

ESALA 2023

Master of Architecture

**GROUNDING NAPLES:
SETTINGS, ZONES,
GROUNDS AND GROUNDINGS**

Campi Flegrei

Monte Nuovo volcano Nature
Park

Agnano

Chris French
Michael Lewis

NAPOLI



View from Foqus, Quartieri Spagnoli.

October 2022, Liliia Kuksina



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**GROUNDING NAPLES:
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Chris French
Michael Lewis

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CONTENTS

- **MATERIAL CHARGES, OR, SOME PRELIMINARY DEFINITIONS OF GROUNDING** 1
CHRIS FRENCH | MICHAEL LEWIS
- **BIBLIOGRAPHY & IMAGE REFERENCES** 162
- **ACKNOWLEDGEMENTS** 165

| | | |
|-----------|--|------------|
| 01 | MATERIAL SEAMS, VOIDS AND HORIZONS WILLIAM BELL AUDAI HASSOUNA NAIYUE ZHANG JOE CADEN | 12 |
| 02 | WORKING WALLS BRIONY POTTER ISABELLE WARREN | 36 |
| 03 | VESSELS AND VECTORS OF BAGNOLI XINYI LIU | 46 |
| 04 | [AGITATING] SURFACE EFFECTS OLIVIA MCMAHON SONAKSHI PANDIT LIAM FINDLAY CORMAC LUNN | 52 |
| 05 | INTRA/IN/POST MURUM ECEM GIDERGI ALIX KINGWELL | 76 |
| 06 | STRUCTURED FALSEWORK(S) JAGO TRELAWNY-VERNON | 86 |
| 07 | BINDING CRAFTS SAM LI BAOBAO QIN YUANZHEN GU | 90 |
| 08 | MAKING (COMMON) GROUND ISABELLA HAMPTON | 104 |
| 09 | CIRCUMVESUVIANA: NAPOLI-POMPEII YIQUAN HE LIN JIANG | 108 |
| 10 | SOUNDING OUT NEAPOLITAN SPECIES APOLLINE DE MEEÛS D'ARGENTEUIL | 118 |
| 11 | PROCESSIONS AND 'MACCHINATIONS' ZHAO WANG | 124 |
| 12 | UNA NUOVA CERTOSA HAOWEN BO | 128 |
| 13 | SPEAKING MATERIAL DIALECTS LILIIA KUKSINA NICHOLAS STRANGE | 132 |
| 14 | TRACKING TEMPORAL GROUNDS DAN BENNETT FRANCISCO FRANKENBERG GARCIA | 144 |



A Wall in Naples, Le Rampe di Pizzofalcone, San Ferdinando.

October 2022, Chris French

MATERIAL CHARGES, OR, SOME PRELIMINARY DEFINITIONS OF GROUNDING

From clay and brick through lime and sand to stone and Vesuvian *pozzolana* (“a kind of powder which from natural causes produces astonishing results”), the second book of the *Ten Books on Architecture* describes materials, their qualities, and sources. In the section on stone, Vitruvius differentiates between soft (“at the quarries of Grotta Rossa...”), medium (“as at Tivoli”), hard (“as in lava quarries”), and, somewhat confusingly, “numerous other kinds” of stone, such as the *tufas* of Campania that “can be cut with a toothed saw, like wood.”¹ He observed that the “soft kinds [of stone] have the advantage that they can be easily worked as soon as they have been taken from the quarries” and that “under cover they play their part well; but in open and exposed situations the frost and rime make them crumble... On the seacoast, too, the salt eats away and dissolves them, nor can they stand great heat.”² These vulnerable stones required specific detailing, an awareness of the behaviour of other materials, of the impact of environment, and of the practices and processes of extraction and production:

Walls “should be constructed of the smallest stones, so that the walls, being thoroughly puddled with the mortar, which is made of lime and sand, may hold together longer. Since the stones used are soft and porous, they are apt to suck the moisture out of the mortar and so to dry it up. But when there is abundance of lime and sand, the wall, containing more moisture, will not soon lose its strength, for they will hold it together...”³

1 Vitruvius, *The Ten Books on Architecture*, trans. Morris Hicky Morgan (Cambridge, MA: Harvard University Press, 1914), 2.7.1.

2 Vitruvius, *The Ten Books on Architecture*, 2.7.2.

3 Vitruvius, *The Ten Books on Architecture*, 2.8.2.

A wall construction was as a co-operative aggregation, a working-together of lime and sand to form mortar, of stonemasons in the quarries reading geological strata and stonemasons on site responding to wind patterns, tidal sprays, and sunlight. Labour, environment, and material were made co-present through construction.

In the architectural and urban figures of Naples, a city closely associated with the Campanian stone described by Vitruvius, similar co-operations are evident. At first glance, the construction of the city can be read as a re-shaping of a geological surface, an extended and accelerated sedimentation of stone courses, of *tufo* built on *piperno* bases, drifts of clay and minerals developed as facings (render) and three-dimensional projections (Baroque ornamentations). Benjamin and Lācis observed that Naples is “grown into the rock;” they described carvings, rooms “hewn” from the substrate, spaces “installed” in the grottoes beneath the city.⁴ This association with stone is powerful and self-evident when in the city. But like Vitruvius’ wall, the construction of the (stone) city is contingent upon external and supporting factors. The first year of this two-year MArch Integrated Pathway studio, *Grounding Naples*, seeks to explore these material co-dependencies, to draw out and develop correspondences between labour, material, and the broader ecological terrain of the Neapolitan city-landscape. It explores those places where the mass of constructed geology is punctured by other materials, where wooden shutters, cloth awnings and plastic sheeting screen interiors from the sun, or geological faults reveal a subterranean city of archaeological remains and volcanic flows. It traces terracotta fired in Sorrento to Neapolitan rooftops; exposed facing stones describing the broader geology of the Mediterranean basin into museums and galleries, and by association Naples’ historical connections with Sicily and northern Africa; and majolica tiles imported via Mallorca from Hispano-Moresque workshops into the gardens of convents. Building on Helen Hills’ reading of the surfaces of the Treasury Chapel of San Gennaro, it explores how materials speak to local and distant landscapes of extraction and production, landscapes often occluded by the finished material.⁵ The studio positions both the crude Vitruvian wall and the refined Treasury Chapel—and the

4 Walter Benjamin and Asja Lācis, “Naples,” in *Reflections: Essays, Aphorisms, Autobiographical Writings*, ed. Peter Demetz (New York: Schocken Books, 2007 (1978)), 165-6.

5 Helen Hills traces silver from sites of extraction in Peru by Spanish conquerors to the Borgo Orefici in Naples, where silversmiths transformed ore into refined goods for redistribution around the Spanish empire. This history is lost in the glittering light of the chapel. See Helen Hills, “Beyond Mere Containment: The Neapolitan Treasury Chapel of San Gennaro and the Matter of Materials,” *California Italian Studies*, Vol.3 No.1 (2012).

many material expressions in between—as charged assemblages within reciprocal landscapes of production and exchange.⁶ The former invokes microscopic movements, water drawn into hygroscopic lime, the gradual crumbling of the *tuffa* in response to changing temperature or the wear of the wind. It describes geological pressures, historic eruptions, magma flows and solidifications, quarries, sink holes and landfills which construct a landscape in time. The silver and gems of the chapel are indices to histories of exploitation, colonial rule, and subjugation, but also to craft practices, to careful (as opposed to wasteful if not necessarily considerate) material use, and different systems of value. Through this charging of material, it offers a preliminary definition of *Grounding*: to position architecture as a *Grounding* is to create a point of contact with the earth through which charge passes. This is a contact that recognises tensions, inequalities, moments where material is transformed, or where objects shift from one value system to another. To initiate an architecture as *Grounding* is to create spaces where social, political, and material charges are revealed, focused and ultimately, perhaps, dissipated.

Through the proposals documented in this catalogue this first working definition of *Grounding* is set in relation to other more familiar definitions, those concerned with foundations, established systems or bases. *Grounding*, in this second sense, involves the provision of stability. In Naples and the seismic landscape of the Campi Flegrei and Vesuvius, stability is by no means a given. Pozzuoli, on the Neapolitan coast, is the international epicentre of attempts to study the effects on ground level of changing pressures within subterranean magma systems (a phenomenon known as Bradyseism). But more broadly, considering an architecture of and as *Grounding* is to ask: what does stability mean, today? No longer *firmitas*, surely, and the inherent intractability, inflexibility, or denial, even, of movement or unpredictability implied by the term. What then? In his introduction to the catalogue for the *Critical Zones* exhibition, Bruno Latour notes that engaging with the worlds of sociality and production (or as Latour puts it, the worlds we live in and the worlds we live from) requires “a different view of the material world than has been framed... since the modern period.”⁷ He offers two working concepts as re-framings: Gaia and the Terrestrial. Where Gaia is

⁶ Echoing Jane Hutton’s use of the term. See *Reciprocal Landscapes: Stories of Material Movement* (London, New York: Routledge, 2020).

⁷ Bruno Latour, “Seven Objections Against Landing on Earth,” in *Critical Zones: The Science and Politics of Landing on Earth*, ed. Bruno Latour and Peter Weibel (Karlsruhe, Germany, Cambridge, MA, and London: ZKM and MIT Press, 2020), 6.

concerned with living things and their co-participants (atmosphere, soil, rocks, minerals, and so on), the Terrestrial describes a challenge to part-to-whole relations in which the small is a simulacrum for the large. Both demand new representational instruments, and new means of describing what it is to 'land' on Earth. In response, the work explored to date offers the following provisional glossary to define what it is to 'land', to come to ground as architecture.

SETTING: the term **SETTING** alludes to the place in a piece of jewellery that holds a stone, and the careful way a setting is assembled to receive that stone. The term is implicitly bodily, linked to seating, or sitting, to putting things down or placing things, of bringing something (a stone or gem, a body) into contact with a ground through an intermediary (the band in jewellery, or the seat below the body). A **SETTING** is a designed junction. In the student work, a **SETTING** describes a space into which a project might be carefully placed, and the changes to that place that would be required to receive that project. In a city as dense as Naples, where open space is scarce, abandoned buildings are plentiful, and the landscape is incredibly complex, these **SETTINGS** necessarily engage with buildings to be reoccupied or reactivated. The term **SETTING** also refers to the environment within which something is set, and the impact of that environment on an atmosphere or behaviour. As well as being concerned with a point of contact, a **SETTING** is also concerned with context.

GROUNDING: a **GROUNDING**, as described above, is at once more visceral, more material, less delicate and more charged than a **SETTING**. **GROUNDINGS**, as charged points of contact, require that ground (and buildings) be re-configured to accommodate an architecture that works to the mutual benefit of that ground, those who occupy it (the Terrestrial) and dwell within it (Gaia), and at the same time impact that ground. They shape the passage and release of pressures. The initial architectural explorations documented here identify and develop material reciprocities for Naples. They propose a network of programmes that engage in beneficial exchanges and explore the technical and environmental possibilities of selected materials typically seen as inert. They position these material co-participants within systems of social value.

ZONE: A **ZONE**, after Latour, is a space with “no settled meaning... something of uncertain status, unclear delineation, unsettling atmosphere.”⁸ It is concerned with the contingent and the unknowable, with those conditions not readily recordable or not yet recorded. We might think of time, weathering, fluctuations in occupancy or material degradations, or particular social, animal, vegetal, or mineral movements. Objects within a **ZONE** are ‘enmeshed’ with other objects. We cannot consider material without considering weather, stone without thinking about sedimentation and extraction, or society without considering the spaces of sociality. To be ‘enmeshed’ is to be aware of relationships with other things. A **ZONE**, as in critical zone science, is also something through which things pass, a permeable layer connecting tree canopies and groundwater. **ZONES** are also, therefore, concerned with emanations, atmospheres and effects that are not part of the ground but are impacted by ground conditions (the impact of pollutants in groundwater on botanical life, or the passing dust of sandstorms, carrying particulates which impact human and animal respiratory health). In this working taxonomy of ground, **ZONE** refers to aerosolised, dispersed, or distributed conditions.

Collectively, this emerging terminology informs a re-assessment of what constitutes the ground of Naples. This re-assessment is not limited to the ‘natural’ (to soil, stone, or minerals); it considers the extended anthropogeographic landscape of Naples (as employed in Human geography, but also re-calling Vittorio Gregotti’s development of Ratzel’s term within architecture and urban studies), as well as the ecosystems that occupy that landscape. In the projects documented here this encompasses the render that dresses that stone, the minerals used to colour that render; the brick that reinforces or patches the crumbling walls and the marine and river clays used to form those bricks; the soil that nurtures botanical life and the animals that feed on and sustain that life; products of landscape, including leather, canvas, wool, cloth, and skins mirrored surfaces, metallic faces, and folds of precious metals. It binds together archaeology and contemporary construction.

In dialogue with this developed understanding of ground and *Grounding*, the students have positioned a series of initial architectural speculations,

⁸ Latour, “Seven Objections Against Landing on Earth,” 13.

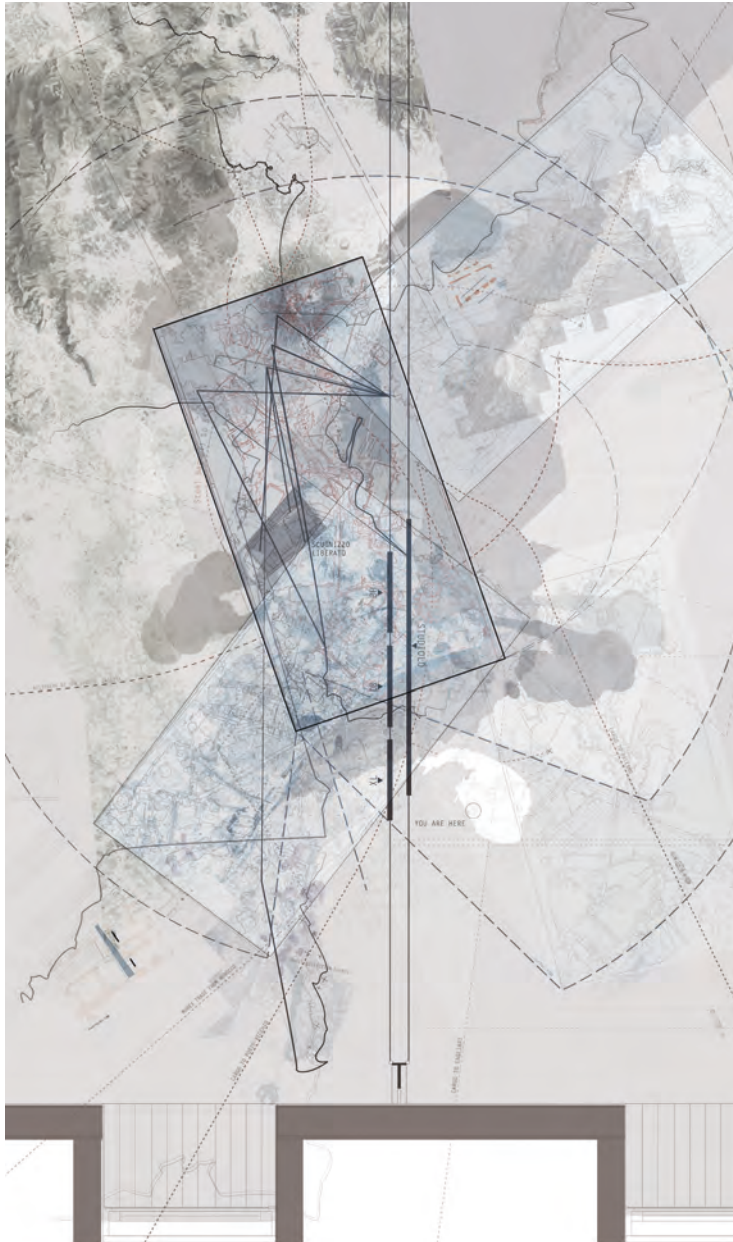




Above. **Projecting the City through the Studiolo.** Installation Images.

Right. **Framed Projections and Projection Frames.** Studiolo Plan and Elevation.

Haowen Bo, Francisco Frankenberg Garcia, Lin Jiang and Liliia Kuksina.



STUDIO PLAN 1:25

Setting a *Studiolo* to Scugnizzo Liberato. *Studiolo*/Studio/City Plan.
Dan Bennett, Isabella Hampton and Xinyi Liu.

ranging from the scale of furniture-like installations to constructions operating at the scale of the city and its surroundings. Connecting these speculations are *studioli*, spaces crafted into the studio in Edinburgh to hold, gather and re-frame Naples. In the Renaissance, *studioli* (literally ‘small studios’) were lavishly decorated spaces within which objects of study were held. Objects would be retrieved from these stores, placed on desks standing within or constructed as part of the *studiolo*, enabling disparate objects to be set in relation, in an ever-changing context of other objects. These *studioli* generated thoughts, ideas, understandings. Acknowledging the problems associated with this process (issues of omission and inclusion, and of selective association), these *studioli* provided a space for making connections between distant things. The *studioli* installed in Edinburgh acted as outward-looking points of study, observing Naples, and drawing in, curating, and re-presenting material to an exterior. They formed working spaces (drawing machines, archives, spaces that do work) and spaces for working in (for drawing and making). Subsequently, as exhibition constructions, they collected drawings, models, artefacts, portfolios, and documents to describe a re-construction of Naples in Edinburgh. In the trajectory of the student projects, these became Observatories within developed **SETTINGS** in Naples, providing refuge from environmental or urban pressures, acting as cases for precious objects or collections, or establishing architectures of measure for recording environmental change, degradations, constructive interferences. They foregrounded exploratory **ZONE Constructions** which foster the production of material conditions and reciprocities across Naples, breaking down borders between sites or spaces, intervening in the composition of the air or nullifying or amplifying certain sounds to unsettle fixed atmospheres. They provided entryways for the students as they came to understand the complexities of a challenging city. This is the final sense of *Grounding* documented here; these projects provide means by which we might find our feet in Naples. They represent new openings onto Naples, re-situating the city in response to recent local and world events. They offer foundations, footings, or footholds from which to move into the second year of the programme.

Chris French and Michael Lewis



Scugnizzo Liberato, Materdei.

October 2022, Michael Lewis



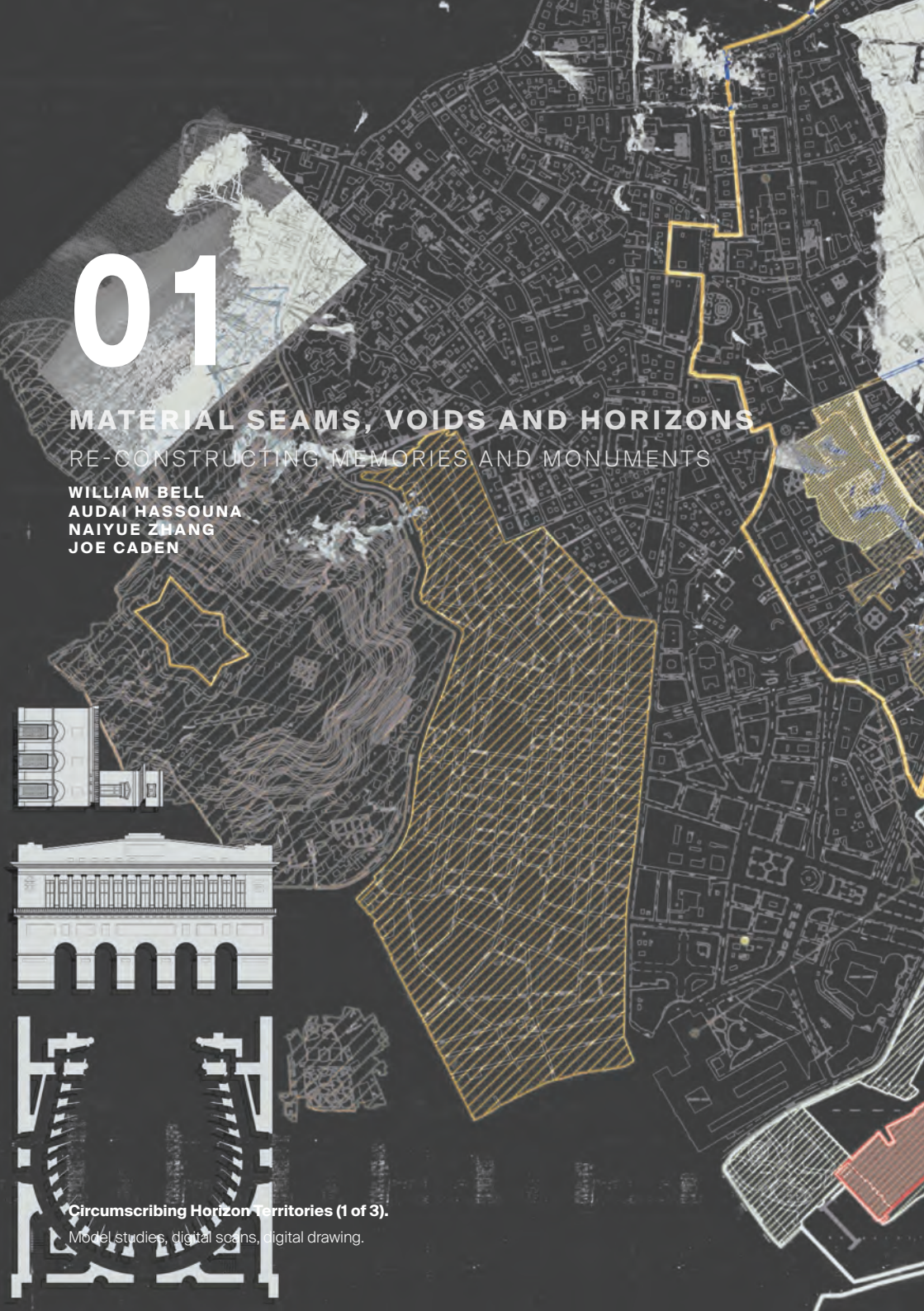
NAPOLI

01

MATERIAL SEAMS, VOIDS AND HORIZONS

RE-CONSTRUCTING MEMORIES AND MONUMENTS

WILLIAM BELL
AUDAI HASSOUNA
NAIYUE ZHANG
JOE CADEN



Circumscribing Horizon Territories (1 of 3).

Model studies, digital sections, digital drawing.



MATERIAL SEAMS, VOIDS AND HORIZONS
RE-CONSTRUCTING MEMORIES AND MONUMENTS

01



MATERIAL SEAMS, VOIDS AND HORIZONS

RE-CONSTRUCTING MEMORIES AND MONUMENTS

WILLIAM BELL | AUDAI HASSOUNA | NAIYUE ZHANG | JOE CADEN

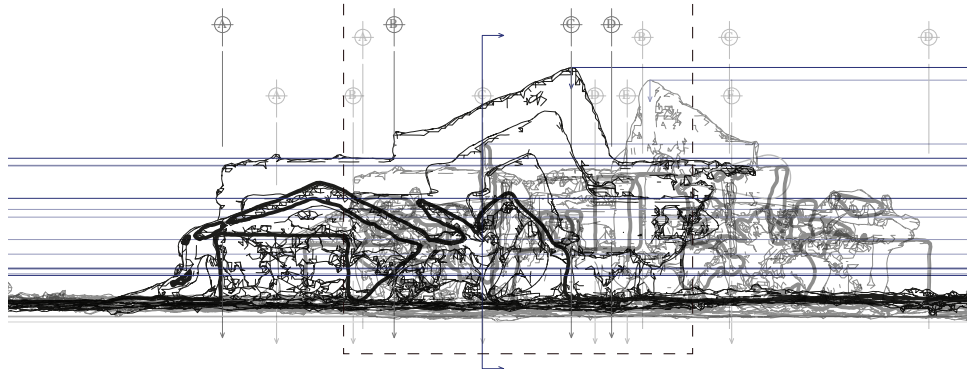
Arriving in Naples, four outsiders convene in Largo Banchi Nouvi, a small square near the urban island enclosed by the walls of the Complesso Monumentale di Santa Chiara. In this square, these four visitors recount the lives of four other figures: British sergeant Normal Lewis who passed through Naples in 1944; Lewis' local Neapolitan associate Vicente Lattarullo; German artist Joseph Beuys, who was brought to the city in 1971 by art dealer Lucio Amelio; and Australian travel writer Peter Robb, who visited Naples in the same period. They begin to connect the city described to them in novels, texts, and stories with that experienced; the stark contrast between a promise of porosity and the impenetrable walls of Santa Chiara is most apparent.

Material Seams, Voids and Horizons explores this incompatibility, the distance between biography, memory, description, and the city. It does so through the lens of the outsider; of someone who can never fully know a place but who can perceive it differently to those who do. It unravels the history of colonial materials, of silver brought to the city from the Andes and ultramarine pigment from Afghanistan, bound by beeswax and resin from the local stone pines. It identifies voids, culturally significant and yet traumatic interventions in the city which exist as much in memory as in space. It follows and forms seams—constellations of interventions that have or may have significant relationships with materials—and defines horizons, delimitations denoting fields for the development of new encounters.



Left. **Mediating Devices.** *Studiolo* Installation/Drawing Machine.

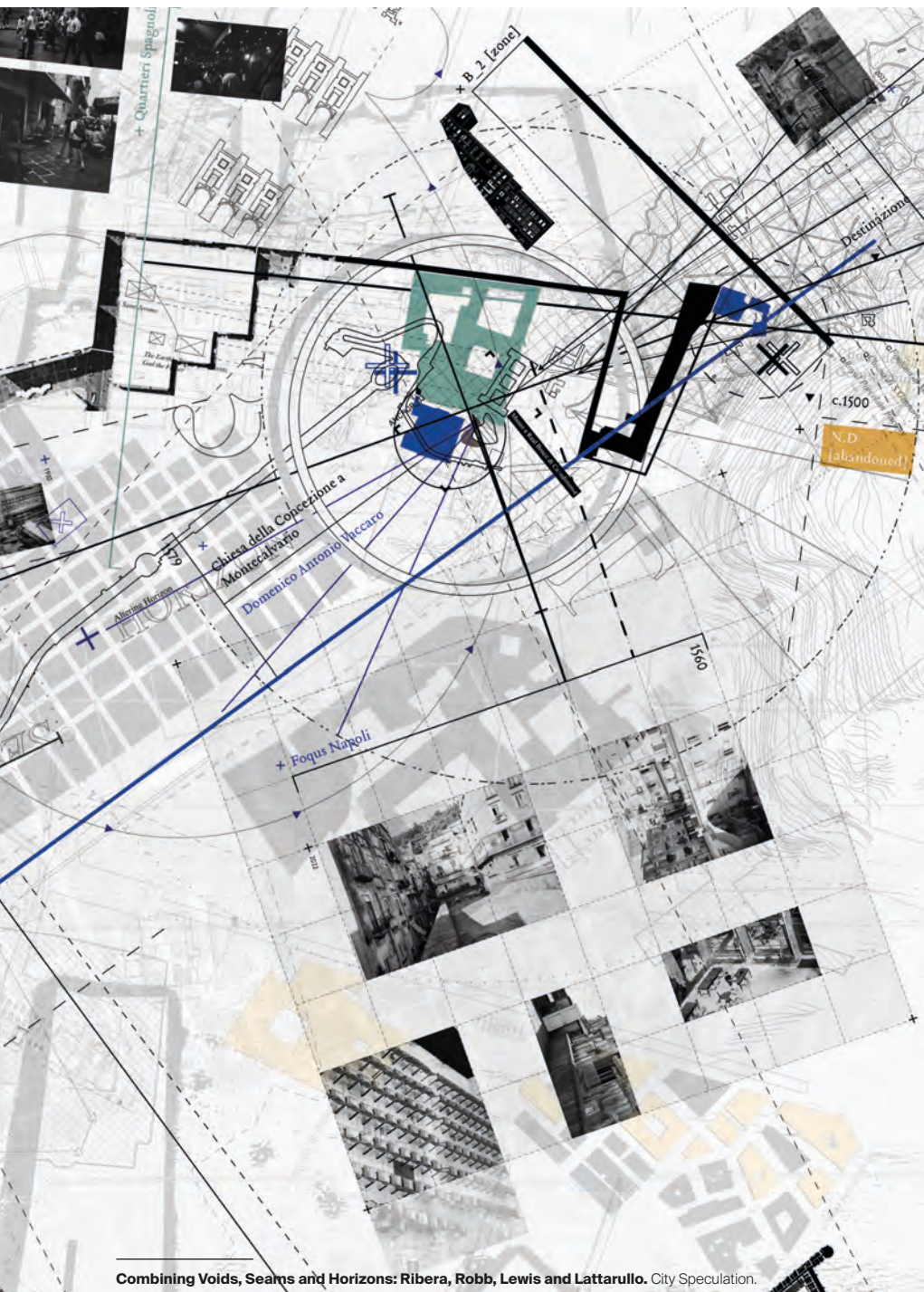
Above. **Meeting (in) Largo Banchi Nuovi.** Reconstructed/Recollected Site Plan.





Left. **Sets, Scans and Sections of Material Seams.** Model Studies, Digital Scans and Sections.
Above. **Intersecting Voids, Seams and Horizons.** Installation Drawing.





Site: Via Capodimonte and Capodimonte Park, Capodimonte.
Programme: Auditorium, Ribera Galleries, Booksellers' Stalls, Painting Studios, Viewing Tower, Pine Gardens, Apiaries.

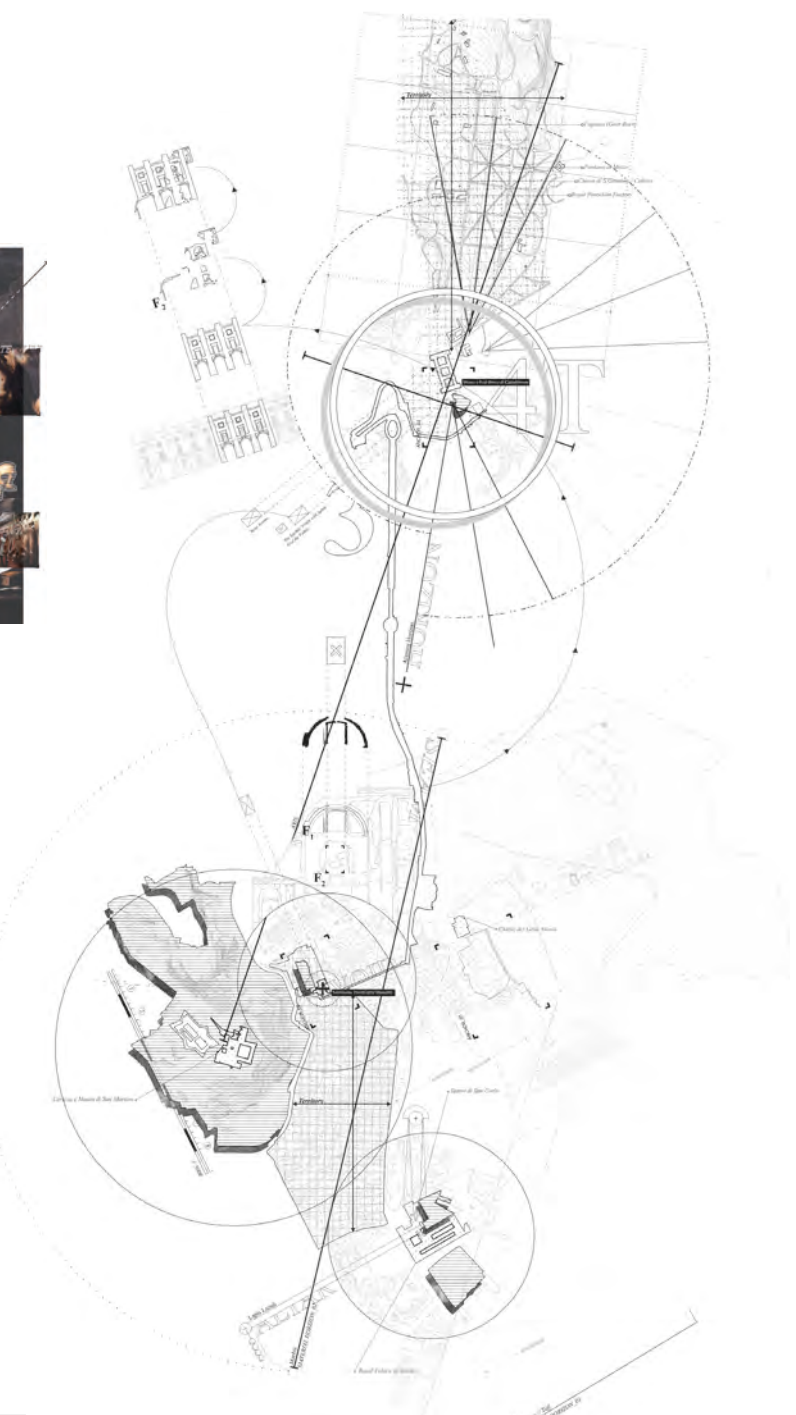
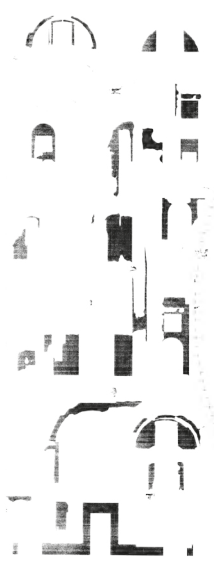


UNEARTHING ULTRAMARINE

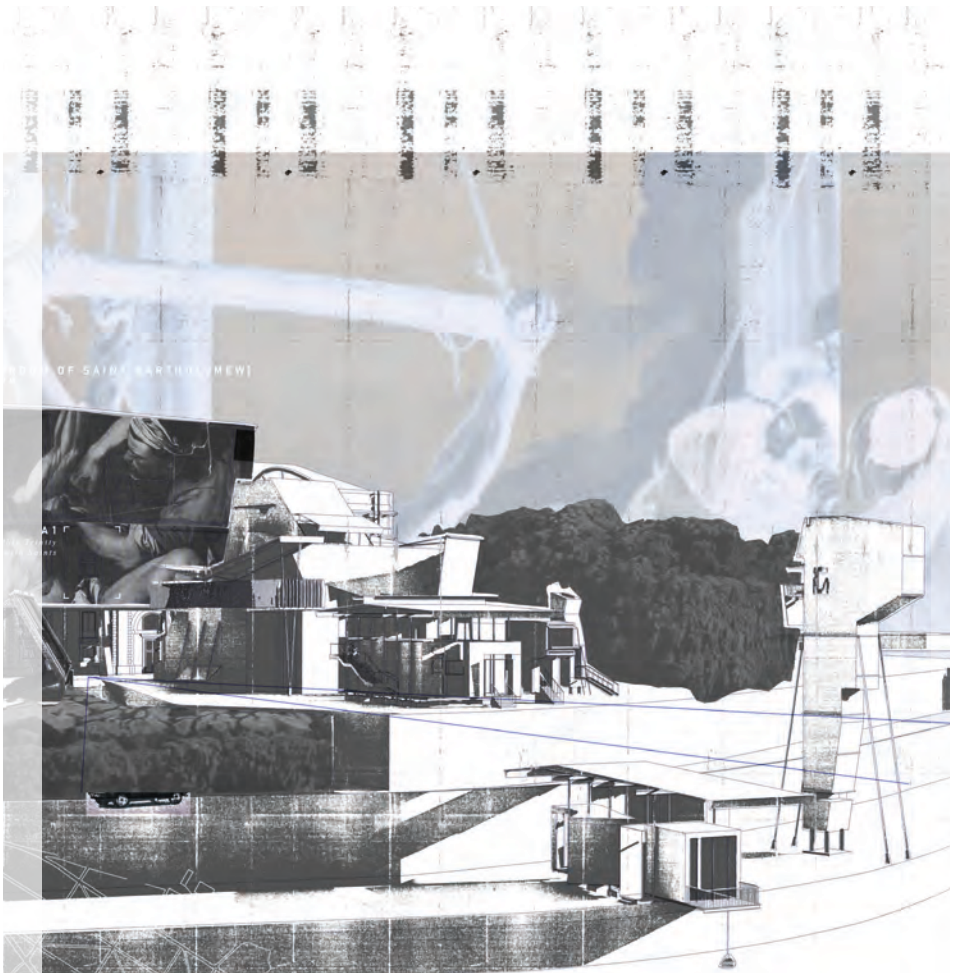
ALTERING THE HORIZON OF THE CAPODIMONTE

WILLIAM BELL

The Capodimonte Palace above Naples contains several works by Spanish-Neapolitan artist Jusepe De Ribera (1591-1652), including three altarpieces commissioned for the Santissima Trinità delle Monache. These three paintings were relocated to the palace (constructed in 1738 by King Charles VII of Naples and III of Spain) in 1813 when the monastic order running the church was suppressed. A prominent feature of the paintings is their bright robes, red for God and Jerome, and ultramarine for the Madonna. The ultramarine, in particular, is symbolically and historically charged. It was produced from *lapis lazuli* mined in Afghanistan and imported via Venice; processing the pigment was complex, involving multiple stages with low yields, limiting its use to the clothes of the Madonna and infant Christ. *Unearthing Ultramarine* proposes a series of additions to the Capodimonte Park, shifting the museum's horizon to confront the lost histories behind its collections. Fragments traced from Santissima Trinità delle Monache are re-imagined in a space between the church and palace, heightening tensions between the museum as a figure of colonial rule and the local acts which shaped its collections. Adopting compositional principles from Ribera, four territories are defined by four characters: the altarpieces, the Madonna's gown, beeswax candles and the stone pine of Naples (wax and resin were binders for pigments). These territories concretise around a new gateway, adding to the existing Royal Porcelain Factory, *Capraia* (Goat Barn), and Tower Garden spaces for booksellers, visitors, and painters, and contesting the formal staging offered by Ferdinando Sanfelice's *Porta di Mezzo*.



Inset. **Analyzing Ribera: *Saint Jerome and The Earthly Trinity with Saints*.**
 Above. **Material Complexities: Horizon Limits and Fragment Figures.** Site Reconstructions.



ROOM OF SAINT BARTHOLOMEW

A1 F
1777
1877

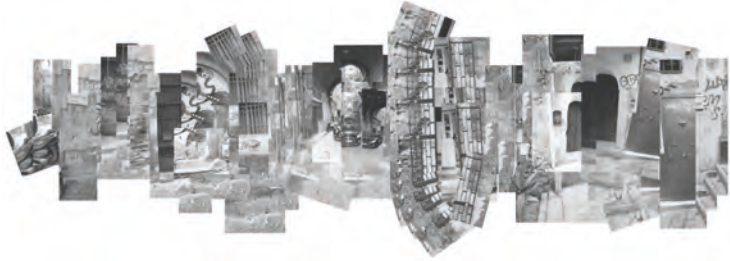


Left. **Roadside Booksellers** and **Vicoletto Lapis Lazuli**. Perspective Views.

Puncturing the Walls of the Palace. Perspective View.

Above. **Altering the Horizon of the Capodimonte**. Plan and Section Overlay.

Site: Villa Comunale di Napoli, Chiaia.
Programme: City Museum, Orchards (Mulberry, Pear, Lemons), Archives, Planning Offices.

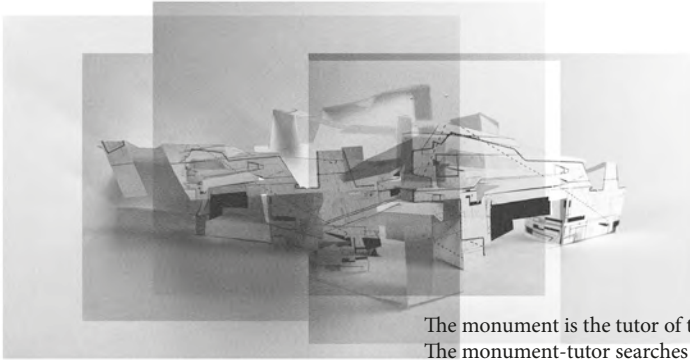


ARCHIVING A MEMORY OF NAPOLI

RE-SURFACING AND REMEMBERING VILLA COMUNALE

AUDAI HASSOUNA

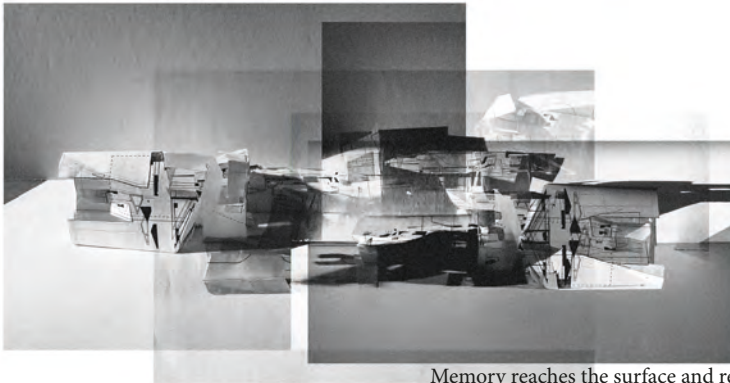
Recollections structure Peter Robb's *A Street Fight in Naples*, published in 2010 but recounting Robb's time in the city from 1978 to 1992. Robb recalls approaching Naples by boat and recognising buildings from *View of Naples from the Sea* (painted in 1647 by one of two architectural fantasists, Francois de Nomé or Didier Barra, whose work was attributed to the fictional Monsù Desiderio) and the earlier *Tavola Strozzi* (Francesco Rosselli, 1472-73). In these paintings, the hillside beneath Castel Sant'Elmo is still green, "dotted with mulberry trees" present now in name only: *Vico Lungo del Gelso* (Long Alley of the Mulberry Trees) recalling the orchards that preceded the expansion of the Spanish Quarters, the silkworms and *setaiuoli* (silk workers), the City of Linen (the name given to Naples by Arabic traders) and gold cloth (made by skilled *armieri*, armourers, recognized in the names of streets and buildings near the harbour). Naples invites us to reconstruct these lost histories. In *Archiving a Memory of Napoli*, the fallibility of memory prompts speculations, recollections become spaces, figures and scents suggest formalised exchanges. Moments experienced in Largo Banchi Nuovi, Santa Chiara, and Palazzo Venezia are reconstructed in composite plan, section, and elevation studies, forming a drawn archive of a walk misremembered. This walk is re-inscribed by association into another site; the Pompeian cottage in the garden of Palazzo Venezia merges with the Casina Pompeiana in the Villa Comunale. The former Royal Garden on land reclaimed from the bay is re-staged as an orchard and archive, remembering the sea, plants, pieces and practices now lost.



The monument is the tutor of the weak city.
The monument-tutor searches in depth.

Memory lies underneath the surface,
but that's where it eventually ends.

Our recollections frame the surface

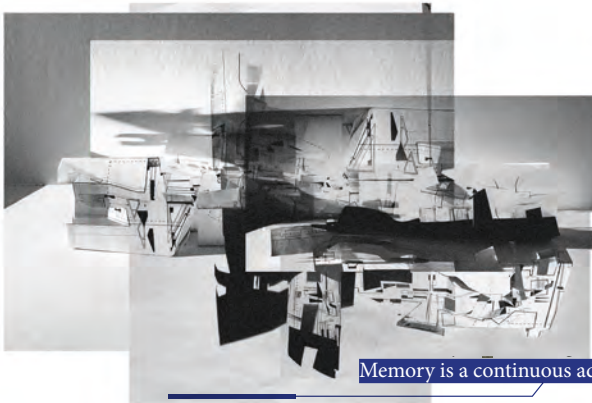


Memory reaches the surface and remains there.

The monument is recognized
only when it reaches the surface.

It is recognized because it can be seen.
It is recognized because it is familiar.

When Expressed, the monument is
remembered

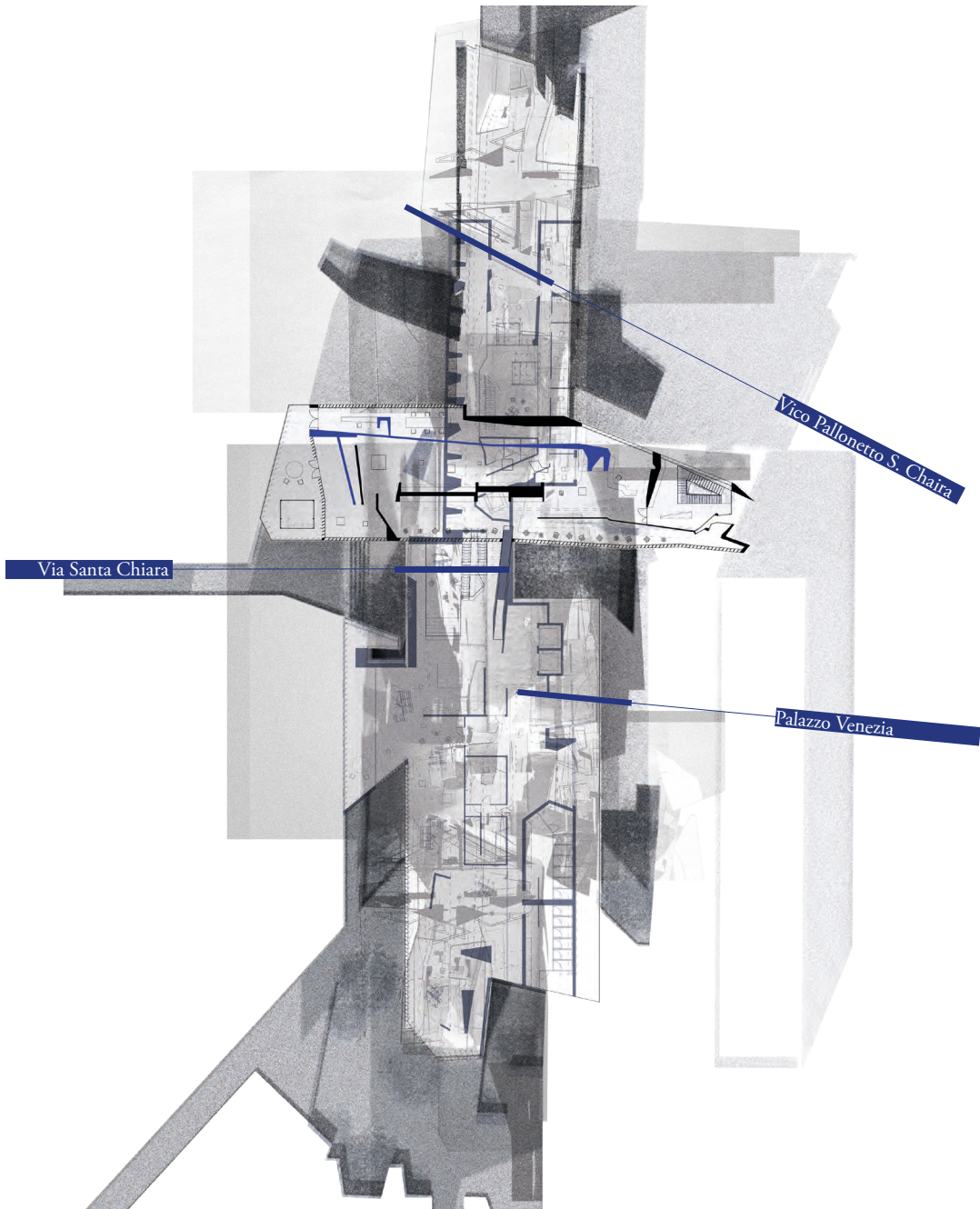


Memory is a continuous adapter of recollections.

Beniamino Servino.

Left. **Documenting Estrangement.** Photocollage Site Survey.

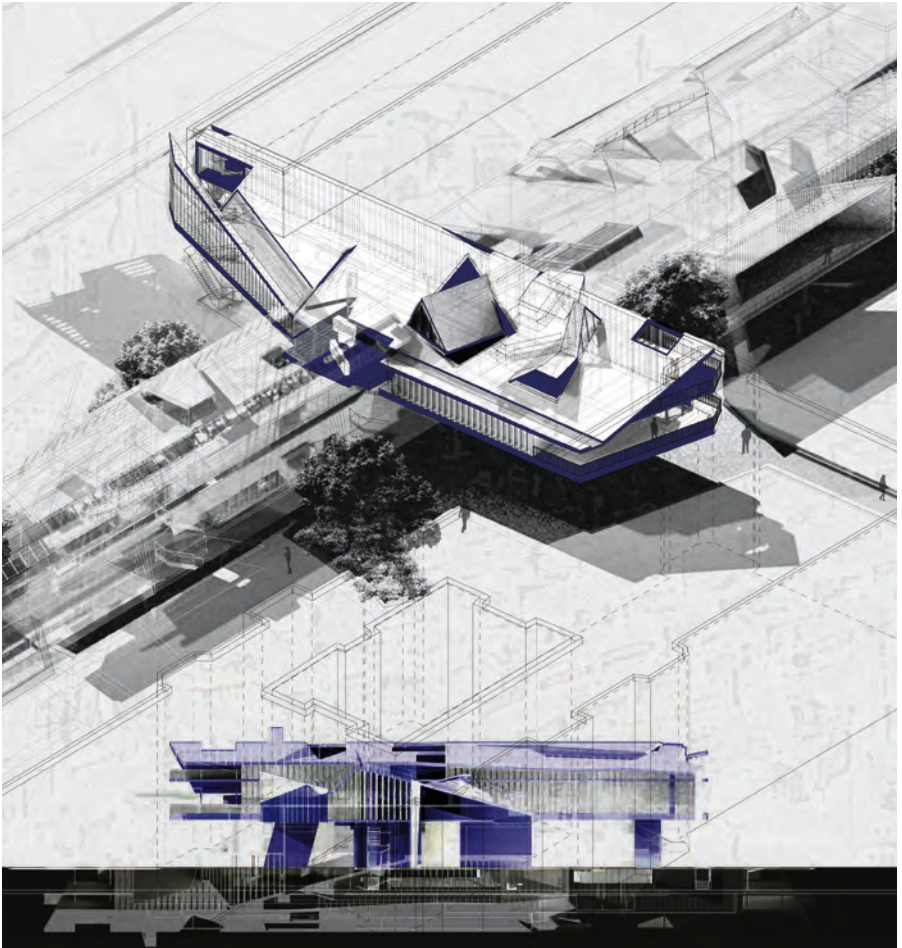
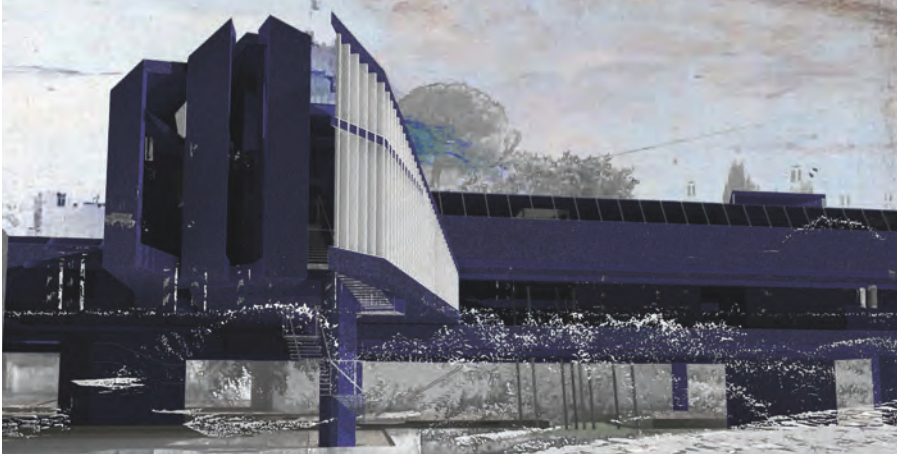
Above. **Enfolding Experiences.** Paper Maquettes, 1:200.



Above. **An Archive of Recollections of a City.** Plan Collage.

Right. **Vessel 01: City Museum.** Perspective View.

Vessel 01: City Museum and Orchard. Isometric and Cross Section.



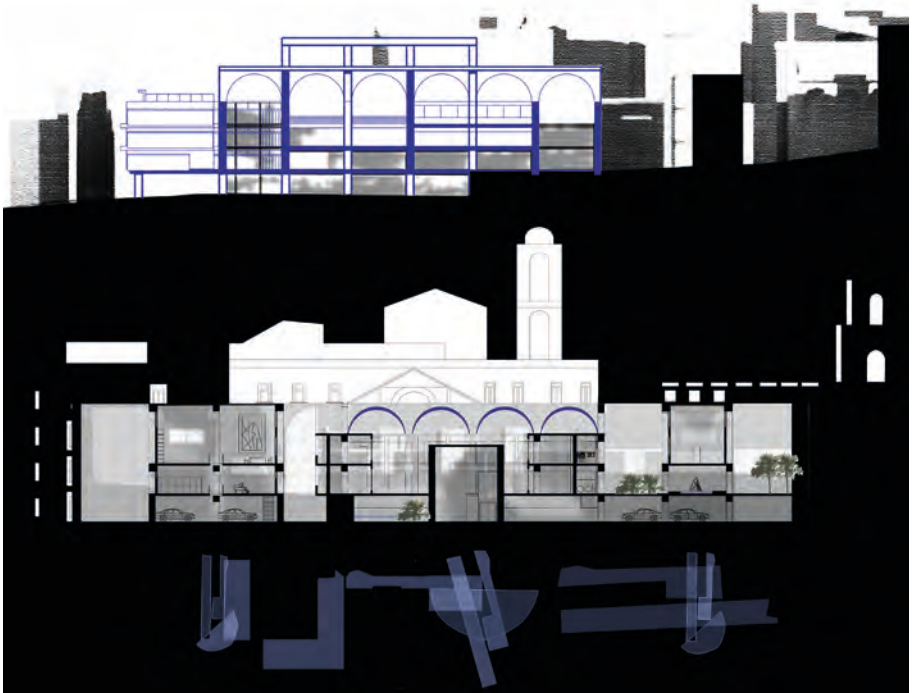
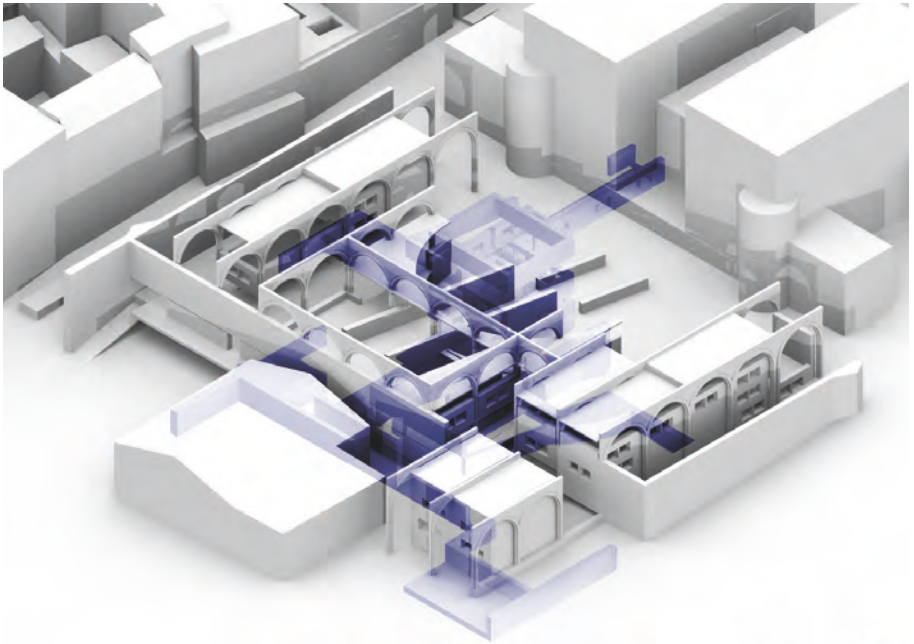
Site: Piazza Luigi Miraglia (S. Maria delle Croci di Lucca), Centro Storico.
Programme: Cafe, Bakery, Carob Plantations, Post Office, Luggage Storage, Showers,
Bicycle and Car Parking.

PIAZZE, PORTE, PASSEGGIATE

COMPACTING CAR PARKS, CARATS AND CAROB TREES

NAIYUE ZHANG

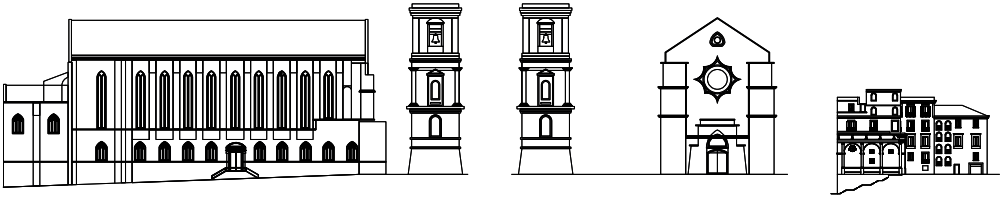
Piazze, Porte, Passeggiate (Squares, Gates, and Strolls) re-occupies a void in front of the Primo Policlinico di Napoli with an architecture of archaeological sediment. It puts this void (a car park) into dialogue with the Greek remains in Piazza Bellini nearby, re-instating lost urban patterns from different time periods: the Roman *decumani* and *cardi*; the ancient Greek, Roman, 14th and 16th century walls; Port'Alba connecting the arc of Vanvitelli's colonnade in Piazza Dante with the old city (and the fruit of the carob tree, *sciuscelle*, which used to grow there); and the monastery and cloister which once occupied the site. Existing level differences across the site are amplified, exaggerated to create space between multiple horizontal layers (planes addressing different horizontal territories). Within the lowest level a re-arranged car park acknowledges the needs of visitors to the adjacent hospital but conceals traffic from the passage of tourists on the busy Via dei Tribunali, cutting through the Unesco World Heritage site. Above, open space allows patients from the hospital and residents to stroll together, in proximity to but separated from the tourists below. Vertical ventilation and service voids allow geo-thermal heat to service conditioned spaces above and ensure air movement through the building. Planting distributed across the different levels generates humidity, providing passive cooling. A new garden of *sciuscelle* covers the roof to provide shade. The seeds of the trees (known as 'carats', and once used as weights for measuring gold), are used to make flour for, and (recalling Vicente Lattarullo's stories of shared cups of acorn 'coffee') substitute for chocolate in, a bakery below.



Above. **Stacking S. Maria delle Croce**. Axonometric Study.

Below. **Sections through the Ground-Archive**. Sections (Excavations and Constructions).

Site: Piazzetta Santo Sepolcro di Gerusalemme, Quartieri Spagnoli.
Programme: Post Office and Parcel Pick-Up, Belvedere, Community Allotments (Hanging and Vertical), Church Offices.

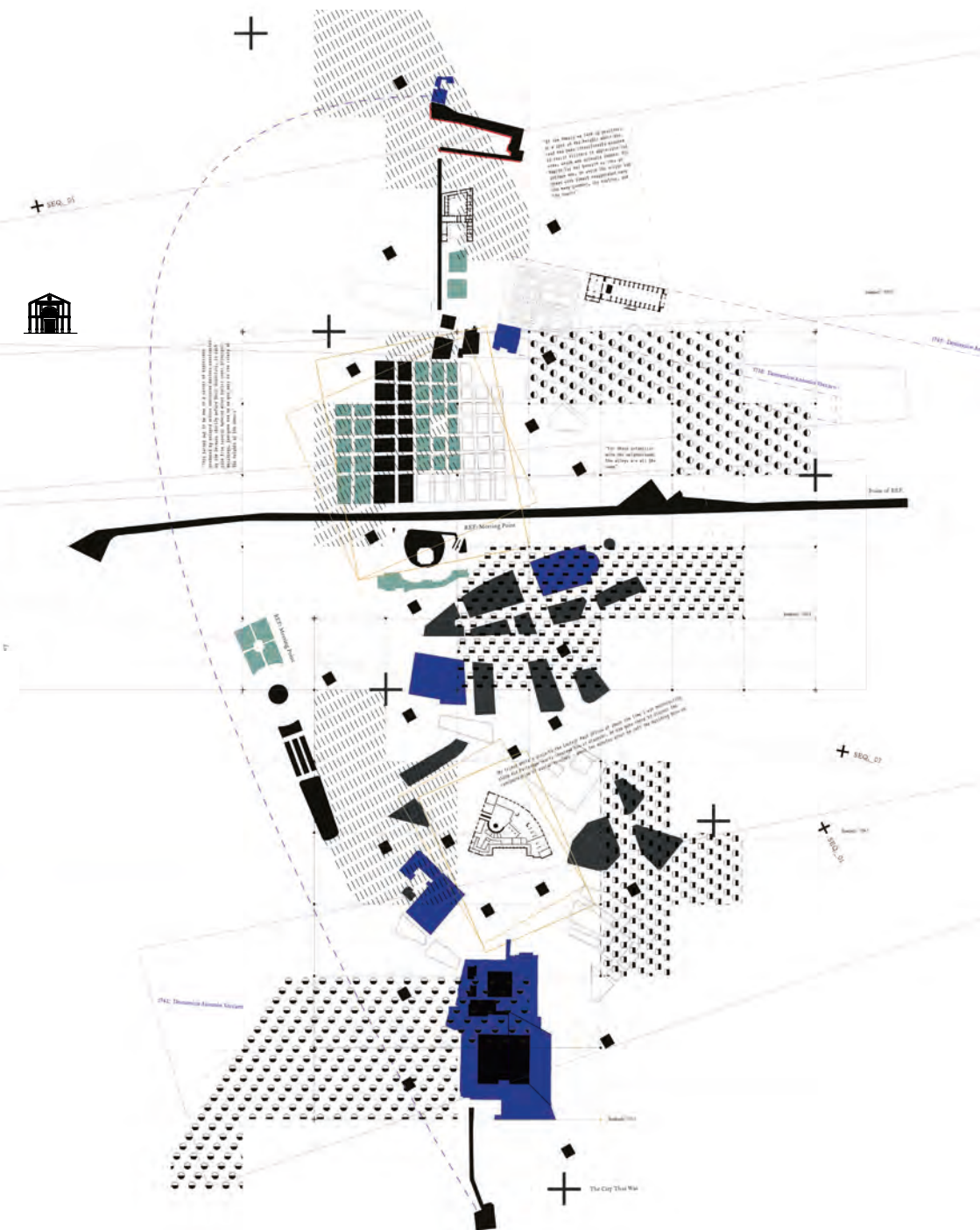


SETTING OUT ARCHITECTURAL HORIZONS

A MONUMENT TO JOURNEYS, REAL AND IMAGINED

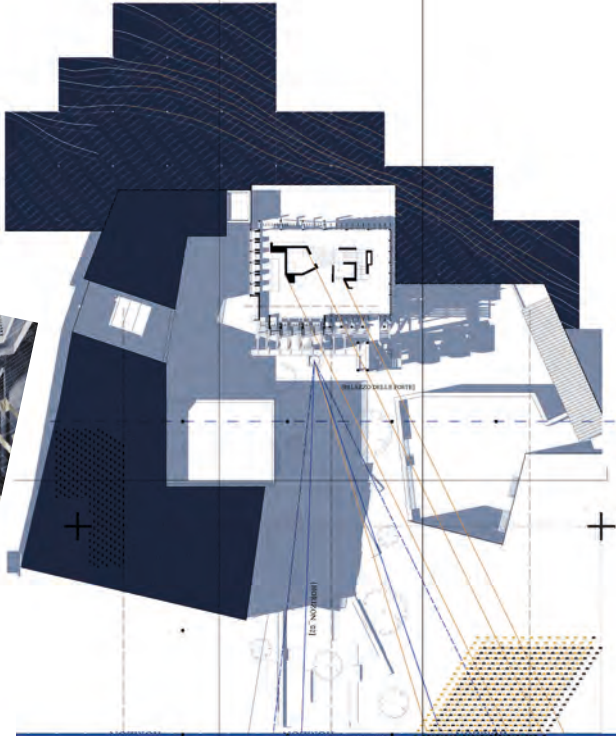
JOE CADEN

Setting Out Architectural Horizons traces an imagined journey from Santa Chiara to Chiesa del Santo Sepolcro di Gerusalemme; from a carefully protected, tended complex of buildings to a forgotten Baroque fragment carved into the rock at the base of Vomero in the dense maze of the Quartieri Spagnoli. This journey—constructed from the account of Norman Lewis, a sergeant in the Field Security Service of the British Army who documented his time in the city in *Naples '44* and my own experiences of Naples—takes in five territories, five horizons shaped by five conditions within Naples: La Chiesa (the Church), Poste Italiane (the Post Office), La Torre (the Tower), Il Vicolo (the Alley), and La Vista (the View). These territories define the programme of a building, a tower within a series of possible towers across the city each recalling the spatial and material conditions encountered in the streets below and the buildings one passes. Spaces within the towers reinterpret these existing conditions, embodying their specific atmospheric qualities but exaggerating certain aspects, stretching credibility, posing frames, columns, supports and skins in uneasy equilibrium (in both a structural and metaphorical sense). The journey up the final tower, dressing Chiesa del Santo Sepolcro di Gerusalemme, concludes at La Vista, staging Norman Lewis' experience of looking over Naples: "At the Vomero we took up positions at a spot on the heights where the road had been intentionally widened to assist visitors to appreciate the view, which was splendid indeed. All Naples lay out beneath us like an antique map, on which the artist had drawn with almost exaggerated care."

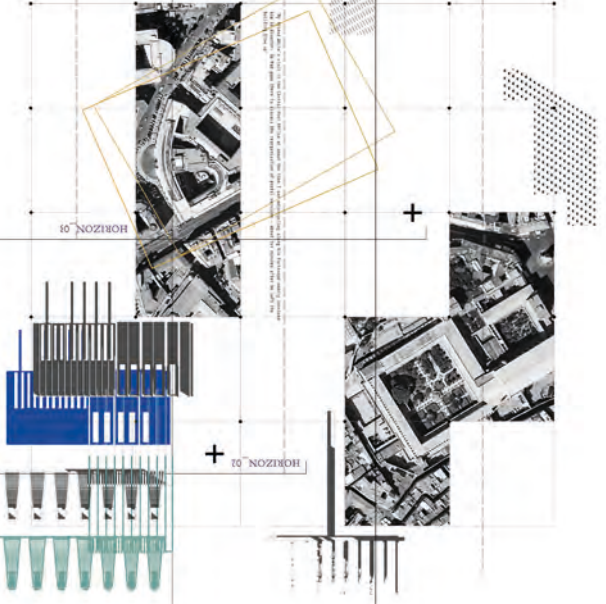


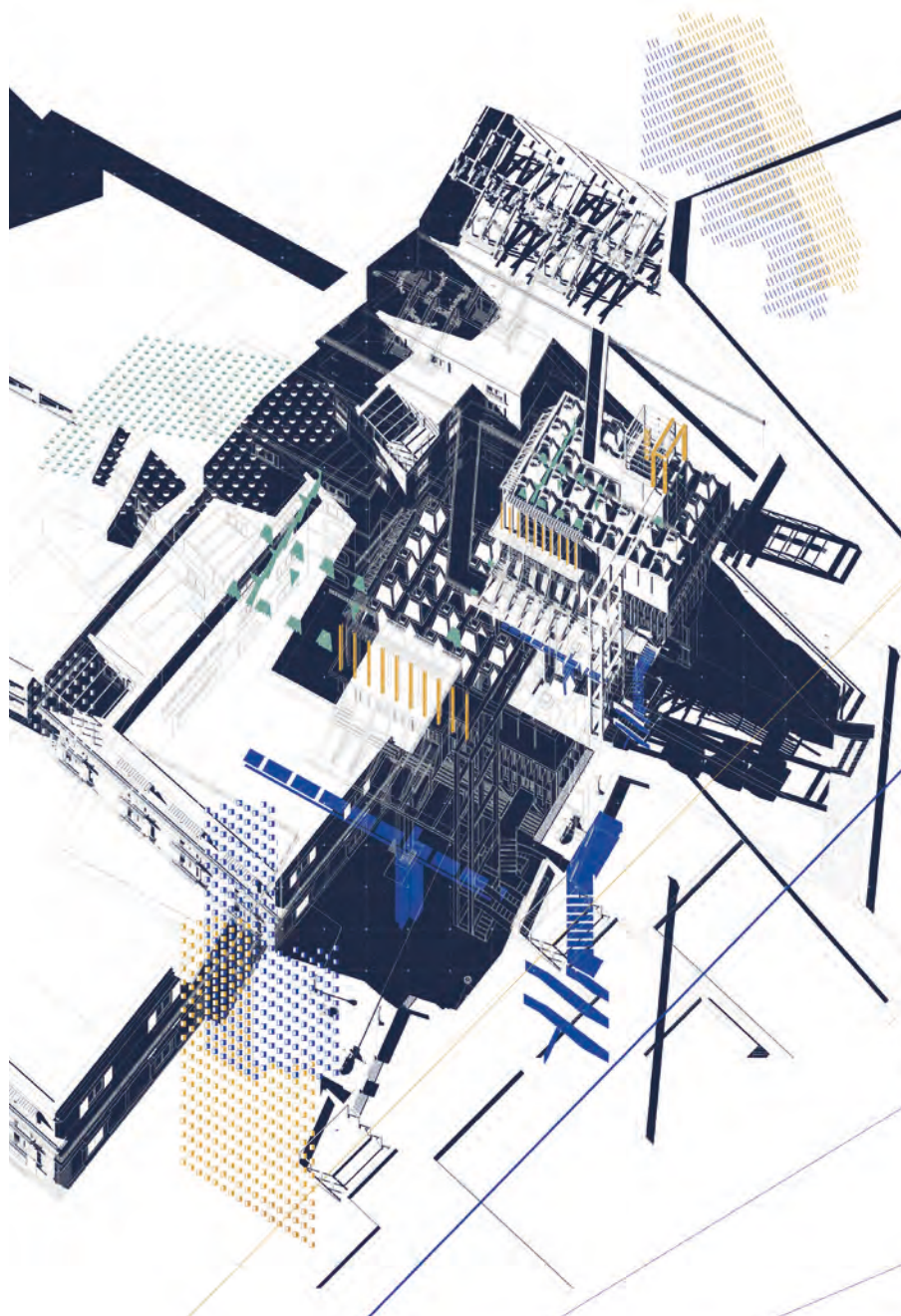
Left. **Surveying the City: Drawing out Horizons.** Site Surveys.

Above. **Setting Out Architectural Horizons: An Imagined Journey.** Site Mapping.



"This building will be seen as a series of apartment pods that are
interconnected and will be the building's defining feature. Each
pod, in both plan and section, is a self-contained unit with its own
entrance, kitchen and bathroom. The pods are arranged in a grid
pattern, and the building is designed to be a 'vertical village'."

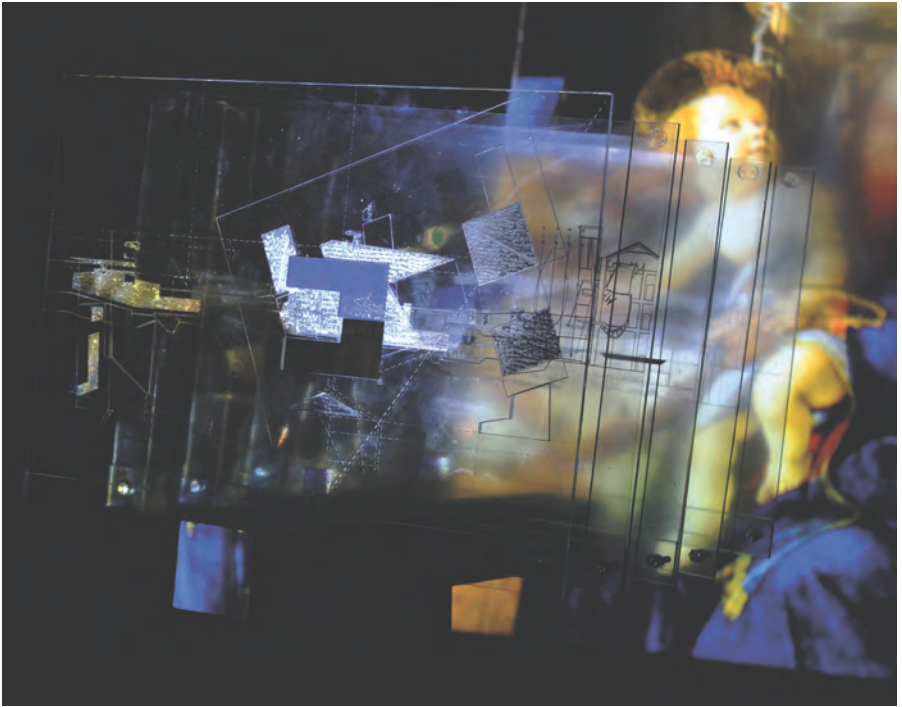




Left. **A Monument to Journeys, Real and Imagined.** Plan Collage.

Above. **Horizontal Convergences.** Exploded Axonometric.





Left. **Projected Horizons and Manufactured Seams.** Zone Construction Installation.

Above. **Viewing Devices and Animate Horizons.** Zone Construction Installation.

02

A complex architectural collage plan featuring a central, dark, multi-layered structure with circular nodes and radiating lines. This structure is overlaid on a background of a city map with various shades of brown and tan, and a grid of thin, light-colored lines. A dashed black line forms a large, irregular shape around the central structure.

WORKING WALLS

CLAY, STONE AND TIMBER INTERFACES AND INTERSTICES

BRIONY POTTER
ISABELLE WARREN

Substrates and Surfaces of a new Neapolitan Material Field.

Collage Plan (Digital Print, Tracing Paper, Projections).



WORKING WALLS

CLAY, STONE AND TIMBER INTERFACES AND INTERSTICES

Site: Porta Capuana and Piazza S. Francesco a Capuana, Centro Storico.
Programme: Material Transformation and Education Centre: Clay and Timber Workshops, Classrooms, Market Square, Material Fields, Residences.



WORKING WALLS

CLAY, STONE AND TIMBER INTERFACES AND INTERSTICES

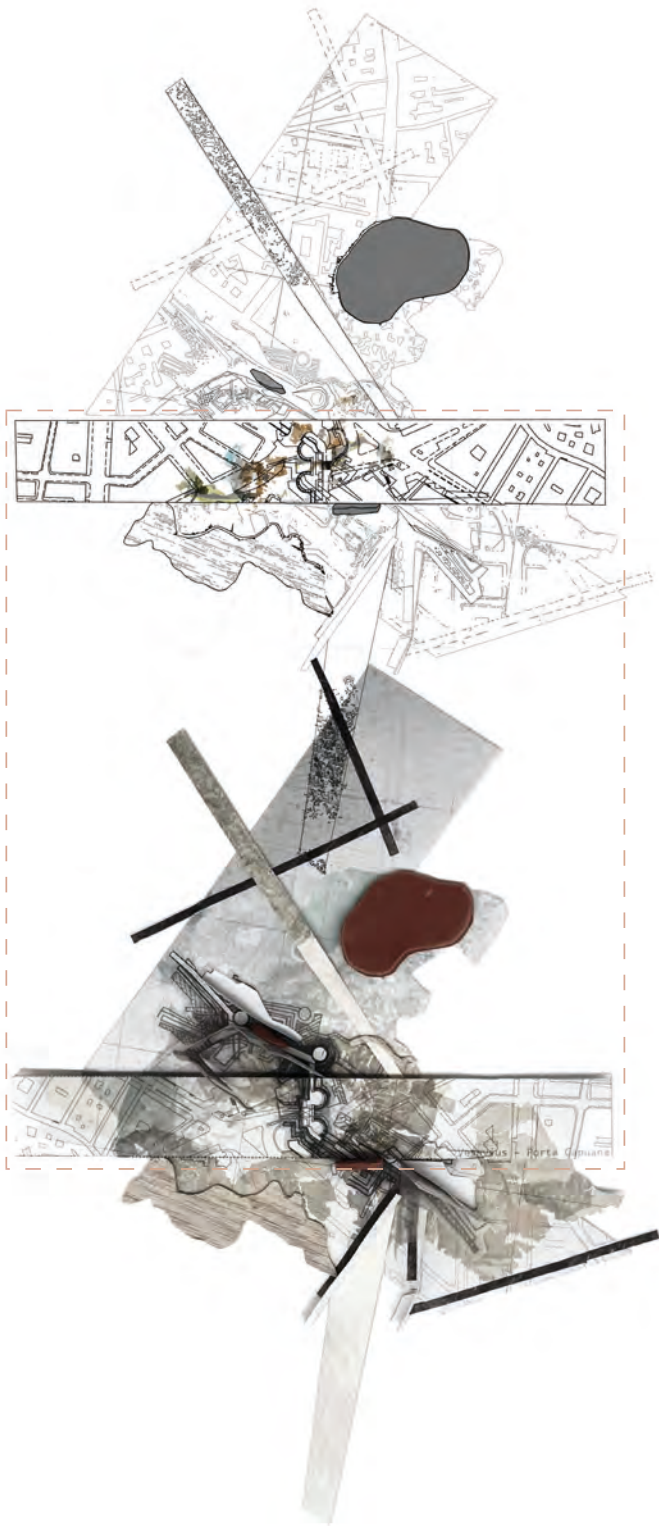
BRIONY POTTER | ISABELLE WARREN

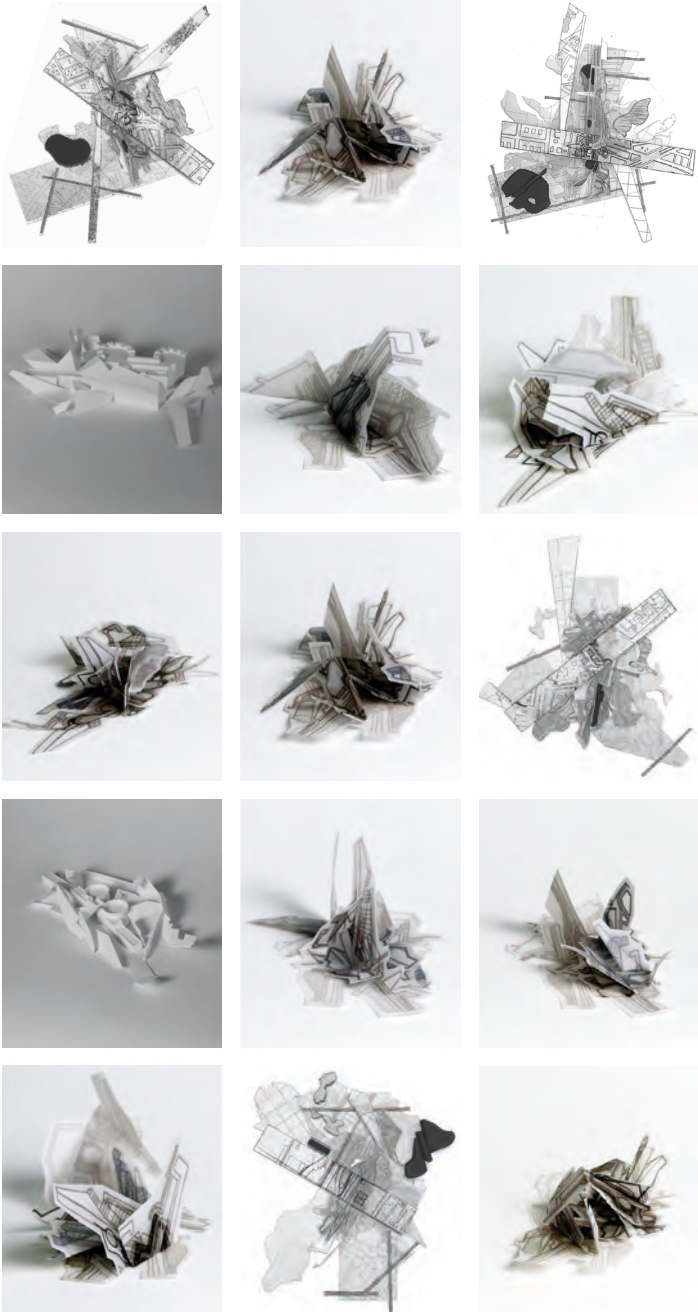
In a chapel in the Cathedral of Naples, an inscription announces a building campaign initiated by Valentinian III (419-455CE) to strengthen the city walls and construct towers to protect against the Vandals. Leaving the Cathedral and turning east along Via dei Tribunali (the Roman *Decumano Maggiore*), the Castel Capuano marks the lines of the Angevin (c.14th) wall—built on the line of Valentinian’s walls—and the walls of the Aragonese city (c.16th); originally built outside the walls, the medieval palace fills the space between the two. The castle, and Porta Capuana behind (1484CE), are named for the road from the city leading north to Capua. The gate was an access point to the city, a control point for human, animal, and commodity migration, protected from incursions by swamps to the east. While most of the walls and gates were torn down during the *Risanamento*, Porta Capuana remains. *Working Walls* explores the intersection of this gate, its two towers (symbolizing Honour and Virtue), the city and the adjacent piazza (the site of an ancient cemetery) as a charged site of material negotiation. It reinstates a dialogue between Naples, its walls, and the Campanian Landscape by creating a built inventory of material transactions, an index of the clay (for bricks from Sorrento, and ceramics from Ischia), timber (historically local oak, walnut, and chestnut), and stone which once passed into and now circulate within the city and its cycles of production. A series of grounding architectures establish spaces for collecting, cataloguing, and repairing discarded material for re-use, and teaching crafts associated with maintaining and extending the life of the city.



Left. **Timber Palette**. Neapolitan Colour Swatches.

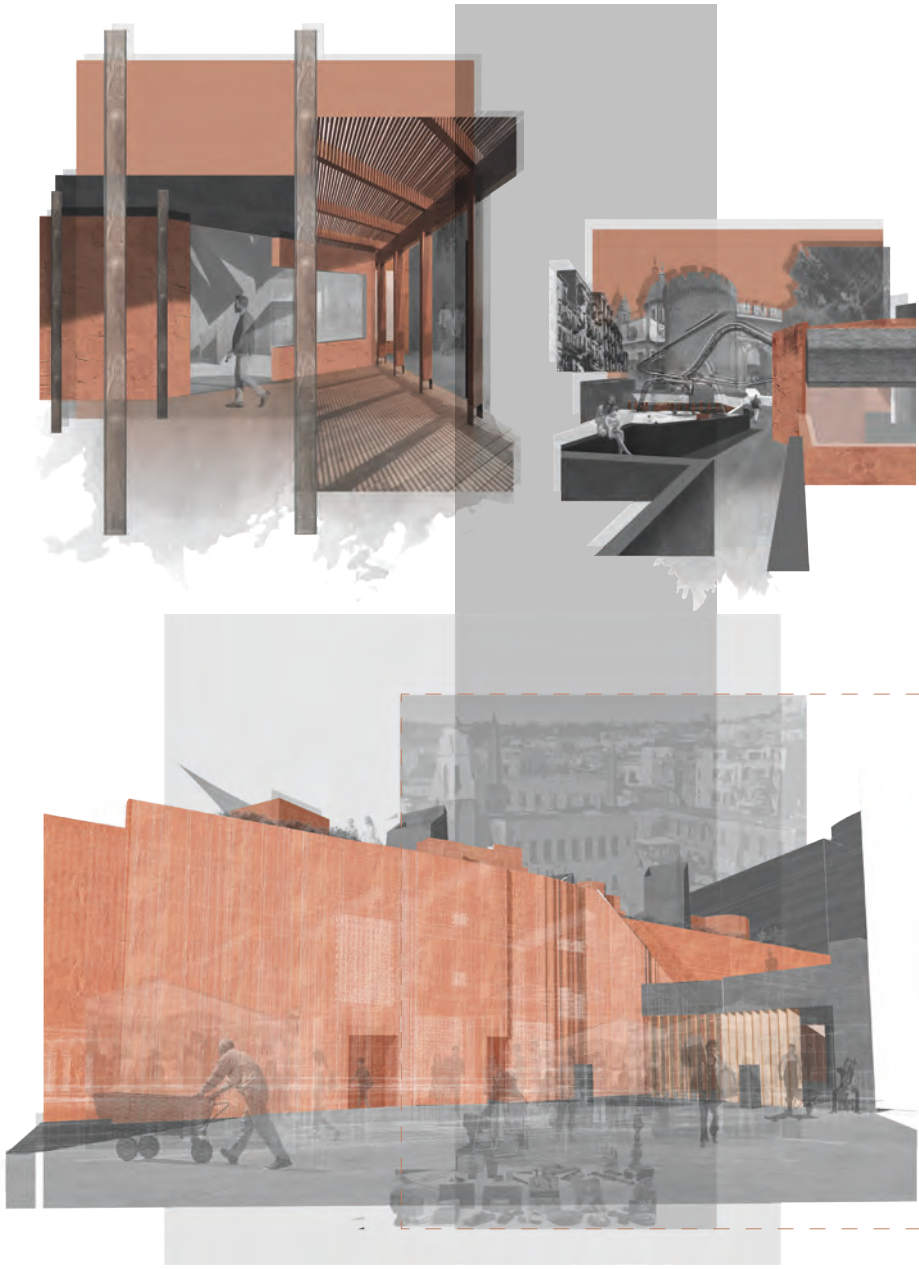
Above. **Metropolitan Material Fields**. Mapping of Neapolitan Material Exchanges.





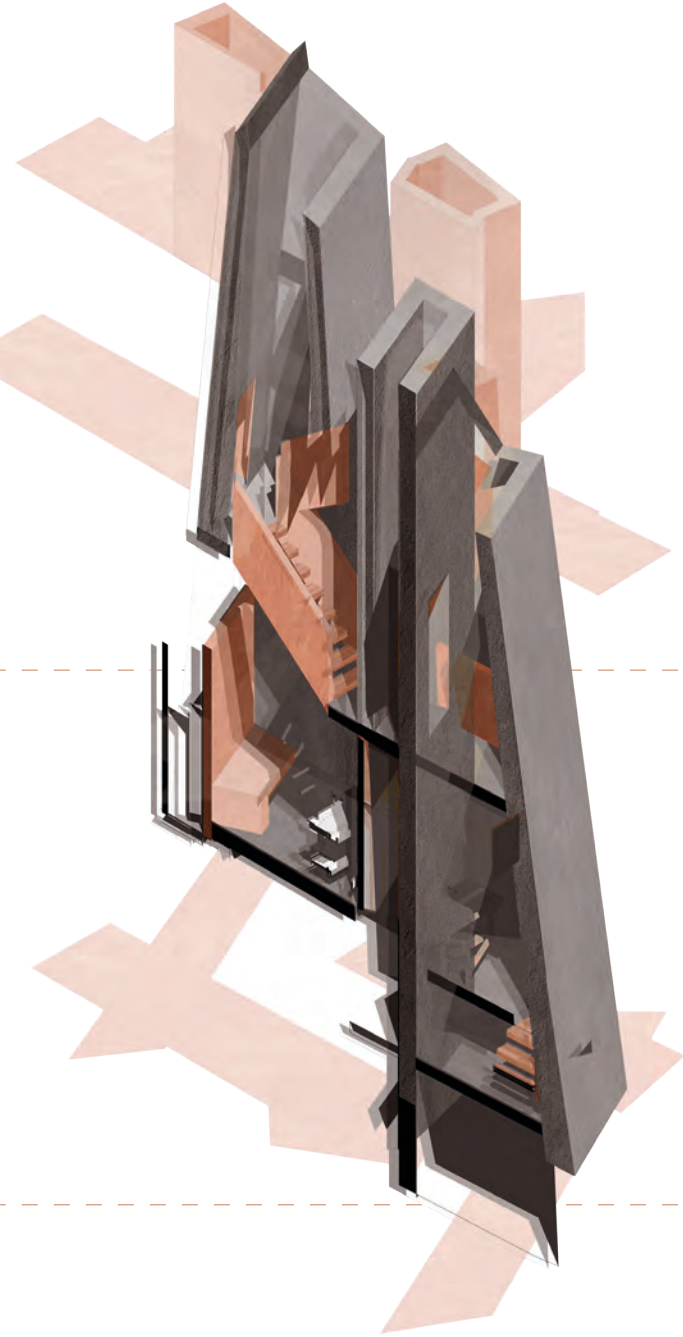
Left. **Porta Capuana: Developing a Localised Material Field.** Composite Site Plan.

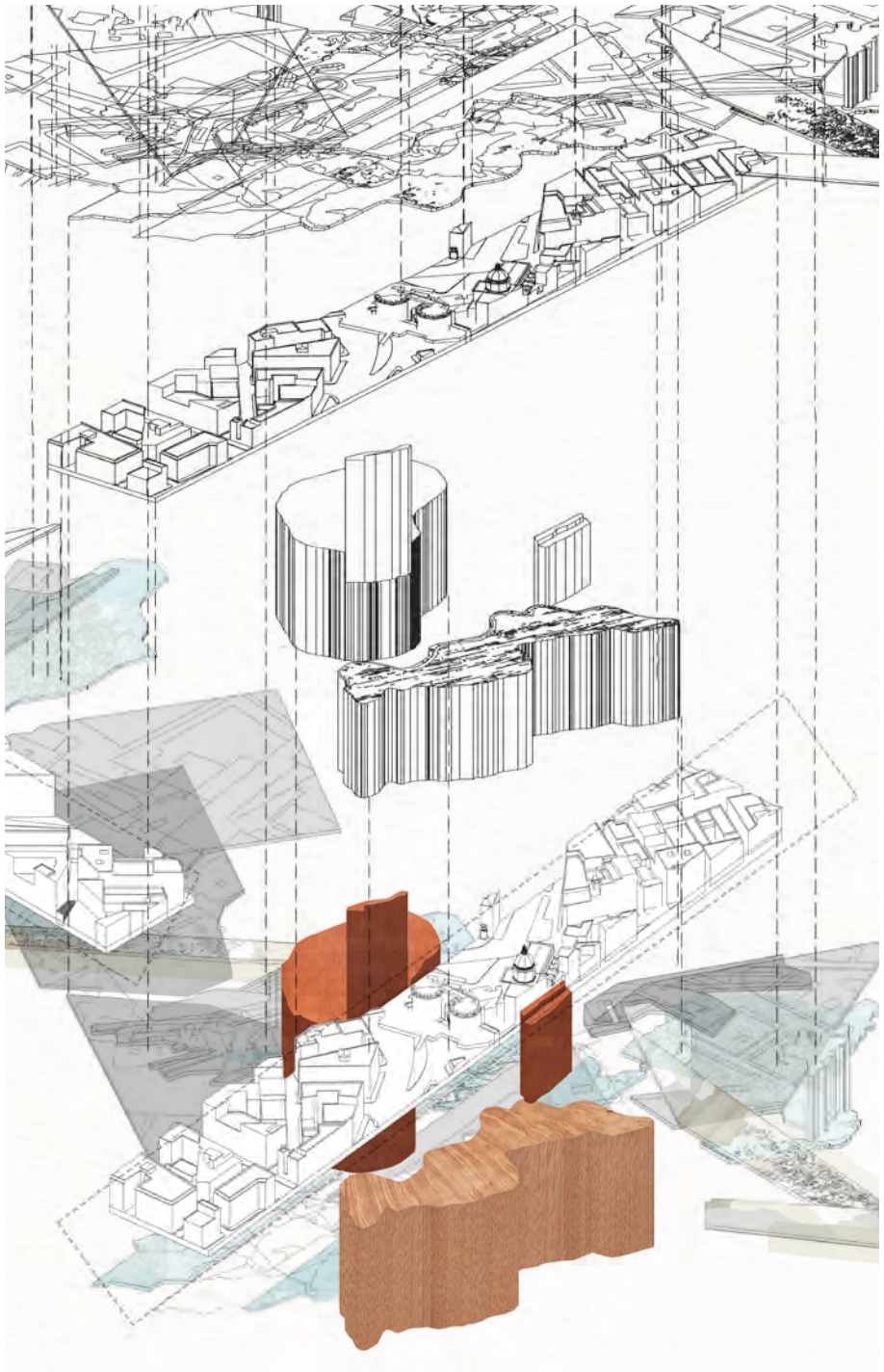
Above. **Porta Capuana: Folded Fields and Encasing Gates.** Sketch Models.



Above. **Trade School Exhibition Space** and **Opening up the Alure**. Vignettes.
Market Storage and Clay Screen Wall. Vignette.

Right. **Stone and Clay Lightwells and Ventilation Towers**. Sectional Isometric.
Re-Occupying the Wall: Workshops and Reclamation Spaces. Isometric.





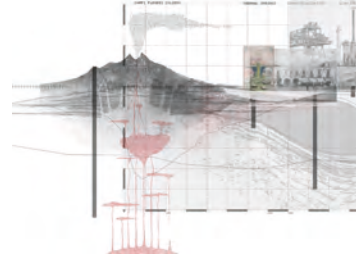


Left. **Developing Material Fields.** Model/Installation Drawing.

Above. **Exhibiting Working Walls.** Installation.

Site: Via Coroglio/Pontile Nord, Bagnoli.
Programme: Containment Vessels, Planning Offices, Botanical Nurseries, Bathing Facilities, Bioremediation Spaces, Material Production.

03

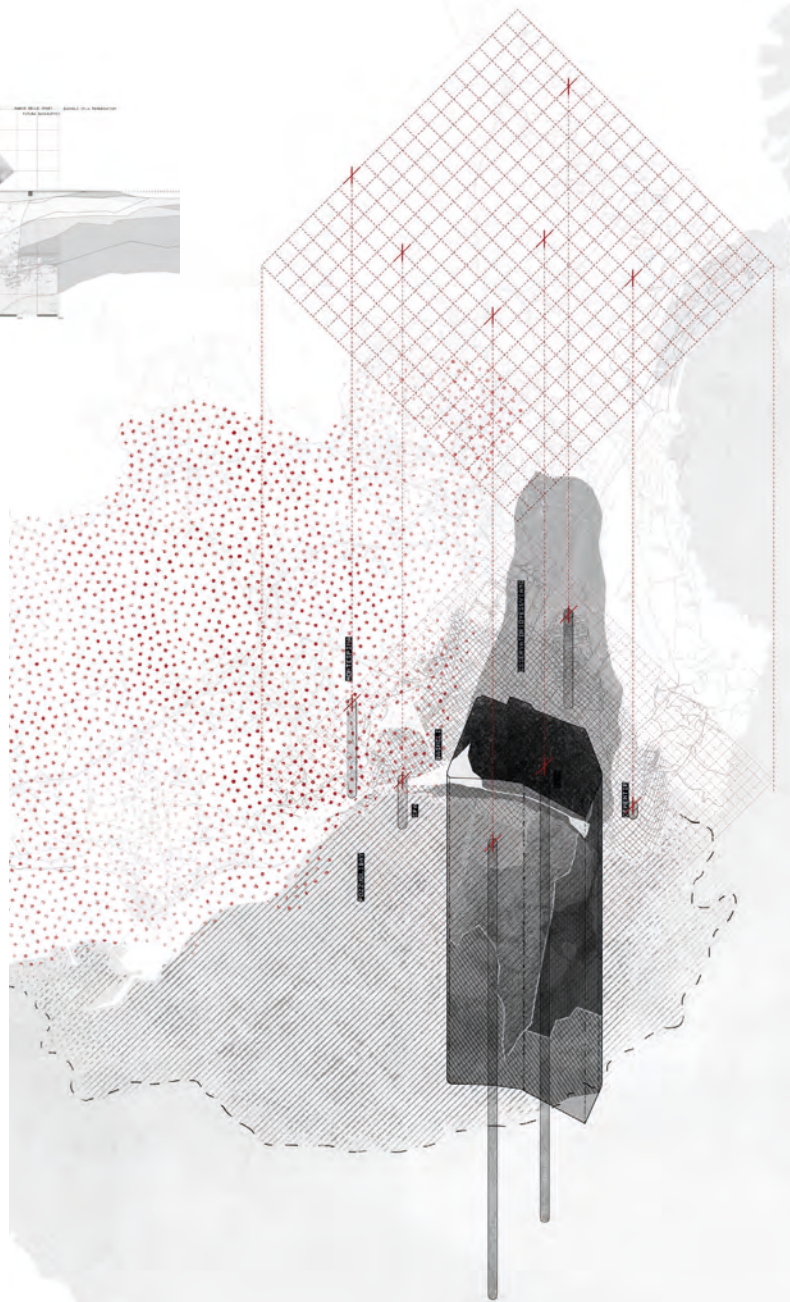
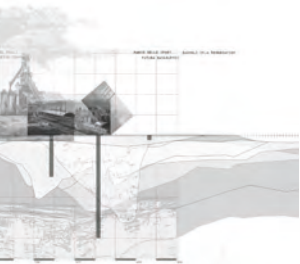


VESSELS AND VECTORS OF BAGNOLI

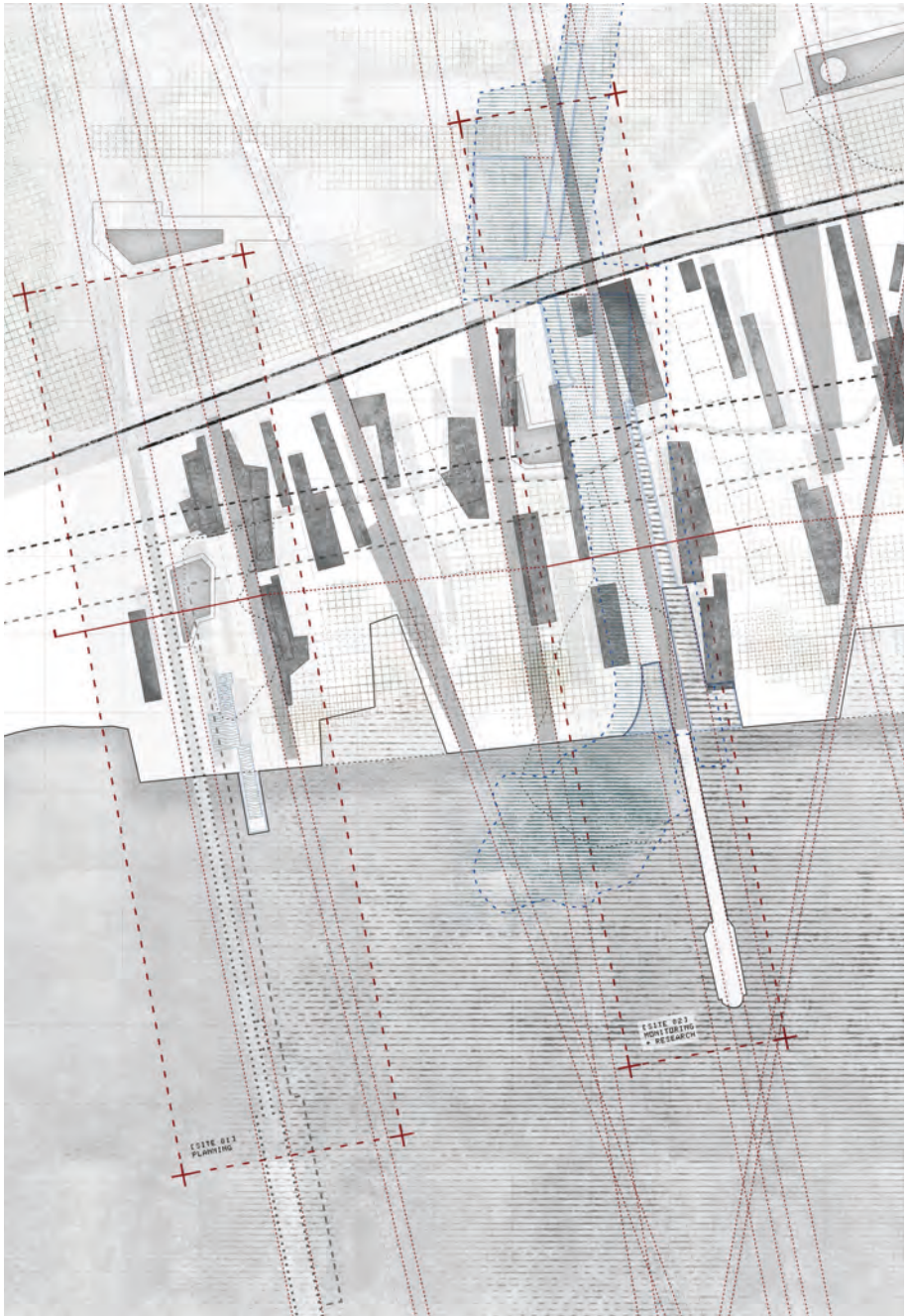
A LANDSCAPE OF FABRICATIONS AND REMEDIATIONS

XINYI LIU

Since the removal of the redundant steel mill at Bagnoli in the early twenty first century—formerly the most significant industrial site in southern Italy—a series of aborted projects have attempted to address the vast, vacant site facing the Gulf of Pozzuoli. What remains is a landscape palimpsest; alongside these schemes are impressions of the Roman spa town, abandoned industrial buildings, a Second World War refugee camp, Lamont Young’s attempt to turn Naples into Venice, the remains of the Città della Scienza (destroyed by arson) and its replacement, proposed but never constructed. These impressions have left their mark. Heavy metals from the steelworks are infiltrating the soil and sea, and industrial remains are being subsumed by scrub and swallowed by toxic ponds. The clash between local hydrothermal fluids (key to the history of the spa town) and pollutants brings urgency and rising political tensions. Bagnoli is in a state of suspension. *Vessels and Vectors of Bagnoli* occupies reclaimed land between the docks which supplied the steelworks and the barrier installed to prevent contaminants leaching into the bay. It accepts that as a proposal it is contingent; it proposes strategies not strict structures. Elevated vessels contain contaminants and possible programmes: planning offices, archives, monitoring points, botanical nurseries, and bathing facilities. A landscape of bioremediation and soil de-pollution is established beneath, combining pools and containment tanks. Existing industrial components are preserved, and materials are drawn from the site, bridging conservation, demolition, and remediation to offer a series of vectors of possible regeneration.

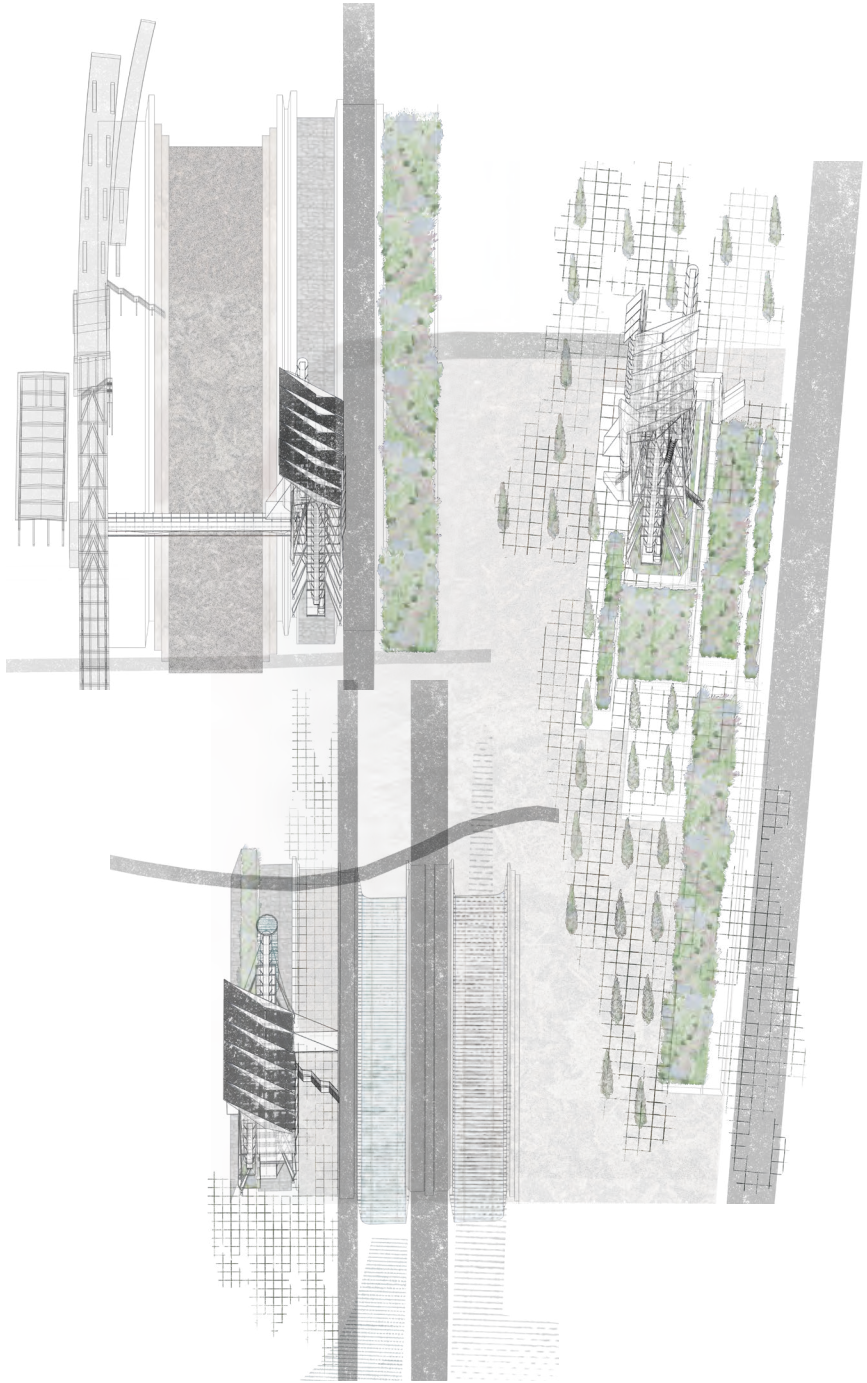


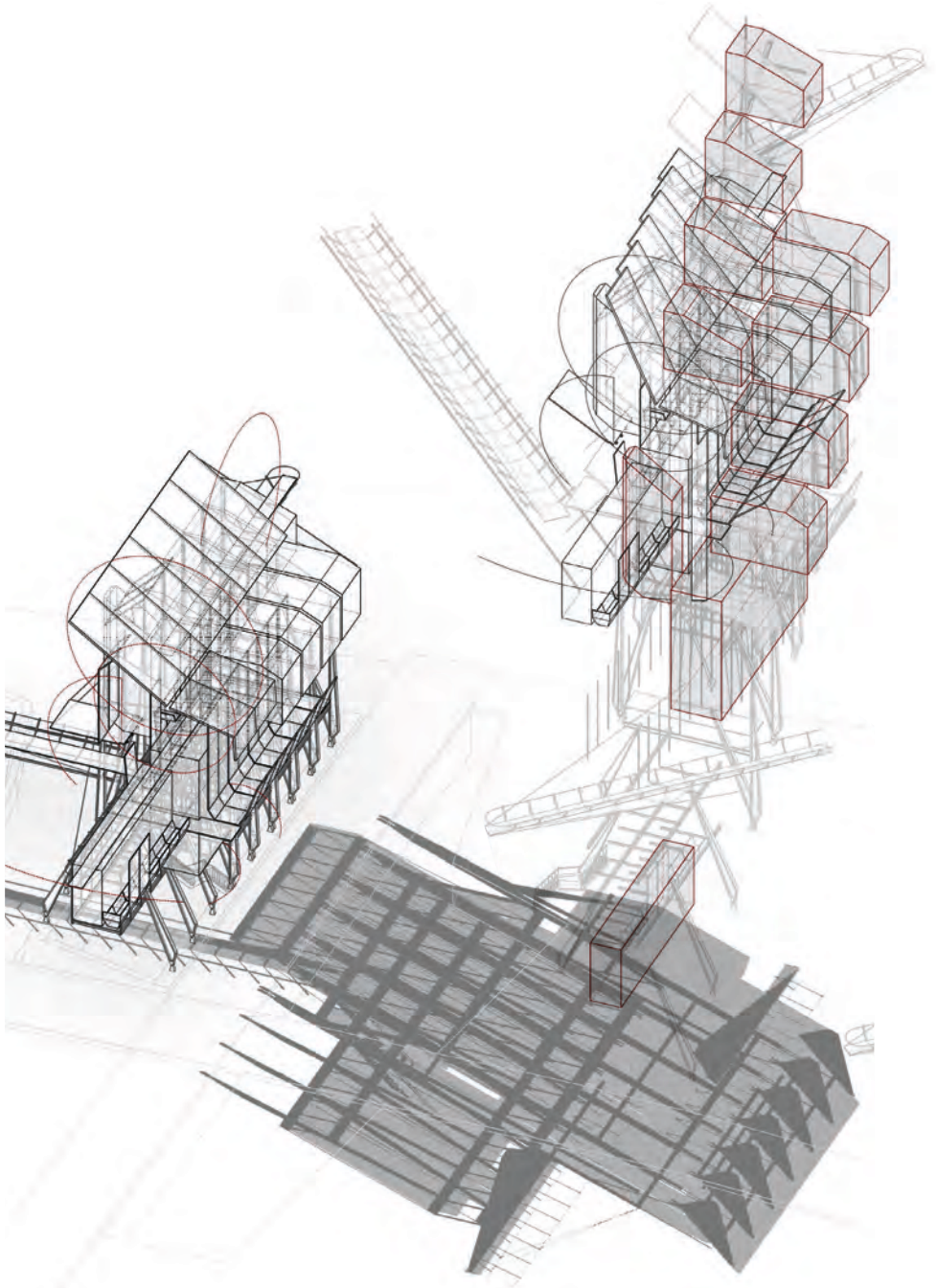
Inset. **A Landscape of Temporal Elements.** Geological and Chronological Section of Bagnoli.
Above. **Geologies of Contamination and Containment.** Axonometric Site Survey.



Above. **Bioremediational Accommodations: Tanks, Channels and Traps.** Site Plan.

Right. **Contingent Vessels: Strategies for Occupying a Contaminated Ground.** Oblique.





Above. **Packing and Unpacking a Planning Office.** Isometric and Sciagraphic Study of a Vessel through time.
Right. **Vessel 01: Footbridge and Pier** and **Vessel 04: Canal and Vegetated Gabions.** Perspective Views.



04

LAGITATING| SURFACE EFFECTS

CONSTITUENTS OF A NEW SYNTHETIC URBAN FIELD

OLIVIA MCMAHON
SONAKSHI PANDIT
LIAM FINDLAY
CORMAC LUNN

Etchings, Fixings, and Fragments of a New Synthetic Urban Field

Studio Installation (Raster Engraved Acrylic, Plaster Fragments, Mesh, Timber Lathwork).



[AGITATING] SURFACE EFFECTS
CONSTITUENTS OF A NEW SYNTHETIC URBAN FIELD

04



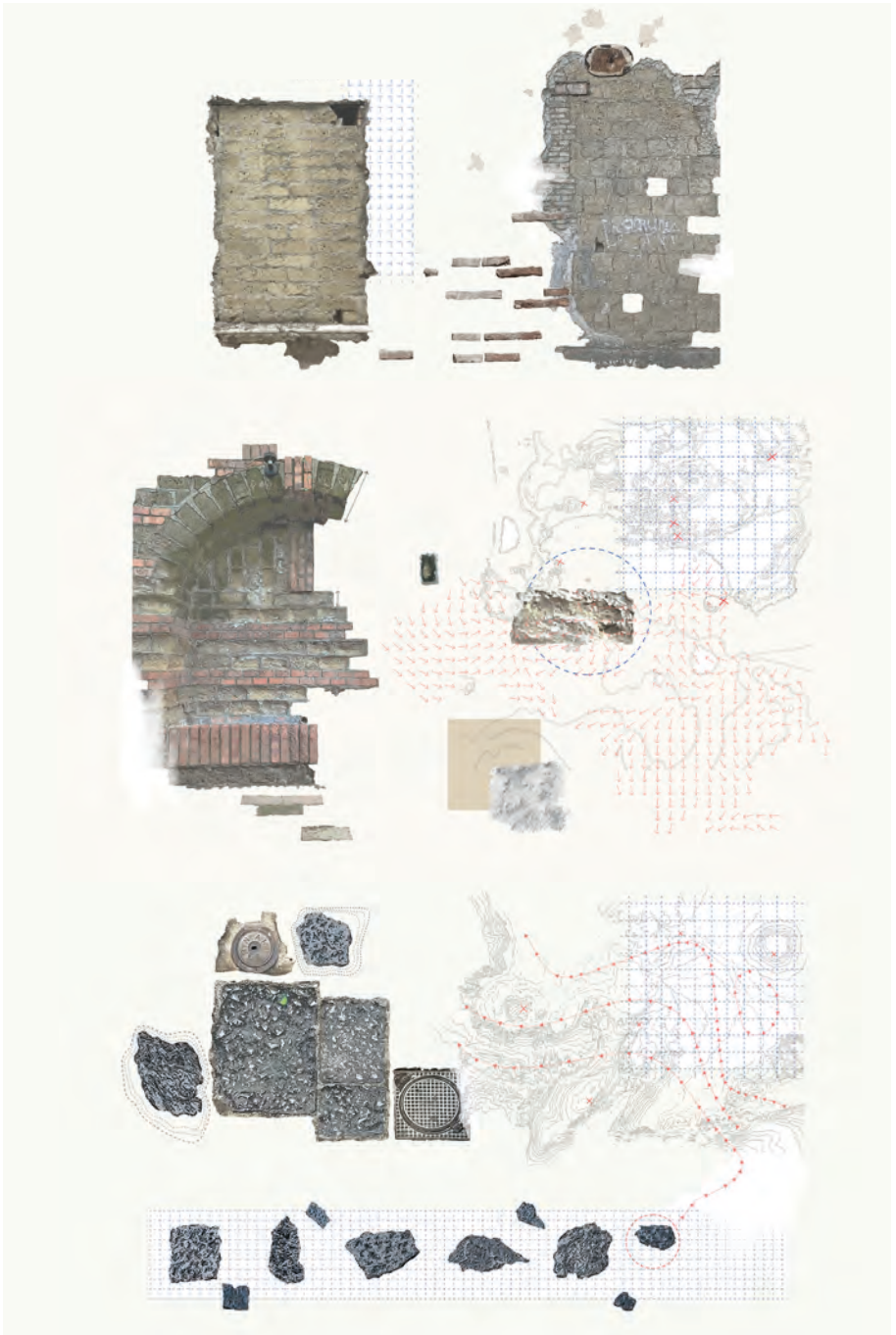
[AGITATING] SURFACE EFFECTS

CONSTITUENTS OF A NEW SYNTHETIC URBAN FIELD

OLIVIA MCMAHON | SONAKSHI PANDIT | LIAM FINDLAY | CORMAC LUNN

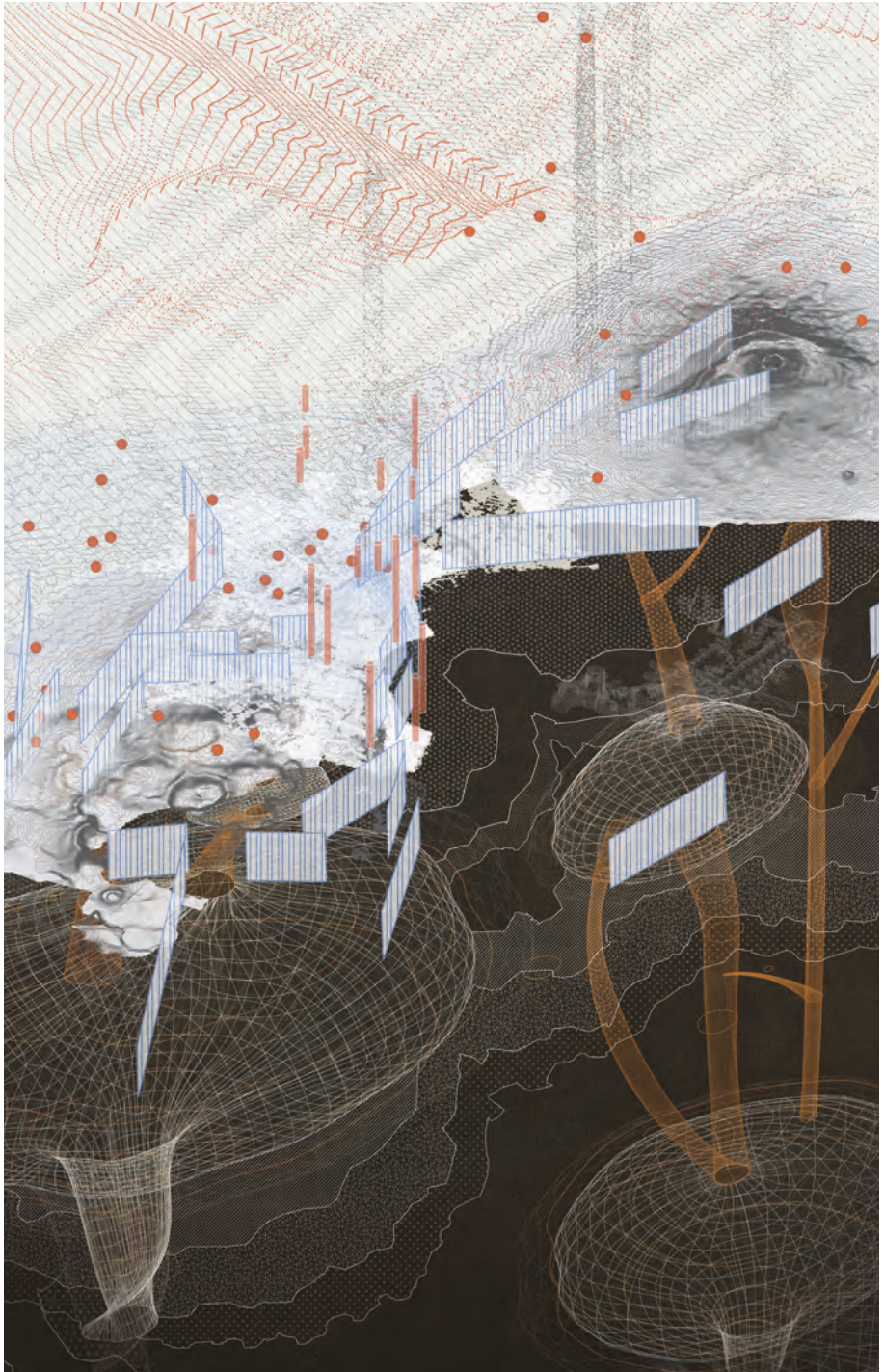
Vitruvius' description of the construction of a wall folds together material, constructional and environmental concerns. "Since the stones used are soft and porous," he writes, "they are apt to suck the moisture out of the mortar... But when there is abundance of lime and sand, the wall, containing more moisture, will not soon lose its strength, for they will hold it together."¹ *[Agitating] Surface Effects* explores the broader ecological territory of this notional wall. In Naples, where those same walls that fascinated Thomas Jones now crumble under economic, seismic and climatic pressures, it explores how the constituents of the wall—the *tuffo*, lime and sand—belong to broader, and often problematic, conditions and ecologies. Following Andrew Benjamin, it explores how these materials 'surface' the city (the ground surface, the paving, the render that covers), organising programmes, space and events. It seeks to develop and agitate these surfaces by generating material incompatibilities, faults in both a geological and socio-cultural sense. A series of programmes across and within the city develop material reciprocities for Naples, tying together quarries, sinkholes, landfills and atmospheric particulates with networks of corruption and contamination. These programmes reveal Naples' deep section, framed by an architecture of core samples taken through four states of ground: Aerosolised Ground, Consolidated Ground, Excavated Ground and Liquefied Ground. Individual structures activate these states to form 'synthetic fields' within a renewed, more productive (less destructive) material-ground-cycle.

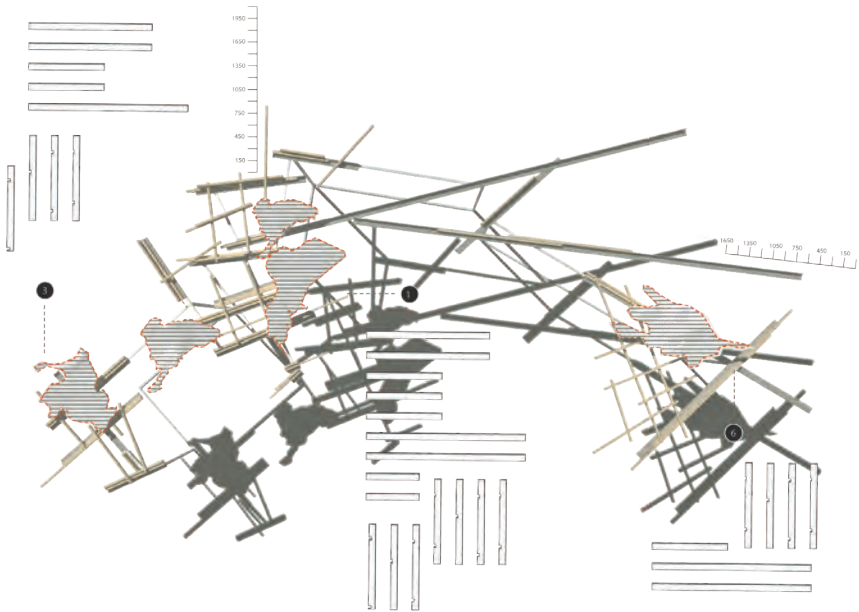
¹ Vitruvius, *The Ten Books on Architecture*, 2.8.2.



Left. **Geotechnical Zones: Defining a City of Grounds.** City Mapping.

Above. **Ecologies of a Wall: Weather, Pressure, Matter.** Material and Meteorological Studies.





Left. **Stratigraphic Borehole: Contaminants, Chambers, Sandstorms.** Landscape Isometric.
 Above. **Constructing a Synthetic Field.** Zone Construction Samples, Materials and Arrangements.

Site: Vallone Saliscendi, Vallone San Rocco, Colli Aminei.
Programme: Metro Station, Wetland Nursery, Salviamo il Vallone San Rocco Offices, Residents Association.

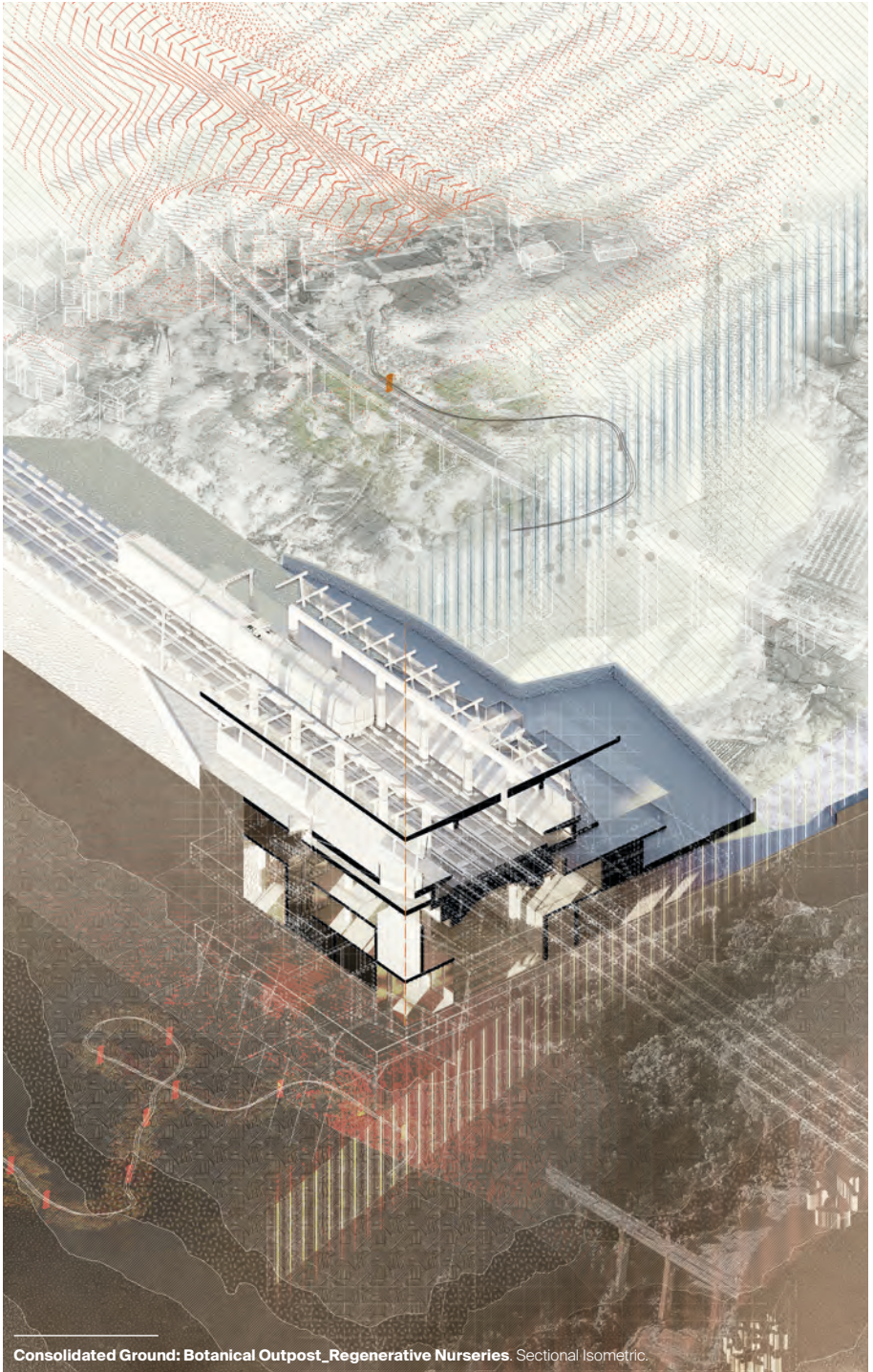


NURSING GROUND

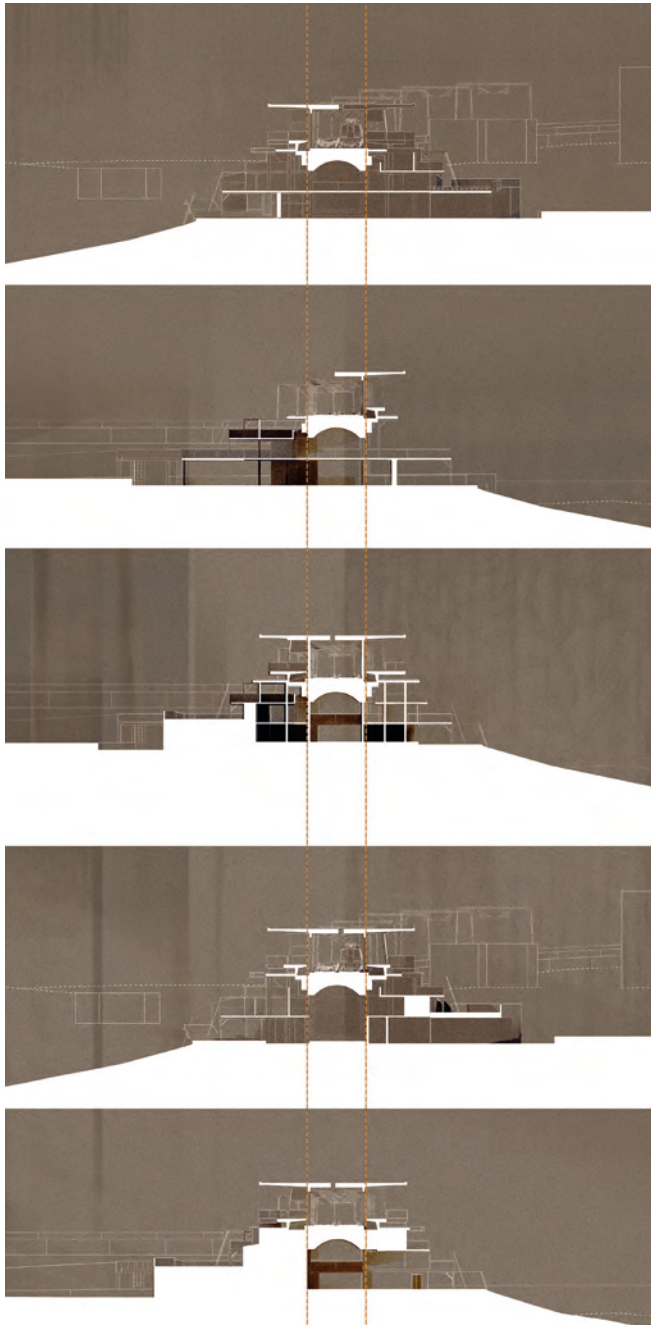
PARTICULATE PROGRAMMES FOR A PRECARIOUS FIELD

OLIVIA MCMAHON

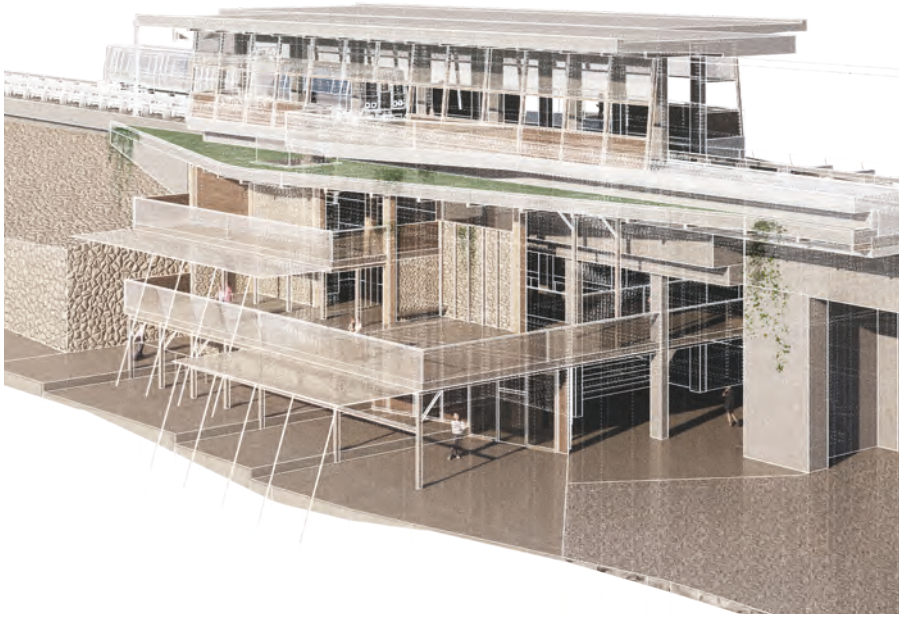
Vallone San Rocco, in Colli Aminei (in Zone 1 of a series of geotechnical zones within the city) and the protected area of the Camaldoli Hills, was formed by volcanic eruptions, 12,000 years ago. The seasonal river Bellaria runs through the valley, sustaining woodland and rare plant and animal species. The valley presents as a rare, green oasis for Naples, but is a site in which the hydro-geological instabilities and socio-political and material incompatibilities that underpin Neapolitan urban planning and practices are present. The river has been subjected to industrial spills, and when a landslide in 2020 uncovered hidden waste, this was simply re-buried. In the cliff face exposed by the geological fault, a series of former quarries exploited to maintain the city were re-occupied by a local transport company; these were left abandoned, with buses rusting in the tuff caverns. Several attempts to rehabilitate the valley have stalled. In this synthetic ground, the 'Nursing Ground' Field Lab provides a base for the local organisation Salviamo il Vallone San Rocco (founded in 2017). Situated in the sub-valley Saliscendi (literally 'Ups and Downs'), it acts as an outpost to the Orto Botanico in Rione Sanità, providing nurseries for native plants and reactivating the valley through bioremediation. These nurseries also prepare forest-mix planting to supply areas in the region damaged by recent wildfires (linked to organised crime groups trying to clear forests for development), and plants for the regeneration of the seasonal river landscape as a wetland. A new metro station carved into the footing of the existing metro line provides a gateway to this synthetic field of particulate programmes.



Consolidated Ground: Botanical Outpost_Regenerative Nurseries. Sectional Isometric.



Above. **Slipping Plates: Delaminating Plateaus of Vallone Saliscendi.** Cross Sections.
Right. **Staggered Waiting Platforms and Entrance.** Perspective View (West Façade).
Footbridge with Hanging Gardens. Perspective View (East Façade).



Site: Quarries and Farm Lands, Ercolano/San Sebastiano al Vesuvio.
Programme: Salvage Yard, Pantellerian Gardens, Orchards, Compost Production, Accommodation (Seasonal), Residences (Permanent).



HARVESTING GROUND

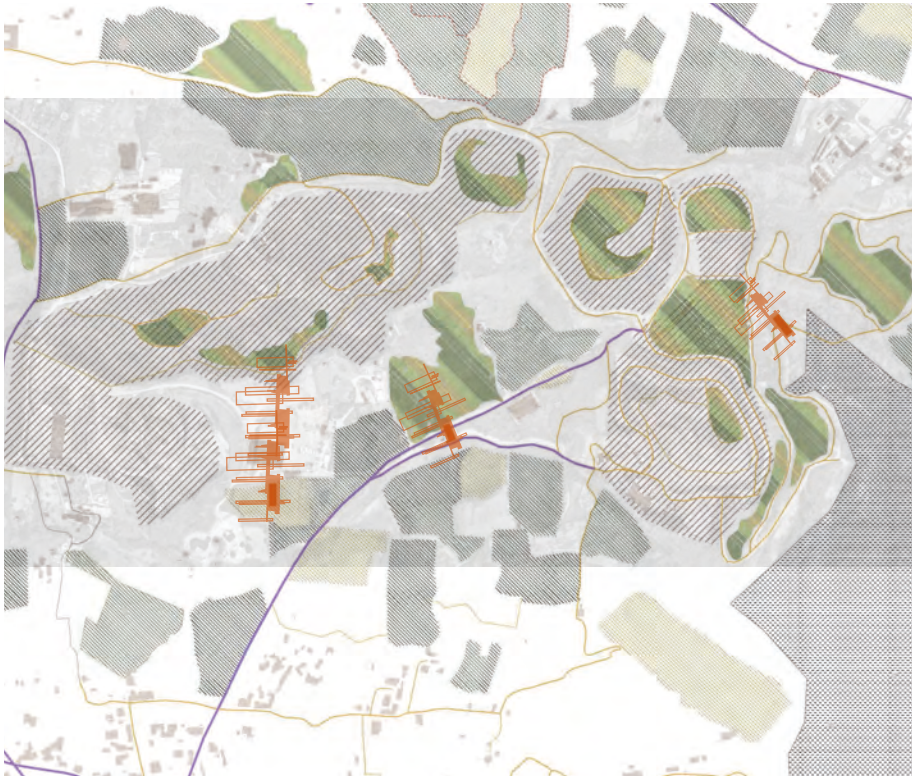
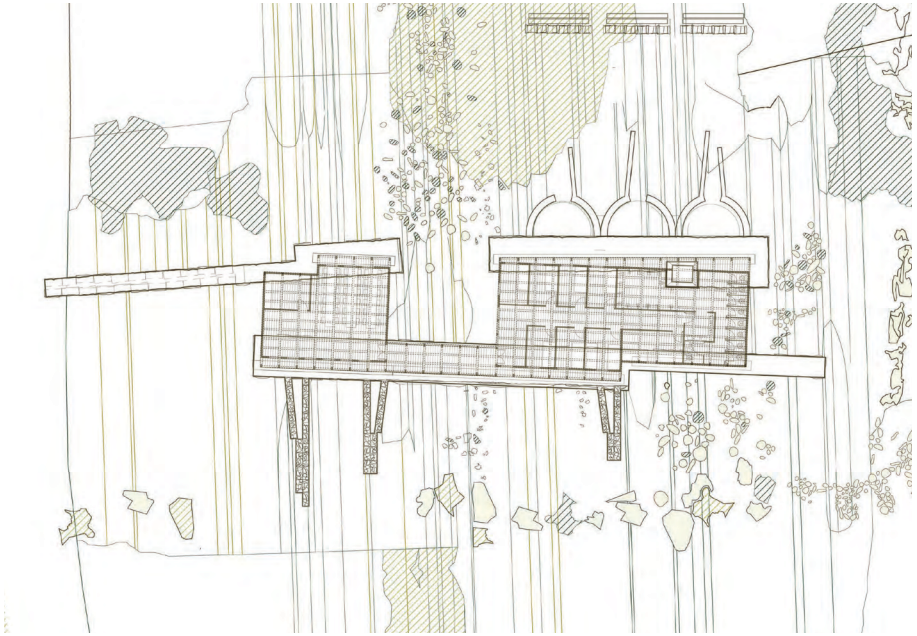
WASTEFUL POLITICS AND POPULATED SYNTHETIC FIELDS

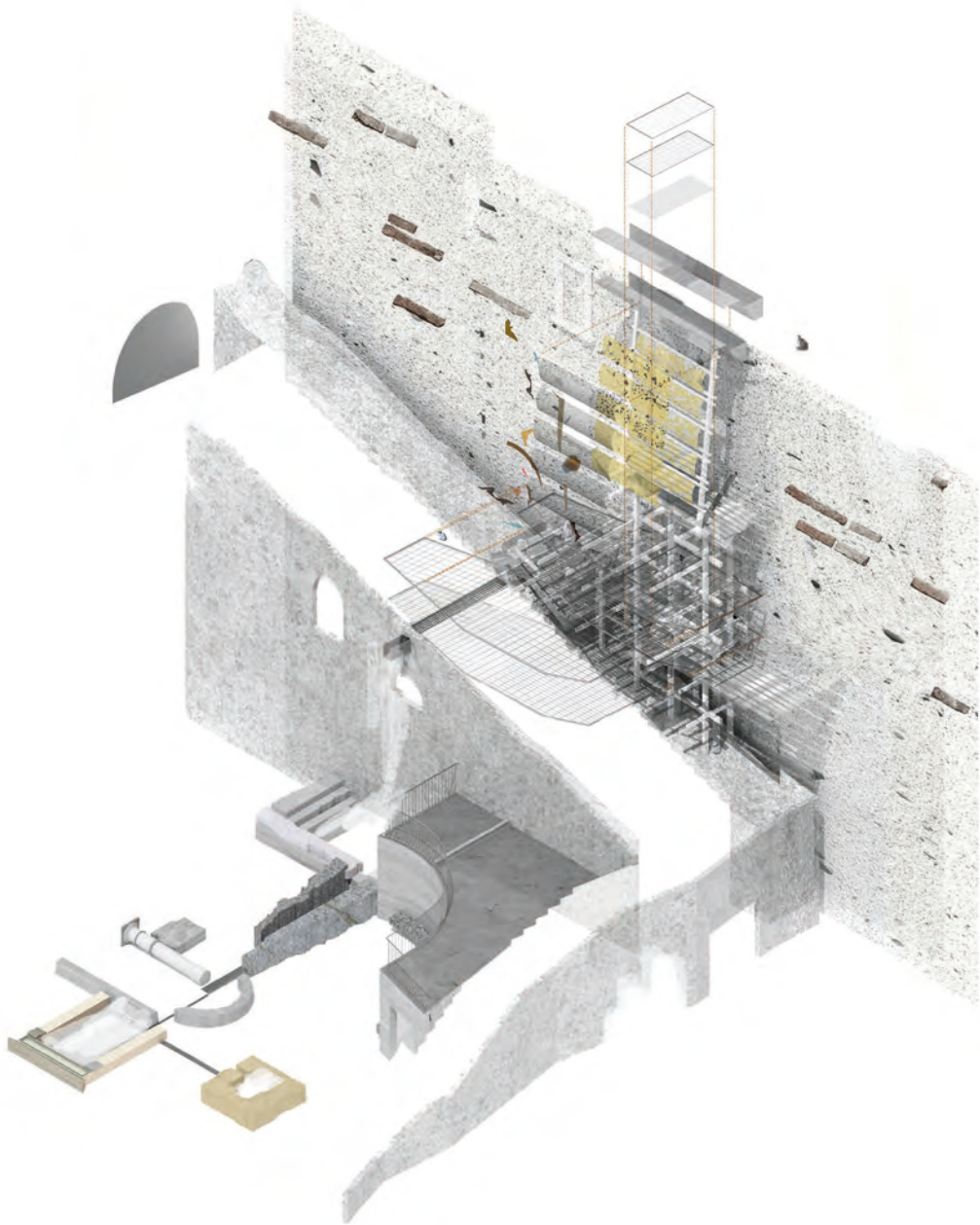
SONAKSHI PANDIT

Situated on the periphery of Naples on the western slopes of Mount Vesuvius, beneath the Osservatorio Vulcanologico Vesuviano (INGV) and within a terrain of quarries and agricultural fields of varying levels of contamination, a series of Field Labs begin to contend with soil toxicity, the politics of waste, and unsustainable farming and quarrying practices. Both industries (farming and quarrying) are associated with corruption. In Lo Uttaro, north of Naples, it is estimated that six million cubic metres of waste are buried in decommissioned tuff quarries. The area between Naples and Caserta is known as the *terra dei fuochi* (the land of fires) because of fly-tipping and the illegal burning of toxic waste. While most farmland in the region is clean, it is contaminated by proximity to these illegal practices, impacting formal certifications and livelihoods. Identifying opportunities in the quarries and adjacent agricultural lands of eastern Naples, *Harvesting Ground* implements a carbon farming landscape strategy, where waste from quarries is used as a carbon capture technology and to restore soil health through remineralisation. Exploratory Field Labs re-orient extractive practices toward a non-extractive synthetic field. They gather and re-deploy construction materials from the city and provide a platform to support sustainable regenerative farming. A novel architectural typology re-engages the Italian farmhouse as a site of migratory labour and learning and sets up spaces and infrastructures for re-purposing waste streams. The production of compost, biochar and rock dust informs a tectonic language which archives these materials.



Liquefied Ground: Field Lab 04_Compost and Mycellium. Sectional Isometric.





Left. **Structuring Field Labs: Gardens, Orchards, Growing Walls.** Composite Field/Structure Plan.

Distributed Accommodations within a Synthetic Field. Site Plan.

Above. **Field Lab 07_Lime Render and Architectural Salvage.** Isometric.

Site: Vico San Gennaro dei Poveri, Colli Aminei/Capodimonte.
Programme: Changing Rooms, Football Pitches, Terraces, Coaching Rooms, Media Offices.

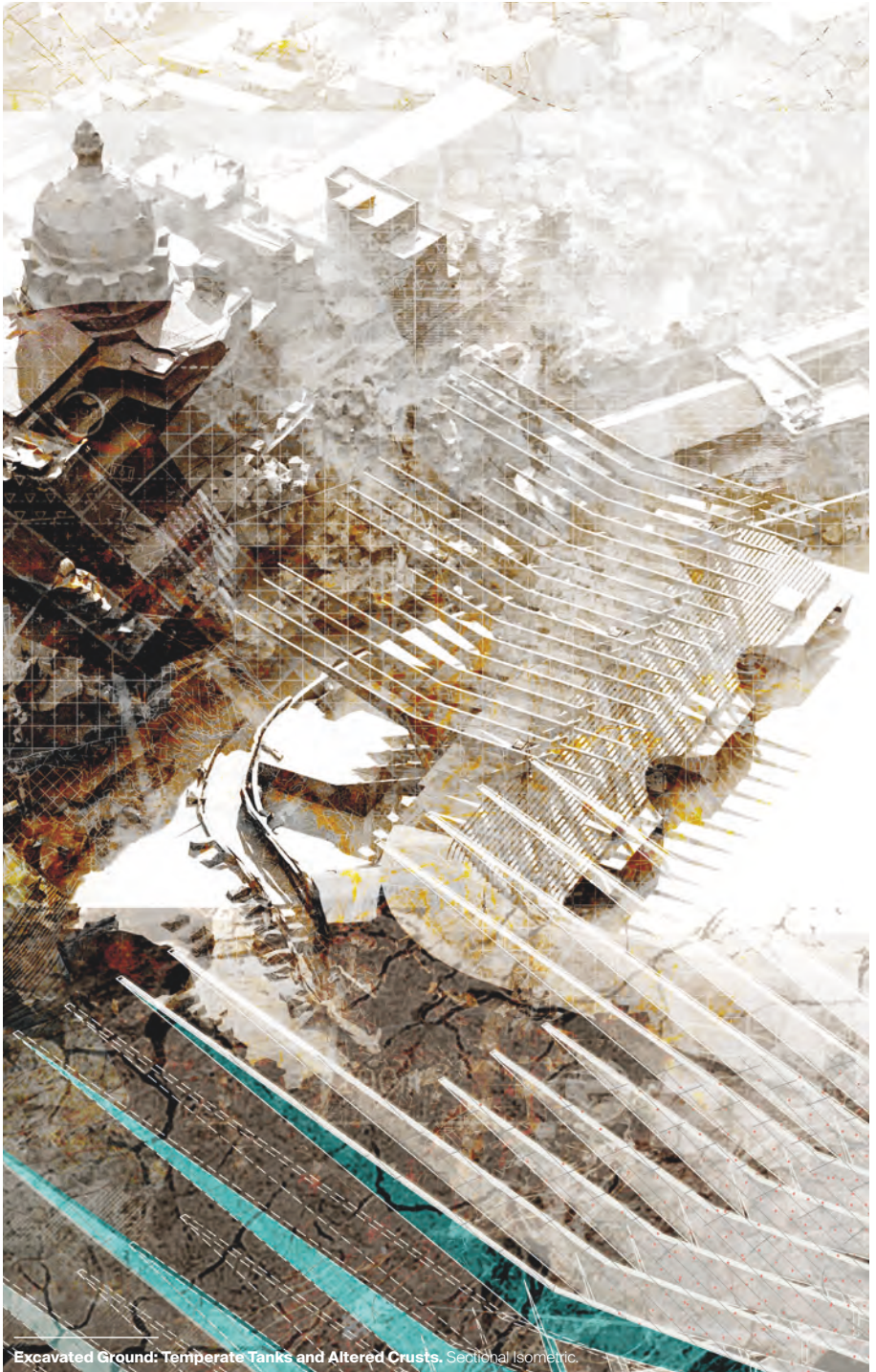


PLAYING GROUND

TUFF TROUGHS, TEMPERATE TANKS AND FOLDED SKINS

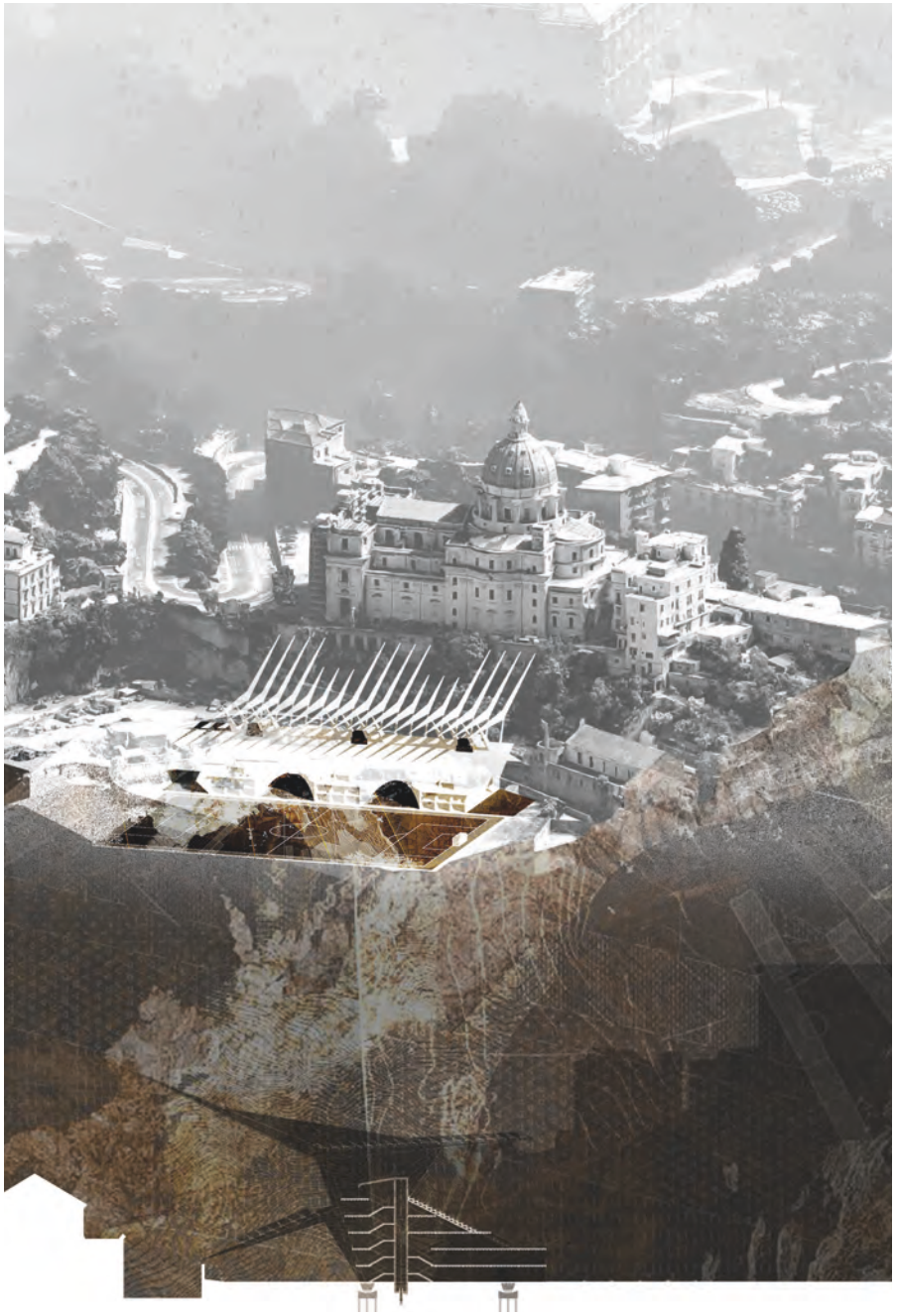
LIAM FINDLAY

The Stadio di Capodimonte, in the hilltop district of Capodimonte (in Zone 1 of a series of possible defined geotechnical zones in the city), sits on a fault line. Outcrops of tuff (*tuffa*) erupting from the pumice lapilli subsoil have formed a basin, which has subsequently been re-shaped by extraction and weather into subterranean quarries and the famous catacombs of San Gennaro. Over time, waste from mining and extraction processes accumulated above these catacombs, forming the 'foundation' for the vast Basilica dell'Incoronata Madre del Buon Consiglio; the catacombs are accessed at 'ground' level, approximately 20m below the entrance to the Basilica. The basin is currently occupied by a football pitch, tennis courts and a car park which spills into the old quarries. The Field Lab 'Playing Ground' develops the *tuffa* wall around the site formed by the fault to accommodate a new football school, augmenting existing facilities to offer sheltered 5-a-side pitches, viewed from balconies accessed from the vertical circulation for the main stadium. The structural ribs of the building double as a pathway for harvested rainwater for supplying storage tanks to irrigate the pitches, supply shower facilities, and sustain an evaporative cooling system. The compressive strength of the tuff is exploited through compression-only vaults, echoing the parabolic forms of the quarries gouged into the cliffs. The concrete crust covering the site is peeled away and re-folded into tiered seating, re-shaping a surface as skin to protect, but not choke, the porous, excavated ground beneath. Interstitial spaces are left free to form gardens, sustained by the moisture retained by the porous walls of the basin.



Excavated Ground: Temperate Tanks and Altered Crusts. Sectional Isometric.





Left. **Extending Excavations: Sunken Pitches and Changing Facilities.** Site Plan and Worm's Eye Isometric.
Above. **Constructing Catacombs.** Site Isometric.
Displaced Surfaces: Cutting Terraces from Cast Surfaces. Site Section.

Site: Belvedere di Sant'Antonio Posillipo, Via Minucio Felice, Posillipo.
Programme: Painting Studios, Pigment Production and Garden, Ironwork Repairs, Gallery.

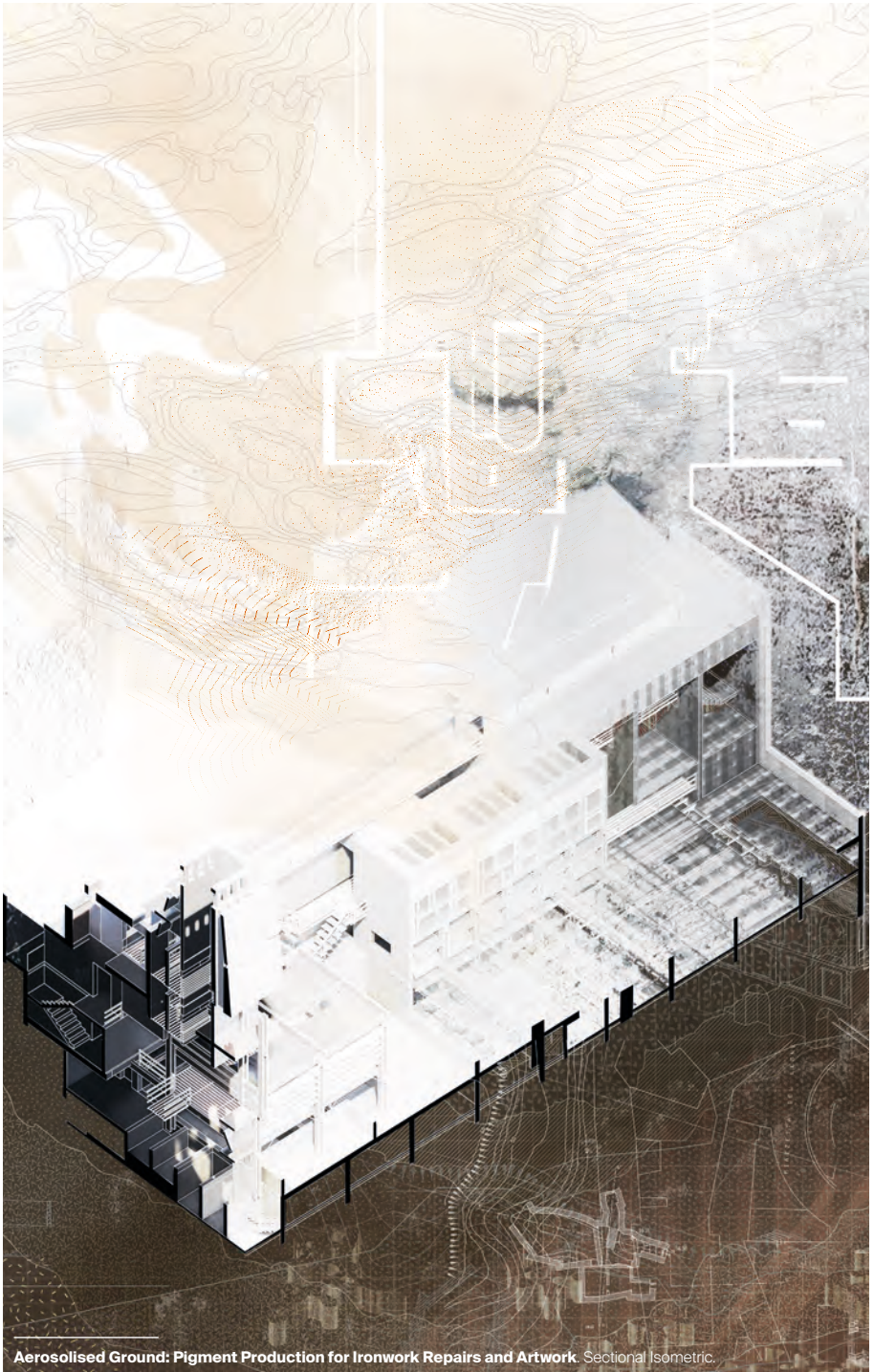


[SUP]PLANTING GROUND

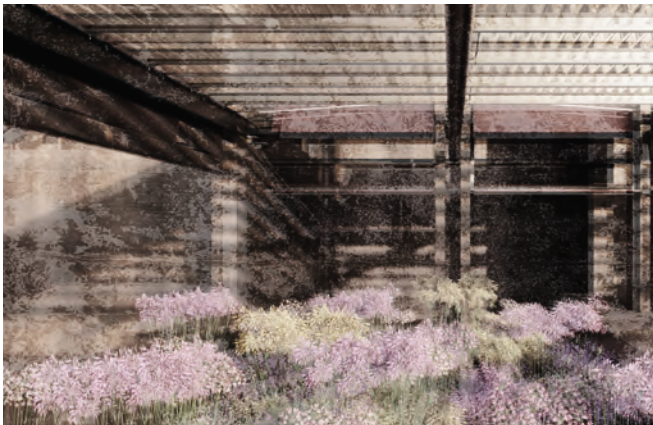
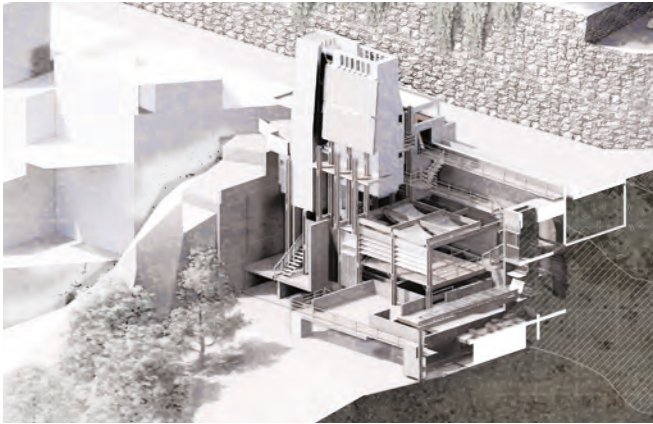
A REPOSITORY FOR PIGMENTS, PARTS, AND PARTICULATES

CORMAC LUNN

Since the 1st Century BCE, Posillipo (from the Greek *Pausilypon* meaning 'respite from worry') has provided a haven for Neapolitans and visitors, a panoramic vantage point from which to overlook the Bay of Naples. It is a view familiar to us from postcards of the famous Neapolitan pine tree, and from the sketchbooks of J.M.W. Turner. But as with other coastal regions, Posillipo has been gradually over-built and polluted, and historic sites have been lost to construction or neglect. The ground, once porous, is now a combination of extensive excavations, fillings, terracing, and cappings, creating an artificial landscape which exacerbates flash flooding and atmospheric instability, increasing urban heat and suppressing airborne contaminants in a compacted urban canopy layer. Within the deep section beneath the Belvedere di Sant'Antonio Posillipo (a deteriorating concrete structure supporting the historic viewpoint) and adjacent to the rationalist Villa Crespi (designed in 1955 by David Pacanowski, a student of Le Corbusier), *[Sup]Planting Ground* acts as a mediator and agitator of air and ground; it engages ground in both its aerosolised and excavated states. Spaces undercut and re-occupy the existing structure to encourage air movement. Liminal gallery spaces set within the structure and an air harvesting tower above new gardens cultivate, conserve, and capture aerial elements of a broader synthetic field of pigments and particulates. These spaces enable programmes that require both confinement and ventilation, light and darkness, moisture and dryness. Galleries, boiling vessels, and nurseries generate humidity and soften encrusted surfaces.



Aerosolised Ground: Pigment Production for Ironwork Repairs and Artwork. Sectional Isometric.



Above. **Plugging a Tuff Ridge.** Sectional Isometric.
Plant Nursery and **Dying Baths.** Perspective Views.
Right. **Capping a Broken Belvedere.** Roof Plan.
Overlaying Skins, Fronts and Frames. Sectional Perspective.

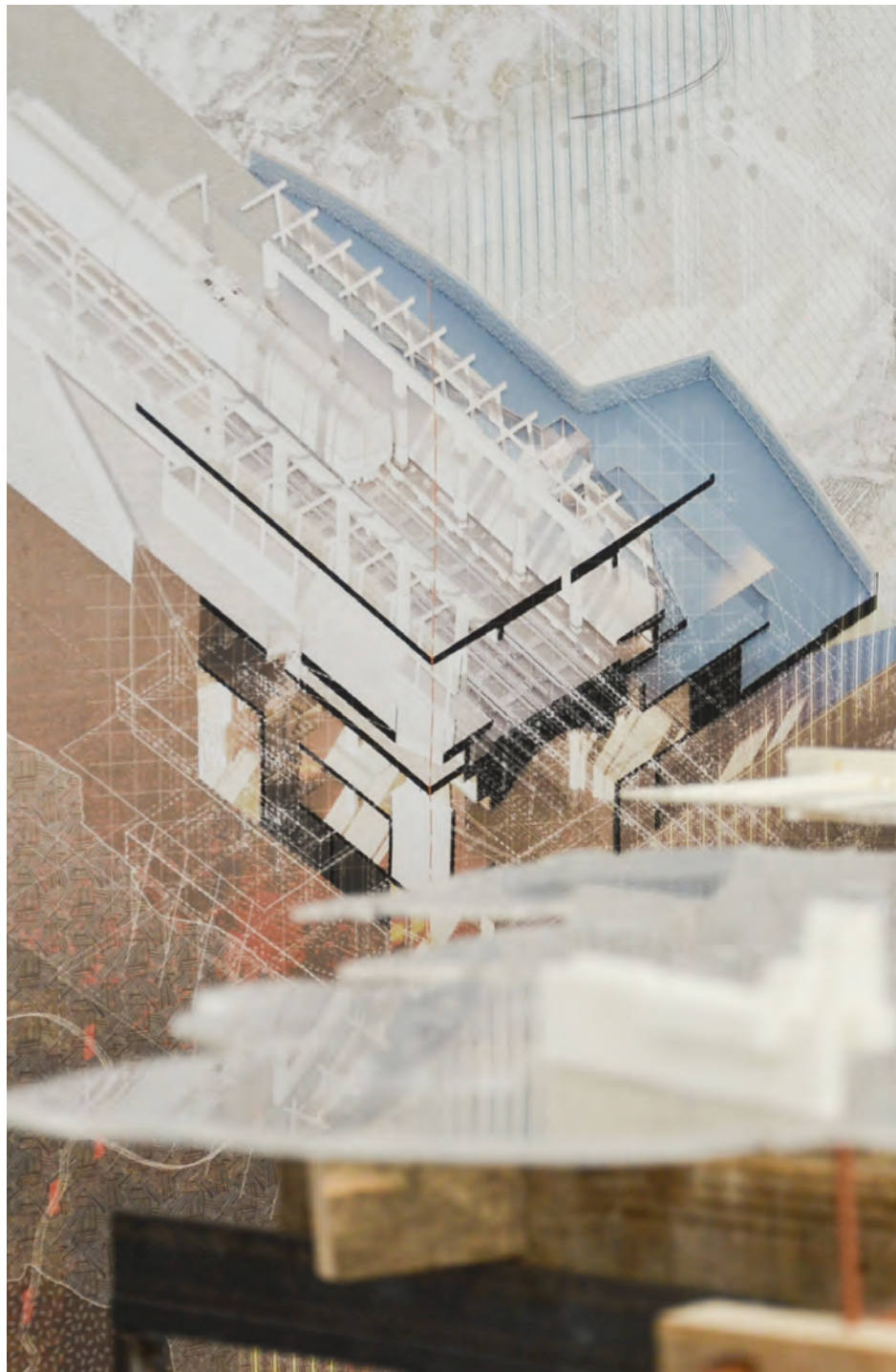




[Agitating] Surface Effects: Constructed Synthetic Field.

Installation, 7-8 Chambers Street.





OLIVIA MCMAHON | SONAKSHI PANDIT | LIAM FINDLAY | CORMAC LUNN | [AGITATING] SURFACE EFFECTS

05

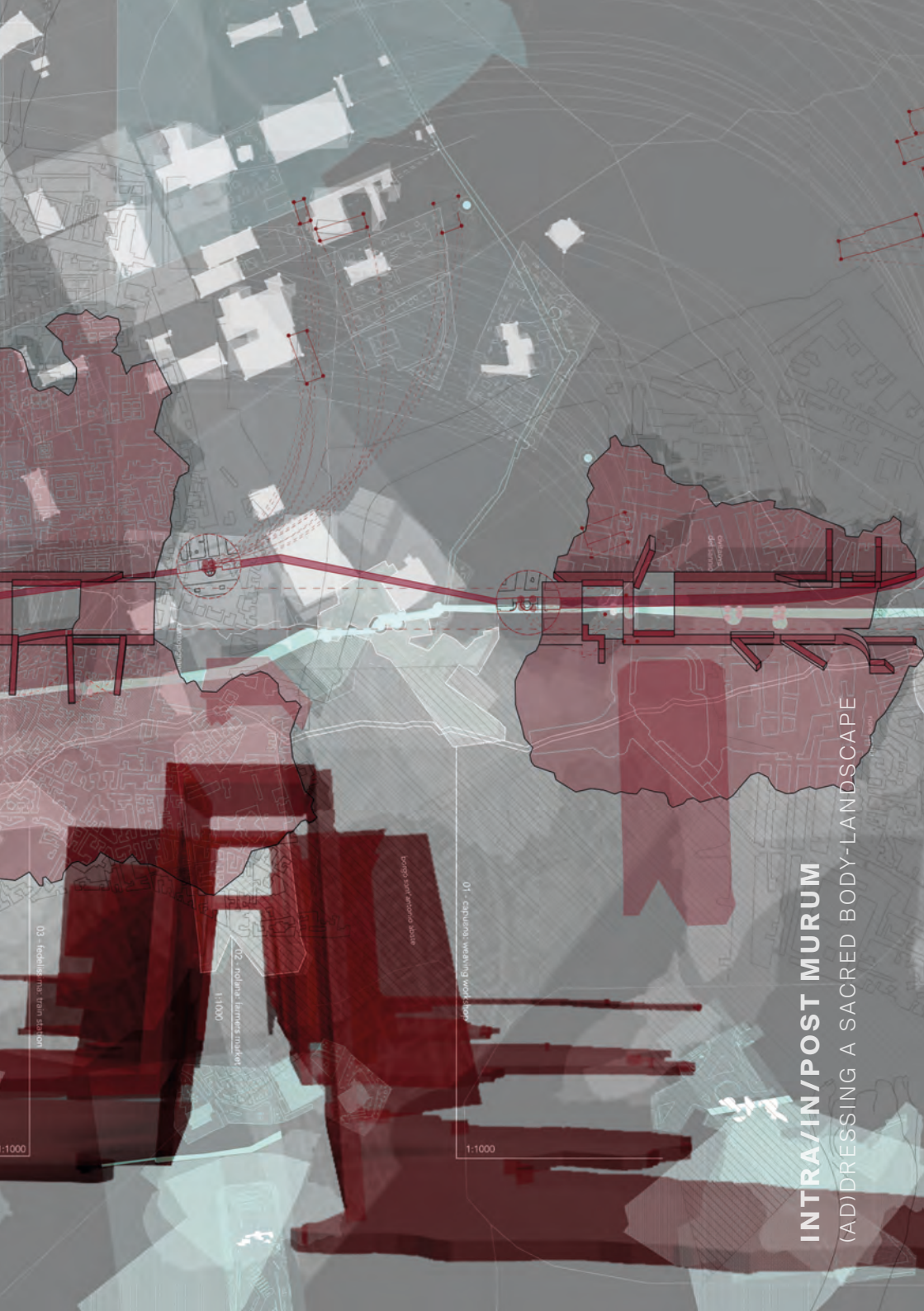
INTRA/IN/POST MURUM (AD)DRESSING A SACRED BODY-LANDSCAPE

ECEM GIDERGI
ALIX KINGWELL

Ground-Interfaces: Surfaces of a Sacred Body-Landscape.

Site Reconstruction and Folded Surface Scans.





03 - teren planu zagospodarowania - 03

000131
02 - stolarnia, ławeczki, meble

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03 - stolarnia, ławeczki, meble

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04 - plan zagospodarowania - 10

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INTRA/IN/POST MURUM

(AD) DRESSING A SACRED BODY-LANDSCAPE

Site: Porta Capuana, Porta Nolana, Piazza Garibaldi, Via Marina.
Programme: Market Stalls (Fish and Produce), Weaving Workshops, Recycling Facilities, Free Clinic, Cheese Cellar (Pecorino and Mozzarella).

05



INTRA/IN/POST MURUM

(AD)DRESSING A SACRED BODY-LANDSCAPE

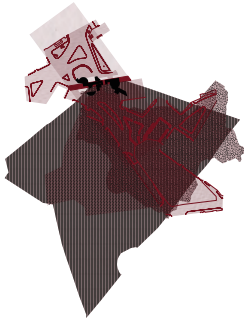
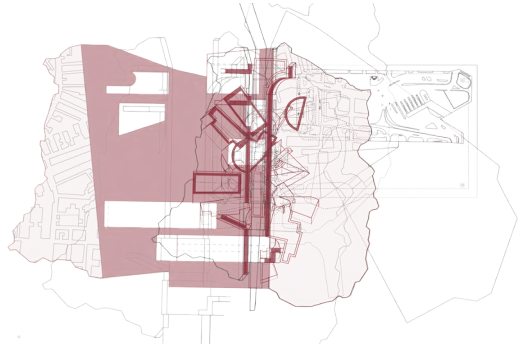
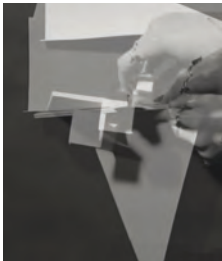
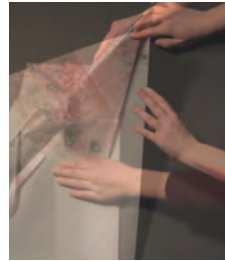
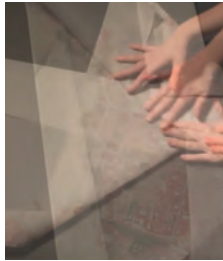
ECEM GIDERGI | ALIX KINGWELL

The founding myth of Naples describes how the siren Parthenope, hurt by Ulysses' rejection, cast herself into the sea. Her body washed up on Megaride (now Castel dell'Ovo), where it decayed to form the surrounding hills. A second version of the myth tells of how Parthenope fell in love with a centaur, Vesuvio, angering Zeus, who turned Vesuvio into a volcano. In both stories ground is equated with a body, bodies become ground. Changing customs have developed around this body-landscape. For the Romans, the ground beyond the walls (*post murum*) was sacred and was kept free from construction; this was a space for the dead. In the Christian city, where being buried close to a Saint was a way to ensure salvation, tombs—and eventually homes—were constructed on land formerly considered sacred. In both ages, however, ground was approached with care. Today, this care is less evident. Large sites of illegal dumping near the city are creating serious body-crises; known as the “Death Triangle” and the “Land of Fires” these sites have been linked with reduced life expectancy. *Intra/In/Post Murum* seeks to explore the contemporary conditions of the Neapolitan body-landscape. Staged along the line that divided the sacred from the profane—the city walls—it proposes a space *in murum*, between the material archive constituted by the remnants of the Aragonese wall and a series of new wall-pieces through which the scared body-landscape of Naples is addressed and dressed. By paying attention to things that pass through the wall, it creates a new form of sacred space, in which the body-landscape re-emerges as gardens, pools, and sites of material exchange.



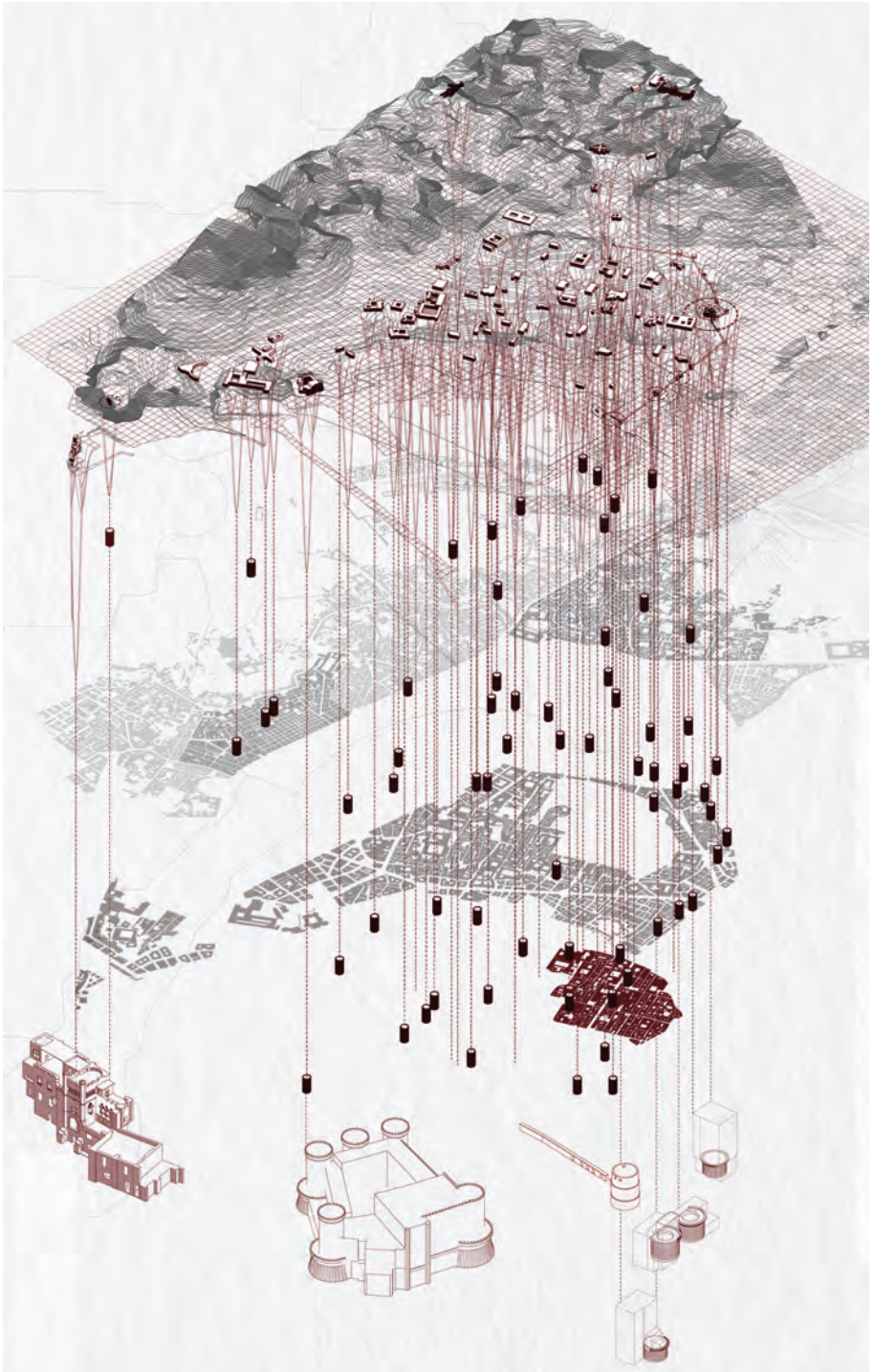
Inset. **Gardens of Porta Nolana and Porta Capuana.** Perspective Collages.

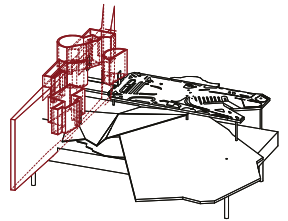
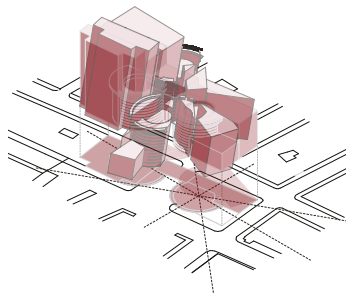
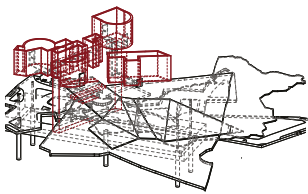
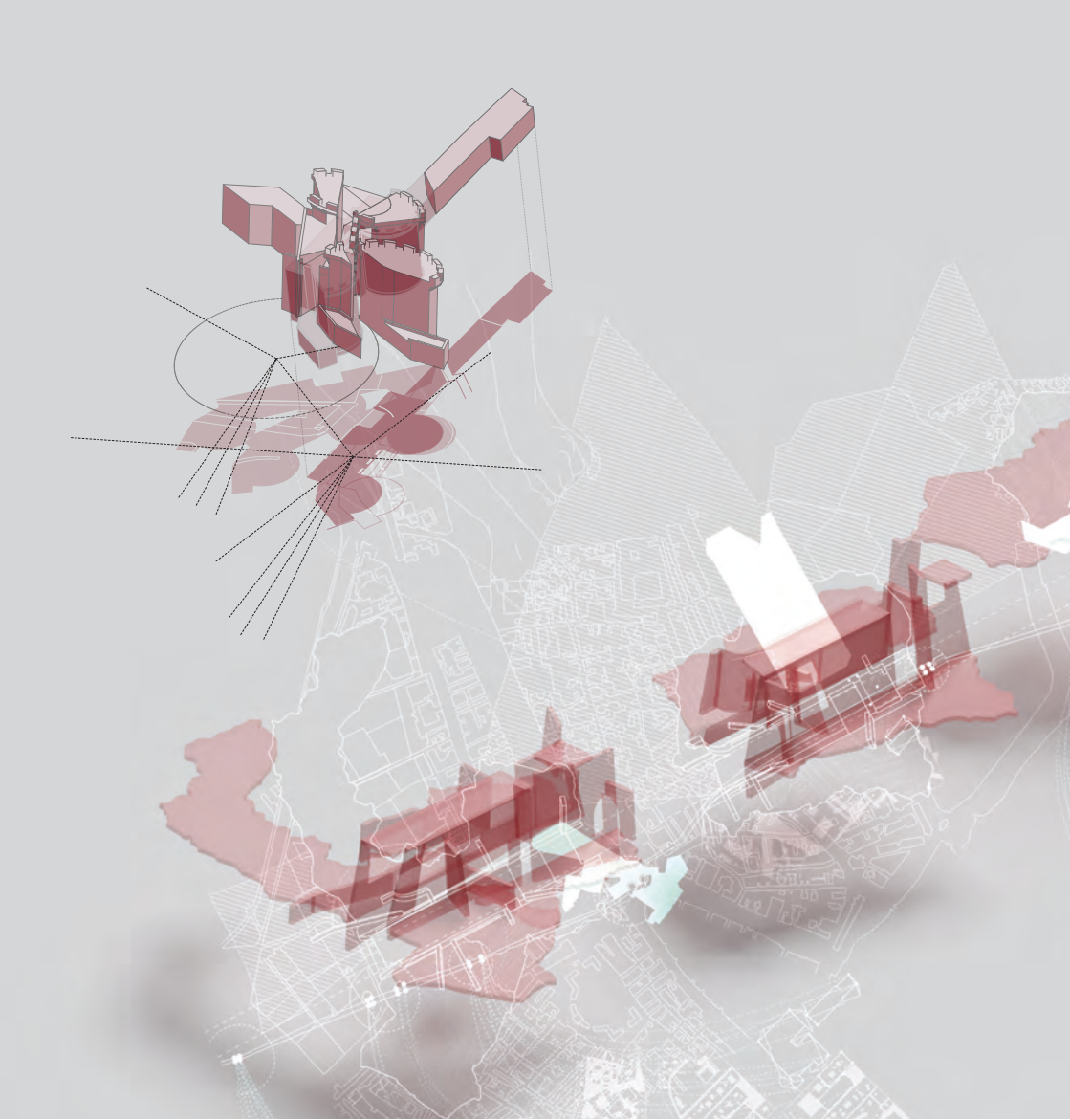
Above. **Post Murum: Interface Zones.** Composite City/Landscape Strategy Plan.



Above. **Zone Foldings.** Film Stills and Zonal Programme Sketches.

Left. **Archival Anchors and Cisterns in a Sacred Body-Landscape.** Isometric.



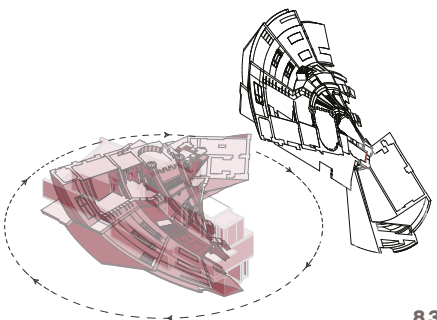
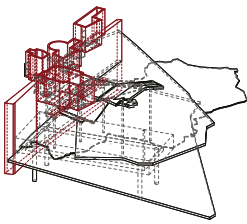
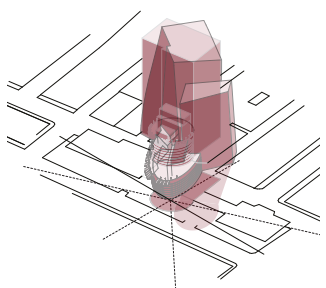


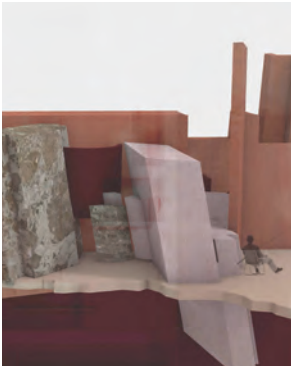


Inset. **Gestural Distortions: Porta Capuana.** Morphological Study.

Above. **Inscribing a Perambulatory Perimeter.** Isometric Render.

Below. **Gestural Distortions: City Wall Surveys.** Morphological Studies.



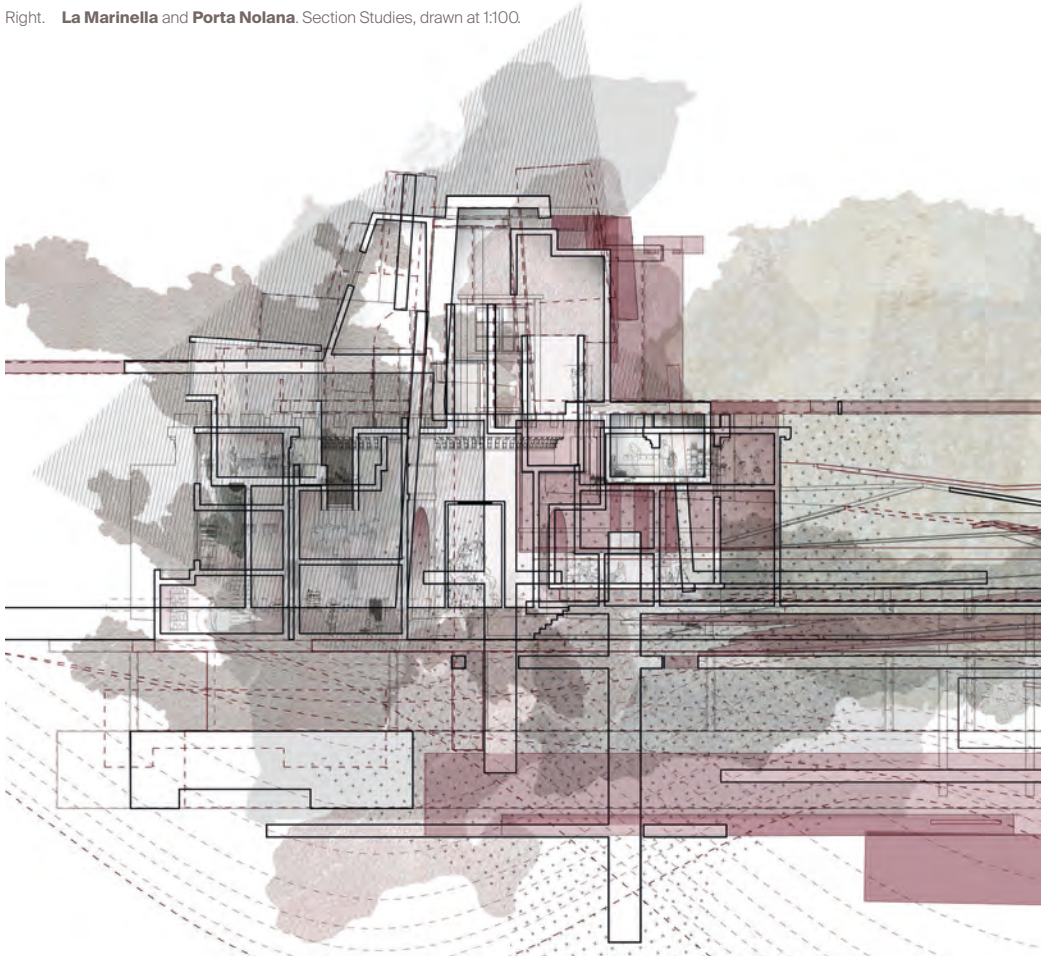


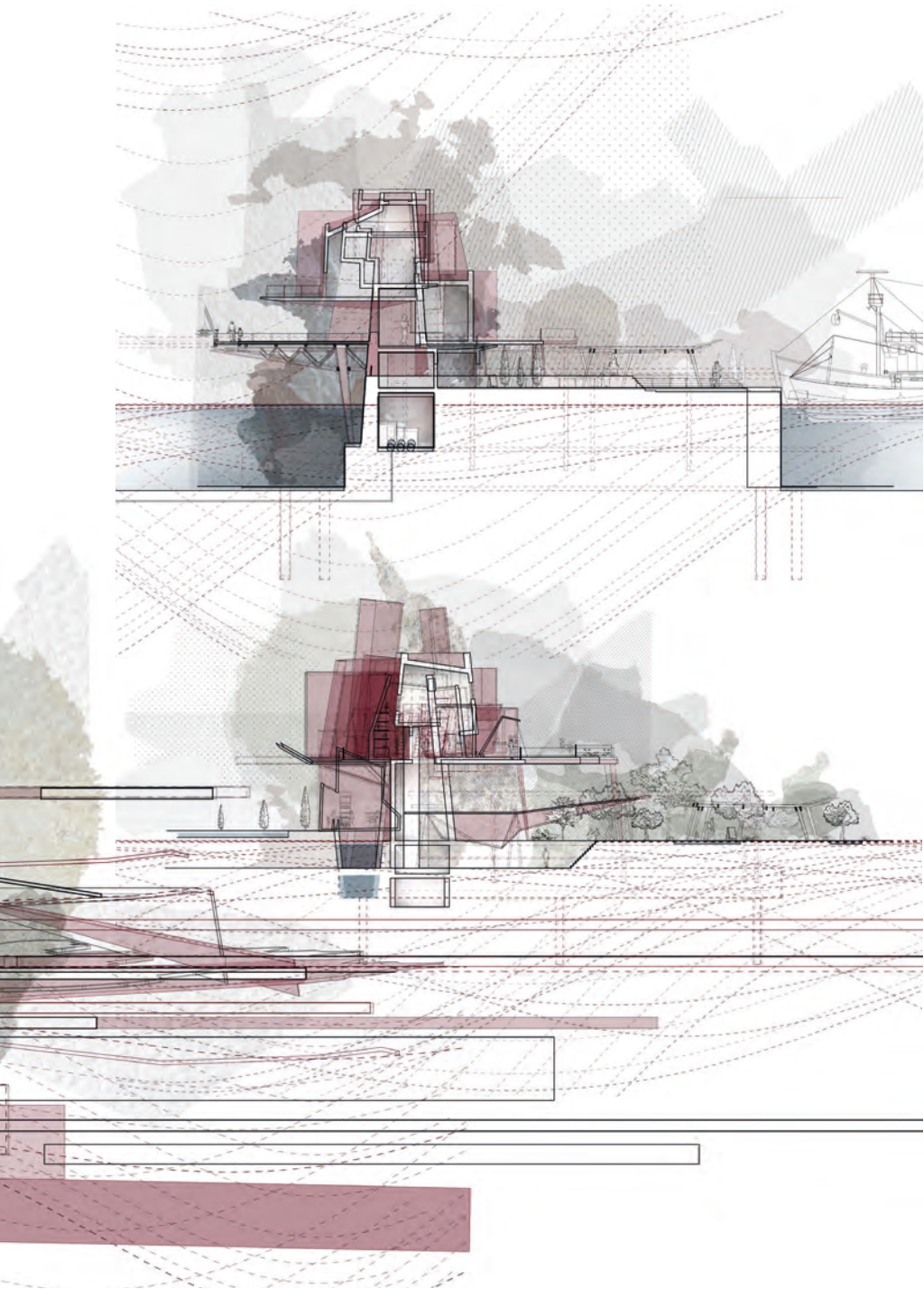
Above. **Wall Dressings.** Perspective Collages.

Below. **Porta Capuana: Material Anchors and Transhuncance Gates.**

Section Study, drawn at 1:100.

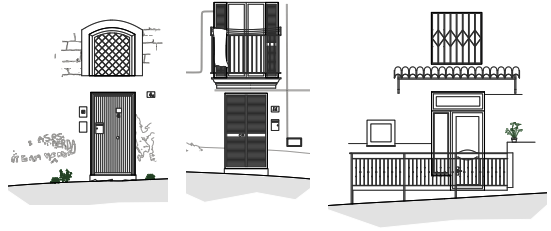
Right. **La Marinella and Porta Nolana.** Section Studies, drawn at 1:100.





Site: Ex-OPG and Giardino Liberato, Salita S. Raffaele, Materdei.
Programme: Ambulatory, Community Kitchen, Legal Aid Services, Theatre and After-School Care, Gym.

06

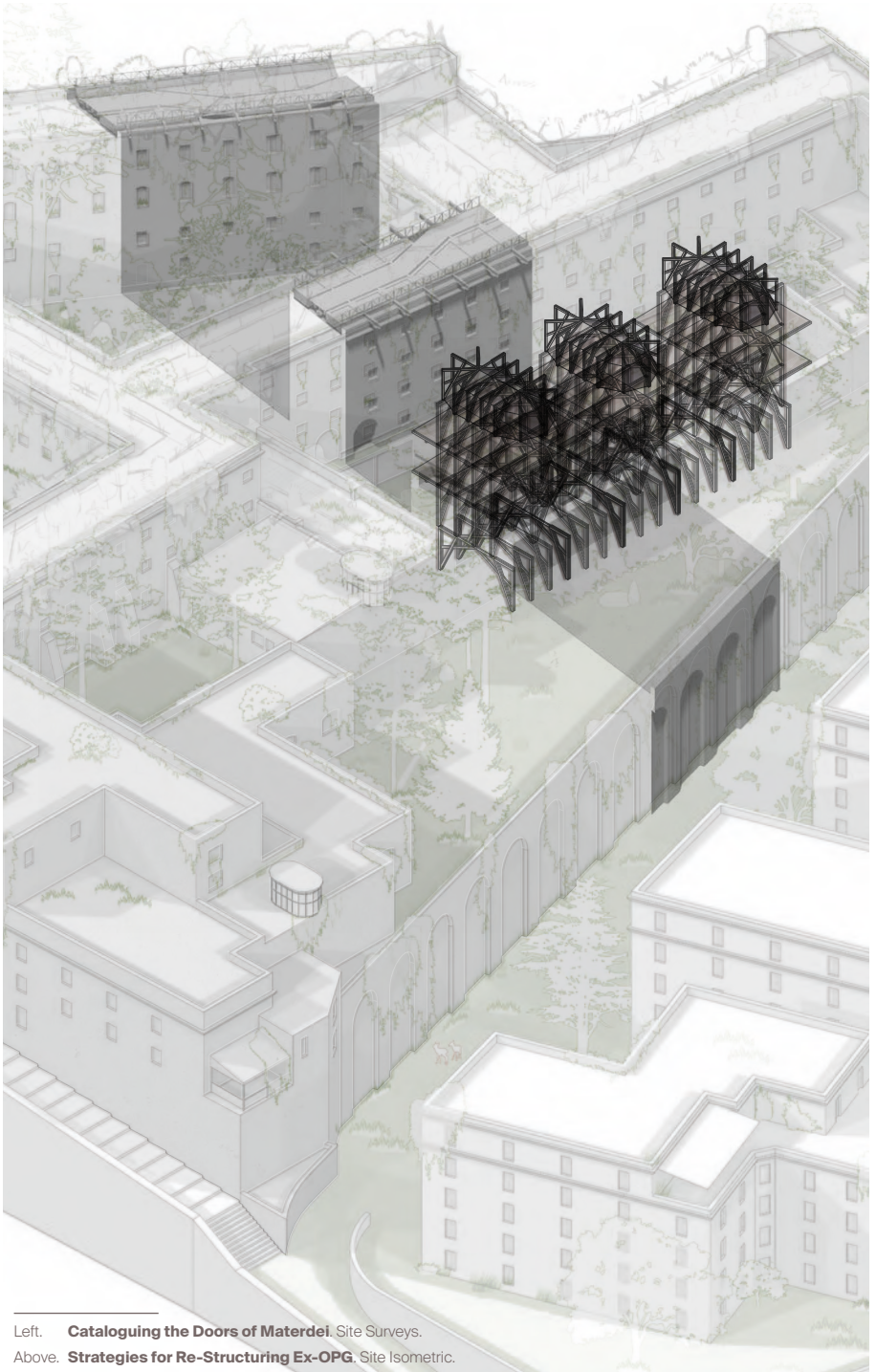


STRUCTURED FALSEWORK(S)

FORGING KEYS AND FRAMING FORESTS

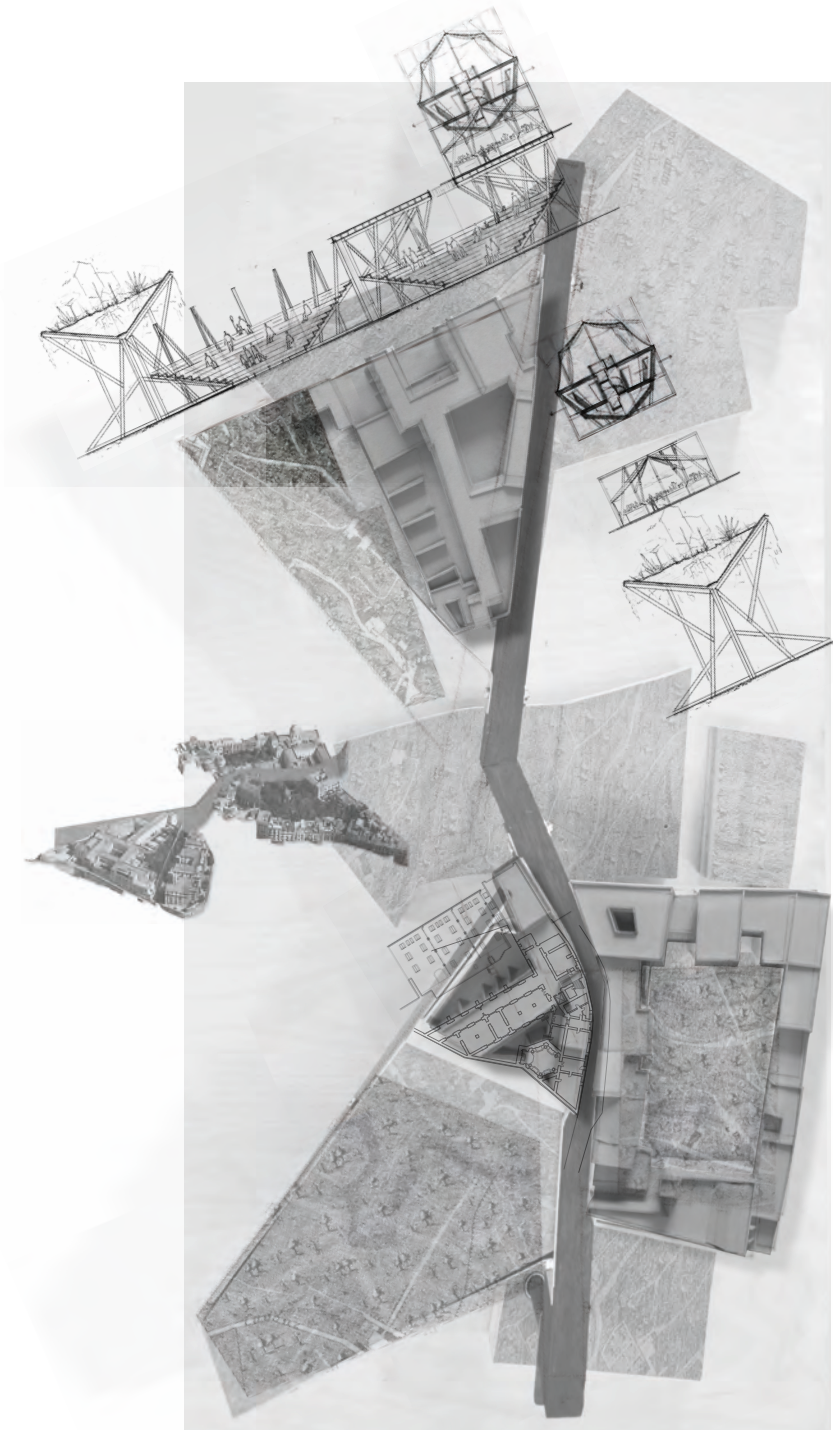
JAGO TRELAWNY-VERNON

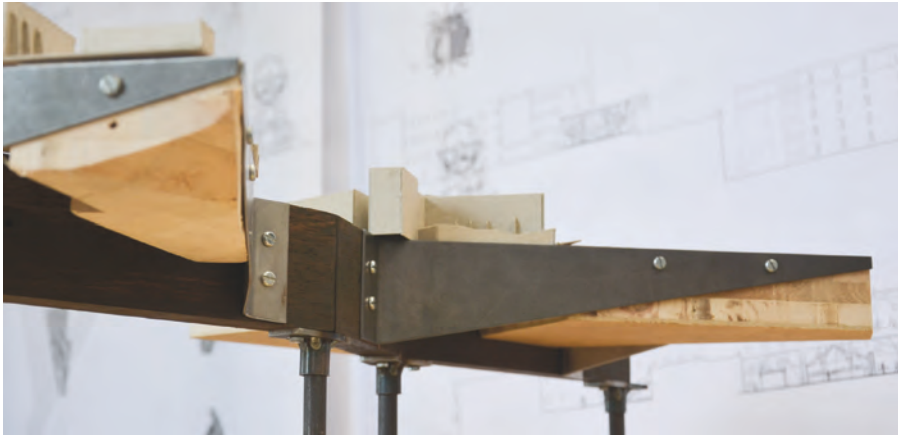
Broken televisions, office chairs, shelves, rubble, construction debris, sinks. In the undercroft of an abandoned nineteenth-century Teresian convent on the foothills of the Neapolitan municipality of Materdei is a collection of discarded things, a material index of urban residue. *Structured Falsework(s)* sees in this index the possibilities of a new understanding of Naples. Echoing Pliny's encyclopaedia *Naturalis Historia*—completed shortly before his death at Herculaneum in the eruption of Vesuvius in 79AD—it explores a collection of objects, spaces, and buildings as a body of material knowledge. Starting from these discarded artefacts, the history of the construction of the building and its site are drawn out. At the time that the convent was being built, Materdei was sparsely occupied. A nearby forest was felled, and its timber used for construction; the forest became the falsework for the masonry arches, vaults, and domes which make up the key spaces of the building. This forest and forgotten falsework gave shape to what followed. Through a new garden and community spaces, *Structured Falsework(s)* proposes the re-entrance of this lost forest and falsework into the Neapolitan cityscape to make-present again that which supports construction, cooperation, co-existence. Through a written and drawn guide comprising numerous entries, each framed through a series of architectural artefacts, it describes how a community might be built; it establishes a structure for a falsework for an architecture to follow. Specific, developed pieces are cast into gap sites to activate bespoke, localisable programmes. These 'keys' provide anchors for further, future constructions.



Left. **Cataloguing the Doors of Materdei.** Site Surveys.

Above. **Strategies for Re-Structuring Ex-OPG.** Site Isometric.





Left. **Aggregating Zones, Spaces and Tectonics.** Composite Site Drawing.
Above. **Gardens, Passages and Sanctuaries.** Zone Construction Model.

07

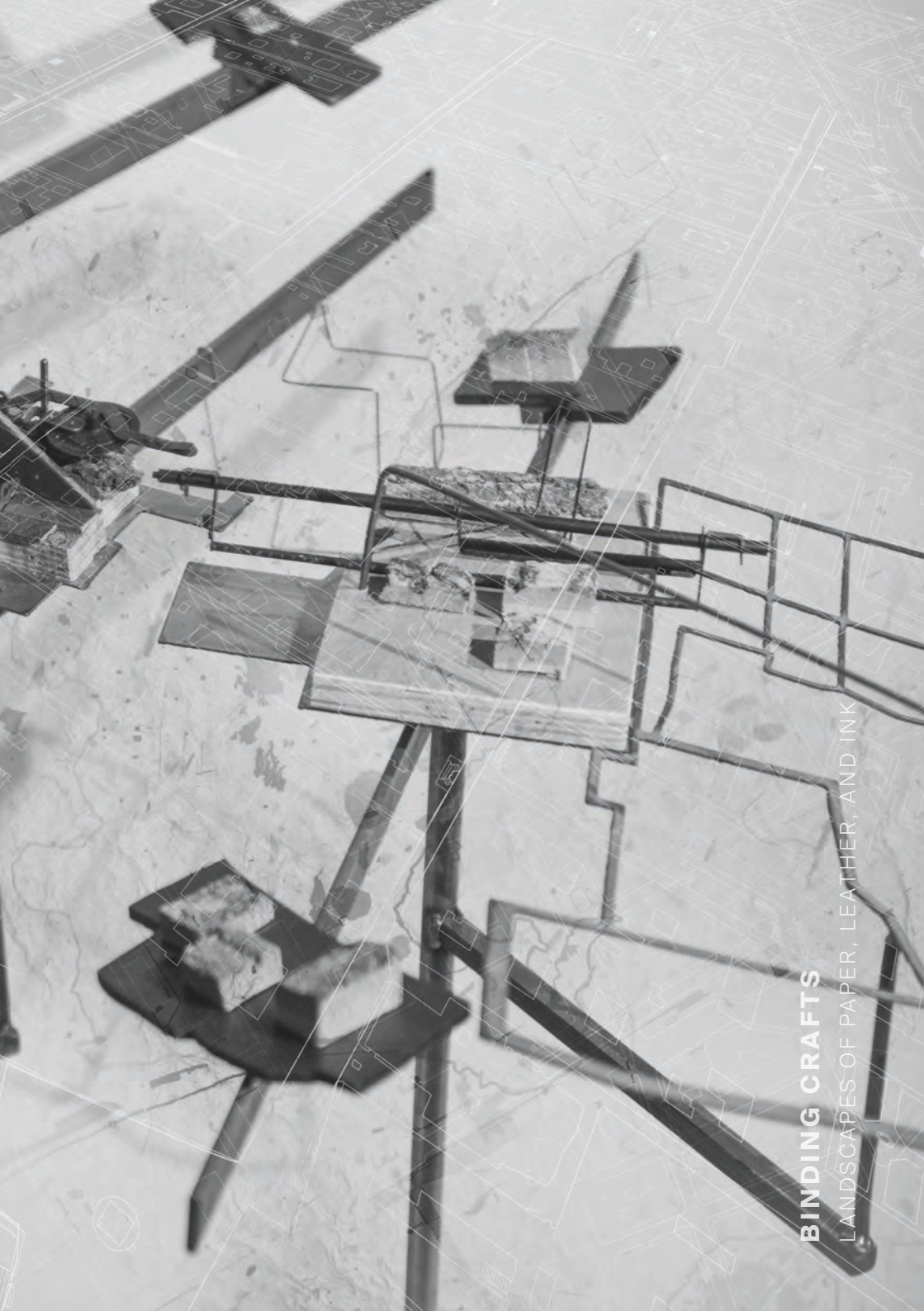
BINDING CRAFTS

LANDSCAPES OF PAPER, LEATHER, AND INK

SAM LI
BAOBAO QIN
YUANZHEN GU

Setting Ruins as Gardens, and Waste as Material.

Planting Paper, Leather, and Ink in the Centro Storico. Study Model.



BINDING CRAFTS

LANDSCAPES OF PAPER, LEATHER, AND INK

Site: Via del Grande Archivio, Via S. Gregorio Armeno, and Vico Cinquesanti, Centro Storico.
Programme: Reading Rooms, Book Repairs, Document Digitisation; Leather Studio and Exhibition Space, Craft Tradeshop; Theatre, Ink Manufactory; Gardens.

07

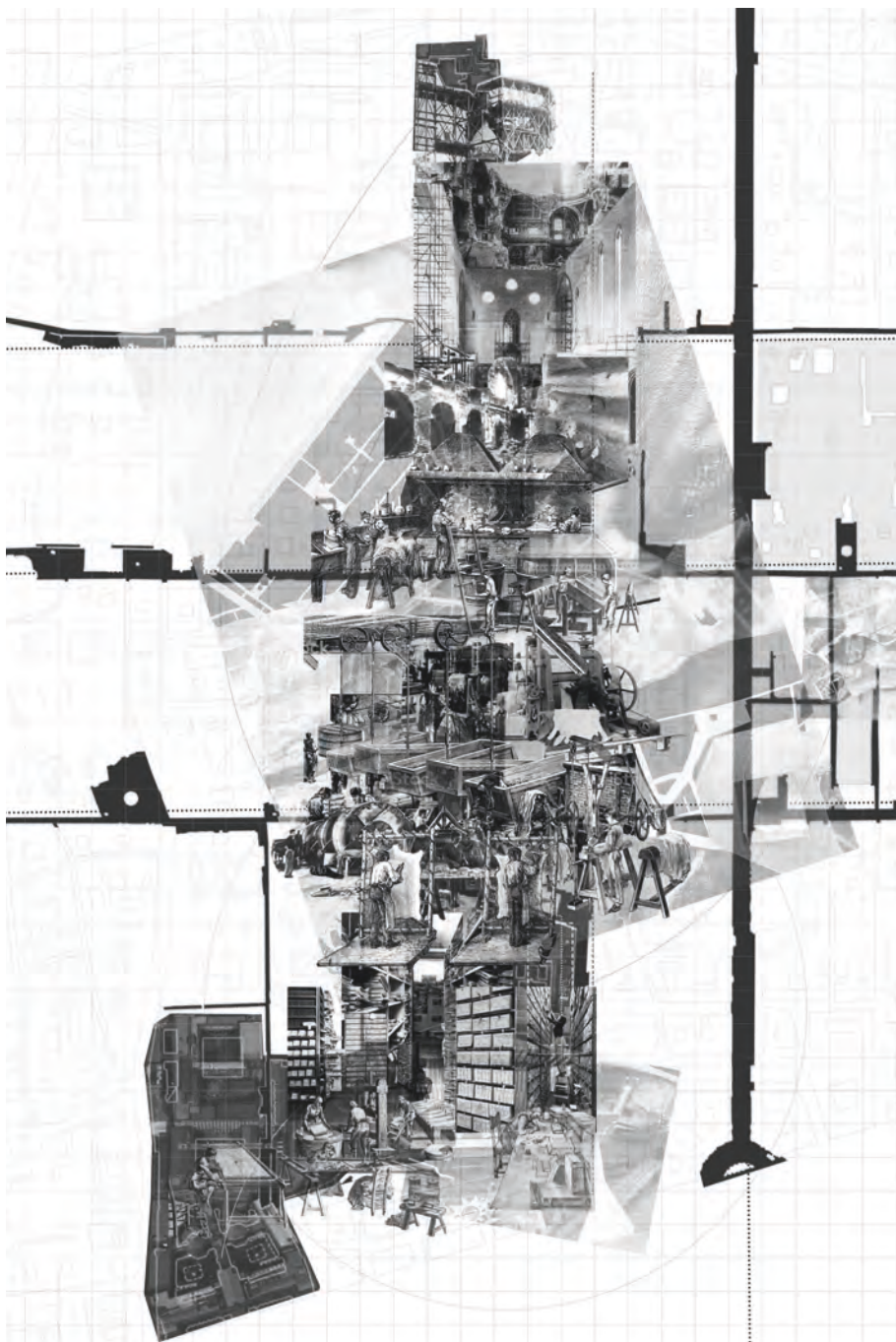


BINDING CRAFTS

LANDSCAPES OF PAPER, LEATHER, AND INK

SAM LI | BAobao QIN | YUANZHEN GU

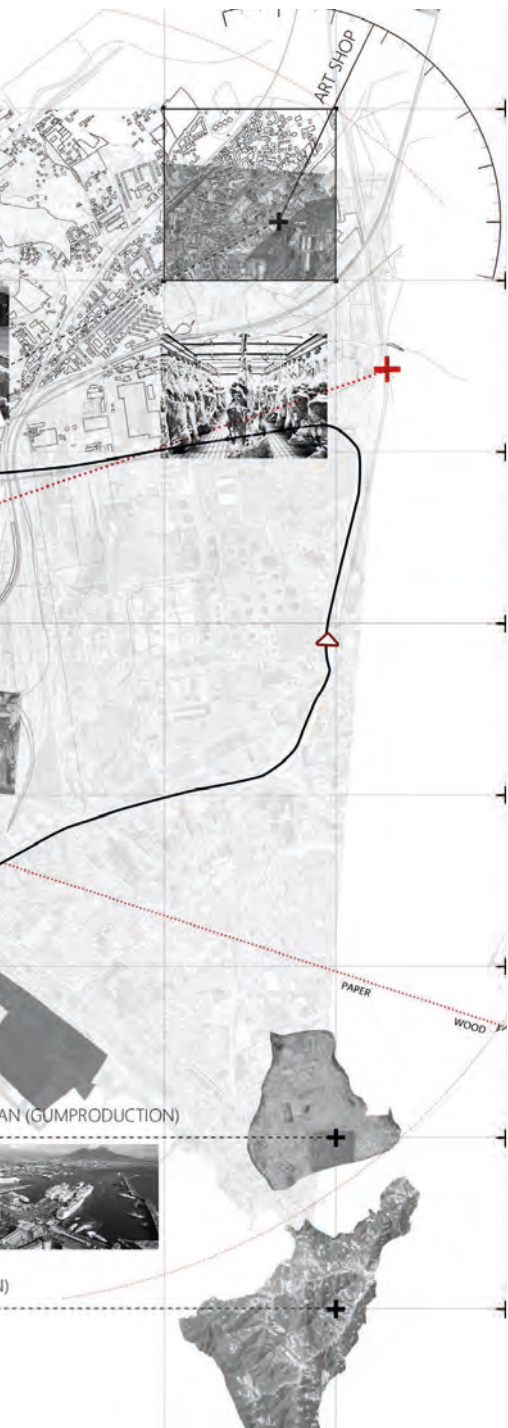
In 1231, Federico II, King of Italy and the Kingdom of Sicily (which encompassed Naples) banned the use of paper for public records; only parchment was to be used for official documents. Writing on paper was an established practice in southern Italy, and there was a significant paper industry in the former Duchy of Amalfi, neighbouring Naples. Banning paper was, Orietta Da Rold suggests, an attempt to subjugate local practices to Imperial will. Seven years earlier, Federico established what is now the oldest public university in the world, Università degli Studi di Napoli Federico II. The University was founded to train clerks, lawyers, and judges to support the sovereign, but crucially also to compete with the University of Bologna, an established guild university; Bologna was independent, and hostile to Federico's Imperial project. Paper was heavily politicised. *Binding Crafts* re-states the place of paper in the political project; it conceives of the city within a landscape of paper and materials which activate paper: leather, to bind, and ink, to mark. A series of connected projects—from the State Archives, through the *hortus conclusus* of San Liguoro, to a ruin in Vico Cinquesanti—create spaces to generate new records, challenging formal accounts of the city by gathering stories, plays, performances, and paintings. These projects reconstruct the city as a landscape of local paper, leather, and ink. The production of these three materials is re-framed to engage with contemporary realities. Damaged bedsheets from hotels are harvested to form cotton-paper, leather is renewed and combined with new textile practices; coffee grounds replace imported pigments for making inks.



Left. **Scanning Spaces and Structures.** Polycam Lidar Scans and Images.

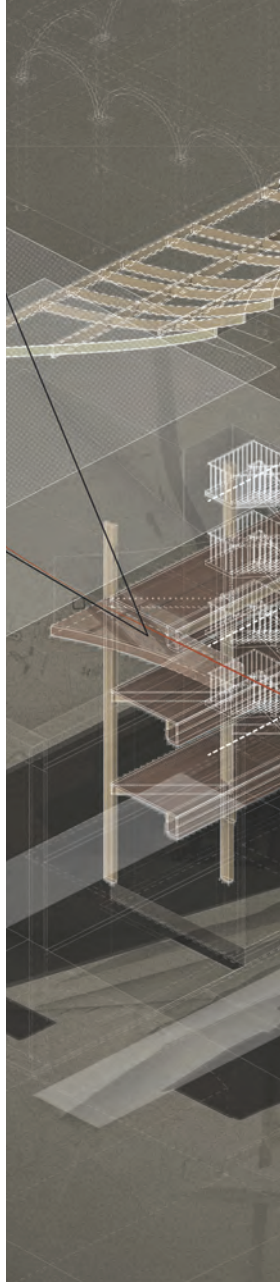
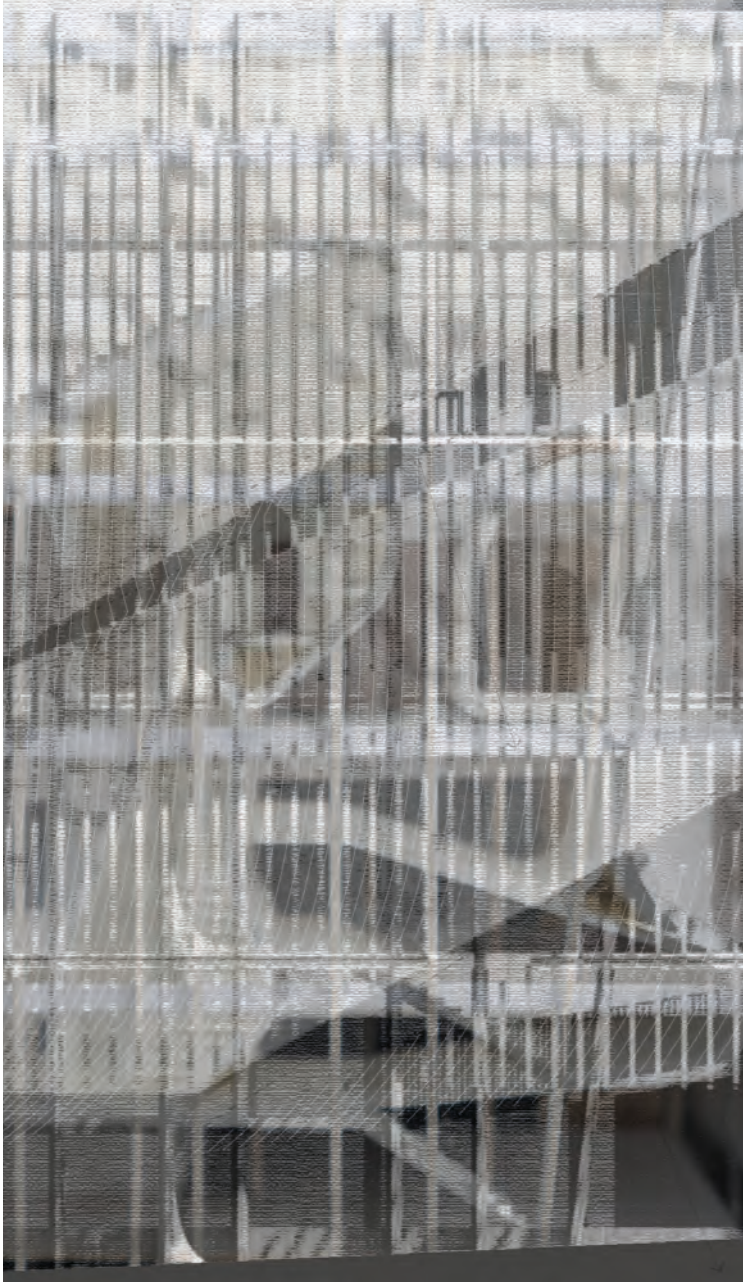
Above. **Crafts and Archives of the Centro Storico.** Collage Plan.





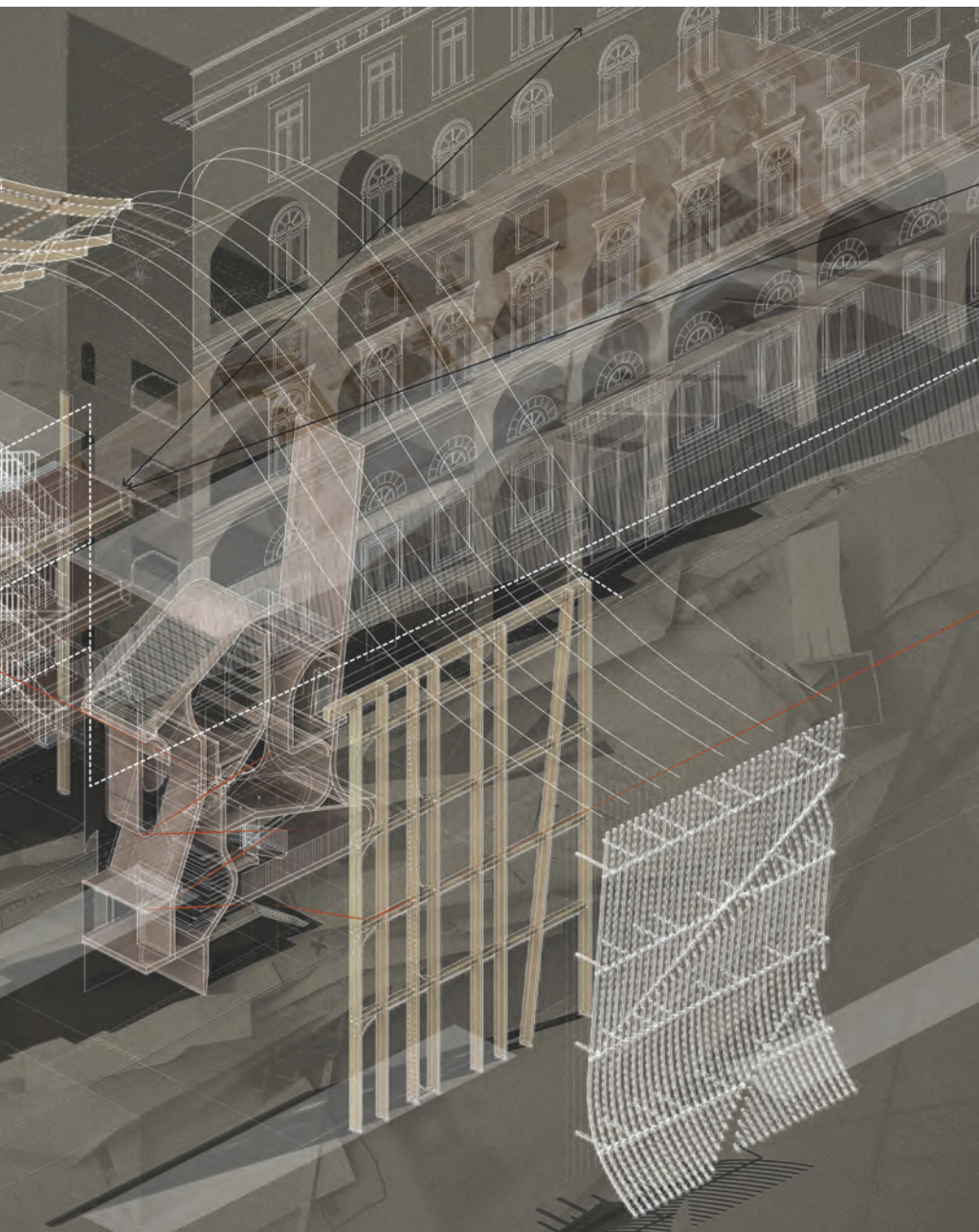
Left. **Reciprocities on Paper: Neapolitan Manufactories.**
City Mapping.

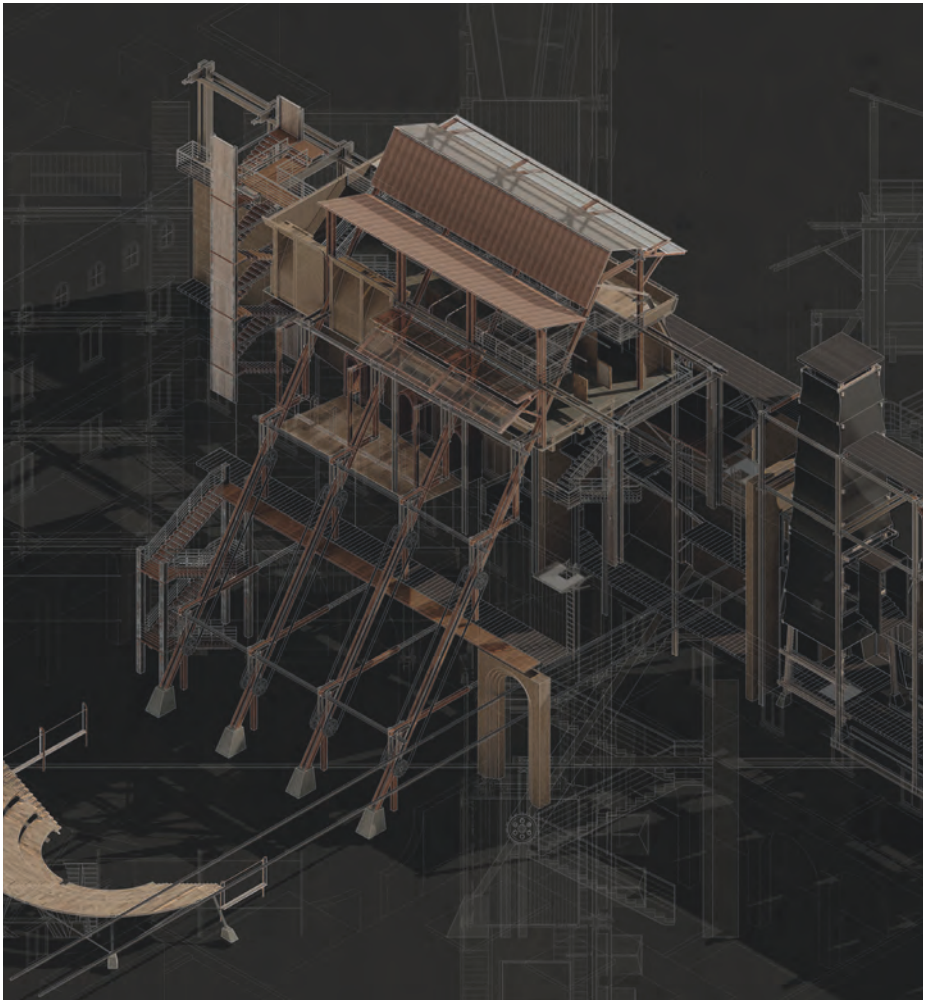
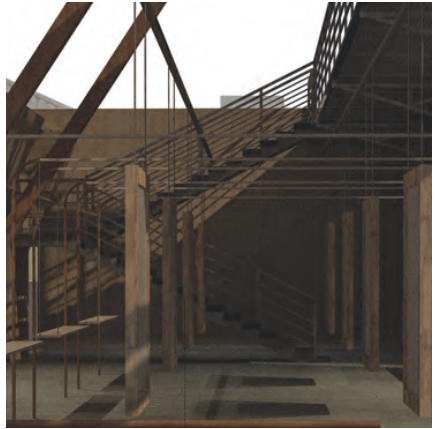
Above. **City-Landscape of Paper, Leather, and Ink.**
Composite Programmatic Site Plan.



Left. **Diaphanous Dust Jacket.** Elevation Study.

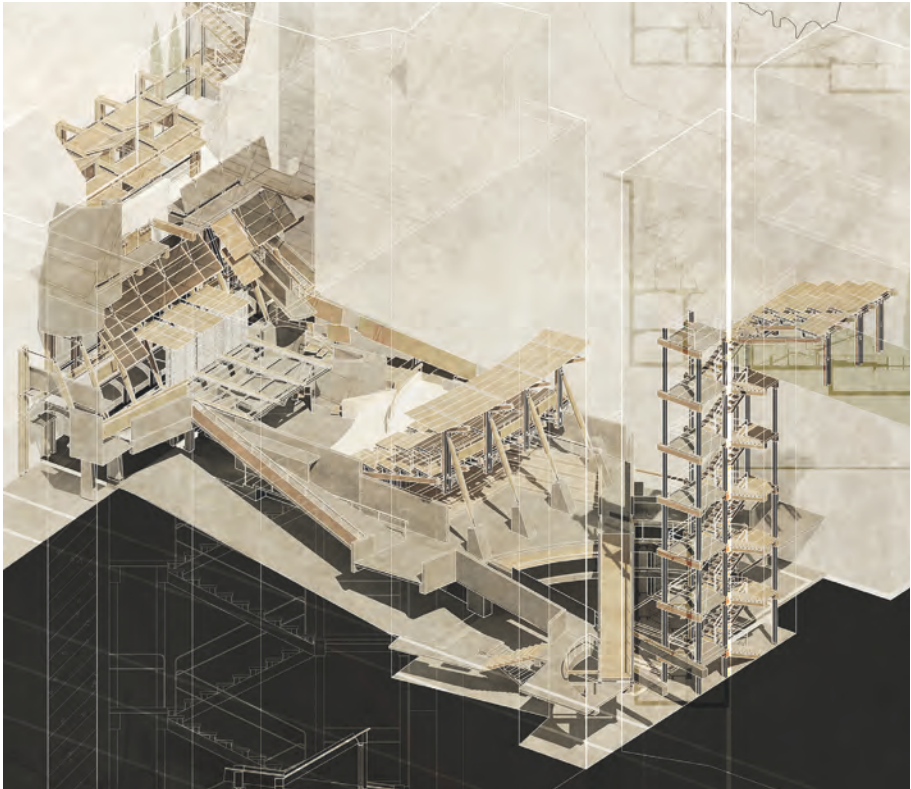
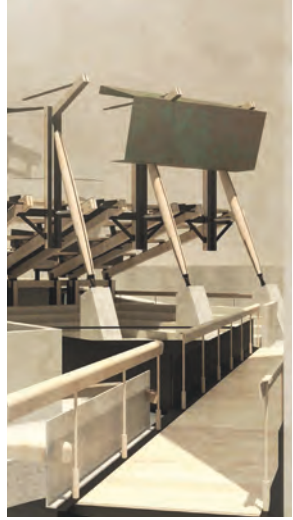
Right. **Bookbinding and Building: Insertions into an Archive.** Exploded Isometric.







Left. **Leatherworkers' Trading Space** and **Roof Garden and Gallery**. Perspective Views.
Staging Mask: Public Seating/Performance Garden. Isometric.
Above. **The Tanners' Guild and Gallery**. 90-Degree Axonometric.

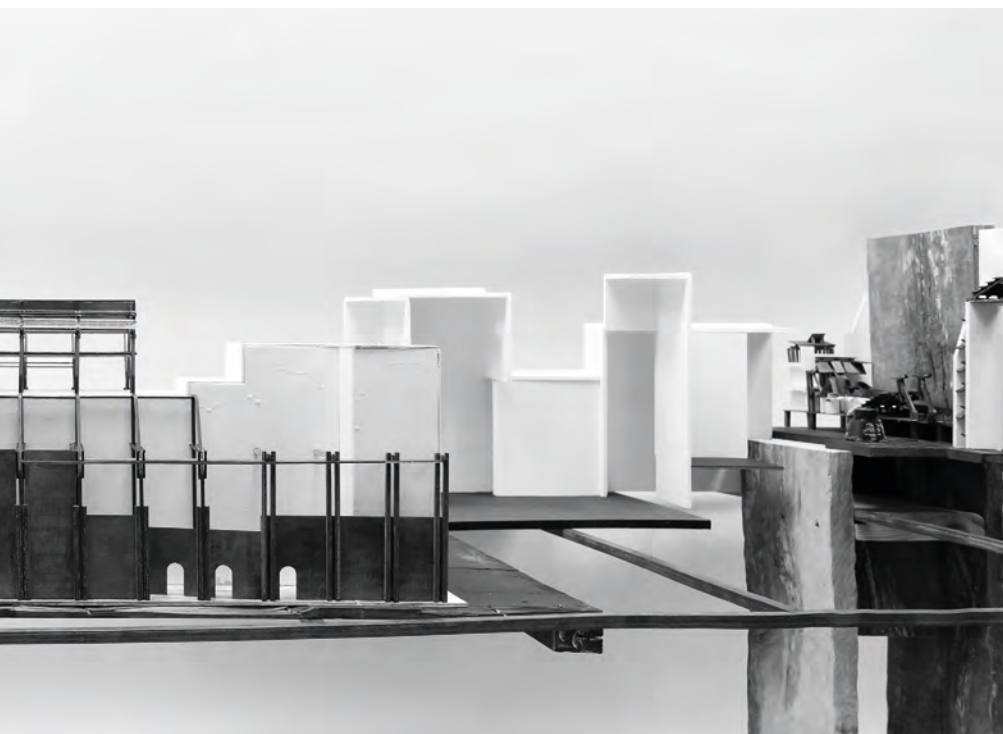


Left. **Listening/Rehearsal Rooms (Backstage) and Seating/Shading Devices.** Perspective Views.
Theatre Archive and Public Stage. Isometric.

Above. **Speaker's Bridge and Sound Baffles.** Perspective View.





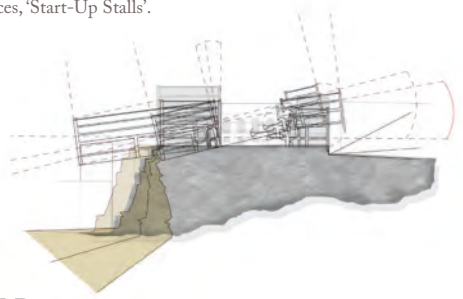


Above. **Binding Crafts: Constructing a Landscape of Paper, Leather and Ink.** Models.

Below. **Zone Construction.** Photocollage/Installation.

Site: Piazza de Gasperi, Via Giovanni Porzio, Vasto/Poggioreale.
Programme: Post Office, Foreign Offices, Accommodation, Washrooms, Classrooms, Workshops, Co-Working Spaces, 'Start-Up Stalls'.

08

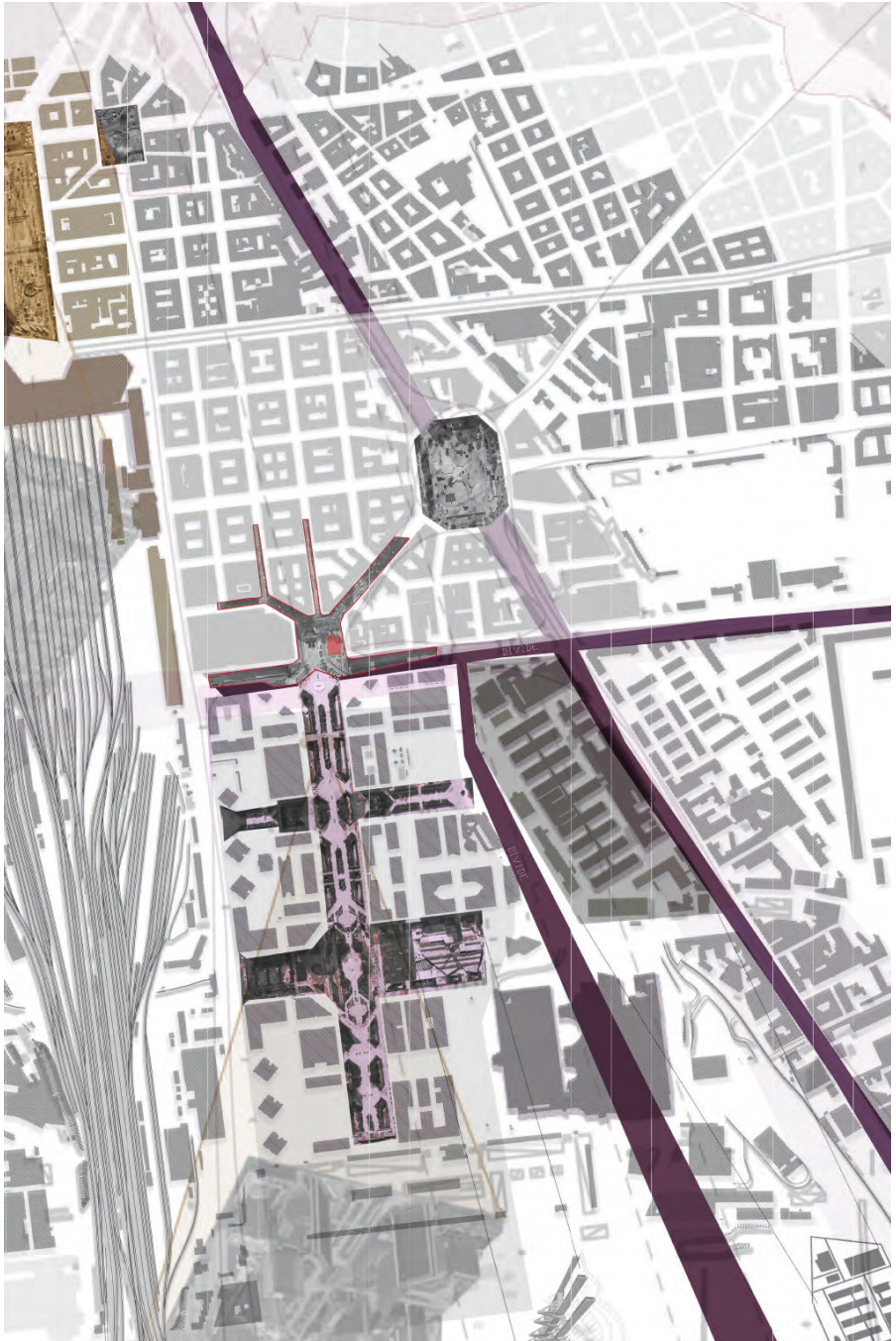


MAKING (COMMON) GROUND

MIGRATIONS IN/OF THE NEAPOLITAN POLITEIA

ISABELLA HAMPTON

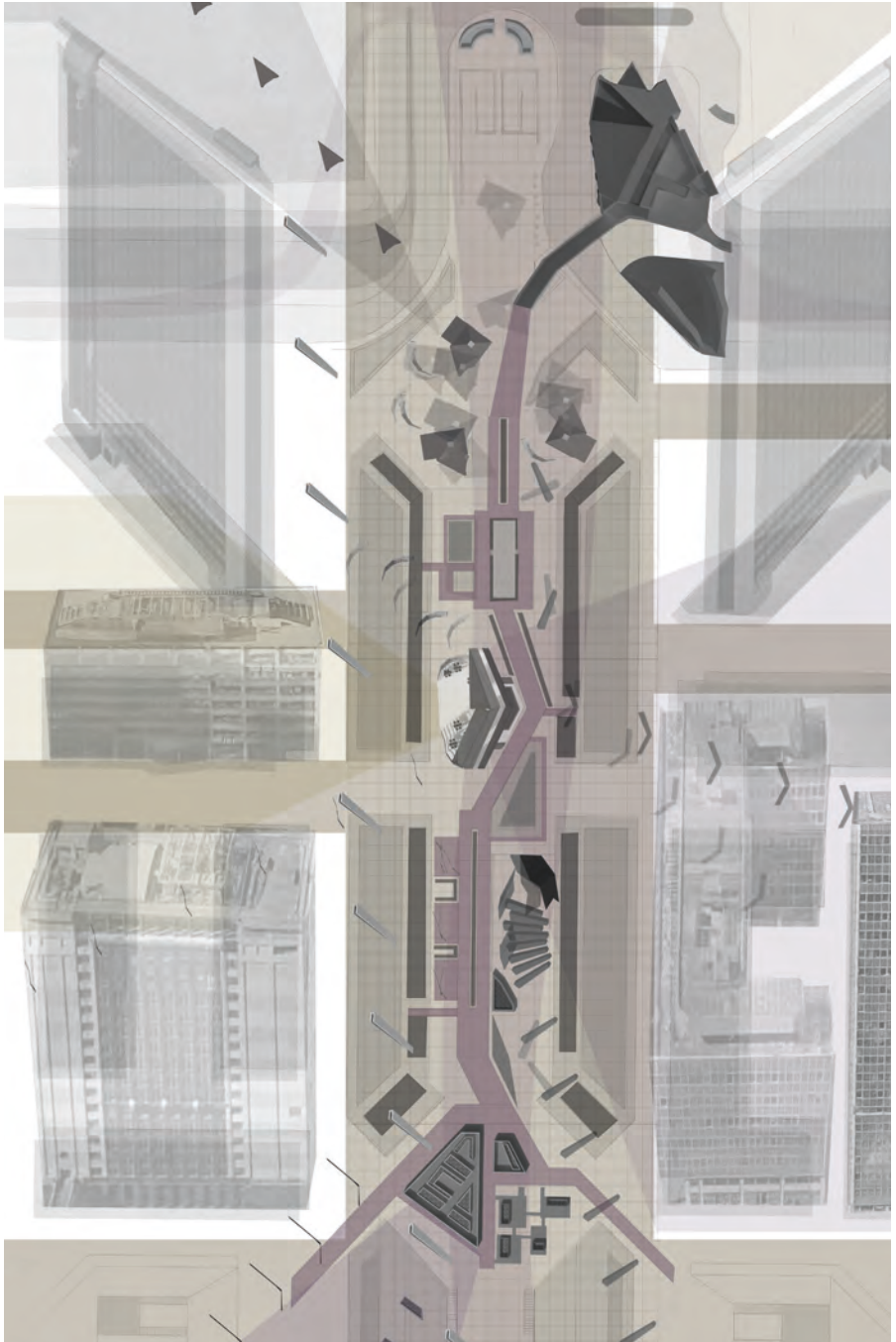
In Avocata, on one of the outcrops forming the geological fringe to historic Naples, the former convent of San Francesco delle Cappuccinelle, turned juvenile prison, subsequently proposed extension of the Royal Naval Technical Institute, is today occupied by activist group Scatto Matto. The building, Scugnizzo Liberato, acts as a 'laboratory of mutual support' for the local community. It is one of a series of similar buildings formally recognized by the municipality as a common good; as part of the Commons Napoli project it offers a space for educational, cultural and social activities. As a building, it is testament to the ever-changing pressures of the city and yet remains largely as originally constructed (with the exception of its dome, which was damaged during WWII). Scugnizzo Liberato is emblematic of Naples: programmatically adaptable, changeable, fluid and flexible, but bound by crumbling walls of stone and brick. *Making (Common) Ground* reaches out from Scugnizzo Liberato to explore those intangible pulses, shifts, movement and fluctuations of Naples not recorded in stone or mortar. It explores Naples as a migratory terrain, a space for people in motion to shift descriptions of the city from *polis* to *politeia*, from space to the rights of its inhabitants. Programmes spill from Scugnizzo Liberato to a site between the *Risanamento* extension of the city at Vasto and the CBD planned by Kenzo Tange in 1982. Spaces of temporary accommodation, language learning, laundrettes and mail collection nestle between the towers of the Centro Direzionale, providing amenities for those arriving into Napoli Centrale, creating a space to move through and facilitate settling in.



Left. **Scugnizzo Liberato: Spatial and Programmatic Prototypes.** Study Sections.

Above. **Commoning the Centro Direzionale di Napoli (CDN).** Site Plan.





Left. **Spills from Scugnizzo Liberato: Fluctuating Programmes along a Fold.** Study Sections.

Above. **Occupying the CDN: Migrating People and Architectures in Motion.** Site Plan.

09

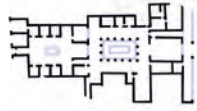
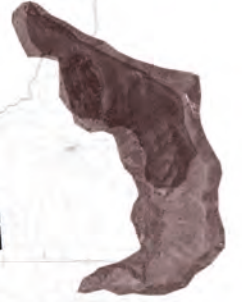
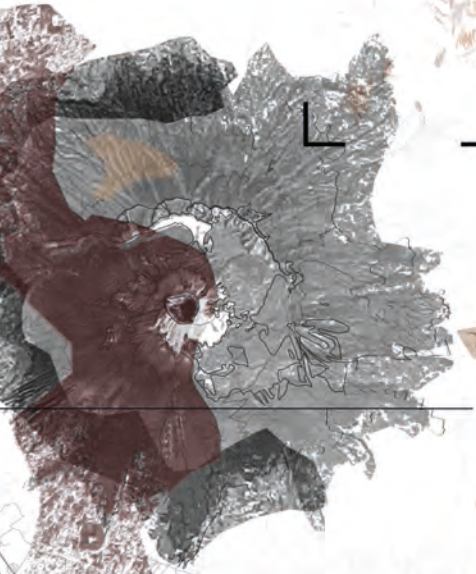
CIRCUMVESUVIANA: NAPOLI-POMPEII

YIQUAN HE
LIN JIANG



Delaminating Neapolitan Pigments: Minerals, Stone and Soil.

City-Landscape Survey, Archaeological and Mineralogical Fragments.



Site: Viale Campanariello, Santa Maria la Bruna.
Programme: Paint Factory, Colour Analysis Workshops (Render and Pigment), Painting Restoration, Pigment Gardens.

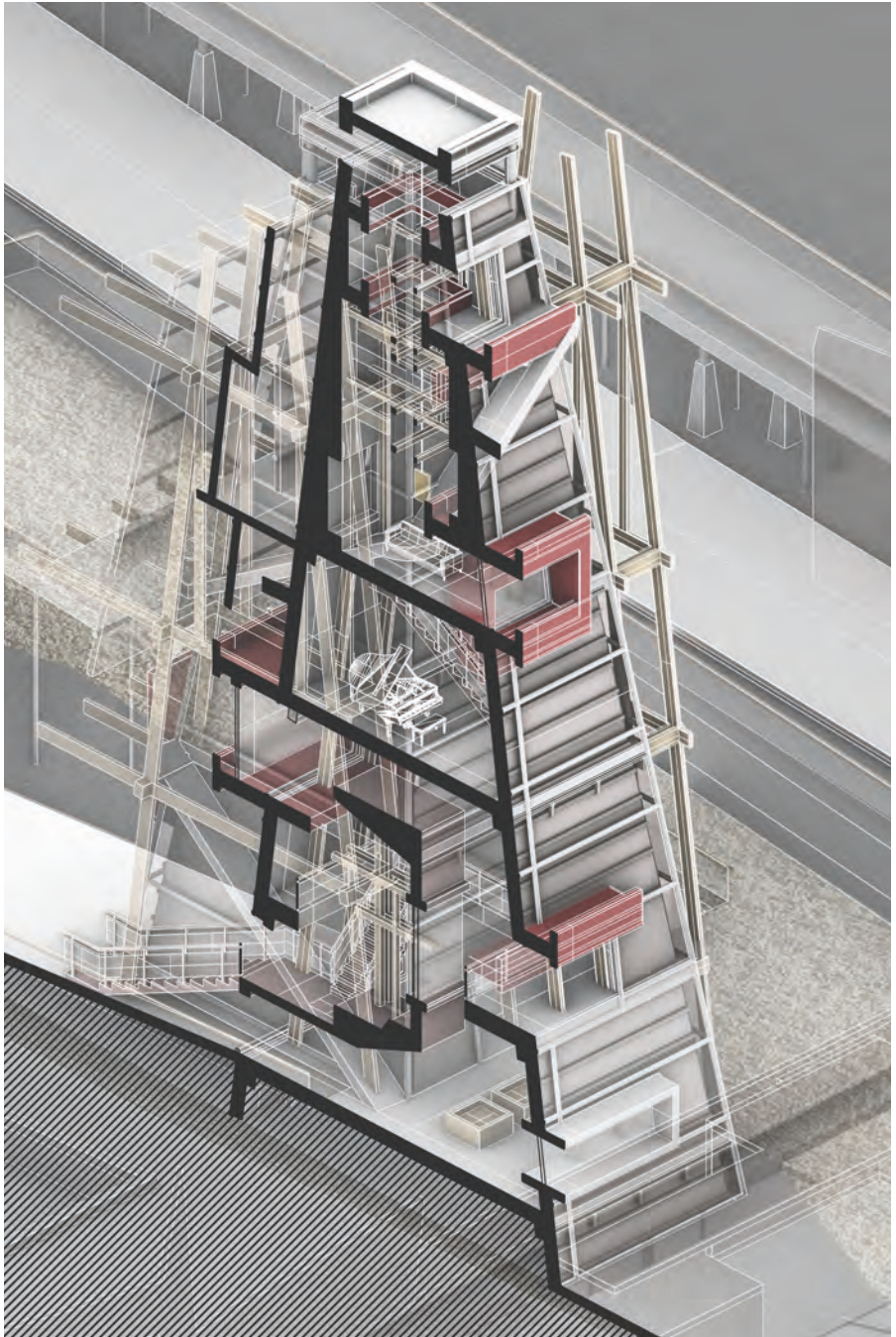


CIRCUMVESUVIANA: S. MARIA LA BRUNA

DISPLACING ACTS AND PIGMENTS ALONG A TRAIN LINE

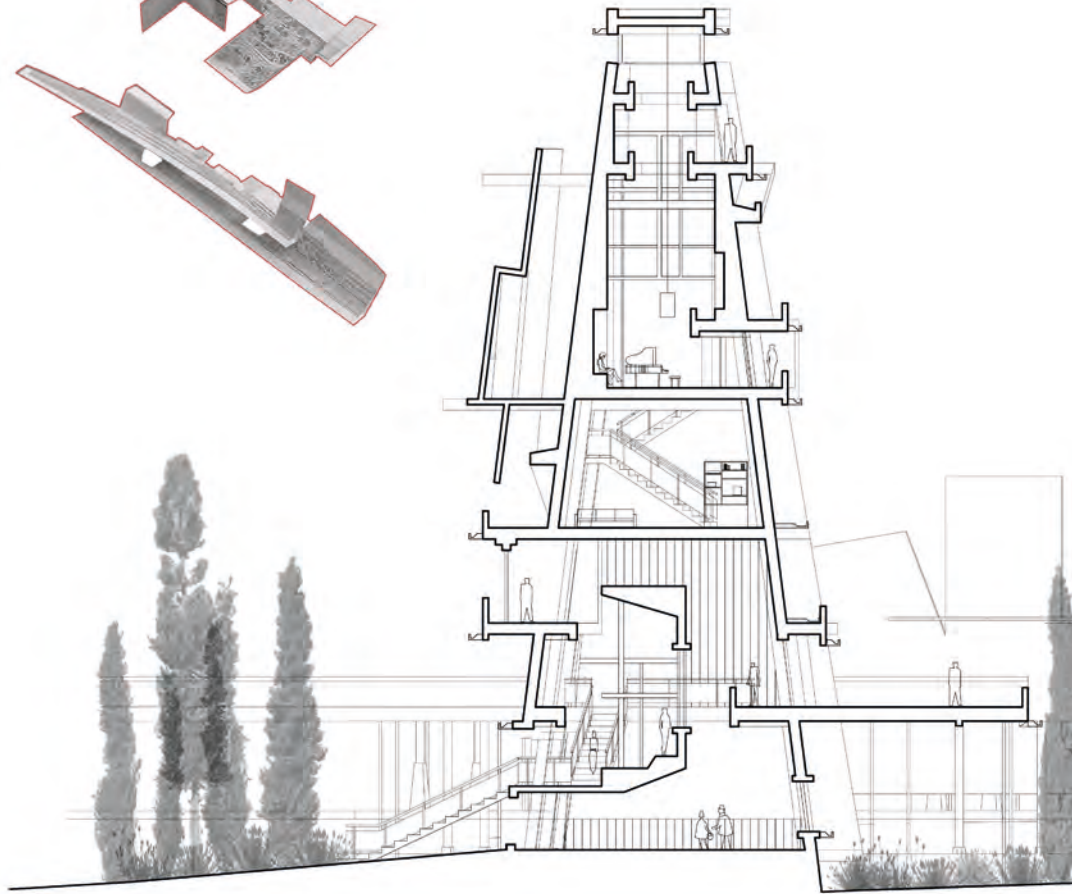
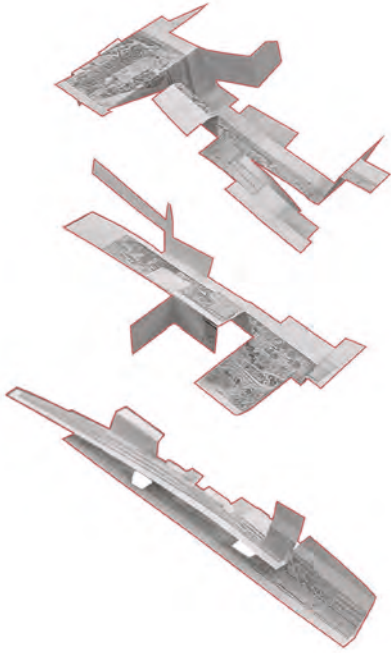
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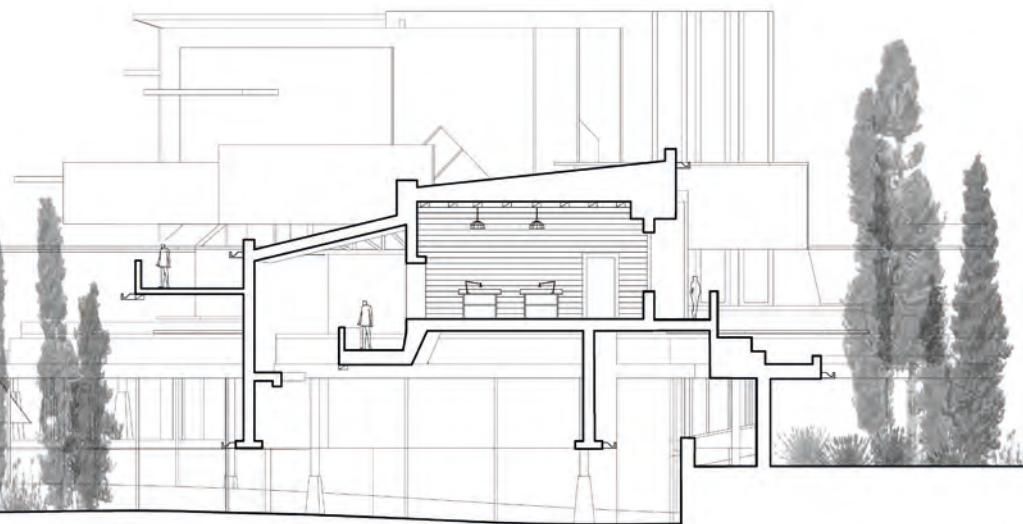
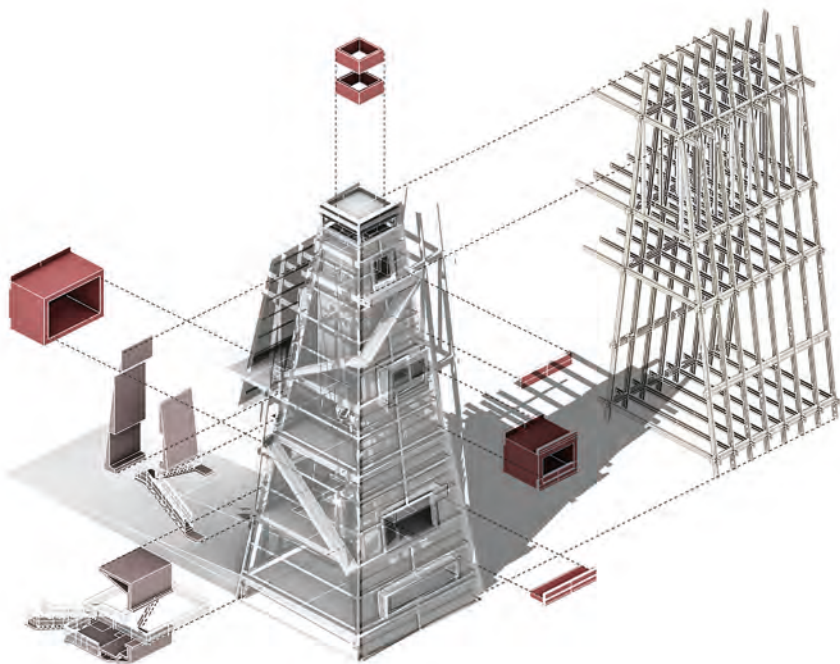
The charitable foundation of the Pio Monte della Misericordia was established in 1602 by seven young Neapolitan nobles to address socio-economic disparities evident in the city. On Via dei Tribunali, the founders commissioned a church; the building was consecrated in 1606, and by 1678 had been enlarged to form an octagonal space with seven altars adorned with seven paintings; the eighth side connects the church to the city. Opposite the entrance hangs Caravaggio's famous altarpiece, *The Seven Acts of Mercy*, completed in 1607. Unravelling the history of the building reveals a social, material, and spatial history. Many of the nobles were linked to Naples' *Sedili*, or district parliaments, which were associated with a specific architectural typology (a small building, square in plan beneath a dome, open on three sides with a private space on the fourth). They were associated with palaces, hospitals, and art collections. Similarly, pursuing Caravaggio's pigments reveals a landscape in the surface of a painting: burnt bones were crushed to make black; minerals formed white (lead), yellow (tin-lead), vermilion (mercury), and red (iron oxide). In this site, the complex conditions of a city-landscape overlap. *Displacing Pigments* develops these conditions through seven programmes displaced along the Circumvesuviana, connecting the 'Seven Acts' and seven nobles in a re-figured landscape of hidden spaces, material surfaces and cultural practices. Between warehouses and a former quarry in S. Maria la Bruna, a facility creates contemporary plant-based paints and specialist pigments for the continuing production and conservation of Naples and its artworks.



Left. **Seven Acts in Seven Pigments.** Delamination of Caravaggio's *Seven Acts of Mercy* (1-4).

Above. **Sedile di S. Maria la Bruna: Workshop and Gallery for Rare Pigments.** Sectional Isometric.





Left. **Delaminations of Stations along the Circumvesuviana.** Study Models.

Above. **Rare Pigment Gallery and Paint Factory.** Site Section.

Right. **Sedile di S. Maria la Bruna: Workshop and Gallery for Rare Pigments.** Exploded Isometric.

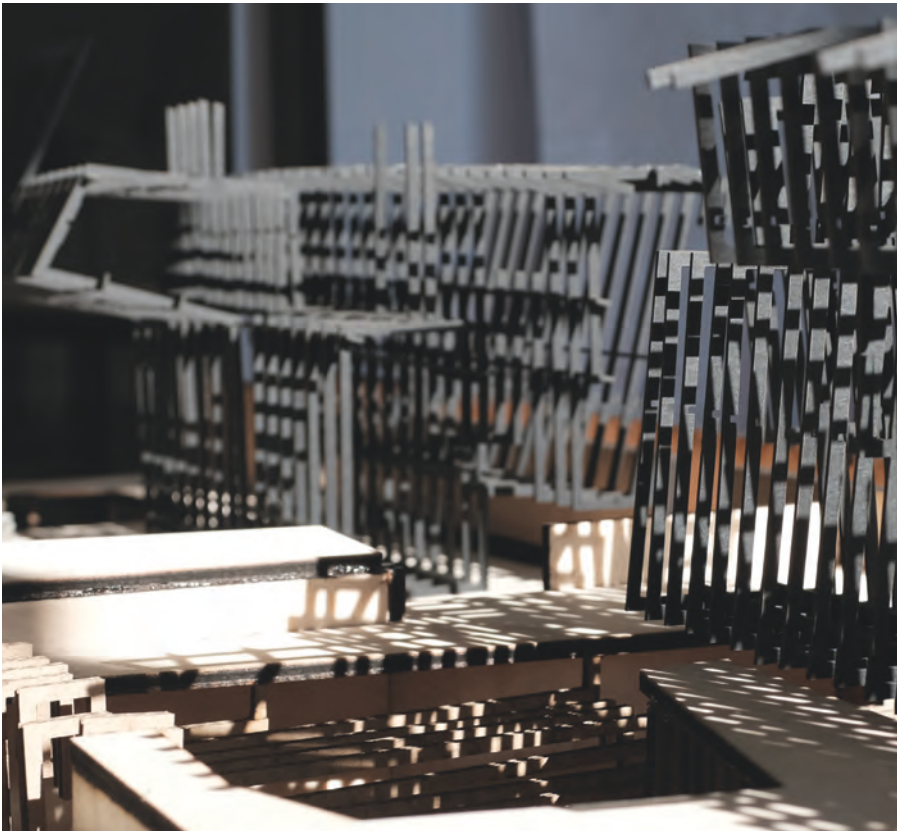
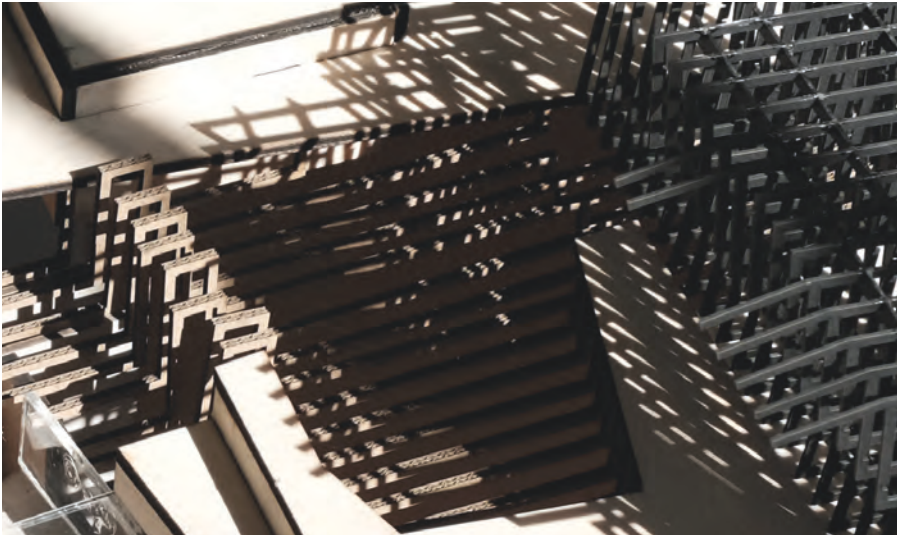
Site: Via Mare, Ercolano.
Programme: Archaeological Museum and Excavations, Archiving Vessels, Galleries,
Surveyor's Offices.

CIRCUMVESUVIANA: PORTICI-ERCOLANO

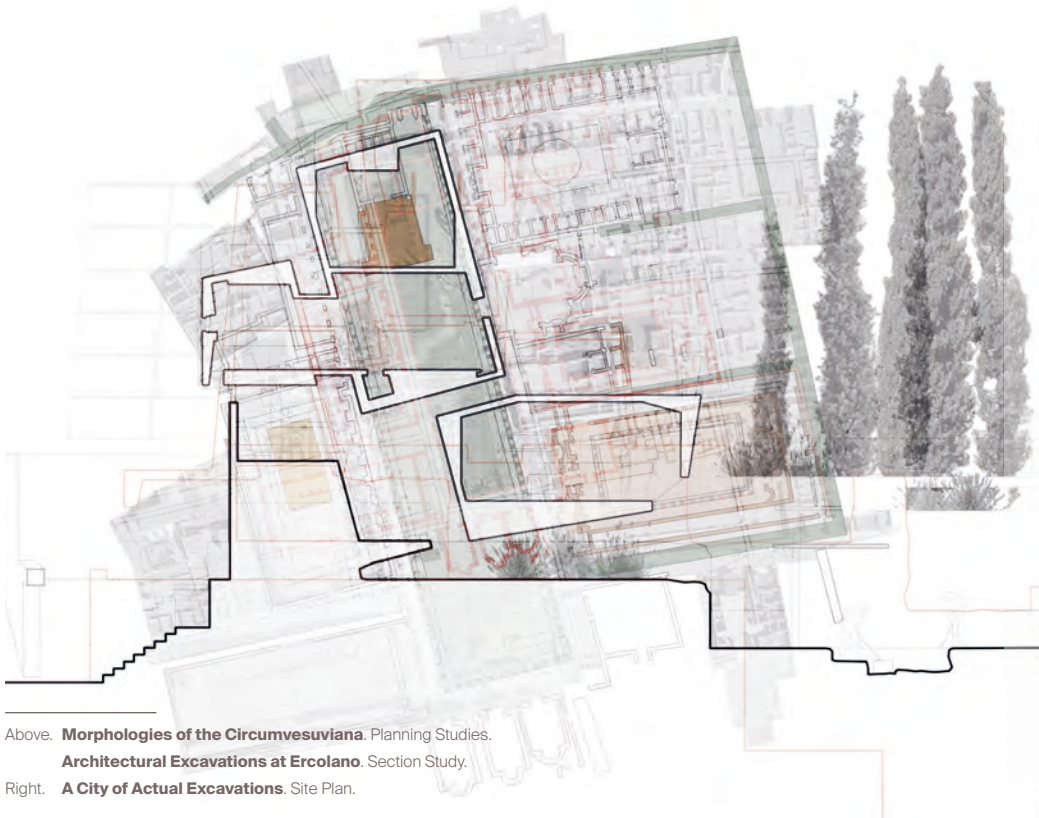
EXCAVATIONS, ARTEFACTS, AND EXCHANGES

LIN JIANG

Excavations, Artefacts, and Exchanges traces a Pompeian fresco: it follows the material exchanges behind the artefact, the constitution of colours, the construction of the building within which it was found, and the soil in which it was buried. It reveals the complexity of red paint and a stone wall. The paint was of three kinds: the first, common to Pompeii, was a cheap iron oxide wash; the second was not red at all, but yellow turned red by volcanic gases during the eruption; the third, a 'true' red formed of imported *minium* (lead), was significantly more expensive. The stone, too, was of three types: a calcareous *tufa* similar to limestone, quarried from the bed of the Sarno river (now one of the most polluted rivers in Europe); trachytic lava stone, a hard stone used for rubble; and *tuffo* or tuff, formed of compressed volcanic ash. These material subtleties and their associated archaeological/architectural fragments are catalogued and compressed into a site at Ercolano (Herculaneum), structuring a centre for knowledge exchange between ongoing archaeological excavations. A series of new gateways punctuate the wall along Via Mare, giving access to trenches reaching down to the depth of current excavations at Herculaneum. Perched above, clay and stone vessels shade the excavations and form enclosures for cleaning, displaying, and cataloguing discovered artefacts. Within these vessels are environmentally controlled chambers designed to safeguard archaeological finds from external climatic events. If the site is submerged by future pyroclastic flows, these vessels will become voids, buried in a reformed ground to safeguard the chambers for future archaeologists.



Architectural/Archaeological Vessels. Model Photographs.

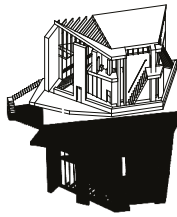


Above. **Morphologies of the Circumvesuviana.** Planning Studies.
Architectural Excavations at Ercolano. Section Study.
Right. **A City of Actual Excavations.** Site Plan.



Site: Santissima Trinità delle Monache, Quartieri Spagnoli.
Programme: Marketplace, Music Rehearsal Rooms, Recording Studios, Acoustic Chambers, Hanging Gardens.

10



SOUNDING OUT NEAPOLITAN SPECIES

CONNECTING GEOLOGICAL AND ACOUSTIC ECOLOGIES

APOLLINE DE MEEÛS D'ARGENTEUIL

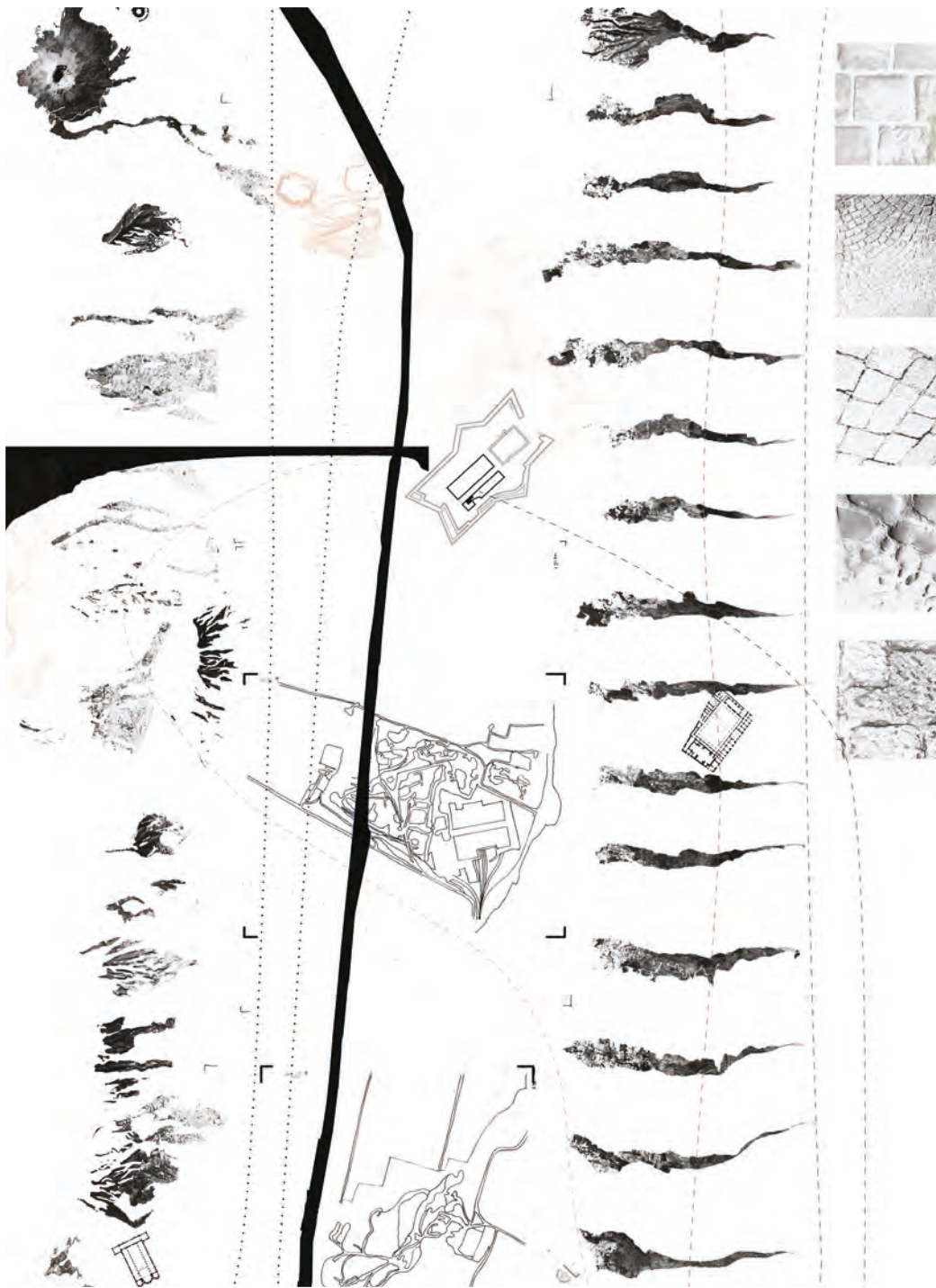
Since the founding of the Vesuvius Observatory in 1841, seismologists have studied the vibrations, echoes, and resonances of the Neapolitan landscape. Investigations have combined seismographic and barographic readings; seismology and acoustics developed in parallel. With the growth of anthropogenic noise (noise generated by non-living human sources), and an increasing awareness of the connection between acoustics and ecology, *Sounding Out Neapolitan Species* seeks to re-tune Naples to its material soundscape. Focusing on the geophonic (non-biological ambient sounds) and biophonic (sounds produced by living organisms) as much as the anthropogenic, it explores an architecture and urbanism structured by the production of sounds rather than subsumed by incidental cacophony.

Reproducing soundscapes, producers speak of three sound entities: an Environment, or acoustically distinguishable territory; Habitats, in which localisable sounds are expressed; and Species, individual 'voices' within a Habitat. To reconnect geology and sound, Environment here is re-defined through a topography of Vesuvian 'synthematic units' (measures of historical magma flows). Central Naples is restructured as sound-Habitats defined by acoustic consonances rather than administrative districting. Architectural Species inhabit Santissima Trinità delle Monache, an isolated space above the city agitated by the rumble of the Funicolare di Montesanto. Spaces for indivisible (monadic) functions create and contain sound, amplifying individual voices through the surfaces and figures of the clay volumes.



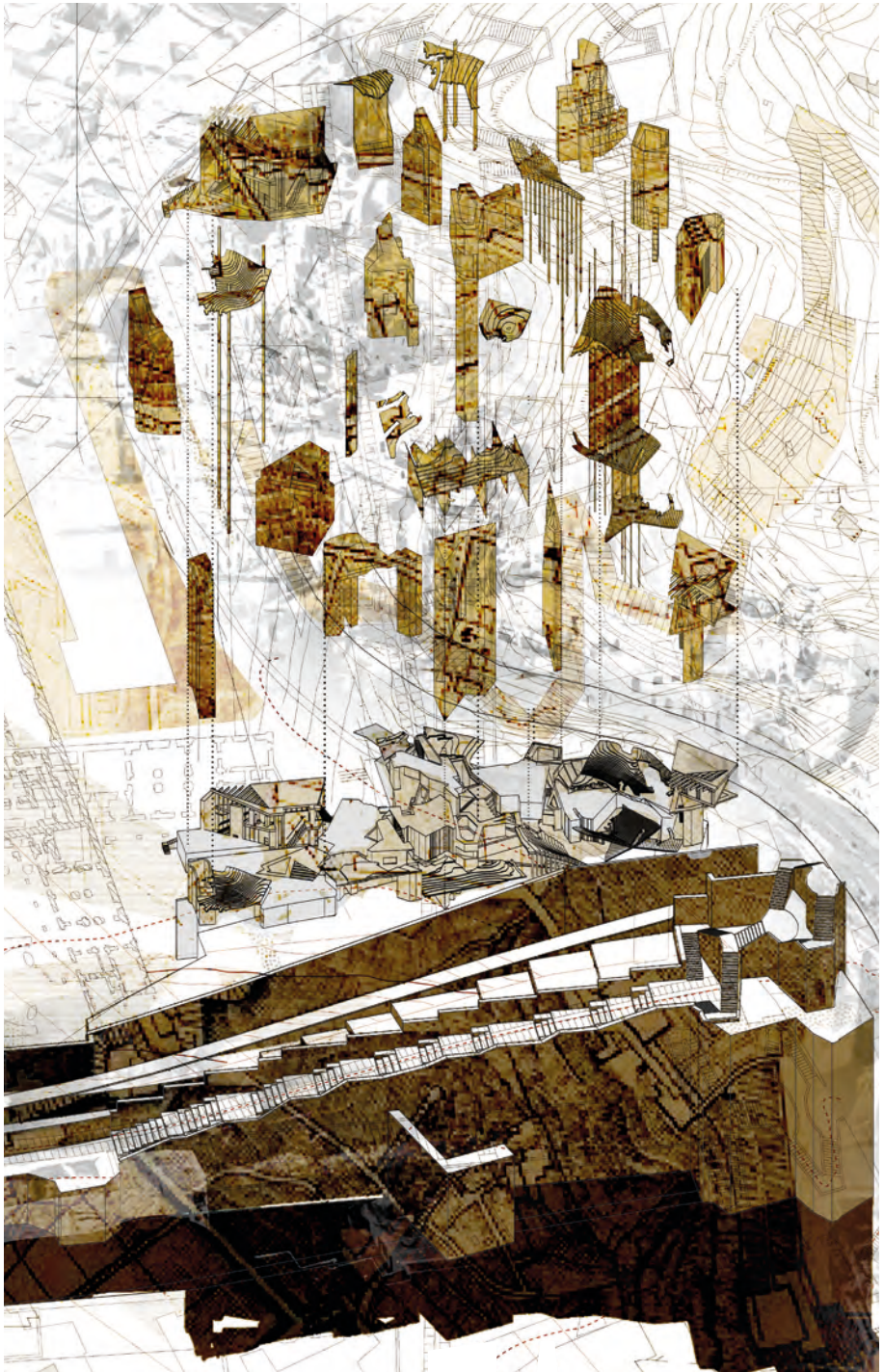
Left. **Index of Habitats and Species** (from *City of the Future*)

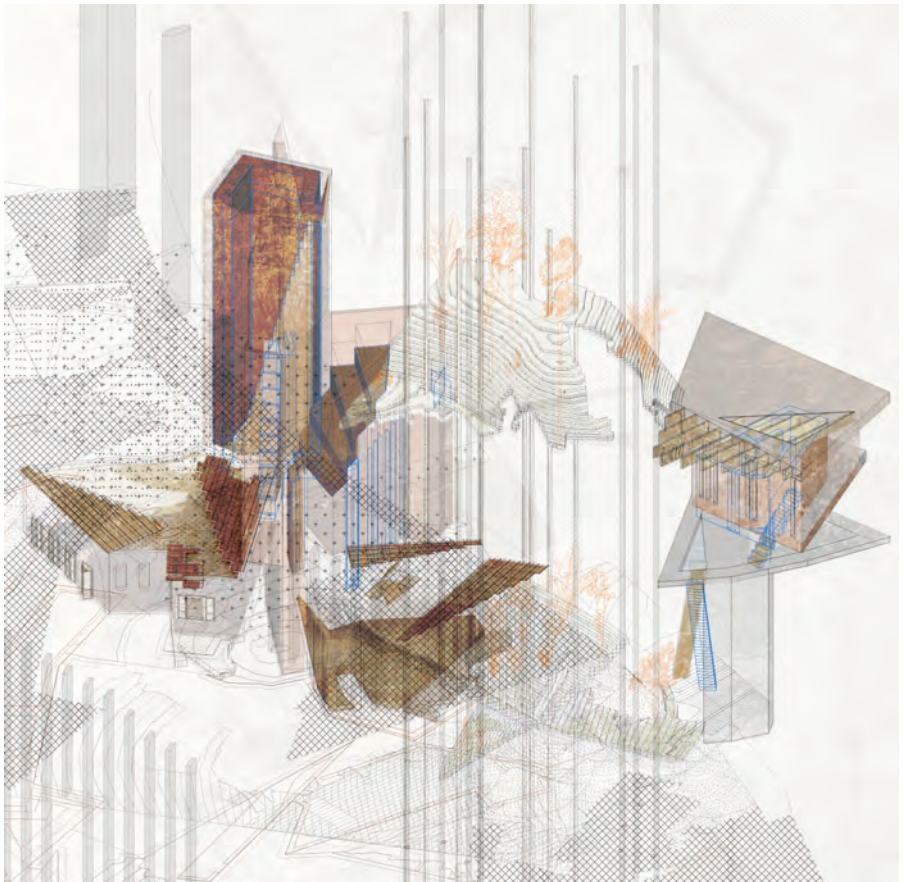
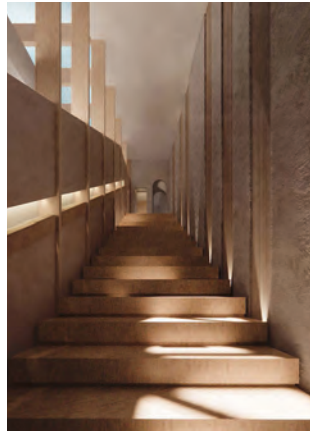
Above. **Re-Districting a City through Sound Fragments, Species, Species and Structures**





Left. **Synthetic Units of Vesuvius and Via Toledo**
City-Landscape Survey.
Above. **Sonic Synthems of Santa Trinita**
Composite Site Plan.





Left. **A Habitat for Neapolitan Species.** Ecotone Isometric.

Above. **Spatial Amplifiers and Corridors for Dissonance and Dissensus.** Perspective Views.

Sound Environment II: Garden of Interferences. Isometric.

Site: Piazza Luigi Miraglia (S. Maria delle Croci di Lucca), Centro Storico.
Programme: Art School (Jewellery and Fashion); Studios/Galleries; Kitchens/Cafeterias;
Laundromats, Lavender Gardens.

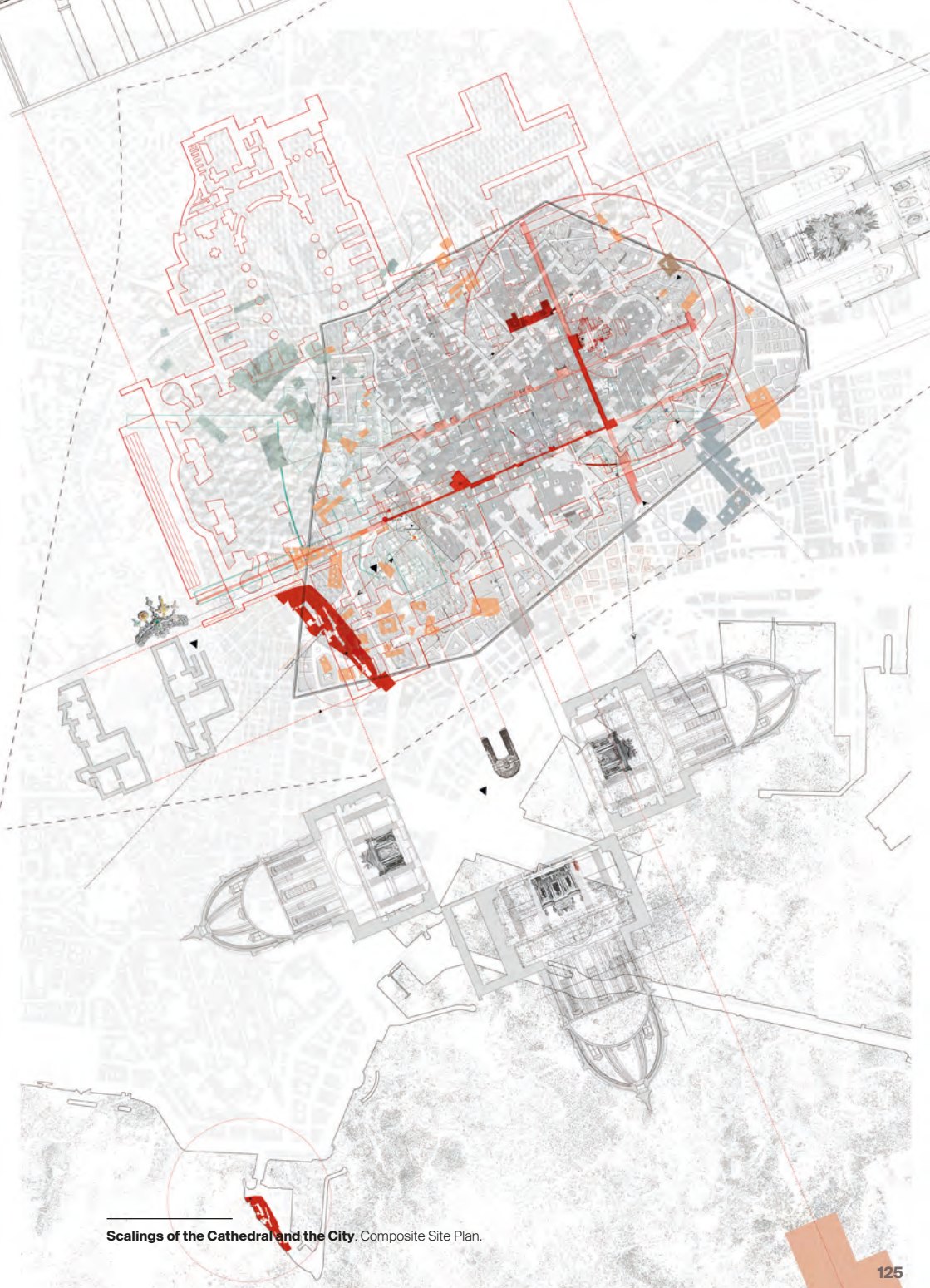
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PROCESSIONS AND 'MACCHINATIONS'

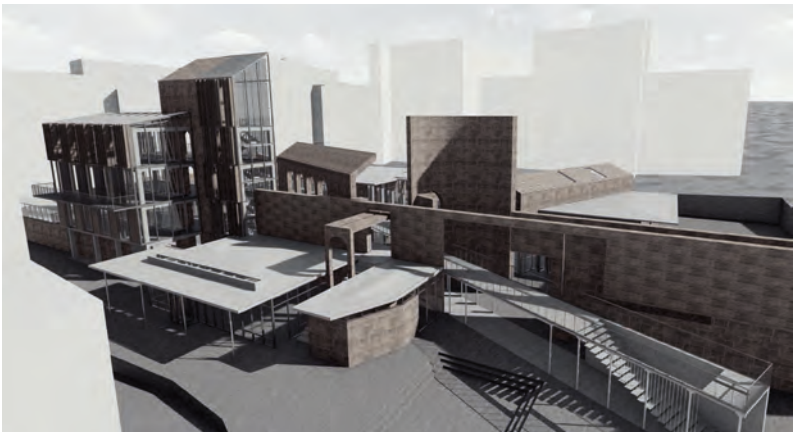
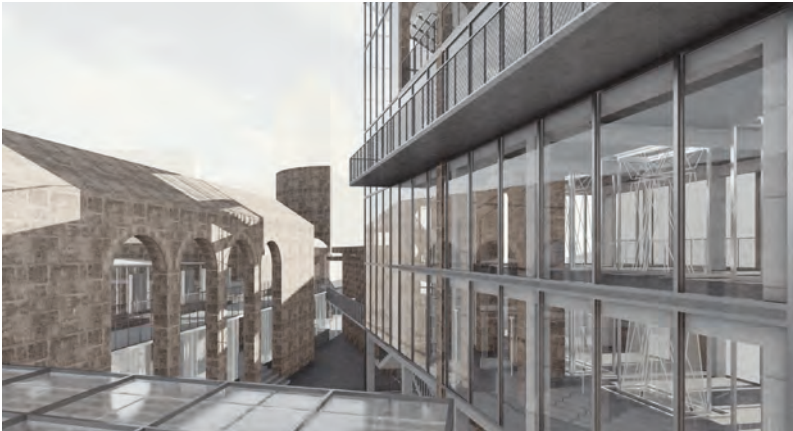
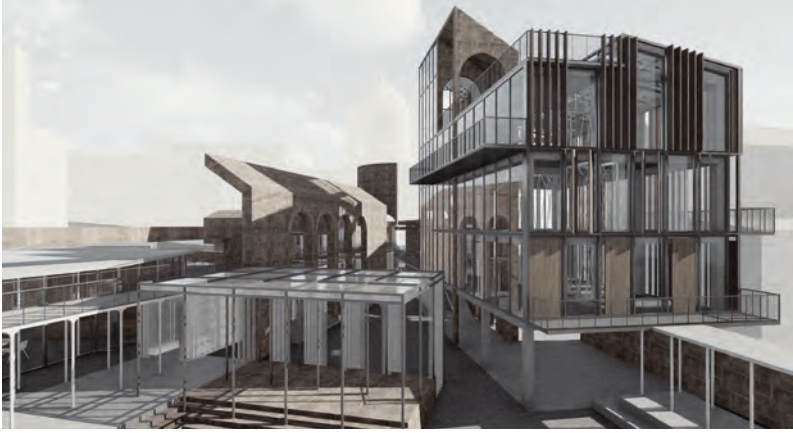
JEWELLERS, LAUNDERS, LAVENDER, AND GUESTS

ZHAO WANG

In Naples, many cities co-exist. The most visible to visitors is the city of saints and convents, Roman streets and Baroque churches, Spanish silver and San Gennaro. This city has a complicated relationship with a second city, a city of makers, maintenance, cleaners, and carers. Public events like the procession of San Gennaro bring the cities together, sustaining customs, beliefs and craft traditions, and satisfying tourist cravings for Neapolitan experiences. But they also recall historic tensions between different citizenries once emblematised by the *Cuccagna*, an event in which food would be arranged for citizens to collect from a fantasy landscape—an elaborate temporary construction (*macchina*) of papier mâché, timber props and foodstuffs—built within Piazza Municipio. Today, an additional tension is evident. Throughout the day, the Centro Storico is subsumed by tourists from the vast cruise ships which travel by night; at night, these same spaces revert to the Neapolitans. *Processions and Macchinations*' explores the potential co-presence of these different cities of jewellery, tourists, and trades. On the site of a former monastery (now a car park), a series of programmes facilitate participation in the procession of San Gennaro and collective city life. Studios for jewellers sit beside a museum for displaying and restoring the jewellery of the city's saints. Fashion students work next to a laundry cleaning costumes (religious and secular) for the city's actors. During the procession, private kitchens become cafés, courtyards transform into dining spaces, gardens of lavender supplying the laundromats and churches become scented spaces of reprieve from the late-summer heat.



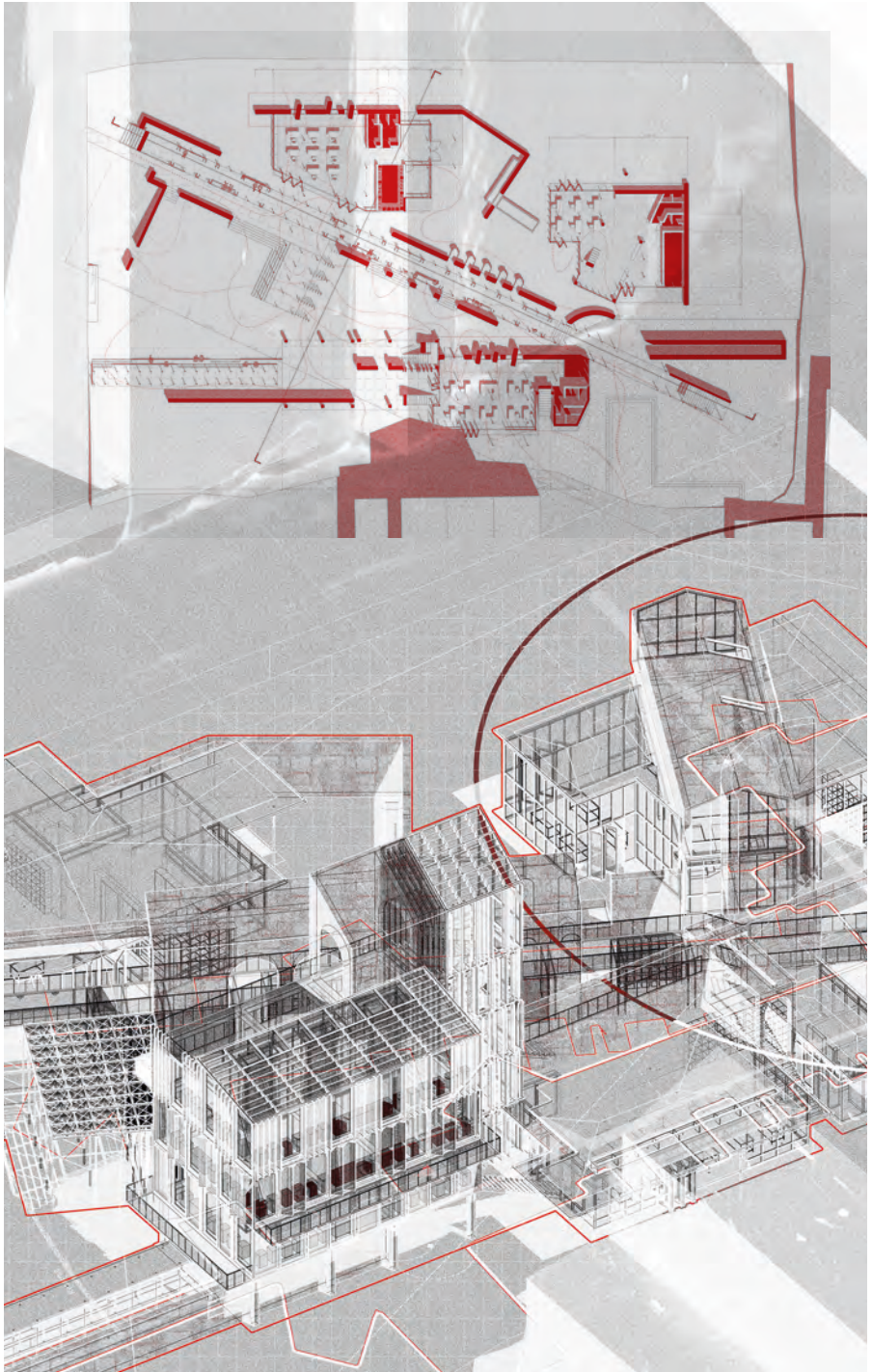
Scalings of the Cathedral and the City. Composite Site Plan.



Above. **Spaces of Display and Conservation.** Animation Stills.

Right. **Architectural 'Macchinations'.** Isometric.

Inset. **Activations of San Gennaro (19th September).** Street-level Plan, drawn at 1:200.



Site: Via Tito Angelini and Certosa e Museo di San Martino, Vomero.
Programme: Ticket Office (Gatehouse), Restaurant (Refectory), Dormitory, Washrooms (Balnearies), Photographic Archive (Library), Pavilion (Granges).

12

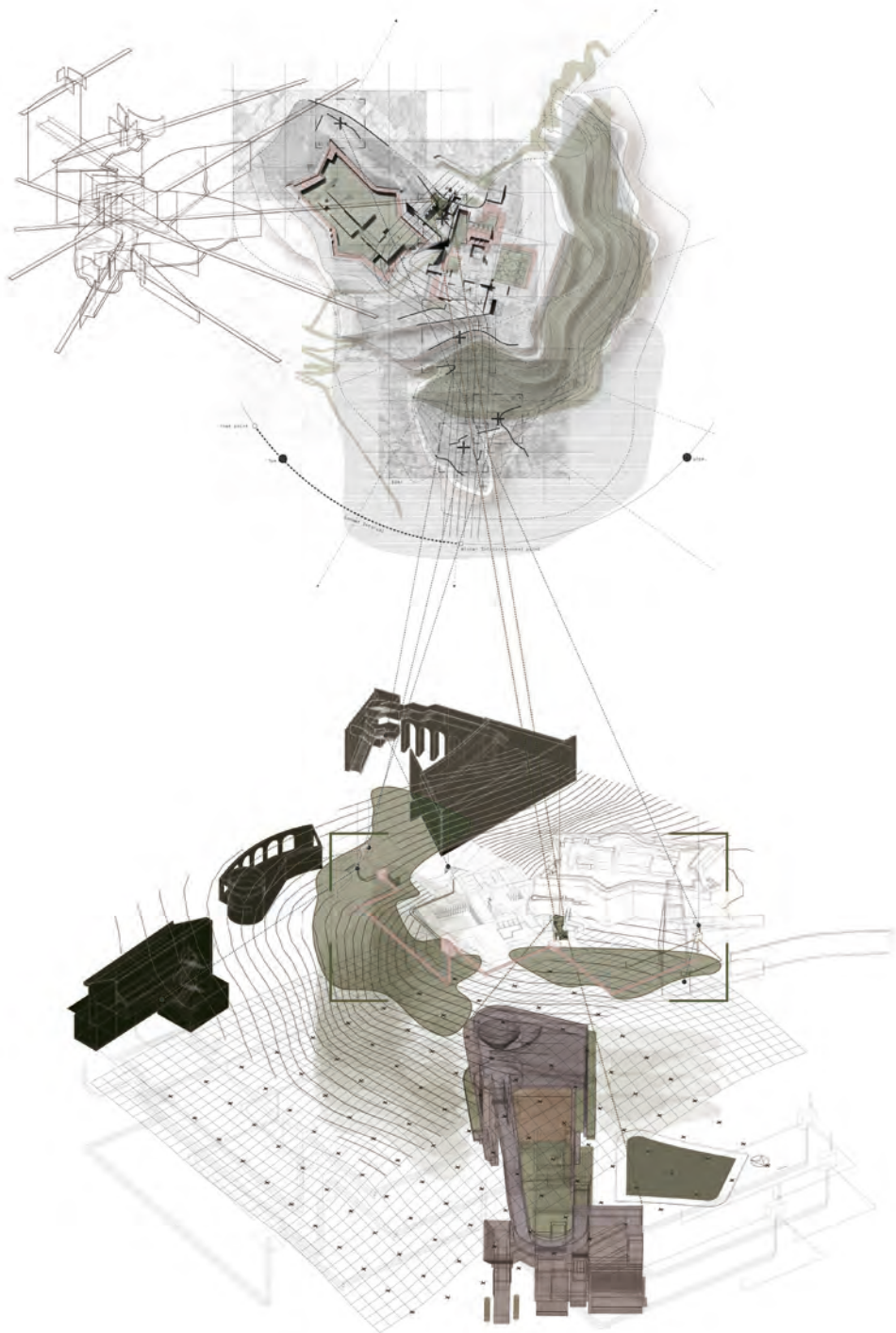


UNA NUOVA CERTOSA

SECTIONS AND STRUCTURINGS OF BROCCOLI HILL

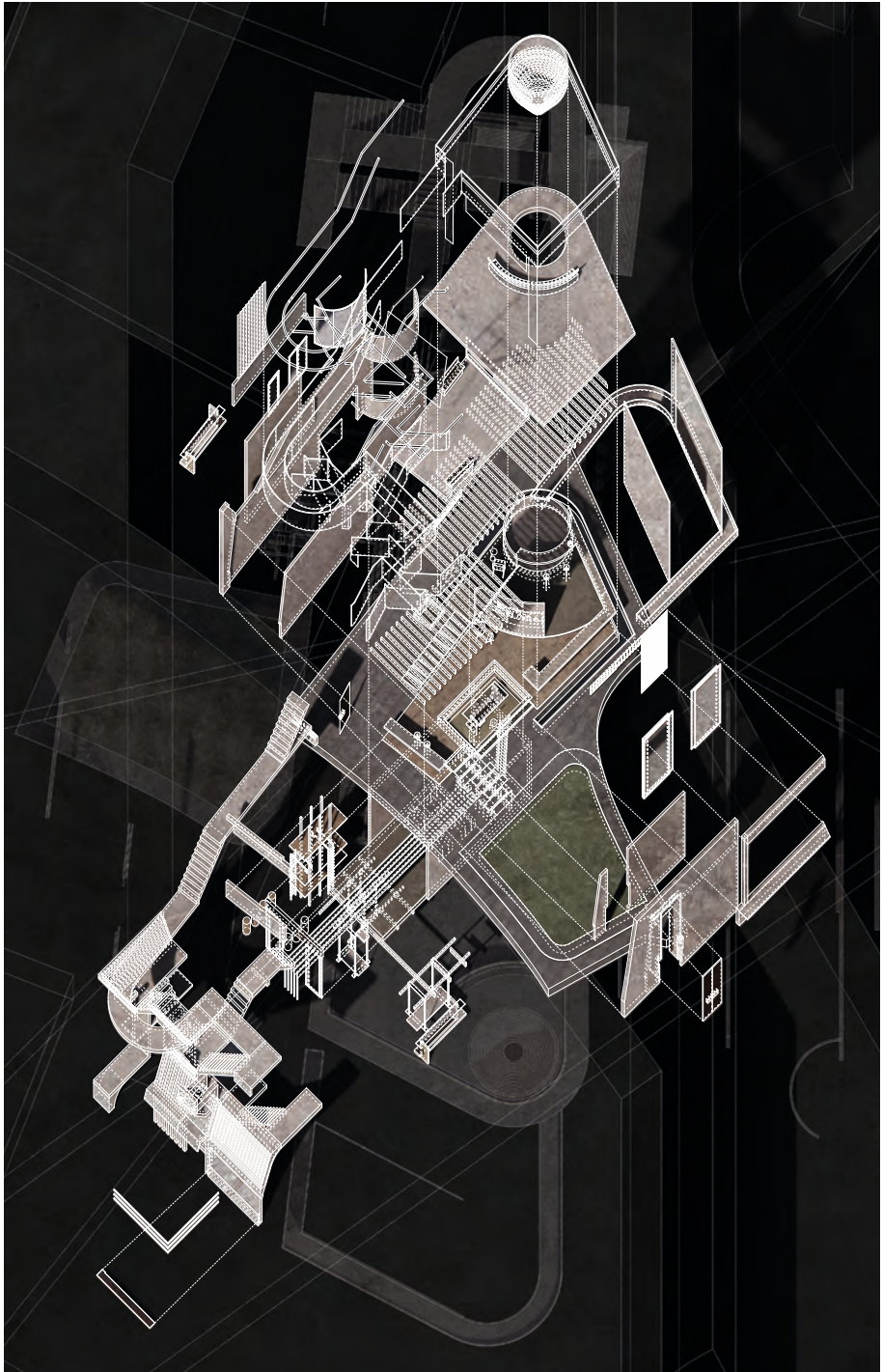
HAOWEN BO

Castel Sant'Elmo and the Certosa di San Martino, on the slopes of Vomero, are two of Naples' most visible landmarks. Their earthworks, walls, buttresses, and hanging gardens form part of a hillside which has been shaped by historic agricultural practices. The name Vomero is taken from a farmhouse that was located on the hill, and the hill is known locally as Broccoli Hill. It also alludes to the *vomere*, or ploughshare, the part of the plough which cuts furrows. The proposals for a new Charterhouse (Una Nuova Certosa) aim to re-establish a daily itinerary of care and cultivation for Broccoli Hill centred on five distinct buildings. Each building is positioned to maximize exposure (to the sun and the city), creating spaces where the contrasts of light and shadow are heightened, where the visibility of the landscape is enhanced, and where extremes of heat and shade are brought into proximity. The first building forms a new ticket office for Castel Sant'Elmo. The second, a shared space for the stewards and tourists to dine. The third provides accommodation, replacing the dormitories of the former Certosa di San Martino, and support for the existing museum, which houses artefacts evidencing the life of Naples. The fourth is a photography studio and archive, storing records exposed in, and protected from, sunlight. The fifth is a public pavilion, providing access to the newly extended monastery gardens. These 'stations' provide facilities for tending the landscape, creating new gardens in the former agricultural hillside. Each is carefully attached to the terrain, creating a collective rainwater recycling and filtration system to provide water for maintaining the plantations.



Left. **Refectory: Steps and Sections.** Elevation Studies.

Above. **Five Stations on Broccoli Hill: Refectory.** Site Construction and Projection Study.





Left. **Refectory: Structurings, Sections and Skins.** Exploded Isometric.

Above. **Refectory Reflectivities.** Interior Perspective Views.

13



SPEAKING MATERIAL DIALECTS

CASTOFFS, CARRIAGES, AND CONFESSIONALS

LILIIA KUKSINA
NICHOLAS STRANGE

Patched Grounds and Antique Streets: Tracing and Traces of Neapolitan Crafts.

Developing a Cartography and Cryptography of Naples, City/Site Study Drawing.



SPEAKING MATERIAL DIALECTS

CASTOFFS, CARRIAGES, AND CONFessionALS

Site: Via dell'Anticaglia; Via Annunziata, Centro Storico.
Programme: Shipwright's Workshop and Teaching Rooms, Chandlery, Writing Spaces;
Cabinetry Workshop and Gallery, Sheltered Accommodation, Kitchens.

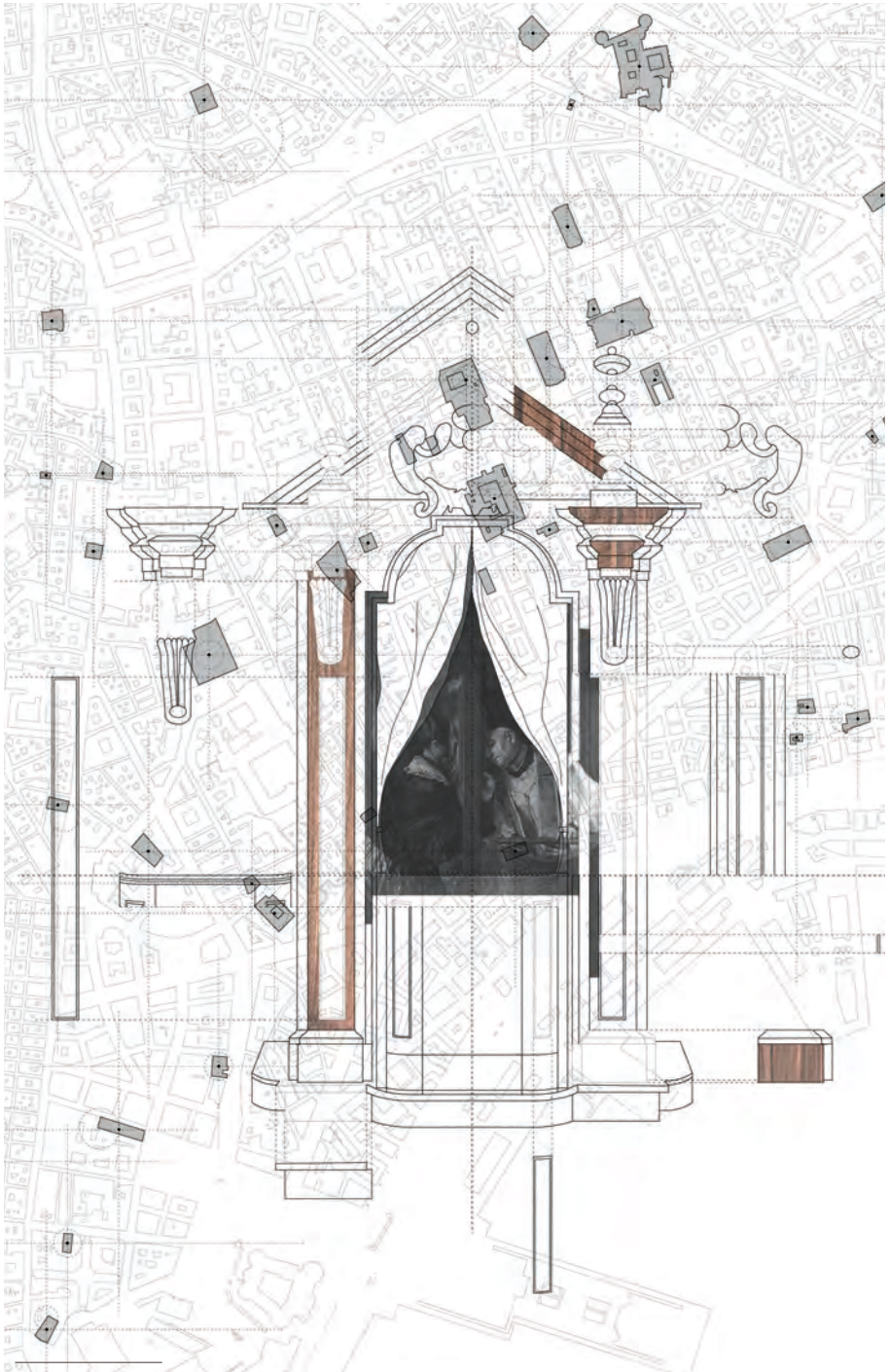
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SPEAKING MATERIAL DIALECTS

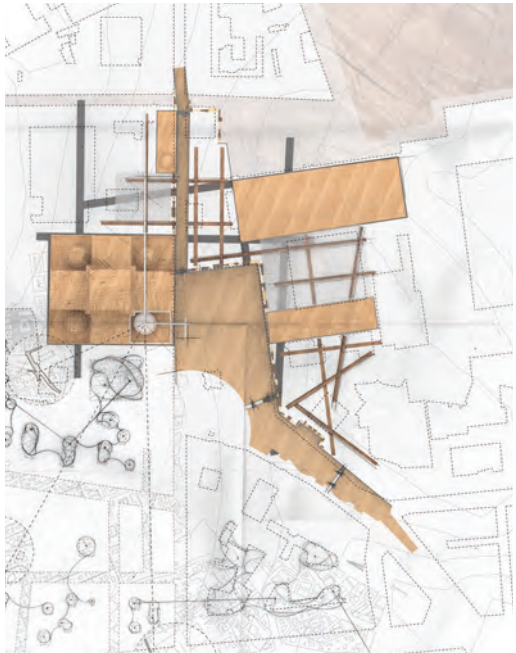
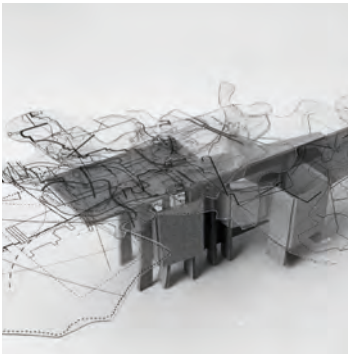
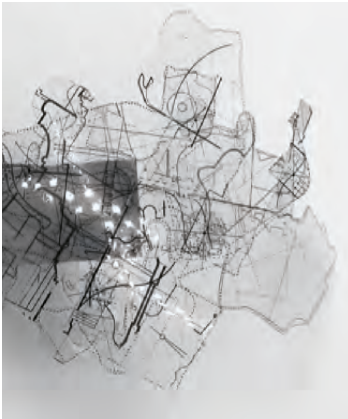
CASTOFFS, CARRIAGES, AND CONFSSIONALS

LILIIA KUKSINA | NICHOLAS STRANGE

In 2009, a fascist organisation moved into an abandoned convent in Materdei. They were immediately expelled by residents, students and workers from across the city, and the space was slowly returned to public use as the Giardino Liberato, the Liberated Garden. *Speaking Material Dialects* sets out from this garden—a place for people to gather and speak—to traverse the city, taking in artefacts and spaces associated with or exemplifying tensions between expression and social conformity. It deconstructs the histories and assemblages of the confessionals of the Baroque churches, which developed to ensure a separation between (desirable) nuns and the confessing public, and to encourage prostitutes into the church. These furniture-like spaces create the impression of safety and privacy, but they expose, coerce. It moves along Via Annunziata—a street associated with woodcarving—passed a foundling wheel in the wall of the Basilica which allowed unmarried mothers to leave infants to the care of the church. The Italian term for these wheels, *ruota degli esposti*, refers to exposure; *esposti*, the exposed, the vulnerable children (*proietti*, castoffs) but also perhaps vulnerable mothers. It ends in Piazza Francese by the coast, a former *lavoir* constructed to serve sailors which provided a space for women to meet and speak. Through a series of programmes exploring the link between child poverty, dropout rates from secondary education, child labour, and the provision of spaces to speak, *Speaking Material Dialects* re-positions lost woodcrafts—carving, boat and carriage making—as agents of socio-political change. Making becomes a facilitator for speaking and material a thing which speaks.



Mapping Institutions, Deconstructing Confessionals. Composite Mapping/Survey Drawing.



Left. **Canopies: Overhangs and Outreach.** Study Models.

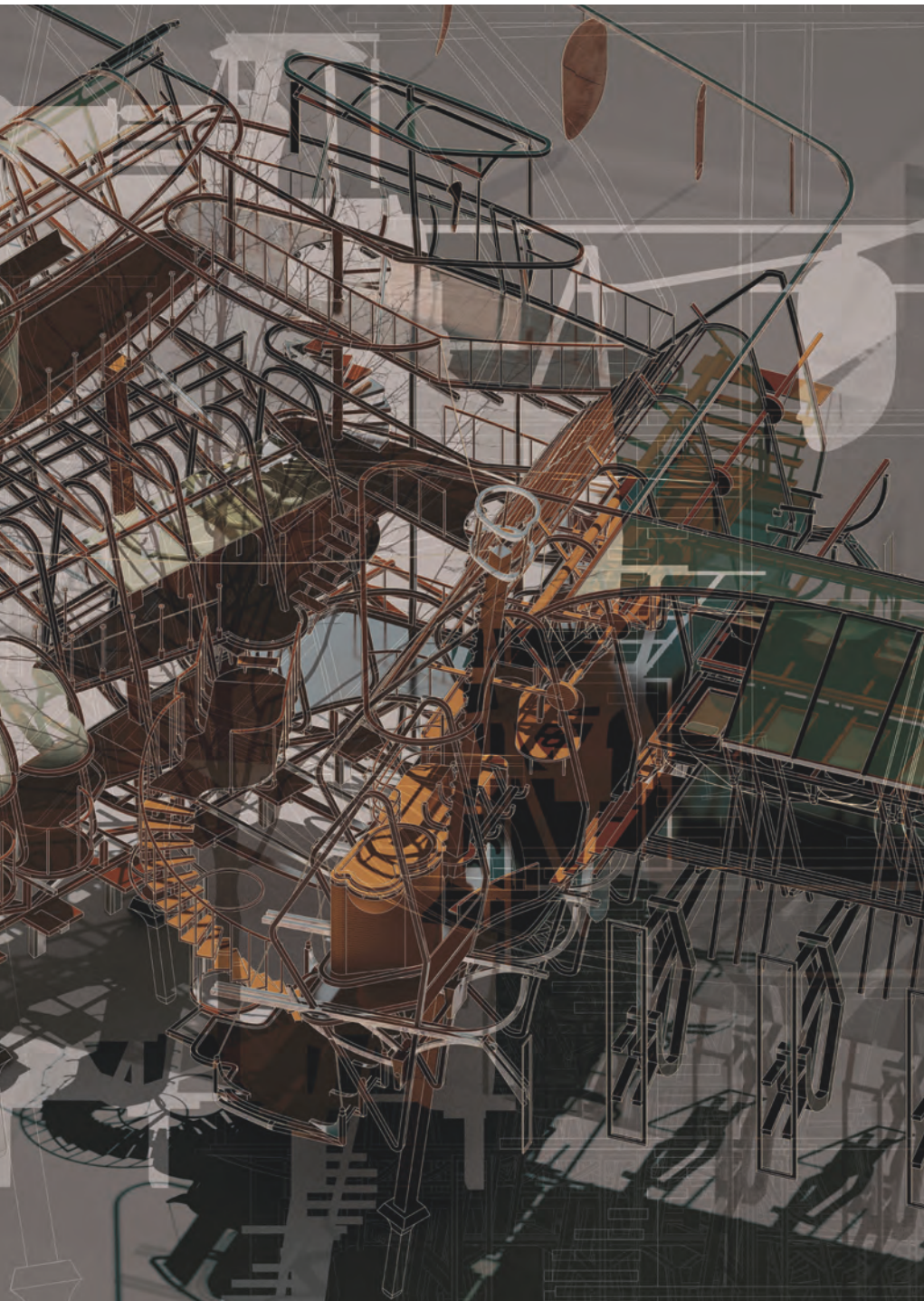
Above. **Crafting Antique Streets.** Composite Models/Site Plans.

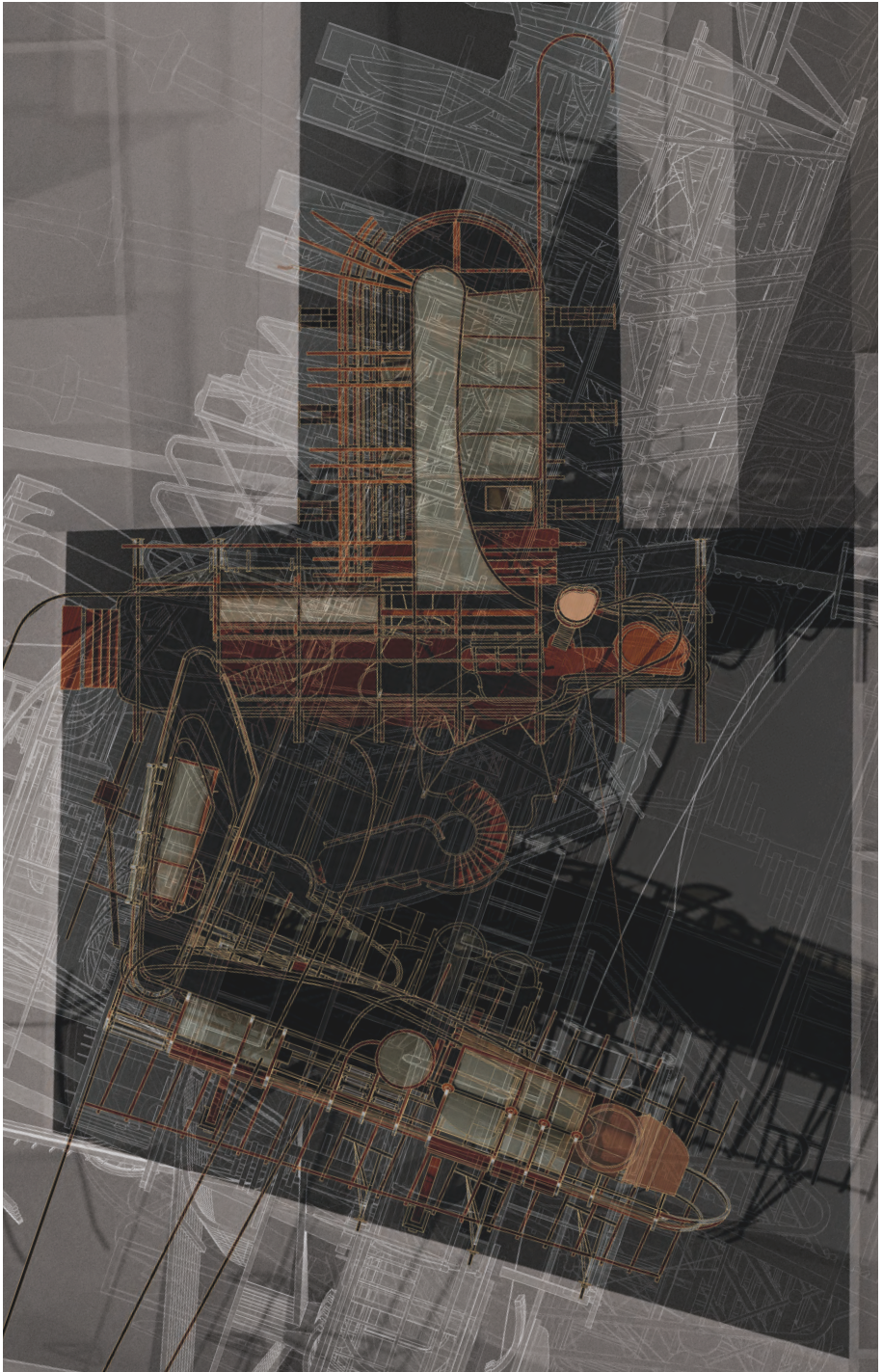
Right. **Setting Streets in Material Dialogue.** Zone Construction/Installation.

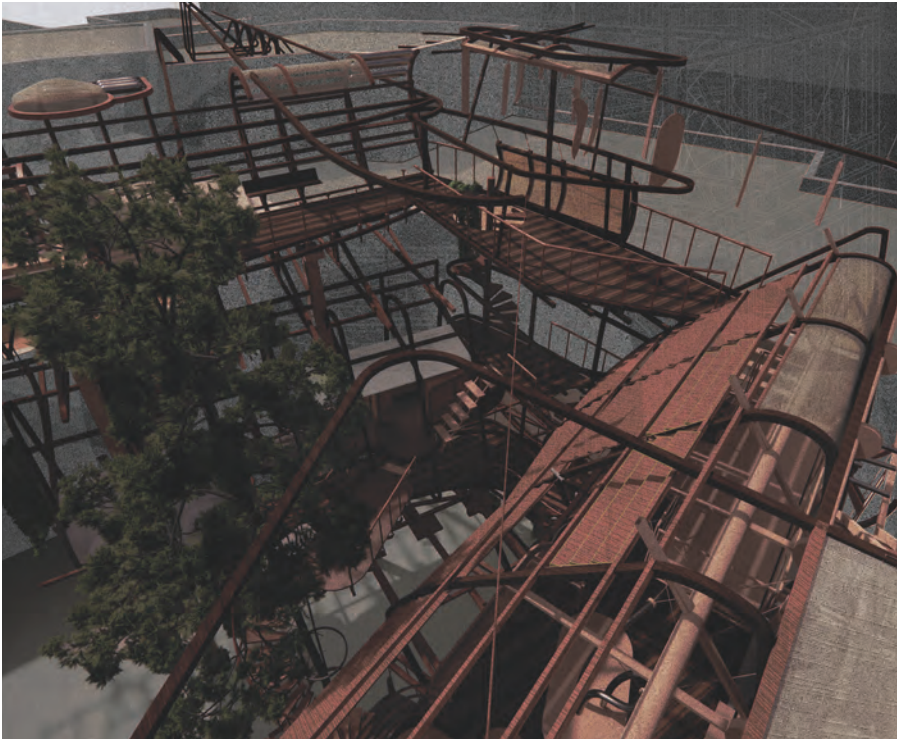




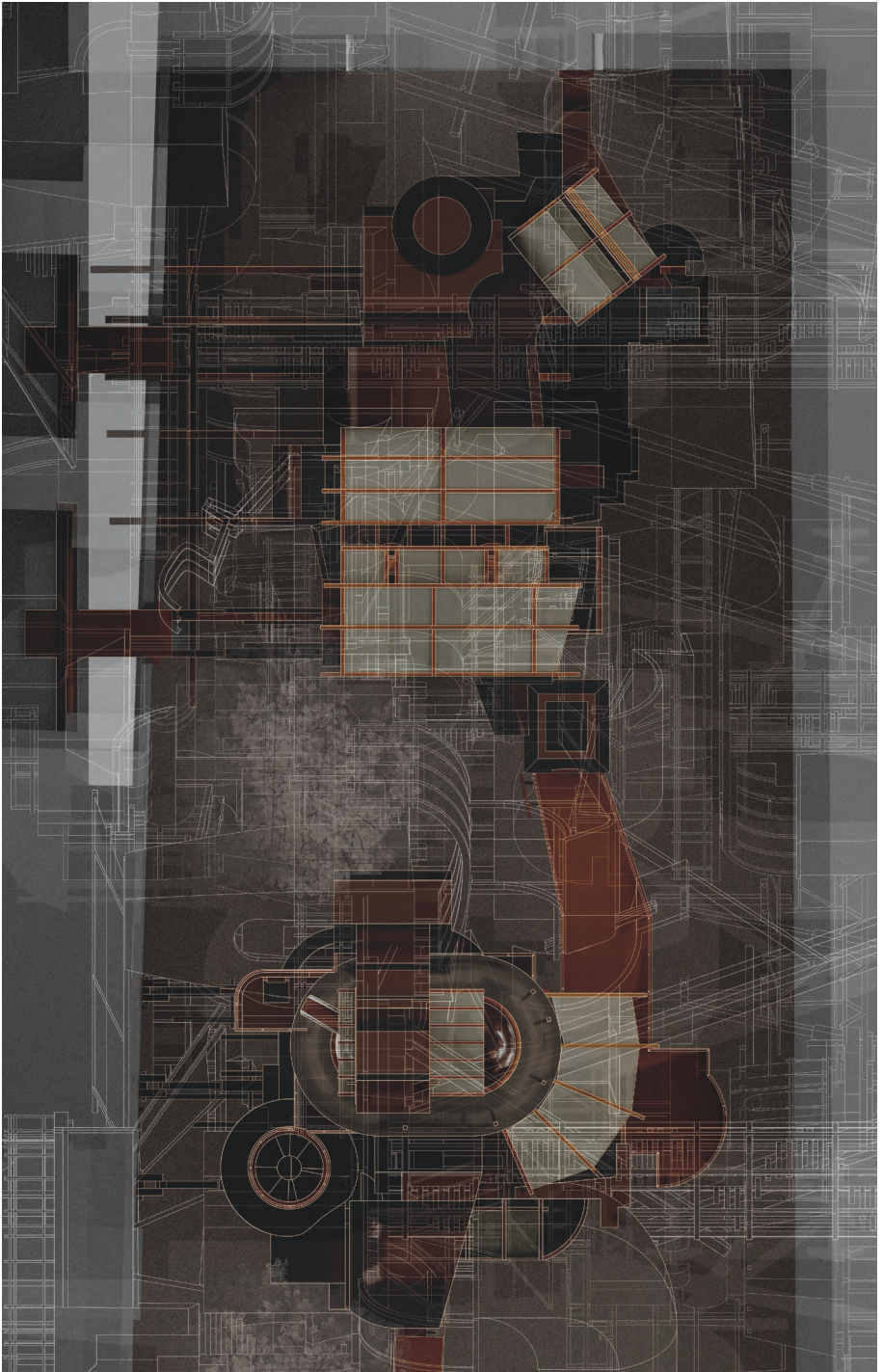
Shipwright's Station in a Palace Courtyard. Isometric.

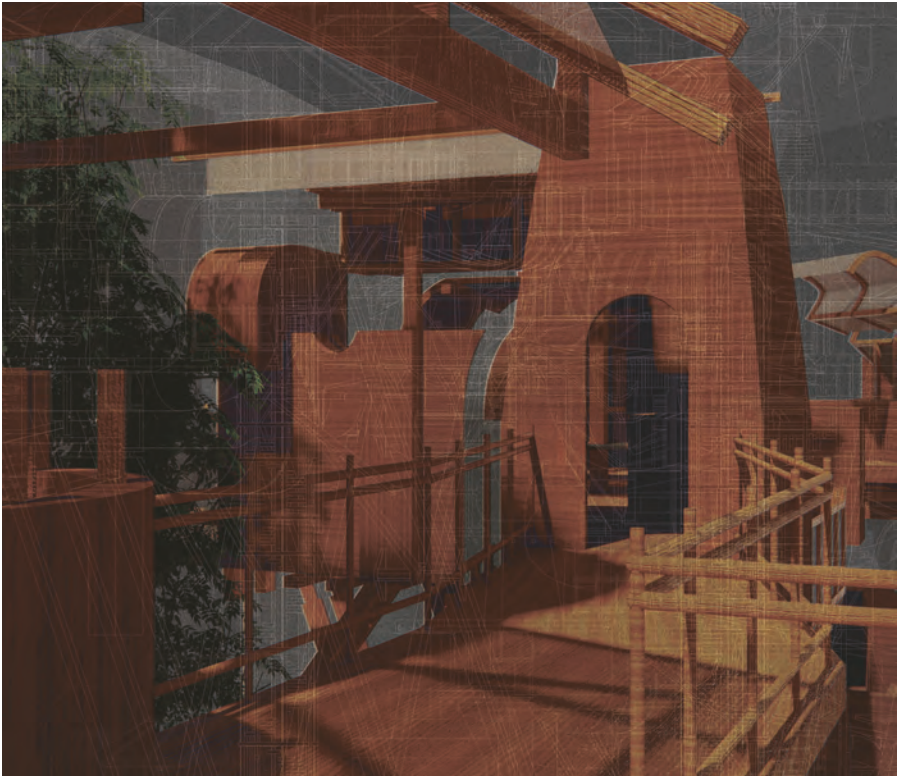






Left. **Shipwright's Station and Deckhouse.** Roof Plan.
Above. **Hanging Foyer** and **Crow's Nest.** Perspective Views.





Left. **Woodcarvers' Canopies.** Roof Plan (Detail).

Above. **Canopy Spaces** and **Cabinetry Workshop.** Perspective Views.



C VIEWPOINT

ISCHIA
40 743420
13 942595

PROCIDA
13 072625

POZZUOLI
40 523375
14 20350

NAPLES
40 849557
14 25819

CHAPTER 1

BAY OF NAPLES

14

TRACKING TEMPORAL GROUNDS

ARCHITECTURES FOR A SHIFTING COASTAL LANDSCAPE

DAN BENNETT
FRANCISCO FRANKENBERG GARCIA

MONITORING
STATION

B VIEWPOINT

YOU ARE HERE

Adapting Land-Sea Thresholds: Surveying Campi Flegrei through the Studiolo

Composite Section (Installation, Geological Surveys and Rione Terra)

100

Se



OFFERING FORWARD

ISCHIA

POZZUOLI

Section B-B

Section C-C

NAPLES

RESEARCH OFFICE

B

TRACKING TEMPORAL GROUNDS

ARCHITECTURES FOR A SHIFTING COASTAL LANDSCAPE

ELEVATION 1:100

B VIEWPOINT

POZZUOLI

ELEVATION

Site: Porto d'Ischia, Ischia, and Rione Terra, Pozzuoli.
Programme: Coral Preservation and Growth Laboratory, Bathing Facilities, Water Filtration, Bradyseism Research Field Laboratory.

14

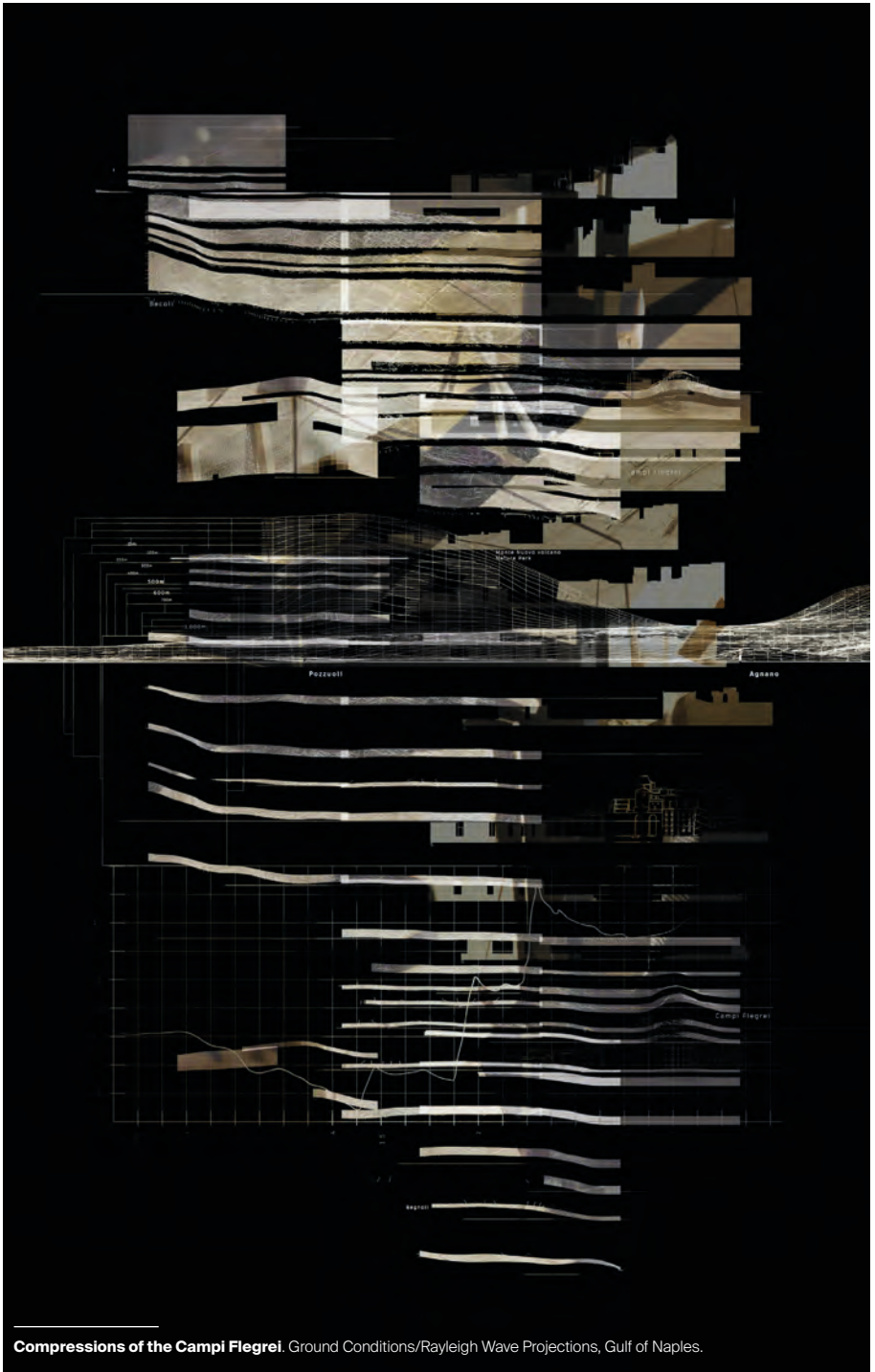
TRACKING TEMPORAL GROUNDS

ARCHITECTURES FOR A SHIFTING COASTAL LANDSCAPE

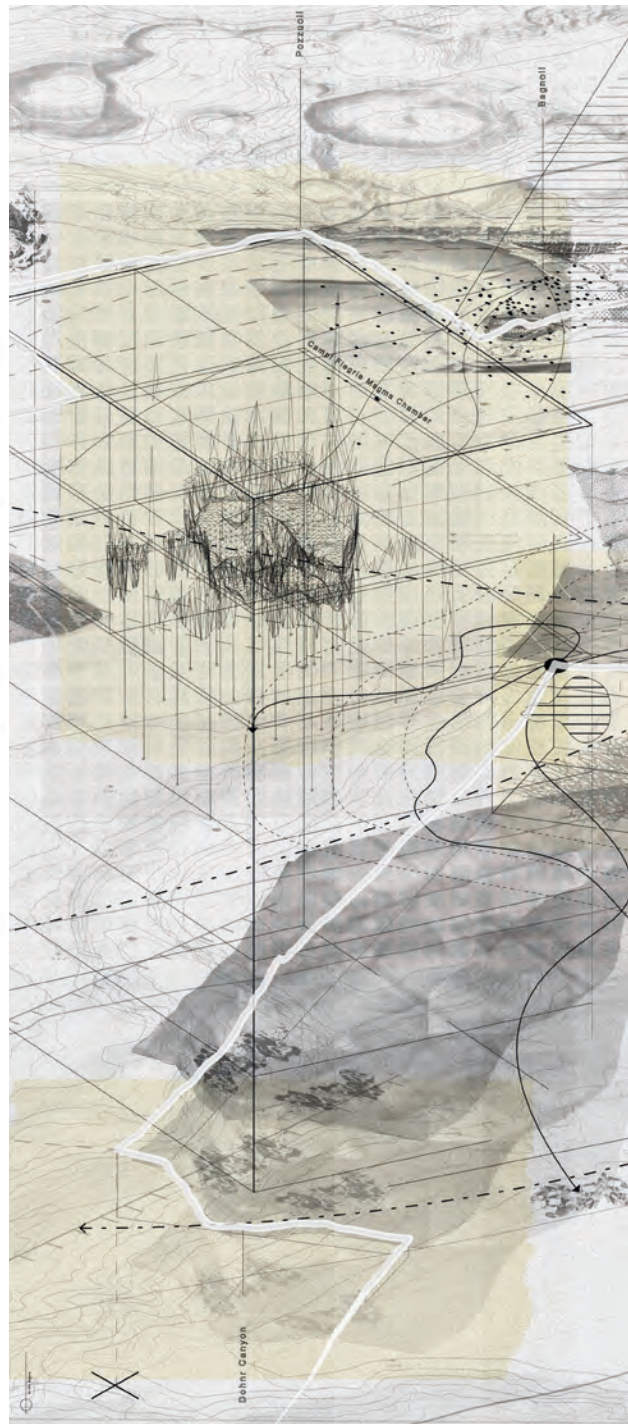
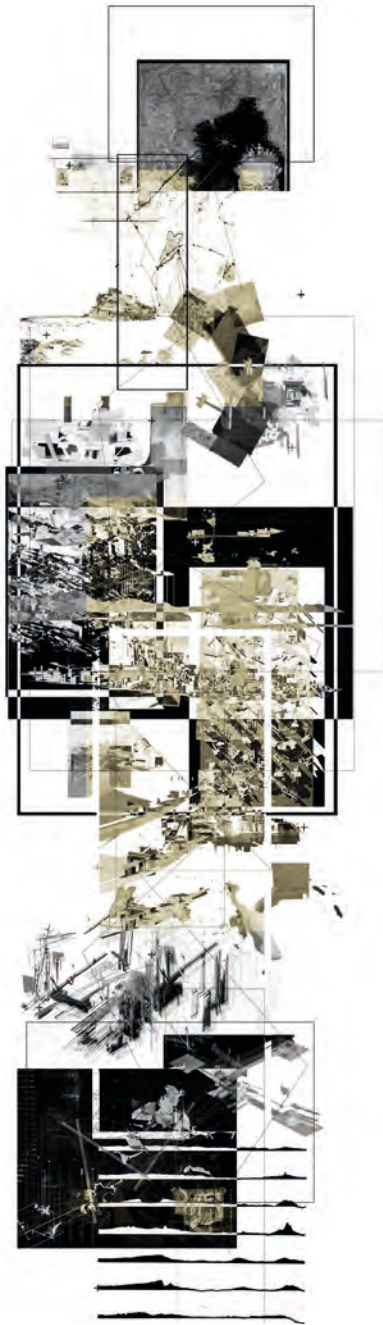
DAN BENNETT | FRANCISCO FRANKENBERG GARCIA

Between 1969 and 1984, the ground level in Pozzuoli rose 3.5m. When Pozzuoli was founded (as Puteoli) the coast was 10m lower than today. This phenomenon, known as Bradyseism, is caused by fluctuations in the magma chamber of the Campi Flegrei caldera; the resulting earthquakes, coupled with changing weather and ill-considered human activity, make this zone extremely volatile.

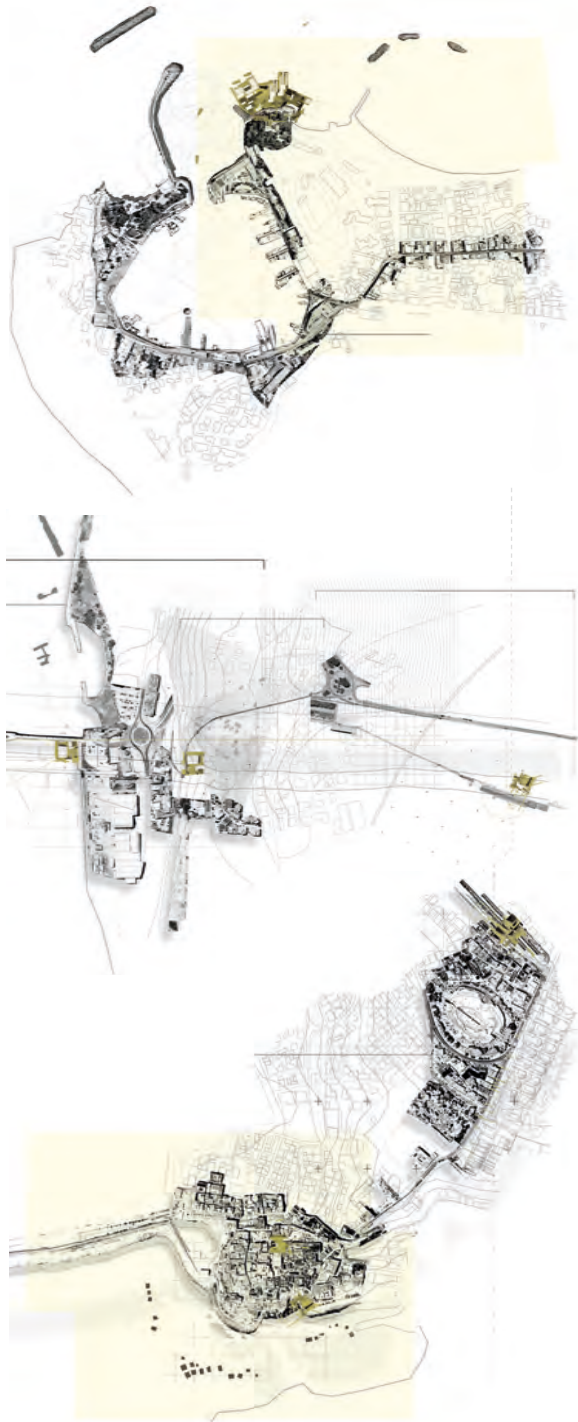
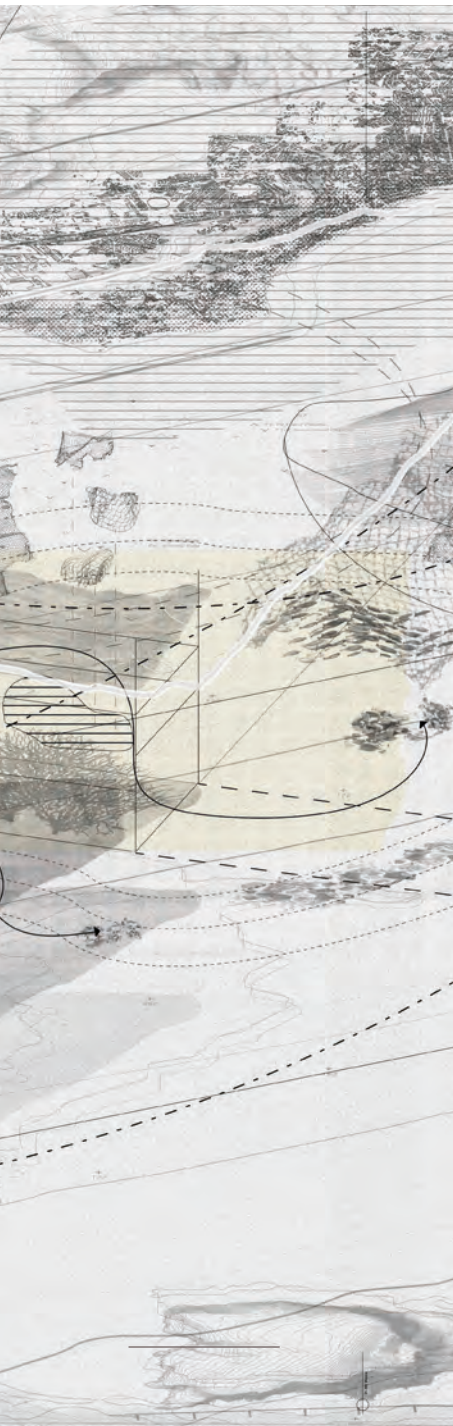
Shifts in ground level are most evident at the coast. Structures slip above and below water level, and it becomes difficult to determine what constitutes the coastline. And yet, along the Neapolitan land-sea interface infrastructures and practices increase the disconnection of Naples and the Gulf. With the highway of Via Marina, the expansion of the docks, and challenges to fishing resulting from a build-up of plastics, Naples is increasingly separated from the sea. *Tracking Temporal Grounds* proposes a series of Field Labs to measure level changes and to dissolve this distinction between land and sea. These labs provide material registrations of shifts and level changes. The first, on a site on Ischia threatened by rising sea levels, provides facilities for bathing and growing coral to test the impact of changing water conditions on reef growth. The second, in Rione Terra where the consequences of Bradyseism are most evident, re-occupies buildings evacuated during a previous seismic event with a recording station and vault capable of moving independent of the ground. Together, they explore strategies for sites around the Gulf, testing how an architecture of a shifting coast might operate.

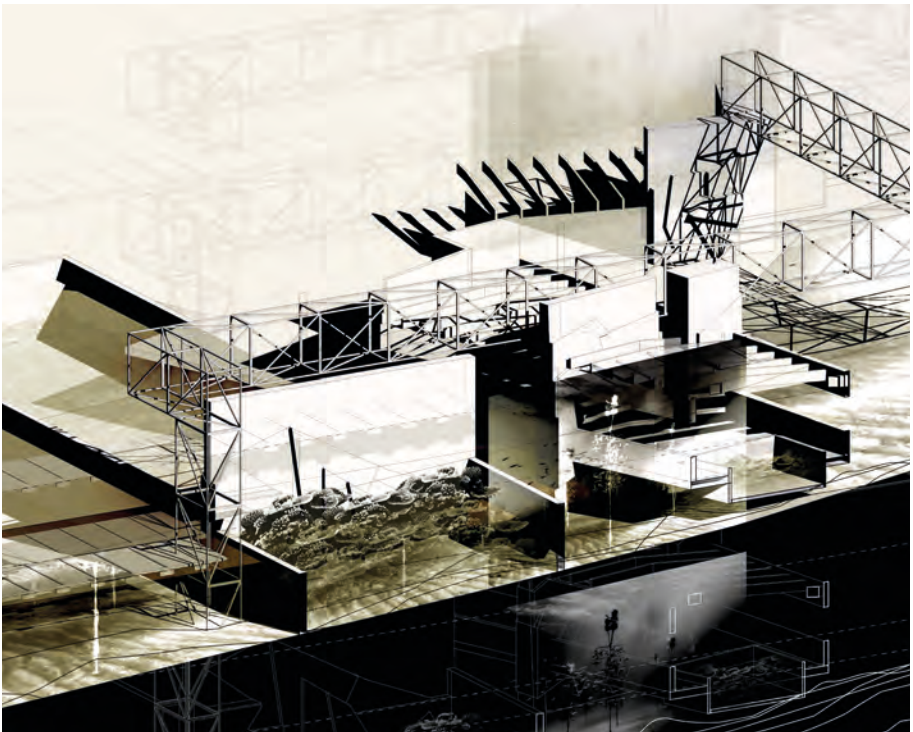


Compressions of the Campi Flegrei. Ground Conditions/Rayleigh Wave Projections, Gulf of Naples.



Above. **Shifting Scales and Settings.** Drawing Index.
 Centre. **Material Drifts.** City-Landscape Isometric.
 Right. **Seven Coastal Anchors.** Site Plan (Excerpt).

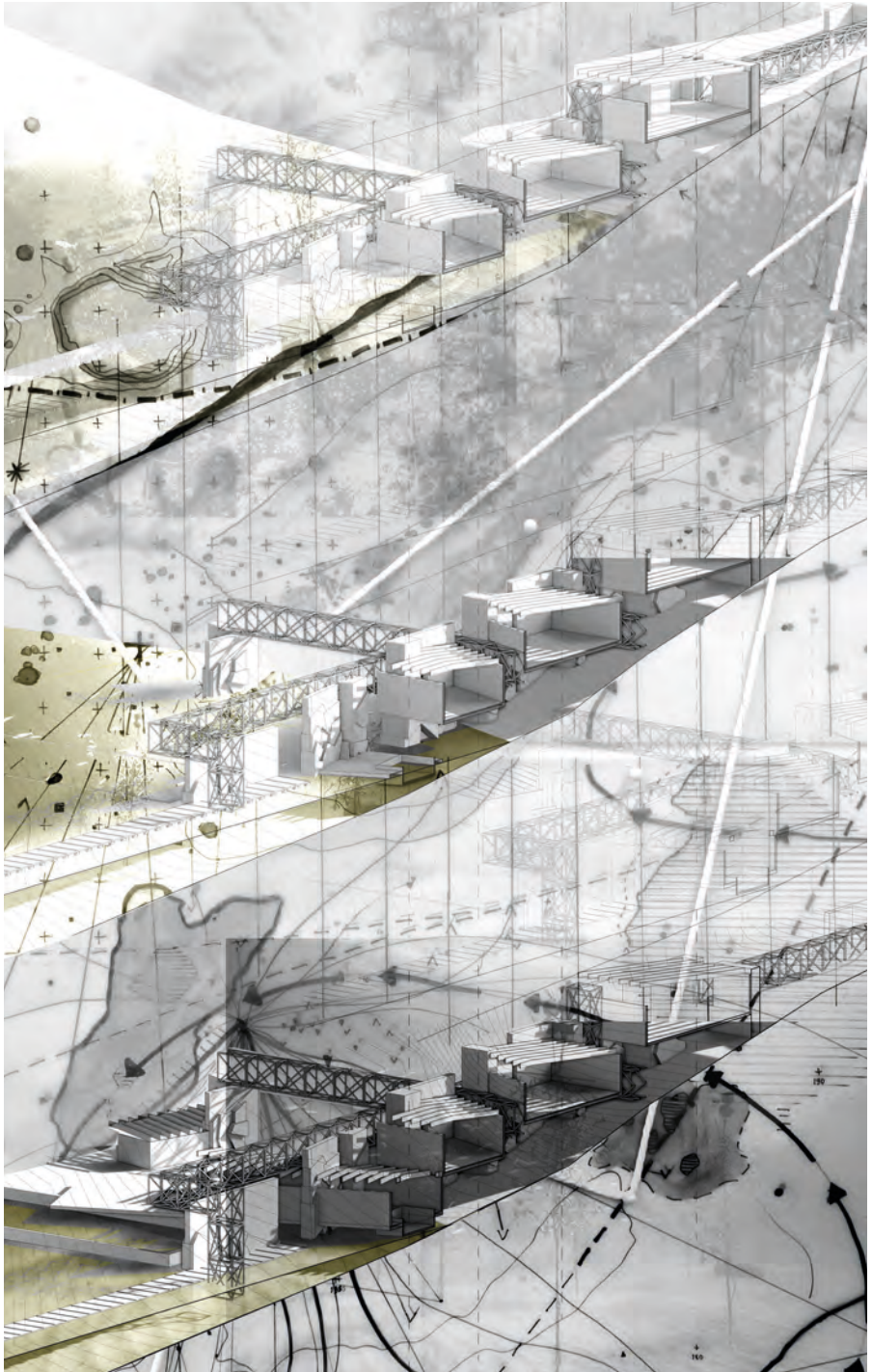


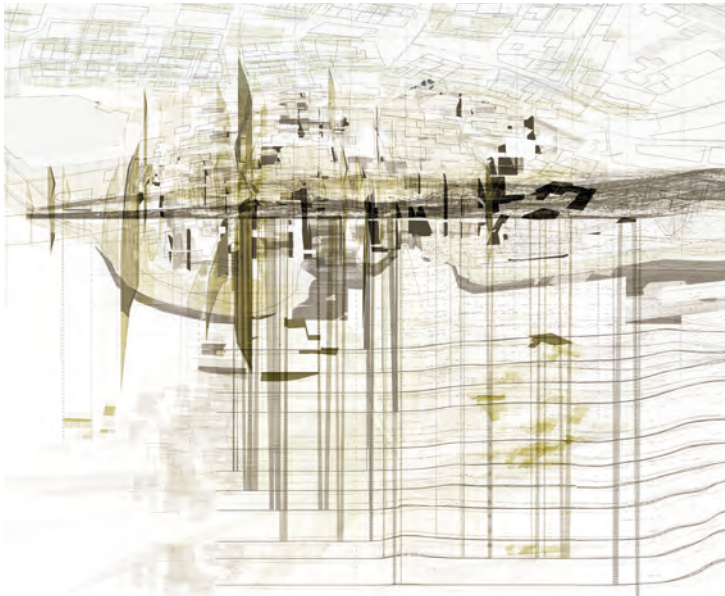
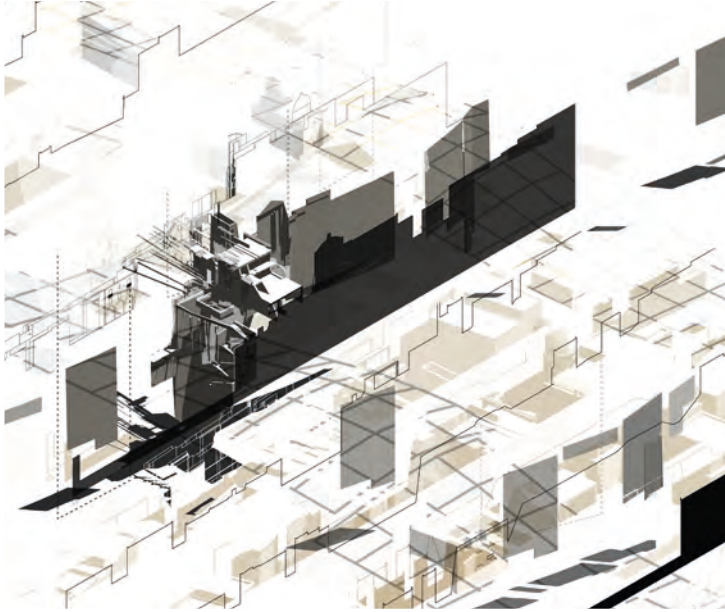


Above. **Coral Tanks and Bathing Facilities (Anchor I)**. Model/Installation Photographs.

From Bathing Pools to Coral Grounds (Anchor I). Sectional Isometric.

Right. **Material Movements and Tidal Rises**. Sectional isometrics describing changing sea levels.



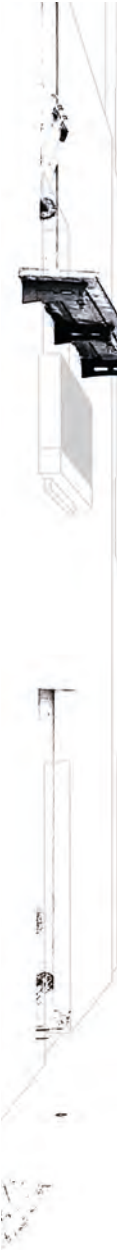
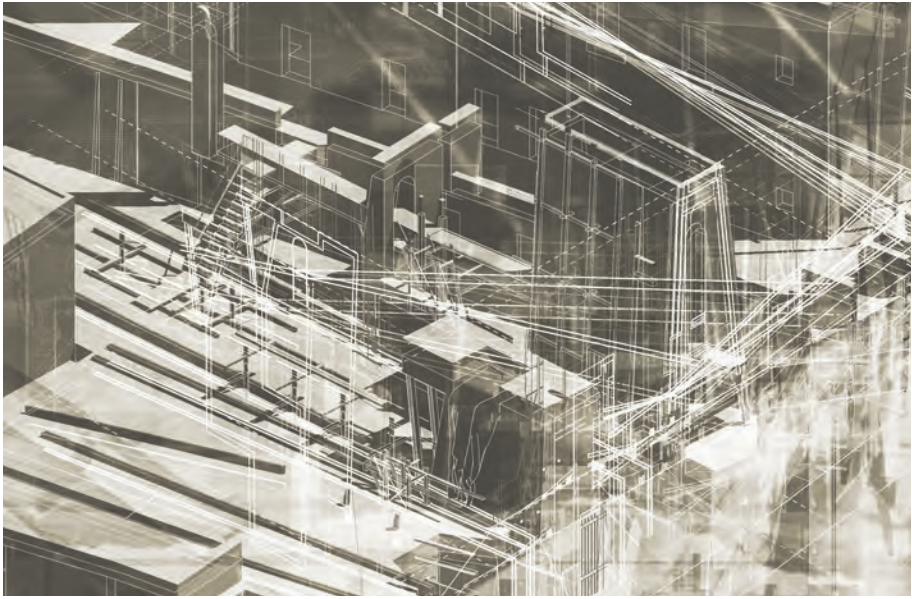


Above. **Sectioning Rione Terra (Anchor IV).** Isometric Sections.

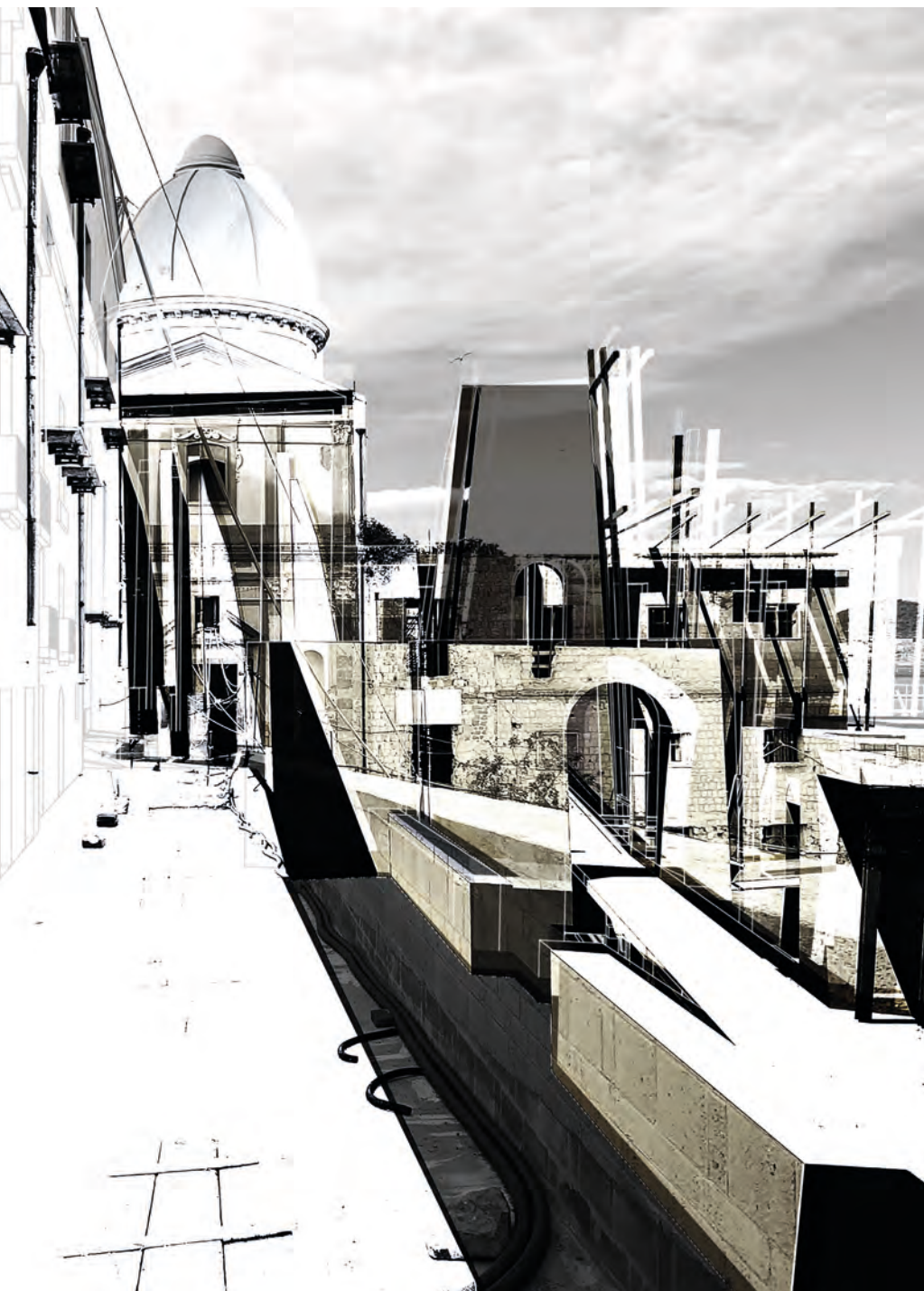
Cutting Trenches through Rione Terra (Anchor IV). Aerial View.

Right. **Tracking a Man-Made Fault (Anchor IV).** Section Study.





Above. **Sectional Shifts and Ground Adjustments (Anchor IV)**. Isometric.
Seismic Research Facility, Rione Terra (Anchor IV). Perspective Sketch.
Right. **View from Strada Duomo, Rione Terra (Anchor IV)**. Perspective View.





Tracking Temporal Grounds. Installation, 7-8 Chambers Street.



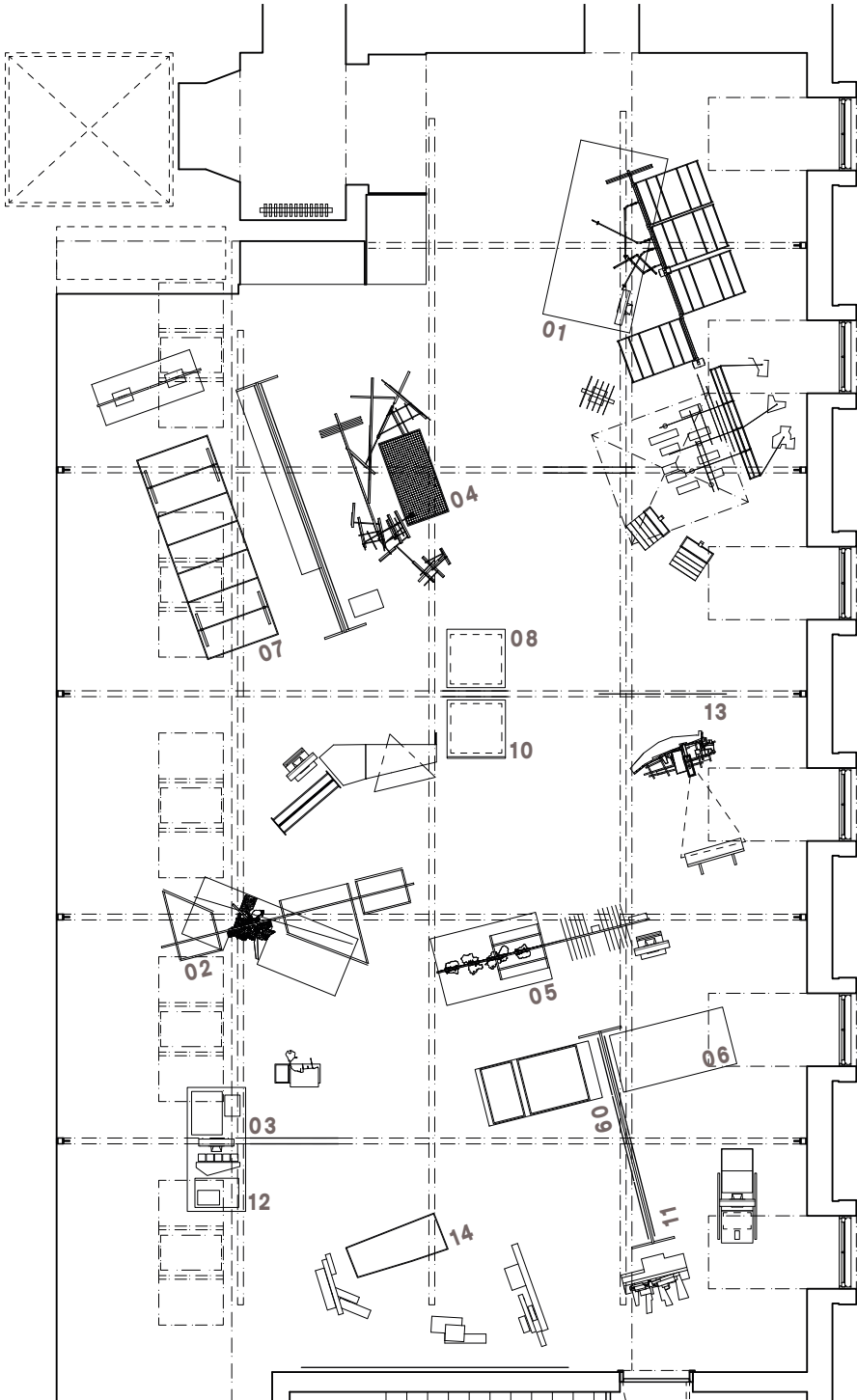
DAN BENNETT | FRANCISCO FRANKENBERG GARCIA | TRACKING TEMPORAL GROUNDS



Church of the Convento delle Cappuccinelle, Scugnizzo Liberato.

October 2022, Chris French.





| | | |
|-----------|--|------------|
| 01 | MATERIAL SEAMS, VOIDS AND HORIZONS WILLIAM BELL AUDAI HASSOUNA NAIYUE ZHANG JOE CADEN | 12 |
| 02 | WORKING WALLS BRIONY POTTER ISABELLE WARREN | 36 |
| 03 | VESSELS AND VECTORS OF BAGNOLI XINYI LIU | 46 |
| 04 | [AGITATING] SURFACE EFFECTS OLIVIA MCMAHON SONAKSHI PANDIT LIAM FINDLAY CORMAC LUNN | 52 |
| 05 | INTRA/IN/POST MURUM ECEM GIDERGI ALIX KINGWELL | 76 |
| 06 | STRUCTURED FALSEWORK(S) JAGO TRELAWNY-VERNON | 86 |
| 07 | BINDING CRAFTS SAM LI BAOBAO QIN YUANZHEN GU | 90 |
| 08 | MAKING (COMMON) GROUND ISABELLA HAMPTON | 104 |
| 09 | CIRCUMVESUVIANA: NAPOLI-POMPEII YIQUAN HE LIN JIANG | 108 |
| 10 | SOUNDING OUT NEAPOLITAN SPECIES APOLLINE DE MEEÛS D'ARGENTEUIL | 118 |
| 11 | PROCESSIONS AND 'MACCHINATIONS' ZHAO WANG | 124 |
| 12 | UNA NUOVA CERTOSA HAOWEN BO | 128 |
| 13 | SPEAKING MATERIAL DIALECTS LILIIA KUKSINA NICHOLAS STRANGE | 132 |
| 14 | TRACKING TEMPORAL GROUNDS DAN BENNETT FRANCISCO FRANKENBERG GARCIA | 144 |

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IMAGE REFERENCES

Cover

- Compressions of the Campi Flegrei. Dan Bennett and Francisco Frankenberg Garcia.

Prologue

- View from Foqus, Quartieri Spagnoli. Lillia Kuksina.

Material Charges, or Some Preliminary Definitions of Grounding

- A Wall in Naples, Le Rampe de Pizzofalcone, San Ferdinando. Chris French.

NAPOLI

10-11. Scugnizzo Liberato, Materdei. Michael Lewis.

156-57 Church of the Convento delle Cappuccinelle, Scugnizzo Liberato. Chris French.

Epilogue

- Exhibition. 7-8 Chambers Street. Apolline de Meeûs d'Argenteuil.
- Rooftops, Rione Sanità. Michael Lewis.



Exhibition. Studio 3.02, 7-8 Chambers Street.

May 2023, Apolline de Meeus d'Argenteuil

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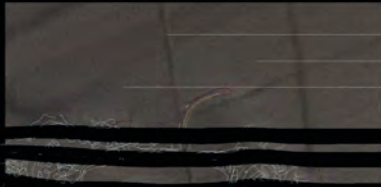
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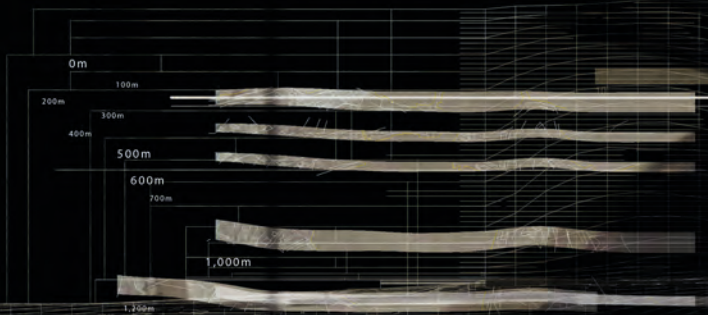
Rooftops, Rione Sanità.

October 2022, Michael Lewis





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