

EDITORIAL

Aesthetics of the Anthropocene

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Since the beginning of the new millennium, the notion of Anthropocene has progressively asserted itself in literature and in public discussion, changing the way in which the past, the present condition and the future scenarios of the planet are represented. In the attempt to attribute a beginning to the geological protagonism of human beings, the scientific community has referred from time to time to the explosion of the atomic bomb, to the industrial revolution or to the “long sixteenth century”, without excluding the possibility that the origins of the Anthropocene can be traced back to the time when men began to master fire. However, what is difficult to question today is the prevailing role assumed by human action, since the birth of industrial capitalism and the system of life related to it (for which we also tend to speak of Capitalocene), on the reproduction of the life cycle on earth and, through the use of fossil fuels, on the climate of the planet.

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Certainly the relationship between aesthetics and the so-called Anthropocene does not only concern the last twenty years, but can also refer to the way in which philosophical reflection, literature, social formations and art history have engaged a series of problems. Only today do we start to understand the complexity of these problems in their systemic scope.

Our Call for Paper therefore intended to enter this area of problems by indicating some research perspectives. It aimed to investigate the ways in which the Anthropocene is interpreted by current artistic productions or cinematographic, television and variously narrative and performative representations. At the same time, it invited us to grasp the latencies or prefigurations of the Anthropocene in past forms of knowledge and expression, both by reflecting on the way in which to actualize the conceptual and metaphorical heritage elaborated by the philosophical-aesthetic tradition, and by placing the problem relating to the way in which to integrate or modify that same patrimony. Furthermore, it was eventually a question of understanding how the Anthropocene manifests and perceives itself in daily information on disasters linked to climate change and their increase (typhoons, desertification, burning forests), or to understand what the simulations of future scenarios that we carry out in correspondence with the debate on the climate crisis and the Anthropocene.

Finally, it seemed to us that a further and promising field of investigation was that of the new phenomena linked to the architectural-urban sphere. Among these phenomena included, for example, the transformations of the urban landscape and their perception, in the wake of the clamor aroused by the return to the city of the so-called "nature that takes back its spaces". And they could also include the spread of electric scooters and the notable increase in cycling, especially in towns and cities where it was less practiced. Other examples for this type of analysis could be provided by some of the changes in the built environment, such as buildings covered in thermal coats or the unprecedented number of construction sites and scaffolding. In this context, finally, the articles could also have explored a further transformation of the city regarding the tendency of public space, mostly in central and historical areas, to be subjected to private commercial use.

The broad spectrum of the topics indicated was matched by such a considerable number of valid proposals as to induce the directors and the editors to plan a double issue. Opening this first issue is an article in which Paolo Missiroli examines what is the meaning and what are the limits of some contemporary criticisms of the idea of the world. The importance that Missiroli attributes in its conclusions to the notion of crisis can ideally be developed in the contribution of Marco Malvestio, where the author analyzes the way in which the imagery of the catastrophe risks distorting

our conceptualization of the current ecological crisis. The article by Jörg Gleiter is therefore dedicated to the crisis as an opportunity to rethink the anthropological foundations of modernity and the relationship between the terrestrial environment and architecture.

But the Anthropocene - as Arshia Eghbali's analyzes show - is also reflected in everyday experience, understood as a dynamic system capable of absorbing the crisis, with particular reference to the relationship between the aesthetic investigation of material objects of daily use and the Covid-19 pandemic. An equally dynamic system could be said that of the metaphors with which Peter Sloterdijk describes the spaces within which the human being is born and reproduces, from the Pleistocene to the Anthropocene: this is the contribution of Mirko Alagna, with particular attention to spaceship metaphor. The analysis of Bernard Stiegler's work conducted in these pages by Claudia Nigrelli is also dedicated to the intertwining between aesthetic reflection and political-philosophical reflection in the Anthropocene era.

The same relationship is investigated in a historical perspective by the article by Pierpaolo Ascari, which proposes to interpret the birth of the great nineteenth-century public parks and the relative aestheticization of nature as technologies for governing social inequalities. Through the study of conflicts in territorial planning, Fabien Jakob's article highlights the forms in which individual and collective actions qualify certain realities and thus elevate them to a common heritage. Finally, in the Practices section, we publish the results of the fictive site-specific temporary intervention conducted by Enrico Chinellato and Or Haklai on the Azrieli Center in Tel Aviv, intended as an exemplary Anthropocene architectural form.

Andrea Borsari is full professor of Aesthetics at the Department of Architecture, University of Bologna, directs the book series "Life and Forms" (Bup) and is deputy editor of "Iride. Journal of Philosophy and Public Discussion" (Il Mulino). He has recently been a visiting professor at UCLA, ENSA-Paris La Villette, the 4 Cities Unica Euromaster in Urban Studies - University of Copenhagen and the University of Sichuan. His publications include *Mondo, cose, immagini. Sulle forme dell'esperienza estetica* [World, Things, Images. On the forms of aesthetic experience, Bup, 2018], *Mimicry. Estetica del divenire animale* [Mimicry. Aesthetics of Animal Becoming, Mimesis, 2018], together with G. Leoni, *Hypermnnesia and Amnesia: Remembering (with) the Body and Post-Conflict Memorials and Architectures*, «Heritage, Memory and Conflict Journal», 2022, and, co-curated, *Temporary. Citizenship, Architecture and City* (Springer, 2022).

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