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

No. 12 | Solar
Primavera | Estate 2025
Spring | Summer 2025

ISBN 978-88-229-2336-3
ISSN 2704-7598
DOI 10.57644/Vesper012

Filippo Perfetti

Solar Projections. Tacita Dean

DOI 10.57644/Vesper012_024

Keywords
Cinema, time, light, perception, gnomon
Parole chiave
Cinema, tempo, luce, percezione, gnomone

Abstract

Solar Projections. Tacita Dean

Light manifests itself as a sign: it appears not for what it is, but for what it modifies and leaves behind. It cannot be perceived directly; a mediator is needed. Thus, the Sun is contemplated by looking at the shadow generated on the ground, not at its glow. In this perspective, the observer, the human being, places themselves at the centre of an event: the advent of light on Earth. This may explain why man initially thought of the solar system as geocentric: an experience that becomes thought, more concrete than heliocentrism. The Ptolemaic system orders celestial space according to human perception, a theme that also emerges in Tacita Dean's films, author who is the subject of this fundamental. Time, like light, is grasped through its signs. It is not measured directly, but through the movements of things, the marks it leaves. Dean notices this: a diaphragm allows us to perceive and record its passage.

Solar Projections. Tacita Dean

La luce si manifesta come un segno: non appare per quello che è, ma per quello che trasforma e lascia dietro di sé. Non può essere percepita direttamente; è necessario un mediatore. Così, il Sole viene contemplato guardando l'ombra generata sul terreno, non il suo bagliore. In questa prospettiva, l'osservatore, l'essere umano, si trova al centro di un evento: l'avvento della luce sulla Terra. Questo può spiegare perché l'uomo abbia inizialmente pensato al sistema solare come geocentrico: un'esperienza che diventa pensiero, più concreta dell'eliocentrismo. Il sistema tolemaico ordina lo spazio celeste secondo la percezione umana, un tema che emerge anche nei film di Tacita Dean, autore oggetto di questo fondamentale. Il tempo, come la luce, si coglie attraverso i suoi segni. Non si misura direttamente, ma attraverso i movimenti delle cose, i segni che lascia. Dean ne è consapevole: un diaframma ci permette di percepire e registrare il suo passaggio.

Università Iuav di Venezia
Department of Architecture and Arts

VESPER No. 12

SOLAR

Quodlibet

9 788822 923363
ISBN 978-88-229-2336-3
ISSN 2704-7598 € 18

Università Iuav di Venezia
Dipartimento di Culture del progetto

VESPER No. 12

SOLAR

Luigi Ghirri, *Bastia*, 1976. © Eredi di | Heirs of Luigi Ghirri.

Spring | Summer 2025
Journal of Architecture, Arts & Theory

Primavera | Estate 2025
Rivista di architettura, arti e teoria

Vesper
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, fundamentals – 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
Journal of Architecture, Arts & Theory

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, fundamentals. 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.

Università Iuav di Venezia
Department of Architecture and Arts

Università Iuav di Venezia
Dipartimento di Culture del progetto

VESPER No. 12

SOLAR

Spring | Summer 2025
Journal of Architecture, Arts & Theory

Primavera | Estate 2025
Rivista di architettura, arti e teoria

Luigi Ghirri, *Rimini*, 1977. © Eredi di | Heirs of Luigi Ghirri.

Editoriale | Editorial
6 – 13 Sara Marini
Solar

Citazione | Quote
14 – 15 Dino Buzzati
Nothing

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.

Inserto | Extra
16 – 26 Francesco Jodice
Colpo di sole
Sunstroke

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

Saggi | Essays
28 – 43 Tim Matts
Downstream of Starburn. Accelerationism and the War Against the Sun
A valle di Starburn. L'accelerazionismo e la guerra contro il Sole

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

44 – 59 Agostino De Rosa
Sotto il segno dell'astro cabalistico. Alfabeti di fuoco e immagini modellate dal Sole
Under the Sign of the Kabbalistic Star. Alphabets of Fire and Images Shaped by the Sun

60 – 71 Andreas Körner
Thriving Chronodiversity. Contextualising Weathering as Ornament in Architecture
Thriving Chronodiversity. Contestualizzare il *weathering* come ornamento in architettura

72 – 85 Alberto Petracchin
All'ombra della piramide. Magia e tecnica dell'architettura solare
In the Shadow of the Pyramid. Magic and Technique in Solar Architecture

86 – 88 Bibliografie | Bibliographies

Racconti | Tales
90 – 97 Jimmi Pianezzola
Villa no. 3. Dispositivo solare
Villa no. 3. Solar Device

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

98 – 100 Pier Franco Midali
Viganella Double Sun

Archivi | Archives

102 – 109 Gabriella Liva
Archivio di luci. Il calcolo e la geometria delle aurore boreali
The Light Archives. Calculations and Geometry of Aurora Borealis

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.

110 – 113 Valter Scelsi
Set the Controls for the Heart of the Sun

114 – 119 Silvia Berselli
Come entra il Sole nell'atelier? Excursus non esaustivo sulla luce naturale nei luoghi della creazione artistica
How Does the Sun Enter the Atelier? A Non-exhaustive Excursus on Natural Light in Places of Artistic Creation

120 – 126 Pierluigi Grandinetti
Un gruppo di torri all'orizzonte. Sul progetto di Gianugo Polesello per il Concorso di Schio
A Group of Towers on the Horizon. About Gianugo Polesello's Project for the Schio Competition

Progetti | Projects

128 – 137 Giulia Bersani, Davide Zaupa
Noor CSP. Solar Deserts

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

138 – 147 Francesca Belloni
Greenhouse: abitare e costruire la poetica del sole. Diciotto *logements* a Rixheim di Lacaton & Vassal
Greenhouse: Inhabiting and Building the Poetics of the Sun. Lacaton & Vassal's Eighteen *Logements* in Rixheim

148 – 157 Simone Gobbo
Cosmologie e amnesie *sans titre* nel progetto M26 di BAST
Sans Titre Cosmologies and Amnesias in BAST's M26 Project

158 – 166 inter- with | con Živilė Mantrimaitė
Solar Laboratory. Re-powering The Domestic

Viaggi | Journeys

168 – 177 Sandro Rolla
Hidden Shadows. China's Dual Soul

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.

178 – 187 Anna Livia Friel, Marco Provinciali with | con Giovanna Silva
Quebra-sóis. Technology and Abstraction in Brasilia
Quebra-sóis. Tecnologia e astrazione a Brasilia

Building

188 – 197 Studio Other Spaces (Ólafur Elíasson, Sebastian Behmann)
A Solar Study in Light and Reflection. Common Sky and Vertical Panorama Pavilion

Contributo che indaga la costruzione di un progetto attraverso disegni tecnici di dettaglio e un testo critico. | Contribution that investigate the building process of a project through detailed technical drawings and a critical text.

Ring

198 – 205 Hugo de Almeida Pinho
Solar Capital

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

Fundamentals

208 – 209 *An author* Marco Cimillo
Ralph Knowles and the Rise of Solar Architecture

Testi critici su autori, idee, libri, lavori, luoghi, periodi a fondamenta del tema. | Critical texts on authors, ideas, books, works, places, periods on the basis of the theme.

210 – 211 *An author* Filippo Perfetti
Solar Projections. Tacita Dean

212 – 213 *A film* Cristina Moraru
The Solar Vision of the Future. A Cosmist Analysis on Anton Vidokle's film *The Communist Revolution Was Caused by the Sun*

214 – 215 *A work* Tommaso Bartoloni
Lightwells in Francesco Venezia's Work

216 – 217 *A place* Jacopo Bonat, Matteo Zambon
The Extraordinary Perpetuity of the Fixed Point. The Renazca District Project by Diller Scofidio + Renfro

218 – 219 *A place* Annamaria Prandi, Andrea Vescovini
Fringes. Casa Sassi, a Solar Pavilion by Filippo Monti

220 – 221 *A period* Vincenzo Valentino
We Have Never Been Copernican. The Years of Solar Investigations in Le Corbusier's Architecture

222 – 223 *A period* Lorenzo Renzullo
The Mock-up as a Tool of Experimentation. Several Cases of Ignazio Gardella

Indice | Contents

Solar Projections. Tacita Dean



Tacita Dean, *Fernsehturm*, 2001. 16mm, colour, anamorphic film, optical sound, 44 min. Film stills. Courtesy Tacita Dean, Frith Street Gallery, London and Marian Goodman Gallery, New York/Paris/Los Angeles.

Where I lack light, I am silent. — Tacita Dean, *Antigone*
L'espace coule comme le temps. — Michel Serres, *Les origines de la géometrie*

Light manifests itself as a sign: it appears not for what it is, but for what it modifies and leaves behind. It cannot be perceived directly; a mediator is needed. Thus, the Sun is contemplated by looking at the shadow generated on the ground, not at its glow. In this perspective, the observer, the human being, places themselves at the centre of an event: the advent of light on Earth. This may explain why man initially thought of the solar system as geocentric: an experience that becomes thought, more concrete than heliocentrism. The Ptolemaic system orders celestial space according to human perception, a theme that also emerges in Tacita Dean's films – Ptolemy, coincidentally, is her brother's name.

Time, like light, is grasped through its signs. It is not measured directly, but through the movements of things, the marks it leaves. Dean notices this: a diaphragm allows us to perceive and record its passage.

This is what many of her works are about, and we will only look at some of them as if we were watching a programme at a film screening. *Disappearance at Sea* (1996) is a film shot in Super 16 mm, 13 minutes revolving around a lighthouse on the ocean. The first shot provides an image from the outside of the lighthouse lamp as it spins, unlit, waiting for evening. With a few different angles, the shots sometimes take the lighthouse from the outside, sometimes placing the camera next to the lamp or externally to the side of the lantern. The continuous movement of the lantern does not allow one to perceive any difference in the duration of time, but the fact that the lamp completes its rotation makes one perceives a progression. The movement of the waves, when visible, on the other hand, does not make one perceive any shift in time: 'You can't date the sea. It's timeless' (Dean in Enguita 2013, p. 17). There is a mechanical process that accompanies time; the rotating beacon is 'time as an engine, as a machine' (Enguita 2013, p. 13) – only this presents the shorter *Disappearance at Sea II* (1997). The shift in time is only given by the alternation between day and night. The alternation between sunlight and lighthouse light is what happens. The alternation between two lights marks the passage of time. A time that seems to run out as in an hourglass: the last image of the film is a fixed shot from the lighthouse towards the ocean at night. Nothing is visible; only a distant glimmer appears as the light from the lighthouse illuminates the stretches of sea it meets on the horizon as it rotates. It is like a fading film: 'In *Disappearance at Sea*, the event is the passage of time, going from light to dark' (Dean in Groenenboom 2013, p. 283).

Fata Morgana is a short film in the California desert in 2022. The shots are extreme long shots that are lost in the horizon. It is at that midpoint that an inter-frame-like line marks the image. This is actually a recording of the optical phenomenon of the fata morgana. About the shooting process, Dean said: 'I needed the objects and infrastructures to show the phenomenon. I needed the highway, the trucks, the shed' (Dean in Thirion 2022). The optical illusion distorts the perception of objects on the horizon: although not visible, the light also encounters a diaphragm that bends and alters it. The particular gaseous atmospheric level of the place, made up of layers of different temperatures, causes a refraction of sunlight. The alteration is the sign of the intervention in the light. Like objects, it too is made of matter. Its shift, recorded by the eye, is not so much an error in the perception of the object, but the perception of light as an object after it has encountered an element of alteration. Having observed this phenomenon, the relationship between time and light appears in its experiential as well as physical dimension.

Banewl, is a film that aimed to capture the total solar eclipse of 1999. The filming location was a countryside overlooking the sea, in Cornwall. What resulted – the film – is something a little different. It has no images of the encounter between the lunar and solar discs; it does, however, have a record of their effect on the Earth. A result conditioned by events and not intended, Dean says in an interview: 'At a certain point, I said, we've got a film not of the sky but the ground. This film is going to be about the changes on the ground. So, I made the film very, very deliberately boring. *Banewl* is sixty-three minutes. It's this very slow waiting for the totality, which is an overcast totality, but it's incredibly dramatic. […] And when it comes, the actual totality is incredible because, just by chance – and this is really one of those gifts – it was eleven minutes long; the actual totality was one whole roll of film. The cows sit down and the eclipse comes over like an incredible darkness, but you still have this glow, a kind of yellow glow on the horizon, and then this lighthouse came on automatically. Then light comes back, and it's a totally different light. It's transformative, a pearly, translucent light' (Dean in Carvajal 2007, pp. 53, 55).

'We've got a film not of the sky but the ground'. For Dean it always appears on Earth, on the ground, as the meeting point between humans and sunlight, not directly, not in the sky. During the slow unfolding of the eclipse, in the wait that heralds the event, in the silent making of the night of only eleven minutes, and in the sudden dawn that leaves 'a pearly, translucent light', we see only the reflection, only the effect, not the cause. To see an eclipse in Dean's films as the Moon's passage between Earth and Sun, we need to look at the two-channel installations *Diamond Ring* (2001) and *Antigone* (2018) – but in this case one would have to talk about the notion of the screen, for which there is no room.

Fernsehturm (2001) is filmed inside the panoramic restaurant on the Berlin television tower. The footage shows an evening in the restaurant, in which everything is transformed as the sky fades into night. Alongside the natural light, the lighting – the various lamps in the restaurant – also follow their own evolution: as they are switched off, those on the tables are switched on, those in the interior, and then, at the end, the brighter neon bars on the outside murals. But at first, the only light one looks at is that of the Sun and how the sky brings its mutation upon itself. This light enters through the panoramic windows, and the circular movement of the tower, combined with the ever-fixed camera angles, highlights the making of shadows in the restaurant. The window profiles mark the rotation but also mark the passage of the Sun with its own shadow. The movement of the Earth, doubled by that of the tower, is measured by the flow of these intermediate elements between inside and outside, between window and window, between moment and moment.

In both films, as in those mentioned above, two elements appear: the Sun and a place. Connecting them is an object: for example, the profiles of the tower windows, the clouds, and the animals on which the eclipse casts its shadow. In this sense, Dean uses an object in her films that links sunlight and place. This object can be seen as serving the function of the *gnomon*. Since Anaximander, the gnomon has been the instrument that acts as a filter between the Sun and the Earth: it is the stick that, during the day, stuck in the ground, casts its shadow. Michel Serres, in his essay *Les origines de la géometrie*, helps us to understand the important interpretative value and relationship between humans and space given by the gnomon. Literally, the gnomon is 'what understands, decides, judges, interprets or distinguishes, like a ruler that allows knowing' (Serres 2017, p. 131). Another characteristic is that it is never a concept, but 'always designates an object' concrete (*ibid.*, p. 133). There are other aspects to consider. First, where it is employed, as in the solar quadrant: 'Thus the sundial […] gave a model of the world which would show the length of the shadow at noon on the longest and the shortest days, from which solstices, equinox and place latitude for example were drawn: thus more an observatory than a watch' (*ibid.*, p. 131).

The *gnomon* has a gnoseological, knowledge-gathering function, which it exercises through a scopic dimension, it is an 'observatoire'. In this sense, it has two characteristics: it measures, and it does so by functioning mechanically. The *gnomon* does not need an acting or present subject for its functioning, it is 'without any human intervention, like an automaton, without motor subject' (*ibid.*, p. 133). In Dean's films, the subject is likewise absent; there is no situated gaze, but only a recording of a phenomenon that occurs in itself – the passing of time as a shadow that advances as the Earth moves around the Sun. In the words of Serres, 'the Universe knows itself through itself' (*ibid.*, p. 140), in the relationship between the Sun and the Earth posed by the *gnomon*. As a rule, 'this operation does without the active or thinking subject' (*ibid.*, p. 153), no role is required of us as in Dean's films, in which it is the event that marks its presence on the camera and the Earth: 'The axis writes on the ground in our absence' (*ibid.*). Three considerations can be drawn from this. The first is that what has just been said with regard to the self-representing Universe draws a parallel with Dean's films dedicated to signs in works of art, doodles, or preparation sheets (*Friar's Doodle*, 2010; *Still Life*, 2009). Here, too, it is the single mark traced without any presence of a hand making it. 'Does the black of the ink on the page' (Serres 2017, p. 131) left by the *gnomon* is related to the marks on these sheets. The shadow leaves a mark as a stylus marks the sheet, and as we see from Dean's always impersonal films, without the agent subject, the way these marks occur is the same: 'Who traces the elementary mark? Who writes the line? The Sun on the ground, a thing writing on a thing' (*ibid.*, p. 179). The observer is always external; they are not in the film, but they are the observer of the work, who does not determine what happens in the film. Their position, however, is important in Dean's understanding of knowledge, which is always a knowledge of shadow, a veiled knowledge: 'Climbing back up from shadows to the light and from reproduced or projected images to their model, we find lessons common to Greek astronomy, the nascent geometry and the Platonic theory of knowledge. That the tool that permits this operation is called a gnomon in the first of the list is what aids us in boldly placing the active center of knowing outside of us' (*ibid.*, p. 132).

Human beings can acquire knowledge, but knowledge does not originate from them. It is a Platonic-like conception of knowledge and of the observer or knower, who is literally an observer of projected shadows – as in a film projection. A third aspect to consider is the relationship between space and time in Dean's filming. Movement is what activates the mechanism of perceiving time: for example, it is the metric or spatial dimension of the shadow that shows the passage of the hours and the movement of the Earth. In this sense, time parallels sunlight in its aspect of indirect visibility, but it is perceived through a mediated, indirect form. Gilles Deleuze notes that 'time remains an indirect image which is born from the organic composition of movement-images' (Deleuze 1986, p. 37). However, Deleuze notes that every image already contains within itself the temporal matrix: 'Each movement-image expresses the whole that changes, as a function of the objects between which movement is established. The shot must therefore already be a potential montage, and the movement-image, a matrix or cell of time. From this point of view, time depends on movement itself and belongs to it: it may be defined, in the style of ancient philosophers, as the number of movement' (Deleuze 1989, p. 35). Time and movement – the spatial plane that contains within itself the temporal principle – are inseparably linked, and cinema allows the recognition of this link as it takes shape without the presence of any acting subject. From Jean-Louis Schefer, we can take this expression, 'A whole aspect of that cinema is concerned with attaining a pure perception' (Deleuze 1986, p. 84) which is as true as ever and visible in Dean's films. However, there is a further passage: the so-called indirect vision of time and sunlight is determined by their very nature. 'The identity of the image and movement stems from the identity of matter and light' (*ibid.*, p. 60), images are made of time and time is made of light – cinema is structurally where the kinetics of still images are manifested by light. It is from this commonality that cinema, particularly Dean's, becomes a *gnomon* that records the displacement of images, light, and time. In this relationship, the observer is detached and not involved in the functioning of the *gnomon* (Serres 2017) but is an observer external to the projections: whether those are of the sunbeam or the projector beam.

The last film in the programme, *The Green Ray* (2001), sums up what has been said in a single filmic phrase: poised between optical illusion, an act of faith in vision, and perception augmented medially by film - film being the metric manifestation of time deposited in the image. 'Film is the very physical manifestation of time' (Dean in Carvajal 2007, p. 58). The ray that appears just before the Earth's orbit obscures the Sun's presence, and it is recorded – marked – on film. This not only effectively provides evidence of this event, this passage, and the past, but it is also the only way for the ray to be manifested: as Dean reports, on a digital camera that was filming the same sunset, the ray was not recorded (Dean 2018, pp. 42-43). It does not appear when the video is reviewed. Conversely, in the 16mm shot, the ray is present; it is marked – materially – on the celluloid. There is a trace of its passage, evidence that it took place, that it was there 'like a pulse in the horizon' (Dean in Eugenides 2006, p. 33). And it can occur again, as a ray of light or in the projection beam of the film.

Bibliography:
Carvajal R., *Film is a Medium of Time. A Conversation with Tacita Dean*, in Eadem, Briony F. (eds.), *Tacita Dean. Film Works*, Charta, Milano 2007, pp. 44-63 | Dean T., *Selected Writing*, Royal Academy of Arts, London 2018 | Deleuze G., *Cinema 2. The Time-Image*, University of Minnesota Press, Minneapolis 1989 | Deleuze G., *Cinema 1. The Movement-Image*, University of Minnesota Press, Minneapolis 1986 | Enguita N., *The Pulse of the Horizon as the Pulse of Time. Notes on the Work of Tacita Dean*, in Todolí V. (ed.), *De mar en mar. The Sea Works of Tacita Dean*, Fundacion Botín, Santander 2013, pp. 10-25 | Eugenides J., *Tacita Dean*, in "BOMB", no. 95, Spring 2006, pp. 30-37 | Groenenboom R., *A Conversation with Tacita Dean*, in Todolí V. (ed.), *De mar en mar. The Sea Works of Tacita Dean*, Fundacion Botín, Santander 2013, pp. 282-289 | Serres M., *Geometry. The Third Book of Foundations*, Bloomsbury, London-New York 2017 | Thirion A., *Film/Art. Evidence Visible from a Distance: Tacita Dean on Fata Morgana*, in "Cinema Scope", no. 92, September 2022, available online at https://cinema-scope.com/columns/film-art-evidence-visible-from-a-distance-tacita-dean-on-fata-morgana/, accessed 10/11/2024.

Filippo Perfetti

AN AUTHOR

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

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

Direttrice | Editor-in-Chief
Sara Marini, Università Iuav di Venezia

Consiglio editoriale | Editorial Board
Fabrizio Barozzi, Barozzi Veiga
Francesco Bergamo, Università Iuav di Venezia
Felice Cimatti, Università della Calabria
Juan Carlos Dall'Asta, Xi'an Jiaotong-Liverpool University
Dario Gentili, Università degli Studi Roma Tre
Sebastián Irarrázaval, Pontificia Universidad Católica de Chile
Angela Mengoni, Università Iuav di Venezia
Nieves Mestre, Universidad Politécnica de Madrid
Alessandro Orsini, Columbia University
Gundula Rakowitz, Università Iuav di Venezia
Luka Skansi, Politecnico di Milano

Comitato scientifico | Advisory Board
Petar Bojanić, University of Belgrade
Giuliana Bruno, Harvard University
José María Calvo López, Universidad Politécnica de Cartagena
Emanuele Coccia, École des Hautes Études en Sciences Sociales
Michele Cometa, Università degli Studi di Palermo
Giovanni Corbellini, Politecnico di Torino
Giuseppe D'Acunto, Università Iuav di Venezia
Serenella Iovino, University of North Carolina at Chapel Hill
Andreas Kreul, Universität Bremen
Andrew Leach, University of Sydney
Gianfranco Marrone, Università degli Studi di Palermo
Pasquale Miano, Università degli Studi di Napoli Federico II
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
Marko Pogacnik, Università Iuav di Venezia
Alessandro Rocca, Politecnico di Milano
Eduardo Roig, Universidad Politécnica de Madrid
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
Pietro Alfano, Giulia Bersani, Giovanni Carli, Diana Carta, Egidio Cutillo, Giacomo De Caro, Stefano Eger, Simone Lavezzaro, Francesco Maranelli, Elisa Monaci, Andrea Pastorello, Alberto Petracchin, Francesca Rognoni, Riccardo Segradin, Davide Zaupa, Luca Zilio.

Traduzioni | Translations
Laddove non diversamente specificato, tutte le traduzioni dei testi e delle citazioni sono di Just!Venice. | Translations of texts and citations in this journal are 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 2023-2027 - Finanziamento Mur

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

No. 12 | Solar
Primavera | Estate 2025
Spring | Summer 2025

Autori | Authors
Tommaso Bartoloni, *dottorando in Composizione architettonica e urbana*, Università Iuav di Venezia.
Francesca Belloni, *professoressa associata in Composizione architettonica e urbana*, Politecnico di Milano.
Giulia Bersani, *dottoranda in Culture del progetto*, Università Iuav di Venezia.
Silvia Berselli, *ricercatrice in Storia dell'architettura*, Università degli Studi di Parma.
Jacopo Bonat, *dottorando in Ingegneria Civile-ambientale e Architettura*, Università degli Studi di Trieste.
Silvia Camporesi, *fotografa e artista*, Forlì.
Marco Cimillo, *Senior Associate Professor in Architecture*, XJTLU Xi'an Jiaotong-Liverpool University.
Hugo de Almeida Pinho, *artist*, Lisboa.
Agostino De Rosa, *professore ordinario in Disegno*, Università Iuav di Venezia.
Anna Livia Friel, *Research Associate in Architecture*, TU Wien.
Simone Gobbo, *ricercatore in Composizione architettonica e urbana*, Università Iuav di Venezia.
Pierluigi Grandinetti, *già professore ordinario in Composizione architettonica e urbana*, Università Iuav di Venezia.
Inter-, *Architectural Research and Design Studio*, Zürich.
Francesco Jodice, *artista visivo*, Milano.
Andreas Körner, *Assistant Professor in Experimental Architecture*, University of Innsbruck; *Lecturer in Bio-integrated Design*, University College London.
Gabriella Liva, *professoressa associata in Disegno*, Università Iuav di Venezia.
Živilė Mantrimaitė, *Indipendent Researcher*, Vilnius.
Tim Matts, *Writer and Visual Artist*, London-Los Angeles.
Pier Franco Midali, *già sindaco di Viganella*, Verbano-Cusio-Ossola.
Cristina Moraru, *Lecturer in Visual Arts*, National University of the Arts "George Enescu".
Filippo Perfetti, *dottorando in Storia dell'arte, cinema, media audiovisivi e musica*, Università degli Studi di Udine.
Alberto Petracchin, *assegnista di ricerca in Composizione architettonica e urbana*, Università Iuav di Venezia.
Jimmi Pianezzola, *architetto*, Vicenza.
Annamaria Prandi, *Ludens architetti*, Zurigo.
Marco Provinciali, *architetto*, *fondatore Supervoid*, Roma.
Lorenzo Renzullo, *dottorando in Composizione architettonica e urbana*, Università degli Studi di Napoli Federico II.
Sandro Rolla, *Associate Professor in Architecture*, XJTLU Xi'an Jiaotong-Liverpool University.
Valter Scelsi, *professore ordinario in Composizione architettonica e urbana*, Università degli Studi di Genova.
Giovanna Silva, *fotografa*, Milano; *docente*, Isia Urbino.
Studio Other Spaces, *Arts and Architecture Studio*, founded by Ólafur Elíasson and Sebastian Behmann, Berlin.
Vincenzo Valentino, *assegnista di ricerca in Composizione architettonica e urbana*, Università degli Studi di Napoli Federico II.
Andrea Vescovini, *Ludens architetti*, Reggio Emilia.
Matteo Zambon, *dottorando in Ingegneria Civile-ambientale e Architettura*, Università degli Studi di Trieste.
Davide Zaupa, *dottorando in Culture del progetto*, Università Iuav di Venezia.

Tutti i contributi pubblicati sono sottoposti a un procedimento di revisione tra pari (Double-Blind Peer Review) a eccezione dei testi presenti nelle rubriche Citazione, Inserto, Racconti e Ring. | All published contributions are submitted to a Double-Blind Peer Review process except for the sections Quote, Extra, Tales and Ring.

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

ISBN 978-88-229-2336-3
ISSN 2704-7598

Finito di stampare nel mese di maggio 2025 da | Printed on May 2025 by Tecnostampa srl, Loreto (AN).



Vesper è inserita negli elenchi dell'Agenzia nazionale di valutazione del sistema universitario e della ricerca (Anvur) delle riviste di Classe A nei settori concorsuali *08/D1 - Progettazione architettonica*, *08/F1 - Pianificazione e progettazione urbanistica e territoriale* e *11/C4 - Estetica e filosofia dei linguaggi* e delle riviste scientifiche nelle aree non bibliometriche *08 - Ingegneria civile e Architettura*, *10 - Scienze dell'antichità, filologico-letterarie e storico-artistiche* e *11 - Scienze storiche, filosofiche, pedagogiche e psicologiche*. | *Vesper* is included into the lists compiled by the Italian National Agency for the Evaluation of Universities and Research Institutes of Class A journals (academic fields for Italian university national recruitment *08/D1 - Architectural Design*, *08/F1 - Urban and Landscape Planning and Design* and *11/C4 - Aesthetics and Philosophy of Languages*) and scientific journals (Italian academic areas *08 - Civil Engineering and Architecture*, *10 - Antiquities, Philology, Literary Studies, Art History* and *11 - History, Philosophy, Pedagogy and Psychology*, with the exception of their bibliometric subfields).

Vesper è inserita nel | is included into the Norwegian Register for Scientific Journals, Series and Publishers redatto da | compiled by National Board of Scholarly Publishing e | and Norwegian Directorate for Higher Education and Skills.

Vesper è indicizzata in | is indexed in SCOPUS, JSTOR, Torrossa e | and EBSCO.

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

No. 1 | Supervenice
Autunno | Inverno 2019
Fall | Winter 2019

No. 2 | Materia-autore | Author-Matter
Primavera | Estate 2020
Spring | Summer 2020

No. 3 | Nella selva | Wildness
Autunno | Inverno 2020
Fall | Winter 2020

No. 4 | Esili e esodi | Exiles and Exoduses
Primavera | Estate 2021
Spring | Summer 2021

No. 5 | Moby Dick: avventure e scoperte | Moby Dick: Adventures and Discoveries
Autunno | Inverno 2021
Fall | Winter 2021

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

No. 7 | Cielo | Sky
Autunno | Inverno 2022
Fall | Winter 2022

No. 8 | Vesper
Primavera | Estate 2023
Spring | Summer 2023

No. 9 | L'avversario | The Adversary
Autunno | Inverno 2023
Fall | Winter 2023

No. 10 | Progetto Eden | Eden Project
Primavera | Estate 2024
Spring | Summer 2024

No. 11 | Miserabilia
Autunno | Inverno 2024
Fall | Winter 2024

No. 12 | Solar
Primavera | Estate 2025
Spring | Summer 2025

No. 13 | Giancarlo De Carlo Trajectories
Autunno | Inverno 2025
Fall | Winter 2025

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.