

Graduation Report

TICKING CLOCKS OF APPROPRIATION

Undomesticated patterns of territorialisation

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Figure 1.

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Figure 2.

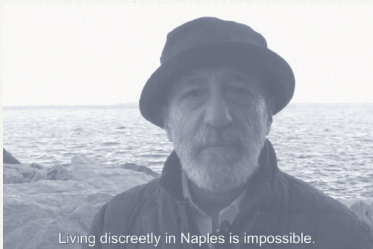


Figure 3.



Figure 4.

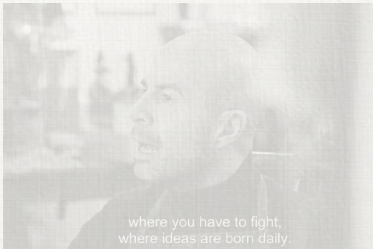


Figure 5.



Figure 6.



Figure 7.



Figure 8.

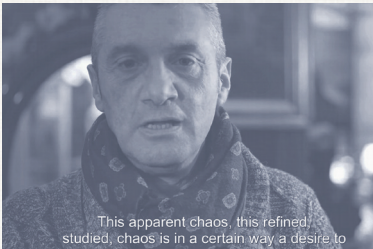


Figure 9.



Figures 2-9: Di Nassau, M. & Ruocco, L. [Directors]. (2021). *La gente di Napoli*, [Documentary; Film Exhibition] Rocco Media Productions.

Abstract

The contemporary state of architectural practice has increasingly been marked by conventionality and homogenisation. The proliferation of international institutions and global cultural systems has steered the profession toward standardised, problem-solving exercises, often at the expense of critical and context-sensitive modes of action [Erandole, 2022]. This ingrained mindset, with its focus on efficiency and timely solutions, has led many architects to refrain from engaging with complex settings and dynamics. For instance, phenomena like temporary appropriation, characterised by the deliberate reclamation of designed spaces, struggle to gain legitimacy in modern urban environments. This practice often gets dismissed as a disruption to urban livability, prompting an instinctive impulse to 'fix' rather than understand.

Even within discourses on social inclusivity, a flawed tendency towards one-size-fits-all solutions has emerged. While the ongoing ambition to design environments suitable for a global population may seem optimistic in theory, it often proves utopian in reality. True inclusivity, I argue, lies not in negating individuality for universal conformity, but in acknowledging frictions and heterogeneities between different agents as mechanisms, rather than obstacles. This principle forms the foundation of my research.

My work challenges generalising architectural tendencies, by advocating for a framework that embraces overlapping and manipulated experiences of the built environment. Using Naples as the testbed, a place where multifaceted experiences manifest organically, I aim to position instinctive and extemporal rhythms as legitimate elements of architectural discourse. However, I do not intend for this research to over-romanticize life in Naples; I recognize that many of the behaviours I examine stem from conditions of poverty and social distress. My goal is to understand and present these practices as alternative thinking modalities rather than as problems.

By moving beyond conventional and standardised architectural mindsets, I aim to promote a more anthropological, and human-centric approach to the built environment, one that prioritises the needs and *desires* of the individuals and communities it serves. This following research, therefore, focuses on the human processes at play within designed environments, rather than on the architectural object itself.

Figure 2.

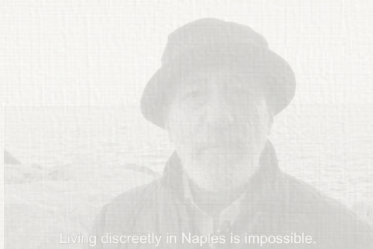


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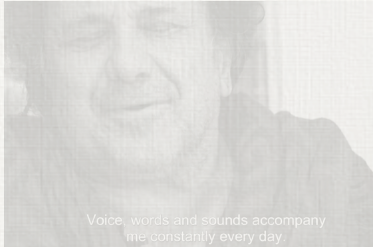


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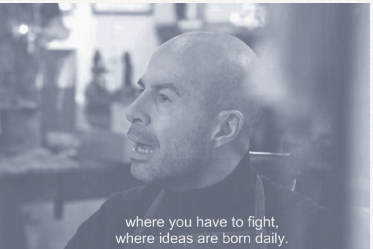


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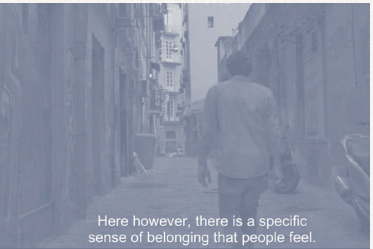


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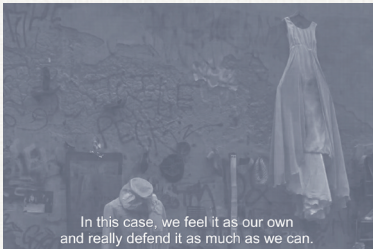


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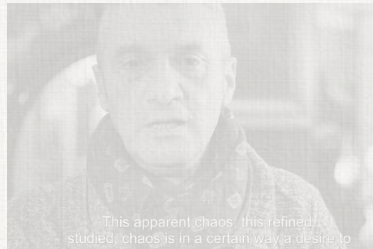


Figure 9.



Problem Statement

Standardisation has long been a foundational element of societal organisation, shaping communal life through shared frameworks that regulate collective codes of conduct, commonly referred to as *institutions*. (Portanova, 2021, p.63; Deleuze, 2004, p.19). Formerly, these institutions were deeply embedded in local customs, emerging and evolving organically in response to specific social, spatial and temporal contexts. They operated as flexible, unrestricted systems, attuned to the lived experiences and *desires* of those inhabiting them. However, with the rise of *syncolonialism*, a process marked by the introduction of the railway time in pursuit of synchronisation, efficiency, and unification, these once-localised and fluid institutions have become increasingly homogenised (Portanova, 2021, p.56).

This shift has profoundly altered the dynamic between society and time and space, reducing lived experiences to an abstract and uniform framework of homogeneity. The most pronounced manifestation of this limiting process and its consequences emerges in the domain of temporality. Once an organic and dynamic force interwoven with movement, temporality has become increasingly abstracted, as formerly nature-informed timekeeping has been replaced by modern day clocks and time zones, resulting in a framework detached from lived reality (Eisenmann, 2009, p.242). The case of Alaska exemplifies this modern dilemma: previously characterised by six distinct time frameworks, the state was consolidated under one singular, non-representational time zone following its annexation to the United States (Eisenmann, 2009, p.242). This temporal restructuring deliberately constrained the complex temporal rhythms inherent to Alaska's vast landscape in pursuit of efficiency and uniformity.

Initially introduced through time regulation, this drive towards universalisation and uniform limitation has extended beyond temporality, imposing significant constraints on spatial and social dynamics as well. Many spaces have become accessible only at specific times, in predefined ways, and for designated functions dictated by their spatial and temporal classification. This rigid structuring has significantly constrained their potential uses and the range of interactions they can host. The pursuit of uniformity and homogenised experiences in modern institutions has reshaped how individuals engage with their surroundings, creating a growing divide between individuals' lived experiences and *desires*, and the external norms that govern them (Portanova, 2021, p.17).

In Italy, particularly in Naples, however, these limiting forces have not fully taken hold: an improvised and indeterminate way of inhabiting time and space persists within the city's spatial-temporal logic. Through their daily practices, *habits* and expressions, Neapolitans actively shape the rhythms of urban life and reject imposed homogenisation. This defiance manifests as a form of *rebellious temporality*, where time and space remain fluid, governed by the unfolding of spontaneous, lived practices rather than rigid external constraints [Agnew, 1997, p.37-38]. The Neapolitan rejection of imposed limitations is most vividly expressed in the streets, serving not only as corridors of movement but also as dynamic *technologies of time*. In Naples, streets represent tangible expressions of lived temporality, operating as extensions of the home, social hubs, and sites of cultural expression. It is common to spot drying racks hanging in the open air, families dining in the middle of the street, or children playing football against house doors. These seemingly unconventional uses of streets constitute acts of *temporary appropriation*, through which individuals assert their own temporal and spatial agency in defiance of universalised norms.

What may appear as chaos to an external observer is, in reality, a highly complex and autonomous system shaped by local *habits*, *rituals* and *desires*. As my research will examine, Naples presents a compelling model for an alternative built environment, one that remains open-ended, fluid, and continually responsive to its inhabitants and internal dynamics. This perspective challenges the prevailing paradigm of domestication and regulation that pervades contemporary architectural and urban design, wherein the prescribed imposition of architects' and planners' visions, and sometimes personal *desires*, often overrides the lived experience of built environments [Harries, 1982, p.59].

NEAPOLITAN STREETS



Figure 10.



Figure 11.



Figure 12.

STREETS ELSEWHERE



Figure 13.



Figure 14.



Figure 15.

The theoretical framework of *immanence*, which will be explored in the following chapters, offers an alternative to such limiting tendencies, advocating instead for an unlimited, emergent and autonomous way of living. In contrast to hierarchical and externally imposed structures, *immanence* emphasises a mode of spatial and temporal organisation in line with Neapolitan living, a system that is inherently fluid and unbounded by rigid formal constraints. Through the lens of *immanence*, this research interrogates the limiting act upon time, space, rhythms, movements and lived experiences, exploring the possibility of an undomesticated existence which can be sustained within the built environment. This research poses the question:

**WHAT WOULD HAPPEN IF ARCHITECTURE
CEASED TRYING TO BOUND TIME AND SPACE
AND EMBRACED THE UNLIMITED INSTEAD?**

Engaging with this question necessitates a fundamental reimagining of the architect's role, from external imposer of spatial order to a facilitator of emergent and unrestricted spatial experiences. Consequently, this research also seeks to explore the following question:

**IN WHAT WAYS CAN ARCHITECTS FOSTER
INDETERMINACY IN ARCHITECTURE
AND FACILITATE THE EMERGENCE OF
HETEROGENEOUS AND IMPROVISED SPACES?**

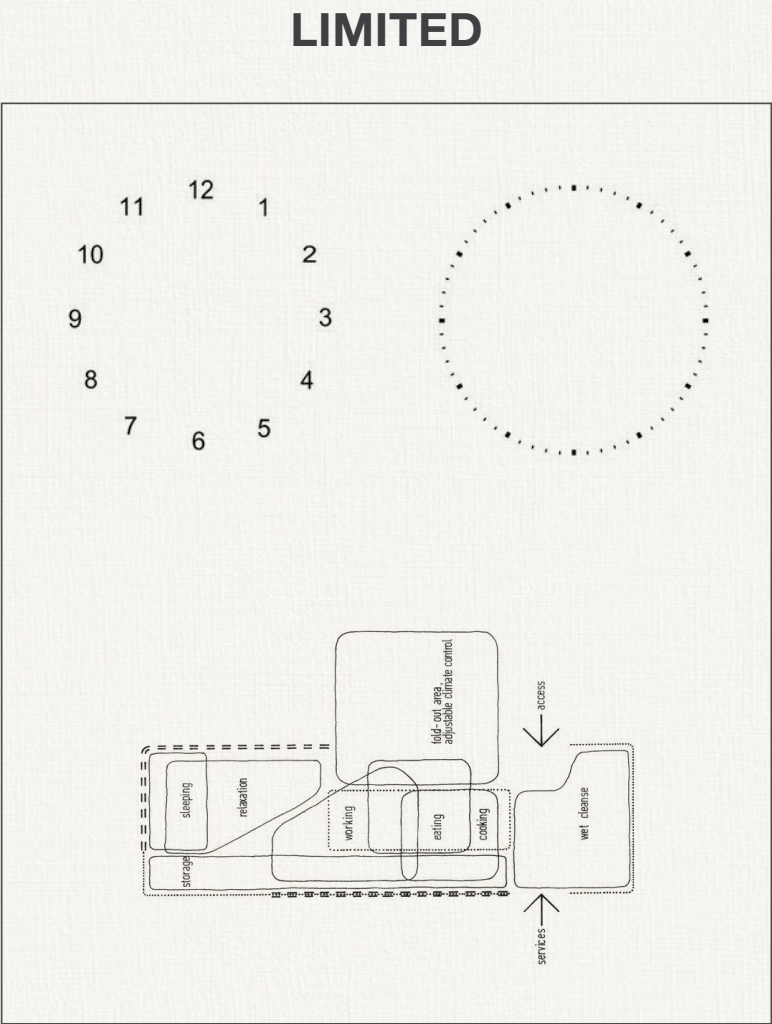
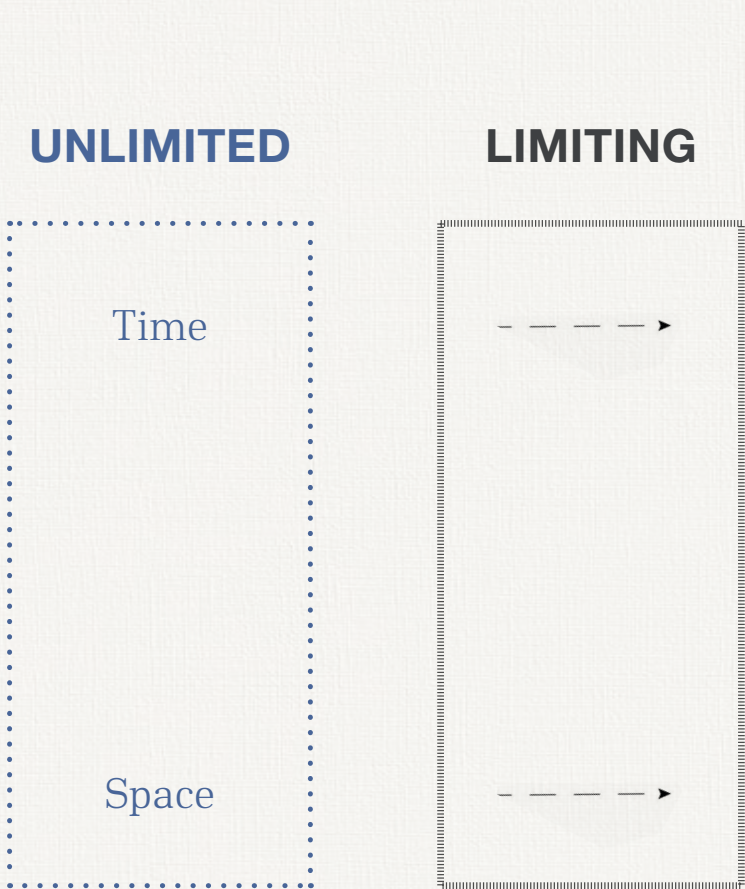


Figure 16.

Immanence & its Ritornello

The notion of the unlimited is often associated with chaos, an amorphous, unstructured state seemingly devoid of logic (Deleuze and Guattari, 1987, p.313). However, even within its boundlessness, chaos follows discernable patterns and rhythms that give rise to temporary states of order and stability, or what Simondon refers to as metastability (1964, p. 7). This understanding of chaos reframes the unlimited not as an endpoint of absolute disorder, but rather as an initial condition of openness, where autonomous processes of determination have the potential to unfold. This chapter explores the rhythmic nature of the unlimited, by examining the interplay between *territorialisation* and *detrterritorialisation*, and the progression from chaos to rhythm, and from rhythm to the ritornello (refrain).

Deleuze and Guattari define rhythm as '*the milieu's answer to chaos*' (1987, p.313). Rhythm mediates the relationship between disorder and temporary organisation, enabling matter and forces to modulate and articulate themselves. Within the context of the unlimited, rhythm does not impose a final structure, but rather serves as a momentary articulation and rationalisation, a metastability that shapes chaos into a temporarily bounded form. The primary rhythms influencing and articulating chaos are the processes of *territorialisation* and *detrterritorialisation*, two opposing yet interdependent operations that continuously generate and disrupt one another.

Territorialisation is a process of expression and possession, an assertion of presence by which an otherwise unlimited state is momentarily bound into a territory (Deleuze and Guattari, 1987, p.325). It can be as instinctual as a dog marking its domain with urine, or as deliberate as an individual placing a chair in the streets of Naples, claiming public space through occupation. However, *territorialisation* never occurs in isolation; it is always accompanied by *detrterritorialisation*, the process of disrupting, reconfiguring, or dissolving previously established boundaries (Deleuze and Guattari, 1987, p.325). The dog's territorial claim might disrupt the habitat of nearby insects, just as a chair in the street might alter pedestrian and vehicular movement. Importantly, *territorialisation*, while often associated with a spatial process, is not confined to physical acts. A dog's bark territorialises just as much as its urine, and a shout in a street can territorialises the urban space just as effectively as placing a physical object.

These fluid interactions between *territorialisation* and *detrterritorialisation* form the fundamental rhythms through which matter finds temporary articulation. In unconstrained settings, these rhythms are never static; they remain in constant flux, fostering evolution, adaptation, and, ultimately, vitality (Simondon, 1964, p. 7). However, when external limitations intervene, imposing order and freezing these dynamics processes, the oscillation between *territorialisation* and *detrterritorialisation* collapses into rigidity. Uniformity and homogenisation, for example, eliminate differentiation, erasing the heterogeneity of territories into a singular, generalised structure. This act of external limitation finds its expression in the idea of transcendence, where a force beyond the system dictates and restricts its form. The imposition of rigid, externally imposed boundaries, whether political, religious or architectural, epitomises transcendence, restricting the autonomy of otherwise unlimited forms. Religious institutions serve as the archetype of transcendence, imposing fixed belief systems and ritualistic sequences that remain unchanged over time, effectively in a frozen state.

To maintain a dynamic oscillation between *territorialisation* and *detrterritorialisation*, therefore, means to sustain a state of vitality, which finds its expression instead in the principle of *immanence*. Originally introduced by Spinoza and later expanded upon by Deleuze and Guattari, *immanence* opposes transcendence by affirming a reality in which elements territorialise and detrterritorialise autonomously, following their own internal logic (Deleuze, 1988, p.128). The contrast between transcendence and *immanence* is perhaps most evident in the two competing theories of the Earth's creation. The transcendent model attributes the world's creation to an external divine entity, imposing order upon an initial state of chaos (God creating man, woman, and Eden). The immanent perspective, on the other hand, views the Earth as emerging autonomously from chaotic matter, gradually taking shape through internal dynamics such as the Big Bang and planetary formation. The distinction lies in agency: while transcendence depends on external determination, *immanence* depends on the autonomous organisation, evolution, and transformation of matter.

Within the unlimitedness of *immanence*, moments of temporary stability still emerge (metastabilities), in what Spinoza refers to as *Natura Naturata*, finite events and expressions of an infinite reality (*Natura Naturans*) (Spinoza, 1910, p.24). These metastability events are observable across different scales: from cosmic evolutions (pre-Big Bang, post-Big Bang, celestial formation) to vital urban environments such as Naples, where temporary stabilisations emerge within an otherwise dynamic and autonomous system.

The Neapolitan urban environment exemplifies *immanence* in action, where space is continuously negotiated through informal acts of *territorialisation* and *detrterritorialisation*. The fluid distinction between inside and outside, public and private, and stability and flux materialises in seemingly improvised gestures. Each Neapolitan act of appropriation, placing a chair in the street, gathering at a street corner, constitutes a finite moment of stability within an evolving urban rhythm. A chair may lead to a table, a table to a game of cards, and a game of cards to a crowd gathering; an organic unfolding of territorial acts that seamlessly modulate over time.

While Naples offers an explicit and at times dramatised example of immanent urban spaces, a state of vitality is not exclusive to informal urban environments. Even within designed spaces, immanent rhythms persist through sporadic acts of defiance and reappropriation. Peter Eisenman's Jewish Memorial in Berlin illustrates this tension between the designed and the appropriated condition. Originally conceived as a solemn tribute, the memorial's open layout is continuously defied and redefined by visitors who climb on the stones, picnic among them, and repurpose them as social spaces (Cocotas, 2017). Much like the streets of Naples, these spontaneous acts reveal the inevitability of *territorialisation* and *detrterritorialisation* within lived and vital environments.

If *territorialisation* and *deterritorialisation* represent the fundamental rhythms of the unlimited, then the refrain, or the ritornello, serves as the connecting device binding them together. Deleuze and Guattari conceptualise the ritornello as a recurring rhythmic structure, a motif return (as the term derived from the Italian word for 'little return' suggests) that maintains coherence while still allowing variation (Bogue, 2003, p. 17). In Naples, the ritornello manifests as the underlying rhythm shaping urban experiences, a persistent and overarching motif of *indeterminacy*.

This recurring ritornello of *indeterminacy* guides the continuous reshaping and inhabitation of urban space, free from externally imposed limitations. While this mode of existence contrasts with the rigid structures of transcendence found in contemporary built environments, a deeper structural analysis of the two can actually reveal that immanent and transcendent actions share similar patterns. For instance, a priest distributing communion parallels a grandmother serving food on the street, just as a choir singing a gospel mirrors a busker's performance. Extracted from their respective symbolism, the distinction between these sets of actions lies precisely in the overarching motif binding them together: religious *rituals* follow a refrain of worship, whereas Neapolitan *rituals* follow a refrain of autonomy and *indeterminacy*, driven by personal and collective agency.

This lens of *indeterminacy* and the *indeterminate*, as the binding motif behind Neapolitan actions, will represent the core of my study. This study will explore how this *indeterminacy* shapes the Neapolitan urban condition, investigating its temporal, spatial and rhythmic dimension. By examining *indeterminacy*, the events it generates [Natura Naturata], and the technicities enabling its emergence [social, technological, environmental settings], this research seeks to uncover how architecture can engage with the unlimited, not as a state to be controlled but as a field of potential to nurture.

NATURA NATURANS

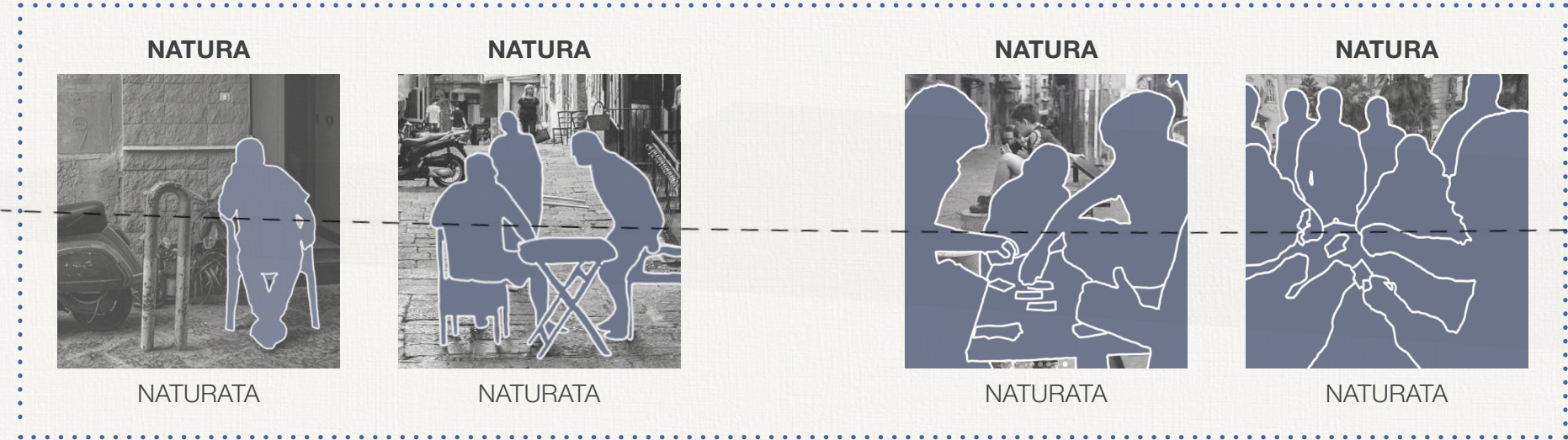
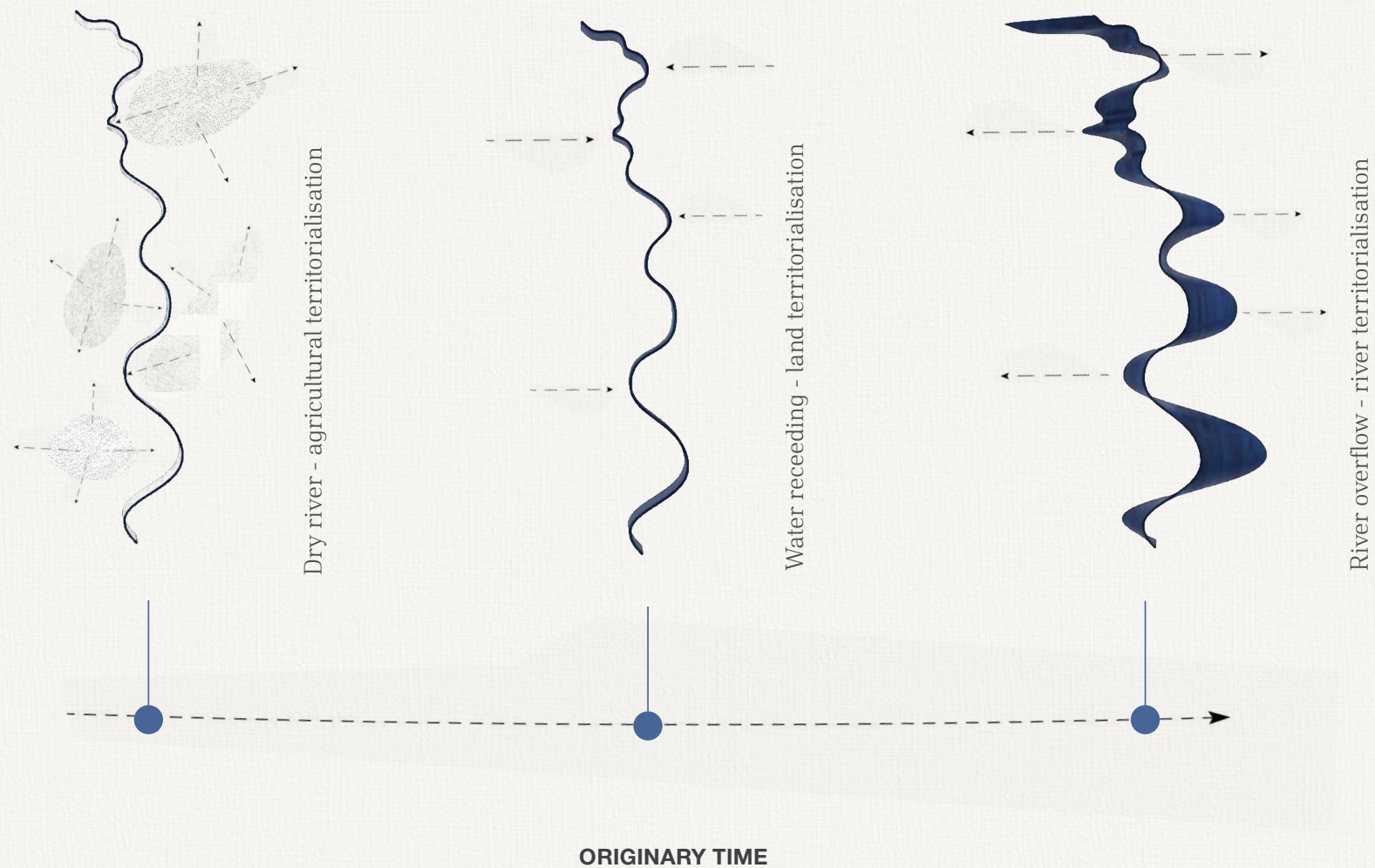


Figure 17.

The Indeterminate Temporality

Invisible yet pervasive, time is often conceived as an abstract continuum, unfolding independently of lived reality (CL_AD, 2018). Yet, far from being a passive backdrop, time actively structures reality, by tracing events and their interrelations. In ancient thought, time was understood as an expression of movement and transformation. Aristotle defined time as the '*number of movement*', an articulation of change inherent to the natural world (Smith, 2023, p.45). In this sense, time was immanent, emerging from reality's own metamorphoses rather than imposed as an external structure (Smith, 2023, p.45).

This temporal perspective was reflected in early agrarian societies, where timekeeping was shaped by environmental rhythms such as the cycles of the sun and wind. Ancient Egyptian timekeeping, for instance, was dictated by the Nile's rise and fall, which structured daily life around three shifting phases: Deficiency, Going Forth, and Inundation (Proskouriakoff and Bickerman, 2025). Unlike contemporary calendars, which impose rigid divisions of months and days, this system was fluid and ***indeterminate***, with durations fluctuating in response to natural conditions. At its core, this *originary temporality* followed the processes of individuation, whereby entities evolve and transform based on their prior states (Simondon, 1964, p. xvii). The Nile's rise and fall was not measured against an external framework but understood relationally, each phase gaining significance through comparison to its preceding state. The inundation was discernible only in contrast to prior water levels, just as the deficiency was understood in relation to previous abundance. This ancient form of time, inherently fluid and metastable, was not a fixed metric but a continuous process shaped by vital experiences.



MEASURING OF THE MOVEMENT OF THE RIVER BED

Figure 18.

This *indeterminate temporality* persisted until the Industrial Revolution, which introduced mechanical timekeeping and fundamentally altered temporal perception. Initially devised to regulate transport and synchronise railway schedules, mechanical time fragmented reality into discrete units: months, days, hours, minutes, and seconds. In pursuit of universal synchronisation, time was extracted from the organic territorialising and deterritorialising rhythms of life, and reduced to a rigid, uniform grid (Brown, 2024). This transformation, a form of *syncolonialism*, displaced local, autonomous temporal structures with a universally imposed Western Industrial model (Portanova, 2021, p.56). In doing so, time became an instrument of control, standardising life and erasing local temporalities. As a result, even the rhythms of work, rest, and social interaction became synchronised and regimented, dictated by the demands of an abstract clock rather than lived experiences.

In response to this temporal domestication and the widening disconnect between time and vital progressions, a *rebellious temporality* emerged, defying rigid systems and reclaiming fluid, experiential time over imposed constraints (Agnew, 1997, p.37-38). This resurgence of *indeterminate temporality* was perhaps most vividly adopted by Naples, a city characterised by inherent fluidity. In Naples, time is not dictated by a clock, but rather unfolds organically through daily life. Vendors open and close their shops without fixed hours, people gather in the streets spontaneously at all hours, and the conventional division between work and leisure remains flexible. The streets of Naples, constantly shaped by lived interactions, function as sites of individuation, where time and space continuously gain new temporary determinations.

Neapolitan temporality, marked by spontaneous acts of *territorialisation* and *deterritorialisation*, reflects the *ritornello* in action, a continuous pursuit of unlimitedness and *indeterminacy*, sustaining a constant state of urban modulation. Naples embodies *indeterminate temporality* as a '*theatre of individuation*' (Simondon, 1964, p. xxiv), a stage for continuous transformations, becoming, and unfolding experiences. This temporality emerges from a striving for *immanence*, a return to originary rhythms and flexible movements. In Naples, time is not a tool of control but an active dimension of reality, informed first and foremost by life's rhythms. The city stands as a reminder of time's malleability, resisting modernity's attempts to fix and domesticate it.



Figure 19.
'I will be back, I don't know when but I will be back'.

The Indeterminate Individuation

In the previous chapter, we explored indeterminate time as a temporality that unfolds along the individuation of elements and entities, a process rather than a fixed structure. However, individuation itself is not a singular, universal, or homogeneous operation; rather, it occurs in three distinct forms, which Ruyer identifies as Form I, Form II, and Form III. Each of these refers to a different evolutionary mode, ranging from autonomous self-sustaining processes to interactive relational dynamics, and ultimately, to abstracted human individuation (Bogue, 2003, p. 64).

Form I refers to a self-sustaining process of individuation, a machinic operation that unfolds autonomously within organisms and systems, ensuring their continued existence (Bogue, 2003, p. 64). A growing tree exemplifies Form I of individuation: beginning as a seed, the tree organism develops independently, following its inherent biological trajectory and without requiring external guidance. Building upon this, Form II introduces perception and interaction into individuation (Bogue, 2003, p. 64). While Form I is machinic and self-contained, Form II is relational, shaped by both internal processes and external interactions. In this form, individuation is no longer purely enclosed, but responsive and adaptive, engaging with external stimuli. Animals, for instance, embody this mode of individuation: rather than simply existing and surviving, animals actively shape their environments, marking territories, seeking food, forming packs and responding to both internal and external impulses.

Form III is a form of individuation unique to humans. Beyond the ability to autonomously survive, perceive, and interact, humans engage with the world through what can be understood as abstraction, a process through which reality gets mediated by memory, imagination, and symbolic association (Bogue, 2003, p. 64). Unlike animals, whose actions are primarily responsive to environmental conditions, human individuation involves a layered complexity: experiences are not only lived but also remembered, interpreted, imagined, and assigned meaning. This capacity for abstraction manifests in three key expressions: *desires*, *habits*, and *rituals*.

The complexity of these three processes and their role in human individuation becomes more tangible when examined through everyday Neapolitan spatial practices, where *desires*, *habits* and *rituals* unfold fluidly and mindlessly, shaping urban life through simple gestures. The so-called 'husbands' bench' illustrated in figure 20, provides an illustrative example of a simple gesture charged with *desires*, *habits* and *rituals*. In the figure, we observe two individuals seated on a bench outside a clothing store, a seemingly ordinary moment that yet encapsulates complex dynamics, as will be illustrated.

Philosophically, the concept of *desire* has often been framed and understood as a lack, a longing for something absent and yet to be attained (Smith, 2007, p.74). This perspective frames *desires* as stemming from external deficiency, implying their fulfillment to be tied to external sources as well; it fosters a transcendental mode of existence. Deleuze and Guattari, however, reframe *desires* in an immanent perspective, as states of internal excess rather than deficiency (Smith, 2007, p.74). In their framework, *desires* are part of a network of interwoven and overlapping wants, generated in plurality through internal operations. This multiplicity of *desires* is central to individuation. *Desires* are not isolated impulses but interconnected assemblages. In the bench scenario, we can see this plurality dynamic at play in the interplay between the individual and two specific states of excess: a surplus of time, shown by the ability to pause, rest and delay movement, and a surplus of comfort-seeking, showcased by the preference to sit rather than to stand or carry on a different activity. However, there are countless ways in which these surpluses could be satisfied: one could return home, sit elsewhere, or engage in a different comfort-related activity. Yet, the individual chooses the bench, indicating a *desire* for a specific assemblage of conditions: to be stationary, to enjoy the outdoors, to be surrounded by people, to take in the sights and sounds of the city, to engage in potential social interaction. or simply to satisfy the desire in the most-rapid way with whatever available the closest. This set of interrelated wants forms a desired scenario that unfolds indeterminately upon each individual's subconscious inclinations.

Desires, however, remain intangible manifestations of surplus unless acted upon and activated by machinic operations. This is where Deleuze and Guattari's concept of the desire-machine comes into play, a machinic system that manifests *desires* tangibly (Smith, 2007, p.75). The production and consumption of the desire-machine is governed by two interdependent economies: the political and the *libidinal economy*. The *political economy* functions as the producer of the desire-machine, regulating the forces and intensities that shape its formation (Smith, 2011, p.40). In the case of the bench, this means determining its structural, material and technological properties: how high or low it should be, how rigid or soft, how much space it should occupy and so forth. The *libidinal economy*, on the other hand, functions as the consumer of the desire-machine, assigning desired qualities and subjective value to the desire-machine (Smith, 2011, p.40). It is not merely about resting, but also about how one wishes to rest. These two economies are mutually dependent: the *political economy* produces desire-machines, but they only gain significance through the *libidinal economy*. In the case of the 'husbands' bench', the two economies converge in the machine of the bench.

Through repeated interaction, the relationship between the individual and the desire-machine stabilises into a habit, a stratification of experience maintained through the stabilisation of relations and actions over time (Simondon, 1964, p.257). *Habits* exist in a state of metastability, shaped by a system of attraction and repulsion. The bench, initially just a functional return, becomes a consistent site of return: the individual, whether consciously or subconsciously, chooses the bench repeatedly, reinforcing its value while simultaneously excluding other alternatives (a softer seat, a different location, an indoor space). Over time, *habits* become ingrained, becoming not only elements of the individuation, but internalised experiences.



Figure 20.

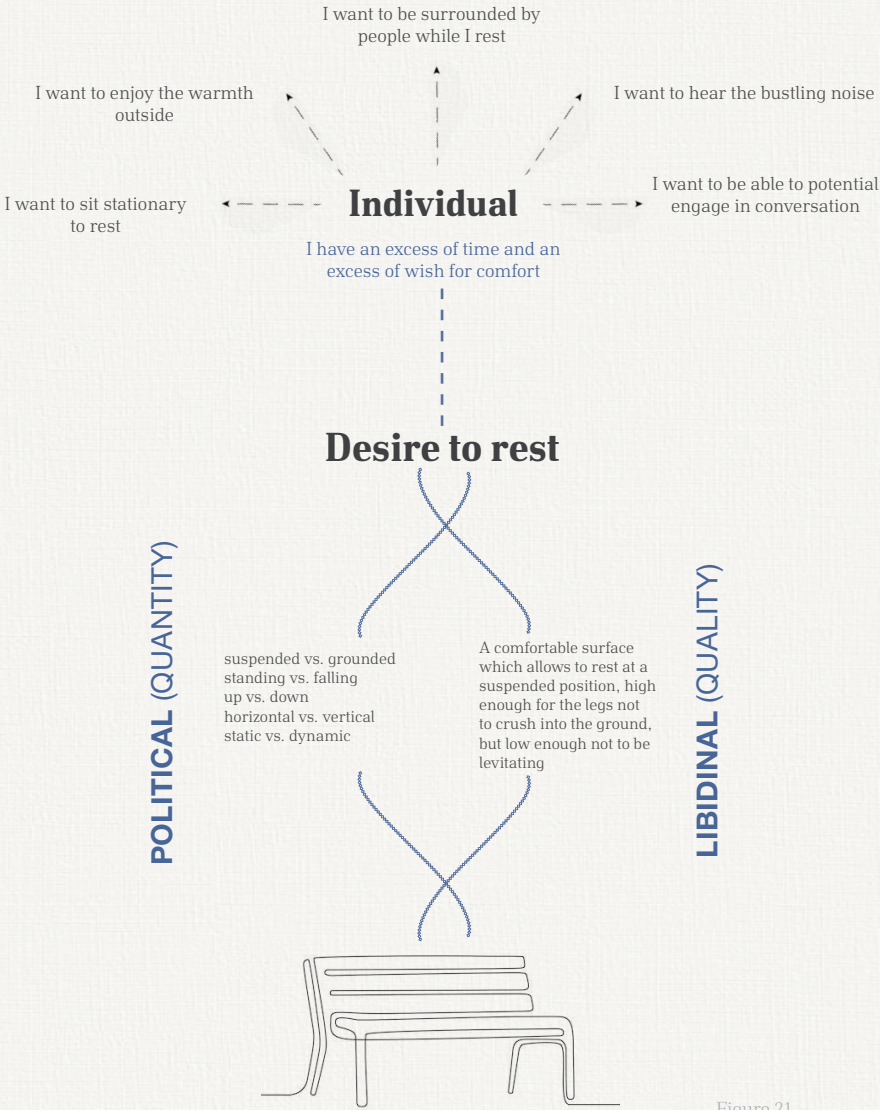


Figure 21.

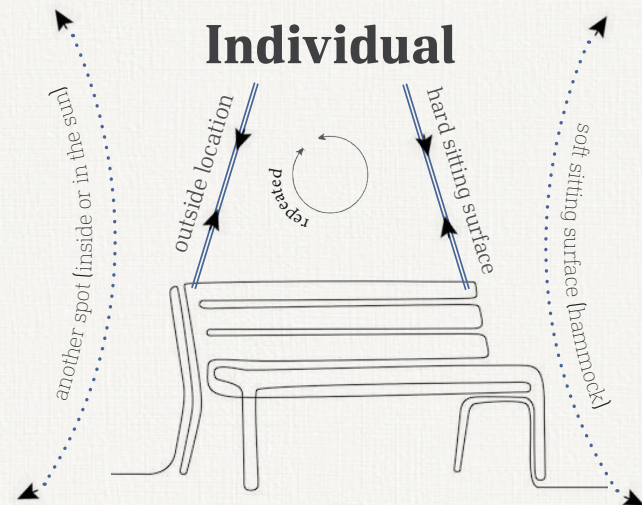


Figure 22.

This is outside a clothing shop;
mostly husbands stay here, this
is now the husbands bench



Figure 23.



Figure 24.

Even if there are no husbands
sitting this is still the husband's
bench

As *habits* consolidate, they undergo a process of signification, a transformation through which actions and objects acquire symbolic meaning beyond their immediate function or physicality. In this process of abstraction, *habits* evolve into ***rituals***. This becomes evident in the 'husbands' bench' at the moment of the erection of the sign. Initially a generic resting place, the bench gradually becomes associated with men waiting for their partners outside the clothing shop, resulting in the bench becoming a symbolic resting place. Even when unoccupied, the bench retains its symbolic value as the 'husbands' bench'; its meaning persists beyond its material presence.

Desires, *habits* and *rituals* are the three fundamental expressions of human individuation, shaping the modulation of experiences across time and space. However, these processes can only unfold freely when they remain indeterminate, allowed to fluctuate across states and evolve without imposed limitations. When *desires*, *habits* and *rituals* become externally dictated, structured rather than emergent, they cease to be lived experiences and become imposed experiences. This is why generalising or universalising human experience represents an inappropriate attitude misaligned with this very nature of human individuation. An indeterminate approach acknowledges and embraces the plurality of *desires*, the repeated rhythms of *habits*, and the emergent abstractions of *rituals*. Rather than imposing rigid structures, ***indeterminacy*** aligns with human individuation's intrinsic drive for fluidity.

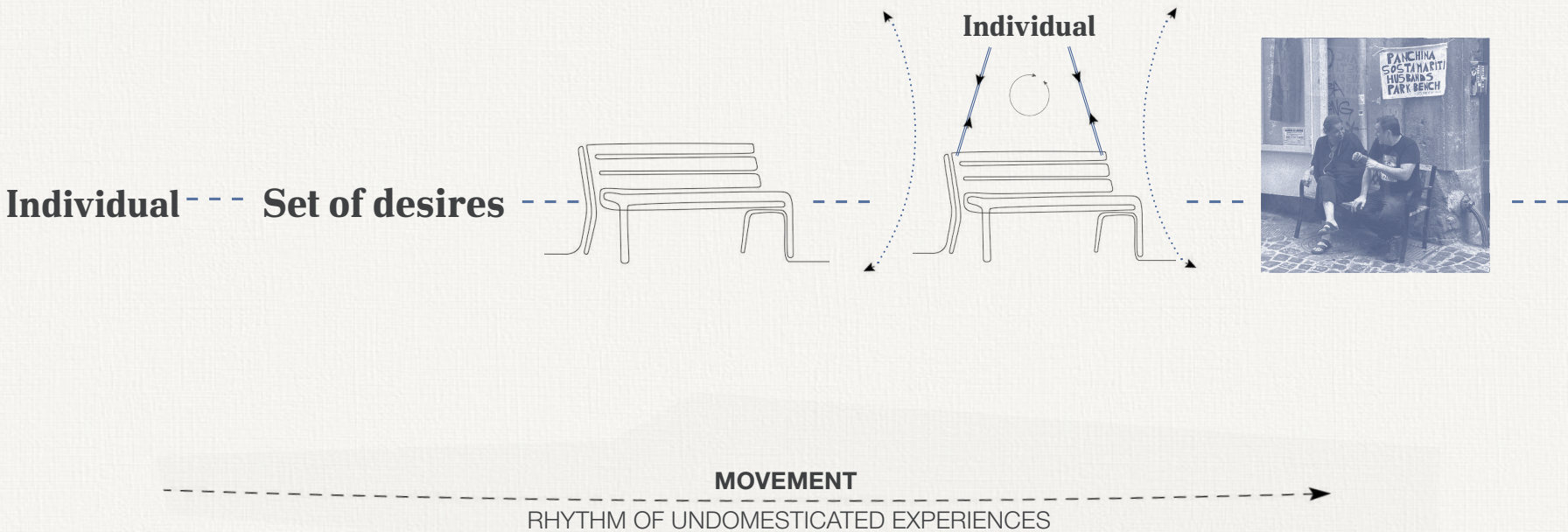


Figure 25.

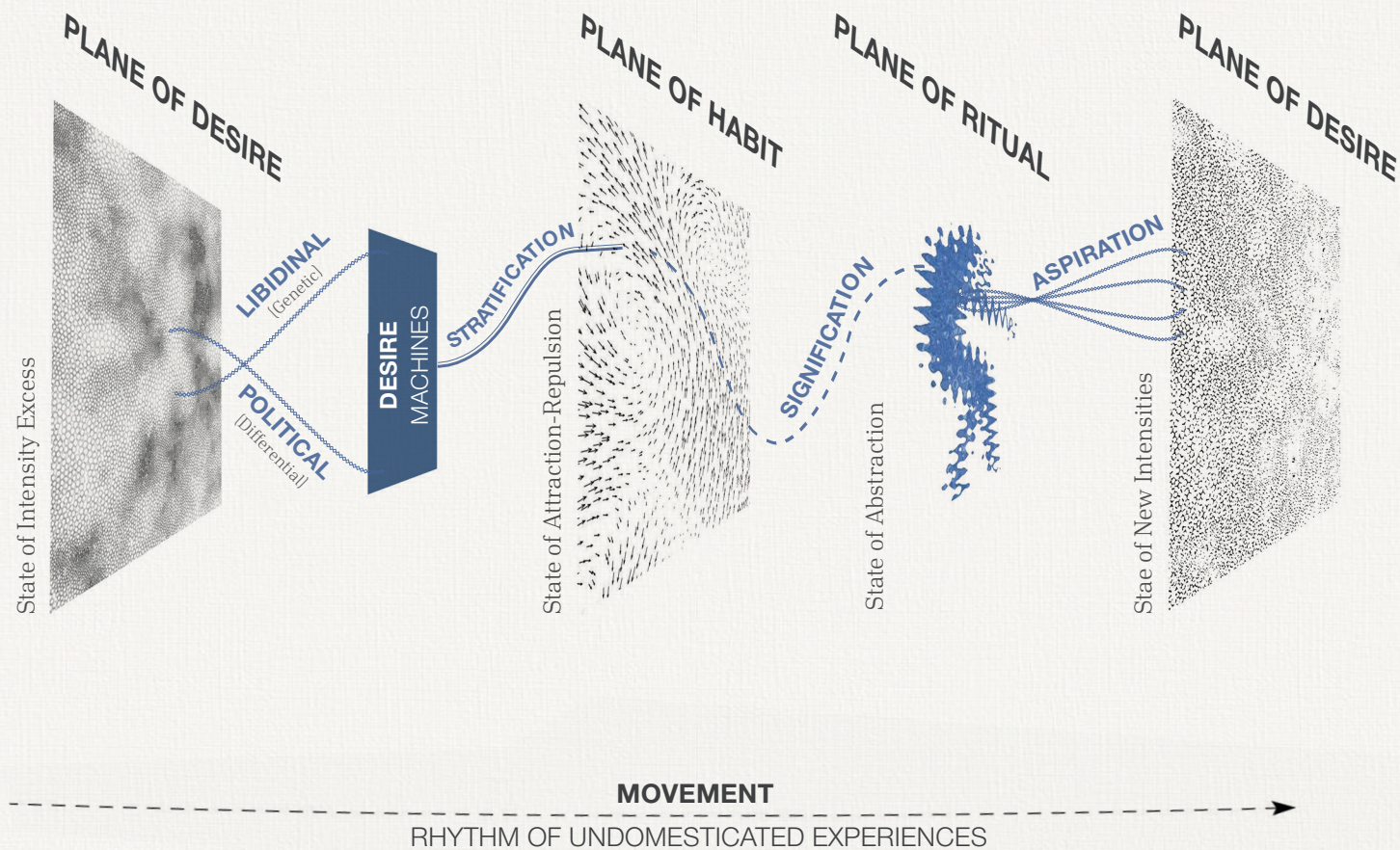


Figure 26.

The Indeterminate Technicity

As explored thus far, *indeterminacy* unfolds through patterns of individuation, shaped by fluctuating forces and dynamic rhythms. In the preceding chapters, indeterminate temporality emerged as both the measure of individuation and the necessary dimension for maintaining human experiences as open-ended evolutions. This chapter examines the other conditions that enable and sustain such *indeterminacy* and individuation. If individuation represents the ongoing differentiation of elements, its degree of freedom and fluidity depends on the settings in which it occurs. These settings, *technicities*, mediate the social, environmental, and technological dimensions of an individual's evolution [Kousoulas, 2023, p.59]. Their respective configurations and flexibility determine whether a system remains immanent and subject to continuous individuation or becomes transcendental and constrained by rigidity.

Technicities, as machinic systems, operate within two key configurations: smooth and striated spaces. Smooth spaces are open, continuous territories, where movement and transformation unfold without predetermined limits [Deleuze and Guattari, 1987, p.363]. Striated spaces, by contrast, impose order, segmentation, and fixed coordinates [Deleuze and Guattari, 1987, p.363]. The difference between these two modes lies in their logic of occupation: smooth spaces are '*occupied without being counted*', whereas striated spaces are '*counted in order to be occupied*' [Deleuze and Guattari, 1987, p.361]. While smooth spaces enable free individuation, striated spaces regulate and constrain it.

Naples, as a testbed of spontaneous and improvised activities, embodies an *indeterminate technicity*, a smooth setting where space remains porous and organic. This structural porosity manifests in three interdependent dimensions: *performative porosity*, *morphological porosity*, and *material porosity*. The ***performative porosity*** emerges through the social interaction of Neapolitans with spaces and objects, where both remain adaptable to individual and collective improvisation rather than confined to predetermined functions. The ***morphological porosity*** arises from the city's environmental, spatial and structural configuration, where thresholds remain intentionally penetrable and open to boundary blurring. The ***material porosity*** operates at the level of matter itself, through plastic and malleable objects that allow for repurposing and continuous mutability. These three layers sustain the city's unlimited urban condition, where affordances are fluid, thresholds remain penetrable, and objects retain the capacity for continual transformation.

The ***performative porosity*** in Naples is not simply about using spaces but rewriting their affordances, placing them in a state of perpetual contingency. Through this performative condition, the city functions as a stage without a script, where gestures, actions, and interactions continuously code and decode the urban fabric. A window becomes a portal for walking a dog on a leash; a stairway transforms into a playground slide; a railing is reconfigured as a tightrope. These fleeting, unconventional acts reveal an attitude towards spaces as fluid and exploratory, where affordances remain indeterminate and unlimited. This porosity is not a matter of formal design, but of social interpretation, a disposition towards the city in which individuals do not simply inhabit rigidly defined environments, but actively participate in their modulation. The act of sliding down a staircase does not merely occupy the public space; it territorialises it, transforms it into a playground. It marks a shift in meaning: before, a means of vertical circulation; after, a site of play and improvisation.

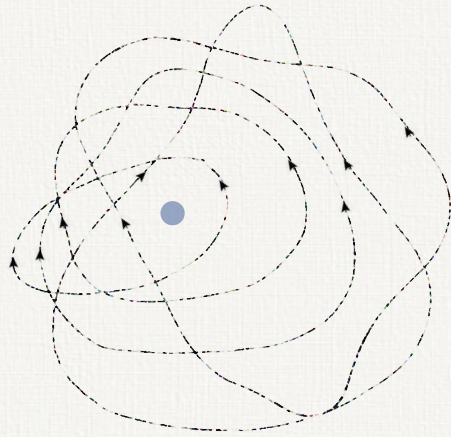


Figure 27.

PERFORMATIVE POROSITY



Figure 28.



Figure 29.

performing around
objects and charging
them with new
meanings



Figure 30.

Figure 28: Beka, I. & Lemoine, L. (Directors). (2017-2022). *Homo Urbanus Neapolitanus*, [Film; Film Exhibition] Beka & Partners.

Figure 29: Pipoli, C. [@ciropipoli]. (2023, June 20). “*E chi lo sa! Chi lo sa come e Napoli veramente. Comunque io certe volte penso che anche se Napoli*” [Photograph]. Instagram. https://www.instagram.com/p/CttbgbHtdUS/?img_index=2

Figure 30: Beka, I. & Lemoine, L. (Directors). (2017-2022). *Homo Urbanus Neapolitanus*, [Film; Film Exhibition] Beka & Partners.

Beyond social improvisation, Naples' built form itself reflects a porous condition. **Morphological porosity** emerges in the city's spatial articulation, where thresholds blur distinctions between inside and outside, public and private, solid and void. Benjamin and Lacis (2020, p. 61) describe this Neapolitan urban condition as an architecture of in-betweenness, where the presence of courtyards, staircases, and gallery landings opens up urban spaces to reoccupation. These urban interstices represent not voids, but fields of potentials, where a lack of clear determination allows individuals to reconfigure those spaces in unpredictable ways. A courtyard becomes a kitchen, a workshop, a site of assembly; a stepped alley transforms into a classroom, a theatre, a stage for impromptu performances; crevices between houses and curbs reshape as pools, tanning spots, or laundromats.

The third layer of porosity operates at the level of the material itself. **Material porosity** refers to the inherent mutability of objects in the city, their capacity to be repurposed, recombined, and redefined. It is a form of *technological porosity*, ensuring that artifacts remain open to continual transformation due to their malleable composition (Kousoulas, 2023, p.59). A street vase can be displaced, repurposed as a football goal post; a basket transforms into a pulley system transporting goods between upper-floor homes and the street; a wooden crate, turned upside down, becomes a makeshift chair and table. Objects do not exist in Naples as fixed entities, but as desire-machines, activated by circumstances and redefined by desires.

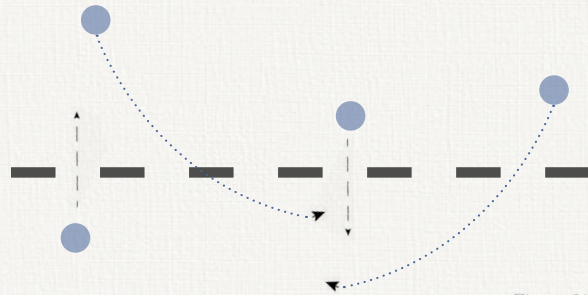


Figure 31.

Figure 32.



penetrating the potential
of objects with flexible
membranes



Figure 33.



Figure 34.

MORPHOLOGICAL POROSITY

Figure 32: Pipoli, C. [@ciropipoli]. [2020, November 3]. “*Napoli, semplicemente Napoli* — #naplesinsider #yallersworld #beautifuldestinations #yallerscampania #napolidavivere #instagramitalia #ig_italia #whatitalyis #napolipix #foto_napoli #igersnapoli #igersitalia #igerscampania #ig_napoli #italy” [Photograph]. Instagram. https://www.instagram.com/p/CHIOM4mHWWl/?img_index=2

Figure 33: Siano, S. [@dust69_sergio_siano]. [2024, June 27]. “*Quando il mare non bagna Napoli...Indianapolis Calata Fontanelle, Napoli, estate 2024.* #napoli #sergiosiano” [Photograph]. Instagram. https://www.instagram.com/p/C97wBt_ITCq/?img_index=1

Figure 34: Scugnizzo Liberato [@scugnizzoliberato]. [2024, October 14]. “*Proseguono le assemblee del comitato per l’ascensore e le scale mobili del Parco Sociale Ventaglieri Lunedì 14 Ott h. 17.30*” [Photograph]. Instagram. <https://www.instagram.com/p/DBGprDLqzz4/>

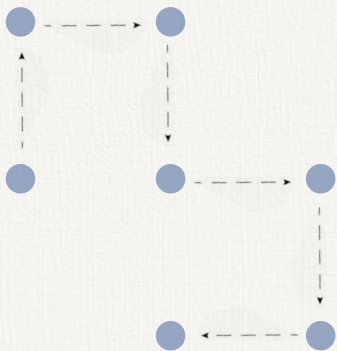


Figure 35.



Figure 36.



Figure 37.



Figure 38.

modulating available materials to satisfy needed actions

MATERIAL POROSITY

Figure 36: Pipoli, C. [@ciropipoli]. (2018, October 25). “Come mio solito fare, oggi pomeriggio sono uscito con la mia reflex per fare qualche scatto per i vicoli. Mi” [Photograph]. Instagram. https://www.instagram.com/p/BpXZAnIniGm/?img_index=8

Figure 37: Pipoli, C. [@ciropipoli]. (2018, November 8). “Sienti fa accussi, nun da’ retta a nisciuno; fatte ‘e fatte toie ma si hai ‘a suffri caccia ‘a currea” [Photograph]. Instagram. <https://www.instagram.com/p/Bp60-DcFctI/>

Figure 38: Beka, I. & Lemoine, L. (Directors). (2017-2022). *Homo Urbanus Neapolitanus*, [Film; Film Exhibition] Beka & Partners.

Yet, while each of these porosities addresses a distinct aspect of technicity, they operate interdependently to sustain the *ritornello of indeterminacy*, ensuring an urban condition of becoming rather than a static form. The *morphological porosity* invites penetration, the *material porosity* allows for manipulation, and the *performative porosity* generates decodification. Each and every Neapolitan gesture always embodies, to some degree or intensity, all of these components. For instance, in figure 39, a woman hangs laundry on a construction scaffold, exemplifying this dynamic intersection. The scaffold's material structure, its pipes and nodes, facilitates the act of hanging laundry, enabling strings to be attached to a sustaining structure. Its morphological condition, between the building and the street as a temporary extension of the domestic façade, creates a hybrid boundary for spatial appropriation. Lastly, the woman's mentality, the attitude towards the structure as a potential for hanging, transforms the element from a construction tool into a domestic utility. Through a single gesture and its three porosities, the scaffold becomes immanent and fluid, evolving and individuating in a form beyond its previously predetermined function.

These porosities are not accidental, but essential: they generate and sustain a smooth space, a city which is never a finished object but an ongoing field of articulation and potential. In its configuration of spaces as *indeterminate technicities*, Naples consciously and subconsciously rejects the notion of a built environment as a fixed entity, and embraces it as a milieu to be lived, shaped, and continuously redefined.

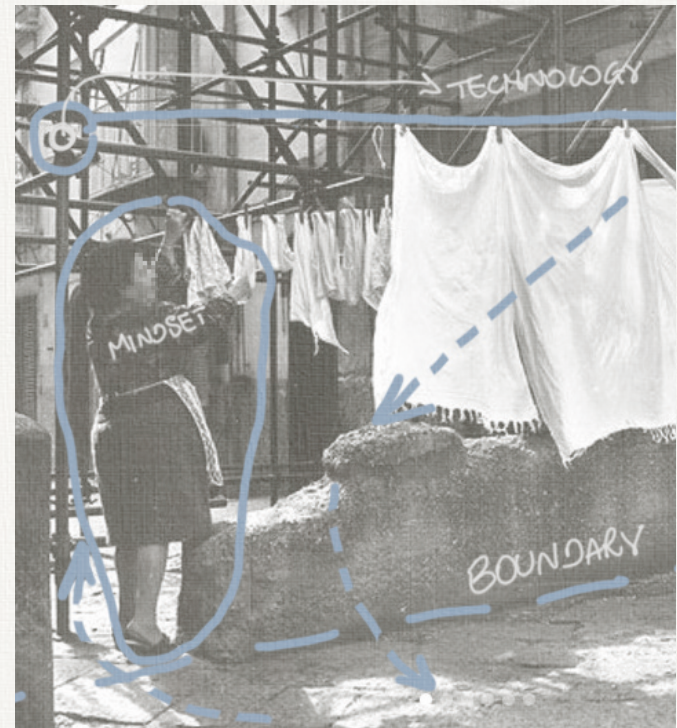


Figure 39.

Figure 39: Siano, S. [@dust69_sergio_siano]. (2024, May 7). "Quartieri Spagnoli marzo 1988 © Sergio Siano #napoli #quartierispagnoli #anni80 #biancoenero #sergiosiano" [Photograph]. Instagram. https://www.instagram.com/p/C6riFOhAAAss/?img_index=1

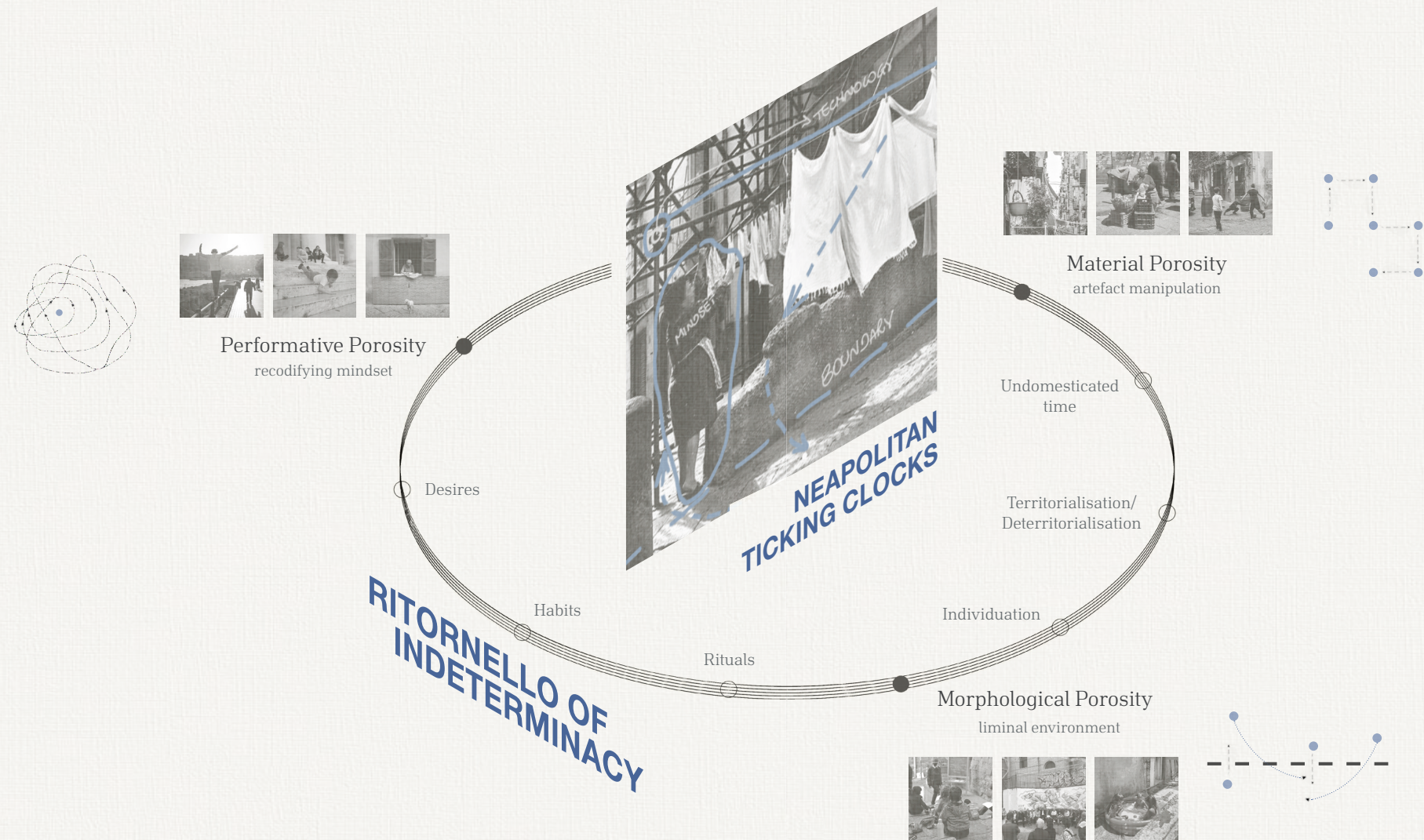


Figure 40.

Designing with Indeterminacy

As previously explored, the *ritornello of indeterminacy* emerges as the binding motif behind Neapolitan gestures, desires, habits, and rituals, shaping the city's urban condition as an expression of immanence. However, this fluid and improvisational logic, so integral to Naples, often encounters tension in built environments elsewhere, where spaces are conventionally shaped and structured through predetermination and transcendental imposition. Yet, all environments are capable of, and should be able to, not only accommodate but actively cultivate *indeterminacy*. This is especially true for public spaces, which are often conceived as open to all yet remain rigidly delineated. Openness is not simply an assigned quality in words; rather, it must be a lived condition of malleability, allowing users to inscribe their own rhythms, gestures, and desires upon the spaces they inhabit.

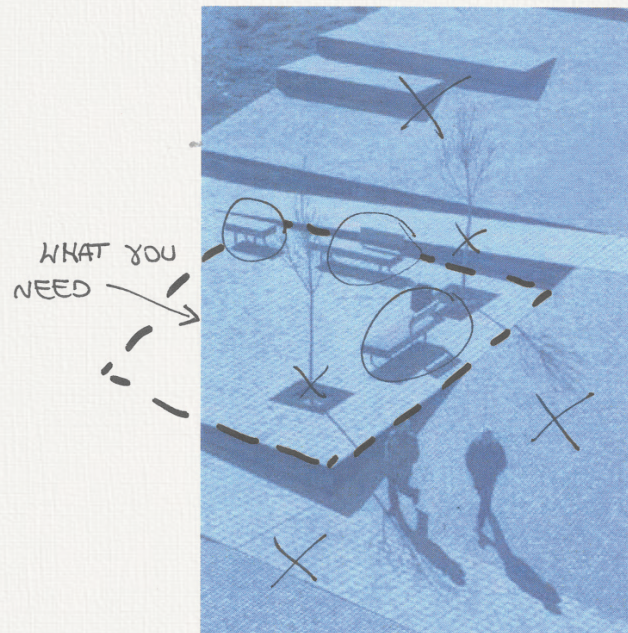
In contemporary architectural practice, still largely governed by transcendence and rigid determinacy, introducing *indeterminacy* within the built environment represents an act of strategic infiltration. This infiltration within my project takes shape through the insertion of sometimes subtle and sometimes explicit ambiguous elements, *indeterminate entities* that leak through the fixed barriers of otherwise transcendental objects and spaces, fracturing their rigid determination. These *indeterminate objects*, resisting fixed definitions and singular functions, become catalysts for appropriation, individuation and perpetual cycles of desires. Their openness to transformation aims to foster a condition of porosity, sustaining a material, performative and morphological penetrability in which meaning, usage, and territorial boundaries remain metastable: always shifting, always provisional.

Stripping the built environment of its contemporary overdetermination reveals the potential of *indeterminate objects*. Spaces engineered towards singularity lose their capacity for spontaneity. As Naples demonstrates, however, spaces designed with porosity in mind gain layers of improvisation, making them open to new and unexpected repurposing: a staircase becomes an abstracted theatre, a street wall an impromptu library, two vases a football goal post, and a blank facade a provisional art gallery. These individuations do not emerge from conventional design strategies but through a design approach that prioritises *indeterminacy*, fostering objects that afford multivalent functions and act as desire machines to multiple libidinal economies.

To introduce *indeterminacy* into architectural practice is to shift from designing fixed spaces to designing potentials, from imposing order to enabling unlimited articulations. This shift requires a fundamental reconfiguration of the architect's role, challenging its conventional notion as master designer imposing form from above. Rather, it calls for an ethos of craftsmanship, an approach of working with materials, rhythms and physical objects to engage with users in an ongoing dialogue. Yet, designing with *indeterminacy* does not mean an arbitrary scattering of ambiguous objects, nor does it imply a retreat into an architecture of neutrality or blank spaces. Rather, it is a deliberate and precise practice of crafting pockets of potential through carefully calibrated interventions, objects and spaces that invite use rather than dictate it. These interventions aim to foster political economies of openness: well-crafted, structurally sound, yet perpetually available desire machines that remain in the hands of individuals and collectives modulating and consuming them.

Through such *indeterminate elements*, individuals and collectives are empowered to improvise, territorialise, and determine spaces. In this sense, architecture aims to become a playground for continuous reimagination, rather than an imposed and static framework. In embracing *indeterminacy*, the built environment ceases to function as a domesticated and fixed entity, instead taking shape as an ever-evolving interplay of spontaneity, design, and desires.

The Predetermined Square



- Figure 41.
- BIG ENOUGH SPACE x GATHER
 - PREFERABLY SITTING

The Indeterminate Square

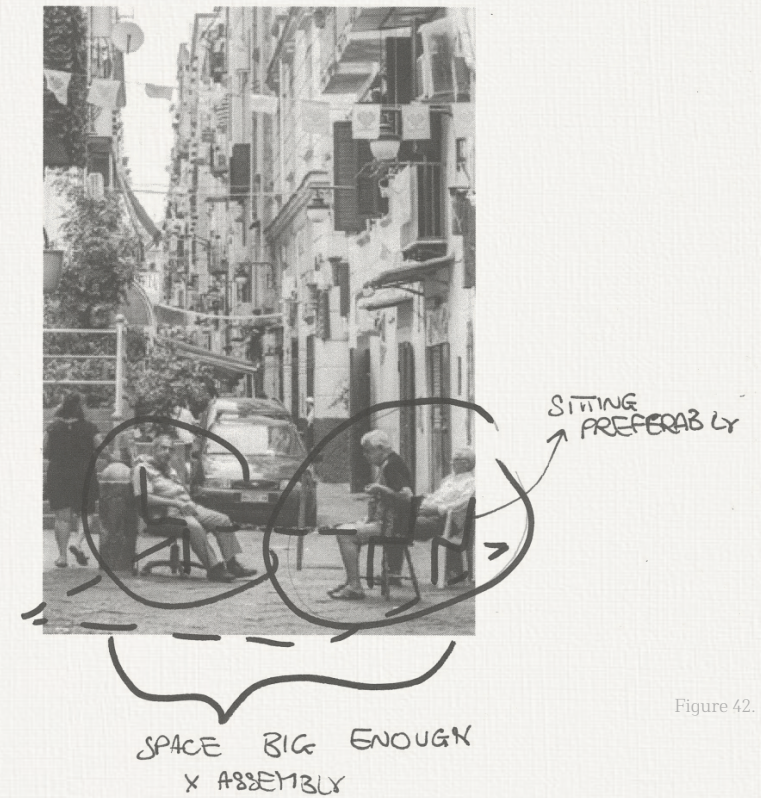
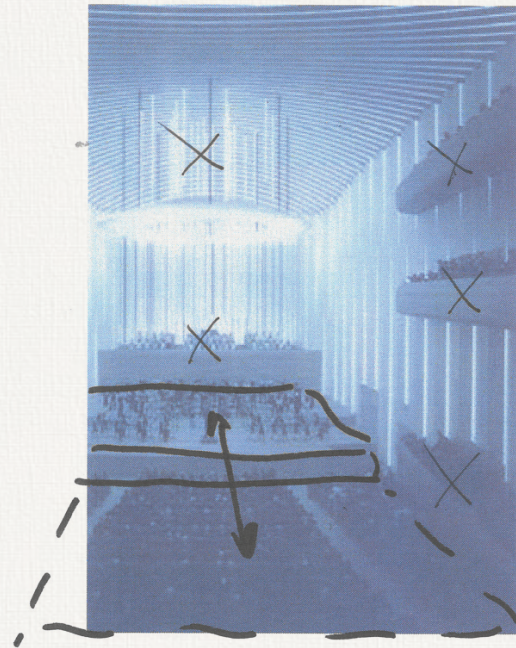


Figure 42.

Figure 41: Bravo, J. [2024]. Zarrón Square / BOV ESTUDIO. [Photograph]. <https://www.archdaily.com/photographer/javier-bravo-photography>

Figure 42: Pipoli, C. [@ciropipoli]. [2018, November 8]. "Sienti fa accussi, nun da' retta a nisciuno; fatte 'e fatte toie ma si hai 'a suffri caccia 'a currea" [Photograph]. Instagram. <https://www.instagram.com/p/Bp60-DcFCtT/>

The Predetermined Theatre



. UP & DOWN RELATIONSHIP

Figure 43.

The Indeterminate Theatre

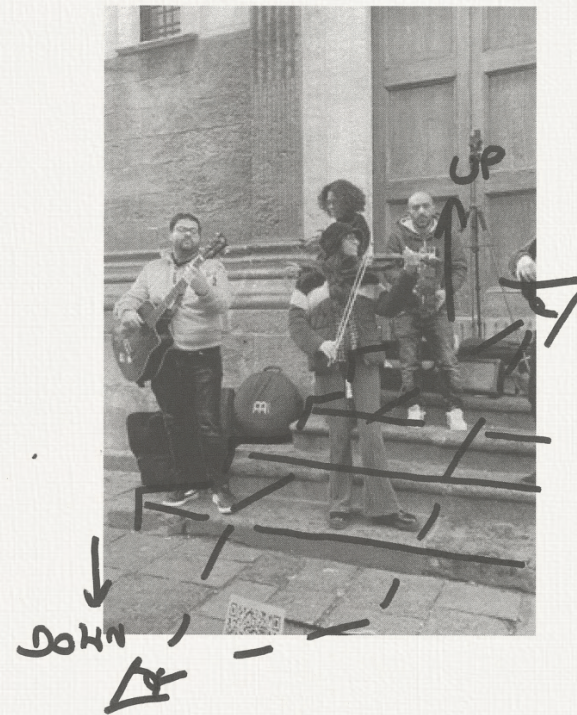


Figure 44.

The Predetermined Stadium

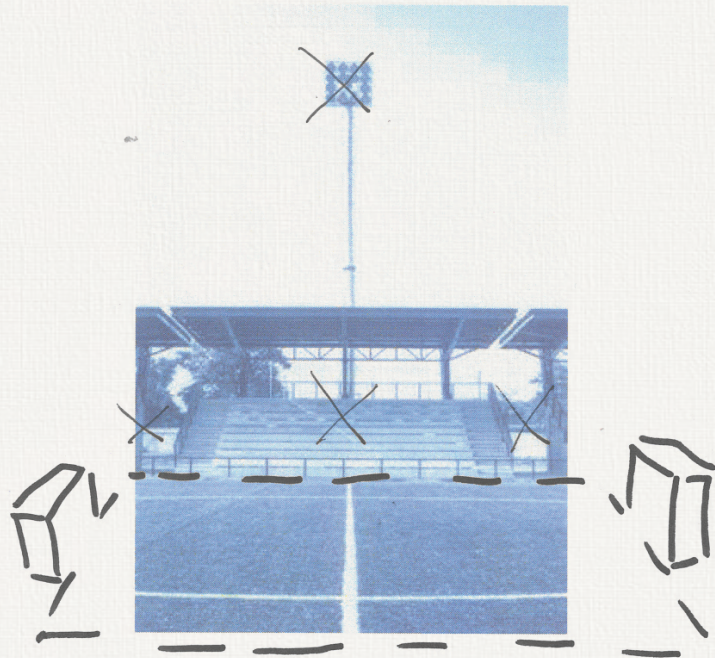


Figure 45.

- FRAMING OBJECT
- BIG ENOUGH SPACE X RUNNING

The Indeterminate Stadium



Figure 46.

Figure 45: Lagos, R. [2021]. Estadio Esparta / BVA + GVAA. [Photograph]. <https://www.archdaily.cl/cl/photographer/rodolfo-lagos>

Figure 46: Pipoli, C. [@ciropipoli]. [2018, October 25]. "Come mio solito fare, oggi pomeriggio sono uscito con la mia reflex per fare qualche scatto per i vicoli. Mi" [Photograph]. Instagram. https://www.instagram.com/p/BpXZAnlniGm/?img_index=8

The Predetermined Church

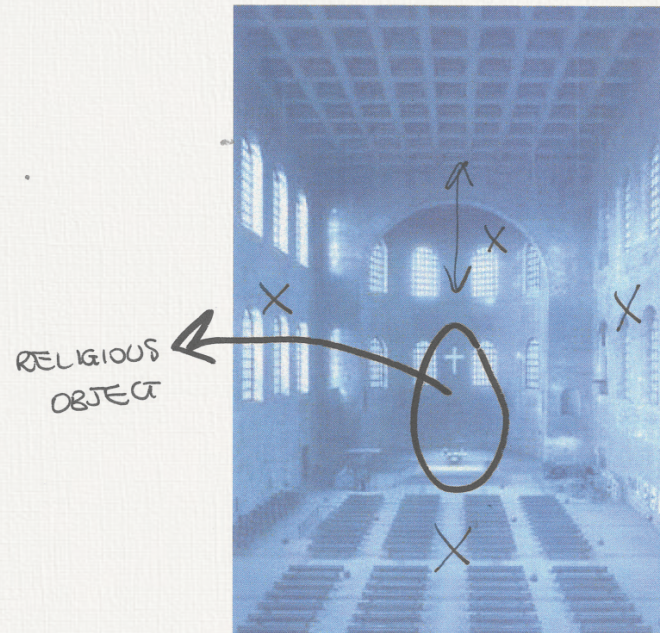


Figure 47.

• RELIGIOUS OBJECT

The Indeterminate Church

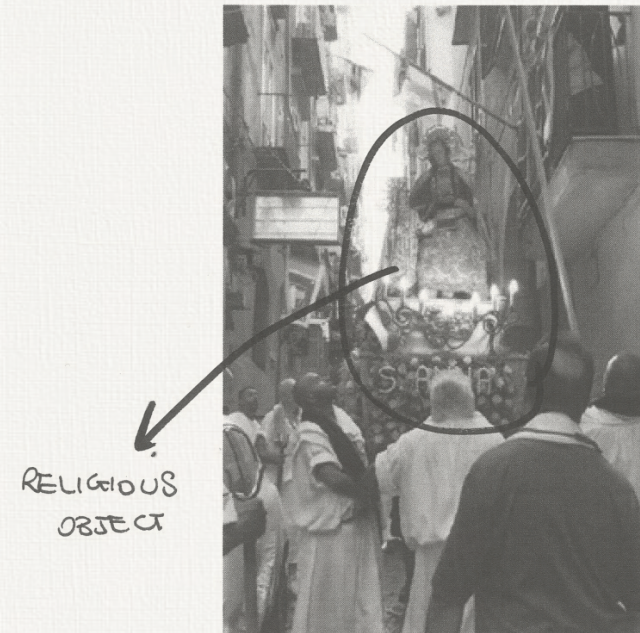


Figure 48.

Figure 47: Halbe, R. (2014). Organ facade of the Constantine Basilica. [Photograph]. <https://www.world-architects.com/en/auer-weber-stuttgart/project/organ-facade-of-the-constantine-basilica>

Figure 48: Beka, I. & Lemoine, L. (Directors). (2017-2022). *Homo Urbanus Neapolitanus*, [Film; Film Exhibition] Beka & Partners.

The Predetermined Museum

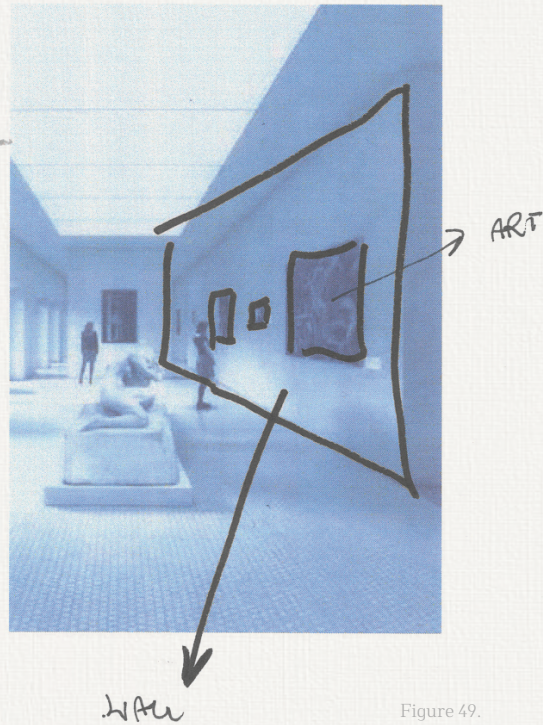


Figure 49.

- ART
- HAU

The Indeterminate Museum

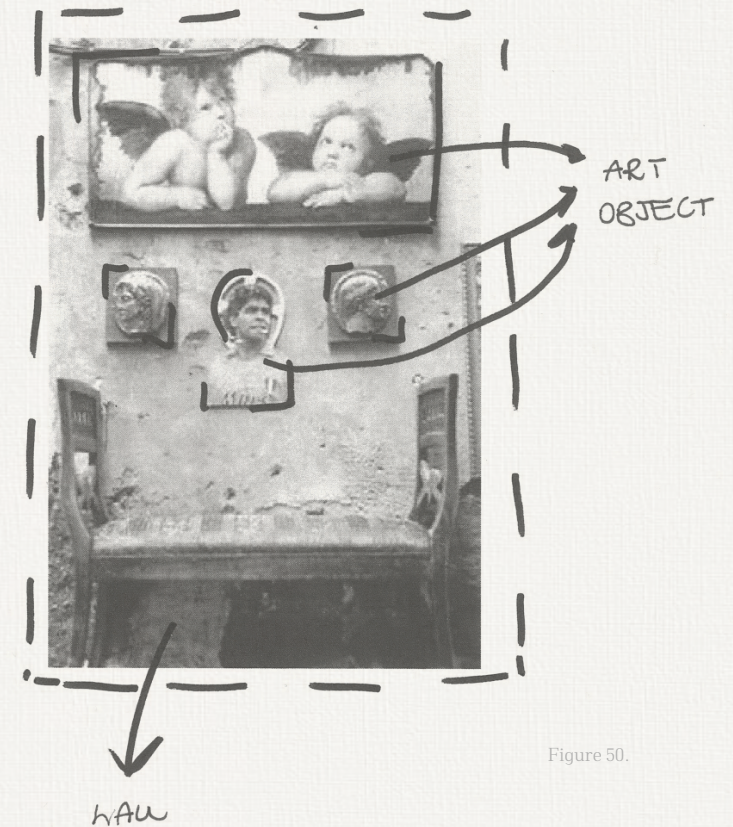
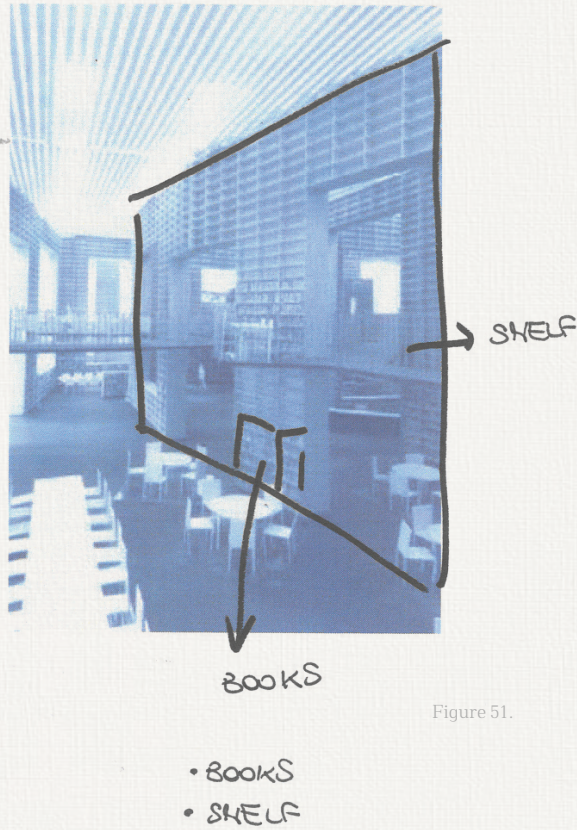


Figure 50.

Figure 49: Pinterest (no date). ART Gallery. [Photograph]. <https://fr.pinterest.com/pin/3237030977710232/>

Figure 50: McIntosh, R. [@robbie_mcintosh]. (2022, December 19). "Napoli, Quartieri Spagnoli, December 17 2022 #leica #summilux35 #streetizm #ihsp #un_public #shootfilmmag #ishootfilm #myspc #deathb4digital #streetphotographymagazine #apfmagazine #fisheylemag #pellicolamag" [Photograph]. Instagram. <https://www.instagram.com/p/CmWubTcoMax/>

The Predetermined Library



The Indeterminate Library



Figure 51: “Musashino Art University Museum & Library,” by The Japan Architect. 2010, *The Japan Architect*, 80.

The Indeterminacy Interventions

Drawing on the concept of the ritornello, understood as a recurring yet shifting refrain, the design introduces physically ambiguous elements, called indeterminate objects, that intentionally resist fixed functions. These elements are crafted to invite spontaneous, improvised uses by people, reflecting the everyday, flexible ways Neapolitans inhabit and transform spaces. Rather than imposing a single architectural vision, the interventions adapt to the unique character of each existing building, reinterpreting structures through carefully detailed design moves such as tailored plans, sections, and material choices. The result is architecture conceived not as a finished object but as an open framework, ready to be re-coded and re-appropriated, echoing the improvisational spirit of Neapolitan urban life.

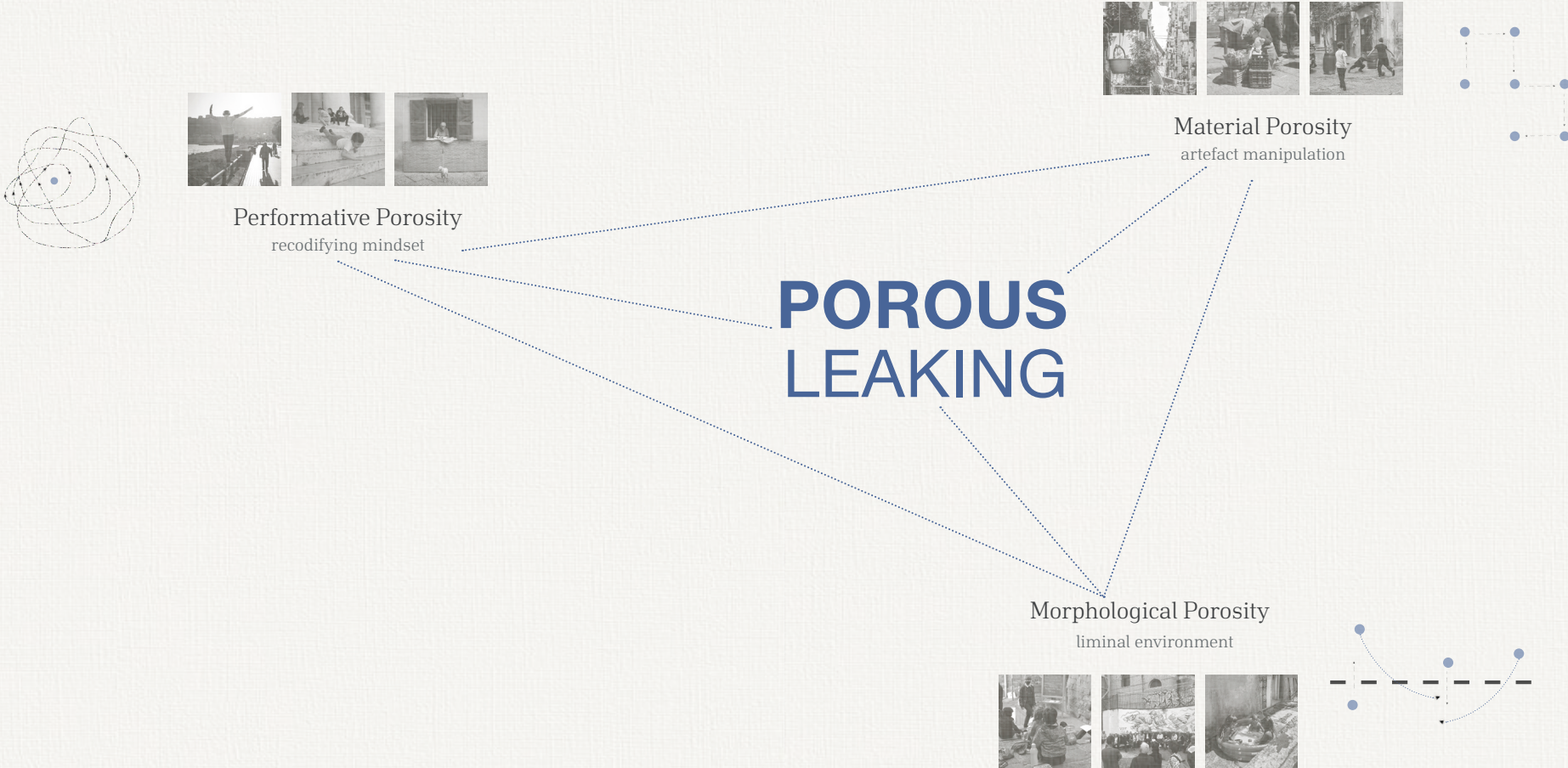


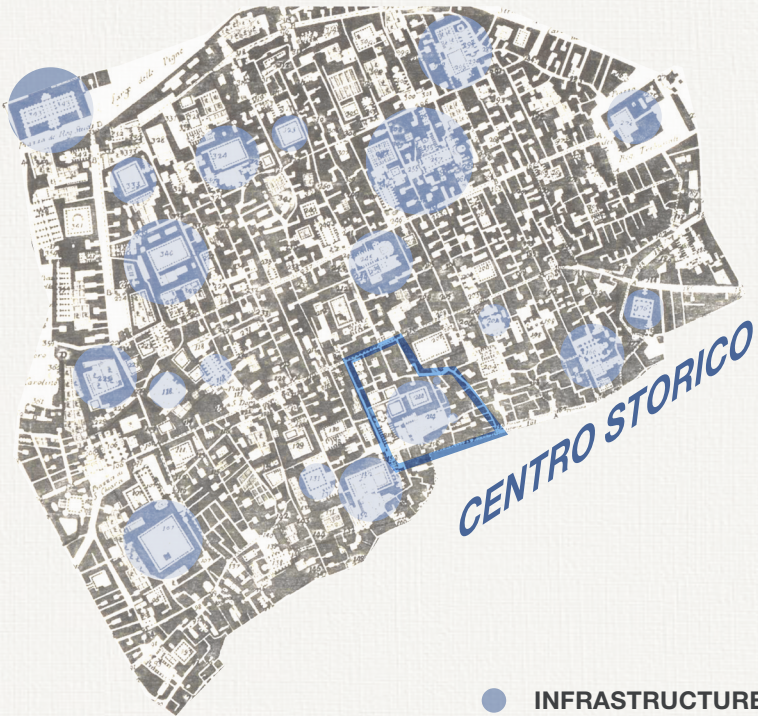
Figure 53.



**HISTORICAL
CENTRE**

Space in transition from
indeterminate to over-determined

Figure 54.



CENTRO STORICO

● **INFRASTRUCTURES
OF DETERMINATION**

Figure 55.

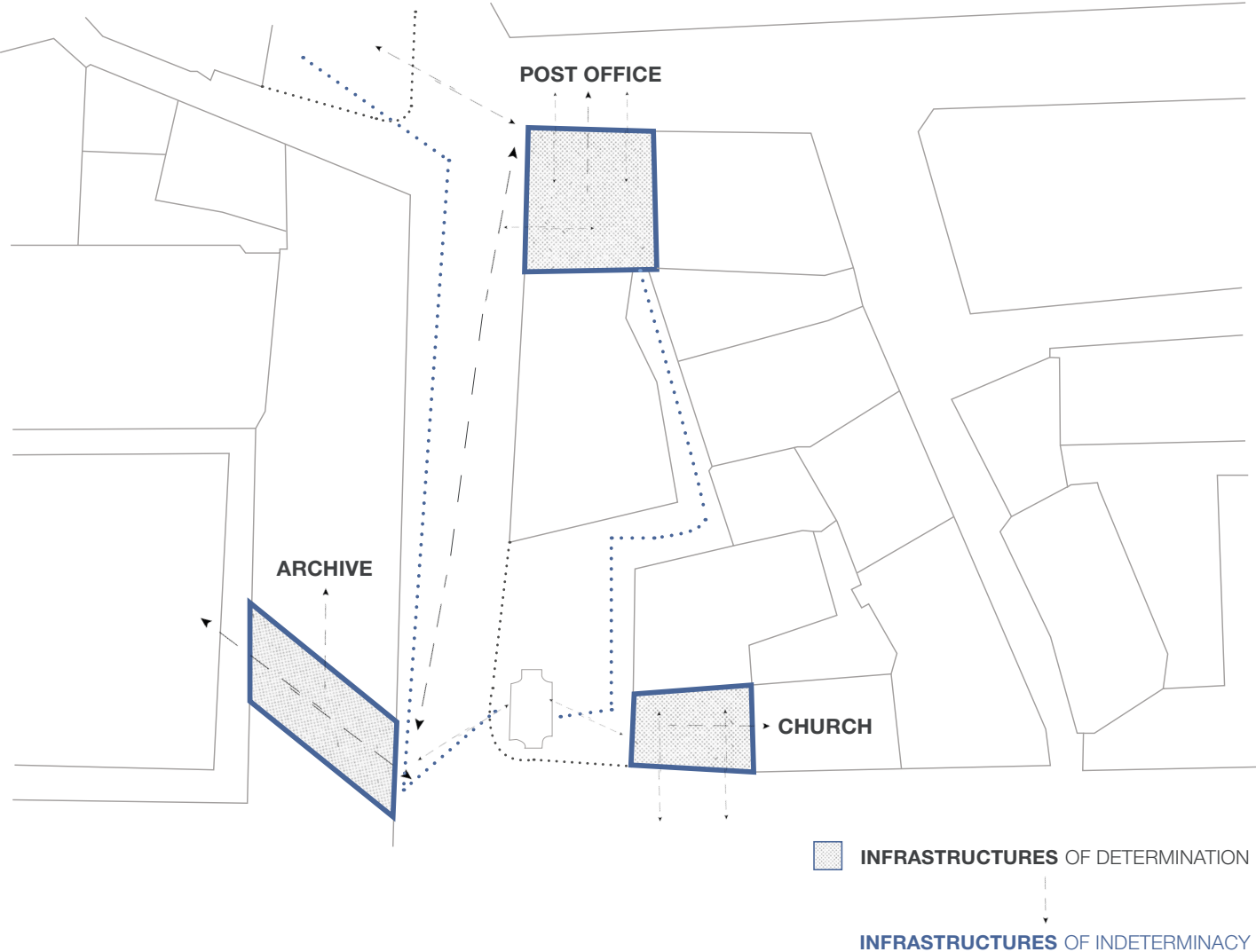


Figure 56.

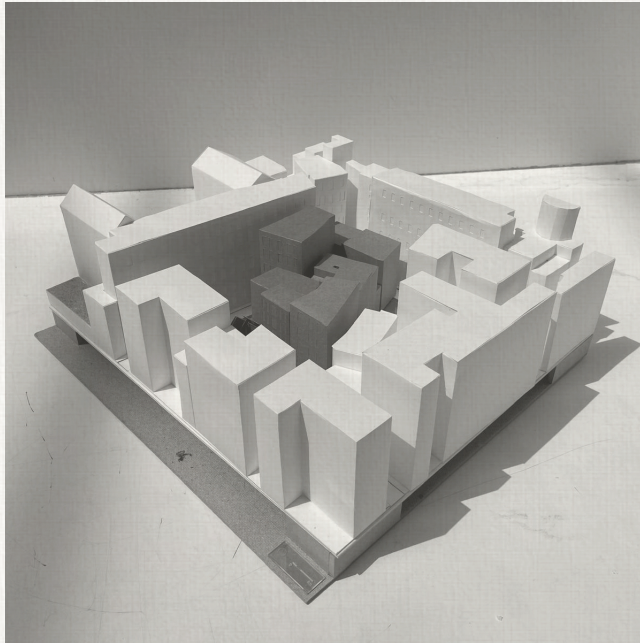


Figure 57.



Figure 58.



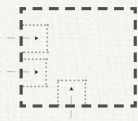
Figure 59.

In-situ Ground Plan



Figure 60.

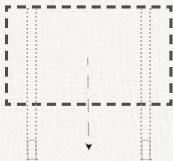




Post Office Intervention
Leaking by Carving



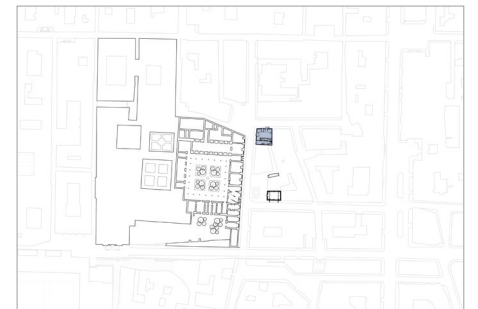
Archive Intervention
Leaking by Diverting



Church Intervention
Leaking by Portruding

Figure 61.

An Indeterminate Post Office



NEW POROUS
POCKET

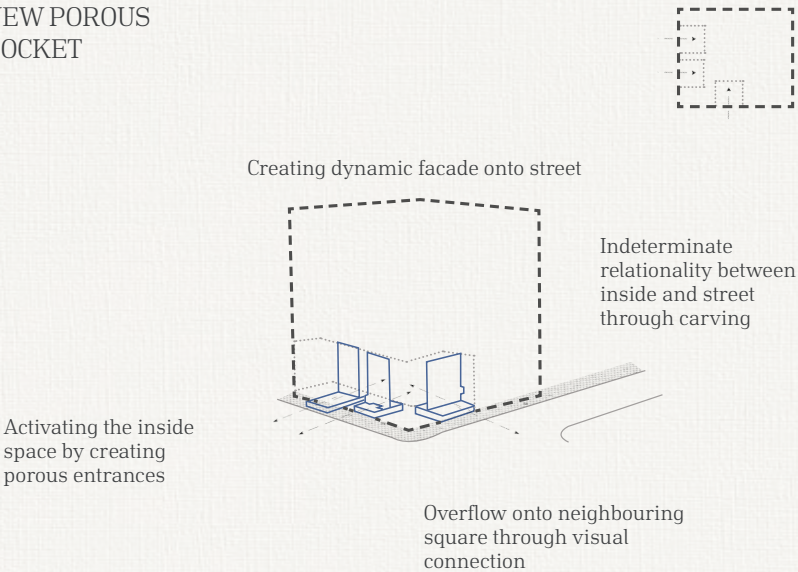


Figure 62.

Plan

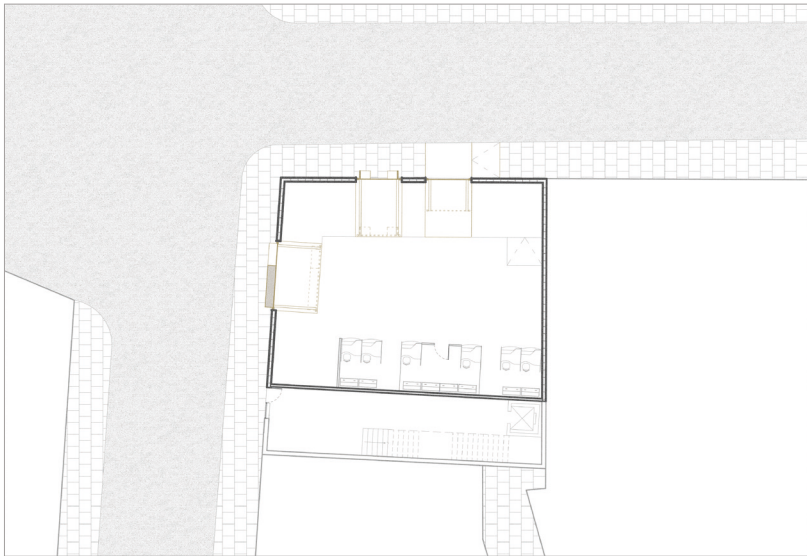


Figure 63.

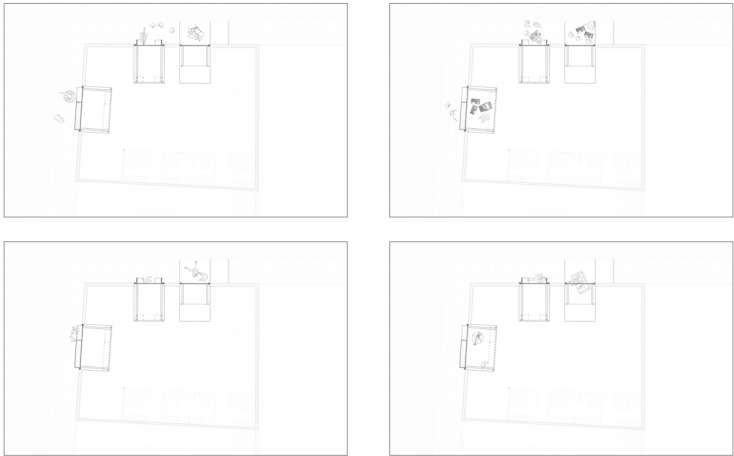
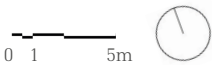


Figure 64.

Section

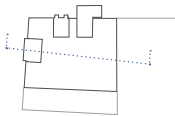


Figure 65.

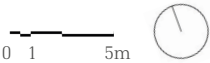


Figure 66.

East Elevation



Figure 67.

0 2 10m

North Elevation



Figure 68.

0 2 10m

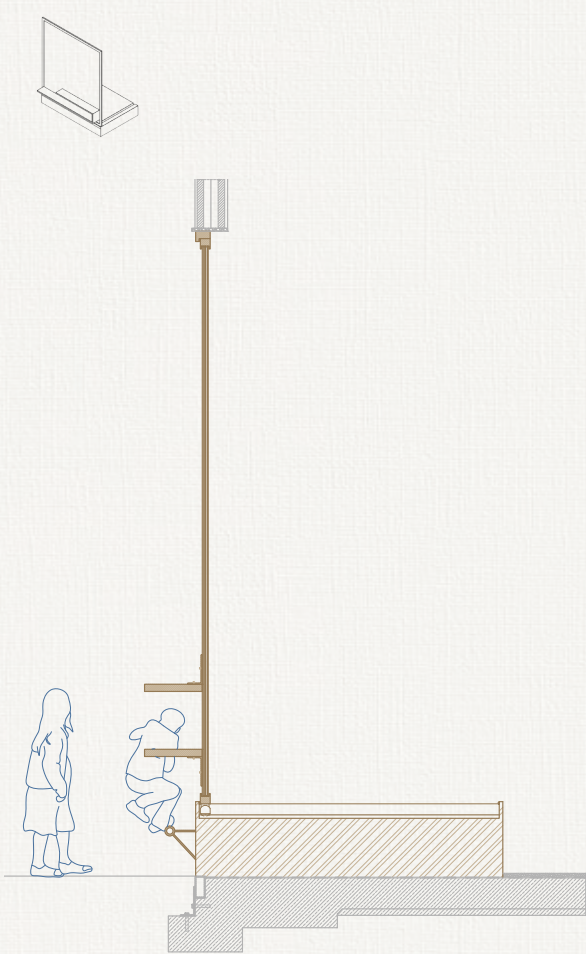


Figure 69.

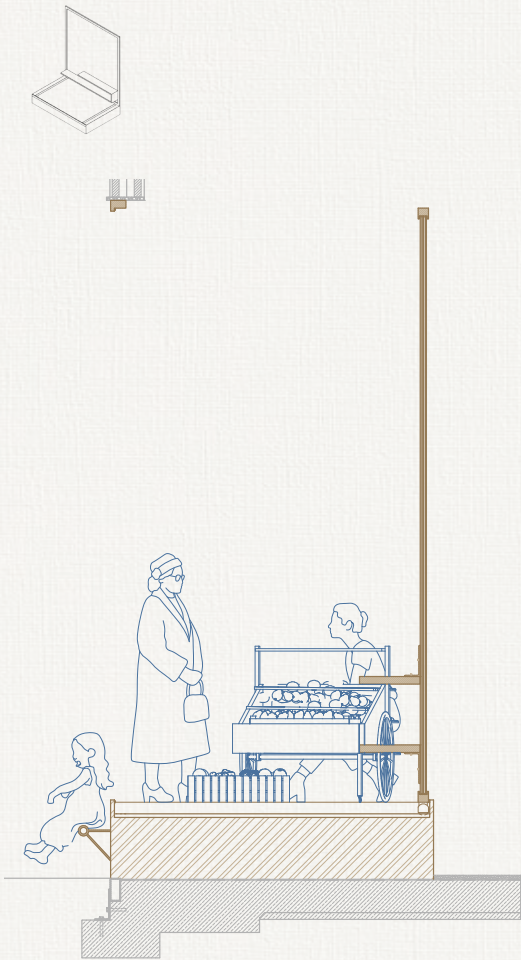
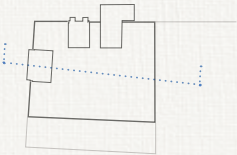


Figure 70.

0 1m



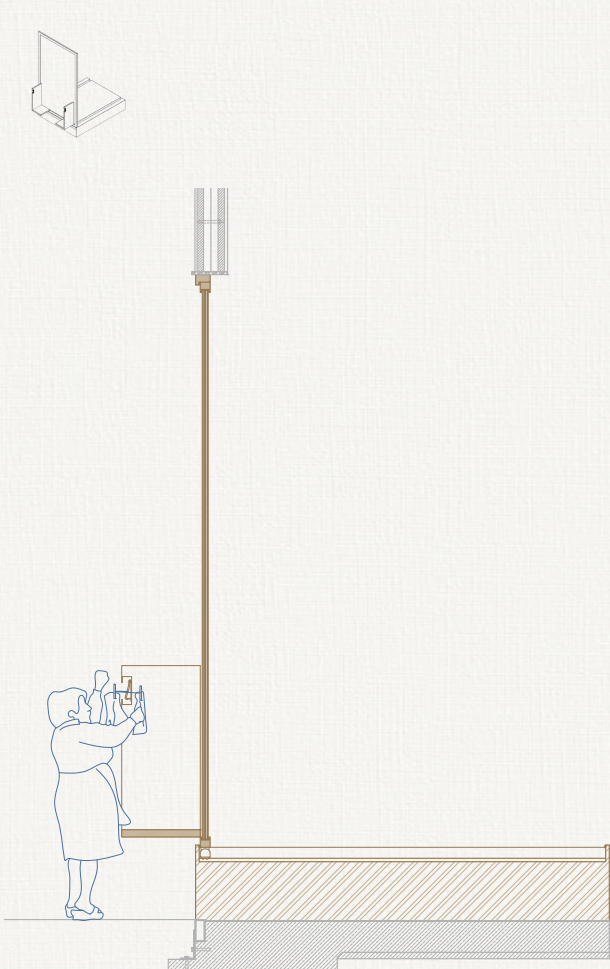


Figure 71.

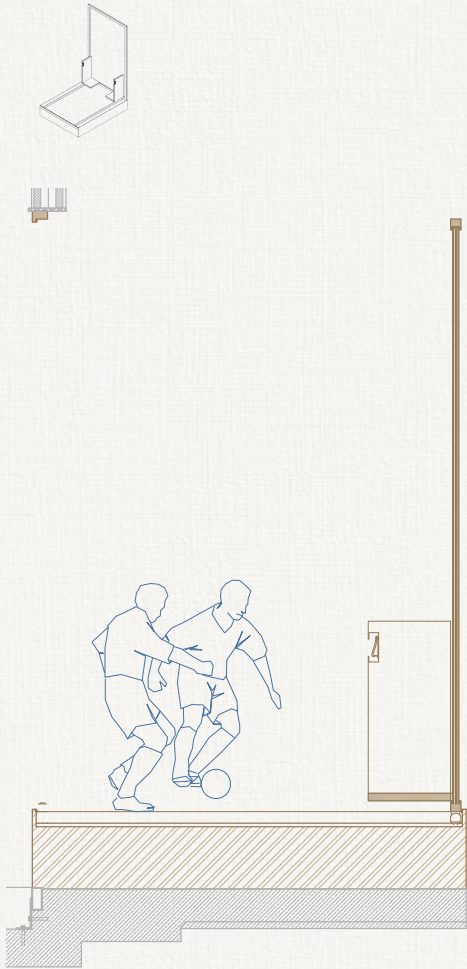
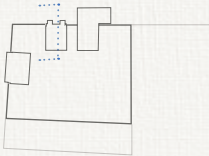


Figure 72.

0 1m



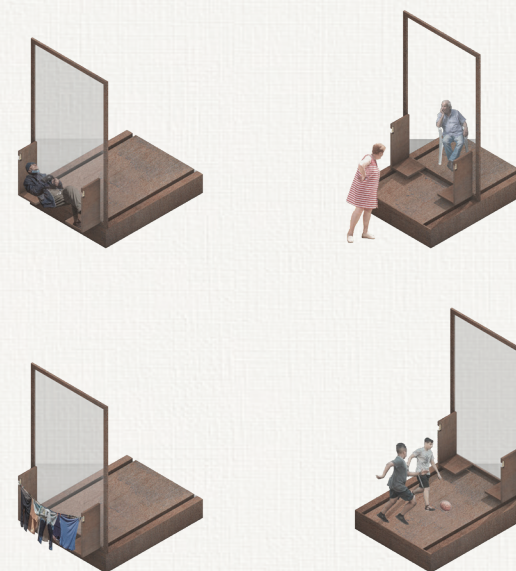
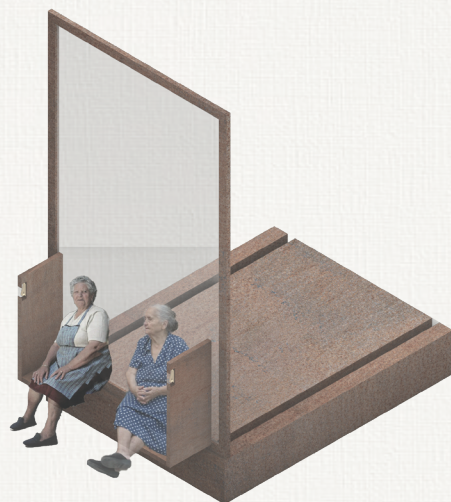


Figure 73.

Vertical-Horizontal Relationality

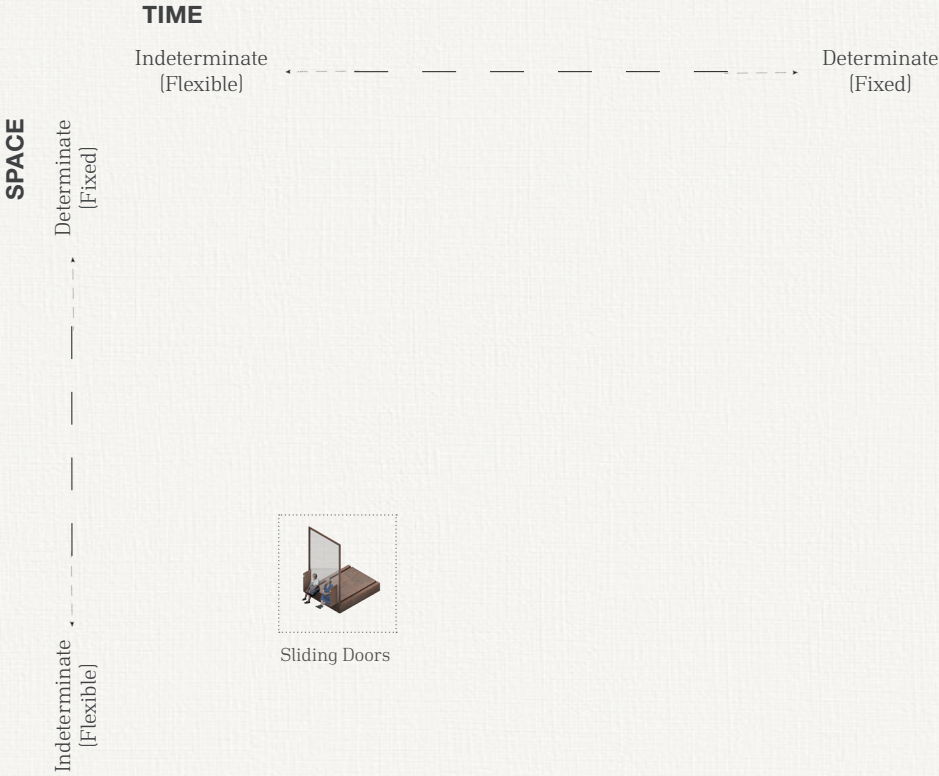


Figure 74.



Figure 75.

An Indeterminate Archive



NEW POROUS
POCKET

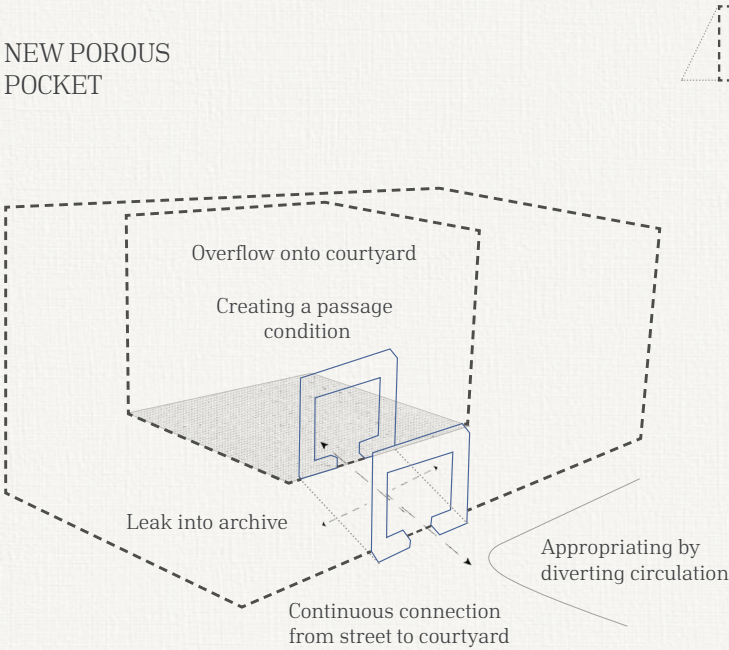


Figure 76.

Plan

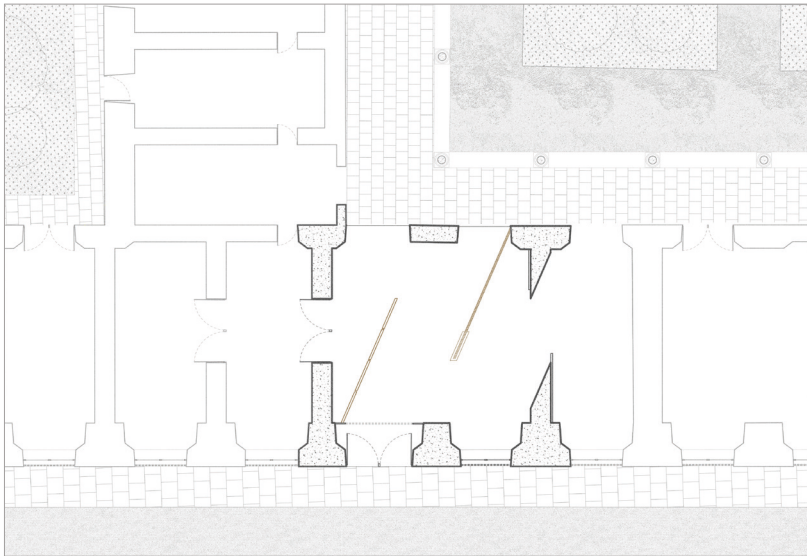


Figure 77.

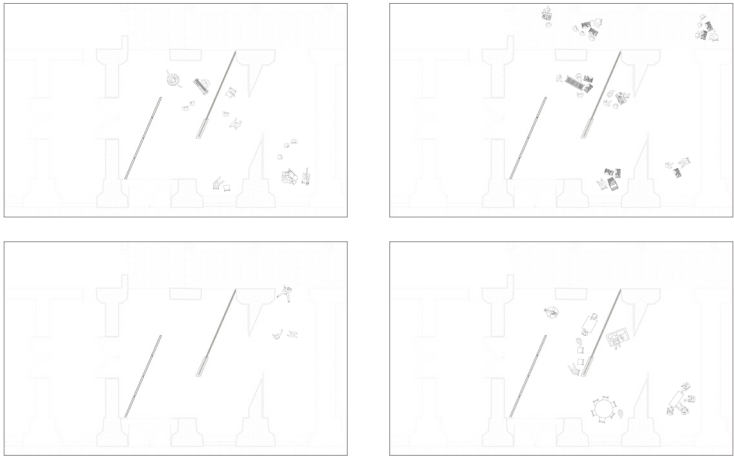


Figure 78.

Section

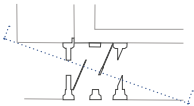


Figure 79.

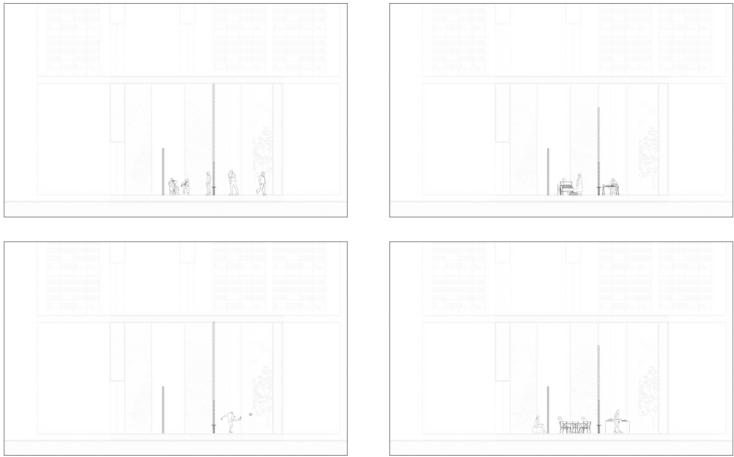
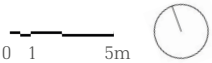
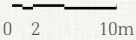


Figure 80.

West Elevation



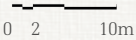
Figure 81.

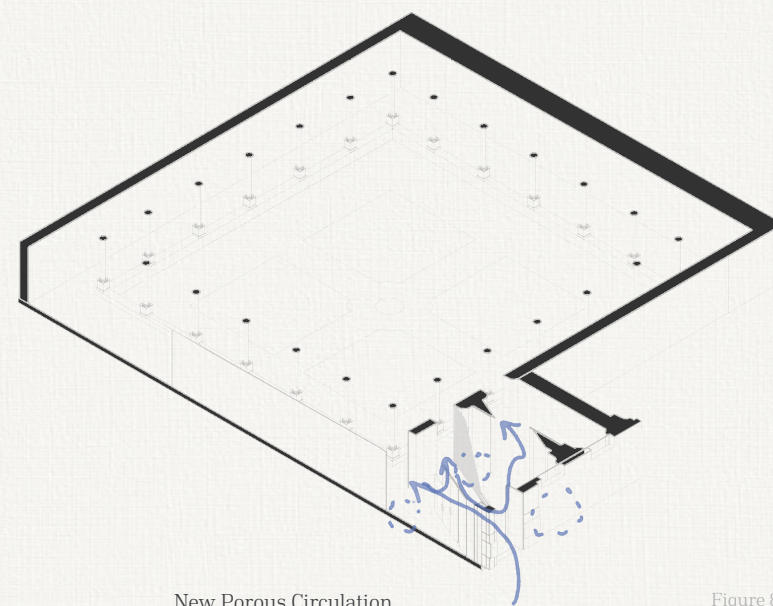


East Elevation



Figure 82.





New Porous Circulation

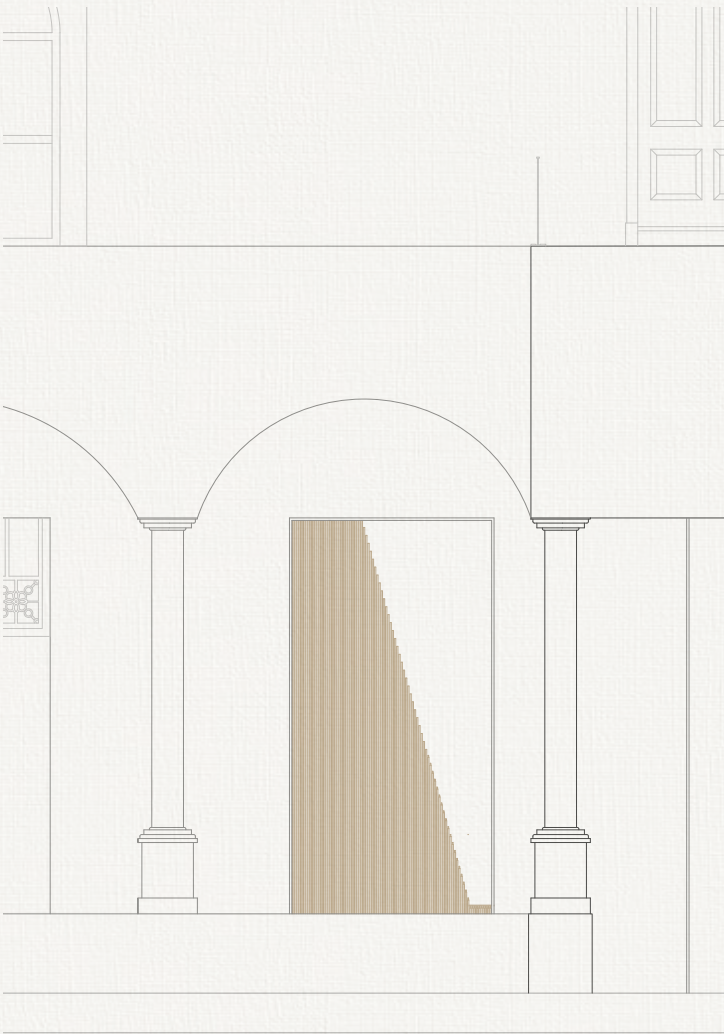
Figure 83.



Manipulating the Opening



Figure 84.



Manipulating the Opening

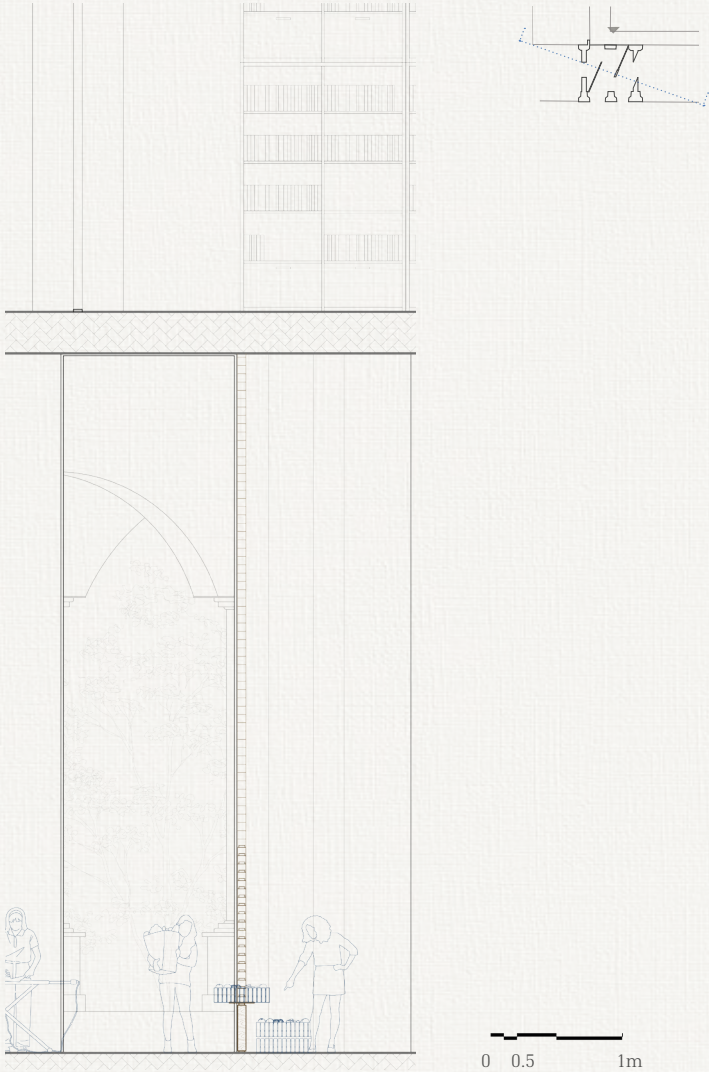


Figure 85.

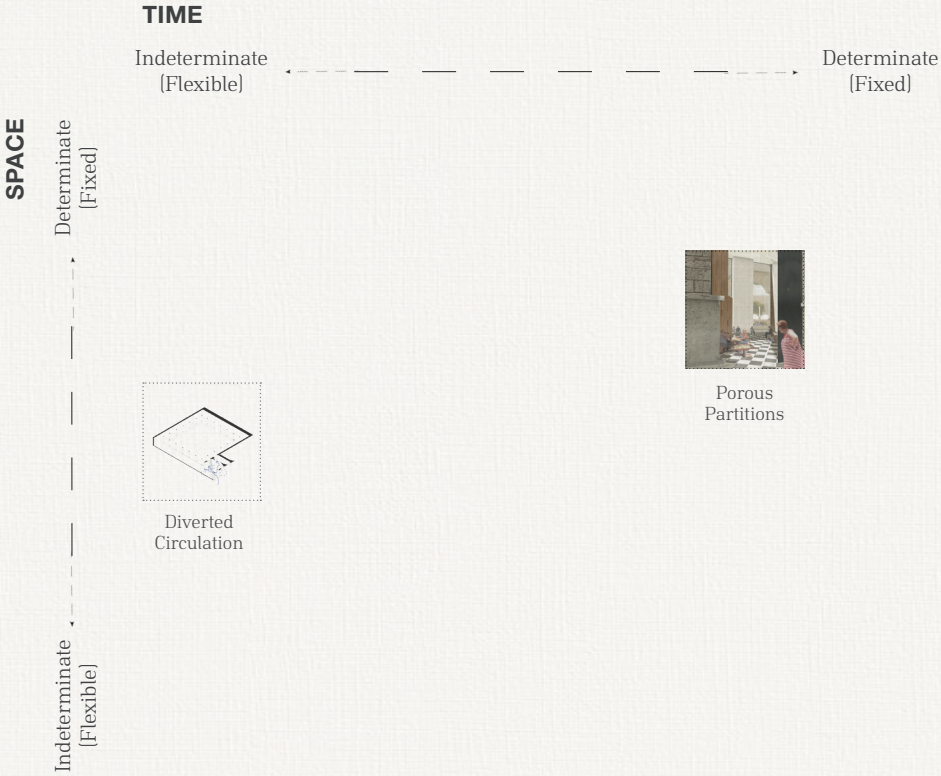
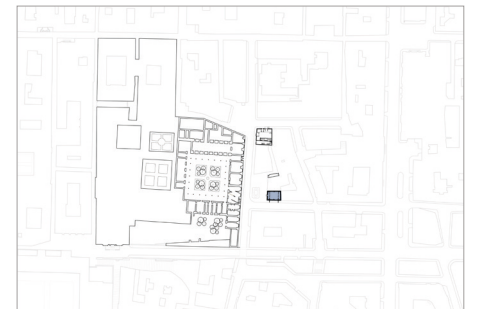


Figure 86.



Figure 87.

An Indeterminate Church



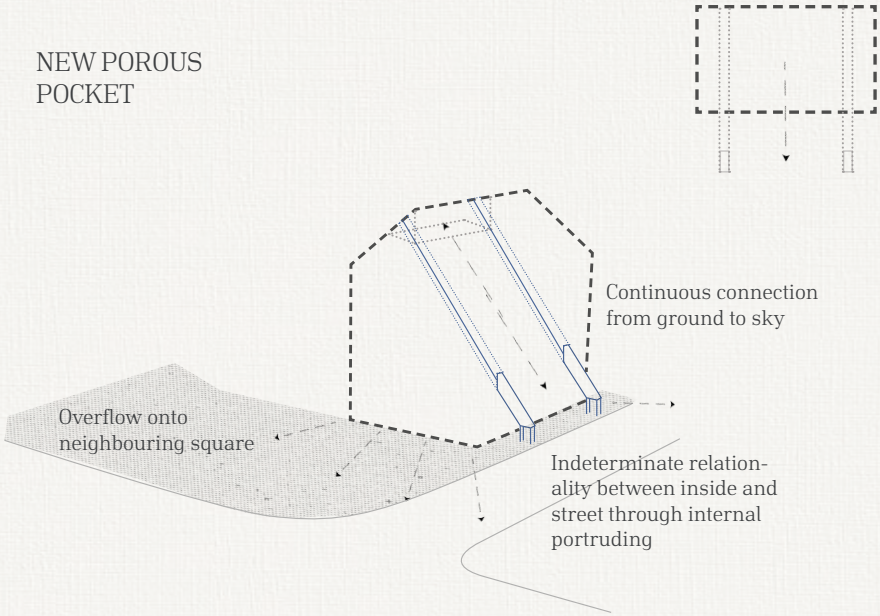


Figure 88.

Plan

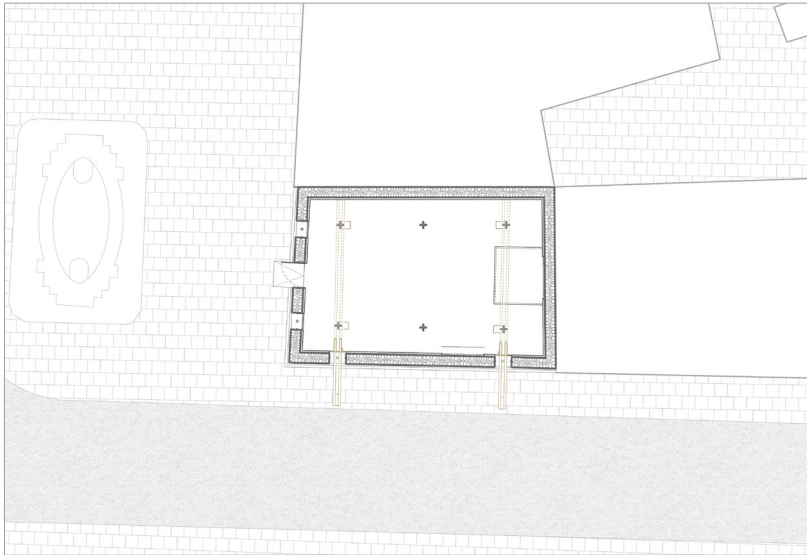


Figure 89.

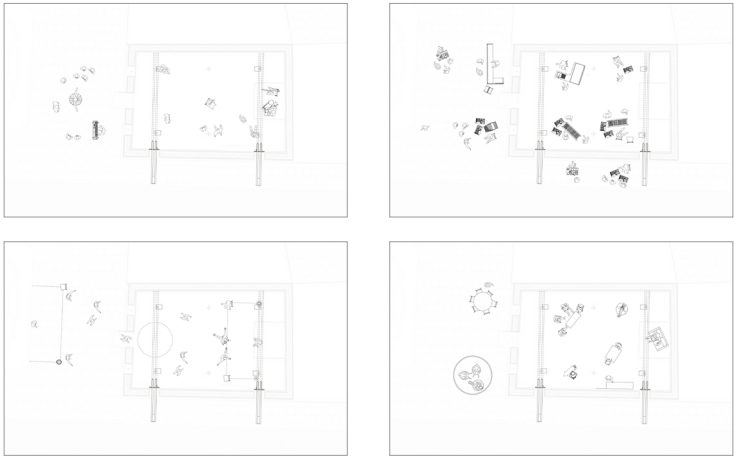
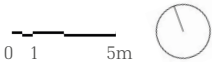


Figure 90.

Section

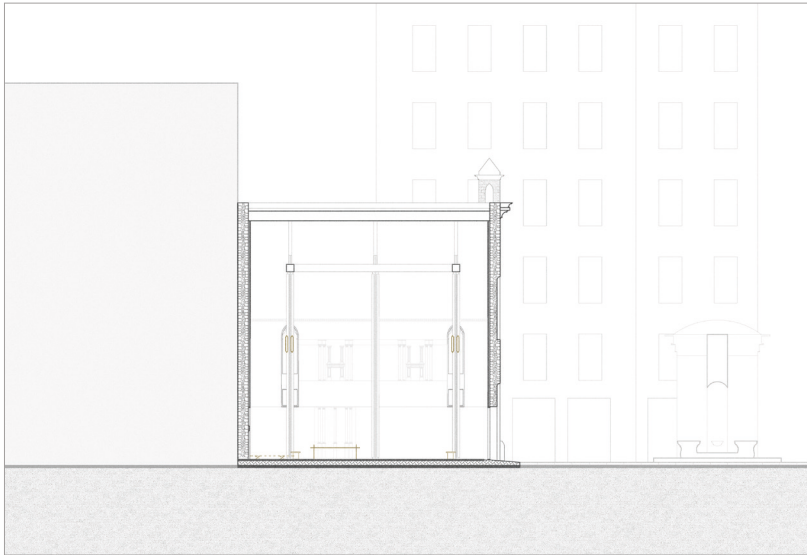
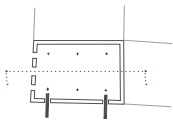


Figure 91.

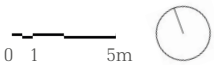


Figure 92.

South Elevation

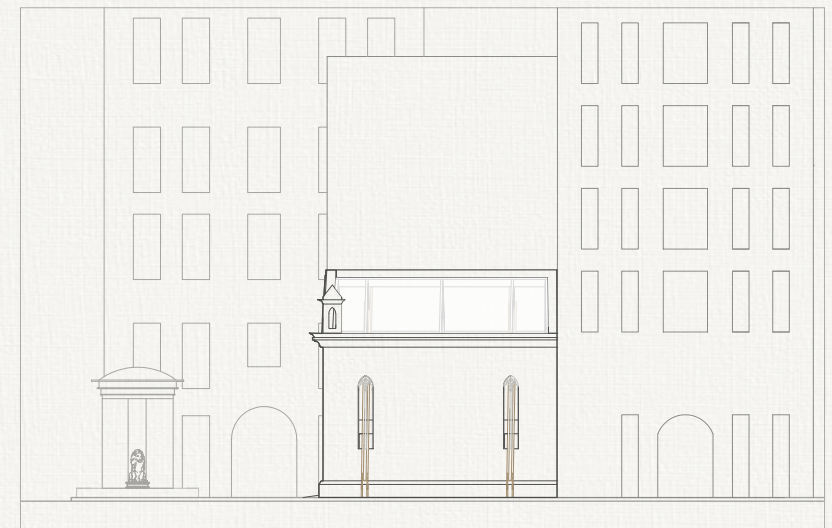


Figure 93.

0 2 10m

West Elevation



Figure 94.

0 2 10m



Figure 95.

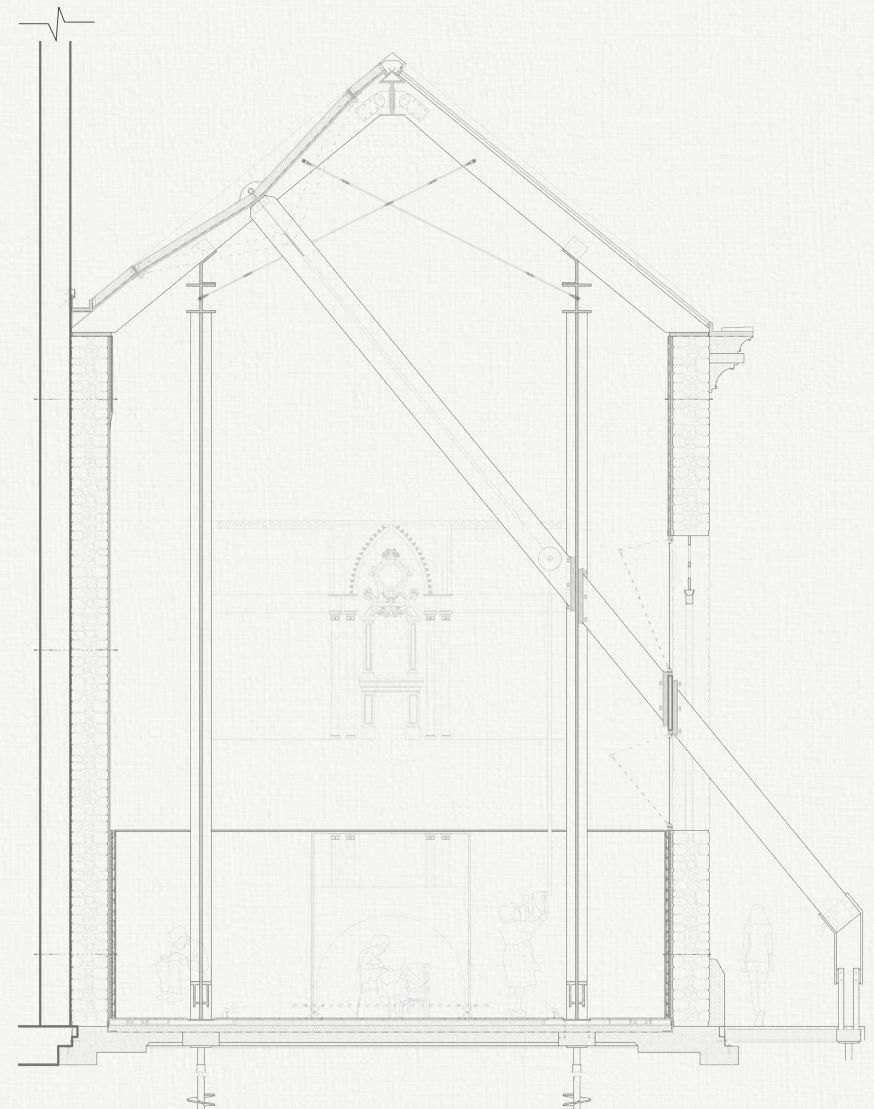


Figure 96.

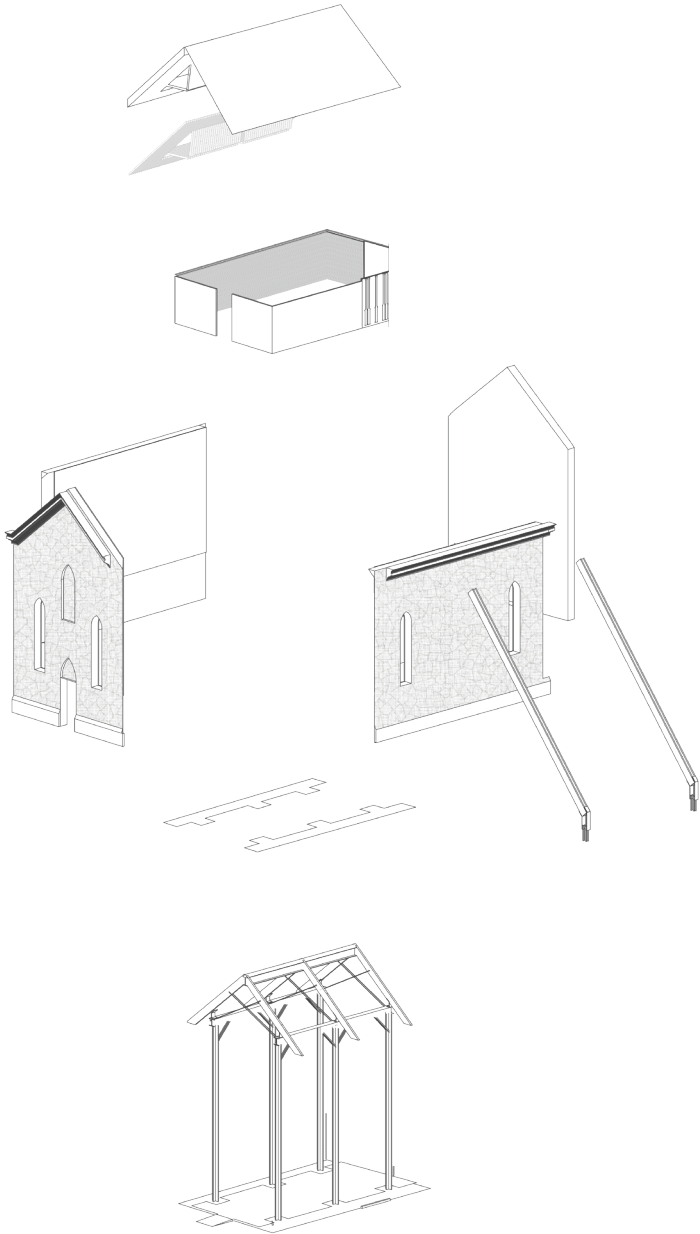
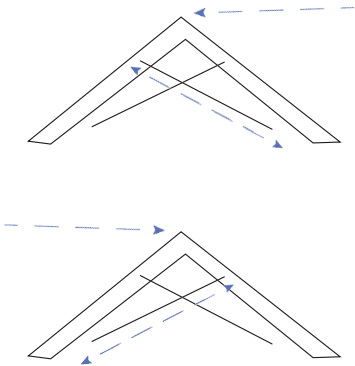


Figure 91.

Figure 97.



Lintels, corners, vaults, superior and inferior part reinforced with carbon fibre mesh for avoiding cracking

Tie rods to prevent walls from falling forward

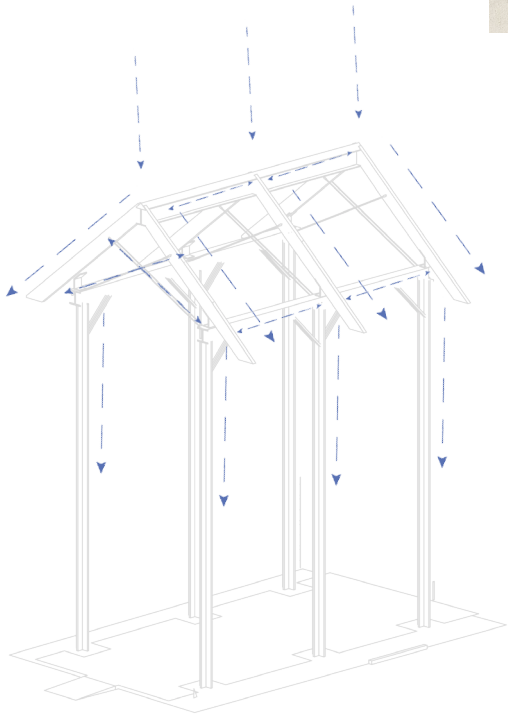
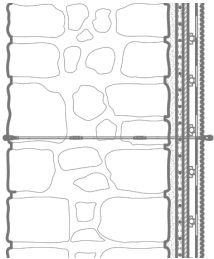


Figure 98.

Structure

Vertical Support

- 275x50mm Steel Column
- Anchoring System on Existing Slab
- 180mm Concrete Foundation Cap
- Screw Pile

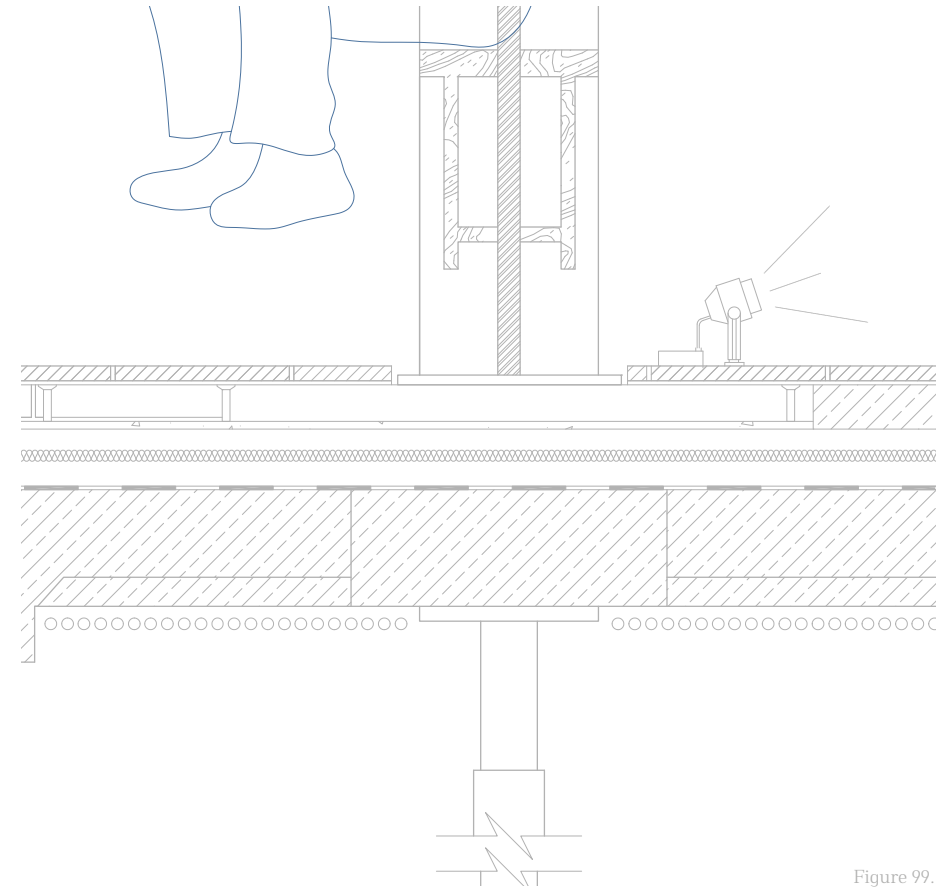


Figure 99.

Structure Foundation Detail 1:5

0 200mm

Vertical Support

- 275x50mm Steel Column
- Anchoring System on Existing Slab
- 180mm Concrete Foundation Cap
- Screw Pile

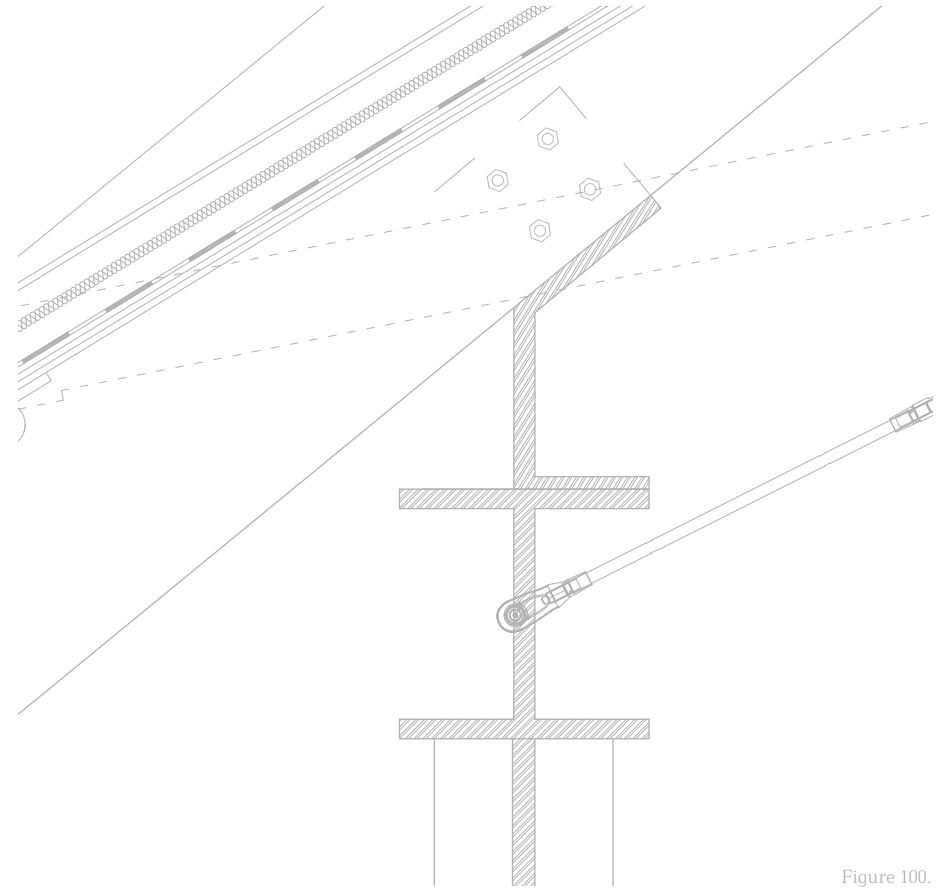


Figure 100.

Structure Roof Connection Detail 1:5

0 200mm

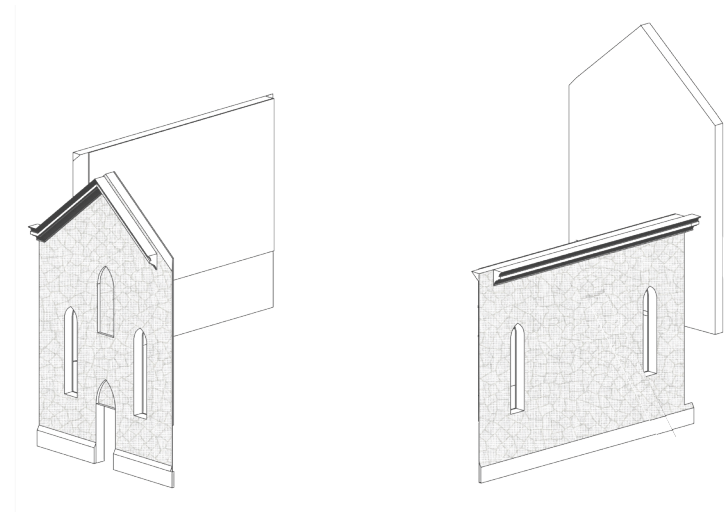


Figure 101.

Existing Walls



Preserved Portions

Figure 102.

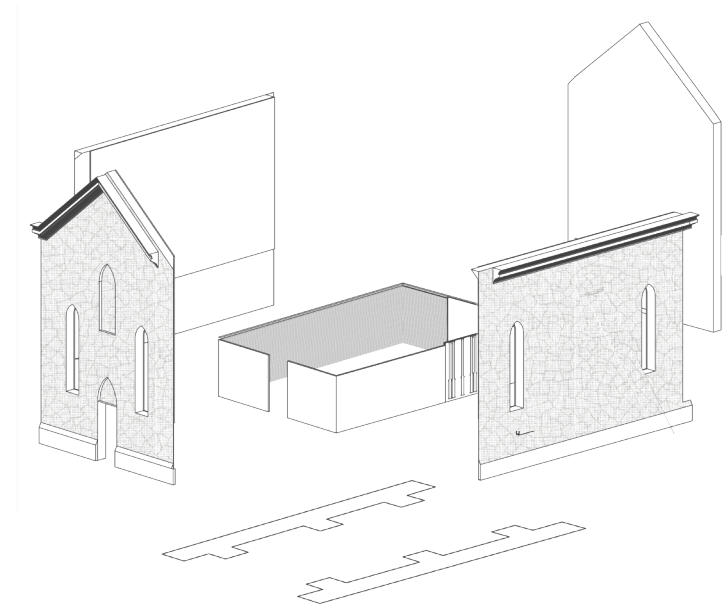


Figure 103.

New Materialities

Reinforced Existing Wall

- 450mm Tuff Masonry Wall
- 30mm Existing Plaster Finish
- 20mm Carbon Fibre Mesh
- Polythene separating layer
- 12mm Plaster Finish
- Seismic Tie Rods

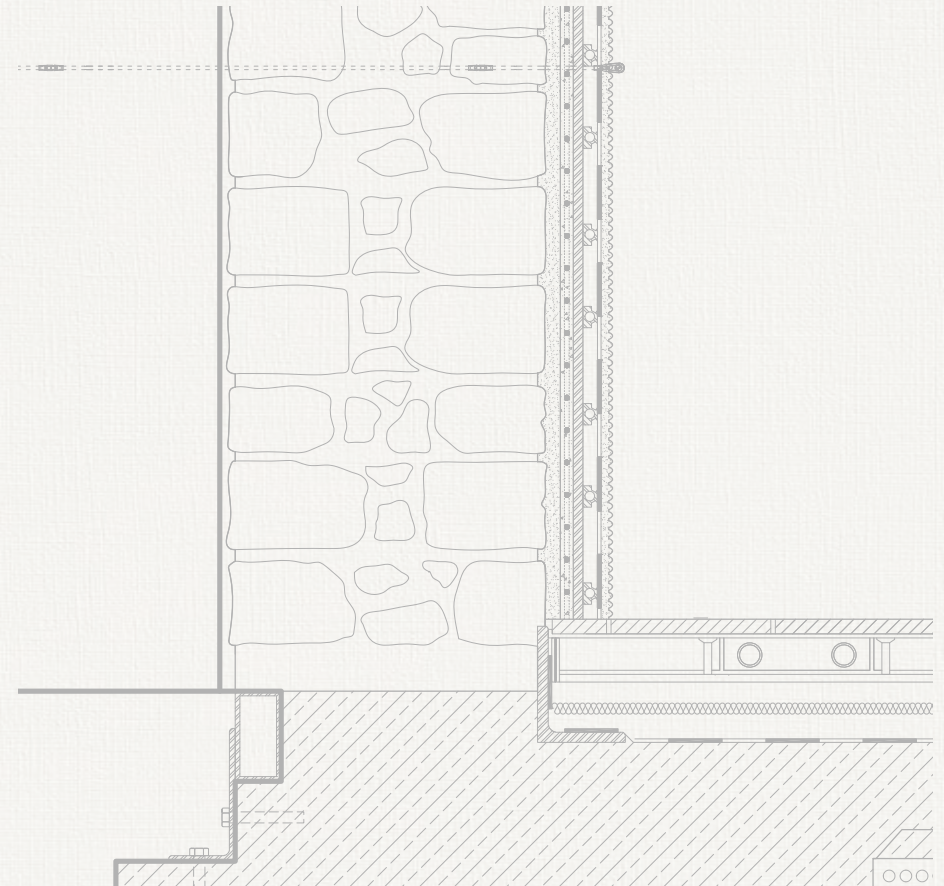
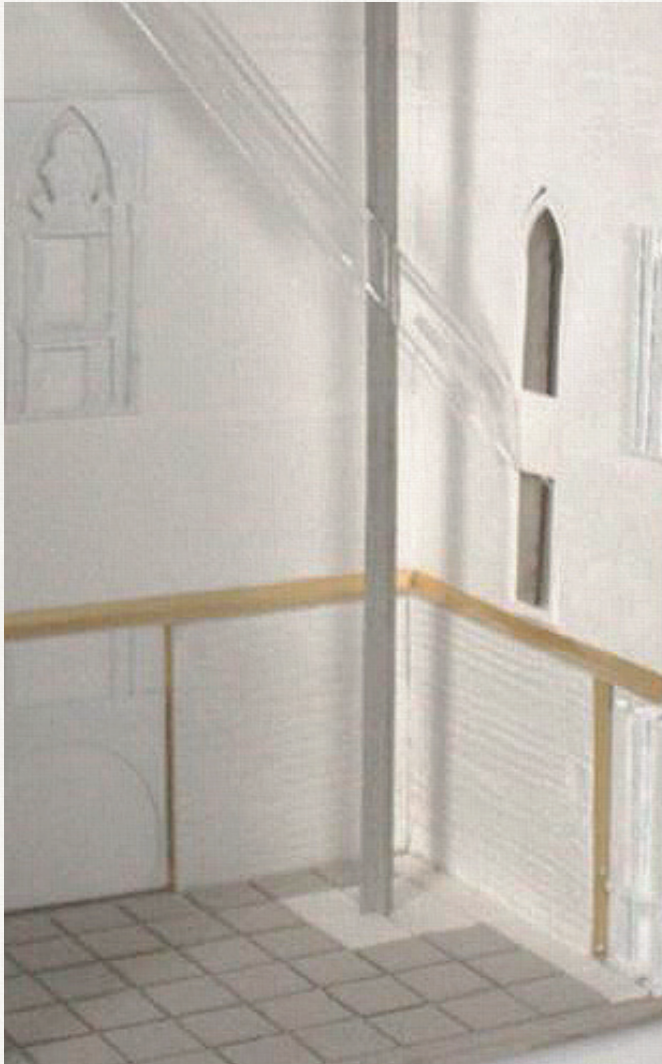


Figure 104.

Wall Detail 1:5

0 200mm



Conversation Between Old and New

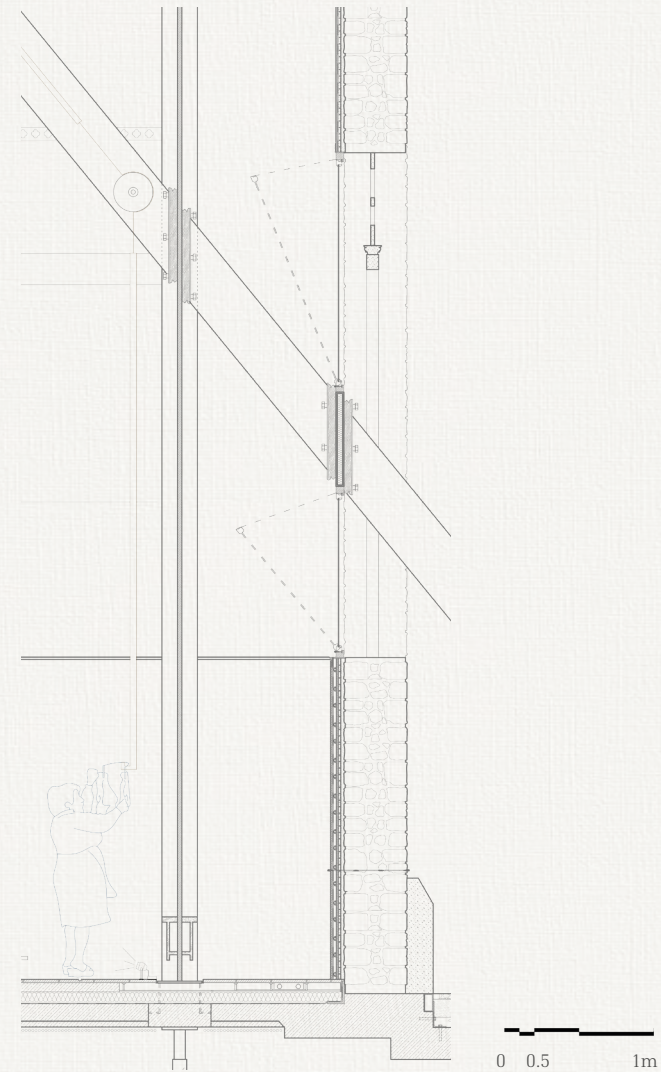


Figure 105.



Moments of Pause

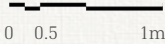
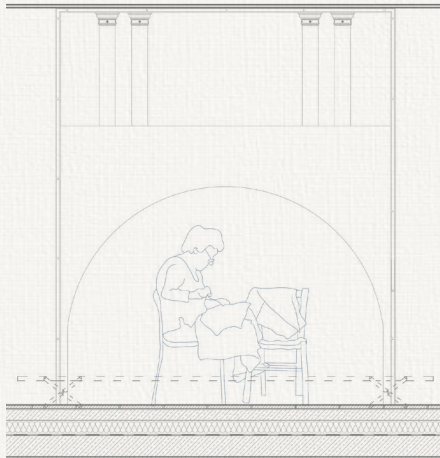
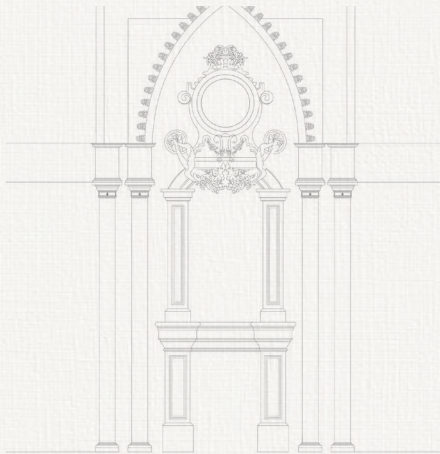


Figure 106.



Moments of Pause

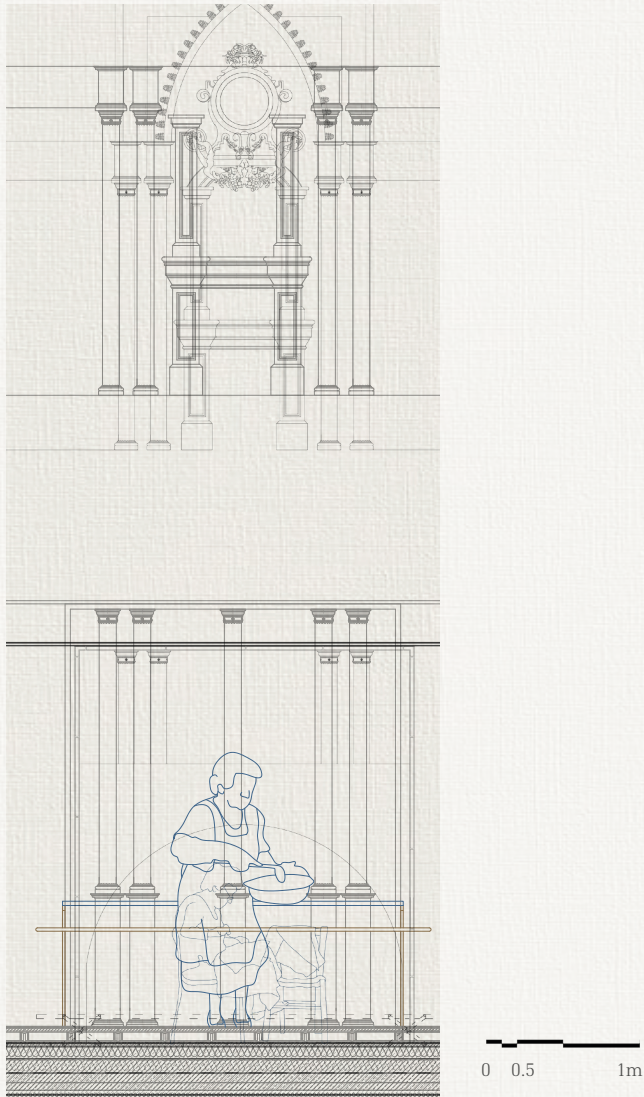


Figure 107.

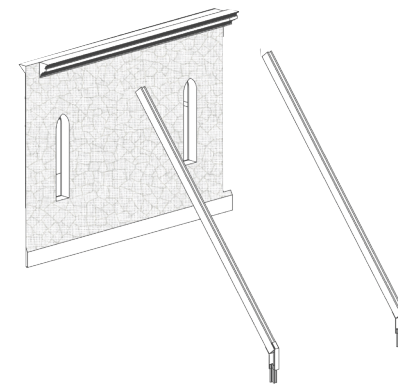


Figure 108.

Indeterminacy Beams

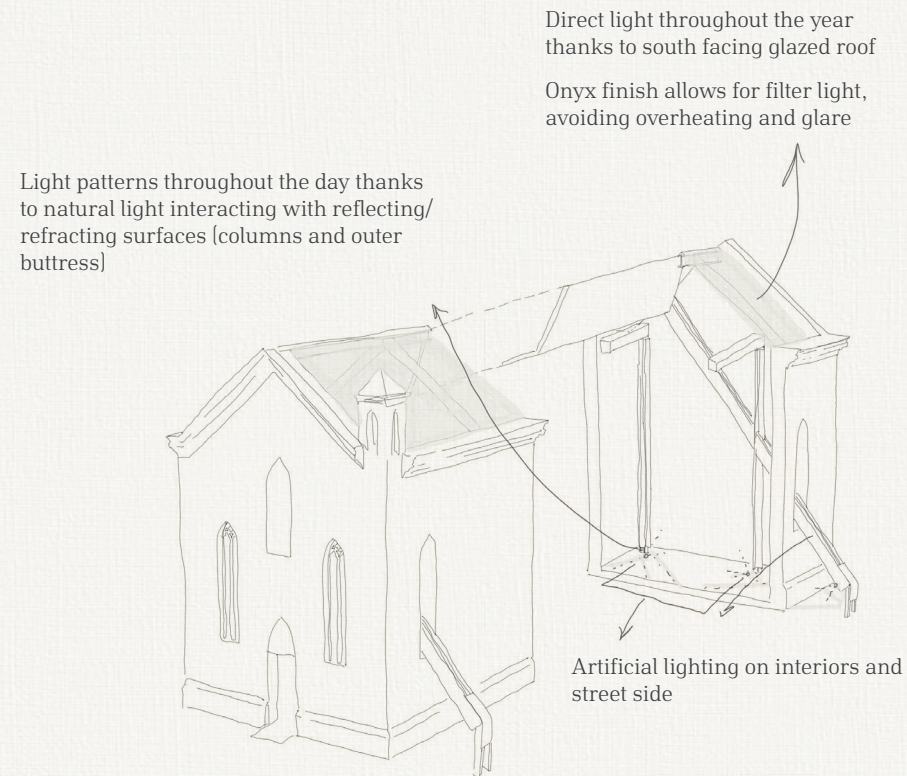


Figure 109.



Pushing the Limit

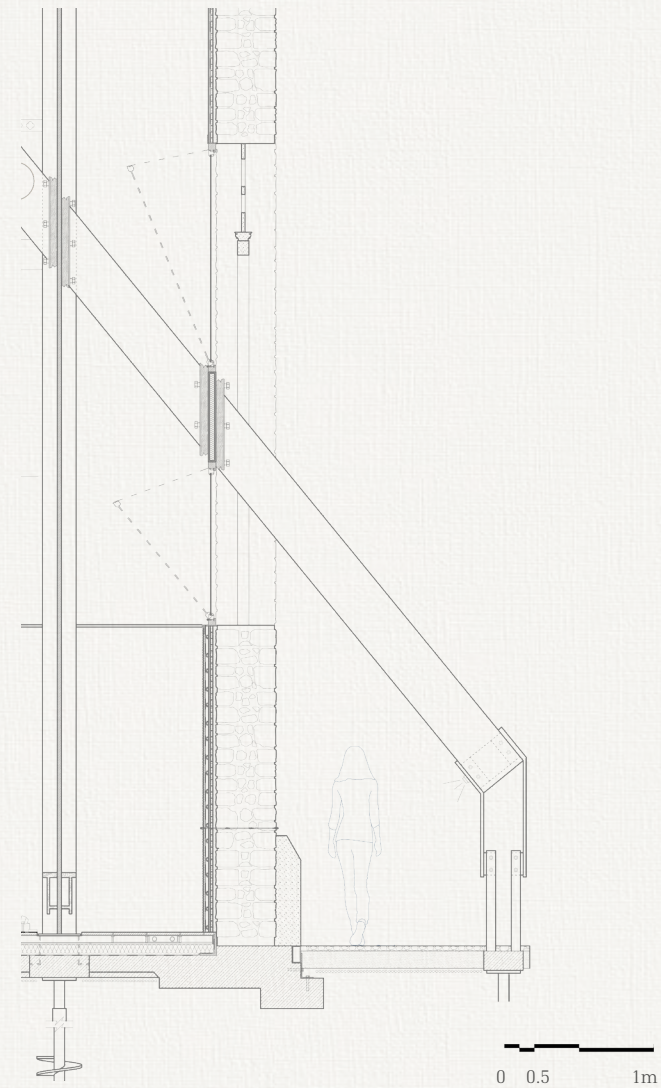


Figure 110.

Indeterminacy Buttress

- 350x50mm Polymethylmethacrylate Buttress
- 75x620mm Titanium Support Footing (with Artificial Light)
- 275mm Concrete Foundation Cap

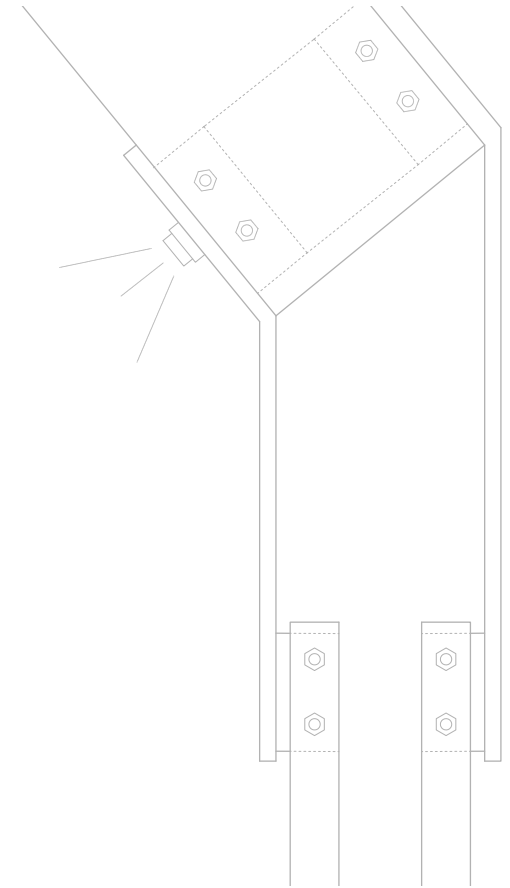


Figure 111.

Indeterminacy Beam Detail 1:5

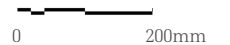




Figure 112.



Figure 113.

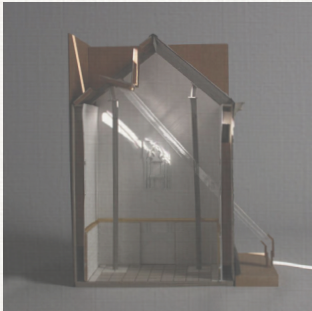


Figure 114.



Figure 115.

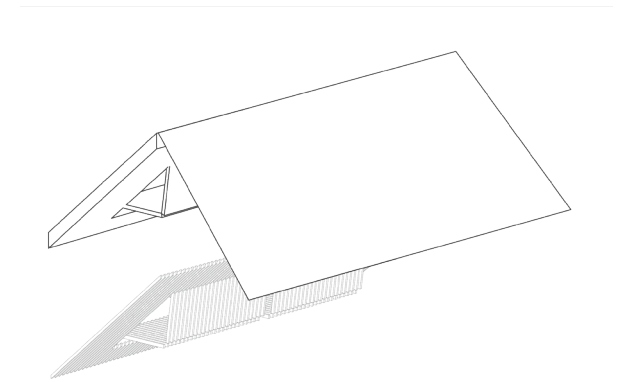


Figure 116.

Roof

Glazed Roof

- Steel Transom with Cellulose Insulation
- 8mm Glass-Laminated and Tempered Onyx
- 25mm Cavity
- 8mm Laminated and Tempered Glass
- 350mm Aluminium Rafter

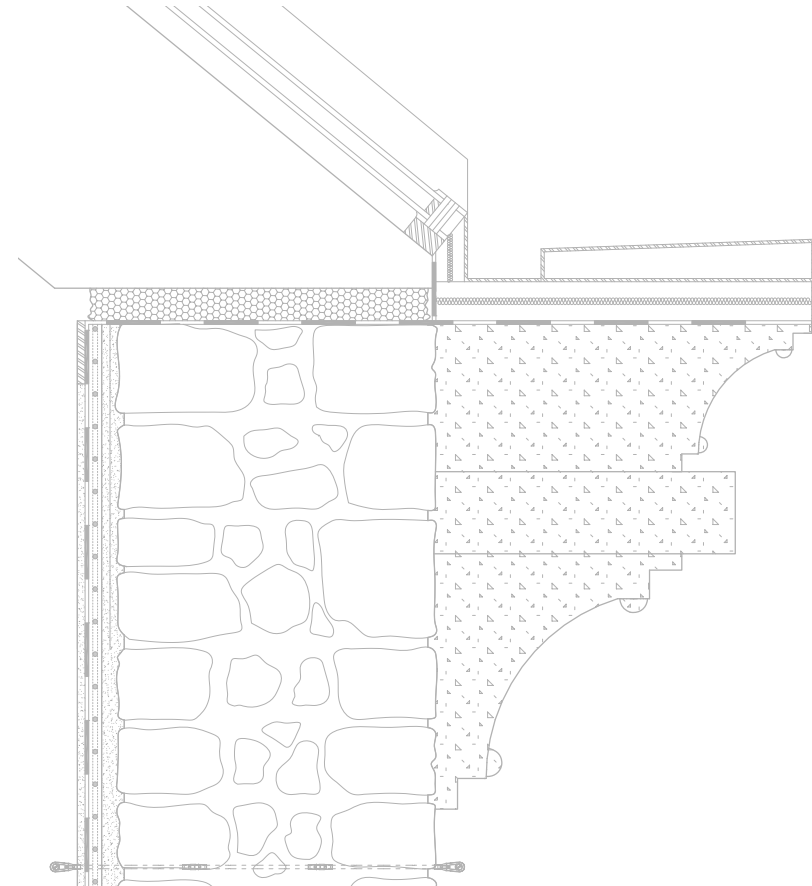


Figure 117.

Roof Detail 1:5

0 200mm

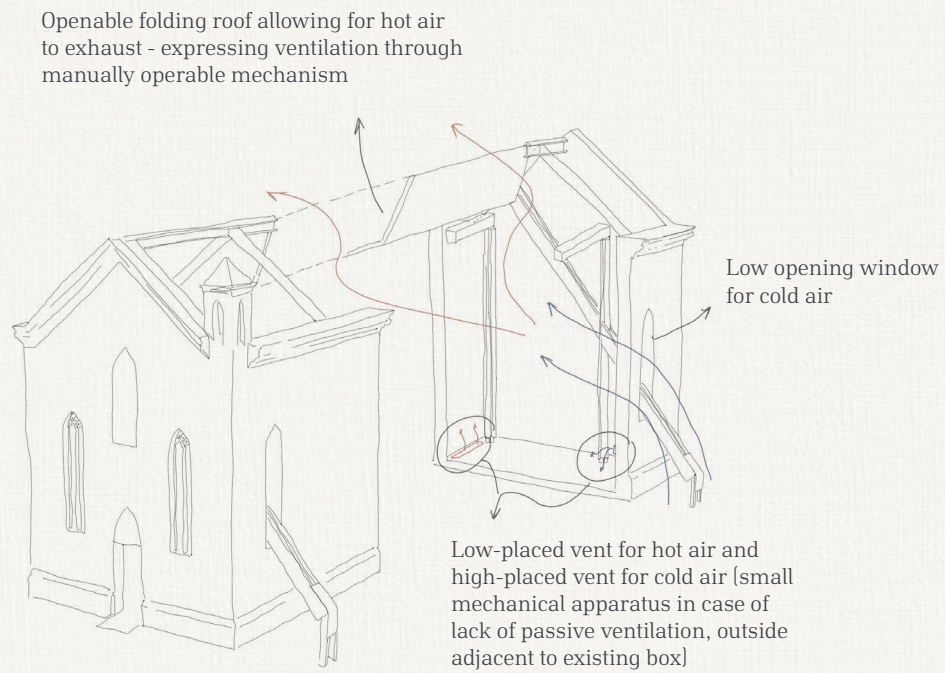


Figure 118.



Expressing Air Manipulation

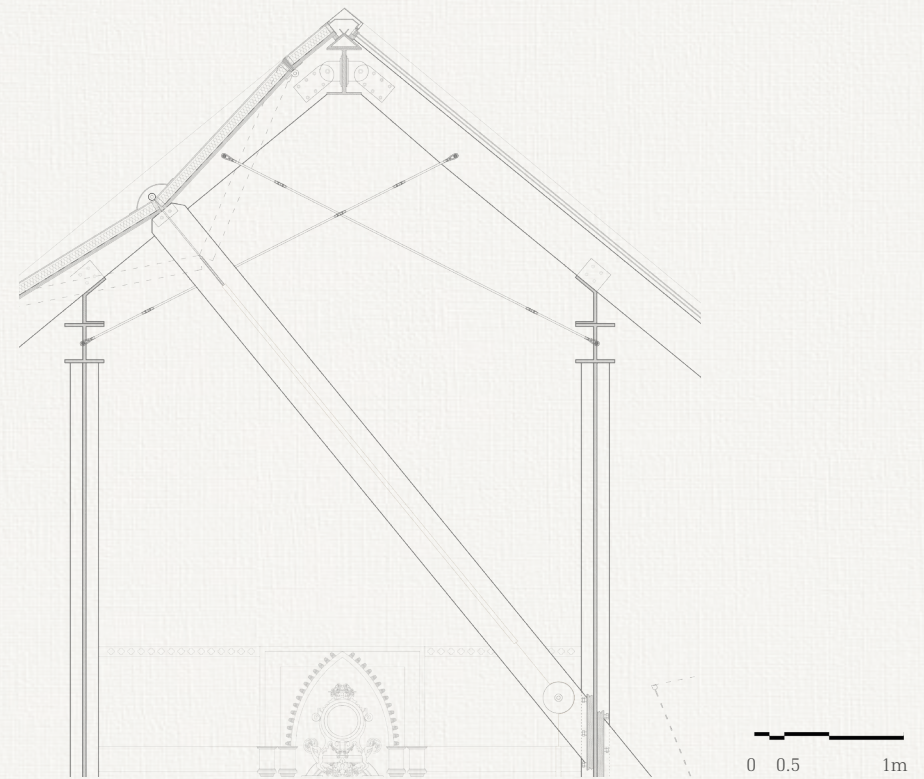


Figure 119.



Figure 120.

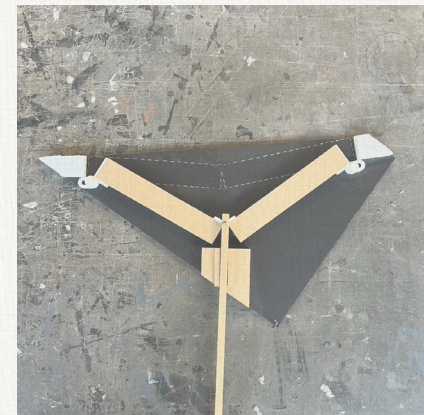
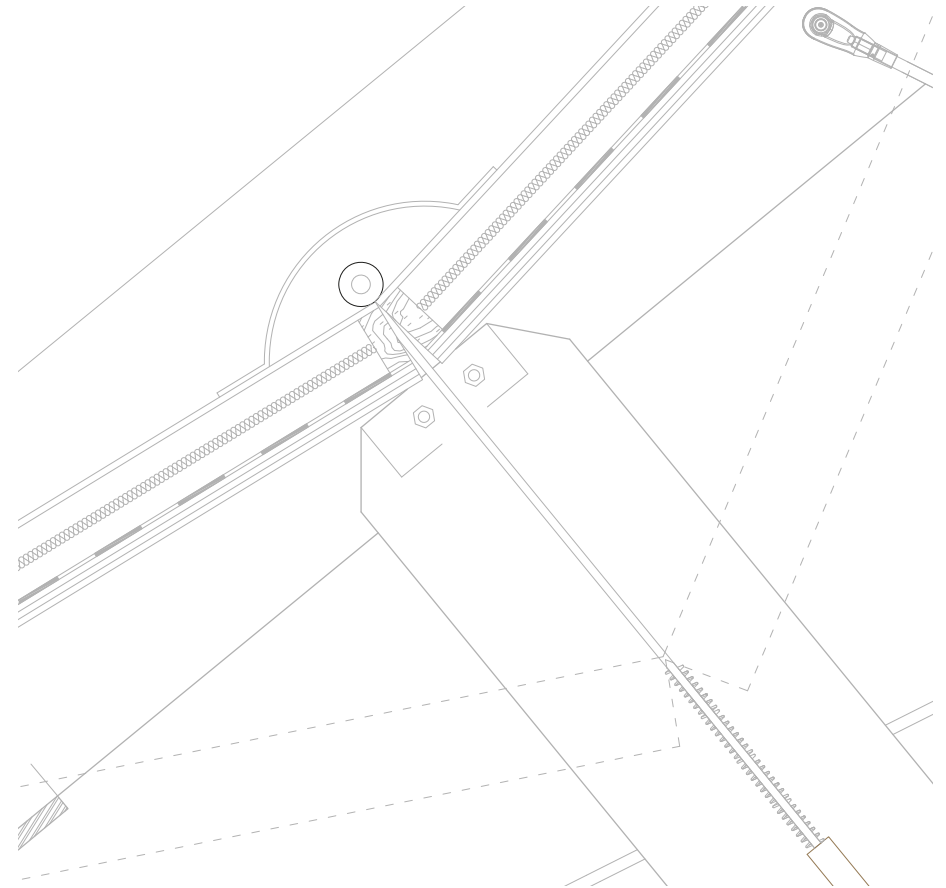


Figure 121.

Openable Roof

- 10mm Acrylic-Based roof coating
- 100x35mm timber battens
- 100mm Calcium Silicate Insulation
- Polythene separating layer
- 30mm Timberboard Slated Finish
- 10mm Steel bracket
- Roof Movable Joint
- Elasticised Polystyrene Joint (to avoid cold bridging and allow roof movement)
- 350mm Aluminium Rafter



Roof Detail 1:5

0 200mm

Openable Roof

- 10mm Acrylic-Based roof coating
- 100x35mm timber battens
- 100mm Calcium Silicate Insulation
- Polythene separating layer
- 30mm Timberboard Slated Finish
- 10mm Steel bracket
- Roof Movable Joint
- Elasticised Polystyrene Joint (to avoid cold bridging and allow roof movement)
- 350mm Aluminium Rafter

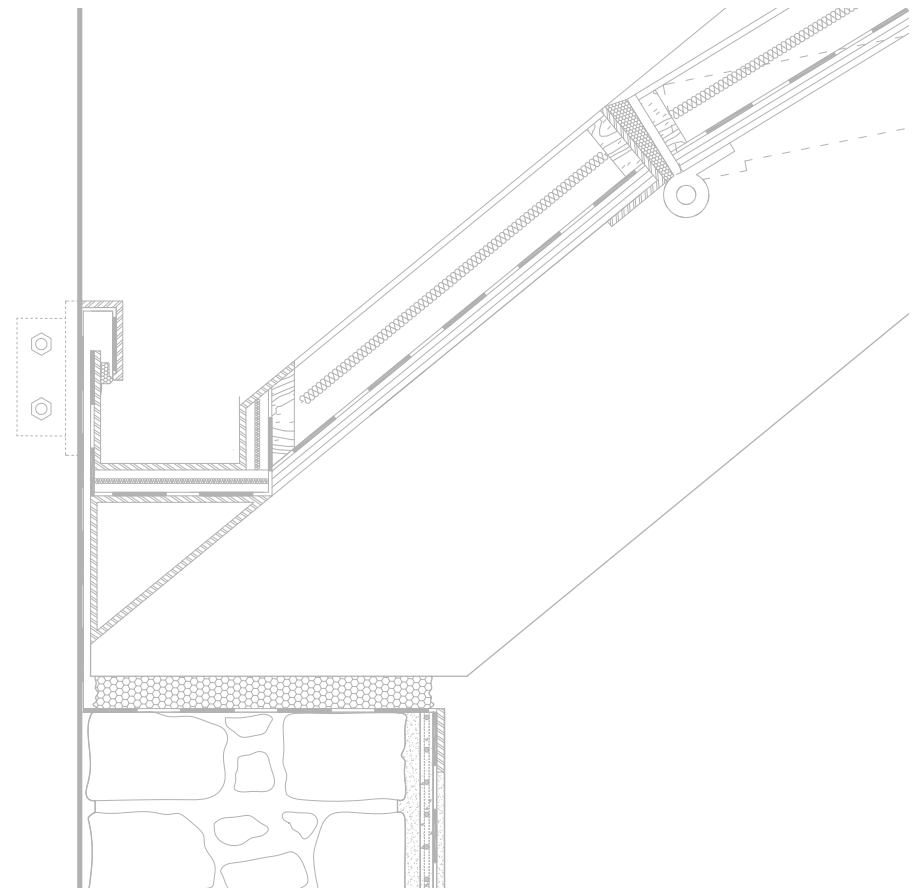


Figure 123.

Roof Detail 1:5

0 200mm



Figure 124.

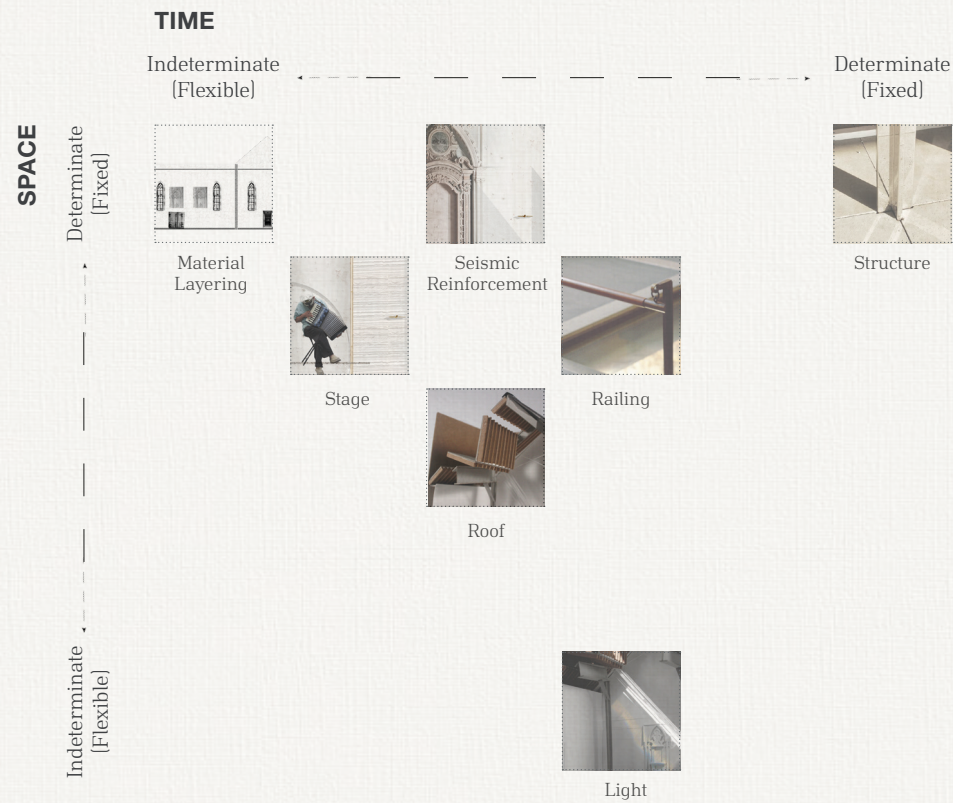


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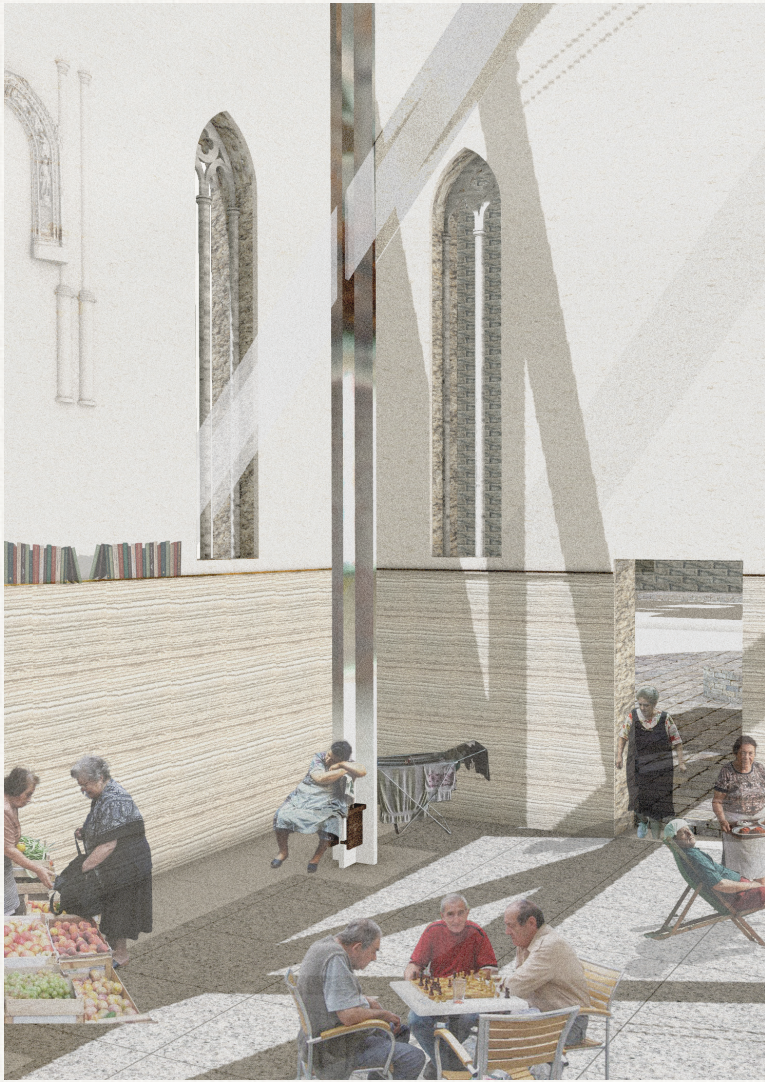


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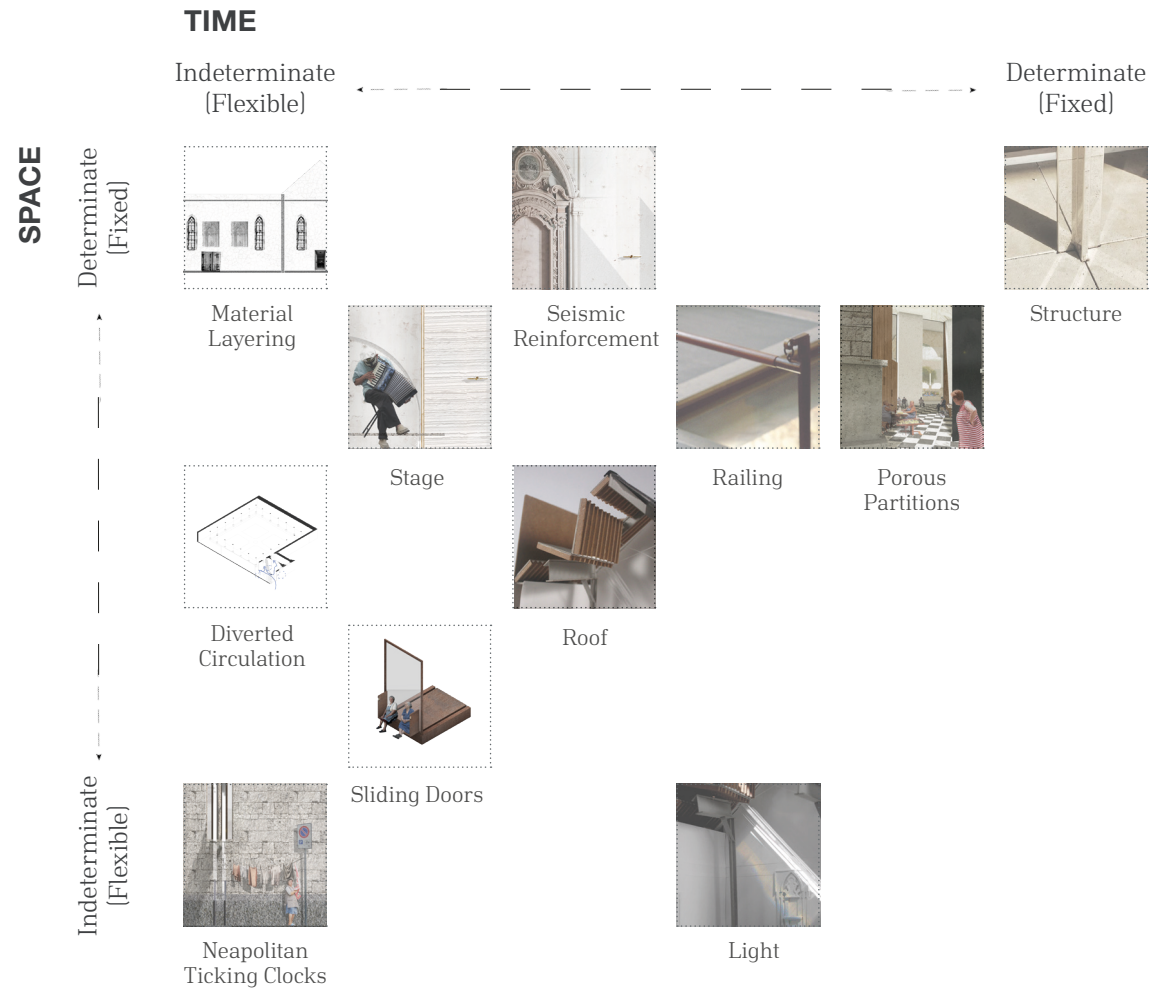


Figure 127.

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