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THE DYNAMISM OF URBAN MEMORY: INVESTIGATING THE AFFORDED MEANINGS AND HABITS OF A HISTORIC KHAN

Serap Durmuş Öztürk¹ , Karadeniz Technical University, Department of Architecture, Trabzon, Türkiye

Abdullah Yasin Dündar , Delft University of Technology, Department of Architecture, Delft, The Netherlands

Abstract:

This paper uses affordance theory and the 4EA approach – extended, embodied, embedded, enacted, and affective cognition – to show how embodied cognition and environmental affordances shape urban memory. The activation of urban senses through affordances highlights how technological apparatuses can express what already exists in experiences, but is yet to be examined. The narrative flow of the city, beginning with operative behaviours and roles, is enhanced and complemented by student sketches of the urban fabric, driven by structural elements, which together evoke a similar sense of memory but in different ways. Drawing on students' narratives and sketches of Alacahan, a historic khan in Trabzon, Türkiye, the paper explores how architecture can affectively shape and be shaped by urban actors. Consequently, this paper suggests a theoretical and pedagogical framework based on sketches and narratives as technological apparatuses to investigate how vital memories and habits of urban fabrics enable new meanings and values to produce urban appropriation and sustainability. The sensory landscape of Alacahan, with its rhythm of copper work, cool air, sharp metallic scents, and the reverberations of timber and stone, collectively forms a living, multisensory urban memory. This framework shows that architectural experience and its dynamic habits persist in sketches, stories, and activities, embedding architecture in embodied cognition.

Key words: urban, memory, narratives, sketches, khan.

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1. INTRODUCTION

From Henri Lefebvre's seminal work, *The Critique of Everyday Life*, to Richard Sennett's *Flesh and Stone*, the experience of urban life and its memories is explored through how urban actors actively shape their environment, by politicising and appropriating it

¹ Üniversite, Milli Egemenlik Cd., 61080, Ortahisar, Trabzon, Türkiye, serapdurmus@ktu.edu.tr

(Lefebvre, 1991; Sennett, 1996). As Sennett emphasises, experience of the urban fabric is not operated in an objectified, linear sense from conception to execution and to living. Nevertheless, what is urban depends on how each era has collectively understood and regarded the body, in other words, the urban actor. Considering the increasing influence of the Anthropocene, which defines the current era in which human interventions are the leading cause of planetary change, reevaluating how urban action is perceived beyond ready-made schemas is needed. To do that, an approach beyond prioritising human control must be argued. The main aim of this paper is to understand architectural attunement to the world, leading to an embodied cognition that binds perception and action. To reevaluate how urban memory operates in everyday life, this paper uses Alacahan (an example of a khan; khans were mostly built in urban centres for lodging and commerce) as the case study and employs three methods to challenge the established linearity from perception to action. To better situate how we can understand the dynamism of urban memory, the main arguments, questions, and approaches of three conceptual developments will be explicated first.

One of this paper's theoretical frameworks is based on psychologist J. J. Gibson's (2015) affordance theory, an alternative to a top-down approach to perception. For Gibson, perception is not about following a linear progression from passive recognition of things to identifying their "qualities" (Gibson, 2015, p. 126) based on ready-made schemas and then conforming to them to a suitable category of reality. Gibson criticises prioritising an abstract understanding of perception that starts with the mind. Andrej Radman (2022), an architectural theorist with numerous studies on Gibson, highlights the architectural influence of the linear perception-to-action approach. This approach results in the absurdity of positioning images in the mind and movements in space, distinctly separating the relationship between perception and action. Gibson strongly emphasises "movement as the basis of perception", an aspect one should always recall in architectural thinking (Radman, 2022, p. 21). The meaning itself is actively produced through the coupling of perception and action, offering meaningful insights into the urban fabric. One of Gibson's (2015) examples of this coupling is the ability to sit. To perceive a chair, one needs to perceive what the environment affords: the ability to sit on it. This means we can directly receive the meanings and values that the environment affords. There are no conscious calculations or recall of representative forms of sitting beforehand to be able to sit. Sitting is directly enacted in the environment; this means that what is at the centre is *sit-on-ability*. To understand perception, one should focus on the conditions that enable actors to form habits. Habits give meaning to the acts that arise from lived experience. While bookshelves are sit-on-able for cats, but not for humans, the floor is walk-on-able for both (Gibson, 2015). To understand affordances, one must consider how we inhabit the world before applying categories and labels to qualities. This presents a crucial step for the analysis of this paper. Put briefly, affordances are the properties of objects that can be embedded within an actor's capabilities. Affordances are the actor's skills plus the potential activities the environment provides.

One may ask at this point: if humans already directly sense what is affordable in the milieu, what is the role of technological tools? The response to this question comes from a complementary line of thought in recent cognitive science studies, namely the 4EA approach. 4EA is an umbrella term for *extended*, *embodied*, *enacted*, *embedded*, and *affected* understandings of cognition, as in the works of cognitive scientists Alva Noë, Andy Clark, Tim Ingold, and affect philosopher Brian Massumi (Protevi, 2010). These

scholars continue the project of affordances by investigating how the brain co-evolves with the body. Noë (2006) understands perceiving as a way of acting out meanings, by underlining their inseparability. He defines it as *enactive* perception. This approach is not about overfocusing on how the fundamental elements of reality are represented in a vacuum. Thus, it is meaningless to start with spatial categories and typologies without considering how urban actors perceive, live, and appropriate architecture. Investigating how the environment is available to the senses and how one can express desires is crucial for analysing dynamic environmental aspects (Noë, 2006). Enactive perception is about knowing how to act. Using the example of a visually challenged person with a walking cane who senses by tapping the floor, Noë (2006) argues that every perceived object is directly related to our actions and is shaped by our capabilities. This is where the importance of technological apparatuses comes into play. As a technical object, the cane acts as an extension of the body, interlocked with the other bodily organs. This step is vital to understanding pedagogical methods of sketching and storytelling as architectural expressions of memories and values made with tools.

The last thread is on the technological means of experiences, which can guide an analysis of expanding our realm of sensibility. The important question is how one can think of this increase of sensibility without increasing human dominance over the world (Radman, 2022). What defines the urban meaning-making process is 1) the offerings of the environment, 2) how urban actors interact with them through their habits, and 3) how those habits can be enactively sensed through apparatuses that make the world more intelligible. Underscoring how the acts exceed the intended ways of living in the environment, computer scientist Paul Dourish (2001) argues that life's dynamic flow arises from embodied activities and interactions *embedded* within it. The way we sense, perceive, and understand the world does not operate on one-size-fits-all generalisations, but rather on associative and reciprocal processes that both define how we *affect* and are affected by the environment (Goldhagen, 2017). Another supportive argument for technological tools was advanced by Ingold. He argues that a form of technology may initially be nothing more than an obstacle until it is embedded within the value system of actors. Considering this, what lies behind urban habits of experiencing needs to have light shed upon it. This is the paper's main point of investigation: analysing sketching and narrating as technological apparatuses (Ingold, 2001). Put succinctly, the main hypothesis is that meaning is produced by the capacities and capabilities of the action an actor can afford in the environment with the help of technological apparatuses.

These three theories help investigate the case study of Alacahan, in Türkiye, and its significance for urban actors. First, a broad investigation of Alacahan is made in the next section to situate this building's character within the city (Figure 1). Second, how architectural students created their meanings for this building is analysed through narratives and sketches. The extent to which those tools demonstrate the city's dynamism and its memories is investigated. After analysing students' active coupling of perception and action in Alacahan, the study addresses the vital roles of afforded meanings and habits in a situated pedagogical approach. This paper's analysis highlights how material, sensory, and behavioural traces intertwine to sustain the dynamics of lived space and social meaning. Within the framework of the United Nations Sustainable Development Goals – particularly SDG 4 (Quality Education), SDG 11 (Sustainable Cities and Communities), and SDG 12 (Responsible Consumption and Production) (UN, 2017) – this paper's findings suggest that historical architectural contexts can operate as living

pedagogical environments where learning, making, and remembering coexist. Drawing on Gibson, this paper's aim is to analyse the various "offerings" (Gibson, 2015, p. 121) and habits of Alacahan. The paper also aims to propose a pedagogical potential for situated urban memories through sketching and storytelling as apparatuses of environmental imagination.

2. DYNAMIC HABITS IN A KHAN

Alacahan is an Anatolian inn located in the city of Trabzon, in the Northeast part of Türkiye. The city's coastal location has long supported commercial exchange and craft production, as Trabzon has historically served as a central hub for trade routes that come from the East and West (Üstün Demirkaya and Kırıcı, 2020). As shown in Figure 1, Semerciler Street, which connects Alacahan to the urban fabric, extends the main historical and commercial bazaar axes of Trabzon, namely Kunduracılar, Kahramanmaraş, and Uzun Street. Kunduracılar Street, a pedestrian zone, has long served as a landmark for urban actors. It is a central meeting and activity site. This site is also one of the few places where cultural crafts, such as copper and silver work, are still practised. As noted by Üstün Demirkaya and Kırıcı (2020), the persistence of these traditional crafts and local travellers provides valuable insights into how Trabzon's urban memory, along with cultural practices, has been maintained over the centuries. The main bazaar axes, where most of the centrum's density is concentrated, are shown with dashed lines on the map in Figure 2.



Figure 1. Single entrance to Alacahan with a narrow street, adjacent to the historical bazaar (Source: Unarcode Project Archive, 2025)

Other well-regarded historical buildings are included on the map along the main bazaar axes to better situate the case study within the rich urban fabric of Trabzon. As a niche in Semerciler Street, Alacahan was constructed in the 18th century and features a

rectangular layout with three storeys, including the ground floor, and an open courtyard accessible through a single main door (Figure 1 and Figure 3). Alacahan was built as an inn for merchants and travellers, similar to many other khans. As part of Trabzon's historical role as a key commercial hub connecting Anatolia, the Caucasus, and the Black Sea, these inns functioned as crucial nodes for trade and social exchange (Aygün, 2021). Today, Alacahan remains a vital part of the city as a living heritage site, hosting craft-based educational services (Gözübüyük Tamer, 2024). The inn's connector role makes it notable for a detailed analysis of its habits, meanings, and memory, which will be highlighted in sketches and narratives.

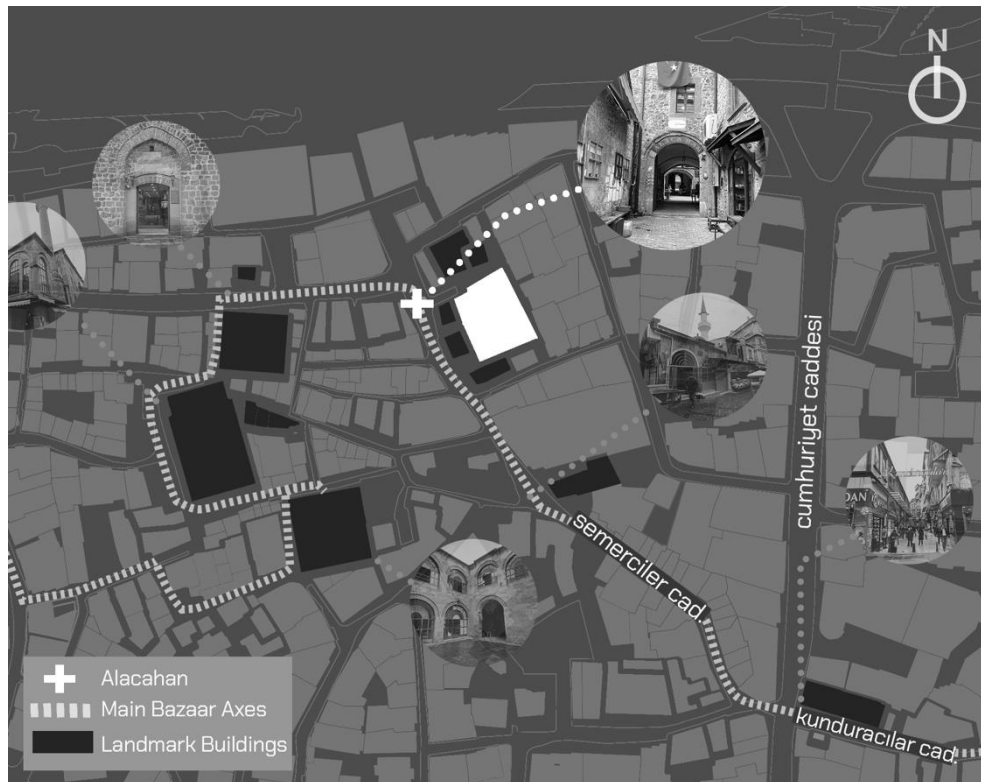


Figure 2. The location of Alacahan, along with the landmark points and main pedestrianised bazaar axes of the historical centre of Trabzon (Source: Unarcode Project Archive, 2025)

As Gibson underscored, the singular and ordinary points afforded by any environment vary with each actor's perception. Alacahan appears as a *niche* within the bazaar, a key concept which Gibson defines as a set of affordances. A "niche" (Gibson, 2015, p. 120) in an environment, for him, offers insight about how people or animals live there, rather than where they live and what the qualities of that place are. For example, the vital meaning of a bazaar is not based solely on architectural elements, such as arches, vaults, stones, and spatial organisation, but also on how these elements are situated within their context. The way local people and shop owners give meaning to this place may stem from its role as an effective node in the local economy and in tourist circulation, and this aspect is directly connected to the city's historical, still-functioning long open-air bazaar axes (Figure 2). Some of the meaningful movements for these actors are the flow of money, goods and tourists. These enacted movements shape the perception of the khan as a dynamic niche within the bazaar. Historically, Alacahan's adjacent Bedesten area, which is one of the crowded bazaar axes, forms a dense collection of craftsmanship. This intensity of goods and the reverberation of hammer clanks make it one of the most vibrant nodes, both in the acoustic and social accounts of the term (Seymen Aksu and

Aydın Türk, 2021). Even if the building no longer maintains some of its past affordances as an inn, these craft ateliers are still in operation today. This persistence makes it valuable for investigation into its new affordance as a niche in the flow of the contemporary city. The behaviours of actors arise from affordances, showing how structural elements may affect the specific behaviours of buying and attracting. Where to place goods, how to arrange them to enhance their appeal, and how to leverage the authentic flow of the adjacent long bazaar, create affordances of wonder-on-ability and appeal-to-ability. These affordances enhance the goods' contextual charm for buyers.



Figure 3. The inner courtyard of Alacahan (Source: Unarcode Project Archive, 2025)

If one views Alacahan from a tourist's perspective, this building embodies the authenticity of Trabzon by standing out from the contemporary modes of sterile, standardised malls and supermarkets. This meaning is closely tied to its location, as it is next to a vibrant historical bazaar. All the products a tourist buys can evoke vivid memories of the city, the bazaar, and the khan as embedded yet independent parts of them, embodied by the building's own distinct courtyard. While the shop owner values the affordances of attracting diverse customers, as well as the accessibility and displayability of goods, tourists, on the other hand, may be more interested in extending the city's vibrant energy and memorability into Alacahan's marketplace and café. As an architectural assemblage, Alacahan's affordances build on each other, and all these afforded points of view can be understood as a mutual scaffolding of its urban memory. In this transformation, different abilities, needs, anticipations, and active participation shape the urban fabric. What is crucial at this point is to investigate the conditions and habits that make this architecture and its urban memory vital and authentic, rather than overfocusing on the specific aspects that define its given function and form (Stiegler, 1998). For Gibson, labelling and categorising these qualities can only come after a "phenomenological" (Gibson, 2015, p. 126) process of meaning-making.

As the 4EA scholars show, the richness of sources and means of expression extend the mind and the body. This richness also catalyses the recollection of memories and the incorporation of movement into dynamic habits. Such vitality does not come from the accumulation of detached and sterilised facts about the building, such as a signpost filled with details. Rather, it comes from the building's situated and enlivened character within

actors' habits. These insights can be analysed further from in situ experiences. The next section will follow a situated approach to analysing the "unexamined habits of mind" (Barad, 2003, p. 802) and the urban fabric. Urban memories are the productive meanings people produce within buildings, which is the primary motivation for the current study's empirical section. This paper aims to complement sketches with storytelling, in order to investigate the dynamism of urban memory. In short, urban sketches and narratives provide insights into the extended cognition of habitual ways of living in urban fabrics. This paper aims to highlight the vitalising urban affordances, which go beyond understanding how the mind overrules the environment, as in anthropocentrism.

3. TRANSLATING THE EXPERIENCE IN A KHAN THROUGH WORDS AND SHAPES

Within the scope of a TUBITAK project on the codes, joints, and constraints of the urban narratives and memories of Trabzon, students were asked to experience the city's intensified architectural nodes and to express their meanings. They followed routes surrounding many historical buildings. Some of the buildings visited and experienced during the project are shown in Figure 2. No theoretical framework or methods for storytelling or sketching were imposed on students beforehand. At different times, five groups of students visited and expressed what Alacahan means to them, embodying their memories through technological apparatuses. Their different ways of perceiving and acting, and their habituated understanding of meaning-making, are examined here. By using two tools of expression, students conveyed their values, vital memories, codes, and enacted perceptions of Alacahan. The project aims to produce a mobile application as another technological apparatus to convey the vital experiences of the urban fabric, enabling visitors to discover more meanings without following conventional modes of guidance. This paper focuses on the project's emphasis on the enacted perception of the urban fabric.

Alacahan's narratives can be understood as action-oriented accounts of the city, using movements as points of integration with perceptions of the more structural aspects (Durmuş Öztürk and Bali, 2024). A story depicts an ongoing movement that later evolves within its structure. The sketching of Alacahan follows the same path but begins with what is afforded within structures through dynamic drawings that lead them to understand the building's movement more intelligibly. This is the point of how these two apparatuses complement each other, in the form of "mutual scaffolding" (Juarrero 2023, p. 120).

The insights from student narratives will be presented first. Students were asked to convey their narratives in the lived experience of Alacahan without being descriptive. In this part of the study, recurrent themes in these narratives are highlighted. The word sizes in Figure 4 depict the frequency of keywords in narratives. Some student narratives about the building's entrance highlight the emotional affordance of its iron door, its opening, and its arch. The door, as the sole entrance and explicit threshold, catalysed a sense of *belonging* to the building's *secluded* character. This threshold for students is complemented by *detachment* and seclusion from the vibrant flow of the bazaar, as in narratives with keywords such as *different* and *secluded*. This meaningful tension between the inner courtyard and the outer bazaar was also accompanied by the narrow street. The connecting street is surrounded by copper *reverberations* and the sound of water flowing from the nearby mosque's fountains (Figure 2). The inn's secludedness is

relate to one another and their phenomenological affordances before definitive qualities. The senses and meanings a material affords might differ across embodied experience, underscoring the importance of analysing affordances.



Figure 5. A coppersmith next to Alacahan's entrance (Source: Unarcode Project Archive, 2025)

The other notable enactive perception in narratives is a shift in gaze directionality. The bazaar leads actors to perceive the noise and crowds horizontally within their flow. This ongoing movement of horizontality, noisiness and openness is interrupted in the students' unexpected encounter with Alacahan and its vertical perception. This emphasis can be seen in the repeated words *inside*, *coming in*, *coming out*, *the metal door* with an arch (Figure 1), and a *narrow* path that is hidden yet *reliable*, which makes one *excited*. They note that moving in and out of different atmospheres made them more aware of the characteristics of materials, such as stone walls, wooden stairs, and window frames. This novel affordance of permeating in and out transforms many affordances within the bazaar, such as redirecting the gaze vertically towards the sky. Some students connected the sensing of relief and reassurance with the allegory of someone being elevated from the ground of Alacahan to the sky, a narrative in which the affect of the vertical directionality of the open courtyard is evident. This affect is emphasised by the gradual elevation in its inner galleries, which is seen as unique compared to the long and seemingly never-ending bazaar axes, as in Figure 6.



Figure 6. A top-down view of Alacahan's inner courtyard. (Source: Unarcode Project Archive, 2025)

The voices of copperwork permeate the inn's secluded structure and echo in the closed courtyard. This experience intensifies the shift in the directionality of hearing, prompting students to acknowledge what has remained unexamined yet still exists outside the building. These affordances later on show that new meanings of directionality are catalysed by its rectangular, enclosed courtyard, surrounded by shops and tables (Figure 6). These insights from narratives show how sound, smell, materials, and the directionality of gaze and hearing complementarily shape the architectural perception and action of its courtyard. Neither of those aspects can be categorised by using clear-cut distinctions. One may propose that Alacahan acts as "the point of inflection" (Deleuze, 2011, p. 15) (in terms of change in the motion of the act to produce something new) of the senses through the affordance of being a secluded niche.

From the perspective of student sketches, a shared effort among students to depict a movement embedded within the site can be observed. The perception of Alacahan as an adjacent, secluded area with its own centre created a feeling of transforming the existing movement of the other parts of the urban area. This inflection point was expressed by various students, and the affordance can be traced in sketches of cyclical movement, in contrast to other linear movements within the city. Twelve student sketches of Alacahan are investigated in this study. The first sketch depicts horizontal and vertical red axes intersecting at a point, with a red circle enclosing the right side. The student described this sketch's theme as an inclusive variety with a feeling of a feminine touch. This affordance of inclusiveness highlights how the urban flows are transformed and inflected through the khan. The second sketch shows dispersed long rectangles with blue shadows. One small, short square in green appears as a reliable minor reference point amid the confusion. The sketch's creator defined it as a familiar smell around mixed odours. The third one is illustrated as a small, cell-like red circle covering the entire canvas, with a void amid the tight coexistence. Many urban threads are coming together within its fabric with small gaps. The main theme for the student is discomfort caused by the bazaar's

high-pitched noises. A highlight of the directional shift can be seen in the fourth, which is themed integration. This sketch depicts scattered black squares and rectangles at the periphery, and a cohesive grouping of other shapes at the centre of the paper outlining a square. The student defined the building's sense of place as a whole, where small hints of sound come together in the middle through integration. The fifth illustrates a flow of a thin, black, curved line meeting a widening blue line, with the threshold hatched with dashed lines. This transforming threshold stands out and is themed as an unexpected touch by the student. This sense for the student is provoked by a leather canvas that appears wooden in the distance. As one may interpret, this sketch also illustrates a motion starting from the curved lines of topology towards the inclusive unity of the sky.

These rhythmic aspects, as also observed in narratives, depict a flow of senses transformed into something different. For philosophers Deleuze and Guattari, one of the most operative aspects of a rhythm is its ability to leap into "a different plane than that of its actions" (Deleuze and Guattari 1987, p. 401). Rhythm arises from its inscription into the fabric of the environment beyond given flows, norms, and functions. One can observe this rhythmic leap in some of the sketches. The student of the sixth sketch expressed this rhythmic point through many squares with inner layers. In each square, a different layer is coloured red. The student's theme for this sketch is a sense of niche, as an urban pocket that is visited when attempting to escape from the intense fabric of the city. A similar rhythmic sense of the building is also evident in the seventh one, where the edges of two black squares define a narrow pass with a red dot. Diagonal hatches between the inner and outer sides differ by their watercolour effect, which defines the sense of a threshold shaping flows and meanings. The student's theme for this sketch is the haptic transformation. A rhythm that derives from a void of calmness in the midst of chaos can also be seen in the third sketch. The eighth sketch illustrates a stone-like rectangle shape with shades of brown. This shape is pierced by yellow, blue, and green lines of varying thickness. The shape absorbs all these penetrations. The sketch's theme for the student is a deafened mass. In this example, the building's node-ability is demonstrated through having a cold yet intimate inwardness.

The ninth sketch depicts many lines radiating inwards from a centre. Its theme is reunion, as in the yearning to return home. For the student, this sense of finding what you are after can be felt in Alacahan both for a foreigner and a local. This description shows that the sense of radiating in and out also applies to feelings and meanings, as well as to directionality. Another similar sketch of radiating in and out is the tenth one, with a spiral layer that becomes increasingly intricate and dense in each layer, hatched with diagonal lines. Its theme is the sense of hiding behind thick stone walls. The eleventh sketch illustrates a three-sided rectangle in the middle of the paper, enveloped by two curves, with small lines of connection to the central space. Its theme for students is the continuity of traditional values sustained in the heart of the city. One might say that this sketch depicts a figure of a connector of disparate tensions. The tension over centrality among many flows is also evident in the drawings, which highlight the dominant role of the historical bazaar axes. In the twelfth sketch, this aspect is expressed by articulating three pink circles with wind-like, flowing lines that envelop and continue along them. Its theme for the student is intimacy, which conveys a sense of affinity rather than its literal meaning of temperature (the student used the Turkish word "sıcaklık," with the double meaning of temperature and intimacy). A similar sense of filtering confusion through a threshold into calmness can also be found in the seventh sketch.

Up to this point, one can argue that the affordance of radiating in and out of meanings and senses is a central theme in sketches. Most of the sketches do not emphasise a single architectural quality or depict abstract ideas. This study proposes that these sketches focus particularly on how the urban fabric is enriched through their enacted perception of movement. Also, this active understanding of what remains from an urban experience allows us, as a further step, to develop a meaningful framework for analysing architectural dynamism. The enacted perceptions of students are not derived from an isolated position in which the actor and the building are separated by distance. In this case study, students' affordances are produced where the lives of coppersmiths, shop owners, tourists, local people and students coincide within the bazaar, khan, blue sky, inner galleries, echoes, and creaks. This interwoven fabric shows how stories and the sketches strongly resonate with one another.

The analysis of narratives showed that Alacahan's capacities for action include being a receptor and producer of rhythms, filtering out the movement and sounds of the bazaar to make them meaningful. From sketching their perspectives, students depicted Alacahan as an inflection point, transforming what exists into something new via a rhythm. Also, the building is depicted as a reliable reference, a node and connector of tensions. This study aimed to enable students to explore this intricate relationality. These concepts are developed to situate what can be learned from students' shared efforts to express urban memory, habits, and meanings. Even if this empirical study may be seen as a recognition of long-established habits and behavioural patterns in the city, it is crucial to emphasise how these architectural habits actively shape urban memories.

4. SENSING BY DOING: COUPLING OF URBAN PERCEPTION AND ACTION IN THEORY AND PEDAGOGY

A broad discussion of the coupling of perception and action within urban memory can help extend our perspective on what we have learned so far from Alacahan. What made the experience of Alacahan more engaging for students was their ability to affect Alacahan by means of conveying meanings, while, in doing so, being affected by Alacahan. "Joy", for the philosopher Baruch de Spinoza (Spinoza, 1996, p. 70), comes from the ability to increase one's affect towards the world and, in turn, to be affected by it. From an architectural perspective, the question is not how we can increase our ability to represent ideas through architecture, because it risks being anthropocentric. In fact, any investigation should centre on how an actor perceives and is transformed within it, building on Sennett's emphasis (1996) on the meaning of the body. Doing this Spinozian ethical move can address the first question of this paper: how can one reevaluate urban actors and memory in the Anthropocene beyond ready-made schemas?

The way we sense and understand the world operates through associative and reciprocal processes that both shape and are shaped by the environment (Goldhagen, 2017). This reciprocal scaffolding of Spinoza's affect theory highlights how the lived experience is, in the first place, being produced. In this paper's case, what is effective for students' attunement are the habits of the milieu, such as the forging sounds of copper and water, the secluded niche of the building, and the radiating in-and-out effect as urban affordances (Figure 6). All these assemblages among different elements have evolved dynamically over time in the urban fabric.

Continuing the project of Spinozian affect theory (A of 4EA), philosopher Brian Massumi (2021) argues that what is experienced in the milieu is first operated through the tendencies and habits of actors in a passive consciousness, but in active doing. Massumi argues that people usually act out most aspects of their lives at the level of tropism, where established tendencies and reflexes in daily routines create habits. People do not tend to think about them until something disturbs this flow in the level of consciousness. These habits in Alacahan lay the foundations for active perception, as can be seen in students' productive expressions. This passivity of consciousness via dynamic habits differs from Gibson's previously mentioned critique of passive perception, which describes a linear process from the receptive beholder to the active doer. For Massumi, habits are still acted out, yet they do not always involve a cognitive level. When tendencies and habits become useless, this cognitive level leads one to attend to the form and its configurations. This study illustrated this shift in the use of sketches and narratives. This step is the ground of enactive perception, which builds on contextual foundations through habits (Massumi, 2021). In other words, these repetitive acts become more intelligible and sensible when they encounter a destabilising experience with different affordances and habits. The students conveyed their meanings via a sense of thresholds and tensions. Sensation is meaningful only when it is coupled with the act of integration called perception, which gives value to the sense (Simondon, 2020).

The potential field of tendencies and habits is the source of the richness of urban experience (Massumi, 2021). These are the potential meanings and values yet to be embodied within the environment. This virtual potential is similar to Noë's (2006) emphasis on how virtual capacities of action and perception are as real as actual objects in terms of their enabling of expressions. Neither of Alacahan's potential urban fields is an actual object that can be directly sensed from photos or audio recordings, since they require enacted habits. What these expressive recordings tell becomes more meaningful as students become more attuned to the environment.

After discussing the crucial role of embodied perception via habits, the crucial roles of expressions and their apparatuses become more apparent. To situate the meanings in architectural experience, the relational potential needs to be actualised through expressions capable of transforming one field's effects on the threshold into another (Massumi, 2021). This is yet another form of rhythm in which the in-situ expression is transformed into recordings. This is the point at which active interventions take on meaning through the rhythms of habits. Architecture has a special potential to enable this rhythm. Architectural theorist Juhani Pallasmaa (2020, p. 16) argues that architecture's ambiguity between its "utilitarian and poetic, technological and artistic, economic and existential, collective and individual" sides results in an impurity. Because of this, architecture has the potential to have dynamism. This leaping is opening up the architectural potential of pluralistic perspectives of sensing and valuing the world.

Phenomenologist Hubert Dreyfus (2009) critiques the meaningless effort to translate and formalise worldly activities into codes, rules, and laws by neglecting lived experience. This assumption of this translation leads one to consider the world to consist of independent atomic facts. Following Dreyfus, this paper's starting point for understanding architectural experience as a continuous journey is not to dissect parts into chunks and analyse them in categories. Offering readers only images of copperwork

and the narrow street or allowing them to listen to audio recordings cannot be sufficient to comprehend the whole assemblage, given the importance of habits and affordances. Drawing on the anthropologist Gregory Bateson, Radman (2022) shows the absurdity of the architectural approach of dissecting architecture into isolated elements, analogising it to cutting a chicken in half and trying to understand how its anatomy operates.

Instead, this paper adopts a situated approach to how experiences evolve within architecture and how these perspectives can be actively expressed through the translations of words and shapes. This paper complements two technological modes of expression to prevent a one-sided emphasis. Drawing on Radman (2022), the perception through apparatuses is neither a direct presentation of what already exists there, nor a representation. The perceptual content and affordances of a building are vitalised expressions through thresholds of transformation. Sketches and narratives may demonstrate that the intensive thresholds at which meanings emerge constitute a form of recording. Through these perspectives recorded via technological means, someone who has not experienced this place before can trace the genealogy of lived experience and be intrigued by it, leading them to experience another journey.

Examining these dynamic habits leads one to investigate how values are generated reciprocally. The city is not just a physical construct but a dynamic phenomenon continuously experienced, sensed, and engaged with by people. Ingold argues that various ways of moving in the milieu transform all the modes of perception. The capacities of perception and action are “neither innate nor acquired but undergo continuous formation within processes of ontogenetic development” (Ingold, 2001, p. 268), demonstrating that they are embedded within the habits of urban experience. These daily experiences of cities are interwoven through various registers and fields that constitute the urban memory. The affective understanding of senses, affordances, and experiences within a broader perspective may enable one to acknowledge “the complexity and multiplicity of social life across and through relational times and spaces” (Walker *et al.*, 2023, p. 8). It highlights a moment when everyday experiences can reveal a city’s potential. The last discussion aims to explore what sketching and storytelling offer, both pedagogically and practically, in conjunction with these theories.

Regarding the importance of words and shapes in architectural practice and pedagogy, architect and scholar Perry Kulper defines architectural practice as a relational structuring that complements many “mini-cosmologies” (Kulper, 2020, p. 192). All the value structures of the relational structuring need to be open to various points of view, as this paper’s discussion of urban affordance perspectives demonstrates. In this case, architecture students negotiated between various senses to bind their meaningful experiences into architecture. Following Kulper’s (2020) question about how to increase potential while mitigating rigid certainty and control, the students did not produce any concepts and terms beforehand. This would have led them to follow a linear way to offer novelty arising from the mind’s intention. But this study named these concepts after they emerged from lived urban conditions, giving rise to new perspectives. These perspectives became more attuned through the embodiment of their senses. The architectural drawings that create frameworks-in-action, for Kulper (2020), can be understood within, first, new notions in the language to exceed what is overly focused on and taken for granted, and second, potential overlaps between similar yet distinct materials, forms, and operations. These corresponding steps may offer more situated ways of understanding

the design process and thinking. The generativity of architectural drawings, both figurative and non-figurative, for Kulper (2020) expands this potential field of architecture and gives designers more tools to explore what is embedded in the environment. The practice of drawing leads designers – in this case, students – to demonstrate what coexists, all with their disparate values and perspectives, creating room for oscillation between different points (Kulper, 2020). Most importantly, Kulper argues that drawings can highlight cultural relevance and care because of their conversational capacity (Kulper, 2020).

This study followed a similar approach to Kulper's three steps (2020) and his emphasis of cultural relevance throughout the paper by analysing: 1) how structures are framed through drawings as relations between parts and wholes, 2) how certain words open up new architectural directions of potential meanings beyond established terms, and 3) how these discussions can be integrated with affordance theory and recent 4EA perspectives on cognition and technological apparatuses. This study followed students' changing positions and their coexistence by exploring conditions depicted differently, yet with a shared effort, as this study named the rhythmic inflection points. This paper's empirical findings, through Kulper's perspective, show that a more productive and pedagogical way to explore the urban fabric is to focus on its conditions rather than on linear efforts in solving problems. Havik and Sioli offer a similar perspective of cultural care in narratives, configuring multiple voices and fostering empathetic accounts of lived experience and design thinking (Havik and Sioli, 2021). By emphasising how storytelling pedagogically shapes architectural imagination, researchers argue that this mode of expression increases receptivity and productivity to meanings and atmospheres (Havik and Sioli, 2021). While problem-solving can be viewed as a structured attempt to narrow the field of potential relations, condition-delving can be understood as more indeterminate wonderings about the architectural experience. The pedagogical aspect of this study attempted to demonstrate this mutual scaffolding as a form of urban dynamism of shared memories.

5. CONCLUSIONS

To question an alternative perspective on how to situate urban actors in the Anthropocene, this study began by investigating Gibson's affordance theory. Drawing on Gibson, this study aimed to analyse Alacahan's offerings and habits that are important for catalysing an urban dynamism. This study aimed to investigate how the affordances of a building, as part of the living urban memory, can shape its meanings and values in intensive ways. To achieve this end, this paper drew on recent perspectives in the field of cognitive sciences that criticise approaches to expanding human control over the mind and linearity in action and perception. The approaches of 4EA mainly investigate the extent to which technological apparatuses can integrate perception and action processes beyond clear-cut categorisations. After complementing affordance theory and 4EA, Alacahan and its meanings and values for students are evaluated through sketches and narratives. Based on the shared effort in these expressions, the importance of dynamic habits in the production of values and meanings was highlighted. Some notable affordances in narratives included Alacahan's in-and-out movements, shifting the directionality of gaze and hearing, filtering out the movement and sounds of the bazaar, and serving as a receptor and producer of rhythms. In terms of sketches, an effort to depict the building as an inflection point was noticed, acting as a connector of movements

and directionalities. Students' narratives and sketches do not aim to provide the most precise and accurate account of an urban fabric to enhance the experience to the maximum. This study concluded that a living urban fabric can convey diverse meanings to disparate actors by serving as a mutual scaffolding of experiences and values.

The meanings of Alacahan and its experience are not confined to the body of an actor or to isolated investigations. The building extends the experience through sketches, stories, and experiences, embedding architecture into the embodied cognition of architectural environments. This study argues that these insights offer a sense of the dynamism of urban memory. Urban memory is not a static archive of historical events but rather a performative, continuously negotiated dynamism. The lived conditions and affordances of architecture – whether structural or operational – do not serve solely as limitations but facilitate as generative structures that actively form new configurations of behaviours and perception. Alacahan exemplifies how heritage sites can support environmental, social and psychological ecology by fostering experiential learning and sensory awareness. This synthesis of pedagogical and architectural values points to an expanded notion of sustainability that extends beyond material conservation. This perspective envisions cities as affective, cognitive, and as shared ecosystems where embodied interactions continue to generate urban meaning.

As a further step based on these insights, the importance of a new digital application that uses narrative, sketches, or other forms of expression can be highlighted. Such an application could integrate these multimodal and rhythmic insights, along with an appreciation of the urban fabric, including spatial, sensory, auditory, and visual elements. It may actively enhance the perception of the dynamism of urban experience within its living fabric and dynamic habits. Additionally, it could serve as a platform for participatory storytelling, allowing other actors to contribute their personal memories and expressions as an extended and shared cognition. By facilitating dynamic interactions, such digital architectural archives would not merely document urban memory but would be actively involved in its ongoing evolution.

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ORCID

Serap Durmuş Öztürk  <https://orcid.org/0000-0001-6902-069X>

Abdullah Yasin Dünder  <https://orcid.org/0000-0002-5333-1618>

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