Towards the Contemporary Posthuman
An Organized Heterotopia in Chiaravalle’s Third Landscape

Degree of Master of Science (Two Years) in Human Ecology: Culture, Power and Sustainability
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Abstract

In the suburbs of Milan, Italy, where the tarmac merges with the fields, the district of Chiaravalle and its Cistercian abbey withstand the passing of time. This is the setting, where the cultural association Terzo Paesaggio operates, aiming at the reactivation of the relationship between the local human community and its environment through an interdisciplinary approach based on landscape architecture, performing arts and socio-environmental theories.

This research originates from my six-month-experience as an intern at the association and aims at illustrating Terzo Paesaggio’s work within a human ecology perspective. In fact, although their activities are formally defined as pertaining to urban regeneration processes, this analysis shows that Terzo Paesaggio’s project in Chiaravalle might have a place in the wider debate on *alternatives to development*.

The study is opened by detailed background information; it is rooted in four main theoretical concepts - heterotopia, contemporary posthuman, third landscape and play and informalisation - and rests on unstructured interviews with key informants, on my participant observation and on additional material related to the project. First, it is determined that Terzo Paesaggio transforms Chiaravalle into a heterotopia; second, the characteristics of Chiaravalle as a heterotopia are identified; last, Chiaravalle as a heterotopia is proved to be a posthuman niche of practices, which therefore anticipates a novel way of living. The learning from this case could be inspiration for exploring culture and power in transformation for sustainability elsewhere.
Acknowledgments

Thanks to my supervisor Vasna Ramasar, to Andreas Malm and to all the CPS teachers I met during these two years.

Thanks to my coursemates, it has been an amazing adventure.

Thanks to Marta e Andrea for their unlimited enthusiasm, creativity and support and to Terzo Paesaggio’s *big family*.

Thanks to Leonardo Caffo for his support and openness.
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Setting the scene

Anno Domini 1135. Bernard of Clairvaux and some Cistercian monks arrive in Rovegnano, a marshy area south of Milan. Here he founds an abbey, where the brothers settle and begin to live and work according to the Benedictine Rule ‘ora et labora’. Bernard names this muddy place ‘Chiaravalle’ (bright valley), setting a clear intention for the territory. Thanks to the monks’ intervention, the area becomes quickly one of the most technologically-advanced agricultural centre in the medieval Europe and the territory fills up with people.

Figure 1: Chiaravalle’s area. Aerial view
Source: blog.urbanlife.org, publication authorized

1861. In the year of the Italian unification, the railroad Milan-Genoa is built. The tracks detach the abbey from the village.

Figure 2: A cut in the territory. The railroad
Source: Google Maps, modified by the author
20th century, post-war period. Urbanisation and industrialisation. While the city is growing at a fast pace, the suburban area of Chiaravalle, which is formally part of Milan, undergoes a progressive process of degradation and marginalisation.

![Figure 3: The train and the abbey](image)

Credit: Marco Stellini (2007)

2007. The train route Milan-Genoa changes. The railroad cutting Chiaravalle is abandoned.

![Figure 4: The abandoned tracks became a dump](image)

Source: Terzo Paesaggio
Summer 2016. *Something is happening in Chiaravalle.* People are creating along the railroad. There is a long paper roll, plants and flowers.
18th June 2017. *Something is happening in Chiaravalle.*

People are going around wearing colourful cardboard masks, which resemble dragons’ heads.

![Figure 7: Drago Chiaravalle. Collective Performance](image)

*Source: Terzo Paesaggio*

**Introduction**

This research is triggered by my personal experience as an intern at the non-profit cultural association Terzo Paesaggio based in Chiaravalle, Milan from September 2017 to February 2018. From March 2018, I became a member of the association’s steering committee. Terzo Paesaggio’s work falls into the category of ‘urban regeneration’ and it operates in a unique setting, the peri-urban area of Chiaravalle. In its certificate of incorporation (2015), the association’s intentions are clearly set. Overall, Terzo Paesaggio’s aim is to promote the reactivation of the relationship between the human community and its environment. In particular, it aims to “raise people’s awareness on the landscape’s value as a place of relation”, by stressing the fact that people are responsible for their individual and collective actions on the environment, since they are “landscape authors” (2015, let. c). Terzo Paesaggio adopts the European Landscape Convention’s definition of landscape as “an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors” (2000, art.1, let. a). The association’s intention is to “develop practices of social innovation” in the landscape (Certificate of incorporation 2015, let. a) through actions that have to be “immersive” in the territory and that can take the form of “workshops”, “temporary re-use practices” and “landscape rituals” (2015, let. d). Their approach is deeply interdisciplinary.
They combine architecture, environmental studies, art, philosophical and social theories in the same project, a strategy that is, in my opinion, consistent with a human ecology perspective.

This is Terzo Paesaggio’s business card. Its name and its legal title are written in bold.

Well, it seems interesting.
At least, the person who handed me the card was smiling.

…
But, I am sorry, what did you say they do?

Things are still a little blurry and I totally agree. This brief explicative premise based on the association’s certificate of incorporation was necessary but insufficient. In a provocative article entitled “Il mestiere del rigeneratore urbano”¹, published on the online platform “CheFare”, the former council member of Turin, Ilda Curti, provocatively says, “Try to explain to your grandpa that you are an urban regenerator. Try to tell it; try to explain it to your curious relatives, while having a family dinner” (2016). Her witty comment has a seed of truth. I experienced the same myself. I have worked intensively and enthusiastically at Terzo Paesaggio for six months. Therefore, I am able to describe what the association is concretely doing in Chiaravalle. However, my concern was to find out whether their experience might be framed and explained from a wider angle. Does Terzo Paesaggio’s work pertain simply to urban regeneration processes? If so, why does it seem so difficult to define? Is there something that bonds their actions as well as transcends them? The seeds of curiosity were planted in me and led to explore the potential of Terzo Paesaggio’s actions in Chiaravalle in leading to the contemporary posthuman.

Justification for this study
This research mirrors a personal path that I have undertaken in the last three years. In 2015, I graduated in International Relations at the Università Cattolica of Milan. My bachelor was solidly rooted in political science, economics and traditional sociology. Although my discipline was very broad and multifaceted, the more I went on, the more I felt there was no ample space of manoeuvre, of experimentation and of debate. Actually, I was good at thinking inside my comforting study box, yet it was limiting. This is the reason why I chose to achieve a master in

¹ English translation: “Urban regeneration as a profession”
Human Ecology and later, when it was time to pick a curricular internship, my goal was to find an organisation, whose project was consistent with what I believe in. As CPS student, my main interests have always revolved around the desire to discover and investigate disruptive initiatives, which in various ways are trying to challenge and scatter the Anthropocene’s mechanisms and that, as Eduardo Gudynas would say, may pave the way to “an alternative to development” (2013, 30). In Kothari, Demaria and Acosta’s paper (2014), three emblematic examples of alternatives to development are illustrated, that is, Buen Vivir, Ecological Swaraj and the Degrowth movement. Regardless of their individual distinct features, these experiences are generally described as “attempts to re-politicize the public debate by identifying and naming different socio-environmental futures” (Swyngedouw 2007, quoted in Kothari, Demaria and Acosta 2014, 369) and they are rooted in common values, which oppose the main Anthropocene’s mechanisms. In this regard, among the several definitions of ‘Anthropocene’, I paraphrase the simplest one I found, that is, the Anthropocene is the current planetary age, where human activities drive all earth system, following a potentially disastrous trajectory to the detriment of the planet (Bowden 2017, 53). The choice of this definition is not simplistic; rather, in my perspective, it entails everything that is necessary to emphasize. As Chakrabarty asserts, for the first time, since the dawn of time,

“we consciously connect events that happen on vast, geological scales – such as changes to the whole climate system of the planet – with what we might do in the everyday lives of individuals, collectivities, institutions, and nations (such as burning fossil fuels)” (2018, 6).

Furthermore, I share the Indian academic’s stance when he prioritizes the “moral side of the Anthropocene debate” over its scientific reading and the necessity to translate ideas that were conceived within geology and Earth history into the language of human history (2018, 9). This research – with its shy contribution to the debate - rests on this premise and looks ahead to those local or micro experiences that, based on these moral concerns, envision and put into practice alternatives to the current system.

To somebody, it might sound naïf. To me, it is necessary. As Gudynas told us, during a lecture at Lund University on his ‘Buen Vivir’ (2016), the shift from a system to another cannot avoid a transitional stage. In my perspective, Terzo Paesaggio’s project could be actually placed in that transitional phase or, quoting the author that will guide my analysis, Leonardo Caffo, it may represent a “posthuman anticipatory niche” (2017, 70), that is, an embryonic model of a new paradigm.
Aims and research questions

In the last chapter of his book, Caffo clearly states “a philosophy, which does not produce consequences on the body, on the actions and on the ways of living, is neither good nor bad: simply, it is not philosophy” (2017, 101). The new paradigm has to be first *philosophically planned*, then *prepared* and eventually *realized*. My research is integrated in the second stage, based on the idea that preparation means also anticipation. This new paradigm pertains to the realm of alternatives to development (Gudynas 2013, 30), which contrast the idea of development alternatives. My aim is to contribute to the wider debate on *alternatives to development*, by analysing a local organised reality, to understand how it may exemplify Gudynas’ theories and, consequently, which may pave the way to a new sustainable way of living. Based on my theoretical framework, which combines Foucault’s concept of “heterotopia” (1966) with Caffo’s “contemporary posthuman” perspective (2017) and it includes Huizinga’s reasoning on the role of play in culture (2016), Powell’s reflection on “spaces of informalization” (2010) and Clément’s concept of “third landscape” (2004), my research questions are:

1. In what ways does Terzo Paesaggio’s project transform Chiaravalle into a heterotopia?
2. If so, what are the characteristics of Chiaravalle as a heterotopia?
3. What potential does Chiaravalle have to become a contemporary post-human niche of practices?

Structure of the thesis

This thesis is structured in five main sections. Section 1 provides the background of this research. Chiaravalle’s historical and geographical features as well as Terzo Paesaggio’s goals and activities are presented. Section 2 illustrates the theoretical framework, which is focused on four main concepts, that is, Foucault’s heterotopia, play and informalization, Clément’s third landscape and Caffo’s contemporary posthuman. Section 3 describes the research methodology. Data collection and data analysis methods are explained and limitations highlighted. Section 4 represents the core of this study. Findings are displayed and discussed. Section 5 includes a final general discussion and the conclusion follows.
1. Background

1.1 Visually locating Chiaravalle

Chiaravalle is located in northern Italy in the periphery of Milan [Figure 9]

Figure 8: Milan’s position in Italy
Source: Google Maps, modified by the author

Figure 9: Chiaravalle’s position
Source: Google Maps, modified by the author

Figure 10: Chiaravalle’s area in the outskirts of Milan
Source: Google Maps, modified by the author

1.2 Chiaravalle. Historical and geographical features.

Chiaravalle’s history began in 1135, when the Catholic medieval world was split by the papal dispute between Pope Innocent II and Antipope Anacletus II, and takes place in a marshy and desolated area, Rovegnano, southeast to Milan. This was the place where the influential Cistercian monk Bernard, who had arrived from Clairvaux, France, to support Pope Innocent’s
cause, founded a Cistercian abbey, naming it after its French motherhouse. ‘Chiaravalle’, which is the Italian translation of ‘Clairvaux’, means bright valley. By doing so, Bernard set also an intention for the territory. A deserted swampy area was to become a flourishing valley, animated by the monks’ work and faith, according to the Rule of San Benedict ‘ora et labora’ The abbey was consecrated in 1221 and, thanks to the monks’ intervention, the surrounding area became quickly one of the most technologically advanced agricultural centre of Europe during the Middle Ages. The wetlands were drained and cleared and the fields cultivated through innovative agricultural techniques, such as water meadows. The land irrigation was guaranteed by the Roman artificial canal Vettabbia, which flowed through the valley. As time went on, the territory filled up with people and Chiaravalle’s village grew. The area had its strategic core in the Cistercian abbey and it was characterised by an efficient system of granges – monastic estates for food production and livestock – and interconnected farms.

![Figure 11: The abbey and the village in Chiaravalle’s territory](image)

In 1798, with the constitution of the Napoleonic Cisalpine Republic in the Northern part of Italy, the monks were forced to leave Chiaravalle. They eventually came back in 1952. At the end of the 19th century, the village was detached from it abbey by the building of Milan-Genoa railway. At the beginning of the new century, Chiaravalle ceased to be an independent municipality and was incorporated into Milan.
During the 20th century, the area underwent a progressive process of degradation due to Milan’s industrialisation. The Vettabbia’s water suffered from increasing pollution and the whole territory endured a radical marginalisation.

Figure 12: “When the train stopped in Chiaravalle…”  
Source: Associazione Borgo di Chiaravalle

Figure 13: “When the train crossed Chiaravalle”  
Credit: Matteo Cerizza (2007)

Figure 14: The state of neglect along the Vettabbia canal  
Source: cielosumilano.blogspot.se, publication authorized

In the early 2000s, some important changes occurred in the area. In 2005, thanks to the construction of Nosedo’s water cleaning system, the condition of Vettabbia’s water improved. Furthermore, the new water cleaning system triggered the planning and the creation of a didactic-agricultural park, Parco della Vettabbia, which was inaugurated in 2015. Parco della Vettabbia is located in front of the abbey, separated by via Sant’Arialdo. It was realised to recreate the original rural landscape that used to characterize the Vettabbia valley and it includes the reconstruction of the once-existing water meadow, resurgences and a wood for phytodepuration. The fields are cultivated with ancient grains and an orchard has been planted [Figure 15]. In 2007, after the reorganization of the railroad system, the rail route passing through Chiaravalle was abandoned.
Nowadays, Chiaravalle belongs to the outskirts belt surrounding the city of Milan. It has approximately 1100 inhabitants, formally Milan’s citizens but actually living in a hybrid limbo between the city and the open fields. This ambiguity is reflected in the way local people refer to Chiaravalle, which is defined as a “village”, although it is actually a district of the city. Its country identity emerges also from the social dynamics that characterise it. Personal dislikes, past resentments and mistrust towards new or foreign inhabitants often play an important role in the relationships and in the organisation of activities. As it can be seen in Figure 15, Chiaravalle is located behind the abbey in a fan shape and it is connected to the city by two main roads, leading to the suburban areas of Corvetto and of Rogoredo, respectively.

Chiaravalle can be considered mainly a commuter area. As far as the town services are concerned, there are two restaurants, a post office, a café, a pasta shop and a pharmacy; while the local cultural association ‘ARCI Pessina’ represents an important meeting point for the area. ARCI is a network association for social promotion, which pertains to the Italian post-war anti-fascist and left-wing tradition. Next to ARCI Pessina, there is the local kindergarten and a building, which used to be Chiaravalle’s former school gym and whose concession has been...
granted by the municipality to Terzo Paesaggio from March to December 2017 to create Chiaravalle’s community hub.

Furthermore, at the moment, the area surrounding Chiaravalle is involved in the European project “OpenAgri – New Skills for New Jobs in Peri-Urban Agriculture²”.

1.3 Terzo Paesaggio (TP)

Terzo Paesaggio is a non-profit cultural association, which was created in 2015 in Chiaravalle by an interdisciplinary group of young professionals – landscape architects, a cultural project manager, a social worker and a graphic designer – that collaborate with several external partners, mainly artists. The name of the association refers to Gilles Clément’s “Manifest du Tiers-Paysage” (2004). Terzo Paesaggio stemmed especially from its cofounders’, Marta Bertani and Andrea Perini, attachment to the territory, a peculiar peri-urban area, where they believe alternative regeneration processes based on the reactivation of the unique relationship between the human community and its environment can be carried out.

Formally, as it has been already mentioned in the introduction, their work pertains the frame of ‘urban regeneration’, which is currently a hotly debated topic in Italy both at the national and at local levels. For instance, the significant attention to cities and especially to suburban areas is proved, among the others, by the Italian architect Renzo Piano’s working group “G124³”. Piano, appointed senator for life in 2013, has transformed his senator office, room G124 at Palazzo Giustiniani in Rome, into a “laboratory to plan the regeneration of the outskirts of the Italian cities”.

As far the Municipality of Milan is specifically concerned, the “Bando alle periferie”⁴ is launched every year; public municipal funding is allocated for the urban regeneration of peripheral areas, which include Corvetto-Chiaravalle-Porto di Mare territory. Private foundation deal with these issues as well. Fondazione Cariplo’s project “LaCittàIntorno⁵”, which operates also in Chiaravalle, is a remarkable example.

In its way of working, Terzo Paesaggio adheres to Harvey’s statement “if our urban world has been imagined and made then it can be re-imagined and re-made” (2003, 941). The association

⁵ https://lacittaintorno.fondazionecariplo.it/, accessed May, 6th 2018 (available only in Italian)
encapsulates two main souls, that is, performing arts and landscape architecture, which are deeply intertwined. Working together, art and architecture can display, reproduce and put into practice new visions. In this regard, Sharp, Pollock and Paddison’s reflection on public art includes a statement, which helps penetrate Terzo Paesaggio’s rationale. The authors affirm that public art’s goal is to “create spaces – whether material, virtual or imagined – within which people can identify themselves” (2005, 1004). This is exactly what TP tries to achieve, employing tools that belong to both the above-mentioned disciplines. Artistic participatory practices, artist-in-residence experiences, workshops, laboratories, immersive explorations in the territory are used to regenerate and to recreate the local community on a relational basis, both among people and with the surrounding environment. Public and outdoor spaces are TP’s privileged stage. Currently, the association’s project is carried out only in Chiaravalle, but the possibility to extend the actions to other territories is taken into consideration for the future.

As for its economic sustainability, since TP is a non-profit association, funds are mostly obtained through the participation to tender notices, launched by public institutions or private foundations, and thanks to partnerships.

Before shifting to an overview of Terzo Paesaggio’s actions, a further consideration on its modus operandi should be made. TP relies on a passionate group of people, mostly not living in Chiaravalle, who have become close to the cause the association is carrying on. These people support and believe in the project and are actively involved in the actions. They constitute Chiaravalle’s so-called “community of sentiment”, a concept coined by Arjun Appadurai to indicate a group of people “that begins to imagine and feel things together” (1996, 8). They come mostly from other districts of Milan; some of them live in other Italian cities. In TP’s perspective, these temporary inhabitants’ contribution is fundamental to stimulate the regeneration process at its early stages and to spread its vision.

1.3.1 TP’s actions

As I have previously mentioned, the association was founded three years ago. Its activities started in 2014 though, when TP’s founders were organised as an informal group, called ‘Borgomondo per Chiaravalle sostenibile’ (‘World-village for sustainable Chiaravalle’). Since its foundation, Terzo Paesaggio has organised diverse actions, which together build the
association’s overall project. Table 1 summarises the main information; figure 16 illustrates them visually and with a short description⁶.

**Table 1: Terzo Paesaggio’s activities 2014-2017**
Source: Author’s own creation, using Terzo Paesaggio’s information

<table>
<thead>
<tr>
<th>Year</th>
<th>Project framework and main actions</th>
<th>Actors</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>Chiaravalle ti-spiazza</td>
<td>Leading partner: theatre company Odemà. Other partners: Politecnico of Milan and the informal group ‘Borgomondo per Chiaravalle sostenibile’</td>
</tr>
<tr>
<td>2014-2016</td>
<td>Anguriera di Chiaravalle</td>
<td>“Borgomondo per Chiaravalle sostenibile, which became “Terzo Paesaggio” in February 2015</td>
</tr>
<tr>
<td>2015-2017</td>
<td>Soglia Monastero, cantieri per il giardino planetario. (Threshold Monastery, construction sites towards the planetary garden) - Pane e pupazzi: big parade in the Parco della Vettabbia. - Landscape primary school (5 dates) - Semplice Notte - Drago Chiaravalle: towards the garden - Chiaravalle’s former school gym becomes a Community Hub for the area</td>
<td>Leading partner: Terzo Paesaggio Other partners: ARCI Pessina and Feder&amp;ag (amateur theatre federation)</td>
</tr>
<tr>
<td>2016</td>
<td>Imagonirmia Award – 1(^{st}) edition Site-Specific Listening in Chiaravalle Artist-in-residence experience</td>
<td>Terzo Paesaggio and Elena Mantoni’s Imagonirmia association</td>
</tr>
<tr>
<td>2017</td>
<td>Imagonirmia Award – 2(^{nd}) edition Chiaravalle Visual Memory Artist-in-residence experience</td>
<td>Terzo Paesaggio and Elena Mantoni’s Imagonirmia association</td>
</tr>
<tr>
<td>2017</td>
<td>UIA/OpenAgri</td>
<td>Terzo Paesaggio</td>
</tr>
</tbody>
</table>

⁶ A new project, ”Nuovi Paesaggi Culturali”, has started in March 2018. However, for the purpose of this study I focused on the actions up until February 2018. In January and February 2018, the work revolved mainly around the preparation of this new project and the participation to call for tenders.
Winners of MyPlaygreen Award with “Landscape in Action” project Promoted by Timberland and King Baudouin Foundation (to be realised) Terzo Paesaggio

Promotion to the second stage of Airbnb’s Community Tourism Programme (waiting for the results) Terzo Paesaggio

Chiaravalle ti-spiazza

The project was the answer to Chiaravalle people’s necessity to have a main square in the village as a local meeting place, where to foster social relations. In collaboration with Politecnico di Milano’s design department, a self-built temporary square was realised in a private space close to the abandoned railroad and equipped with wooden pieces of furniture, such as tables and benches.

Anguriera di Chiaravalle
After its realization, the temporary square hosted the “Anguriera di Chiaravalle”, an open-air watermelon kiosk, which quickly became Chiaravalle’s meeting place, animated by cultural and music events.

**Soglia Monastero, cantieri per il giardino planetario**

The project ‘Soglia Monastero, cantieri per il giardino planetario’ started in 2015 and lasted 3 years. Through a diverse range of actions, it aimed at transforming Chiaravalle into a *Rural-Urban District* with a cultural vocation. The project was rooted in an analysis of how Chiaravalle’s community was organised in the past, when the Cistercian abbey was the area’s core. The idea was to reinterpret that model in a contemporary way, stressing the importance of building relations and on the involvement of the local community in the regeneration processes. Spatially speaking, the actions focused on the liminal areas between the abbey and the village, considered as a threshold.

**Pane e pupazzi: big parade in the Parco della Vettabbia**

Pane e pupazzi was a community theatre experience in the form of a parade through Chiaravalle’s territory. The aim was to renew the bond between the human community and the surroundings. The parade’s puppets were built collectively during a workshop.

**Landscape elementary school** (5 meetings)
TP’s Landscape elementary school was a round of meetings to learn about the natural surroundings in an unconventional way, through open-air lectures and explorations. The landscape elementary school took place in what Chiaravalle’s people called “the fringe”, a strip of land along the Vettabbia canal and next to the abandoned railroad.

**Semplice notte (Simple night)**

Semplice notte was a celebration in Chiaravalle’s water meadow on the winter solstice day. Water meadows were lightened up and became the stage for a community theatre experience.

**Imagonirmia Award 1st Edition. Site-Specific Listening by Alessandro Perini**

In 2016, Chiaravalle hosted the artist-in-residence experience for Imagonirmia Award’s winner. During his artist-in-residence experience in Chiaravalle, Alessandro Perini involved local people and participants in unconventional “listening sessions” of the territory. Perini works on the relationship “sound-people-environment”. Through Site-Specific Listening, he investigated the relationship between the local area and its inhabitants.

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Chiaravalle’s community hub. The former school gym transformation.

Terzo Paesaggio was granted the concession of Chiaravalle’s former school gym, which had been abandoned ten years before. The gym is a public building and it belongs to the local municipality. TP renovated it and transformed it into the area’s community hub, that is, a cultural meeting place with a focus on the landscape. The concession ended in December 2017; its renewal should be shortly conceded.

Imagonirmia Award 2nd Edition. Chiaravalle Visual Memory by Luca Berardi

In 2017, Chiaravalle hosted the second edition of the artist-in-residence experience for Imagonirmia Award’s winner. By talking to the local inhabitants and collecting amateur found footage, Luca Berardi created a collective and epic movie on Chiaravalle. A minibus worked as a temporary screening room.

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Drago Chiaravalle was the big final event, which marked the end of the 3-year-long project “Soglia Monastero”. Its aim was to reconnect the village to the abbey in an unconventional way. The tunnel that goes underneath the railroad and connects the fringe to the abbey’s courtyard was transformed into a giant dragon’s body. People were invited to cross it in order to actively take part to a metaphoric reconnection of the territory.

UIA/ OpenAgri.

The European project “OpenAgri – New Skills for New Jobs in Peri-Urban Agriculture affects Porto di Mare area, which is adjacent to Chiaravalle. In this project’s framework, Terzo Paesaggio received a budget to carry out some actions in the territory.

Reindeer School and Reindeer Safari

Terzo Paesaggio organised a workshop in collaboration with the Finnish collective Toilissa Tiloissa – Other Spaces and its founder, Esa Kirkkopelto, professor at the Performing Arts Research Center at the University of Arts in Helsinki. The goal of the workshop was to employ performing arts to conduct an
unconventional exploration of Chiaravalle’s area. Through acting exercises, the participants transformed themselves into reindeers and approached the surroundings in a non-human way.

*Ciconia ciconia project*

Guided by the architect Duilio Forte, the participants built Chiaravalle’s first landscape theatre\(^9\), a wooden structure called *Sleipnir Ciconiae II 8737*, in a large field next to Chiaravalle’s abbey. *Sleipnir Ciconiae II 8737* is both a landmark, which marks the place where the abbey is located, and a platform for storks’ nest building. The stork is Chiaravalle’s abbey symbol and it used to live in the area before industrialisation and urbanisation processes took place.

**Figure 16: Terzo Paesaggio’s projects and main actions**
Source: Author’s own creation based on Terzo Paesaggio’s information

2. **Theoretical framework: four key concepts**

My research is strongly rooted in four theoretical concepts, which together compose a unique interpretative grid of my case study. Throughout this research, they have guided my work and prevented me from losing the orientation.

2.1 **Heterotopias**

It was 6\(^{th}\) December 1966, when Michel Foucault’s discourse on heterotopias was broadcasted by Radio France Culture. The French philosopher had already mentioned the concept in the preface to his ‘Les Mots et les choses’ (1966) and he would have given a lecture, entitled ‘Des

\(^9\) In Terzo Paesaggio’s perspective, landscape theatres are experimental artistic installations, which have both concrete and symbolic functions. They are landmarks, because they mark conspicuous symbolic spots in a geographical area, but they also have practical purposes. Landscape theatres are conceived to activate local regeneration and vivification processes, by attracting the local community in the remarkable spots of a territory.
Espaces Autres’ (Of Other Spaces), in the spring of 1967, which was then published and translated into English in 1986. However, I personally think that it is in the above-mentioned radio’s speech that Foucault introduces the concept of heterotopia in the most powerful way. In fact, in the radio broadcast, Foucault does not immediately try to define theoretically his idea. Instead, he employs evocative images related to children games to let the listeners understand what he is referring to.

[…] It is – on Thursday afternoon – our parents’ bed. It is on this bed that we discover the ocean, because we can swim between the blankets; and then this big bed is also the sky, because we can jump on its springs; it is the forest, because we can hide; it is the night since we become a ghost in the sheets. […] (Foucault 1966)

What do children do while playing on their parents’ bed? Foucault asserts that they create “counter-spaces” or “localised utopias” (Foucault 1966). A creative capability that, according to the philosopher, would not be a children’s prerogative, but something that they actually learn from adults, who do conceive and build their counter-spaces at a societal level (ibid). These counter-spaces exist in every culture (Foucault and Miskowiec 1986, 24) and unlike utopias, they are spatial realities, where an interruption of the “apparent continuity and normality of ordinary everyday space” (Foucault as quoted in Dehaene and De Cauters 2008, 4) occur. They are named heterotopias, that is, ‘other places’ and their alterity is given by the fact that these places challenge the normal, that is, “dominant order” of things (Dahaene and De Cauters 2008, 191). In Foucault’s words, heterotopias are “a kind of effectively enacted utopias in which the real sites […] are simultaneously represented, contested and inverted” (Foucault and Miskowiec 1986, 24).

Although Foucault’s reasoning on the notion is rather limited, in ‘Of Other Spaces’ (1986), he provides some principles that typify heterotopias. Besides the fact that every culture creates its own heterotopias (Foucault and Miskowiec 1986, 25), the French philosopher asserts that “the heterotopia is capable of juxtaposing in a single real place several places […] that are in themselves incompatible” (ibid). Furthermore, he points out the frequent connection between heterotopias and “heterochronies” (Foucault and Miskowiec 1986, 26). In other words, not only do heterotopias epitomise a contestation of the ordinary place, but also they are frequently associated with an “absolute break with their [men’s] traditional time” (ibid). According to the French scholar, heterotopias are also characterised by a “system of opening and closing”(ibid),
that is, these counter-spaces are neither totally impenetrable nor freely approachable. They possess entry mechanisms such as rituals or gestures. (ibid).

In my case study, the concept of heterotopia is extremely important. It is a scientific category that may help to frame what happens in Chiaravalle when TP intervenes through its actions.

2.1.1 Public-space heterotopias

For the purpose of my study, Foucault’s prime indications on the concepts are integrated with Yael Allweil’ and Rachel Kallus’ in-depth reflection on the sub-category “public-space heterotopias”, included in Dahaene’ and De Cauters’s work (2008, 191-202). In the introduction to a case study based on Tel Aviv’s shoreline, the authors elaborate on the concept of heterotopia, focusing especially on its role in contemporary urban spaces. Drawing on Foucault’s mention of “heterotopias of deviation” (Foucault and Miskowiec 1986, 25), defined as places where “individuals whose behaviour is deviant in relation to the required mean or norm are placed” (ibid, emphasis added), they distinguish between heterotopias of deviation, built by the hegemonic society and bottom-up-created spontaneous heterotopias of deviation. The former’s typical example is the prison (Foucault and Miskowiec 1986, 25), while the latter implies a deeper reflection. In this regard, Allweil and Kallus describe these heterotopias of deviation as parts of the public space, which are used by informal groups to “enact their communal identity” (Dahaene and De Cauters 2008, 193) in order to “establish themselves within the existing order of established spaces” (ibid). These heterotopias do not have physical boundaries and they are not separated from or isolated within the urban space. Consequently, the authors point out that public-space heterotopias can facilitate the circulation of ideas and people. According to Allweil and Kallus, thanks to their intrinsic characteristic, public-space heterotopias can be ultimately a vehicle for social change (Dahaene and De Cauters 2008, 200).

This last consideration could be depicted as the supporting wall of my research. In my perspective, “social change” is considered tantamount to the idea of alternative to development, whose importance has been already discussed in the introduction.

Since the concept of heterotopia can be easily romanticised, it is important to remember that, quoting Johnson (2006, 84), “heterotopias are fundamentally disturbing places. They alter to different degrees what might be described as everyday existence”. In other words, heterotopias can challenge belief and habits. They can disorient and “test the customary notion of ourselves” (Johnson 2006, 87).
How to detect them? There is no univocal strategy. Defert (1997, 275) gives a raw but fascinating hint. Heterotopias are “ruptures in ordinary life, imaginary realms, polyphonic representations”.

### 2.2 Play and informalization

Any thinking person can see at a glance that play is a thing on its own, even if his language possesses no general concept to express it. Play cannot be denied. You can deny, if you like, nearly all abstractions: justice, beauty, truth, goodness, mind, God. You can deny seriousness, but not play. (Huizinga 2016, 3)

My theories’ toolbox would not have been complete if I had not included this section. In order to analyse Terzo Paesaggio’s experience in Chiaravalle, I rely on Powell’s concept of “spaces of informalization” (2010) and Huizinga’s reasoning on the role of play in culture (2016). Drawing upon Norbert Elias’ (2000) and Cas Wouters’ (2007) considerations on the idea of informalization, Powell explores it further by concentrating on its spatial dimension. In Wouters’ work (2007, 8), informalization is defined as “the trend towards diminishing formality and rigidity in the regimes of manners and emotions and towards increasing behavioural and emotional alternatives”. Throughout the centuries, informalization waves have counterposed and loosened “formality and rigidity in the regime of manners and emotions” (ibid). However, as Powell explicitly argues, nobody has ever “spatialize the notion of informalization” (2010, 203), or in other words, “spaces of informalization” have not been investigated (2010, 193). The author’s aim is to shed light on specific localised settings and to use geography in order to see whether a space has undergone a “loosening of self-constraint” (2010, 204) process. In his analysis, he concentrates especially on two examples, that is, the beach and the music festival. In my perspective, Powell’s specific analysis of spaces of informalization is extremely stimulating, since he states

> What geographers might call liminal or carnivalesque spaces such as the beach or the music festival which harness a looser relaxation in the codes governing conduct can act as precursors to wider changes across society or among particular groups. (Powell 2010, 206 emphasis added)

In this regard, spaces of informalization can therefore be associated to heterotopias as places which challenge the dominant order and that serve as a spring for a change in social ordinary
conduct. In my understanding, Powell’s analysis adds an essential dimension to Foucault’s reasoning on heterotopias, i.e. the role of informalization.

This research gives me also the opportunity to enhance the debate, by combining another eminent voice to this conversation, that is, Johan Huizinga’s. His masterpiece (2016) is one of the first analysis on the role of play in culture and it includes some important remarks, which I consider useful for the purpose of this study. Huizinga depicts play as something different from the daily routine. In fact, he asserts that “play is not “ordinary” or “real” life. It is rather a stepping out of “real” life into a temporary sphere of activity with a disposition all of its own” (2016, 8). Its nature clashes with “the immediate satisfaction of wants and appetites” (2016, 9) and it is not linked to material interests or profits. (2016, 12). Play leads to “temporary abolition of the ordinary world” and to a “temporary suspension of normal social life” (ibid). Furthermore, it is voluntary and not imposed (2016, 6).

That being said, the author claims that “play must serve something which is not play” (2016, 2) and, in this regard, Huizinga offers a clue when he argues that the play can both be a “contest for something or a representation of something” (2016, 13).

2.3 Third landscape
The term was coined by the French scholar Gilles Clément, who wrote the ‘Manifest du Tiers paysage’ (The Third landscape Manifesto) in 2004. His book is a short political and poetic dissertation, which introduces the concept and explains its implications.

Before delving into an analysis of Clément’s book, some preliminary personal thought are necessary. During my internship at Terzo Paesaggio, I spent some time to reflect on the concept of landscape. Let’s say, the first landscape. The European Landscape Convention (2000) defines the landscape as “an area as perceived by people, whose character is the result of the action and interaction of natural world and/or human factors”. The hybrid character of a landscape is also stressed by Hailwood (2015,40), when he describes it as “a portion of the natural world insofar as it is physically modified by human activity and/or interpreted for human ends […]”, adding an explicite reference to an existing hierarchy between human communities and the natural world. When human agency shapes nature, nature is transformed into landscape and, as the author further explains, throughout the history, human communities have always shaped physically their environment. It is the process of “landscaping” (Hailwood 2015, 41),

24
which can imply both a physical transformative intervention and an intellectual interpretation of nature based on human categories.

That being said, the idea of third landscape is introduced into my reflection. The concept of third landscape does not clash with the above considerations about the landscape in general. It acknowledges human landscaping interventions on the environment and it starts from the current situation, rejecting romanticised images of pure and untouched nature. The third landscape is the outcome of the radicalization of landscaping practices in the current system, driven by an exploitative and profit-driven rationale. The underlying purpose of Gilles Clément’s theory is the idea that this disfigurement of the natural environment can be transformed into something else; it does not fall in the trap, which forces to draw a line between “humanized landscape” and “non-human nature” (Hailwood 2015, 46). Rather, it suggests a very realistic approach.

Clément defines the third landscape as “an undetermined fragment of the planetary garden”, which is made up of the totality of the places abandoned by human beings” (2004, 11). The third landscape includes neglected land (délaissé), which used to be exploited by men; reserves such as national parks and “primary ensembles”, that is, land which has never been used (2004, 13). For the purpose of my study, I focus on the first category. Therefore, I assume the term ‘third landscape’ as synonymous to délaissé land. Clément asserts that “any rational organisation of a territory produces a leftover” (2004, 19). As a result, there are lots of undetermined spaces with no clear function or definition that do not appear on the metaphorical map of productivity or profits, especially in the suburban areas. They are left behind because they do not obey to the market economy’s ratio (Clément 2004, 35). Liminal, unsafe, inaccessible and unprofitable spaces fall into this category (2004, 57).

However, it is actually the lack of interest from the institutions that makes the future and the evolution of the third landscape possible (Clément 2004, 56). The French scholar describes the third landscape as a “place of possible invention” (2004, 32), a “space of freedom” (2004, 70) and as the site where unproductivity could gain “political dignity” (2004, 65). It is a springboard towards a new direction for the future, I would add. The political dimension of Gilles Clément’s book is evident. His work is openly a manifesto, not a piece of evocative poetry. As a result, this is exactly my reading of his words.
2.4 The contemporary posthuman

Before dealing with the core features of the contemporary posthuman, a premise is required. I encountered this concept by chance. I came across a small white book on the ‘philosophy shelf’ in a bookstore and I bought it. The title was “Fragile umanità. Il postumano contemporaneo” written by Leonardo Caffo. I did not know a lot about the concept of posthuman in general nor did I have any idea of Caffo’s interpretation. Actually, it was an exciting surprise. I delved into the topic by further reading and I had the chance to discuss it in person with the author, whose theories have quickly become an essential point of reference for this research.

2.4.1 The contemporary posthuman is no transhuman.

Given the profusion of literature on the concept of posthuman, the term contemporary posthuman might be misleading or misunderstood. As a result, this paragraph’s aim is to illustrate the meaning that the Italian philosopher assigns to it. My research is rooted uniquely in the idea of the contemporary posthuman as he has developed it. The following clarifications are based both on Caffo’s considerations in his book (2017) and on a conversation we had in April 2018.

Unlike Braidotti, who promotes the posthuman theory as conceptual system to interpret the reality and portrays the posthuman subject as “a transversal entity, fully immersed in and immanent to a network of non-human (animal, vegetable, viral) relations” (2013, 193), Caffo distances himself from the ideas of non-unitary and radically interconnected subjects (Braidotti 2013, 190), “technological mediation” (2013, 94) and from the prophecy of a “merger of the human with the technological results” (2013, 92). For the Italian philosopher, contemporary posthuman is not remotely linked to this current of thought. Furthermore, he strongly opposes the transhumanist drift of posthuman theories (Caffo 2017, 58).

In Caffo’s perspective, contemporary posthuman is a new and different human species.

In disagreement with the main theories on post-human, which have been developed up to the present, I will reason in favour of a different thesis: what I define as “Contemporary posthuman” is the result of a speciation (a concept that will be progressively analysed), which makes the posthumans completely different from those who belong to the Homo sapiens species. (Caffo 2017, x)

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10 “Fragile humanity. The contemporary posthuman”. The book has not been translated into English yet.
2.4.2 The contemporary posthuman’s characteristics

According to the Oxford Dictionary of English (2010), a speciation is “the formation of a new and distinct species in the course of evolution”. Up to the present, the human species has undergone several speciation processes and nowadays, human beings pertain to the Homo sapiens evolutionary stage. Although this statement could sound quite obvious, the Italian philosopher Leonardo Caffo would disagree. In his reasoning, he argues that Homo sapiens is no longer the only extant human species living in the contemporary world. Instead, a new species has progressively developed alongside the older one and it will be also destined to replace it. This species is the posthuman and, in its present form, the contemporary posthuman. As it was previously specified, his theory is not associated with Braidotti’s and similar interpretations, nor is it a sci-fi-related vision. This fact is clearly declared by the author.

The posthumans are a species, which descends from Homo sapiens and which has evolved not as for the physical appearance, since they are outwardly indistinguishable from their progenitors, but rather in their behaviours, intellectual capabilities and relation with the environment (Caffo 2017, 60)

What distinguishes the posthuman from the Homo sapiens is the fact that the former is strongly rooted in three different premises or, quoting Caffo, three “axes”, the “ethical”, the “metaphysical” and the “scientific” ones (2017). In the author’s perspective, a combined change in these three dimensions towards outlined specific directions leads to a “new human being that cannot be defined Homo sapiens any longer” (2017, x). In his work, each axis is examined and the Homo sapiens’ characteristics are juxtaposed with the posthuman’s features. Table 2 illustrates them schematically.

As far as the ethical axis is concerned, Caffo affirms that Homo sapiens is deeply specist and therefore, she regards her own species as “the only species which deserves protection from a moral point of view” (2017, 8). As a result, Homo sapiens legitimises her will to “use everything, which is outside the enclosure of his own species” (2017, 11). In contrast, the posthuman is antispecist, that is, she knows that she belongs just to one among all the existing species and that is “not qualitatively superior, but aware of her specific responsibility” (2017, 19). Furthermore, the posthumans respect their own and the others’ animality, where animality means “the absolute presence to oneself” (2017, 22).
With respect to the metaphysical axis, the Italian philosopher counterposes Homo sapiens’ connection to the Ptolemaic system to posthuman’s link to the Copernican system. The former is described by Caffo as “the metaphysical idea that the human being is at the centre and at the top of ontology” (2017, 27); the latter implies just the opposite. In metaphysical terms, it can be said that there is no centre, but “crowded outskirts” (Caffo 2017, 33). Based on this consideration, ecology is inserted in the debate as a “diverse metaphysical gaze on the world” (Caffo 2017, 34), which focuses on the interactions. This leads also to the shift from a “static ontology” to a “relations-based and dynamic ontology” (ibid).

As regards the last axis, the scientific one, Homo sapiens is pictured as an outcome of creationism, which claims that the human beings have been placed “at the centre of the creation” by God (Caffo 2017, 42); whereas the posthuman is described as Darwinism’s product, where no top-down approach is contemplated (Caffo 2017, 46).

Table 2: Posthuman’s axes
Source: Author’s own creation, based on Leonardo Caffo’s book (2017)

<table>
<thead>
<tr>
<th></th>
<th>Homo sapiens</th>
<th>Posthuman</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ethical axis</td>
<td>Speciesism</td>
<td>Antispeciesism</td>
</tr>
<tr>
<td>Metaphysical axis</td>
<td>Ptolemaic system</td>
<td>Copernican system</td>
</tr>
<tr>
<td>Scientific axis</td>
<td>Creationism</td>
<td>Darwinism</td>
</tr>
</tbody>
</table>

According to Caffo, this shift towards the triad antispeciesism-Copernican system-Darwinism paves the way to a new species. Quite reasonably, the Italian philosopher begins to focus on the contemporary posthuman defined as “the anticipation of a future state of things, whose causes can already be seen in the “here and now”” (2017, 56), since he states that Homo sapiens and posthumans are already coexisting in the present time (2017, 60). That being said, my purpose is to illustrate Caffo’s further considerations on the contemporary posthuman, without striving for a finite definition since, as he declares, “the contemporary posthuman is [still] open-ended”. (2017, 93).

The contemporary posthuman’s paradigm does no longer pertain to the “cognitive atmosphere of the anthropocentrism” (Caffo 2017, x), which led to the ecological crisis; rather it rests on the anticipationism theory, which is “the future oriented philosophical attitude, according to which we are allowed to try a concrete, conceptual and practical anticipation of some pieces of future” (Caffo 2018, 51). In other words, the contemporary posthumans are precursors of a new way of being and behaving. Their behaviour is guided by a “body-oriented ethics” (Caffo 2017,
which considers the body of the other beings as the limit of actions. This new moral conduct contrasts both the “blind ethics towards the body of the other”, which has damaged irreparably *Homo sapiens*’ habitat (Caffo 2017, 63) and the utilitarian ratio, which has “deconsecrated” life (Caffo 2017, 65). The contemporary posthuman is overtly anticapitalistic, since capitalism “is the way *Homo sapiens* has expressed the anthropocentrism to the detriment of the planet and the biodiversity” (Caffo 2017, 69).

However, as the author clearly states, “if the economy and the politics persist not to care about ecology, anticipation seems a solid option” (2017, 54). According to Caffo’s understanding, anticipation can be realized through an “alliance among philosophy, architecture and art” (2017, 70), since architecture and art can give a solid structure to the philosophical theories and encourage a change in behaviours and mindsets (2017, 73).

The Italian philosopher identifies also a spatial dimension for the contemporary posthuman, that is, the above-mentioned third landscape. In his perspective, the third landscape as “areas neglected by capitalism” (Caffo 2018, 58) represent the ideal “ecological niche” for the posthuman species, where to experience a new kind of life. These ecological niches are depicted as micro spaces characterised by “an improved integration with nature”, “a preference for cultural activities”, “no moral discrimination” and “an organisation based on skills and desires” (Caffo 2017, 97).

Furthermore, the third landscape is described as a place where “the Cartesian geographies are cancelled” (Caffo 2017, 10). In fact, the contemporary posthuman overcomes the Cartesian binary system and draws on a Yin and Yang’s ratio (Caffo 2017, 81).

In his reflection, Caffo mentions also the concept of hybridization as related to the contemporary posthuman. However, he clearly asserts that “contemporary posthuman, far from being a hybrid, is a metaphor of a new species: hybridization is at the most a tool to understand that life is blurry and it does not put clear boundaries” (2017, 85).

That being said, the Italian philosopher conceives this human speciation as a project that needs to be prepared and improved. For Caffo, the posthuman project is not utopian; indeed it is a “necessary condition” (2017, 97). Therefore, art, architecture and philosophy are together the driving force to create and animate contemporary posthuman niches of practices, according to an anticipation rationale. At the present time, “the space of the project is still a symbolic one” (2017, 103) and we need to “test a way of living, which is still *in fieri*” *(ibid).*
“We are aware of what we are escaping from, but we have just few pictures of “what” we are trying to pursue” (Caffo 2017, 108). That what motivates me as a human ecology student. That what encouraged me to investigate Terzo Paesaggio’s project in Chiaravalle.

3. Methodology

3.1 Methodological approach

My methodological approach is an in-depth case study as defined by Simons (2009, 21), “a case study is an in-depth exploration from multiple perspectives of the complexity and uniqueness of a particular project, policy, institution, programme or system with a ‘real life’ purpose”. Its goal is to produce a deep understanding of a topic in order to “generate knowledge and/or inform policy development, professional practice and civil or community action” (ibid.).

As the author further explains, the “boundaries of the case” (2009, 29) have to be clearly set.

My research focuses on Terzo Paesaggio’s project, which is temporally and spatially defined, from June 2014 to February 2018 and in the geographical area of Chiaravalle, relatively.

I worked as an intern at Terzo Paesaggio from September 2017 to February 2018 and I was actively involved in the project until I left for Lund at the beginning of April 2018. In those months, Chiaravalle became literally my second home. In that period, I took part to most of TP’s actions. Yet, for the purpose of the research, I decided to consider the association’s whole life history. This brought me to meet and talk to people who contributed or participated in Terzo Paesaggio’s project in various ways. To answer my research questions, I adopted an “interpreter of events”’ (Simons 2009, 37) position. My goal was to understand whether and to what extent a contemporary real-life phenomenon can be connected to a theoretical model and be able to produce outcomes.

3.2 Methods

This paragraph is divided into two sub-sections. First, I delve into a description of collecting-data-related issues; then, the interpreting-data stage is illustrated.

3.2.1 Collecting data

The data collected for this research have been obtained mainly through three channels, i.e. qualitative unstructured interviews, TP’s description of events on the association’s Facebook page and my participant observation.
3.2.1.1 Unstructured interviews and TP’s events on its Facebook page.

I conducted 18 qualitative interviews in March and April 2018; 16 were carried out in person, 1 by phone call and 1 through Skype. The interviewees were sampled according to a participation criterion, that is, I talked to people who had participated in at least one of Terzo Paesaggio’s actions; most of the interviewees had actually taken part in more than one activity. First, I reached out people I had personally met during the internship; then I asked Terzo Paesaggio’s cofounders, Marta Bertani and Andrea Perini, to help me get in contact with other participants. My strategy was to follow what Brinkmann calls “information-oriented selection” (2013, 57), that is, a selection of interviews “on the basis of expectations about their information content” (Flyvborg 2006, quoted in Brinkmann 2013, 57). For the purpose of my research, I engaged with two groups of respondents: Chiaravalle’s local inhabitants and Terzo Paesaggio’s community of sentiment. To identify people belonging to the latter group, I relied on Marta’ and Andrea’s support. However, most of them actually told me to self-identify as part of the community of sentiment. The following table illustrates the interviewees’ categories.

| People belonging to TP’s community of sentiment | 6 |
| People who are both part of the community of sentiment and Chiaravalle’s inhabitants | 3 |
| Chiaravalle’s inhabitants | 6 |
| Others (external participants) | 3 |

As far as the way of conducting interviews is concerned, I counted on Bryman’s work (2012, 473). My initial purpose was to carry out semi-structured interviews based on a previously elaborated interview guide. However, during my first experience, I realised that unstructured interviews were much more suitable. Engaging in “interviews as conversations” (Simons 2009, 43) and practicing “active listening” (2009, 47) made the respondents feel more at ease and helped express personal feelings. As a result, I immediately changed my strategy. Conversations were triggered by an initial question and then flowed freely. Although the pros outnumbered the cons, two main drawbacks of this method have to be stressed, that is, the obvious impossibility to ask univocal questions and the fact that digressions happened frequently. The interviews took an hour on average. While interviewing, I took notes and recorded. Every interview was transcribed and integrated with my notes.
In addition to these interviews, I decided to take into account also the descriptions of TP’s main actions as they were presented in the form of ‘events’ on the association’s Facebook page [Appendix, Figure 19]. In my analysis, they play a marginal role if compared to the interviews, since they reflect TP’s expectations and not the actual outcomes of an action. However, the juxtaposition of TP’s expectations on events, reflected in descriptions, and of the participants’ direct experience seemed significant to me.

3.2.1.2 Participant observation

As I have previously mentioned, I worked six months as an intern and I continued to collaborate until the beginning of April. Chiaravalle was the place where I spent most of my time and this gave me the chance to experience a real immersion in its social and physical setting. During the period, I took part in some TP’s activities but, above all, I got involved in the way the association works and I witnessed and contributed to its organisation, projects’ creation and internal discussions. Therefore, I consider participant observation as an important integration to the interviews’ contribution. In other words, while the qualitative interviews are focused on the content of Terzo Paesaggio’s actions, the participant observation concentrates more on the association’s organisational dynamics, theoretical bases and way of working. As an intern, I experienced both the everyday life within the association and in Chiaravalle’s area. In this regard, the duality of my role needs to be taken into account. Being an intern as well as an observer and trying to preserve a neutral stance was not easy. Indeed, I think that some contamination did happen.

3.2.2 Analysing collected data

Once I collected the data, I shifted to the coding part of the work. Since I had three research questions, I chose to deal with the data at three distinct stages in order to achieve results, which can be as precise as possible. As far as the first research question is concerned, the initial step was to identify and isolate heterotopias’ dimensions, as they are illustrated in the literature considered. Eight dimensions have been distinguished and used to build a matrix. These are: i) heterotopias are spatial realities, ii) heterotopias alter the everyday experience, iii) heterotopias challenge the dominant order of things, iv) heterotopias juxtapose incompatible places, v) heterotopias can imply a break with traditional time, vi) heterotopias have a system of opening and closing, vii) heterotopias test the customary notion of ourselves and viii) the role of imagination in heterotopias. Then, I examined the gathered data and I looked for correspondences with these dimensions. Through the matrix, a comparison between data and
dimensions was carried out. The comparative analysis’s goal was to determine whether and to what extent extrapolated data and dimensions matched. Furthermore, the matrix was filled with interviewees’ quotations or citations from TP’s Facebook page. The higher coincidence was found, the better my hypothesis could be proved [Appendix, Figure 20].

When dealing with the second research question, I employed a “thematic analysis” following Bryman’s indications (2012). To identify the characteristics of Chiaravalle as a heterotopia, I searched for recurrent themes and repetitions (Bryman 2012, 579) both in the interviews’ transcriptions and in the Facebook events’ descriptions. I combined the similar aspects and I obtained 7 themes: i) a place of participation, ii) a place of exploration, iii) human relations, iv) the relationship with the environment, v) a place where to call oneself into question, vi) the role of art, play and body and the provocative vii) Chiaravalle as a heterotopia as something-I-cannot-describe. The themes were gathered in a matrix and interviewees’ citations and quotation from TP’s Facebook page were added [Appendix, Figure 21]. In both the RQ1-related and RQ2- related matrixes, I used different colours to distinguish the four interviewees’ categories.

For the last research question, I chose to explore the method of concept mapping, as it is illustrated in the “Sage Enciclopedia of Qualitative research” (Given 2008). Concept maps allow to give a “visual representation of the relationships among a set of targeted topics” (2008, 108) and they can be both employed for data collection and data analysis. I had already used mind maps to collect data, but never to analyse them and I was curious to test this tool. NVivo is the qualitative data analysis software I employed. Through NVivo, I created two mind maps, one for Chiaravalle as a heterotopia’s characteristics and one for Caffo’s concept of posthuman. The first one [Table 5] offers a visual representation of my findings related both to the first and the second research questions. RQ1-related data are pictured in yellow, RQ2-related data are in grey. The second one [Table 6] summarises the main features of Leonardo Caffo’s reasoning on the contemporary posthuman. After having designed and compiled them, a comparison was carried out. The visual representation helped me cope with the large amount of data I had. Through the comparison, I identified ten main points of connection.
3.3 Limitations

The limitations I have identified pertain to three main domains, that is, the location of the research, the theoretical framework and the methodological one. A further consideration is then added.

This research is focused on Terzo Paesaggio’s project in Chiaravalle and therefore it has a strictly local nature. Both TP and Chiaravalle are small-scale realities. The association’s activities involve a few hundred people only when the biggest actions take place; yet, in most of the cases, participants and beneficiaries are few dozens. Its actions are truly site-specific, thus rooted in Chiaravalle’s unique territory, characterized by specific geographical and historical features and in its peculiar peri-urban environment. As a result, it may be affirmed that this research does not benefit from a full “external validity”, defined by Bryman (2012, 47) as the possibility to declare that “the results of a study can be generalized beyond the specific research context”.

As far as the theoretical framework is concerned, Caffo’s concept of posthuman plays a main role in this research. His theories have strongly influenced me and this study in particular. Throughout the field research as well as the writing process, I paid close attention to keep a neutral stance towards his ideas. Nevertheless, I understand the reader may detect some unintended traces of my favourable position to them. In addition to this, some remarks could be formulated as regards the fact that, for the purpose of this research, Gilles Clément’ and Leonardo Caffo’s works were personally translated from Italian into English, since published English versions of “Manifesto del Terzo paesaggio” and “Fragile umanità. Il postumano contemporaneo” are not available yet. Although my translation was strictly literal, the transition from a language to another one might always imply some slight differences in interpretation.

In terms of the methodological approach, two main limitations can be identified in the data collection phase. First, all the people I interviewed knew that I was working at TP. Consequently, it cannot be denied that their answers might have been somehow influenced by this fact. For instance, somebody might have been afraid to tell the truth or willing to please me. Second, for the purpose of my research, I sampled interviewees that had actually taken part to TP’s actions and most of them were contacted thanks to TP’s cofounders’ help. As a result, a preliminary and not deliberate selection of people might have occurred. In other words, I cannot negate that most of the people I got in touch with have a supportive stance towards TP’s project. Although I tried to engage directly with openly sceptical people, I did not succeed and,
Furthermore, these people were almost totally unlikely to have taken part in any of TP’s actions, which was my main sampling criterion.

Last, it can be highlighted that the choice of formulating three concatenated research questions may be questionable and limiting, especially because the first and the second one are directly linked. The fact that a negative response to RQ1 could emerge was taken into consideration. However, reasoned hypothesis behind the formulation of the research questions led me to take the risk.

4. Findings and discussions

In this section, an answer to each research question is provided. Each paragraph is structured in order to show both findings and halfway considerations, which will then flow into the final discussion section. Since the research questions are strictly consequential, each paragraph is directly linked to the following one.

4.1 TP’s role in transforming Chiaravalle into a heterotopia

After illustrating Foucault’s notion of heterotopia and Allweil’ and Kallus’ reasoning on the specific concept of public-space heterotopia, eight dimensions that characterise a heterotopia have been highlighted. In this perspective, a space can be considered a heterotopia only if all the above-mentioned dimensions are displayed. For this reason, the paragraph is divided into eight sub-sections, one for each dimension. The multi-dimensional analysis leads to the overall answer to RQ1. Table 4 recalls them.

<table>
<thead>
<tr>
<th>Table 4: Heterotopias’ eight dimensions</th>
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<tr>
<td>Source: Author’s own creation, based on Foucault’ and Allweil and Kallus’ works.</td>
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<table>
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<th>Dimensions</th>
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<tr>
<td>1. Heterotopias are spatial realities</td>
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<td>2. Heterotopias alter the everyday experience</td>
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<td>3. Heterotopias challenge the dominant order of things</td>
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<td>4. Heterotopias juxtapose places, which are in themselves incompatible</td>
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<td>5. Heterotopias can imply an absolute break with traditional time</td>
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<td>6. Heterotopias have a system of opening and closing</td>
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<td>7. Heterotopias test the customary notion of ourselves</td>
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<tr>
<td>8. The role of imagination in heterotopias</td>
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4.1.1 Heterotopias are spatial realities.

Chiaravalle is a spatial reality, which can be geographically defined. It is a fact. Section 1 illustrates its location and the area’s main characteristics. Terzo Paesaggio operates in Chiaravalle’s territory and its actions do not – and obviously cannot – modify this feature. Furthermore, the association is firmly rooted in Chiaravalle’s concrete spatial reality, it does not create an abstract setting.

4.1.2 Heterotopias alter the everyday experience.

By analysing both the interviews transcriptions and the description of the events on Terzo Paesaggio’s Facebook page, this dimension emerges strongly. Most of the interviewees stress the idea that TP’s actions can be described as rifts in the everyday experience, as something other than the daily routine. This otherness is illustrated either by an explicit juxtaposition of the ordinary and the non-ordinary terms of comparison or by an implicit comparison, where the former term is not outspoken. The first attitude emerges from Alessandro’s words, when he affirmed that “the common element in TP’s actions is that they make you live the place in a way, which is different from the routine”. Furthermore, while reflecting on the end of an action, he says “the day after, I come back to my space, to my ordinary life”. The term ordinary life is used also by Agnese, when she reflected on the fact that participation is something that characterizes TP’s actions, whereas it does not mark her daily experience. Donatello drew upon a famous short story “La Carriola”, written by the Italian author Luigi Pirandello to explain the contrast between ordinary and non-ordinary life. “Do you remember that story? It is about an austere lawyer and professor, who feels trapped in his formal role and decides to lock himself in a room to play ‘the handcart game’ with his dog. He is ashamed of the situation but he needs to break his routine”. An implicit reference to the idea of otherness than the everyday experience can be found also in Eleonora when she stated, “sometimes, these things gave me the opportunity to live the village in a different way, which is consistent with my personality” or in Elisabetta, when she uttered, “they give you a sort of privilege. They give you a chance to live in an extraordinary world”. Livia, who both lives in Chiaravalle and often takes part to the activities, offered her perspective and said, “I live here, for me it’s not an escape from daily life, it is something else. A mental evasion, I would say. I think they brought me back to the time I was a child”. Manuela’s position is similar. “Chiaravalle with Terzo Paesaggio is a place where you know that you are going to experiment something interesting, that you will feel something that you had not thought or realized before”. Alessandro and Gloria expressed the same idea through different words. He talked about “a parallel world that is created”; she
underlined the fact that TP “can bring you to another dimension”. By analysing the interviews, I have noticed that for some of the people the idea of ‘other’ coincides with the term ‘strange’, ‘different’ or ‘magical’. Tiziana, for instance, affirmed, “they do some strange things, but it is the right thing to do. Chiaravalle is indeed a strange place”. Françoise added, “they do new things that have a completely different perspective”; while Agnese mentions a “magical atmosphere”, lingering during the actions. Overall, I have the impression that this alteration of the everyday experience was depicted in positive terms as a way to emancipate from the daily routine and widen the horizon. Those who did not, did not deny the alteration; rather they stated that it does not lead anywhere.

4.1.3 Heterotopias are spaces, which challenge the dominant order of things

This third dimension partially overlaps the previous one. In fact, in many cases, the idea of ‘everyday life’ can correspond to the concept of ‘dominant order’. However, in my understanding, this third dimension adds a relevant nuance to the analysis, which is worth mentioning since it emerged from the interviews. When asked to reflect on Terzo Paesaggio’s actions in Chiaravalle, Alessandro began by saying that in Chiaravalle “you can enlarge your point of view”, since “we are used to living in boxes, where everything is standardized. Sometimes we are in a place, but our mental filters do not allow us to perceive what there is outside”. Thanks to TP, “spaces here in Chiaravalle acquire new meanings. You are shown things in a different way, it is a deeper and more powerful process”, he added. A similar idea can be found in Donatello’s words, when he stated, “people always try to close things in rational boundaries, because the unknown can be frightening. Terzo Paesaggio’s activities release people from categorisation and rationalisation mental cages. They propose a change in your mindset”. Gloria recalled the same idea by coining another expression. “They show you a state of possible or, we could say, ‘a state of exception’. You can actually walk into the belly of a dragon. It is feasible. Then, it is up to you to decide whether to participate or not”. In Manuela’s words, the challenge to the dominant order of things is stressed when she said, “during their activities, you give value to what goes unnoticed” which is, in Elisabetta’s understanding, “everything that shuns an immediate, often economic, utility”. In Laura’s answer, it is quite clear that Milan is associated to the ‘dominant order of things’, while Chiaravalle, as animated by TP, represents a counter-space. “When you are in the city, you are buried in profit-and-performance-driven mechanisms. In Chiaravalle you begin to see the horizon”.
4.1.4 Heterotopias juxtapose places, which are in themselves incompatible

Although this fourth dimension may be rather obscure at first glance, it can be easily understood by quoting two examples that Foucault himself offers in his article “Of Other Spaces”. Theatres and cinemas are heterotopias, where the juxtaposition of several incompatible places takes place par excellence (1986, 25). In fact, both on a stage and on a screen, a wide range of sites, situations and characters follow one another, without any perceived dissonance. Chiaravalle’s territory works as a stage for TP’s project, which, as it was stressed in paragraph 1.3, is extremely multi-themed and multifaceted. Its actions range from community parades and celebrations to artist-in-residence-experiences and artistic experimentations. Chiaravalle’s area can be transformed into the perfect habitat for a gigantic dragon and other fantastic creatures; it can host both a herd of grazing reindeers and a wooden installation for storks’ nesting; it can become an unconventional open-air school on nature and landscape or it can be the perfect location for a self-built temporary square. In my understanding, thanks to Terzo Paesaggio, Chiaravalle assumes actually multiple shapes and allows incompatible and extravagant realities to be enacted.

4.1.5 Heterotopias can imply an absolute break with traditional time

While the spatial dimension of a heterotopia has been already highlighted, nothing has been said on the temporal one. However, this aspect is not omitted by Michel Foucault in his “Of Other Spaces”, where he employs the term “heterochronies” (1986, 23). Heterotopias often entail heterochronies. As far as my case study is concerned, the analysis of the interviews’ answers seem to confirm this element. When asked to describe the Anguriera, Eleonora remembered, “it was as if the village was celebrating every day. It was like a festive season, with those small lights and open-air benches”. The impression to be ‘out of the traditional time’ is remarked also by Daniela who, talking about Terzo Paesaggio’s actions on the railroad, stated, “it can become almost a magical space, out of time, it is like a ‘time-machine’. Sandra seemed to agree with this feeling, when she argued that, taking part to some activities, she happened to “lose track of time”. Donatello experienced a similar sensation, when he joined the ‘reindeer safari’. “Time did not flow in the usual way, in the human way”, he emphasized.

Looking at the bigger picture, Alessandro noticed that the participation to TP’s activities can lead us to “the awareness that we are here now, but we are not the centre of the world, which has a past and it will have a future. These experiences help you position yourself in the place and in the moment”. “It is not everyday you see the puppet of a-12th-century-saint [Hildegard of Bingen] parading in a-21th-century-celebration”, added Tiziana. The heterochronic
dimension of Chiaravalle as animated by TP is stressed also by Manuela as far as the organisation of the activities is concerned. “They [Terzo Paesaggio] have a different conception of time. Schedules can change. You go there and then you see. Sometimes I arrived in Chiaravalle and the Anguriera was closed. It works like this, it implies a change in attitude”.

4.1.6 Heterotopias have a system of opening and closing
In Foucault’s reasoning, heterotopias imply a “system of opening and closing” (Foucault and Miskowiec 1986, 26), that is, a heterotopia can be accessed only with a metaphorical key, which can be an obligation, a “permission”, a “gesture” or a ritual formula. Terzo Paesaggio’s actions take place in public spaces and therefore they are open to everybody. However, there are actually some preparatory practices, which are thought and planned to introduce each single action. They can vary as far as the formal structure is concerned, but they share the same purpose, that is, to help people prepare actively for the experience, opening themselves and creating space. These preparatory practices take often the form of workshops or unconventional classes. For instance, both the puppets’ and the dragon’ parade were preceded by artistic laboratories, where people built their own masks and other devices for the parade. Gloria remembered clearly one of these two workshops. “People, adults and children, gathered in ARCI’S courtyard to build the puppets. You could feel the enthusiasm and the atmosphere of anticipation. People were getting ready for the activity”. Agnese, who took part to the dragon’s performance and parade as a dancer, participated to a specific dance workshop and rehearsed together with the other dancers. The ‘reindeer safari’ was introduced by a ‘reindeer school’, where people had the chance to get ready for the experience through a mental training, guided by the Finnish artists. The landscape elementary school’s meetings were introduced by the most distinguishable kick-off. “The ring of the bell marked the beginning of each class at the landscape school”, recalled Lidia. In other words, as Sandra – mildly argumentative - pointed out, “to participate to TP’s things, you need to achieve a TP’s mindset”.

4.1.7 Heterotopias test the customary notion of ourselves
The seventh dimension can be detected in most of the interviews that have been carried out. It is directly related to the second dimension, but it deals specifically with each interviewee’s self-perception during Terzo Paesaggio’s actions if compared to ordinary everyday situations. Overall, the interviewed participants highlight the fact that the involvement in TP’s project has led them to challenge and to question what they normally think about themselves, their strengths and their weak points. When remembering her experience as a dancer for the dragon’s
performance, Agnese said, “I am rather stiff, you know, but I kind of sank into the role and I danced. Things that you cannot imagine”. Agnese’s words seem to echo in Donatello’s memories as well, when he talked about the ‘reindeer safari’. “I felt I really transformed myself into something else. I can say that the reindeer experience changed my approach towards the reality. It can sound strange, but it was like going to a psychologist”. A similar thought emerges in Gloria’s answers, when she affirmed, “everybody has an interpretative grid to analyse herself. With them, you can live yourself differently”. Laura and Manuela are on the same wavelength. Laura said, “human beings are complex, I have infinite facets. With Terzo Paesaggio, I can take off the shoes I usually wear and choose another pair”; Manuela added, “I found out that there a part of me can express itself”. Furthermore, as Elisabetta stated, “unlike the majority of the daily situations, these experiences require your active and conscious presence”.

4.1.8 Last, add more than a pinch of imagination
Although the idea of imagination could sound rather unorthodox for the purpose of a scientific research, it actually plays an essential role. As I have mentioned in section 2.1, Foucault introduced his reasoning on the concept of heterotopia by describing children’s games. Through their playing activities, kids are able to create counter-spaces in ordinary places. The powerful tool they employ is nothing but imagination. Thanks to imagination, heterotopias are built and, in my understanding, alternatives become more reachable. According to the Oxford Dictionary of English (2010), imagination is “the faculty or action of forming new ideas, or images or concepts of external objects not present to the senses”. Through an analysis of TP’s events, as they are presented and described on its Facebook page, it can be noticed that people’s imagination is constantly stimulated. In this regard, some examples follow.

Bees, fireflies, butterflies, fish and water spirits, wild flowers and herbs. Take part in the workshop to build parade puppets. Two days to plunge your hands in glue and colours, to feast your eyes on fantastic creatures and to give voice and life to papier-mâché-beings (Terzo Paesaggio, 14/05/16)

Gilles Clément’s third landscape represents the context where to stimulate people’s imagination. “Lawn, herbs, water, clouds, trees, memories and rail tracks: material and immaterial elements that make the weave of the land we are dwelling” (Terzo Paesaggio, 12/06/16). Moreover, one of the meetings of the landscape elementary school was introduced with this short description.

While being immersed in the leaves, we observe the foliage that expands freely towards the sky. We can imagine the roots, expanding in the soil. We meet young, old and veteran trees. Dreaming to
imitate a little monkey on a banana tree, unusual guest in the valley, let’s have a piggyback ride on the maple (Terzo Paesaggio, 02/07/2016).

While Chiaravalle’s ‘Semplice Notte’ was presented as it follows.

To celebrate Christmas, Terzo Paesaggio has decided to light up Chiaravalle's water meadows and its canals. The water reflects the light and it refracts towards the sky, representing the path of our desires that rise to meet the stars. The guardians of the light will be mysterious characters that, with their presence, will protect the fragility of our desires (21/12/2016).

Terzo Paesaggio’s attention to the important role of imagination is confirmed by the interviewees, who often underlined this dimension. “We were playing on the railroad, travelling on the draisine, when we started to let our imagination run. We created imaginary stops for the draisine. For instance, next stop: ‘Linden road’!” said Sandra. The abandoned railroad is mentioned also by Alessandro, when he stated, “everybody can imagine the railroad as she wants. It can be whatever you desire”. The role that imagination plays in Chiaravalle is stressed also by Daniela and Diego, who live in the village and were among the founders of the informal group, ‘Borgomondo per Chiaravalle sostenibile”, before the association’s formal creation. “Our capacity to imagine Chiaravalle in a different way triggered the first projects. There was also a personal reason. We were about to adopt our son Tariq and, through our imagination, we wanted to create a welcoming place for him. As an African proverb would say, “it takes a village to raise a child”.

This eight-step-analysis leads me to provide an affirmative answer to the first research question. Through Terzo Paesaggio’s actions, Chiaravalle does take the form of a heterotopia, since its eight dimensions are identified.

**Halfway consideration: Chiaravalle as a heterotopia is a necessary reality**

A «political project for the survival of humankind on the planet» can only originate from the wandering time of «layabouts» and «people who are considered worthless», from a collective capacity to develop an immersive relationship with nature, by letting a new politics emerge from experiences, from hesitations, from daily resistances, from «whispers» (De Pieri 2014, 111).
The previous reflection not only allowed me to affirm that Terzo Paesaggio does transform Chiaravalle into a heterotopia, but it also stimulated a further consideration. According to the data collected, *Chiaravalle as a heterotopia* emerges as a spatial counter-reality, which contrasts and disrupts the mechanism of everyday life. In this case study, ‘everyday life’ is intuitively associated with the lifestyle and pace that a big city like Milan dictates. In this regard, three main aspects are highlighted. Unlike Milan, ‘Chiaravalle as a heterotopia’ is not driven by the rigid schedules, hurry and pressure. As some respondents clearly noticed, it seems out of traditional time and there, people can afford the luxury of losing track of it.

This alternative time counting is directly related to the second aspect, that is, the fact that productivity and efficiency mechanisms are simply not taken into consideration. In Chiaravalle as a heterotopia, people do not need to achieve results. Furthermore, TP’s actions produce mostly intangible outcomes.

The last aspect is linked to the social roles people play in the above-mentioned ‘everyday life’. Freedom from social and generational fixed identities, no judgemental behaviours, chance to express oneself and to be in somebody – or something – else’s else shoes are described. For these reasons, in my perspective, Chiaravalle as a heterotopia is a necessary reality.

4.2 The characteristics of Chiaravalle as a heterotopia

Terzo Paesaggio’s project does transform Chiaravalle into a heterotopia. This is the fundamental premise, the second stage of this research is based on. However, the reflection cannot be restricted to this preliminary consideration. Chiaravalle as a heterotopia is portrayed
as a dense reality, both enthralling and complex. By unravelling its knotty fabric, seven main common threads are identified.

4.2.1 Chiaravalle as a heterotopia is a place of participation

When asked to describe TP’s actions in Chiaravalle, most of the interviewees began by stressing the idea of participation. Initially, I did not pay too much attention to this response. From my perspective, it seemed to be a rather banal aspect to underline. My inquiry addressed people who had participated in Terzo Paesaggio’s activities. Thus, participation was a fact. Yet, the more I talked to people, the more it recurred. From the interviewees’ responses, it emerged that active and present participation is not a foregone aspect. Agnese clearly pointed it out by saying “TP is able to involve people without any pressure. If you are there, if you are present, then you can do something. It is something that is missing in the daily life”. A similar view is expressed by Livia, when she observed that “participation is the first thing. People are brought together. It is like Chiaravalle has been woken up”. Manuela echoed this feeling and said, “people are actively involved. There is no hierarchical order between those who organise and those who take part”. No hierarchies and no distinctions, as Elisabetta emphasized, when she asserted, “in most cases, I saw heterogeneous groups of people take part in the events”. The kind of participation that can be experienced in Chiaravalle is associated to the feeling of being present. Alessandro stated it clearly. “During the activities I am present. I am doing something. I am mentally and physically involved”. Laura and Elisabetta expressed the same idea. “These are experiences where you need to be present” argued Laura. “You kind of feel that you have to play your part. You feel this pleasant responsibility,” added Elisabetta. For Manuela, present and active participation means “creating value in the moment, while forgetting about your problems”.

4.2.2 Chiaravalle as a heterotopia is a place of exploration

Exploration also plays a key role in TP’s actions. This fact emerges from TP’s descriptions of the activities on the association’s Facebook page and it is confirmed by the interviewees’ answers. The terms “exploratory walks” (Terzo Paesaggio, 18/09/17), “exploratory itinerary” (Terzo Paesaggio, 17/06/17) and “exploratory immersive experience” (Terzo Paesaggio, 11/09/16) are recurrent. In Agnese’ and Catherine’s experience with TP, exploration is associated with “adventure and discovery”, while Donatello stressed its bodily dimension, when he asserted that “exploration in Chiaravalle is walking, hiking, crawling, jumping”. By recalling the dragon’s performance, Gloria said that “the experience stood as a paradigm of adventure.
There was everything you needed, amusement, uncertainty, physical effort, an unconventional lunch together in Chiaravalle’s fringe”. Exploration and adventure characterise also Manuela’s experience. “In Chiaravalle, with TP, there are adventures that people can live together”, she said and then added, “you can go where you usually don’t go or can’t go”. Livia shared the same feeling. “They brought me back to my childhood. I was always playing outdoors, going around, exploring. With them I can relive those moments”.

4.2.3 Human relations in Chiaravalle as a heterotopia
During my experience as an intern at Terzo Paesaggio, not only did I have the chance to learn about their actions, which represent, in other words, the content of their project, but I was also able to observe the ways they convey their message and they organise their work. In this regard, if I were asked to highlight one of the most important features of TP’ activities in Chiaravalle, I would answer that they have a true gift for building genuine and affectionate relationships with people. I experienced it first-hand. The way they communicate with participants and the informal and playful settings they are able to create allow people to loosen up and easily engage with each other. This consideration is reflected in the interviewees’ answers. Agnese had this impression while she was dancing in the dragon’s performance. “If you paid attention, while holding hands in the circle, you could feel an energy among the people” she said. This special bond between the participants is highlighted also by Donatello, when he argued, “staying together, walking together, maybe building something together makes the relationship grow stronger”. Elisabetta agreed and added that “the participation to these actions brings to the awareness of being part of something”. From Livia’s perspective, taking part to TP’s actions in Chiaravalle is an incentive to get to know people in a deeper way. “Maybe you meet your neighbour everyday on the stairs, but then it is during a TP’s activity that you start talking to him”. Also because, as Manuela stressed, “after a while, there is a mutual recognition between the people involved. You kind of feel that you are more inclined to do things together”.

4.2.4 The relation with the environment in Chiaravalle as a heterotopia
In addition to noticing a different relationship among people during TP’s activities, several interviewees emphasized the emergence of a different approach towards the environment mentally as well as concretely. In other words, Chiaravalle’s territory is both considered and experienced in an alternative way. Donatello stated it clearly when he said, “Terzo Paesaggio’s Chiaravalle is a laboratory of new ways to look at and to understand the landscape. They give you tools to broaden your perception. You can see the potential of a state of neglect”. As
Donatello, Laura reflected on the change of perspective that TP encourages. “You acquire a new gaze. The surroundings are always the same, but the way I look at Chiaravalle has changed”. The same perception comes to light in Alessandro and Elisabetta’s answers, when they stated, “you broaden your point of view and as a result, places acquire new meanings” and “you see the surroundings in different way”, respectively. Furthermore, this wider outlook allows noticing what used to be disregarded. “Before meeting TP, for me, Chiaravalle was either the abbey or a deserted and numb peripheral area” said Manuela and Donatello recalled, “before TP, Chiaravalle was just a beautiful landscape, dominated by the abbey. Now I have developed a different approach. I see its potential and its poetry”. This change of perspective is reflected in the concrete relation with the local environment, which, in Chiaravalle, takes the form of a “third landscape”. TP’s actions take place mainly outdoors and the physical presence in the territory is essential. Alessandro underlined this fact when he asserted that during these activities “you just go out and put yourself into contact with the environment”. Moreover, participants are invited to gather in neglected outdoor places such as the abandoned railroad, the fringe or the Vettabbia’s banks where the natural and the artificial coexist. “During the landscape primary school, we were sitting in that abandoned strip of land, which used to be literally a dump” remembered Livia. The fringe is mentioned also by Elisabetta, when she recalled, “we cleaned that abandoned piece of land while singing. It was singing and uprooting the weeds”. Furthermore, a personal memory on the railroad is shared by Sandra, when she remembered, “on the railroad it was fantastic. Now I no longer see it as a desert land, I see it as a place where I can do something”. A change in the relationship with the environment has occurred also in Tiziana’s experience, when she accepted to participate to the ‘reindeer safari’. “Pretending to be a reindeer, I explored the Parco della Vettabbia in a different way. It was nice. I did not get why they chose reindeers though”.

4.2.5 Chiaravalle as a heterotopia is a place where to call oneself into question.

In Chiaravalle, working for Terzo Paesaggio, I called myself into question. In general, it was a very rewarding experience. Yet, sometimes it was hard to handle. Flexibility in organisation, extreme interdisciplinarity, artistic disciplines involved and novel approaches challenged my rational attitude. It was a real training. Nevertheless, the more I loosened my restraints, the more I appreciated their work. Most of the interviewees shared this stance. For instance, Alessandro highlighted that “with TP, you need to challenge your mental structures” or in Laura’s words “you can be yourself in a different way”. Manuela expressed the same concept by using the metaphor of masks. “In Chiaravalle you give up wearing your usual mask. You can choose
other ones”; while Gloria mentioned the necessity to “modify the interpretation grid we employ on ourselves”. Furthermore, Daniela stressed the fact that people are encouraged to “feel as a part of the whole”.

4.2.6 Art, play and body in Chiaravalle as a heterotopia

Performing arts represent Terzo Paesaggio’s main tool. In TP’s understanding, through art, the needs of an area can be identified and new trajectories can be staged and anticipated. Among the interviewees, those who openly referred to this characteristic are the ones that are more involved in TP’s project. Isabella underlined “the role that art as a pioneering discipline plays in their actions”, Donatello highlighted that “in TP, you find a form of relational art” and Gloria described the project as “an artistic research”. However, instead of mentioning ‘performing arts’ in general as an aspect of Terzo Paesaggio’s actions, most of the people have identify two specific elements, which pertain to the general concept. These are the role of play and the involvement of the body.

Playing activities and a ludic atmosphere are often central to TP’s actions and they did not escape the attention of the interviewees. According to Donatello, “the act of playing sometimes works as a trigger for the action. It is also a transgenerational invitation”. The same point is touched by Manuela, when she affirmed that “a ludic dimension does exist in Terzo Paesaggio’s project, but it evolves in something else”, while the importance of the transgenerationality is also mentioned by Gloria, when she stated, “through TP’s activities, the importance of the ludic dimension can be rediscovered by adults”. Agnese emphasized the fact that “they [TP] are trying to show that playing is something serious”. Not only is it a serious matter, but it is also fundamental because, as Elisabetta stated, “play places everybody on the same level. It mixes the rules and it is a new way to get to know each other”. In Sandra’s answer, play is associated directly to curiosity, “something that never lacks with them”.

The involvement of the body in TP’s actions is another aspect that emerged from the interviews’ analysis. Alessandro described them as “psycho-physical immersive activities”, where both minds and bodies are tickled and Donatello pointed out that “in these experiences the senses are stimulated”. The manual and concrete involvement of the participants is also achieved through workshops, which represent a main feature of Terzo Paesaggio’s project. “When you participate to a workshop, you learn how to create something and you realise it concretely. It can be a paper-mache puppet or something with plants and flowers, for example” Sandra said. This element comes as no surprise since TP’s underlying ratio, as it emerged from its certificate of incorporation (2015), is to help people become “conscious landscape authors”.

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4.2.7 Chiaravalle as a heterotopia as something-I-cannot-describe.

Last but not least. Chiaravalle as a heterotopia is portrayed as something, which is hard to understand, describe or define. Yet, nobody pictured it as a vacuum. For instance, during the interview, Françoise seemed rather sceptical, but she could not help saying, “they have ideas. They do things. New things, I would say”. Whereas, Elisabetta affirmed that she took part to some activities because “something resounded” in her. A similar thought is expressed by Livia, when she said, “you can breathe something else”. In Eleonora’s perspective, TP has the capacity to see the “beauty of this territory and to give value to it”. For Manuela, it took a little time to understand what TP was doing in Chiaravalle. However, after a while, she realized that “there was a project, which they were carrying on through some weird situations”. Laura talked about Chiaravalle as a heterotopia as a “place where you can recharge your batteries and which gives you power”, while Gloria recalled the area’s history. “You should remember that Chiaravalle was created as a utopia. Bernard came here and imagined this territory in a different way. In his mind, there was a state of possible”. In this regard, Donatello made a step forward and he added, “Terzo Paesaggio offers a vision. They are trying to give structure to a creative project”.

With these considerations in mind, the characteristics of Chiaravalle as a heterotopia have been identified. Yet, why does it seem still elusive?

**Halfway consideration. Uncertainty**

![Figure 18: “Let’s go on the draisine!”](source: Terzo Paesaggio)
Chiaravalle is a foggy place and ‘Chiaravalle as a heterotopia’ is no better. Metaphorically, though. It took me some months to really understand what TP was doing in the bigger picture and I spent several hours interviewing and analysing data to extrapolate characteristics. Nobody, me included, seemed to be able to define Terzo Paesaggio’s project on the whole.

Yet, I worked at the association six months, I collected pages of data and I did not experience embarrassing silent breaks during the interviews. Consequently, no doubt that a lot can be said about it. ‘Chiaravalle as a heterotopia’ does exist and it is full and crowded. However, its existence still seems to be too complex and not totally graspable. The following paragraph should help clear the fog.

4.3 Chiaravalle as an anticipatory posthuman niche.

“Planning is easy when you know how to do it. We do not know it: we are aware of “what” we are running away from, but we have just few pictures of “what” we are pursuing” (Caffo 2017, 108). This sentence is included in “Fragile umanità. Il postumano contemporaneo”’s last page. Contemporary posthuman is an “open work” (2017, 56) and, consequently, contemporary posthuman niches of practices cannot be defined in univocal and finite terms. Then, how to answer my last research question?

In my perspective, this open-endedness does not impede answering. On the contrary, it leads to formulate a realistic reply, which may evolve and be integrated in the future, as the practices develop. Furthermore, some of the above-mentioned pictures are actually pointed out by the Italian scholar and, therefore, they can certainly guide a reflection. As it was explained in the methodology section, two structured mind maps were created; the first displays Chiaravalle as a heterotopia’s characteristics, the second includes contemporary posthuman’s pictures and dimensions, as they are illustrated in Caffo’s work [Table 5 and Table 6]. Based on these tools, an analysis has been conducted by highlighting the points of connection between the two maps.
Table 5: Chiaravalle as a heterotopia’s characteristics
Source: Author’s own creation, based on RQ1 and RQ2
Table 6: Contemporary posthuman’s traits
Source: Author’s own creation, based on Leonardo Caffo’s book (2017)
4.3.1 Chiaravalle as a heterotopia and contemporary posthuman niches: a comparison

The outcomes of the comparison between Chiaravalle as a heterotopia’s characteristics and the contemporary posthuman niches’ traits are illustrated in this paragraph. The aim is to provide an answer to the third research question, that is, what potential does Chiaravalle have to become a contemporary posthuman niche of practices? This last answer marks the end of a long itinerary of research and it lies on everything that has been discussed up to this point. To avoid repetitions, the focus is not on the two structures, that is, contemporary posthuman and Chiaravalle as a heterotopia, which have already been examined in detail, but rather on the points of connection between these two in order to evaluate to what extent Chiaravalle as a heterotopia resembles Caffo’s ideas. Table 7 shows ten identified points of connections through key words, my explanation follows.

Table 7: Comparison between contemporary posthuman niches’ traits and Chiaravalle as a heterotopias’ characteristics

<table>
<thead>
<tr>
<th>Source: Author’s own creation</th>
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<table>
<thead>
<tr>
<th>Contemporary posthuman niche</th>
<th>Chiaravalle as a heterotopia</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> Existing reality. No utopia</td>
<td>Spatial reality</td>
</tr>
<tr>
<td><strong>2</strong> It differentiates and counterposes the present</td>
<td>It alters the present everyday life</td>
</tr>
<tr>
<td><strong>3</strong> It is located in third landscape</td>
<td>It focuses on third landscape</td>
</tr>
<tr>
<td><strong>4</strong> Anticapitalistic features, organisation based on skills and desires</td>
<td>Not efficiency and profit driven, break with traditional time</td>
</tr>
<tr>
<td><strong>5</strong> Opposition to Cartesian dichotomies</td>
<td>It challenges mental structures and clear cuts</td>
</tr>
<tr>
<td><strong>6</strong> Animality as being present in the moment</td>
<td>Participation, exploration, play</td>
</tr>
<tr>
<td><strong>7</strong> Alliance among philosophy, art and architecture</td>
<td>Performing arts, landscape architecture, theoretical debate, imagination, cultural activities</td>
</tr>
<tr>
<td><strong>8</strong> Metaphysical axis: focus on relations</td>
<td>A change of the relations among humans and towards the environment</td>
</tr>
<tr>
<td><strong>9</strong> An open work, symbolic realm</td>
<td>Something-I-cannot-describe</td>
</tr>
<tr>
<td><strong>10</strong> Coexistence of contemporary posthumans and <em>Homo sapiens</em></td>
<td>Scepticism, lack of understanding of the project</td>
</tr>
</tbody>
</table>
In Leonardo Caffo’s perspective, contemporary posthuman niches are physical places where contemporary posthumans can dwell anticipating what is going to be the future way of living, once the *Homo sapiens*’ existence will be permanently overcome. The Italian philosopher states that these niches are not utopias (2017, 97), but rather existing realities. As it was previously illustrated, Chiaravalle as a heterotopia is a spatial existing reality. Terzo Paesaggio’s actions rest on a significant engagement with the physical territory and originate from an accurate analysis of the area with respect to both its historical background and its geographical features. The relationship between the human community and the local environment is central to TP [point 1, Table 7].

The posthuman theory’s rootedness in the idea of anticipation is another aspect that Caffo clearly emphasizes. Contemporary posthuman niches anticipate in the present “pieces of future” (Caffo 2017, 108), a future which will be no longer dominated by *Homo sapiens*. In other words, these niches enact alternative scenarios, which differ from the present, where the *Homo sapiens* prevails. Similarly, Chiaravalle as a heterotopia is depicted as an alteration of the current everyday life and defined as a state of exception, a state of possible or as another dimension. Although it is not patently portrayed as a precursor of a future reality, it clearly represents an alternative scenario [point 2, Table 7].

In addition to it, contemporary posthuman niches are characterised by some traits that seem to pertain also to Chiaravalle as a heterotopia.

First, according to Caffo, the contemporary posthuman habitat is located in the third landscape, that is, “empty spaces abandoned or neglected by capitalism” (Caffo 2017, 71). In Chiaravalle, third landscape areas represent Terzo Paesaggio’s privileged setting for its actions. The abandoned railroad and the fringe along the Vettabbia canal are two emblematic examples. In TP’s perspective, these places are anything but useless. Instead, they are prime areas of experimentation [point 3, Table 7].

Second, Caffo affirms that, unlike its predecessor, contemporary posthuman is intrinsically against capitalism, since capitalism is “the way *Homo sapiens* has expressed the anthropocentrism to the detriment of the planet and of biodiversity” (2017, 69). As far as Chiaravalle as a heterotopia is concerned, it emerged that TP’s actions are not efficiency and profit-driven activities. Furthermore, it is also depicted as alien to traditional time, which is often linked to hurry and the necessity to be productive. Although these elements are not certainly sufficient to declare Chiaravalle as a heterotopia’s anticapitalistic nature, they
represent a significant tension towards an alternative to the dominant order of things [point 4, Table 7].

Third, the contemporary posthuman rejects Cartesian dichotomies and in Chiaravalle as a heterotopia some hints seem to suggest a similar attitude. For instance, TP’s actions do not contemplate a clear distinction between ‘work’ and ‘play’, ‘reality’ and ‘imagination’ or ‘adulthood’ and ‘childhood’. Everything is considered part of a whole, which can encourage reflection and changes in behaviours [point 5, Table 7].

Fourth, in Caffo’s reasoning, contemporary posthumans are said to rediscover and protect their animality as the “absolute presence to oneself” (Caffo 2017, 22). In light of the data analysis, this aspect seems to pertain also to Chiaravalle as a heterotopia. Being-in-the-present characterizes TP’s actions and it is an essential requirement to take part in immersive explorations, games and performances in the territory [point 6, Table 7].

Fifth, an alliance among philosophy, art and architecture provides the structure for the new posthuman form of life (Caffo 2017, 70). This consideration could not be more suitable for Chiaravalle as a heterotopia as it already is. As I have previously mentioned, Terzo Paesaggio originates from the marriage between performing art and landscape architecture. Both are platforms for experimentation and instruments to enact alternative practices [point 7, Table 7].

Sixth, when reasoning on the above-mentioned “metaphysical axis” (Caffo 2017, 27) in the posthuman theory, the Italian philosopher asserts that a shift from a “static ontology” to a “dynamic ontology focused on the relationships between entities” (Caffo 2017, 34) takes place. Furthermore, he stresses the importance of ecology as a “different metaphysical gaze on the world” (ibid), which concentrates on the analysis of the interactions, rather than on single objects. Relations are therefore central in Caffo’s work. Although a balanced comparison between theories and a concrete and local reality such as Chiaravalle as a heterotopia can be problematic, I cannot help pointing out the importance of the relational dimension in the latter. During TP’s activities, the focus is never just on the human community as a distinct entity, but rather on its relationship with the environment [point 8 Table 7].

Seventh, for Caffo, the contemporary posthuman’s project is still in fieri and, as a result, it is characterised by uncertainty and still operates in the symbolic realm (2017, 103). Chiaravalle as a heterotopia shares the same issues. It is that something-I-cannot-describe, which is
fascinating but hardly definable. Maybe it is because it anticipates future, I would infer [point 9, Table 7].

This paragraph ends with a last brief consideration. Drawing upon H.D Thoreau’s experience, who after two years in solitude on the shore of Walden Pond decided to go back to the city and not to live an isolated life that would have been potentially more congenial to him, Caffo reflects on the coexistence between contemporary posthuman and Homo sapiens. “As long as the new species and Homo sapiens coexist, it is important to commit to cooperating” (Caffo 2017, 104), taking also the risk of not being understood. In Chiaravalle as a heterotopia, this is clearly happening [point 10, Table 7] and this fact clearly emerged during the interviews.

“I don’t know whether what they are doing is useful, I am busy with other things, but there is no clear explanation of what they are doing”.

“Yes it is nice, they do interesting things. Yet, I wonder whether it is what people want”

“Maybe they should stick to what exist and not talk about things that exist only in their imagination”

“I cannot say I don’t like the activities, but I really struggle to understand them”

“At first it was difficult to understand what they wanted to do”

“What is this ‘Terzo Paesaggio’? Starting from the terms they use, it is difficult to say what they are doing”

“Well, most of the people in Chiaravalle are not ready for what Terzo Paesaggio is doing”

“They simply could tell ‘I am doing this, I am doing that’ and explain better. People need to understand”

“Chiaravalle is a sceptical village. Trust me”

5. Final discussion

This section draws upon the two halfway considerations and closes my reflection; the answer to the third research question paves the way to the last final discussion.
5.1 The Non-finito
In the previous paragraph, the outcomes of the comparison between Chiaravalle as a heterotopia’s features and contemporary posthuman niches’ traits were presented and explained. The comparison shed light on ten fundamental points of connection. As a result, Chiaravalle as a heterotopia and Caffo’s theories are not alien to each other. Indeed, Chiaravalle not only has the potential to become a contemporary posthuman niche of practices, but rather, it owns already some characteristics of it. In view of this research, it can be affirmed that Chiaravalle, as transformed by TP’s actions, is a contemporary posthuman niche of practices. However, as it has been frequently repeated, Caffo’s contemporary posthuman is not – and does not want to be – a finite and static concept. I discussed this issue with the Italian philosopher personally. It is not a model, but a new human species, which rests on different ethical, metaphysical and scientific axes if compared to Homo Sapiens’. Contemporary posthumans share common premises, but they can differ in the way these premises are translated into behaviours and practices. The contemporary posthuman resembles Michelangelo’s non-finito works [Figure 22, Appendix]. Its features can be already seen, but the work is currently still unfinished.

5.2 A matter of future
This research has been a long and challenging journey. It was triggered by the necessity to explain Terzo Paesaggio’s work in Chiaravalle and by the intuition that TP’s project is certainly something more than just an urban regeneration action. Through a three-step-research process, I was able to show first that Chiaravalle is transformed into a counter-space, a heterotopia, by Terzo Paesaggio; then, that this specific heterotopia can be described as a contemporary posthuman niche of practices. As a CPS student, this landing place is fundamental. As Caffo clearly points out, contemporary posthumans do not originate from a genetic mutation (2017, 60). The speciation process takes place when “behaviours, the relationship with the environment, the attitude towards things” (2017, x) changed and are rooted in the new ethical, metaphysical and scientific premises, described in paragraph 2.4.2. The contemporary posthuman leaves the “cognitive atmosphere” of anthropocentrism (2017, x), based on a “static ontology” and adopts a new metaphysical gaze, that is, ecology, which focuses on the interactions between entities and between entities and their environment.
In my perspective, being a contemporary posthuman is a choice. Better yet, a choice in the present since, as Caffo says, “it means to make one’s own life an anticipation” (2017, 83). Personally, I would describe it a speciation by choice and will.

The enactment of a contemporary posthuman present is a way to perforate what Giddens calls “ontological security” (1991 quoted in Norgaard 2011, 81), that is, “the confidence that most human beings have in the continuity of their self-identity and the constancy of the surrounding social and material environments of actions” that, in the contemporary time, is tantamount to the Anthropocene reality. It opens up possibilities for alternative ways of being and living the world, which are potentially more sustainable ones.

“Some humans organise through artistic practices, which are actually political gestures of intense biological break” (Caffo 2017, 72).

In light of the findings, this is exactly what TP is trying to do - sometimes unconsciously though. What predominantly and intrinsically characterizes Terzo Paesaggio is the fact that it “creates space”, which, quoting Sharp, Pollock and Paddison (2005, 1004), is not necessarily only material, but also “virtual” and “imagined” and this consideration is confirmed by TP’s commitment in helping people become conscious “landscape authors” (Certificate of incorporation 2015, letter c). Which kind of space? A contemporary posthuman one.

Quoting Goode and Godhe (2017, 111), Chiaravalle could be described as a “repository of imaginative futurescapes” that is, a space where to “imagine and deliberate on potential futures” (ibid). It goes without saying that the potential future is a posthuman future, which is not only envisioned but also enacted.

This purpose is achieved by transforming Chiaravalle into a “space of informalization”, which implies a “temporary abolition of the ordinary world” (Powell 2010, 200) and it is served by playing activities and art, which show the posthuman future in the present. Play and art stimulate imagination, which in turn can flow into the imaginary.

When imagination congeals into something taken-for-granted it becomes a social or cultural imaginary. These shared understandings, by receding into the background, guide us in our common practices (Goode and Godhe 2017, 123, emphasis added).

In my view, this is crucially important. An alternative from the destructive and capitalist world we occupy has to be first imagined to be concretely realised. Foucault’s children taught it and, in this case, the perfect setting for imagination and realisation is the third landscape.
Obviously, *Homo sapiens*’ demise is a defeat for everybody. The speciation takes place because *Homo sapiens* exceeded the limits that the environment imposes, reality resisted and the rebound has been a new birth, which art is simply trying to describe and host. (Caffo 2017, 75)

**Conclusion**

This analysis has illustrated, explained and interpreted Terzo Paesaggio’s project in the periurban area of Chiaravalle, Milan. By answering the three research questions, it was possible to show first that TP’s actions transform Chiaravalle into a heterotopia, as it is described by Michel Foucault and integrated by Allweil’ and Kallus’s reflection. In fact, when Terzo Paesaggio operates in Chiaravalle, the area presents those eight dimensions that, together, have been identified as characterising a heterotopia. Chiaravalle is a spatial reality, where the everyday experience is altered and where the dominant order of things is challenged. Furthermore, it is a place where seemingly incompatible places are juxtaposed and where a break with traditional time takes place. Through TP’s actions, the customary notions of oneself are challenged and a system of opening and closing is experienced. In Chiaravalle, imagination is recognised as a powerful tool.

The answer to the second research question has detected seven traits that characterized Chiaravalle as a heterotopia. From the analysis, it has emerged that Chiaravalle is a place of participation and exploration, where the relationship between human beings and with the environment differentiate from the ordinary experience. Furthermore, Chiaravalle as a heterotopia has been depicted as a place difficult to describe and define, where people call themselves into question by taking part in artistic and playing activities.

The first two answers have paved the way to the last one, where it has been determined that Chiaravalle as a heterotopia is a contemporary posthuman niche of practices, as described by the Italian philosopher Leonardo Caffo. Chiaravalle as a contemporary posthuman niche is an existing spatial reality, located in the third landscape, where an alternative scenario is enacted through TP’s main tools, art and architecture. There, an attempt to oppose *Homo sapiens*’ main practices and beliefs takes place and a different attitude towards the fellow human beings and the environment is perceived.

The intention that animated – and still animates - this research was to give a voice to Terzo Paesaggio’s project in Chiaravalle which, at a local level and with few resources, takes part in the wider debate on the “alternatives to development” through a culture-driven approach. It
would be limiting, unfair and illogical to cage it in the urban regeneration framework, without considering its tension towards an alternative scenario. Terzo Paesaggio’s project is worth examining and, in my opinion, its techniques can even serve as an example for other experiences. The stance that this research adopts is propositional and forward-looking.

The analysis of the case has been carried out by using some novel concepts and theories, which do not usually pertain to the anglophone academic world. Gilles Clément’s “Manifest du Tiers-Paysage” (2004) and Leonardo Caffo’s “Fragile umanità. Il postumano contemporaneo” (2017) have not been translated into English yet. Actually, the concept of “third landscape” does not appear in any human ecology-related literature I consulted; neither does the idea of play and informalisation as connected to alternatives to development. With this analysis, I hope to give a contribution in the debate on theoretical and empirical opportunities with regard to alternatives to development. Further work is actually needed to connect Caffo’s perspective to the post-development discussion and sustainability issues. The research could be certainly carried on; this case study is just a starting point.

There is no a single way to change things but something is happening in Chiaravalle, something we can learn from.
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Terzo Paesaggio. Facebook event ”Laboratory for puppets’ construction”, May 5, 2016.

Terzo Paesaggio. Facebook event ”Drago Chiaravalle: towards the garden”, June 18, 2017.

Terzo Paesaggio. Facebook event ”Reindeer Safari”, September 18, 2017.


Appendix
Figure 19: Example of TP’s event on the association Facebook page
Source: Terzo Paesaggio
<table>
<thead>
<tr>
<th>Source</th>
<th>Figure 20: Example of how the matrix for RQ1 was built</th>
<th>The heterotopia is a spatial reality</th>
<th>Transformation of continuity normality of ordinary everyday spatiality after the temporary experience</th>
<th>A space which challenges the dominant order of things and opposing several places that are incompatible</th>
<th>The role of imagination</th>
<th>The act of opening and closing</th>
<th>Sources</th>
<th>The act of opening and closing</th>
<th>Sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donatello</td>
<td>Your whole world changes. &quot;It's completely different, you see,&quot; the people say.</td>
<td>A space which challenges the dominant order of things</td>
<td>The people say</td>
<td>A space which challenges the dominant order of things</td>
<td>The role of imagination</td>
<td>The act of opening and closing</td>
<td>Sources</td>
<td>The act of opening and closing</td>
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<td>The act of opening and closing.</td>
<td>The act of opening and closing</td>
<td>The people say</td>
<td>The act of opening and closing</td>
<td>The role of imagination</td>
<td>The act of opening and closing</td>
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<td>The act of opening and closing</td>
<td>The people say</td>
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<td>The role of imagination</td>
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<td>The people say</td>
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<td>The role of imagination</td>
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<td>The people say</td>
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<td>The role of imagination</td>
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<td>Laura</td>
<td>The act of opening and closing.</td>
<td>The act of opening and closing</td>
<td>The people say</td>
<td>The act of opening and closing</td>
<td>The role of imagination</td>
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<td>The people say</td>
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<td>The role of imagination</td>
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<td>The people say</td>
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<td>The act of opening and closing</td>
<td>Sources</td>
<td>The act of opening and closing</td>
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<tr>
<td>Participant</td>
<td>Exploration</td>
<td>Be present</td>
<td>Magic atmosphere</td>
<td>Rituals</td>
<td>Relations during the actions</td>
<td>Play</td>
<td>Transformation of the environment in</td>
<td>Relation with the environment</td>
<td>Call oneself into question</td>
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<tr>
<td>Agnese</td>
<td>&quot;Adventure spirit&quot;</td>
<td>&quot;I'm here, I'm present&quot;</td>
<td>&quot;It was like a ritual&quot;</td>
<td>&quot;I was very good at communicating&quot;</td>
<td>&quot;I put my being into contact&quot;</td>
<td>&quot;The way I challenge&quot;</td>
<td>&quot;Let me express myself&quot;</td>
<td>&quot;I become a child&quot;</td>
<td>&quot;I live and act in the environment&quot;</td>
</tr>
<tr>
<td>Alessandro</td>
<td>&quot;Walking, hiking&quot;</td>
<td>&quot;It's in the middle of the road&quot;</td>
<td>&quot;There's a feeling of tension&quot;</td>
<td>&quot;I'm a part of the process&quot;</td>
<td>&quot;I put my being into contact&quot;</td>
<td>&quot;The way I challenge&quot;</td>
<td>&quot;Let me express myself&quot;</td>
<td>&quot;I become a child&quot;</td>
<td>&quot;I live and act in the environment&quot;</td>
</tr>
<tr>
<td>Donatello</td>
<td>&quot;Group of people&quot;</td>
<td>&quot;Where you need to be&quot;</td>
<td>&quot;They bring a feeling of tension&quot;</td>
<td>&quot;I'm a part of the process&quot;</td>
<td>&quot;I put my being into contact&quot;</td>
<td>&quot;The way I challenge&quot;</td>
<td>&quot;Let me express myself&quot;</td>
<td>&quot;I become a child&quot;</td>
<td>&quot;I live and act in the environment&quot;</td>
</tr>
<tr>
<td>Eleonora</td>
<td>&quot;In Chiaravalle&quot;</td>
<td>&quot;It's in the middle of the road&quot;</td>
<td>&quot;There's a feeling of tension&quot;</td>
<td>&quot;I'm a part of the process&quot;</td>
<td>&quot;I put my being into contact&quot;</td>
<td>&quot;The way I challenge&quot;</td>
<td>&quot;Let me express myself&quot;</td>
<td>&quot;I become a child&quot;</td>
<td>&quot;I live and act in the environment&quot;</td>
</tr>
<tr>
<td>Elisabetta</td>
<td>&quot;The experience is the ritual&quot;</td>
<td>&quot;People were surprised&quot;</td>
<td>&quot;The ritual dimension&quot;</td>
<td>&quot;The ritual dimension in adults is&quot;</td>
<td>&quot;I put my being into contact&quot;</td>
<td>&quot;The way I challenge&quot;</td>
<td>&quot;Let me express myself&quot;</td>
<td>&quot;I become a child&quot;</td>
<td>&quot;I live and act in the environment&quot;</td>
</tr>
<tr>
<td>Francoise</td>
<td>&quot;In Chiaravalle&quot;</td>
<td>&quot;It's in the middle of the road&quot;</td>
<td>&quot;There's a feeling of tension&quot;</td>
<td>&quot;I'm a part of the process&quot;</td>
<td>&quot;I put my being into contact&quot;</td>
<td>&quot;The way I challenge&quot;</td>
<td>&quot;Let me express myself&quot;</td>
<td>&quot;I become a child&quot;</td>
<td>&quot;I live and act in the environment&quot;</td>
</tr>
<tr>
<td>Gloria</td>
<td>&quot;In Chiaravalle&quot;</td>
<td>&quot;It's in the middle of the road&quot;</td>
<td>&quot;There's a feeling of tension&quot;</td>
<td>&quot;I'm a part of the process&quot;</td>
<td>&quot;I put my being into contact&quot;</td>
<td>&quot;The way I challenge&quot;</td>
<td>&quot;Let me express myself&quot;</td>
<td>&quot;I become a child&quot;</td>
<td>&quot;I live and act in the environment&quot;</td>
</tr>
<tr>
<td>Laura</td>
<td>&quot;In Chiaravalle&quot;</td>
<td>&quot;It's in the middle of the road&quot;</td>
<td>&quot;There's a feeling of tension&quot;</td>
<td>&quot;I'm a part of the process&quot;</td>
<td>&quot;I put my being into contact&quot;</td>
<td>&quot;The way I challenge&quot;</td>
<td>&quot;Let me express myself&quot;</td>
<td>&quot;I become a child&quot;</td>
<td>&quot;I live and act in the environment&quot;</td>
</tr>
<tr>
<td>Livia</td>
<td>&quot;In Chiaravalle&quot;</td>
<td>&quot;It's in the middle of the road&quot;</td>
<td>&quot;There's a feeling of tension&quot;</td>
<td>&quot;I'm a part of the process&quot;</td>
<td>&quot;I put my being into contact&quot;</td>
<td>&quot;The way I challenge&quot;</td>
<td>&quot;Let me express myself&quot;</td>
<td>&quot;I become a child&quot;</td>
<td>&quot;I live and act in the environment&quot;</td>
</tr>
<tr>
<td>Manuela</td>
<td>&quot;In Chiaravalle&quot;</td>
<td>&quot;It's in the middle of the road&quot;</td>
<td>&quot;There's a feeling of tension&quot;</td>
<td>&quot;I'm a part of the process&quot;</td>
<td>&quot;I put my being into contact&quot;</td>
<td>&quot;The way I challenge&quot;</td>
<td>&quot;Let me express myself&quot;</td>
<td>&quot;I become a child&quot;</td>
<td>&quot;I live and act in the environment&quot;</td>
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</table>
Figure 22: Example of Michelangelo’s non-finito work. The Atlas Slave, 1525-30
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