

# Domestic Spaces in the COVID-2019 Pandemic Times: Perspective of Six Female Architecture Students from the Midwest USA

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**ABSTRACT:** The COVID-19 crisis significantly shifted our regular behavior patterns and reflected on our relationships with people and other built environment elements. This paper investigates these spatial experiences inside our domestic spaces from the perspective of six female architecture students. These participants made spatial mappings of their everyday activities from mid-march till the end of 2020 by creating drawings, diagrams, collages, and also added other visuals and narratives. These illustrations and narratives explain how the participants' spatial activities transformed throughout these quarantined times inside their domestic spaces and the seasonal changes from Spring to Winter. These future female architects came from diverse backgrounds, and all of them are currently attending the School of Architecture and Urban Planning (SARUP) at the University of Wisconsin-Milwaukee (UWM). I met them all in a theoretical course as an instructor that discusses behavioral, social, and cultural factors implicating the design and planning of the built environment. I prioritized to select student projects from a divergent range of race, ethnicity, age, and nationality to provide a compilation of diversified female experiences. They worked on these spatial documentations as part of a class assignment where they described their observations, behavior patterns, and actions during these pandemic quarantine times. Despite the difference in their life circumstances and spatial conditions, their emotions often intersect at several common points through pandemic anxieties, displacement, social isolation, maintaining physical distances, and lack of personal boundaries. A common point of their narratives describes their agency to feel better by coming in close contact with nature by going out for a walk regularly or adding house plants and pet animals as part of their everyday living. Their spatial documentation also mentioned the physical presence of at least one family member, relationship partner, or close friend in their spatial territories to whom they could easily connect and find solace from pandemic anxieties. All participants also described feeling better and adjusting to the norms of physical distances and social isolation along with the pandemic, from the Spring to the Fall months. The participants analyzed and explained their regular spatial activities and emotions and their spatial strategies to release their pandemic anxieties to meet the larger research question of this research, which is how the COVID-2019 pandemic influences our everyday socio-spatial activities and our perceptions towards the surrounding built environment from the female perspective.

**KEYWORDS:** Domestic space, COVID-2019, Female, Behavior, Midwest USA

## 1. INTRODUCTION

Since the COVID-19 crisis hit the United States and the rest of the world, we all are experiencing some degrees of social turmoil. This pandemic has impacted and significantly shifted our regular behavior patterns. These changes of behavior patterns also reflect on our relationships with surrounding people and built environment. Our spatial constriction during this pandemic leaves us all at a crossroad in our everyday responsibilities towards study, work, families, loved ones, and most importantly, to ourselves. A large group of people, particularly the young students, faced displacement from their living spaces since mid-March 2020 once the majority of institutional and workplace activities had to switch to an online teaching/learning mode. As a consequence of all these happenings during the COVID-19 pandemic, many are experiencing our everyday spatial practices differently, particularly inside our domestic spaces. This paper explores these renewed relationships with our surrounding spaces during this COVID-19 pandemic through female perspective at an urban university campus in the Midwest USA. Specifically, this paper examines how the chosen participants dealt with their growing responsibilities and changing situations and how those are reflected in their spatial behavior patterns through the Spring, Summer and Fall seasons of 2020. These future female architects came from diverse backgrounds and are currently attending the School of Architecture and Urban Planning (SARUP) of the University of Wisconsin-Milwaukee (UWM), at different levels in their academic careers. I met them all in a theoretical course that discusses behavioral, social, and cultural factors implicating the design and planning of the built environment. As part of the course assignment, they created spatial mapping and narratives of their everyday activities from mid-March until the end of 2020. Each of their narratives expressed examples of the isolation and trauma that they had suffered through while juggling between their study, work, personal relationships, and health safety. Their narratives also describe the agencies they adopted to feel better and act stronger

during this pandemic, such as bringing nature in their everyday living as a mode for healing. Besides these narratives, the participants created plan drawings, diagrams, collages, and other visuals that explain how their spatial activities were transformed throughout these quarantined times and the seasonal changes from the Spring to Winter months.

## 2. REVIEW OF LITERATURE

This paper studies and compiles an interdisciplinary conversation to discuss and organize the research findings from a behavioral architecture perspective. Personal territory is the formation of an area to achieve optimal privacy sought by developing physical settings (Altman, 1975). Behavioral patterns influence types and levels of privacy in each individual's cultural context, personality, and aspirations (Edney, 1976). Walls, screens, symbolic boundaries, tangible boundaries, and distance are mechanisms to display privacy (Zubaidi, 2019). Based on the aspects of communities and their adopted cultures, Altman (1975) organizes the concept of territories into three categories: primary, secondary, and public territory. Lang (1987) points out that territoriality has four main characters: ownership or rights of a place; personalization or marking of a particular area; the right to defend oneself from outside interference; and being able to regulate several functions ranging from meeting basic psychological needs to cognitive satisfaction and aesthetic needs. On the other hand, cultural anthropologist Edward Hall (1963) coins the term "Proxemics" as the interrelated observations and theories of human use of space as a specialized elaboration of culture, and the effects that population density has on behavior, communication, and social interaction. Hall described the interpersonal distances of humans in four distinct zones: a. intimate space (6 to 18 inches); b. personal space (1.5 to 4 feet); c. social space (4 to 12 feet); and, d. public space (12 to 25 feet and more).

In discussing everyday spaces and human behavior, the theoretical approach that resonates is "systems of activities and systems of settings" (Rapoport, 1990). Built environment researcher Amos Rapoport uses these terms to analyze human activities and the cultural use of space. It also provides a conceptual lens to examine how human activities are carried out and formed into a system of activities. He notes that one cannot discuss single activities but only systems of activities that occur through time and space and that occur in systems of settings. Rapoport describes four significant aspects of activities under these systems of settings; they are— 01. the nature of the activities; 02. how activities are carried out; 03. how they are associated into systems; and 04. their meanings. He proposes the term "home-range" to describe a network of locations where users regularly travel and form particular behaviors attached to those spaces, such as grocery stores, bus stoppage, and a neighborhood playground.

While Rapoport discusses how human behaviors form a pattern to be contained within the built environment, sociologist Ray Oldenburg proposes an alternative approach to human participation in spaces for psychological comfort. He introduces the concept of "third places" that "host the regular, voluntary, informal, and happily anticipated gatherings of individuals beyond the realms of home and work" (Oldenburg, 2002: 13). In his study of places, Oldenburg recognizes first places like home and second places as the workplace. He emphasizes the importance of third places in the process of social participation as he mentions the spatial qualities of third places as remarkably similar to a good home in psychological comfort and the support that it provides. In his perspective, libraries, community centers, religious institutions such as churches, synagogues, mosques, and temples perform as third places. Oldenburg describes these third places as hosting grounds of physical activities and social participation that exist on neutral ground and serve as a condition of social equality. During these pandemic times, these third places were unreachable due to maintaining physical safety and distance. Many of these social activities took place through online platforms but missed the physical appeal of these collaborations and social participation.

Built environment scholar Kim Dovey provided an apt definition of home when he stated that "home is best conceived of as a kind of relationship between people and their environment" (Dovey, 1985: 33). He discusses the phenomenon of a home under three themes of approaches— order, identity, and connectedness. To Dovey that home is a demarcated territory with physical and symbolic boundaries that ensure that dwellers can control access and behavior. Home is also a kind of ordered center within which we are oriented spatially and temporally and where we distinguish ourselves from the more extensive and stranger surroundings. Finally, he describes the home as a place of autonomy, which is also fundamentally linked to home as identity which suggests some specific dynamic adaptability. Dovey indicates that the concept of order and identity for home is strongly interrelated, reflecting when our identity inside our homes is continually evoked through connections with the home orders in the past and extends that connectedness into the future. Dovey points out that home as a schema of relationships in a space that brings order, integrity, and meaning to experience in places. In these pandemic times, much of these meanings of home spaces are diminished and altered as the home had to convert as workspaces. Privacy and territorial connections to spaces also had to be shifted and re-defined as family members started to live together in the same space for much longer.

Feminist philosopher Luce Irigaray's writings point out a different notion of the significance of domestic space for women in general. She explores how domestic spaces have been historically conceived to contain and support women or make them feel inferior and lower in the social hierarchy (Irigaray, 1985). For her, gender is an essentialist distinction that favors the male-women and one primarily understood in a binary relationship with men (Beebejoun, 2017). Thus, Irigaray points out that women are always considered to be in a subordinate position. She claims that women contain themselves within a dwelling that was not built, prioritizes their needs and which can amount to homelessness within the very home itself. Eventually, homes have become the everyday spaces of repeatable chores that have no social value or recognition. Home is often a space for women to perform the affirmation and replenishment of others at the expense and erasure of the self; it can also be the space of domestic violence and abuse, that is, the space that harms as much as it isolates women (Grosz, 1991). For women to occupy space differently, it is straightforward for Irigaray in that significant transformations need to occur regarding women's

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organization of personal life. Also, there are the typical ideologies about their relationship with their living environment and nature that come into play. She emphasizes that changes need to happen in theory and cultural production regarding women and their respective spaces. Irigaray's perspectives also resonate with built environment scholar Daphne Spain's claim that our everyday built environment is organized in a gendered way to separate women from knowledge used by men to produce and reproduce power and privilege (Spain, 1992). She claims that gender will become a less critical component of the American stratification system when workplaces become sexually integrated as homes and educational institutions. In the pandemic reality, most U.S. homes with young children had to navigate without schools and childcare during these times. The heaviest burden of these added family responsibilities during the pandemic fell on mothers, especially the single ones, who faced a near-impossible choice between caring for their children and staying afloat financially (Alstott, 2020).

### 3. METHOD

This chapter's larger objective is to discuss how the COVID-19 pandemic influences women's everyday socio-spatial activities and perceptions of the surrounding built environment. Throughout this mapping exercise, students were encouraged to describe the changes in their spatial mapping through their reterritorialization of paths, edges, patterns, territory, boundaries, and actions. Also, they added details on their sense of privacy, territorial control, personal space, proxemics, body movement, and behavioral patterns. The central questions that they answered in this mapping activity are the following ones:

- What are the paths that the user traveled inside/ outside the place of residence?
- What are the significant borders and boundaries that the user distinguished while experiencing everyday activity spaces?
- How did the user establish the territories and privacies inside and outside of residence and its peripheral areas?
- How did the user identify her spatial identity during the COVID-19?
- How were the user's body movement patterns transformed during everyday activities?
- How were the user's perception of other space co-users and their activities transformed during these three seasons?

The first step was to select student projects from a divergent range of race, ethnicity, age, and country of origin in order to provide examples of diversified female experiences. Out of the thirty-five females in the classroom, six participants were chosen based on the previous criteria. All of their mappings and narratives showed their ability to demonstrate their various spatial experiences during this COVID-19 pandemic. Each participant was regularly contacted and asked for permission to publish their works through separate e-mails by the author. These e-mails contained a brief description of the assignment, its objectives, and a draft of each of their project descriptions. Each of their mapping experiences and narratives described their personal experiences and emotions. In this way, each student was extra cautious to retain some transparency throughout this writing process from an ethical stance. The participants are identified in this writing only by their surnames.

### 4. SPATIAL NARRATIVES AND MAPPINGS OF THE SIX FEMALE ARCHITECTURE STUDENTS

#### 4.1 A Student of Hispanic Lineage in Her Early 20s

Lopez, an undergraduate architecture student at the Junior level, describes her feelings of being in a stalemate condition during an early pandemic life in Spring 2020 in a poetic way, "It was only supposed to be two weeks... Two weeks after the first warning, I noticed that my cell began to lose its color. Grey spots began appearing throughout the room, leading me into a state of confusion. What was happening?" The melancholy moments described here are a recurrent emotional experience heard throughout pandemic narratives by students of different gender, ages, race, and ethnicity in my classroom. Amid these uncertainties and confusions, the responsibilities for a living while being a full-time student did not pause for Lopez. Besides studying, she works as a Food Service Assistant at "X" Hospital's Food Service Department. Her primary job responsibility is to look over the kitchen's cleanliness and satisfactory performance while arranging and serving food to patients. During Summer 2020, when COVID was in the whole surge in Milwaukee, the hospital wards became crowded with COVID-infected patients. During that time, her access to directly serving foods to patients was restricted due to her health safety. She described her summer's full-time working environment in the hospital as "more solemn than usual" with precaution signs and distance markers around. Every time before she was walking through the hospital corridors to deliver food to patient wards, her body temperature was being checked while wearing new face masks; goggles became mandatory by the hospital authority. Outside this working environment that constantly reminded her of the current pandemic, Lopez reminisced her recuperating moments to play with puzzles or listen to the chirping of birds inside her domestic zone.

#### 4.2 A Student of Caucasian Lineage in Her Early 20s

Klopp, an undergraduate architecture student at the junior level, described her displacement experiences throughout the pandemic in 2020 and how it reflected in her mental health. Her first displacement occurred in the mid-Spring when the school shifted from in-person to online instruction due to the widespread of COVID-2019 virus. She left her apartment in Milwaukee to live with her parents and her sister in a smaller town in Wisconsin. During this time, Klopp tried to keep her privacy in control by establishing public-private boundaries within the shared domestic space [FIG. 1], which often seemed hard to maintain. To cope with these new stresses and anxiety, she chose to adopt meditation and yoga and be physically active in the natural outdoor spaces. During the Summer of 2020, the peace that she established in her parent's home became diminished once

she started her internship at an architectural firm. Domestic space became Klopp's place to "only eat and sleep during the weekdays." During her Summer weekends, a drive to meet her partner in Milwaukee soon became her "sought-after freedom," and, by the Fall of 2020, Klopp felt excited to move back to Milwaukee and start school again. Although her new domestic space was much smaller than her parent's home [FIG. 2], she enjoyed the extension of her boundary and freedom to organize the space in her way. Amid these spatial displacements of her domestic spaces throughout the three seasons, Klopp's constant dedication to outdoor physical activities and yoga exercise helped ease the "new normal" condition during the pandemic and become accustomed to her new surroundings.

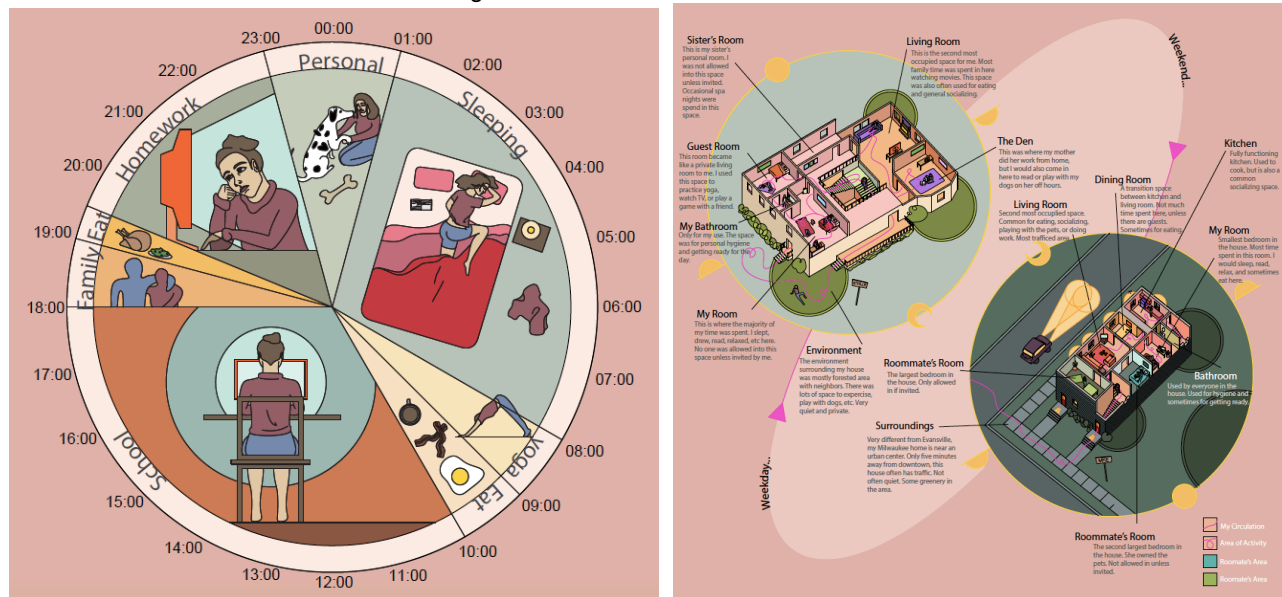


FIG. 1 AND 2: Klopp's weekday spatial clock diagram in her parent's home, Spring 2020. Klopp's spatial mapping inside her parent's home and in her Milwaukee home, Fall 2020. Source: Klopp in the ARCH 302 course, Spring 2021

### 4.3 A Student of Rohingya Lineage in Her Early 20s

Abdul Manan, a junior undergraduate architecture student of South-East Asian Rohingya minority lineage, immigrated to the United States eight years back. Her narrative begins with reminiscences from her pre-pandemic times in the architecture studio spaces as she used to enjoy being around her friends and share the work stress under the same roof. She also mentions the lack of physical activity and issue with a concentration in studying during her pandemic stay inside the home as she states, "Working from home can be both good and bad... Over the time I am getting used to staying at home and trying to reorganize the space in a way that I can stay all day and study, do some physical activity once a while so that I can stay focused." Abdul Manan's narrative and drawings confirm her family of six members living in a two-bedroom apartment in the south side of Milwaukee, which seems to be quite congested even at a situation when they would go in and out for attending jobs and schools. Abdul Manan shares a bedroom with her five-year-old daughter and mother, while her two brothers and father live in the other bedroom or the living room. She mentions the space as "noisy with little privacy," due to her difficulty concentrating in the study as her siblings would be attending an online school, and her father would be watching television in the same space. She even attempted to set up a study space in the basement, but the plan failed as that space was without heat and daylight. From Abdul Manan's spatial mapping inside her domestic space, it is evident that her main challenge during this spatial constriction was to manage her own space to study in a concentrated manner. At the same time, she associates these new normal times with "feelings of loss and isolation" as she mentions, "Studying architecture can be stressful but I miss the memories of working in the studio space— making architectural models while listening to music, preparing for presentations, rushing to print posters, or going out with friends for a site-visit. Now, I feel less motivated in study as I am not able to ask questions and receive feedback directly." During the Fall 2020 semester in the SARUP, Abdul Manan mentions that she was very excited to be back to work in the school's studio space again, even though they were at least six feet apart from each other and wore a mask all the time. However, in the middle of that semester, COVID-2019 infected cases started to rise again in Milwaukee. Due to health safety reasons, all the UWM classes switched back to virtual learning mode.

### 4.3 A Student of Caucasian Lineage in Her Late 20s

Horwath started her graduate school in the SARUP in the Fall of 2020, in midst of this ongoing COVID-2019 pandemic. Before this journey began, she had to go through several spatial displacements in midst of this pandemic. In her narrative, she explained how the COVID-2019 experiences have reterritorialized her sense of home in particular, in between these shifts of spaces. Throughout her spatial mapping diagrams, she used the "proxemics" concept to explain how the physical proximity of others played a role in her circulation patterns.

Once the pandemic landed in the U.S. in during the mid-March of 2020, Horwath and her partner drove all the way from Utah to Milwaukee, to her parent's home. They packed their bags with emergency necessities and drove for twenty-eight hours. On

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this long journey, they took only one two-hour “napping break” inside their car while being parked in a diner parking lot. Before meeting her parents, they quarantined for two weeks, and in midst of all these happenings, Horwath was teaching Ceramic lessons online. Her feelings about moving back to her childhood home is expressed aptly when she says, “I went from having my own place in another state to sharing living boundaries with three others.” Eventually, she recognized the spatial patterns of others (FIG. 3) intersecting at the common spaces of the house, and established her territorial control.

During the Summer of 2020, Horwath’s perspective on life became settled through a pandemic lens. She notes, “My life’s focus shifted to a recognition that being near family is more important than adventure-seeking. After living in Utah for three years teaching, hiking, and snowboarding, it was time to pack things up and move home to Wisconsin.” During these times, she also became more adapted to route her circulation patterns along with her partner. They went back to Utah again in the early-Summer to pack their stuffs and sell their belongings there before moving back to Milwaukee permanently. Throughout Horwath’s narratives, it is interesting to notice her struggles to establish her territorial control around new places and family members, while re-routing her life experiences from a renewed perspective.

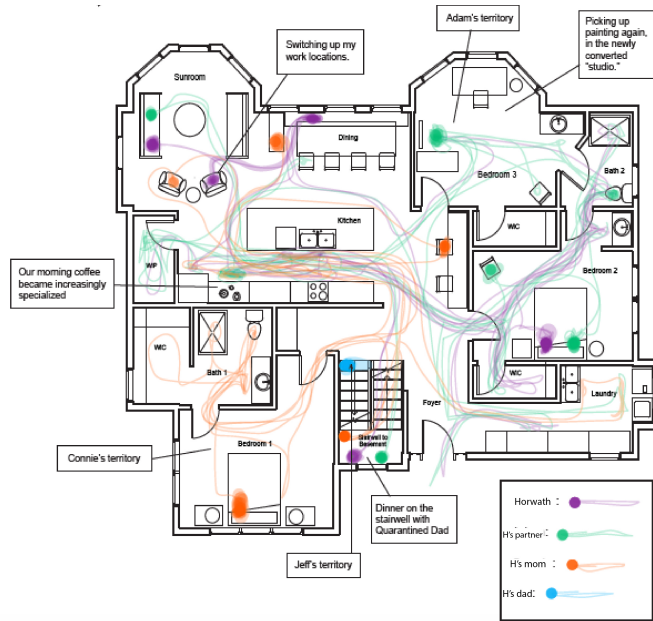


FIG. 3: Horwath’s spatial mapping inside her childhood home, along with her partner and parents, in Spring 2020. Source: Horwath in the ARCH 302 course, Spring 2021

### 4.5 A Student of Caucasian Lineage in Her Early 20s

Bauman, a junior undergraduate architecture student of Caucasian lineage, talks about her shifting experiences of living in different spaces throughout the pandemic in 2020 and how that shaped her notion of comfort and belonging within every context. Right after the initial onset of the pandemic in mid-march, she left her space at the UWM Residence Hall and moved to live on a mattress pad in the living space of her friend’s apartment till the end of April. During that period of living within a shared space, one of her significant challenges was maintaining her privacy and necessary belongings in a single space. She talks about how her displacement without any privacy or attachment in space put her in a “limbo” phase. During this time, much of her motivation for schoolwork decreased as her studying areas were all communal areas and fluctuated between the same places where she would eat and sleep.

From May till July, Bauman moved into a shared apartment, and she was relieved to get her spatial privacy back to some point. Her wellbeing became significantly improved since the time she was living in a space that lacked complete privacy. In this new space, she was sharing with a woman and her dog that she had not known earlier, and they were sharing all the common spaces except the bedrooms. From August till the end of 2020, Bauman moved again into a new two-bed apartment before the school began. This time, she was sharing the bedroom space with her boyfriend, and they had enough room to create their study zones. Bauman states the positive changes in the new space as she received a constant companion to share happiness and stress. She notes the positive impact of putting greenery and aquatic species in her new space as she says, “Throughout our apartment, there are six variations of aquariums that contain freshwater fish, shrimp, and African dwarf frogs. My roommate owns a lot of plants, so our space is very green.” She also emphasizes having a great view outside her desk for her wellbeing when she felt overstressed to keep a balance between her full-time job and study. Throughout the three seasons in the pandemic, Bauman’s spatial mapping [Figure6] clearly describes her position in different forms of shared spaces and the spatial characteristics that put her in the sense of discomfort or harmony.

### 4.6 A Student of Caucasian Lineage in Her Early 20s

Kuehl, a Senior-level undergraduate architecture student, poses an interesting spatial perspective through her workspaces during the three seasons of the COVID-2019 pandemic by describing the sensory details and activities around her workspaces



in three different locations. In this way, she reflects how she dealt with her pandemic anxiety by gazing outside her workspace and appreciating the views from the window. Throughout her workspace descriptions during the three seasons, she mentioned the regular work breaks by getting outside for a walk or stretching out for a while, after sitting on the workspace for long hours. Kuehl had to leave the UWM Residence Hall and move back to her parent's residence once the pandemic shut out all physical contacts. Earlier the pandemic hit, she reminisces the gorgeous view of Lake Michigan and the morning sun around her workspace, from the twelfth floor of her Residence Hall room. After the shift to parent's home, her new workspace became transferred to her childhood bedroom. The work desk was located in front of the room's window from where she had the soothing view of a large Oak tree outside and could hear birds chirping. During that Spring, she spent the majority of her time working at that desk. She also talks about the dining table in her parent's home and their relaxing family times with lunches and dinners together. At the beginning of June, she moved back to Milwaukee and started living in a shared apartment. In this new setting, her bedroom became her main workspace for the Summer internship and night classes. The room is at a unique intersection of public/ private territory within the unit as it is located alongside the shared back porch [Figure7]. Kuehl brought the same work desk from her parent's home that she used since childhood and set it up in a way that could provide a view of their neighbor's backyard garden. While working, she could watch her neighbor tending the garden and watched the crops growing throughout the Summer months. In the Fall of 2020, Kuehl joined an in-person studio in the SARUP and relished the presence of her classmates and the new organization of space for maintaining physical distance. Eventually, she decided to spend most of her study and research time at home as her bedroom space became her comfort zone during this pandemic. Throughout Kuehl's spatial mapping of workspaces, it is interesting to see the pattern of how she had always considered "great view" as a primary element of her wellbeing and was directly connecting that to her level of productivity in her workspace.

## 5. EVALUATING CREATIVITY OF THESE SPATIAL MAPPING ASSIGNMENTS

From these narratives and mappings presented here, it is evident that each of the female participants had unique spatial experiences and circumstances during this COVID-2019 pandemic. The participants also adopted diversified ways of representing and mapping their spaces and activities. The submission requirements in this course assignment was laid out in several phases in a straightforward manner. In the first phase, they wrote a 1000-word narrative about their transformation of experiences throughout the three seasons and laid out the research question. They also created a graphic cover of their assignment that visually narrates their circumstances during these pandemic times. In the subsequent three phases, they laid out spatial activities inside and outside of their residence/s. These phases covered a particular season (Spring- Summer- Fall 2020) during the ongoing COVID-2019 spatial restrictions. In the final phase, the students compiled their spatial mappings throughout all these seasons and made the adjustments and corrections received from their earlier phases. Besides narratives, they created plan drawings, diagrams, collages, and other visuals to record their spatial movements and emotions. Similar to Horwath's one, some of the assignments recorded spatial activities of their living partners along with theirs, as the mapping was interloping. While introducing the assignments and its objectives, I laid out the guidelines while leaving adequate space for their creative freedom.

One of the primary evaluation criteria for this assignment was that the produced drawings and illustrations should be self-explanatory enough to explain the student's everyday spatial mapping and transformations through these seasonal changes. Legibility and clarity in the drawings, images, and narratives were ensured to become a primary goal for these mapping exercises. The use of architectural grammar was highly prioritized to achieve this clarity of expressions in their spatial experiences. The students were encouraged to share their works in smaller discussion sessions. Finally, all the student works were closely monitored to check their advancements through each phase where academic honesty and integrity were highly prioritized. Throughout the five phases, the student works were organized under three major grading categories, which are "Excellent," "Very good," and "Average." The student works that are showcased here are chosen from all these three categories. Those who followed the suggestions and guidelines throughout the course could achieve to remain in the upper two grading categories.

## 6. ANALYSIS AND FINDINGS:

These pandemic spatial experiences of the six female architecture students describe several characteristics that come in common, such as the feeling of uncertainty, dispossession, and isolation. First, the upsurge of pandemic anxiety and confusion is heard throughout these female voices, and these emotions are reflected significantly in their spatial experiences during this time. To cope with this "new normal" situation, most females mentioned their affinity to nature through sensory and physical presence. Horwath, Kuehl, Klopp, Lopez, and Bauman repeatedly noted how a good view from their bedroom window or a walk into nature made them immediately feel better about themselves. Second, displacement from their regular living conditions is another typical pandemic chronicle found through these voices. Except for Lopez and Abdul Manan, the rest had to tackle dispossession of their domestic spaces due to the pandemic. Bauman, Klopp, and Kuehl mainly talked about giving them a one-week notice to evacuate their room in the UWM Residence Hall. Horwath notes the harrowing experiences of driving from Utah to Milwaukee with her partner right after the pandemic breaks in the USA. Bauman describes how she felt "out of place" without any privacy by moving to her friend's living space during the Spring season, while Kuehl and Klopp went back to their parent's homes and had to adjust their spatial boundaries to live along with their family members. These females mentioned setting up their spatial privacy as a significant challenge during this pandemic spatial constriction within their domestic spaces. Third, even though these participants stated the lack of privacy and personal boundary as a substantial issue, they also mentioned social isolation as a significant downfall of their pandemic spatial experiences. Abdul Manan, Klopp, and Kuehl briefly stated how relieved they were to be back to the in-person SARUP studio spaces to socially communicate with their classmates while maintaining a safe physical distance. Abdul Manan discussed the disruption in her architecture education for not meeting her instructors in a classroom setting and the lack of a proper study space inside her parent's home. Horwath talked about her newfound sense of belonging in the city of Milwaukee and her parent's house amid several spatial displacements. These females mentioned at least one companion in their pandemic living with whom they were comfortable

sharing their spaces. Horwath and Bauman mainly referred to the “Black Lives Matter” movements as part of their summer activities to attend in Milwaukee. From their narratives and spatial drawings, it is fascinating to explore the common threads of solaces and malaises in their pandemic living experiences and the varied ways each of them addressed these issues in their surrounding built environment.

## 7. CONCLUSION:

Within this scope of the study, it can be said that each of these spatial narratives catalyzes further dialogue, debate, and research on the intersections of the COVID-2019 pandemic and the female experiences within their surrounding built landscape. This paper analyzed and compared the participant’s positive and negative spatial experiences, particularly within their domestic spaces, and how they shifted as the pandemic advanced through different phases, along with seasonal changes. These participants explored their renewed relationships with their surrounding places and people in their unique ways during these challenging times. Despite the difference in their backgrounds and circumstances, their spatial emotions often intersected at several common points through their pandemic anxieties, displacement, social isolation, physical distance, and lack of personal boundary.

This was my first experience as an instructor teaching a course related to architecture and human behavior, and I would say that I learned a great deal from my students. I would also share my sincere gratitude to the three teaching assistants and two peer-mentors who closely worked with the students— Samuel Giglio, Laura Wilk, Alexis Meyer, Maysam Abdeljaber, and Taylor Romanyk. We all appreciated the diversified and thought-provoking approaches taken by the students in portraying their spatial mappings. I would also suggest that the students took a personal interest in this project as they described their experiences during a challenging time. I also noticed that, on average, the females were using more details in mapping their experiences and emotions than the males in the class. Many of the students exclaimed that their spatial experiences during these times would probably leave a more significant imprint in their post-pandemic spatial experiences.

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