Before this research, the theme of architectural archives felt personally relevant. As someone who enjoys recording, organizing and tracking patterns, I've always been archiving my own life. My visits to architecture-related museums across Europe gave me a sense of familiarity with the typology. Additionally, my work experience as an intern at two architectural offices, both with relatively long histories and extensive archives, gave me the opportunity to work with and organize their archives.

Over the past two months, my exposure to a broader range of archives expanded my understanding far beyond my initial comfort zone. While creating a model of the Canadian Centre for Architecture (CCA) photograph vault and researching the building, I was struck by two things. First, the immense space, time, and resources devoted to preserving artefacts in laboratories was something I had not previously considered nor visualised. Second, I was intrigued by the contrasting faces of the CCA building, where visitors experience grand galleries with skylights and vaulted ceilings, yet staff work in much more utilitarian spaces with 2,5-meter ceiling and standard shelving.

While the CCA is often seen as a "textbook" architectural museum and research institute, the seven other archives explored by my peers challenged the conventional notion of an architectural archive. For example, the domestic scale of Drawing Matter contrasted with the bold gestures of the City Archive Bordeaux, while the sacred atmosphere of Soane's Museum and the Beinecke Library differed from the stark simplicity of the Kabinett and the ArkDes. These varying scales and atmospheres are closely tied to the institutional contexts of each archive, whether cultural, personal, governmental, or professional.

This spectrum between museum and archive, public and professional, significant and ordinary, were central in the lectures and discussions. Several key issues caught my attention. First, architectural archives, unlike other types of archives, often carry aesthetic value due to the visual qualities of drawings and models. This positions them closer to art museums, creating an opportunity for public

engagement. However, there is an inherent tension between this public-facing role and the archive's professional responsibility to support academic and professional research.

Second, despite efforts to engage the public, most of an archive's collections remain inaccessible. For external researchers, access to archival materials requires either prior knowledge of specific documents or archivists' guidance. The latter is also time-consuming as the collections are vast and hard to navigate. While digitization offers potential solutions, it is expensive and often targeted for internal organization. As a result, there is often no comprehensive overview of the collections published apart from the counts of items.

Finally, archives represent a complex relationship between space and time. They both magnify the past, by devoting so much attention to preserving and studying the history, and compress it, by storing only selected and representative items. This distortion of time is mirrored in the spatial design, where display spaces are expansive while storage areas are compressed. The attitude toward history is inconsistent between how an archive is presented to the audience and how it actually functions.

My project seeks to combine my personal interests with the challenges archives face. Specifically, I want to explore how an architectural archive can physically embody the internal logic of its collection. This might involve aligning the spatial and structural design with the rhythm of time, allowing visitors to experience architectural history as they move through the building. Alternatively, the collections could be organized to simulate an architect's workspace, giving visitors insight into how architects worked. The goal is to make archives more than just storage units or glass vitrines; they should convey an additional layer of meaning related to the field of architecture. This approach could help archivists, researchers, and the general public better understand and engage with the archive. My research question is: **How can the organization and spatial design of architectural archives enhance visitors' understanding of the architectural profession?**