

Architectonic Potentialities

Non-Literal Affordances through the Architect's Gaze in Prevalent Architectural Typologies

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Any errors or limitations in this dissertation are solely my responsibility.

Abstract

Whether shaped by routine activity or rediscovered through personal resonance, familiar architectural environments possess the potential for emergence when perceived through an attuned gaze that is sensitive to latent affordances. Shifting from the cultural modalities of the 20th century toward the micro-dynamics of everyday life in the 21st century, architects now face demands that extend beyond mere formal or technical concerns. This dissertation aims to propose an expanded view that leads towards the emergence of non-literal affordances through the *architect's gaze* – a fluid framework that combines a triad of cognitive frameworks to inform metaphoric and poetic sensibilities through an object-oriented mindset. Drawing on Graham Harman's Object-Oriented Ontology (OOO), this research critiques reductive epistemologies and advances a view of architecture in which human and non-human objects retain inaccessible depths beyond the literal ways of interpreting architectural environments by accessing alternative *modes of knowing* (Harman, 2022). Drifting towards non-literal *modes of knowing* opens the doors for perceiving affordances as not mere action opportunities waiting to be performed, but as mysterious relations shaped by sensual characteristics and indirect interactions. Enriched by Edward de Bono's lateral thinking techniques, the framework mobilises metaphorical reframing to disrupt habitual logic, enabling architects to traverse rigid typological conventions and uncover hidden potentials. Methodologically, the study integrates a multidisciplinary discussion with typological case studies, an explorative fieldwork study leading to prose poetry writing and theoretical exegesis that reveals how non-literal affordances reframe familiar environments. The findings demonstrate that such affordances effectively emerge through poetic and metaphorical interactions, suggesting new strategies for adaptive reuse, typological reinvention and culturally grounded interpretations of the built environment (de Bono, 1993; Harman, 2022).

Keywords: Affordances, Architecture, Culture, Emergence, Gaze, Metaphor, Potentialities.

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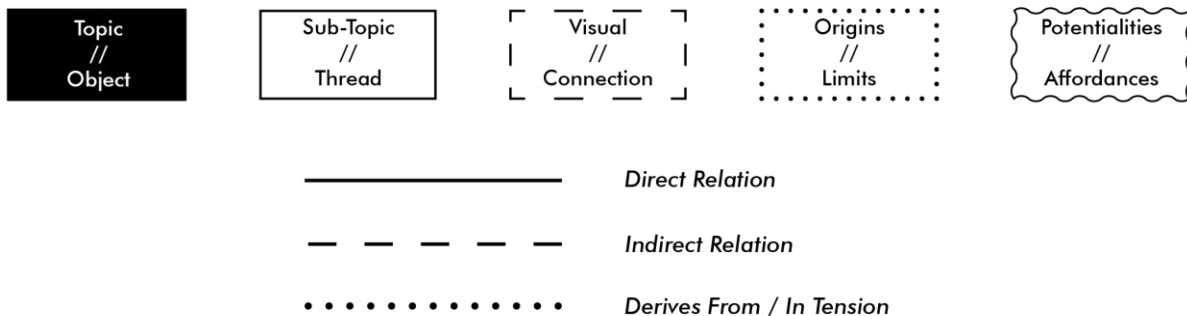
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Glossary

<i>Aesthetic Beholder</i>	The object that apprehends the sensual object as alluding to the real one.
<i>Architect's Gaze</i>	A cognitive framework for interpreting non-literal affordances through the emergence of new realities in residential, commercial, recreational and mixed-use architectural typologies.
<i>Eidos</i>	According to Husserl's (1982) definition, <i>eidos</i> signifies the essential structure of an experience or object, orienting itself as the formal content of culture that encompasses a system of ideas that constitute the interpretation of experiences. For the purposes of this study, <i>Self-eidos</i> has subsequently been introduced as a logical progression to the definition of <i>eidos</i> , enriching its explanatory range to encompass aspects pertaining to individuals.
<i>Emergence</i>	The process by which new qualities or patterns arise from the interaction of objects without ever exhausting their withdrawn depths. It can manifest as epistemological emergence, conceptual emergence and ontological emergence, the latter of which resonates with Harman's (2022) philosophical stance – one that postulates the autonomy of objects and the epistemic flattening of real and sensual objects and their respective qualities.
<i>Everyday Gaze</i>	The culturally informed and habitual ways in which we perceive and navigate the built environment, drawing on our previous experiences and shared memories as well as attributing patterned meanings to architectural spaces.
<i>IPA</i>	Interpretive Phenomenological Analysis is a qualitative research methodology grounded in phenomenology, hermeneutics and ideography that aims for an in-depth, interpretative exploration of how individuals make sense of their personal and social experiences.

<i>Knowledge</i>	The mediated relation through which sensual qualities of an object disclose fragments of its withdrawn reality without ever exhausting its autonomous depth, framing itself as a reductive and partial <i>mode of knowing</i> .
<i>Metaphor</i>	An aesthetic encounter in which one object discloses hidden qualities of another without collapsing their distinct realities, allowing each to be juxtaposed without being reduced to their relations or sub-structures.
<i>Mining Practices</i>	Undermining, overmining and duominig attempt to exhaustively extract an object's properties. Undermining reduces objects to only their constituent parts, contrasting to overmining that only ever regards the effects, relations or uses on other objects, while duominig oscillates between them.
<i>Potentialities</i>	The inherent capacity of space's form, structure and materiality to accommodate unforeseen uses, adaptations and experiences over time.
<i>Object Scale</i>	The ability to fixate on a particular scale relative to objects in the environment, when understanding an object's qualities and object-object relations.
<i>TCFs</i>	Textual-Conceptual Functions are the core analytical tools for interpreting poetic language.

Legend for Figures:



1.0 *Introduction*

1.1 Rationale: New Ground for Potential in Architectural Environments

Everyday environments guide and perpetuate human activity in ways that are both apparent and hidden. Be it our homes, workplaces, streets or public squares, each different setting presents a field of possibilities for movement, social interaction and other activities in relation to humans. The significance of these embedded action potentials depends in part on prior individual experiences and shared values, yet, it is through architecture that we cultivate a broader realm of discovery of ourselves and our surroundings. Although many of these opportunities go unnoticed in the immediacy of everyday life, they nevertheless have the potential to guide intentions and, over time, accumulate the latent power to catalyse cultural and physical renewal through objects and their qualities. As societal norms shift and material conditions evolve, the built environment both reflects and enables new meanings.

This explorative study began with an investigation of affordances in mixed-use environments given that the typology is becoming increasingly popular locally. Eventually, the research domain was broadened to include a study of affordances in residential, commercial and recreational settings for greater applicability. In conjunction with an iterative literature review process, the following dissertations were identified as important starting points and thematic inspirations for the main focus of this dissertation:

- *Charting the Imagination: A Cartographic Approach to the Design Process (2018)* by Jean Ebejer,
- *Object-Oriented Philosophy and Deconstruction: Realism in the work of Graham Harman and Jacques Derrida. (2021)* by Niki Young,
- *The Other: Traversing Architectural Perspectives (2017)* by Ella Fleri Soler,
- *Unveiling the Erotic: The immersion of body and mind in space (2018)* by Isaac Alec Buttigieg.

The literature review begins with *'Soliciting Affordances'* through a critical inquiry of ecological psychology and its relevance to architectural discourse to establish a foundational common ground. The thematic discussion then turns towards *'To Afford or Not Afford'* that traces cultural transformations that recalibrated the outlook on architectonic gestures and affordances as either inviting or negating literal possibilities. Lastly, *'Potentialities of Emergence'* explores, via non-literal modes of relating, Graham Harman's Object-Oriented Ontology (OOO), metaphoric constructs, and the power of alternative potentialities of existing architectural environments (Harman, 2022; de Bono, 1993). In the critical analysis that follows, this dissertation examines how architectural environments afford such transformative potentials, arguing that architects can imagine and harness the generative capacities of non-literal modes of thinking. By unsettling traditional binaries, architectural typologies can be seen in a new light – deploying Harman's object-oriented framework, metaphorical thinking and a poetic framework as a basis of changing spatial outlooks in order to expand the possibilities of creative practice (Harman, 2022). Unencumbered by excessive theorising, the prevalent architectural typologies will be explored through a new framework for architects to unfold the potential of the residential, commercial, recreational and mixed-use environments. By examining these environments, the research seeks to move beyond conventional taxonomies, revealing potentialities that characterise contemporary architectural practice primarily through a non-literal, object-oriented lens.

1.2 Research Questions & Aims

The main aim of this dissertation is to articulate the *architect's gaze* as a synergistic blend of philosophical and creative outlooks in order to uncover latent potentials within prevalent typological environments. Beyond conventional intentions that mediate between interior and exterior or public and private realms, this research seeks to identify the aspects that give rise to new experiences within existing architectural environments. The following research questions will be used to guide the research process, aiming to depict the complex nature of affordances, philosophy and poetic devices in the context of architectural typologies:

1. *How can the theory of affordances and object-oriented channels of thought open new avenues in prevalent architectural typologies?*

2. *How can the 'architect's gaze' be harnessed to discover new possibilities that bridge the gap between theory and practice for prevalent architectural typologies?*

Through an understanding of action possibilities, traditional ways of evoking responses will be reconceived through the testing of the *architect's gaze* under new parameters: a fluid, object-based framework for identifying emergent constructs that question the relation between form and function in the residential, commercial, recreational and mixed-use typologies.

1.3 Dissertation Structure

As shown in *Figure 1*, this dissertation will answer the research questions through the literature review stage at a desktop study level, leading to a theoretical hypothesis that will reflect the direction of study, laying the groundwork for the research process. The methodological process comprises an Elite Focus Group Discussion (EFGD) with professionals from various academic backgrounds, the fieldwork experiences and the *architect's gaze*, which veers towards the results of these methods in an explorative manner. Through these methods, the methodological process applies Interpretative Phenomenological Analysis (IPA) to trace how latent affordances surface in discussions and through individual experiences. The EFGD will re-emerge in the discussion of results to ground the use of the *architect's gaze*. In Chapter 4, the discussion of results will fuse all experiential aspects together, culminating into an unorthodox framework of non-literal thought.

RQ1. How can the theory of affordances and object-oriented channels of thought open new avenues in prevalent architectural typologies?

RQ2. How can the 'architect's gaze' be harnessed to discover new possibilities that bridge the gap between theory and practice for prevalent architectural typologies?

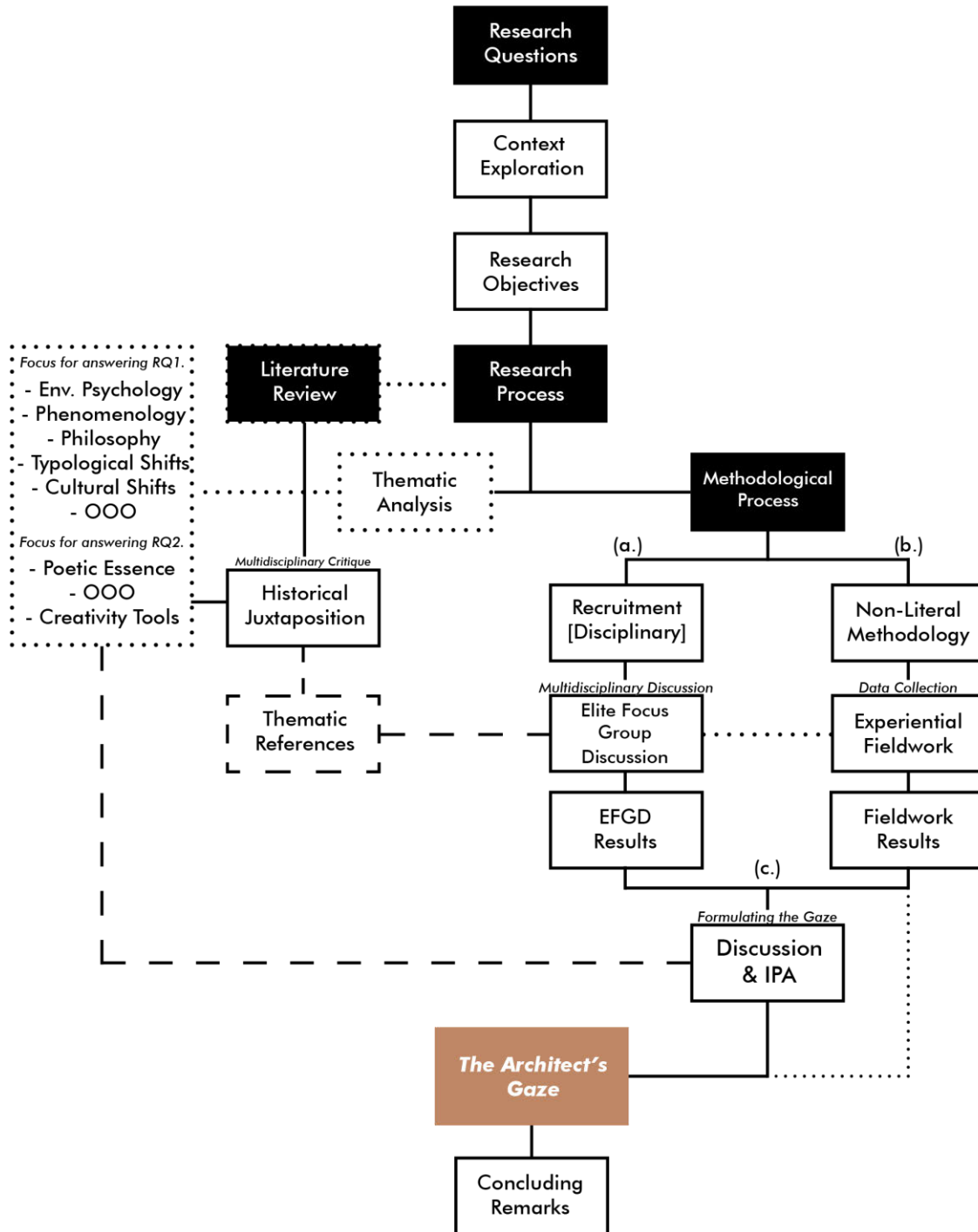


Figure 1 Dissertation Structure

2.0 *Literature Review*

Theme 1 – Soliciting Affordances

2.1 Gibson's Ecological Approach

“The affordances of the environment are what it offers the animal, what it provides or furnishes, either for good or for ill.”

(Gibson, 1979/2015, p. 119)

The notion of ‘affordances’ was introduced by psychologist James J. Gibson in 1977 to describe the actionable properties that emerge from the relationship between the environment and an observer, whether a person or any other animal (Gibson, 1979/2015). Defined as “what the environment offers the animal,” Gibson highlights how spaces and objects enable or constrain actions based on the organism’s physical abilities (Heras-Esribano & Djebbara, 2022, p. 28).

As defined in Gibson’s seminal text *The Ecological Approach to Visual Perception* (1979/2015), Gibsonian affordances do not prescribe specific actions within an environment relative to humans; rather, they indicate the range of potential actions available to an individual, grounded in the realm of possibility. The man-made environment is not infinitely adaptable to fulfil every desire; its relevance and potential are shaped by the actions and context of the observer (Gibson, 1979/2015). The perception and utilisation of space evolves dynamically over time, reflecting the fluid interplay between human intentions and spatial affordances (Gibson, 1979/2015). Aspects of an environment may feel more inviting or compelling by acknowledging the observer in question and is therefore essential to understanding how navigation of and engagement with environments is guided by the bodily potential of the observer through relational perspectives (Gibson, 1979/2015). Highlighting how behaviour is shaped by interaction with the environment, Gibson explains that perception involves directly recognising affordances relative to oneself, rather than processing raw data (Djebbara et al., 2022). In this light, affordances are directly perceived through the dynamic interplay of perceptual systems which integrate sensory input rather than treating sensations as isolated channels (Gibson, 1966). This direct perception means that the value of the environment is inherently available in the environment itself, without requiring higher cognitive

processing to attain this information – to the point that objects in the environment invite interaction. For Gibson (1979/2015), the navigation of an observer through the environment requires ecological meanings, underscoring Gibson’s focus on the direct availability of action opportunities in environments (Ingold & Djebbara, 2022).

“The theory of information pickup requires perceptual systems, not senses.”

(Gibson, 1979/2015, p. 233)

Through his theory, Gibson (1979/2015) argues that affordances transcend the subjective-objective dichotomy, existing as relational facts that point simultaneously to the environment and the observer. From a phenomenological standpoint, this dual nature underscores that affordances are neither entirely objective properties nor purely subjective interpretations but rather exist as dynamic intersections between the two. For example, a non-rigid surface of water that does not afford walking for a human but may afford floating or swimming if one is equipped to do so. In a more generic sense, basic understanding of vertical surfaces usually translates into barriers to locomotion, while steep slopes may afford falling unless climbing holds in the surface of the slope are present (Gibson, 1979/2015). Taking the ground as an example, it inherently offers us actions such as standing, walking or crawling, all of which are based on how its surfaces are structured. Recognising these affordances depends on spatial and temporal contexts rather than mere perception of material alone (Gepshtein & Djebbara, 2022). Conversely, characteristics such as horizontality, flatness, rigidity and continuity all constitute properties that become meaningful in relation to an animal’s posture, abilities and normative behaviour, framing these affordances as real aspects of the world (Gibson, 1979/2015). With this criterion in mind, the interpretation of meaning to the animal is obtained from the relational unity of the external object with the body of the animal, indicating that affordances are not universal but are perceived based on this interaction (Gibson, 1979/2015).

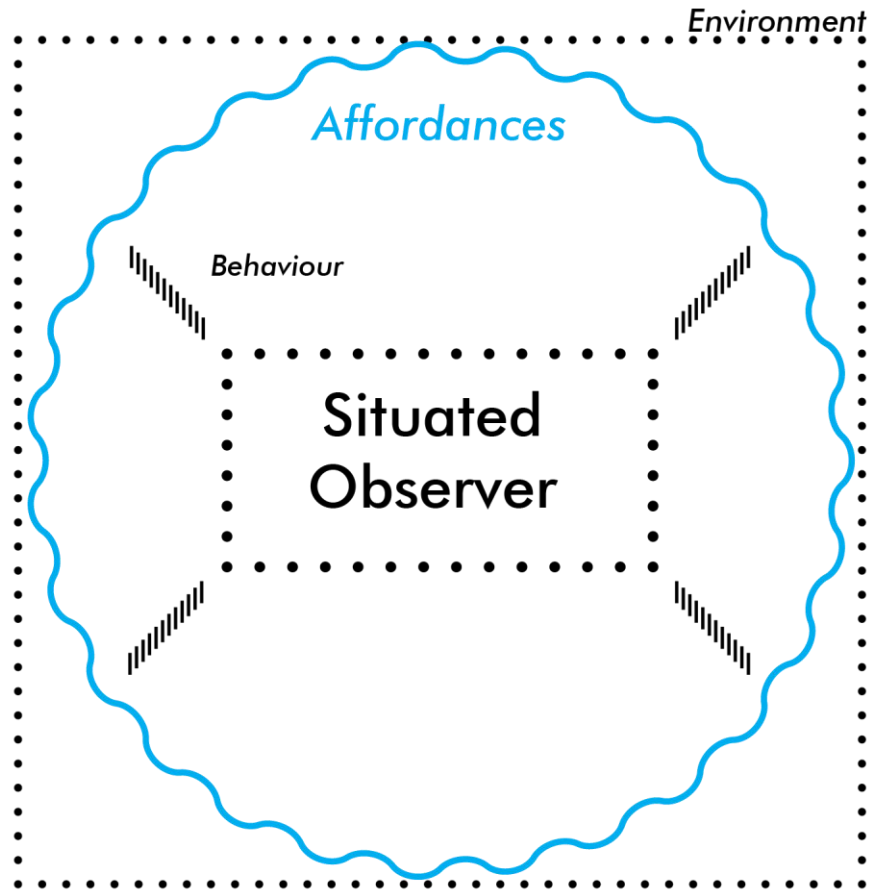


Figure 2 Gibson's Theory of Affordances [Based on (Gibson, 1979/2015)]

2.2 From Phenomenology to Affordances

Gibson's (1979/2015) understanding of perception aligns with the phenomenological philosophy of Maurice Merleau-Ponty (1945/2012), who shared the view of the world as inherently meaningful to living beings. Merleau-Ponty (1945/2012) describes the world as a space where behaviour unfolds, rather than a static arrangement of material parts, relating to Gibson's concept by applying notions of gearing-into lived space through solicitations (see Figure 2). Merleau-Ponty (1945/2012) suggests that perception arises from the intrinsic characteristics of objects that anchor human experiences, meaning that the perceiving subject is fundamentally situated in a world through bodily experiences. Through this outlook, the human world is not a metaphor but a milieu, focusing on the relational and embodied nature of perception (Merleau-Ponty, 1945/2012).

Linking to the common ground that is existential phenomenology, Martin Heidegger's phenomenological insights are derivative of more temporal structures that build on the work of his mentor, Edmund Husserl, who's 'affection' and 'temporality' sets the base for contemporary philosophical outlooks (Harman, 2022). Heidegger's foundational insight is based on the metaphysical multiplicity of 'being', that is, collapsing a rich diversity into one abstract notion and thereby ignoring the multiple modes in which being manifests (Braver et al., 2025). Rather than encountering the world as a collection of objects and their properties, Heidegger postulates that we live within a network of purposes and practices: writing, entering and exiting spaces, sitting; all of which infer an epistemic perception of affordances. These "for-the-sake-of-which" activities form the background against which we move effortlessly – what Heidegger calls our *a priori* "knowing our way around" (Heidegger, 1982/1975, p. 144). This engaged, pre-reflective involvement stands in stark contrast to mere presence, which is always mediated by thought or observation, meaning that it counters Gibson's (1979/2015) ecological information. For Heidegger, presence implies a detached, intellectual stance, whereas readiness-to-hand describes our direct, unthematized immersion in the world (Noë, 2012).

Transitioning from Heidegger's existential phenomenology to the concept of affordances, solicitations are unique to specific interactions with the environment, whereas available affordances pertain to a broader, shared form of life (Kolvoort et al., 2022). Suggesting that ecological information alone is sufficient to perceive affordances, Gibson continuously emphasises that observers are in direct interaction with the environment rather than abstract representations (Heras-Escribano & Djebbara, 2022). As Merleau-Ponty puts it, lived space is dynamic and suggests that proximity, direction and depth are interpreted through situated and embodied action, emerging from a continuous dialogue between the body and its surroundings (Merleau-Ponty, 1945/2012). This perspective aligns with enactivism, where perception and the body schema are deeply intertwined, serving as the means through which we engage with the world (Merleau-Ponty, 1945/2012). For these reasons, Merleau-Ponty's emphasis on perception as relational phenomena aligns with Gibson's notion of affordances, however, this theory breaks down if interpreted as purely dispositional properties of the environment (Djebbara, 2022).

2.3 On Information & the Dispositional View

“What enables objects and their properties to show up for us in experience is the fact that they exist and that we have access to them. A theory of direct perception requires a theory of access.”

(Noë, 2012, p. 29)

Michael T. Turvey and his contemporaries challenged Gibson’s concepts of information and affordances in 1981 by defining affordances as dispositional characteristics of the environment that are complemented by the effectivities of observers (Chemero, 2003). As the properties of animals enabling the utilisation of affordances, effectivities are conceptually similar to abilities but differ in that dispositions cannot cease to exist – they either manifest or remain latent due to unsuitable circumstances (Chemero, 2003). This understanding implies that Turvey treats affordances as objective, physical properties, which diverges from Gibson’s more nuanced stance that they are neither objective nor subjective.

Returning to the ecological approach, it is often assumed that, for Gibson, affordances hold a privileged ontological status – namely in that something about an object’s action-possibilities makes them immediately visible to us. Gibson’s “radical hypothesis” holds that the values and meanings objects in our environment carry are themselves immediately visible to us and not inferred (Gibson, 1979/2015, p.127). Nevertheless, a critical question arises: what is it about affordances that unlocks this innate mode of perception? Philosopher John Campbell argues that Gibson’s claim does not hold up and challenges the idea that affordances are somehow seen differently than any other feature of the world (Campbell, 2002). Stating that the visual experience only provides the observer with “categorical properties of objects”, Campbell argues that our visual system delivers knowledge of those categorical properties, such as the contours of an object (its form), and that it is by virtue of those qualities that affordances arise, even more so if we consider an observer’s prior understanding through similar encounters (Campbell, 2002, p. 44).

Anthony Chemero’s view on affordances alludes to an understanding that they are not mere objective properties, as Turvey suggests, but relations between the animal’s abilities to act and specific to situations (Chemero, 2003). Contrasting with opinions that define affordances as animal-relative properties, this relational view emphasises the way observers fit into their

environments. Authors such as Heft (1989), Michaels (2000) and Turvey (1992) broadly agree that affordances are relative to animals, even though they debate both the specific properties involved and the ontological status of affordances. Chemero's (2003) relational stance suggests that affordances emerge from the dynamic interchange involving specific traits of observers and situations, avoiding reductionism and augmenting Gibson's original context-dependent intentions.

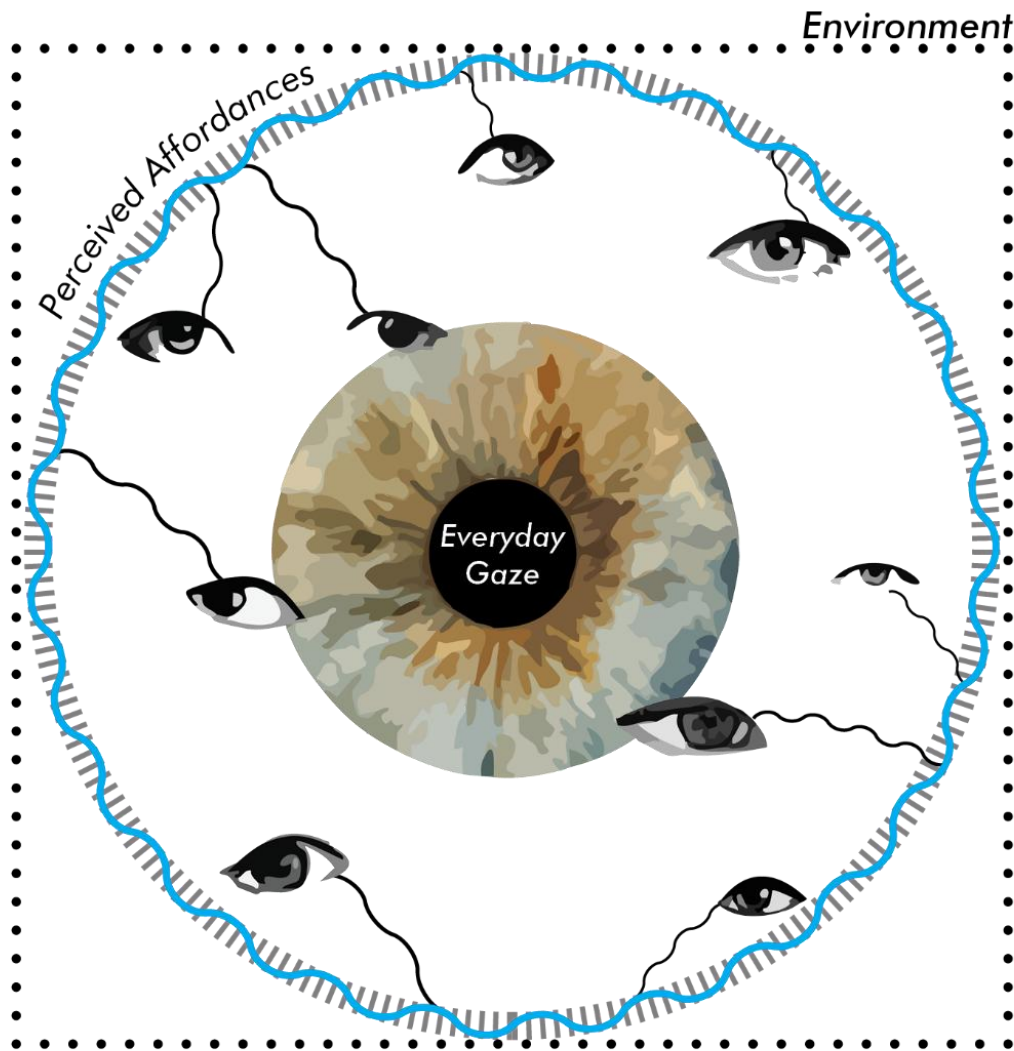


Figure 3 Perceiving Affordances through the Ecological or Dispositional Views [Based on (Gibson, 1979/2015) & (Chemero, 2003)]

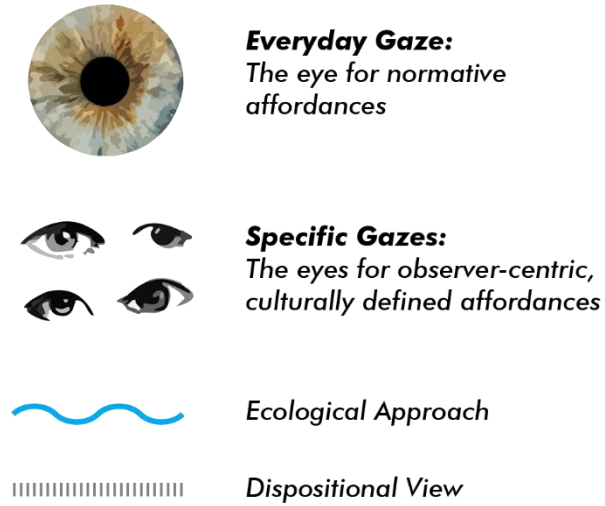


Figure 4 Key for Figure 3

Taking all perspectives into account, both relational and dispositional views of affordances have merit and serve different purposes. Gibson (1979/2015) delineated the distinction between the physical world and the ecological world as a basis for his concepts of information and affordances; however, he often conflates the affordances of a general species with those specific to individuals, which reiterates Campbell’s point. Describing affordances with terms such as ‘climbable’ or ‘sit-on-able’ may be convenient for communicative reasons but severely oversimplifies the dynamic nature of how we engage with the world (Griffero & Djebbara, 2022). All things considered, Gibson’s (1979/2015) ecological approach remains a pertinent theory that is worth exploring and possibly extending in a contemporary philosophical light such that direct encounters can be reframed (see Figures 3 & 4).

Theme 2 – To Afford or Not Afford

2.4 Functionalism & Modernist Thinking

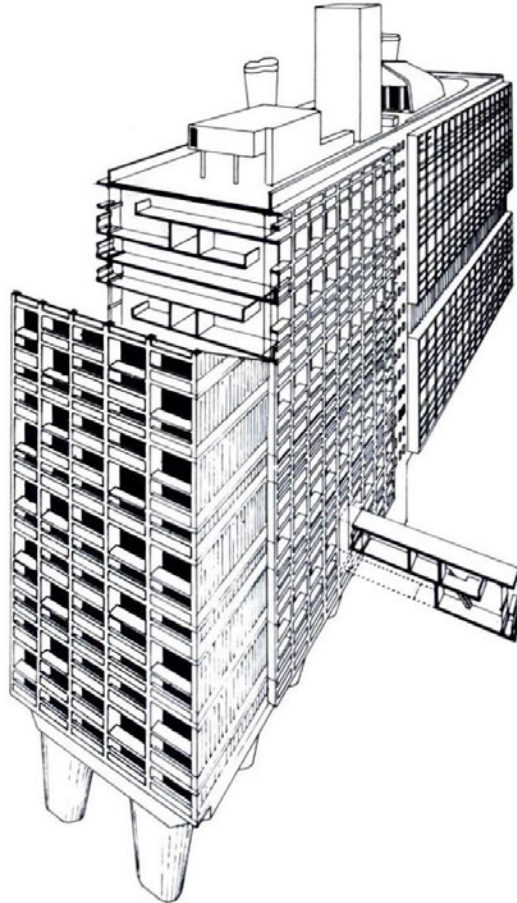


Figure 5 Axonometric Diagram of Unité d'Habitation, Marseilles, 1947-52 (Frampton, 1980/2007)

The modern architectural movement's early shortcomings, particularly in the residential typology, stemmed from a socialist utopian ideology that repudiated adaptive theory in the early 20th century, resulting in the mass-replicated architecture with white planar surfaces, flat roofs, cubic forms and strip windows that was emblematic of *Neue Sachlichkeit's* reductive functionalism (Frampton, 1980/2007). Theodor Adorno critiques functionalism's reduction of design to usefulness, challenging the binary between aesthetic meaning and practicality by suggesting that the distinction between necessity and superfluity arises from within the work itself, rather than the external function (Adorno et al., 1979). Being one of the core principles behind modern architecture, functionalism objectified human action by disregarding the subjective dimensions of human experience,

neglecting an essential aspect of humanity (Adorno et al., 1979). In her critique, Constance Perin (1972) argues that architects at the time often drew stereotypical conclusions about how people's lifestyles are influenced by factors such as density, location, and architectural style, as opposed to a wider understanding of affordances. Some of these assumptions overlook the complexities of social life and organisation, which cannot be reduced to mere functional characteristics.

2.5 Culture & Time: Challenging Orthodox Typologies

"The only indispensable material factor in the generation of power is the living together of people. Only where men live so close together that the potentialities of action are always present can power remain with them..."

(Arendt, 1958/1998, p. 201)

2.5(i) Alison & Peter Smithson: Propensities through Cultural Shifts

Emerging from Team 10's cultural and social manifesto, the work of Alison and Peter Smithson intended to open architecture to new possibilities by attempting to alter the way people dwell in community environments (Forster & Institute for Architecture and Urban Studies, 1977). By deploying a metaphoric architectural precedent, the two architects managed to address the sociological and psychological dimensions of architecture due to cultural changes at the time, with evolving systems of daily life necessitating a new form of living (Rowe et al., 1976). Seeking to reflect this in their design methodology, the 1952 proposal for the Golden Lane competition stood out as a critique of the modern residential typology, which was epitomised by Le Corbusier's Unité d'Habitation, as illustrated in *Figure 5* (Forster & Institute for Architecture and Urban Studies, 1973).

Addressing everyday affordances associated with the public and private realms of the residential typology, the street deck at Golden Lane (see *Figure 6*) goes beyond the normative need of an access corridor. Unlike the narrow, isolated corridors of Unité d'Habitation, the Smithsons proposed wider outdoor decks to afford daily interaction between the residents, dubbing it their 'doorstep philosophy' (Villalobos, N. F., 2024, p. 12). The appropriation for the unfolding of new rituals,

enabled through the recognition of zonal potentialities, is considered the most successful realisation in Golden Lane (Verschaffel, 2001).

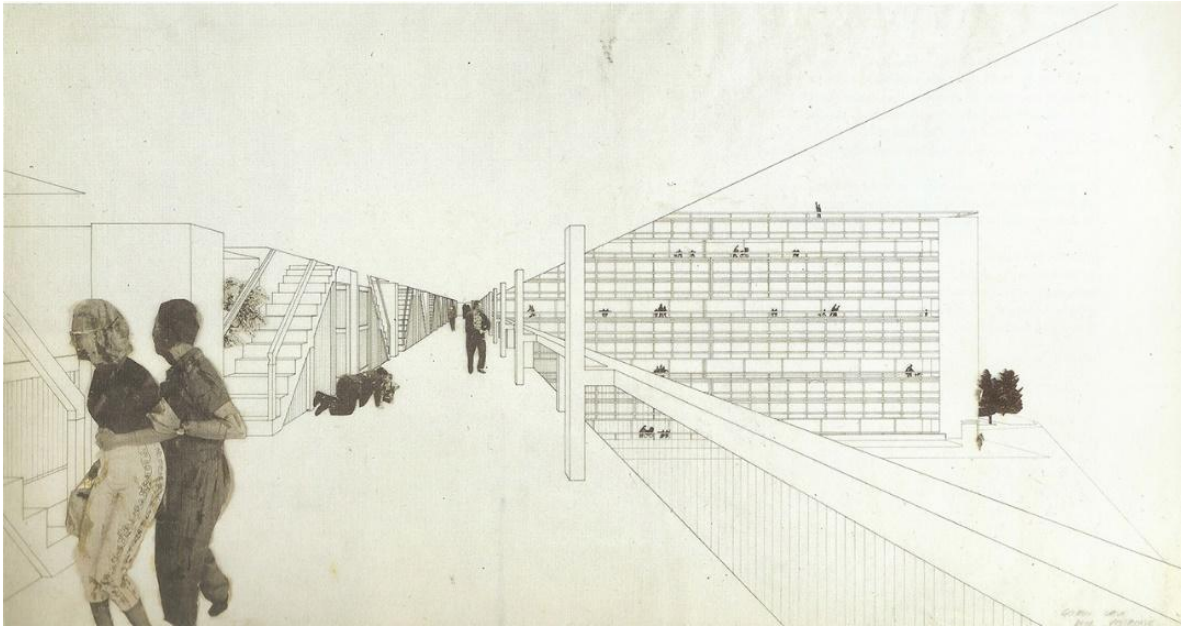


Figure 6 'Street in the Sky' Photomontage & 'Doorstep Philosophy' displayed in Golden Lane (Smithson & Smithson, 1952)



Figure 7 Narrower 'Streets in the Sky' in Robin Hood Gardens (Lousada, 1972)

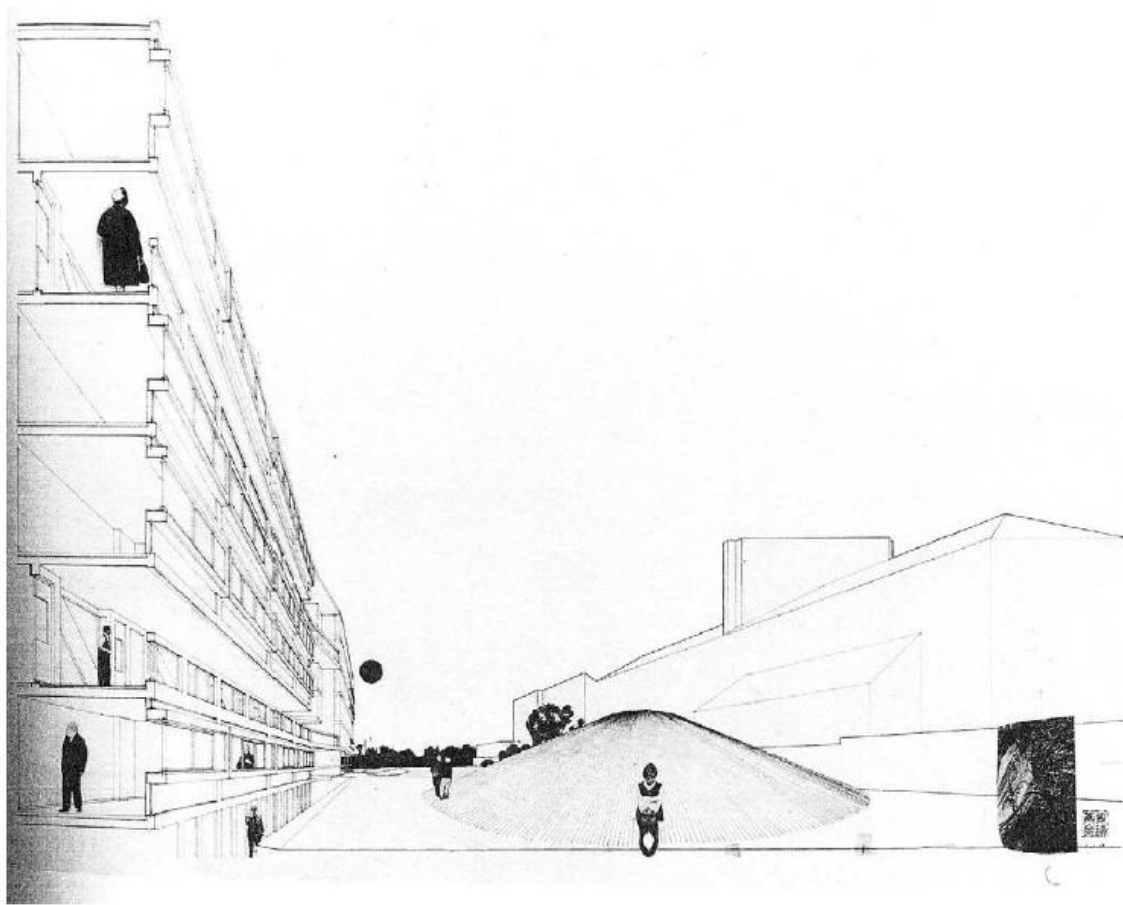


Figure 8 *Perspective section through Robin Hood Garden (Smithson & Smithson, 1968)*

Despite continuity between the public, semi-public and semi-private realms, Robin Hood Gardens faced criticism for its failure to capture the heterogeneity of everyday life (Malka, 2014). The street deck concept was revisited, however, with less success, as the decks got narrower (see *Figures 7 & 8*) and subsequently failed to foster the intended social interaction that Golden Lane proposed and eventually led to crime and uncommon behaviour (Forster & Institute for Architecture and Urban Studies, 1973). Given that architectural discourse was shifting in a new direction, the Smithsons negotiated the aesthetics of the building with the width of the outdoor decks, which clearly shows the trade-off between aesthetic and normative affordances (Forster & Institute for Architecture and Urban Studies, 1973).



Figure 9 *The Hill and Facade of Robin Hood Gardens (Lozano, 2020)*

Contending with its shortcomings, the hill at Robin Hood Gardens was viewed as a recreational zone for the residents (Malka, 2014). In its simplicity, the hill offered diverse affordances to its users: the playful freedom of running downhill, the contemplative act of lying on the soft grass to watch the clouds, the physical challenge of climbing to the top, and the opportunity to enjoy a commanding view over the environment below – a vantage point that allows one to both see and be seen (see *Figure 9*). These affordances foster a spectrum of possibilities that encapsulate everyday experiences of the site’s usability and identity. The idea of functionality was translated into a more open, fluid definition of the hill that did not have a standalone function attributed to it. In this context, the relationship between oblique affordances and cultural niches becomes apparent when design is placed in the broader context of recreational environments such as the hill itself. In relation to Sendra & Sennett’s (2020) observational studies, humans tend to engage with environments on their own terms, adapting them beyond the architect’s intentions. Instead of prescribing behaviours settings through intentional design, creating a counterpoint to designated typologies can suggest alternative possibilities for inhabitation, inevitably enhancing meaning and value to people while remaining situational and relational (Sendra & Sennett, 2020).

2.5(ii) Cultural Experiments: Temporality & Resilience of Architectural Typologies

In the 1960s, Metabolist thinking grounded itself in the belief that society is a continuously evolving process, analogous to biological metabolism, and articulated this process through an urban philosophy (Forster & Institute for Architecture and Urban Studies, 1977). Viewing technology as an extension to human life itself, Metabolism stood for an architecture of adaptability and the dynamic development of society pertaining to the then-prevalent nomadic culture that was intrinsically part of Japanese architectural experimentation at the time (Forster & Institute for Architecture and Urban Studies, 1977).



Figure 10 Sections through Nakagin Capsule Tower (Gontarz, 2015)

The Metabolists deployed architectural durations and scales through the architectural definition of permanent and ephemeral aspects of individual housing units, resulting in the inability to afford public gathering or recreational areas, as depicted in *Figure 10* (Forster & Institute for Architecture and Urban Studies, 1977). In general, Metabolist architecture epitomised this duality through permanent megastructures and temporal, modular units that would be replaced over time (Forster

& Institute for Architecture and Urban Studies, 1977). Adaptability became the cornerstone of Metabolist concepts, growing from technological expression and architectural experimentation, as seen in Kisho Kurokawa's Nakagin Capsule Tower (in *Figure 11*), however, politically naïve concepts of social progress and sustainability led to the neglect of this phase (Forster & Institute for Architecture and Urban Studies, 1977).



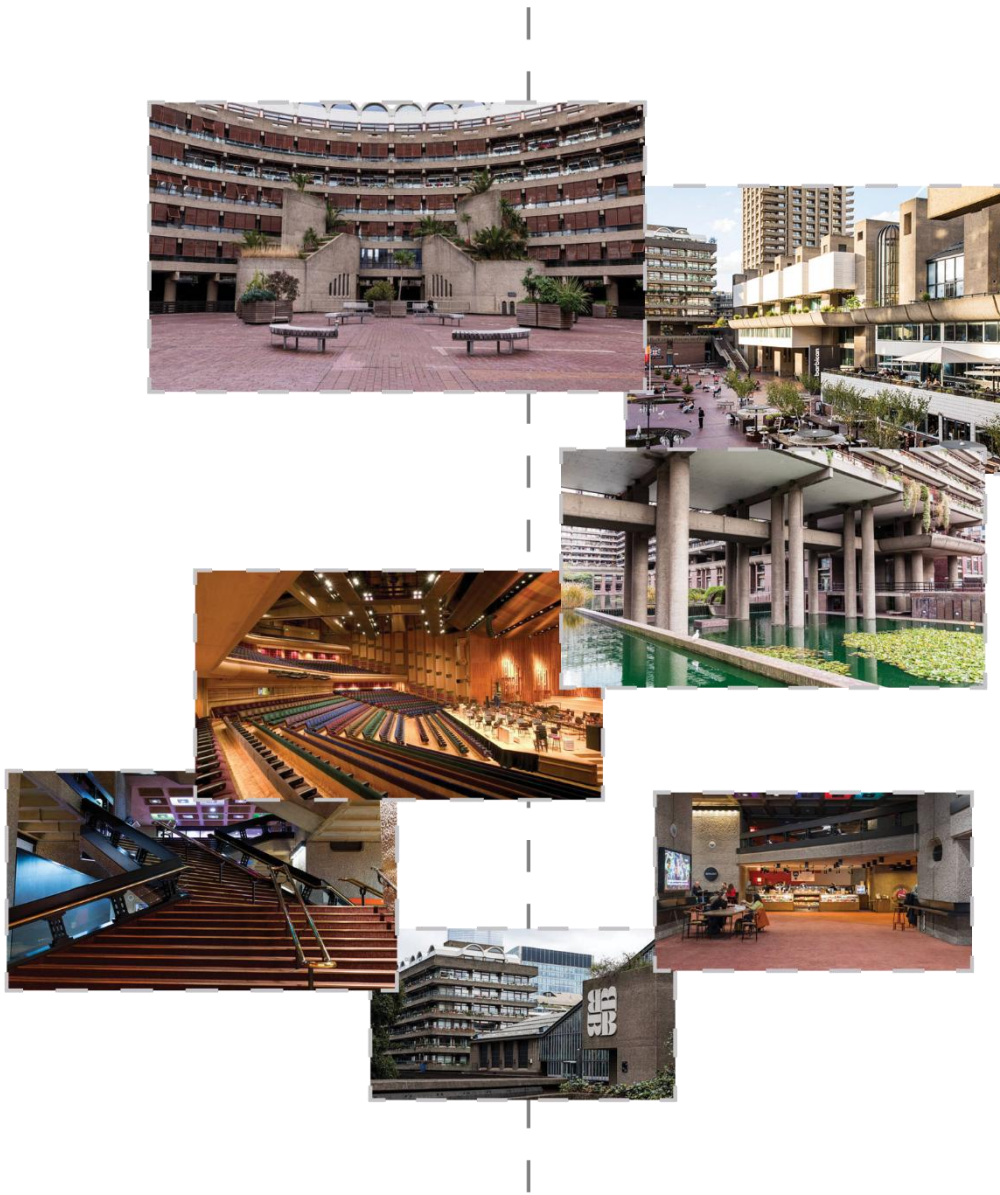
Figure 11 *Metabolist Philosophy in Nakagin Capsule Tower - Modular Unit Installation (Minami, 2021)*



Figure 12 *The Barbican Centre (Bloomfield, 1979)*

Thirteen years prior to the Nakagin Capsule Tower, the prevailing philosophy of human association found its architectural embodiment in the Barbican Estate in London, which would go on to become a prevalent architectural philosophy of mixed-uses (Sandes, 2015). What began as a pragmatic response to postwar housing shortages ultimately developed into a self-contained urban enclave – a “city within a city” (see *Figure 12*) – redefining the neighbourhood as a resilient, cohesive community where residents both coexist and thrive together (Dieffenbacher, 2018, p. 23). Earning its status as a sociocultural stronghold, the integration of theatrical venues, hostels and other communal reinforcements redefined architectural practice by aligning with a progressive framework for cultural adaptation, albeit for an elitist subset (Dieffenbacher, 2018). With elevated walkways and publicly accessible green spaces, the estate is layered in such a manner that it affords connections and buffers between public and private, reflecting an innate understanding of everyday rituals and common social engagements (Sandes, 2015).

Culturally Emergent



Ontologically Irreducible

Figure 13 Mapping Culturally Emergent Affordances through Images of The Barbican (Overlap and size representing cultural connections and relevance respectively) [Images from (Sims, 2024)]

The cultural endurance of the Barbican suggests the amalgamation of various affordances, traversing intentionality to relate to the symbolic, material, atmospheric, anthropomorphic and temporal affordances, as shown in *Figure 13*. The relationships among the residential terraces, the art centre and the central gardens, particularly in terms of human engagement, collectively support this premise. The formalistic gesture of the residential terraces symbolises activities that only the

individuals owning the units can relate to but does so by subtly indicating the possible meanings of its existence. Relative to this, de Botton (2006) argues that architecture carries ethical and emotional messages through the architect's choice of materials, formal language and spatial affordances. A building's design can thus signal dichotomous values like inclusivity or exclusivity, forward-thinking or reverence for the past, simply through its compositional gestures and material expression (Harwood, 2011). Engagement with both built forms and cultural objects weaves a complex, multi-layered network of affordances that guides how residents and commuters inhabit and move through the environment (Norman, 1999). Through this interplay, cultural fluidity and architectural resilience reinforce one another to open opportunities to graft different typologies together and ensure the setting's long-term adaptability and relevance.

2.6 Potentialities in the Making: On Commercial Environments

Postmodern commercial architecture resurrected both material presence and symbolic meaning, crafting facades that serve as compelling invitations to consumers (Frampton et al., 1974). These overt calls to action draw on the sedimented affordances of consumer culture, signalling opportunities, status symbols or aspects of desire, yet more often than not, falling short of providing deeper engagement beyond the act of consumption (Miljacki, 2012). In the 1970s, the SITE collective in New York advanced this critique through their philosophy of de-architecture, which deliberately blurred art and architecture to question the conventional binaries of form, function and symbolism (Jencks & Kropf, 2006). By deploying phenomenological strategies such as indeterminacy, entropy and disorder, SITE designed environments that disrupted habitual interpretation and evoked meanings independent of literal utility (Douglass-Jaimes, 2015). Being one of their most notable projects, the 'BEST' Products Showrooms exemplified how retail spaces could invite the public through a vehicle for cultural and social dialogue (Douglass-Jaimes, 2015). The fragmented and deconstructed facade of the Notch Building (1977) in Sacramento, California, transformed the conventional brick facade into an interactive and engaging user experience that affords more than just a shopping experience (see *Figure 14*), marking a new form of consumerism that captures the essence of contemporary consumer culture (Douglass-Jaimes, 2015).

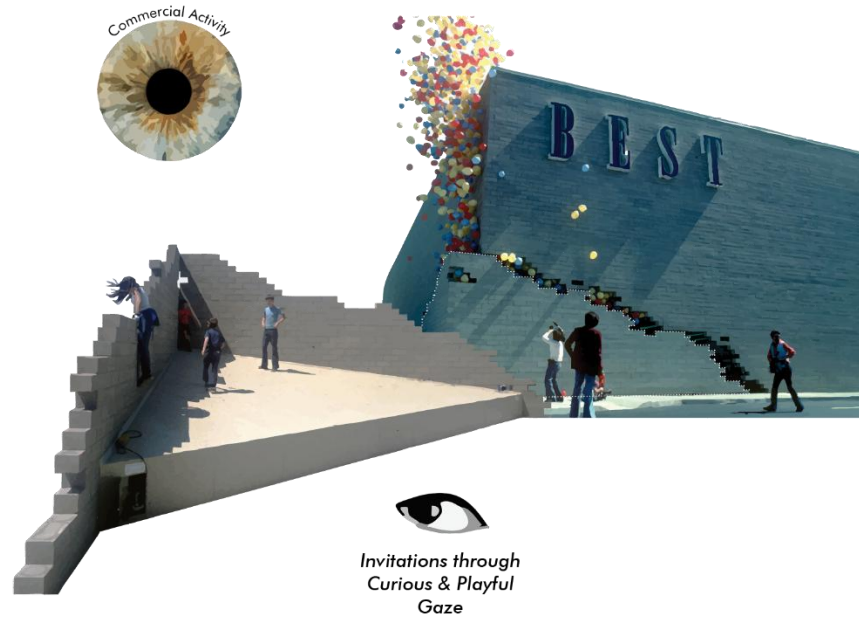


Figure 14 *The Curious & Playful Gazes in relation to the Notch Building (1977)*

The dramatic transformation from a windowless brick building to a shop through the reveal of the entrance, blurs the line between architectural form and commercial function, inviting visitors to appreciate the building's striking visual qualities before realising it is a retail space. The visual experience of the deconstructed facade explores themes of decay and neglect that, normally, the public would associate with degraded and run-down buildings. This visual 'weakness' became the defining strength of the project by affording new potentials for the commercial realm, adapting to the transient nature of consumer culture (Douglass-Jaimes, 2015). Through this invitation of engagement, the commercial and social success of the building become part and parcel of the same underlying achievement, that of cultural adaptability (Douglass-Jaimes, 2015).

2.7 Potentialities in the Making: On Programless Space

In 1983, Tschumi was commissioned to design a recreational park in Paris, proposing what can be considered as an architecture of disjunction (Frampton, 1980/2007). Correlating to the idea of deconstruction in postmodern philosophy through the work of Jacques Derrida, Bernard Tschumi's Parc de La Villette encapsulates an architecture that engages with meaning beyond symbolic function and hence explores an architecture that transcends traditional boundaries (Macarthur &

Stead, 2012). The park invites cultural fluidity, natural surroundings and 'follies' into an ever-evolving space. These red 'follies', as shown in *Figure 15*, constitute spaces for appropriation through the form of the individual follies, affording different activities for different cultural events (Griffiths, 2022). Together with these scattered, disjointed structures are the park's expansive green areas which foster social interaction through a layout that challenges the conventional idea of a park, instead opting for an open-ended, fragmented landscape of objects for recreational activities (Souza, 2011). Tschumi's approach exemplifies how a traditional program needs to be dismantled to accommodate the needs and complexities of contemporary urban life.

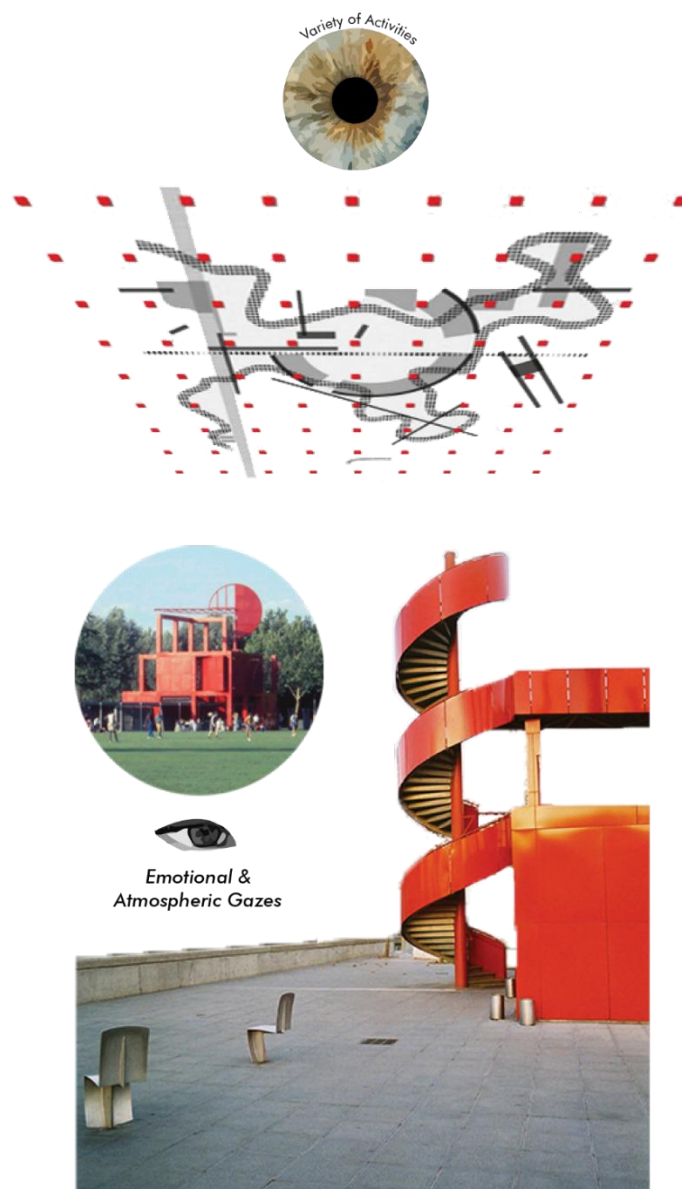


Figure 15 *Parc de la Villette: Park & Follie Gazes*

This cultural appropriation underscores how Lacanian deconstruction can yield fertile ground for emergence (Harman, 2022). Extending beyond tangible elements, the environment seems to have an affective emotional pull of its objects, including the desire for tactile sensations of grass, the warmth of the sun's rays, the visual dynamism of the changing sky. These aspects combine to form an atmospheric quality that invites emotional and sensory engagement, leading to the discovery of new affordances (Lanng, Jensen, & Djebbara, 2022). Much like affordances, atmospheres cannot be fully quantified or analysed through a strictly pragmatic lens since they exist as embodied invitations (Gibson, 1979/2015). Such invitations affect how individuals perceive and navigate environments, deeply immersing the physical interaction with objects and the emotional resonance that stems from such interactions (Griffero & Djebbara, 2022). The scattered follies afford a multiplicity of activities precisely because their uses are never fully determined at inception (Souza, 2011). In effect, Tschumi's failure to prescribe function paradoxically constituted a series of radical invitation, allowing the park to evolve organically in response to community needs.

Theme 3 - Potentialities of Emergence

2.8 Contemporary Crossroads: Theorising Everyday Life in the 21st Century

As architectural theory entered the 21st century, it became increasingly entangled in continental philosophy's discourse on relational versus autonomous ontologies. A decade prior to this tacit manoeuvre, Gilles Deleuze and Felix Guattari (1987) dismantled entrenched modern binaries such as subject-object and culture-nature, in an attempt to advocate assemblages or rhizomatic thinking – dynamic networks of heterogeneous elements whose coherence emerges through ongoing interactions. Actor-Network Theory (A.N.T) extends this logic by framing entities as the products of continuous translation and negotiation among human and non-human actors, foregrounding the processes by which objects and subjects co-constitute one another (Latour, 2005). Developed by Bruno Latour, Michael Callon and John Law, A.N.T reconceives reality as the outcome of shifting alliances among actors rather than pre-given structures (Yaneva, 2022). Maintaining a prominent position in architectural discourse, Yaneva (2022) adopts A.N.T's lens to treat building types as mutable entities through what she calls "controversy on the move", thereby disrupting the long-standing binaries of form versus function and society versus structure (Yaneva, 2012, p. 90). Although both philosophical frameworks champion over stasis, they diverge in emphasis. Deleuzian

assemblage theory spotlights the transformative capacities that emerge when parts coalesce into wholes, whereas A.N.T zeros in on translation and negotiation to sustain networks of discrete actors (Latour, 2005).

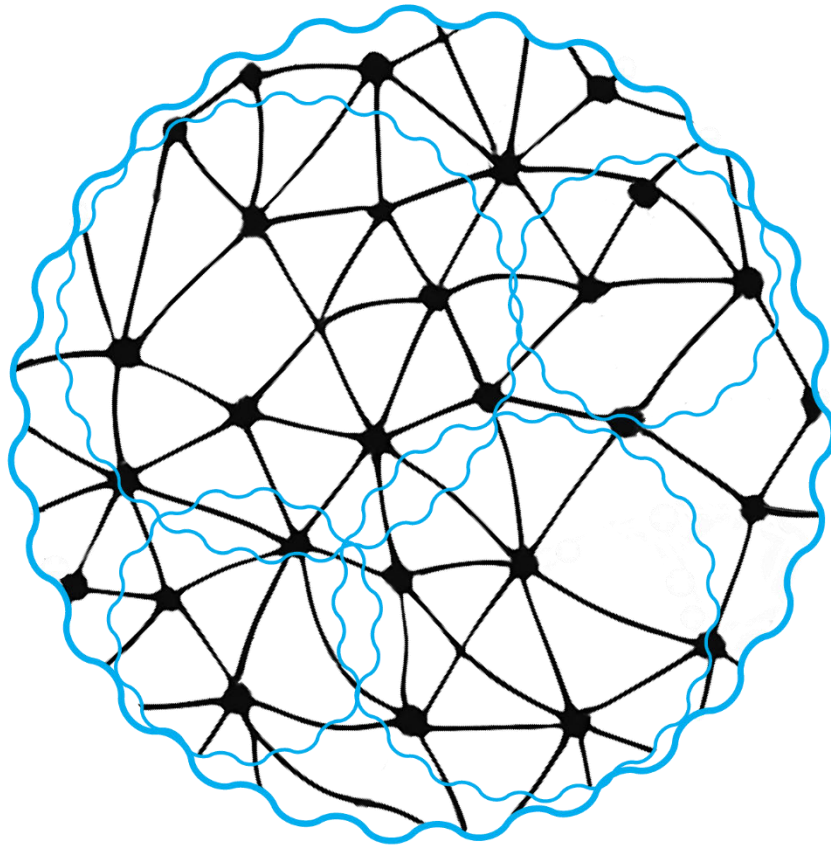


Figure 16 *Transposing Rhizomatic Thinking onto a Network of Affordances*

The parallels between rhizomatic thinking and the theory of affordances are evident, particularly in their shared rejection of rigid dichotomies in favour of integrated systems of interaction and perception. Both frameworks emphasise assemblages and challenge universal truths, fostering more adaptive and dynamic ways of understanding reality. Viewing physical and mental realities as a non-hierarchical network of nodes, the cultural aspects would become the main contributors to invitations for affordances within and surrounding the public realm (see *Figure 16*).

Whereas Bruno Latour ties reality to whatever produces effects, philosopher Graham Harman postulates that his Object-Oriented Ontology (OOO) introduces the notion of genuinely dormant objects as entities that may remain entirely uninvolved with any other being or system, whether in

the present or indefinitely (Harman et al., 2025). This epistemic flattening serves only as a fresh starting point rather than an end, as he immediately distinguishes between the real and sensual objects with their corresponding qualities (Harman et al., 2025). Harman explains that objects persist through changing relations between one another without ever collapsing into themselves, such that viewing a world of objects reshapes our understanding of literalism (Harman, 2022).

2.9 On Objects & Qualities: Towards Emerging Realities

2.9(i) Towards New Objects

Through Harman's philosophical stance, the term 'object' encompasses everything from people, abstract fictional characters, planets and discarded waste (Harman & Young, 2022). Dubbing it a 'flat ontology', humans and non-humans alike occupy equal ontological ground with no natural, physical, artificial or symbolic entity enjoying greater dignity than another (Harman et al., 2025). Rather than treating the subject-object encounter as fundamentally different from interactions among other entities, it holds that every relation between objects is of the same kind, and that the human-object relation is not implicitly prior to any other object-object relation (Harman et al., 2025). Viewing reality as having either aesthetic objects or affordance-like objects, OOO's realism thus aims to uncover the basic structures that govern how any interaction between entities, whether involving us or other entities, remains perspectival and partial (Harman et al., 2025).

Tracing his stance back to both Husserl's (1982) link between consciousness and the intentional object, Harman challenges the idea that objects are only ever available through our access to them, insisting instead on the independent reality of objects beyond a thought-world correlation (Harman, 2022). Philosopher Dr. Niki Young (2021) argues that the reality of a thing or entity lies deeper than any theoretical, perceptual or utilitarian relation. From this follows OOO's most contestable thesis: that objects possess an existence that exceeds not only our access to them but also their ties to other objects (Harman & Young, 2022). In contemplating the creation of objects, Wilde et al. (2025) further postulate that each object's particularity might shape its hidden infrastructural reality.

As Harman puts it, OOO is "a passionately antiliteralist theory", insisting that no reductive description can ever fully exhaust an object's reality (Harman, 2022, p. 39). Treating entities merely

as bundles of qualities and knowledge through forms of literalism overlooks the ontological fissure separating an object from its attributes (Harman, 2022). It is precisely this gap that makes aesthetics the primary philosophical domain of OOO.

2.9(ii) Deciphering The Quadruple Object Model

“[A]lthough the relations of physical objects have all sorts of knowable properties,...the physical objects themselves remain unknown in their intrinsic nature, so far at least as can be discovered by means of the senses.”

(Russell, 2001, p. 17)

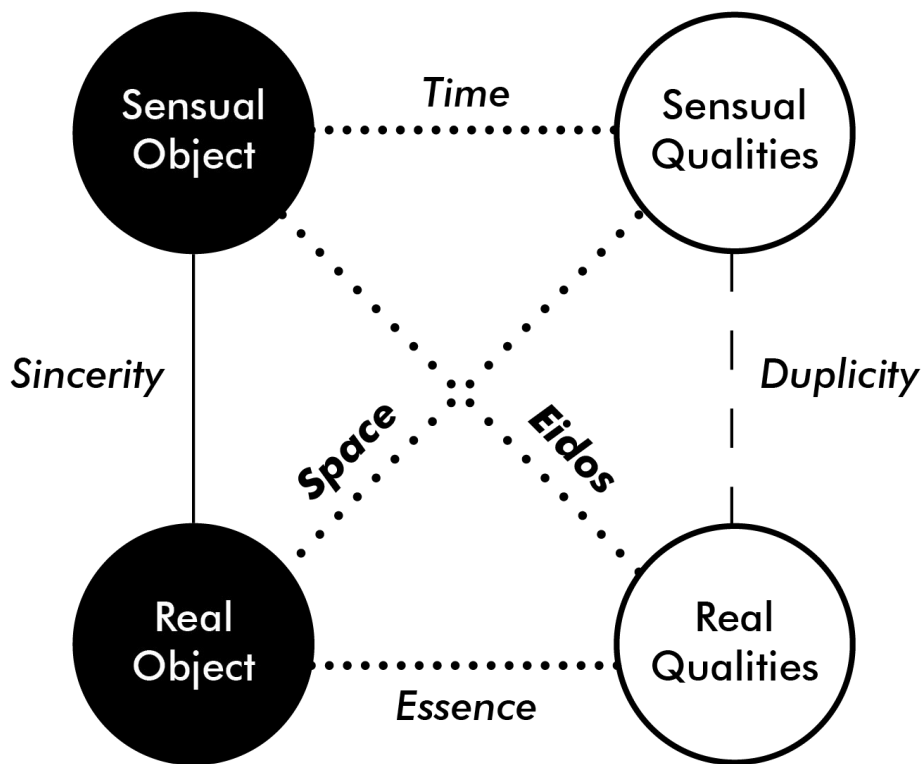


Figure 17 The Quadruple Object Model [Based on (Wilde et al., 2025)]

OOO structures every entity through a fourfold model of object-quality relations, otherwise known as the quadruple object, as illustrated in Figure 17 (Harman et al., 2025). The quadruple object distinguishes between real objects as those withdrawn cores that underlie all interactions, and

sensual objects, which appear to an observer in a phenomenal realm. Each pole brings its own set of qualities: real qualities give an object the stability to endure change, while sensual qualities provide the immediate, variable attributes that we encounter. Taking a wooden door as an example, we perceive a sensual object that manifests through smooth grain, rich lacquer and solidity, yet these surface traits can shift (the paint chips or the wood warps). Beneath those shifting aspects lie the door's real qualities comprising its mechanical design and material composition, both of which preserve its identity across repairs and refinishing (Wilde et al., 2025).

Harman and his interpreters identify several tensions at the heart of this schema (Young, 2021). Drawing on Heidegger's tool analysis, the 'space' tension reveals that a real object remains autonomously withdrawn even as it projects sensual or relational qualities into experience (Young, 2021). The second tension is referred to as the casual tension (or essence) as it divulges that an object's self-identity (real object) unifies its being, yet it also depends on individuating real qualities that distinguish it from others (Harman & Young, 2022). Informed by Husserl, 'time', as the horizontal tension, shows how sensual qualities cannot stand alone as mere sense-data: they cohere around a unified sensual object that persists within intentional acts (Young, 2021). Lastly, the eidetic tension (*eidōs*) demonstrates that each sensual object subtly points beyond itself toward its submerged real qualities, hinting at depth we can never fully access (Young, 2021).

The general consensus on 'space' is that of co-occupation of a shared spatial field, and that it fixes objects at specific distances from one another in a relational arena. In Harman's notion of space, whatever occupies 'space' remains withdrawn into its own hidden realm, inaccessible in its totality (Harman, 2018). By contrast, 'time' for Harman unfolds solely along the sensual dimension, arising from the interplay between a sensual object and its mutable qualities within any give experience (Young et al., 2025). He rejects time's independent reality, treating it instead as an emergent aspect of inter-objective perception. The flow of time, in this view, is nothing more than our awareness of change set against a stable sensual core (Young et al., 2025). By virtue of a presentist stance, real objects exist perpetually in a timeless "now", shielded from the temporal passage of what we would generally refer to as time, even as traces of their formative relations remain embedded in their being (Harman, 2007, p. 208).

Harman clarifies that essence is produced precisely by the tension between a single real object and its manifold real qualities, a dynamic he describes as foundational to an object's being, calling it

the “unity and duality in the heart of real things” (Harman, 2011, p. 176). This core identity persists unchanged through time to the point that it remains irreducible and hidden from direct view (Harman, 2005; Wilde et al., 2025). It is through sensual appearances that presupposed, underlying real qualities come to light, and more critically, in the absence of these real qualities, every perceived object would collapse into undifferentiated sameness (Young et al., 2025).

2.9(iii) The Theories of Withdrawal & Emergence

Considering relations between objects and their qualities, the quadruple object helps gain an understanding in Harman’s elusive theories of withdrawal and emergence. Put simply, withdrawal posits that an object exceeds its parts, effects or relations, meaning that any forms of ‘mining’, whether undermining, overmining or duomining, would defy Harman’s anti-literal stance (Young et al., 2025). Harman supplements his account of withdrawal with a constructive ‘thesis of emergence’, affirming that an object remains a coherent unity housing a rich multiplicity of parts. It is through this internal tension between unity and diversity that grounds an object’s essence (Young et al., 2025).

By dismantling all varieties of ‘mining’ philosophies, Harman exposes their shared ‘anti-object’ bias and defends each object’s private interiority, which persists regardless of shifting contexts or encounters (Young et al., 2025). From this stance comes a provocative claim that some objects may lie entirely dormant, never engaging any other entity yet still fully real (Harman, 2018). Implying indirect object relation that leads to emergence, this observation challenges relationism’s insistence that entities are nothing beyond their interconnections, therefore making the theories of withdrawal and emergence complementary and worthy philosophical outlooks on reality.

2.10 Harman’s Modes of Relation: Vicarious Causation

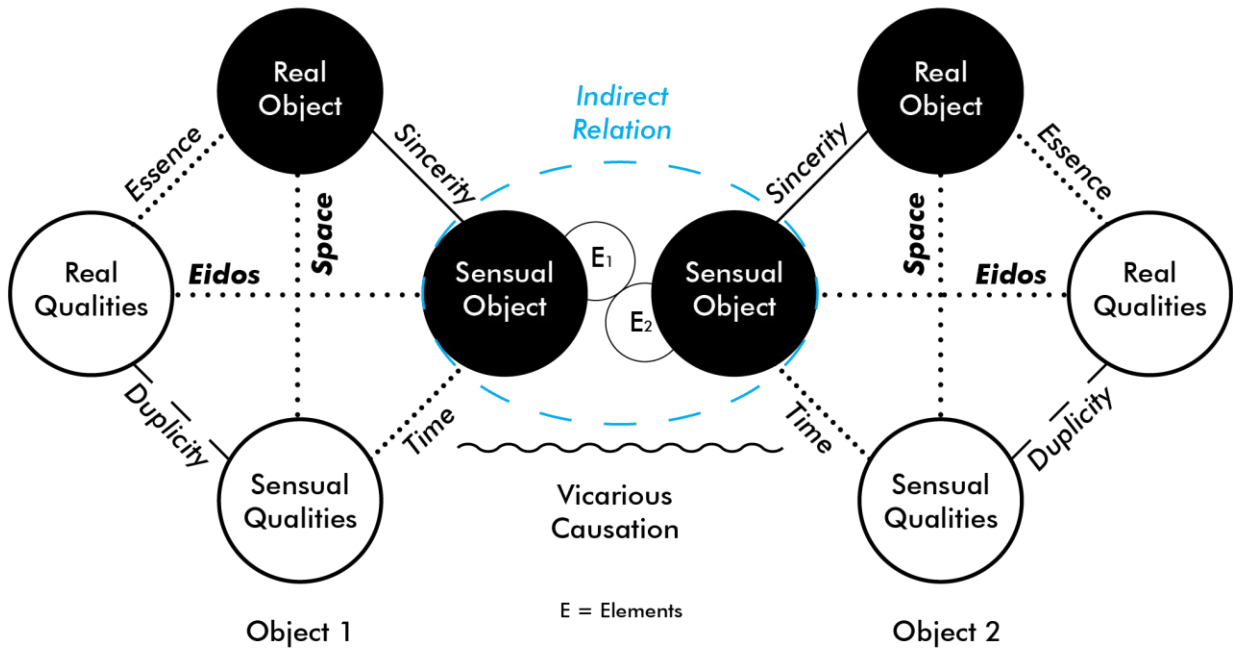


Figure 18 Object-Object Relation / Vicarious Causation [Based on (Wilde et al., 2025)]

“An object is real, in this theory, when it unifies pieces into an emergent reality that has genuine qualities of its own.”

(Harman, 2010, p. 15)

Young (2025) posits that Harman’s framework allows for genuine transformation without relying on a temporal sequence of incremental differences. Rather than occurring sequentially, change unfolds synchronically when the spatial configurations that link objects are restructured through vicarious causation (Young et al., 2025). In this view, objects do not drift through time into new states as in A.N.T, but leap into novelty when their surface level relations are sporadically and indirectly reassembled. Portraying a real object as a coherent unity that arises from a multiplicity of interrelated parts, these internal or “domestic” relations bind the object’s components into a single entity, while “foreign” relations extend its presence into wider networks (Harman, 2009, p. 135). In this view, a real object comes into being not merely by hiding beneath its effects but by manifesting and sustaining specific real and sensual qualities that define its emergent identity (Young et al.,

2025). As Heidegger illustrates through the ontological withdrawal of a stone, every attempt to split it only exposes fresh surfaces without ever reaching an “inside” (Heidegger, 2002, p. 24). Drawing on this, Harman suggests that when we encounter elements (see Figure 18) we find ourselves plunged into the very core of the object’s intentional life, even though we only ever perceive a surface level experience (Harman, 2005). Change, he argues, is fundamentally synchronic: it arises when objects reshuffle their networks of connections in an instant, and only dramatic, quantum-leap shifts register as real transformations (Young et al., 2025). This view collapses the diachronic narrative of gradual evolution in favour of a picture in which stability persists until a sudden reconfiguration of relations brings about novelty.

Central to Harman’s vicarious model of change, which reconceives transformation as an instantaneous event rather than a temporally extended process, are two modalities of relation: sincerity and allure (Young et al., 2025). Sincerity describes the ordinary encounter in which a real object A intends another real object B only through B’s sensual proxy (Harman, 2005). As the sensual object fuses its own qualities with those of its real counterpart, the relation appears seamless and leaves no opening for genuine change (Young et al., 2025).

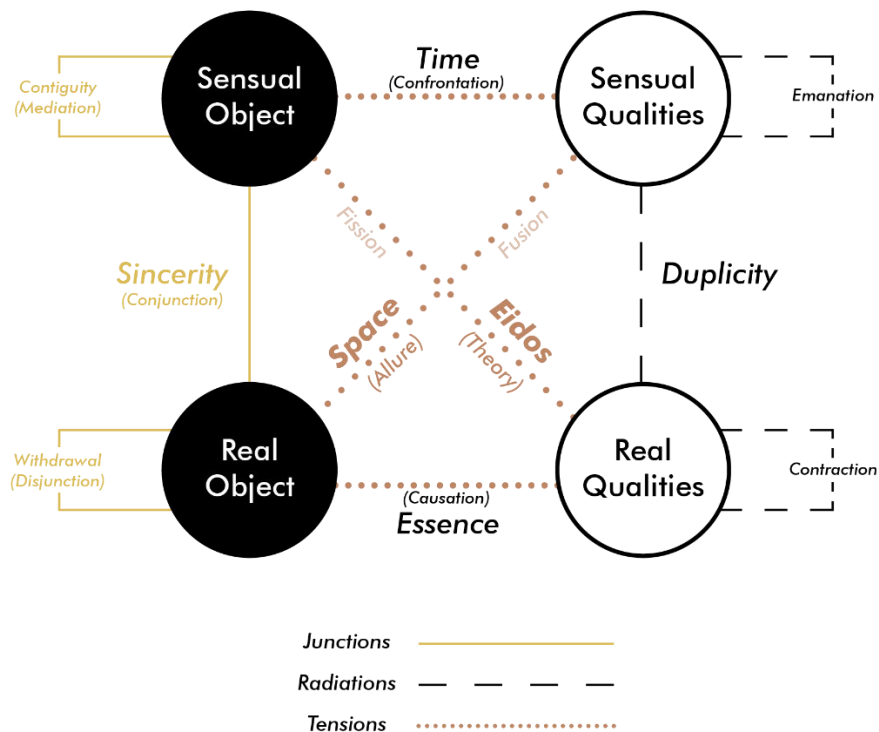


Figure 19 Junctions, Radiations and Tensions in Quadruple Object Model [Based on (González, 2014)]

By contrast, allure involves a two-step rupture of this routine bond (Harman, 2010). First, it fractures the seamless fusion between a sensual object and its sensual qualities, creating a momentary gap in the habitual experience (Harman, 2005). Second, those freed sensual qualities migrate toward the withdrawn real object, hinting at its hidden depths without ever fully revealing its essence. Through this vicarious channel, one real object can affect another, producing a novel, emergent entity bound together by the very sensual qualities that mediate their encounter (Young, 2025). Harman illustrates this with his plane crash example (Harman, 2010): when two aircrafts collide, the fragments of metal, sounds and shockwaves constitute their sensual profiles, which mediate the collision, forging a retroactive influence on its components, tearing apart each plane in a single act. For Harman, this compositional causation is primary, and what we normally call causality is merely a secondary effect of the deeper process by which new objects emerge through allure (see *Figure 20*) (Harman, 2018).

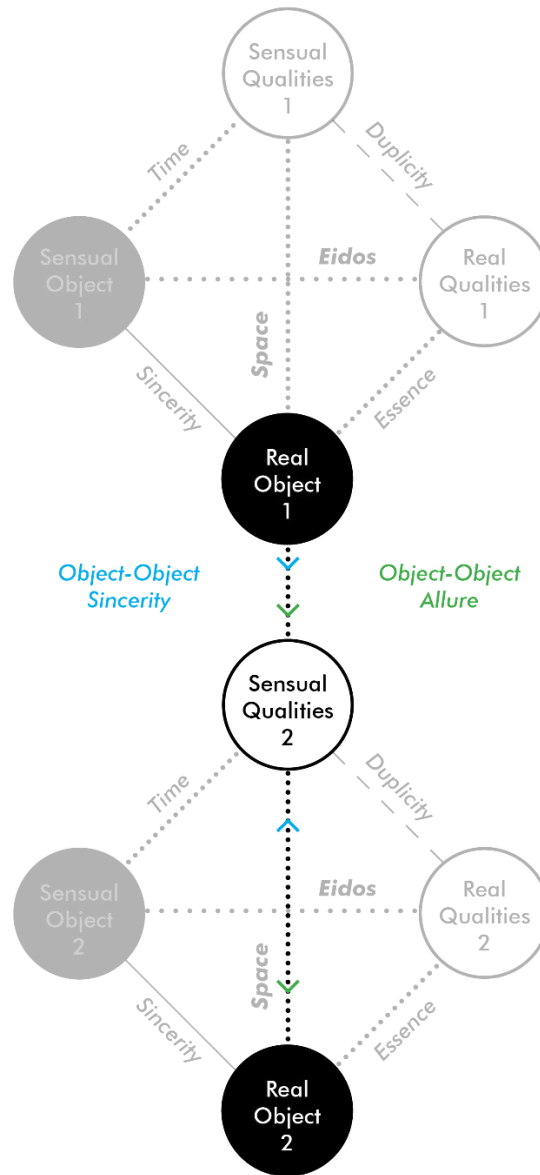


Figure 20 Object-Object Sincerity & Allure [Based on (Wilde et al., 2025)]

Change requires that an object harbour a nonrelational reserve beyond any of its current ties; without such a hidden surplus, novelty would be impossible. Harman rejects both the Aristotelian “potential”, which must already be inscribed in actuality, and the Deleuzian “virtual”, which oscillates between continuity and heterogeneity (Deleuze & Guattari, 1987, pp. xi, 85). Instead, he posits a “nonrelational actuality”, inferring that those entities existing apart from any relations to other things or even to their own kind, can alone amount to genuine surplus and enable reconfiguration (Harman, 2009, p. 187).

2.11 In Search of Allure through Cognitive Channels

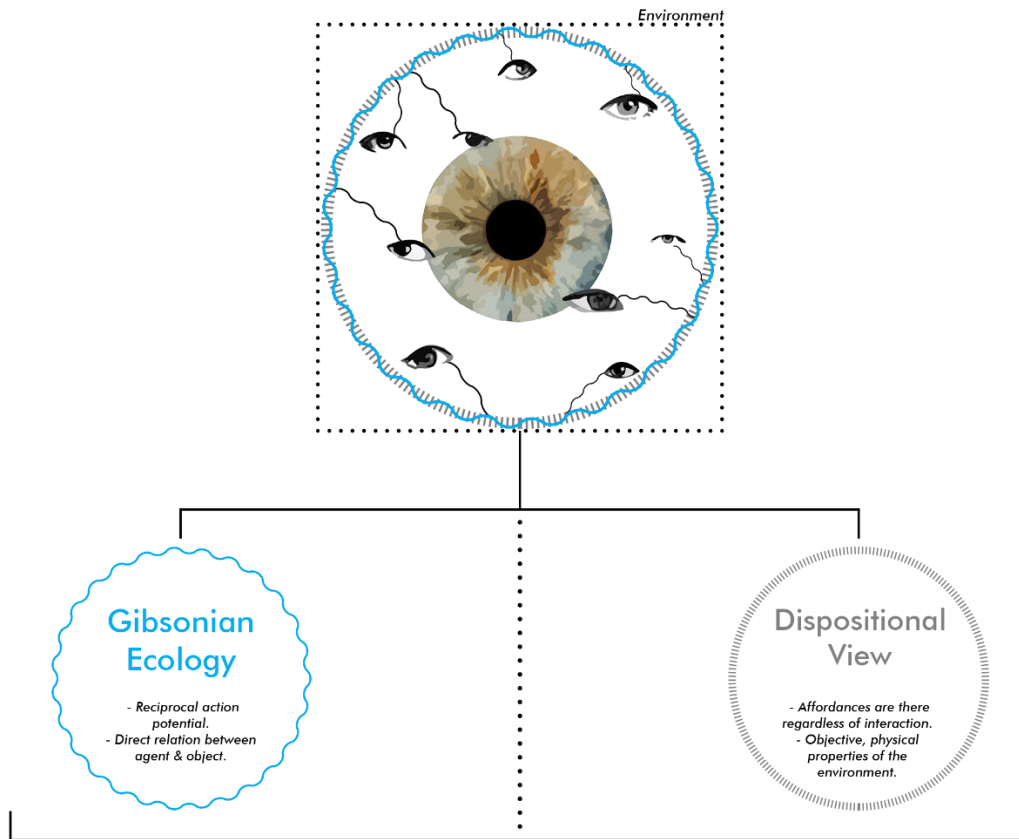
2.11(i) From a Literal to Non-Literal Understanding of Affordances

"[I]f I am walking along a wooden path, I am in sincere contact with all the objects I encounter. Nevertheless, these objects also constrain my movements and dealings, and must therefore be somehow productive of at least some changes – no matter how small – in me by forcing me to move in certain ways and not others, and by forcing my body as a whole to produce retroactive effects on its parts."

(Young et al., 2025, p. 11)

Alluding to the notion of affordances, Young (2025) presents a situation that touches upon the sincerity as habitual relation, as well as the notion of vicarious causation as that which leads to emergence and its effects on constituent parts, only this time, he does so in a manner that brings a caveat to light; that of information and objects in the environment. Viewing this situation as one would normally perceive through Gibson's (1979/2015) ecological approach would imply accessing information that postulates an *a priori* experience for the observer. Harman disagrees with this approach as it is reductive to the point that we cannot interpret the relation as having vicarious impacts. With this in mind, Harman invites an indirect outlook that presents affordances as being mediated, that is, to forget the direct relation between the observer and the object by instead accessing the sensual qualities of the object in question (Harman et al., 2025). Looking at Young's situation above, this would mean that the wooden path does not directly afford walking because its real object is withdrawn, but instead, Young encounters the sensual aspects of the wooden path which carry this 'walkable' quality. In effect, the wooden path's affordance is experienced vicariously, with the sensual qualities alluring the subject object to walk. Furthermore, this allows the aesthetic beholder (in this case Young) to apprehend indirect relations as affecting his *self-eidos* through what he refers to as "retroactive effects on its parts", to the point that this experience cannot be reduced to a paradigm of ubiquitous knowledge.

Extending the Theory of Affordances



Based on Literal Knowing

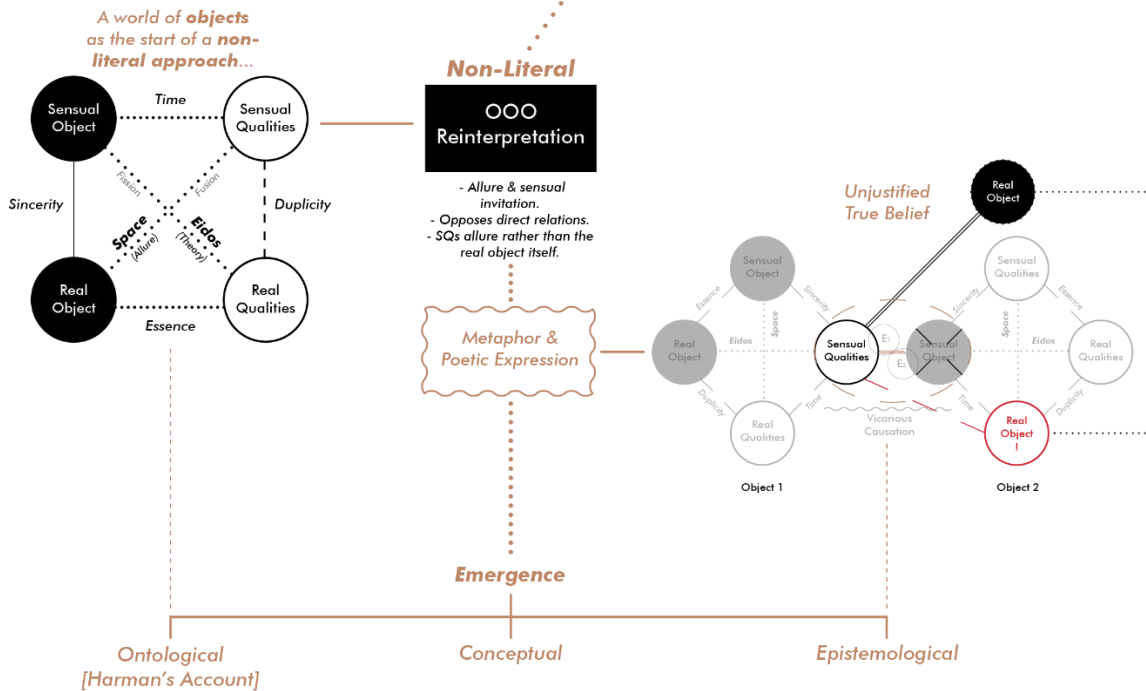


Figure 21 Extending the Theory of Affordances through OOO

Harman (2022) argues that our dominant *modes of knowing*; what we call theoretical insight into what a thing is and the practical know-how about what a thing does, both fall short in reality. Whether dissecting objects into their smallest components or merely as causes of effects, Harman claims that such ‘anti-object’ mining practices should be steered clear from. To escape this double reduction, he identifies two forms of indirect cognition rooted in philosophy and the arts: justified untrue belief and unjustified true belief (Harman, 2022). Through justified untrue belief, or knowledge, the object appears fully present yet remains enshrouded in mystery with an essence that continually alludes to direct apprehension even as we construct coherent, rational accounts of its observable manifestations (Harman, 2018). Conversely, unjustified true belief, or metaphor, forges connections that carry genuine insight without the support of formal justification (Harman, 2022). In a meaningful way, metaphors offer a different path to the truth that does not rely on breaking objects down or tracing their causal implications (Wilde et al., 2025). With this in mind, unjustified true belief may hold the key towards a new way of looking at affordances as objects in the environment. Viewing this in relation to the ecological approach, the information in the environment could be reinterpreted through unjustified true belief, as opposed to the reductive alternative that knowledge furnishes (see Figure 22).

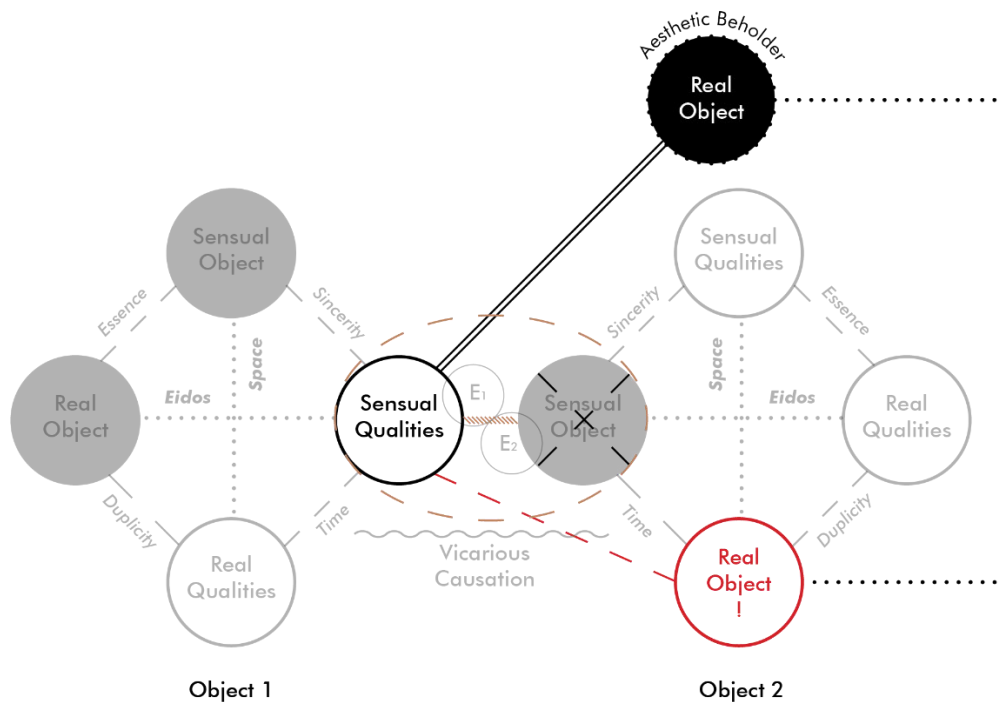


Figure 22 Unjustified True Belief (Metaphor) between Two Objects [Based on (Wilde et al., 2025)]

Returning back to Young's wooden path example, Young engages with the path only indirectly through a sensual facade (Young et al., 2025). If the aesthetic beholder was said to be walking over a sea of doubt, there would be no empirical or logical justification that underpins this image, yet in its creation lies a cognitive object whose truth is self-evident in the act of believing that the experience of walking over the wooden path led to an experience of uncertainty (Wilde et al., 2025). This generative leap creates an object through belief alone, capturing other qualities of being in that situation. Therefore, it may be assumed that the familiar tropes that metaphors draw upon are always rooted in cultural contexts as metaphorical structures exhibit too little cross-cultural variation to overturn claims of universal cognitive patterns. Instead, they highlight the culturally contingent nature of these shared frameworks, revealing the fission of fusion that defines allure through vicarious causation (Young et al., 2025).

2.11(ii) Poetic Expression as Non-Literal Interpretation

"We don't settle questions of meaning (or grammar) at the limits of language, as it were drawing the limits by tying language to the world. We don't ever get to the limits of language."

(Noë, 2012, p. 3)

Given the boundless potential of language, previously inaccessible or unperceived affordances become increasingly apparent through emerging patterns and metaphorical reframing of a given situation. Treating this as worthy of study in its own right, Harman's vision for a "poetical sense peculiar to the architect" allows one to summon foreign yet similar constructs (Harman, 2022, p. 54). Noë (2012) articulates the creative dimension of poetic gestures by noting that the act of making drawings, models or photographs compels one to observe the world with heightened attentiveness, akin to the poet's sensitivity to the subtleties of language (see *Figure 23*). These practices demand a deliberate process of close inspection and reflective engagement, wherein the world is approached as a reservoir of forms capable of being reconfigured into new objects of meaning (Noë, 2012). With the real versus sensual and the object versus quality, OOO equips the architect with a nuanced vocabulary that lays bare the shortcomings of literalism and can reshape our cognitive attempts at perceiving the environment.

"I do not consider the search for the poetic essence of architecture as a romantic or unrealistic endeavour, but as an absolute necessity."

(Pallasmaa, 1996/2012, p. 107)

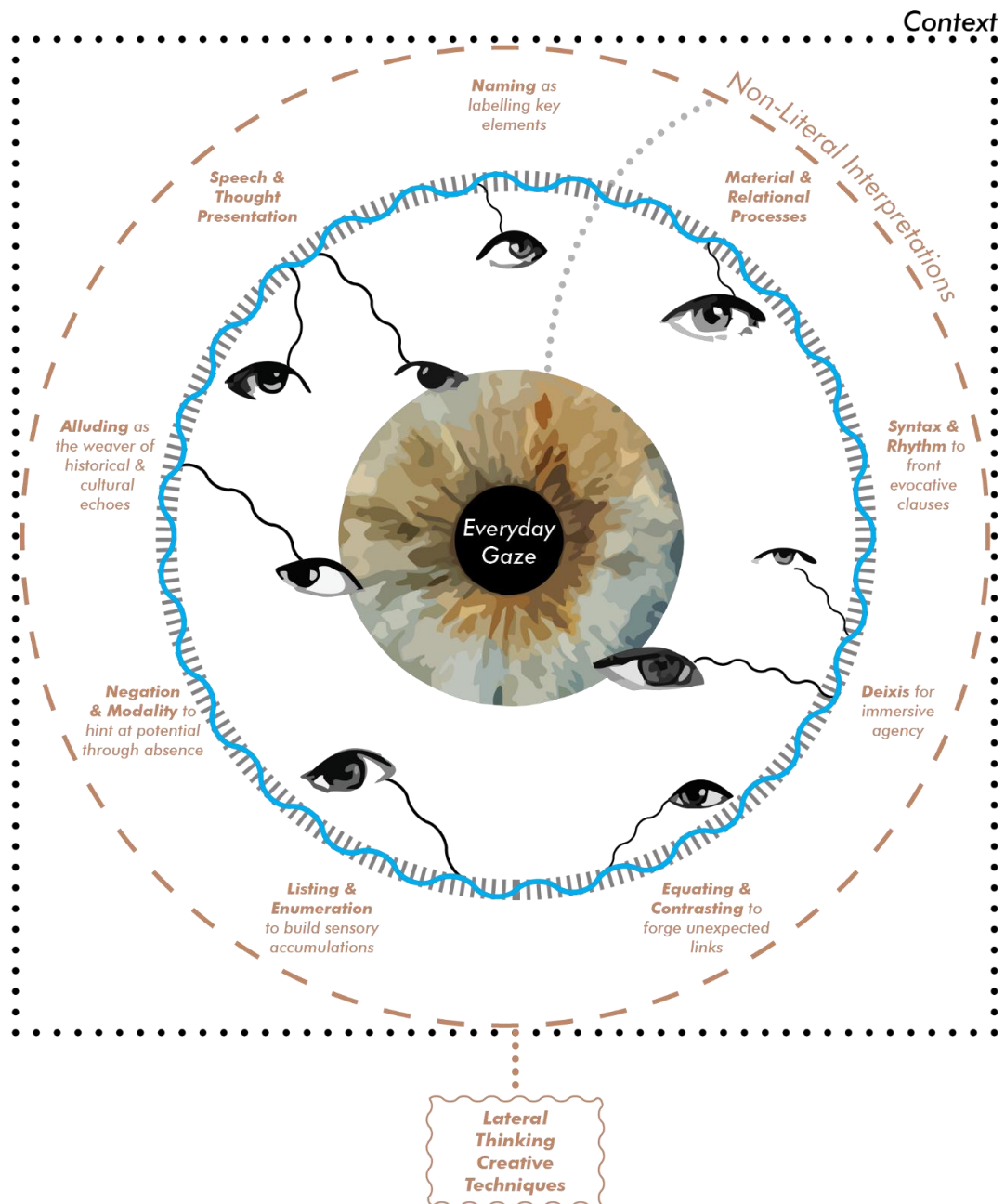


Figure 23 Textual-Conceptual Functions (TCFs) & Lateral Thinking Creative Techniques as Cognitive Jumps that lead to Non-Literal Interpretations

2.11(iii) The Unorthodox Channel of Thought

Although there is merit in Gibson's (1979/2015) ecological approach from a literal standpoint, Campbell's point still lingers on; if we do not have knowledge of categorical properties, we cannot visualise affordances that have not been encountered (Campbell, 2002). Whereas Gibson states that there is no need for higher cognition to perceive affordances, there may be the need to utilise higher cognitive modes of interpreting a given environment, even if that means resorting to an amalgamation of creative channels (Gibson, 1979/2015). This observation ties into the notion of emergence in that each novel configuration of relations demands a distinct mode of encounter, one capable of tracing new pathways rather than repurposing familiar schemas (Young et al., 2025).

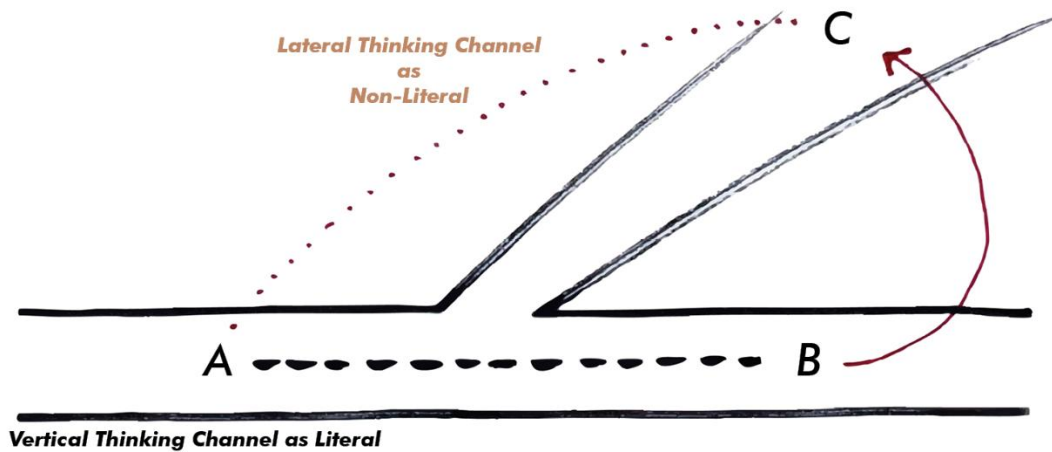


Figure 24 Relations between Thinking Channels & Modes of Knowing

The process of emergence is never uniform and can be recognised as three distinct kinds: epistemological, conceptual and ontological (Young, 2021). Epistemological emergence refers to the idea that certain relations appear emergent due to limitations in our understanding, whether it be our predictions, observations or explanations of complex systems (Young, 2021). Closely tied to this is conceptual emergence, which suggests that what we perceive as emergent is shaped by the linguistic or theoretical frameworks used to represent the world (Young, 2021). In contrast, ontological emergence refers to when an object or system possesses properties that are irreducible to its individual components (Young, 2021). Ontological emergence can be viewed as an intrinsic quality of the object itself, signalling the presence of genuinely new realities that are irreducible to

more basic, fundamental parts (Young et al., 2025). Linking to these categories of emergence, Edward de Bono's lateral, or parallel, thinking techniques could offer the required modes for the cognitive jumps necessary for non-literal emergence, rejecting the adversarial logic of vertical or high probability thinking to expand the field of creative possibilities (Burgh, 2014). Originally intended as a problem-solving or alternative-seeking set of creative techniques, lateral thinking deliberately disrupts habitual cognitive patterns, generating fresh combinations of concepts by loosening the restraints of linear reasoning and introducing controlled elements of chance (see *Figure 24*) (de Bono, 2014; Dingli, 2008).

Dingli (2008) identifies the three stand out lateral thinking techniques as being *challenge*, *random word input* and *provocation*. *Challenge* calls for the deliberate questioning of entrenched assumptions to uncover new pathways for innovation, suspending what is normally taken for granted (de Bono, 1993). As the name implies, *random word input* introduces an unrelated stimulus, which can be any random object or entity to try to extract hidden constraints or properties (de Bono, 1993). Lastly, *provocation* is widely renowned as being one of the harder techniques to employ as it deliberately asserts an unreasonable or exaggerated premise to disrupt conventional thinking patterns. In tandem with poetic and metaphorical thinking, lateral thinking may equip architects and theorists with the cognitive agility to recognise and activate emergent affordances, bridging the divide between latent potential and creative realisation in both design and theory (de Bono, 1993).

2.12 Theoretical Hypothesis: Non-Literal Interpretations could lead to Expansive Ways of Attaining New Affordances

Without a baseline of perceptual familiarity, we cannot envisage affordances that lie beyond our perceptual *modes of knowing* (Campbell, 2002, p. 44). Campbell's emphasis on the necessity of recognising categorical properties has proven pivotal, prompting the realisation that non-literal interpretations hold critical significance and the route towards an extension of the theory of affordances – that which emerged through the literature review's critical engagement with both philosophical perspectives and architectural experiences (see *Figure 25*).

By integrating OOO's emphasis on the withdrawn and sensual dimensions of objects with a poetic framework and de Bono's creativity techniques, the *architect's gaze* could become a generative mode of revealing emergent, non-literal affordances within architectural environments (Harman, 2022). Through OOO's framework, it decouples the realm of architectural thinking from purely vertical, deductive reasoning and foregrounds the tension between an object's hidden reality, its sensual appearance and possibly a thought-world correlation through non-literal interpretation (Harman, 2022). In the same way that metaphor and poetic language invite us to question the reality of the thing, OOO enables us to question what objects really are. Framed this way, the built environment can be interpreted not just for its functional or formal attributes but for the latent potential awaiting discovery (see *Figure 21*).

Having defined the criteria for emergence, exploring the potent fusion between three main frameworks could lead to non-literal interpretations, and subsequently, non-literal affordances. By employing creative techniques in relation to culturally relevant metaphorical and poetic renderings of emergence, architects will be able open new avenues through indirect, synchronic reconfigurations of several object-object relations, in order to crystallise new realities (Harman, 2011). This new framework will aim to pave the way towards creative possibilities within an existing environment setting.

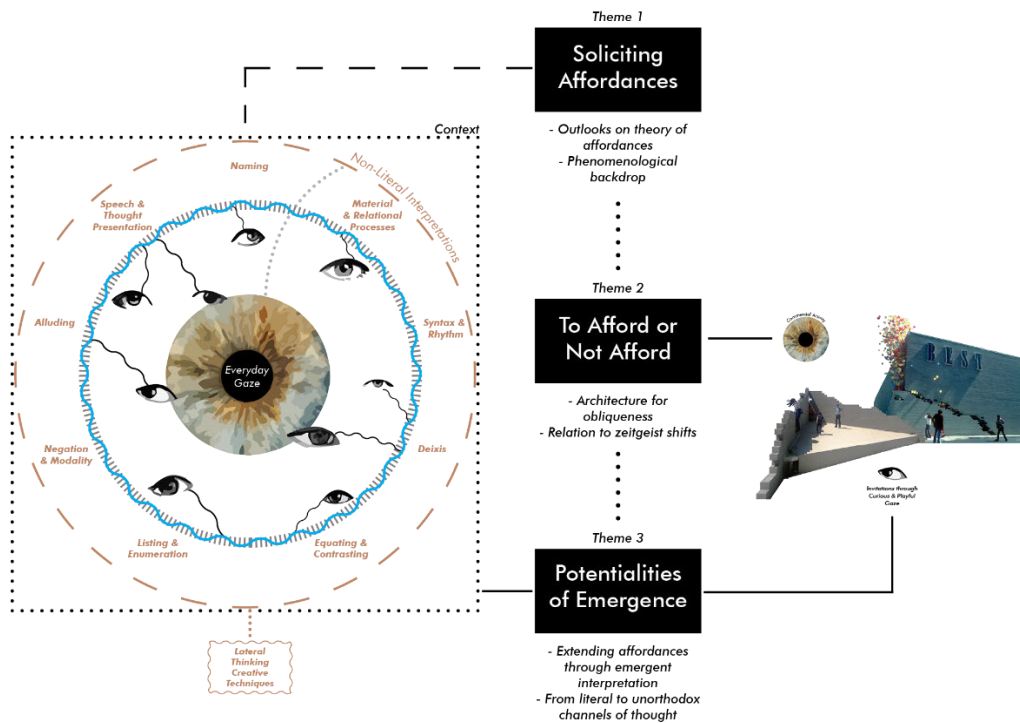


Figure 25 Theoretical Hypothesis as Summarised Literature Review Diagram

3.0 Methodology

3.1 Introduction – An Iterative Methodology

This chapter sets out the methodological structure for this study, taking theoretical insights gained from part a) of the methodological process as a springboard for deeper inquiry (see *Figure 27*). From the research questions to the realisation of a fluid framework for the architect's repertoire, the study engages in a back-and-forth process with respect to all the constituent processes laid out in more detail in the research process (see *Figure 27*). This methodology represents the iterative process involving an explorative nature of the study that combines Interpretive Phenomenological Analysis (IPA) with grounded theoretical insights from the themes of the literature review and the fieldwork results, such that each channel co-determines the emerging results that define the *architect's gaze* (see *Figure 26*). To start off, the rationale for this explorative approach is presented, followed by a discussion of its implications on the study. The chapter proceeds to describe the overall research process, the methods used for data collection and the procedures for data management and analysis, with each segment informing the next.

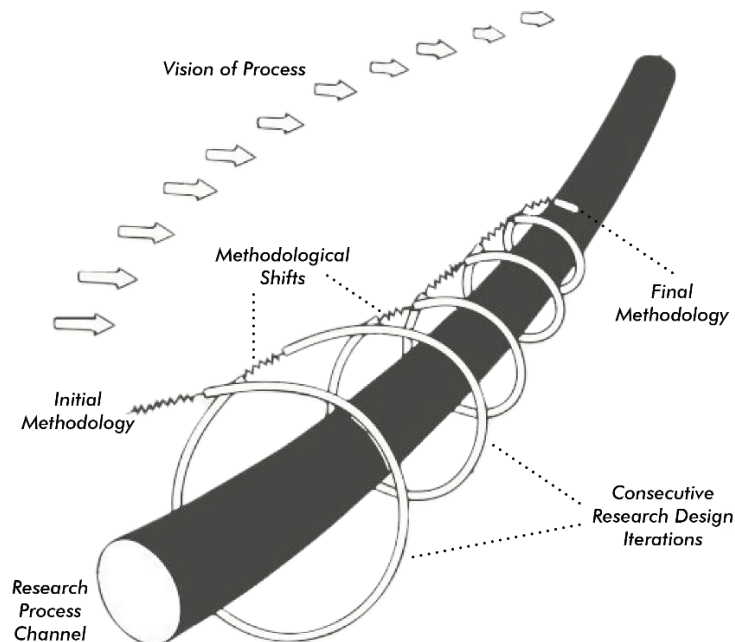


Figure 26 Design Development Spiral [Based on (Zeisel, 2006)]

3.2 Research Aims

The study aims at finding ways of introducing an adaptable framework that provides a non-prescriptive guide that looks at reality by attempting to divert from a literal reading of affordances. By uncovering approaches to elevate the perception of settings within prominent architectural environments, the study will build on the theory of affordances such that the *architect's gaze* will manifest through the embodied analysis of spatial typologies through linguistic and metaphorical expression. Building on these insights, the analysis will aid in identifying the patterns between the contextual experiences in the Elite Focus Group Discussion (EFGD) and fieldwork in order to reveal new understandings of emergent affordances in an implicit manner.

3.3 Research Process

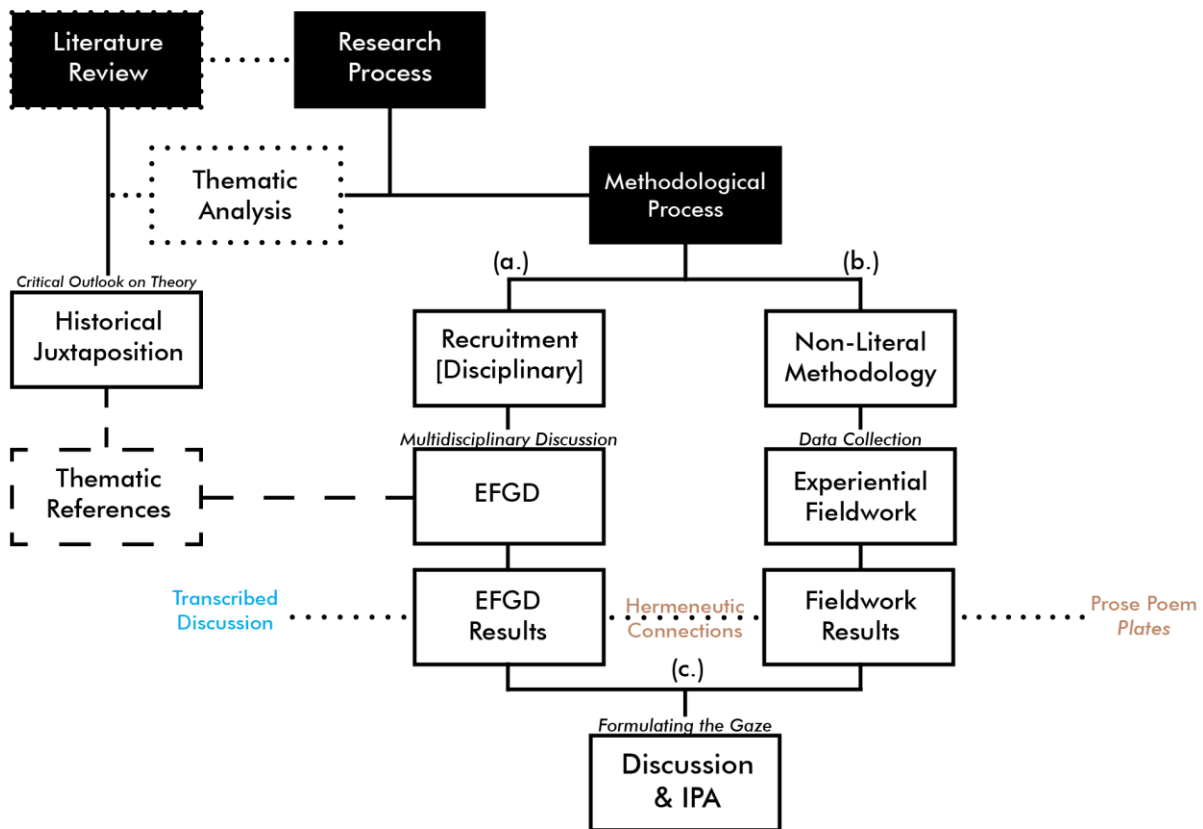


Figure 27 Research Process Diagram

As shown in the *Figure 27*, the research process was the result of the literature review content fused with the EFGD and fieldwork results through hermeneutic connections derived from their analysis. Bearing the brunt of this experimentation is the fieldwork, which evolved as sites were explored and the entries were written. In questioning how OOO, creative techniques and poetic avenues can give rise to emergence, the findings from the EFGD and fieldwork generated to a continual to and fro within the analysis presented in Chapter 4, culminating in part c) of the methodology with the development of the framework.

3.4 Method a) – Pre-Fieldwork EFGD

An EFGD convenes a small, deliberately selected panel of professionals to explore a specific topic in depth, guided by the moderator, who in this case was myself (Barbour, 2007). This preliminary phase not only allowed me to test the validity of the recruitment strategy and discussion protocols but also clarified data collection methods, helping me delineate my role as the researcher (Creswell, 2013; van Teijlingen & Hundley, 2001). I initiated part a) of the methodological process through the EFGD by grounding the theoretical aspects explored in the literature review up to the date of the discussion itself, as well as extracting thematic codes related to affordances and perception. That being said, the EFGD also served as an integral pilot study that assessed the feasibility of the research process, sharpened the focus of the literature review and helped me map out the concept of the gaze prior to the fieldwork study.

Participants were invited for their shared understanding of the theory of affordances, with their underlying common denominator being this knowledge of affordances. Ensuring a degree of cross-disciplinary methodological homogeneity, this balance aligns with IPA's recommended uniform sampling to enhance the examination of convergences and divergences in everyday life (Smith et al., 2022). The EFGD convened four distinguished professionals in their respective field: visiting lecturer and practicing architect Perit Jing Yao Xu; philosopher Dr. Niki Young; researcher and Director of the International School for Foundational Studies, Dr. Omar N'Shea; and Head of the Dance Studies Department at the University of Malta, Dr. Paula Guzzanti.

3.4(i) Role of Researcher & Ethical Considerations (EFGD)

In the qualitative inquiry of the EFGD, I systematically gathered, interpreted and synthesised the textual and observational data from the discussion into coherent thematic patterns (Smith et al., 2022). Having maintained a reflexive mindset by continually examining how personal background, cultural assumptions and prior experience shape the participant's interpretation, I positioned myself as an active participant whose interpretative lens was central to bringing subjectivity to the fore as a generative force; a role that, at the analysis stage in Chapter 4, comprises identifying and interpreting non-literal affordances.

Prior to the EFGD, I conducted a short theoretical presentation to contextualise the discussion through the literature review (as of 24.01.25). To sustain a clear thematic focus, I used this digital slideshow to present single or grouped images relevant to the discussion's core questions (see *Appendix A*). This procedure helped anchor the conversation around the intended themes without constraining the participants' reflections. The theoretical sampling was deliberately broadened beyond the initial scope of the literature review to capture a wider range of perspectives, in keeping with the emphasis of exploring points of convergence and divergence within an elite cohort (Smith & Fieldsend, 2021). That being said, alterations to the content and thematic restructuring of the contents of Chapter 2 followed the EFGD.

With the consent of each participant, the session was audio-recorded to ensure a complete, verbatim transcription. Participants are referenced through in-text-citations corresponding to the initials provided on page 12 of the appendices. As mentioned in the consent form (see *Appendix C*), the participants consented to the inclusion of their names in this dissertation in general. As communicated to the participants, the raw transcript was edited lightly to remove common speech fillers that add no substantial meaning to the transcript but instead enhance the readability of it and maintaining the integrity of their responses (Nowell et al., 2017). Furthermore, I ensured the ethical safeguards at every stage of the EFGD protocol. Participants received a clear explanation of the study's aims, procedures and intended uses of the data (see *Appendix C*). The participants were invited to ask questions and were reminded that their involvement was voluntary, with the possibility to withdraw at any point (Barbour, 2007).

Aligning with my interpretative role, this method defines my role as central to the research at the discussion and analysis stages for expanding the conceptual boundaries of how affordances can be understood and experienced within architectural discourse and potentially in practice. By drawing my own sensibilities, aesthetic responses and philosophical engagements, the value of my inquiry of dimensions lies in its ability to uncover dimensions that might otherwise remain concealed.

3.4(ii) Data Collection & Management (EFGD)

The semi-structured format was chosen to elicit detailed, first-hand insights from the participating academics, providing guiding prompts while allowing the conversation to develop naturally (Creswell, 2013). This flexibility ensured that the discussion remained anchored to the study's research questions and aims, particularly with respect to the notion of affordances, while also revealing how these theories are perceived in the participants' professional practice. The single EFGD lasted approximately 100 minutes and took place at a venue selected for the participants' convenience. With explicit consent, the discussion was transcribed following the audio recording for analysis via IPA. As an inductive, qualitative approach, IPA does not impose preset categories but rather allows themes and patterns to emerge directly from the data (Smith et al., 2022). To safeguard confidentiality, the record was stored temporarily on my secured device and is only accessible to myself, as per BEN-2024-00113.

3.5 Method b) - Experiential Fieldwork

The fieldwork study started off with the selection of four sites on the island that exemplify its dominant architectural typologies, the lived experiences they engender and the potentialities that emanate from their environments. In order to discern the poetic essence as opposed to directly identifying affordances, this observational study consisted of the use of non-literal interpretative framework through the methodology laid out through *Figures 27, 28 and 29*.

3.5(i) Exploring Local Contexts (Fieldwork)

Drawing upon the insights discussed in the EFGD, the second part of the research process includes several experiential fieldwork studies, which involved immersive data collection techniques and site-based observations at four different locations, corresponding to prevalent local architectural typologies. Rather than imposing a fixed checklist, this exploratory approach embraces the unexpected aspects and poetic qualities through non-literal interpretations. By treating affordances and dormant potentials as objects with potential meaning, I expand on the notion of 'knowing' beyond literal description, utilising spatial-poetic interpretations of sites through a hybrid writing system (Brethour, 2020).

Zooming into the Maltese typological context, the prevalent typologies have been assumed to be the residential, commercial, recreation typologies and the conglomeration of the three through the mixed-use typology. For the purposes of the fieldwork, the following sites were deemed most suitable for the fieldwork study:

- *Tigné Point*
- *San Gwann Social Housing Estate*
- *Ta' Qali Park (Including Ta' Qali Crafts Village)*
- *The Shoreline & SmartCity*

Once a historic waterfront, the revitalisation of Tigné Point and its milieu into an enclave of affluent elite, embodies the mixed-use model through its waterfront redevelopment (Speake, 2017). In a similar vein, The Shoreline epitomises the idea of transition through its development into the mixed-use setting pairing a flagship shopping mall with high-end residences, transforming it into a popular destination in the south of the island (Times of Malta, 2017). Built in the 1970s, San Gwann's social housing estate exhibits repetitive blocks and communal courts that reflect the everyday modes of inhabitation of the place (Pace, 2010). Lastly, Ta' Qali National Park has been a staple for many years as the main recreational area for events, expansive green environments for all kinds of appropriation, and is home to the Ta' Qali Crafts Village, which illustrates a peculiar case of the commercial typology that integrates artisan workshops with precious barracks (Maltatina, 2019). Originally conceived as a promising endeavour, the Crafts Village had the potential to bridge commercial and recreational typologies through a traditional reinterpretation (Parnis, 2023).

As part of the dissertation's initial exploratory phase, I conducted a pilot site visit to The Shoreline and SmartCity on 9th September 2024. This early walk-through allowed for direct familiarisation with the development's emerging spatial dynamics, informing an early photographic documentation strategy. With the residential blocks currently nearing completion, the second visit documented the complex's temporal evolution.

3.5(ii) Data Collection & Management (Fieldwork)

In an iterative process, this empirical method manifested into more than just a poetic description that complements the theoretical framework built up to this point. During each fieldwork visit, I intentionally refrained from proceeding systematically, allowing a narrative to emerge organically from the experience. Observation periods were two-hour sessions on different days, scheduled under any weather and temperature conditions to add to the environmental variability to contribute to the change of experience (Creswell, 2013). Photos were taken of the environs, some of which included identifiable individuals; however, such images were edited to respect anonymity. Initial site sketches were complimented by preliminary entries in note form that preceded the creation of the fieldwork plates (see *Appendix D*). This iterative, asymmetric process allowed the sketches or site notes to have more prevalence in understanding the site on an object-based level, translating into the deepening of my attunement to subtle shifts in atmosphere, indirect relations and emergent realities.

Based on ethnographic sketches and mapping techniques, I have used a custom technique which has been termed a 'culture setting diagram' (Emerson et al., 2011; Fredriksson, 2023). As opposed to behavioural setting mapping, I employed momentary captures of the salient encounters that reveal normative affordances in the chosen environments (Southwell, 2004). Developed from the specific *Modes of Knowing* procedure of a site, culture setting diagrams represent the more literal aspects of a site displayed in images mapped (depicted as black boxes with dashed outlines) in the Metaphor-Knowledge axes of the *Modes of Knowing* procedure (in *Figure 28*). Contributing to the culture setting diagram's formation, site photos were subsequently used for the relation between images to create prose poem entries for each site experience, serving as a compilation of the literal observations of a place transposed into a hand-drawn scene. As the process developed, images that carry greater metaphorical weight are gradually positioned higher and scaled to indicate

importance along the axis, thereby enacting a shift from knowledge-based observations to metaphorical interpretation. Overlap and proximity of these images relates to their poetic connections, with their size corresponding to their relevance to the new realities depicted in the prose poem *emergent stanzas*.

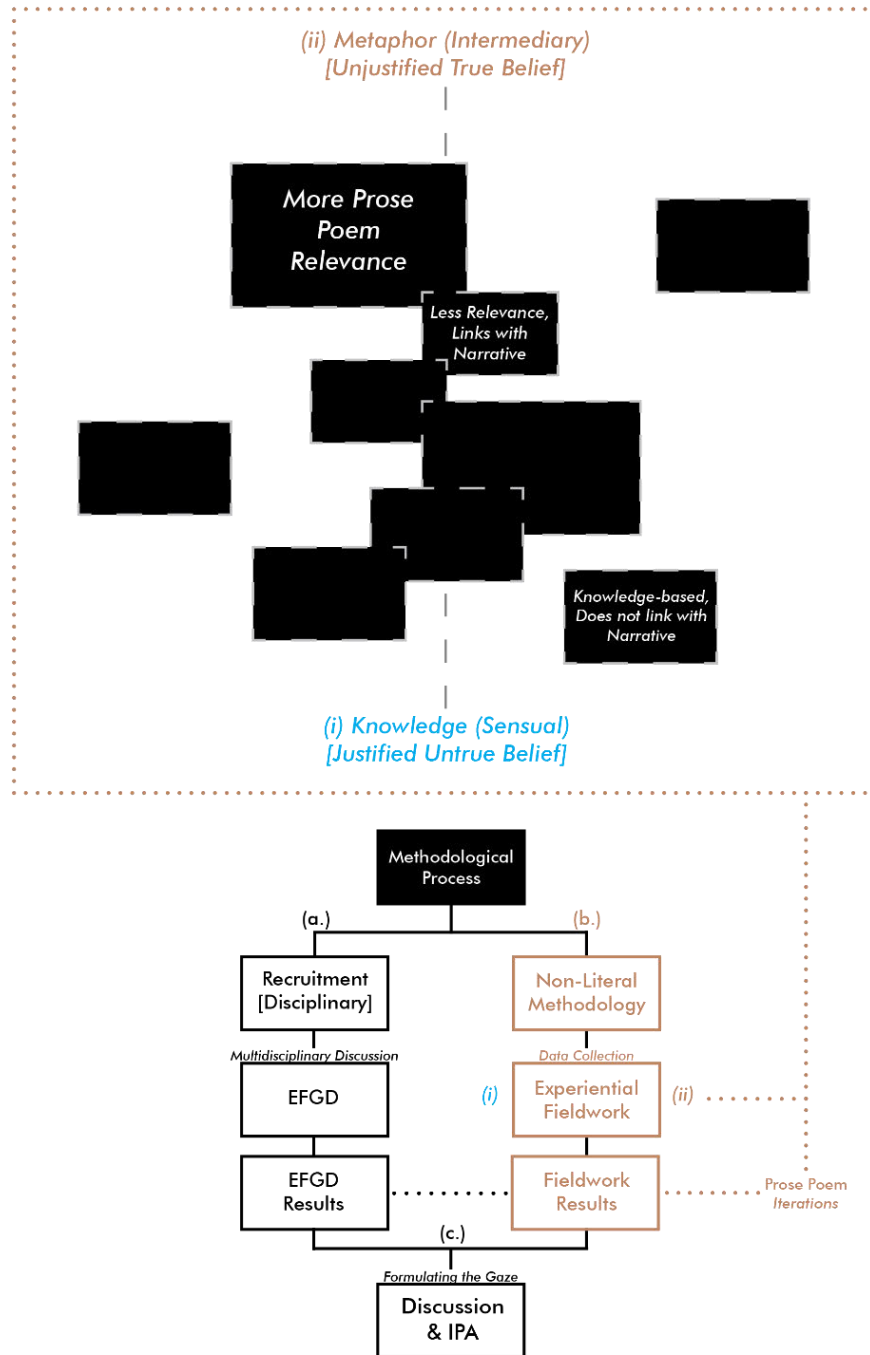


Figure 28 Modes of Knowing Procedure - From Literal Aspects to Non-Literal Interpretations

Leading to the *architect's gaze* formulation in part c), the fieldwork *Plates* are used as the medium that brings together the data collection and important cognitive procedures that lead to distinguishing the non-literal affordances from the literal. Showcasing all this material, a series of A3 *Plates* have been created as an InDesign document and have been distinguished from in-text figures (Emerson et al., 2011). The process began with the internalisation of Harman's quadruple object model to serve as a safeguard against privileging directly perceived affordances. In doing so, sensual characteristics, metaphors and other indirect relations surfaced in the early prose poetry drafting processes. These entries were then improved upon using a text-based framework created by the researcher on ChatGPT primarily through the linguistic framework established in 'The Language of Contemporary Poetry' (Jeffries, 2022). Through this framework, ChatGPT provided a platform for laying out both the literal aspects and non-literal interpretations to offer an organised way of utilising the quadruple object model and to present refined relationships that led to the final primary and secondary metaphors. Having also identified the Textual-Conceptual Functions (TCFs) in my draft prose poems, ChatGPT also aided by providing random word entries and apply provocative relations to the narrative based on the parameters set by the lateral thinking techniques, as depicted in the cycle in *Figure 29*.

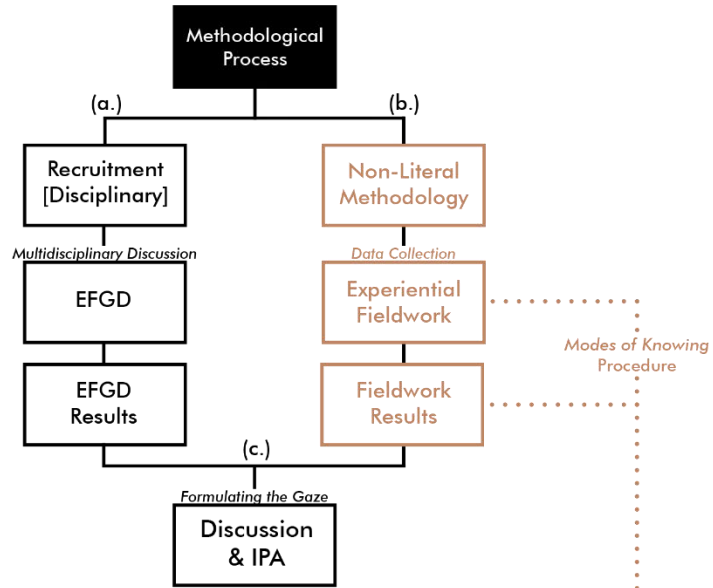


Figure 29 The Iterative Prose Poem Cycle (Post-Modes of Knowing Procedure) – Quadruple Object Model at the Core (the Gaze) with TCFs and Lateral Thinking Techniques at the periphery

In light of OOO's philosophical framework, this analysis revealed zooming in and out of the existing 'objects scale' helped understand how change emerges with or without *grounding* to literal terms. In this method, my role centres on gathering alternative ways of knowing through poetically interpreting reality and synthesising the resulting textual and observational data into *Plates* for further discussion. To summarise, the fieldwork *Plates* were designed to present the literal aspects primarily through culture setting diagrams such that everyday affordances are perceivable through the fieldwork observations, with the Modes of Knowing procedure and the prose poetry as the non-literal devices. A hermeneutic analysis of the *Plates* then follows in Chapter 4, juxtaposing them with critical themes from the EFGD and theoretical insights from the literature review.

3.6 Limitations for Methods a) & b)

The EFGD and fieldwork study rely on the participants' previous experiences, cultural assumptions and biases. Such subjectivity may introduce biases in how affordances are perceived, described and analysed (Creswell, 2013). Moreover, the fieldwork observations, set at two-hour sessions, may not have captured the full poetic subtleties or uncovered all latent potentials of each site. For this reason, some sites were revisited to yield richer culture setting diagrams and to better reflect on the non-literal aspects that lead to the emergence of new affordances. Since the notion of emergence was not prevalent in the EFGD, this method was used to gain a better understanding of non-literal affordances and the possible directions to take in relation to the overall goals of this dissertation.

Tigné Point
//
Amphitheatre
of Orbs

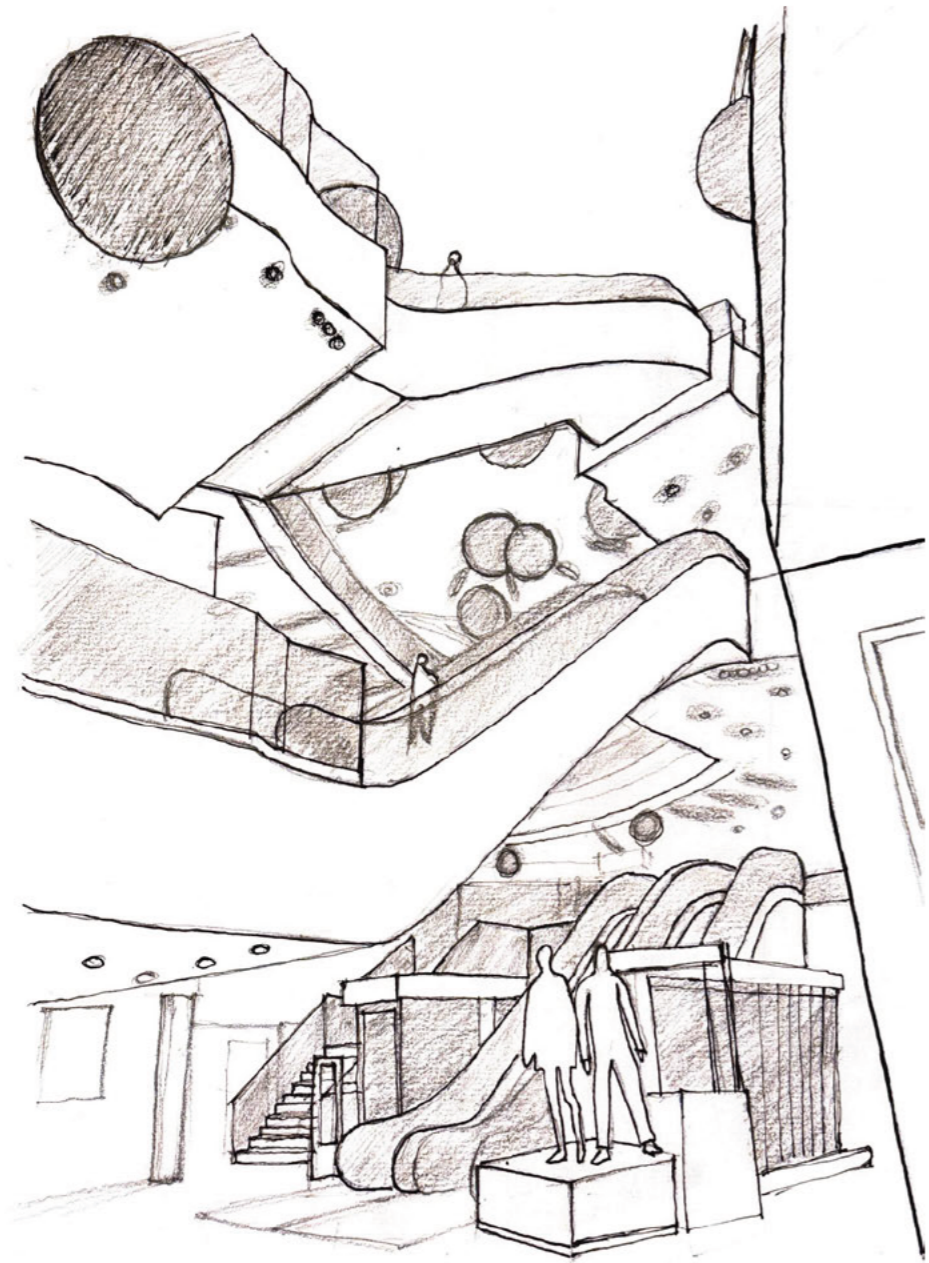


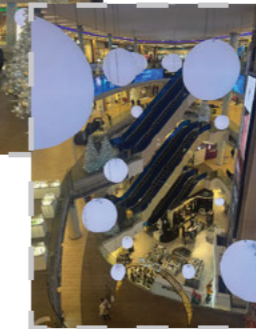
Plate I

Metaphor (Intermediary)
[Unjustified True Belief]

17.04.25



06.01.25

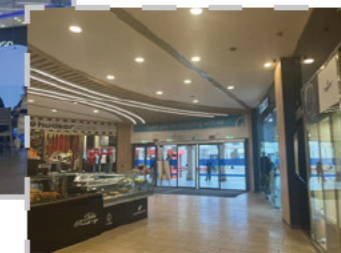


I enter an amphitheatre carved from glass; footsteps drum across polished planes as the escalator's soft melody threads the air. Neon shop signs curve across translucent volumes, each glowing word a tender lure in shallow pools of light. The stars drift in endless dusk, their gentle radiance guiding my path like silent suns beckoning moths to dance.

Behind the barracks' outer glass façade, strangers converge beneath thresholds, drawn into orbit around an inner luminous core. Café chairs scrape and flicker in time, gestures rehearsed beneath the covered sky's colour of promise. Every movement feels preordained; each step a deliberate note in this kinetic ritual. This arena stands ready to blur the line between spectator and performer.

I linger at the edge of their glow, marooned in a tethered ark of light, absorbing the orbs' unspoken rhythm. In the hush between pulses, fear dissolves, and my thoughts unravel into silent symphonies, carried aloft on their unscripted cadence.

*Orbs drift slowly, then catch the beat,
feet align in glowing grace,
shadows fold where pathways meet,
and all of us become this place.*



Knowledge (Sensual)
[Justified Untrue Belief]

Tigné Point
//
Transient
Thresholds



Arches beckon, side by side; dim thresholds suspended between past and present rituals. A place of pause and passage beneath their shadowed reach, as though this rhythm wants to teach. Their curves gather here without rest; their gentle weight to which I attest. Stone bends to sound then stands still, allowing the echo to loop once, twice, before the memory of motion holds still. In hollow corridors, chiselled chants rise as shadows climb and brightness falls, each familiar score replayed in subtle new arrangements.

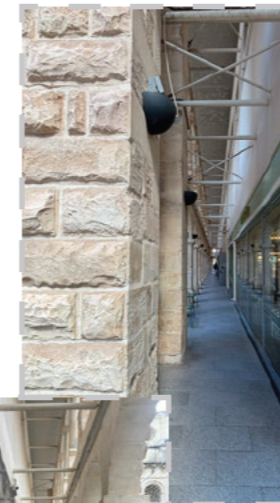
*Stone remembers what has passed,
but never long, and never fast.
Each echo finds its resting place,
between the columns, held in grace.*

Light fractures down in drifting sweeps through canopies that mimic trees. A staged breeze threads this threshold, casting glimmers in scripts of memory. Columns stand like sentinels unsure of what they guard; reaching out to remember, then aligning to forget, where each pause carries repetition unsaid through a messenger of light and shadow. This museum does not answer, it absorbs.

Plate II

*Metaphor (Intermediary)
[Unjustified True Belief]*

17.04.25



06.01.25



*Knowledge (Sensual)
[Justified Untrue Belief]*

Tigné Point
//
Endless
Peripheries



I step into a world where lines stitch the ground beneath my feet; pavilions thrust skyward like ruin remains, their ribs framing a cobalt stage overhead. Flagstones murmur with each passage, while currents thread intentions through open turf. Towering masses and grounded vessels circle the horizon, their still silhouettes guiding encounters through the rhythm of day as glass panes observe every act.

*Lines converge beneath each stride,
pavilions breathe the open sky.
Shadows cast their silent vote,
and hope is etched where steps unite.*

Here, every step becomes a cast ballot in the public's unspoken vote; feet tracings meets and partings in measured rhythm, weaving our separate lives into the plaza's shared tapestry. Clusters huddle beneath drifting shadows, ready to cradle confidences carried on a breeze that dances between them. At the water's lip, objects rest like patient ambassadors, tilted towards purposing perplexed passages.

The sky itself assumes the mantle of night; scattering constellations across the plaza's expanse with each lamp and sculpture a star in an urban firmament. Colonnades stand as portals to journeys untold, inviting the curious to cross the parliament of objects; where their silent debates shape the stage's showing. Shadows lean in as witnesses; every movement etching new lines in the commons' unfolding story.

*Metaphor (Intermediary)
[Unjustified True Belief]*

17.04.25



*Knowledge (Sensual)
[Justified Untrue Belief]*

**San Gwann
Social Housing
Area**

//
The Beehive's Score



Bright voids draw in midday light, then sigh it back to its surroundings; an inhalation and exhalation carried by smooth limestone beneath my palm. The street's watchful gaze blinks in unison; balconies stacked in cordial rhythm, each heartbeat open to welcome ripples of light. Leaf-shaped shadows waltz along crisp edges, weaving wisps of daily encounter into the ordered setting that contains them.

I fold into a hollow and hear its rumble - an invitation to become part of this living lattice - a beehive where cells hum a soft undersong. Light threads through empty lanes, sketching passing figures in fleeting silhouettes on melliferous walls. Terraced objects rise and fall in measured steps, their protruding surfaces absorbing heat as the sun spills warmth onto each sill. In that moment, I inherit their steady tempo, my footfall joined to the façade's incandescent score as geometry moves in a tempered, restless dance.

*They breath together, from pane to pane,
Silent chambers hum untold refrains,
A civic hush, a synchronised sway,
The language of order guiding the day.*

Plate IV

*Metaphor (Intermediary)
[Unjustified True Belief]*

17.04.25



*Knowledge (Sensual)
[Justified Untrue Belief]*

**San Gwann
Social Housing
Area**
//
A Maze of
Extrusions



Stretching towards the summit and the void's edge, I am drawn into this coded network. Tracing this maze like a pulse mapped in stone, each clue vibrates beneath a rhythm of walls and voids. My eyes move along balcony tongues offset from facades, each extrusion speaking streaks of colour into pale air. Composite extrusions extend a helping hand; an invitation for shadow to rest its lending hand, drifting along plastered walls, weaving a muted matrix that both parts and binds my course.

Volumes follow my thoughts; everywhere geometry croons, yet in every painted block and passing car, I catch personal echoes of home, tuning quiet melodies in the grand choir that is this maze of hues.

*Extrusions whisper a secret rule,
voids hum lives that cannot hide,
shadowed walls shape every stride,
and footsteps sketch the maze's tide.*

Metaphor (Intermediary)
[Unjustified True Belief]

17.04.25



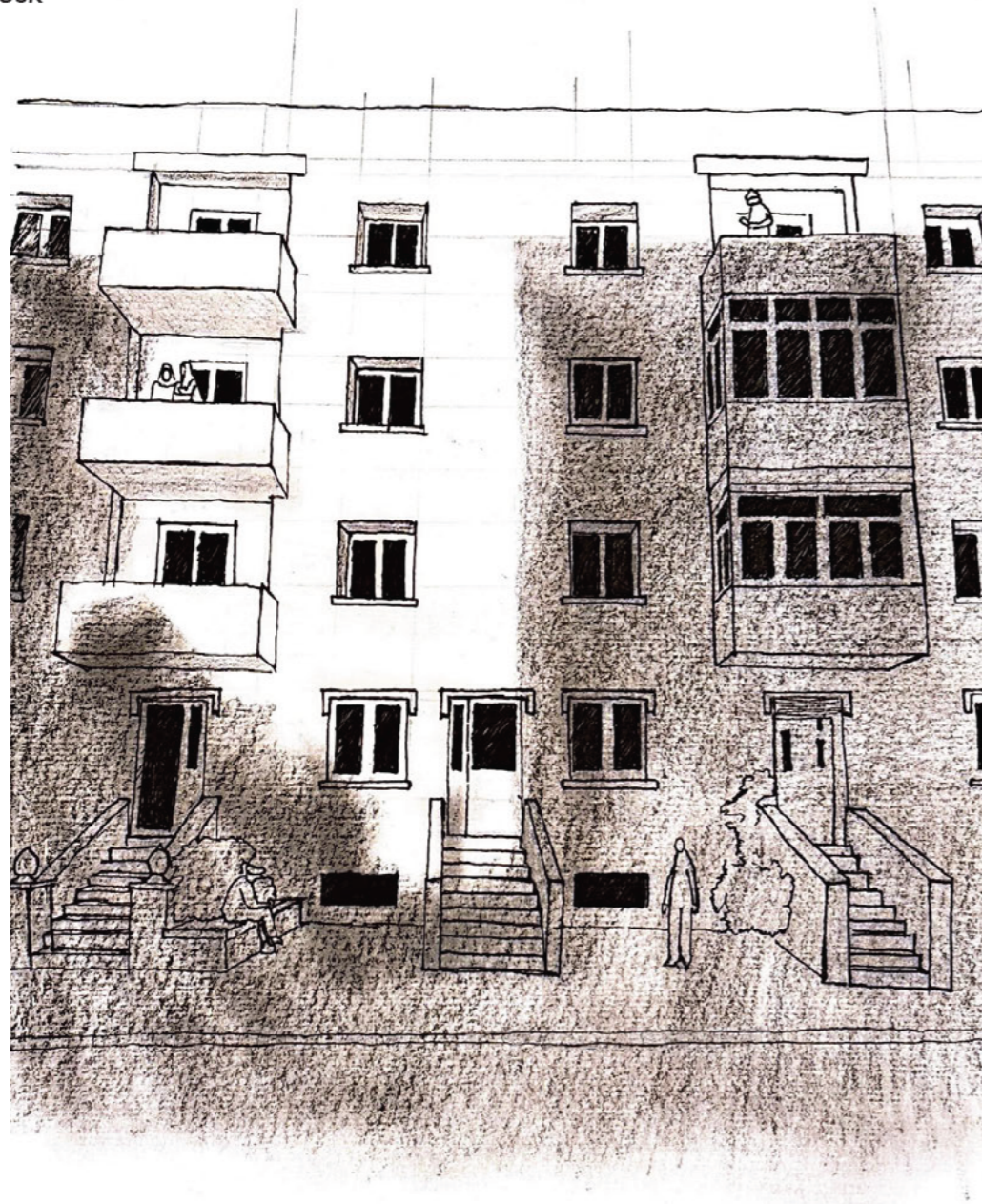
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Knowledge (Sensual)
[Justified Untrue Belief]

**San Gwann
Social Housing
Area**
//
Canvas at Dusk

Plate VI



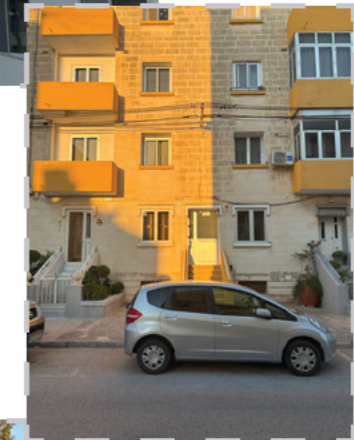
Upon my return, I drift into Awrekarja Square to meet dusk's companion; a gleaming sun deepening into the evening's tranquillity. Before night drapes its silver veil, the heart of the maze starts to beat; its muscles guiding soft whistles through the mouths of balconies - each hue a whispered promise of connection, breathing in an alternate rhythm, exhaling colour and sound in equal measure.

A gentle melody propagates extrusions, sharing wind notes that weave an undiscovered score; the square's music begins to play; I close my eyes and let the canvas' symphony carry me; extrusions become resonance booths encouraging entities to join their chorus as the day's routine rests.

*On this living canvas, dusk inks sound,
the residue of retreating light,
separation melts into shared tone,
Transforming the square's twilight rite.*

Metaphor (Intermediary)
[Unjustified True Belief]

30.04.25

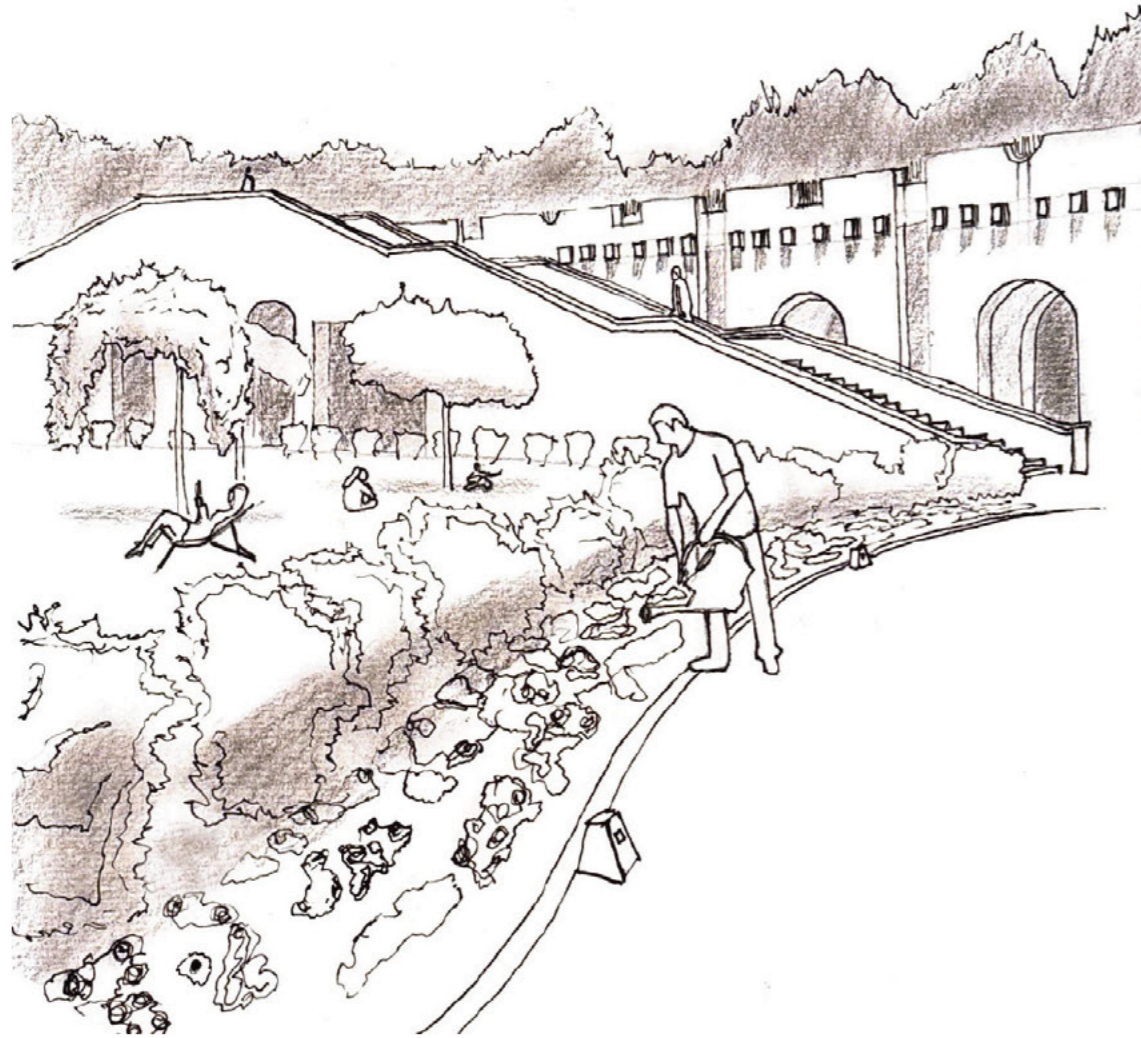


Knowledge (Sensual)
[Justified Untrue Belief]

Ta' Qali
National Park
 //
 A Limestone Lexicon

Plate VII

Metaphor (Intermediary)
 [Unjustified True Belief]



I wander into Ta' Qali's stone heart; once a plaza longing for life on a moonlit evening has now become a lens without a photographer, its empty frame focusing the world into a lively utopia. The fragrance of confetti: a soft percussion beneath synaptic stone; greets me as I observe stone sculptures forming courts of stillness, every sanded facet reigning unchallenged in a beaming kingdom of sun.

Objects that speak different languages entice me to a stone reverie where my vantage leads to curious crossings. My fingertips ascend the limestone trunks; those fossilised manuscripts of vanished tides and feel time's gradients vibrate against the earth's skin.

*Near carved lighthouses our tongues fall mute in stone,
 While neural pillars oscillate half-light through each glottal joint,
 Sculpted courts recite their limestone lexicon in horizontal verse,
 and distant calls tug at a vertiginous pull of poems yet unspoken.*

30.04.25



30.04.25



10.01.20



Knowledge (Sensual)
 [Justified Untrue Belief]

Ta' Qali
Crafts Village
 //
 Dreams of Dexterity



A kaleidoscope in limestone where windows into the past promise a dreamland yet to form. Memories of place resurface; a disciplined rhythm echoing an artificial reality of the barracks' journey, as trees continue to fuse themselves into the stonework's soul.

Like a ghost bazaar, the village waits, tools lie silent, artisans' voices fading into empty rooms, while the grid sprawls in a tapestry of locked portals, each square radiant with skill yet barred to wandering hands. A palimpsest in limestone with blocked passages, from root to wall becomes a testament to transformation, where every interstitial space becomes a room of blank mirrors, only to reflect their own bewilderment, and yet, the dream remains a post-modern fallacy; a redundant echo of what might have been.

*Grafted stone and branching green,
 locked rooms frame a hollow scene,
 tools at rest, mirrors in disguise,
 forging new dreams with borrowed ties.*

Plate VIII

*Metaphor (Intermediary)
 [Unjustified True Belief]*

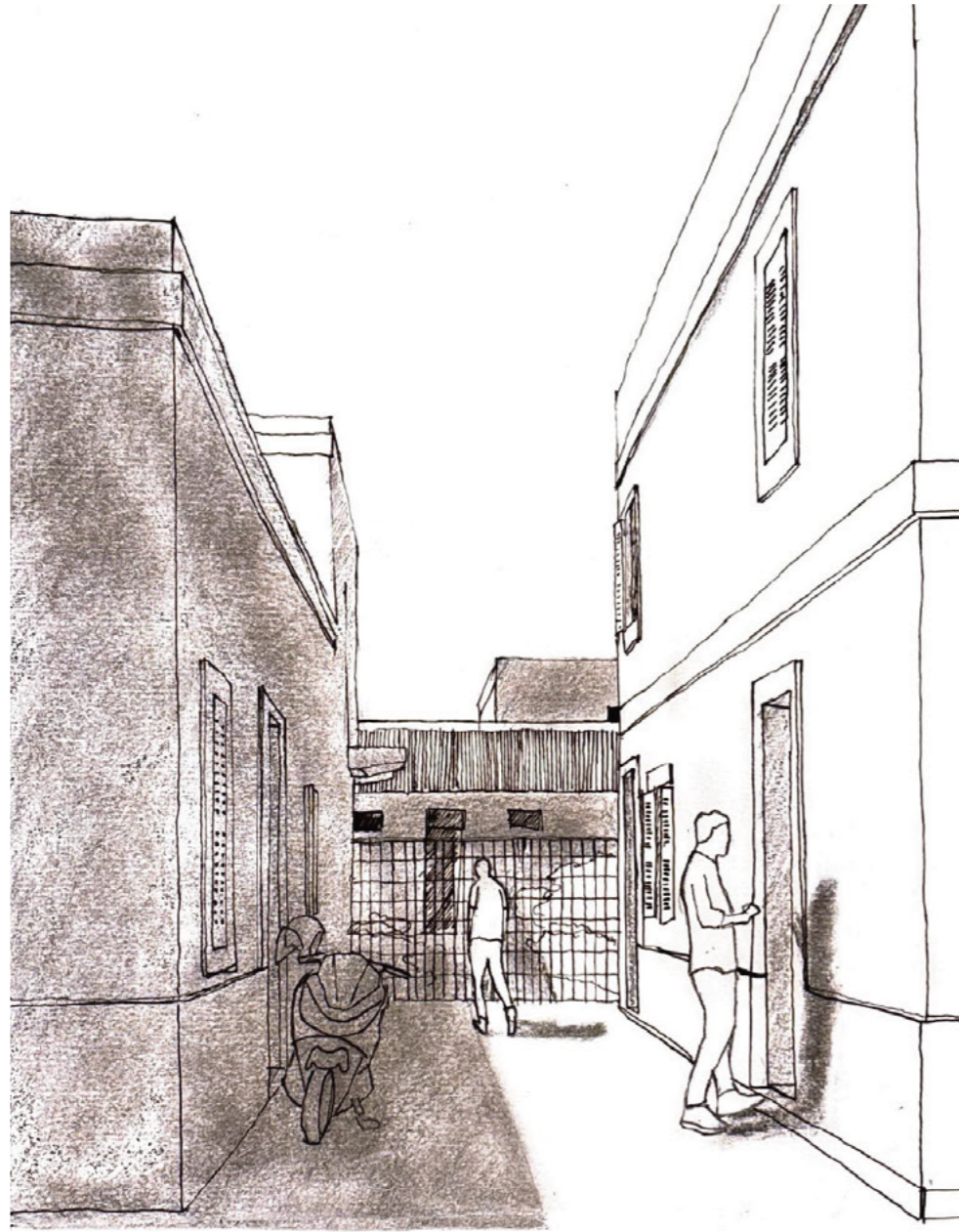
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*Knowledge (Sensual)
 [Justified Untrue Belief]*

Ta' Qali
Crafts Village
 //
 Longing Liminality

Plate IX

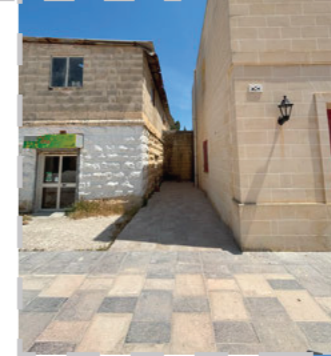


In-between I linger, feeling the anatomy of an unfinished world. A scaffold of bridges with reticent portals promising a voice for the village. False pretences slip on silent stone covers; mistaken identities abandoned in corridors where no entities return. Beyond these sealed voids, where rock was cleaved to cage the air, I sense the pull of magnetism at the foot of fractured realms; but where does this tension and release lead to?

*Bridges whisper through the scaffold's rush,
 What treasure lingers in voids we cannot clutch?
 Passages tempt like veins of drifting dust,
 I gaze at pure interstitial crust.*

Each void a pregnant pause; a breath held tight between walls of adventure. A living scaffold, a fading construct - carving deeper arteries through dormant stones, fashioning junctions that extend the scene into ever-deferred horizontals. Where are the apertures that reach out toward the wondering soul?

30.04.25



Metaphor (Intermediary)
 [Unjustified True Belief]

Knowledge (Sensual)
 [Justified Untrue Belief]

The Shoreline & SmartCity
 //
 Multifarious Shells
 by the Coast

Plate X

Metaphor (Intermediary)
 [Unjustified True Belief]



*Exoskeletons hover in glass-lit rows,
 currents carve nature's desires,
 objects' yearnings surface in the breeze,
 away from thoughts of salty schemes.*

Colossal shells lie marooned near sun-warmed paving; glass carapace facets reflecting the sky's mood. As I lean in, a parallel universe of some distant undoing appears, stirred by an elemental theme. Between the shell's panel grids, gaps for transition gesture towards their maker; their curves echoing the landscape's steady descent. Inside, coquina-shaped well of light widens, offering slivers of sky that spill a metallic melody; through halyards of rigid threads, wrapping shells of corporate longings until they resonate with their surroundings. I draw a slow breath and let their confessions settle; my own oscillation turning towards the sea's spirit.

01.05.25



12.01.20



01.05.25



Knowledge (Sensual)
 [Justified Untrue Belief]



Before me towers a castle with its open court, where a fledgling hamlet rises in curves. Like frozen planes, these curves scatter over a living mosaic that seeps into the core of everything; boundaries align towards possibility, each contour hampering a spark of rebirth. Nascent forms carry a new eidos, sowing silent furrows in the topography of the coastline.

In a warm afternoon draft, ocean swells caught in concrete summon entities into a gathering through a shifting scene, where different walks of life surround a centre piece; an altar to infinity as old as time coagulating cultural shifts to create fresh rhythms of life in the hamlet's gentle churn; reflecting the place's future for years to come.

*Shells of ambition leak into spring,
Contours of hope sunder every wing,
wind-borne whispers write the plot,
in fractured light, a world unknots.*

Metaphor (Intermediary)
[Unjustified True Belief]

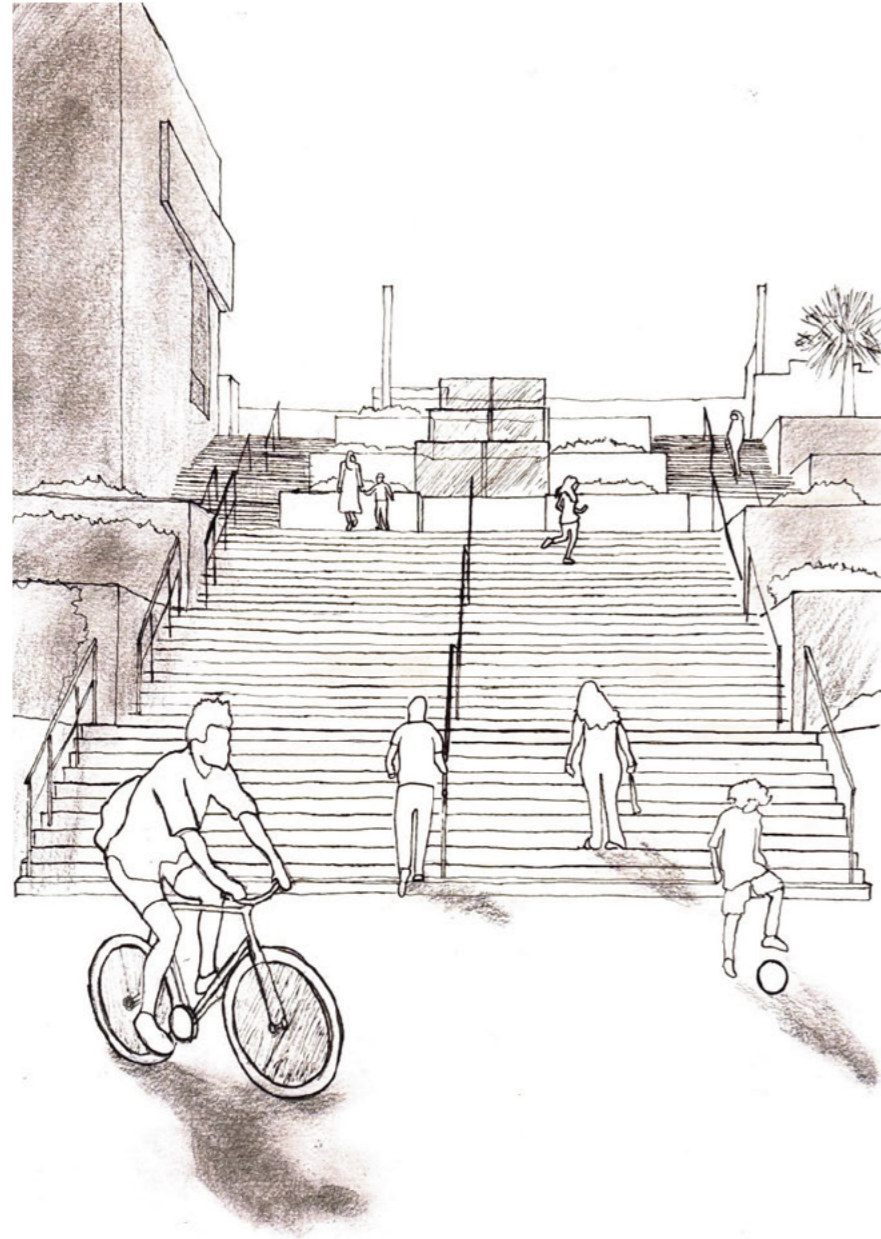
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Knowledge (Sensual)
[Justified Untrue Belief]

**The Shoreline &
SmartCity**
//
Terraced
Permutations

Plate XII



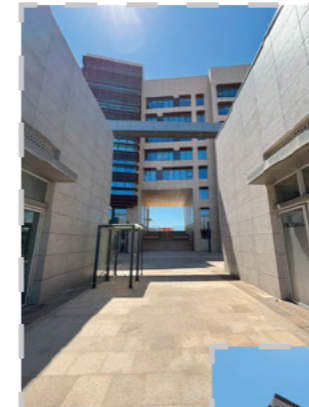
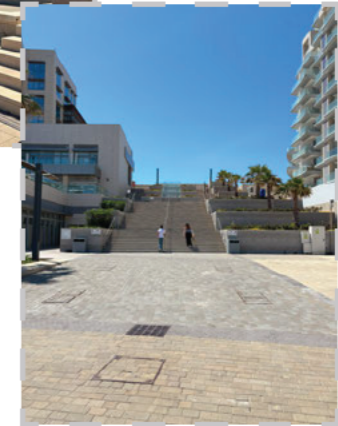
Gravity invites me into the stepped courtyard, where each ledge unfolds like a folded origami of stone. A breeze carries hints of parsley, sage and the earth; a soft spell that slows my march.

*Layers rise through the ground's arc,
stone and sky in measured dance;
every step unlocks the dark,
where daring dreams might take their chance.*

I lean back against the landscape's rifts as a gift of its form; an entity's imagination brings with it the power of transformation where every contour becomes a stage; a sealed ramp becomes a dare, each tiered platform a field for daring arcs and silent flights of fancy. Here, gravity itself feels negotiated as the stone becomes a springboard, and the air trembles with possibility.

Metaphor (Intermediary)
[Unjustified True Belief]

01.05.25



Knowledge (Sensual)
[Justified Untrue Belief]

4.0 Formulating the Architect's Gaze

“The notion of the gaze, which I never thought about, is essential for affordances, because without the gaze the affordance does not emerge...It doesn't offer itself up, right? It needs to be encountered somehow.”

(Guzzanti, Appendix B, p. 31)

4.1 Introduction to Analysis

Thus far, the literature review has indicated that architects, past and present, have tended to neglect non-literal interpretations of existing environments in favour of more literal ones. The EFGD reveals the necessity of suspending ingrained preconceptions of experiences in order to adopt a new gaze - one that is capable of creatively interpreting environments and subsequently moving away from our everyday gazes. Building on the confluences of the theoretical hypothesis, this chapter presents a feedback loop within what has been termed the non-literal triad (see *Figure 30*): OOO as that which provides an ontological substrate through the object-object relations and emergence, metaphor as a form of allure and the creative jumps articulated through TCFs (Jeffries, 2022; Harman, 2022; Burgh, 2014).

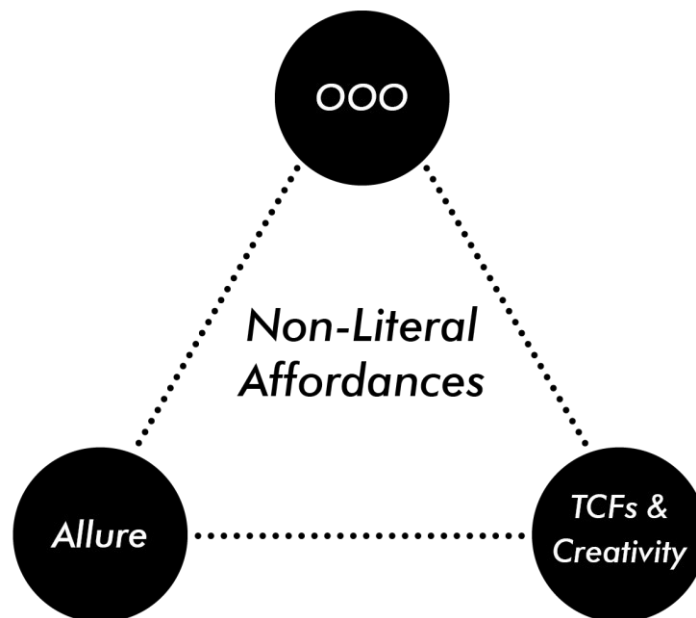


Figure 30 Non-Literal Triad - Philosophical, Linguistic and Emergent Constructs

By cross-referencing the most pertinent examples from the *Plates* with dialogic sources, latent potentials will be surfaced and traced. Guided by a non-literal triad and divergent prompts, the *architect's gaze* will be posited to depict a wider vantage of potential affordances through an understanding of emergence (see *Figure 31*). The focus will be primarily on critically analysing the prose poems emerging from the fieldwork study and juxtaposing them with the key EFGD emergent themes.

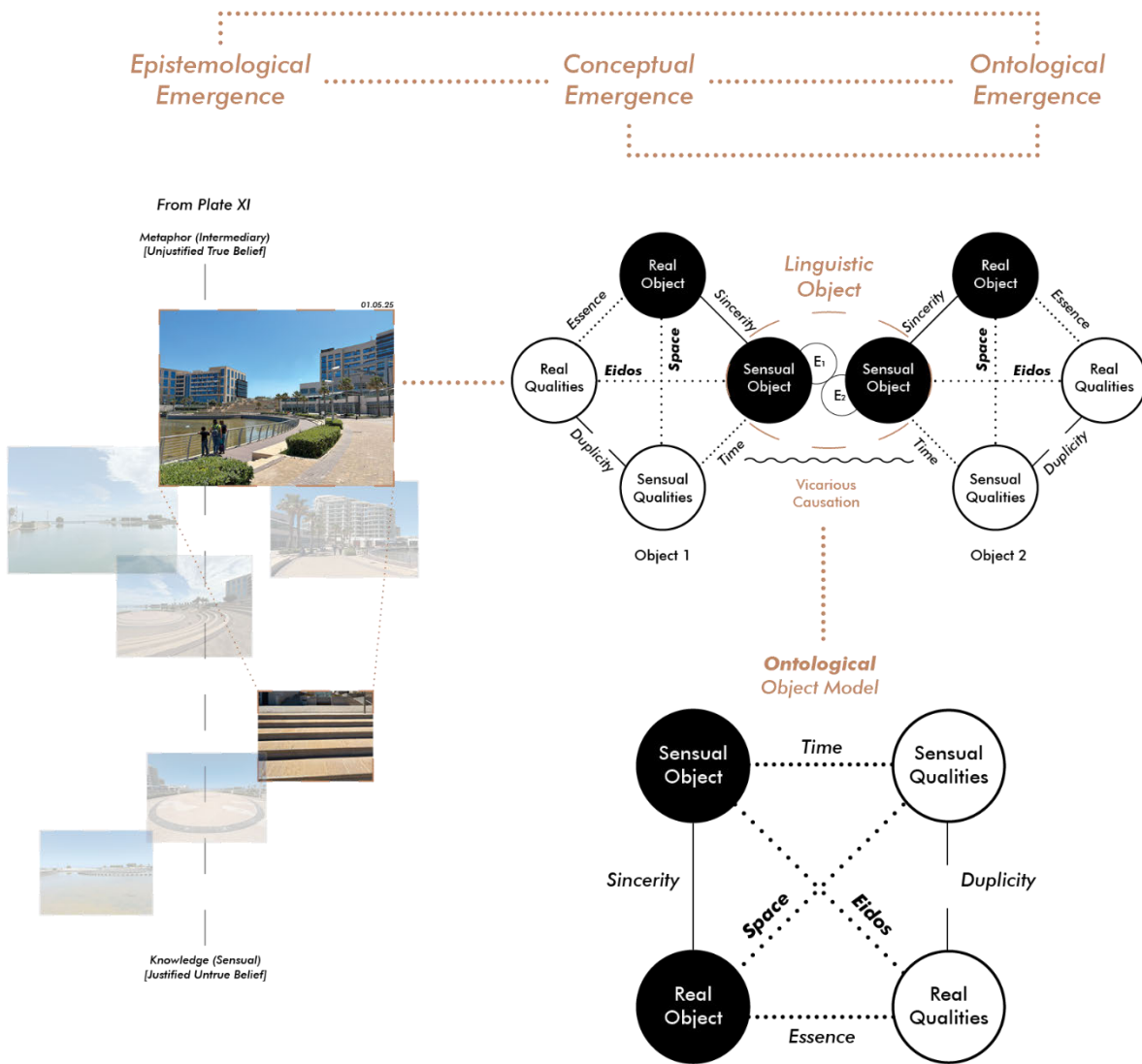


Figure 31 Foreshadowing Importance of Emergence

4.2 Accepting the Context

It is clear that context, whether the internal aspects of an individual or the interpretation of surrounding objects, shapes how affordances emerge and how they are perceived or interpreted. Gibson's (1979/2015) approach evidently foregrounds a direct, literal channel of relation, where affordances lie ready to be detected in the environment itself, however, as mentioned in the EFGD; "we do not access the world as it is because the world is always already correlated to thought..." (Young, *Appendix B*, p. 13). In accessing the world through channels of thought, Young's point comes through when taking cultural filters and existential 'knowing' into account, especially when searching for undiscovered affordances that become apparent when cultural or ontological shifts occur.

4.2(i) Understanding Self-Eidos

"Ultimately, the commonplaces must even vary slightly between each individual person, giving the metaphor an ever so subtly different effect for each of us."

(Harman, 2005, p. 119)

Every moment of perception is built upon layers of past encounters. Our awareness accumulates sediments of personal memories and collective histories that both enrich and sometimes obscure how object-object relations appear in the temporal depth of an ever-present nowness (Young et al., 2025). Linking to Hannah Arendt's (1958/1998) thought-provoking claim that collective potentialities can dictate the direction of everyday life, Young postulates that only the individual encounter between two objects can lead to rupture as the collective effect of culture flattens everything out to the point that it becomes unconscious practice (Young, *Appendix B*, p. 44). It is for this reason that aesthetic engagement always unfolds against a backdrop of previous encounters, not in a perceptual vacuum (Guzzanti, *Appendix B*, p. 31). In general, the EFGD surfaces the notion of shifting affordances when that which encompasses an individual's *self-eidos* changes through a rupture of sincere relations, as questioned by N'Shea:

“I began to realise that this was a space for collective burial in the Neolithic period... I thought limestone quarries were important for the extraction of limestone. How is it that now they have this other affordance, which is not intended for them explicitly?”

(N’Shea, Appendix B, p. 14)

In the absence of the knowledge that the quarry served as a burial site during the Neolithic period, in what ways might N’Shea’s experience of the site have unfolded? Whereas knowledge was the reason for this emergent affordance, N’Shea’s inherent understanding of limestone seems to have defined his experience. Notably, the idea of entering limestone “in depth” in relation to the ontological nature of a burial site seem to have an indirect link, regardless of whether this is a historical fact or not for the site (N’Shea, Appendix B, p. 14). Given that limestone is formed over millions of years through the sedimentation of fossilised organisms under immense pressure, its material reality as a burial site becomes apparent regardless of its historically designated human function (see Figure 32).

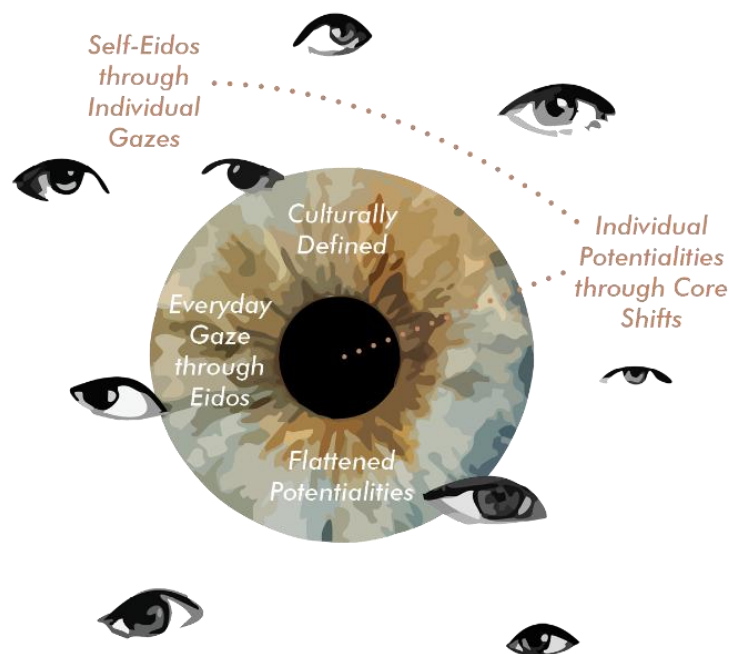


Figure 32 Understanding Self-Eidos

4.2(ii) Culture, Objects & Qualities as Knowing

Culture acts as “the backbone of the collective unconscious” that simultaneously enables and constrains the affordances we detect (Young, *Appendix B*, p. 42). This cultural embedding echoes Heidegger’s “as-structure”, where objects present themselves as something only within a shared horizon of meaning (Heidegger, 1982/1975, p. 411). Whether emotional, atmospheric or tangible objects, each object impacts the aesthetic beholder or cultural objects in ways that cannot ever manifest through literal ways of knowing.

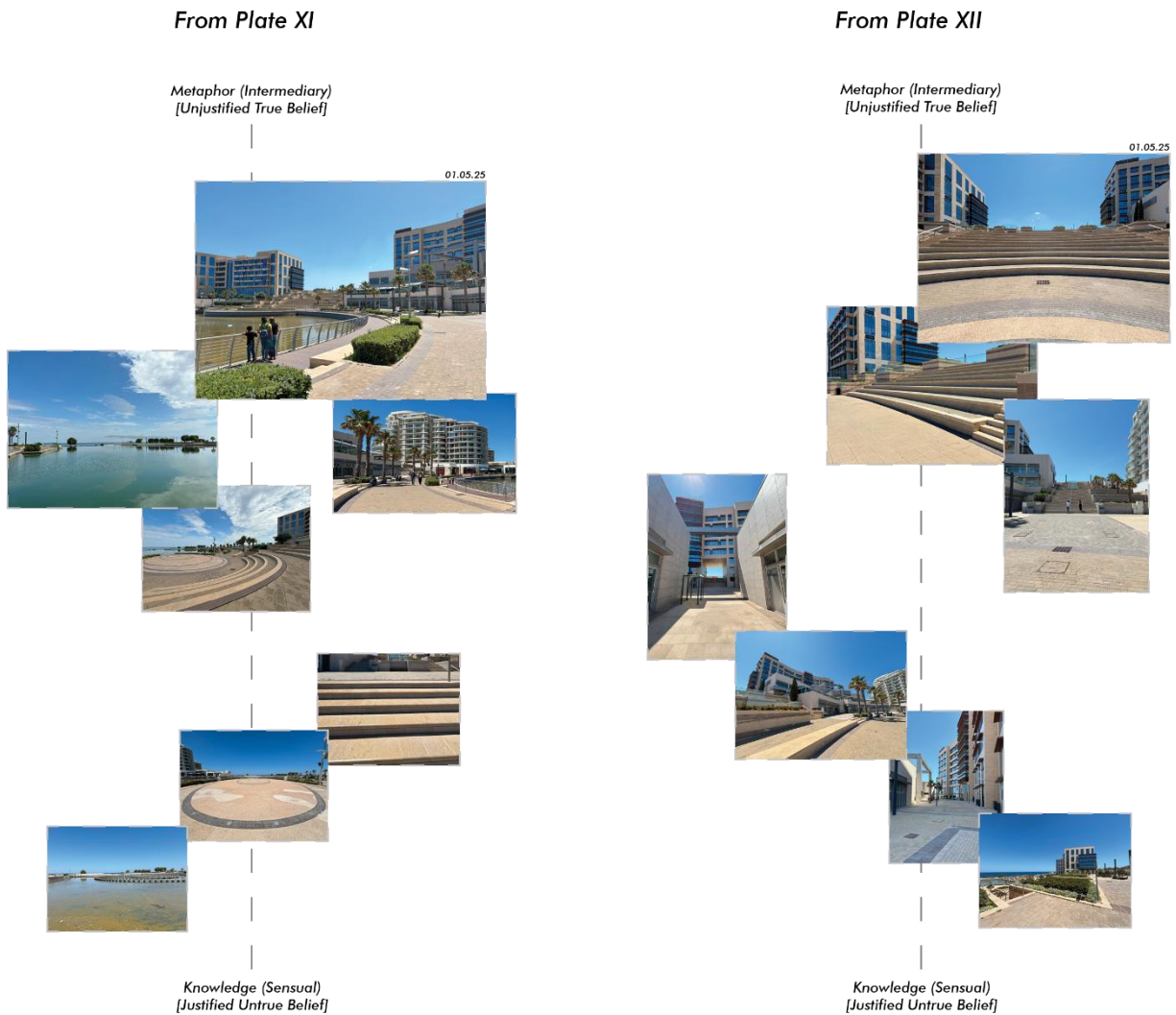


Figure 33 Modes of Knowing Procedures from Plates XI & XII: Reinterpretation of Context

Considering the *Modes of Knowing* procedure diagrams in *Figure 33*, one can read these photographic sequences through the sensual aspects that convey what we know about the niche in question. In an attempt to depict cultural “freeze-frames”, these snapshots allude to a critical examination of a sensual object and its softly fluctuating sensory aspects that form the basis for metaphorical inception and subsequently the prose poem’s structure (Latour & Yaneva, 2017, p. 104). Unlike a snapshot, the world is constituted in active thought and exploration; our self-eidos, movement, shifts in gaze and modes of inquiry co-determine which aspects we encounter and how they reveal themselves (Noë, 2012). For this reason, the *Modes of Knowing* procedure is simply a way of depicting knowledge of place as a reference, only for the process of attaining the non-literal to take flight.

4.3 Architectural Objects: Experiencing Typologies

With respect to the quadruple object model (in *Figure 19*), it is through the space and eidos tensions that we can distinguish one architectural object from another; additionally, it is the space tension that enables other objects to relate vicariously. As merely a taxonomical designation, typologies have been used to define bundles of human-oriented functions that define a work of architecture, however, both historical transformations and everyday experiences prove that these rigid definitions can be reimagined through new cultural, object-oriented and experiential perspectives.

Looking at the commercial typology, retail facades seem to both invite and deter people from entering the retail outlet’s confines, depending on their intentions and desires. Recalling SITE’s experimental refusal of literal retail tropes, the original stone facade of Tigné Point barracks distinguishes the place in a manner that invites metaphorical interpretation in ways only apparent to the aesthetic beholder. The nature of this perceptual allure lies in the unique juxtaposition presented by the outlet’s facade, which subtly conveys meanings beyond its material presence. It is for these reasons that “this rhythm wants to teach” and that “[t]his museum does not answer, it absorbs” (*Plate II*, lines 2 & 14). It becomes clear that the depth of the arcade threshold becomes something that individuals are drawn towards, regardless of whether the commercial aspect is of interest to them - only when taking this into consideration does the openness towards affording the emergence of a variable, non-literal experience. In a broad sense, this means that the commercial area of the mixed-use setting of Tigné Point could be seen as a journey – one that infers a dichotomy

between movement and stillness – as the experiential slippage of time embedded in the immediacy of the present and is marked by the cinematic rupture of spontaneous encounters.

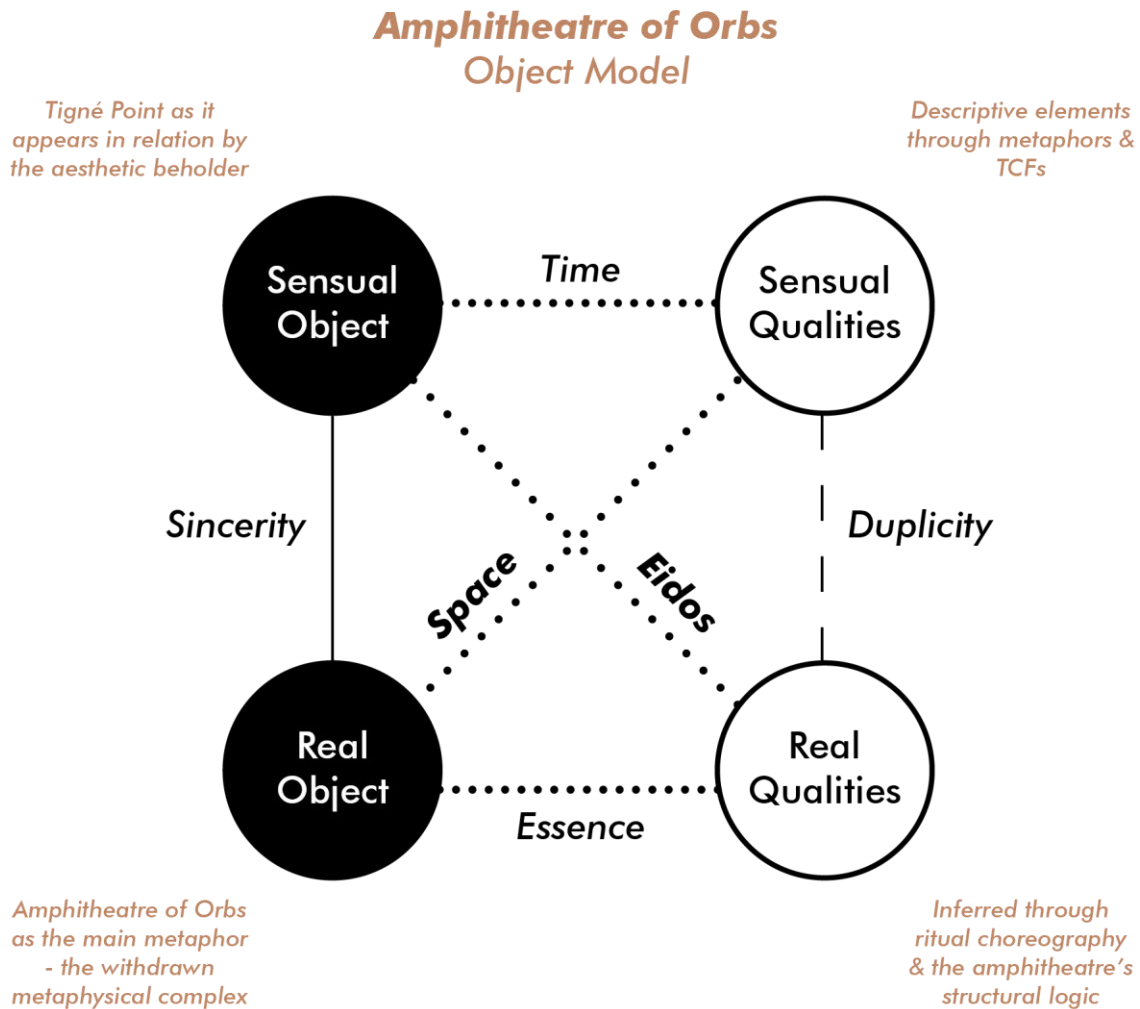


Figure 34 *Quadruple Object Model as Metaphorical Object for Plate I Prose Poem*

In stark contrast to the exterior threshold of the complex, *Amphitheatre of Orbs* pays testament to the internal universe of the shopping mall; a place full of kinetic rituals, sincere encounters and star-like glows of artificial light (see *Figure 34* & *Plate I*). The driving metaphor of the ‘amphitheatre’ leads to object-object encounters that project an emergent state of flow, whether it be through an *unfocused gaze* or an internal reawakening through personal memory. The same could be said for *The Shoreline*, whose internal world draws you into an “oscillation turning towards the sea’s spirit” that are open to being springboarded to the realm of the non-literal (*Plate X*, line 10). This insight

is reflected in the prose poem when “all of us become this place” (*Plate I*, line 15). Considering it as an object, the commercial typology has this hypnotic effect that lures other objects, whether human or non-human, in ways that call on their internal cores through surface-level inquiries. However, this level of interpretation can only become true when human objects break from sincerity and intentionally interpret from within oneself to channel a culturally mediated, unjustified true belief (Harman, 2022).

As N’Shea observes, architects must cultivate a gaze attuned to conditional affordances such that the surprising capacities emerge when deliberate ruptures intersect with the external context (N’Shea, *Appendix B*, p. 23). The residential zone of Tigné Point seems to offer the least non-literal leverage in this mixed-use setting as it seems to be completely detached from the plaza and the barracks. The experience of windows as glass panes that “observe every act” attests to this involuntary separation between the wandering human objects and the residential objects (*Plate III*, line 4). Distinctively, San Gwann’s social housing area presents an alternative scenario that makes inanimate objects convey possibilities for interaction between close and distant areas forming part of the housing estate. The interesting metaphorical capacities generated in San Gwann came to mind when comparing the formal elements of the social housing area to that of a beehive – suggesting a *mode of being* characterised by modularity, spatial order and an embedded sense of community, among other dimensions – all of which can be perceived through the non-human objects found in the surrounding environment. This analogy directly impacted the emergent interpretations of the place thereon in, leading to an effective emergent stanza in *Plate IV* – one that expresses the quiet yet rhythmic curiosity that allows for ‘open’ object-object relations of play and contemplation to emerge mainly through *Plate V* in *A Maze of Extrusions*, where the maze metaphor recalls these experiential traits tacitly through the presence of architectural volumes at various scales.

Although a recreational park, Ta’ Qali National Park evoked similar emotional and atmospheric affordances to the social housing area in San Gwann, without literally affording habitation. The stone objects in the park present themselves as “fossilised manuscripts” that convey a rich catalogue of affordances associated with limestone and its ability to “tug at a vertiginous pull of poems yet unspoken” (*Plate VII*, lines 6 & 11). The prose poem was named *A Limestone Lexicon* specifically for its experience as a maze of limestone forms, sculpture and beacons, giving rise to a succession of metaphors that unfold organically from the central metaphor. Each limestone object encounter

led to a sequence of sculptural analogies that frame traces of literal observations (*Plate VII, Modes of Knowing*).

Taking all these experiences into account, the non-literal perspectives of an experience can be transposed onto established architectural typologies, offering alternative interpretations of everyday realities to broaden creative outlooks. Although categorical affordances fall under these systematic taxonomies, we now know that cultural shifts or changes to the object's being could lead to emergent realities that redefine how particular environments or typologies in general are experienced. Rather than categorising functional areas, alternative perspectives can be called upon through the OOO framework, such that the residential, commercial, recreational or mixed-use typologies can be associated with accumulative object-object patterns of vicarious encounters that lead to multiple emergent realities.

4.4 Non-Literal Affordances through Poetic Ruptures

The results from the *Plates* illustrate that the use of metaphorical expressions and the evasion of literal depictions of reality leads to what Xu describes as “in-between” affordances that are neither intended nor unintended. By drawing attention to this, Xu elaborates on this point by stating that the in-between affordance is one that is neither fully granted nor entirely withheld, and that it translates what we can now recognise as non-literal affordances while subverting the implication of negating other potentialities (Xu, *Appendix B*, p. 20).

4.4(i) Defamiliarisation of Objects through TCFs

How can one build a narrative of several, interrelated metaphorical interpretations of existing architectural environments through language?

Contrary to Merleau-Ponty's (1945/2012) statement on the human world as a milieu rather than thought, the prose poems seek to tap into “an absent minded and unfocused gaze” that poetry accentuates, purposefully recalibrating the architect's reading of object-object interactions (Pallasmaa, 1996/2012, p. 50). Through the use of TCFs, the prose poems in *Plates VII* and *VIII* (in *Figure 35*) defamiliarise narrative names and phrases to allow imaginative domains to exceed literal

“palimpsest” as a conduit for invoking memory (*Plate VIII*, line 6). Metaphors like the “echoing” of memories of artisans highlight the simultaneous presence and absence of tensions, linking them to linguistic negations that bridge the realisation of historical and traditional references in phrases such as “post-modern fallacy” (*Plate VIII*, lines 2 & 8). These distributed agencies, which are grounded in subject-object reciprocity and anti-anthropocentrism, serve to animate scenes and reinforce OOO’s importance in unveiling new affordances. As shown in *Figure 35*, these subsequent prose poems link to each other through their metaphorical narratives, with the central metaphor of “their limestone lexicon in horizontal verse” translating into the close yet distinct context of the Crafts Village which is “[g]rafted stone and branching green”.

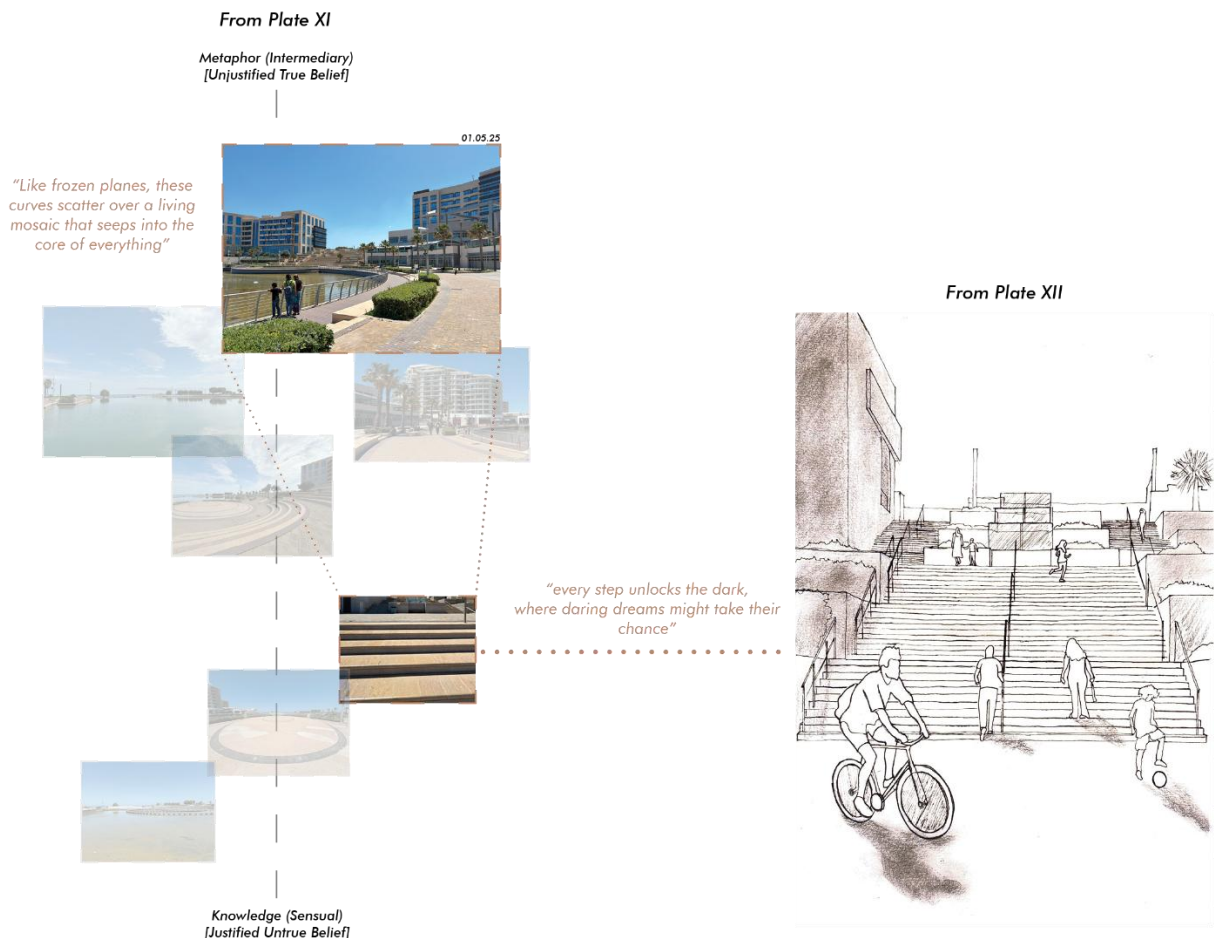


Figure 36 Analysing Plates XI & XII – Zooming in through The Architect’s Gaze

As shown in *Figure 36*, *Plates XI and XII* challenge the perception of The Shoreline's context by oscillating between macro and micro perspectives through the *architect's gaze*, foregrounding distinct TCFs in the process. In *Plate XI*, the use of strategic naming such as "fledging hamlet", "altar to infinity" and "silent furrows" immediately dislodges The Shoreline's emerging precinct from its ordinary guise (*Plate XI*, lines 1, 6 & 3). The listing of sensorial metaphors reinforces and threads a sense of motion arising from material stasis, insisting that each surface both anchors and propels the aesthetic beholder's gaze. Moreover, it is the interplay between equating (shells as ambition) and *provocation* (the plaza as an altar) that most powerfully enacts this poetic rupture. Together, these prominent literary devices weave tension between the plaza's sensual caricature and its withdrawn core in such a way that the experience of an emergent *Eidos in Motion* replaces collective consciousness (Jeffries, 2022). *Plate XII's Terraced Permutations* projects a dynamic engagement by treating the stepped plaza from terraced terrain to an origami of stone; equating playful flexibility with architectural rigidity, allowing material processes such as "invites", "unfolds" and "trembles" to choreograph an embodied negotiation between walker and ledge (*Plate XII*, lines 1 & 10). The modal turn in "every step unlocks the dark" harnesses negation and modality to open each tier to possibility, deliberately unsettling the expectation of functional traversal (*Plate XII*, line 5). This is only enhanced by the random word "spell" that transforms a passing breeze into an act of enchantment (*Plate XII*, line 2).

These TCFs were augmented by lateral thinking techniques to go beyond just describing spatial experiences – exposing how *provocation* through naming, equating, contrasting, material actions and relations can coalesce to unearth non-literal affordances. It is through the jump of limitless configurations and juxtapositions in language that allure reveals itself through metaphorical interactions. Such metaphorical interplay gains tangible expression in *Plate IV*, where *The Beehive's Score* can be recognised as the main, omnipresent metaphor for the prose poem that is built on a series of interlinked metaphors that frame the scenes in San Gwann's social housing area.

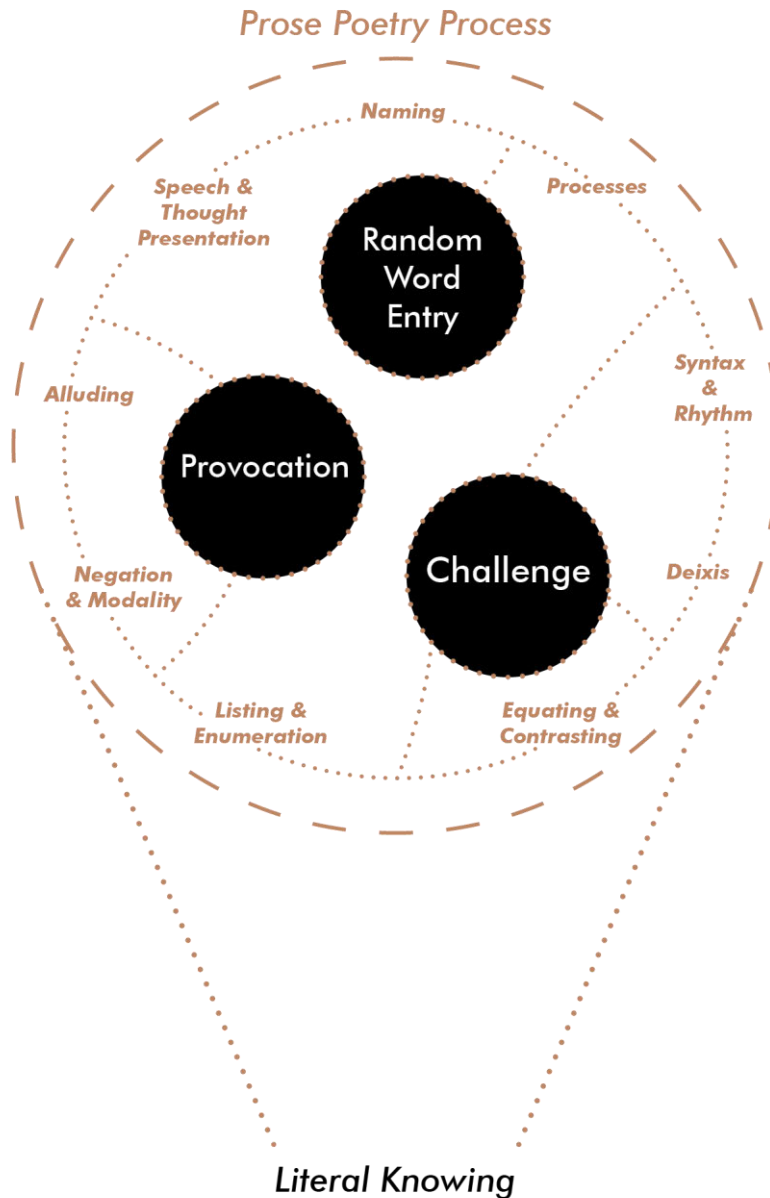


Figure 37 From Literal Knowing to Non-Literal Knowing through the Prose Poetry Process

"I fold into a hollow and hear its rumble – an invitation to become part of this living lattice – a beehive where cells hum a soft undersong."

(Plate IV, lines 5-6)

Under normal circumstances, everyday terms such as 'hollow' and 'beehive' refer directly to sensual objects and their associated qualities, yet they fail to access the object's withdrawn essence. By

contrast, the metaphorical statement from *Plate IV* mentioned in lines 5 & 6 enacts the double movement of allure. First, it disrupts the routine fusion between a beehive and its normal sensory profile that would consist of combs and the buzzing of bees, liberating these qualities from their habitual context to then redirect them onto the 'hollow', which relates to the experience of walking the streets of San Gwann's social housing cluster (see *Figure 37*). This forges a vicarious connection that conjures a hybrid, intermediary object neither fully void nor fully home (Cogburn & Young, 2024). The 'hollow' assumes the role of the real object while the beehive's sensual features become its stand-in, meditating our encounter and yielding an emergent interpretative object (Cogburn & Young, 2024). This indirect grafting of communal qualities onto geometric solids and their interstitial voids does more than draw an analogy; it creates a sensorial staging in which the reader is invited to experience an emergent, metaphorical object in terms that only the aesthetic beholder can fully put together, extending Harman's epistemology of metaphor toward systematising its link to allure to raise conceptual tensions (Cogburn & Young, 2024). While metaphor clearly fractures and re-directs sensual qualities, it becomes the precise mechanism by which allure manifests from the withdrawn real object, thereby generating an ontological novelty.

4.4(ii) Metaphors as Non-Literal Encounters

Instead of focusing solely on the familiar dynamic between the aesthetic subject and metaphor, one might consider how metaphors can enter dialogue with each other through prose poetry, producing emergent meanings and alternate realities through their mutual interaction. Essentially following the same modal interaction as the main metaphor and the aesthetic beholder, sub-metaphors can intend one another, as shown in the following metaphorical thread in *Canvas at Dusk* in *Plate VI*, lines 2 to 3:

"...the heart of the maze starts to beat; its muscles guiding soft whistles through the mouths of balconies..."

Here, the two successive metaphors indirectly create subsequent metaphors through the emergence of a conceptual hybrid that brings together geometry, acoustical and atmospheric qualities into the scene. The sensorial image of heart beats starts a personification chain that then reorients to more rhetoric poetic leaps such as "exhaling colour and sound in equal measure", only to be rewoven

moments later through “wind notes that weave an undiscovered score” (*Plate VI*, lines 4 & 5). Once again, this relation occurs through shared symbolism and resonant imagery found throughout by first dissociating words from their usual contexts and then redirected toward the partner metaphor’s hidden core, giving rise to an intermediary object that neither metaphor could achieve on its own (Harman, 2005).

4.5 Emergent Realities & Acts of Grounding

*Orbs drift slowly, then catch the beat,
feet align in glowing grace,
shadows fold where pathways meet,
and all of us become this place.*

Amphitheatre of Orbs, Plate I

*They breath together, from pane to pane,
Silent chambers hum untold refrains,
A civic hush, a synchronised sway,
The language of order guiding the day.*

The Beehive’s Score, Plate IV

*Grafted stone and branching green,
locked rooms frame a hollow scene,
tools at rest, mirrors in disguise,
forging new dreams with borrowed ties.*

Dreams of Dexterity, Plate VIII

*Shells of ambition leak into spring,
Contours of hope sunder every wing,
wind-borne whispers write the plot,
in fractured light, a world unknots.*

Eidos in Motion, Plate XI

Figure 38 *Effective Emergent Stanzas from Selected Prose Poems*

The effectiveness of *emergent stanzas* depends on the use of TCFs to reveal aspects such as the prose poem’s rhythmic structure or consistent internal logic, ensuring that each experience feels unmistakably ‘true’ to its environment. In this sense, every stanza mobilises a tightly woven network of linguistic references and patterns that have the potential to be enacted by the reader’s imagination through expanded yet coherent meaning, thereby validating this cognitive leap from literal architectonics to metaphorical and linguistic enactment (Harman, 2022). This validity has been reinforced through the careful use of TCFs to consistent naming patterns and parallel syntactic rhythms, which together configure each stanza as a self-coherent vignette of experiential possibility (Jeffries, 2022).

Notable cases of *emergent stanzas* in *Figure 38* above achieve poetic coherence by weaving their internal imagery into a seamless sensorial tableau. In the *Amphitheatre of Orbs*, the synchronised

movement of bodies and the folding shadows into pathways ground the poem's novelty in an embodied, rhythmic logic that reflects the rhythms of everyday life. Similarly, *The Beehive's Score* unifies individual windows and balconies into a collective resonance so that its emergent object feels both precise and organically sourced from observed flows of light and sound. Each of these *emergent stanzas* reorient an experience towards a state of openness through epistemological emergence, as depicted in *Dreams of Dexterity* when "mirrors in disguise" and "grafted stone and branching green" betray our observational limits and cannot fully be anticipated through our everyday gaze (*Plate VIII*, lines 11 & 9). On the other hand, lines from *Eidos in Motion* demonstrate conceptual emergence through linguistic creativity that exists only within the prose poem's linguistic field (Labont – Center for Ontology, 2021). The phrase "[s]hells of ambition leak into spring" forges an act of world-making that showcases how language and concept collaborate to generate oblique interpretations (*Plate XI*, line 9).

A catalogue of literal affordances cannot fully grasp the possibilities of non-literal affordances since the interpretive mind of the aesthetic beholder moves, connects and postulates the personal, symbolic and cultural simultaneously (N'Shea, *Appendix B*, p. 39). Rather, *acts of grounding* could be used to ground non-literal affordances, thereby enabling the channelling of proposed realities to manifest themselves through the architect's proposal. The key difference between grounding the non-literal and accessing the literal affordance is that the non-literal leaps have proven to be useful in discovering new perspectives, while literal avenues are akin to vertical thinking (de Bono, 1993). In the same way that lateral thinking could aid in finding alternative channels of thought, lateral thinking techniques could be used to ground any non-literal affordances relative to the aesthetic beholder's interpretation, leading to a possible physical manifestation resulting from the cognitive dialogue that the *architect's gaze* presents (see *Figure 39*).

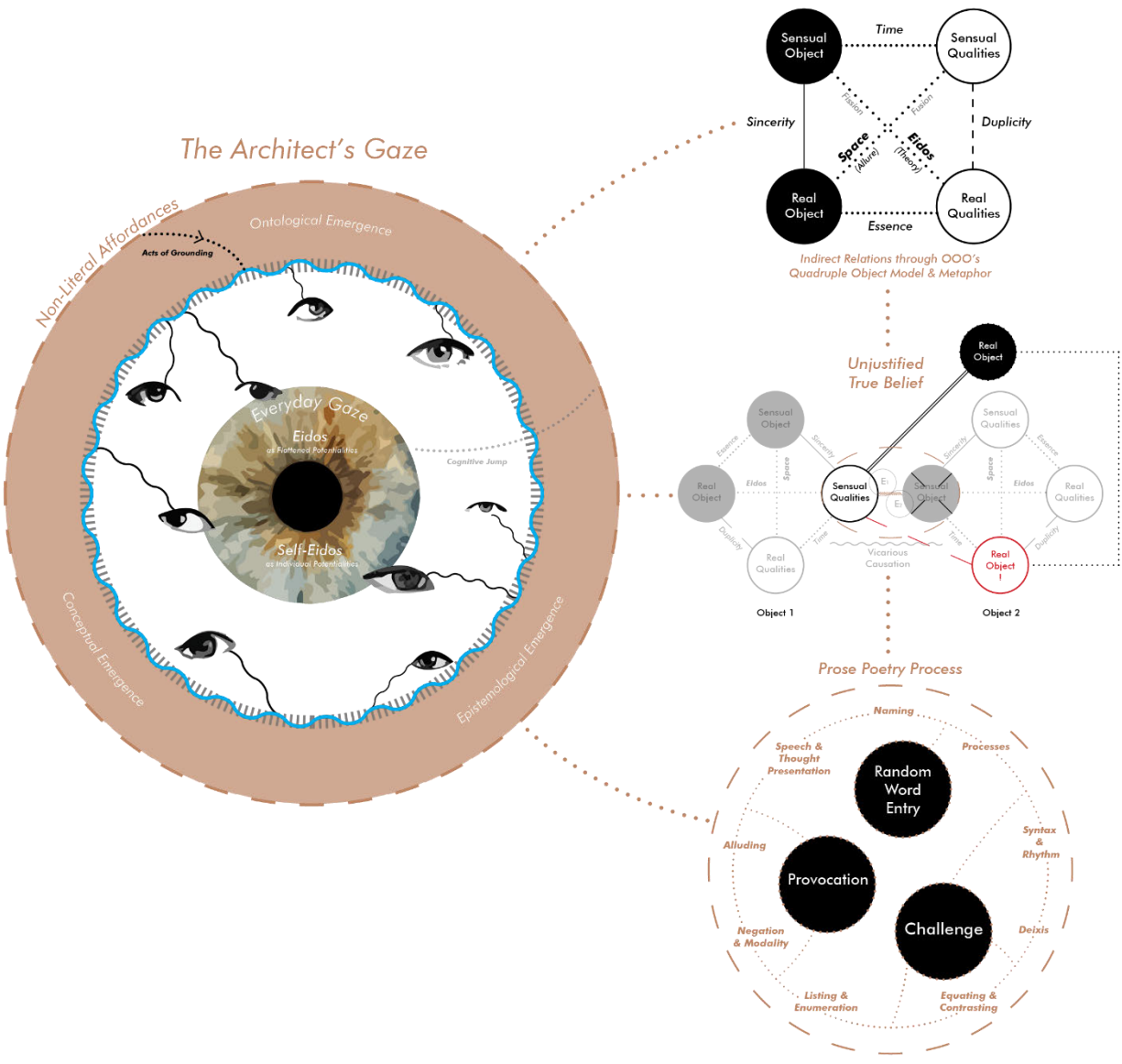


Figure 39 The Architect's Gaze

5.0 Conclusion

5.1 The Gaze for Interpretation & Change

By shifting the focus from a reductive *mode of knowing* to one founded on suggestion and intuition, both divergent and metaphorical thinking become key tools for reinterpreting everyday environments through non-literal affordances. As opposed to simply defining a new gaze in relation to everyday gazes, the resulting framework of this dissertation draws upon a pluralistic view of objects such that it reframes the world not as a network of reducible systems or functions, but as an ontologically rich ecology of objects, each possessing irreducibility, autonomy and persistence (Harman et al., 2025). Rather than simply adopting OOO without questioning its limitations, OOO is engaged primarily at the non-literal translation through the quadruple object, vicarious relations and metaphor. By doing so, prose poetry foregrounds anthropocentric dimensions through the subject-object at a later stage without intervening on OOO's anti-anthropocentric views.

In relation to the first research question (see *Figure 1*), this research highlights that non-literal affordances offer a broader cognitive and imaginative access to architectural environments, suggesting that affordances can be emergent, surprising and shaped by interpretive context. By positioning the *architect's gaze* as a fluid framework, the study has shown how non-literal affordances can emerge when cognitive, poetic and object-oriented approaches are brought into dialogue. By applying this modality to prevalent architectural typologies, this dissertation extends affordance discourse to higher-order cognitive processes, and subsequently, oblique ways of experiencing everyday environments.

Answering the second research question (see *Figure 1*), this framework could be used to identify non-literal affordances, interpret the symbolic dimensions of space and uncover hidden potentials embedded within the existing environment. As the backbone of this dissertation, metaphorical thinking marks itself as the modality by which existing experiences have been reframed, conjuring new emotional and atmospheric meanings. The development of the prose poems provided a practical demonstration of the methodology, showing how TCFs, OOO and lateral thinking techniques can be harnessed to reveal alternative interpretations of familiar environments and subsequent emergent realities. With metaphor being one of allure's clearest manifestations, it channels limitless linguistic potentialities that may express that which literal terms cannot (Harman,

2022). As the research has shown, seeing the world in terms of allure is to engage with architecture in an expansive manner and see it through an oblique approach that allows us to get at the object. Being one of the critical findings of this dissertation, the use of metaphors has proven that both the architect (as the author) as well as the reader of the prose poem can draw out interpretations that bypass mining practices, while concurrently grafting a wide range of interpretive capacities onto prevalent, everyday environments. The *architect's gaze* demonstrates how this methodological bridge allows poetic tools, theoretical nuance and AI organisational tools can make the gap between theory and practice less rigid to invite more open-ended and adaptive views of architectural typologies.

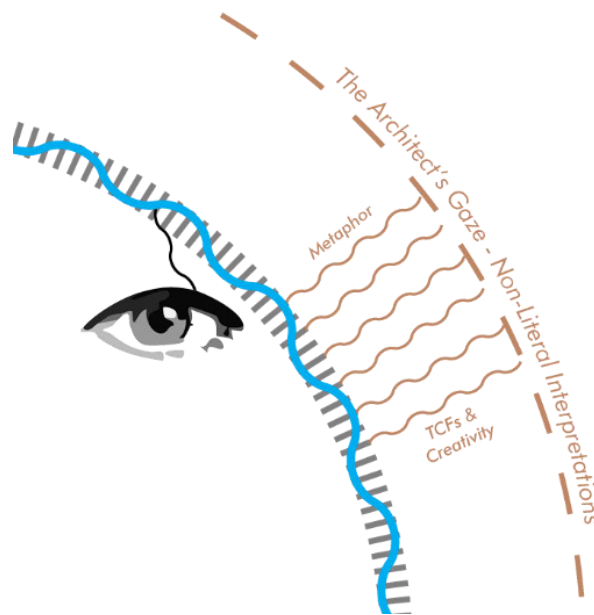


Figure 40 Metaphor & TCFs emanating towards Non-Literal Affordances

At its core, the *architect's gaze* reflects the juxtaposition of multidisciplinary cognitive frameworks in order to create a valuable way of interpreting existing architectural environments. Beyond the aversion to the literal, the strength of this framework lies in its capacity to mediate a symbiotic exchange between the philosophical or literary frameworks within the non-literal triad. This framework allows architects to explore adaptive and imaginative approaches particularly in adaptive reuse contexts where latent potentials of existing environments must be interpreted and reimagined (see *Figure 40*).

5.2 The Eyes for Emergence in Everyday Life

The findings of this dissertation enabled a discussion between experiential, expressive and cultural frames of mind, which eventually led to an analysis that ultimately strengthened the initial theoretical hypothesis. Deploying the *architect's gaze* retroactively impacts our *self-eidos* such that previously unintelligible potentials, in ourselves as well as the surrounding environment, come to light through the role of emergence in everyday experiences. As explored in the EFGD, participants acknowledged the notion of affordances as being apparent when considering the moments of surprise in everyday object interactions; a description that parallels non-literal affordances as cognitive triggers. Yielding variable poetic responses, the fieldwork experiences further demonstrated that non-literal channels serve as bridges that reconfigure familiar settings into new worlds of creative realisations. Providing a taxonomic backdrop for daily life, it has been deduced that prevalent architectural environments conceal non-literal constructs within their constraints, allowing the architect to expand on *modes of knowing* possibly through new cultural parameters, and therefore new metaphorical possibilities through lateral thinking techniques. In doing so, the framework positions architecture as a medium for reflective engagement, where the ordinary unfolds into imaginative, culturally grounded insights through allure.

On a personal note, the rediscovery of metaphor as a surprisingly potent vehicle for architectural thinking has broadened my outlook on architecture and the meaning of many other aspects of life. Rather than acting merely as rhetorical ornament, metaphor has proven capable of opening new interpretative horizons and uncovering aspects of life which I have taken for granted. The non-literal triad became a reality solely because of this realisation – that existing cognitive frameworks, models of thought or any other intangible modalities can be reinterpreted in a meaningful way when viewed through metaphorical lenses. In recognising metaphor as a tool for world-making, I have come to see how architecture can exceed functional classifications and instead act as a catalyst for emergent meaning and future possibility.

5.3 Epilogue: Avenues for Further Research & Application

In retrospect, a promising avenue for further research lies in formalising the *architect's gaze* into a structured design methodology that could be applied in both educational and professional contexts. By linking to the potential for investigation into how non-literal affordances influence adaptive reuse, the *architect's gaze* could be utilised in decision-making processes behind the future of culturally significant buildings in order to further strengthen the non-literal link between theory and practice. Treating buildings as self-evident bundles of functions positions them as entities that are only valuable insofar as they serve immediate, predefined purposes. When those purposes are deemed obsolete, such a reductive framing encourages demolition as the default response, rather than prompting a more considered act of adaptation. With reference to my architectural thesis project, *Grafting Loci* acknowledges the potentialities of retrofitting, grafting and balancing the existing, culturally significant environment, without demolishing the area in its entirety. Indirectly addressing the pressing need to move beyond the relentless cycle of construction and demolition in residential, commercial and recreational environments, non-literal affordances can obliquely advocate for a more resource-wise approach to design in which existing structures are assessed for their hidden potentials before demolition occurs. Recognising previously unnoticed affordances can shift priorities from demolition towards adaptive reuse, yielding long-term social and environmental value for communities. The framework would in this case be a justification medium that is presented to a jury or a client to protect the inherent value of the built environment and come up with truly sustainable solutions. Through the *architect's gaze*, a new architectural manifesto for dormant architectural environments can become a reality through its ability to open the doors to recognise hidden value and justify it in hybrid writing terms that allude to possible grafting proposals.

With the integration of AI and generative tools presenting an emerging frontier, these tools offer possibilities for training models to assist or even simulate the framework, potentially enhancing the recognition of metaphorical potentials in complex environments. Alternatively, the cognitive dimension itself also invites interdisciplinary collaboration with fields such as neuroscience, cognitive psychology and cultural studies, deepening our understanding of how emergent perception operates across different minds and contexts.

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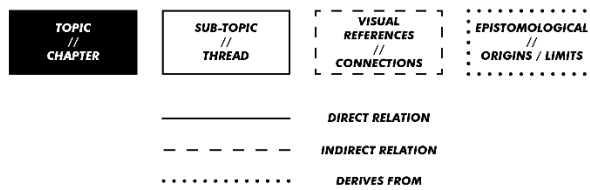
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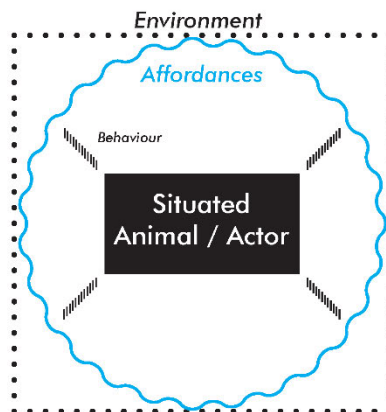
Appendix A

Main Slides from EFDG Presentation

Elite FGD Theme 1 - The Theory of Affordances in Everyday Life



(i)



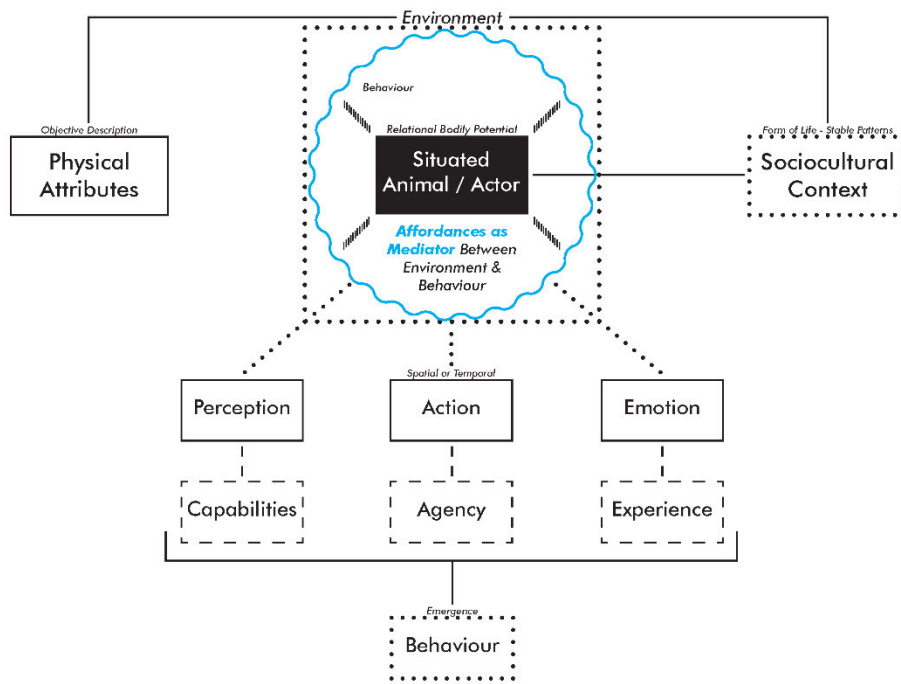
Affords- \emptyset [environment, animal], where \emptyset is behaviour

The immediate environment affords behaviour to the animal. More often than not, the perception of affordances results from this relationship:

Perception [animal, affordance of \emptyset]

(Chemero, 2003)

(ii)



(iii)

2.12 On Propensities



Humans tend to engage with environments on their own terms, adapting them beyond the designer's intentions (Sandra & Sennett, 2020).

Fonte Nova Square by José Adrião Arquitetos, 2017 (Vada, 2018)

(iv)

Fonte Nova Square by José Adrião Arquitectos, 2017



(Guerra, 2017)

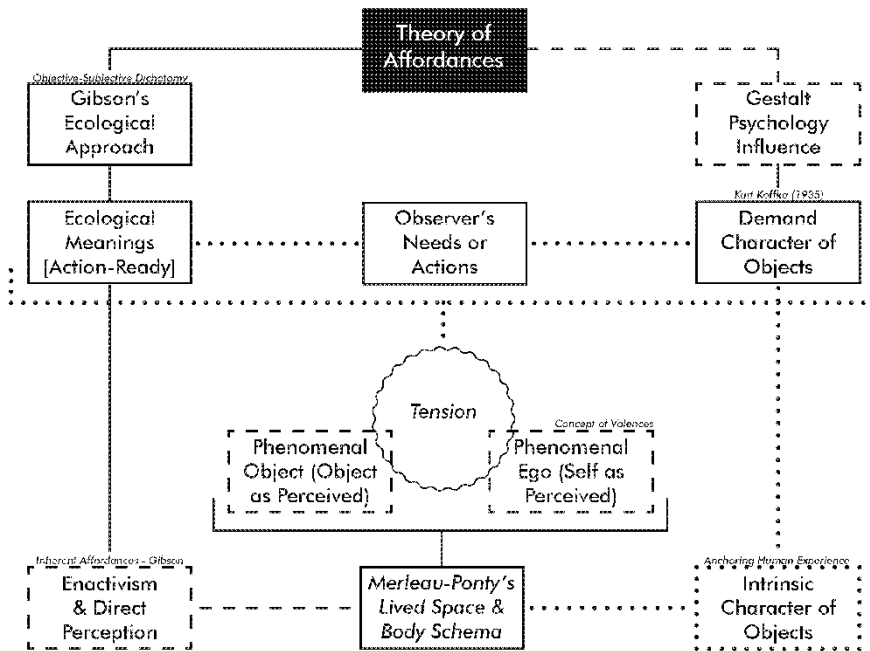


(Guerra, 2017)



(Guerra, 2017)

(v)



(vi)

*“The richest and most elaborate affordances of the environment are provided by other animals...to say that their movements are animate... **Behaviour affords behaviour, and the whole subject matter of psychology and of the social sciences can be thought of as an elaboration of this basic fact.**”*

(Gibson, 2015, p. 127)

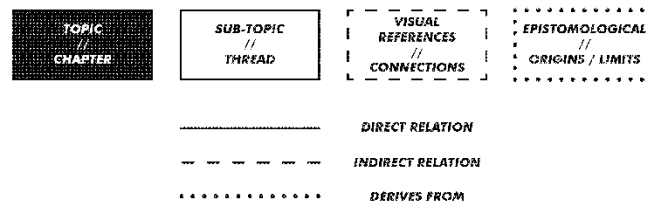


J.A.R.V.I.S from Iron Man, 2008

(vii)

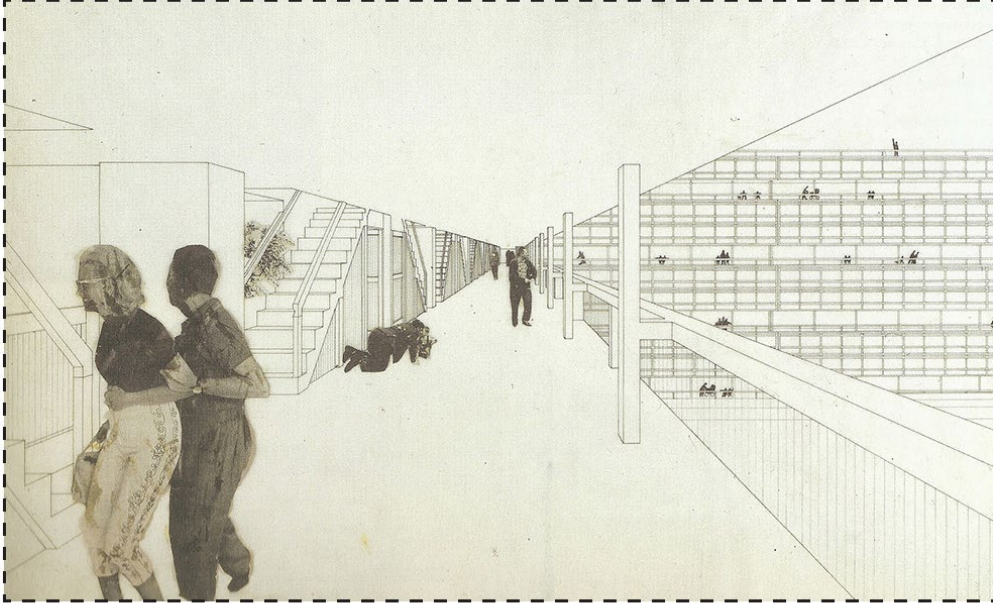
Elite FGD

Theme 2 - Sociocultural Norms



(viii)

Golden Lane Housing competition in 1952 by Alison and Peter Smithson



Street Deck
Experiment

Public
Association

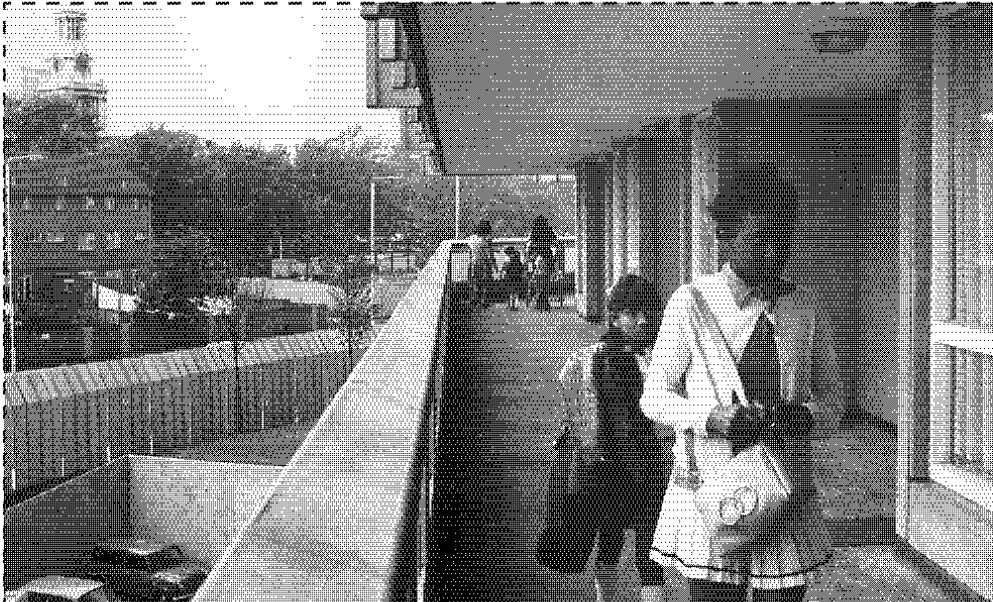
Doorstep
Philosophy

Behaviour
Settings

New Spatial
Relations

(ix)

Robin Hood Gardens. Photography by Sandra Lousada, 1972, Smithson Family Collection



Streets in
the Sky

In-between
Space

Doorstep
Philosophy

Lack of
Invitations

Affords
Dwelling?

(x)

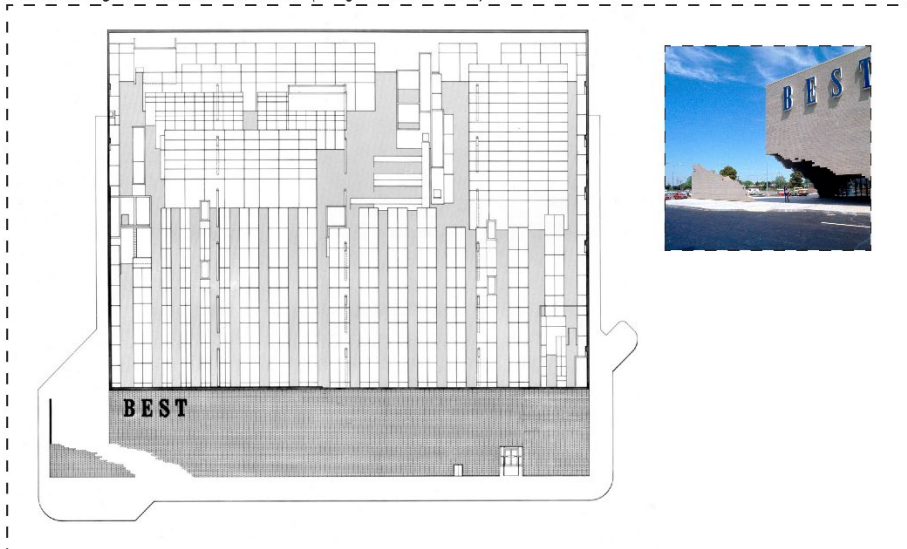
Robin Hood Gardens. Photography by Sandra Lousada, 1972, Smithsonian Family Collection



- Streets in the Sky
- In-between Space
- As-Found Concept
- Landscape Propensities
- Affords Dwelling?

(xi)

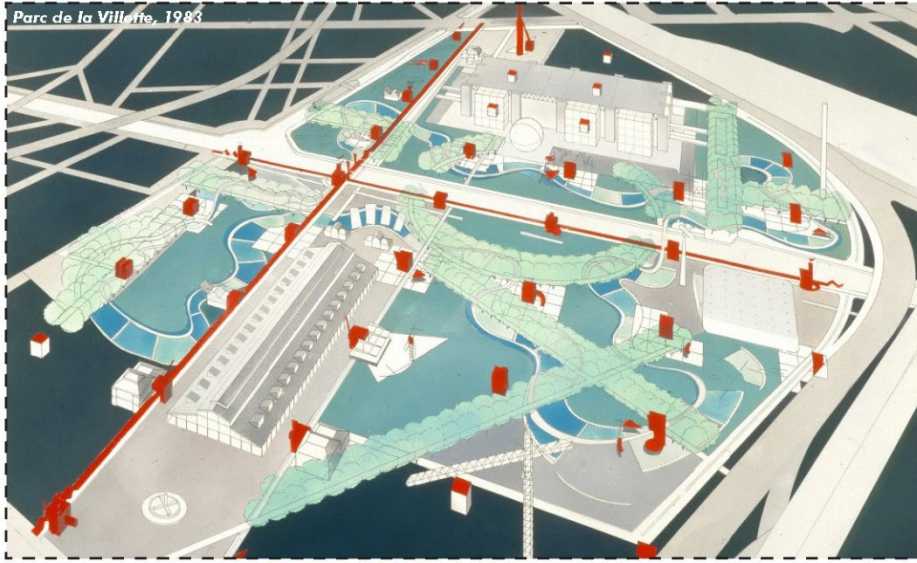
Notch Building Plan / Elevation from 1977 (Douglass-James, 2015)



- Sculpture in the Environment
- Sociological & Psychological Aspects
- De-Architecture Philosophy
- Interactive Retail Experience
- Affords Dwelling?

(xii)

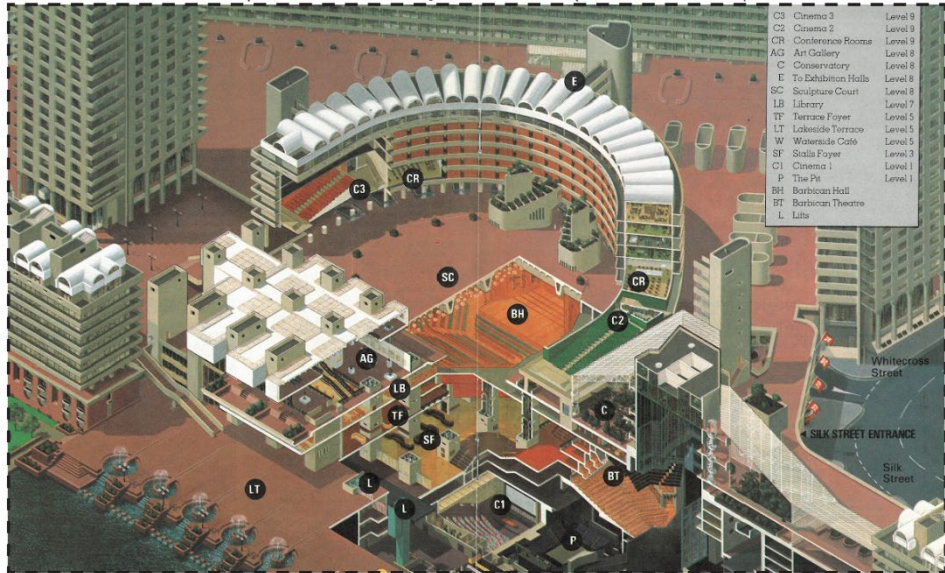
The follies are arranged on a grid in the park (Griffiths, 2022)
 Parc de la Villette, 1983



- Deconstruction & Disjunction
- Beyond Boundaries
- Programless Space
- Culture of Diverse Activities
- Encouraging Engagement & Flexibility

(xiii)

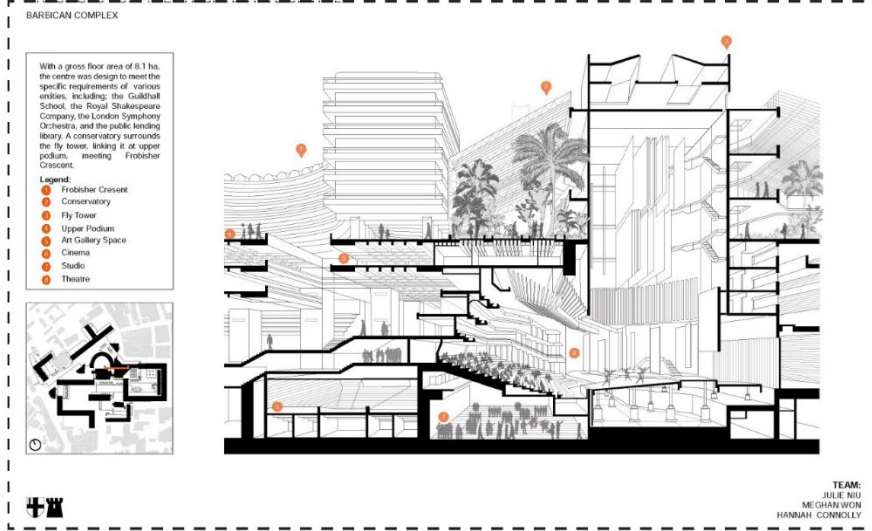
Barbican Centre - A Barbican map from the first Barbican guide back in 1982 (Barbican Centre, 2019)



- Legible Public & Private Realms
- Behaviour Circuits & Streams
- Canonical Affordances
- Cultural Resilience or New Rituals?
- Adaption to Temporal Dynamics

(xiv)

Barbican Complex (3A Design Studio, 2019)

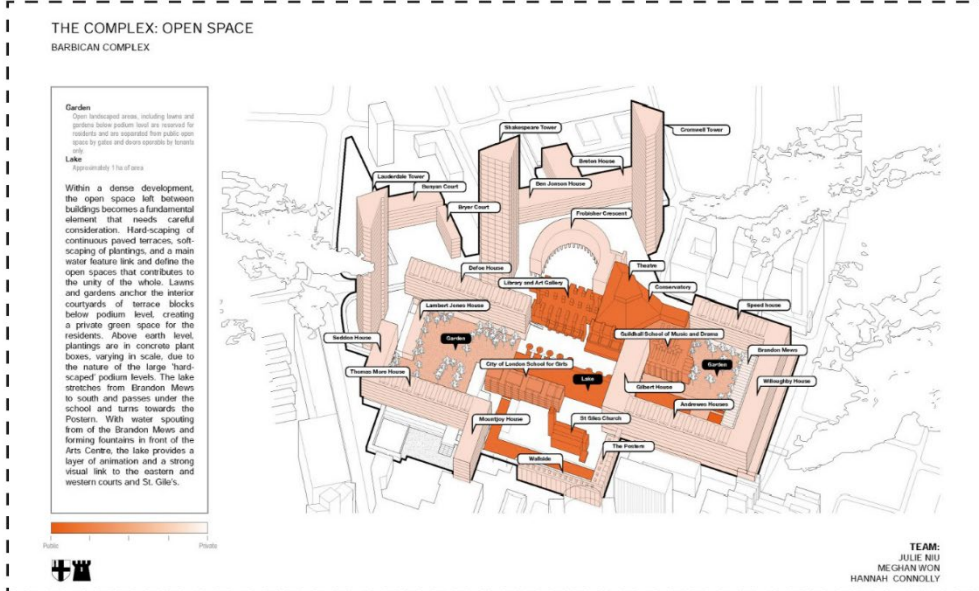


TEAM:
JULIE NIU
MEGHAN WONG
HANNAH CONNOLLY



(xv)

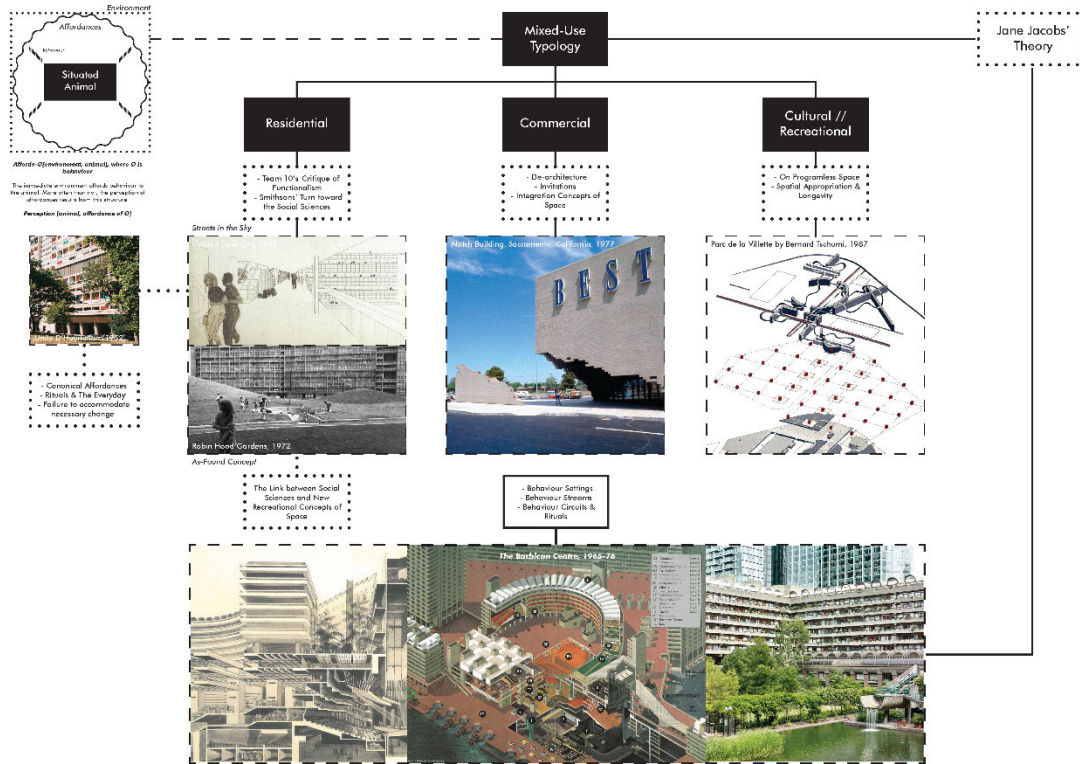
The Complex: Open Space (3A Design Studio, 2019)



TEAM:
JULIE NIU
MEGHAN WONG
HANNAH CONNOLLY



(xvi)

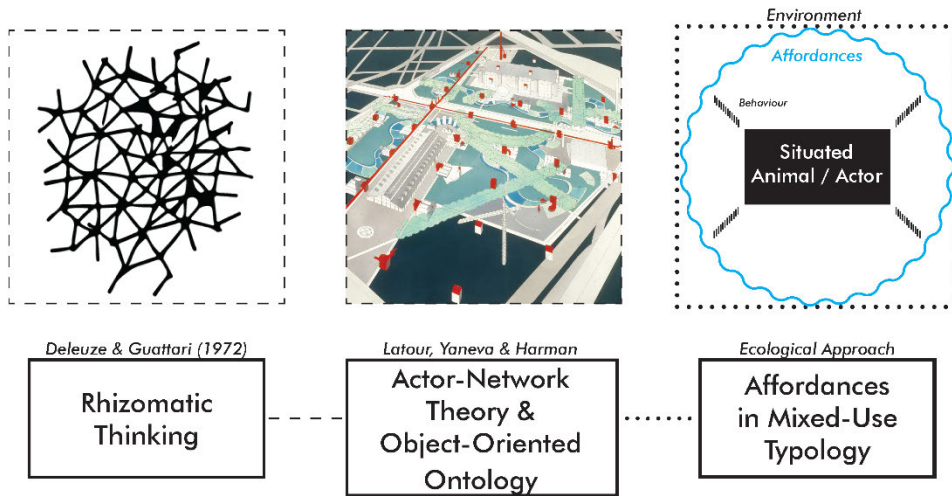


(xvii)

Elite FGD

Theme 3 - Tigne Point: Contextualising Fieldwork

(xviii)



(xix)



(xx)



(xxi)



(xxi)

Appendix B

Elite Focus Group Discussion (EFGD) Transcript: Exploring Affordances

Jan 24, 2025, 2:10 PM • 1 hour 29 mins

[Based on the previous title 'Architectonic Potentialities: The Theory of Affordances in the Mixed-Use Typology']

EFGD Keywords:

Affordances, Architecture, Mixed-Use Typology, Cultural Norms, Social Ontology, Parc de la Villette, Barbican, Fieldwork

Participants:

Omar N'Shea (O.N.), Niki Young (N.Y.), Paula Guzzanti (P.G.), Jing Yao Xu (J.Y.X.) & the Researcher (A.C.)

A.C. • 10:50

I just wanted to start off by talking about affordances in general. From your professional backgrounds, how does the theory of affordances come into play? Is it something you speak about often? Is it something you look out for in your work?

N.Y. • 11:10

I can start. The thing is, affordances came into play in continental philosophy, at least, which is what I do, once the role of reality in shaping experience, et cetera, came to be more prominent. So up until the beginning of the twenty-first century, philosophy was basically working within the shadow of broadly Kantian assumptions.

O.N. • 11:39

Right.

N.Y. • 11:39

Namely, that we do not have access to the world as it is because the world is always already correlated to thought. So that you can't get out of this circle of thought. To put it more in a more complex manner, to think something outside of thought is to think it. So, you're back in the circle of thought. This is what philosophers mainly worked with for most of the twentieth century. And then the question became, what defines this kind of this correlation? Is it language? Is it given now with the twenty first century, you know, many people working with, in the camp of, for example, feminism, certain types of feminism, like new materialists, speculative realists, came to think; no, this kind of circular reasoning has something off about it. And then obviously, affordances came into play in this manner, right? Once the role of the external world in shaping experience, affect, et cetera, gained prominence. So it was that shift that started affordances as such.

A.C. • 12:54

My understanding, at least from what I've read, is that they are the opportunities that the environment provides to a particular animal. Now, there's more to that definition that's not being said. For example, behaviour of a human actor affords different behaviour to others. So, if there happens to be group of people present, things start to change. The same goes for the materials that surround you, the environment, objects with respect to time. So, my second question is; how do we acknowledge affordances for a group of people as opposed to the individual?

O.N. • 13:40

Alright, some background. I'll try to keep it short. I became aware of the notion of affordance when I adopted a dog. I used to walk to the playing fields up the road from where I live, and for me, they were a children's park. The playing fields where the swings are and everything. That's a space for children and parents of children who want to take their kids. When a dog came into my life, that space became a dog park, and so this is where the affordance of space became really meaningful for me. It's like, oh, I never thought this place could be a good place

to take your dog to, right? Well, it's not designed for dogs. It's designed for children. It's designed for parents. It's designed as a safe, soft space for kids to play. So what is it about the space that is attracting me to it with my dog? And this is where I had to read. I had to go and read. And this is where I met Tim Ingold.

And this is where I learned about affordance of space. Space and its affordances. And so how we read space and how we understand space and all of this, right? Fast forward a few years and I am studying an archaeological site, right? I am down in a quarry in a limestone quarry that has a fissure in it that goes all the way down, and this fissure is like a really deep tunnel that goes into the limestone. It's really like a cave that just goes all the way in. And there's a lot of Palaeolithic material that's sedimented there, even Neolithic material. I began to realise that this was a space for collective burial in the Neolithic period. And so how that affordance, you know, again, it comes to my mind, and I think, wait, I thought limestone quarries were important for the extraction of limestone. How is it that now they have this other affordance which is not intended for them explicitly? And then I thought, okay, so this becomes something new. They're collectively seen as such.

So, the affordance is not understood by the person who needs to make use of a particular place. But now there is a collective understanding, a community understanding that, you know, one of the affordances of limestone is that we enter it in depth. And this helps, helped me to make sense of how we bury the dead now in many ways, right? So, we bury the dead in limestone. We still do not cremate here. So, this is where it was switched on in a way. I used to think it was an individual thing. More recently, I'm studying a new site now. I'm still at the study phase. I think it's the first time I'm actually talking about it, but I am studying rubbish. I'm studying waste and I see people picnicking in waste, right? People who live very good, healthy, hygienic lives, but who on a Friday afternoon go and picnic in a waste site?

And so, I'm thinking, what is it in waste that has the picnicking affordance, because everything tells you that you shouldn't be there, right? That's my two cents. I hope it helps.

A.C. • 17:24

Yes, that actually brings me to my next question, which was actually for you, regarding Tim Ingold. Just to backtrack a little bit, have you heard of semiotic theory by Charles Sanders Peirce as the interpretation of meaning?

I found the relation between what he was saying about the creation of meaning and Tim Ingold's relation with Gibson on the optic array, about the invariant and variant aspects of reality around us and how they change with light. Does that mean that there's a subjective interpretation of affordances?

O.N. • 18:03

Sorry, I think I pre-empted that. Yes, of course, I think there is the idea of entanglement with it. I know it's not a zero-sum game, but in a way, I think that I've always thought of the idea of the subjective as somehow always thought of in terms of us taking away from the agency of space itself. Right? So, the moment you go into subjective interpretation, I think we are not affording agency to the space itself, and I think we're intruding there too much.

A.C. • 18:54

I want to touch upon an experience I had last week. We were in Lisbon with two tutors from our faculty, and we visited certain architectural firms, with one of these firms being Jose Adriano Architects. They presented their projects and their more well-known initiatives in general. This is one of them (referring to *Slide (iv), Appendix A*). This image is in isolation, so there is no spatial context in an architectural sense. It's a peculiar object intending something particular. What do you think is going on here and what do you think it affords humans in particular? I would like to know what you all think? It's not as simple as it may seem.

O.N. • 19:37

As dog owner, I can walk the dog and put the lead in one of the things. And I can read, for example, right?

N.Y. • 19:47

To me, they're kind of like recliners. So, for example, the two at the very front can be recliners. Facing forward. That's more of a conversation space.

A.C. • 20:01

What do you think?

J.Y.X. • 20:04

I think it's a different position sitting, you know, you can sit opposite each other, you can put your leg up. You have different... Also, a very plane structure. If you have a kid, six, seven-year-old, if you're just going to go up and down.

N.Y. • 20:20

What's interesting is also that you can sit in various ways. So, one way is to rest your back; it would be like a deckchair. Another way of doing it would be to rest your butt basically on the reclining area, and that way you're sitting upright. It almost feels like a chair.

P.G. • 20:43

That would be like from a dancer's perspective. I think I'll be closer to the eight-year-old child. I would be exploring all the different lines and positions, maybe doing almost like a plank in between the curve or the bend. Putting the foot on top of the other and playing with the different planes of gravity because you can hook a leg and then just really play to how far you can extend your body. So, it's a very playful structure. At the same time, it's cold and hard and you wouldn't want to hit your body. Cold in winter and very hot in summer, and also the way that the light is falling on the place suggests that I might be maybe having a sense of rest when the sun is on my face at some point in the day, but it might be like on the shade at some other time. So, depending on the light, we'll probably invite people to meet and gather or just to pass by and leave the place.

O.N. • 21:40

Paula, I think you've made me think of something, something really interesting here. The fact that it's almost uninviting in many ways probably does not afford homeless people to spend the night there. So, it's a way of keeping homeless people out of that area, you know, so it's affording and not affording something.

N.Y. • 22:03

Also, it's funny that this ties into how affordances and perception, et cetera, of affordances ties into your history. Because I was a skateboarder when I was younger, you see, and to me that's a perfect place.

P.G. • 22:24

The way they put the pebbles on the other side, so that would be...

N.Y. • 22:28

A hazard for the other end, the other one. It's funny because when you skateboard for a long time... now, I haven't done it in a while, twenty years or so, but it's automatic. You're attuned to this space on that side, no, it's too kind of bumpy. It's cobbled in some way, you know, but the other side would be great because I see concrete.

O.N. • 22:53

Can I just ask you and my colleagues here, regarding affordances. Is the notion of affordance triggered? Does it surface when a space or a place or an object in placed space, begins to function outside of the realm in which it is intended to function? In the sense that if I see a park bench and I sit down, my notion of affordance doesn't surface. It only surfaces the moment I noticed that I can put the dog lead in the handle, so I can leave the dog there. The dog won't go away, and I can do other things. Then I can say, oh, wow, look at that. That wasn't intended to be that way, but somehow the object itself, the monument, the park bench, whatever, affords that. And so, you suddenly become aware that things have an affordance, for lack of a better word, beyond their being in the world, right? The obvious being in the world kind of thing there.

P.G. • 23:56

Or beyond the designer's intention.

N.Y. • 24:00

I think I can chime in here with this distinction, which I spoke about when we had class last time, this distinction between properties and capacities, where properties are relatively narrow.

O.N. • 24:15

In this case, the functional intention.

N.Y. • 24:17

Yes, could be. But my background in there, that makes me think, but, you know, and here, where you're talking about capacities, you know, it's about space of possibilities which are. And, of course, capacities are essentially relational, although it is a bad word to use. And that's the interesting part. So, properties are relatively narrow relative to capacities, keeping in mind that my background here is DeLanda.

O.N. • 24:58

Which are broadened.

N.Y. • 24:59

So, the example DeLanda gives is great because a knife has a narrow set of properties. But the capacities, you know, it could be the capacity to cut, if I'm using it, to cut bread, but also to threaten if I stick a knife to my neighbour, you know, my neighbour's door with a knife.

O.N. • 25:16

To entertain. If you swallow it in a circus.

P.G. • 25:22

Not just survival. So, depending on the context, the circumstances...

N.Y. • 25:25

Yeah, exactly. Because capacities are relational as opposed to properties which things tend to have independently of whether they bring exercise or not.

O.N. • 25:34

My question is, you know, are we aware of capacities the moment the properties...

J.Y.X. • 25:40

I have a question for you.

O.N. • 25:42

Yeah.

J.Y.X. • 25:44

When you were speaking, you mentioned the phrase 'or not affording'; quite interesting terms, because we understand in this context what affording is or not affording. Are you talking about definite design or not intending?

O.N. • 26:04

Why did I use it? Yeah, my God, why did I say or not afford it?

N.Y. • 26:07

I know what you're tapping into, I think, if I may speculate. There was this debate which Tim Ingold was part of here, and I'm sure its somewhere in your head as to whether objects are political. The politics of objects. I think we've discussed this before, and there was this big debate in the 1990s. What was it called? Are objects Political? And there's this big debate in the 1990s.

You know, there was a debate sparked by a bridge, if I'm not mistaken? No. What is a bridge etc.

O.N. • 26:46

Yes, yes, yes.

N.Y. • 26:47

I think to kind of block homeless people from sleeping underneath it. So, the bridge was designed because the authorities thought, okay, we're sick of these homeless people taking over the bridge, you know, burning stuff, sleeping there. So, they designed the bridge precisely to afford not sleeping underneath. And there was. And this sparked this whole debate as to, you know, regarding the relationship between objects and politics. Because of course, you know, objects...

J.Y.X. • 27:20

Is it not affording, meaning a definite decision on something?

O.N. • 27:26

In this case, it's intended not to afford that.

J.Y.X. • 27:30

I'm just thinking; is there an in-between, between affordance, not affordance and definite?

O.N. • 27:35

Which is where I wanted to go.

J.Y.X. • 27:36

I am thinking about 'not affording'. What does that mean?

O.N. • 27:39

Whether there is an anti-affording kind of thing, right?

J.Y.X. • 27:44

A known intent. Because if you intended it, then you're not affording it.

O.N. • 27:48

Then you're not affording.

J.Y.X. • 27:49

So, what is it? No intent but still afford.

O.N. • 27:51

Yeah.

J.Y.X. • 27:52

Or not afford in this sense.

O.N. • 27:55

I'm trying to get to how I use it.

J.Y.X. • 27:57

Exactly.

O.N. • 27:58

Yeah, I'm trying to get to how I used it. Trying to figure back how I used it. I don't know how I said it. But what I had in mind was me try and recap it, I think.

N.Y. • 28:11

Sorry, I'm interrupting. I should perhaps add that Omar and I discuss a lot, so very often it ends up like this because we've said this before. I mean, an object is never just an object in a sense. There's a politics to it. I mean, in anything, a gate is never a gate simply. I mean, it's a means of demarcating a space where you can and where you're welcome or not welcome. A door isn't simply a door.

A.C. • 28:48

For humans, of course. Then there's looking at it from another animal's perspectives.

N.Y. • 28:53

As I said, this is why I'm very interested in this distinction between properties and capacities. No, because capacities are relational, then there's a possibility of eliminating the human out of the picture. Because there, when you were talking about capacities, because they have really broad scope relatives of properties. I mean, it can be as they are relational.

J.Y.X. • 29:18

But you know, you have to focus on the capacity. Could you further categorise the difference of capacities? Because capacity, like affordance now, is broad.

N.Y. • 29:29

Yeah.

J.Y.X. • 29:29

So, we're saying, okay, these are properties, and we have capacities. You have to break down the capacities. Then there is the intended capacity and the known intended capacity of that. The intended capacity maybe is intended for design. For the known intended possibly is more pure affordances. The surprise. Where you did not intend it for, use it for that.

O.N. • 29:54

This is what affordance is to me. To me, affordance is this element of surprise.

J.Y.X. • 29:59

But the intended design, if that object had a little, little nook when you allow your tie in tying something very properly, then it is the intended affordance. You see it when you discover it as a dog owner. But then it makes you think, is it intended or not? Maybe that's an intended affordance. Right? That's the intent. Then there is unintended affordance, which is a surprise that they can tie, you know, the dog leash on the tree. So, when we talk about inclusiveness for design, we're possibly talking about intended affordances. Right? So, the bench, which is recliner and so on, that probably is the intended affordance. But hopping down by eight-year-old and seeing it as a caterpillar on it's back saying creating that story might be unintended.

O.N. • 30:54

But then we're stuck. But then we're stuck if it is an inclusive function, right?

J.Y.X. • 30:59

Yes.

O.N. • 31:00

But the intended is always already intended, right? And you know, it's a bit like plus in LGBTQ+, right?

J.Y.X. • 31:06

Yes, yes.

O.N. • 31:07

So, you know every other thing that is to emerge from here on is intended, right? It has a name, right? Somehow.

J.Y.X. • 31:14

Yes.

O.N. • 31:15

So, when it's an inclusive space, we're always already imagining possible uses outside of the way we envision it, right?

J.Y.X. • 31:27

Yes.

O.N. • 31:28

So, inclusion contains all affordances in a way.

P.G. • 31:33

This idea of intended or non-intended affordance is taking me to nature, because we are designing. So, there's a human kind of agency because we are creating this object and it's designed for a certain thing. But then in the aspect that we are looking into environments and urban design or planning, we're also interacting with nature. So, it's an object, let's say it's a bench. But then we might have different aspects of nature that are not somehow manipulated or intended by the human element. So, nature is also providing us a space that it doesn't have

a human intention. So somehow there's an affordance without the human intention. I think that's what I wanted to mention.

O.N. • 32:23

I think I can give you a really good example here to support you.

P.G. • 32:26

I'm just thinking about all that.

O.N. • 32:27

It's just like, it's when my back hurts and I go to the rocks when they're hot, and I lie down directly on the rock, not on a towel. There's no intention.

N.Y. • 32:46

I'm very worried about nature.

J.Y.X. • 32:48

I didn't have intention. But you have.

O.N. • 32:50

Yes, yes, I have. Yeah, I discover, or rather, you know, I could be lying down accidentally watching the sunset or whatever, and I realised, oh, my God, my back feels really good.

J.Y.X. • 33:01

Realising its warm.

O.N. • 33:02

It's soothing, right?

J.Y.X. • 33:03

I was at Mount Etna, and, you know, on the thing there was all black and it was. And it was really cold, and then something fell, and with touch, the black lava was really warm, right? Yeah. That kind of a thing.

O.N. • 33:23

Yeah.

P.G. • 33:24

That's also connected to what you were saying in terms of properties and capacities. Somehow the property of that element, it's offering grounds. The capacity to interact in a way that we discovered as the human senses, sense the body, you sense the pain, you say, what do you have? And then you sense the heat, and then you relate to that.

O.N. • 33:48

Or I'm sure it's happened to anybody who spent time on the beach here, right? You lie down and it's not flat. Like, you go to Sliema, for example, you're like, it's not flat. All of a sudden, you realise that there's a bit of rock, there's a bit of a hump in the rock, which is really soothing because it's massaging your shoulder blade, right? Oh, my God. This is amazing. No, that's what, that's exactly why it's there, right. Because it's soothing. And that's this incredible affordance. For example, I think a lot. Most of my work is on limestone, right? So, I've thought a lot about these you know, affordances of limestone. The affordance to heal your body, the affordance to soothe it. That there are these affordances that we have to be careful not to intrude too much or attribute too much agency.

J.Y.X. • 34:32

That's actually very interesting topic of affordance, urban space. So, you have an area, and you have different terrains everywhere, designing architecturally, you want to design different because it's interesting to have different heights, but at the same time, in terms of affordances, what about people with mobility problems? So, all of a sudden you have to turn these places, affording, in a sense, accessible to them, to people who have mobility. And all of a sudden this, although it gives an affordance of accessibility, at the same time you tie every something else that probably in a sense that a lot of parks and everything will be flatter, and everything will do the same. So, by defining one affordance, you might negate something else.

N.Y. • 35:27

I mean, this talk of intention I'm a bit sceptical about – this talk of intention because the very kind of nature of things is precisely to escape intentions.

O.N. • 35:53

This is where affordances are more elegant, I think, way of think, trying to make sense of how we entangle or engage with something.

N.Y. • 36:03

But very often it's not even about us, if you know what I mean. As in, there's this famous anecdote, I forgot who talks about it, between this debate between Rorty and Umberto Eco, where they were discussing whether you can clean your ear with a screwdriver, I find the original source, and it was Rorty and Umberto Eco. Rorty, who of course was very keen on the limitlessness of interpretation, was like, of course, kind of like you can clean your ear with a screwdriver, you know, so Rorty was about this limitlessness of interpretation, let's call it this limitlessness of affordances and things depending on your relation to it. But Eco, sceptical, he said, no, no, you can't. You can't clean your ear with a screwdriver because it's too pointy and you might risk hurting yourself. And it's quite interesting. But in some sense, both of them, in some sense get it wrong because one of them assumes that, you know, the reality of the world is bound by the limitlessness of interpretation, of carving nature, the joints. And the other one is saying, look, all reality can do is ultimately resist us. You know, you can't do this, you can't do that. All reality does say is no. Whereas in actual fact, I think there's more to the nature, as

you (Paula) were saying, of course, the nature of the rock itself, than simply resisting our intentions here. So is it about the limitlessness of interpretation relative to our intentions, et cetera. Or is that reality simply resists our intentions? And I think it's neither, right? There is a positive aspect to reality.

A.C. • 37:54

Just to go back to this (case study), because we mentioned a lot and Niki pre-empted the intended function of that space and, to be honest, I never imagined anyone actually guessing that there was a skateboarding intention behind this. So, the space was initially a parking lot for fifty years and it was very informal. They wanted to rejuvenate the area. So, what they did was they cleared half of it and added these benches that formed islands. People obviously wanted the space to be for them, so they wanted to sit there, but as the architect Jose Adriano investigated the site, he realised that there were kids and they were skateboarding, and he said, what if we can design something that hits both sides of the coin? And he managed. That's exactly what it's meant for. So, the concrete is strong enough to maintain impact while still affording different positions for seating. And funnily enough, this occurred last week.

N.Y. • 39:02

Actually, you know the skate park up the road, I designed it with a few friends of mine.

A.C. • 39:07

That's interesting. I was not aware.

N.Y. • 39:08

It was originally an empty pit.

O.N. • 39:11

Skatepark?

N.Y. • 39:15

Yes, it's really a very strange story. And now the thing is this. It was originally a walkway, just concrete, completely kind of flat, concrete place. You know, it was a bit like a desert in the middle of the road.

P.G. • 39:29

But the road was already there.

N.Y. • 39:30

The road was there, right.

N.Y. • 39:33

And then there was this pit in the middle; just an empty space but of course, it was concrete. So, it was perfect because you get no bumps at all.

O.N. • 39:43

Is there a picture of skatepark before?

N.Y. • 39:49

Three, actually. There was one that's a bit, as you say, this kind of. And then there was one at the top.

J.Y.X. • 39:57

A higher one as empty. Just leftover space.

N.Y. • 40:01

And the way it's been designed in a sense retains some of the original of this. This leveling and so. But what had happened was this: we were skateboarders from the area. This was in my van. We were all from the area, the Sliema area. And in the 1990s, they had resurfaced the Sliema promenade. But the Sliema promenade was bumpy, and the promenade was made up of a certain material that would make it very slippery for a skateboard. So, we said okay, of course going around on our skateboards, we figured out that this was perfect. It's concrete, so it's not too slippery when wet. It's entirely flat. There are no bumps. And we appropriated it and started hanging out there until eventually what had happened was this: we petitioned the government to say, listen, we're skateboarding here anyway. How about we design a skate park in this place and get the European Union to pay for it? Which is exactly what happened there.

O.N. • 41:07

There were funds to do it?

N.Y. • 41:09

Yeah, because that was a bomb.

P.G. • 41:11

The fact that you were a skateboard person in the sense that you had in your body, or like not just the ability to do it, but also your way of seeing the landscape was through the gaze of the skateboard person.

N.Y. • 41:25

Skateboarding wires you. It's really weird. It wires you to notice mostly the potentialities, textures and, so, you think, ah great, this wall is just the right height. The floor underneath it is just the right amount of...

A.C. • 41:43

You become more aware of your surroundings, spatially.

P.G. • 41:46

I think sometimes at this level of urban planning, and that's why I'm so excited and a kind of activist in trying to get dance perspective into urban planning. Because from the perspective of dance, it's not just about dancing steps, but it's about paying attention to all the surfaces and then how they affect the body. And not just from the perspective of 'can I dance here'? But what this would feel for the skin, what this would feel for a lower height body, what would it feel if I can reach, can I roll here? So, by testing movement and all different ways of rolling and crawling and moving and touching, moving by eye closed, I'm just becoming attuned to the possibilities of this space. And that's what I feel like. You know, the skateboarder, the person who plays football in a place would be looking for, oh, I can play here. Or when you see people from different communities playing cricket in Manoel island, or people who are running in the university track, so the different activities or hobbies predispose the gaze or the scene through that activity.

P.G. • 42:58

And I think that kind of gaze is really interesting. It's going beyond affordances. I think in that sense.

O.N. • 43:06

The notion of the gaze, which I never thought about, is essential for affordances, because without the gaze the affordance does not emerge. It may remain in the place, but without the gaze, it is not as in the affordance. It doesn't offer itself up, right? It needs to be encountered somehow.

N.Y. • 43:27

At the same time, without the reality of the object, the affordances, you know, cannot emerge either.

O.N. • 43:32

Of course. Of course. But it's an encounter. It's an encounter of sorts.

J.Y.X. • 43:36

Very interesting question. Can you? Because architecture can you said without the object, could you actually apply the gaze?

N.Y. • 43:49

Ah, okay.

J.Y.X. • 43:50

No, yeah. Architecture is precisely about that. And it's a bit of a running joke in a sense. Social science is about studying things that have happened, but architecture is doing something that has not happened. Then if you look at, especially in modernism and so on, I think 'what are the ways we design', right? First, we have a thought and then we draw sketches. We do sketches and then the next level is that we do models, right? And generally speaking, physically, it stops there. Today we have 3D and then we have virtual reality. If we want to propose smaller spaces and so on, we apply textures. So, in a sense the whole architecture process of design is to get to reality step by step, but at certain level the drawing stops at certain scale. For the gaze to happen in social sciences, something has to happen because otherwise how would you know? That would be very interesting to see. How can you apply your bodily experiences into something? Because that's why architecture has limits to a certain extent, especially with technology, to be ocular centric, because our tools remained visual. It didn't go further than that most of the time and because of the speed of design and so on. So, most of the time we provide as close to reality as we can with our tools to a certain extent. So, it stops there. Where Paula is talking about finding affordances of something that is there with the object there it's probably much more direct, much easier. So, there I think from the architecture design there is a gap to design, for example, urban spaces because the qualities of the spaces are not directly there yet but imagined. So, can you imagine affordances through different gazes in a space that is not physically there?

O.N. • 46:18

At the imagining level.

J.Y.X. • 46:20

At the imagining level tools to get there.

O.N. • 46:25

Whether you can?

J.Y.X. • 46:26

Can you create this gaze in an imagination?

O.N. • 46:29

There are multiple gazes, right?

J.Y.X. • 46:30

Yes, multiple gazes. Whether I'm playing a socially awkward person or an immobile person. I need a wheelchair in that sense. Because one of the interesting things is that idea of scale, right? So, if I were to draw an urban plan and I'm drawing one in a thousand, one in one hundred, one in fifty is completely different. But because my body needs to emulate that this is ten metres where on computer, I go, however when it is one in one thousand metres, it doesn't. So, the application of the body during design for an architect is actually the beginning of your...

O.N. • 47:14

Can I ask about when you're thinking about designing urban space? Do you think of design as something that is mellifluous, right? That changes shape. You think of it as something fluid, right? Not as something...

J.Y.X. • 47:49

Everyone's process is different.

O.N. • 47:50

But when you think about a park, for example, you think that the park is going to change, that it changes, right? That it has ability to change.

J.Y.X. • 48:01

Here is where you sort of depends on the architect. Actually, sometimes a lot depends on the tools you use. Because if you are going to use AutoCAD, which is computer based, you have no sensor to that. But if you are using sketches, probably much more fluid, much more, because the fact that it's easier to change makes you think in that way. The fact is difficult to manipulate a tool.

O.N. • 48:30

A tool.

J.Y.X. • 48:30

So that the tool has a certain level of affordances in the way that you think.

N.Y. • 48:36

There is a very interesting work, which I think Andrew might be interested in. The work of, I don't know if you've probably encountered is the work of Alva Noë, who is a philosopher, but also a cognitive scientist, and he has a work called Varieties of Presence.

P.G. • 48:55

He works a lot with dancers in that.

N.Y. • 48:56

Yeah. He's saying that, you know, craftsmen know something. We generally think of something like architectural practice. At least if you go up to the layman and you ask them 'what do architects do?' The answer is, of course they might not use these technical terms, but the answer is this. To represent a building on paper, right? And this is it. So, in a way, architectural practice is very much bound by this kind of idea of representation and that the role is to represent something. But really and truly, even in the case of design, you're already navigating a space there, you're not representing anything. And this is why probably the tools you use to design make a big difference. Because of course AutoCAD, et cetera, they are navigational tools, not representational ones, and I think the answer to what you ask might lie in something like this. Embodied. What people are working on. Embodied cognition thinks about the process of designing and creating, like dances.

P.G. • 50:12

It just made me think when you were saying; can we imagine? Can we imagine affordances and spaces that don't exist yet? But as humans, we are coming from a prior experience of places, and also, our senses allow us to imagine the affordances. For example, I'm doing explorations in the university track where there are plans to create this new building for Physical Education and School of Performing Arts. So, I got into this notion of doing somatic audits. So, like auditing the place, but in terms of the senses. So, the fact that we can already relate to, let's say, the movement of the sunlight and how it relates to us, we can start relating to how that place would afford us in terms of a sense of well being, or a sense how the body would feel at rest, or how the body would perceive different sensations or asking - would I feel comfortable maybe sitting with my friends or a family playing with the kids in that place if the sun was there or was not there, if it was on a soft surface? All these sensations. Because, in my work, I talk a lot about the tactile gaze. The gaze is not just about vision, but the gaze allow us to sense temperatures and touch as if we're actually touching. Yeah, it's tactile.

O.N. • 51:36

Yeah.

P.G. • 51:36

So, we can actually imagine different textures and different things by being in the place and really sensing.

A.C. • 51:44

Juhani Pallasmaa talks about this in his work. He fuses phenomenology and architecture to into one, making it his philosophy, and he talks about his work and other people's work in this sense. He talks about the secondary senses, how the ocular gaze is given primary importance, and the others are secondary in the overall scene, at least, in how people imagine and experience architecture. But architecture is really about the secondary senses when you think about it. And that's what he tries to get people to understand through his work.

N.Y. • 52:18

I think Aristotle had mentioned that touch is the...

A.C. • 52:22

The eye of the skin?

N.Y. • 52:25

That touch is the primary sense, because if you look at something, you're really touching it with your vision.

P.G. • 52:34

And it had informed the movement and decision making. I mean, you feel when you walk in that place and you sense it like we have the capacity to sense even through the soles of our shoes, what that texture is, whether it's moist, whether it's soft or hard. And that already invites you. Like, would I run here? Would I get my child to run or not?

J.Y.X. • 52:54

But how would you, for example, train that - as I walk down the beach, that that is the temperature of the rock?

P.G. • 53:02

Say that again.

J.Y.X. • 53:03

You walk down the beach, and you sense the temperature rock, so he would lie down. How would you sense? What's the methodology or what you would use? Because you're not actually touching it and you're not receiving, you know, the touch, you're not receiving signals.

O.N. • 53:20

Yeah, like imagining it. Right?

J.Y.X. • 53:22

Like walking on the lava. I assumed it's cold because of the shoes.

J.Y.X. • 53:29

So, in a sense, how would they extend your skin to imagination? Imagining something that you could not physically, because the object is physical, sends you feedback in that thing. But if you don't get feedback, that's where I think the hardest part of the imagination is not what you think, what it responds to, right? Playing chess is the thing - I want to move this. How would the other person think is a,b,c,d, and then the next one. It is much harder to imagine how the environment would respond than what you would do. But if the environment is not directly sort of give you any feedback, how would you imagine how it will respond?

P.G. • 54:12

It's really interesting, that aspect, because that's why I feel that we need as humans to stay longer in mindful awareness of kids' places to be able to engage with that. And obviously if we're talking, let's say about a place where there's no building to suddenly have a building. Yes? You're talking about structures that then will create different spaces with different sounds, different like sonic experiences and temperature experiences. But especially if you're coming with an expertise in materials, we do know about the interaction of those materials. So, for example, I get quite critical, let's say, when I teach at the campus hub and I step into the room and I get this sense of it. There's a constant vibration in the room from the moment you step in.

O.N. • 54:57

And the colours of dystopia.

P.G. • 54:58

So, I then say to myself, has somebody imagined or even sat and spent an hour reading or listening in this room? What does it feel like for the body to be in this chair with this front, with no mobility, with this relationship to the sun, with this kind of sound? There are no fabrics or texture. So, for me, the architect or the designer didn't see it or imagine even themselves sitting within that drawing or sketch to really sense. And perhaps that's what I like. The expertise perhaps of somatic movement practices is about really training the body to go beyond this just walking, which is a place but really engaging with imaginative but also with sensorial places. So, I would just put my cheek maybe on the floor. I would just roll. I would like to do all different kind of exposures of the body to just see how the body responds to these different scenarios. And then we have to translate and look at imagination. But we have an expertise in the materials. It's not imagined, it's not there, but we can still project it somehow.

O.N. • 56:06

This is really interesting. And I also had a very similar experience, and I think that it was designed with humans as the last item on the list, with human interaction with space as the last item on the list. I think they thought about how many seats they can fit, how large the projector can be. But the fact that it was going to be occupied by humans was the last thing on their minds. That's what I think. Human study and human studying. What is interesting about this, though, is if we

do have a bank, right? That in a sense record how humans experience different kind of materialities. For example, how the body, you know, a sort of effective jukebox, right? A jukebox or a database of effective responses to materials. For example, when we engage with marble, you know, in the Mediterranean, as opposed to engaging with marble in... I don't know. You know what I mean? In a sense, I am able to imagine, right. I am really able, if I were to, you know, sit down and, with a lot of presence of mind and imagine how polished cement, what polish cement feels like if I walk barefoot on it in a summer afternoon in Malta with the AC not on. I'm really able to tell you how it feels.

P.G. • 57:43

Yeah, you have all previous experiences.

O.N. • 57:44

I have prior experience, right. I am able to tell you what the rocks feel like if I walk on them barefoot. I'm able to tell you how the environment responds through prior experience. And so, I can make some predictions into how a certain environment should respond once it is crafted right? Because I do have the human experience of engagement or entanglement and it's the response. So, for example, the feeling of walking on grass in summer and the feeling of walking on turf near a pool in summer and how that climbs into the body, right? And what effective response that sets off.

P.G. • 58:38

Then we add the expertise of different professions, that's when we can, I think, imagine those affordances even without the object being there.

O.N. • 58:46

Yeah.

P.G. • 58:46

So that's what I feel is interesting. And then when we add the nonhuman elements like before, you think, what if I had like paws, like my dog? What would this feel like? Obviously, I don't have the experience of having paws, but there's something about connection to tasks that could allow us to relate in that kind of scenario. But then adding the expertise and knowledge of the different sizes, I think we can add into the pot and these affordances that still don't exist, but we can project them or enlighten them.

A.C. • 59:15

I find this observation really interesting. Gibson mentions that the information in the environment is readily available to us, that there's no need for interpretation. And sensation actually brings interpretation into it because some people sense things differently. My question to you then would be; if we require sensation, does this mean that there is cognitive processing? Do we need to interpret what there is in front of us?

N.Y. • 60:16

No, I mean, you can have theories of, or you can have understandings of sensibility which do not require that kind of interpretative framework. I mean, theoretically, if you were interested in reading theoretically, you can read the early work of Lingis, which is called Sensation. And also, this becomes important especially because he says that in sensation is already value loaded in the sense that he believes that imperatives, what he calls imperatives, which could be interpreted as an affordance as well, but it's more than that. It's a kind of like a value laden affordance, this notion of the imperative and Lingis, because he speaks of this situation where sensibility really puts you in touch with what he calls an imperative which is issued from the object itself. So just to give you a stupid example; a good example, actually. Wine demands that you drink it correctly, no? You savour it properly. And that's what he means by imperative; that the object itself already affords a proper way to deal with it, which is more than simply a way to deal with it.

O.N. • 61:42

Right.

N.Y. • 61:42

A certain way. There's a good and a bad way to savour wine. There's a good and a bad way to enjoy a hummingbird as it flies in front of view, and I think all this ties to what you were asking, right? That very often, I mean, I'm a philosopher, so my role is to just kind of eat away at your question. What I'm really saying is that I'm not sure because your question assumes a certain way of looking at the relationship between sensibility and interpretation.

P.G. • 62:21

Yeah, and also I was thinking that we're all adults, the ones who sense. Because if you look at babies, they sense, and the cognitive ability to interpret is very different from the adult mind because...

A.C. • 62:30

As a child, you're still discovering the world.

P.G. • 62:32

They are new to direct engagement. They're responding behaviourally through movement as they sense.

N.Y. • 62:38

And you see, this takes me back to what I've started with because it's about the virulence of philosophy. Without you knowing you were adopting a Kantian framework. This is where it all comes from. But, of course, we don't know it because it's so ingrained in our value systems and the way we see the world. We assume that kind of sensation is this kind of passive reception of data which then gets interpreted and that's where we get the 'cooking', right? But that's one model amongst many which just happens to be incredibly prevalent. And you make use of it without knowing because you've been schooled in it without realising.

O.N. • 63:25

You mean it forms the backbone...

N.Y. • 63:27

Exactly, the backbone of the collective unconscious so to speak.

O.N. • 63:30

And the Global North.

N.Y. • 63:32

Exactly.

O.N. • 63:34

The canon of accepted thought patterns in the Global North. For example, how we engage with talking about the senses, narrating. The senses narrating responses, right?

P.G. • 63:48

How constantly going into a society that because of the way we are stimulating our minds, we are going away to respond to sensation sometimes, to be more into the constant activation of the mind. I'm going a bit on a tangent here, but if we think about affordances with technology like phones and things, or it can be screens. If you're looking into an architectural space that has signs directing our attention, flashing things, but we're not necessarily sensing the body, like an intense responding to the needs of the body in a balanced way. I think we are just going into more a constantly stimulated mind that is responding to these triggers, and then the moment we respond to the body is when pain has been triggered to a threshold that just inhabits the movement, or it just created discomfort at that level that we need a doctor. So, sensation in society is kind of...it's an interesting place, but it's not necessarily going into that interpretation of responding to sensation. I think we are kind of going into the opposite.

A.C. • 64:56

You actually predicted my next question in relation to the last theme...

N.Y. • 65:02

When you think about it, it's such a bad model like that sensation requires until I mean it eliminates a whole slew of entities that do not have conceptual schemes in the way, and yet who can navigate an environment better than we can. So, you see, it's never just an innocent model. It's no coincidence here because it is premised on a certain anthropocentrism.

A.C. • 65:35

My next question relates to the post pandemic society we live in. Prior to the events that happened four years ago, I remember things a lot differently. I used to do things differently. My behaviour as a student was a lot more social, now less so. And thinking about it in relation to my dissertation, what does this mean for today? Do our intended behaviours in a post-pandemic society influence how we perceive and interact with affordances?

N.Y. • 66:19

What I'm about to say really ties into everything which we've said all along, you know, because we are like archives and experience layers itself so that the past feeds into the present and then feeds into the future, right? This is the way. I mean we certainly don't live in a kind of present moment as if we are always here, and the pandemic definitely fed into like anything else, like all other experiences, into the way we experience the world. And that must mean that the way things afford certain change with that.

A.C. • 67:01

Right.

N.Y. • 67:02

This is it, and also, I wanted to say something actually while I'm discussing this, about earlier on when you asked about the difference between us between the personal and the social, right? Because hidden within that. So, I teach social ontology, which is basically the study of social existence. Of course, the basic model is always kind of; let's start with the individual and then build ourselves up. And part of the work of the new realists, which I referred to earlier on, is just to say, look, we should be sceptical about that model which builds because there is a certain way in which, and I discussed this in class actually last time with DeLanda, in which part of emergence, right, is downward causation, which means that the whole, once people get together, the whole constrains the parts. I mean, think about it here. We're all individuals, supposedly, but the fact that we're all in here as a kind of workshop constrains me in many ways. You know, what I'm allowed to do or not? Just to give you an example, a stupid example. It prevents me from burping because I know it's impolite.

P.G. • 68:19

The cultural norms.

N.Y. • 68:21

Yeah, yeah. But also, physically more basic motor level. So, you see, this is what I wanted to say earlier, on which I just remembered now that, you know, a group is never a collection of individuals. I think we should move away from that model of thinking groups in terms of, you know, aggregates of individuals.

A.C. • 68:46

Have you heard about the term canonical affordances before? Essentially, canonical affordances are the culturally established uses and expectations associated with objects – they describe what those objects offer users within a particular social and cultural context. So, the sociocultural 'walls' that define you now, today, are there. What does that mean for public spaces? How can we design public space in order to invite users from different sociocultural backgrounds? So, for example, design of a plaza. From a multidisciplinary point of view, whether it be architects, sociologists, anthropologists et cetera, do you think it is possible for there be a multidisciplinary framework that acknowledges the input from these disciplines under

this umbrella term sociocultural or canonical affordances, in order to truly design space for everyone?

O.N. • 70:28

You need a philosopher here.

P.G. • 70:36

It's very political.

N.Y. • 70:40

Probably I'm the most annoying one of the lot, because as I said, the role of my subject is primarily to question your question. And there is a certain... I'm a bit concerned with these totalising, kind of like it's all cultural and value relative or universal. I don't know, maybe it applies to some affordances. I mean, maybe culturally relative, but I'm not sure that is the case because otherwise that would assume that I have to go into another culture and if I see a bow and arrow which is say, not present in my culture, I would have difficulty understanding its affordances, when clearly, I can, right? Otherwise we would be unable to navigate each other's environments.

A.C. • 71:49

Yeah.

N.Y. • 71:51

So, I'm not sure about this how, you know to what extent... I mean, if I look at the goddess of fertility, there are affordances in it available to the people who the specific culture that are not available to me, definitely. You know, I mean, imagine not having ever heard of Christianity and walking into a church. I mean, the affordance would definitely vary. But really, I'm wondering about the extent to which this is true. Let's say this hyperbolic kind of hominid in

the forest were to suddenly come into this room, do you think they would sit on the table because they wouldn't figure out that the chair affords sitting?

A.C. • 73:00

If they see other people sitting, I think they would.

N.Y. • 73:02

Okay, let's say that they're the only ones not to take a seat.

P.G. • 73:14

But that's really interesting. And this brings me to the topic of the history of places. Like, I have this anecdote that might relate to that and this task that is coming from an improviser called Lisa Nelson. She's one of the improvisers from the seventies in America and she talks about this idea of the history of faces. So, we all interact with classrooms here; we come in, we kind of shape; we assume you were going to be on that side. We take the chairs; we create a circle because we're not going to give the back. We know it's a focus group in a dance studio, you have an open space, but people in that open space with no chairs facilitating the sense of a circle, something. We still have a history or an interaction that happens in that particular room. And sometimes we gather close to a window. Sometimes the centre happens quite strange centred into the room. So, we have this task that is as people are getting changed and getting ready, you say, just stop where you close your eyes and gather somewhere in the room, and you just observe how people gather in the room, how they find the sense of coming together. And you didn't say a circle, and I did the task. I said, I'm going to experiment with this, and I did the task in different contexts. I was working at the University of Chile, and then I was working in Costa Rica and Ireland. The task in a very different context. So, in Ireland, it tended to work as a very dynamic people sitting in a circle, very perfectly aligned, even coming with the eyes closed, and then when I sensed the room was ready, I would say, open your eyes. And we would see how we were sitting. I did the same task with students and the University of Chile. I had a pile of people, they were all gathering and they started, like, accumulating on top of each other. And then when I say, open your eyes, they were like. It wasn't a circle, it wasn't a line. It was just a pile of people. So obviously, that room has a history of relating to each other, to bodies, to

spaces, in very different ways, informed by cultural experiences and relationship to private space, open space. So I think this idea of the cultural, but also the body that we have and the objects, they're all kind of really interacting all the time because...

N.Y. • 75:34

Really, it's the material and the symbolic. Now, this is the best lesson, probably we've been taught by contemporary feminism, is that the material and the symbolic feed back on each other. You can't meaningfully talk about our bodies without taking in elements of the symbolic. But similarly, you can't really, properly understand the symbolic unless you understand the way it feeds back on the material.

A.C. • 76:06

This is how architecture presents itself through history as well, if you think about it. Maybe not as much in the modern architectural era, but after that, especially going back to historicism in postmodernism, looking at materials and symbols and how those symbols are or become culturally relevant.

J.Y.X. • 76:29

I like your first slides, when we were talking about the photographic gun. That you should see, you know, culture as a process rather than just single frame shots. So, when we do something like that, that's when we design or think forward. It's pretty much like a chessboard. Some people might think one step, some two steps. Some might be thinking eight, ten, twelve. The branches have become more difficult. I understand when you say the material and symbolic influence each other in a framework, in a single shot.

N.Y. • 77:05

I'm saying more than that.

J.Y.X. • 77:06

Yeah, I am understanding them as one, for example, how does material imagination achieve a certain trajectory that influences a certain symbolic nature? And how is the next round, which is symbolic, manipulate or change the feel of the object? If these things are not present in an evolution of a physical thing, you will see change. This is because essentially what a lot of things about design tell us is about whether you want to leave something loose or want to do something different.

O.N. • 77:48

I've been thinking for the past ten minutes about me going to a new space rather than going to familiar spaces where I have history with space, et cetera. And my process of becoming in a new space and how new possibilities for the gaze towards affordances are created. So whether we are actually ultimately really capable as designers, as architects, as whatever - whether we're actually able to universalise and be as wholly inclusive as possible, when in reality we have to understand and accept the fact that the moment we make something, the making of something, is also the making of new becomings and therefore new possibilities for affordance that we can never really predict, right? So, you know, our constant becoming in space is because the space is there or imagined, right? I've really become in spaces. In my work, for example, in past work, I've talked a little bit about how, you know, parks designed for children, you know, at night, become sex spots for gay men, right? How, you know, a children's park, as soon as the sun goes down, you know, becomes a place of encounter, of sexual encounter, to be explicit. Particularly the Independence Gardens. I use that as my case study. When the park was not there, the encounter was not there and nobody imagined that the encounter could happen there, right. As soon as the pop was created and people found themselves in that space, this new affordance emerged. So, you know, I don't think it is possible to come back to what you were saying. No, I don't think it is possible. Can we actually be as inclusive as we would like to be? You know, if we're at the stage of imagining all possible affordances...

A.C. • 80:12

Have you heard of this project before? Parc de la Villette. It's in Paris.

O.N. • 80:20

Parc de la Villette. Oh, I've been, I think. Yes, yes, I've been probably. That exists.

A.C. • 80:27

Yes, yes. This is just a diagram.

O.N. • 80:30

Yes, I know it.

P.G. • 80:31

Yeah, the model makes it look like...

O.N. • 80:38

There's an opera house?

J.Y.X. • 80:43

Science museum. There's a science museum.

O.N. • 80:46

Yes, yes, yes.

A.C. • 80:47

Maybe in an indirect sense because it created areas of programless space where people meet and cultural events take place. People go there for these cultural events, and they constantly change. These follies in red became nodes of cultural activity and events, and between those

nodes are people interacting with different intentions. To me, that's interesting for the mixed-use typology as it forms the recreational space 'bubble' if you like.

J.Y.X. • 81:17

Let's go back a little bit. So, this park was in the 1970s, right? Paris was becoming more culturally diverse, so they wanted this park outside Paris without being Parisian, culture without definition. So, this is where...

O.N. • 81:40

Also because of where it's situated, because now I know exactly where it is.

J.Y.X. • 81:45

But they don't want to be definite to say this is that. And so, they were giving that side of that and ask architects to plan. The architect is Bernard Tschumi and he collaborated with Jacques Derrida. So, he uses deconstruction. This is one of the first deconstructive works of architecture built. So, the way he laid out the spaces was what you called points, lines and planes.

N.Y. • 82:31

I think Kandinsky has a book on Point, Line and Plane.

J.Y.X. • 82:37

These points were basically follies, like pavilions, which have no specific form, sort of not symbolic to anything, no function. So, whoever wants to turn this into a restaurant and a music room or a podium, it is up to them.

N.Y. • 83:01

Well, I mean, it's no surprise because I mean, Derrida is one of the pioneers in some sense of the limitlessness of the symbolic, depending on who you ask. My whole entire career is based

on showing that this is not the case, but under certain crude interpretations or certain interpretations of deconstruction. It's all about the limitlessness of the symbolic. I'm really not sure that that can work precisely because...

J.Y.X. • 83:30

It didn't work. The park itself became a symbolic architecture over a deconstructive outcome, but the park itself did not work as the architect intended it to be.

N.Y. • 83:44

I'm not surprised because the thing is this, right, Nietzsche, we're talking about... the late 1800s had already taught us this lesson that you can't meaningfully separate the means, the material and the symbolic.

J.Y.X. • 83:58

Right.

N.Y. • 83:58

The whole point of Nietzsche is that degenerate moralities have physiological feedback, and this is the whole point behind...

J.Y.X. • 84:08

Precisely why Modernism failed by separating material.

O.N. • 84:12

Exactly.

N.Y. • 84:13

This is the whole point Latour was trying to make; that we have never been modern, right? That there is this purification process.

O.N. • 84:24

This is really interesting for what is happening in the moment. So, we're talking about stripping rooms of symbols, right? Not realising that a stripped room is also very symbolic, right?

N.Y. • 84:43

Don't make me get into that!

O.N. • 84:44

No, no. We're not going to get into that.

N.Y. • 84:49

But we can discuss this. We've been discussing it all morning, actually.

P.G. • 84:57

Are we answering your question? Question about this - you had about this park or this space, that it could be as an interdisciplinary framework for being a multicultural or all-inclusive space?

A.C. • 85:10

The first part, yes. The second part, which is basically where theme three starts, is the idea of a network. The idea of Parc de la Villette, only conveys the recreational aspect, however it could open up into more than just that. It opens up to the things that we take for granted, residential and commercial, that they could be aspects that are presumably static, that don't change, but actually do change, maybe not physically, but people's behaviour changes around them, and that's what I'm exploring here. I found connections between these three aspects and I'm trying

to figure out whether they are the key towards this framework, obviously adding what we've discussed today as well, on top of that, to create...

P.G. • 85:59

Inclusivity in a space.

A.C. • 86:01

Yes, inclusivity, but also potentialities, or at least the framework for potentialities to understand a place in the future. Let's say something changes culturally. Let's say we have another pandemic...

N.Y. • 86:16

If I may interrupt, because I'm seeing that you are talking about what I had discussed recently. I have an essay coming out tomorrow. It should be out tomorrow in a book where I discuss the relationship between change time and object. So I will send you this. 'All objects are bound by time' - I'll send it to you.

A.C. • 87:49

Thank you very much! Just to give you an example of what the best in my mind, of what the ideal mixed-use typology could be. The Barbican. Have you heard of the Barbican Centre or Estate?

O.N. • 88:02

I spent quite a bit of time myself there in London.

A.C. • 88:04

It has been around since 1959, and it's been growing and changing till today. It's a huge cultural centre where people from different backgrounds come together. But it's mainly residential. The

crescent is residential, as you can see here in this diagram. So, the public spaces are in dark orange and then lighter orange are private. It's very interesting how everything comes together in one large, interconnect environment, and it still evolves to this day. That's what I'm looking for. What is the secret recipe behind this? Maybe not physically, but....

O.N. • 88:45

Elitism. The Barbican is extremely elitist. It's a very elitist space. It's very expensive to live in.

P.G. • 88:53

I was going to say that you need to mention the commercial. I think for me, commercial aspect of things and how it's led by funding or by commercial interests in a particular place is also leaving these kinds of affordances.

A.C. • 89:07

If you look at Tigné Point as well, it's the commercial aspect that comes out as being the source that led towards the success of the project.

O.N. • 89:17

So, it's anything but inclusive, the Barbican, anything but. It's really not an inclusive space at all. So, for example, I interestingly went to a concert of this gypsy band called Taraf de Haïdouks. So, these gypsy bands and gypsy singers from Europe, and of course, the fact that you had these very local bands, you know, who were coming, who were visiting London, there was quite a bit of complaining taking place inside the communities in Diaspora that, you know, they were going to be performing in a space like the Barbican, for example. There were already complaints about that. And two, it was really interesting to see a lot of people who were obviously coming in from East London because that's where they can afford to live, who were trying to navigate their way around the Barbican and constantly finding themselves in the posh residential bit, and because it's residential, so much of it is inaccessible. It's not as if, when you look at that, it's not as if it's like a permeable open space. Because most of it is actually residential and, you know, it's so blocked. And where you have the commercial areas, you have

to think about, you know, the industry that is around it, which is mostly banking, right? So the people who are actually, you know, making use of it, for example, or, you know, I'm trying to think of the restaurants there. You know, they're very expensive restaurants. So, of course, you know, it's inclusive of an elitist set, but definitely not inclusive across social classes.

A.C. • 91:15

It's funny because it started off as a housing scheme...

O.N. • 91:17

And brutalist in aesthetic as well. Yeah.

A.C. • 91:25

And I think I read something recently that there's going to be an extension. I'm not sure which part, most probably the residential, but it's amazing how it's still growing till today, and that's why I am really interested in it. So, leading to the context that I want to work in (Tigné Point), this idea of layering, of building things through time already seems to be present in the site itself. Yao, I was wondering if you could tell us a bit about how it came into being, maybe more on the idea of history pertaining to the site.

J.Y.X. • 92:00

There is Fort Tigne over there. I don't think it was ever used in terms of the war, and then behind it there were the British barracks at the time.

O.N. • 92:13

I remember that very well.

J.Y.X. • 92:14

Yeah, I think in ninety-five, ninety-nine.

N.Y. • 92:19

Those were actually our skateboarding spots.

O.N. • 92:21

It was a really, really big gay cruising area. Oh, enormously groovy.

N.Y. • 92:27

Talking about mixed-use...Tigne Point, before gentrification, was a real mixed-use area.

O.N. • 92:34

Most of my friends were rockers. Rockers and punk bands had the practice rooms there. So on one side you had the punks and the rocker, and on the other side you had the gay boys and the lesbian beach here.

J.Y.X. • 92:46

Dojos as well, gym...

O.N. • 92:49

Yeah, yeah.

J.Y.X. • 92:51

Basically, spaces where could be sort of used. It's government land really, and giving to a developer consortium, mini-consortium to develop that as a master plan for the cost of repairing Manoel Island, Fort Manoel and Tigne Point for the budget of five million pounds for ninety-nine years.

O.N. • 93:24

I remember this project very well. I mean I remember it happening..

P.G. • 93:30

Just thinking about this; all that happened before and how the place was being used and then after the intervention for planners. What it becomes - this idea of intention and non-intention - how different groups can take agency or ownership of places and there becomes more creative use of the space so the affordances are open rather than a very intentional plan that is to be. You walk this way, and this is a corridor, and the lights go this way and then this is the bridge. It's just somehow, you know, close enough.

O.N. • 94:09

Ironically, it's sold as mixed type to be inclusive, right? I mean, if the mixed type is to be inclusive, what are you doing with the punk communities? Is there a space for the punk?

J.Y.X. • 94:26

But the development phrase of 'mixed-use' isn't about inclusivity, it is about mixed-use.

O.N. • 94:32

Yes, yes. No, no. I'm not. What I'm saying is, you know, use. Mixed-use with the intention to be as inclusive as possible.

J.Y.X. • 94:40

Right.

A.C. • 95:01

This is in relation to Tigné Point?

O.N. • 95:05

Yes, yes and Independence Gardens...

J.Y.X. • 95:09

What was interesting about inclusivity was there were a lot of government housing there.

O.N. • 95:16

Of course.

J.Y.X. • 95:17

So, to do that, they had to be given an apartment. Those who want to sell an exchange would have been bought out, and then eventually there's one called T1 is basically between... no one on the side. Yes, yes, the one where now you have the football club on that. On the pitch on the other side, we're given an apartment without a view, in a sense, they were smaller without a view. Eventually they were offered to buy them out, basically.

O.N. • 96:02

So, whatever happened to mixed housing in Malta.

J.Y.X. • 96:06

Mixed housing?

O.N. • 96:07

Like, you know, the Thatcher Mixed housing. Like the fact, you know. Because the fact is, you know, if you're going to have posh people who speak English living in one area and then you've got council estate people living close to them, the chances are that the council estate people

will become posh, not that the posh people will become council estate right? This is what happens with you.

N.Y. • 96:28

I was discussing this with you this week...

O.N. • 96:29

I'm thinking of Thatcher here, right? I'm thinking of places like Islington, for example, where there was a deliberate...

N.Y. • 96:39

Yes, with Michael, we were discussing.

O.N. • 96:40

Oh, yes, yes, we were talking about it. Yes. Where in Lington there was a very specific attempt, in most of London, right? For example, you would have these sort of semi-posh areas and so you build a council block there so that you bring people in and they come up in life and become Tories, they become conservative, right, because that's what happens the moment your property goes up in terms of value, you become conservative, right?

A.C. • 97:18

Just to close off the discussion. If there is an area of focus for the fieldwork, do you think that, for example, the threshold between the commercial and the plaza would be a good place to understand the affordances of Tigné Point's area?

N.Y. • 97:35

The best place would be...this photo here, there's a cafe there. So, if you stand right in the middle there. Right in the middle, not only the entrance, but the other side as well, because

there it's very interesting. Sometimes the square on this side, kids appropriate it and they play football games. It becomes a playing area. This area then becomes a seating area.

O.N. • 98:09

Libyans do politics in the cafe.

N.Y. • 98:11

Yeah.

O.N. • 98:12

You know, so that's the perfect place. That's like. It's like a constituency. It's like a constituency. It's like the eleventh constituency. It's really politics. They talk politics. So they're canvassing, they're lobbying. So, what sort of fieldwork are you going to do? How are you going to...

A.C. • 98:34

I'm going to be taking note of behaviour circuits. So, seeing how people move... I'll be there observing for a couple of days, focusing on random individuals by images taking photos of what's happening. Then, I will be presenting the images in a blurred format, without people's faces. But the idea is to understand how people behave and then add it to what we discussed today to come up with the framework.

N.Y. • 99:04

I need to ask you for a favour, if you don't mind. This is typical of me when I listen. I'd like to come on a fieldwork with you one day.

A.C. • 99:12

Of course. Actually, that would really help. Yes, of course. It's going to be sometime in April most probably, or end of April, beginning of May.

N.Y. • 99:28

I'll join you on one.

A.C • 99:29

Great. Thank you all very much.

Appendix C

Consent Forms for EFGD



Participant's Consent Form

Architectonic Potentialities: The Theory of Affordances in the Mixed-Use Typology

I, the undersigned, give my consent to take part in the study conducted by Andrew Catania. This consent form specifies the terms of my participation in this research study.

1. I have been given written and/or verbal information about the purpose of the study; I have had the opportunity to ask questions and any questions that I had were answered fully and to my satisfaction.
2. I also understand that I am free to accept to participate, or to refuse or stop participation at any time without giving any reason and without any penalty. Should I choose to participate, I may choose to decline to answer any questions asked. In the event that I choose to withdraw from the study, any data collected from me will be erased as long as this is technically possible, unless erasure of data would render impossible or seriously impair achievement of the research objectives, in which case it shall be retained in an anonymised form.
3. I understand that I have been invited to participate in the elite focus group discussion (FGD) in which the researcher will instigate a workshop-based discussion to explore the theory of affordances in a mixed-use context, starting from a more generic exploration and gradually becoming more specific to scenarios. I am aware that the elite FGD will take approximately 1 to 2 hours of a particular day. I understand that the elite FGD is to be conducted in a place and at a time that is convenient for me.
4. I understand that my participation *does not entail any known or anticipated risks*.
5. I understand that *there are no direct benefits to me from participating in this study*. I also understand that this research may benefit others by broadening people's understanding of the theory of affordances and how its application could benefit multiple disciplines in practice.

6. I understand that, under the General Data Protection Regulation (GDPR) and national legislation, I have the right to access, rectify, and where applicable, ask for the data concerning me to be erased.
7. I understand that all qualitative data collected will be stored on completion of the study and following publication of results within 1 year of completion of the study.
8. I am aware that my identity and personal information will be revealed in any publications, reports or presentations arising from this research.
9. I have been provided with a copy of the information letter and understand that I will also be given a copy of this consent form.

I have read and understood the above statements and agree to participate in this study.

10. I am aware that, by marking the tick box below, I am giving my consent for this elite FGD to be audio recorded and transcribed to text as it has been recorded.

MARK FOR PARTICIPATION IN ELITE FGD

- I agree to this elite FGD being audio recorded.
- I agree that if I am unable to attend the elite focus group discussion (EFGD) in person, the discussion may proceed in a hybrid format, with in-person participants and my participation facilitated simultaneously via a Zoom call.

11. I am aware that, by marking the first tick-box below, I am asking to review extracts from my interview transcript that the researcher would like to publish (e.g., in a dissertation, academic journals) and/or present (e.g., during conferences, meetings), before these are published or presented. I am also aware that I may ask for changes to be made, if I consider these to be necessary.

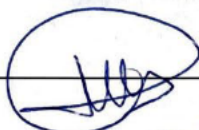
MARK AS APPLICABLE

- I would like to review extracts of my interview transcript that the researcher would like to publish and/or present, before these are published/presented.

- I would not like to review extracts of my interview transcript that the researcher would like to publish and/or present, before these are published/presented.

12. I am aware that the focus group discussion should be considered confidential and that I should not disclose details of those participating and/or of the nature of discussions to others.

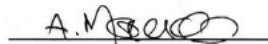
Name of participant: Paula Guzzanti

Signature: 

Date: 24/01/2025



Andrew Catania



Dr. Alexia Mercieca

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Name of participant: OMAR NISHEA

Signature: 

Date: 24/01/25



Andrew Catania



Dr. Alexia Mercieca

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Name of participant: NIKI YOUNG

Signature: 

Date: 24.01.2025



Andrew Catania

A. NEWCO

Dr. Alexia Mercieca

6. I understand that, under the General Data Protection Regulation (GDPR) and national legislation, I have the right to access, rectify, and where applicable, ask for the data concerning me to be erased.
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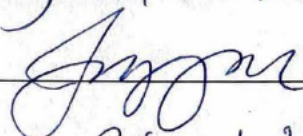
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MARK AS APPLICABLE

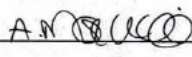
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Name of participant: Julyao Xu.
Signature: 
Date: 22.01.2024.

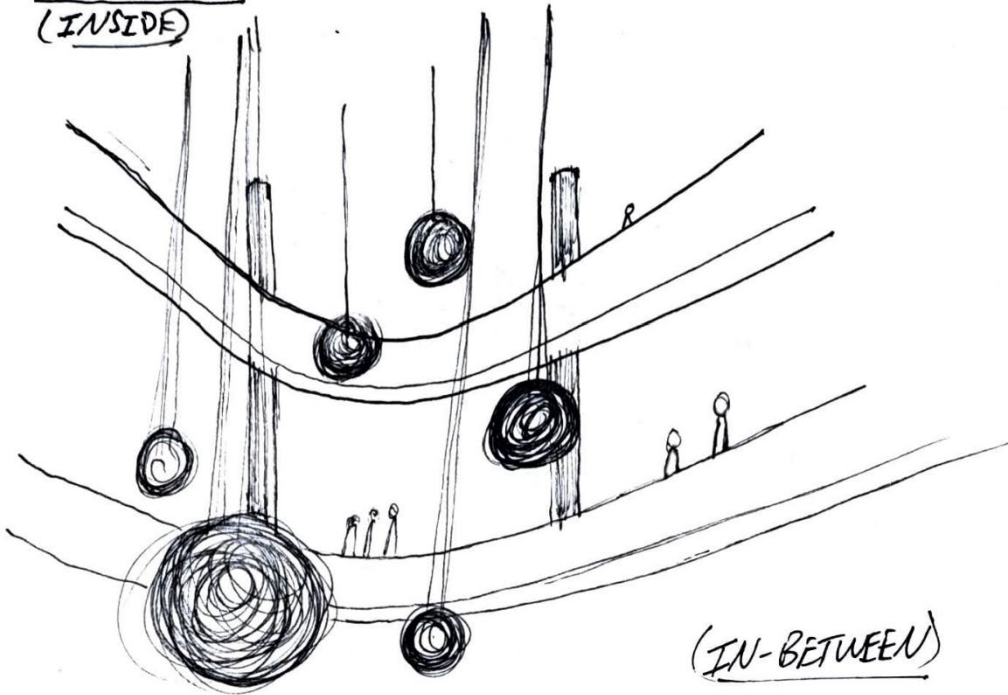

Andrew Catania


Dr. Alexia Mercieca

Appendix D

Initial Site Sketches

TIGNÉ POINT : 17. 04. 25
(INSIDE)



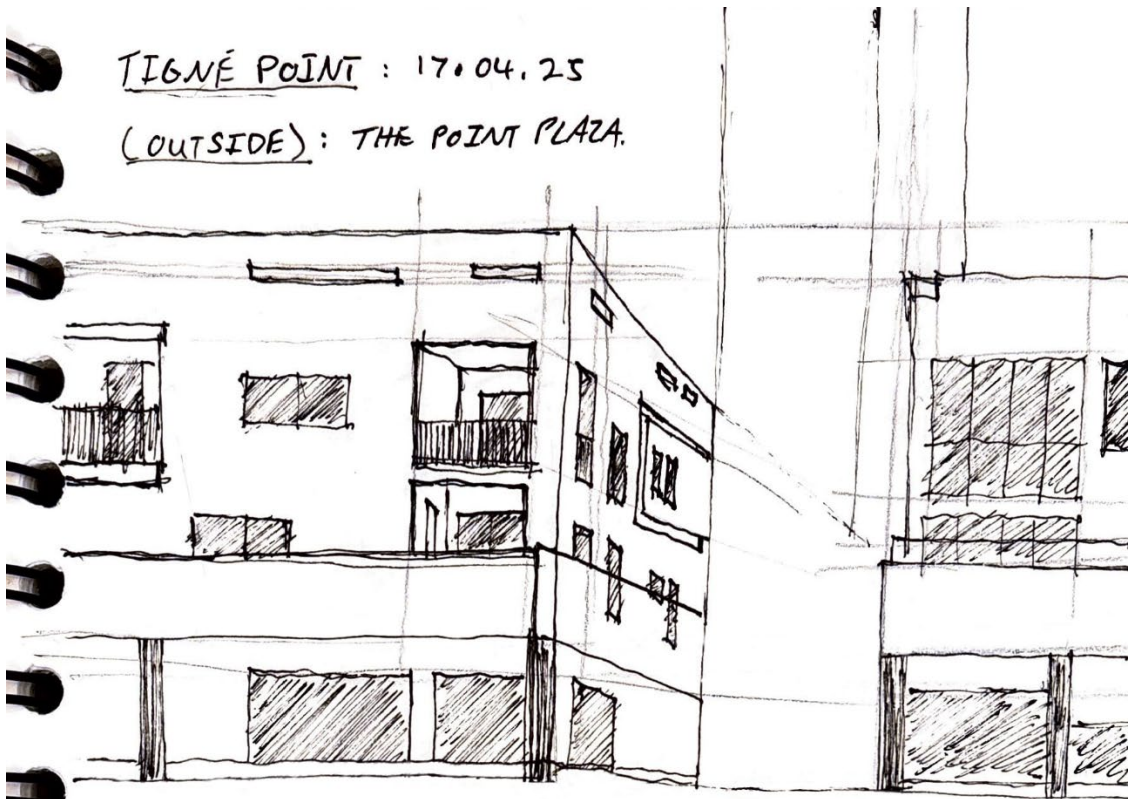
(IN-BETWEEN)

- An intergalactic summit
- Crescents of glass
- Columns - Commerce - Chandeliers
- Repairing Vessels
- Rituals Orbiting tracks of light
↓
- Overlapping portals to new dimensions
- Escalators as diagonal rhythms of movement.

- A shell occupied by a new creature
- Colosseum → Theatre
↓
Long lost Performance
- Arcade of whispers
- Towards a field of Stone
- Narrow Spaces of Negotiation.

TIGNE POINT : 17.04.25

(OUTSIDE) : THE POINT PLAZA.



. A field of Stone.

. Where light tells shadow to stick to
Stone like slime

. A democratic plane surrounded by spectators.

. Water Trickling.

. Pavilions rising from Stone plane.

. Voids overlook spaces of negotiation.

SAN GUANN : 17. 04. 25

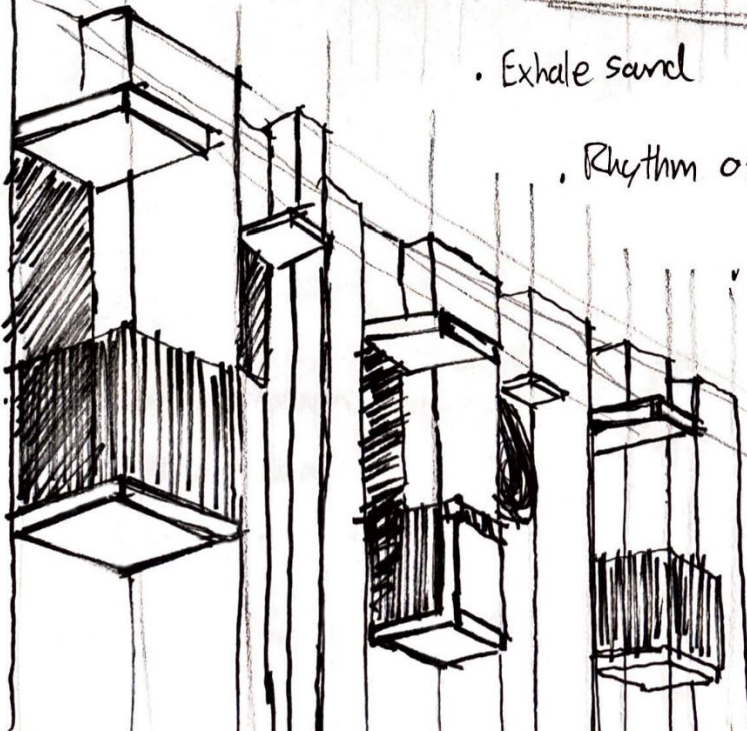
- Brise soleil buildings
- Emphasis on voids and volumes
- Birds chirping
- Extrusions as mouths
↓
Breathing in light.



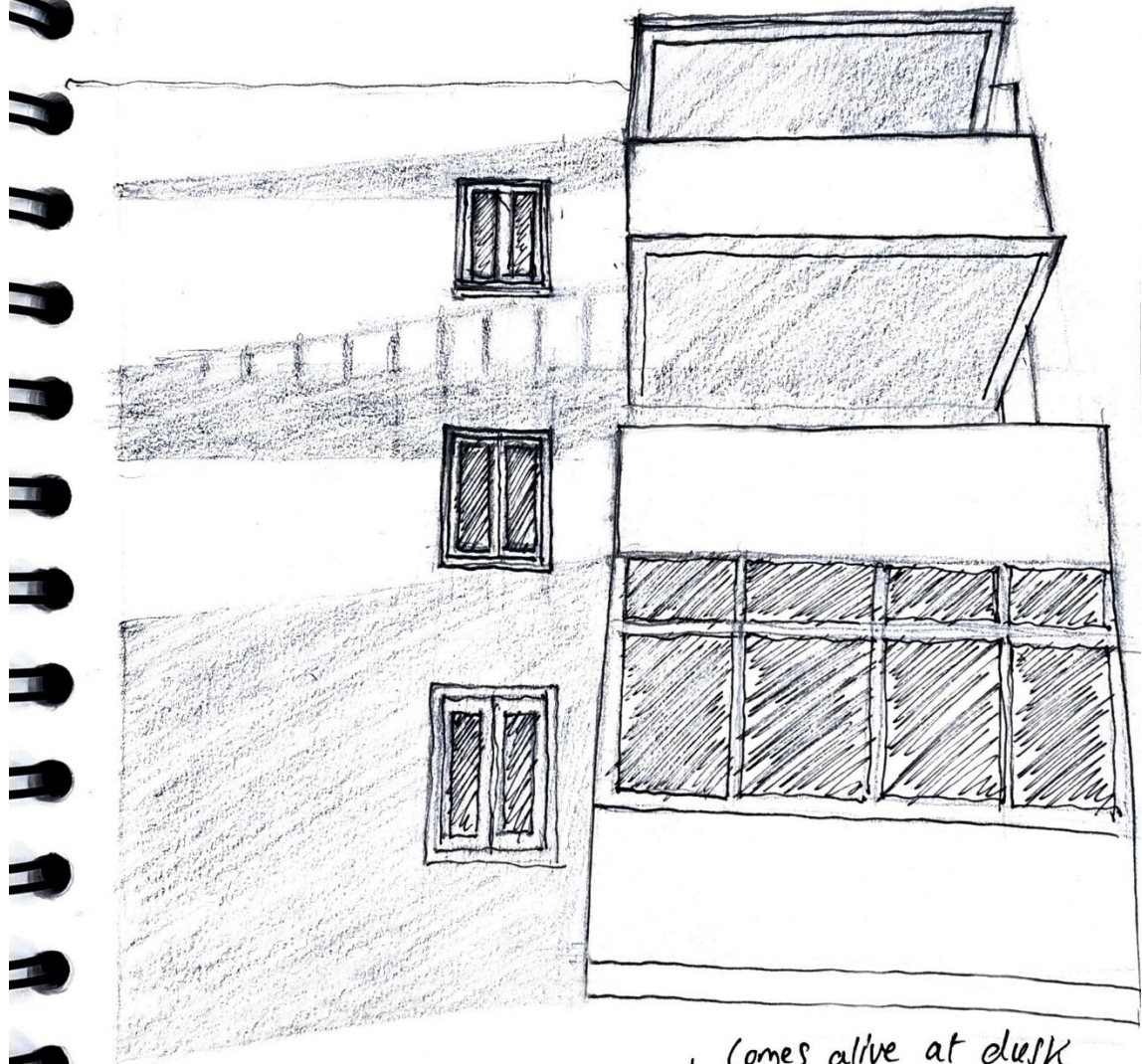
• Exhale sand

• Rhythm of Row Houses
(Terraced Houses)

- A. Maze of Modularity
- Sense of Ease.



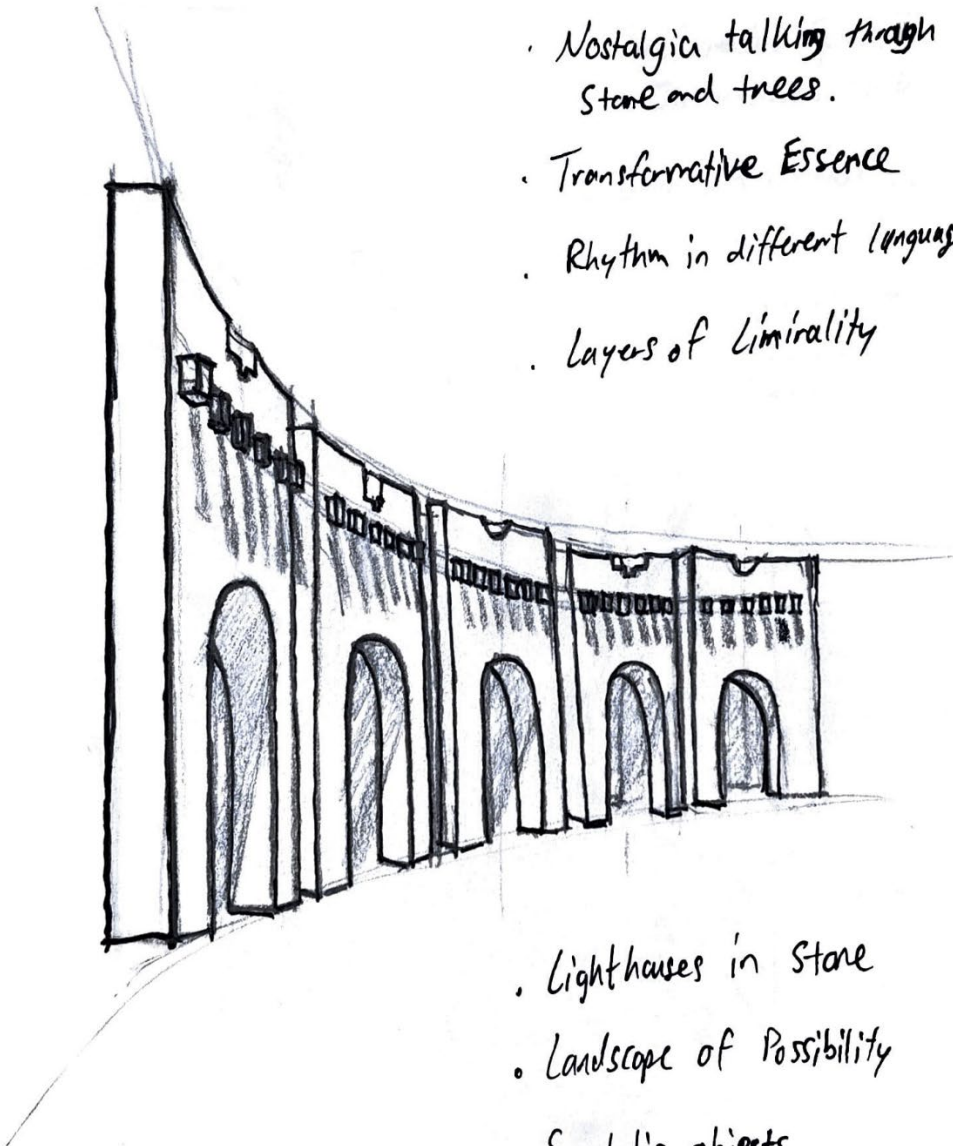
SAN GWANN : 30.04.25



- . Dusk's companion
- . Exhaling colour
- . Heart of the Maze
- . A living canvas of shadows

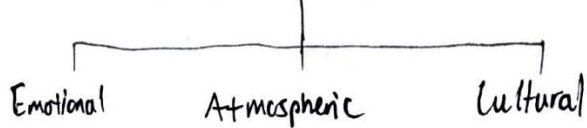
- . Comes alive at dusk
- . Music and people
- . Simplicity of geometry
producing complex
result.

TA' QALI : 30.04.25



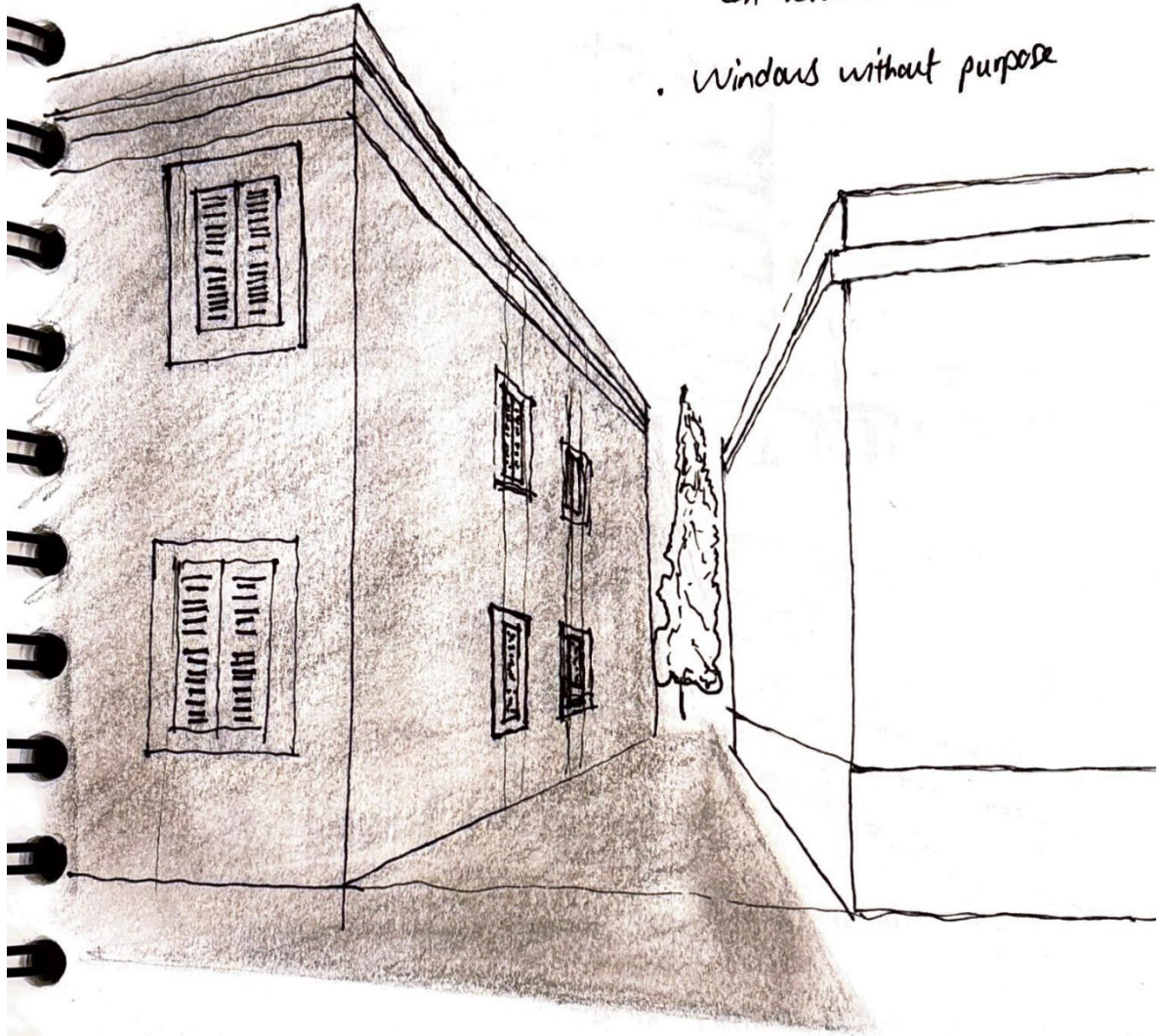
- Nostalgia talking through Stone and trees.
- Transformative Essence
- Rhythm in different languages
- Layers of liminality

- Lighthouses in Stone
- Landscape of Possibility
- Symbolic objects



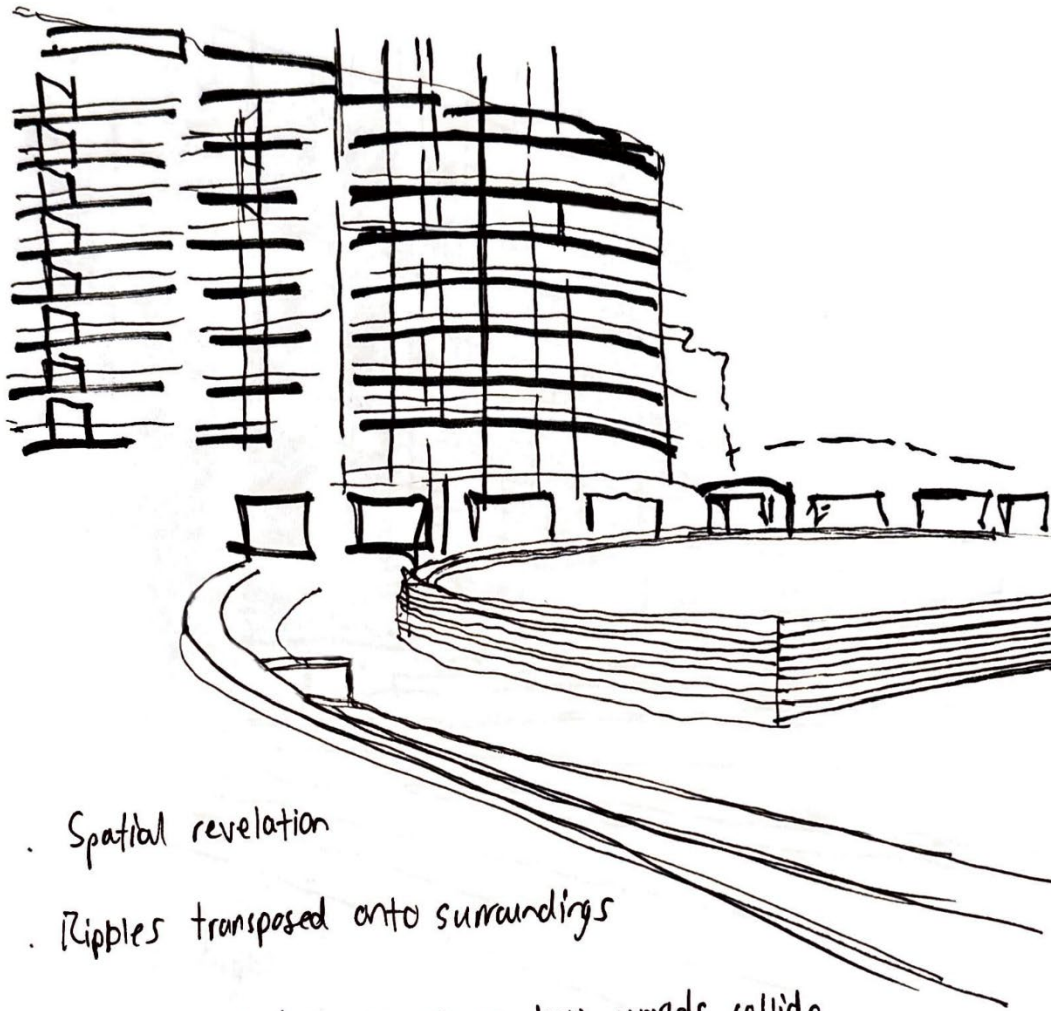
TA' QALI : 30.04.25
CRAFTS VILLAGE.

- Transformative Space
In-between Realms
- Windows without purpose



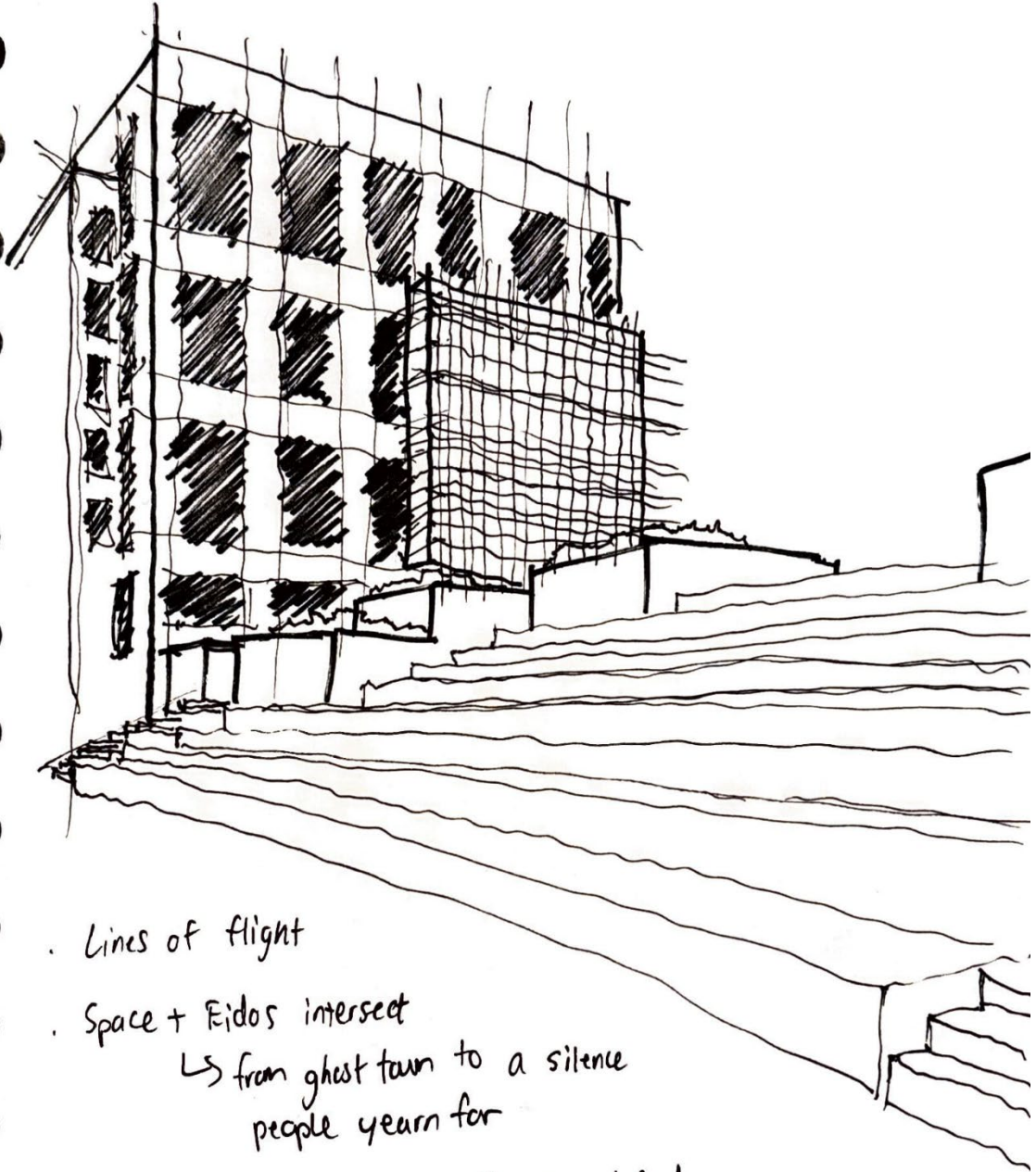
- Shells echoing
- Weak aesthetic objects
- Peculiar patterns transferred to surrounding entities
- Voids with potential
- A window into the past.

SHORELINE // SMARTCITY : 01.05.25



- . Spatial revelation
- . Ripples transposed onto surroundings
- . A metaphysical court where two worlds collide.
- . Nestled into endless shifts in cultural settings.
- . The sky's mirror - flow and rupture in curving motion.
- . An exoskeleton near murky waters.

SHORELINE // SMARTCITY : 01.05.25



- Lines of flight
- Space + Eidos intersect
 - ↳ from ghost town to a silence people yearn for
- A fortress/castle with nothing to defend.
 - ↳ with a new hamlet.
- A landscape of stone in motion.