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Catalogues 2023-24:

Architecture as Support Structure.
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Crossing Tangier.
Daire's Airc.

Grounding Naples Vol. 2

Radical Harvest: Earth/Care/Reuse.

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Grounding Naples Vol. 2

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Master of Architecture

GROUNDING NAPLES:
ARCHITECTURAL ARTICULATIONS
FOR/OF UNCERTAIN GROUNDS

4

Chris French Michael Lewis Neil Cunning Victoria Clare Bernie

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Nicola Samori, **Black Square**. Exhibition curated by Demetrio Paparoni. Made in Cloister, Naples, 2020. Photograph: Danilo Donzelli.

FABRICATING GROUNDS: MAKING ARCHITECTURE IN A 'POROUS' CITY

In the first volume of Grounding Naples, documenting the work produced in the opening year of this studio, we offered a series of 'preliminary definitions' of Grounding. These definitions focused on the ways in which the projects, at that moment in their development, explored the point of contact between architecture and a Neapolitan ground. Grounding was positioned as the articulation of a moment of tension, as the definition of a space through which a particular charge might pass, or a point at which forces come into contact and are—to a greater or lesser extent—dissipated. Developing architecture as Grounding, in the context of Naples, demanded a consideration of how the space between things could be conducive to, or an impediment to, the movement of particles, peoples, materials, or pressures. Positioned in this way, the studio sought to explore (and put under pressure) Walter Benjamin and Asja Lācis' enduring claim that Naples is porous, that it is a city of interpenetrations. Writing in 1924, Benjamin and Lācis described Naples by invoking overlapping spaces, arcades and alleyways, taverns and tenements, whitewashed churches and dirty courtyards, and by narrating the unexpected experiences provided by passing through a curtain, or glancing down a stair, everyday moments where "building and action interpenetrate." Naples, they claimed, was characterised by a distinct porosity. The completed projects, documented in this second volume of Grounding Naples, have all sought to explore this definition in different ways, to probe what this might mean for understanding architecture within our more ecologically complex, and no less socially charged, contemporary environment.

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¹ Walter Benjamin and Asja Lācis, "Naples," in *Reflections: Essays, Aphorisms, Autobiographical Writings*, ed. Peter Demetz (New York: Schocken Books, 2007 (1978)), 171.

Since it was first invoked, the term 'porosity' has become difficult for Naples to shed. "Porous matter," as Iain Chambers reminds us, "absorbs whatever it encounters," and once proffered the city has absorbed the term. Theorisations of Naples' porosity are no longer limited to the spaces of the city (the "Baroque interplay" of public and private space, a "psychogeography that lacks boundaries" as Pellegrino D'Acierno notes), but are also evident in the analysis of the traits of Neapolitan cinema or the intertwining narratives of local fictions. While the definition has extended beyond Naples into broader urban discourse, as the title of the publication *Porous City: From Metaphor to Urban Agenda* perhaps best illustrates, it still seems to define the city. In 1992, in a conversation for *La Città Porosa*, Massimo Cacciari observed:

"the more I think about it, the more I am convinced of the strength of the Benjaminian image of the porosity of Naples: it is a question of imagining this city as a monster, a large sponge stretched over the sea, which does not address its problems through macro-projects based on a logocentric proportionality, which does not reduce the complexity of tensions and conflicts, which does not tend to annul them, but to assimilate them and, almost, to feed on them."

For Cacciari, prompted by Velardi, this continued sense of porosity might be predicated upon the geography and geology of the city (both natural and constructed), but it is sustained as an idea. The architecture of the city is driven as much by the sense of its own porosity, and by an awareness of its connection to its underlying geography, as it is by the material reality of this engagement:

"Naples in all its parts *always refers to the idea* that there is an underground building that corresponds to the one built on the surface.

² Iain Chambers, "Naples: A Porous Modernity," in *Mediterranean Crossings: The Politics of an Interrupted Modernity* (Durham, CT: Duke University Press, 2008), 81.

³ 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.

⁴ Sophie Wulfrum, ed., Porous City: From Metaphor to Urban Agenda (Berlin, Boston: Birkhäuser, 2018). 5 From "Non potete massacrarmi Napoli! Conversazione con Massimo Cacciari" in Claudio Velardi, La Città Porosa. Conversazioni su Napoli (Napoli: Edizioni Cronopio, 1992), 164. My translation. The Italian reads: "...più ci penso e più mi convinco della forza dell'immagine benjaminiana sulla porosità di Napoli: si tratta di immaginare questa città some una colossale, una grande spugna distesa sul mare, che non affronta i suoi problemi attraverso macro-progetti, sulla base di una ratio logocentrica, che non riduce il complesso delle tensioni, dei conflitti, che non tende ad annullarli, bensì ad assimilarli e, quasi, a nutrirsene." Cacciari uses the English term 'ratio', but I have proposed the term 'proportionality' to highlight the sense of a share in the Italian proporzione.

The *basso* is not only what you see, it is also the depth of the building, it is a sinking of the building that you feel physically."⁶

This sense of depth is, he notes, part of the Neapolitan *forma urbis*: "porosity is... the inextricable relationship between the architecture that emerges and that which lives beneath." Lives, *vive*, not lies, or sits, or found beneath, but lives beneath. The ground of this porous city is conceived as both a physical, living thing and a conceptual support for the city, an active partner in the making of the architecture of the city.

In the second year of this two-year Master of Architecture studio, the student projects have explored this double articulation of the ground as at once a porous (and, in Naples, inherently unstable) material substrate and as the conceptual basis for the construction of the city. Ground has come to be understood as one of several intersecting material entities and preoccupations, and as a transmitter for ideas associated with various ideological constructions, perceptions, sensations. As Mark Rakatansky's seemingly simple, but unsettling, provocation asserts "all architects are fabricators;" what architects do is make things and make things up: "all architects make real the imaginary, make up imaginary worlds in order that they can be constructed... de-conceive reality and conceive of another." Through two scales and types of making, the projects have focused on the making of an architecture of ground, and the making of a ground that instantiates an architecture.

In the opening semester of this academic session, building on work produced in the first year of the programme as documented in the first volume of *Grounding Naples*, the students focused on the physical making and workings of architecture. They tested, discussed, explored, and resolved a piece of architecture for a precarious ground. They were invited to consider how one might make architectural projects that engage with contemporary social, cultural, geological and climatological concerns, but that also acknowledge the spatial, material and environmental complexities

^{6 &}quot;Non potete massacrarmi Napolit," 163. My translation and emphasis. The original Italian reads: "porosità è anche il rapporto inestricabile tra l'architettura che emerge e quella che vive sotto. Napoli in tutte le sue parti rimanda sempre all'ideae che vi sia un edificio sotterraneo che corrisponde a quello costruito in superficie. Il basso non è solo quello che vedi, è anche il profondo dell'edificio, è uno sprofondamento dell'edifico che tu avverti fisicamente..." Basso (plural bass) refers to small, usually windowless, street-level houses found around Naples which offer very little separation from the street.

⁷ Velardi, "Non potete massacrarmi Napoli! Conversazione con Massimo Cacciari," 163.

⁸ Mark Rakatansky, Tectonic Acts of Desire and Doubt (London: AA Publications, 2012), 12.

of a specifically Neapolitan urbanity. By considering not only how we make (in the most pragmatic sense) architecture in Naples, but also the relationship between the processes of making and how social attitudes to technology in that city structure space, they sought to develop and rigorously test architectural propositions to further frame, challenge, and situate their architectural theses. Materially, they explored what it is to build in a seismic and unpredictable landscape; how soil composition and climate change are impacting ground movement, water resourcing, and the stability of structures; how soft stone might be detailed to resist corrosion; how changing patterns of weather impact urban heat, erosion, and energy demands. In conceptual terms, Alfred Sohn-Rethel's description of the Neapolitan relationship with technology offered a re-framing of how we think about architecture as a technical device in this context, something which functions in a given way and which expresses the nature of its making in its functioning, but which is also inextricably connected to the world of labour. In a city where "it is only when things are broken that they begin to work,"9 architecture is positioned as contingent, active in time, in a state of transition or permanent indeterminacy, generating uses which contest familiar spatial structures.

In the subsequent and final semester, the students were invited to 'deconceive' this 'reality' which they had created, and which supported (consciously or subconsciously) the construction of that piece of architecture, and to 'conceive of another' version of the city. They were asked to frame the grounds which had given rise to their architectural speculations. This involved an iterative drawing-out and interrogation of their own work, a testing and exploration of the architecture of their projects in dialogue with a growing concern for and understanding of the city. Throughout this catalogue are images of the final, installed articulation of this work, as presented in the studio which has been our collective working space for the last two years. Over the course of these two years, the students have worked individually and in groups, in different groups, and individually again, refiguring and re-establishing relationships between themes, concerns and ways of working. In this final semester, new working groups were formed, curatorial and conversation groups which sought to re-imagine issues that the students felt they knew. As Rakatansky would have it, to engage in these processes of making, drawing, questioning and imagining recurrently

⁹ Alfred Sohn-Rethel, "Naples: The Ideal of the Broken." Available in English at https://hardcrackers.com/ideal-broken-neapolitan-approach-things-technical/ (Accessed 25th August 2022).

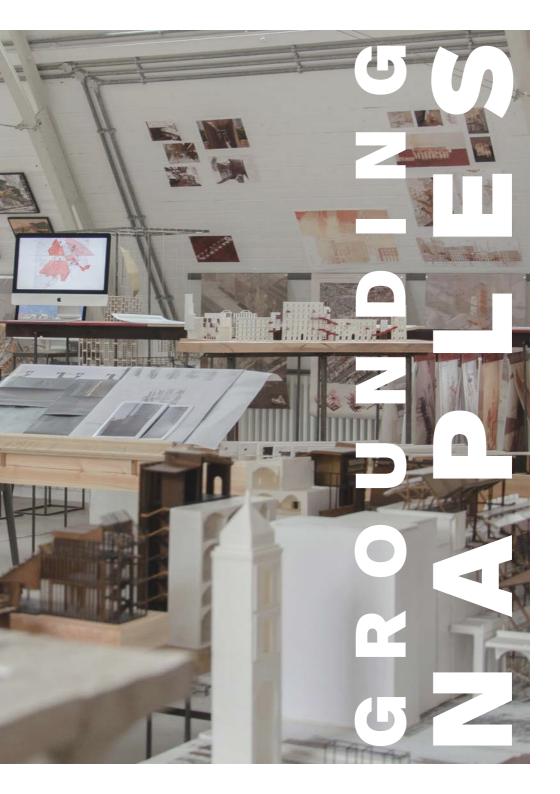
is architecture. The grounds for their projects were tested, as installations and final speculations, becoming multiple and complex. Following Robin Dripps, in these grounds "uncomplicated meanings are rare... Instead, there are open networks, partial fields, radical repetition, and suggestive fragments that overlap, weave together, and constantly transform."¹⁰

The work documented here aims to capture both of these forms of fabrication: the making of architecture and the making of a city, a ground, and an environment within which this architecture is located and to which it corresponds. Collectively, as a final reconceptualization, this catalogue therefore offers a re-framing of some of the many possible constitutions of a charged Neapolitan ground for an ecologically complex future. There are those who have been engaged with the city for much longer than we have, either actively as researchers, practitioners, geologists, archaeologists, seismologists, and vulcanologists, or passively as residents. We cannot acquire their level of knowledge of the city in the time of this programme. Rather, continuing the geological analogies which have structured this studio, what this final re-presentation of an architecture for Grounding Naples offers is a selection of core samples framed through architectural design. These core samples—deep, specific, situated—offer sections through observed, recorded and imagined conditions, and so cut through and catch several super-positioned layers of concern for architecture, and for the city and landscape. Through these core samples the projects aim to offer footholds in the uncertain, unstable, destabilising, and yet vital terrain of Naples.

Chris French

¹⁰ Robin Dripps, "Groundwork" in Site Matters: Design Concepts, Histories, and Strategies, ed. Carole Burns and Andrea Kahn (New York and London: Routledge, 2005), 71.





01

TRAVERSING UNCERTAIN GROUNDS

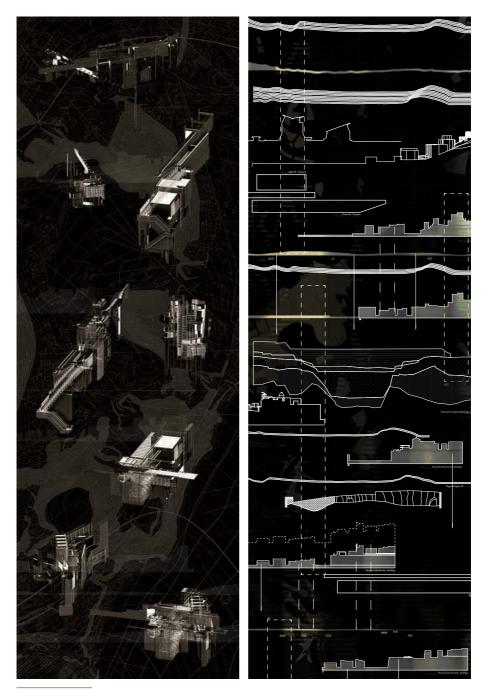
TECTONIC EXCHANGES ALONG A COASTAL EDGE

DAN BENNETT FRANCISCO FRANKENBERG GARCIA XINYI LIU CORMAC LUNN

Uncertain Grounds: Inscribing Contaminants, Fractures, Landslides and Faultlines.

Installation, Studio 3.2. 7-8 Chambers Street. Engraved Wall Panel with Model Shadow.





Above. Hybrid Figures: Tectonic Strategies for Uncertain Ground. Situated Isometric Studies.

Mapping Uncertain Ground: Measures of a Shifting Landscape. Sections and Seismological Survey Data.

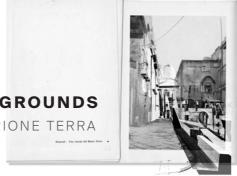
Right. Redefining the Coast: Tracing Intertidal Movements. Survey of Landslides, Erosion and Contaminant Distribution.



Site: Rione Terra, Pozzuoli.

Programme: Centre for Uncertain Geo-Technics (Geological Laboratories, Lecture Theatre,

Discussion Spaces, Library, Accommodation).



INSCRIBING UNCERTAIN GROUNDS

TECTONICS AND TECHNICS OF RIONE TERRA

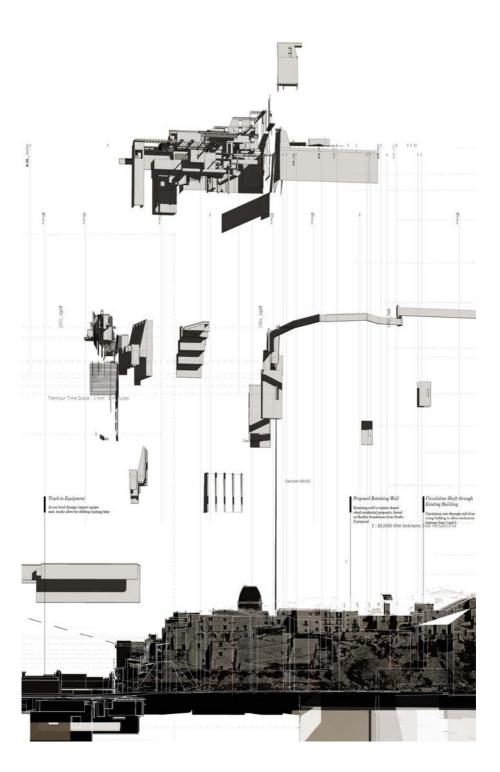
DAN BENNETT

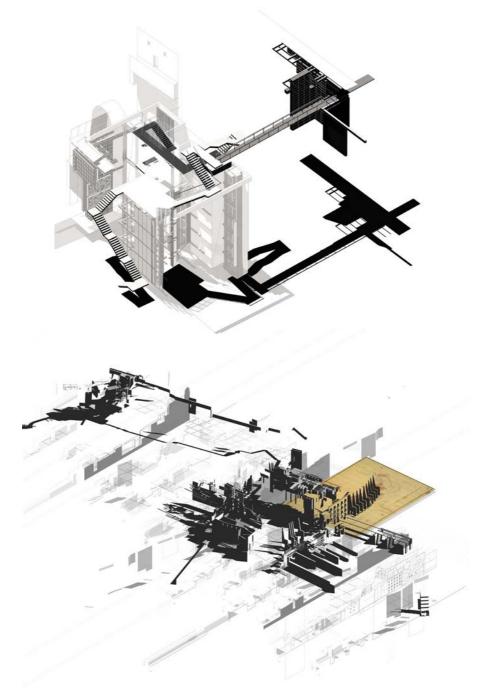
Pozzuoli was once the Las Vegas of the Roman Empire. Today it is better known as the epicentre of the seismological phenomenon known as Bradyseism (bradús- slow, and seismós, movement). As a magma chamber below ground fills and empties, the groundwater heats (and expands) or cools (and contracts), forcing the ground to shift relative to sea level. This leads to regular, and often catastrophic, earthquakes. At the centre of this erratic landscape, on a raised tufo plateau, is Rione Terra (District of the Ground). This district is regularly at least partially closed to enable building (and re-building) works; the fluid and fractious nature of the ground means buildings are frequently condemned before being completed. Inscribing Uncertain Grounds details a series of architectural intermediations that form a diasporic seismic research campus, bringing meaningful occupation to a part of the city seemingly given over to geological forces. By re-occupying existing buildings, as well as providing new facilities, it speculates as to how architecture can be informed by and adapted to such a landscape. It positions ground as an active architectural agent in the making of this architecture. Geological laboratories, a lecture theatre and talk spaces, as well as accommodation for researchers, form a site for the study of Geo-Technics. Each space develops an expression influenced by the technics of the programme (its position at the intersection of cultural, technological, and environmental concerns) and the ground of Rione Terra. Collectively, these projects hypothesise how architecture might provide a more longlasting—and yet tentative—engagement with a freely shifting landscape.



Inset. Occupying Rione Terra. Perspective overlays into Pozzuoli: La Città che Trema.

Above. Situating Tectonics and Technics. Speculative Geological/Architectural Section and Elevation.

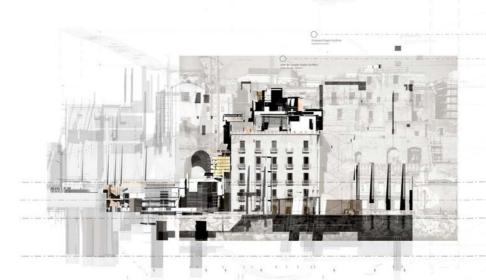


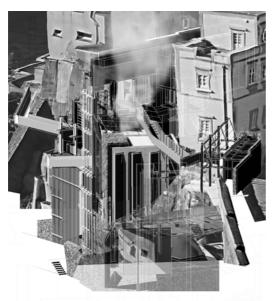


Above. Centre for Uncertain Geo-Technics: Circulation Studies. Connecting the Public Bar and Library. Isometric. Sectioning Uncertain Ground: Rione Terra. Axonometric Section Study.

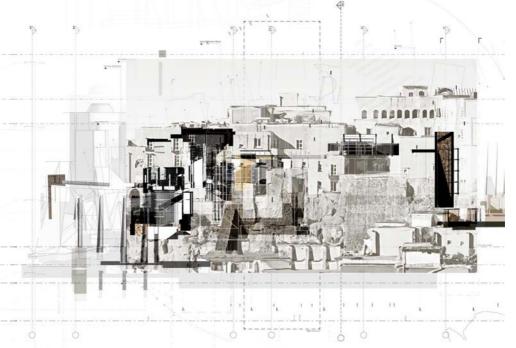
Left. Setting a Shifting Landscape: Tectonic Grounds of Rione Terra. Composite Section and Isometric Studies.











Above. Register: Calibration Centre and Staple: Researchers' Residences. Perspective Collages.

Left. Rione Terra Planning Office: Café and Library. Perspective Collage.

Below. Centre for Uncertain Geo-Technics. Long Section and Elevations of Rione Terra.









Site: Scoglio Sant'Ana Cliffs, Procida.

Programme: Marine Nexus Outpost (Algae Research Outpost, Fisherman's Residence,

Marine Debris Collection Point, Diving Platform)



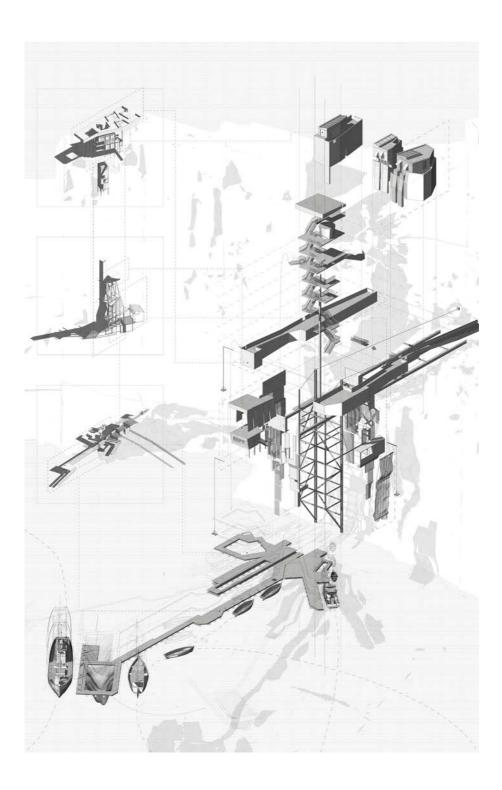
MARKING TEMPORAL AND TIDAL GROUNDS

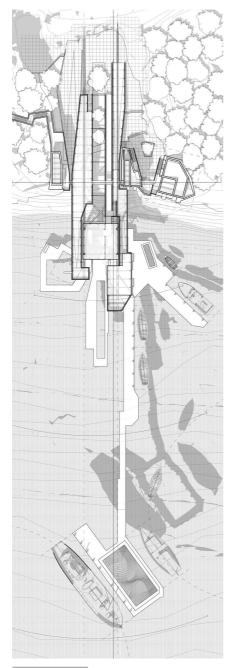
ARCHITECTURES FOR A CHANGING COAST

FRANCISCO FRANKENBERG GARCIA

The Bay of Naples has been shaped by volcanic activity, tidal movements, eruptions, earthquakes, changing sea levels, human interventions, and economic pressures. The coast is in a state of continuous transformation, hardening, sinking, deteriorating, moving. Marking Temporal and Tidal Grounds explores how architecture serves as a temporal marker in this complex, changing environment. It seeks to dissolve the line of the coast and re-establish the charged relationship that once existed between the sea and the city. Four projects around the edge of the Bay explore sites which exemplify present coastal dynamics: the Port of Naples, re-shaped over time to suit commerce; the rising and falling ground of Pozzuoli; the sinking island of Ischia; and the gateway island of Procida. These projects consider overfishing, marine pollution, acidification, and rising sea levels to position programmes that engage with these challenges. They also serve as tools and measures for those who dwell within this coastal landscape, allowing them to navigate a shifting coast. Organised around laboratories (for studying coral and assessing acidity and toxicity), maritime functions (net repair, marine plastic recycling, water treatment) and pursuits (diving, sailing), each project develops found architectural typologies as novel responses to climate pressures: piers provide landing stages, but fold in diving pools, algae farms and drop-off centres for marine plastics; vertical cores recall coastal towers, establishing gravity-fed water filtration systems and acting as connected 'alarms'; sealed vessels provide shelter, reinterpreting the tuff stone substrate as a combination of mass and hollow pockets.













Left. Developing Coastal Tectonics: Ischia, Porto, Pozzuoli, and Procida. Isometric Assemblage.

Centre. Marine Nexus Outpost, Procida. Composite Roof and Structural Plans.

Buttressing the Cliff Face: Courtyard Residences and Net Repair Room, Watch Tower. Perspective Views.

Right. A Watch Tower and Tidal Marker. Collage Sketch.

Site: Via Coroglio/Pontile Nord, Bagnoli.

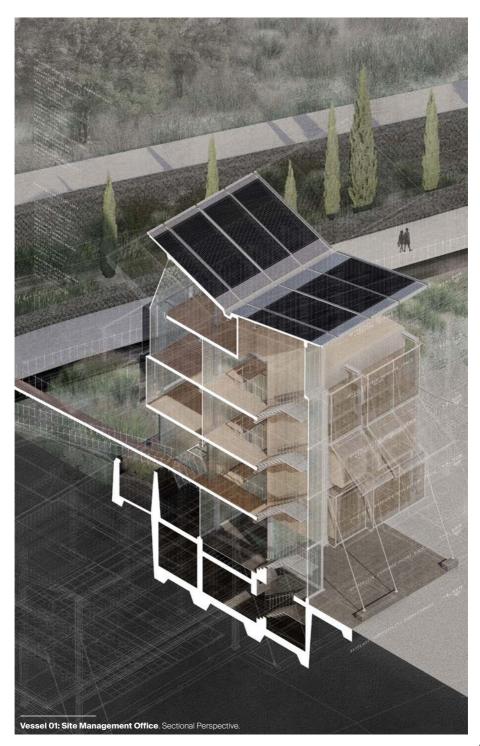
Programme: Containment Vessels, Planning Offices, Botanical Nurseries, Bathing Facilities,

Landscapes for Bioremediation, Research Facilities, Mussel Pools.

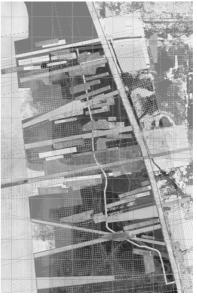
VESSELS AND VECTORS OF BAGNOLI

LAYERED GROUNDS FOR A CONTAMINATED COAST XINYI LIU

Set into reclaimed ground between the docks which supplied the Italsider steelworks, a series of interlinked process-oriented vessels nestle within raised boardwalks and sunken basins. Swimming pools, a wastewater treatment plant, and a pumping station for seawater injection wells work down into the contaminated ground, cleaning the soil. Elevated walkways prevent visitors from disturbing untreated soil and provide growing facilities for plants not yet mature enough to cope with the lingering toxicity of the ground water. Solid fins carry support facilities, changing spaces, and infrastructure; they subdivide and structure the landscape. Lightweight steel and timber vessels above house on-site management facilities, a conference centre, and shelters for the botanical nurseries. The ground becomes multilayered, with each layer offering the local community access to a new urban landscape, rehabilitated through slow processes of bioremediation and urban regeneration. Such access raises awareness of the damage caused by industrial processes, and recognises the significant part that industrial processes will have to play in delivering coastal regeneration schemes and increasing climate resilience. Framed by this balance of reflection and projection, Vectors and Vessels of Bagnoli imagines Bagnoli as a forest of trees, water, and animal life. It imagines people jumping into swimming pools supported by sustainable water infrastructures, birds and insects pollinating a landscape of trees and flowers, and fish returning to once-polluted waters. It sees a research vessel and tourist ferry depart from a new dock to the islands in the bay, re-figuring a contaminated coastal edge.







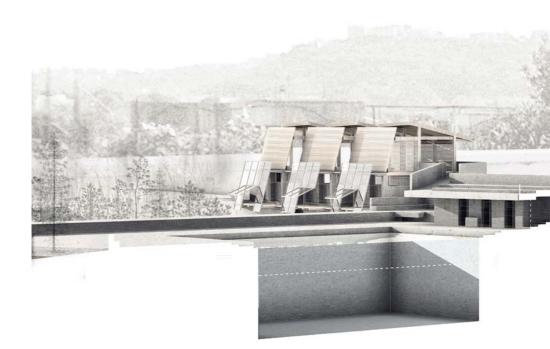


Left. Bagnoli Aquatic Centre. Exploded Axonometric.

Layered Ground: Basins and Boardwalks. Phased Site Plan.

Right. Bagnoli Aquatic Centre. Sectional Perspective.

Below. Regenerating a Contaminated Coastal Edge. Sectional Perspective.





Site: Parco Ventaglieri, Chiesa della SS. Trinità delle Monache, Largo Petraio,

Belvedere di Sant'Antonio.

Programme: Meteorological Station, Stonemasons' Yard, Drawing Office, Water

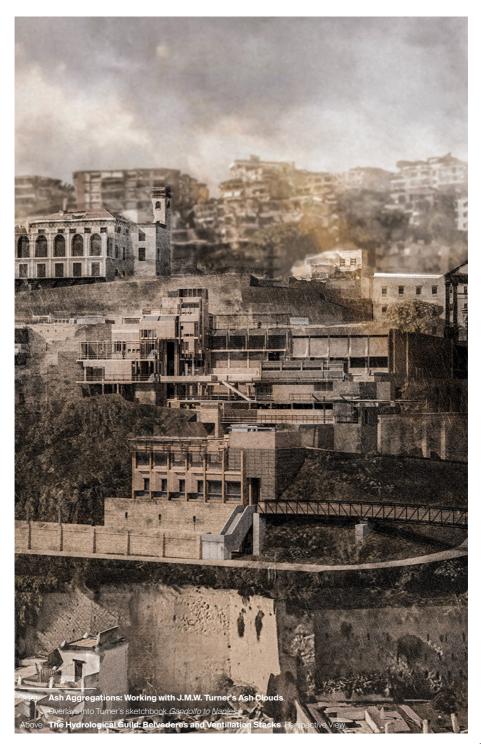
Commission Office, Hydrological Laboratory, Winery, Gallery, Belvedere.

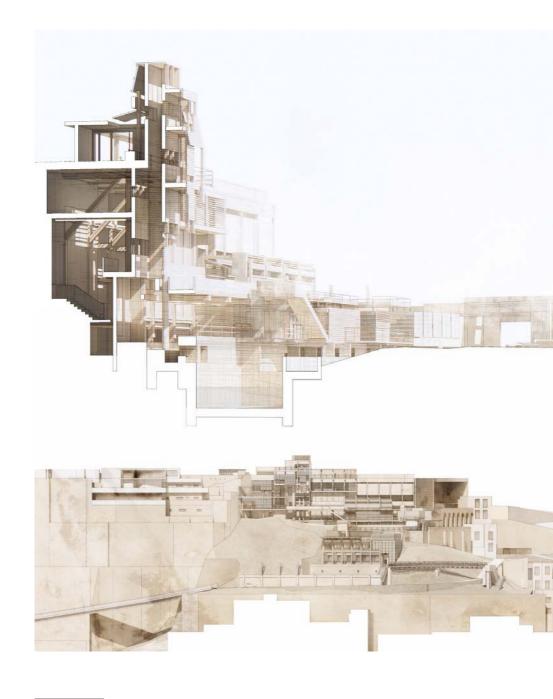


SURFACE MATTERS

(EX)POSING PARADIGMS FOR A SHIFTING GROUND CORMAC LUNN

Through a series of projects along a tuff ridge, stretching from the Belvedere at Posillipo where Turner sketched Vesuvius to the former quarries at Parco Ventaglieri, Surface Matters positions architecture as a device through which the interplay of structure and substrata is made manifest. Developing Andrew Benjamin's concept of the "double register" of architecture—where architecture is both something which affects, and the effect of, material concerns—it explores how surfaces are not only substrates upon which to build, but agents that shape and are shaped by ecological conditions. Surface materials are re-conceived as Surface Matters, becoming precarious and contingent things for which-echoing Latour-we must exhibit due concern. Recalling Benjamin, this concern extends to and affects the architecture above. Surface Matters occupies ruins within the World Heritage site with programmes which serve as stewards. Facilities for managing water, surveying and recording sites, and cutting stone for conservation work seek to reimagine the relationship between ground and building. These stewards develop typologies tested at a Hydrological Guild on the Belvedere, where water is harvested, Turner's Neapolitan paintings are exhibited, and Greco di Tufo wines are aged. Basins cut into the tuff ridge manage rainwater to reduce soil erosion and promote air movement, feeding ventillation towers above to agitate the city's canopy layer, facilitating the escape of heat and airborne pollutants. As interconnected programmes, these architectures are capable of considerable affect and an affective rearticulation of the surfaces that they activate and by which they are activated.

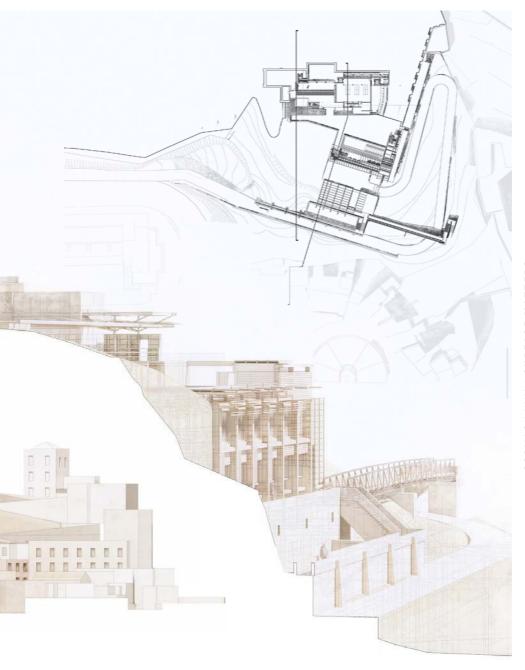


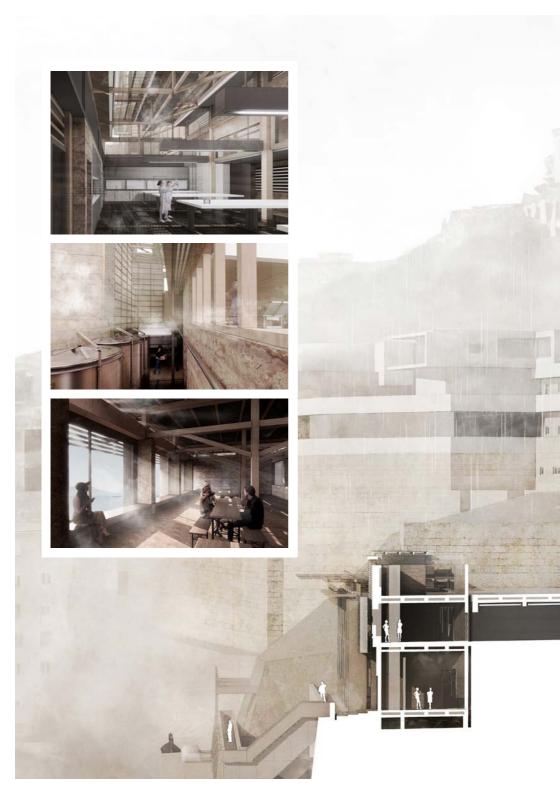


Left. The Hydrological Guild. Sectional Perspective through the Ventilation Stack, Retention Basin and Ridge.

Right. **Descending Attenuation Basins**. Stepped Plan through Laboratory and Ventilation Stack.

Below. Viewing the Turner Gallery: Re-Surfacing Belvedere di Sant'Antonio. East Elevation.







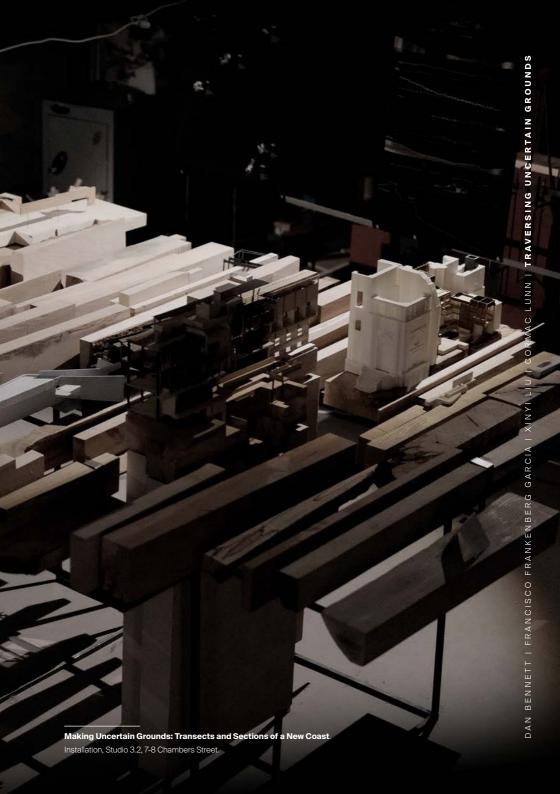
Above. The Hydrological Guild: Water Basins and Ventilation Towers. Sectional Perspective.

Left. Hydrological Laboratory, Winery and Refectory. Perspective Views.



CORMAC LUNN I SURFACE MATTERS





Site: La Villa Comunale di Napoli, Riviera di Chiaia.

Programme: Fishing Boat and Net Repair Workshop, Fish Restaurant and Canteen (Pasquale's), Outdoor Performance Venue, Orchards (Mulberry and Lemon).

02

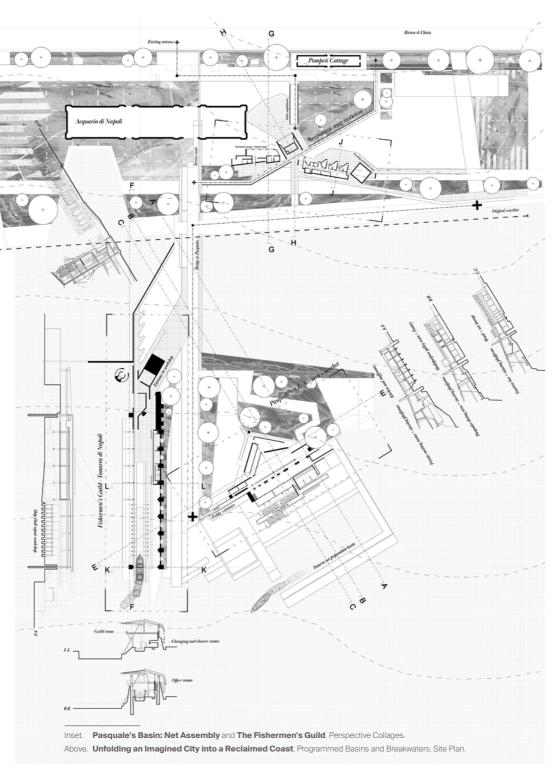




RECOLLECTING LA VILLA COMUNALE

RISING SEAS AND FADING MEMORIES
AUDAI HASSOUNA

La Villa Comunale di Napoli occupies reclaimed land between Riviera di Chiaia and the sea. This park was established by Ferdinand IV in 1778 as a private, controlled space, modelled on the Tuileries; a regulation from 1826 prohibited access "to those who dressed indecently, to servants in livery, to people dressed in tattered clothes." Following the Unification of Italy, the park became a site for public monuments; it was extended in 1900 to form a new coastal road. Current projections suggest that within 100 years rising seas will flood the park. In Recollecting la Villa Comunale, the memorial function of the park is re-imagined for this changing coast. Fragments from the city, re-constructed from archives, tracings, and drawings, are swept into the park. Memories captured in stories and photographs are preserved as new programmes. Peter Robb's Street Fight in Naples, published in 2010, acts as a guide. It invokes hillsides with lemon and mulberry trees now lost beneath the Quartieri Spagnoli, and streets full of the famous cloth which led Arabic traders to name Naples the 'City of Linen'. Building on Robb's recollections, the coastal edge at Chiaia is refigured and re-programmed. A performance venue provides a site for a revived song contest. Lemon and mulberry groves supply local producers and provide shade. A new harbour collects workshops for fishing boats, spaces for mending nets, a canteen, and a market to support sustainable fishing. A once-beloved restaurant, Pasquale's, is re-sited, providing a venue for families to meet returning fishermen. Together, these projects imagine a coastal development for Naples, one which accommodates fluctuations, loss, and recollections.



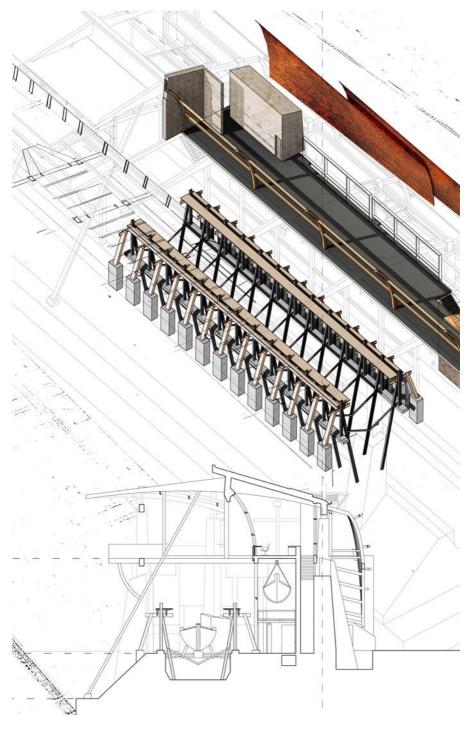






Above. Pasquale's Canteen and Boat Launch. 1:100 Exhibition Model.

Right. The Fishermen's Guild: Boat Dock and Worker's Entrance. Composite Section and Isometric.











Left. Ristorante Pasquale: Dock, Basin and Garden. Cut-away Isometric.

Above. Reconstructing La Villa Comunale: The Neapolitan Song Institute, Pasquale's Basin and The Fishermen's Guild. 1:500 Exhibition Models.

[DISPLACED] Marcantonio D.

03

CURATING THE CITY AS MUSEUM

COLONIAL REMNANTS AND URBAN RELIC

WILLIAM BELL JOE CADEN

[ELEVATION] Palaz

The Darkroom and The Material Archive.

Composite Roof Plans.







Site: Via Toledo, Tondo di Capodimonte, Ponte Maddalena Cerasuolo, Chiesa di

Santa Teresa degli Scalzi.

Programme: Costume Gallery, Amphitheatre, Long Gallery, Vestry, Darkroom, Material

Archive, and Gatehouse.

03





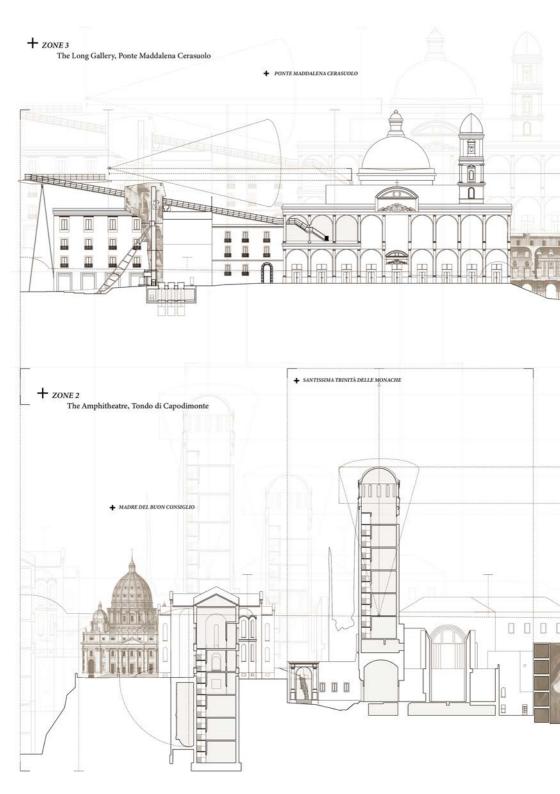


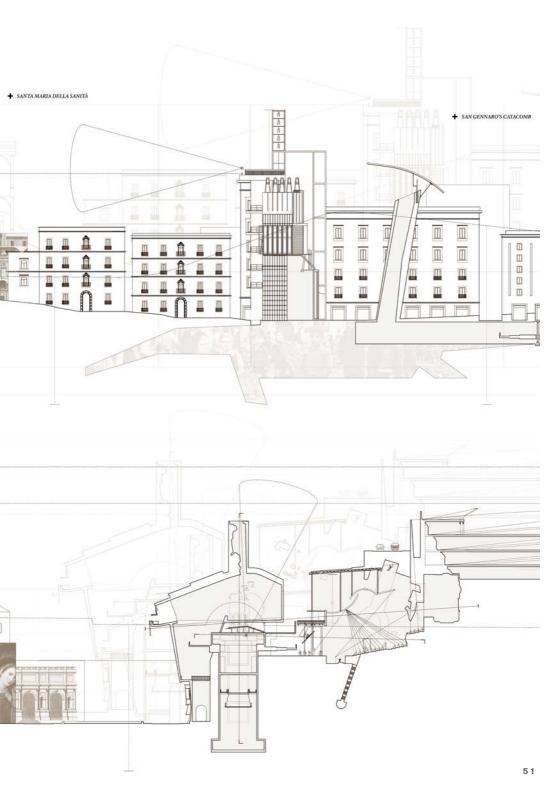
CURATING THE CITY AS MUSEUM

COLONIAL REMNANTS AND URBAN RELICS
WILLIAM BELL I JOE CADEN

Via Toledo traces a line through many empires. Created by the Viceroy Pedro de Toledo, the road begins at the Bourbon Royal Palace, skirts the ancient Greek city, and passes the Quartieri Spagnoli. The road continues over Ponte della Sanità to the Capodimonte Palace, the hunting grounds for the Bourbon kings. This 3.4km line connects urban and once-rural environments, crossing places in delicate equipoise. Colonial Remnants and Urban Relics seeks to mediate the narratives of power, memory, and place which haunt this path through Naples. A series of urban spaces are unveiled to exhibit contextually specific, materially charged artefacts. Understood as seven discrete City Museums, each space houses a fragment of the city, and acts as a measure of the context within which that fragment is contained. These City Museums form architectures of adjustment, reorienting visitors to the specific concerns of an artefact and its associated area of cultural affect: an amphitheatre is positioned as a locus of cultural communion, a lift and viewing platform as a gesture of urban reclamation, and a vestry as a re-dressing of Chiesa di Santa Teresa degli Scalzi. Through a sectioning of constructed landscapes, the hidden (and often violent) narratives of the city's history are revealed. Screens, characterised by material swellings, challenge colonial architectural remnants. Veils, distinguished by porous membranes, frame urban relics. Collectively, these architectural elements provide infrastructures for the display of objects and the re-occupation of lost spaces. They invite Neapolitans and the ever-increasing number of visitors to the city to see and question the forces which shape the city.







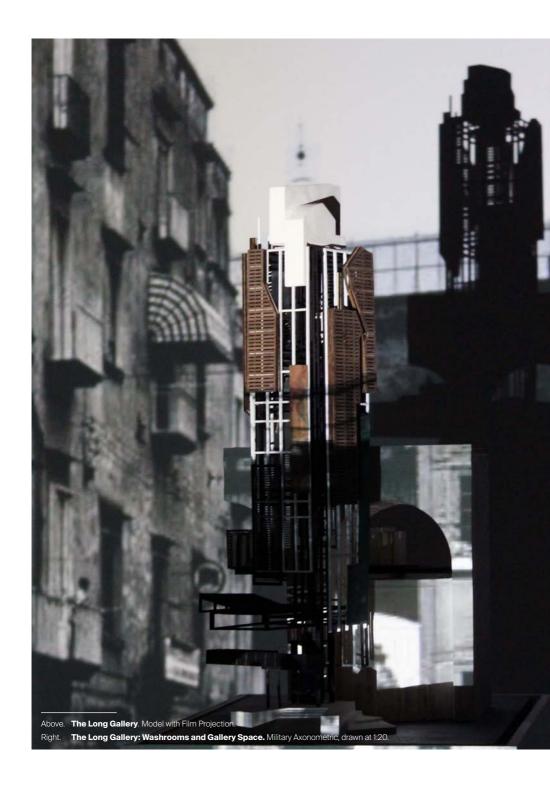




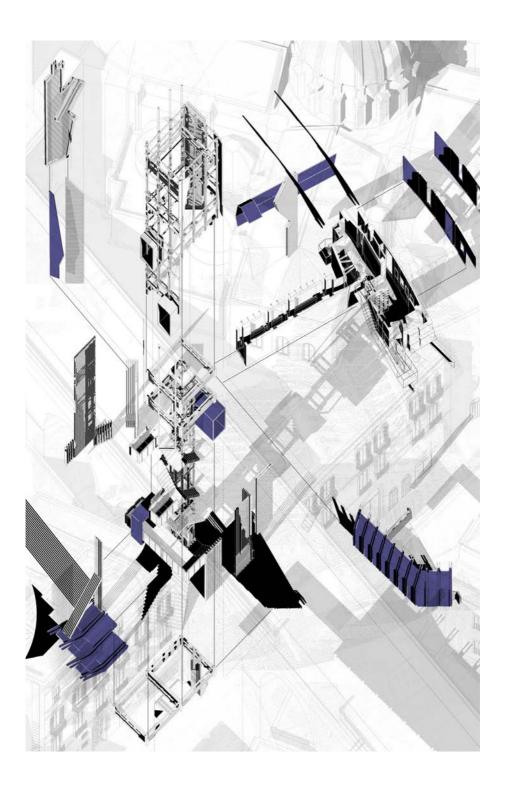


Above. Costume Gallery and Material Archive. Perspective Vignettes/Film Stills.

Left. The Amphiteatre: Gallery and Catacombs Entrance. Military Axonometric.













Left. The Long Gallery: Screening Santa Maria Della Sanità. Exploded Isometric.

Above. Ampitheatre: Viewing Platform; The Vestry: Majolica Tile and Capodimonte
Porcelain Gallery and Ceremonial Vestment Display. Perspective Views.









Site: Via Tito Angelini and Certosa e Museo di San Martino, Vomero.

Programme: Restaurant and Winter Garden, Accommodation (Residences and Hotel

Rooms), Gardener's Offices and Stores.

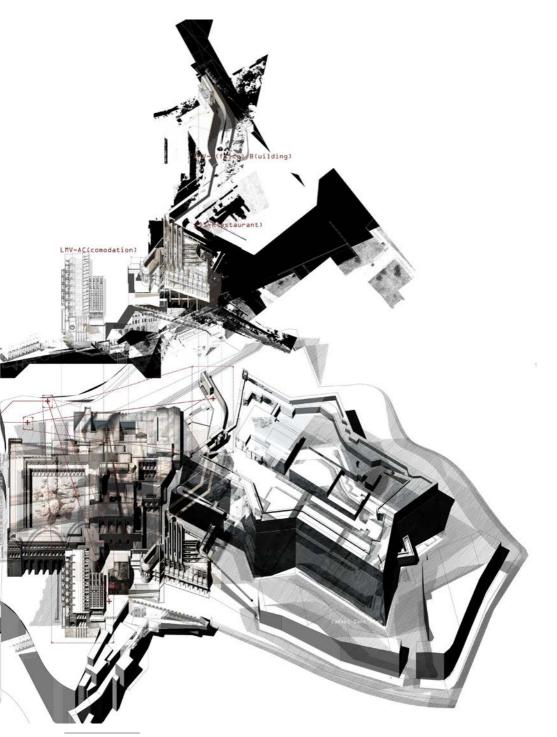


LA MASSERIA DEL VOMERO

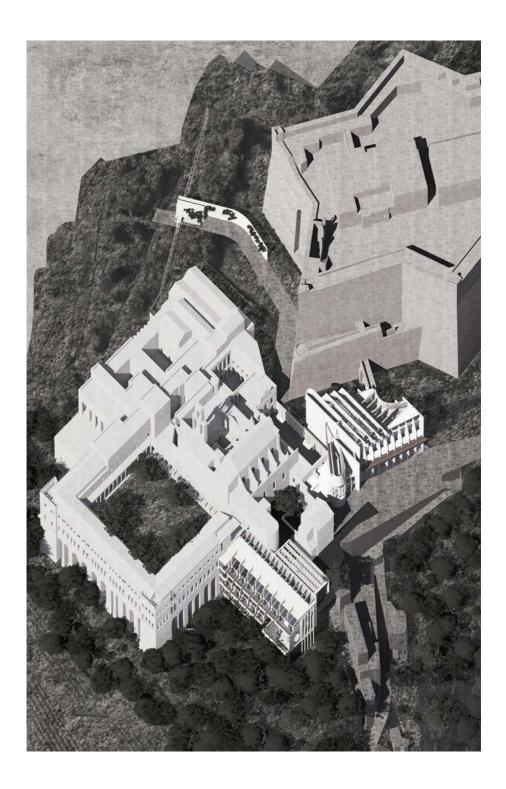
ARCHITECTURES TO CULTIVATE A MONASTIC LANDSCAPE
HAQWEN BO

The hanging gardens of Vomero bring together the orchards and lawns of the former Certosa di San Martino monastery and informal fields tended by local farmers. Recalling the farmhouse (masseria) which gave Vomero its name, a network of buildings develops agritourism on this hillside to support the cultivation and conservation of the museum (within the former monastery), Castel Sant'Elmo, and the retaining walls which structure the hanging gardens. It counterposes exclusive institutions with everyday activities, developing exchanges between visitors and residents. New pathways offer access to the terraces of the gardens. Workers' apartments and hotel rooms are incorporated into the former monastery, preserving the eastern façade and providing space for those working in and visiting the facilities. Guests learn to grow and cook food in a restaurant, constructed around a winter garden maintained by gardeners quartered in a separate building. This Gardener's Office, constructed into the retaining walls of the hill, provides space to work, shower, change, and store equipment. A rainwater collection system sustains a swimming pool and serves the fields.

Together, spaces for dwelling, dining, gardening, and washing form a new urban farmhouse on Vomero. These collected constructions all respond to light, sun, and heat. Materials are chosen based on their reflectivity, thermal capacity and ability to channel water, creating a re-surfacing of the rock of Vomero in response to an evolving climate. A new hanging garden of light, stone and water works with the architecture of *la Masseria del Vomero*.



La Masseria del Vomero: Stations on Broccoli Hill. Site Isometric.









Above. Shaping Roofs and Facades: Passages for Water and Light. Exhibition Model.

Dining Room: Skins of Stone and Copper. Detail Isometric.

Left. La Masseria del Vomero: Settings in a New Monastic Landscape. Site Axonometric.

05

WORKING WALLS

NEGOTIATING (IM) MATERIAL GATES AND GROUNDS

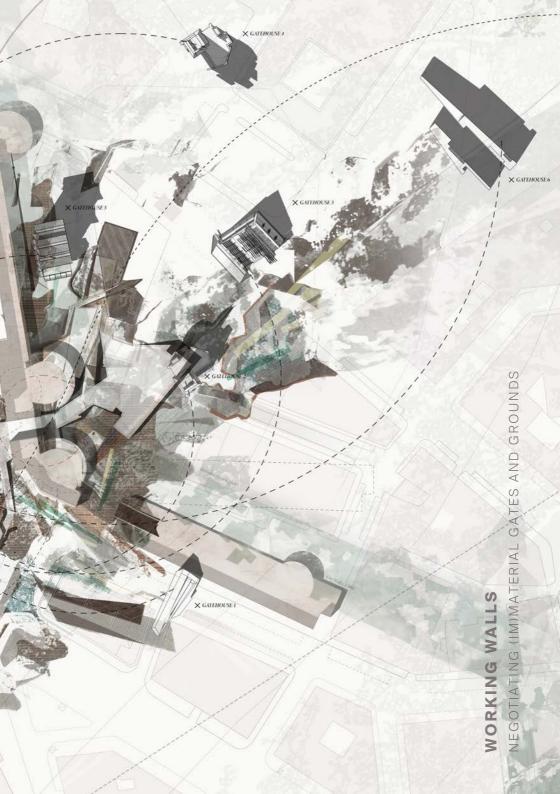
BRIONY POTTER ISABELLE WARREN

× GATEHOUSE 7

× GATEHOUSE 8

Unearthing (Im)Material Ground: Developing the Pórta Capuana Wetlands.

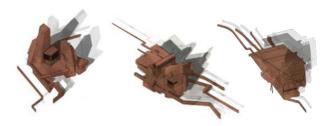
Negotiating Deluge and Drought. City Transect Plan.



Site: Porta Capuana and Piazza S. Francesco a Capuana, Centro Storico.

Programme: Gatehouses (Studies, Bus Station, Stewards' Lodges), Community Buildings

(Library, Debating Chamber, Workshops), Wetlands.



WORKING WALLS

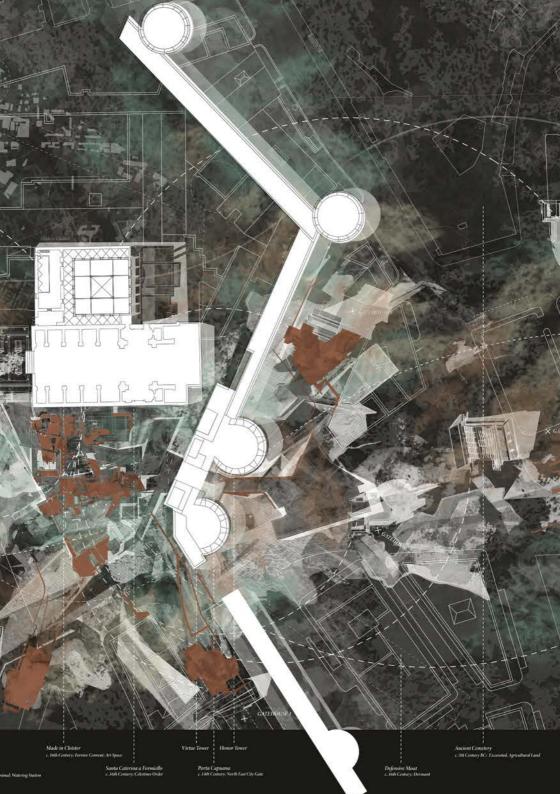
NEGOTIATING (IM)MATERIAL GATES AND GROUNDS BRIONY POTTER LISABELLE WARREN

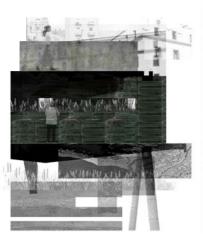
The Castel Capuano and Porta Capuana mark the space between the Angevin and Aragonese city walls. These two urban artefacts are some of the last parts of these ancient walls. Working Walls: Negotiating (Im) Material Gates and Grounds explores these vestigial gates as sites of material negotiation with and within the city.

Where the walls at Porta Capuana worked with the surrounding swamps to protect the city, the gates provided a place of access, exchange, and control. Working Walls re-imagines these two historical operations—of separation and passage—as a new type of space for Naples, an extended interstice providing pathways for people, goods, animals, and water. The piazzas beside Porta Capuana are stripped of their paving, releasing the soil beneath to re-seed the wetlands which once encased the gates. Clay and timber architectures are cast into this new landscape and calibrated to respond to and generate dynamic environmental changes. As new gatehouses they rearticulate the form of the historic walls and gates, permitting the passage of people, animals, and materials, but limiting vehicular access to protect migratory species. These gatehouses operate in relation to new community buildings within the wetlands: a library and debating chamber for a local climate council, and a workshop for the manufacture of building materials and the repair of domestic goods. As an urban intervention, this extended (im)material ground tests an ecological transect for Naples, which positions architecture and landscape as mediators in a city of climatic extremes.









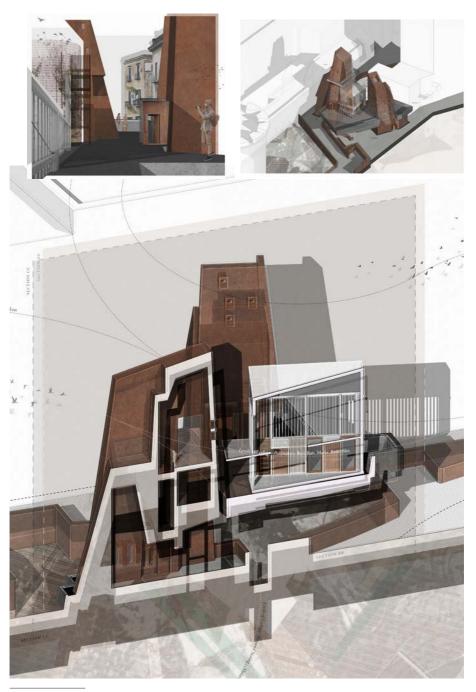




Left. Gatehouse 6: Bus Station, Gatehouse 5: Material Store and Gatehouse 3: Capuana Coffee House. Perspective Vignettes.

Right. Mediating (Im)Material Grounds: Rendering Flood and Drought. Isometric.

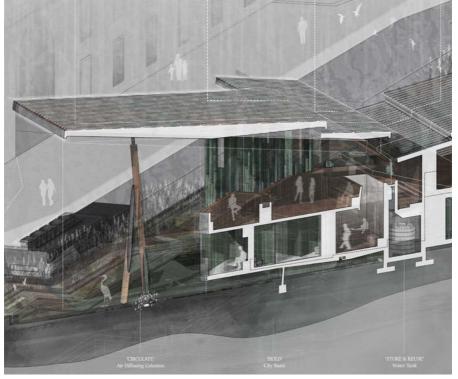




Above. Gatehouse 1: The Aviary and Gatehouse 5: Material Store. Perspective Vignettes.

Gatehouse 1: The Aviary. Sectional Isometric.





Above. Gatehouse 6: Gargoyle Symphonies. Perspective Vignette.

Tracing Drips and Surfaces: Water and (Un)Fired Earth. Sectional Perspective.







Left. **Gatehouse 3: Capuana Coffee House**. Street Elevation.

Above. **Gatehouse 3: Crafting Clay**. 1:50 Study Model (Beech and Steel).

















Site: Piazza Luigi Miraglia (S. Maria delle Croce di Lucca), Centro Storico. Programme:

Arts and Crafts College (Jewellery, Fashion, Modelmaking), Public Piazza

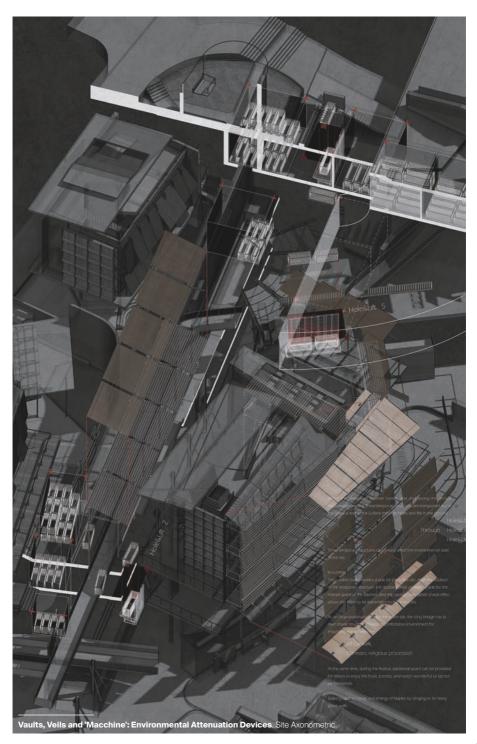
(Theatre/Cinema, Gardens), Exhibition Spaces.



PROCESSIONS AND 'MACCHINATIONS'

SPACES OF DISPLAY, CONSERVATION, AND ATTENUATION **ZHAO WANG**

> The celebrations of San Gennaro bring a vitality to Naples. In May, a bust is carried from the Cathedral to the Basilica of Santa Chiara, On 19th September, an ampoule of blood is removed from the Cathedral to check if it has liquified (a good omen) and displayed for eight days, alongside stalls dedicated to Naples' patron saint. On 16th December, a celebration recognises Gennaro's protection of Naples from eruption in 1631, when lava stopped just outside the city gates. Recognising both the cultural significance and attendant practices dedicated to these events, Processions and 'Macchinations' explores spaces which support public festivities. It proposes a new Arts and Crafts College to develop correspondences between the city, church, and citizens. The College is split into five spaces: Jewellery, supporting design and the conservation of pieces found in churches around the city; Fashion, for the furtherance of local skills in working with linen; Making, to support the crafting of presepe; Exhibition, for the presentation of work; and Performance, a piazza for events. A walkway connecting these spaces acts as a catwalk for fashion shows, and projection house for an outdoor theatre. On feast days, the piazza becomes a dining room for the city. During the summer, temporary architectures allow for localised environmental adjustments. These attenuation devices, akin to the temporary structures (macchine) built for historic festivals, are stored beneath the College as the weather cools. Workshops in the lower levels support students and maintain these devices. When they are dismantled, the city becomes momentarily quiet, awaiting the next influx of guests.







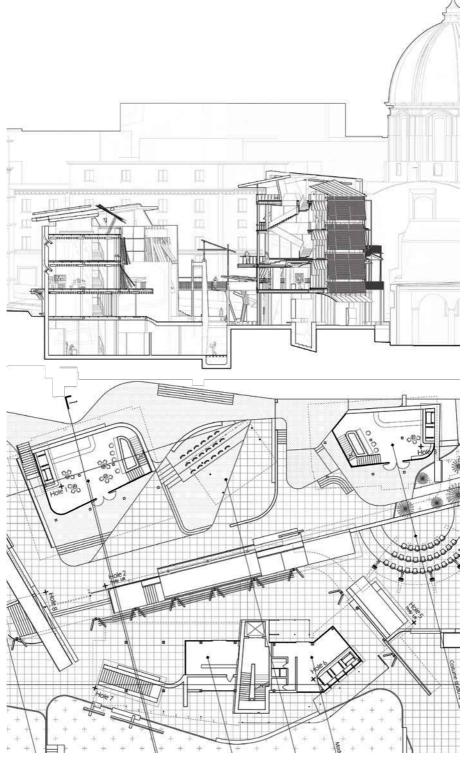


Above. Spaces of Procession and Production. Perspective Views.

Exhibition Building with Environmental 'Macchine'. Model.

Right. Crypts, Floors and Vaults: Sectioning a Performative Ground.

Cross Section and Ground Floor Plan.



Site: Viale Campanariello, Villa Inglese, Santa Maria la Bruna.

Programme: Art Centre (Conservation Studios, Colour Analysis Laboratories, Gallery,

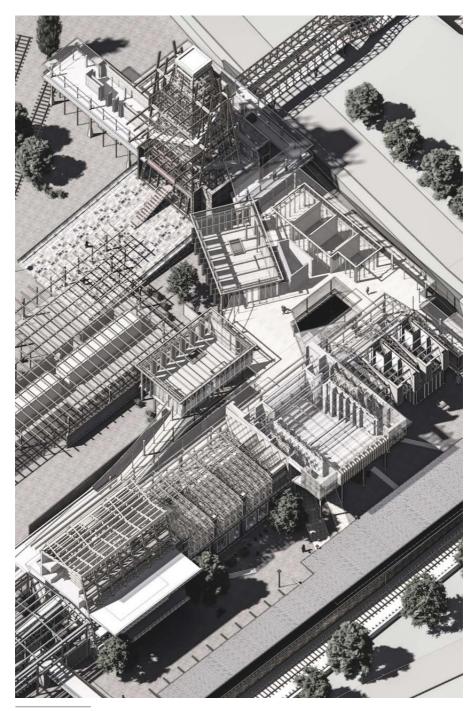
Lecture Hall), Pigment Gardens; Railway Museum.

07

CIRCUMVESUVIANA: S. MARIA LA BRUNA

THROUGH PIGMENT FIELDS AND PAINTING STUDIOS
YIQUAN HE

Opposite the entrance of the Pio Monte della Misericordia hangs Caravaggio's famous altarpiece, *The Seven Acts of Mercy*, completed in 1607. Caravaggio's pigments compose a landscape in the surface of a painting. Burnt bones from pigs were crushed to make carbon black; white, yellow, vermilion, and red were formed from minerals quarried from Mount Vesuvius, verdigris from local copper and vinegar from wine production. In this painting, a city and a landscape intersect. Tracing these pigments we arrive at Santa Maria la Bruna, where abandoned quarries are all that remain of one of the most productive quarrying operations in Campania. The space they created is now occupied by a train maintenance depot and waste recycling company. The Circumvesuviana, the railway line connecting Naples and Pompeii, passes nearby. At the junction of these overlapping landscapes, a new art centre focuses on the production of contemporary and bespoke historical pigments for the conservation of Naples and its artefacts. The quarries are repurposed as gardens for pigment crops, and a studio analyses and tests pigments and demonstrates production processes to the public. A conservation studio maintains paintings, which are displayed in a gallery on site before returning to the museums in the city. The art centre occupies a gap where landscapes meet, connecting the quarry, the city, the railway and depot, and the coast. It reactivates an abandoned warehouse, adapting the existing space to form a new, more environmentally-attuned complex. A cyclic material industry is established, promoting a field of circular economic productions on the edges of Naples.



S. Maria la Bruna Art Conservation Centre: Stratifying an Abandoned Landscape. Cut-away Isometric.











Above. Art Shop, Exhibition Entrance and Conservation Studio Gallery. Perspective Views.

Left. Sectioning the Conservation Studios: Restoration Room. Cross Section.

Conservation Studio and Restoration Room. Sectional Isometric.

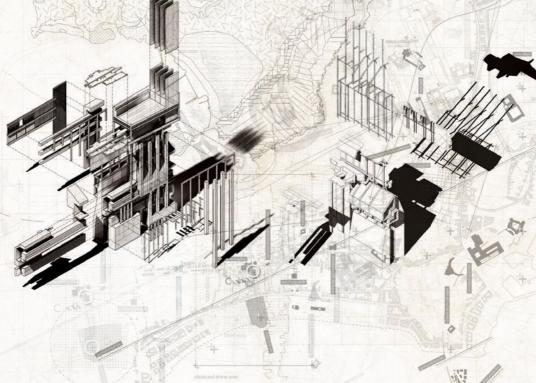
03

SYNTHETIC AND SURFICIAL GROUNDS

THREE CORE SAMPLES OF A SHIFTING CITY

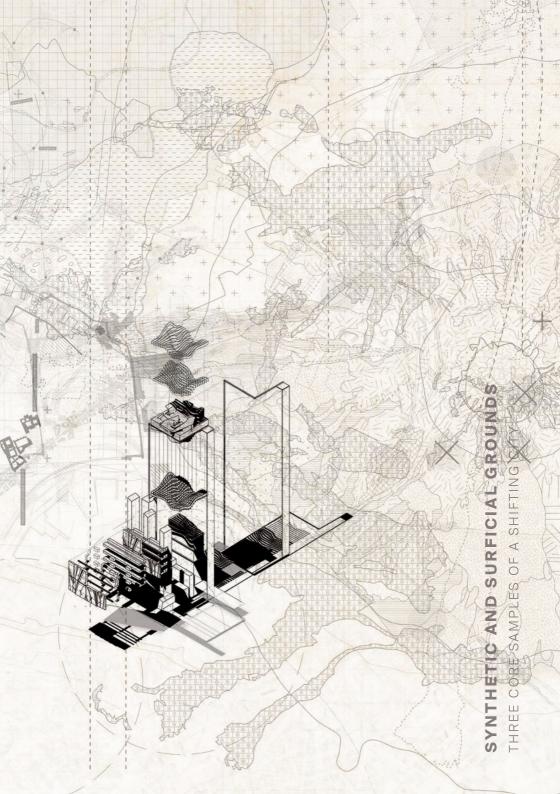
OLIVIA MCMAHON

APOLLINE DE MEEÛS D'ARGENTEUIL
ALEXANDRA KINGWELL



Synthesising Surficial Grounds: Territories of and Core Samples through Synthetic Ground.

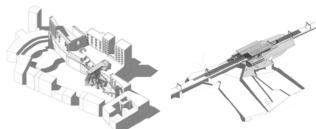
Composite City Plan and Isometric Studies.



Site: Via Campiglione and La Villa Comunale, Chiaia.

Programme: Seawater Separation Centre, Botanical Garden, Conditioning Chasms, and

Inhabited Walls.

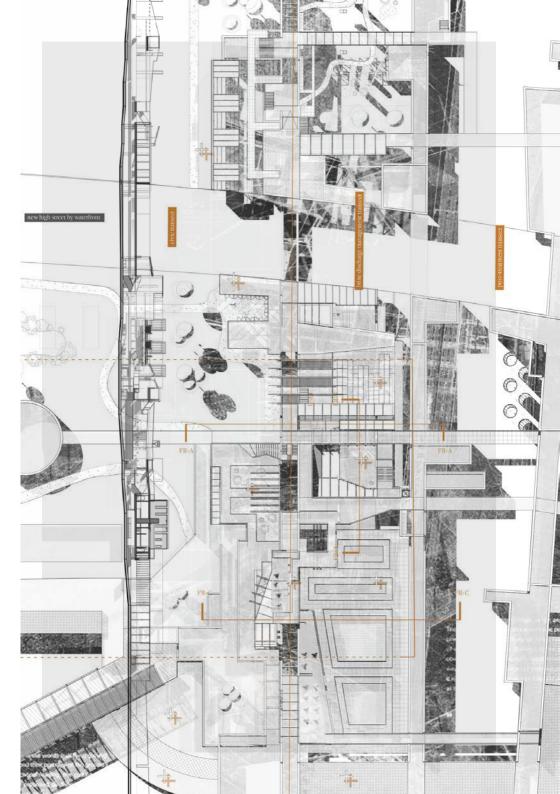


[CONSOLIDATING] SURFACE EFFECTS

ATMOSPHERIC AGITANTS AND SYNTHETIC GROUNDS
OLIVIA MCMAHON

Vitruvius' description of the construction of a wall folds together material and environmental concerns. These concerns are posed as co-constituents of the wall. "Since the stones used are soft and porous," he writes, "they are apt to suck the moisture out of the mortar [...] But when there is abundance of lime and sand, the wall, containing more moisture, will not soon lose its strength." The wall becomes a site of synthesis, where material and environmental co-constituents are brought together in a state of mutual agitation. [Consolidating] Surface Effects reads the Neapolitan urban field as similarly synthetic; it recognises the complex physical conditions and environmental agitations which shape it, be it subsidence and sinkholes caused by poor water management, illegal dumping of waste, or the 'physical' constituents (tufo, lime, and sand) themselves, which belong to broader, and often problematic, economic systems and ecologies. It explores the city as a complex landscape of exchanges and transactions. Three opening architectural projects stimulate environmental and educational activity: a workshop for pre-cast tufo panels, a factory to produce timber, an arboretum, and a waterhouse to grow plants. These initial hydro-geological interventions act as satellites to an architectural-landscape set into La Villa Comunale as a new civic, synthetic ground. Pools for the separation of seawater sit between seasonal gardens, the timber produced in Vallone San Rocco reappears as louvres providing shade, the tufo panels as intense surfaces and heat sinks, the plants and trees as urban ventilators. Material and climatic conditions are made co-present, generating new surface effects.







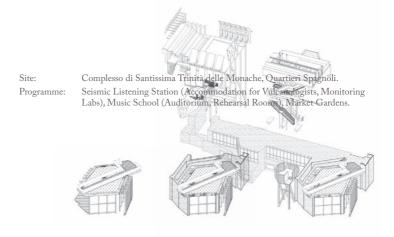






 ${\bf Above.} \ \ {\bf Biomembrane\ Workshop}, {\bf Interiors, and\ Growhouse\ Entrance}. \ {\bf Perspective\ Views}.$

Left. Seawater Separation Centre and Botanical Garden. Site Plan.

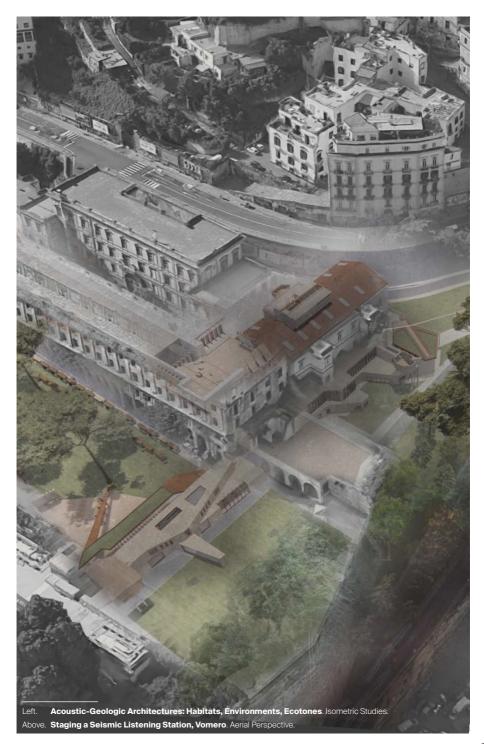


SOUNDING OUT NEAPOLITAN SPECIES

DEFINING ACOUSTIC-GEOLOGIC ARCHITECTURES

APOLLINE DE MEEÛS D'ARGENTEUIL

Sounding Out Neapolitan Species explores the intersection of geology and acoustics—in a city that is key to the history of both disciplines—through the emerging science of acoustic ecologies, where sound is used to indicate the health of an environment. It calibrates architecture to the lexicon of this new science by redefining three acoustic-geologic terms: Environment, defined in acoustic terms as a defined territory containing a multitude of sounds; Habitat, in which localisable sounds are expressed; and Species, or individual 'voices' within a given Environment. In architectural terms, these are explored through a Seismic Station on Vomero. A new Environment is separated from the city by architectural, arboreal, and acoustic barriers. Habitats are formed within by canopies which provide shade and gather a loose aggregation of programmes. These Habitats act as transitions between the public world of the Environment and adjacent Species, distinct spaces, elevated or buried to ensure isolation, and formed from timber to soften surrounding sounds. Each Species forms an independent Observatory, listening to the anthrophonic music and geophonic sounds of Naples. Collectively, these acoustic-geologic architectures form an ecotone in Santissima Trinità delle Monache, a space in which the functional demands of given Species come to co-exist within a Habitat, which generates the social, climatic, and spatial conditions required to facilitate a co-existence within an Environment. The ecotone is the urban outworking of an acousticecological principal, creating a facility where researchers, local users, and musicians add another dynamic acoustic layer to the sounds of the city.











Left. Geologic-Acoustic Spaces: Recording Chamber. Perspective Vignette.

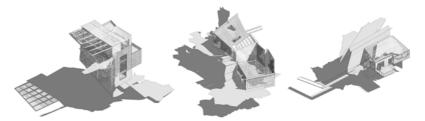
Right. Geologic-Acoustic Spaces: Sonic Deck, Acoustic Hall and Monitoring Room. Perspective Vignettes..



Setting Species into Santissima Trinità delle Monache. Sectional Isometric.

Site: Stazione di Napoli al Carmine, Piazza Mancini.

Programme: Respiratory Diagnostic Clinic, Launderette, Workshops, Food Health Laboratory, Market Grounds (Seasonal Sheep Fair and Cheese Festival).

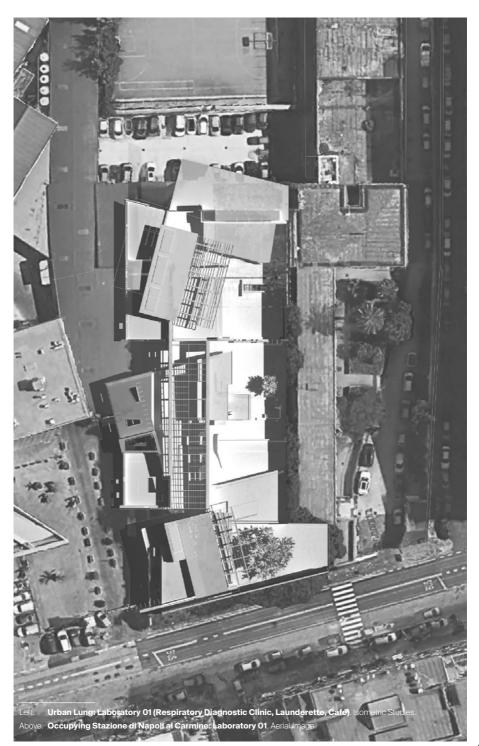


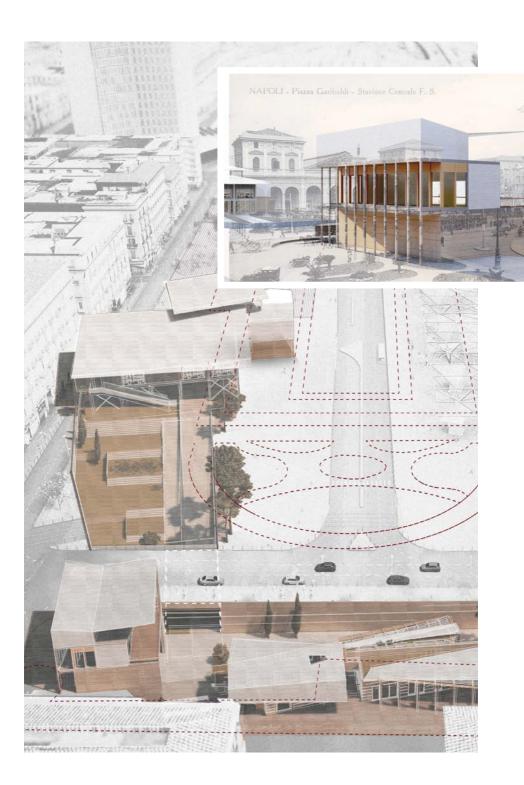
IN/INTRA/POST MURUM

NURTURING AND TENDING A SACRED BODY-LANDSCAPE

ALEXANDRA KINGWELL

Serenalla Iovino describes Naples as a body, "a mineral-vegetal-animal aggregate of porous bodies," an amalgam of "mythical bodies" and "living human bodies." In/Intra/Post Murum extends this reading of the cityas-body to the ecologies of the contemporary body-landscape, in which sites of illegal waste disposal are increasingly associated with reduced life expectancy and respiratory problems. It proposes a series of 'laboratories' along the line of the city wall to re-connect the city and landscape through the body. The first of these laboratories recalls the frescoes above the city gates which marked the end of the plague in 1656, and draws a line between the belief in miasmas and contemporary respiratory illnesses to explore treatments for the respiring body-landscape. It sits within the former Stazione di Napoli al Carmine, adjacent to Porta Nolana station. Amenities serve commuters (a launderette, a garden to shelter, a café to wait for trains) and a respiratory clinic above a garden promotes 'good air'. A workshop manufactures panels from sheeps wool, to be used as both an insulant and air filter. A second laboratory gathers food testing facilities and a market for a seasonal sheep fair within Piazza Mancini. Both connect architectural gestures and anatomical features. New skins parallel the city wall, acting as membranes through which people and goods might pass. Softer grafts patch the old station and re-surface Piazza Garibaldi. Breathing spaces protected from wind-driven pollutants form sheltered gardens, with water systems generating humidity. Architecture becomes part of the bodylandscape, cleaning, tending for, and repairing that landscape.





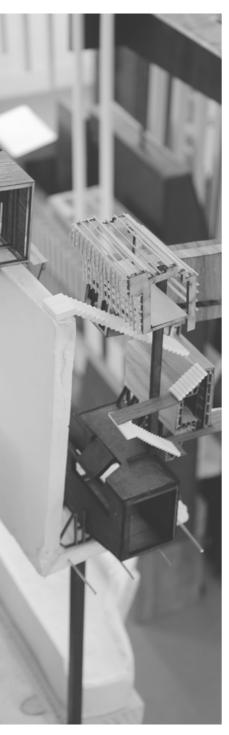


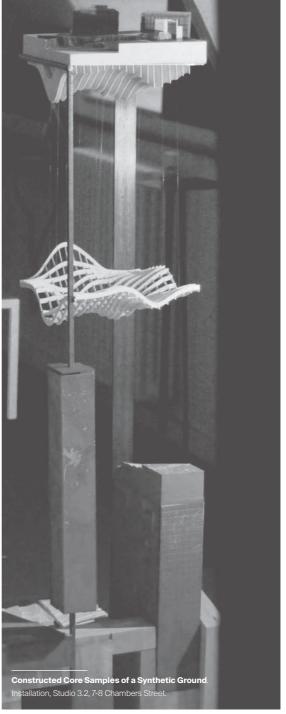




- Left. Setting Programmes Intra Murum: Looking to Piazza Garibaldi. Aerial Perspective.
- Inset. Approaching Piazza Garibaldi. Perspective View/Collage from Via Alessandro Poerio.
- Above. Through the Wall: Passage from Piazza Mancini, The Woolshed and Market Day, Piazza Mancini. Perspective Views.







Site: S. Maria delle Croce di Lucca, Centro Storico.

Programme: Medical Support Facilities (Diagnostic Labs, Day-Care Centre, Hostel,

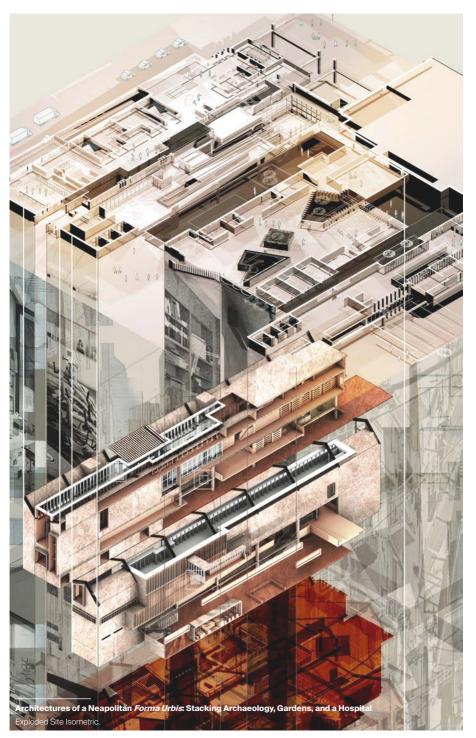
Palliative Care, Physical Therapy), Archaeological Garden (Excavations, Café).

09

OVERWRITING A NEAPOLITAN PALIMPSEST

A GARDEN OF MEDICINE, ARCHAEOLOGY, AND CIVILITY NAIYUE ZHANG

Overwriting a Neapolitan Palimpsest occupies an urban void in front of the Primo Policlinico di Napoli, a site in which the many histories of Naples can be found. It is near the line of the Greek walls and contains archaeological remains contemporary with the excavations in Piazza Bellini nearby. It was crossed by the cardi, the narrow secondary streets, structuring ancient Neapolis. In 1903, the monastery and cloister which had occupied the site since the 16th Century were demolished, retaining only their associated church, albeit in a reduced form; the apse was shortened by 7m. A new hospital was built, and then partially demolished after the Irpina earthquake in 1980, leaving the site vacant. It is currently a carpark. In 1992, proposals were made to demolish what remains of the hospital to create an archaeological park, revealing the Greek Acropolis below. While the term might be over-used in recent architectural discourse this site is an urban palimpsest, a place where the traces of a former city have been repeatedly wiped away, but never eliminated. Into this site, Overwriting a Neapolitan Palimpsest seeks to create a separation between architecture and the historical layers beneath, and to generate a new Forma Urbis learning from the density and intensity of the lost city. Five long, thin buildings follow the structure of the ancient city. Each building supports the operations of the hospital, providing laboratories, spaces for physical therapy, a day-care centre, a hostel, and a space of palliative care. Beneath, an archaeological garden and café create a civic space within the unearthed remains and offer a space of quiet adjustment for the city and the building.





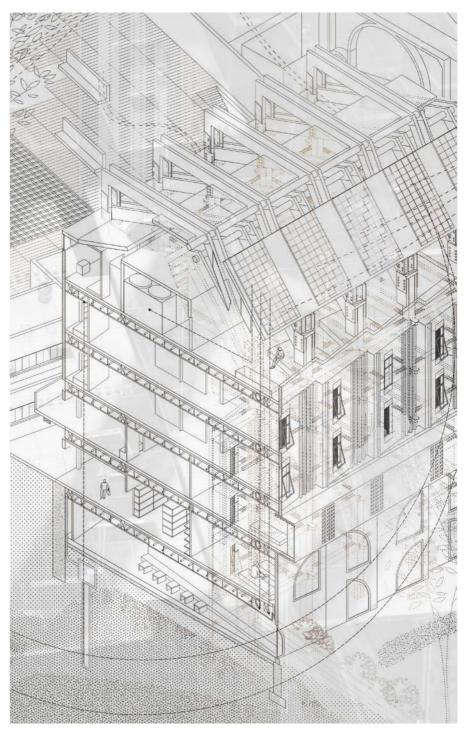




Above. Structuring the City: Streets, Bridges and Gardens. Perspective Views.

Marking Thresholds: Awnings, Balconies and Frames. 1:100 Study Model.

Right. Sectioning a City Street. Sectional Isometric.



Site: Via Mare, Via Pignalver, Ercolano.

Programme: Rail Platform, Piazza (Market, WCs, Performance Space), Ticket Office,

Archaeological Museum of Herculaneum, Observation Tower.



CROSSING HERCULANEUM

ACCESSING AN UNEARTHED CITY LIN JIANG

In 2015, advanced X-ray imaging generated 3D scans of the carbonised scrolls found in Villa dei Papiri in Herculaneum. In early 2024, 800 of these scrolls were unrolled virtually, using AI, prompting calls to expand the excavations at Villa dei Papiri, which would involve the demolition of adjacent housing. Following on from a project in 2020 to create a 3D model of the excavations, there is a renewed interest in the archaeological remains at Herculaneum. Crossing Herculaneum proposes a long-term strategy for the expansion of the archaeological site, and for connecting the excavations with the coast. It proposes five distinct architectural projects: Platform, Piazza, Gate, Park, and Observatory. Platform is a new railway station, added to the line serving Castellamare di Stabia. This station provides an alternative entrance to the archaeological site, relieving pressure on *Ercolano* Scavi station in Ercolano by creating an area, a Piazza, to serve residents providing space for markets, ticket offices and gatherings-and to accommodate the five hundred thousand visitors who arrive each summer. An elevated path connects the Platform to a new Gate at the opposite side of the Piazza, set inside an abandoned factory. This Gate serves as a ticket office and entrance to the archaeological site and new museum, a Park presenting material from the excavations. This path extends below ground (staying level as the ground rises) into the ruins of Herculaneum and beyond, where an Observatory offers views back to the sea. New housing for displaced residents is developed on the car park of the former ticket office, appropriating a vacant garden as a growing space for residents.



Staging Herculanuem: Platform, Piazza, Gate, Park, Observatory. Composite Site Plan.











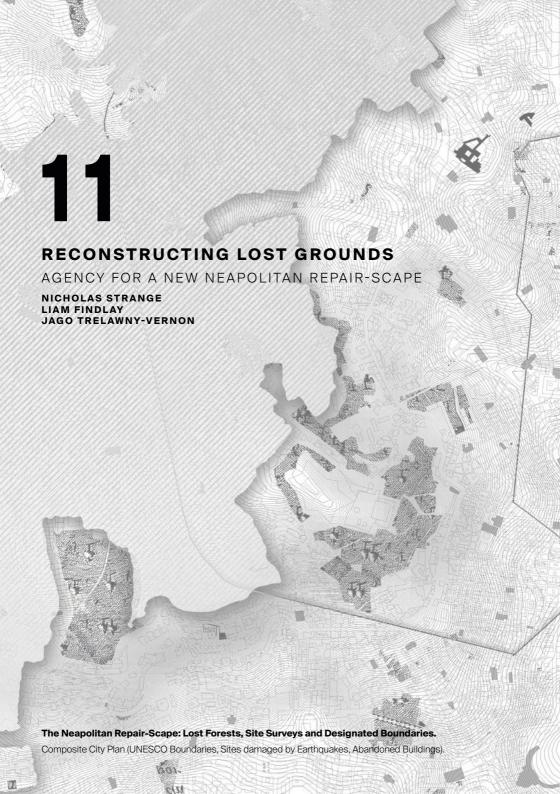


Above. Gate: Ticket Office and Waiting Area, Park: Undercroft to an Archaeological

Museum, and Observatory: Viewing Tower and Bridge. Perspective Views.

Left. Approaching the Archaeological Museum: Platform, Path and Piazza.

Exhibition Models, 1:1000 and 1:200.





11

RECONSTRUCTING LOST GROUNDS

AGENCY FOR A NEW NEAPOLITAN REPAIR-SCAPE
NICHOLAS STRANGE | LIAM FINDLAY | JAGO TRELAWNY-VERNON

The historic centre of Naples is in an uncontrolled state of decomposition. Objectives, bodies, and frameworks operating under the guise of conservation, including UNESCO, obfuscate roles and responsibilities, and even facilitate urban decay through unrealistic restoration requirements, neglect, and mismanagement. Designations assigned to numerous sites (typically religious buildings) have created a city of buildings which cannot be touched, and sites which have become abandoned. Restorations either require lost skills, impractical (or environmentally inappropriate) materials, or expensive processes. Local papers report that conservation bodies have enforced the closure of approximately 200 churches, leading to their abandonment. Some have since been looted, some never received funding, some received funding but works never started, others closed for restoration and never reopened. This has persisted for so long that that city residents are advocating for the recall of the UNESCO status to "allow the city to protect its treasures." Reconstructing Lost Grounds identifies 27 sites in the Centro Storico most in need of repair and imagines an alternative restoration project for Naples. Framed through three voices within an architectural design agency, the Agency for a New Neapolitan Repair-Scape, these projects ask whether an indigenous architectural solution can provide a new perspective on how to revitalise historic Naples. These three voices test and develop sustainable strategies that can be applied to abandoned urban buildings. Each iteration improves this 'toolkit', providing an agile and evolving response to the uncertain state of the city.



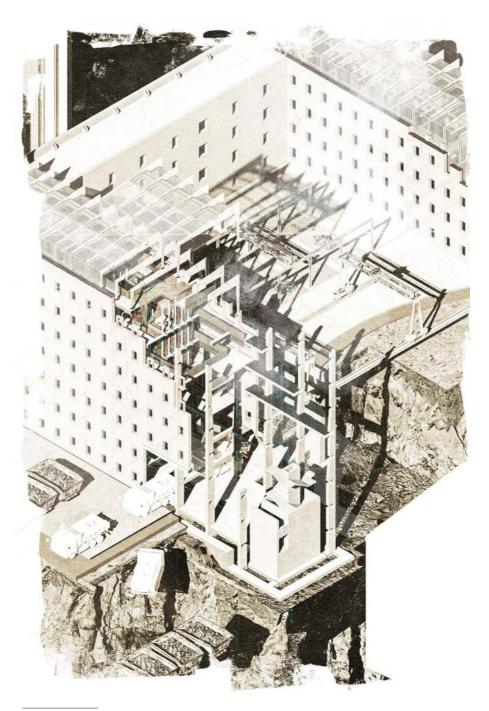
Site: Casa Miranda Salita Ritiro Puritá, Via del Grande Archivio.

Programme: Material Research Centre, Scholars Residences, Lapidary Museum.

NEAPOLITAN MATERIAL GATEKEEPERS

ARCHITECTURAL CUSTODIANS OF A RUINED GROUND

Neapolitan Material Gatekeepers explores the reworking of building materials present in Naples. It positions these as key to the adaptation of the city. Volcanic tuffs (piperno and tufo) and lava stones (piertraza and basoli) used as building stones are gathered, sorted, and shaped in a new Neapolitan Architectural Adaptation Centre (NAAC), a research centre for the surveying, disassembly, salvage, and re-purposing of material. The NAAC trains craftspeople to work with material to adapt Naples to a changing climate. It occupies an abandoned block above the Botanical Gardens, reforming this into a demonstration project for seismic-resistant retrofit strategies. These strategies are subsequently tested through a series of Gatehouses in the Centro Storico, which aim to secure the 27 sites identified by the Agency for a New Neapolitan Repair-Scape. Accepting that their future is uncertain—they may last years, or (like the 'temporary' consolidations which followed the earthquake of 1980 and still exist) decades—these 'Custodians' are developed to be durable, to endure. The first of these Gatehouses supports the State Archives, which is currently undergoing restoration. A residency for an archaeologist supports the project, a refectory serves conservation workers, and a lapidary museum and café invites the public to visit the space under repair. As a first Gatehouse, it explores Alfred Sohn-Rethel's reading of Naples through the lens of the broken. It sees in an abandoned building the possibility of new use: "it is only when things have broken down," Sohn-Rethel writes, "that one can begin to contemplate the fact that they will, sooner or later, work again."

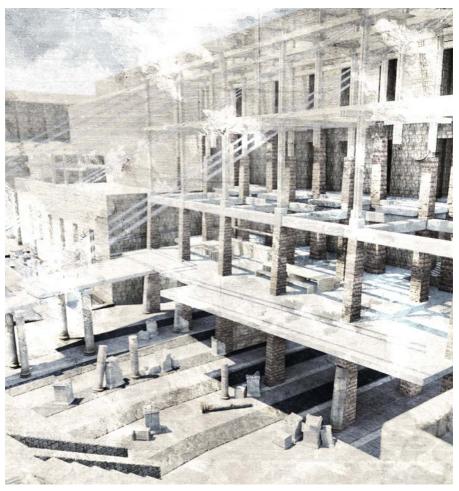


Custodian 01. Neapolitan Architectural Adaptation Centre. Cutaway Exploded Isometric.









Above. Custodian 02. Naples State Archive: Public Entrance, Lapidary Garden and Amphitheatre. Perspective Views. Left. Custodian 02. Naples State Archive: Refectory. Perspective View.

Site: Via Cinquesanti, Via Pisanelli, Via S. Pellegrino, Centro Storico.

Programme: Centre for Forestry Management and Associated Crafts (Drawing Offices,

Workshops, Gallery, Arboreta, Social Amenities).

CRAFTING MATERIAL DIALECTS

LINING, INLAYING, AND CARVING OUT COMMON SPACE

Crafting Material Dialects sets out from Il Giardino Liberato, The Liberated Garden, to traverse the city. It deconstructs the history and assemblage of significant crafted artefacts: the confessionals and choir screens (*tramezzo*) which re-structured Neapolitan churches and their practices; the elaborate carriages—now housed in Villa Pignatelli—manufactured in Naples for European kings; the Neapolitan gozzo, a traditional wooden fishing boat introduced by Arabic traders. These deconstructions inform a collection of spaces, translating found material dialects into a new architectural idiom. Timber walkways thread through historic streets, lining the corridors of basilicas and convents along Via Cinquesanto. Material histories are re-presented through the species of wood chosen to line an entrance or provide a step (akin to boarding a carriage or stepping over the gunwale of a boat). Linings slot into damaged buildings to create a ticket office for an ancient Roman Theatre, an office for a master carpenter, and a small gallery for public events. An arboretum occupies the cloister of Basilica di San Paolo Maggiore. A workshop and drawing office are lifted above a hidden courtyard, accessed through two abandoned churches. Through this series of programmes, Crafting Material Dialects re-positions lost woodcrafts as agents of socio-political change. Making becomes a facilitator for speaking, and material a thing which speaks. A new Centre for Forestry Management and Associated Crafts provides a demonstration of the possibilities of contemporary timber construction, and facilitates training and the nurturing of an urban life (human and arboreal) lived in common.













Above. Workshop Hub: Drafting Rooms and Research Lab. Perspective View.

Reception Building: Amphitheatre and Viewing Terrace. Perspective Views.

Left. Reception Building and Cloakroom. Site Section.

Site: Via Fontanelle, S. Maria della Vita, Torre Del Greco, Sant' Eframo, Materdei.

Programme: Centre for Sustainable Forestry and associated production and training facilities, Architectural Salvage Yard, Offices for Commons Napoli.



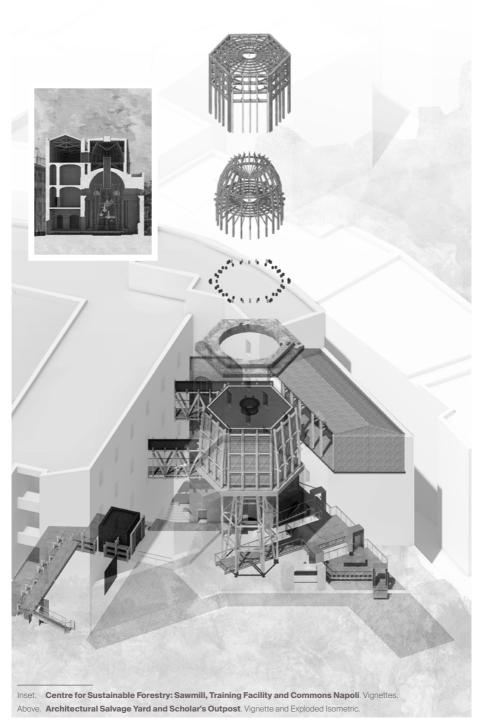




STRUCTURED FALSEWORK(S)

AWAKENING, RE-SEEDING, AND COMMONING MATERDEI JAGO TRELAWNY-VERNON

Structured Falsework(s) focuses on the logistics of the Agency for a New Neapolitan Repair-Scape. It establishes a link between what remains of the forest of Materdei and the city centre, promoting the use of local stone pine as a sustainable building material. A collection of programmes step through the district of Materdei, north of the Centro Storico. Along the way, spaces for the production and dissemination of sustainable construction material, and for the archiving and re-circulation of histories and goods, interweave with an existing network managed by Commons Napoli. The project offers Commons Napoli access to spaces to support their work and connects those supported by the group and interested in learning skills to employment opportunities and training through the Centre for Sustainable Forestry. As a collection of spaces, this gathers an ecological observatory, a smallscale sawmill, solar kilns, and a tree nursery within the surviving patch of Materdei forest in Fontanelle Valley. An Education facility for Stone Pine Construction is located in the abandoned Santa Maria della Vita. An Architectural Salvage Yard and Scholastic Outpost occupies a former convent at Torre del Greco, and an office for Commons Napoli re-activates the prison of Sant' Eframo. The language of these interventions explores the tectonics of falsework, the temporary timber propping used during the construction of vaults or domes. While falsework hints at material excess, the use of local timber, the inversion of heavy and light structures, and the replaceable nature of its pieces suggests an approach to construction that imagines future use and accepts possibility in contingency.



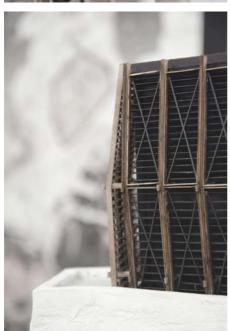


Above. Scholars and Salvage. Sections through the former chapel and proposed library.

Right. Stone Pine Falseworks and Facades, 1:100 Study Model, and

Structured Falseworks: Accessible Core within Giardino Liberato. Perspective View.







Site: Via del Grande Archivio, Vico Cinquesanti, Vico S. Petrillo, Centro Storico.

Programme: Paper Mills (Recycling Facilities), Records Rooms, Bookbinders' Workshops,

Coffee House, Reading Rooms, Classrooms, Community Centre.

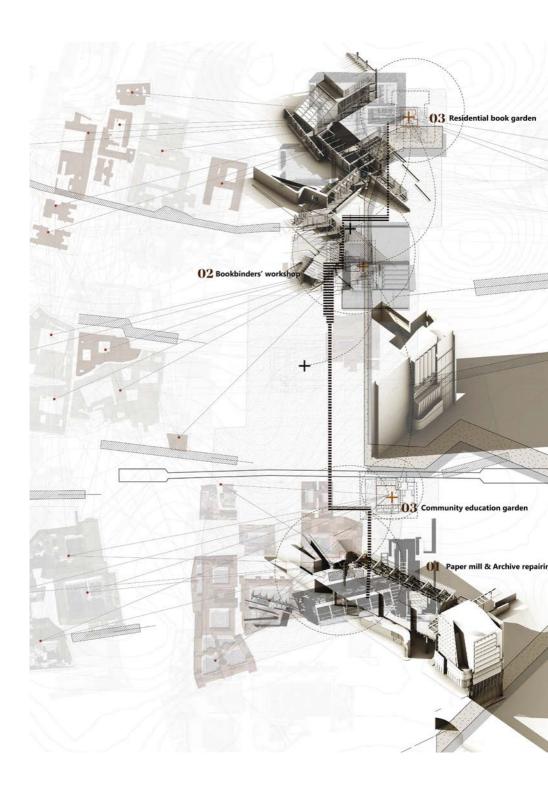


PULP FICTIONS AND PAPER PROJECTIONS

ARCHITECTURES FOR RECIPROCAL MATERIAL EXCHANGE SAM LI

The Naples set out so evocatively in Elena Ferrante's novels is a place where fantasy, violence, resilience, people, and politics are interwoven. This literary city, constructed over time by writers (narrators, storytellers, biographers, accountants, clerks, speechwriters, and speakers) and their records co-exists with the city itself, as constructed by makers (craftsmen, architects, and engineers). Through paper (books, records, drawings, contracts) the literary and literal city are brought into contact. However, paper has a particular political history in Naples; it is a charged substrate. In the thirteenth century the use of paper was restricted by law; parchment, which was seen to be more durable, was to be used for all public documents. As Oriette da Rold observes, this prohibition was not about the material itself, but rather about an attempt to regain control over a community of notaries. Pulp Fictions and Paper Projections reimagines the role and politics of paper production in contemporary Naples in light of its politicised past. Three projects concerned with the production of paper and the re-use of waste occupy sites in the Centro Storico, creating projections of future Neapolitan material practices. Waste is gathered and re-purposed, creating a circular economy of paper production. A recycling centre and reading rooms adjacent to the State Archive pulps government documents, providing raw materials for the repair of damaged records. A bookbinders' facility rehabilitates an abandoned apartment building, and a community garden fosters the sharing of knowledge. A projection of a city of paper unfolds, creating a new literary and literal city-landscape within the historic city.

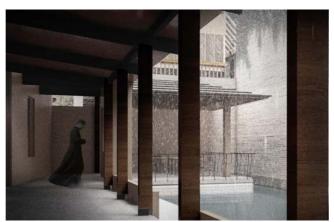












Above. Bookbinding Workshop and Paper Production Facility. Models, 1:100.

Entrance to the Book Garden and Water Collection Pond. Perspective Views.

Left. Paper Projections: Sites of Production, Reading and Reflection.

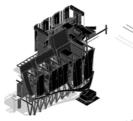
Collected Project Isometrics.

Site: Via San Gregorio Armeno (Via San Liguoro), Centro Storico.

Programme: Leatherworks Studio, Exhibition Space, Craft Tradeshop, Theatre, Garden,

Clothes Market, Library.

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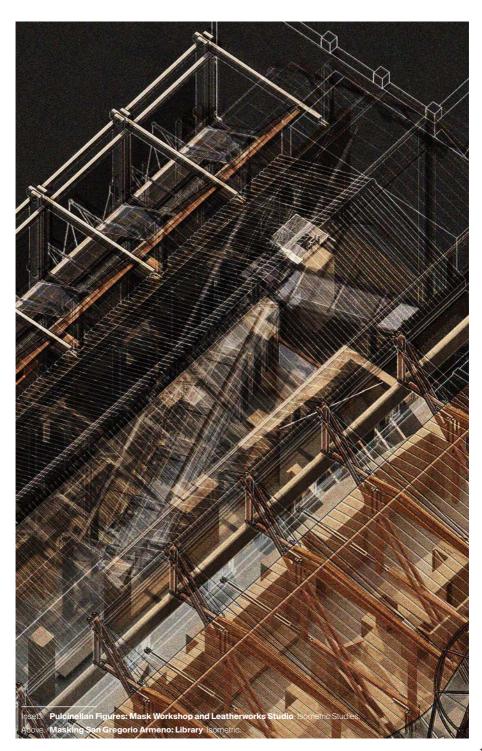




MAKING/MASKING NEAPOLIS

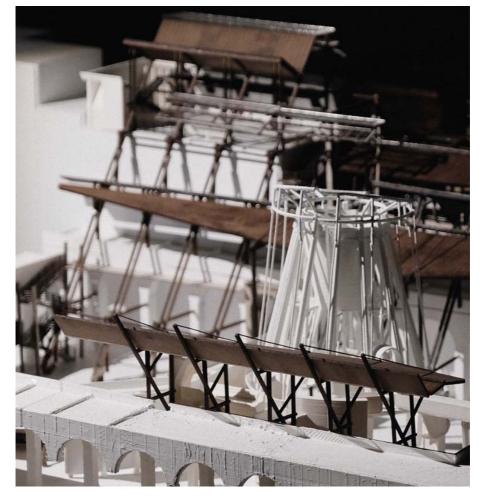
STAGING PULCINELLAN MATERIALS AND WORKSHOPS
BAOBAO QIN

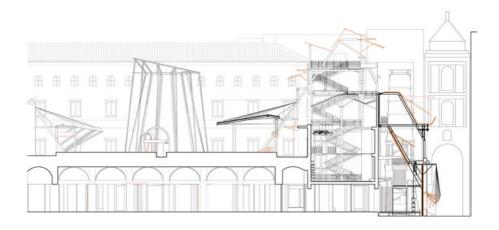
Walter Benjamin and Asja Lācis describe the experience of navigating Naples as one of discovery. They write: "the typical Neapolitan church does not ostentatiously occupy a vast square... It is hidden, built in; high domes are often to be seen from only a few places, and even then it is not easy to find one's way to them, impossible to distinguish the mass of the church from that of the neighbouring... buildings." Making/Masking Neapolis embarks on a journey to find two of these hidden churches: the Pio Monte della Misericordia, which houses Caravaggio's Seven Acts of Mercy, and the church and monastery complex of San Gregorio Armeno, in which a gilt ceiling by Teodoro D'Errico depicts landscapes relating to saints whose relics are preserved in the church. In the cloister of San Gregorio Armeno, two statues converse in front of a fountain: Matteo Bottiglieri's Jesus and a female Samaritan. The Neapolitan commedia dell'arte figure Pulcinella is introduced into these sites of high culture through a series of architectural interventions which mirror his playful, yet transformative, character. Like Pulcinella's mask, which both conceals and reveals, architectural skins create visible and yet hidden spaces for a leather workshop, a market for costumes and vintage clothing, and an exhibition space showcasing theatrical attire. Buildings akin to masks and costumes work onto existing structures, creating channels for water, surfaces for shading, and pathways for people and ventilation. Lightweight frames structure these dressings, creating deep thresholds housing the many informal uses which contribute to the theatricality of the city.

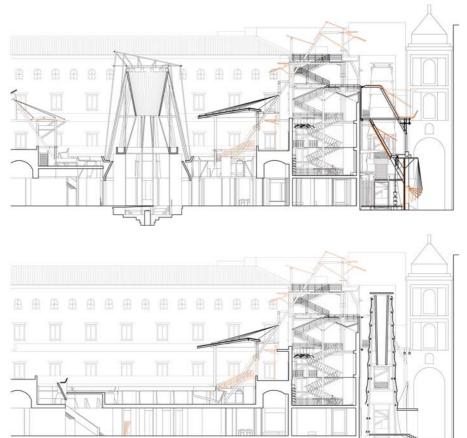












Above. Sections through a Pulcinellan Mask. Cross Section studies.

Left. Masking San Gregorio Armeno: Library Spaces. Perspective Views.

Pulcinella Figures: Auditorium. Exhibition Model, 1:100.

Site: Vico Cinquesanti, Centro Storico.

Programme: Marketplace, Dance Rehearsal and Performance Spaces, Amphitheatre.

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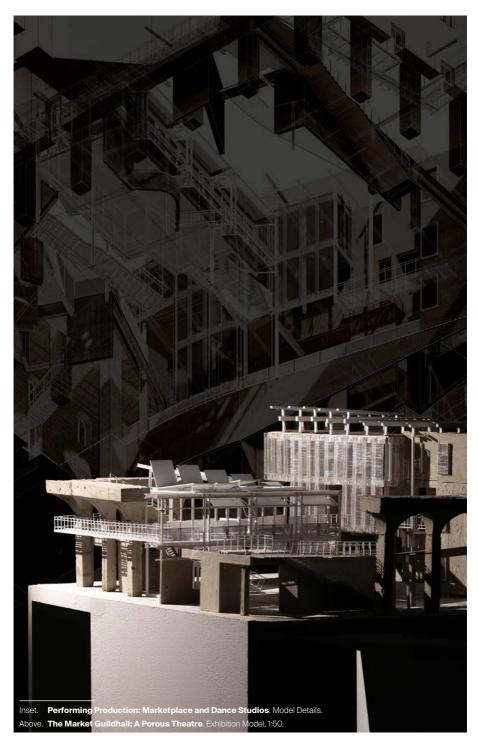


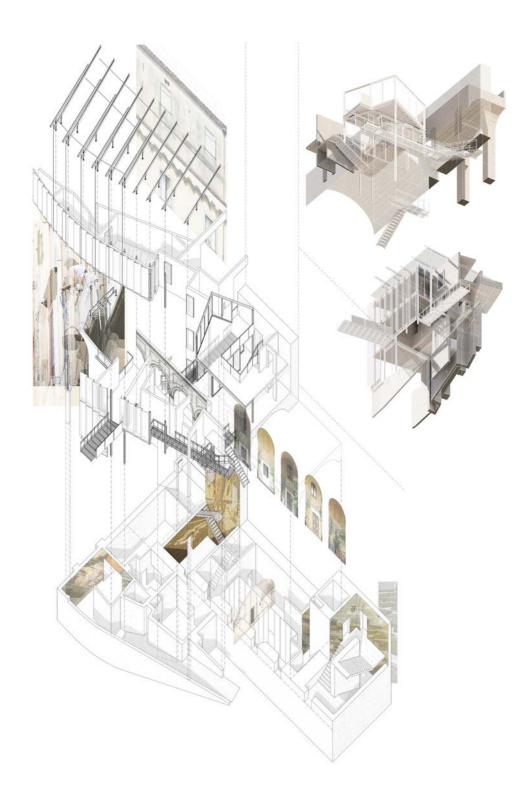


CRAFTING CO-EXISTENCES

PERFORMATIVE GESTURES OF A POROUS THEATRE
YUANZHEN GU

Craft studios in the Centro Storico display inlaid wooden vessels, fine metal goods recalling the silversmiths of Borgo Orefici, carved figures of clay for nativity scenes (presepio), and delicate lace. These studios are tucked away in alleyways and courtyards, akin to plants nestled in volcanic crevices. Nearby, Via dei Tribunali and Via S. Gregorio Armeno are becoming blocked. Shops, filled with mass-produced horns (bright red cornicelli, resembling chillies), Pulcinellan masks (facsimiles of leather originals) and bags of taralli, open onto narrow, crowded streets. Naples accepts this co-existence of craft and callous commercialisation. The city welcomes 64,000 cruise ships, and nearly as many tourists as residents, each year. Through the day, the streets are filled with tourists, by night they are reclaimed for local revellers. But tourist numbers continue to increase, and pressures on housing and social space grow. Crafting Co-Existences explores a formalisation of the uneasy truce between visitors and residents. It proposes spaces of public performance around Vico Cinquesanti and the cloister of S. Paolo Maggiore which respond to the intermittent presence of different users. A block is opened up to form a dance studio and stage, which can be viewed from both the street and the cloister. With the passage of the day, different groups pass through this open theatre. The cloister becomes a marketplace, which is then cleared to form a rehearsal space. The sounds of the market mingle with those of the dancers' footsteps. As Benjamin and Lācis proposed, the city once again becomes a "theatre of... unforeseen constellations" in which buildings are "popular stages" and spaces both "stage and boxes."











Above. Exposing the Market-Theatre. Sectional Perspective.

Market Stalls and Performance Vessels. Perspective Views.

Left. Boxes: Market Guild Meeting Hall. Axonometric Study.

Figures of a Neapolitan Theatre. Worm's-Eye Isometrics.







Above. Apron: Craft Market and Guildhall Entrance. Isometric.

Left. Proscenium and Stage: Woodwork Studio. Axonometric Study.

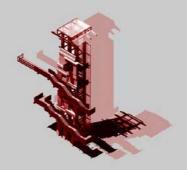
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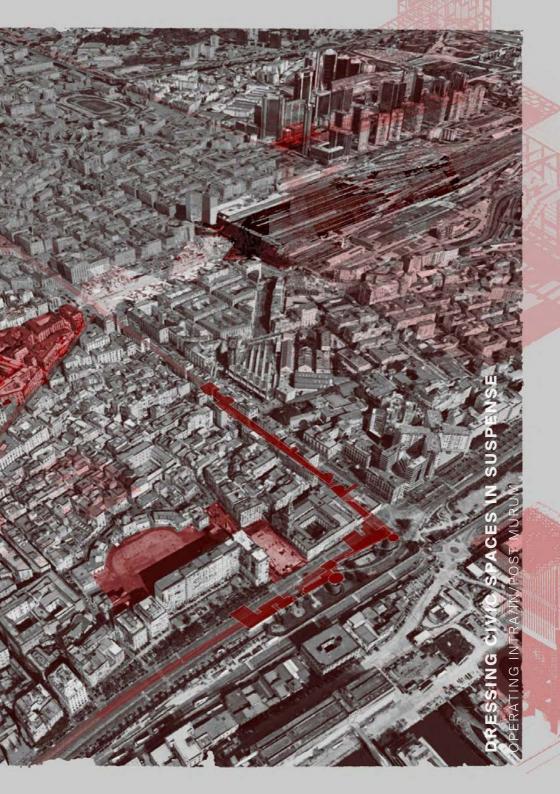
DRESSING CIVIC SPACES IN SUSPENSE

OPERATING INTRA/IN/POST MURUM

ECEM GIDERGI ISABELLA HAMPTON LILIIA KUKSINA







Site: Piazza del Carmine, Piazza Mercato, Via Marina.

Programme: Shelter for Women Refugees (Prayer Rooms, Legal Services, Language

Support, Weaving Workshops, Accommodation).

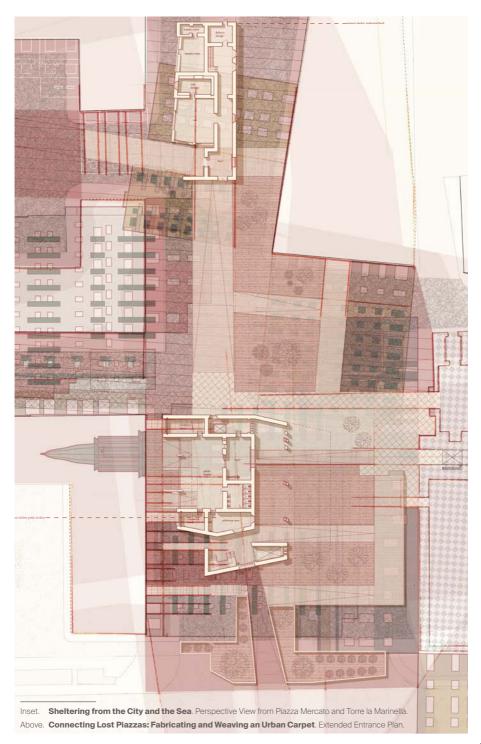


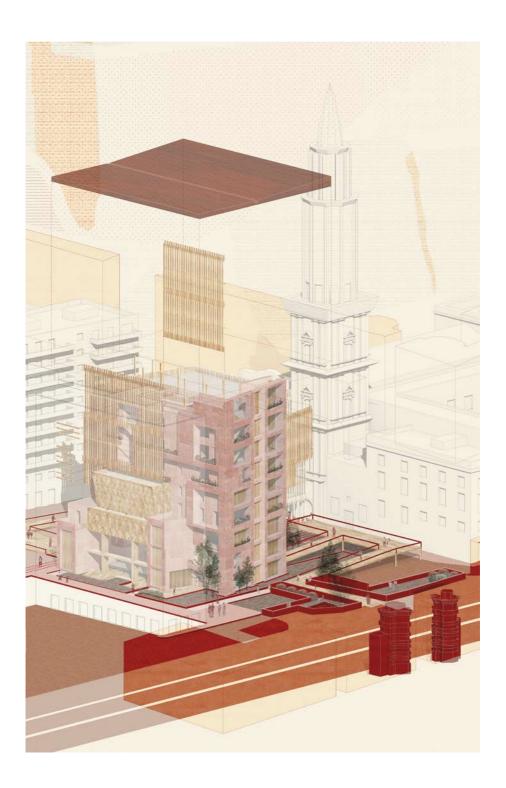


TALES OF A RECLAIMED BODY-LANDSCAPE

SACRED SHELTERS, WOVEN VEILS, URBAN CARPETS
ECEM GIDERGI

According to myth, Naples is built on the body of the siren Parthenope, which merged with the ground to shape the landscape. Parthenope gave her name to the Greek settlement which pre-dated Neapolis and is still remembered in the Fontana della Sirena in Piazza Sannazaro, a statue atop the San Carlo Theatre, and the nickname of SSC Napoli. Parthenope is seen as a protective figure in Naples, and the city still has a profound relationship with this myth, and consequently with the ground, the body, and gender. Tales of a Reclaimed Body-Landscape explores this protective quality. A series of projects transform the fragments of the Aragonese city walls from fortifications into sacred spaces, redefining the line that split the sacred interior from a profane exterior. These projects develop a new space in murum, within the walls, in which the body-landscape relationship is made sacred again, and in which bodies and landscape are protected. Piazza del Carmine acts as a focal point, where a shelter for women refugees creates a new gatehouse between Piazza Mercato and the sea. The shelter stands on the ground of Torre la Marinella, a tower built into the city wall at the coast now isolated between the highways serving the industrial harbour. Expanding urban 'carpets' resurface the piazza to create soft subdivisions between public and private space, skins combining woven gardens and perforated veils establish a liveliness in a site that is historically charged but presently abandoned, and generate cooling microclimatic movements. Through a combination of solidity and fragility, a project of collective care is re-established, care for the city, its ground, and those who reside there.









Above. Meeting Piazza Mercato and the Sea: A New Gate to Naples. East and South Elevations.

Left. Shelter for Women Refugees: Urban Carpets and Shading Veils. Exploded Isometric.

Site: Piazza Salerno, Centro Direzionale di Napoli, Poggioreale.

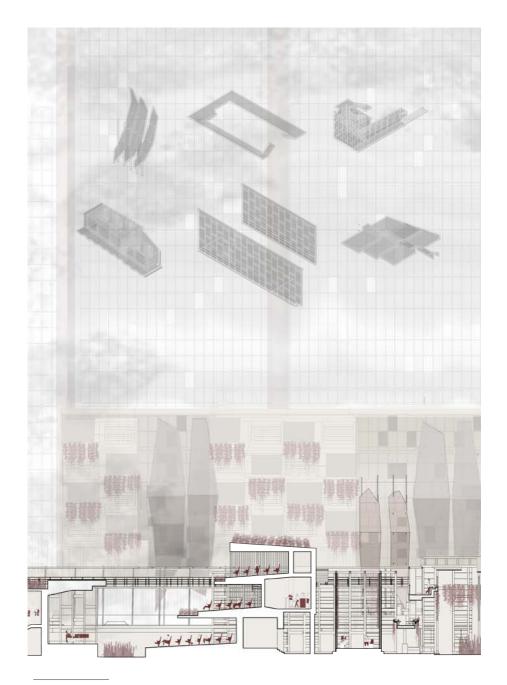
Programme: Community Gardens, Performance Spaces, Accommodation for Migrant

Laborers, Workshops, Environmental Attenuation Devices.

MAKING (COMMON) GROUND

CONSTRUCTING SOCIO-ENVIRONMENTAL INTEGRATION ISABELLA HAMPTON

To the north-east of Piazza Garibaldi is the Centro Direzionale di Napoli (CDN), the Central Business District of Naples. Designed by Kenzo Tange in 1982, the development was completed in 1995. This promised economic opportunity, and the integration of a dis-used industrial centre into the city. Since its completion, the changing climate of southern Italy (both environmental and economic) have shifted expectations around the CDN. The glazed towers lead to environmental discomfort, large expanses of concrete contribute to urban overheating, a lack of activity at night increases crime rates and a sense of abandonment, and yet the area is attracting new occupants, with the construction of facilities for the University of Naples Parthenope and a metro station. Making (Common) Ground explores strategies for how—at a point of change—this area of the city might invite marginalised communities to participate in the reconfiguration of the CDN. A series of adaptation projects for under-utilised office blocks aim to improve environmental performance through the fusing of lightweight structures onto the concrete carcass of the CDN. Six systems are proposed: shelters, passages, pavilions, cores, facades, and fields. A test project explores the creation of spaces for migrant workers, employing these systems to set out a landscape for the production and preparation of food (sustaining migrant workers, serving the offices, creating employment) and community performance. It aims to ensure that the CDN does not become a stagnant part of the city, and instead continues to act as a living, developing project of civic and environmental, as much as economic, concern.



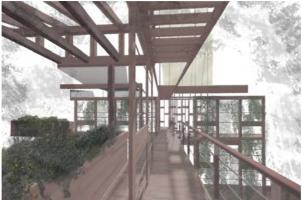
Inset. Six Systems of Environmental Attenuation: Shelters, Passages, Cores, Pavilions, Facades and Fields.

Isometric Studies

Above. Shaping Common Ground: Systems for Shading and Cooling Glass Towers.

Long Section with Tower Elevation.



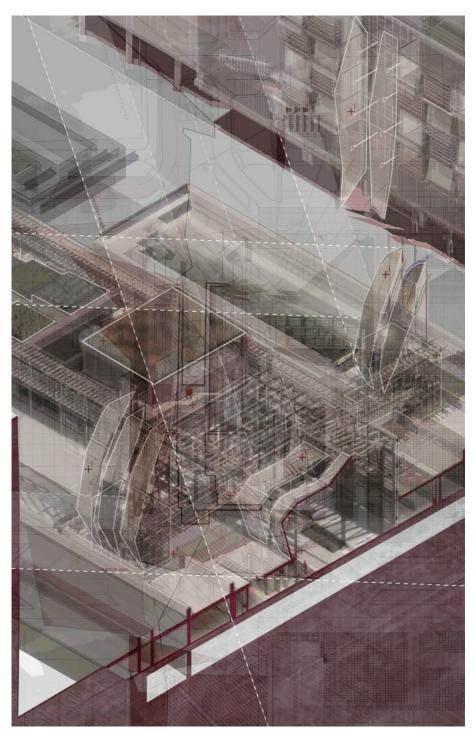




Above. Figures of Urban Agriculture: Performative, Vertical, Sheltered.

Perspective Views.

Right. Setting Systems in Place: Shading and Attenuation Devices.
Sectional Isometric.



Site: La Casa Santa dell'Annunziata, Via Annunziata.

Programme: Youth Woodcraft and Community Centre (Reading Rooms, Woodcarving

Workshops, Counselling Services, Showrooms, Accommodation).

INTERSTICES OF INTRAMURAL NAPLES

ACCOMMODATING (SOCIAL AND URBAN) CASTOFFS
LILIIA KUKSINA

Nestled within the once-infamous red-light district of Naples, La Casa Santa dell'Annunziata was a refuge for unwanted infants. Mothers would entrust their new-borns to the care of the institution through una ruota degli esposti, a foundling wheel, within the walls of the church. This aretfact symbolised the desperation of those grappling with dire circumstances and the dedication of the institution. Interstices of Intramural Naples reimagines this act of dedication for the contemporary city by confronting a pressing issue affecting Neapolitan society: the recruitment of adolescents into the Camorra. Through a Youth Woodcraft and Community Centre, the project aims to revitalise the traditional wood-carving crafts associated with Via Annunziata. This centre provides a showroom, café, and reading room visible from the street to encourage community interaction. Behind a reinstated gate lies a craft centre, where two wood-workshops provide hands-on skill development. Above are counselling services, and accommodation for the most vulnerable. Inspired by artefacts such as the ruota degli esposti, a timber frame disrupts the rigidity of the institutional setting. Conditioned, cabinet-like assemblages occupy the shell of the former orphanage, creating a hidden timber interstice which extends through selected apertures to offer balconies to the courtyard. A sequence of screens—calibrated façades of varying thickness—spill into the city, offering glimpses of public programmes and shielding concealed spaces. These 'gates' allow internal observers to peer out and signal a presence to those beyond. Associated supporting spaces operate 'in suspense' (sospeso), awaiting future use.









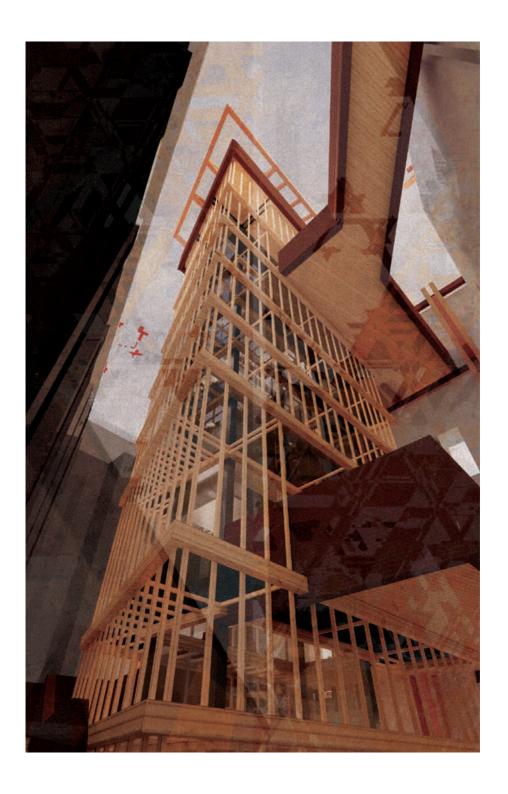


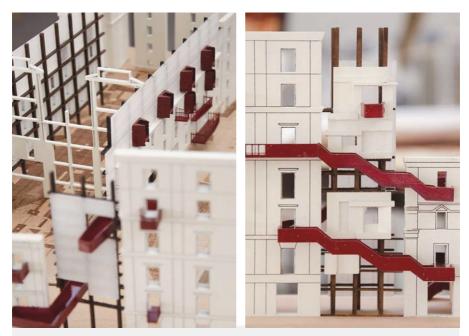


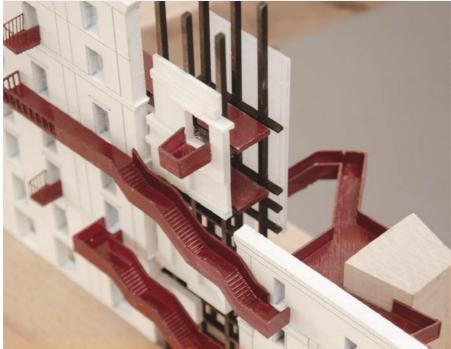
Above. Woodcraft Centre, Market Entrance, Material Store, and Interventions on Corso Umberto. Perspective Views.

Below. Shielding an Urban Interstice: Masking Corso Umberto. Elevation.







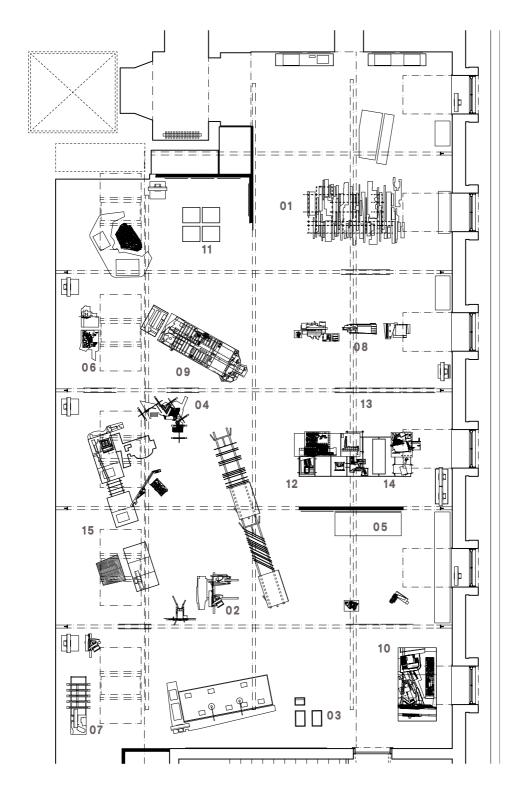


Above. Woodcraft Centre: Skins and Structure and Furniture Showroom. Exhibition Models.

Left. Furniture Showroom: Shelves Stacks and Stairs. Perspective View..







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FIGURES

Cover

Rione Terra: Subterranean Site Study. Dan Bennett.

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