

Poetic Writing as an Enactive Method for Studying Psychiatric Hospital Atmospheres

Addressing Affective, Ephemeral and Peripheral Dimensions

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Psychiatric Hospital Atmospheres

I've always been captivated by the atmospheres in psychiatric hospitals.² Approaching these atmospheres from a dual background in nursing and architecture has deepened my curiosity about exploring their complex yet significant role in shaping users' experiences. In general, atmospheres are fundamentally pervasive, vague and evanescent phenomena: they can be regarded as the 'unbound occupation of a surfaceless space in the region of what is experienced as present'.³ Gernot Böhme understands them as the 'common reality of the perceiver and the perceived', and stresses the 'peculiar intermediary status of atmospheres between subject and object'.⁴ Having merely temporary existence, they 'can only give rise to experience according to a dynamic, a rhythm, a quality of duration'.⁵ Consequent to their boundless and *ephemeral* nature, atmospheres resist delimitation and localization, and complicate our ambition to describe them: 'Just like emotions.' Dario Galati states that 'atmospheres too are curious situations that lose meaning when one tries to describe them'.⁶ Perceiving atmospheres comprises a holistic and emotive connection to one's environment, characterized by a profound impact through senses and emotions, as well as being touched by them in the felt body.⁷ Therefore, to study atmospheres, we must make ourselves receptive to them, and to the *peripheral* modes through which we perceive them.⁸

With his *New Phenomenology* (1980), philosopher Hermann Schmitz presents an elaborate framework for understanding atmospheres, deeply grounded in our corporeal involvement with 'situations' or 'rich impressions'

in our immediate surroundings.⁹ He outlined how, despite our chaotic relation to surroundings and the internal diffuseness of situations, our embodied communication allows atmospheric value to be perceived in the whole environment ‘much before the potential atmosphere of its single elements is perceived, and so much before one is able to describe them analytically’.¹⁰ Therefore, it only makes sense that ‘one has to be in them to understand them’.¹¹ This raises the question of which research approaches can foster receptivity to atmospheric value. Methods to evoke *corporeal involvement* may include using Schmitz’s embodied dynamism of expansive and constrictive corporeal tendencies, drawing or exploring the combined effort of our multi-sensory perceptions.¹² However, these methods do not evidently address one’s personal and affective involvement in situations, which could play a pivotal role in the perception of *pluralistic places* that this issue of *Writingplace* aims to address. Psychiatric hospitals are apt examples of such places, where diverse situational backgrounds of nurses, patients, family members and visitors distinctly shape atmospheric value and perception. These environments are inherently ‘complex and differentiated’, requiring a *relational* understanding, as emphasized by Jeff Malpas.¹³ Given that psychiatric hospital atmospheres are shaped, at least in part, by their community, they may benefit from *situated* approaches to research.¹⁴ Considering the complex and multifaceted nature of these atmospheres, it may be valuable not only to immerse oneself in their all-encompassing presence, but also to address and discuss the researcher’s own situated presence in place. To that end, my background in both nursing and architecture is leveraged for exploring diverging roles and perspectives – aiming to address personal, situated and relational dimensions of psychiatric hospital atmospheres.

Exploring Poetic Practices as an Enactive Method

To incorporate our affective, personal and situated involvement in pluralistic places like psychiatric hospitals, we may explore methods beyond the conventional tools of the architect and learn from the gaze and practices of the poet. Hermann Schmitz described how poets and writers can convey ‘rich impressions’ by carefully weaving meanings into situations – allowing the audience to access atmospheric value through ‘playful identification’.¹⁵ This playful identification is described as a loose exploration *towards being affected*.¹⁶ It could be argued that *both* reading and writing poetic language evoke perception by *enacting* it through embodied interactions with the world rather than by passively receiving information.¹⁷ The careful combination and rearrangement of meaning in poetic writing can be seen as recurrent cycles of interaction between the writer, the meanings in the text and the topic of interest. Thus, poetic writing could serve as an enactive method for cultivating receptivity to atmospheric value, providing a means for affective engagement with surroundings amid the chaotic complexity and internal diffuseness of situations. This approach facilitates the development of personal and situated understanding of place.

The discourse on poetry, much like that on atmosphere, is characterized by difficulties in articulating what exactly *defines it*. Some approaches emphasize technical characteristics such as genre, content

and formal qualities, formulating conclusions such as ‘the essential point for poetry is the verse rhythm, influenced, among other things, by the determined line length’.¹⁸ Emily Dickinson, contrarily, defined poetry according to her experiential recognition: ‘If I feel physically as if the top of my head were taken off, I know *that* is poetry’.¹⁹ Our focus, however, lies in spatial and atmospheric knowledge rather than literary discourse. Therefore, we turn to sources concerned with adopting the poetic gaze and the activity of poetic writing. Originating from the Greek *poiēsis* (*the creative act of bringing something into existence*), poetic writing can be understood as the generative search for words to get a grip on that which overwhelms us, to establish a ‘momentary stay against confusion’.²⁰ While poets and academics alike are driven by curiosity and receptivity to the unexpected, their methods to acquire knowledge differ.²¹ Scholars pursue knowledge with conscientious thoroughness along projected lines of logic, while poets ‘stick to nothing deliberately, but let what will stick to them’.²² Poets derive knowledge from a ‘fresh look and a fresh listen’ into language, adopting an imaginative gaze that ‘abandons [their] everyday way of seeing – rational, practical, utilitarian – and sees by means of [their] “creative imagination”’.²³ The poets Robert Frost and Rutger Kopland both describe poetic writing as an exploration: rather than being written by the poet, the poem ‘makes itself’ and carries the poet away with it, reaching below the surface of consciousness and behind the appearances of things.²⁴ This makes poetic writing especially promising for addressing *ephemeral* and *peripheral* aspects of perception and atmosphere. It is understood as a process allowing poets to remember things nearly forgotten, or to recognize an unknown part of themselves.²⁵ Similarly, Susan Griffin noted: ‘Poetry does not describe. It *is* the thing. It is an experience, not the second-hand record of an experience, but the experience itself.’²⁶

For my research purposes, I employ poetic writing as a generative search for words, offering a fresh perspective on language to grapple with overwhelming experiences. This paper presents a reflective evaluation of utilizing poetic writing as an enactive method in architectural research. Embracing unfocused and imaginative observations rather than analytic ones, my poetic writing refrains from deliberate structuring, letting the language unfold organically and reveal unknown facets of atmospheric perceptions. The exploratory qualities of the poetic writing experience take precedence over stylistic considerations, with the aim of making it accessible and applicable to researchers regardless of their poetic experience. Rather than polished poetic results, this work reflects an experimentation in enriching research practices. As Robert Frost aptly expressed, everyone is a ‘rider’ and a ‘guider’ suggesting that everyone is a possible poet, maker and finder.²⁷

Expanding on the exploration of poetic practices, the following section presents a reflective evaluation of utilizing poetic writing as an enactive method in architectural research. It explores the intricate complexities of atmosphere in three different contexts, with each case respectively addressing the affective, ephemeral and peripheral dimensions of perception. Each case outlines my role (as a researcher) and the application of poetic writing in context, followed by selected poetic

fragments. Subsequent reflection examines how poetic writing yielded insights and shaped situated spatial knowledge. To convey the immersive nature of the activities carried out, the case descriptions adopt a personal writing style, a departure from formal academic language that better captures the experiential essence of the research process.

Case 1: Affective Involvement in Pluralistic Places

Duration: two hours. Preparations: twenty-three months.

In the first case, I am allowed a two-hour supervised site visit to pavilions designed by a famous architect. Strict conditions apply in relation to the pavilions' imminent demolition and patients' privacy. Extensive efforts and contractual agreements precede my presence to ensure that I will not photograph people or publicly advocate against demolition – the potential harm of my visit travels ahead of me. The tight window for observations prompts me to mentally prepare for absorbing the atmospheric situation as intensively as possible.

Playful Identification

When I arrive, early, the context of my visit evokes noticeable tensions as I explore the terrain and question the legitimacy of my presence. Under situational pressure, I can either distance myself from these tensions or align with their impact. The imaginative poetic gaze helps me to get a grip on the overwhelming discomfort of my unwarranted presence on a hostile site:

Coffee rooms and nursing stations
frown at her through bleak façades.
Muscles strain ahead into creases
soon a guest – yet – an intruder
on the barren asphalt path.

Dissociating into an external viewpoint, the poem mediates the affective intensity of feeling suspiciously observed and out of place. This newly shifted perspective invites attunement to my unease and thereby allows becoming receptive to the situation's uncanny atmosphere. As Anne Sullivan outlined, poetry thrives on ambiguity, open-endedness and unresolved complexity.²⁸ This quality supports the loose exploration towards being affected, which Schmitz called *playful identification*. Such poetic exploration equally helps exploring the dual tension which I sense in relation to patients as they enthusiastically initiate proximity:

Blushing away, my lens cuts their faces,
Out of the frame, avoiding their call.
Approach, detect me,
Capture, inspect me...
Shivering glances swelter
across membranes of glass.
My bated breath must urgently,
let this moment pass.

Timid intentions, curiosity and cautious restraint collide with potential harm and imagined privacy invasion, underscoring the disparity between these dimensions. As Schmitz notes, affective involvement has the power to overwhelm us and ‘possess us at least briefly’, but the intensity of being affected later depends on the degree to which we allow or withhold the feeling.²⁹ Poetic writing’s ability to articulate sensitivities and internal frictions serves to mediate and temper the paralysing intensity of observing and being observed. Aligning with Gillie Bolton’s emphasis on the therapeutic potential of poetry, it not only heightens receptivity to the affective dimension of atmosphere, but also facilitates processing the intensity of resultant perceptions.³⁰

A Fresh Look at Pluralistic Places

Receptivity to my own affective involvement allows to develop a situated understanding of place, shaping insights through relational interactions. This begins with interrogating my own position while awaiting my appointment in the lobby:

This brittle Wednesday afternoon,
He – shouts at the receptionist.
She – stays unmoved behind the glass.
I – calmly let the instant pass;
regardless of what may –
none is my concern today.

Three sharply separated perspectives disclose my uninvolved position in de-escalating this tense situation, equally reflecting a situational divorce from my familiar role and practices as a nurse. Later, this relational discomfort deepens in conversation with another nurse, who harshly critiques the buildings:

Dark at night, oppressive, moist.
Articulates her patient’s voice.
Too hot, too cold – designers’ faults . . .
Our creeping skin collects her pleas,
folds sharply through our shared unease.

Her discontent is vaguely directed towards the real estate manager supervising my visit, yet sharing his unease uncovers how I have become inadvertently entangled in latent frictions that define this situation. Later, a patient’s uncomplicated expressions of content contradict her pragmatic judgements, underscoring the complex and differentiated fundamentals of place.

Simple happiness, sharp critique,
chase each other in my mind.
Resound, respond, reflect, remember,
beyond the truth: questioning my kind.

In the case described here, I have obtained a position in between opposing notions of distance and intimacy, which Klaske Havik describes as an opportunity to replace dualist thought with a more open, experiential mode of investigation.³¹ This provides a playful *flexibility* to address the nuanced, unresolved or sometimes conflicting dynamics that define pluralistic places. In this context, poetic writing instigates ongoing ruminations that gradually untangle the relational complexities shaping internally diffuse situations, articulating my *situated* understanding of this psychiatric hospital atmosphere.

Case 2: Capturing Ephemeral Transitionality

Duration: one week. Preparation: two months.

I spend a week of participatory observation in the daily life of a clinic in Berlin. The situation allows plenty of time for observation and contemplation – presenting an *abundance* and *multiplicity* of impressions that form a continuous stream of fleeting situations and affective involvements. Both during immersive observation and at night, I gather poetic notes to collect ephemeral fragments of each day before the next one arrives.

Capturing Fragments

As noted by Mark Winborn, poetry can help to develop sensitivity and responsivity to ephemeral moments, by moving us to the ‘edge’ of experiential awareness, removed from ordinary consciousness.³² The initial stages of poetry writing, especially when written rapidly, have a strong potential for intuitive creativity and avoiding rational or reflective thinking.³³ Therefore, upon first entry, I seek to cultivate a state of consciousness that precedes analysis, rationalization and explanation – a naive state of not-knowing that is essential to poetry and experiencing things anew.³⁴

Unease reflects on smiling faces,
unfolding into broken phrases.
Patches of meaning, blur into vapour
naked, I shiver, in line with their tracks -
Not-yet, no-longer, undisclosed
I stumble, through their distant prose.

Through unfocused and automatic writing, I pursue a ‘merging of action and awareness’, associated with trance-like states or *rêverie*.³⁵ In such flow-like states, one is relieved from preconceived beliefs or desires and is free to follow what resonates with the individually attuned senses.³⁶ Here, poetic writing helps me to dissolve into these new surroundings and capture the open-ended quality of the atmosphere at first impression. It fosters receptivity to the ephemeral indeterminateness of the atmosphere, wherein hesitation and uncertainty direct my perceptions while relations remain to be defined.

Daylight in the common room.

Tracing Transitions

Beyond the immediacy of momentary observations, instants tie together into motions and transitions, shaping the place's daily cadence:

Glimmers enter, ripple the wall
Arches slice into the sharpening morning
Shift, pass and stretch
while windows fall.
Rooms drift into the evening, slowly turn their insides out.
Corners flood in creamlike swelling:
sooth my breath and ponder,
then lose their ground to cooling air.

Poetic *revision* is understood by Nigel McLoughlin as a recursive, open-ended and iterative investigation – the interpretative engagement of poets with their experiences.³⁷ I accumulate, revisit, re-imagine and edit poetic fragments over the course of my visit, immersed in an environment of continuously changing and interacting spatial influences. As Kirsten Kreider outlines, language not merely reflects but *produces* reality through embodied and reciprocal acts of speaking and listening, or writing and reading.³⁸ As such, the poetic revisions *evolve* reciprocally *alongside* spatial influences as they unfold into patterns and rhythms, enacting and recording the atmospheric situation according to its quality of duration. The (re) writing process 'becomes the experience' by slowly sculpting ephemeral transitionality into the dynamic rhythm of poetic form, and tracing how recurrently shifting patterns shape the atmosphere.

Interrogating Intertwinement

Despite causing initial discomfort, the considerable language barrier allows an intuitive exploration of place. Collected fragments of non-verbal interactions trace entanglements between the spatial and the relational realm:

Carrying cutlery, cleaning the counter
the day continues its routinised pace -
Distance grows and shrinks between us
inhabits a liquid silence
souring across my lips.
Disengaged with understanding,
sadness simmers, divorced from speech.
Mugs repose into cabinets, kettles swell into space...
Their murmuring gestures
fall me into place.

Just like me, newly arrived patients oscillate between peripheral and central areas, slowly gravitating towards active engagement around the kitchen counter. As I follow their movements through space, poetic writing evokes *resonance* with my surroundings; a temporary synchronization, particularly promising for multi-sensory research.³⁹ Here, poetic resonance highlights

and reinforces intertwinement between spatial motions and perceived relational distances. Aligning with Jane Rendell's emphasis on sites and situatedness as embodied through engagement, poetry gradually reveals how spatial configurations foster my shift from disconnectedness towards relational and situated embedding in place.⁴⁰

Case 3: Retrieving the Peripheral

Duration: two-and-a-half years. Preparation: none.

I have worked as a nurse in psychiatry since August 2021. Despite knowing my work environment intuitively and intimately, I rarely reflect in depth on my personal relation to the place or its atmosphere. Through poetic writing, I delve into half-forgotten memories to explore this.

Implicit Corporeal Sensitivities

In contrast with the previous cases, my presence in place is crucially defined by my role and responsibilities as a nurse. Poetic writing here supports 'reflexivity', described by Kim Etherington as 'the ability to notice our responses to the world around us, other people and events'.⁴¹ The routine of opening locks and doors forms the starting point for interrogating my situated and relational embedding in place:

touch me, click me,
pierce, stab, and stick me,
handle or knob –
who shakes my swiftly frozen hand?
then, expanding depths
chase the echo of my steps
piercing buzzers, ticking clocks
a fragmented vacuum
into
...embracing locks.

As suggested by Kristin Prevallet, poetry is 'what bubbles forth from the periphery of subtle felt sensations, into consciousness and into form' – in this case, capturing through verse rhythm how the cadence of touching, clicking, ticking and buzzing is implicitly ingrained in my perception.⁴² Imaginative subtleties and magnifications underline how heightened alertness – uniquely tied to this environment – sharpens my corporeal sensitivity to the dynamics of enclosure. These insights confirm, as previously suggested by Helen Owton, that poetry in research can enhance self-understanding through reflexivity.⁴³ Reaching below the surface of consciousness, poetry revealed aspects relating to 'the knower's body and background', defined by Michael Polanyi as 'personal knowledge'.⁴⁴

Personal Situation

In further exploration, I return to the recurring situation of entering the ward before my shift, when I am unable to fully oversee the space that I am about to unlock:

Lurking in shadows, for you I seek
cloaked in velvet corners
deep out of sight.
A strained hush
spirals into sudden frenzy -
from muted mornings into manic fright.

Past impressions, nearly forgotten memories and previously anticipated scenarios continue to direct my experience as they blend into the emergence of an imagined patient. Hetherington and Atherton suggest that poetic images may signify embodied experiences beyond language, while writing can retrieve previously forgotten memories.⁴⁵ This aligns with Schmitz's description of our 'personal situation' as a layered collection of impressions, whose meanings have gradually moved into the chaotic multiplicity of our past.⁴⁶ He suggests that what we forget, rather than disappear, is fused into this 'personal situation', which continues to resound implicitly into our present perceptions.⁴⁷ When I address the patient directly in this poem, the relational dimension of my personal situation materializes. Inversely, I remain peripherally cautious of spatial implications and safety considerations when interacting with patients:

She rips into herself
slams her door onto my shift
overturns anticipation
in eviction, bitter and swift.
Inverts viscid membranes of skin
moves outside -
and outside in.

At the level of poetic language, what is imaginatively possible may be as 'real' as anything else.⁴⁸ Here, the imaginative *inversion* of my patient uncovers how spatial and relational dimensions concerning trust, enclosure and safety in professional interactions are not only intertwined but mutually consequential.

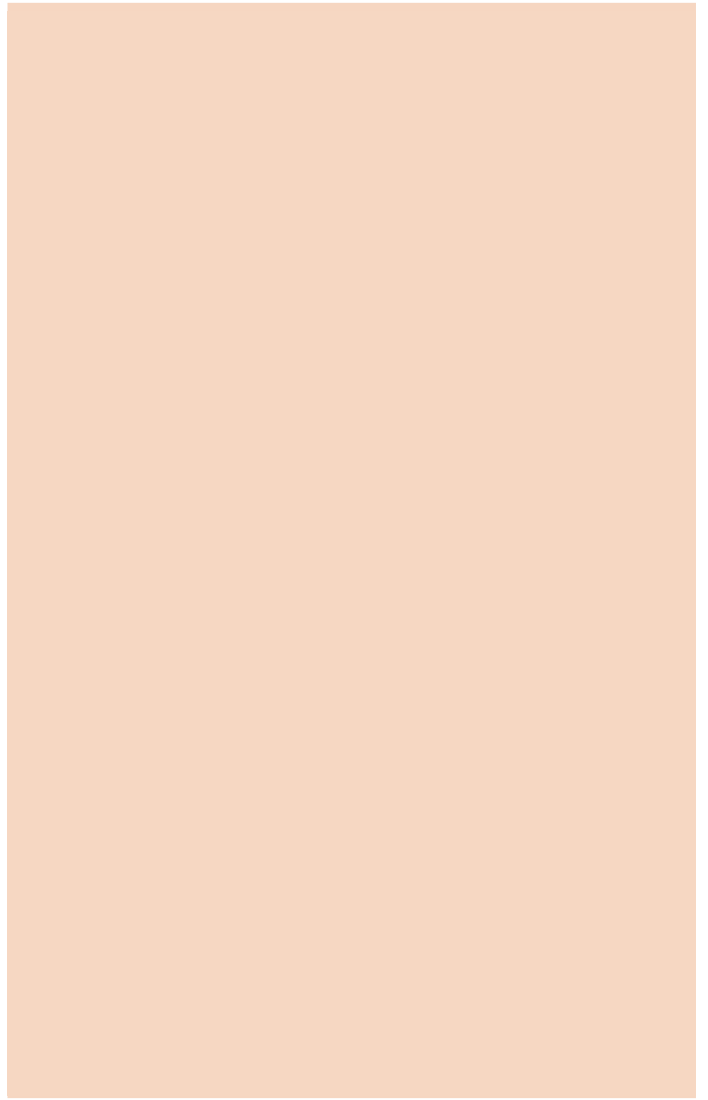
Affective, Ephemeral and Peripheral Dimensions of Atmosphere

The different cases demonstrate how poetic writing can enhance research by fostering receptivity to the affective, ephemeral and peripheral dimensions of atmospheric perception. The fresh, imaginative look into language helped to explore, articulate or retrieve these dimensions. This enactive approach yielded insights ranging from pluralistic relational tensions to implicit personal knowledge.

In the two-hour supervised visit (Case 1), poetic writing contributed to slowing down and developing a receptivity to the *affective dimension*. Departing from analytical or detached ways of observing, the imaginative poetic gaze helped me become attuned to the affective dimension of the situation in search of a more relational understanding of place. Findings suggest that poetic writing can foster and mediate receptivity to affective involvement, helping to process intense perceptions and facilitating a loose



Holding the door handle.



Upon entering.

exploration towards being affected. Additionally, poetic writing provides flexibility to address nuance, relational frictions or conflicting dynamics that shape pluralistic places. During the week of participatory observation (Case 2), poetic writing allowed a capture of the *ephemeral dimension* of atmospheric perception. Automatic writing and poetic *rêverie* made it possible to access and maintain perceptions as they appeared in the moment. By developing reciprocity and resonance with surroundings, poetic (re) writing enacted and recorded the atmosphere according to its quality of duration, thereby gradually developing a situated understanding of place, incorporating ephemeral, transitional and intertwined spatial and social dimensions of atmosphere. Reflecting on experiences at work (Case 3), the use of poetic language retrospectively enabled to retrieve implicit or *peripheral dimensions* of spatial understanding, even long after impressions had diffused into the chaotic multiplicity of my personal situation.⁴⁹ Although latent memories and implicit forms of knowledge may not be immediately available, reflexive and imaginative explorations can help retrieve their spatial and relational understanding. Here, poetic writing helped reveal how half-forgotten memories continue to direct corporeal sensitivities, and how this ‘personal knowledge’ resounds into present professional relationships.

Returning to the aims of this edition of *Writingplace*, poetic practices seem to support openness to qualities of perception that one may not immediately access or explicate. Poetic language and atmosphere both touch upon the non-linear, non-rational ways in which we perceive and relate to our surroundings. The affective receptivity fostered by poetic writing effectively engages with these aspects of perception. Their relevance to architectural (design) practices resonates in Peter Zumthor’s descriptions:

When I design a building, I frequently find myself sinking into old, half-forgotten memories, and then I try to recollect what the remembered architectural situation was really like, what it had meant to me at the time, and I try to think how it could help me now to revive that vibrant atmosphere.⁵⁰

Receptivity to affective, ephemeral, and peripheral perception is crucial for researchers and designers of architecture. In navigating the (academic) field concerned with atmosphere, poetic writing may help to operate between dimensions of immediate and situated involvement with that of (explicated) reflective analysis. Aligned with phenomenological theory, we argue that the poetic gaze is particularly adept at navigating the chaotic and multifaceted relationships we maintain with our environment. Encompassing relational, situated and personal complexities, this offers a valuable addition to existing research and design methods, particularly in complex and pluralistic environments like psychiatric hospitals. By embracing the poetic gaze as a tool for inquiry, architects and researchers can cultivate richer and more nuanced understandings of spatial atmosphere, contributing to the creation of more empathetic built environments.

- 1 Supervised by Bernard Colenbrander and with consultation of Ralph Brodrück upon request.
- 2 By 'psychiatric hospitals' we mean architectural environments for the clinical treatment of psychiatric complaints, into which patients are admitted – as opposed to ambulatory settings in which they reside more briefly.
- 3 Hermann Schmitz, *New Phenomenology: A Brief Introduction* (Sesto San Giovanni, 2019), 139.
- 4 Gernot Böhme, *Atmospheric Architectures: The Aesthetics of Felt Space* (London, 2018), 23-24.
- 5 Jean-Paul Thibaud, 'Installing an Atmosphere', in: Philip Tidwell (ed.), *Architecture and Atmosphere* (Espoo, 2014), 49-66.
- 6 Dario Galati, *Prospettive Sulle Emozioni e Teorie Del Soggetto* (Turin, 2002), 84. Quoted in: Tonino Griffero, *Atmospheres: Aesthetics of Emotional Spaces* (London, 2016), 3.
- 7 Ibid., 15-16.
- 8 Juhani Pallasmaa, 'Space, Place and Atmosphere: Emotion and Peripheral Perception in Architectural Experience', *Lebenswelt: Aesthetics and Philosophy of Experience* 4 (2014), 224.
- 9 Hermann Schmitz, *System Der Philosophie* (Bonn, 1964). For a short introduction into Schmitz's work: Schmitz, *New Phenomenology*, op. cit. (note 3). For an elaborate study on the implications of Schmitz's work with respect to architectural atmospheres: Ralph Brodrück, *De Tegenwoordigheid van Architectuur: Een Verkenning van de Ervaring Vanuit de Neue Phänomenologie van Hermann Schmitz* (Eindhoven, 2021).
- 10 Schmitz, *New Phenomenology*, op. cit. (note 3), 73-80; Griffero, *Atmospheres*, op. cit. (note 6), 32.
- 11 Galati, *Prospettive Sulle Emozioni*, op. cit. (note 6), 84. Quoted in: Griffero, *Atmospheres*, op. cit. (note 6), 3.
- 12 Brodrück, *De Tegenwoordigheid van Architectuur*, op. cit. (note 9); Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (Chichester, 2012), 44-45.
- 13 Jeff Malpas, *Place and Experience, a Philosophical Topography* (Cambridge, 1999), 173-174.
- 14 Donna Haraway, 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', *Feminist Studies* 14/3 (1988), 590.
- 15 Hermann Schmitz, *System Der Philosophie. Dritter Band: Der Raum. Vierter Teil. Das Göttliche Und Der Raum* (Bonn, 2005), 456-457. Quoted in: Brodrück, *De Tegenwoordigheid van Architectuur*, op. cit. (note 9), 67, 151.
- 16 Ibid., 67.
- 17 Francisco Varela, Evan Thompson and Eleanor Rosch, *The Embodied Mind: Cognitive Science and Human Experience* (Cambridge, MA, 2016. See also: Patrick Errington, *In Kind: The Enactive Poem and the Co-Creative Response* (St Andrews, PhD thesis, 2019).
- 18 H.J.M.F. Lodewick, *Litteraire Kunst* (Den Bosch, 1977), 149.
- 19 Emily Dickinson and Thomas H. Johnson, *Selected Letters* (Cambridge, MA, 1986), 208.
- 20 Simina Anamaria Lörincz, *Architectonics of Poësis: Architectural Creation Reconsidered* (Springer Nature, 2024), 13; Hugo Brems, *De Dichter is een koe: over poëzie* (1991), 15-16; Robert Frost, 'The Figure a Poem Makes', in: *Complete Poems of Robert Frost* (New York, 1964), vi.
- 21 Rutger Kopland, *Het mechaniek van de ontroering* (Amsterdam, 1995), 29.
- 22 Frost, 'The Figure a Poem Makes', op. cit. (note 20).
- 23 Sheldon Liebman, 'Robert Frost: On the Dialectics of Poetry', *American Literature* 52/2 (1980), 264-278.
- 24 Ibid., 272; Frost, 'The Figure a Poem Makes', op. cit. (note 20).
- 25 Kopland, *Het mechaniek van de ontroering*, op. cit. (note 21), 41.
- 26 Susan Griffin, *The Eros of Everyday Life: Essays on Ecology, Gender, and Society* (New York, 1995), 191.
- 27 Liebman, 'On the Dialectics of Poetry', op. cit. (note 23), 274.
- 28 Anne Sullivan, 'On Poetic Occasion in Inquiry: Concreteness, Voice, Ambiguity, Tension, and Associative Logic', in: Monica Prendergast, Carl Leggo, and Pauline Sameshima (eds.), *Poetic Inquiry* (2009), 111-126.
- 29 Schmitz, *System Der Philosophie*, op. Cit. (note 15), 141, 145. Quoted in: Brodrück, *De Tegenwoordigheid van Architectuur*, op. cit. (note 9), 136.
- 30 Gillie Bolton, 'Every Poem Breaks a Silence that Had to be Overcome: The Therapeutic Power of Poetry Writing', *Feminist Review* 62 (1999), 118-133.
- 31 Klaske Havik, 'Writing Atmospheres: Literary Methods to Investigate the Thresholds of Architectural Experience', in: Jonathan Charley (ed.), *The Routledge Companion on Architecture, Literature and the City* (New York, 2008), 270-282.
- 32 Mark Winborn, 'Whispering at the Edges: Engaging Ephemeral Phenomena', *Journal of Analytical Psychology* 67 (2022), 363-374.
- 33 Paul Hetherington and Cassandra Atherton, 'Peripheral Knowledge and Feeling: The Perimeters Poems', *TEXT: Journal of Writing and Writing Programs* 57 (2019), 1-16.

- 34 Havik, 'Writing Atmospheres', op. cit. (note 31), 275.
- 35 Nigel McLoughlin, 'Writing Poetry', in: Graeme Harper (ed.), *A Companion to Creative Writing* (Chichester, 2013), 40-55; Gaston Bachelard, *The Poetics of Reverie* (Boston, 1969), 6.
- 36 Chris Arthur and Graham Johnson, 'Line Drawing', in: Kirsty Gun and Gail Low (eds.), *Imagined Spaces* (Manchester, 2020), 28-43.
- 37 McLoughlin, 'Writing Poetry', op. cit. (note 35), 47.
- 38 Kristen Kreider, *Poetics and Place: The Architecture of Sign, Subjects and Site* (2014), 19-21.
- 39 Daniel Paiva, 'Poetry as a Resonant Method for Multi-Sensory Research', *Emotion, Space and Society* 34 (2020), 100655.
- 40 Jane Rendell, 'Sites, Situations, And Other Kinds Of Situatedness', *Log* 48 (2020), 27-38.
- 41 Kim Etherington, *Becoming a Reflexive Researcher: Using Our Selves in Research* (London, 2004), 19.
- 42 Kristin Prevallet, *Medicines of Language: Ecosomatic Poetics and Embodied Practice* (Gloucestershire, 2022), 76-77.
- 43 Helen Owton, *Doing Poetic Inquiry* (New York, 2017), 86.
- 44 Michael Polanyi, *Personal Knowledge* (Chicago, 1958), vi.
- 45 Hetherington and Atherton, 'Peripheral Knowledge and Feeling', op. cit. (note 33), 11.
- 46 Brodrück, *De Tegenwoordigheid van Architectuur*, op. cit. (note 9), 167-170.
- 47 Ibid.
- 48 Hetherington and Atherton, 'Peripheral Knowledge and Feeling', op. cit. (note 33), 8.
- 49 Brodrück, *De Tegenwoordigheid van Architectuur*, op. cit. (note 9), 169.
- 50 Peter Zumthor, *Thinking Architecture* (Basel, 1999), 10.