INDEXING MEMORY

Archiving the Everyday and Representing Bestowed Significance

by

Laura Clark

A thesis submitted to the Faculty of Graduate and Postdoctoral Affairs
in partial fulfillment of the requirements from the degree of

Master of Architecture

in

Azrieli School of Architecture and Urbanism

Carleton University
Ottawa, Ontario, Canada

© 2021
Laura Clark

ABSTRACT

Memory, although personal, ambiguous and perplexing, is universal. Represented in various manners, memory exists in the past, present and future of our emotional, mental, and physical space, continuously constructed and re-lived by our actions. This thesis explores the formation and recollection of memory by creating an archive; indexing ten architectural elements of the everyday, creating a network of tangible memories, meaningful, personal, and fluid across time and place. Memory has three sites: a place where it is formed, a place where it is recalled, and the path of travel in which it is transported, the human brain. A global phenomenon, memory is sited and recalled in mundane or contradictory places from its formation. How do we attribute value to sites of recollection? How do we represent memory? The resulting archive of this work accentuates how everyday architectures are potential sites of bestowed significance, and are not merely mundane elements of the built environment.

ACKNOWLEDGMENTS

The process of indexing memories and bestowing meaning upon architectural elements of the everyday requires humans to interact with the built environment. However, it is both the fleeting and long lasting interactions between humans that have made this thesis possible. Without being witness to the critical and casual discussions, stories, and reminiscent thoughts of others, I would not have been able to attempt to comprehend the individual, but unanimous experiences of space.

I would like to express my deepest appreciation to my thesis advisor Professor Piper Bernbaum. I am extremely grateful for the guidance, patience, and insightful suggestions provided throughout this year. Your ability to probe a method of thinking, and knowledge of meaningful spaces and places was irreplaceable. The unwavering support, encouragement, and laughs shared via video calls were invaluable during a time of social isolation. Your level of care and compassion for the work and students was an unsurprising extension of three years of teaching me at the Azrieli School of Architecture and Urbanism. I am very grateful to have worked closely with a professor who has introduced me to new avenues within the field of architecture and opened my mind to imagine a broader scope of future possibilities.

I wish to thank the professors, faculty, and staff of the Azrieli School of Architecture and Urbanism for your unparalleled contribution to my education. From my first undergraduate studio to final graduate courses, you have taught me to be critical and exploratory. The experience, constructive criticism, and knowledge you have all provided will forever be appreciated. I am also thankful for the Azrieli School of Architecture and Urbanism building, fondly known as Building 22.

The brutalist concrete walls forming the bright studios, “street”, and “pit” have been a second home for the last six years. What I have learned from this building, and within these spaces will always resonate. These spaces provided countless memories with classmates and colleagues.

I wish to thank my friends for your consistent moral support, advice, and suggestions. Thank you for discussing work, sharing resources, taking coffee breaks with me, and inspiring me. I have learned an immeasurable amount from you all, as fellow architecture students and as thoughtful people. I would especially like to thank Shawn for your patience, guidance and unrelenting support. I am grateful for the space you provided me to work during the Covid-19 lockdowns. Your kindness, advice, and motivating personality greatly contributed to the completion of this thesis.

I would like to extend my sincere thanks to my family for your continual encouragement. To Andrew, Donna, Des, and Bruce, thank you for providing me with an incomprehensible number of memories in which I chose to reflect upon in this work. I wish to thank my parents, Susan and Cam, for your profound belief in my abilities. Thank you for enduring the stresses, uncertainties and worries alongside me throughout the entirety of my education. Your love for me, and dedication to my schooling has been instrumental to the completion of this work. Without your support, none of this would be possible.

Lastly, I wish to thank the spaces that have become places and the everyday objects embedded with memories. Thank you to my family cottage at Hillside Beach, Manitoba and thank you 327 Rainbow Street, Sydney, Australia. Perched on this site, is a previously occupied family home which when visited, confirmed the notion that recalling the smallest of architectural details is an invaluable asset to the complicated network of our memories, and the process of bestowing meaning.

CONTENTS

	ii	Abstract
	iii	Acknowledgments
	v	Contents
	vii	List of Figures
	xv	Glossary
	17	Introduction
Part I: <i>Meditations on the Theory of Memory</i>	25	Memory: Formation, Recollection, and Representation
	29	The Senses: The Human Body as an Archive
	32	Phenomenology: The Undefinable Perception of Space
	37	Imprinting: The Concurrence of Tangible Memories and Time
	40	Archiving Elements and Indexing Memories
	43	Recognizing the Value of Architecture of the Everyday
Part II: <i>Meditations on Sites of Memory</i>	52	Meditations on Sites of Memory
	54	Exercise I: A Place of Personal Memory - <i>A Cottage Collection</i>
	58	Exercise II: Action Versus Inaction - <i>The Analysis of Smart Home Technology and Memory</i>
	66	Exercise III: A Place of Neutrality - <i>Anticipating Memories in a Suburban Model Home</i>
	70	Exercise IV: Private Memories within the Public Domain - <i>Highlighting Individual Bestowed Significance</i>

Part III: <i>Meditations on the Everyday: An Incomplete Set of Archival Elements</i>	77	Meditations on the Everyday: <i>An Incomplete Set of Archival Elements</i>
	89	Chapter One: Door Handle
	107	Chapter Two: Bench
	122	Chapter Three: Stoop
	137	Chapter Four: Arch
	153	Chapter Five: Nook
	167	Chapter Six: Attic
	181	Chapter Seven: Banister
	197	Chapter Eight: Street
	211	Chapter Nine: Hinge
	228	Chapter Ten: Light Switch
	248	Conclusion
	252	Epilogue
	257	Bibliography

LIST OF FIGURES

	<i>Page No.</i>	<i>Figure No.</i>	<i>Drawing Title</i>
Part I: <i>Meditations on the Theory of Memory</i>	26	1.1.1	<i>Three Sites of Memory. By author.</i>
	30	1.2.1	<i>Eye Reflecting the Interior of the Theatre of Besançon.</i> Pallasmaa, Juhani, <i>The Eyes of the Skin Architecture and the Senses</i> , West Sussex, England: John Wiley & Sons Ltd. 2005, 18.
	31	1.2.2	<i>Aulis Blomstedt's study of a proportional system for architecture based on the Pythagorean subdivision of a basic 180 cm measure (presumably from the early 1960s).</i> Pallasmaa, Juhani, <i>The Eyes of the Skin Architecture and the Senses</i> , West Sussex, England: John Wiley & Sons Ltd. 2005, 38.
	34	1.3.1	<i>Cottage, RM of Alexander, MB, Canada. By author.</i>
	36	1.3.2	<i>Interior of The Jewish Museum, Berlin, Germany.</i> Image sourced from Artforum.com. (https://www.artforum.com/news/director-of-berlin-s-jewish-museum-resigns-following-backlash-over-bds-related-tweet-80119).
	38	1.4.1	<i>Cottage, RM of Alexander, MB, Canada. By author.</i>
	39	1.4.2	<i>Cottage, RM of Alexander, MB, Canada. By author.</i>
	42	1.5.1	<i>Cottage, RM of Alexander, MB, Canada. By author.</i>
	44	1.6.1	<i>Cottage, RM of Alexander, MB, Canada. By author.</i>
	45	1.6.2	<i>Cottage, RM of Alexander, MB, Canada. By author.</i>
	46	1.6.3	<i>Cottage, RM of Alexander, MB, Canada. By author.</i>
Part II: <i>Meditations on Sites of Memory</i>	53	2.1.1	<i>Cottage, RM of Alexander, MB, Canada. By author.</i>
	56	2.1.2	<i>Exercise I: Cottage Collection, RM of Alexander, MB, Canada. By author.</i>
	57	2.1.3	<i>Exercise I: Cottage Collection, RM of Alexander, MB, Canada. By author.</i>
	60	2.2.1	<i>Exercise II: An Analysis of Smart Home Technology and Memory. By author.</i>
	61	2.2.2	<i>Exercise II: An Analysis of Smart Home Technology and Memory. By author.</i>
	62	2.2.3	<i>Exercise II: An Analysis of Smart Home Technology and Memory. By author.</i>
	63	2.2.4	<i>Exercise II: An Analysis of Smart Home Technology and Memory. By author.</i>
	64	2.2.5	<i>Exercise II: An Analysis of Smart Home Technology and Memory. By author.</i>
	65	2.2.6	<i>Exercise II: An Analysis of Smart Home Technology and Memory. By author.</i>
	68	2.3.1	<i>Exercise III: Anticipating Memories in a Suburban Model Home. By author.</i>
	69	2.3.2	<i>Exercise III: Anticipating Memories in a Suburban Model Home. By author.</i>
	72	2.4.1	<i>Exercise IV: Highlighting Individual Bestowed Significance. By author.</i>
	73	2.4.2	<i>Exercise IV: Highlighting Individual Bestowed Significance. By author.</i>
Part III: <i>Meditations on the Everyday: An Incomplete Set of Archival Elements</i>	78	3.0.1	<i>Koolhaas, Rem, elements of architecture*, XLIII - XLIV.</i> Koolhaas, Rem, <i>Elements of Architecture</i> , Cologne, Germany: Taschen, November 2018, XLIII-XLIV.
	82	3.0.2	<i>Kotti, 2008. Larissa Fassler.</i> Image Sourced from larissafassler.com . (http://www.larissafassler.com/startside.html).

- 82 3.0.3 *Kotti (revisited), 2010.* Larissa Fassler. Image Sourced from [larissafassler.com](http://www.larissafassler.com/startside.html). (<http://www.larissafassler.com/startside.html>).
- 82 3.0.4 *Kotti (revisited), 2014.* Larissa Fassler. Image Sourced from [larissafassler.com](http://www.larissafassler.com/startside.html). (<http://www.larissafassler.com/startside.html>).
- 83 3.0.5 *Radio Free Alcatraz: Trajectories.* Chris T. Cornelius. Image Sourced from [archpaper.com](https://www.archpaper.com/2017/01/studio-indigenous-profile/). (<https://www.archpaper.com/2017/01/studio-indigenous-profile/>).
- 83 3.0.6 *Accelerated Bodies in Mobile Horizons.* Dr. Shaun Murray. Image Sourced from [cargocollective.com](https://cargocollective.com/eniatype/Accelerated-Bodies-in-Mobile-Horizons). (<https://cargocollective.com/eniatype/Accelerated-Bodies-in-Mobile-Horizons>).
- 84 3.0.7 *A New Set of Archival Elements Drawing, Stoop Iteration.* By author.
- 84 3.0.8 *A New Set of Archival Elements Drawing, Bench Iteration.* By author.
- 85 3.0.9 *A New Set of Archival Elements Drawing, Bench Iteration.* By author.
- 85 3.0.10 *A New Set of Archival Elements Drawing, Door Handle Iteration.* By author.
- 90 3.1.1 *Doorpulls, Alvar Aalto, The Iron House, Helsinki, 1954.* Image Sourced from [phillips.com](https://www.phillips.com/detail/alvar-aalto/NY050111/125). (<https://www.phillips.com/detail/alvar-aalto/NY050111/125>).
- 91 3.1.2 *Hierarchical Task Analysis of a Hinged Door.* Koolhaas, Rem, *Elements of Architecture*, Cologne, Germany: Taschen, November 2018, 551.
- 92 3.1.3 *Door Handle, Catalogue.* By author.
- 93 3.1.4 *Popular Culture Reference, Home Alone (Film), 1990.* Image sourced from *Home Alone* film.
- 93 3.1.5 *Popular Culture Reference, Home Alone (Film), 1990.* Image sourced from *Home Alone* film.
- 94 3.1.6 *Door Handle, Google Search.* Image Sourced from [Google.ca](https://www.google.ca).
- 95 3.1.7 *Door Handle, Product Search.* Image Sourced from [homedepot.ca](https://www.homedepot.ca/en/home/categories/building-materials/hardware/door-hardware.html?searchterm=door%20handle#). (<https://www.homedepot.ca/en/home/categories/building-materials/hardware/door-hardware.html?searchterm=door%20handle#>).
- 96 3.1.8 *Door Handle Patent.* Image Sourced from [patentimages.storage.googleapis.com](https://patentimages.storage.googleapis.com/8a/5e/8a/181960fe3a1dc5/US560697.pdf). (<https://patentimages.storage.googleapis.com/8a/5e/8a/181960fe3a1dc5/US560697.pdf>).
- 96 3.1.9 *Door Handle Patent.* Image Sourced from [patentimages.storage.googleapis.com](https://patentimages.storage.googleapis.com/8a/5e/8a/181960fe3a1dc5/US560697.pdf). (<https://patentimages.storage.googleapis.com/8a/5e/8a/181960fe3a1dc5/US560697.pdf>).
- 96 3.1.10 *Door Handle Patent.* Image Sourced from [patentimages.storage.googleapis.com](https://patentimages.storage.googleapis.com/8a/5e/8a/181960fe3a1dc5/US560697.pdf). (<https://patentimages.storage.googleapis.com/8a/5e/8a/181960fe3a1dc5/US560697.pdf>).
- 96 3.1.11 *Door Handle, Baldwin Estate.* Image Sourced from [baldwinhardware.com](https://www.baldwinhardware.com/products). (<https://www.baldwinhardware.com/products>).
- 97 3.1.12 *Door Handle, Cottage, RM of Alexander, MB, Canada.* By author.
- 99 3.1.13 *Door Handle, Drawing Purpose, Anticipating Action.* By author.
- 100 3.1.14 *Door Handle, Drawing Memory, Representing Recollection.* By author.
- 101 3.1.15 *Door Handle, Drawing Purpose, Anticipating Action.* By author.
- 102 3.1.16 *Door Handle, Drawing Purpose, Anticipating Action.* By author.
- 103 3.1.17 *Door Handle, Drawing Action, Anticipating Memory.* By author.
- 104 3.1.18 *Door Handle, Drawing Memory, Representing Recollection.* By author.
- 105 3.1.19 *Door Handle, Drawing Recollection, Bestowing Meaning.* By author.
- 108 3.2.1 *Bench Seating, The High Line, New York City, NY.* Photograph by Timothy Schenck, Image Sourced from [thehighline.org](https://www.thehighline.org/photos/by-photographer/timothy-schenck/?pages_loaded=2). (https://www.thehighline.org/photos/by-photographer/timothy-schenck/?pages_loaded=2).
- 109 3.2.2 *Bench, The High Line, New York City, NY.* Image Sourced from [terramai.com](https://www.terramai.com/projects/the-high-line-reclaimed-teak-decking-and-benches). (<https://www.terramai.com/projects/the-high-line-reclaimed-teak-decking-and-benches>).
- 110 3.2.3 *Nelson Platform Bench, Designed by George Nelson.* Image Sourced from [hermanmiller.com](https://www.hermanmiller.com/products/seating/benches/nelson-platform-bench/). (<https://www.hermanmiller.com/products/seating/benches/nelson-platform-bench/>).

- 110 3.2.4 *Nelson Platform Bench, Designed by George Nelson.* Image Sourced from hermanmiller.com(<https://www.hermanmiller.com/products/seating/benches/nelson-platform-bench/>).
- 110 3.2.5 *Cover of the Original 1948 Herman Miller Furniture Catalogue.* Image Sourced from 1stdibs.com, (https://www.1stdibs.com/furniture/more-furniture-collectibles/collectibles-curiosities/books/original-1948-herman-miller-catalog/id-f_303853/).
- 110 3.2.6 *Nelson Platform Bench, 1948 Herman Miller Furniture Catalogue.* Image Sourced from modernism101.com, (https://modernism101.com/products-page/industrial-design/herman-miller-furniture-company-modern-furniture-designed-by-george-nelson-zeeland-mi-1948/#.YFZ7_C1h23U).
- 111 3.2.7 *Bench, Catalogue.* By author.
- 112 3.2.8 *Popular Culture Reference, Forrest Gump (Film), 1994.* Image sourced from IMDB.com, (<https://www.imdb.com/title/tt0109830/>).
- 112 3.2.9 *Popular Culture Reference, Forrest Gump (Film), 1994.* Image sourced from IMDB.com, (<https://www.imdb.com/title/tt0109830/>).
- 113 3.2.10 *Bench, Google Search.* Image Sourced from Google.ca.
- 114 3.2.11 *Bench Patent.* Image Sourced from patents.google.com. (<https://patentimages.storage.googleapis.com/b5/23/24/4db002892d55ff/US6877810.pdf>).
- 114 3.2.12 *Bench Patent.* Image Sourced from patents.google.com. (<https://patentimages.storage.googleapis.com/b5/23/24/4db002892d55ff/US6877810.pdf>).
- 114 3.2.13 *Bench Patent.* Image Sourced from patents.google.com. (<https://patentimages.storage.googleapis.com/b5/23/24/4db002892d55ff/US6877810.pdf>).
- 114 3.2.14 *Bench Patent.* Image Sourced from patents.google.com. (<https://patentimages.storage.googleapis.com/b5/23/24/4db002892d55ff/US6877810.pdf>).
- 115 3.2.15 *Bench, Central Park, New York City, NY.* Image Sourced from thenewyorktimes.com. (<https://www.nytimes.com/2016/06/19/nyregion/4223-central-park-benches-with-stories-to-tell.html>).
- 115 3.2.16 *Bench, Central Park, New York City, NY.* Image Sourced from thenewyorktimes.com. (<https://www.nytimes.com/2016/06/19/nyregion/4223-central-park-benches-with-stories-to-tell.html>).
- 115 3.2.17 *"Peel-up Bench," The High Line, New York City, NY.* Photograph by Timothy Schenck, Image Sourced from thehighline.org. (https://www.thehighline.org/photos/by-photographer/timothy-schenck/?pages_loaded=2).
- 116 3.2.18 *Bench, Drawing Purpose, Anticipating Action.* By author.
- 117 3.2.19 *Bench, Drawing Purpose, Anticipating Action.* By author.
- 118 3.2.20 *Bench, Drawing Action, Anticipating Memory.* By author.
- 119 3.2.22 *Bench, Drawing Memory, Representing Recollection.* By author.
- 120 3.2.23 *Bench, Drawing Recollection, Bestowing Meaning.* By author.
- 123 3.3.1 *Brownstone Stoop, Brooklyn, NY.* Image Sourced from brickunderground.com (https://www.brickunderground.com/blog/2015/05/stoop_season_is_upon_us).
- 124 3.3.2 *"Park Slope Stoop" Brooklyn, NY.* Photograph by Christel De Maeyer, Image Sourced from Brownstoner, (<https://www.brownstoner.com/architecture/brooklyn-brownstone-stoops-history-removal-restoration/#:~:text=The%20%20is%20Dutch%2C,%2C%20and%20means%20%20stair.%20&text>).
- 125 3.3.3 *Stoop, Catalogue.* By author.
- 126 3.3.4 *"Brooklyn" Poem, Edward Falco.* Falco, Edward, "Brooklyn" *The Iowa Review*, Vol. 21 no. 1 article. 34, 1991, 179, <https://ir.uiowa.edu/cgi/viewcontent.cgi?article=3982&context=iowareview>.

- 127 3.3.5 “Shotgun House Stoop” Plan Sketch. Culvahouse, Tim, “Stoop, Balcony, Pilot House: Making It Right in the Lower Ninth Ward,” *Places Journal*, September 2010, <https://www.nytimes.com/2016/06/19/nyregion/4223-central-park-benches-with-stories-to-tell.html>.
- 127 3.3.6 “Shotgun House” New Orleans, Louisiana, 2005. Culvahouse, Tim, “Stoop, Balcony, Pilot House: Making It Right in the Lower Ninth Ward,” *Places Journal*, September 2010, <https://www.nytimes.com/2016/06/19/nyregion/4223-central-park-benches-with-stories-to-tell.html>.
- 127 3.3.7 “Shotgun House Stoop Versus Creole Townhouse Stoop” Elevation Sketch. Culvahouse, Tim, “Stoop, Balcony, Pilot House: Making It Right in the Lower Ninth Ward,” *Places Journal*, September 2010, <https://www.nytimes.com/2016/06/19/nyregion/4223-central-park-benches-with-stories-to-tell.html>.
- 128 3.3.8 Stoop, Google Search. Image Sourced from Google.ca.
- 129 3.3.9 Stoop, Google Patent. Image Sourced from [googlepatents.ca](https://patentimages.storage.googleapis.com/e3/8b/e1/24bb0c63635cd8/US2857646.pdf). (<https://patentimages.storage.googleapis.com/e3/8b/e1/24bb0c63635cd8/US2857646.pdf>).
- 129 3.3.10 Stoop, Google Patent. Image Sourced from [googlepatents.ca](https://patentimages.storage.googleapis.com/e3/8b/e1/24bb0c63635cd8/US2857646.pdf). (<https://patentimages.storage.googleapis.com/e3/8b/e1/24bb0c63635cd8/US2857646.pdf>).
- 129 3.3.11 Stoop, Google Patent. Image Sourced from [googlepatents.ca](https://patentimages.storage.googleapis.com/e3/8b/e1/24bb0c63635cd8/US2857646.pdf). (<https://patentimages.storage.googleapis.com/e3/8b/e1/24bb0c63635cd8/US2857646.pdf>).
- 129 3.3.12 Stoop, Google Patent. Image Sourced from [googlepatents.ca](https://patentimages.storage.googleapis.com/e3/8b/e1/24bb0c63635cd8/US2857646.pdf). (<https://patentimages.storage.googleapis.com/e3/8b/e1/24bb0c63635cd8/US2857646.pdf>).
- 130 3.3.13 Popular Culture Reference, *Breakfast at Tiffany’s (Film)*, 1961. Image sourced from habituallychic.luxury. (<https://habituallychic.luxury/2014/10/for-sale-breakfast-at-tiffanys-townhouse/>).
- 130 3.3.14 Popular Culture Reference, *Breakfast at Tiffany’s (Film)*, 1961. Image sourced from habituallychic.luxury. (<https://habituallychic.luxury/2014/10/for-sale-breakfast-at-tiffanys-townhouse/>).
- 131 3.3.15 Stoop, Drawing Purpose, Anticipating Action. By author.
- 132 3.3.16 Stoop, Drawing Purpose, Anticipating Action. By author.
- 133 3.3.17 Stoop, Drawing Action, Anticipating Memory. By author.
- 134 3.3.18 Stoop, Drawing Memory, Representing Recollection. By author.
- 135 3.3.19 Stoop, Drawing Recollection, Bestowing Meaning. By author.
- 138 3.4.1 Arch, Ottawa, Canada, March 2021. By author.
- 139 3.4.2 Arc de Triomphe, Paris, France. Image Sourced from [Britannica.com](https://www.britannica.com/topic/Arc-de-Triomphe) (<https://www.britannica.com/topic/Arc-de-Triomphe>).
- 140 3.4.3 Arch, Catalogue. By author.
- 141 3.4.4 Arch, National Geographic Covers. By author.
- 142 3.4.5 Arch, National Geographic. Image Sourced from [nationalgeographic.com](https://archive.nationalgeographic.com/landing) (<https://archive.nationalgeographic.com/landing>).
- 142 3.4.6 Popular Culture Reference, *The Sound of Music (Film)*, 1965. Image sourced from *The Sound of Music Film*.
- 143 3.4.7 Arch, Google Search. Image Sourced from Google.ca.
- 144 3.4.8 “Arches: Romanesque.” Carol Davidson Cragoe, *How to Read Buildings: A Crash Course in Architectural Styles*, New York: Rizzoli, 2008. 192-193.
- 144 3.4.9 “Arches: Gothic.” Carol Davidson Cragoe, *How to Read Buildings: A Crash Course in Architectural Styles*, New York: Rizzoli, 2008. 194-195.
- 145 3.4.10 Arch, Petra, Jordan, February 2020. By author.
- 145 3.4.11 Arch, Petra, Jordan, February 2020. By author.

- 146 3.4.12 *The Mezquita Mosque, Cordoba, Spain.* Image sourced from *thewashingtonpost.com* (https://www.washingtonpost.com/lifestyle/travel/in-andalusias-three-key-cities-one-of-historys-great-architectural-mash-ups/2018/07/12/73743504-7eee-11e8-bb6b-c1cb691f1402_story.html).
- 146 3.4.13 *Cloister, Mont St. Michel, Normandy, France.* Image sourced from *monumentsnationaux.fr* (<https://www.monuments-nationaux.fr/en/Become-a-patron-of-national-monuments/My-share-for-French-heritage/THE-RESTORATION-OF-THE-MONT-SAINT-MICHEL-ABBEY-CLOISTER>).
- 146 3.4.14 *Arch, Ottawa, Canada, March 2021.* By author.
- 147 3.4.15 *Arch, Drawing Purpose, Anticipating Action.* By author.
- 148 3.4.16 *Arch, Drawing Purpose, Anticipating Action.* By author.
- 149 3.4.17 *Arch, Drawing Action, Anticipating Memory.* By author.
- 150 3.4.18 *Arch, Drawing Memory, Representing Recollection.* By author.
- 151 3.4.19 *Arch, Drawing Recollection, Bestowing Meaning.* By author.
- 154 3.5.1 *Nook.* Image Sourced from *housebeautiful.com* (<https://www.housebeautiful.com/room-decorating/home-library-office/g23118363/reading-nook-ideas/>).
- 155 3.5.2 *"The Poetics of Space" Cover Image, The Villas of Palladio.* Photography by Philip Trager, Sourced from *philiptrager.com* (<https://www.philiptrager.com/the-villas-of-palladio-1>).
- 156 3.5.3 *Nooks and adjacencies.* Image Sourced from *onartandaesthetics.com* (<https://onartandaesthetics.com/2016/10/05/the-poetics-of-space/>).
- 157 3.5.4 *Nook, Catalogue.* By author.
- 158 3.5.5 *Popular Culture Reference, Harry Potter and the Sorcerer's Stone (Film), 2001.* Image sourced from *Harry Potter and the Sorcerer's Stone* film.
- 158 3.5.6 *Popular Culture Reference, Harry Potter and the Sorcerer's Stone (Film), 2001.* Image sourced from *Harry Potter and the Sorcerer's Stone* film.
- 158 3.5.7 *Popular Culture Reference, Harry Potter and the Sorcerer's Stone (Film), 2001.* Image sourced from *Harry Potter and the Sorcerer's Stone* film.
- 159 3.5.8 *Nook, Google Search.* Image Sourced from *Google.ca*.
- 160 3.5.9 *Nook.* Image Sourced from *feioi.com* (<https://feioi.com/2016/05/28/a-how-not-to-guide-to-diy-alcove-shelves/>).
- 160 3.5.10 *Nook.* Image Sourced from *housebeautiful.com* (<https://www.housebeautiful.com/room-decorating/home-library-office/g23118363/reading-nook-ideas/>).
- 161 3.5.11 *Nook, Drawing Purpose, Anticipating Action.* By author.
- 162 3.5.12 *Nook, Drawing Purpose, Anticipating Action.* By author.
- 163 3.5.13 *Nook, Drawing Action, Anticipating Memory.* By author.
- 164 3.5.14 *Nook, Drawing Memory, Representing Recollection.* By author.
- 165 3.5.15 *Nook, Drawing Recollection, Bestowing Meaning.* By author.
- 168 3.6.1 *Attic.* Photograph by Petr Lenz, Sourced from *fineartamerica.com* (<https://fineartamerica.com/featured/chair-and-window-in-empty-attic-in-petr-lenz.html>).
- 169 3.6.2 *Attic.* Image sourced from *mtbmechanical.com* (<https://mtbmechanical.com/spooky-stories-and-scary-tales-from-attics-and-crawl-spaces/>).
- 170 3.6.3 *Attic, Catalogue.* By author.
- 171 3.6.4 *Popular Culture Reference, A Little Princess (Film), 1995.* Image sourced from *A Little Princess* film.
- 171 3.6.5 *Popular Culture Reference, Disney's Cinderella (Cartoon), 1950.* Image sourced from *Disney's Cinderella* Cartoon.
- 171 3.6.6 *Popular Culture Reference, Disney's Cinderella (Cartoon), 1950.* Image sourced from *Disney's Cinderella* Cartoon.

- 171 3.6.7 *Popular Culture Reference, Disney's Cinderella (Film), 2015. Image sourced from Disney's Cinderella film.*
- 172 3.6.8 *Attic, Google Search. Image Sourced from Google.ca.*
- 173 3.6.9 *Attic Ladder Patent. Image Sourced from patents.google.com.(https://patents.google.com/patent/US20080179137?q=attic+ladder).*
- 173 3.6.10 *Attic Ladder Patent. Image Sourced from patents.google.com.(https://patents.google.com/patent/US20080179137?q=attic+ladder).*
- 173 3.6.11 *Attic Ladder Patent. Image Sourced from patents.google.com.(https://patents.google.com/patent/US20080179137?q=attic+ladder).*
- 173 3.6.12 *Attic Ladder Patent. Image Sourced from patents.google.com.(https://patents.google.com/patent/US20080179137?q=attic+ladder).*
- 174 3.6.13 *"Granville Island's Screen" Attic Installation. Image Sourced from humanstudio.ca.(https://www.humanstudio.ca/work/granvilleinstallation).*
- 174 3.6.14 *"Granville Island's Screen" Attic Installation. Image Sourced from humanstudio.ca.(https://www.humanstudio.ca/work/granvilleinstallation).*
- 174 3.6.15 *"Granville Island's Screen" Poem. Sourced from humanstudio.ca. (https://www.humanstudio.ca/work/granvilleinstallation).*
- 175 3.6.16 *Attic, Drawing Purpose, Anticipating Action. By author.*
- 176 3.6.17 *Attic, Drawing Purpose, Anticipating Action. By author.*
- 177 3.6.18 *Attic, Drawing Action, Anticipating Memory. By author.*
- 178 3.6.19 *Attic, Drawing Memory, Representing Recollection. By author.*
- 179 3.6.20 *Attic, Drawing Recollection, Bestowing Meaning. By author.*
- 182 3.7.1 *Banister, Ottawa, Canada. By author.*
- 183 3.7.2 *Banister, Catalogue. By author.*
- 184 3.7.3 *"Ornamental Iron Railings". Image Sourced from architectmagazine.com. (https://www.architectmagazine.com/practice/an-illustrated-history-of-railing-design-and-function_o).*
- 184 3.7.4 *Wood Bansiters. Image Sourced from homedepot.ca.(https://www.homedepot.ca/search?q=banister#lq=banister).*
- 185 3.7.5 *Banister Profiles, J.G. Braun Co. 1954 Catalogue. Image Sourced from architectmagazine.com. (https://www.architectmagazine.com/practice/an-illustrated-history-of-railing-design-and-function_o).*
- 185 3.7.6 *Banister Profiles, J.G. Braun Co. 1954 Catalogue. Image Sourced from architectmagazine.com. (https://www.architectmagazine.com/practice/an-illustrated-history-of-railing-design-and-function_o).*
- 185 3.7.7 *Banister Profiles, J.G. Braun Co. 1954 Catalogue. Image Sourced from architectmagazine.com. (https://www.architectmagazine.com/practice/an-illustrated-history-of-railing-design-and-function_o).*
- 185 3.7.8 *Banister Profiles, J.G. Braun Co. 1954 Catalogue. Image Sourced from architectmagazine.com. (https://www.architectmagazine.com/practice/an-illustrated-history-of-railing-design-and-function_o).*
- 186 3.7.9 *Banister, Google Search. Image Sourced from Google.ca.*
- 187 3.7.10 *Banister Patent. Image Sourced from patents.google.com.(https://patents.google.com/patent/US20080191185A1/en?q=banister,Handrail).*
- 187 3.7.11 *Banister Patent. Image Sourced from patents.google.com.(https://patents.google.com/patent/US20080191185A1/en?q=banister,Handrail).*
- 187 3.7.12 *Banister Patent. Image Sourced from patents.google.com.(https://patents.google.com/patent/US20080191185A1/en?q=banister,Handrail).*
- 187 3.7.13 *Banister Patent. Image Sourced from patents.google.com.(https://patents.google.com/patent/US20080191185A1/en?q=banister,Handrail).*

- 188 3.7.14 *Popular Culture Reference, Mary Poppins (Film), 1964. Image sourced from Mary Poppins film.*
- 188 3.7.15 *Popular Culture Reference, Mary Poppins (Film), 1964. Image sourced from Mary Poppins film.*
- 189 3.7.16 *Azrieli School of Architecture and Urbansim, Carleton Univeristy, Ottawa, Canada. By author.*
- 189 3.7.17 *Azrieli School of Architecture and Urbansim, Carleton Univeristy, Ottawa, Canada. By author.*
- 190 3.7.18 *Banister, Drawing Purpose, Anticipating Action. By author.*
- 191 3.7.19 *Banister, Drawing Purpose, Anticipating Action. By author.*
- 192 3.7.20 *Banister, Drawing Purpose, Anticipating Action. By author.*
- 193 3.7.21 *Banister, Drawing Action, Anticipating Memory. By author.*
- 194 3.7.22 *Banister, Drawing Memory, Representing Recollection. By author.*
- 195 3.7.23 *Banister, Drawing Recollection, Bestowing Meaning. By author.*
- 198 3.8.1 *Bank Street, Ottawa, Canada. By author.*
- 198 3.8.2 *Mahane Yehuda, Jerusalem, Israel. By author.*
- 198 3.8.3 *Bank Street, Ottawa, Canada. By author.*
- 198 3.8.4 *Levinsky Market, Tel Aviv-Yafo, Israel. By author.*
- 200 3.8.5 *Street, Catalogue. By author.*
- 201 3.8.6 *Manotick, Canada.. By author.*
- 201 3.8.7 *Manhattan, USA. Satellite Image sourced from Google Earth (<https://www.google.com/earth/>)*
- 201 3.8.8 *Winnipeg, Canada. Satellite Image sourced from Google Earth (<https://www.google.com/earth/>)*
- 202 3.8.9 *Little Italy "Play Street" Memorial Plaque. "When 'play streets' let New York kids run free." Ephemeral New York, April 15, 2019, <https://ephemeralnewyork.wordpress.com/2019/04/15/when-play-streets-let-new-york-kids-run-free/>.*
- 202 3.8.10 *"Play Street" New York City, USA. "When 'play streets' let New York kids run free." Ephemeral New York, April 15, 2019, <https://ephemeralnewyork.wordpress.com/2019/04/15/when-play-streets-let-new-york-kids-run-free/>.*
- 203 3.8.11 *Street, Google Search. Image Sourced from Google.ca.*
- 204 3.8.12 *Popular Culture Reference, Abbey Road, The Beatles (Album Cover), 1969. Image sourced from Abbey Road Album Cover.*
- 204 3.8.13 *Popular Culture Reference, The Wizard of Oz (Film), 1939. Image sourced from The Wizard of Oz film.*
- 205 3.8.14 *Street, Drawing Purpose, Anticipating Action. By author.*
- 206 3.8.15 *Street, Drawing Purpose, Anticipating Action. By author.*
- 207 3.8.16 *Street, Drawing Action, Anticipating Memory. By author.*
- 208 3.8.17 *Street, Drawing Memory, Representing Recollection. By author.*
- 209 3.8.18 *Street, Drawing Recollection, Bestowing Meaning. By author.*
- 212 3.9.1 *Door hinge, closed. By author.*
- 213 3.9.2 *Door hinge sound wave. Image Sourced from youtube.ca.(<https://www.youtube.com/watch?v=XqMduM00eEs>)*
- 213 3.9.3 *Victorian Door Hinge. Image Sourced from vandykes.com.(<https://www.vandykes.com/brass-accents-4-inch-victorian-door-hinges-with-steeple-tip-pair/p/237755/>).*
- 213 3.9.4 *Brass Accents Victorian Door Hinge. Image Sourced from vandykes.com.(<https://www.vandykes.com/brass-accents-4-inch-victorian-door-hinges-with-steeple-tip-pair/p/237755/>).*
- 214 3.9.5 *Hinge, Catalogue. By author.*

- 215 3.9.6 *Door Creaking Open*. Photograph by Don Chu, (<https://donchu.wordpress.com/2010/08/25/hungry-much/>).
- 215 3.9.7 *Popular Culture Reference, Dracula (Film), 1931*. Image from *Dracula (1931)*.
- 216 3.9.8 *Hinge, Google Search*. Image Sourced from Google.ca.
- 217 3.9.9 *Hinge, Product Search*. Image Sourced from homedepot.ca. (<https://www.homedepot.ca/search?q=hinge#!q=hinge>).
- 218 3.9.10 *Door hinge, open*. By author.
- 219 3.9.11 *Hinge, Drawing Purpose, Anticipating Action*. By author.
- 220 3.9.12 *Hinge, Drawing Purpose, Anticipating Action*. By author.
- 221 3.9.13 *Hinge, Drawing Purpose, Anticipating Action*. By author.
- 222 3.9.14 *Hinge, Drawing Purpose, Anticipating Action*. By author.
- 223 3.9.15 *Hinge, Drawing Purpose, Anticipating Action*. By author.
- 224 3.9.16 *Hinge, Drawing Action, Anticipating Memory*. By author.
- 225 3.9.17 *Hinge, Drawing Memory, Representing Recollection*. By author.
- 226 3.9.18 *Hinge, Drawing Recollection, Bestowing Meaning*. By author.
- 229 3.10.1 *Light Switch, "on."*. By author.
- 230 3.10.2 *Agriculture Building, World's Columbian Exposition*. Isenstadt, Sandy, "At the Flip of a Switch," *Places Journal*, September 2018, <https://placesjournal.org/article/at-the-flip-of-a-switch/>.
- 230 3.10.3 *President Grover Cleveland illuminating the World's Columbian Exposition*. Isenstadt, Sandy, "At the Flip of a Switch," *Places Journal*, September 2018, <https://placesjournal.org/article/at-the-flip-of-a-switch/>.
- 231 3.10.4 *Light Switch, Catalogue*. By author.
- 232 3.10.5 *Popular Culture Reference, The Parent Trap (Film), 1998*. Image sourced from *The Parent Trap*, 1998.
- 233 3.10.6 *Saturday Evening Post Advertisement, April 9, 2021.* Isenstadt, Sandy, "At the Flip of a Switch," *Places Journal*, September 2018, <https://placesjournal.org/article/at-the-flip-of-a-switch/>.
- 234 3.10.7 *Light Switch, Google Search*. Image Sourced from Google.ca.
- 235 3.10.8 *Light Switch, Product Search*. Image Sourced from homedepot.ca. (<https://www.homedepot.ca/search?q=light%20switch#!q=light%20switch>).
- 236 3.10.9 *Light Switch Patent*. Image Sourced from patents.google.com. (<https://patentimages.storage.googleapis.com/7a/0d/28/0ac556ba002a51/US2580056.pdf>).
- 236 3.10.10 *Light Switch Patent*. Image Sourced from patents.google.com. (<https://patentimages.storage.googleapis.com/7a/0d/28/0ac556ba002a51/US2580056.pdf>).
- 236 3.10.11 *Light Switch Patent*. Image Sourced from patents.google.com. (<https://patentimages.storage.googleapis.com/7a/0d/28/0ac556ba002a51/US2580056.pdf>).
- 236 3.10.12 *Light Switch Patent*. Image Sourced from patents.google.com. (<https://patentimages.storage.googleapis.com/7a/0d/28/0ac556ba002a51/US2580056.pdf>).
- 237 3.10.13 *Edison Tower, World's Columbian Exposition, 1983*, Isenstadt, Sandy, "At the Flip of a Switch," *Places Journal*, September 2018, <https://placesjournal.org/article/at-the-flip-of-a-switch/>.
- 238 3.10.14 *Light Switch, Drawing Purpose, Anticipating Action*. By author.
- 239 3.10.15 *Light Switch, Drawing Purpose, Anticipating Action*. By author.
- 240 3.10.16 *Light Switch, Drawing Purpose, Anticipating Action*. By author.
- 241 3.10.17 *Light Switch, Drawing Purpose, Anticipating Action*. By author.
- 242 3.10.18 *Light Switch, Drawing Action, Anticipating Memory*. By author.
- 243 3.10.19 *Light Switch, Drawing Memory, Representing Recollection*. By author.
- 244 3.10.20 *Light Switch, Drawing Recollection, Bestowing Meaning*. By author.
- 246 3.11.1 *A Network of Memories, An Incomplete Set of Archival Elements*. By author.

GLOSSARY

<i>Term</i>	<i>Definition</i>
<i>Archive</i> (verb / noun)	(verb) To categorize, store and file information. A task completed by humans, often for humans. (noun) Refers to the outcome of archiving and sometimes the human body itself.
<i>Atmosphere</i> (noun)	The quality of a space which may evoke emotion, feel memorable, or be experiential. Used synonymously with <i>phenomenological</i> (adjective).
<i>Bestowed Significance</i> (noun)	The result of a person, quality, or process attributing value to an object or entity.
<i>Body</i> (noun)	The physical entity in which memory is formed, retained, recalled, and transported.
<i>Collective Memory</i> (noun)	A shared remembrance of an event, space, object or encounter. Discrepancies in interpretations reflect the sentiments of the conditions experienced by many.
<i>Dwell</i> (verb)	To inhabit, live, and experience within the context of the everyday.
<i>Elements</i> (noun)	Objects, items, or spatial conditions composing the built environment.
<i>Embed</i> (verb)	To store, temporarily or permanently, within an object, place, or person.
<i>Embodied Memory</i> (noun)	The formation or recollection of a moment in time as a result of interaction, a tactile encounter, or physical sense of being within space.
<i>Everyday</i> (noun)	The ordinary, banal, or mundane. The objects and spaces we encounter habitually or experience for their lack of monumentality. Conditions which have the ability to be enigmatic, visceral, and embed memories.
<i>Experience</i> (noun)	A moment, encounter, or interaction.

Imprint
(verb)

To document presence, physically or symbolically. To note interaction between people, places, and objects over time.

Index
(verb)

To apply value to an object or entity as data relating to such item is retrieved, organized, absorbed, or retained.

Memory
(noun)

An ephemeral entity forming a complex network of moments in time. A global phenomenon, universally experienced, but individually comprehended. The referential process of forming and recalling.

Memory Formation
(noun)

The concurrence of human's sensorial encounters, phenomenological qualities, and time, resulting in the creation of a new memory retrievable through an experience with the same or similar element, space, or architectural condition.

Phenomenology
(noun)

A personal, intangible, and non-measurable method of experiencing.

Senses
(noun)

The organs utilized to see, smell, hear, taste, and touch, resulting in the ability to experience, retain, and recall information.

Time
(noun)

A place in which memory exists, reflective of the conditions experienced and encounters sited here.

INTRODUCTION

“‘The objects which surround my body reflect its possible action upon them,’ writes Henri Bergson. It is a possibility of action that separates architecture from other forms of art. As a consequence of this implied action a bodily reaction is an inseparable aspect of the experience of architecture. A meaningful architectural experience is not simply a series of retinal images. The ‘elements’ of architecture are not visual units or gestalt; they are encounters, confrontations that interact with memory.”¹

- Juhani Pallasmaa

Why is memory, in the context of space, important? Memory is invisible, yet experienced. It is spatial, but unseen. What role does architecture play in framing and representing memory? Is it possible for the physicality of architecture and the ephemerality of memory to coincide?

This thesis explores the relationship between memory, space, and time through a series of meditative exercises, attempting to physically express the emotional experience of recollection. Reflecting upon the authorship memory holds in writing our encounters and experiences within the built environment, this thesis questions: what are “sites” of memory? Memory is meaningful, but not always monumental. This thesis emphasizes the everyday. It examines the relationship between memory and dwelling, and looks at formative spaces that are individual, yet universal.

Memory is personal, therefore, the manner in which this thesis is written, is also personal. This thesis is a series of meditations, moving between first and third person, between theory and experience, between past, present, and future. Inevitably, this thesis includes my personal

voice as I explore what memory means to me, and situate myself within this elusive topic. These personal anecdotes are meant to exemplify how the formation and recollection of memory is a shared, relatable experience, yet unique to each individual.

As this thesis discusses human interaction with the built environment, and depicts elements of architecture as everyday objects, the manner in which this work has been developed is through my own interpretation of the everyday, through a western lens, and able-bodied person. The privilege of accessing these elements has allowed encounters to foster memories of my everyday, but I hope for this thesis to prompt a method of reflection for all users to delve into one's own experiences of architecture.

I am here due to my fascination with how the notion of memory, a concept not necessarily architectural, becomes spatial. I am curious to understand how this process is experienced collectively and individually, and recalled anywhere. How do we quantify the unquantifiable? How do we make an ephemeral concept tangible? As a pragmatic person, this thesis kept me in a place of discomfort. I believe memory is a catalyst transforming *space* into *place*. I am interested in attempting to understand the particular intersection between human interaction with architecture, and our resultant relationship with the built environment. It is fascinating to consider the collision of the longevity of our built environment, and the fleeting quality of our memories.

Speculating on the process of recollection is crucial to the relationship between memory and architecture. The transient quality of memory is anchored by the seemingly permanent built environment. When memory and architecture are mentioned in tandem, I immediately recall places of commemoration. Museums, memorials, and monuments, places of great importance, are designed and utilized because of their significance. They are intended to store and share collective memories.

They act as receptacles, expressive of a multitude of experiences. Often, their purpose, and designed phenomenological quality is meant to exude memory or prompt a user to recall.

Reflecting on how these architectures intentionally provide a space for memory to dwell and be accessed, I began questioning how architectures of the everyday, seemingly less significant elements of the built environment, may also act as repositories of memory. Are there alternative methods of thinking about architectures collectively? Perhaps architectures that are less established, or elements misunderstood? I recalled my sense of nostalgia for places I recognize as valuable. Meditating on the mundane, the everyday, places I have travelled, and a family cottage, allowed me to trace my own experiences. I am able to pinpoint the places I deem significant based on my encounters with the built environment.

As humans, we are trained to recall the spectacular, the impressive, the grand, customized pieces of our built environment because they are unique. We believe memories, both positive and negative, are formed through monumental experiences. These architectural conditions are sensational and significant. Senses are engaged in an experience beyond the quotidian and are immediately intrigued. Our senses work harder to capture phenomenological qualities. Sometimes overwhelming, these sensorial experiences are embedded within us. We formulate memories in this manner, progressively building a network which can be transported with us and reconstructed through sensorial reminders. These experiences, celebratory or traumatizing, are significant. The dramatic shift from the quotidian leaves behind a symbolic scar.

While we are aware of our ability to recall the significant, what about the conventional? The process of memory formation and recollection also manifests itself in the small moments of the everyday. These moments are often more accessible, and experienced more frequently

than commemorative architectures. Elements of the everyday typically require action to bestow meaning. These moments in time are engaging, and allow for memories to exist and be recreated in a variety of capacities. Architect Ludwig Mies van der Rohe stated “God is in the details.”² The phrase, which in time became the idiom “the devil is in the details,” reminds us to not overlook the small moments or objects.³ This thesis exists in these conditions, the seemingly unimportant elements, speculating upon the everyday sites of memory. The smallest, most commonly utilized elements considered irrelevant may become indisputably valuable to an individual. Therefore, memories are not limited to the significant, but may be embedded within any element of the built environment. All architectures have the ability to become a site of memory as a result of human encounter. Not only are memories immeasurable, they are boundless. They are not static, nor do they comply with borders. Rather, they are fleeting entities, transported by humans, existing within spatial frameworks.

This thesis reflects on the significance of the architectures of the everyday. It seeks to understand through a personal exploration, how experience and action foster memory and prompt recollection, even in the most mundane spaces. It questions how the process of memory is represented, and why it is important to recognize the value of architectures of the everyday.

This thesis is divided into three parts, each of which represents an attempt at exploring embedded memory in our everyday surroundings. *Part I: Meditations on the Theory of Memory*, is comprised of six chapters which examine memory as theory, and memory as recollection. Memory, The Human Body, Senses, Phenomenology, Imprinting and Indexing are topics of particular interest. The concurrence of these subjects in the context of this thesis, in turn, led to the resultant designed archive.

Part II: Meditations on Sites of Memory is a series of exercises attempting to understand the role of memory in the author's life, experienced through architecture and objects. How do everyday elements hold meaning and memory? How do we perceive memory? How do we live within it? A series of site visits aided this process, leading to a body of work viewed as musings on memory. The photographs, drawings and accompanying text aim to embody the extracted theoretical notions discussed in *Part I*.

Part III: Meditations on the Everyday: An Incomplete Set of Archival Elements is the design and making of a book, a new set of elements which dissect the notion of the everyday within the domestic realm. *An Incomplete Set of Archival Elements* is comprised of ten miniature chapters, one for each element explored. This portion of the thesis implements and makes tangible the theoretical frameworks and findings from *Part I* and *Part II*. Archiving elements of architecture to index memories is a methodology, one which aims to emphasize the importance of these components as meaningful objects contributing to the global network of human memory.

The final result of this thesis purposefully sits in opposition to Rem Koolhaas' *Elements of Architecture*, the catalogue accompanying his exhibition at the 2014 *Venice Biennale di Architettura*.⁴ Koolhaas' catalogue documents 15 fundamental architectonic elements, and explores their history as static, isolated components. In contrast to his work, *An Incomplete Set of Archival Elements* examines elements through the lens of memory, exploring how human encounters with these objects result in a bestowed significance. The archive, in book form, takes the most mundane elements and speaks to their everyday spectacular. It indexes memory by reflecting on each element and by creating a series of drawings attempting to represent the quality and process of bestowing meaning. This new encyclopedia of elements

delves into the complexities of depicting the multifaceted quality of memory, the dichotomies of personal and collective experiences with space, and the attribution of value to architectures of the everyday.

Throughout the process of this thesis, I believed I was examining memory, its formation, how it could be accessed and represented, and how it attributes value to everyday objects. I originally intended on memory being the result of the research. However, memory became the method. The outcome of the work is not necessarily a study of memory. Instead, the research uses memory to study the everyday. The purpose of these meditations and explorations on memory consistently evolved and became more focused on the banality of architectural elements and how these objects are deemed significant. Perhaps accessing memory is just one of many methods of bestowing meaning. I question whether the study of other concepts related or unrelated to memory would have led me to deeming the mundane important. Would the process of archiving and method of indexing still be relevant? Throughout this thesis, I ponder how memory is accessed, but perhaps, the question should be: how does one access the value of the everyday?

ENDNOTES

Introduction

1. Pallasmaa, Juhani, *The Eyes of the Skin Architecture and the Senses*, West Sussex, England: John Wiley & Sons Ltd., 2005, 63.
2. Safire, William, "On Language; Who's in Those Details?" *The New York Times Magazine*, July 30, 1989, <https://www.nytimes.com/1989/07/30/magazine/on-language-who-s-in-those-details.html>.
3. Ibid.
4. Wainwright, Oliver, "Rem Koolhaas blows the ceiling off the Venice Architecture Biennale," *The Guardian*, June 5, 2014, <https://www.theguardian.com/artanddesign/architecture-design-blog/2014/jun/05/rem-koolhaas-architecture-biennale-venice-fundamentals>.

PART I

Meditations on the Theory of Memory

MEMORY:

Formation, Recollection, and Representation

It is the variance in time, place, and type of interaction which makes it difficult to define memory. Memories are complex circumstances, occurring in multiple locations, as scenarios representative of time and place. Memory is both sited and non-sited simultaneously. It is real, yet invisible. Memory is forever and temporal. It may be both heavy and light. Memory is unanimous but individual, collective and personal all at once. Memory is a phenomenon. It is relatable, but uniquely understood by only the intended user. It is crucial to question the sites in which we recall memory. How does space play a role in recollection, in bestowing meaning, and in making memory? Memory is fleeting, transient and fluid, resistant of being pinned down. To understand how one recollects, and the role of space and habit within these sentiments, it is required that the theoretical underpinnings of memory in relation to architecture be explored.

All qualities of memory are variables. In what capacity does memory exist? Abstractly, memory has a site; a place to prevail. In an effort to site memory, I hypothesized three categorical locales in correlation to the actions of making and recalling memories. Site one is the place in which a memory is formed, site two is a condition in which the memory is recalled, and site three is the body in which memory is transported and archived.

Memory has the ability to be anywhere, everywhere and nowhere. A memory formed in one part of the world, due to one circumstance or experience, may be recalled on the opposite side of the globe, in entirely new conditions. These locations may be in complete opposition to one another, although human action and senses connect them. The smell of campfire may remind you of the mountains, the feeling of wool could recall a grandparents linen closet, the touch of

Fig. 1.1.1 Three Sites of Memory

a smooth handrail could bring back memories of a familiar staircase. Recollections are infinite, and how they are translated is indeterminable. However, it is clear, without a site of recollection, even that of the mind, memory does not exist. Until memory is recalled, memory is merely the intangible past.

The third site, the human body, is the path of transportation; a vessel for memory. The body and brain are connected, acting as an archive in which memories are experienced, stored, indexed, and transported. The body's role as a vessel is indicative of memory's spatiality. Memory is sensorial and embodied, it triggers emotions, and is phenomenological. While the body carries memory, architectural elements hold the value of memory. Juhani Pallasmaa, a Finnish architect and professor emeritus at Aalto University draws parallels between architecture, the body, and mind. Particularly, he is focused on the way our senses interact with the built environment. He states:

[...] in its way of representing and structuring action and power, societal and cultural order, interaction and separation, identity and memory, architecture is engaged with fundamental existential questions. All experience implies the acts of collecting, remembering, and comparing. An embodied memory has an essential role as the basis of remembering a space or a place. We transfer all the cities and towns that we have visited, all the places that we have recognized, into the incarnate memory of our body.¹

Analytically, we assume memory exists through action. The formation of memory occurs through interaction with elements, spaces, and conditions. An applied "action" aids in the facilitation of an embodied memory, which is then associated with the spatial condition in which the action took place. The memory formulated bestows significance to this place, regardless of how mundane or spectacular the physical space may be. Pallasmaa believes "there is an inherent suggestion of action in images of architecture, the moment of active encounter, or a 'promise of function' and purpose."² Although memory does not exist within

one site, site is critical to the process of recollection. It may be abstract, real, or upon the human body. By applying meaning to elements of the built environment through action, a sense of time emerges, allowing users to question the history and future of everyday objects. Simultaneously, time and bestowed meaning, transforms space into place. These elements become more than designed objects of the built environment as they are designated repositories of memory, prompting the recollection of past experiences.

If memories were made visible, I imagine them to be floating around our atmosphere somewhat aimlessly, patiently waiting to be grounded by human interaction with the built environment. I believe this network of memories, lingering above our heads is tied to the objects humans apply an action to. The architectural elements we bestow meaning on become containers for these memories.

The recollection of memory materializes in a similar yet circumstantial manner. Objects encapsulate the bestowed significance of the one or many experiences we had with it. An encounter with an identical or similar object triggers the recollection of a memory. Memories are extracted from the brain, but experienced by the human body. Dr. Anne Bordeleau, Professor of Architecture at the University of Waterloo who has studied indexing and memory states, “in architecture, action translates in a space of encounter that can temporarily solidify a shared ground between a dematerialized architectural presence and variety of individual experience.”³ The process of recollecting is therefore a personal confrontation between the body, the brain, and architecture itself.

THE SENSES:

The Human Body as an Archive

Human senses allow us to experience space, apply action to elements of architecture, formulate and recall memories. Pallasmaa believes

[...] All the senses, including vision, are extensions of the tactile sense; the senses are specializations of skin tissues, and all sensory experiences are modes of touching and thus related to tactility. Our contact with the world takes place at the boundary line of the self through specialized parts of our enveloping membrane.⁴

This fine line, both delineating and blurring us as human beings and our unique sensorial abilities, brings the notion of individuality to the forefront. Our personal actions, applied to elements of architecture, formulate and recall unique memories. In turn, these memories resonate with us, allowing us to bestow meaning to the spatial condition in which the encounter took place. Pallasmaa continues, by stating “every touching experience of architecture is multi-sensory; qualities of space, matter and scale are measured equally by the eye, ear, nose, skin, tongue, skeleton and muscle.”⁵ The inclusion and equal value placed on all senses as a means of interacting with our built environment is crucial as we understand memories to be formed and recalled through a multitude of methods of interaction. We feel the door handle as we twist it open, hear our footsteps on stone flooring, smell the freshly laundered curtains, and visualize a corridor’s worn wallpaper. There is an inherent multiplicity to these sensory encounters, but how do we define them? How do we measure these personal incidents?

Pallasmaa argues humans possess an additional method of experiencing our built environment. He coined the term the “sixth sense” and believes architecture is encountered through this method of perception.⁶ Pallasmaa claims our sixth sense, the atmospheric, is triggered through

Fig. 1.2.1 Eye Reflecting the Interior of the Theatre of Besançon.

interaction.⁷ This sense captures the quality of a space, determining the essence and emotion involved in it. The “sixth sense” is perhaps the way in which human bodies individually comprehend the notion of embedded memory and whether an architecture has a personal bestowed significance. In short, the sixth sense is what lets architecture speak.

Our senses, merged with architectural characteristics, contribute to the way in which we experience, remember, and forget. The act of forgetting is equally important as the process of recalling. We understand our memories based on what we remember. However, memory is often selective. For personal reasons, or over time, memory may fade, become blurry, or overemphasize aspects of reality. Post-traumatic stress disorder often omits details or the entirety of a memory. While our senses tend to ground our memories, making them appear or feel vivid, they are still a perceived reality. Memories are not concrete. They are still fleeting entities we attempt to capture. Bordeleau expands on this when stating,

[...] indeed, the modern conception of history emerged from a general disillusion in our capacity to apprehend the world through our senses, and an accepted credo that we thus can only know what we make. In this conception of history, things are not considered for their ability to lead to something else, to something other and better. Memory becomes a weight that must be unloaded.⁸

In order to unload memory as a metaphysical concept, one must understand that according to French philosopher Henri Bergson, memory “is just the intersection of mind and matter.”⁹ This overlap between mind, the brain, and matter, the physicality of the built environment, perhaps creates a space not only for memory, but the *perception* of memory. Bordeleau goes further, indicating this intersection is the time and place where we encounter our world.¹⁰ She believes “meaning resides in this in-between, in the temporary space of the transaction that takes place between architecture and how we experience it.”¹¹ To consider bestowed meaning within the built environment, it is crucial to understand that memory only exists through the passing of time. Recollection only occurs as a result of action triggering a previous experience.

Fig.1.2.2 Aulis Blomstedt's study of a proportional system for architecture based on the Pythagorean subdivision of a basic 180cm measure (presumably from the early 1960s).

PHENOMENOLOGY:

The Undefinable Perception of Space

The human experience of architecture is often derived through spatial phenomenology; structures of consciousness and experience. Bordeleau claims “phenomenology’s primary object [is] to describe a common ground for meaning and action.”¹² The phenomenological manner in which we encounter the world is personal, and therefore difficult to define.¹³ *Phenomenology*, in the context of the built environment, is a term often used interchangeably with *atmospheric*.¹⁴ It is not easily applied to situations as an exemplary method of understanding due to its non-measurability. Humans likely have individual methods of quantifying and qualifying the experiential worth of a space. However, it becomes nearly impossible to compare these figures due to the uncontrolled manner in which phenomenology operates. Phenomenology, like memory, is referential.

As a means of rationalizing the intangibility of phenomenology, architecture becomes a foundation to this conceptual idea. The physicality of the built environment, experienced through senses, allows humans to absorb the quality of a space, interact with it, and therefore determine particular elements or spatial condition’s significance. Swiss architect Peter Zumthor explores the phenomenological quality of materials:

[...] wooden floors like light membranes, heavy stone masses, soft textiles, polished granite, pliable leather, raw steel, polished mahogany, crystalline glass, soft asphalt warmed by the sun... the architect’s materials, our materials. We know them all. And yet we do not know them. In order to design, to invent architecture, we must learn to handle them with awareness. This is research; this the work of remembering.¹⁵

The materiality of space evokes our senses, allows a place to become alive, and be remembered. The work of remembering and the process

of forgetting are crucial to the interpretation and representation of memory. As simple as it is to know what you recall, it is seemingly impossible to understand the magnitude of what you forget. The momentary quality of memory as an entity is difficult to depict.

Architect and Professor Steen Eiler Rasmussen claims “architecture is not produced simply by adding plans and sections to elevations. It is something else and something more. It is impossible to explain precisely what it is — its limits are by no means well-defined. On the whole, art should not be explained; it must be experienced.”¹⁶ Our personal encounters with the built environment supersede any attempt to teach someone how to see, feel, hear, smell, and experience atmospheric conditions. Zumthor pushes this idea further, stating,

[...] we all experience architecture before we have even heard the word. The roots of architectural understanding lie in our architectural experience: our room, our house, our street, our village, our town, our landscape — we experience them all early on, unconsciously, and we subsequently compare them with the countryside, towns and houses that we experience later on. The roots of our understanding of architecture lie in our childhood, in our youth; they lie in our biography.¹⁷

It is our unconscious encounters that form our earliest, and perhaps most innocent, memories. The individual experiences of space are transformed into places as they become part of us. Every time we enter our home, visit the park, or walk to school, the multiplicity of our experiences is reinforced. We can quite clearly understand our surroundings and determine reality versus perceived memories. However, as time evades us, the fine line between the physicality of our encounters and imagined encounters becomes blurred. Pallasmaa states, “we have an innate capacity for remembering and imagining places. Perception, memory and imagination are in constant interaction [...]”¹⁸ This intersection is likely the result of the unconscious experiences Zumthor claims formative in determining the significance of a space.

Fig. 1.3.1 Cottage, Hillside Beach, Rural Municipality of Alexander, MB, Canada.

Philosopher Gaston Bachelard, who has focused on the intersection of poetics and science, believes “[...] the real beginnings of images, if we study them phenomenologically, will give concrete evidence of the values of inhabited space [...].”¹⁹ Perhaps another objective of phenomenology is to aid in the facilitation of perception, memory and imagination.

Often, commemorative architecture is designed to be experienced in a manner which makes us think, believe, or feel a particular way. Phenomenology’s inherent intentionality towards certain elements of the built environment directs our consciousness.²⁰ A number of stereotypical characteristics of atmospheric, or phenomenological architectures exist to direct its users. The materiality, essence, and contrast between light and shadow within a space creates sensorial clues for users interacting with these conditions. The intentions of the architect are displayed in this manner. Often, an architect’s objective is to design a space to be experienced by an individual, yet evoke

sentiments of a moment, time, and place likely unimaginable to most. Therefore, collective memory, a shared remembrance of an event from the past, is crucial to the way in which architects design to evoke emotions and memories.²¹

The process of remembering, common to either a small or large group of people, exhibits the discrepancies in how we as humans recall.²² In some instances, collective memories are purely a set of interpretations, while in other situations, factual evidence proves the legitimacy of an event at a particular time and place.²³ For some individuals, a collective memory may be deemed insignificant, positive, or referential, while for others it may be sentimental, poignant, or tragic. Museums and memorials are typically designed to reflect the most commonly understood collective memory of a particular event, often traumatic in its context.

When discussing Architect Daniel Libeskind's *The Jewish Museum* in Berlin, Germany, completed in 2001, Professor and Author Arleen Ionescu states,

[...] convinced that architecture is 'public memory' he conceived his museum as the embodiment of a memorial ethics based on bringing the invisible into visibility: 'it is a thing in the city, it is a space, it is a light, in this sense, I believe that a literal concrete form is important, as one is unable to know a memorial which is invisible.'²⁴

For Libeskind, The Jewish Museum becomes a tangible vessel for a collective memory shared by millions across the globe. It is a permanent fixture in the built environment, triggering the recollection of traumatic events through its intentional design. Libeskind's phenomenological approach to create an uneasiness or unsettling feeling through form, materiality and light is not coincidental. Further, "[...] for Daniel Libeskind environment is more specifically connected to light, which 'becomes tangible only when it lands on something solid—a body or

a building—when it crawls, darts, engraves its presence on a wall.”²⁵
The concept of leaving behind, or indicating a previous existence within an architecture, is an important aspect of the formation and recollection of memories. While these monuments and memorials typically depict the tragic conditions of collective memory, how can collective memory be employed for the everyday?

Fig. 1.3.2 Interior of The Jewish Museum, Berlin, Germany.

IMPRINTING:*The Concurrence of Tangible Memories and Time*

Memory, in relation to the human body, through the senses, and within the atmosphere, has been discussed, but what about the physical remnants of memory? What about the site itself? The process of imprinting acts as a form of documentation. Spaces are marked in various manners, but common to all types of imprinting, a presence is noted and time is represented. How does architecture become imprinted? How are spaces purposefully or unintentionally embossed, stamped, and etched into physically and symbolically? How do we as humans recognize these markings as more than coincidental gashes left on the built environment?

These markings show human interactions and experiences, scars of the past. These marks, indexes of time, can be human or contextual. Indication of interaction with architecture is documented through the wear and tear of elements, materials, and spaces. We are able to conclude where memories were created in previously inhabited locations due to an understanding of how they are formed in our current built environment. We understand the *where*, but the *how* and *what* of the markings forces us to connect our own imaginations and memories to this place. The natural deformation of architecture due to climate, particularly harsh conditions, plays an important role in the analysis of elements. However, the habitual nature of humans applying an action, or simply our presence within a space becomes evident over time. For example, the ritualistic action of opening a door places value on the mechanisms of the doorway itself. The hinges and door handle are the most worn elements of the assembly which allows users to enter, exit, or transition between spaces. Dependent on materiality, these elements may express their durability visually, orally, or through tactile alterations from their original state. Similarly, the run of a natural stone

Fig. 1.4.1 Cottage, Hillside Beach, Rural Municipality of Alexander, MB, Canada.

staircase warps, often in the central section, as this is the portion of the step most commonly utilized. According to Pallasmaa, “natural materials express their age and history, as well as the story of their origins and their history of human use.”²⁶ The patina of these elements not only exhibits the repetitive or perhaps consistent use of them, but reveals a sense of time. A pivotal and derivative factor of memory, time either solidifies or blurs the aspects of history humans are able to recall. Rem Koolhaas, Architect, Urban Planner, and Theorist claims:

[...] whereas the house today is hell-bent on taking data from its inhabitants, we look at architecture as a vast repository of data emanating centuries of knowledge. Like running a record player needle over tree rings, what happens when you ‘play’ the information stored in elements of architecture...²⁷

Time allows memories stored within users’ brains to ruminate. It encourages the human body to experience, reflect, and archive. Time may become concrete and evidential, or it may be as evanescent as its counterpart, memory. Time allows elements of architecture to become important receptacles of memories to be drawn from or further added

to. “[...] At its inception, history was closely related to memory.”²⁸ The establishment of a correlation between memory and history leads one to believe that perhaps time is the concept which helps to pin down the fleeting quality of memory. Time provides a framework to archive memories and the architectural elements which foster them.

Fig. 1.4.2 Cottage, Hillside Beach, Rural Municipality of Alexander, MB, Canada.

ARCHIVING ELEMENTS AND INDEXING MEMORIES

Archiving, the task of categorizing, storing and filing information, is completed by humans, and often for humans. The question of what we archive is important in that we tend to believe we are only able to document tangible items. However, what about mental archives, and archiving the impalpable?

The human body itself is an archive. We absorb, organize, and retain data important to us. We receive this information through our senses, collect, and rearrange it in our brain. Through this process, the human body also inherits the imprints of data over time. The markings left on our bodies due to interacting with the built environment tell our stories, evoke emotions, and recall memories. A scar acts as the physical embodiment of a memory. The event which perpetrated the scar is forever embedded into the human body. Similarly, the element of the built environment acting as the source of such memory is also forever scarred. Whether the element is physically altered or not, it becomes meaningful to the person it left its mark on. The interaction between humans and the built environment is reciprocal. The human body acting as an archive leaves behind its presence and carries away memories. Architectural elements accept human existence and provide space for experiences to occur, emotions to be encountered, and memories to be formed and recalled. In this manner, the human body as an archive indexes the physical world. However, this process is two-fold, as the elements themselves are also indexing their own experiences.

To index, is not only to categorize, store, and file, but to apply value to such data. The information collected becomes biased as it is retained due to the experience in which it was retrieved. Elements of the built environment become significant as a result of indexing memories.

The index distinguishes the questions “how meaning arises from experience” and simply “how meaning arises.”²⁹ There are three facets of the representation of an index: a sign, an interpretant, and the idea that the sign or interpretant stands for something, the ground.³⁰ The ground is the element expressive of the relationship between the sign and interpretant.³¹ It is perhaps the principle which begins to unravel and make sense of the data we as humans collect and apply value to. Bordeleau, who discusses the representation of an index, states “the use of the index enables the consideration of architecture at the level of the immediate encounter, as something that unfolds in time, but which already has a history.”³² She provides examples, claiming an “architectural index could be fragments of a by-gone monument, traces of a building to come or the imprints of a removed formwork.”³³ These architectural conditions are interacted with, stamped with human presence, and archived. Memories are formed and revealed simultaneously in these locations, inflicting the process of indexing to occur, and significance to be bestowed.

The act of casting is also considered a form of indexing. Casting exhibits that “ [...] monuments are always in flux — styled and reframed in accordance with the taste and interests of shifting present moments.”³⁴ This is not dissimilar to the notion that the quality of elements of the everyday are forever changing. According to Architect Deborah Berke, “[...] architecture of the everyday is subject to different forces of change.”³⁵ Indexing, in the form of casting, documents this variation over time. Casting captures the markings left on an object, records when, and where it was documented, and duplicates it. Memories are formed and revealed simultaneously in these moments, inflicting the process of indexing to occur and significance to be bestowed.

Memory is often difficult to capture due to its multiplicity. Memory exists within a sensorial realm, is dislocated, yet rooted within an

experience, time, and place. In many ways it is unfathomable to consider memory becoming tangible due to it being one step removed from reality. However, indexing allows memories to become grounded. The role of architecture and site in relation to the concept of memory is crucial to this process. Collective and individual memory is accessed through human senses, phenomenology, imprinting, and indexing architectures. A memory is embedded within a physical object as a result of these concepts working in tandem. While memory is often tied to the sublime, it is equally important to index the everyday. The mundane, present in the smallest of moments in time, is attainable. These memories, often within the domestic realm are relatable due to the environment in which they exist. Humans have the capacity to form and recall memories in these physical spaces through interaction. The experiences developed in relation to the architectural elements of the everyday, are therefore ideal memories to index.

Fig. 1.5.1 Cottage, Hillside Beach, Rural Municipality of Alexander, MB, Canada.

RECOGNIZING THE VALUE OF ARCHITECTURE OF THE EVERYDAY

Architectures of the everyday are often considered mundane and less worthy than their counterparts in terms of formal or pragmatic significance.³⁶ According to Architects Deborah Berke and Steven Harris:

Consideration of the everyday in architecture is seen as potentially able to resist [...] The resistance lies in the focus on the quotidian, the repetitive, and the relentlessly ordinary. The everyday is that which remains after one has eliminated all specialized activities. It is anonymous, its anonymity derived from its undated and apparently insignificant quality.³⁷

The perception of architecture of the everyday's insignificant quality may be challenged by the consideration of elements gaining value through indexing memories associated with them. Bachelard claims "if we look at it intimately, the humblest dwelling has beauty."³⁸ This is not to say, extraordinary, grand or aesthetically pleasing architectures are not impactful, but rather, to bring forward the idea that banal architectures of the everyday, often overlooked, are meaningful. The neglected value of architectures of the everyday is likely a result of the repetitive nature of the types of encounters these spaces and objects require.

While domestic spaces are not identical in principle to architectures of the everyday, the act of inhabiting a dwelling, a place of familiarity, is crucial to the understanding of mundane elements being deemed important. Bachelard believes "we must go beyond the problems of description — whether this description be objective or subjective, that is, the primary virtues, those that reveal an attachment that is native in some way to the primary function of inhabiting."³⁹ Bachelard believes

architecture, particularly the home, provides a place for these types of meaningful, value inducing interactions, inhabitations, and encounters to occur.⁴⁰ He suggests the home offers a place for our memories to be housed.⁴¹ Bachelard argues “the experience of the home is structured by distinct activities — cooking, eating, socializing, reading, storing, sleeping, intimate acts — not by visual elements.”⁴² The categorization of these activities defines the way in which we interact with particular spaces. However, the manner in which those interactions become meaningful is not unique to each condition. Whether an impactful moment occurs in the kitchen or living room, the process of indexing memories is indistinguishable. Similarly, compelling encounters may take place at a banal bus stop bench when you speak to a stranger, or in The Louvre when you see the Mona Lisa for the first time in person. The memories collected or recalled are of equal merit. What is definable is our perception of the space in which the event occurred, as we affiliate this condition with the memory indexed.

Fig. 1.6.1 Cottage, Hillside Beach, Rural Municipality of Alexander, MB, Canada.

Fig. 1.6.2 Cottage, Hillside Beach, Rural Municipality of Alexander, MB, Canada.

The dwelling is a typology universal enough to be understood by all, but personal enough for memories to be embedded. It is a common denominator in architecture. Just as memory is referential, so is the home. It is often both sacred and accessible, unsettling and grounding, temporal and permanent. The dwelling, an architecture of the everyday, provides the space for the most fundamental actions to occur. We use the home habitually. Over time, it reveals how we live. This is where memory of the everyday, and its indexing, its embodiment, its collective manifestation can be studied. Architectures of the everyday and domestic spaces therefore require recognition for their contribution as more than merely spaces or elemental objects providing the framework for humans to live, but as places to re-live the past, present, and future.

Fig. 1.6.3 Cottage, Hillside Beach, Rural Municipality of Alexander, MB, Canada.

Memory is multifaceted, with countless sites, and endless manifestations. It is universal and complex. How does one represent the value of architectural elements for the memories they foster? Is it possible for memories to become tangible? To be captured? How can indexing become a part of our practice as architects in our own representation? Bordeleau believes “[...] the index offers ways to describe the interactions that take place ‘in-between’ human beings and their world.”⁴³ Through a series of personal case studies of spaces and objects, this thesis attempts to take on indexing as a tool to understand the current and future meaning of place.

Archiving architectural elements of the everyday within the framework of memory relates the human senses, imprinting, and indexing. *Part III, An Incomplete Set of Archival Elements* indexes memories in a two-fold manner. The first method of indexing is the process of creating an archive of architectural elements, highlighting and applying meaning to the objects explored. Secondly, these elements are interacted with, embedded with human presence, and foster the formation and

recollection of memories, making them significant as stand-alone objects. They are considered valuable not only for how they function or their aesthetic quality, but for how they alter a human's perception of an encounter. In this manner, each individual element is indexing its own experiences, emphasizing the ability for all architectures to stimulate memories, and have significance bestowed upon them. Memory exists at the intersection between Berke and Harris' consideration for the everyday, and Bordeleau's approach to indexing architectural elements. Memory becomes accessible when studied at this intersection. It is surveyed for its banality, as opposed to its monumentality. Indexing is the framework in which memory begins to become tangible, and architectural elements provide the sites for memories to be embedded.

ENDNOTES

Part I: Meditations on the Theory of Memory

-
1. Pallasmaa, Juhani, *The Eyes of the Skin Architecture and the Senses*, West Sussex, England: John Wiley & Sons Ltd., 2005, 72.
 2. Ibid., 63.
 3. Bordeleau, Anne, "An Indexical Approach to Architecture," *Footprint Journal* Vol. 2 No. 2 (Autumn 2008): 84.
 4. Pallasmaa, Juhani, *The Eyes of the Skin Architecture and the Senses*, West Sussex, England: John Wiley & Sons Ltd., 2005, 10.
 5. Ibid., 41.
 6. Pallasmaa, Juhani, "The Sixth Sense: The Meaning of Atmosphere and Mood," *Architectural Design* Vol. 86 No. 6 (November 2016): 126.
 7. Ibid., 126.
 8. Bordeleau, Anne, "An Indexical Approach to Architecture," *Footprint Journal* Vol. 2 No. 2 (Autumn 2008): 82.
 9. Bergson, Henri, *Matter and Memory*, trans. Nancy Margaret Paul and W. Scott Palmer, New York City, New York: Zone Books, 1991, 13.
 10. Bordeleau, Anne, "An Indexical Approach to Architecture," *Footprint Journal* Vol. 2 No. 2 (Autumn 2008): 84.
 11. Ibid., 84.
 12. Ibid., 79.
 13. Ibid.
 14. Pallasmaa, Juhani, "Architecture as Experience: The Fusion of the world and the self," *Architectural Research in Finland* Vol. 2 no. 1 (2018): 15.
 15. Zumthor, Peter, *Thinking Architecture*, Basel, Switzerland: Birkhauser, 1988, 58.
 16. Rasmussen, Steen Eiler, *Experiencing Architecture*, Cambridge, Massachusetts: The M.I.T. Press, 1959, 9.
-

17. Zumthor, Peter, *Thinking Architecture*, Basel, Switzerland: Birkhauser, 1988, 57.
18. Pallasmaa, Juhani, *The Eyes of the Skin Architecture and the Senses*, West Sussex, England: John Wiley & Sons Ltd., 2005, 67.
19. Bachelard, Gaston, *Poetics of Space*, trans. Maria Jolas, Boston, Massachusetts: Beacon Press, 1969, 5.
20. Smith, David Woodruff, "Phenomenology", *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta, (Summer 2018): <https://plato.stanford.edu/archives/sum2018/entries/phenomenology/>.
21. Michaelian, Kourken and John Sutton, "Memory," *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta, (Summer 2017 Edition): <https://plato.stanford.edu/archives/sum2017/entries/memory/>.
23. Roediger, Henry L III and K. Andrew DeSoto, "The Power of Collective Memory: What do large groups of people remember—and forget?" *Scientific America*, June 28, 2016, <https://www.scientificamerican.com/article/the-power-of-collective-memory/#:~:text=Collective%20memory%20refers%20to%20how,era%20of%20World%20War%20II.>
24. Ionescu, Arleen, "Ethics as Optics: Libeskind's Jewish Museum," *The Memorial Ethics of Libeskind's Berlin Jewish Museum in The Holocaust and its Contexts*, ed. Olaf Jensen and Claus-Christian W. Szejnmann, London, United Kingdom, Palgrave Macmillan, 2017, 128.
25. *Ibid.*, 137.
26. Pallasmaa, Juhani, *The Eyes of the Skin Architecture and the Senses*, West Sussex, England: John Wiley & Sons Ltd., 2005, 31.
27. Koolhaas, Rem, *Elements of Architecture*, Cologne, Germany: Taschen, November 2018, LXX.
28. Bordeleau, Anne, "An Indexical Approach to Architecture," *Footprint Journal* Vol. 2 No. 2 (Autumn 2008): 83.
29. *Ibid.*, 84.
30. *Ibid.*, 86.
31. *Ibid.*
32. *Ibid.*

33. Ibid., 88.
34. Lending, Mari, *Plaster Monuments: Architecture and the Power of Reproduction*, Princeton: Princeton University Press, 2017, 7.
35. Berke, Deborah, "Thoughts on the Everyday" In *Architecture of the Everyday*, Edited by Deborah Berke and Steven Harris, 222-227, New York City, New York: Princeton Architectural Press, 1997, 224.
36. Berke, Deborah, Steven Harris, *Architecture of the Everyday*, New York City, New York: Princeton Architectural Press, 1997, 3.
37. Ibid., 3.
38. Bachelard, Gaston, *Poetics of Space*, trans. Maria Jolas, Boston, Massachusetts: Beacon Press, 1969, 4.
39. Ibid., 3-4.
40. Ibid., 8.
41. Ibid.
42. Pallasmaa, Juhani, *The Eyes of the Skin Architecture and the Senses*, West Sussex, England: John Wiley & Sons Ltd., 2005, 63.
43. Bordeleau, Anne, "An Indexical Approach to Architecture," *Footprint Journal* Vol. 2 No. 2 (Autumn 2008): 86.

PART II

Meditations on Sites of Memory

MEDITATIONS ON SITES OF MEMORY

As a means of examining the theoretical frameworks discussed in *Part I: Meditations on the Theory of Memory*, a series of exercises were conducted to explore how personal memory becomes spatial. Each exercise explores the individual manner in which the average human can relate to the processes of remembering and indexing. What does it mean to encounter memory of the everyday? How do we express it? The sites of each exploration are definitive locations within Canada, however, they do not determine a final site for this thesis to exist. Instead, place is fragmented, overlaid, and continuously reconsidered. Through the process of recollection, places live in the body and in the mind. These places inhabit the mind of the individual who is remembering. Memory exists as a series of reinterpretations within the brain; representative of place, experience, and time. One does not need to be in a particular place to remember a site. The dislocation between two places is what dismantles memory and makes it difficult to capture.

The intention of these exercises is to allow each reader to reflect on one's own experiences and memories, related to architectures deemed significant by them. Selecting a single site eliminates anonymity, a factor of Berke and Harris' definition of architecture of the everyday.¹ The notion that the human body acts as an archive, a vessel of transportable memories, is crucial to this portion of the thesis, as the individual's senses, spatiality, and method of collecting or storing memories is at the foundation of these exercises.

These exercises were early conceptual and notional process work that have led to the final output of this thesis, *An Incomplete Set of Archival Elements*. In the scope of this thesis, these experiments analyze the overlap between the spaces we inhabit, and the places memory

inhabits. A working method of exploring memory, these exercises allow me to consider who ascribes significance, what is recalled, and how space is experienced.

Exercise I examines a place of personal memory to understand the weight of the individualist experience of architectures and the formation, and recollection of memories. *Exercise II*, born out of the conclusions of *Exercise I*, suggests the potential reduction of embodied memories formulated as smart home technology eliminates human interaction with the built environment. *Exercise III* studies a model suburban home as a place of neutrality anticipating the creation of memories. *Exercise IV* shifts to the public domain, where the formation and recollection of private memories often take place. The findings of *Part II* of this thesis led to *Part III* where an archive of architectural elements indexing memories reflects on the manner in which we form and recall experiences over time.

Fig. 2.1.1 Cottage, Hillside Beach, Rural Municipality of Alexander, MB, Canada.

EXERCISE I: *A PLACE OF PERSONAL MEMORY*

A Cottage Collection

To begin exploring the physicality of memory, I selected a personal site. My family cottage located at Hillside Beach in the Rural Municipality of Alexander, Manitoba, Canada was documented to determine the attributes of memory tied to a spatial condition, and supplement a theoretical understanding of the ephemeral concept. I have visited the cottage annually for 25 years. The cottage, built by family members in the 1970s, is regarded as a place which holds fond summer memories. My familiarity with the site, and the longevity of the property, exemplifies a place of personal presence, experience and time.

When visiting the family cottage, I captured a series of photographs to represent the physicality of the property and structure. Close up images attempt to indicate the textural quality of the space. Videos were also taken to indicate sounds users often hear. The collection of data captured highlights the discrepancies in human memory. The process of documenting the property in itself indicates bias. The order in which the photographs were taken proves a systematic interpretation of the way I oriented myself to the property and space. The natural movement around and through the cottage aids in the determination of priority zones, viewpoints, perspectives and elements important to me. These locations and objects are likely, and intentionally, more notable than others due to their prominent role in an experience that took place here.

A number of the photographs captured are arranged as a photo essay to exhibit this personal interpretation of the cottage. As Pallasmaa states, “architecture seems to be always addressing each one of us individually.”² To solidify this idea, I asked family members questions about the property to prompt the recollection of particular architectural elements, lighting conditions, sounds, textures, and smells. Interviewee one, an owner, has been visiting the site annually since the property was acquired in 1970 (age eight). The initial cottage was built in 1971, with additions constructed in 1974 and 1980. Interviewee two, also an owner, has been visiting the property annually since 1983 (age 22).

The questions were asked in a sequential order relating to the photo essay to maintain consistency of how the property was examined and recalled. The interviewees recalled some of the same physical attributes, but described the property in different manners. Knowing both interviewees well, I noted the personality traits of each interviewee as either more detail oriented, poetic and experiential, or pragmatic in their versions of recollection. In many instances, these personality traits tended to express the quantity or quality of the memories recorded once prompted by a spatial cue. However, a commonality between interviewees was the number of evocations stimulated by elements of architecture one must interact with. The objects or spatial conditions which require an action stimulate the senses, and therefore create an embodied memory. These memories are therefore triggered by a similar motion, physical element, or sensory clue. For example, both interviewees recalled the sensorial attributes of opening the blinds in the living room of the cottage. The feeling of the plastic pull cord, the swishing sound of the blinds rising and the breeze coming through the screen were noted. They recalled the sunlight pouring through the window in a triangular form, highlighting the wood sills, and the chirping of the birds amidst the waves crashing in the distance, instantly transporting one to this place.

Recognition of this type of recollection was only present for architectural elements where a person does the same action to gain the same result repeatedly. Otherwise, memories of the family cottage were deemed personal to the one who experienced, perceived, and indexed their memories. While this exercise emphasized the variation in how we as humans recall, it also proved that memory is selective. This level of subjectivity led to some uncertainties about how to quantify the data gained from this exercise. It was challenging to parse out the memories important to each individual, and gauge whether personality traits were contributing to the selectiveness or unanimity of the family cottage. The overlapping memories, highlighting that action is crucial to memory formation, led me to question the repercussions on memory due to inaction within a space.

Fig. 2.1.2 Exercise I: Cottage Collection, Hillside Beach, Rural Municipality of Alexander, MB, Canada.

Fig. 2.1.3 Exercise I: Cottage Collection, Hillside Beach, Rural Municipality of Alexander, MB, Canada.

EXERCISE II: ACTION VERSUS INACTION

The Analysis of Smart Home Technology and Memory

To build on *Exercise I*, I conducted an investigation to determine the future of how humans may collect and recall memories. Have we always created memories through interaction with elements of architecture? Is making sure the built environment fosters memories a responsibility of the architect? How does one go about determining whether or not a space is designed to be encountered?

If an applied action on an architectural element is a conclusively common manner for which users remember, will a lack of interaction reduce human capacity to formulate and recall memories? Smart home technology supplements amenities with communication devices, automated controls or remote controls. Some technologies develop their own memories and are able to reproduce spatial conditions based on behavioural patterns. The development of these systems is advancing quickly, implementing hands-free activation into a variety of amenities. The inclusion of these systems is also becoming common practice. Architectures now incorporate automated blinds, artificial lighting patterns, “smart” appliances, and allow for thermostats to be adjusted from afar. However, these systems, while often considered convenient and luxurious, may in fact be harming the nature of human interaction with architecture. Will we feel as connected to spaces if we do not participate with them? Derived from *Exercise I*, human’s more prominent memories are often formulated and recalled by an action. This acquaintance bonds the architectural element and person involved, resulting in a bestowed significance of the object or spatial condition.

To represent this concept, I drew a series of counterpoint drawings depicting the current method of making memories and the antithetical future of encountering spaces. An emphasis on the human body in space was noted as the senses are responsible for the majority of the ways in which we formulate our memories. As Pallasmaa states,

[atmospheric experience] also arises from relations and interactions of numerous irreconcilable facts, such as scale, materiality, tactility, illumination, temperature, humidity, sound, colour, smell, etc., which together constitute the ‘atmosphere’, or actually, our experience of it.³

These factors, particularly temperature, tactility, and scale, are accentuated in the drawings. Additionally, time plays an important role in this series of drawings, indicating that the process of archiving elements and indexing memories is occurring simultaneously. This exercise, attempting to represent memory as understood through the human body, emphasized the challenges of drawing an ephemeral concept reluctant of being made tangible. Questioning the future of memory associated with architectural elements led to the desire to understand the spaces where memory is anticipated.

Fig. 2.2.1 Exercise II: An Analysis of Smart Home Technology and Memory

Fig. 2.2.2 Exercise II: An Analysis of Smart Home Technology and Memory.

Fig. 2.2.3 Exercise II: An Analysis of Smart Home Technology and Memory.

Fig. 2.2.4 Exercise II: An Analysis of Smart Home Technology and Memory.

Fig. 2.2.5 Exercise II: An Analysis of Smart Home Technology and Memory.

Fig. 2.2.6 Exercise II: An Analysis of Smart Home Technology and Memory

EXERCISE III: A PLACE OF NEUTRALITY

Anticipating Memories in a Suburban Model Home

Exercise I analyzed a site familiar to me, demonstrating that memories are personal and therefore extremely subjective. Contrastingly, *Exercise III* examines a place of neutrality. The suburban home often referred to as “cookie cutter” or considered a banal, domestic architecture is also known for its ability to evoke memories. The concept of “going home” to the suburbs, whether it is a childhood home or current residence, offers a type of human interaction to be experienced collectively. The home is a desirable and nostalgic symbol of the “American Dream”. Many people have either lived in, or visited a suburban home, noting the typical attributes common amongst the region in which it is located. Humans have formed memories in these places and have bestowed meaning upon them. An identical version of the home could be located next door, yet it will not hold the same value as the house where one experienced an important moment in time. A model home applies an additional layer of anonymity and ambiguity to the equation. It is a structure meant to act as a testing facility for future residents to determine if they would like to live in or build an identical or similar home. Suburbs often have a series of model homes, also known as show homes, that potential buyers or builders are able to tour. These homes are not lived in, but staged to promote a sense of familiarity and comfort of “what could be” to those visiting. Since the model home is a typology which is not experienced for a significant period of time, it is an ideal backdrop for the anticipation of memories to be highlighted.

I visited two model homes in Manotick, located a 30 minute drive outside of Ottawa. The homes are not spectacular, making them ideal sites for analyzing the everyday. They were standard examples of how people choose to dwell. The homes were documented to assess the physical attributes of spaces capable of fostering memories. Both homes, of equal scale, luxury, and cost, were photographed. When documenting, a focus was placed on the in-between spaces and thresholds where a purpose is not always defined. For example, a hallway or staircase is a passage where people walk, but do not usually rest or interact, disallowing time for a memory to be formed. On the other hand, a dining room sets itself up to be remembered as a place of gathering and sharing. A curiosity for

mundane elements such as archways, windows, doorways, closets, etc. as elements of potential memories and bestowed significance was noted.

Drawn through my personal recollection of the site, an axonometric drawing of a portion of one of the Manotick model homes I visited was illustrated. To categorize the in-between spaces and thresholds, a number of architectonic components, similar to Rem Koolhaas' *Elements of Architecture* were noted. These became places where a presumed human interaction with the space over time would foster a memory. For example, a person being locked out of a house for a significant period of time will remember this experience. This event will then be perceived as a memory, and the door will become meaningful to the individual who could not open it. Bordeleau claims "our movements about the scene define a time of experience. We are anticipating an explanation, looking for other cues."⁴ While the model suburban home suggests the anticipation of memories and provides evidence of those formed through a domestic typology, only a small glimpse of memories worldwide are examined. This thesis aims to equate all elements of architecture as meaningful, place-making objects. Therefore it is important to include banal architectures of the everyday existing everywhere within the private and public realms. Studying the everyday allows memory to be analyzed as a conceptual notion situated in the objects we hold closest to us, as opposed to only the monumental architectures already deemed significant for purposes unrelated to their quality as an object of reflection.

Fig. 2.3.1 Exercise III: Anticipating Memories in a Suburban Model Home.

Fig. 2.3.2 Exercise III: Anticipating Memories in a Suburban Model Home.

EXERCISE IV: *PRIVATE MEMORIES WITHIN THE PUBLIC DOMAIN*

Highlighting Individual Bestowed Significance

The ordinariness of architectural elements of the everyday is precisely and ironically why they are interesting in the context of this thesis. They open themselves up to be discriminated against as meaningless architectures of the built environment, yet foster remarkable encounters. Photographer, Journalist, and Artist Sophie Calle explores various typologies of space, documenting and questioning the often perplexing realities of place.⁵ According to Artist Stephanie Passul,

[...] orchestrating odysseys of enigmatic discovery, either drawn from direct experience or the experiences of others, Sophie Calle possesses that remarkable ability to author captivating narratives and enduring encounters, often from the apparently pedestrian.”⁶

During her travels she “asked inhabitants of Jerusalem, Israelis and Palestinians, to take [her] to a public place that they considered private.”⁷ Calle recounts the stories of those who provided a private memory within a public place.⁸ She shares these recollections anonymously, conveying messages of trauma and hope over the passage of time. One person’s memory of being hit by a bus, resulting in the amputation of their leg, has made them claim a portion of the road as their own.⁹ They state “[...] I consider that piece of street mine. Part of my body remains there.”¹⁰ The idea that a small portion of the street, occupied by vehicles, pedestrians, and cyclists, is significant to an individual, proves that our memories are not limited to the architectures we own, occupy regularly, or feel a sentimental attachment to. The public domain offers an alternative set of spaces for humans to encounter. Over time, the association of meaning with such architectures transforms space into place. The act of place-making relies on the accumulation of memories. The public realm exposes elements of the built environment, allowing a multitude of people to interact and gather such memories. This concept highlights the notion that while one person may encounter a lamp post, form a memory, and index the item, thousands of others will pass by it without taking a second glance.

As a means of representing the unpredictability in which mundane elements of the built environment may be deemed significant, I documented a series of public infrastructures. I photographed a residential neighbourhood adjacent to some of Ottawa's main pedestrian streets. The images are annotated to express human presence, a required piece of the place-making puzzle. Additionally, infrastructures were highlighted as anticipated places of bestowed meaning. I then extracted the annotations and placed them in a separate drawing to exhibit the idea these memories may be recalled in other locations. This exercise attempts to bridge the relationship between the three sites of memory, the place where it is formed, the place where it is recalled, and the human body which carries it. By bestowing meaning to objects within the public domain, memory supports the concept of public places becoming private spaces.

Fig. 2.4.1 Exercise IV: Highlighting Individual Bestowed Significance.

Fig. 2.4.2 Exercise IV: Highlighting Individual Bestowed Significance.

This series of meditations attempts to make tangible the enigmatic concept of memory. These explorations are musings on time, place, experience, and recollection. They are meant to methodically explore the manner in which memories are formed, recalled, and indexed. These meditations are considered testing grounds, exercises that explore, analyze, and capture memory. All four sites of exploration confirm the importance of recognizing the everyday as places of embedded memory. Memory, whether personal, collective, in the past, or anticipated, only exists once it is made spatial; once it is indexed. These explorations determined that indexing memories through fragmented spatial conditions reveals the process of bestowing meaning. Therefore, the final output of this thesis indexes a new set of dislocated architectural elements. These explorations led to the design of an archive. In book form, this archive explores the manifestation process of memory formation, recollection and indexation. The elements explored, everyday objects, exemplify the importance of documenting the anticipation, formation, and recollection of memory resulting in the bestowing of meaning.

ENDNOTES

Part II: Meditations on Sites of Memory

1. Berke, Deborah, Steven Harris, *Architecture of the Everyday*, New York City, New York: Princeton Architectural Press, 1997, 3.
2. Pallasmaa, Juhani, "Architecture as Experience: The Fusion of the world and the self," *Architectural Research in Finland* Vol. 2 no. 1 (2018): 14.
3. Ibid., 15.
4. Bordeleau, Anne, "An Indexical Approach to Architecture," *Footprint Journal* Vol. 2 No. 2 (Autumn 2008): 88.
5. Passul, Stephanie, "Sophie Calle: Close Circuit," *Mono.Kultur*, No. 42 (Autumn 2016): 1.
6. Ibid.
7. Calle, Sophie, *Sophie Calle: Eruv*, Jerusalem, Israel: Jerusalem Center for the Visual Arts, January 1996, 6.
8. Ibid., 10.
9. Ibid., 15.
10. Ibid.

MEDITATIONS ON THE EVERYDAY: *An Incomplete Set of Archival Elements*

“Maybe this book is the growing realization of a secret: that architecture’s parts are worth more than their sum.”¹

- Rem Koolhaas

An Incomplete Set of Archival Elements, is a personal reflection on the relationship between fundamental components of architectures of the everyday, and their associated value. This book acts as both an artifact, collecting and exploring objects of the everyday, as well as an active archive, reflecting on the bestowing of meaning upon architectures as a result of action. The book, a graphic catalogue, attempts to use drawing as a tool to express the complexity of memory embedded in the most mundane objects and spaces. The hope is for this book to prompt the reader to recall the spatial conditions of their own memories, and persuade them to understand the multiplicity of space. As a personal endeavour, this archive of elements is meant to be a representation of memory. As concluded, the essence, and perhaps pitfall of

attempting to represent memory, is that it is personal. This artifact is designed to emanate the concretized concepts of memory in relation to architectural elements of the everyday, but also express my own interpretation of how to draw the fleeting quality, anticipatory nature, and significance of memory.

How can memory become tangible? How do we allow the spatial experience of recollection to become visible? *Archival Elements* is the counterpoint to Rem Koolhaas’ *Elements of Architecture*. Koolhaas’ work is a compilation of 15 fundamental components, elements of the everyday ranging in scale and functionality. The archive, a hypothetical continuation and response to his work, reflects upon the everyday in the context of phenomenology, memory, and time. Koolhaas’ work is utilized as a reference tool, aiding in the determination of an alternative set of ten elements examined through the lens of anticipatory memory, imprinting, and indexing.

Fig. 3.0.1 Koolhaas, Rem, *elements of architecture**, XLIII - XLIV.

This book, *An Incomplete Set of Archival Elements* explores memory through the everyday objects we interact with.

Building The Archive

Koolhaas' *Elements of Architecture* examines each object as a variable piece of architecture, a component of a greater whole, continuously evolving over time. The function, history, construction process, materiality, ergonomics, architectonics, cultural significance, and context in which these elements exist, has been thoroughly explored. Koolhaas analyzes the elements not only as individual objects, but as points of contemplation on what the future of our built environment holds. He states, "[...] this book also looks ahead to an uncertain future, in which objects and data may engage in a misalliance of betrayal."² Koolhaas' prediction that there may be a lack of relationship between elements of architecture and their affiliated data, leaves a critical opening for which an additional argument may be presented. Koolhaas' fundamental elements of architecture are deemed ordinary architectures of the everyday. This categorization brings awareness to the significance of these elements as key components of most built environments. In contrast, *An Incomplete Set of Archival Elements* recognizes the significance of fundamental elements of architecture through reflection. By concurrently examining the banality of everyday architectures and their extraordinary ability to evoke emotion, be experienced, and embed memories, these elements take on a new role. They are seemingly mundane and insignificant, yet in the eye of the beholder, these elements are pieces of spectacular spatial experiences in which meaning may be bestowed.

An Incomplete Set of Archival Elements questions what objects of the everyday within our built environment are the most injected with memory? How do we analyze them? Why are memories boundless? The method of creating *Archival Elements*, in many ways differs to that of Koolhaas'. While Koolhaas' *Elements of Architecture* collects

and dissects data, *Archival Elements* reflects on the data already embedded in these objects. *Archival Elements* examines the role memory plays in bestowing meaning on these elements. For Koolhaas, the elements depict function as a result of form, but for *Archival Elements*, the everyday demonstrates how emotions produce a function of use.

An Incomplete Set of Archival Elements indexes memories, and is the beginning of a much greater scope of work, unfolding the embedded meaning within the common domestic realm. Each chapter focuses on an individual object or spatial condition, attempting to express the range in scale, environment, and typical moments within or surrounding a dwelling space. The elements range from something the scale of an object to that of the scale of a room. The ten elements archived include: the Door Handle, Bench, Stoop, Arch, Nook, Attic, Banister, Street, Hinge, and Light Switch. While Koolhaas believes his list of 15 elements is not exhaustive, nor is this one.³ These ten elements are merely the beginning of what could be an endless archive of common everyday elements which index memories. Often overlooked or forgotten, these objects exemplify how memory correlates with habitual actions and personal connections, rather than major events or monumental conditions.

Memory is often selective. In some instances, a memory attributes value to the qualities of an element or space based on one sensorial cue. Other times, it captures a multitude of phenomenological qualities. It may distill its association with a site down to one object, or encompass the totality of a spatial condition. Memory is a series of micro-narratives tethered by time and experience. However, in order to understand memory's ability to transform the banal everyday into meaningful objects, each element must be examined individually. A tailored set of lenses including human senses, phenomenology, imprinting, archiving, and indexing frame each element. Koolhaas furthers this thought, by claiming:

[...] the fact that elements themselves mutate independently of each other, according to different cycles and economies, and for different reasons, turns any building into a temporal assemblage - a mix of the middle ages and futurism. We examine architecture by zooming in on the micro-narratives embedded in the fragment.⁴

This set of elements therefore does not necessarily form a building or any totality of a spatial condition. Rather, each element is placeless to maintain a sense of relatability for all readers. Universally accessible, “[...] the elements assume consciousness, and gather intricate memories.”⁵ This process of representing memory through indexing, documenting and discovering element’s bestowed meaning, highlights the ability for mundane architectures and their components to act as repositories and prompts for the recollection of moments in time.

Defining The Archive

Each chapter within this book is a personal reflection on the potentiality of an architectural element to be visceral, embed memory, and have significance bestowed upon it. An explanation of the function of each element establishes its purpose for analysis and provides context. Following the step-by-step process of memory formation and recollection, each chapter explores: the action that takes place when encountering this particular element; what I recall or what I am reminded of when contemplating this object; and the process of indexing and bestowing meaning. The manner in which these ten alternative elements are exemplified visually is widespread and varies based on object. Photographs, film references, patent drawings, shop drawings, retail information and catalogues are utilized to assert the regularity of these elements as everyday architectures. Simultaneously, this reference material highlights the specialness of these elements as objects capable of emitting experiential qualities, resulting in an attributed value.

It is important to dissect the notion that the objects and spatial conditions archived exist within the everyday. Like Sophie Calle’s work cited earlier, these objects are common elements within spaces transformed into personal and private memories through bestowed meaning. Deborah Berke’s *Thoughts on the Everyday* claims architectures of the everyday “resist strict definition, [and] any rigorous attempt at a concise delineation will inevitably lead to contradictions.”⁶ However, she does provide 11 points which aim to clarify the concept of the everyday:

1. An architecture of the everyday may be generic and anonymous.
2. An architecture of the everyday may be banal or common.
3. An architecture of the everyday may therefore be quite ordinary.
4. An architecture of the everyday may be crude.
5. An architecture of the everyday may be sensual.
6. An architecture of the everyday may also be vulgar and visceral.
7. An architecture of the everyday acknowledges domestic life.
8. An architecture of the everyday may take on collective and symbolic meaning but it is not necessarily monumental
9. An architecture of the everyday responds to program and is functional.
10. An architecture of the everyday may change as quickly as fashion, but it is not always fashionable.
11. An architecture of the everyday is built.⁷

Each of the ten elements within this archive comply with at least one, but often many of these points. These architectural elements of the everyday are capable of producing emotional responses on either end of the spectrum. The archive highlights the ability for these fragmented moments to be neutral, mundane or almost meaningless to some, but significant to those who encounter them and bestow meaning upon them. This process reveals that as humans we have the ability to understand our interactions with the built environment, allow space to become relatable, and memories to be visceral.

Drawing The Archive: Representing Memory

Memory is a difficult concept to represent. It is real, yet intangible, ephemeral but associative. Memory is subjective, yet consistent. Is it possible to exhibit all of these notions at once? If we do, will the representation portray the countless dichotomies of memory? Will these depictions of memory be accurate? Determining how to represent memory is a crucial component of this archive. By choosing to draw, define or express memory, I am attempting to capture it. A series of drawings for each element has been produced to further represent both the everyday quality of these objects and their ability to provide sensory experiences, imprinting their existence on human memory.

The first set of drawings within each series is titled *Drawing Anticipation*. Orthographic drawings depict the element as a functional architecture of the everyday. Plans, sections, elevations, and details indicate one of many aesthetic variations of these objects. Annotations provide a sense of scale without the presence of the human body. These line drawings await human interaction. They are the blank canvases in which the formation of a memory is anticipated.

The second drawing within the series titled *Drawing Action* builds on *Drawing Anticipation* through the addition of scale figures. In every element's *Drawing Action* image, a younger

version of the user is depicted interacting with the object analyzed. This user exhibits the formation of memory through action. The second scale figure is the same user a number of years later, indicating the passage of time. The older version of the user is interacting with the element of architecture in a different manner than that of its younger self, but is enveloped by the experiential qualities of their previous encounter. The drawing of the younger version of the user has been altered to appear blurry, referring to the way in which memories are recalled. Often, memories appear to be concrete scenarios played out in our minds. However, over time, they begin to fade, and the process of forgetting overtakes the process of recollection.

Drawing three, titled *Drawing Recollection*, delves further into the specifics of how the process of memory retrieval occurs. This drawing once again builds upon the first two drawings. A set of annotations layered upon each other represent the chaotic display of sensations occurring simultaneously while developing a memory. Each *Drawing Recollection* image includes a layer indicating the tactile qualities of the element and its surroundings. Natural wear and tear, deformed materials, temperature, scratches and imprints have been marked and noted. A layer demonstrating sound is applied, followed by scent, and visual clues. Other layers subject to the element itself include lighting quality, weather conditions, remnants of human presence, and typical travel paths. This drawing narrates the speculative factors of memory formation and recollection of each element through empirical analysis. All notations are quantitative and describe the experiential impact on human senses through data. Drawing three is therefore the visual representation of an experiment, an experiential analysis of the process of memory formation and recollection.

The fourth, and final drawing in each series titled *Drawing Bestowed Meaning* acts as a counterpoint to the previous three drawings. It attempts to fill in the qualitative gaps not addressed in the more data driven and explanatory drawings.

This visualization is intended to be didactic. The reader is to interpret the drawing and reflect on their own experiences with elements of architecture. While the third drawing, *Drawing Recollection*, initiates an understanding of the concept of memory formation and recollection, this fourth drawing asks one to practice the method of memory retrieval through experiential encounters. *Drawing Bestowed Meaning*, heuristic in nature, attempts to be a mnemonic tool. The drawing strives to evoke emotion, present a visceral scenario, and divulge information that leads one to imagine, and re-live their own experiences.

Precedents of drawing memory, phenomenology and human interaction with space over time became a foundation to frame my own reflections, allowing the series of drawings to evolve over the course of the thesis. Artist Larissa Fassler's psychogeographic methodology of representation is of interest due to the manner in which she builds the drawings layer by layer, adding information, and transforming the feeling of the drawing over time.⁸ While the scope of her work is a departure from that of depicting memory at the scale of an individual element, her process correlates with the drawings of *An Incomplete Set of Archival Elements* in that she is representing the insignificant or forgotten elements of the everyday.⁹ In one series, *Kotti* (2008-2014), Fassler sketches over existing architecture, recording "points at which sunlight hits the building, the sound of Turkish music spilling from a car and the number of pedestrians passing a crossing in the space of five minutes."¹⁰ While her work does not necessarily confront the question of how to represent memory, she documents the aspects of the built environment omitted from the typical representation of architecture, the characteristics attributing to memory formation and recollection.¹¹ Fassler is known for filling in the voids of architectural drawings, declaring no space be considered empty.¹² She annotates these spaces in relation to the human body. Fassler notes "the height of a stairwell being 'my height + an arm' or a roof height that equals 'me + 1 1/2 metres.'"¹³ This method of dimensioning her drawings indicates

Fig. 3.0.2 *Kotti*, 2008, Larissa Fassler.

Fig. 3.0.3 *Kotti (revisited)*, 2010, Larissa Fassler.

Fig. 3.0.4 *Kotti (revisited)*, 2014, Larissa Fassler.

the importance of the human body in space. Additionally, she expresses sensorial cues, noting “the temperature of the breezes that run through building passageways, [...] the sound of squealing bike brakes, [...] and the smell of freshly butchered meat from a shop [...].”¹⁴ These annotations allow Fassler’s drawings to become mnemonic. The reader perceives an understanding of a space for themselves, without experiencing it first-hand. These drawings reveal the spectacular quality of the everydayness of our built environment.

Fig. 3.0.5 *Radio Free Alcatraz: Trajectories*, Chris T. Cornelius.

Architect Chris T. Cornelius claims “we draw how we think [...] as ideas [become] more concrete, they are darkened in.”¹⁵ This relationship between thinking and drawing is crucial to the manner in which *An Incomplete Set of Archival Elements* was developed. The series of drawings produced for this thesis, are representative of the mind working in tandem with the human body. The complexities of these two entities intertwining with the built environment are on display. Cornelius’ *Radio Free Alcatraz*, a drawing series exploring the relationship between site and a proposed university, addresses a similar set of intricacies.¹⁶ He believes as part of the design process, he “had to begin to understand and start to represent the complexities.”¹⁷ Thematic drawings such as *Radio Free Alcatraz: Trajectories* emerged as a method of organizing thoughts, allowing him to question specifics such as the trajectories of sound.¹⁸ However, Cornelius still “had to invent the way to represent [these trajectories].”¹⁹

He needed to devise the manner in which he would depict components such as weather trajectories, water patterns, and the sun. This process merged site and drawing into one, producing an image one could feel, imagine, and speculate upon. Cornelius’ method of producing a heuristic visualization is partly attributed to a lack of knowing before doing. He states, “we use cognitive parts of our brain that are pre-utterance, before we articulate what it is, we can draw it that way.”²⁰ This technique holds merit when considering the manner in which an evocative drawing must be produced. A contrived formula does not necessarily lend itself to the sincerity required to depict the quality of memory. Cornelius utilizes drawing as a method of reflection, a tool for understanding. While the subject matter of Cornelius’ drawings differs from that of *Archival Elements*, the intention behind his work is akin to that of *Drawing Bestowed Meaning*.

Dr. Shaun Murray, Architect and Director of ENIAtype, an experimental research design studio, developed his own methodology of communicating architectural design.²¹ Murray conveys design through a series of layers. A palimpsest of data, his drawings communicate information abstractly, allowing the viewer to be enveloped in the work and force them to find their own place within the drawing. Murray classifies the information crucial to his design through four categorical layers. The base layer of each drawing is titled the ecological layer.²² This set of data is overlaid with a notational layer, followed by an instructional layer, and finally, an aesthetic layer.²³

Fig. 3.0.6 *Accelerated Bodies in Mobile Horizons*, Dr. Shaun Murray

Drawing Bestowed Meaning attempts to abstract the memory of each element analyzed by utilizing a different set of categorical layers. The drawing is therefore composed of an environmental layer, sensorial layer, mnemonic layer, and qualitative layer. These layers are meant to provide the space for a viewer to find their own place within the drawing, just as Murray's ecological, notational, instructional and aesthetic layers do.

Common to all three of these Artist and Architect's work is the deliberate abstraction of the everyday, and departure from reality. These drawings allow us to perceive, experience the phenomenological constructs of our built environment, consume information, and relate it back to our own memories.

Fig. 3.0.7 A New Set of Archival Elements Drawing, Stoop Iteration.

When producing my own series of drawings, a personal interpretation of memory, I was constantly uncertain of the viability of the visualizations. Are the drawings doing what is required of them? Are they communicating the unlimited number of variables in which memory depends upon? The process of drawing has been critical to the representation of this thesis' primary question: how do you depict the intangibility and fleeting quality of memory? I have concluded that perhaps there is no correct answer to

this query. Rather, as memory is personal, so is the manner in which we represent, interpret, and reflect upon it.

Fig. 3.0.8 A New Set of Archival Elements Drawing, Bench Iteration.

Personally, I found the process of determining what should be included in the drawings, and how to draw these factors, very challenging. Where do you draw the line? How do you select what to draw and what not to draw when memories are boundless and infinite? How do you draw something invisible? The complexity of our global network intertwining human experiences with elements of architecture requires a clear, scientific, and rational approach. However, the final expression must display the chaotic process of memory and evoke feelings for each viewer. At once, these drawings have to represent the banal everydayness of these objects, and emphasize their importance.

These drawings need to be technical and evocative, anticipatory yet representative, relatable but personal. Just as memory is defined by dichotomies, so is this series of drawings. While I was aware of memory's ability to be unanimous but individual, collective and personal all at once, I had to begin

Fig. 3.0.9 A New Set of Archival Elements Drawing, Bench Iteration.

Fig. 3.0.10 A New Set of Archival Elements Drawing, Door Handle Iteration.

representing recollection by drawing the elements to fully determine that my personal memory was required. I needed to become involved in the process, instead of depicting the process from afar. The drawings needed to depict my personal thoughts clearly, but also be ambiguous enough to invite the viewer to insert themselves into the scene, recall their own experiences, and reflect.

Subconsciously, my memories are woven into these stories. While the encounters are speculative, and the scale figures are representative of various users, individuality has influenced the determination of which factors to include. These drawings have become personal representations of both the individual and all-encompassing facets of memory.

In order to clearly depict both a generic interpretation of memory and a personal view, the drawings required numerous iterations, editing and division. When initially attempting to represent memory formation and recollection within the context of concepts such as time, imprinting, and indexing, I was producing a single drawing. I was aiming to display the complexity of these concepts colliding, yet the results lacked clarity. I was not able to demonstrate the formation of a memory through sensorial data and depict a visceral experience in one image. The drawings were attempting to say too much, and do too much. I needed to carve out the space for each concept to breathe, be understood, and then compile them to indicate the intricacy of the process. As humans, we are not aware of the process of memory formation in the moment due to the many factors simultaneously at work. Upon reflection, I realized that if our brain does not unpack these concepts all at once, perhaps the drawing should not force us to either. While one moment in time is not enough to comprehend, perhaps one drawing cannot tell the entire story.

The drawings became a metaphysical representation of memory, not only correlating time, empirical data of sensorial experiences, and the visceral effects of experiential architectures of the everyday, but also the actuality of my personal interpretation being applied to these scenarios. The physical action of drawing

these images applies an additional layer of personal encounter. While the final drawing series was produced digitally, many aspects of the drawings are expressions of thought developed through analog sketching. The third drawing in each series, Drawing Recollection, is the result of layers of trace paper depicting the numerous sensorial methods of memory formation. Loosely sketching and annotating the feeling of a worn material, or the creaking sound of floor boards with pen allowed me to be deliberate and messy at once. Building these drawing layer by layer, sensation by sensation, brought the clarity and ambiguity I was searching for to express the quantity of factors human memory must negotiate.

However, the series of drawings required a depiction of quantity and quality of memory. The drawings could not only be a series of scientific experiments where a speculative scenario formed a hypothesis and developed a resultant outcome. The drawings needed to unfold the everydayness of each element, but also indicate the influence of action, indexation, and emotion, making them spectacular elements worthy of bestowed meaning.

The archive begins to divulge the importance of mundane architecture's ability to foster memories. But why is this topic significant to architectural discourse? Why should architects be aware of the process of memory formation and recollection? If humans have already indexed their own memories, why does the future built environment need to take this into account? The creation of new elements and new architectures will contribute to our individual lexicon of memories. These new spaces will trigger past recollections and provide space for new memories to dwell. Zumthor states, "every design needs new images. Our 'old' images can only help us to find new ones."²⁴ An understanding of what has come before prepares architects to deliver what our evolving society requires in the future.

The intention of this artifact is to archive elements as a methodology of indexing memories. The two-fold manner of indexing an element which itself indexes its environment and experience (or in other words, applying significance to something that already bestows meaning), attempts to breach the metaphysical gaps between mind and matter, potentiality and actuality. Memory and architecture synthesize into meaningful elements of the built environment.

ENDNOTES

An Incomplete Set of Archival Elements

-
1. Koolhaas, Rem, *Elements of Architecture*, Cologne, Germany: Taschen, November 2018, LXXIII.
 2. Ibid., LXVII.
 3. Ibid., LXXII.
 4. Ibid., XLVI.
 5. Ibid., LI.
 6. Berke, Deborah, "Thoughts on the Everyday" In *Architecture of the Everyday*, Edited by Deborah Berke and Steven Harris, 222-227, New York City, New York: Princeton Architectural Press, 1997, 224.
 7. Ibid., 222-225.
 8. Shipwright, Fiona, *Uncharted Ground: Larissa Fassler's Psychogeographic Cartographies*, uncube, March 3, 2016, <https://www.uncubemagazine.com/blog/16549313>.
 9. Ibid.
 10. Ibid.
 11. Ibid.
 12. Ibid.
 13. Ibid.
 14. Ibid.
 15. Cornelius, Chris T., "Design is Ceremony" (Virtual Forum Lecture at Azrieli School of Architecture and Urbanism, Carleton University, February 9, 2021).
 16. Ibid.
 17. Ibid.
 18. Ibid.
 19. Ibid.

ENDNOTES

An Incomplete Set of Archival Elements

20. Ibid.
21. “Dr. Shaun Murray, Lecturer, The Barlett School of Architecture Faculty of the Built Environment.” The Barlett School of Architecture, University College London, March 2021, <https://www.ucl.ac.uk/bartlett/architecture/people/dr-shaun-murray>.
22. Ibid.
23. Ibid.
24. Zumthor, Peter, *Thinking Architecture*, Basel, Switzerland: Birkhauser, 1988, 59.

CHAPTER ONE: DOOR HANDLE

An Incomplete Set of Archival Elements

The door handle, twisted and pulled habitually, instigates the initial interaction with a building. It requires action, allows for privacy, and is utilized by many. The inherent duality of this element is witnessed as an action is applied to it and mirrored on the opposite side of the door.

The door handle, often noted as the first encounter with a structure, is not an element limited to the exterior. Door handles are the mechanisms which allow users to enter, exit, or transfer between two unlike spaces. A Door handle's primary association is the door itself, meaning wherever a door is located a door handle is required.

Alvar Aalto's 1954 Iron House in Helsinki, Finland reflects the notion of the door handle acting as the handshake of the building.² Pallasmaa states that this encounter may "be inviting and courteous, or forbidding and aggressive."³ In either instance, the door handle, is required to be scaled to the human body. The handle must be designed within a range of dimensions, allowing it to be grasped by an average sized hand. Additionally, the placement of the door handle is crucial for ease of interaction.

Fig. 3.1.1 Doorpulls, Alvar Aalto, The Iron House, Helsinki, 1954.

"The feel of the tiniest latch has remained in our hands."¹

- Gaston Bachelard

Fig. 3.1.2 Hierarchical Task Analysis of a Hinged Door.

Koolhaas discusses this matter when analyzing the operation plan of approaching a door. He claims walking through a doorway is in fact a 24 step process.⁴ This process is simplified into five primary tactics: detect, approach, evaluate, interact, and leave. Visual, auditory, and tactile clues lead the user through this set of operations. The sensorial attributes of the space surrounding the door handle, as well as the physicality of the door handle itself become memorable. The repetitive action of twisting a door handle becomes a habitual process. This process often becomes banal, as the object is a mundane element of the everyday. However, this ritualistic process is in fact what makes the door handle significant. We encounter numerous variations of door handles in our lifetime and take mental note of the way they

fit into our hand, the temperature of the material, whether it squeaks when turned, and perhaps a familiar scent wafting through the threshold once the door is opened. The door handles we tend to value the most are the ones we have left the greatest impact on, and in turn, have left the greatest impact on us. While a one-time encounter can produce equally vivid and significant memories, the elements interacted with numerous times in our life have a greater opportunity to leave a valuable mark on us.

Fig. 3.1.3 Door Handle, Catalogue

Recollections: *Reminders of the Door Handle*

Humans do not experience door handles collectively as opening or closing a door is typically an individual act. Films act as prompts, allowing everyone watching the movie to view an identical experience of the character on screen. The angle of an element, the lighting strategy surrounding it, and timing is unanimous for all viewers. Typically, film stimulates the visual and auditory senses of the human body. However, viewing or hearing the reaction of a character's interaction with an everyday element may also trigger the recollection of a tactile or olfactory memory. For example, the door handle is an iconic architectural element of the movie *Home Alone*. In the film, Macaulay Culkin's character Kevin McCallister uses an electric charcoal bbq starter to heat up the door handle prior to a burglar attempting to enter the home. The heat transferred through the door handle causes it to turn red on the opposite side. Unaware, the burglar burns his hand and receives the imprint of an "M" for the McCallister family embossed into the metal door handle. Envisioning this scene brings forth memories of the burglar screaming in pain, and Kevin McCallister reacting with excitement. This incident also emphasizes the duality of the door handle as an object of equal and opposite reaction.

Operable from two sides, the door handle provides double the number of unique opportunities for a memory to be formed or recalled. In many instances, we open or close a door through instinct

Fig. 3.1.4 (top), Fig. 3.1.5 (above) Popular Culture Reference, *Home Alone* (Film), 1990.

with intention, rather than a planned action. Therefore, interaction with particular door handles may become memorable only as a result of a unique occurrence. For example, the sound of suction of a well-sealed exterior door may remind one of the difficulties they endure when twisting the door handle of their current residence. Or, the texture of a smooth, worn, brass finish of a door handle may trigger the recollection of an old closet door at a grandparent's home, and the mustiness of old photo boxes. The activation of memories through one particular element is endless. While the door handle signifies the operation of opening or closing, it also unlatches an infinite number of boundless recollections to be re-lived.

Fig. 3.1.6 Door Handle, Google Search.

Interior Door Handles & Locks (49 products)

Category ▾ Colour/Finish ▾ Application ▾ Type ▾ Brand Name ▾ Lever Shape ▾ [See All Filters](#)

Sort by Recommended ▾

☐ In Stock Today at [SOUTHKEYS](#) (21)

[Clear All](#) Application: Passage X Type: Lever X

<p>Defiant Olympic Hall & Closet Passage Door Lever in Stainless Steel</p> <p>★★★★★ (17)</p> <p>\$19⁹⁹ each</p> <p>✓ FREE Shipping over \$49 ✓ 50 at SouthKeys</p> <p>Add To Cart</p>	<p>Defiant Freedom Hall & Closet Passage Door Lever in Matte Black</p> <p>★★★★★ (9)</p> <p>\$129⁰⁰ each</p> <p>✓ FREE Shipping ✓ FREE Ship to SouthKeys</p> <p>Add To Cart</p>	<p>Weiser Halifax Venetian Bronze Hall/Closet Passage Lever</p> <p>★★★★★ (9)</p> <p>\$39⁹⁵ each</p> <p>✓ FREE Shipping over \$49 ✓ FREE Ship to SouthKeys</p> <p>Add To Cart</p>	<p>Defiant Freedom Hall & Closet Passage Door Lever in Matte Black</p> <p>★★★★★ (3)</p> <p>\$27⁹⁹ each</p> <p>✓ FREE Shipping over \$49 ✓ 13 at SouthKeys</p> <p>Add To Cart</p>	<p>Schlage Accent Satin Nickel Hall/Closet Passage Lever</p> <p>★★★★★ (297)</p> <p>\$38⁹⁴ each</p> <p>Save 9% \$42.84</p> <p>✓ FREE Shipping over \$49 ✓ 63 at SouthKeys</p> <p>Add To Cart</p>
<p>Weiser Milan Passage Lever in Black</p> <p>★★★★★ (21)</p> <p>\$43⁹⁵ each</p> <p>✓ FREE Shipping over \$49 ✓ 1 at SouthKeys</p> <p>Add To Cart</p>	<p>Defiant Naples Hall & Closet Passage Door Lever in Satin Nickel</p> <p>★★★★★ (28)</p> <p>\$25⁸² each</p> <p>✓ FREE Shipping over \$49 ✓ 21 at SouthKeys</p> <p>Add To Cart</p>	<p>Schlage Latitude Matte Black Hall/Closet Passage Door Lever</p> <p>★★★★★ (75)</p> <p>\$42⁹³ each</p> <p>✓ FREE Shipping over \$49 ✓ 1 at SouthKeys</p> <p>Add To Cart</p>	<p>Weiser Belmont Satin Nickel Passage Lever with Adjustable Latch</p> <p>★★★★★ (9)</p> <p>\$38⁸⁴ each</p> <p>✓ FREE Shipping over \$49 ✓ 19 at SouthKeys</p> <p>Add To Cart</p>	<p>Weiser Vedani Interior Passage Lever in Satin Nickel</p> <p>★★★★★ (13)</p> <p>\$51⁹⁹ each</p> <p>✓ FREE Shipping ✓ FREE Ship to SouthKeys</p> <p>Add To Cart</p>
<p>Weiser Montreal Square Passage Lever in Black</p> <p>★★★★★ (7)</p> <p>\$51⁹⁴ each</p> <p>✓ FREE Shipping ✓ FREE Ship to SouthKeys</p> <p>Add To Cart</p>	<p>Defiant Zaccotti Hall & Closet Passage Door Lever in Matte Black</p> <p>★★★★★ (1)</p> <p>\$27⁷⁶ each</p> <p>✓ FREE Shipping over \$49 ✓ 13 at SouthKeys</p> <p>Add To Cart</p>	<p>Weiser Hollis Passage Lever in Black</p> <p>★★★★★ (9)</p> <p>\$38⁹⁸ each</p> <p>✓ Express Delivery ✓ 17 at SouthKeys</p> <p>Add To Cart</p>	<p>Schlage Latitude Satin Chrome Hall/Closet Passage Door Lock Lever</p> <p>★★★★★ (9)</p> <p>\$32⁷⁶ each</p> <p>✓ FREE Shipping over \$49 ✓ FREE Ship to SouthKeys</p> <p>Add To Cart</p>	<p>Weiser Toluca Passage Lever in Satin Nickel</p> <p>★★★★★ (2)</p> <p>\$42⁷² each</p> <p>✓ FREE Shipping over \$49 ✓ 21 at SouthKeys</p> <p>Add To Cart</p>

Fig. 3.1.7 Door Handle, Product Search.

Fig. 3.1.8 "Door Handle Patent" Google Patents.

Fig. 3.1.9 "Door Handle Patent" Google Patents.

Fig. 3.1.10 "Door Handle Patent" Google Patents.

Fig. 3.1.11 Door Handle, Baldwin Estate.

Monetary Value Versus Memory Value: *The Door Handle*

A google search exhibits the most commonly utilized data regarding a door handle. Google images indicate the variety of contexts in which a door handle may be situated, while proving both a consistency and multiplicity of typologies. These images prove that the door handle is an everyday object which may conform to domestic life. They prove that the door handle may be quite ordinary, or capable of evolving with fashionable trends.⁵

A product search on a retail website such as Home Depot Canada, indicates the monetary value of a standard door handle. While the products may range in expense, it is assumed that the more intricate, customized, high quality door handles are of greater cost. However, the monetary value of an everyday element such as the door handle does not necessarily indicate the overall value of

an object. The purpose of including the monetary value of an everyday element such as a door handle highlights the notion that significance may be bestowed upon any of these elements, regardless of their cost. The value of the door handle is the result of a habitual action, a personal, sensorial encounter, and an associated embodied memory of twisting the handle.

Door handles, just as the memories associated with them, exist in various capacities. Patent drawings and shop drawings begin to express the quality of these elements as individual objects, removed from an influential or biased context. These drawings prove anonymity, express a sense of banality, and indicate a promise of being built. These drawings beg for human interaction, and indicate the anticipation of memory formation and recollection.

Fig. 3.1.12 Door Handle, Hillside Beach, Rural Municipality of Alexander, MB, Canada.

Indexing: *Bestowing Meaning on the Door Handle*

The difficulty of opening my childhood home door and the sound of suction of it being pushed open signifies the memory of the sticky door handle twisting open. I imagine the black weather stripping along the bottom of the door, and the pressure being released. I feel the wave of warm air coming from inside, and smell the familiarity of home. The door handle of my childhood home is not special in terms of function or aesthetics. It is a standard, metal finish handle, reminiscent of one you would see in a Home Depot flyer. To the thousands of people who have driven or walked by my home, this door handle is irrelevant. The door handle is only memorable due to my experience with it. The suction releasing is memorable simply because I have utilized this door handle

habitually. The hundreds of times I have used it provides the opportunity to take note of the sensorial cues influencing my memory. The first few times I interacted with this door handle, I likely did not take in the sounds, feelings, or smells associated with it. The door handle of my childhood home prompts the recollection of other door handles I have experienced, both inside my childhood home, and elsewhere. This door handle hosts a multitude of sensorial memories, allowing significance to be bestowed.

The small door handle allowing entry to the screened-in porch at a family cottage is equally meaningful. The door handle, a small metal C-shaped pull, is hardly recognizable for its materiality, as it has been painted over numerous times. The pale green of the current cottage is partially worn off, showing the brown paint that existed before, and the natural patina below that. The door pull operates a thin, wood door with screened panels. Due to the lightweight materials of the door, this door handle can easily be pulled with a pinky finger. Once you have entered or exited the porch, the reverberation of the wood door hitting the door frame it sits against is heard multiple times over until it is once again at rest. It is the collection of these small moments which result in a fondness of a particular space. The door handles in these situations are meaningful, and therefore the memories they spark and the other elements they remind me of, become a part of a spatial totality I deem impressive. The door handle becomes an architectural element of value for its ability to present and re-present scenarios of memory habitually.

Plan 1:5

Section 1:5

Fig. 3.1.13 Door Handle, Drawing Anticipation.

Fig. 3.1.14 Door Handle, Drawing Action.

Plan 1:25

Fig. 3.1.15 Door Handle, Drawing Anticipation.

Section 1:25

Fig. 3.1.16 Door Handle, Drawing Anticipation.

Section 1:25

Fig. 3.1.17 Door Handle, Drawing Action.

The door handle, twisted and pulled habitually, instigates the initial interaction with a building. It requires action, allows for privacy, and is utilized by many. The inherent duality of this element is witnessed as an action is applied to it and mirrored on the opposite side of the door.

Section 1:25

Fig. 3.1.18 Door Handle, Drawing Recollection.

Fig. 3.1.19 Door Handle, Drawing Bestowed Meaning.

ENDNOTES

An Incomplete Set of Archival Elements: Door Handle

1. Bachelard, Gaston, *Poetics of Space*, trans. Maria Jolas, Boston, Massachusetts: Beacon Press, 1969, 93.
2. Pallasmaa, Juhani, *The Eyes of the Skin Architecture and the Senses*, West Sussex, England: John Wiley & Sons Ltd., 2005, 61.
3. Ibid.
4. Koolhaas, Rem, *Elements of Architecture*, Cologne, Germany: Taschen, November 2018, 551.
5. Berke, Deborah, "Thoughts on the Everyday" In *Architecture of the Everyday*, Edited by Deborah Berke and Steven Harris, 222-227, New York City, New York: Princeton Architectural Press, 1997, 224.

CHAPTER TWO: BENCH

An Incomplete Set of Archival Elements

The bench, an element scaled for the individual or a pair, provides a place of rest. While the act of resting is unique to everyone, the bench remains a consistent, and perhaps iconic marker of a place to pause. It does what it is required of for those who encounter it once, twice or many times over.

How does one encounter a bench? In what context does the bench exist? How does the bench foster the formation of a memory?

Typically, there are only two methods of encountering a bench. One either seeks out a bench, or stumbles upon one. The bench may be a singular object, or part of a greater assembly, where multiple benches are grouped together. The bench is found in many contexts, but often located in parks, squares, shopping malls, lobbies, subway stations, foyers, and at bus stops. The siting of a bench begins to indicate its function. In a park, the bench is often used as a leisurely place to relax, chat with a friend, read a book, or meet up with a family member. Contrastingly, a bench located in a subway station is typically utilized for a shorter period of time. It is considered a place to rest while waiting for the next train.

*Fig. 3.2.1 Aerial View of Bench Seating,
The High Line, New York City, NY.*

Fig. 3.2.2 Bench, The High Line, New York City, NY.

Often, the bench serves other purposes, providing a space for things to occur that it was not designed for. For some, the bench becomes a place to set down a heavy armload of groceries while walking home. For others, it is a place to stretch after a run, a place to tie a shoe, and for some, a place to sleep.

The material of a bench is extremely variable, ranging from wood, metal, concrete, iron and plastic. The bench may be as simple as a wood plank balanced on two logs. It could be an ornately designed object, or morph out of the landscape or existing architecture. While the length of a bench is dependent, most benches are scaled to the human body. The height, typically between 460mm and 510mm is proportioned so the body can easily sit, and stand up.

Fig. 3.2.3 (above), Fig. 3.2.4 (below) Nelson Platform Bench, Designed by George Nelson, Herman Miller Collection.

The widely known “Nelson Platform Bench,” imagined by George Nelson is notable for its honest design.¹ The bench exhibits the purpose of a bench through a simple form and common materials. Today, The Nelson Platform Bench, originally part of the 1948 Herman Miller Collection, is made of polished chrome or ebonized wood legs.² George Nelson’s design transformed the conventional manner in which a bench is used. Instead of being a place to sit, perhaps so one can reach a table, The Nelson Platform Bench becomes the table. The bench is interchangeably known as a place to sit, and a place to rest objects. Nelson believed “design is a response to social change.”³ The bench became an adaptable element, serving multiple purposes. The bench’s multiplicity of functions fosters a variety of memories to be formed and recalled while utilizing it.

Fig. 3.2.5 (left) Cover of the Original 1948 Herman Miller Furniture Catalogue. Fig. 3.2.6 (right) Nelson Platform Bench, Original 1948 Herman Miller Furniture Catalogue.

The High Line, New York City, USA

Ottawa, Canada

Boston, USA

Negev Desert, Israel

Midland, South Africa

Lagos, Nigeria

Port of Spain, Trinidad and Tobago

Poon Hill, Himalayas, Nepal

Nara, Japan

Sydney, Australia

Waitawa Regional Park, New Zealand

London, UK

Volvoorde, Belgium

Bologna, Italy

Vyborg, Russia

Fig. 3.2.7 Bench, Catalogue.

Recollections: *Reminders of the Bench*

The bench's multiplicity of functions fosters a variety of memories to be formed and recalled while utilizing it. When I think about the bench's place within popular culture, I recall the film *Forrest Gump*. While the bench is a significant element for 'Tom Hanks' character Forrest, I vividly recall its placement on the VHS cover. I remember the white cardboard VHS sleeve sitting on a shelf at my cottage. The bench on the cover is standard, yet it has become a symbol for one of the most popular films of the twentieth century. We associate the bench with the film, and *Forrest Gump*, with Tom Hanks. We attribute value to the bench, due to the widespread appreciation for the film. It is in this manner that elements of the everyday become significant objects, embedding our memories, and serendipitously becoming worthy of acclaim.

Fig. 3.2.8 (top), Fig. 3.2.9 (above) Popular Culture Reference, *Forrest Gump* (Film), 1994.

Fig. 3.2.10 Bench, Google Search.

Fig. 3.2.15 (top) Adopted Bench Plaques, Central Park, NY.

Fig. 3.2.16 (above) Bench, Central Park, NY.

Indexing: Bestowing Meaning on the Bench

New York City's Central Park and The High Line are two sites in which the bench plays a prominent role. Central Park is home to nearly 9,485 benches, 4,223 of which have been "adopted" by a citizen, meaning a plaque is engraved and affixed to the bench of choice.⁴ The benches, some of which date back to the establishment of Central Park in 1858, are forever branded, imprinted physically and symbolically with a user's story.⁵ Often, the benches are adopted to remember a friend or family member. Approximately 840 of the plaques have the word "memory" engraved.⁶ While these plaques visually indicate that memory exists at these locations, they only represent a small fraction of the memories actually formed at these locations.

The High Line is a linear park spanning a section of the previous Central Railroad line elevated above the Manhattan streets.⁷ The 1.45 mile-long walkway is sporadically lined with seating areas and greenery.⁸ Described as "peel-up" benches, the seating areas sometimes emerge out of the decking of the walkway.⁹ The project was opened to the public in phases beginning in 2009, until completion in 2014. As of July 2014, over 20 million visitors had explored the new park.¹⁰ While these benches have only been utilized for just over a decade, the numerous users indicates a tremendous possibility for these benches to become imprinted with human encounters, embed memories, and become significant. Every bench in Central Park and The High Line tells a story, and holds memories transported by New Yorkers and tourists from around the world.

Fig. 3.2.17 "Peel-up Bench", The High Line, New York City, NY.

Plan 1:25

Section 1:25

Fig. 3.2.18 Bench, Drawing Anticipation.

Section 1:25

Fig. 3.2.19 Bench, Drawing Anticipation.

Section 1:25

Fig. 3.2.20 Bench, Drawing Action.

The bench, an element scaled for the individual or a pair, provides a place of rest. While the act of resting is unique to everyone, the bench remains a consistent, and perhaps iconic marker of a place to pause. It does what it is required of for those who encounter it once, twice or many times over.

Section 1:25

Fig. 3.2.21 Bench, Drawing Recollection.

Fig. 3.2.22 Bench, Drawing Bestowed Meaning.

ENDNOTES

An Incomplete Set of Archival Elements: Bench

1. "Nelson Platform Bench," *Herman Miller*, <https://www.hermanmiller.com/products/seating/benches/nelson-platform-bench/>.
2. Ibid.
3. Ibid.
4. Kleinfield, N.R., "4,223 Central Park Benches With Stories to Tell," *The New York Times*, June 17, 2016, <https://www.nytimes.com/2016/06/19/nyregion/4223-central-park-benches-with-stories-to-tell.html>.
5. Ibid.
6. Ibid.
7. Friends of the High Line, "High Line Fact Sheet," The High Line, http://files.thehighline.org/pdf/high_line_fact_sheet.pdf.
8. Ibid.
9. Ibid.
10. Ibid.

CHAPTER THREE: STOOP

An Incomplete Set of Archival Elements

Often utilized as a place to sit or wait, the stoop acts as a wayfinding cue for users noting where and how to approach or enter a building. Simultaneously, it buffers the spatial conditions between the street or sidewalk and front door.

The stoop is a functional element born out of the construction method of a home. Originating from the Dutch “stoep” meaning “stair”, the stoop was a method employed to avoid flooding.¹ Today, the stoop, ranging in scale, is dependent on the building’s style and site conditions. The number of steps leading up to a building, the width, and depth of the front parcel of land determine the use of the stoop. Meant to be a place of transition between street and home, the stoop has characteristically become a place for socialization.

The stoop, typically not large enough for formal gatherings, is a space meant for casual, fleeting conversations to occur. Passersby often interact with the stoop owner. The stoop may be utilized as a space for sitting, reading, drinking coffee, collecting the newspaper, letting a dog outside, or for resting groceries while digging for house keys.

Fig. 3.3.1 Brownstone Stoop, Brooklyn, NY.

Fig. 3.3.2 "Park Slope Stoop" Brooklyn, NY.

Similar to the bench, the stoop has a multiplicity of functions, but a form of socialization often occurs in tandem. Jane Jacob's describes this as stoopsitting in *The Death and Life of Great American Cities*. It "adds to the fabric a neighbourhood, providing a positive and self-governing urban environment [...] it offers safety too [having] 'eyes on the street.'"² The Brooklyn brownstone, a classic example of a traditional stoop reflects this sentiment, known as the place for impromptu conversations to be had with neighbours.³ These sentiments are shared in Louisiana, where the Shotgun house and Creole townhouse typologies foster these types of interactions to occur.⁴ The two or three tread entry stair, often "overhung by the elaborate, mail-order scrollwork of the eave, deftly shapes

Fig. 3.3.3 Stoop, Catalogue.

BROOKLYN

Street buried in it buried street talisman glass Coke bottle bits of metal
summer tar sticks buried in it buried metal bright silver dull copper glass
bottles glass buried in it

Stoop concrete uneven stones rise up above the plane jump stoops rise
up above the plane metal buried in jump buried stoops a face in the win-
dow buried in the street stoop window

Stickball the kids skinny broomstick pink rubber buried in it the ball
streets sticky tar metal buried in it bits and pieces tar windows someone's
face in the stoop window streets cyclone fence pinned against it cars horns
bikes

Lampposts brown rising up over the windows stoops streets fences
backyard brown paint flaking spin around spun legs around shimmy lamp-
post stoop to window window even with the top of the stoop into a living
room mom in there dad in there sister brother aunt uncle fence stoop win-
dow street buried under it in bits of bright metal plastic sometimes money
buried under under it even now now after all these all this

Fig. 3.3.4 "Brooklyn" Poem, Edward Falco, 1991.

Fig. 3.3.5 "Shotgun House Stoop" Plan sketch indicating the location and depth of The Stoop in relation to the street.

Fig. 3.3.6 "Shotgun House" New Orleans, Louisiana, 2005.

a space for the casual meeting between homeowner and passerby."⁵ The overhang amplifies the definition of this space, allowing the stoop to become a hub for socialization.⁶ Edward Falco's Poem *Brooklyn* begins to paint a picture of the atmosphere in which the brownstone stoop exists. While listing the conditions, objects, and people that create Brooklyn, "stoop" is mentioned eight times, indicating its significance.⁷ The stoop, built of wood, concrete, or stone, located in Brooklyn, New Orleans, or elsewhere, becomes an important place for memories to be shared.

Fig. 3.3.7 "Shotgun House Stoop Versus Creole Townhouse Stoop" Elevation sketch indicating the spatial consequences of the overhang and The Stoop.

Fig. 3.3.8 Stoop, Google Search.

Fig. 3.3.9 “Stoop” Google Patents.

Fig. 3.3.10 “Stoop” Google Patents.

Fig. 3.3.11 “Stoop” Google Patents.

Fig. 3.3.12 “Stoop” Google Patents.

Fig. 3.3.13 Popular Culture Reference,
Breakfast at Tiffany's (Film), 1961.

Fig. 3.3.14 Popular Culture Reference,
Breakfast at Tiffany's (Film), 1961.

Indexing: Bestowing Meaning on the Stoop

The stoop of my childhood home became an important element as, occasionally, I found myself sitting on it, locked out of the house due to forgetting my keys. After being dropped off by the school bus, I would wait for one of my parents to come home from work. I recall setting down my backpack, and propping myself up on the stone ledge so I could lean on the tyndall stone facade of the house. I remember noticing the parging along the bottom edge of the home beginning to crack. The smell of my mother's garden made the wait more enjoyable, with the yellow flowers of the cotoneaster shrub pruned to the same height as the stone ledge I would sit on. However, the shrub attracted bees. I can almost hear the sound of them buzzing now. The stoop became a place to wait, smell the garden, and wave to the neighbours pulling into the driveway next door. As this scenario occurred a few times, the specificity of each encounter has faded. However, the sight of grey parging, the texture of the cold stone beneath me, the scent of the garden, and worry of the bees being so close remain vivid in my brain. All of these sensorial memories are stored in association with the stoop, for without this place to rest, these memories would not exist.

Plan 1:25

Fig. 3.3.15 Stoop, Drawing Anticipation.

Section 1:25

Fig. 3.3.16 Stoop, Drawing Anticipation.

Section 1:25

Fig. 3.3.17 Stoop, Drawing Action.

Often utilized as a place to sit or wait, the stoop acts as a wayfinding cue for users noting where and how to approach or enter a building. Simultaneously, it buffers the spatial conditions between the street or sidewalk and front door.

Section 1:25

Fig. 3.3.18 Stoop, Drawing Recollection.

Fig. 3.3.19 Stoop, Drawing Bestowed Meaning.

ENDNOTES

An Incomplete Set of Archival Elements: Stoop

1. Spellman, Suzanne, "The Remarkable Tale of Brownstone Brooklyn's Stoops: Here, Gone and Back Again," *Brownstoner*, March 21, 2016, [https://www.brownstoner.com/architecture/brooklyn-brownstone-stoops-history-removal-restoration/#:~:text=The%20"stoop"%20is%20Dutch%2C,%2C%20and%20means%20"stair."&text=](https://www.brownstoner.com/architecture/brooklyn-brownstone-stoops-history-removal-restoration/#:~:text=The%20%22stoop%22is%20Dutch%2C,%2C%20and%20means%20%22stair.%22&text=)
2. Ibid.
3. Ibid.
4. Culvahouse, Tim, "Stoop, Balcony, Pilot House: Making It Right in the Lower Ninth Ward," *Places Journal*, September 2010, <https://www.nytimes.com/2016/06/19/nyregion/4223-central-park-benches-with-stories-to-tell.html>.
5. Ibid.
6. Ibid.
7. Falco, Edward, "Brooklyn" *The Iowa Review*, Vol. 21 no. 1 article. 34, 1991, 179, <https://ir.uiowa.edu/cgi/viewcontent.cgi?article=3982&context=iowareview>.

CHAPTER FOUR: ARCH

An Incomplete Set of Archival Elements

The arch, a passage between two spaces, creates a transitional condition. This element, structural or aesthetic, may be scaleless. The human body may travel through, admire, and reflect upon the arch as a component which harmoniously defines the relationship between two zones.

The arch is a fundamental architectonic component appearing in various locations globally. Dating back to the Etruscan era, the arch is expressed in multiple forms, including pointed, romanesque, horseshoe, keyhole, draped, cinquefoil, and segmental. The arch is considered a structural tool, organizing space and defining proportions. However, the arch is also ornamental, symbolic of a stylistic, geographic, and sometimes nationalistic architecture. The arch exists in nearly all architectures, including the everyday.

Fig. 3.4.1 Arch, Ottawa, Canada.

Fig. 3.4.2 Arc de Triomphe, Paris, France.

Some of the most well-known arches include The Arc de Triomphe in Paris, The Arch of Titus and The Arch of Constantine in Rome, the India Gate, New Delhi, the Washington Square Arch, New York, and The Gateway Arch in St. Louis.¹ We understand these arches to be important, symbolic of a particular place and history. But what about the everyday arch? The arches we encounter when taking the subway, when walking to the grocery store? What about the arch we pass through when entering a home?

The everyday arch may be structural or ornamental, both functional and decorative, or neither. It may be prominent within the space, or fade into the background, blending into its encompassing wall. The arch may be composed of nearly any material,

including brick, stone, steel, wood, or gypsum board. The encounter one has with the arch is dependant on the direction you travel through it. The width may determine the angle at which you transition through the arch, and whether or not you pass another person or multiple people while doing so. The height of the arch may define the grandeur of a space, allowing one to gaze upwards in awe. Or, the arch may provide a sense of privacy and confinement, causing one to crouch while moving through it. The arch can determinate the phenomenological quality of a space, deferring light, or allowing it to slip through the opening strategically. The arch defines two or more spaces. It creates an enfilade, altering the manner in which users experience architecture.

Fig. 3.4.3 Arch, Catalogue.

Fig. 3.4.4 Arch, National Geographic Covers.

National Geographic magazine expresses the desire to visit places around the world. Many of the *Traveller* issues include an architectural photograph on the cover. These cover images often highlight the arch, illustrating the widespread use of the element across the globe. The arch acts as a frame, one which pulls the reader into the space beyond. The arch transports one into another world. It clearly articulates the space you are in versus the place you are going. Similar to a door, the arch delineates space visually. However, it does not buffer noise, scents, or temperatures. Instead, it allows these conditions to be drawn through the opening, just as humans are.

Fig. 3.4.5 Arch, *National Geographic*.

Fig. 3.4.6 Popular Culture Reference, *The Sound of Music* (Film), 1965.

Fig. 3.4.7 Arch, Google Search.

Fig. 3.4.8 "Arches: Romanesque."

Fig. 3.4.9 "Arches: Gothic."

Indexing: *Bestowing Meaning on the Arch*

The pages of a history and theory of architecture textbook depicting the Roman Aqueduct, the red and white double horseshoe arches of The Mesquita Mosque of Cordoba, the flying buttresses and gothic arches of Notre-Dame Cathedral, and the romanesque arcade of Ospedale deli Innocenti in Florence, allow my mind to wander, and consider the arches I have encountered. When visiting the pointed arch cloister of Mont St. Michel, France, I noted the high contrast between sunlight pouring in, and the darkness of the covered arcade. I recall feeling cold in the covered arcade after stepping out of the sunshine, still noticing the cool breeze weave through the arches. This feeling transports me to Petra, Jordan where the coolness, due to once again stepping out of the sunlight, is recreated. The darkness of the space is interrupted by a beam of sunshine pouring through the arch. The arch frames a view of the mountains beyond, a scene embedded in my mind.

Closer to home, the neighbour's house whose front doorway is a romanesque arch, provides an alternative set of associated emotions. The arch is nestled into the brick facade. Offset inwards from the frame, the door itself is an arch, and is made of wood. Worn from the wind off of the Rideau Canal, the door is imperfect. Its weathered condition adds character to the home. The arch

Fig. 3.4.10 Arch, Petra, Jordan, February 2020.

Fig. 3.4.11 Arch, Petra, Jordan, February 2020.

Fig. 3.4.12 The Mezquita Mosque, Cordoba, Spain.

in this instance is quite banal in comparison to the arches of Mont St. Michel and Petra, yet its placement and imprinted condition have made it equally memorable. While the arches of Mont St. Michel and Petra are considered exquisite, at one point in time, they were not out of the ordinary. They were, and may still be considered a part of someone's everyday. My recollection of a cool breeze weaving through the cloister in Normandy, and the beam of sunlight pouring through an archway in Petra bestows significance upon the arch. These memories allow the arch to symbolically transport me to another place, while physically transitioning me throughout space.

Fig. 3.4.13 Cloister, Mont St. Michel, Normandy, France.

Fig. 3.4.14 Arch, Ottawa, Canada.

Section 1:25

Fig. 3.4.15 Arch, Drawing Anticipation.

Section 1:25

Fig. 3.4.16 Arch, Drawing Anticipation.

Section 1:25

Fig. 3.4.17 Arch, Drawing Action.

The arch, a passage between two spaces, creates a transitional condition. This element, structural or aesthetic, may be scaleless. The human body may travel through, admire, and reflect upon the arch as a component which harmoniously defines the relationship between two zones.

Section 1:25

Fig. 3.4.18 Arch, Drawing Recollection.

Fig. 3.4.19 Arch, Drawing Bestowed Meaning.

ENDNOTES

An Incomplete Set of Archival Elements: Arch

1. “27 Most Famous Arches in The World” *Listerious Buildings and Landmarks*. June 4, 2020, <https://www.listerious.com/famous-arches/>.

CHAPTER FIVE: NOOK

An Incomplete Set of Archival Elements

Typically a personal place, the nook, is somewhat undefinable. It may be a closet or a corner, a recess or a niche. The nook is an element in which one chooses to curl up or work in, inhabiting a small portion of the larger architecture in which it is situated. It is not necessarily intended to be a place to curl up, work, or inhabit, but it allows itself to be occupied in the manner its user selects.

The nook, a space with an undetermined singular function is typically, and proportionally small, comparative to the context in which it exists. Characteristically, the nook is an adjacency, affiliated with another room or space. It may be the awkward, leftover corner of a room, the underside of a staircase, the recess in a backyard, or the alcove in a living room. Often, the nook is a cramped, intimate space, with walls closing in, or a low ceiling height. One may have to crawl into the space to fully access it. While the nook is often a small space, it is not necessarily dark or dreary. It may be a window seat, recessed from the room in which it exists. It may have a skylight or clerestory flooding it with natural light. Or, it may be fit with a lamp, making the space feel quaint and cozy.

Fig. 3.5.1 Nook: the leftover or awkward space transformed into a place intended for resting, reading, or daydreaming.

Fig. 3.5.2 Cover Image of Gaston Bachelard's "The Poetics of Space."

"[...] 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."¹

- Gaston Bachelard

Fig. 3.5.3 Nooks and adjacencies.

The nook is often utilized for an activity it is not designated for. For example, the underside of a staircase, if enclosed, is often meant for storage. It may be the place one keeps a vacuum or excess luggage. It is not meant to be a place one curls up to read, but can easily be converted to house this function. Most spatial conditions within the home have a certain purpose. The bedroom, kitchen, living, and dining spaces are utilized in a particular manner. The nook, however, is a space meant to be utilized in whichever manner the user wishes. It is a space for imagination. It is meant to be a place where one can become lost in a book, their work, or their thoughts. Gaston Bachelard believes:

In our houses we have nooks and corners in which we like to curl up comfortably.

To curl up belongs to the phenomenology of the verb to inhabit, and only those who have learned to do so can inhabit with intensity.²

The nook, a place often inhabited with intensity, is remembered not only for the activities that take place here, but also the phenomenological quality of the closet, niche, window seat, or corner. Often, the quality of space is what allows these encounters to become important. Bachelard argues, “every house is first a geometrical object of planes and right angles.”³ He questions “how such rectilinearity so welcomes human complexity, idiosyncrasy, how the house adapts to inhabitants.”⁴ It is interesting to consider the ability for a physical space of the everyday to pull in its user, envelope them, and allow them to

Fig. 3.5.4 Nook, Catalogue.

experience the space for what it is not necessarily intended for. Often, these spaces are quirky, enclosed by abnormal angles, a result of the underside of a staircase or an awkward crawl space. The manner in which a harsh shadow is cast due to the typically geometric form of these spaces further develops the experiential quality of space and the memories made here. The materiality of the nook is variable, but the condition in which one sits, plays, reads, or writes is often comfortable, plush, capable of deformation over long periods of time.

While the nook is always associated with another space, the significance of the nook may be unrelated. The nook may be more meaningful than the affiliated space, as it is a place where time tends to evaporate, allowing memories to be made subconsciously. Bachelard states, “in its countless alveoli space contains compressed time. That is what space is for.”⁵ The nook becomes important due to the variety of activities that form memories here over time. The multiplicity of this spatial condition allows for these experiences to be indexed. The nook’s physicality acts as the place of encounter, and therefore is deemed significant. While The nook is functionally and aesthetically a mundane element of the everyday, it may be embedded with some of the most treasured, subconscious memories developed through human imagination.

Fig. 3.5.5 (top), Fig. 3.5.6 (middle), Fig. 3.5.7 (above) Popular Culture Reference, *Harry Potter and the Sorcerer's Stone* (Film), 2001.

159

Indexing: Bestowing Meaning on The Nook

A bedroom closet in my first childhood home became the nook I deem significant for the memories it houses. The closet, approximately three feet wide, had a small desk inside. The desk was low to the ground, meaning I had to kneel or sit cross-legged on the carpet to comfortably utilize the surface. I spent hours in this space, drawing, colouring, making, and reading. This nook also served its intended purpose, functioning as a closet. This meant clothes hung above my head while I worked. The density of fabric above me added to the experience, making the space dark and quiet as the material dampened any sound. A small desk lamp lit up the space when needed, providing a warm yellow glow to the smooth, wood surface of the desk. The carpet where I sat for hours and hours eventually became worn. This imprint indicates the place where time was spent. We are able to source where people sit the most and walk the most based on the decay of an object or spatial condition. This tells us which nooks and crannies of a home are favoured the most. The closet of my first childhood home was the place that fostered my imagination, the space which became worn over time, and the condition in which I recall the most vivid memories of a nook. I physically and temporarily left my mark here, while the nook metaphorically, and permanently imprinted itself on me in return.

Fig. 3.5.9 Empty Nook anticipating the formation of memories.

Fig. 3.5.10 Nook housing memories.

Plan 1:25

Fig. 3.5.11 Nook, Drawing Anticipation.

Section 1:25

Fig. 3.5.12 Nook, Drawing Anticipation.

Section 1:25

Fig. 3.5.13 Nook, Drawing Action.

Typically a personal place, the nook, is somewhat undefinable. It may be a closet or a corner, a recess or a niche. The nook is an element in which one chooses to curl up or work in, inhabiting a small portion of the larger architecture in which it is situated. It is not necessarily intended to be a place to curl up, work, or inhabit, but it allows itself to be occupied in the manner its user selects.

Section 1:25

Fig. 3.5.14 Nook, Drawing Recollection.

Fig. 3.5.15 Nook, Drawing Bestowed Meaning.

ENDNOTES

An Incomplete Set of Archival Elements: Nook

1. Bachelard, Gaston, *Poetics of Space*, trans. Maria Jolas, Boston, Massachusetts: Beacon Press, 1969, 6.
2. Ibid, 58.
3. Ibid., vii.
4. Ibid., vii.
5. Ibid, 89.

The attic is a space variable in size, condition and quality. It may differ from the context in which it exists, or be synonymous with the caliber of space below it. While the attic is characteristically known as a place to store items that do not belong in the remainder of the home, some attics may be occupied. Similar to the nook, the attic is often a quirky, abnormal place for activity. It may be utilized as a place for sleeping, working, reading, or playing. Its function is dependent on its user, or lack of users. Often, attics are not functioning spaces, making them all the more spectacular when used. This unique quality often bestows meaning upon the attic. We deem spaces significant for their ability to make our memories experiential. Whether the attic is a finished spatial condition or not, it often has the ability to evoke emotions, instill a fascination with the space, and probe a sense of creativity.

Fig. 3.6.1 Attic, Photograph by Petr Lenz.

Fig. 3.6.2 Attic.

In some ways, the attic is viewed as a space no different than the remainder of the house in which it exists. However, it is differentiated by the manner in which you access it. Often, the attic's means of entry is through a ladder or small staircase, sometimes tucked away when it is not needed. In some instances, the attic is barely accessible, too shallow to stand, or packed with insulation. In either condition, lofty or cramped, the transition into the attic creates a feeling of being on top of something it is only partially related to. Both the decision to access the attic, and the process of entering the space is intentional. We do not stumble upon an attic as we do a bench. We choose to enter the space, furthering its prominence within our lexicon of memories.

The quality of the attic varies depending on the condition of the space. However, there is a perceived notion that the attic is dark and dusty, only illuminated by a beam of light entering from a window within the peak, or perhaps a dormer. In film, we understand the attic to be a place of dismissal. In Disney's *Cinderella* (1950), the main character is punished by living in the attic. We have also been trained to believe the attic, along with basements, are spooky. Often, the attic is represented as a dingy, musty space, likely housing dust mites amongst the endless collection of belongings stored within it. Wood is present in nearly every depiction of the attic. The attic usually exposes the structure of the home, letting wood beams or rafters, trusses and columns be visible. The floor, often unfinished, is typically

Fig. 3.6.3 Attic, Catalogue.

made of wood also, sometimes producing a creaking sound and a visible and tactile unevenness due to age. We often understand attics to be old spaces due to the fact they store old or unused but important objects. This is not necessarily an accurate perception, as brand new homes also contain attics. However, the attic tends to act as a time capsule, a container for the artifacts and memories of a lifetime.

Recollections: *Reminders of the Attic*

While popular culture often depicts the attic as a place of dismissal, in reality, this space is desirable. It is a haven within the house, a place of escape and solitude. It is a place we choose to inhabit, and therefore must be significant to us. Bachelard states:

The related problems are many if we want to determine the profound reality of all the subtle shadings of our attachment for a chosen spot. For a phenomenologist, these shadings must be taken as the first rough outlines of a psychological phenomenon. The shading is not an additional, superficial coloring. We should therefore have to say how we inhabit our vital space, in accord with all dialectics of life, how we take root, day after day in a 'corner of the world.'¹

How we occupy these corners of the world is crucial to the memories we associate with them. The attic may be embedded with the feeling of hope, as its user reads fairytales and watches the world go by through the dormer window. It may be the site of sorrowful memories, as a place where a lost loved one's belongings still exist. Or, it may be a space in which someone recalls writing a novel, or painting their favourite canvases. The attic becomes significant, as it is quite literally the framework in which memories are stored.

Fig. 3.6.4, (top right) Popular Culture Reference, *A Little Princess* (Film), 1995.

Fig. 3.6.5 and Fig. 3.6.6 (middle right) Popular Culture Reference, *Disney's Cinderella* (Cartoon), 1950.

Fig. 3.6.7 (bottom right) Popular Culture Reference, *Disney's Cinderella* (Film), 2015.

Fig. 3.6.8 Attic, Google Search.

Fig. 3.6.9 "Attic Ladder" Google Patents.

Fig. 3.6.10 "Attic Ladder" Google Patents.

Fig. 3.6.11 "Attic Ladder" Google Patents.

Fig. 3.6.12 "Attic Ladder" Google Patents.

Fig. 3.6.13 "Granville Island's Screen" Human Studio's Attic Installation, exemplifying how light enters, casts shadows, and develops patterns. Granville Island, Vancouver, Canada, February 2020.

Indexing: Bestowing Meaning on the Attic

My first experience of an attic was at my grandfather's house on a hot summer day. My father was asked to retrieve something out of the attic. I do not recall what the object was, but it may have been a pair of wood paddles for the canoe, or perhaps an old box of important documents. I remember entering the garage, looking upwards, and finding the wood hatch in the ceiling. My father opened the hatch and pulled out the ladder. I climbed up, noting the rough texture of each rung. I immediately felt the warm, stuffy air as I rose into the attic space. I recall looking down once sitting on the edge of the hatch, feet dangling. The garage looked so bright and spacious in comparison. Inside the attic, I could only smell mustiness and wood amongst a sea of pink insulation. I recall noting the height at which I was from the ground, and being slightly nervous to climb the ladder down to the safety and coolness of the garage. Although I cannot remember what item I passed my father, I vividly recall the feeling of entering the attic, and the desire to not spend too much time in the hot environment. For years afterwards, I entered through the garage to visit my grandfather. Nearly every time, I looked up, noted the wood hatch in the ceiling, and recalled the first time I encountered an attic.

Fig. 3.6.14 "Granville Island's Screen" Human Studio's Attic Installation, Granville Island, Vancouver, Canada.

A sandbar across False Creek
an imaginary landscape
of Granville Island
of nature's forces
of industrial economies
of cultural playfulness
of love and memories
of a place we dwell and create
of soups and things
of a home

What is this space?
Public space?
In between space?
Private space?
Air space?
Under space?
Inner space?
Beyond space?
Outer space?
What makes this place?

Fig. 3.6.15 "Granville Island's Screen" Poem, Human Studio.

Plan 1:50

Fig. 3.6.16 Attic, Drawing Anticipation.

Section 1:50

Fig. 3.6.17 Attic, Drawing Anticipation.

Section 1:50

Fig. 3.6.18 Attic, Drawing Action.

The attic, a vessel expressed in many forms, is a place to store, hide, or occupy. It presents the condition of being above the rest of the architecture in which it belongs to. As an element, the attic requires humans to ascend and enter a concealed entity.

Section 1:50

Fig. 3.6.19 Attic, Drawing Recollection.

ENDNOTES

A New Set of Archival Elements: Attic

1. Bachelard, Gaston, *Poetics of Space*, trans. Maria Jolas, Boston, Massachusetts: Beacon Press, 1969, 4.

CHAPTER SEVEN: BANISTER

An Incomplete Set of Archival Elements

The banister is scaled, formed and located to meet the hand of a human. It is an ornamental but functional tool, aiding those ascending or descending a staircase. This element, although elevated, grounds the person utilizing it as the hand glides along the banister, stabilizing the body in motion.

The banister guides its user through the spatial condition of a staircase. The banister, unlike a handrail, is associated with at least one stair. Many terms are used interchangeably when referring to the banister, however, banister is the term to describe the component your hand rests on, stretching from the bottom of the staircase to the top. The term banister includes the uprights at either end. Often, these uprights are known as newel posts. The vertical components in-between the uprights are called balusters or spindles. The entire composition is referred to as a balustrade. The banister is the portion of the balustrade which receives the greatest amount of human contact. Located on one or both sides of the staircase, the banister acts as an element of safety, supporting the user by providing stability. The banister also guards users and reduces the risk of falling, particularly if the staircase is open to below. While the banister serves a functional purpose, it is also known as an ornamental element.

Fig. 3.7.1 Banister, Ottawa, Canada.

Fig. 3.7.2 Banister, Catalogue.

Fig. 3.7.3 "Ornamental Iron Railings" Southern Ornamental Iron Works, Arlington, Texas, circa 1930s.

The banister as a decorative feature has evolved in terms of materiality but remains quite standard in terms of scale. The banister, a common feature of the Renaissance, then made of stone, was transformed during the industrial revolution. Throughout the 19th and 20th centuries, wrought iron and wood became the primary materials for a typical banister.¹ Ornate designs emerged, allowing the banister to be recognized as more than a safety mechanism, but also a decorative feature. The materiality of the banister is crucial, as the element is meant to be touched. We interact with the banister at the tactile level, first finding it with our vision as we approach the staircase, and then with our body as we grasp it for balance. We formulate our memory of the banister based on how smooth it is to glide our hand on. We may anticipate a sliver if it is made of wood, or note the cool temperature of a steel banister. The materiality of the banister often determines the form. Chicago's J.G. Braun Co.'s 1954 catalogue depicts the variation in profiles that bronze, steel, and aluminum may be extruded.² While the options are aesthetically diverse, the overall scale of the banister is synonymous. Similarly, wood banisters purchased from Home Depot Canada are of a similar scale. This unanimity amongst materials and profiles over the decades initializes our embodied memory of a banister. We accept, and find comfortable, the scale of the banister as an element due to the habitual action of utilizing many handrails in our lifetime.

Fig. 3.7.4 Wood Banisters, Home Depot Canada.

The banister, located at a standardized height, is designed around the human body, particularly the hand. The slight or accentuated curvature of both the newel posts and banister allow for ease of use. The motion, and thereby feeling of either ascending or descending with the banister over time becomes embedded within us.

Fig. 3.7.5 Banister Profiles, J.G. Braun Co., Chicago, 1954 Catalogue.

Fig. 3.7.6 Banister Profiles, J.G. Braun Co., Chicago, 1954 Catalogue.

Fig. 3.7.7 Banister Profiles, J.G. Braun Co., Chicago, 1954 Catalogue.

Fig. 3.7.8 Banister Profiles, J.G. Braun Co., Chicago, 1954 Catalogue.

Fig. 3.7.9 Banister, Google Search.

Fig. 3.7.10 “Banister” Google Patents.

Fig. 3.7.11 “Banister” Google Patents.

Fig. 3.7.12 “Banister” Google Patents.

Fig. 3.7.13 “Banister” Google Patents.

Fig. 3.7.14 Popular Culture Reference, *Mary Poppins* (Film), 1964.

Recollections: Reminders of the Banister

The banister is sometimes represented as an element which states an important person's arrival. The staircase and banister become a formal place of entry or procession. Popular culture also represents the banister in a much more casual manner, as if it were an element within a playground. Nanny *Mary Poppins* allows the children to slide down the banister, while she is capable of magically sliding up the banister. The well-known scene sparked the desire for children to utilize the banister's typically smooth material and slender profile to glide down the stairs.

Fig. 3.7.15 Popular Culture Reference, *Mary Poppins* (Film), 1964.

Indexing: *Bestowing Meaning on the Banister*

The banister, an iconic part of the Azrieli School of Architecture and Urbanism's design, provides a porousness to the building's brutalist concrete structure. The banister is made of cylindrical, painted black metal, rounded at each intersection. The forum space of the building, known as "the pit" is surrounded by banisters, as open staircases weave throughout the building. Often, during school events, the pit is filled with students. The overflow of people typically find a spot to sit on one of the empty steps, sometimes two or three stories above the lecturer. The banister's horizontal rails divide it into two segments, allowing one's legs to dangle under the middle rail, and arms to rest on top of it. I recall sitting in this position, looking down at the event taking place. I also recall looking up to find friends and colleagues sitting in this manner, their heads tilted to be able to view the pit. I recall the banister feeling smooth, until finding a section where the paint may have been slightly chipped off, making it suddenly rough or bumpy. This experience, while personal to me, is likely common to others who have utilized the building. The banisters, worn, painted, and worn off again, have had hundreds of students grasp them, slide down them, and dangle their legs beneath them. The banisters, if able to speak, would likely recount the stories of the numerous interactions and memories they have provided the students of the Azrieli School of Architecture and Urbanism.

Fig. 3.7.16 (top) and Fig. 3.7.17 (above) Azrieli School of Architecture and Urbanism, Carleton University, Ottawa, Canada, 2021.

Section 1:25

Fig. 3.7.18 Banister, Drawing Anticipation.

Section 1:25

Fig. 3.7.19 Banister, Drawing Anticipation.

Section 1:5

Fig. 3.7.20 Banister, Drawing Anticipation.

Section 1:25

Fig. 3.7.21 Banister, Drawing Action.

The banister is scaled, formed and located to meet the hand of a human. It is an ornamental but functional tool, aiding those ascending or descending a staircase. This element, although elevated, grounds the person utilizing it as the hand glides along the banister, stabilizing the body in motion.

Section 1:25

Fig. 3.7.22 Banister, Drawing Recollection.

ENDNOTES

An Incomplete Set of Archival Elements: Banister

1. Jackson, Mike, "An Illustrated History of Railing Design and Function," *The Journal of the American Institute of Architects*, January 9, 2020, (https://www.architectmagazine.com/practice/an-illustrated-history-of-railing-design-and-function_o).
2. Ibid.

CHAPTER EIGHT: STREET

An Incomplete Set of Archival Elements

Designated as horizontal circulation for vehicles, the street is a public element humans occupy with ownership. Sidewalks, curbs, and storm drains add a human scale to the street. While the street is viewed as a buffer between buildings, or a transitional space, it is also a place where humans move, watch, travel, and inhabit.

The street is a place of temporary interaction, occupied by vehicles, cyclists, and pedestrians, all of which are usually in motion. These entities claim ownership over the portion of the street they occupy. This perceived ownership is as fleeting as the entity itself, moving through the street one step or kilometre at a time. It is this transient quality of the street which makes it vibrant or banal. In many ways, the constant flux of users adds liveliness to the street. However, the repetitive actions that occur here make the street a place of habit. Street lights alternating, four way stops regulating traffic, crossing guards providing safety, automatic lamp posts, and peak rush hour make the street an element insistent on conforming to the notion of time. While the street can be dynamic, it also has periods of inactivity.

Fig. 3.8.1 (top) Bank Street, Ottawa, Canada.

Fig. 3.8.2 (middle) Mahane Yehuda, Jerusalem, Israel.

Fig. 3.8.3 (above) Bank Street, Ottawa, Canada.

Fig. 3.8.4 Levinsky Market, Tel Aviv-Yafo, Israel.

The Street, a thoroughfare containing various infrastructures and users, is a condition of the everyday. Deborah Berke describes I-95 between New Haven and New York City as “a wide asphalt line on the ground for the transport of people and goods.”¹ Although I-95 is an interstate highway at a much larger scale than what is considered a street, their functions are quite similar. Unique to the street is its responsibility for implementing a sense of community. How the street is oriented, proportioned, delineated and bordered determines the experiential quality of it, and the manner in which it is used.

The street's form is often determined by a city or town's conditions. Rivers, major parks and

Fig. 3.8.5 Street, Catalogue.

Fig. 3.8.6 Manotick, Canada.

coastlines dictate whether the street is rectilinear or curvilinear. In either case, the street is measured linearly, existing as an element with a beginning and an end. The term street, often incorrectly used interchangeably with avenue, boulevard and road, is bordered by buildings. Streets and avenues, often confused, run perpendicular to each other.² A boulevard, categorized as either a street or avenue, is often much wider and includes a median.³ A road, is defined as “anything that connects two points.”⁴ The street may exist in the core of a busy city, in the suburbs, or in any in-between condition. Therefore, the architectures surrounding the street are variable, making the users dependent. A street in the city may be occupied at all hours of the day, while a residential street may only contain a handful of cars and pedestrians between 11pm and 6am. While both conditions are sometimes considered unsafe, this variation allows for unique memories to be made while occupying the street.

Contrary to the nook, the street is not a place to rest. It is a place for trucks, cars, motorcycles, people and animals to interact. The encounters that take place on the street are often casual, similar to the spontaneous interactions that occur

Fig. 3.8.7 Satellite Image, Manhattan, USA.

Fig. 3.8.8 Satellite Image, Winnipeg, Canada.

on the stoop. Children sometimes utilize the street as a playground for roller skating, hopscotch, and jump rope. These types of interactions, common amongst all generations, has resulted in a wonderful sense of community, but also dangerous conditions. The street is sometimes considered unsafe in a number of capacities. In urban centres where vehicular and pedestrian traffic are more hazardous, children are less likely able to play in the street. This long standing problem, resulted in designated “Play Streets.”⁵ To reduce the risk of accidents occurring due to human interaction with the street, New York City decided to close particular sections of Manhattan streets, and eventually outer borough streets, every afternoon excluding Sundays.⁶ In 1914, a portion of Eldridge Street became the first play street.⁷ The street became a place for children to feel safe, play, and make memories. A play street on Mulberry in New York City’s Little Italy, utilized between the late 1940s and 1980s, is memorialized by a plaque.⁸ However, Mulberry street itself is already embedded with memories of children running, laughing, and accidentally skinning their knees. The street has tire skid marks left behind from

Fig. 3.8.9 Little Italy “Play Street” Memorial Plaque.

bikes, oil stains from vehicular traffic, potholes from ice formations, and chalk drawings only semi visible after the rain. There may be a collection of dust and leaves in the storm drains, or a street light may be broken due to a wild baseball pitch. The number of ways the street is imprinted by the children who occupied it is equal to the number of memories dispersed around New York City and beyond. The children who played here have grown up and likely moved away, but their childhood memories, fond or otherwise, will always be rooted in the pavement of Mulberry Street.

Fig. 3.8.10 “Play Street” New York City, USA.

Fig. 3.8.11 Street, Google Search.

Fig. 3.8.12 Popular Culture Reference, *Abbey Road, The Beatles (Album Cover)*, 1969.

Indexing: Bestowing Meaning on The Street

The street became a place of importance due to the countless hours I spent playing outdoors as a child. The suburban neighbourhood was populated with many young children, eager to be outside whenever possible. Prominently placed within my memory are the numerous street hockey games we all participated in. I can hear the “ting” of a plastic street hockey ball hitting the cold metal crossbar. I feel the chilly air on my cheeks, and note the frigid temperature as I see my brother’s breath in the air across from me. The neighbourhood children yelling “car!” every time a vehicle turns the corner immediately triggers a reaction. I stop what I am doing, pick up the hockey net and move it to the sidewalk. The rough asphalt feels familiar, as I recall tripping a few times. The overstimulating environment produced so many sounds, textures, smells, and visuals that my memory of the street has become a visceral blur of all of these moments.

Fig. 3.8.13 Popular Culture Reference, *The Wizard of Oz (Film)*, 1939.

Section 1:50

Fig. 3.8.14 Street, Drawing Anticipation.

Section 1:25

Fig. 3.8.15 Street, Drawing Anticipation.

Fig. 3.8.16 Street, Drawing Action.

Designated as horizontal circulation for vehicles, the street is a public element humans occupy with ownership. Sidewalks, curbs, and storm drains add a human scale to the street. While the street is viewed as a buffer between buildings, or a transitional space, it is also a place where humans move, watch, travel, and inhabit.

Section 1:50

Fig. 3.8.17 Street, Drawing Recollection.

Fig. 3.8.18 Street, Drawing Bestowed Meaning.

ENDNOTES

An Incomplete Set of Archival Elements: Street

1. Berke, Deborah, "Thoughts on the Everyday" In *Architecture of the Everyday*, Edited by Deborah Berke and Steven Harris, 222-227, New York City, New York: Princeton Architectural Press, 1997, 225.
2. Stevenson, Jamie, "What's the difference between a road, a street and an avenue?" Here360, December 30, 2016, <https://360.here.com/2016/12/30/whats-the-difference-between-a-road-a-street-and-an-avenue/#:~:text=So%20a%20'road'%20is%20anything,a%20median%20through%20the%20middle.>
3. Ibid.
4. Ibid.
5. "When 'play streets' let New York kids run free." Ephemeral New York, April 15, 2019, <https://ephemeralnewyork.wordpress.com/2019/04/15/when-play-streets-let-new-york-kids-run-free/>.
6. Ibid.
7. Ibid.
8. Ibid.

CHAPTER NINE: HINGE

An Incomplete Set of Archival Elements

Usually a small element, the hinge, is responsible for facilitating both the opening and closing of an object. This element's mechanical quality makes it the most functional component of a window or door. While no human action is applied directly to the hinge, the item hanging from it receives a force and initiates the hinge's limited rotational movement.

The hinge, a functional element of the everyday, makes doors, cabinets, windows, gates, containers, and storage benches operable. The hinge is found in multiple forms and contexts dependent on the scale of the object it is affixed to. Often, hinges appear unanimously as we typically hear them without seeing them. The hinge is sometimes located on the reverse side of the object you are intending to open or close. Therefore, fifty percent of the time, we are not visibly aware the hinge is an element we are interacting with. While we don't always see the hinge, nor do we feel it. In fact, we do not ever interact with the hinge itself in a tactile manner. We touch the items associated with the hinge, such as the cabinet hardware, operable window lever, or door handle, with an understanding that the hinge is in fact doing the work. Therefore, our encounter with the hinge is primarily auditory. The creaking sound a hinge produces is variable, yet iconic.

Fig. 3.9.1 Door hinge, closed.

Fig. 3.9.2 Sound wave of a door hinge creaking open.

The creak often indicates deterioration of the element over time. In theory, a brand new hinge should not be audible. The sound is evident due to a lack of grease or oil. This functional element requires maintenance to perform optimally.

The hinge is composed of a series of individual components assembled to create a mechanism. A standard door hinge includes a left leaf and right leaf, met by a barrel consisting of knuckles. The barrel receives the hinge pin. The pin is often partially exposed as the knuckles alternate being welded to the left and right leaves. This functional element varies in scale and materiality, including iron, steel, aluminum and bronze. The hinge is considered primarily a practical component of a kinetic system, but has also been valued for its decorative quality.

We utilize the common phrase “hinges upon” as a means of expressing the weight of one thing relying on something else. The saying links two entities, often unlike, and makes them form an associative relationship. For example, one may state that the successfulness of a business hinges on the weather. The hinge physically expresses this condition, creating the sense that one object

Fig. 3.9.3 (top) Victorian door hinge.

Fig. 3.9.4 (above) Brass accents victorian door hinge, steeple tip.

Fig. 3.9.5 Hinge, Catalogue.

depends upon the other. We cannot have a door without a door hinge, yet a hinge is not functional without an item to open or close. It takes a minimum of two surfaces for a hinge to operate as it is affixed to both. one object depends upon the other.

Recollections: *Reminders of the Hinge*

Horror movies, known for their ability to spook the viewer through sound effects, commonly utilize a “creaky hinge” audio clip. *Dracula* (1931) is one of the first horror sound films to ever be produced, and includes the iconic hinge sound clip along with banging doors, howling cats and shrieks of fear.¹ We are trained to believe this sound ensues trepidation. This feeling of uneasiness due to the hinge sound effect is so prevalent in horror films, *The New York Times* stated “if the door creaks, don’t go in.”² The article discusses the ability for sound effects to produce the anticipation of terror. In many films the hinge is associated with the qualities of a dark, old, abandoned spatial condition. The creakiness may indicate human presence as someone is interacting with the element. In film, this auditory, but not visually evident architectural element becomes the ideal candidate to infer paranormal activity.

Fig. 3.9.6 Door creaking open.

Fig. 3.9.7 Popular Culture Reference, *Dracula* (Film), 1931.

Fig. 3.9.8 Hinge, Google Search.

3,965 results for 'hinge'

Category Rating Brand Name Price ENERGY STAR Special Offers See All Filters Sort by Recommended

☐ In Stock Today at: [SOUTHKEYS](#) (310)

<p>Richelieu Hinges 105" with Soft-Close (2-Pack)</p> <p>★★★★★ (1)</p> <p>\$15⁹⁷ / each</p> <p>Buy 10 or more, Save 20%</p> <p>✓ FREE Shipping over \$49 ✓ 21 at SouthKeys</p> <p>Add To Cart</p>	<p>Eurostyle Hinge Corner Cabinet (2-Pack)</p> <p>★★★★★ (8)</p> <p>\$20²⁷ / each</p> <p>✓ Express Delivery ✓ 13 at SouthKeys</p> <p>Add To Cart</p>	<p>Richelieu Self-Closing Hinge (2-Pack)</p> <p>★★★★★ (1)</p> <p>\$9⁹⁶ / each</p> <p>✓ FREE Shipping over \$49 ✓ 8 at SouthKeys</p> <p>Add To Cart</p>	<p>Blum (2-Pack) Spring Closing +100"CLIP Hinge, Full Overlay, Screw-On for frameless cabinets</p> <p>★★★★★ (12)</p> <p>\$12³⁵ / each</p> <p>Buy 10 or more, Save 20%</p> <p>✓ FREE Shipping over \$49 ✓ Out of Stock Online ✓ 6 at SouthKeys</p> <p>Add To Cart</p>	<p>Richelieu Screw-On Euro Hinges (2-Pack)</p> <p>★★★★★ (8)</p> <p>\$4⁹⁴ / each</p> <p>✓ FREE Shipping over \$49 ✓ 27 at SouthKeys</p> <p>Add To Cart</p>
<p>Richelieu Drilling Template for Euro Hinges</p> <p>★★★☆☆ (6)</p> <p>\$23⁸⁴ / each</p> <p>✓ FREE Shipping over \$49 ✓ 9 at SouthKeys</p> <p>Add To Cart</p>	<p>Richelieu Semi-Concealed Self-Closing Hinge - Brushed Nickel (20-Pack)</p> <p>★★★★★ (16)</p> <p>\$40⁸⁴ / each</p> <p>✓ FREE Shipping over \$49 ✓ 19 at SouthKeys</p> <p>Add To Cart</p>	<p>Richelieu Invisible Self Closing Hinge - Zinc</p> <p>★★★★★ (2)</p> <p>\$4¹⁵ / each</p> <p>Buy 10 or more, Save 20%</p> <p>✓ Express Delivery ✓ 26 at SouthKeys</p> <p>Add To Cart</p>	<p>Everbilt 72-inch X2-inch Nickel Continuous Hinge</p> <p>★★★★★ (2)</p> <p>\$17⁸² / each</p> <p>✓ Express Delivery ✓ 1 at SouthKeys</p> <p>Add To Cart</p>	<p>Blum (2-Pack) Spring Closing +100"MODUL Hinge, Full Overlay, Screw-On for frameless cabinets</p> <p>★★★★★ (21)</p> <p>\$10⁷⁸ / each</p> <p>Buy 10 or more, Save 20%</p> <p>✓ FREE Shipping over \$49 ✓ 28 at SouthKeys</p> <p>Add To Cart</p>
<p>Richelieu Semi-Concealed Hinges - Flat Black Finish (2-Pack)</p> <p>★★★★★ (5)</p> <p>\$5⁸⁴ / each</p> <p>✓ FREE Shipping over \$49 ✓ 13 at SouthKeys</p> <p>Add To Cart</p>	<p>Eurostyle Hinge corner Cabinet (2-Pack)</p> <p>★★★★★ (8)</p> <p>\$21⁴² / each</p> <p>✓ Express Delivery ✓ 19 at SouthKeys</p> <p>Add To Cart</p>	<p>Blum (2-Pack) Spring Closing +110"COMPACT Hinge, Full Overlay, Screw-On for face frame...</p> <p>★★★★★ (6)</p> <p>\$14⁹² / each</p> <p>✓ FREE Shipping over \$49 ✓ FREE Ship to SouthKeys</p> <p>Add To Cart</p>	<p>Everbilt 3-inch Satin Nickel Door Hinge</p> <p>★★★★★ (14)</p> <p>\$2⁷⁷ / each</p> <p>✓ Express Delivery ✓ 204 at SouthKeys</p> <p>Add To Cart</p>	<p>Richelieu Classic Metal Bifold Hinge - Pair</p> <p>★★★★★ (1)</p> <p>\$4⁷³ / each</p> <p>✓ FREE Shipping over \$49 ✓ 19 at SouthKeys</p> <p>Add To Cart</p>
<p>Blum (2-Pack) Spring Closing +170"CLIP top Hinge, Full Overlay, Screw-On for frameless cabinets</p> <p>★★★★★ (81)</p> <p>\$29³⁴ / each</p>	<p>Everbilt 3-inch Satin Nickel 5/8rd Door Hinge (12-Pack)</p> <p>★★★★★ (18)</p> <p>\$29⁸⁰ / each</p>	<p>Richelieu Self Closing Hinge - White</p> <p>★★★★★ (4)</p> <p>\$7⁸² / each</p>	<p>Richelieu Semi-Concealed Self-Closing Hinge (2-Pack)</p> <p>★★★★★ (2)</p> <p>\$4⁸⁹ / each</p>	<p>Everbilt 3 1/2-inch Satin Nickel 5/8rd Door Hinge</p> <p>★★★★★ (6)</p> <p>\$3⁸⁸ / each</p>

Fig. 3.9.9 Hinge, Product Search.

However, the sound of a creaky hinge is often the result of a gust of wind, human interaction, or perhaps an animal transitioning through a space. Popular culture portraying the sound of a hinge negatively has resulted in a discomfort around the creakiness we experience in our everyday lives. The sound is merely the consequence of human action applied to an element a hinge is affixed to, over time.

Indexing: Bestowing Meaning on The Hinge

The creaky hinge sound reminds me of the washroom door at my family cottage. The summer cottage, built in the 1970s is not insulated properly and has therefore shifted, expanded, and contracted over the years. The bathroom door, made of wood, hangs off of two metal hinges affixed to the associated wall. The sound of the squeaking hinge is reminiscent of horror films, but familiar enough to not necessitate fear. The sound begins as a quiet but high pitched squeak and crescendoes into a deeper creakiness. The sound is followed by the need to push in the door with force due to the unevenness of the door frame. The “thunk” of the door closing completely, and the door lock twisting are equally familiar. The interior washroom wall the hinges are affixed to is clad in cedar planks. The hinge brings me back to this space, reminds me of the cedar exuding a strong but fresh scent, and the sequence of sounds. The hinges are tired, having been used continuously for decades. While the washroom likely requires an upgrade, a new door, and a new set of hinges, there is a sense of comfort in the familiar sounds of the existing hinges. My memory of this space relies on the physically worn quality of the hinges, and their ability to transport me to this location.

Fig. 3.9.10 Door hinge, open.

Detail 1:2

Fig. 3.9.11 Hinge, Drawing Anticipation.

Section 1:25

Fig. 3.9.12 Hinge, Drawing Anticipation.

Fig. 3.9.13 Hinge, Drawing Anticipation.

Plan 1:25

Fig. 3.9.14 Hinge, Drawing Anticipation.

Plan 1:25

Fig. 3.9.15 Hinge, Drawing Anticipation.

Plan 1:25

Fig. 3.9.16 Hinge, Drawing Action.

Usually a small element, the hinge, is responsible for facilitating both the opening and closing of an object. This element's mechanical quality makes it the most functional component of a window or door. While no human action is applied directly to the hinge, the item hanging from it receives a force and initiates the hinge's limited rotational movement.

Plan 1:25

Fig. 3.9.17 Hinge, Drawing Recollection.

Fig. 3.9.18 Hinge, Drawing Bestowed Meaning.

ENDNOTES

An Incomplete Set of Archival Elements: Hinge

1. Petrikis, Titas, "Creating a Sound World for *Dracula* (Browning, 1931)" Thesis, Bournemouth University, June 2014, http://eprints.bournemouth.ac.uk/21390/1/Petrikis%2CTitas_Ph.D._June2014.pdf.
2. McGrath, Charles, "If the Door Creaks, Don't Go In," *The New York Times*, May 7, 2006, <https://www.nytimes.com/2006/05/07/movies/if-the-door-creaks-dont-go-in.html>.

CHAPTER TEN: LIGHT SWITCH

An Incomplete Set of Archival Elements

The light switch is a reactionary kinetic element. Humans apply pressure to the light switch but anticipate the resultant effect to be expressed elsewhere. While the light bulb is the functional component physically illuminating a space, the required action applied to the light switch at a different location is indicative of the sequence in which elements are intended to be interacted with.

The light switch is an element responsible for activating a light bulb, in turn altering a spatial condition. The light bulb and light switch are two separate entities that work together. Similar to how a door relies on a hinge, the light bulb is dependent on the light switch to be operable. Their relationship exists within a wire supplementing an electric current. The action of flipping a switch is kinetic, and performed by a human. The light switch may be toggled on or off with one finger. One quick motion requiring minimal effort results in the entirety of a spatial condition being altered. Often, we utilize the light switch without realizing it. It is a habitual act, similar to that of twisting a door handle. We assess the space we choose to illuminate, approach the switch plate, and press or push the light switch to be in the opposite position.

Fig. 3.10.1 Light Switch, "on".

"The space of the switch was an activated space, summoned into visual presence by the sheer desire to see."¹

- Sandy Isenstadt

Fig. 3.10.2 Illuminated Agriculture Building at the World's Columbian Exposition, Chicago, USA, 1893.

Fig. 3.10.3 President Grover Cleveland illuminating the World's Columbian Exposition, Chicago, USA, 1893.

A light switch may operate a lamp or overhead light. In some cases, a switch is also responsible for activating a receptacle. Human interaction is the control mechanism which interrupts or provides an electric current.¹

The light switch acts as a prompt initiating a reaction at an alternative location. Sometimes, we flip a switch in one space, and receive light in the next room over. The process of illuminating a space is a much greater concept than simply flipping a switch. We do not experience the process of renewable resources being extracted or power being distributed when we toggle a light switch. A human's encounter with a light switch occurs in one instance, but the result of this interaction requires much more effort and encompasses a much greater scale of infrastructures.

Fig. 3.10.4 Light Switch, Catalogue.

Fig. 3.10.5 Popular Culture Reference, *The Parent Trap* (Film), 1998.

The light switch itself, whether a toggle, rocker, double or single, is typically made of plastic. The switch plate is often also plastic, but appears as porcelain, metal, or wood in some applications. The materiality of these components is crucial to one's memory of the light switch as an element of the everyday due to the tactile quality of the encounter. Unlike the hinge, which is almost never touched, the light switch only operates once the body has interacted with it. Our hand feels the smooth plastic of the toggle or rocker. We hear the "click" of it landing in the opposite position. Visually, we may note the orientation of the switch or the reflection of the overhead light in the shiny white plastic of the switch plate. In our peripheral vision we immediately notice how bright or dark the space surrounding us is. Our eyes must adjust to either absorb all of the conditions we are now able to see vividly, or to find our way through the darkness. The light switch, first appearing 1884, was deemed a sensory pleasure, like the "sudden instant" of modernist art.² The light switch activated:

[...] the shift between the visual states of dark and light [...] a visual correlate of the epiphany - seeing the light - a material foundation. Turning on the lights every day, as desired, was the primary way to make such uniquely modern feelings seem familiar and, eventually, natural.³

The repetitive act of toggling rather quickly shifted the light switch from the technological sublime to the technologically mundane.⁴ "The switch's annihilation of space — instantly and at a distance — quickly became unthinking habit."⁵ This action is often the first thing we do when we wake up, and the last task prior to sleeping. It is engrained in us to turn a light on when the sun goes down, and to turn it off when leaving a space.

"The switch became a crucial interface between ordinary people and an all but invisible infrastructure, between potent natural forces harnessed by new technologies and the day-to-day doings of everyone. It was the banal object wherein the juggernaut of modernity became the stuff of everyday life."⁶

- Sandy Isenstadt

The Magic of the Switch

GREAT pistons driven relentlessly by power of steam whirl giant generators; or down huge spillways in a smother of bubbling foam, "white coal" spins the blades of mighty turbines; thus, far from its point of use, the silent, unseen force of electricity is created. Powerful, instantaneous, this carrier of energy responds like magic to the switch in your own home or factory, ready to toil in your behalf at any task you care to set. By the aid of this great modern servant, science lightens the burdens of the home, builds happier, more contented communities, cuts factory power transmission costs, makes industry safer and more efficient.

To achieve the greatest possible benefit from your installation, every detail from initial plans to supervision and workmanship should be placed in the hands of qualified architects, electrical engineers and electrical contractors, men whose long, practical experience and special training can be brought to bear in a way that insures not only the utmost economy but also the continuous convenience and utility of your electrical system.

Most careful consideration must be given to every item of material that is required for installation, and every component part held to a rigid standard of excellence and dependability. Habirshaw insulated wire and cable, recognized as the accepted standard by the entire electrical industry for more than thirty years, may be safely used as the keynote and standard gauge by which to judge every other necessity of any installation. So it has been used by qualified technicians since the very inception of the industry.

Chemical, electrical and mechanical research laboratories, manned by specialists, maintain and advance the standards of quality of Habirshaw continuously. A modern, efficient manufacturing organization is backed by the great merchandising system of the Western Electric Company, through which Habirshaw products are constantly available in every active market of the United States. Complete stocks maintained in warehouses located at strategic points throughout the country make Habirshaw independent of direct shipments and coupled with economical Habirshaw production make these electrical materials available at the market price.

HABIRSHAW

"Proven by the test of time"

Insulated Wire & Cable

Plus Western Electric Company's Service

Habirshaw Wire Manufactured by
Habirshaw Electric Cable Co.
Incorporated
Yonkers, New York

Habirshaw Wire Distributed by
Western Electric Company
Incorporated
Offices in all Principal Cities

Fig. 3.10.6 Saturday Evening Post advertisement for new electrical products, April 9, 1921.

Fig. 3.10.7 Light Switch, Google Search.

306 results for 'light switch'

Switches

Outlets

Wall Plates

Category ▾ Rating ▾ Brand Name ▾ Price ▾ Smart Technology ▾ ENERGY STAR® ▾ See All Filters

Sort by Recommended ▾

☐ In Stock Today at [South.King](#) (145)

<p>Lutron Caseta Wireless Smart Lighting Switch for All Bulb Types or Fans, White</p> <p>★★★★★ (37)</p> <p>\$64⁹⁹ / each</p> <p>✓ FREE Shipping ✓ 4 at South.King</p> <p>Add To Cart</p>	<p>TP-Link Kasa Smart Wi-Fi 3-Way Light Switch Kit for 2 Locations in White</p> <p>★★★★★ (25)</p> <p>\$39⁹⁹ / each</p> <p>✓ FREE Shipping ✓ FREE Ship to South.King</p> <p>Add To Cart</p>	<p>Geeni TAP Wi-Fi Smart Light Switch</p> <p>★★★★★ (67)</p> <p>\$34⁹⁹ / each</p> <p>✓ FREE Shipping over \$49 ✓ FREE Ship to South.King</p> <p>Add To Cart</p>	<p>Leviton Decora Vzla 24-Hour Programmable Timer Light Switch in White</p> <p>★★★★★ (72)</p> <p>\$36⁹⁹ / each</p> <p>✓ FREE Shipping over \$49 ✓ 22 at South.King</p> <p>Add To Cart</p>	<p>Lutron Caseta Wireless Smart Lighting Switch for All Bulb Types and Fans, White</p> <p>★★★★★ (115)</p> <p>\$71⁹⁹ / each</p> <p>✓ FREE Shipping ✓ FREE Ship to South.King</p> <p>Add To Cart</p>
<p>TP-Link Kasa Smart Wi-Fi Light Switch in White</p> <p>★★★★★ (46)</p> <p>\$17⁹⁹ / each</p> <p>✓ FREE Shipping ✓ FREE Ship to South.King</p> <p>Add To Cart</p>	<p>Leviton Single Pole Decora Light Switches in White (10-Pack)</p> <p>★★★★★ (493)</p> <p>\$16⁹⁹ / each</p> <p>✓ FREE Shipping over \$49 ✓ 109 at South.King</p> <p>Add To Cart</p>	<p>ecobee Switch+ Smart Light Switch with Built-In Amazon Alexa Voice Service</p> <p>★★★★★ (106)</p> <p>\$99⁹⁹ / each</p> <p>✓ FREE Shipping ✓ 1 at South.King</p> <p>Add To Cart</p>	<p>Lutron Diva Fan Control and Light Switch for LEDs, CFLs, Incandescent and Halogen, White</p> <p>★★★★★ (91)</p> <p>\$48¹³ / each</p> <p>✓ FREE Shipping over \$49 ✓ 4 at South.King</p> <p>Add To Cart</p>	<p>M-D Building Products Insulated Light Switch Plate Scales</p> <p>★★★★★ (17)</p> <p>\$5⁹⁷ / each</p> <p>✓ FREE Shipping over \$49 ✓ 39 at South.King</p> <p>Add To Cart</p>
<p>Leviton Decora Single Pole Switch, White</p> <p>★★★★★ (44)</p> <p>\$2²³ / each</p> <p>✓ FREE Shipping over \$49 ✓ 339 at South.King</p> <p>Add To Cart</p>	<p>Leviton 3 Way Decora Switch - White</p> <p>★★★★★ (47)</p> <p>\$4⁹⁹ / each</p> <p>✓ FREE Shipping over \$49 ✓ 92 at South.King</p> <p>Add To Cart</p>	<p>Lutron Maestro 5-Amp Single-Pole/3-Way Motion Sensing Switch, White</p> <p>★★★★★ (318)</p> <p>\$36⁹⁹ / each</p> <p>✓ FREE Shipping over \$49 ✓ 15 at South.King</p> <p>Add To Cart</p>	<p>Leviton Decora Combination Switch/Switch, White</p> <p>★★★★★ (6)</p> <p>\$19¹³ / each</p> <p>✓ Express Delivery ✓ 14 at South.King</p> <p>Add To Cart</p>	<p>Leviton Single-Pole Toggle Switch, White</p> <p>★★★★★ (37)</p> <p>\$1¹³ / each</p> <p>✓ FREE Shipping over \$49 ✓ 149 at South.King</p> <p>Add To Cart</p>

Fig. 3.10.8 Light Switch, Product Search.

Indexing: Bestowing Meaning on the Light Switch

Being afraid of the dark, a common childhood fear, correlates with the action of turning out the light. The concept of not being able to clearly see what is in front of you heightens a feeling of uneasiness. One begins to rely on additional senses to move about a space, feeling furniture placed in the way, noting a cool breeze travelling through an archway, or hearing the television in the next room over. Our ability to understand space is altered, but is equally as powerful as witnessing it with our vision. If we previously encountered an illuminated space and are now visiting it in the dark, we are able to generate an image of the space through memory. As a child, turning off the overhead light in a bedroom resulted in a quick dash to the bed. The light switch, likely positioned next to the door frame, is often located across the room. As a child afraid of the dark, the decision to toggle the light switch into the off position also meant bracing yourself to run to your bed and crawl under the covers. It meant you had to be aware of your surroundings, noting the objects you may trip over or the “clunk” of hitting your knee on the end of the bed. The light switch’s function doubles the number of a spatial conditions, with both light and dark scenarios prompting encounters. As the light switch became technologically mundane it became less spectacular, but transformed into an element worthy not only for the tactile experience of toggling it, but also for the numerous other encounters it illuminates.

Fig. 3.10.13 Edison Tower, Electricity Building, World's Columbian Exposition, Chicago, USA, 1893.

Detail 1:1

Fig. 3.10.14 Light Switch, Drawing Anticipation.

Plan 1:25

Fig. 3.10.15 Light Switch, Drawing Anticipation.

Section 1:25

Fig. 3.10.16 Light Switch, Drawing Anticipation.

Section 1:25

Fig. 3.10.17 *Light Switch, Drawing Anticipation.*

Section 1:25

Fig. 3.10.18 Light Switch, Drawing Action.

The light switch is a reactionary kinetic element. Humans apply pressure to the light switch but anticipate the resultant effect to be expressed elsewhere. While the light bulb is the functional component physically illuminating a space, the required action applied to the light switch at a different location is indicative of the sequence in which elements are intended to be interacted with.

Section 1:25

Fig. 3.10.19 *Light Switch, Drawing Recollection.*

Fig. 3.10.20 Light Switch, Drawing Bestowed Meaning.

ENDNOTES

An Incomplete Set of Archival Elements: Light Switch

1. Isenstadt, Sandy, "At the Flip of a Switch," *Places Journal*, September 2018, <https://placesjournal.org/article/at-the-flip-of-a-switch/>.
2. Ibid.
3. Ibid.
4. Ibid.
5. Ibid.
6. Ibid.

"[...] indeed there seems to be a tendency for most indexical elements to be joints, caught in the middle of two times, of two movements, of two moments — inside/outside, up/down, here/there. As such, windows, stairs, corridors and even wall sections can become key indexical elements that lead to a questioning of relationships may otherwise be taken for granted."¹

- Anne Bordeleau

While drawing *An Incomplete Set of Archival Elements*, I realized I was subconsciously creating a spatial condition in which the elements relate. I became aware of this approximately halfway through the process, after drawing the fourth

element. The Nook, drawn to be located within the underside of staircase, was completed with a banister, the seventh element. I selected the ten elements before beginning to draw, and therefore did not anticipate the elements to necessarily correspond. This subconscious decision to draw one element within the context of another confirmed the fluid quality of our memories. The elements form a psychogeographic map, abstracting the act of dwelling and the notion of the home. This stream of consciousness does not create a building or any totality of a spatial condition. Rather, this final drawing represents the ability for fragments of architecture to create a network of memories.

Fig. 3.11.1 A Network of Memories, A New Set of Archival Elements.

ENDNOTES

An Incomplete Set of Archival Elements

1. Bordeleau, Anne, "An Indexical Approach to Architecture," *Footprint Journal* Vol. 2 No. 2 (Autumn 2008): 90-92.

CONCLUSION

“Space is designed by Architects, for humans, and for a purpose. Architecture utilizes one common element, sensation, to create a mood and evoke feelings. In turn, this produces an atmosphere in which true architecture is realized.

Humans realize that a legacy develops each and every time they experience architecture. While it often seems like an individual sensation at the time, architecture is truly a shared experience.

Realizing the legacy of architecture produces in its truest form, a sensation, shared amongst generations, cultures, and humans across the globe.”

I wrote the passage above approximately eight years ago when applying to an undergraduate architecture program at Carleton University. While this excerpt of text was written in a context separate from this thesis, I believe, like memory, it acts as a referential piece of material within a greater condition. This passage exists due to a long-standing desire to understand why humans feel an emotional connection to the places they value.

After meditating on the theory of memory, sites of memory, and archiving elements embedded with memory, I still consider memories to be floating within our atmosphere somewhat aimlessly, patiently waiting to be grounded by human interaction with the built environment. As drifting entities, memories are captured by physical objects. If memories are tied to an infinite number of architectures, where do we draw the line in a quest to comprehend them all? Perhaps it is excessive to want to understand the relationship between every element, individual who has encountered it, and their associated memory of it. It is critical to recognize the value and bestowed meaning of architectures of the everyday, yet equally as important to be aware

of the endless network of experiences and memories of an element, likely impossible to track and establish in totality.

This thesis has provided me the space to explore the places I value and the elements of architecture I hold closest to me. Recognizing the multiplicity of the built environment has resulted in an understanding of memory's relationship with space existing in-between the individual and the collective. The manner in which we experience our built environment, form and recall, archive, and index memories varies person to person. Therefore, I have drawn space and represented memory utilizing a personal method, derived through habitual action and occupation, expressive of collective memory and individual identity.

Reflecting on the excerpt of text I wrote eight years ago, I recognize the place in which the individuality of this thesis sits. While the process of memory is personal, bestowing meaning on the elements embedding these memories does not make them my own. I have witnessed, felt, smelled, and heard these objects. I have measured the validity of these elements through an encounter. I have stored my experience of these objects in my mind. I have ascribed value to these elements. However, I realize others have encountered these objects before me and will interact with them after me. Other individuals have had sensorial experiences, formed and recalled memories, and bestowed their own meaning upon these elements. This multiplicity of users and memory's transient quality form the sensation shared amongst generations, cultures, and humans across the globe. Zumthor explains how we negotiate pinning down experience, atmosphere, and memory in relation to space:

We may wonder what it was that we liked about this house, this town, what it was that impressed and touched us — and why. What was the room like, the square, what did it really look like, what smell was in the air, what did my footsteps sound like in it, and my voice, how did the floor feel under my feet, the door

handle in my hand, how did the light strike the facade, what was the shine on the walls like? Was there a feeling of narrowness or width, of intimacy or vastness?¹

Zumthor is pushing us to consider how our experiences have shaped our individual opinions and developed a method of determining the worthiness of space. Recalling and attempting to process these personal experiences is ultimately what transforms *space* into *place*. Reflecting on the places we adore formulates questions, the desire to understand our everyday elements, and allows the recollection of memories to deem particular architectures important. I hope for this thesis to prompt the retrieval of memories for others, allowing many elements of the everyday to be indexed and valued.

Le Corbusier famously claimed, “it is life that is right, and the architect that is wrong.”² The statement reflects “the complexity and incompleteness of architecture, [...] how life and art accommodate each other.”³ The mundane elements and experiences within life are often the ones we treasure the most, and deem the most important. These ordinary objects may hold as much value as the monumental, the designed, or carefully considered spatial conditions. The everyday has the ability to provide personal reflection, experience, and a sense of nostalgia. I write this conclusion with the intention that these meditations, reflections, and indexations of memory be continuous. As I have discovered, memory is not definitive. I hope for this thesis to be representative of only a small fraction of the architectures of the everyday indexing the infinite memories fleeting within our atmosphere. Our experiences determine our everyday and leave behind marks representative of our actions. Memories are the imprints we receive in return, indicative of our encounters with places of bestowed meaning.

ENDNOTES

Conclusion

1. Zumthor, Peter, *Thinking Architecture*, Basel, Switzerland: Birkhauser, 1988, 57-58.
2. Huxtable, Ada Louise, "Architecture View; Le Corbusier's Housing Project - Flexible Enough to Endure," *New York Times*, March 15, 1982, <https://www.nytimes.com/1981/03/15/arts/architecture-view-le-corbusier-s-housing-projectflexible-enough-endure-ada.html#:~:text=Le%20Corbusier%20once%20said%2C%20in,over%20the%20sanctity%20of%20ideology>.
3. Ibid.

EPILOGUE

This thesis began by exploring memory formation, a process I have defined as the concurrence of human's sensorial encounters, phenomenological qualities, and time, resulting in the creation of a new memory retrievable through an experience with the same or similar element, space, or architectural condition. This exploration led to questions regarding the banality of the everyday. It forced me to ponder how memories are often considered equally important when formed and embedded in the presence of these mundane conditions, as they are when created at monumental sites. This thesis evolved to reflect upon the meaning of the everyday and how value is attributed, represented, and accessed at these sites.

Throughout this process, I felt as though I was focused on the topic of memory due to the notion that one often remembers the spaces important to them. Upon reflection, I believe I utilized memory as an access point to dissect the significance of space which has become *place*. The ethos of this thesis is to highlight the capability of architectural elements of the everyday to be considered valuable. Sophie Calle exemplifies this notion through her text titled *Eruv* which categorizes particular space within the public domain as private.¹ Calle discusses sites as places where someone was injured, where the sunshine provides warmth, or where stories have been shared.² These locations, characteristically mundane and insignificant to most, are valuable to at least one individual. It is through action, memory, and interaction that these spaces become places.

I have realized that the everyday, the objects we interact with without question or contemplation, and the places we believe to be meaningful, are often misunderstood by the user. Typically, we are not presently

aware of the neurological method of memory formation. Instead, human cognition makes these important moments known to us through memory retrieval at an alternative time. Space and interaction foster these recollections. The perceived value of these encounters create a hierarchy of importance, but is memory always a present factor in this process? Surely, memory is not solely responsible for the bestowing of meaning upon the everyday.

The final outcome of this work is not defined by a particular answer, but rather, another set of questions. The shifted focus from the topic of memory, to the meaning of the everyday made me question what other avenues could have been explored to result in thinking about the significance of mundane objects. Memory may be enlisted to locate and access banality, but are there other concepts that allow the value of the everyday to be accessed? How does this occur? Generally speaking, how else does meaning arise?

If this thesis is less about memory, and more about the manner in which significance is applied and perhaps the elements themselves, do human's play as important of a role? If meaning can be attributed in other manners which, for instance may disregard human sensorial encounters, maybe the dichotomies of memory being personal but unanimous, individual and collective are less crucial. Perhaps it is more important to note that the everyday may also be described by two opposing adjectives. The everyday is experienced by all, making it universal. However, it is interpreted individually and only accessible through a personal lens. This personal approach is not beyond critique, but provides insight as to why the representation of bestowed meaning is challenging to define.

There is potential for the notion that only one of the many variables of what I have deemed memory formation be required. In some instances,

a phenomenological space imagined in one's mind, never witnessed or experienced first-hand, could become meaningful. Perhaps the lonely concept of space over time fosters a perceived memory without ever having interacted with the site. Could meaningful spaces be forged into our minds without having experienced them? Are we subject to memories without forming them ourselves?

While it is likely memory formation is not the only method of memory retrieval and bestowed significance, I believe indexing remains an important factor in the equation. Throughout this thesis I have continuously questioned how memory becomes tangible, and how to represent it, but how does meaning become palpable? How is value depicted? Without the process of archiving and the resultant archive, an entity in itself, the variables which may be attributing value are invisible. Archives index both the physical and the impalpable. Even if human memory is not the concept being retrieved, filed, categorized and stored, archiving and indexing are methods capable of highlighting the everyday.

This notion that a lens other than that of memory may access or even attribute value to the everyday sets up an alternative set of thoughts as to how important these mundane elements and conditions are to the built environment. It reiterates that no matter how we associate ourselves to these objects or spaces, they are inherently capable of becoming significant. I have concluded that perhaps this thesis is less about the representation of memory through everyday architectural elements, but rather, about accessing the everyday architectural elements through memory. This slight alteration in how this work could be framed shifts the primary outcome to be focused on the process of reaching elements of the everyday beyond unconscious interaction. Instead, it aims to see these elements in a reverse condition, intentionally accessing them to determine how and why they have become valuable, as opposed to why

memory has bestowed significance upon them. This variation on the thesis could potentially result in another series of meditations on the mundane. Multiple archives indexing how other concepts may bestow meaning upon architectural elements could perpetuate the validity of the quotidian and symbolize the infinite methods of representing the everyday.

ENDNOTES

Epilogue

1. Calle, Sophie, *Sophie Calle: Eruv*, Jerusalem, Israel: Jerusalem Center for the Visual Arts, January 1996, 1.
2. Ibid., 6-27.

BIBLIOGRAPHY

-
- “27 Most Famous Arches in The World.” *Listerious Buildings and Landmarks*. June 4, 2020. <https://www.listerious.com/famous-arches/>.
- Bachelard, Gaston. *Poetics of Space*. trans. Maria Jolas. Boston, Massachusetts: Beacon Press, 1969.
- Bergson, Henri. *Matter and Memory*. trans. Nancy Margaret Paul and W. Scott Palmer. New York City, New York: Zone Books, 1991.
- Berke, Deborah. “Thoughts on the Everyday.” In *Architecture of the Everyday*, Edited by Deborah Berke and Steven Harris, 222-227. New York City, New York: Princeton Architectural Press, 1997.
- Berke, Deborah, Steven Harris. *Architecture of the Everyday*. New York City, New York: Princeton Architectural Press, 1997.
- Bordeleau, Anne. “An Indexical Approach to Architecture.” *Footprint Journal* Vol. 2 No. 2 (Autumn 2008): 79-95.
- Calle, Sophie. *Sophie Calle: Eruv*. Jerusalem, Israel: Jerusalem Center for the Visual Arts, January 1996.
- Cornelius, Chris T. “Design is Ceremony.” Virtual Forum Lecture at Azrieli School of Architecture and Urbanism, Carleton University, February 9, 2021.
- Culvahouse, Tim. “Stoop, Balcony, Pilot House: Making It Right in the Lower Ninth Ward.” *Places Journal*. September 2010. <https://www.nytimes.com/2016/06/19/nyregion/4223-central-park-benches-with-stories-to-tell.html>.
- “Dr. Shaun Murray, Lecturer, The Bartlett School of Architecture Faculty of the Built Environment.” The Bartlett School of Architecture, University College London. Accessed March 2021. <https://www.ucl.ac.uk/bartlett/architecture/people/dr-shaun-murray>.
- Falco, Edward. “Brooklyn.” *The Iowa Review*. Vol. 21 no. 1 article. 34, 1991. <https://ir.uiowa.edu/cgi/viewcontent.cgi?article=3982&context=iowareview>.
- Friends of the High Line. “High Line Fact Sheet.” The High Line. http://files.thehighline.org/pdf/high_line_fact_sheet.pdf.
-

- Ionescu, Arleen. "Ethics as Optics: Libeskind's Jewish Museum." *The Memorial Ethics of Libeskind's Berlin Jewish Museum in The Holocaust and its Contexts*. ed. Olaf Jensen and Claus-Christian W. Szejnmann. London, United Kingdom: Palgrave Macmillan, 2017: 127-196.
- Isenstadt, Sandy. "At the Flip of a Switch." *Places Journal*. September 2018. <https://placesjournal.org/article/at-the-flip-of-a-switch/>.
- Huxtable, Ada Louise. "Architecture View; Le Corbusier's Housing Project - Flexible Enough to Endure." *New York Times*. March 15, 1982. <https://www.nytimes.com/1981/03/15/arts/architecture-view-le-corbusier-s-housing-project-flexible-enough-endure-ada.html#:~:text=Le%20Corbusier%20once%20said%2C%20in,over%20the%20sanctity%20of%20ideology>.
- Jackson, Mike. "An Illustrated History of Railing Design and Function." *The Journal of the American Institute of Architects*. January 9, 2020. https://www.architectmagazine.com/practice/an-illustrated-history-of-railing-design-and-function_o.
- Kleinfeld, N.R. "4,223 Central Park Benches With Stories to Tell." *The New York Times*. June 17, 2016. <https://www.nytimes.com/2016/06/19/nyregion/4223-central-park-benches-with-stories-to-tell.html>.
- Koolhaas, Rem. *Elements of Architecture*. Cologne, Germany: Taschen, November 2018.
- Lending, Mari. *Plaster Monuments: Architecture and the Power of Reproduction*. Princeton: Princeton University Press, 2017.
- McGrath, Charles. "If the Door Creaks, Don't Go In." *The New York Times*. May 7, 2006. <https://www.nytimes.com/2006/05/07/movies/if-the-door-creaks-dont-go-in.html>.
- Michaelian, Kourken and John Sutton. "Memory." *The Stanford Encyclopedia of Philosophy*. ed. Edward N. Zalta. (Summer 2017 Edition): <https://plato.stanford.edu/archives/sum2017/entries/memory/>.
- "Nelson Platform Bench," *Herman Miller*, <https://www.hermanmiller.com/products/seating/benches/nelson-platform-bench/>.
- Pallasmaa, Juhani. "Architecture as Experience: The Fusion of the world and the self." *Architectural Research in Finland* Vol. 2 no. 1 (2018).
- Pallasmaa, Juhani. *The Eyes of the Skin Architecture and the Senses*. West Sussex, England: John Wiley & Sons Ltd., 2005.

- Pallasmaa, Juhani. "The Sixth Sense: The Meaning of Atmosphere and Mood." *Architectural Design* Vol. 86 No. 6 (November 2016).
- Passul, Stephanie. "Sophie Calle: Close Circuit." *Mono.Kultur* No. 42 (Autumn 2016).
- Petrikis, Titas. "Creating a Sound World for *Dracula* (Browning, 1931)." Thesis. Bournemouth University. June 2014. http://eprints.bournemouth.ac.uk/21390/1/Petrikis%2CTitas_Ph.D._June2014.pdf.
- Rasmussen, Steen Eiler. *Experiencing Architecture*. Cambridge, Massachusetts: The M.I.T. Press, 1959.
- Roediger, Henry L III and K. Andrew DeSoto. "The Power of Collective Memory: What do large groups of people remember—and forget?" *Scientific America*. June 28, 2016. <https://www.scientificamerican.com/article/the-power-of-collective-memory/#:~:text=Collective%20memory%20refers%20to%20how,era%20of%20World%20War%20II>.
- Safire, William. "On Language; Who's in Those Details?" *The New York Times Magazine*. July 30, 1989. <https://www.nytimes.com/1989/07/30/magazine/on-language-who-s-in-those-details.html>.
- Shipwright, Fiona. "Uncharted Ground: Larissa Fassler's Psychogeographic Cartographies." *uncube*. March 3, 2016. <https://www.uncubemagazine.com/blog/16549313>.
- Smith, David Woodruff. "Phenomenology." *The Stanford Encyclopedia of Philosophy*. ed. Edward N. Zalta. (Summer 2018): <https://plato.stanford.edu/archives/sum2018/entries/phenomenology/>.
- Spellen, Suzanne. "The Remarkable Tale of Brownstone Brooklyn's Stoops: Here, Gone and Back Again." *Brownstoner*. March 21, 2016. <https://www.brownstoner.com/architecture/brooklyn-brownstone-stoops-history-removal-restoration/#:~:text=The%20'stoop'%20is%20Dutch%2C,%2C%20and%20means%20'stair.'%26text>.
- Stevenson, Jamie. "What's the difference between a road, a street and an avenue?" *Here360*. December 30, 2016. <https://360.here.com/2016/12/30/whats-the-difference-between-a-road-a-street-and-an-avenue/#:~:text=So%20a%20'road'%20is%20anything,a%20median%20through%20the%20middle>.
- Wainwright, Oliver. "Rem Koolhaas blows the ceiling off the Venic Architecture Biennale." *The Guardian*. June 5, 2014. <https://www.theguardian.com/artanddesign/architecture-design-blog/2014/jun/05/rem-koolhaas-architecture-biennale-venice-fundamentals>.

“When ‘play streets’ let New York kids run free.” Ephemeral New York, April 15, 2019, <https://ephemeralnewyork.wordpress.com/2019/04/15/when-play-streets-let-new-york-kids-run-free/>.

Zumthor, Peter. *Thinking Architecture*. Basel, Switzerland: Birkhauser, 1988.

INDEXING MEMORY

*Archiving the Everyday and
Representing Bestowed Significance*

*by
Laura Clark*