

# Non-Disciplinary Tools in Architecture I: The Experimentality of Found Objects

İrem Küçük<sup>1</sup>

<sup>1</sup>Department of Architecture, Gazi University, Ankara, Turkey. Email: iremkucuk@gazi.edu.tr

---

## ARTICLE INFO

Received: 16 Dec 2024

Revised: 14 Feb 2025

Accepted: 26 Feb 2025

## ABSTRACT

Non-disciplinary tools that extend the traditional boundaries of architectural practice provide a strong foundation for experimental design practices that foster creativity and innovation. With this understanding, this study focuses on found objects as a non-disciplinary tool, investigating how they function within architectural design processes to initiate experimental approaches, foster creative formations, and reconfigure disciplinary boundaries through transdisciplinary and participatory practices.

This study adopts a qualitative methodology based on theoretical analysis, thematic case analysis, and critical synthesis. It examines three architectural projects from Western, Central, and Eastern Europe, selected for their contextual diversity and relevance to experimental design practices. Each case is analyzed through four thematic categories—form-making, program generation, structural innovation, and social engagement—developed to reveal how found objects enable architectural experimentation. Through this structure, the study aims to bridge conceptual thinking with practical reflections and to highlight the transformative potential of found objects as catalysts for experimentation in architectural design practices.

The research provides a critical and exploratory perspective on the transformative impact of non-disciplinary tools in architectural design, developing a theoretical understanding of the experimental use of found objects while offering practical suggestions to promote their creative application in design processes.

**Keywords:** non-disciplinary tools, found object, architectural design, experimental design practice.

---

## INTRODUCTION

Contemporary architectural discourse is marked by a critical reevaluation of its methodological boundaries, prompted by the increasing complexity of spatial, social, and ecological challenges. As Jane Rendell (2006) and Doina Petrescu (2007) emphasize, traditional disciplinary tools are often insufficient for engaging with these multifaceted conditions. [1, 2] Both advocate for experimental, critical, and participatory spatial practices that transcend disciplinary boundaries and embrace context-specific, processual forms of making. In a similar vein, Jeremy Till (2009) and Albena Yaneva (2012) argue that architectural design is no longer governed by linear workflows or autonomous expertise, but instead shaped by conditions of uncertainty, negotiation, and multi-actor involvement. [3,4]

This growing recognition of architecture's expanded field has led to a rise in scholarly and design practices that explore non-disciplinary modes of thinking and doing. Tatjana Schneider and Jeremy Till (2011) propose the notion of spatial agency to describe architectural actions that unfold through distributed authorship, situated experimentation, and the appropriation of tools beyond disciplinary conventions.[5] More recently, scholars such as Catharina Gabrielsson, Helen Runting, and Hélène Frichot (2017) have emphasized the importance of critical architectural practices that operate across registers of theory, activism, and material engagement—foregrounding design as a speculative and situated act.[6] These approaches underline the need for spatial practices that are open-ended, responsive, and grounded in evolving socio-material conditions. Considering this, an expanding body of

architectural research and practice has turned toward non-disciplinary tools—strategies, materials, and actions that emerge from outside traditional architectural boundaries—as a means of reimagining what design can do and how it can be done.

Within the collection of design tools emerging from outside traditional architectural discourse, the found object has emerged as a particularly potent catalyst for architectural experimentation. Often originating from overlooked or discarded material contexts, found objects carry material-cultural histories. Their use in the design process disrupts normative design logic, inviting improvisation and reinterpretation. Beyond ecological or economic considerations, found objects function as non-disciplinary agents that reconfigure spatial practices and challenge conventional notions of conceived, negotiated, and lived within architectural practice. This study positions found objects as tools of conceptual and material invention within architectural design. It explores how they can serve as catalysts for experimentation, enabling designers to work through open-ended forms, ambiguous programs, inventive structures and collaborative social processes.

This study adopts a qualitative methodology based on theoretical analysis, thematic case analysis, and critical synthesis. The research builds on post-disciplinary design theory and the conceptual history of found objects in art, aiming to understand how such materials act as experimental tools in contemporary architectural practice. Accordingly, it is structured in three main phases. The first phase involves a conceptual investigation into the use of found objects as non-disciplinary tools, drawing from post-disciplinary design discourse and the artistic history of the found object. In the second phase, the study analyzes three architectural projects—Assemble’s Cineroleum (UK), Raumlabor Berlin’s Mille Plateaux (Germany), and Herkes İçin Mimarlık’s (Architecture For All’s) Meraklı Kedi Primary School Garden (Turkey)—through a comparative thematic framework developed around four categories: form-making, program generation, structural innovation, and social engagement. These categories are formulated to reveal how found objects activate experimental design practices within different cultural and spatial contexts. The selected cases represent Western, Central, and Eastern European contexts and were chosen for their potential to reveal diverse socio-economic conditions, institutional frameworks, and design cultures. While the selection does not aim for exhaustive representativeness, it embraces variation to critically examine how found objects operate across different architectural settings. In the final phase, a critical synthesis of theoretical inquiry and case-based analysis is developed to construct a conceptual framework that captures the transformative role of found objects in architectural design practice. This framework addresses not only their capacity to foster experimentation and transdisciplinary collaboration but also their agency in reshaping formal logics, programmatic interventions, material strategies, and social interactions. The research thus provides a critical and exploratory perspective on the transformative impact of non-disciplinary tools in architectural design, developing a theoretical understanding of the experimental use of found objects while offering practical suggestions to promote their creative application in design processes.

### **FOUND OBJECT AS A NON-DISCIPLINAR TOOL IN ARCHITECTURE**

The conceptual roots of the found object in architecture can be traced back to early twentieth-century avant-garde art movements, particularly Dada and Surrealism. Marcel Duchamp’s introduction of the ready-made—an ordinary manufactured object designated as art through selection and context—marked a radical shift in how objects were perceived and valued within creative practices. This gesture challenged traditional notions of artistic authorship and aesthetics, opening a new field where the meaning of an object could be redefined through displacement and recontextualization. Surrealist artist André Breton further developed the conception of “found object” (object trouve), embracing found materials as vessels of unconscious associations, symbolic ambiguity, and poetic juxtaposition. [7] Breton argued that the value of the found object lies not in its formal or aesthetic qualities, but in its ability to activate unconscious meaning and associative thinking. In *The Crisis of the Object*, Breton (1935) reinforces this view by emphasizing that such objects gain significance through their capacity to provoke psychic resonance and poetic association.[8]

The found object, as theorized by André Breton, derives its significance not from intrinsic aesthetic qualities but from the moment of its unexpected encounter—an affective, almost psychic event that bridges external perception and the unconscious. Margaret Iversen (2004) elaborates on this notion by distinguishing the found object from Duchamp’s

readymade: whereas the readymade is characterized by detachment, repetition, and mass production, the found object is singular, emotionally charged, and irreducible. For Iversen, such an encounter is inherently destabilizing, disrupting habitual cognitive and perceptual structures, yet simultaneously opening a space for reconfiguration, where latent meanings may surface and recombine.[7] Expanding this conception into a material and temporal register, Amy Meissner (2024) describes how the found object acts as a “decisive force” within a prolonged process of making. Through sustained engagement, the object asserts agency—reshaping the maker’s techniques, decisions, and imaginative directions. Rather than a singular event, the encounter becomes an evolving relationship of attention, responsiveness, and mutual transformation between object and maker.[9]

This conceptualization of the found object as a vessel for unconscious activation has since expanded beyond avant-garde art into therapeutic and cognitive frameworks. Within the field of art therapy, found objects are described not merely as materials, but as triggers for affective responses, memory, and identity reconstruction. [10] The encounter with a found object is often understood as a serendipitous event—what André Breton called an “objective chance”—that sets emotional and cognitive processes into motion. These encounters evoke a search for significance within the finder, bridging subjective desire and material reality. As Daniel Wong (2022) suggests, the material potential of the found object lies in its tactile and symbolic ambiguity, which enables processes of material thinking, emotional arousal, and creative association. In this expanded view, the found object becomes an operator—not only of artistic provocation but also of psychological and spatial transformation—shaping new connections between body, environment, and imagination. [10] Drawing from the intersection of psychology and material culture, Paul M. Camic (2010) highlights how discarded everyday objects, often perceived as worthless or obsolete, can acquire deep personal and positive meanings through creative engagement. In his grounded theory study, he describes found objects as “material castoffs” that, through processes of aesthetic judgment, emotional response, and creative action, are reappraised and integrated into meaningful practices.[11] Such interdisciplinary insights underscore the potential of found objects to act as non-disciplinary mediators—not only in therapeutic or artistic settings, but also within architectural design processes.

In architectural contexts, the use of found objects has often been framed within narratives of sustainability and circular design. For instance, the integration of reclaimed materials is commonly celebrated for its environmental efficiency and resource-consciousness.[12] While such approaches rightly emphasize material conservation, they risk reducing found objects to instruments of ecological optimization. Such reductive views overlook the transformative capacity of found objects as experimental spatial tools in architectural design. As KhakZand and Babaei (2018) argue, found-object art in architectural design reveals a more radical role: it fosters hands-on experimentation, embraces ambiguity and flux, and activates alternative ways of thinking. Rather than merely replacing conventional materials, found objects act as mediators of meaning-making—tools that introduce chance, intuition, and spatial storytelling into the design process.[13] Seen as a non-disciplinary tool, the found object does not prescribe a fixed role within architectural production; instead, it opens an unstructured and undetermined zone of experimentation where material thinking, spatial improvisation, and conceptual speculation can unfold freely. This non-disciplinary nature enables freedom from predefined design norms, allowing architectural thought to emerge through open-ended, intuitive, and collaborative encounters with matter. In this expanded framework, found objects are not simply reused elements, but active agents that destabilize conventional design logic and catalyze alternative architectural imaginaries.

### **ARCHITECTURAL EXPERIMENTATIONS USING FOUND OBJECTS**

Building on the conceptual framework previously discussed, this section explores how found objects actively participate in the formation of experimental design processes within architectural practice. The cases analyzed here are approached through four thematic categories—form-making, program generation, structural innovation, and social engagement—which reflect the transformative capacities of found objects as non-disciplinary tools. These categories have been developed to investigate the experimental design space opened by found objects, specifically through their impact on formal, programmatic, structural, and social dimensions of spatial production. Rather than merely shaping form, program, structure, or engagement, these objects exert agency by challenging conventional design workflows and enabling the emergence of provocative spatial expressions grounded in everyday life—

developing through moments of encounter, improvisation, and contingent relationships that defy predetermined outcomes. Each theme offers a lens through which to understand how found objects catalyze transformative architectural imaginaries: by destabilizing formal conventions, generating unexpected programmatic possibilities, fostering inventive material practices, and encouraging situational co-creative making strategies. In doing so, these experiments illustrate how found objects extend beyond narratives of reuse or ecological efficiency, functioning instead as speculative and transformative design tools that mediate between intuition, improvisation, and architectural production. Mobilized within transdisciplinary contexts, they create space for experimental inquiry and design exploration across formal, programmatic, structural, and social dimensions—reconfiguring architectural thinking through contingent, open-ended, and co-creative processes.

### **Assemble/ Cineroleum (UK)**

The Cineroleum, designed and built by Assemble in 2010 on Clerkenwell Road, London, transforms a disused petrol station into a temporary cinema using salvaged and found materials. The project challenges conventional architectural norms through a hand-crafted aesthetic rooted in temporality, improvisation, and collective making. It reimagines the site's obsolete function by introducing a communal cultural program, generating a new form of civic use grounded in impermanence, accessibility, and reuse. Structurally, the space is built with a hybrid system of reclaimed scaffolding, timber boards, and industrial membranes, emphasizing lightness, reversibility, and craftsmanship. Socially, the project was realized with the participation of over 100 volunteers, fostering public engagement, shared learning, and collective authorship. [14]

In terms of transformative experimentation, the project exemplifies how found materials can activate a site-specific design inquiry rooted in collective labor, spatial storytelling, and the reinvention of everyday urban ruins.

Set within the post-industrial urban fabric of London, The Cineroleum reflects how experimental architectural practices can emerge from civic activism and cultural production in the absence of formal institutional commissions. The project draws strength from the UK's context of loose planning regulation, a strong DIY culture, and an active network of socially engaged practitioners, demonstrating how found-object-based design can respond to urban neglect not just as a problem, but as a spatial opportunity for imaginative and participatory reuse.

**Assemble / Cineroleum (UK)**

**Form Making**

A derelict petrol station is transformed into a temporary cinema through the imaginative use of found and salvaged materials. The project challenged conventional notions of permanence and formal hierarchy, generating a hand-crafted spatial language that foregrounds temporality, assembly, and collective making.

**Program Generation**

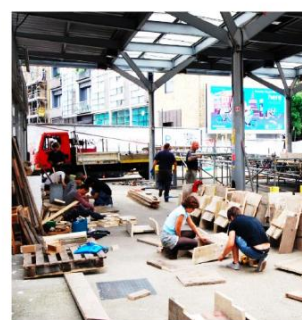
The project reimagines a disused petrol station as a temporary public cinema, subverting its original function through minimal means and maximum spatial imagination. By introducing a cultural and communal program into an overlooked urban fragment, it generates a new form of civic occupation rooted in accessibility, impermanence, and reuse.

**Structural Innovation**

The structure was assembled using a hybrid system of reclaimed scaffolding, timber boards, and industrial membranes, forming a lightweight yet spatially expressive enclosure. This improvised construction method challenges conventional notions of structure by prioritizing adaptability, reversibility, and collective craftsmanship.

**Social Engagement**

Built with over a hundred volunteers through an open, collaborative process, the project fostered shared learning and collective authorship. By inviting public participation and staging both interior and street-facing experiences, it transformed a neglected site into an accessible and socially performative space.



Transformative  
Experimentation

By transforming a disused petrol station into a hand-built cinema, the project exemplifies how found materials can activate a site-specific design experiment rooted in collective labor, spatial storytelling, and the reinvention of everyday urban ruins.

**Figure 1.** The Case of Assemble / Cineroleum (UK)

**Raumlabor Berlin/ Mille Plateaux (Germany):**

Mille Plateaux, designed by Raumlabor Berlin in 2022, transforms an underused green space near the Offenbach University of Art and Design into an experimental public platform. The spatial structure is defined by repurposed concrete slabs, originally intended for a rooftop terrace, which were rearranged to create four open-air platforms. This fragmented layout invites temporary use and turns unused structural elements into tools for spatial exploration and public interaction. The project hosts both spontaneous and curated activities—workshops, performances, discussions, and communal gatherings—offering a fluid and evolving program shaped by its users. Rather than imposing fixed functions, space enables participatory urban occupation driven by improvisation. Structurally, Mille Plateaux combines concrete slabs with scaffolding, industrial nets, ropes, and inflatable elements, forming a lightweight and reconfigurable system. Assembled manually through tying and layering, the structure embraces temporality, adaptability, and collective construction. Socially, the site was developed through community participation. Visitors contributed to building, weaving, and maintaining the space using found and donated materials. The result is an environment that fosters informal gathering, shared use, and spontaneous social interaction. [15]

In terms of transformative experimentation, by reactivating an underused green space through minimal, site-responsive interventions, Mille Plateaux transforms found materials into a platform for open-ended experimentation—where spatial, material, and social configurations continuously evolve through collective use and adaptive re-making. Set within the context of Germany’s well-supported culture of artistic experimentation and public funding for socially engaged design, Mille Plateaux reflects how architecture can function as an evolving civic

infrastructure rather than a fixed product. Raumlabor’s practice, rooted in Berlin’s post-reunification culture of temporary use and institutional critique, demonstrates how found-object-based experimentation can cultivate inclusive and participatory urban experiences within formal cultural settings—blurring the boundaries between art, architecture, and public life.

**Raumlabor Berlin/ Mille Plateaux (Germany)**

Form Making	Program Generation	Structural Innovation	Social Engagement
Heavy concrete rooftop slabs were repurposed to form four open-air platforms that define the spatial structure of Mille Plateaux. Their arrangement generates a fragmented landscape that invites temporary use and reclaims underutilized outdoor space transforming inert structural elements into catalysts for spatial experimentation and public encounter.	Mille Plateaux generates an open-ended platform for spontaneous and curated activities including workshops, performances, discussions, or communal gatherings. The space invites users to shape its program in situ, fostering a fluid and evolving occupation. It enables a participatory urban use shaped by improvisation rather than fixed zoning.	The structure combines reused concrete slabs, scaffolding, industrial nets, ropes, and inflatable elements to create flexible, lightweight, and reconfigurable spaces. These components are assembled through manual tying and improvisation, forming a hybrid system that enables temporary, adaptive, and collectively constructed environments.	Visitors contributed to weaving, building, and maintaining the site using found and donated materials. These collaborative acts turned making into a social process, while the open platforms encouraged informal gatherings, shared use, and spontaneous interaction.



Transformative  
Experimentation

By reactivating an underused green space through minimal, site-responsive interventions, Mille Plateaux transforms found materials into a platform for open-ended experimentation—where spatial, material, and social configurations continuously evolve through collective use and adaptive re-making.

**Figure 2.** The Case of Raumlabor Berlin/ Mille Plateaux (Germany)

**HİM/Herkes İçin Mimarlık (Architecture for All) / Meraklı Kedi Primary School Garden (Turkey):**

Meraklı Kedi Primary School Garden Project, developed by the Istanbul-based collective Herkes İçin Mimarlık (Architecture for All), was realized in three stages between 2014 and 2016 in the garden of Meraklı Kedi Primary School in İzmir, Turkey. The project transformed a neglected and underused schoolyard into a multifunctional outdoor learning and play space. Its spatial form was reimagined through colorful tire installations, seating units, and a vegetable garden—all co-designed with students and volunteers. A painted wall between buildings further connected these elements, creating a cohesive and stimulating environment that supports diverse educational and imaginative uses. The project introduced outdoor learning programs such as gardening and environmental awareness workshops, allowing the schoolyard to become a dynamic and adaptable educational setting. Rather than following a fixed program, the design encouraged experimentation, collective adaptation, and student-led discovery. Structurally, it relied on found and donated materials including tires, wooden pallets, and metal pipes to build raised planters, play structures, and seating. These elements were assembled using simple, low-tech methods that allowed flexibility, easy repair, and creative reinterpretation of everyday materials into functional school infrastructure. Socially, the participatory design process engaged students, teachers, and local volunteers throughout each stage of the intervention. This collaborative approach fostered a sense of ownership, strengthened social bonds within the school community, and transformed construction into an act of collective learning. The project not only revitalized

the physical environment but also turned the schoolyard into a shared platform for interaction, care, and exploration. [16]

In terms of transformative experimentation, through minimal interventions and active participation, the Meraklı Kedi Primary School Garden Project transformed an underused school garden into a multifunctional space for learning and play—showing how simple, collaborative design can drive spatial experimentation. The project reflects the socio-economic challenges of limited public investment in school infrastructure and the absence of institutional design support for such spaces. HİM, an independent design collective committed to participatory and context-sensitive architecture, leverages local knowledge, volunteer labor, and bottom-up processes to activate spatial change. This project exemplifies how found-object-based architectural practice can respond to everyday educational environments with adaptive, inclusive, and socially engaged design strategies—where architecture becomes a tool for empowerment and transformation.

HİM(Herkes İçin Mimarlık)/ Meraklı Kedi Primary School Garden Project (Turkey)



**Figure 3.** The Case of HİM/Herkes İçin Mimarlık (Architecture for All) / Meraklı Kedi Primary School Garden (Turkey)

### DESIGNING EXPERIMENTALLY WITH FOUND OBJECTS TOWARD OPPORTUNITIES BEYOND THE NORM

The experimental use of found objects in architectural design offers a productive disruption to normative workflows, reframing architecture not as the production of fixed solutions, but as an evolving negotiation of spatial, material, and social potentials. As discussed in the previous chapters, found objects operate as non-disciplinary tools that activate unexpected spatial opportunities and foster alternative design trajectories—what Michel de Certeau (1984) might call “tactics” of making within the structures of everyday life.[17]

This study’s three case analyses—Cineroleum, Mille Plateaux, and Meraklı Kedi Primary School Garden—demonstrate that found-object-based design holds transformative capacity across varied socio-cultural contexts. Rather than being reduced to eco-efficient reuse strategies, found objects in these examples become speculative instruments of open-ended experimentation, enabling a shift from design as solution to design as inquiry promoting creative exploration, adaptive thinking, and new ways of engaging with space, community, and materiality. The

projects challenge conventional architectural norms by embracing ambiguity, temporality, and participation as core design strategies.

The analysis reveals four interlinked ways in which found objects catalyze experimental design practices:

- **Reconfiguring Form-Making:** Found objects support flexible, low-tech, and context-responsive forms that foreground material agency and resist formal determinism—illustrating how spatial form can emerge as an open-ended process shaped by material contingencies rather than pre-designed templates.
- **Generating Emergent Programs:** Found objects guide architectural design as an unfolding process rather than a pre-scripted brief. Programs emerge in response to site-specific needs through occupation, adaptation, and improvisation, often transforming spaces into dynamic environments of learning, interaction, and co-production.
- **Enabling Structural Improvisation:** Found objects—such as rooftop concrete slabs, scaffolding poles, ropes, industrial nets, and inflatable membranes—enable adaptable, low-tech structural systems built through manual assembly and iterative adjustment. Their material irregularities invite improvisation, experimentation, and hands-on problem solving, where structure becomes a medium of discovery rather than a fixed framework. Through reversible connections and provisional methods, architectural making shifts toward a process of spatial negotiation shaped by material constraints and collective creativity.
- **Fostering Social Co-Making:** Found-object practices foreground co-creation and community engagement, turning making into a relational and exploratory act. Through hands-on collaboration, participants engage not only in constructing space but also in negotiating roles, values, and shared meanings—transforming design into a situated process of mutual learning and social discovery.

This expanded approach to architectural production echoes what Jane Rendell (2006) and Doina Petrescu (2007) call “critical spatial practice”—design as an open field of negotiation between multiple agents, sites, and temporalities. Moreover, it aligns with Albená Yaneva’s (2012) proposition that architecture unfolds through actor-networks where material things, people, and actions co-produce spatial outcomes. Crucially, these experimental practices do not merely respond to constraints (economic, material, institutional); they reframe constraints as opportunities—allowing for forms of design autonomy that are both grounded and emancipatory. As Schneider & Till (2007) suggest in their theory of spatial agency, such work displaces the architect from the center of control, instead enabling a distributed authorship where design emerges through use, repair, interaction, and adaptation.

By embracing the indeterminacies of everyday materials, these practices reframe design as a process of re-seeing, re-making, and re-valuing the familiar. Through the unexpected use of found objects, they open new fields of meaning, relationality, and inhabitation—layering the narratives of everyday life and expanding spatial experience through acts of improvisation, discovery, and collective authorship. The found object, with its embedded material history and cultural associations, not only enters the design process as raw matter, but as an active agent that generates new spatial and social configurations. As found objects interact with context and community, they evolve—undergoing and provoking states of transformation that unsettle fixed meanings. Through acts of experimentation and discovery, they become catalysts for creative emergence—disrupting assumptions, opening new paths of thinking and making, and reframing both the object itself and the role of the designer. In this way, using found-object as an architectural design tool fosters entangled patterns of inhabitation, tectonic articulation, and meaning-making—blurring the boundary between material and social agency.

## **CONCLUSION**

This study has explored the experimental use of found objects as non-disciplinary tools within architectural design, examining how they disrupt normative workflows and activate alternative design trajectories. Through theoretical analysis and a cross-contextual examination of three case studies, the research has demonstrated that found objects hold transformative potential not only in material and formal terms but also in programmatic, structural, and social dimensions. They initiate experimental approaches, foster creative formations, and reconfigure disciplinary boundaries through transdisciplinary and participatory practices. Their ambiguous origins, material irregularities,



and embedded cultural narratives enable forms of spatial practice that are intuitive, situated, and collaboratively shaped.

Rather than functioning as mere instruments of reuse or ecological optimization, found objects in these cases become active agents mediating between design intention and material contingency, between architectural imagination and lived experience. As design tools, they foster experimentation through processes of re-seeing and re-making, enabling architecture to emerge not from predefined outcomes but from situated acts of negotiation, improvisation, and shared authorship.

The study proposes that using found objects in architectural design practices is not only a methodological choice but an epistemological stance—one that values open-ended inquiry, material indeterminacy, and socio-spatial entanglement. In this light, using found objects as non-disciplinary tools offers valuable insights for future-oriented architectural design practices, particularly in contexts where conventional resources, institutional support, or linear design processes are absent or insufficient. By foregrounding experimentation, collaboration, and revaluation, such practices expand the boundaries of what architecture can be and do.

Bridging theory with situated practice, this study contributes to a broader understanding of how found objects can act as catalysts for design innovation, social engagement, and spatial transformation. The research provides a critical and exploratory perspective on the transformative impact of non-disciplinary tools in architectural design, developing a theoretical understanding of the experimental use of found objects while offering practical suggestions to promote their creative application in design processes.

#### REFERENCES

- [1]. Rendell, J., 2006, *Art and Architecture: A Place Between* (London: I.B. Tauris).
- [2]. Petrescu, D., 2007, *Altering Practices: Feminist Politics and Poetics of Space* (London: Routledge).
- [3]. Till, J., 2009, *Architecture Depends* (Cambridge, MA: MIT Press).
- [4]. Yaneva, A., 2012, *Mapping Controversies in Architecture* (Farnham: Ashgate).
- [5]. Schneider, T., and Till, J., 2011, *Spatial Agency: Other Ways of Doing Architecture* (London: Routledge).
- [6]. Gabriellsson, C., Runting, H., and Fricot, H. (Eds.), 2017, *Architecture and Feminisms: Ecologies, Economies, Technologies* (London: Routledge).
- [7]. Iversen, M., 2004, Readymade, found object, photograph. *Art Journal*, 63(2), 44–57. <http://www.jstor.org/stable/4134520>.
- [8]. Breton, A., 1978, The crisis of the object. In: Waldberg, P. (Ed.), *Surrealism* (New York: McGraw-Hill), pp. 203–205. (Originally published 1935).
- [9]. Meissner, A., 2024, Material agency and mutual transformation: Found objects as materials for making. *The Journal of Modern Craft*, 17(1), 21–31. <https://doi.org/10.1080/17496772.2024.2316486>.
- [10]. Wong, D., 2022, Materials: Potential and found objects. In: *Found Objects in Art Therapy*, pp. 25–38.
- [11]. Gorgolewski, M., 2019, The architecture of reuse. *IOP Conference Series: Earth and Environmental Science*, 225(1).
- [12]. KhakZand, M., and Babaei, S., 2018, Developing a new method for the architectural design process: An experimental study using found-object art in the design studio. *The Design Journal*, 21(2), 209–224.
- [13]. Assemble Studio, *The Cineroleum*. [Online]. Available: <https://assemblestudio.co.uk/projects/the-cineroleum> [Accessed: 04-Apr-2025].
- [14]. Raumlabor Berlin, *Mille Plateaux*. [Online]. Available: <https://raumlabor.net/mille-plateaux/> [Accessed: 04-Apr-2025].
- [15]. Herkes İçin Mimarlık, 2025, *Peyzaj Çalışması II – Meraklı Kedi İlkokulu*. [Online]. Available: <https://herkesicinmimarlik.org/calismalar/peyzaj-calismasi-ii/> [Accessed: 06-Apr-2025].
- [16]. de Certeau, M., 1984, *The Practice of Everyday Life*, S. Rendall (Trans.) (Berkeley, CA: University of California Press).