literature; instead, it focuses on an in-depth analytical engagement with selected texts that are theoretically relevant to the research problem. The interpretive framework employed does not rely on formal content-analysis coding procedures but is grounded in intertextual analysis and phenomenological interpretation of thematic structures, informed by fundamental ontological concepts, including dwelling and silence.

Accordingly, this study primarily aims to explicate the phenomenological relations between the examined concepts. However, to ensure relevance to architectural discourse, the discussion and conclusion sections introduce descriptive and analytical references to spatial and corporeal dimensions. These references are intended to translate the theoretical arguments into more tangible architectural terms, enabling a clearer connection between the study's findings and the architectural context.

## Theoretical Framework

The theoretical framework of this study serves as the nexus between its philosophical foundations and the pursuit of dwelling in architecture. The ultimate aim of the research is to explore a pathway toward the phenomenal experience of dwelling within architectural

space. Accordingly, the first step involves articulating the phenomenality of dwelling and silence, and their conceptual dimensions through a phenomenological lens. This provides the basis for examining their interrelation and the ways in which they disclose and shape human experience within the built environment.

#### • Phenomenological dwelling

Dwelling is more than mere physical occupation of a place; it is a lived, existential experience in which the human being stands in an authentic connection to the world, to things, and to oneself. Thinkers such as Martin Heidegger, Gaston Bachelard, and Michael Zimmerman explore the ontological foundations of dwelling within living, understanding it as a mode of attunement to Being. Their theoretical reflections aim to articulate and illuminate this dimension of human experience, showing how dwelling discloses the intricate interplay between self, world, and environment. From Heidegger's perspective, authentic dwelling occurs in the moment of unconcealment<sup>3</sup>, when the Truth<sup>4</sup> of things is revealed, and Being is disclosed. Heidegger refers to this mode of dwelling as "poetic dwelling," emphasizing a form of habitation that attunes humans to the unfolding of Being in the world (Heidegger, 1971, 143). Like Heidegger, Gaston Bachelard values imagination and poetic thinking, considering them as means of attuning attention to the self and Being. From Bachelard's viewpoint, authentic dwelling occurs in imagination (Magrini, 2017, 67). The imagination he emphasizes is elevating and liberating, distancing us from the banality of everyday life and directing attention inward. For Bachelard, dwelling takes place in spaces that separate the individual from the external world, enabling a meditative engagement with the inner life (Hamzenejad & Dashti, 2016, 27). In "The Poetics of Space", Bachelard (1968) explores the phenomenology of imagination and considers the home as the most profound locus for authentic dwelling. The book abounds with architectural elements, such as shelves, cupboards, attics, corners, and secluded nooks, that draw the dweller into reverie, imaginative engagement, and dwelling (Bachelard, 1969). In contrast to

Heidegger, Bachelard provides a phenomenological articulation of many ideas from Heidegger and other phenomenologists, grounding them in the concrete, lived experiences of everyday life.

Michael Zimmerman (1985, 8), a phenomenologist focused on the human–environment relationship, contends that authentic dwelling entails a profound, embodied understanding of the self. Genuine dwelling is disclosed through an inner, meaningful experience that shapes the individual's Being-in-the-world and intentional engagement with space. He also argues that attention should be given to those environments and architectural spaces that guide us toward a profound awareness of self and world.

Pallasmaa (2015a, 17) is another thinker who has articulated a phenomenological understanding of dwelling. In his article "Dwelling in Time," he conceptualizes temporality as integral to the experience of dwelling. According to Pallasmaa (ibid., 18), the human understanding of time in the modern era has fundamentally changed, as time has come to be conceived as a scientific and quantitative concept, with its modes of measurement becoming increasingly fragmented and reduced (Pallasmaa, 2015a, p. 18). In contrast, in the pre-modern world, human understanding of time was phenomenological and qualitative, experienced as an existential phenomenon, where the manner and quality of lived experiences shaped one's awareness of temporality. Pallasmaa (ibid., 19 & 20) explains that slowness in experiencing life enriches human experience, fully engaging the senses while simultaneously allowing the imagination to extend toward both past and future. Such slowness enables individuals to dwell in each moment fully, transforming the experience of time from a mere succession of measurable units into a qualitative, phenomenological awareness. Therefore, as is evident, dwelling for Pallasmaa is also understood in its ontological dimension.

Christian Norberg-Schulz (1984) also understands dwelling as a spatial and architectural experience, constructed through legibility, spatial organization, and the human relationship with the environment. He

argues that architecture should provide structures that strengthen the sense of place and enable the meaningful experience of space.

As discussed, the aforementioned theories primarily focus on the ontological dimension of dwelling, conceiving dwelling and Being as two sides of the same coin, where authentic dwelling is unfolded in relation to proximity to Being. This proximity does not occur in an abstract or detached realm; rather, it emerges through human life, achieved by a specific mode of engagement with the entities and things that constitute the world.

#### • Phenomenological silence

From a phenomenological perspective, a distinction can be made between “silence” in general and “phenomenological silence.” Silence in general is approached as an experiential phenomenon; that is, it is described as something that appears in consciousness, and its structure, qualities, and modes of appearing are examined. At this level, silence is understood as that which discloses itself in consciousness. In contrast, “phenomenological silence” is a more fundamental concept: it refers to a state in which consciousness, through the suspension of presuppositions, the quieting of judgments, and openness toward the world, becomes receptive to Being. While the former addresses the experience of silence as it manifests in consciousness, the latter conceives silence as a pre-linguistic, pre-reflective condition that enables the disclosure of phenomena. Thus, although silence can be understood at different levels from a phenomenological perspective, the form of silence that disposes humans toward meditative engagement with the world and toward proximity to Being holds existential and ontological significance.

Thus, “phenomenological silence” can be understood as a form of existential silence, not merely the experience of diminished sound, but rather a state of conscious presence and attunement to Being. This is a silence imbued with awareness, lifting humans beyond the realm of everydayness and directing them toward deep meditation and Being. For Edmund Husserl (1913/1980), authentic silence constitutes

the precondition for experiencing phenomena in their full purity. He maintains that through epoché and phenomenological reduction, by suspending judgments and bracketing presuppositions, by turning directly to the phenomena themselves, and through passive intentionality, surrendering consciousness to pure receptivity, one can return to the essence of things and the things themselves. All of these approaches, by quieting judgments, suspending presuppositions, and releasing volition and mental activity, give rise to a form of phenomenological silence, a silence that constitutes the condition for the disclosure of the phenomenon itself. Similarly, Heidegger asserts that silence is the language of Being, through which Being calls humans into a dialogue with it (Mazouji & Jahromi, 2021). He argues that encounters with anxiety and liminal situations, pre-analytical engagement with the world, releasement<sup>5</sup>, and the relinquishing of calculative control of life and living embedded in temporality all serve as means to openness to Being. Each of these, by quieting everyday preoccupations and suspending calculative concerns, generates a meditative space and phenomenological silence in which Being can disclose itself.

Similarly, Bachelard regards silence as a fundamental condition for the awakening of imagination (Chimisso, 2017). For Bachelard, silence is also a foundational and existential state that must be experienced, a state that is not merely perceptual, psychological, or linguistic, but primarily inner and lived (Dal Monte, 2024). Bachelard maintains that refuge and solitude, the dialectic of inside and outside, attunement to nature and the four elements, water, air, fire, and earth, serve as means to awaken the imagination, through which all of these, by reducing the pressures of everyday consciousness, quieting external noises, and opening an inner space for dwelling and receptivity, give rise to a form of poetic silence. In this silence, the psyche settles, and the imagination is given the space to emerge.

For Merleau-Ponty, authentic silence is a state in which consciousness, by suspending language, analysis, returns to the most pre-linguistic layer of embodied

perception and allows the world to disclose itself in its primitiveness (Walsh, 2017). Pallasmaa (2015b, 131) affirms this view, stating that: “Silence is not merely an auditory experience of the absence of sound, but a multisensory and existential experience of Being. Pallasmaa distinguishes between two types of silence: “acoustical silence” and “existential silence.” Acoustical silence is rooted in hearing and concerns the experience of sound. The second type, existential silence, goes beyond mere hearing and constitutes a slow, multisensory experience that reduces the tempo of experience; he also refers to this type of silence as “inner silence.” This type of silence constitutes an integrated experience that is not merely the result of a reduction in environmental sound, but rather an inner state that directs attention toward one’s inner self and Being (Holl et al., 2007, 33).

Dauenhauer (1980) regards silence as a phenomenon that reveals itself within human consciousness and ascribes to it an existential dimension. David Kleinberg-Levin also emphasizes that silence is a phenomenon whose meaning arises only through human experience. Silence is an authentic human response that emerges in the face of deep existential and meaningful experiences (Bindeman, 2017, 10). Jean-Luc Marion (2002/2004) extends the phenomenology of silence into the religious and aesthetic realms, regarding silence as a fundamental condition for the experience of the “saturated phenomenon”, an experience so rich and overflowing that it transcends all conceptualization. From this perspective, silence functions as a mode of receptivity to the transcendent. According to Alberto Pérez-Gómez, silence provides a ground that allows spaces to attune to human presence and move beyond formalism, revealing deeper truths about place, time, and Being to human experience (Kakalis, 2020, 179–183).

Gernot Bohme (2020, 342) interprets silence not as a quiet place, but as an opportunity for openness and receptivity to the world without any concern. This openness and unconcealment<sup>6</sup> is a state to which Heidegger also attends, understanding it as a kind of attunement or waiting to hear the voice of Being. It is precisely for this reason that

Christos Kakalis (2020, 2), a prominent contemporary author on silence and phenomenology, following Heidegger, argues that silence is a form of awaiting, suspension, and expectant receptivity toward the emergence of something whose nature remains unknown. Jeff Malpas, like Kakalis, maintains that silence in place is dependent on listening, a form of listening that engenders a state of awaiting (ibid., 82). This awaiting constitutes a receptive readiness for the disclosure of Being, not in the sense that something specific is forthcoming, but rather that the individual remains in a stance of openness and receptivity. This contrasts with ordinary expectation, which is often accompanied by anticipation and active projection.

Taken together, the foregoing theoretical accounts indicate that phenomenological silence constitutes a condition of openness toward presence and truth that lies beyond the realm of everydayness. In this condition, the individual is not oriented toward interpretation or articulation of the world, but remains in a stance of awaiting and acceptance, an awaiting that, as a form of conscious withdrawal, opens the possibility of listening to the call of Being. This form of silence is not a mode of passivity; rather, it is an inner readiness that, in close relation to place and temporality, prepares the conditions for the disclosure of Being. As shown in following table (Table 1), most approaches proposed by phenomenological thinkers to access the experience of silence are primarily existential; they do not inherently possess architectural form or spatial expression. These approaches primarily concern shifts in the mode of consciousness rather than the organization of space. Nevertheless, the present study seeks, in its subsequent stages, to translate these non-spatial and non-operational strategies into architectural principles and interventions, thereby demonstrating how the experience of phenomenological silence can be unfolded within the architectural domain.

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#### • Phenomenal field

In phenomenology, the phenomenal field refers to the horizon or ground within which things disclose themselves to us, a space where experience, meaning,

Table 1. Phenomenologists' understanding of authentic (phenomenological) silence and approaches to its experience . Soruce: Authors.

Philosopher/Thinker	Understandings of authentic(phenomenological) silence	Approaches to Cultivating Phenomenological Silence
Edmund Husserl	Silence is a precondition for authentic phenomenological experience; that is, a form of silence that allows the mind and consciousness to suspend presuppositions, judgments, and everyday distractions, enabling a direct encounter with things themselves.	<ul style="list-style-type: none"> <li>· Epoche and Reduction</li> <li>· Bracketing (Suspension of Presuppositions)</li> <li>· Return to the Things Themselves (Return to the nature of things)</li> <li>· Passive Intentionality</li> </ul>
Martin Heidegger	Authentic silence is the language of Being, and Being is disclosed in silence.	<ul style="list-style-type: none"> <li>· Encounter with anxiety and existential concern (confrontation with the Nothingness: confrontation with death, liminal situations)</li> <li>· Pre-reflective and immediate engagement with the world</li> <li>· Releasement (Gelassenheit)</li> <li>· Temporality</li> </ul>
Gaston Bachelard	Silence constitutes the fundamental condition for the arousal of daydreaming, which forms part of the human existential structure and provides a context in which one can relate to the surrounding environment and objects, thereby experiencing one's presence in the world in a lived and meaningful way.	<ul style="list-style-type: none"> <li>· Shelter, enclosure, intimacy, solitude</li> <li>· Dialectic of inside and outside</li> <li>· Engagement with nature and the four classical elements.</li> <li>· Dialectic of duration</li> <li>· Mystery and secrecy</li> </ul>
Maurice Merleau-Ponty	Phenomenological silence corresponds to the pre-linguistic layer of experience. It is in this layer of silence that experiences occur before they reach the stage of analysis, language, or expression.	<ul style="list-style-type: none"> <li>· Embodiment</li> <li>· Pure attention to experience without analysis</li> <li>· Conscious presence (attunement to the environment without attempting analysis)</li> </ul>
Jean-Luc Marion	Silence is a fundamental condition for the experience of the "saturated phenomenon"; it constitutes a mode of receptivity to the transcendent.	<ul style="list-style-type: none"> <li>· Reduction</li> <li>· Saturated experience</li> </ul>
Juhani Pallasmaa	Authentic silence is not merely acoustical; it is existential, constituting a multisensory and existential experience of "Being."	<ul style="list-style-type: none"> <li>· Deep, multisensory, and existential experiences</li> <li>· Slowness</li> <li>· Embodied experiences</li> </ul>
Christos Kakalis	Silence is a state of awaiting the disclosure of Being.	<ul style="list-style-type: none"> <li>· Suspension</li> <li>· Awaiting</li> </ul>
Jeff Malpas	Silence constitutes a patient's readiness for the disclosure of Being.	<ul style="list-style-type: none"> <li>· Releasement of place</li> <li>· Reduction of subjective intervention</li> <li>· Return to the place</li> </ul>

and the presence of Being take shape. This field is neither purely a mental space nor entirely an external entity; rather, it is a liminal region in which consciousness, embodiment, existential mood, and the surrounding world are intertwined, enabling the disclosure of any phenomenon (Langer, 1989). No phenomenon is ever encountered outside this field; every perception, every act of seeing or hearing, every touch, and even every act of imagining always occurs within this broader horizon, which we call the phenomenal field.

### Discussion

The following section consists of two parts. The first part clarifies the phenomenological connection between phenomenological silence and dwelling. In the second part, after this relation has been clarified, the discussion examines how phenomenological silence and dwelling

can be approached and articulated in architecture, based on the views of phenomenological thinkers such as Heidegger, Husserl, Merleau-Ponty, Bachelard, Pallasmaa, Kakalis, and other phenomenologically oriented scholars. This section addresses how, through the philosophical and theoretical foundations of these thinkers, architectural strategies can be derived that enable engagement with the field of phenomenological silence and foster an openness to Being, thereby making the experience of dwelling possible.

#### • Phenomenological silence as the field of the disclosure of dwelling

The claim that phenomenological silence constitutes the field in which dwelling is disclosed signifies that silence itself serves as a horizon or foundational ground within which the experience of dwelling, conceived as an authentic mode of being-in-the-world, is disclosed. Dwelling does not emerge independently; it requires

an appropriate existential ground. Phenomenological silence provides precisely this ground, enabling the disclosure of dwelling. Consequently, from a phenomenological perspective, dwelling can be understood as a mode of Being situated within silence. As noted in the previous section, phenomenological silence is not merely the experience of reduced auditory stimuli; rather, it constitutes a mode of openness to Being, a condition in which the human-world relation is released from the cluttered layers of everyday perception and opens onto a calm, transparent, and receptive horizon. Within this horizon, place moves beyond mere functionality and consumption, revealing itself as a meaningful presence. In this form of silence, scattered attention is reduced, and the body becomes attuned to spatial qualities, while haste and performance pressures are suspended, allowing a profound lived experience of the environment to emerge. In this way, phenomenological silence constitutes a horizon in which the experience of dwelling is disclosed. Building on the preceding argument, greater engagement within this field correspondingly increases the possibility of experiencing dwelling. Conversely, withdrawal from this field diminishes the opportunity for dwelling and constrains the horizon in which it is disclosed. Consequently, any place capable of situating individuals within the field of phenomenological silence inherently enhances the potential for the

experience of dwelling (Fig. 1). The following section examines, in greater depth, the architectural capacities proposed by phenomenological thinkers for facilitating presence within this field, and explores the strategies through which their insights may be employed to activate and intensify this field within architectural practice.

• **Architectural strategies for engaging the field of phenomenological silence: Perspectives from phenomenological thinkers**

In this section, an attempt is made to identify a set of general architectural strategies by extracting fundamental concepts from the works of prominent phenomenological thinkers, from Husserl and Heidegger to Merleau-Ponty, Bachelard, Marion, and others, ensuring that these strategies correspond to their theoretical and philosophical principles. In this process, points of convergence, such as the role of embodiment, primitiveness, temporality, and enclosure, as well as points of divergence, for instance, the emphasis by some thinkers on reduction and by others on releasement, have been identified and analyzed within a coherent framework. From the extensive and sometimes dispersed set of theoretical concepts, six general architectural strategies have been distilled. These six primary categories serve as a link between the theoretical and practical layers of the study, representing the juncture at which

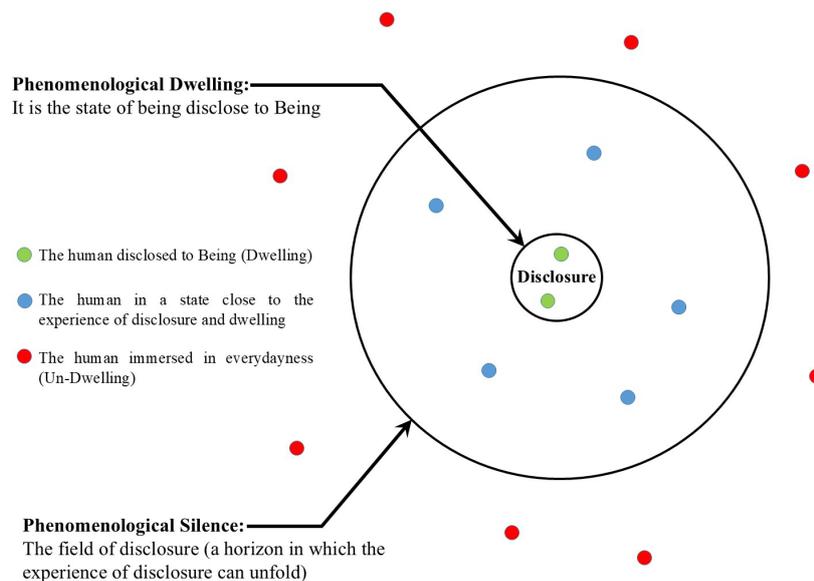


Fig. 1. The phenomenological connection between phenomenological silence and dwelling (Phenomenological silence as the field of the disclosure of dwelling). Source: Authors.

abstract phenomenological concepts gradually take on architectural form and acquire the potential for translation into design strategies. In fact, this section can be considered a liminal stage between the theoretical principles and the conclusion, a stage in which philosophical concepts remain at a general level but are no longer purely abstract, gradually transforming into conceptual tools for design.

#### - Liminality and threshold spaces

Positioning within liminal and threshold conditions, whether in semi-open or semi-enclosed spaces, in ambiguous zones between interior and exterior, in enigmatic environments, or in border situations such as cemeteries, places the individual in a state of suspension. In such situations, the experience of space moves beyond the everyday and becomes a quiet, profound, and contemplative encounter. The experience of threshold and liminal spaces takes place in moments when the ordinary rhythm of the world subsides, and consciousness enters a state of “in-betweenness”, a condition that is neither entirely this nor entirely that, but an intermediate state in which the individual is detached from the haste of everyday life and returns to their own presence. Heidegger describes this condition in terms of “Care” and “Existential anxiety”, a state in which Dasein moves away from the security of the everyday and confronts the fundamental possibilities of Being (Aho, 2020). Bachelard also interprets threshold spaces through the lens of the “dialectic of inside and outside,” presenting them as sites for the emergence of mystery and the unfolding of imagination (Bachelard, 2000b). Moreover, Marion (2002/2004) and Kakalis (2020) also highlight the role of suspension, awaiting, and the disclosure of saturated phenomena in such. In architecture, the creation of threshold spaces (such as porticos, vestibules, and central courtyards), engagement with archetypes (such as domes, fountains, and spirals), and presence in spaces characterized by border encounters (such as cemeteries, ruins, religious and ritual sites, historical and memorial buildings) can generate a state of suspension, awaiting, and phenomenological

silence, placing individuals in a condition of direct confrontation with Being.

#### - Spatial epoche and reduction

The architectural translation of epoche and reduction involves the elimination of superfluous elements and the attenuation of sensory stimuli within a space. This spatial reduction, inspired by Husserlian epoche and bracketing, frees the experience of presence from environmental clutter and positions the individual in relation to phenomena in their purity (Schmitt, 1959; Butler, 2016; Georgiev & Nencheva, 2022). In such a space, silence emerges as the experience of “reduction of stimuli.” The diminution of environmental perceptual stimuli (visual, auditory, tactile, olfactory), along with a tendency toward simplicity and minimalism, the removal of non-essential elements, the use of raw and simple materials, soft lighting, and the reduction of semantic codes, all function as mechanisms for cultivating a form of perceptual silence. Perceptual silence, in turn, provides a foundation for activating ontological experiences and for approaching phenomenological silence.

#### • Spatial primitiveness

Primitiveness refers to a return to the preliminary layers of experience and to the “things themselves”, a moment in which the individual distances themselves from artificial complexities and encounters the basic elements of the world: stone, water, earth, wind, and flame. Merleau-Ponty (2002) frames the primitiveness through the lens of embodiment and multisensory experience, demonstrating how the body, when encountering raw and simple spaces, undergoes a primary and unmediated engagement with the world and Being. Bachelard (1969), in his reflection on the four elements, shows how a return to nature and the primordial elements of matter draws individuals closer to a state of imaginative engagement and phenomenological silence. From Husserl’s (1913/1980) perspective, this primitiveness constitutes a return to the “nature and essence of things,” a return that frees experience from the level of concepts and analyses, bringing it to a more foundational clarity. According to phenomenologists, spatial primitiveness, by evoking

the lived history of the body and collective memory, generates an existential and contemplative experience that is inherently silence-inducing and Being-oriented. Architectural strategies such as integration with nature and the four elements (water, earth, air, fire), attention to the architecture and vernacular elements of each region, the use of raw and unadorned materials, engagement with archetypes (primordial architectural patterns), embodiment, and the creation of multisensory experiences serve to bring about spatial primitiveness in architecture.

#### - Spatial releasement and immediacy

Spatial Releasement and Immediacy refer to a pre-linguistic and immediate experience of the environment, a moment in which space, prior to any interpretation, affects the body directly through light, texture, temperature, and resonance. The concept of releasement (*Gelassenheit*), derived from Heidegger, refers to a state in which the individual relinquishes will and control, allowing the world to disclose itself “as it is” (Keiling, 2018). Husserl terms this condition passive intentionality (Dahlstrom, 2007), while Merleau-Ponty (2002) describes it as a form of pre-reflective embodied perception. In such a condition, silence is not produced; rather, it discloses itself, precisely at the moment when the individual suspends mental and analytical intervention, allowing the space to reveal itself. Creating integrated sensory environments is a key strategy for fostering immediacy in architecture. In this state, the diverse spatial elements, sound, light, texture, movement, and so on, dissolve into the background of perception and no longer directly capture the individual’s attention. This condition generates a pre-reflective and pre-linguistic experience, in which the body and senses naturally attune to the environment without the mediation of conscious thought. A common example of this experience is standing by the sea: at first, the sound of the waves captures our attention, but after a while, it merges into an integrated sensory background and no longer appears as a disruptive element in perception. Similarly, in the bustling Mesgarha Bazaar, the sound of the coppersmiths’ hammers initially stands out,

but over time, these diverse sounds dissolve into the background, allowing the experience of movement and presence in the Bazaar to unfold without distraction. The concept of unity in diversity can be understood as a translation of this condition: when the diverse elements of an environment are perceived as a harmonious whole, individual perception is freed from disorder, allowing the body and senses to operate freely within the natural flow of the space. Moreover, embodied experiences are those in which body and environment are so fully integrated that there is no opportunity for analysis, giving rise to a direct and release-based experience.

#### - Spatial enclosure and sheltering

When a space is simultaneously enclosing and sheltering, stimuli are diminished, the body is freed, and consciousness settles into a state of calm, focus, and receptivity. Bachelard (1969), through the concepts of “intimacy,” illustrates how small, enclosed, quiet, and inward-oriented spaces, such as corners, attics, shells, or nests, serve as contexts for returning to the self and experiencing the deep, authentic forms of silence. Such spaces distance individuals from the haste of the external world and provide opportunities for contemplation. Enclosure and sheltering facilitate silence not by eliminating or reducing sound, but by creating a “Being-centered seclusion,” which corresponds to the experience of phenomenological silence. Strategies such as establishing spatial boundaries, emphasizing spatial inwardness, creating retreat spaces, and integrating with nature are among the architectural methods that strengthen the sense of enclosure and sheltering.

#### - Spatial temporality

The experience of authentic silence is possible only within a context of spatial temporality. This authentic temporality, by slowing the rhythm of experience and lifting consciousness from the haste of everyday life, creates opportunities for pause, suspension, and presence, from which silence emerges. For Heidegger, authentic temporality is linked to unconcealment, transforming each moment into a horizon for the disclosure of Being (Dreyfus, 1975).

Husserl conceives of this temporality as perceptual continuity, while Bachelard regards “lived duration” as a poetic experience in which time deepens through silence and pause (Bachelard, 2000a). In architecture, Pallasmaa (2015a) emphasizes the role of slowness in generating an existential experience of silence, qualities that make time in space sensible. Accordingly, authentic temporality brings forth silence not through the mere absence of auditory or sensory stimuli, but through the direct presence of the individual within the spatial field, a presence in which time and place intertwine in a calm and integrated experience. Strategies that enhance spatial temporality in architecture include the use of time-sensitive (erodible) materials, enabling observation of daily and seasonal changes, slowing down the pace of architectural experiences, engaging with archetypes, and encountering memorial or historically charged spaces.

Each of the six spatial qualities discussed above enables the experience of phenomenological silence in a distinct way. Liminality and threshold spaces, by creating a state of “in-betweenness” and distancing the individual from the haste of everyday life, activate meditative presence. Epoche and spatial reduction, through the removal of superfluous elements and the reduction of stimuli, free the mind from perceptual clutter and allow focus on pure phenomena. Spatial primitiveness, by returning the individual to the raw, original experience of the world, establishes a rooted return to the existential unconscious, and such experiences, when authentic, naturally activate phenomenological silence. Spatial releasement and immediacy, by releasing mental control, allow the space to disclose itself, with silence emerging as the natural outcome of this release. Enclosure and sheltering, by creating Being-centered seclusion and small, secure spaces, provide opportunities for meditation and self-return. Finally, spatial temporality, through rhythm, continuity, and extension in space, enables the experience of silence and presence in authentic time (Table 2).

#### • The phenomenal link between dwelling and phenomenological silence in architecture

As noted earlier, dwelling for phenomenologists is not merely a functional or physical concept, but has

an ontological character. The experience of dwelling occurs when the individual is situated within the field of disclosure of Being and exists in an authentic connection with Being. On the other hand, the experience of phenomenological silence constitutes a form of existential openness, which allows phenomena to disclose themselves and positions the individual within the horizon of dwelling. In this sense, the more an individual’s experiences unfold within the field of phenomenological silence, the closer they come to authentic dwelling, and the more their existence attains a mode of ontological presence. Conversely, withdrawing from this field signifies a distancing from Being, resulting in a mode of existence absorbed in the repetition and familiarity of everyday life, cut off from the horizon of existential experience. Remaining within this field, however, allows experiences to disclose themselves in their fullness, situating the individual in direct encounter with ontological phenomena and enabling a connection to Being. Accordingly, the six strategies discussed in the previous section, which position the individual within the field of phenomenological silence in architecture, can function as an architectural bridge for fostering the experience of dwelling. Architecture endowed with qualities such as suspension, liminality, reduction, primitiveness, immediacy, enclosure, and temporality can, by situating the individual within this field, activate the disclosure of dwelling. In fact, the following graphic model shows an architecturally developed version of Fig. 1 (Fig. 2).

An important aspect to consider is the complex, multilayered interaction among the architectural strategies proposed in this study. These qualities operate at different levels, both primary and secondary, and are mutually interrelated. For instance, thresholds and liminal spaces not only constitute a key strategy in themselves but also play a significant role in enhancing epoche and spatial reduction. Spatial primitiveness can act as a catalyst for spatial releasement and immediacy, while at a higher level, spatial temporality and threshold/liminal qualities reinforce each other reciprocally, generating richer fields of experience.

This interactive network is not limited to the macro level; complex, multilayered relations also exist at the level of operational strategies. For example, engagement with archetypes, as a reinforcing element, simultaneously affects three strategies: thresholds and liminal spaces, spatial primitiveness, and spatial temporality. Similarly, integration with nature as an operational strategy contributes both to the disclosure of spatial primitiveness and the enhancement of enclosure and sheltering.

This complexity and multilayered structure indicate that architectural strategies and their operational practices do not function linearly or discretely, but rather as a dynamic phenomenological network. Each strategy and operational tactic, depending on its context

and co-presence with other elements, may assume an activating, reinforcing, or enabling role. Accordingly, the formation of the field of phenomenological silence and the possibility of experiencing authentic dwelling emerge from the complex interplay of this network rather than from any single strategy in isolation (Fig. 3).

### Conclusion

In the present study, through phenomenological investigation, it has become evident that phenomenological silence constitutes a field for the experience of dwelling. General architectural strategies, such as threshold and liminal spaces, epoche and spatial reduction, spatial primitiveness, spatial immediacy and releasement, sheltering and enclosure, and spatial

Table 2. Architectural strategies for attunement in the field of phenomenological silence from the perspective of phenomenological thinkers. Source: Authors.

Architectural Strategies for Attunement in the Field of Phenomenological Silence	Strategies for Enabling Phenomenological Silence	Supporting Thinkers and Philosophical/Theoretical Concepts
Liminality and Threshold Spaces	Threshold and Liminal Spaces place the individual in a state of suspension and wonder, and experiencing presence in such spaces evokes a sense of existential anxiety, which is both silence-inducing and contemplative. Being in a threshold condition generates a profound sensory experience that situates the individual in direct encounter with Being.	Heidegger/ Existential anxiety, Care Bachelard/ Dialectic of inside and outside, mystery Kakalis/ Awaiting, Suspension Marion/ Saturated phenomenon
Spatial Epoche and Reduction	The reduction of environmental stimuli and the removal of superfluous elements result in simplicity and diminished environmental clutter, pairing the spatial experience with silence. Although this silence is not, in itself, phenomenological silence, it can function as an enabler or activator of phenomenological silence.	Husserl/ Phenomenological reduction, phenomenological epoche, bracketing Marion/ Reduction
Spatial Primitiveness	Primitiveness refers to a return to the “things themselves” and to primary experiences; it constitutes a return to the existential unconscious, rooted in collective and historical patterns. Such experiences are generally existential in nature, placing the experienter in a state of meditation and silence. From a phenomenological perspective, returning to nature and engaging with raw, natural elements constitutes a return to the essence and character of Being.	Merleau-Ponty/ Embodiment, deep multisensory and existential experiences Husserl/ Return to the things themselves (Return to the nature of things) Bachelard/ Four elements of matter, Nature
Spatial Releasement and Immediacy	Refer to the enhancement of pre-linguistic, pre-reflective, direct, and embodied experiences. In their authentic states, such experiences are considered existential and bring with them a contemplative, silence-inducing quality. From a phenomenological perspective, every pre-linguistic and pre-reflective experience occurs in silence, because as soon as it is subjected to analysis or enters the realm of language, its ontological character is lost.	Heidegger/ Releasement (Gelassenheit) Merleau-Ponty/ Embodiment, pure attention to experience without analysis Husserl/ Passive intentionality Malpas/ Reduction of subjective intervention Marion/ Releasement
Spatial enclosure and Sheltering	The experience of an enclosed and solitary space, by distancing the individual from external habitual patterns and situating them in a meditative condition, fosters the emergence of phenomenological silence.	Bachelard/ Shelter, enclosure, intimacy
Spatial Temporality	Within a phenomenological framework, authentic temporality naturally leads to the experience of silence. Authentic temporality—understood by Heidegger as existential openness, by Husserl as perceptual extension, and by Bachelard as poetic lived duration—is invariably accompanied by slowness, rhythmical cohesion, and the reduction of haste. These qualities bring the experience closer to silence, which is understood not as the mere absence of sound, but as direct, unmediated presence.	Heidegger/ Temporality Bachelard/ Dialectic of lived duration Pallasmaa/ Slowness

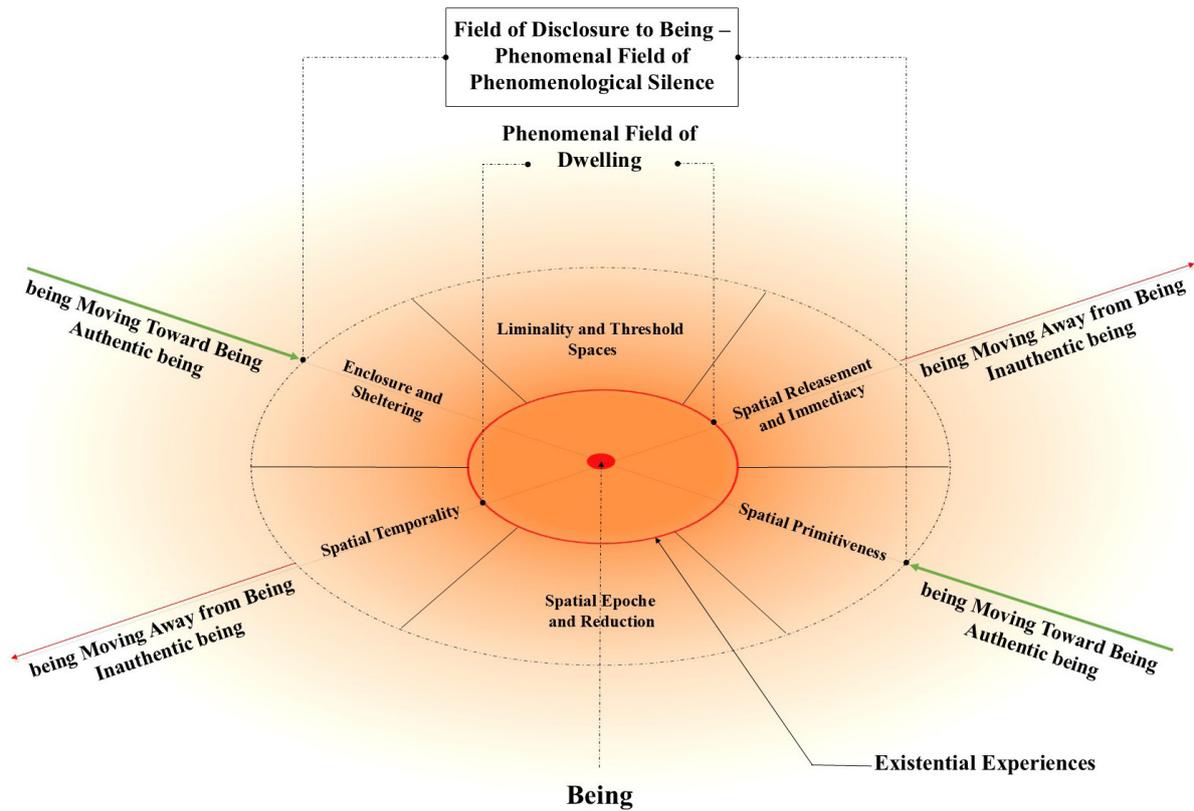


Fig. 2. Conceptual model of the connection between architectural strategies that establish the field of phenomenological silence and the experience of authentic and inauthentic dwelling. Source: Authors.

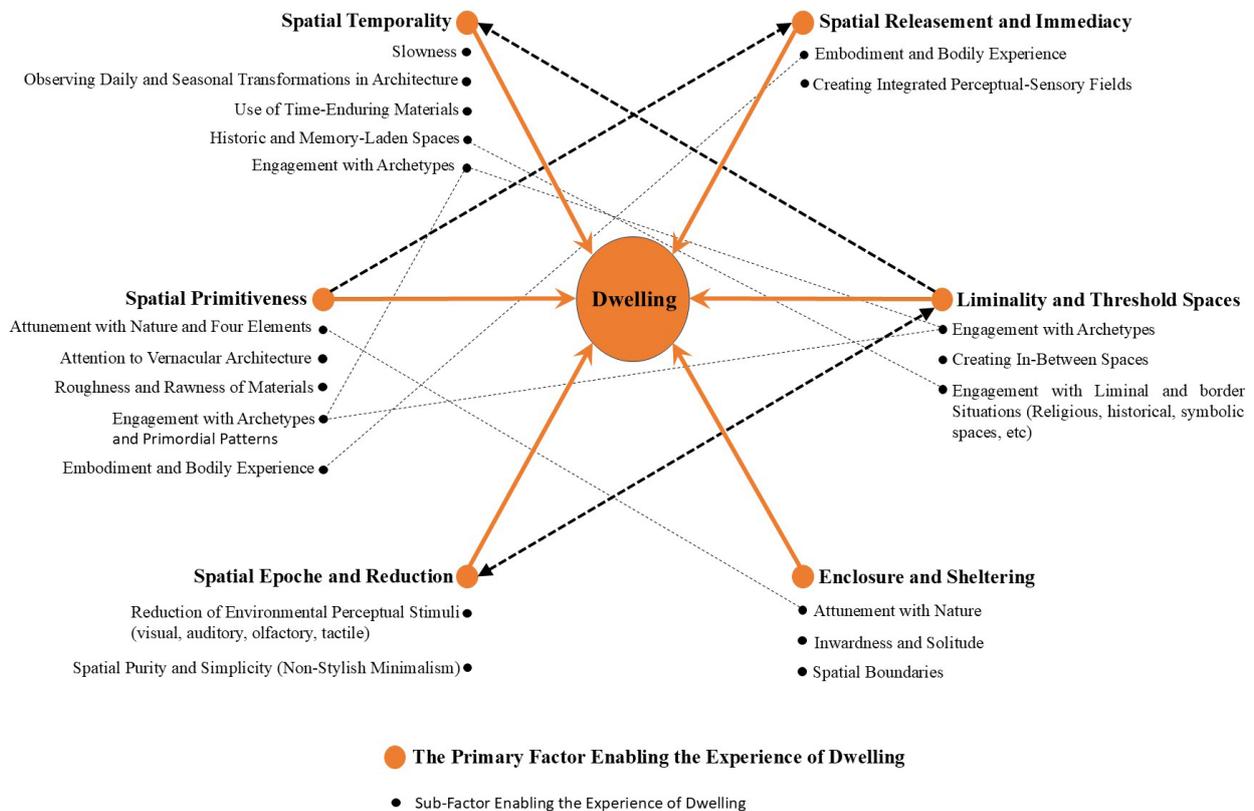


Fig. 3. An interactive-phenomenal map of architectural strategies in connection to dwelling. Source: Authors.

temporality, establish a phenomenological field in which silence can unfold, allowing dwelling to emerge.

However, to move these overarching strategies beyond an abstract and theoretical level and give them practical architectural relevance, it is necessary to propose a framework through which designers and architects can apply them in the process of creating space. Accordingly, this section aims to represent each general architectural strategy within a hierarchical structure. In this structure, the general architectural strategies occupy an upper tier, functioning as foundational principles. For each of these strategies, a set of operational tactics is defined, acting as an intermediate layer that links the overarching principle with concrete actions. Finally, these operational strategies are further subdivided into more specific, actionable instances, which are concrete and applicable, and can be directly employed in architectural design and decision-making processes (Table 3).

The architectural strategies proposed in this study function as mediators and enablers that establish the field of phenomenological silence within space. These strategies do not produce dwelling directly; rather, they create conditions in which individuals can approach authentic dwelling. Nevertheless, the strategies alone do not guarantee the realization of dwelling, dwelling remains a singular, unique experience, inherently dependent on an individual's openness to Being.

In order for the overarching strategies to move beyond abstraction and acquire practical applicability for designers and architects, they have been organized within a hierarchical framework. In this structure, the general architectural strategies constitute the foundational principles, operational tactics form the intermediate level, and the more specific operational instances enable direct and tangible implementation in the design and construction of spaces. This hierarchical framework thus illustrates how theoretical principles can be translated into concrete design actions while preserving the phenomenological and ontological character of dwelling.

In addition to the hierarchical framework, the interactive network of strategies and practical tactics demonstrates that their relationships are complex, dynamic, and

multilayered. Certain strategies, such as “thresholds and liminal spaces” or “spatial primitiveness,” can activate or enhance other strategies, while specific practical tactics, such as engagement with archetypes or integration with nature, simultaneously influence multiple strategies. These interactions indicate that the establishment of the field of phenomenological silence and the possibility of authentic dwelling emerge from an active, interdependent phenomenal network rather than from a linear or predictable process. Ultimately, this study emphasizes that architecture, through these strategies and practical tactics, can transcend the provision of merely functional or utilitarian spaces, serving instead as a realm for openness to Being and the enactment of authentic dwelling. Thus, dwelling is not a fixed outcome but a dynamic, unique experience, contingent upon the intricate interplay among human presence, space, and Being.

The examination of practical tactics associated with each of the proposed strategies can serve as a central focus for future research. Subsequent studies may assess the effectiveness of these strategies across diverse architectural and urban contexts, identifying their strengths and limitations and suggesting pathways for optimization. Furthermore, comparative investigations among different strategies could provide a deeper understanding of the applicability of the theoretical concepts presented under real-world conditions.

### Declaration of Conflicting Interests

The authors declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

### Endnotes

1. In Heidegger's thought, being (lowercase) refers to particular entities or beings that exist, whereas Being (capitalized, Sein) refers to the meaning or horizon of existence itself—the fundamental condition that allows any being to appear as what it is; this distinction constitutes Heidegger's notion of the ontological difference.
2. Sorge
3. Aletheia (ἀλήθεια) is an ancient Greek word most often translated as “truth,” but its original meaning is richer and more revealing than the modern sense of truth as mere correctness.

Table 3. Operationalization of architectural strategies for engaging the field of phenomenological silence and dwelling. Source: Authors.

Architectural Strategy	Architectural Operational Tactics	Architectural Instances
Liminality and Threshold Spaces	Engagement with Archetypes, Creation of In-Between Spaces, Interaction with Liminal and Border Situations in Architecture, and Spatial Epoche and Reduction	Focusing on Space Instead of Mass, Creating Pause Spaces (such as central courtyards, lobbies, etc.), Semi-Open and Semi-Enclosed Spaces (such as terraces, intermediate courtyards, etc.), Enhancing Spatial Hierarchy to Form Intermediate Zones Between Inside/Outside (such as iwans, porticos, etc.), Light/Dark Contrasts (such as semi-lit spaces, crypts, water reservoirs, etc.), Public/Private Differentiation (such as corridors and vestibules in traditional houses), Solid/Transparent Elements (such as lattices, mashrabiyas), Hidden/Exposed Intermediates (such as mysterious, shadowed, or miniature-scale spaces), Spaces That Position Us Between Being/Non-Being and Life/Death (such as cemeteries, old or ruined buildings), Spaces Between Material/Immaterial Realms (such as ritual, religious, or sacred spaces—mosques, churches, synagogues, monasteries, convents, etc.), Spaces Between Presence/Absence (such as memorials and historic sites), Spaces Between Conscious/Unconscious (such as spaces incorporating archetypal elements). *All the strategies related to epoche and spatial reduction are also effective in establishing “threshold and liminal spaces.”
Spatial Epoche and Reduction	Reducing perceptual-environmental stimuli (visual, auditory, olfactory, and tactile), spatial purity and simplicity (minimalism), and threshold or liminal spaces in architecture	Eliminating visual clutter, using soft colors, controlling and reducing ambient light, emphasizing spatial simplicity and minimalism, avoiding ornamentation, enhancing acoustic quietness, controlling disruptive sounds, employing mild scents and minimizing olfactory, tactile, visual, and auditory pollution, prioritizing space and emptiness over mass, using neutral colors, applying simple and simple textures, avoiding strong environmental contrasts, calming movement within spaces, limiting material diversity, using familiar forms, and avoiding symbolic elements. *All the architectural implementations related to “threshold and liminal spaces” can also support “epoche and spatial reduction.”
Spatial Primitiveness	Integration with nature and natural elements, attention to vernacular architecture, raw and unadorned materials, engagement with archetypes (primordial patterns), embodiment	Integration with nature and natural elements in architecture (Utilizing courtyards and gardens, stone and tree elements; designing semi-open and semi-enclosed spaces; establishing visual and spatial connections with the sky, horizon, and natural vistas; incorporating water features to create visual and auditory experience; facilitating natural airflow and wind within spaces; connecting buildings with soil (e.g., adobe, cob structures) and the ground (sunken or cave-like structures); using raw, unprocessed natural materials; employing vernacular and unadorned architectural elements; drawing on primordial forms (such as domes, spirals, arches, vaults, pools, fountains, fireplaces, tents, cabins); embracing natural wear and erosion (rust, cracks, color changes, water marks, plant growth) as part of architectural character; emphasizing handcrafted over industrial or prefabricated architecture, highlighting imperfections and traces of human touch; allowing for incompleteness, avoiding perfectionism, and accepting natural asymmetry and irregularity.
Spatial Release and Immediacy	Embodiment and Creation of Direct, Bodily Experiences; Integrated Sensory Environments; Spatial Primitiveness:	Creating integrated perceptual backgrounds in the environment, establishing a unified auditory landscape in the background of perception (such as the sound of ocean waves, nature sounds, distant city sounds, or the murmur of a park), creating a unified visual landscape in the background (such as multicolored tiles forming a backdrop in a central courtyard or a mosque), creating a unified movement background (gentle ramps and stairs aligned with the body so that people move without consciously attending to their motion), creating a unified olfactory background (such as the scent of orange blossoms in an orange garden), creating a unified tactile background in the background (such as uniform flooring and paving that after some time is no longer felt while walking), etc. *All the architectural instances related to spatial primitiveness can also be effective in creating spatial immediacy and release.
Spatial enclosure and Sheltering	Integration with nature, inwardness and solitude, spatial boundaries	Creating intimate and small spaces that enhance the sense of solitude (such as corners, nooks, attic rooms, meditation rooms, small chambers, etc.), sunken and semi-hidden spaces, caves, crevices, reinforcing inwardness (focusing on the interior in contrast to the exterior and limiting visual and physical connection to the outside), using controlled light and shadow, warm and tangible material textures, acoustically treated spaces, low spatial heights, and so on.
Spatial Temporality	Slowness and reduction of the pace of experiences, the possibility of observing daily and seasonal changes in architecture, the use of time-sensitive materials, engagement with archetypal elements, historical and memory-laden spaces, and the creation of threshold and liminal spaces.	Avoiding hurried movement in architectural spaces, creating pause zones, allowing sunlight and shadow to permeate the space, using deciduous trees (to reflect seasonal changes), embracing wear and the visible transformation of materials, such as the erosion of a heavily trafficked floor, rusting of a metal beam, cracking of a mud-brick wall, growth of plants between paving stones, or color changes of materials under environmental exposure, designing spaces whose qualities and experiences evolve with human movement, and creating environments that offer different experiences over the course of a day or year. Additionally, being present in spaces with historical or memory-laden significance, tied to particular events or periods, can foster a sense of spatial temporality (e.g., experiencing Persepolis or Chogha Zanbil, or being in a Qajar-era house or a childhood home). *All the architectural examples associated with “threshold and liminal spaces” can, through the slowing of experiential pace, also contribute to the cultivation of “spatial temporality.”

4. For Heidegger, truth is not the correctness of propositions as in the classical tradition, but an ontological event of unconcealment (alētheia) through which beings come into presence, making propositional truth possible rather than constituting it.

5. Gelassenheit

6. Unverborgenheit

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