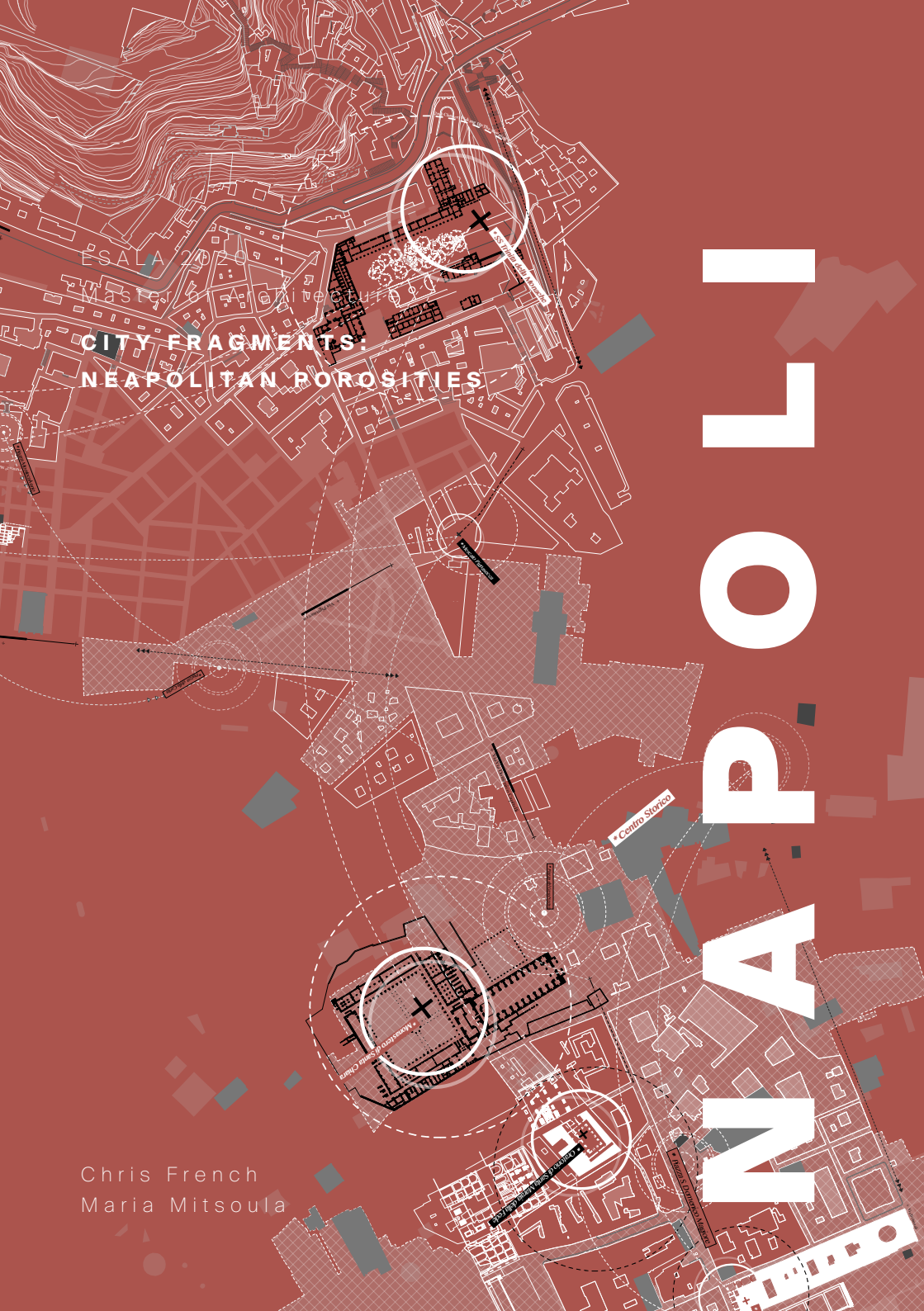

Chris French
Maria Mitsoula

Naples and Mount Vesuvius, from Corso Vittorio Emanuele.
14:40, Thursday 17th October, 2019. Maria Mitsoula.

This catalogue is part of a collection published by the Edinburgh School of Architecture and Landscape Architecture (ESALA), Edinburgh College of Art, University of Edinburgh. It documents student design work produced in the Master of Architecture (MArch) programme in 2019-20. Each catalogue describes one of the following five design studios in the MArch programme. The full collection is available to view online at issuu.com/eca.march.

Catalogues 2019-20:

City Fragments: Neapolitan Porosities.
Ecstatic Objects: Santiago de Compostela.
Fire-Space: London.
island territories vi: MANHATTAN *scapeland*.
Superinfrastructures. Supercities. SuperDutch: [Dutch] Territorial [Machine] Fictions.

COVID-19

During the final weeks of the academic year, the work of the MArch programme was interrupted by the Covid-19 pandemic. University buildings were closed, and staff and students were required to work remotely, maintaining contact and sharing work via digital means. The work presented through the 2019-20 MArch catalogues is therefore testament to the continued invention and resilience of the student body and commitment of the MArch programme staff.

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ESALA 2020

Master of Architecture

CITY FRAGMENTS:
NEAPOLITAN POROSITIES

NAPOLI

Chris French
Maria Mitsoula

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Vico Canalone all'Olivella, from the Montesanto Staircase.
15:50, Thursday 17th October, 2019. Maria Mitsoula.

CITY FRAGMENTS: NEAPOLİTAN POROSITIES

> *"The city is craggy. Seen from a height… it lies deserted in the dusk, grown into the rock. Only a strip of shore runs level; behind it buildings rise in tiers… At the base of the cliff itself, where it touches the shore, caves have been hewn… a door is seen here and there in the rock. If it is open one can see into large cellars, which are at the same time sleeping places and storehouses. Farther on steps lead down to the sea, to fishermen's taverns installed in natural grottoes… As porous as this stone is the architecture. Building and action interpenetrate in the courtyards, arcades, and stairways. In everything the scope to become a theatre of new, unforeseen constellations. The stamp of the definitive is avoided."*[1]
>
> Walter Benjamin and Asja Lācis.

Descending from Castel Sant'Elmo through the steep streets of Pallonetto to the caves at the coast, Walter Benjamin and Asja Lācis trace a section through Naples. They recount overlapping spaces, arcades and alleyways, taverns and tenements, whitewashed churches and dirty courtyards, narrating the unexpected experiences provided by passing through a curtain, or glancing down a stair. Through this section they articulate an urban condition specific to the city: Naples, they declare, is porous.[2] In the tight alleys (*vico*) of Naples, buildings are "divided into innumerable, simultaneously animated theatres."[3] Everyday affairs intermingle with public performance, "building and action interpenetrate," "the living room reappears on the street… the street migrates into the living room."[4]

1 Walter Benjamin and Asja Lācis, "Naples," in *Reflections: Essays, Aphorisms, Autobiographical Writings*, ed. Peter Demetz (New York: Schocken Books, 2007 (1978)), 165-6.
2 Graeme Gilloch notes: Benjamin's "writings on Berlin and Paris explore the character of the bourgeois domestic setting, and identify the internalization of social activity as a distinctive feature of modern capitalist society. In Naples, such a transformation occurs in reverse… the private bursts out of its confines and erupts into the public gaze… the public invades and pervades interior settings." Graeme Gilloch, *Myth and Metropolis: Walter Benjamin and the City* (Cambridge, UK: Polity Press, 1996), 26-27.
3 Benjamin and Lācis, "Naples," 167.
4 Benjamin and Lācis, "Naples," 171.

Houses above Vico Tronari, Rione Sanità.
11:29, Monday 14th October, 2019. Maria Mitsoula.

Distinctions between private and public, inside and outside, collapse. This porosity is all-pervading. Dreams clash with deformities, fantastic reports with grey reality, grottoes and cellars, construction and ruin.

Once invoked, the term has become difficult for Naples to shed. "Porous matter," as Iain Chambers reminds us, "absorbs whatever it encounters," and since Benjamin and Lācis offered the description in 1925 Naples has completely absorbed the term.[5] In the intervening century however, Neapolitan porosity has become not just a quality or description, but a way of conceiving being Neapolitan. The notion of porosity is no longer limited, as Pellegrino D'Acierno observes, to the spaces of the city (the "Baroque interplay" of public and private space, a "psychogeography that lacks boundaries"), but is evident in the traits of Neapolitan cinema (Vittorio de Sica's *L'oro di Napoli* or Rosselini's *Viaggio in Italia*) or the intertwining narratives of local fictions (the lives described through time in Elena Ferrante's "Neapolitan novels").[6] It describes an 'interplay, 'intrusion', 'penetration', 'punctuation' of various physical, material and social conditions.[7] Porosity, as a term and concept, has passed deep into Naples' pores, and in passing has shifted from Benjamin and Lācis original description, absorbing subsequent interpretations, and swelling into abstraction.

But as originally invoked, Neapolitan porosity as a conceptual, social position is anchored in a material reality. The volcanic landscape crafted by Vesuvius to the east and the Phlegraean Fields to the west is intrinsically porous. Soft, sponge-like tuff stone, or *tufo*, formed from the compression of ash from volcanic eruptions extends from the slopes of volcano to the seams beneath the city. Benjamin and Lācis describe the city as "grown into" this stone, with "taverns installed in natural grottoes;" the architecture of Naples becomes "as porous as… stone."[8] The ground and the city interpenetrate; as with the living room and the street, one exists within the other. The caverns beneath the city, formed by geological and hydrological processes, are enlarged, occupied, programmed, re-programmed and abandoned; *tufo* is cut from volcanic seams to build

5 Iain Chambers, "Naples: A Porous Modernity," in *Mediterranean Crossings: The Politics of an Interrupted Modernity* (Durham, CT: Duke University Press, 2008), 81.
6 Pellegrino D'Acierno, "Introduction. Naples as Chaosmos or, The City That Makes You Repeat Its Discourse," in *Delirious Naples: A Cultural History of the City of the Sun*, eds. Pellegrino D'Acierno and Stanislao G. Pugliese (New York: Fordham University Press, 2019), 12-14.
7 Some of the terms used in D'Acierno's 'Introduction'.
8 Benjamin and Lācis, "Naples," 165.

the city, exhausted quarries are abandoned and occupied. The city grows both into and out of the rock. Architecture provides a material substance through which the various conditions of porosity permeate and are made manifest.

For all its porosities, as Pellegrino D'Acierno notes, Naples is "the supreme aporetic city,"[9] a city that is irreconcilably immobile, contradictory. Alongside the fluidity of de Sica or Ferrante, are blockages. Employing James Joyce's portmanteau 'chaosmos' (chaos and cosmos) D'Acierno describes, by way of an example with increasing contemporary relevance, the mutually supporting interplay of slow, ineffective, legislative bureaucracy and illegality, or the many varying translations of the expression 'vedi Napoli e poi muori', the most frequent of which being 'see Naples and die'. These aporia are frequently seen as impediments, things which must be cleared in order for the city to retain its (by implication, desirable) porosity.[10] This opposition is too blunt. As Andrew Benjamin notes in his reading of Benjamin and Lācis, Neapolitan porosity "refuses to position the private and the public as a productive opposition… [it] brings both the public and the private into play but freed from their ready insertion into a simplifying opposition."[11] Without this re-articulation of public-private relations, porosity "would be no more than a spatial description… no more than courtyards that led to arcades or vestibules which in turn lead to ante-chambers and finally to inner rooms…"[12] The porous and the aporetic are necessarily co-present conditions, one condition is a necessary pre-condition for the other. It is this difference that Benjamin and Lācis, one might suggest, have in mind when they declare that in Naples the "stamp of the definitive is avoided," that "no figure asserts itself "thus and not otherwise"",[13] or when D'Acierno notes that "the supreme aporetic city gives the *pernacchio*… to those who wish to finalize and objectify its openness and to bypass its difference."[14] The porous-aporetic city shuns objectification, the reduction of its complexities to simple programmatic

9 D'Acierno, "Naples as Chaosmos," 15.
10 A description of the book *Aporie napoletane. Sei posizioni filosofiche* emblematizes this dialectic: the authors of the book, the publisher's description notes, "try to indicate which ways to go to favour the porosity of the city and a freer life for Neapolitans" without hiding "the serious problems, obstacles, the "aporias" of the city." "Aporie napoletane. Sei posizioni filosofiche," Cronopio Edizione, 19th March, 2006, http://www.cronopio.it/edizioni/2006/03/aporie-napoletane-sei-posizioni-filosofiche/. Amato Pierandrea. *Aporie napoletane: sei posizioni filosofiche* (Napoli: Cronopio, 2006).
11 Andrew Benjamin, "Porosity at the Edge: Working through Walter Benjamin's "Naples"," in *Walter Benjamin and Architecture*, ed. Gevork Hartoonian (Oxford, New York: Routledge, 2010), 110.
12 Benjamin, "Porosity at the Edge," 111.
13 Benjamin and Lācis. "Naples," 166.
14 D'Acierno, "Naples as Chaosmos," 15.

or organisational gestures. As Iain Chambers notes, Naples "proposes an interruption and interrogation of our inherited understanding of urban life, architecture," it "reintroduces the uneven and the unplanned, the contingent and the historical" into thinking on the city.[15]

It is this unevenness that is our concern in *City Fragments: Neapolitan Porosities*. For Chambers, porosity becomes a counter-narrative to the tyranny of progress, "a potential paradigm of the city after modernity."[16] For Benjamin and Lācis, architecture articulates the city's resistance to fixity; "architecture, the most binding part of the communal rhythm, comes into being" in Naples in the intersection of the "civilized, private, and ordered" great hotels and the "anarchical, embroiled, villagelike" city centre.[17] *City Fragments: Neapolitan Porosities* investigates this intersection of conditions, and architecture's role in fostering or framing such an intersection (in architecture becoming a medium through which passage is registered). The work documented in this catalogue seeks to interrogate such a porosity as a condition in relation to the specific geographic (hydrological, edaphological, geological, and so on), social and urban conditions of Naples, and as a framework for developing an architectural agenda that defies calls to fix, to smooth, or to regulate.

Implicit in all descriptions of porosity is movement. The porous city is not a static city. "It will be movement itself that constitutes the urban and thus defines the city;" "movement comes to define the way in which space is both contrasted and then worked within."[18] This movement is at the core of Andrew Benjamin's 'working through' Benjamin and Lācis' text, and of his deployment of that text as a means of thinking about the city. Taking movement as central to porosity entails re-thinking our representational conventions. Benjamin notes: "Once movement is taken as central and the lines involved have to capture a dynamic process then what emerges is the need for a representational device adequate to such an undertaking."[19] For Benjamin, animation software is this device, in that it overcomes the perceived stasis of the line as a device for delimiting particular territories, and instead reinforces the provisional and temporal nature of territory.

15 Chambers, "Naples: A Porous Modernity," 86.
16 Chambers, "Naples: A Porous Modernity," 86.
17 Benjamin and Lācis. "Naples," 166.
18 Benjamin, "Porosity at the Edge," 108, 109.
19 Benjamin, "Porosity at the Edge," n.8.

Caserma Nino Bixio and Pallonetto, from Castell dell'Ovo.
11:36, Friday 11th October, 2019. Maria Mitsoula.

Alternatively, one must explore how the drawing becomes a territory in itself, enacting and recording temporalities. Eight such drawings structure this catalogue, prefacing a series of individual and collective architectural proposals developing the animations and porosities of Naples (the tectonics of *tufo* and spaces of collapse and excavation; the intersection of realistic fictions and implausible facts; intersecting historic and contemporary rituals and practices; religious and touristic processions and passages; morphological, architectural and artistic figures; myths and fictions of the ground and landscape; medical, clerical and sculptural bodies; and the publicity and privacy of threshold conditions). These drawings do not describe fixative prescriptions for the city (nor curative ones, for that matter), conscious as ever of the reverberations of the Neapolitan *pernacchio*. Rather, they explore how the drawing might begin to hold gestures (be it the gesture of drawing, of pouring or, to recall Benjamin and Lācis, of the ordering of coffee).[20] This expanded understanding of drawing posits drawing as a process, rather than drawing as an output from a given process (as means, rather than end). Drawing becomes, as Jean Luc Nancy describes, an "opening of form… opening in the sense of a beginning, departure, origin, dispatch, impetus, or sketching out and opening in the sense of an availability or inherent capacity."[21] In these drawings is an architecture (sometimes they are drawings of architecture, sometimes they are architectural drawings). The drawings become sites, recalling Benjamin and Lācis, in which "building and action interpenetrate," and in which there is scope for the city "to become a theatre of new, unforeseen constellations."[22]

Chris French and Maria Mitsoula

20 Benjamin and Lācis. "Naples," 173.
21 Jean Luc Nancy, *The Pleasure in Drawing*, trans. P. Armstrong (New York: Fordham University Press, 2009), 1.
22 Benjamin and Lācis, "Naples," 165-6.

Via Enrico Pessina, Avvocata.

14:20, Sunday 13th October, 2019. Maria Mitsoula.

This catalogue documents the architectural investigations undertaken in the Master of Architecture studio **City Fragments: Neapolitan Porosities**, exploring the city of Naples in the 2019-20 academic year. It is the second in a series of two-semester MArch Modular Pathway studios exploring cities and themes framed by the idea of the fragment (figure) as articulated by architectural historian Manfredo Tafuri, and Franco Cassano's *Southern Thought* (developing from the writings of Albert Camus), which describes how the relationship between the geography of the Mediterranean and its social and urban formations informs a particular way of thinking about architecture, the city and landscape. It follows the studio **City Fragments: Palermo Institutions**, undertaken in 2018-19.

01 **OF/ON/OVER TUFO**
ARCHITECTURES OF AN UNCERTAIN GROUND

02 **A DREAM OF NAPLES**
INSCRIBING REAL FICTIONS & FICTIVE REALITIES

03 **A WALL IN NAPLES**
CHARTING WALLS, GATEWAYS AND INTERFACES OF GESTURES, RITUALS AND TRANSACTIONS

04 **PULCINELLAN PROCESSIONS**
RE-FIGURING (BAROQUE) INTERIORS AND PLOTTING THE PAGAENTRY OF RIONE SANITÀ

05 **THE SEVEN ACTS OF NAPOLI**
POURING, SPLITTING, SWELLING, SKINNING, GUTTING, PATCHING & STITCHING

06 **(EX)POSING GROUNDS**
RECONNOITRING NEAPOLITAN (SUB)SURFACE NARRATIVES

07 **CORPORA NEAPOLITANA**
SAINTS, SINNERS, SKINGS, SURFACES AND SURGEONS

08 **(UN)DOING THRESHOLDS**
DOOR / WAYS TO NEW NEAPOLITAN PRACTICE(S)

01
04
07
05
08
03
02
06

01

OF/ON/OVER TUFO

ARCHITECTURES OF AN UNCERTAIN GROUND

RACHEL BRIGLIO
HOLLY POULTON
MALIINA TOIVAKKA
HANNAH WILLIAMS

Charting Uncertain Grounds: Drawing *Of/On/Over Tufo*.
Installation, Matthew Architecture Gallery. Plaster, Paper, Foam, Steel.

OF/ON/OVER TUFO

ARCHITECTURES OF AN UNCERTAIN GROUND

Site: Lotti and Tronari Quarries, Rione Sanità.
Programme: Music School and Public Theatre; Urban Planning and Soil Research, Laboratories and Classrooms; Glass, Stone and Wood Workshops.

01

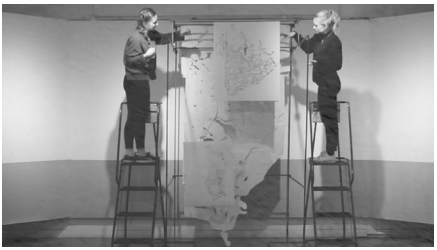
OF/ON/OVER TUFO

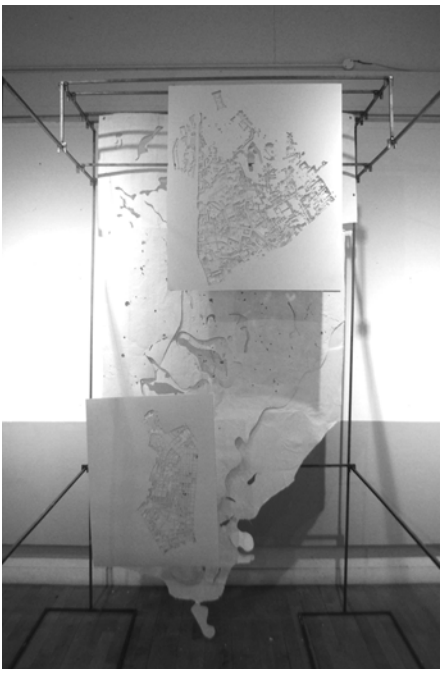
ARCHITECTURES OF AN UNCERTAIN GROUND

RACHEL BRIGLIO I HOLLY POULTON I MALIINA TOIVAKKA I HANNAH WILLIAMS

Naples is sinking; the city is undermined by an unreliable substratum, disturbed by sinkholes, landslides, earthquakes and disease. Unlawful construction has moved up the slopes of Vesuvius, as inhabitants forget the nature of the ground they occupy. Concrete constructions within the city have led to collapses in the caverns below, giving new urgency to the adage that Naples is built on nothing. *Of/On/Over Tufo* seeks to re-engage Naples with its ground, reminding the city of its volcanic substrate, and that uncertain ground can form the basis for rethinking how Naples builds in and of itself. Rione Sanità (*sanità*, noun. *health*) stands guard over the highest number of subterranean caverns—many undocumented—in the city. As the city grows upward, Sanità looks down. The skulls of unknown dead are watched over at the catacombs of San Gaudioso, San Gennaro and San Severo, and caverns are utilised by locals to park, store and live. The health of the population of this once-prosperous district is failing, as is the health of its subsoil. The architectural proposals explored in *Of/On/Over Tufo* are aware of the uncertainties of this Neapolitan landscape and the precarious conditions of Sanità, but also of the intertwining material history of Naples, its people and its substrate: *tufo*, or tuff stone. A series of social amenities and workshops exploring ground conditions and tectonics reinforce the essential nature of a healthy relationship with ground. New gateways brace the Lotti and Tronari Quarries that allow those working with, on and over ground (fabricators, surveyors, performers) to operate in dialogue with the adjacent Osservatorio Astronomico di Capodimonte.

V. Osservatorio Astronomico di Capodimonte
vi. Tronari Quarry / Hypogeum
vii. Lotti Quarry / Open-Air
viii. Il Giardino degli Aranci
xvi.
Antica Fonderia Mercogliano
18 Circolo Scuola / Elementare
Istituto Tecnico Caracciolo
1975
xii. Chiesa di Santa Maria di Miranda

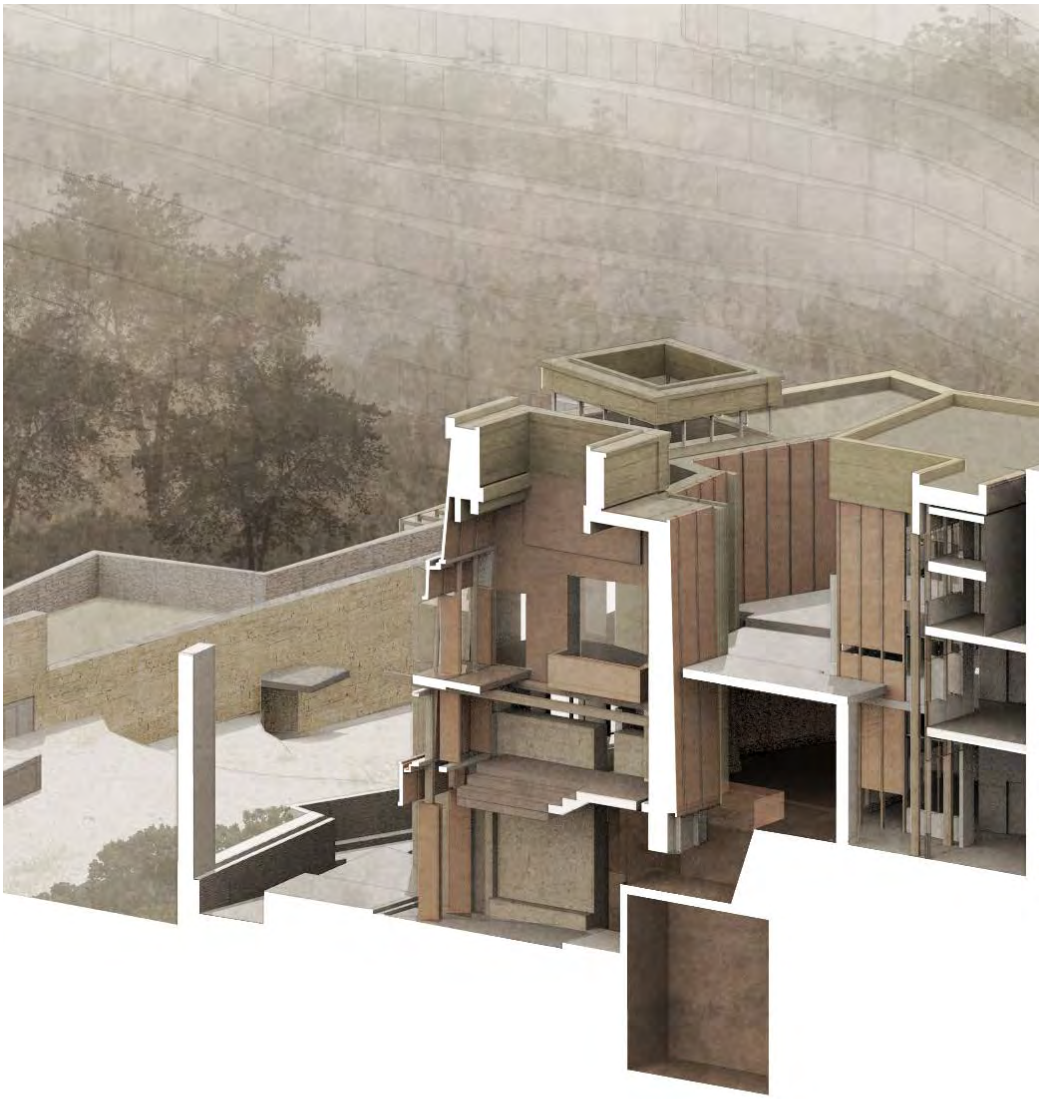




Charting Uncertain Ground: Caves, Quarrys, Collapses. (adjacent)
Windows carved into the interior of the Tronari hypogeum quarry system, Rione Sanità (top)
Installing Charting Uncertain Grounds: Of/On/Over Tufo, Matthew Architecture Gallery (above left)
Charting Uncertain Grounds: Of/On/Over Tufo, Matthew Architecture Gallery (above right)

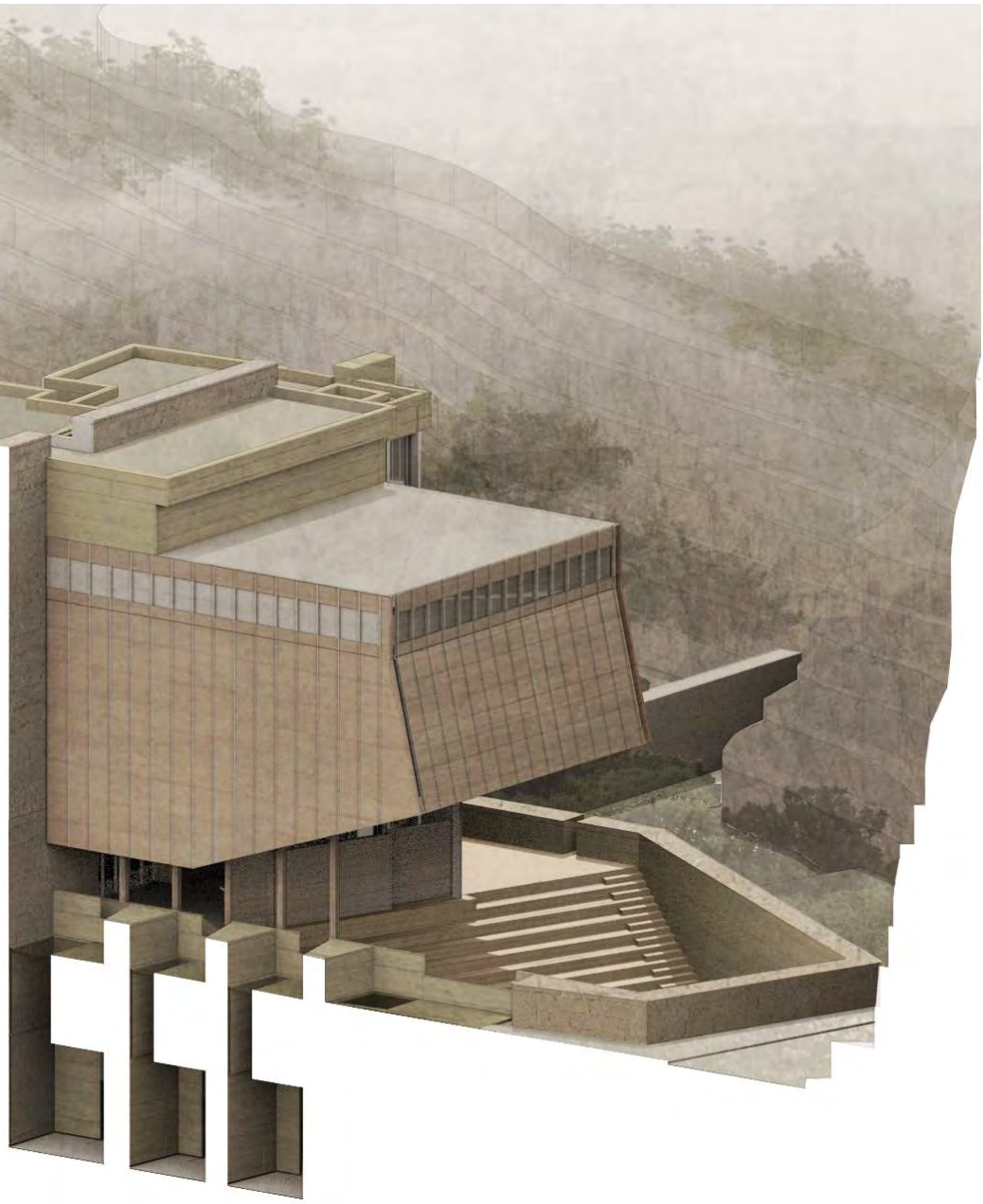
Charting Programmatic Densities: Drawing *Of/On/Over Tufo.*

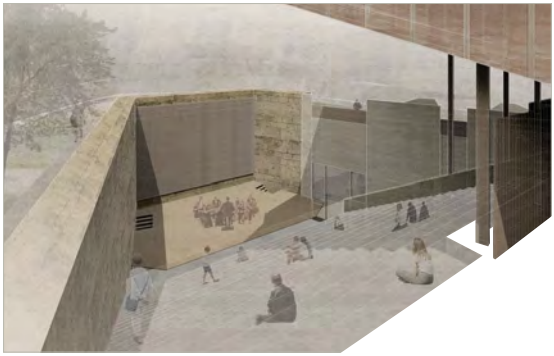
Oblique Drawing: Architecture and Programmes Of and On Ground.

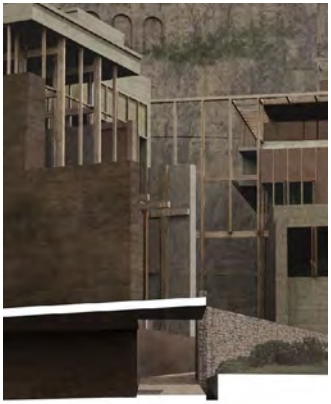


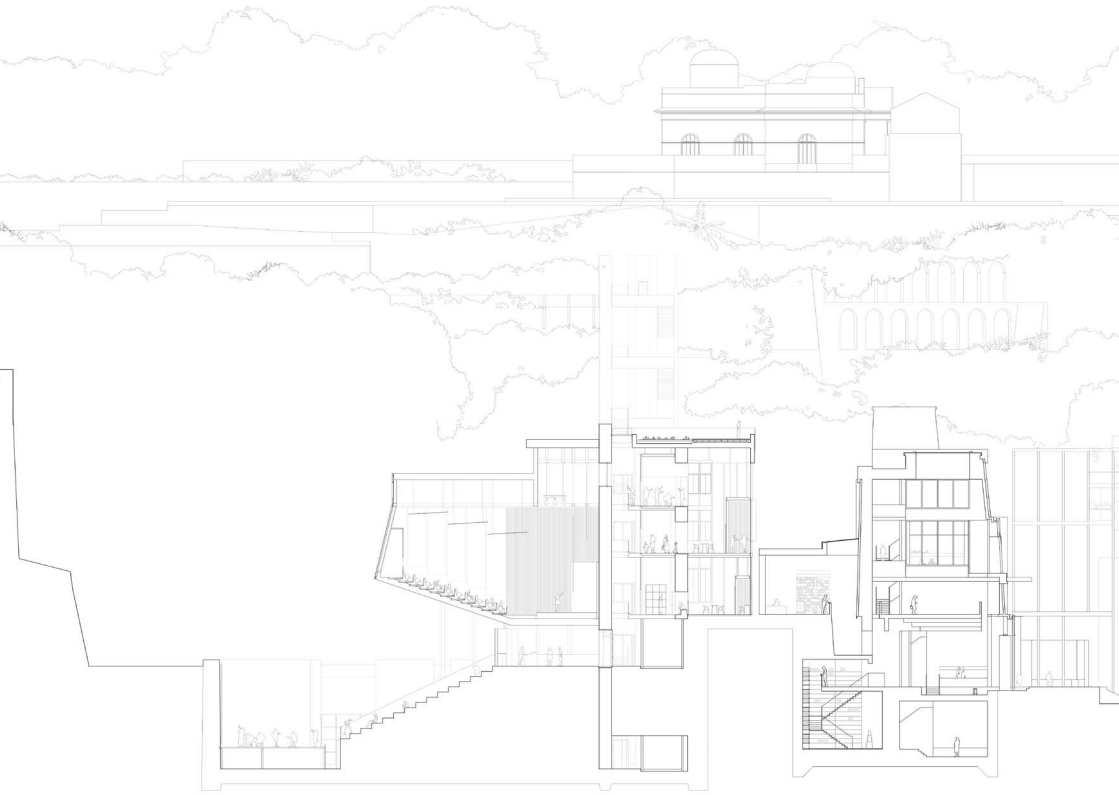
Earthworks *Of/On/Over Tufo*: Geopolitical Observatory and Music Common

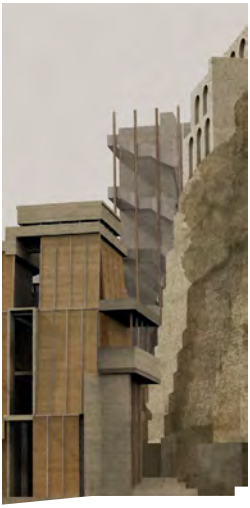
Perspective Site Section: Planning Office, Music Library, Auditorium..





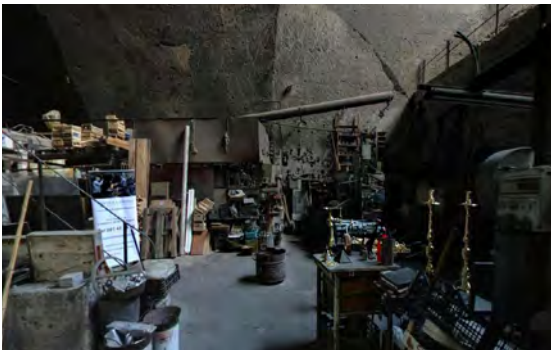






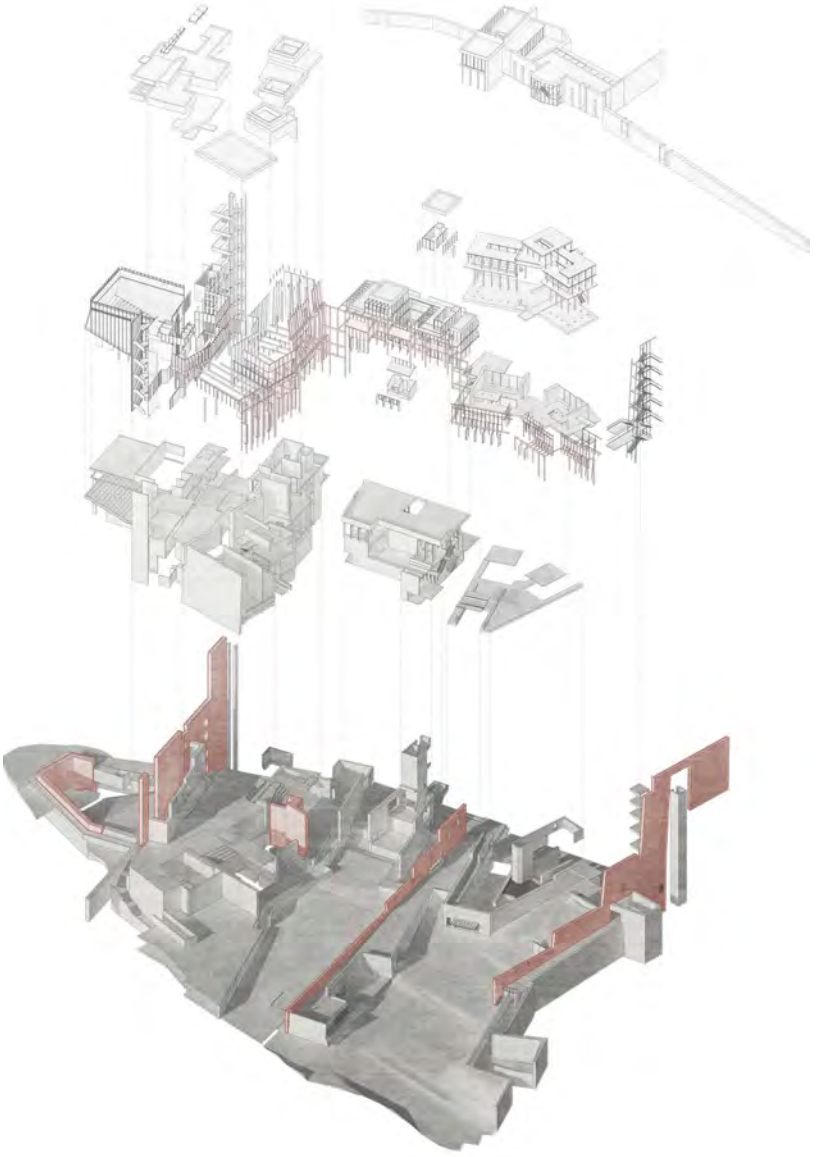
Programmatic Densities *Of/On/Over Tufo*

Programmes of different scales and formalities—from study pods to a grand amphitheatre—and architectural elements are classified as 'Of' and 'On' tufo (below), and Over' tufo (above). Those 'Over' tufo hold public libraries, teaching spaces for music and a planning archives for Naples, and multi-purpose community spaces. Their elevated position reinforces connections to Rione Sanità.



Earthworks *Of/On/Over Tufo*: Glassworks and Stoneworks

Perspective Site Section: Glass Studios, Workshops, Accommodation.



Of/On/Over Tufo suggests new methods of occupying Naples' surface, adapting to shifting ground. The proposals reinforce, brace and prop the quarries, linking facilities in Rione Sanità with the substrate beneath. From here, *Of/On/Over Tufo* looks to the district's most vulnerable to anthropogenic earth movement, the wider context of Rione Sanità and the Quartieri Spagnoli.

Vulnerable Urban Infrastructure set in Ravines
Tufo Retaining Walls
Hidden Ravines
High Risk Areas
Hollow Bracing

02

A DREAM OF NAPLES

INSCRIBING REAL FICTIONS & FICTIVE REALITIES

SOPHIA BHARMAL
JOANNA HOBBS
KATE MURPHY

Scripting *A Dream of Naples*; Recording(s) of the Installation / Performance of the Drawing Device

Model / Installation Overlay. Clay, Steel Plate, Plaster, Ink.

A DREAM OF NAPLES

INSCRIBING REAL FICTIONS & FICTIVE REALITIES

Site: Via Aniello Falcone, Chiaia.
Programme: Glass, Textile & Ceramic Recycling Factories; Public Toilets; Exhibition Spaces and Reading Rooms.

02

A DREAM OF NAPLES

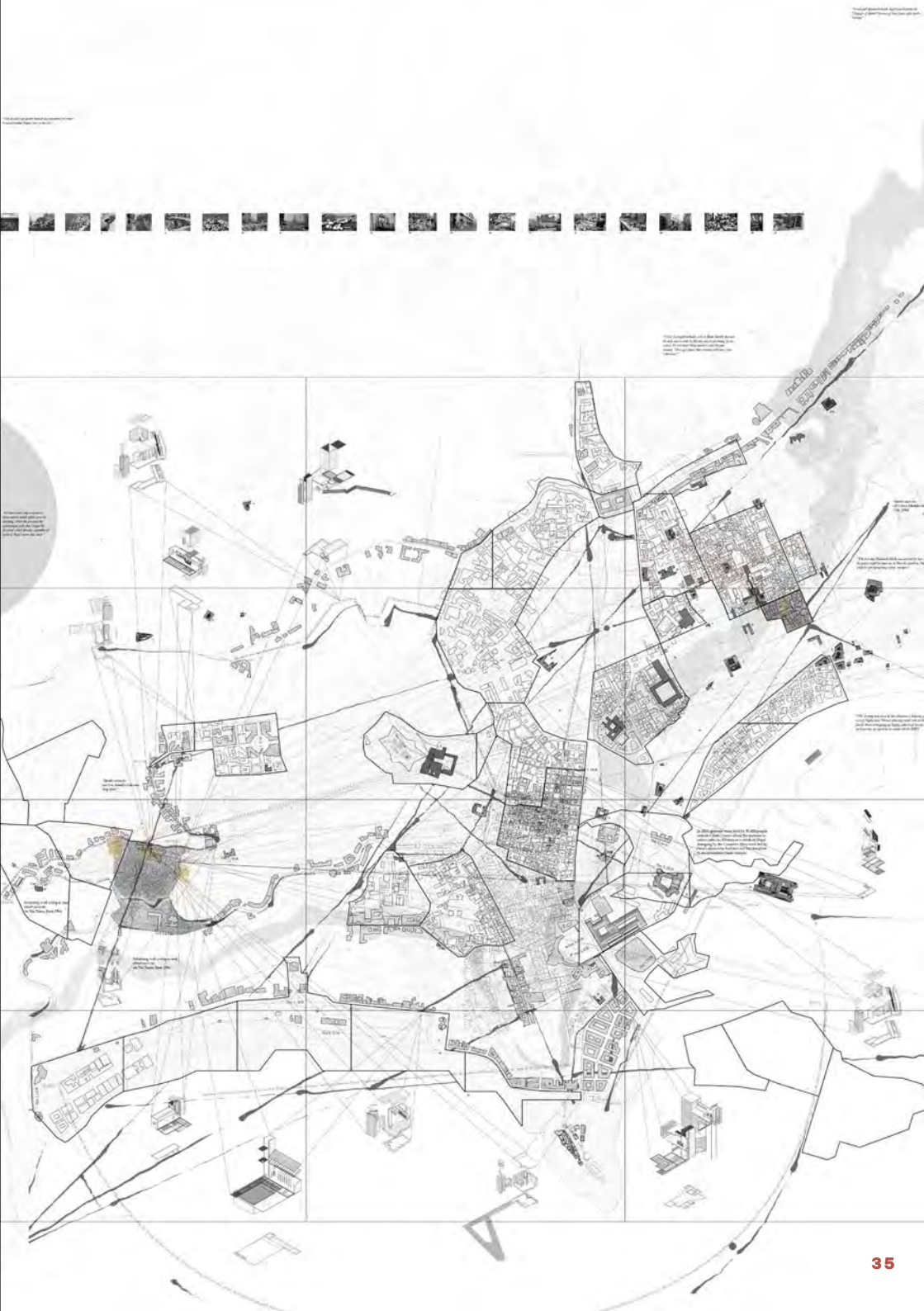
INSCRIBING REAL FICTIONS & FICTIVE REALITIES

SOPHIA BHARMAL I JOANNA HOBBS I KATE MURPHY

> *"...as soon as he had gone through Porta Capuana, he looked back and began to say, 'Here I go, my beautiful Naples, I'm leaving you! Who knows if I'll ever see you again, bricks of sugar and walls of sweet pastry, where the stones are manna in your stomach, the rafters are sugarcane, the doors and windows puff pastry? ... Farewell, flower of cities, glory of Italy, painted egg of Europe, mirror of the world! Farewell, Naples...'"*[1]

In Naples, flower of cities, the line between the fictional and the real is unclear. Outside Chiesa di San Gregorio Armeno, craftsmen prepare expansive nativity scenes (*presepe*) in which the Madonna meets Maradona. In nearby Sanità, residents visit an underground city to tend the adopted skulls of abandoned souls (*capuchella*). Everyday occurrences are as remarkable as fictions, lending fictions the plausibility of fact. Nicola Pugliese's depiction of Naples in *Malacqua* explores this blurring. The novel, first published in 1977, combines documentation of the realities of the city in the 1970's with satire; the tyranny of Camorra control, failures of waste management, and the incompetence of the municipality are embodied by four days of relentless rain, which drown and disintegrate Naples. *A Dream of Naples* traces contemporary facts (waste dumping, limited recycling, and poor public toilet provision) and fictions (Ospedale delle Bambole, *Malacqua*), inscribing new plot lines from reality into and onto the city. Through a series of extraordinary everyday spaces for protagonists both real and fictive, and an unconventionally conventional set of recycling facilities for ceramics, glass and textiles, it invites entry into the fictive reality of

1 Giambattista Basile, 'The Merchant', in *The Tale of Tales*, trans. by Nancy L. Capena (New York: Penguin Books, 2016 (c.1635)), pp.63-74 (pp.65-66).



"The sewers have been crammed and full for a good long time, and these rivulets... are swelling hour by hour, and more water, in huge quantities, is coming down from Via Salvator Rosa and rushing downhill."

Nicola Pugliese, *Malaqua*.

"When the winter drizzle in Naples becomes a downpour, as it has now, water breaks through the 110-year-old sewer ducts, streets collapse, houses crumble and people die."

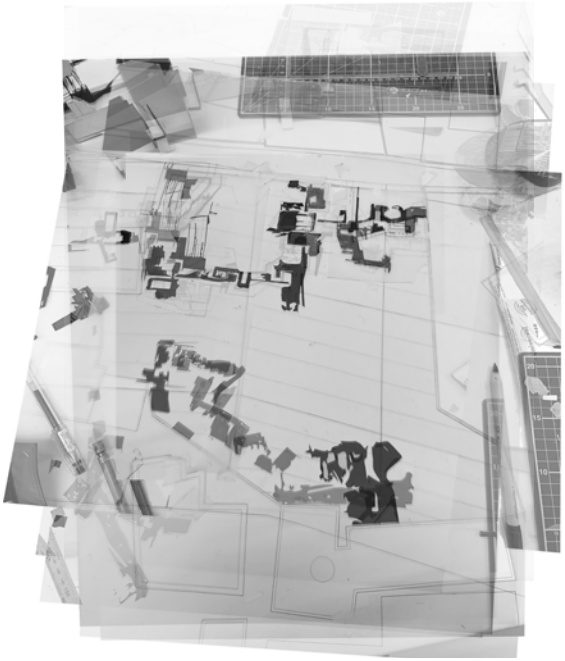
New York Times,
January 19th, 1970.

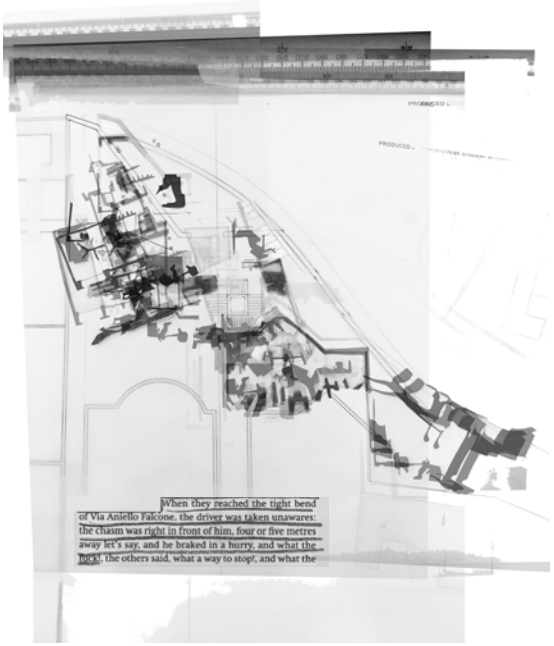
and full for a good long time, and these rivulets which descend from Via Aniello Falcone and from Via Tasso to Corso Vittorio Emanuele are swelling hour by hour, and more water, in huge quantities, is coming down from Via Salvator Rosa and rushing downhill, Piazza Mazzini, and down to the Museum, and to Via Roma, and the water from Via Roma meets the water coming down from the Quartieri and from Corso Vittorio Emanuele, and the circle closes, a heavy and ineluctable circle, and that water meets in a circle and surges towards the sea, which in turn surges towards the water of Mergellina, of Via Caracciolo, of Via Partenope, of Santa Lucia, of Via Marittima, of San Giovanni a Teduccio. It would start to

does, and it survives. Now there is nothing more than a sad awareness: from Via Foria the slow procession begins to quiver, and then to move. There are black cars, vans, umbrellas and these black clothes.

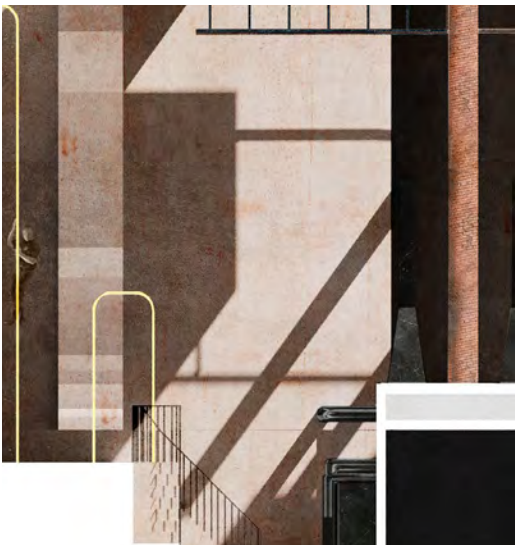
well as the regular police. The patrols had taken solid possession of the beach at Mergellina, the Diaz Memorial, the Broken Column on Piazza Vittoria, Molosiglio, Santa Lucia, and at each point a patrol had launched the operation which would go down in the annals of the city as Operation Sea Watch. In fact they had been talking

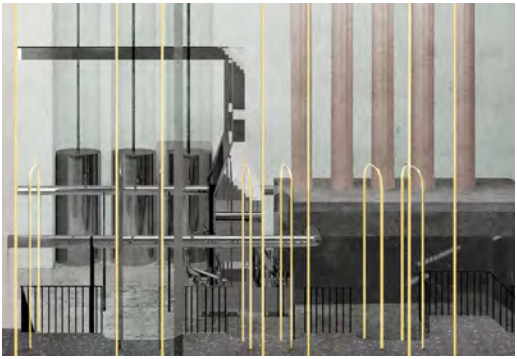
Components of a Drawing Device: Fired tiles crafted for specific narratives (adjacent)
Model Performance: The introduction of reality to a fictive Naples (above)

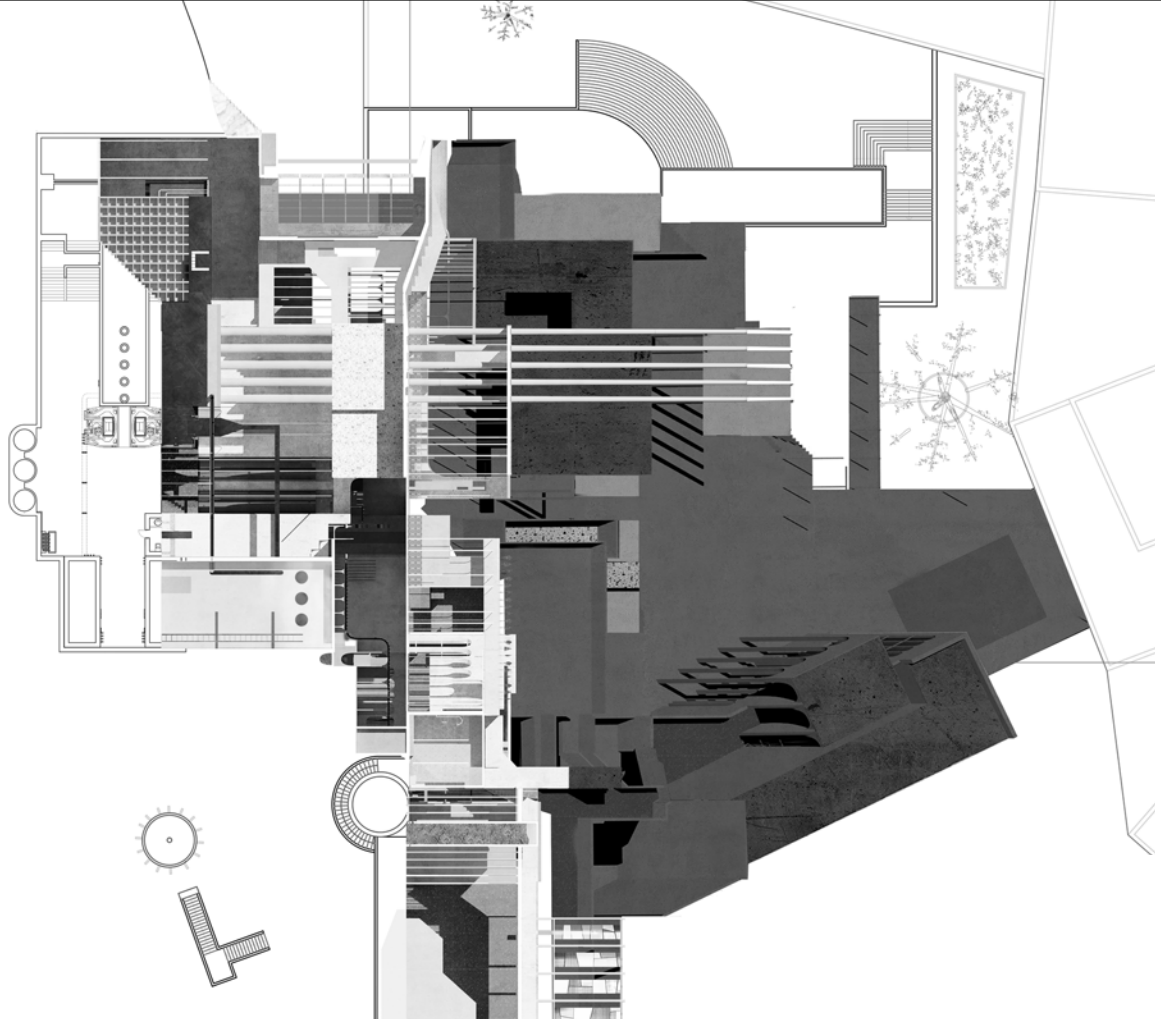


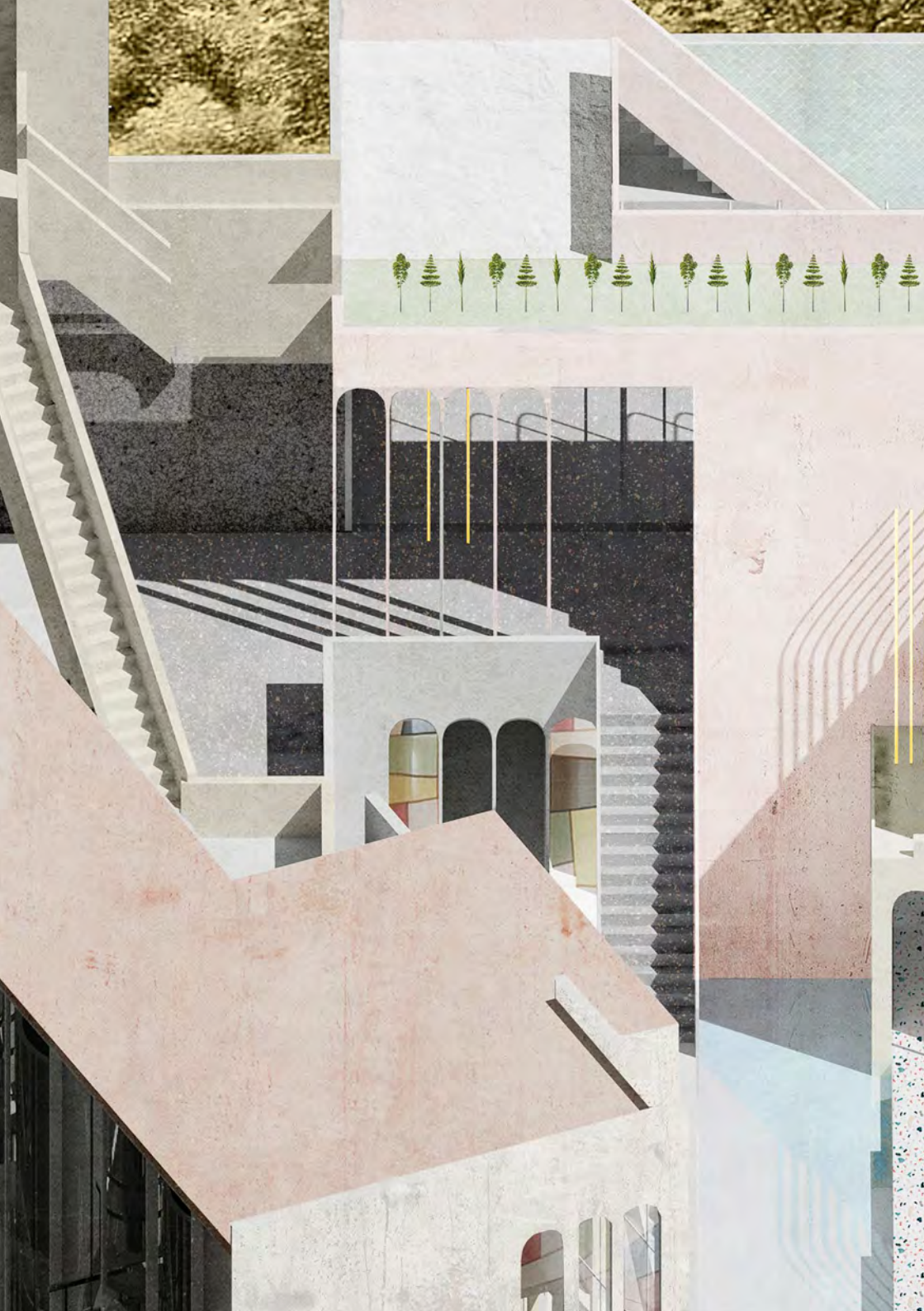


When they reached the tight bend of Via Aniello Falcone, the driver was taken unawares: the chasm was right in front of him, four or five metres away let's say, and he braked in a hurry, and what the heck!, the others said, what a way to stop!, and what the



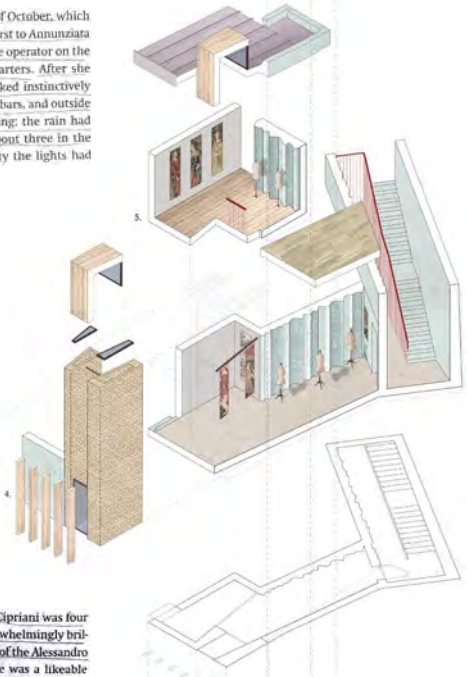




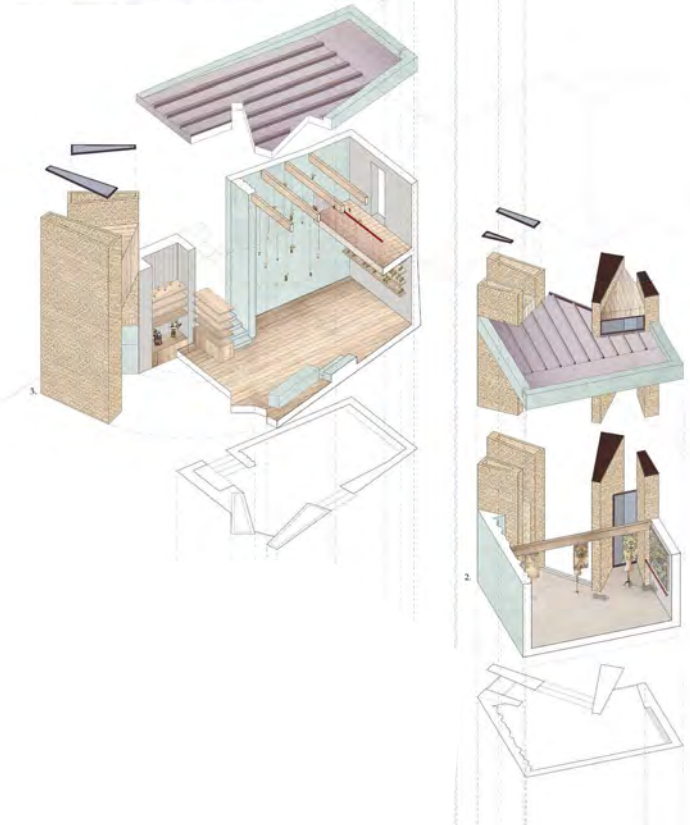


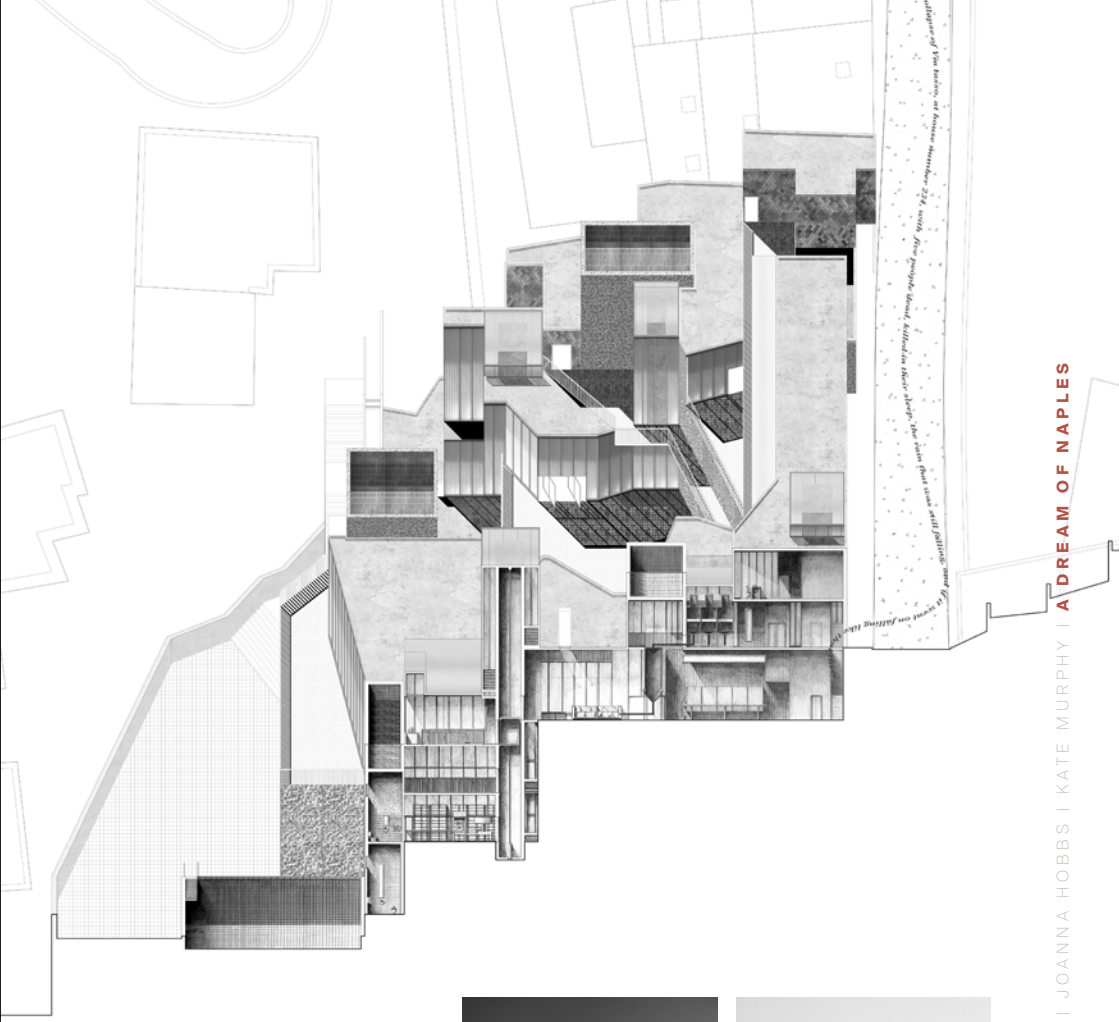
Textile Factory Approach Visualisation (adjacent)
Textile Factory: 1:100 Sectional Circulation Model (top right)
Textile Narratives: West-facing Oblique (above)

At seven in the morning on the 23rd of October, which was the following day, the news came first to Annunziata Osvaldo, 27, of Boscotrecase, telephone operator on the emergency service at police headquarters. After she had heard it Annunziata Osvaldo looked instinctively upwards, at the window with the iron bars, and outside it was raining, definitely, it was raining: the rain had started falling in violent spates at about three in the morning, at various points in the city the lights had



the building at 324 Via Posillipo. Sara Cipriani was four foot seven inches tall and without overwhelmingly brilliant results attended the fifth-year class of the Alessandro Manzoni primary school. In short, she was a likeable





Spaces for Fictive Characters: Textile Factory Exploded Isometric (adjacent)
Scripting the Ceramic Recycling Process: West-facing Oblique (top)
Ceramic Recycling Factory: 1:100 Sectional Massing Model (botom)

Ceramic Recycling Factory: Visualisation Outside of Journalist's Reading Room (adjacent)
Ceramic Recycling Factory: Visualisation of Switchboard Operator's Reading / Changing Room (top)
Ceramic Recycling Factory: Visualisation of Little Girl's Reading / Changing Room (bottom

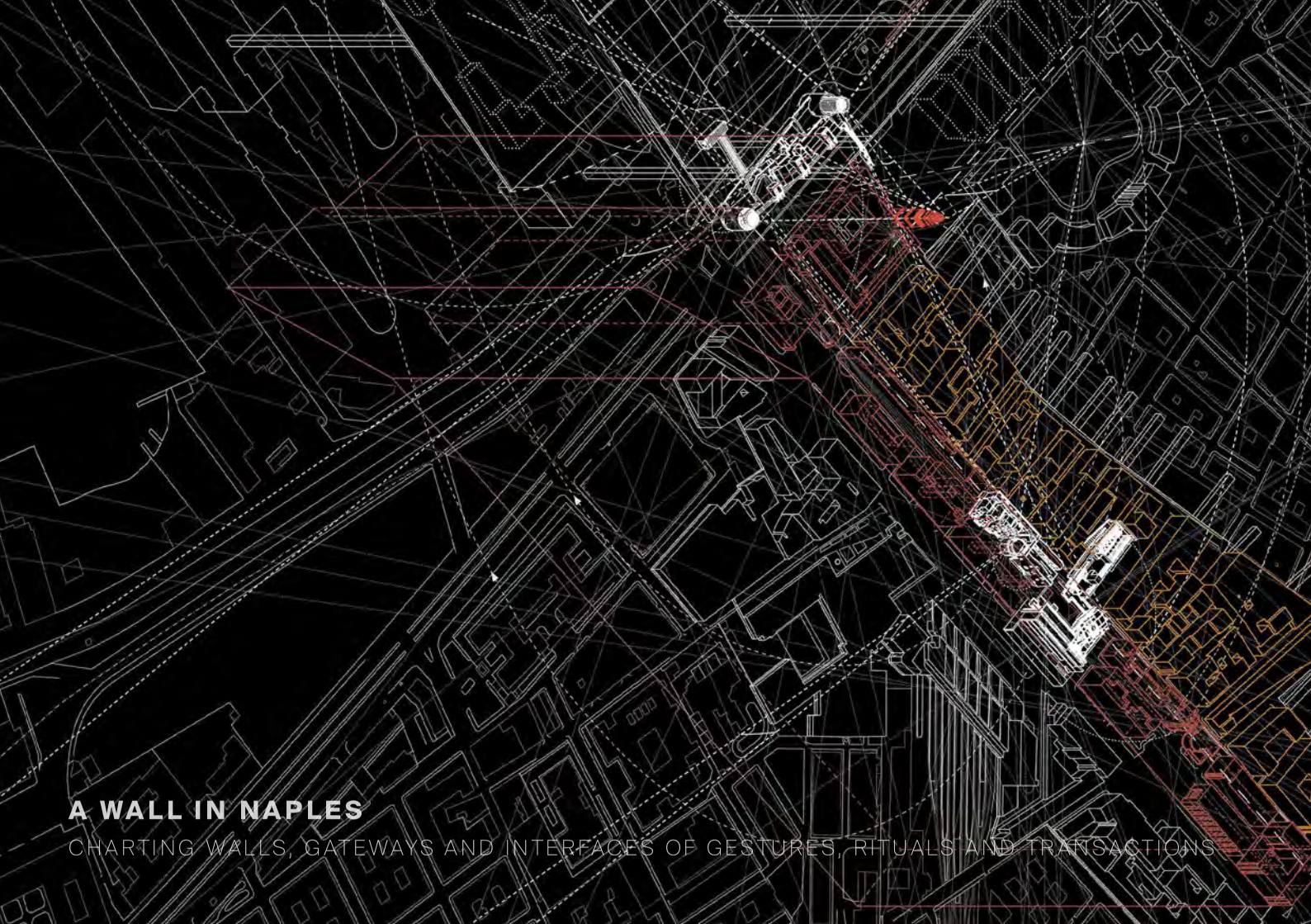
03

A WALL IN NAPLES

CHARTING WALLS, GATEWAYS AND INTERFACES OF GESTURES, RITUALS AND TRANSACTIONS

JONATHAN BUITENDAG
CALLUM VON DOMARUS
PETER WHEATCROFT

Rhumb Line Trajectories: Hinging and Anchoring Gateways in *A Wall in Naples*
Model/installation performance drawing.



A WALL IN NAPLES

CHARTING WALLS, GATEWAYS AND INTERFACES OF GESTURES, RITUALS AND TRANSACTIONS

Site: Porta Nolana; Via Cesare Carmignano; Via Nuova Marina.
Programme: Wine Makers' Guild; Fish Market and Cooking School; Fireworks Factory.

03

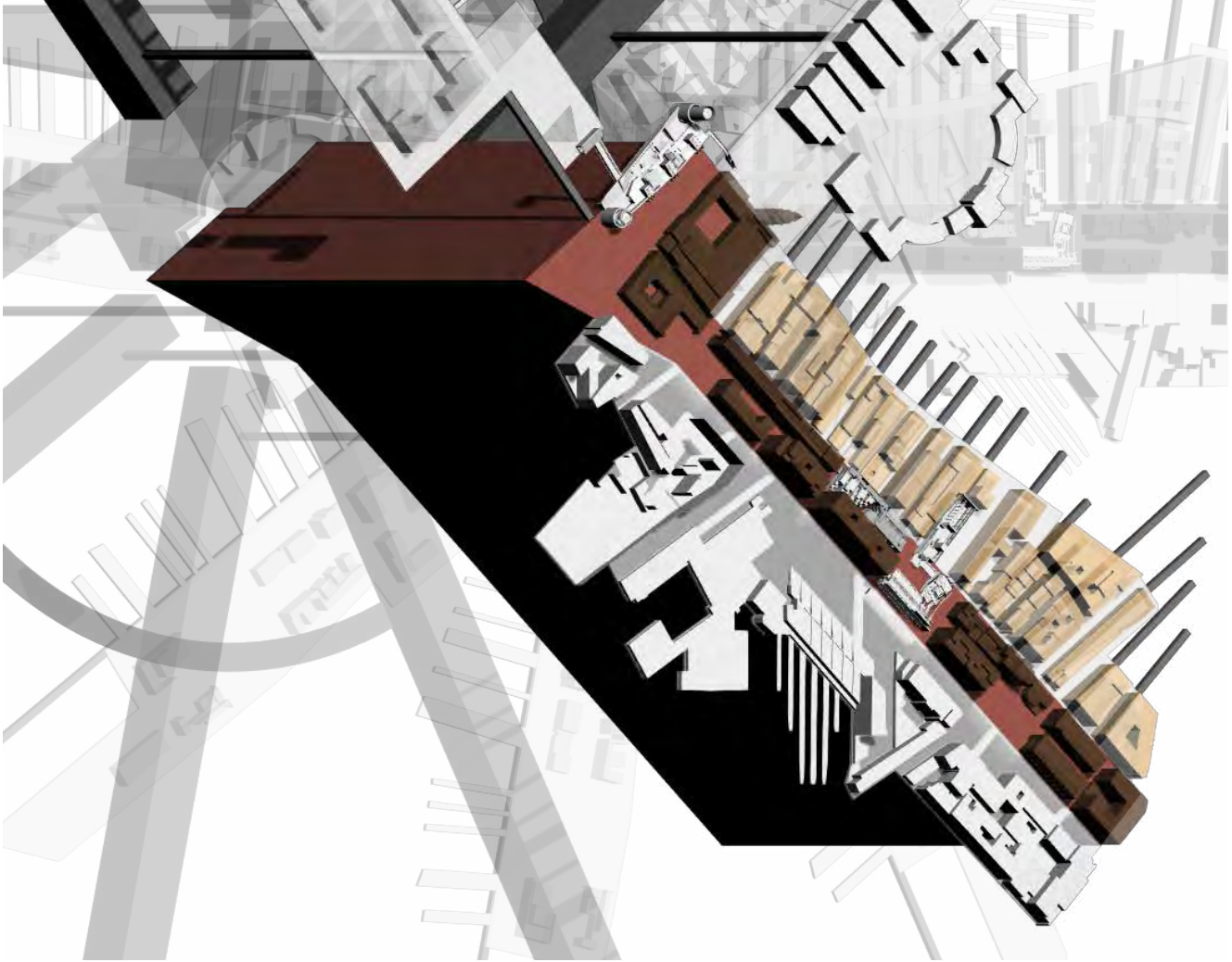
A WALL IN NAPLES

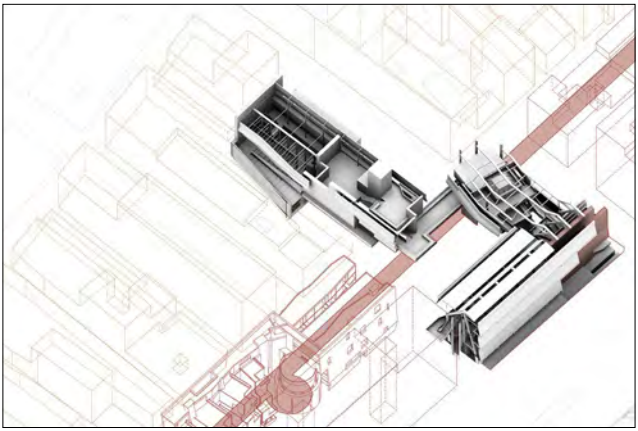
CHARTING WALLS, GATEWAYS AND INTERFACES OF GESTURES, RITUALS AND TRANSACTIONS

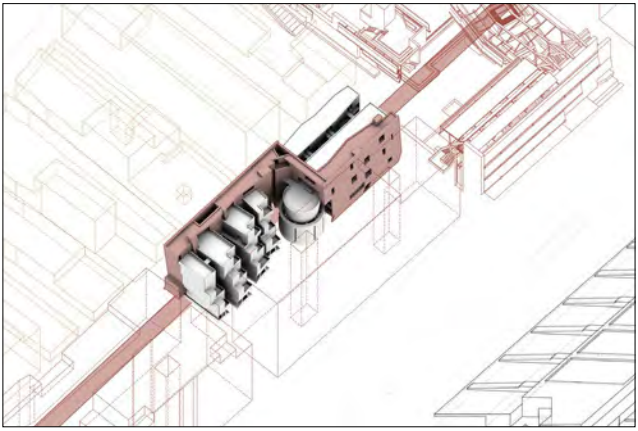
JONATHAN BUITENDAG I CALLUM VON DOMARUS I PETER WHEATCROFT

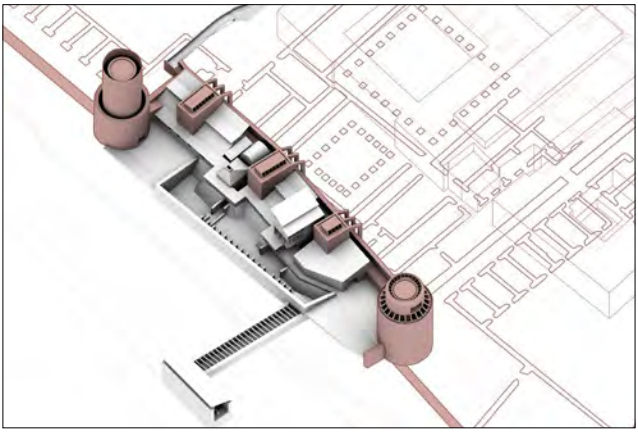
Naples, once the capital of the maritime Kingdom of Two Sicilies and now a major port city in the Mediterranean, is a place of chaotic contrasts. Poor urban planning and reconstruction after World War II, recent technological advances, industrialisation and inconsistent investment have transformed how the city and its economy are structured. Large sections of the historic city walls were demolished to make way for a highway connecting the port to new industrial suburbs, replacing a protective porous interface for people and goods with a physical barrier between the city and the sea. Taking Thomas Jones' painting *A Wall in Naples* of 1782 as a material and formal record of pre-unification Naples, *A Wall in Naples* develops new market typologies from those of the old city, still evident in the ruins of the Roman agora beneath the Monastery of San Lorenzo, in the fish markets of Porta Nolana, and as documented in Domenico Gargiulo's painting *Piazza Del Mercato* (1648-52), which depicts a scene in the marketplace during the Revolt of Masaniello in 1647. In these historic markets, products from distant lands were unloaded, stored, prepared, exchanged and sold. A series of new interfaces bridge two urban conditions: the street markets of the historic city and the industrial and commercial zones of the post-war port. Echoing the route from the ancient agora to the waterfront, and the social urgency of Gargiulo's painting, *A Wall in Naples* proposes a market boulevard from Porta Nolana to the port, a new 'gate' in the (ghost) city wall, and a series of hinges forming social, economic and material gateways through which wine, fish, cheese and fireworks are made present in the city.

PORTA SAN GENNARO
PORTA CAPUANA
STAZIONE DI NAPOLI CENTRALE
ANCIENT ROMAN MACELLUM
(4th Century BC)
SAN LORENZO MAGGIORE
(1239)
PORTA NOLANA
(Tower of Hope & Faith)
PORT'ALBA
NAPOLI PORTA NOLANA
CASTELLO DEL CARMINE
TORRE SPINELLI
(16th-Century Medieval Fortification, demolished
1900 for the creation of Via Nuova Marina)
CASTEL NUOVO
(1279)
PORTO DI NAPOLI
CASTEL DELL'OVO
(Oldest Standing Fortification in Naples)

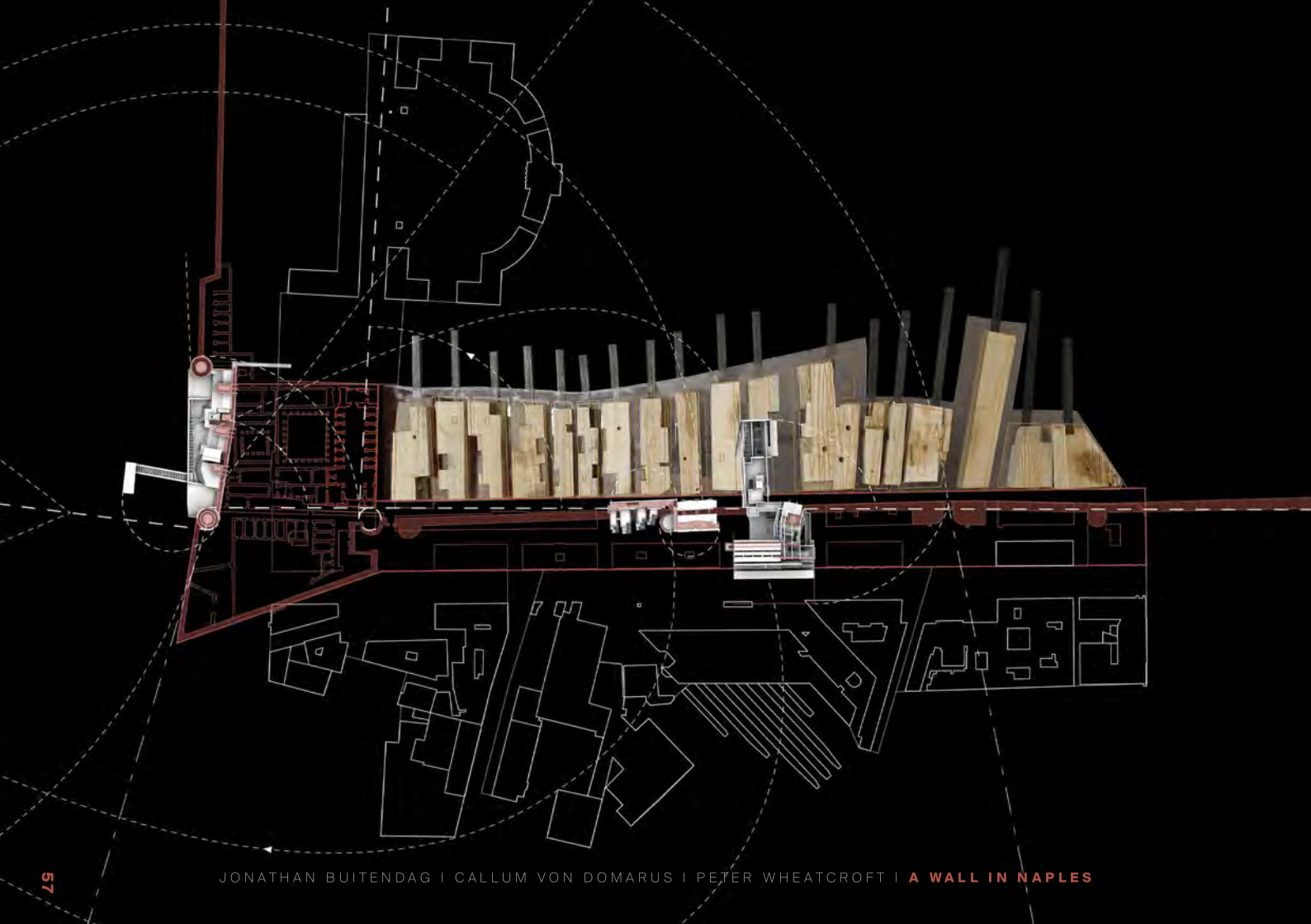


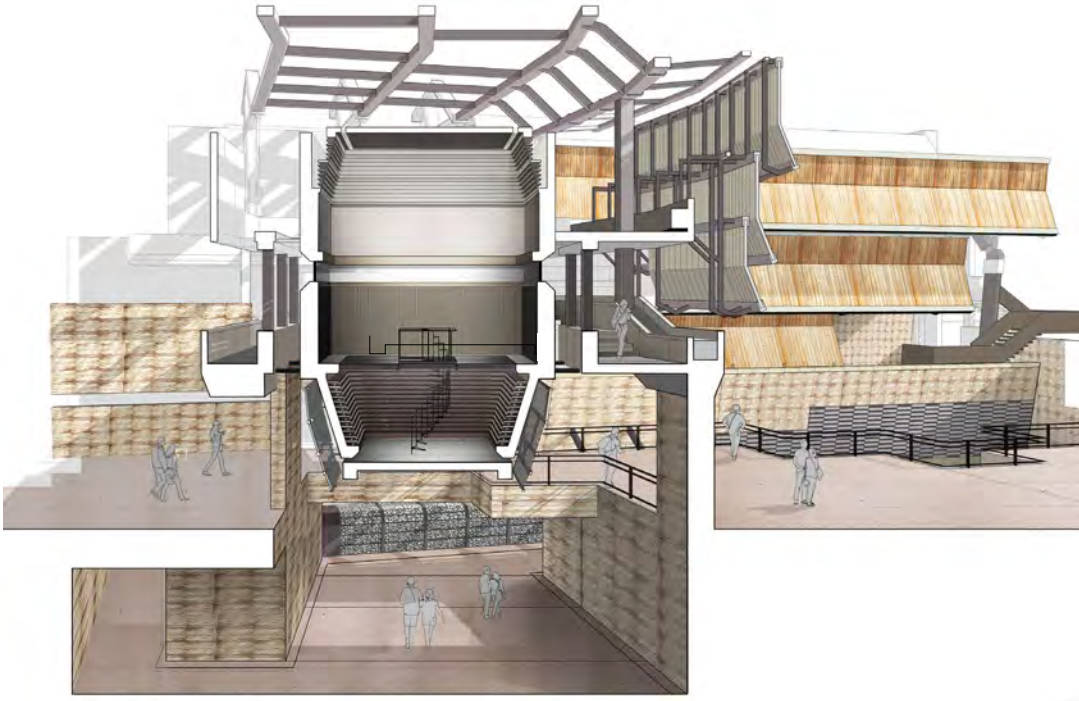


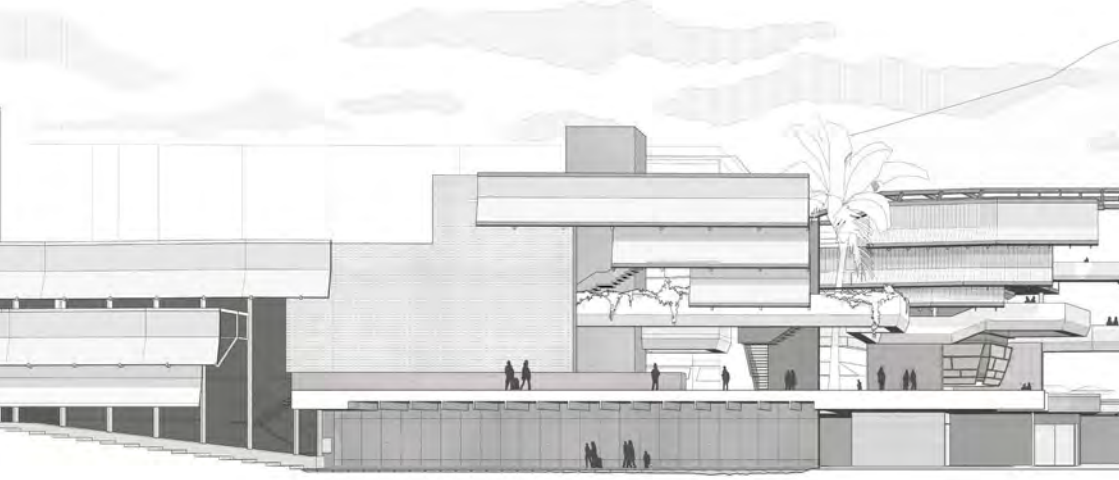




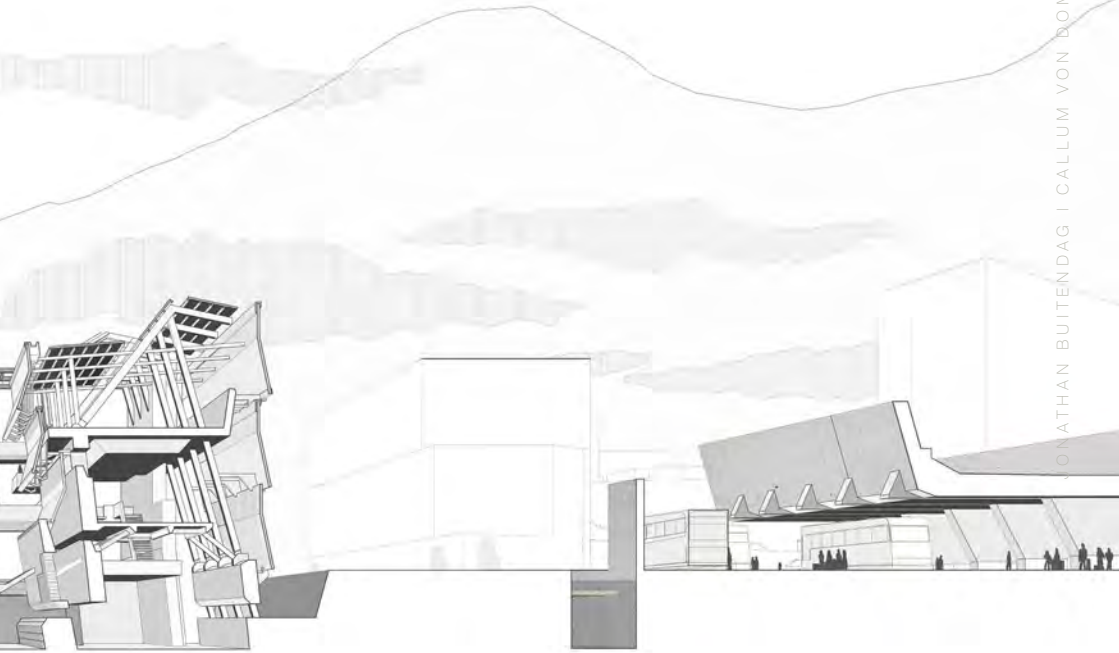
Three Gateways: Halls & Homes for Vinters, Cheesemongers, Fishmongers & Pyrotechnicians
Ghost Walls & Gateways: Hinging, Scaling& Anchoring Via Cesare Carmignano (adjacent)

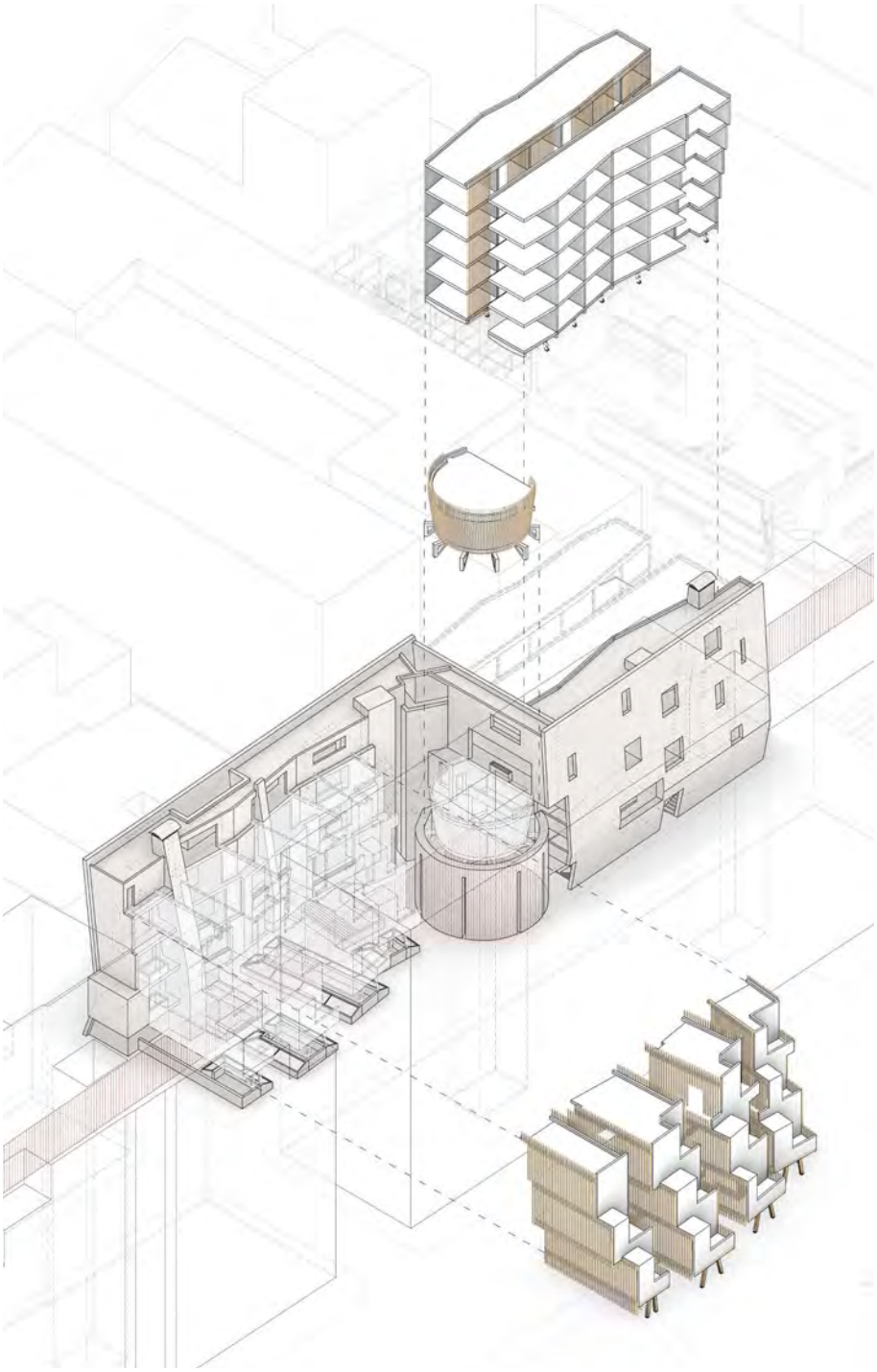




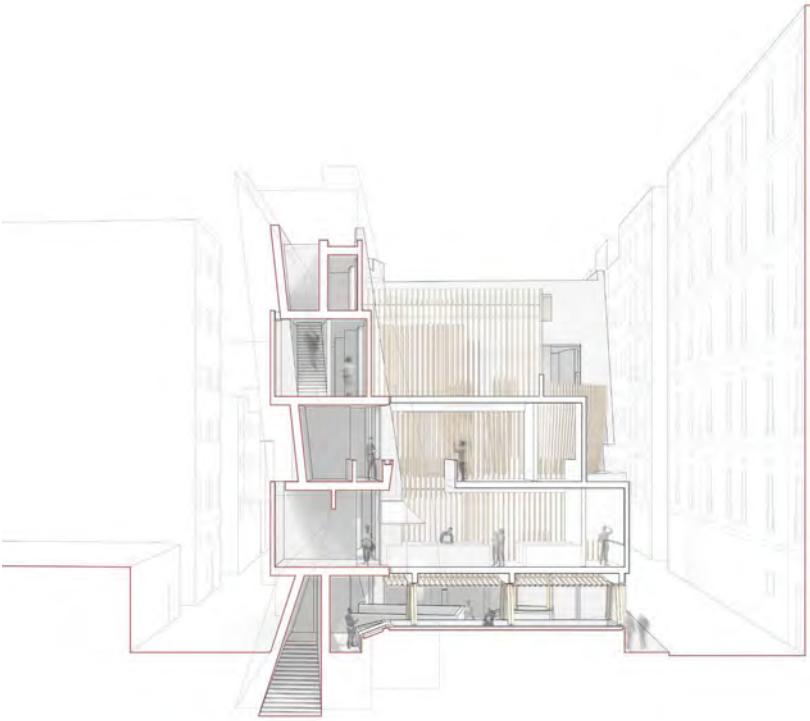


Sectioning Porta Del Vino: The Wine Vault (adjacent)
Bridging Via Sopramuro: The Underpass and Wine Vault in Suspension (above)
Sectioning Porta del Vino and Corso Giuseppe Garibaldi (below)

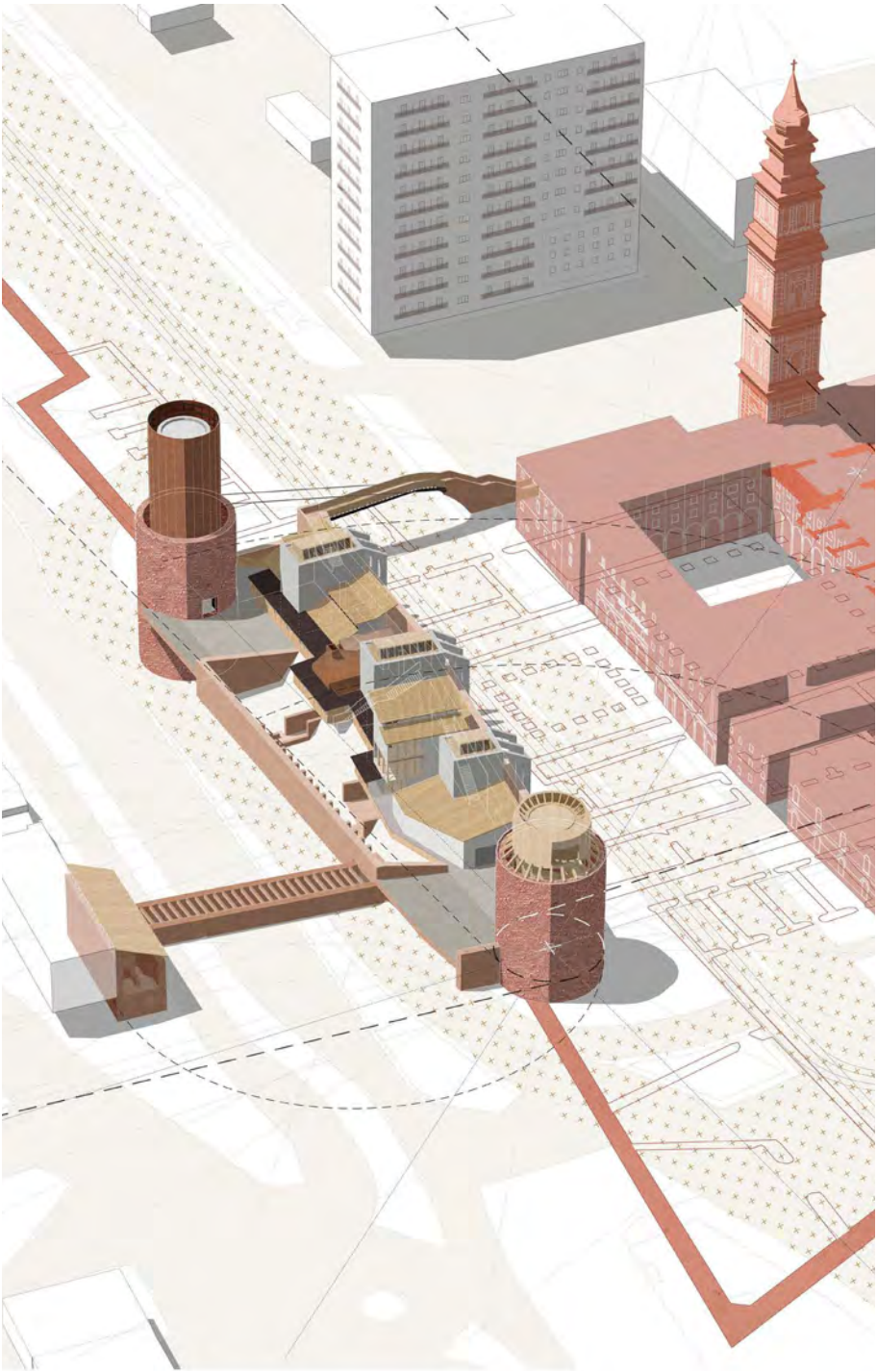




Casting the Wall: The Assemblage of Porta Pescare (adjacent)
Porta Pescare Fish Market (above)
Sectioning Via Sopramuro (below)

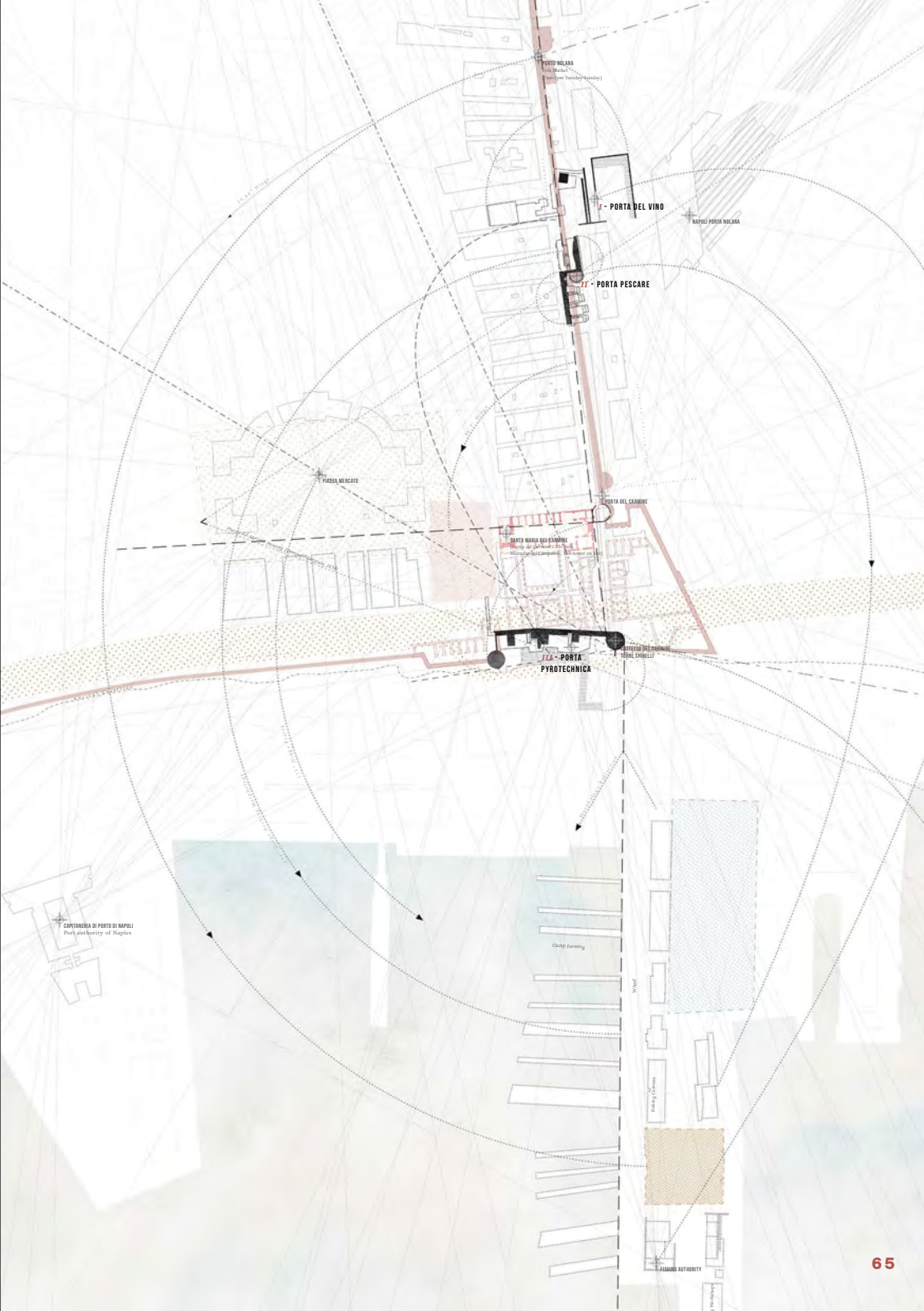


Festa Del Carmine: Observing the Bell Tower (above)
Porta Pyrotechnica: Moving through a new city Wall (below)
Pivoting Porta del Carmine: Hinging Gateways (adjacent)



A Wall of *Porte*: Charting Gateways along a Ghosted Wall

Thetic Site Plan (above) & Associated Isometric (adjacent)


PORTO NOLANA
Fish Market
(Open from Tuesday-Sunday)
I - PORTA DEL VINO
NAPOLI PORTA NOLANA
II - PORTA PESCARE
PIAZZA MERCATO
PORTA DEL CARMINE
SANTA MARIA DEL CARMINE
(Barrio de Carmine: El Fish
Mercado del Campanile, 1600 tower on site)
III - PORTA
PYROTECHNICA
CAPITANERIA DI PORTO DI NAPOLI
Port authority of Naples
Clamp Farming
Wharf
Fishing Cutters
FISHING AUTHORITY

04

PULCINELLAN PROCESSIONS

RE-FIGURING (BAROQUE) INTERIORS & PLOTTING THE PAGEANTRY OF RIONE SANITÀ

COSTANDINOS CAMBANOS
GAVIN MOLYNEAUX

Pulcinellan Processions: **Pageantry and Poché of a Baroque Naples.**
Composite Drawing: Acetone Print: Digital Collage

PULCINELLAN PROCESSIONS

RE-FIGURING (BAROUQUE) INTERIORS & PLOTTING THE PAGEANTRY OF RIONE SANITA

Site: Via Sanità; Via Santa Teresa; Ponte Maddalena Cerasuolo.
Programme: Community Centre; Filmhouse and Archives.

04

PULCINELLAN PROCESSIONS

RE-FIGURING (BAROQUE) INTERIORS AND PLOTTING THE PAGEANTRY OF RIONE SANITÀ

COSTANDINOS CAMBANOS I GAVIN MOLYNEAUX

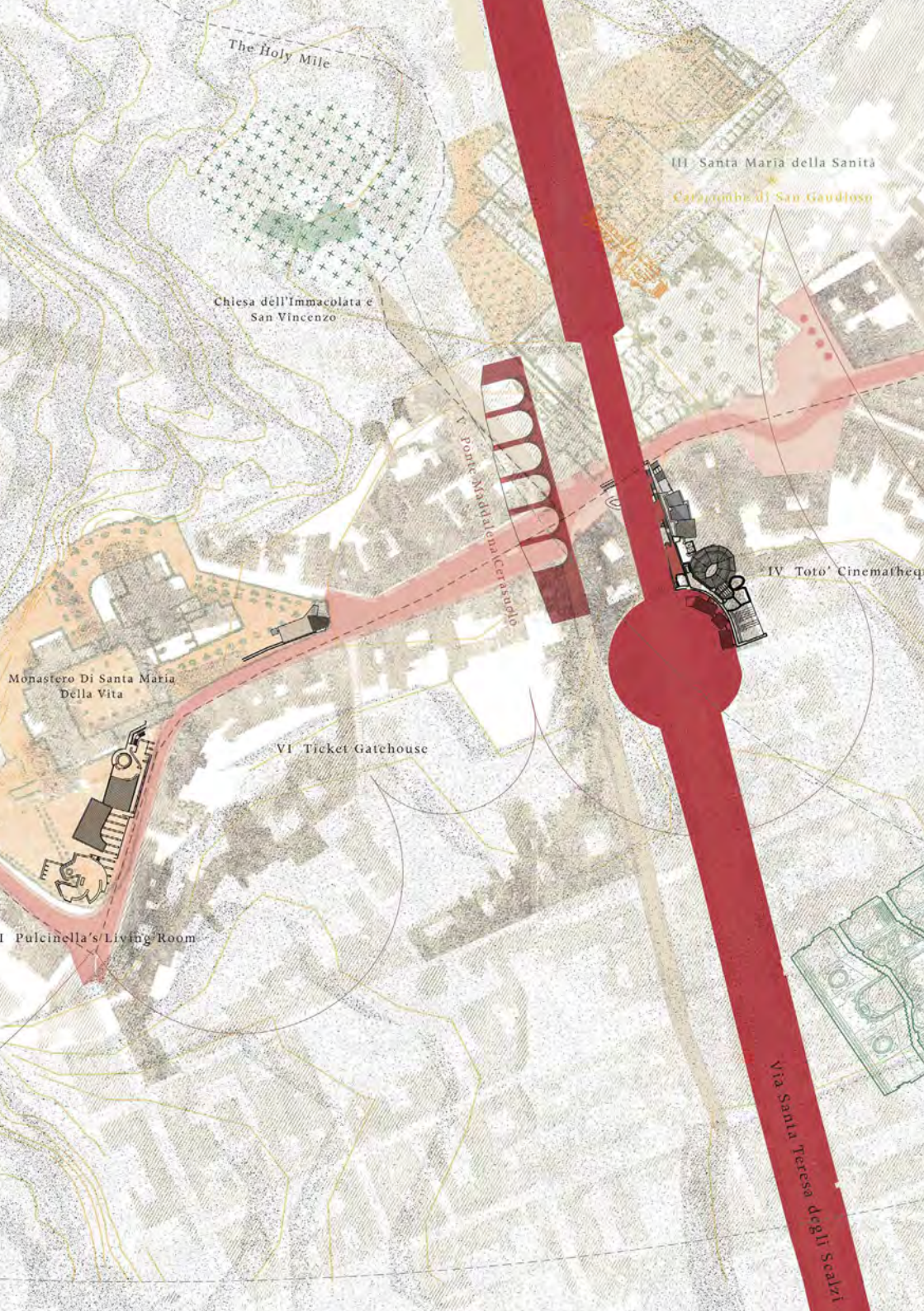
Pulcinellan Processions occupies the 'Baroque village' of Rione Sanità in the valley between historic Naples and the Capodimonte hills, a district now cut off from the city by the Ponte Maddalena Cerasuolo built by the Bonapartes to expedite the royal procession from the Palazzo Reale to the Reggia di Capodimonte. Cutting across this royal procession, *Pulcinellan Processions* plots a new path through Sanità, passing baroque churches, Spanish staircases, the Napoleonic Bridge, ancient monasteries, and subterranean catacombs. This path pulls together everyday, idiosyncratic practices specific to Sanità and the pilgrimage undertaken by growing numbers of tourists and visitors along the Holy Mile (*Miglio Sacro*) between the Catacombs of San Gennaro and Porta San Gennaro. Taking the socially-diverse figure of Pulcinella—a *commedia dell'arte* character popularised by Neapolitan puppetry—as a guiding device, it proposes architectural interventions that reconnect Sanità to 'Upper Naples', adding to the existing processions of royals and relics a new Baroque performativity. Following Walter Benjamin's descriptions of retreating into the sanctuary of baroque churches, *Pulcinellan Processions* creates new interiors, tied together as a series of re-figured interiorities. The *Toto' Cinematheque* creates a vertical connection adjacent to the Napoleonic Bridge. It archives and screens Neapolitan films, including the works of Sanità native Toto'. *Pulcinella's Living Room* creates a connection between Sanità and Chiesa di Santa Maria della Vita, gesturing towards the Cimitero Delle Fontanelle. It serves as a resource for locals, a visitor centre for Sanità and a sanctuary for the pilgrims.

Feast days of the Saints of the Baroque Churches of Naples

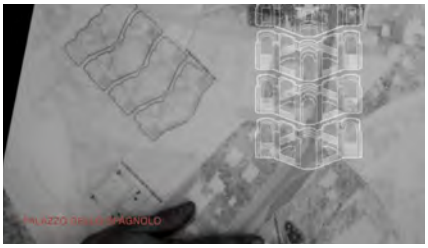
Year of Consecration

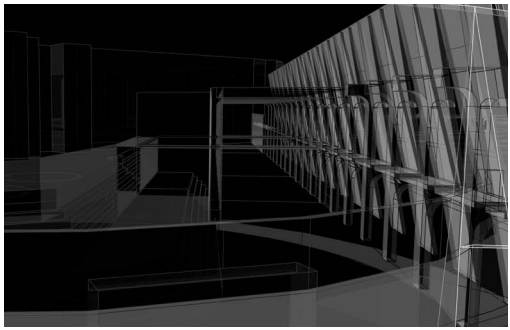
21-Gun Salute from the Castel Nuovo for the Liquefaction of the Blood of San Gennaro

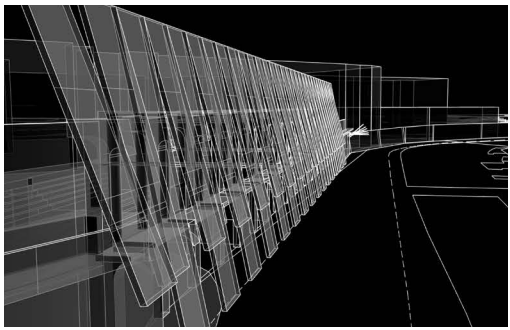
03.19	I	Chiesa di San Giuseppe dei Vecchi San Giuseppe delle Scalze a Pontecorvo
04.01	II	Santa Maria Egiziaca a Fuorofalmo
08.12 (10.09)	III	Gesù Nuovo Gesù Vecchio
04.23	IV	Chiesa di San Giorgio Maggiore
05.02	V	Duomo di Napoli (Liquefaction of the Blood of San Gennaro)
06.07	VI	Santissima Trinità delle Monache
06.13	VII	Santi Apostoli
06.29	VIII	San Paolo Maggiore
08.03	IX	Santa Maria degli Angeli alle Croci
09.19	X	Duomo di Napoli (Liquefaction of the Blood of San Gennaro)
10.27	XI	Santa Maria della Sanità (III)
12.06	XII	Duomo di Napoli (Liquefaction of the Blood of San Gennaro)


The Holy Mile
III Santa Maria della Sanità
Catacombe di San Gaudioso
Chiesa dell'Immacolata e
San Vincenzo
V Ponte Maddalena Cerasuolo
IV Toto' Cinematheq
Monastero Di Santa Maria
Della Vita
VI Ticket Gatehouse
I Pulcinella's Living Room
Via Santa Teresa degli Scalzi

VIII. Toto'

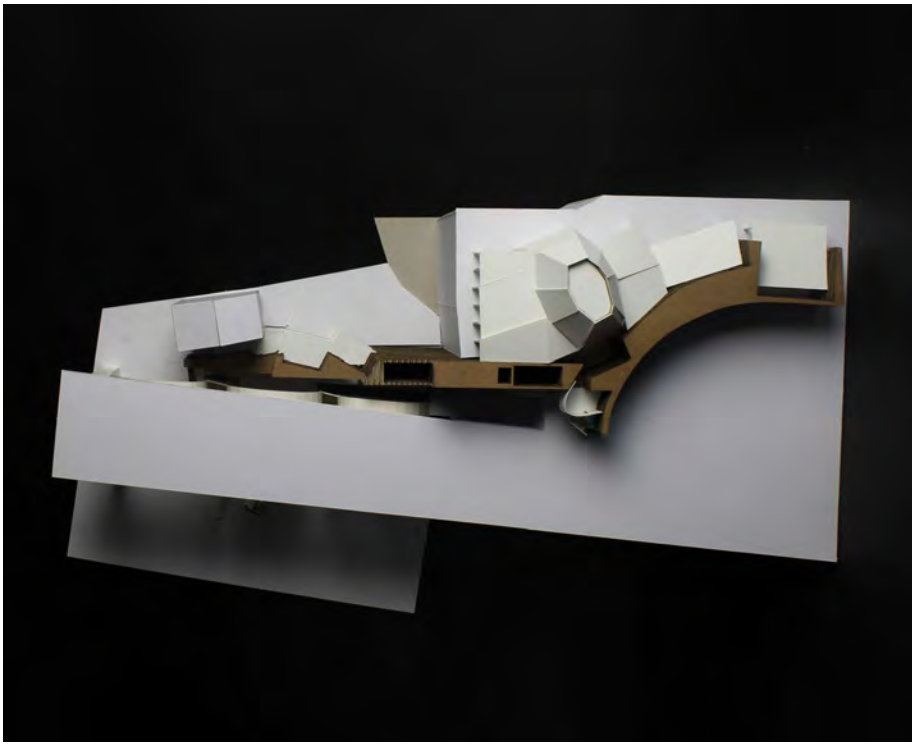


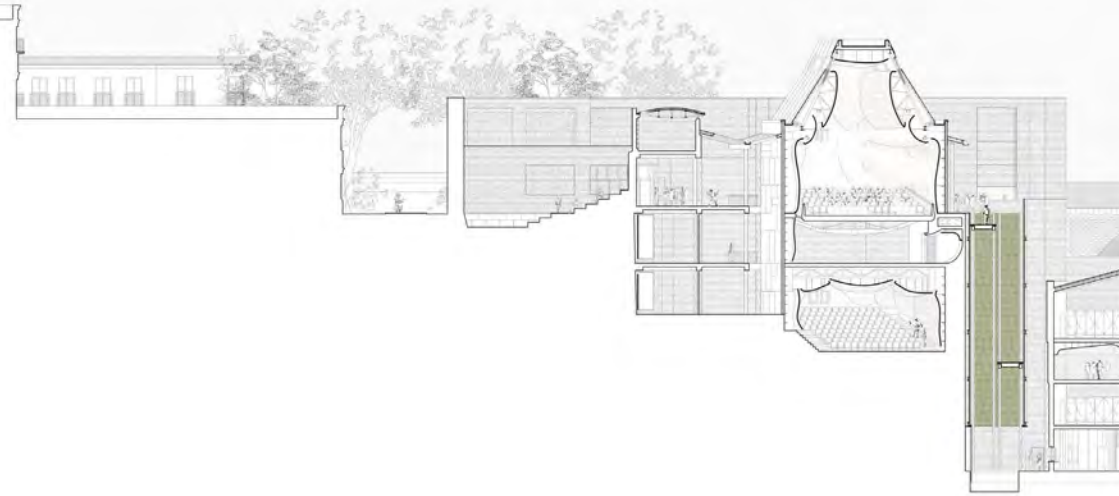




Pulcinella's Living Room and the Toto Cinematheque: Porosities of Procession

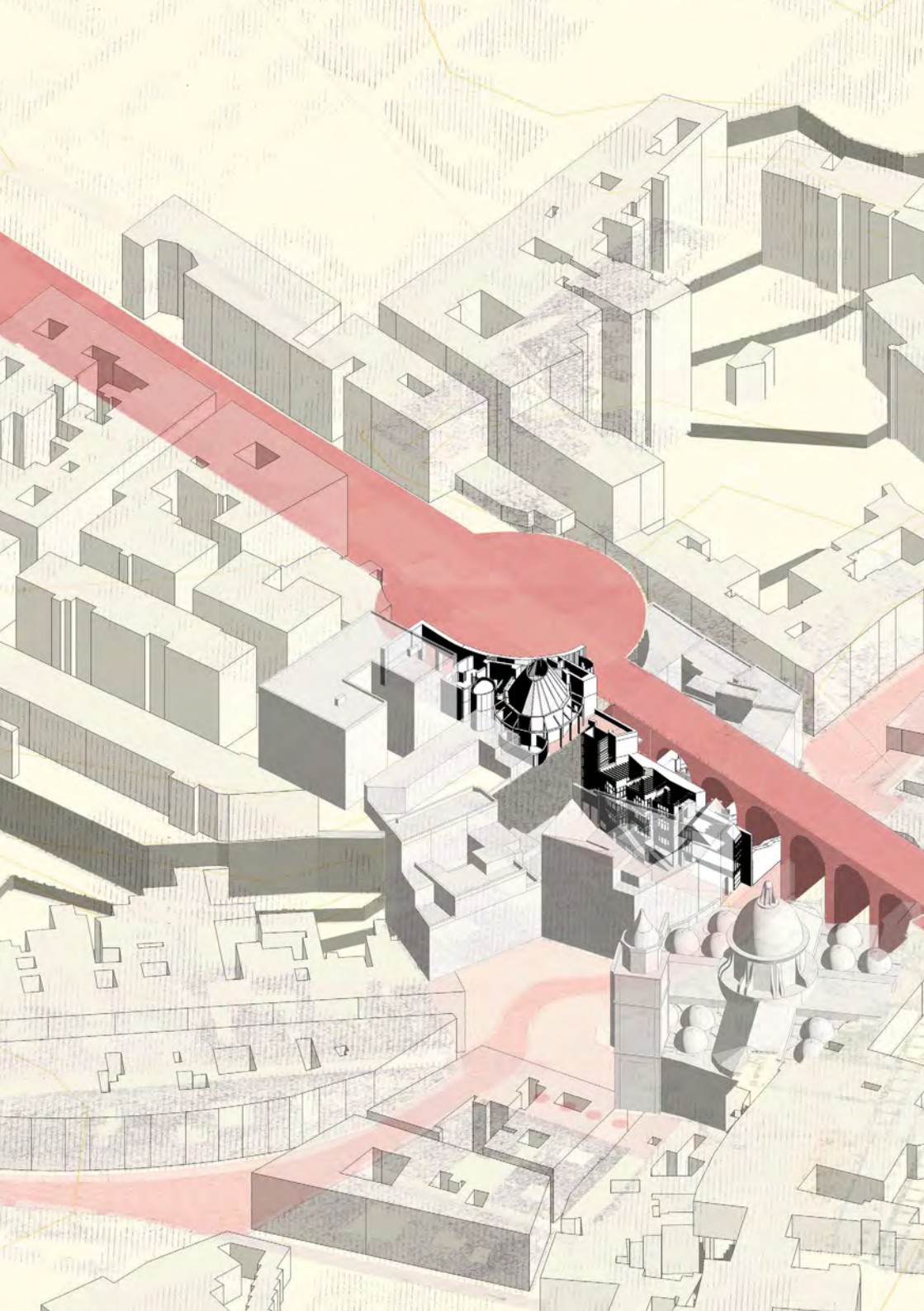
Streetscape sketches, vignettes and maquette.

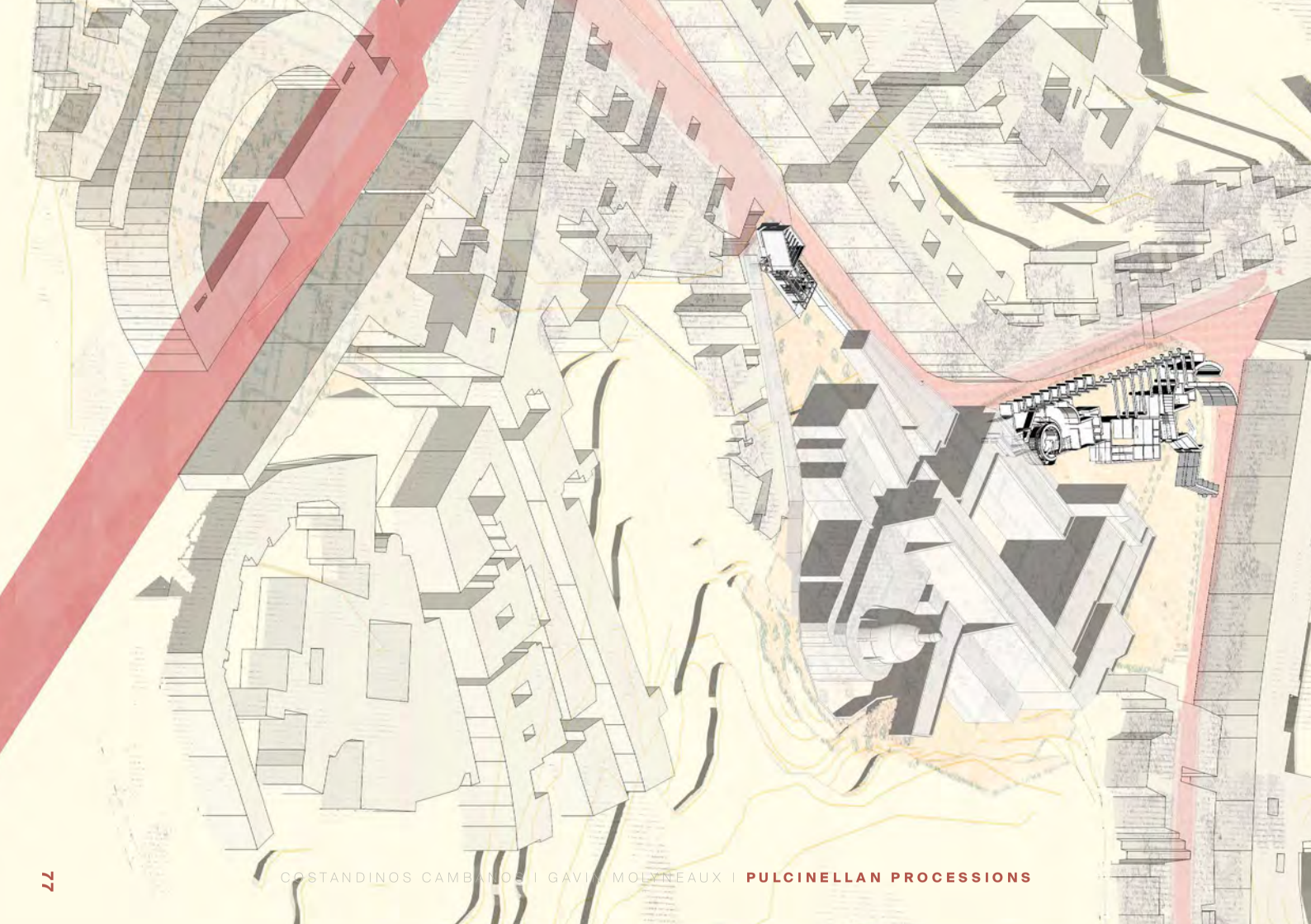




Toto's Cinematheque: Intersecting 'Upper' Naples and Neapolitan Film-making

Long Section & Associated East Elevation.





05

THE SEVEN ACTS OF NAPOLI

POURING, SPLITTING, SWELLING, SKINNING, GUTTING, PATCHING, & STITCHING

ANNA MCEWAN
GEORGE POPE
EVELYN SUNG

Tracing *Seven Acts of Napoli*: Re-imagining Pouring, Splitting and Swelling

Installation/Performance Construction Drawing. Sequential Ink. Pen. Pencil. Pigment Tracings.

Pouring, n.
pronounciation: Brit. / p ɔ: r /,

Heavy rain. A deluge. When it rains it POURS.

The light comes pouring in.

Following the path of pouring to pour to pore & porous...
Passage
-Of water, food, people, information
Pore
-A minute opening, such as in an integument
Pore over information
Porous, Porosity
-Breathability, etc
Pour
-To direct a fluid from one container to another
-A measure of spirit

THE SEVEN ACTS OF NAPOLI

POURING, SPLITTING, SWELLING, SKINNING, GUTTING, PATCHING, & STITCHING

Site: Palazzo Venezia; Istituto Superiore Alfonso Casanova; Convento di San Domenico Maggiore.
Programme: Vocal Arts Centre; Painting Restoration Centre; Art Gallery.

05

THE SEVEN ACTS OF NAPOLI

POURING, SPLITTING, SWELLING, SKINNING, GUTTING, PATCHING, & STITCHING

ANNA MCEWAN I GEORGE POP I EVELYN SUNG

α *Act One - Ancient Naples - Pouring - Refresh the Thirsty.*
The Romans build aqueducts to bring water into Neapolis; the *Decumani Inferiore* (*Spaccanapoli*, lit. *Naples Splitter*) spreads east to west.

Ψ *Act Two - 11th Century - Splitting - Visit the Imprisoned.*
Under Norman occupation Naples flourishes; the city splits its bounds.

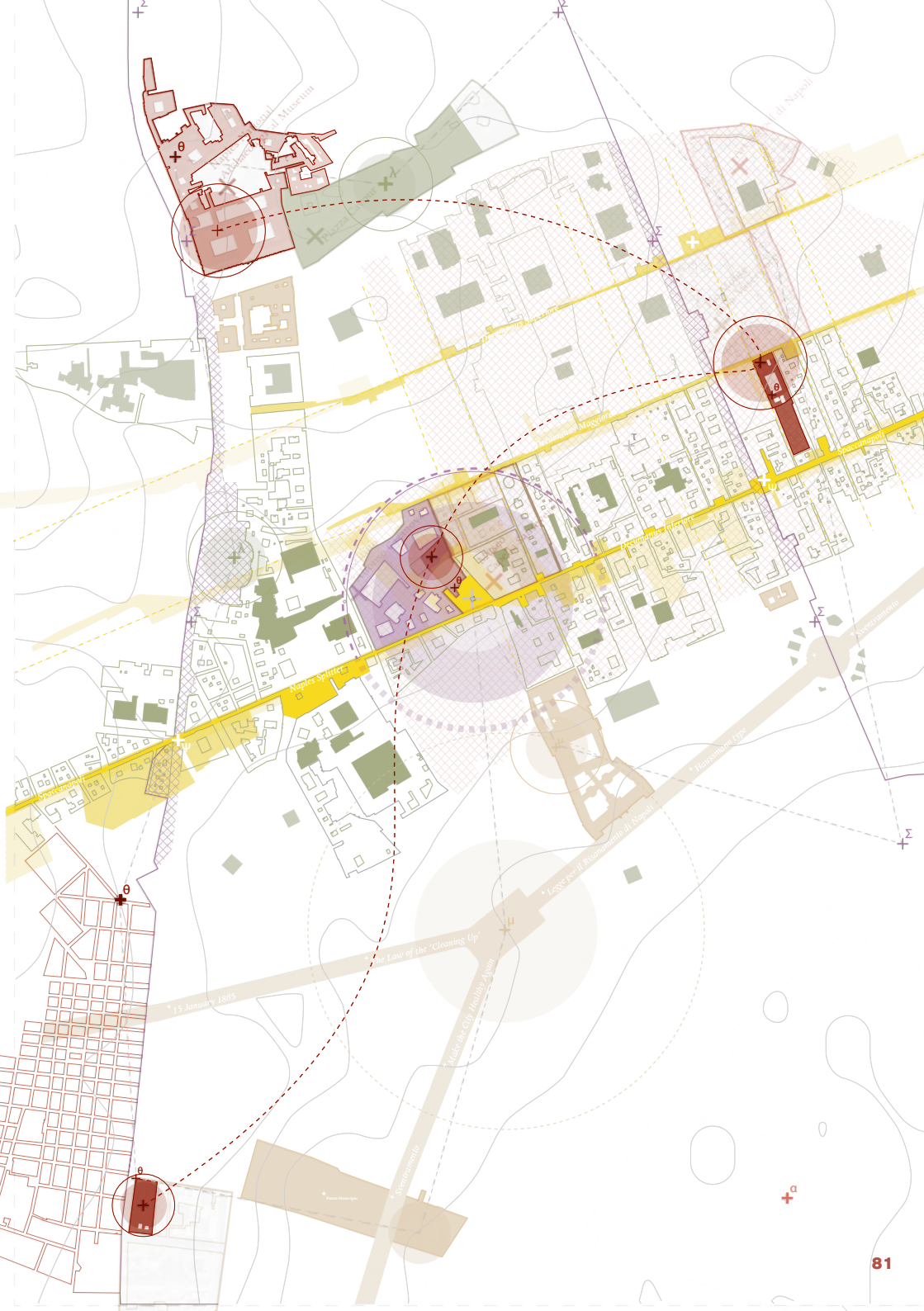
λ *Act Three - 16th Century - Swelling - Feed the Hungry.*
Napoli becomes the largest city in the Spanish Empire; Jusepe de Ribera is born in Xàtiva, Spain, and relocates to Naples via Rome.

θ *Act Four - 17th Century - Skinning - Bury the Dead.*
A deadly plague wipes out half of the population of Naples; Vesuvius erupts; Caravaggio flees Rome for Naples and paints *The Seven Acts of Mercy*.

μ *Act Five - 19th Century - Gutting - Visit the Sick.*
Risanamento, lit. *making healthy again*; swathes of the city are cleared for redevelopment (informally known as *Sventramento*, lit. *gutting*).

π *Act Six - 20th Century - Patching - Shelter the Homeless.*
Allied bombs rain down on Naples; Neapolitans shelter in the city's caverns; Chiesa Santa Chiara on Spaccanapoli is destroyed and rebuilt.

Σ *Act Seven - 21st Century - Stitching - Clothing the Naked.*
The Seven Acts of Napoli stitches histories of Naples into three architectural proposals: vocal halls where stories are heard; ateliers where paintings are restored; and a gallery for the works of Carravaggio and Ribera.


Naples Splinter
Risanamento Plan
Law of the 'Cleaning Up'
15 January 1885
Make the City Healthy Again
Laws for the Risanamento di Napoli
Risanamento
Risanamento
Risanamento

α. *Pouring*

Ψ. *Splitting*

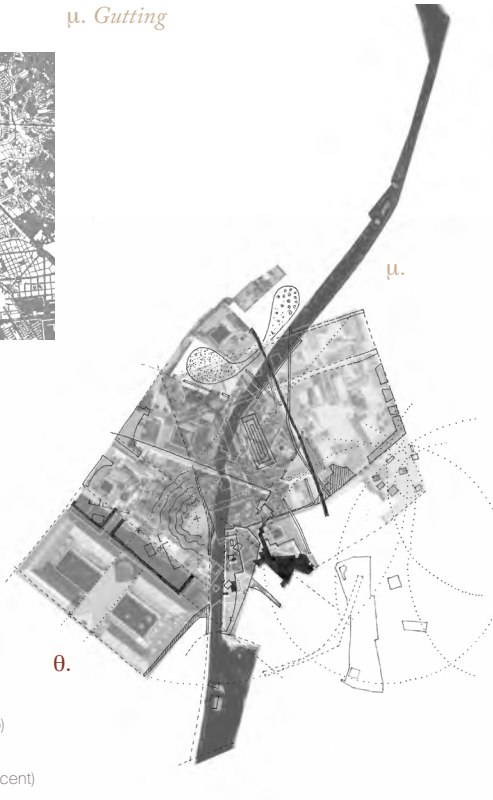
λ. *Swelling*

θ. *Skinning*

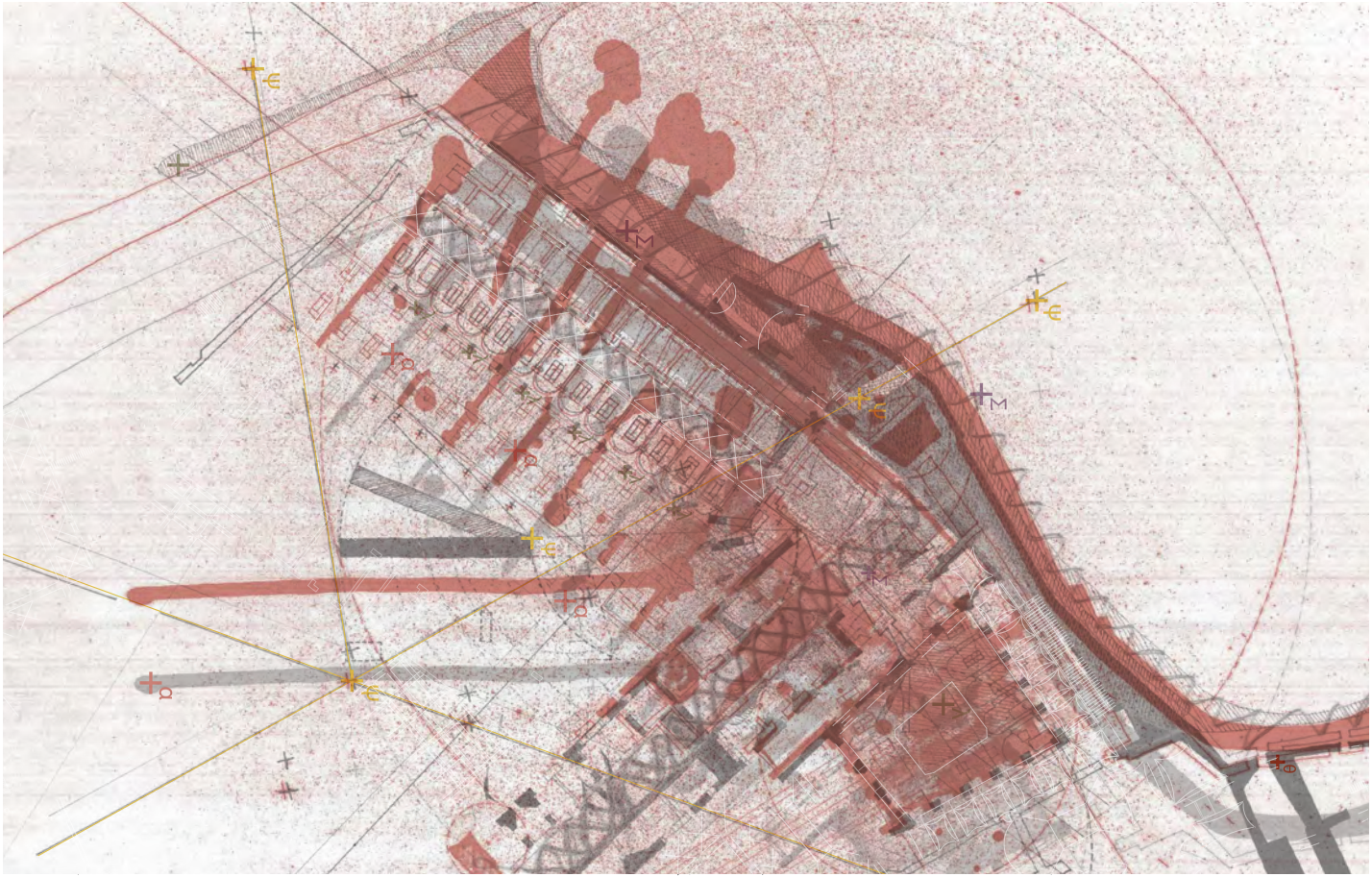
μ. *Gutting*

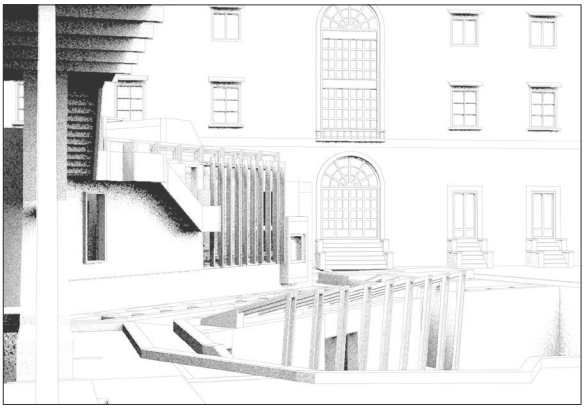
τ. *Patching*

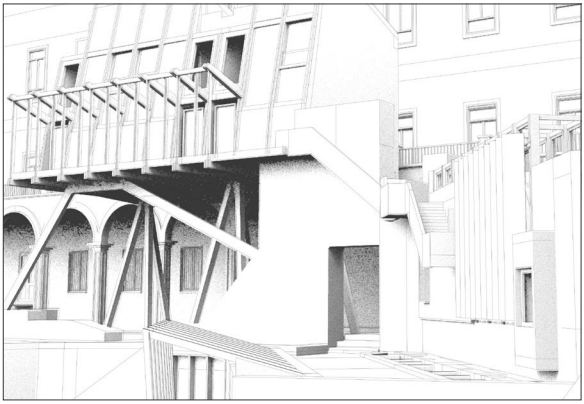
Σ. *Stitching*

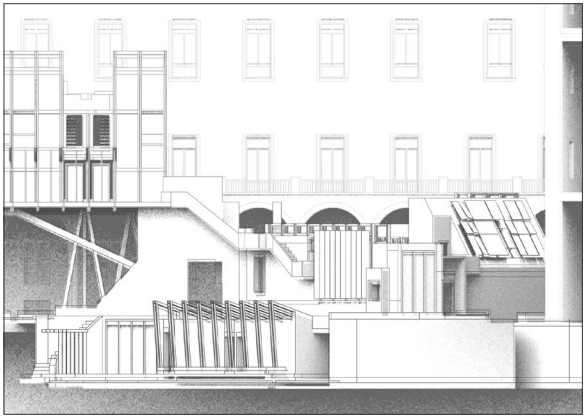


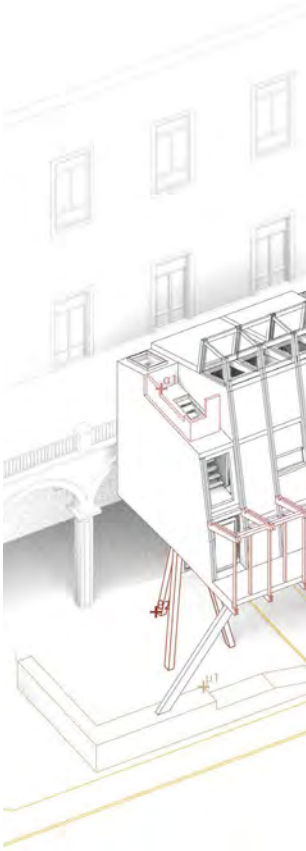
Seven Acts of Napoli: Seven Actions derived in the creation of a language (top)
Extracting Specifics Acts: Skinning, Gutting; Programmatic Overlay (bottom)
Distilling Encounters: Investigative Drawing of Instituto Alfonso Casanova (adjacent)

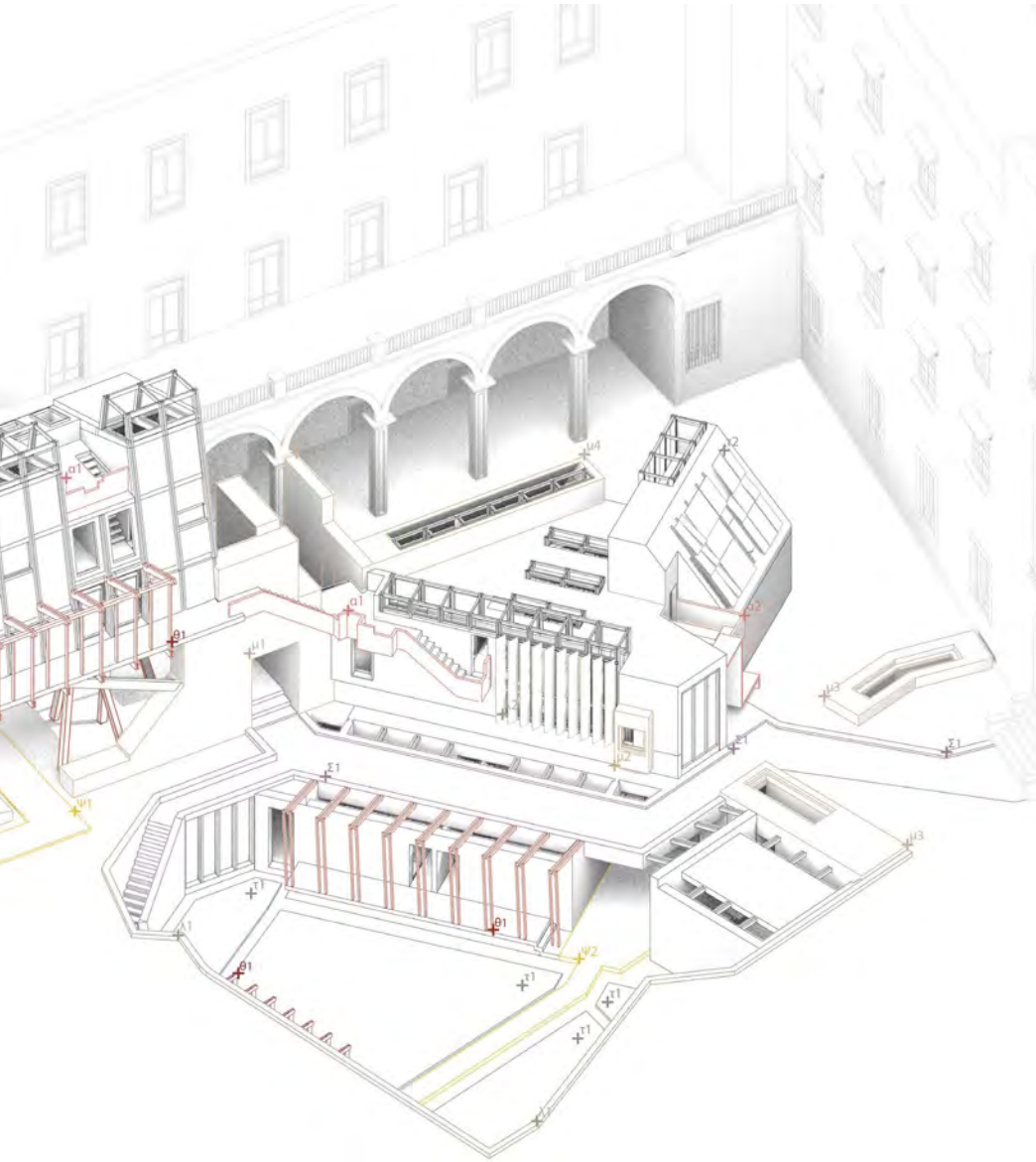








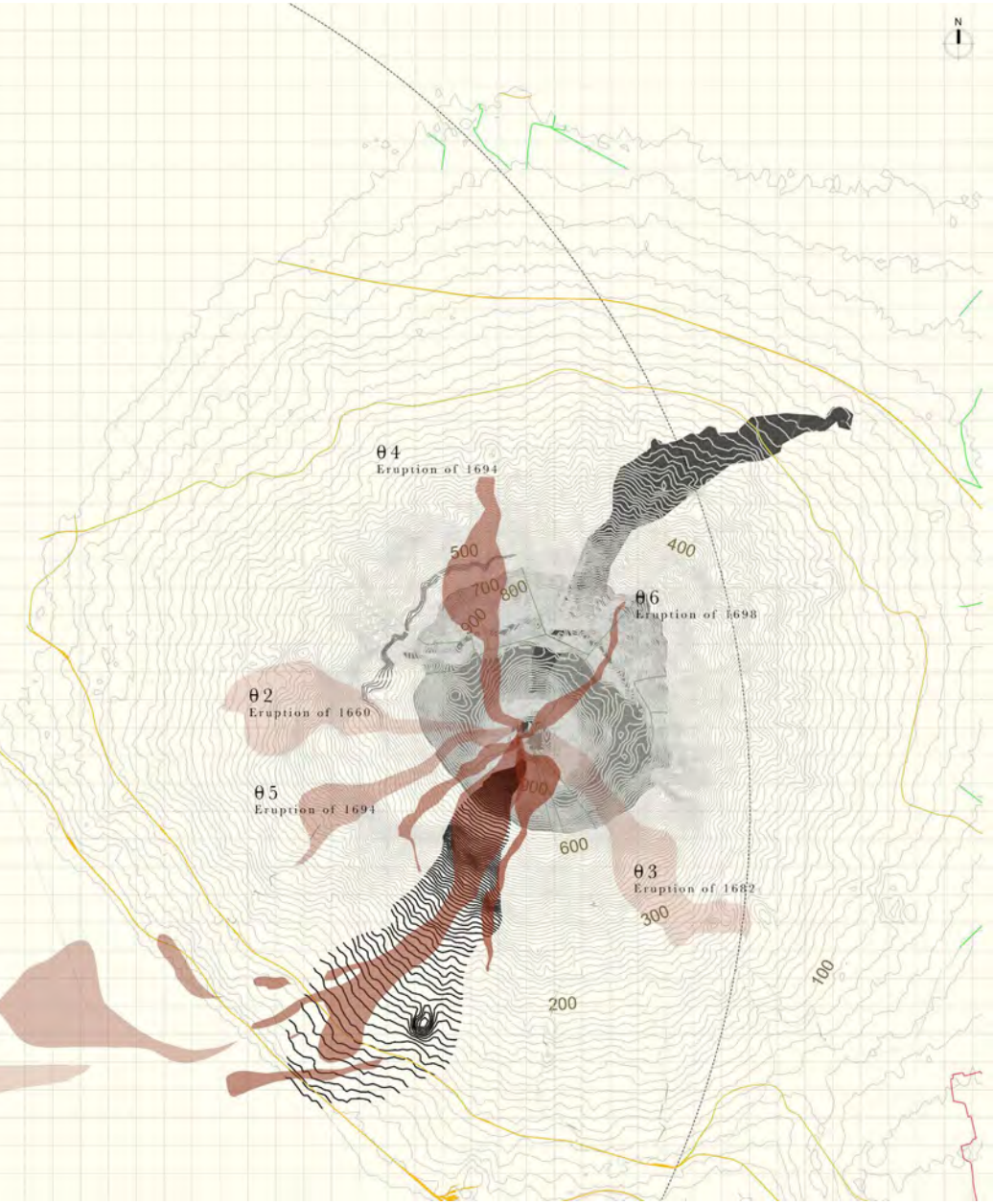


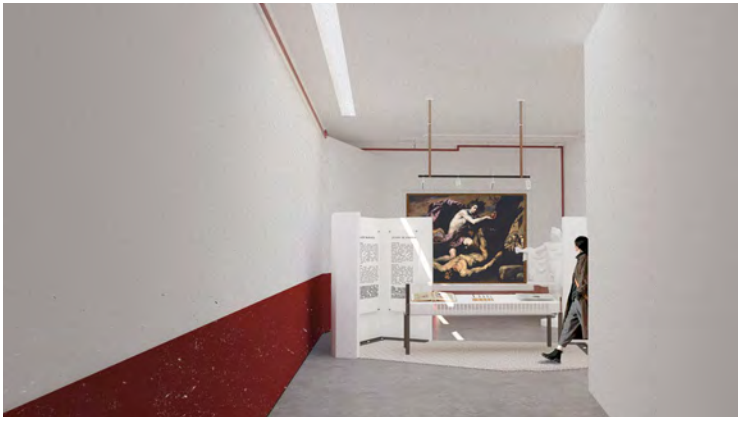


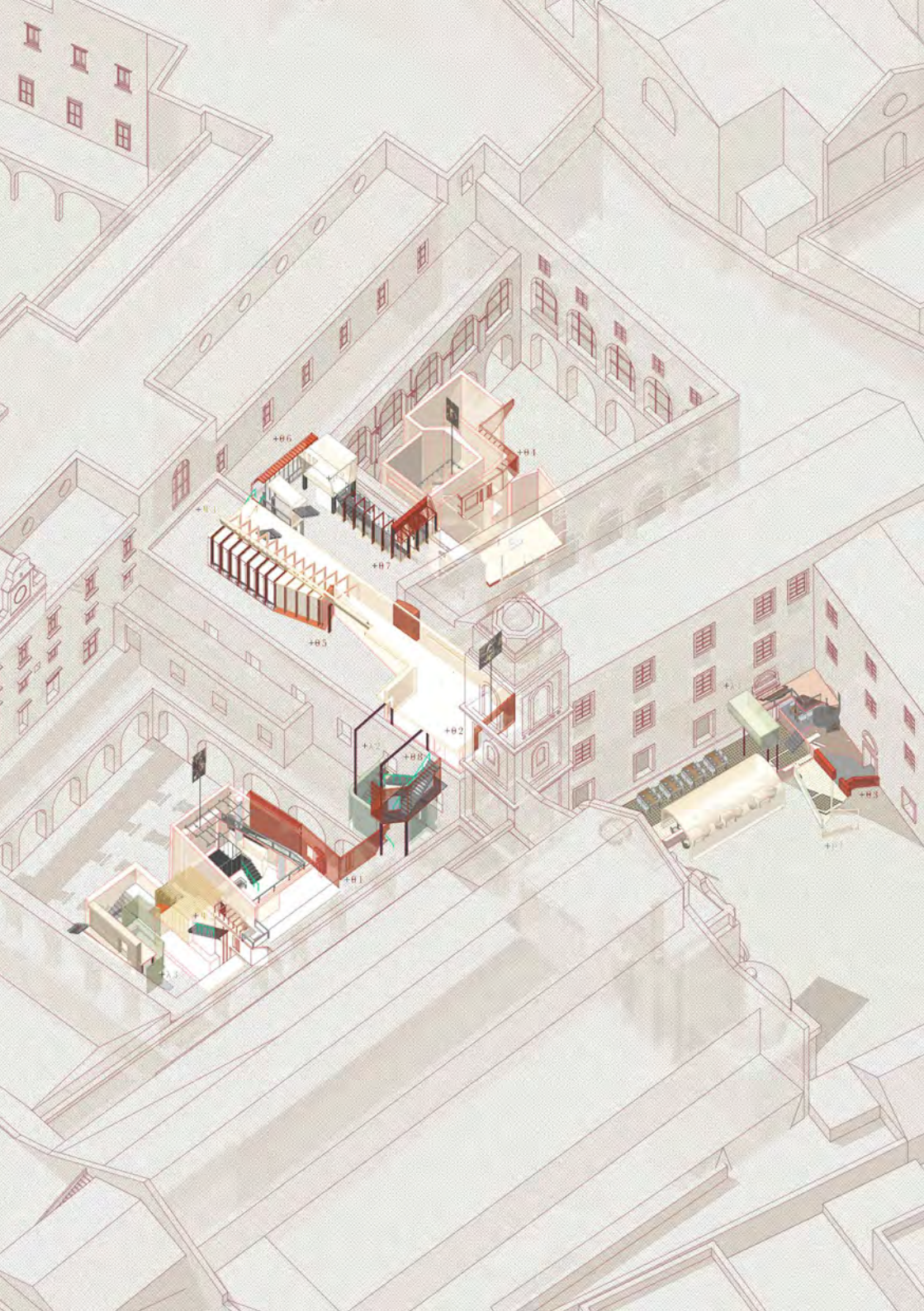
Tracing Spaces of Encounter: External Vignettes (adjacent)
The Seven Acts of Spaccanapoli: Components and Actions of an Architectural Language (above)

Spaccanapoli: Tracing Caravaggio and Ribera through 17th Century Naples

Investigative Site & City Plan.

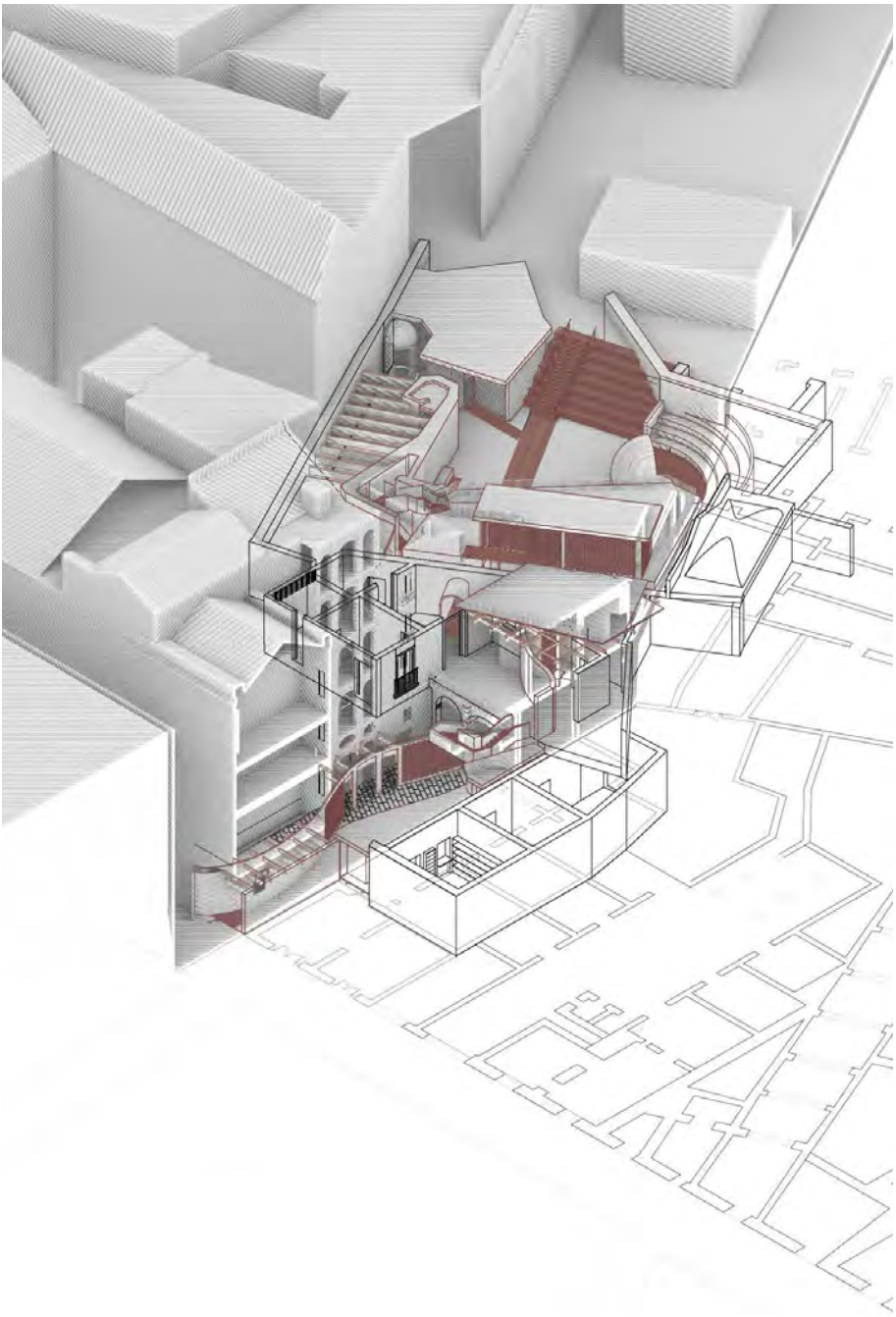

N
θ4
Eruption of 1694
θ6
Eruption of 1698
θ2
Eruption of 1660
θ5
Eruption of 1694
θ3
Eruption of 1682
500
700
800
900
400
600
300
200
100



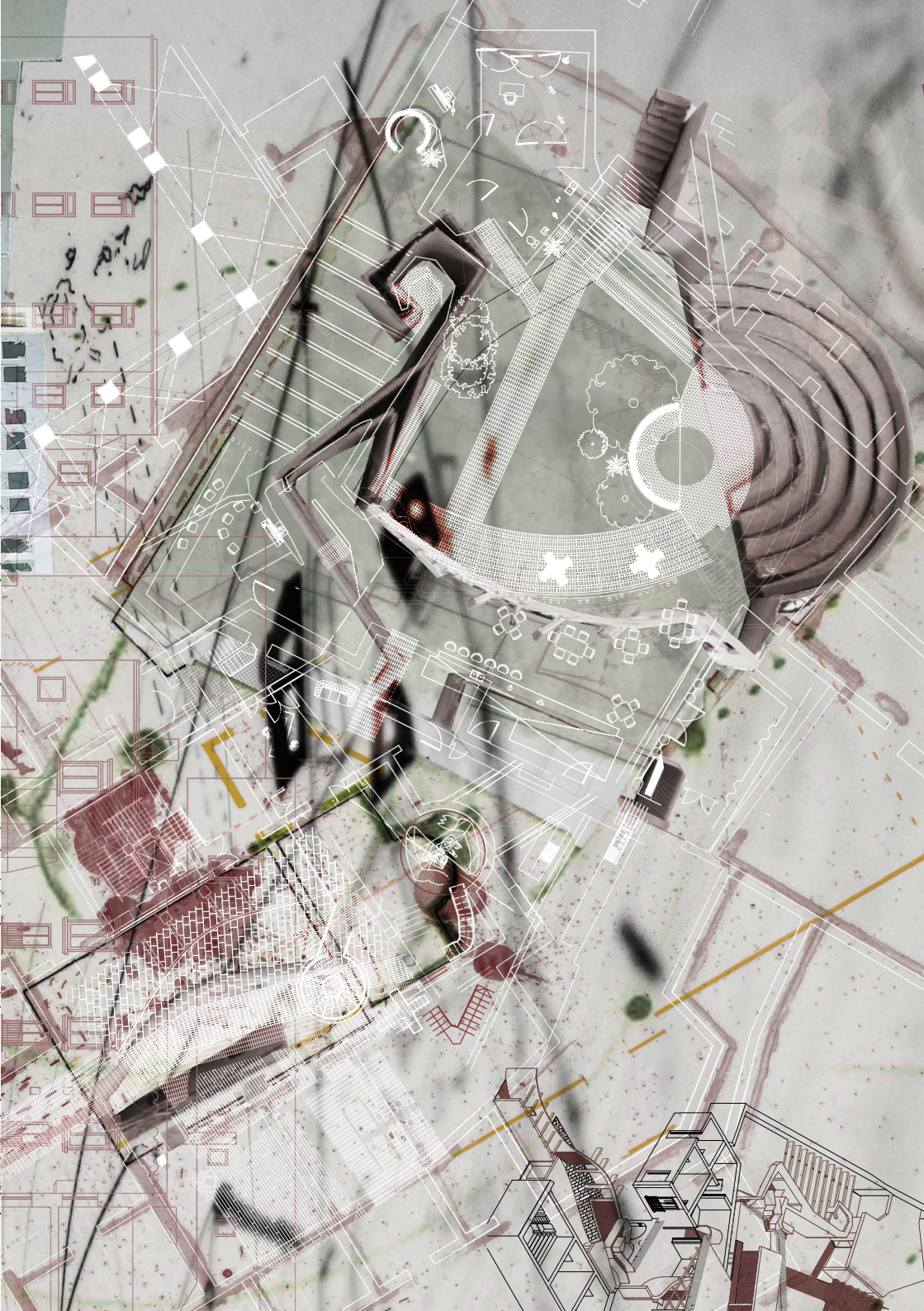


Naples Splitter / Spaccanapoli: Composite Site Plan, Section and Elevation

Drawing Palazzo Venezia amongst a re-interpretation of the Block as Seven Acts of Mercy.



Drawing Spaccanapoli: Sectional Isometric of Palazzo Venezia and Vocal Arts Chambers (above)
Investigative Layering of Proposal and the Block interpreted of the Seven Acts of Mercy: Proposed Site Plan (adjacent)



06

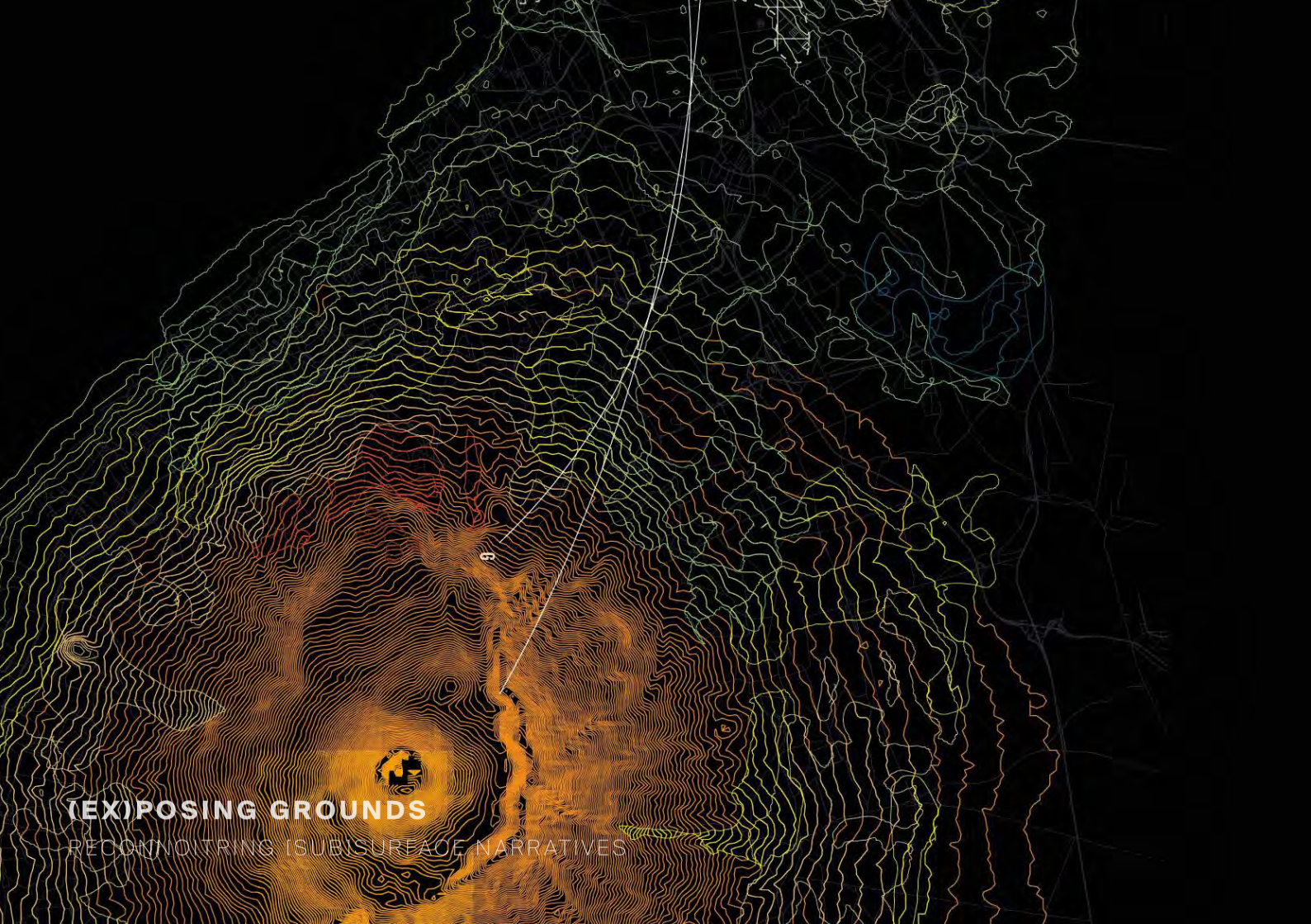
(EX)POSING GROUNDS

RECONNOITRING NEAPOLITAN SUB-SURFACE NARRATIVES

DANA GAVRIS
ALEXANDER HOUSE
NAOMI WRIGHT

Unveiling Sub-Surface Narratives: Fluctuating Grounds of the Phlegraean Fields

Digital composite, originally produced at 1:15,000.


(EX)POSING GROUNDS
RECONNOITRING (SUB)SURFACE NARRATIVES

Site: Cavern of Mithra; Via Domenico Morelli; Via Monte de Dio; Caserma Nino Bixio.

Programme: Theatre; Ticket Office; Rehearsal Rooms; Military and Cartographic Archives.

06

(EX)POSING GROUNDS

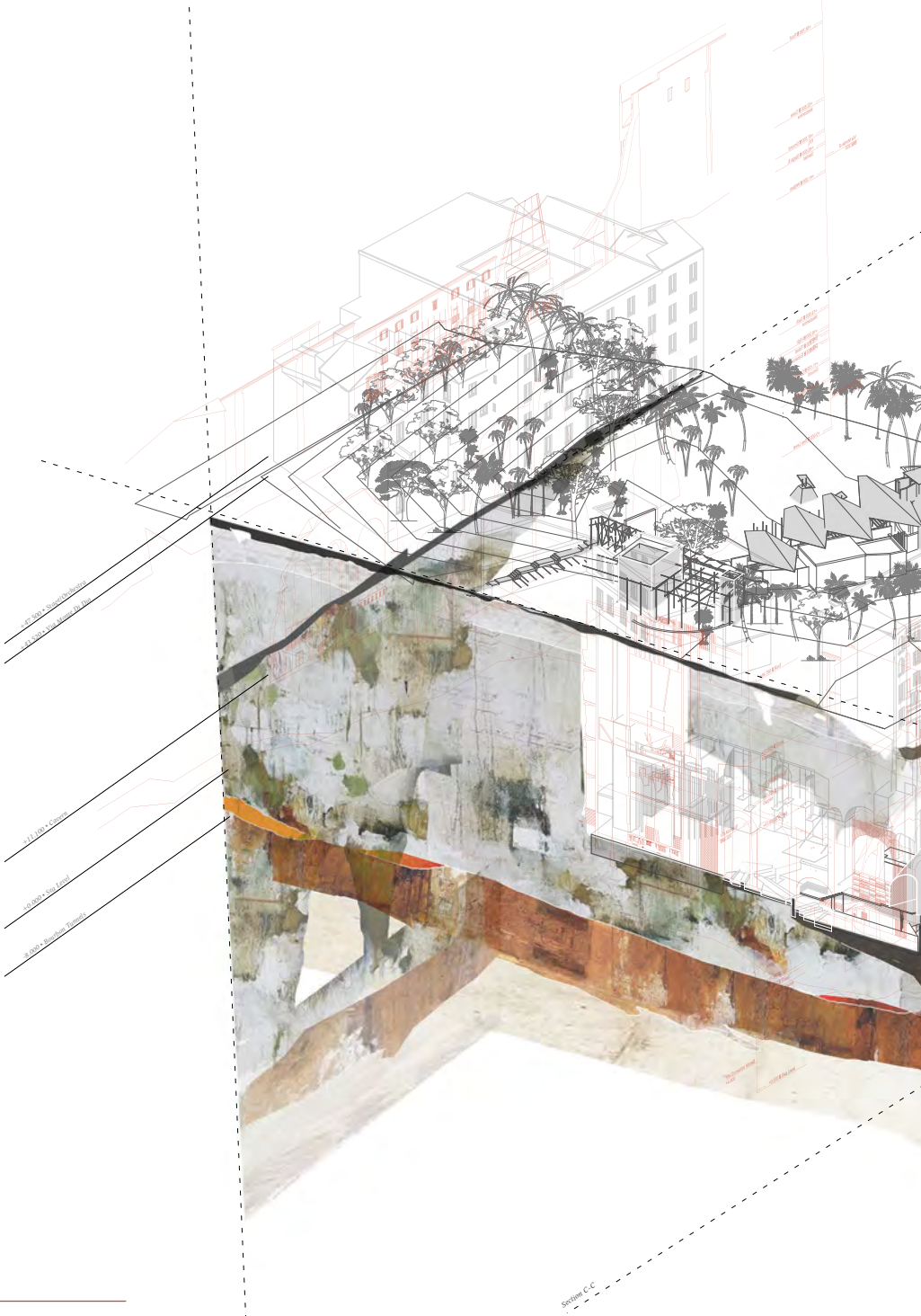
RECONNOITRING NEAPOLITAN (SUB)SURFACE NARRATIVES

OANA GAVRIS I ALEXANDER RONSE I NAOMI WRIGHT

Naples shakes, tremors, shifts. Chambers beneath Vesuvius swell and empty, uplifting ground and causing subsidence. Earthquake swarms rock the city, reminding Neapolitans of the threat of eruption. To build in Naples is to inhabit precarious ground.

Monte Echia transects central Naples, carrying military institutions on a precipitous topography rising from Castel dell'Ovo, through Caserma Nino Bixio, and summiting at Castel Sant'Elmo. These points act as datums along a line, points against which one might anchor oneself within a fluctuating landscape. From these points, *(Ex)Posing Ground: Reconnoitring Neapolitan (Sub)Surface Narratives* surveys an urban territory that is cut, etched and formed by the shifting grounds beneath. Through a series of proposals along the ridge it investigates how architecture might adapt to these tectonic conditions, forming new gauges through which seven distinct grounds might be recognised: the *Geological, Displaced, Manufactured, Excavated, Mythological, Effaced* and *Prospective*. Two new architectural anchors embed themselves within these seven grounds. *Sedimenting Myth in the Cavern of Mithra*, makes incisions into and forms extensions of *Prospective* grounds, creating a theatrical journey linking *Mythological* and *Excavated* grounds through performance spaces. *Archiving & Unearthing Pallonetto* reconnoitres the disintegrating cliff of Monte Echia and reinstates *Effaced* ground through a suspended archive above the fragile *Displaced* terrain below, anchoring and binding the derelict *Manufactured* ground of the ridge.

+76.000 • Archivio di Stato - sezione militare (roof)
+64.800 • Roof Plan
+59.000 • Ruins (top)
+57.000 • Retaining Wall
+55.000 • Via Egiziaca a pizzofalcone
+52.600 • Mezzanine
+52.000 • Manor Bahia (cliff edge)
+58.000 • The Gate-house
+53.000 • The Winch house
+50.000 • The Watchtowers
+48.000 • Vaults
+47.600 • Ground Floor
+45.500 • Stage Backstreet
Via Monte Di Dio
+43.200 •
+40.000 • Ruins (base)
+39.000 • Vicolo del Palonetto
+39.000 • Ramp & Writers
+34.000 • Santa maria della catena (roof)
+30.000 • Tech Cave
+21.000 • Tech Mezzanine
+23.000 • The winch-house (base)
+17.600 • High Ramp Roof
+18.000 • Vicolo del Palonetto
+16.600 • Above ground
+15.000 • The boathouse
+15.800 • Ticket Office
+11.100 • Carrera Ground
+8.000 • Stage Ground
Via Domenico Morelli
+4.800
+4.800 • Urban Gesture
+6.000 • Via Serapide
+2.600 • Castel Dell'Ovo
+2.600 • Castel Dell'Ovo
+0.000 • Sea Level
+0.000 • Sea Level



Navigating Ground(s): Sedimenting (Sub)Surface Compositions

Sectional Collage: Multi-Axis Drawing of What Constitutes Ground.

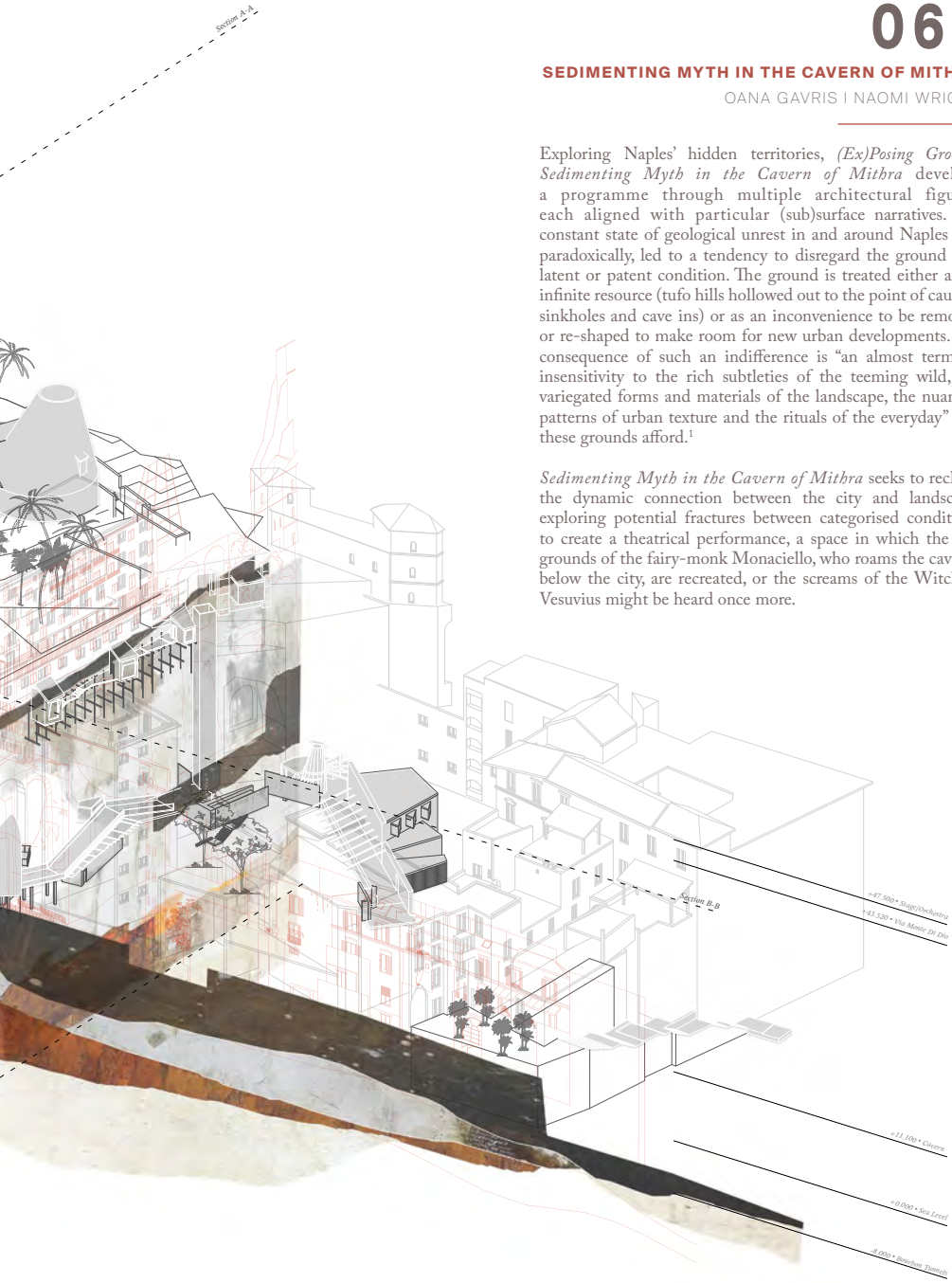
06a

SEDIMENTING MYTH IN THE CAVERN OF MITHRA

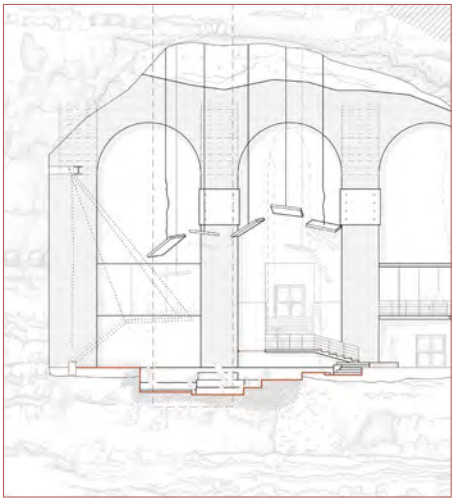
OANA GAVRIS I NAOMI WRIGHT

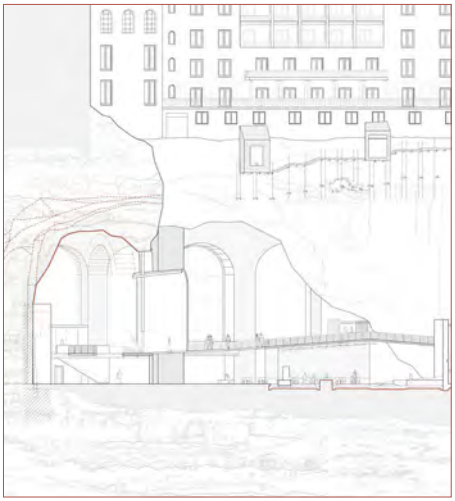
Exploring Naples' hidden territories, *(Ex)Posing Ground: Sedimenting Myth in the Cavern of Mithra* develops a programme through multiple architectural figures, each aligned with particular (sub)surface narratives. The constant state of geological unrest in and around Naples has, paradoxically, led to a tendency to disregard the ground as a latent or patent condition. The ground is treated either as an infinite resource (tufo hills hollowed out to the point of causing sinkholes and cave ins) or as an inconvenience to be removed or re-shaped to make room for new urban developments. The consequence of such an indifference is "an almost terminal insensitivity to the rich subtleties of the teeming wild, the variegated forms and materials of the landscape, the nuanced patterns of urban texture and the rituals of the everyday" that these grounds afford.[1]

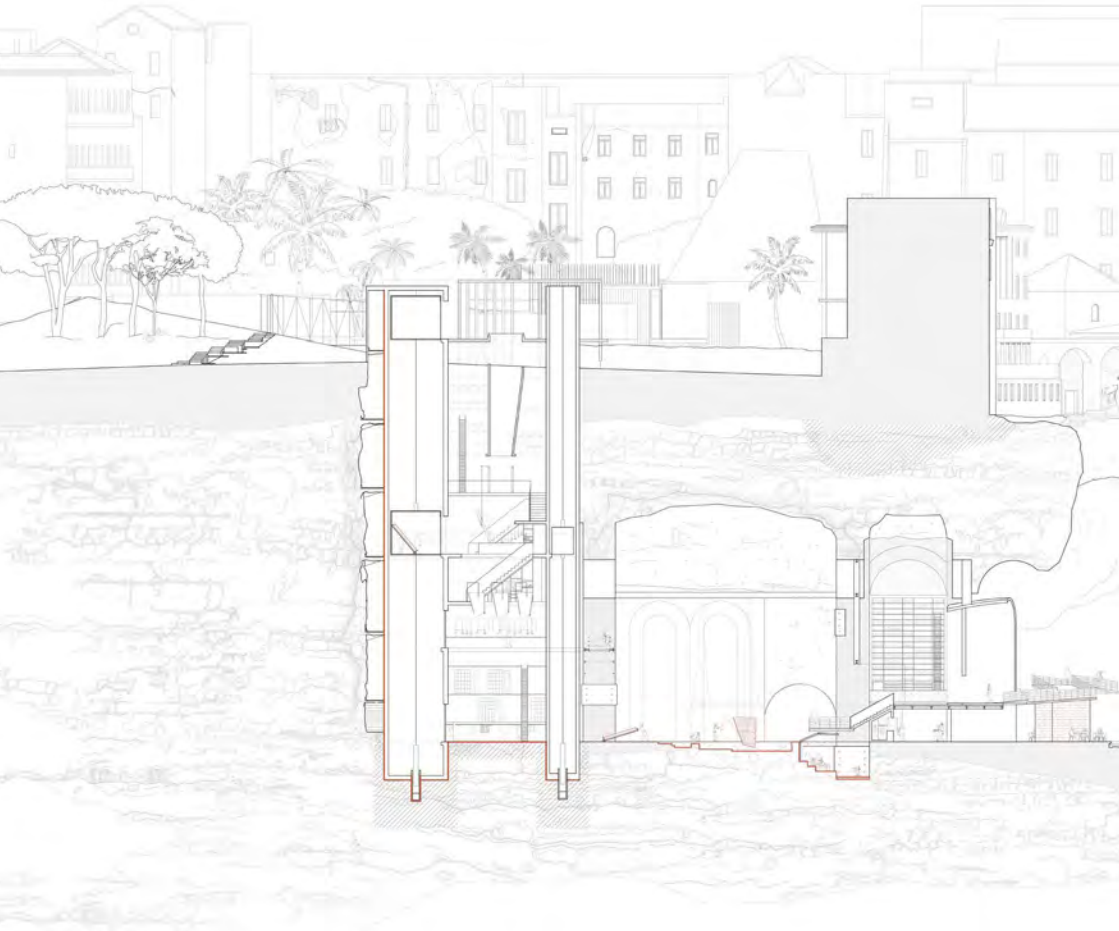
Sedimenting Myth in the Cavern of Mithra seeks to reclaim the dynamic connection between the city and landscape, exploring potential fractures between categorised conditions to create a theatrical performance, a space in which the lost grounds of the fairy-monk Monaciello, who roams the caverns below the city, are recreated, or the screams of the Witch of Vesuvius might be heard once more.

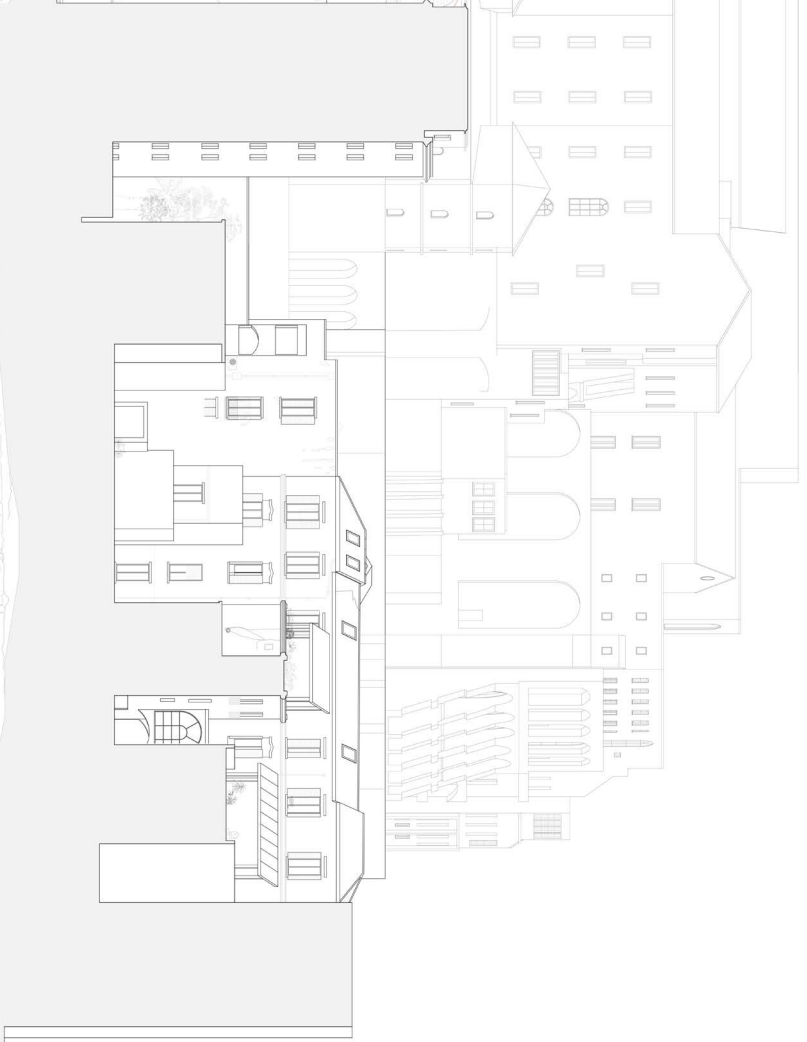


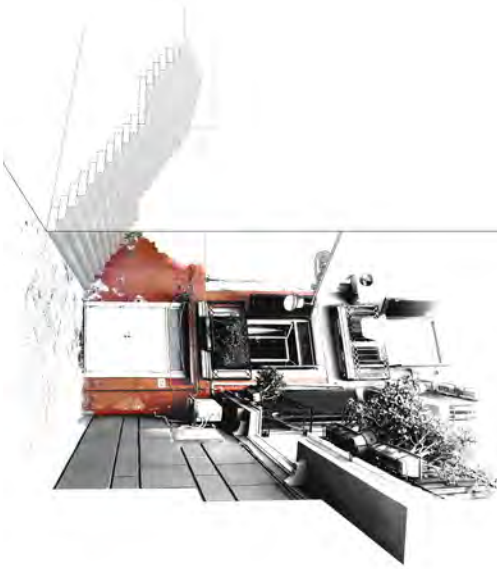
1 Robin Dripps, "Groundwork", in Site Matters - Design Concepts, Histories, And Strategies (New York: Routledge, 2005), 60.

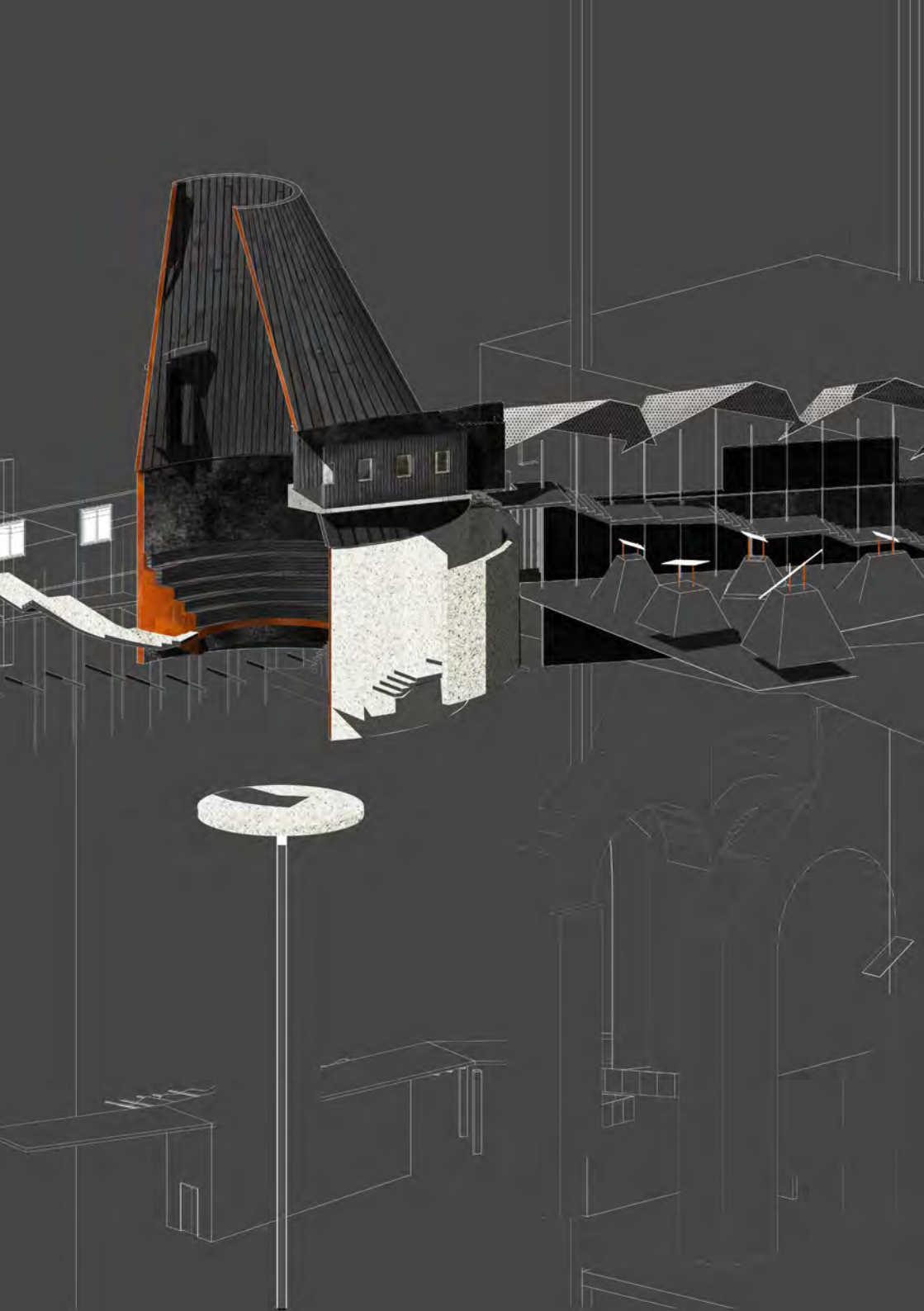


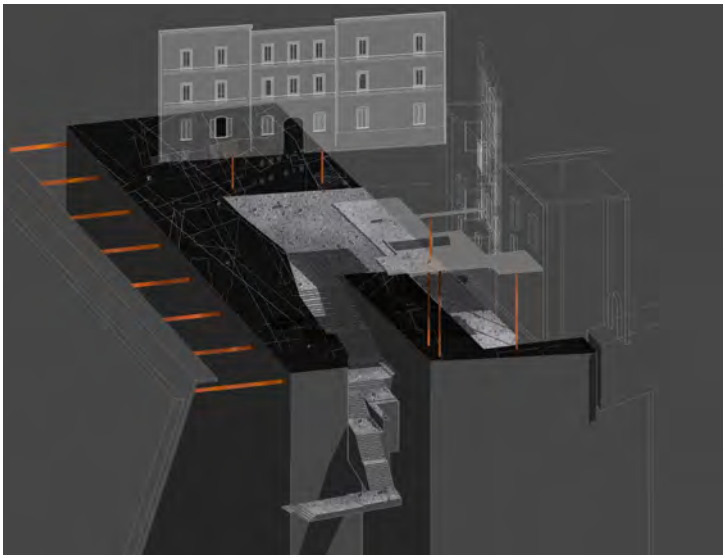


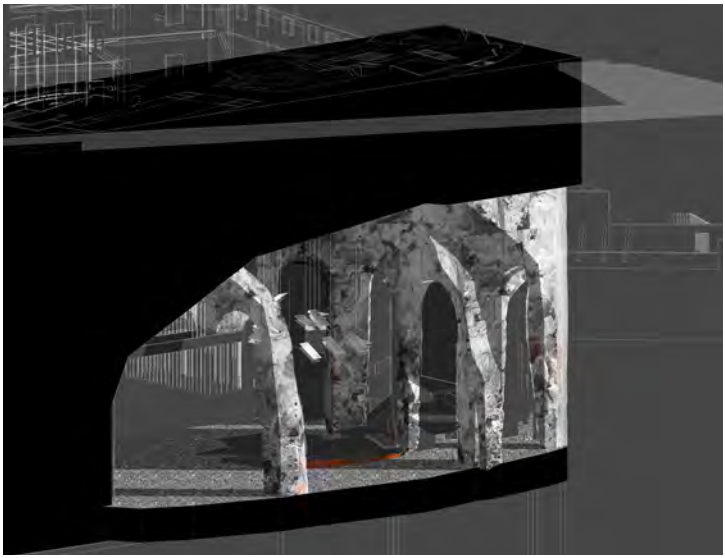




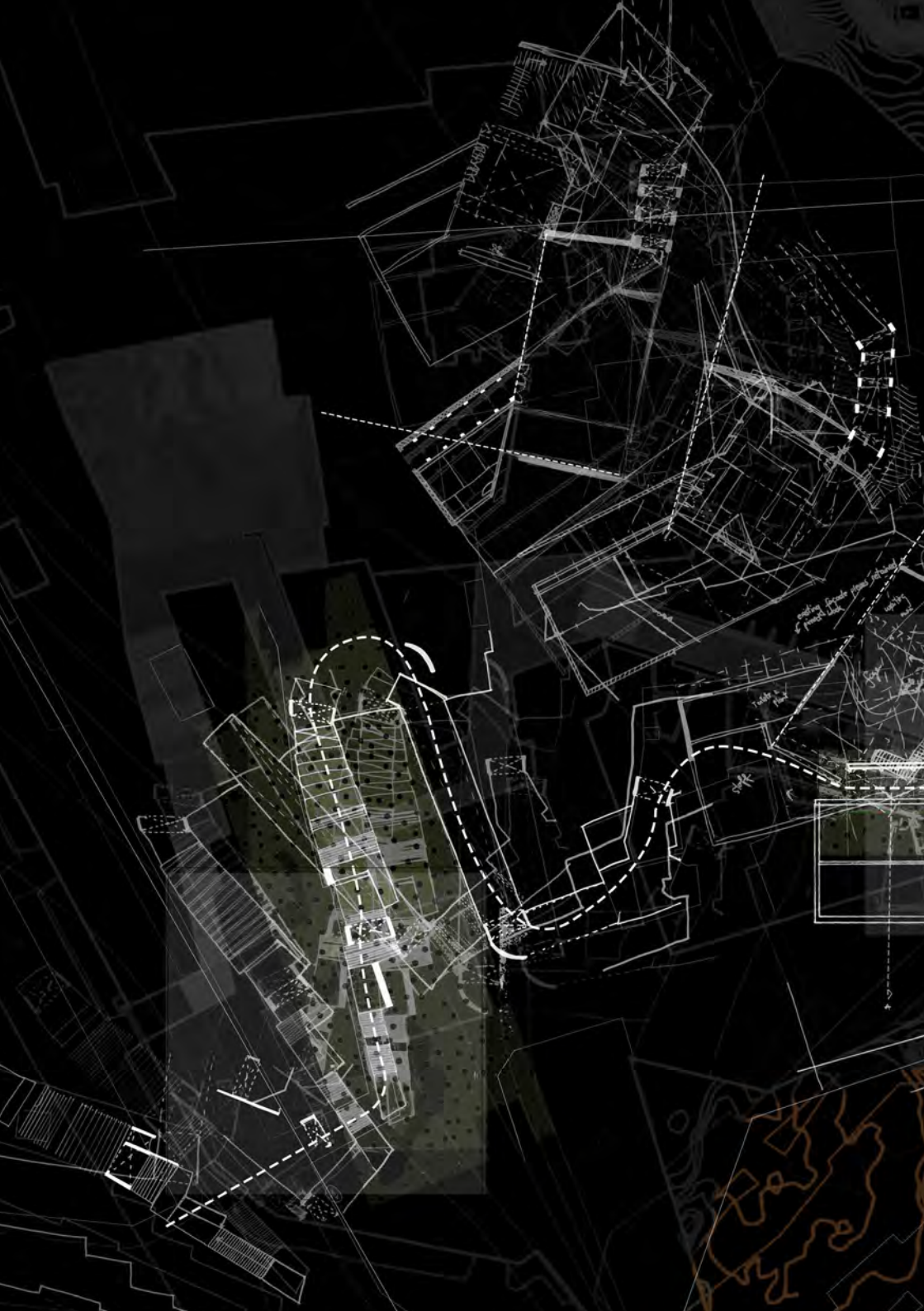


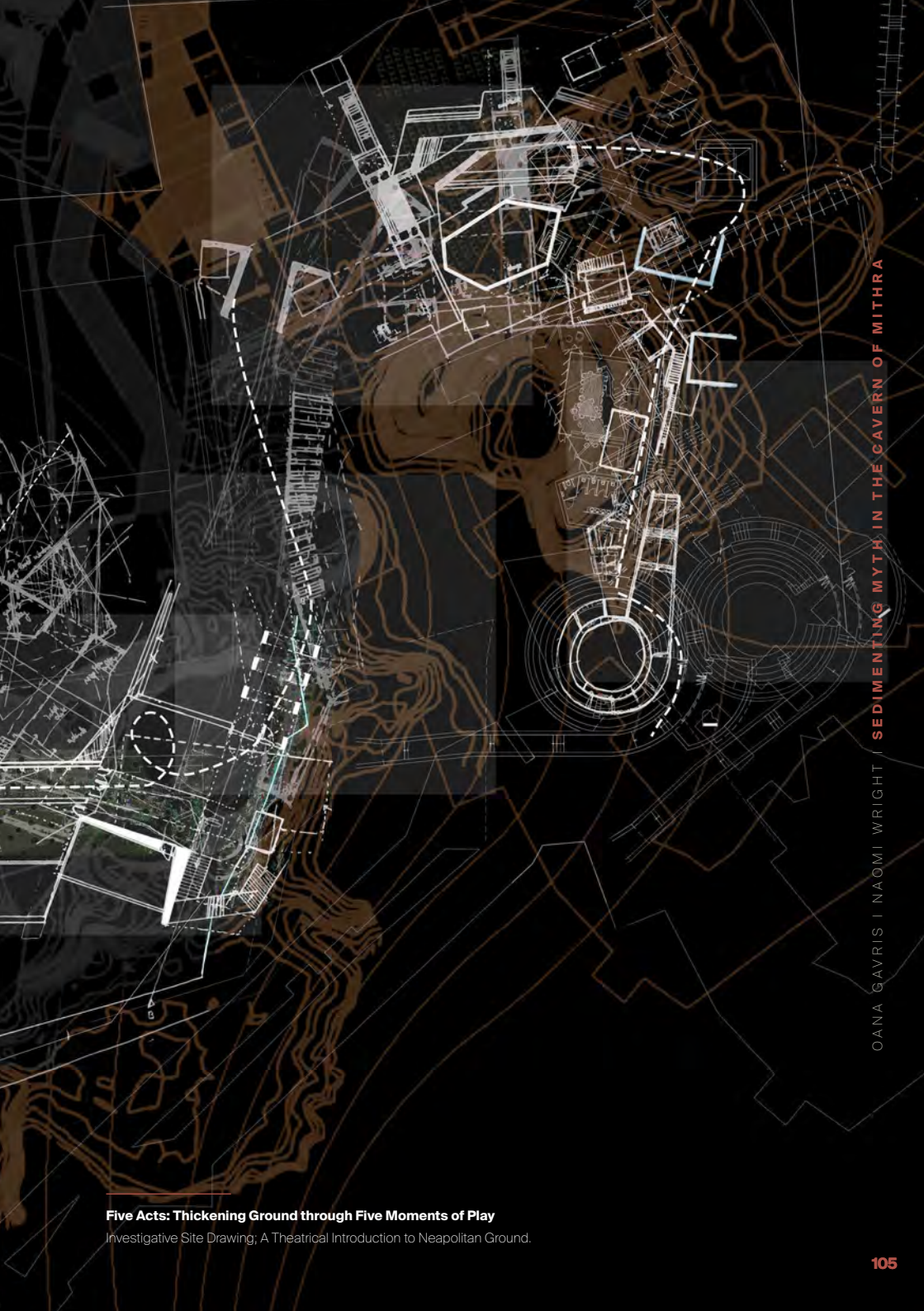






Sedimenting Myth: Fragments of Material Representations (adjacent & above)





Five Acts: Thickening Ground through Five Moments of Play
Investigative Site Drawing; A Theatrical Introduction to Neapolitan Ground.

06b

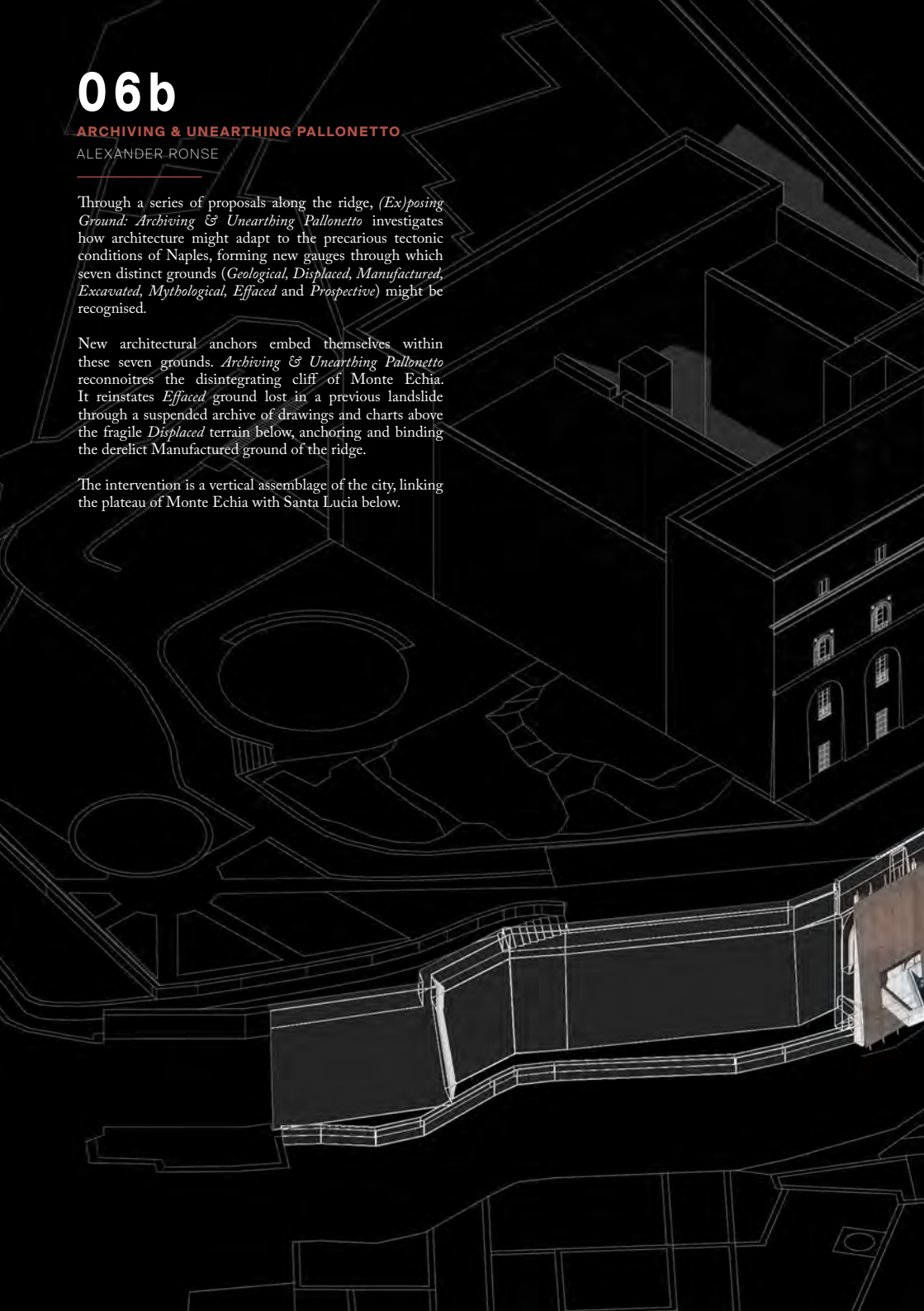
ARCHIVING & UNEARTHING PALLONETTO

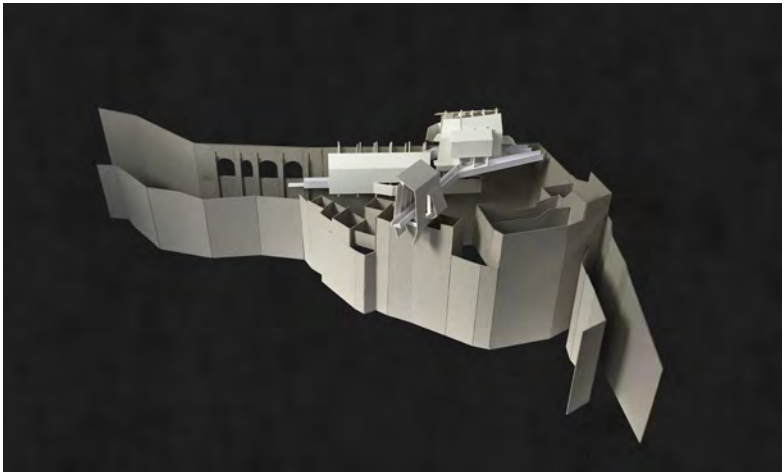
ALEXANDER RONSE

Through a series of proposals along the ridge, *(Ex)posing Ground: Archiving & Unearthing Pallonetto* investigates how architecture might adapt to the precarious tectonic conditions of Naples, forming new gauges through which seven distinct grounds (*Geological, Displaced, Manufactured, Excavated, Mythological, Effaced* and *Prospective*) might be recognised.

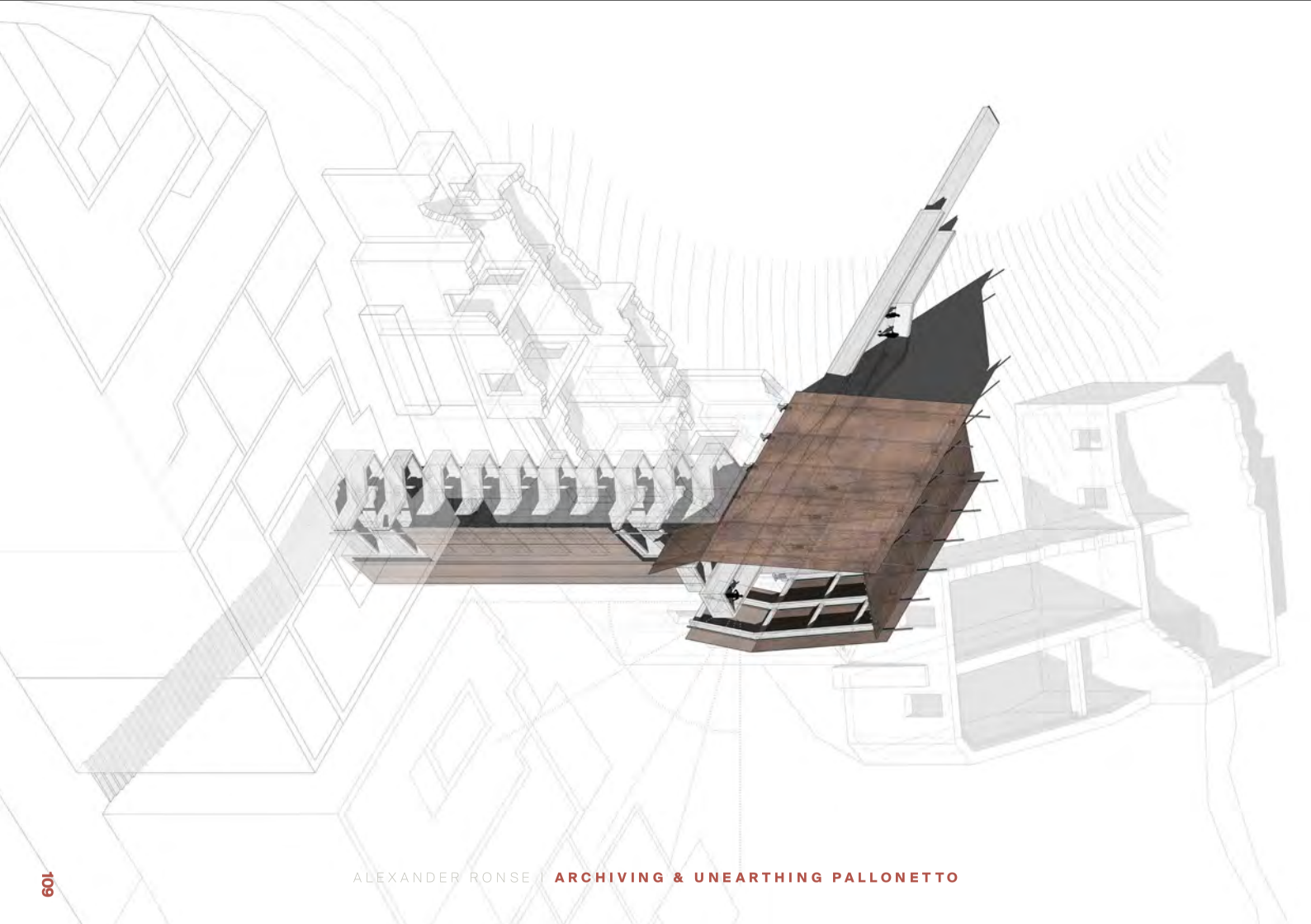
New architectural anchors embed themselves within these seven grounds. *Archiving & Unearthing Pallonetto* reconnoitres the disintegrating cliff of Monte Echia. It reinstates *Effaced* ground lost in a previous landslide through a suspended archive of drawings and charts above the fragile *Displaced* terrain below, anchoring and binding the derelict Manufactured ground of the ridge.

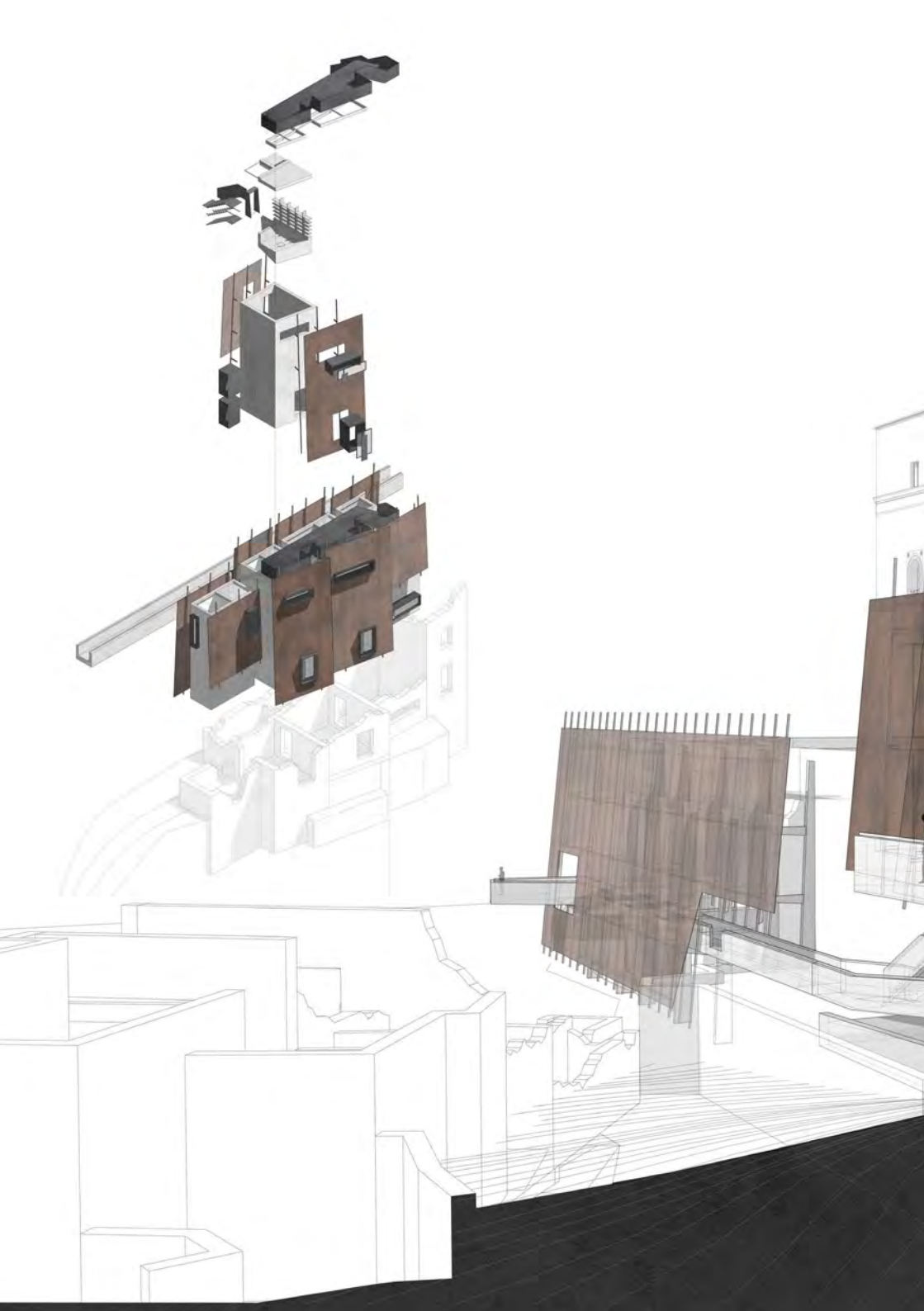
The intervention is a vertical assemblage of the city, linking the plateau of Monte Echia with Santa Lucia below.





Deciphering Ground: Modelling the relationship between Manufactured and Geological Grounds (above)
The Gatehouse: Reclaiming the connection between City and Monte Echia (adjacent)





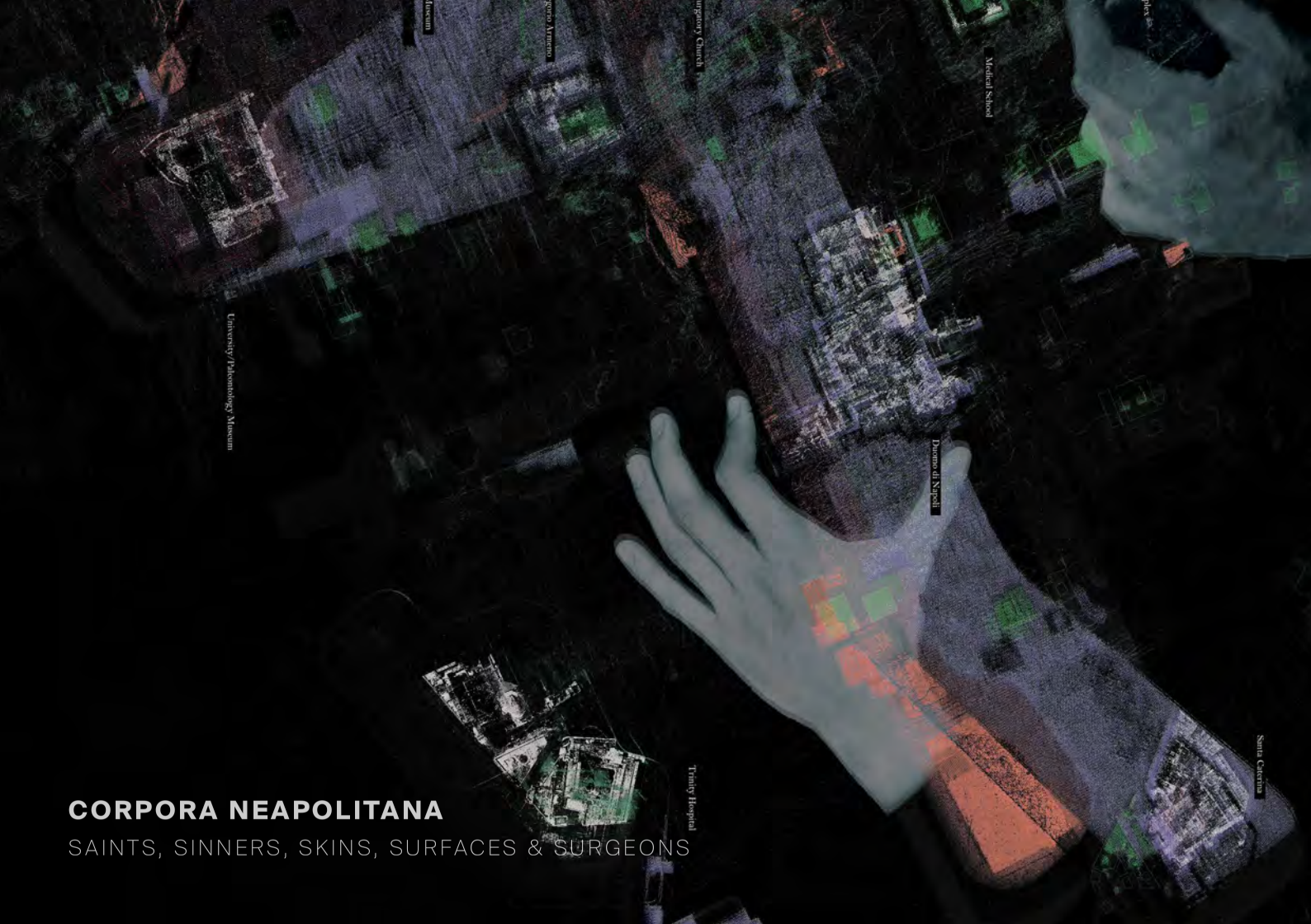
07

CORPORA NEAPOLITANA

SAINTS, SINNERS, SKINS, SURFACES AND SURGEONS

TOUFIQ ANDRY
ALEX MORIARTY

Mingling Bodies: Reconstructing *Corpora Neapolitana*
Investigative Digital Collage; Scans. Film. Digital Media.



CORPORA NEAPOLITANA

SAINTS, SINNERS, SKINS, SURFACES & SURGEONS

Site: Via Luciano Armanni, Chiostro di Farmacia Degli Incurabili.
Programme: General Practitoner's Facility; Postnatal Care Centre.

07

CORPORA NEAPOLITANA

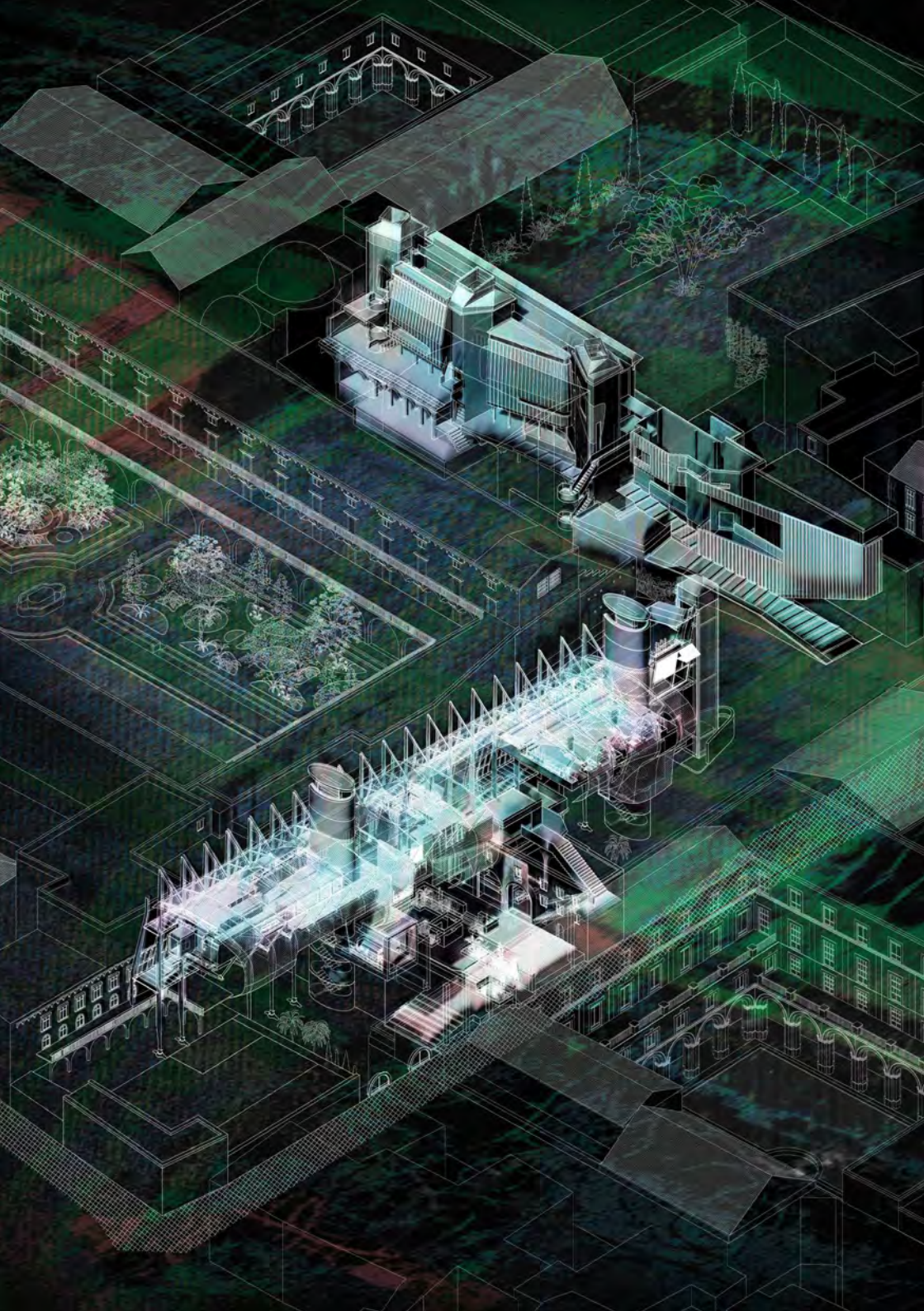
SAINTS, SINNERS, SKINS, SURFACES AND SURGEONS

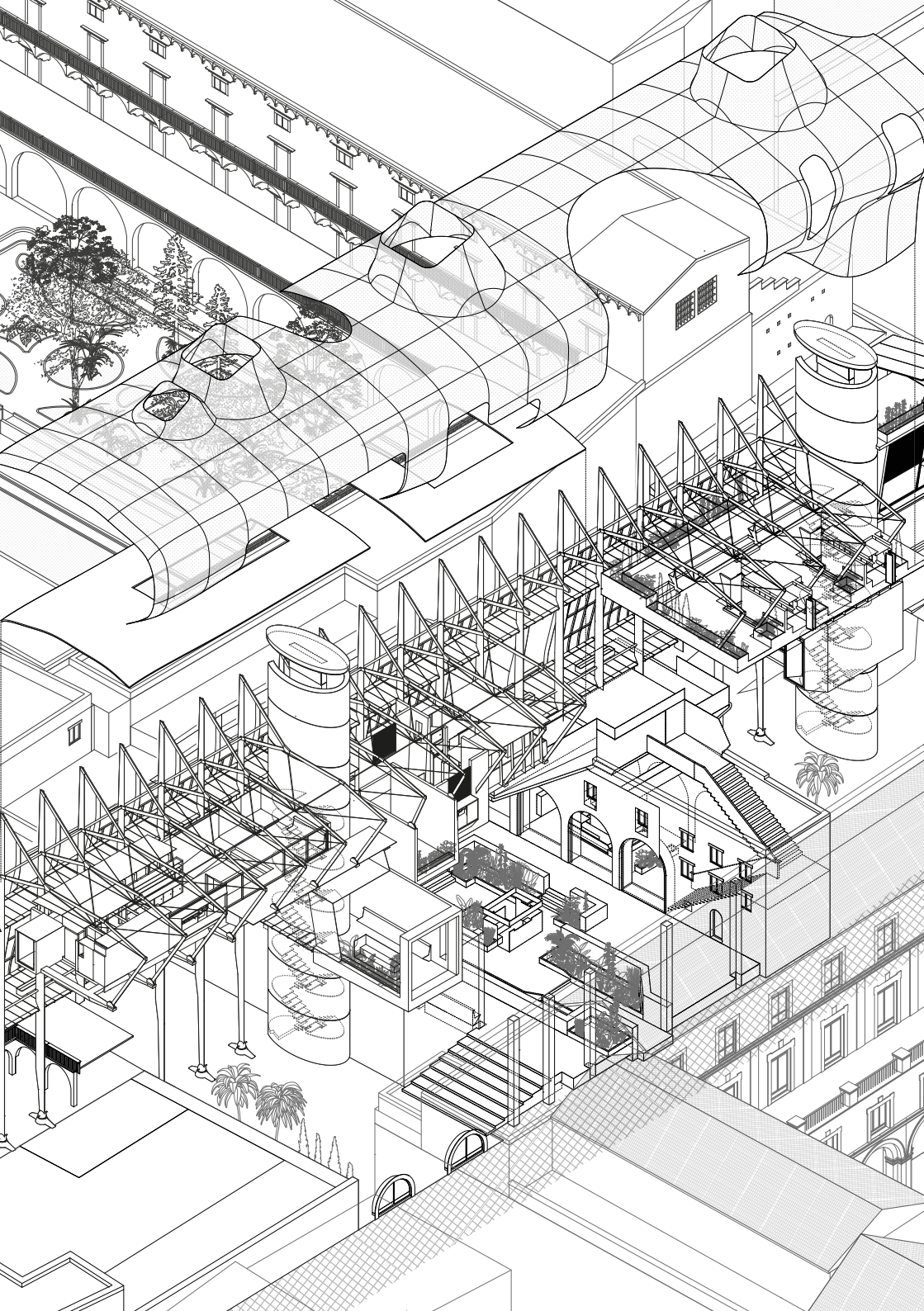
TOUFIQ ANDRY I ALEX MORIARTY

Serenalla Iovino describes Naples as a body, "a porous body inhabited by other porous bodies, a mineral-vegetal-animal aggregate of porous bodies." Naples is an "accumulation of bodies," an amalgam of "mythical bodies... of bodies used as "anatomical machines"... of marble bodies covered with marble veils... of living human bodies."[1] Naples hosts bodies of flesh, bone and stone. These *Corpora Neapolitana* occupy a city pre-occupied with bodies. Even the terms for historic redevelopments of the city (*risanamento*, meaning "healing", and *sventramento*, "disembowelment") are bodily. To understand Naples, *Corpora Neapolitana* conceives of the city as a body, as a series of diffusions, organs, fluxes, as flows of corporeal and non-corporeal events. Scanning this body, the rigidity of events, organs, structures, dissolve, and re-assemble into a new body system. Naples reveals her porosity.

Behind the thick *tufo* walls that seemingly separate city and cloister is an intense world, as animated as the streets beyond. Here, in Naples' in-between spaces, clerical, student, cultural, medical, and vegetal bodies mingle. Within the University Hospital complex a new body system opens up ancient monastic walls, reactivating lost cloisters, and carving out retreats to form a restorative landscape. Spaces of bodily practices—a General Practitioner's Facility and Postnatal Care Centre—dress Naples in a new skin, grafted onto the walls.

1 Iovino, Serenalla. "Bodies of Naples: Stories, Matter, and the Landscapes of Porosity," in *Material Ecocriticism* (Bloomington, IN: Indiana University Press, 2014), 102, 98.





BB
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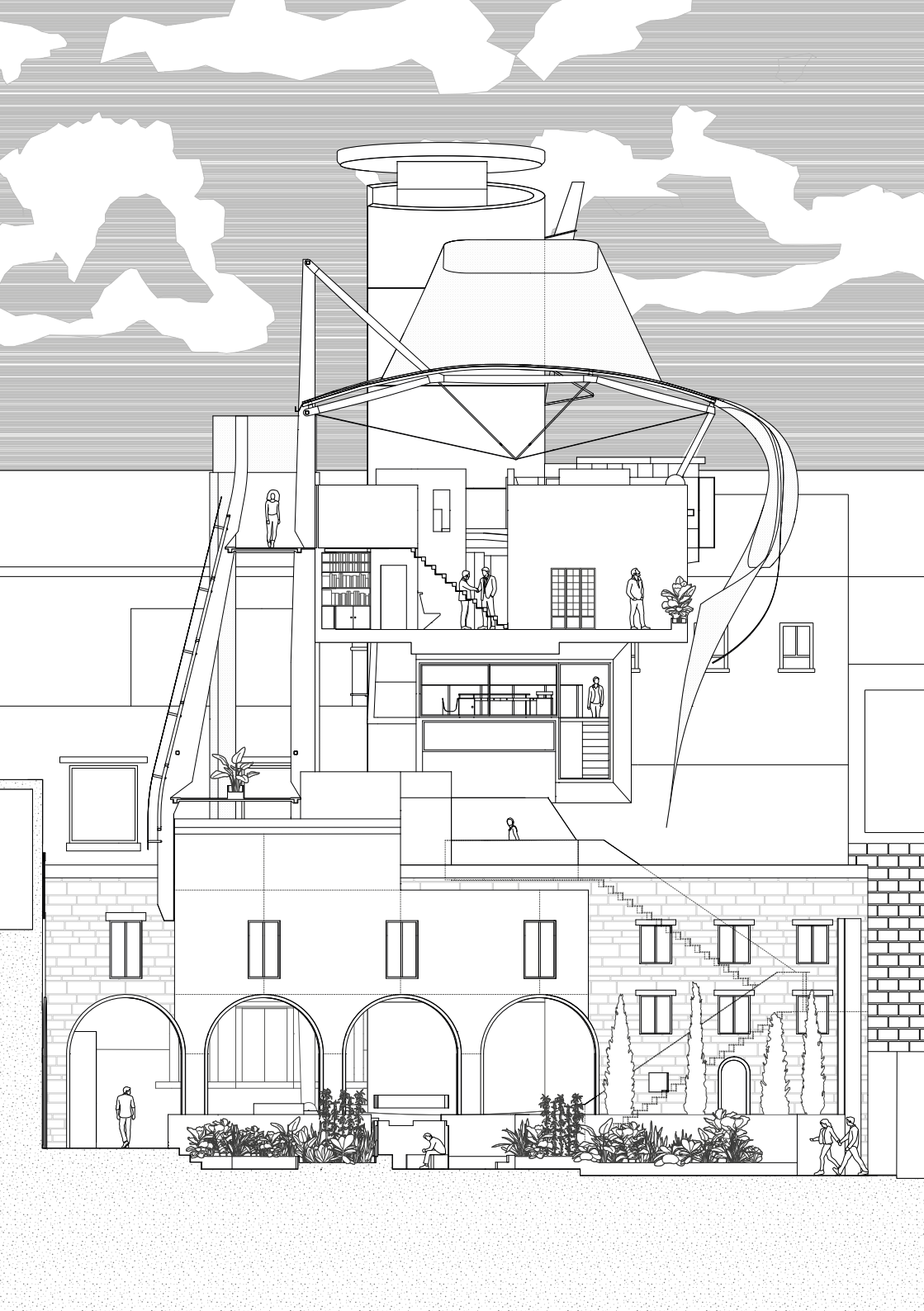
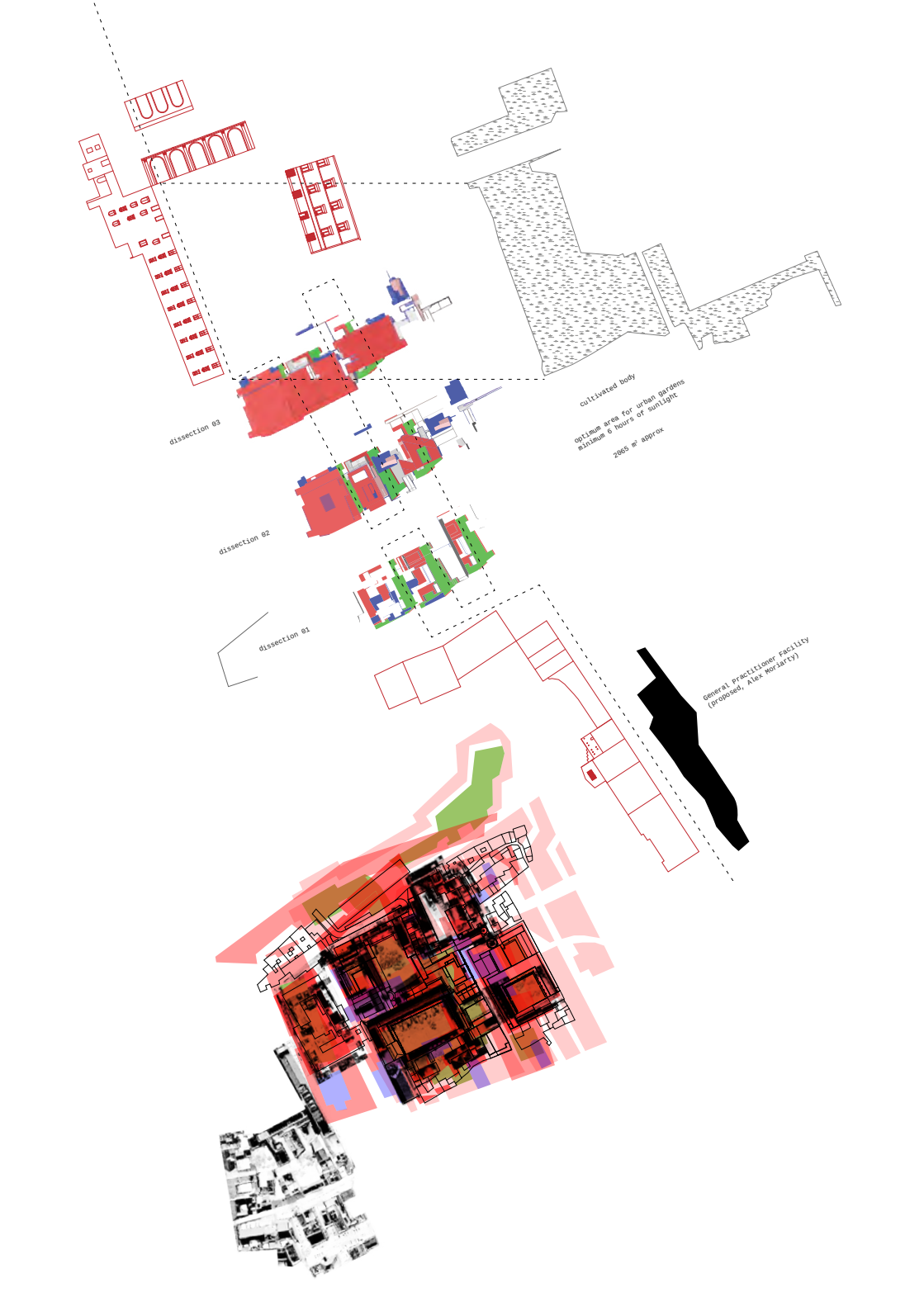
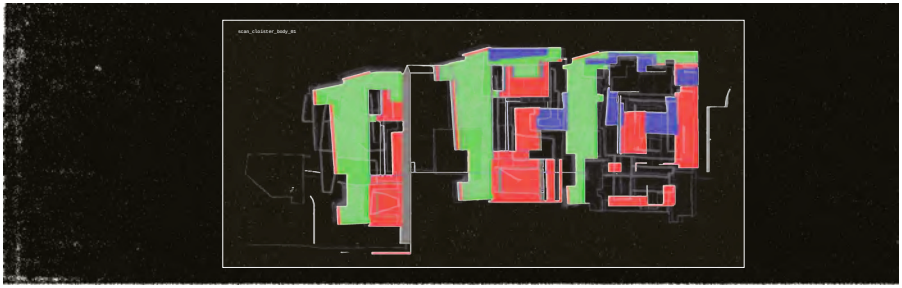
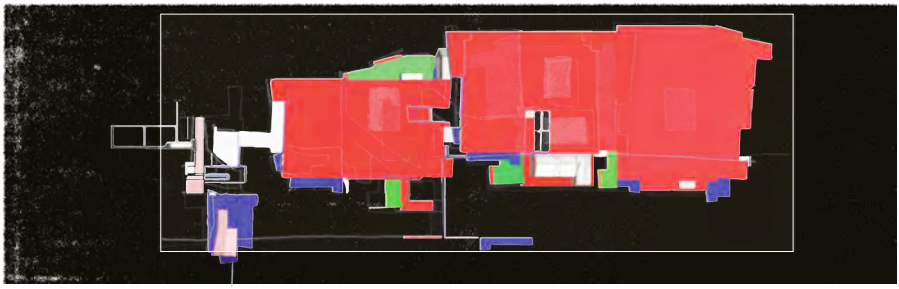
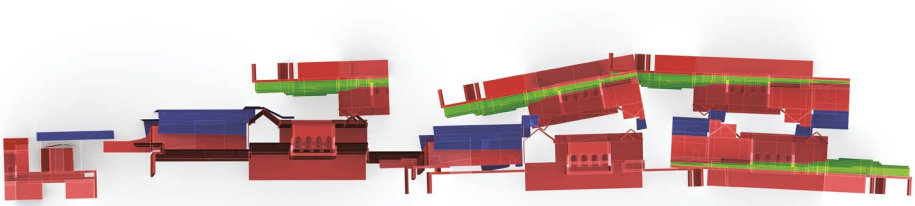


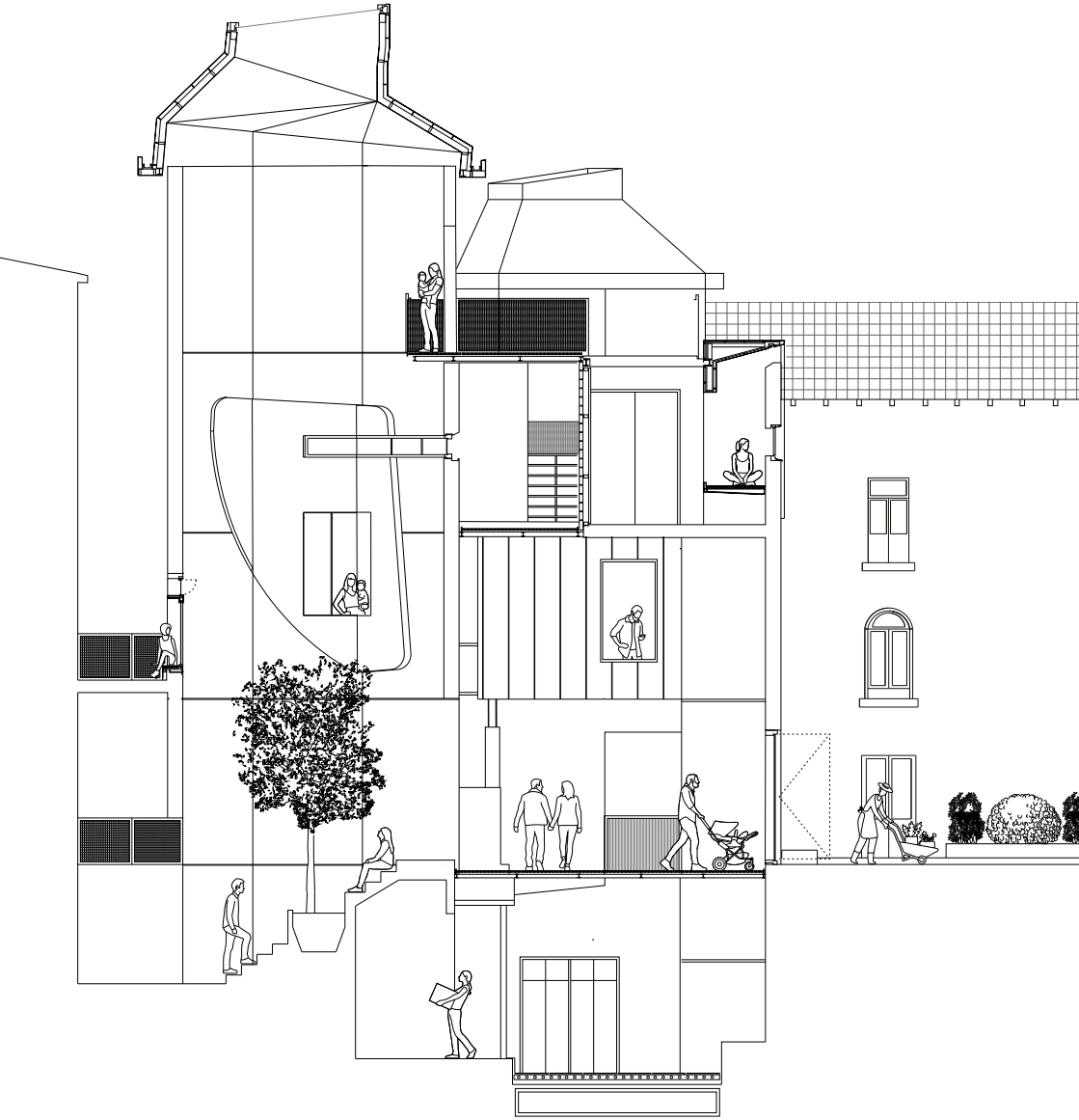

dissection 03
dissection 02
dissection 01
cultivated body
optimum area for urban gardens
minimum 6 hours of sunlight
2065 m² approx
General Practitioner Facility
(proposed, Alex Moriarty)







Stitching Old & New Skins: Establishing New Connections Between Via Luciano Armanni & Chiostro di Farmacia Degli Incurabil (top)
Vestigial Bodies: Mapping Erased Structures and Programmes of Farmacia Degli Incurabili (bottom)
Skin Graft: Constructing a New Skin for Chiostro di Farmacia Degli Incurabili (adjacent)



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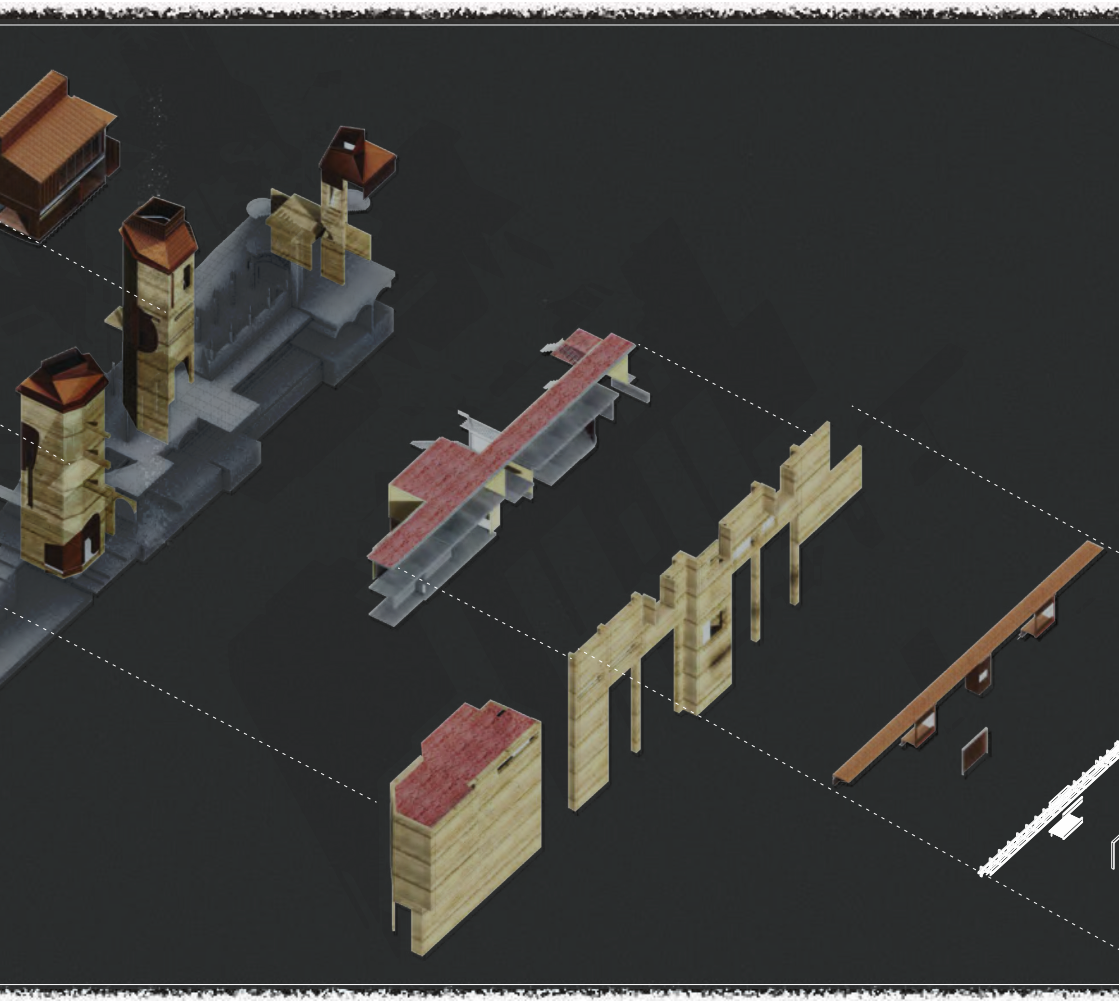


Towering Cloisters: Embedding Light / Water Wells for Mingling Bodies

Exploded Tectonic Assemblage Axonometric.

08

(UN)DOING THRESHOLDS

DOOR / WAYS TO NEW NEAPOLITAN PRACTICE(S)

JOE COULTER
EIRINI MAKAROUNI
KATERINA SARANTI
KATY SIDWELL

***(Un)Doing Thresholds*: Projecting, Installing & Performing *Door / Ways* into the City**

Installation, Matthew Architecture Gallery. Gesso, Acrylic, Paint, Plywood, Projection, Digital Media.

(UN)DOING THRESHOLDS

DOOR / WAYS TO NEW NEAPOLITAN PRACTICE(S)

Site: Santissima Trinità delle Monache, Vico Paradiso; Vico Trinità delle Monache;
Programme: *'Bassi'* (Live / Work) Spaces; Bathhouse and Public Baths; Galleries; Library.

08

(UN)DOING THRESHOLDS

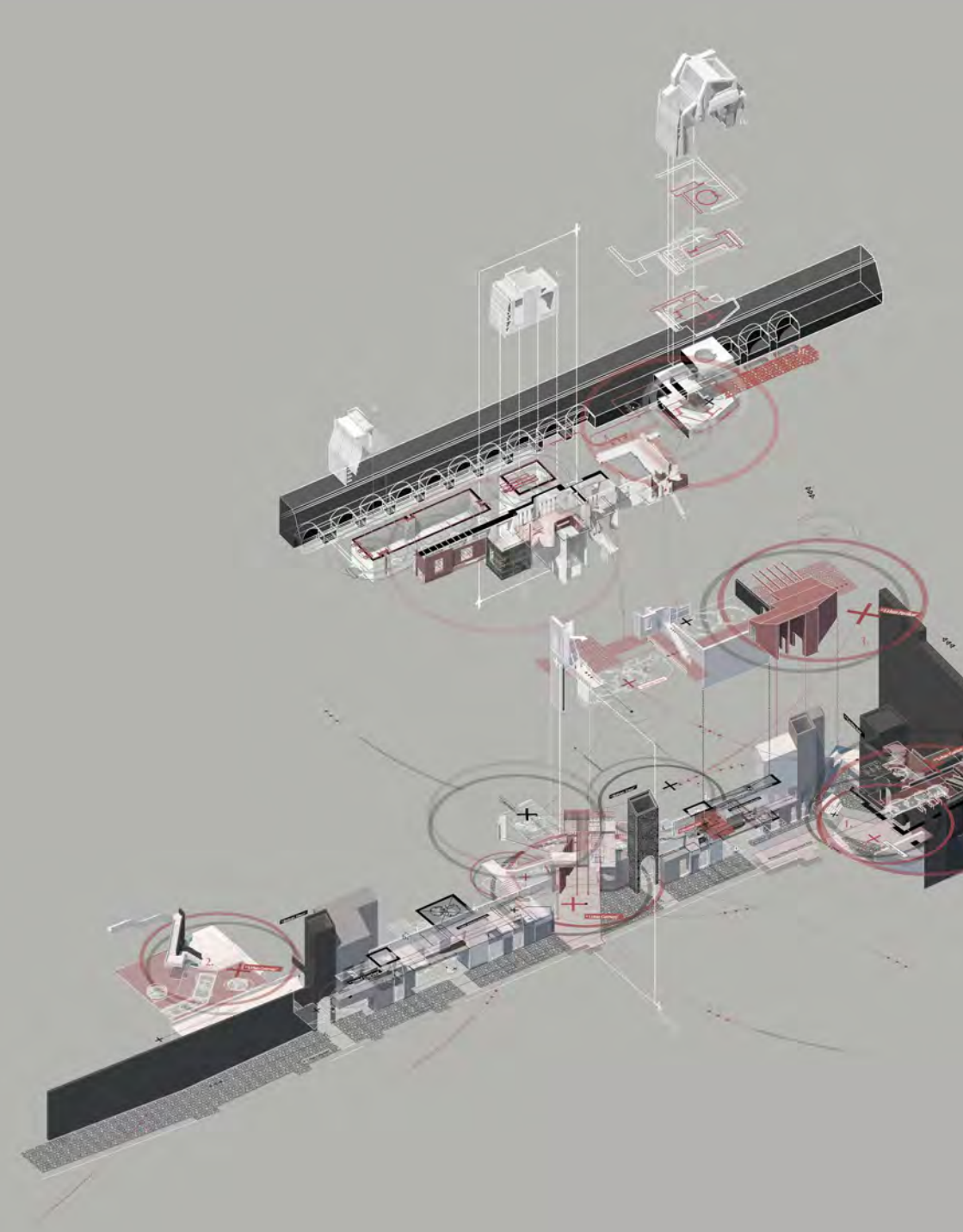
DOOR / WAYS TO NEW NEAPOLITAN PRACTICE(S)

JOE COULTER I EIRINI MAKAROUNI I KATERINA SARANTI I KATY SIDWELL

(Un)doing Thresholds explores the temporalities and architectonic specificities of porous conditions in Naples, a place in which *(un)doing* is—as described by Andrew Benjamin—a process vital to the formation of the city, one in which porous architectures are *(un)done*, drawn through one another in a constructive overwriting founded in and based on the immediacy of the city. Exploring architectures of the 'ruin', 'labyrinth' and 'theatre' as framed by Graeme Gilloch's reading of Walter Benjamin and Asja Lācis description of Naples, *(Un)doing Thresholds* considers the interpenetration of these three 'porous' typologies, be they programmatically labyrinthine, theatrical or ruinous, or materially or spatially so.

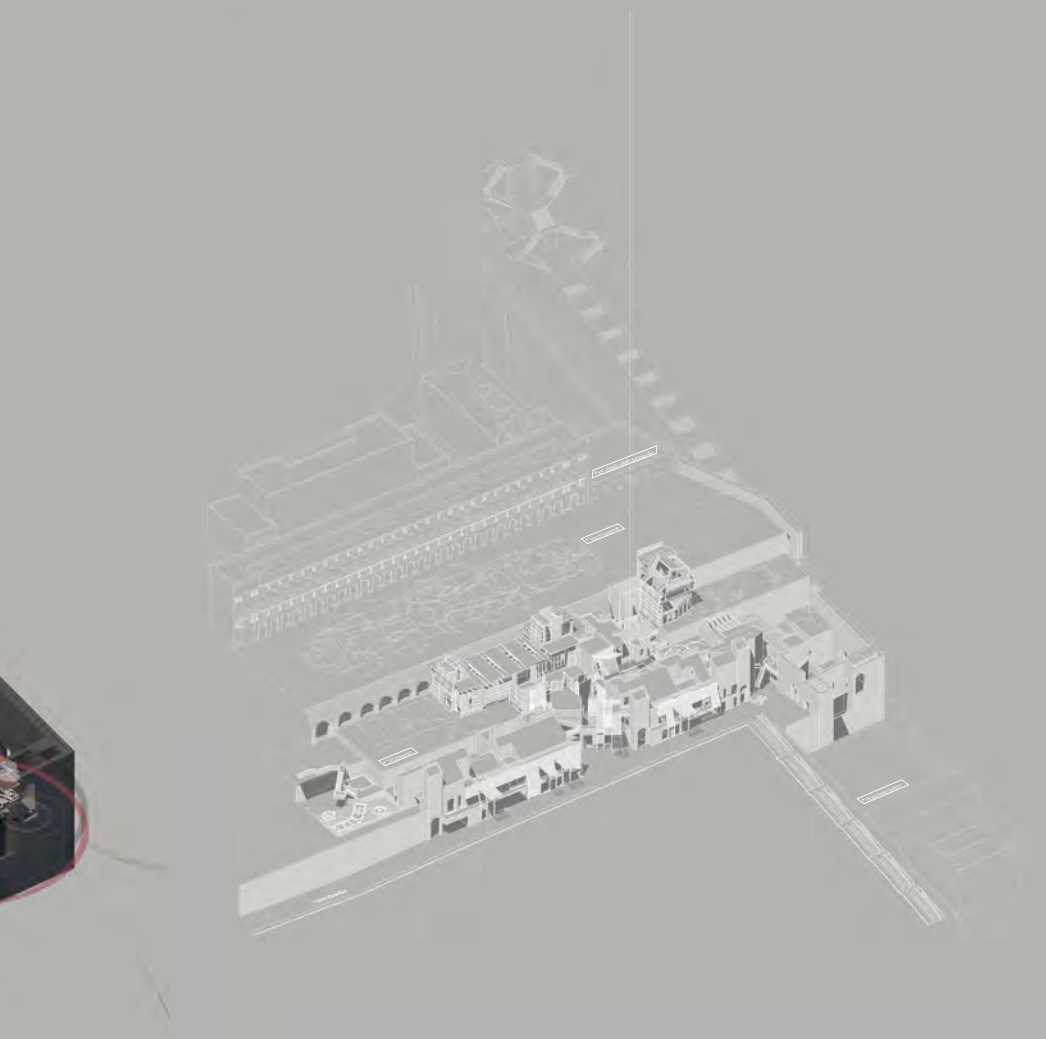
In such an architecture, spaces become thresholds to other spaces, gathering people into collectivities in a manner that enables a form of possession of space in which an experience of Naples is constructed where the social politic evades the rigidities and restrictions of bureaucracy and antiquity. An operative tectonic language of performativity and mobility, extends, encloses, makes present and gathers spaces between things, providing separations from and thickenings of the spaces of the city. Through a methodological commoning—a making-common and a making-in-common—*(Un)doing Thresholds* brings disparate sites and functions into relation. These sites look to the *Santissima Trinita delle Monache*, an abandoned monastery on the hill above Montesanto, creating *Door / Ways to New Neapolitan Practice(s)* through social amenities for residents of the Quartieri Spagnoli.

Stills from 'Projecting, Installing & Performing' Installation Sequence (above)
Composite Digital Animate City Drawing Projection Layers (adjacent)



(Un)doing Skins-Passage & Ruins-Void: Performing Densities of Domesticity for the Neapolitan Everyday

Composite Exploded Axonometric Drawing: *Into & Out of Everyday Thickness(es)*.



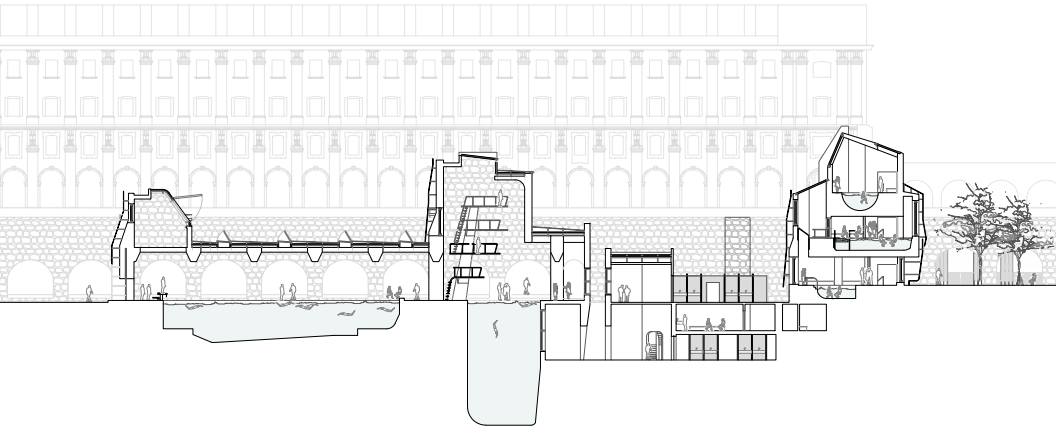
08a

INTO & OUT OF EVERYDAY THICKNESS(ES)

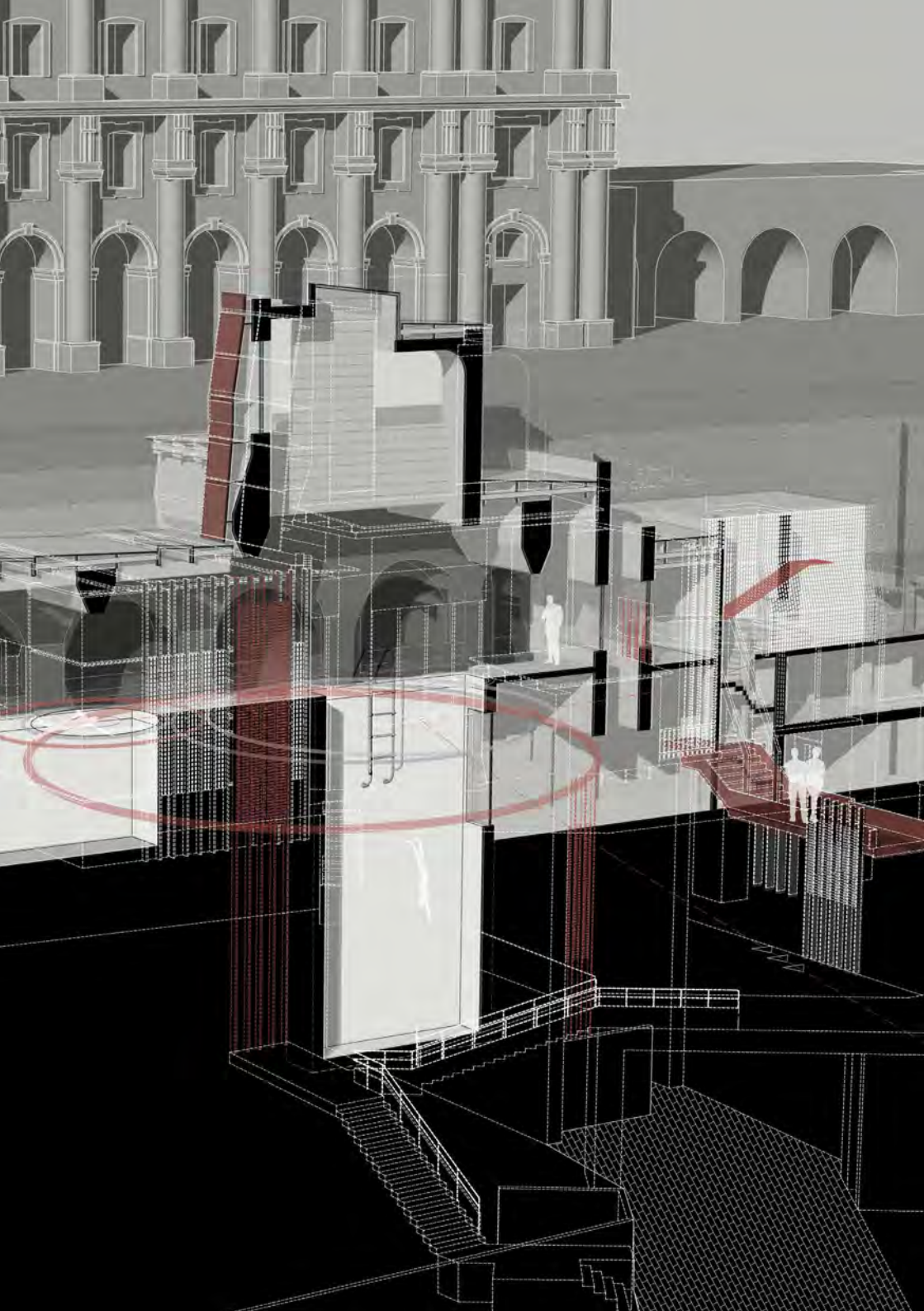
JOE COULTER I EIRINI MAKAROUNI

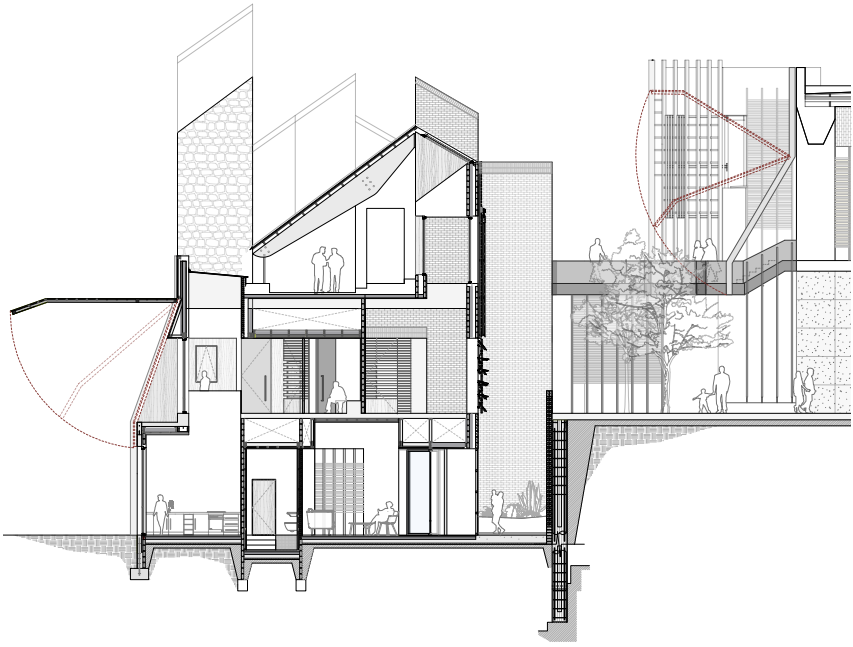
'Into & Out of Everyday Thickness(es)' brings a density of the everyday to Santissima Trinità delle Monache by re-establishing programme(s) of a domestic scale and nature, and transcribing the thickness of the Spanish Quarters into the site where in a porous *'(un)doing'* at the corner where the monastery encounters Vico Paradiso into Montesanto.

Together, the proposals fold into and out of each other, creating a series of threshold connections that overwrite the exiting site as a *'ruinous'* condition of the city and which become **(un)done,** promoting the uncertainty and dislocation of the *'labyrinth'*. *'Theatrical'* skins perform to choreograph spatial conditions and operate to the specificities of given fields within which the *'bassi'*, *workshop* and *bathhouse* function.



Bathhouse: Urban Threshold Visualisation (top)
Between Publicity & Privacy: Long Section through Public Pools & Private Baths (bottom)
Performing Materialiity: Isometric Threshold Section Composite Overlay (adjacent)





'Bassi' Workshop: Internal Studio-to-Street Visualisation (top)
Performing Skins: Detailed Cross-Section through Vico Paradiso (bottom)
Performing *Door / Ways*: Isometric Threshold Section Composite Overlay (adjacent)

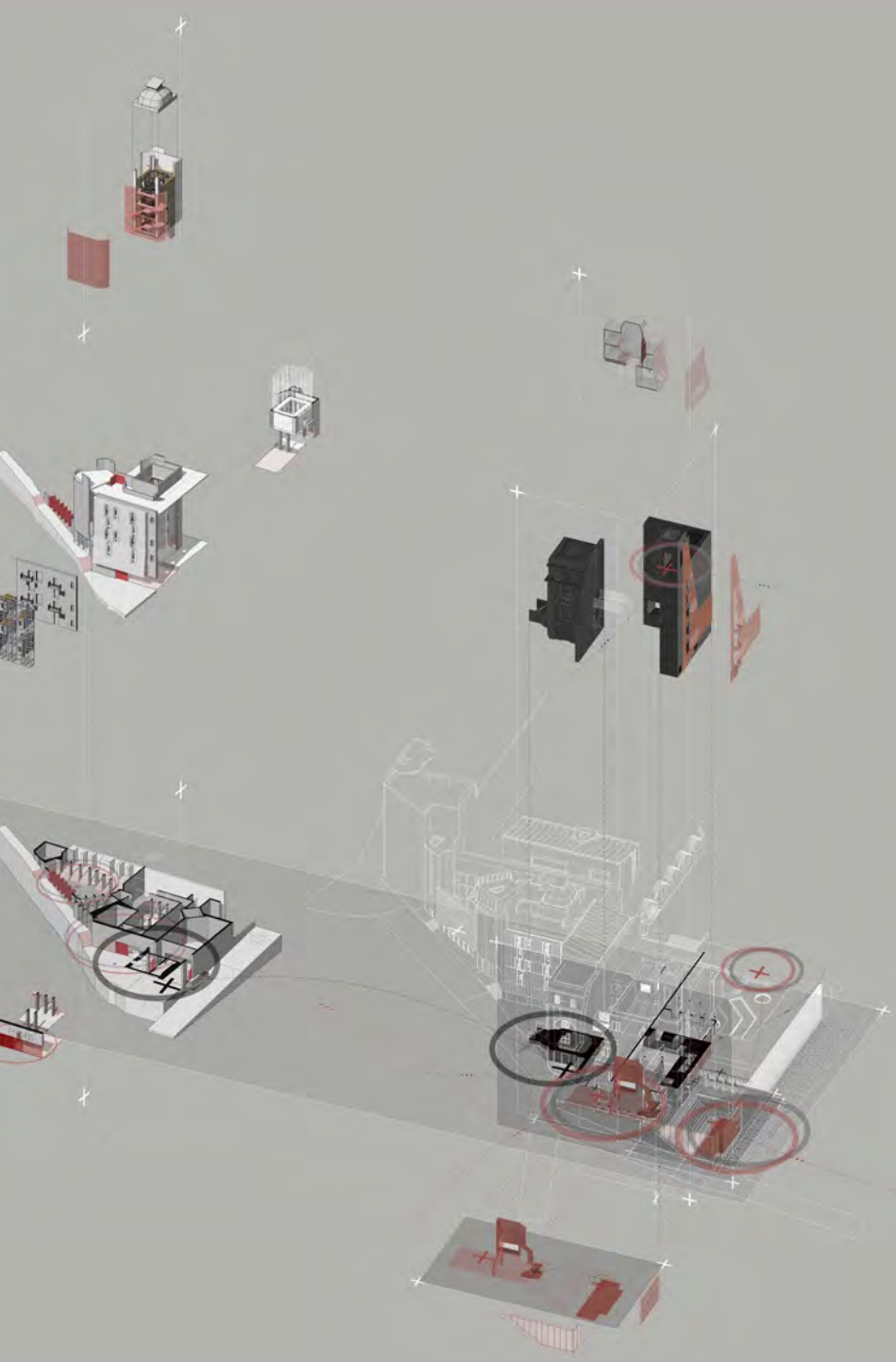
08b

(IN)BETWEEN URBAN THICKNESS & VOID

KATERINA SARANTI I KATY SIDWELL

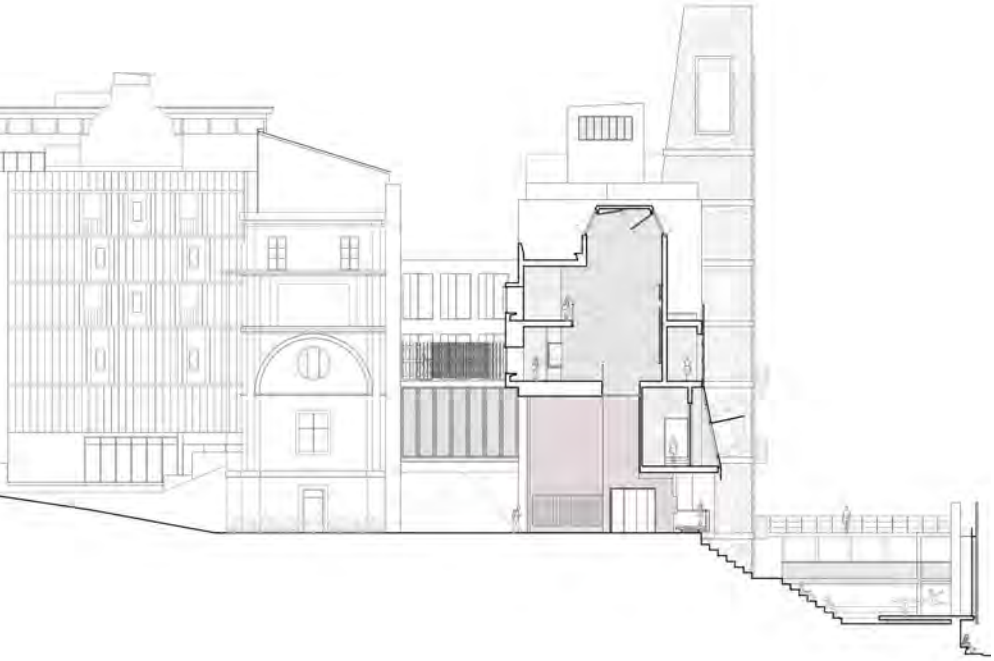
'(In)Between Urban Thickness and Void' responds to the public and institutional functionalities of the former monastery, reconfiguring these programmes into a contemporary rewriting of the southern side of the monastery garden, where the monastery complex meets the neighbouring *Quartieri Spagnoli.*

As a pair, the proposals put the terms *Ruin*, *Labyrinth*, and *Theatre* into practice, using them to determine and test programme and spatiality in an *'(un)doing'* that challenges, produces and thickens thresholds within the site and outwards across the city. In response to their situation, the Gallery and Library employ an architectural language of void, thickness and performance at different scales, in an urban reconfiguration of the edge of the site.

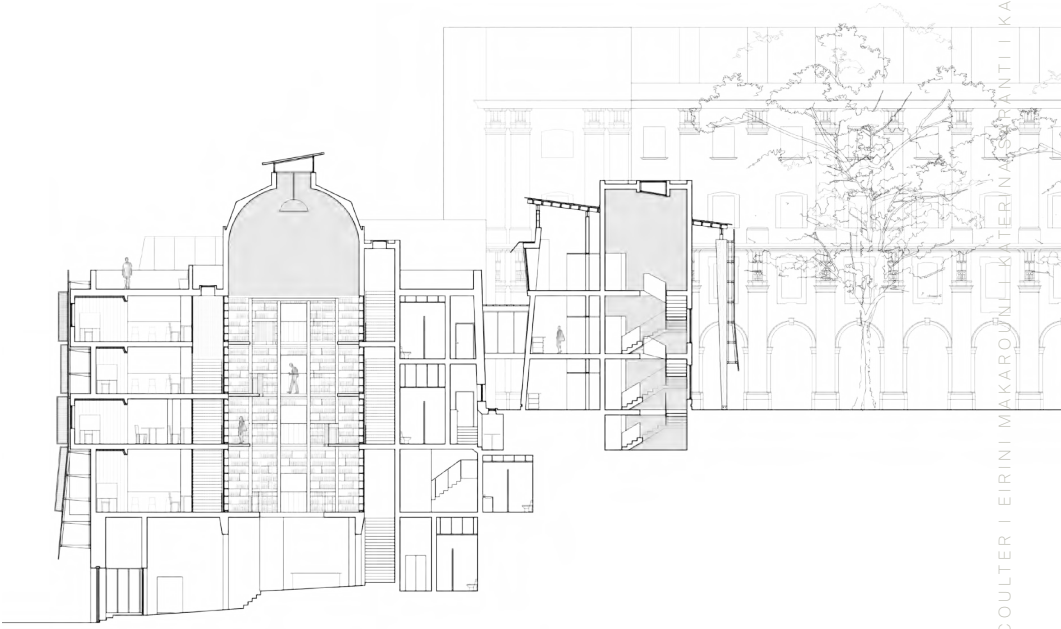


(Un)doing Thresholds **& Thickness(es): Performing New Institutional Urbanities for the City on Stage**

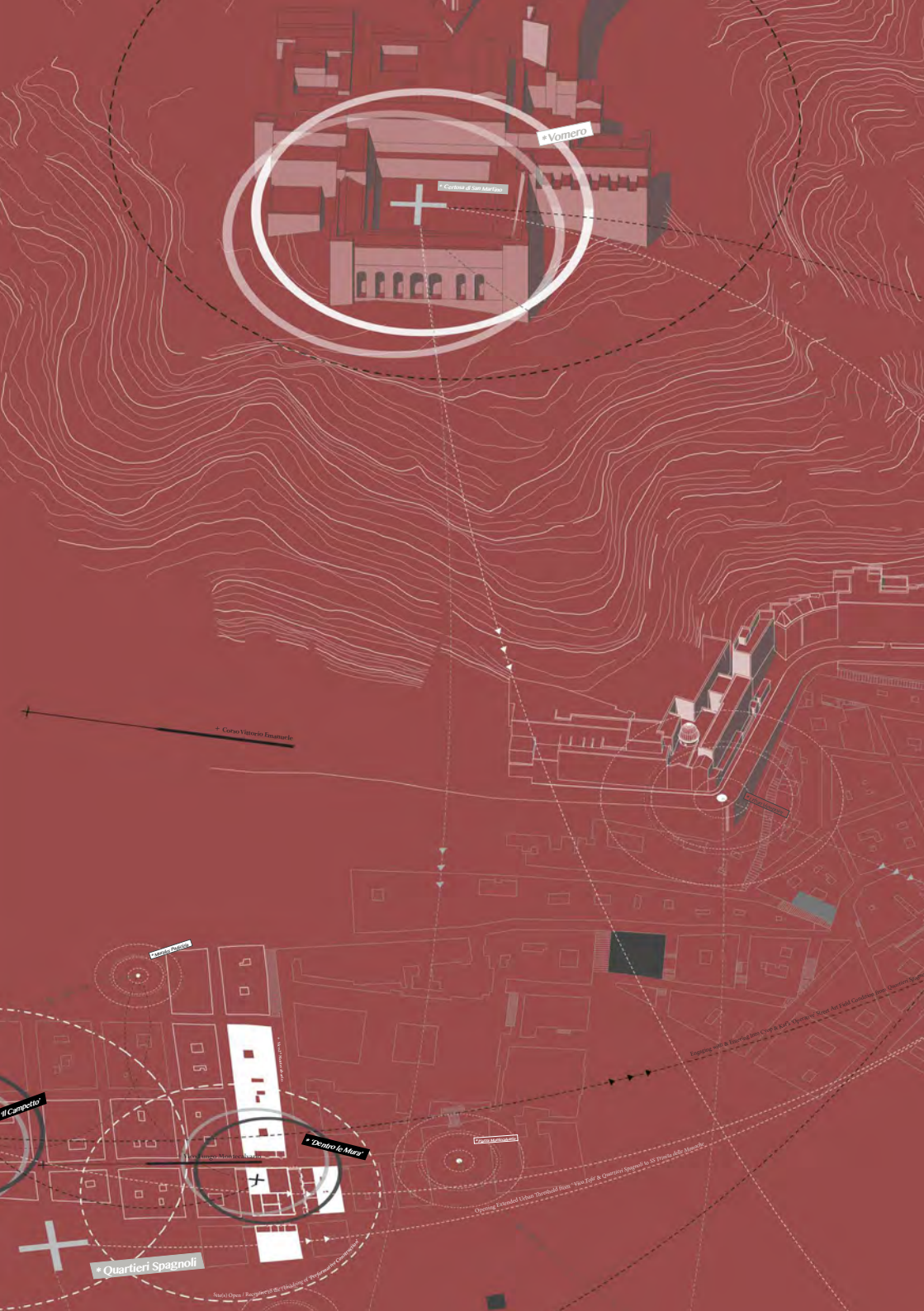
Composite Exploded Axonometric Drawing: *(In)between Urban Thickness & Void.*



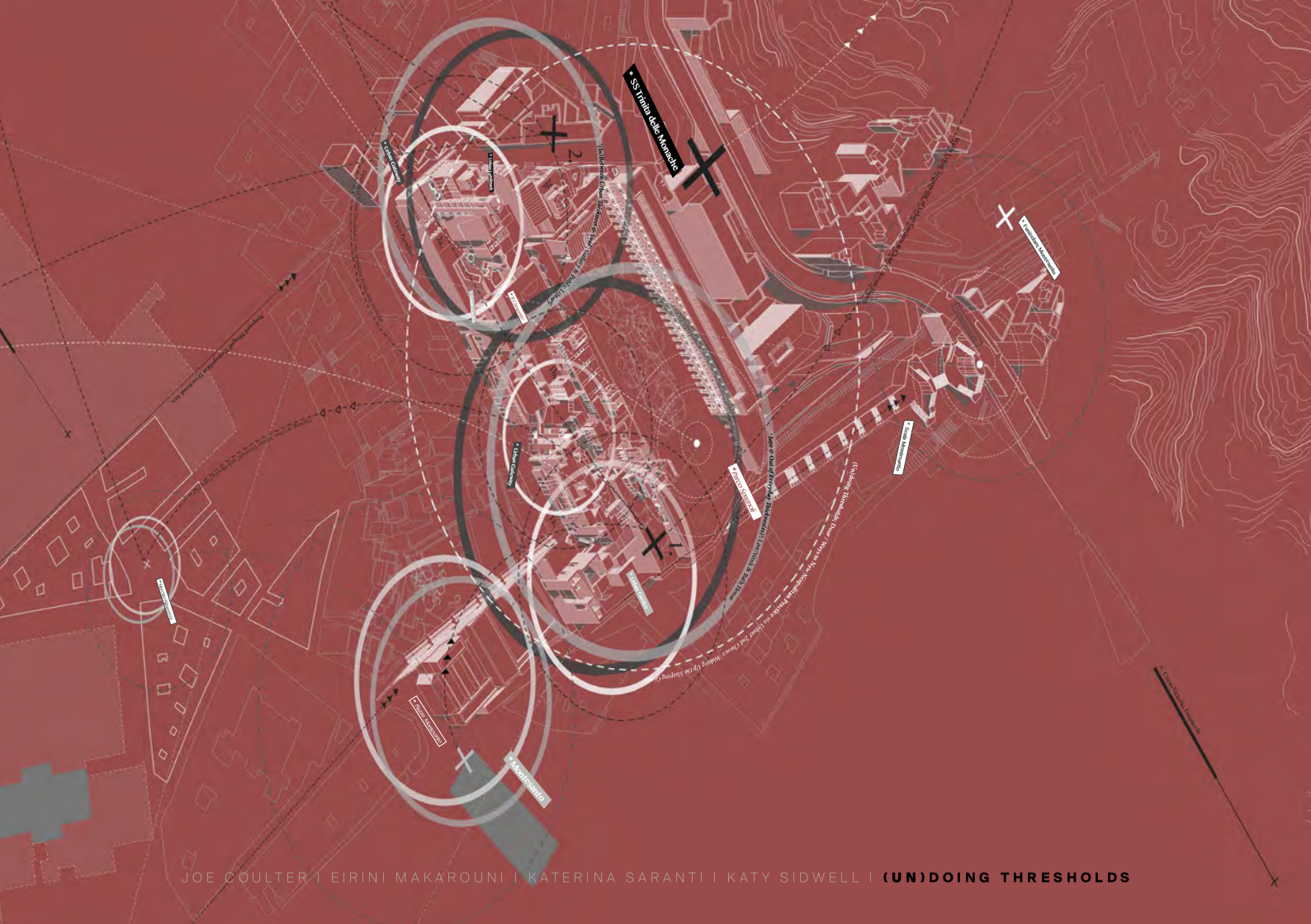
Gallery: Amphitheatre & Entrance Visualisations (top)
From Via Pasquale Scura: Cross-Section down to Centro Storico (bottom)
Performing Thresholds: Isometric Threshold Section Composite Overlay (adjacent)



Library: Skins from Via S. Lucia a Monte Visualisation (top)
Into Parco Spagnoli: Cross-Setion from Via S. Lucia a Monte (bottom)
Performing Thresholds: Isometric Threshold Section Composite Overlay (adjacent)



Vomero
Certosa di San Martino
Corso Vittorio Emanuele
Museo Archeologico
Museo Nazionale
Museo Nazionale
'Dentro le Mura'
Quartieri Spagnoli


SS Trinità dei Monti
Villa Medici
Spanish Steps
Piazza di Spagna
Via Sistina
Via Gregoriana
Via Condotti
Via Frattina
Via del Corso
Via Ripetta
Via del Babuino
Via Margutta
Via Flaminia
Via Veneto
Via Nazionale
Via Quirinale
Via Cavour
Via Panisperna
Via Merulana
Via Labicana
Via Tuscolana
Via Appia Nuova
Via Ostiense
Via Portuense
Via Aurelia
Via Cassia
Via Clodia
Via Trionfale
Via Flaminia
Via Salaria
Via Nomentana
Via Tiburtina
Via Prenestina
Via Casilina
Via Appia Antica
Via Ardeatina
Via Ostiense
Via Portuense
Via Aurelia Antica
Via Cassia Nuova
Via Clodia
Via Trionfale
Via Flaminia
Via Salaria
Via Nomentana
Via Tiburtina
Via Prenestina
Via Casilina
Via Appia Nuova
Via Ardeatina

Funicolare di Montesanto, from the Montesanto Staircase.
15:51, Thursday 17th October, 2019. Maria Mitsoula.

LESLIE
DON!!!

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IMAGE REFERENCES

Cover

(Un)doing Thresholds; Door / Ways to New Neapolitan Practices - Investigative City Plan. Joe Coulter, Eirini Makarouni, Katerina Saranti & Katy Sidwell.

Inside Front Cover

Naples and Mount Vesuvius, from Corso Vittorio Emanuele. Maria Mitsoula.

City Fragments: Neapolitan Porosities

0 Vico Canalone all'Olivella, from the Montesanto Staircase. Maria Mitsoula.

2 Houses above Vico Tronari, Rione Sanità. Maria Mitsoula

6 Caserma Nino Bixio and Pallonetto, from Castell dell'Ovo. Maria Mitsoula

9 Via Enrico Pessina, Avvocata. Maria Mitsoula.

City Plan

11 *Eight Neapolitan Porosities.* Joe Coulter & Rachel Briglio

Epilogue

149 Funicolare di Montestanto, from the Montesanto Staircase. Maria Mitsoula.

150 Santa Fede Liberata, Via S. Giovanni Maggiore Pignatelli. Maria Mitsoula.

Inside Back Cover

Mount Vesuvius and the Bay of Naples, from Castell dell'Ovo. Maria Mitsoula.

Santa Fede Liberata, Via S. Giovanni Maggiore Pignatelli.
12:49, Wednesday 16th October, 2019. Maria Mitsoula.

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Mount Vesuvius and the Bay of Naples, from Castell dell'Ovo.
11:23, Friday 11th October, 2019. Maria Mitsoula.

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Edinburgh College of Art