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Vesper è una rivista scientifica semestrale, multidisciplinare e bilingue, si occupa delle relazioni tra forme e processi del progetto e del pensiero. Ponendo lo sguardo al crepuscolo, quando la luce si confonde con il buio e l’oggetto illuminante non è più visibile, *Vesper* intende leggere l’atto progettuale seguendo e rendendo evidente il moto della trasformazione. Pitagora identificò nel pianeta Venere sia la stella della sera (*Hesperos*) che quella del mattino (*Phosphoros*), i due nomi si riferiscono allo stesso astro ma posto in condizioni temporali differenti. *Vesper* dichiara quindi una posizione più che un oggetto e privilegia il situarsi che ne profila lo statuto. Non è qui accesa la luce tagliente dell’alba, che promette giorni completamente nuovi e alti sol dell’avvenire, ma quella che fa intravedere nella penombra una possibilità nell’esistente.

Richiamando e rinnovando la tradizione delle riviste cartacee italiane, *Vesper* ospita un paesaggio articolato di modalità narrative, accoglie forme di scrittura e stili differenti, privilegia l’intelligenza visiva del progetto, dell’espressione grafica, dell’immagine e delle contaminazioni tra linguaggi. La rivista è pensata nella sua successione di numeri tematici come discorso sulla contemporaneità, nello spazio di ogni singolo numero è articolata in un insieme di rubriche che gettano luci differenti sul tema. Nel procedere delle diverse sezioni – editoriale, citazione, progetto, racconto, lezione, saggio, inserto, traduzione, archivio, viaggio, ring, tutorial, dizionario – mutano i riverberi tra idee e realtà, si accende l’intreccio tra evidenze concrete e loro potenzialità, potenziali trasformativi, immaginari. Le rubriche sono pensate non per aggiornare istantaneamente ma per indagare condizioni progettuali e per fornire strumenti e materiali dall’*ombra lunga*.

Vesper is a six-monthly, multidisciplinary and bilingual scientific journal which deals with the relationships between forms and processes of thought and of design. Gazing into the dusk, when light slowly merges with darkness and the illuminating object is no longer visible, *Vesper* aims to interpret the act of designing through tracing and revealing the movement of transformation. Pythagoras identified in the planet Venus both the evening star (*Hesperos*) and the morning star (*Phosphoros*), assigning the two names to the same star observed in different temporal conditions. *Vesper* thus states a perspective rather than an object, privileging the condition that defines its status. Rather than the sharp light of dawn, heralding a brand-new day and promising a brighter future, it is the twilight that allows you to have a glimpse at the potential of what is already there.

Following the tradition of Italian paper journals, *Vesper* revives it by hosting a wide spectrum of narratives, welcoming different writings and styles, privileging the visual intelligence of design, of graphic expression, of images and contaminations between different languages. The journal is conceived as a series of thematic issues that build a discourse on the contemporary. Each issue is divided into sections that offer a range of diverse perspectives on the theme analysed: editorial, quote, project, tale, lecture, essay, extra, translation, archive, journey, ring, tutorial, dictionary. Throughout the different sections, reverberations between ideas and reality change, connections emerge between tangible facts and their potentials, transformative prospects, collective perception. The principal aim of these sections is not to provide instant news, but to offer an in-depth investigation of different instances of design and to provide tools and materials that have a long-lasting effect.

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Alley (Skywalk), 2010.

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wait, verb. 1. to stay where you are or delay doing sth until sb/sth comes or sth happen. 2. to hope or watch for sth to happen, especially for a long time. 3. be waiting (of things) to be ready for sb to have or use. 4. [V] to be left to be dealt with at a later time because it is not urgent. Noun [*usually sing.*] (for sb/sth) an act of waiting; an amount of time waited. *Oxford Advanced Learner’s Dictionary of Current English*, Oxford University Press, Oxford-New York 2005.

To Silvia, forced to wait.

In *Waiting for the Barbarians* by John M. Coetzee, the most powerful image of the wait portrays innocent prisoners, crouched ‘barbarians’, covering their eyes before torture: ‘Deliberately I bring to mind images of innocents I have known [...] the barbarian prisoners shading their eyes, waiting for whatever is to come next’ (Coetzee 1999, p. 226). The wait, thus, is the first barrier humankind can pose at vespers against the impeding night of horrors.

Documenting debris and abandonment in *Architectures of Waiting* (2015), photographer Ursula Schulz-Dornburg shows how the remains of Armenian bus shelters built in the 1970s and 1980s at the apex of Soviet grandeur, freed from their original function, now appear as sculptures in the middle of nowhere. The wait doesn’t have an object anymore; the wait cannot be represented. The ruins are themselves an embodied wait. Despite Martin Heidegger’s admonishment in *Gelassenheit* – wisely waiting as does the farmer – here nothing else can grow and ripen: waiting is not an epitome of knowledge anymore (Heidegger 1989).

The dictionary definitions of ‘wait’ and ‘waiting’ align with the issue of agency in one’s own preparation for the end within the field of eschatological literature: modernity and its new European civilization are founded on the possibility of thinking time beyond the end (Erasmus 1998; Davis 2013). It is that sentiment of fear (‘Timor Domini’, Psalmorum 19:10) that exposes that wait (for the end) to the risk of stillness (Matthew 25:25).

Conversely, Paul Valéry reminds us that ‘the wait is an anticipation, half of a whole, gained time, accumulation’ (Valéry 1973, p. 1270), whose possibility of fulfillment corresponds to the desire for life that such wait assumes. Ginevra Bompiani echoes this: ‘That who waits keeps travelling throughout time, from minute to minute’ (Bompiani 2021, p. 24). The wait is a roundtrip away from the self with a return to the self as ‘the most proper’ fulfillment. But, as Wittgenstein suggests, if the wait inevitably remains unfulfilled because unable to recognize the appearance of the (actual) guest rather than the (imaginary) awaited one, then, what really constitutes the wait is the absence of the awaited, fulfilled by the recognition that ‘there is nothing to wait for anymore’ (*ibid.*, p. 41).

Thus, the wait is a practice that has nothingness as its object – the nothingness that already exists and is already here. Even though the wait occurs only within the finitude of time, namely in the present, it exemplifies the pure desire for happiness, which is always past or future, never present. For Eugène Minkowski, the wait is the opposite of action, because in the wait one experiences a crepuscular, shifted, inverse sense of time: ‘We see the future come toward us and we wait for that (expected) future to become present’ (Minkowski 1970, p. 87). That is to say that the present of the wait is also *nostalgia* for a past that cannot be reduced to a mere sorrow from which the wait itself generates. Instead, it is an opening onto the future: ‘A narrow opening [...], especially if suffering presses’ (Minkowski 2020, p. 29).

Even though the wait can be conceived as an action (Blumhardt 2007), in our current, frantic and immediate modes of communicating, we attempt to erase it (Farman 2018). But we should conceive the wait neither as a virtue, nor as a neoliberal human technology that allows one to take time to better accomplish a goal, as theorized within the field of cognitive-sociology (Paglieri 2014). Instead, in the wait, we should be able to waste time, miss the point, get rid of the logic of productivity associated to a goal/an objective/a result, and expose, within the constant demand for an acceleration of our doing (as producers or consumers), the alienating traps of our late modernity (Rosa 2015).

According to Maurice Blanchot, as reports Eugenio Borgna, the atmosphericity and ephemerality of the wait are not predictable, measurable, quantifiable. Furthermore, he highlights a bizarre distinction between the wait and death: the latter doesn’t allow for waiting, while the wait doesn’t allow for death to come. Thereon, Borgna warns about how hope, differently from the wait, dilutes and misunderstands the silence of the last things and of the ultimate decisions (Borgna 2005).

Then, it’s necessary to rethink the body as a site of the wait, the wait for the realization of life, never of death – towards the vespers, never to the dark night. Here, we are talking about a life in its natural finitude that cannot be withheld with the false wait for a miracle or by the medical despotism of therapeutical obstinacy and pharmacological technologies that neglect the right not to hope – the right to a more humane dawn for one’s life.

The wait, either as a deliberate choice or as a matter of pride, resists the pretense that time *per se* makes sense. Instead, it is a mode of folding onto the future, imagining an ‘irreversible separation’ from the presence of the other, oriented towards loss rather than hope (Köhler 2017).

In *Erwartung* (Op. 17, 1909), a monodrama by Arnold Schönberg, with libretto by Marie Pappenheim, a woman wanders alone through a frightening forest, at night, searching for her lover. Here, Schönberg stretches a moment of maximum epiphany into a thirty-minute-long wait, ‘which



Stefano Tomassini, *Bodies disposed of*, Catania, 07/09/2022.

unfolds the eternity of a single instant in four hundred measures’, as Adorno remarkably synthesizes (Adorno 2006, p. 30). *Erwartung* polarizes music composition towards the extremes of duration, ‘on the one hand, into gestures of shock – almost bodily convulsions – and on the other, into the brittle immobility of a person paralyzed by anxiety’ (*ibid.*, p. 37). Such a paradoxical idea of duration is nothing but a wait with neither continuity nor development. Within the immobility of this wait, suffering along with happiness is finally exempted from the logics of time – exactly like Schönberg’s musical form: ‘Its destruction has taken with it the distinction of theme and development, the steadiness of the harmonic flow, and the unbroken melodic line as well’ (*ibid.*, p. 37).

At the crepuscule, the last action of the wait is similar to the powerlessness of the trash – matter of the ending, compost in its potentiality. The end of *A Single Man* (1964), the novel by Christopher Isherwood, coincides with the sleepiness of a body that is not home anymore, a disconnected body, unable to connect to the world: ‘Then it will return to find itself homeless. For it can associate no longer with what lies here, unsnoring, on the bed’ (Isherwood 2010, p. 152). A corpse’s closest kinship is with the trash sitting by the front door: ‘This is now cousin to the garbage in the container on the back porch. Both will have to be carted away and disposed of, before too long’ (*ibid.*, p. 152).

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