

Abstract Navigation

The definition of *Navigation* is conceived as a screenplay following the three-act structure model of narrative fiction. The writer, born in Venice, currently living in Cape Town, is occasionally a sailor. The three acts – *Navigation in Canal*, *Navigation on Ocean*, *Navigation on River* – are geographically located in an ideal navigation towards the southern tip of Africa and, whilst partially moving backwards through time, they are meant to share discoveries beyond the visible horizon. The stranding of the *Ever Given* in the Suez Canal, the legendary origin of the term *posh* and the map of human migrations in South Africa drawn by George Stow are pretexts for embarking on a journey towards the meanings and imaginaries of navigation.

Navigation

La definizione di *Navigation* è organizzata come una sceneggiatura cinematografica secondo il modello della struttura in tre atti della scrittura di finzione. Lo scrittore, nato a Venezia e attualmente residente a Città del Capo, è occasionalmente un marinaio. I tre atti – *Navigazione in canale*, *Navigazione sull'oceano*, *Navigazione sul fiume* – si collocano geograficamente in una traversata ideale verso la punta meridionale dell'Africa e, pur muovendosi parzialmente a ritroso nel tempo, intendono condividere le scoperte oltre l'orizzonte visibile. L'incagliamento della *Ever Given* nel canale di Suez, l'origine leggendaria del termine *posh* e la mappa delle migrazioni umane nel Sud Africa disegnata da George Stow sono pretesti per intraprendere un viaggio verso i significati e gli immaginari della navigazione.

VESPER No. 5

MOBY DICK:
ADVENTURES AND
DISCOVERIES

VESPER No. 5

MOBY DICK: AVVENTURE E SCOPERTE | ADVENTURES AND DISCOVERIES



VESPER No. 5

9 788822 907141
ISBN 978-88-229-0714-1
ISSN 2704-7598 € 18

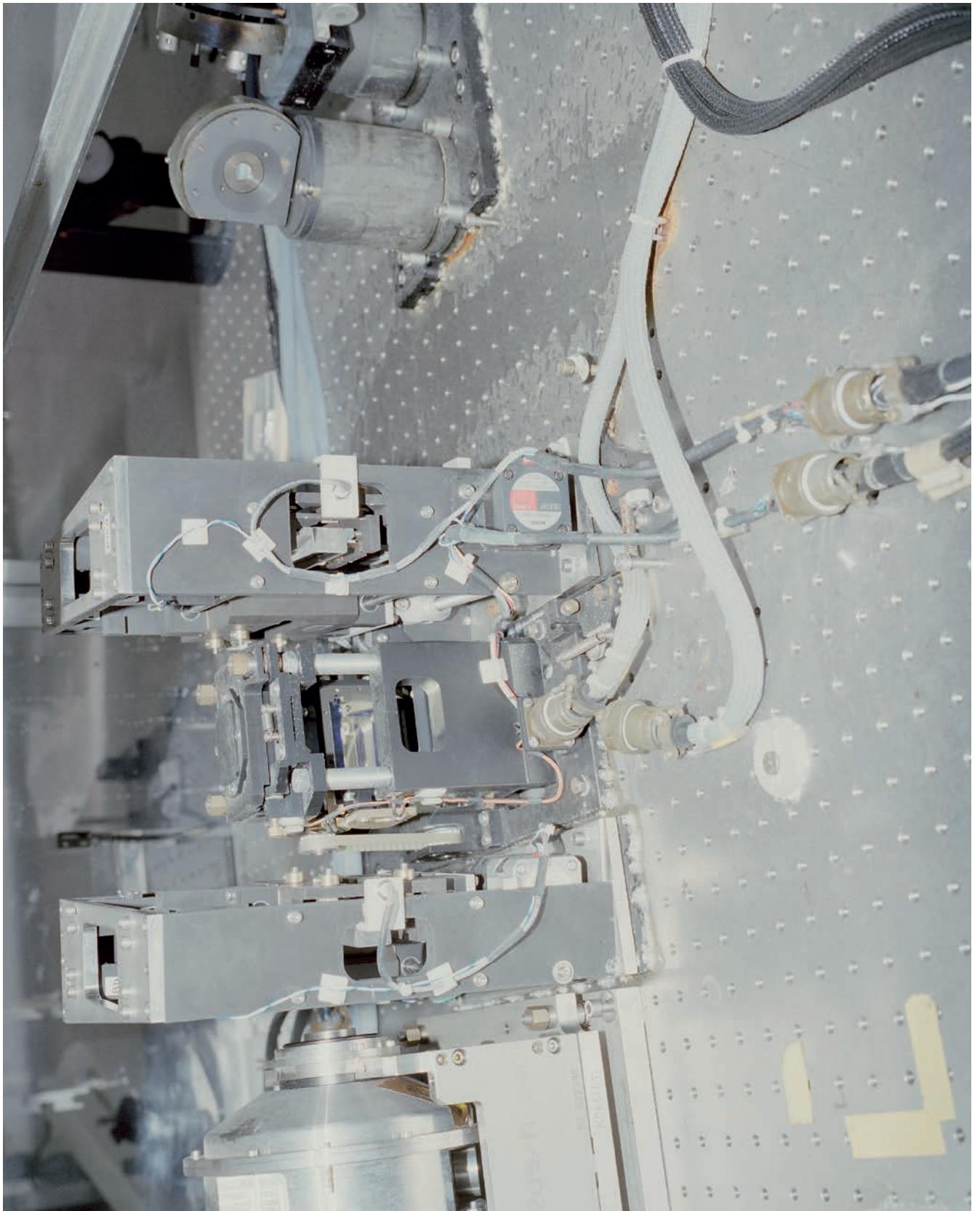
MOBY DICK:
AVVENTURE E
SCOPERTE

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 (*Phosphorus*), 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 (*Phosphorus*), 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.



Editoriale | Editorial
8 – 15

[Sara Marini](#)

Moby Dick: avventure e scoperte

Moby Dick: Adventures and Discoveries

Citazione | Quote
16 – 23

[Herman Melville](#)
Purpose

Intervista | Interview
24 – 38

[Paolo Portoghesi con | with](#)
[Manuel Orazi e | and Marco Vanucci](#)
Architettura e matematica
Architecture and Maths

Progetti | Projects
40 – 53

[Andreas Kreul](#)
Call Me Cachalot. Some Reflections on
Drawing Restraint #9 by Matthew Barney
Chiamami cachalot. Alcune riflessioni
su Drawing Restraint #9 di Matthew Barney

54 – 65 [Fabrizio Barozzi, Diletta Trinari](#)
Without Coordinates. London Design District
Senza bussola. London Design District

66 – 78 [Nicola Russi, Alessandro Benetti](#)
Un'avventura di confine. Sceneggiatura
di un progetto in quattro atti
Pushing Boundaries: A Four-Act Structure
for a Project

Racconti | Tales
80 – 83

[Pierluca Ditano, Michela Tomasi](#)
(appunti da) Queste cose non
avvennero mai ma sono sempre
(Notes from) These Things Never
Happened but Have Always Been

84 – 90 [Sarah Mazzetti](#)
La valigia
The Suitcase

Saggi | Essays
92 – 107

[Davide Deriu](#)
Adventures in Scale
Avventure in scala

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.

Dialogo volto ad approfondire la posizione
di un autore. | Dialogue aimed at delving
into an author's position.

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.

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

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

108 – 121 [Massimo Rossetti](#)
It's moving! It's alive! Nascita, evoluzione,
migrazione e morte delle tecnologie
It's moving! It's alive! Birth, Evolution,
Migration, and Death of Technologies

122 – 139 [Felice Cimatti](#)
Divenire blatta. Errore e godimento
Becoming a Cockroach. Error and Enjoyment

140 – 151 [Paolo Garbolino](#)
I segni e le prove
Traces and Evidence

152 – 166 [Caterina Padoa Schioppa](#)
“Giochi semplici e molto seri”
'Simple, very serious games'

Inserto | Extra
170 – 179 [Armin Linke](#)
Clues
Indizi

Tutorial
180 – 194 [Vittorio Netti, Olga Bannova](#)
Space Architecture. Designing Beyond the Sky
Space Architecture. Progettare oltre il cielo

Archivi | Archives
196 – 205 [Filippo De Dominicis](#)
Descrizioni dell'inevitabile e dell'ignoto.
Constantinos Doxiadis e l'avvento di
Ecumenopolis, 1960-1961
Descriptions of the Inevitable and of the
Unknown. Constantinos Doxiadis and
the Advent of Ecumenopolis, 1960-1961

206 – 211 [Fernanda De Maio](#)
Il corpo dell'architettura “Made in Olivetti”.
La Casa Olivetti a Santiago del Cile di
Alberto Cruz C. e Miguel Eyquem A., 1973
The ‘Made in Olivetti’ Body of Architecture.
Casa Olivetti in Santiago de Chile by Alberto
Cruz C. and Miguel Eyquem A., 1973

Dizionario | Dictionary
212 – 213

[Ana Ivanovska Deskova](#),
[Jovan Ivanovski, Vladimir Deskov](#)
Manoeuvre

214 – 215 [Tomà Berlanda](#)
Navigation

216 – 217 [William Boelhower](#)
Ocean

218 – 219 [Giulia Zompa](#)
Gruppo

220 – 221 [Alessandro Virgilio Mosetti](#)
Hic

222 – 223 [Enrico Miglietta](#)
Intuito

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.

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 tre lemmi in italiano
e tre lemmi in inglese contribuiscono
alla precisazione del tema. Il dizionario
prosegue con l'evolvere di “Vesper”,
si compone in itinere. | Critical definitions
of three headwords in Italian and three
headwords in English that contribute to
point out the issue's topic. The definitions
through the issues of “Vesper” will compose
an ongoing dictionary.

The following log entries in support of a definition of *navigation* are conceived as a screenplay following the three-act structure model of narrative fiction. The writer, born in Venice, currently living in Cape Town, is, occasionally, a sailor. The three acts are geographically located in an ideal navigation towards the southern tip of Africa, and – whilst partially moving backwards through time, they are meant to share discoveries beyond the visible horizon.

1 – *Navigation in Canal* – or the Setup and catalyst for the sequence of events. March 23rd, 2021: At 07:40 am the container ship *Ever Given* is caught in a sandstorm whilst sailing northbound through the Suez Canal at the 5.4 nautical mile mark (measured from Port Suez). The strong winds, with gusts in excess of 40 knots, cause the loss of steerage and the hull deviates from its course. The 400-meter-long ship runs aground and turns sideways, unable to free itself, blocking the canal on both sides. It takes six days for a complex salvage and refloating operation to wrench the ship from straddling between the shorelines of two continents and set her free, finally reopening the crucial maritime passage between the Red Sea (and Indian Ocean) and Mediterranean Sea. The impact of the grounding on the global economy is immediate, whilst the complicated shell ownership structure of ship has led her to be seized by an Egyptian court, pending payment of adequate compensation for both the salvage operations and alleged reputational damage to the Suez Canal Authority. As a further collateral damage, the mostly Indian crew members remain to date effectively detained on board.

The narrative of the struggle between ownership of the means of production, and labour, is nothing new, neither historically, nor when related to the art of navigation. What appears possibly ironic though, is its location, when one thinks to the construction of the Suez Canal, over 150 years ago, as one of the effects of hydro-colonialism. The term, recently introduced by Kerry Bystrom and Isabel Hofmeyr, is meant to describe the ‘necessity of recalibrating the geographical hierarchies consolidated through intertwined Western imperialisms’ thus opening new modes of reading marine landscapes and imagining futures.

But how does one engage with the positioning of oneself within a changing sea scape. What is the horizon sailors look at, whilst imagining how to reach beyond it, and how can it relate as a bridge to the African continent, as the *Ever Given* was doing, momentarily connecting both sides of the canal?

2 – *Navigation on Ocean* – or the Confrontation. October 17th, 1935: in a letter to the editor of the “Times Literary Supplement”, a reader writes to suggest the origin of the word *posh*. He argues that it would derive from the first letters of the phrase ‘port out, starboard home’, which might have designated the most desirable accommodations on a steamship voyage from England to India and back, since it would have offered passengers the odd chance to catch glimpses of Africa’s shoreline. It is one of various spatial stories that enjoyed popular currency during the 1920s and 1930s. This fictional tale is of relevance here to locate the imagery of the experience between the white bodies on the passenger ships circumnavigating the globe, traversing undifferentiated international waters, in contrast with the trade and slave routes which were constructed to extract goods and labour from the continent.

Such race-migration theses play an important role when unpacking a definition of navigation as the ‘science of directing a craft by determining its position, course, and distance travelled’. Being concerned with finding the way to the desired destination, avoiding collisions, conserving fuel, and meeting schedules, navigation (also in its extended definition of looking at the world through a browser window) appears to have too often become a technocratic science at the service of the imperialist project.

It was not always the case. In a compelling reading of Swahili navigators, Edward Alpers references the words of Sulaiman al-Mahri, author of five important sixteenth-century navigational works, according to whom there were ‘two basic kinds of route; that along the coast and that out to sea’ (Alpers 2018). And in order to position oneself in relation to the coast, the increase in maritime traffic during the 13th century may have coincided with the advent of seaside mosques along the coast of East Africa, as they would provide landmarks on an otherwise featureless shoreline.

The binary distinction between the two routes is though possibly misleading, in that Swahili – and other – horizons – are not exclusively oceanic, but also continental African. The tension around the ‘geographical movement of history’ which were taken up as part of the long Scramble for Africa, would go on to include Cecil Rhodes’s outrageous Cape-to-Cairo railway project, and Livingstone’s long attempts at establishing his theory of the central African river system, ultimately incorrect.

3 – *Navigation on River* – or the Resolution of the story. January 1st, 1905: As the result of the dedicated commitment of Lucy Lloyd, George William Stow’s *The Native Races of South Africa* appears in print. It is published posthumously and contains the map shown here. Stow had been, in his own way, a navigator. Arrived in southern Africa in the middle of the 19th century, the British geologist had felt compelled to explore,

puzzling over the nature of the great southern continent, the marvellous existence of fossils, and the migrations of its people.

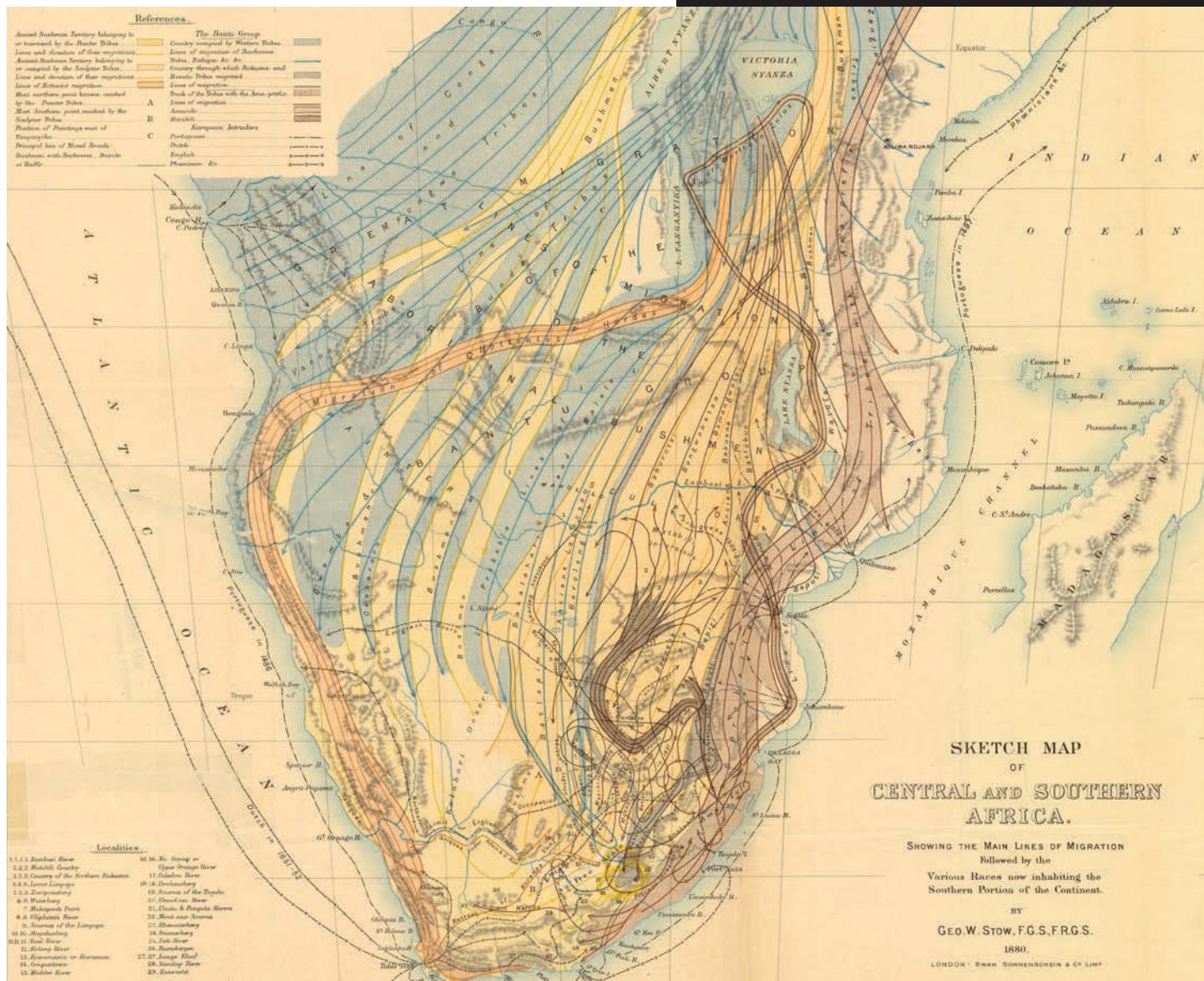
This is why the imagery suggested in maps such as George Stow’s is intriguing, as it surfaces modes of traversing Africa’s plains rather than circumnavigating its coasts. The landscape of savannahs, bush, and waterways is a sort of sea, which needs coordinates and way points to situate oneself, each day marked by movement towards a new horizon. If in *Ulysses’ Sail*, Mary Helms had argued how ‘long distance travel and political unitization of knowledge of distance places/people/things’ (Helms 1988) frequently become powerful tools of expression, what I’m positing here is that the lines and flows appear as underwater currents, which require a navigational aid.

Ebbing and flowing as if following the lunar movements, they overlay with the topographical accidents, drifting along the courses of water. In a recent novel Namwali Serpell personifies the notion of *drift*. Following the life of three generations of characters, it is the story of time on the Zambezi river, close to the Victoria falls, and is narrated through the eyes of mosquitos. In centring the narrative on the notion of drift, and the uncertainty of the navigation, it helps to bring full circle the idea that any map is incomplete, and that navigation is a journey without end.

Bibliography:

- Alpers E.A., *Thoughts on Navigating Swahili horizons*, in Meier P., Purpura A. (eds.), *World on the Horizon, Swahili Arts Across the Indian Ocean*, Krannert Art Museum-Kinkead Pavilion, Champaign 2018, pp. 89-113 | Bystrom K., Hofmeyr I., *Oceanic Routes: (Post-it) Notes on Hydro-Colonialism*, in “Comparative Literature”, vol. 69, no. 1, 2017, pp. 1-6 | Foster J., *Archaeology, Aviation, and the Topographical Projection of Paradoxical Modernism in 1940s South Africa*, in “arq”, vol. 19, no. 2, 2015, pp. 133-148 | Helms M.W., *Ulysses’ Sail: An Ethnographic Odyssey of Power, Knowledge, and Geographical Distance*, Princeton University Press, Princeton 1988 | Schalansky J., *Atlas des Îles Abandonnées*, Arthaud, Paris 2010 | Serpell N., *The Old Drift*, Penguin, London 2019.

George William Stow, Sketch map of central and southern Africa: showing the main lines of migration followed by the various races now inhabiting the southern portion of the continent, Swan Sonnenschein & Co., Limd., London 1905. Courtesy Princeton University, Stanford Libraries.



Tomà Berlanda

navigation, [nav-i-ga-tion | \, na-vé-'gā-shən] noun. | 1. the act or practice of navigating / the act or science of finding a way from one place to another | 2. the science of getting ships, aircraft, or spacecraft from place to place especially: the method of determining position, course, and distance travelled | 3. ship traffic or commerce | 4. the act of moving around within a website or between websites. Merriam-Webster online dictionary, www.merriam-webster.com/dictionary/navigation, accessed 04/07/2021.

Navigation

Vesper è un progetto di | is a project by Pard – Publishing Actions and Research Development / Ir.Ide – Infrastruttura di Ricerca Integral Design Environment Dipartimento di Culture del progetto – Dipartimento di eccellenza Università Iuav di Venezia

Direttore | Editor
Sara Marini, Università Iuav di Venezia

Consiglio editoriale | Editorial Board
Fabrizio Barozzi, Cornell University
Felice Cimatti, Università della Calabria
Dario Gentili, Università degli Studi Roma Tre
Sebastián Irarrázaval, Pontificia Universidad Católica de Chile
Sandro Marpiller, Columbia University
Angela Mengoni, Università Iuav di Venezia
Gundula Rakowitz, Università Iuav di Venezia
Luka Skansi, Politecnico di Milano

Comitato scientifico | Advisory Board
Giuliana Bruno, Harvard University
Emanuele Coccia, École des Hautes Études en Sciences Sociales
Michele Cometa, Università degli Studi di Palermo
Giovanni Corbellini, Politecnico di Torino
Kaat Debo, MoMu Antwerp
Nicola Emery, Accademia di Architettura di Mendrisio,
Università della Svizzera italiana
Serenella Iovino, University of North Carolina at Chapel Hill
Andreas Kreul, Universität Bremen
Mario Lupano, Università Iuav di Venezia
Gianfranco Marrone, Università degli Studi di Palermo
Inés Moisset, Universidad de Buenos Aires - Conicet
Fiamma Montezemolo, University of California, Davis
Andreas Philippopoulos-Mihalopoulos, University of Westminster
Andrea Pinotti, Università degli Studi di Milano
Alessandro Rocca, Politecnico di Milano
Annalisa Sacchi, Università Iuav di Venezia
Federico Soriano, Universidad Politécnica de Madrid
Federica Villa, Università degli Studi di Pavia
Mechtild Widrich, School of the Art Institute of Chicago

Redazione | Editorial Staff
Just!Venice
Giorgia Aquilar, Laura Arrighi, Francesco Bergamo, Giulia Bersani,
Giovanni Carli, Egidio Cutillo, Giacomo De Caro, Stefano Eger,
Alessia Franzese, Elisa Monaci, Arianna Mondin, Andrea Pastorello,
Alberto Petracchin, Francesca Zanotto, Davide Zaupa, Luca Zilio.

Traduzioni | Translations
Just!Venice
Per quanto riguarda le citazioni all'interno dei contributi laddove non diversamente specificato tutte le traduzioni sono di Just!Venice.
The citations in this journal are translations by Just!Venice, unless otherwise specified.

Layout grafico | Graphic Layout
bruno, Venezia

Impaginazione | Layout
Redazione Vesper | Vesper Editorial Staff

Caratteri tipografici | Typefaces
Union, Radim Peško, 2006
Jjannon, François Rappo, 2019

Editore | Publisher
Quodlibet srl
via Giuseppe e Bartolomeo Mozzi, 23 - 62100 Macerata
www.quodlibet.it

Abbonamento annuo (due numeri) | One Year Subscription (two issues)
Italia | Italy € 25 Estero | International € 50

Per abbonamenti e ulteriori informazioni | For subscriptions and any further information: ordini@quodlibet.it

© Vesper. Rivista di architettura, arti e teoria |
Journal of Architecture, Arts & Theory

Periodicità semestrale | Six-monthly Journal

Fondi per la pubblicazione | Publication Funding
Dipartimento di eccellenza 2018 - Finanziamento Miur

Contatti | Contacts
Per qualsiasi altra informazione | For any further information:
pard.ride@iuav.it | www.iuav.it/vesperrivista | www.iuav.it/vesperjournal

Iscrizione al Registro Stampa del Tribunale di Venezia n. 4/2019
del 24/10/2019
Direttore responsabile: Sara Marini

Autori | Authors
Olga Bannova, Research Associate Professor in Mechanical Engineering,
University of Huston.
Fabrizio Barozzi, Architect, Barozzi Veiga and Gensler Visiting Critic,
Cornell University.
Alessandro Benetti, dottorando, Politecnico di Milano.
Tomà Berlanda, Professor of Architecture, University of Cape Town.
William Boelhower, Robert Thomas and Rita Wetta Adams Professor
of Atlantic and Ethnic Studies Emeritus, Louisiana State University.
Felice Cimatti, professore ordinario in Filosofia e teoria dei linguaggi,
Università della Calabria.
Filippo De Dominicis, ricercatore in Composizione architettonica e urbana,
Università degli Studi dell'Aquila.
Fernanda De Maio, professore ordinario in Composizione architettonica
e urbana, Università Iuav di Venezia.
Davide Deriu, Reader in Architectural History & Theory, University
of Westminster.
Vladimir Deskov, Teaching Assistant in Architecture and Design,
University American College Skopje, Skopje.
Pierluca Ditano, filmmaker, Fasano (Br).
Paolo Garbolino, professore ordinario in Logica e filosofia della scienza,
Università Iuav di Venezia.
Ana Ivanovska Deskova, Assistant Professor in Architecture,
University "Ss. Cyril and Methodius", Skopje.
Jovan Ivanovsky, Associate Professor in Architecture, University "Ss. Cyril
and Methodius", Skopje.
Andreas Kreul, Professor in Art History, Universität Bremen.
Armin Linke, Photographer, Berlin.
Sarah Mazzetti, illustratrice e docente, ISIA Urbino.
Enrico Miglietta, dottorando, Politecnico di Milano.
Alessandro Virgilio Mosetti, dottorando, Università Iuav di Venezia.
Vittorio Netti, dottorando, Politecnico di Bari.
Manuel Orazi, professore a contratto, Accademia di Architettura
di Mendrisio, Università della Svizzera italiana.
Caterina Padoa Schioppa, ricercatore in Composizione architettonica
e urbana, Sapienza Università di Roma.
Paolo Portoghesi, professore emerito, Sapienza Università di Roma.
Massimo Rossetti, professore associato in Tecnologia dell'architettura,
Università Iuav di Venezia.
Nicola Russi, professore associato in Composizione architettonica e urbana,
Politecnico di Torino.
Alberto Sinigaglia, fotografo, Vicenza.
Michela Tomasi, filmmaker, Mezzocorona (Tn).
Diletta Trinari, architect, Barozzi Veiga.
Marco Vanucci, architetto, Opensystems Architecture.
Giulia Zompa, dottoranda, Università degli Studi di Milano.

I disegni a | Drawings at pp. 18-23 sono della redazione | are by
the Editorial Staff.

Tutti i contributi pubblicati in questo numero sono stati sottoposti
a un procedimento di revisione tra pari (Double-Blind Peer Review)
ai sensi del Regolamento Anvur per la classificazione delle riviste
nelle aree non bibliometriche, a eccezione dei testi presenti nelle
rubriche Citazione, Inserito e Racconto. | All published contributions
are submitted to a Double-Blind Peer Review process according with
Anvur Legislation of journals rating in "not bibliometric" scientific
fields, except for the sections Quote, Extra and Tale.

Vesper è inclusa nell'elenco Anvur delle riviste scientifiche per le aree
concorsuali 08.a - Architettura e 11.a - Scienze storiche, filosofiche e pedagogiche
a decorrere dal No. 1. | Vesper is included in the Anvur list of scientific
journals for the academic recruitment fields 08.a - Architecture
and 11.a - History, philosophy and pedagogy with effect from the No. 1.
Vesper è indicizzata su | is indexed in EBSCO e | and Torrossa.

ISBN 978-88-229-0714-1
ISSN 2704-7598

Finito di stampare nel mese di novembre 2021 da | Printed
on November 2021 by Industria Grafica Bieffe, Recanati (MC).