Ephemeral Architecture as Socio-spatial Practices in Bintaro's Modern Market Public Space

Dea Aulia Widyaevan
Program Studi Desain Interior, Fakultas Industri Kreatif
Universitas Telkom
Jalan Telekomunikasi No.1, Dayeuh Kolot Bandung
Telp.: +6281322769525, Email: widyaevan@telkomuniversity.ac.id

ABSTRACT

Ephemeral Architecture questions about the idea of permanence on the way we produce architecture. The term ephemeral defines as something temporary, interchangeable, and adaptive. Architecture's vision should no longer has to be monumental or eternal, but it must be designed to became adaptive in uncertain conditions. This research offers new perspective on how architecture built from the event. The research methods, conducted in practices-based research through a series of workshop and forum group discussion in experimental architecture forum- Critical Context 3.0, 2019, conducted by LabTanya. The participants explore the notion of ephemerality on everyday design in modern market Bintaro, Jakarta by adopting phenomenology perspective in architecture. This phenomenology perspective transcribes in a way a phenomenon observes in term of body, gestures, movement in relation to time and social consent produced these momentarily space. The modern market (as a case study) gives context on how this place are became a melting point of several functions, time and places. This research finds that there are several strategies on how the tenant are inhabiting the space in performative and temporals way to resolve the spatial limitations.

Keywords: ephemeral architecture; phenomenology architecture; performative architecture; public space; adaptive architecture

ABSTRAK

Arsitektur Efemera sebagai Praktek Ruang Sosial pada Ruang Publik Pasar Modern Bintaro. Arsitektur Efemera, mempertanyakan tentang gagasan keabadian dalam cara mendesain arsitektur. Istilah efemera atau sesaat, didefinisikan sebagai sesuatu yang sementara, selalu mengalami transformasi, dan adaptif. Visi arsitektur tidak lagi harus monumental atau abadi, tetapi harus dirancang untuk menjadi adaptif dalam kondisi konteks lingkungan yang dinamis. Penelitian ini menawarkan perspektif baru tentang bagaimana arsitektur dibangun dari sebuah peristiwa. Metode penelitian, berbasis praktik melalui serangkaian lokakarya dan forum diskusi yang digagas pada forum arsitektur eksperimental- Critical Context 3.0, 2019, oleh LabTanya, Jakarta. Para peserta mengeksplorasi gagasan arsitektur efemera/sesaat pada desain keseharian di pasar modern Bintaro, Jakarta melalui perspektif fenomenologi. Perspektif ini, menginvestigasi bagaimana tubuh, gerak dan waktu selalu berkaitan dengan konteks sosial suatu tempat. Pasar modern (sebagai studi kasus) memberikan konteks bagaimana tempat ini merupakan titik lebur dari beberapa fungsi, kaya akan ruang-ruang sementara (*spatio temporal*). Hasil penelitian ini menemukan beberapa strategi ruang adaptif, yang dilakukan oleh para penyewa pasar, dalam mengatasi keterbatasan ruang.

Kata kunci: arsitektur sesaat; fenomenologi arsitektur; arsitektur performatif; ruang publik; arsitektur adaptif

Introduction

Ephemeral Architecture questions about the idea of permanence. The term 'ephemeral' is derived from the Greek *epi* (on) and *hemerai* (a day), which means 'lasting only a day'. The basic idea of ephemeral architecture is architecture that appears and disappears in a short period of time. On the discourse of ephemeral architecture, there have been two point of views: First, architecture related to special events, and Secondly, architecture which has a fleeting material through time (Yudistira et al., 2019).

On the first point of view, architecture appear along specific event to satisfy specific needs. The component to hold these events, such rituals, festival, cultural events, or any fairs, are specifically creates for this activity. While in second point of view, architecture inherent immaterial quality, a space that emphasize a sensorial quality in experiencing architecture (Karandinou, 2013) . These views support the idea of Cairns, in his book 'Building Must Die', He offers a new perspective, on how we see architecture in pervasive ways; on how building should be decayed(Cairns & Jacobs, 2014). The architectural vision is no longer a monumental, timeless, but it is designed for unpredictable situation, that is not ideal. Architecture sees as an idea of body, time, movement relation, rather than by product of exclusive imagery.

In our surrounding urban design, architecture perceives as an expression of permenance. In the meantime, the design praxis in Indonesia has been focused on seeing architecture as monumental product. Architecture signified not only on a place but also period of time, expressed by the employer and its architects. To achieve these desires and ambitions, architecture has been designed to be robust, resilient and permanent. Architecture echoed the concept of Vitruvius: robustness, function and aesthetics. However, the aging of the building, should be always sees as a threat? Because we can't literally think, our building we live in, has no aging process. Ephemeral architecture offers an idea of how building should be antifragile. It didn't mean to be anti-collapse, but how design should be always gain advantages from the decay process.

Cairn, suggest that architecture can be seen as a metaphor of organic life, aging, engage with the phenomena of decay (Cairns & Jacobs, 2014). The formality within current architecture praxis, lead to commodification of space. Architecture considered to be successful, prestigious, if is responded to the property values. The elite architecture, dominate the urban city, resonates individualism, echo the idea of permeance of images, a concept of utopia (Kusno, 2020). The cost, to maintain, rebuilt, renovate, against decay of material life span, can be expended without consider the actual balance within sociology sustainability. On how the space are produces, are tightly related to the architectural artifacts., its formal quality dominates cityscape as a reflection of certain ideology and power. Architecture has become new currencies; it lacks human centered perspective.

Consequently, the social problem raised on behalf of land-use, as using an architecture as power legitimation over certain territory. The domination of real estate, superblock, changes the social structure, that is imprinted in city fabric. However, in between the established/formal building, the informal activity, space-making has occurred in temporary sense. These informal spaces, conducted by the disinvested society, who improvised their spatial practices as a form of resistances. Nevertheless, these informal spaces have been familiar our everyday life. They appear and re appear during the days, such in periphery of modern market building, which likely prone to contestation.

The modern market design gaves structure organized the 'sporadic' traditional market, in a sense that the building provides rigid boundary, territory to each tenant. However, the tenants responded differently. Many overlaid functions, activity, occurs in each stall. Even some spontaneous 'stalls', portable cart, ever-changing lay out on tenant's stall, still inherent on the 'modern' design of the market. The inhabitants try to negotiate of space among others, which creates a certain spatial consensus, which operated beyond the architecture physicality. In this case, the idea of ephemerality in architecture, invested on how the relation between the user body, gesture, mobility and time, because a main practiced on how the informal space are

produced. These leads to discussion on how meaningful relationship between human and space, create a significant basis, on how are made by event, series of individual and social responses against a single authorship of the architects. In the field of architectural research, the aspect of human centered approached, fills the gap on how our architecture should be adaptive in precarious situation.

Through physical and movement processes, the city allows people to make a difference in their daily routine experience and by doing so in urban space, contradistinction is done (Valibeigi & Ashuri, 2020). As in the urban public space has been dominated by socio-spatial practices, raised from the individual adaptability to overcome a lack of space. These, so called informal practiced, has become a spatial typology which unrecognized by the formal design praxis. However, these practices likely offer an alternative architecture produced in the most precarious situation. The ability to adapt, re-creating space signified the idea of ephemeral architecture, which denies the idea of monumentality. Even, architecture has no longer perceives as a product of single authorship, but rather the way in more participatory way. This premises need to be re-interpreted, by shifting the perspective on how our production of space, articulated by ever-changing social consent.

In order to understand this point of view and fills the gap on the architectural research, the creative design thinking upon the idea of ephemerality need to be experiment. The notion of ephemeral architecture can be reveals by the phenomenology method. The conception of phenomenology refers to the way we see reality (Heidegger, 1927) and Merleau-Ponty describe is as the essence of perception (Ponty, 1945) , while Pallasma define it as multisensory experience (Pallasma, 1993). Phenomenology also can be understood as an experiment and practice than a system (Moran, 2000), and Steven Holl explains phenomenology as concerning the study of essences that architecture has the potential to put essences back into existence (Holl, 1996). In relation to architecture, phenomenology concern on perceptual dimension of our spatial experience and deals with lifeworld human. The lifeworld is

a flow of routine in everyday situation (Seamon, 2003). In other words, the phenomenology study toward a spatial practices concern on how we situate ourselves within the context of place. The way of architecture experiences, focused on the way space are experienced, sense, and meaningful. The phenomenology concern about the relation about our body, space, and time, in certain circumstances that happen in space.

The relevancy of this methods draws from the modern spatial phenomena, in which spatial experience, has been reduced to the numbers and rules in the rational viewpoint. While the phenomenology perspectives, allows us to see how human being is considered as a whole entity with his environment. Therefore, to draw a notion of ephemerality in architecture, it relies on how our bodily perception interplay with all the existing spatial stimulation in relation to the socio spatial practices. The idea of temporalities of space, observed from the way the relations between body, time and space are becoming in continuous way.

Through a series of workshop and forum group discussion in Critical Context 2019: What is Ephemeral Architecture? conducted LabTanya, one of the experimental architecture collectives focused on urban studies in Jakarta, these forum gives series critical question on how we imagine architecture beyond its physical attribute. By using phenomenology perspective, the ten days workshops focused on how the participants enale their senses, bodily perception into the space. The process of articulating the spatial senses, are divided into four steps: 1) Observation; 2) Hypothesis; 3) Exploration; 4) Translation; 5) Presentation; 6) Evaluation. During the observation, in the first two days, the participant asked to observe the situation on the modern market and capture around 10 seconds video. Then, the next days, the participant curated the moment that linked into the idea of ephemeral architecture. In this step, the participant needs to create a hypothesis on how ephemeral architecture was manifested based on their observation. After the hypothesis are created, the participants then analyses all through literature study. And in the day five, they asked to translate the idea through prototype. These prototypes

can be a miniature, drawing, sound, collage, installation, video or short film. At the final days, they present their findings and their prototype in front of mentors and audience.

Figure 1. Observation – The participant captures 10 second video upon the interesting event occurs on the market. (Doc: LabTanya, 2019)

Figure 2. Hypothesis – The participant composed and present all the data collected, along other literature reviews and site-mapping. (Doc: LabTanya, 2019)

Figure 3. Exploration – The participant explores more the idea of ephemerality in architecture through sketches, data visualization and social experimentation. (Doc: LabTanya, 2019)

The aim of this paper is to seek a relevancy on how the idea of ephemeral architecture create new possibility to more inclusive and adaptive spatial production in our urban context. Based on the research, this paper tries to examine:

1. What is ephemeral architecture on our daily context?
2. How the ephemeral quality articulated in spaces (in this case, modern market)?
3. How ephemeral architecture gain its relevancy to current context of economy, environment and social life?

In this paper, we start with two premises on examining socio spatial practices in ephemeral point of view: 1) Negative space as a site of ephemeral, and 2) Spatial production are closely engaged with event. These two premises based on idea of 'slack space', the space that allow for activities that the participants beyond the scripted spatial programmed (Kassem, 2019). Also, the idea of how architecture cannot be assumed to accommodate only one programmatic scenario of function and response, but the design needs to learn from event (Tschumi, 1994). The adaptability, flexibility, unpredictability of design, can be a response to wider scale of public perception. As contemporary architecture has taken design through a whole new set of aesthetic form. From a certain viewpoint, one could dare say the entire aesthetic function of structures had changed drastically (Raef & Gorgi, 2019).

Figure 4. Translation – The participant translating the idea of ephemeral architecture to prototype. (Doc: LabTanya, 2019)

Figure 5. Presentation and Evaluation – The participant their findings to forum and receive feedbacks from expert and mentors. The prototype will be exhibit on Critical Context series exhibition. (Doc: LabTanya, 2019)

Discussion

During the ten days workshop and forum group discussion in Critical Context 2019, the participants asked to observe, and built a prototype on how the ephemeral notion applied on the practiced space in Bintaro modern market. The participants asked to capture a moment, based on the idea of event. The event, place, time based on the participants spatial encounters upon the modern market's typology. These data then became a primary analysis on how we linked the idea of the events through a current interdisciplinary discourse in architecture. A philosophical, theatrical and sociologist literature has been studied to create contextual basis on framing the spatial production observed, into more creative's methods in form of prototype. The prototype simulates the 'invisible' aspect of the practiced space, as a result from the event.

Based on the practiced based experimentation above mention, there are several findings signified the ephemeral aspect of architecture:

1. The Stall Façade is a Decorated Shed

A typical modern market in Indonesia, consists of several stalls, composed in 3 story building. Each stall, design in universal dimension, façade, and accessibility. This universal looks gain no advantage to attract customer. So, to be more communicative, each tenant transforms each stall's façade as a transformable window display. In each façade of the stall, the tenant organized, stacked their commercials goods, arrange in the most efficient and attractive ways to attract the customers. Some stall near corridor or any transitional area, incorporate their facades with portable, foldable furniture. They also occupied any other leftover space within the building as communal storages.

Meanwhile, the tenants outside the building, also creates some temporary stalls, which accommodate various trading activity; such food cart, stall, portable stall and also's tent stall.

Those type of trading space- the stalls in the building and outside the building- has one similarity; the façade, the front window, that most likely dominated with stack of product. If we pass through, in every layer of these space (from outside-inside) we can see the ever-changing front store, day to day, time-to time, by the idea of transformable arrangement of product display. These strategies have been adopted to attract the buyer immediately. However, the product has been displayed, also related to the variant-type-size of the product's characters. The permutable changes of the stall's façade represent the aspect of ephemerality in which day to day, the stall has different look. The amount of product display, the composition, and the techniques how these products arranged, convince the buyer about the 'completeness' 'trustworthy' store.

These object-made façades, expressed new architectonic, in which the details on how the product displayed, -- such rope knot, rope hook, materials used on the structures of pedestal, covers -- inform a the most versatile approaches to overcome a lack of space. The stall space then no longer articulated by ceiling, floor or wall, but the idea of border, can be articulated in small detail as knot, hanger, pedestal, related to product composition as part of visual representation.

Robert Venturi in his book 'Learning from Las Vegas ', discussed about the decorated shed. The transformative structure façade can be seen as a form of decorated shed (Venturi et al., 1977). The shed has certain characteristic, to attract the buyer. So, the economy motif, evokes the idea of putting a façade no longer in functional term, but to look most attractive, as an advertisement approach. Venturi mention about how Las Vegas fills with domination of images, through the covering of actual building by overflow billboard. These images, sometime detached from architectural language, it appears only to advertise, signified consumptive activity. Moreover, Venturi also mention about the concept of *the map is not the territory,* which explain on how representation embodied sort of paradoxes on what is real or not. Venturi critics refers to the production of space, based on the

simulative reality. The simulative has a purpose on convincing user, to engage, experience on what they offer. In Las Vegas phenomena, the billboard covers multistory building, to communicate an illusion image of reality.

The idea of decorated *shed*, applied on the stall's façade, has become one form of camouflage. The tenant initiates to combine the aspect of decoration, advertisement, and functionality, by arrange their product in certain way, to be functioned as borders, advertisement and gain aesthetic values. Thus, adaptive response is in contrast, with the intentional design of modern architecture stall's idea. The uniformity, a manageable space had no longer resonate with the tenant's intention to promote their products. Within these modern markets, we can see creative response of several tenants to create unique façade. In every stall has variant shape, color, texture, the offer, but each time, it has possibility to changes. The tenant tries to 'perform' their stall by decorated shed. An act of performativity also lied on how the

Figure 6. Stalls and Decorated Shed. (Doc: Meysia K, 2019)

Figure 7. Prototype of Ephemeral Simulation, miniature of Stall's façade covers with product's display. (Doc: Meysia K, 2019)

transformable shed bound by time. The market has become a simulative area, to attract buyer, as the map is not the territory. The space look both real and unreal in the same time. It is the architecture of desire, which will be experienced by the user, rather than the pragmatic function.

These phenomena tied into an ephemeral quality, in which the idea of stall façade has are constantly temporal. The reality occurs, during the transmutable façade changes, create overlay reality, which only can be interpreted by metaphors. Each stall, mimics different idea, which linked into to other dialogue to other permutable changes of other store. In one day, these stalls have become a chain of action-reaction, interactive to each other in terms of spatial re-production. The stall has not followed the scripted program but rather re-creates the un-scripted program (Kassem, 2019). Architecture here, can't be measure by how functional the space is, rather, how these performative sheds, created multitude of spaces overtime. The interchangeable is the constant. These hypotheses has become an antithesis on the permanence of architecture, which occurs in our daily life.

2. The Street Vendors Express the Screen Culture

As a response to Venturi's thought on how the actual reality is simulative, the consumptive behavior has become one of motif of space-making on the modern market. In order to produce an illusory image, the idea of space, has turned into a spectacle. This argument affirmed by Guy Debord, who explains that the world turns into the spectacle as reality made from illusory devices from propaganda, advertising, news, and entertainments, who always offers the idea of consumption (Debord, 1983). We tend to tied our sight some screen cultures, whether it is a billboard, TV , or android. It seems that the society need to have mediation in order to exist in current present. The idea of screen culture became a leap of technology, to animated visual or images, mediating the other world.

Debord also mention about post-modern society, who tend to create 'hyper' image, not only in visual communication, but also the conditioning of space, seems hyper-real. For example, in most of the fast food chain restaurant design, the simulative world lies on interior representation of food images. The ability to present the food, into something fantastic, requires certain imagination to create attractive narratives. These narratives, expressed not only in the way the restaurant has been spatially constructed, but also the graphic articulation on the package, food presentation, food display, has carefully design in order to convince us about the offered illusion. In that approached, sometime the information itself has no meaning, because its repetitive and presented in hyperbolic ways(Baudrillard, 1981).

The idea of screen culture, and simulative reality, in fact has been found on the tectonic expression of the cart- portable food stall in market's periphery. The market surrounds by the street vendors, who mobilize their product, as they mimicking the idea of 'live kitchen', ' fresh from the oven' of food-chain restaurant. The food display on the glass-screen on the cart, are able to gives illusion as an 'moving' image as the cart moves. These idea of cart design, has widely apply as the collective design. The typology, seems to became a social consent, and signified particular food. The buyer feels encourages to buy, while the display behind this window-display, arrange and evokes particular scent while moving. The food has been displayed as an object of spectacle. It made to be seen, and even more attractive while moving. Some are accompanied by sound, to build sensorial experiences, as the sound can define how far the cart are spatially.

If we take a look closely on Debord and Baudrillard argument, now the idea of spectacle and hyperreality infiltrated into informal sector, which mimics the idea of food-chain restaurant. These carts also sell fast-food, as an alternative for affordable price compare to the real fast-food restaurant. However, they successfully adopted the methods of spectacle into nomadic versions.

The ephemeral quality lies into the idea, on how the form of the cart, signified the place whenever they stop. The stopping point is flexible, and every time they stop, there will be a certain event space produce. These carts has become a temporary landmark, in which attract people to gathered, and relate to the casual dine activity.

These carts also transform pavement into dining area or hang out place. The attraction lies on the cart design in rule of spectacle. Imaginatively, the window-display in cart, analogues like a looping video, which constantly shows changeable number of products. Thus, case almost has similar behavior into the transformable kitchen homeware. The banality of kitsch design on the window display,

Figure 8. Food cart and Screen Culture. (Doc: Nabil Azizi, 2019)

Figure 9. Prototype of Food Cart miniature. The cart made from cheap materials, with no attention to detail. It expresses the 'wounded' cart, architectonic as a casualty of consumerism life style. (Doc: Nabil Azizi, 2019)

specifically signified the taste of the common's buyer. the sound they choose, also as familiar, popular as the popular culture.

So, these carts are becoming a moving image, a media of effective advertisement, which occurs to have favorite route, because their appearances suit well on the certain place. For example, along the street of the modern market, the food cart who sells the fried snack, dominated in evening and morning. The performed their cart differently each time. In the night, the put a colorful light, loud cheerful music, as ready to create a party-place anywhere. While in the morning, the get more humbler, with more soften sound, to create an ambient of productivity rather than entertaining. What happened to the night, these carts, turn into some carnival spectacle, for buyer who cross these road side of market. The kitsch design, made it even banal and loud, as an expression to conquer the unpredictable scale of places, whenever they move. It is not about how good the food they sell, but it's about certain temporary, simulative experiences as became desirable for buyers.

3. Street Junction as an Immersive Theatre

To observe the fluidity of spatial experience in modern market, the exploration of space, need to be gathered in each built space. However, the focus not simply emphasized on the 'building', but the outer context, which defined this place, also has become a fascination on this study. The market alive because the circulation, and accessibility around it. These circulation spaces is a practiced place. Thus, the street geometrically defined by urban planning is transformed into a space by walkers (de Certeau, 1984) . As De Certeau argue, that a place, has become a practiced place, once it responds to a user (walkers). The junction street had prominent character as a hub. It connects the vehicle, pedestrian walk and some rhythm of movement, can be observed within time. However, those who became a user, tied with certain consent, conduct how locals 'practiced' their space.

One most visible clue on the junction, that in one of the junctions, traffic and vehicle circulation rules by the social consent and law. The junction space defines by the activity of double- cross over, in which the traffic light regulated timing. There, we can see how interaction between vehicle and pedestrian is visible. Within this third idea, the junction has a certain dramaturgy, analogues to the stage in theatre, which construct the spectatorship. In these junctions, everybody (both in street or vehicle) watches each other. They tend to look more carefully, slow down, and precautions, while approaching the junction. Even when the traffic light stops, the passer and vehicle in zebra cross, watched each other. The zebra cross area also often treated as a stage by the street musician or any kind the temporary street performers. This notion lead to analogy on dramaturgy in theatre. Dramaturgy refers to the structure of the making of the play, which consist several aspects as, actors, space, lights, sound, and act (Turner, 2015). Those combination creates an event, which also autonomously situated the audience to engage with the play.

Analogues to the junction phenomena, the performance seem so unreal yet real, however one difference is, that the zebra cross is not an actual stage. It is the normal places, in which situating the audience in more immersive ways. The function of zebra cross does not design to be a place of performances, yet, these public responds seems differs to the actual design's intention. These immersivity, lead to the idea of theatre immersive, in which the dramaturgy of spectacle is immerse into the play. The audience has double role, they both actor and audience. The theatre immersive, lies its narrative event into a juxtaposition of story-plot, rather than linier story. Thus, able to create a multi event, re-create on double role between audience-actors (Turner, 2015).

In the junction, the boundary has been blurred between subject and object, between audience and actors. The vehicle, performers, pedestrian situated as a player within these interactive spaces. The rules within these spaces,

appear in form of social consent, as it analogous to social dramaturgy within a place. These social consents, construct imagery place, which allow each subject (user) has autonomy to cross over on the street or stop, or step out, but one action made, always trigger to other responses to the other user.

On these junction, dramaturgy of the space, lied on the designer on regulating the traffic flow. The traffic light creates a rhythm of events, produce the regular order of repetition on stopping place. However, on the practices, the perception of the traffic light 'consent' and design of these junction are very situational. After all, the real dramaturgy has not decided by the designer but by the user themselves. For example, every time we are facing the junction, we always have choices, to cross over/break the light, or stop, or even we forcefully need to break a law if other forced us so.

The junction then became a political space, where our consent needs to keep negotiate to other user, who might have different perception on the rules. Each vehicle and user have different intention and rhythm. Such as the public transportation who always stop even the traffic is green. The unpredictable congestion, the temporary spatial configuration by these different intentions varies, that lead to the accumulation of pattern which seems 'normal'. The story will appear if there is a dramatic event, when all of these variety of rhythms are ruptured: accident happened. The accident is something occurs outside the dramaturgy of space, but it's vital

to be a backbone of social consent on no matter how different our spatial perception is.

As in theatre, any unpredicted story may occur, but there always these 'fictional' silver lining, that bound together actor-audience into one event in one site-specific place (Kleine, 2017). For example, one narration appear on this junction, are the event of 'Turn *Left straight away*' which lead to multi-interpretation. These marks should become a part of 'dramaturgy' of traffic timing, but instead, the user does not obey it. Many vehicles are stop and blocking the left-hand street body. Consequently, the vehicle passer who need to turn left, can't be 'straight away' anymore. These creates chaos, the vehicle passer who feels has 'right' to not waiting the traffic, find alternative ways to resist, by turning their vehicle on pedestrian pavement. This action risk pedestrian safety of getting hit by the vehicle, not mentioning that the food-stall also disturbed by the vehicle passing over their seating area on the pedestrian pavement.

Moreover, other chaos occurs on the way public transportation stop randomly. These left-hand street body (under these sign '*Turn left straight away*') is their favorite space for the to stop, it because these left-turn over is strategic to pick up the passengers. The chaos created most likely, because series of horn concert for about 1 minutes waiting. The congestion, choreography by one single element that only occurs in temporary time, but in constant pattern. So, the junction has become a place to experimenting the consent, because these places likely lack of

Figure 10. The sign '*Turn left straight away*'. (Doc: Andhito, 2019)

Figure 11. Street Junction has its own Dramaturgy. The relation between user, space and time is unstable. (Doc: Andhito, 2019)

Figure 12. Prototype to express the moment of rupture on street junction. (Doc: Andhito, 2019)

the consistency of the law. Everyone feels freely express their willing to control time, occupy space, without realizing the impact to other. What happened in this junction phenomena, seem to be a first stage of public space privation, that 'hard' to catch because its impermanence, but it occurs constantly day to day.

Based on these phenomena, there is an understanding on how respond and interaction between users, create a space. The form of interactivity, whether it's negative or positive, need to be orchestrated through the guidance of space. The architecture appear on how physical attribute gives clues and evokes the sturdiness of rules. The gesture, movement, interaction, leads by position, orientation, or condition of the place (Kleine, 2017).For example, the vehicle passer will be more aggressively 'break' the rule, if these junctions is exposed to extreme heat and light. The comfort of '2 minutes' waiting needs to be considered, as serious as thinking about junction is node of urban interior.

4. A Traces of Street Vendors

Architecture as an event container retain a narrative that departs from the relation between space and users. The user perceived as a space activator for not inhabiting the space physically, but also for projecting memories, as their sensory responses on space. The architecture then has a performative aspect. A space can contained a several traces from the previous activities its users. These traces is a clue, a hint of the events,

behaviors which reflected the indigenous side of a culture.

The temporary representation of architecture can be visible from the, element, typology of architectural details. According to Aldo Rossi, He shows how the city can be depicted using the meaning that resided within the referenced forms (Rossi, 1982). To gain identity and meaning, he searches the relation between memory and city, attempting to observe and locate the traces of truth within the context of the city. He argues that city is a collective memory, and by this, mean that a city acts as place that gathers up the traces of lived experience. This artefact leaves traces of its history; these traces embody the memory of the city. So, architecture, possess a trace of history.

Rossi also shows that the relation between forms and ideas (memory), not a logical process but analogical one, it's not a process of discourse but a mediation (Rossi, 1976). Therefore, in such readings, the meaning would come from motivations behind architecture, individual or collective. He also mentions that Typology has been evolving notion from the beginning man's construction of his environment. It becomes transcendent of form and allows memory to be carried throughout history of architectural pieces

Within his definition, memory of a place, become an ephemeral aspect in architecture. It conveys any subliminal message, as a city, formed imaginatively by a layer of history, a past events that resonate collective and individual memory.

During the workshop, some participants are interested to collect the architectural traces, found on the vendor street in riverbank. In this approached, the theme of ephemera, define by reconstructing a series event which happened in the past and present. Collection of tracks (cigarette butts, banners, broken raffia ties, to various types garbage) in the area along the riverbank near the market signified the certain tenants who inhabited it during certain times.

In morphological sense, this modern market building is not only marked by formal physical attributes, but sometime a detail of structure, rubbish, details, also signified ownership over

certain place. The traces signified the previous responded of habitation over certain place. The social consensus, spatial negotiation once again become a key of informal spatial productions.

Within this experiment, to interpret and re-narrate the traces founded, one of participant use a method of loci to creates some visualization over the recorded sensory experiences. This method is a series of ways to map the variety of traces to reconstruct accordingly the subject's experience. According to Yates, the relation between architecture and memory, can be shown in the imprints image onto the built form. Showing knowledge being transmitted. The memory is in the sense that it is a deliberate attempt at

Figure 13. Traces of architectural debris, signified the temporary structure of the tenant's place. (Doc: Dea Widya, 2019)
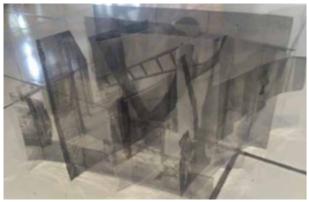

Figure 14. Prototype to signify the idea of overlapping events on to one place. The collage printed on the transparent paper, and composed in 3-dimensional waffle structure. (Doc: Dea Widya, 2019)

recollection. One learns to see a world in detail, from this, architecture has a long tradition of evoking the memory, one that goes beyond the memory of shelter and dwelling (Yates, 1966). By associating all traces found and ventured reconstruct the narrative, then a new imagery space can be formed. The ephemeral architecture, indeed, can be happened cerebrally in our mental image, like a cinema.

The relation between memory and ephemeral architecture, find its relevance, while both the tenants leaves traces for the buyers, in order to track their stalls. Since their stalls has no legal permit, one way to signifies their existence to buyers are by leaving a trace in form of ready to build structure. Architectural details, element signified how the place are construct, and sometime in incorporate with the surrounding landscape, such tree, stone, or other existing structures as billboard or public fixtures. These 'architectural detail' trails is by any means also became a mark of territory, to inform the other occupations, to not reside on the particular empty lots.

Conclusion

The research finds several relevancies that might help on creative methods on linking architecture and art discipline. The process of thinking and searching a practiced of an ephemeral architecture in through the phenomenological perspectives, reveals the hidden narratives in the space. The way we are interpreting a space by bodily sense, effect on how we gain a new understanding about new production of space in the case studies. The experience, sensation and meaning, has been drawn by the participants, to observe how the everyday space became an interlayer space that occupy by different qualities of temporalities. The ephemeral notion has been drawn from observing the 'invisible' qualities that transcribes in socio spatial practice. The idea of ephemeral space, has been inherent in spatial production upon public space in Indonesia, as follows:

1. Ephemeral Space arises because of the spectacle, in which the idea of façade, display even place can change its image according to the needs of user. User sees as a spectator who always interact

in the most precarious way upon the existing built environment.

2. In defining the aspect of ephemerality, a space of interaction can be assumed as a stage. It several places, the space in modern market accommodates random activities. Even though the spatial design is permanent, the user decides its inter-activity within the given design. Consequently, several events are emerging and re-produce a spatial engagement, based on social consensus.

3. The ephemeral architecture always ties with social consensus. These social consensuses defines the rule of interaction, which requires a negotiation upon an occupation place within certain place and time. The event, also dramatically rules by unconventional rules, which somehow became a spatial order upon the existing of informal design.

4. Ephemeral Space can be defined by making a temporary a static point. In this case, the activity of food cart vendors, is indirectly able to create a temporary dining place, which casually located in wide pedestrian area, under a tree, pedestrian pavement or any potential transitional space which become a special place that is mutually agreed upon.

5. The ephemeral space can be marked by traces of structural material, which signifies the memory of a space. Since many places is temporary, space is always changing in one place, which each of it leaves a trail that overlaps the other trails, as a marker of previous activity. This tracking is like interpreting how many variations of activities can be done in one space. Space, able to record a memory.

Based on the conclusion above, the relevance of the ephemeral architecture is not only found in the modern market. Public space in Indonesia is highly dominate with these temporary spaces. The informal space appears to fill the gaps in elitist architecture, who are too exclusive. These phenomena also resonate on how the informal settlements *(kampung)* has been formed sporadically as informal practices, fills the gap real estate, or superblocks. By using the phenomenological methods, we can make the invisible narrative of space are being visible. Although these methods

tightly linked into subjective interpretation, it opens a new way to imagine a space and a mode of spatial productions. The idea of the ephemeral architecture can become a solution to overcome a land scarcity in urban space. The temporalities of space offer on how space are being used withing a certain consensus of actors/participant, time and spatial arrangements. It can become a fruitful insight to develop the local architectonic, in a way spatial improvisation and appropriation has been practices in daily space.

During the workshop, the variety of participant's approaches inform a new perspective on how the socio spatial practiced are formed by a relation between user, object, space and time. Architecture creates by event. The relation of event, and activity lead to the idea of performativity of architecture. The architecture which arises from the unscripted activity, closely bound with social dimension that comes to phenomenological perspectives – a perceptual dimension of space.

Acknowledgement

References

Baudrillard, J. (1981). *Simulacra and Simulation by Jean Baudrillard, Sheila Faria Glaser (z-lib. org)*. University of Michigan Press.

Cairns, S., & Jacobs, J. M. (2014). *Building Must Die*. The MIT Press.

Debord, G. (1983). *Society of the spectacle*. Black & Red.

De Certeau, M. (1984). *The Practice of Everday*

Live. University of California.

Heidegger, Martin. (1962). Being and Time. Eastford: Martino Book and Publishing

Karandinou, A. (2013). *No Matter: theories and Practices of the Ephemeral in Architecture.* Ashgate Publishing Company.

Kassem, A. (2019). Performative Interiors: Terminological and Theoretical Reflections on the Term 'Performative.' *Interiority, 2*(1), 95–106. https://doi.org/10.7454/in.v2i1.51

Kleine, H. (2017). *The Drama of Space* (1st edition). Birkhauser.

Kusno, A. (2020). Middling urbanism: the megacity and the kampung. *Urban Geography, 41*(7), 954–970. https://doi.org/10.1080/0272363 8.2019.1688535

Merleau-Ponty, M. (2005). *Phenomenology of Perception.* Publisher: Routledge, London & New York

Moran D.(2000). *Introduction to phenomenology*, UK: Routledge

Pallasmaa J. (2007). *The Eyes of the Skin*, UK: John Wiley & Sons

Holl S.(1996). *Intertwining*, Princeton Architectural Press: New York

Raef, K., & Gorgi, F. (2019). *Revisionist Architecture. Journal of Urban Society's Arts*, 6(2), 81–86.

Rossi, A. (1976). *The Architecture and Art of the Analogous City.* https://www.researchgate.net/publication/333429672

Rossi, A. (1982). *The Architecture of the City.* The MIT Press.

Seamon D. (2003). *Phenomenology, Place, Environment and Architecture: Literature review,* Trans: Sema Serim, TOL Journal of Architecture Culture

Tschumi, B. (1994). *Architecture and disjunction.* MIT Press.

Turner, C. (2015). *Dramaturgy and Architecture: Theatre, Utopia and the Built Environment.* Palgrave Macmillan. https://doi.org/10.1057/978113731714

Valibeigi, M., & Ashuri, F. (2020). Deconstruction and Fractalization of Urban Identity. *Journal of Urban Society's Arts, 7*(1), 1–8.

Venturi, Robert., Scott Brown, D., & Izenour, S. (1977). *Learning from Las Vegas : the forgotten symbolism of architectural form.* MIT Press.

Yates, F. Amelia. (1966). *The Art of Memory.* Antony Rowe Ltd.

Yudistira, F., Yatmo, Y. A., & Atmodiwirjo, P. (2019). From rigidity to ephemerality: Architecture as a socio-spatial assemblage of heterogeneous components. *A/Z ITU Journal of the Faculty of Architecture, 16*(3), 115–129. https://doi.org/10.5505/itujfa.2019.14890