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Within Layers of Memory

Entrte Capanan di Recuerdo

Natasha Oduber

What influence memory and identity has on the design process of spaces & architecture.

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Inter-Architecture Department
Gerrit Rietveld Academie
Amsterdam

Tutor:
Vibeke Gieskes

Abstract

This thesis is about the benefits of personal memories in the design process, the richness it can bring towards an end result. It gives a graspable body or relatable aspect to the product. The end result or process has a deeper meaning and a reason for existing.

The reader may learn to be active to choices made to get a more enjoyable end product. A product of which you are proud of that narrates more than you may expect. For the making of spaces is a platform where you can truly express yourself and show what holds up the building is much more than bricks and mortar, it is strengthened by your personal beliefs and values. Each outcome can be a museum, an expression of who you are.

DIY movement, Art & Crafts, 3DPrinting, YouTube, it is all about expressing yourself to others because you have a story to tell, and some people do want to listen.

Architecture is no different it is also a medium to express because it is used by many, be it houses or offices it revolves around you and the ones you have close to you, it is one more layer of our skin.

I hope to incite people to put more thought into things that are theirs, instead of settling for made for everyone, one size fits all, make the size fit you and your kin.

So it may become better for the environment because it takes dedication and responsibility. This would make us value things more, even value the tools that make these things and the journey it takes for their creation.

Maybe I am a dreamer, but it's a wish of mine. We are too superficial. Consuming and not asking the depth of things. This can make us able to just use what we need, and we are simple creatures we don't really need much. The writing in this thesis is made for the ordinary people out there that don't have a background in design, showing you can also make your own home and at the same time create bridges between you and the designers and architects.

Hopefully, I want to design in order to create connections of caring, and so we can also connect to others. So we may wake up from blindly wanting, but willingly making what we need.

What this tells us is how Memory and Identity relate to space by influencing your senses and emotions. (Creating Memories but also able to create new spaces from our experiences through our timeline.) How should we translate these memories into spaces?

Keywords: Memory, Identity, Truth, Freedom

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Introduction

Memory related to architecture is very much what we know from many architects. -

“Sometimes I can almost
feel a particular door handle
in my hand, a piece of metal
shaped like the back of a spoon”.¹

Peter Zumthor in his 'Thinking Architecture' gives his description of and experience of his childhood, and how they influenced him. Memories he shares and the connections to space are one of the things what make him an architect that many admire.

Just like Zumthor, we are influenced by the places we have dwelt for our lifetime. Not only places we live in have an effect on us but also our surroundings and people that we have around us make us who we are.

All this background information is part of our life and is made up of our old memories, they are treasures that are waiting to be opened. The chapters of the thesis will dive into what makes memories and Identity thrive for the creation of a home. I touch upon the strengths of the personal identity and memories, but at the same time how we can be corrupted by external forces. Forces that make us lose our way and make us lose the truth.

Memory and identity are there to aid us in achieving spatial awareness that can be used to create spaces where we dwell and occupy. All these treasures are stored in our mind in our deep consciousness and unconscious, and the question is how to get to them and how to make them useful to make a home filled with deeper meaning.

Each chapter will go through what are identity and memory, and also their relation to space. The difficulties posed against our true selves coming from external factors. I propose a solution to help guide you to a happier and better living. I will ask you to go back to your childhood memories and places where you grew up in and to open up those boxes full of old memories and look into them deeper to find the essence of being. You, know where you are coming from

and where you are headed to. My experience as a child, I could say I did not care where I was growing up but the house had something special and it was different to my friends' houses. This house was thought up by my father before he was married to my mother, and thereafter when they were together my mother also had her input in some details of spaces, and then it was finally built. This house and other spaces cradled me and took part in my making, part of my identity.

This is also my personal search of creating spaces that have that sense of home or the living factor. I want to share with you, my findings, my worries and what I am after as a Spatial Designer. Coming back to the treasures that I have mentioned before, as many treasures, they are like puzzles that require solving.

Just like the treasure puzzle, we have to solve truly what we want, and a tool to solving is the expression.

I question: what are identity and memory when it is applied to architecture and how to use them.

This is what I'm trying to answer in this thesis, and the outcome gives a tool that can be applied to the design process to make spaces that matter and have a meaning. It takes the personal and the collective to find that out.

Chapter I

The search of self

People since the start has questioned what makes them who they are, and presumably along the way each person chooses their life path.

When you were young your parents helped you by choosing out your clothing and as an adult, you decide for yourself. Because you know who you are, what you like and what works for you. Here we have fundamental things that make you who you are, you choose and decide, and rule over your own life. This is the personal side of identity, and itself is how people can identify you from others, this is it through characteristics and others closer to you will define by your habits. Going deeper into what is identity also holds the sense of our personal values and beliefs, what you hold dear and find important many times it has a long track history, it came from generations before you. Some of us keep close to those tracks and apply them to our lives and others choose to change them.

In a bigger scale identity in historical explanations of humanity since the change from hunter and gatherer societies into settled societies is our stride for a better future. A stride for progression that the societies went through good and bad and

taking the outcomes on board, the things that work were developed further and failures were put aside or questioned why it didn't work. This is what made towns and cities, the mentality of strive and going forward towards the unknown but with certainty. Also, these small groups were not just one person but groups that had a common goal to settle down, because the situations of the surroundings looked good enough for survival. So, the community is also part of our collective identity, having common interests we share with others and strengthening bonds because of belief.

Culture communities carry with it a common place of birth, a common language, customs, that is shared as a group.

I was born in Aruba, in 1985, a small island in the Caribbean, Aruba has links to the Dutch because we were under their colonial reign. If you ask people about Aruba they would say the identity of the island is its white beaches with aquamarine watered shore, hotels, friendly people, and historical landmarks of our cultural history.

Referring to my previous point cultural heritage is something I haven't dived deeply into, not in a spatial study. This study showed me that the old buildings had a

design based on the local needs known as vernacular architecture, many of these places that took on the environment, climate, culture, customs and natural resources.

On my research on Aruba's vernacular architecture, I found the book *History of Architecture on the Caribbean Islands*², and what intrigued me was that the Dutch settlers tried to recreate the same buildings such as at home in the Netherlands. The building was made out of bricks, a common building material introduced by the Dutch West India Company at the time, the DWC also built the first brick building on Manhattan Island in 1633.

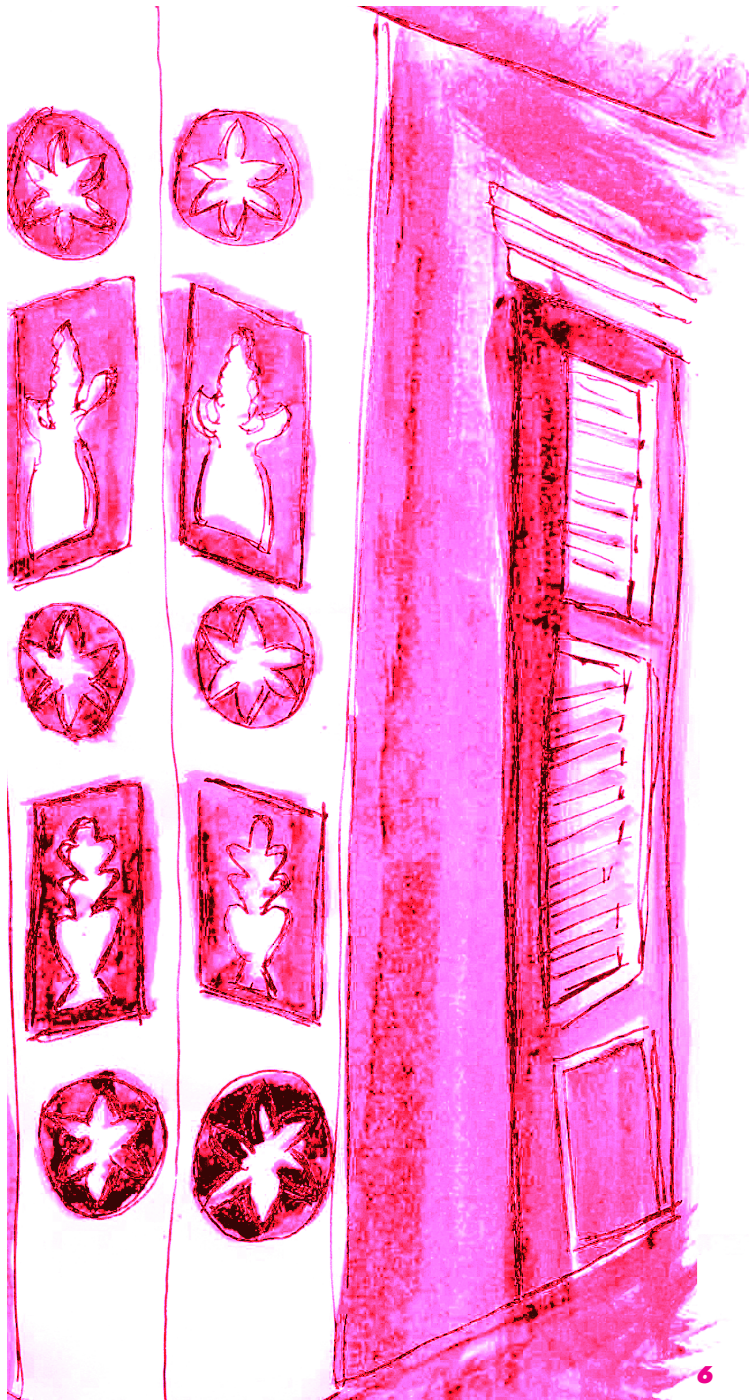
What triumphed in the north didn't work on the colonial islands because of the seismic activity of the area. They did this with good intent to keep it familiar, such as it is back home, but as they found out it didn't work because you need to adapt to the surroundings you are in. The outcome was exactly that, the Dutch took their knowledge and appropriated in the case such as opening a veranda wherein the Netherlands this space in comparison would be different due to seasonal weather conditions.

This iconic architecture that the Dutch added to the Caribbean islands it colonized

is what stands out from other places. The buildings tell a history of what happened on these islands and are buildings that we as an inhabitant and tourist love to see and sometimes be lucky to experience. One thing that stood out for me was the good intent of the Dutch feeling homesick and bringing part of their identity to the new places they settled. So it is about still keeping it familiar but adapting to the now.

² Edward E. Crain, *Historic Architecture in the Caribbean Islands*





Dangers to identity

I feel after the iconic architecture, Aruba hasn't moved forwards much, the Vernacular aspect was lost. These smart ways how to work with your environment and the knowledge of the native function were put aside. Maybe we were too much influenced by our circumstances of being a small island mostly living off tourism and needing to import much of what we consume.

As a consuming island, this word of consumption for me is the cause of much of our problems connected to identity, its consumerism. Consumerism has the danger to blocks us and makes us go in a vicious cycle. It might be said, "but look at how many advancements we have", yes, I don't deny this but our destination is not in focus anymore the main goal is diverse. I feel we have become spoon-fed, thinking we are walking but it's just an illusion and illusion of stagnation. The plot of Pixar's Wall-E³ comes into my mind, of people losing themselves in a cycle of consumerism of people being sheep. Consumerism also touches the grounds of Architecture in the terms of the real estate's business and their developers. That just build because there is money behind it, and not deep thought put behind the homes. This is a statement

³ WALL-E. (2008). [Animation] USA: Disney Pixar

of British philosopher Alain de Botton in his Documentary "The Perfect Home"⁴ in this three-part series, Alain de Botton champions a new sort of architecture for the home: one that can make us happy. In part one he visits a real-estate in the United Kingdom where all the houses are as he states "Pastiche" houses that anchor themselves in an idealized fake heritage style. He urges us to take risks just like the people he interviews to why they chose to build their homes a certain way. The idea of real-estate and the pastiche is quite right because the idea of consumerism real estate is just there to give you a roof up upon your head but at the same time, it is generalized and not what we should settle for. This is why I ask, "Why should we settle for other people's choices when it comes to our own homes? Remember this is the place where you will dwell most of your time, maybe raise a family, grow old. As any other thing connected to consumerism, it is about business - Real estate is the business of selling land and buildings."⁵ I mentioned the movie WALL-E as an example to consumerism because the plot satirized mass consumerism

4 Channel4 Guide - The Perfect Home. - Alain de Botton - YouTube Channel. <http://www.channel4.com/programmes/the-perfect-home/episode-guide/series-1> [11.04.2017]

5 «Real estate» In: Merriam-Webster Dictionary online. - <https://www.merriam-webster.com/dictionary/real%20estate> [11.04.2017]

by depicting a planet destroyed by the insatiable need of mankind. Due to this, the humans fled to outer space and the movie plays out after 700 years, and we find out how the humans lived their lives after their escape, instead of moving forward they have been stuck in an extreme consumerism convenience vicious cycle.⁶

Equally the following project is known as "The story of stuff projects"⁷ wakes us up from this consumerism mentality in our day and age. The story of stuff started as a short online movie in 2007,⁸ that wants to make us aware of where all our stuff comes from and the many consequences, they show us what we sowed to get to this point and what we are reaping out of it. The project has grown thus far to a Community of more than a million change makers worldwide, working to build a healthier and just planet. Both "Wall-E" and "The Story of Stuff" warn us of a carefree mentality and unguarded consumerism. Instead of fleeing to convenience I think we should take matters

6 Youtube: Wisecrack. (2016, December 10). Hidden Meaning in WALL-E - Earthling Cinema. https://youtu.be/_Y6jc1mLT-8 [11.04.2017]

7 The Story of Stuff Project. - <http://storyofstuff.org/about/> [11.04.2017]

8 Leonard, Annie. (2007) - Youtube: storyofstuffproject. (2009, April 22). Story of Stuff (2007, OFFICIAL Version). <https://www.youtube.com/watch?v=9GorqroiqqM> [11.04.2017]



Me, myself and I

into our own hands when it comes to things we use. It will benefit the world and us in the long run, maybe shattering the consumerism mentality. We can find ways where mass production can make sense but we should have an eye over it.

As follows we should shatter the mask that consumerism has made us wear that tarnishes part of our identity. We worry so much about our self-image that it make us put on these masks; this is our present survival tactic.⁹ We pretend to be someone we are not, in that way we lose our identity. This is also happening in spaces we make for ourselves; instead of looking inwards we are most preoccupied with the grass of our neighbours, as you know the grass is greener on the other side. This is why these spaces we make are just copies of other people's dreams and not so much ours. It is a scary thought to open up to others because the idea of rejection is looming around every corner. We claim we love our individuality and that we can be whoever we want to be, but we love more what other people think of us than true freedom.

"Good artist copy,
great artists steal."
- Pablo Picasso.

A quote brought back to the mainstream by Steve Jobs in an interview in 1994 about the creation of Apple Macintosh, that if we do steal we should take it all and bring them in into our own.

⁹ de Botton, Alain. (2004) - Youtube: Alain de Botton. (2014, February 26) Alain de Botton: Status Anxiety. <https://www.youtube.com/watch?v=9GorqroigqM> [11.04.2017]



Of course, this is easier said than done, when you see triumph it's already a long way forward from what it started out to be. During my three months' internship, I came across Christopher Alexander, an architect and design theorist that proposes people to take control and that participation is the key to creating good living spaces and surroundings. In the series of books written by Alexander, *The Timeless Way of Building* is the first volume of a three-volume set; in it, he sets the different perceptual structure for creating architecture. In the second volume of the series, *A Pattern Language*, he discusses his own exploration of architecture within this perceptual structure and the two hundred fifty-three patterns that he has intuited. In the third, final volume of the series, *The Oregon Experiment*, he explains how this "language" of patterns was used to design a building complex at the University of Oregon. The best known of the series is "A Pattern Language" published in 1977, the book first introduced the concept of people designing buildings for themselves, and guaranteeing the comfort and functionality of the buildings they designed, because the elements of the language are "patterns",

elements which are a collective memory of things which work in our surroundings.

"These tools allow anyone and any group of people, to create beautiful, functional, meaningful places.

You can create a living world."

To get to the triumph we have to be busy in the now and just start, Alexander in the first book of the series "*Timeless Way of Building*" asks us to just build as if you are the only person on the planet. "Dance like nobody's watching". This is exactly why we should shed that skin of fear, and dare to really live, and take a risk, just like those people in Alain de Botton's documentary. Let's start by being truthful in our homes if we come home to a place where we pressure ourselves again to fit in, where else is there to find solace.

The beauty of these times is that expression is blooming with the internet as its main source, with sites on How-to's, DIY videos and the sharing of files around the world. YouTube clearly one of our new generations pass times and place where many recur to for help and entertainment. Is a gateway for many to express themselves freely, unlike to when I grew

up in late 80's and 90's where the TV, VHS, and the wall mounted corded phone, was our way to connect. Different to today it was very much one sided and expression was elsewhere in the hands of celebrities, artist and others: the "it" crowd.

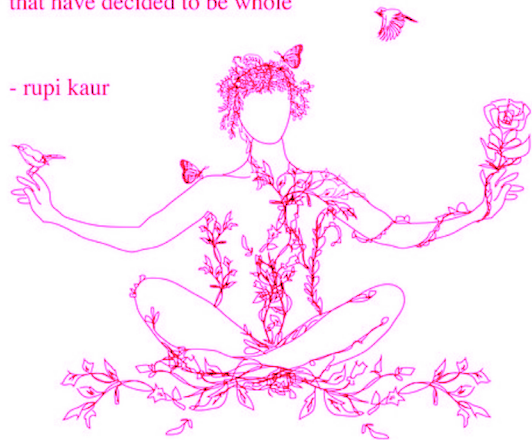
In the mid 60's Postmodernity started to pop up thanks to the Architect Robert Venturi, this was his way of flicking the finger towards Modernism. He built a house for his mother, the house is known as the Vanna Venturi House, this house was truthful to the times, truthful to Robert Venturi's ideal, and he just made it, and the greatest thing about this house at first it didn't fit in, but it was a breakthrough and the owner was the proudest. Venturi's mother was happy with the house built for her and loved to show people around it. I feel just like her we should go home to these places where you are proud to let people in because it has so much to say. Just like Robert Venturi, we should go against what we feel gets us stuck, and express it.

Closing this chapter on identity, I would say that for me identity is very much about facts because it is about things that are set, of

race, sex, nationality, these things you share with many others, even people from other continents. On a more personal note, you have your truthful self and even the masked self.

it was when i stopped searching for home within others
and lifted the foundations of home within myself
i found there were no roots more intimate
than those between a mind and body
that have decided to be whole

- rupi kaur



Chapter II

Beauty of fragments of memory

In the first chapter, I stated that Identity is about facts that make us who we are and the stories we tell to express our identity is our memories.

Memories are how we put part of our lives into words narrating our story.

The beauty of the timeless effects of memories makes them in part a corrupt version of the real occurrence; the memory is a shard of the whole mirror, broken by time and weight of new occurrences.

In short, together Identity and Memory make you the whole person you are. Let's dive now into memory and what they bring to the table, memory is an interpretation, like the protagonist of the movie Memento explains, the unreliability of memory in investigations.

“... No really memory is not perfect, is not even that good. Ask the police, eyewitness testimony is unreliable, cops don't catch a killer on by sitting around remembering stuff.

They collect facts, they make notes and draw conclusions; facts, not memories.

That is how you investigate!

(That is what I used to do.)

Look: Memories can change the shape of a room it can change the colour of a car and memories can be distorted, they are just an interpretation they are not a record. And they are irrelevant if you have the facts.”¹⁰

The protagonist of the film Leonard Shelby states the unreliability of memories and the ability of distortion or twistedness of reality. I agree with what he has to say in comparing facts and memory. Compared to each other facts, are more set and have their feet on the ground and memories instead is like a balloon floating being held on a string to the same ground as the facts. Memory, in this case, has its pros and cons, the unreliability towards facts, the ability to narrate part of the facts but still have it shattered, not tangible. This is what Shelby is saying the problem is about memory but he has it connected to solving a murder case, compared to the totally different use I would like to give memory I see it as a good situation as a helping tool for creating a home.

¹⁰ Memento - Dinner scene Memento. (2000). [Film] USA: Summit Entertainment, Team Todd



From this weakness, I see a lot of promise because memory is detached and not connected to reality anymore it gives so much space for our imagination to take over. This gives us a chance to put back together the pieces of the shattered reality or break it completely. So once again it comes back to freedom of expression, but how to achieve this?

We can apply this method of expression to anything but my concern for this thesis is in creating spaces where we dwell, this is where architecture comes into play, just like other similar disciplines they thrive from imagination. To create we have to imagine. Imagination is the act of forming a mental image of something not present to the senses.¹¹ So imagination and memory deal with something not present and that it is no longer connected to reality.

Expression becomes a way to free ourselves this is what Gaston Bachelard a French philosopher and writer tell us this in his book 'The Poetics of Space'; "imagination augments the values of reality".¹² Bachelard's general concept of imagination firmly establishes it as a creative faculty of the mind as over against a simple reproduction of perception. Traditionally imagination is

11 «Imagination» In: Merriam-Webster Dictionary online. - <https://www.merriam-webster.com/dictionary/imagination> [11.04.2017]

12 Bachelard, G. - the Poetics of Space. - 1969 - Beacon Press, 3 - 1994

thought of as the faculty of forming images. For Bachelard, however, imagination "is rather the faculty of deforming images provided by perception; it is above all the faculty of liberating us from first images [here, representations in perception], of changing images". This freedom from a mental imitation of reality - e.g., sight - Bachelard calls the "function of the unreal," the imaginative force which enables man to create new images instead of adjusting to reality as given. Man's capacity freely to exercise his imagination is, for Bachelard, the basic measure of his mental health.¹³

'The Poetics of Space', is a phenomenological interrogation into the meaning of spaces which preoccupy poetry, intimate spaces such as a house, a drawer, a night dresser and spaces of wide expansion such as vistas and woods.¹⁴

Poetry a form of expression of writing that uses vivid language, to provoke an emotional response, this expression is a

13 Kaplan, Edward K. - Gaston Bachelard's Philosophy of Imagination: An Introduction. - 1972 - International Phenomenological Society - <http://www.mercaba.org/SANLUIS/Filosofia/ autores/Contemporánea/Bachelard/Sobre20% Bachelard/Kaplan,20%Edward20%-20%Gaston20% Bachelard27%20%philosophy20%of20% imagination20%-20%An20%introduction.pdf> - The General Function of Imagination - 2

14 23.06.2011 אגני - The Cultural Reader: Gaston Bachelard - The Poetics of Space - summary, and review. - <http://culturalstudiesnow.blogspot.nl/06/2011/gaston-bachelard-poetics-of-space.html> [11.04.2017]

Essence of memory

medium with which we can relate easily but also be open to express the same emotion we want to provoke, opens the way to the Poetic Image.

The Notion of the Poetic Image - the image itself has the capacity to free you from your own personal history that you are more than your history, that you have creative power, you have freedom. In expressing yourself through poetry or also reading it you are not so able to hide your truth, it comes out.

Equally, Christopher Alexander comes to the same point of truthful expression, to be spontaneous, go work on the site and just make. There is where very small space would emerge for improvisation because the true-self would just pour out easier.

Bachelard asks us to become free, in other words, to dance like nobody's watching and just try out those dance moves you haven't had a chance to stretch out for a while, these dance moves are remembered by your muscles. Just like your muscles remember your dancing, your body also remembers experiences of spaces, related to memory.

Memory related to architecture is very much what we hear from many architects when they talk or write about their experiences of their childhood, and how they influence them and made them the architects we love. Such an architect is Peter Zumthor Swiss architect and in his first chapter of 'Thinking Architecture':

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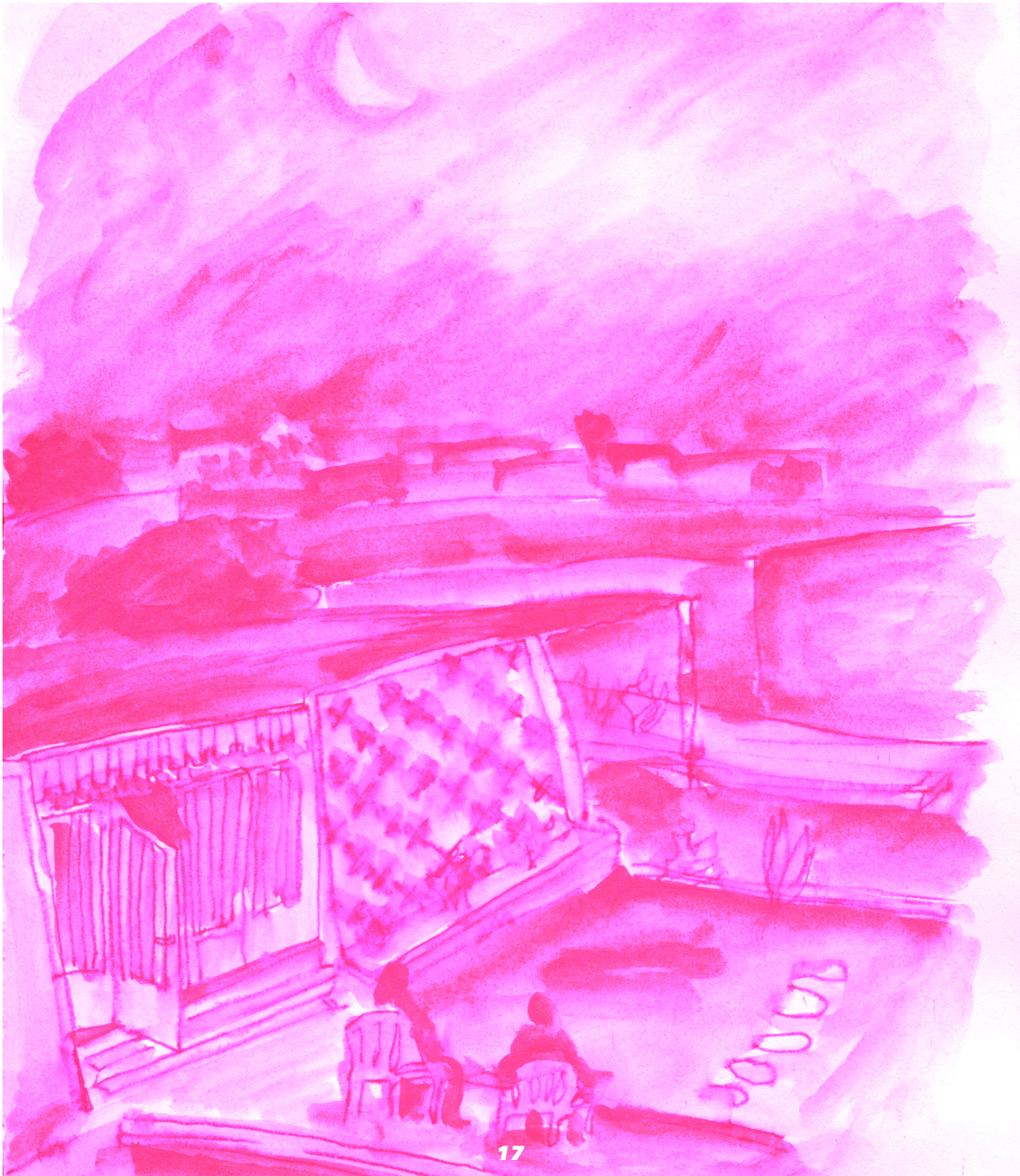
"Sometimes I can almost feel a particular door handle in my hand, a piece of metal shaped like the back of a spoon".¹⁵

Memories and Identity thrive because of the architecture where it is set, just like a backdrop of a stage. In the first chapter of 'the Poetics of Space' Bachelard states that the house of your childhood is the start of everything and "all really inhabited space bears the essence of the notion of home".¹⁶ Peter Zumthor, tells us further that memory is related to emotions, how you perceive the space through your body. Zumthor expresses in an interview that memory is linked to emotion,¹⁷ but you cannot plan an emotion from the beginning to remember because it is a voluntary act. Experience

¹⁵ Zumthor, Peter - Thinking Architecture. - 1998 - Birkhauser, 9 - .1999

¹⁶ Bachelard. G. - the Poetics of Space. - 1969 - Beacon Press, 5 - .1994

¹⁷ Saieh, Nico - (02.11.2010) - ArchDaily: Multiplicity and Memory talking about architecture with Peter Zumthor. - <http://www.archdaily.com/85656/multiplicity-and-memory-talking-about-architecture-with-peter-zumthor> [11.04.2017]



includes all your senses and surroundings. Space also is part of this experience, and the notion of home this history we accumulate is connected to the emotions experienced in the space of our past time living and the impressions left on us, on our bodies. So, it comes full circle towards a memorial perception of space that at the same time is a bit distorted. This outcome is pliable enough to work with, and add your identity and ready to be given new forms.

Space, places where you will dwell and be active in routines, the spaces will be in the end rooms, that you already experienced, the kitchen of my grandmother in Venezuela, my cousin's attic in the Netherlands. All these are part of me and are my experiences. These rooms take centre stage once more where certain activities take place, and the use they have to continue on but just different variations of the same basics. Let's take the beauty of memory that it is omnipresent it is about your past present and future, Timeless quality is useful because they are at your disposal to be analysed to what made these spaces special or why maybe they didn't work as well as they should.

Bachelard in the Poetics of Space does the same by focusing on each room through poetry connecting to the oneiric home, the home that cradled us and we experienced growing up.

What Bachelard brings up in each chapter, are things we find important in a house. Be it security, a place for rest, life, the intimate, refuge; things that you feel and linked to emotions. The other things are surreal that make you imagine and think further.

Bachelard, Alexander, and de Botton all ask us to see deeply and question, it all come to philosophy and the great thing is it is connected to space, so it narrows things down for us. Our wanting to know how we want to use space, how we move through the spaces, are just starting points to getting there, it is a step in the right direction. Epistemology the field where Gaston Bachelard was busy with if I am not wrong is about tested truth or the study of the nature and grounds of knowledge especially with reference to its limits and validity.¹⁸

As all things in science and those fields it comes to testing and experimenting, and what our department, of Inter Architecture, wants us to do build it up for real, so you can really experience it, Zumthor is also totally

18 «Epistemology» In: Merriam-Webster Dictionary online. - <https://www.merriam-webster.com/dictionary/epistemology> [11.04.2017].

into this and in his books, he talks about making atmospheres, experiences. So, start making experiences from the truths that are inside you express them in the form you find easiest, poetry for Bachelard was one way, for you, it may come from any other way of expression. Now I opened up your mind to imagine places, and be free to express yourself truthfully the next chapter asks you to take a more active role into the building of these spaces.

Chapter III

Active role

Examples

Method 1 + 2

This chapter asks you to not let the architect work for you but for you and the architect to work hand in hand, but at the same time, I ask you to be ready for this active role. Ready because of what I explained above in the previous two chapters. Let's call them method 1 and method 2. Method 1 should be ready or basically set, before starting of Method 2.

Method 1: is truthfully checking yourself and what you want out of the space. Expression of these points is what will help you get it clear. Be it by writing, poetry, drawing or painting, sculpture, there are so many ways to do this, but again it comes to what works best for you, it comes to the easiest way to express yourself.

Method 2: is taking on an active role in the design process, together with your architect.

Expressing

Jo van de Berghe is Belgian architect that explains in part of his Ph.D. research on his Grandmother's house, and how his experience that has triggered his fascination as an Architect and how he sees architecture.

Also, already reading his manifesto on his site is what I am talking about. *(page 36)* He expresses the manifesto in poetry,¹⁹ the way he describes things in a poetic sense is also all that moves him to do what he does. Reading the manifesto already activates me, so it is a good manifesto. It also is what Bachelard says that poetry does, it connects and opens the way to the imagination because it is relatable.

One of van de Berghe's projects "My Grandmother's House"²⁰ is a very beautiful way of seeing the process where you can take your time to question little things. His research was by interrogating space through

19 van de Berghe, Jo - Manifesto - <http://www.jovandenbergh.be/architecture/manifesto> [11.04.2017]

van de Berghe, Jo - Summary of Projects «My Grandmother's House: A Journey into Memory and Imagination» <http://g11.cgpublisher.com/proposals/387/index.html> [11.04.2017]

two series of sketches and scale models.²¹ He takes his memories of his Grandmother's house, makes a series of drawing that reveals the essence of a subconscious past, and another series of drawings reveals an emerging design for a new house, making reference to this subconscious past in the Grandmother's house. So, continue in a design process towards scale models giving you a spatial materialization. His grandmother's house has been demolished, and he has to dive back into his memories to reconstruct what was. He addresses that you cannot just rely on your memories alone, imagination also has to play along completing the picture, and this was the first series of drawings. The second series feed from what came out of the first batch plus the inclusion of past experiences, he creates something new out of it, a model of stairways that go from nowhere to nowhere.

"The slipstream of 'My Grandmother's House' triggers the 'New House'. Then, the first and second series of designs can be

²¹ van de Berghe, Jo - The Imaginative Process of Thinking, Sint-Lucas School of Architecture, Belgium for First International Conference on Design Creativity, ICDC 29 - 2010 November1- December 2010, Kobe, Japan. - <https://lirias.kuleuven.be/bitstream/1/481563/123456789/The+Imaginative+Process+of+Thinking.pdf> - 3

placed next to each other to finalize this case in the form of a legible installation that demonstrates the production of new knowledge through designing."²²

So, he states that doing these steps gives your insight knowledge to work with and to wrap up this example with the text "This is the place from 'where' the desire to give meaning through creation starts."²³

It starts with looking within and being able to express it.

In his case, he was using drawings and questioning architectural elements that make the space, questioning the beauty of memory, the findings of the missing shards, and in his case, he did a deep research where he also made scale models

²² van de Berghe, Jo - The Imaginative Process of Thinking, Sint-Lucas School of Architecture, Belgium for First International Conference on Design Creativity, ICDC 29 - 2010 November1- December 2010, Kobe, Japan. - <https://lirias.kuleuven.be/bitstream/1/481563/123456789/The+Imaginative+Process+of+Thinking.pdf> - 4

²³ van de Berghe, Jo - The Imaginative Process of Thinking, Sint-Lucas School of Architecture, Belgium for First International Conference on Design Creativity, ICDC 29 - 2010 November1- December 2010, Kobe, Japan. - <https://lirias.kuleuven.be/bitstream/1/481563/123456789/The+Imaginative+Process+of+Thinking.pdf> - 4



on what his findings gave him. The spatial materialization of this also gave him space to come across hidden memories that bubbled up later.

For him, it gave him answers to why he sees or works with architecture the way he does. For us, in our design processes maybe we won't go as deep as he did because this was for him a personal search. Or you never know maybe it also would be great to go through a process with as much time needed and deep reflecting on aspects, if you have the time the outcome will be so much richer.

Chipping in

With this in mind, I come closer to architecture and taking on your role in the process of creating space. We always had a role, but it was a minor role you gave the architects the main role. Now take on your role and work together with the architect.

You the user are the one who will be using this space for the years to come and has to live with the circumstances. Architect and client sessions are great because they bring ideas forward; this is the normal participation we are aware of. That is good, but if you did so with care and research, the process can go so smoothly because you really know what you want.

The three books of Christopher Alexander mentioned in the first chapter have the following method of patterns is an easy way of communicating and guides you, telling you of things to watch for, or things that should be included, and how things are connected to each other. A very complex pattern system, that tries to keep you on track but still gives you space for your own ideas. Alexander also advises to go to the real site where you plan to build and there start to mark on the space, what you imagine

would be there.

So, it is about User Engaged Design according to these books. Take part, and make choices together discerning why the end result should be this way.

The book motivates ordinary people the user to take matters into their own hands by giving you the necessary tools to do so. Why not make the work load less and 'work hand in hand' with a designer, and architect to help create this is their field.

The designer and architect, are people who dove into this field and studied it, know about the design and architectural world. Knowing how things work, knows materials, methods, and laws.

So, you as the user are in good hands and when your mind and these minds come together the outcome is so much stronger, and you as a user feel full of pride in the creation afterward. The designers and architects love to think up things and make them real and find joy in the user's satisfaction, and as an architecture, you never know what you can learn from the clients.

Just like in the 15th point of the detailed table of contents found in "The Timeless way of Building' says -

"We may then gradually improve these patterns which we share, by testing them against experience: we determine, very simply, whether these patterns make our surroundings live, or not, recognizing how they make us feel." ²⁴

These books give us tools on coming to terms with each individual that forms part of being a user, of setting important points of patterns questioning them and also acting them out in the real space. This can be seen in the documentary 'Spaces for the Soul' (Documentary "Spaces for the Soul, A documentary about the Architect, Mathematician Alexander Christopher) where the creation of a school in Japan acted the 23rd point of the book -

" Once the buildings are conceived like this, they can be built, directly from few simple marks made in the ground - again within a common language, but directly, and without the use of drawings." ²⁵

24 Alexander, Christopher - The Timeless Way of Building - Oxford University Press, 1979. - The gate 15. (p. xii)

25 Alexander, Christopher - The Timeless Way of Building - Oxford University Press, 1979. - The gate 23. (p. xiv)

This step is very important because you are in the real surroundings and experience is a key point in this situation. By being there you will know about the relation to the surroundings so then decisions would make sense. This I call Participation with your site, an exercise that would help a lot out into opening up the imagination further. Connects to one of the vernacular aspects I was mentioning in the beginning of the first chapter.

Imagination is lost, or we put it in the back of our minds and not have it as a priority because we don't want to lose time, be effective. But just like all designers, you have to create, and by having many outcomes you will have more things that are graspable. Be playful and let your imagination shine because the more you improvise the more of your true self comes out and the chance of pretending is diminished. Following this method with given tools hopefully, many useful things can come out. 27th point in the book -

“Indeed, this ageless character has nothing, in the end, to do with languages. The language,

and the processes which stem from it, merely release the fundamental order which is native to us. They do not teach us, they only remind us of what we know already, and of what we shall discover again and do exactly what emerges from ourselves.”²⁶

The books guide of patterns help you to search for the ALIVE factor, things that move us. That thing that makes it familiar and this you can find by questioning your true-self like the two chapters before have shown us - relation to memory, experience, and space.

“A man is alive when he is wholehearted, true to himself, true to his own inner forces, and to act freely according to the nature of the situations he is in.”²⁷

26 Alexander, Christopher - The Timeless Way of Building - Oxford University Press, 1979. - The gate 27. (p. xv)

27 Alexander, Christopher - The Timeless Way of Building - Oxford University Press, 1979. - Alive or Dead. (p. 105)

Conclusion

I conclude this thesis telling you that the truth should shine through, and is the core of why you should make a home. Being truthful to ourselves is our first obstacle, to come to terms with what we truthfully want. The benefits of personal memories in the design process, adds richness it makes the spaces be alive. It gives a graspable body or relatable aspect to the spaces you come up with that I am sure that you would feel at home in.

Don't get lost in what the world sells you but be conformed to your capabilities and deepest wishes. I hope this search into a deeper meaning of existing; is full of light. Because even though language separates each thing for its definition, in the end, is all one thing. The beauty of your memories is that it's not anchored to reality anymore it is a world on its own that doesn't need much defining. In our deepest parts of our minds there is a lot to explore and due to the growing up syndrome, we forget to dream and be imaginative as we were as a child. Our imagination helped us create worlds to play in when we were children but can also be a refuge for the adult we are now, as a child we would follow our raw emotions and wants let this also be our path.

The home is not just building it is part of your life and it has more influence than you think. The truthful meaning of space is also the path with your thread on, and the answers to what a home is inside of us. Many people in their lives create a dream home, so this is a great plan. Express in your own way what you want, and make it fit into your dream home, and as many design projects, you will have many versions.

Don't let the home be corrupted by consumerism mainstream, be wary of your choices. The home is normally known as a place of solace and a place to recharge if you have to deal with the world on your freedom hours when other can you deal with yourself and with your loved ones. I see these steps as a very philosophical approach of questioning yourself for your own deep truth because your home has to make you happy not make the world be happy. Let it become a memory narrating the story of being. Maybe it is to philosophical approach but I feel we don't dive deep into stuff; we just keep at the surface. Because it is convenient, convenience should be moderated.

We should question things more, and join others to question things further, and then together we may build better things.

This thesis is just one method, this method uses memory and identity to get a result. As mentioned it asks to analyze your now status and also to think forward but in a truthful way, not making you lose the path you came from. As follows I ask also to express what you want, take an hour each day or make it a time block each weekend and just think aloud. The truth will come out in your ways of expressing, be it in drawings, writing or poetry. All of this is fueled by my imagination and the longing for a real sense of home. As it is said "brick by brick" steadily and continuously you will get there eventually, and if we start young we will have so many results. At the same time, all that you have expressed is a roadmap to your life and going back to it also shows you where you came from and may make clear again the path you were going towards. When the time comes to build up your house you will have a lot to give for the best end result.

I see a lot of potential in memory and identity, they have all the answers we need to create a dream home, it is up to you first and later on be willing to work hand in hand with designers and architects.

My own journey as a spatial designer throughout my years of study was an eye opener for me, I found out who I am and also who I would like to become. I also have obstacles to clear and should trust more in my raw imagination, it helps me create. My fascination with creating new spaces centered around the home has made me want to break free from the standard because I see that there's a lot of potentials for the home dweller to give to designers. As a home dweller myself I want to create a personal space where first I feel at home in and work from the inside of the house towards the external world. Let my truthful-self answer what the core and essence are and from there I can track how I move about the space. All these answers are deep inside us all, we accumulate so much throughout our lives and all of it are relics and valuables that are stored in a treasure box waiting to be opened and explored to the maximum.

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Manifesto

<http://www.jovandenbergh.be/architecture/manifesto>

LEARNING TO KNOW ABOUT THE FIRST DIMENSION IN ARCHITECTURE

I have been to a number of places, strange topographies.
I have dwelled in the nowhere of metropolitan wilderness.
But I am a local architect.

I like to draw.
I like to wander in drawings, through drawing.
Through tough drawing, drawing tough things, worlds of resistance.

The physical act of drawing is my mental act of thinking.
The physical act of drawing is my *raison d'être*.
The physical act of drawing is my substance.
The physical act of drawing is my resistance.

My resistance is aimed at the infinite Cartesian reduction.
My resistance is aimed at the infinite Cartesian thinning of the world.
My resistance is aimed at criminal replacements of the real by realism.
My resistance is aimed at pornographic architecture of mere form in glossy magazines.
My resistance is my Rage Against the Machine ¹.
My resistance works through thickness, the antidote against the Cartesian thinning of the world.
My resistance works through substance, substance is the companion of mankind, something to hold.
My resistance works through thickness of substance.
My resistance aims for depth, depth as the condition of darkness.
My resistance aims for darkness, darkness as the residency of what we dream.
My resistance aims for darkness, the residency of shadows, the unknown.
My resistance works through the thickness of substance as entry to the depth of darkness.
My resistance is driven by my fascination of darkness, the immaculate unknown.
Even after the disappointment.

1 Rage Against the Machine: American rock band from Los Angeles (1991-2000, 2007-2011).

Depth is the first dimension in architecture, not the third.

The initial axiom of a space or a stone was

length x width x height
1st x 2nd x 3rd dimension

I learned, so I presumed.

But no.

then I presumed a space or a stone as

length x width x height

I had become a thin Cartesian

But no.

subsequently, a space or a stone for me became

length x width x depth,

almost there I thought...

But not yet.

rather it is

depth x length x width

1st x 2nd x 3rd dimension

The architectural plan is the derivative of the architectural section
and not the other way round.

So, decide on your principles, your priorities and chronologies;

it is time to make your choice now:

the flat Cartesian horizontal plan, or the depth of the vertical section?

Depth is the first dimension in architecture!

Exclamation mark.

I declare.

I want to penetrate in substance, hence substance needs thickness to be penetrated.
I want bas reliefs. Egyptians. Greek triglyphs and metopes. The Dorian Order. Antonio Canova.
I want to reside in substance, remaining in its thickness.
I want to reside in substance, its thickness, in order to explore the depth of darkness.
I want to dwell in the depth of darkness to trace the shadows, unveil the unknown.
I want to become the shadow tracer, the gnomon, the predictor of the passage of light.
I want darkness in architecture as the necessary condition to see the brilliance of light.
My work is the creation of shadows as the consequence of what light does with the thickness of substance.
Hence substance is the companion of mankind.

Depth offers darkness as a result of the excavation in the thickness of substance.
Depth through excavation through carving, casting, molding.
Depth through excavation through carving more than through casting and molding.
Depth through excavation is an act of cutting.
Depth occurs through the meticulous application of the concept of section.
Depth needs a knife in order to be, architecturally.
Depth comes through the architect who cuts the architectural body.
Depth comes through the architect who cuts the architectural detail.
Depth comes through the architect who makes slices, sections.

The section is the main instrument of the architect.
The section prevails over the plan. The plan is the derivative of the section, not the other way round.
The section as scale model is a drawing made with a knife.
The section as drawing is cut with a knife in the disguise of a pencil.
The section provides the architect with the anatomical device necessary to understand.
The section provides the architect with insights into the anatomy of architecture.

The pencil becomes a knife through the performance of making a section.
The pencil cuts into the thickness of the paper.
The pencil mutates into the knife—the cutter—that draws the scale model in substance and space.
The pencil and the knife are twin brothers.

Architecture is a male act of cutting.
Architecture is a male act of cutting through boundaries and obstructors.
Architecture wants to know more than to make.
Making for knowing more than knowing for making.

Architectural fragment running ahead.

I think I will have to further elaborate on the architectural detail.

I think there is a mereological relationship between the detail, the fragment and the whole.

I think the fragment is the interface between the detail and the whole.

I think the fragment hence occupies the most important place in making and experiencing architecture.

I think the fragment is the essential moment of architectural experience.

I think the fragment is the essential moment of architectural creation.

I think the fragment is the only possible moment.

I think the fragment is the only possible place.

I think the fragment is the way to new knowledge.

I think that cutting a fragment is the indispensable moment and place.

I think an anatomical fragment is the crucial place of architectural investigation.

I think the whole is merely a chain of experienced fragments.

I think the fragment is the only possible entry into the detail and the whole.

I think we can only grasp the whole through grasping pieces as fragments.

I think we can only refine the whole through the detail of which refinement passes through the fragment.

I think the fragment is the only possible moment and the only possible place to understand.

I think the fragment is the only possible moment and the only possible place to remember.

I think architecture is slow.

I think architecture takes time.

I think architecture has to be taken seriously.

Anatomically.

TY TO NM EE DMIY TYIR
MI Y IR TO NM EE DMIY TY
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I Y TYIR TO NM I Y
DMI Y TYIR TO DM
EE DMI Y TYIR EE
NM EE DMI Y TYNM
TO NM EE DMI Y TO
IR TO NM EE DMI IR
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Y IR TO NM EE DMIY TYDM
DMI TYIR TO NM EE DM Y EE
EE DMI Y TYIR TO NM EE NM
NM EE DMI Y TYIR TO NM TO
R TO NM EE DMI Y TYIR TO IR
TYIR TO NM EE DM Y TYIR TY