Back to Nature

Domus Editor-in-Chief Flavio Albanese advocates total abandonment of the Naples East area for the next 50 years. Mr Albanese suggested that all attempts to convert the area into a nice and prosperous housing district, better be stopped. “Let nature do its work”

Read more on page 8/9
Connecting NAPLES
Archis RSV#12A
Colophon

Reconnecting NAPLES: Atrcho RSV#12A

In a globalized world Europe is often seen as a homogeneous block Yet within this continent the various cultures and languages lead to a variety of experiences. This article explores the concept of a "sun city", Naples as a "transport hub" for the Mediterranean. The necessary massive infrastructural transformations, the revision of water management, and tilling soil and other policies are inseparable projects which can only be effectively handled centrally. That does not mean that small-scale, local, even personal initiatives - our "small soup" - aren't possible. If something is pressing then show that it is urgent and initiatives can also be actualized. There is an enormous amount of knowledge, insight and experience available locally in municipal services, at the university and among private groups. The urban architectural research and design (EcoDomus) paper given in the 1980s by professor of architecture Aldo Loris-Russo in cooperation with a number of specialists on the university demonstrates that the ability to come up with an integral re-vision of the urban and regional levels is not the problem. Likewise, local debates about participatory planning shows that administrative reform and the search for effective implementations strategies is also under discussion. The fundamental lack is in the ability to channel support and enthusiasm via execution. Doing by making.

In that regard N.EST (Naples East) is a promising initiative. As a cultural art collective and with the "project room" in the contemporary art museum Made as its base, N.EST can work on conversations among people who are interested in creating dialogue as well as developing ideas which by virtue of its non-institutional background and marginality have a chance of succeeding. That also makes N.EST an interesting organization for others. But for non-Neapolitans the city lies far off the beaten track, outside the center of the Mediterranean world. It sees itself as a "sun city", Naples as 'transport hub'. It is hardly surprising that the search for effective implementation strategies is also under discussion. The fundamental lack is in the ability to channel support and enthusiasm via execution. Doing by making.

Alessandro Cimmino, MAY -DAY#2, 100x128cm, pure carbon pigmented print, 1/5, courtesy of the artist

Editorial

Connecting NAPLES

Alessandro Cimmino

Collophon

Reconnecting NAPLES: Atrcho RSV#12A

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We thank M.L. priests: buoy is a contemporary, silent robot.

Diary From a Scarred City

1-7th January: Pianura on fire

I went down to the 1st floor yesterday for lunch in the afternoon, cut my hair to zero, trim, to define, cut my beard too. I drink lots of water and look out of the window of my house in Fuorigrotta, and I am convinced by the so-called Rubbish Emergency in display in full bloom. The foreign press is beginning to get interested, probably because of its strong symbolic charge the south of Italy is drowning in its own rubbish. For years actually, factories from the North of Italy and other European countries have been dumping their industrial waste around Naples, and this gives us the feeling of being citizens of the world projected toward the future. The rubbish disposal Emergency is fourteen years old, which makes it quite inappropriate to call it an emergency. What has actually been lasting fourteen years is a bureaucratic procedure that enables local administrations, using the term Emergency, to manage huge sums of money and pass acts and procedures which would be impossible in an ordinary administration regime.

The streets covered in rubbish bags are the consequence of 14 years of superficiality, corruption, incapability. The rubbish is overflowing, spilling, it is the air foul: the picture that hundreds of photographers are presently taking shall remain an un-panding memory. New Year’s Eve’s refusal adds on to the mass of non-picked rubbish left-off fireworks as well as hastily unemptored ones, broken chairs and bottles, sack clothes. The night toll is one person dead, over a hundred wounded people, and a hundred fires. Thus 2008 starts here, in the scarred city province of the Empire. There are riots in the morning of January 2nd in the area of Pianura, Naples West, where since the 29th of December there is a permanent sit-in of citizens in opposition to the opening of a new deposit for detoxifying ‘so-bales’ (bags of compressed garbage) in Corradella Pianta a rubbish dump closed eleven years ago. Riots start when the police tries to dislodge the demonstrators. They shall not leave.

During the night of January the 3rd an AMN Bus – AMN is the city’s transport company – is set on fire. The following morning four AMN buses with flat tires are also set on fire. The fires are traffic coming or going out of the neighborhood. Smoke from bins and rubbish set a blaze in enormous fires, involving the whole area of Pianura, covering in it a dense grey clouds that make air un-breathable. And I’m working at a movie script that I find amazing, a visionary film, but also one that is considered by some people to be a bit too idealistic, a bit too utopian. I consider a side job: I make gentle, gentle phone calls, sudden visits, violent shows-up, allusive threats, my whole repertoire on repulsion and shielding to between my five debtors, so that nobody shall feel privileged. And I wonder through the city. Pianura’s bad memory – says the prefect of Naples Alessandro Pansa – represents the only solution to drag the city out of the Emergency and we shall stay open at least till the end of 2009. And close in coincidence with the opening of AMN deposit.

In the meantime we receive news from Brussels that the European Commission is going to decide if AMN is to be completely out on strike. The court decision, opened against Italy the 27th of June for the rubbish disposal situation in region Campania. The prefect M. Pansa believes Brussels has been frightened by the political pressure who could not stand it – on the contrary – is going ahead.

The 5th of January a bus is burned in Pianura they’re the ones used yesterday for blocking the road.

Then I discover that a few days ago Region Campania – with an incredible sense of timing, disregard of all appearances, and unconcern use of
Naples coordinates
40°50′ N 14°15′

City area >111 km²
Population (2006) >1,046,987
Density >8,574/km²
Metro area >1,171.13 km²
Population (2005) >3,092,859
Density >2,641/km²

Naples 2013?
Diana Marrone

Naples, one of the most densely populated cities in the world, is constantly under siege from urban sprawl, infrastructural inadequacy, social problems, such as traffic congestion, garbage and garbage cycle, corruption (public officials were convicted of corruption on; at home; abroad; only in January 2013), school drop-outs, unemployment, senior citizens, (un)solved administrative problems, are the main cause of the city’s dramatic decline. Naples, in the past, was a dynamic city, known for its economy, culture, and historical richness. However, in recent years, it has become a place of poverty, crime, and social problems, with high rates of unemployment, traffic congestion, and pollution. The city’s infrastructure is outdated, and the lack of investment in public services has led to widespread dissatisfaction among residents. The city’s economy has been hit hard by the economic crisis, and the closure of many factories has led to high rates of unemployment. The city’s cultural heritage is also in danger, with many historic sites left to decay. The city’s government has been criticized for its lack of action in improving the city’s infrastructure and economy. The future of Naples is uncertain, but many hope that with the right leadership and investment, the city can once again become a vibrant and dynamic place.
NAPLES: a porous modernity
Under the Volcano

In an interview with...
Cultural Activism
A debate between Domus and N.EST

During the N.EST 2.0 Urban/Domus editorial summit, Domino Editor-in-Chief Flavio Albanese interrogated the N.EST-nites on their hopes, goals, and ambitions. A discussion on opinions for interventions, the economy of actions and the peculiar conditions of Naples to south ends.

Domus — Flavio Albanese: Nowhere in Italy public opinion is awakened by many organisations which we call “subjects of opinion”. These “subjects of opinion”, having a dream: to live in the city do not succeed. We are 4 professionals available to designers. 

We want to gather a group of professionals which are part of the informal economy (artists, artisans, designers, craftsmen). It roughly represents our economic model, which is not necessarily a multinational company or other form of economic structure. The operation we are conducting, which started from a will to improve the livability of Naples, is the result of many people and artists, aims to change the eastern part of the city. The operation we are conducting, which started from a will to improve the livability of Naples, is the result of many people and artists, aims to change the eastern part of the city.

We have a program. We started four years ago, gathering information on the eastern parts of Naples, identifying areas of social and urban need. Then we invested a methodology (The Urban Aesthetics Program) which uses these important data to set up projects or designs (for the territory). We have a program. We started four years ago, gathering information on the eastern parts of Naples, identifying areas of social and urban need. Then we invested a methodology (The Urban Aesthetics Program) which uses these important data to set up projects or designs (for the territory).

N.EST — Danilo Capasso: The first thing which could eventually become an economic reality is the N.EST case (which N.EST contacted directly in order to document the urban transformations forecasted in view of the oil refinery decontamination — to which we received a negative reply). If I had to suggest a project which we call “subjects of opinion”. These “subjects of opinion”, having a dream: to live in the city do not succeed. We are 4 professionals available to designers. 

N.EST — Diana Marrone

N.EST — Danilo Capasso: I’ve always thought of N.EST as a real cultural project. I was dragged into the N.EST project by Danilo 4 years ago: I’ve brought pragmatism which would provide N.EST with operative technical instruments. I’m not personally interested in making N.EST my job, but I just wish that such a complex project could sustain itself in a city like Naples where conditions are very hard. What I wanted from N.EST was only what we needed to create a culture project (Stilings, provided with a database, a web TV and a sort of social You Tube for the district of eastern Naples, the N.ESTUBE, www.nestube.com launched at the Creativity Festival in October 2007 and funded by the region of Tuscany). Thus we have a small integrated online presence.

N.EST — Diana Marrone: Unlike Geography, Danilo and I, have a dream: to live in the city do not succeed. We are 4 professionals available to designers.

I think you see, my dear colleagues, that this city is a composed and organised structure. It is a city where you can’t do anything. It is a city which is able to employ around 1600 professionals which are part of the informal economy (artists, artisans, designers, craftsmen). It roughly represents our economic model, which is not necessarily a multinational company or other form of economic structure. The operation we are conducting, which started from a will to improve the livability of Naples, is the result of many people and artists, aims to change the eastern part of the city. The operation we are conducting, which started from a will to improve the livability of Naples, is the result of many people and artists, aims to change the eastern part of the city.

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Naples, February 17th, 2008

Flavio Albanese, Italian architect and art collector, is the Editor of Domus Magazine since May 2007. Domus is a renowned research program on Naples with Volume Magazine with the occasion of the 80th anniversary of the Italian magazine. Invited by Di- leoni Caretti, during the exhibition "The Making of the City" at MADRE Museum, Naples, Domus has been represented also by its deputy Editor, Stefano Casarini, and by its Managing MAR- chia, assistant to the Editor.

N.EST Napoli is a project that documents the urban transformations of the eastern area of Naples through art, creativity and new media. It was launched as a web platform in 2004 through the creation of an online database, which has been collecting and publishing artistic, literary and technical contributions ever since. N.EST is an attempt to reconstruct the historical identity of an urban area, that of eastern Naples, which in the course of the past century has undergone far-reaching transformations driven by industrialisation and urbanisation, which today appears as a valuable territory with an enormous potential for sustainable development.

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Reprogramming the Outskirts

For reprogramming suburban Masso Smith and Sila Barracco won't rely on large-scale renovations. Instead they propose a tactic of ‘micro-system’. Re-conversion does not alter well to times of great urban symbols. The typical dependency of the outskirts compared to the density of the centre, but has to be considered a reserve chance for a territory that always consumes too fast all its capacities of regeneration. Reprogramming the outskirts means recognizing the remaining capacity of that living tissue that survived at the center of the factory and its logics of production, new chances to have that is reversible, pliable and diffused. But our architecture does not consider the possibility of adapting new ways of analyzing the complexity of suburbia. It considers only on its own historical origins, not yet ready to deal with the new possible economic and social evolution, enclosed within their own walls, connected to a network without a plan, ready to be continuously changed by economic success, social problems, and environmental crises. The collapse of the principle of permanence causes the death of the relationship between the two functions. Programmatic fluctuations, determined by the scale of the entire urban sections, undermines the very roots of contemporary architecture in suburban policies as well. The suburbs are the borderlands that ask for a new way of imagining lines of demarcation between space and time, between nature and industry, between historical and modern times, between urban and rural district, between micro-systems of industries and urban districts, connected to a weak production, enclosed within their own walls, connected to a network without a plan, ready to be continuously changed by economic success, social problems, and environmental crises. The collapse of the principle of permanence causes the death of the relationship between the two functions. Programmatic fluctuations, determined by the scale of the entire urban sections, undermines the very roots of contemporary architecture in suburban policies as well. The suburbs are the borderlands that ask for a new way of imagining lines of demarcation between space and time, between nature and industry, between historical and modern times, between urban and rural district, between micro-systems of industries and urban districts, connected to a weak production, enclosed within their own walls, connected to a network without a plan, ready to be continuously changed by economic success, social problems, and environmental crises. The collapse of the principle of permanence causes the death of the relationship between the two functions. Programmatic fluctuations, determined by the scale of the entire urban sections, undermines the very roots of contemporary architecture in suburban policies as well. The suburbs are the borderlands that ask for a new way of imagining lines of demarcation between space and time. The so-called Vele, designed by Franz di Salvo. He treated the periphery as a complex system of roads linking the city with the world. Today, Naples is a place that had no need of architects to design, to build, to come into being, a kind of self-organising system stronger than any rules or attempt to control it.

Emergence

In a territory with a new digested composition, many ruled by the so-called Mauro Salvo. In Naples the recovery of an ancient layout and geometry of the ancient design. The archaeology of the city under went many changes since the ancient times, but the survival of the layout and of the relation between full and empty spaces is still recognizable in the city preserving its genius loci.
The melting of the post-industrial areas can take its cue from the new simple videogame – based on intuition – makes its first appearance.

Saverio Pesapane

Environmental planning and environmental issues are two of the most important issues in the present world. One of the most important environmental issues is the problem of urbanization. Two overlapping cities lie together in Naples: the most important generate core of the city and the so-called Vele, designed by Franz di Salvo. He treated the periphery as a complex system of roads linking the city with the world. Today, Naples is a place that had no need of architects to design, to build, to come into being, a kind of self-organising system stronger than any rules or attempt to control it.

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14#ideas
Supportico Lopez: a curatorial emergency

Giuseppe di Vittorio
Solange Paleologo

Recently a friend told us – in answering to our question whether Reinhard Mucha could have been a great painter – that Sciamma, district on the outskirts of Naples, is one of the areas in which Meridiana is currently much more dangerous. The Meridiana community lived in a different area once more to be one of constant emigration and clear difficulties in living in a city that feels upon the very same emigration. But it is also a sensitive area, where it is difficult to be discerning and as an artist and activist you must get organized, with no fear to expose the police and the other cities and to the challenge. The city and this is where the history of Supportico Lopez starts from. Located in the dark heart of Naples, Supportico Lopez – named after the road it is in – is a cultural savannah in constant relation with a multi-faceted reality made – up of episodes of violence, destruction, danger, devastation, fear, and any other social forms of condition. In extending the concept of shelter to housing decision, we decided to grow room to get started with the – the last open space for art – by hosting it in the room of our own house.

The exposition activity we carry out at Supportico Lopez is a project on the bases of constant curators, it is a professional statement: we decide to bring out a curatorial approach, to create our group of curators, to let out our creative steam, to have the possibility of writing and publishing our experience and expression. A supportico is a place to be discovered, one can have a look around, one can go and do another visit, not so much it was a place to be discovered, but the spirit that gave life to it is one of an open space, for sharing.

Let’s stay hopeful that this place will be handless to interpret, and could really turn up to have the capacity to shelter, an enclosed place defined, isolated, with few possibilities to feel the outside world. This sharing is not all for a form of a social sidestream that is not ensured in the city, it is living together and in multitudinous forms and that makes the difference. The context of our work is not to make an exhibition, but to create a form of multi-level communication in public and personal dimension. Thus we have witnessed our activity, often the curator in our space is not a link, but the artist who is a user of the objects, which are a part of the project and the environment, which is the history of our city.

Aldo Rionero
Suburbia Central

Suburbia and ‘periphery’ are indications of a ‘new look’ outside the city that can be used and occupied at all, whereas because of that. In the apropos of Aldo Rionero the periphery becomes important and as pressure at the city front by converting it at a special key.

Urban centres – more commonly it is – do not occupy the whole of the territory in which they are located.

a) the city, i.e. part of the territory more exposed to political judgment, where its services and infrastructure are apparent to the appearance of people.

b) the municipal territory, i.e. all the elements of the territory.

The part of the territory that are concerned with here is ‘the real’

It is anonymous, generally unknown, sometimes, and only referred to on rare and abundant occasions and under the generic title of ‘suburb’.

Not only is it a geographical anomaly but there is also a discrepancy in its offsprings, who have a non status and are not recognized in any other way.

Today I pass by to see two collages added on recently by Neapolitan artists themselves.

Suburbia Central for Naples. They are art customs and critics. www.supportico-lopez.com

Writing Shelter in Naples

Lucia Bonafede • Solange Paleologo

Graffiti was developed in the late 1960s, by the British subculture of post-punk musicians, who were looking for their fifteen minutes of fame. The creations of these graffiti artists were facilitated by these electronic means. At that time, the graffiti writers were playing their street names in as many places as possible. Writing, in a way, is completely connected with the contemporary city and with the (non) identity of the writers; it is one more form of communication of these beings, which means means defining or overwriting an identity, which is considered as an expression of our existence. Stations, trains, long urban walls, as well as urban objects

used for different purposes (advertising billboards, road signs, telephone boxes, electronic billboards, shutters) are favourite places and surfaces for graffitis-writers, identity shelters in a society marked by standardization. It is no accident that in a society where the form of writing of a digerated graf- fiiti writers are the last rampart of the city against the vandalism and an ef- fective weapon of resistance and a ref- erence to their identity.

Writing landed in Naples – just like in the other Italian cities – in the mid-1980’s. It developed mainly in the suburbs, and was rarely the subject of attention from artists and experiments aimed at assuring itself of potential uses within the artistic circuit. These experiments were promoted by Elettra group, which had already obtained artistic value of the graffiti writers for ten years. One of them is called ‘Cirrascena’ and was carried out between 2003 and 2004 in Naples, for a contest organized by the Grassi Transport for Regions Campagna and the Cumcmurovania rail transport company. 150 graffiti writers were involved in the project, which had a duration of one year (even a line of linear walls) of the Naples-Sorrento section of the railway network. For the first time in Italy public administration, politicians, graffiti writers and graffiti owners interested to achieve a common goal. Another experiment was carried out in 2005, once again in conjunction with Cumcmurovania. The project consisted in commissioning to 8 Italian graffiti writers an original graphic art to be used on the coating films of electric trains, with the aim to promote a certain type of collaboration with the urban periphery, a part of the city which has no status and is not at all a desirable place. decidions. Therefore, for a territory to be urban periphery, it should be defined as a place of collective actions – in collective wealth.

Right from the start, the city, i.e. part of the territory more exposed to political judgment, where its services and infrastructure are apparent to the appearance of people.

One of the most important examples is the W3 format, which with its evolutions is a powerful instrument to imagine the territory of Naples as an integrated whole.

From this one can understand how the city of Naples is a very special place, could be, and what the order of priority should be.

Demarcating the periphery precisely and unambiguously is an urgent task, because of the need to avoid parts properly belonging to Naples, erasing them completely includes any risk of representing our city in the suburbs. Moreover, there will be no need to build and to intervene, requiring the lines of demarcation to protect the urban periphery, to act in the suburbs, taking into account all the citizens who live in it, in a specific area (or excluding them from that area). For the operation is planned as a far from bottomless well, with fine图纸, necessarily located and managed, together, unseparably demarcating the suburb territory. Money and effort should be saved by using construction materials already available on site. This simple intervention could heal the decay of the city that matters, and would offer the advantage that there would always be some, where to dump excess effluents. The periphery, in turn, would have a well-defined identity and purpose, a clear expansion and filling, it would refine its own economy and would certainly be more than merely functional. Thus this kind of collaborative identity is not an anonymous, generally unknown, sometimes, and only referred to on rare and abundant occasions and under the generic title of ‘suburb’.

Not only is it a geographical anomaly but there is also a discrepancy in its offsprings, who have a non status and are not recognized in any other way.

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Lucia Bonafede • Solange Paleologo

Graffiti was developed in the late 1960s, by the British subculture of post-punk musicians, who were looking for their fifteen minutes of fame. The creations of these graffiti artists were facilitated by these electronic means. At that time, the graffiti writers were playing their street names in as many places as possible. Writing, in a way, is completely connected with the contemporary city and with the (non) identity of the writers; it is one more form of communication of these beings, which means means defining or overwriting an identity, which is considered as an expression of our existence. Stations, trains, long urban walls, as well as urban objects

used for different purposes (advertising billboards, road signs, telephone boxes, electronic billboards, shutters) are favourite places and surfaces for graffitis-writers, identity shelters in a society marked by standardization. It is no accident that in a society where the form of writing of a digerated graf- fiiti writers are the last rampart of the city against the vandalism and an ef- fective weapon of resistance and a ref- erence to their identity.

Writing landed in Naples – just like in the other Italian cities – in the mid-1980’s. It developed mainly in the suburbs, and was rarely the subject of attention from artists and experiments aimed at assuring itself of potential uses within the artistic circuit. These experiments were promoted by Elettra group, which had already obtained artistic value of the graffiti writers for ten years. One of them is called ‘Cirrascena’ and was carried out between 2003 and 2004 in Naples, for a contest organized by the Grassi Transport for Regions Campagna and the Cumcmurovania rail transport company. 150 graffiti writers were involved in the project, which had a duration of one year (even a line of linear walls) of the Naples-Sorrento section of the railway network. For the first time in Italy public administration, politicians, graffiti writers and graffiti owners interested to achieve a common goal. Another experiment was carried out in 2005, once again in conjunction with Cumcmurovania. The project consisted in commissioning to 8 Italian graffiti writers an original graphic art to be used on the coating films of electric trains, with the aim to promote a certain type of collaboration with the urban periphery, a part of the city which has no status and is not at all a desirable place. decidions. Therefore, for a territory to be urban periphery, it should be defined as a place of collective actions – in collective wealth.

Right from the start, the city, i.e. part of the territory more exposed to political judgment, where its services and infrastructure are apparent to the appearance of people.

One of the most important examples is the W3 format, which with its evolutions is a powerful instrument to imagine the territory of Naples as an integrated whole.

From this one can understand how the city of Naples is a very special place, could be, and what the order of priority should be.

Demarcating the periphery precisely and unambiguously is an urgent task, because of the need to avoid parts properly belonging to Naples, erasing them completely includes any risk of representing our city in the suburbs. Moreover, there will be no need to build and to intervene, requiring the lines of demarcation to protect the urban periphery, to act in the suburbs, taking into account all the citizens who live in it, in a specific area (or excluding them from that area). For the operation is planned as a far from bottomless well, with fine图纸, necessarily located and managed, together, unseparably demarcating the suburb territory. Money and effort should be saved by using construction materials already available on site. This simple intervention could heal the decay of the city that matters, and would offer the advantage that there would always be some, where to dump excess effluents. The periphery, in turn, would have a well-defined identity and purpose, a clear expansion and filling, it would refine its own economy and would certainly be more than merely functional. Thus this kind of collaborative identity is not
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The motorways with their speed emphasize that Vesuvius quit smoking in public, but vulcanologists cannot tell where and when a new Pompei of the 2000s could happen.

Antonio Niego
flying over Eastern Naples 1975