

mnemonic drift
a framework for collective remembrance

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B.S. Architecture
University of Maryland at College Park, 2001

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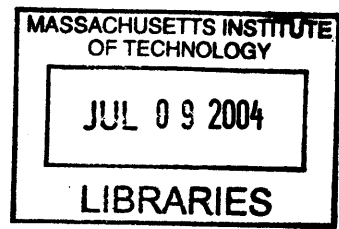
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mnemonic drift_ a framework for collective remembrance

Joshua R. Barandon

Submitted to the Department of Architecture on May 19, 2004 in partial fulfillment of the requirements for the degree of Master of Architecture.

[abstract]

“Memory is constantly on our lips because it no longer exists.”¹

-- Pierre Nora

The accelerating pace of modern society and the proliferation of memorials in recent years have drastically distorted general perceptions of time and memory. Moving at incessantly escalating rates of speed in maintaining pace with technological innovation, we rarely afford ourselves the opportunity to simply slow down and appropriately engage in the act of remembrance. Society finds itself in a state of affairs in which time is becoming too fast and remembrance is perilously losing its significance.

In calling for slowness and challenging traditional notions of the memorial, a new means for the engagement of memory is imagined on the public front. It is a collective system that seeks to embody the “art of public memory”, creating a dialogue that transcends the mere appearance of any memorial gesture.²

Times change, generations shift, and memories blur, calling for the creation of a place that is uniquely a tool for slowing and remembering. It is a landscape that is mutable, changeable, and flexible, situated in the life of the everyday, a site for transformative practice.³ In essence, it calls for an in-between space for an in-between time, one based on positive emotion that engenders slowness, collectivity, and remembrance while encouraging a high level of intellectual and emotional engagement by way of user interactivity.

Planned is a conceptual landscape, a network of interventions dispersed throughout the urban fabric, serving as spatial reference points that localized groups, as well as passers-by, employ for purposes of respite and remembrance. The notion of recording, having very strong implications for both time and memory, is the basis for a multifaceted system through which visitors, as well as distinct fragments of the greater system, communicate with one another. The result is a distributed mechanism: a machine for slowing down,⁴ a catalyst for remembrance.

While the vision of the proposal seeks the insertion of a greater mnemonic landscape throughout the urban tissue, the focus for the project is a single fragment of this flexible framework, the development of a spatial device that addresses issues of time and collective remembrance.

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[theory]

stitching, threading, weaving,
 and piece by piece
 over. under. over.
 placing together
 and sending away,
 blurring begs change,
 shifting
 drifting
 the memories go.

-- journal entry [2/2/04]

Modern society is strictly dictated by hours, minutes, and even seconds, the chronological time that governs our daily routines. While time in this ordered sense provides organization and structure in a society of incessant global acceleration, it propels our lives to unprecedented speeds, often denying even the momentary pause. It is fast time - regimented, exhaustive, and indiscriminate - resulting in behavior that leads to the undeniable saturation epitomized by our libraries, museums, depots, archives, and storage facilities, machines desperately working in defiance of the info-void. These resultants of fast time are compilations of thousands of miles of text and millions of bytes of file, existing as massive monuments of time accumulated, as vast containers of factual information. For centuries, civilizations have attempted to approach such critical accrual via the total encapsulation of cultural information in seeking to prohibit any disintegration of data. Such rigorous recording has become an arduous task, symbolic of the fatigue accompanying the pace of today's modern world. In his "Manifesto for Slow Architecture", author and architect Laurent Beaudouin writes:

Architecture takes form in the rigorous framework of the laws of nature. It is inscribed in space and time. Natural space and time are not the same as human space and time. Both spaces and both times superpose one another, but they are not synchronous. The time of nature is the time it takes for clouds to change shape, for the sea to cover a beach, or for dawn to break. Human time is an accelerated time with regard to natural time. Man and nature do not move at the same speed. Architecture is a machine for slowing time down.⁵

Applying Beaudouin's ideas, then, it could be said that while the chronological time of nature is constant, moving at a fixed rate, the chronological time of human beings has dramatically accelerated. Required now is the opportunity to interrupt our fast time in reclaiming the slow time that allows us to pause, reflect, and possibly, transcend.

Enter the time of memory.

Although not essential for any life-sustaining system, memory is a fundamental component of human consciousness and a treasured capability, despite its sporadic fluctuations in efficiency. Its flow and flux acquiring structure only through radical subtraction, memory is filtered from data-detritus, suppressing, eliminating, and



granary burying ground. boston, ma.

[theory]

deleting raw data in order to gain cohesion, ultimately generating a refined residue of information.⁶ However, these residual artifacts comprise the most significant data, representing the punctuated experiences of our timelines that define the past, influence the present, and serve as guidelines for the future. Set in sequence, yet retrieved at random, they are the keys to escaping, if only temporarily, the hastened pace of human time. Created by the filter of memory, it is the forgotten mnemonic time, the slow time smothered by fast society, which requires reclamation through a reconsideration of social remembrance.

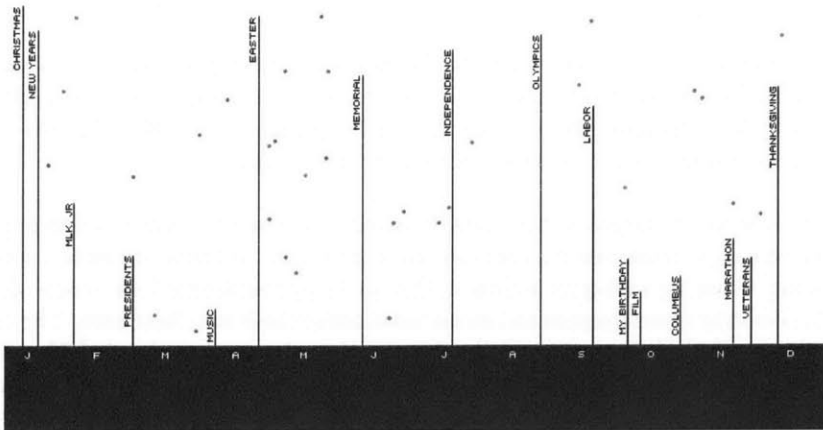
Memorials and monuments, typical centers for purposes of social remembrance, are today the targets of harsh, multifaceted criticism. Once grounded in populist ideals, memorials have now changed their meaning, motivated by selfish agendas seeking to revise history, vindicate social injustices, and salve our uneasy conscience.⁷ Instead of uniting people with shared ideals, they are dividing groups within society. Growing with great ambition, they are being transformed into tourist destinations and shifting focus, as the actual subjects of remembrance are being overshadowed by entertainment and recreational outlets built into these sites. The archetypal form of the memorial is being rejected as well, as classical ideas of grandeur and greatness are in opposition to the democratizing forces of modernity.⁸ The singular nature of memorials makes them inaccessible to the majority, requiring great pilgrimage, and their stagnate permanence prohibits the adaptability and change that is often necessary as generations shift and time blurs. Over time, many have come to be admired merely as abstract sculpture, or worse, completely ignored and neglected, losing all symbolism and incapable of triggering remembrance.

Perhaps the most disturbing issue is that most, if not all, memorials are based on regrettable events; that is, their realization is dependent on tragedies and the accompanying destructive emotions that follow. As a public collective, we rarely come together and bond with strong cohesion except during times of great loss and bereavement, only then recognizing ourselves as a society united.⁹ Unfortunately, this feeling, however potent, inevitably diminishes with increasing temporal distance from the event. While we often find ourselves engaging positive forces in the privacy of our own homes through photographs and scrapbooks, we rarely do so with any constancy on a public level. Why does the built environment find the absence of a positively based construction, one operating across time and space and accessible to all? Why not create a memorial to life, to our presence, instead of so many reflecting on absence? These issues have raised serious questions regarding the meaning and significance of today's practices of social remembrance as well as the ways in which they manifest in physical form as sites of memory. With the very basic need to remember undiminished by today's distorted perceptions of time and memory, it has become evident that a revision of social memory is now crucial.

In calling for slowness and challenging traditional notions of the memorial, a new means for the engagement of memory is imagined on the public front. It is a collective system that seeks to embody the "art of public memory", creating a dialogue that transcends the mere appearance of any memorial gesture.¹⁰

The theory of collective memory is a socially constructed notion pioneered by sociologist Maurice Halbwachs, who maintained that memory functions within a collective context of social frameworks. Memories and identities are formed and shaped because of our experiences through our memberships to a group or groups within society. It is not inner, subjective time that is important, as the opposing Bergsonian camp would claim, but time as a social construction, which is truly of the essence. While it is individuals themselves who partake in the actual physiological process of remembering, it is the social cohort through which memory endures and derives its strength. Commenting on the difference between individual and social views of memory, Halbwachs states, "It is, of course individuals who remember, not groups or institutions, but these individuals, being located in a specific group context, draw on that context to remember or recreate the past."¹¹ Collective memory is thus a matrix of socially positioned individual memories embedded not in genes, but in social structure. It is a form of individual memory that is socially constructed and maintained. This is critical: memory does not exist outside of individuals, but it is never individual in character.¹²

Social life provides the guidelines for our recollections, offering events as materials for thought and possible storage. Within this realm, groups supply the individual



collective effervescence

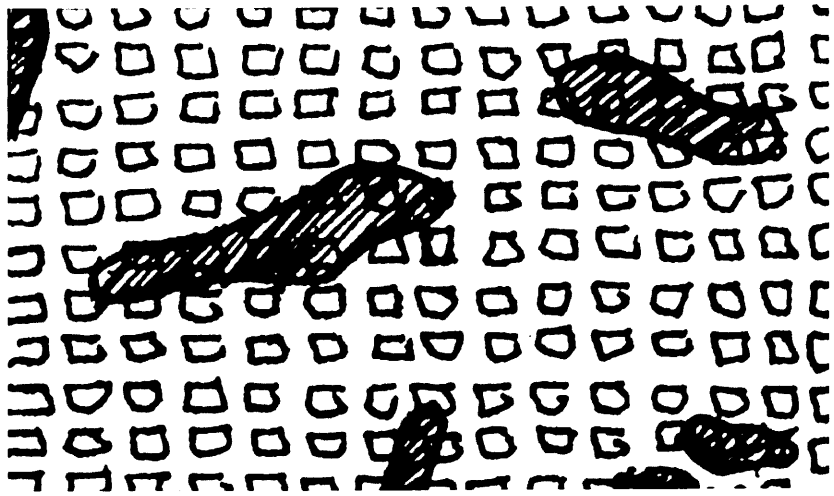
| Henry |

with social frameworks within which their memories are localized by a process of mapping, as no collective memory can exist without reference to a socially specific spatial framework.¹³ Recollections depend on the social environment, as memory requires a continuous feeding from collective sources and is sustained by social and moral props that we encounter through the use of this system of frameworks.¹⁴ These collective frameworks are the instruments that serve collective memory to reconstruct fragments into an image of the past, allowing us to excavate the vessel of remembrance.

It was Emile Durkheim, Halbwach's mentor, who described intense moments of "collective effervescence", the seedbeds of human cultural creativity exemplified by the coalescence of societal groups in commemorative gatherings, festivals, and other cultural celebrations.¹⁵ These moments, usually fleeting, range from large scale holidays, such as New Year's Eve, Memorial Day, and the Fourth of July to smaller scale events such as community heritage festivals or neighborhood celebrations. While Durkheim wrote little about what carries society between these periods of mnemonic affluence, it was Halbwach's idea of collective memory that eventually filled the void between active and passive phases of collective life, between periods of effervescence and the everyday. Stretching between calendar landmarks, it is collective memory, positively harnessed, that offers an opportunity for slowness as well as a new form of social remembrance.

The theoretical basis upon which this project is born is to announce the eroding values of repose and remembrance in society. It is proposed that such values may be reinvigorated through a careful reconceptualization of issues concerning time and memory.

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concept sketch

[concept]

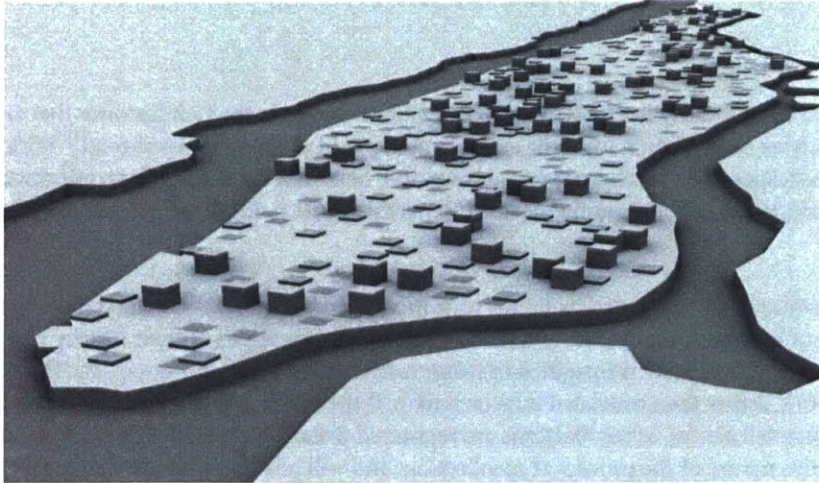
Americans yearn for a collective landscape of remembrance, a desire exemplified by our yearly flocking to European cities to bathe in the rich histories that are quite literally embedded in the landscape, written in the stones and mortar, after which we return home to sterile environments, void of the richness abroad.¹⁶ With a general disregard for the old [and an addiction with the new], we perpetuate barren landscapes of remembrance on our own soil, ones that are lacking in significance and meaning, some simply misunderstood. What remains are stark monuments and memorials, the commemorative capacity of which, for reasons enumerated above, have come under “withering attack”.¹⁷

As cities exhibit the most intense examples of effervescence, this reconceptualization of remembrance will intervene in an urban context. As architectural historian Vincent Scully claims, “Indeed, the city is the highest form of commemoration of human communities as a material and moral synthesis of their history and the most perfect testimony of collective memory.”¹⁸ Observing the city in such a way, a network of spaces is imagined to foster collective memory and slowness. The reconceptualization of urban spaces must be approached as an integrated network, rather than unrelated dots on a map, if the making of public urban space is to be successful.¹⁹ Relevant here is the idea that memory is a complex web involving reconstruction, as recollections are registered linearly but recalled at random and then synthesized. The proposed spaces will embody the fragmented and reconstructive nature of the process of recollection, and will position collective remembering into the schedule of daily life, a medium of the chance occurrence and the unexpected encounter. For it is the most important and telling landscapes such as the yard, the park, and the sidewalk, those which are used everyday yet most often ignored, that generate many of the strongest memories, the strongest associations with place and time.²⁰

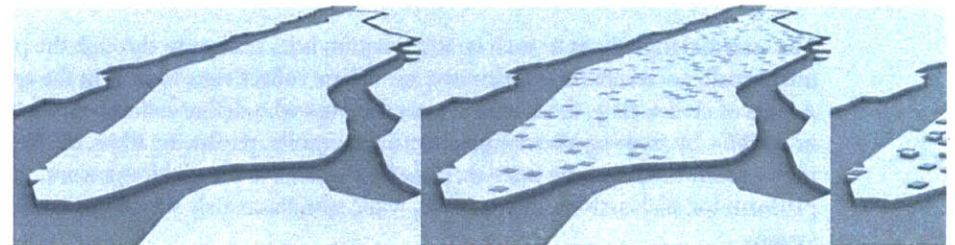
This thesis proposes the physical manifestation of the mental framework of collective memory as described by Halbwachs, introducing a network of places whereby people may engage collective memory during, and between, periods of “collective effervescence” while escaping the accelerated pace of time in today’s society. We need not rely on a specific event in history in order to generate places for slowness and remembrance, as the existing, shown to be problematic, needs to be challenged. A reconceptualization will be undertaken that seeks to promote and record social action within a flexible landscape of mnemonic interventions. Dispersed across time and space in varying concentrations, envisaged is a series of architectural interventions within a terrain exhibiting accessibility and promoting interaction, as we find ourselves needing today, more than ever, a bond between groups and a willingness to share memories.²¹ Analogous to the growth of memory, a new, powerful landscape is suggested, unrestricted by geographical boundaries: the same landscape [of memory] that one finds in San Francisco, may also appear in New York.²² As a mechanism for collective memory, these sites will be seen as an ubiquitous group, exuding mutability, pluralism, interaction, and above all, positivism, thus divorcing themselves from their precursors, the well known offspring of tragedy.

The essential ingredient to such an intervention is its activation through the participation of its users. Where individualist theory falls short is in denying the intrinsically social effects on memory, and where collectivists wane is in the appreciation of remembrance as a process, not just a product, of social frameworks.²³ Agents of civil society, those who act, are the ones who define collective remembrance as a process in the public sphere. Throughout history, people’s decisions to act in public – by creating associations, writing memoirs, producing films, or simply gathering together to speak out in a host of ways – were profoundly personal, but they were not only private matters, since they existed in a social framework, the framework of collective action.²⁴ The proposed places for remembrance shall serve as a platform for such actions, or processes, while simultaneously serving as a mnemonic device that records, or remembers, such processes that take place within such a system.

The social group, serving as project agent, is composed of individuals who enter into an exchange relationship at the level of consciousness, what anthropologist Roger Bastide calls “networks of complementarity”.²⁵ Such groups are in a state of constant flux, as the relationships between group members are incessantly



concept model 1

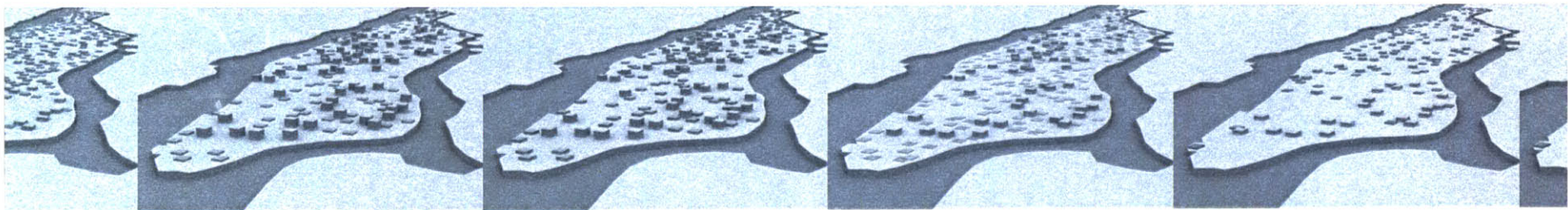


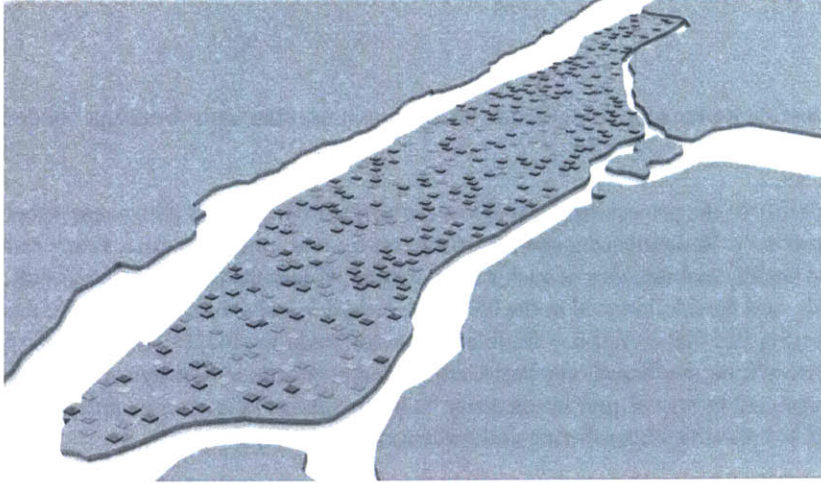
[concept]

changing with the progression of time and the [de]formation of frameworks. Bastide [borrowing from Claude Levi-Strauss] uses the term “bricolage” to describe the end result, the eclectic and ever-changing composition of cultural form.²⁶

It is essential that this incessantly evolving composition be reflected in the physicality of the project itself. We do not remember what is, nor do we remember what is not. We remember both what is and what is not because of the dual nature of memory. Remembering and forgetting rely on one another to exist, as one cannot survive without the other, and a changing environment is thus demanded in the healthy maintenance of such a relationship. Times change, generations shift, and memories blur, calling for the creation of a landscape that is mutable, changeable, and flexible, situated in the life of the everyday, a site for transformative practice.²⁷ It is a series of interventions, or tools, uniquely designed for slowing and remembering and that comprise a flexible framework that may adapt both physically and functionally over time. In essence, it calls for an in-between space for an in-between time, one based on positive emotion that engenders slowness, collectivity, and remembrance while encouraging a high level of intellectual and emotional engagement by way of user interactivity. It is intended to be a place of, and activated by, memory, becoming what Christine Boyer has described as a “mnemonic device” of collective remembering and historical association.²⁸

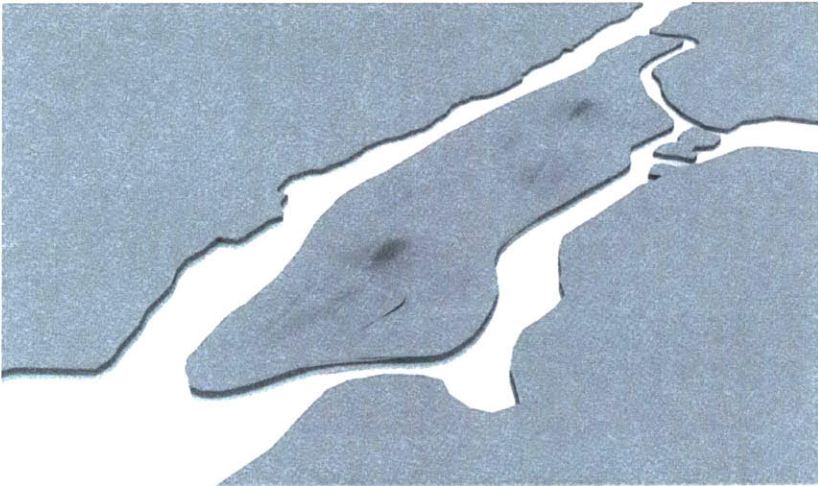
Planned is a conceptual landscape, a network of interventions dispersed throughout the urban fabric, serving as spatial reference points that localized groups employ for purposes of respite and remembrance. The notion of recording, having very strong implications for both time and memory, is the basis for a multifaceted system through which visitors, as well as distinct fragments of the greater system, communicate with one another across the broader urban palette. The result is a distributed, reactive mechanism: a machine for slowing down,²⁹ a catalyst for remembrance.



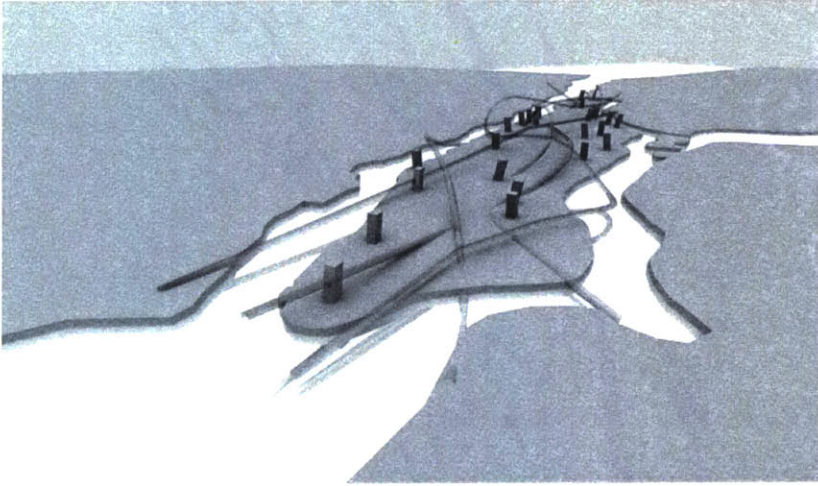


concept model 1

[concept]

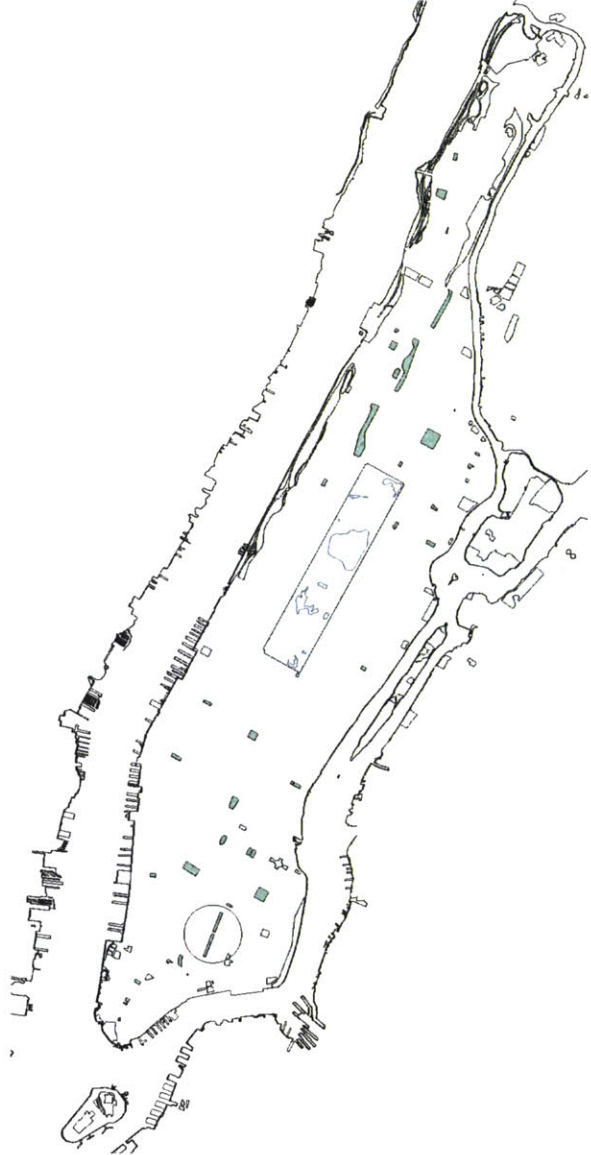


concept model 2



concept model 3





manhattan, selected open spaces. sara d. roosevelt park [circled].

[site]

While the overarching vision of the proposal seeks to insert a greater mnemonic landscape throughout the urban tissue, the focus for the project is a single fragment of this flexible framework, the development of a component spatial device that addresses issues of time and collective remembrance. In order to arrive at a single fragment, an urban center had to be selected. New York City is not considered “the” site for this proposal, but rather “a” site for the purposes of this project. The proposed landscape could be introduced into any number of urban cores. New York City, however, has been chosen as the initial site of investigation for two primary reasons:

- 1_ This project is a counter to traditional forms of social remembrance in many ways. Especially important is that most sites of public remembrance are tied to grief, bereavement, and tragic loss. There are few, if any, places to engage memory that are positively motivated, save during fleeting moments of “collective effervescence”. Considering the saturation of traditional forms of remembrance in New York, most the result of a century of intense conflict, it is clearly a logical place to introduce a diffuse landscape, positively derived, that plays counter to such singular entities.
- 2_ New York City is an urban jungle, an untamed landscape that can be brutal on its inhabitants. Its extreme density, diversity, and complexity make it a difficult place with which to adjust. Many of the sheer number of visitors who arrive on a daily basis will testify to these notions, as it is a place moving at an incredible speed. There is little that is “slow” residing in New York, as the idea of the pause has been overshadowed by the pace of daily life in such an environment. For these reasons, New York appears a prime candidate into which a mnemonic landscape promoting slowness and collective remembrance may be inserted into the tissue of the city.

Initial investigations involved the examination of the fabric of Manhattan, identifying the open urban spaces, entities that have significant implications for a proposal concerned with time and memory. Such areas include parks, plazas, promenades, and other open gathering spaces throughout the city. Open urban space has particular relevance here for three reasons: first, it is typically “slow”; second, it is a place of collectivity, especially during moments of “collective effervescence”; third, it is an existing infrastructural network available as a platform for the proposed conceptual landscape. From these candidates, the field was narrowed by selecting open urban spaces that were embedded in the pandemonium of the urban fabric, and not more contemplative spaces located along waterways and coastlines, relatively detached from fast time and city influence. The result is a list of spaces enmeshed within the fast-paced veins of the city. One in particular stood out, exhibiting interesting inherent qualities related to the ideas central to the thesis: Sara D. Roosevelt Park.

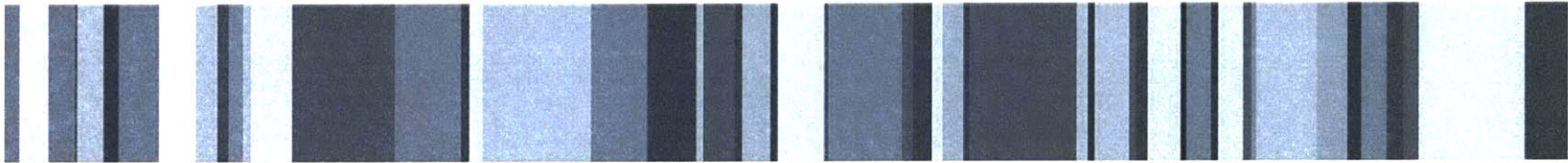


sara d. roosevelt park. new york, new york.

[case study]

Sara D. Roosevelt Park is located on the Lower East Side of Manhattan. Seven blocks long and one-half of a block wide, it covers nearly eight acres of the city. It is divided and diverse, existing adjacent to communities of distinct backgrounds and ethnicities. Historically intended to be extended as a grand boulevard and then as a block of public housing, these failed ventures led to its establishment as a park in 1934. Thus, over time, its longitudinal axis has been deemphasized in favor of its transverse axis, as it is through the latter that the park is predominantly accessed and utilized today. Bisected by Delancey St., and by extension, the Williamsburg Bridge and intersecting with the Manhattan Bridge at its south end, the park is heavily trafficked and serves as a landmark for many people entering and exiting the island of Manhattan. While some portions of the park are extensively used and occupied by recreational and leisure activities, others just adjacent are in abandonment and disrepair, creating an environment that is both diverse in its users as well as its uses.

With its significant location relative to city movement and its inherent qualities exhibiting an interesting series of juxtapositions, Sara D. Roosevelt Park presents great potential to inherit a set of architectural interventions. In the nascent phase of the transformation of the city's open space network into a dispersed mnemonic landscape, Sara D. Roosevelt Park serves as the initial fragment.

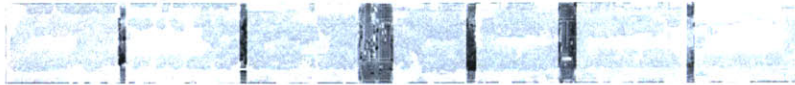


banding abstraction



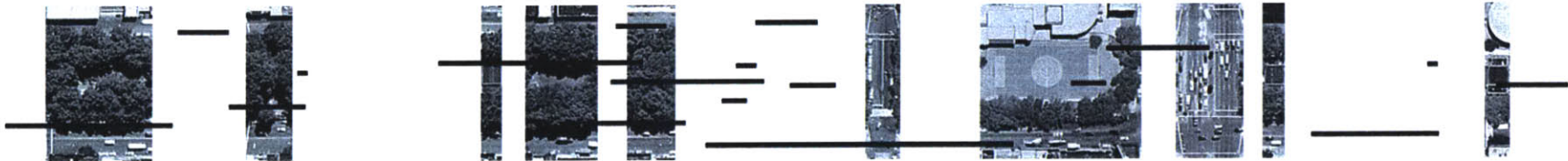
[analysis]

Sara D. Roosevelt Park is embedded in a very diverse environment and is acted upon by an array of contextual forces. Changing character throughout its history and continuing to do so today, the park is place requiring a careful examination of the natural forces acting upon it. The analysis of Sara D. Roosevelt Park commenced through four stages, each of which evolved and developed from the findings of the previous investigation, elucidating the inherent character of the site and revealing opportunities for potential intervention strategies. The four stages of analysis are friction, banding, drift, and transformation.



[analysis_ friction]

Sara D. Roosevelt Park is divided on various levels, not existing as one cohesive park over its unusual length. This diagramming exercise sought to break down the park down into its component pieces in order to reveal important fissures in the park's structure and to identify frictional zones, as the park consists of many abandoned areas adjacent to intensely active ones. By dismantling the park into its discreet units these frictional zones could be more fully understood and identified as areas for intervention in order to eliminate inactive zones and promote cross-pollination of both users and uses.



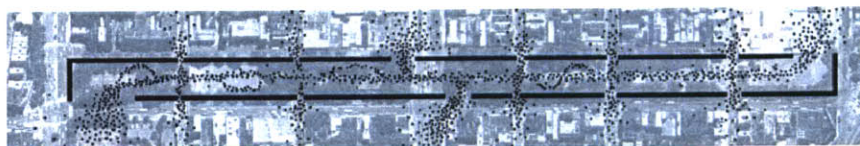
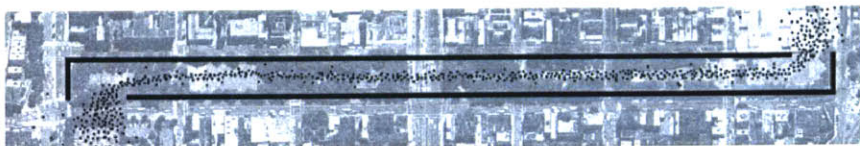


[analysis banding]

The resulting diagrams from the friction exercises revealed the way in which the park is subdivided into its smallest units by function [i.e., recreation, circulation, building, etc.] These zones are isolated in this series of banding diagrams that show how forces act individually on the site and in combination with other related forces. Forces such as culture, vehicular traffic, light, sound, activity, hyperactivity, inactivity, and existing architecture are mapped accordingly and juxtaposed to reveal the ways in which they are involved on site and how they influence the nature of the park in its current state.



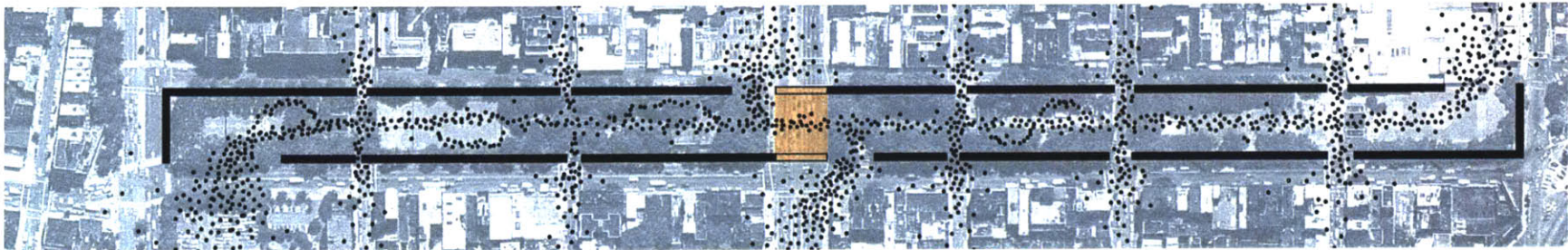
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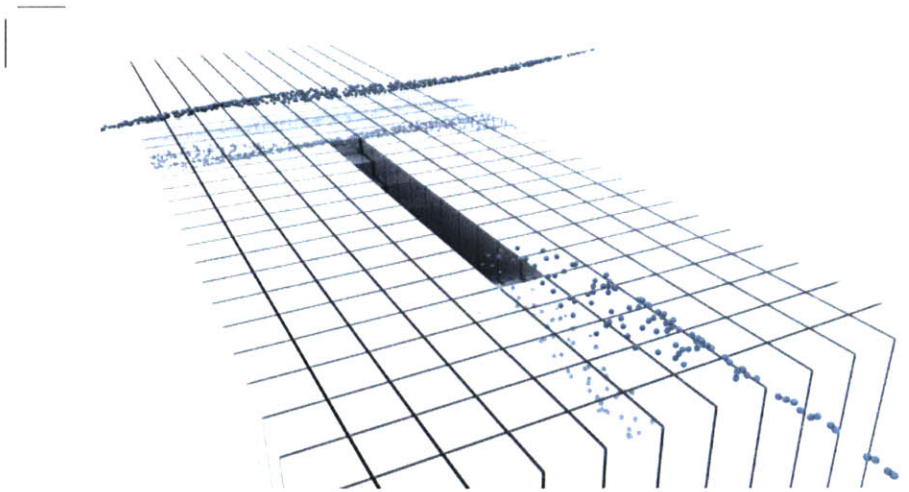


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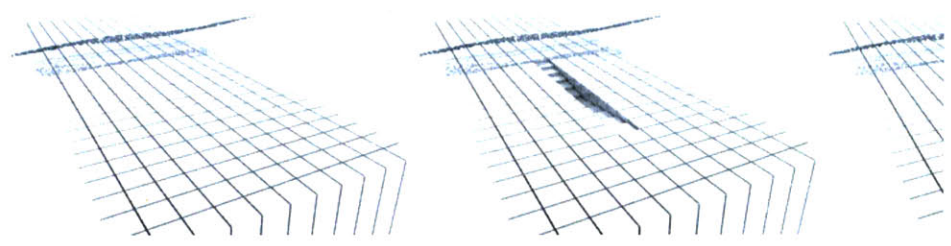
[analysis drift]

The park, historically, was meant to find emphasis in the north-south, or longitudinal, direction, first designated as a grand boulevard and then as a block of public housing. As these ventures failed to come to fruition, the emphasis shifted to the east-west banding that is clearly evident in the previous diagram sets. Most people now enter the site transversely, from a variety of points along either of the two long sides. While such an approach is vital to activating the park along its entire perimeter and drawing on the vibrant environs, it means that most pass through the park in the shortest distance possible. Concurrent with fast time, such a traversal is unfortunate, resulting in minimal, momentary activation of the park. The strategy through this series of diagrams is to examine how people enter the park, how they may be turned throughout the park once inside instead of continuing upon the vector of entry, and how such action may be reflected in the behavior of the park itself, either through reactive elements and/or by a means of recording.

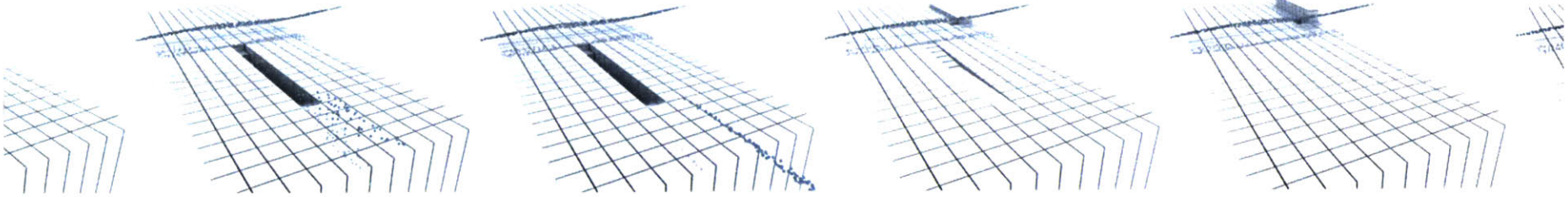




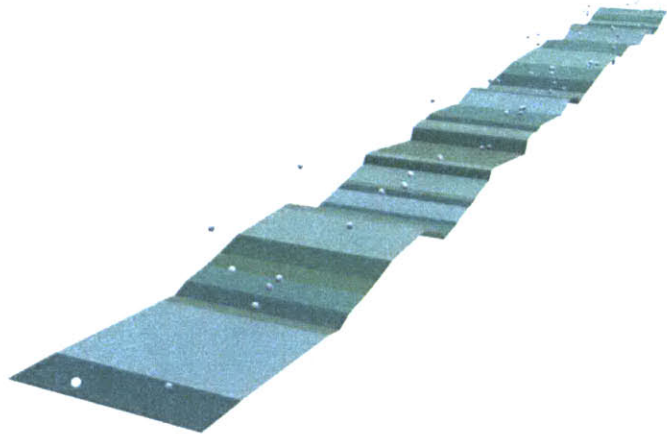
reactive elements



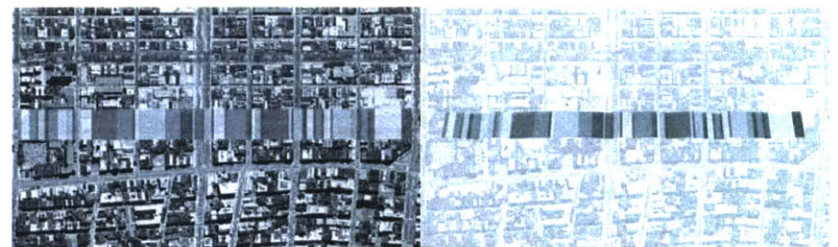
[analysis_drift]



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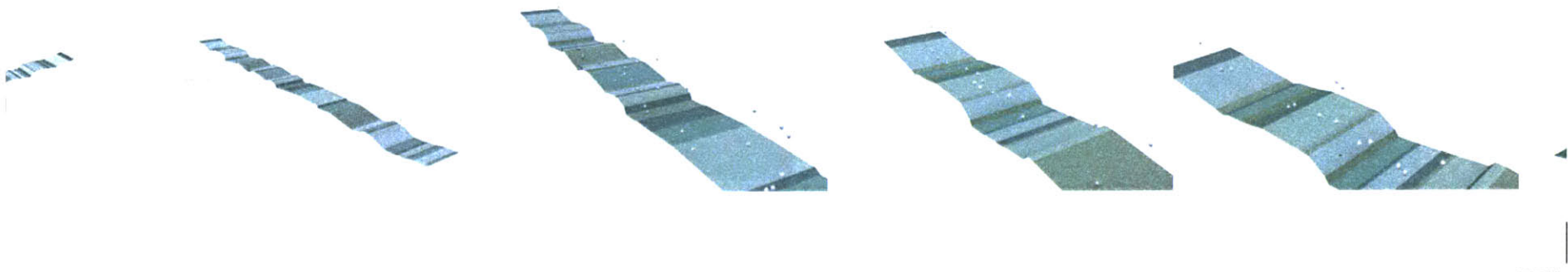


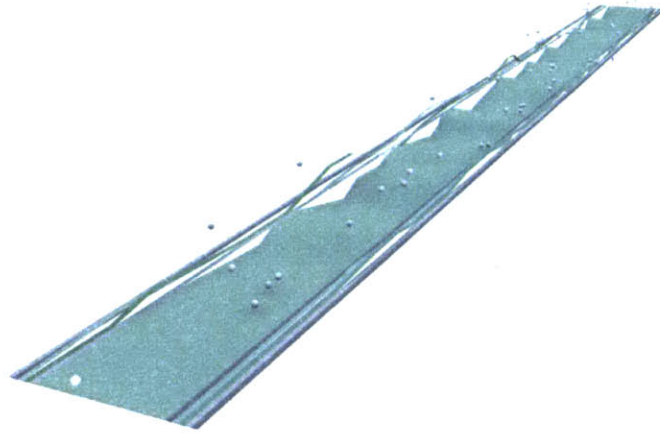
primary [park] banding



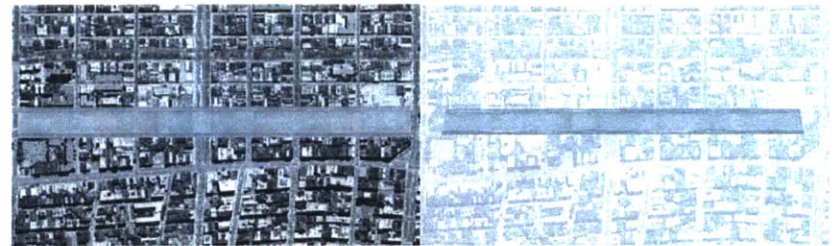
[analysis_ transformation a]

In the final stage of analysis, the preceding three diagram sets are synthesized into a cohesive strategy that can be applied as a total surface intervention. From the banding and friction exercises, the park surface is translated into an undulating surface that is excavated from the existing park level. Such a displacement achieves a heightened silence, alienating the park from the noise pollution and hectic pace life of the street level. It is also a mnemonic gesture in that it creates a park surface that generates interest and intrigue as progression across the surface presents sequential horizons of revelation beyond. This is considered the primary three-dimensional banding of the site.



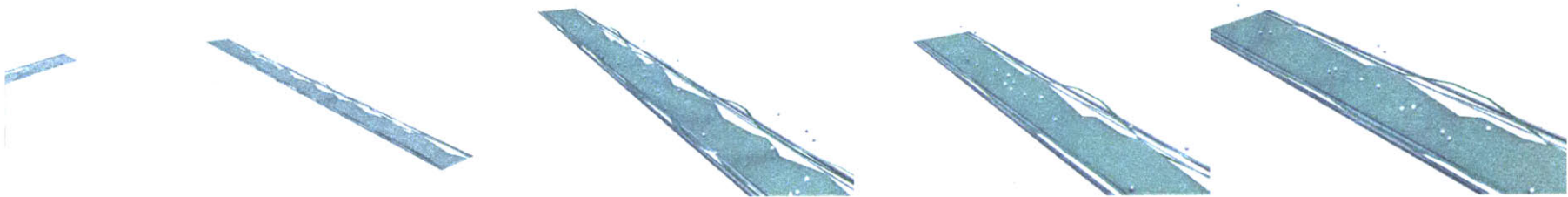


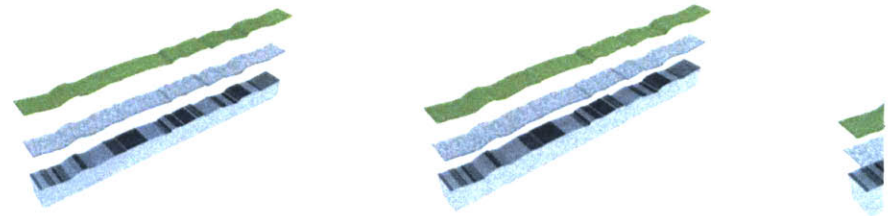
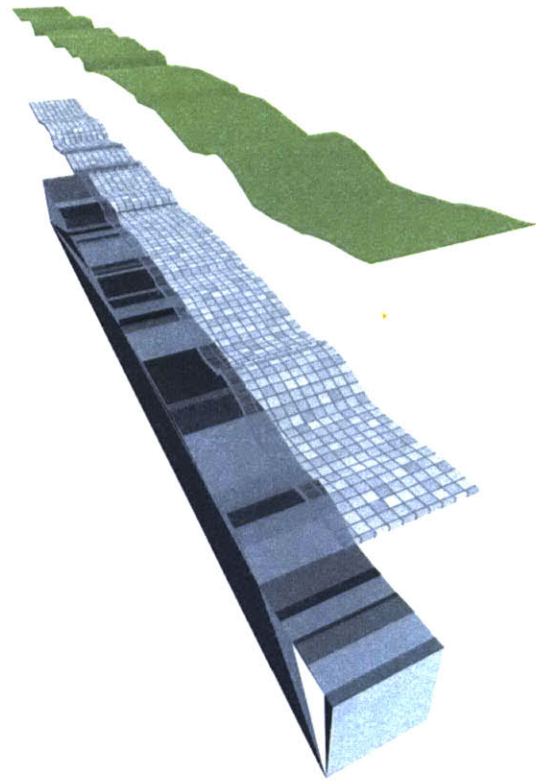
secondary (sidewalk) banding



[analysis transformation b]

Turning in the opposite direction, the idea of a three-dimensional banding is carried through once again. A series of undulating sidewalks behave similar to the fluctuation of the park surface itself and create a dynamic streetscape above. Providing places to sit, lay, and rest, this sidewalk stitches itself along the length of the park to bring a sense of continuity to the site. This banding is considered the secondary three-dimensional banding of the site.

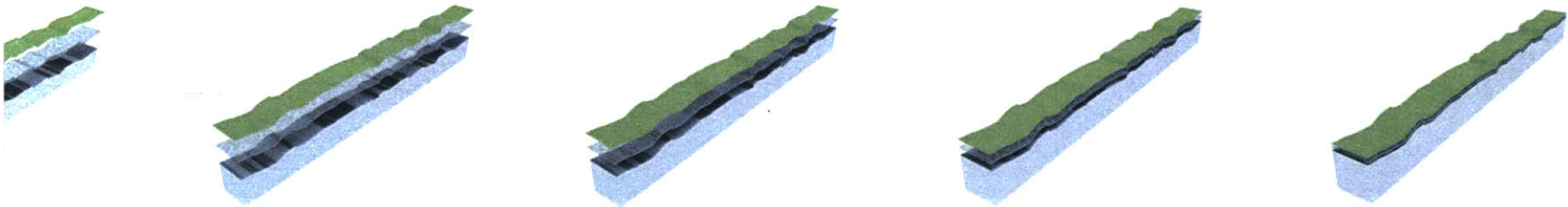


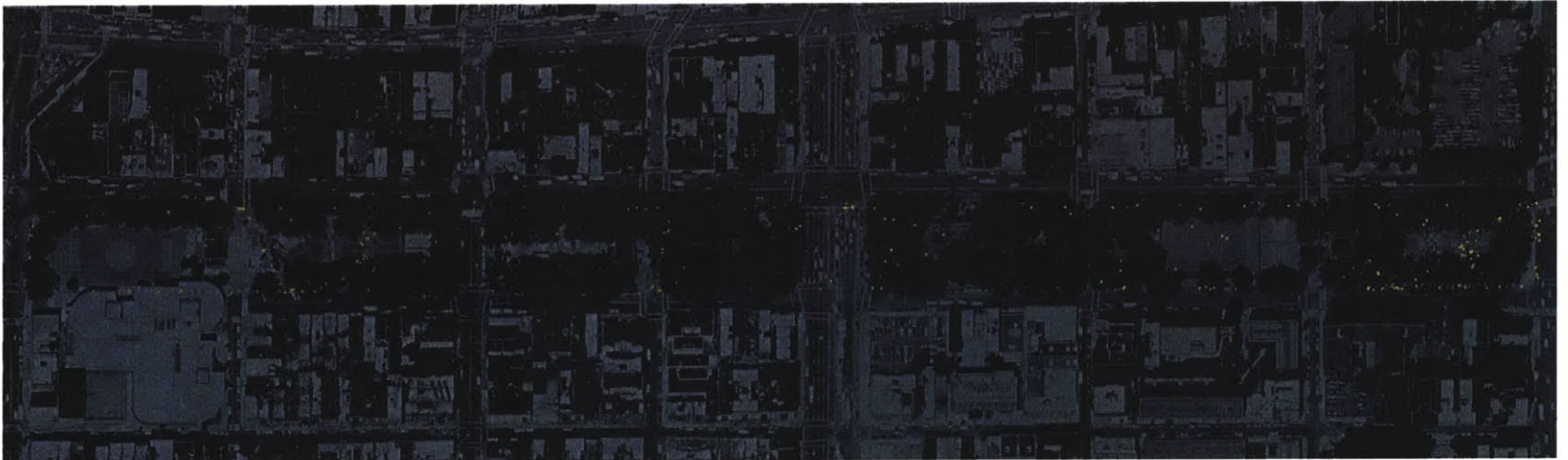


surface layering

[analysis_ transformation c]

The final phase in the transformation of the site's surface involves a series of layering. The preceding three diagram sets are synthesized into a cohesive strategy that can be applied as a total surface intervention. The park surface is transformed into a layered device consisting of an undulating base excavation, a recording subsurface, and a final grass surface. The three components, excavated surface, reactive surface, and leisure surface, respectively, work together as the primary intervention through which subsequent interventions function.

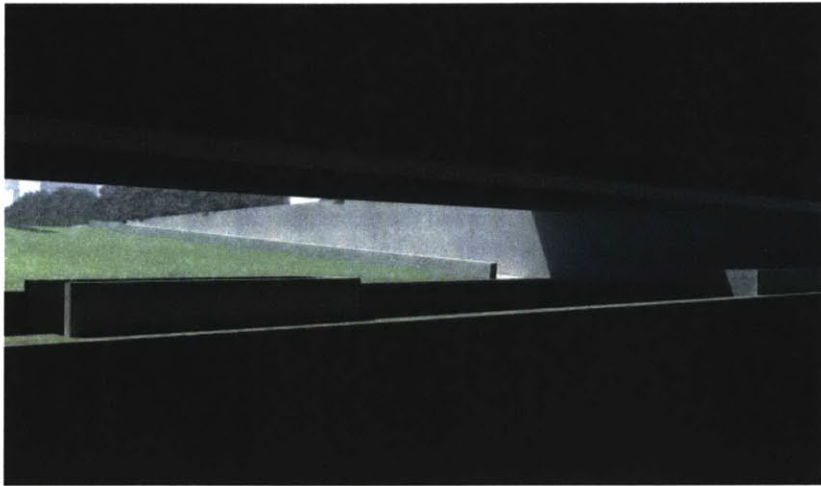




park presence

[mnemonic drift]

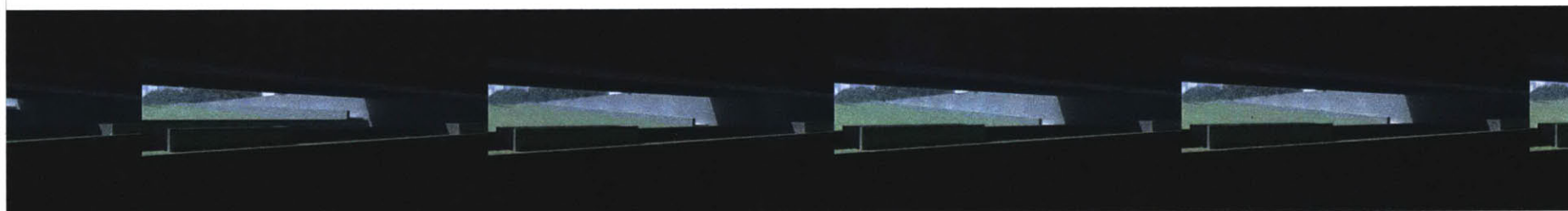
The analysis of Sara D. Roosevelt Park identifies numerous moments within the site with great potential to unify the entire park and serve as hosts for mechanisms of slowness and remembrance. Synthesizing the lessons learned about the inherent qualities of the site through the analysis exercises with theoretical notions concerning time and recollection led to the generation of a series of mnemonic interventions that begin to thematically unify the site through a variety of small dispersed gestures. The park becomes the first fragment of a greater mnemonic landscape in which one is greeted by the unfamiliar and the unordinary as a means of distraction, of slowing down. The surface is depressed below street level, alienating the noise pollution and hectic lifestyle of the city life, thus creating an environment endorsing repose. It is a changing landscape that stimulates remembrance, exhibiting physical, functional, and sensorial alterations, amongst others. The park is transformed into a place for watching the movement of light and shadows, smelling the seasonal fluctuations, witnessing the undulation of tectonic elements throughout the day, and observing the usage of the park as recorded by the subsurface and projected on an installation wall at the site's center. Constancy is void, and if our landscapes are to be true to our memories, they must exude adaptation over time. The result is a series of interventions on site that enunciate this belief, and that offer distraction, instigate remembrance, and encourage investment – the proprietors of mnemonic drift.



plaza gates



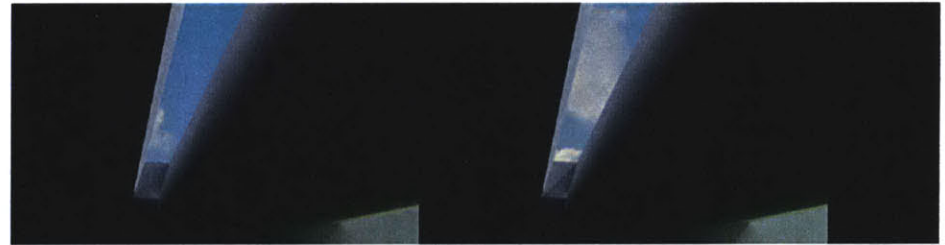
[mnemonic drift]



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light shaft / clouds

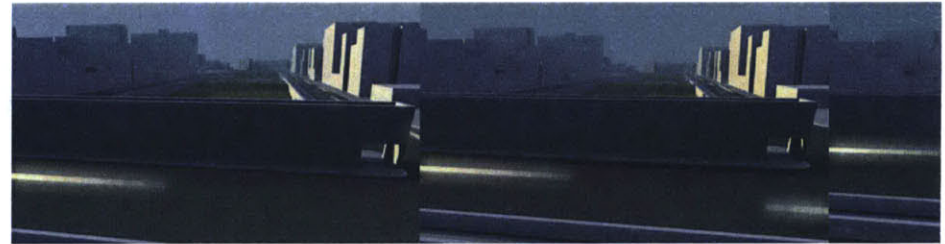


[mnemonic drift]

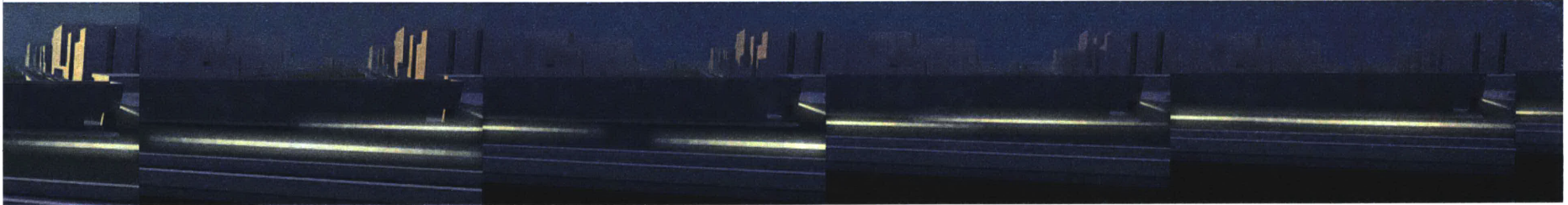


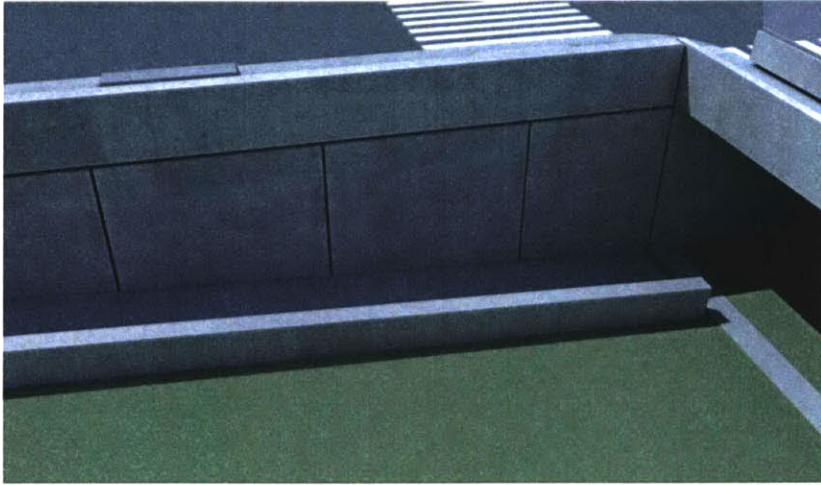


vehicular passage

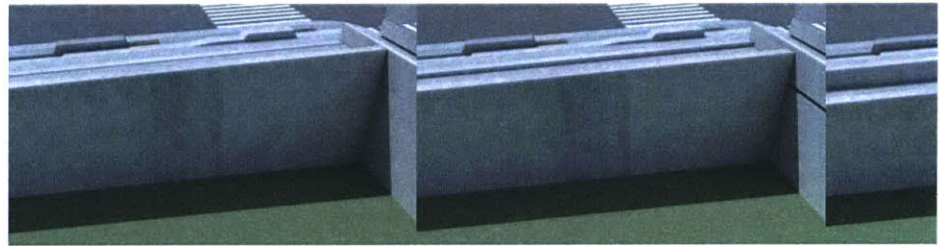


[mnemonic drift]

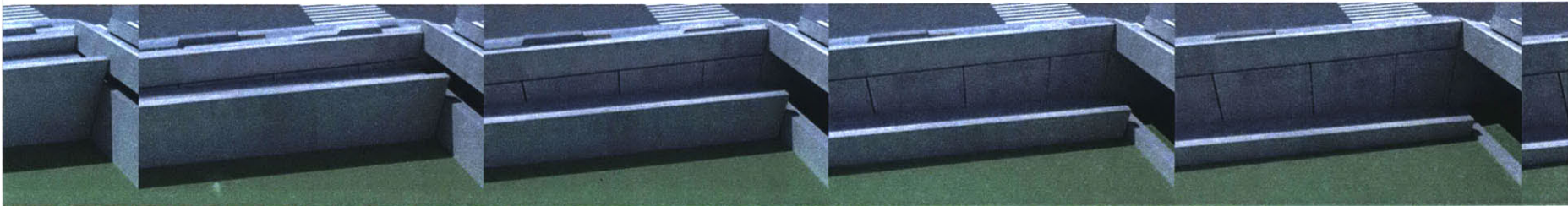




shifting circulation

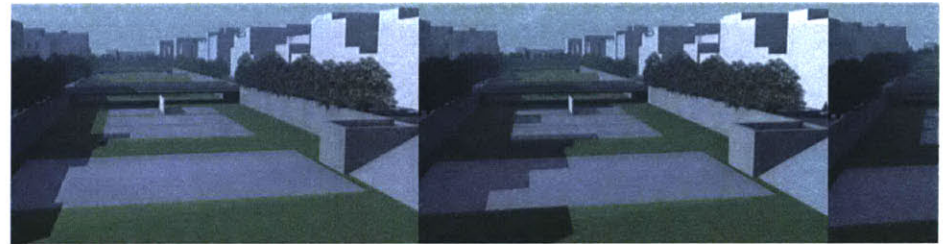


[mnemonic drift]





sunset



[mnemonic drift]





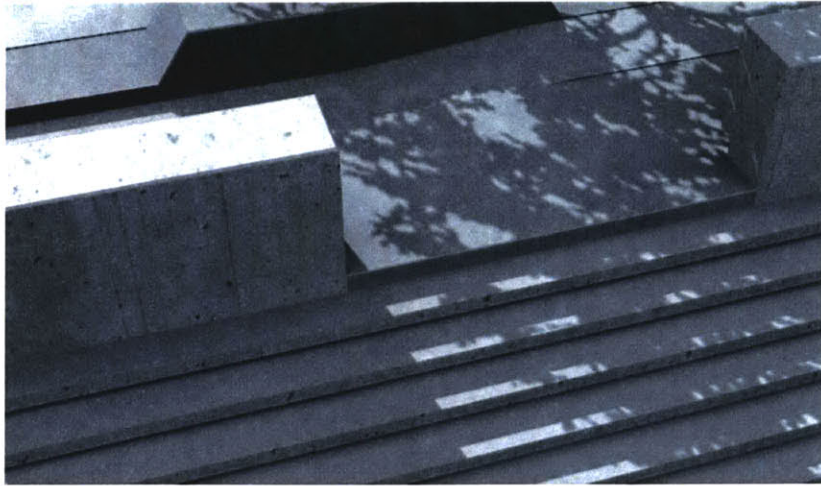
light shaft / flare



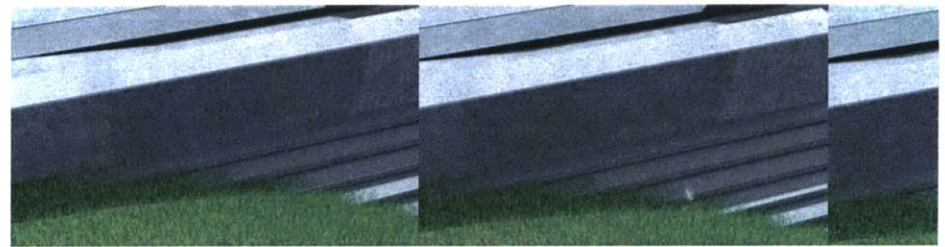
[mnemonic drift]



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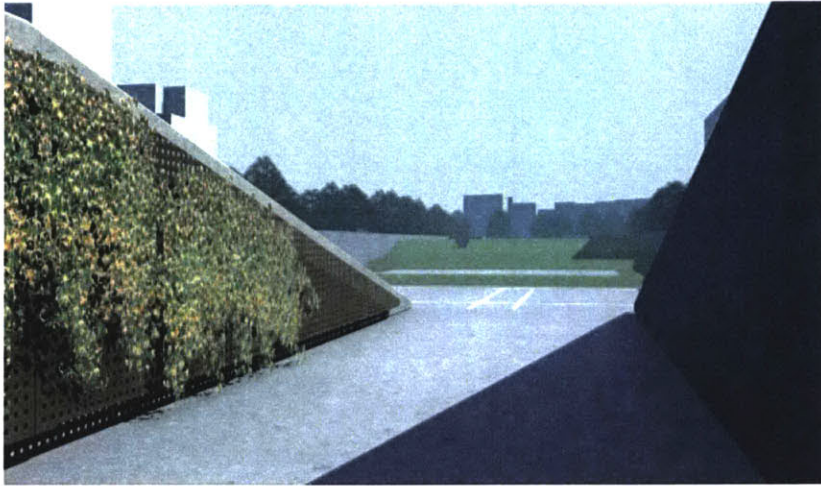


emerging stair



[mnemonic drift]





sunrise



[mnemonic drift]





recording installation



[mnemonic drift]



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[conclusion]

Envisioned is a new, powerful mnemonic landscape that embodies the engagement of collective memory while allowing one to interrupt the accelerating pace of today's society. Ultimately, it aims to alleviate distorted perceptions of time and memory that plague us as we dive into hyperactive futures.

It is the materialization of a mental and social framework, comprised of memory stretched across the urban fabric, accessible via a series of dispersed interventions found in open urban spaces. Carrying people between periods of "collective effervescence", it entails a network of spaces encountered in the life of the everyday. Its components serve as mechanisms by which localized groups may sculpt and define their collective memories and identities through their interaction and registration in the system, through simple action in the public sphere. The resulting phenomena is a platform of fluctuating spaces and groups that account for the collective memory of and serve as an escape for a people.

Dispersed across space and time, the primary elements are not fixed in place, as these architectures may drift, expand, contract, deform, or disappear within the landscape in accordance with the social groups which they interact. It is in this way that collective memories may not only be created and stored, but may also reflect interaction between groups. A complex relationship rich in meaning opens up in which space is seen as simultaneously the product of social practice and the potential vessel, or producer, of social activities.³⁰ The mental process of collective remembrance finds transformation as a physical process of our built environment.

The proposed mnemonic landscape embodies the fragmented and reconstructive nature of the process of memory. As time blurs, generations change, and memories shift, so does the landscape and its composition, as it must. As a mechanism for the generation of collective memories and the retreat from a fast society, the insertion of a mnemonic landscape into the urban tissue serves as a new means by which to engage those forces, however fleeting, that allow us to slow, pause, and perhaps, transcend.

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[notes]

- 1 Jay Winter and Emmanuel Sivan, eds., War and Remembrance in the Twentieth Century (Cambridge: Cambridge UP, 1999) 1.
- 2 James E. Young in Robert Ivy, "Memorials, Monuments, and Meaning," Architectural Record July 2002: 87.
- 3 Jeremy Till, "Architecture in Space, Time," Architectural Design, Nov./Dec. 1996: 12.
- 4 Laurent Beaudouin, "Manifesto for Slow Architecture," A + U: Architecture and Urbanism Mar. 1998: 4.
- 5 Beaudouin 4.
- 6 Ecke Bonk, "Delay Included," Joseph Cornell/Marcel Duchamp ...In Resonance, ed. Polly Koch (New York: Distributed Art Publishers, 1998) 110.
- 7 Deborah K. Dietsch, "Memorial Mania," Architecture Sep. 1997: 94.
- 8 Dietsch 96.
- 9 James S. Russell, "Who Owns Grief," Architectural Record July 2002: 122.
- 10 James Young in Robert Ivy, 87.
- 11 Halbwachs 22.
- 12 Winter and Emmanuel 24.
- 13 Connerton 37.
- 14 Halbwachs 34.
- 15 Halbwachs 24.
- 16 Walter J. Hood and Mellissa Erickson, "Storing Memories in the Yard," Sites of Memory, ed. Craig E. Barton (New York: Princeton Architectural Press, 2001) 185.
- 17 Hélène Lipstadt, "Memoryware," Assemblage 2000 [v. 41]: 45.
- 18 See <http://luciensteil.tripod.com/katarxis02-1/id18.html>

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[notes]

19 Joseph Kayden in Todd W. Bressi, "The New York City Privately Owned Public Space Project," Places, Fall 2002: 43.

20 Hood and Erickson 185.

21 Hood and Erickson 185.

22 Bressi 45.

23 Winter and Emmanuel 29.

24 Winter and Emmanuel 9.

25 Winter and Emmanuel 27.

26 Winter and Emmanuel 28.

27 Till 12.

28 Hannah Lewi, "The Commemorative Anatomy of a Colonial Park," Landscapes of Memory and Experience, ed. Jan Birkstead (New York: Spon Press, 2000) 19.

29 Beaudouin 4.

30 Till 13.

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