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Bachelard describes these with the metaphors of water becoming deeper (more profound) and that water cannot run forever. Eventually one's life ends (page 46). 'Silence, time and solitude' describes tranquillity as the aim of architecture, a 'petrified silence' that is so powerful it silences all exterior sounds. Influences upon Bachelard's work Joseph Joubert, a French moralist and essayist, published nothing during his lifetime, but he wrote a copious amount of letters and filled sheets of paper and small notebooks with thoughts about the nature of human existence, literature and other topics, in a poignant, often aphoristic style. I also felt that at times he got carried away with his theories and ignored the practicality of things, for example boxes and chests are considered only as hiding places and their value as simply storage to promote tidiness is not considered. Bachelard jumps between poetry, philosophy, psychology and science and seems to write exactly as it flows through his mind, which at times is very confusing. There can be a large number of people that are good and work well together, and then just one evil person arrives and corrupts the good people. This book contains quotes by Gaston Bachelard and other theorists, and deals with the psychoanalysis and imagination with which we see the world around us. Imagination and dreams are subjects, which run commonly throughout this book, and in the third chapter Bachelard discusses them in reference to the 'verticality' of flames. This was followed by 'The poetics of fire (The poetics of the phoenix)' and 'The flame of a candle' in 1961. It focuses on the house, its interior places and outdoor context. The modern city is described as layered, like a music video, we cannot analyse the separate images, but instead appreciate them as a haptic sensation, letting them wash over us as a whole. A summary of 'The Psychoanalysis of Fire' by Gaston Bachelard Introduction: Bachelard starts by focusing on the psychological problems we deal with arise from our convictions about fire. 18. Here Bachelard is describing that for one to take on (i.e. swim) in rough sea (violent water) takes courage. 10. Baudelaire is a poet whom Bachelard hugely admires, he believes that Baudelaire created the word vast in the way it is used today, a word that must be spoken to reflect its connotations of infinity. The water can then never be pure again, it is contaminated, by however much, but it is now impure (page 139). Children know existence with no boundaries and this gives them freedom, these memories can be evoked by a single fragrance, which takes us back to our childhood. He describes adolescence as the fever time of human life. Bachelard describes how marriage works between two people, and not between more through the description of the relationship between water and other elements. He relates this to a river, where the water is clear and slow moving, innocent and transparent. The 'rejection of Alberti's window' is about how hemogenous eye has opened up to new forms of visual expression. The next chapter goes on to elaborate about the 'multi-sensory experience,' the eye collaborating with the body and sensory organs, (for example in a refreshing walk in a forest) which Gaston Bachelard described as a 'polyphony of the senses.' Architecture can be seen as giving structure to this daily experience, by strengthen our existentialism, our place in the world, reinforcing our sense of self. In philosophy of science he introduced the concepts of epistemological obstacle and epistemological break (obstacle épistémologique et rupture épistémologique). In the introduction Bachelard outlines his reasons for writing this book and describes his philosophy on poetry. In this book Bachelard continues his investigation of poetry and its associations with philosophy. The answer to 'What is fire?' 'only receives vague or ancient answers that come from our preconceptions of fire, that more than any other phenomenon are 'charged with fallacies from the past.' Fire and Respect - The Prometheus Complex: Fire can be used to explain anything; it is both intimate and universal and overall it represents both good and evil, it 'shines in Paradise' and 'burns in Hell.' Our knowledge of fire comes from a social reality not a natural one, where despite our natural reflex in pulling back from touching a flame, we learn nothing about the knowledge of fire. Nocturnal sounds reminds us of human solitude, making us conscious of the sleeping city; an empty unfurnished, impersonal house has a harsh acoustic; and how today's cities have lost their natural echo due to wider street and public music, losing our aural sense of volume and space. The power of sight was essential to architect Le Corbusier, who declared 'I exist in life only if I can see' yet acknowledged the limit this had when appreciating buildings from 'only 3ft 6 inches from the ground.' It is true that today, the category city is usually only seen from fast moving transport or from the aerial view of an aeroplane, leading to a city of distance and exteriority, of which concept Corbusier explored through many sketches. Novalis, an author and philosopher of early German Romanticism who had great knowledge in science, law, philosophy, politics and political economy. Bibliography of works in response to Bachelard ' Marxism and Epistemology; Bachelard, Canguilhem and Foucault' by Dominique Lecourt (Translated from the French by Ben Brewster; NLB, London 1975 'Bachelard: Science and Objectivity' by Mary Tiles (Cambridge University Press, 1984) 'Performance Analysis: an introductory course book' Edited by Colin Counsell and Laurie Wolf (Routledge, London 2001) 'The Eyes of the Skin: Architecture and the Senses' by Juhani Pallasmaa (Wiley, Academy, Great Britain 2005) The following two chapters of 'architecture of visual images' and 'materiality and time' both explore the use of materials in modern architecture. By the 18th century, Foucault claims that a soldier can be created, 'an art of the human body was born,' through control over different parts of the physical body (ex. His idea of 'docile bodies' being subtly controlled through power- relations, used another example, that of a 17th century soldier, recognised as a symbol through clothing and posture. The influence of his thought can be felt in all disciplines of the humanities (art, architecture, literature, poetics, psychology, philosophy and language.) Bachelard was hugely interested in the concept of epistemology - the branch of philosophy that studies the nature of knowledge, in particular its foundations, scope, and validity. The House Bachelard suggests that all really inhabited space has a notion of 'home', that when a human being finds shelter it comforts itself with the notion of protection. In the 'oral view versus visual space', Walter Ong describes 'the shift from oral to written speech' as 'essentially a shift from sound to visual space.' It is this imagination of an interior space created by words, that Gaston Bachelard is speaking of when he says, 'the poet speaks on the threshold of being.' It is our union of senses, not just sight that unites with the world. The chapter of 'vision and knowledge' describes how sight as always been the noblest of the senses and in the words of Plato 'humanity's greatest gift.' The eyes have been given prominence amongst the other senses due to the ability to be 'able to see themselves seeing.' (Peter Sloterdijk) and the loss of eyesight is seen as the ultimate physical loss, made more important as technological advances such as television and computers all rely on sight and hearing. Italo Calvino's book, 'Invisible Cities' has created images that have enriched the urban world, we are able to imagine them clearly much like the world of a painting beyond the restraints of it's frame. Bachelard claims that this imagination is best located in a familiar environment, a place where we can dream but also focus these thoughts, our homes; ('The chief benefit of the house (is that) the house shelters the day-dreaming, the house protects the dreamer, the house allows one to dream in peace.' 'The significance of the shadow' reiterates the statement that the eye is an organ of distance and separation, whereas touch is one of intimacy and affection. His most important work is on poetics and the philosophy of science. 3. He also mentions the phrases, 'candle dreamer' and 'flame thinker'. Here, he is using a candle flame as a metaphor, to explain the way people think and imagine, and how an image, such as a flame, can provoke or enhance thoughts and feelings. Bachelard describes the idea with a pool of pure water, that then has impure water dropped into it. 17. Bachelard believes and image of full roundness helps us to collect ourselves and confirms our being intimately inside. Bachelard believes that poets help us to discover joy in looking. Bachelard emphasised discontinuities in the history of science; in particular he stressed the ways of thinking about and investigating the world to be found in modern science. This happens because we unconsciously mimic the shape of an object or architecture when confronting the piece. The loss of his 'fire' or potency is seen as a great male sacrifice. He believes that small boxes and chests show a need for secrecy, locks keep possessions guarded but are also an invitation to thieves. The first example of this is through the writings about the sexual function of a river (page 33). Bachelard believed that philosophy looked blindly at concepts of reality, matter time and space as if science said nothing about them and that when philosophers did discuss science it was an ideal science very different to that which actually exists. He is saying how natural beauty is a young naked woman. Therefore I feel he is trying to make a point about innocence through the description of water. Walter Ong believes that in the future, in a response to this increasingly technological world, we will move to 're-sensualise' architecture through stronger material, texture and a denser use of light and space. Marble.) This is due to our sensory experience originating in the intimate and interior world of our mouth; the most archaic architecture - the mouth cavity. Dr Tiles concentrates here on Bachelard's critique of scientific knowledge. Poetry on the other hand, is described as 'touched up madness', poetic order imposed upon aberrant images. He begins by talking about language and explains that the words 'daydream' 'reveries' and 'remembrance' are all feminine in French and suggests that this reflects the need to make such words enveloping and soft, characteristics that are associated with femininity. He explains this approach 'to mount too high or descend too low is allowed in the case of poets, who bring earth and sky together. In addition to epistemology, Bachelard's work deals with many other topics, including poetry, dreams, psychoanalysis, and the imagination. Putting oneself in a position where the surroundings are irrational and difficult to determine relies upon one having the courage to do so. Bachelard explores the psychology of houses, for example a door knob is used to close and open doors, as is a key, however the key is seen by people as something which is more often used to close and the door knob more often used to open. 9. That one can descend in to reveries so deep that they rid us of our history even liberate us from our name. Bachelard was inspired by Edgar Allan Poe, Salvador Dali and Charles Ploix among others when writing this book. Places can be remembered usually by their effect upon our bodies, thereby entreating associations for our mind to recall them. Whether that is the eye actually participating in multiple events, for example in a Bruegel or Heronimus Bosch painting; cubists artists changing our peripheral vision or land artists fusing their work with the reality of a lived world. However, Bachelard believes the notion of inside and outside makes everything take form, even infinity. Conclusion: Gaston Bachelard ends the book by stating that fire is a complex concept and metaphor for it's meaning for the individual can be summed up by saying, 'one can find paradise in fire's movements or in it's repose, in the flame or in the ashes.' 5. Hypollite is quoted as saying 'there is alienation and hostility between the two'. In the 1930s Bachelard first turned towards studies of imagination and wrote 'The psychoanalysis of fire' in 1938. 4. The Psychoanalysis of Fire (1938) and The Poetics of Space (1958) are among the most popular of his works. This exaggeration could be seen as us trying to make sense of the infinite nature of the universe. In that one second; love, death and fire are all united, evoking a story by George Sand about a volcano where tiny white moths 'hurt themselves' into total death. Fire and Reverie - The

