

TELLING STORIES, PERFORMING OPERATIONS AS A DESIGN METHOD

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The second issue of ARSNET examines the wide possibilities of stories and their operations as the basis of the design method. Everyday stories generate a rich site for the different modes of spatial operations (Psarra, 2009). Stories emerge through an exchange of experiences from one individual to another (Benjamin, 1969), during the process of navigating the world as a transaction between self and the complex signs of our surroundings (Coates, 2012). The exchange of stories creates both elements of reality and imagination (Atmodiwirjo et al., 2019). The intertwine between reality and imagination enables operations that are grounded from things happening in context, while at the same time encouraging creative interpretation as the basis of transformation (Atmodiwirjo et al., 2019; Till, 2013). Stories construct chains of spatial operations, creating a representation of space as well as implying local order (de Certeau, 2011). Telling stories enables spatial knowledge and thus triggers the performance of such knowledge further, through various explorative and transformative spatial operations.

The current discourse on stories, operations, and architecture demonstrates various objectives of such discussion. Some discussion highlights how utilisation of fictional stories raises questions and speculates possibilities of architecture (Coates, 2012). Other discussions of stories search for a deeper order of architecture and its meaning (Pérez-Gómez, 2002). Furthermore, stories' relevance also lies in the articulation of spatial dynamics, where without them the space ascends as an isolated void (Marinic, 2018; Wahid et al., 2021). Operations within such different objectives of stories then vary. In stories, operations exist as a form of system that marks boundaries, creates limits, and determines the sequences of space and practice (de Certeau, 2011). The stories' operations may exist as a structured, programmatic form of sequence; or simply unfold as a field with multiple meanings (Psarra, 2009), or instead rise as a paradoxical or transgressive manifesto (Mosley & Sara, 2013). Whereas in the articulation of spatial dynamics, operations shape the trajectories and temporalities of processes happening in space (Wahid et al., 2021).

The discourse of stories, operations, and architecture employ multiple thinking and visualisation tools within the discussion. Some references highlight the actual use of text as the medium of stories exchange, arguing for text as a possible form of architecture (Atmodiwirjo & Yatmo, 2020). Within such a strategy, the text exists in various forms, from a compact manifesto, or fragments of texts in different forms, be

it engraved lines of sentences or lists of phrases (Rattenbury, 2002; Wahid et al., 2021). Some discussion attempts to exercise the stories in different media, such as through games and other playful performances (Campbell, 2002). Such exercise of stories creates an interactive form of exchange, thus leading to a deeper engagement of its actors in enacting or expanding the stories themselves. On the other hand, some references utilise a combination of multiple media, such as the interweave between the narrative of tour and map in a production process of space (de Certeau, 2011). This edition is particularly interested in the varied way and medium on how stories are being told, which then influence the performance of spatial operations within such stories.

With current technological advancement, stories exist in multiple digital platforms of living, expanding further the tools and methodology of stories and their operations. In such platforms, the actor exists as a digital subject, as an abstracted persona created from data and lived off experiences in the virtual realm (Goriunova, 2019). Furthermore, rather than appearing as an integrated whole, these platforms often exist in a bricolage connection between one another, with continuous improvisation happening in each and between the digital platforms (Offenhuber, 2019). Within those bricolage platforms, the digital stories are embedded in the virtual realm and provide an alternative perspective of the community's livelihood (Duncan & McCauley, 2012; Yatmo et al., 2020). The narratives between the virtual and the real may also intersect with each other, creating new programming operations of urban life (Yatmo et al., 2020). Reading the messy contours of the digital context and then highlighting stories that emerge from such contours leads to alternative modes of spatial operations, which then construct a particular method of design.

This issue presents a collection of examinations towards the everyday stories and their subsequent spatial operations. The stories span across the different themes, from stories of occupation and journeys, stories of virtual celebrations, and stories of limitations and abundance; triggering the emerging spatial and creative operations from such examinations. The first paper by Anak Agung Ayu Suci Warakanyaka explores stories of spatial occupation based on the idea of an *urban living room* situated in the context of London. Utilising tracing as a method of inquiry, she searches for a more inclusive and socially equitable space of interactions in the city. The tracing of multiple spaces and objects found in the existing London's urban environment reveals the spatial operation that enables a more intimate and domestic experience of the public space, generating a micro-scale interior in the outdoor urban space.

The investigation of dwelling design in Indonesia by Bramasta Putra Redyantanu walks us back to the perennial stories of architecture, which is the need to move along an array of spatial, economic, and social constraints and assemble an architectural proposition that creatively responds towards such constraints. Through outlining the operation of reduction as part of dwelling

design strategy, such discussion enables further reflection on how architecture emerges not necessarily only in a cry for a particular aesthetic expression, but as a way of balancing the intertwined relationship between often conflicting forces within the story. Examples of such conflicts can be highlighted in the way the narrative of the global economic condition and technological possibilities influence the physical qualities of the site and its possible development, as well as the conflict between the dwellers and other stakeholders taking part in the construction process. Awareness of such forces encourages an alternative operation that can create necessary manoeuvres as a response.

The next two papers explore stories and operations that transgress between the real and the virtual. In search of new ways of understanding the meaning of space during the limitation of human movement across the global pandemic, Nina Dwi Handayani examines a web-based augmented reality exhibition driven by a mythological story for children that are inspired by the Balinese local paintings and folklore characters. The story creates new ideas of navigating spatial routes, creating the operation of tours that expand the idea of boundaries in architecture through the utilisation of art objects, physical space, and the presence of virtual technology. Following in a similar note in response to the pandemic limitations, Robin Hartanto Honggare and Fauzia Evanindya discuss their *Makan Kerupuk* project, which is their experimentation on the crackers eating game that are prominent as part of the stories of Indonesia's Independence Day celebrations. Instead of being conducted collectively in a public space as it used to, the game was dispersed to multiple sites of domesticities, which then individually enacted. The performance of the game can be virtually observed, creating the *magic circle* that renews the possibilities of operating the public space during the pandemic.

A similar inquiry on a more intimate experience of space is also the aim of Fariz Hirzan and Yandi Andri Yatmo in their coffee stall design driven by the spatial atmosphere emerging in the process of browsing, making, and consuming coffee created with manual brewing techniques. The stories of coffee beans that are acquired from different parts of Indonesia require distinct coffee-making techniques to retain their authenticity. Such techniques utilise a particular arrangement of objects and space to support a particular organisation of workflows that are crucial to creating a sequential operation that drives the authentic coffee atmosphere for the stall visitor.

This edition of ARSNET explores how the poetic and creative way of delivering stories becomes significantly relevant in enabling a deep and transformative performance of its spatial operations that significantly expand the discourse of architecture. Reading, exchanging, and perceiving the stories generate operational transformation that highlights new ways of reconfiguring the boundaries and materiality of architecture, and finding new ways of occupying and experiencing space that transcends from the body, the domestic, and the public.

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