

NEAPOLITAN CANOPY. GIULIO DE LUCA'S TERMINAL STATION IN PORTA NOLANA

NEAPOLITAN CANOPY. LA ESTACIÓN TERMINAL DE GIULIO DE LUCA
EN PORTA NOLANA

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Abstract: *Giulio de Luca's Terminal Station of Porta Nolana (1972-1978) operates as an urban device that transcends its functional role to become a pioneering model for infrastructural architecture in Naples. Built in exposed concrete during a critical moment when the city confronted the consequences of postwar speculation, the Terminal demonstrates how infrastructure can generate public space and civic intensity within the historic city's dense fabric. A comparative analysis with contemporary metro stations –particularly Municipio and Garibaldi– reveals how de Luca's project anticipated current approaches to urban infrastructure, establishing stations not as autonomous objects but as relational devices organizing flows, mediating scales, and articulating thresholds between transit and permanence. Despite partial realization due to social fragility and inconsistent management, the Terminal's spatial framework demonstrates resilient design principles, maintaining its capacity to regulate urban life while influencing Naples' subsequent infrastructural interventions. de Luca's synthesis of technical expertise, monumental scale, and commitment to collective space offers valuable insights for contemporary debates on infrastructure's civic potential.*

Keywords: *Modern Architecture; Giulio de Luca; Infrastructure; Naples; Urban Device.*

Resumen: *La estación terminal de Porta Nolana (1972-1978) de Giulio de Luca actúa como dispositivo urbano que trasciende su papel funcional y se convierte en un modelo pionero de una infraestructura arquitectónica de Nápoles. Construida en hormigón visto en un momento crítico, en el que la ciudad afrontaba las consecuencias de la especulación del periodo de posguerra, la terminal demuestra cómo la infraestructura puede generar espacio público y una intensidad cívica en el denso tejido del centro histórico. El análisis comparativo con estaciones de metro contemporáneas, en particular Municipio y Garibaldi, revela que el proyecto de De Luca anticipó los enfoques actuales de las infraestructuras urbanas al concebir las estaciones no como objetos autónomos, sino como dispositivos de relación capaces de organizar flujos, mediar entre escalas y articular umbrales entre el tránsito y la permanencia. A pesar de su realización parcial, condicionada por la fragilidad social y la gestión discontinua, el marco espacial de la terminal evidencia principios de diseño resilientes y conserva su capacidad para regular la vida urbana e influir en las intervenciones infraestructurales posteriores en Nápoles. La síntesis que propone De Luca entre competencia técnica, escala monumental y compromiso con el espacio colectivo ofrece valiosas claves para los debates contemporáneos sobre el potencial cívico de las infraestructuras arquitectónicas.*

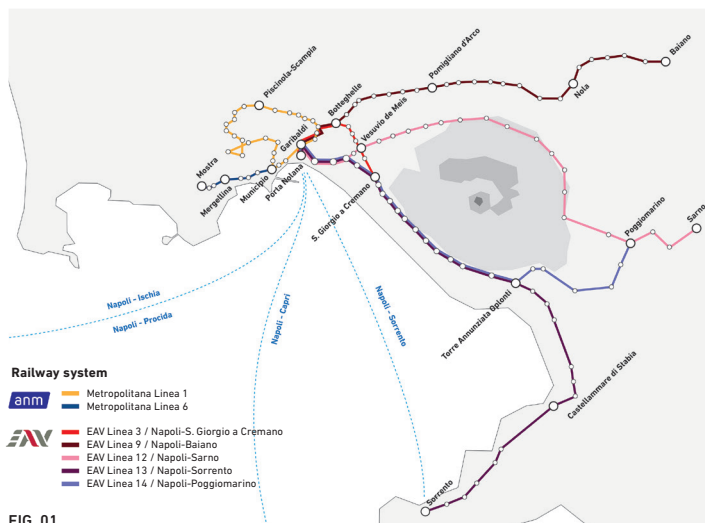
Palabras clave: *Arquitectura Moderna; Giulio de Luca; Infraestructura; Nápoles; Dispositivo Urbano.*

INTRODUCTION

Close to Porta Nolana –one of the fortified entrances to the ancient city of Naples– lies the Terminal Station of the Circumvesuviana railway line designed between 1972 and 1978 by Giulio de Luca (1912-2004). The public transport network of Naples, though still inefficient, comprises approximately 15 lines and 180 stations,¹ crossing the city from west to east and negotiating the considerable

changes in level between the urban fabric, the hills and the seafront, while providing relatively widespread access to transport at a provincial scale.

The Terminal was constructed by the Neapolitan architect as part of a series of stations –owned by EAV (Ente Autonomo Volturno)– that were built along a railway line inaugurated in 1890² and which still connects the city of Naples to the hinterland of the towns at the foot of Mount Vesuvius situated to



the east of the regional capital. The network comprises 96 stations distributed across 6 lines covering a total of 142 km, serving the eastern and southern areas of the Naples metropolitan region, in which the peripheral terminals are Sorrento, Sarno, Poggioremarino, Baiano, Acerra and San Giorgio a Cremano, while the principal urban terminus is Napoli Porta Nolana station, with an intermediate stop at Napoli Piazza Garibaldi (Fig. 01).

De Luca's Terminal Station –a concrete cantilevered canopy hidden from the widely known views of Naples, and located in a densely populated area bordering the central station's square and the industrial and port areas– can be considered one of the masterpieces by de Luca, a distinguished architect and professor at the Faculty of Architecture of the University of Naples "Federico II," and designer of several architectural and urban projects during the twentieth century in Naples, defining together with other figures from his generation the city's approach to modernity in architecture.

De Luca was among the first graduates of the newly established *Regia Scuola Superiore di Architettura di Napoli*,³ and after having achieved significant professional success under the Fascist regime (at only twenty-six, in 1938, he was commissioned to build a modern amphitheater for twelve thousand people at the fascist led urban project of the *Mostra d'Oltremare*)⁴ he distanced himself from political circles and, after the fall of the dictatorship, he continued his professional and academic career with an open vision and critical spirit, until he felt no longer represented by the academic environment, from which he resigned in 1978.⁵ In his career, the project for the Terminal Station came at a moment when the city had come to terms with the widespread building speculation that started with the reconstruction after World War II. The Terminal Station represents a significant moment within de Luca's career, arriving at a critical juncture when the architect sought to distance himself from the speculative building practices. This project embodies his mature vision of architecture as a civic tool, synthesizing his technical expertise, his understanding of monumental scale, and his commitment to designing spaces for collective life.

The buildings designed by de Luca exemplifies how during the twentieth century trends of contemporary architecture were absorbed and critically reinterpreted within the Neapolitan context.⁶ His work persistently engages a set of questions rooted in Mediterranean culture while simultaneously opening itself to wider European debates and transatlantic references. How, then, can architecture operate between environmental specificity, material tradition, and the pressures of modernity without collapsing into stylistic determinism? The Terminal Station offers a particularly sharp response to this question. Within

de Luca's oeuvre, it represents a unicum of extraordinary formal synthesis, in which structural legibility, material intensity, and urban ambition converge without being reduced to a single codified language. This capacity for renewal reflects an architectural position that, as has been noted, "was not indissolubly bound to a specific taste or formal model."⁷ Designed together with his former student Arrigo Marsiglia,⁸ the Terminal condenses Mediterranean sensibilities and international references into a singular spatial device, making it one of the most radical and conceptually dense works of de Luca's production. Central to this condition is the material protagonism of exposed concrete, employed not merely as a structural solution but as a tactile and expressive medium capable of shaping space, light, and movement. The ambitious gesture of the large urban roof, together with the deliberate articulation of mass and surface, reinforces the building's infrastructural presence, while the use of geometries that trace "paths that acquire a fluid character, a kinetic tension that no right-angled scheme could assume"⁹ contributes decisively to the architectural intensity of the work, grounding its formal experimentation in the physical and sensory weight of concrete (FIG. 02).

Yet beyond its formal qualities, this building contains a set of spatial and conceptual aspects of significant interest for the development of the contemporary city and, more specifically, for the ongoing evolution of Naples. In a phase in which the city is rethinking its relationship with public infrastructure through ambitious metropolitan stations and public transport systems, de Luca's Terminal emerges as a pioneering precedent that anticipates current approaches to infrastructural architecture. The Terminal can therefore be understood as an *urban device* capable of capturing and modelling urban life, establishing a reference framework for how infrastructure may generate public space within the complexity of an historic city.

A RENEWED PUBLIC ROLE FOR ARCHITECTURE

Naples has always been subject to urban transformation generated by infrastructural improvements, with railways and metropolitan stations becoming part of a process of architectural renewal of the city. By relocating the railway entrance and realigning it with the major urban axes and the grid of Corso Garibaldi, de Luca transformed the station from a boundary into a new civic gateway in a context that can be described as a hybrid urban environment, in which small-scale retail, neighborhood services and residual industrial uses coexist within walking distance of the historic center. The Terminal is located less than half a kilometer from *Napoli Centrale* and from the medieval gate of Porta Nolana, along a system of civic axes that includes Corso Garibaldi, Piazza Nolana and Piazza Mercato.

Rather than inserting an autonomous object into this complex setting – and leveraging the competition guidelines that required a twenty-meter setback of the Terminal from the building frontage– de Luca’s project reconfigures the relationship between these axes and the infrastructural edge, transforming a previously fragmented and marginal zone into a hinge between the consolidated core of the city and the eastern metropolitan territories, and defines, through a single concrete canopy, an urban enclosure that anticipates the covered atrium of the station which appears as a natural extension of the public space of the street.

The urban context in which the Terminal operates can be characterized by a set of measurable parameters. The building is set back approximately 40 meters from the nearest residential frontage along Corso Garibaldi. The station lies approximately 250 meters from the designated edge of the historic center, along the bustling Corso Umberto I. The forecourt—measuring approximately 6000 square meters—is totally paved and is served by 10 bus lines whose principal stops are located within the station’s immediate precinct. These conditions distinguish the Terminal’s urban setting from that of Municipio station, positioned at the edge of the historic center and 120 meters from the port, and from Garibaldi station, whose redesigned square extends across nearly 60,000 square meters, constituting one of the largest public spaces in the city.



FIG. 02

De Luca's interest in organicism's spatial fluidity and use of materials,¹⁰ combined with the heterogeneous traditions he encountered during his formative years, including rationalism and monumentalism, experimental construction techniques, and engineering cultures, decisively informed his approach to the Terminal Station. Fully aware of the functional demands inherent to such an infrastructural building, de Luca demonstrated an attitude that was not constrained by well-defined typologies. As noted by Barbara Bertoli, "the experimentation with many languages, if at first glance it appears in his work as a strong element of discontinuity, on closer reading reveals itself to be an important thread. The use of new and multiple architectural forms is the result of in-depth intellectual work, in which the idea of architecture is in continuous evolution."¹¹ This intellectual openness translates, in the Terminal, into a design strategy centered on relationships rather than objects. What de Luca valued above all were the relationships between intervention and place, and between building and users, a relational attitude that provides the conceptual ground linking his formal experimentation to his contribution to the renewal of Neapolitan architectural modernity.¹²

The exposed concrete canopy becomes the protagonist of this transformism: it "draws in the movement of the city and amplifies it by directing the crowd,"¹³ connecting the street to the platforms and facilities while its setback from Corso Garibaldi –approximately twenty meters wide– generates movement, reinterpreting the street edge as a porous civic frontage.

The setback towards Corso Garibaldi is applied, to a lesser extent, also on the north side of the complex, where the tower is located. On this front, de Luca designs a system of ramps connecting street level to the railway platform level, providing the latter with direct vehicular access, also required for safety reasons. These functional elements simultaneously become the means of creating a physical separation –approximately 20 meters wide– between the tower and the existing building fronts on the north side of the plot. The tower, in addition to the ground floor and 14 upper levels, also

includes two semi-basement floors that extend along the vehicular ramps. This organization of the external service spaces favors a better integration of the tall building within its context –that of the Mercato district– where a certain late nineteenth-century small-scale urban fabric still survives, such as that which characterizes the area to the north of the Station.

Although large concrete canopies and porous transitions between interior and exterior are recurring motifs in 20th-century transport architecture – spaces that organize access, protect flows and stage the moment of entry– in De Luca's Porta Nolana terminal, these become central compositional figures that generate a deep and continuous strip of land that functions less as a residual forecourt and more as an urban space, where the thickness of the threshold is occupied by ticket offices, waiting rooms and small shops, while remaining visually and spatially open to the street.

Rather than a self-referential object, the canopy operates as a vectorial device that actively shapes urban life, modulating the passage between transit and pause and translating flows into spatial practices of crossing, waiting, and gathering. The Terminal thus emerges as a threshold between city and infrastructure, a construction of limited thickness yet capable of defining a public space of remarkable spatial quality, where the boundaries between public and private realms are deliberately blurred. Within the dense and stratified context of Naples' historic city, perpetually oscillating between monumentality and ruin, neglect and extraordinary beauty, de Luca mobilizes monumentality as a critical architectural strategy. Scale becomes a compositional instrument through which the building measures itself against the city's dimensions and proportions, endowing an eminently functional structure with a precise urban adequacy. In this sense, the Terminal can be read as an "urban insertion alien to inhibitions and compromises, indeed lucidly polemical and aggressive"¹⁴ (FIG. 03).

The architectural concept of the building lies in the deliberate convergence of expressive form, made possible by the plastic potential of the material, and a filtered condition of public space. Two primary urban structures informed

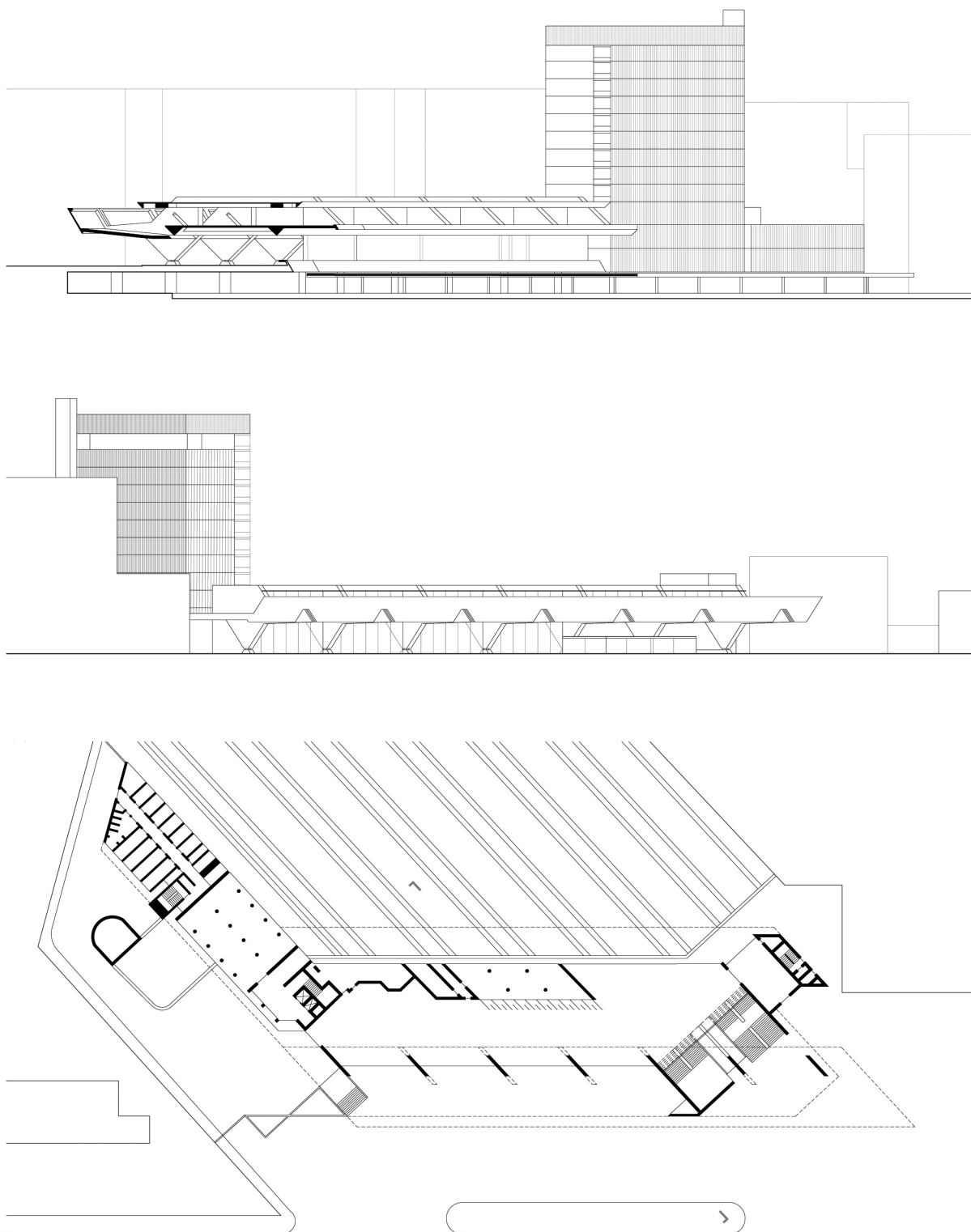


FIG. 03





FIG. 04

this conception. The first is the alignment of the tracks extending from the nearby Central Station. The second is Corso Giuseppe Garibaldi, the principal frontage onto which the building is grafted. Together, these axes generate a geometric framework inclined at forty-five degrees, an abstract ordering device that condenses the strong urban character of de Luca's project. In accordance with the competition brief, de Luca conceived a powerfully slender cantilevered roof, subtly bent through a pliant gesture intended to establish a clearly legible urban front. The beams emerging from the concrete pediment of the canopy, together with the orientation of the triangular pillar, intensify the dynamism of the composition and operate, with deliberate understatement, as contemporary triglyphs. At ground level, space is articulated by the intersection of these two directions, allowing visitors to apprehend the complexity of the architectural device. This condition is structurally sustained by seven triangular wall pillars, anchored to the ground through Teflon steel and neoprene joints. Upon them rests the extended canopy, which provides the principal access from the city street level to the tracks. Its design is calibrated to generate deep and dramatic shadows while simultaneously conveying a sense of lightness and suspension.

Developed within the same geometric matrix, the second component of the composition is the office tower, considered to be essential for achieving an effective urban insertion: "If the geometric patterns do not liberate the building from a Wrightian mannerism, with the positive discordance between a high and light body and a low and heavy one, it must undoubtedly be ranked among the most significant works of recent Neapolitan architecture."¹⁵ Sculpted at the corners and clad with vertically oriented adjustable sunshades, the tower rises to fourteen floors. Its steel frame, combined with reinforced concrete cores, ensures both compactness and a slender profile. The façade, articulated through a system of vertical aluminum sunshades, acquires a mutable quality that underscores its modernity. The crowning of the building, marked by a bronzed aluminum pediment, establishes a distant dialogue with the tower of the Central Station designed by Giuseppe Vaccaro, itself characterized using the same material (FIG. 04).

STATIONS AS URBAN DEVICES

De Luca's Terminal transcends its functional role as a railway station to operate as an urban *device* capable of organizing flows, engaging the historic city, and establishing a lasting model for public infrastructure in Naples. It functions as an apparatus able to "capture, guide, determine, intercept, and model"¹⁶ urban space, transforming movement into a civic experience. In this sense, the Terminal acted as a clear reference point, if not a true beacon, for many subsequent infrastructural projects in the city, particularly within the *Art Stations* program¹⁷ (FIG. 05). Later stations developed and amplified this conception of infrastructure as civic architecture. The Municipio station by Álvaro Siza and Eduardo Souto de Moura, and the Garibaldi station by Dominique Perrault, both extend public space into the metropolitan network through large shelters, underground passages, and open plazas,¹⁸ reaffirming the Terminal's pioneering role.

Like the Terminal, the two metro stations serve as intermodal exchange points at the edges of the historic city. The Circumvesuviana Terminal, also located on the eastern edge, acts as the interchange between a provincial rail network and the urban bus network, whose most important stops are found in the station's forecourt. Garibaldi station, likewise, on the eastern side, was conceived as a key hub between the urban transport network and Naples Centrale, a major railway station of national significance. Municipio station—located on the opposite side of the historic center—connects directly to the port of Naples, gateway to the major Tyrrhenian islands.

In the Municipio station, the urban device takes the form of a continuous civic field in which the redesigned square operates as a permeable slab. Here, movement between city and metropolitan system is conceived as an uninterrupted public experience. At ground level, the square is reshaped as a single surface, while below, paths thread through archaeological remains and re-emerge through shafts of light, establishing a spatial continuity that connects the port to the historic center. The station thus functions as an infrastructural hinge, translating stratification into civic legibility.

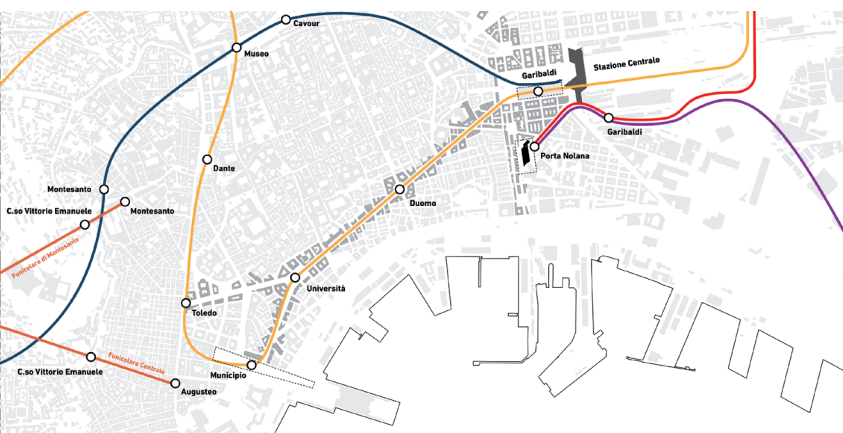


FIG. 05

Commissioned in 2004 and inaugurated in stages between 2013 and 2019, the Garibaldi station by Dominique Perrault was conceived not merely as a transport node but as an integral urban redesign extending across the near-60,000 square meters of Piazza Garibaldi – one of the largest squares in Europe, measuring 360 by 165 meters and shaped around a great axial perspective connecting the railway station to the statue of Garibaldi. Structured around a semi-underground commercial gallery that channels flows towards Naples Centrale and the metropolitan network, and an extensive open surface dedicated to leisure and civic life, the intervention transformed a heavily trafficked and spatially fragmented precinct into a primary civic hinge of the eastern city.¹⁹ In a project to which de Luca also contributed, the station engages the city's primary axes as interfaces capable of mediating different scales and temporalities of use. As in de Luca's Terminal, the combined use of large shelters and subterranean volumes generates a condition in which a hybrid condition of public space results from the *intersection*²⁰ of different flows –of people, of vehicles, of information, of history– and from the convergence of varied social expectations. In both cases, the station acts as an urban device that organizes coexistence rather than merely facilitating transit. The vertical articulation of the threshold differs markedly across the three cases, and this difference is itself architecturally constitutive. At Garibaldi station, the passage from street level to the platforms –located approximately 40 meters below ground– is mediated by a dramatically vertical sequence of escalators and light shafts, producing an emphatically subterranean spatial experience. At Municipio, the descent is less pronounced, distributed across a succession of intermediate levels in which archaeological strata are woven into the spatial sequence, translating the transition into a form of stratified civic pedagogy. At Porta Nolana, by contrast, the threshold condition is predominantly horizontal: the shift between city and railway operates through a lateral displacement across the forecourt and beneath the canopy, rather than through vertical descent, making the transition a surface event rather than a subterranean one. This structural difference –vertical at Garibaldi, composite at Municipio, horizontal at Porta Nolana– does not diminish the comparability of the three cases but rather defines the specific architectural means through which each station constructs its civic continuity.

If the Art Stations program extended the conception of infrastructure as civic architecture across a wider network of metro stops, the form of this extension varied considerably. In the stations built in residential neighborhoods beyond the historic center –such as those on Line 1 at Piscinola, Frullone, or Chiaiano– the intervention produced relatively conventional underground boxes whose public presence at street level is limited to modest access pavilions or skylights; civic aspiration is channeled almost entirely into the interior, through the integration of site-specific artworks accompanying passengers from the

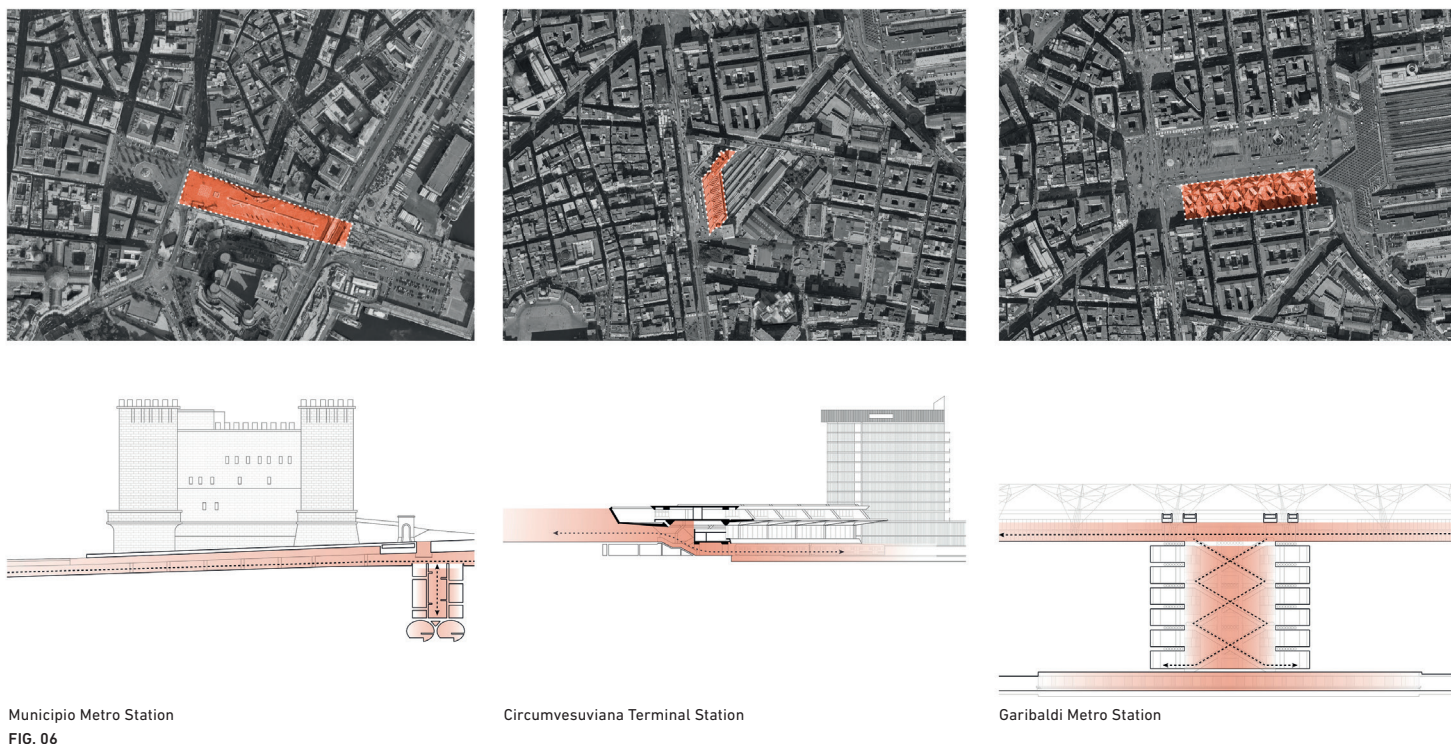
ticket hall to the platform. The stations located in the central districts of the city, by contrast – above all Municipio and Garibaldi – possess a far stronger formal and urban identity, in which the architectural threshold becomes an explicit reorganization of the open space of the city, making the infrastructural boundary itself the site of civic intensity. It is within this latter group that Porta Nolana, anticipated by several decades, most properly belongs.

Read together, these three stations reveal a shared conceptual ground in which the infrastructural threshold becomes a site of negotiation between flows and permanence. By bringing Porta Nolana, Municipio and Garibaldi into the same analytical frame, the comparison is explicitly intended to show how a recurring set of architectural components –entrance halls, vestibules, vertical circulation cores and intermediate concourses– is reconfigured in each case to construct a condition of civic continuity within the station environment.

Within this framework, the Porta Nolana Terminal stands out as a pioneering case. It introduces, earlier and with remarkable clarity, the idea of infrastructure as both inhabitable and recognizable, anticipating the civic role later assumed by contemporary metropolitan stations in Naples. At the same time, the ambition of a fully functioning public square at Porta Nolana has only been partially realized, due to the fragile social context and inconsistent management that have produced decay and the contradictory effects of piecemeal upgrades. Despite these conditions, the Terminal's capacity to regulate this densely populated area remains evident, as does its ability to provide shelter and spatial legibility. This resilience, embedded in the project's design, continues to mediate scales and uphold spatial coherence even where external circumstances threaten its integrity. Yet the most recent intervention, while presented as a respectful refunctionalisation of the existing structure, at times seems less attuned to the material and civic radicalism of de Luca's scheme than inclined to domesticate it through partitions, finishes and a renewed treatment of the concrete that risk muting its iconic force; in this sense, what might have become a more generous project for the square appears instead to privilege a more branded and interiorised image of the city, closer to the language of institutional marketing than to that of urban architecture²¹. The 2024 intervention carried out by Gnosis Progetti, commissioned by EAV, is therefore significant less as an unproblematic confirmation of the Terminal's legacy than as evidence of how strongly de Luca and Marsiglia's spatial framework still conditions any attempt at transformation: even where the new works introduce accessibility devices, functional reorganisation and a more assertive interior language, the original structure continues to absorb them, though not without tension. This intervention operates within a broader strategic scenario – framed by the "Napoli Porta Est" urban regeneration project – in which the Porta Nolana station is progressively repositioned as EAV's operational and directional headquarters, while the EAV station at Piazza Garibaldi assumes the primary role of passenger terminal by virtue of its direct connection to Naples Centrale. The partial redistribution of flows between the two stations does not diminish the civic significance of de Luca's canopy; rather, it shows that the Terminal retains sufficient structural legibility to be re-inhabited under different functional conditions, even when such adaptation does not fully align with the architectural intelligence of the original project. (FIG. 06).

FLOWING WITHIN. CONCLUSIONS

The Terminal emerges as an architecture that anticipated, with remarkable clarity, the central role that contemporary public architecture can assume within a complex urban condition such as that of Naples. More than a response to functional requirements, the project demonstrates how infrastructure can act as a catalyst for urban renewal, activating broader processes of re-signification of public space. de Luca conceives the station as a large, covered square, a civic interior from which one ascends to the offices, descends to the tracks, and ultimately enters the metropolitan flow. It is a



Municipio Metro Station
FIG. 06

Circumvesuviana Terminal Station

Garibaldi Metro Station

building for the city, shaped by and within its contradictions, born from a fertile cultural and historical conjunction in which, as has been observed, "there is a complex dialectic between individuals and the reality that surrounds them, originating from the intricate course of history as it converges in a present moment that gathers the past in order to project itself towards the future."²² The Terminal has constructed a spatial sequence whose bold architectural choices have ensured the endurance of the work. Even today, after only modest interventions, the building retains its formal and material intensity, as well as the spatial coherence that sustains its civic ambition.²³

In this respect, the later *Art Stations* program followed a comparable approach, shaping stations as threshold spaces that appear and operate as natural extensions of public space. Yet, unlike many of those later projects, the Porta Nolana Terminal has only partially succeeded in activating a full re-appropriation of the surrounding urban realm, an area that remains subject to repeated and often unresolved processes of transformation.

The question posed at the outset, whether the Terminal operates as an urban device, thus finds its answer in the building's demonstrated capacity to exceed its infrastructural function. Through a precise negotiation of scale, geometry, and material expression, de Luca transformed a necessary piece of transport infrastructure into a meaningful civic space, one that has acted as a reference and a catalyst for subsequent interventions in Naples. At the same time, the limits of this success reveal themselves clearly. The social fragility of the context and the inconsistent stewardship of the building expose the boundaries of architectural action alone. It is precisely here that the enduring relevance of the project resides. The resilience of the Terminal confirms the strength of the spatial framework devised by de Luca, a framework capable of accommodating flows, tensions, and contradictions over time. Flowing within, the life of the city continues to pass beneath the *Neapolitan canopy*, suggesting that the true potential of this architecture lies not only in its form, but in its capacity to remain open, available, and receptive to urban life. In this sense, the Terminal stands as both a legacy and an unfinished promise, a canopy under which the city continues to negotiate the relationship between infrastructure and the public realm.

Notes and bibliographic references

- ¹ The figure includes the three metropolitan lines operated by ANM (Lines 1, 2 and 6), the eight EAV rail lines (six Circumvesuviana lines, Cumana and Circumflegrea) and the four funicular railways, for a combined total of approximately 180 stations. The perimeter excludes suburban services operated by Trenitalia and Italo. See ANM, *Carta della Mobilità* (Napoli: ANM, 2025); EAV S.r.l., *Le nostre Linee* (www.eavsr.it/le-nostre-linee, accessed February 2026).
- ² The Circumvesuviana was formally established on 18 November 1890 with the founding of the Società Anonima Ferrovia Napoli–Ottaviano, which inaugurated the Napoli–San Giuseppe Vesuviano line on 9 February 1891. A predecessor line (Napoli–Baiano), operated by a distinct company, had been running since 1884 and was subsequently incorporated into the network. These infrastructural improvements strongly influenced the development of the cities throughout the 20th century. See Pasquale Belfiore, Benedetto Gravagnuolo, *Napoli: architettura e urbanistica del Novecento* (Roma-Bari: Laterza, 1994); Francesco Ogliari, Umberto Paci, *La Circumvesuviana. 100 anni di storia, 144 chilometri di tecnologia. 1890-1990* (Milano: Gabriele Mazzotta, 1990).
- ³ See Benedetto Gravagnuolo et al., *La facoltà di Architettura dell'Ateneo fridericiano di Napoli 1928/2008* (Napoli: CLEAN, 2008).
- ⁴ See Giulio de Luca, *Problemi del teatro di massa* (Napoli: La Nuovissima, 1939); Uberto Siola, *La Mostra D'Oltremare e Fuorigrotta* (Napoli: Electa, 1990), see also Sergio Stenti, Vito Cappiello, *NapoliGuida e dintorni. Itinerari di architettura moderna*, (Napoli: CLEAN, 2010).
- ⁵ See Barbara Bertoli, *Giulio de Luca. 1912-2004 opere e progetti* (Napoli: CLEAN, 2013).
- ⁶ Barbara Bertoli, *op. cit.*, 20.
- ⁷ *Ibid.*
- ⁸ Interviewed in 2005, Marsiglia recounts a collaboration on equal terms with De Luca, despite the latter being about ten years his senior and having been his professor at the University of Naples. Marsiglia describes how he and De Luca worked together on two – or three solutions – for the Terminal before arriving at the final one, and how both paid great attention to the "structural fact, which had to dominate abundantly over the aesthetic aspect". See the interview with Arrigo Marsiglia, Naples, 20 June 2005, in Diego Lama, *Storie di cemento. Gli architetti raccontano* (Napoli: CLEAN, 2007).
- ⁹ Bruno Zevi, "Si scende in diagonale", in Id., *Cronache di architettura*, vol. XX (Roma-Bari: Laterza, 1978), 134.

- ¹⁰ Cf. Giulio de Luca, *I problemi urbanistici di Napoli. Un progetto possibile* (Napoli: STE Edizioni, 1987) and Giulio de Luca, "Attuali sviluppi urbanistici di Napoli e del suo centro storico," in *Atti di convegno 12 dicembre 1986. Il regno del possibile. Analisi e prospettive per il futuro di Napoli* (Milano: Edizioni del Sole 24 Ore, 1987).
- ¹¹ Barbara Bertoli, *op. cit.*, 16.
- ¹² Cf. *Ibid.*; Cesare De Seta, *Napoli* (Roma-Bari: Laterza, 1999); for a more comprehensive examination of the topic, see also Renato De Fusco, *Architettura a Napoli del XX secolo* (Napoli: CLEAN, 2017).
- ¹³ Bruno Zevi, *op. cit.*
- ¹⁴ *Ibid.*, 13.
- ¹⁵ Renato De Fusco, *Napoli nel Novecento* (Napoli: Electa, 1994).
- ¹⁶ Giorgio Agamben, *Che cos'è un dispositivo?* (Milano: nottetempo, 2006), 21-22, translated by the author.
- ¹⁷ The *Art Stations* project –an urban regeneration and musealization initiative for Naples' metro spaces, launched by the city in 2001 and curated by art critic Achille Bonito Oliva– took the form of underground stations with a fairly conventional layout, yet enriched by a wide variety of artworks that, in different ways at each station, accompany passengers from the entrance and ticket hall down to the platform level, often located several meters below street level. The stations built in the central districts of the city, by contrast, possess a far stronger formal and linguistic identity, each one distinctly different from the next, in which the integration between art and architecture becomes far more intimate and the boundary between space and artistic installation often dissolves entirely. It involved renovating multiple stations, integrating more than 200 site-specific artworks by renowned artists. Metro stations were designed by Álvaro Siza and Eduardo Souto de Moura, Dominique Perrault, Hans Kollhoff, Boris Podrecca, Mario Botta, Richard Rogers, Oscar Tusquets Blanca, Alessandro Mendini, Vittorio Magnago Lampugnani and Gae Aulenti, among others.
- ¹⁸ The Municipio Station was designed in the early 2000s by Portuguese architects Eduardo Souto de Moura and Álvaro Siza. Although it opened to the public in 2015, sections of the station, containing the most significant archaeological discoveries, remain under development.
- ¹⁹ See Ennio Cascetta and Benedetto Gravagnuolo, *Le Metropolitane e il futuro delle città* (Napoli: CLEAN, 2014).
- ²⁰ The word *intersection* is here meant not solely the literal crossing of infrastructural systems, but rather a relational spatial device through which heterogeneous urban dynamics are articulated into new configurations of collective space. As described by Manuel de Solà-Morales, the intersection represents one of the key operative conditions of the contemporary city, functioning not only as a point of physical confluence, but as a morphogenetic catalyst capable of producing civic intensity and spatial meaning. Cf. Ignasi de Solà-Morales, "La forma de la moccion. Flujos" in *Id. Territorios* (Barcelona: Editorial Gustavo Gili, 2002), 87-90; Manuel de Solà-Morales, *A Matter of Things* (Barcelona: Editorial Gustavo Gili, 2008).
- ²¹ For an enthusiastic apology for the new station project, see also Gnosis Progetti, "Un patrimonio di obsolescenze: il nuovo progetto per il Terminal Circumvesuviana", in *Il Giornale dell'Architettura*, 22 June 2019.
- ²² Barbara Bertoli, *op. cit.*, 20.
- ²³ Alberto Calderoni, "Gebundenes Monument," in *Bauwelt*, no.18 (2022), 26.

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Figuras / Figures

FIG. 01. EAV railway system. The Circumvesuviana network connects Naples with the Vesuvian hinterland and identifies Porta Nolana as its principal urban terminus. Source and Author: © Gianluca Piccolo.

FIG. 02. Porta Nolana Terminal from the forecourt. The concrete canopy forms a covered threshold between the square and the station interior. Source and Author: © Gianluca Piccolo, Naples, 2024.

FIG. 03. The Circumvesuviana line in the city. The drawing shows the position of Porta Nolana in relation to Municipio, Garibaldi, and the central railway network. Source and Author: © Gianluca Piccolo, Nino Silva.

FIG. 04. The *Neapolitan canopy* along Corso Garibaldi. The image shows the setback of the terminal from the street edge and the tower rising behind the cantilevered roof. Source and Author: © Gianluca Piccolo, Naples, 2024.

FIG. 05. Three stations, three covered squares. Comparison between Municipio, Porta Nolana, and Garibaldi as infrastructures able to extend and organize public space. Source and Author: © Gianluca Piccolo, Nino Silva.

FIG. 06. Plan, sections, and elevation of the station. The drawing shows the spatial organization of Porta Nolana, the horizontal development of the canopy, and its relation to the tracks and the tower. Source and Author: © Gianluca Piccolo, Nino Silva.