THE OTHER NARRATIVES OF ARCHITECTURE

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The articles in this ARSNET edition define and expand the notion of narrative as the basis of architectural design methods. The idea of narrative has been widely discussed in architectural discourse (Psarra, 2009). Nevertheless, revisiting the narrative approach in architecture becomes necessary as the advancement of technologies brings new ways of producing and experiencing narratives and their position in our daily lives (Hernan & Ramirez-Figueroa, 2021). The presence of a narrative reflects the process of inhabiting; to construct a narrative is "to dwell in the world" (Ingold, 2000, p. 76). Narratives enable society to escape and perceive the perspectives of others (McCabe & Foster, 2006). A narrative contains stories, and in stories, real or imagined, "we are othered" (Findley & Neveu, 2021, p. 156). This edition attempts to address this experience of otherness and investigate how it shapes architectural experience and design methods.

Digital platforms and technologies bring an "explosion of storytelling platforms" that allows myriad different perspectives of how architectural narratives can be produced and encountered (Findley & Neveu, 2021, p. 156). Architecture often emerges through its threefold presence—the building or the space itself, the imagery or relevant representation of such space, and the critical discourse surrounding the architecture (Forty, 2004). It can be argued that digital platforms and technologies potentially redefine such threefold presence and the connection between them. The digital representation of architecture provides possibilities to reimagine, reproduce, and reconstruct spaces. The idea of architectural heritage, for example, has been expanded with the existence of digital technologies that may reenact narratives of historical events and settings (Erdoğan Ford, 2017; Lipschitz et al., 2018). Conversely, we are now able to simulate the possibilities of living in various plausible conditions (White & Burry, 2023). Digital technologies bring an existence of architecture in other temporalities, be it the past or the future (Findley & Neveu, 2021; White & Burry, 2023).

The pursuit of otherness is also present through speculations, where specific architectural conditions may not exist either in the past or the future, but are reimagined as part of the plausible, probable, and preferable reality (White & Burry, 2023). Imagining other realities reflects alternative ways of seeing the world and stories allow us to experience other places sensorily and emotionally (Havik & Sioli, 2021). The importance of speculations reflects the differences between stories or myths, where stories recount past events of human lives while myths

are stories commemorated and brought to life (Ingold, 2000). Speculations allow the design to exercise and negotiate between different priorities of stakeholders and conditions in the context (Karakiewicz, 2023). Speculations challenge and reclaim existing narratives, creating other ways of perceiving space within society (White & Burry, 2023). In this sense different narratives may interact and contest with each other, bringing multiple perspectives of space within society.

Narratives reenact the journey one encounters, shaping and informing identities (McCabe & Foster, 2006). The experience of locality is driven by the production of links with social immediacy and relation to context (Appadurai, 2013). Narratives demonstrate such links in which the stories produce situatedness of the local context, creating a unique relationship (Korom, 2016). Narratives address the social and cultural issues embedded in space, reflecting spatial dynamics in a locality (Atmodiwirjo & Yatmo, 2020; Wahid et al., 2021). Perpetuating local stories to others who may be unfamiliar with the context creates a shared world of lived identities (Korom, 2016; McCabe & Foster, 2006).

The articles in this issue of ARSNET demonstrate a narrative interrogation of other temporalities, other realities, and other subjects of architecture. The discussion spans from a discourse about the digital preservation of a heritage building, AI-generated atmospheric spatialities, and speculative cosmic architecture, to the exploration of narratives as the basis of a design approach that builds connection with social and cultural localities. The first article by Xiang Ren and Huriye Armağan Doğan focuses on how technologies allow the preservation and exploration of the existing narrative of the building. Through a methodological inquiry towards the 3D scanning and photogrammetry process of Padley Mill's digital preservation, the study informs different layering and storytelling of Padley Mill as a heritage building within context. The building was a heritage gritstone corn that had been converted into a family house, presenting accumulated layers of history in its irregularity and unevenness.

Franseno Pujianto Tan also explores such a technology-driven narrative, investigating how AI's text-to-image generation technologies may generate creative ways of co-producing space with particular atmospheric qualities. The study utilises the key events of Paulo Coelho's *The Alchemist* and transforms the events into prompts and sets of images. Reinterpretation of these images is done to creatively generate prompts and another set of images. Reflecting on the atmospheric qualities achieved by these images, the study highlights how generative technologies enable spatial translation of the textual narrative of events.

The third article by Sekar Nabila Prajwalita Reka Pravyana and Yandi Andri Yatmo proposes a speculative inquiry into an equitable cosmic universe, utilising science-fiction narrative to reimagine alternative posthuman realities with the broader scale of the universe. Using exploratory hand drawings, this study explores the design of cosmic architectural objects that are parts of an equitable life system within the universe. The narrative informs scenarios of operating the life system, from

resource exchange to climate calibrations, creating an equitable society driven by interactions of objects, systems, and resources.

The next two articles discuss narrative as a way to develop social and cultural connections with society. The article by Maria Angela Rowa, Imaniar Sofia Asharhani, and Abdullah Hibrawan discusses the narrative architectural approach for resort design in Bajawa Flores. The study utilises *su'i uwi* poetry, a local poetry that is sung during the annual Bajawa festival and reflects on the sensorial journey of the local tribes of Bajawa within the poetry to build the experience of the resort visitor. On the other hand, the last article by Anggelia Yaufik and Adriyan Kusuma explores the narrative of tolerance in Indonesia as the basis for designing a museum environment. The study creates five core narrative spaces that exhibit and reflect the events of tolerance and intolerance nationally and globally. The museum environment translates the narratives into spatial sequences and manipulation of scales, bringing a dynamic experience of understanding and learning about tolerance.

This edition of ARSNET focuses on revealing the other narratives of architecture, discussing other temporalities, other realities, and other subjects of architecture within the society. Through such inquiry, the collection of articles in this section expands the possibilities of narrative as the basis of architectural design methods. Investigation of the other narratives of architecture serves as a creative and exploratory process by which the layers, sequences, and scales of space can be perceived and assembled differently. Narrative design approach no longer simply serves as a way of reflection on how one may inhabit the world, but becomes the means of reconstructing different situations of architecture.

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