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

Jacopo Bonat, Matteo Zambon

The Extraordinary Perpetuity of the Fixed Point. The Renazca District Project by Diller Scofidio + Renfro

DOI 10.57644/Vesper012_027

Keywords
New York, Manhattanhenge, public space, ephemeral, asters
Parole chiave
New York, Manhattanhenge, spazio pubblico, effimero, astri

Abstract

The Extraordinary Perpetuity of the Fixed Point. The Renazca District Project by Diller Scofidio + Renfro

During the period from May 28 to July 13, during the phenomenon known as Manhattan Solstice or 'Manhattanhenge', the setting sun aligns with Manhattan's east-west streets, which become crowded with tourists and onlookers eager to enjoy the event. The sun seems to nestle between the skyscrapers, accompanied by their elongated shadows and the warm, golden light of sunset, creating a dense and emotional setting, almost an immersive warmth that is, in some ways, mystical. The sensationality of the occurrence can be attributed to a system of nearly fortuitous alignments between natural phenomena and human-made artifacts, which during specific, limited periods generate an unconventional event capable of altering our contextual perception. Occasionality, variability, and duration are therefore the mechanisms that produce the *extraordinary*, which becomes special in our eyes because it is temporary or purely accidental, yet laden with a disorienting component.

The Extraordinary Perpetuity of the Fixed Point. The Renazca District Project by Diller Scofidio + Renfro

Nel periodo che va dal 28 maggio al 13 luglio, durante il fenomeno noto come Solstizio di Manhattan o "Manhattanhenge", il sole al tramonto si allinea con le strade est-ovest di Manhattan, che si affollano di turisti e curiosi desiderosi di godersi l'evento. Il sole sembra annidarsi tra i grattacieli, accompagnato dalle loro ombre allungate e dalla luce calda e dorata del tramonto, creando un'ambientazione densa ed emotiva, quasi un calore immersivo e, per certi versi, mistico. La sensazionalità dell'evento può essere attribuita a un sistema di allineamenti quasi fortuiti tra fenomeni naturali e artefatti creati dall'uomo, che in periodi specifici e limitati generano un evento non convenzionale in grado di alterare la nostra percezione contestuale. Occasionalità, variabilità e durata sono quindi i meccanismi che producono lo *straordinario*, che diventa speciale ai nostri occhi perché temporaneo o puramente accidentale, ma carico di una componente disorientante.

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

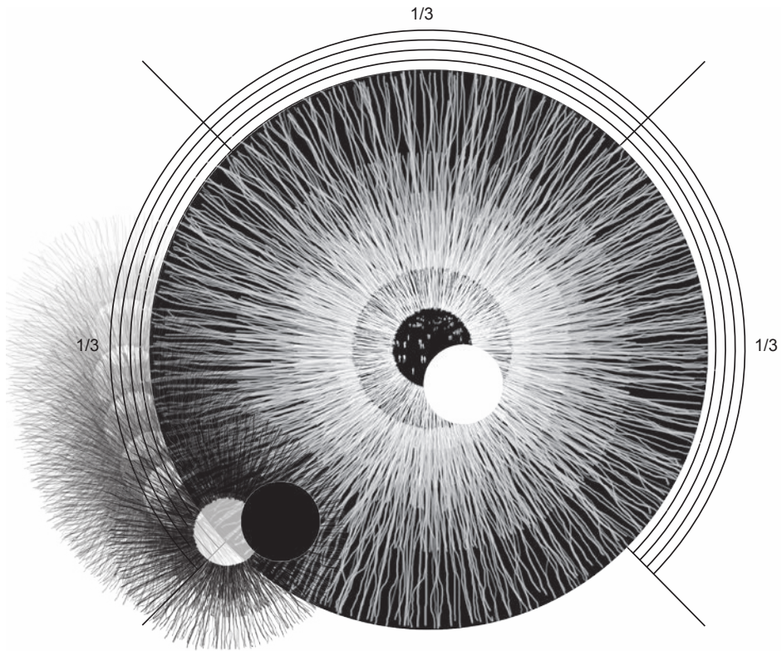
218 – 219 *A place* Annamaria Prandi, Andrea Vescovini
Fringes. Casa Sassi, a Solar Pavilion by Filippo Monti

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

The Extraordinary Perpetuity of the Fixed Point. The Renazca District Project by Diller Scofidio + Renfro



Jacopo Bonat, Matteo Zambon, *Movement 01. The anti-meridian – new times and metronomes for a newfound metric reading of the public dimension. Notations of a time impossible to measure / Movement 02. The post-meridian – new times and metronomes for a newfound metric reading of the public dimension. Notations of an experiential memory*, 2024.

Jacopo Bonat, Matteo Zambon

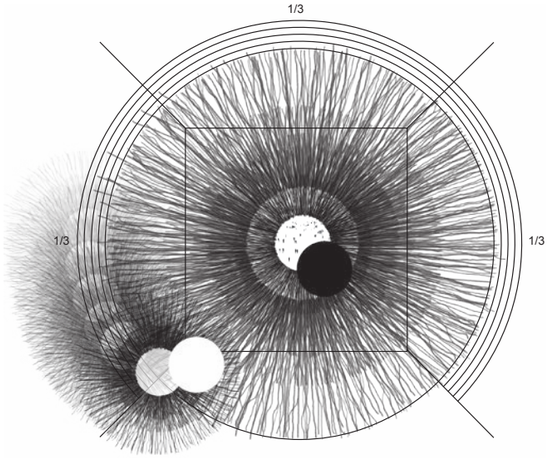
From May 28 to July 13, during the phenomenon known as Manhattan Solstice or 'Manhattanhenge' (Tyson 2002), the setting sun aligns with Manhattan's east-west streets, which become crowded with tourists and onlookers eager to witness the event. The sun appears to nestle between skyscrapers, accompanied by their elongated shadows and the warm, golden light of sunset, creating a dense and emotional environment – an immersive warmth that evokes a quasi-mystical atmosphere.

The uniqueness of the phenomenon can be attributed to a system of nearly fortuitous alignments between natural occurrences and human-made artifacts, which during specific, limited periods, generate an unconventional event capable of altering our perception of context. Temporality, variability, and duration are thus the mechanisms that produce the *extraordinary*, which becomes special in our eyes because it is temporary or purely accidental, yet laden with a disorienting component.

Extraordinary and Participation. Designing Wonder

The sun's influence generates a new sensory condition that determines a different perception (one outside the ordinary) of space and time. Space is reconsidered through new parameters of coincidences and influences – of light and shadow, of colours and blurs. Time expands into the psychic abandonment to ecstasy. Feeling part of an exclusive event, precisely situated within spatial and temporal coordinates – both unreproducible –, it assumes a new and transcribable connotation. 'I feel that the real definition of architecture is that which through a natural distortion of time, place, and interval creates beneficial social conditions' (Price 1979, 28:17)

This exceptional occurrence translates into an arcane symbolism decipherable only outside rational interpretive system, closer to a divine suggestion. The perception of the newly transformed environment, resulting from the interaction between the celestial body and a constructed context, triggers the capacity to adopt a particular receptive state of mind toward external stimuli. The sensation of participating in an extraordinary event creates a tangible bond among spectators, amplifying the concept of participation. I participate and, at the same time, feel part of a select group sharing the exceptional nature of the experience. Perhaps



this natural event inspired the New York architectural firm Diller Scofidio + Renfro in their design proposal for the Renazca District, a dense urban area in the centre of Madrid that still preserves a large tree-lined square. The project thus becomes a pretext to engage with themes of light and shadow, through an approach that transcends mere formal gestures, pushing instead toward the realisation of a conceptual intent. In this way, architecture (even when belonging to the context) reveals itself as a proposer of new and unexplored conditions.

What would happen if the sensational quality of this temporally defined event, marked by celestial mechanics, were transformed into an extraordinary state made perpetual? This might seem an oxymoron, but it is perhaps an attempt to elevate a phenomenon to a state of *wonder*, forcing its temporal and spatial parameters. The project by Diller Scofidio + Renfro, submitted for the competition for the new urban park, evidently explores these themes, with a solution that is, in some respects, unsettling. A shadow is literally fixed at the park's centre, in a space untouched by the shadows of the surrounding buildings. Its alter ego, represented by a lit area, moves instead within the shadow cast by skyscrapers, revealing its own fixity while accompanying a moving silhouette.

The city's climate, both meteorological and psychological, becomes an essential premise for the design. The continental meteorological aspect, marked by hot, dry summers and cold, sometimes snowy, winters, is interpreted through a dual lens. The interpretation of these factors is elaborated by a scenic machine, where devices activated to modify natural conditions also control time and space. The shadow, an intangible realm that provides shelter from the scorching sun, is fixed at a central point in the park with the aid of a 22-metre 'flying' disk, that moves according to the sun's path. This effect of persistence generates an unexpected oasis of refreshment. Likewise, the permanent sun, projected by simple rotating and reflecting vectors, can enter into unusual realms usually denied. Shadow and light intertwine, weaving new relational spaces.

The Natural Anomaly

Despite the use of scenic machines, the operation itself retains an unexpected degree of *naturalness*. In fact, instead of synthetically reworking a natural process, through mediated atmospheres that are artificial and mystifying, the aim of the project is to crystallise a phenomenon linked to a specific temporal sequence without stripping it of its authenticity, simply forcing it into fixity. Sunlight remains sunlight and is the undisputed protagonist of the design intent, where what varies are the exceptional conditions of the light itself in relation to the context. Time, like the axis of the Earth's rotation, is halted in specific unconventional spots, spheres of relevance in the realm of the unexpected. The light and shadow generated by the sun are therefore not substitutes that could alter the phenomenological perception, such as the warmth on the skin or the comforting sensation of coolness. They are instead extrapolated from a mutable process, or better yet, the process itself is deviated from its predictable course. In some ways, the technological device, in this case, attempts to break the laws of physics by fixing and perpetuating a cinematic phenomenon inextricably linked to a temporal sequence. The result of the design process is literally the projection of a *perpetual ecstatic moment* available to the user/viewer of the park. The designed architectural object is not defined by the physical machinery that allows for phenomenological fixity but by the delimitative space generated by shadow and light. As Diller herself explained in an interview: 'When I design, I imagine a choreographic experience. Spaces or, in this case, objects that engage people in a continuous performance that write to them, freely' (Traldi 2019).

The transformation of the dynamic and mutable phenomenon into a fixed point, which serves as a formalised topological invariant in the perfect, yet simultaneously inconsistent figure of the circle (composed of light and shadow), confounds and astonishes with its designed incoherence. Architecture thus departs from being a formal exercise in every sense, becoming immaterial and focusing on the creation of essential content: spaces and functions. Boundaries between inside and outside are not generated; rather, the edge of the circles is a perceptual delimitation, where *spherical atmospheric refuges* are sensorially identifiable. The aim is to transcend materiality in favour of elevated content, such as the architectural project's ability to trigger a social dimension through conditions of an attractive environment. 'While the natural situation is such that the environment surrounds and humans are surrounded, the construction of the absolute island creates a situation in which humans themselves design and set up the surroundings in which they will later reside' (Sloterdijk 2016, p. 308). The manifestation of the ephemeral reaches a peak and the visible and spatially delimitative architectural project configures itself as a noumenal entity, thereby not denying the purity of the conceptual nature of the operation (*machination*). The attention to the transformation of experienceable relationships into mobile and complex mechanisms is evident throughout the work of DS+R, from the Blur Building (Swiss Expo 2002, Yverdon-les-Bains, Switzerland), where the architectural apparatus generates the atmospheric event, to The Shed (New York, opening 5th April 2019), where the machine itself becomes the architecture of social space.

Ephemeral and Functional Sets

Light and shadow, although being visual sensations or, by extension, prerequisites for visibility, are fundamentally formless and ethereal due to their connection to continuous transformation. Once harnessed into a perfect and, above all, stable form, they convey a senso of certainty, establishing a relationship of *trust and security* with the park's users. In a play of *set theory*, the circle reminds us of our position in space. Even then the entity of the wall is abolished, the presence of an inside and an outside persists, between those who wish to partake in interpersonal wonder and those who voluntarily distance themselves. 'The opposites are thought of not as different things but as opposites. So, notations permitting various realisations are inside square, rectangular or circular areas. Where there is no choice, everything follows conventions' (Cage 1969, n.p.).

A theory of sets grounded in specific yet fundamental environmental properties is thus made explicit, delimiting realms through new possibilities for temporary sharing. Indeed, it is not so much about creating boundaries for sets as it is about making them truly active, that is, capable of triggering affiliations. This results in a distinction between contingent spaces without the need for an apparent physical barrier, where an ordinary personal action, such as a step or a leap, can determine whether we want to be inside or outside the solar manifestation, with all the sensory implications this entails. 'When set theory emerged, everyone believed that the mere existence of individuals necessarily implied the existence of the *set of these individuals*; this was an intuitively held belief that masked a profound ignorance of the terms used. The discovery of logical antinomies demonstrated the error, showing with remarkable clarity that *the set* may *not exist* even when *the individuals* of that supposed set do' (Geymonat 2008, p. 255).

The choreography is given; the circles, as ephemeral projections, define the spaces of performance but do not designate the final plot or subsequent configurations that those inhabiting the space might generate. The sun, now space, is the main actor generating harmony by relating the characters that animate the park, attributing to it the primary meaning of a place subject to social dynamics. The perfect circles arrange themselves, and the park transforms into a true solar quadrant. The still gnomon that casts the shadow has now become a moving disk and the resulting reading serves to calculate a time – different from metric and clock time, not the passing of hours but the atmospheric quality. The combination of sun and shadow, which have ancestrally served to orient oneself and mark a precise moment of the day, now describes a freeze-frame, a specific moment that is not arbitrary – an infinite and indefinite time as *leisure* should be.

The sun and its variation thus become the driving force, generating the environmental condition necessary for the unfolding of events. This vast programmatic escalation, by recalling and reconstructing the simplicity of a sheltered place, returns to an archaic use of space. The shaded area, an ephemeral representation of porticoed peripheral spaces in squares and agoras, now projects itself to the park's centre, assuming a centripetal condition. The enclosed space of the square now becomes the open space of the park, and the passage of time, once measured by sundials and clocks, transforms into the immutability of eternity.

The ideal conception of sheltered/shaded space offered by the arcade, no longer requiring a contiguous material architectural apparatus, transitions from a forced peripheral condition to an absolute centrality, almost emphasising the importance of such collective construct. Conversely, where shadow spreads, the bright spot insinuates itself. Without the need to elevate the symbolic weight by inserting light where shadow naturally prevails, the theatrical intent and the deliberately playful and *intelligently childlike attitude* in its simplicity of purpose become evident.

Through a skilful play of mirrors and levers, the spectacle of neo-urban life unfolds a random public space that, through mere immanence, manages to create astonishing conditions. It is a space where the passage of time of the sundial freezes, where the shadow does not move, a unique and unreal condition.

With the same skill as Vigarani at the court of Louis XIV, a neo-Baroque marvel is created, designed to entertain and astonish by transforming the impossible into the tangible. The stillness produced by the mechanical device transcends immanence, evoking a sense of infinity. 'The Baroque invents the infinite work or operation. The challenge is not how to end a fold but how to continue it, how to make it pass through the ceiling and lead it to infinity' (Deleuze 1993, p. 58).

Bibliography:

Cage J., *Notations*, Something Else Press, New York 1969 | Deleuze G., *The Fold. Leibniz and the Baroque* (1988), The University of Minnesota Press, Minneapolis 1993 | Diller E., Scofidio R., *Flesh: Architectural Probes. The Mutant Body of Architecture*, Princeton Architectural Press, New York 1994 | Geymonat L., *Storia e filosofia dell'analisi infinitesimale*, Bollati Boringhieri, Torino 2008 | Price C., *Technology is the Answer but what was the Question?*, Prerecorded Talk, Pidgeon Audio Visual, London 1979 | Sloterdijk P., *Spheres. Volume III: Foams. Plural Spherology* (2004), Semiotext(e), Los Angeles 2016 | Traldi L., *Elizabeth Diller: 'I'm still "against" but from the inside'*, in "DesignAtLarge", April 2019 | Tyson N., *City of Stars. A New Yorker's Guide to the Cosmos*, in "Natural History", special issue, October 2002, pp. 27-75.

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.