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# SENSORIAL NARRATIVES OF MEMORY AS THE BASIS OF URBAN ARCHITECTURE

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## Abstract

*This design study explores sensorial memory narratives of space as the basis of urban architecture. Discussion about architecture focuses on its permanent presence as long-lasting structures that can withstand forces of time. This study instead explores the fleeting interplay between time, memory, and senses embedded in the city narratives. This study employed a memory walk within the Gading Serpong area in Tangerang, Banten, Indonesia, to gather spatial memories and sensorial experiences of such an area as an ever-evolving urban area. The narratives acquired from this urban walk are encoded to address how it is comprised of multiple experiences of the senses. The narratives are then used to generate spatial propositions of the Mnemonic City initiative, a speculative form of urban architecture encompassing structures that encode and represent intricate memories. The Mnemonic City initiative is assembled as trajectories of sensorial narratives, using memory as the basis of the mechanism. Such mechanisms enable developments of spatiality that accommodate the next generation to have a strong connection with the entire city, celebrating the fleeting but lasting existence of memories in the temporality of space.*

***Keywords**: sensorial memory; sensorial narrative; mnemonic city; memory mechanism; urban architecture*

## INTRODUCTION

This study explores the memory narratives of urban space that provide sensorial experience and how it can be the basis of architectural design methods. The study takes particular interest in the idea of time and memory. Time and memory correlate with the increasing interest in the intangible element of architecture, which may hold particular significance for how we build and dwell in the contemporary world (Karandinou, 2013). As Karandinou observes, memory in architecture is not reconstructed through static contemplation of form. User engage with the space physically and temporally, allowing memory to unfold. “Tactile appropriation is accomplished not so much by attention as by habit, …, what matters is the way in which the space performs, and this gives meaning to particular forms and materials—not the binary relationship between them” (Karandinou, 2013, pp. 162–163). The lasting connection to the past (memory) is facilitated through dynamic, temporal experience rather than just static, permanent form. The core of our inquiry is this seeming paradox between the permanence of architecture and its temporality. Architects usually aim to create long-lasting structures that can withstand the test of time and nature. However, architecture may bring back forgotten memories, which triggers the retrieval of specific spatial memories.

This study argues that temporariness in architecture does not diminish its significance; rather, it highlights that it may play a crucial role in shaping and preserving memories. Although memories may undergo fading or alteration over time, their permanence surpasses the lifespan of buildings, underscoring the critical role of documentation and preservation in safeguarding architectural knowledge and place memory (Ren & Doğan, 2024). However, this study investigates how architecture can facilitate the formation and retention of memories through the sensorial narrative of experienced memory, rather than through technological means of digital preservation.

The study starts with theoretical investigations on the notion of temporariness, memory, and senses in the urban context. This study then explores how urban contexts can create experiential memories by conducting a memory walk in the Gading Serpong area of Tangerang, Banten. Using memory narratives acquired from the walk, this study develops the Mnemonic City, a speculative form of urban architecture that embodies the interplay between memory and architecture.

**Architecture, Memory, and Illusion of Permanence**

Calvino (1972) in his book Invisible Cities, writes about the City of Sophorina as cities that exist incompletely, waiting for events to take hold. The city of Sophorina challenges an argument about architecture as an item of permanence, which is an illusion, because every building is temporary (Enia & Martella, 2020, p. 2). Instead, this study argues that temporality and permanence can be intertwined and interchangeable.

Calvino also writes about the City of Zora, a city that no one, having seen it, can forget (Calvino, 1972, p. 15). This city made us think about the possibility of memory as something that can surpass time and matter that always bound architecture. Our thought is that memory can surpass time and matter, making something truly permanent. He also describes the city as a context with a lot of memory points (Calvino, 1972).

The City of Sophorina and Zora made us realize there is a deep connection that connects architecture with the notion of memory and temporariness. Memory transcends the limitations of time and matter not through its physical permanence, but through the powerful memories it evokes. These memories, which are triggered by sensory cues, become the true, lasting legacy of the city. It's not the building, but the sensory experience and the resulting memory that achieve a kind of permanence. Then, we state the proposition that we made: architecture is temporary, memory is permanent.

The multisensory approach to design mutually reinforces the link between the body and space and how sensory inputs influence how we perceive the built world (Paramita, 2022). Similarly, Yaufik and Kusuma (2024) highlight how the manipulation and organization of spatial scale can bring different experiences of light, texture, sound, and visuals to create comprehensive and memorable experiences, even make the experience more strongly remembered. Architecture is seen as a dynamic field where physical perceptions and sensory traces constantly modify and reshape the sense of place rather than merely being a static physical form. This makes memory an active, continuous process that is created by the recurrent sensory experiences that people have when they navigate and engage with their environment.

The debate between permanence and temporariness situates the discussion of architecture and memory. "Permanence, or the ability to defy time, has traditionally been considered the most desirable architectural quality" (Enia & Martella, 2020, p. 1). Similarly, Chabrowe stands with the traditional view of architecture "For architecture by definition, is meant to be permanent, to serve a practical and also aesthetic purpose over an indefinite period of time" (Chabrowe, 1974, p. 385). For many years, architects have always desired to create architecture that can literally 'defy time' and be permanent.

There is a growing discussion that defies architecture as an item of permanence, whereas the true nature of architecture is actually about temporariness (Trentin, 2024). No matter how strong or how permanent architecture can be, it's still bound by time and matter (Touw, 2006). Architecture embedded with the most permanent capability material will eventually decay and return to its true nature, ultimately bound and affected by the force of time.

"If left to itself or discarded from the human world, the chair will again become wood, and the wood will decay and return to the soil from which the tree sprang" (Touw, 2006, p. 11). With this in mind, we think of architecture as an item of temporariness, not permanence, which adds the dimension of time in relation to its matter and allows us to shift our focus from creating architecture intended to last forever to designing experiences that celebrate its temporariness instead.

Nathania and Wahid (2022) argued that time and memory are closely linked to spatial sequences in a theoretical urban setting. Time may be spatialized in narrative environments through spatial arrangement and transitions, enabling users to experience numerous levels of time and narratives embedded in space.

In celebrating its temporariness, this study focuses on memory rather than time, and its relation to the experience of architecture. Architecture has a long tradition of evoking memory, one that goes beyond the memory of shelter and dwelling. Architecture has long been more than just a place to live, it's also a way to remember things (Jo, 2003). "Where humans cannot go, and neither do civilizations, buildings sometimes can: they thus become a sort of time capsule, able to transmit to distant futures the intimacy of private events" (Enia & Martella, 2020, p. 1). This means that architecture has the capability to evoke memory rather than simply endure, which is a key aspect of its significance. It's not about the object being permanent, but the experience and the memory it creates.

## LITERATURE REVIEW

### *Memory Narratives and Sensorial Experience*

City as an artifact leave traces, and these traces are subjectively experienced, creating an architectonic structure rich with meaning (Jo, 2003). These traces are subjective because the same cues that lead to subjective traces are different for each person; these traces don't hold the same meaning for everyone. Architecture becomes more important in the creation of memory because non-location-based memories tend to fade (Shafiq, 2017). We tend to forget memories that don't have a location, a non-location. It is easier for us to recall memories of when we were playing kites, walking near the paddy field, and playing with doves in relation to where our house is located.

Playing kites is an experience related to its color (visual), the string that we hold (touch), the smell of the grass carried by the wind (smell), the sound of the wind blowing through the fields (hearing), and us chewing gum or eating street food while playing (taste). Sensorial experience helps create a deeper embeddedness of memory through the entanglements of different sensorial stimuli.

These deep embedded memory usually rooted in everyday activities such as tactile interaction with the material in the surrounding space that being recorded to the memory continuously and stimulate subjective sensory experiences (Wijayakusumah & Suryantini, 2022).

Pallasmaa (2007) argues about this hegemony of the eye, causing reduced architectural experience. When only sight is highlighted, we might lose the subtle nuances of texture, the evocative power of scent, the immersive quality of sound, and the intimate connection of touch. Sensory experiences and memory are closely related. By designing architecture that evokes certain feelings or memories, architecture can capitalize on this bond.

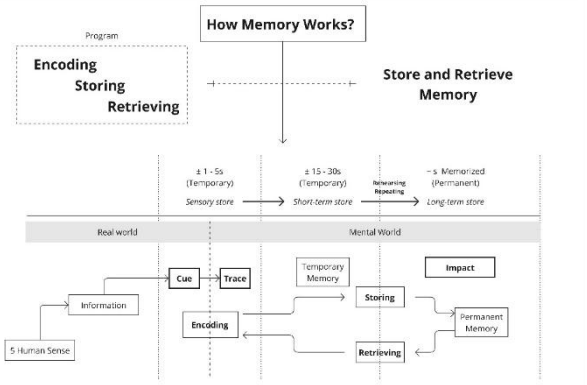



**Figure 1** Diagram of How Memory Works

Figure 1 shows the processes of how memory works cognitively. Atkinson & Shiffrin (1968) elaborates on how our brain always encounters different kinds of information and processes it. Memory reflects the capacity to store and retrieve information, sometimes also understood as something physical that is stored in the brain, but it is more of a chemical process between neurons and not static (Gregorio Zlotnik, 2019). Establishing a memory requires the process of encoding, storing, and retrieving information (Squire, 2009).

Encoding refers to the initial experience of perceiving and learning events (McDermott & Roediger, 2018). Encoding is the first step in the memory process, during which information is perceived and processed. Storing refers to the information that is received through our senses, so this received information will be stored in the brain and saved as a memory trace, captured in the sensory register, and then later will move to short-term memory and long-term memory.

Retrieving is the process of accessing stored information. The encoding specificity principle, which asserts that retrieval is most successful when the cues used during encoding and retrieval are the same, is one significant principle.

For instance, listening to a certain song while experiencing something can cause you to remember those experiences later when hearing the same song. “Years later, when you hear the song on the radio, it brings back the whole experience with a rush” (McDermott & Roediger, 2018, p.21).

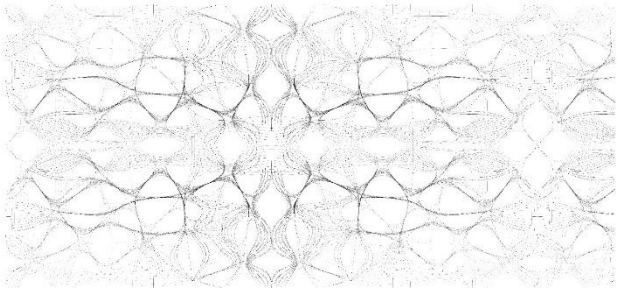


**Figure 2** Diagram of Cues and Traces in relation to How Memory Works

As a diagram, Figure 2 shows how we encode information, determining how it will be stored and what cues will be effective when we try to retrieve it. The cue is represented as a point around the diagram; each cue is unique and not mixed with other information from different cues. Each cue will also recall different memories, but different cues might recall the same memories if they are connected through their traces. The lines that come after the points—or the cues—represent the trace. Each trace will collide and meet in a specific memory, and each memory will have traces and connections to different related memories. The traces merge in a group of traces, which is represented as the memory. This diagram also shows that some memories, even vague ones, and those located far away from each other might also have their relation and connection through other memories.

Memory also varies based on the way it is produced and the information it signifies, comprising working memory, episodic memory, and semantic memory (McDermott & Roediger, 2018). Working memory deals with memory captured from information acquired during the act of doing certain activities, while episodic memory is memory produced from certain episodes of one’s life, and semantic memory is created as part of our experience and knowledge of the world (Ibid.).

In this study, we focus on relating the senses to our episodic memory, which relates to personal and subjective experiences and events in our past. The sensory detail from our personal encounter with our surroundings, especially our encounter with architecture—like the feel of a handrail, the sound of the busy road in the city, the sight of the forest and morning dew, and the temperature of that place—reflects how architectural elements develop powerful cues that construct sensorial narratives that recall past experiences and emotions.

In this sense the sensorial narratives become a framework of relationship between images of space that constitute particular understandings of space and time (Hopkins, 1996). The sensory signals that go along with these experiences—the noises, textures, and scents—are just as important in shaping them as the architectural design. These sensory cues serve as memory-unlocking keys that improve our comprehension of the built environment and our relationship with it.

## METHODS

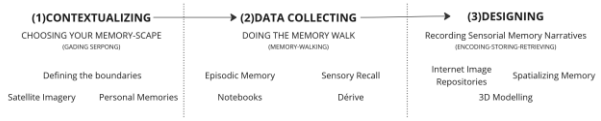



**Figure 3** Methodological Framework

This study employs the process of memory walk to collect data regarding the experience of the city, informed by psychogeography discourse. The walk is a form of derive, an act to randomly wander the city without a specific destination, an act of becoming lost in the city (Sadler, 1999). The Situationist perspective believes that derive is the best technique to understand and experience city space while mapping all of the findings and all other things beyond the visual, such as the memory and its related sense.

Memory Walk is our version of a psychogeographical map and derive, a manipulated version of it. First we decide to wander the city, but we wander the city in our memory, through our memories. We called it memory walk, which is an act of drifting throughout the city in our memory, record what memories recalled in specific areas of the city. There are 3 steps in Memory Walk (See Figure 3): (1) choosing our Memory-Scape (2) doing the memory walking (3) recording the memory and the senses The methodology of this study (Figure 3) uses data materials in the form of satellite imagery and personal memory to determine regional boundaries, field notes from the Memory Walking process, and 3D modeling to transform sensory narratives into spatial forms. The result of phase (3) Designing is not merely a static 3D object, but a design mechanism that enables urban architecture to preserve and retrieve fleeting memories of the city.

In the context of passage territories (Paramita & Schneider, 2018), the notion of patches and corridors is relevant in this memory walk method. This memory walk actually walks through patches of the city as a territory where subjective and specific experiences happen, while the corridors that facilitate the connection between patches also collect those experiences. The patches act as an intense sensory recall and are then connected by the corridors of personal movement through GS, creating a spatial web of memories.

This study uses GS as an urban context and so as the site of the memory walk. The author grows up in GS and experiences its transition from a hazy, thinly populated country to a thriving metropolis. This personal journey has given the area and its architecture potential layers of meaning, and through this memory walk as a narrative practice, it encodes both personal and collective urban memory across spatial trajectories, similarly to how local narratives can be applied in architectural design to inform spatial programming and visitor experience (Rowa et al., 2024).

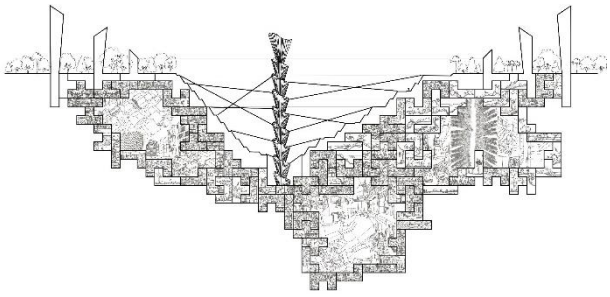


**Figure 4** Initial Section

Based on the memory walk, the study establishes the programmatic trajectories of architecture based on the sensorial narrative of the memory. This design study develops a programmatic form of initial section (see Figure 4). The section depicts three main types of memories, related to the theme of home, nature, and technology. The study followed by creating spatial trajectories based on the process of developing memory, which is the process of Encoding, Storing, Retrieving as well as Repetition. Such trajectories become the basis of a speculative urban architecture informed by the sensorial narratives in the experience of memory.

## RESULTS AND DISCUSSION

### *Memory Walking*

The study starts by selecting the memory scape, or a context that has the most memories related to us. Such context may consist of the longest place we lived in or some settings that have specific memories and can trigger strong ones, perhaps the ones related to our

childhood memories. This study selects Gading Serpong (GS) as the site to do a memory walk.

GS is located in Tangerang Regency of Banten province in Indonesia. In Figure 5, we determine the area of GS that is being used is around 16km². The area is chosen because of its relevance to our memory of growing up since our childhood. Throughout the years, the area has transformed from a suburban to an urban city and holds many fond memories.

We recall the serene atmosphere of the lake with white sand around the lake, the pine-tree forest surrounding the area, the cold air, and the sound of the water pushed by the air resembling the sound of a wave on the beach, which no longer exist and is not accessible now. The memories retrieved include auditory cues (street bustling), visual cues (thick fog and sunrise), and thermal sensations (cold air)




**Figure 5** Area of GS for the Memory-Scape

After choosing the location of potential Memory-Scape, we then determine the area to do the memory walk. The area combines the past and the present area of GS by selecting the 'older' and the 'newer' area of GS that exists and then deciding on the memory-walkable area. Some areas are not accessible anymore, have already been used or changed for other purposes, and even create newer areas and roads that come with time. The walk is done by moving past all of the areas and immerse ourself in the walking experience.

As we are doing this mental journey and experiencing different parts of the context, when some specific memory (episodic and semantic memory) comes up during the walk, the memory is written down and becomes a cue for us to search for resembling image in the internet image repositories. The image collected then become specific sensory triggers that are embedded in those memories.

The compilation of images with the memory that comes with become the basis of a psychogeographic map of GS that is shown in Figure 6. The dots below and above the image show the sensory trigger of each memory, with the location of the memory itself in GS. Among this location, for example there is a studio in GS that has all the sensory memory—the visual of the cement-finished interior, the sound of our friends laughing and singing, the smell and the taste of the food that we enjoy together, and at the same time the cold of the floor that we sat on.




**Figure 6** Our version of the Pyscogeographical Map of GS based on Memory Walk

In addition, another example can be seen in the way the memory walk in a specific area in GS enables retrieval of the memory of 'seeing' a circus tent with red and white stripes. However, no other sensory memory exists besides the visual. From the memory walk, there is limited memory regarding the texture, the smell, the sound, or the taste. But on other occasions, some memory may have multiple sensory triggers.

In Figure 7, a collage is created to show that visual cues can still trigger our deep memory of GS in that collage. The collage is divided into three sections by various filters: deconstructed, nostalgic and fractured, and black and white. By using multiple filters, the collage allow us to interpret the piece anyway we see fit.

These applications of filters in the collage aim to disturb our visual information and see the influence of the disturbance on memory retrieval. The first section of the deconstructed filter, the upper section with monochrome but still clear and less vague visual information, still functions as a strong visual cue and leads to a more effective memory retrieval by easier and clearer recall of its relevant memories.

While the nostalgic and fractured filters—the bottom left and bottom right respectively— shows a different level of abstraction and vagueness of visual information, making the retrieval of memory harder. Even the black and white filter in the first place already shows that the removal of color as one of the strongest visual cue, already makes a difference in the process of encoding and retrieving of the memory.

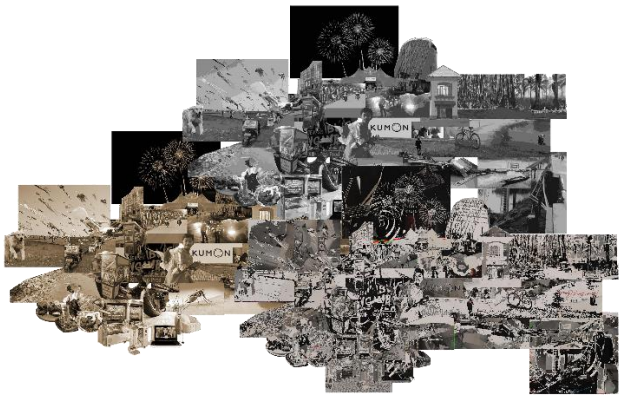



**Figure 7** Collage of Image with different filter representing our memories of GS

### *Assembling the Programmatic Trajectories of Mnemonic City*

The design process followed by creating proposition using five senses as the information receiver to form the programmatic trajectories. The five senses then is given form through abstraction, representing the sensorial experience receiver for each sense—respectively smell, taste, hearing, sight, touch—by unique color and form. These forms represent how sensorial experience is encoded and differentiated in the memory.

To express the idea of connection—or traces—to connect the cues with each other, Figure 8 shows stairs-like shape is placed and connected at various locations. When a specific sensorial experience memory come, it is encoded and connected with these sensory forms. These elements are used to illustrate how memories, when recalled through a specific sensory channel, are constructed and navigated in relation to one another; the memory becomes form.

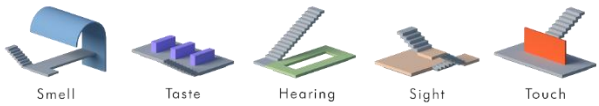



**Figure 8** Encoding of GS

The remembered memory and the sensory as recipients of information for the related memory will then be arranged into a form that represents that memory. In Figure 9, one example of memory is also related to the circus. This memory is remembered but only visually. This is because when the memory was formed, the circus was only seen from a distance, so no other information was remembered and related to the circus, such as information related to the sounds, textures, tastes, and smells of the circus. In contrast to the memory related to road bikes, three sensory memories are remembered, namely those related to touch, visual, and auditory, while there is no information related to smell and taste. Next, each memory will be arranged, and the arrangement follows the data on the psychogeographical map in the previous stage. Figure 9 shows the storing process.




**Figure** 9 Storing of GS

In Figure 10, connecting the previous memories is done to create traces that start to become active and traceable upon the appearance of a particular memory-related cues. This connection will link the other memories through its traces. Particularly the chosen and arranged memories directly inform and influence the architectural definitions concerning home, nature, and technology of GS. Based on the initial section (Figure 3), these formalized forms are arranged then subsequently grouped on their relation with home, nature, and technology within GS. This process of the encoding and storing phases illustrates the memory walks as a sensorial narrative design method to reveal not just what people remember, but also how they arrange and engage with spatial memory. Figure 10 shows the retrieving process.

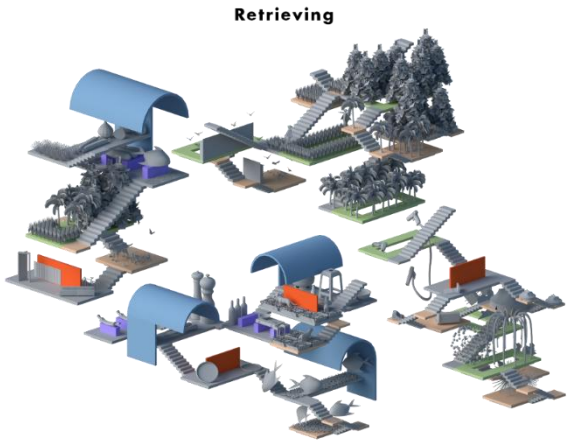



**Figure** 10 Retrieving of GS

The final design is achieved through repetition. Repetition is used to simulate the way memory becomes more permanent over time where previous processes is being repeated and not merely copied, which is layered, looped, and reintroduced in different parts of the design to make it more embedded and permanent. Through this repetition, the final form of the design emerges and resonates with the theme of GS that is being highlighted—home, nature, and technology—. The final form of the city design is achieved and presented as one of the designs that needed to be done in our design studio and presented as the Mnemonic City Initiative. Below is the narration of the Mnemonic City Initiative as context and scenario. Figures 11 and 12 show the final design.

The key concepts of the Mnemonic City Initiative are established through four distinct mechanisms. It emerges (1)**As a speculative form of urban design** in response to the transient nature of urban experiences and the challenge of retaining collective memory in these ever-changing cities. This project celebrates the lasting presence of memories within the temporality of space, utilizing architecture as a (2)**Memory Mechanism** that empowers future generations to maintain a deep connection with their city. As a rebirth of Gading Serpong, the Mnemonic City Initiative rises not on ordinary ground, but through massive structures organized as (3)**Programmatic Trajectories** designed to represent and evoke memories. These buildings are exquisitely crafted spaces that function as (4)**Sensorial Narrative** of memories, constantly engaging people in dynamic temporal encounters that facilitate the creation and retention of memories through a multimodal approach; they are not merely static forms. The Mnemonic City ensures that the rich and intricate memories of its history—encompassing themes of home, nature, and technology—are always accessible and easy to reach by capturing and displaying the personal signs and hints collected from the memory walk of Gading Serpong, transforming the city into a living collection of shared human experiences.



**Figure 11** Mnemonic City Initiative (1)

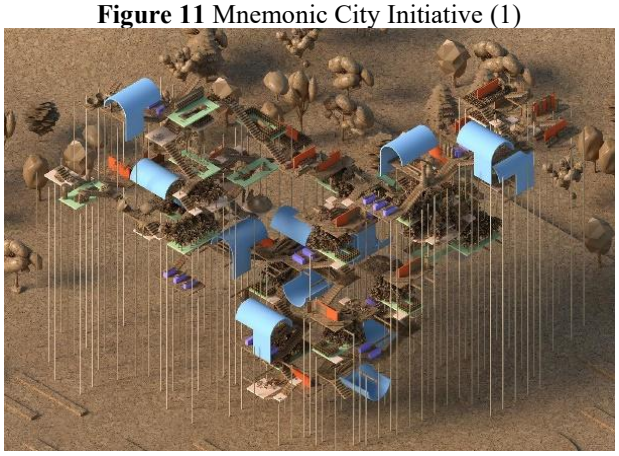


**Figure 12** Mnemonic City Initiative (2)

## CONCLUSION

This article explores the complex relationship between time, memory, and senses as the basis of urban architecture. This study has discovered that temporalities of architecture, are reinforced and captured as memories through its sensory information. This study employs memory walk as a method of capturing the relation

between memory and individual sensorial experience in urban space. These relations are visualized using collage to understand how some spatial traces become cues of specific memories. The design then utilizes such trace and cue processes as the basis of programming trajectories of a speculative urban architecture.

By deliberately incorporating these subjective memories and sensory details into the design process, This study shows that it can become measurable design parameters through Memory Mechanisms.

This study is limited in the scope of the area that becomes the basis of its memory walk, which is only specific to the area of GS. The compiled memories also mostly existed in a visual sense without other sensorial stimuli. Future studies may expand such limitations by exploring multiple areas that potentially trigger multiple sensorial experiences, creating a holistic experience of urban space.

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