



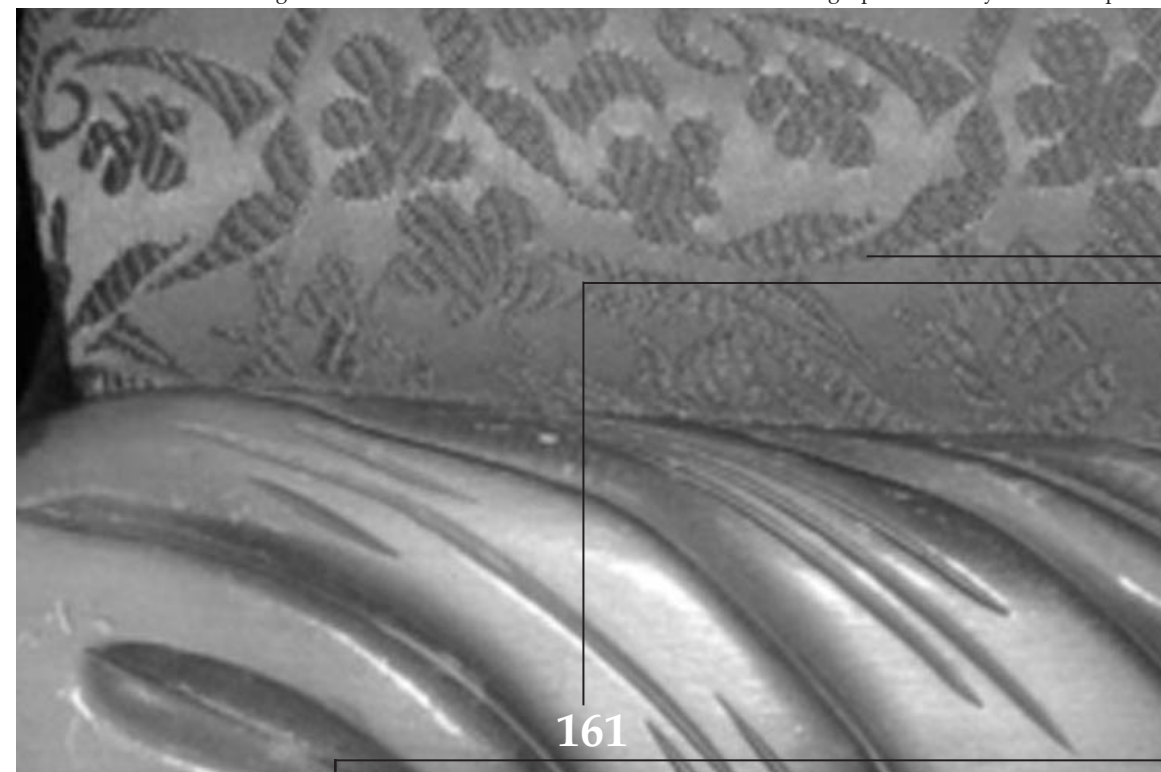
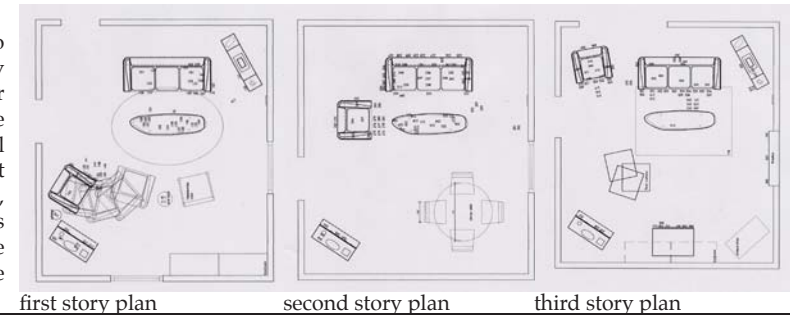
introduction:

Beginning with the selected theme of nomadism, I defined the nomad through the souvenir, as it is an alteration demarcating a transition from a natural location to its artificial location. Utilizing this definition of nomadism to select a site in Montreal, a museum provided the status of capturing and preserving an object that is removed from its natural location to become a personalized experience. The Centre of History of Montreal presents *Montreal: A Thousand Faces*, depicting Montreal over the last 100 years through a streetcar, living room, kitchen, factory locker room, contemporary office, and a diner. Focusing on the living room of this exhibition, a great opportunity to chronicle the factual and fictive narrative of domestic life has been neglected.

The Centre of History of Montreal attempts to capture the living room as a souvenir by encapsulating a private space within a public exhibition by representing something of the past in the present. However, the living room, segregated and packaged, prevents a present experience of the past. In order for the living room within the museum setting to remain a souvenir it must provide a narrative for the occupant to experience. It must present the past in a present experience or contact in order to have a preservation or memory of the space. Through research of newspapers, magazines, radio and television programs, and cultural events, the living room I am proposing supplants a narrative onto and into the living room revealing a personal story for an occupant to engage.

program:

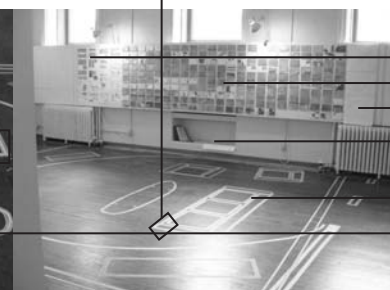
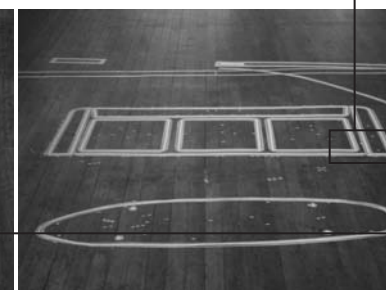
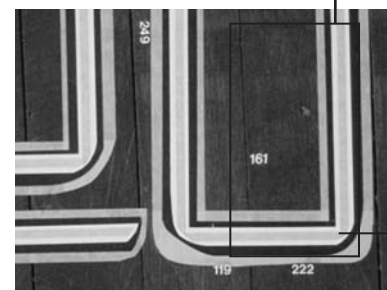
Furniture, the main proponent of any living room, is sectioned off to each quadrant of the living room as presented in the Centre of History of Montreal. One sits on the sofa or chair in order to observe the other elements of the room. This is the first alteration - the furniture shall be reconstructed so that it is not just used but read. The narrative shall be inscribed through a selection onto a postcard. The second aspect will be three stories documenting three different times of Montreal, November 1945, May 1948, and September 1952. Each of these dates indicate important cultural moments within Montreal's history. The narrative relates to a postcard of furniture or journal to complete the story of the souvenir.



postcard numbers:
The first number of the postcard numbers correspond to the three stories, locating it within the context of the entire narrative.
1-- first story
2-- second story
3-- third story

installation:
The three photographs, *installation a, b, and c*, represent the installation of the living room as a souvenir in the Exhibition Room of the College of Architecture. The three different scales of the photographs attempt to capture the various elements of the installation: 230 removable, wall mounted postcards, the corresponding elevations & plans, and the tape markings on the floor. All of the elements relate to each other to portray the living room.

postcard 161, front, actual size



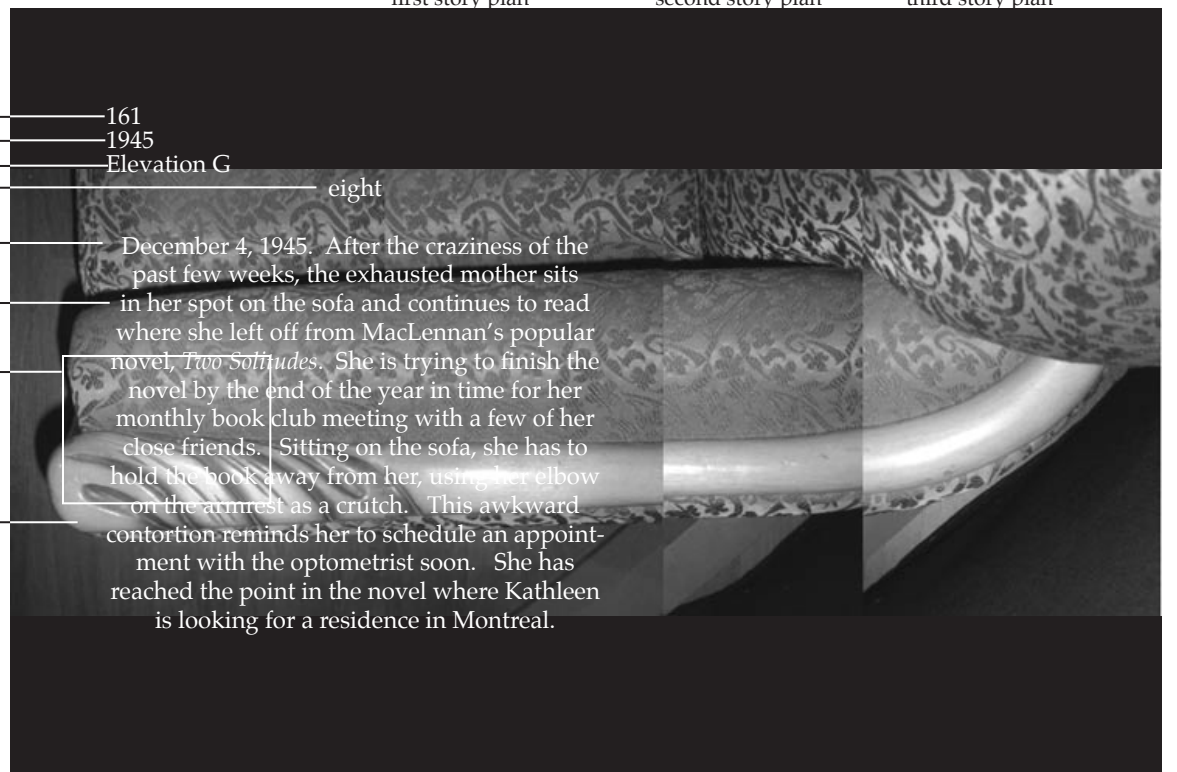
installation a

installation b

installation c

location of postcard 161 on the floor
location of area in photograph, *installation a*
photo elevations, 20 sheets
postcards, 230, removable
story floor plans
bookshelf containing two project catalogs
tape markings on floor
all three stories & existing condition of tape markings on the floor and plan

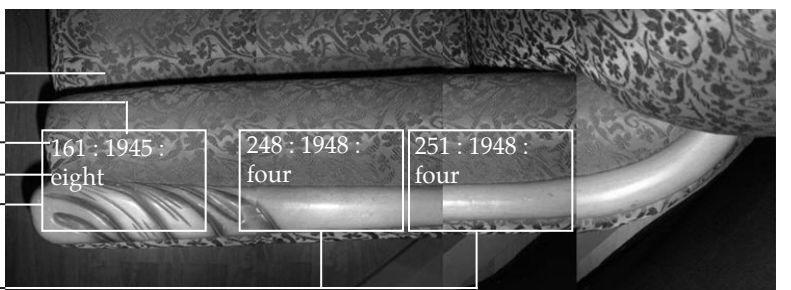
postcard number — 161
year of story (first) — 1945
elevation reference — Elevation G
paragraph reference of the story narrative — eight
date of narrative — December 4, 1945. After the craziness of the past few weeks, the exhausted mother sits in her spot on the sofa and continues to read where she left off from MacLennan's popular novel, *Two Solitudes*. She is trying to finish the novel by the end of the year in time for her monthly book club meeting with a few of her close friends. Sitting on the sofa, she has to hold the book away from her, using her elbow on the armrest as a crutch. This awkward contortion reminds her to schedule an appointment with the optometrist soon. She has reached the point in the novel where Kathleen is looking for a residence in Montreal.



postcard 161, back, actual size

tape markings:
The tape on the floor represents the plan of the existing condition and the three stories by using four different colors and sizes of tape.
■ existing condition
■ first story
□ second story
■ third story

entire section of furniture represented in the postcard; refers directly to the back of the postcard
year of story (first) —
postcard number — 161 : 1945 : eight
paragraph reference of the narrative — four
locator of the image on the front of the postcard —
references to other postcards on this elevation —



elevation g