

# Naples: Waterfront Projects between the Two Wars. Architectural Visions and Thoughts on the City in the Drawings of the Frediano Frediani Private Archive

Alessandra Cirafici, Alice Palmieri

## Abstract

*Modern archives are a precious source for investigating not only the evolution with which the language of drawing has accompanied and narrated the architectural project at a particular moment in its history, but, especially when referred to the horizon of unbuilt works, they also represent an extraordinary tool for interpreting the sometimes unexpressed potential or urban utopias that marked the evolution of thought on the city in the 20<sup>th</sup> century. Valuable evidence of this is provided by the drawings kept in Frediano Frediani's private archive, which tell of the urban utopia of an unprecedented Naples, extremely avant-garde and at the same time deeply rooted in its territorial identity. In the abundant archive material, the aim is to investigate some of Frediani's unrealised architectures, in which the author proposes waterfront solutions that tell of the relationship of the Campania capital with the sea, and which are inserted along a stretch of coastline central to everyday urban dynamics.*

*Keywords: 20<sup>th</sup> Century archives, Frediano Frediani, urban utopias, drawn architecture.*

## Critical archive/device

"Here, then, the archive is no longer just an inert heap of documents from which some disturbance that Derrida associates with the mnemonic process arises, but becomes, in a Foucauldian sense, a critical device capable of regenerating the usual logics of preservation, use, and dissemination of knowledge, of reactivating memory and political consciousness"

[Baldacci 2016, p. 20]

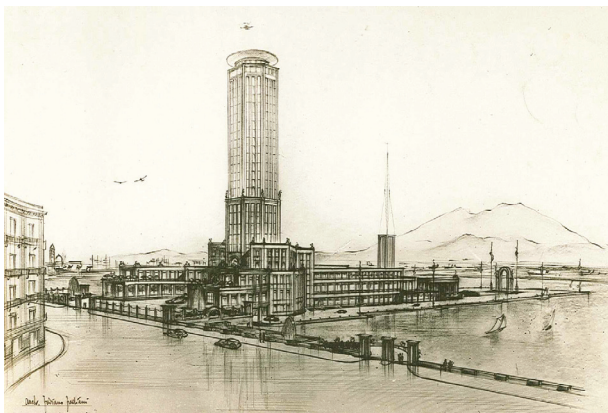
Most of the uncertain critical success of some interesting Italian, especially southern, exponents of 20<sup>th</sup> century architectural thought, is probably due to some historiographical gap, but much more to the lack –due to neglect or the destructive events of the last century– of well-organised and consultable public archives. The questions regarding the very idea of 'archive' and the role it can play in the

protection of important portions of collective memory are interesting in themselves and offer particular food for thought when addressed to the theme of the architectural archive and the particular relationship between history, memory and knowledge that it conceals. These are questions that closely concern the field of architectural drawing in its dimension of 'document'. Even more so, they regard the double value that an archive, composed essentially of 'figures', possesses with respect to a traditional documentary archive. A difference that is enclosed in its conspicuous "oscillating between deposit and museum, inventory and collection: but above all in its planning intentionality that almost always tends to project the dimension of the document into the more heroic one of the 'monument'

according to the well-known meaning indicated in 1978 by Jacques Le Goff in his famous essay for the Einaudi encyclopaedia" [Irace 2013, p. 5]. At the very moment in which it is executed, "the drawing ceases to be just an operation, to become a work, [...] it is generally transformed into information that is even more stable than its denotation" [de Rubertis 1994, p. 23]. Once drawn, the lines not only bear witness to the drawing or interpretative act that generated them, but also return to present themselves to the observer as objects ready for a new hermeneutic action that can go beyond the intentionality of those who produced them. In this sense, modern archives are a precious source for investigating not only the evolution with which the language of drawing has accompanied and narrated the architectural project at such an important time in its history, but, especially when referred to the horizon of unbuilt works, they also represent an extraordinary tool for interpreting the sometimes unexpressed potential or urban utopias that marked the evolution of thought on the city in the 20<sup>th</sup> century. The theme is rich in suggestions, but to deal with it in a general sense would take us far from the considerations that we wish to pursue here through the particular case of the private archive of an architect, Tuscan by birth but Neapolitan by adoption, whose critical fortune is not at all proportionate to the significance of his eclectic and copious production in the panorama of architecture real-

ised at the turn of the two wars –and then again until the 1950s– in Campania, between Naples and Benevento. This is the figure of Frediano Frediani [1] and his private archive, carefully guarded by his family and generously made available to scholars who, over time, have had the sensitivity to recover important pieces of the architectural history of Naples in the early 20<sup>th</sup> century from it [2]. Preserving this archive has not only meant documenting the work of a talented architect who expressed himself in a wide range of fields of culture and thought in the early 20<sup>th</sup> century (from art to architecture and drawings), but it has also meant protecting from oblivion a heritage of thought and action in the field of architectural production, through which it is possible to investigate interesting and useful itineraries for reconstructing some of the reasons and destinies of the urban history of the city of Naples. In the copious material in the Archive, the beautiful perspectives created in charcoal or graphite for some of Frediani's most complex and at times visionary works stand out. Magnificent drawings from which we will attempt to draw some considerations on the way drawing was used as a vehicle for expressing architectural thought as it was developing in the context of Italian culture at the turn of the Second World War. All those materials that document what the critics, when referring to the project of the 20<sup>th</sup> century, tend to define as the 'useful drawing', realized by Frediani in the long activity of 'architectural and artistic referent' that he carried out in the section Studies and Works of the Ente Autonomo Volturmo starting from 1925 are also of great interest. This latter collaboration earned him, among others, the commission to design two beautiful stations for the Cumana railway, the first section of which was built in 1889 –Italy's first urban underground railway and second in Europe only to London!– and which, towards the end of the 1930s, when the Mostra delle Terre d'Oltremare was opened, saw a significant boost in terms of both the technical aspects of electrification and the changes to the route, which led to the opening of two new stations –Fuorigrotta and Mostra– designed by the architect Frediani. These two little gems fortunately escaped the 'flurry' of renewal that swept through the Fuorigrotta district during the work for the Italia '90 World Cup, with dubious results. The incautious decision to demolish them would have deprived us of a precious testimony to the architecture of Frediani, a sensitive interpreter of a particular season, in which the two episodes are inserted with undoubted value. Frediani's entire work is a mirror in which to glimpse the elements

Fig. 1. Santa Lucia skyscraper (1945): perspective view to verify the visual impact of the building in its relationship of continuity with the urban structure and the landscape context (Frediano Frediani Private Archive).



of that important season of change that swept through the city. At times pursuing the rhetoric of Greater Naples, at times more pragmatically pursuing important results in terms of infrastructures and large-scale works, the 'Neapolitan school' at the time boasted names of the calibre of Marcello Canino, Carlo Cocchia, Luigi Piccinato, Giuseppe Vaccaro and Giulio De Luca, to whom we owe interventions in those years that significantly altered the image of the city, constituting an unavoidable premise for its subsequent development.

When he arrived in Naples in 1922, Frediani's work covered the whole complex cultural and political scene that affected the city in that controversial period which saw the language of architecture here, as elsewhere, fluctuate markedly between innovation and tradition, rationalism and classicism, in a process clearly documented in the Frediani archives. His first works are eclectic, even in terms of representation, and include the project for the extension of the Granili thermal power station in 1929 and the work on the Colli al Volturmo hydroelectric power station in 1934. He gradually moved towards a proto-rationalist language in his work on the stations of the Cumana railway, with a widespread use of expressionist forms and glass blocks, while the work carried out in Benevento, with the Giuseppe Mazzini school building (1934) and the heliotherapy colony (1936), was refined in the clear classical play of volumes. These were years in which Frediani intertwined his experience with that of Luigi Cosenza (with whom he collaborated on the design of the fish market in 1929) in a lively context in which, alongside the great names of the 'Neapolitan school', apparently minor figures such as Vittorio Amicarelli, Venturino Ventura and Frediani himself contributed with more specific but no less significant episodes to the reorganisation of the city's image and thinking.

In this context, the work carried out immediately after the end of the Second World War is of particular interest, when Naples emerged from the rubble of one of the heaviest Allied bombardments and found itself having to think about its new urban layout, the reconstruction of the port area, which had been almost completely destroyed, and, more generally, rethinking the waterfront to the east

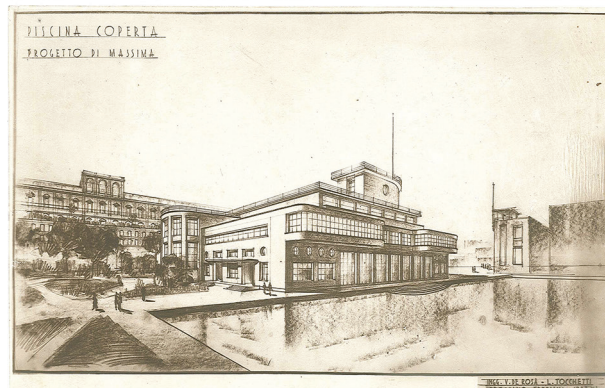
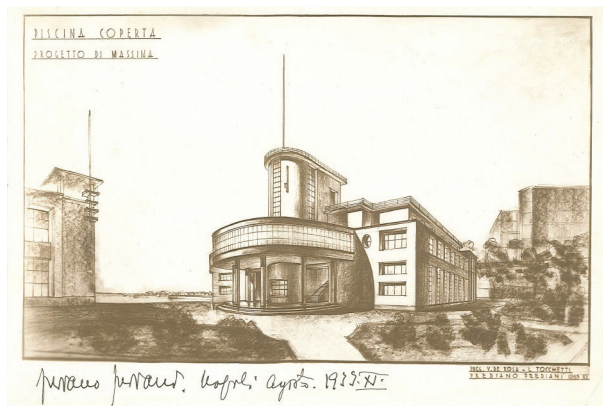
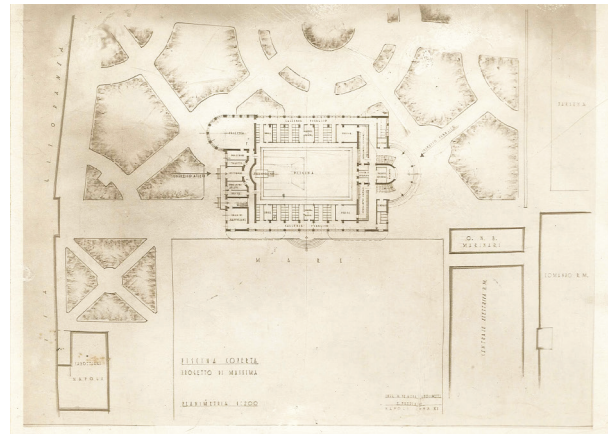


Fig. 2. Molosiglio indoor swimming pool (1933): general plan and insertion in the existing gardens; perspective views in relation to the sea and the Royal Palace behind (Frediano Frediani Private Archive).

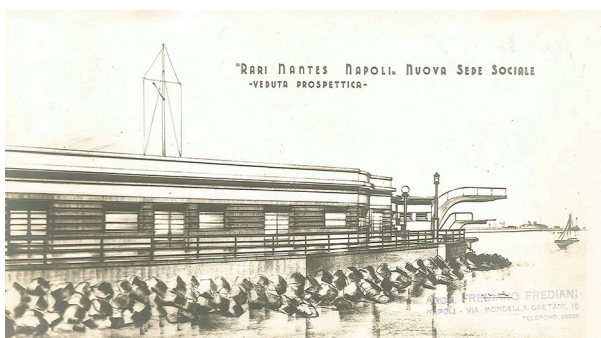
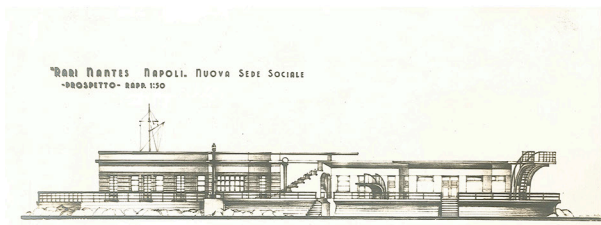
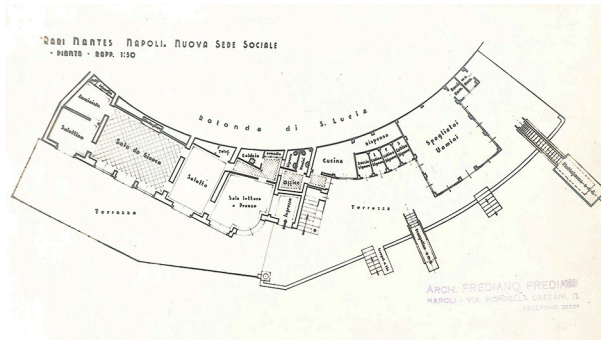
of the city. Frediani had already intervened in here, before the conflict, with some projects that were not always realised, but it was at the urging of the American Colonel Harold H. Townsend, Public Works and utilities officer of the Allied Military Command in Naples and president of the American Italian Development Enterprises, that Frediani drew up his most complex and visionary project between 1945 and 1946: the Santa Lucia skyscraper [3]. The project was never built due to the bitter controversy that followed its presentation to the public. It was a powerful, visionary project that rightfully belongs in the season of Italian architecture immediately after the war and which, if realised, would have significantly modified not only the image of the city, but probably also its propensity to include the 'modern' in its own urban transformation process.

### Paradigms of modernity and aesthetic resistance in post-war Naples

The damage estimate drawn up the day after the end of the hostilities reported that over 80% of the docks, buildings and facilities in the port area had been destroyed. An immediate programme of reconstruction work was therefore necessary, which had to include, in a broad sense, a redesigning of the entire waterfront of the eastern part of the city from Carmine to Piazza Municipio. The debate that followed was intense and revolved essentially around the proposal for a 'Plan for the reconstruction of Via Marittima' presented by Luigi Cosenza in 1945 [4]. The proposal was harshly criticised by the Neapolitan intellectual elite. The Order of Engineers and Architects, in a document drafted by Amadeo Bordiga, criticised the conception of the Plan inspired by "fantastic visions of an Americanised Naples", translated into "a mammoth Via Marittima which will advance destroying monumental buildings, historical environments and a mass of residential buildings which had to be gradually replaced due to the extreme necessity of the moment" [De Lucia, Jannello 1976, p. 16] [5]. What emerges is the image –more presumed than actually contained in Cosenza's intentions– of an "Americanized Naples, a synthesis of a series of real and imaginary *topoi* that at the time fuelled the myth of the American city: a huge urban scene, mastodonic rather than grandiose, built with 'skyscrapers' in place of churches and historic buildings" [Belfiore 2011, p. 107]. All the elements of the debate on the American 'dream' that affected Italy and Naples during

the years of the Allied occupation are easily recognisable. A controversial period in which historiographic interpretation has often emphasised elements of fracture with respect to the past, but in which, on the contrary, the resistance of previous models is very much alive. The myth of America, elected as a paradigm of 'modernity' was often contradicted by "lines of 'continuity', traceable through the lens of a disenchanting analysis, even when made latent by the very protagonists of that event" [Gravagnuolo 2011, p. 96]. In the case of Naples, the debate was intertwined with a certain resistance on the part of the city to imagine itself as truly 'modern' and to allow new languages and new building typologies (first and foremost the skyscraper) to find a place in the consolidated fabric of the historic city. In short, we could say that the open controversy that greeted Cosenza's proposal outlines that itinerary in which "the 'Italian way' to the skyscraper and the desire to be 'American' recounts the birth of a recurring sentiment between defence of one's own cultural and artistic identity, fear of colonisation by other models and the need to find a necessarily unstable balance between local and global" [Molinari 2011, p. 38]. In this sense, the fate of Frediani's visionary project for the Santa Lucia skyscraper is emblematic and fits perfectly into the debate mentioned above, both in terms of the aspects related to the project's design dimension and the bitter controversy that his proposal produced in the milieu of Neapolitan intellectuals. So much so that, despite its approval by the commission, the project was never realised. The events that accompanied the phases of entrusting the commission to Frediani and the realisation of the project for what was to become the 'Santa Lucia' International Labour Centre (1945-1946) [Cirafici 2020], a magniloquent building imagined on a peninsula extending over 200 metres into the waters of the gulf, along the stretch of sea between the Molo San Vincenzo and Castel dell'Ovo have already been discussed. Frediani had already designed two buildings in the same area: an unbuilt indoor swimming pool at Molosiglio (1933) and the new Rari Nantes Club headquarters (1938). Both projects responded to an idea of the city that saw sport, swimming and therefore the relationship with the sea as an important part of its identity. These works were designed with a particular sensitivity in interpreting the dialogue, also perceptive, with the stretch of water they both overlooked, while at the same time being attentive to the urban context in which they were inserted. The Santa Lucia project far exceeded the dimensions of the previous

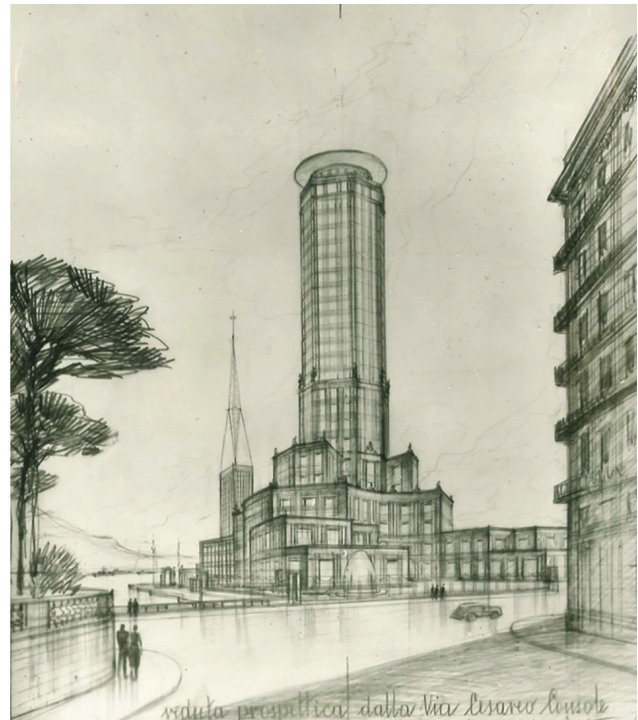
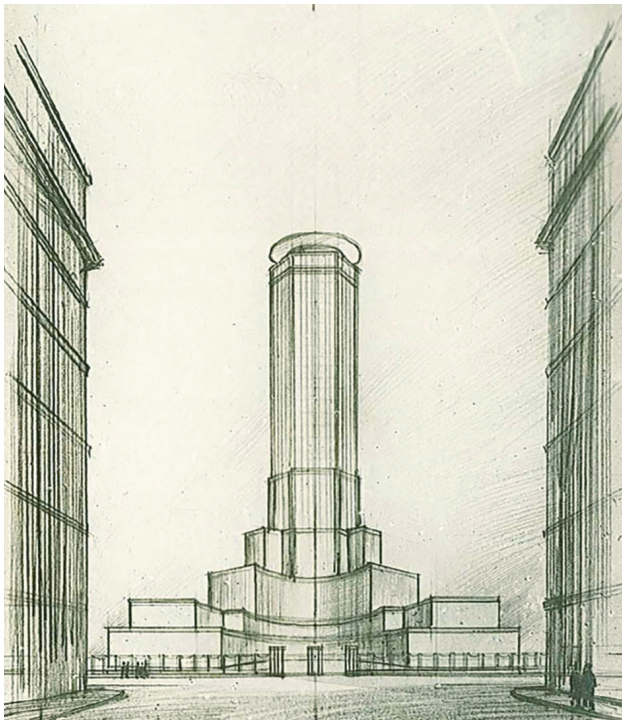
Fig. 3. Rari Nantes Club Headquarters (1938): the archive documentation represents in plan, elevation and perspective the building in its dialogical relationship with the sea. Next to it are some historical photographs of the construction (Frediano Frediani Private Archive).



interventions on the coastline and can undoubtedly be considered a protagonist of the season of the great 'utopia' that characterised the urban transformations of the cities. The visual impact of Santa Lucia, with its octagonal tower standing out in the middle of the sea, was a provocation for the imagination of the entire city of its famous 'panorama' (figs. 4, 5, 6) Frediani's project therefore remained a splendid utopia, and as is often the case with unrealised projects, little known or investigated. Frediani's three interventions are not to be understood as part of his unitary thought on the waterfront. They are different in scale and purpose, but without doubt they provide an opportunity to reflect on the fate of the city's waterfront which, once abandoned –rightly or wrongly– the organic proposal by Cosenza, has long remained unresolved and

is still in a condition of perceptual disorder, accentuated by the interminable work on line 1 of the underground. The first objective is to attempt to give a critical reading of Frediano Frediani's projects –both completed and unfinished– starting with an analysis of the beautiful, signed drawings kept in the Archive. Then, through a cultured redrawing operation, we will try to give our own contribution to the intense debate on the relationship between 'architectural drawing' and 'realised architecture', in favour of an interpretation that sees in the graphic analysis and in the prefigurative capacity of the drawing, the possibility of returning to the sphere of militant architecture the wide range of archive projects that were not realised, but that are no less significant for the evolution of the thought on the city.

Fig. 4. Santa Lucia skyscraper (1945): the perspective views from Via Console enhance the monumentality and expressive power of the octagonal tower (Frediano Frediani Private Archive).



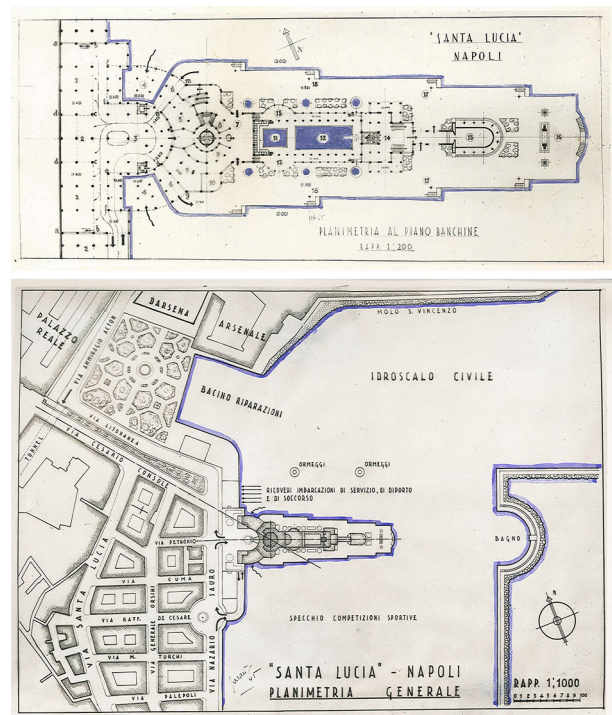
## Waterfront projects between utopias and pragmatism

Remaining within the sphere of pure intentionality, some of Frediani's projects, first and foremost the Santa Lucia project, now offer themselves to our attention for a graphic investigation that retraces their vocations and potentialities enclosed in the expressive force of the 'project drawing'. The series of drawings, sketches and beautiful perspectives created by the happy hand of Frediano Frediani for the Santa Lucia project, as well as for the indoor swimming pool at Molosiglio and for the headquarters designed and built (this one!) for the Circolo Nautico Rari Nantes, allows to have a fairly clear idea of the design development of the works and to appreciate their quality. It also allows to make a few considerations on the use of drawing as a vehicle for the expression of architectural thought as it was developing in the context of Italian architectural culture at the turn of the Second World War. The wind of the avant-garde, which had imprinted itself on much of the modernist architectural production in Europe, was slow to take root in Italy, where to identify a true new element in the way of understanding the representation of architecture, we must refer almost exclusively to Futurism and the unmistakable graphic sign of Sant'Elia. The only true ground for experimentation in the field of graphic innovation was soon to be the Roman school with the works of Terragni, Libera, Ridolfi and Sartoris, whose representations expressed the search for linguistic coherence and a new way of understanding architectural drawings.

In this ideal path, Frediani's experience has its own specificity. The drawings in the archive certainly favour a narrative dimension, so to speak. A narrative that does not renounce the praise of volume and that identifies in charcoal or graphite a technique perfectly consistent with its objectives, not without a certain virtuosity and that never abandons perspective representation. The initiatory path that had led modernism to privilege the 'absoluteness' of axonometric representation, to exalt the almost abstract quality of pure geometric form, devoid of any ornamentation and above all devoid of 'context', did not seem to interest Frediani, whose drawings still show a clearly descriptive vocation, with some peculiar elements. Look at the drawings for Santa Lucia. The project was developed, as we have said, after the end of the war, at a time when the critics placed a season of architectural drawing that they defined as 'useful drawing'; a drawing that, although in continuity with the previous period, was characterised by a particular pragmatic, instrumental

approach, functional to a physical but also cultural reconstruction of the country and its architectural conscience. In this sense, Frediani's design for Santa Lucia looks to the past, and therefore to the recent pre-war period, in a manner not entirely dissimilar to the perspectives realised for the indoor swimming pool at Molosiglio (fig. 2) or for the Rari Nantes Club headquarters (fig. 3). The decision to make a massive use of perspective, however, has a particular significance here: to verify the volumetric dimension and above all the scale of his intervention, succeeding in communicating to the client, as well as to public opinion, the monumental and symbolic quality of his courageous design idea and the attempt at dialogue with the pre-existing context. The numerous perspectives in the Frediani archives, in the file

Fig. 5. Skyscraper of Santa Lucia (1945): a general plan describes the position with respect to the road axes and the main access routes by land and sea (Frediano Frediani Private Archive).



dedicated to the Santa Lucia project, all have the same vertical framework; with effects that are sometimes more realistic and at other times with an extraordinary power of chiaroscuro in the definition of volumes and cuts of light, they define the material quality of the project, enhancing, together with the clarity of the volumes, the symbolic and monumental dimension with a precise choice of expressive poetics. A classicist character emerges in them, which also recurs in Frediani's other works, a synthesis of the neo-Romanism of the Italian rationalists formed during the Fascist period, which is also evident in the drawings for the indoor swimming pool, which emphasise the volumetric articulation, the large glass surfaces and a certain monumentality of the layout.

In the case of the Santa Lucia, all of this is complemented by an American-style solemnity. It is difficult not to highlight the almost explicit reference to the image of the fluted column suggested by the tower's shaft, an inevitable reference to Adolf Loos' design for the Chicago Tribune. In all the perspectives, the choice of the vertical frame highlights the monumental dimension of the tower much more than the dynamic volumetric articulation of the building in successive aggregations, whose description is entrusted to the single aerial perspective. However, the greatest challenge lies in the refined work of perspective representation, which aims above all to place the building in the context of the pre-exi-

sting landscape, be it the languid backdrop of Mt. Vesuvius or the dense urban fabric. The use of the photomontage technique (fig. 6) is of particular interest, to be considered truly experimental for the time, capable of combining modern architecture and town planning, photographs of the urban context and line drawing with undisputed charm in the representative outcome.

Even in the perspectives created for the indoor swimming pool, attention to the context is evident not only in the reference to the façade of the Palazzo Reale, against which the building's articulated volume stands out with a great height difference, but also in the relationship with the elegant gardens and the mirror of water of the Molosiglio harbour on which the entire south elevation rests (fig. 2). The location of the building already contains many complex issues, linked to the city's characteristic differences in height between the Santa Lucia seafront, the site planned for the swimming pool near Via Marina and the decidedly higher level upon which the Royal Palace stands. They describe an important volume characterised by large windows and two long bow windows, with circular ends, facing the sea. The functional nature of the structure invites an introspective vision, in which the spatial complexity of the internal volume is concentrated in the centrality of the pool, an object that catalyses the gaze and a great 'void' that the section tells us is surmounted by a beautiful work of engineering, given by the reinforced concrete truss roof, an identifying and characteristic element of the building form. The relationship with the sea, this time, is described not so much in the sections as in the general plan, which configures the layout with respect to the existing gardens and the quay, for which a flight of steps was planned that gradually descended into the water:

The daring drop in height generated by the Santa Lucia breakwater was also the starting point for Frediani's small project for the headquarters of the Circolo Rari Nantes, which had been based on the reef against the wall in Via Nazario Sauro near the entrance to the Santa Lucia marina since 1908. In the same place, the city's other historic sailing clubs, the Italia and the Savoia, had been there since the end of the 19<sup>th</sup> century. The drawings in the Frediani archives also include a proposal for a general reorganisation of the marina and Borgo Marinari, as if to demonstrate a desire to intervene organically in the entire area. The project for the Rari Nantes Club headquarters, which still exists today, although with obvious alterations to the original design, is characterised by an interesting semi-circular plan, leaning against the wall of the rotunda above, with which it dialogues, linking

Fig. 6. Santa Lucia skyscraper (1945): schematic sketch of the structural masses realized with the photomontage technique to document the visual impact of the building (Frediano Frediani Private Archive).





Fig. 7. Santa Lucia skyscraper: graphic analysis and critical interpretation. Plan at 2.50 m elevation, cross section, elevation drawing and axonometry to describe the aggregation of volumes (Master's Degree thesis in Architecture by T. Esposito, 2019. Supervisor prof. A. Cirafici).

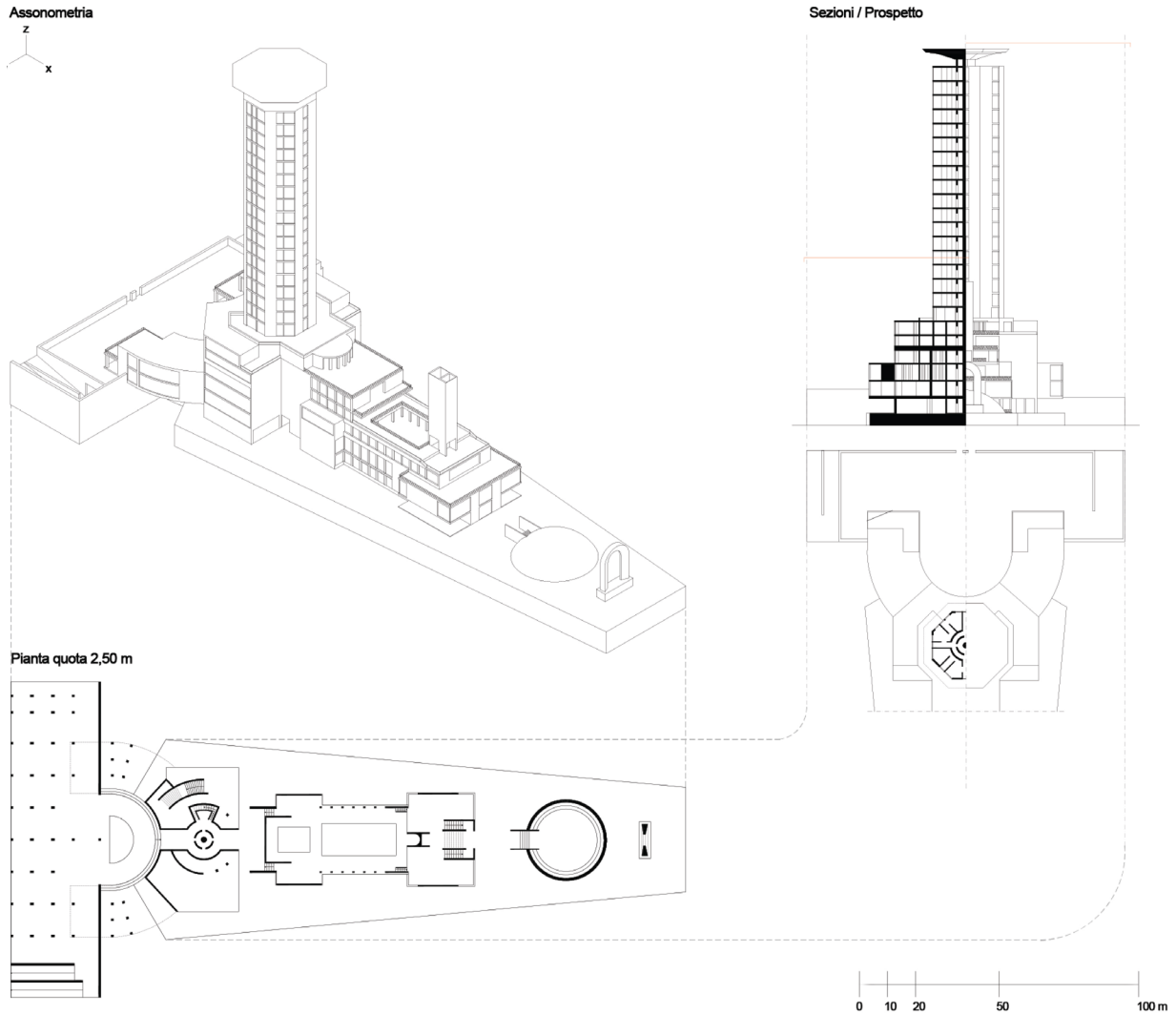
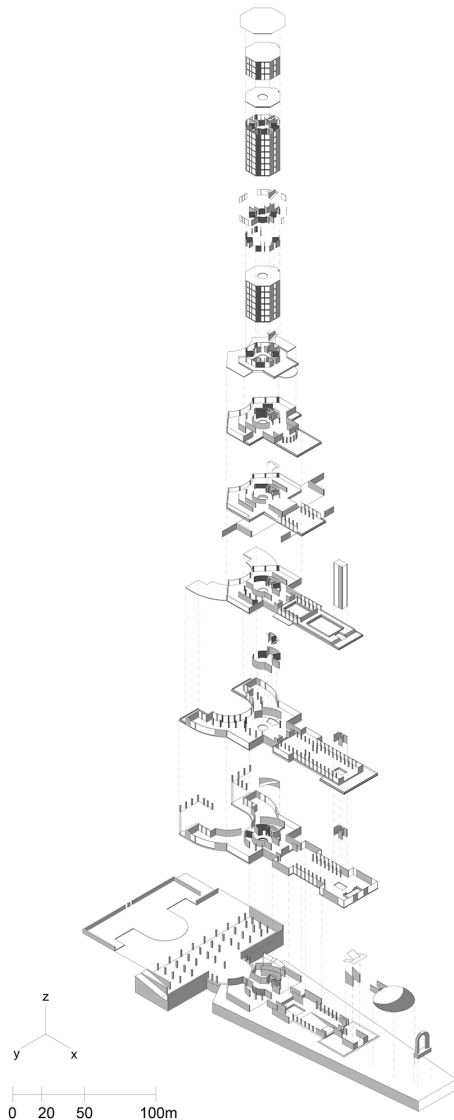


Fig. 8. Santa Lucia skyscraper: graphic analysis and critical reading. The axonometric exploded view highlights the functional distribution and the volumetric overlapping scheme (Master's Degree thesis in Architecture by T. Esposito, 2019. Supervisor prof. A. Cirafici).



upstream to it, while downstream it extends into the stretch of water in front of it with two large terraces equipped with diving boards and descents to the sea. The plan and the axonometric sketch of the preliminary project (fig. 2) document an initial conception with a much more rigid layout of the regular and necessarily semi-circular volume, in which, on the contrary, the final solution replaces an interesting alternation of full and empty volumes well-articulated around the pre-existing cliff that the plan and the beautiful perspective clearly show. The access to the sports-centre initially conceals the volume and is configured through a staircase leading to the large terrace, revealing the view of Borgo Marinari and the Castle. The buildings are arranged on either side of the staircase and are distinguished by clear geometric characteristics: the ones on the left are compact and homogeneous, used for the association's activities, while those on the right, destined for changing rooms and equipment, are dislocated and differentiated in form. The front elevation shows the nautical reference even more clearly, underlined by the mast, with flagpole and ropes, designed for possible athletic exercises, and by the final section overlooking the sea, which sketched a prow [De Cristofaro 2021].

The strongly horizontal orientation underlined by the striped facing of part of the elevation in which the plastic volume of the diving board boldly jutting out into the water stands out. The perspective view is more attentive to documenting the relationship with the sea and the landscape than with the upstream context, and therefore favours perception from the sea in which the building's ability to integrate with the cliff is evident, almost as if it were an integral part of it. The expressionist flavour of the representation recalls other objects designed by Frediani which have unfortunately not withstood the test of time. Among them, the beautiful washhouse built in Benevento stands out (of which there are only a few photographs in the archives), whose cantilevered concrete roof with the ribs of the shaped beams in evidence reveal an ability to elaborate the expressive language of reinforced concrete, as is also shown in the section of the indoor swimming pool at Molosiglio and as can best be guessed from the redrawing operations that we have carried out on it, as on the other two episodes mentioned.

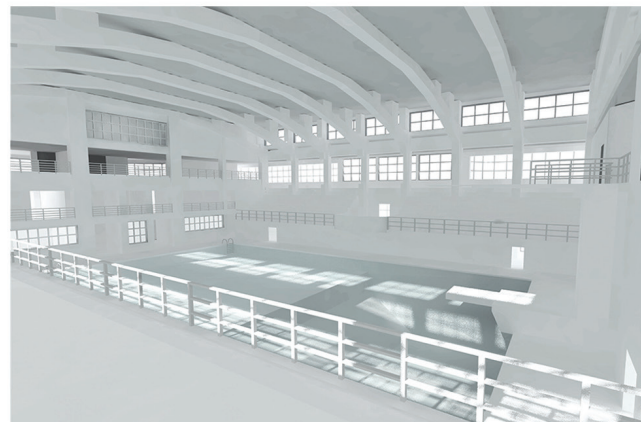
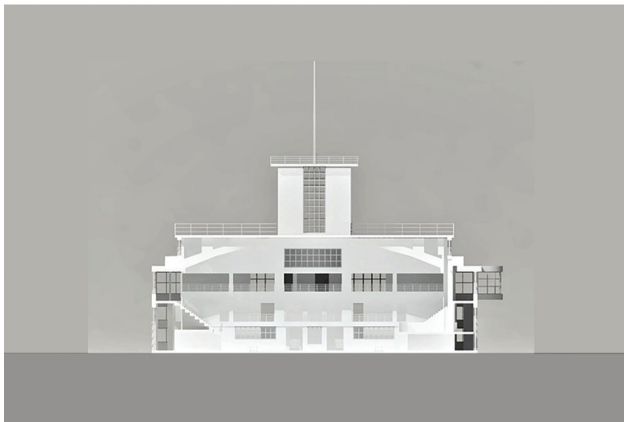
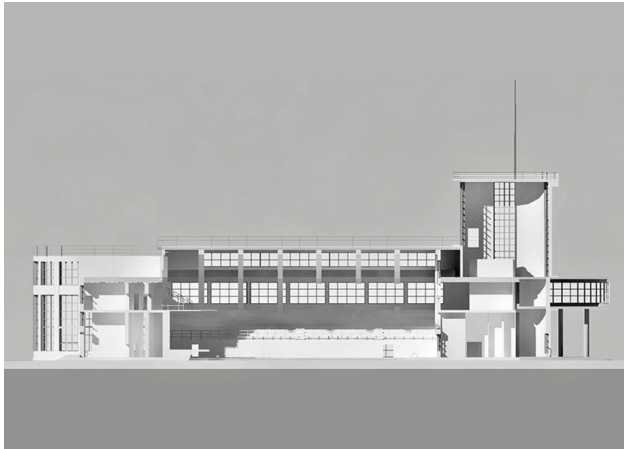
### Re-drawing: re-attribution of meaning

Investigating architecture through the graphic transcription of the Drawing means first of all tracing the design process,

starting from its condition of 'drawn architecture', as if to demonstrate, to quote Gregotti [Gregotti 2014], how thin the line separating project and drawing is and how much the two terms exchange and overlap, mirroring each other. In this sense, the project drawings of the Frediani archive have been investigated not only in an attempt to provide a critical interpretation of the 'drawing' intended as an action of transcription of the project idea, but also as an opportunity to try to decipher between the folds of the

information contained in them –sometimes incomplete, sometimes contradictory– the traces of a project path whose results can be re-proposed through operations of re-drawing and modelling that allow for a fundamental exercise of re-attribution of meaning especially to that "endless territory of the unrealized proposals, of the drawings that remained as such, understood as the ideal landscape of architecture and of the architect" [Purini 1993, p. 347]. Graphic analysis is therefore extraordinarily

*Fig. 9. Molosiglio indoor swimming pool: graphic analysis and construction of the digital model. Perspective sections and illustrative interior view (students: C. Franzese, E. Imbembo. Laboratory Representation and modelling of architecture, BSc in Architecture A.Y. 2020/21, prof. A. Cirafici, tutor A. Palmieri).*



useful in the interpretation of buildings that were never built, of which –as in the case of some of Frediani's works– only archive documentation remains, for the identification of formal and spatial values. The redrawing of the projects and their digital processing have thus made it possible to see a complete image of buildings that do not exist in reality, whose reading can only be the result of a cognitive and imaginative process. In the case of the interventions on the waterfront, restoring graphic consistency to this imaginary design means coming to terms with an urban landscape, perhaps utopian, but which, if realised, would have given a different meaning to part of the coastal stretch of the centre of Naples. As Pagnano says, "an architecture can reveal much of its meaning if subjected to specific analysis techniques that design can implemented in accordance with its formal,

constructive and linguistic characteristics" [Pagnano 2008, p. 7]. Redrawing can highlight a series of issues implicit in archive documentation and which can be the object of consideration through critical operations of representation. The operational value of graphic transcription lies in its ability to make the figurative matrixes of the project and the compositional methodology visible, in a narrative made up of drawings of architecture that was never built, whose memory remains alive thanks to the reconstruction of the image. The graphic re-proposition of Frediani's projects, starting from the materials in the archive, is therefore part of the practice that allows for the critical reading of a work *in absentia* through a transcription that is in no case just a conventional re-proposition of the project drawings, but on the contrary is the result of a selection of signs and elements of a metalinguistic system that in itself configures the features of a critical transcription. Far from pursuing a hyper-realistic approach, the digital representation relies on the strength of line and volume and their ability to synthesise form. At times, as in the case of the indoor swimming pool at Molosiglio, the perspective views have favoured the reconstruction of the volumetric articulation and the solution of the roof in the internal views, which give back a perceptive datum totally absent in the archive documentation, allowing for the view of new internal viewpoints that reveal an articulated space conceived with functional rationality. At times, as in the case of the Rari Nantes Club headquarters, the only work actually built, the sense of the redrawing was to investigate the original intention that drove Frediani in his volumetric research, functional and formal at the same time, guided by the dialogue with the sea, the true protagonist of the space used. The small structure is located below street level, almost fan-shaped, to follow the urban topography and to turn the gaze towards Mt. Vesuvius as well as Castel dell'Ovo. Through the redrawing and construction of three-dimensional models, it is possible to figure out the perspective view, which allows to investigate a compositional choice that conceives the construction as a sort of naval bridge, culminating in a springboard and a raised walkway probably to be used as a mooring for boats. The internal views try to enhance the relationship with the sea and the city, guiding the lines (curved in this case) of the form, which at the top hooks onto the Santa Lucia roundabout to open up towards the coastal landscape, seeking an interpenetration between exterior and interior, facilitated by the reduced depth of the small volume which allows the landscape to be visible from every room. The connection with the sea is profoundly physical,

Fig. 10. Molosiglio indoor swimming pool: digital model construction and external views (students: A. Mugione, A. Russo, E. Viale. Laboratory Representation and modelling of architecture, BSc in Architecture A.Y. 2020/21, prof. A. Cirafici, tutor A. Palmieri).

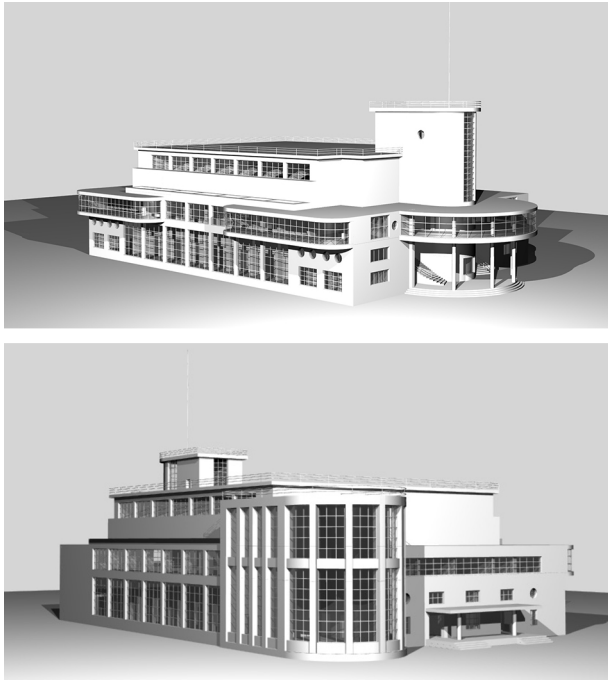
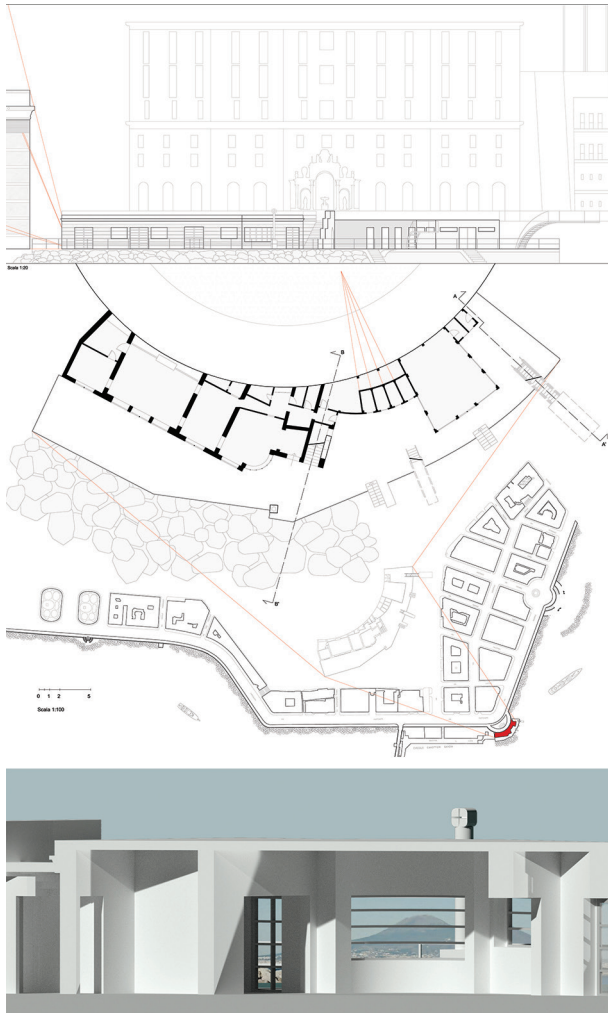


Fig. 11. Rari Nantes Club Headquarters: graphic analysis and critical interpretation. Synthetic table (students: L. Pagano, M. Portella, A. Perfetto, A. Oliva, S. Oligino. Laboratory Representation and modelling of architecture, BSc in Architecture A.Y. 2020/21, prof. A. Cirafici, tutor A. Palmieri).

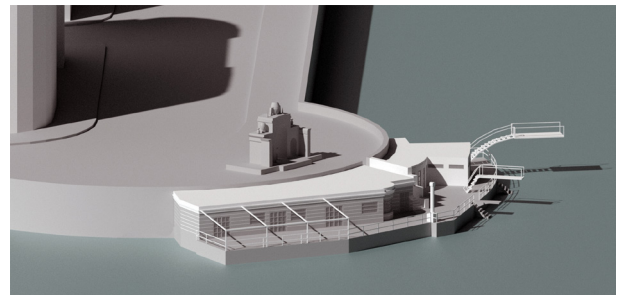


concrete, and embraces construction and structural issues, resolved with lightness in favour of an architectural image that interpenetrates with the water; to the point of maximum tension in the design of the diving boards, which leave the terrace 'behind' to develop in suspension above sea level. In apparent total contrast is the relationship with the city's buildings: the large representative buildings on the Santa Lucia waterfront are only a backdrop for the Rari Nantes project, which has its dimensions, form and language at odds with the 'classicism' of the buildings at street level.

Finally, the work of analysis through the drawing of the articulated Santa Lucia project has privileged an action of progressive reduction of signs to the point of extreme synthesis, succeeding in reducing the connotative elements of the project to very brief but effective strokes. By re-proposing sections and plans, he has once again emphasised the relationship of the designed space with the city and the landscape, enhancing the monumental and symbolic quality of the design idea and its close relationship with the territory. The succession of plans and volumes is synthetically narrated with an expressive force by the axonometric exploded view in which the entire articulation by successive superimpositions is evident (figs. 7, 8).

In conclusion, we can affirm that in all the cases described, the redrawing operation offered itself as an opportunity to implement a critical and interpretative process of translation of the spatial complexity into a graphic sign, becoming the implementation of that thought, so well expressed by Francesco Maggio, according to which if "the drawing is the 'place' of construction of the form, the redrawing is the analysis of the completed form" [Maggio 2008, p. 39].

Fig. 12. Rari Nantes Club Headquarters: construction of the digital model and external view (students: A. Perfetto, A. Oliva, S. Oligino. Laboratory Representation and modelling of architecture, BSc in Architecture A.Y. 2020/21, prof. A. Cirafici, tutor A. Palmieri).



## Credits

Although the approach and contents of the essay are shared by the authors, it should be noted that the first and third paragraphs are by A. Cirafici, while the second and fourth are by A. Palmieri.

## Acknowledgements

Special thanks are due to Gianluca Frediani for his generosity in allowing the consultation and publication of materials from the Frediano Frediani private archive.

## Notes

[1] On the figure of Frediano Frediani, see the recent volume by Carlo De Cristofaro that for the first time collects the entire work of the architect born in Forte dei Marmi in 1897: De Cristofaro 2020.

[2] The testimony of Frediani's copious work is kept in a rich private archive, curated by his nephew Gianluca Frediani, whom we thank for allowing the consultation and the publication of the graphic and photographic material.

[3] The ambitious project of the skyscraper off the coast of the hamlet of Santa Lucia involved the construction of a peninsula stretching out into the waters of the gulf for over 200 metres long and 50 wide, protected by a system of dams built for more than 600 metres from

the shore, in the stretch of sea between the Molo San Vincenzo and Castel dell'Ovo.

[4] The most complete reconstruction of the political and administrative events of Via Marittima is described in the introductory essay by Michele Fatica to the volume: Gerosa, L. (2006). *L'ingegnere "fuori uso", Vent'anni di battaglie urbanistiche di Amadeo Bordiga, Napoli 1946-1966*. Formia: Fondazione Amadeo Bordiga.

[5] This quotation is reported for the first time in V. De Lucia e A. Jannello, *L'urbanistica a Napoli dal dopoguerra ad oggi: note e documenti*, published in *Urbanistica* n. 65, 1976, p. 16. A monograph on Neapolitan urban planning from the Plan of 1939 to that of 1972.

## Authors

Alessandra Cirafici, Dipartimento di Architettura e Disegno Industriale, Università degli Studi della Campania "Luigi Vanvitelli", alessandra.cirafici@unicampania.it  
Alice Palmieri, Dipartimento di Architettura e Disegno Industriale, Università degli Studi della Campania "Luigi Vanvitelli", alice.palmieri@unicampania.it

## Reference List

Baldacci, C. (2016). *Archivi impossibili*. Cremona: Johan & levi Editore.

Belfiore, P. (2011). La Napoli degli Americani (in architettura) non fu americana. In *Meridione Nord e Sud. La Napoli degli Americani dalla liberazione alle basi NATO*. Anno XI, n. 4, p. 107-114.

de Rubertis, R. (1994). *Il Disegno dell'Architettura*. Roma: Nis.

Cirafici, A. (2020). Frediano Frediani and the Santa Lucia Skyscraper: Drawing and Re-drawing an Urban Utopia. In L. Agustín-Hernández et al. (Eds.). *Graphical Heritage. Representation, Analysis, Concept and Creation. EGA 2020*. Vol. 2, pp. 282-296. Cham, Switzerland: Springer Nature.

De Cristofaro, C. (2020). *Frediano Frediani tra Classicismo e Modernità*. Napoli: Editori Paparo.

De Lucia, V., Jannello, A. (1976). L'urbanistica a Napoli dal dopoguerra ad oggi: note e documenti. In *Urbanistica*, n. 65, 1976 (numero monografico).

Gravaguolo, B. (2011). Il sogno americano nell'architettura dopo la guerra a Napoli. In *Meridione Nord e Sud. La Napoli degli Americani dalla liberazione alle basi NATO*. Anno XI, n. 4, p. 93-106.

Gregotti, V. (2014). *Il Disegno come strumento del progetto*. Milano: Mariotti edizioni.

Irace, F. (2013). L'archivio animato. In F. Irace (a cura di). *Design e Cultural Heritage*. Milano: Electa.

Le Goff, J. (1978). Documento/Monumento. In *Enciclopedia Einaudi*, Vol. V, pp. 38-43. Torino.

Maggio, F. (2008). *Architettura demolita. Modelli abitativi alla V Triennale di Milano. Ridisegno e analisi grafica*. Palermo: Edizioni Caracol.

Mezzetti, C. (2003). Il XX secolo tra disegno e architettura. In C. Mezzetti (a cura di). *Il Disegno dell'architettura italiana del XX secolo*, pp. 9-40. Roma: Edizioni Kappa.

Molinari, L. (2011). Italia e America '900. In *Meridione Nord e Sud. La Napoli degli Americani dalla liberazione alle basi NATO*. Anno XI, n. 4, p. 35-41.

Pagnano, G. (2008). Presentazione. In F. Maggio. *Architettura demolita. Modelli abitativi alla V Triennale di Milano. Ridisegno e analisi grafica*, pp. 7-10. Palermo: Edizioni Caracol.

Purini, F. (1993). Il disegno di progetto dell'architettura. La rappresentazione delle idee, intervista di M. Unali, Tesi di Dottorato di Ricerca in Disegno, V ciclo, Università degli Studi di Roma La Sapienza, Vol. III p. 347.