

ARCHITECTURE AND THE SUBCONSCIOUS

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The ways in which the built environment is lived and organised reflect the subconscious thinking of its inhabitants (Bollas, 2000). The articles in this edition explore how such subconscious thinking unfolds as part of architectural operations and experience. As outlined by Pallasmaa (2015), our environments are not only perceived through our senses but also through evaluation within our imagination, daydreams, and fantasies. The subconscious demonstrates a dialectical connection between humans and the built environment where "architecture speaks to the imaginations of ordinary" (Howard, 2002, p. 32). Understanding the subconscious and its relation to architecture provides possibilities for extending the boundaries of architecture, as well as understanding the hidden experience of others (Atmodiwirjo & Yatmo, 2022).

Subconscious thinking is driven by one's cognitive performance in space that exists without our awareness (van Gaal et al., 2012). Our subconscious is part of the overall consciousness that are layered between each other; organising our thoughts, memories, and instincts (Lüdtke, 2014). For some people who live with impairment in their cognitive performance, subconscious thinking becomes the primary driver of their livelihood. For example, the layers of consciousness in people living with illnesses such as dementia and Alzheimer often have started to disintegrate, creating difficulties in making sense of and perceiving their surroundings (Lüdtke, 2014; McLaughlin, 2020).

The varied conditions of subconsciousness demonstrate the relevance of discussing architecture and the mental dimension. For people living with cognitive impairments, it is no longer sufficient to focus largely towards issues of disorientation and accessibility. When the consciousness is unable to situate the sense of self in space (McLaughlin, 2020), the subconscious governs the most primal needs to be safe and secure in the world (Branco et al., 2015). Creating a sense of self and meaning through the interaction of the subconscious and space provides new possibilities for architecture.

Focusing on the mental dimension of an individual is often avoided in architectural discussion due to its tendency for subjectivity and practical limitations (Pallasmaa, 2015). However, such subjectivity reflects the interaction of the personal mind with its surroundings, where there is a mediation between world and self, as the built environment projects the external condition of the mind, whilst internalising the world (Martinelli, 2020; Pallasmaa, 2015). The subjectivity of the subconscious provides important contributions, particularly in the process of making

architecture, where subjectivity may enable new techniques and qualities of representation (Jamieson, 2015). In the learning process, subconscious subjectivity also provides possibilities of unearthing understanding or knowledge that are unexpected. Highmore (2002) articulates such an unexpected understanding by stating that "the urban everyday can best be perceived as a form of unconsciousness. Drifting around cities is a form of urban 'free association' that is designed to reveal the hidden secrets of the urban everyday" (pp. 139–140). The subconscious demonstrates values in enabling new ways of experiencing and living in space.

Subconscious thinking has been widely discussed as individual-driven; however, such a layer of reasoning may also exist collectively and influence the material experience and representation of architecture. The subconscious hope, dream and imagination can be shared between others in context, as reflected in Sejrup's (2018) discussion on the national dream of contemporary Japan and Hatherley's (2015) articulation of the American dream that resulted in specific historic structures. With this existence of dreams, the subconscious is no longer hidden. As articulated by Flood & Gensler (2023), "to dream is to bring the subconscious into light" (p. 68).

Disclosure of the subconscious generates possibilities of alternative representation of architecture. The current development of technology allows a new embodiment of the shared dream in an urban context to be revealed using the materialised representation of digital imagery, projected in architectural facades and therefore expanding the relationship between architecture and media (Anadol, 2020). Subconscious thinking provides opportunities for architecture to animate and alternate between the realms of dream and reality, as well as between the present and the imagined future.

The collection of articles in this volume investigates how subconsciousness shaped the experience and practice of architecture; spanning between understanding the enabling environment for memory impairment illness, subjective interpretation of narrative, architectural pedagogy that aims to train the subconsciousness, as well as experimentative projects based on dreams and future imagination. The first article by Yanisa Niennattrakul discusses the perception of designers towards an enabling environment for dementia care in Thailand. Based on interviews with architects, interior designers, and occupational therapists that are responsible for the organisation of care facilities; this study analyses emerging themes of designing dementia care environments. The study focuses on a salutogenic design approach that aims to provide person-centred care in small-scale settings, concluding on the important design aspects of an enabling environment which consist of design for a sense of coherence, design for collectivist culture, and design for neuroscience needs.

The second article by Ferry Gunawan explores spatialisation based on the non-linear reading of the graphic novel *Penguin Hate Stuff*. The study highlights three spatialisation strategies

that subjectively allow non-linear reading of the narratives, namely through landscape stitching, finding opposition of roles, and exploration of the multiverse. These strategies alter ways of generating spatial qualities based on different interpretations of the progression of events, creating unexpected results. The multiple interpretations demonstrate how sequences in narrative architecture can be read not only in a chronological way.

Another architectural exploration driven by subjectivity can be seen in the third article by Arnis Rochma Harani which discusses the pedagogical strategies of form generation using natural objects. The article focuses on training the sensitivity of students in elaborating on details of nature, which then produces a subjective outlook towards various natural systems that can drive the form generation process. Such hidden knowledge celebrates the possibilities of revealing the unexpected, enabling open-ended learning driven by individual subjectivity.

The next two articles followed by shifting the discussion from subjectivity to highlighting the realms of dreams and imagination. Adika Ramaghazy and Yandi Andri Yatmo outline their exploration of the speculative architecture of Morpheus, an architectural project which operates in the dreamscape. The study demonstrates an alternative spatial narrative which allows for different possibilities of architectural programming, alternating between realms of dreams and reality. In addition, the study also proposes different means of 'making' using parts of models instead of starting with the whole, as well as the use of diagrams not only for conveying and articulating ideas but also as an important tool of architectural simulation.

The last article by Elysa Yuanita Simahendali, Imaniar Sofia Asharhani, and Alfonsus Grandy Wiranata imagines the design of a creative workspace for the future. Future creative workspace questions the current working process and predicts the future needs of the generation to increase productivity, collaboration, and resource efficiency. The design was driven by specific working characteristics, which consist of the need for collective and collaborative spaces, the need to be flexible and to customise, the need for freedom in confident expression, as well as the need to be efficient in resource use and not limited by rigid ownership system. The re-imagination of the workspace allows evaluation of the current living and working conditions in the city, enabling the evolution of architecture.

This edition of ARSNET expands the understanding of architectural experience and practice based on subconscious thinking. Understanding the different conditions, processes, and representations of spatialities driven by subconsciousness allow alternative propositions of architecture, from its programming to its making process. Deeper inquiries into the varying situations of subconsciousness may expand the creative design process further. Such inquiries project alternative possibilities of architecture which celebrates the sense of self and subjectivity, as well as appreciating the speculative and open-ended potential of design.

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