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critic|all

VI International Conference
on Architecture Design & Criticism

grapho-logics

DIGITAL PROCEEDINGS
Turin 29-30 January

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01 Presentation

This 6th edition of the Criticjall Conference, titled Grapho-Logics: Deepening into Architecture's Visual Research Methods, consolidates the initiative launched more than a decade ago by the Architectural Design Department of the Madrid School of Architecture at the Universidad Politécnica de Madrid (ETSAM-UPM) to provide an international forum for architectural criticism.

The conference expands its scope as a site of knowledge production, from which relevant voices are brought together around the topic proposed for each edition. This year, it takes the form of a joint event co-organized with the Department of Architecture and Design of the Politecnico di Torino (DAD-PoliTO), which hosts the conference at its facilities in the Castello del Valentino.

We would like to thank all participants for their work and trust, as well as the members of the Scientific Committee for their effort and commitment. We also wish to reinforce the idea contained in the conference's name: Criticjall is both a call for criticism and a call for all. An appointment that, beyond the scope of each edition, we hope will contribute to strengthening a broader debate on the role of architecture in the present context.

The Organizing Team

02

Call for Papers

grapho-logics

deepening into architecture's visual research methods

The growing fascination about visuality is a global trend that has no signs of slowing down in a context in which images are consumed and replaced at the same frenetic speed at which they are produced. The recent impact of AI on this continuous flow only reinforces it and, at the same time, presents the phenomenon as an inevitable fact, with hardly any mechanisms for critical evaluation of all this visual material.

The general shift from text to images could be read as withdrawal from criticality towards sheer visuality, contributing to generate an implied context of unspoken words and concepts that nevertheless determines research agendas.

Almost forty years have passed since Robin Evans' revindication of the distinctive power of drawings as a 'medium'. According to Evans, drawings work as translators between architectural ideas and their built result, even at the price of needing to be considered as an autonomous and sometimes contradictory outcome of the architect's work. The problems of translation multiply when the visual and other sensorial information embedded in drawing and architecture are processed by language, the primal critical tool. The image that opened Evans' famous 1986 article, a photograph of Jasper Jones' sculpture *The Critic Sees* (1961), stresses such problems by suggesting the ironical distortion of vision produced by linguistic anxiety. Critical vision, represented by plastic glasses, is ultimately blinded by words: two gesticulating mouths replace the eyes behind the glasses, the critic's speech replaces observation.

Observation together with the possibility of evaluating and processing visual information, are frequently inhibited by the need to verbalize, and thus to define, classify, categorize, also in architecture. The tendency, accelerated by communication technology and media since the 1960s, can be exemplified by the compulsive tagging of architectural forms, graphics and images in social media and the consequent abortion of critical analysis. In this context, it is urgent to put the visual-graphical information back at the core of architectural criticism, either as a source, as a tool or as a result of critical research.

Grapho-logics claims the power of graphical, and more generally visual materials to embed and unveil not only the hidden subjectivities and tacit features of architecture (similar to the ones the science of graphology investigates) but also the logics of design, its rational split into parts and processes, the kind of objectivation that allows explicit communication and the advancement of collective knowledge.

The recognition of the potential of any graphic document as beholder of a specific knowledge can be addressed

in different ways. One of them leads to fetishization of the original and reinforcement of authorship, therefore aligning architecture with artistic activity. This could be exemplified by what happened in the late 1970's with the so called "paper architecture", that ended up entering the very circuits of the art market. Another completely different approach would be to confront these documents with the physical objects they supposedly represent, evaluating their efficiency as tools to envision realities that did not exist prior to them, what in Evan's terms would be labelled as the "principle of reversed directionality" of the architectural drawing. Of course, if we admit that the graphic condition is intrinsically more open to interpretation than language, we should also be prepared to accept some amount of fidelity loss. Such capacity to leave traces of hidden intentions, uncompleted hopes or simple mistakes is far more easily recognized in handmade drawings. Therefore, in a context where architecture's disciplinary toolbox is more and more digitalized, any of these two alternatives will need to deal with the role of archives as the privileged custodians of an almost closed set of research materials.

Finally, a third, perhaps more coherent, way of claiming the potentialities of drawing as a primary source of inquiry might be to recognize that visual research methods can generate evidence that other methods cannot. Critical evaluation of any architectural concern can involve genuine graphic results produced by the research itself, bringing new inquiries into the conversation. But is it possible to overcome the fever of the diagram, the routine of the genealogical scheme, or the uniform display for comparative purposes?

The 6th edition of the Critic|all Conference welcomes contributions that critically address the logics underlying the graphic material that revolves around architecture, either through the study of original drawings or the production of new ones that shed light on a work, specific project, building or author.

The most basic structure should present the document under scrutiny, explain the reasons that justify the choice, formulate new interpretations or perspectives stemming from it, support these with arguments or new graphic content and bring the paper to a conclusion.

03 Conference Program

THURSDAY 29-01-2026

All schedule indicates local time in Turin, IT (UTC/GMT +1 hour)

Registration	08:30 - 09:00	Room 4V
Introduction	09:00 - 09:10	
panel #1 Beyond the Diagram	09:10 - 10:35	Room 4V
Mariapaola Michelotto Università Iuav di Venezia, Venice, Italy	09:15	Electric Dreams Rethinking wiring diagrams and their affordances
Joseph Smithard Anhalt University of Applied Sciences, Dessau, Germany	09:30	All Scales Considered How Solar Infrastructure Reorganises Space from German Fields to Global Networks
Zeila Tesoriere Università degli Studi di Palermo, Palermo, Italy	09:45	The Operative Atlas in Architecture An inchoative medium to elicit graphical forms of knowledge
Tomás Rodríguez Universidad Politécnica de Madrid, Madrid, Spain	10:00	Drawing on the Evolutionary Tree. The currency of the architectural chronogram today
Session Chair: Alessandro Armando Politecnico di Torino, Italy	10:15 - 10:35	Discussion
Coffee Break	10:35 - 11:00	Bar Valentino (included)
panel #2 Underneath the Urban	11:00 - 13:10	Room 4V
Filippo Cattapan EPFL, Lausanne, Switzerland	11:05	Interwoven Economies between Visible and Verbal. The role of Urban Collages in Post-War Transatlantic Discourse
Valerio Della Scala Politecnico di Torino, Turin, Italy	11:20	The search for a <i>weak</i> legacy. Drawing as a tool to reorient readings of urban space in Tirana
Deborah Giunta & Gianluca Burgio Università Kore di Enna, Enna, Italy	11:35	Mapping as Inquiry: On Cartography, Data, and the Lives of Urban Lines
Aikaterini (Katerina) Antonopoulou (1) & Sebastián Aedo (2) (1) University of Liverpool, UK (2) University of Portsmouth, UK	11:50	Re-Writing the Ground through Environmental Collective Action: Glasgow and the COP26
Fernando Altozano García & Carmen Espejel Alonso Universidad Politécnica de Madrid, Madrid, Spain	12:05	Diagrams across the depth scale in urban housing
Cecilia Rosa, Flavio Graviglia & Flavia Sinibaldi Roma Tre University, Rome, Italy	12:20	Urban morpho-graphy. A methodology for interpreting and transforming collective spaces
Session Chair: Antonio Di Campli Politecnico di Torino, Italy	12:35 - 13:00	Discussion
Lunch Break	13:00 - 14:30	Free time for lunch
panel #3 Around the Digital	14:30 - 16:20	Room 4V
Alberto Álvarez-Agea Universidad Rey Juan Carlos, Madrid, Spain	14:35	The Digital Image in Architecture as an Autonomous Reality. A Comparative Reading of Dionisio González and Filip Dujardin
Franziska Kopf Karlsruhe Institute of Technology, Karlsruhe, Germany	14:50	Photorealistic Imagery in Architecture: Toward a Critical Vocabulary
Emma Larcelet EPFL, Lausanne, Switzerland	15:05	Lines in Dimensions. Models, Displays and Wireframe Visualizations

Maya Alam (1) & Daniele Profeta (2) (1) Bergische University Wuppertal, Wuppertal, Germany (2) Syracuse University, Florence, Italy	15:20	Il Disegno dei Punti
Miloš Kostić Independent researcher, Munich, Germany	15:35	Drawing the Erased. Speculative Detailing in Modernist Heritage Interpretation
Session Chair: Milena Farina Università di Roma Tre, Italy	15:50 - 16:10	Discussion
Coffee Break	16:10 - 17:00	Bar Valentino (included)
Key-note Lecture Helen Thomas	17:00 - 19:00	Room 1V The Dance of the Machine
Cocktail	19:00 - 21:00	Al Pero Imbarco sul Po (included) Viale Virgilio, 53 - 10126 Torino

FRIDAY 30-01-2026

All schedule indicates local time in Turin, IT (UTC/GMT +1 hour)

panel #4 Into the Archive	09:00 - 10:40	Room 4V
Caterina Padoa Schioppa Sapienza University of Roma, Rome, Italy	09:05	Operative visual practices. Chronicle of an experiment in critical thinking
Vincenzo Moschetti Sapienza University of Roma, Rome, Italy	09:20	Peter Märkli: Aphasia Error as a Method, Drawing as a Sentence
J. Igor Fardin (1) & Richard Lee Peragine (2) (1) Woolf, Philosophy, GCAS, Dublin, Ireland (2) Università degli Studi di Ferrara, Ferrara, Italy	09:35	An Architecture of Loss. Life, Nature and Politics in Giancarlo De Carlo's drawings
Gabriel Hernández Universidad Politécnica de Madrid, Madrid, Spain	09:50	From Research to Design: Analysis of Team 4 Architects' data visualisation strategies through Reports, Charts and Diagrams (1963-1967)
Alessandro Brunelli Università degli Studi di Ferrara, Ferrara, Italy	10:05	Redrawing Giotto's ambiguity. Luigi Moretti, other practices and the formative process
Session Chair: Edoardo Piccoli Politecnico di Torino, Italy	10:20 - 10:40	Discussion
Coffee Break	10:40 - 11:10	Bar Valentino (included)
panel #5 Behind Graphic Codes	11:10 - 13:10	Room 4V
Oscar Andrade Castro & Raul Castro Vásquez Pontificia Universidad Católica de Valparaíso, Valparaíso, Chile	11:15	Cutting and Fitting: Architectural Thinking through Photomontage at the UCV Institute of Architecture, Chile
Javier De Andrés Universidad Politécnica de Madrid, Madrid, Spain	11:30	Drawing as a Design and Research Tool from Energy and Environmental Perspectives
Juan José David Vásquez & Haitam Daoudi Universidad Politécnica de Madrid, Madrid, Spain	11:45	The Ideologies of Representation Cosmopolitical Assemblages and Absolute Forms in Architectural Drawing
Laura Mucciolo University of Ferrara, Department of Architecture, Ferrara, Italy	12:00	Drawing the Last Island. Unbuilt Architecture in Cedric Price's Two Tree Island
Emanuela Vassallo Università degli Studi di Palermo, Palermo, Italy	12:15	Drawing as an act of knowledge. The exploration of MAAM in Flores and Prats' Workshop
Nerma Cridge (1) & Peter Šenk (2) (1) Architectural Association School of Architecture, London, UK (2) University of Maribor, Faculty of Civil Engineering, Transportation Engineering and Architecture, Department of Architecture, Maribor, Slovenia; University of Ljubljana, Faculty of Architecture, Slovenia	12:30	Counter Representation Imageability in the age of representational turns
Session Chair: Francesca Frassoldati Politecnico di Torino, Italy	12:45 - 13:10	Discussion
Lunch Break	13:10 - 14:30	Free time for lunch
Round Table	14:30 - 16:00	Room 4V
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05

Papers

Architectural Ethnography as a Methodological Approach in Teaching Architecture

Drawing as a Performative Form of Knowledge/Knowing

Postiglione, Gennaro¹; Briata, Paola²

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Abstract

The article reflects on a series of teaching and research experiences that have taken place in the School of Architecture, Urban Planning, and Construction Engineering at Politecnico di Milano. In the last ten years, in fact, our teaching experiences, our readings, and some joint research paths have stimulated a reflection to develop an understanding of the specificities of the so-called “architectural ethnography”. In particular, in the paper, we make reference to two design studio: *Gratosoglio Ground Zero*, focused on the observation of the ground floors of a stigmatised social housing estate in the outskirts of Milan (2019); *Quarantined Houselives* (2020) that has been carried out online during the early months of the 2020 lockdown, a situation in which the domestic dimension was observed in a self-ethnographical and introverted condition.

In these two cases, the *post-production* of what has been observed and tracked in the field is both a selection/organisation of information, as well as a performative act¹. It is in this specific phase that the generative value of visualisations becomes very clear. Usually, the work with/on drawings, photos, and written texts is exhausted until they are able to tell/produce a story and to make visible issues that were impossible to grasp by any other process. It's a blue-sky research work that starts from ‘what is out there’, questioning the evidence and looking beyond stereotypes. A situated knowledge producing thick descriptions and imaginaries² takes shape and is performed.

Visualisation can be understood as both a special form of thick description with a synthetic and generative value and a personal *knowing*.

Key words: the architectural drawing, architectural ethnography, interior architecture, spatial practices.

1. Introduction

Architectural ethnography has increasingly drawn attention thanks to the work and research carried out by Momoyo Kaijima³—both with her studio, Atelier Bow Wow, and through her teaching at ETH Zurich (Chair of Architectural Behaviorology)—as well as to the extensive research conducted over the years by Tim Ingold⁴ on the intersections between architectural pedagogy and ethnographic approaches. Inspired by these well-known examples, we began to reflect on these practices by returning to the roots of the term *ethnography*. According to the Treccani online encyclopedia, ethnography derives from the Greek and refers to the “written representation of forms of social and cultural life of human groups.”⁵At the same time, ethnography denotes both a research methodology with specific characteristics and the textual outcome of that research process⁶.

Over the past seven years, we have been engaged in this reflection, supported by our collaboration in a series of design workshops at the School of Architecture, Urban Planning, and Construction Engineering at the Politecnico di Milano⁷. Through our teaching experiences, readings, and collaborative research⁸, we have sought to develop an understanding of the distinctive features of ethnographic approaches for designers⁹—what we refer to as “architectural ethnography.”

In particular, we draw on two meaningful teaching experiences in design studios: *Gratosoglio Ground Zero* (2019), which focused on observing the ground floors of a stigmatised social housing estate on the outskirts of Milan; and *Quarantined Houselives* (2020), conducted entirely online during the early months of the COVID-19 lockdown, in which the domestic environment was observed in a self-ethnographic and introspective mode.

2. Gratosoglio Ground Zero

In *Gratosoglio Ground Zero*¹⁰, students were guided to understand the role that space plays in shaping social life. Far from any form of spatial determinism, the work highlighted how spaces can bridge or separate people, reinforce or question social structures, and how objects can play significant, sometimes antagonistic, roles. Each student interacted with residents and users, recorded findings during field explorations, and transcribed their observations through written texts, drawings, and photographs. These materials were then organised to evoke encounters, atmospheres, perceptions, emotions, and multisensory experiences. All materials were post-produced in A5 format to develop rich, spatialised descriptions of the people, places, and everyday practices in Gratosoglio (Fig. 1).



Fig. 1

This “micro” level of representation focused on the physical context and the objects where the most significant practices occurred, with particular attention given to the materiality of spaces. In parallel with

this micro-level, students also worked on a macro level by collaboratively producing a large-scale co-design object: a 12-meter-long, 3-meter-high isometric representation of the entire Gratosoglio area (Fig. 2). This isometric map was used to locate and represent the key practices identified during the fieldwork. It allowed information about places (both physical and experiential), people (who inhabit or use those spaces), and practices (that activate and give meaning to the spaces) to coexist on a single plane. The twelve Gratosoglio panels depict the neighbourhood's spatial structure and intersect the personal narratives of its residents with the stories of the students who observed these places over the course of a semester.

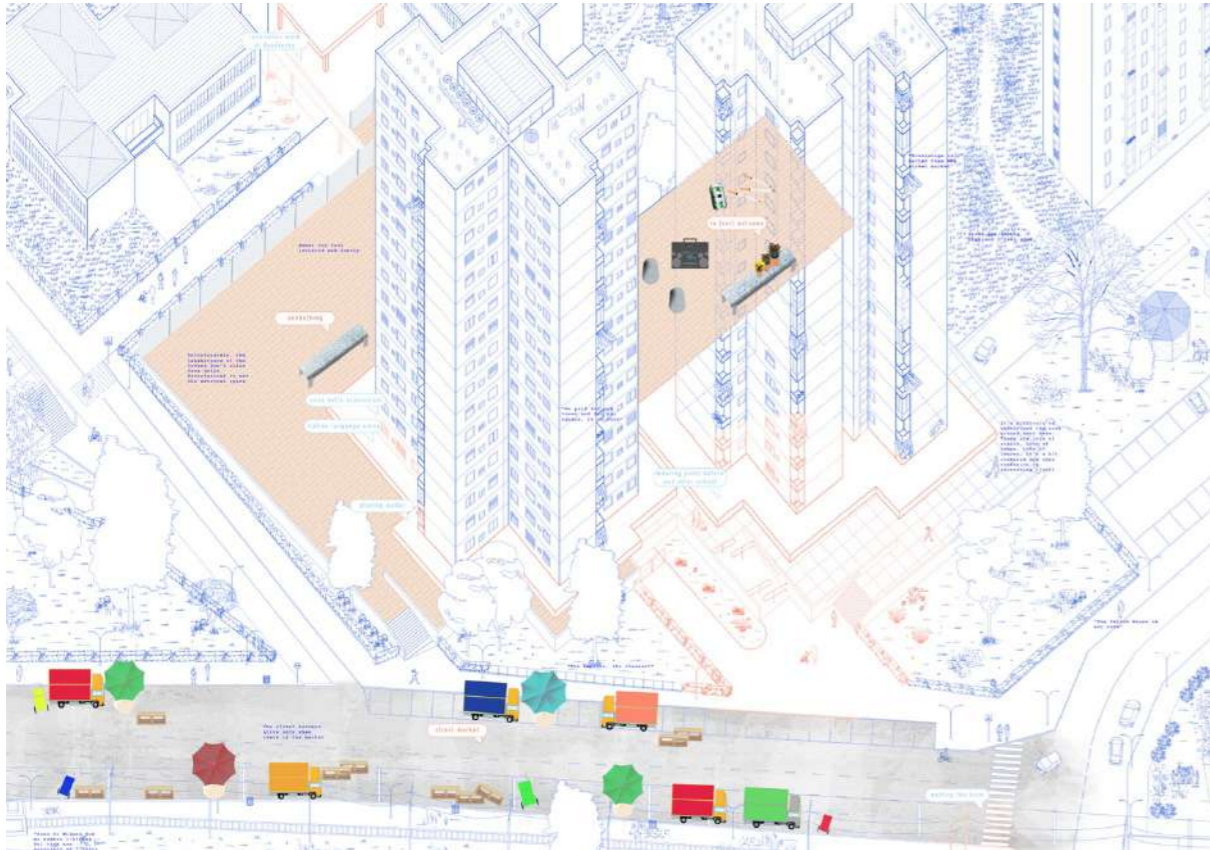


Fig. 2

3. Quarantined Houselives

*Quarantined Houselives*¹¹ presented a significant challenge for a course originally designed to collect information through fieldwork. The “field”—understood as an external, physical site—suddenly became inaccessible just days before the course was scheduled to begin. Nevertheless, we decided to maintain the use of the same tracking tools adopted in *Gratosoglio Ground Zero*—written texts, photographic narratives, and drawings—and apply them to document everyday life within domestic spaces: individual rooms, shared areas, terraces, and gardens. In this case, each student’s home became the “field.” Transcriptions documenting the use of space in more traditional households revealed how living rooms were transformed into study spaces or offices during the day, became movie theatres in the evening, and sometimes served as bedrooms at night. Meanwhile, in apartments shared by students, an urgent need for privacy emerged. In these settings, individual rooms became personal “shells” for carrying out daily activities from morning to night, often limiting interactions in shared spaces to a minimum.

A particularly effective exercise involved mapping the “life around objects” (Fig. 3). This produced a kind of catalogue of affordances, revealing how tables, carpets, and beds were reimagined as settings for diverse and often unexpected uses—far beyond their original functions¹².

Objects and the affordances of space proved to be valuable resources in enhancing the liveability of these confined domestic environments. These observations generated forms of design knowledge that extended beyond the immediate personal context of students’ homes during the emergency (Fig. 4). While rooted in an introspective form of fieldwork, this experience also offered broader reflections on societal issues—specifically, the limitations of the codes and norms established by the Modern Movement in housing design.

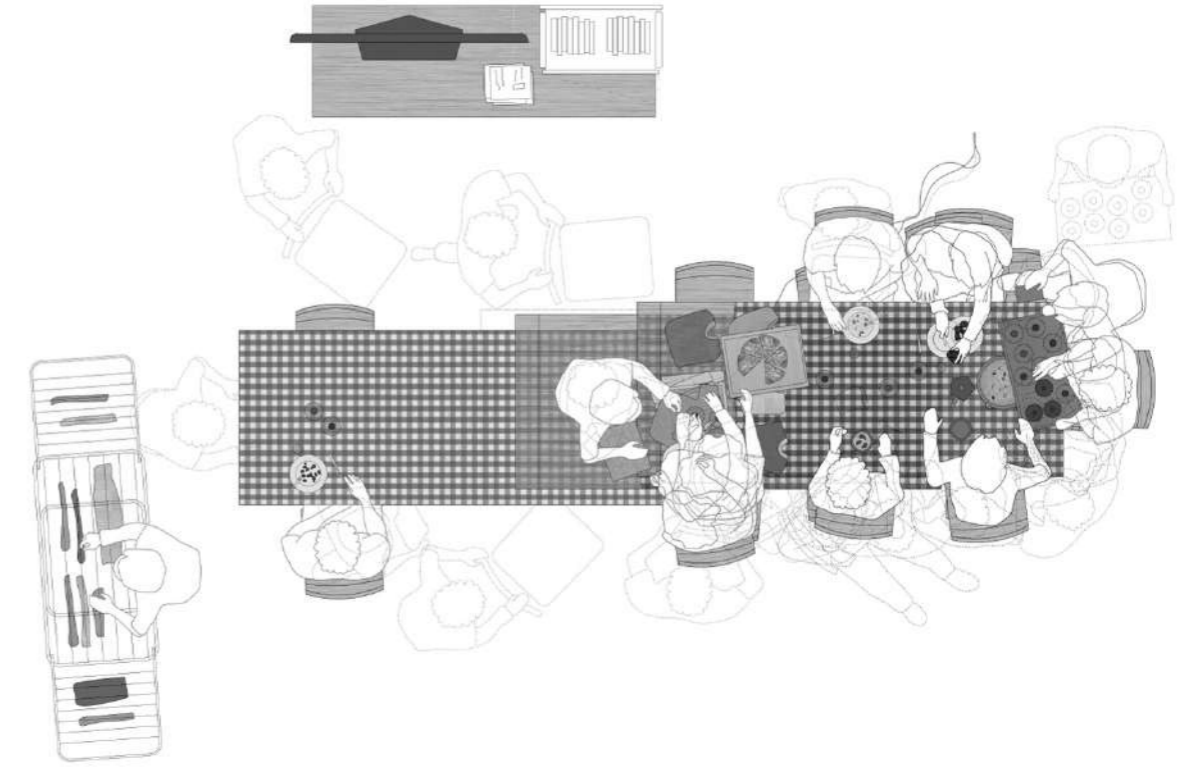


Fig. 3

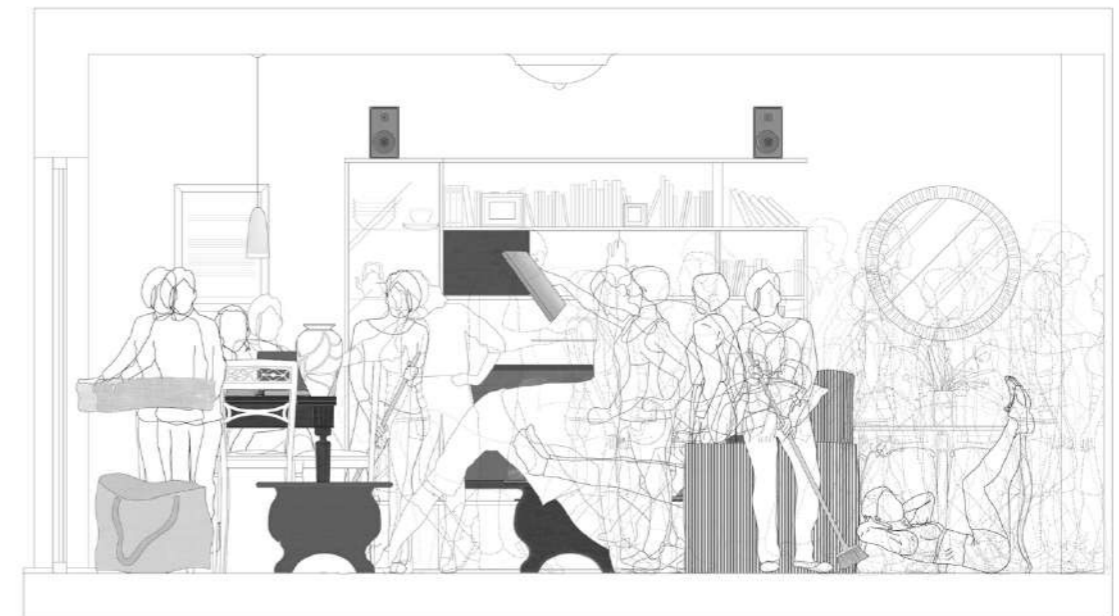


Fig. 4

4. Preliminary reflections

The research and teaching practices discussed here have prompted a reflection on the knowledge processes that characterize the use of an architectural ethnographic approach in the design studio. To simplify our thoughts, we have divided this knowledge process into four interconnected—and sometimes overlapping—phases: (a) entering the field and defining it; (b) staying in the field and “absorbing” knowledge; (c) post-producing what has been observed and tracked in the field; and (d) orienting the post-production based on the final output.

The process of entering the field, of course, is not a straightforward one, as the field is not “out there” waiting to be discovered. Defining the field is a way of interrogating places, and this definition can evolve

and be reshaped through discoveries and encounters. Through our experiences, we have learned that the architect enters the field with a filter shaped by their tacit knowledge. As Cranz¹³ suggests, and as we often encourage our students, it is crucial to observe practices and uses of space without assuming that the space could be “better” if designed in a different way. However, some aspects of the architect’s tacit knowledge are difficult to “suspend.” In particular, this tacit knowledge includes an awareness of how space may frame social relationships—beyond any deterministic assumptions—attention to materiality and construction, and a focus on the people within that space. Architects also use specific tools—such as drawing—to visualize, interrogate, and understand how places function, thus framing their personal knowledge of these spaces¹⁴. We will refer to this mix of tacit and explicit knowledge, along with the tools used, as the architect’s “filter.”

Fieldwork exposes the architect to a multitude of information—a bodily experience within the space where the architect’s filter remains actively engaged. What happens during fieldwork, and how the experience is tracked and selected, remains, as Nova points out, somewhat mysterious¹⁵. This phase is typically chaotic, disorganized, and ideally open to serendipity and the unexpected. Indeed, it plays a central role in producing thick and often counterintuitive descriptions of places. It is precisely during these moments that the architect’s filter is active, when both tacit and explicit knowledge are fully engaged in a process of immersion with people, places, and practices. In this context, bodily experience is not optional; it is a fundamental requirement for producing one’s own “knowing.” While knowledge consists of facts and solutions, “knowing” consists of processes.

In this sense, post-production of the fieldwork observations is, first and foremost, a process of selection and organization. It is also a performative act. This is the phase where the generative value of visualizations becomes apparent. Typically, the work with drawings, photos, and written texts continues until these representations can tell a story—until they can make visible issues that were previously hidden or difficult to grasp. This is a kind of “blue-sky” research work that starts with what is “out there,” constantly questioning the evidence and looking beyond stereotypes. In this process, situated knowledge takes shape, producing thick descriptions and imaginative constructs. Visualization, in this context, can be understood both as a special form of thick description, with synthetic and generative value, and as a form of personal knowing.

When considering outputs, it is clear that for an architect, the type of performative act is not independent of the objectives that led to the need for a deeper understanding of a place. At the same time, the findings produced in the post-production phase often suggest the appropriate forms and formats for communicating the results, shaping the final direction of the work. The relationship between inputs and outputs—whether meeting a client, producing a design, creating an exhibition, writing a book, or sharing knowledge with other stakeholders—has a direct impact on the decisions made regarding how to visualize the work.

5. A possible path for an Architectural Ethnographic approach in Design Studio

We distance ourselves from the idea of toolkits as a “categorical” form of knowledge, which might initially seem more aligned with operational practice¹⁶. The goal is not to create a “fast track” for ethnographic research that simply supports design, but rather to observe a more or less constrained context through an ethnographic lens.

From our experiences, we argue that using an ethnographic approach in design is about understanding how an intricate system of space, objects, and people functions—far removed from any deterministic functionalism.

However, not having a toolkit does not mean lacking a methodology. The path we outlined at the outset has helped us appreciate the importance of framing specific ethnographic processes focused on spatial practices and the material culture of places. With this in mind, we would like to conclude with some open reflections, based on our teaching experiences, about key points that have played a central role in our approach:

1. **Allow time for direct participant observation:** The time spent in the field, as in our teaching experiences, holds the same value (in terms of scheduling) as time devoted to lectures, fieldwork, or in-class tutorials.
2. **Observe practices and the use of space without preconceptions:** It is essential to observe how people, places, and everyday practices intertwine, temporarily “suspending” the design impulse that arises from the architect’s specific background¹⁷. This approach encourages us to witness how spaces function without assuming they could be improved through design interventions.
3. **Assign specific formats for fieldwork reports:** Providing simple constraints—such as paper formats, the use of photo sequences rather than single images, and requests for hand-drawn sketches and micro-narratives—has proven successful in guiding students’ fieldwork and encouraging rich, reflective exploration.
4. **Embrace the unexpected and be open to changing course:** Fieldwork often leads to “dead ends” or unforeseen encounters, and documenting these shifts is an important part of the ethnographic

learning process. It’s essential to trace and account for these changes, which may lead to new insights or revised paths.

5. **Visualization as a way of producing knowledge, not just representing “reality”:** Drawing, sketching, writing, and photographing in the field are not merely methods of representation. They are creative practices where the architect’s “filter”—their tools and tacit/explicit knowledge—remains active and engaged, allowing them to collect and process information, whether consciously or unconsciously, for the post-production phase.
6. **Ethnographic knowledge is not about user-centered design:** Ethnographic knowledge for architects is not a direct method for translating user demands into design solutions. This approach differs from participatory processes or ergonomic design, which typically focus on accommodating users’ explicit needs. Instead, architectural ethnography helps us understand how a place functions and reflect on how those understandings may inform broader design decisions.

6. Conclusions

The body, direct participant observation, and immersion in a space are essential elements for any ethnographer, as they should be for any architect. We would like to emphasize that something fundamental to architectural education—the bodily experience and individual understanding of meaningful architectural spaces—has been largely lost but is now being unexpectedly rediscovered through architectural ethnographic approaches. This is why we believe our exercises are inspired by a much older, specific disciplinary tradition that looks back to the roots of architecture. One might even argue that architectural ethnography can be linked to the *Grand Tour* of the late 18th century, a tradition considered a final stage of education for any aristocrat, artist, or intellectual¹⁸. It was a journey of observation and learning, deeply rooted in direct engagement with different cultures and environments. Similarly, the early 20th century saw architects embark on their own “journeys,” which were seen as formative experiences—of participant observation—that enriched their personal knowledge and understanding of architecture.

This tradition resonates with the more recent multidisciplinary approaches to “reading places” promoted by movements such as TEAM X¹⁹ or IL&AUD²⁰, which focused on rethinking architectural practice in a way that would deviate from the mainstream. These efforts sought to establish a different tradition of architecture—what we might call *Other Modernity*²¹—which has influenced much of the postwar radical pedagogical approach to architecture²².

In conclusion, we want to point out that while collaboration with ethnographers and anthropologists is a well-established practice in urban studies, it is almost entirely absent in architecture. This gap underscores the disconnect between place and project. For those with an interior architecture background, the ethnographic focus is inherently rooted in the centrality of people. As De Carli notes²³, interiors are the “primary space,” the space where the first relationships between people are expressed through “gestures” that enhance the “preciousness” of the person²⁴. However, a clarification is necessary here: by *Interior Architecture*, we refer to the discipline that involves the transformation of spaces, architecture, and furnishings²⁵. At the same time, the centrality of gesture refers to the belief that a good design stems from listening to those who will use the space. In this regard, the designer is seen not as an author or executor, but as an explorer.

Given the intersection between architectural ethnography and interiors, we argue that it is necessary to introduce—or expand—courses in Interior Architecture within architectural programs, at both the undergraduate and graduate levels. These courses should focus on people, places, and practices—on the very nature of architecture itself and its role in shaping our shared environment. Such courses would address how spatial, material, and constructive qualities can enhance the everyday lives of people and how the quality and timelessness of design can lay the foundation for the built environments of the future.

Notes

1. Tim Ingold, *Imagining for Real* (London & New York: Routledge, 2021).
2. Clifford Geertz, *The Interpretation of Cultures* (New York: Basic Books, 1973).
3. Momoyo Kaijima, ed., *Architectural Ethnography* (Tokyo: TOTO Publishing, 2018); Momoyo Kaijima and Yoshiharu Tsukamoto, eds., *The Architectures of Atelier Bow-Wow* (New York: Rizzoli, 2010).
4. Tim Ingold, *Imagining for Real*.
5. Treccani, "Etnografia," June 26, 2023, <https://www.treccani.it/enciclopedia/etnografia/>.
6. Raymond Madden, *Being Ethnographic* (London: SAGE, 2017).
7. Paola Briata, "Being Together as a Body Exercise. Ethnographic Perspectives," in *Conscious Dwelling*, ed. Anna Anzani (Cham: Springer, 2022); Paola Briata and Gennaro Postiglione, "Gratosoglio Ground Zero: persone, luoghi, pratiche," in *Costruire l'abitare contemporaneo*, ed. Gioconda Cafiero, Nicola Flora, and Paolo Giardiello (Padova: Il Poligrafo, 2021); Paola Briata and Gennaro Postiglione, "Reinvenzioni nel quotidiano," *Urbanistica Dossier* 25 (2022): 96–102.
8. The essay is based on a shared reflection of the authors on teaching and research experiences. Anyway, the Introduction and sections 1-3 and 5 should be attributed to Paola Briata; Sections 4-7 to Gennaro Postiglione. Many theoretical insights have been possible thanks to the project *Ethno-Graphs. The transcription (textual, graphic, photographic) of field observation as a specific practice of Architectural Ethnography* funded by the Department of Architecture and Urban Studies at Politecnico di Milano in 2021-2023. We are grateful to Martina Bovo, Sara Trolese, and Rose Veitch for their suggestions on a draft version of this essay.
9. Galen Cranz, *Ethnography for Designers* (London & New York: Routledge, 2016).
10. Most of the materials produced for *Gratosoglio Ground Zero* are available at: <https://www.lablog.org.uk/2019/06/09/grz-0-final-seminar-exhibition/#more-8920>
11. Most of the materials produced for *Quarantined Houselives* are available at: <https://quarantinedhouselive.wixsite.com/a-biography/about>
12. James Gibson, *The Senses Considered as Perceptual Systems* (London: Allen & Unwin, 1996).
13. Galen Cranz, *Ethnography for Designers*.
14. Per Olaf Fjeld, *The Power of Circumstance* (Copenhagen: Architectural Publisher B, 2020).
15. Nicolas Nova, *Beyond Design Ethnography* (Genève: HEAD, 2016).
16. Cristina Bianchetti and Pier Luigi Crosta, *Conversazioni sulla ricerca* (Roma: Donzelli, 2021).
17. Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1984).
18. Ilaria Bignamini and Andrew Wilton, eds., *The Grand Tour: The Lure of Italy in the Eighteenth Century* (London: Tate Gallery Publishing, 1996).
19. Team X is a group formed in the fifties by Alison and Peter Smithson, Aldo van Eyck, Jaap Bakema, Georges Candilis, Shadrack Woods, John Voelcker, William and Jill Howell. These young architects marked a distance from the functionalist perspectives of the Modern Movement, in particular from the CIAM, by proposing a gaze capable of giving relevance to the interaction between individuals and buildings.
20. ILA&UD – The International Laboratory of Architecture and Urban Design, is an association founded in 1976 by Giancarlo De Carlo that brings together universities, cultural institutions, and scholars interested in the human habitat and the environment. Over the years, the laboratory has taken on very different forms of work and methods of dissemination, but a crucial role is attributed to fieldwork with the inhabitants in places where relevant issues – social, environmental, related to the built environment – arise in contemporary societies. Drawing is used as a tool for exploring and reading places.
21. Colin St. John Wilson, *The Other Tradition of Modern Architecture* (Cambridge: Cambridge University Press, 1995).
22. Beatriz Colomina et al., eds., *Radical Pedagogies* (Cambridge, MA: MIT Press, 2022).
23. Carlo De Carli, *Architettura. Spazio primario* (Milano: Hoepli, 1982).
24. Roberto Rizzi, ed., *Carlo De Carli 1910–1999* (Milano: FrancoAngeli, 2016).
25. Gennaro Postiglione, "No One Should Ask Me if I Teach Interior Design," *Demo* 7 (2023): 55–93.

Image Captions

- Fig. 1. GRZ02018, Fieldwork (by: Sara El Aawar, Lilia Ivanova, Boris Penkov, Alice Rinetti, Ada Rosito).
 Fig. 2. GRZ02018, The Twelve Tables of Gratosoglio. Fragment (collective work).
 Fig. 3. QHL2020, The Life around Objects (by: Marta Marinoni).
 Fig. 4. QHL2020, The Room Life (by: Virginia Capone).

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Biography

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Gennaro Postiglione (ORCID ID: 0000-0003-4886-4548) is Professor (and the longest-serving in Italy) of Interior Architecture at DASTU/Politecnico di Milano. His research field is Interior, at the intersection of people, places, and practices. The same theoretical background also nourishes his (research by) design activity focused on the adaptive reuse of built heritage, including the minor and neglected ones. He is interested in Architecture and its way of knowing, that is, in responding to human, non-human, and environmental needs while reflecting on the Discipline's own principles. He studied architecture at the University of Naples, where he also pursued a three-year Master in Industrial Design, soon after completing his PhD (1994). He has been lecturing and a Visiting Professor in several International institutions.