

# A Paradigm of the Contemporary City: Temperature as Embodied Perception

commons  
 temperatura  
 antropocene  
 pratiche artistico-architettoniche  
 corpo  
**commons**  
**temperature**  
**anthropocene**  
**art-architectural practices**  
**body**

È possibile ripensare lo spazio e l'abitare da una prospettiva incentrata sul corpo, che consideri l'interazione dinamica tra gli esseri umani e l'ambiente come se influenzassero e fossero influenzati? Questo articolo esplora concetti teorici nella pratica, identificando i tipi di spazi che rendono operativa questa idea e le pratiche necessarie per realizzarla. L'uomo appare sempre più distaccato dal mondo fisico e materiale. Tuttavia, si sostiene che si stia entrando in una fase caratterizzata da una rinnovata attenzione per corpo e per elementi empiricamente fondati. L'Antropocene rappresenta un punto di svolta cruciale, che spinge a rivalutare l'impegno umano con il mondo e a immaginare nuovi metodi per affrontare i cambiamenti sociali, politici ed epistemologici provocati dal riscaldamento globale. Un paradigma incentrato sul corpo viene proposto come soluzione per affrontare le sfide di un mondo in trasformazione, esaminando le implicazioni a livello individuale (corpo), sociale (corpo sociale) e culturale (corpo culturale). Questa lente esplora a fondo la connessione tra gli esseri umani e l'ambiente. Il concetto di temperatura ambientale servirà come strumento per l'applicazione di questa visione del mondo, andando oltre le definizioni scientifiche per comprendere la dinamica tra corpi umani, non umani e materiali. Questo concetto e la metodologia proposta per applicarlo, evidenzieranno la rilevanza degli spazi residuali e delle pratiche artistico-architettoniche come punto di partenza per lo sviluppo di nuovi modi di abitare il nostro mondo. L'ipotesi è che le pratiche contemporanee, come l'installazione performativa e le architetture transitorie, possano essere viste come forme di occupazione ambientale, rivelando possibilità di riutilizzo e riattivazione di spazi non visti. Questo approccio promuove forme di sintonizzazione e un'etica della cura, per ridisegnare la nostra comprensione dello spazio e dell'abitare.

Can we rethink space and inhabiting from a body-centred perspective that considers the dynamic interaction between humans and the environment as affecting and being affected? This paper explores theoretical concepts in practice, identifying the types of spaces operationalising this idea and the practices necessary to realise it. Humans appear increasingly detached from the physical and material realms. However, it is argued that we are entering a phase characterised by a renewed focus on the body and materially grounded elements. Anthropocene represents a crucial turning point, prompting a reevaluation of human engagement with the world and envisioning new methods to address the social, political and epistemological changes brought about by global warming. A body-centred paradigm is proposed as a solution for embracing the challenges of a transforming world, examining implications on individual (the body), societal (the social body), and cultural levels (the cultural body). This lens thoroughly explores the connection between humans and the environment. The concept of environmental temperature will serve as a tool for applying this worldview, extending beyond scientific definitions to encompass the dynamic between human, non-human, and material bodies. This concept and the methodology proposed for applying it will highlight the significance of residual spaces and art-architectural practices as a starting point for developing new ways of inhabiting our world. The hypothesis is that contemporary practices, such as performative installation and transitory architectures, may be viewed as forms of environmental occupation, revealing possibilities for reusing and reactivating unseen spaces. This approach fosters attunement and an ethic of care, reshaping our understanding of space and habitation.

**Melina, Francesca<sup>1</sup>**

<sup>1</sup> IUSS Pavia, Ca' Foscari University of Venice, PhD SDC in Environmental Philosophy, Venice, Italy.  
 francesca.melina@iusspavia.it  
<https://orcid.org/0009-0009-9899-7921>

Citation: Melina, F. (2025). "A Paradigm of the Contemporary City: Temperature as Embodied Perception", UOU scientific journal #09, 76-87.

ISSN: 2697-1518. <https://doi.org/10.14198/UOU.2025.9.08>  
 This document is under a Creative Commons Attribution 4.0 International license (CC BY 4.0)

Article Received: 15/01/2025  
 Received in revised form: 22/02/2025  
 Accepted: 11/04/2025



## FRAMING THE ISSUE

This paper reflects the author's broader doctoral research pathway, focusing on the philosophical conceptualisation of art as a means to experience Anthropocene<sup>1</sup>. It examines aesthetic eco-ethical actions for producing Commons in the context of global warming<sup>2</sup>. The underlying assumption is that practice can intuitively comprehend and inform certain theoretical questions: the attempt is to grasp how. The paper transitions from a philosophical background to empirical artistic research, generating new theoretical reflections. Its objective is to observe, from a transdisciplinary perspective, how art and architectural practices can create spaces that inspire new ways of inhabiting in relation to climate change. The hypothesis considers art-based practices as producers of Commons (Fig.1), encompassing both their material (space and goods) and immaterial aspects (action and knowledge). Readers will encounter a theoretical framework that first analyses the current human experiences of Anthropocene, then presents a theoretical proposal designed as a reflective tool, offering a potential method for interpreting specific empirical phenomena. The connection between theory and practice is crucial, as an inseparable bond intertwines the two: theory sparks empirical investigation, while practice informs theory, fostering new research pathways and questions. This is to uncover

answers to today's urgent issues, suggesting a new theoretical paradigm as a foundation for promoting ways of behaving and experiencing the world.

Indeed, our era seems to be one in which humanity has separated itself from what can be considered physical and material. Humans are navigating a time of artificial intelligence and technology that transcends natural constraints. At first glance, it seems likely to state that human evolution, more than ever, has to forego the natural bond, the materiality of the experience and accomplish a new and still unexplored stage of being, where what's rational and related to the mind has reached its full might<sup>3</sup>. Moreover, some theorists claim it is necessary to view this new stage as detached from human evolution, as something whose control has been lost, giving birth to a new autonomous "sphere": the Technosphere<sup>4</sup>.

This paper aims to defend the idea that humanity is experiencing a phase characterised by a renewed centrality of the body, of what's material and empirically rooted. Examining in depth the system of knowledge that typifies what we can call contemporary times, it appears possible to assert that naming Anthropocene represents a shift from the world humanity was building to the necessity of envisioning a new and different perspective on humankind itself. More than ever, it is evident that humans are affecting the environment: understanding that

not only humanity *is affecting* but that it also *is affected* is what is at stake (Dewey 1958, Husserl 1966). In other words, recognising the mutual exchange involved in experiencing the world is necessary to discover ways to foster new understandings of the meaning of Anthropocene.

Given those premises, this paper will try to unfold the reasonings behind the above-proposed hypothesis, delving into the idea of *corporality* taking over (Iofrida 2019) and observing how to implement this concept. By defining its theoretical framework, the article proposes examining how the notion of "bodies" can serve as the pivot for a new approach to the world, deploying various practical means to address the challenges of Anthropocene. *Is it possible to rethink the relationship with the concept of space from a body-centred perspective? If so, how? What theoretical and practical concepts might help undertake this path? Which types of spaces are likely to implement this concept? What practices should be embraced to enact this new perspective?* The following discussion will explore the concept of *Environmental Temperature* as a useful concept to answer the above-proposed questions. Temperature is closely linked to bodily perception and applies to every human, animal, and material body; it appears to be a strong starting point for envisioning a reconceptualization of space and inhabitation. Viewing temperature as an environmental factor and going beyond its scientific meaning involves not only the interaction and mutual exchange between two bodies in contact but also encompasses the different meanings that society attributes to the spaces they inhabit. This highlights the mutuality of the relationship between humans and the environment, which involves the exchange of temperatures regarding how humans attribute meanings and how the environment shapes those meanings by integrating its own characteristics into the discourse. The proposal is to view this perspective as capable of implementing an embodied approach to understanding the world, resulting in new theoretical

and practical interpretations of humanity's relationship with the environment. Starting from what it means for the subject (*a body*) to face this new approach and going to the society as a whole (*social body*) and looking into the implications on a knowledge-building level (*cultural body*), the relationship between humans and the environment will be addressed.

## ANTHROPOCENE AND ITS CONSEQUENCES

Global warming requires rethinking everything previously taken for granted and, as a result, a complete shift in the ways humanity understands and interprets the world (Bonneuil Fressoz 2016). As said before, naming Anthropocene can be considered as a shifting point. This is for two main reasons: first, nature, once deemed immutable and stable – an unalterable stage for human action – is now reacting to humankind's violent actions; second, a specific idea of science, innovation and technology – driven by Capitalism, profit logic, land exploitation, and unruly expansion – is the cause of the witnessed environmental collapse. Usually considered to be what distinguishes humans from the "rest" – referring to a certain idea of what's empirical, nature, and wilderness, in contrast to a more elevated way of inhabiting the world driven by intellect (rationality)<sup>5</sup> – this concept of science and its consequences upon Earth systems appears to be leading us back to confront humanity's finitude. Taken as an opportunity to rediscover a more attuned way of co-habiting with *other parts of nature*<sup>6</sup>, two consequences are brought about by Anthropocene<sup>7</sup>. On the one hand, a displacement from the world that is being built is needed, which means rethinking former paradigms, all human history and ways of considering humanity. This entails rewriting the history of epistemology to incorporate the anthropomorphic perspective through which humanity interprets the world and itself, consequently

building new knowledge and perspectives. On the other hand, it is essential to envision new forms of access to the world, and ways to comprehend ourselves as *embedded in and part of* nature. The aim is to account for the anthropomorphic and the partial perspective through which humanity can observe the world's features and use that understanding to create new and creative ways of behaving and interacting with the unknown.

In an attempt to understand this depiction of reality, the research hinted at in this article proposes to develop new means of comprehending the world, not solely relying on rationality, culture, and science but endeavouring to embrace what is sensible, natural, and connected to perception. It represents a movement of displacement from what is regarded as reliable and objective – following historian of science Lorraine Daston's reconstruction of the social meaning of objectivity (Daston 1992) – to what is intuitive and related to the corporeal. As framed in my doctoral research titled "Art for Experiencing Anthropocene: Aesthetic Eco-ethical Actions for Producing Commons in Global Warming"<sup>8</sup>, it is proposed here to embrace a Body-centred Paradigm moving beyond the Paradigm of Universal Rationality<sup>9</sup>. Without allowing for the manifestation of these paradigm characteristics, it suffices to state that perceiving ourselves as organisms, no longer defined primarily by rationality, reveals two distinct possibilities: firstly, to see how the body shapes our way of acting and building the surrounding world (Mancuso 2013)<sup>10</sup>, enlightening new possible understandings of human history; secondly, to recognise how our body is fully and constantly affected by the environment itself, unveiling different social structures dependent upon environmental aspects, or, better, how those structures are shaped to respond to the necessity of surviving in differently connoted spaces<sup>11</sup>.

Embracing this new orientation paradigm enables us to see humanity as no longer detached

from the material and physical, and making nature a comparative model to promote new ways of accessing the world (Renn 2020). Putting corporeality at the centre, the idea of *perceiving bodies* re-evaluates everything sensitive, empirical and perceptual, disclosing new potential approaches. Following the path shown by phenomenology and thinkers such as Edmund Husserl<sup>12</sup> and, more recently, Bruno Latour, the idea is to move a step forward and radicalising (meant in its etymological sense, from *radix*) their approaches, postulating a deep and rooted transformation encompassing all disciplines and ways of living. Following the idea proposed by Latour that it is necessary to start from something shared by "all agents" – both humans and non-humans –, the idea is to reach a point where "we have thoroughly lost any relation between those two concepts of object and subject that are no longer of any interest any more except in a patrimonial sense" (Latour, 2014). What Latour considered to be the "shared point" is *agency* and the same *shape-changing destiny*. To go beyond the "morphism" that Latour critiqued, "heat" or, better, "temperature" will be proposed in the unfolding of this paper as something shared by all bodies in the world – whether human, material, or non-human. Affecting and affected, this new positioning of humankind makes way for an epistemological transformation that can be more attuned and caring.

*How is it possible to build knowledge from an embodied perspective?* The first outcome related to knowledge production is that the boundaries between inside and outside can be wholly blurred in continuous mutual exchange<sup>13</sup>. Second, considering humans' perspectives as one with others opens the gaze to *otherness*: adopting *the body* as a new paradigm of understanding, the human – bodily shaped – perspective on the world is one among the million possible. Going from the individual to the social, then from the social to the cultural, is what is at stake when discussing knowledge production.

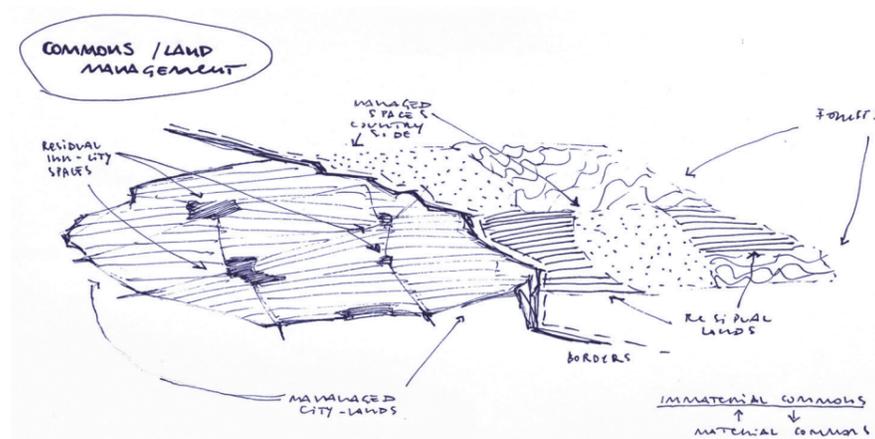


Fig.1 - Representing potential Common spaces inside and outside the city. Drawing by FM.

Understanding how the two described outcomes affect the subject and its behaviour leads to applying the same outcomes to society as a whole. In this context, it is necessary to look at what it is possible to call the *social body* itself as something affecting and affected, as an element of perception that acts to shape – and is shaped by – the environment. The social body can be defined as a site of social interactions and meaning-making, shaped by norms and laws that differ from one social body to another, constructing what can be defined as the social structure. Transitioning from bodies to social bodies at a knowledge production level leads to *cultural bodies*. Each social body is associated with a cultural body, which refers to the formed expression of a specific society that constitutes its cultural apparatus. In other words, it represents the unfolding of social structures related to beliefs, values, and practices that distinguish one society from another. The necessity of the construction of new cultural bodies must now respond to the necessity of building a shared vision of the world that embraces this openness. The establishment of diverse cultural nuances exploring the relationship between nature and culture, humans and non-humans, and the body and environment is now at stake from both theoretical and empirical perspectives.

Examining the relationship between humans and the environment, the concept of space – both built and natural (Dodd 2020) – provides a compelling basis for reimagining how humans inhabit and actively enact this new vision for the world. In other words, it fosters the development of a more eco-logical relationship with the environment that embraces various perspectives and uses. In this context, the urban dimension appears to be the favoured starting point, viewed as the *second nature* (Vercellone 2013, Cronor 1992) created by humans to adapt and shape their surroundings. Symbolically, and from the perspective that this work aims to critique, the city signifies humanity's emancipation from the *first*

*nature*, understood as original and untamed. While detaching from the wilderness, cities were among the first places where human societies developed their contemporary features. The Anthropocene has evidenced that humanity inhabits a nature that is never simply *first* or *second*. In an anthropogenic environment, humans and non-human products are inextricable (Renn 2020), making it impossible to distinguish what was originally present from what humanity created. The city serves as a space for bodies encompassing more than just humans; the anthropogenic environment represents a complex interplay of material, human, and non-human bodies with varying positionalities and experiences. Therefore, in the context briefly described, the city is the place that best represents and initiates the shift toward new forms of inhabiting and acknowledging the world. Moving beyond an individual perspective, both subjective and relevant to a specific social body, the aim is to reconsider how inhabiting can be understood, including the mutual influences of human and non-human dwelling bodies. Embracing this paradigm of thought, the consciousness of affecting and being affected, the transition from *immaterial collectives* (new forms of common knowledge) to material collectives (common space) is what will be analysed (Grosz 2017). *What methods can be employed to comprehend and implement this concept? What conceptual and empirical tools are available to facilitate this transition?*

## "ENVIRONMENTAL TEMPERATURE" AS AN OPERATIVE CONCEPT

Within this framework, it may be beneficial to utilise the concept of *environmental temperature* to render the proposed theoretical idea more immediate. From a scientific standpoint, temperature denotes the transfer of heat between in-contact bodies, occurring in a dynamic interaction with space or the environment (Fig.2). It is a

category that indicates the specific motion characteristics of the particles of individual bodies, their unique properties of being, and their distinct contributions to the interaction.

The idea is to transcend the scientific perspective, which considers solely the exchange of heat between bodies and their subjective perception, and to incorporate in the definition the realm of feelings, the attribution of meaning, and various interpretations of this relationship. To unify nature, understood through physical heat exchange, and culture, which includes the significance a place holds for an individual or social group, the scientific concept of temperature evolves from a purely physical definition into a novel interpretative, theoretical and practical concept. It signifies a subjective or collective way of perceiving and attributing meaning rather than merely measuring heat variations situated on a scale. Acknowledging this shift, it is proposed to discuss *environmental temperature*, clarifying its meaning in contrast to the scientific definition. This term encompasses the range of meanings attributed to a place by a social body (interpreted as a network of perspectives) or an individual, as well as how the specific location influences them, integrating nature and culture as components of the same environment (Descola 2005).

*Why Temperature?* In the scientific sense, temperature is a phenomenon that all humans can recognise from a shared experience: global warming, by definition, involves a change in temperature. To address the need for an epistemological transformation, the useful features of the concept of temperature are incorporated into the concept of *environmental temperature*, highlighting the relational dimension that humans experience as social and cultural beings. The underlying hypothesis associated with this concept aims to enhance the intuitiveness of accounting for the various aspects of the aforementioned body-centred paradigm. In other words,

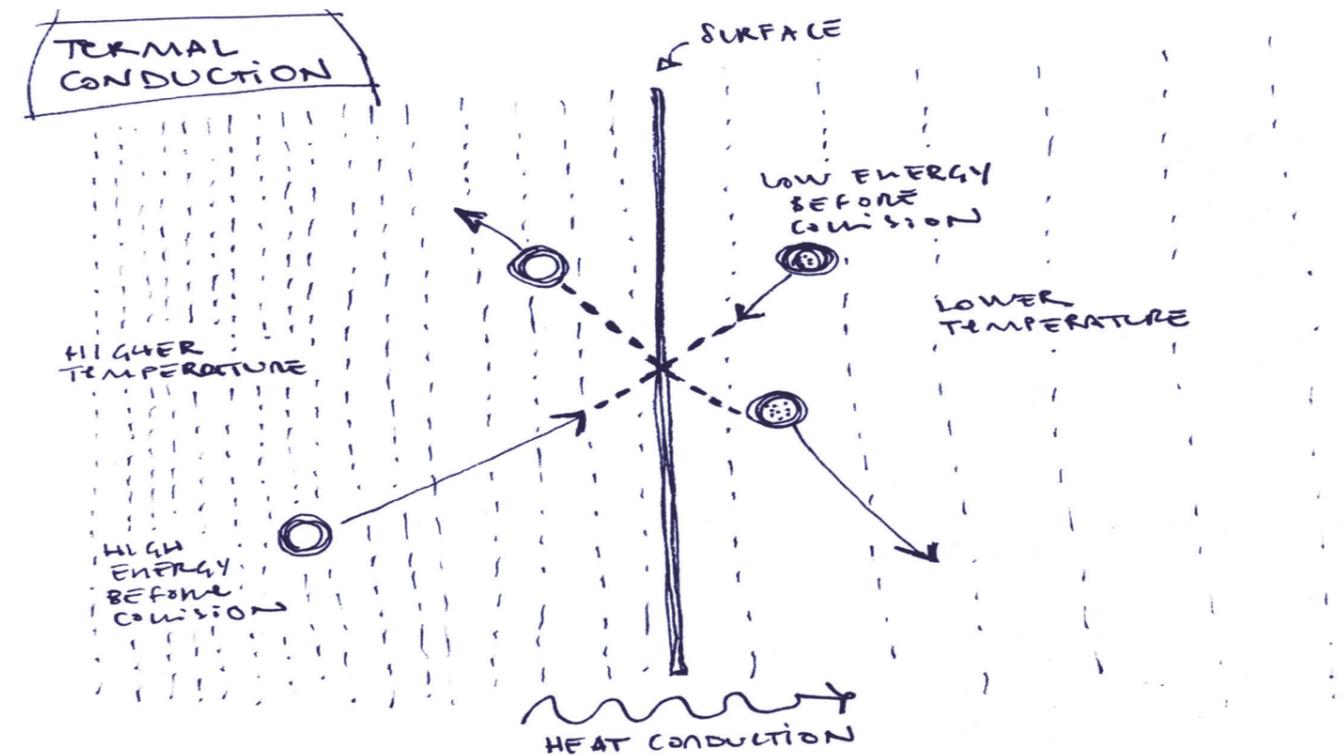


Fig.2 - How the exchange of heat works from a scientific perspective. Drawing by FM.

the attempt is to explore how a theoretical concept can be useful for addressing empirical issues, offering access to new narrative dimensions. Subsequently, these insights will be translated into practical applications.

As previously noted, several factors make temperature an interesting starting concept to enable this attempt:

- First, it is helpful to observe the mutual exchange characterising the body-space relationship, which includes both the human perspective and that of other beings. This involves interactions between bodies and those with the space or environment itself, which, from this perspective, becomes one of the bodies involved.
- Second, it can be regarded as a perceptual vision (singular or collective) with infinite potential nuances.
- Third, it is inherently linked to a relational way of behaving: at least when discussing temperature, two bodies must be involved.
- Finally, the fourth aspect is that it is inherently inclusive: everything, including humans,

non-humans, and material bodies, possesses a temperature.

From this perspective, all spaces or environments can be seen as bodies of interaction among different actors, where these roles are interchangeable. The intention is to explore the various nuances of *environmental temperature* that arise from the interactions of a range of bodies, which both influence and are influenced. In this reasoning, space is seen as a dynamic organism that alters its characteristics based on the specific bodies – humans, non-humans, and materials – involved in its composition itself.

By implementing this concept, the yearning is to foster attunement to what is considered other than humans, which is essential for promoting an ethics of care. Distancing ourselves from projective attitudes and the application of human categories, this concept proposes an entry point to embrace the opacity (Glissant, 1990) that characterises how humanity can access the world (Borutti Heidmann 2012). By introducing a more intuitive, perceptive understanding of temperature, the objective is to challenge the accuracy of

our measurement methods and highlight their inherent uncertainty. Recognising the impossibility of fully understanding what exists beyond ourselves (and perhaps ourselves), it becomes possible to recognise the projection process and aim to avoid it. In this context, redefining the notion of *environmental temperature* beyond its scientific significance seeks to expand its meaning and aspire to achieve the non-projective attunement described above (Morton 2018). *What does it mean to implement this concept? What are the consequences?*

### Implementing the concept

To provide a practical example and clarify further, one could reference the work of renowned architect Philippe Rahm, which demonstrates the application of temperature in a manner quite different from what is stated in this paper. In his remarkable work, Rahm started with installations in public spaces and has now focused on architecture that can be viewed as temperature-responsive, examining the implications of temperature perception from a scientific perspective. By focusing on the "invisible" elements such as temperature, variations in humidity, light, and air movement,

he suggests that architecture should serve as an organic remedy that can be inhaled, savoured, and experienced in a natural way. In his "Domestic Astronomy" Project, Rahm designs an apartment based on *occupying an atmosphere* rather than merely a surface. The development of the apartment structure and function is vertical to leverage the natural heat distribution from the floor to the ceiling. As stated in the work description, the temperature difference inside a normally structured apartment – so to say, developed horizontally – "is absolutely useless and even becomes a problem today in the face of global warming"<sup>14</sup>. Therefore, each apartment space is specifically studied in a vertical development to serve a diverse function and temperature. For instance, the area where the inhabitants are meant to undress will be warmer than the sleeping area; therefore, the undressing room would be located near the ceiling and the sleeping room close to the floor. No longer inhabiting the atmosphere's surface, the apartment's various functions are dispersed, utilising the natural characteristics of temperature distribution, space, light, and air movement. This creates an ecosystem beneficial to humans that does not aim for a naturalistic purpose; rather, it derives from the centre of "artificial means". This paper suggests that this perspective only considers the human gaze, failing in the stated attempt: the accounting of how humankind affects the environment and how it is affected going out from the anthropomorphic standpoint. Bodies – both material, human and non-human – must be recognised in an ethics that seeks to attune and co-habit together.

To avoid this outcome, this text proposes that applying the *environmental temperature* perspective into practice makes redrawing the meaning of Commons in the urban context possible. The proposal advocates for adopting a new perspective – adding on the scientific meaning of temperature – without considering "use" as the initial point of

reference. Instead, it aims to explore how spaces influence experiences and, conversely, to examine the various yet-to-be-revealed potentials for repurposing these spaces. The idea is to approach inhabiting from a different angle to create a diverging perceptual perspective (Ranciere 2010) that alters potential interactions with the environment, revealing new possible shared benefits, uses, and access points. In other words, the transition to new ways of inhabiting and understanding the world involves applying the notion of *environmental temperature* and exploring how it can be reinterpreted as an attuned world vision, as outlined by the body-centred paradigm in the context of Anthropocene. This is not just, then, considering how it is possible to design new architectures that utilise temperature and its features for human benefits, but also by turning this sentence upside down and perceiving spaces as other bodies might view them.

Methodologically, two steps must be followed, moving from immaterial to material collectives.

First, analysing the *environmental temperature* of a selected space aims to enhance the social body's awareness of the meaning attributed by that specific social body to that space (Fig.3).



Fig.3 - Ways of mapping the perception of a particular social body. It represents a mapping of the perceived commons in the rural areas of Manikappangu village, Tamil Nadu, India. A symbolic system was created to represent the different aspects of the inhabitants' perception. Drawings by Gioele Bertin. Mapping process by Gioele Bertin and FM.

Second, stimulating these meanings through hands-on intervention to alter perspectives and generate new qualitative nuances and applications of the space. This involves inviting community actors to embrace diverse perspectives to connect human and non-human viewpoints (Fig.4). This approach to implementing the concept of environmental temperature addresses the previously mentioned need to create new and more attuned ways of inhabiting. In other words, implementing the theoretical aspects of temperature and its ecological implications facilitates a shift in perspective that promotes closer connections to non-human and material bodies, enabling the transition to a more attuned future existence. Moreover, these two described steps represent a new potential stage towards envisioning the meanings of common spaces (common knowledge, thus immaterial collective) and, consequently, creating new methods of commoning (embodied practices, hence material collective). Several questions now need answering. *What is meant by common spaces? What types of spaces are more suitable for applying the above-described methodology? What practices are useful for promoting what has been defined as a divergent perceptual perspective?*

### *What kind of spaces? Toward the definition of different categories.*

In accordance with the argument, defining the concept of common space is now imperative. Following the words of the architect and activist Stavrides,

*"Understood as distinct from public as well from private spaces, Common space emerged in the contemporary metropolis as sites open to public use in which, however, rules and forms of use do not depend upon and are not controlled by a prevailing authority. It is through practices of commoning, practices which define and produce goods and services to be shared, that certain city spaces are created as common spaces" (Stavrides 2016, p.2)*

This definition of common spaces related to environmental temperature encompasses the notion that all social bodies and participants engaged in commoning practices have the opportunity to redefine a space's specific environmental temperature actively. Thus, we can speak of a community of practice (Wenger Mc Dermott Snyder 2002) – comprising part or all of a social body – that actively rewrites the meaning assigned to a space, along with its uses, benefits, and accessibility conditions. This can be understood as a new normativity emerging directly from the needs of bodies (always meant in the broader sense encompassing the environment and its features) that inhabit a space. Expanding

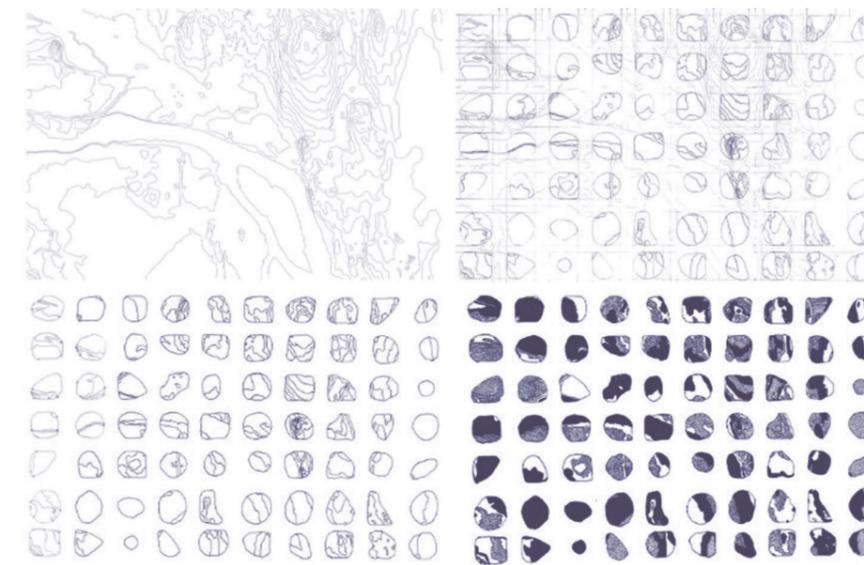


Fig.4 - Represents a divergent perceptual way of mapping a territory using non-human elements. Stones serve here as an interpretation tool beyond representation as a symbol of residues. Drawings by FM based on the topography of Umeå, Sweden. perception. Drawings by Gioele Bertin. Mapping process by Gioele Bertin and FM.

upon Stavrides' definition, which focuses solely on contemporary metropolises and existing public spaces that transform into commons, a more inclusive and comprehensive perspective on what can be regarded as a potential common is essential. Introducing the notion of the Third Landscape, presented by designer Gilles Clément:

*"By its very nature, the Third Landscape is a territory for the many species that cannot find a place elsewhere. The remaining species not included in the Third Landscape are represented by cultivated plants, farmed animals and beings whose existence depends on crops and livestock [...]."*

*Faced with the oscillation of numbers, the Third Landscape positions itself as a territory of refuge, a passive situation and as a place of possible invention, an active situation [...]."*

*In all circumstances, the Third Landscape can be seen as the part of our living space that is left to the unconscious. Depths where events gather and manifest themselves in an apparently undecided manner". (Clément 2002, p.9 p.14 p.31)*

Given its strong connection to society and its role as a refuge for species that cannot find a place elsewhere, the Third Landscape seems to be a space worth considering when discussing the creation of new Commons, as it is inherently common. If a common space can be defined as one without

rules and forms of use determined by a prevailing authority – accessible to the public – then implementing proactive measures to reclaim the potential of the Third Landscape is essential. As Clément states, there will always be a Third Landscape: "a living space deprived of Third Landscape would be like a mind deprived of the unconscious" (Clément 2002, p.31). This paper wants to examine one of the spaces that constitute the Third Landscape as the privileged one to enact the shift, allowing room for what is unruly, unknown, and a refuge for otherness.

Considering the most suitable types, the proposal is to view residual spaces (Fig.5) as privileged areas for action. Following the definition given by Clément, residual spaces can be understood as leftovers, unseen spaces that inherently contain multiple undisclosed perspectives. By definition, every human intervention results in the creation of residues: "all spatial organisation generates a neglected [residual] space" (Clément 2002, p.7). In the urban environment, what is pertinent to this paper for reasons already discussed, residues "correspond to lands awaiting allocation or awaiting the implementation of projects that are subject to budgetary provisions or political decisions" (Clément 2002, p.8). A strong dynamism and rich diversity characterise them. The idea is to view residual spaces as a threshold between the past, present, and future, between spaces with a defined design or function. This concept aims to encompass not only abandoned spaces, urban voids or unbuilt areas but also unseen corners, undesigned squares, and unused benches and sidewalks, seeking to realise their potential and, by shifting perspectives, identify new possible uses.

But why are they better suited for applying the concept of environmental temperature? This is for three features.

- First, residual spaces are liminal to society and hold a potential multiplicity: they can be seen as bordering spaces that blur the lines between

culture and nature.

- Secondly, they connect to otherness, being inhabited by plants, animals, and material objects that have become dominant due to human inactivity.
- Lastly, they possess a specific environmental temperature linked to a past community: they remain excluded from the current cultural body yet are situated within the city.
- Considering all these characteristics, residual spaces appear to be a promising starting point for transitioning towards new, more ecological forms of use and reactivation.

The next paragraph will present practical examples that offer a detailed description of what is expressed here.

#### *Art and Architecture as Producer of Commons*

What kind of practices are possible to enact to use the potential of residual spaces and to promote a shift to more eco-logical ways of

inhabiting? Returning to previous discussions, the implementation of environmental temperature is seen as a means to promote more attuned and, consequently, ecological ways of inhabiting. Residual spaces are identified as rich in potentialities, further facilitating the development of this attitude. Understanding which practices are at stake in applying this approach is now essential. Art and architectural practices are regarded as capable of shaping and reshaping the use of space based on the needs of the (temporary) interactive community. Viewing art and architecture as research tools enables space involvement through transitory interventions shaped by and into space. Following the two methodological steps introduced previously, the idea is to rely on art and architecture as sources to enact this shift (Nobile Melina 2024). Strictly related to what's material, empirical, and sensitive aspects, art can be viewed as the intuitive and immediate method of crafting new narratives for the world that humans seek.

Conversely, architecture serves as the practice that envisions and implements ways of inhabiting in response to the present (and future) needs. In recent years, there has been a growing movement linking these two disciplines, which are unified by the concept of Commons (Dodd 2020). Combining the various approaches of these disciplines enables the conception of temporary methods to inhabit and engage with space, challenging human perspectives and moving towards the attunement process discussed at the beginning of this paper. By making aware and provoking the social (and political) meanings attributed to a specific space, it seems possible to create new partitions of the sensible (Ranciere 2000) to enact the political and relational meaning of producing eco-centred environmental temperatures. The roots of the proposed approach can be found in the work of practitioners such as Ugo La Pietra and Maria Lai: working across art and architecture through performance and visual documentation, works



Fig.5 - Residual Space. Picture taken by FM.

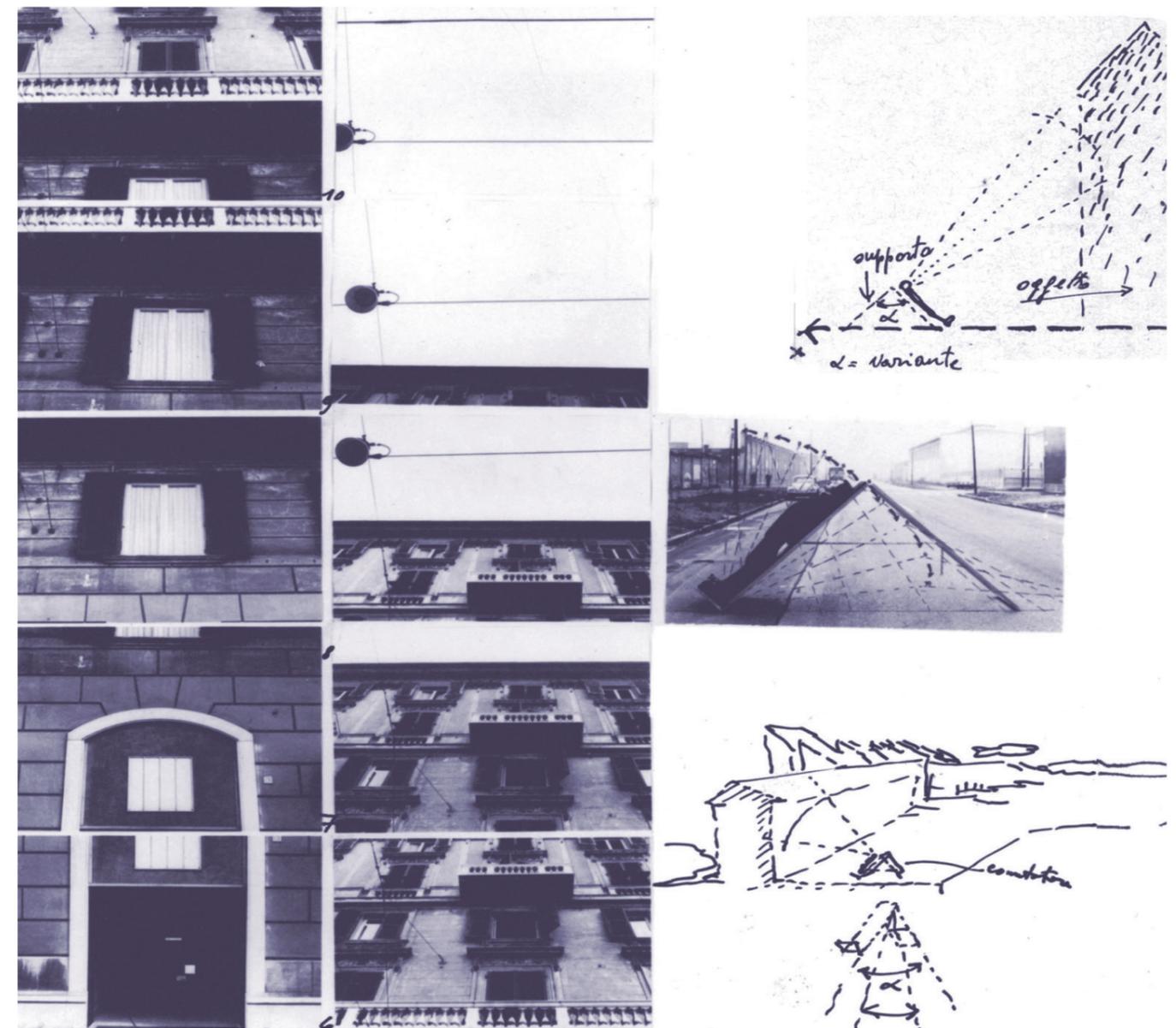


Fig.6 - Ugo La Pietra, IL Comutatore, 1970, courtesy Archivio Ugo la Pietra. This movable device is meant to slowly change the perspective of the public space: it allows a mechanical shift as a metaphor for the possible transformations that each inhabitant can operationalise.

of art such as "Per Oggi Basta (Comutatore)" (Fig.6) (La Pietra 1974), "La Riappropriazione della Città" (La Pietra 1977) or "Legarsi alla Montagna" (Lai 1981) are the basis of a movement that goes from art to architecture, translated in contemporary practices as transitory architectures (Area 183, Luglio Agosto 2022) and performative installations. Taking the means of working in public spaces with elements forgotten in daily life or regaining the right to use them, redefining its rules and laws (so creating a common space) with the community, those works were manifestations of a specific attitude invested with politics<sup>15</sup>.

Certain examples of this practice that focus on the concept of residue, each carrying a distinct meaning, can be seen in the work of Sarah Ross, Izaskun Chinchilla, Cooking Sections and many art/architectural collectives working worldwide. Works of art such as "Body Configuration Testing Resistance" and "Archisuits" (Sarah Ross 2005-2006) investigate the various ways bodies can adapt to space, challenging the limits of structures that resist the human body or creating unconventional methods of inhabiting public spaces, fitting into or onto structures designed to exclude them. Benches, railings, and sills became new

spaces for the use of the human body, producing new forms of interaction and access. The Architect Izaskun Chinchilla has created, within the Concentrico Festival (Logroño), a hundred carry-on chairs displaceable in different parts of the city and three urban halls to create temporary gathering spaces and to collect data on the last equipped areas (residual spaces) of the city from citizens' perspective. New common spaces are created with temporary structures to collect common perspectives of the use and non-use of the public. Cooking Sections, working with food art and Anthropocene influences on food systems, with the installation

"On Tidal Zones" (Cooking Sections 2017-2021), have created a structure meant for humans and more than humans being a table for performative dinners and at the same time a structure that can host algae and bivalves growing. Shedding light, not only onto a place that wasn't considered usable, but also on a significant issue such as intensive salmon farming, the installation interacts with the environment, working with tidal rhythms.

It is possible to say that all these artists engage with the concept of residuality in diverse ways, embracing a political notion of the artistic act. Sarah Ross, through her playful "Archisuits" and "Body Configuration Testing Resistance," highlights undisclosed uses of public spaces, interacting with elements that – from a human-centred anthropomorphic perspective – are typically overlooked for their intended purpose and instead serve as thresholds between bodies and space. Architect Izaskun Chinchilla fosters opportunities for collective knowledge, illuminating residual spaces through the intentional engagement of bodies and architectural structures physically occupying these areas. What is at stake is the new modalities to inhabit the public space, which are regaining the right to discuss their means through the voice and the body.

Cooking Sections addresses the political and social issues arising from Anthropocene, by creating convivial spaces for both humans and non-humans. The artistic installation of "Tidal Zones" in a residual area designated for exploitation and resource extraction redefines these spaces, transforming them into places for sharing food and discussing the consequences of how we inhabit the planet. Connecting with what was previously stated, they introduce new environmental shades, urging the bodies involved to redefine their ways of inhabiting spaces: by engaging with the potential of residual areas, new convivial encounters emerge as long as new commons.

## TOWARD NEW FORMS OF COMMONING

It is possible to assert that all these structures play with environmental temperatures, creating new and ever-changing nuances based on the interactive bodies. All the works of art introduced follow the idea of reframing the possible uses and interactions with public space, exploring non-human perspectives through a more intuitive form of reflection. In an effort to reject imposed ways of behaving, they all create new normative spaces, whether to rediscover hidden functions, reactivate unseen areas, or experiment with forms of mutual interaction.

These practices propose what can be called a new form of spatial occupation, an environmental occupation, as an enduring and evolving practice. Not a fixed process, it allows for new connections with space and the environment to be created and redefined in the same location, offering infinite possibilities to revive what has been forgotten and envision new paths toward a more ecological future. As an ongoing phenomenon, these practices can offer a glimpse that leads to unforeseen theoretical and practical interpretations of inhabiting. Beginning with various conceptual collectives or, more appropriately, from different shades of environmental temperatures, it appears feasible to reconceptualise "space" as transformative and open to both shaping and being shaped. Inhabiting becomes a constant negotiation between all the bodies involved in the temperature exchange, experimenting with innovative means of being part of the environment and co-habitation with other bodies.

To conclude, this perspective can foster a notion of Commons intrinsic to both the body and the environment, connecting human, animal, and material bodies to rethink new and more ecological forms of inhabiting space.

Temperature is not only definable as an environmental factor but also belongs to everyone (and to no one), symbolising the relational aspects of living. Each exchange results in both inner and outer modifications, akin to being in a pool where the water ripples with our movements, and our skin feels the water's texture (Bryant 2010). By utilising a simple concept like temperature and reexamining it from a body-centred perspective that includes the social dimension, we can grasp the experience of both affecting and being affected, which has become more prominent than ever due to the impacts of Anthropocene.

By broadening human perspectives through a more inclusive and comprehensive approach, one can recognise that the changes observed are common to humans and to all entities considered as bodies (material, human, and more-than-human). Discussing bodies rather than individuals, forces us to confront what is material and empirical: the widespread and shared feelings and the need to develop collective approaches to address both material and immaterial issues. When viewed as environmental, temperature is seen as a factor that can easily facilitate this complex theoretical and practical shift. It serves as a gimmick to enable the necessary change in perspective demanded by Anthropocene. A new way of behaving is necessary; the ethics emerging from this proposal focus on caring and more responsible, conscious behaviour.

As noted, the practices arising from this ethical approach must continually adapt to the changing dynamics of bodies, resulting in what has been termed an environmental occupation – a transitory way of engaging with space in a state of relational flux. This paper aims to provide a theoretical interpretation and propose new approaches for understanding empirical events while always recognising our physical bodies and acknowledging how we are all bodies that affect and are affected.

## BIBLIOGRAPHY

AA.VV., Area, Temporary Architecture, Issue 183, Madrid Itineraries, Luglio Agosto, 2022.

BONNEUIL, C., FRESSOZ, J-B., The Shock of the Anthropocene. The Heart, History and Us, London New York, Verso, 2016.

BORUTTI, S., HEIDMANN, H., La babele in cui viviamo, Torino, Bollati Boringhieri, 2012.

BRYANT, Hyperobjects and OOO. In: Larval Subjects, November 2010. <https://larvalsubjects.wordpress.com/2010/11/11/hyperobjects-and-ooo/>

CHINCHILLA, I., <https://izaskunchinchilla.es/proyecto/public-engagement/>

CLEMENT, G., Manifest of the Third Landscape, Michele Bee, 2022, (eng. translation) pp. 7-8.

COOKING SECTIONS, On Tidal Zones, 2017-2021. <https://www.cooking-sections.com/CLIMAVORE-On-Tidal-Zones>

CRONOR, W., Nature's Metropolis, New York London, W-W Norton and Company, 1992.

DASTON, L., Objectivity and the Escape from Perspective. In: Social Studies of Science, Vol. 22, No. 4, Nov. 1992, pp. 497-618.

DESCOLA, P., Beyond Nature and Culture, Chicago, University Chicago Press, 2014.

DEWEY, J., Experience and Nature, New York, Dover Publication, 1958.

DODD, M., Spatial Practices. Modes of Action and Engagement with the City, London and New York, Routledge, 2020, pp. 33-57.

GROSZ, E., The Incorporeal, New York, Columbia University Press, 2017.

IOFRIDA, M., Per un nuovo paradigma del corpo, Macerata, Quodlibet, 2019.

LA PIETRA, U., Per Oggi Basta (Commutatore), 1974. <https://www.ugolapietra.com/cinema-dartista/>

LA PIETRA, U., La Riappropriazione della Città, 1977. <https://www.ugolapietra.com/cinema-dartista/>

LATOUR, B., Agency at the Time of Anthropocene, in "New Literary History", Winter 2014, Vo. 45, No.1, pp. 1-18.

LAI, M., Legarsi alla Montagna, Milano, 5 Continents Edition, 2021.

MANCUSO, S., Verde brillante, Giunti, 2013.

MORTON, T., Being Ecological, Cambridge, MIT Press, 2018.

NOBILE, M. L., MELINA, F., Radical Devices. Rethinking Art and Architecture as Forms of Dissensus in Urban Environments. In: UOU Scientific Journal, Radical Futures, Issue 8, pp. 117-129.

STAVRIDES, S., Common Space. The City as Commons, Zed Books 2016 p.2

RANCIÈRE, J., Le partage du sensible. Esthétique et politique, La Fabrique editions, Paris, 2000; La partizione del sensibile. Estetica e politica, Derive Approdi, Roma, 2016, pp. 15-23

RENN, J., The Evolution of Knowledge. Rethinking Science for the Anthropocene, Princeton University Press, Princeton, 2020.

ROSS, S., Archisuits and Body Configuration Testing Resistance, 2005-2006. <https://insecurespaces.net/projects/>

VERCELLONE, F., Dopo la morte dell'arte, Bologna, Il Mulino, 2013.

WENGER, R., MC DERMOTT, R., SNYDER, W., Cultivating Community of Practice, Boston, Harvard Business School Press, 2002.

## NOTES

1. The definite article should be avoided when considering the ongoing debate about the origins of this epoch, which is referred to as a phenomenon rather than an epoch. Paul Crutzen coined the term in 2000 and defined it as the epoch in which humans act at the level of geological forces. Several hypotheses have been proposed regarding its beginning in academia. Crutzen identifies it with the Industrial Revolution; others associate it with the Great Acceleration or, looking further back in time, with the invention of agriculture or fire.

2. The doctoral research is still ongoing and also the title might change. This paper is part of a wider cluster of philosophical and empirical reflections, on-field experiments, and active engagement in transdisciplinary approaches.

3. Here, the transition from the physical to the immaterial, from the corporeal to the virtual, underpins the statements made.

4. Peter K. Haff proposed the concept of the Technosphere, which seeks to describe the physical properties of a human-technological system that assumes a role akin to the biosphere or hydrosphere. In one of his articles Haff articulates why it is plausible to consider technology as a sphere, in other words, as an autonomous system over which humans exert no control (See: HAFF, P., Humans and Technology in the Anthropocene: Six Rules In: Anthropocene Review, Vol. 1 Issue. 2, August 2014, pp. 126-136). What this paper aims to convey is that the emergence of the virtualisation of many aspects of human living has illuminated what is material and corporeal. Specifically, the lechnosphere theory overlooks the physical force, the labour, and the corporeal effort involved in creating those machines, as well as the social and embodied reasons why certain technologies are built. Acknowledging how objects affect humans is essential to understanding how they affect them.

5. The philosophical reference originates from the opposition noted in German Idealism, articulated by Hegel between Geist and Natur (Spirit and Nature). Proponents of this movement examined their relationship, with Schelling uniquely asserting their inherent coexistence. The prevailing view sees Geist as transcending Nature, viewed as impure and corrupting, necessitating detachment from it.

6. This form of expression encompasses humans within nature, striving to transcend the divide between nature and culture distinction.

7. See note 1. For further exploration see: BONNEUIL, C., FRESSOZ, J-B., The Shock of the Anthropocene: The Heart, History and Us, London New York, Verso, 2016.

8. See note 2.

9. As the historian of science Jürgen Renn describes it, the Universal Rationality Paradigm relies on the idea of science as detached from other historical developments, independent, based on a philosophically neutral knowledge (neither good nor bad), and separated from social evolutions (Renn 2014). In this way of thinking, Rationality is a model that can be applied to all other knowledge domains. An accounting of the historicity of knowledge production, as embodied in a particular epoch and society, examining the empirical production of knowledge dimension.

10. The reference pertains to the morphological interpretation proposed by several authors, including biologist Stefano Mancuso and philosopher Johan W. von Goethe (Goethe 1790). According to these theories, the morphology of bodies influences how humans perceive the world, projecting anthropomorphic categories of interpretation based on the anatomical and biological structure of the physical body.

11. Considering Pragmatism and Dewey's theorisation of the relational aspects of reality, experience shapes both the subject and its behaviour. The environment and the various features in which a subject is born are deeply intertwined: there is no independent (individual) subject.

12. The reference here is the lectures' collection on "Passive Synthesis", in which the philosopher was trying to grasp those reality aspects that are passively (and bodily) perceived

13. This text references the debate in epistemology concerning the opposition between internalisms and externalisms in doctrines. The internalist perspective in epistemology argues for the neutrality of science about socio-cultural dynamics. It is, at the same time, "hinged on an ideology of the speculative purity of science" (BADINO, M., IENNA, G., OMODEO, P.D 2022, p 54). Conversely, the externalist perspective proposes a system of equilibrium, where science, history, and society mutually reinforce one another, emphasising the influence of cultural and religious beliefs and, above all, the economic and social framework on the production of science.

14. See: <http://www.philipperahm.com/data/projects/domesticastronomy/index.html>

15. Here, the reference is the idea of partage du sensible (partition of the sensible) by the French philosopher Jacques Rancière, which invests art with political meaning. By creating partitions of the sensible, art exercises what, by definition, is politics: defining who might access or not the space, what the inner rules and laws are, etc.