

## Stage2-Practice

I noticed transparent thresholds, especially glass doors in the city, you can see the space but you can't enter it 'Visible but inaccessible'



## “Visible but Inaccessible”



**Physical: physically visible but inaccessible**

**Social: socially excluding certain people.**

## How do we physically “read” space, highlighting clues to our body readings, leveraging or disrupting these embodied understandings?

George Lakoff proposed that when humans understand abstract concepts, they need to project their perception of the physical world onto abstract concepts. When I discuss the threshold of "visible but inaccessible", I am actually using the embodied metaphor of boundary (or limit). People will naturally map the physical experience of approaching the threshold and being blocked to abstract concepts such as "exclusion" and "belonging" (or "permission". Can I **call on or break these embodied understandings in photography and 3D scanning?** For example, shooting the threshold at a very low angle may make the door appear tall and oppressive, strengthening the metaphor of "blocked threshold". On the contrary, if the door is removed in the 3D scan, this metaphor will be subverted, intuitively showing that "entry" can be so easy, breaking the original sense of barrier.

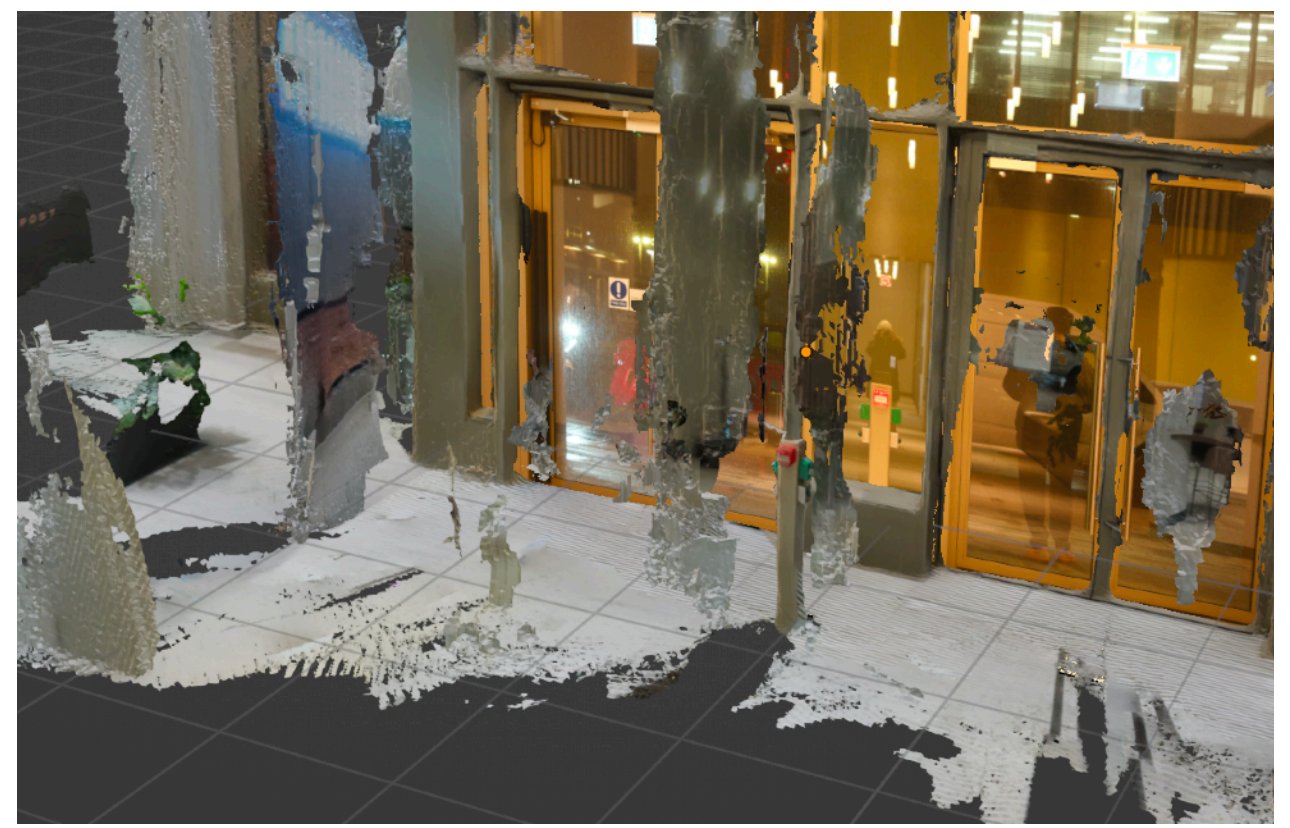
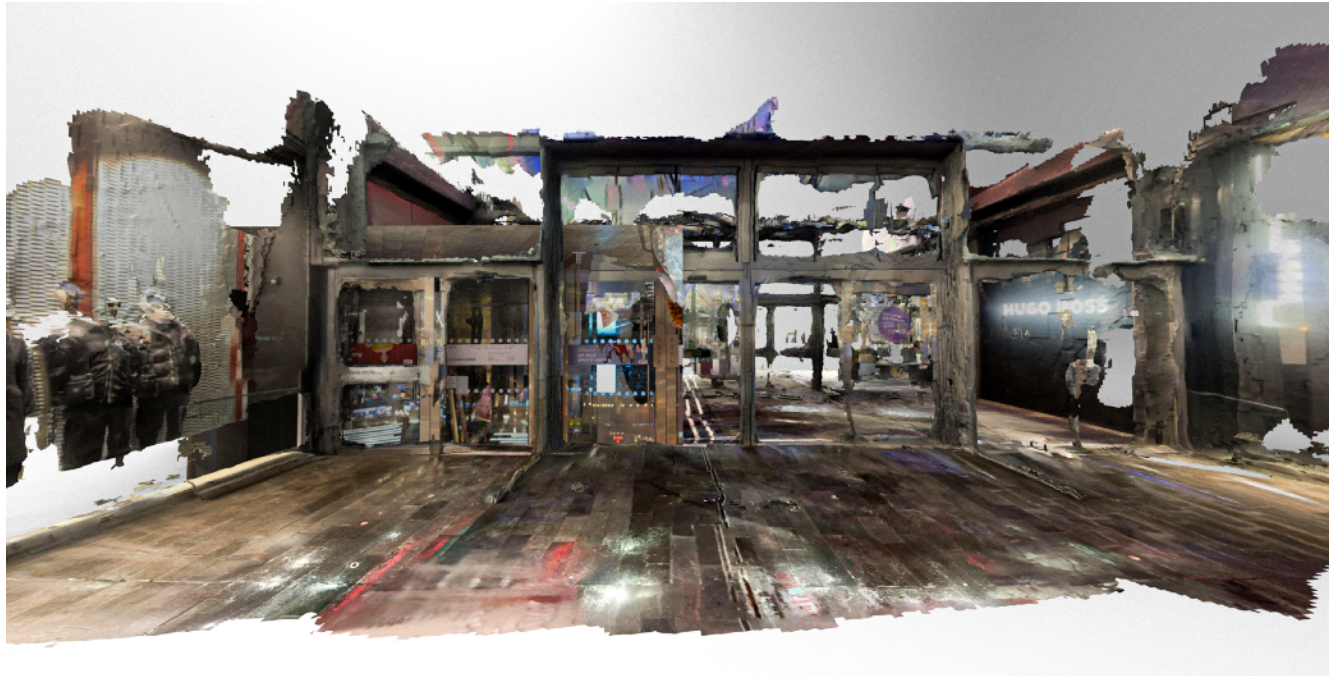
Barbara believes that social meanings and personal experiences go hand in hand. Humans use physical cues (e.g., ‘front/back,’ ‘above/below,’ ‘near/far’) to anchor abstract reasoning. )) to anchor abstract reasoning.

When the threshold is not placed at the centre of the image, will the viewer try to reconstruct the space from the missing clues, bringing a sense of curiosity or uneasiness through the brain's attempts to ‘fill in’ the missing parts, reinforcing the experience of ‘visible but inaccessible’? The experience of ‘visible but inaccessible’ is reinforced.

**‘A door but no walls’ or “walls but no door” undermines the common “door = barrier”.** Even the presentation of door frames, door handles or other minimal cues activates the viewer's perception of the ‘threshold’.



## Practice 1: Juxtaposing 3D Models and Photographs





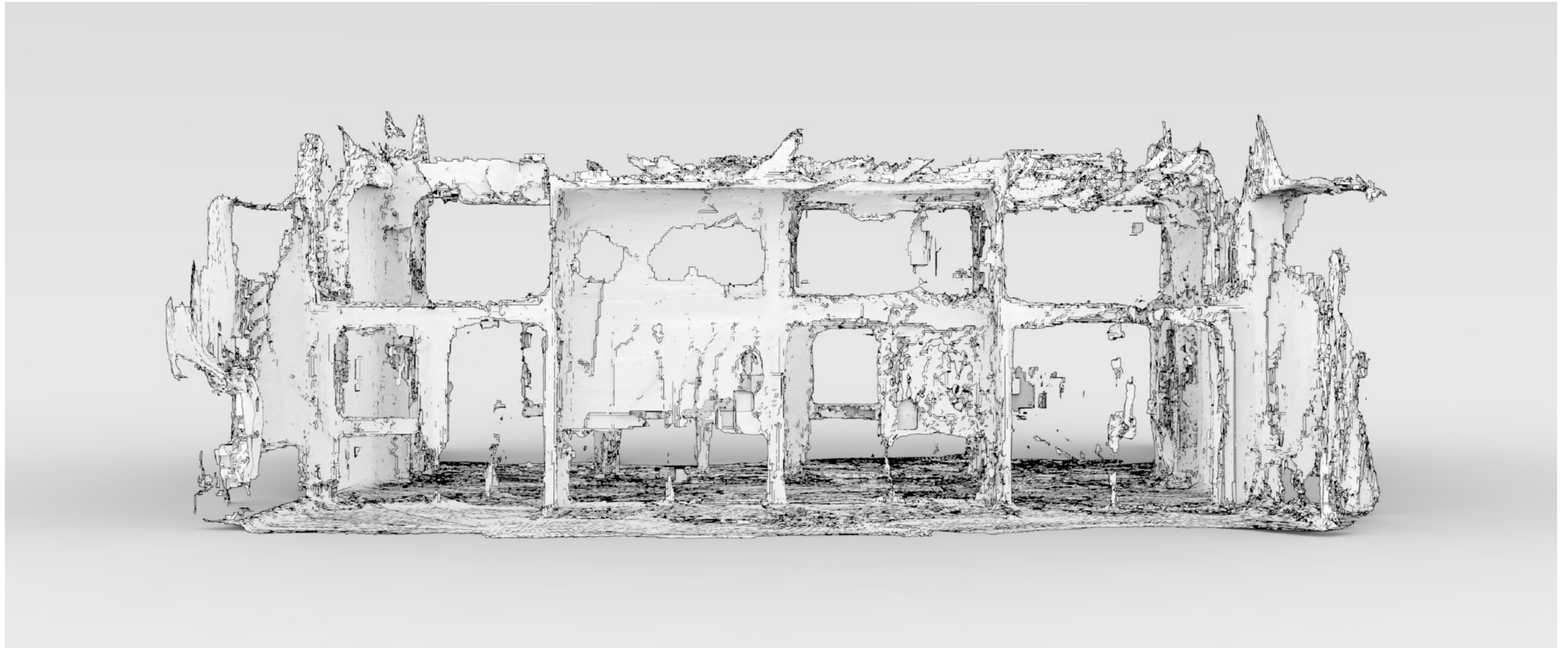
## Practice 1: Juxtaposing 3D Models and Photographs



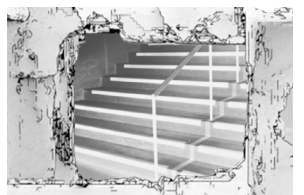
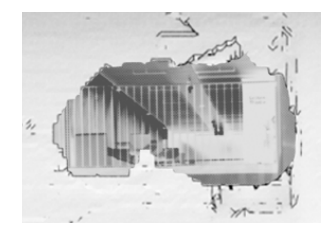
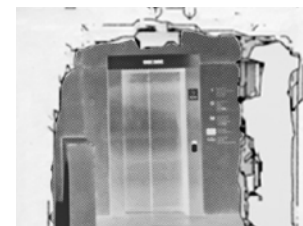
Digital analysis



## Practice 2: Structuring (and Highlighting Emptiness)



How can the "defects" of 3D scanning (holes in the glass surface) be used to generate narratives that trigger public reflection on "what the building refuses to see"?





## Practice 2: Structuring (and Highlighting Emptiness)



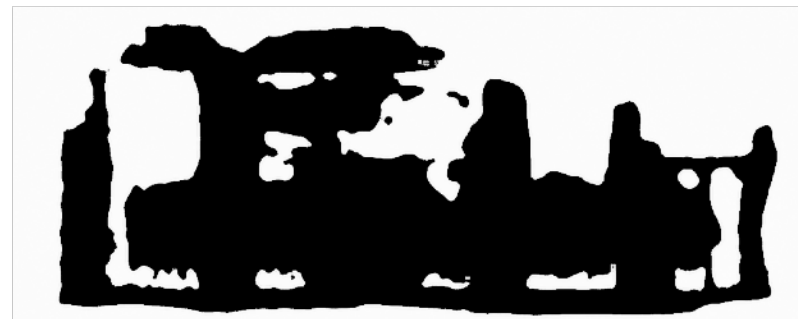
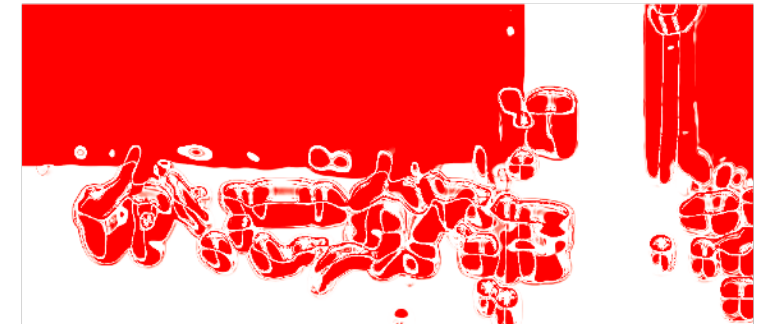
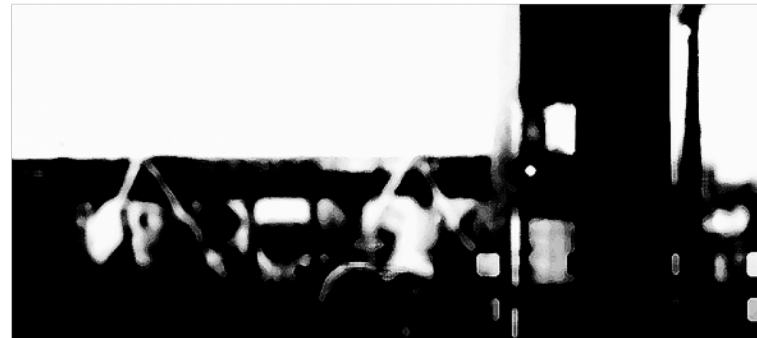
3D scanners typically rely on reflected light to capture an object's surface, and glass has two 'pits': light transmission and reflection. This results in missing models and textures



Photographs: Normally, every pixel is filled with information; in other words, the default output of a photograph is a flat image with 'complete information coverage'. However, the reflection of the glass causes some overexposure, giving the photo 'pixel loss/blank data'



## Practice 2: Structuring (and Highlighting Emptiness)

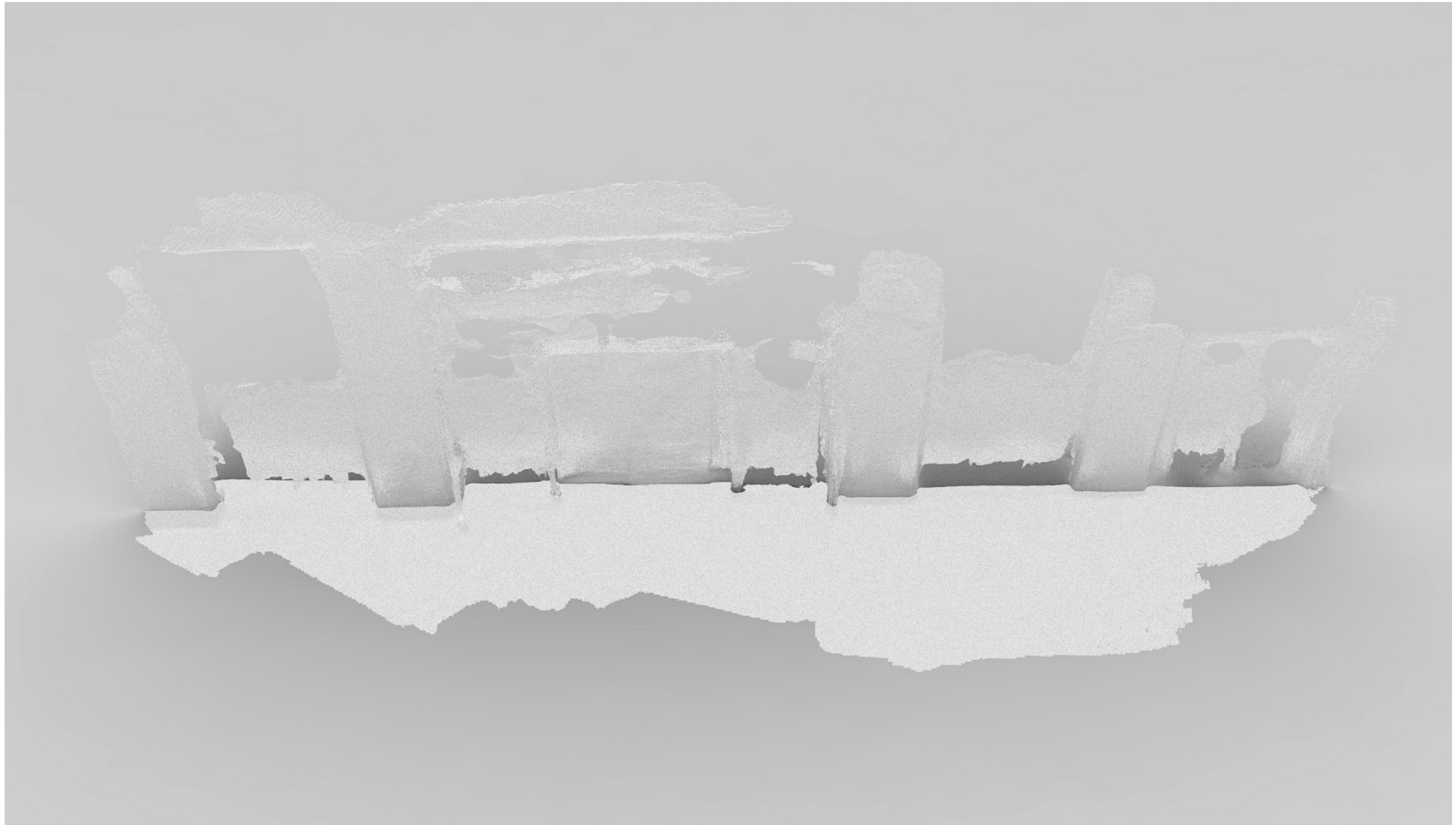


What does a emptiness mean? Is a emptiness an invisible/invisible evidence?

"What does the space or system fail to record?" or "What (or who) has systematically disappeared?"



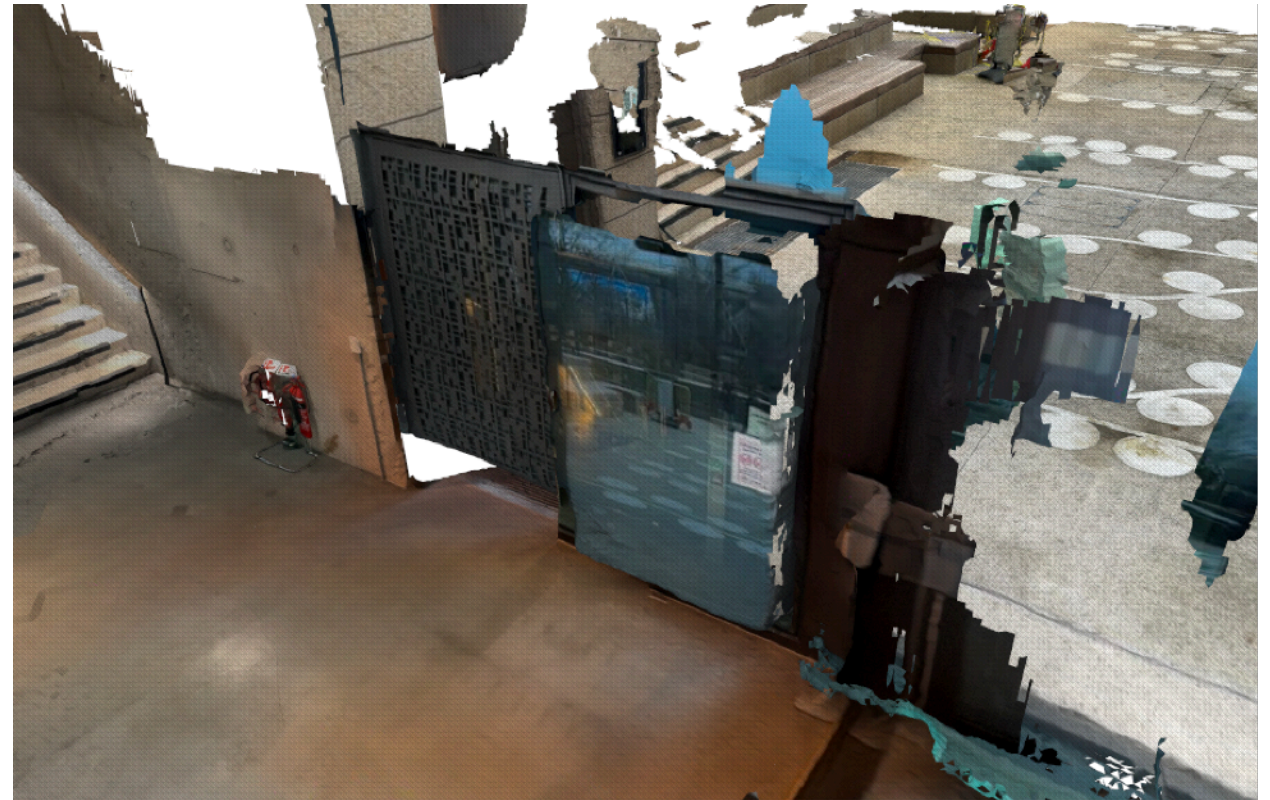
### **Practice 3: Angles & Materials**



**Boundaries are also narratives: they tell stories of exclusivity, desire, or fear. Stratford's glass buildings tell a story of cleanliness, modernity, and "progress." But whose progress is it?**



## Practice 3: Angles & Materials



### Whose progress is it?

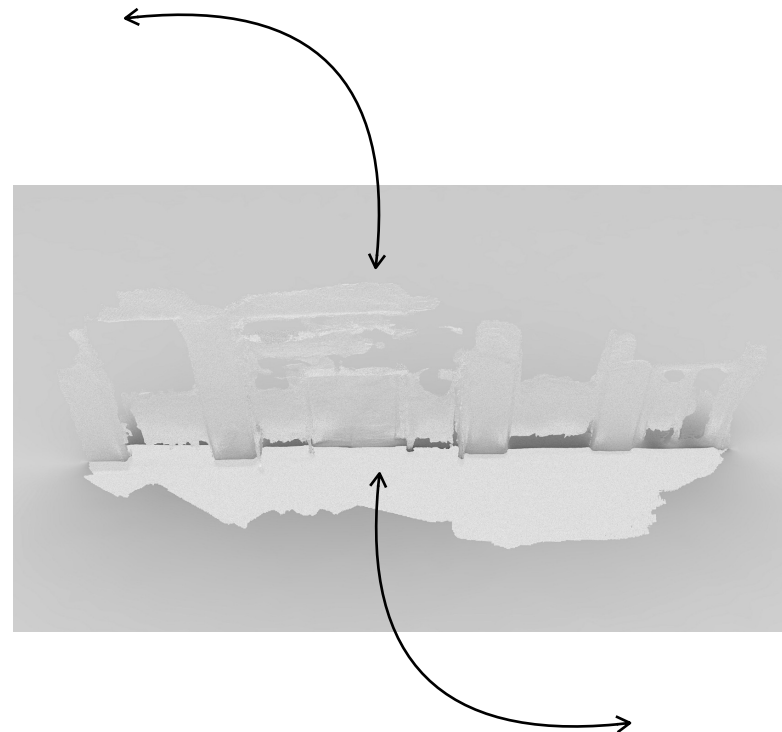
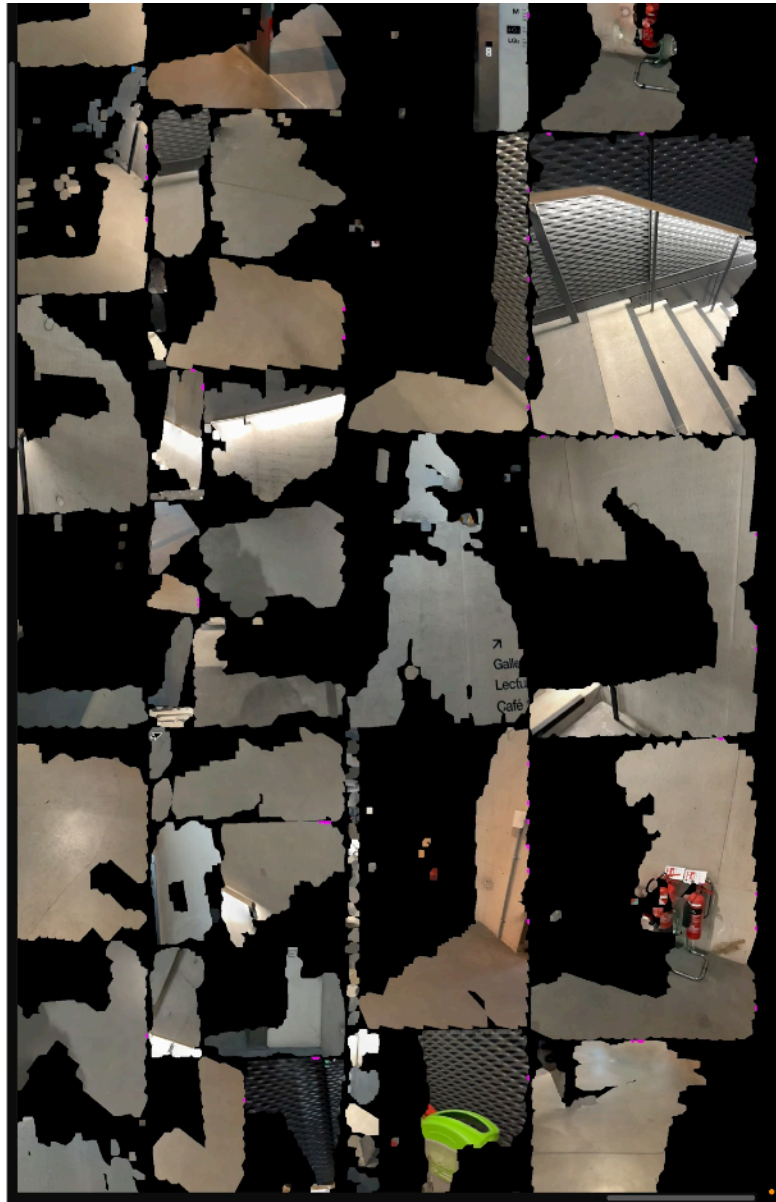
Real estate developers may interpret progress as upscale amenities and rising property values, while community organisers see progress as fair housing, cultural preservation or local empowerment.

We live in a capitalist system by default; participating in its structures - renting an expensive flat and enjoying privately owned public spaces - does not always mean endorsing every exploitative effect. It highlights the fact that real systemic criticism usually comes from within - we can see the flaws precisely because we occupy (and partially benefit from) the system.

Framing local voices/**non-users** (e.g. precarious workers or long-term tenants going through urban renewal) to weigh in on what 'progress' should look like?



## Practice 3: Angles & Materials

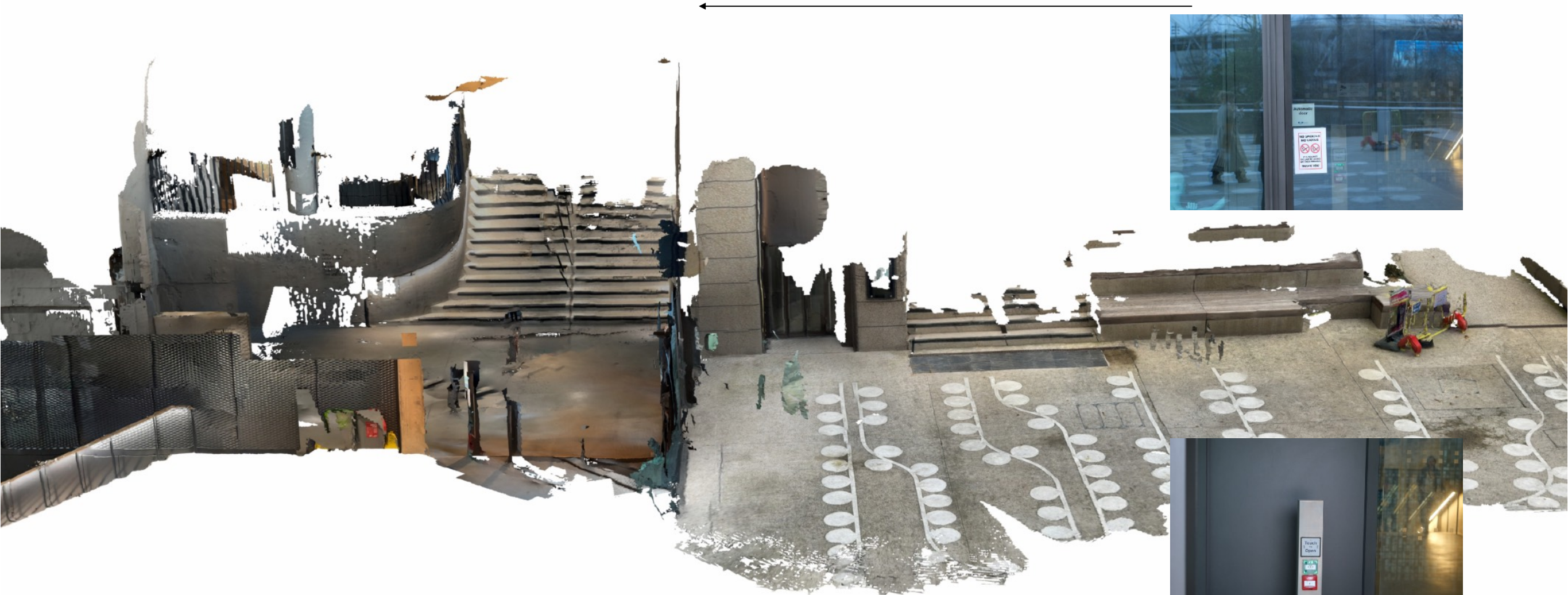


What is the glass on the door like? Glass on the outside? Glass on the inside?  
Is the glass on the outside/inside the door made of wood? Iron? Paper? What is the difference?  
Is it possible to use material mapping as a kind of navigation to connect the two media and provide a connection between fragment observation and detail observation?



Practice 4: Fiction & the Art of Filling in the Blanks

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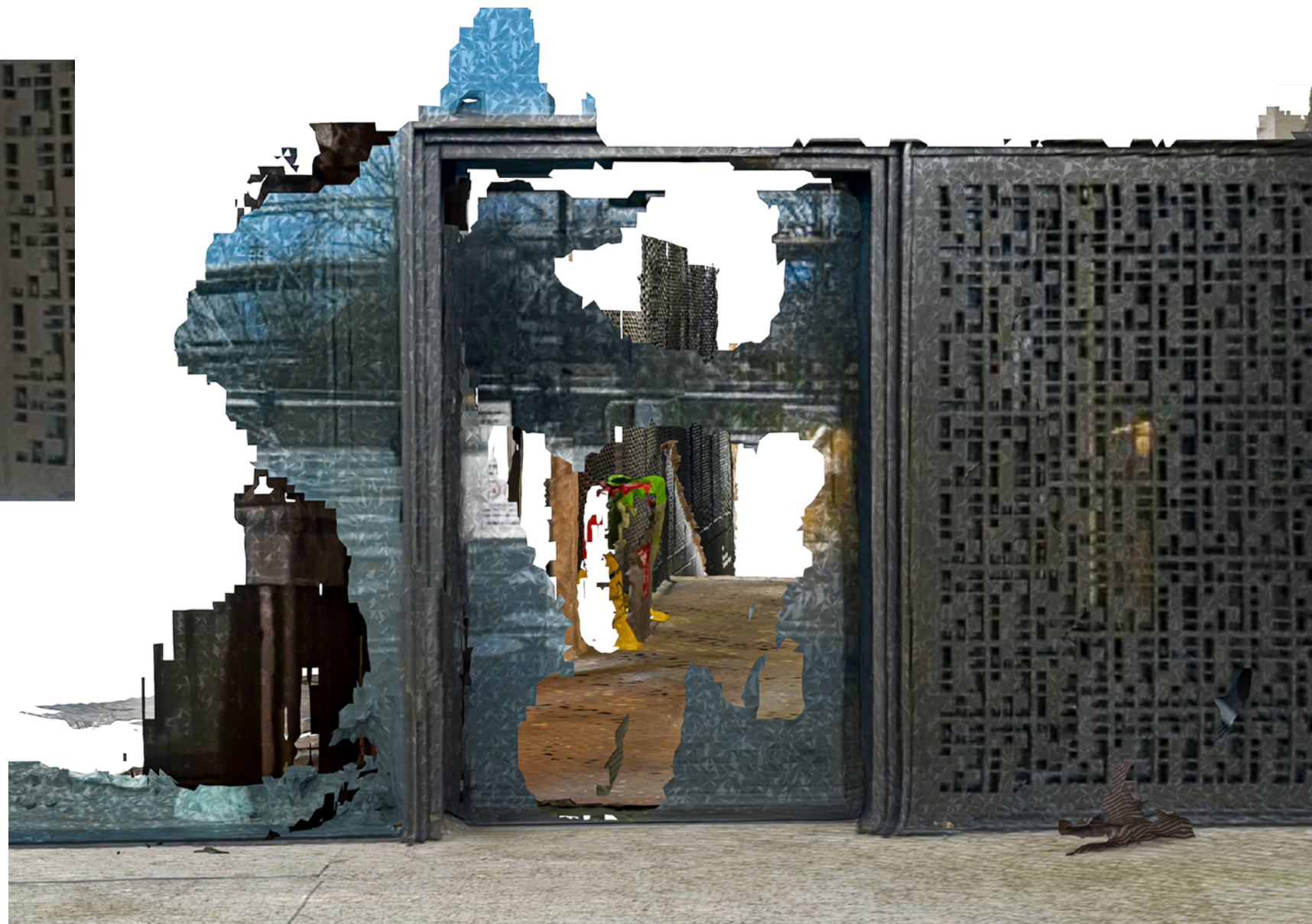


## Practice 4: Fiction & the Art of Filling in the Blanks

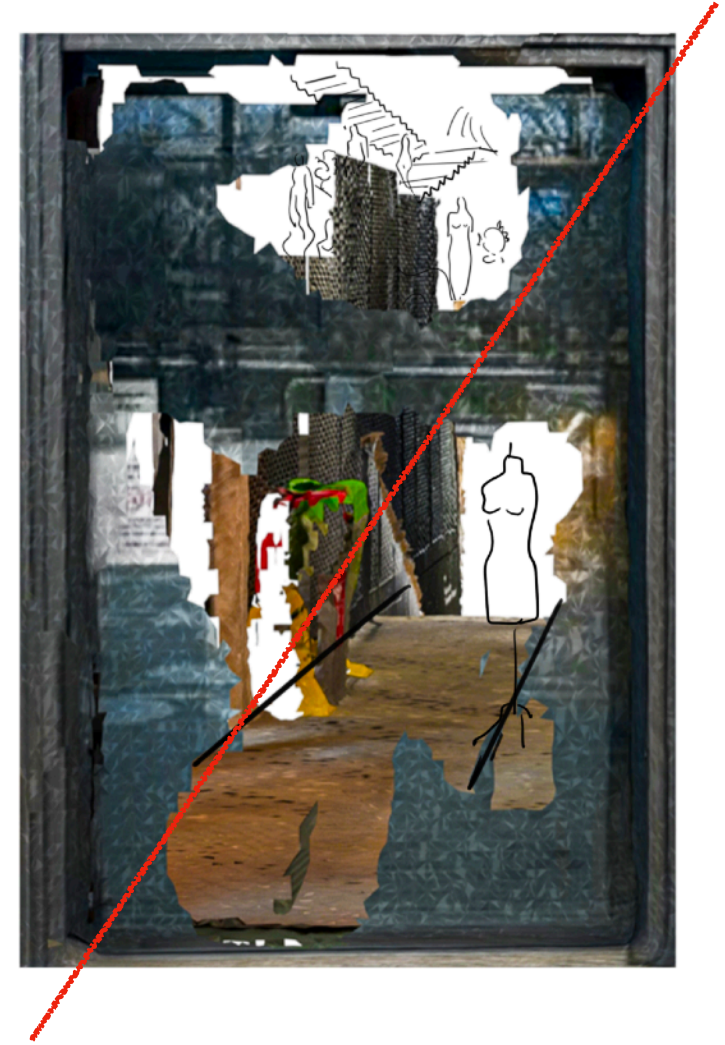
Visible: glass doors, architectural surfaces, signage (no smoking, UAL, security, reflective glass, human sculpture, touch to open).

Not visible: access regime, opening hours .....?

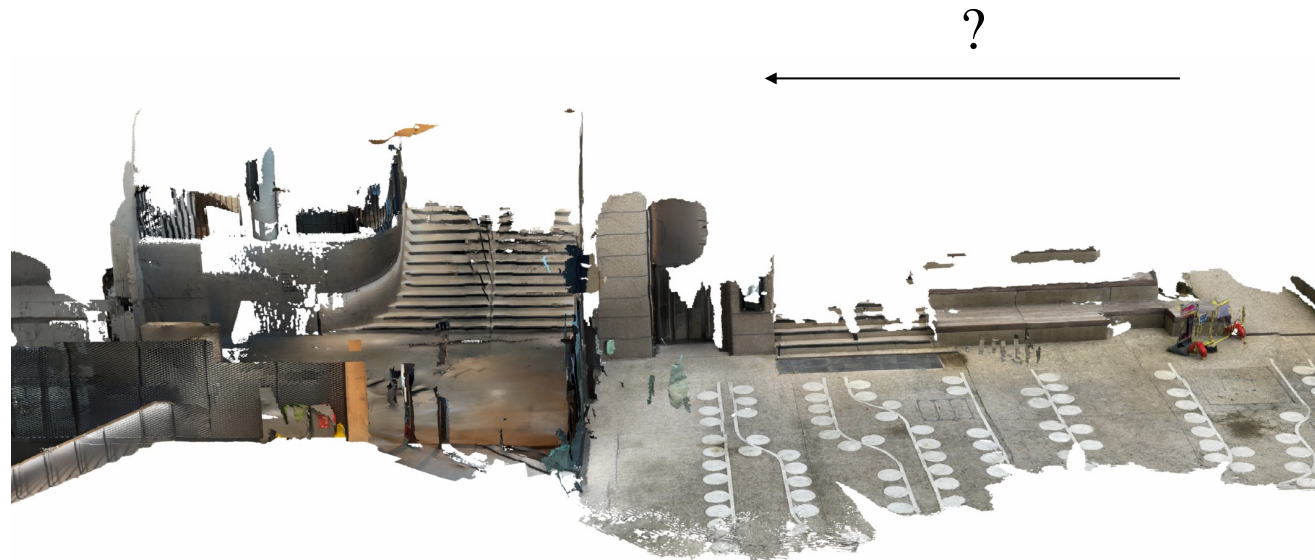
What might be there? Vaguely visible stairs, industrialised space, installations and sculptures .....







# Rethinking My Audience



## Preliminary Definition

**Insecurely Housed Individuals:** Vulnerable to hostile or controlling architecture.

**Longtime Local Residents:** Recall urban change, feeling attachment, resentment, or ambivalence.

**Temporary/Precarious Workers:** Monitored, restricted, and subject to strict appearance and movement norms.

## Definition 2.0

### “Non-User”

When you are a student, you can enter and leave the campus freely; once your status changes (graduation or visitor), you cannot enter.

**Is the space itself really locked? Or is social identity/system at work?**