LabOnt Weekly Newsletter

Notiziario LabOnt n. 271 (22-28 aprile)

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Newsletter
LabOnt newsletter informs about
scientific, didactic, and
dissemination activities ("Terza
missione") of the research group
and its associate members.

*Il notiziario del LabOnt è redatto
da Francesco Camboni e Erica
Onnis.*

rivista di estetica

Rivista di Estetica
Indexed by
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Start

Progetto Start@Unito
**Tiziana Andina, Maurizio
Ferraris:** *Cos'è la Filosofia*

LabOnt ha il piacere di

Highlights

ClarínX
El gran diario argentino

La cultura es una fuga sin fin de la imbecilidad
Marina Artusa entrevista Maurizio Ferraris

Atraído por la distinción de Eco, el filósofo italiano **Maurizio Ferraris**, que enseña Filosofía teorética en la Universidad de Turín, se tomó la imbecilidad en serio. Y puso en marcha los engranajes del análisis filosófico para reflexionar sobre esa tara del pensamiento que, según él, es innata al ser humano. La imbecilidad es una cosa seria se llama el libro que le dedicó: "Imbécil deriva del latín in-baculum, es decir, 'privado de bastón'. Defino la imbecilidad como ceguera, indiferencia u hostilidad hacia los valores cognitivos".
Señas particulares. Influenciado por el filósofo francés Jacques Derrida y discípulo del italiano Gianni Vattimo, **Maurizio Ferraris**, que nació en Turín (Italia) en 1956, lleva años teorizando sobre el "nuevo realismo", una corriente opuesta al postestructuralismo, cuyos postulados concebían a la realidad como construcción social, y a la verdad y la objetividad como nociones inútiles. Para **Ferraris** vivimos el tiempo de las necesidades reales, las vidas y las muertes reales que no pueden reducirse a interpretaciones.

Usted dice que es lo único que tenemos de profundamente humanos. ¿La imbecilidad es una especie de pecado original?

Exactamente. No soy cristiano, pero veo que la condición humana del cristianismo tiene una visión del ser humano más realista que la visión laica, que suele suponer que el ser humano es perfecto pero fue arruinado por la sociedad. Mientras que la doctrina del pecado original hace notar que el ser humano nace rengo desde el origen, que se espera que se perfeccione, pero no necesariamente es así y, por eso, abandonado a sí mismo, el ser humano no logra ir muy lejos. [Sigue leyendo]

This Week

American Society for Aesthetics - Eastern Division Meeting
Philadelphia, 20-21 April
Courtyard Marriott, Philadelphia, Pennsylvania

2:15 pm – 4:15 pm
Invited Panel: Yarn-Bombing and Public Art.
Chair: Tiziana Andina (University of Turin)
Andrea Baldini (Nanjing University) and **Pamela Pietrucci** (Northwestern University), "Is Yarn-Bombing Street Art? Arts and Community Activism in Post-Disaster Contexts"
Melissa Haims: Artist talk
Download the preliminary program
Webpage

International Conference. David Foster Wallace between Philosophy and Literature
Chieti, 18-21 aprile
Università degli Studi G.d'Annunzio di Chieti-Pescara Dipartimento di Scienze Filosofiche, Pedagogiche ed Economico-Quantitative
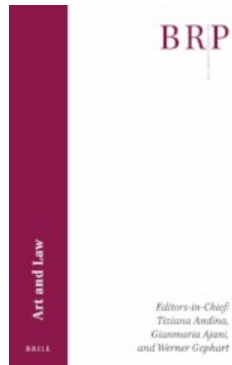
Il convegno internazionale di studi David Foster Wallace Between Philosophy and Literature, organizzato dal Dipartimento di Scienze Filosofiche, Pedagogiche ed Economico-Quantitative dell'Università degli Studi G. d'Annunzio di Chieti-Pescara, si propone l'obiettivo di analizzare – in una prospettiva interdisciplinare – l'intera opera di David Foster Wallace nel decennale della sua scomparsa. Per la prima volta in Italia, dal 18 al 20 aprile

progetto Start@UniTo dai Professori **Maurizio Ferraris** e **Tiziana Andina** in collaborazione con **Davide Dal Sasso**.

Il Progetto Start@UniTO, realizzato dall' Università di Torino con il contributo della Compagnia di San Paolo, intende promuovere e facilitare la transizione dalla scuola secondaria di secondo grado al sistema didattico universitario attraverso la realizzazione e la diffusione di venti insegnamenti offerti interamente on-line. Gli insegnamenti riguardano discipline dei primi anni accademici di quasi tutti i corsi di studio dell'Ateneo - dalla fisica alla sociologia, dall'informatica all'antropologia culturale, dal diritto alle lingue, dalla matematica alla zoologia - e sono pensati appositamente per chi deve avvicinarsi agli studi universitari; sono facilmente accessibili perché si trovano su una piattaforma multimediale dedicata.
Webpage

Brill Research Perspectives in Art and Law

An Interdisciplinary Journal

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Editors-in-Chief:
Tiziana Andina, University of Turin, Italy
Gianmaria Ajani, University of Turin, Italy
Werner Gephart, University of Bonn, Germany

Download the flyer HERE

Latest issue
What is Art? The Question of Definition Reloaded
by **Tiziana Andina**
Web page

racconti) e saggistico-filosofici, che continuano ancora oggi ad essere strumenti fondamentali per interpretare e comprendere la condizione umana attuale in tutta la sua complessità. Il 21 aprile 2018, in occasione della Giornata Mondiale del Libro e con la collaborazione del FLA Festival di Libri e Altrecose, sono previste diverse iniziative, come la proiezione del biopic The End of the Tour, introdotto e commentato da Gian Piero Consoli e la tavola rotonda con i principali traduttori italiani di Wallace: Giovanna Granato, Martina Testa e Christian Raimo, moderati da Adriano Ardovino e Simone Gambacorta. L'evento è patrocinato dalla Società Italiana di Filosofia Teoretica, dalla Società Filosofica Italiana – Sezione di Francavilla al Mare, dalla Fondazione PescarAbruzzo, dall'Assessorato alla Cultura del Comune di Pescara, dalla Rete del Libro – Pescara Legge, dalla Delegazione FAI di Pescara e dal Museo delle Genti d'Abruzzo.
Per info e programma completo clicca QUI

The XIII Prague Interpretation Colloquium: Fiction and Pretense
Prague, April 23–25

On 24th April, **Carola Barbero** (Università di Torino) will hold a talk on **"**Pretending to be a Fictional Character" at the XIII Prague Interpretation Colloquium.
The next day, at 10:00, **Enrico Terrone** (Università di Torino) will hold a talk on "Pretending Not To Be. Adventures in the Secondary Fiction".
Download the full program

Working Title Film Festival
Vicenza, 28 aprile
Exworks, strada del Pasubio 106/G, h 15.00-18.00

L'obiettivo della conferenza è quello di indagare il decennio 2008–2018, caratterizzato da una crisi economica e sociale epocale, attraverso alcuni case studies in ambito audiovisivo. Gli interventi dei relatori metteranno a fuoco le forme con cui il cinema di finzione, il cinema documentario, la serialità televisiva e web si sono contaminati con una realtà sociale sempre più difficile e complessa, che non poteva (e non può) più essere ignorata, nemmeno nei formati audiovisivi più di intrattenimento. Da questo contesto e da un avanzamento tecnologico sono scaturiti nuovi linguaggi e forme audiovisive sempre più ibride e nuove forme di utilizzo dei materiali d'archivio.

Interverranno:
Enrico Terrone - "Il cinema e l'ontologia del lavoro"
Paolo Chirumbolo - "Il lavoro nel cinema italiano"
Elena Testa - "La riscoperta dell'archivio: il materiale di repertorio nel cinema d'oggi"
Chiara Checcaglini - "Il lavoro e le serie tv: microcosmi, identità e questioni sociali"
Tiziano Toracca e **Angela Condello** - "I work therefore I am (European): un progetto europeo su identità sociali, mobilità, integrazione e rappresentazione"
Webpage

Forthcoming

Aesthetics of Popular Art Conference
Warsaw, 4th-6th May

On 4th May, **Carola Barbero** will hold a talk on "Why is it important to read literature?" at the Aesthetics of Popular Art Conference in Warsaw.
Download the full program

Festival dell'Economia 2018: "Lavoro e Tecnologia"
Trento, 31 maggio-3 giugno

La tecnologia può elevare il lavoro e creare tempo libero - scrive Tito Boeri, direttore scientifico del Festival dell'Economia di Trento, ma la sua avanzata si accompagna al consumo diffuso di ansiolitici. OgnIqualvolta si assiste ad un'accelerazione del progresso tecnologico, le tesi secondo cui le macchine sostituiranno interamente l'uomo prendono piede. La fine del lavoro è stata decretata centinaia di volte, con un pessimismo tecnologico che trascende gli anni di crisi. Eppure nelle economie di tutto il mondo si continuano a generare milioni di posti di lavoro e il tasso di occupazione (il rapporto fra occupati e popolazione in età lavorativa) è cresciuto nel corso del XX secolo pressoché ovunque. Anche se la disoccupazione può aumentare bruscamente durante le recessioni, ed è oggi insopportabilmente alta in alcuni paesi, tra cui il nostro, non c'è traccia di una crescita di lungo periodo della disoccupazione. Automazione significa distruzione di lavoro, sostituzione di lavoro svolto dall'uomo con

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Maurizio Ferraris
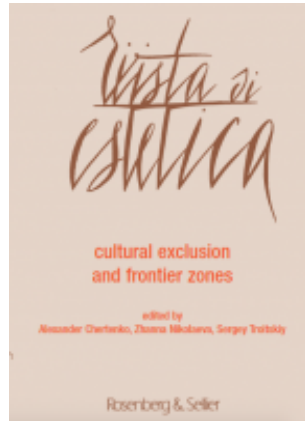**President of LabOnt**
Download the CV and the bibliography HERE

Tiziana Andina
Director of LabOnt
Download the CV and the bibliography HERE

creazione di lavoro.
Webpage
Scarica il programma provvisorio QUI

Rivista di estetica

New issue of *Rivista di Estetica*
Edited by **Alexander Chertenko**, **Zhanna Nikolaeva**, **Sergey Troitskiy**

Cultural Exclusion and Frontier Zones

The functioning of cultural memory is always accompanied by the emergence of suppression zones covering the experiences and phenomena which were excluded, for some reason or another, from conventional cultural practices. The scope of excluded phenomena is as broad as possible and reaches from inconvenient events, works of art, historical or cultural figures to certain forms of expression, gestures, emotions, material objects, attitudes, discourse frameworks and narration patterns. Being repressed as they are, they, however, still influence the drawing of cultural borderlines and the processes of identity construction. Such dialectics of repression and (re-) actualization can be best characterized through the notion of "cultural exclusion zones" (similar to Chernobyl exclusion zone). In the current issue of "Rivista di Estetica" we thus try to discover and to describe those exclusion zones, the mechanisms of their formation and their multifold impact upon the contents of culture in different social, historical, epistemological and cultural contexts.

Summary:

Zhanna Nikolayeva, Sergey Troitskiy, *An Introduction to Russian and International Studies of Cultural Exclusion Zones. An Analytical Overview of Recent Concepts*
Alexander Brodsky, *Logic Lessons for Russia. Kiev's Theology and the Russian Enlightenment*
Alexey V. Malinov, *Discourse of Nature in Gregory Skovoroda's Teaching*
Elena Ovchinnikova, *Ethics and Ideology in Russian Culture during the 18th and 19th Centuries*
Kseniya Kapelchuk, *Repetition and Chance: the Two Effects of Revolution*
Ernesto C. Sferrazza Papa, *What Is a Wall? Towards an Ontology of Political Artefacts*
Alexander Chertenko, *Re-actualizing a Cultural Exclusion Zone. Human Experimentation and Intellectual Witness in Friedrich Dürrenmatt's Suspicion and Marcel Beyer's The Flying Foxes*
Anna Troitskaya, *Actualization and Deactualization in Art Studies. The Experience of the Institute of Art History*
Natalia Artemenko, *Cataleptic Consciousness. Language as a Figure of Silence*
Timothy Tambassi, *From Geographical Lines to Cultural Boundaries. Mapping the Ontological Debate*
Sergey Troitskiy, *The Problem of Terminological Precision in Studies on Cultural Exclusion Zones*

Varia:

Fabrizio Calzavarini, *Eliminativismo semantico e competenza lessicale*
Chiara Cappelletto, *Le metamorfosi del classico: corpi naturali, artefatti materiali e nuove pseudomorfosi*
Angela Condello, **Maurizio Ferraris**, *L'ermenutica giuridica come tecnica*

Recensioni:

Enrico Terrone, *Teoria del progetto architettonico. Dai disegni agli effetti, di Alessandro Armando e Giovanni Durbiano*
Davide Dal Sasso, *Artecrazia Macchine espositive e governo dei pubblici, di Marco Scotini*
Carola Barbero, *Learning from Fiction, "Teorema, Revista Internacional de Filosofia", XXXV, 3, 2016*

News on *Il denaro e i suoi inganni*

I Bitcoin e la moneta, tra ieri e oggi cambiano gli strumenti non il valore sociale
Giuseppe Deiana - L'Unione Sarda

Tutti noi abbiamo a che fare con il denaro, anche se pochi forse sanno rispondere alla domanda: che cosa è?

qualcosa che dà potere a chi lo detiene ma soprattutto un qualcosa che crea obblighi, diritti, possibilità. **John R. Searle**, docente all'Università di California a Berkeley, uno dei maggiori filosofi contemporanei, e **Maurizio Ferraris**, che invece insegna all'Università di Torino e presiede il laboratorio di Ontologia, hanno esaminato dal loro punto di vista il concetto di denaro, superando le teorie monetarie e cercando di comprendere cosa rappresenta il denaro all'interno della società contemporanea. [Continua a leggere]

LabOnt Workshops - New Sessions Announced

2018/19 LabOnt Workshops
Organized by Elena Casetta & Vera Tripodi
In a classical article, Willard Van Orman Quine (1948) wrote that the ontological problem can be put in three Anglo-Saxon monosyllables: "What is there?", and that it can be answered in a word: "Everything", and everyone will accept this answer as true. However: "there remains room for disagreement over case". This series of workshops aims at exploring this disagreement, discussing and analyzing it through different disciplines and regions of being.

Ontology & the Arts
Turin, May 29, h. 10.00 – 13.00 / 15.00 – 17.00
Palazzina Einaudi, Aula 6, Campus Luigi Einaudi, Lungo Dora Siena 100/A

Speakers: **Tiziana Andina** (University of Turin), **Adam Andrzejewski** (Warsaw University) and **Marta Zaręba** (University of Warsaw), **Elisa Caldarola** (University of Padua), **Enrico Terrone** (EHESS, Paris), **Davide Dal Sasso** (University of Turin).

What is a work of art? What method can philosophy adopt to understand the nature of contemporary arts? What is the difference between a painting and a film? What kind of objects are musical works? The workshop aims to investigate the different approaches developed in the field of ontology concerning the study of the various kinds of artworks and the variety of contemporary arts.

Ontologia delle istituzioni
Turin, May 31, h. 15-17
Campus Luigi Einaudi, Lungo Dora Siena 100/A, Aula D5

Intervengono: **Giulia Andrighetto** (CNR, Roma) e **Francesco Guala** (Università di Milano).
Modera: **Vera Tripodi** (Università di Torino).

LabOnt Informs

Aperte le iscrizioni al corso "La retorica per insegnare e per fare un discorso"
Roma, 28-29 maggio
Centro Congressi Cavour - Fondazione CRUI, h 9:30-16:30

Si segnala che la Fondazione CRUI organizza un corso di due giornate, 28 e 29 maggio 2018, dal titolo "La retorica per insegnare e per fare un discorso".
I contenuti del corso sono: le tecniche del teatro per gestire il corpo; tecniche della retorica e dell'argomentazione per preparare una lezione e un discorso; preparare un discorso o una lezione in stile TED; esporre un discorso o una lezione in stile TED.
Il corso punta a trasferire le tecniche della retorica per la didattica e per il public speaking che possono essere utilizzate sia per gestire al meglio una lezione sia in occasione di convegni e di riunioni importanti. I destinatari del corso sono: responsabili della comunicazione delle università, docenti, ricercatori, personale tecnico e amministrativo.
Per ulteriori informazioni sui contenuti del corso e le modalità di registrazione, clicca QUI

Automazione, cibernetica della mente, logonica attenzionale. Un dialogo con Francesco Forleo
A cura di Elisabetta Brizio

Dott. Forleo, il suo *La cibernetica italiana della mente nella civiltà delle macchine* **(Prefazione di Luca Angelone, Universitas Studiorum, Mantova 2017) non può prescindere dalla sua esperienza diretta in importanti centri di ricerca e di sperimentazione. Quanto di questa esperienza è passato nel suo libro?**

progettazione dei software che hanno guidato una buona parte degli esperimenti svolti sulla dinamica degli autoveicoli nella mia carriera in questo campo. Ciò è sicuramente vero, ed è suffragato da diverse evidenze, se pensiamo che ormai molti costruttori mettono sul mercato autoveicoli dotati dei più evoluti dispositivi cibernetici, come i sistemi di parcheggio automatico, il controllo della stabilità e gli apparati di frenatura assistita che riproducono in modo soddisfacente il comportamento di una mente umana. Il tentativo è sempre quello, ispirandoci a Norbert Wiener, di far compiere al veicolo, quando è pilotato da un dispositivo artificiale intelligente, quelle manovre che un essere umano dovrebbe o vorrebbe fare in vista di un fine, ad esempio riprendere il controllo in caso di una sbandata o modulare con freddezza una frenata disperata per evitare un ostacolo improvviso e imprevisto. Ma in realtà c'è anche qualcosa che viene da più lontano, e la sua domanda mi permette di astrarre altri elementi degni di nota fra i miei trascorsi professionali e quanto si può ritrovare nel volume. [Continua a leggere]

Calls

Conferences

"Without future, without memories, thus I sit here" (ZalV). Friedrich Nietzsche between History and Memory
Naumburg (Saale), 11-14 October
Organising Committee: Anthony Jensen (Providence), Carlotta Santini (Berlin)
Submission deadline: 31 May 2018

Keynote speakers:
Jan Assmann (Basel)
Christoph Schuringa (London)
Vanessa Lemm (Sidney)
Aviezer Tucker (Boston)
Didier Franck (Paris)
Hubert Thüring (Basel)
Hans Ruin (Stockholm)
Carlotta Santini (Cambridge)
Anthony Jensen (Providence)
Martin Saar (Frankfurt am Main)

History and memory rank as central themes in the philosophy of Friedrich Nietzsche. As one of the last philosophers of the 19th Century, Nietzsche naturally belongs to the so-called 'historical century'. The contentious exchange with the past and with antiquity – as much as the mechanisms, the dangers, and the lessons of memory and tradition – are continually examined and stand in close relationship with Nietzsche's vision of life and his project of
human development. As Jacob Burckhardt once wrote of the cultural critique to his Basel colleague: "Fundamentally, you are always teaching history" (13.09.1982). Following Burckhardt's judgment, the 2018 Jahrestagung of the Nietzsche Gesellschaft will focus on the analysis of core questions in the philosophies of history and memory, and their respective convergence in the thought of Nietzsche. The epistemological relevance of these central
concepts will be thematized alongside those concerning history, forgetting, memory, tradition, and education. The discussion of these rich themes unifies a broad spectrum of questions, from that of cultural memory and contemporary philosophy of mind to a reconstruction of Nietzsche's sources and reception.

Panels:
A) History as "Geschichte" or "Historie"
B) Memory between "Erinnern" and "Vergessen"
C) Traditions and their Critique
D) Education and 'Mnemotechnik'
E) Sources and Reception
Download Call for Papers

Analytic Aesthetics and Film Studies
University of Warwick, October 26-27, 2018
Organizing committee: Dr Mario Slugan (Ghent University/University of Warwick), Dr Enrico Terrone (Università di Torino/Collège d'études mondiales): aesthetics.film.studies@gmail.com
Submission deadline: 2 July 2018.

Dr **Catharine Abell** (University of Manchester).
Dr **Andrew Klevan** (University of Oxford).

"Analytic Aesthetics and Film Studies" will explore how film scholars and practitioners can contribute to the analytic aesthetics as much as how analytic aestheticians can contribute to our understanding of film. It welcomes analytic aestheticians working on film and film scholars and practitioners interested in contributing to the debates in analytic aesthetics.
Topics for papers and pre-constituted panels may include but are not limited to:

- Analytic aesthetics' actual or potential contribution to film theory, history, criticism, or practice
- The potential or actual contribution of film theory, history, criticism, or practice to the analytic aesthetics
- The history of analytic aesthetics' engagement with film
- The present-day status of analytic aesthetics in film studies
- The treatment of philosophical subjects in film (philosophers as filmmakers, filmmakers as philosophers, film-philosophy)
- Challenges from film history and theory to analytic accounts of representation in film (including both fiction and depiction)
- The role of film theory in the development of analytic aesthetics
- The nature of distinction between film theory and philosophy of film
- Moving images beyond the realm of films: TV series, video games, virtual reality, video art... How are they currently accounted for in analytic aesthetic and in film studies? How can the cooperation between the two disciplines improve the research on such moving images?
- Which films count as works of art? What does it mean for a film to be a work of art? What is the relationship between film as an art form and the art system as a whole? How can the dialogue between analytic aesthetics and film studies shed some light on these issues?

Speakers will be notified of decisions by the end of July. There will be no conference fees. The conference is open to both individual papers or pre-constituted panels (with 3 speakers each and a chair).
In the case of individual papers, please submit abstracts between 500 and 1000 words (references included) together with a title and 5 keywords. The abstracts should be prepared for blind review (with name, institutional affiliation, contact details, and the title of the proposal in a separate file).
In the case of pre-constituted panels, the conveners are asked to submit a panel proposal including the title, a 300- to 500-word justification for the panel and 300- to 500-word abstracts (references included) for each of the three presentations making up the panel accompanied by a title and 5 keywords. Also included should be names and institutional affiliation for the three presenters and the name, institutional affiliation, contact details, and institutional affiliation for the chair. Panel conveners will be also requested to conform to the Good Practice Policy making sure that at least two of the panellists (including the convener/chair) are female.
The project has received funding from the European Union's Horizon 2020 research and innovation programme under the Marie Skłodowska-Curie grant agreement No 746619.
Website: https://aestheticsfilmstudies.weebly.com/

Ardeth (Architectural Design Theory): Rights/Diritti
Theme editor: Carlo Olmo
Submission deadline: 15/07/2018

The range of actions deployed by design professions have seldom entered the debate regarding the relationship between city, rights, and powers. The legitimacy of design actions, though, undergoes the same fragmentation that, in a complementary fashion, questions both the credibility of physical limits in defining what a city is (for instance walls, urban morphology, the district) as well as the universal validity of the rights that are spatially defined by such units.
The project of architecture is often the carrier of a "tyranny of values" (Schmitt, 1966), as it breeds paradigms centered on form, on function or even on consensus, that, for instance, have indirectly reinforced the High-Tech trend, the naturalization of technology and of ecology in the project, as well as the various declinations of participatory action. Perhaps design can still offer itself as a complex dialogical form intended as the sum of technical and relational knowledge sets, and maintain its "discursive" role: nonetheless, the development of such a discursive potential implies the opening of a dialogue with the juridical (Butler, 2012) and historical disciplines (in light of the fact that even the hard sciences have been by now historicized) as well as with geography and the human sciences that deal with the urban dimension. On these premises, this call for papers proposes three main lines of reasoning.

The project as apparatus for the transfer and translation of values and rights
The principle of authority as answer to growing complexity allowed for the affirmation of a priori legitimized

architecture and – in part design, answer not only to simplified representations of reality (Smart, Green, Sustainable architecture and city...), but also to systems of values and rights which are external to their own possibilities for negotiation and decision, and often decontextualized from the places in which they produce effects. In this situation, architectural design reads like a technical discipline relying on set ideologies, which cannot be the result of transactions and exchanges constructed along the way. Is this disciplinary marginality a given, or can it be improved upon?

The project as strategy for the statement and construction of rights
The political foundation of space has been constructed, ever since antiquity, on the definition of boundary (Barbera, 2017; Gaeta, 2004; Hansen, 1999).
Today, the coincidence between physical and juridical boundary appears to blur, while, on the contrary, the web of rights that have stratified over space have multiplied in representations and self-referentiality. How can the transformation of space through the tool of architectural projects facilitate the construction of new rights (of access, of ownership, of citizenship, of use, of cultural and symbolic representation) and guarantee their stability? This same constitutive bond governing space has succeeded, since V-Century Athens, in tying together narrative, democracy, rights and design (Loraux, 1997). Today, these concepts seem to indicate self-referential threads, working towards separate objectives: storytelling, electoral consensus, normativity of procedures, technical and economical efficacy, etc. Is this specialization of competence sets necessary and inevitable, or is it still possible to recompose these seemingly separate dimensions through the design of physical space?

The project as map for a space of fragmented rights
On the one hand, rights answer to a system of values and norms that were made autonomous from space, and rather functional to other dimensions (for instance, the financial sphere or even the World Wide Web). On the other, clusters of rights that are increasingly fragmented and hidden can define other types of spatial boundaries, for which neither ideologies of sprawl nor jeux d'échelles (Revel, 1996) seem to offer effective interpretive strategies. Megalopolises like Mexico City, São Paulo, Mumbai, Guangzhou, rely on boundaries governed by property legislations, on increasingly stronger physical barriers, on a model of city that works through closed sub-communities – gated communities- and through research clusters inaccessible to new 'strangers in the city' (as it happens, for instance, in the case of Google, Amazon, or Facebook in California). These are socially impenetrable enclaves, not only because the communities living there abide to informal rules that are much more rigid than formal ones (thus replicating forms of self-segregation like the ones regulating the favelas or those districts founded on religious exclusiveness), but also because those rules are legitimized and recognized by outside society as well, thus maintaining and reinforcing their conditions of separation. Today, the boundaries that politically shape space, which is often seen as globalized and abstract, are marked by rights that are increasingly "corporative" and often made invisible – as in the case of Asian smart cities designs. Which are the implications of this? In such conditions, where the separation of space coincides with a segregation of rights, which design action can be of use? Can the project of architecture critically confront conditions such as the ones described?

This call for papers addresses scholars that variously deal with the spatial, social and political dimension of urban transformations, and that through the proposition of theoretical argumentations, case studies, and field work, attempt to answer one or more of the following questions:
1. Can the project of architecture transfer a system of general values and rights within a specific action of spatial transformation? And if so, through which scientific alliances, and, even more importantly, with which outcomes?
2. Does the project of architecture have the power of dialoguing with the juridical foundation of space? If so, through which tools can this power be effective? 3. Can the design of space still be the tool through which to reframe narratives, democracy and rights?
4. Is it possible to unhinge the segregated system of rights through the action of the project, or should we give in to the clustered structure of contemporary urban space?

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The Editorial Board of *Argumenta* invites the submission of papers in answer to the following call: *Persons, Reasons, and What Matters: The Philosophy of Derek Parfit*
Guest editor
Fabio Patrone (University of Genova)
Invited contributors
John Perry (Stanford University)
Eric T. Olson (University of Sheffield)
Martine Nida-Rümelin (University of Fribourg)

For any query, use please the following address:
fabio.patrone@unige.it

Description
Derek Parfit's influence has been substantial in the discussions on personal identity, rationality, and ethics in general. On the one hand, since his first works (Parfit 1971, Parfit 1984) he initiated a new trend in the classic debate about criteria of personal identity, putting forward different and more specific methodological requirements. With the so-called "identity doesn't matter view" he stressed the importance of a metaphysical analysis of personal identity, arguing that (logical) identity doesn't matter in survival. On the other hand, Parfit analysed the relation between rationality and time (Parfit 1984: Ch. 2), as well as the concerns about the future generations (Ch. 4), and argued in favour of a universal moral theory (Parfit 2011).
The purpose of this issue is to stress Parfit's influence in the contemporary philosophical debate, and the significance of his revolutionary ideas. We welcome papers that analyse Parfit's theses on (but not limited to) the following topics:

- Parfit "identity doesn't matter view"
- Personal identity and its criteria
- Thought experiments
- Reductionism
- Time and rationality

References
Parfit D. (1971), "Personal Identity", *Philosophical Review* 80, 3-27.
Parfit D. (1984), *Reasons and Persons*, Oxford: OUP.
Parfit D. (2011), *On What Matters*, Oxford: OUP.

Articles must be written in English and should not exceed 8000 words. For the presentation of their articles, authors are requested to take into account the instructions available under Information for Authors. Submissions must be suitable for blind review. Each submission should also include a brief abstract of no more than 250 words and five keywords for indexing purposes. To submit a paper, please visit this page.

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