

Wandering Virginia Woolf's Home through Spatial Correlators of Autobiographical Memory

A Sketch of the Past

otobiyografik bellek
mekânsal deneyim
mekânsal algı
autobiographical memory
spatial experience
spatial perception

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Bu araştırma, mimarlığın, özellikle de bazı yapı elemanlarının mekânsal belleğin oluşmasında farklı niteliklerde etkileri olduğu görüşüne dayanmaktadır. Bu makalede, kapılar, pencereler ve merdivenler gibi bazı yapı elemanları aracılığıyla mekânların hareketleri nasıl teşvik ettiği ve mekânsal durumlar yarattığı araştırılmaktadır. Bellek ve algı kuramlarından yola çıkılarak, yapı elemanlarının sağladığı mekânsal durumların otobiyografide mekânların hatırlanmasında önemli bir rol oynadığı öne sürülmektedir. Bu yapı elemanlarının edebiyattaki anlatılarının bellek ve mekân arasındaki ilişkilere nasıl ışık tutabileceğini araştırmak için, Virginia Woolf'un 1939'da yazdığı 'Geçmişin dair bir taslak' (1985) adlı otobiyografik anı kitabına bir vaka çalışması olarak başvurulmuştur. Örnek olay incelemesi, bellek, algı ve deneyimin birlikte işleyişi üzerine bir tartışma çerçevesi çizerek otobiyografik belleğin mekânsal bağintılarını aramaktadır. Metin, mekânın kurulmasının mekânsal durumlar aracılığıyla nasıl gerçekleştiğini keşfetmek için yapısöküme uğratılmıştır. Bulgular daha sonra otobiyografik bellek üzerine felsefe ve psikoloji kuramları aracılığıyla değerlendirilmektedir. Woolf'un çocukluğundaki evi Hyde Park Gate 22, Londra'nın varsayımsal olarak inşa edilmiş izometrik çizimi üzerine kaydedilmiş mekânsal durumlar ve hatırlanan deneyimler ile eylem halindeki mekânsal bağdaştırıcıların nitelikleri değerlendirilmektedir.

This research is based on the argument that architecture, specifically some building elements, have effects of different qualities on the establishment of spatial memory. This article searches for the ways in which spaces urge movements and create spatial situations through certain building elements such as doors, windows, and staircases. Drawing on theories of memory and perception, it is suggested that the spatial situations provided by building elements play a significant role in the recollection of spaces in the autobiography. For exploring how the narratives of these building elements in literature may provide insights into the relations between memory and space, as a case study, it refers to an autobiographical memoir, named 'A sketch of the past' (1985) by Virginia Woolf written in 1939. The case study seeks the spatial correlators of autobiographical memory by framing a discussion on the co-functioning of memory, perception and experience. The text is deconstructed to explore how the establishment of space occurs through spatial situations. The findings are then evaluated through philosophy and theories of psychology on autobiographical memory. The transcribed spatial situations and remembered experiences engraved on the hypothetically constructed isometric drawing of Woolf's childhood home, Hyde Park Gate 22, London and the qualities of spatial correlators in action are evaluated.

HOW TO RESEARCH SPATIAL MEMORY?

This research aims to discover autobiographical memory in relation to space and architecture. As the discussion exposes the role of spatial inputs in the functioning of memory, we aim to seek the spatial correlators of this functioning through thresholds of physical space. As a case study, we resort to a literary work, an autobiographical memoir, named 'A sketch of the past' (1985) by Virginia Woolf written in 1939.

As a writer known for experimenting on how she remembers, Virginia Woolf's works catch the spotlight when it comes to autobiographical memoir writing. It is possible to see the traces of Woolf's past and her attempts to convey it not only in her autobiographical essays but also in her novels and other productions. Woolf states that the past is very much influenced by the present, that the past she writes today would be written differently a year later. For this reason, she includes the present while writing her memoirs (Woolf, 1985). As comparative literature scholar Evelyn Ender (2005) states, it is possible that her literary images reveal certain structural paradigms, general features of a mental architecture that defines the activity of remembering.

According to Ender (2005), to have a better perspective on autobiographical memory, it is necessary to look at a diary-like text, a text that emphasises observations and presents raw facts rather than interpretations. It is likely that an author's experiment of writing her past, who is particularly interested in memory and memoir writing, may provide data that will enrich a discussion on memory. Being an autobiographical literary production, the examination will allow us to overcome the difficulties of a discussion grounded on a knowledge of subjective and non-fixed nature. The text is deconstructed to explore how space is producteur through literary

methods. The findings are then evaluated through philosophy and theories of psychology on autobiographical memory.

This research is based on the argument that architecture, specifically some building elements, have effects of different qualities on the establishment of spatial memory. Research at the intersection of architecture and memory often examines the collective memory from urban and historical perspective (Boyer, 1994; Connerton, 1989). In contrast, phenomenological approaches take a highly individualized perspective on memory, emphasizing the unique experiences of individuals and the distinctive architectures that reflect them (Zumthor, 1999; Malpas, 2012). Our research does not align with either of these approaches; rather, it focuses on the memory of everyday and the nondescript spaces and architectures in the context of cognitive theories.

Woolf's text unfolds for us the relationship between memory and architecture from this perspective. We construct this text using spatial mapping as a visual research method. The mapping process involves the transcription of the spaces that are narrated in the text, followed by their subsequent mapping onto spatial drawings.

The method of examination is framed to reveal the occurrences of spatial correlators and consists of the following stages: A transcription is obtained by extracting all the spatial situations mentioned by Woolf in the text and the elements that may have been caused by spatial situations. The data in this transcript were first classified according to their times and spaces (e.g. Hyde Park Gate 22, London, 1890), then according to the space of which they were a part (e.g. dining room, entrance hall) and then according to the source element of spatial situations (door, window or staircase). The places encountered in the text and the physical or temporal relationships between them were transcribed. In the light of the data obtained

from the inventory of the spatial situations encountered in the memories and the transcription of the real places, the spatial situations and remembered experiences of those places were engraved on the drawings.

CO-FUNCTIONING OF THE TRIAD OF MEMORY, PERCEPTION AND EXPERIENCE

The perception and the experience of space have been a frequent interest for architectural design studies which try to discover the relationships of space with time and people. Laying emphasis on subjectivity and temporality (praising the 'moment', the 'movement', the 'event'), a wide range of these researches tend to exclude the past phenomenal experiences, that which excludes the 'self'. Memory is the whole of one's past experiences, gained knowledge, habits and skills. This whole is known to be stored in the form of active and dynamic patterns they compose with each other, rather than static, isolated images; "when we remember, we complete a pattern with the best match available in memory; we do not shine a spotlight on a stored picture." (Schacter, 1996, 71)

In the functioning of memory, the act of remembering past experiences is not locating but rather constructing (Rosenfield, 1992). This points out the dynamic nature of human memory. Memories are not stored as frozen fragments of reality; instead, they are constantly reconstructed as a whole through recollections. Thus, in our memory we reconstruct the past at the present moment through the act of remembering. The subjectivity of this act is intriguing and the act of remembering spaces is no exception. Architectural historian Eleni Bastea argues that "we revisit our earlier experiences, adjust them, edit them, alter them, or erase them. We might experience architecture through our body but

experience at present=

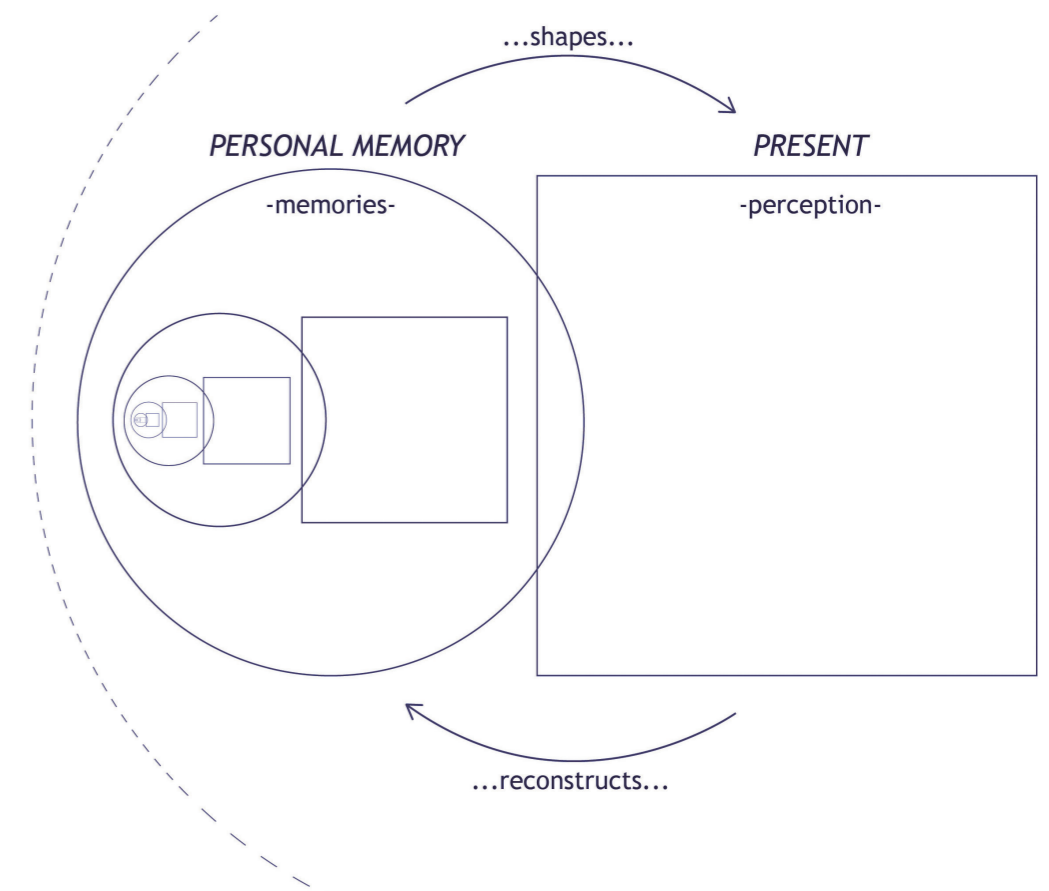
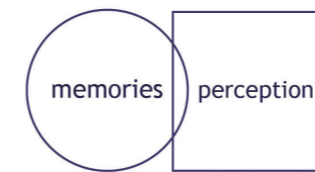


Fig.1 - The intricate co-functioning of experience, perception and memory, by E.C. Çelikcan.

we remember it in our mind and heart" (2004, 10). By this she means that our corporal experiences are encoded in our memory, neither the act of encoding nor the act of remembering would be independent of who we are.

Hence, memory does not seem to belong simply to or to be about one's past, but more about the whole of past, present and future. The experiences continue to exist with us as part of the whole by being encoded into memory through a mental reproduction. Experience of space is corporeal. Perception shapes this experience by what has already accumulated in our personal memory and reveals the key aspect of memory-space interrelation. Since perception and experience point directly to an individual's memory, each experience is unique to the moment and the person experiencing it. In fact, this is a bidirectional construction as the past shapes the experience in the present through perception. In the present, perception works like a sifter, not creating anything, but eliminating any irrelevant images from the

whole (Bergson, 1896). In doing so, it cannot work independently of memory everything in memory, hence who we are, constitutes the mathematics of this sifting. According to Bergson (1896), the boundary between what we perceive and what we remember cannot be drawn, because these two are not separate things. Perception and recollection are two intricately intertwined actions that cannot be considered independently from each other. Everything that we experience and are not even aware of being stored in our memory is also included in the mathematics of this sifting (Schacter, 1996). In Fig.1, we visualise the intricate co-functioning of experience, perception and memory. Here, the totality of the memories shapes the perception in the present. Hence conditioning the present experience. In other words, an experience blossoms through the perceptions shaped by the memories of the past. By the ties formed through the commonalities with past memories, the experience is now encoded in the memory as a new entry as well.

In his book Searching for Memory, Schacter (1996, 52) states the following about the working principle of memory: "We remember only what we have encoded, and what we encode depends on who we are – our past experiences, knowledge, and needs all have a powerful influence on what we retain. This is one reason why two different people can sometimes have radically divergent recollections of the same event." Beside the inseparable and two-way relationship between memory and perception, another aspect Schacter draws attention to is that this process does not always occur consciously. For example, in the novel In Search of Lost Time, the implicit memory, which is stimulated/activated in Proust's *moments bienheureux*, unexpectedly and involuntarily incorporates one's past into the present. According to Beckett's (1930, 73) assessment of Proustian exposition, "the most trivial experience is encrusted with elements that logically are not related to it and have consequently been rejected by our intelligence". Thus, the unexpected recollections of implicit memory

are realised through the elements of the experience that we are not conscious of, which we will refer to as *the crust over the experience*. This leads us to a memory type through which we may enhance our discussion on the contribution of phenomenal experiences in autobiographical memory.

AUTOBIOGRAPHICAL MEMORY AND SPATIAL EXPERIENCE

William Brewer (1986), a psychologist who studies human memory, briefly defines personal memory as the memory of a specific autobiographical time period. While personal memory is a factual record of the event that a person experienced in the past, autobiographical memory includes not only the information about how the event occurred, but also the phenomenological knowledge of the person's experience (Brewer, 1986). Autobiographical memory refers to the type of memory that comprises a person's phenomenal experiences relevant to the 'self'.

An autobiographical memoir consists of the unique and distinctive experience, which is molded by sensations and by perception shaped through our memory, and the thematic information surrounding the

knowledge of this experience (Conway, 1992). As the psychologist William James stated: "The sound of the brook near which I write, the odor of the cedars, the comfort with which my breakfast has fined me, and my interest in/this paragraph, all lie distinct in my consciousness, but in no sense outside or alongside of each other. Their spaces are interfused and at most fin the same vaguely objective world" (1890, 101). Similar to James' example that emphasizes the holistic and integrated nature of sensations, we can see in Merleau-Ponty's example that through an activated mental chemistry, perception works in a similar way to combine various elements into a compact whole: "If I walk along a shore towards a ship which has run aground, and the funnel or masts merge into the forest bordering on the sand dune, there will be a moment when these details suddenly become part of the ship, and indissolubly fused with it" (1962, 17).

Spatial and other information from experiences are bound together and they build the structure of memory in the form of complex patterns. In this process, space is an important component of the equation. It is thought that space, which is known to have a strong effect on remembering, is also effective in relating the information in memory with each

other. Space was the focus of mnemonic studies and everyday use techniques also in ancient history, as the early discoveries of the encoding of an experience in memory occurred in relation to time and space, moreover, spatial knowledge has positive effects on remembering. Therefore, we consider it explicitly pivotal to have a deep understanding of human memory and its engagement with perception to discuss the spatial experience.

The concept that the information to be stored in memory is coded in relation to space is found even in the oldest sources related to memory. The oldest known source is the story of Simonides of Ceos, a Greek poet who lived in the 5th century BC. Simonides was assigned to identify the people under the rubble of the building that collapsed sometime after his departure. However, the bodies were unrecognisable; Simonides was only able to identify the people by remembering where they were seated in the dinner hall (Cicero, cited in Yates, 1966). Inferring that the relationship established between the information and the space facilitates the act of remembering. Cicero also addressed spatial mnemonic techniques that use spaces to enhance recalling, known as 'method of loci' (Yates, 1966). It

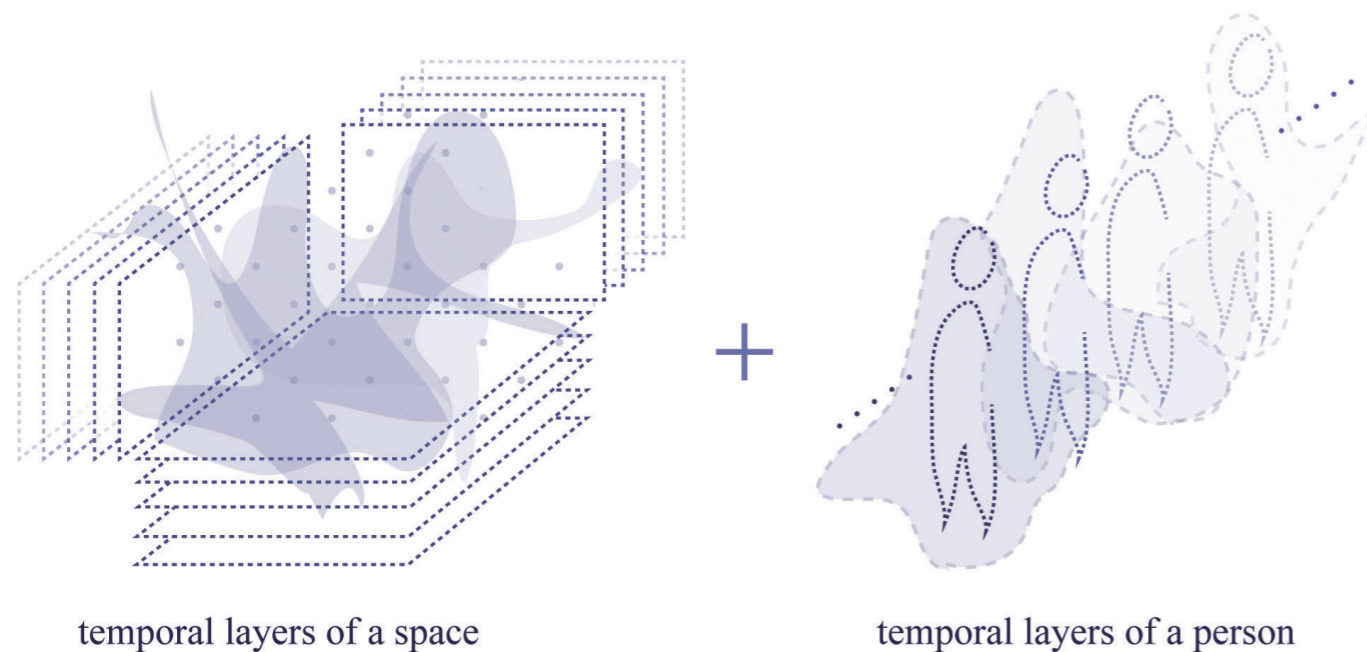


Fig.2 - A spatial experience is unique in that both temporal layers of a person and of a space are moment-specific and difficult to emulate, by E.C. Çelikcan.

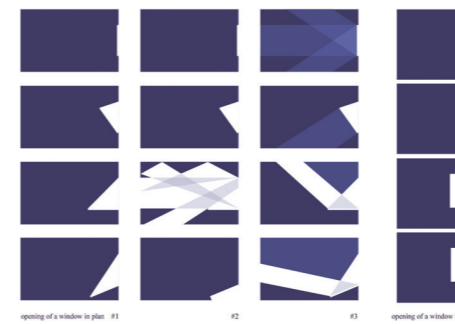


Fig.3 - A window may enhance the uniqueness of any experience by enriching the myriad inputs of temporal layers through movement and connection, by E.C. Çelikcan.

is suggested walking through a building and embedding the images of the things to be remembered in certain distinguished places of a building such as a wide door, between two columns, a niche in the corridor. Regarding, on the one hand, these distinguished places differentiate an experience by acting as anchors, and on the other hand, as they are quite familiar and common elements of spaces, they facilitate engagement in memory patterns by strengthening the possibility of stronger and more numerous associations with existing knowledge in memory.

When we contemplate the subjective experience of space, individuals' experiences of a space share commonalities although they can never be identical. In experiencing space, ties are established with other spatialities in our memory that we have experienced in the past through a set of similar perceptions. We may approach these ties between spatialities as if they are formed through Proust's crust over the experience. Here, spatial situations, defined by some building elements – such as doors, windows, staircases – present the commonalities we seek for examining the spatial correlators in the functioning of autobiographical memory.

The striking aspect for us in this functioning is that there may be elements in the experience that strengthen the association of spatial knowledge in memory with each other. The characterisation of each experience may come through objects, people, actions, and some building elements.

In particular, since it is known that knowledge is encoded in memory in correspondence with space, the known effect of physical space on experience and recalling information may be one of the factors that strengthen the establishment of links among knowledge in memory.

BUILDING ELEMENTS AS SPATIAL CORRELATORS IN THE FUNCTIONING OF AUTOBIOGRAPHICAL MEMORY

"A window cuts out a new frame for looking. Walls put up barriers, but their borders easily crack. The perimeters of the room change into boundaries to be crossed. Doors open up new access, morphing into portals. An entranceway becomes gateway to an inner world. [...] A staircase takes us up to a whole new level of intimate encounter, and we rise and fall along with it" (Bruno, 2009, 37).

Drawing on Bergson's approach to perception and memory, each spatial experience, the encounter of a person and space is unique. The countless elements in one single moment and duration make the experience non-recurrent. We may regard the different times of a place as temporal layers, which have variables such as senses, feelings and actions that are shaped by the re-established memories. Hence, the experience of space could be seen as the encounter of a temporal layer of a person's life with a temporal layer of space (Fig.2). Space relates with time through changes in material and movements of air, light, sound, bodies, objects and so on.

In this article, we search for the ways in which spaces can urge movements and create spatial situations through certain building elements such as doors, windows, and staircases. Through these building elements, we argue that

memory is established in unique and subjective ways. We try to understand how the narratives of these building elements described in literature may provide insights into the relations between memory and space. We suggest that these specific building elements have the potential of connection and transition (Fig.3). While connection refers to the physical relationship between two places, transition refers to the action itself that transpires through physicality. Connection and transition have a bidirectional effect on each other; connection is the physicality that enables transition, while the physicalisation of the act of transition is what constitutes connection. Therefore, it is important that these elements which provide spatial situations are the elements that embody the concepts of connection and transition in the sense that these concepts involve both physicality and an action.

Another significance of these building elements is the fact that they are commonly encountered, even habitual spatial elements. This quality contains a potential for being 'the crust over the experience'.

A SKETCH OF THE PAST: WANDERING WOOLF'S HOME

Virginia Woolf, who writes about her childhood years starting from the first thing she can remember, considers it important to present who she is in the past together with the context of the present in which she recalls the past. The childhood memories, recalled through voluntary recollections written over a period of about two years, contain deep and subjective descriptions of people, events, places and feelings, thoughts, and emotions.

As Ender points out, Virginia Woolf's autobiographical essay is a text that may have something to say about the functioning of autobiographical memory, which includes our phenomenal experiences: "This is why Woolf's literary experiment can provide

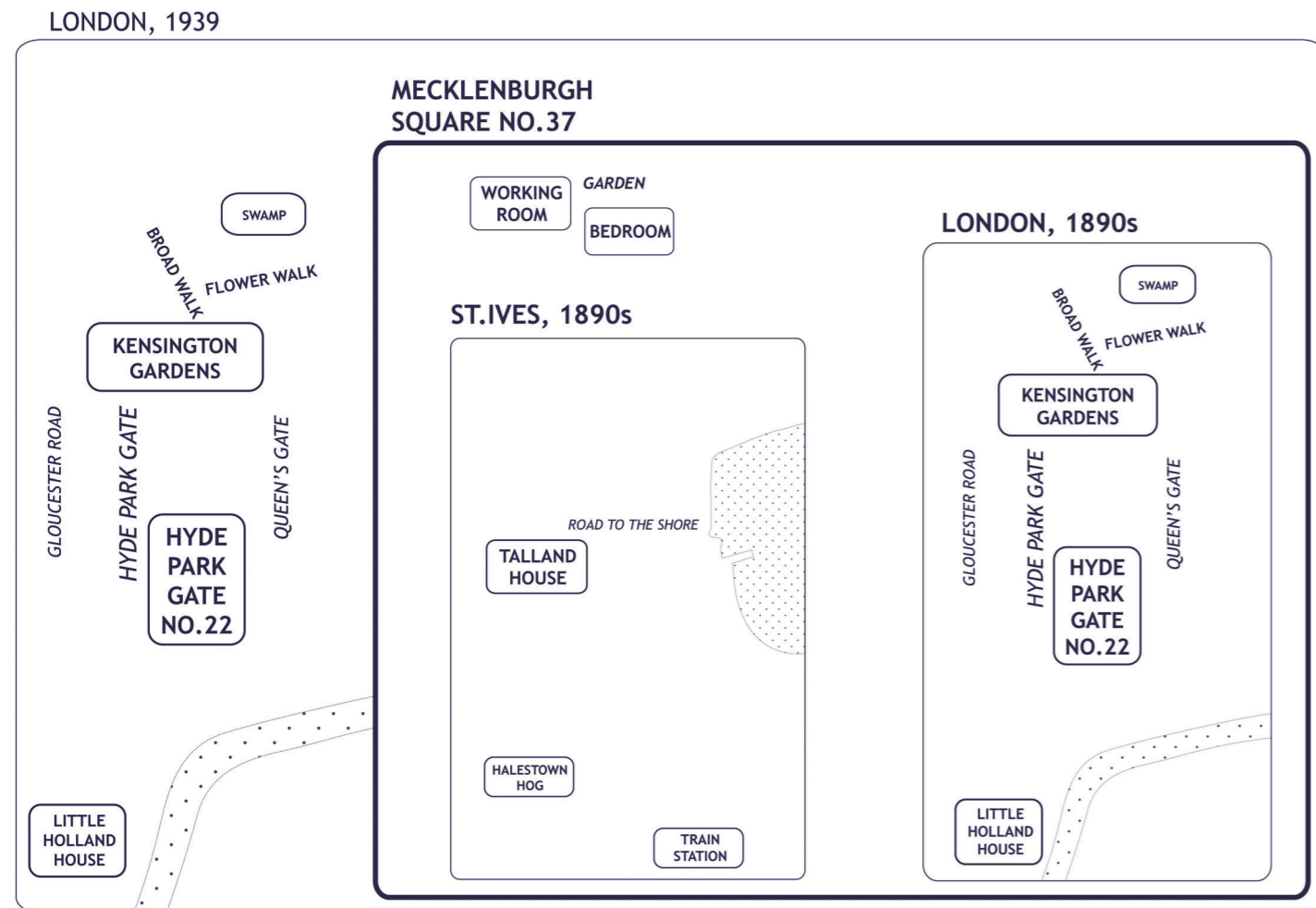


Fig. 4 - The memory-space map of Woolf showing the narrated places of two different time: recalled places from 1890s grown within her home at Mecklenburgh Square in 1939 as Woolf writes 'A sketch of the past', by E.C. Çelikcan.

a particularly apt analogy for the phenomenon of remembering: it foregrounds the verbal, textual medium through which mnemonic images are known intersubjectively, as well as, possibly, intrasubjectively. Far from constituting an idiosyncratic mode of remembering, her literary images may well reveal certain paradigms of structure, the general features of a mental architecture that defines the activity of remembering. With Woolf, we can chart some of the first elements and principles of the construction of memory." (Ender, 2005, 48)

A Sketch of the Past is an autobiographical essay, written in a free-flowing and unrevised manner, without a specific structure, a definite beginning or end. As the text contains occasional recollections of personal experiences, almost every recollection is accompanied by spatial depictions. Woolf generally remembers and writes her memories in relation to the

place where they happen (Fig.4), with details from that place (Fig.5) and often in relation to building elements such as doors, windows, and stairs. We will try to find out further the relationships between space and autobiographical memory in Woolf's text.

The method used to analyse the 130-page autobiographical essay briefly consists of the following stages:

1. Transcription of spatial situations: An inventory is obtained by extracting all the spatial situations mentioned in the text and the building elements that may have caused such spatial situations.
2. Categorisation: The data in this inventory are first organised according to the location and date (e.g. London, 1890), then according to the space of which they are a part of (e.g. children's room, entrance hall) and then according to the building elements they include (door, window, staircase). With this

categorisation, it was possible to evaluate the data in the inventory according to the qualities of spatial correlators.

3. Representations of the spatial correlators: The graphic representations of the spatial correlators inventory are produced and grouped according to the common qualities while recollecting the experiences (Fig.6). Each image is coded by the building element (e.g. D1, W1, S1), which can be followed in figures and text.

4. Transcription of spaces: The spaces encountered in the text and the physical or temporal relationships between them are transcribed to hypothetically construct Woolf's home as an isometric drawing (Fig.7).

5. Spatial situations in memory-spaces: In the light of the data obtained from the transcription of the spatial situations and the transcription of the spaces, the spatial situations and remembered

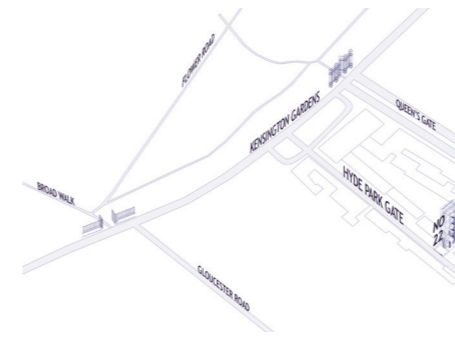


Fig. 5 - A representation of Woolf's home from 1890s, Hyde Park Gate, 22, and its near surroundings that narrated in 'A sketch of the past', by E.C. Çelikcan.

experiences were engraved on a drawing of Woolf's childhood home.

While remembering her childhood, the author refers to her experiences characterised by the existence of spatial situations quite frequently. Apart from these spatial situations, other elements related to the physical structure of space are rarely encountered throughout the text. We suggest that the spatial situations provided by building elements play a significant role in the recollection of spaces in the autobiography. The qualities of spatial correlators in action are presented below with exemplified excerpts. The graphic representations of the spatial situations can also be viewed as an inventory in Fig.6, grouped according to common effects on recollecting the experiences. The codes of all excerpts are displayed in Fig.6 and Fig.7.

S1 "Now society exerted its full pressure, about 11 o'clock say, on a June night in 1900. I remember the dazed, elated, frozen feeling: as the lights beat on me, going upstairs; the unreality; the excitement; the paralysis. Can I recover anything further?" (Woolf, 1985, 133)

D2 "Everything to do with dress - to be fitted, to come into a room wearing a new dress - still frightens me; at least makes me shy, self-conscious, uncomfortable." (Woolf, 1985, 68)

S2 "The grown-up world into which I would dash for a moment and pick off some joke or little scene and dash back again upstairs to the nursery was ended." (Woolf, 1985, 94)

The state of being a physical and psychological threshold involves situations such as being at the threshold, crossing the threshold, where the psychological boundaries of the spaces are felt beyond the physical. It can be inferred that the intensity of emotion that comes with the feeling of moving from the current space to a space with a different quality has strong effects on the encoding and recalling of the experience in memory. As seen in the excerpt above, the feelings of excitement, enthusiasm, pride, anxiety, astonishment and curiosity felt when about to change the place seem to be a strong factor that makes the experience permanent in memory.

S3 "How did father ask you to marry him? I once asked her, with my arm slipped in hers as we went down the twisted stairs into the dining room. She gave her little laugh, half surprised, half shocked. She did not answer." (Woolf, 1985, 91)

D3 "And there is my last sight of her; she was dying; I came to kiss her and as I crept out of the room she said: 'Hold yourself straight, my little Goat.'" (Woolf, 1985, 84)

Association of thought, sensation and speech with bodily movement groups the excerpts about a person's recollection of what was spoken, heard, felt, or thought in the process of an action. An example is the moment of passing through the doorway; Woolf recalls the memory of saying goodbye to her dying mother and hearing her last words addressed to her. Another excerpt involves the staircase. As the movement of the body during ascending or descending the stairs is specific to this action, the movement of our body in space becomes unique on the staircase. At the same time, since it allows our body to be constantly re-positioned in the horizontal and vertical planes, our relationship with space is differentiated. In these excerpts, the act of climbing or descending the stairs reinforces the encoding of the speech, thinking, feeling and sensations that occur during the action.

S7 "I can see him taking a lady downstairs on his arm; and laughing. He cannot have been as severe and melancholy and morose as I make him out." (Woolf, 1985, 113)

S5 "I see him peering up at me on the broad staircase at St Ives with his drawn yellow face and a tie made of a yellow cord with two push balls on it;..." (Woolf, 1985, 83-84)

Recalling people's images or actions on the staircase shows Woolf's remembrance of Symonds, her mother, and her brother George with images of them on the staircase; her memories contain images of these people standing, sitting or descending the stairs. It seems that as the staircase enables the movement of the body vertically and horizontally, the author imagines people on the staircase from new angles.

Differing from the height and angle we normally see, the spatial situation suggested by a staircase creates unusual images of these people and thus enables us to remember these differentiated images through their relationship with the space.

D5 "That great figure with the deep voice and the wild eyes would come to the house looking for her, with his madness on him; and would burst into the nursery and spear the bread on his swordstick and at one time we were told to go out by the back door and if we met Jim we were to say that Stella was away." (Woolf, 1985, 98)

The state of being a physical and psychological obstacle or limitation shows the excerpts that accompany the recollection of situations in which the door is an obstacle and/or a boundary. In both cases, the door of the house/garden in Woolf's memoir is a threshold of transition from the public to the private. A door becomes a means of making the house inaccessible for a person other than the household and memories of trying to keep someone out are remembered both physically in relation to the door and what it represents.

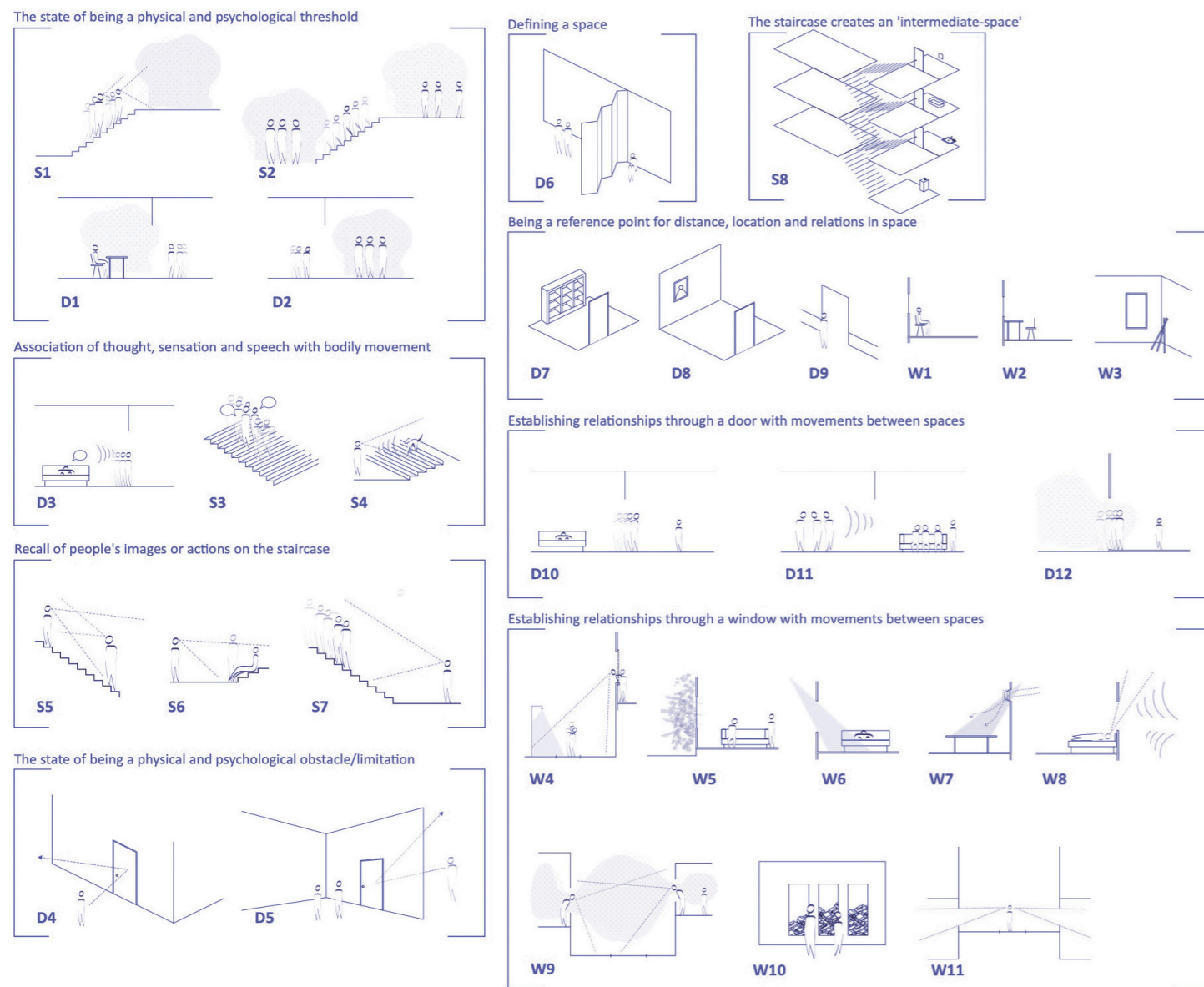


Fig. 6 - The graphic representations of the spatial correlators inventory, grouped according to common effects on recollecting the experiences, by E.C. Çelikcan.

D6 "It derives from Stella and Jack. It springs from the ecstasy I felt, in my covert, behind the folding doors of the Hyde Park Gate drawing room. I sat there, shielded, being half insane with shyness and nervousness; reading Fanny Burney's diary; and feeling come over me intermittent waves of very strong emotion – rage sometimes; how often I was enraged by father then! – love, or the reflection of love, too. It was bodiless; a light; an ecstasy. But also extraordinarily enduring." (Woolf, 1985, 105)

The above excerpt shows where we see that the door defines a separate space within a space and that Woolf, who hides behind the door, associates the emotions aroused by what is happening in the living room with this defined space.

S8 "There were different smells on different landings of that tall dark house. One landing smelt perpetually of candle grease; for on a high cupboard stood all the bedroom candles. On another half landing was the water closet; with all the brass hot water cans standing by a sink. On another half landing was the solitary family bath. (My father all his life washed in a yellow tin bath with flat ears on which the soap stood.) Further up, was a brown filter from which once the drinking water presumably was supplied: in our day it only dripped a little. At that height-it was on the study half landing-carpets and pictures had given out, and the top landing of all was a little pinched and bare. Once when a pipe burst and some young man visitor – Peter Studd? – volunteered help

and rushed upstairs with a bucket, he penetrated to the servants' bedrooms, and my mother, I noted, seemed a little 'provoked', a little perhaps ashamed, that he had seen what must have been their rather shabby rooms." (Woolf, 1985, 118-119)

The situation where the staircase creates an 'intermediate-space' may be exemplified by the excerpts where Woolf constructs a narrative of their house number 22 Hyde Park Gate through the staircase from the ground floor to the top floor. While narrating this staircase, she reveals many details about the house and their life. We see that the staircase and landings are effective in transferring to memory the situations that have many variables of time layers and thus

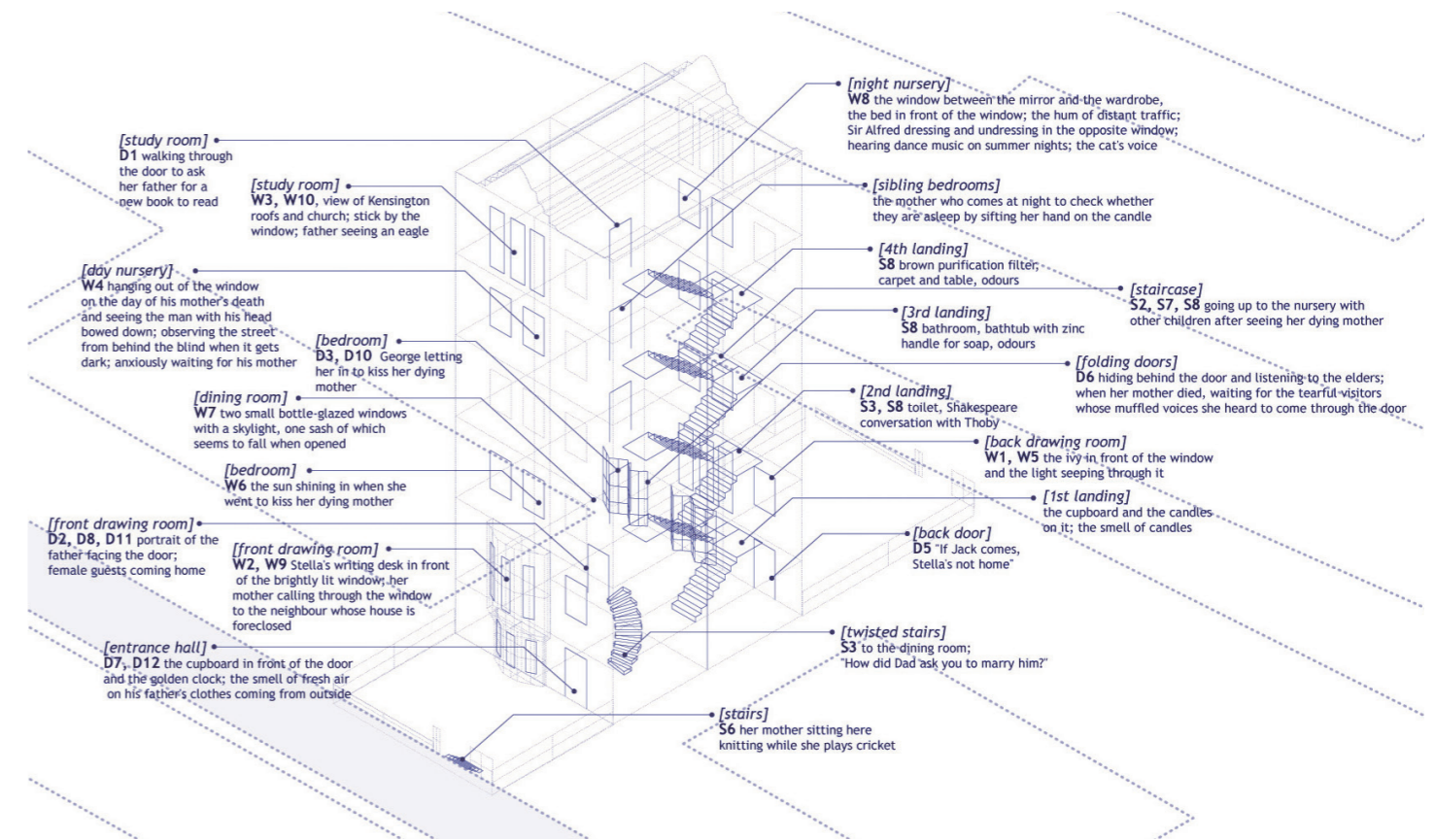


Fig. 7 - The transcribed spatial situations and remembered experiences engraved on the drawing of Woolf's childhood home, Hyde Park Gate 22, London, by E.C. Çelikcan.

enrich the experience by being an intermediate space between different spaces on different floors of the house, which is connected to and is an extension of each of them.

W1 "Gerald, who sat beneath the window, sneered later: 'Well, how did the Sunday prayer meeting go off?' (Woolf, 1985, 103)

D7 "In the hall facing the front door stood a cabinet with blue china; and on it a gold faced clock." (Woolf, 1985, 117)

Being a reference point for distance, location and relations in space may be exemplified with the excerpts in which the selected building elements are the reference points for distance, location, orientation, and relations within space. When Woolf remembers a place, she usually first recalls and writes about how it was reached, passed through, entered, and the thresholds through which the boundaries of the space dissolve and allow passage. The spatial situations they create indicate that the desire to position oneself and other objects and actions in three-dimensional space is often realised

through these building elements, which act as correlators of memory.

D10 "My father staggered from the bedroom as we came. I stretched out my arms to stop him, but he brushed past me, crying out something I could not catch; distraught. And George led me in to kiss my mother, who had just died." (Woolf, 1985, 91)

D11 "We in the front room sat crouched, hearing muffled voices, ready for the visitor to emerge with tears on tear-stained cheeks." (Woolf, 1985, 94)

In the above excerpts, we may see examples of situations of establishing relationships through a door with movements between spaces. Here, the components of the time layer of one space are included in the time layer of another space through the door. The emotion in the bedroom is carried outside by Woolf's father stepping out of the door. One gets an impression of what is going on inside. The events in one room are included in Woolf's experience in another room through the door ajar, and this experience

is established and remembered through the 'overflowing' sounds. We see certain qualities of the outside enhancing the experience of Woolf, such as her father's clothes smelling of fresh air being carried into the house. The experiences inside the house establish a relationship with the outside world and enables the positioning of space and time as well.

W10 "From the three long windows one looked out over the roofs of Kensington, to the presiding Church of St Mary Abbots, the church where our conventional marriages were celebrated – and one day standing there father saw an eagle." (Woolf, 1985, 119)

W5 "They were admitted to the back drawing room, where father sat like the Queen in Shakespeare – "here I and sorrow sit" – with the Virginia Creeper hanging a curtain of green over the window, so that the room was like a green cave." (Woolf, 1985, 94)

W4 "This was proved on May 5th 1895. For after that day there was nothing left of it. I leant out of the nursery window the morning she

died. It was about six, I suppose. I saw Dr Seton walk away up the street with his head bent and his hands clasped behind his back. I saw the pigeons floating and settling. I got a feeling of calm, sadness, and finality." (Woolf, 1985, 84)

W9 "I see her stretching her arms out to Mrs Williams when the bailiffs took possession of their house and the Captain stood at the window bawling and shying jugs, basins, chamber pots onto the gravel – 'Come to us, Mrs Williams'; ..." (Woolf, 1985, 84)

In the above excerpt we observe the situation of establishing relations through the window with movements between spaces. Certain sounds or changes in light create a sense of time while the author is inside the house. Woolf associates the intense emotions in her memory with the physical features of space as the window enables visual or audio interaction. She also remembers some of the activities or bodily movements in relation to the light and wind coming in through the window. Seeing the city from the window, she remembers the experiences in other places of the city and associates them with the current experience, which expand and merge into each other. Other actions, people, events in other places in the city, on the street, are included in Woolf's room through the opening of the window. Woolf's room expands through the window to the street, the barn, the main streets, the roof of the neighbouring building, another bedroom. Woolf's experiences in interior spaces are differentiated by the many elements that enter the room from the outside and even though she was not aware of it at the time, they became a part of her unconscious coding.

SPATIAL SITUATIONS SET BY STAIRCASES, DOORS, AND WINDOWS

Through the transcription of

the spatial situations in this autobiographical text and the analysis of the excerpts in the transcription, we aimed to explore whether building elements have effects on the establishment of space in autobiographical memory, and if so, what kind of effects they have.

The findings favour that experiences are encoded in memory in relation to spatial information. Almost every recollection is accompanied by spatial knowledge. We observe that this spatial knowledge often consists of different spatial situations created by building elements. Although they are included in the recollections, the building elements themselves are rarely depicted. Just as the spatial mnemonics technique which enhances recalling by pairing the information to be remembered with a distinguishable spatiality, this study has shown that building elements as spatial correlators are effective in the establishment of memory and the recalling of experiences even without a conscious focus on space itself.

Spatial situations differentiate, enrich and customize the experience of the person and the place of experience is remembered through this knowledge. With the inferences made from the excerpts analysed in the context of the subject, spatial situations created by doors, windows and staircases act as spatial correlators with some common and some divergent qualities. For example, a staircase acts as a spatial correlator through its half landing, by being an intersection where life in both levels coexist ([S8] in Fig.7). Stairs, being located in-between spaces such as hallways, enable uses and their memories that are not originally accommodated by these spaces, such as sitting and pausing [S6] on a transition space. Almost all the memories related to the act of ascending or descending the stairs are moments when these actions are shared with other people [S1, S3]. When an interaction or a conversation is accompanied by the particular movement of the body exclusive to stairs, the experience

is differentiated. Thus, bodily experience is instrumental in the construction of memory. Due to its positioning within the building, a staircase acts as a threshold between individual and public spaces [S1, S2]. It can be said that these experiences of transition from individual to common, from discrete to exposed or vice versa affect and strengthen the establishment of the space in memory.

The spatial situations encountered in the memories related to the door are related with certain rituals and the emotions associated with entering. The movement that the door allows between inside and outside distinguishes the experience. With the traces brought by the people entering the space from outside, like mud, dust, cool air, and the smell of fresh air on clothes [D12], a new element enters the temporal layer of that space and enriches its experience. A door serves as a reference point for the events and objects in the space [D7, D8, D9]. Standing in front of a door that opens to another space allows one to see both spaces and associate them [D1, D2]. Being partially involved with another space through the door opening, such as by hearing the sounds from another room [D11], enriches the experiences and contributes to the multiple and multi-faceted association with existing information in memory.

The spatial situations related to the window are, like a door, about being a reference point in space, allowing in sounds, lights, images from the outside, making the movement continuous, enriching the experience inside by including variable elements of the temporal layers of the outside. A window makes us conscious of time through the darkening of the sky and the rising of the sun, it can serve to create temporal, rather than spatial anchors, such as the arrival of the garbage cart [W8], the sun breaking through the window of the building across same time every day and shining on the working desk [W7], the smell of food coming from the neighbour who has started preparing dinner. Windows

establish a relationship between two physically separate spaces, two people communicating through the windows of the houses on both sides of the street [W9] or an event that takes place in the room upstairs is included in this space with the sounds coming from the open window [W8].

CONCLUSION

The research question of this study is essentially characterised by curiosity about the interaction between humans and space. The research wanted to find answers to how we experience a space and how we remember the spaces we experience. We aimed to discuss the perception and experience of space in the context of the relationship between space and memory, through the question of how space is constructed in autobiographical memory. The indications of what this co-functioning tells about space may create new basis for the discussion of the perception and experience of space.

The dynamics of interaction between space and people has always been an important concept for architectural design. What methods for investigating subjective interactions such as spatial experience and perception are problematic in themselves. As biologist Gerald Edelman points out in his book on consciousness, *Wider Than the Sky* (2005), accessing an individual's experiences and the memory formed from them is quite difficult, but not impossible.

"Since consciousness arrives as a result of each individual's brain and bodily functions, there can be no direct or collective sharing of that individual's unique and historical conscious experience. But this does not mean that it is impossible to isolate the salient features of that experience by observation, experiment, and report." (Edelman, 2005, 6).

This research can also be seen as an attempt to experiment with the obstacles that arise in research methods, as it explores the relationship between memory

and space in a very subjective context. By investigating the contribution of building elements as spatial correlators of memory through the analysis of a literary work, we propose an alternative research method to overcome the difficulties arising from the subjectivity and impermanence of the triad of experience, perception and memory, emphasizing the possible contribution of literary works as representations of memory. Literary works are often characterized by being a text produced by an individual, a representation of memory with a strong autobiographical aspect and containing knowledge of spatial experience, not only through the physical space itself, but also through many different features, tangible and intangible, that point to the unique experience of the individual. Memory, too, is an ever-changing whole with countless movements that trigger each other. So even if memory, which 'is not a whole that can be given', is captured in a particular moment, it does not seem possible to see the whole through this still section of memory. For this reason, the question of how spaces are established in autobiographical memory was discussed through the relationships and connections between experiences, rather than the fixed and frozen images of the individual spaces that are transferred into memory.

Our exploration of the selected building elements can be carried forward in further studies by extending the scope to multiple works by a given individual to grasp the integrity of memory and its functioning, or by including a wider variety of spatial situations, which would allow us to capture the role of spatial correlators in memory. Bearing in mind the functioning of memory, discussing the perception and experience of space without detaching it from its autobiographical context can pave the way for new discussions on the subjectivity of architectural design processes and new approaches to architectural productions when they are considered as autobiographical works.

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NOTES

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