

*Alta Scuola Politecnica – The New Internet Society: Entering the Black-Box of
Digital Innovations*

Innovation/Transgression.

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ART [is] OPEN SOURCE

nefula

near future design laboratory



Innovation / Transgression







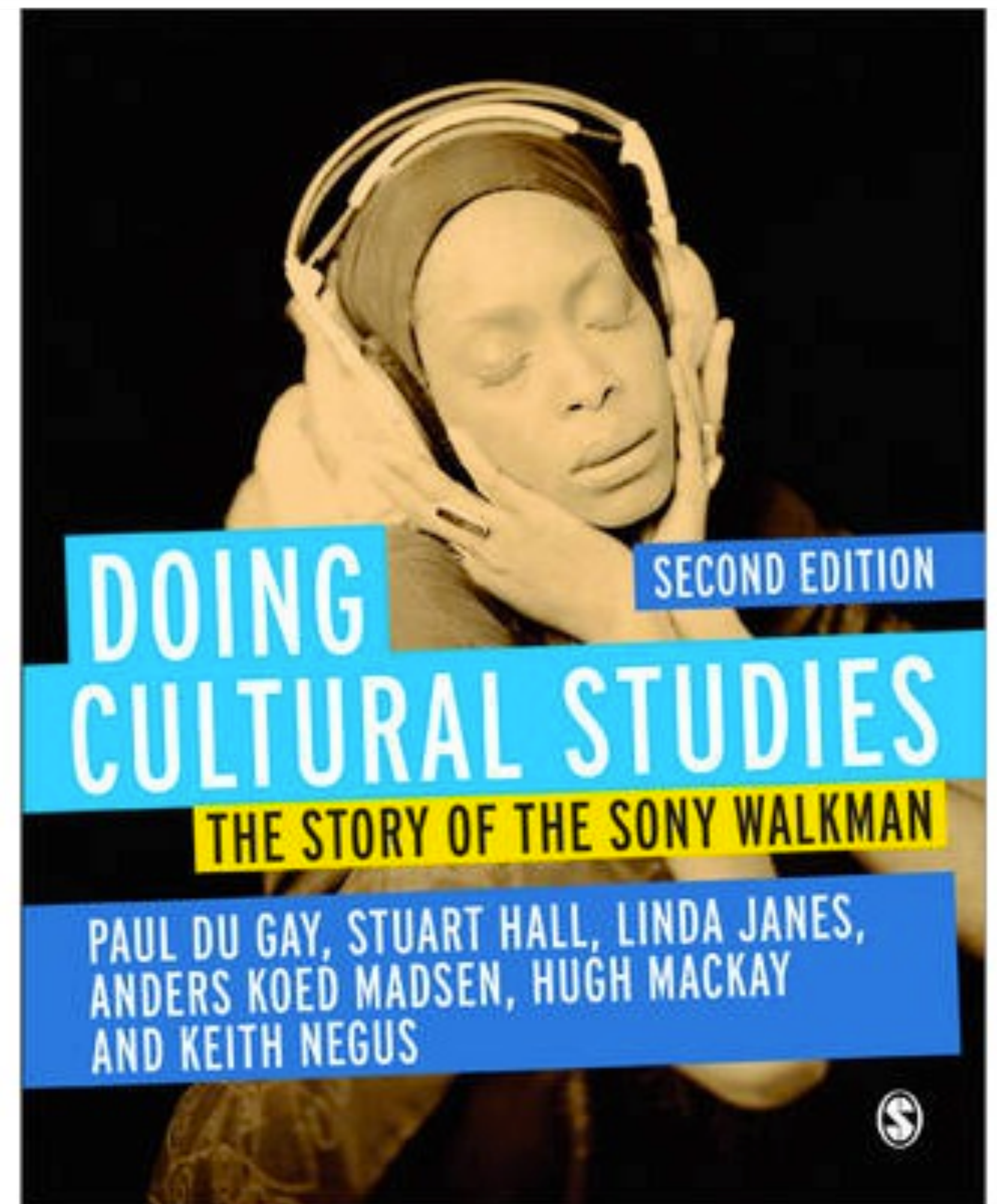


Paul du Gay

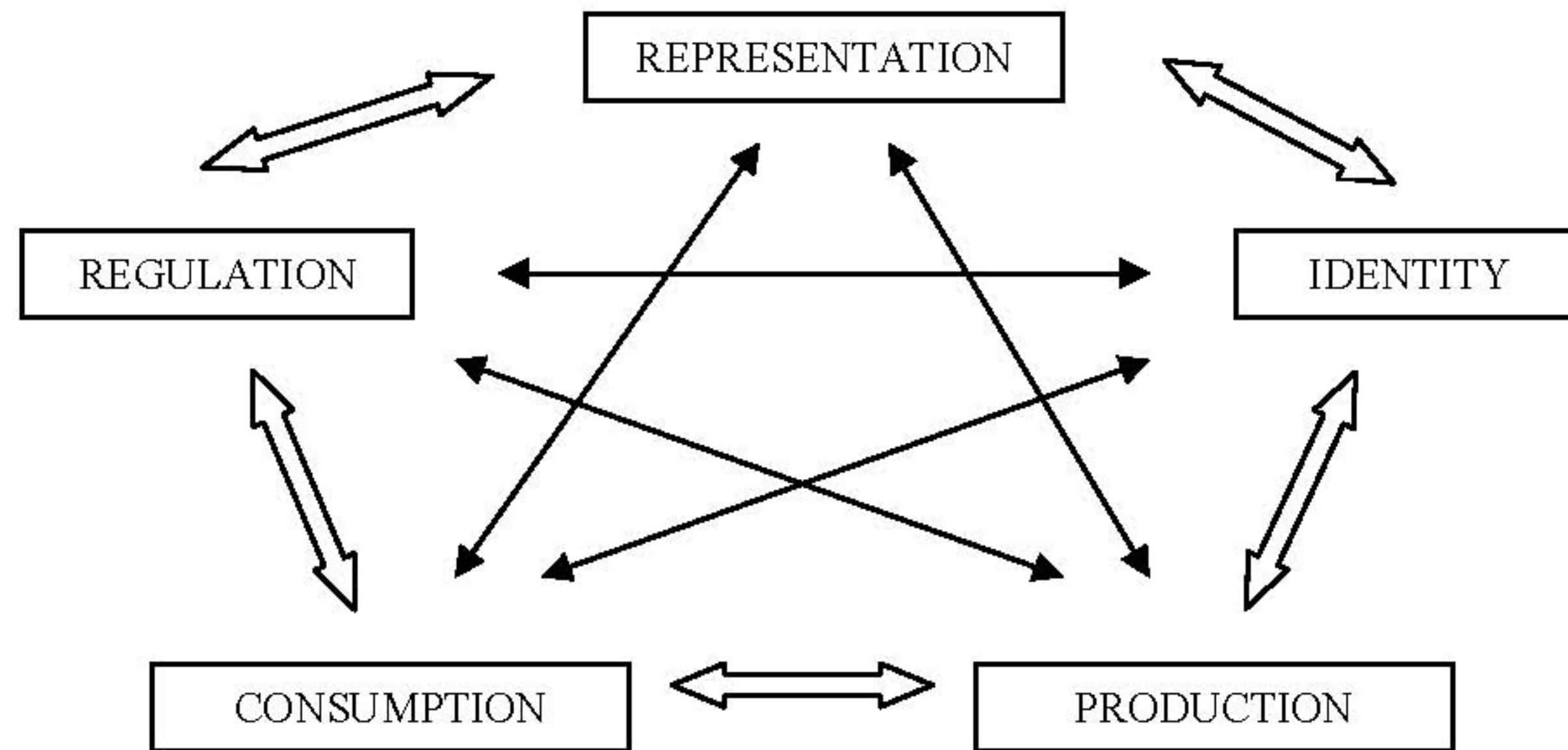
Doing Cultural Studies: the story of the Sony Walkman

The Sony Walkman has become the first Augmented Reality device.

It has opened up the way for the possibility to personalize our experience of public space. While we walked through cities, devices like the Walkman allowed us to reinterpret space and reconfigure it, transforming it into places of our emotion, fantasy or memory.



CIRCUIT OF CULTURE



(du Gay et al, 1997)













soylent

It's the year 2022...

People are still the same.
They'll do anything to
get what they need.
And they need
SOYLENT GREEN.



SOYLENT GREEN

MGM Presents
CHARLTON HESTON · LEIGH TAYLOR-YOUNG · SOYLENT GREEN
Co-Starring
CHUCK CONNORS · JOSEPH COTTEN · BROCK PETERS · PAULA KELLY and EDWARD G. ROBINSON
Screenplay by **STANLEY R. GREENBERG** Based on a novel by **HARRY HARRISON** Produced by **WALTER SELTZER and RUSSELL THACHER** Directed by **RICHARD FLEISCHER**
PG PARENTS STRONGLY CAUTIONED
METROCOLOR · PANAVISION®



It's not just people.
It's delicious!

SOYLENT
GREEN



100% RECYCLED

April 3, 2022
Soylent green

**50 RECIPES
TO DIE FOR!**

50 Celebrities Reveal Their
Favorite Soylent Dishes



**JUSTIN BIEBER
STILL MISSING**
After 10 Years
Authorities Ready
To Call Off Search



SKIN CARE TIPS
For Your Cold
Dead Hands



**LOST FRANK
SINATRA ALBUM**
Found At Last



**PLUS! INTERVIEW WITH
COL. GEORGE TAYLOR!**

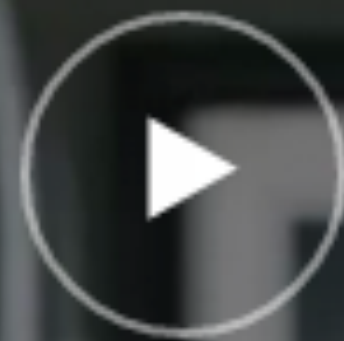
www.ironicsans.com

A film by Richard Fleischer
Soylent Green



"It's people..."

Starring
**Charlton Heston
Leigh Taylor-Young
Brock Peters
Edward G. Robinson
and
Lincoln Kilpatrick**



What if you never had to
worry about food again?



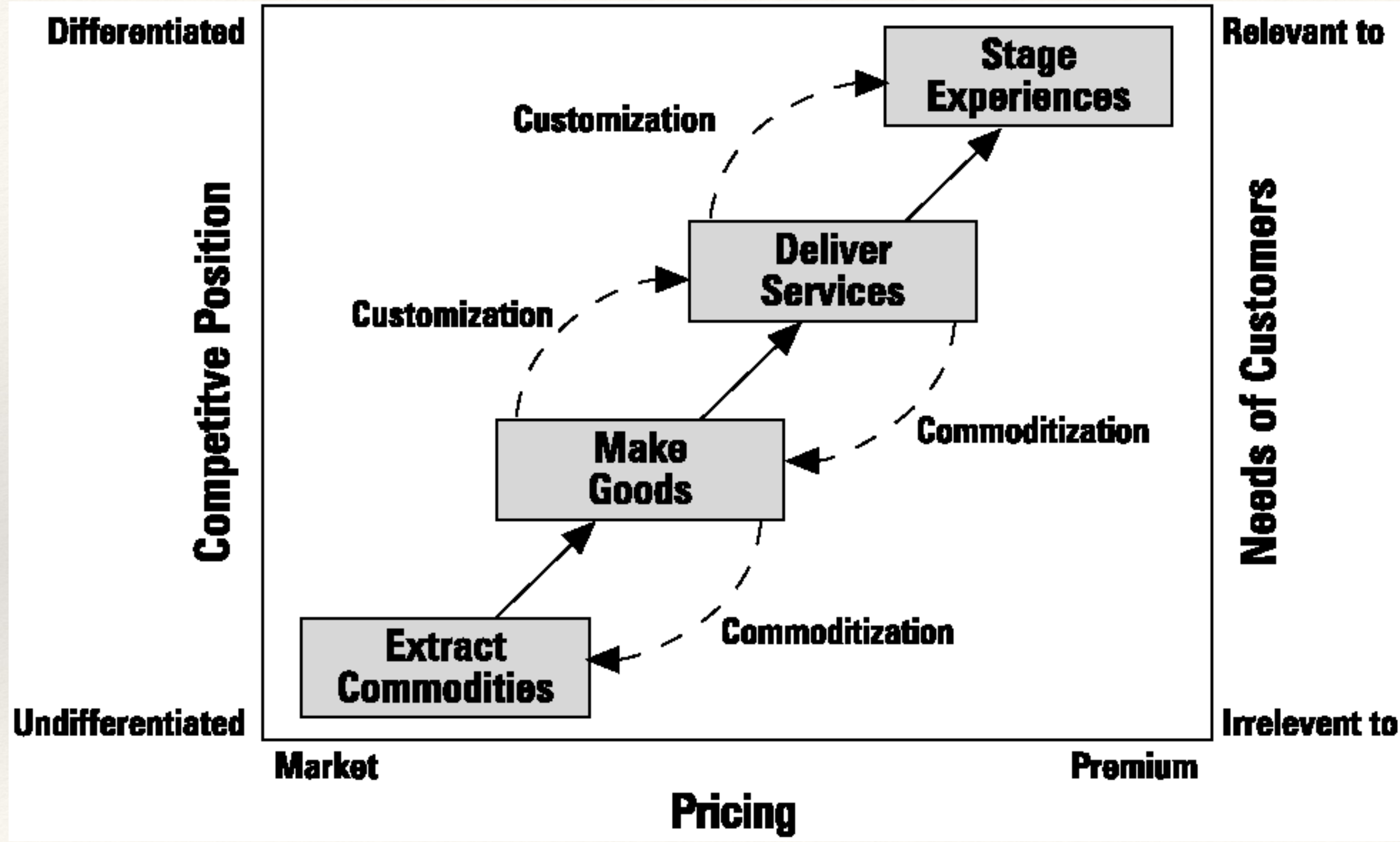
Transgression

The Experience Economy



*Work Is Theatre &
Every Business a Stage*

B. JOSEPH PINE II
JAMES H. GILMORE



“The emergence of the Experience Economy coincides with, albeit not coincidentally, heightened interest in creative thinking. It also introduces a real need for greater improvisational skills in the workplace.”

–Pine & Gilmore

Second Industrial
Revolution



BODIES

Third Industrial
Revolution



MINDS



Zombies!



aristocrat
monster



freak
superstar



monster of
everyday life

What is the Zombie of the 21st century?



a space plant
duplicates human
beings and extends
its reach all over the
world, much like
the World Wide
Web, exposes the
violent normative
power of the
American way of
life

Don Siegel, 1956

From deep space...



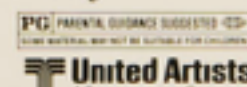
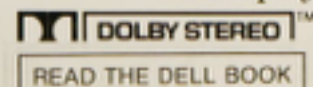
Invasion of the Body Snatchers

The seed is planted...terror grows.

A Robert H. Solo Production of A Philip Kaufman Film "Invasion of the Body Snatchers"
Donald Sutherland · Brooke Adams · Leonard Nimoy
Jeff Goldblum · Veronica Cartwright

Screenplay by W.D. Richter, Based on the novel "The Body Snatchers" by Jack Finney

Produced by Robert H. Solo · Directed by Philip Kaufman



1978 remake, by Philip Kaufman moves the discourse to highlight the role of technologies and networks: the snatchers occupy telecommunication networks and start a planetary action for the circulation of bodies, in the transition from the industrial era to the one of immaterial labor.

Production ends, replaced by a regime of mediation and reproduction.

The Experience Economy



*Work Is Theatre &
Every Business a Stage*

B. JOSEPH PINE II
JAMES H. GILMORE

“Most product designers focus primarily on the internal mechanics of the good itself: how it performs. What if the attention centered instead on the individual’s use of the good? The focus would then shift to the user: how the individual performs while using the good.”

“Both art and creativity, become norms, expected, needed, both from the point of view of the industry, and from the perspective of the user, of the individual. Both become performers, in stage acts (the authors describe them in terms of theatre genres), in which both parties take active, constructive, creative part in a creative action.”



“The Industrialization of the Mind”

Hans Magnus Enzensberger

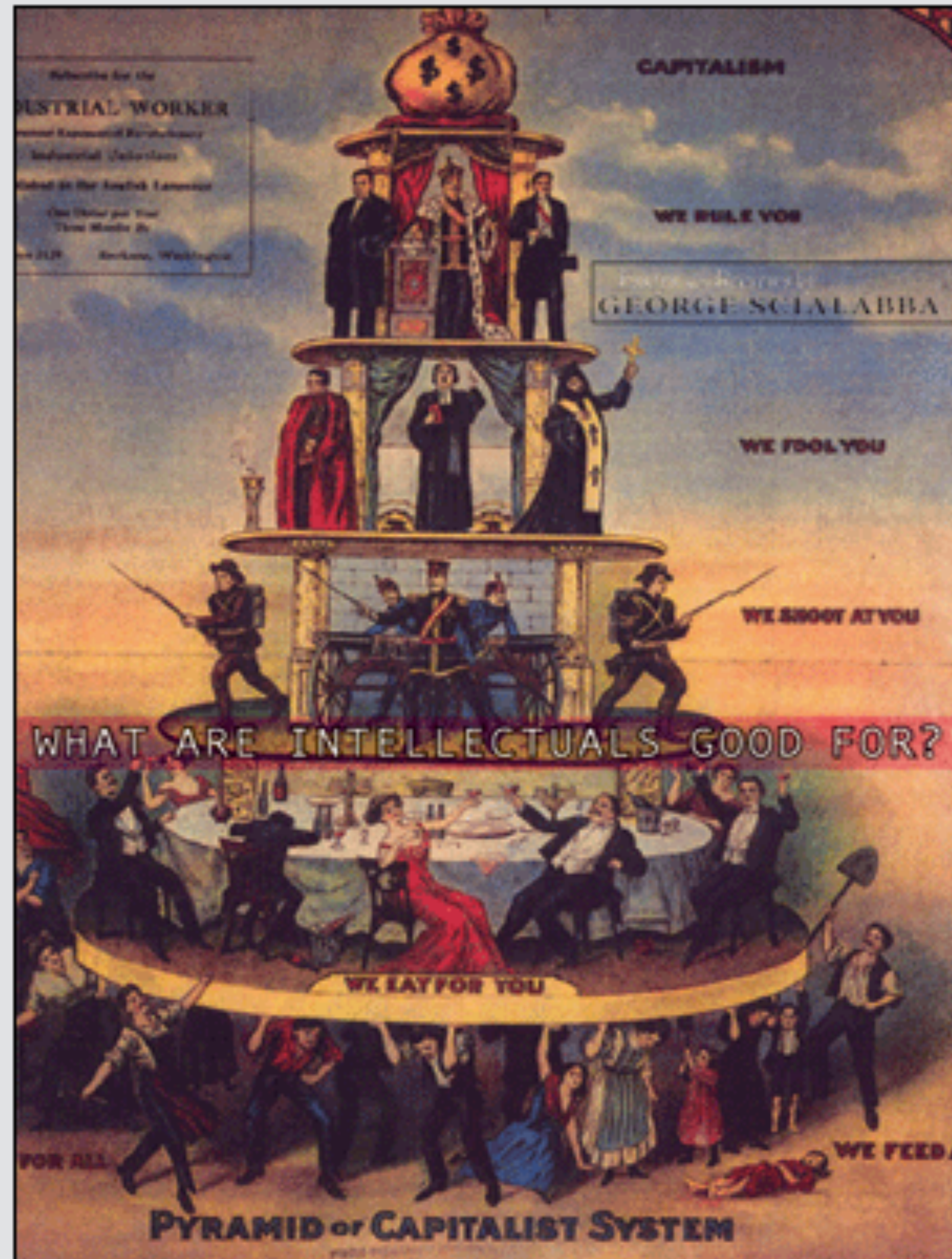
when all industries are cultural industries

- ❖ The term “cultural industry” is vague and inaccurate, and embeds a paradox.
- ❖ **Conscience can be induced and reproduced by industrial means, but it cannot be produced.**
- ❖ Conscience is a social product, and the result of dialogue. No industrial process is able to replace the people who generate it.

“The industry of the mind does not produce anything, but the dynamics of infiltration and transmission which are necessary to the formation of the perception of what is possible, desirable, preferable: in the formation of the perception of the future.”

The industrialization of the mind begins from education.

The education system as a mass-media



what is the role of intellectuals?

(artists, designers, coders, creatives, writers...)

the majority of creative products are **derivatives**

this is not enough to feed the **industry**

we have to deal with potential **troublemakers**

... also said: the ones who radically innovate



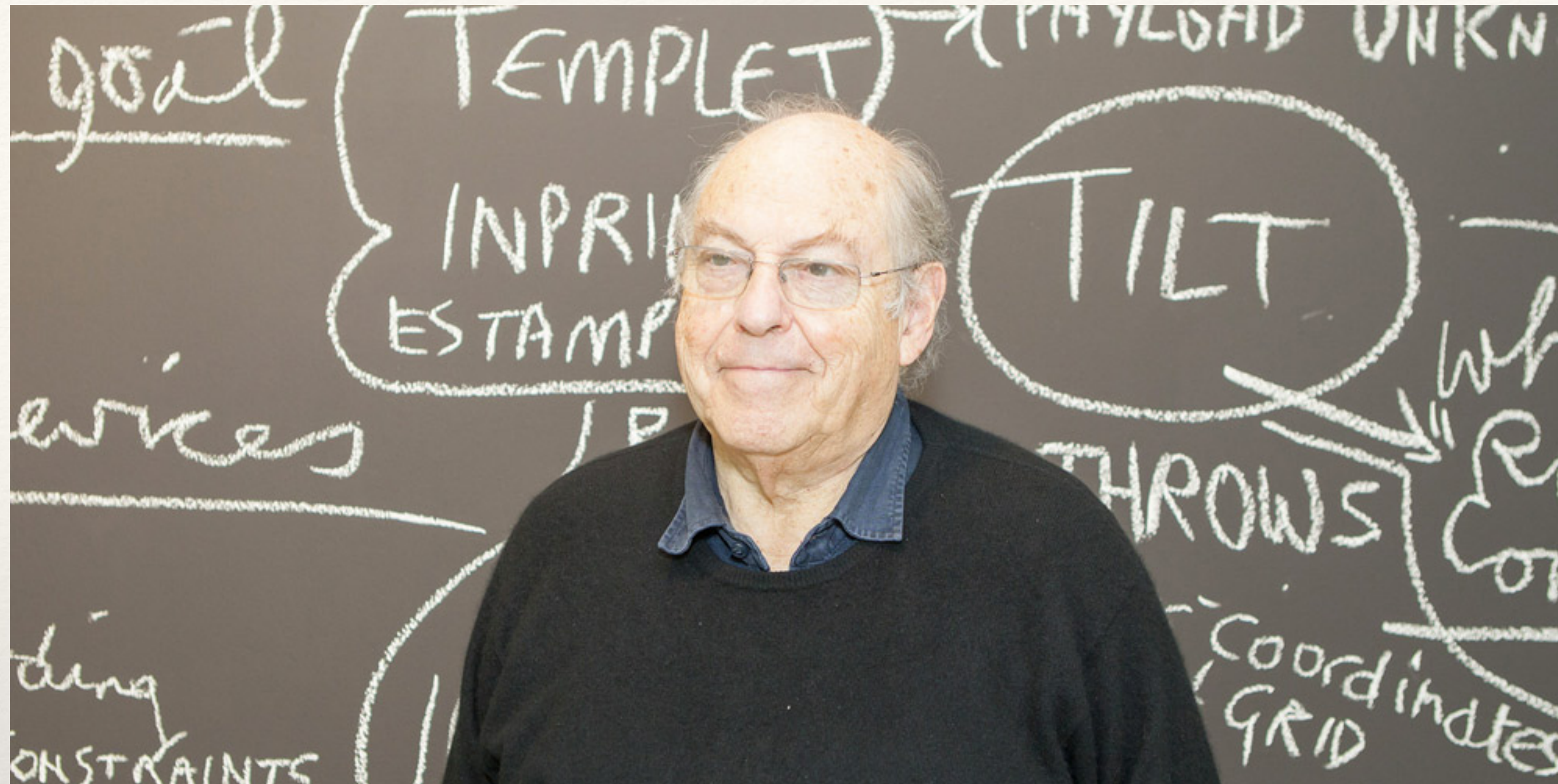
According to Marshall McLuhan

“the artist is the person who invents the means to bridge between biological inheritance and the environments created by technological innovation”.



According to Derrick de Kerckhove

“few people apart from artists are capable of predicting the present. [...] The role of the artist today, as always, is to recover for the general public the larger context that has been lost by science’s exclusive investigations of text”.



According to Roy Ascott

“the artist as the figure which is able to confront with a world which increasingly sees its content and meaning as created out of people’s interaction and negotiation. A world which is unstable, shifting and in flux; which parallels life, not through representation or narrative, but in its processes of emergence, uncertainty and transformation.”



According to Gregory Bateson

“art was the only possible way to satisfy the need of finding solutions through radical changes in our way of thinking, or even to our way of knowing.”

Arts are about **possibility**, and **opportunity**.

About **sensing the present** (the contemporary) and exposing it, in ways that suggest reflection, and the insurgence of **imagination**.

About the opportunity – through artworks and performance – to **shift what is perceived as** *“possible”*, as *“imaginable”*.

Dealing with Troublemakers

- ❖ Hiring them
- ❖ Co-optation
- ❖ Putting them on a stage

Subversion

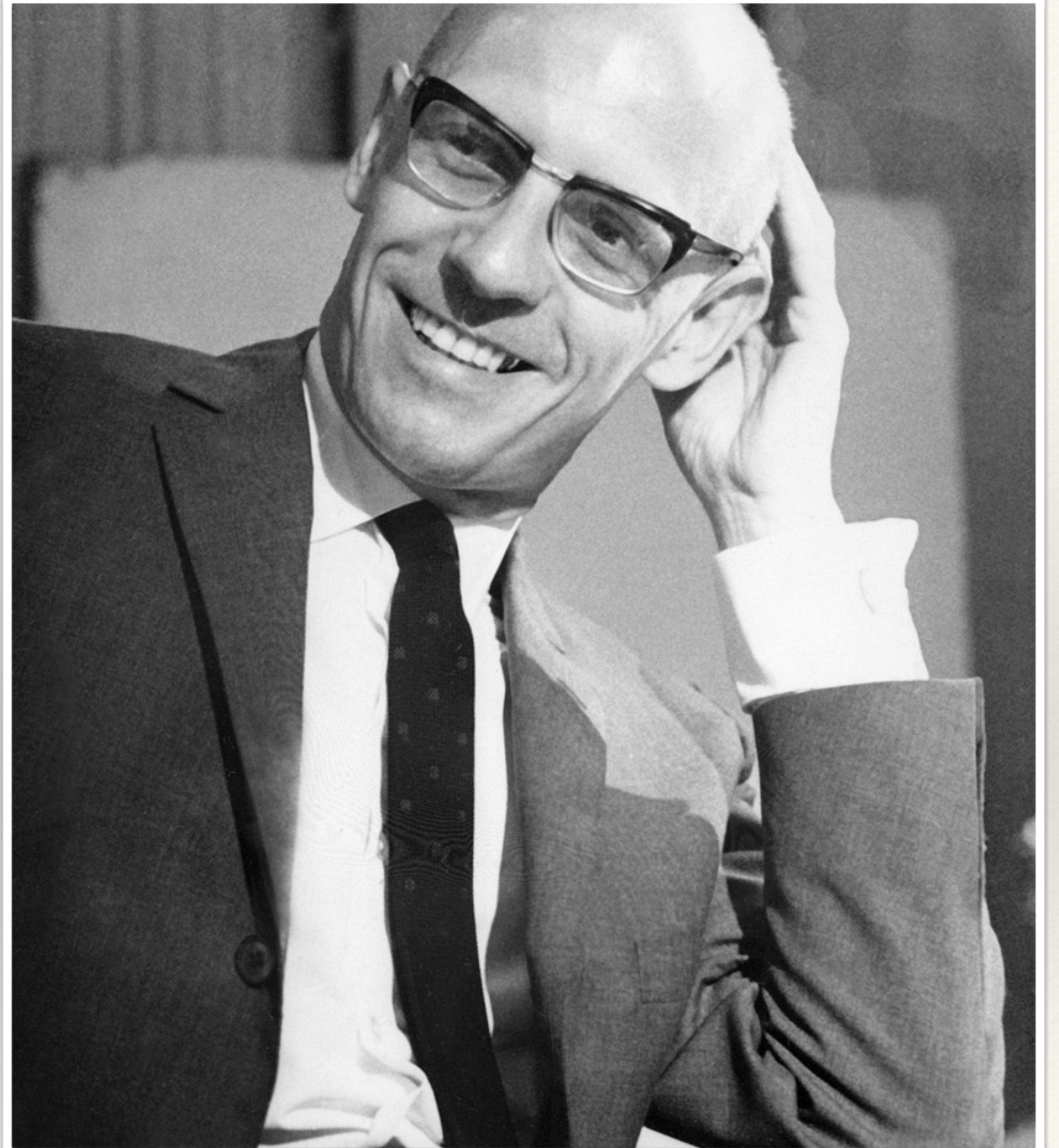
Subversive action has already been internalised by the market

example: the transformation of the word **Hacker**

Michel Foucault

Preface to Transgression

transgressions forces limits, boundaries and norms to
recognise themselves, requiring them to deal with their
imminent disappearance



Transgression creates a Space, and innovates

Elizabeth Grosz

Spatial Excess

a new dimension which is able to go beyond preconceptions, prejudices and worries about utility, **“beyond the relevance for the present, looking towards the future.”** The revelation and discovery of this excess depends on the possibility for transgression.



“Excess is in the problematic, which is full of potential.”

—Eliazbeth Grosz

“The clandestine, the unacknowledged, the unofficial find their survival – beyond crime – in the transgression of social norms and limits. Those same limits which have excluded them in the first place. The recycle trash, appropriate spaces, invent communication channels, create styles, fashions and trends. They don’t cross borders: they move on them. Moving, they innovate.”

–Eliazbeth Grosz

Movement

a Cybernetic System of the II Order

De Certeau, Lefebvre, Maturana, Bateson, Bhabha

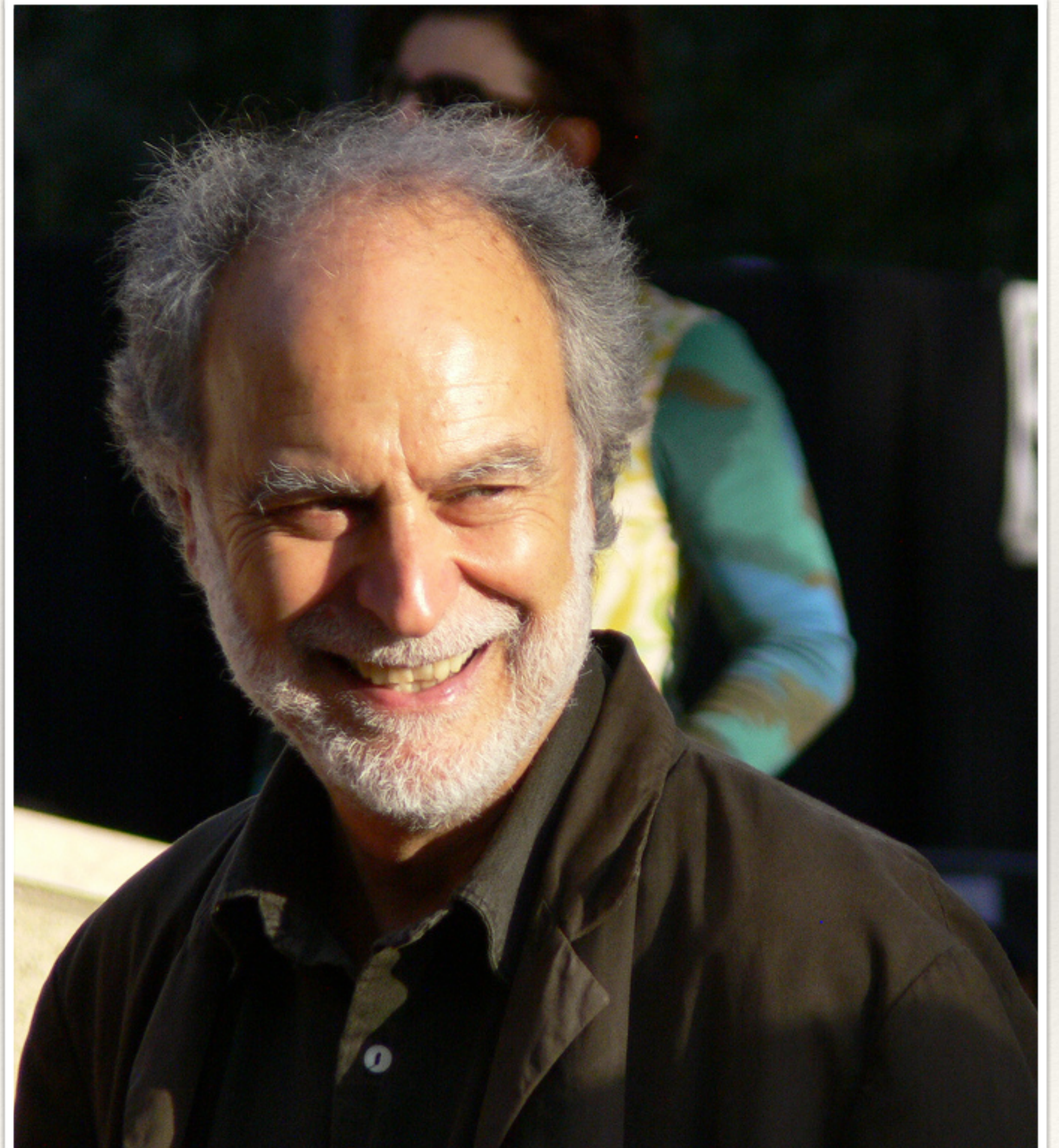
Citizens continuously re-program their space,
appropriating, hybridising, creating relations, reactions
and transformation in the system.

Systematic transgression creates innovation.

Massimo Canevacci Ribeiro

Methodological Indiscipline

Indiscipline as a research method. *È stupor metodologico.*



“Innovation is created by the polyphonic and undisciplined stride of myriads of uncoordinated individualities, actuating their own style of spatial re-appropriation (both physical and digital), continuously creating conflict, transgression and movement along and across boundaries and interstices.”

–Massimo Canevacci Ribeiro

STEM —————> STEAM

STARTS

...

The industrial complex has already reacted to this scenario, trying to resolve Enzensberger's paradox intervening on languages and imagination, by encoding the roles of troublemakers.

Problems

- ❖ few subjects
- ❖ quickly comes back to the paradox of the creative industry: by encoding, conflict and transgression are integrated and, this, unable to innovate
- ❖ creates precarity, by dumping business risks
- ❖ innovation becomes the chase for a single form of future, instead of opening up to the opportunity of a plurality of possible futures
- ❖ large differences and inequality in the distribution of wealth (the "lottery model" of startups, hackathons and competitions)
- ❖ the role of technology is banalised

Transgression / II

BigData, Smart Cities, to Internet of Things, Hyperconnectivity...

CODE

CODE

software code

encoding

software code
encoding } classifications
 } boundaries } transgression

Rem Koolhaas

Transgression in the Smart City

When we look at the visual language through which the smart city is represented, it is typically with simplistic, child-like rounded edges and bright colours. The citizens the smart city claims to serve are treated like infants. We are fed cute icons of urban life, integrated with harmless devices, cohering into pleasant diagrams in which citizens and business are surrounded by more and more circles of service that create bubbles of control. Why do smart cities offer only improvement? **Where is the possibility of transgression?**



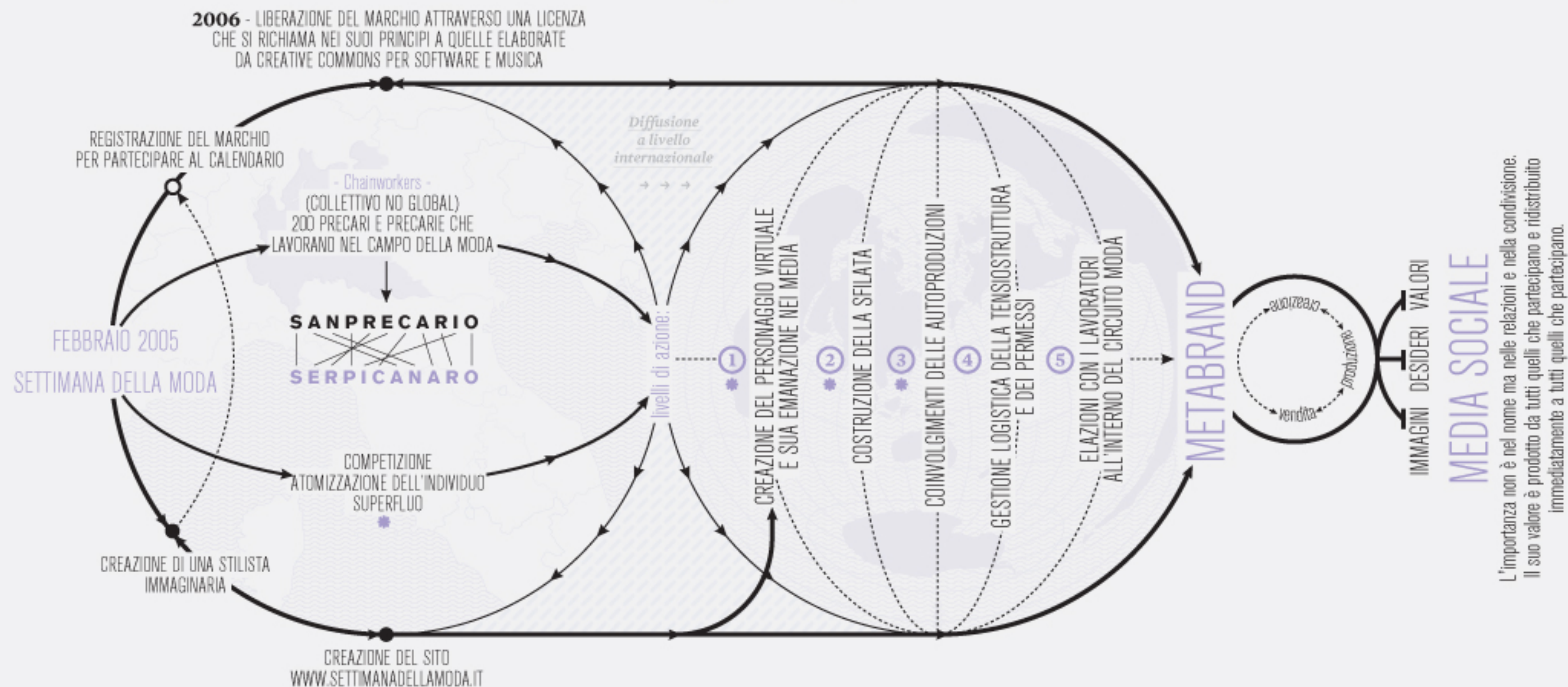
examples

Serpica Naro



SERPICA NARO

PRODUCI, ABUSA, RICICLA



Approfondimenti

① Giovane stilista immaginaria di origine anglo-nipponica, con persone che rispondevano dal Giappone e dall'Inghilterra

② Hanno sfilato sulla passerella della Pergola otto modelli dedicati alle difficili condizioni di vita del lavoratore precario: abiti fascianti "nascondi maternità", gonne "anti-mano morta" coperte di trappole per topi, tute da lavoro che nascondono il pigiama, per mostrare la disumanità dei turni e degli orari, e abiti sdoppiati per chi fa due lavori.

2-3 La linea londinese Sailor Mars, che nasce dai mercatini dell'usato, la Industrial couture milanese, con abiti aerografati, e la spagnola "Yo mango collection", con capi pieni di tasche a soffietto adatte al taccheggio. Yo Mango (ovvero "Io rubo") è un collettivo spagnolo di lavoratori della catena Mango che, rubando all'interno degli store, hanno messo in moto un movimento di spesa proletaria e di difesa sindacale dei precari.

③ Gli utenti registrati hanno uno spazio personale dove poter pubblicare le proprie produzioni. Lo scopo è quello di mettere in connessione diretta produttori e gente desiderosa di clean clothes.

• Nella breve settimana della moda centinaia di precari lavorano 12-15 ore al giorno per montare, smontare e far funzionare ciò che produce un movimento di 10 miliardi di euro, e da cui però guadagnano solo una minima fetta.

Una sarta professionista che lavora 12 ore al giorno per realizzare abiti che sfilano sulle passerelle di tutto il mondo e che vengono poi venduti a 10 mila euro l'uno, ha dichiarato di guadagnare 100 euro ad abito. **IN NERO.**

Direzioni di lettura

Gerarchia
dei collegamenti
e delle relazioni
(in ordine crescente)

• Approfondimenti
(a sinistra)



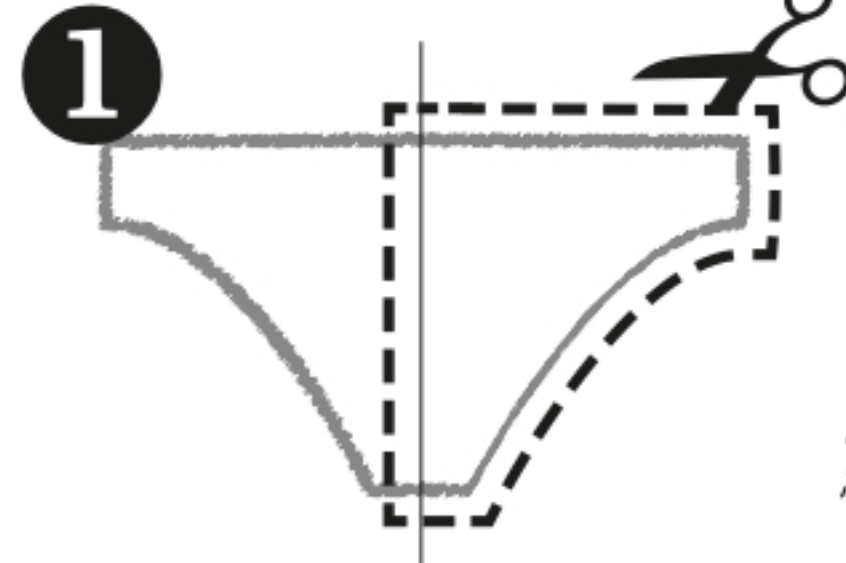
il nuovo volto della contestazione



SLIP bicolore

Non si vedono ma si sentono, W il cotone!

CUT & PASTE

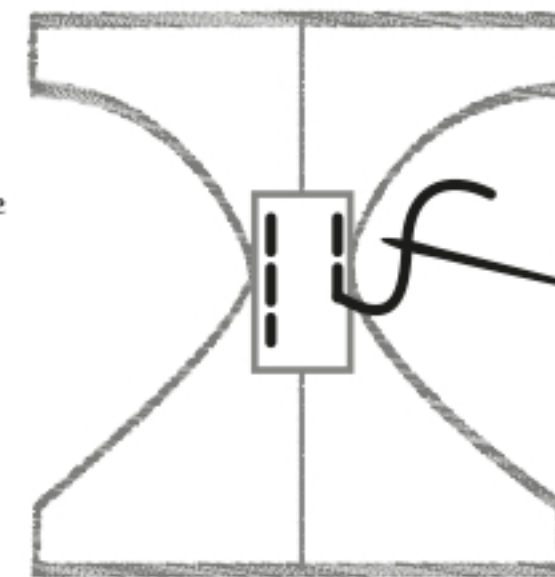


Scegli la tua slip preferita e ricopia il fronte e il retro, dividendoli a metà. ottieni così 4 parti. Ricorda di lasciare un centimetro in più su tutti i lati per le cuciture.

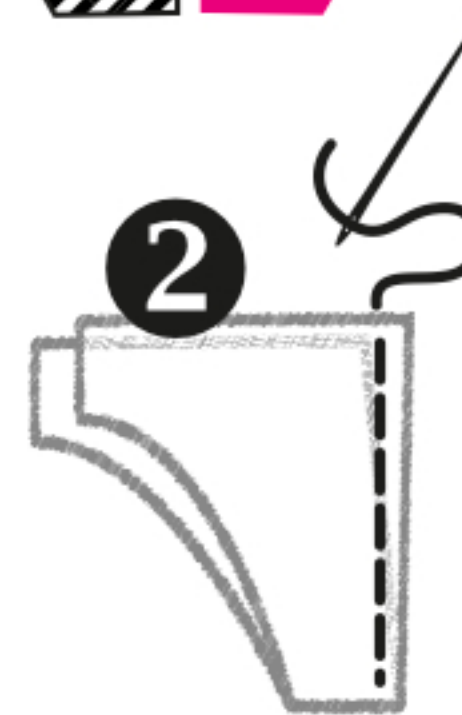


Cuci assieme prima i due pezzi del fronte e quindi i due del retro.

3

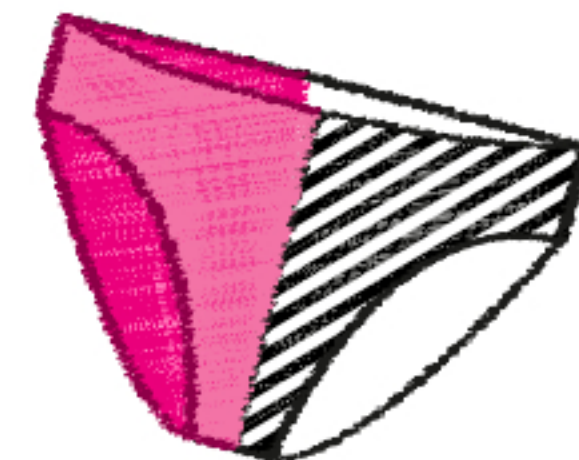


Unisci il fronte e il retro dalla parte bassa dello slip e inserisci un rinforzo di stoffa sul cavallo.



Cuci lo slip lungo i fianchi. Ora crea un ampio orlo in vita e inserisci un elastico aiutandoti con una spilla da balia.

I tuoi slip sono pronti!





Supermarché Ferraille

SUPERMARCHÉ FERRAILLE



UN COUP DE BOULE DANS LES PRIX ! 



Mon supermarché Ferraille

F

Nos produits

F

Carte Advantage

F

Vos annonces gratuites

F

Salle de Jeux

F

Contactez-nous

F

Radio Ferraille



CLIQUEZ ICI

ÉPICERIE

LIBRAIRIE

BAZAR

EURO ★ CONVERTISSEUR
 € FF ?



OTARI LARSEN
gel douche

4€ 80
(soit 31F50)

La bouteille de 1,5 litre



MIETTES DE DAUPHIN
à la mayonnaise

2€ 99
(soit 19F60)

La boîte de 250g



PIEDS DE PORC
saveur et tradition

3€ 99
(soit 26F20)

La boîte de 800g

F

HYGIÈNE & BEAUTÉ

F

CONSERVES

F

CONSERVES



MACÉDOINE DE JEAN-MI

~~3€ 99~~
2€ 99
(soit 19F60)

La boîte de 800g



SEX SPAGHETTI
Ricou & Bigou

3€ 99
(soit 26F20)

La boîte de 800g



CHAMPIGNONS MEXICAINS
imported

3€ 99
(soit 26F20)

La boîte de 800g

-1€

COUP DE BOULE

F

CONSERVES

F

CONSERVES



PIZZA 3000
la pizza en boîte

3€ 99
(soit 26F20)

La boîte de 800g



FOIE GRAS DE CHOMEUR
élevé en HLM

5€ 99
(soit 39F30)

La boîte de 1 kilo



SUBUTEX-MEX
sauce piquante

3€ 99
(soit 26F20)

La boîte de 800g

F

CONSERVES

F

CONSERVES

F

CONSERVES

suivant



CLIQUEZ ICI



COMMANDEZ ON - LINE

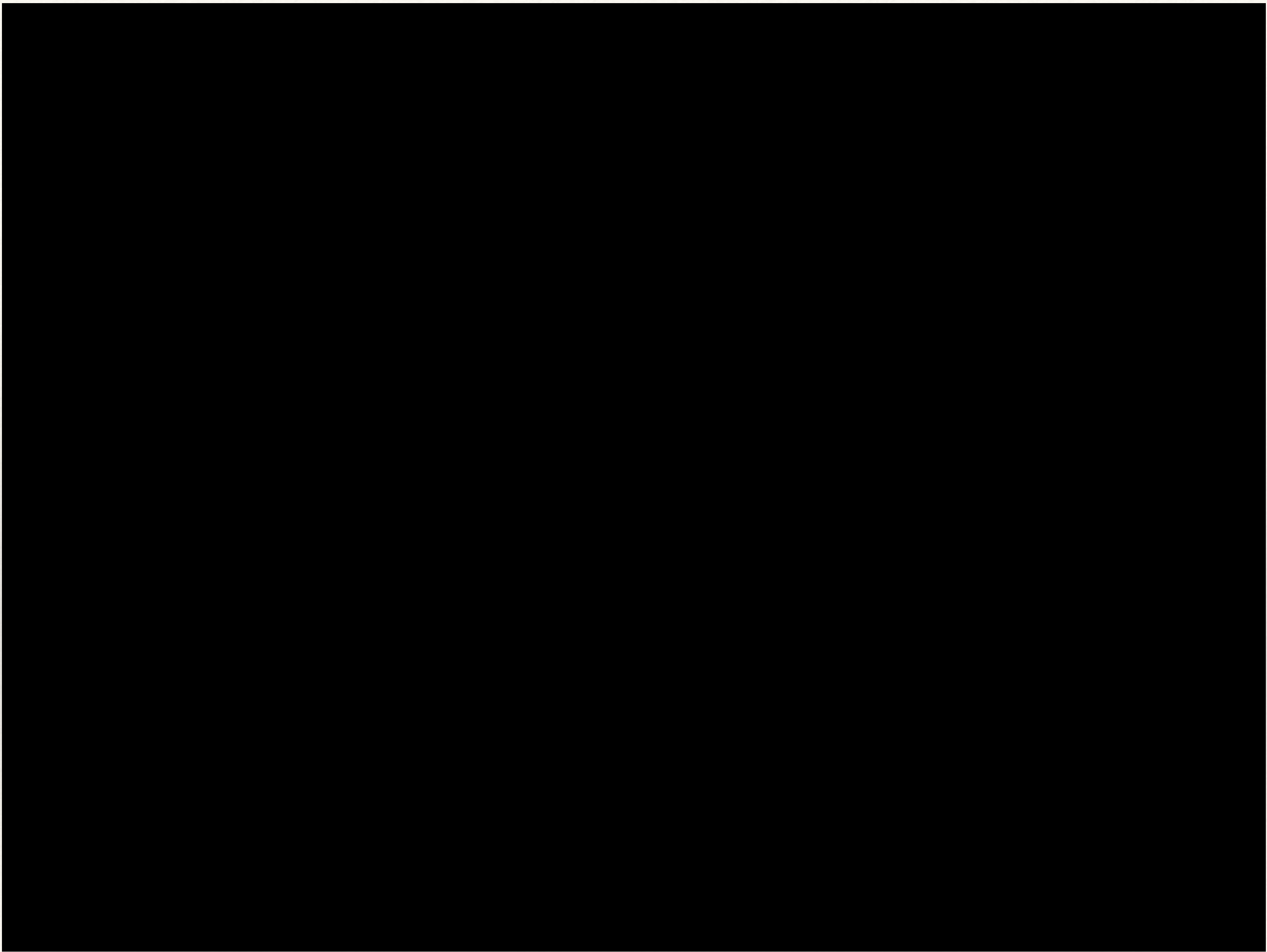


COUP DE BOULE DANS LES PRIX !

UN COUP DE BOULE D



Crashvertise





**CRASH
VERTISE**
YOU CRASH - WE AD

**CRASH
VERTISE**
YOU CRASH - WE AD

**CRASH
VERTISE**

**CRASH
VERTISE**



LET'S MAKE IT HAPPEN

> GUIDELINES FOR THE PERFECT CAR CRASH SCENE <



1 > CHOOSE THE RIGHT SPOT <

STREETS WITH HIGH TRAFFIC DENSITY IN THE CITY CENTER ARE PERFECT TO SET A CAR CRASH SCENE. EVEN A GENTLE PILE-UP, BETTER AT A BIG CROSS ROAD, COULD CREATE A TRAFFIC CONGESTION.

2 > BE CREATIVE <

STRANGE CRASH DYNAMICS CREATE MUCH MORE CURIOSITY. A CAR WHICH HIT A TREE, HANG IN THE BALANCE ON A BRIDGE OR A CAR TIP OVER A TRAFFIC ISLAND ARE EYE CATCHING MORE THAN ANYTHING ELSE.

3 > MAKE YOUR SCENE <

WEAR THE BRANDED SECURITY VEST BEFORE GET OUT FROM YOUR VEHICLE AND POINT OUT THE ACCIDENT FOR THE PLANNED CAMPAIGN.

4 > HOLD ON <

DO NOT MODIFY THE CAR CRASH SCENE. ARGUE WITH OTHER CRASHVERTISE AGENTS TO MAXIMIZE AUDIENCE ATTENTION AND CONTACTS.

5 > SPREAD THE BUZZ <

REPORT THE STUNT WITH PICTURES AND VIDEOS USING YOUR SMART PHONE OR DIGITAL CAMERA. SPREAD IMMEDIATELY THE BUZZ POSTING DIRECTLY ON YOUR TWITTER, FACEBOOK AND YOUTUBE PROFILE.

6 > MEDIA HOOK <

VIDEOS AND PICTURES ARE USED IMMEDIATELY BY CRASHVERTISE PRESS OFFICE TO GET THE BEST NEWS COVERAGE.



BEST CRASHVERTISE MARKET AREAS

> HOW IS YOUR COUNTRY DOING? <

> THIS MAP SHOWS THE BEST MARKET AREAS TO PLAN CRASHVERTISE CAMPAIGNS. RESULTS ARE BASED ON A SPECIAL INDEX OBTAINED FROM: ROAD ACCIDENT NUMBER FOR YEAR RELATED TO COUNTRY VEHICLE FLEET AND POPULATION; COUNTRY VEHICLE DENSITY AND INCOME LEVEL. IT DEFINES THE RATE OF COUNTRY ROAD SAFETY AND OF COURSE CRASHVERTISE STRENGTHS AND OPPORTUNITIES. <



COUNTRY	CRASHES	VEHICLE FLEET
> 01 USA	5,811,000	255,748,000
> 02 JAPAN	768,100	91,378,638
> 03 SOUTH AFRICA	*590,000	9,237,574
> 04 MEXICO	488,435	24,970,879
> 05 GERMANY	320,814	55,511,304
> 06 ARGENTINA	213,187	12,308,887
> 07 REPUBLIC OF KOREA	211,700	18,213,228
> 08 UNITED KINGDOM	188,100	34,327,320
> 09 CANADA	144,800	20,069,000
> 10 ITALY	135,900	43,262,980
> 11 SPAIN	100,000	21,481,132
> 12 BELGIUM	48,704	8,382,191
> 13 AUSTRIA	38,173	5,798,872
> 14 PORTUGAL	35,311	5,948,209
> 15 BOSNIA AND HERZEGOVINA	33,890	875,080
> 16 SWITZERLAND	31,738	5,308,000
> 17 SWEDEN	15,482	5,300,000
> 18 CROATIA	15,029	1,948,808
> 19 ISRAEL	14,021	2,282,824
> 20 NEW ZEALAND	11,800	2,189,121
> 21 RUSSIAN FEDERATION	208,000	38,895,000
> 22 BRAZIL	181,013	49,844,025
> 23 FRANCE	81,272	36,826,000
> 24 TURKEY	67,031	13,311,000
> 25 POLAND	49,054	10,025,047
> 26 ROMANIA	39,307	4,811,362
> 27 NETHERLANDS	33,708	8,982,835
> 28 CZECH REPUBLIC	33,481	5,455,110
> 29 HUNGARY	19,174	5,825,388
> 30 SLOVENIA	8,180	1,286,803
> 31 SLOVAKIA	8,345	2,029,740
> 32 NORWAY	7,726	2,599,712
> 33 IRELAND	6,703	2,484,188
> 34 DENMARK	5,549	2,700,000
> 35 THE FYR OF MACEDONIA	4,037	399,421
> 36 KIRGIZSTAN	2,275	318,581
> 37 REPUBLIC OF MOLDOVA	2,872	448,202
> 38 CYPRUS	2,131	592,480
> 39 KAZAKHSTAN	15,382	3,185,954
> 40 GREECE	15,083	7,212,234
> 41 BULGARIA	8,040	2,828,880
> 42 BELARUS	7,218	3,147,825
> 43 FINLAND	6,891	4,896,370
> 44 LITHUANIA	4,887	1,791,686
> 45 LATVIA	4,196	1,062,800
> 46 AZERBAIJAN	3,104	794,018
> 47 GEORGIA	2,830	587,900
> 48 ESTONIA	1,898	708,794
> 49 ARMENIA	1,800	584,838
> 50 ALBANIA	1,204	348,888
> 51 ICELAND	810	295,295

Artvertise



the artvertiser: improved reality.





your
art
here.

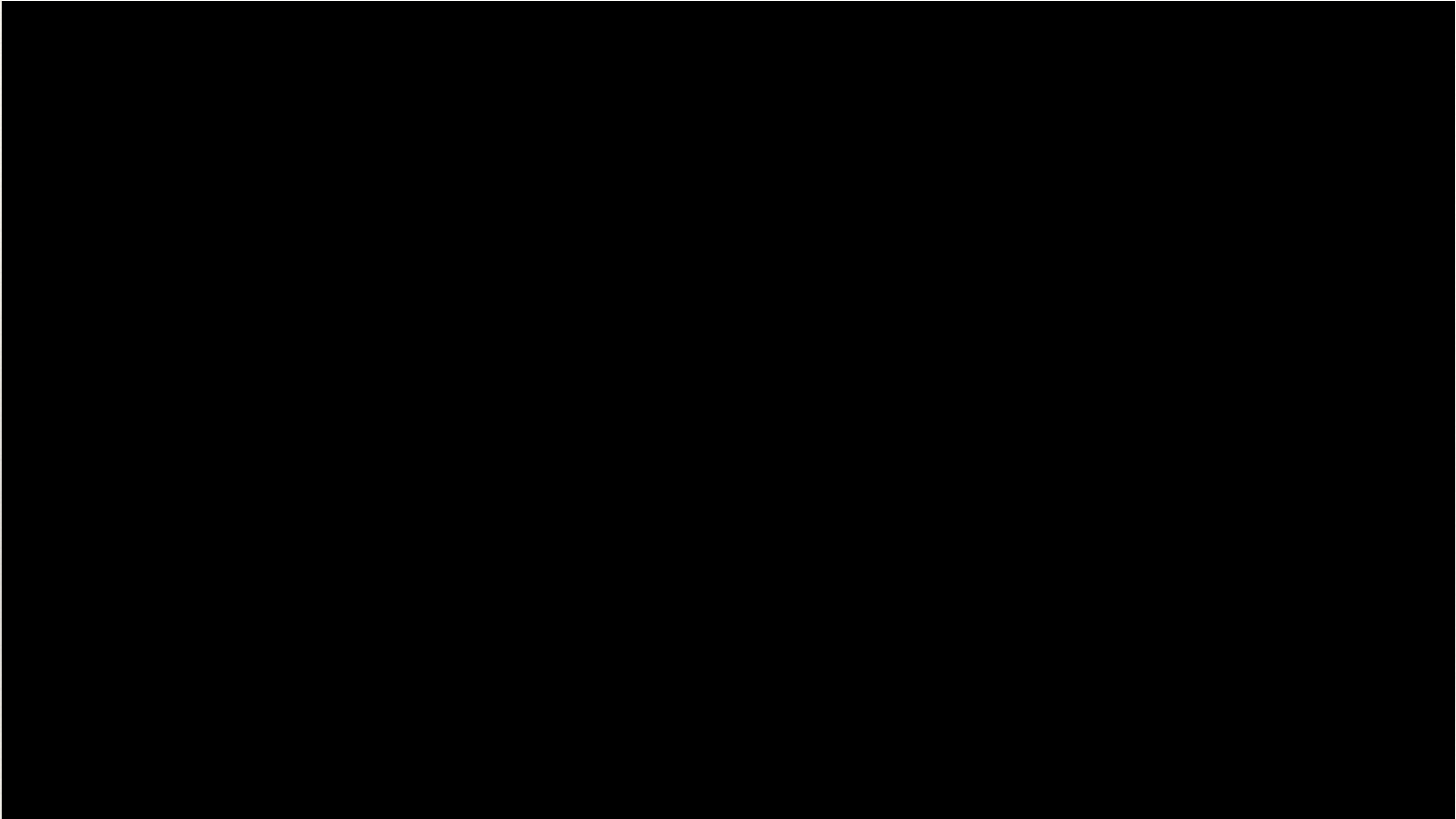
TOUS

since 1985

your
art
here



Squatting Supermarkets



squatting supermarkets





iSee



iSee



41%
organic

21%
certified origin



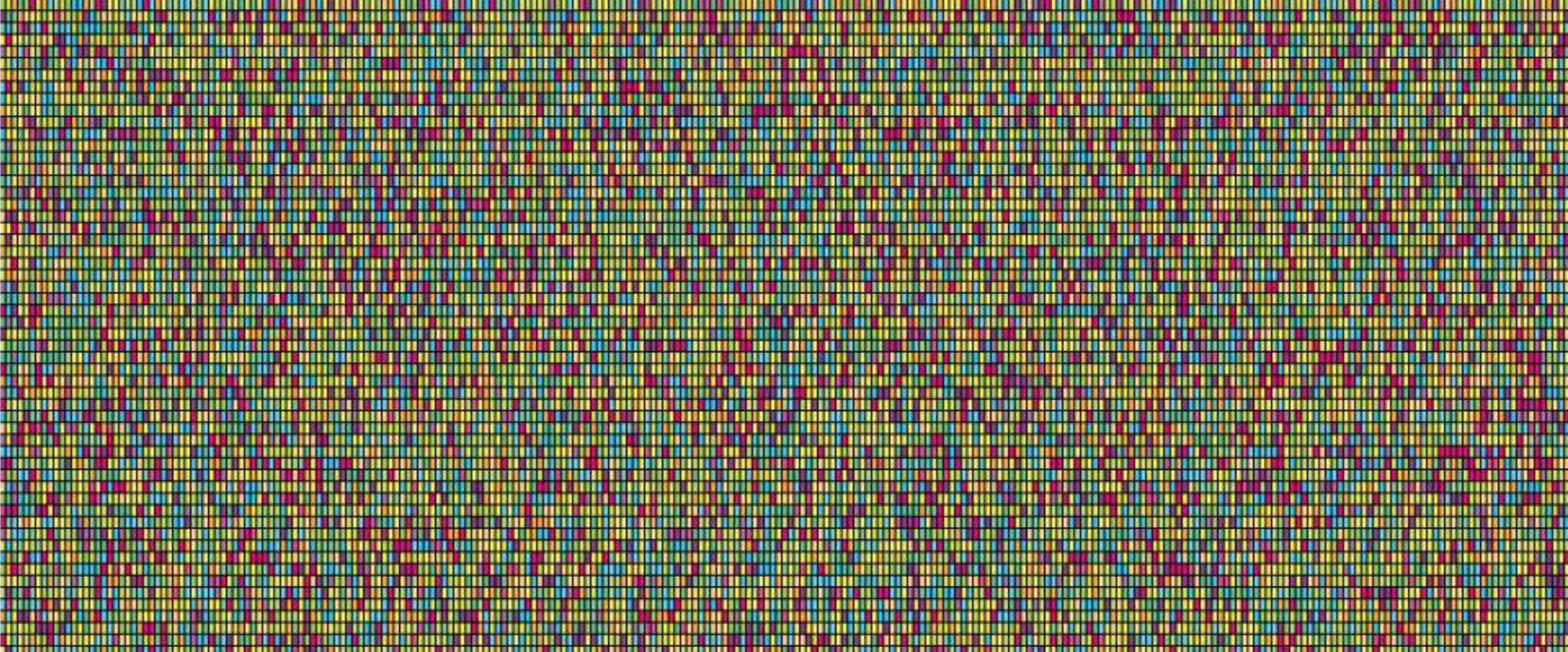
... e iSee inizia a diventare una vera e propria piattaforma, integrando progetti internazionali in grado di produrre effetti globali.

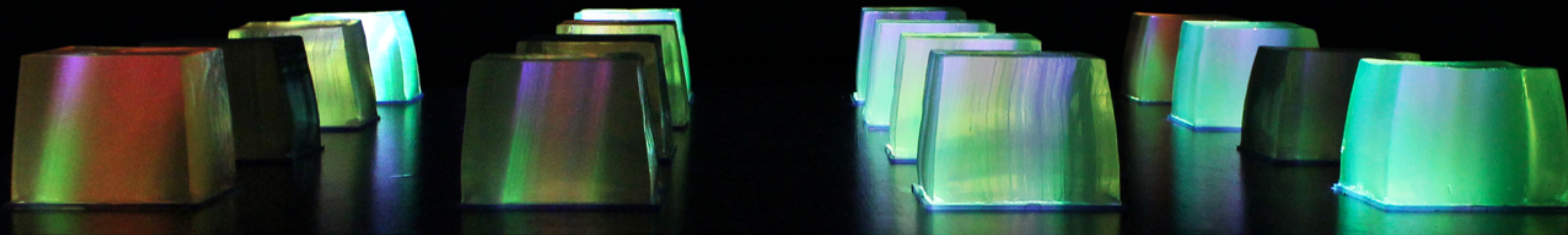


PELATI CIRIO
110g x 12
€ 0.90

FIOR DI FILETTO CIRIO
110g x 12
€ 1.20

Enlarge Your Consciousness

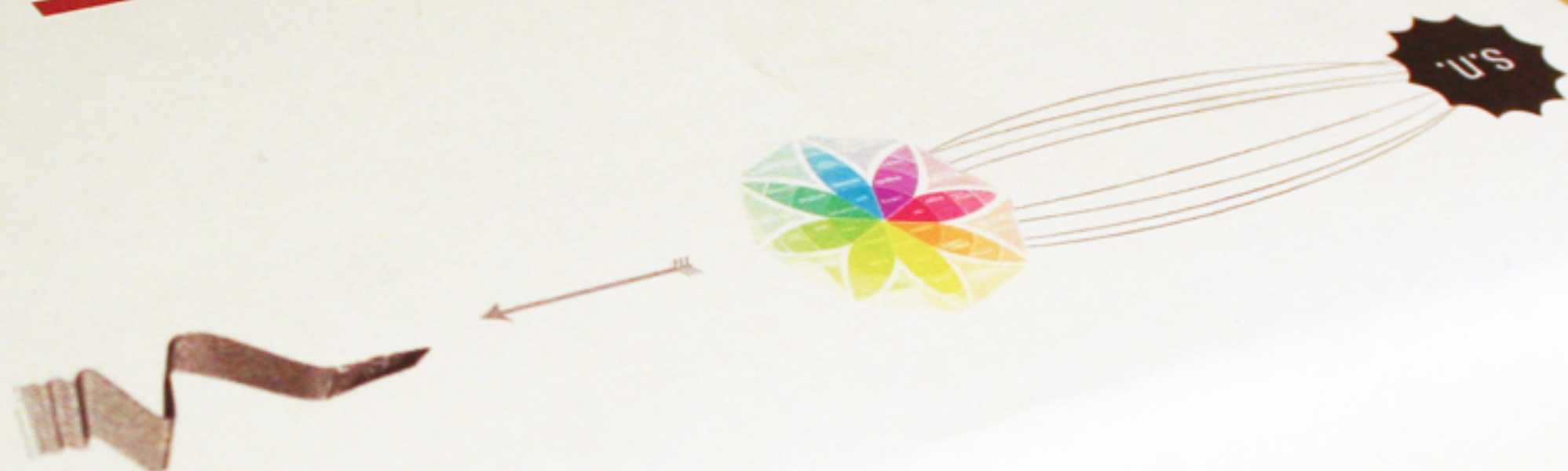




<http://artisopensource.net/projects/enlarge-your-consciousness.html>



ENLARGE
IN
YOUR CONSCIOUSNESS
FREE DAYS

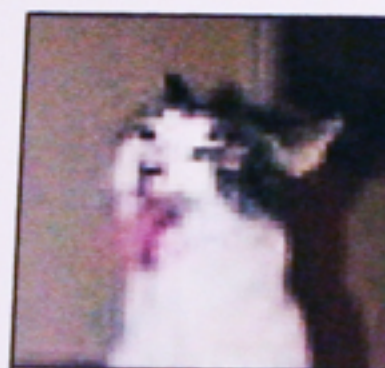


BTF
ART
GALLERY

ENLARGE
YOUR CONSCIOUSNESS IN
44 FREE
DAYS

human emotions wiggle. just like jelly.

this wiggly jelly connects you to a human being.
somewhere. on the planet.



basic emotions combine
to form new ones.
this is how people's
emotions combined
in 2011

<http://artisopensource.net/eyci4d4f/gelatine.php?user=154549651629019138>

N. 112 OF 100

Incautious Porn



Incautious Porn

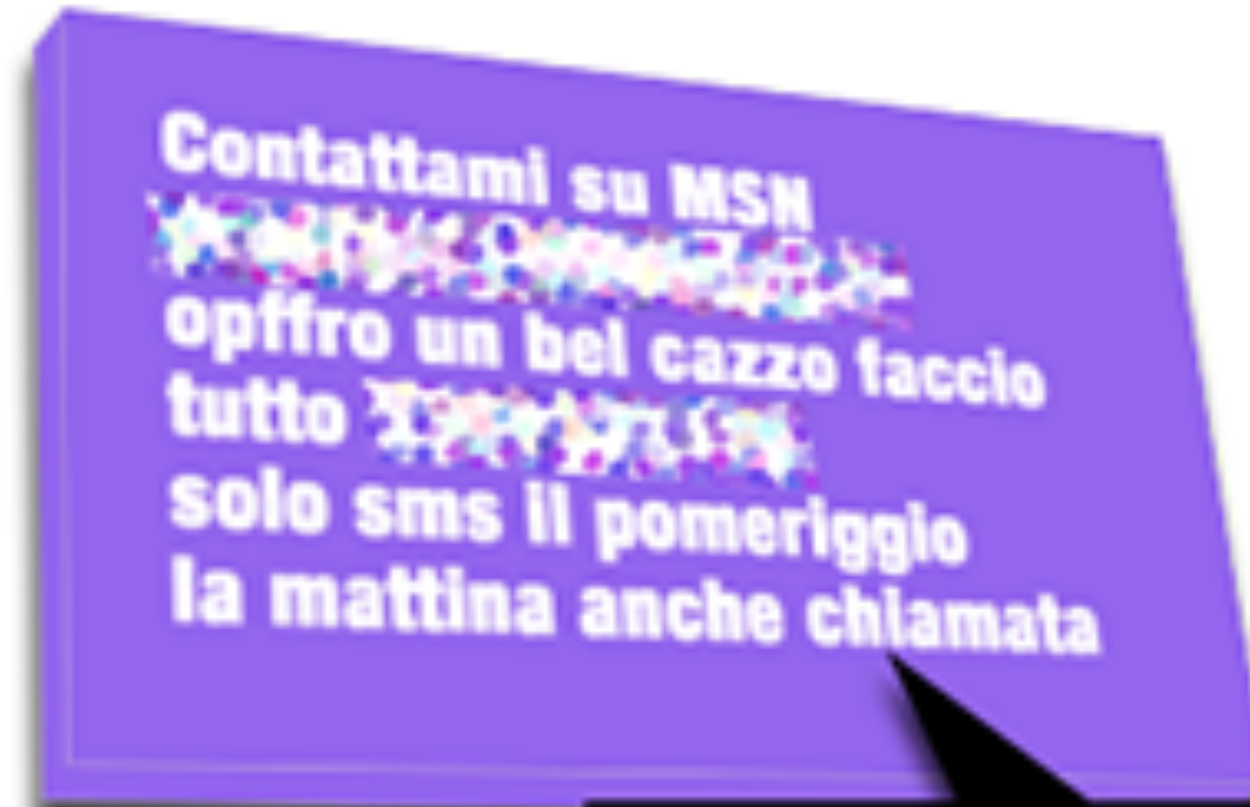


Babe, want some good time?
call [+393476054421](tel:+393476054421)

<http://www.artisopensource.net/projects/incautious-porn.html>



1) we look for
porn pages



3) we make paintings
and we sell them

2) we extract comments
with phone numbers



I wanna lick you
all over

call me on
07700 000123
for a good time



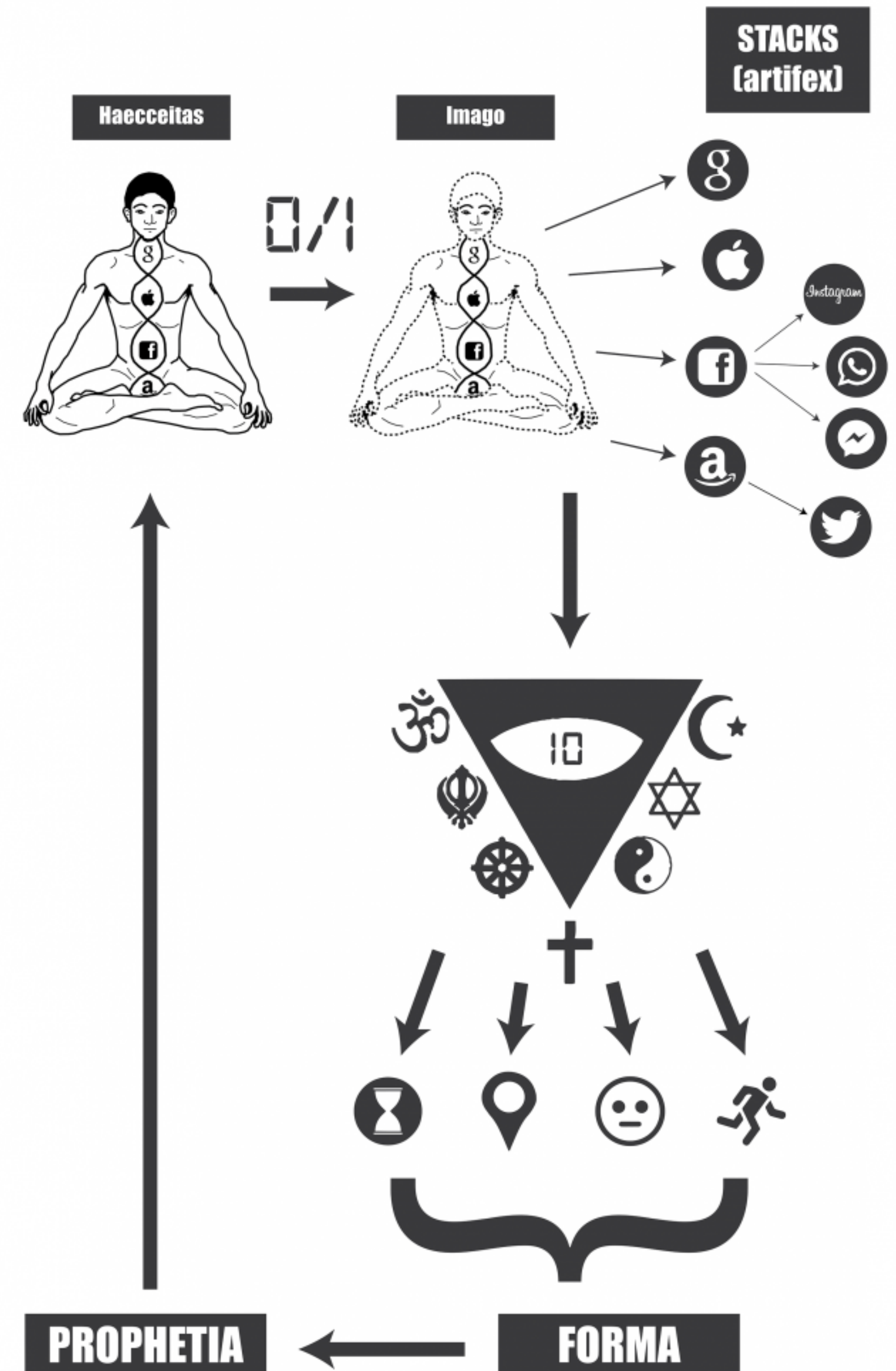
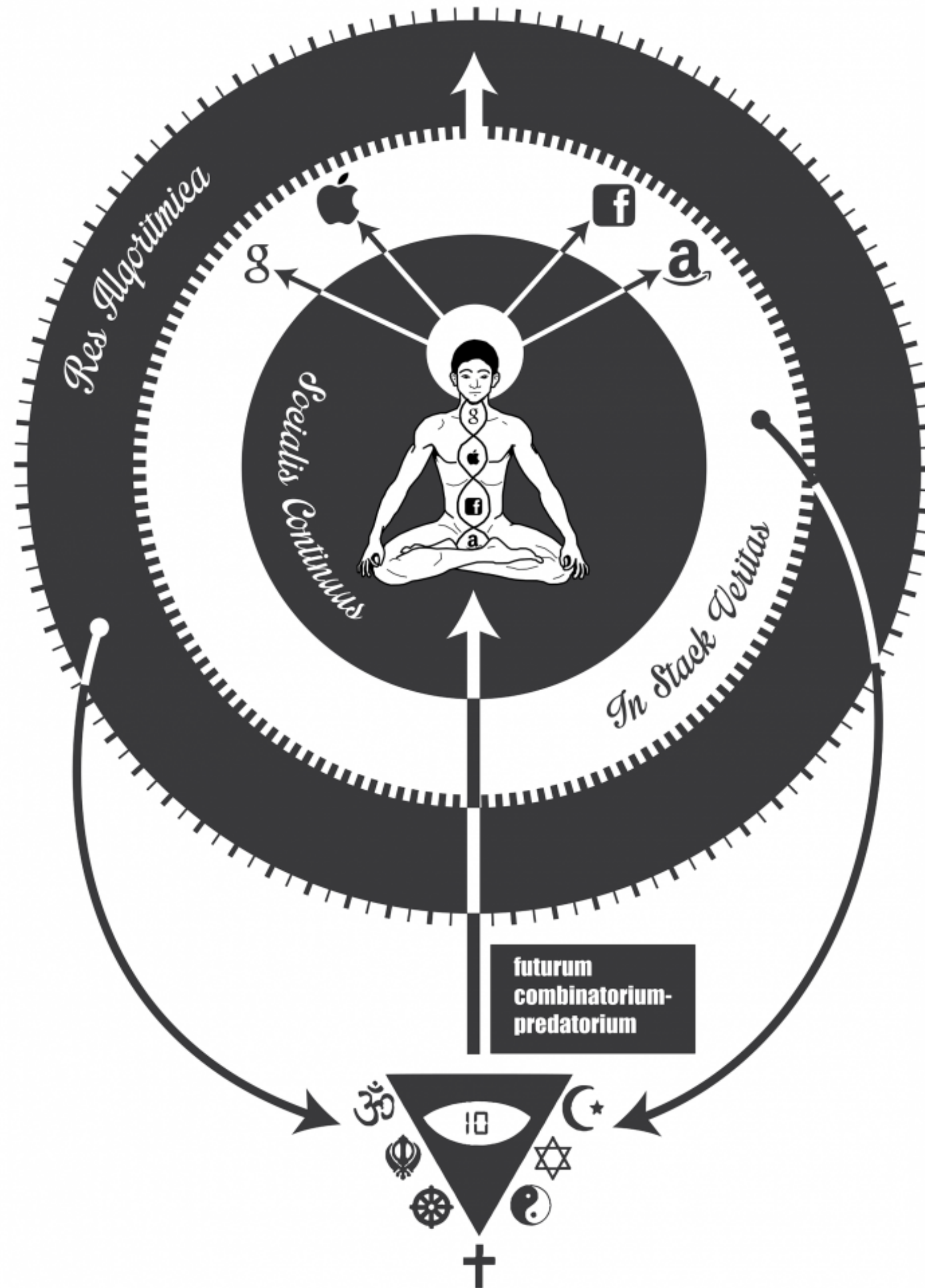
Stakhanov

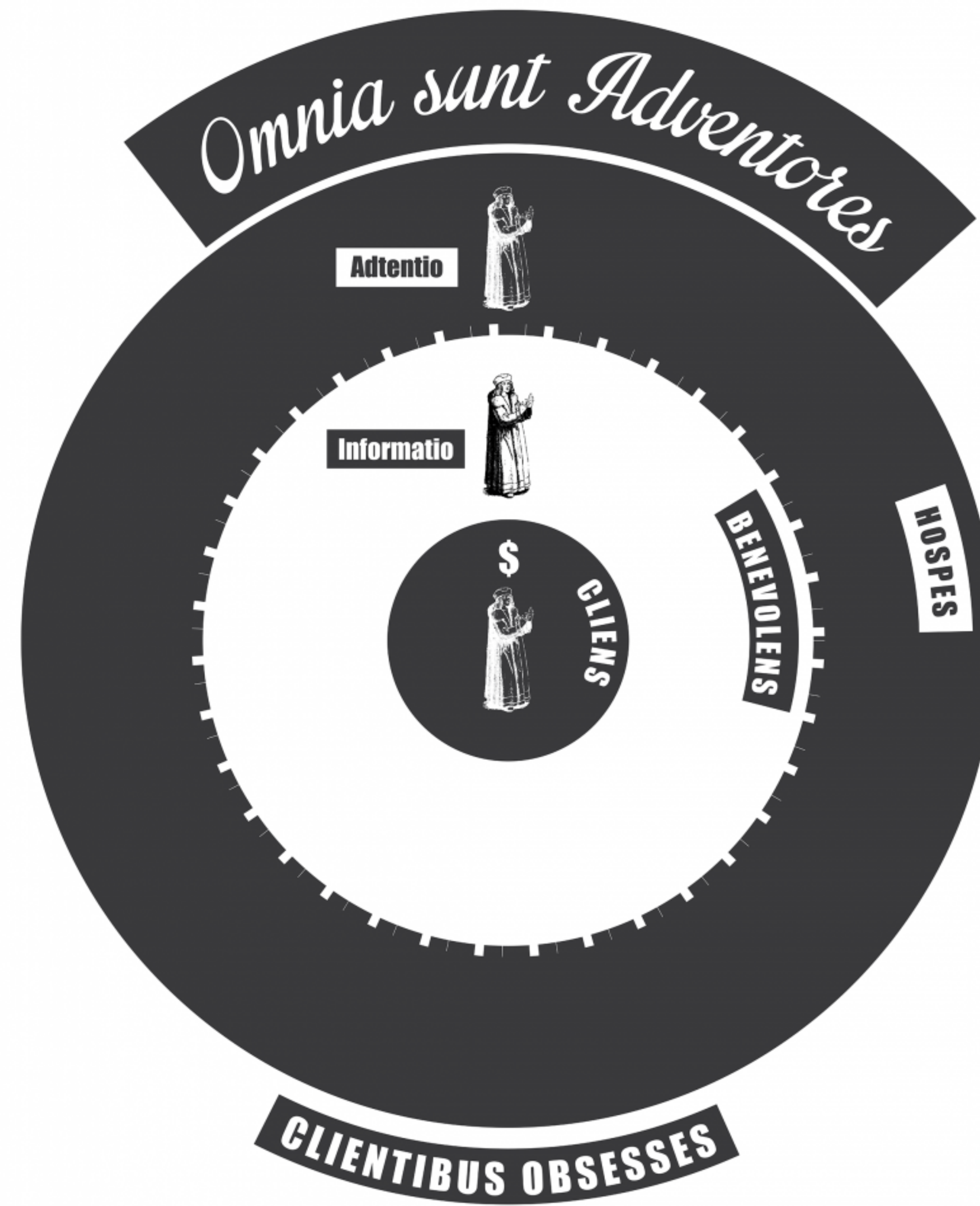
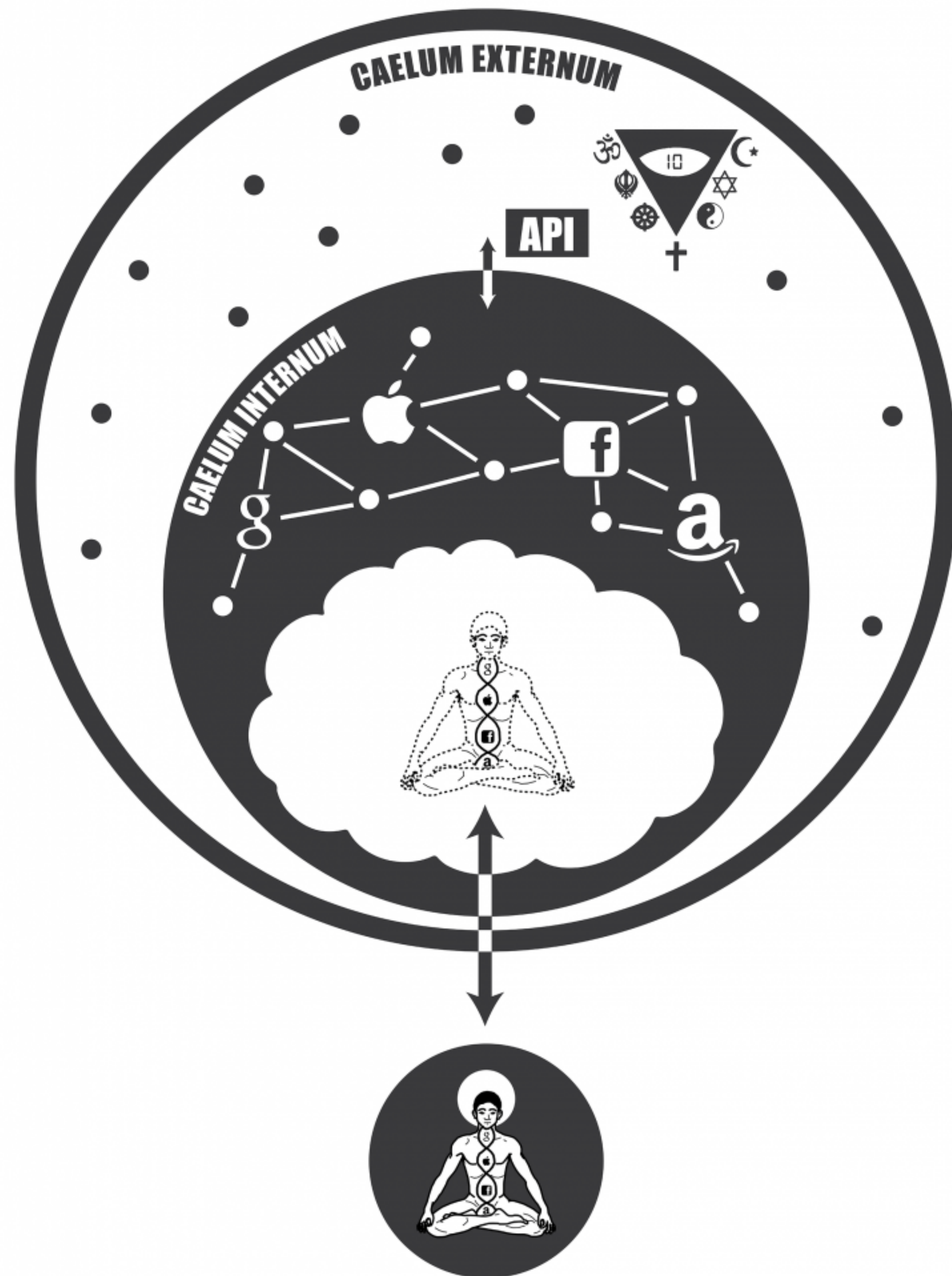


iraten, David, JensParker, Arnel1904, pinkbigmac, HodaFmidt, Banks, 050 Berlin, ex
 lekdalet, sorianella, Mariorie Monnet, tall199412, LetitiaBello, MissBriarrose,
 Coco Chen, Yoon Jung, ministrygbh, Pomerberlin] will find themselves within 1 mi.
 le of each other around the following coordinates (52.512714005776,13.3877277094
 sp) in the next 5 days.
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These users [trendinaliADE, hope2259, SimoneFilippini, Chowl, bairsonalitesb, ittykoma, igzreskowitZ, romylondon, gabicerezo, ministrynmbh, Gabriela, JendPark, er, melekdaier, NedaAmidi, pinkbigmac, sDianella, O3O_Berlin, Nissadriennette, etiziaMollo, ewerobaczek, alexluyken, Shenali Tissaaratchi, Lassunsteirator, id, Arnel1904, Dana, Marjorie Monnet, talil199412, Coco Chen] will find themselves within 1 mile of each other around the following coordinates (52.515413676267, 3.3843657765) in the next 5 days.







the Garden



Gilles Clément

The Third Landscape

a new type of garden, emergent, mobile and in perennial mutation, which lives in friches, the abandoned, uncultivated lands, those which history denounces as the loss of power of man over nature.



“What if we lay a different gaze on them? Could they not be the new blank pages which we need?”

–Gilles Clément

On the one hand, historically, form – controlled form –
was considered powerful in protecting us from the
diabolical residues of the unknown.

On the other hand *“friches have nothing to do with dying and decay. In their beds species abandon themselves to invention. Walking in friches is a continuous process of self-interrogation. [...] Could this great power of reclaiming and conquering space not be placed at the service of the garden? and of which garden?”*

The Third Landscape is a moving challenge,

with mutating borders and boundaries, in a state of perennial conversation.

It is the weeds which grow in-between bricks and train tracks.

It is the natural space of our cities which has not yet been encoded.

Interconnective

- ❖ In our cities, the largest part of biodiversity is found in the Third Landscape.
- ❖ It is an interconnective tissue, composed by residual spaces, which resist government and form.
- ❖ In this, it is transgressive.
- ❖ It is a multiplication of narratives.
- ❖ It is not a property, but a possibilistic space for the future.

the “light side” of the landscape

- ❖ If John Barrell spoke about the “dark side of landscape”, alluding at its controlled forms as imposition of the point of view of a single social class
- ❖ Clément speaks about a “light side”: the Third Landscape is not an exclusive model, but an inclusive one;
- ❖ it is a “shared fragment of a collective conscience.”
- ❖ It is a mutating transgression, which operates in emergent ways through multiple points of view and intentionalities.
- ❖ It is a syncretic map which evolves together to the mutations of the residential, industrial and commercial areas of the city.
- ❖ **It is the geography of the mutation of the city.**

the need for new *Aesthetics*

Marco Casagrande

Ruins

If, on the one hand, ruins represent a loss of power from human beings to nature, on the other hand, according to different aesthetics, they represent the life of the city, demonstrating its usages and non-usages: the action (and non-action) of human beings leads buildings into a different state, transforming them into ruins and, thus, producing the evidence of their and nature's history.



“The Third Generation City is the industrial city ruined by the people
– human nature as part of nature.

Like a weed creeping into an air-conditioning machine the industrial city will be ruined by rumors and by stories. The common subconscious will surface to the street level and architecture will start constructing for the stories – for the urban narrative. This will be soft, organic and as an open source based media, the copyrights will be violated. The author will no longer be an architect or an urban planner, but somehow a bigger mind of people. In this sense the architects will be like design shamans merely interpreting what the bigger nature of the shared mind is transmitting.”

–Marco Casagrande

It is possible to search for solutions in these
types of metaphors. How?

Thirds

- ❖ Bhabha's and Soja's Third Space
- ❖ Clément's Third Landscape
- ❖ Casagrande's Third Generation City
- ❖ Pistoletto's Third Paradise
- ❖ Art is Open Source's Third Infoscapes

a gardner of a garden without a form

- ❖ new aesthetics, a new sensibility, a new imagination
- ❖ corresponding to the possibility for institutions with a new form
- ❖ **Ecosystemic institutions**
- ❖ Not only “normative actuators and certifiers”, but also – and most of all – direct and responsible supporters of the environment in which transgression and conflict may take place, as a form of emergent, shared knowledge.

“it is hard to imagine which aspect these gardens will assume, in which existence is expected to assume no form. From my point of view, gardens of this kind should not be judged on account of their form, but, rather, on the basis of their capacity to generate and translate a certain joy of existence.”

–Gilles Clément

*Alta Scuola Politecnica – The New Internet Society: Entering the Black-Box of
Digital Innovations*

Innovation/Transgression.

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