Multiplicity and Home:
Reframing Bachelard's Poetics to Connect Individual and Collective, Imagination and Engagement

Nicole Starego
Eldersburg, MD (United States)

Bachelor of Science in Architecture, University of Maryland, 2020

A Thesis presented to the Graduate Faculty of the University of Virginia in Candidacy for the Degree of Master of Architectural History

Architectural History Department
School of Architecture

University of Virginia
May, 2023

Erin Putalik (Advisor)
Sheila Crane
Andrew Johnston

Table of Contents

Abstract

History is multiple. Experience is multiple. Identity is multiple. Within the era of knowledge production following the mass-fracturing that resulted from postmodern thought, architectural historians have begun to see that home is also multiple—tracing the epistemological lineage of this contemporary understanding from postmodernism to the philosophy of the everyday, originated by Henri Lefebvre in the 1930's but not adopted in the academic circles of the design field until decades later. Architectural historians have followed the threads of structuralism, poststructuralism, and feminist theory through the 1960's and 1970's to connect these ideologies, leading to their acknowledgement of the emergence of vernacular and cultural landscape studies at the end of the twentieth century—areas of scholarship where their contributions further cemented the everyday as a critical lens that could be applied to philosophies of home within the realm of domestic architecture. Despite this augmentation in scale, and its implications on physical space, architectural history as a discipline still has not been able to reconcile notions of multiplicity with those of specificity and subjectivity—which this project asserts can, and have always, linked individual and collective together as dialectics of home. This project is original in its examination of Gaston Bachelard's philosophies of home as a solution to the discipline's lack of a method that addresses both the individual and community, and centers the critical evaluation of self, which is posited as the origin of recognizing others in place. Considering poetry to be the raw material of his meditations in *The Poetics of Space*, translated from French to English in 1964, Bachelard sets a precedent for methods we consider to be autoethnographic or self-reflective in current scholarship. His poetics offer a lens into architectural history's future as a discipline, while simultaneously illuminating its past, shaped by the phenomenological methods developed in the mid-century; however, the incorporation of Henri Lefebvre's notion of the everyday with Michel de Certeau's notions of place is necessary to reframe Bachelard's images of home. At this intersection, we find the utility of seeing home and place as one—the link between our personal and community-based identities. This project explores the methods architectural historians have turned to through time to inscribe home within the cultural imagination and evaluates their potential as practitioners to braid together individual and collective to facilitate processes of community creation and engagement.

For my family,

For the friends, and homes, I've made along my path to Charlottesville,

For my fellow architectural historians, and planners,

And for anyone who is looking, leading others to places in their world.

Introduction: The Intersections of Our Individual Recollections

"I can only answer the question 'What am I to do?' If I can answer the prior question 'Of what stories do I find myself a part of?'"

- Alasdair C. MacIntyre, *After Virtue: A Story in Moral Theory* (1984)

Inspiration

I came into this master's program asking the question, *what can architecture do for people?* This quickly became the question of, *what can I do for people as a practitioner?* During my time at University of Virginia's A-School, I have recognized that the reason I chose to pursue a master's degree in architectural history, rather than pursuing a secondary architecture degree, was because I have always believed that writing is a tool for reaching others. Writing is a self-reflective practice, one that can be practiced by both designers and users, increasing participation and engagement within design processes. The same cannot be said for other design methods, which may require access to software or formal education—a realization that caused me to feel dissatisfied upon graduating from my studio-centric undergraduate program.

Every person, every day, makes a connection with their environment, their place—simply by moving through their daily routines and interacting with spaces, along with those that share these spaces. Possessing the ability to (1) recognize these connections we inherently feel, which contribute to our sense of identity, and then to (2) communicate with others how place shapes us, is critical to the development of inclusive communities and restorative spaces. Within the era of knowledge production following the mass-fracturing that was the result of postmodern thought, historians have come to understand that history is multiple, experience is multiple, identity is

multiple.[1] Yet, we are at a loss as a discipline for methods that enable us to recognize our collectivity in this multiplicity.

I came to these conclusions through studying planning theory and preservation theory, bodies of literature that contributed to an intense interest in the definition of place, which I allowed to trickle into the ways I defined adjacent theoretical concepts like space, the everyday and home.[2] I found that discussions of place were not immediately applicable to the type of theory produced by architectural historians because they do not use this specific language, despite having readily adopted the use of the critical lens of the everyday.

Bachelard became a theorist I gravitated towards in the midst of unraveling the connections between these theoretical concepts, because of his core belief,

"All really inhabited space bears the essence of the notion of home."[3]

Home is a tool that can be used to access the feelings and memories tied to all other spaces. I am not just speaking of home as a place where someone grew up or spent a significant amount of time—it is a point of connection, it is localizable, but it is also largely in the imagination, it is where one belongs.[4] Home is a dwelling of any size, it is a street, a landscape, a neighborhood, a city, it is a slice of any size on a map. Studying Bachelard's philosophies of

---

[1] Michel Foucault, *The Order of Things*: *An Archaeology of the Human Sciences* (New York: Vintage, 1994): xxvii.
[2] In Fall 2021, my first semester at the University of Virginia, I took Planning Theory with Alissa Ujie Diamond, reading Leonie Sandercock, Stefano Harney and Fred Moten, and Robin D.G. Kelley; and Theories of Historic Preservation with Andrew Johnston, reading a combination of Dell Upton, Henri Lefebvre, and Michel de Certeau.
[3] Gaston Bachelard and M. Jolas, *The Poetics of Space*, (Boston: Beacon Press, 1994): 5.
[4] Many contemporary scholars agree on the idea that home is localizable. Mary Douglas, "The idea of a home: A kind of space," in *Housing and Dwelling: Perspectives on Modern Domestic Architecture*, edited by Barbara Miller Lane, (London: Routledge, 2007): 62.

home can enable architectural historians to connect this omnipresent, imaginative quality of home, to the type of engagement that I described above. If we can communicate about what makes place home, we can redesign our communities to represent the images present at the intersections of our individual recollections.

Bachelard writes in the first chapter of *The Poetics of Space*, "The House. From Cellar to Garret. The Significance of the Hut," "If I were asked to name the chief benefit of the house, I should say: the house shelters daydreaming, the house protects the dreamer, the house allows one to dream in peace."[5] This statement appears shortly before he describes his intentions for the text, which has been widely republished in the sources encountered throughout this project, "Now my aim is clear: I must show that the house is one of the greatest powers of integration for the thoughts, memories and dreams of mankind. The binding principle in this integration is the daydream."[6] The valley between these contradictory depictions of the purpose of the home, shielding and integrating, individual and collective, is the landscape that this project explores.[7]

Structure

Chapter 1 introduces *The Poetics of Space* and Bachelard's philosophies of home by examining his characterizations of concepts integral to understanding the home at a theoretical level: phenomenology, ontology, topophilia, dwelling, and felicitous and oneiric space. These

[5] Bachelard and M. Jolas, *The Poetics of Space*, 6. Referenced by: Briganti and Mezei, 2005.
[6] Bachelard and M. Jolas, *The Poetics of Space*, 6. Referenced by: Briganti and Mezei, 2005; Fuss, 2005 (in Briganti and Mezei); Korosec-Serfaty, 1985 (in Altman and Werner); and Cornelissen, 2005.
[7] I substituted home for house because Bachelard is not describing a physical house, which he does in the second half of his first chapter. Home is a notion; it is dreamed.

primary concepts are discussed by the authors in the literature review that follows in Chapter 2; in anticipation of this study, Chapter 1 clarifies which components of his poetics must be augmented to suit the theorization about the triangulation of home, place, and the everyday that is introduced by these authors and then developed in the final chapter. de Certeau and his 1980 text, *The Practice of Everyday Life*, are also introduced to begin to address how these concepts can be used to scale up Bachelard's images.

Chapter 2 examines ten anthologies that mine the discipline's relationship to Bachelard's philosophies of home, using this study to facilitate the close reading of *The Poetics of Space* that occurs in Chapter 1. It identifies the themes from *The Poetics of Space*, and a few of Bachelard's other texts, that scholars have repeatedly cited, and determines which layers of theory have been shed over time by evaluating the source material within the historical context of the emergence of the discipline of architectural history. There are two major periods analyzed within this study; first is that of scholarship that emerges in architectural history implicating Bachelard's poetics in the wake of the architectural phenomenology movement, occurring from roughly 1960 to 1980. The second period features studies of home that originate in the social sciences but integrate architectural history methods, along with those of other fields invested in the study of domestic architecture, revealing a preoccupation with home's relationship to identity in the 1980's.

Chapter 3 then reassembles these layers to propose a conceptualization of home that is inspired by Bachelard's poetics, while detailing a necessary reframing which addresses both the individual and collective as its dialectics. This chapter's comparison of theories proposed by Bachelard and de Certeau relies on the proximities established by the timeline of ideologies depicted in Chapter 2, while shifting the focus of its analysis to physical scale. Constructs like the everyday, the categorization of objects as vernacular, and the cultural landscape act as lenses

through which we see our homes, places that we consider to be personalized spaces, *individual*—along with the homes of others, and where these places overlap, *the collective*. Lefebvre's philosophy of the everyday, in particular, effectively expands upon the relationship between home and place, completing a triangulation of theory that represents home as identity.

Bachelard's poetics are a precursor to the self-reflective methods that emerge out of postmodern epistemological shifts related to the fracturing of identity and widespread adoption of the multiplicity of existence. Considering poetry to be the raw material of his meditations in *The Poetics of Space*, Bachelard sets a precedent for methods we consider to be autoethnographic in contemporary scholarship. Chapter 3, along with the conclusion, ties together these threads by proposing a way of seeing home that is born out of a combination of Bachelard's poetics, autoethnographic and self-reflective methods, and the recharacterization of the architectural historian as a process-maker rather than an author.

Intervention

The heart of this thesis project lies in the pursuit of an academic method that would allow me to process, write through, and share, the images of home I can recognize in my past—including the communities that exist around them—that inform the way I think about place, with other historians and scholars. The theory that home and place are intrinsically linked, and that this relationship requires the application of several critical lenses co-opted by architectural historians to recognize, like the philosophy of the everyday and the categorization of the vernacular, is formulated within this study. To make this connection, I absorbed as much

material as possible over the past two years that was explicit in its attempt to define home, published within or overlapping with the discipline of architectural history.

It has been a priority of mine to keep this work close to architectural history for two reasons. The first is that any in-depth study of home is boundary-disrupting—which is exactly what I found each time I felt myself drift outside of the scope dictated by the philosophies above with a new source in hand—so choosing one discipline as an origin point to snap back to and constantly restructure my analysis around has been essential to translating my findings.[8] I will note that this instinct to think about home outside of architectural history, or any discipline independently, is not an incorrect one, and is even a necessary path forward as many of the interlocutors I bring together have also discovered; however, the language used to discuss home varies widely depending on one's academic situation, and no one practitioner can command all of these diverging characterizations, related to space and place, history and temporality, alone.

The second reason I chose to focus on the discipline of architectural history is because I wanted to ensure that I was actively questioning the role of the architectural historian within contemporary design school pedagogies, and both critical curatorial and preservation practices. Conducting a historiographic study, the basis of Chapter 2, that charts how home has been defined over time has opened doors to a discussion of the utility of the profession and how it has evolved, as narrated by its practitioners; in addition, it has allowed me to demonstrate my own academic situation, which is a vital component of the type of self-reflective method I am hoping to further, if not entirely reconstruct.

---

[8] Originally, I used the word nebulous, rather than boundary-disrupting, to characterize an in-depth study of home; however, this usage would perpetuate the phenomenon that appears in the literature of the impenetrable shroud of home. I am acknowledging the existence of this trend, but I hope that this project begins to provide the language required to challenge it.

In an earlier draft, I wrote: 'This project sees the theoretical concept of home as a mirror, its fragments reflecting images of the discipline of architectural history through time, providing current scholars with the opportunity to interrogate what the professional responsibilities of the architectural historian have been historically.' I want to return to the image of the fragment, as it is used in a way that represents fluidity and multiplicity. It is a descriptor that subverts the discipline's traditional belief that home is something rigid, and monolithic, an eye-catching assemblage of glaring universals. This language recognizes that home continues to command our scholarly attention, somehow always catching the light, reminding us that it must be picked up and reexamined, even within the context of a contemporary understanding of its subjectivity.

Mary Douglas writes in her essay, "The idea of a home: A kind of space," published in 1993, "Why some homes should have more complex orienting and bounding than others depends on the ideas that persons are carrying inside their heads about their lives in space and time. For the home is the realization of ideas."[9] Carole Depres further characterizes what Douglas means by home as the realization of ideas—which is a philosophy of home that this project builds directly upon and uses to connect postmodern ideologies to the current state of the field—explaining, "Personal, shared or society-wide values, attitudes, meanings, and experiences about the home are rooted in the interplay of individual, spatial, and societal forces as they merge in individual daily actions and practices."[10]

---

[9] Mary Douglas, "The idea of a home: A kind of space," in *Housing and Dwelling: Perspectives on Modern Domestic Architecture*, edited by Barbara Miller Lane, (London: Routledge, 2007): 62.

[10] Carole Depres, "The Meaning of Home: Literature Review and Directions for Future Research and Theoretical Development," *Journal of Architectural and Planning Research* 8, no. 2 (Summer 1991): 108. Depres' literature review investigates the meaning of home, but its focus is on literature in the social sciences rather than the vernacular studies that were being developed

Architectural history's contemporary understanding of home as multiple traces an epistemological lineage that follows postmodernism to the philosophy of the everyday, integrating structuralism, poststructuralism, and feminist theory. The emergence of vernacular and cultural landscape studies towards the end of the twentieth century further cemented the everyday as a critical lens applied to studies of home, and yet the discipline still has not been able to reconcile this notion of multiplicity with that of specificity—which I assert can, and has always, linked individual and collective together as dialectics of home. This project argues that architectural history still lacks a method for describing home in this way, as both individual and collective, along with the acknowledgement of self in these conversations.[11]

In *Housing and Dwelling: Perspectives on Modern Domestic Architecture*, the most comprehensive text I found that begins to address these concerns, Barbara Miller Lane describes that barriers to producing scholarship that is concerned with themes of self-reflectiveness within the built environment include, (1) few people command all the disciplines from which these different viewpoints derive; and (2) those who write about domestic architecture from different academic situations do not agree as to the raw materials for their work.[12] A number of these issues and questions related to the acknowledgement of multiplicity have a long history in the traditional humanistic and social science disciplines, but their application to the study of domestic architecture is relatively new.[13]

---

by architectural historians at the time. It served as an orientation device early in my study, pointing me toward authors like RJ Lawrence, Allan Pred, Amos Rapoport, and David Sopher.

[11] The conceptualization of place plays an important role in these conversations; this is still missing from architectural history scholarship.

[12] Barbara Miller Lane, "Introduction," in *Housing and Dwelling: Perspectives on Modern Domestic Architecture*, edited by Barbara Miller Lane (London: Routledge, 2007): 5.

[13] Lane, "Introduction," 2.

Understanding home on an individual level, as part of the self, and its translation to the collective is important in a communal sense as well as an academic one; the relationship between self and community that the study of architectural history can establish mirrors that of the architectural historian to other academic circles invested in domestic architecture. Can the architectural historian facilitate these relationships across both levels? Where do they overlap? This project explores these key questions within the temporal modes of past, present, and future, constructing a historiographic framework where the discipline's various discussions of home as a theoretical concept can intersect, along with the critical lenses used to describe this multiplicity.

Chapter 1: Bachelard's Home in Architectural History

This project is original in its examination of Gaston Bachelard's philosophies of home and subsequent integration into the discipline of architectural history as a solution for addressing the discipline's lack of a method that centers the critical evaluation of self—posited as the origin of recognizing others in place. Bachelard is the thread between mid-century French philosophy and contemporary depictions of home in the discipline. An exploration of repeated references to his work through time is critical to understanding architectural history's conception of home, which points to larger epistemological trends related to that of the everyday and identity. Bachelard's close relationship to architectural history illuminates the questions historians have begun to ask themselves in the past few decades about knowledge production and authorship.

Part I. Situating Bachelard and *The Poetics of Space*

The most referenced text of Bachelard's in the discipline of architectural history is *The Poetics of Space*, which was originally published in French as *La poetique de l'espace* in 1958.[1] *The Poetics of Space* offers a philosophical reading of the home born out of the popularity of phenomenology in the mid-twentieth century; Bachelard evaluates phenomenological methods, repeatedly returning to the theory that all inhabited space bears the essence of home. He uses poetic imagery to assert that the imagination is always sheltering beings, building walls or limits

[1] Eileen Rizo-Patron and Roch C. Smith, two of the foremost scholars on Bachelard, include in their texts that *La poetique de l'espace* was published in 1957; however, Joan Ockman, who is also cited in this chapter, records that it was published in 1958. Both the 1964 (The Orion Press, Inc.) and 1994 (Beacon Press) editions confirm that it was published by Presses Universitaires de France in 1958.

that we experience in our reality and virtuality through our thoughts and dreams—insisting that humans need houses to dream. The text illustrates the importance of phenomenology's contribution to the study of dwelling, evoking the significance of the image of the house through rich discussions of attics, cellars, doors, windows, hearths, drawers, nests, shells, and corners, for our intimate being and imaginative life.[2]

The Poetics of Space makes for a unique case study because Bachelard uses literary documents as the raw materials for his study, citing various poets and novelists like Rilke, Baudelaire, Minkowski, Bachelin, and Michaux. Joan Ockman, who includes an original translation of *La Terre et les rêveries du repos* in her comprehensive architectural theory anthology with Columbia University, notes that Bachelard was a philosopher of science in his early career, but by the late 1930s, he turned his attention to the poetic image due to the influence of psychoanalysis, which he is critical of in *The Poetics of Space*, and surrealism.[3] She writes, "The intellectual crisis that led Bachelard to turn from reason and science to poetry, and from time to space, coincides with what appears to be a more widespread epistemological break in mid-twentieth-century thought. (Bachelard himself had earlier coined this concept with respect to the Einsteinian revolution in physics.)"[4]

Bachelard's interest in the revolutionary character of the scientific spirit was fostered by his professor and mentor, Leon Brunschvicg, while he attended the Sorbonne in the late 1920s.

---

[2] Kathy Mezei and Chiara Briganti, "The Idea of Home," in *The Domestic Space Reader*, edited by Kathy Mezei and Chiara Briganti (Toronto: University of Toronto Press, 2012), 17.
[3] Joan Ockman, Edward Eigan, and Columbia University, *Architecture Culture, 1943-1968: A Documentary Anthology*, (New York: Columbia University Graduate School of Architecture, Planning, and Preservation: Rizzoli, 1993): 110. Ockman publishes an original translation of *La Terre et les rêveries du repos*, pp. 106-112, in *Architecture Culture, 1943-1968*, which appears on pages 111-113.
[4] Ockman, Eigan, and Columbia University, *Architecture Culture, 1943-1968,* 110.

Bachelard's academic background in engineering, particularly physics, suited the work Brunschvicg was advancing in the realm of relativity and quantum theory from the perspective of historical and critical rationalism.[5] Bachelard completed his dissertations under the direction of Brunschvicg and Abel Rey, graduating from the Sorbonne in 1927, after which he began teaching philosophy at the University of Dijon.[6] He would return to the Sorbonne as the chair of history and philosophy of science in 1940, teaching until his retirement in 1954, shortly before the publication of *The Poetics of Space*.[7]

Roch C. Smith, one of the first scholars to piece together Bachelard's intellectual genealogy, publishing his text *Gaston Bachelard* in 1982, argues that Henri Poincaré and Henri Bergson had an equal amount of influence on Bachelard's epistemological position as Brunschvicg. Their work, specifically Poincaré's emphasis on the importance of the imagination in formulating hypotheses, helped to stoke Bachelard's fascination with philosophies of the imagination in the decade after his graduation.[8] Smith also includes Kant, Descartes, Freud, and Jung in this list of influences; although the more Bachelard's interest in the imagination grew, the more he relied on writers as his philosophical guides, like Poe, Novalis, Mallarmé, Valéry, and Proust, some of which he cites in *The Poetics of Space*.[9]

Bachelard published *L'Expérience de l'espace dans la physique contemporaine* (1937), his first text investigating the bridge between theorizations of time and space, shortly before *La*

---

[5] Eileen Rizo-Patron, "Introduction," in *Adventures In Phenomenology: Gaston Bachelard*, edited by Eileen Rizo-Patron, Edward S. Casey and Jason M. Wirth (Albany: State University of New York Press, 2017): 2.
[6] Roch Charles Smith, *Gaston Bachelard* (Boston: Twayne Publishers, 1982). Smith publishes a timeline at the beginning of his text that these dates are pulled from.
[7] Roch C. Smith, *Gaston Bachelard* (Boston: Twayne Publishers, 1982). Timeline.
[8] Roch C. Smith, *Gaston Bachelard*, 3.
[9] Roch C. Smith, *Gaston Bachelard*, 3.

Psychanalyse du feu (*The Psychoanalysis of Fire*, 1938), which marked the beginning of a suite of books on the four cosmic elements—earth, air, fire, and water.[10] *The Psychoanalysis of Fire*, and the rest of the series published throughout the 1940s, conceived of the foundation for what he would call the material imagination.[11] According to Eileen Rizo-Patron, editor of *Adventures in Phenomenology: Gaston Bachelard*, "It is often assumed that this shift in focus from the productions of reason to the imagination (and its ensuing alternation) occurred suddenly while writing *The Psychoanalysis of Fire* (1938), yet the first glimmers of Bachelard's fascination with poetic intuition can be detected as early as the *Intuition of the Instant* (1932)."[12]

In *La Terre et les rêveries du repos* (*The Earth and the Reveries of Rest*, 1948), Bachelard introduces the theme of the oneiric axis of the house, an image that he returns to in *The Poetics of Space* and is fundamental to how he describes home later in his career—as a refuge, a retreat, a center, a place of everyday life, a source for a richly experienced dreaming life of dwelling and a tool for analysis of the human soul.[13] *The Earth and the Reveries of Rest* develops the claim that 'inhabited space transcends geometrical space,' beginning to evaluate home, inhabited space, and house, geometrical space, as a potential paradigm.[14]

In the decade following *The Earth and Reveries of Rest*, Bachelard revisited the dialectic of rationalism and empiricism through a trilogy of texts, *Le Rationalisme appliqué*, *L'Activité rationaliste de la physique contemporaine*, and *Le Matérialisme rationnel*, confronting questions

---

[10] Joan Ockman, Edward Eigan, and Columbia University, *Architecture Culture, 1943-1968,* 110.
[11] Ockman, Eigan, and Columbia University, *Architecture Culture, 1943-1968,* 110.
[12] Rizo-Patron, "Introduction," 2. Rizo-Patron writes in this introduction that *Adventures in Phenomenology: Gaston Bachelard* is indebted to Roch C. Smith's work.
[13] Ockman, Eigan, and Columbia University, *Architecture Culture, 1943-1968,* 110.
[14] Ockman, Eigan, and Columbia University, *Architecture Culture, 1943-1968,* 110.

that had emerged out of his series on the elements: *What defined a philosophy of science? Could science lead to an ontology?*[15] These questions about methodology and ontology lead to Bachelard's evaluation of the poetic or literary imagination as a product of the actual activity of imagining, similar to how he viewed science. Smith writes in his chapter on Bachelard's relationship to phenomenology, "Like other phenomenologists, beginning with Husserl, he proposed to apprehend the phenomenon (in this case, the literary image) non-empirically and without reference to its causes. His reasons for doing so are grounded in his previous ontological discoveries, which revealed the essential autonomy of the literary image."[16] He rejects positivistic elements as early as *The Psychoanalysis of Fire*, but *The Poetics of Space* was his epistemological thrust towards no longer ignoring the notion of the personal interpretation of the image.

There have been several editions of *The Poetics of Space* since its original publication in 1958; the 1964, 1969, 1981, and 1994 editions all receive citations in the literature review in the following chapter. The 1964 edition, the third edition but the first English edition of the text, translated from French by Maria Jolas, is the most frequently cited; however, the best practice appears to be to cite the most recent edition at the time of publication. I have chosen to work from the 1994 edition, despite having access to the latest 2014 edition, to overlap with the category of contemporary sources in the literature review, all published before 2014.[17] The 1994 edition receives the same translation as the 1964 edition; the only inconsistency between the two

[15] Roch C. Smith, *Gaston Bachelard*, 116.
[16] Roch C. Smith, *Gaston Bachelard*, 117.
[17] These sources cite the 1994 edition.

is that their forewords are written by different authors, Étienne Gilson (1964) and John R. Stilgoe (1994).[18]

Each edition possesses the same ten chapters, in addition to an introduction by Bachelard, which will be closely studied in the next section. The first two chapters, "The House. From Cellar to Garret. The Significance of the Hut" and "House and Universe," discuss the reciprocal relationship between house images and the soul, characterizing oneirism. The third chapter, "Drawers, Chests and Wardrobes," considers a phenomenology of what is hidden, locating the houses of things. "Nests," "Shells," and "Corners," chapters four through six, explore how the elements shape space, integrating Bachelard's previous work. Finally, "Miniature," "Intimate Immensity," "The Dialectics of Outside and Inside," and "The Phenomenology of Roundness," the last four chapters, distinguish between the dialectics of large and small, in and out, and open and closed.

Part II. Writing Alongside Bachelard's Poetics

Scholars agree that Bachelard's research into the poetic imagination reflects very crucial connections between inhabitation and imagination; however, the relationship between Bachelardian phenomenology and architecture is not well examined or clarified.[19] Leon van

[18] The 1964 foreword by Étienne Gilson is reprinted in the 1994 edition, appearing after John R. Stilgoe's foreword. Gilson was a philosopher of history and theology who attended the Sorbonne and taught at the University of Paris. Stilgoe is a historian with an interest in cultural landscapes who studied under J. B. Jackson during his time at Harvard. The differences in these figures' academic situations indicate how the utilization of *The Poetics of Space* as a body of theory has changed over time.

[19] Susan NoorMohammadi, "The Role of Poetic Image in Gaston Bachelard's Contribution to Architecture: The Enquiry into an Educational Approach in Architecture," *Environmental*

Schaik's characterization of poetics helps us to recognize the ways that *The Poetics of Space* can connect home, place, and people, themes carried through this project, "Like everything in our material culture, every act of architecture has its poetics, that is to say a 'reading' specific to its conception and realization. To understand this poetics is to understand individual and communal histories in space and the values these have imbued in each architect."[20] Bachelard's phenomenological analysis of poetic space can lead to a clearer description of inhabitation and dwelling, which is directly related to the study of architecture and the professional practice of the architectural historian.[21]

In his introduction to *The Poetics of Space*, Bachelard defines himself as "a philosopher who has evolved his entire thinking from the fundamental themes of the philosophy of science, and followed the main line of the active, growing rationalism of contemporary science as closely as he could."[22] He had to forget this learning and break with his habits of philosophical research to study the problems posed by the poetic imagination. He describes the poetic image as a direct ontology, for a philosophy of poetry acknowledges that a poetic act has no recent past, no causal relation with the archetype, no preparation or appearance that can be followed. Rather than a causality that interests psychoanalysts, we direct our attention to its opposite, the reverberation, that is adopted by phenomenologists.

Philosophy 12, no. 1 (2015): 68. References Edward Casey, *The Fate of Place: A Philosophical History* (1998).

[20] Leon van Schaik, *Practical Poetics in Architecture* (New York: John Wiley & Sons, Inc., 2015): 13.

[21] NoorMohammadi, "The Role of Poetic Image in Gaston Bachelard's Contribution to Architecture," 68. References Edward Casey, *The Fate of Place: A Philosophical History* (1998).

[22] Gaston Bachelard and M. Jolas, "Introduction," in *The Poetics of Space* (Boston: Beacon Press, 1994): xv.

This notion of reverberation points towards communicability, of which Bachelard says, "The poet does not confer the past of his image upon me, and yet his image immediately takes root in me."[23] He adopts Minkowski's characterization of the essence of life, which is not merely a feeling of being, but rather "a feeling of participation in a flowing onward necessarily expressed in terms of time, and secondarily expressed in terms of space."[24]

A philosophy of poetry is a phenomenology of the imagination. Bachelard defines phenomenology as the "consideration of the onset of the image in an individual consciousness," which can "restore the subjectivity of images and to measure their fullness, their strength and their trans-subjectivity."[25] He sees the image as having an essential novelty, it is not an object nor a substitute for an object, but rather a reality that is specific, and I would argue also personal: "At the level of the poetic image, the duality of subject and object is iridescent, shimmering, unceasingly active in its inversions."[26]

Despite this novelty, and uncertainty, Bachelard describes the image as simple and having no need for scholarship. I agree with this conclusion because, due to his background, he is characterizing scholarship as scientific thought, and he finds that scientific thought is always related thought, especially at the microscopic level, the image—it can address both novelty and uncertainty separately, but not simultaneously, as required by the poetic image.

I find that there is value in re-examining the trans-subjectivity of the image, or at least attempting to describe this phenomenon and how it addresses identity-based thought at the scale of the individual, but also can address that of the collective. Bachelard also discusses the image's

---

[23] Bachelard and M. Jolas, *The Poetics of Space*, xxvii.
[24] Bachelard, xvi.
[25] Bachelard, xix.
[26] Bachelard, xix.

quality of inter-subjectivity, which begins to address how it orients the individual towards community. After receiving the poetic image through felicitous reading, he says, "I know I am going to repeat it in order to communicate my enthusiasm. When considered in transmission from one soul to another, it becomes evident that a poetic image eludes causality."[27]

Phenomenological inquiry transcends sentimentality—it is only effective when we consider its reverberations as a doublet of both resonances and repercussions. Resonances are dispersed on different planes of our life in the world, integrating people, places, and ideas, while repercussions invite us to recognize a greater depth in our own existence. The image offered us by reading the poem becomes our own, it takes root in us: "It has been given to us by another, but we begin to have the impression that we could have created it. […] Here expression creates being."[28] The poetic image is ontologically viable because of its rejection of objectivity; it leads us to the origin of consciousness, to ourselves and others.

Bachelard writes that the image comes before thought; therefore, poetry is a phenomenology of the soul rather than the mind. To clarify the image's connection to the soul, he describes revery, a psychic condition likened to a waking dream—the soul keeps watch, it is active. Bachelard cites Pierre-Jean Jouve's idea that poetry is a soul inaugurating a form.[29] He describes the implications of this statement, "Even if the 'form' was already well-known, previously discovered, carved from 'commonplaces,' before the interior poetic light was turned upon it, it was a mere object for the mind. But the soul comes and inaugurates the form, dwells in it, takes pleasure in it."[30] On dwelling, Norberg-Schulz says that Bachelard's theorizations are

---

[27] Bachelard, xxiv.
[28] Bachelard, xxiii.
[29] Bachelard, xxii.
[30] Bachelard, xxii.

indebted to Heidegger—for to dwell is to exist in time and space, in history.[31] Like the soul, dwelling inaugurates architecture.

The act of dwelling, closely tied to dreaming, integrates image, home, and soul—images are homes, they are where the creative imagination comes to live, to dwell, in its own domain. Our memories, and the things we have forgotten, are housed. Our soul is a home. A word is a home. Bachelard sums up all of these relationships to home, musing, "On whatever theoretical horizon we examine it, the house image would appear to have become the topography of our intimate being."[32] Bachelard does not interpret for the reader what the scale of this topography is, what expanse it can reach, demonstrating one of the limitations of *The Poetics of Space* as a body of theory that can be applied to space: "By thus limiting my inquiry to the poetic image at its origin proceeding from pure imagination, I leave aside the problem of the composition of the poem as a grouping together of numerous images."[33]

Bachelard does not address how these images come together, but he does suggest where—the home. Bachelard would consider home/place to be localizable within the imagination while de Certeau considers it to be in the city, in relationship with other places. de Certeau develops a poetics that addresses the communication between individual and city in his 1980 text, *The Practice of Everyday Life*. For this reason, de Certeau's theories will be used later in the project to translate Bachelard's philosophies of home to the scale of the collective.

---

[31] Christian Norberg-Schulz, *Existence, Space & Architecture* (New York: Praeger, 1971): 16.
[32] Bachelard, xxxviii.
[33] Bachelard, xxiv.

Material Culture and History

Bachelard makes a handful of remarks about temporality while building his theory of the image and soul as home; he alludes to the past when describing the childhood home as a place firmly fixed in our memories.[34] This reference is not explicit though for the scale of the imagination's past, where house images retreat, is not likened to time or space—it is difficult to map what is memory and what is image amongst our many homes. Bachelard says that phenomenology liquidates the past and confronts what is new, taking its cues from the imagination which separates us from past and reality, facing the future. If the poetic imagination concentrates on the origins of its images, *how does Bachelard define this history? Where is it located?*

I integrate Henry Glassie and Jules David Prown into this discussion because as scholars of material culture, they offer perspectives that helpfully augment Bachelard's remarks on a philosophy of poetry—drawing from similar source material but with more consideration for the spatial-historical analysis familiar to me as an architectural historian. Glassie alludes to linearity between the concepts of complexity, reality, and history, writing in "Meaningful Things and Appropriate Myths: The Artifact's Place in American Studies," "As writers of the past, contributors to our own national mythos, we must not shy away from confusion, contradiction, and complexity. Complexity is the inward and outward, cultural and social, reality. It is the essential precondition for change and, therefore, for history itself."[35] This characterization of existence, or at least the human grasp of it, follows his assertion that "history is myth, but not

[34] Bachelard and M. Jolas, *The Poetics of Space*, 30.
[35] Henry Glassie, "Meaningful Things and Appropriate Myths: The Artifact's Place in American Studies," *Prospects* 3 (October 1978): 21.

because it is false."[36] Theoretical discussions surrounding truth, or what is possible, are destabilizing; perhaps they indicate that the structure of the episteme historians are presently co-creating is built from a pursuit of muddling rather than defining.

If there is one point that Glassie underscores with each literary example, it is that history, defined as experiences through society and culture coupled with time and space, is evidence of this muddle, this complexity. This is not meant to be a discouraging outlook, quite the opposite—Glassie is not discouraged when he writes, "The acceptance of the inherent meaninglessness of existence is the beginning, not the end of intellectual action."[37] Potential exists in the unknowing, in the inability to label or classify, in the inhabiting of dichotomy. Glassie references Joyce when he speaks of day and night; Prown reaches for an equal dialectical pair, earth and sky, which he compares to elemental polarities such as the material and spiritual, concrete and abstract, finite and infinite, real and ideal.[38] When I think of the space held between, and encompassing, day and night, sky and earth, inward and outward, I feel the depth of what Glassie—like all historians and poets—is endeavoring to put into words.

With these frames in mind, Bachelard's thoughts on complexity, coupled with history, become clearer: "And how should one receive an exaggerated image, if not by exaggerating it a little more, by personalizing the exaggeration? The phenomenological gain appears right away: in prolonging exaggeration, we may have the good fortune to avoid the habits of reduction. With space images, we are in a region where reduction is easy, commonplace."[39]

---

[36] Glassie, "Meaningful Things and Appropriate Myths," 1.
[37] Glassie, "Meaningful Things and Appropriate Myths," 2.
[38] Jules David Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," *Winterthur Portfolio* 17, no. 1 (1982): 2.
[39] Bachelard and M. Jolas, *The Poetics of Space*, 219.

Maybe depth, or this exaggeration, is thingness; Prown cites Glassie when he remarks, "Objects are used by a much broader cross-section of the population and are therefore potentially a more wide-ranging, more representative source of information than words."[40] This conversation isn't necessarily about effectiveness, whether the word or the object is more representative of culture. What it is about is the freeing nature of destabilization, and what that looks like, or more sonorously, how it is felt by both individual and community as it radiates across earth and sky, outwards.

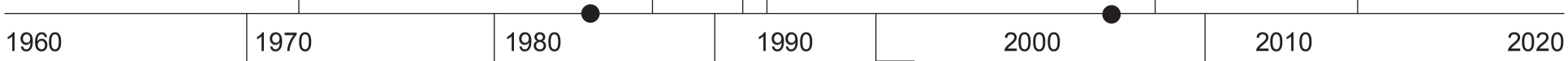
This is the potential I know history to have—as an author I question how it can be succinctly, but authentically, realized. Is this method discoverable through already existing disciplinary frameworks? Can encouraging self-reflection to access the individual make the practice of community more possible and fruitful? Is an understanding of community, or multiplicity, scaling up that which is individual, the goal of historians? I ask these questions as a means for introducing the discussions of multiplicity's relationship to history that come in the following chapters.

[40] Prown, "Mind in Matter," 3.

Chapter 2: A Select Historiography of Home

References to Bachelard's work by historians of the built environment since the mid-century

Note: *TPOS* is an abbreviation for Bachelard's *The Poetics of Space*.



1971 *Existence, Space and Architecture* by Norberg-Schulz

***TPOS*, 1964**
Several fundamental studies of space have been published by philosophers- Bachelard's *TPOS* is one of the most important. (15)

***TPOS*, 1964, ch. I** (21)

***TPOS*, 1964, ch. IX** (25)

***TPOS*, 1964, ch, II, p. 4** (31)

***TPOS*, 1964, ch. I, p. 1** (31)

***TPOS*, 1964, ch. 1, p. 5** (32)

***TPOS*, 1964, ch. III, p. 4** (32)

***TPOS*, 1964, ch. III, p. 6-7** (32)

1985 *Home Environments* ed. Altman and Werner

***TPOS*, 1964**
[Werner, Altman, Oxley]

***The psychoanalysis of fire*, 1964**
[Dovey]

***La poétique de l'espace*, 1981**
[Korosec-Serfaty]

***TPOS*, 1969**
[Duncan] Bachelard approaches the environment as a text. It is poetry, (137); Reference to Sopher. (138)

1988 *Architecture: Meaning and Place* by Norberg-Schulz

***TPOS*, 1964, p. 77**
"A metaphor should be no more than an accident of expression, and it is dangerous to make a thought of it. A metaphor is a false image," (190); [Portoghesi] Perceiving the body in space, in a system, ties Bachelard to Lynch. (7)

1989 *Housing, Culture, and Design* ed. Low & Chambers

***The psychoanalysis of fire*, 1964**
[Lawrence] The hearth is the archetypal symbol of the domestic realm. (103)
TPOS, 1964 The "personal world" is subjective. (91)

2005 *Dwelling as a Figure of Thought* ed. Cornilessen

[Cornilessen] "Bachelard characterizes the house as a crossroads of dreams, memories and imagination." (7)

***TPOS*, 1964, ch. II, p. 4** [van Dooren]; ***TPOS*, 1964, p. 35** [Cornilessen]

2012 *The Domestic Space Reader* ed. Briganti & Mezei

Excerpt: *TPOS*, 1994, p. 3-37, parts I-II
'The House from Cellar to Garret. The Significance of the Hut.' (2.1; 19-21)

***La terre*, 1948, p. 115**
[Teyssot]

***TPOS*, 1994, p. xxxi**
[Bahloul] Discussion of Dar-Refayil that includes citing Tuan. (262)

***TPOS*, 1994, p. 6**
[Fuss]

***TPOS*, 1958**
[Chaudhuri]

1969 *House Form and Culture* by Rapoport

"The house protects the dreamer," 1964
Published in *Landscape*, XIII, No. 3. Included in the references section under the heading "Articles on domestic architecture."

1979 *The Interpretation of Ordinary Landscapes* ed. Meinig & Jackson

***La poétique de l'espace*, 1958, p. 66-67**
[Sopher] Bachelard quotes a passage, originally in English, to articulate the sentiment 'love of home,' or the inclusion of family. (130-1)

TPOS, 1969
[Sopher] In the English translation, we feel that the house is empty. (130)

1987 *Housing, Dwellings, and Homes* by Lawrence

***TPOS*, 1964**
"Home is our corner of the world ... our first universe, a real cosmos in every sense of the word," (3); Bachelard's *symbol* is a necessary psychological concept for analyzing domestic space. (7)

[The Landscape of Home, Sopher, is referenced (4)]

1993 *The Meaning and Use of Housing* ed. Arias

***TPOS*, 1969**
[Francescato] Bachelard adopts Jungian psychology to explore childhood versus future home, (42); [Barbey] Space is like "encapsulated and compressed time." (106)

Housing: Design, Research, Education ed. Bulos & Teymur

***TSOP*, 1969**
[Sime] Home is the greatest place of significance in people's lives. (242-3)
1958 [Not cited] There is a powerful relationship between the house we were born in and our dreams for our future house. (248)

2007 *Housing and Dwelling* ed. Lane Miller

[Lane Miller] "The 'oneiric' house (oneiric: of dreams) is a metaphor of the psyche, and memories of its spaces, colors, and odors help to structure the personality of the adult individual." (74)

Excerpt: *La terre et les reveries du repos (The Earth and the Reveries of Rest)*, 1948, p. 106-12
'The Childhood House and the Oneiric House' (74-6)
[Referenced in Ockman, *Architecture Culture 1943-1968: A Documentary Anthology*, 1993, p. 110-3]

Chapter 2: A Select Historiography of Home

This chapter provides the historical and methodological contexts necessary for understanding discussions of home in the discipline. The goals of this chapter are to (1) illuminate the ideologies that multiplicity is indebted to; (2) integrate Bachelard's intellectual genealogy into a discussion of postmodernism and knowledge production in the second half of the twentieth century; and (3) collect definitions for some of the critical lenses required to analyze the discipline's contemporary understanding of home. The avenues of scholarship that have been meaningful to explore to interpret the philosophies of home developed throughout the second half of the twentieth century are presented.

To demonstrate French philosopher Gaston Bachelard's influence on contemporary constructions (and deconstructions) of home within the discipline of architectural history, a literature review has been conducted of sources that are referred to as home-defining anthologies—collections of essays edited by architectural historians and published for wider audiences of design professionals that attempt to demystify, or provide a solid foundation for, home as a theoretical concept. Some collections compiled by scholars outside of the discipline have been included in this study because they feature texts written by architectural historians; these scholars may situate themselves within or between different academic circles, but they all share an investment in domestic architecture.

Containing the study to literature that satisfies these criteria has allowed for an examination of the role of the architectural historian in progressing this field of scholarship, specifically how their relationships to their scholarly influences, their intellectual genealogies,

have dictated how home is spoken about in design spaces today. To track how these relationships have developed through time, references to Bachelard have been contextualized as they appear in the literature in chronological order from around 1970 to the present—beginning in 1969 with Rapoport's *House Form and Culture*, published shortly after the first translated edition of *The Poetics of Space* began circulating in the U.S.

At the beginning of this study, an architectural historian was defined as a scholar who has previously adopted the title due to the research methods they employ, has a master's degree or doctorate in Architectural History, or has taught in an Architectural History (or adjacent) department. Adjacency slowly became a word that guided this portion of the project as many of the authors featured expand upon this definition by having practiced, or are simultaneously practicing, in related fields of study like urban planning, cultural geography, anthropology, and landscape studies. The shifting proximities of these fields, overlap created by an active manipulation of disciplinary boundaries in the realm of scholarship, demonstrate how the discipline's situation has evolved. Architectural historians are many, and continue to become many, in the contemporary period as a product of postmodern thought.

Origins of Multiplicity

In architectural history, studies of material culture, vernacular architecture, and everyday life—fields that most of the source material for this project was derived from—were legitimized by the emergence of structuralist, poststructuralist, and feminist notions moving towards the late

twentieth century.[1] Slowly, an interest in domestic architecture, that was not seen as homogenous but instead recognized for the unique role it played in the routines of daily life, became equally as prevalent in scholarly literature as traditional studies of monumental buildings carried out by well-known architects.[2] Alice Friedman writes of this shift, "As historians have moved away from an idealized and positivist view of our research and writing—just as architects have come to acknowledge that the sweeping claims of Modernism have not been, and cannot be, realized—we have focused more on context and on the continuity between the present and the past."[3] This context paves the way for an in-depth discussion of postmodern thought and how it has shaped the discipline's conception of the home.

In *Housing and Dwelling: Perspectives on Modern Domestic Architecture*, Lane attributes the developments in the study of domestic architecture in the past few decades to feminist scholars—the new perspectives and emphases in this field are a consequence of feminist writings, which draw upon a variety of disciplines. The emergence of these new scholarly clusters is indebted to the formation of new philosophical positions: structuralism and post-structuralism, neo-Marxism, and the philosophy of the everyday.[4] McLeod describes the overall trends of postmodernism through a feminist lens:

"As critics have frequently noted, the positions taken by both Derrida and Foucault (and, one might add, the sometime post-structuralists Roland Barthes and Jacques Lacan) have much in common with feminist theories, especially in their rejection of universal subject, originary essence, and the notion of objective truth—too often the viewpoint of the white Western male. In

---

[1] Alice Friedman, "The Way You Do the Things You Do: Writing the History of Houses and Housing," *Journal of the Society of Architectural Historians* 58, no. 3 (1999): 407.
[2] Barbara Miller Lane, "Introduction," in *Housing and Dwelling: Perspectives on Modern Domestic Architecture*, edited by Barbara Miller Lane (London: Routledge, 2007): 2-3.
[3] Friedman, "The Way You Do the Things You Do," 412. Mentioned: Dolores Hayden's *Grand Domestic Revolution* (1981) and *Redesigning the American Dream* (1984); Richard Bushman's *Refinement of America* (1992); Upton, Colomina, Stieber, and Vlach.
[4] Lane, "Introduction," 2.

fact, one of the most continually repeated refrains in post-structuralist theory is the reassertion, indeed celebration, of the secondary or marginal that had been previously repressed."[5]

Rapoport, Norberg-Schulz, and Sopher are the three scholars that reference Bachelard in the first period constructed by the findings of this study, roughly 1960 to 1980. To reiterate, their texts were included because they represent home-defining anthologies—texts that are historiographic, charting the development of home as a theoretical concept—that historically pulled Bachelard and *The Poetics of Space* into discourses about home during the formation of architectural history as a discipline. These authors are considered together because their work represents the pool of scholarship that was the first to emerge following the publication of *The Poetics of Space* in 1958. They all identify with the dual role of designer and historian, which has enabled them to think critically about the relationship between language and phenomenological methods within their writings as they operate between the shifting modes of postmodernism, especially structuralism and post-structuralism. The origins of multiplicity are evident in their work because they all theorize at the scale of landscape and culture, using Bachelard's philosophies to situate home within these frameworks.

The texts of the following period, primarily the 1980's, orient their studies of home towards the practices of the social sciences; however, they continue to cite the figures that preceded them, establishing a link between these methods and architectural history, among other fields invested in domestic architecture. These proximities reveal a preoccupation with home's relationship to identity in the 1980's, along with an enduring interest in phenomenology. Sources are also grouped to further demonstrate the epistemological trends Bachelard engaged in

---

[5] Mary McLeod. "Everyday and 'Other' Spaces." In *Architecture and Feminism*, edited by Debra Coleman (New York: Princeton Architectural Press, 1996): 8

throughout his career, as explored in the previous chapter. Bachelard is carried through architectural history scholarship from these origins of multiplicity, and his theories continue to be developed alongside it into the twenty-first century.

1964 to 1979: Language and Symbology in the Landscape

By the early 1960's, a young postwar generation of architects, including Jean Labatut, Charles Moore, Christian Norberg-Schulz, and Kenneth Frampton, began developing the idea that individual experience had been impoverished by modernism and the process of industrialization, marking the beginning of the architectural phenomenology movement.[6] In *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern*, Jorge Otero-Pailos describes that their motivations were to reground the future of modern architecture in the premodern past by replacing the piloting concepts of modernism, abstract ideas of space and form, with new notions of history and theory. These architect-historians "replaced the belief that architecture would become more sophisticated as technology moved toward the future teleologically, with the notion that architecture would become more advanced as human experience returned to its origins ontologically. They conceived contemporary experience in terms of historical continuity rather than rupture."[7]

Phenomenology was the touchstone of this discourse pertaining to the situation of architectural history as a discipline between art history and architecture because it allowed architect-historians to argue that architecture was based on a timeless sensual 'language' of

---

[6] Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern* (Minneapolis: University of Minnesota Press, 2010): xi.
[7] Otero-Pailos, *Architecture's Historical Turn*, xi.

immediate experiences that architects could intuit across the spans of time. Technology no longer drove history; architectural history was driven by "the search for authentic, original human experiences."[8] Architectural phenomenology has a relationship to poetics, which came into use in architecture when *The Poetics of Space* was published: "Bachelard's poetics were embraced in a reaction to the hard materialist thinking of modern architecture that prevailed when he wrote."[9]

The first text in this study, Amos Rapoport's *House Form and Culture*, is not an anthology but rather a personal and well-informed meditation on the concept of home, bringing together voices like Pierre Deffontaines, Siegfried Giedion, E.T. Hall, J. B. Jackson, Carl Jung, Robert Redfield, and David Sopher. Rapoport practiced as an architect and planner, before lecturing on both subjects at the University of Wisconsin-Milwaukee in the School of Architecture and Urban Planning from 1972 until his retirement in 2001. He is an important figure to include in this study because his text, published in 1969, is one of the first in the discipline to recognize that the subject matter of domestic architecture, and the act of dwelling, is interrogated from a variety of critical lenses across many disciplines like cultural geography, history, city planning, anthropology, ethnography, and the behavioral sciences, in addition to architectural history. To propose a conceptual framework for looking at house form broadly and the forces that impact it, Rapoport proves that cross-disciplinary work is not only helpful but necessary; this type of work also involves utilizing historiographic methods to interpret meanings across these diverse fields.[10]

---

[8] Otero-Pailos, *Architecture's Historical Turn*, 11.
[9] Leon van Schaik, *Practical Poetics in Architecture*, (New York: John Wiley & Sons, Inc., 2015): 15.
[10] Amos Rapoport, *House Form and Culture* (Englewood Cliffs, NJ: Prentice-Hall, 1969): vii-viii.

The significance of *House Form and Culture* is demonstrated in the plethora of citations it receives within the works of the other historians identified through this study.[11] Rapoport integrates Bachelard into his own intellectual genealogy by including Bachelard's essay, "The house protects the dreamer," published in the periodical *Landscape* in 1964, in his reference list.[12] This piece is an excerpt from *The Poetics of Space*, aligning with Chapter 1, "The House. From Cellar to Garret. The Significance of the Hut," which the periodical notes is soon to be published by Orion Press, New York, in English.[13] Rapoport and his interlocutors Jackson and Sopher, were also frequently published in *Landscape* during this period, with David Sopher's essay, "Landscapes and seasons: man and nature in India," appearing in the same spring issue as Bachelard's "The house protects the dreamer."[14] This proximity is unmistakable and demonstrates that these authors were reading and engaging with one another's work during this period of the mid to late 1960's.

Bachelard's ideas seem to surface in *House Form and Culture* in the passages where Rapoport heavily cites Carl Jung, one of the central figures in *The Poetics of Space*, to discuss symbolism. Rapoport references Jung's argument that the tendency to plan symbols is constant, while the resulting forms and images vary; "The psychological need for security, expressed by shelter, may be constant, while its specific expression in building may vary greatly; the same applies to the religious and ceremonial impulse. The need for communication is constant while

---

[11] Lane republishes Rapoport's first chapter, "The nature and definition of the field," in *Housing and Dwelling* (2007).
[12] Rapoport, *House Form and Culture*, 144. Reference to Bachelard, "The house protects the dreamer," *Landscape*, XIII, no. 3 (Spring 1964), 28 ff. The essay is not specifically cited anywhere in the text.
[13] "The house protects the dreamer" aligns with Chapter 1 in the 1964 and 1994 editions.
[14] J. B. Jackson served as the editor of *Landscape* from 1951-1968. Source: Peirce F. Lewis, "Axioms for Reading the Landscape," in *The Interpretation of Ordinary Landscapes: Geographical Essays*. (New York: Oxford University Press, 1979): 14.

the symbols vary."[15] In opposition to a determinist view, he writes, "We begin to see that everything, including the house, can assume symbolic significance—that the whole Cosmos is a potential symbol."[16]

Norberg-Schulz writes in *Existence, Space & Architecture*, his 1971 text, from the perspective that "architectural space may be understood as a concretization of environmental schemata or images, which form a necessary part of a man's general orientation or 'being in the world.'"[17] Much like Rapoport—and many of the other authors included in this project—he acknowledges both philosophical and psychological studies in addition to architectural ones as the basis of his research. Norberg-Schulz was a Norwegian architect, author, educator, and architectural theorist; he is famously associated with the architectural phenomenology movement that emerged in the U.S. in the 1960's. His theories related to the interplay between the body and the city played an important role in the development of new critical attitudes that would characterize the architectural character of the 1980's.[18]

Norberg-Schulz attributes the theory of 'existential space' that he wishes to expand to Heidegger, but also describes *The Poetics of Space* as one of the most fundamental studies of space, along with selected works from Bollnow and Merleau-Ponty, pointing out the similarities in ideologies between these theorists emerging in the early 1960's.[19] Bachelard defines the house

---

[15] Rapoport, *House Form and Culture*, 79. Reference to Jung, *Man and His Symbols* (Garden City, NY: Doubleday and Co., 1964), pp. 66 ff.
[16] Rapoport, *House Form and Culture*, 41-42. Reference to Jung, *Man and His Symbols* (Garden City, NY: Doubleday and Co., 1964), p. 232.
[17] Christian Norberg-Schulz, *Existence, Space & Architecture* (New York: Praeger, 1971): 16.
[18] Reference to the Foreword of Norberg-Schulz, *Architecture: Meaning and Place.* New York: Rizzoli International Publications, 1988.
[19] Norberg-Schulz, *Existence, Space & Architecture*, 16. These other fundamental texts include: Otto Friedrich Bollnow, *Mensch und Raum* (1963); the chapter on space in Merleau-Ponty, *The*

through the basic properties of verticality and concentration, and he discusses the cellar and attic as particularly meaningful places within these frameworks.[20] Norberg-Schulz gestures to chapter IX of *The Poetics of Space* when describing the existential aspects of what he calls the inside-outside relationship:

"When places interact with their surroundings, a problem of inside and outside is created. This topological relation, therefore, is a fundamental aspect of existential space. 'To be inside' is, obviously, the primary intention behind the place concept, that is, to be somewhere, away from what is 'outside.' Only when man has defined what is inside and what is outside can we really say that he 'dwells.' Through this attachment, man's experiences and memories are located, and the inside of space becomes an expression of the 'inside' of personality."[21]

Due to home's ability to mediate between inside and outside, "Gaston Bachelard describes the house as 'one of the great integrative forces in man's life'. In the house man finds identity."[22] This is a direct reference to Bachelard's statement about his aims for The Poetics of Space, "I must show that the house is one of the greatest powers of integration for the thoughts, memories and dreams of mankind. The binding principle in this integration is the daydream."[23] Norberg-Schulz expands on the interplay between home and identity by defining home—in relation to Bachelard's definition—as a system of meaningful activities concretized as a space consisting of places with varying character.[24] He notes Bachelard's integration of Jung:

Phenomenology of Perception (1962); Martin Heidegger, *Being and Time* (translated in 1962), and 'Bauen Wohnen Denken' (in *Vorträge und Aufsätze* 1954).

[20] Norberg-Schulz, *Existence, Space & Architecture*, 16. Reference to Bachelard, *The Poetics of Space*, trans. By M. Jolas (New York: Orion Press, 1964): ch. 1.

[21] Norberg-Schulz, *Existence, Space & Architecture*, 25. Reference to Bachelard, *The Poetics of Space*, trans. By M. Jolas (New York: Orion Press, 1964): ch. IX.

[22] Norberg-Schulz, *Existence, Space & Architecture*, 31. Reference to Bachelard, *The Poetics of Space*, trans. By M. Jolas (New York: Orion Press, 1964): ch.I, I.

[23] Bachelard and M. Jolas, *The Poetics of Space*, 4.

[24] Norberg-Schulz, *Existence, Space & Architecture*, 31.

"To illustrate the depth which is given to the world 'character' in this context, Bachelard quotes C. G. Jung who says: 'Conscience behaves like the man who hearing a suspicious noise in the cellar rushes up to the attic to make sure that there are not thieves and subsequently that the noise was a figment of imagination.'"[25] [*The Poetics of Space*, 1964, Chapter I, Part V]

Norberg-Schulz became best known for his later book, *Genius Loci: Towards a Phenomenology of Architecture* (1979), in which he defined architecture as the expression of the spirit of the place in which it is built. Otero-Pailos writes of *Genius Loci*, "The book instantly made Norberg-Schulz the main interpreter of Heidegger for architectural audiences. Like other architectural phenomenologists before him, Norberg-Schulz's thesis was that architecture was the expression of human experiences. He differed in that he situated the origin of those experiences in nature."[26]

The ethos behind the collection, *The Interpretation of Ordinary Landscapes: Geographical Essays*, assembled by D.W. Meinig and J.B. Jackson in 1979, is to study landscape as a component of social history, seeking to understand the routine lives of ordinary people and dealing primarily with vernacular culture. The editors make the distinction that landscape does not mean place or nature, but rather, according to J.B. Jackson, every landscape is a code; "its study may be undertaken as a deciphering of meaning, of the cultural and social significance of ordinary but diagnostic features."[27] This analysis is reminiscent of that applied to Jung's and Bachelard's home, featured in Rapoport and Norberg-Schulz.

---

[25] Norberg-Schulz, *Existence, Space & Architecture*, 31.
[26] Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern* (Minneapolis: University of Minnesota Press, 2010): xxix.
[27] D.W. Meinig, "Introduction," in *The Interpretation of Ordinary Landscapes: Geographical Essays* (New York: Oxford University Press, 1979): 6.

David Sopher, a cultural geographer, peers more closely into the landscapes of home in his essay in this collection, "The Landscape of Home: Myth, Experience, Social Meaning."[28] He begins by describing the English concept of home as a rich lexical symbol that is virtually untranslatable into most other languages.[29] He demonstrates the ambiguity of the term, writing, "It can refer with equal ease to house, land, village, city, district, country, or, indeed, the world. It transmits the sentimental associations of one scale to all the others in a way that the Romance Languages, for example, can not."[30] Also, "The Romance word for 'house' then takes on some of the warmth associated with 'home' in English, but it remains a symbol for a firmly bounded and enclosed space, which 'home' is not."[31] This sentiment was previously explored by Rapoport in *House Form and Culture*, who quotes John Steinbeck:

> "What then does 'house' mean to Americans? They have a dream 'home—the very word can reduce my compatriots to tears,' [Steinbeck, 1967] and builders and developers never build houses, they build homes. The dream home is surrounded by trees and grass in either country or suburb, and must be owned, yet Americans rarely stay in it more than 5 years. It is not a real need but a symbol."[32]

These cultural and linguistic differences are an important precursor to Sopher's discussion of Bachelard, for he compares *La poétique de l'espace*, the original 1958 edition of the text, with the translation by Marie Jolas in 1964, *The Poetics of Space*:

> "In *La poétique de l'espace* ("the Poetics of Space"), an essay in the phenomenological manner, Gaston Bachelard writes about the poetic images of familiar friendly spaces, giving special attention to the house and the experience of it in childhood. Reading it in the English translation,

---

[28] On page 129, Sopher notes that the theoretical basis of his essay is made up of pieces by Yi-Fu Tuan.
[29] David Sopher, "The Landscape of Home," in *The Interpretation of Ordinary Landscapes: Geographical Essays* (New York: Oxford University Press, 1979): 130.
[30] Sopher, "The Landscape of Home," 130.
[31] Sopher, "The Landscape of Home," 130.
[32] Rapoport, *House Form and Culture*, 132. Reference to John Steinbeck, "Fact and Fancy," San Francisco Examiner, March 30, 1967.

in which la maison of the original is rendered by the English word 'house,' we are left vaguely disquieted. So much of the intimate, lived-in character of domestic space in Bachelard's memories and in the poems he quotes seems to have been drained away in the English; we feel that the 'house' is empty, as if the movers have already left with the furniture."[33]

To illustrate this dissonance, or absence, he points out an example from *La poétique de l'espace*, pages 66-67, which is one of the only points in the text where Bachelard includes a quotation that explicitly articulates the English sentiment of 'love of home'; however, instead of coming from a French poet or writer as most of his other references do, it is a passage from a book in English.[34] Sopher speculates on where this love, wrapped up in home, comes from:

"English is indefinite not only to the extent of home, but also as to its content, so that it is in fact understood to incorporate family—or at other scales, kin, neighbor, folk. French is more precise in distinguishing between house and family, and the French poetic imagination, therefore, may not be so free as the English to express an apparent attachment to place as such; that is, to the spatial frame alone."[35]

1985-1993: Home in the Social Sciences

Architectural history practice was stimulated by the pioneering work of Gwendolyn Wright, Alan Gowans, Anthony King, Dell Upton, and other writers of the 1980s, when historical investigations of the built environment began to center typologies like builders' houses, apartment dwellings, working-class housing, mass housing of all types, and the housing of marginal populations and enslaved people.[36] With this shift, due to the emergence of critical lenses like the everyday and the categorization of vernacular, the terms of analysis for this type of inquiry also required a change. In this period, Lane writes that scholars were now looking not

[33] Sopher, "The Landscape of Home," 130.
[34] Sopher, "The Landscape of Home," 130. Reference to *La poétique de l'espace,* pages 66-67.
[35] Sopher, "The Landscape of Home," 130.
[36] Lane, "Introduction," 1.

only at the façade composition and the geometry of the plan, but also at "issues such as the organization within and around the dwelling of public and private space, the importance of work and household structure, the gendered character of interior and exterior spaces, the influence of consumption patterns on spaces and decoration, the ways that lines of sight organize perceptions of space, and many other aspects of the inhabitants' experiences."[37]

An interest in the everyday is vital to further understanding the power in home's fragmented nature; however, the discipline still sees the everyday and the monumental, lowercase "a" *architecture* versus capital "A" *Architecture*, operating as a strict binary, and a normative experience of the physical environment is incorrectly presumed.[38] Dell Upton expands on this contradiction, "The weight of a twentieth-century understanding of psychology, class, and culture militates against any such belief in normative experience. To relinquish the possibility of the normative, however, requires that we also abandon the corollary notions of high and low culture, except as social or historical artifacts."[39]

In her essay introducing Lefebvre's theories of the everyday, *Henry Lefebvre's Critique of Everyday Life: An Introduction*, in the collection *Architecture of the Everyday*, Mary McLeod describes Lefebvre as a philosopher who addressed themes intrinsically relevant to urbanism and architecture, and broadly the nature of space, more than any other philosopher of the twentieth century.[40] She writes, "His work played a critical role in French cultural and architectural debates

---

[37] Lane, "Introduction," 1.
[38] Dell Upton, "Architectural History or Landscape History?" *Journal of Architectural Education* 44, no. 4 (August 1991): 197.
[39] Upton, "Architectural History or Landscape History?" 197.
[40] Mary McLeod, "Henry Lefebvre's Critique of Everyday Life: An Introduction," in *Architecture of the Everyday*, edited by Deborah Berke and Steven Harris (New York: Princeton Architectural Press, 1997): 9.

from the 1920s to his death in 1991: in the 1920s and '30s with the Surrealists, in the '50s and '60s with the Situationists, in the '60s with the Utopie group, and in the '70s with Anatole Kopp, Manual Castells, and other contributors to the review *Espaces et Societes.*"[41] Despite this impact, now evident, Lefebvre's writings were mostly unknown to American architects and architectural theorists until the turn of the twenty-first century.[42] Upton echoes this observation in the essay, "Architecture in Everyday Life," noting that Lefebvre became a popular figure to reference in American architecture circles following the English-language edition of *The Production of Space* in 1991.[43]

Historically, architectural historians have conceptualized the categorization of the vernacular as the link between architectural history and the everyday—it is an extension of this philosophy, operating on a similar temporal paradigm which describes the ordinary, the repetitive, and anonymous. It derives from the folk tradition, the direct and unselfconscious translation of culture into physical form, representing the needs, values, and dreams of its people.[44] The categorization of vernacular always denotes a built object or architectural style, enabling it to mark the landscape in a way characteristic of place; Amos Rapoport writes of this power, "Although a vernacular always has limitations in the range of expression possible, at the same time it can fit many different situations, and create a *place* at each."[45]

---

[41] McLeod, "Henry Lefebvre's Critique of Everyday Life," 9.
[42] McLeod, "Henry Lefebvre's Critique of Everyday Life," 9.
[43] Dell Upton, "Architecture in Everyday Life," *New Literary History* 33, no. 4 (Autumn 2002): 708.
[44] Amos Rapoport, "The nature and definition of the field," in *Housing and Dwelling: Perspectives On Modern Domestic Architecture*, edited by Barbara Miller Lane (London: Routledge, 2007): 27.
[45] Rapoport, "The nature and definition of the field," 28.

In their first chapter of *Home Environments* (1985), "Temporal Aspects of Homes: A Transactional Perspective," editors Irwin Altman and Carol M. Werner, alongside Diana Oxley, focus on examples of cyclical or spiraling events in homes which have been written about by authors including Bachelard (1964), Pétonnet (1973), and Korosec-Serfaty (1985) and Saile (1985) whose work is also featured in the anthology.[46] In *The Poetics of Space* (1964), Bachelard writes of "daily practices that are part of the rhythms of homes, for example, affordances such as eating and work cycles, and appropriation routines that involve certain places in homes."[47] These rhythms "result in the home and its activities, places, and associated cognitions being unified in a recurring and cyclical pattern."[48]

Altman and Werner, anthropologists and social scientists, introduce Kimberly Dovey as an architect and Perla Korosec-Serfaty as a psychologist, yet their consecutive chapters represent a similar phenomenological perspective within the matrix of diversified approaches that are necessary to comprehend fully such a central and complex setting as the home, just from different disciplinary situations.[49] Kimberly Dovey writes in her chapter "Home and Homelessness," "If the meaning of home as identity is both collective and personal, it is also in a sense universal."[50] She expands on this characterization of home,

"One of the strongest themes here is the house/body metaphor (Bachelard, 1969). The house is commonly experienced as a symbolic body with concomitant distinctions between up/down and

---

[46] Irwin Altman, Carol M. Werner, and Diana Oxley, "Temporal Aspects of Homes: A Transactional Perspective," in *Home Environments*, edited by Irwin Altman and Carol M. Werner (New York: Plenum, 1985): 10. There are also chapters written by Roderick J. Lawrence and Amos Rapoport included in this anthology.
[47] Altman, Werner, and Oxley, "Temporal Aspects of Home," 10.
[48] Altman, Werner, and Oxley, "Temporal Aspects of Home," 10.
[49] Irwin Altman and Carol M. Werner, "Introduction," in *Home Environments*, edited by Irwin Altman and Carol M. Werner (New York: Plenum, 1985): xx.
[50] Kimberly Dovey, "Home and Homelessness," in *Home Environments*, edited by Irwin Altman and Carol M. Werner (New York: Plenum, 1985): 40.

front/rear. And just as the body boundary defines the distinction between self and other, so the metaphoric body defines the boundary between home and away-from-home."[51]

Dovey also invokes Bachelard's 1964 text, *The psychoanalysis of fire*, to introduce her discussion of how rationalist thought clashes with the intangible relationship between people and the places in which they dwell.[52] She cites the case of the hearth fire, which has widespread cross-cultural meanings, that are intangible, associated with it in addition to its tradition functions of cooking and heating; it is a symbol of home (Raglan 1966), a sacred center (Eliade 1959), an anchor for social order (Marshall 1973), and a place of reverie (Bachelard 1964).[53] "Reason responds to intangibility by reducing terms such as home to precise and bounded definitions. Rationally considered, a home becomes reduced to a house—the meaning and experience of home as a relationship becomes confused with the object through which it is currently manifest."[54]

In "Experience and Use of Dwelling," Perla Korosec-Serfaty refers to *The Poetics of Space* as a text that illustrates the importance of phenomenology's contribution to the study of dwelling, its problems, and the directions of research that it opens.[55] She writes,

"Bachelard successfully tackled the themes of the home as a fortifying, enclosing, and secret shelter, as a place for centered intimacy and solitude. His specifically original contribution resides in his project to show that 'the house is one of the greatest powers of integration for the thoughts, the memories, and dreams of mankind. The binding principle in this integration is the daydream' [Bachelard 1981, p. 26]. Reverie is the way of access to dwelling. It means

---

[51] Dovey, "Home and Homelessness," 40-41. The title of the 1969 text is not included in the reference list.
[52] Dovey, "Home and Homelessness," 52. Reference to Bachelard, *The psychoanalysis of fire*, Boston: Beacon, 1964.
[53] Dovey, "Home and Homelessness," 52.
[54] Dovey, "Home and Homelessness," 52.
[55] Perla Korosec-Serfaty, "Experience and Use of the Dwelling," in *Home Environments*, edited by Irwin Altman and Carol M. Werner (New York: Plenum, 1985): 80. Reference to Bachelard, *La poetique de l'espace.* Paris: Presses Universitaires de France, 1981.

experiencing a certain and immediate happiness, and it is triggered by images such as 'the nest' that, according to Bachelard, like any image of rest and quiet, is associated with the image of the 'simple house' and of the hut as the primal engraving [p. 46]."[56]

Korosec-Serfaty's larger goal in this chapter is to introduce some thoughts on dwelling from the phenomenological perspective; she finds justification for this impulse in the fact that the practice of phenomenology is inherently concerned with the question of space, along with the variable relationship between *space*, *place*, *dwelling*, and *being*.[57] Phenomenology is described by the key phrase "*return to the things themselves* [Husserl 1962, p. 8], which refers to the need to recover the attention directed at our primal experience."[58] Personality and consciousness are implicated, with consciousness being viewed as something that only exists in relation to something else; it does not exist in a vacuum but rather is oriented towards things.[59] Korosec-Serfaty makes the claim that a person's apprehension of the world is rooted and articulated in his or her own spatiality. Since this experience is by definition multifaceted, "the phenomenological activity is undergirded by the quest for unity of meaning in the subject. By this quest, phenomenology claims to be a science."[60]

The last reference to Bachelard in *Home Environments* occurs in James S. Duncan's chapter, "The House as Symbol of Social Structure," when he cites Bachelard as one of a growing number of scholars who approach the environment as a text.[61] Duncan, a cultural

---

[56] Korosec-Serfaty, "Experience and Use of the Dwelling," 80-81.
[57] Korosec-Serfaty, "Experience and Use of the Dwelling," 66.
[58] Korosec-Serfaty, "Experience and Use of the Dwelling," 66.
[59] Korosec-Serfaty, "Experience and Use of the Dwelling," 66.
[60] Korosec-Serfaty, "Experience and Use of the Dwelling," 66.
[61] James S. Duncan, "House as Symbol of Social Structure," in *Home Environments*, edited by Irwin Altman and Carol M. Werner (New York: Plenum, 1985): 137. Reference to Bachelard, *The poetics of space*. Boston: Beacon Press, 1969.

geographer and landscape historian, writes, "For writes such as Clay (1973), Lindsey (1985), and Preziori (1979), the text is in prose, whereas for Bachelard (1969) it is poetry."[62]

In *Housing, Dwellings, and Homes: Design Theory, Research and Practice* (1987), Lawrence, an architect and social scientist concerned with how knowledge is produced within the built environment system, writes the following about how his text defines home,

> "This book examines the reciprocal relations between housing, dwelling, and homes. The distinction between related terms concerns the definition of house, dwelling and home, which have already been discussed by some authors including Altman and Werner (1985), Bachelard (1964), Heidegger (1971) and Seamon and Mugerauer (1985). For example, according to Bachelard (1964), 'home is our corner of the world . . . our first universe, a real cosmos in every sense of the word'; whereas, for Porteous (1976), home is the 'territorial core', 'a preferred space and a fixed point of reference' for daily activities. From a similar perspective, Dovey (1977) suggests that home is 'an ordering principle in space', and that the notion of place underlies the opposition between home and journey."[63]

He points out that an emphasis on spatial characteristics yields an interpretation of homes which is too restrictive, but that the tenure status of housing, from the perspective of economics and politics, is also restrictive since it refers to personal control and ownership making a house a home.[64] He concludes that "the personal experience of home, and one's relation with it, are indistinguishable from the dwelling practices and human relationships which endow domestic space, activities and objects with cherished meanings.[65] This leads into his discussion of the home as dialectical, which in this context is defined by the following: "Human activities and the

---

[62] Duncan, "House as Symbol of Social Structure," 137. On page 138, references Sopher, "The Landscape of Home."
[63] Roderick J. Lawrence, *Housing, Dwellings and Homes: Design Theory, Research and Practice* (Chichester: Wiley, 1987): 3. Reference to Bachelard (1964), *The Poetics of Space*, Orion Press, New York [English translation from *La poetique de l'espace*, by Marie Jolas].
[64] Lawrence, *Housing, Dwellings and Homes*, 3-4. References Sopher's explanation of the difference between house and home across diverse languages in "The Landscape of Home."
[65] Lawrence, *Housing, Dwellings and Homes*, 5.

physical world involve tensions between omnipresent binary oppositions (left and right, up and down, for example) which are not discrete units but function as a unified set, in a dynamic rather than uniform way."[66]

The publication of *Home Environments* in 1985 inducts an era of texts that take on a similar methodological approach involving providing equal weight to architectural studies of home with those of the social sciences to investigate the theoretical concept and its application. These texts include *Housing, Culture, and Design: A Comparative Perspective* (1989), edited by Setha M. Low and Erve Chambers, and *The Meaning and Use of Housing: International Perspectives, Approaches and Their Applications* (1993), edited by Ernesto G. Arias.

In Roderick J. Lawrence's chapter in *Housing, Culture, and Design: A Comparative Perspective* (1989), "Translating Anthropological Concepts into Architectural Practice," he makes two references to the work of Bachelard.[67] The first cites *The Poetics of Space*: "Psychologists (Csikszentmihalyi and Rochberg-Halton 1981) and philosophers (Bachelard 1964; Heidegger 1971) illustrate that the personalization of dwelling units is inscribed not merely in geometrical space and time but also in the subjective 'personal world' of the resident and his or her goal-oriented behavior."[68] The second is a reference to *The psychoanalysis of fire*, which looks at the hearth as a symbol of the domestic realm in the same manner that Dovey does in "Home and Homelessness": "The fireplace is but one example. The hearth is the archetypal

---

[66] Lawrence, *Housing, Dwellings and Homes*, 6.
[67] Editors Low and Chambers are both anthropologists. Rapoport writes the foreword for this collection.
[68] Roderick J. Lawrence, "Translating Anthropological Concepts into Architectural Practice," in *Housing, Culture, and Design: A Comparative Perspective*, Edited by Setha M. Low and Erve Chambers (Philadelphia: University of Pennsylvania Press, 1989): 91. Reference to Bachelard, 1964. *The poetics of space*. New York: Orion Press.

symbol par excellence of the domestic realm that has acquired a social connotation in diverse cultures since antiquity and is still extant in contemporary societies (Bachelard 1964b)."[69]

Guido Francescato writes the first chapter, "Meaning and Use: A Conceptual Basis," in Ernest G Arias' collection, *The Meaning and Use of Housing: International Perspectives, Approaches and Their Applications* (1993), on home as it operates simultaneously in both a personal and shared context, individual and collective. He says, "A specific home may mean a number of different things to an individual, it may be associated with events and experiences that have personal significance. In this sense, each of us uses the home in individual ways. But there is also a social meaning, that is, meaning shared by a group, meaning that is bound up with social issue."[70]

Francescato cites *The Poetics of Space* (1969) as an example of a well-known study that examines the dimensions of personal meaning; he details how Bachelard applies "concepts from Jungian psychology to an exploration of the relationship between one's childhood home and meanings attributed to a variety of spaces in adulthood."[71] In "Spatial Archetypes and the Experience of Time," Giles Barbey also locates Bachelard's theories temporally, making the case that his definition of home cannot be understood without examining the variable of time. He writes, "It is important to visualize the linkage between space and time using the perspective of

---

[69] Lawrence, "Translating Anthropological Concepts into Architectural Practice," 103. Reference to Bachelard, 1964. *The psychoanalysis of fire*. Boston: Beacon Press.
[70] Guido Francescato, "Meaning and Use: A Conceptual Basis," in *The Meaning and Use of Housing: International Perspectives, Approaches and Their Applications*, edited by Ernesto G. Arias (Aldershot, Hants, England: Avebury, 1993): 41.
[71] Francescato, "Meaning and Use: A Conceptual Basis," 42. Reference to Bachelard, 1969. *The poetics of space*. Boston: Beacon Press. Also mentions Korosec-Serfaty's 1979 study.

Gaston Bachelard, who argues that space is like 'encapsulated and compressed time' (Bachelard, 1957/1969)."[72]

Sources published after 2000: Reframing the Postmodern

In the contemporary period, the philosophy of the everyday is still being codified as a tool for accessing architectural history and material culture scholarship. McLeod writes in her 1996 essay "Everyday and 'Other' Spaces," "The seduction and power of writings of Derrida and Foucault, and their very dominance in American academic intellectual life, may have encouraged architects and theorists to leave unexplored another position linking space and power: the notion of 'everyday life' developed by French philosopher Henri Lefebvre from the 1930s."[73]

Deborah Fausch questions what the role of history is in the postmodern, 'posthistorical' present, in her essay "The Knowledge of the Body and the Presence of History—Toward a Feminist Architecture": "Our period, when the modern idea of a unified and teleological history has dissolved into that of multiple, coexisting histories, has been called the 'end of history.' In this view, the simultaneous presence of objects and images from places far separated in location, and the contemporaneity of references to many historical periods, comprise a single, almost

---

[72] Giles Barbey, "Spatial Archetypes and the Experience of Time," in *The Meaning and Use of Housing: International Perspectives, Approaches and Their Applications*, edited by Ernesto G. Arias (Aldershot, Hants, England: Avebury, 1993): 106. Reference to Bachelard, 1969. *The Poetics of Space*. Boston: Beacon Press. Barbey writes that his interpretation of the meaning of home includes combined residences and workplace, putting it in opposition to the more universal domestic meanings reviewed by Sopher in "The Landscape of Home."

[73] Mary McLeod, "Everyday and 'Other' Spaces," in *Architecture and Feminism*, edited by Debra Coleman (New York: Princeton Architectural Press, 1996): 8.

immaterial, postmodern place-time."[74] Within the context of this multiplicity, *are we closer to place than ever before?* The following authors most frequently attach their personal philosophies of home to Bachelard's oneiric house; their explorations directly confront the immaterial within the current period that Fausch describes above.

In Hans Cornelissen's introduction to his collection, *Dwelling as a Figure of Thought* (2005), he summarizes *The Poetics of Space*, "Gaston Bachelard characterizes the house as a crossroads of dreams, memories and imagination. The house is like an intimate shell that has room for dreamful wishes (the attic) and hidden fears (the cellar)."[75] *Housing and Dwelling: Perspectives on Modern Domestic Architecture* (2007), edited by Barbara Miller Lane, and *The Domestic Space Reader* (2012), edited by Kathy Mezei and Chiara Briganti, feature two large excerpts from Bachelard's texts. Lane republishes Bachelard's 'The oneiric house' (1948), which is an excerpt from *La terre et les reveries du repos (The Earth and the Reveries of Rest)*.[76] Mezei and Briganti republish parts I and II from the first chapter of *The Poetics of Space*, "The House from Cellar to Garret. The Significance of the Hut.'[77]

---

[74] Deborah Fausch, "The Knowledge of the Body and the Presence of History—Toward a Feminist Architecture," in *Architecture and Feminism*, edited by Debra Coleman, (New York: Princeton Architectural Press, 1996): 54. Reference to Auge: the non-place, or the excess of history, place, and individuality.

[75] Hans Cornilessen, *Dwelling As a Figure of Thought* (Amsterdam: SUN, 2005): 7.

[76] Gaston Bachelard, "The oneiric house," in *Housing and Dwelling: Perspectives On Modern Domestic Architecture*, edited by Barbara Miller Lane (London: Routledge, 2007): 74-76. Full citation reads: Bachelard, Gaston, "The Oneiric House", in Joan Ockman (ed.), *Architecture Culture 1943-1968: A Documentary Anthology*, New York: Rizzoli, 1993, pp. 110-3, from a chapter titled "The Childhood House and the Oneiric House", in Bachelard, *La terre et les reveries du repos (The Earth and the Reveries of Rest)*, Paris: J. Corti, 1948, pp. 106-12, trans. Joan Ockman.

[77] Mezei and Briganti, *The Domestic Space Reader*, 19-21. Reference to Bachelard, *The Poetics of Space* [1958], translated by Maria Jolas (Boston, MA: Beacon Press, 1994 [1964]), 3-37.

Other references to Bachelard are found in the following essays in *The Domestic Space Reader*: Briganti and Mezei, "Introduction"; Lefebvre, "Social Space"; Vidler, "The Architectural Uncanny: Essays in the Modern Unhomely"; Teyssot, "Water and Gas on All Floors"; Morley, "What's 'Home' Got to Do with It? Contradictory Dynamics in the Domestication of Technology and the Dislocation of Domesticity"; Bahloul, "Telling Places: The House as Social Architecture"; Fuss, "The Sense of an Interior: Four Writers and the Rooms That Shaped Them"; Chaudhuri, "Interiors and Interiority in Nineteenth-Century India"; Thompson, "Domestic Spaces in Children's Fantasy Literature."[78]

In his text, *Practical Poetics in Architecture*, Leon van Schaik questions the viability of Bachelard's poetics, explaining that they seem to have been problematically characterized as universal since they appear across such a wide range of the discipline's scholarship: "The sentiments Bachelard captures, recognizable as they are even as our own experience disputes their detail, are not directly generisable. Architects need to establish their own understandings of the roots and origins of the poetics they create."[79] The authors of these texts in *The Domestic Space Reader* prove through writing from a variety of different regions, cultures, and perspectives that Bachelard's poetics are in fact adaptable—his work represents the kind of specificity that is stimulating yet familiar, his poetics are distinctly human because they are individual. And yet, home is everywhere.

This project recognizes that Bachelard's poetics offer a lens into architectural history's future as a discipline, while simultaneously illuminating its past, shaped by the

---

[78] Kathy Mezei and Chiara Briganti, *The Domestic Space Reader* (Toronto: University of Toronto Press, 2012).
[79] Leon van Schaik, *Practical Poetics in Architecture* (New York: John Wiley & Sons, Inc., 2015): 16.

phenomenological methods developed in the mid-century; however, it also argues that the incorporation of Henri Lefebvre's notion of the everyday with Michel de Certeau's notions of place is necessary to reframe Bachelard's images of home. At this intersection, we will find the utility of seeing home and place as one—the link between our personal and community-based identities. The final part of the project will unite this chapter's exploration of the methods architectural historians have turned to through time to inscribe home within the cultural imagination with an evaluation of their potential as practitioners to braid together individual and collective in order to facilitate processes of community creation and engagement.

Chapter 3: Scaling from Home to Place, Individual to Community

Why does Bachelard become such a widely cited figure in architectural history? What separates him from other French contemporaries? Architectural historians have traditionally had less command over the concept of place, as opposed to home, since place is scalable—its study requiring methods that can facilitate a larger amount of data, or stories. The study of home might feel closer to the origins of architectural history—it is singular, individual, it can facilitate the type of object-based study that emerged from art history. Bachelard has made postmodern thought, multiplicity, accessible to historians through phenomenology; his poetics of space, of home, can be scaled up to meet the collective, place.

Bachelard's poetics are a precursor to the self-reflective methods that emerge out of postmodern epistemological shifts related to the fracturing of identity and widespread adoption of the multiplicity of existence. This part of the project, along with the conclusion, ties together these threads by proposing a way of seeing home that is born out of a combination of these poetics, autoethnographic and self-reflective methods, and the recharacterization of the architectural historian as a process-maker rather than an author.

Part I. The Intersections of Home, Place, and Poetics

In this chapter, Bachelard's philosophies of home are productively augmented by de Certeau's rigorous attention to physical scale and Lefebvre's to temporality, along with a grounding interest in material culture. If we are to approach a more complete understanding of home within the contemporary disciplinary context illustrated in the previous chapter, all three

theorists' work must be analyzed simultaneously; home and place must be seen as two parts of a whole, understood through the lens of the philosophy of the everyday.

In *Architecture of the Everyday*, Steven Harris elaborates on why Lefebvre's ideas resonate within this sphere, "Consideration of the everyday in architecture is seen as potentially able to resist, in Lefebvre's words, 'the bureaucracy of controlled consumption,' that is, the forces of late capitalist economy and their complicit governmental authority. The resistance lies in the focus on the quotidian, the repetitive, and the relentlessly ordinary."[1] Lefebvre defines the everyday as real life, the here and now, which we experience through our connection to material culture, sustenance, clothing, furniture, homes, neighborhoods, and environment; these things take on a dramatic attitude or lyrical tone that represents their thingliness, their ability to shape time, history, and culture.[2] It is an elusive definition, and also a critique, which refuses categorization and celebrates what can't be known or described. Lefebvre's rich, complex vision is transformative and optimistic, serving to counter the banality and mediocrity of most of the built environment, which is the product of technical rationalization and market forces; and yet, it counters the escapism and heroism seen in so much contemporary architectural thought.[3]

de Certeau expands upon Lefebvre's definition of the everyday, writing in *The Practice of Everyday Life*, "These 'ways of operating' constitute the innumerable practices by means of which users reappropriate the space organized by techniques of sociocultural production."[4] In this text, de Certeau thrusts daily ways of operating into the academic spotlight, questioning how

---

[1] Steven Harris, "Everyday Architecture," in *Architecture of the Everyday*, edited by Deborah Berke and Steven Harris (New York: Princeton Architectural Press, 1997): 3.
[2] McLeod, "Henry Lefebvre's Critique of Everyday Life," 13.
[3] McLeod, "Henry Lefebvre's Critique of Everyday Life," 27.
[4] Michel de Certeau, *The Practice of Everyday Life*, translated by Steven Rendall (Berkeley: University of California Press, 1984): xiv.

something that takes up so much space concerning identity and physical environment could be largely neglected by the social sciences. Lefebvre and de Certeau address the everyday—what is proudly leftover, unknown, anonymous—as an unquantifiable set of functions that connect and join together systems that might appear distinct.[5] de Certeau, specifically, furthers this theory of anonymity, contemplating authorship or the lack thereof in our movements through space: "The networks of these moving intersecting writings compose a manifold story that has neither author nor spectator, shaped out of fragments of trajectories and alterations of spaces: in relation to representations, it remains daily and indefinitely other."[6] His ideas help illuminate the intangible components of the everyday that Lefebvre alludes to but often fails to make concrete, which is vital since both the tangible and the intangible represent material life.

de Certeau also complements Lefebvre because he distinguishes between the definitions of place and space. He argues that just as we cannot isolate ourselves from or within the network of collective inquiry that characterizes place, we cannot isolate the meaning of place from that of space; place refers to elements distributed in relationships sharing some level of accord, while space is seen as a composition of intersections of mobile elements.[7] *Space is a practiced place*:

> "A *space* exists when one takes into consideration vectors of direction, velocities, and time variables. This space is composed of intersections of mobile elements. It is in a sense actuated by the ensemble of movements deployed within it. Space occurs as the effect produced by the orientations that orient it, situate it, temporalize it, and make it function in a polyvalent unity of conflictual programs or contractual proximities. On this view, in relation to place, space is like the word when it is spoken, that is, when it is caught in the ambiguity of an actualization, transformed into a term dependent upon many different conventions, situated as the act of a present (or of a time), and modified by the transformations caused by successive contexts."[8]

---

[5] Henri Lefebvre, "The Everyday and Everydayness," in *Architecture of the Everyday*, edited by Deborah Berke and Steven Harris (New York: Princeton Architectural Press, 1997): 34.
[6] de Certeau, *The Practice of Everyday Life*, 93.
[7] de Certeau, *The Practice of Everyday Life*, 117.
[8] de Certeau, *The Practice of Everyday Life*, 117.

Gesturing to these studies' relevance, Upton writes, "We can begin to understand why Lefebvre and de Certeau were so interested in the power to structure space and time, for, more than regulating particular events, it is the power to shape society by governing the repetitions that form its component selves."[9] If people's movements and interpretations can be controlled, so can their identities.[10] This reading of the above theorists exposes the intersection of the everyday with place and home, which are descriptors of personalized space, implicating both the individual and the collective. Home is a localizable idea, a characterization that still accounts for complexity in its orientation and boundaries; like de Certeau's opinion of the everyday, it takes up a significant amount of space in relation to our identity and physical environment.[11]

Part II. Scaling Philosophies of Home

> "Together people create situations that are at once instants of self-realization and occasions for the mutual transfer of thought and feeling. In these real and repetitious conjunctions of space and time, shared concepts are invented, modified, and destroyed. The communicating event results from and results in culture. And it exists integrally as the product of social and intellectual transaction. As memory and as artifact—book, barn, ruined limb, improved soil—the event lingers, forcing itself on time."[12]
>
> - Henry Glassie, "Meaningful Things and Appropriate Myths" (1978)

This final part of the project posits that the meanings of home and place are intrinsically linked, a relationship that has not been well-established by scholarship in architectural history or

---

[9] Upton, "Architecture in Everyday Life," 719.
[10] Upton, "Architecture in Everyday Life," 719.
[11] Mary Douglas, "The idea of a home: A kind of space," in *Housing and Dwelling: Perspectives On Modern Domestic Architecture*, edited by Barbara Miller Lane (London: Routledge, 2007): 62.
[12] Glassie, "Meaningful Things and Appropriate Myths," 10.

adjacent disciplines that share an interest in domestic architecture, like archaeology, sociology, anthropology, art history, literary theory, and material culture studies. Constructs like the everyday, the categorization of objects as vernacular, and the cultural landscape, all born of or adopted by the discipline of architectural history, act as lenses through which we see our homes, places that we consider to be personalized spaces, *individual*—along with the homes of others, and where these places overlap, *the collective*. The everyday, in particular, effectively expands upon the relationship between home and place, completing a triangulation of theory that represents home as identity.

In Upton's text defining the everyday, "Architecture in Everyday Life," he ties the philosophy of the everyday to identity both individual and collective, or society: "The navigation of everyday spaces, the ordinary, unexceptional sites of most of our sensory and intellectual experiences, is the primary arena within which selfhood and personhood are forged. In the give and take of everyday life we learn the personal and social meanings of our agency. Repeated individual actions become practices and clusters of practices become social formations."[13] These relationships can be compared to those that Lefebvre observed, that the experience of everyday life determined the discreteness yet inclusiveness of the individual and the social—a unity that is the foundation of all society.[14] The individual cannot be separated from the collective, even when it seems that these entities are located on a continuum congruent to one of home (individual) and place (collective); this is why it is necessary to read home and place as one, to acknowledge the interplay of ideas and emotions that define society and repeatedly reconstruct home.

---

[13] Dell Upton, "Architecture in Everyday Life," *New Literary History* 33, no. 4 (Autumn 2002): 718.
[14] Upton, "Architecture in Everyday Life," 718.

In *The Poetics of Space*, Bachelard develops the theory that the imagination, the site of dreams, can integrate the various dwelling-places, homes, in our lives; in the imagination, these images co-penetrate, allowing us to access our past. He alludes to a potential characteristic of home that we share in both the private and public spheres—an entire past comes to dwell in a new house. "Therefore, the places in which we have *experienced daydreaming* reconstitute themselves in a new daydream, and it is because our memories of former dwelling-places are relived as daydreams that these dwelling-places of the past remain in us for all time."[15] Lefebvre acknowledges the past when constructing his theory of the everyday: "Thus formulated, the concept of the everyday illuminates the past. Everyday life has always existed, even if in ways vastly different from our own. The character of the everyday has always been repetitive and veiled by obsession and fear. […] The everyday is situated at the intersection of two modes of repetition: the cyclical, which dominates in nature, and the linear, which dominates in processes known as 'rational.'"[16]

Allan Pred, a human geographer and sociologist, clarifies these links between home and place, and the past and the everyday, by describing place as a historically contingent process. Place is described as a process with three components, (1) the reproduction of social and cultural forms, (2) the formation of biographies, and (3) the transformation of nature, that ceaselessly and repeatedly become one another, interwoven with an identical cycle between space-time specific activities and power relations.[17] David Lowenthal, a historian specializing in place and memory, writes, "The past renders the present recognizable. Its traces on the ground and in our minds let

---

[15] Bachelard and M. Jolas, *The Poetics of Space*, 27-28.
[16] Lefebvre, "The Everyday and Everydayness," in *Architecture of the Everyday*, edited by Deborah Berke and Steven Harris (New York: Princeton Architectural Press, 1997): 36.
[17] Allan Pred, "Place as Historically Contingent Process: Structuralism and the Time-Geography of Becoming Places," *Annals of the Association of American Geographers* 74, no. 2 (1984): 282.

us make sense of current scenes. Without past experience, no sight or sound would mean anything; we perceive only what we are accustomed to. Features and patterns become such because we share their history."[18] When we learn to recognize the present as the past, we are able to identify with others through the connections between our selves within a boundless web of shared places and histories.

Bachelard describes home as one of the greatest powers of integration for thoughts, memories, and dreams, bound together through the process of daydreaming, which can actively manipulate the built environment.[19] It is a body of images that gives humanity proof, or illusions, of stability; a duality that recalls the contradictions inherent in Lefebvre's everyday, of stability and immutability, monotony and felicity, of the cyclical and linear.[20] Home, like the everyday, remains—the core of its identity in that which has not yet been co-opted.[21]

Returning to de Certeau will help to further clarify the parallels between home and place as described by the everyday. de Certeau sees place as a similar container for fearless actions and emotions like Bachelard and the house: "Places are fragmentary and inward-turning histories, pasts that others are not allowed to read, accumulated times that can be unfolded but like stories held in reserve, remaining in an enigmatic state, symbolizations encysted in the pain or pleasure of the body."[22] Fearless is used as somewhat of a critique; both de Certeau and Bachelard are resolute in their shared view that childhood experience is one of the main determinants of spatial

---

[18] David Lowenthal, *The Past Is a Foreign Country – Revisited* (Cambridge: Cambridge University Press, 2013): 86.
[19] Bachelard and M. Jolas, *The Poetics of Space*, 28.
[20] Bachelard and M. Jolas, *The Poetics of Space*, 38.
[21] Deborah Berke, "Thoughts on the Everyday," in *Architecture of the Everyday*, edited by Deborah Berke and Steven Harris (New York: Princeton Architectural Press, 1997): 226.
[22] de Certeau, *The Practice of Everyday Life*, 108.

practice, individual and collective, and that these early memories always contribute to a comfortable environment conducive for daydreaming.[23] This analysis reads as surface-level, a naïve gesture towards implicating the past in our characterizations of home and place—like the past is some kind of shroud that slips from our hands when we move to investigate it, obscuring the individual from the history they share with their community.

de Certeau begins to address this criticism when he theorizes about the collective place, the city, writing, "every place is altered by the mark others have left on it."[24] This statement is the common thread that ties together these pieces of home and place as a single theoretical concept. Places are habitable, but they are also personed; we can learn to recognize the material traces of the past, to read the coalescing landscapes of our collective imagination and reality, to communicate about the qualities of our environments that we value—that represent home. de Certeau describes the potential for communication through practice:

"*The thin film of writing becomes a movement of strata, a play of spaces. A different world (the reader's) slips into the author's place.*

This mutation makes the text habitable, like a rented apartment. It transforms another person's property into a space borrowed for a moment by a transient. Renters make comparable changes in an apartment they furnish with their acts and memories; as do speakers, the language into which they insert both the messages of their native tongue and, through their accent, through their own 'turns of phrase," etc., their own history; as do pedestrians, in the streets they fill with the forests of their desires and goals."[25]

The role of the architectural historian should be to demonstrate this literacy and enthusiasm concerning the complexity of place and home, inspiring acts of self-expression that allow individuals to communicate within their communities in order to mobilize collective

---

[23] Michel de Certeau, *The Practice of Everyday Life*, translated by Steven Rendall (Berkeley: University of California Press, 1984): 109.
[24] de Certeau, *The Practice of Everyday Life*, 117.
[25] de Certeau, *The Practice of Everyday Life*, xxi-xxii.

engagement and creation. For architectural historians to affect this level of change, the utility of two other critical lenses, and their various meanings, need to be clarified across scholarly and popular materials—the vernacular and the cultural landscape, which will help us reach both past and people.

As history writers, architectural historians cast their theories into forms, leaving behind layers of interpretation, themselves artifacts, that can obscure what makes something—that has taken on as much weight as the term home has—feel material or lived. One of this project's goals was to redefine the architectural historian as a process-maker, rather than an author or narrator, by demonstrating their potential ability as a practitioner to braid together individual and community through the connection of a collective recognition and appreciation of home at its various scales. Home is not defined by imposing limits; the project has explored the overlap between theories and fields of study that have allowed architectural historians to bring home into focus in the past, compounding meaning to invite *all* in.

Architectural historians, as process-makers, are not only responsible for the situation of self, but also the situation of selves—those individuals, communities, and natures that shape experiences of place through their intersecting, yet distinct existences—that are place. This task involves careful, uncertain steps forward, winding and then unwinding, falling short; but its difficulty presents opportunity. Past and place work together, guiding the historian between their overlapping planes: they are paths, leading one to those they share space and time with, along with to their own self-realization. History becomes histories—there is power in this plurality.

"Sometimes the house grows and spreads so that, in order to live in it, greater elasticity of daydreaming, a daydream that is less clearly outlined, is needed."[26]

Gaston Bachelard, *The Poetics of Space* (1958)

Conclusion

This project continues in the direction of applying definitions of place, that are presented by other disciplines such as architectural theory, anthropology, and the social sciences, to the professional practice of architectural history. Lenses like the everyday and vernacular, used to see place and home, also orient us towards an adjacent theoretical concept, the cultural landscape. The cultural landscape, having been more recently adopted by the discipline, could function as a tool moving forward for uniting these ideas while still honoring their multiplicity.

The cultural landscape is traditionally seen as something made by humans, a definition that establishes a dichotomy between what is cultural and what is natural. Upton's description in his essay from 1991, "Architectural History or Landscape History?" reiterates that a fusion of home and place is necessary to read each layer of the landscape: "Thus, a working definition of cultural landscape emphasizes the fusion of the physical with the imaginative structures that all inhabitants of the landscape use in constructing and construing it. Since there can be no normative perception, the human environment is necessarily the product of powerful yet diffuse imaginations, fractured by the fault lines of class, culture, and personality. It cannot be

[26] Bachelard and M. Jolas, *The Poetics of Space*, 51.

universalized, canonized, or even unified."[27] The physical and imaginative are expressed as one under the umbrella of the cultural landscape.

A frame that the cultural landscape can be used for by architectural historians moving forward is that of landscape as autobiography. It expands in scale to collect our material lives in their entirety, allowing each individual to situate themselves amongst the people and places intrinsic in their conception of self, providing a vocabulary for our most ordinary, unique, disparate components of place—the most important to any societal identity. Peirce F. Lewis writes, "We rarely think of landscape that way, and so the cultural record we have "written" in the landscape is liable to be more truthful than most autobiographies because we are less self-conscious about how we describe ourselves."[28]

Our landscapes foreground our histories; for architectural historians to redefine themselves as process-makers rather than authors, the author being a role instead held by the collective, their professional responsibility must be in knitting our discontinuous recollections together into a familiar picture—that of the everyday. In this way, we can gain more clarity on the communally remembered past, along with the ability to interpret our past as both individual and collective.

When I consider how to define place, I become more and more certain it is an amalgamation of all the themes discussed by this project—home, everyday moments and cycles, cultural landscapes, the vernacular, spiritual, and material. I began this project by wanting to

---

[27] Dell Upton, "Architectural History or Landscape History?" *Journal of Architectural Education* 44, no. 4 (August 1991): 198.
[28] Peirce F. Lewis, "Axioms for Reading the Landscape: Some Guides to the American Scene," in *The Interpretation of Ordinary Landscapes*, edited by D. W. Meinig (New York: Oxford University Press, 1979): 11.

untangle these feelings related to place, which lead me down many avenues, methods, of scholarship, all necessary to understanding how home has been defined in architectural history since the mid-century—home representing the key to place. I found it difficult to write towards this point of intersection because philosophies of home are often too quickly discarded as nebulous in the literature; the definitions surrounding their study characterized as ambiguous or vast. This trend, the result of postmodern ideologies, has made it difficult to formulate language that can be translated across decades and disciplines—disconnecting scholars of domestic architecture from one another.

My orientation device throughout the course of this project has been self-reflective writing. The following piece explores my personal relationship to the concept of place, specifically its possible origins—being able to analyze where my ideas grow from is integral to my work as a historian. This account of place acts as a guide for weaving together meaning, articulating scholarly inspirations. All of the references, texts that I have encountered along the way, come together, refocusing my work in-between, equidistant from its many origin points. I think of this practice as a way of reaching out to other disciplines—integrating their practices with mine which becomes conscious when I write. This marks one of the many places I began—

I remember the first time my hometown spoke to me. It whispered my name from the top of the hill, its breath cascading down stone steps and garden beds, fanning out at street level; a call that bounced off the brick planes riverside, echoing. Had it seen me all along, although I was just now seeing it? I felt my hand around the banister, felt the little mud-colored church at my back, and felt my perspective change as I looked out across Main Street, fifteen feet above. I saw the tavern on the corner, faces dotting its terrace beneath pastel umbrellas. I saw a

microcosm of dog walkers, shoppers, and neighbors from above, a view that would have seemed mundane from the upper windows on these familiar façades, now at eye level.

The railroad tracks jogged alongside the river, cutting off the quaint streetscape at the county line. Hills, like the one I was perched on, writing, rose on all sides; blooming north of the tracks, where dense forests radiated outwards, pinching the street from the east and west, both the rising and setting sun captured by mirrored apertures. This place had always functioned at the edge of my world—the house I grew up in just ten minutes away, across town, amidst clustered suburban development. But from up here, it looked like its own point of convergence—a pool of built and natural history collected in one spot.

I had never felt the current that rolled beneath, under my feet, parallel to this plane, before last summer. It was a summer of isolation, of breathing deep and counting down from ten, of hiding away and waiting. I sat on a bench, quite low to the ground, crosses, grapes, and angels carved into its sides, and I watched as time passed us all by. The people below were either out for essentials or exercise—they rushed down Main in their masks, nodding curtly to one another, scarring the pavement like the water in the riverbed, threatening to spill. There was significantly less going on, less interaction, less noise, just less, than any given July afternoon of the past; yet in this Great absence, I recognized a lifeforce, a gentleness, and an honesty, beating softly but earnestly, shrouded only by the surface-level hum. We were all on edge, so I stretched, reaching for something intangible, and fell backward into the flood of memories.

I floated past the mouth of the woods, the inlet where we stashed our shoes and socks amongst the golden leaves, kids wading downstream, making up stories about the skeleton trees. Drift too far and you might drift away, become a ghost of place, caught between what was and is. I floated on, letting go of my tether, picking up speed, chasing the images that raced beside

me. My mom and I eating ice cream, laughing when I made my sister scream, trailing her across the bare field from the bridge. We both froze, catching sight of a dim, orange light, winking at us from the forest clearing, punctuating the ink of dusk. Have you ever heard of the Sykesville Monster? The spirit of Millard Cooper?

I floated into town, seeing glass bulbs on strings, rocking lazily, illuminating the way through falling snow. My parents' headlights, coming home, blurred figures—elderly residents, a family of five, Maes—all shimmering together, holding space. Night descends, along with wistfulness. The wind hits the side of the chimney with just a bit more flourish—somehow it is louder, closer. Footfalls in the halls above cease once the autumnal candle on the sill is extinguished. Even after the house silences, my sister's jokes echo, fingers slide across ivory, bees hum, the oven door slams shut. Blue light engulfs the living room and I wait for sleep, pitching down the static hum, until I can hear it again.

I'm miles away, but Sykesville's ghosts are nestled deep within the layers of my sense of place, helping me to feel safe, at ease, at home. Shadowed stripes fall upon my face and the footfalls resume.

Matthew Mayerfeld Bell's "The Ghosts of Place" was the first piece that gave me the words to describe the complex feelings I had towards place, especially the fascination it held for me, perpetually filtering my memories and dreams. Mayerfeld Bell, a sociologist, references Nicholas Entrikin's concept of the "betweenness" of place, which then becomes nested in his own interpretation—places are personed, we approach them with a ritual distance because we sense their spirit.[29] The experience of place is the experience of people; Mayerfeld Bell offers the

[29] Michael Mayerfeld Bell, "The Ghosts of Place," *Theory and Society* 26, no. 6 (December 1997): 815.

language of 'ghosts' to illustrate what we leave behind, between ourselves and the past, in places, along with what, or who, we carry from them with us.[30]

Mayerfeld Bell presents us with an autoethnographic approach for engaging with histories, individual and collective, that privileges their intangibility, recognizing their lifeforce by incorporating them into his own living narrative. He recognizes that each history has its own autonomous narrative, as do all subjects—artifacts, architectural objects, landscapes.

As I continue to research place, I move in the direction of people, and narrative, more than scale—cultural landscapes are large, encompassing many homes and places, but they are also characterized by the people that inhabit them, co-creating from past and present, anticipating the future. Mayerfeld Bell's image of the ghost is inhabited, much like Bachelard's poetic house images. He shares his ghosts with the reader, which are of his former self and those of others he has encountered throughout place, not physically present, occupying space as he does. The reader learns how he sees himself, and through that, how he sees others; this experience is reflected, helping the reader see these parts of themselves. When we acknowledge what we would like to share from inside ourselves, or what we would like others to see, through narrative, spaces become places where everyone is seen.

[30] Mayerfeld Bell, "The Ghosts of Place," 821.

Appendix: Autoethnography

The incorporation of autoethnography into architectural history's practice could address the problems historians encounter along their pursuit for constructions of objectivity and universality, neither of which can exist amongst histories. Autoethnography is a research approach that privileges the individual, the experiences of the piece's own author. It emerges out of the iterative process of doing historical research, while simultaneously engaging with the process of living a life.[1] Seeing the historian as one of many through the lens of place—space and its many ghosts—demonstrates its applicability to architectural history. Historians are teachers—they represent themselves to others through raw evaluations of the relationships that define them as an individual, they make themselves vulnerable, inspiring others to do the same. It is here, at the end of this process—though still reflecting our openness, our infinitude—that we connect.

The context in which the case is defined and discussed in this appendix, and its relationship to autoethnography, comes from Bent Flyvbjerg's paper, "Five Misunderstandings About Case-Study Research": "Case studies often contain a substantial element of narrative. Good narratives typically approach the complexities and contradictions of real life. Accordingly, such narratives may be difficult or impossible to summarize into neat scientific formulae, general propositions, and theories."[2] This thickness, or density, is not a drawback. Lisa Peattie says, "The very value of the case study, the contextual and impenetrating nature of forces, is lost when one

---

[1] Tessa Muncey, *Creating Autoethnographies* (Los Angeles; London: SAGE, 2010): 2.
[2] Flyvbjerg, "Five Misunderstandings About Case-Study Research," *Qualitative Inquiry* 12, no. 2 (2006): 237.

tries to sum up in large and mutually exclusive concepts."[3] Nietzche also writes of this phenomenon, "One should not wish to divest existence of its *rich ambiguity*."[4] In this ambiguity, we can negotiate between multiple tenses; "Narratives not only give form to experiences we have already lived through but also provide us a forward glance, helping us to anticipate situations even before we encounter them, allowing us to envision alternative futures."[5]

Flyvberg proposes seeing the fully realized, individual case as a vessel for narrative expression. Foucault reiterates that the historian's view of the world, and of knowledge itself, strongly influences their interpretation of data, the case or place in architectural history; therefore, their philosophical position should be made clear through the authoring of the narrative.[6] The goal is not to make the study of the case, the produced narrative, be all things to all people; rather, it is to allow the study to be different things to different people.[7] How do we find our way closer to the physical manifestation of these theories? To the formation of an episteme that revels in its unknowing rather than exclusively pursuing synthesis?

Autoethnography captures the themes of the mixed methods research framework, critical to an architectural historian's practice that is transformative for the social processes and relationships it touches.[8] It extends transparency to all objectives and all unknowing by

---

[3] Flyvbjerg, "Five Misunderstandings About Case-Study Research," 238.
[4] Flyvbjerg, "Five Misunderstandings About Case-Study Research," 237.
[5] References "Mattingly (1991, p. 237)." Flyvbjerg, "Five Misunderstandings About Case-Study Research," 240.
[6] Michel Foucault, *The Order of Things*: *An Archaeology of the Human Sciences* (New York: Vintage, 1994): xxvii.
[7] Flyvbjerg, "Five Misunderstandings About Case-Study Research," 238.
[8] A mixed methods framework, which John W. Creswell associates with the transformative research paradigm, looks to critique its own biases, or weighted-ness in terms of binary thinking, through an emphasis on transparency, which acts as its commanding principle, guiding process and choice. Flyvbjerg positions case-study research as a component of the transformative mixed methods framework, an alternative to the classifications of quantitative and qualitative. Source:

positioning the self, the narrative's author, as its central case. Traditional psychological research methods do not provide a starting point for the exploration of phenomena through using oneself and personal experiences as a tool. It is thought of to be too subjective and not real "science."[9] Originators of the methodology, Tony E. Adams, Stacy Holman Jones, and Carolyn Ellis write in their *Handbook of Autoethnography*,

> "Autoethnographers recognize and embrace the reality that the person and the personal are always present in social life as well as in the processes of research and representation. Everything we say and do—the language we use; the texts, images, and embodiments we create; the values we espouse—all are guided by perspective, experience, and social position. In this way, autoethnography is a research method that allows us to explicitly bring together the personal and the political as we face and address the challenges of today in a move toward envisioning a better tomorrow."[10]

Autoethnography originated from educational psychology; however, it is an approach suitable to the study of any cultural phenomena. It is defined as a method through which a researcher uses self-reflection and writing to explore personal issues situated in wider social, political, historical, and cultural contexts.[11] The researcher is a part of the culture, and these insights serve to inform the study. Ethnography—prevalent in sociology and anthropology—differs because it involves the researcher joining the culture. Both rely on case studies, but an autoethnographic approach sees the researcher as the subject positioned within the cultural context.[12] There are no claims of objectivity as the researcher is a tool in the research; this

---

John W. Creswell, "The Use of Theory," In *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 3rd ed. (Thousand Oaks, Calif: Sage Publications, 2009), 71.
[9] Norissa Williams, "Autoethnography: A Decolonizing Research Methodological Approach," *Sage Research Methods Cases* (2021): 5.
[10] Tony E. Adams, Stacy Linn Holman Jones, and Carolyn Ellis, eds., *Handbook of Autoethnography*, Second edition (New York: Routledge, 2021), 1.
[11] Williams, "Autoethnography," 6.
[12] Williams, "Autoethnography," 6.

subjectivity is highly valued, unlike in the majority of the research methods the normal and social sciences recognize. There is also no one way to collect data—observation, reflective writing, interviews, historical sources, and meaningful artifacts (diaries, photographs, videos, objects) are all viable in the process of narrative construction.

Autoethnography consists of three characteristics or activities: (1) the "auto" or self, (2) the "ethno" or culture, and (3) the "graphy" or narrative. The representation of personal experience does not make a project inherently autoethnographic; cultural understanding, of norms and expectations, must be either embedded or explicitly addressed in the narrative to engage in rigorous self-reflection, or reflexivity, as a mode of interrogating the intersections between self and social life.[13] Projects that use this approach engage all three characteristics. If only one or two are present—often the author does not situate or question their own role in forming the account—the work may be better characterized as a memoir or an anthropological narrative.[14] Effective autoethnography is also concerned with the craft of representation: "Like autobiographers, autoethnographers use character development, dialogue, narrative voice, and techniques of 'showing' and 'telling' to select, frame, organize, and represent experience. Like ethnographers, autoethnographers use their experiences to create accessible, concrete, and evocative representations—"thick descriptions"—of cultural life."[15]

Autoethnography and ethnography share an emphasis on relationships: "The process of ethnographic research places the research into a matrix of significant relationships."[16] This circle

---

[13] Adams, Holman Jones, and Ellis, eds., *Handbook of Autoethnography*, 3.
[14] Adams, Holman Jones, and Ellis, eds., *Handbook of Autoethnography*, 3.
[15] Adams, Holman Jones, and Ellis, eds., *Handbook of Autoethnography*, 3.
[16] Arthur P. Bochner and Carolyn Ellis, *Ethnographically Speaking: Autoethnography, Literature, and Aesthetics*, Ethnographic Alternatives Book Series (Walnut Creek, CA: AltaMira Press, 2002), 12.

of relatedness is ever widening, especially upon realizing that understanding individuals collectively requires more than just a consideration of deviant cases.[17] Refusing to place limits on who participates can shed light on the silent majority of people whose individual voices are unheard.[18] Tami Spry, author of *Autoethnography and the Other*, proposes that despite centering the self ("I"), perhaps autoethnography is not about the self at all—it is instead about a willful embodiment of the collective, of "we."[19] A performative autoethnography that moves, an accessible autoethnography, is of the collisions and communities of bodies and souls collective.[20]

Learning From Others' Reflexivity

I encountered the following pieces by Sun Young Lee, and Gust A. Yep, Dydia DeLyser, while I was forming an understanding of the applications of autoethnography; all three contributed to my realization of the approach's potential as a self-reflective method, uniquely suited for the discipline of architectural history. The layers of place explored in these accounts are deconstructed according to the disciplinary associations of each author, then reconsidered together, for place is the chosen cultural phenomenon at the heart of each autoethnographic study. The integration of preservation theory becomes a necessary part of my calls for applying self-reflective methods to historical research as I center how each narrative is constructed—

[17] Bochner and Ellis, *Ethnographically Speaking*, 12.
[18] Muncey, *Creating Autoethnographies*, 8.
[19] Tami Spry, *Autoethnography and the Other: Unsettling Power through Utopian Performatives*, Qualitative Inquiry and Social Justice 5, (New York: Routledge, Taylor & Francis Group, 2016), 15.
[20] Spry, *Autoethnography and the Other*, 15.

alluding to the potential for longevity, permanence even, in the broad archive of the discipline, and the broader archive of the public imagination.

In "Now as a Liminal Space, Writing as a Patchwork: Autoethnographic Reflections on the Self in the Middle of the Pandemic," Sun Young Lee describes autoethnographic writing as a continual process to capture multiple liminal moments into a patchwork, distancing the observing-self (or, the writing self) from the observed-self (the written-self), however temporal those are. She considers how the different facets of her identity—Asian, mom, daughter—address her scholarship, finding comfort in the fluidity of self and the possibility of seeing from outside, "Sensing the self becomes possible at the edges of things, when encountering new challenges."[21] These oscillations between insider and outsider would be familiar to any academic, especially those who have been marginalized.[22] On navigating these cutting disciplinary boundaries and power structures from her exposed situation, she writes: "Being aware of the 'hyphen' between self and the other, however, is to resist; by understanding my feeling of being excluded as part of the discourse, I strive for the path to deconstruct the stigmatized ways of seeing the self today."[23]

"As I write, I also do not write; as I present who I am, I also silence who I am (not); as I visualize, I also daydream of the not."[24]

---

[21] Sun Young Lee, "Now as a Liminal Space, Writing as a Patchwork: Autoethnographic Reflections on the Self in the Middle of the Pandemic," *Qualitative Inquiry* 27, no. 7 (2020): 775.
[22] Around her family, Young Lee considers herself *in*, which became evident during quarantine, the physical manifestation of inside. This characterization works in opposition to feeling *out* in academic circles.
[23] Young Lee, "Now as a Liminal Space, Writing as a Patchwork," 774.
[24] Young Lee, "Now as a Liminal Space, Writing as a Patchwork," 773.

Gust A. Yep echoes Young Lee in his piece, "Walking in the Ivory Tower: Differential Belonging and the Architexture of Home," when he posits that discussions of place cannot be divorced from those of what it means to belong. He pursues autoethnography to make sense of his transnational experiences of academic home in U.S. spaces of higher education. The concept of home is central to an understanding of place—both of these authors touch on its multi-modal nature and the complexities it can bring to any consideration of the self, the academy, and the everyday. Yep uses McCune's architexture to connect all of these themes in an attempt to define belonging, "Architexture connects the 'interior multiplicities and complexities of home (e.g., how a transnational subject brings memories, feelings, and yearnings of home to the current institution) to their 'exterior' (e.g. how a transnational subject makes sense of space, such as the geographical location of the university, and structure, such as the physical configuration of an office)."[25] Autoethnography as a method suits the conceptualization of architexture, "a material structure and a meaning-making apparatus," because it sees objects in the built environment as wholly one with the culture they represent, the way they are seen.[26]

Dydia DeLyser further complicates this network of home, place, self, and scholarship in "Collecting, kitsch and the intimate geographies of social memory: a story of archival autoethnography." She endeavors to demonstrate how collecting and contributing to an archive ourselves, and critically engaging with those practices—what she terms "archival autoethnography"—become valuable geographical research practices.[27] The archive in

---

[25] Gust A. Yep, "Walking in the Ivory Tower: Differential Belonging and the Architexture of Home," *Qualitative Inquiry* 28, no. 1 (2022): 47. Reference to J. Q. McCune, *Sexual discretion: Black masculinity and the politics of passing*, University of Chicago Press, 2014.
[26] Yep, "Walking in the Ivory Tower," 47.
[27] Dydia DeLyser, "Collecting, Kitsch and the Intimate Geographies of Social Memory: A Story of Archival Autoethnography," *Transactions of the Institute of British Geographers* 40, no. 2, (January 2015): 209.

preservation can be seen as an embodiment of both place and self, narrative and history—paired concepts because their meanings are so closely dependent, one can never be considered outside of the other. This is one of the directions this work continues towards—towards the archive, the home at the center of it all, the origin point, the manifestation of an archive of the self.

Bibliography

Introduction

Bachelard, Gaston, and M. Jolas. *The Poetics of Space*. Boston: Beacon Press, 1994.

Depres, Carole. "The Meaning of Home: Literature Review and Directions for Future Research and Theoretical Development." *Journal of Architectural and Planning Research* 8, no. 2 (Summer 1991): 96-115.

Douglas, Mary. "The idea of home: A kind of space." In *Housing and Dwelling: Perspectives on Modern Domestic Architecture*, edited by Barbara Miller Lane, 61-68. London: Routledge, 2007. [Originally published in 1993]

Foucault, Michel. *The Order of Things: An Archaeology of the Human Sciences*. Trans. New York: Vintage, 1994.

Lane, Barbara Miller. "Introduction." In *Housing and Dwelling: Perspectives on Modern Domestic Architecture*, edited by Barbara Miller Lane, 1-18. London: Routledge, 2007.

Chapter 1

Certeau, Michel de. *The Practice of Everyday Life*. Translated by Steven Rendall. Berkeley: University of California Press, 1984.

Glassie, Henry. "Meaningful Things and Appropriate Myths: The Artifact's Place in American Studies." *Prospects* 3 (October 1978): 1–49.

NoorMohammadi, Susan. “The Role of Poetic Image in Gaston Bachelard’s Contribution to Architecture: The Enquiry into an Educational Approach in Architecture.” *Environmental Philosophy* 12, no. 1 (2015): 67-85.

Ockman, Joan, Edward Eigen, and Columbia University, eds. *Architecture Culture, 1943-1968: A Documentary Anthology*. New York: Columbia University Graduate School of Architecture, Planning, and Preservation: Rizzoli, 1993.

Prown, Jules David. “Mind in Matter: An Introduction to Material Culture Theory and Method.” *Winterthur Portfolio* 17, no. 1 (1982): 1–19.

Rizo-Patron, Eileen, Edward S. Casey and Jason M. Wirth, eds. *Adventures In Phenomenology: Gaston Bachelard*. Albany: State University of New York Press, 2017.

Smith, Roch Charles. *Gaston Bachelard*. Boston: Twayne Publishers, 1982.

Upton, Dell. “Architectural History or Landscape History?” *Journal of Architectural Education* 44, no. 4 (August 1991): 195-199.

van Schaik, Leon. *Practical Poetics in Architecture*. New York: John Wiley & Sons, Inc., 2015.

Chapter 2

*Altman, Irwin, and Carol M. Werner. *Home Environments*. New York: Plenum, 1985.

*Arias, Ernesto G. *The Meaning and Use of Housing: International Perspectives, Approaches and Their Applications*. Aldershot, Hants, England: Avebury, 1993.

Coleman, Debra. “Introduction.” In *Architecture and Feminism*, edited by Debra Coleman, ix-xvi. New York: Princeton Architectural Press, 1996.

*Cornelissen, Hans. *Dwelling as a Figure of Thought*. Amsterdam: SUN, 2005.

Fausch, Deborah. “The Knowledge of the Body and the Presence of History—Toward a Feminist Architecture.” In *Architecture and Feminism*, edited by Debra Coleman, 38-59. New York: Princeton Architectural Press, 1996.

Friedman, Alice. “The Way You Do the Things You Do: Writing the History of Houses and Housing.” *Journal of the Society of Architectural Historians* 58, no. 3 (1999): 406–413.

*Lane, Barbara Miller. *Housing and Dwelling: Perspectives on Modern Domestic Architecture*. London: Routledge, 2007.

*Lawrence, Roderick J. *Housing, Dwellings and Homes: Design Theory, Research and Practice*. Chichester [West Sussex]: Wiley, 1987.

*Low, Setha M. and Erve Chambers. *Housing, Culture, and Design: A Comparative Perspective*. Philadelphia: University of Pennsylvania Press, 1989.

McLeod, Mary. “Everyday and ‘Other’ Spaces.” In *Architecture and Feminism*, edited by Debra Coleman, 1-37. New York: Princeton Architectural Press, 1996.

McLeod, Mary. “Henry Lefebvre’s Critique of Everyday Life: An Introduction.” In *Architecture of the Everyday*, edited by Deborah Berke and Steven Harris, 9-29. New York: Princeton Architectural Press, 1997.

*Meinig, D.W., and John Brinckerhoff Jackson. *The Interpretation of Ordinary Landscapes: Geographical Essays*. New York: Oxford University Press, 1979.

*Mezei, Kathy and Chiara Briganti. *The Domestic Space Reader*. Toronto: University of Toronto Press, 2012.

*Norberg-Schulz, Christian. *Existence, Space & Architecture*. New York: Praeger, 1971.

Otero-Pailos, Jorge. *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern*. Minneapolis: University of Minnesota Press, 2010.

*Rapoport, Amos. *House Form and Culture*. Englewood Cliffs, NJ: Prentice-Hall, 1969.

Rapoport, Amos. "The nature and definition of the field." In *Housing and Dwelling: Perspectives on Modern Domestic Architecture*, edited by Barbara Miller Lane, 54-60. London: Routledge, 2007.

Upton, Dell. "Architectural History or Landscape History?" *Journal of Architectural Education* 44, no. 4 (August 1991): 195-199.

*Denotes the ten design anthologies analyzed as part of the literature review.

Chapter 3

Berke, Deborah. "Thoughts on the Everyday." In *Architecture of the Everyday*, edited by Deborah Berke and Steven Harris, 222-226. New York: Princeton Architectural Press, 1997.

Harris, Steven. "Everyday Architecture." In *Architecture of the Everyday*, edited by Deborah Berke and Steven Harris, 1-8. New York: Princeton Architectural Press, 1997.

Lefebvre, Henri. “The Everyday and Everydayness.” In *Architecture of the Everyday*, edited by Deborah Berke and Steven Harris, 32-38. New York: Princeton Architectural Press, 1997.

Lewis, Peirce F. “Axioms for Reading the Landscape: Some Guides to the American Scene.” In *The Interpretation of Ordinary Landscapes*, edited by D. W. Meinig, 11-32. New York: Oxford University Press, 1979.

Lowenthal, David. *The Past Is a Foreign Country – Revisited.* Cambridge: Cambridge University Press, 2013.

Mayerfeld Bell, Michael. “The Ghosts of Place.” *Theory and Society* 26, no. 6 (December 1997): 813-836.

Pred, Allan. “Place as Historically Contingent Process: Structuralism and the Time-Geography of Becoming Places.” *Annals of the Association of American Geographers* 74, no. 2 (1984): 279-297.

Upton, Dell. “Architecture in Everyday Life.” *New Literary History* 33, no. 4 (Autumn 2002): 707-723.

Appendix

Adams, Tony E., Stacy Linn Holman Jones, and Carolyn Ellis, eds. *Handbook of Autoethnography*. Second edition. New York: Routledge, 2021.

Bochner, Arthur P., and Carolyn Ellis. *Ethnographically Speaking: Autoethnography, Literature, and Aesthetics*. Ethnographic Alternatives Book Series. Walnut Creek, CA: AltaMira Press, 2002.

DeLyser, Dydia. "Collecting, Kitsch and the Intimate Geographies of Social Memory: A Story of Archival Autoethnography." *Transactions of the Institute of British Geographers* 40, no. 2, (January 2015): 209-222.

Flyvbjerg, Bent. “Five Misunderstandings About Case-Study Research.” *Qualitative Inquiry* 12, no. 2 (2006): 219-245.

Muncey, Tessa. *Creating Autoethnographies*. Los Angeles; London: SAGE, 2010.

Spry, Tami. *Autoethnography and the Other: Unsettling Power through Utopian Performatives*. Qualitative Inquiry and Social Justice 5. New York: Routledge, Taylor & Francis Group, 2016.

Williams, Norissa. “Autoethnography: A Decolonizing Research Methodological Approach.” *Sage Research Methods Cases* (2021): 1-14.

Yep, Gust A. “Walking in the Ivory Tower: Differential Belonging and the Architexture of Home.” *Qualitative Inquiry* 28, no. 1 (2022): 45-53.

Young Lee, Sun. “Now as a Liminal Space, Writing as a Patchwork: Autoethnographic Reflections on the Self in the Middle of the Pandemic.” *Qualitative Inquiry* 27, no. 7 (2020): 773-777.

Works Consulted

Addyman, David. “Phenomenology ‘less the rosy hue’: Beckett and the Philosophy of Place.” *Journal of Modern Literature* 33, no. 4 (Summer 2010): 112-128.

Barthes, Roland. “The Death of the Author.” In *Image, Music, Text*, translated by Stephen Heath. New York: Hill & Wang, 1977.

Bulos, Marjorie and Necdet Teymur. *Housing: Design, Research, Education*. Aldershot: Avebury, 1993.

Carr, David. *Time, Narrative, and History*. Studies in Phenomenology and Existential Philosophy. Bloomington: Indiana University Press, 1986.

Castelao-Lawless, Teresa. "Phenomenotechnique In Historical Perspective: Its Origins and Implications for Philosophy of Science." *Philosophy of Science* 62, no. 1 (March 1995): 44-59.

Chattopadhyay, Swati. *Unlearning the City: Infrastructure in a New Optical Field*. Minneapolis: University of Minnesota Press, 2012.

Chattopadhyay, Swati, Wilson, Mabel O., and Peter Christiansen. “Unlearning, Part I.” *PLATFORM*, 2020. Accessed February 25, 2022.

Chimisso, Cristina. "From Phenomenology to Phenomenotechnique: the Role of Early Twentieth-century Physics In Gaston Bachelard's Philosophy." *Studies In History and Philosophy of Science* 39, no. 3 (January 2008): 384-392.

Chimisso, Cristina. *Gaston Bachelard: Critic of Science and the Imagination*. London: Routledge, 2001.

Christian, Barbara. “The Race for Theory.” *Cultural Critique*, no. 6 (Spring 1987): 51–63.

Collins, Peter. *Changing Ideals in Modern Architecture, 1750-1950*. 2nd ed. Montreal: McGill-Queens University Press, 1998.

Creswell, John W. “The Use of Theory.” *In Research Design: Qualitative, Quantitative, and Mixed Methods Approaches.* 3rd ed. Thousand Oaks, Calif: Sage Publications, 2009.

Davidson, Tonya. “The Role of Domestic Architecture in the Structuring of Memory.” *Space and Culture* 12, no. 3 (August 2009): 332-342.

Davis, John Dean. “Landscapes and Archives: Notes on a Method.” *Landscape Journal* 39, no. 1 (2020): 71-85.

Deetz, James. *In Small Things Forgotten: An Archaeology of Early American Life*. Expanded and rev. Anchor Books ed. New York: Anchor Books/Doubleday, 1996.

Duncan, James S. *Housing and Identity: Cross-cultural Perspectives*. New York: Holmes & Meier, 1982.

Entrikin, Nicholas. *The Betweenness of Place: Towards a Geography of Modernity*. London: Macmillan, 1991.

Fennell, Christopher. *Crossroads and Cosmologies: Diasporas and Ethnogenesis in the New World*. Cultural Heritage Studies. Gainesville: University Press of Florida, 2007.

Ferguson, Eliza. “The Cosmos of the Paris Apartment: Working-Class Family Life in the Nineteenth Century.” *Journal of Urban History* 37, no. 1 (2011): 59-67.

Green, Anna and Kathleen Troup. *The Houses of History: A Critical Reader In Twentieth-century History and Theory*. New York: New York University Press, 1999.

Gutting, Gary. *French Philosophy In the Twentieth Century*. Cambridge: Cambridge University Press, 2001.

Haraway, Donna. "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective." *Feminist Studies* 14, no. 3 (Autumn 1988): 575-599.

Harney, Stefano, and Fred Moten. "Introduction." In *The Undercommons: Fugitive Planning & Black Study*, 5-12. New York: Minor Compositions, 2013.

Harris, Dianne. "Architectural History's Futures." *Journal of the Society of Architectural Historians* 74, no. 2 (June 2015): 147-151.

Heidegger, Martin. "Building, dwelling, thinking." In *Housing and Dwelling: Perspectives On Modern Domestic Architecture*, edited by Barbara Lane Miller, 50-53. London: Routledge, 2007.

Heidegger, Martin, and Albert Hofstadter. *Poetry, Language, Thought*. New York: Perennial Classics, 2009.

Helden, Daniël van, and Robert Witcher, eds. *Researching the Archaeological Past through Imagined Narratives: A Necessary Fiction*. Routledge Studies in Archaeology. New York: Routledge, 2020.

Jarzombek, Mark. "The Disciplinary Dislocations of (Architectural) History." *Journal of the Society of Architectural Historians* 58, no. 3 (September 1999): 488-493.

King, Peter. *The Common Place: The Ordinary Experience of Housing*. Aldershot, Hants, England: Ashgate, 2005.

MacIntyre, Alasdair C. *After Virtue: A Study in Moral Theory*. 3rd ed. London: Bloomsbury, 2011.

McKittrick, Katherine. "The Smallest Cell Remembers a Sound." In *Dear Science and Other Stories*, 35-57. Durham: Duke University Press, 2021.

Merleau-Ponty, Maurice. *Phenomenology of Perception*. London: Routledge & Paul, 1970.

Mezei, Kathy, and Chiara Briganti. "Reading the House: A Literary Perspective." *Signs: Journal of Women in Culture and Society* 27, no. 3 (Spring 2002): 837-846.

Miles, Malcolm. *The Uses of Decoration: Essays in the Architectural Everyday*. New York: Wiley, 2000.

Norberg-Schulz, Christian. *Architecture: Meaning and Place.* New York: Rizzoli International Publications, 1988.

Norberg-Schulz, Christian. *Genius Loci: Towards a Phenomenology of Architecture*. New York: Rizzoli, 1979.

O'Donnell, Patricia M. "Cultural Landscape Preservation: An Evolving Field." *Landscape Journal: design, planning, and management of the land* 35, no. 2 (2016): 203-217.

Plummer, Henry. *The Experience of Architecture*. London: Thames & Hudson Ltd, 2016.

Pred, Allan. "Structuration and place: On the becoming of sense of place and structure of feeling." *Journal of the Theory of Social Behavior* 13 (1983): 45-68.

Richardson, Bill. "Mapping the Literary Text: Spatio-Cultural Theory and Practice." *Philosophy and Literature* 42, no. 1 (April 2018): 67-80.

Saija, Laura. “Autobiography as a Method of Inquiry.” In *Encounters in Planning Thought*, edited by Beatrix Haselsberger. New York: Routledge, 2017.

Sandercock, Leonie. “Out of the Closet: The Importance of Stories and Storytelling in Planning Practice.” *Planning Theory & Practice* 4, no. 1 (2003): 11-28.

Siddiqi, Anooradha Iyer. “Crafting the archive: Minnette De Silva, Architecture, and History.” *The Journal of Architecture* 22, no. 8 (November 2017): 1299-1336.

Sommers, Laurie Kay. “Folklore and Historic Preservation: Past, Present, and Future.” *Journal of American Folklore* 132, no. 526 (Fall 2019): 359-389. Project MUSE.

Thapar, Romila. *Narratives and the Making of History: Two Lectures*. Oxford India Paperbacks. New Delhi: Oxford University Press, 2000.

Tomlins, Christopher. “A Poetics for Spatial Justice: Gaston Bachelard, Walter Benjamin, and the Return to Historical Materialism.” *Law & Literature* 32, no. 3 (February 2020): 319-353.

Trouillot, Michel-Rolph, and Hazel V. Carby. *Silencing the Past: Power and the Production of History*. Boston, Massachusetts: Beacon Press, 2015.

Tuan, Yi-Fu. “Architectural space and awareness.” In *Housing and Dwelling: Perspectives On Modern Domestic Architecture*, edited by Barbara Lane Miller, 77-80. London: Routledge, 2007.

Tuan, Yi-Fu. “Landscape and Thought.” In *The Interpretation of Ordinary Landscapes*, edited by D. W. Meinig, 89-102. New York: Oxford University Press, 1979.

Upton, Dell. “The Power of Things: Recent Studies in American Vernacular Architecture.” *American Quarterly* 35, no. 3 (1983): 262–79.

Upton, Dell, and John Michael Vlach. *Common Places: Readings in American Vernacular Architecture*. Athens: University of Georgia Press, 1986.

Vydra, Anton. “Gaston Bachelard and his reactions to phenomenology.” *Cont Philos Rev* 47 (February 2014): 45-58.

Watson, Sophie and Katherine Gibson. *Postmodern Cities and Spaces*. Cambridge, Mass: Blackwell, 1995.

Weisman, Leslie Kanes. *Discrimination by Design: A Feminist Critique of the Man-made Environment*. Urbana: University of Illinois Press, 1992.