
Napoli New Urban Vision

Metaphors and Landscape networks visualize projects of the contemporary city

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ABSTRACT. The explosion of the contemporary city gives us the image of a huge dispersed archipelago (Cacciari, 1997) where unremitting dynamics draw a porous and unstable structure. New pictures become necessary to describe events constantly in evolution. We must retrieve the visionary ability to compete with a wide scale look, suitable to the size the city has achieved. The project investigates the possibilities and methods of construction of a new urban vision for Naples which has its whole array of interventions affecting waterfront's areas. The reading of the Neapolitan territory recognizes a variety of patterns that we can define landscapes. The waterfront is one of the landscapes of cities. The contemporary urban project works on the malleable areas (overlap and contamination areas between city and port) on the construction of the new form of the territory, and gives us a general vision to the city of the future.

KEYWORDS. Contemporary city, landscapes networks, malleable areas, metaphors, multiscalar project, visions

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1. Motivations

"More than ever, the city is all we have"
Rem Koolhaas

Fragmentation and dispersion repulse projects and plans that are all-inclusive and only prescriptive, but that does not mean that the contemporary city can't be object of a conceptually unitary project (Secchi, 2000). *What Ever Happened to Urbanism?* It is the provocation that Koolhaas launches in the early 90s and invites us to think about that urban planning cannot be the place for the construction of stable configurations or rules and limitations draws, but it must be the place of reflection which moves the attention from the city, now without borders, to its new hybrid or potential materials, and their relationships. The late 60s urban crisis and its developments in the following decades and until today, has inspired a debate and a great production of research on the contemporary city and its fragments, that are the materials of an open system, of a city that exists before of his project (Secchi, 2000). Therefore it is necessary to *redefine our relationship with the city* (Polak, 1961) to give a new social sense to the urban design. It is necessary to come back to reflect on the relationship between images of the future and the future, between changes in social structure and the resulting scenarios. To come back to image the future of the city with visionary skills to think on a large scale, necessary to relate us to the contemporary city size. To recover the role of the project as a tool to produce recognizable and strategic images for the city. The assumption is that the dissolution of modern theories, requires a different and intensive action to produce new concepts and new images. The complexity of actual situation, in fact, requires a rethinking of the modality to describe the city, trying to define a new grammar of representation, more adequate to the space and contemporary materials. These assumptions are strengthened by the awareness that the description reveals not only the reality, but the images as well (Secchi, 1988), and therefore, to draw new and updated interpretations of the contemporary city, also requires selective operations and new visions. But questions and the research's reasons still remain: how to draw the new urban visions? What are the new ways to read the contemporary territories of the sprawl? What are the characters and forms to visualize the design of the contemporary city?

2. Perspectives

Inside this theoretic dimension the proposal try to define a possible method of construction of a new urban vision for Naples which has its array in the interventions that affecting the waterfront's areas. Reading the Naples area we get the same variety of situations and the same heterogeneity of urban materials, that the explosion of the contemporary city gives us. In this way we can recognize a variety of patterns (everyone with its physical, historical, social and economic features) that we can to define as **landscapes**. The research for new forms of abstraction needs the experimentation of updated readings for the contemporary city (Secchi, 2000). The **cities landscape** are the new filters interpretive, a sort of multicultural and multidisciplinary lens of convergence (Zardini, 1996), that give us the image of this archipelago (Cacciari, 1997) of enclosures, differently dense by morphology and relational structures. The waterfront is one of the landscapes of cities. Overlap and contamination areas infiltrate between neighboring parts of the

city with strong and powerless relationships, intercepting the areas of potential new urbanity. The contemporary urban design works in these areas to the construction of the new form of territory (Secchi, 2008) making the paste that, along the sequence of open spaces, hooks and regenerates the urban fragments, and gives us a vision for the future city with the **multiscalar project**. The reflection on the form of the contemporary city, can be found in the rethinking of the role and design of open spaces, a fertile place for experimentation with new ideas and new experiences of urbanity. The continuity of infrastructure networks, the reticular system of ecological connections, the porous structure of the territory, intercept a dense **mosaic of open space** (Gasparrini, 2011) with a different gradient of malleability. In this way, the project that moves the focus from the building to the land (Secchi, 1986) works simultaneously in all parts of the city, to construction of new physical and relational densities. This research goes in the direction that uses the project to producer knowledge (Viganò, 2010) and to image the future and try to define a method that introduces new concepts to describe the complexity of reality, and research modes and forms for the visualization of a contemporary unitary project.

3. Re-read the city

3.1 Landscapes and landscapes networks

Looking at the urban scale, in the waterfront area system, we can recognize three fragments of city: the consolidated city, the specialized enclosures of the contemporary city and the port city. But it is in the transition to a larger scale, this re-reading of the areas, gives us the image of a kind of network landscapes. In the **consolidated city** we can recognize a significant and systematic experience of open space and a precise control of the compositional syntax of its materials. The urban materials are traditional, dense and compact materials, that are organized thanks to a dialectic of compression/expansion with the sequence of open spaces. In the **contemporary city** we can recognize the potential new urbanity. It is built by specialized islands where it is missing a significant experience of urban space. We can find in that the typical materials of the contemporary city: the large infrastructures affecting the area, the enclosures of the specialized production and business, airports and logistics platforms, the social housing areas and disposal areas. It is also characterized by fragmentation and dispersal of the open spaces, which are business residual or derelict. The **port city** is a complex system that self-organizes inside an enclosure, differently permeable from the outside necessarily, because the demand of control impose the existence of a barrier on the edges. Uses and flows determine different osmosis of the port's enclosure: the marina establishes a relationship very permeable with the consolidated city, while the commercial port establishes a relationship of distance and separation with the areas of the contemporary city. Within in the waterfront areas various materials are arranged according to their uses, without a logical reference to the space. The project should work on the coexistence of these materials, placing them within a largest project on open space system of the city-port-city. The **landscapes network** (Fig.1) is, at the same time, the lens through which to read the territory with a dynamic based on several scales and the tool drawing new and updated interpretations of the city, that gives us the places and the materials of the project. Making a zoom in on the waterfront area we can see that between parts of the city less or more contiguous there are different and

discontinuous kinds of relationships. Overlapping and contamination areas between city and port fill the spaces between, creating inside a differently dense fabric, and external differently porous. Those are areas in which the critical situations become opportunity in the new projects.



Fig.1 Landscapes (consolidated city, contemporary city and port city) and landscape networks

3.2 The malleability between overlap and contamination areas

The enclosure of the port sets with the consolidated city a close relationship, physical and relational, characterized by greater permeability, and for this reason is possible to recognize areas of overlap of the city in the port. In contrast, the enclosure of the commercial port and the parts of the contemporary city set a relationship of distance and separation, to find the right distance, in which it is possible to recognize areas of contamination from the materials of the city and port. These are edge areas, with section and variable density, grown up in a different mode because effect of different historical processes, and have produced a mass of lands and materials in which is not possible to recognize a compositional syntax and significant experience of urban space, and that for these reasons, may be re-known as the material of an **"malleable border"** [with a different gradient of malleability]. There are many materials which arrange themselves in this malleable border, for example: infrastructural system, the compressed fabrics plot and the empty urban spaces due to and monuments.

3.2 Linear system and cross-section system

The "malleable edge" is configured as an essentially linear system, which is possible to recognize a system of cross-section system with variable intensity, different by structures, materials and meaning, which hook the waterfront to some central elements of the city. Enlarging again the zoom on the territorial scale, we can observe that this linear system intercepts **three great cross-section**. In the east areas, one that goes from the *Castel Sant' Elmo* and finish in the promenade of *molo San Vincenzo*, crossing ideally the Siza's project, the monumental complex of the *Maschio Angioino - Palazzo Reale - Piazza Plebiscito- Stazione Marittima*. At the center there is another great cross-section, where converge the *Sebeto Park*, the Highway and *Via Argine*, and it is the new node to entry to the city. Finally in the west areas, cross-section intercept the project of the new marina *Porto Fiorito* with the new development areas east of Naples. The intersection between the system of great cross-section with the linear system of the "edge malleable", identifies three situations point of complexity and planning opportunities. Along the overlap areas between the port and consolidated city, you can recognize a **system of minor cross-section** anchored to some central elements of the city and potentially strategic in the new waterfront project. It is possible to image a project of infiltration action that to move along the axes from the port to the buildings of the *Facoltà di Lettere and Legge*, of the *Piazza Garibaldi Station*, and along the *Piazza Mercato e Porta Capuana*. So this project of infiltration action from the port in the city and vice versa, is degree with greater condition of permeability of the port's edge. In the contamination areas between the port and the contemporary city there is a separation where **system of spread cross-section**, made of residual elements by port and city contemporary, cross this part of "malleable edge". Fragmented and heterogeneous materials, so, are arranged in a disorderly mode in spaces not designed. It cause contamination between the parties in the absence of a significant experience of urban space. Probably is by the re-composition of these materials that may depend the re-signification of this part of town. Enlarge again the zoom, the our lens of landscapes network give us the image of **a new form of the territory** to the large scale. This re-read of the territory identifies the malleable areas between the city and waterfront, giving us new places of intentional design action.

3.3 Materials texture

The project is compared with **materials texture** (Fig.2) to know the problems and identities of each neighborhood. A new passage to the urban scale identifies and examines the questions in the malleable areas, draws a map of areas with different degrees of transformation and the resulting fallout areas of direct and indirect, and defines the particular project opportunities.



Fig.2. Map of Materials texture and diagrams of linear system and cross-section system

4. Re-draw the city

We must start with the research of new forms of description more appropriate to the complexity of the changed conditions (Gasparrini, 2010) to reinterpret, through the project, the universe of fragments of the actual situation, and we must image the necessary actions included into general vision for the future city. The contemporary project value the potential impact of its interventions at the urban scale and at the territorial scale. And so, it work on the new form of the territory through the reconfiguration of the open space in the "malleable" areas, drawing **metaphors** (Fig.3) and building the paste that kooks city's fragments. Within these metaphors, we construct strategic project around new themes, consolidated and potential of the place that give meaning, background and dimension to the rules and specific projects (Gasparrini, 2003), and so, we can define the internal actions to trigger mechanisms of urban re-generation.

4.1. Strategies

Re-thinking the role and design of open spaces as a fertile place for experimentation with new ideas of the city, where work a new project which shifts the attention from the building to the ground and a possible production of new soil (Secchi, 1986) . **Re-interpreting** the ecological components and infrastructure components. The first, not as elements of aesthetic quality, but as materials that give structure and form to the project, and especially as a common and inalienable goods of which the community appropriates. The second, not as conduits that crossing indifferently the territory, but as materials that into a porous area,

returning a sequence of critical spaces full of opportunities. **Re-building** the infrastructure potential (Gabellini, 2010) that runs along the concatenation of open spaces, because from its destination and re-configuring that depends the new form and new sense of the contemporary territory. It works simultaneously in all parts of the city to the multiscalar concatenations.

4.2. Metaphors define the new form of city



Fig. 3 The three Metaphors and the construction of new form of the territory.

THE NETWORK. The time of the city [speed and slow]. The project draw a network for urban mobility, that build large and free areas for a porous and slow mobility. We propose two ways of moving and living which works together with two new ideas of town: one slower, characterized by the residence and services at the local scale and by the collective and individual capillary mobility; one faster, characterized by services at the regional scale, where everyone moves quickly from one place to another.

THE NODES. Chances of evolution [the widespread regeneration]. The project works on the new and existing potentialities, creating an idea of city where new nodes balance existing nodes or under construction, characterized by a range of facilities capable to cause urban regeneration processes.

THE SPINE. The paste of the project [urban regeneration]. This is the spine equipped to recover the waterfront through the infiltrations that engage the consolidated city to the port. Also this is the place of actions to recompose the urban areas along the separation between contemporary city and port. The project connects, through a system of pedestrian and cycle ways, the environment system at the large scale with the historic center and the waterfront areas. Moreover, the transformation of the nodes includes the construction of new green areas that can

increase the overall budget of the urban parks system, and can also contribute to the qualitative development of transformation's areas and the next areas.

5. From projects to *Vision*

The following three projects that interest the waterfront areas, to regional scale, work to the construction of a new urban vision for Naples (Fig.5), that re-connect the city to the port.

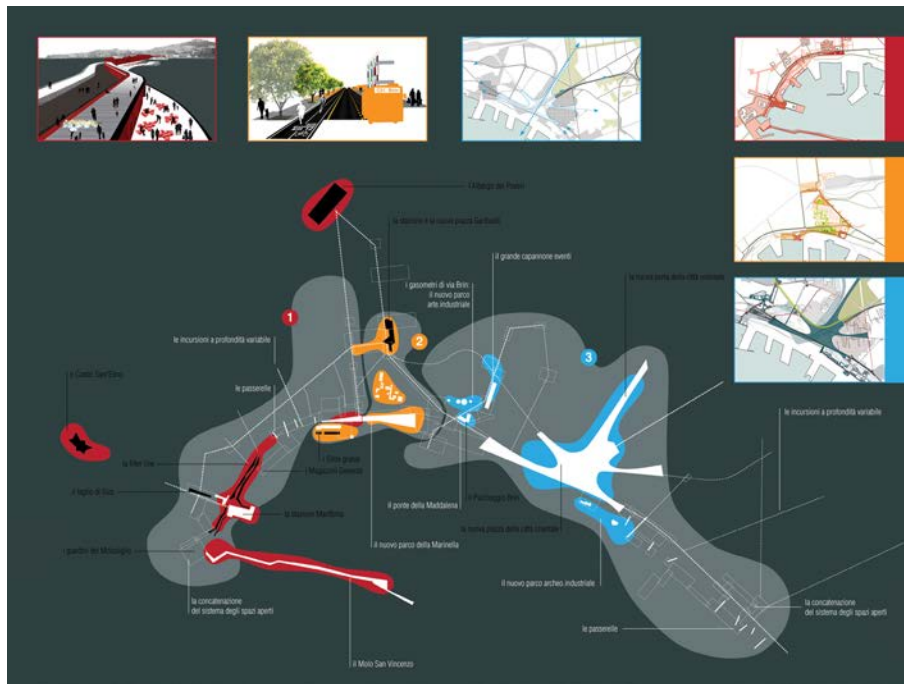


Fig. 4 The three strategic projects in the construction of new urban vision.

5.1 Infiltrations

The regeneration of the waterfront area between the consolidated city and port. Small exhibitions tell the story of the site along the way from *Corso Garibaldi* and *Porta Nolana* to *Piazza del Carmine* and the *Piazza Mercato*, recovering the spaces of border and the contact to the sea crossing the *Molo Pisacane*. From here, it starts the redevelopment of viable areas of the port, drawing ways overlooking sea, that culminate in the area of *Stazione Marittima* and in the promenade of *Molo San Vincenzo*. The Bayard Station could turn into a hostel for young artists and visitors.

5.2 Penetrations

The re-generation of the bag housing along the pendulum between the station and the port. The construction of a commercial strip along the *Corso Lucci* hook the new *Piazza Garibaldi*. So this can builds a new business based on flows people in transit from/at the airport. Along the way that culminate in the fish

market's area, the project propose structures for the temporary shop. The bridge of the *Maddalena* is excluded from vehicular traffic and it is transformed into a walk way to look the landscape port. The *Marinella park* change itself into an agricultural/ urban park, where we find relax and leisure spaces next to gardens and farm spaces, that so build a large market neighborhood.

5.3 Connections

The re-composition of urban fragments in break between the city and the port. The project propose a street art that runs along Brin street up to touch the sea, recovering the *Gasometers* areas and to transform them into an mounting area, next to the large disused warehouse already used for large events. Inside this project, a strategic rule has got the node of the convergence of *Sebeto Park*, highway and Argine street has a strategic role. It is a new access point and the landmark of the new urban *Sebeto park*, and so it can become crucial to the construction of a new urban identity in this part of town. The overlapping and mix of different layers (the infrastructures, housing areas, the archaeological remains, the production's buildings, that urban spaces, the green connections and water landscapes) gives interest to this project, which proposes a suspended plate where converge/diverge all directions, and that filleting different heights and recovering the space removed from the ground, reconstructs the perception of the sea in the east.



Fig. 5 A new urban vision for Naples.

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12. Biography

Anna Terracciano is an architect graduated in 2006 with high honours at the University of Naples developing a thesis about urban and architectural design. In 2002/2003 as a student she wins a grant called Erasmus - European Study Abroad, at the Escola Tecnica Superiora de Arquitectura de Barcelona ETSAB (Universitat Polytechnica de Catalunya) and in 2003/04 she takes part to the international workshop for urban design called Villard 5. In 2007 she becomes a fully qualified architect. In 2009 she attends to a post graduate course at the university of Rome "ROMATRE" about housing, social housing and the new way of living. She currently has got a PhD at the University of Naples Federico II, studying the new ways to visualize and to represent the urban design for the contemporary city. In the 2012, in the graduate course in Urban Planning, she has held the course in "Forms and drawing of the contemporary city". During her professional career, that she carries out since 2006 before in Barcelona and now in Naples, she has got wide experiences about urban design being involved to draw several masterplans, and a lot of competitions about urban and architectural design.