

COMPOSITION: PALAZZI

court
stair
entrance

This booklet is the result of a workshop held in Naples from March 3rd to March 10th 2017, taught by Christine Fontaine and Gérald Ledent from UCL-LOCI, in the framework of the 4th International Conference and Workshop Naples: environment and historical town.

List of students participants:

Juliette Frasier (ENSAS)
Nicolas Goubier (ENSAM)
Jennifer Hajjar (ALBA)
Youness Harda (LOCI)
Gaétan Martin (ENSAM)
Tamara Mahmoud (ALBA)
Céline Massabni (ALBA)
Niki Vente (ENSAS)
Morgane Ward (ENSAM)

Christine Fontaine and Gérald Ledent's teaching at the Faculty of Architecture-LOCI University of Louvain, with colleagues Abdelmajid Boulaioun, Cécile Chanvillard, is at the intersection of several courses in Design, History and Theory. One of these courses, *Architecture & composition*, enables the students to read and draw architectural building types.

This workshop held in Naples, took inspiration from the *knowledge through drawing* produced in the course *Architecture & edifices* at LOCI this first semester. The production illustrates the composition elements of Ferdinando Sanfelice's (1675-1748) baroque architecture. The "catalog" produced helped the students to comprehend the use of specific elements of architecture in the act of composing palazzi in Naples. *Entrances, Courtyards, and Stairs* were the main elements highlighted in this study.

In the framework of the group *composition: palazzi* for 4th International Conference and Workshop in Naples, the students were therefore invited to interpret in a contemporary way these elements on a specific site between vico dei Giganti and vico dei Girolomino in the historical center.

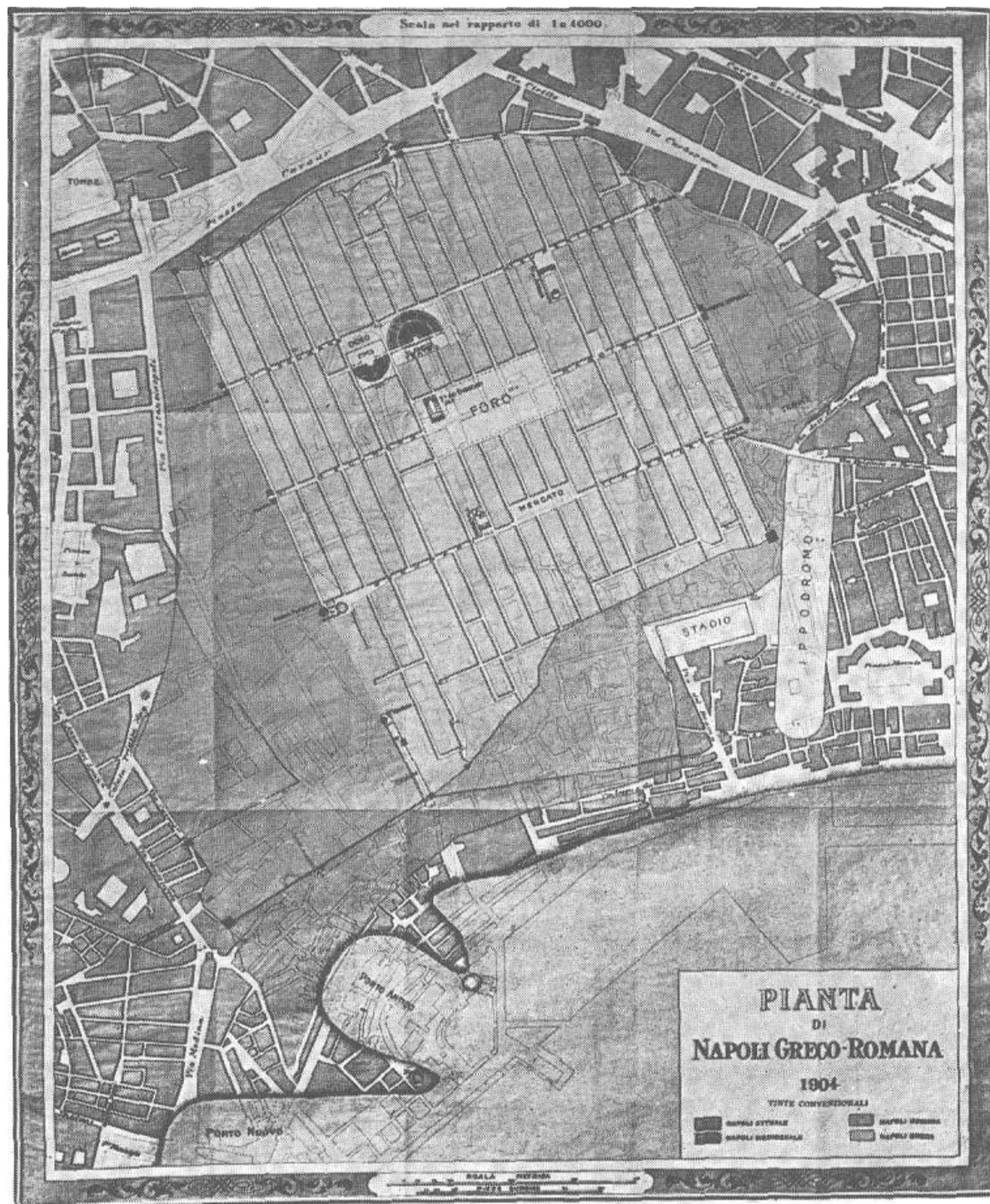
For one the four scenarios of densifying a Greco-Roman square plot, each group was in charge of testing three variations of stairs – compact, linear and gallery developed as a promenade.

The "catalog" obtained through the collective work of the group helps to build understanding of the choices necessary in the act of composition. This typological repository helps the student to situate his or her action in the history and knowledge of the discipline and enables the formulation of a critical posture over the typological and morphological background, to develop an architectural project informed by current issues.

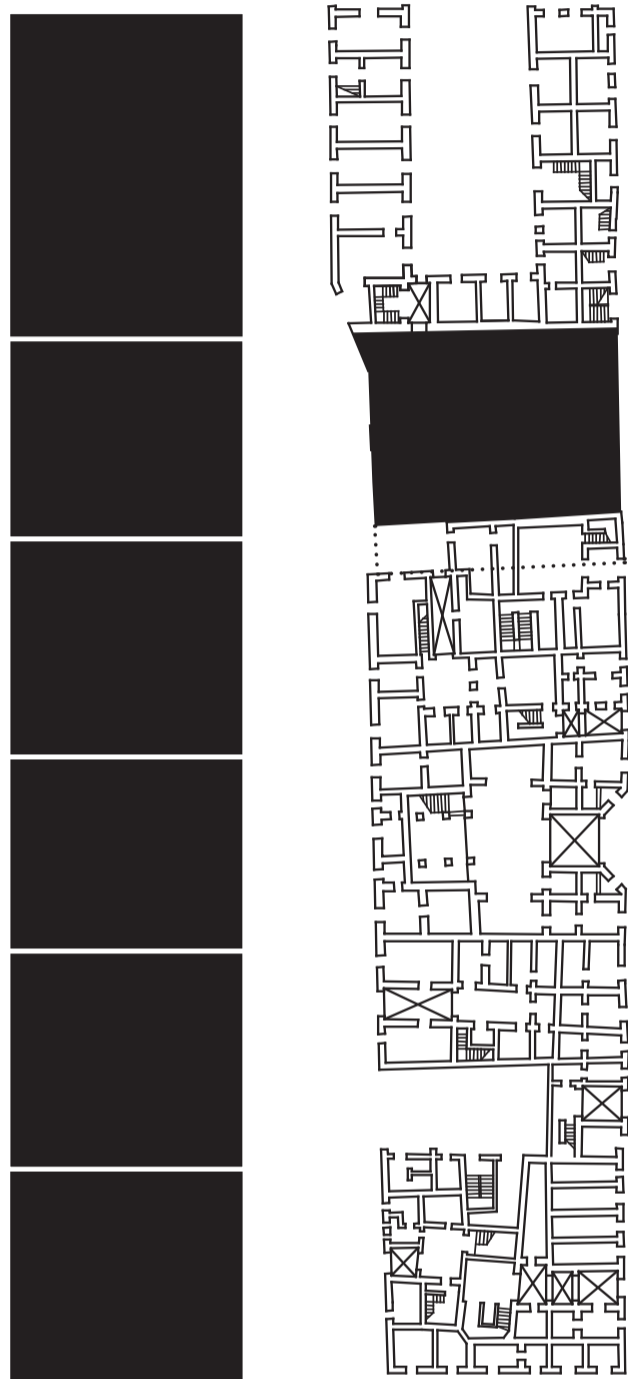
Through the exercise of *composition/decomposition* of elements, one can understand architecture as a cultural production and witness the choices of the architect facing the choices of architectural elements and their importance in the definition of types, their symbolism and materiality. From the study and composition of buildings, sometimes ordinary, sometimes singular, but still with an original architectural quality, the study aims to produce shareable knowledge, understanding the additional dimension that architecture brings to mere building. This *production of knowledge through drawing* aims to enrich the discipline of our contemporary understanding and critical reading as well as composition of edifices.

Our repertory consists of a series of drawings, according to three classical means of representation, interrogating elements of the edifice:

- The orthographic projection produces a complete flattening of the object studied and its uses.
- The axonometric projection produces a distance from the object that allows manipulation in space. This particular view, deliberately partial, shows the materiality of the object.
- The collage produces an intimate relation to the object and a speculative vision of its interpretation. It extracts a singular quality and carries it to the level of principle.



Bartolomeo Capasso, *La Tavola storica di Napoli greco-romana*, 1904



The greco-roman urban block, principle and reality

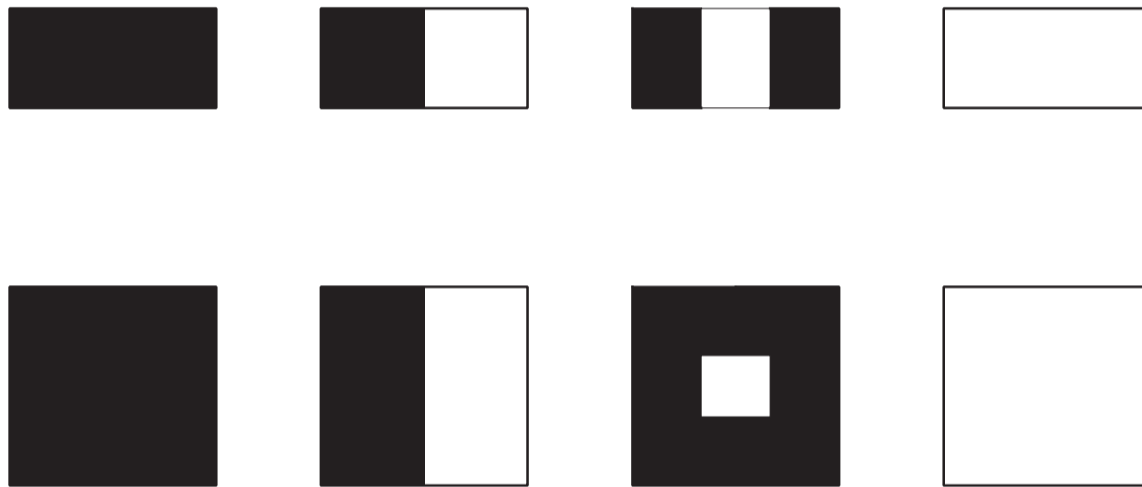


Plot organisation within the block, principle and reality

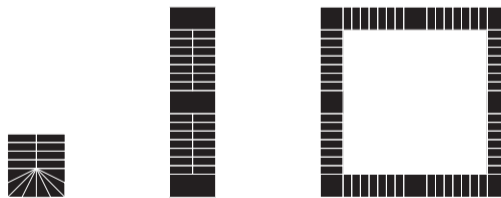
TWO PLOTS



FOUR DENSITIES



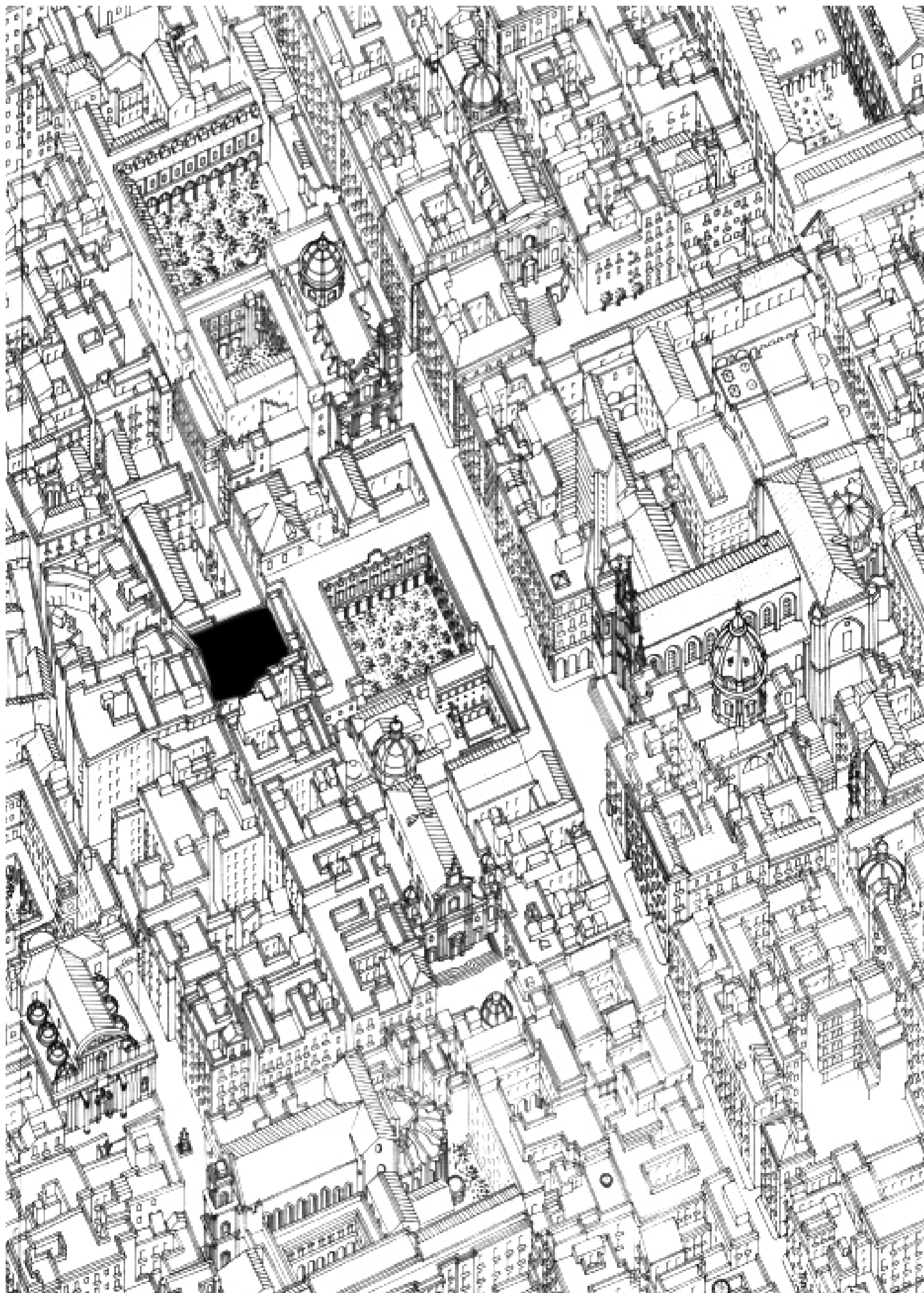
THREE STAIRCASES

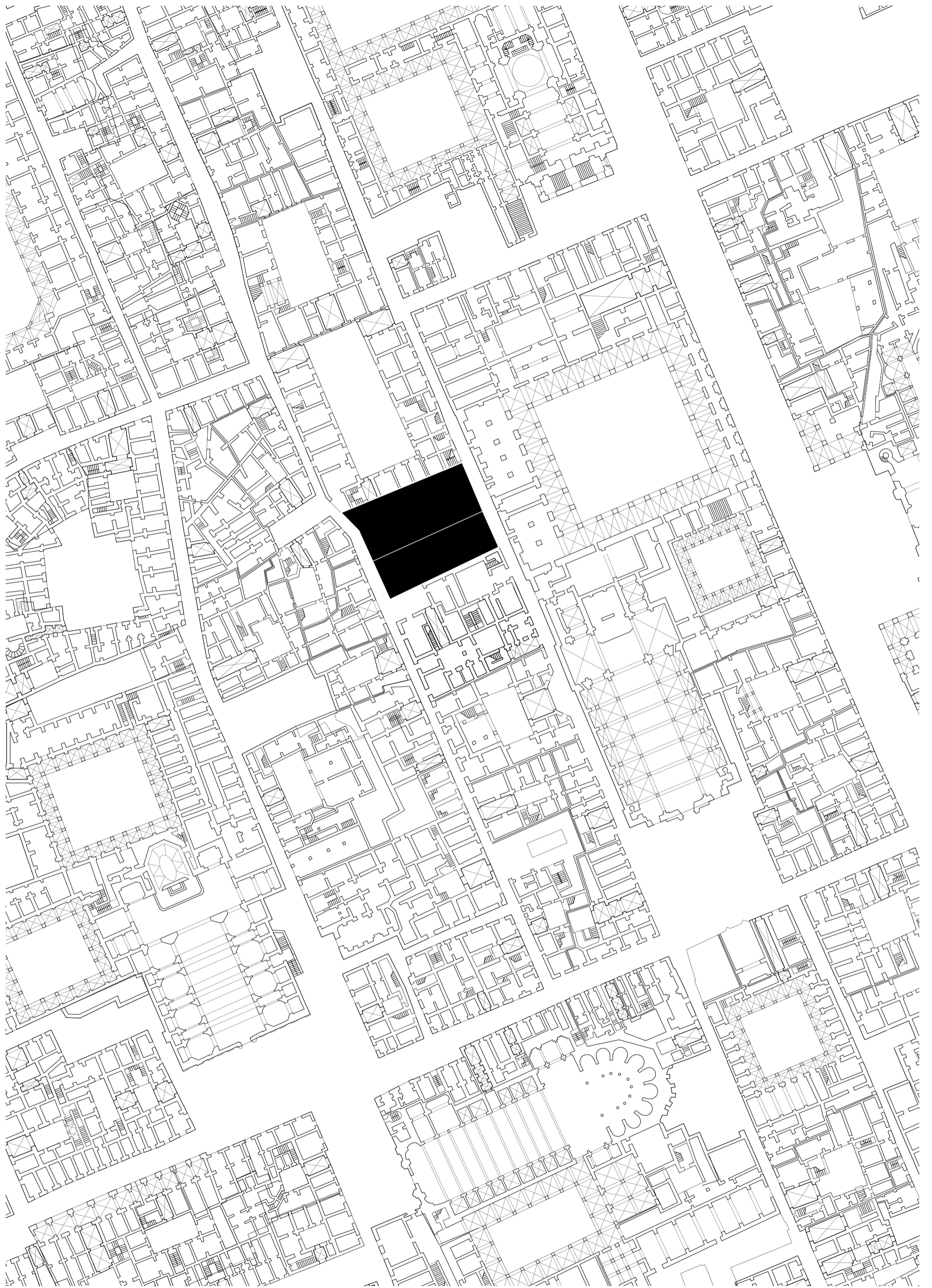


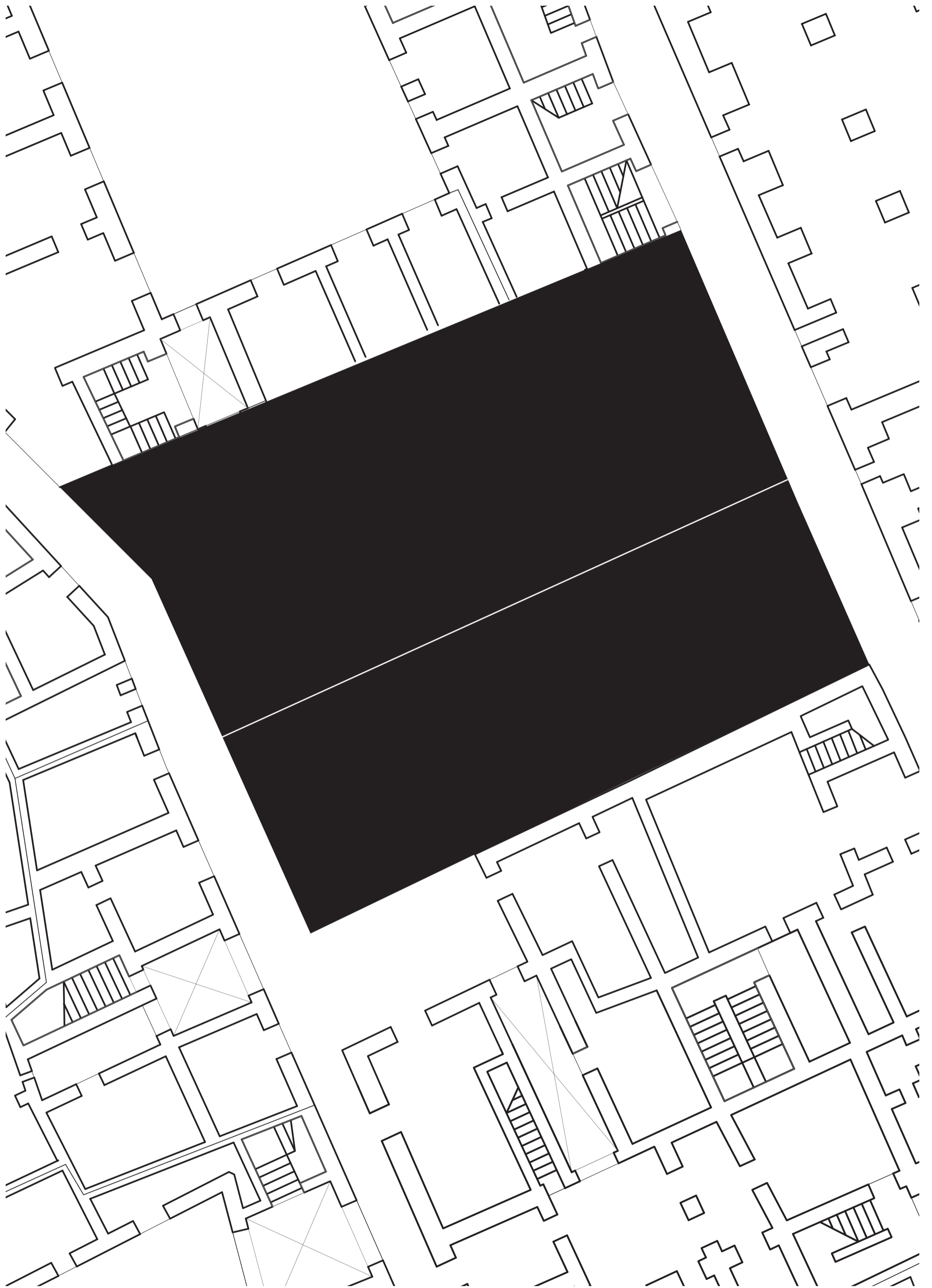
COMPOSITION

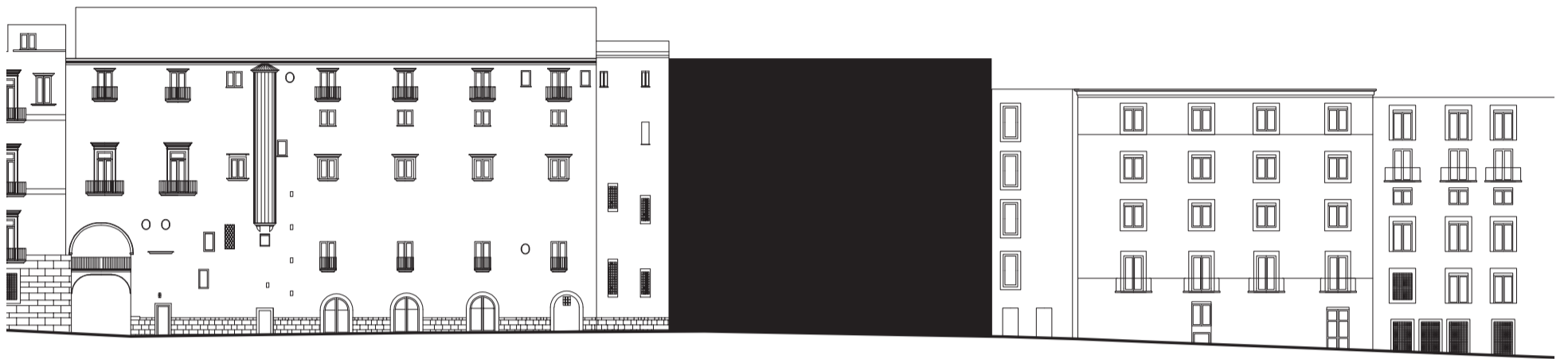
select 1 density on 2 plots,
implement 3 different stairs



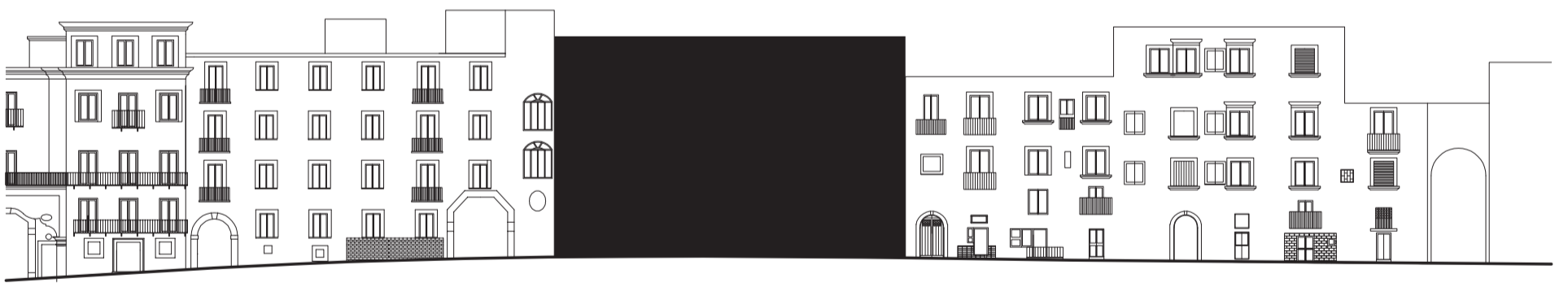




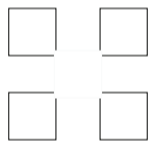


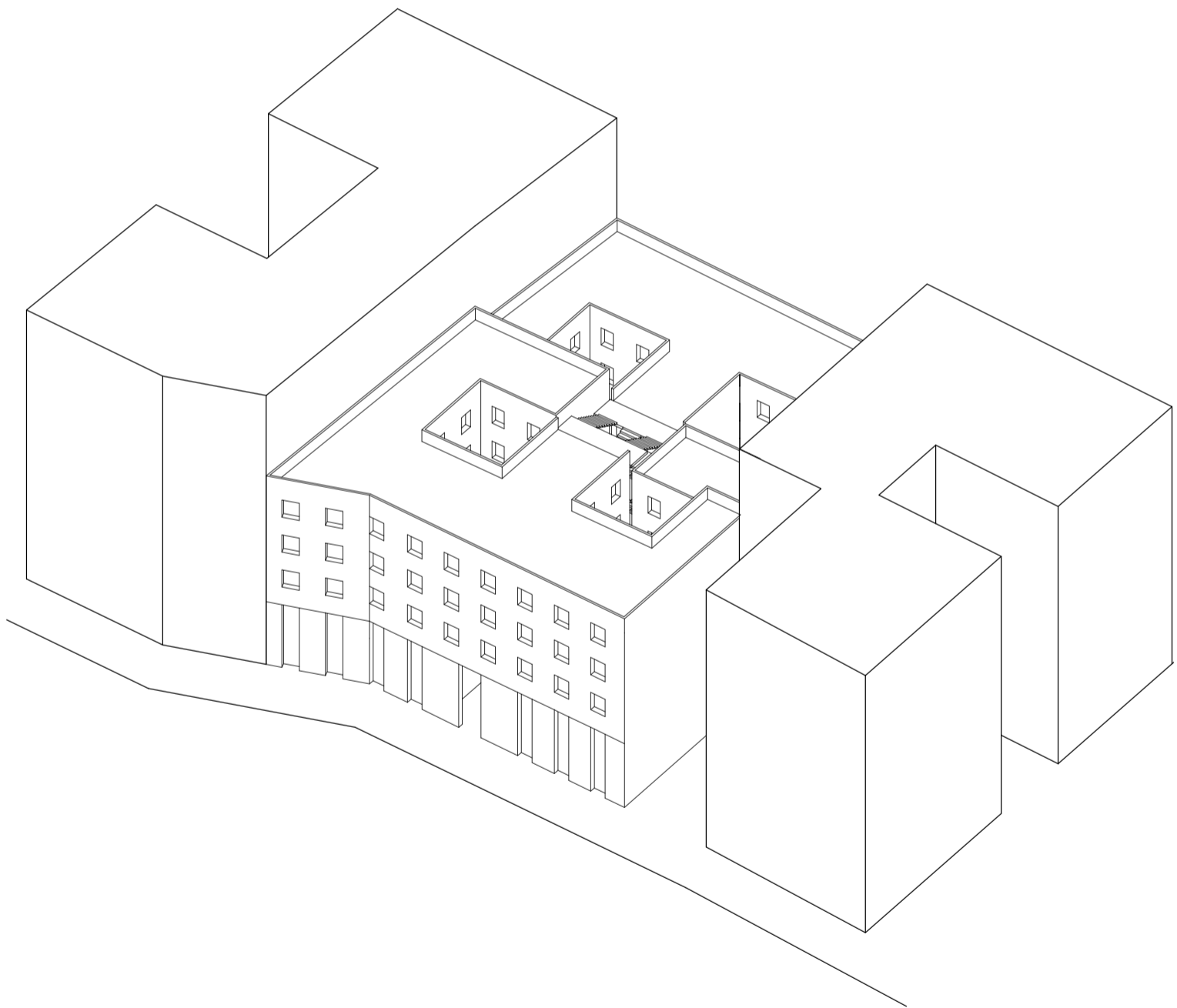


vico dei giganti

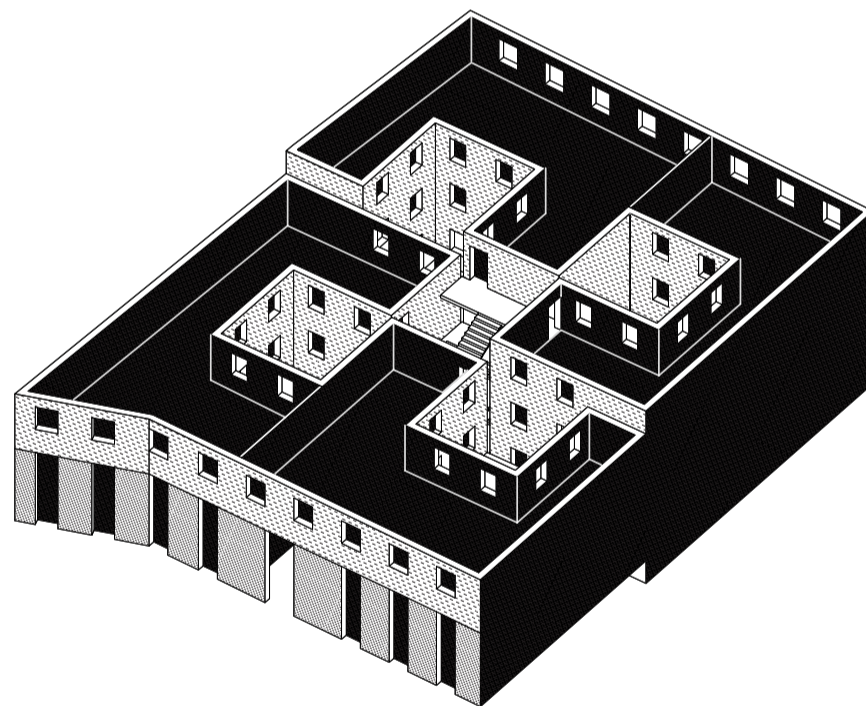


vico dei girolomino

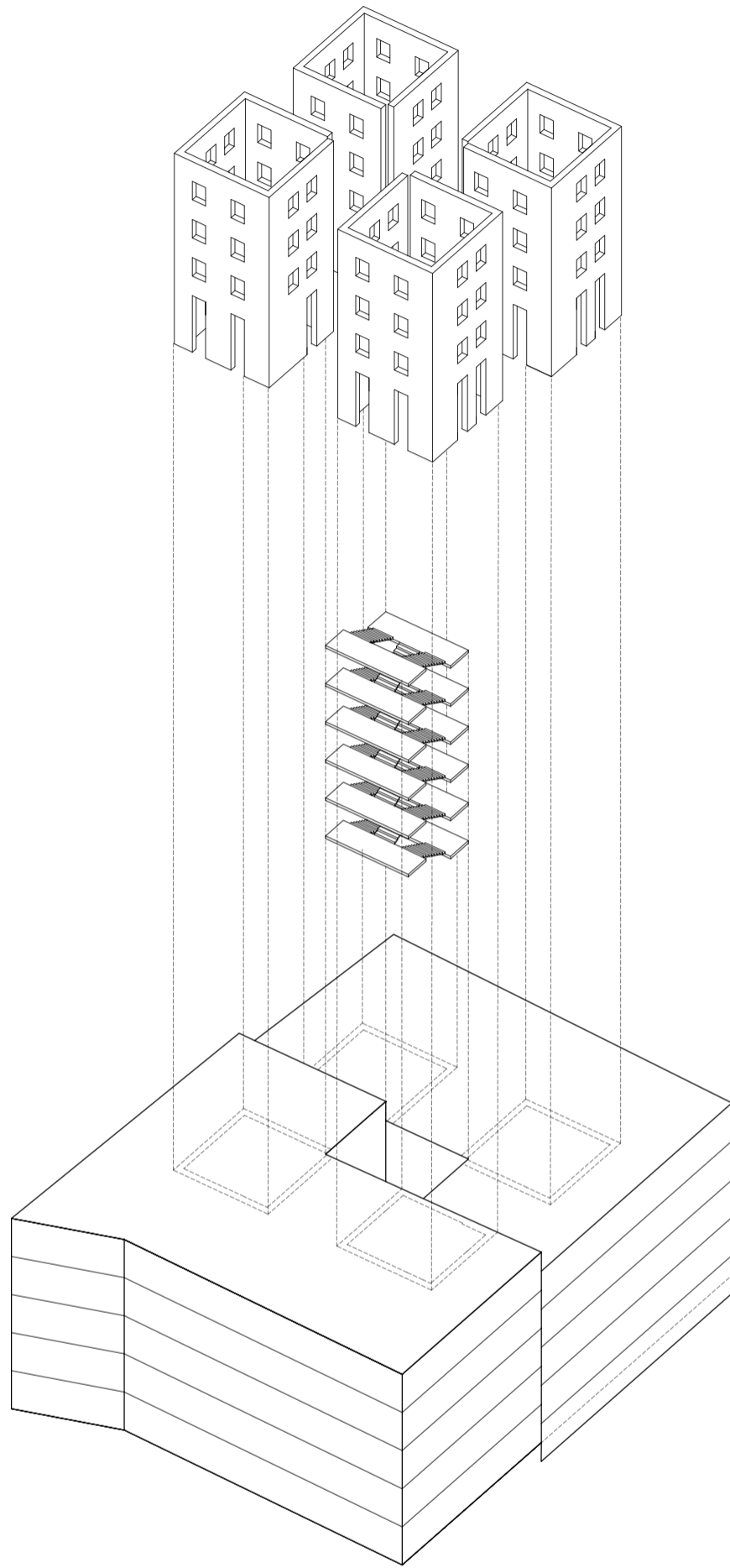




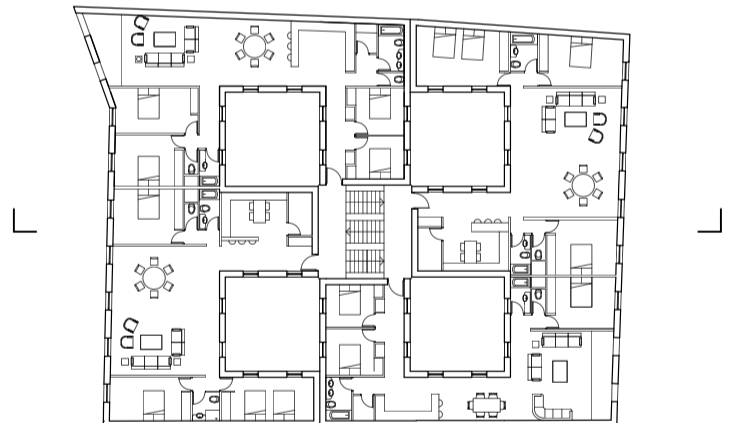
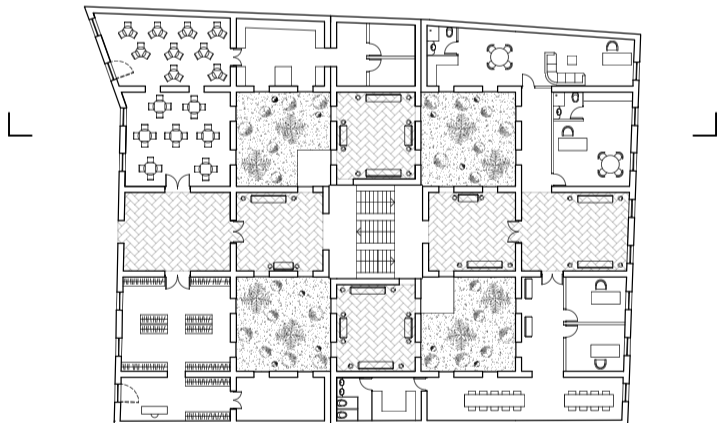
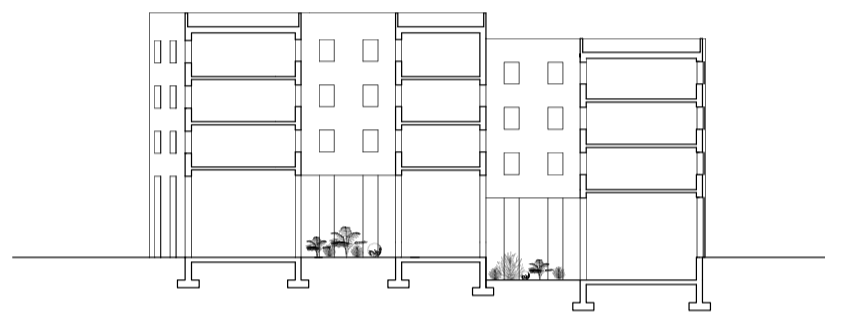
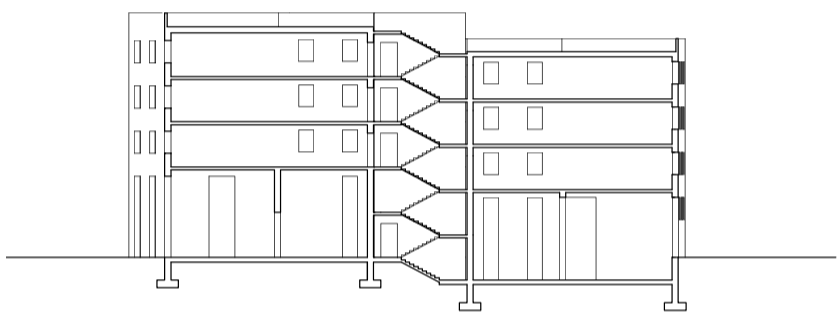
A monolith



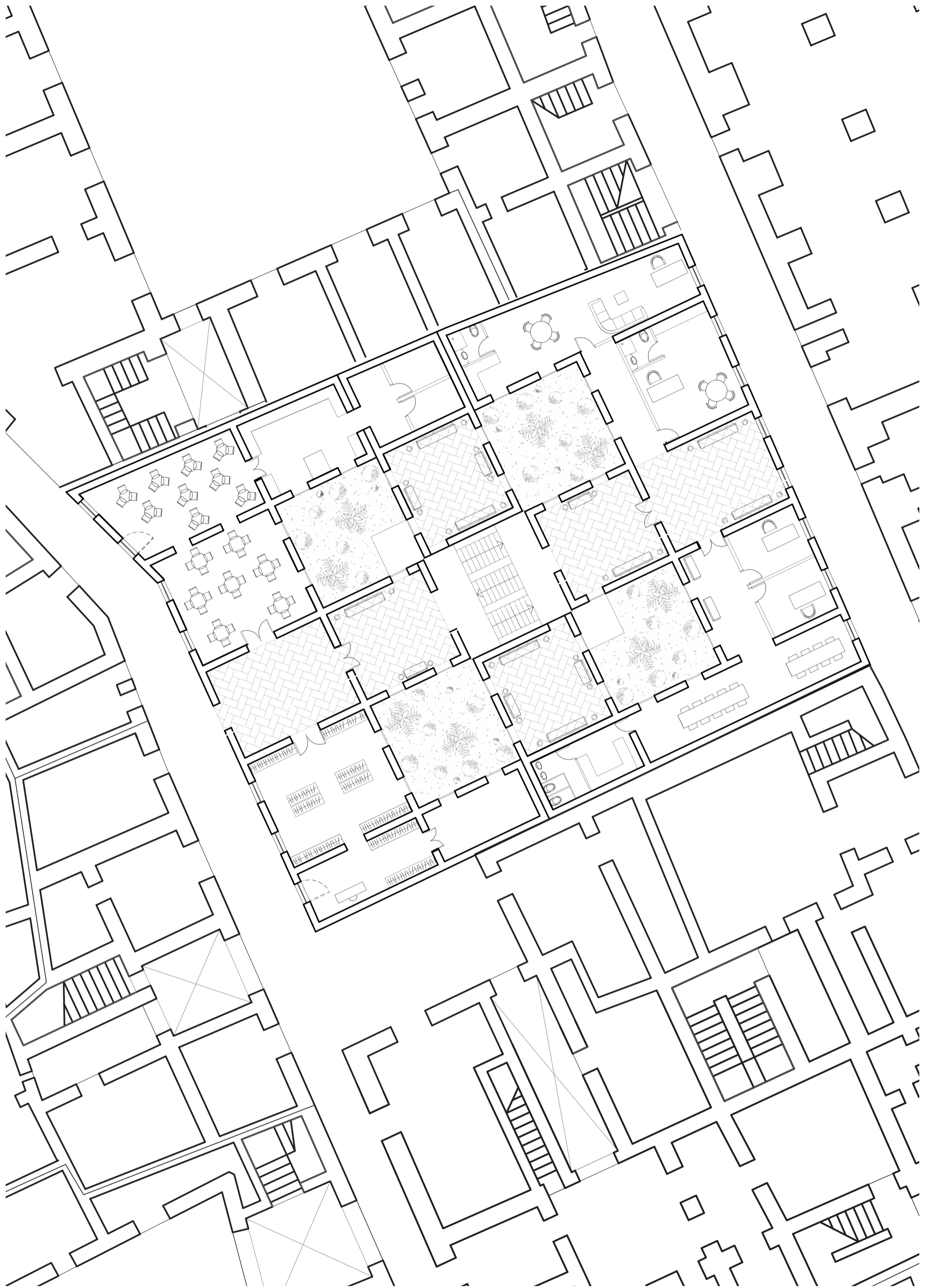
Inhabiting the Monolith
Four patios to bring light in
A centripetal distribution

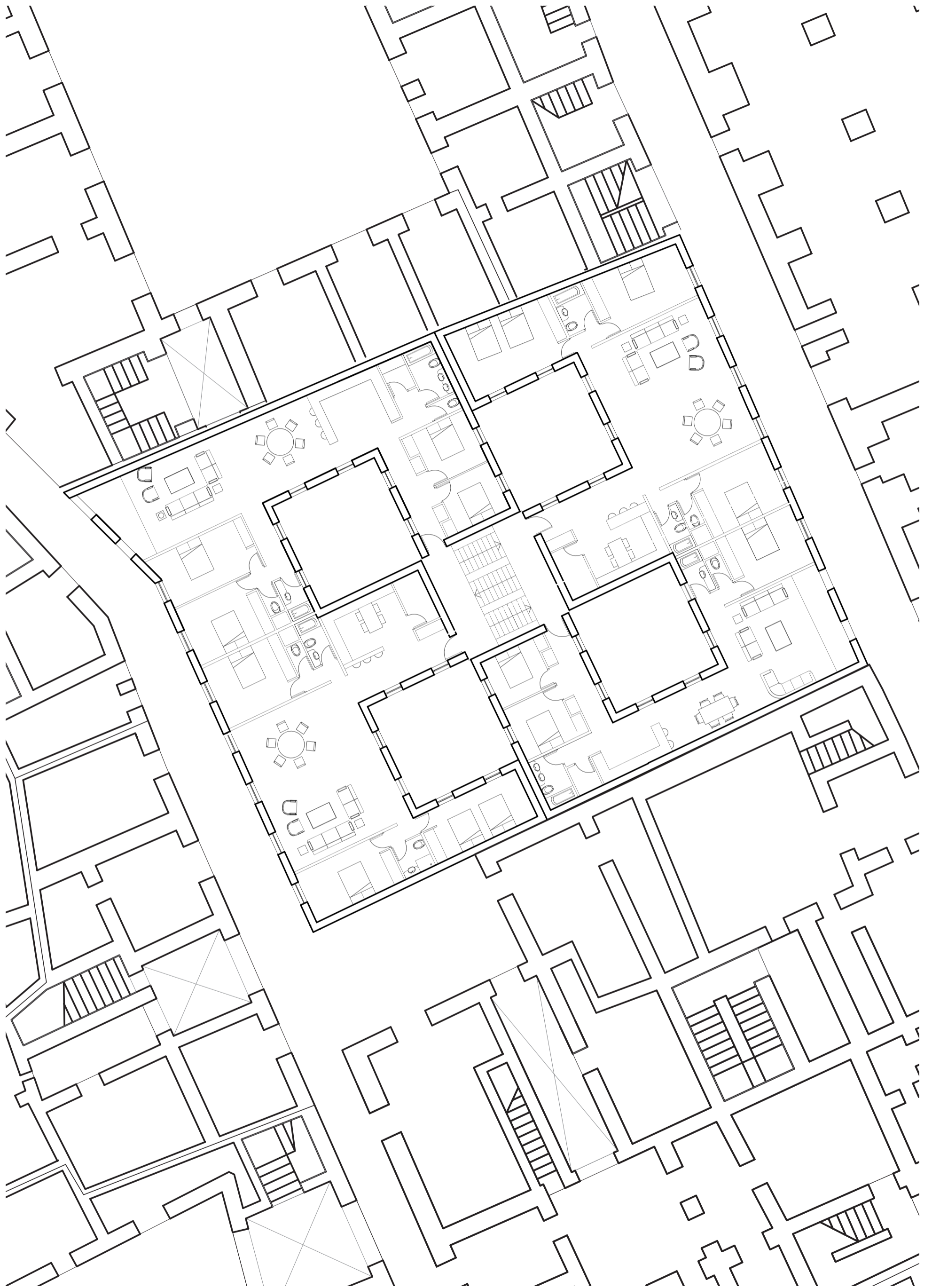


One staircase
Four courtyards
Alternate landings



A palace of rooms
Enfilades, no corridor

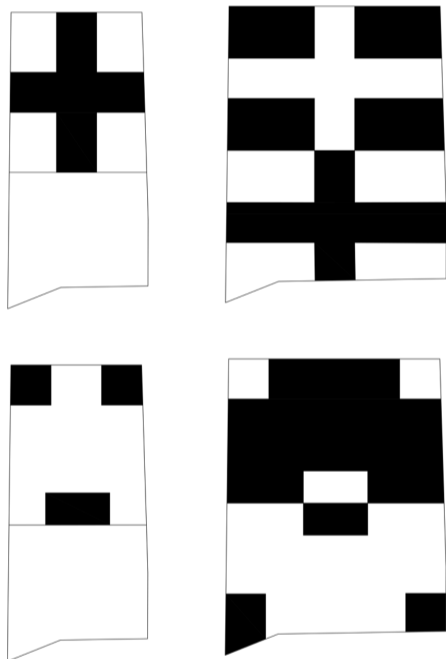


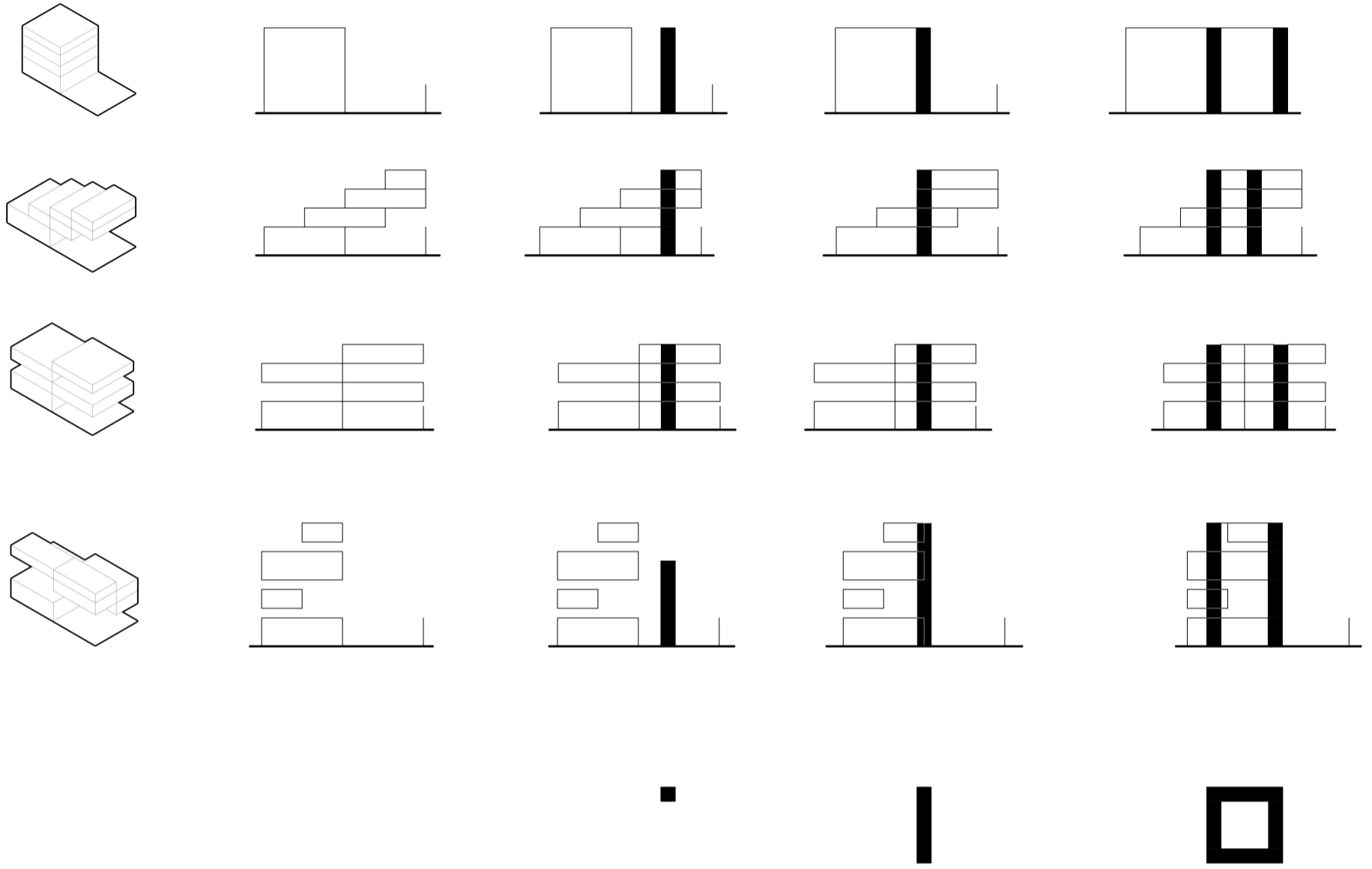




Between *fenêtre sur cour* and piranesian stairs

Revisiting the palazzo figure
 Displacing the staircase
 A contemporary Napolitan housing





HALF FULL

Breaking down the built density on the plot

3 dimensional work

A compact solution: the corner stones

A sloping solution: the staircase

An alternate solution: the checkerboard

A spread solution: the translation

Developping the two extreme solutions

CORNER STONES

Distributing the palazzo with staircases at the corners

Architectural stairs: the staircase is a courtyard

Living spaces between a street balcony and a terrace on the garden

Play of solids and voids through a structuration of spaces on a cross pattern: the staircases as corner stones

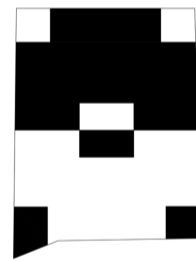
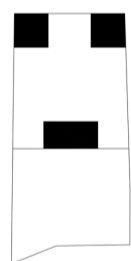
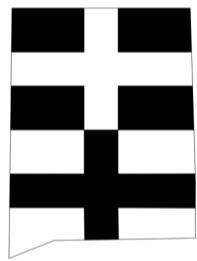
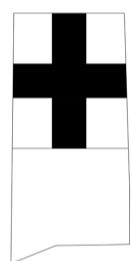
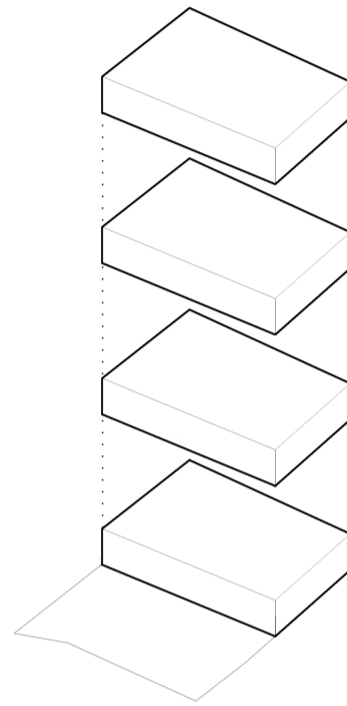
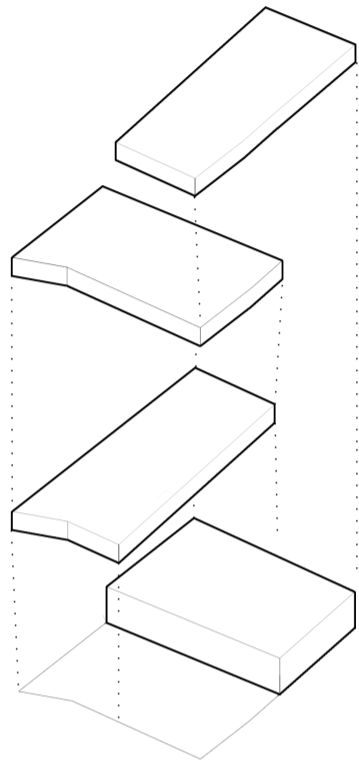
TRANSLATION

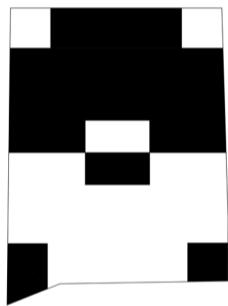
Distributing the palazzo with a promenade stair

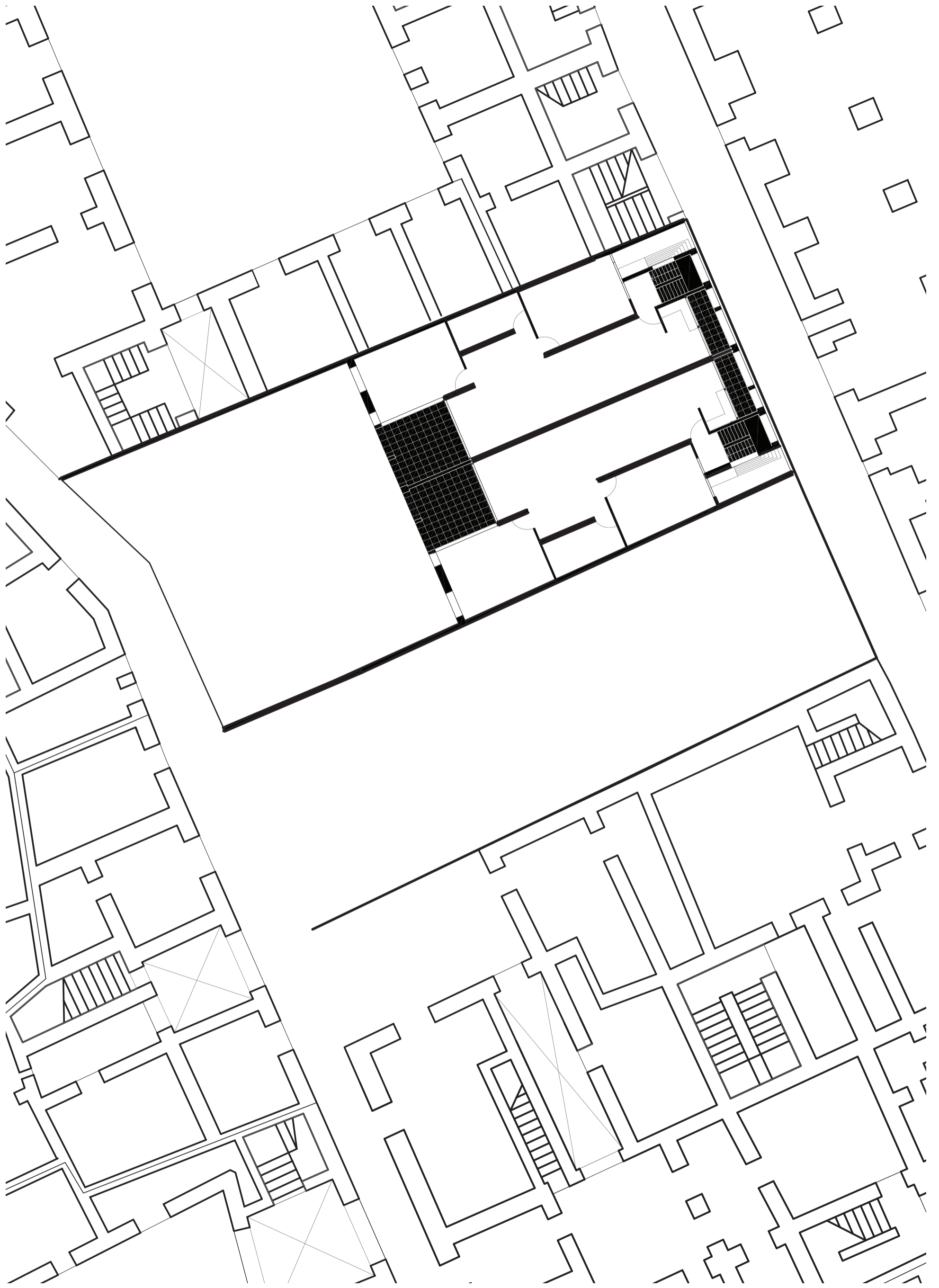
Architectural stairs: the staircase is a gallery

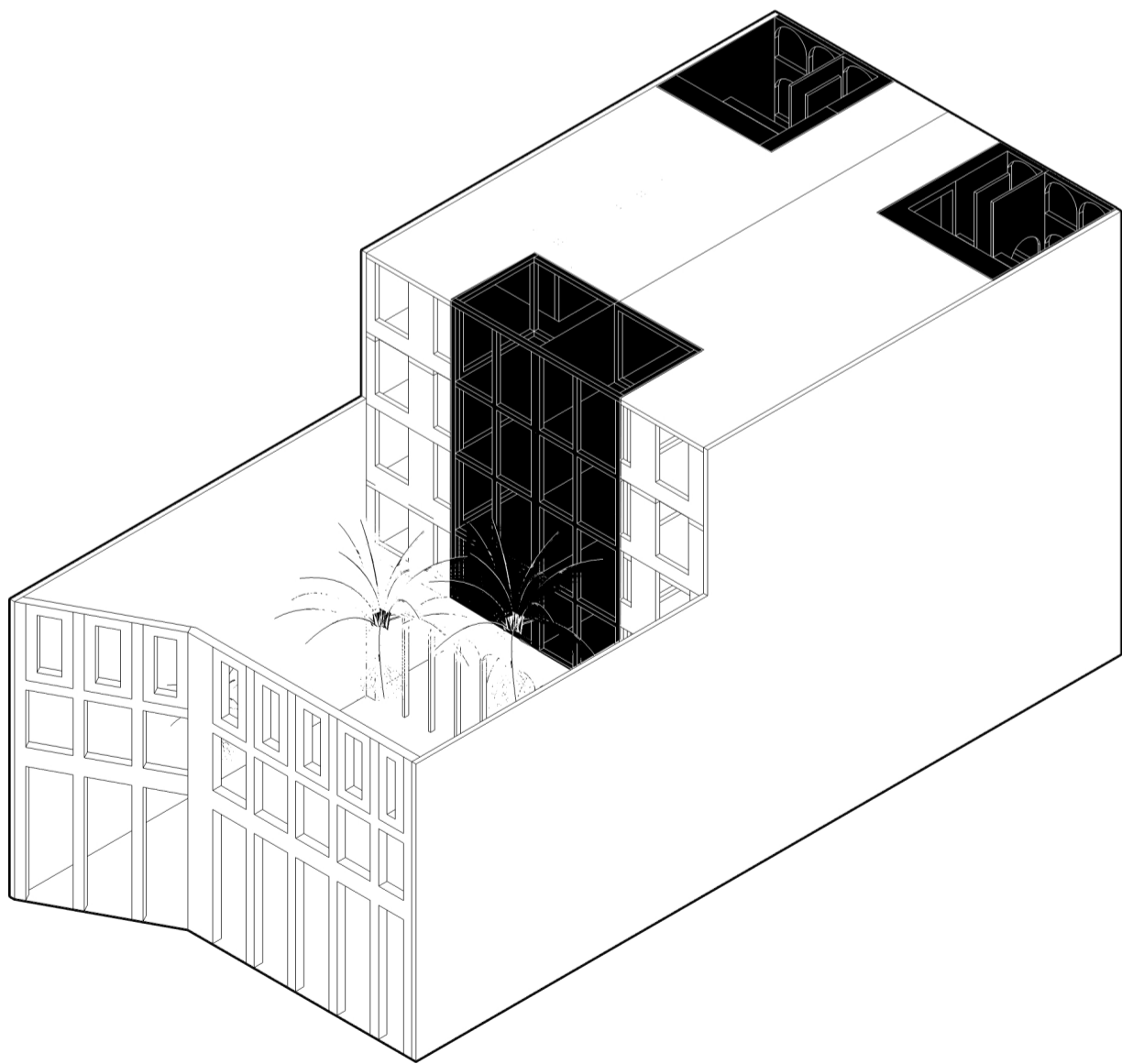
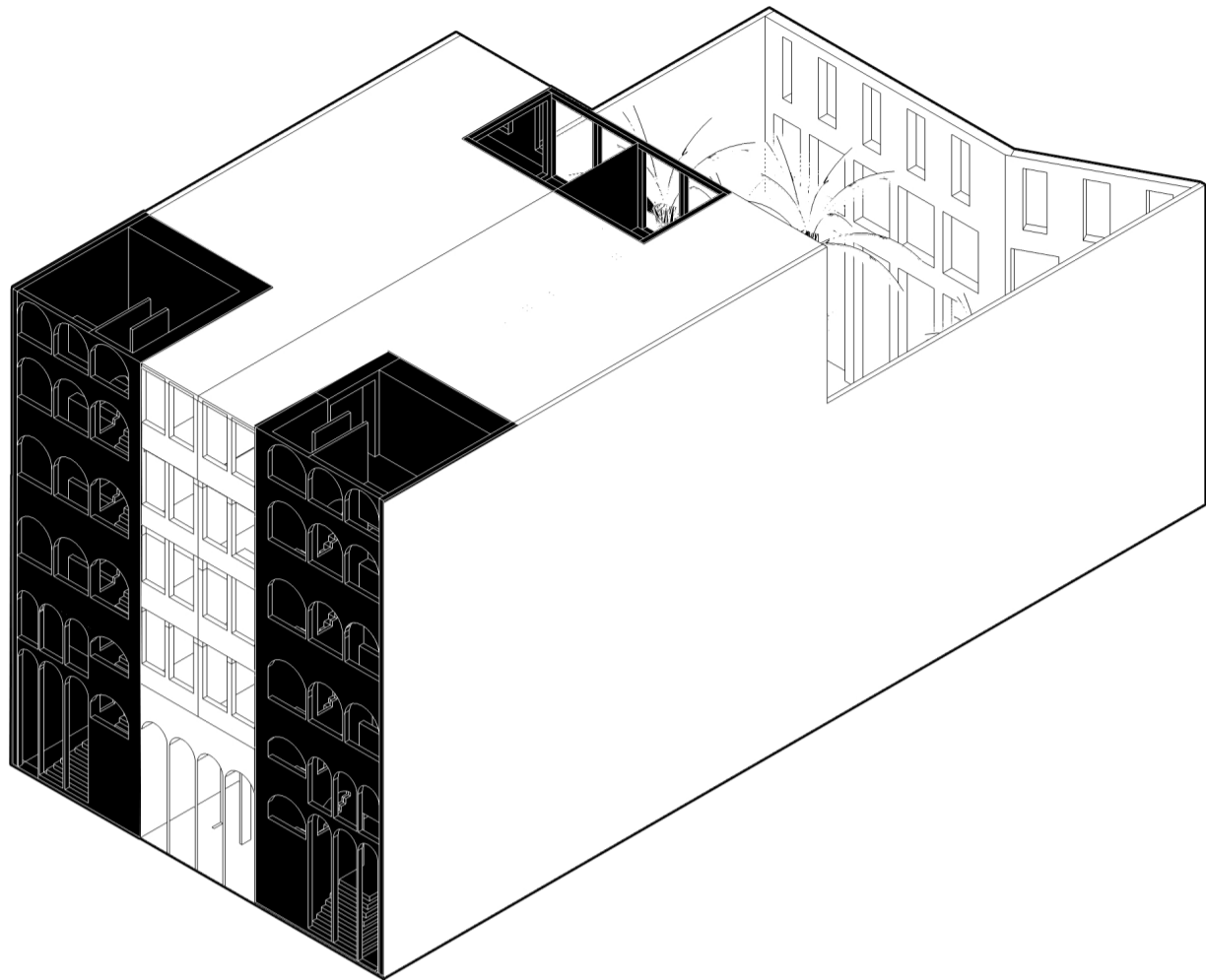
Living spaces between a gallery and a rooftop garden

Play of solids and voids through a structuration of spaces on a cross pattern: living spaces as corner stones

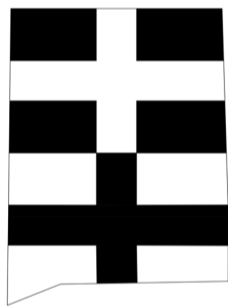


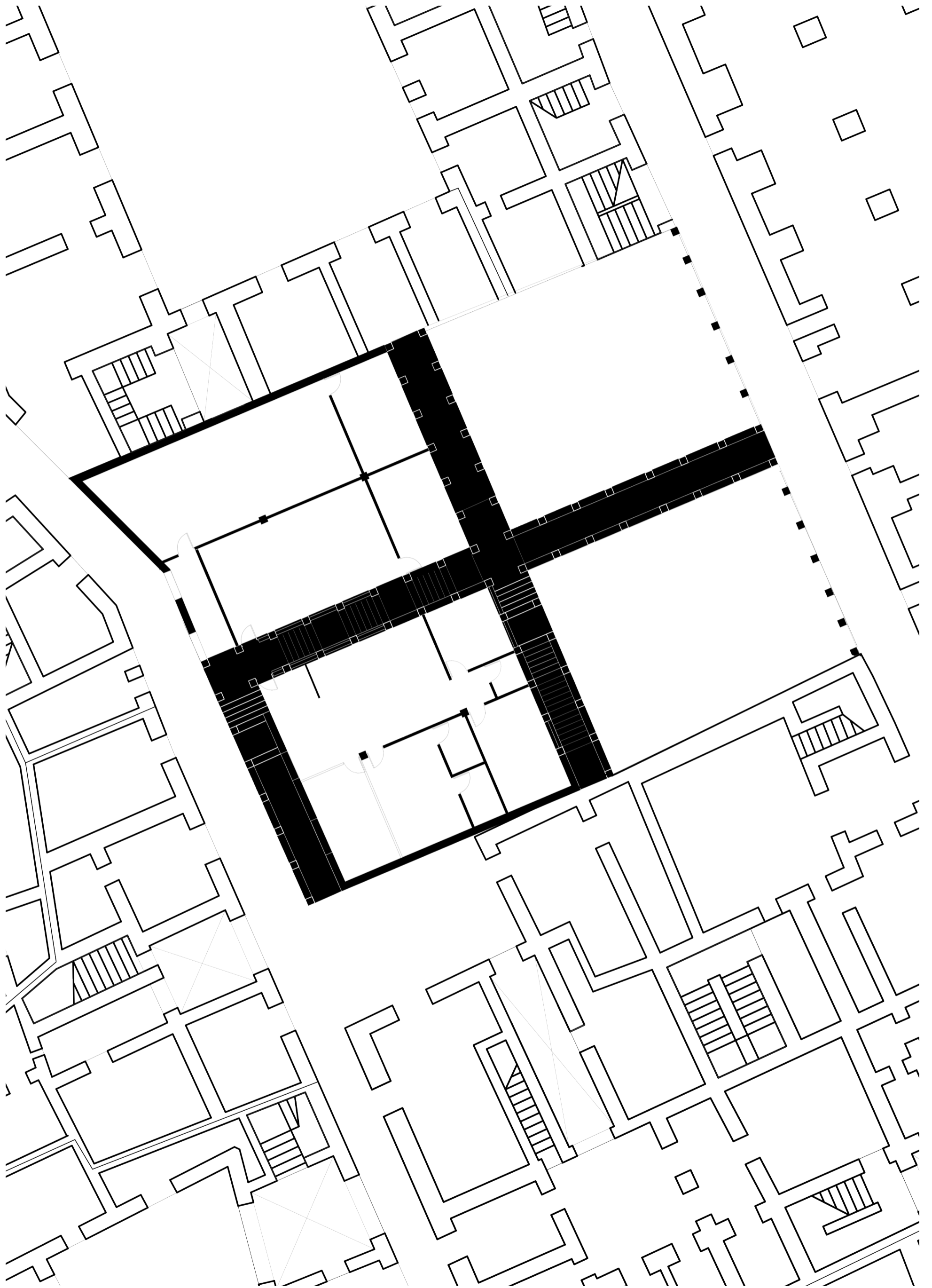


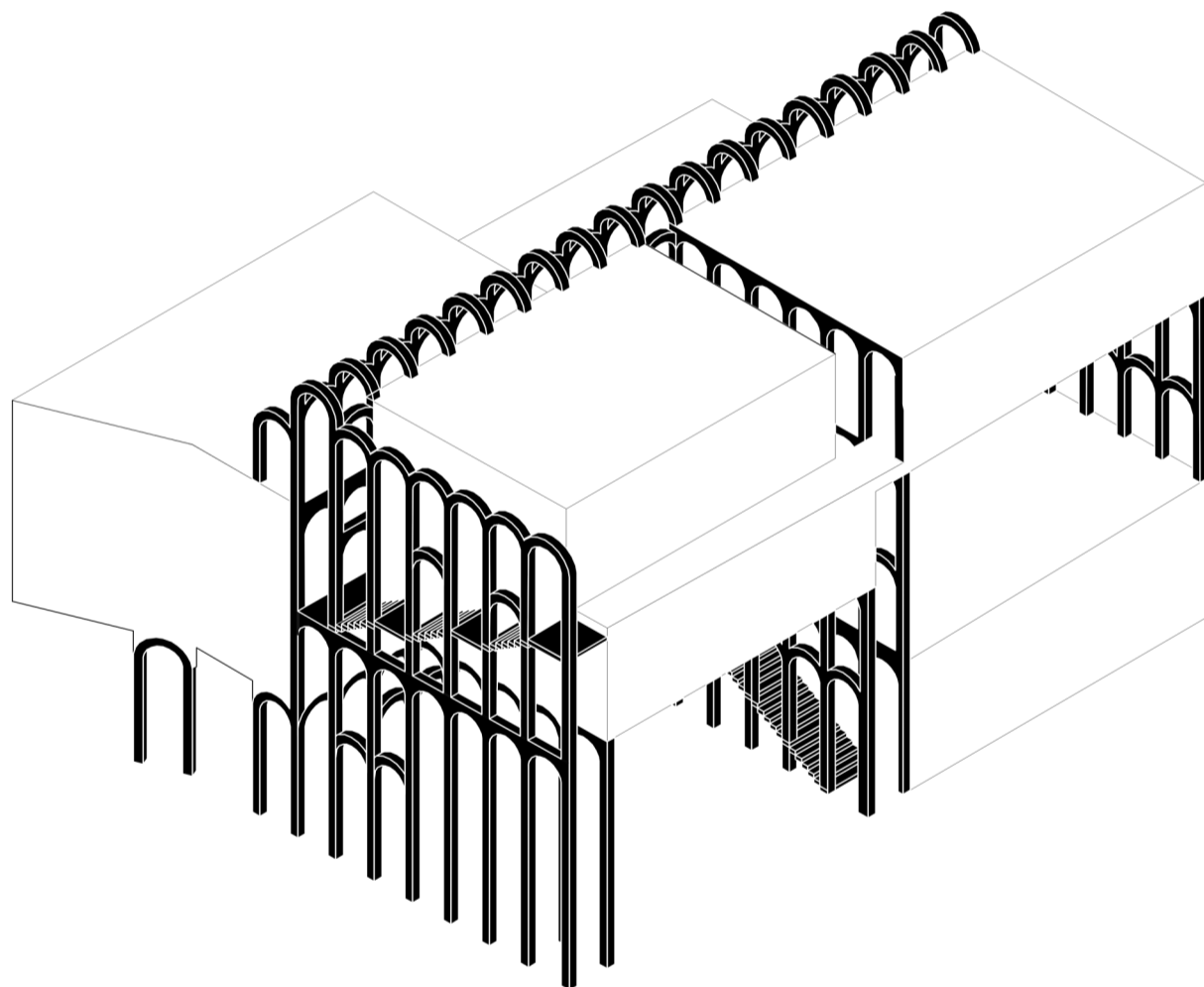


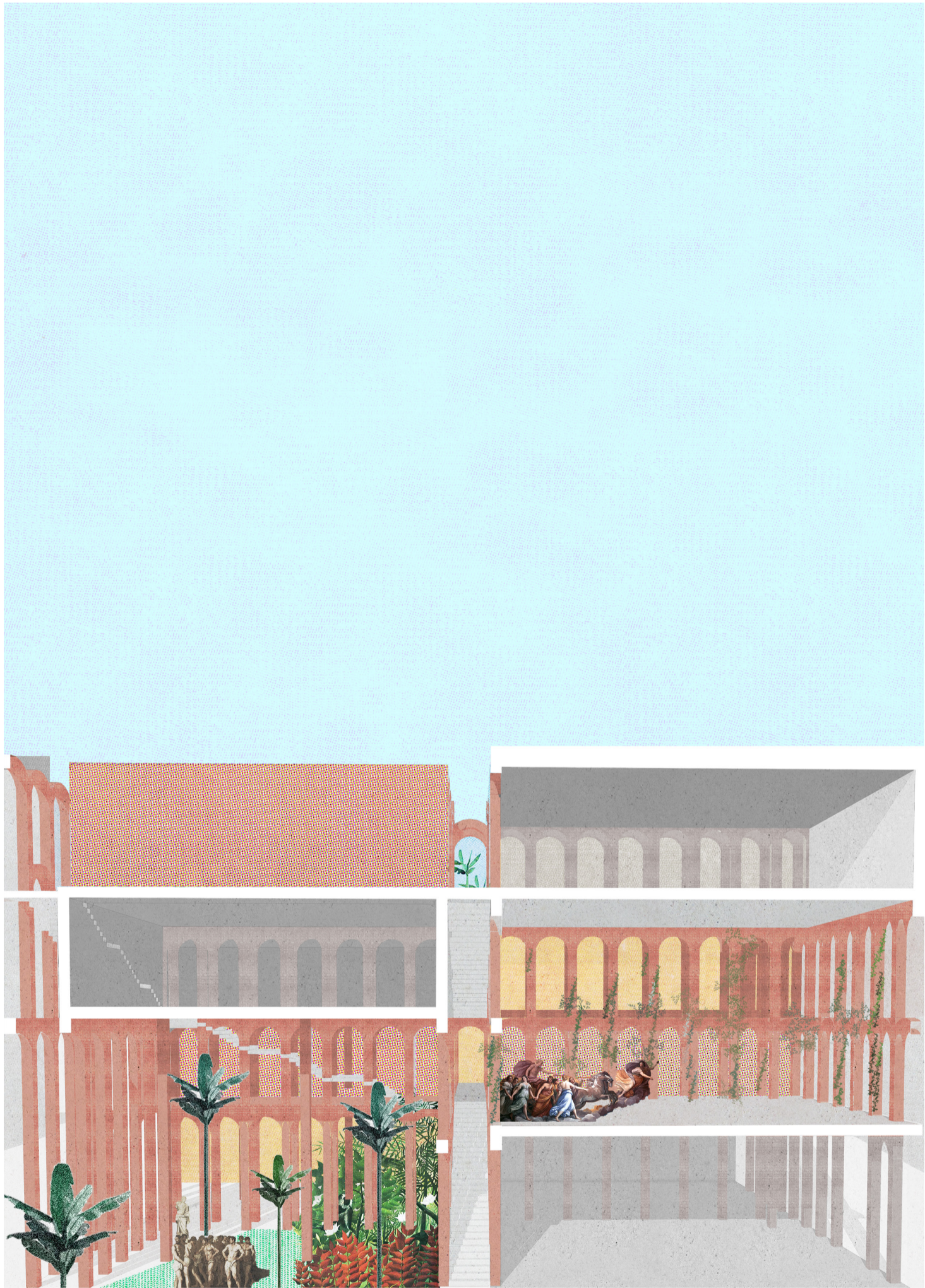


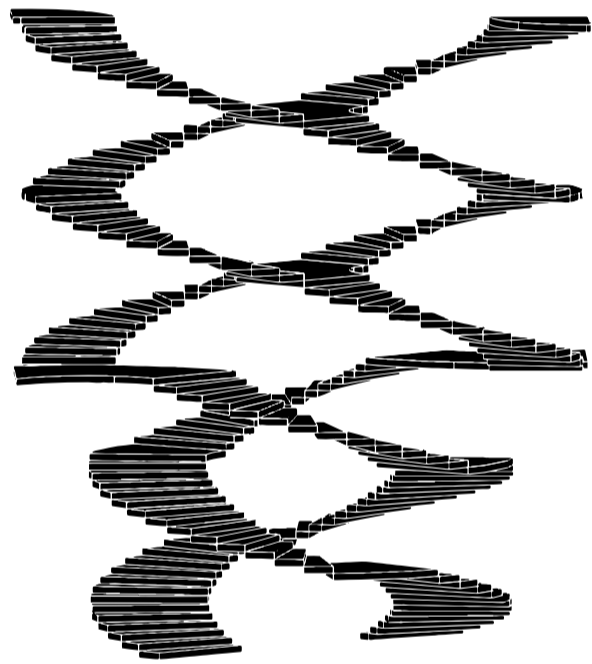


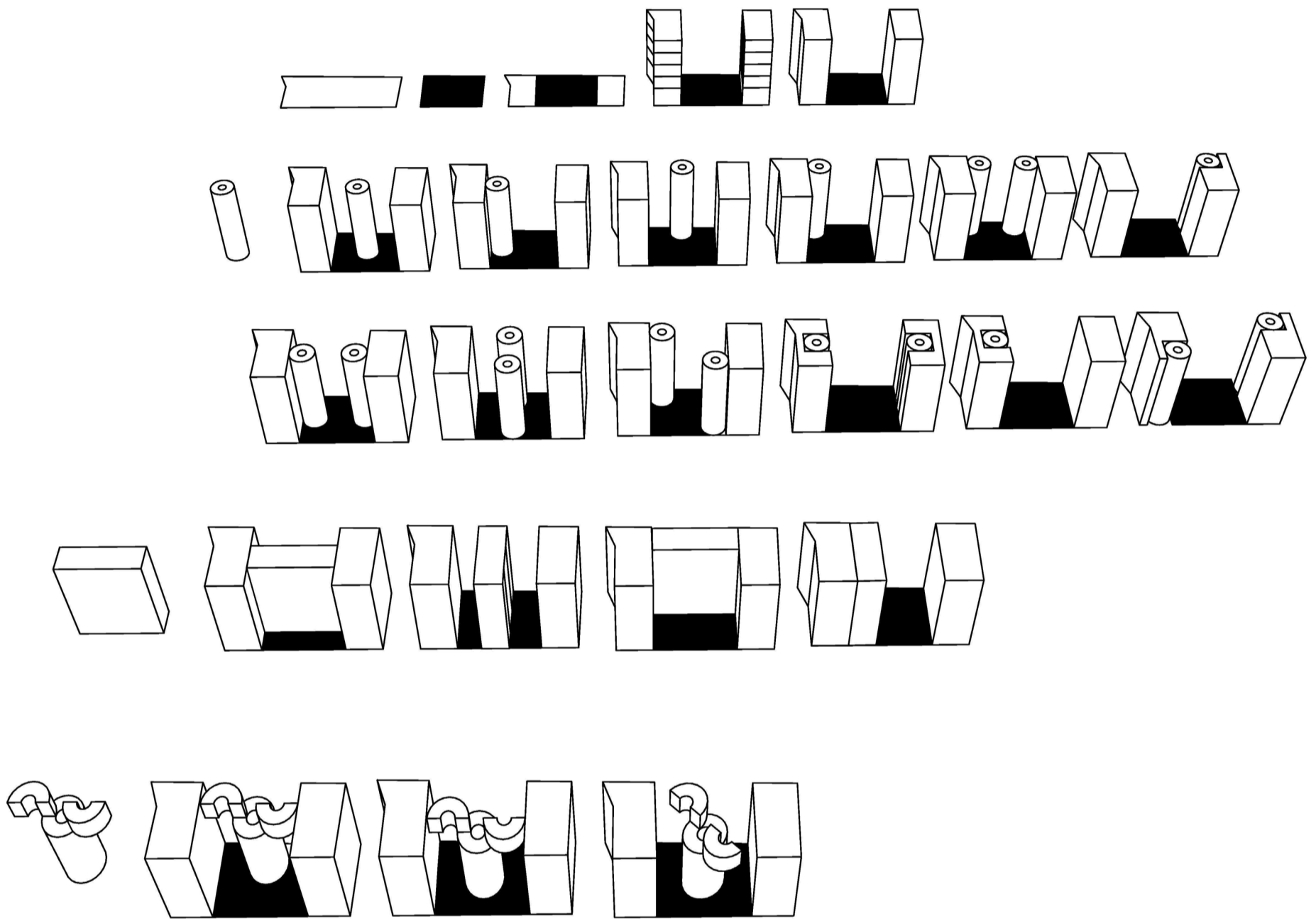




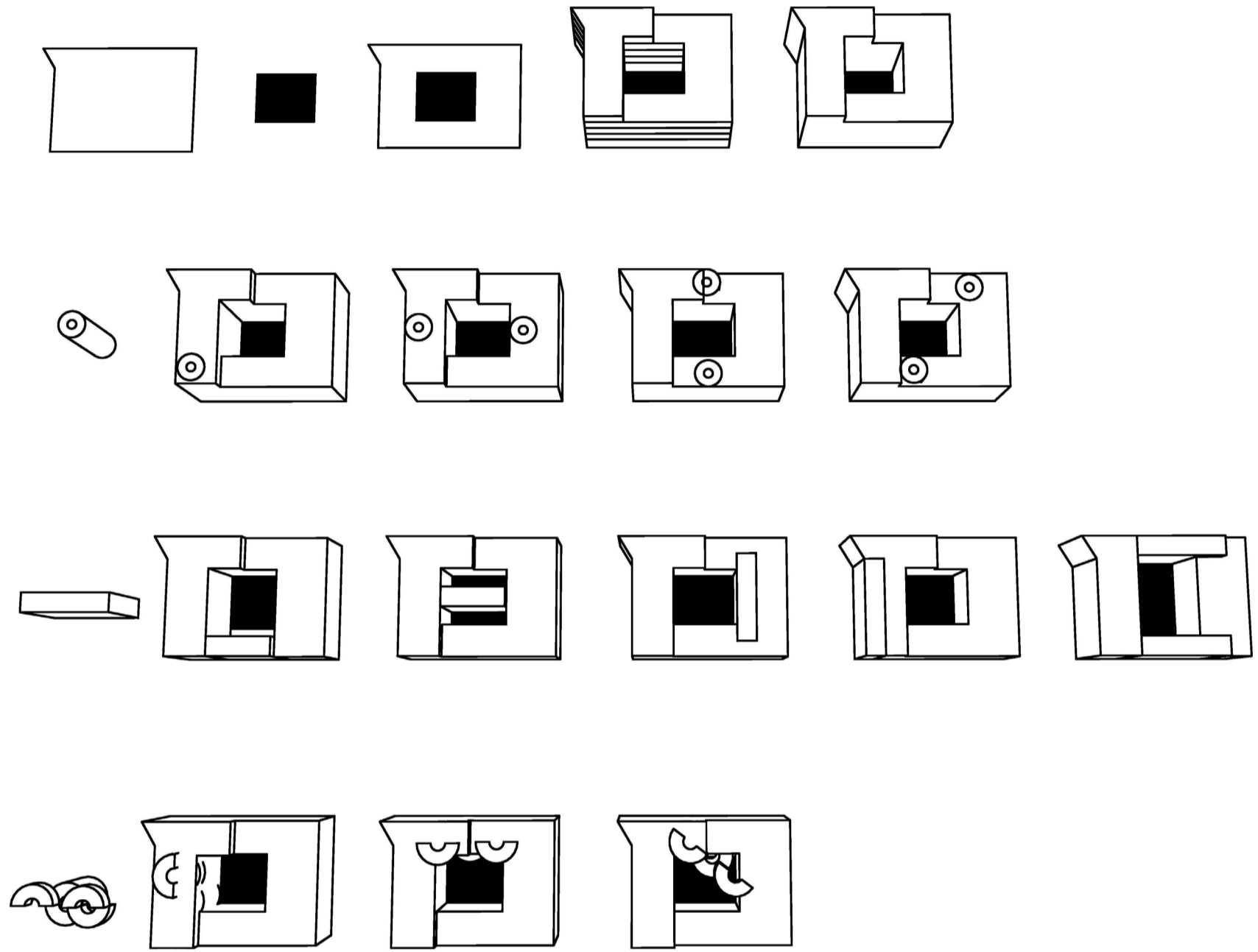




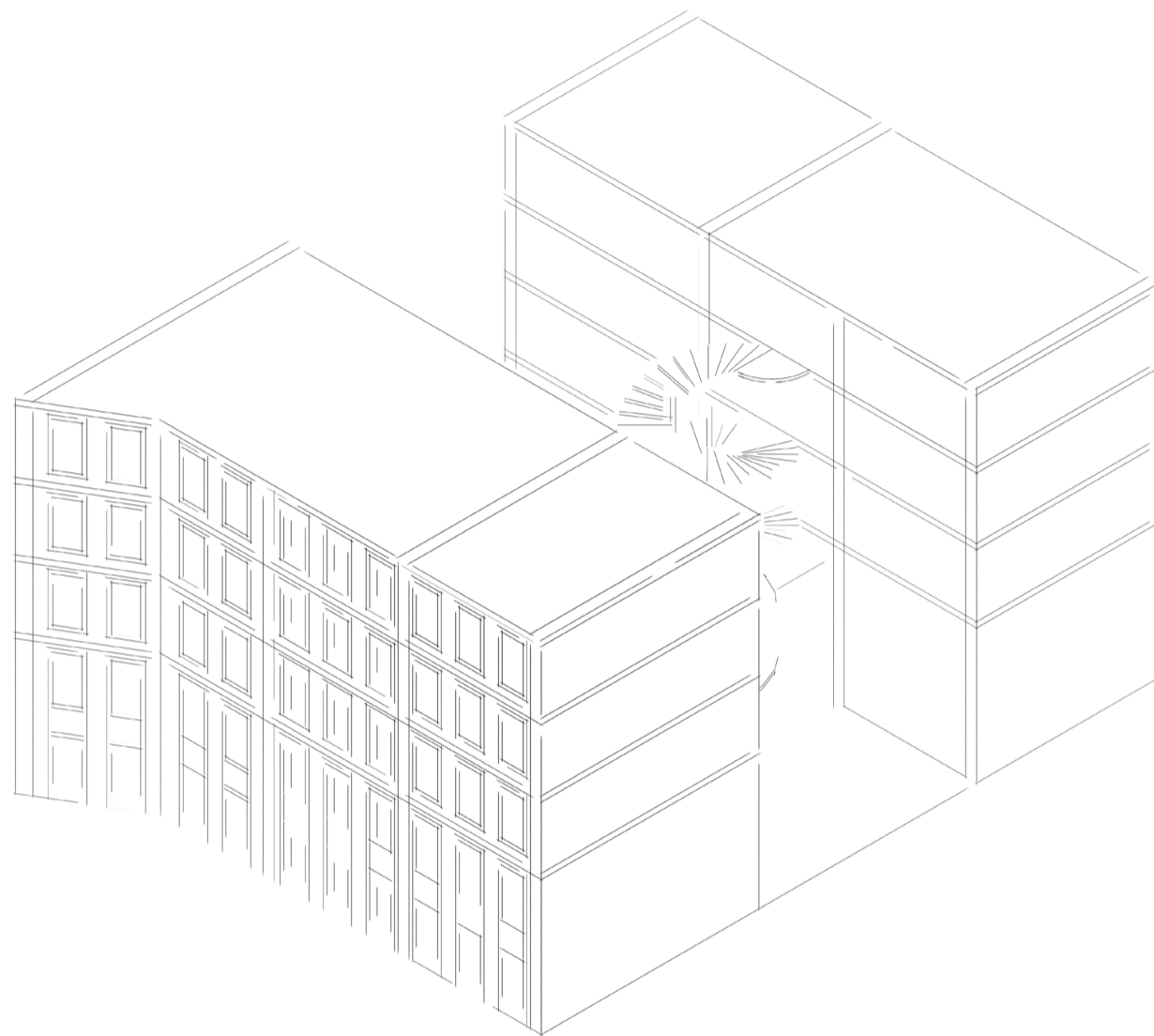




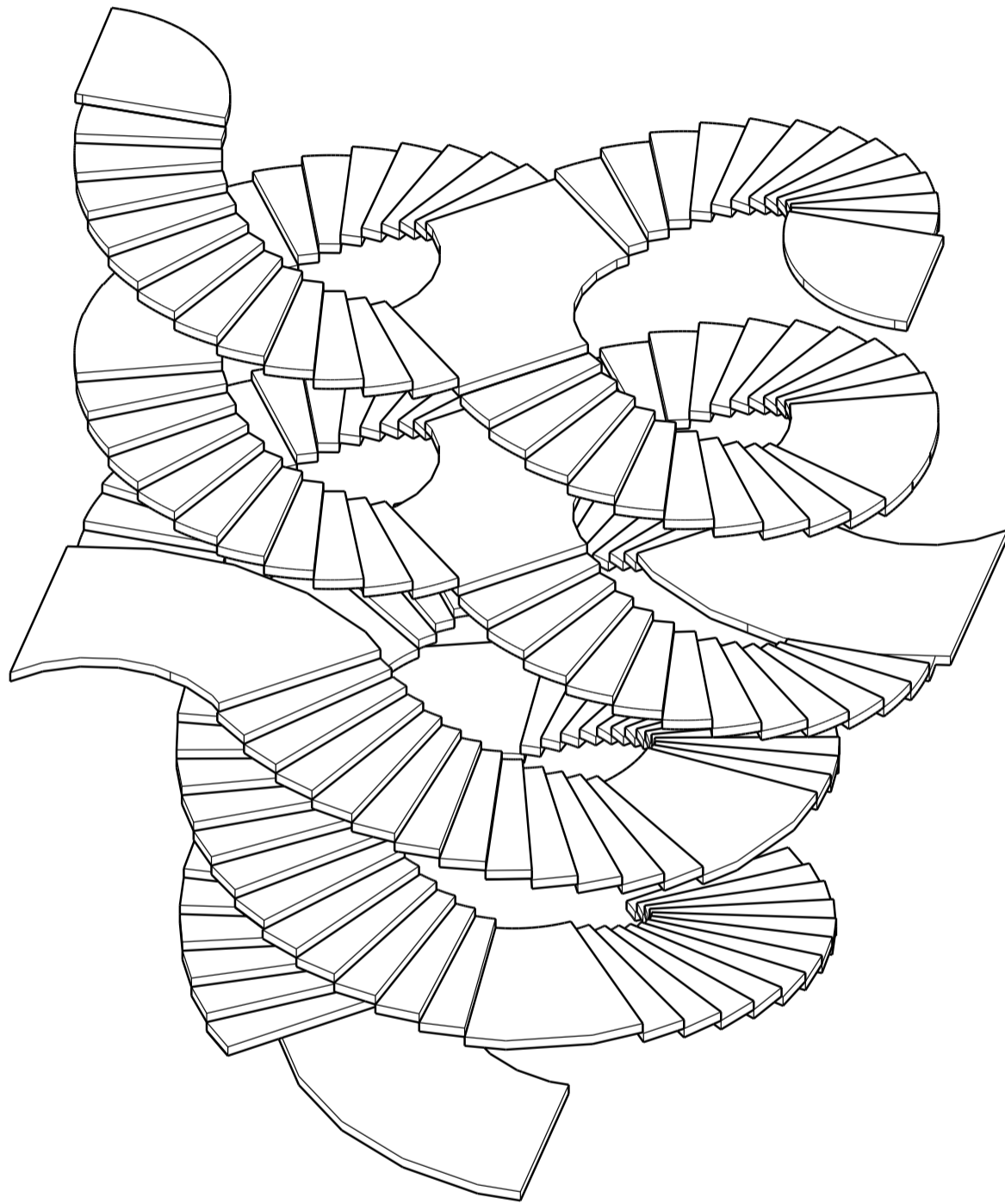
Plot 1



Plot 2



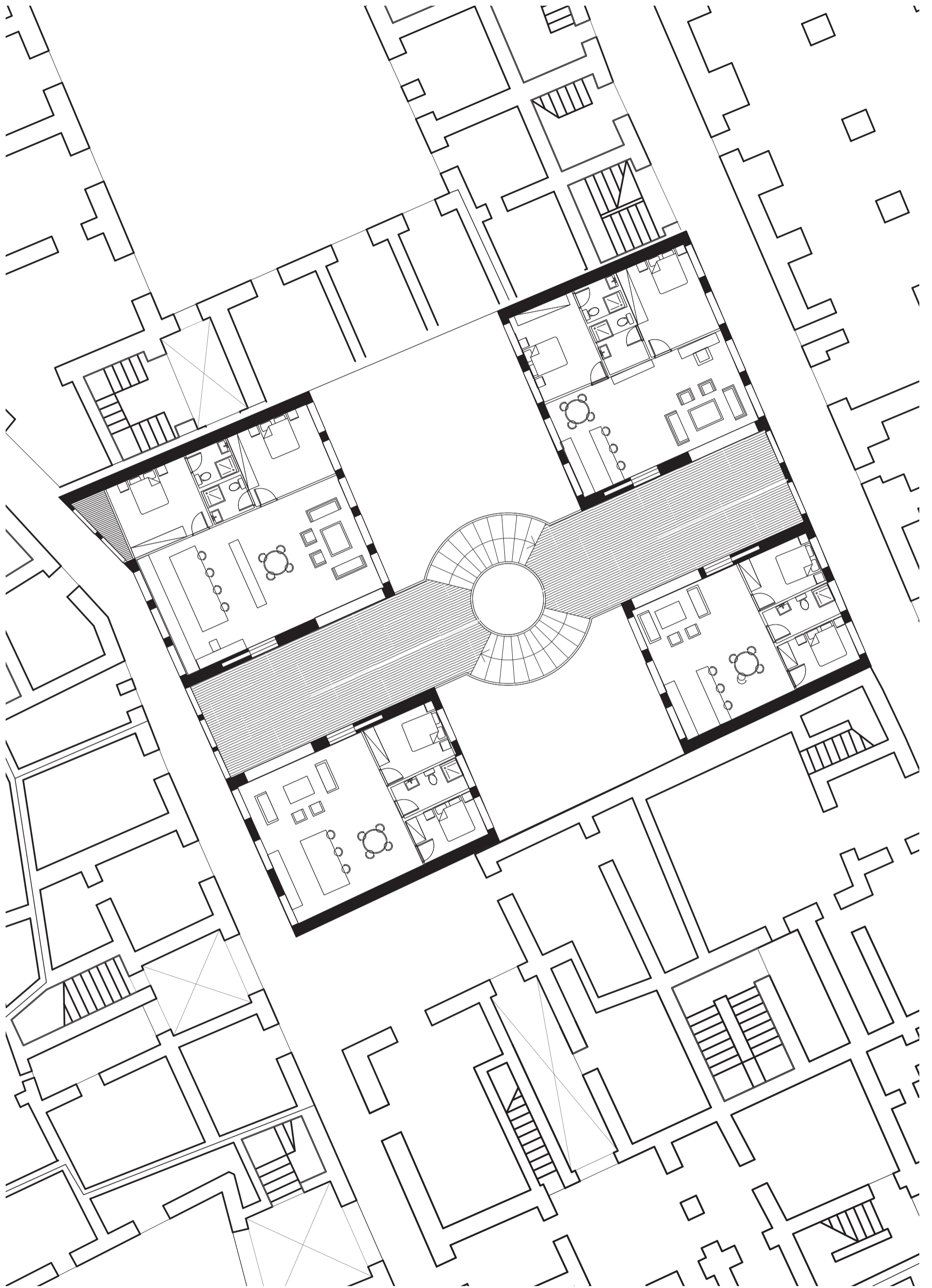
Combining two figures
A central courtyard - built spaces on the streets
Alternating solid - void - solid



A double spiral stairway
Ascending while seeing each other
Meeting on the landings



A stair promenade as central element

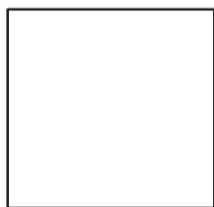


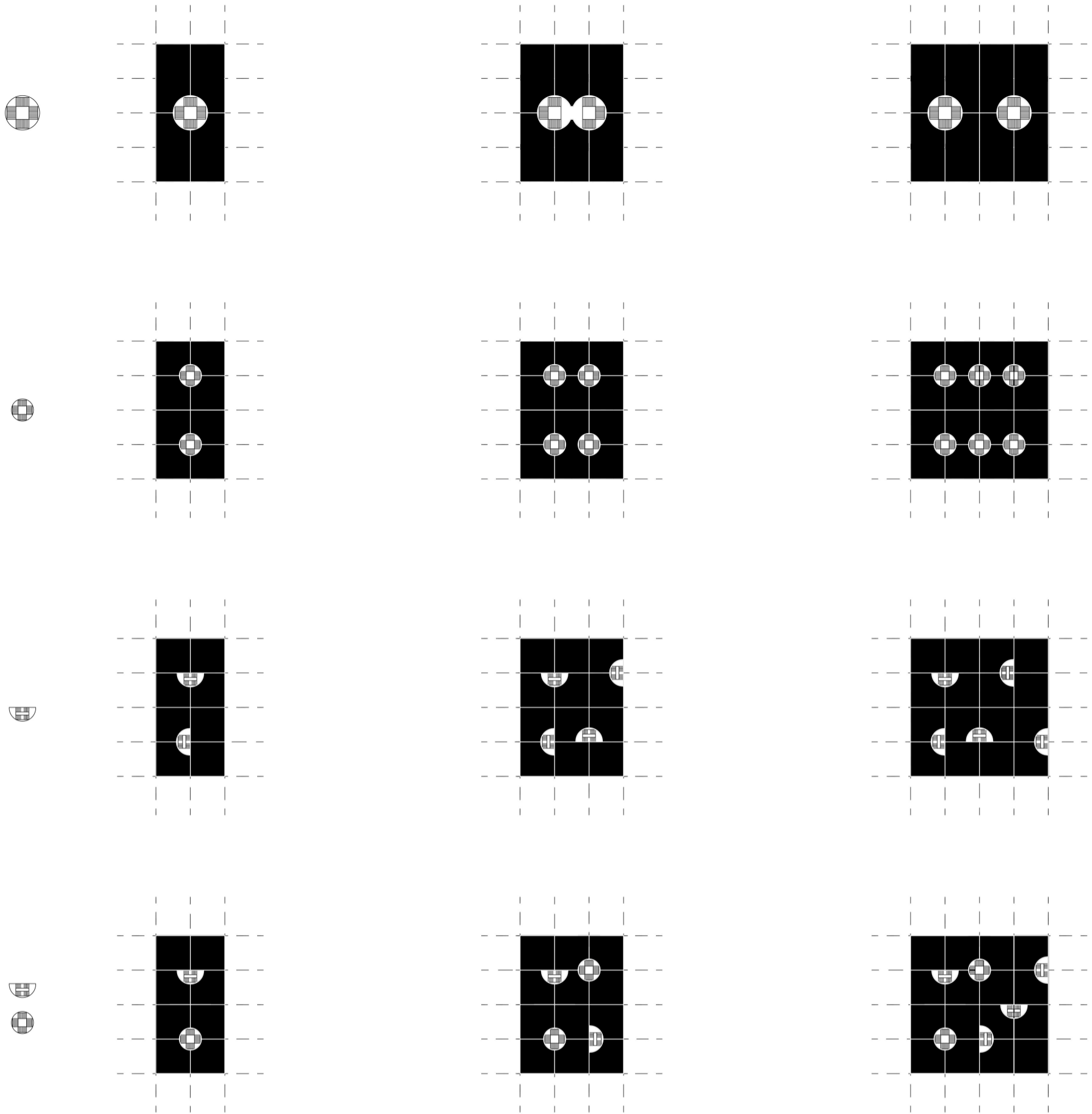


A monumental staircase
seen through a porous façade



A contemporary Napolitan stairway





Suspended Palazzo suspendu | The staircase as a support

ONE PALAZZO | ONE STAIRCASE

From one room to the other through urban public ground

Solids:

An unsurmountable staircase, waiting to be surmounted

An extended staircase to the dimensions of the plot leading to a panoramic view on the city

Voids:

The depth is inhabited

ONE PALAZZO | TWO STAIRCASES

From one staircase to the other

Each stair leads to a private dwelling with its own specificity

One palazzo, several housing types

Solids:

Staircases as vertical shafts of light

Voids:

A free ground floor under a canopy

A sculpted ceiling

ONE PALAZZO | SEVERAL STAIRCASES

From one floor to the other

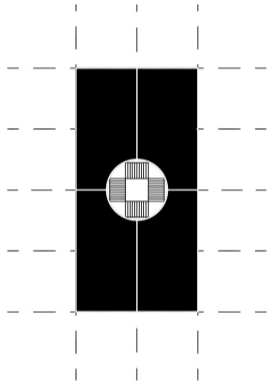
Public or private figures

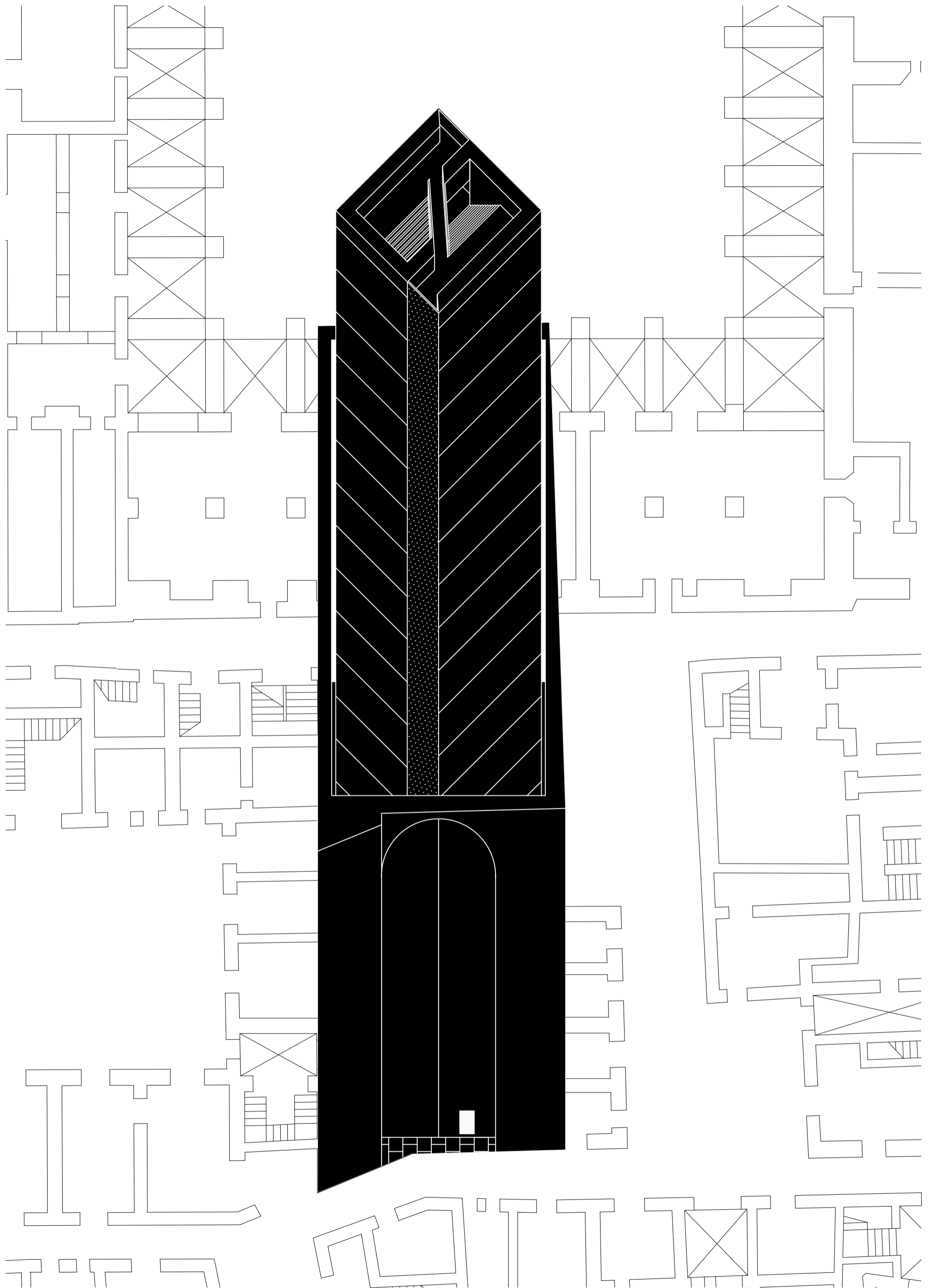
Solids:

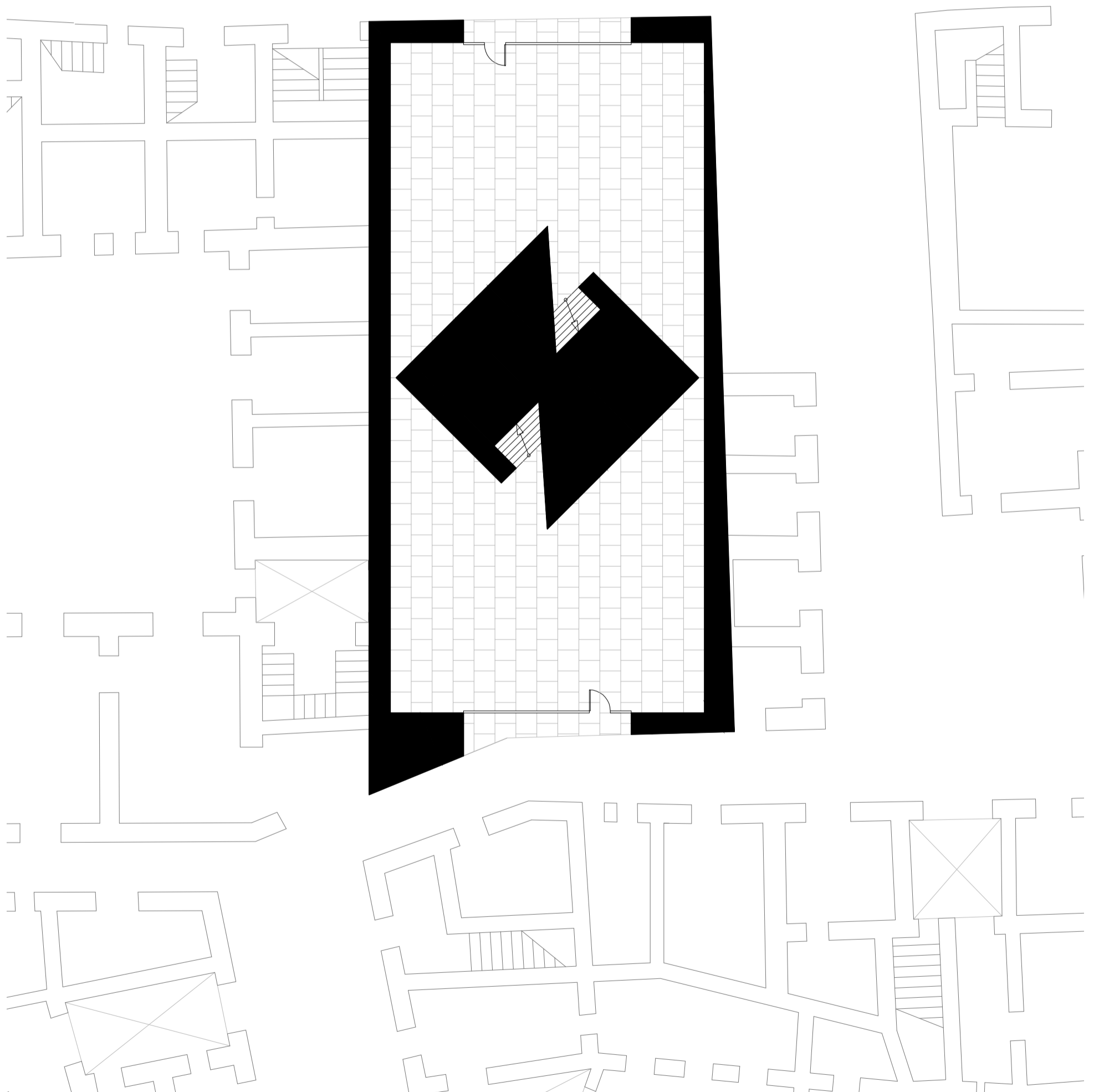
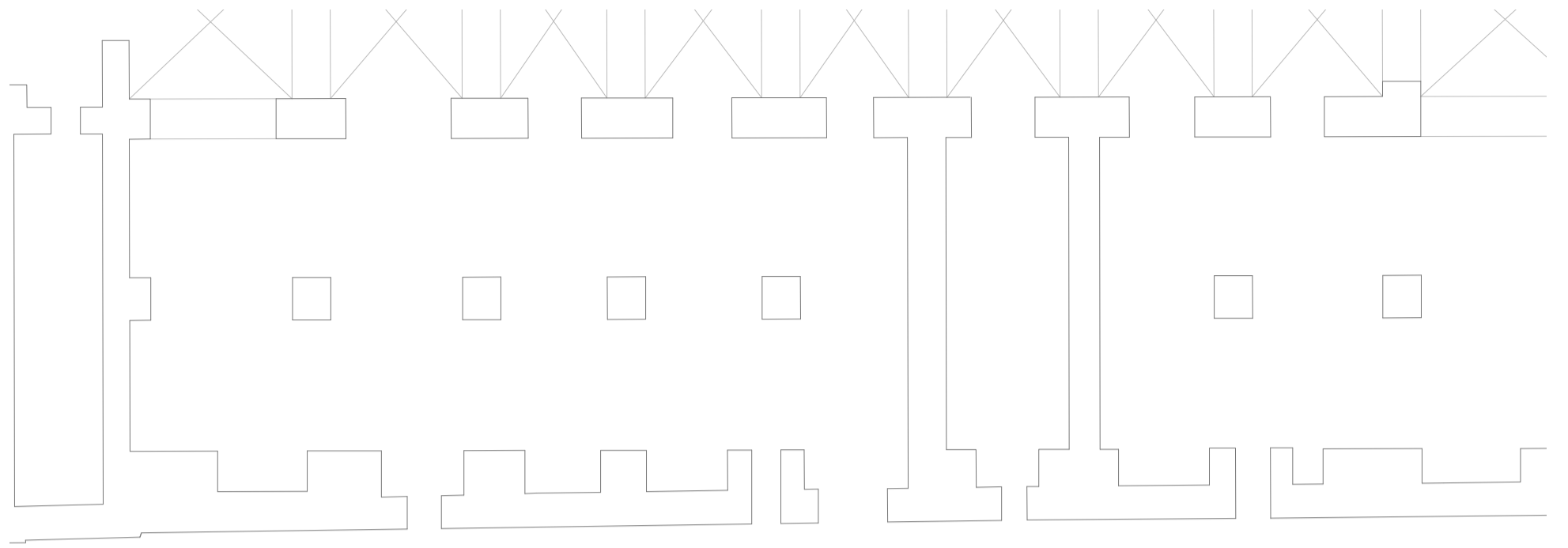
Inhabited columns

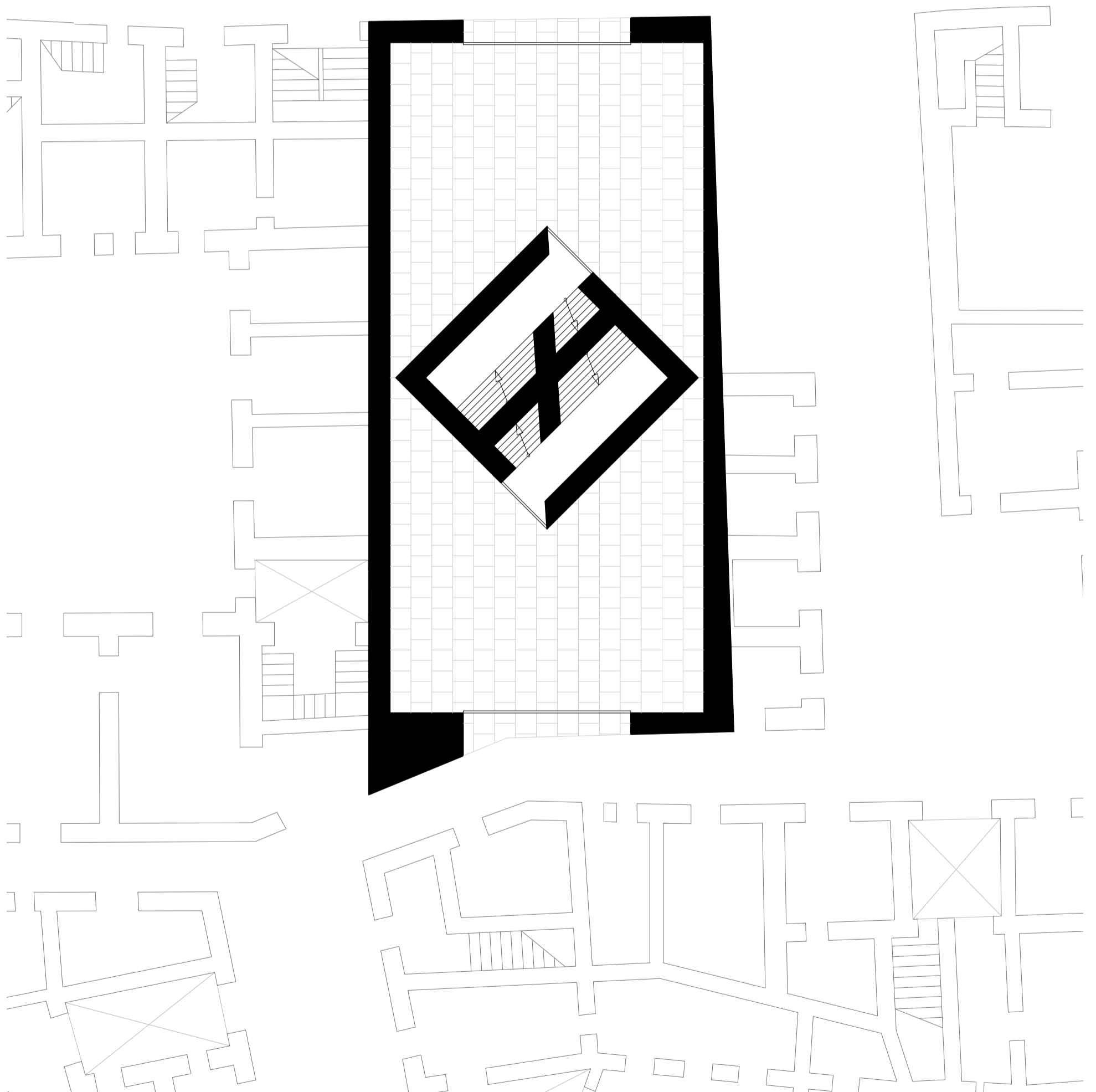
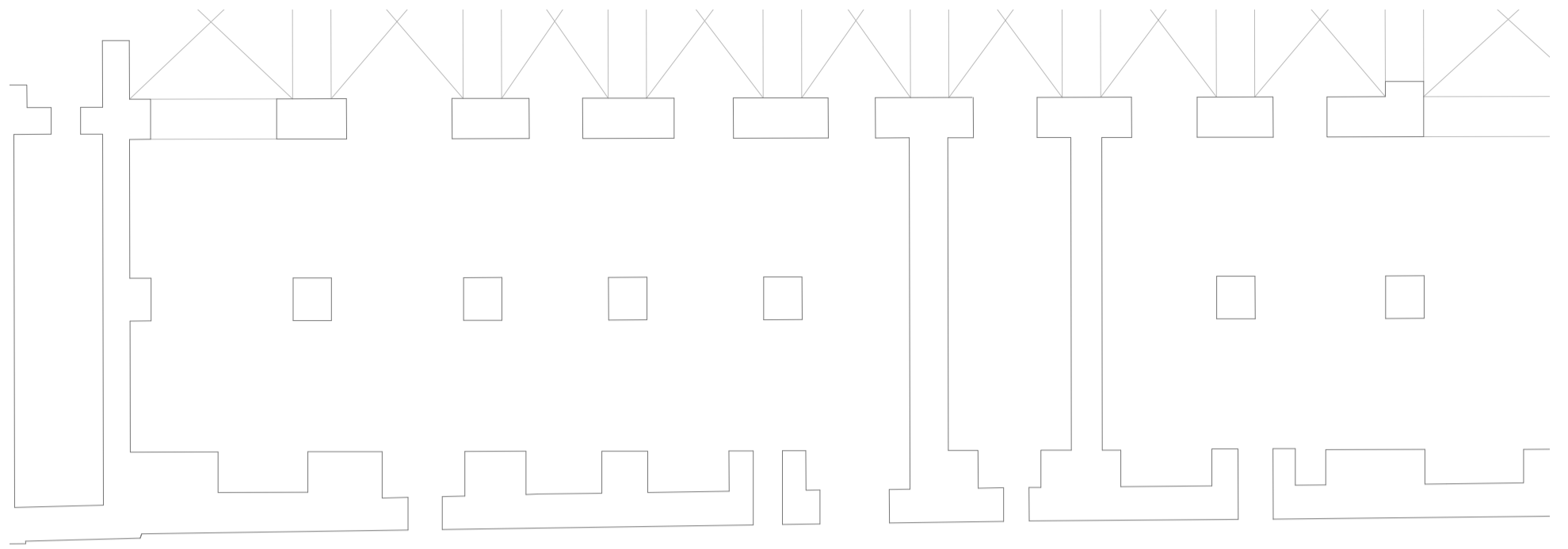
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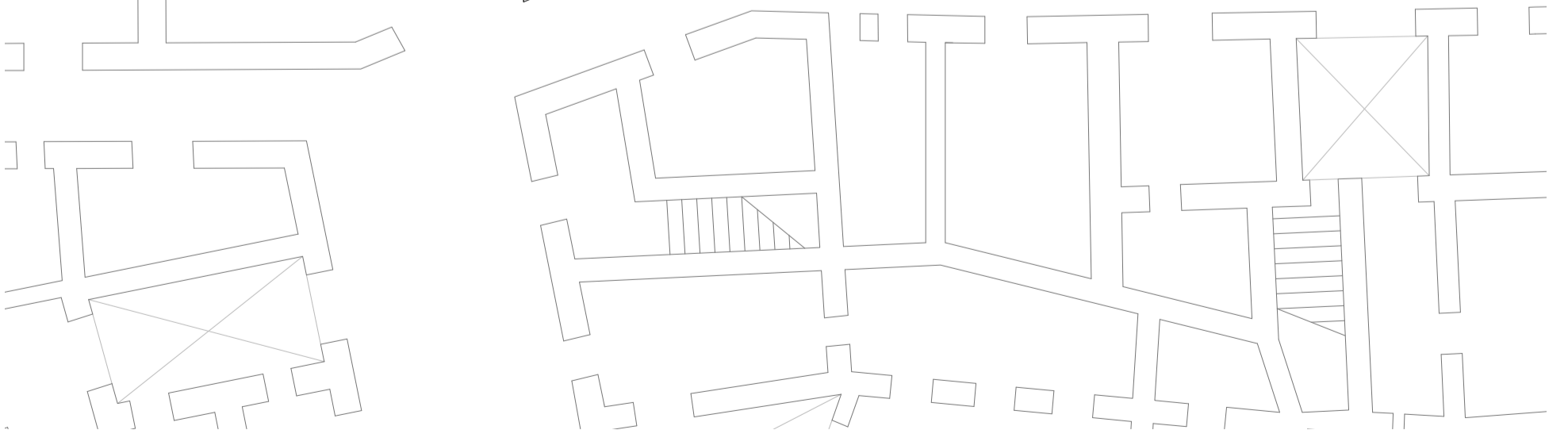
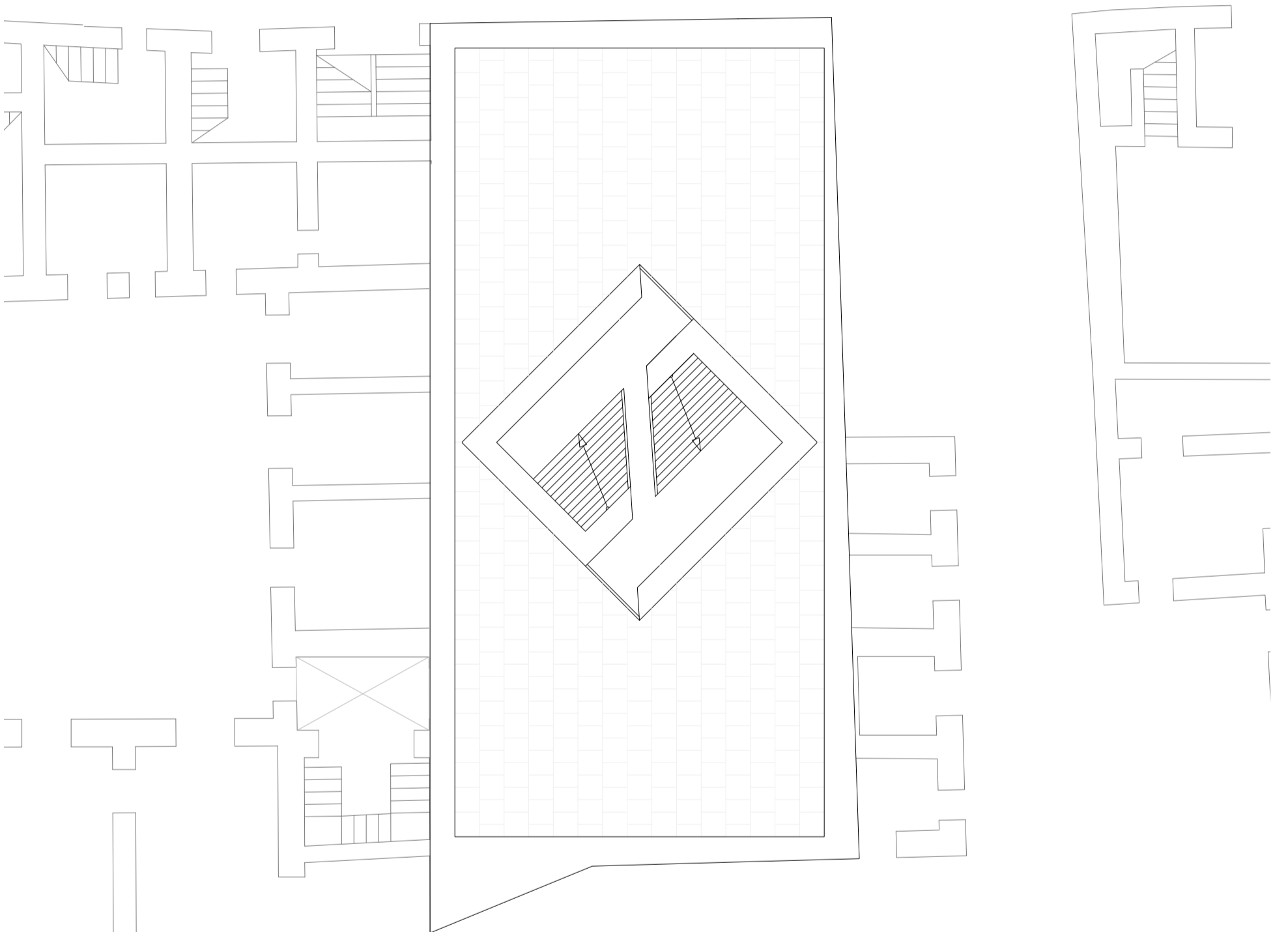
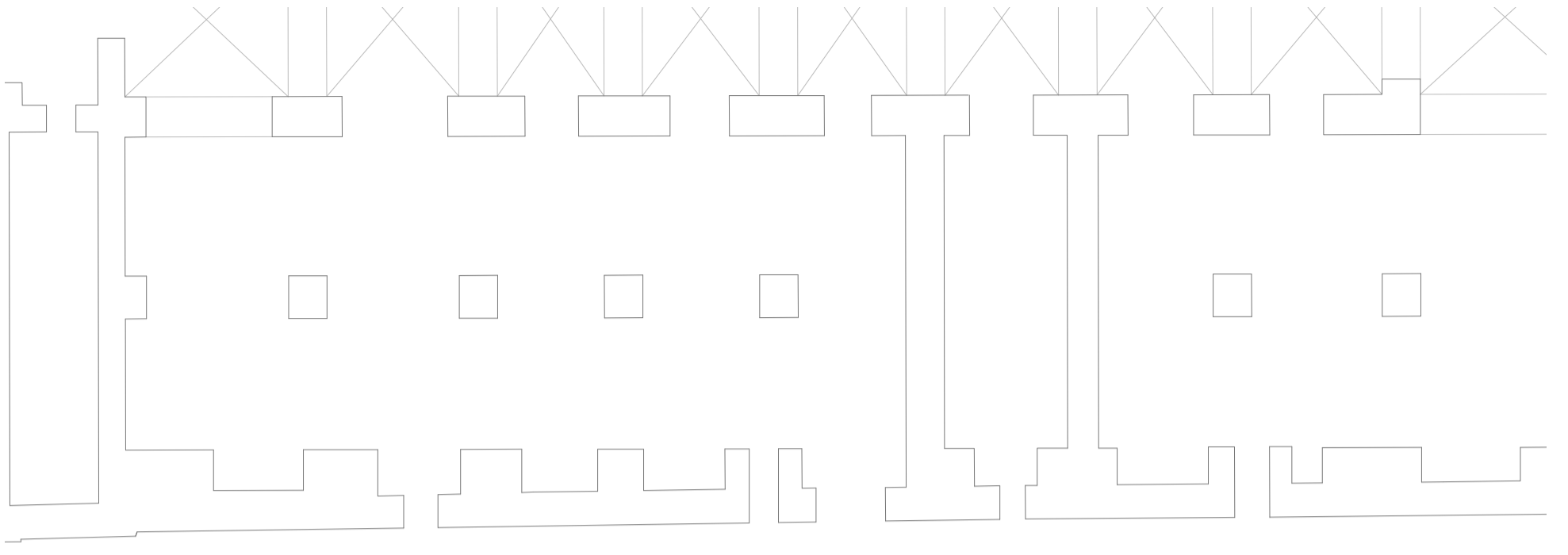
Variations from a dense urban ground floor to inhabited spaces

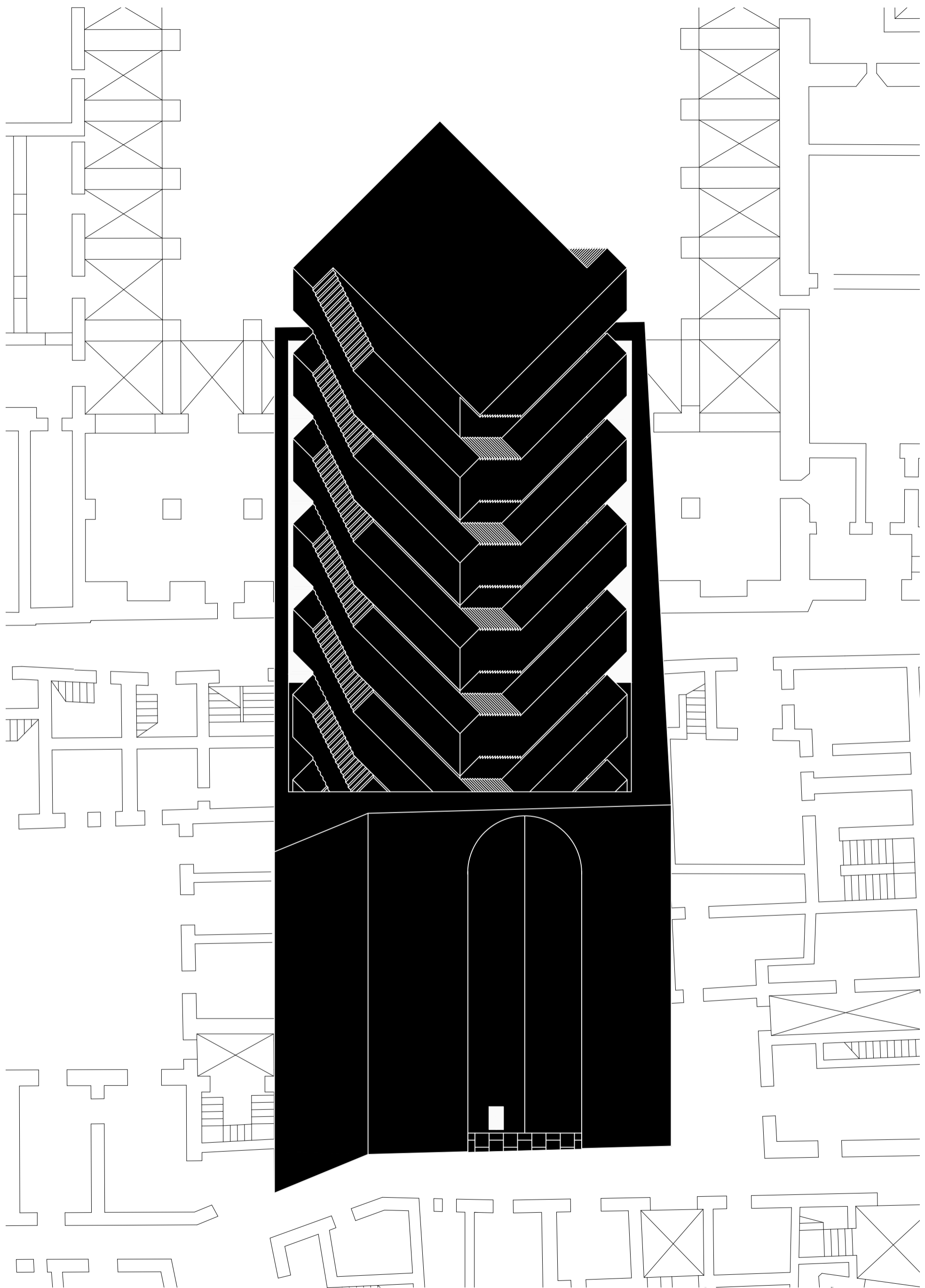


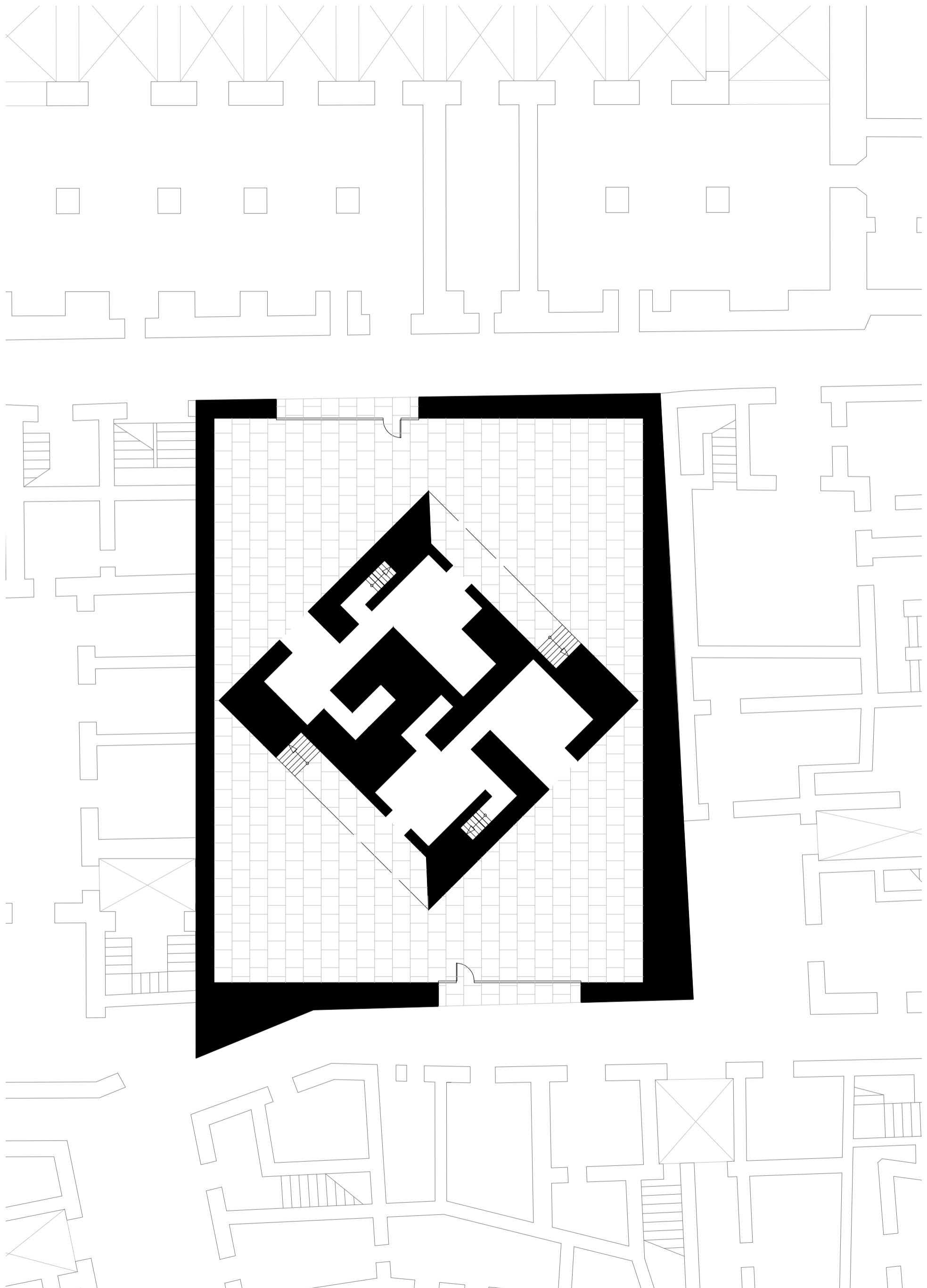


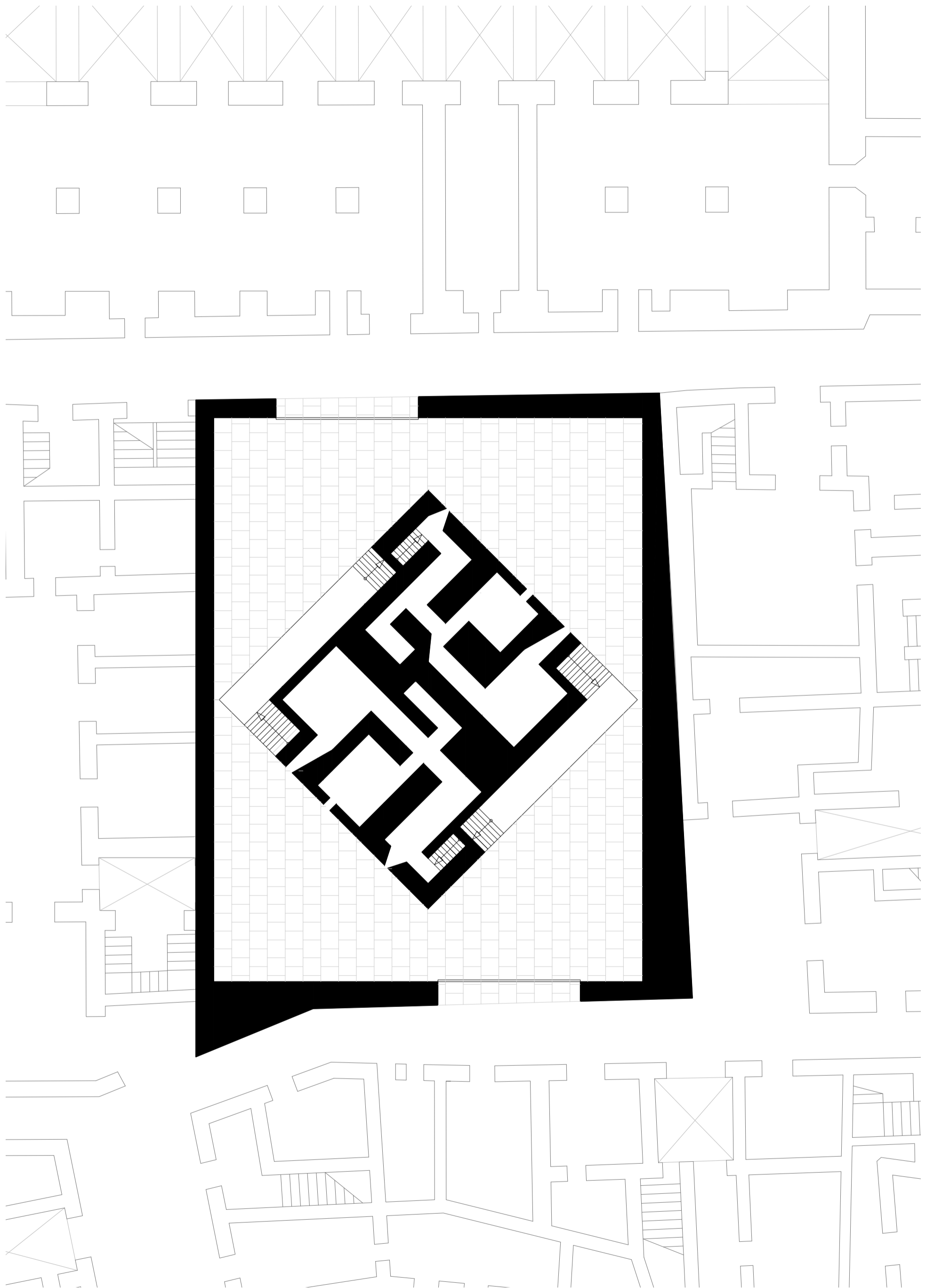


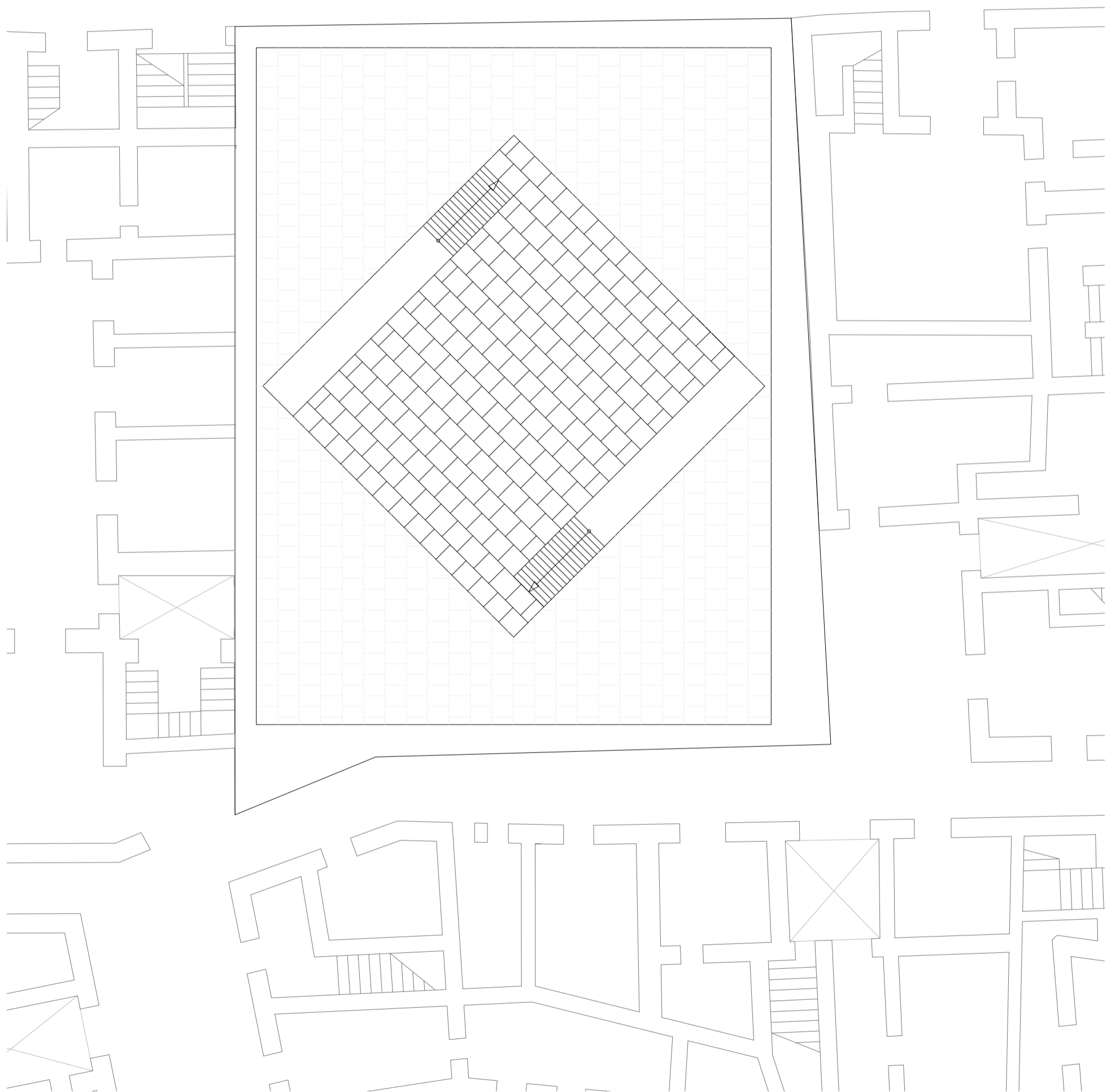
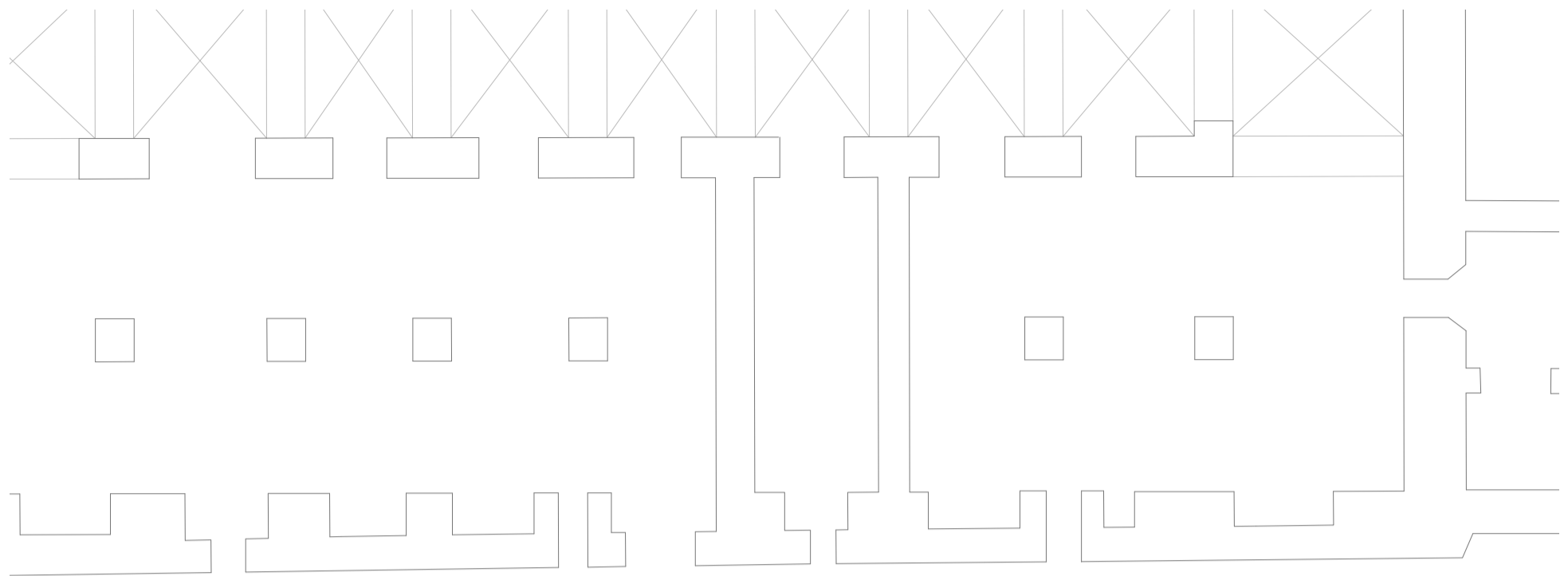


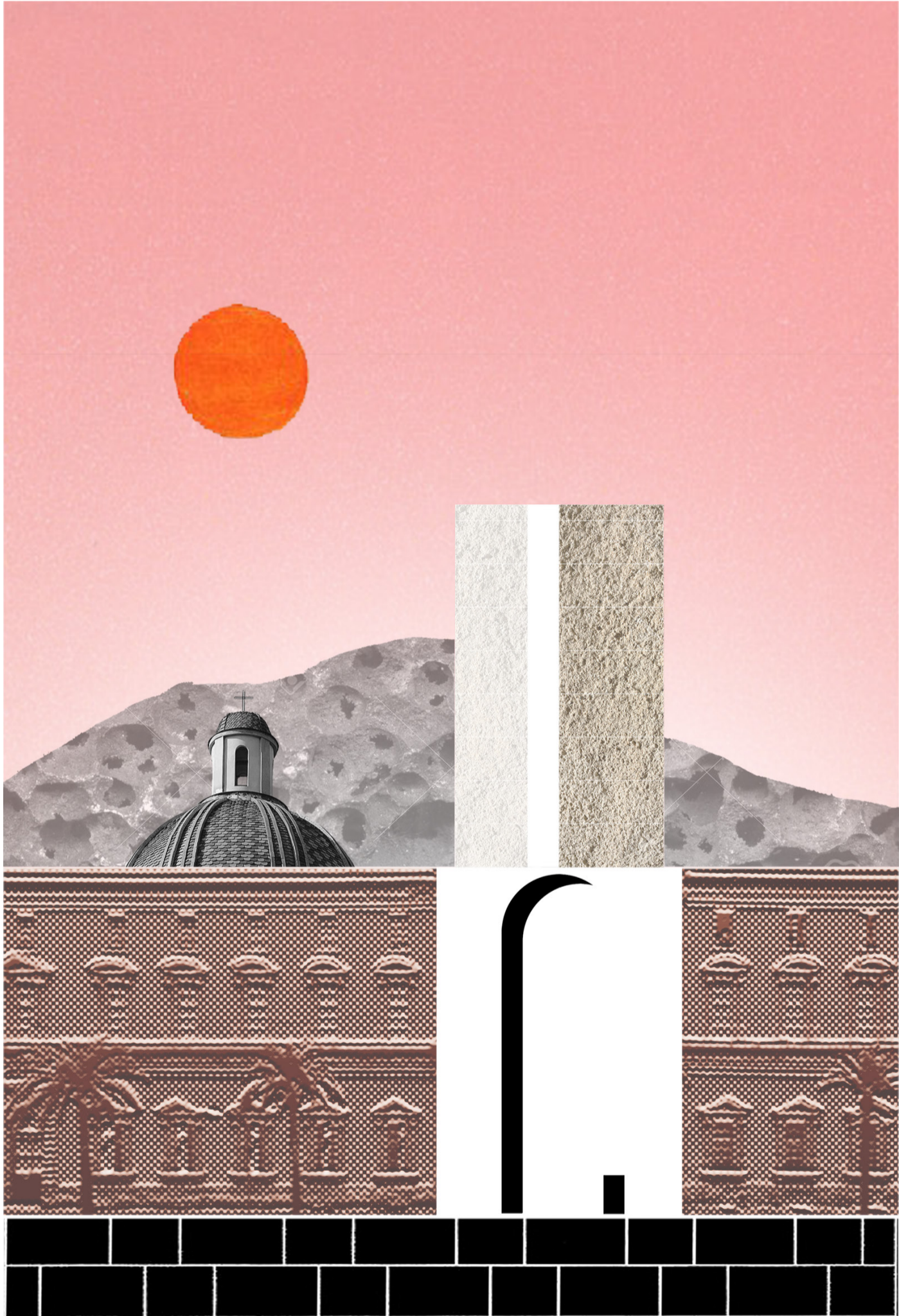


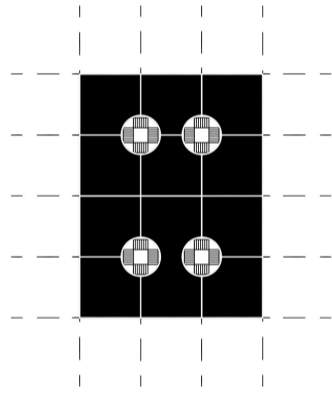


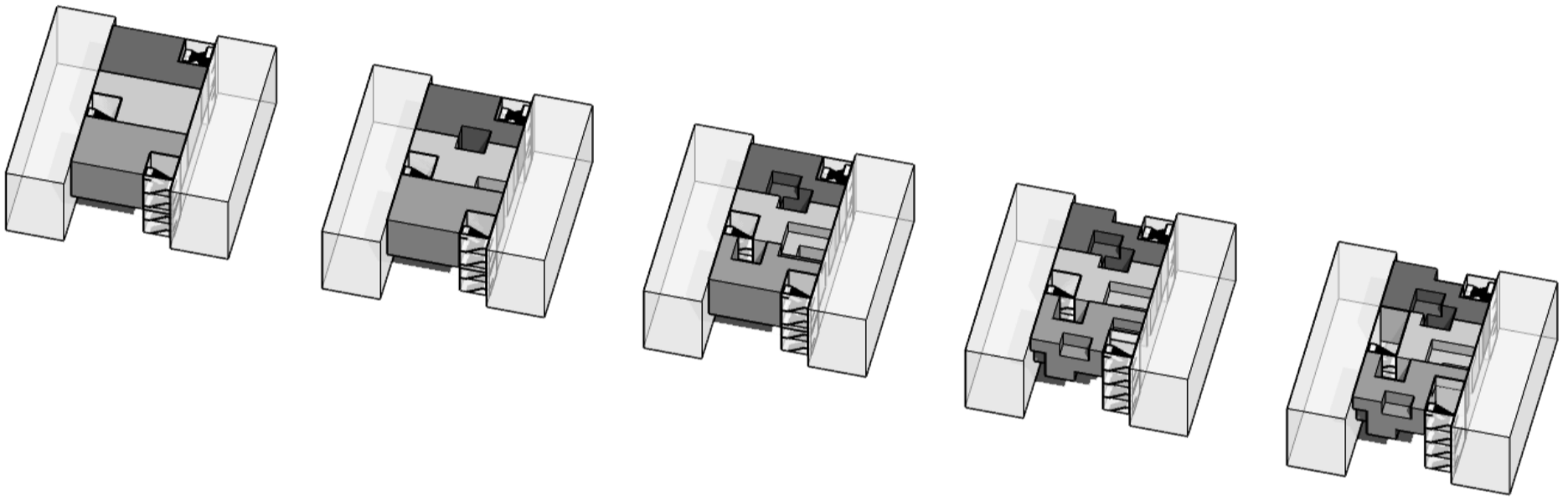


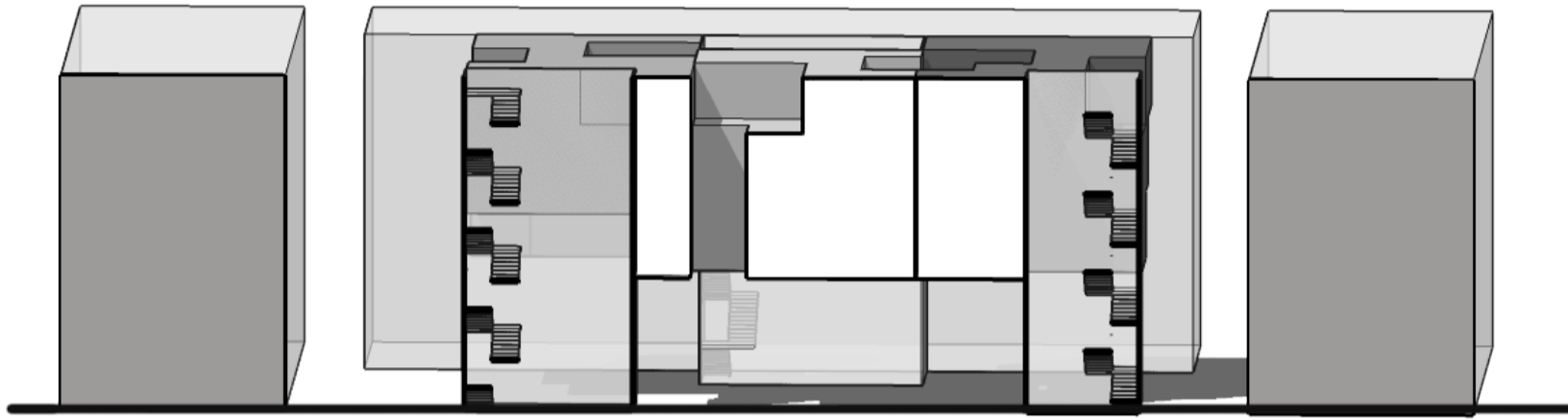


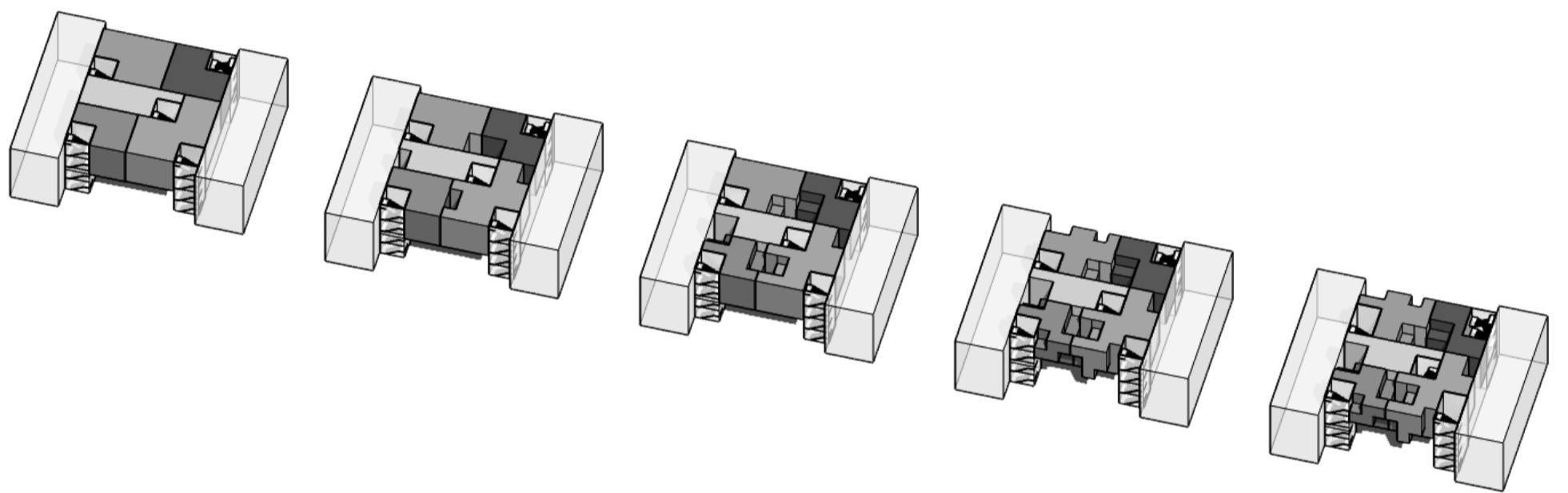


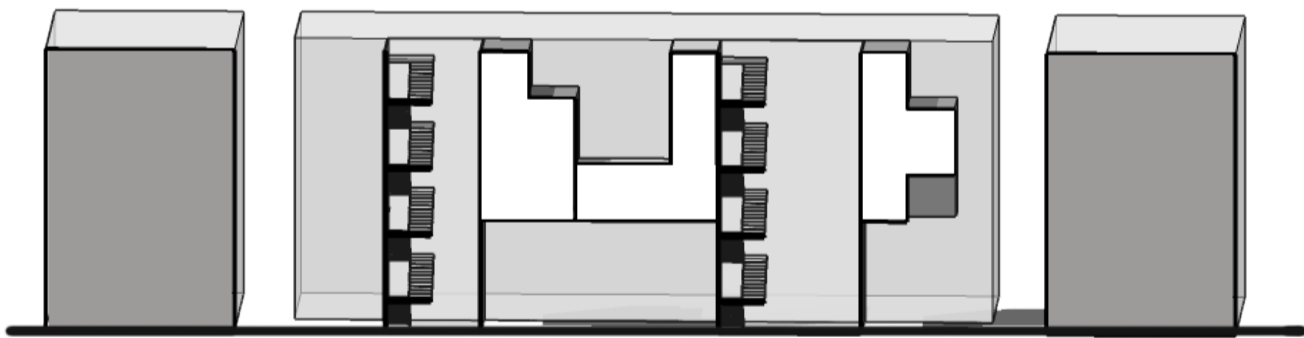
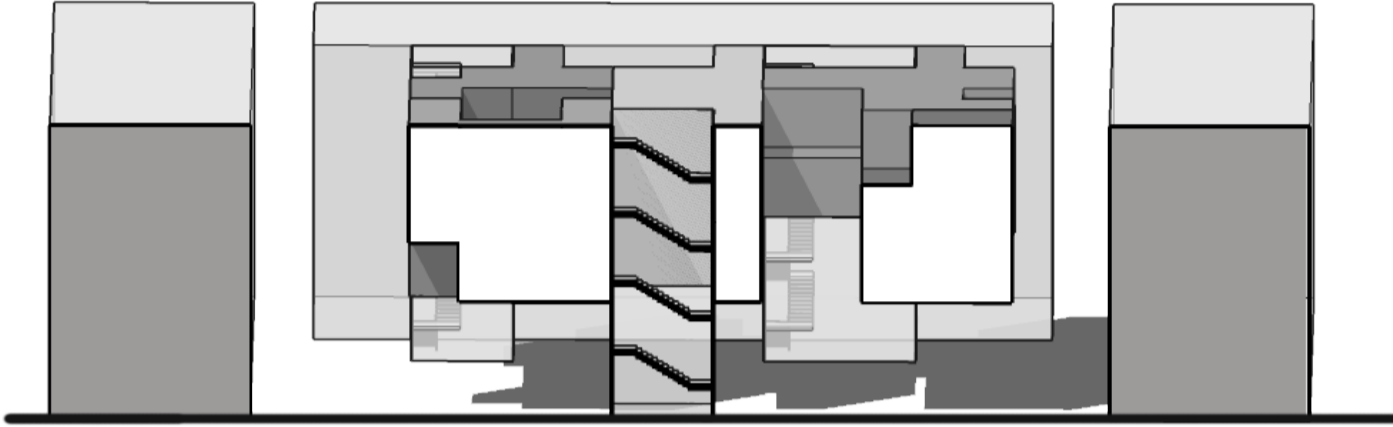


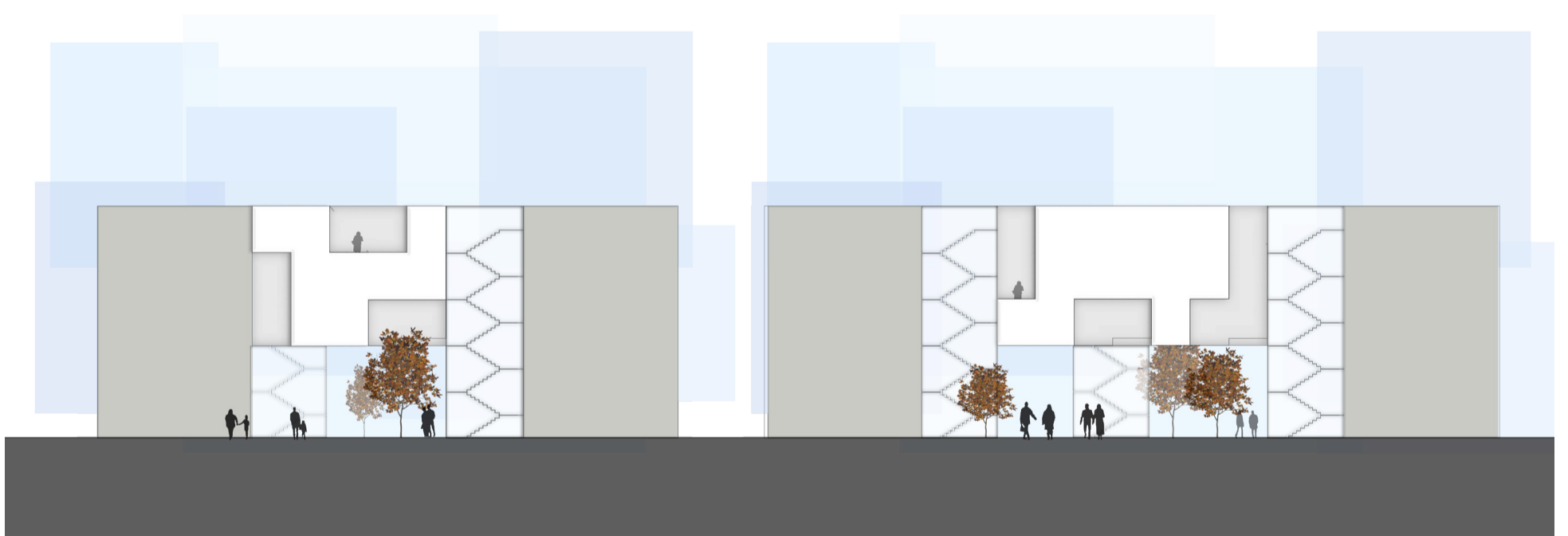


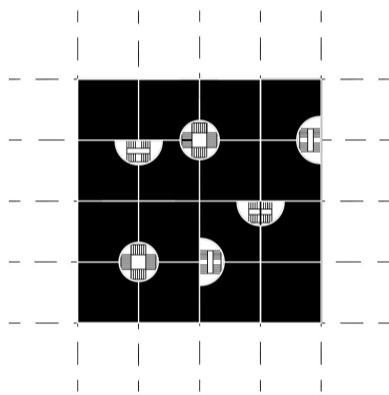












« Il y a une répartition, une porosité et une interpénétration de la vie privée. Ce qui distingue Naples des autres grandes villes, c'est ce qu'elle a en commun avec le village hottentot : toute attitude et action privée est submergée par les flots de la vie sociale »

Walter Benjamin, Images de pensée

