

Abstract

In Marcel Proust's *À La Recherche du temps perdu* the place of memory is tied to objects like the *madeleine*; it is also connected to the built environment. The place of space, and particularly the built environment, is equally tied to memories and bring its narrator, and reader, to his present and theirs. The built environment sensed is the shell that protects the narrator so he can perform in his here-and-now, and the author to the gesture of writing.

What Marcel Proust writes in *La Recherche* related to architecture and space is already in the domain of neuro-architecture. The narrator renders space through his senses of touch, sight, smell, taste, and hearing. Multiple descriptions of rooms give the reader the impression of being present in the narrator's world as he senses his way within the novel, from his waking up in bedrooms, to being in other rooms with his Tante Léonie or Swann, or on his way to meet his mother in Venice. The narrator constructs the bedrooms by sensing their walls and temperature changes, their smells and tastes, as well as their sounds. Together, all of this sensory input guides the mind's eye to shape a room; all causing a shift in the narrator's body and bringing his mind to remembering. Building literary spaces in this way leads him to discern the in-between spaces where he finds comfort and joy.