

VESPER No. 8

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Vesper è una rivista scientifica semestrale, multidisciplinare e bilingue, si occupa delle relazioni tra forme e processi del progetto e del pensiero. Ponendo lo sguardo al crepuscolo, quando la luce si confonde con il buio e l'oggetto illuminante non è più visibile, *Vesper* intende leggere l'atto progettuale seguendo e rendendo evidente il moto della trasformazione. Pitagora identificò nel pianeta Venere sia la stella della sera (*Hesperos*) che quella del mattino (*Phosphoros*), i due nomi si riferiscono allo stesso astro ma posto in condizioni temporali differenti. *Vesper* dichiara quindi una posizione più che un oggetto e privilegia il situarsi che ne profila lo statuto. Non è qui accesa la luce tagliente dell'alba, che promette giorni completamente nuovi e alti sol dell'avvenire, ma quella che fa intravedere nella penombra una possibilità nell'esistente.

Richiamando e rinnovando la tradizione delle riviste cartacee italiane, *Vesper* ospita un paesaggio articolato di modalità narrative, accoglie forme di scrittura e stili differenti, privilegia l'intelligenza visiva del progetto, dell'espressione grafica, dell'immagine e delle contaminazioni tra linguaggi. La rivista è pensata nella sua successione di numeri tematici come discorso sulla contemporaneità, nello spazio di ogni singolo numero è articolata in un insieme di rubriche che gettano luci differenti sul tema. Nel procedere delle diverse sezioni – editoriale, citazione, progetto, racconto, lezione, saggio, inserto, traduzione, archivio, viaggio, ring, tutorial, dizionario – mutano i riverberi tra idee e realtà, si accende l'intreccio tra evidenze concrete e loro potenzialità, potenziali trasformativi, immaginari. Le rubriche sono pensate non per aggiornare istantaneamente ma per indagare condizioni progettuali e per fornire strumenti e materiali dall'*ombra lunga*.

Vesper is a six-monthly, multidisciplinary and bilingual scientific journal which deals with the relationships between forms and processes of thought and of design. Gazing into the dusk, when light slowly merges with darkness and the illuminating object is no longer visible, *Vesper* aims to interpret the act of designing through tracing and revealing the movement of transformation. Pythagoras identified in the planet Venus both the evening star (*Hesperos*) and the morning star (*Phosphoros*), assigning the two names to the same star observed in different temporal conditions. *Vesper* thus states a perspective rather than an object, privileging the condition that defines its status. Rather than the sharp light of dawn, heralding a brand-new day and promising a brighter future, it is the twilight that allows you to have a glimpse at the potential of what is already there.

Following the tradition of Italian paper journals, *Vesper* revives it by hosting a wide spectrum of narratives, welcoming different writings and styles, privileging the visual intelligence of design, of graphic expression, of images and contaminations between different languages. The journal is conceived as a series of thematic issues that build a discourse on the contemporary. Each issue is divided into sections that offer a range of diverse perspectives on the theme analysed: editorial, quote, project, tale, lecture, essay, extra, translation, archive, journey, ring, tutorial, dictionary. Throughout the different sections, reverberations between ideas and reality change, connections emerge between tangible facts and their potentials, transformative prospects, collective perception. The principal aim of these sections is not to provide instant news, but to offer an in-depth investigation of different instances of design and to provide tools and materials that have a long-lasting effect.

VESPER No. 8

VESPER



Alley (Skywalk), 2010.

Editoriali | Editorials
10 – 17

Sara Marini
Vesper

18 – 21 Dario Gentili
Adriatica

Citazione | Quote
22 – 24

Umberto Eco
Déjà vu

Progetti | Projects
26 – 41

Guido Boffi
Ombra, che illumina. *Lunario* di Guido Guidi
Shadow, Casting Light. *Lunario* by Guido Guidi

42 – 51 Snežana Vesnić
Villa Pavlović and the Dissolution of Gold
Villa Pavlović e la dissoluzione dell'oro

52 – 61 Francesca Belloni
Ceci n'est pas un escalier. Twiggy e
il surrealismo di Architecten De Vylder
Vinck Taillieu
Ceci n'est pas un escalier. Twiggy and
the Surrealism of Architecten De Vylder
Vinck Taillieu

62 – 72 Giorgio Azzariti
Guarding Dual Natures. The Synthes
Headquarters by Studio Märkli
Custodire nature duplici. La sede centrale
Synthes dello studio Märkli

Saggi | Essays
74 – 87

Massimiliano Ciammaichella
Blackout. Rappresentazioni di presenze
ai confini del nero
Blackout. Representations of Presences
at the Border of Darkness

88 – 109 Jacques Lucan
Lessons from Venice
Lezioni di Venezia

110 – 121 Stamatina Kousidi
Grotte, cavità e nuvole
Caves, Cavities and Clouds

Breve estratto da un testo critico che definisce la rotta o le coordinate di attraversamento del tema. | Brief excerpt from a critical text concerning different perspectives on the topic.

Contributi che indagano le ragioni, le *mise-en-scène*, le risultanti di progetti realizzati attraverso le voci degli autori e/o di critici. | Contributions that investigate the reasons, the *mise-en-scènes*, and the results of an accomplished project throughout the voices of the authors and/or the critics.

Saggi critici articolati in citazioni, note, iconografie e una bibliografia. | Essays including quotes, notes, iconography and bibliography.

122 – 138 [Alberto Sdegno](#)
Esper. *Blade Runner* tra nuove tecnologie
e intelligenze artificiali
The Esper. *Blade Runner* among New
Technologies and Artificial Intelligences

139 – 141 [Bibliografie | Bibliographies](#)

Inserto | Extra
142 – 153 [Bernhard Rüdiger](#)
The Hammer Blow
Il colpo di martello

Tutorial
154 – 168 [Paolo Foraboschi](#)
Appunti per una inedita epistemologia
dell'ingegneria strutturale
Suggestions for a New Epistemology
of Structural Engineering

Viaggi | Journeys
170 – 173 [Malvina Borgherini](#)
Dell'uomo-vespertilio. O su Leigong e Batman,
tra mitologia cinese e fumetto della *Golden
Age* americana
About a *Vespertilian Man*. Or about Leigong and
Batman, between Chinese Mythology and
Comic Strips of the American Golden Age

174 – 179 [Davide Deriu](#)
Travelling to Ankara: Western Perspectives
of the Modern Capital
Viaggio ad Ankara: la capitale moderna vista
da Occidente

Racconto | Tale
180 – 183 [Marco Toffanello](#)
L'arca
The Ark

Ring
184 – 189 [Redazione Vesper](#)
Loos vs Los

Archivio | Archive
190 – 195 [Fabio Gigone](#)
The Balustrade of Louis XIV's Chambre
du Roi: the Architecture of the Ban
La balaustra della Chambre du Roi
di Luigi XIV: l'architettura del bando

Dizionario | Dictionary
196 – 197 [Cristina Moraru](#)
Vagabond

198 – 199 [Gavin Keeney,](#)
[Andreas Philippopoulos-Mihalopoulos](#)
Veronese

200 – 201 [Guglielmo Bottin](#)
Vespertine

202 – 203 [Francesca Cremasco](#)
Visibility

204 – 205 [Stefano Tomassini](#)
Wait

206 – 207 [Tania Garribba, Lisa Ferlazzo Natoli,](#)
[Maddalena Parise](#)
X

208 – 209 [Simone Ferracina](#)
Yet

210 – 211 [Evelina Praino, Camillo Boano](#)
Zoé

212 – 213 [Ettore Rocca](#)
Zimzum

214 – 215 [Indice delle parole | Word index](#)

Forma e modo d'espressione di questa
rubrica sono a discrezione dell'autore. |
The section consists in the original
contribution of an author.

Manuale d'uso per l'esecuzione
di pratiche e/o operazioni. | Instructions
to carry out practices and/or operations.

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immaginario e delle sue evoluzioni
temporali e spaziali. | A physical or
imaginary journey in its temporal and
spatial development.

Narrazioni testuali o per immagini
attraverso realtà note o ipotetiche. |
Textual or visual narratives exploring
actual or hypothetical worlds.

Fronteggiamento tra posizioni differenti
poste sullo stesso "campo di gioco". |
Different points of view facing each other
on the same 'playing field'.

Testo critico che accompagna una
selezione di materiali d'archivio
presentati con le loro coordinate di
provenienza. | Critical text accompanying
a selection of archival material
presented with its source reference.

Definizioni critiche di nove lemmi in
inglese che contribuiscono alla
precisazione del tema e concludono
la rubrica *Dizionario*. | Critical definitions
of nine headwords in English that
contribute to point out the issue's topic
and conclude the *Dictionary* section.

Zoé is the animal life, natural and never further qualified, which allows the ontological articulation of the *bíos*, of the properly human and political living, already a form of life: *bíos* and *zoé*, then, as ontological qualifications of the same life, are mirroring one in the other. In this sense, the *zoé* is the black outline of which the mirroring of the *bíos* is composed, the necessary biological foundation from which every ontological and linguistic determination is possible; as existential qualifiers, in fact, both the *zoé* and the *bíos* constitute two poles of a single living being that, going beyond mere materiality, participates in a singular way in being (Brenifier 2015).

By identifying life in the organisation that matter assumes, the history of scientific thought – from Galeno to Lamarck – has sought to reduce the polarisation between these two vital instances, reabsorbing, at least nominally, the *zoé* into the *bíos*. Inheriting the interest in the management of the living that science has deployed over the centuries, contemporary political thought has removed the semantic sphere of the *zoé*, to the point of inducing its total conceptual domination: whether it is concerned with the survival, protection or preservation of natural life, i.e. the *zoé*, in fact, contemporary theory, properly bio-political, places at the centre of the political precisely that animality that it wishes to deny to the public *agorà*. The imbalance of the poles thus conceals their interrelation and leaves their reflection politically unthought of.

Anthropocentrism's focus on language as a watershed between the opposites sound and voice, between inarticulate verse and signifying word, between animality and humanity (Derrida 2008), has marginalised the thought of a distinction between environment and world – thematised in the early 20th century by Uexküll and Heidegger – in terms of a spatial difference between *zoé* and *bíos*. The determination of a life (its form) is, in fact, a question of space. Remaining within a linguistic horizon, the 'is' names the being of what is from time to time. The metaphysics of signification can thus be translated into the distance between language (Heidegger 1996, p. 51), whether verbal, signifying or discursive, and being, or, in other words, between humans and what they are (Nouzille 2016, p. 316). Moreover, excluding even linguistic use, spatial attribution is always dependent on the form of life that qualifies it, and this latter life practice is, at the same time, denoting distance, insofar as it signals the difference between one space and any other. In this sense, not only can Uexküll state that there is no unitary and objective world in which the living (*Umgebung*) moves but can also decline this ideally understood world into many different *Umwelt*, environments, depending on the bearers of meaning that pass through it (*Bedeutungsträger*). The forest is not the same place for the adult and the infant, just as it is not for the bee, since this environment corresponds perceptually to the result of the specific and individual selection that each of these living beings operates on the signifying elements.

Testifying to the correspondence between being and space, the tensile opposition that, on an ontological level, *zoé* and *bíos* weave over the body of the living, is reflected politically in the places of inhabitation. While it is not difficult to understand that the Greek articulation of qualified life in so many *bíos*, in so many particular ways of living, implies as many corresponding places, the *zoé* (of which there is no plural, being the common foundation of animal, human, and divine living) also has its own locus. Aristotle, in fact, in *Politica*, relegates the *zoé*, whose naturalness needs to be perpetrated, to the *oikos*, to the economically regulated domestic environment intended for reproduction, excluding it from the *pólis*, the city, the fulcrum of existential, collective, and political praxis in a strict sense (Aristotle 1932). In the *agorà* there is no room for *zoé*, so much so that the expression *zoé politiké* would have sounded oxymoronic to the ears of the Athenians (Agamben 1998, p. 1). Yet, the *pólis* presupposes a *zoé*, a hidden double, that, as a simple fact of living, grounds and articulates the *bíos*, a manifest double: in the open conformation of the *agorà*, there is room for the *zoé*'s concealment.

Questioning the contemporaneity, it is then a question of whether the co-presence of the unveiled and the hidden still configure a political space. In August 2021, artist Smirna Kulenović is on top of Zlatište, a hill overlooking the city of Sarajevo. She is joined by a hundred women in a line and the red of their clothes visually breaks up the lawn they are crossing. This is the performance, *Our Family Garden*, during which a thousand marigold seeds will be planted: a healing ritual after the horrors of war, but also a living monument – organic collective – that looks to the future. These women commemorate the dead soldiers who lost their lives defending Sarajevo during the siege, but also their husbands, sons and brothers, the protagonists of their own political personalities. At the same time, Marigold is a medicinal plant, which heals wounds and rebuilds the microbiological life of the soil; a minimal collective gesture, therefore, which does not erase the traces of suffering, but heals the territory, in an interweaving of spaces – visible and invisible, preserved and violated, healed and removed – that refers to the specularly of vital instances.



Smirna Kulenović, *Our Family Garden* (2021) / Collective Ritual Performance; Planting 1000 *Calendula* plants inside of abandoned war trenches, Sarajevo.

Referred to a design theory that requires everything to be visible and understood, because it seeks absolute transparency, it is then interesting to search for its opposite, opacity and, at the same time, relational viscosity. If Western thought – quoting Glissant – has always translated its universalising impulse into a need for transparency, whereby every form of otherness is interpretable and comprehensible through reason (Glissant 2010), and has made itself the bearer of a will to power that is transformed into a gesture of possession, opacity as the 'exultant divergence of humanity' and 'non-reducible singularity' (Di Campli, Boano 2020, p. 21) does not need to understand the other, i.e. 'to reduce him to the model of his own transparency' (Olufemi 2021, p. 7) in order to live and build with him, but allows difference to remain power, realising that radical intimacy that is essentially political. It is a matter of recreating – in Benjaminian terms – the *Umweg*, the path of the around, of deviation and insurgence, that is, of preserving the space of that concealment that separates and, at the same time, establishes contact between the sensible and the intelligible.

Returning to the ontological status of the political space, then, the co-present binary of unveiled and hidden, of manifest and presupposed, is possible in a place where the human cultural vision stands alongside the animal's spontaneous vision; the place of the political is open (*offen*), but not unveilable (*offenbar*), like any environment for the 'world-poor' animal, *Welt-armut*: open and, at the same time, inaccessible. Once again, *zoé* and *bíos* collapse in their distance.

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The Greeks had no single term to express what we mean by the word 'life'. They used two terms that, although traceable to a common etymological root, are semantically and morphologically distinct: *zoé*, which expressed the simple fact of living common to all living beings (animals, men, or gods), and *bíos*, which indicated the form or way of living proper to an individual or a group. Agamben G., *Homo Sacer. Sovereign Power and Bare Life* (1995), Stanford University Press, Stanford 1998, p. 1.

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