

Abstract [Evidence](#)

Evidence, as the trace of nature and authorship on matter. Objects are not only a material substratum, but also a support of evidences of all the events that have happened to them. These evidences are a layer of new accumulated information that turn any object into a unique narrative. Architecture could be considered a bridge between nature and man's authorship and its physical condition would thus be trapped within this dual reading. Material that has not been grazed by an author abides exclusively by its reaction to a given physical context. Yet when touched, in a sense it ceases to belong to nature and is transported elsewhere, tied to the hand of the author that shaped it and to the power of that author's thought. The identity of a construction does not reside in the material itself but rather in its information. It is informed matter.

[Evidence](#)

L'evidenza è una traccia della natura e dell'autorialità sulla materia. Gli oggetti non sono solo un sostrato materiale, ma anche un supporto di prove di tutti gli eventi che sono accaduti loro: queste evidenze sono uno strato di nuove informazioni accumulate che trasformano ogni oggetto in una narrazione unica. L'architettura potrebbe essere considerata un ponte tra la natura e l'autorialità dell'uomo, la sua condizione fisica sarebbe così intrappolata all'interno di questa doppia lettura: un materiale che non è stato sfiorato da alcun autore si attiene esclusivamente alla sua reazione a un determinato contesto fisico; al contrario quando viene toccato cessa, in un certo senso, di appartenere alla natura e viene trasportato altrove in relazione alla mano dell'autore che lo plasma e alla forza del suo pensiero. L'identità di una costruzione non risiede nel materiale in sé, ma piuttosto nelle sue informazioni. È materia informata.

VESPER No. 2

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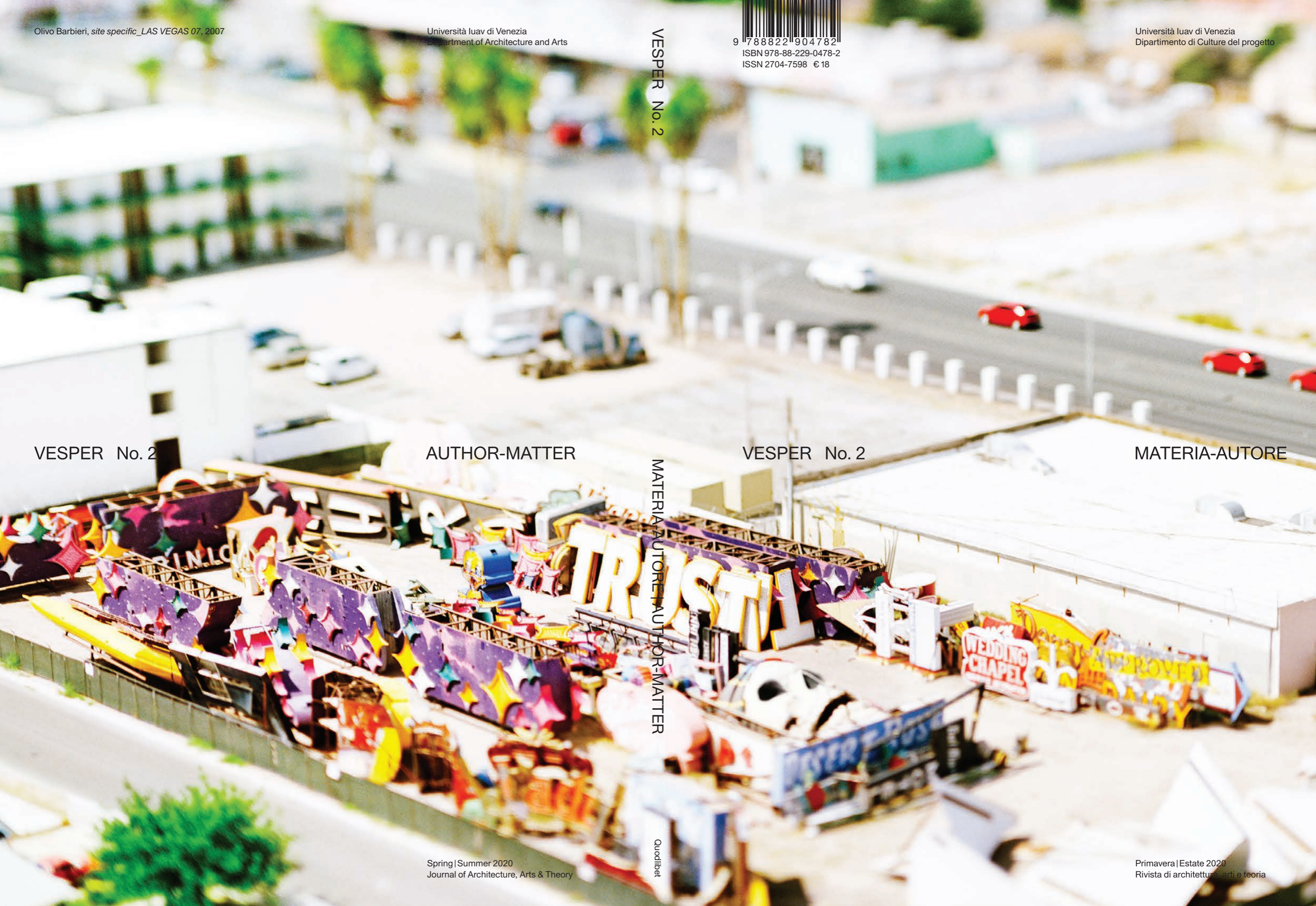
AUTHOR-MATTER

VESPER No. 2

MATERIA-AUTORE

MATERIA-AUTORE | AUTHOR-MATTER

Quodlibet



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.

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MATERIA-AUTORE



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Materia-autore

Author-Matter

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to carry out practices and/or operations.

Objects are not only a material substratum, but also a support of evidences of all the events that have happened to them. These evidences are a layer of new accumulated information that turn any object into a unique narrative, with the traces of both nature and authorship on matter.

Architecture could be considered a bridge between nature and man's authorship and its physical condition would thus be trapped within this dual reading. Material that has not been grazed by an author abides exclusively by its own laws and by its reaction to a given physical context. Yet when touched, in a sense it ceases to belong to nature and is transported elsewhere, tied to the hand of the author that shaped it and to the power of that author's thought.

Before materials are manipulated, things are. They have their physical properties. Their information alludes to nature. Yet once the material is worked on, it turns its face towards culture and the information it captures. It amasses intentions.

Architecture is the meeting point between the former and the latter. There is architecture that needs no interpretation and alludes directly to nature, co-existing with circumstantial information. And there is other architecture that manifests the trace of man's intervention, either through an instrumental process with a functional purpose, or as a means of recording and conveying a meaning.

Every substance has certain inherent properties because of its physical and chemical composition, and also adherent information from its having been subjected to the circumstances in its surroundings. Before any action is taken, be it passive or intentional by an author, we have become accustomed to focusing on the general qualities of materials, their texture, colour, hardness and so forth. These general qualities establish an abstract notion, outside any given context. However, a contemporary outlook potentially brings out the value of specific qualities that are the fruit of either deliberate or chance action. Inherent, general properties are diluted in the complexity of reality to give rise to countless materials that are altered and store experiences. It is not even a question of taking great pains with language to more rigorously stake out the various manifestations of a given substance, such as the Eskimos' ability to distinguish different types of snow and ice from each other. Each one of them, regardless of the fact that its composition is identical to the rest, can be distinguished based on accumulated experience, on adhering information.

Material, both in its natural state or processed to be incorporated in a construction, stands as a canvas that heeds the events it experiences and stores them with varying degrees of precision and sensibility. Generally, information is found on the surface (not in the interior) of materials because in addition to having greater contact with its surroundings and the manipulating agents, information is also more legible on the surface.

While materials are the depositary of connotations of permanence and stability, there is no true rest. All matter is in constant movement. If we consider this over a sufficiently long period of time, stillness and stability of solids is nothing but an illusion.

Material is replaceable, corruptible, dispensable. The essence of constructions is in their form, and the importance lies in geometric relationships and physical and chemical conditions, in systems, sets of decisions, solutions, and relationships between the various elements in a construction. Identity lies not in the material, but in the information it stores.

Living material bears instructions to replace cells gradually over an organism's lifespan. While most human cells are replaced at least every ten years, those cells that do not replace their molecules and atoms at a similar pace meaning that all of the material in a living being can be replaced without any of its properties, or even its awareness as an individual, being altered (Wagensberg 1998).

Architecture has traditionally clung to the notion of stability in time and space. But lightness, change and ephemerality are the conditions that most contemporarily define our new context. Ever since Buckminster Fuller shook us by asking about the weight of our buildings, we have dreamed of new ways of tackling the need to build.

Issues that directly impact a construction's configuration have burgeoned and their pace has accelerated. Today, we do not know whether the impositions and readings emerging in the development of any design will be the same as those that affect the materialised idea over its lifespan.

Therefore, it is a contemporary need for buildings to be able to adapt to changes, be they exchanges of rejuvenating elements, flexibility to be able to re-configure, or even a systematic ability to disappear and give way to new structures.

The concept of natural selection has reached the sphere of construction, and it is in our hands and for re-generation to take the course of sustainability.

Systematic construction is as important during building work as it is for maintenance, disassembly, manufacturing materials, and their return to the production chain.



Tadao Ando, Vitra Conference Pavillion, Weil am Rhein, 1993. Ph. Ignacio Borrego Gómez-Pallete, 2006.

The paradox of Theseus' ship raises the issue of whether an object continues to be the same when all of its parts have been replaced. This uncertainty, reflected by Plutarch, arose from the ship by which Theseus returned from Crete together with the young Athenians. Over the long voyage, the ship had required repairs and its deteriorated parts were successively replaced with other new, resistant ones until all of the original elements had been replaced. In this paradox, a new question arises which is: should the replaced parts be stored and the ship be rebuilt, which would the original be?

The Greek philosopher Heraclitus makes reference to the meaning of identity, as a quality of authenticity, and then offers an opposite vision asserting that no man can cross a river twice, because neither the man nor the water is the same. Yet identity in a broader sense is the set of own traits that characterise and distinguish one person from the rest. There, the river would be considered as one single river and man as well. And man could be called by a single given name.

Different materials may be manipulated similarly or have similar manifestations. Deterioration, adherence, cuts, dismantling, silkscreens, technological devices can present opposite materials as similar while the same substance, worked on in different ways, can be made into different materials.

Gradually, material's condition as a substance is overlooked and strides are made to make it a support. Material qualities give way to the accumulation of content, of increasingly abundant, complex information.

The identity of a construction does not reside in the material itself but rather in its configuration, in the profoundly superficial trait of its form, in its information, in the evidences of the natural processes and the artificial ones produced by an author. It is informed matter.

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