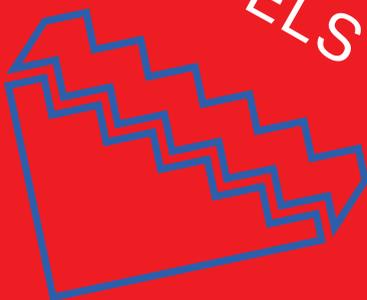


COSMOLOGIE



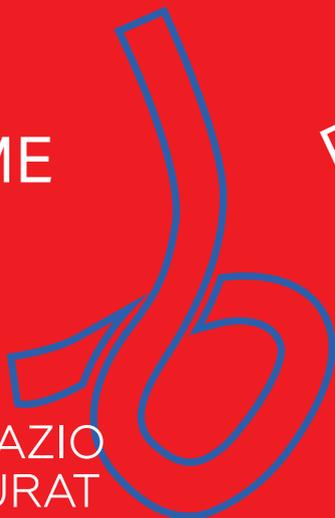
NEW MODELS

FROM THE



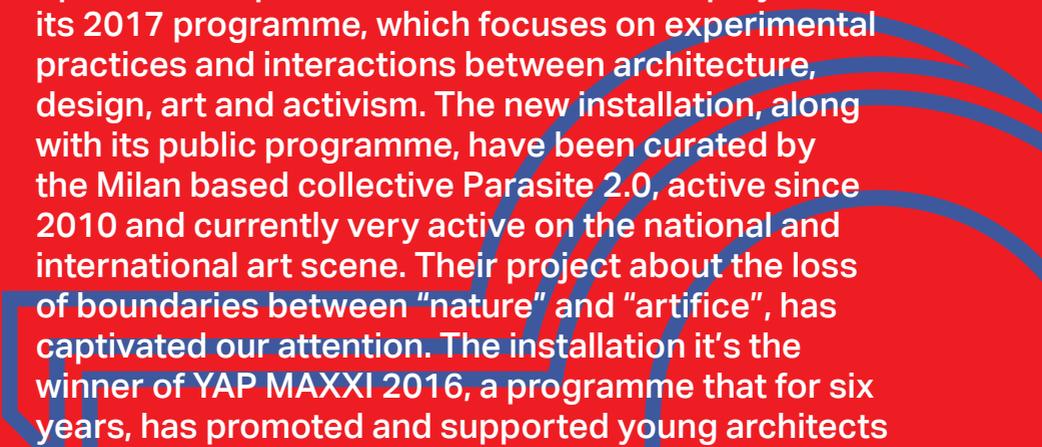
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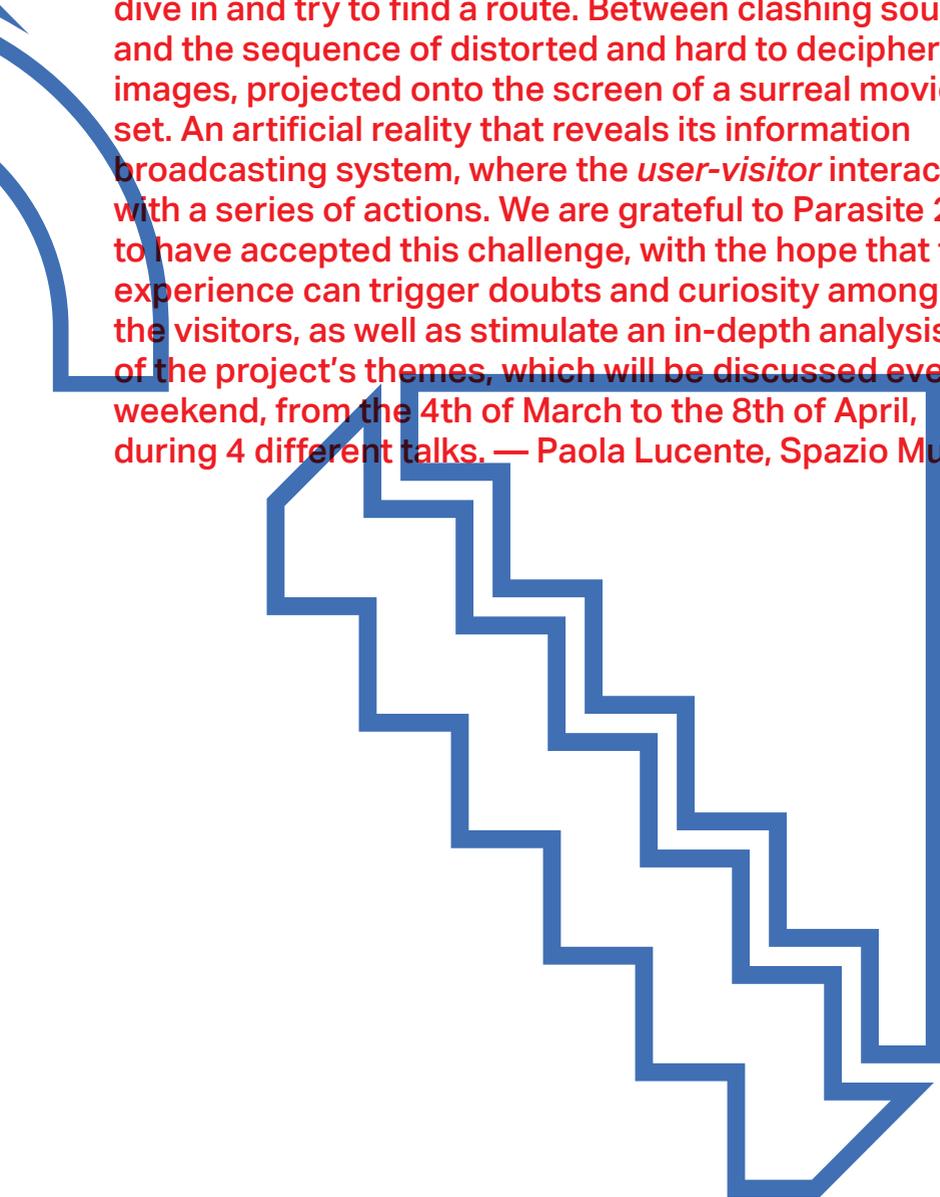


SPAZIO  
MURAT

03.03.17 —  
09.04.17  
Parasite 2.0



Spazio Murat presents the first exhibition project of its 2017 programme, which focuses on experimental practices and interactions between architecture, design, art and activism. The new installation, along with its public programme, have been curated by the Milan based collective Parasite 2.0, active since 2010 and currently very active on the national and international art scene. Their project about the loss of boundaries between "nature" and "artifice", has captivated our attention. The installation it's the winner of YAP MAXXI 2016, a programme that for six years, has promoted and supported young architects in collaboration with MoMA / MoMAPS1 of NY, the Constructo association of Santiago de Chile, Istanbul Modern and MMCA Seoul. We therefore invited them to propose a site-specific intervention, in accordance with our research, activities, talks and collaboration about art, design and participation, shared with Massimo Torrigiani. Expanding on some of the themes developed in their latest projects, along with other urgent matters at the centre of their research and study, the result of the project is a *fantaspace*, where adults and children are tipped over and projected in the Extreme Present dimension, loosing the sense of time. We constantly have a foot in the future, which voraciously swallows us, without having the time to feel present in every moment of our life. The time we spend online is immeasurable: we walk, eat, travel and are chronically connected, checking our emails, notifications, the latest posted comments, how many likes we have received, in the compulsive search of the *next*, in real time. Always lost in another time-space dimension. But can we really predict what will happen? Do we really have the tools to navigate in our pixelated



reality, constantly transforming in front of our eyes? The future has become an obsession. Parasite 2.0 has developed, for the first time at Spazio Murat, a map to dive in and try to find a route. Between clashing sounds and the sequence of distorted and hard to decipher images, projected onto the screen of a surreal movie set. An artificial reality that reveals its information broadcasting system, where the *user-visitor* interacts with a series of actions. We are grateful to Parasite 2.0 to have accepted this challenge, with the hope that this experience can trigger doubts and curiosity among the visitors, as well as stimulate an in-depth analysis of the project's themes, which will be discussed every weekend, from the 4th of March to the 8th of April, during 4 different talks. — Paola Lucente, Spazio Murat

# **COSMOLOGIE: NEW MODELS FROM THE EXTREME PRESENT / An installation, a series of talks and educational workshops, by Parasite 2.0**

**03.03.17 — 09.04.17**  
**Spazio Murat, Bari**

In October 1968, the activist Palle Nielsen installes *The Model: A Model for a Qualitative Society* at Moderna Museet in Stockholm. The installation looked like an adventure playground at first sight and it was a space where children of all ages could experience freedom without supervision or written rules. Seen in depth, the project was a sum of the conspicuous themes which were central for the counterculture in the '60s and '70s, such as their demand for a new world and an auto-organised utopian society, based on personal freedom. These requests were a critical reaction to those time's issues, as well as ours: environmental crisis, wars, migrations, rights and freedom violations, arduous accessibility of goods and tools, strong polarisation of wealth and a huge social gap, which were the reason for an uncertain future, and still are.

The recent concept of Antropocene, invented by the biologist Eugene Stoermer in the '80s, that defines the age of the final human impact on the planet, where even the earth life is threatened by an extreme and irreversible exploitation of the ecosystem, has subverted the research and cultural production world. Recognising the new geological age faces us with the need of reviewing, and re-thinking the way we act, and the practices that we use to govern and define our political and social organisations. Some of the devastating effects of these practices are the condition of political and social instability, caused by the increase

of conflicts scattered around the world, physical and virtual, and the migrations forced by climate change and environmental disasters, such as the one that is hitting several shores of Bangladesh. These events produce huge migrations and the increase of protectionist practices, such as borders' closure and walls constructions, which strongly oppose free circulation of people, the foundation of our globalised age.

Considering that our planet-scale collective life structures are failing, it's necessary that we quickly think of new models to propose, in an age where the acceleration of change and technology has taken on a persistent speed, and impedes any future predictions, while suddenly the future turns into present. In the Extreme Present.

One of the characteristics of this new geological era is the loss of boundaries between what's natural and artificial, an idea that has been the centre of philosophical, humanistic and theological studies and investigations since the origins. The boundaries between nature and artifice, intended as the possible abuse of man over nature, were established by the great power of tradition and western philosophical, theological and metaphysical thinking. This border was essentially a form of order, that is the necessary set of rules to which human behaviours has to adapt. In contrast, uncertainty arises with the developments of contemporary techno-sciences and culture, along with the disappearing of this kind of limit: the boundaries between what's natural and artificial become blurred, without any difference, because everything turns into above the law, manipulable and nothing stays as natural and intrinsically inviolable. Today, the two elements appear totally blended, nature becomes artifice and viceversa. It is not possible to distinguish them anymore.

This physical and semantic alteration process of the word "natural", concerns more and more the human body, modified by technologies, artificial devices and BioHacking. The progressive modification of human features, which transforms us in post-humans or trans-humans, such that the biological nature of human body does not represent the limit of possibilities, broadens up to all the issues about Artificial Intelligence. The robotics developments and the possibilities opened by artificial brains, for instance, are already transforming the industry

sector that, as the *World Economic Forum* has observed, is massively substituting the physical workforce with intelligent machineries and robots.

About this matter, in his book *The Stack: On Software and Sovereignty*, Benjamin H. Bratton, american theorist whose work spans philosophy, computer science, and design, questions the traditional ideas behind sovereignty built-up around the nation-state concept, and develops a geopolitical theory based on sovereignty in terms of planetary-scale computation. Bratton conceives a *Stack*, a sort of mega-structure, both physical and virtual, that increases with its layers, and symbolises the whole planet, between sky and earth, including global communication infrastructures, Cloud systems, the City, up to the single user. The possibilities of development of each platform, independent from territorial identity issues and not tied up anymore to classical government structures, force us to change the models of our global geopolitical order, opening up to new horizons in management of goods and the entire planetary ecosystem. While our world turns into a new creature increasingly difficult to be understood, modified by technologies and algorithms' rule, we are progressively losing the ability to imagine it and design a new way of government, opposed to the ones imposed by contemporary society.

Conceiving a contemporary review of Nielsen's project, *Parasite 2.0* takes on our anxiety on the future through play. On one hand, there is the idea of a "Radical Island" and a "Crypto-Desert", expressed by the need for discovering new places and new spaces to imagine other ways of organise the collective life. On the other hand, there is the proposal for a critical reconsideration of acting, based on the idea of Anthropocene, on the progressive loss of boundaries between nature and artifice, on trans-human issues, and the impact that new technologies and planet-scale computation systems impose on the geopolitical order, on our way of living and governing our habitat. Precisely mimicking the different layers of Bratton's *Stack* and their diverse degrees of communication, the project is conceived as a platform that on several levels and with various segments and languages, conveys and transmits new types of society. From the physical layer, the habitat created by the installation, with its messages

exchanged between the body, the actions and activities carried out by the workshops; up to the circulation of the issues mentioned above, discussed throughout a programme of talks and public debate during the four weeks of the exhibition.

Parasite 2.0 is a collective founded in 2010 in Milan by Stefano Colombo, Eugenio Cosentino and Luca Marullo. They investigate the status of human habitat from the margins of conventional practice, acting within a hybrid of architecture, art, and social sciences. They are the 2016 winners of YAP MAXXI. Their work has been exhibited at the Venice Architecture Biennale in 2012 and in 2014, and they devise unpredictable and multidisciplinary trajectories, criticising the *monolithic* vision of the architect. Among their shows: *Re-Constructivist Architecture* in New York (2016), *Atelier Clerici* in Milan (2016), *Aformal Academy UABB* in Shenzhen (2016), the *Anuala Timisoreana de Arhitectura* (2014). They have given lectures at the NABA in Milan, *Accademia di Belle Arti* in Naples and in Turin, at the *Escuela Tecnica Superior de Arquitectura* in Coruña and at the *Universidad Tecnologico de Estudios Supiores* in Monterrey. They have recently published the book *Primitive Future Office*, edited by Plug\_In, and are Professors at the MADE Program and Assistant Professors at the Politecnico and NABA in Milan. Project production and management by Spazio Murat.

## TALKS

04.03.2017

Spazio Murat

— *Artistic research in the Extreme Present*

New dynamics of production and communication in contemporary art, in the Internet age: which digital sceneries will open up? Which role new media and in particular social media carry out? The talk will formulate a guide to the Extreme Present through the story of Parasite 2.0's multimedia approach and Alessandro Ludovico and Paolo Cirio's project *Hacking Monopolism Trilogy*.

### Participants

**ALESSANDRO LUDOVICO**, researcher, artist and chief editor of *Neural* since 1993, Italian magazine which focuses on new media culture, has received his PhD degree in English and Media from Anglia Ruskin University in Cambridge and he is Associate Professor at the Winchester School of Art, University of Southampton and Lecturer at Parsons Paris – The New School. He has served as an advisor for the Documenta 12's Magazine Project. He is one of the authors of the award-winning *Hacking Monopolism trilogy* of artworks (Google Will Eat Itself, Amazon Noir, Face to Facebook).

**PARASITE 2.0**, collective and authors of the project *Cosmologie: new models from the Extreme Present*.

### Moderators

**PAOLA LUCENTE**, head of the art programme at Spazio Murat, from 2010 to 2016 she has worked as

gallery manager at the Zabłudowicz Collection, gallery that supports and exhibits emergent artists, promoting interdisciplinary practices, focused on post-digital aesthetics. Previously she has worked as assistant curator at the Guggenheim Museum and gallery Assistant at Marian Goodman New York.

**MASSIMO TORRIGIANI**, director of the project for the Contemporary Art Centre of the City of Bari, he is a member of the new curatorial board of Teatro dell'Arte at the Triennale di Milano. From 2014-16, he chaired the curatorial board of the PAC – the museum of contemporary art of the City of Milan and from 2010-12 he was the director of Shanghai's contemporary art fair. He is co-founder of Boiler Corporation, a creative agency that has published international art magazine such as *Boiler* (2001-05) and *Fantom* (2009-12).

11.03.2017

Spazio Murat

— *Fictional reality, fictional nature*

From the definition of "Post-Truth" (Oxford Dictionaries Word of the Year 2016 "relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief") to today's developments of virtual reality devices, from artificial intelligence and BioHacking to the loss between nature and artifice that the Anthropocene age forces us to deal with. In which way our definition of what's real, natural,

artificial, and the way we conceive collective life changes? Where these sceneries can bring us and which implications will contribute to the human habitat?

Participants

FABIO SANTACROCE, artist and founder of 63rd-77th STEPS Art Project Staircase in Bari, exhibition platform, focused on straining and investigating the limits and potentialities of the periphery, redefining its spatial and temporal frame work, questioning mechanisms and the meaning of art practices in connection with and depending on today's social and political scene.

Moderator

MARGINAL STUDIO, is a research studio, founded by Zeno Franchini e Francesca Gattello exploring the margins of design disciplines and the roles it can play in the making of societies.

18.03.2017

Spazio Murat

— *Algorithm and the City*

The cultural debate about architecture today seems to be obsessed by words such as: Artificial Intelligence, sharing economy, crypto currency, blockchain, venture capitalism, smart cities, anarch capitalism, planetary scale computation. The Blockchain indeed has recently been the centre of theoretical and practical speculations. Could possibly the blockchain, the decentralisation and platforms such as Ethereum bring to new possibilities of city management, with its systems and architectures? Could we still rely

on techno-utopia when visualising the future of our habitat?

Participants

ELISA CRISTIANA CATTANEO,

Landscape Design professor at Politecnico of Milan, whose research focuses on experimental ecological design and its theory implications, in particular, on the theory of weakness and the techno-nature. She is the founder of Weakcircus, an agency for independent research, involved in studies, research and development projects in the contemporary urbanism field and co-founder of B.L.U.E. (Building Ecological and Landscape Urbanism), a research platform about landscape as new strategy for contemporary cities.

KYLE MILLER, is Architecture Programme Director at Syracuse University in Florence, Assistant Professor at Syracuse University School of Architecture N.Y., and Co-Founder of Possible Mediums, a project comprised of a series of events showcasing design investigations based in speculative architectural mediums.

Moderator

SMALL, architecture studio based in Bari and Milan, it is a permanent lab and a platform open to local and global collaboration networks, investigating on urban configuration through architecture as well as forms of parallel research, mixing up curatorial practice, independent publishing and experimentation in the academic field.

25.03.2017

Spazio Murat

— *Marginal deserts*

In a recent article, Franco Berardi outlines new prospective on political claim of responsibility, explaining as "our role will be to protect existential and cultural spaces, which would allow us to prepare the conditions for the time following misery and violence (...) Our responsibility will be to create survival spaces and to sabotage the colonial predation and war. The problem will be: which dimension and persistency will blissful survival forms have? In which way could they connect with institutional representation experiences? In which way could they anticipate projects for the time ahead?". With the contribution of the participants we'll investigate how we can imagine today new way of organising collective life. Can we look at refugee camps as new extra national places, where to imagine alternatives? Can this territorial condition, not tied up to identity issues, be the future prospective? Could new technologies such as Blockchain and decentralisation help with these operations?

Participants

RITA ELVIRA ADAMO, founder of the project *Rivoluzione delle Seppie*, an experimental cultural movement which promotes examples and models of urban and social regeneration of hystorical centres. Starting from small calabrian towns, the programme makes use of local traditional resouces and the oportunities produced by migratory flows, coming from the south mediterranean area.

ANTONIO OTTOMANELLI, architect and photographer, founder of IRA-C, public platform focused on the investigation in urban and social strategies, co-founder and curator at Planar, research centre and contemporary photography gallery in Bari.

Moderator

MARCO PETRONI, design theorist and critic, professor of Contemporary Art History at Abadir (Catania), curator at large at Plart Foundation; he collaborates with several art, architecture and design magazines.

## EDUCATIONAL WORKSHOPS

11.03.2017

Spazio Murat

— *Hyper animal*

For children between the age of 6 and 10. The first workshop focuses on human body modifications and BioHacking. Playing with different materials, children will experiment strange human body's biological alterations, fabricating costumes. By Marginal Studio.

18.03.2017

Spazio Murat

— *Decentralise!*

For children between the age of 11 and 14. If the blockchain would allow us to manage the city through decentralisation, how could children of different ages experiment and think of these matters through play? In a recent educational experiment, Alicia Ongay-Perez, has adapted the

*Incomplete City of Hill e Grima* project, conducted with the architecture students of Bartlett School, asking them to relate nine years old students to the problem of shaping the collective habitat inside Stratford. Which economic dynamics define a city structure? Through a workshop/role play children will simulate the operations of an urban community, testing their team building and problem solving skills, as well as discovering in which way money distribution can affect our freedom in creating the dream City. By SMALL.

25.03.2017

Spazio Murat

— *Survive the future!*

For children between the age of 9 and 13. Children workshop set in a radical Island, Bari old town, focused on its peculiarities and characteristics that make it a separate world and a form of reality with its own rules and dynamics. The workshop will focus on the transition between the present condition and its extreme future. Can we reconstruct the city's features and try to illustrate the future ones? Where and how can we identify Bari old town as a per se identity? Combining symbols, colours and images of the city's future identity, children will assemble a flag that will be exhibited during the workshop ending parade.

Conducted by

PLASTICITY, an Italian research collective of architects established in 2016 by Grazia Mappa and Gabriele Leo, operating their research through different media. Their main interest

are communities, in particular their spontaneous expressions and their interactions with public space. Their long-term project *Over Habitat*, is a research on the private house as a tool for individuals self-determination within the society.

## WEEKLY FOCUS

Spazio Murat

— Sundays 4-6 pm

Edited by

ACHROME, a cultural organization involved in multiple activities within the Contemporary Art field. From educational programmes to research, from management and curation of exhibitions, from cultural events to professional training. Through a deep local network, Achrome aims to promote a rich dialogue between the city – and its people – and Contemporary Art dynamics.

Spazio Murat  
and Puglia Design Store  
projects by Impact Hub Bari

Booklet published  
to accompany the project  
**Cosmologie: new models  
from the Extreme Present**  
by *Parasite 2.0*

Bari, Spazio Murat  
03.03.17 — 09.04.17

Coordination and production  
by Spazio Murat  
Bari – Piazza del Ferrarese, 1

Press office  
by MILA Uffici stampa

Weekly focus  
and exhibition tours  
by Achrome

Audio and visual service  
by Gerry Service

Texts and translations by  
Parasite 2.0, Paola Lucente,  
Shirley McNeill

Design  
Ivan Abbattista + Imature

Booklet printing  
Typographis snc – Corato BA

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**Acknowledgements**  
City of Bari and Assessorato  
alle Culture, Turismo, Partecipazione  
e Attuazione del Programma

Massimo Torrigiani – director  
of the project for the Contemporary  
Art Centre of the City of Bari

MILA Uffici stampa (Alessandra  
Montemurro, Michela Ventrella)

---

Alessandro Ludovico, Fabio  
Santacroce, Marginal Studio (Zeno  
Franceschini, Francesca Gattello),  
Elisa Cristiana Cattaneo, Kyle Miller,  
SMALL (Alessandro Cariello, Luigi  
Falbo, Rossella Ferorelli, Andrea  
Paone), Rita Elvira Adamo, Antonio  
Ottomanelli, Marco Petroni, Plasticity  
(Gabriele Leo, Grazia Mappa)

Achrome (Liliana Tangorra, Nicola Zito)