

1.2025

paesaggio urbano

URBAN DESIGN



Paesaggio Urbano – Urban Design is a bimonthly magazine on architecture and urban design, founded in 1989 and is published by the Maggioli Group. The magazine has a multidisciplinary approach, ranging from design and survey issues to urban morphology, architectural design and local and international cultural trends.

Paesaggio Urbano – Urban Design è una rivista semestrale di architettura e urbanistica fondata nel 1989 ed edita dal Gruppo Maggioli. La rivista ha un approccio multidisciplinare che spazia dalle tematiche del disegno e rilievo a quelle relative alla morfologia urbana, al progetto di architettura e trend culturali locali e internazionali.

4 – 7 **Urban / Nomadic** *Urbano / Nomade*

Marcello Balzani | Emanuela Chiavoni

Ciammaichella
8 – 11

Massimiliano Ciammaichella
The Duty of Criticism in the Performative Act of Drawing and Knowledge as a Dance upon the Image

Massimiliano Ciammaichella
Il dovere della critica sull'atto performativo del Disegno e la conoscenza come una danza sull'immagine

Sandro Parrinello

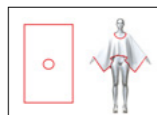


nomadic | nomade
12 – 19

Digital nomadism and clothing practices for travelling subjectivities

Nomadismo digitale e pratiche di abbigliamento per soggettività in viaggio

Massimiliano Ciammaichella



urban | urbano
20 – 29

Inhospitable and fragile features between urban culture and nomadism: The 'Calanchi' park as a resource for re-inhabiting inner areas

Caratteri impervi e fragili tra cultura urbana e nomadismo: il parco dei "calanchi" come risorsa per ri-abitare le aree interne

A. Y. Jafari | A. Conte | M. Calia | R. Pedone | R. Laera | E. Borsci

urban | urbano
30 – 39

Documenting the Sensory Mosaic: An Integrated Methodological Proposal for the Analysis of Urban Antinomies in Guangzhou

Documentare il Mosaico Sensoriale: Una Proposta Metodologica Integrata per l'Analisi delle Antinomie Urbane a Guangzhou

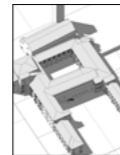
G. Montanari | M. Suppa | C. Marcantonio

urban | urbano
40 – 51

Santi Felice e Fortunato of Vicenza: historical and architectural evolution from digital survey

Santi Felice e Fortunato a Vicenza: dal rilievo digitale all'evoluzione storico-architettonica

G. Lazzaretto | M. Perticarini | R. Tonin | F. Albarelli

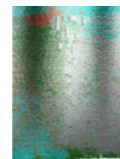


nomadic | nomade
52 – 61

'Nomadic' adaptive analysis of heritage features through AI. Discovering Eladio Dieste's Cristo Obrero Church identities

Analisi adattiva 'nomade' delle caratteristiche del patrimonio attraverso l'IA. Alla scoperta delle caratteristiche della chiesa del Cristo Obrero di Eladio Dieste

Gabriele Giau



urban | urbano
62 – 71

Al'Ula, Resilient Nomadic Heritage. Interactive Experience for Community Empowerment

Al'Ula, Patrimonio Nomade Resiliente. Esperienze interattive per la valorizzazione della comunità

Giuseppe Amoruso | Marilyn Abi Saab



nomadic | nomade
72 – 79

Digital nomadism and new practices in heritage documentation

Nomadismo digitale e nuove pratiche di documentazione del patrimonio

G. Albini | L. Antognozzi | L. Del Chierico | A. Perez Amitrano



urban | urbano
80 – 87

Rethinking Heritage: Architectural Replicas Between Tradition and Innovation

Ripensare il patrimonio: Le repliche architettoniche tra tradizione e innovazione

Francesca Condorelli

urban | urbano
88 – 95

Earthen heritage in Chile and Abruzzo: Understanding, documenting, valorising vernacular architecture

Patrimonio in terra in Cile e Abruzzo: comprendere, documentare, valorizzare l'architettura vernacolare

E. De Santis | E. Chiavoni | N. Jorquera Silva

urban | urbano
96 – 103

Migrant Architectural Memory: The KNOW.it Project and the Italian Legacy in Brazil

Memoria architettonica migrante: il progetto KNOW.it e l'eredità italiana in Brasile

A. Ippolito | C. Bartolomei | D. Mezzino | C. Morganti | F. Rebecchini

urban | urbano
104 – 113

A cross-cultural initiative for urban exploration and international education aimed at architects and engineers

Un'iniziativa interculturale per l'esplorazione urbana e la formazione internazionale di architetti e ingegneri

C. Ferreyra | R. Ferraris | V. Ferraris | S. Barba

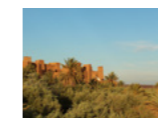


nomadic | nomade
114 – 123

The drawing of Berber Architecture in pre-Saharan Morocco

Il disegno delle architetture berbere nel Marocco presahariano

Alberto Pettineo | Sandro Parrinello



nomadic | nomade
124 – 131

Memories in Motion: The Assietta Road
Memorie in Movimento: la Strada dell'Assietta

A. Osello | D. L. D. Aschieri | M. Zucco | L. Fiorino



landscape | paesaggio
132 – 139

Plug-and-Play. Video games as a tool for landscape representation

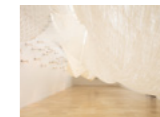
Plug-and-play. Il videogioco come strumento di rappresentazione per il paesaggio

L. Tiniti | B. Magagnoli | L. Falcone | G. Lobosco

reviews | recensioni
140 – 149

Discomfort Zone
Zona disagio

Giovanni Corbellini



reviews | recensioni
150 – 154

Architectures for inhabiting the earth
Architetture per abitare la terra

Nicola Marzot



The *drawing* of Berber Architecture in pre-Saharan Morocco

Il *disegno* delle architetture berbere nel Marocco presahariano

Alberto Pettineo

Laboratorio di Ricerca DARWIN, DIDA - Dipartimento di Architettura, Università degli Studi di Firenze | alberto.pettineo@unifi.it

Sandro Parrinello

Laboratorio di Ricerca DARWIN, DIDA - Dipartimento di Architettura, Università degli Studi di Firenze | sandro.parrinello@unifi.it

Citation: A.Pettineo, Sandro Parrinello, The *drawing* of Berber Architecture in pre-Saharan Morocco, in *Paesaggio Urbano - Urban Design*, 2025, 1, pp. 114–123.

ISSN for printing: 1120-3544

ISSN for online publishing: 2974-5969

Received: 13 August 2025

Accepted: 4 September 2025

Published: 16 September 2025

Copyright © 2025 Maggioli Editore.

This is an open access, peer-reviewed article published by *Paesaggio Urbano - Urban Design*, distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.

Berber earthen architecture is rooted in the pre-Saharan landscape, defining a precarious balance between built environment and natural space. While the nomad inhabits the infinite space of the desert with the ephemeral lightness of their tents, the oasis and the settlement represent rootedness, defence, and permanence. These settlements, persisting despite their vulnerability, are at once refuges and vital nodes along the caravan routes that connected the Maghreb with the Sahel, guardians of trade, culture, and knowledge transmitted orally and manifested in architecture and decorative artefacts. Earthen architectures emerge as expressions of a fragile balance between protection and openness, bearing witness to ancestral building wisdom. Their fascination is manifested in the material remains and numerous earthen ruins that vanish alongside new urban expansions, evoking centuries of commercial and cultural wealth in their connection to the landscape.

The possibilities offered by digital documentation represent a powerful evocative and communicative tool, capable of codifying and conveying the features and complexities of an architecture destined to disappear, opposing the cultural and formal disintegration unfortunately imposed by this time.

00.

Earthen architecture on the edge of a pre-Saharan oasis. The built environment adapts to the landscape, reflecting its rhythms and materials. Ait Ben Haddou complex, 2024. Photo by A.Pettineo.

Le architetture berbere in terra cruda si radicano nel paesaggio presahariano, definendo un precario equilibrio tra ambiente costruito e spazio naturale. Se il nomade abita lo spazio infinito del deserto con la leggerezza effimera della tenda, l'oasi e l'insediamento rappresentano il radicamento, la difesa e la permanenza. Questi insediamenti, che persistono pur nella loro vulnerabilità, sono al tempo stesso rifugi e snodi vitali disposti lungo le vie carovaniere che collegavano il Maghreb al Sahel, custodi di commerci, culture e saperi tramandati oralmente e impressi nelle architetture e nelle decorazioni dei manufatti. Le costruzioni in terra emergono come espressioni di un equilibrio delicato tra protezione e apertura, testimoniando un'ancestrale sapienza costruttiva. Il loro fascino si manifesta nei resti materiali e nelle numerose rovine che svaniscono al lato delle nuove espansioni urbane, evocando nel loro legame con il paesaggio secoli di ricchezza commerciale e culturale. Le possibilità offerte dalla documentazione digitale sono un potente strumento evocativo e comunicativo in grado di codificare e restituire i caratteri e le complessità di un'architettura destinata a scomparire, opponendosi alla disgregazione culturale e formale imposta purtroppo da questo tempo.

ON THE EDGE OF THE DESERT, BETWEEN NOMADIC LIFE AND SETTLEDNESS

In the heart of pre-Saharan Morocco, between the last spurs of the High Atlas Mountains and the edges of the desert, stretches a territory marked by ancient caravan routes that reach as far as the Sahel regions and have, for centuries, connected the Mediterranean coasts to sub-Saharan Africa. These routes followed the contours of the major river valleys, such as Draa, Dades, and Ziz, facilitating human settlement, agriculture, and the development of complex social structures.

The *Amazigh*⁰¹ communities – the term by which the Berbers refer to themselves, asserting an autonomous and plural identity – traditionally organised into tribal clans, both nomadic and sedentary, have contributed to shaping this landscape where movement has never been merely transit, but the very foundation of dwelling.

Far from being solely commercial paths, the caravan routes were corridors of cultural exchange and transmission of material knowledge, technical skills, and ritual practices. Along these trajectories, earthen settlements took form, serving as anchoring nodes within a spatial logic still deeply influenced by mobility. In this framework, sedentarisation represents not a rupture with nomadic traditions, rather a transformation of them – a shift whereby the fluidity of movement takes shape in built form. Berber architecture reveals a habitual engagement with impermanence, expressed through ephemeral materials, recurring morphological patterns, and ongoing practices of repair and care [1].

This inherent mobility, in the Saharan geography, is complemented by the social complexity of the southern Moroccan oases, which have been shaped over centuries by invasions, migrations, and cultural intermixing⁰². To Arab geographers, the Sahara appeared as an ocean, its surface traversed by camels – the so-called “ships of the desert” [2]. This metaphor, recurring throughout their writings, shaped the desert as a space of movement, defined by vast distances and punctuated by oasis-islands: nodal points of interaction and cultural dynamism. It is a vision echoed in Fernand Braudel's description of the desert as an extension of the *mer intérieure*, the Mediterranean, a space of interconnection rather than separation⁰³.



01.

At the edge of the desert. A nomadic encampment on the desert's margins, awaiting favourable conditions to resume the journey. Northwestern Sahara, near Merzouga, 2024. Photo by A. Pettineo.

EARTHEN LANDSCAPES ALONG THE BROAD PRE-SAHARAN VALLEYS

In the fertile pre-Saharan valleys of Morocco, raw earth, used as pisé or adobe, transforms from a mere construction material into a symbolic medium on which signs and ornamental motifs take shape. In this context, the *ksour* (pl. *ksar*), or *ighrem* in the *Amazigh* language, arise as a compact, defensive settlement within high walls and corner towers, their rectangular layouts often moulded by the land's contours.

Each *ksar* is governed by practical, symbolic, and social logics: its enclosure marks the boundary between community and outside world, while homes cluster around courtyards in two- or three-story blocks with flat, usable roofs. In this same setting, related architectural types emerge, most notably the *tighremt*, a fortified Berber residence that commands a central position, especially in Dades and Draa valley villages, and the *kasbah*⁰⁴, a monumental evolution of the same vernacular array and associated with hierarchical or authoritarian power structures [3] [4].

Ksar, *kasbah*, and *tighremt* represent three complementary manifestations of a single residential logic. Each shares the same constructive grammar and addresses defensive, climatic, and social needs, embodying architecture as a continuous, collective process.

These forms are often seen as pristine remnants of a mythical past, but such a view breaks before the evidence of the material itself, since what one sees today is the product of additions, collapses, reconstructions, and stratifications. Although the oldest structures date from the eighteenth century, most have been extensively rebuilt, modified, and redefined.

The immutable condition ascribed to vernacular architecture is merely an illusion: mud does not



02.
Panoramic view of the Tamnougalt settlement. Drawing by S. Parrinello, 2024.

endure but regenerates. The Romantic, Giedionian idea of an "eternal present" associated with these buildings proves fallacious; their longevity relies on continuous transformations and adaptations rather than immutability. In this sense, permanence is not ensured by absolute durability but by the material's capacity to renew over time through maintenance and repair [5] [6].

Many of these structures, abandoned over time in favour of new urban developments, are slowly disintegrating under weather and time, while others, restored for tourism or museum purposes, lose their original function and are removed from communal life. This dual loss is physical, in the collapse of the buildings, and symbolic, in the erosion of the practices and meanings tied to inhabitation.

In this framework, the DARWIN Experimental Research and Teaching Laboratory of the University of Florence has, since November 2023, been systematically surveying and documenting the principal earthen settlements along the major pre-Saharan river valleys of the Draa, Dades, Ziz, and their tributaries.

This initial phase was followed in May 2024 by an intensive digital documentation campaign focused on the *ksour* of Aït Ben Haddou in the Ounila Valley near Ouarzazate and of Tamnougalt in the Draa Valley, with the aim of extending the research to additional sites. Both complexes exemplify the transformations affecting the vernacular architectural heritage of the pre-Saharan valleys. Once vital nodes along caravan routes and mediation sites between mobility and settlement, Aït Ben Haddou and Tamnougalt today embody two opposite yet complementary dynamics of functional loss. Aït Ben Haddou has gradually been repurposed for tourism, becoming a musealised and idealised set [7]; while Tamnougalt has entered a slow abandonment and neglect that erodes its material integrity and communal dimension.

In each case, the interplay of construction and deconstruction, permanence and precarity, memory and transformation points to a different notion of duration: not the timeless monument, but the more fragile and complex continuity of communal practices over time.



03.
The material remains of the Ksar of Tamnougalt. Drawing by S. Parrinello, 2024.



04.
Sequence of ksour and earthen settlements along the Dades Valley. The drawing serves as a tool to reassemble the inhabited landscape's layers along cultivated fields, landforms, and traditional architecture. Drawing by S. Parrinello, 2024



05.

Three-dimensional database of the Ksar of Ait Ben Haddou, illustrating the overall settlement morphology and its relationship with the surrounding topography.



06.

Three-dimensional database of the Ksar of Tamnougalt, highlighting the dense aggregation of residential structures within the historic core.

THE LANGUAGE OF VERNACULAR ARCHITECTURE IN THE DIGITAL DIMENSION

Understanding vernacular architecture means engaging with a heritage that escapes the grids of standardisation, born out of ever-shifting relationships. It goes beyond merely observing forms and construction techniques; it requires grasping a complex web of spatial logics, technical knowledge, symbolic codes, and practices layered over time. Vernacular architecture uses an implicit language of unwritten rules, adaptive models, settlement archetypes, and local variations. Over time, each addition respects the foundational matrix while reconfiguring the overall layout of the settlement, producing an urban fabric that is regular in its underlying rules and irregular in its contingent adaptations. Decoding this language, subdividing built forms into identifiable elements, reveals the cultural contexts and underlying logics from which they emerged. This offers the rare opportunity, akin to that of an explorer or an anthropologist, to occupy multiple vantage points simultaneously and observe an event, or in this case, a complex architectural language, as it undergoes a series of reflective permutations rather than being confined to a single, fixed perspective [8] [9].

Architecture is not presented as a closed totality but as a fragmented and hybrid ensemble in which meanings emerge from interacting its parts and the layering of possible readings [10].

The techniques of documentation and restitution of models and synthetic information systems, from drawing to digital modelling processes, act as epistemic filters that select, isolate, and organise information. Thus, every act of graphic restitution, as well as every survey, is inevitably shaped by the interpretive choices of its creator, in relation to the object and the meaning attributed to its form and composition [11]. In the contemporary digital environment, the interpretive character of graphic representation is reformulated into a relational paradigm, where text and image engage in a shared semantic structure: writing provides the structural framework, while drawing articulates the meaningful dynamics of knowledge [12].

It is within this perspective that the outlined methodological path, developed in this research, is situated, in which data acquisition, carried out through fast-survey campaigns based on the integrated

application of terrestrial laser scanning and aerial photogrammetry techniques, provides the metric basis for the elaboration of digital models. These are never simple geometric transpositions but are filtered through the interpretative choices of the operator, who, during the modelling process, defines the relationships and dependencies among the constituent elements. Work on the coding and definition of repeatable elements has led to the use of BIM software, which facilitates the hierarchical structuring of geometric objects and the management of associated information.

On the other hand, using parametric modelling tools inevitably impacts the geometric particularities of these architectures, characterised by highly irregular forms.

This makes it necessary to experiment with solutions capable of mediating between parametric rigour and morphological complexity, exploring possible solutions such as using adaptive components within Revit's BIM environment [13]. Alongside geometry, the terminological definition of elements plays a crucial role, enabling linguistic transpositions that make local variations intelligible while valuing the original terms. To this end, a dedicated digital ontology is currently being developed for this architectural heritage, aimed at mapping, extending, and connecting the standard vocabularies and thesauri currently available, ensuring their interoperability with the modelled geometries and their adaptation to local specificities. Typological and semantic classification of constituent elements allows to build a shared repository that makes it possible to compare different cases, recognise recurring patterns, and identify forms of continuity and transformation – thereby highlighting and valorising the constructive knowledge of the communities that inhabited these places [14]. Conservation thus concerns the physical object and the practices that sustain it: maintenance logics, building gestures, and the oral passing down of expertise. In this sense, every digital model becomes both a document and a narrative instrument, as well as a cognitive system and analytical tool [15]. The aim is to give shape and voice to a vulnerable heritage, threatened by the erosion of materials and oblivion of the practices, gestures, and knowledge that produced it.

CLOSING THOUGHTS: BETWEEN PERMANENCE AND TRANSFORMATION

Faced with the current material collapse and the gradual disappearance of the construction practices that once sustained these places, documentation takes on an ethical dimension. While digital technologies offer valuable tools to meet these challenges, the critical and interpretive stance transforms them into a powerful medium for conveying significance.

Far from mere containers of function, the buildings that punctuate the pre-Saharan valleys present themselves as true palimpsests – products of long equilibria among natural resources, construction know-how, and forms of social organisation.

Therefore, the challenge is simultaneously scientific, technical, cultural, and decolonial. Transposing and codifying do not mean divesting the "other" of its defining features or imposing reductive readings; instead, it is an exercise in building an interpretive bridge that allows the outsider, often approaching from a "Western" perspective, to engage with a culturally distant architectural language. It is precisely within this distance that the digital rendering of these architectures operates: not to subsume the "other" into oneself but to facilitate genuine understanding.

Yet, as Edward Said reminds us [16], every representation is *eo ipso* intertwined with intentions, ideologies, prejudices, and cultural projections. Accordingly, the act of documenting and formalising architecture cannot be dissociated from a critical reflection on how it is framed and narrated. To move beyond forms of orientalism – even those that arise within the same cultural context – means abandoning the view of *Berber* culture as archaic or marginal and instead embracing a more complex, plural, and layered reading of Moroccan history. It means recognising the pre-Saharan landscape not as a forgotten periphery but as a nexus of relationships, memory, and meaning.

NOTES

01| The term Amazigh (plural: Imazighen) is used by the native populations of North Africa – commonly referred to as "Berbers" – as a self-designation, and is commonly interpreted to mean "noble" or "free person." The adoption of this name reflects a growing awareness of cultural identity that encompasses language, traditions, and material heritage, including vernacular architecture. On this topic, see: Maddy-Weitzman, 2011; Boubekeur, 2022.

02| Cf. Curtis, 1983, pp. 182–183; Lee, 2020, pp. 21–22.

03| In his portrayal of the Mediterranean, Braudel acknowledges the Sahara's role as an extension of this realm, emphasising its function as a bridge between sub-Saharan Africa and the Mediterranean regions, and as an integral component of a historical network of exchanges and relations, cf. Braudel (1949), *La Méditerranée et le monde méditerranéen à l'époque de Philippe II*. Paris: Armand Colin, p. 168; Casajus, (2011), *Sahara en mouvement*. L'année du Maghreb, (VII), 5–23.

04| Many structures now identified as *kasbahs* are, in fact, *tighremts* in their origins and architectural form. This terminological shift reflects an evolution in their functional and political significance – particularly when these buildings were adopted by local leaders aligned with central power, as in the case of the Glawa in the Dades Valley (Curtis 1983, p. 201–202).

BIBLIOGRAPHICAL REFERENCES

[1] Curtis, W. J. R. (1983). *Type and variation: Berber collective dwellings of the Northwestern Sahara*. *Muqarnas*, 1, 181–209, p.181.

[2] Masonen, P. (2012). The Sahara as Highway for Trade and Knowledge. In I. Brinkman, M. de Bruijn, & L. Pelckmans (Eds.), *The Speed of Change: Motor Vehicles and People in Africa 1890–2000*, 169–184, pp.169.

[3] Curtis, W. J. R. (1983). *Type and variation, cit.*, p.194, 202.

[4] Mecca, S., Baglioni, E., & Dipasquale, L. (2012). Cultural landscape of the Drâa Valley, Morocco. In *TERRA 2012 Proceedings: 11th International Conference* (pp. 141–146). Firenze University Press.

[5] Curtis, W. J. R. (1983). *Type and variation, cit.*, p.190.

[6] Correia, M. (2017). *Conservation in earthen heritage: Assessment and significance of failure, criteria, conservation theory, and strategies*. Cambridge Scholars Publishing, p. 5.

[7] Abyaa, Z., et al. (2025). *From disintegration to valorisation: What perspectives and multi-scale approaches towards a sustainable territorial design for the architecture of Kasbahs and Ksour in southern Morocco?* In M. Correia, E. Costa, & J. Roque (Eds.), *Vernacular Architecture* (pp. 294–301), p.295.

[8] Parrinello, S., Picchio, F., & La Placa, S. (2024). The Construction of an Informative 3D Model for the Monitoring of City Heritage Risk. In *Reviving Aleppo: Urban, Legal and Digital Approaches for Post-War Recovery* (pp. 243–274). Cham: Springer International Publishing.

[9] Pancani, G., & Pettineo, A. (2024). Documentare i caratteri dei sistemi fortificati in terra cruda dello Ksar di Tamnougalt in Marocco. In F. Zerlenga & M. Cirillo (Eds.), *Defensive Architecture of the Mediterranean Vol. XX*. DadiPress/edUPV.

[10] Balzani, M. (2024). Dallo spazio intersecato allo spazio di interazioni. *TRIBELON Journal of Drawing and Representation of Architecture, Landscape and Environment*, 1(2), 14–23, p. 21.

[11] Parrinello, S. (2015). Rilevare, disegnare e organizzare la città digitale. In *Drawing & City, Disegno & Città. Cultura Scienza Arte Informazione* (pp. 261–270). Gangemi Editore.

[12] Parrinello, S. (2024). Forma e linguaggio. La comunicazione nell'interazione grafica. *TRIBELON Journal of Drawing and Representation of Architecture, Landscape and Environment*, 1(2), 4–11, p. 6.

[13] Buldo, M., Agustín-Hernández, L., Verdoscia, C., & Tavolare, R. (2023). A scan-to-BIM workflow proposal for cultural heritage: Automatic point cloud segmentation and parametric-adaptive modelling of vaulted systems. *International Archives of the Photogrammetry, Remote Sensing and Spatial Information Sciences, XLVIII-M-2-2023*, 333–340

[14] Rao, Z., & Wang, G. (2025). Smart data-enabled conservation and knowledge generation for architectural heritage system. *Buildings*, 15(12), 2122.

[15] Parrinello, S., & Pettineo, A. (2025). Databases and Information Models for Semantic and Evolutionary Analysis in Fortified Cultural Heritage. *Heritage*, 8(1), 29.

[16] Said, E. W. (2003). *Orientalism*. London: Penguin Books. (Ed. Or. New York: Pantheon Books, published 1978)

Executive Editor | Direttore responsabile
Paolo Maggioli

Editor in Chief | Direttore
Marcello Balzani

Vice Editor in Chief | Vicedirettore
Nicola Marzot

Editorial committee | Comitato editoriale
Federica Maietti
Fabiana Raco
Luca Rossato
Martina Suppa

Scientific committee | Comitato scientifico
Alessandro Luigini (Libera Università di Bolzano)
Alfred Rütten (Friedrich Alexander Universität Erlangen-Nürnberg, Germania)
Ana Tagliari (UNICAMP, Brasile)
Enrico Cicalò (Università degli Studi di Sassari)
Francesca Fatta (Università Mediterranea di Reggio Calabria)
Franco Purini (Sapienza Università di Roma)
Livio Sacchi (Università degli Studi G. D'Annunzio - Chieti/Pescara)
Manuel Gausa (Università di Genova)
Marco Maretto (Università di Parma)
Marco Trisciuglio (Politecnico di Torino)
Meghal Arya (CEPT University, India)
Ricky Burdett (London school of economics, UK)
Stefano Brusaporci (Università dell'Aquila)
Thomas Herzog (Technische Universität München, Germania)
Valter Caldana (Universidade Presbiteriana Mackenzie, Brasile)
Wilson Florio (Universidade Presbiteriana Mackenzie, Brasile)
Winy Maas (TU Delft, Paesi Bassi)

Editorial board | Redazione
Gabriele Giau
Greta Montanari
Fabio Planu
Dario Rizzi

Graphics | Progetto grafico
Plam Creative Studio

Layout | Impaginazione
Plam Creative Studio

Contributions | Collaborazioni
Per l'invio di articoli e comunicati si prega di fare riferimento al seguente indirizzo e-mail: bzm@unife.it
For sending articles and press releases, please refer to the following e-mail address: bzm@unife.it

Publisher | Direzione
Maggioli Editore, Via del Carpino, 8
47822 Santarcangelo di Romagna (RN)
tel. 0541 628111 - fax 0541 622100
Maggioli Editore è un marchio Maggioli s.p.a.

Cover | Copertina
Lucy Orta, Refuge Wear - Habitent, 1992-1993.
Aluminium coated polyamide, polar fleece, telescopic aluminium poles, whistle, lantern, transport bag, silkscreen print, 125 x 125 x 125 cm.
Courtesy Lucy + Jorge Orta / ADAGP, Paris 2025 | Lucy Orta, Refuge Wear - Habitent, 1992-1993.
Poliamide rivestita in alluminio, pile, pali telescopici in alluminio, fischietto, lanterna, sacca da trasporto, serigrafia, 125 x 125 x 125 cm.
Per gentile concessione di Lucy + Jorge Orta / ADAGP, Parigi 2025



Le immagini utilizzate nella rivista rispondono alla pratica del fair use (Copyright Act 17 U.S.C. 107) recepita per l'Italia dall'articolo 70 della Legge sul Diritto d'autore che ne consente l'uso a fini di critica, insegnamento e ricerca scientifica a scopi non commerciali.

