

The potential Roles of Design and Designers within a Time-based approach

Multiple temporalities: projects, processes, and communities at SS. Trinità delle Monache in Naples

patrimonio
riuso
processo partecipativo
terza missione
transizione
**heritage
reuse**
participatory process
third mission
transition

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Il contributo propone un'analisi critica circa una lunga ricerca che ha interessato l'ex convento della SS. Trinità delle Monache a Napoli. I molteplici contesti della ricerca hanno avuto tutti come obiettivo il recupero, la valorizzazione e l'apertura alla città dell'ex convento. Il contributo, incentrato su questo caso di studio, individua possibili ruoli per il progetto e il progettista nell'ambito di un approccio basato sul tempo. Partendo dal presupposto della complessità e della coesistenza di molteplici temporalità, si può ampliare lo spettro d'azione del progetto stesso. In questo senso, il contributo propone sei connotazioni del progetto, attraverso l'esame di altrettante esperienze progettuali, alle quali corrispondono finalità, comunità, scale e - soprattutto - temporalità diverse. Si ritiene che il caso di studio qui presentato fornisca un possibile esempio di progetto processuale e minore sviluppato secondo un approccio basato sul tempo, in cui il progettista-ricercatore svolge il ruolo di architetto corale. All'interno di questo quadro teorico, è dunque dirimente il riconoscimento di temporalità multiple e interrelate come strumenti indispensabili per il progetto contemporaneo.

Considering the urgency of updating design disciplines in response to current time of transition, this paper proposes a critical analysis based on extensive research involving the former Convent of the SS. Trinità delle Monache in Naples. Multiple research contexts have been aimed at the recovery, valorization, and opening of the former convent to the city. Focusing on this case study, the contribution identifies possible roles for design and the designer within a time-based approach. Recognizing the complexity and coexistence of multiple temporalities, one can broaden the spectrum of the project's actions. In this sense, the contribution proposes six connotations of the project through an examination of as many project experiences, each corresponding to different purposes, communities, scales, and, above all, temporalities. It is believed that the case study presented here provides a possible example of a minor and processual project developed within a time-based approach, where the designer-researcher plays the role of the choral architect. Within this theoretical framework, the recognition of multiple and interrelated temporalities as indispensable tools for contemporary design is shown to be urgent.

1. RESEARCH FRAMEWORK

1.1. Cronocaos

Embedded in huge waves of development, which seem to transform the planet at an ever-accelerating speed, there is another kind of transformation at work: the area of the world declared immutable through various regimes of preservation is growing exponentially. [...] The current moment has almost no idea how to negotiate the coexistence of radical change and radical stasis that is our future.

Koolhaas 2011, 119.

After more than a decade since Koolhaas' publication, it can be said that the future he was referring to is now here. The negotiation he identifies as necessary between radical change and radical stasis precisely corresponds, perhaps, to the recognition of multiple and interrelated temporalities. The latter are indispensable tools of contemporary design in relation to a necessarily renewed interpretation of the concepts of heritage and conservation.

Indeed, assuming cities, which have become "Cronocaos" – i.e., places of conflict and paradoxes of time – as the inheritances from which to constantly renew, already in 2011, Koolhaas stated: "Time cannot be stopped in its tracks, but there is no consideration in the preservation arsenal of how its effects should be managed, how the 'preserved' could stay alive, and yet evolve" (Koolhaas 2011, 119). On this basis, two times can be identified: the evolutionary and vital time, which is sometimes short and immediate, and the static and conservative time, which is instead long and aspires to permanence. Kevin Lynch opened his book "What Time is this Place?" by stating: "Change and recurrence are the sense of being alive" (Lynch 1972, 1).

1.2. Transition

At a time when the word 'transition' (Russo and others, 2023) becomes so representative

of the way in which we live, as it is capable of condensing the constant and progressive evolution with no prefigurative states of equilibrium; architectural design can no longer remain unaffected.

The global, liquid (Bauman, 2013) and polycritical (Morin, 2020) context in which we live, constantly imposes the need to reshape spaces, to rethink the relationships between architectures, and to renegotiate urban limits according to contextual conditions that are constantly in transition.

Indeed, what Kevin Lynch states when defining the environmental image of time-places as a central topic remains relevant to deal with both the structure of reality and the structure of our minds and bodies:

Our real task is not to prevent the world from changing but to cause it to change in a growth-conductive and life-enhancing direction.

Lynch 1972, 241.

As part of this necessary movement toward a future yet to be defined, contemporary heritage, subjected to dramatic processes of obsolescence (Abramson, 2016), is moving away from the idea of an everlasting architecture made to last without compromise, without negotiating new forms of survival.

In this sense, although the times of design, construction, abandonment, ruin, and reconstruction were all previously considered as inoperative, i.e., times of stasis, today they have all become fundamental and structuring times of transition in a broader vision of an open project (De Carlo, 2013).

This is to the point where it is believed that: «the act of "letting be," when performed intentionally and attentively, can perhaps form the foundation for a post-humanist heritage paradigm. [...] Attending to processes of decay and disintegration can be as productive of heritage values as acts of saving and securing, but these may be different values than we are used to identifying with heritage practice» (Desilvey 2017, 184).

1.3. Temporality, complexity and possible implications

The current complexity of planning and design processes, on the one hand, and the impoverished state of inherited heritage on the other, impose the need of dealing with multiple temporalities, whether very long or very short. The linearity of the city's historical transformative processes is overcome by a constant interweaving of emergencies, funding channels, and potential actors. Within this complex context (Morin, Ciurana, Motta, 2009), the reuse of heritage is regarded both as a prerequisite and as a driver of the complex interplay of planning strategies, projects and processes.

In light of this, the paper intends to offer a critical analysis based on extensive research involving the former Convent of the SS. Trinità delle Monache in Naples. The multiple research contexts have all been focused on the restoration, valorization, and opening to the city, of the former Military Hospital, a monumental convent complex built in the early 17th century.

Situated just north of the densely populated Quartieri Spagnoli (Fig. 1), near the transportation interchange between the Cumana railway station and the Montesanto funicular, the SS. Trinità delle Monache complex is located in a historic part of the city that is densely inhabited by residents, students, and tourists. Following the suppression of the monastery in the early 19th century, the complex served as a military hospital until 1997 when it was transferred to the City of Naples on a concession basis, while still remaining state property.

The 17th-century convent was located on the edge of the urban system, close to the San Martino hill, and established a margin where nature and architecture converged within the cloistered space. This monument consists of several buildings arranged on two main terraces, which adapt to the varying elevations of the surrounding urban areas. Due to the close

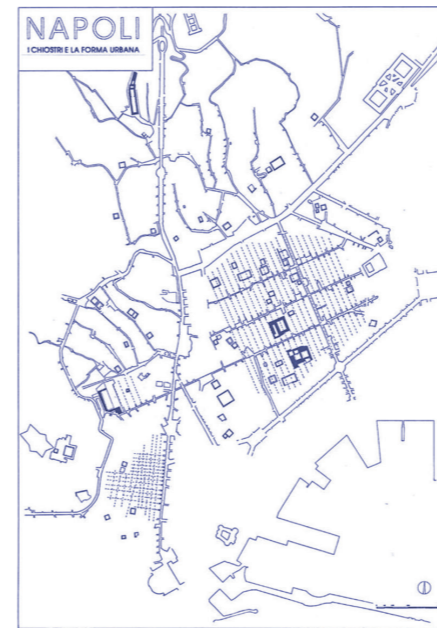


Fig. 1 – The SS. Trinità delle Monache Convent in the city of Naples: drawings conceived and made by Angela D'Agostino, published in the book "Monumenti in movimento. Scenari di città". Orthophoto of the city of Naples with the highlight on the case study.

relationship between architecture and geography, the monastery exemplifies an 'open cloister' design that interacts with the landscape. The original typological layout included three buildings arranged in a U-shape around the open cloister, oriented toward the landscape (D'Agostino, 2017).

This contribution, through the case study, seeks to identify potential roles for design and the designer who grounds their actions in a time-based approach. In fact, by acknowledging the complexity and coexistence of multiple temporalities, one can broaden

the scope of the project itself. In this regard, the contribution introduces six connotations of the project, examining as many project experiences, each aligning with different purposes, communities, scales and – above all – temporalities.

2. METHODOLOGY

2.1. Aim: the reuse of abandoned heritage

By imagining the project as a research product (Amirante, 2018) and as the primary tool of investigation for the designer-

researcher, this contribution presents a case study of the former convent of SS. Trinità delle Monache as an exemplary case that showcases the potential roles and temporalities of the project when defining strategies for the transformation of the territory, particularly in the context of built heritage.

The research, conducted in various phases, primarily aimed at the valorization of an under-used asset of significant value, employing research-by-design as the common methodology. The approach involved updating knowledge about the complex and formulating strategies for its reactivation. Within this framework, political actors, academic institutions, and residents played different roles in the multiple phases, yet a complex and multi-stakeholder process remained a constant feature of the research. The ultimate objective was to reintroduce an active design perspective to a wreck (Antoniadis, Stendardo, 2018) that appeared to have reached the end of its life cycle for the second time from a traditional consumerist perspective (Bocchi, Marini, 2015).

Over time, particularly during its use as a military hospital, the SS. Trinità delle Monache complex underwent a series of extensive transformations. Nevertheless, due to its typological and morphological characteristics, the monastery remained a closed space inaccessible to the city for many years. The change in function from a convent to a military hospital resulted in various architectural alterations – demolitions, new constructions, and replacements – but it retained the 'exclusive' nature of the site. These transformations contributed to a persistent sense of marginalization and otherness, ultimately leading to the current state of abandonment and deterioration. Today, the former cloister only retains its essence in the character of a tree-lined area; its current configuration has lost its original formal definition and has become a singular entity with the space of the bastion upon which it was built.



Fig. 2 – The SS. Trinità delle Monache complex seen from the city – from the street on the back (bottom), from the other side of the valley (top) – and in the city – how the southern inhabited wall looks like in the dense neighbourhood (central pictures).

2.2. The phases: institutional and community contexts

The current exceptional diversity of agents of transformation – projects, actors, actions, and funding – concerning the former Military Hospital of Naples well exemplifies the complexity of the transitions we are currently experiencing. Considerable institutional fundings and interventions by associations operating with different temporalities are simultaneously directed toward this place. As a result, it becomes a kind of 'loom' where multiple threads are interwoven, occasionally producing patterns with unexpected geometries.

This condition, expressed through different timescales and durations of intervention, consistently aims at reactivating this heritage. Recent projects all share the awareness that more or less permanent initiatives should become instruments of knowledge and experimentation in this place that holds enormous unexpressed potential from which the city of Naples could benefit.

The current fervor has its roots in the URBACT project, a European exchange and learning program that promotes sustainable urban development. This initiative fosters cooperation between cities and the sharing of best practices to address major urban challenges, integrating economic, social, and environmental dimensions.

In 2016, an important moment of collaborative planning was marked by the selection of the complex as a case study within the European URBACT III project titled '2nd Chance - Waking up the sleeping giants'. This program involved 11 European cities, with the Municipality of Naples serving as the project leader. The primary challenge of this Action Planning Network was the activation of vacant buildings and complexes for sustainable urban development by self-organized groups. Indeed, in most European cities undergoing

gentrification, a common issue is the need to encourage the revitalization and redevelopment of urban areas when faced with limited resources, power, and control to implement formal masterplans (Bishop, Williams, 2012).

To awaken the Neapolitan 'sleeping giant,' a participatory process was initiated, involving various stakeholders, including the Department of Architecture at the University of Naples Federico II. Over two years, from 2016 to 2018, citizens, associations, and institutions collaborated on the development of a Local Action Plan (LAP). This plan includes a range of material and immaterial actions proposing interventions to be implemented in different phases and timescales. These interventions pertain to various aspects, including the built heritage, the vegetation heritage, the cultural heritage, and the economic heritage, all of which require contemporary reinterpretations of the concept of patrimony. In this sense, priority is given to the enhancement of the large outdoor spaces of the terraces, rich in vegetation, and the development of internal and external connectivity systems integrated within the complex. These elements collectively transform it into a potential multifaceted urban asset. Due to its location in the city, its architectural configuration, and the ongoing and planned processes, the SS. Trinità delle Monache complex can assume various roles and accommodate multiple uses.

However, even after the conclusion of the European project, the complex remains only partially accessible and awaits potential futures. Following the completion of the URBACT 2nd Chance program and the development of the LAP, the City of Naples acknowledged the Community of the Parco dei Quartieri Spagnoli. This seems to be the most significant legacy of the initial phase of reactivation: an open community that finds its identity in a place, a group of engaged citizens investing their time and resources in it.

A second phase emerges when this heritage community – also part of the Rete Faro Italia within the Faro Convention Network – established itself as the Association Parco dei Quartieri Spagnoli. This association, with the scientific collaboration of DiARC, introduced the project 'Community Hub - Parco dei Quartieri Spagnoli,' which received funding under the 'IQ - I quartieri dell'innovazione' program, co-funded by the European Union.

The proposal followed the guidelines set forth in the previously mentioned LAP. It presented initiatives aimed at innovating the management of the complex and revitalizing the Parco dei Quartieri Spagnoli. Consequently, the 'Community Hub - Parco dei Quartieri Spagnoli' project stems from the desire to enhance the park by organizing workshops, cultural events, and territorial animations within it. This initiative seeks to highlight its value as a public space accessible to various communities. This second phase, as mentioned, has not been concluded and is currently characterized by the presence of multiple agents of transformation. Of particular interest is the simultaneous coexistence of a bottom-up action, represented by the community as described earlier, which intersects and interfaces with an ongoing top-down action. The SS. Trinità delle Monache complex is currently funded by 6 million euros from CIS (Contratti Istituzionali di Sviluppo) funds, allocated for the realization of projects aimed at enhancing the accessibility of the monumental complex, conceived as a sequence of public spaces.

2.3. The project: a tool and possible connotations

After clarifying the objectives and contexts of the research conducted, this contribution proceeds to provide a critical review of the activities carried out. It does so by referring to a variety of projects that served as a continuous tool of the research throughout various phases and in relation to different actors.

Starting with the complex process involving the SS. Trinità delle Monache convent, the contribution highlights six projects. Furthermore, within each scenario, the University institution operated with different aims; within this context, potential roles for the designer-researcher are proposed.

Throughout all phases, the fundamental research issue has always been the formulation of potential project requirements designed to reactivate the underused monument. In other words, echoing Koolhaas, the goal has been to identify effective strategies for keeping the heritage alive, preserving it, while allowing it to evolve rather than confining it to its history.

The projects that will be referred to later – as products of research – have a significant impact that can be quantified more in the questions they have generated and the processes they have activated than in the answers they present. In fact, the project – in the sense of the direct execution of work – did not directly embody the purpose of the research conducted. The project was understood as a valorization strategy, a vision, a didactic activity, a dialogic device, a manifesto, or even a text. The project was definitively perceived as a trigger for multiple temporalities.

Thus, the project is separately understood as a tool for demonstrating, for unveiling, for dialoguing, for competing, for convening, and for verifying.

3. FINDINGS

3.1. The project as a tool for demonstrating

The 'project as a tool for demonstrating' is inferred from the 'A catalogue of possibilities' project (Fig. 3), which, together with the proposals developed by the other design teams involved, aimed to demonstrate the potential of the complex by outlining possible strategies for its valorization.

The temporality investigated through this project is long-term; it is a reactivation strategy aspiring to permanency, aiming to provide the city with an architectural device to ascend San Martino Hill. As mentioned above, within the framework of the European program URBACT - 2nd chance in Naples, the integrated action plan was intended as a tool to define a plan for heritage valorization.

The drafting of the LAP was coordinated by the municipality of Naples and has seen the active cooperation of the community, the Department of Architecture and many associations involved in the cultural, social and economic revitalization of the surroundings. In this context, the participation process itself represented the first step in reactivating the complex, as stakeholders gathered in the spaces of the former convent.

In this context, long-term and short-term visions have been proposed. With reference to the former, through design studios, workshops and internships, students of various levels,



Fig. 3 – "A catalogue of possibilities": project proposed within the national design seminar "Across the giant". Design team: A. D'Agostino, G. Multari (coordinators), M. P. Amore, R. Auriemma, M. Cozzolino, G. D'Ascoli, V. Riccio, F. Talevi, R. Tieri, G. Vannelli, P. Zizzania. November, 2017.

In the years immediately following its decommissioning, the municipal administration's initial action was to open the upper terrace, known as the 'Parco dei Quartieri Spagnoli,' to the public. Consequently, the complex, previously unknown to most and concealed by high walls that preserved its seclusion and later its military use, began to be discovered, explored, and partially inhabited. Most importantly, its potential was recognized.

Given its strategic location, it could be considered a potential link between the San Martino hill and the old town. Despite its persistent state of decay, its morphology provides a rare, large green space (the Parco dei Quartieri Spagnoli) within the dense urban fabric of the historic center (Fig. 2). As a result, it offers various possibilities for contemporary reuse, contingent on multiple temporalities.

researchers and professors from the Department of Architecture of Naples and also from other Italian universities (D'Agostino, 2023), have collaborated in the drafting of the Local Action Plan, also by producing design visions and knowledge useful for the future long-term transformation of the monastic complex.

In particular, a National Design Seminar was organized. The design activity was based on the requests and goals raised within the ongoing participatory process. Fourteen architectural projects were proposed on the basis of the interpretation of the seven key topics identified by the community involved in the URBACT program. Some projects emphasized the potential relationships between the giant monument and the city, proposing strategies to bridge and reconnect the monument with its surroundings. Other proposals focused on the outdoor spaces of the monumental complex, considering the park as a central starting point for future developments.

A few teams selectively reinterpreted certain buildings within the complex, focusing on two primary themes: the relationship between architecture, geography, and the underground, and the relationship between architecture, the enclosure wall, and the landscape. Some proposals presented hypotheses for temporary or permanent reactivation through the logic of grafting, which involved reinterpreting existing spaces and relationships. Additionally, other teams concentrated on defining a project as a process with potentially interrelated but independent actions that could be carried out partially.

The project coordinated by Angela D'Agostino and Giovanni Multari, aimed to define potential walk-through scenarios for the monument by reusing both indoor and outdoor areas of the monastery as public spaces, serving as a common good. Consequently, this project turned into a manifesto

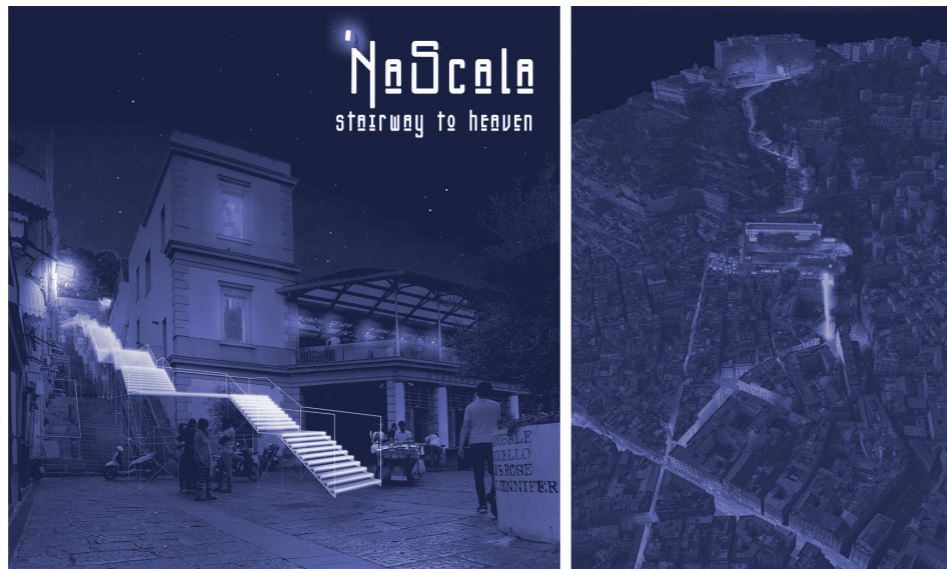


Fig. 4 - "NaScala - Stairway to heaven", project proposed by G. Vannelli and P. Zizzania within the "URBACT 2nd chance - Waking Up The Sleeping Giants."

for the theme of 'bridging,' which has now become central in the current investment planning for the complex.

Thus, the project aimed to demonstrate the specific potential of the convent, addressing a long-term perspective while also influencing more immediate short-term decisions.

3.2. The project as a tool for unveiling

The 'project as a tool for unveiling' is the connotation derived from the 'NaScala' project (Fig. 4), which aimed to reveal possible imageries that could reconnect the city to this place, employing the design paradigm of the 'event'.

The temporality investigated through this project is mid-term. It is a reactivation strategy aimed at creating a spectacular effect – almost a performance – in order to spotlight on what is good, to seduce and invite, and to stimulate desire. In contrast to the previous proposal, which was developed through a top-down approach by the universities involved and directed towards the community driving the participatory process, 'Na Scala' presents a bottom-up vision created within the student community and directed towards institutions and stakeholders.

The 'NaScala - Stairway to

Heaven' proposal is situated within this context and aims to provide physical and symbolic, mediatic and temporary accessibility, designed to draw attention, raise interest, and reveal the potential of a beauty that has remained unexpressed, hidden, and veiled.

The 'Gradini Paradiso' connect the Montesanto station with the lower entrance to the complex, and they have been inaccessible for many years due to regulatory concerns. This institutional issue is proposed to be temporarily bypassed. In this regard, 'NaScala' is a proposal for ephemeral architecture that utilizes elements typical of event staging in order to create an access to the SS. Trinità delle Monache complex ascending from Piazza Montesanto.

The new stairway, being visible to the large number of people crossing Piazza Montesanto every day, extends over the Gradini Paradiso until it reaches the lowest level of the convent. At certain points, the stairway widens, forming terraces that offer a privileged and previously unseen point of view overlooking the historical center of Naples.

The temporal dimension of the intervention was intentionally well-defined, partially due to potential funding considerations. The illuminated stairway was proposed to be included in the Christmas lights financed by the municipality of Naples, aligning its temporality



Fig. 5 - "The backyard": project proposed while drafting the application for "IQ - I quartieri dell'innovazione" program. Project proposed by G. Vannelli. July, 2020.

with the events planned for the Christmas holidays. During this period, it was envisioned to host themed markets on the convent's terraces.

A light show, a display, a manifesto: an ascending system that interprets the city and its transformations. NaScala serves as a tool to unveil potential imagery and generate new visions.

3.3. The project as a tool for dialoguing

The 'project as a tool for dialoguing' is the connotation drawn from 'The Backyard' project (Fig. 5). This project represents the first of those related to the second phase previously described, specifically connected to the Community Hub project.

The temporality investigated through this project is short-term; it serves as a process of dialogue essential for coordinating goals and objectives within a community

of active, non-technical citizens who are challenged to formulate a project.

After the URBACT process concluded, the growing awareness of the potential of this place led to the formation of the Parco dei Quartieri Spagnoli Community, which includes some members of the Department of Architecture.

Once accessibility was established as a priority – thus signaling the need for a more comprehensive redevelopment of the entire complex – and while awaiting the top-down project, the heritage community took the initiative to participate in calls for proposals aimed at funding place-based and community-oriented cultural activities. With reference to this temporality, residents expressed the need for a representative place, a community hub. In this regard, temporary architecture was identified as a viable solution for a transitional phase that would span several years. Consequently,

the establishment of a community hub became a key strategic action for the project, which eventually emerged as the winner in the 'IQ - I quartieri dell'innovazione' program.

However, what is the project to be built? And how can the project itself help individuals gain awareness of the multidimensionality of the process in which it plays a part? These were the questions that guided the establishment of the subsequent course, where an effort was made to offer potential interpretations of the concept of participation, the role of the university, and, above all, the project and its educational aspects.

In contrast to the NaScala project, which was proposed with the hope of realization, the Backyard project was developed without such ambition. It serves as a visual narrative designed to stimulate discussion, conceived as a means of establishing a common ground for dialogue and formulating more specific project demands.

3.4. The project as a tool for competing

The 'project as a tool for competing' is the connotation drawn this time not from a visual project but from a textual project: a call for competition that represents a shared demand for a project.

The initially planned self-construction activity, as proposed in the project accepted for funding, was replaced by a more complex, multi-phased process that engaged various stakeholders. This approach interpreted and integrated into the transformative processes associated with the former convent, all of which are notably influenced by necessary the variation in scale and multiple temporalities of ongoing or planned actions, and the cooperative involvement of diverse communities.

As part of this Public Engagement Action - run with others by the author - the Department of Architecture conducted cultural and scientific outreach activities in addition to academic and non-academic training, to support one of the multiple temporalities that make up the complex regeneration process of the Parco dei Quartieri Spagnoli. In particular, the Department curated the drafting of the call for proposals, organized and managed the subsequent co-design phase, and held a Summer School for the self-construction of temporary architecture to serve as a venue for the Community Hub.

In fact, an ideas competition directed at architecture students was employed as a means to determine which project to build. To 'compete' - the Italian 'concorrere,' interpreted here as 'running together' ('con-correre'), rather than against - was seen as the most democratic, inclusive, and community-oriented action that could generate unexpected implementations from the initial visions.

Conceiving the drafting of the call for proposals as a design action means repositioning a central value on the 'prescription' (Armando,



Fig. 6 - International call for proposals "The backyard SoS Trinità delle Monache" (scientific curatorship A. D'Agostino and G. Vannelli). First prize, selected drawings of the project proposed by "Rue Villette" team, composed by G. Palmieri, A. Gargano, M. Mento, G. Vitolo. June, 2022.

Durbiano, 2017). Significant effort was put into bringing forth a project demand from a community of non-technical individuals. In fact, the Parco dei Quartieri Spagnoli Community acted as the 'client,' and the Department worked to structure the project demand by engaging in negotiation and translating the desires of a diverse range of stakeholders.

The objective of the 'International Ideas Competition' was to acquire proposals for equipping the Parco dei Quartieri Spagnoli, with a particular focus on the bastion area at the upper terrace of the complex. 'The Backyard SoS Trinità delle Monache' was promoted by

the Parco dei Quartieri Spagnoli Association, in collaboration with the Department of Architecture at the University of Naples Federico II, and with the support of the City of Naples. The community's request revolved around the creation of a dynamic and adaptable public space, specifically designed to serve as a venue for the Community Hub.

The call for proposals, 'The Backyard SoS Trinità delle Monache,' served a dual purpose. On one hand, it was a valuable tool for introducing a specific yet diverse community, primarily comprised of future architects-in-training, to the characteristics, potentials, and visions associated with the former

convent. On the other hand, it provided a means to receive design interpretations of the ideas put forth by the community. In this regard, the interaction between the Parco dei Quartieri Spagnoli Community and the students who participated in the competition was highly beneficial. Community members guided participants on several days of site visits, fostering a two-way knowledge transfer. The awareness of the hidden potential within the large, underused complex and the feeling of care, symbolically expressed through the project, served as common ground for both communities during this collaboration.

3.5. The project as a tool for convening

The 'project as a tool for convening' is the connotation drawn from the winning projects of the competition (Fig. 6), specifically the co-design activity (Fig. 7) that was based on these projects.

The temporalities called into question in this phase encompass both the contingent time of the teaching activity and the expected lifespan of the artifact being conceived. Additionally, a third temporality can be added because of the incremental phases and

transformative scenarios that are integral to the design hypotheses themselves.

Hence, the ideas competition marked the first step in the process. The setting of the Summer School's educational project provided an opportunity to experiment with an educational model designed to interpret the ongoing historical, economic, and cultural transitions. The shared goal was to offer students the opportunity to comprehend the transformative processes that are now more frequently generating genuine project opportunities, and also to actively engage in them.

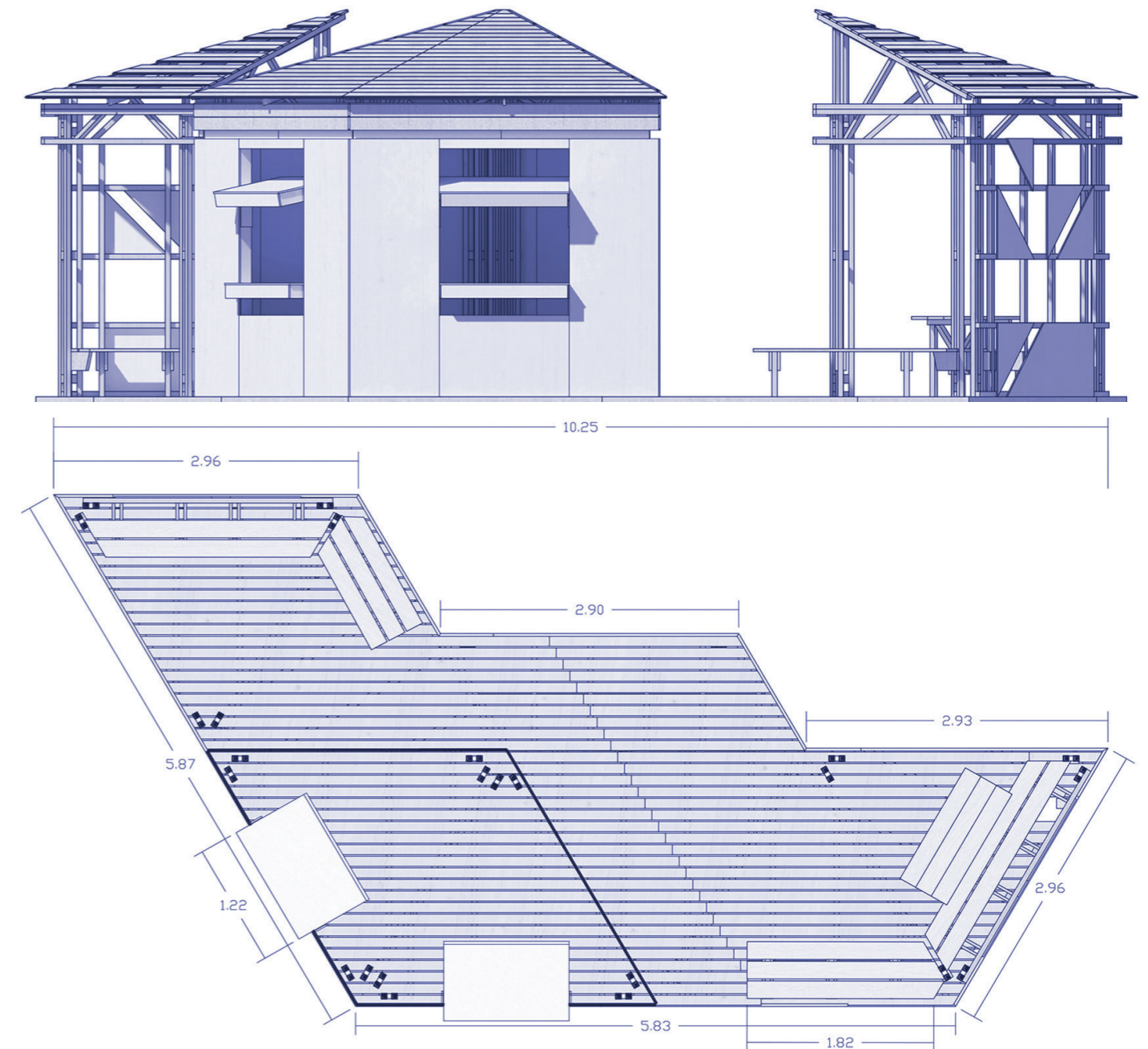


Fig. 7 - "The backyard" project conceived during the co-design phase by all the participants at the Summer School (curated by G. Vannelli, D. Buonanno, E. Bassolino, V. Saitto). September, 2022.



Fig. 8 – “The backyard” project realized during the “The backyard SoS Summer School”. September, 2022.

Building upon the winning project and the two proposals that received second and third prizes, an intermediate co-design phase was used to define the project to be implemented during the Summer School, which took place in the captivating surroundings of the seventeenth-century SS. Trinità delle Monache complex. The young designers, chosen as winners by the jury, collaborated to define a project through open discussions involving participating students, competition winners, mentors, teachers, and community members. Consequently, they developed the design for a furnished space in the bastion area facing the park's entrance, with the aim of transforming the terrace into an inclusive, open, and accessible public space for the city and its residents.

3.6. The project as a tool for verifying

The 'project as a tool for verifying' is the connotation drawn from the project conducted during 'The Backyard SoS Summer School'

(Fig.8), which focused on assessing the potential of the complex and the social impact of a community hub within the park.

Determining the temporality of this project is the most complex aspect, as it heavily relies on the impact it can achieve within communities. Temporary architecture embodies a common good that must be accepted and recognized by the park's resident communities, making this process pivotal for activating care-based initiatives. It serves as a tool to verify both the nature of the intervention and its potential socio-cultural as well as economic impacts.

The project developed during the co-design phase represents a synthesis of experiences and ideas. Here, students engaged in continuous dialogue with the community, tutors, and professors, offering their interpretation of the contextual conditions that represented the basis for the small, temporary wooden architecture. Both the learning-by-doing process and the public engagement process proved beneficial for Summer School participants, as they gained an understanding of the importance of a design action, even when it is small and temporary, within the larger framework of urban regeneration.

The new architectural intervention provides the bastion space with an unprecedented shape, reevaluating the proportions and reinterpreting the relationships among its components. The three covered areas are organized to define a community space, a hub – a network of spaces available for multiple uses and many communities.

In an initiative marked by its complex multidimensionality, communication and dissemination issues assumed a central role. Even the construction site, as an event, served as an opportunity and a tool for unveiling both the project and the process, promoting the inclusion of additional communities and projects. Therefore, temporary strategies and participatory processes for reactivating public historical heritage can serve as

measures for preserving and caring for public assets, potentially leading to new and more enduring planning initiatives. 'The Backyard SoS Summer School' provided an opportunity to ponder about the project's ability to adapt to the temporality of events, attempting to interpret and sometimes even anticipate them.

4. CONCLUSIONS

The realization of the 'Community Hub Parco dei Quartieri Spagnoli' project represents a significant milestone in a lengthy process that has spanned more than twenty years. This process has aimed at the restoration and integration of a large monumental complex into the city. Throughout this process, there has been a consistent thread of collaboration involving the local administration, public institutions, associations, and resident communities in various capacities.

The new temporary architecture serves a dual purpose: it reconfigures various spaces within the bastion area and also stands as a fragment, awaiting a broader project. This expansive, multilevel process, characterized by its multiple temporalities, engages with the sites and issues that connect the convent and the city.

In this regard, the case study presented here serves as a potential example of a minor and process-oriented project developed within a time-based framework. It exemplifies a contemporary design action that is shaped by multiple and interconnected temporalities. These temporalities encompass both long-term, medium-term, and short-term projects, and are conceived in the context of long-lasting interventions, temporary architectures, and even ephemeral objects. As such, the foreseen life cycle of these proposals ranges from permanency to performativity, from incrementality to the indeterminacy of the final project, depending on the caring relationship the community chooses to establish with it.

Hence, advocating for a necessary

time-based approach in design – beyond the existing interpretation of time-based architecture (Leupen, Heijne, van Zwol, 2005) – entails not only designing while considering time as an unavoidable component of the project but also attributing variable roles and times to the project within a broader vision of the designer-researcher's work. This approach requires designers to deal with very long-term temporalities and at the same time with the short-term temporalities of the event: both must be interwoven in a complex vision of the place.

The projects discussed here and the six connotations proposed exemplify a possible way to understand the third mission within faculties of architecture and the potential role of the designer-researcher who, working in the field, serves as a mediator, translator, and builder. Therefore, the material and immaterial values of these places can be acknowledged within the context of a 'processual' project that envisions triggering, controlling, and maintaining interventions, gradual adaptations of transformations, and employs 'narrative' strategies capable of considering mutations, movements, changing behaviours, and perceptions. This approach is far removed from the idea of crystallizing projects in 'Cartesian' geometries (Bocchi 2014, 19).

The one developed for the former Military Hospital in Naples is precisely a processual project. The '2nd Chance' program, the 'Community Hub' project, the 'The Backyard' competition, and the subsequent Summer School represent the various fragments, or multiple temporalities, of a strategy aligned with a time-based approach aimed at adding value to the Parco dei Quartieri Spagnoli. In fact, while awaiting the realization of the project funded by CIS funds, the Parco dei Quartieri Spagnoli Community is actively working to revive and establish relationships in an otherwise inactive space during its long period of disuse. The design category of the temporary is disposed and replaced by a more complex vision of variable temporalities that interweave to

craft new narratives for the spaces of the city in transition.

In this context, a design paradigm strongly emerges; the approach proposed by Camillo Boano regarding the concept of 'minority' as an alternative to 'major design' emerges as a valuable reference: 'the tone of the project, taking it from whichever side you want, always seems to be major, majoritarian and arrogant, at least in its modern-Western branch, in its solutionist drift, in its selfishness of action and pursuit of impact. A greater gesture because it accomplishes itself by complimenting itself, by fixing reality, by embodying itself in it, in its language, in its codes of representation, and so on, in the thoughts that generated it. It becomes greater because it is univocal, capable of producing only itself, in its singularity. Sterile because without voids, uncertainties and cracks' (Boano 2020, 21). In this sense, all the projects discussed above exhibit fertile voids, uncertainties, and cracks that promise possibilities for the future. Indeed, in all six connotations, the project is consistently reinterpreted for its ability to generate scenarios – both immediate and futuristic – while always working with variations in terms of space and time.

In conclusion, the role of the designer in such a context evolves towards the concept of the 'choral architect,' as proposed by Carlo Ratti: 'a designer enmeshed in networked communities will make harmonies. The architect will not be anonymous, but plural and compositional. Authorship will not be erased, but contextualized as it is woven into a relational fabric. The new architect is situated between top-down and bottom-up, channeling the raw energy of the latter through the targeted framework of the former. The responsibility of the Choral Architect is less oriented toward object-building than orchestrating process. She is not a soloist, not a conductor, not an anonymous voice among many. The Choral Architect weaves together the creative and harmonic ensemble' (Ratti, Claudel 2015, 108).

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