

Reflection

TICKING CLOCKS OF APPROPRIATION

Undomesticated patterns of territorialisation

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01/07/2025

The Research&Design Relationality

How did your research influence your design/ recommendations and how did the design/recommendations influence your research ?

How do you assess the value of your way of working (your approach, your used methods, used methodology)?

Since my project is grounded in theory, I never really saw research and design as separate. Instead I always saw them within my project as two ways of expressing the same idea: one through words and the other through spaces. Still, understanding how to manage this back-and-forth between theory and design was often challenging during this graduation process. It was one of the main issues raised during my P2 presentation, and since remained the key focus throughout my thesis: how to showcase this ongoing exchange between research and design effectively.

A turning point for me came when I sat down and clearly defined what the ***ritornello*** meant for my project. This word, which had been lingering around since the beginning, but I had never fully pinned down until that moment. Once I clarified its meaning and role for me, as my tutors encouraged me to do during the P2 review, the project finally began to move forward. Using the ***ritornello*** operationally, so as a guiding concept, helped me tie together many ideas I had explored earlier but that were lacking a clear connection. Understanding the Neapolitan ***ritornello*** as an overarching drive for ***indeterminacy***, gave me a grounding and clear framework to work with, and operate with across different fields.

Once I introduced the idea of the ***indeterminate objects***, physically ambiguous elements that in their lack of clear definition were designed to encourage and accommodate the spontaneous ways Neapolitans use space, the project shifted from being purely theoretical to something more design-focused. This concept allowed me to express my ideas in material forms. To support this material phase of my project, I worked mainly with tools such as plans, sections, and particularly details, which helped me give shape to a spatially designed expression of the ***ritornello of indeterminacy***. It was especially challenging but also very rewarding to see these ideas come to life in the form of three interventions. Each intervention, in fact, taught me something new about how to approach ***indeterminacy*** and improvisation, and together they showcased the different configurations, forms and scales through which those two can come to life.

For me, expressing the ***ritornello*** wasn't about repeating the same strategy across three sites; instead it was about understanding its expression through the unique character of each building I was working with, their specific conditions and how to respond to them creatively. Working with existing structures allowed me to begin from something real. It became not about fixating on finding the perfect form for the perfect empty spot, but reframing what was already there, which at the end of the idea also reflects the mentality behind the Neapolitan appropriation. I believe that together, these three interventions capture the spirit of Neapolitan ***indeterminacy***, its flexibility, improvisation, and openness through an architectural lens.

The Predetermined Square

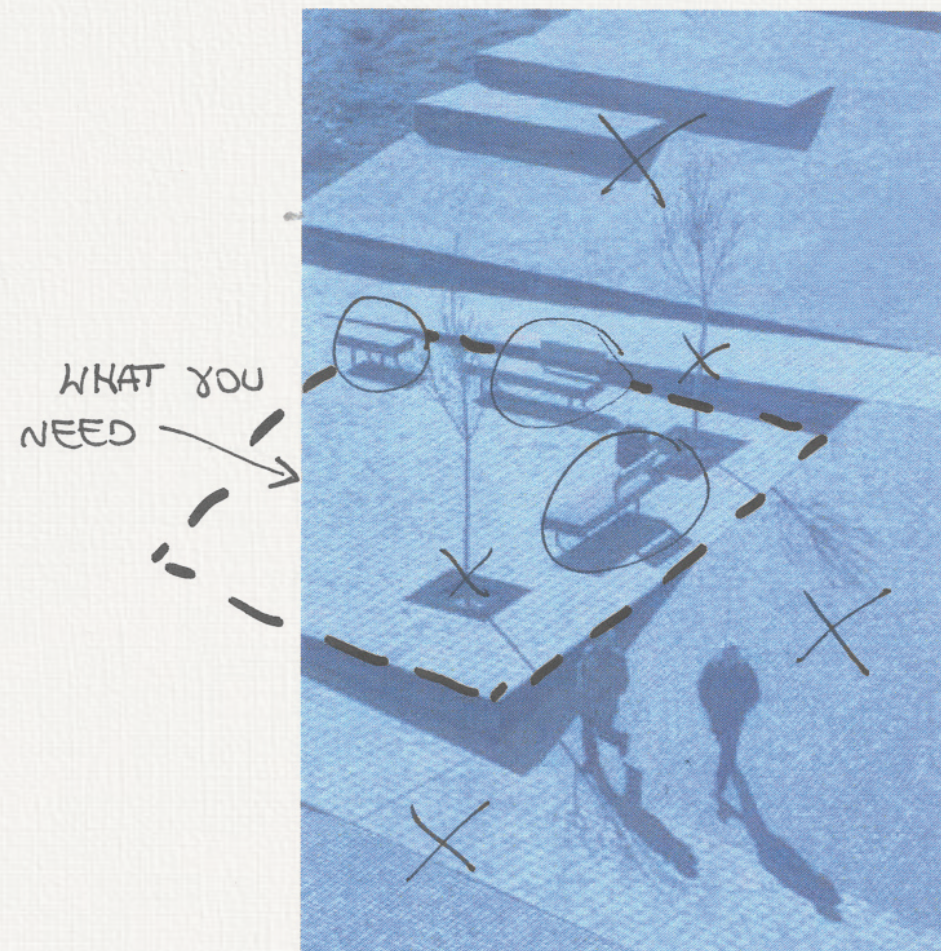


Figure 1.

- BIG ENOUGH SPACE x GATHER
- PREFERABLY SITTING

The Indeterminate Square

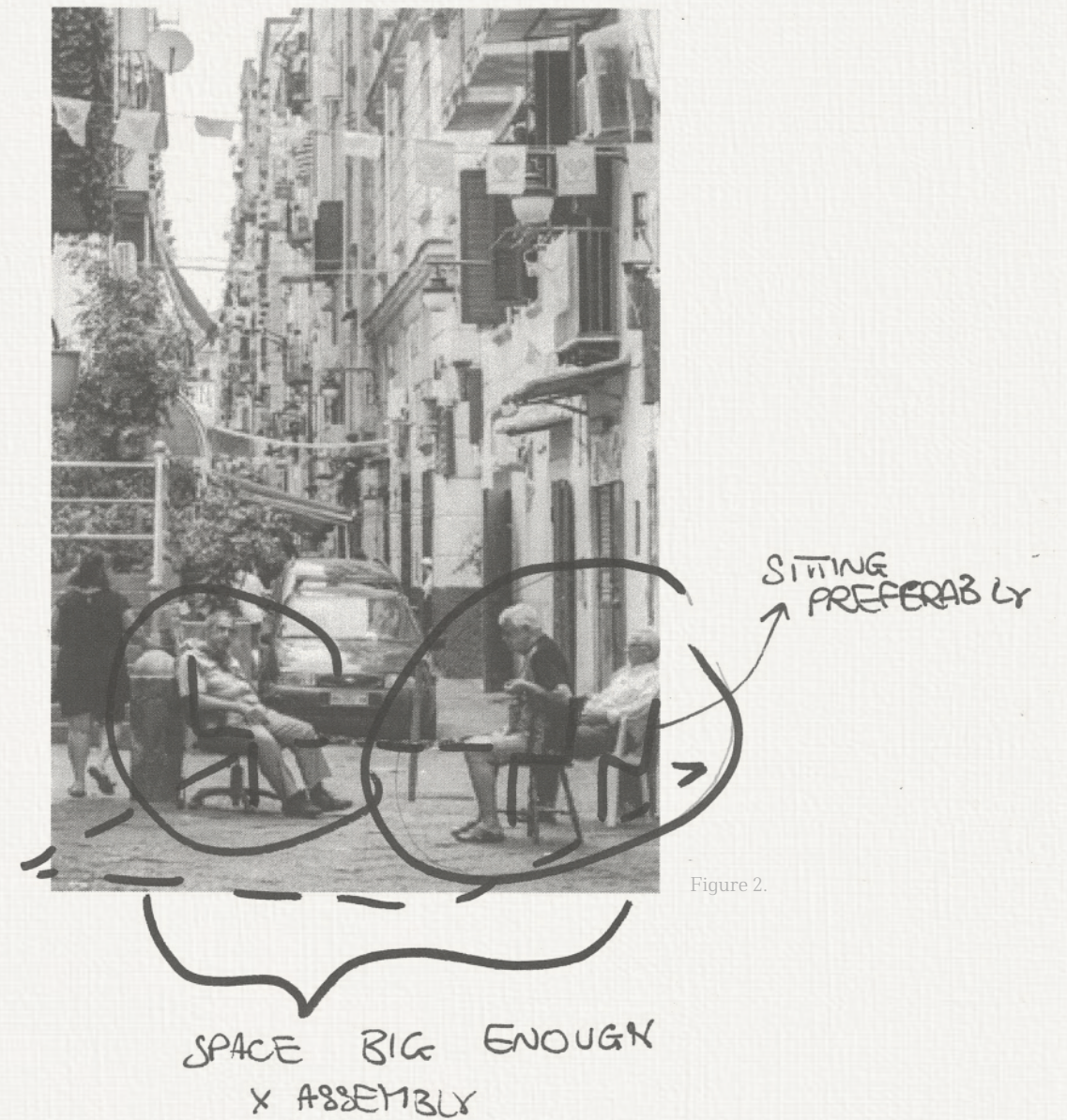


Figure 2.

SPACE BIG ENOUGH
x ASSEMBLY

Figure 1: Bravo, J. (2024). Zarrón Square / BOV ESTUDIO. [Photograph]. <https://www.archdaily.com/photographer/javier-bravo-photography>

Figure 2: 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/>

The Predetermined Theatre

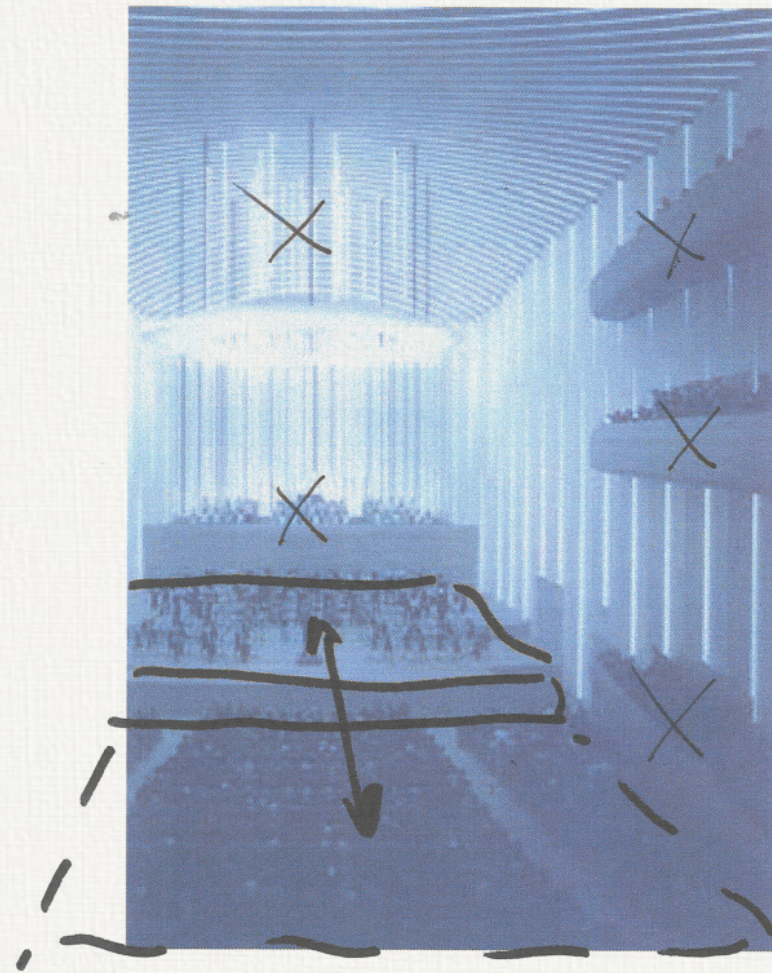


Figure 3.

. UP & DOWN RELATIONSHIP

The Indeterminate Theatre

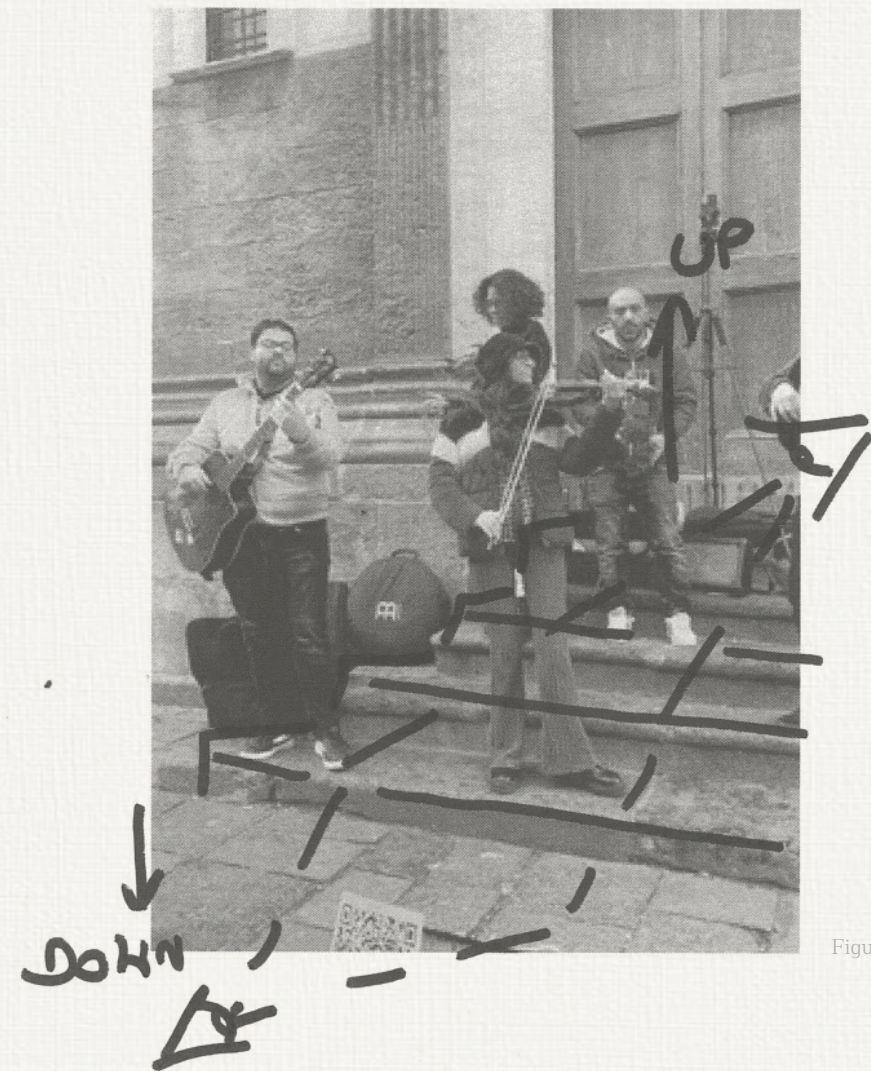


Figure 4.

The Predetermined Museum

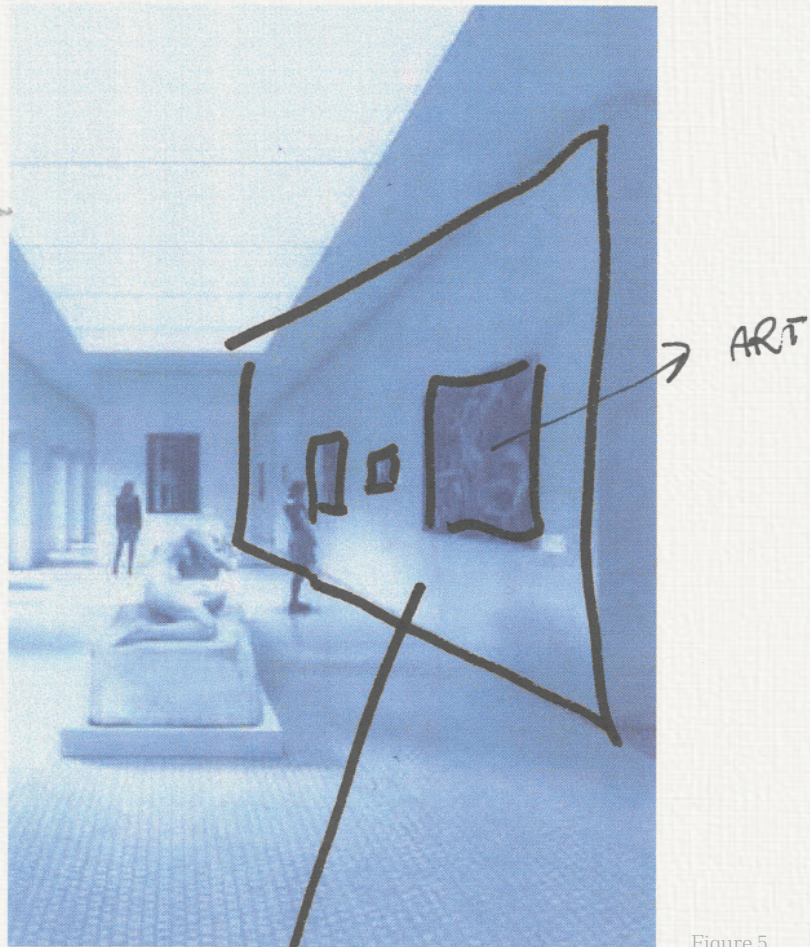


Figure 5.

HAU

- ART
- HAU

The Indeterminate Museum

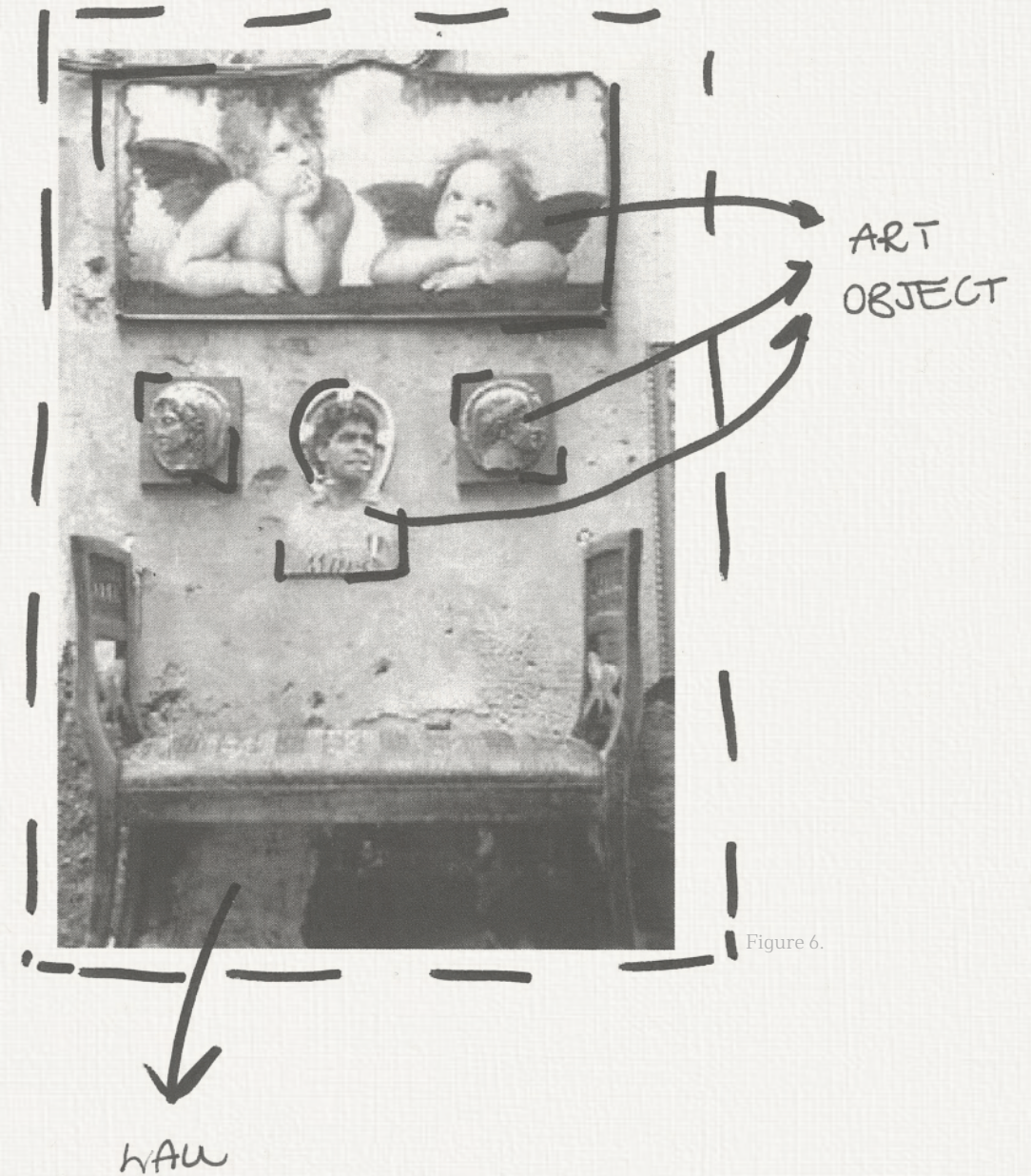


Figure 6.

HAU

Figure 5: Pinterest (no date). ART Gallery. [Photograph]. <https://fr.pinterest.com/pin/3237030977710232/>

Figure 6: 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 #fisheyelemag #pellicolamag" [Photograph]. Instagram. <https://www.instagram.com/p/CmWubTcoMax/>

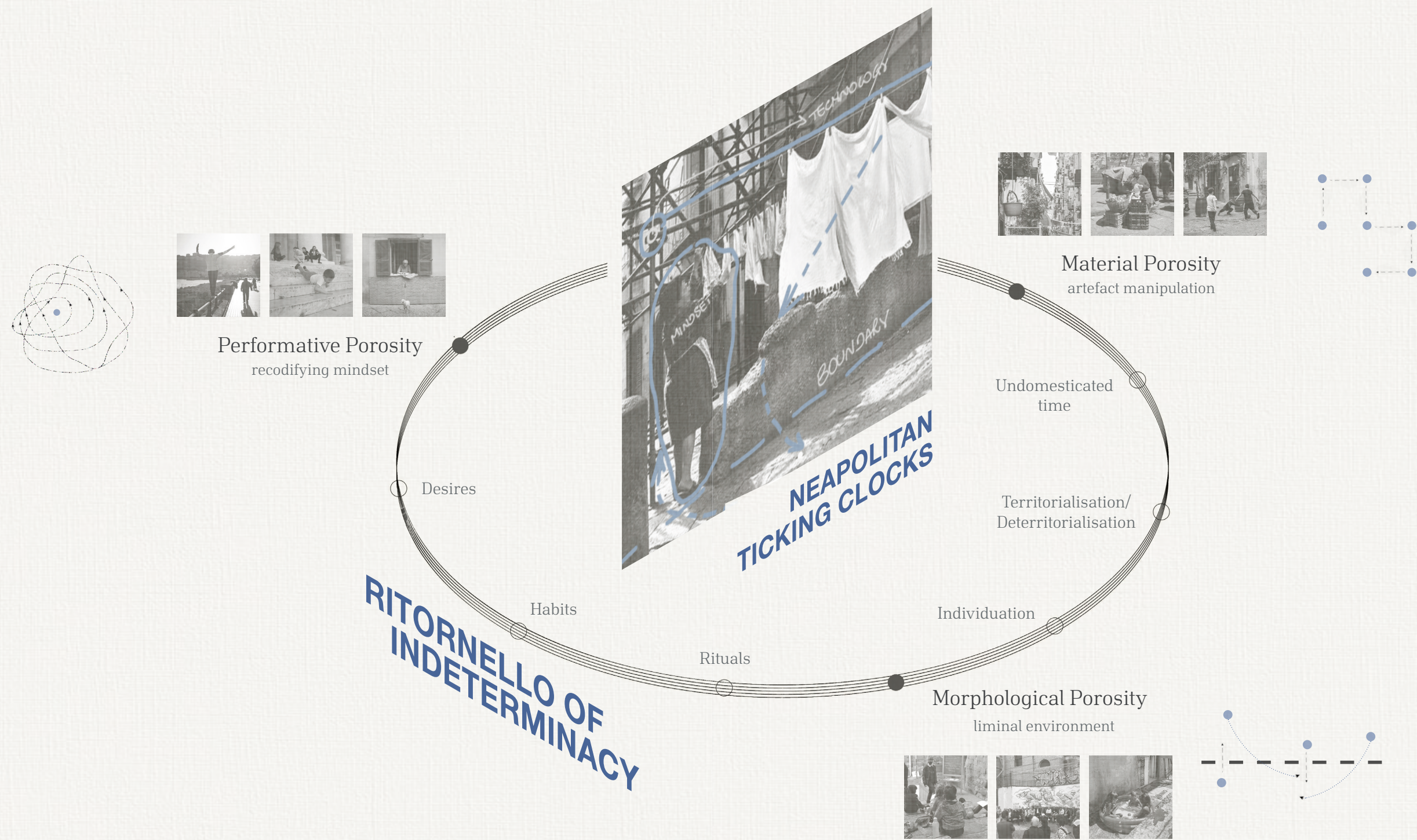


Figure 7.

Questioning Architecture

What is the relation between your graduation project topic, your master track (A, U, BT, LA, MBE), and your master programme (MSc AUBS)?

What is the role of the architect? How can architecture be expressive but not deterministic ?

Thanks to the consistent guidance and critical questioning from my tutors, especially their recurring question ‘What is the role of the architect?’, I was finally able to define my own position within the field. This is something I had been searching for throughout my studies and professional practice, and this project helped me reach a better understanding.

I have often felt that architects can be too focused on control, spectacle, and the imposition of their own vision, often overlooking the subtle and spontaneous qualities of everyday life. Too frequently, we assume we know what users want without truly engaging with their lived experiences. For me, the role of the architect is not just to design functional spaces, but to give those spaces a language, much like poetry. A poem conveys meaning and emotion, without dictating a fixed interpretation. It leaves room for personal reflection, connection, and reappropriation. We read poetry and experience the words resonating with our own experiences. I believe architecture should work in the same way. Like poets, architects should allow spaces to resonate differently to each person, without imposing a single, predefined meaning.

In this project, Carlo Scarpa was a strong influence in helping me explore the poetic dimension of architecture through the lens on indeterminacy. His work showed me how architecture can express transitions, pauses and liminal conditions, subtle yet powerful spatial experiences, rather than being limited to programs and schedules. From him, I learnt that architecture can create boundaries, but those do not have to be rigid or overdetermined. They can be porous, expressive, and open, inviting people to interact with them, recodify them, and let them evolve over time. That is the kind of role in architecture I hope to practice.

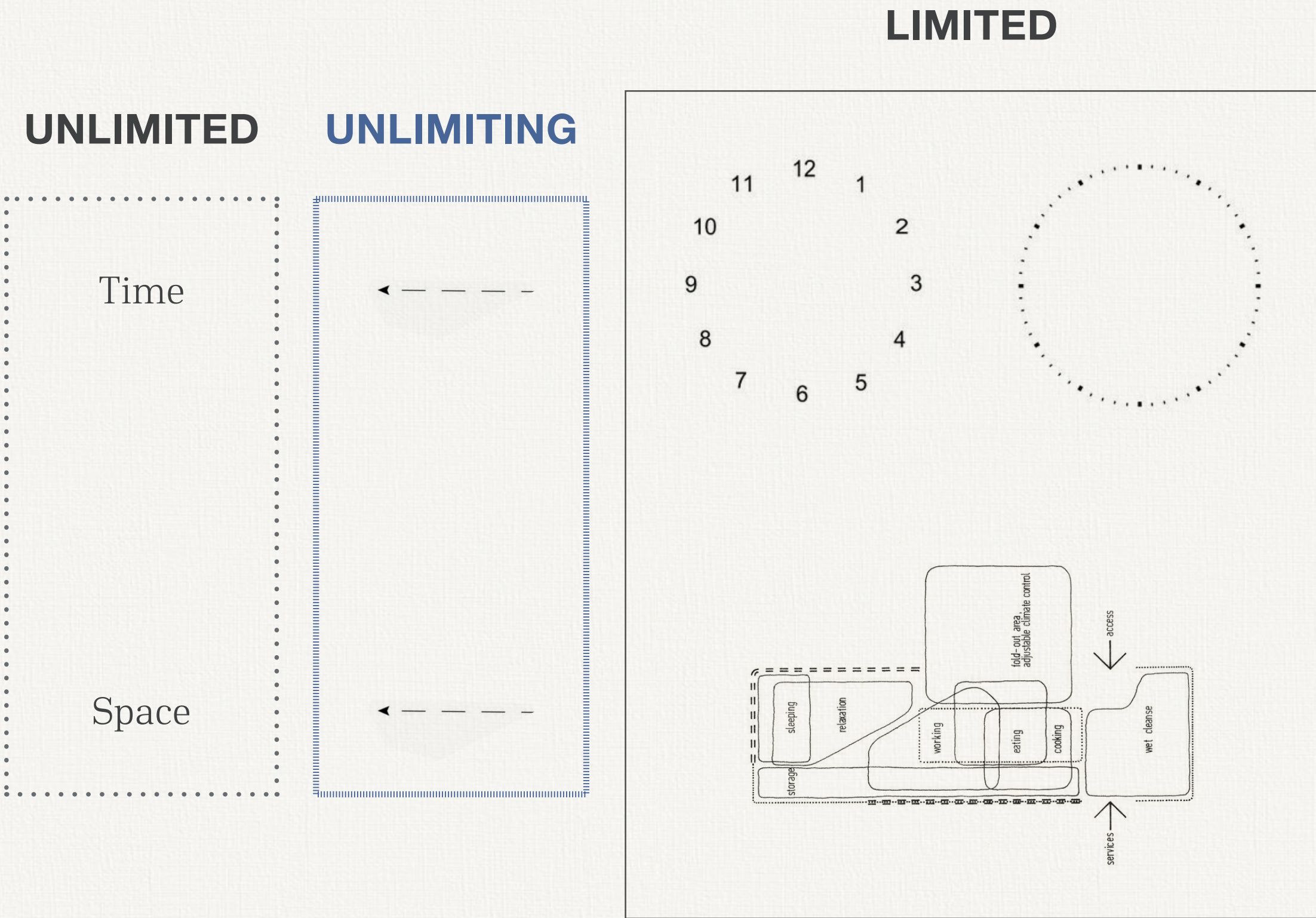


Figure 8.

Project Value & Transferability

How do you assess the academic and societal value, scope and implication of your graduation project, including ethical aspects?

How do you assess the value of the transferability of your project results?

Although my process was not always smooth and came with its challenges, particularly in finding the right balance between doing too much or too little, it was deeply fulfilling. Gradually watching the theoretical ideas take form, and seeing everything connect back to the research, gave me confidence both in my method and direction. Grounding my design decisions in a theoretical framework, built on the close observation of how Neapolitans interact with their surroundings, made each move feel more intentional and relevant. I understand that no architect can fully separate personal desires from their work, as architecture is inherently subjective. However, because my design was rooted in the intention of understanding users, I tried to constantly critically question myself on whether each personal decision in the project was serving that initial intention. These choices were not meant to impose, but to respond. For me, it was also never about handing over the design responsibility to the users, but about creating space for them within the process.

I believe that exploring unconventional narratives and embracing improvisation should be more prominent in architectural education. Academic environments offer a unique opportunity to work without the constraints of clients or external pressure, and I believe that freedom should be used for investigating places based on how people actually live in and relate to them. Understanding those everyday behaviors, in my view, is just as important as studying environmental factors like sunlight or airflow. It's about seeing space not just as a form or function, but as something lived, experienced and constantly transformed. If there's one message I hope that can be transferred from this project, it is the value of listening, observing, and above all, understanding. Naples teaches us that what may appear as chaotic, in reality also follows a logic, rhythm and process of becoming. As architects, we shape the settings where such transformations can take place. That, I believe, calls for empathy, towards people, their habits and the often unseen patterns that guide how they inhabit space.

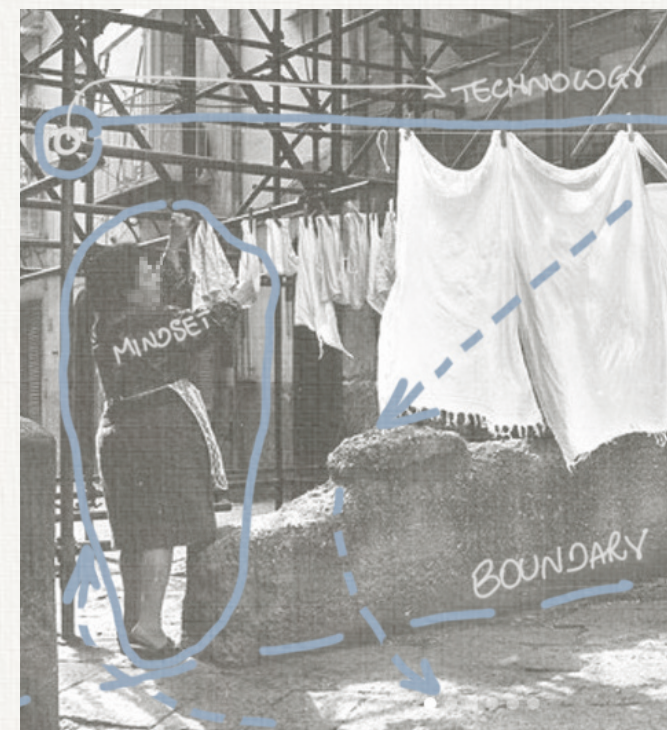


Figure 9.

