

Abstract Power

On a warm, sunny afternoon in the Flint Hills of Kansas on August 29, 2019, a group of firefighters joined with the National Park Service and the United States Department of the Interior at the Tallgrass Prairie National Preserve to ignite a fire along a mile-long stretch of Highway 177 in Strong City, Kansas. The measure of the mile had been carefully chosen in advance for a land art piece titled *Mile Long Burn* with the intent of creating a large-scale temporal land art intervention, reinvigorating the growth of prairie plants, and keeping invasive species at bay. The power of the fire that day was magical. This powerful transformation of the vegetation from a crisp brown wave into an elemental source of carbon is a critical component of the ecology of grasslands. The power of fire is intrinsically tied to the origin of plants in that plants are responsible for two of the three elements essential to the existence of fire: oxygen and fuel. The power and magic of the *Mile Long Burn* that warm day in August 2019 will continue to nourish the prairie for years to come and will contribute to the biodiversity of the dwindling tallgrass prairies.

Power

Sulle Flint Hills del Kansas, nel pomeriggio caldo e soleggiato del 29 agosto 2019, un gruppo di vigili del fuoco si unisce al National Park Service e allo United States Department of the Interior presso la Tallgrass Prairie National Preserve per accendere un fuoco lungo un tratto di un miglio della Highway 177 a Strong City, Kansas. La sezione di un miglio era stata accuratamente scelta in anticipo per un'opera di land art intitolata *Mile Long Burn*, con l'intento di creare un intervento di *land art* di lunga durata, rinvigorire la crescita della vegetazione della prateria e tenere a bada le specie invasive. Quel giorno la potenza del fuoco si rivela magica. La potente trasformazione della flora, da distesa bruna e crespa a fonte elementare di carbonio, è una componente critica dell'ecologia delle praterie. Il potere del fuoco è intrinsecamente legato all'origine delle piante, in quanto responsabili di due dei tre elementi essenziali per l'esistenza del fuoco: l'ossigeno e il combustibile.

Università Iuav di Venezia
Department of Architecture and Arts

9 788822 908179
ISBN 978-88-229-0817-9
ISSN 2704-7598 € 18

Università Iuav di Venezia
Dipartimento di Culture del progetto

VESPER No. 6

VESPER No. 6

MAGIC

MAGIC

VESPER No. 6

MAGIC

Letizia Battaglia, *Ospedale Psichiatrico, Via Pindemonte, Palermo*,
1983 (ristampa | reprint 2016). Courtesy MAXXI Museo nazionale
delle arti del XXI secolo, Roma. Collezione Fotografie del MAXXI

Spring | Summer 2022
Journal of Architecture, Arts & Theory

Quodlibet

Primavera | Estate 2022
Rivista di architettura, arti e teoria

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. 6

MAGIC



Letizia Battaglia, *Discarica sulla costa di Acqua dei Corsari (tema: Costa est di Palermo)*, 2003. Stampa b/n ai sali d'argento su carta baritata | B/W gelatin silver print on baryta paper, 40 × 50 centimetri | centimetres. Courtesy MAXXI Museo nazionale delle arti del XXI secolo, Roma. Collezione Fotografie del MAXXI.

Editoriali | Editorials
6 – 13

[Sara Marini](#)
[Magic](#)

14 – 17

[Franco Purini](#)
[Attendere una magia](#)
[Waiting for a Little Magic](#)

Citazione | Quote
18 – 22

[Luigi Ghirri](#)
[Il paese dei balocchi](#)
[The Land of Toys](#)

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.

Progetti | Projects
24 – 33

[Cherubino Gambardella](#)
[La casa magica](#)
[The Magic House](#)

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.

34 – 45

[Carlos Casas](#)
[Chid/Avalanche](#). Vernacular Domestic Architecture in the Pamirs, its Cosmological and Magical Dimensions and its Transposition into an Audiovisual Project
[Chid/Avalanche](#). L'architettura domestica vernacolare nel Pamir, le sue dimensioni cosmologiche e magiche e la sua trasposizione in un progetto audiovisivo

46 – 57

[Michel Carlana](#)
[Wunderkammer](#). Una camera e alcune reali illusioni
[Wunderkammer](#). A Room and Some Real Illusions

58 – 68

[Petr Stolin, Alena Mičková, Filip Šenk](#)
[Blur](#)

Racconti | Tales
70 – 71

[Redazione Vesper](#)
[Un percorso d'ombra e un altare che brucia](#). Steilneset Memorial di Peter Zumthor e Louise Bourgeois
[A Path of Shadow and a Burning Altar](#). Steilneset Memorial by Peter Zumthor and Louise Bourgeois

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

72 – 77

[Luca Porqueddu](#)
[Oltre il Continente della Ragione](#)
[Beyond the Mainland of Reason](#)

78 – 82	Massimo Crispi Colloquio sentimentale Sentimental Conversation
83 – 86	Adelita Husni-Bey The Reading La seduta
Saggi Essays 88 – 109	Andrea Gritti Da Firenze a “Psicon”. Cronache di un viaggio all’interno e all’intorno dell’architettura From Florence to “Psicon”. Chronicles of a Journey within and around Architecture
110 – 125	Emanuele Garbin Promontorium somni: il bordo invisibile dell’architettura Promontorium Somnii: The Invisible Border of Architecture
126 – 141	Ilaria Bussoni Conoscere senza sapere. Il cantiere estetico del fare mondo Understanding without Knowing. The Aesthetic Construction Site of World-Making
142 – 157	Luka Skansi Space, Magic, and Remembrance. Genealogy of an Initiation to Contemplation Spazio, magia e ricordo. La genealogia di un’iniziazione alla contemplazione
Insero Extra 160 – 169	Superstudio e and Luca Galofaro Ideali Ideal
Archivio Archive 170 – 176	Michela Bassanelli Interni come scatole magiche: dalle ambientazioni domestiche alla sala da ballo Lutrario di Carlo Mollino Interiors as Magical Boxes: from Carlo Mollino’s Domestic Settings to Lutrario Ballroom

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

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

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.

Viaggi | Journeys
178 – 185

[Stefano Pifferi](#)
“Lo Stradone” per “Remoria”. Per una rilettura
storico-esoterico-visionaria di Roma
‘Lo Stradone’ to ‘Remoria’. A Historical-Esoteric-
Visionary Re-reading of Rome

Resoconto di un viaggio fisico o
immaginario e delle sue evoluzioni
temporali e spaziali. | A physical or
imaginary journey in its temporal and
spatial development.

186 – 193

[Milo Adami](#)
Diaporama. Viaggio nell’obsolescenza
di un dispositivo
Diaporama. Journey into the Obsolescence
of a Device

Tutorial
194 – 203

[Angela Squassina](#)
Il linguaggio arcano della traccia materiale.
Un’esplorazione temporale dell’architettura
attraverso la stratigrafia
The Arcane Language of the Material Trace.
A Temporal Exploration of Architecture
through Stratigraphy

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

Dizionario | Dictionary
204 – 205

[Kevin Benham](#)
Power

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.

206 – 207

[Demetra Vogiatzaki](#)
Quō

208 – 209

[Sonia D’Alto](#)
Release

210 – 211

[Damiano Di Mele](#)
Destino

212 – 213

[Giuseppe Caldarola](#)
Evocazione

214 – 215

[Esther Giani](#)
Fantasia

power (paʊər) noun. 1. ability to do, act, or produce. 2. great ability to do, act, or affect strongly; vigor; force; strength. Collins English Dictionary, www.collinsdictionary.com, accessed 14/11/2021.

Kevin Benham, *Mile Long Burn*, The Tall Grass Prairie National Preserve, Strong City, Kansas, September 2019. This land art piece, conducted with the National Park Service, uses the alchemy and magic of earth, wind, and fire to reconstitute the biodiversity and native species in the dwindling tallgrass prairie. The piece is a mile in length and the width is variable, depending on biomass and prevailing meteorological conditions.



The agent by which fire was first brought down to earth and made available to mortal man was lightning. To this source every hearth owes its flames. — Lucretius, *De Rerum Natura*, 50 BC.

On a warm, sunny afternoon in the Flint Hills of Kansas on August 29, 2019, a group of firefighters joined with the National Park Service and the United States Department of the Interior at the Tallgrass Prairie National Preserve to ignite a fire along a mile-long stretch of Highway 177 in Strong City Kansas. The previous night had been crisp and the stars in the sky shone brightly over the stark and barren landscape. As a result of those meteorological conditions, the sun was bright, and the air was dry that next morning as the firefighters situated themselves along the length of road from the Historic Ranch Headquarters to the north and down to St. Anthony Cemetery to the South. Additional firefighters were sited along the Fox Creek to the East prior to the ignition of fire along the highway to control the burn should it jump over the river and consume more of the prairie than intended.

The groundwork for that event had been carefully planned three years prior, but the availability of firefighters and the proper weather conditions finally coalesced on that beautiful August afternoon. The wind was blowing lightly from the west, the sun beaming down onto the vegetation and the humidity was low enough for the flames to lick rapidly through the parched grasses.

The burn began with a single firefighter striking the tip of a hand-held drip torch and carefully touching it down onto the edge of the prairie. That firefighter worked his way rapidly along the edge of Highway 177 and ignited the vegetation along a mile long swath. The measure of the mile had been carefully chosen in advance for a land art piece titled *Mile Long Burn* with the intent of creating a large-scale temporal land art intervention, reinvigorating the growth of prairie plants, and keeping invasive species at bay.

The power of the fire that day was magical. It swiftly moved across the surface of the earth and scorched the prairie, leaving the strong smell of smoke and an inky black surface coated in carbon. Wisps of soot rose into the air, held aloft by the thermal energy created by the power of the brightly colored flames. This powerful transformation of the vegetation from a crisp brown wave into an elemental source of carbon is a critical component of the ecology of grasslands. Fires were and are started by lightning strikes, but Native American people were historically responsible for igniting fires as well. Because people have been active in central North American prairies for as long as those prairies have existed, it's impossible to separate the two' (Helzer 2010, p. 13).

As a result of the regimen of using fire as a means of grassland management by the indigenous peoples, the settlers crossing the tallgrass prairie in the early 1800s were greeted by a seemingly endless landscape of vibrant and colorful wildflowers and grasses, one of the most diverse ecosystems on our planet (Williams 2010). Today, only four percent of tallgrass prairie remains in the United States, with most of the prairie extant in the Flint Hills of Kansas and Oklahoma (Sampson, Knopf 1994). As the parcels of land containing tallgrass prairies has decreased, the prescribed burning must be performed on smaller and more numerous plots of land that are often surrounded by urban development or modes of transportation that require carefully planning and executing the prescribed burns to account for prevailing winds and other climatological conditions (Larson,

Hernandez, Larson, Leone Julia, Pennarola 2020). This extremely limited acreage of surviving tallgrass prairie in the United States and difficulty in conducting controlled burns makes the land art piece *Mile Long Burn* and the controlled burn that August afternoon in 2019, even more powerful as a symbolic gesture for the conservation of this fragile grassland ecology.

Interestingly, the power of fire is intrinsically tied to the origin of plants in that plants are responsible for two of the three elements essential to the existence of fire: oxygen and fuel. A heat source is also required to produce fire and has been readily available throughout the history of Earth through lightning strikes (Pausas, Keeley 2009). Fire gains its power from its vigor, force, and strength. It is mystically not composed of matter but is instead a chemical reaction called combustion that results in the production of heat, light and visible flames as an artifact of that process. The power of fire also magically converts and transforms organic material into soluble nutrients that feed the soil and allow prairie plants to prosper.

Part of that transformation was recorded as scientific data during the event that August day. While the controlled burn was occurring, the National Aeronautics and Space Administration (NASA) flew a jet over *Mile Long Burn* to record and collect scientific data for energy produced by the burn as well as the chemical composition of the resulting smoke and gasses. The controlled burn that day will also contribute to the larger base of knowledge regarding the efficacy of prairie burns. Periodic fire can limit species dominance and decrease thatch accumulation, which in turn decreases competition by subordinate species and allows for greater diversity in vegetation. Burns also allow for species smaller in stature that must compete for light and other resources to prosper (Collins, Calabrese 2012).

'Fire is a natural part of the grassland ecosystem and helps maintain its health and vigor. It warms up the soil and reduces the leaf litter that accumulates each year, allowing sunlight to penetrate. Warming the soil increases microbial activity, which releases nutrients from decaying plant material that new grasses and flowers need to grow. After a fire, blackened fields quickly revive with new green grasses and abundant, showy wildflowers. Big bluestem, purple coneflower and blazing star are among the many species that thrive with fire' (The Nature Conservancy 2018).

While *Mile Long Burn* lies in that same trajectory of sculpture and land art from the 1960's and 1970's that Rosalind Krauss eloquently discussed in her seminal essay, *Sculpture in the Expanded Field*, the piece differs from the work of that era in that its essence lies within the processes of natural systems rather than as an object placed strategically within a larger field upon which forces are exerted. 'The time of sculpture, usually, is limited to the perceptual experience' (Beardsley 2000). *Mile Long Burn*, in contrast, posits a new understanding of the boundaries of land art and sculpture in that it gains its power by supporting positive environmental change through a process of action that results in an increase in biodiversity.

The power and magic of the *Mile Long Burn* that warm day in August 2019 will continue to nourish the prairie for years to come and produce a rich tapestry of vegetation in a kaleidoscope of colors and textures. The event will remain as a fond memory for the few people who were lucky enough to observe the grandeur of such a large-scale intentional landscape intervention and will contribute to the biodiversity of the dwindling tallgrass prairies.

Bibliography:

Beardsley J., *A Word for Landscape*, in "Harvard Design Magazine", no. 12 (*Sprawl and Spectacle*), 2000, www.harvarddesignmagazine.org, accessed 02/02/2022 | Collins S.L., Calabrese L.B., *Effects of Fire, Grazing and Topographic Variation on Vegetation Structure in Tallgrass Prairie*, in "Journal of Vegetation Science", no. 23, 2012, pp. 563-575 | Helmenstine A.M., *What Is Fire Made Of? The Chemical Composition of Fire*, 10 September 2018, www.thoughtco.com/what-is-fire-made-of-607313, accessed 10/02/2022 | Helzer C., *The Ecology and Management of Prairies in the Central United States*, University of Iowa Press, Iowa City 2010 | Krauss R., *Sculpture in the Expanded Field*, in "October", no. 8, 1979, pp. 30-44 | Larson D., Hernandez D., Larson J., Leone Julia B., Pennarola N., *Management of Remnant Tallgrass Prairie by Grazing or Fire. Effects on Plant Communities and Soil Properties*, in "Ecosphere. An ESA Open Access Journal", 11 August 2020, www.esajournals.onlinelibrary.wiley.com, accessed 08/02/2022 | Pausas J., Keeley J., *A Burning Story. The Role of Fire in the History of Life*, in "Bioscience", vol. 59, no. 7, July-August 2009, pp. 593-601 | Sampson F.B., Knopf F.L., *Prairie Conservation in North America*, in "Bioscience", vol. 44, no. 6, June 1994, pp. 418-421 | The Nature Conservancy, *Restoring Fire to Native Grasslands*, 15 September 2018, www.nature.org/en-us/about-us/where-we-work/united-states/stories-in-mind-sd/restoring-fire-to-native-grasslands/, accessed 27/11/2021 | Williams D., *The Tallgrass Prairie Center Guide to Seed and Seedling Identification in the Upper Midwest*, University of Iowa Press, Iowa City 2010.

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

ISSN 2704-7598

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 Irrarrázaval, Pontificia Universidad Católica de Chile
Sandro Marpillero, 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
Giorgia Aquilar, Laura Arrighi, Francesco Bergamo, Giulia Bersani, Giovanni Carli, Egidio Cutillo, Giacomo De Caro, Stefano Eger, 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.iride@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

No. 6 | Magic
Primavera | Estate 2022
Spring | Summer 2022

ISSN 2704-7598

Autori | Authors
Milo Adami, *regista di documentari e docente*, ISIA Urbino.
Luigi Arcopinto, *dottorando in Architettura*, Sapienza Università di Roma.
Michela Bassanelli, *ricercatrice in Architettura degli Interni e Allestimento*, Politecnico di Milano.
Letizia Battaglia, *fotografa*, Palermo.
Kevin Benham, *FAAR '21, Jon Emerson/Wayne Womack Assistant Professor*, Robert Reich School of Landscape Architecture, Louisiana State University.

Ilaria Bussoni, *dottoranda in Filosofia*, Università degli Studi di Padova.
Giuseppe Caldarola, *assegnista di ricerca*, Università Iuav di Venezia.
Michel Carlana, *architetto e docente*, Università di Genova.
Carlos Casas, *Artist*, Paris.
Massimo Crispi, *musicista e scrittore*, Firenze.
Sonia D’Alto, *Phd Candidate in Documental Studies*, HFBK Hamburg.
Damiano Di Mele, *dottorando in Architettura*, Sapienza Università di Roma.
Luca Galofaro, *professore associato in Composizione Architettonica e Urbana*, Università di Camerino.

Cherubino Gambardella, *professore ordinario in Composizione Architettonica e Urbana*, Università degli Studi della Campania Luigi Vanvitelli.
Emanuele Garbin, *professore associato in Disegno*, Università Iuav di Venezia.
Esther Giani, *professoressa associata in Composizione Architettonica e Urbana*, Università Iuav di Venezia.

Andrea Gritti, *professore associato in Composizione Architettonica e Urbana*, Politecnico di Milano.
Adelita Husni-Bey, *artista*, Milano.

Piotr Łakomy, *Artist*, Gorzów Wielkopolski.
Alena Mičeková, *Architect and Professor in Architecture*, Technical University of Liberec.
Stefano Pifferi, *ricercatore in Italianistica*, Università degli Studi della Tuscia.

Luca Porqueddu, *assegnista di ricerca*, Sapienza Università di Roma.
Franco Purini, *professore emerito*, Sapienza Università di Roma.
Filip Šenk, *Full Professor in Theory and History of Fine Arts*, Technical University of Liberec.

Luka Skansi, *professore associato in Storia dell'architettura*, Politecnico di Milano.

Petr Stolin, *Architect and Full Professor in Architecture*, Technical University of Liberec.

Angela Squassina, *ricercatrice in Restauro*, Università Iuav di Venezia.
Demetra Vogiatzaki, *PhD Candidate, History and Theory of Architecture*, Harvard University.

I disegni a | Drawings at pp. 70-71 sono della redazione | are by the Editorial Staff.

Le figg. | Figs. 4b, 4c, 4d, 4e, 4f, 5, 8b a | at pp. 197-201 sono fotografie di | are photos by Sissi Cesira Roselli.

ISSN 2704-7598

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, ad eccezione dei testi presenti nelle rubriche Citazione, Inserto 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 delle riviste scientifiche dell’Agenzia nazionale di valutazione del sistema universitario e della ricerca (Anvur) per le aree non bibliometriche *08 - Ingegneria civile e Architettura e 11 - Scienze storiche, filosofiche, pedagogiche e psicologiche*. | Vesper has been acknowledged the status of ‘scientific journal’ by the Italian National Agency for the Evaluation of Universities and Research Institutes (ANVUR) in the academic fields of *Civil Engineering and Architecture*, as well as *History, Philosophy, Pedagogy and Psychology* (areas *08* and *11* in the Italian academic areas, with the exception of their bibliometric subfields). Vesper è indicizzata su | is indexed in EBSCO, Torrossa e | and JSTOR.

ISBN 978-88-229-0817-9
ISSN 2704-7598

Finito di stampare nel mese di maggio 2022 da | Printed on May 2022 by Industria Grafica Bieffe, Recanati (MC).

ISSN 2704-7598

ISSN 2704-7598

ISSN 2704-7598

ISSN 2704-7598

ISSN 2704-7598

ISSN 2704-7598

ISSN 2704-7598

ISSN 2704-7598

ISSN 2704-7598

I
--
U
--
A
--
V

Università Iuav di Venezia

dcp

dipartimento di Culture del Progetto



Quodlibet

Questo volume è concesso in licenza secondo i termini della Creative Commons Attribution (CC BY-NC-ND 4.0 International License) che permette di scaricare le opere, a patto che si accrediti l’Autore(i), non potendo modificarle in alcun modo o utilizzarle commercialmente. Le immagini o altro materiale di terze parti non è incluso nella licenza Creative Commons della rivista e l’uso non è permesso dalla normativa vigente, o eccede l’uso consentito. Per l’utilizzo si dovrà ottenere il permesso direttamente dal titolare del copyright. | This publication is licensed under a Creative Commons Attribution (CC BY-NC-ND 4.0 International License). This license allows downloading the articles provided that they are properly attributed to their Author(s), without modifying them in any way or using them for commercial purposes. Images and other third parties’ material is not included in the Creative Commons license of the Journal and their use is not allowed by current legislation, or exceeds the permitted use. It is necessary to ask permission from copyright holders for the use.