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EASTERN NAPLES GATEWAY

WROTA WSCHODNIEGO NEAPOLU

Abstract

The essay describes, within the broader thematic framework of the gateway to the city, a teaching and research experience carried out within the framework of the 10. Internationale Frühjahrsakademie promoted by the TU Dortmund. The theme proposed by the Stadtingänge workshop was tackled according to a methodological approach, beginning with the knowledge of Enlightenment city’s analytic of the system of entrances to the city. These entrances are significantly marked by huge “world buildings” – Reale Albergo dei Poveri and Granili, by Ferdinando Fuga – placed tangentially to the direction of penetration. Particularly for the south-east entrance, two possible versions of a project were developed, proposing different dispositive and collocative syntaxes. The first version re-proposes the layout of the large building parallel to the Via Regia delle Calabrie conceived as a sequence of distinct blocks to recall the pre-existing morphological system with the vertical accentuation of one of the openings to which corresponds a similar twin blade on the other side of the street. The second is perhaps more promising for being more in keeping with the sense of the Granili and at the same time more innovative in terms of relationship with the soil and architectural characters. Thus, it raises the building, like a great beam, in order to look toward the sea contrasting it with a punctual system made up of a plinth inhabited by a few distinct bodies: a hall and a tower.

Keywords: city gate, Naples, harbour, urban fabric, infrastructure

Streszczenie

Odnosząc się do tematu wrót do miasta, niniejszy esej opisuje doświadczenie dydaktyczne i badawcze zdobyte w ramach 10. edycji Międzynarodowej Akademii Wiosennej zorganizowanej przez Uniwersytet Techniczny w Dortmundzie. Temat podjęty w ramach warsztatów Stadtingänge został potraktowany zgodnie z podejściem metodologicznym, począwszy od analizy systemu wjazdów do miasta w epoce oświecenia. Wjazdy te były wyraźnie zaakcentowane przez ogromne „światowe budowle” – Reale Albergo dei Poveri i Granili, zaprojektowane przez Ferdinando Fugę i umieszczone stycznie do kierunku wjazdu. Dla południowo-wschodniego wjazdu opracowano dwie możliwe wersje projektu, proponując odmienne składnie dyspozycyjne i kolokacyjne. Pierwsza wersja ponownie proponuje układ dużej budowli biegnącej równolegle do Via Regia delle Calabrie, pomyślany jako sekwencja odrębnych brył i nawiązujący do istniejącego wcześniej systemu morfologicznego z pionowym zaakcentowaniem jednego z wejść, któremu odpowiada podobne bliźniacze skrzydło po drugiej stronie ulicy. Drugi projekt zdaje się bardziej obiecujący, ponieważ lepiej oddaje założenia Granili, a jednocześnie jest bardziej innowacyjny pod względem jego związku z otoczeniem i charakteru architektonicznego. Tym samym wznosi budynek, niczym wielką belkę, aby skierować go w stronę morza, kontrastując z punktowym systemem składającym się z cokołu obsadzonego kilkoma odrębnymi bryłami: halą i wieżą.

Słowa kluczowe: brama miejska, Neapol, port, tkanka miejska, infrastruktura

1. THE CITY GATEWAY

The theme of the gate is as old as the city. The possibility of the construction of a permanent settlement of *isoi* brings with it the theme of its boundary, its circumscription, its defence, and thus of the gate, the gateway that connects it with its outside, with the other from itself (for Plato, the *Chora*). From the earliest Mesopotamian and Egyptian settlements to the Greeks or Romans, but also to the East and Asia, the theme of the city gate(s) is strictly related to the construction of walls, described by a very extensive iconography, from the Ishtar Gate in Babylon or the Lion Gate in Mycenae, through the mythical Scee gates of Troy (impregnable and demolished only to let in the deceitful horse) and the majestic market gate of Miletus, reaches those of the Roman foundation cities derived from the Oppidum and then the Castrum. The city gate, until the Middle Ages, defined the threshold and the controlled transit to the increasingly dense city that established, through it, its relationship with the outside through a radical difference (*ganz anderes*), practising a clear solution of continuity between an artificial interiority built, defined and circumscribed by walls or morphological limits (the sea, rivers or hills) and a *contrada* understood as a sylvan and threatening or rural exteriority often organised productively. Such a dual condition is emblematised by Ambrogio Lorenzetti's fresco in *Siena Effetti del buono e cattivo governo in città e in campagna* (Effects of good and bad government in town and country) in which the city (Siena), fortified and turreted to sight the enemy and surrounded by high walls, is contrasted, as a necessary complement, by a landscape of hills, waterways, wheat fields, vineyards, parish churches, castles and isolated villages. This idea of a city distinct from its countryside would remain practically unchanged until the end of the 18th century when a new hypothesis of a city open to nature would emerge and then, more decisively, in the 19th century when, with the definitive fall of the walls and with the phenomenon of industrialisation and urbanization, the city de-localised outside its consolidated limits and expanded according to various logics (concentric, linear, by satellites) to conquer, with a significant and unprecedented dimensional difference, the widest territorial dimension. If Haussmann's Paris, instead of the walls that encircled the Île de la Cité, built itself by means of ring and radial systems (the arrondissements), Vienna delimited its Altestadt through a system of gardens and streets (the Ring). Similarly, Copenhagen, preserving its eastern walls surrounded by water, will transform its western walls into a system of parks for culture and leisure, with a relevant morphological function, while Krakow will leave its walls almost intact, choosing to transform the old moats into gardens, as a further delimitation to the new expansions. The nineteenth-century city, in which a few garrisons remain to indicate the entrances to the inner city (ancient turreted gates in the walls, triumphal arches in Paris, the gates and *pusterle* in Milan, the gates in Berlin), was followed by the city-metropolis of the twentieth century in which the markedly extensive dimension of the *Großtadt* completely cancelled out the theme of the gates, as the city no longer had a closed and concluded form, but rather took the form of an incessant expansion, often shapeless and uncontrolled, except for a few rare cases of planned expansions such as Ernst May's New Frankfurt, the Stalinallee with the Frankfurter Tor by Hermann Henselmann or the English satellite cities.

2. THE ENLIGHTENMENT CITY "BY POINTS AND AXES"

The prodrome of the definitive disappearance of the walls, and with them a clear definition of the limit and shape of the city and therefore of its entrances, is therefore the Enlightenment

city. It is a city that opens up physiocratically to the surrounding territory and nature, and does so by means of incoming and outgoing communication systems, systems of customs and *barriéres* (think of Ledoux's for Paris) but also by means of axes that, starting from the consolidated city, point outwards, conquering previously unthinkable dimensions in a hypothesis of a city that overcomes, or at least dilutes, the dichotomy with the productive countryside and natural systems through the skillful interpretation of landforms and orographic limits. An idea of "infrastructuring nature in order to inhabit it" and that, in Boullée's projects, proposes to do so through great civil architectures – i.e., Monuments of Public Recognition (Museum) – placed along these axes of penetration and development called to connect new villages, new parts and new additions recognizable and distinct from the consolidated morphologies grown and clogged over time and its undifferentiated continuum[1]. An idea of a city structured "by points and axes"[2] that develops, and projects externally certain principles already present *in nuce* in the Baroque city (Sisto V's plan for Rome, the Paris of Versailles and Vaux-le-Vicomte) open and in balance with nature and the territory, anticipating by at least a century the precognitions of the Modern. A city that, starting from its defined and recognizable ancient figure, often still with walls, does not proceed by clusters or by *extra mœnia* or by thickenings that replicate its settlement logic. On the contrary, in an egalitarian and progressive perspective, it builds, through appropriate natural intervals (think of the Unter den Linden – Tiergarten – Charlottenburg system in Berlin), the places in which to place its new monuments (the points): no longer in the center of the city but in the vicinity of extensive territorial infrastructures (the axes), which it thus consolidates and structures not only as connections and links with the hinterland.

3. DEFINITION AND KNOWLEDGE OF THE STUDY AREA

Within the general theme of Stadtingänge (city entrances), in the recent teaching and research experience of the 10. Internationale Frühjahrsakademie edit by prof. Olaf Schmidt and prof Michael Schwarz, promoted by the TU of Dortmund with the University of Naples "Federico II", the TU/e of Eindhoven and the FH of Potsdam, each of the four participating universities was asked to indicate a possible declination of the theme in their own city. For Naples, the proposal fell on the south-eastern gate of the city, which, with reference to the Enlightenment idea of the city[3] expressed by Carlo III and Ferdinando IV of Bourbon through the revolution of 1799 and the French decade of Gioacchino Murat, can clearly be found in the Map of Giovanni Carafa duca Di Noja[4] of 1750–1775, coeval the celebrated Nuova Topografia di Roma by Giovanni Battista Nolli,[5] later confirmed in the Plans of Naples by Rizzi-Zannoni

[1] B. Gravagnuolo, A. Cappellieri, *Le Teorie dell'Architettura nel Settecento*, Pironti, Naples 1998.

[2] I. Ferraro, *Napoli. Tipo, isolato e parte urbana*, Clean, Naples 1984, p. 12.

[3] See: G. Alisio, *Urbanistica napoletana del Settecento*, Dedalo, Bari 1979; F. Baione, G. Borrelli Rojo, G. Cilento, *Saggio dell'abbellimento di Napoli di Vincenzo Ruffo*, "La Scena Territoriale" 1979, *et* F. Visconti, R. Capozzi, *Architettura e città nell'illuminismo napoletano*, "Anagkē" 2016, no. 76, pp. 31–35.

[4] See: A. Blessich, *La Carta Topografica di Napoli di Giovanni Carafa duca di Noja*, "Napoli Nobilissima" 1895, vol. IV, pp. 183–185, *et* G. Carafa, *Mappa topografica della città di Napoli e de' suoi contorni del Giovanni Carafa duca di Noja. Anno 1775*, Intra mœnia, Naples 2017.

[5] G.B. Nolli, *Nuova pianta di Roma data in luce da Giambattista Nolli l'anno 1748*, Intra mœnia, Naples 2016.

1790[6] and Schiavoni 1872[7]. A capital city,[8] the Naples of the late 18th century,[9] which proposed a significant opening up of the ancient Greco-Roman city consolidated up to the more recent late Baroque expansions – with the walls still present – by means of large artefacts placed tangentially to the great axes of penetration to the Capital of the Kingdom[10]. There were three main entrances to the city: from the north, through the via Appia which, from the hill of Poggioreale, led to the Palazzo degli Studi by Carlo Fontana along the northern walls of Largo delle Vigne starting from the majestic presence of the Albergo dei Poveri (a 550-metre-long building designed by Ferdinando Fuga)[11] passing through the Cimitero delle 366 fosse, still by Fuga;[12] from the north-east along via delle Puglie that reached Castel Capuano passing by the Villa di Poggioreale (reproduced by Serlio as a significant example of a suburban villa); from the south by way of the Via delle Calabrie, then Miglio d'Oro (Golden Mile) which, having passed Herculaneum, through Giovanni Antonio Medrano and Antonio Canevari's Reggia di Portici straddling the road, reached the Carmine's gate by way of the great factory (royal warehouses) of the Granili (a building with 560 metres of frontage),[13] still built by Fuga,[14] from 1779 until 1790 under Ferdinando IV.

On the basis of these locational and settlement premises, the study area was identified, through the investigation of historical cartographies[15] up to an analysis of the current condition using evolutionary and interpretative redesigns of both the formal and morphological layout (Orographie, Straßenbau, Schwarzplan) and the correlated spatial layout (Rotblauplan), adopting the codification – interiority/exteriority – proposed by Uwe Schröder[16]. The knowledge of the larger study area (with morphological homogeneity characteristics) made it possible to delimit more precisely the project area (where the modifications induced by the intervention take effect) in which different grains, consolidated, forming and industrial fabrics (Zino ed Henry), barriers and infrastructural systems as well as primary elements – Luigi Vanvitelli's Caserma della Cavallerizza, Luigi Cosenza's Mercato del Pesce and Aldo Loris

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[6] G. Alisio, *La pianta di Napoli (1872–1880)* [in:] G. Alisio, V. Valerio (eds.), *Cartografia napoletana dal 1781 al 1889*, Prismi, Naples 1983, pp. 41–48.

[7] L. di Mauro., *La pianta Schiavoni in 24 fogli. Erroneamente nota come pianta Giambarba*, Elio De Rosa, Naples 1992.

[8] See: G. Galasso, *La filosofia in soccorso de' governi: la cultura napoletana del Settecento*, Guida, Naples 1989; B. Gravagnuolo., *Architettura del Settecento a Napoli: dal Barocco al Classicismo*, Guida, Naples 2010.

[9] See: F. Venturi, *Settecento riformatore*, Einaudi, Turin 1969, et *idem*, *Napoli capitale nel pensiero dei riformatori illuministi* [in:] F. Venturi, *Storia di Napoli*, Edizioni Scientifiche Italiane, Naples 1991.

[10] G. Alisio, *Urbanistica napoletana del Settecento*, *op. cit*.

[11] F. Fagnano, *Luoghi di avanguardia antica. Ferdinando Fuga a Napoli*, PhD thesis in Architectural Composition, IUAV University of Venice, 2013.

[12] See: R. Mormone, R. Pane, *Ferdinando Fuga: con documenti*, Edizioni Scientifiche Italiane, Naples 1956; P. Giordano, *Ferdinando Fuga a Napoli. L'Albergo dei Poveri, Il Cimitero delle 366 Fosse, i Granili*, Edizioni del Grifo, Lecce 1997.

[13] M. di Mauro, *La fabbrica dei Granili e la Casina Cinese*, "Napoli Nobilissima" 2002, no. 5/6, pp. 215–222.

[14] R. Capozzi, *I "Palazzi" di Ferdinando Fuga*, "Architetti Lombardi" 2001, no. 5.

[15] C. de Seta, *Cartografia della città di Napoli*, Edizioni Scientifiche Italiane, Naples 1971.

[16] U. Schröder, *Pardié. Konzept für eine Stadt nach dem Zeitregime der Moderne*, Walther König, Köln 2015.

Rossi's Casa del Portuale – have defined the general framework of influences, preparatory to the project choices and, with them, the ways and "forms of modification"[17]. Beginning with the recognition of the significant urban role of the magnificent Palazzo dei Granili (severely damaged during the Second World War[18] and definitively demolished in 1953) and of the church dedicated to San Raimondo Nonnato (built in 1856 and also disappeared) that faced it at the median point, of the presence of ancient industrial factories that had been heavily remodelled and of a residential fabric that was not completely consolidated, two comparable project hypotheses were proposed. The two variants, starting from common analytical assumptions, investigated the possibility of constructing the gateway to the city through the renewed relationship between a large longitudinal building on the site of the Granili, for a museum of navigation and activities linked to the harbour, and the block in front where the church was located, to be used as a hotel, offices and civic hall, with the hypothesis of investing the front and the area to the north of via Reggia di Portici with the transformations.

4. FIRST VERSION: RENEWED *MIMESIS*

The first hypothesis,[19] which declines the fundamental choices taken on the urban plan – reconstruction of the longitudinal building and construction of the civic polarity on the northern edge of the via Reggia di Portici – essentially proposes an almost calligraphic reinterpretation of the project by Fuga in the juxtaposition of distinct blocks connected to the ground floor and the summit level (with a roof-terrace overlooking the sea) to determine cuts in correspondence with the orthogonal road network facing the royal warehouses. These cuts are emphasized by the blind transversal blocks, emerging in height and housing the vertical connections. One of the transversal blocks, in the middle of the plot, facing the opposite side to the north of the street, is transformed, thickening and rising, into a lamellar building for museum offices and research activities, to which corresponds, on the other side of the street, a similar lamellar twin towers, like the SOM's Lever House in New York, over a courtyard base able to define the new entrance in the squared void that separates the two blades/doors. An entrance-gate that wants to frame, on one side, the hill of San Martino and, on the other side on the way out, the looming silhouette of Vesuvius. If the bodies of the blocks in sequence work with a stereotomic language, the two blades, on the other hand, decline a tectonic condition. The presence of the linear building offers the opportunity to reconfigure the access system to the harbour through a linear park in continuation of the Villa del Popolo while, in the northern part of the project area, a consolidation of the residential and tertiary fabric in the courtyard is envisaged and, to the right of the tower on the base, the realization of a large public park with a de-polluting and compensatory function of the previous industrial and container storage uses. Mainly, this first solution, while taking on the general morphology and wall character of the Granili, which had pronounced protrusions, partitions it into several blocks able to select some previously denied transversalities. Moreover, the project aims to renew by means of the presence and introduction of museum activities alongside

[17] V. Gregotti, *Modificazione*, "Casabella" 1984, no. 498–499, passim.

[18] R. Middione, *Napoli 1943: i monumenti e la ricostruzione*, Fioranna, Naples 2010.

[19] "A new entrance for the East gate of Naples" dealing by: prof. arch. R. Capozzi, F. Visconti (tutors); arch. N. Campanile, E. Di Chiara (assistants); E. Barberio, S. Payas, D. Sdrenka (participants).

port activities, the use of and view of the gulf, also in relation to possible connections (metro del mare) and tourist itineraries for the Eastern Vesuvius coast,[20] thus creating an apparent mimesis but, in reality, a highly innovative one.

5. SECOND VERSION: THE *TRANSLATIO*

The second hypothesis[21] takes a complementary perspective to that explored in the first project. The building on the site of the Granili, of which the maximum height and average thickness are assumed, is made abstract and 15 meters raised from the ground to allow a complete traversability to the dynamic and fast gaze of those arriving in Naples from the east and can here catch a glimpse of the entire development of the coastline as far as the Royal Palace, of the Pizzofalcone hill (so-called "Monte di Dio") and, in the distance, of the port lighthouse at the end of the San Vincenzo pier. In order to make this remarkable technical feat possible, the entire building is conceived as an enormous reticular beam that finds precise supports in the theory of the mighty central pylons that mark and characterize, like large columns, the relationship with the ground, also allowing for the absorption, in the entire longitudinal development, of an existing Port Authority building that is surmounted by the second order of the building-beam. The large museum building, as it rises towards the sky, becomes increasingly diaphanous, offering large transparent pergolas on the roof. The peremptoriness of the linear element is counterpointed, on the facing lot, by a Plinth (a podium) which, in taking up the maximum longitudinal extension of the block, composes, as in a still life, three different (in size, character and height) bodies placed in sequence: a high blade destined to be a hotel on the eastern side, a civic hall (clamped between two walled heads and in correspondence with the site of the old church) with an interposed courtyard to give light to the podium, a further office block that absorbs the irregularity of the lot and closes the sequence by assuming the same height as the civic hall surpassed only by a large perforated lantern. In this solution, in short, two modes of composition and two formal arrangements face each other: on the one hand, the great line raised from the ground with a tectonic character on punctiform convex masses and, on the other, a strongly hollowed masonry system as if crossed by large cuts of different and progressive section that supports bodies partly distinct and partly in continuity with the stone base to determine an ensemble. In the latter case, the analogy with the trace of the Granili and the Church of San Raimondo Nonnato becomes more refined. In other words, rather than the mimesis, albeit renewed, of the previous version, in this case the preference is for translatio, the traitorous and transfiguring translation of the previous layout in order to succeed, in a new and at the same time ancient (nova sed antiqua) manner, finally making Naples in the 21st century wet from the sea[22] by creating a necessary gateway which, as it had been in the Age of Enlightenment, announces the city and relates it to its wider territory and coastal landscape.

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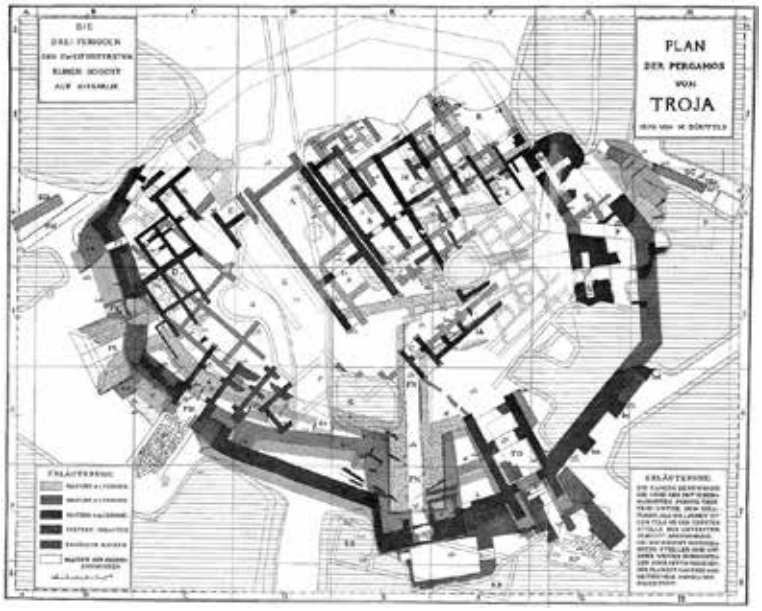
[20] V. Pezza, *Città e Metropolitana. Vesuvio, infrastrutture, territorio*, Clean, Naples 2004.

[21] "City entrances. Naples East gate" dealing by: prof. archh. R. Capozzi, F.Visconti (tutors); arch. N. Campanile, E. Di Chiara (assistants), V. Esposito, K. Tueysuez, L. Ziceva (participants).

[22] A.M. Ortese, *Il mare non bagna Napoli*, Einaudi, Turin 1953.



Ill. 1. Unknown author, *Wilhelm Dörpfeld and Heinrich Schliemann at the Lion Gate of Mycenae in 1885,* Russian Museum of Ethnography, St. Petersburg.



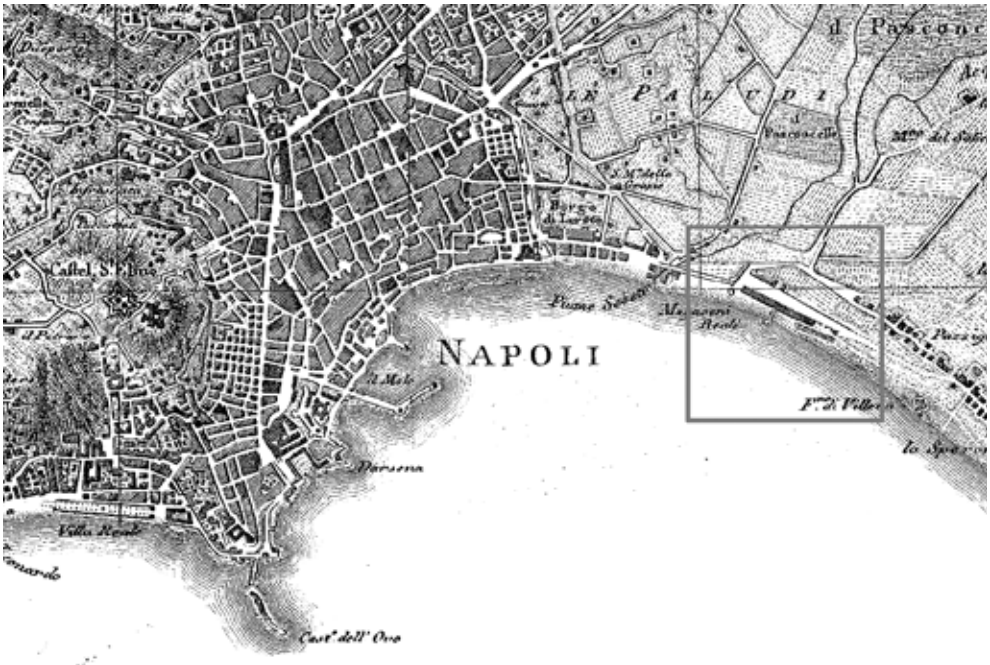
Ill. 2. W. Dörpfeld, *Plan of Troy based on the indications of Heinrich Schliemann on the excavations at the end of the 1890s.*



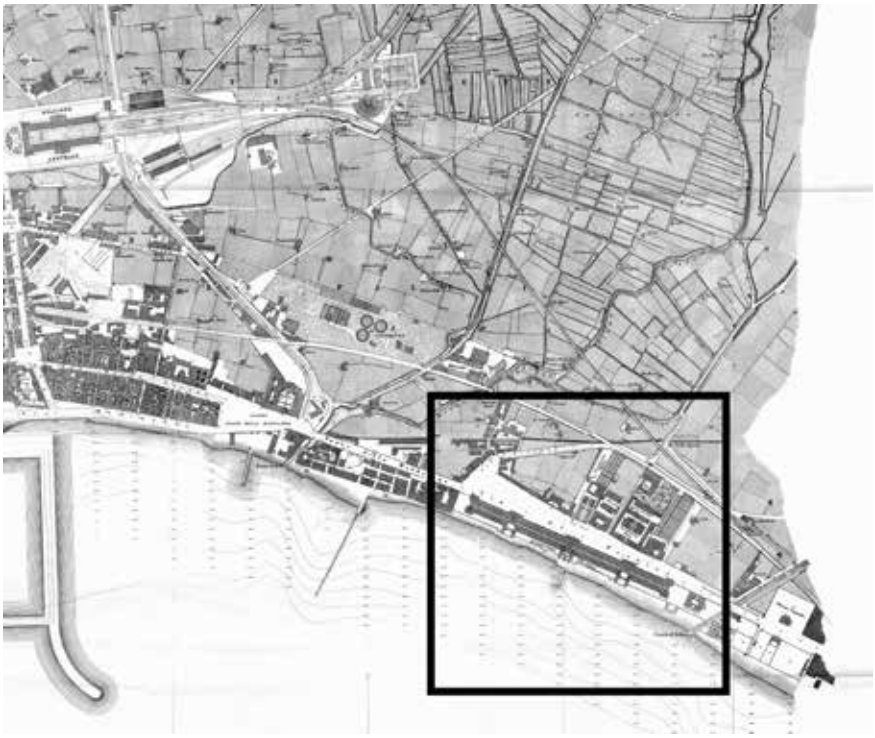
Ill. 3. A. Lorenzetti, *Effetti del Buon Governo in città e in campagna, fresco*, Sala dei Nove, Palazzo Pubblico, Siena 1338–1340, detail.



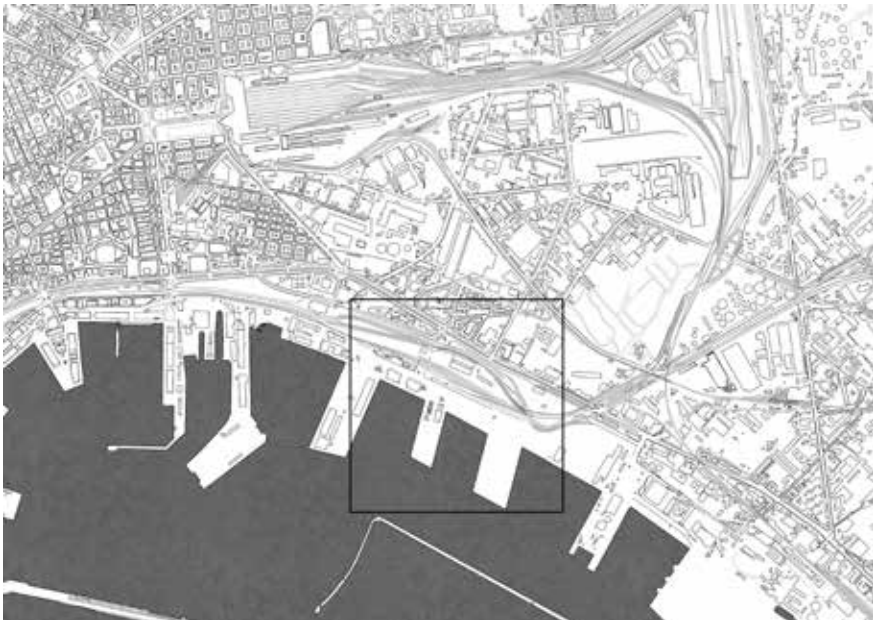
Ill. 4. G. Carafa duca di Noja*, Mappa topografica della città di Napoli e de' suoi contorni,* Naples 1750–1775.



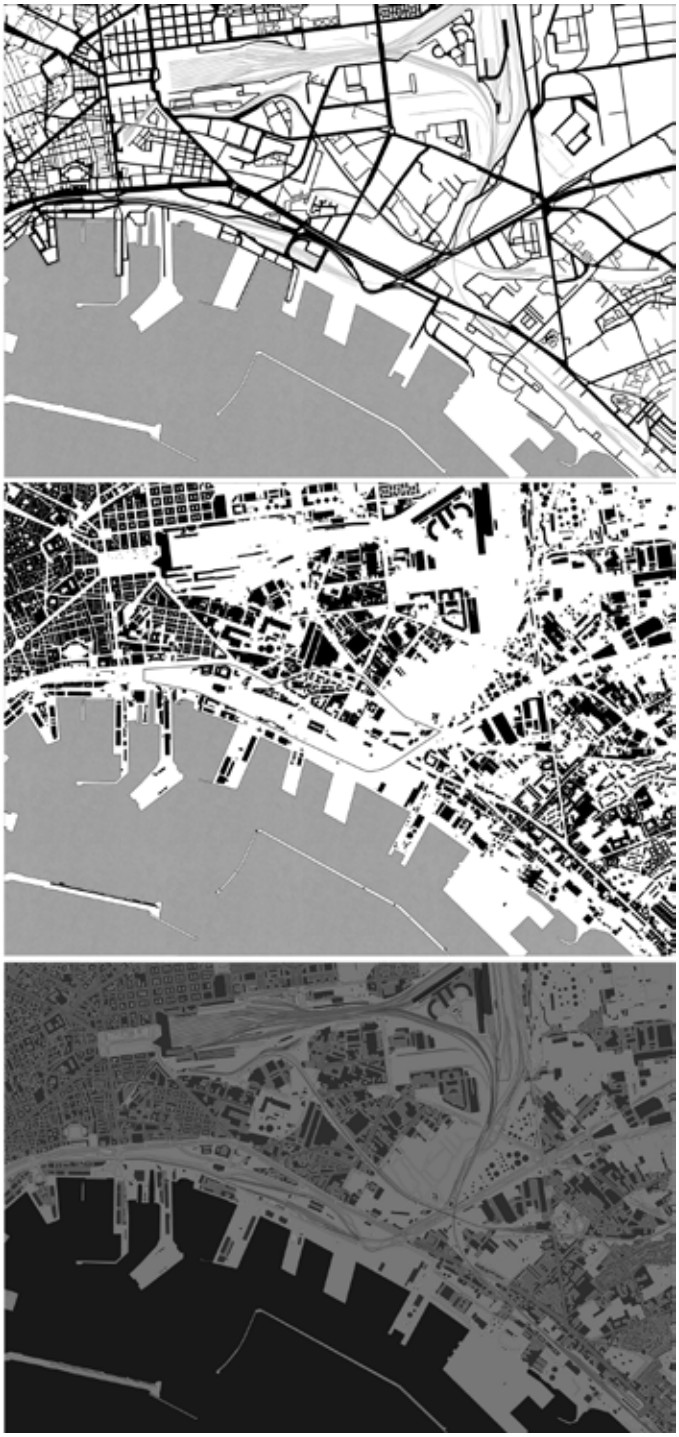
Ill. 5. G.A. Rizzi-Zannoni, *Pianta della città di Napoli come esiste nel presente,* Naples 1790.



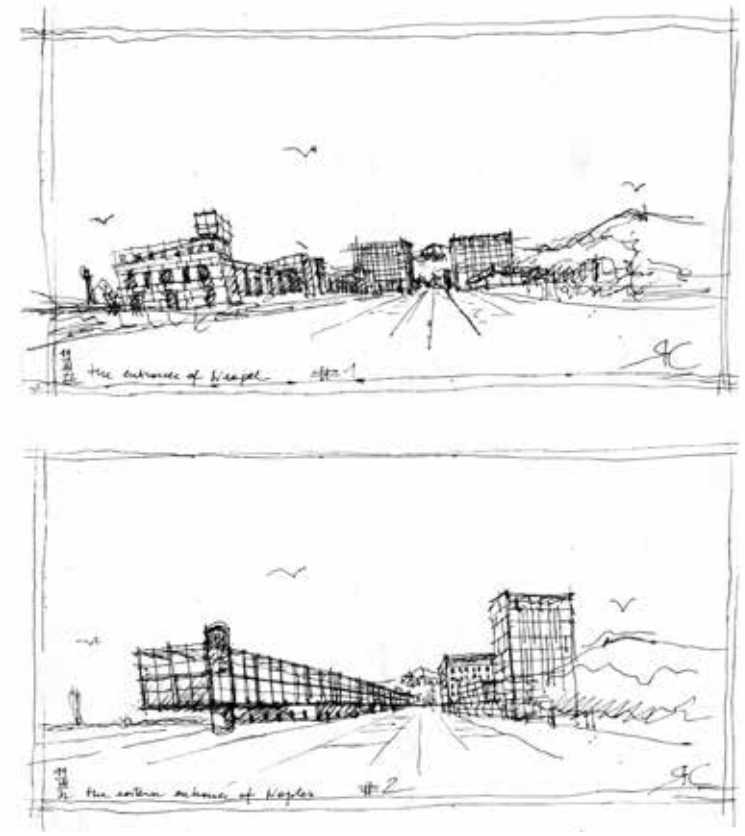
Ill. 6. F. Schiavoni, *Pianta di Napoli, Tav. 11 Quartiere dei Granili*, 1:2000 scale, Naples 1874.



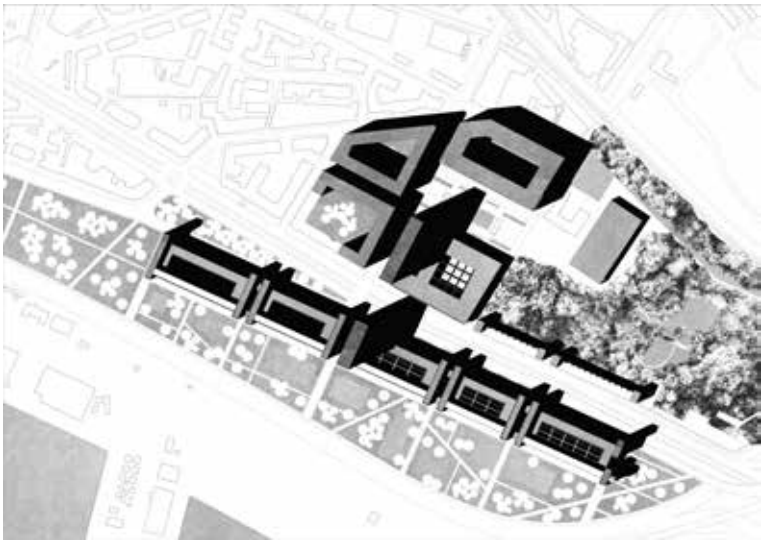
Ill. 7. Current plan of the study area.



Ill. 8. Urban and spatial analysis. *Straßebau, Schwarzplan, Rotblauplan*.



Ill. 9. R. Capozzi. Study sketches of the two compared solutions .



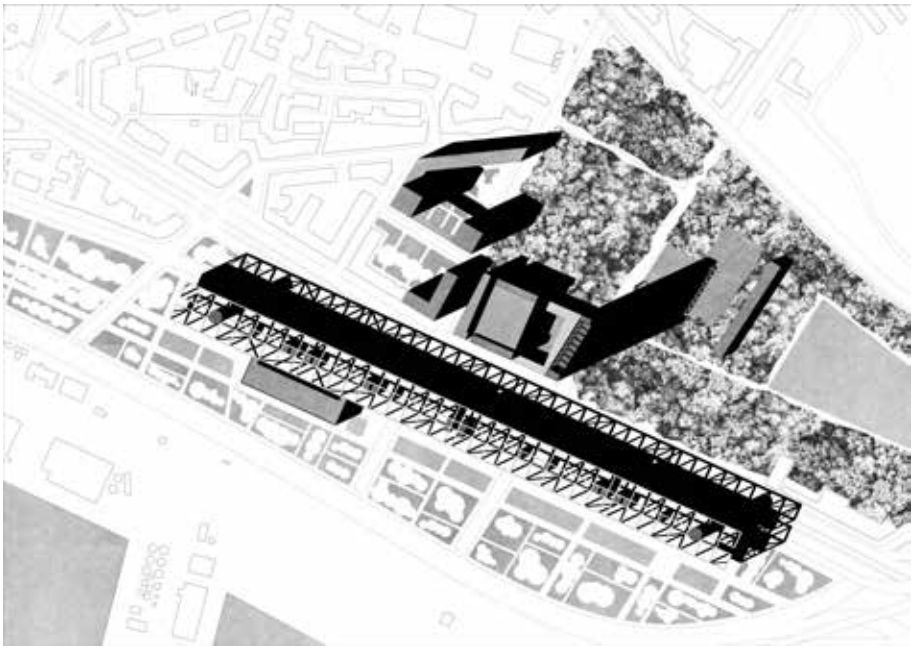
Ill. 10. Masterplan, 1st version of the project.



Ill. 11. Typological plan, 1st design version.



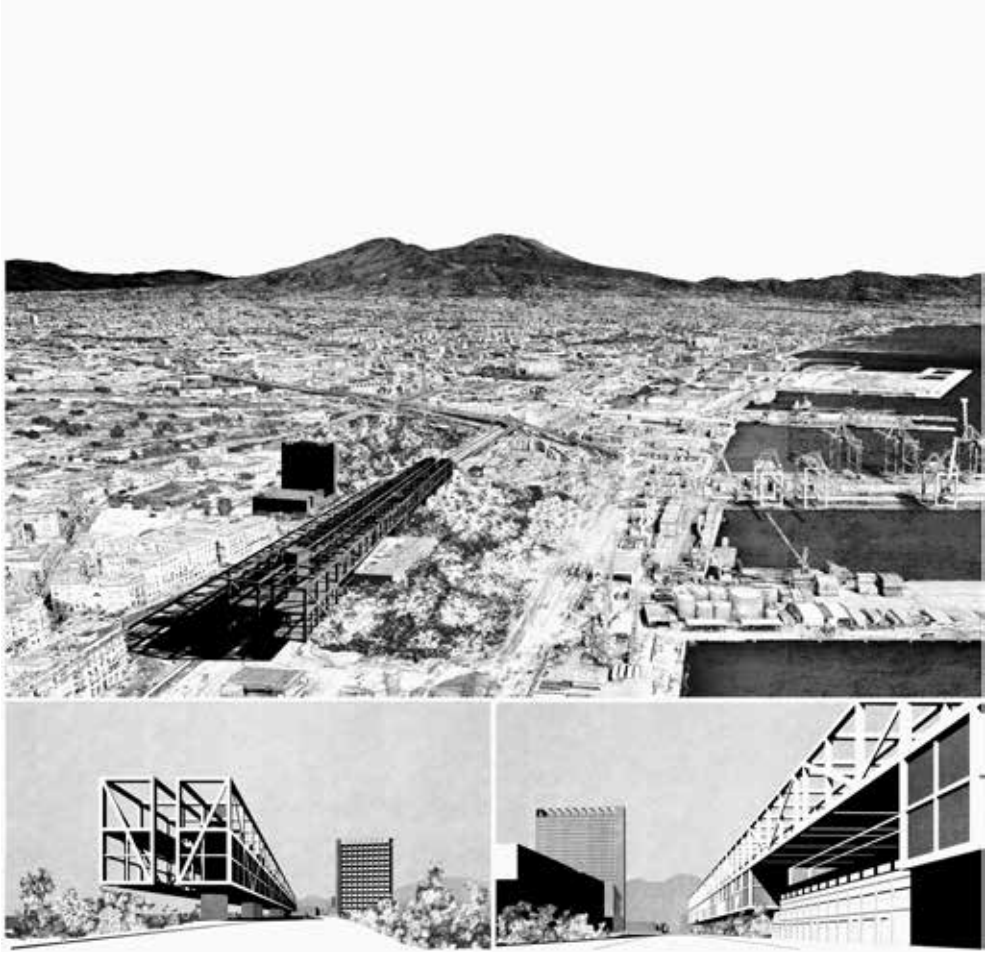
Ill. 12. Views, 1st design version.



Ill. 13. Masterplan, 2nd design version.



Ill. 14. Typological plan, 2nd design version.



Ill. 15. Views, 2nd design version.

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