

SUPSI University of Applied Sciences and Arts of Southern Switzerland
Laboratory of visual culture

SUPSI

Re-Programmed Art

An Open Manifesto



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front cover
Gianni Colombo, *Spazio elastico*, (1967),
Biennale di Venezia 1968.

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1. Description

Abstract

In the sixties, the group of artists known as Gruppo T created artworks that turned the audience into active users. Through the organization of a workshop and an exhibition, the project *Re-Programmed Art: an open manifesto* aims at involving a group of artists and designers from both Italy and Switzerland in a process of open source re-programming of artworks by Gruppo T. The artists are supposed to expand the works by Gruppo T through the programming of interactive behaviors with open source technology, and to release the documentation under Creative Commons licenses in order to grant reproducibility and further extension by other authors.

Context

At the beginning of the sixties, the idea to complete an artwork with the action and interaction of the audience becomes real thanks to the experimentation of artistic groups who pioneered the introduction of technology and of an algorithmic approach in the process of production of their works. Concerning this kind of experimentation, the works by the artists of Gruppo T represent a reference point for the interpretation of the art that was defined as Programmed Art, and eventually served as a base for the development of interactive arts.

Through the production of interactive environment and artifacts encompassing kinetic mechanisms and optical effects, and by combining design, arts and technology, Gruppo T proposed new codes for understanding art, where the audience was turned into active users and co-authors of artworks by taking part into the creative act through the direct action of their body.

Nowadays this concept of participated creation of interactive artworks is undergoing a reconfiguration: open design, the development of open source software and hardware, and the diffusion of Creative Commons licenses allow for the enactment of collaborative projects, where users and co-authors become members of communities spread over the internet, sharing knowledge in order to complete or expand the work of other artists and designers.

The project *Re-Programmed Art: an open manifesto* focuses on the impact of the introduction in the artistic field of methods and approaches typical to open design, open software and hardware, such as the development of physical and technological artifacts whose information and implementation specifications are publicly released under Creative Commons licenses.

Through the organization of a workshop and an exhibition, the project aims at involving a group of digital artists both from Switzerland and Italy in the process of re-programming the works of programmed art by Gruppo T. During hacking sessions, artists are asked to expand the works of Gruppo T through the implementation of interactive behaviors designed through open source hardware and software technologies, and to release an open documentation under Creative Commons licenses in order to support reproducibility, ex-

tension and further participatory developments of these re-programmed artworks by the public at large. Digital artists and designers involved in the project are supported in the hacking process and the production of new re-programmed artworks by members of Gruppo T as well as by scholars in the field of open source technology, open design and Creative Commons. The collaboration with artists of Gruppo T and scholars allows to do research on the issue of the extension of main concepts of programmed art through the integration of processes, methods and techniques of open source domains.

The results of the project are exposed during an event-exhibition in the premises of our Italian partner WeMake. The show encompasses the description of the process of hacking of the artworks by Gruppo T, the new artworks and the open documentation by artists and designers involved in the project, as well as critical and theoretical texts. All the results can be improved and expanded in a collaborative way.

Project

Programmed art is the definition given to the body of works by a group of Italian artists active between the end of the fifties and the beginning of the sixties. This definition was introduced by Bruno Munari and Umberto Eco in December 1961, for the publication of *Almanacco Letterario* by Bompiani and on the occasion of the exhibition hosted in Milan at the Olivetti show room in 1962, featuring works by Munari, Enzo Mari and the artists of Gruppo T (Giovanni Anceschi, Davide Boriani, Gianni Colombo, Gabriele Devecchi, Grazia Varisco) and by Gruppo N. These artists produced works through the application of processes similar to those of technological and design research, such as creating prototypes that were then reproduced as a series of varying artifacts.

On that occasion, Bruno Munari proposed a history of arts alternative to that one based on traditional craftsmanship: total experimentation versus brush and chisel. It was the beginning of the technological revolution of electronics.

Space-time, transformation, variation, participation: these are the keywords of Gruppo T. Nowadays, in our hyper-industrial and “liquid” society, we are experiencing the maturation of cybernetics and informatics, and we witness a deep consonance with the work of these precursors.

Gruppo T prefigured a mobile, variable, metamorphic world. It was the beginning of the sixties, yet their art was already interactive and immersive. Nevertheless at that time their artworks were difficult to be read, understood and accepted.

The interactive artworks by Gruppo T involve the body of users: the public is no longer passive. The user is given a free rein to play with the artwork, and becomes a co-author. The user is programmatically put at the center of the work. If Futurism put the audience at the center of the artwork, Gruppo T transformed the audience together with the artwork.

At the end of 1958, the young artists who would eventually co-found Gruppo T exhibited

their works at the Sala Patriziale in Bellinzona (Ticino, Switzerland).

The results of this project are a workshop and an exhibition, together with a multimedia documentation including:

- a description of the hacking process of the artworks by Gruppo T;
- a tutorial of the open source versions of the projects by the artists and designers involved;
- critical and theoretical texts.

2. Goals

The project *Re-Programmed Art: an open manifesto* aims at:

- contributing to the study and dissemination of the history of Italian Gruppo T, through the collection of material (texts, pictures, drawings, videos) on the artworks by the group;
- applying the approach of open design, open knowledge, open hardware and Creative Commons licenses in order to revive the concept at the base of programmed art - reproducibility of artworks;
- producing documentation of the technical specifications of the works produced during the workshop and release them under Creative Commons licenses through a process of collaborative hacking.

This information (texts, pictures, drawings, videos, technical specifications, codes, etc.) is collected on a web platform for the dissemination of the contents of the project. The platform allows the group of artists based in Italy and Switzerland to rethink the works by Gruppo T through a workshop of hacking. During the workshop, digital artists and interaction designers are asked to reconfigure and redesign the works by Gruppo T through the implementation of interactive behaviors that can be programmed through open source hardware and software technologies (e.g. Arduino).

3. Durable outcomes

The following are the envisioned durable outcomes of the project:

- fostering collaboration among Swiss schools, Italian main actors in the field of open design, and design brands on an issue of common interest, with effects on research and education and with the goal of establishing a trans-boundary network on issues such as arts, design new production and prototyping systems (e.g. fablabs, open source movement);
- starting a network of digital artists and designers, both Italian and Swiss, in order to develop the production and collaboration on the themes of open source and Creative Commons licenses in the domain of arts;
- contributing to the development of a methodology for the dissemination of issues related to open design, open source, open knowledge, Creative Commons licenses in the domain of visual arts, by producing educational formats and tools under open licenses;
- reinforcing cultural exchanges between Italy and Switzerland on cutting edge cultural issues with studies, activities, networking among companies and institutions;
- strengthening the specific competences of the institutions involved (interaction design for SUPSI, multimedia arts for ECAV, open design and digital fabrication for WeMake).

4. Schedule

Project phases

The project is divided into five phases with two public events in Italy and Switzerland.

1. Study of the history and works of Gruppo T, January-June 2014

During this first phase, SUPSI and ECAV, together with witnesses and scholars involved, develop a database for all the necessary materials for the following steps, such as a catalogue of interactive and multimedia artworks subject of study, and material on Gruppo T useful for both the workshop and the exhibition.

2. Preparation and organization of the workshop, July-August 2014

SUPSI takes care of the organization of the workshop at the campus in Trevano. All study materials are finalized and made available together with raw materials for the reconstruction of the artworks.

3. Workshop and finissage in Canobbio, 1-7 September 2014

During the workshop all participants gather for a week at the SUPSI campus in Trevano. The workshop is open to the public for the whole week, it produces visual documentation, and the lectures by witnesses and scholars (Giovanni Anceschi, Massimo Banzi, Davide Boriani, Federica Martini, Sibylle Omlin, Iolanda Pensa, Zoe Romano, Azalea Seratoni, Grazia Varisco) are open to a wider audience. A selection of five versions of artworks by Gruppo T, renewed in their functional and behavioral parts, is the final result of the workshop, presented in a session of finissage.

4. Preparation of the exhibition, October 2014-February 2015

In the months after the workshop the project team ranges the materials produced systematically, makes them homogeneous, prepares the exhibition design, corrects and finalizes the five prototypes, releases the project documentation under Creative Commons licenses.

5. Exhibition in Milan, 5-29 March 2015

At the end of the project all results are gathered in an exhibition hosted Istituto Svizzero di Roma - Sede di Milano. A conference on Thursday 6 March 2015 is devoted to the presentation of the project and is the occasion of the vernissage of the exhibition.

Events

A. Workshop and finissage *Re-Programmed Art: an open manifesto* at SUPSI campus of Trevano, Canobbio (CH), September 1-7, 2014.

B. Exhibition *Re-Programmed Art: an open manifesto* at ISR, Milan (IT), March 5-29, 2015.

5. Biographic profiles

Serena Cangiano - SUPSI

Graduated in Communication sciences with a thesis on the evolution of audiovisual language toward interactivity, she specialized in technology and communication of the cultural heritage at the University of Lugano with a study about digital archives of interactive art. She collaborated on projects about virtual archaeology (Virtual Heritage Lab, CNR Rome) and developed projects concerning the communication of audio-visual archives through web applications (Innet-project, 2007). After working in the field of information architecture and user experience design, she is currently carrying out projects of applied research at the Interaction design lab at SUPSI. She has taught interaction design at the BA in Visual communication SUPSI (Cross Media Lab 2011, 2012). She is the assistant of the Master of Advanced Studies in Interaction Design SUPSI and coordinator of the summer courses in interaction design, a series of workshops focusing on teaching the fundamentals of software and hardware programming through design and prototyping activities. In the meanwhile, she co-manages the activities of FabLab SUPSI Lugano (www.fablab.supsi.ch).

Davide Fornari - SUPSI

Davide Fornari, after studying architecture at IUAV in Venice and ETSA in Barcelona, earned a Ph.D. in Design sciences from the School of Doctorate Studies - University Iuav of Venice. He is a tenured teacher researcher at the Laboratory of visual culture, SUPSI University of Applied Sciences and Arts of Southern Switzerland, in Lugano. He coordinates the Master of Advanced Studies in Interaction Design and teaches Interaction design and History of graphic design and typography at the BA in Visual Communication.

His Ph.D. thesis “Il volto come interfaccia” (“Face as Interface”, Milan 2012) was awarded a grant for publication from the Swiss National Science Foundation. He has contributed with texts and designs to exhibitions in Venice, Barcelona, Genova, Locarno, Geneva and Milan. He is a contributor of Domus, Alias, Ottagono, Progetto Grafico, and has published essays for Sellerio, Einaudi, *et al.*/EDIZIONI, and Treccani, among others.

Massimo Banzi - Arduino/SUPSI

Massimo Banzi is the co-founder of the Arduino project. He is an interaction designer, educator and open source hardware advocate. He has worked as a consultant for clients such as: Prada, Artemide, Persol, Whirlpool, V&A Museum and Adidas. Massimo started the first FabLab in Italy which led to the creation of Officine Arduino, a FabLab/Makerspace based in Torino. He spent 4 years at the Interaction Design Institute Ivrea as Associate Professor. Massimo has taught workshops and has been a guest speaker at institutions all over the world. Before joining IDII he was CTO for the Seat Ventures incubator. He spent many years working as a software architect, both in Milan and London, on projects for clients like Italia Online, Sapient, Labour Party, BT, MCI WorldCom, SmithKlineBeecham, Storagetek, BSKyB and boo.com. Massimo is also the author of "Getting Started with Arduino" published by O'Reilly. He is a regular contributor to the Italian edition of Wired Magazine and Che Futuro, an online magazine about innovation. He currently teaches Interaction Design at SUPSI Lugano, Switzerland, and is a visiting professor at CIID in Copenhagen.

Costantino Bongiorno - WeMake

Graduated in Mechanical Engineering, he got interested in automation, domotics and soon started to explore the world of microcontrollers.

In 2008 he began the collaboration with Arduino team as interaction designer and trainer (SUPSI, NABA, DomusAcademy), meanwhile organizing workshops and meetings with "people doing strange things with electricity" (Dorkbot, Virale). From October 2011 to November 2012 he worked as CTO & COO in Vectorealism.com (the Italian partner of digital fabrication service Ponoko). In 2011 he joined the team of Wefab.it in organising events and initiatives around Open Design rapid prototyping and digital fabrication in Milan.

In 2013 he worked at the organisation of Maker Faire Rome helping Massimo Banzi and Officine Arduino in the curation of the fair, which involved more than 250 makers and 30'000 visitors. He is founder of a makerspace in Milan incubated by the association Wemake.cc and organizer of the events series Popup Makers (popupmakers.net).

Federica Martini - ECAV

Federica Martini is an art historian and curator. She worked as curator at Castello di Rivoli Museum of Contemporary Art in Turin and at Musée cantonal de Beaux-Arts in Lausanne. Since 2009 she is a teacher and coordinator of MAPS - Arts in Public Spheres at ECAV University of Applied Arts of Canton Wallis in Sierre. She is the co-author with Vittoria Martini of "Just Another Exhibition: Stories and Politics of Biennials" (Milan 2011). She curated with Robert Ireland the book "Pavilions. Art in Architecture" (Brussels 2013). She is the curator of the Museum of Post Digital Cultures, founded with Elise Lammer in 2013 (www.postdigitalcultures.ch).

Sibylle Omlin - ECAV

Sibylle Omlin lives in Sierre, Zurich and Basel. She studied German literature, history of the arts and modern history at the University of Zurich. From 1996 to 2001, she worked as an editor and art critic at the *Neue Zürcher Zeitung*. Since 1999, she teaches theories of the arts and has developed an activity as author and editor of books. From 2001 to 2009, she was a professor at the Art institute of the School of arts and design of the University of Applied Sciences and Arts of Northwestern Switzerland where she was also the head of the institute. She directs the ECAV University of Applied Arts of Canton Wallis in Sierre since 2009.

She is the author of “Das Gedächtnis der Malerei” (Aarau-Cologne 2000), “Hybride Zonen. Kunst und Architektur in Basel and Zürich” (Basel 2003), “Geschichte. Landschaft als Denkraum” (Altdorf 2004), “Performativ. Performance-Künste in der Schweiz” (Zurich 2004), “Nothing to Declare/ Nichts zu deklarieren. 4. Triennale für Zeitgenössische Kunst Oberschwaben” (Nürnberg 2008), “Felix Stephan Huber. The Games 2001-2009” (Basel 2009), “Interviews. Oral History in Kunstwissenschaft und Kunst” (with Dora Imhof, Munich 2010).

Iolanda Pensa - SUPSI

Iolanda Pensa developed a Ph.D. thesis on the Biennial of Contemporary African Arts in Dakar. She is an art critic specialized on the African continent and diaspora, with a focus on the changes on the state of intellectual property generated by information and communication technologies. She was scientific director at *lettera27* Foundation, whose mission is to support the right to literacy, education, and the access to knowledge and information. She accomplished comparative researches on a variety of contexts and countries. She is the co-curator with Roberto Casati of the research project *Mobile Access to Knowledge*. Since 2013 she is a researcher at the Laboratory of visual culture at SUPSI University of Applied Sciences and Arts of Southern Switzerland.

Zoe Romano - WeMake

Zoe Romano lives in Milano and currently working on Digital Strategy & Wearables at Arduino. She co-founded *Openwear.org*, the European pilot project around collaborative fashion and open source branding and *Wefab.it*, an initiative for the diffusion of open design and digital fabrication in Italy. She's been into media activism and political visual art for the past 10 years, working on precarity, social production, material and immaterial labor in creative and service industries. She recently launched a Makerspace in Milan called *We-make.cc*, focused on contemporary fashion and design practices.

Azalea Seratoni - SUPSI

Azalea Seratoni is an art historian and critic. She graduated with a degree in art history from Università degli Studi, Milan, Departments of Arts and Philosophy with a thesis on the relationship between Bruno Munari and Japanese culture. She has overseen all the activities for a cultural centre focusing on modern and contemporary art (Antonio Mazzotta Art Foundation, Milan). Her career has allowed her to develop research, curatorial, management and communication skills and abilities, lately focused on art documentaries. She is a writer and collaborates with IUAV, Venice and SUPSI, Lugano.

Leonardo Angelucci - SUPSI

Leonardo Angelucci is a free-lance graphic designer and works as teaching assistant at SUPSI University of Applied Sciences and Arts of Southern Switzerland. He studied Visual communication in Lugano, discussing his BA thesis in Interaction design in 2013. He is responsible for the web platform of Re-Programmed Art.

Thibault Brevet

Thibault Brevet studied graphic design at ECAL, Lausanne. Previously trained as an engineer and physicist, his work revolves around simple physical interactions and their general consequences on our daily lives. Using his scientific background knowledge as seeds for his projects, he uses a blend of lo-fi and cutting-edge techniques, soft and hardware devices to create intriguing moments. His work has been shown in various European design festivals (Milan, Vienna), international institutions (New Museum, New York, Victoria and Albert Museum, London) and publications (Domus, ICON, Gestalten).

Martin Fröhlich

Martin Fröhlich studied Mechanical engineering and Media art at the University of Northeastern Switzerland. His work oscillates between arts and technology, and ranges from computer animations to interactive art spaces, from experimental digital music interfaces to video mapping software, to spatial augmented reality toolsets. His recent works include the “Mossprinter” (2011), a mechatronic device that prints moss onto house walls; “MeshWarpServer” (2012), a versatile and open source video mapping software frequently used by video artists around the world; or the “IMPOD” (2013), short for Impersonating Overhead Display, a helmet with a rotating strip of LEDs that creates a cylindrical screen around the wearers head. He conceptualizes his artworks or inventions as tools to alter the audience mode of perception and reflection.

ToDo (Fabio Franchino and Giorgio Olivero)

ToDo is a design studio based in Italy and founded in 2007. While designing near-future projects today, ToDo focuses on dialogue, exchange and community through the integration of ideas, interactivity and technology. The outcome is a steady stream of new experiences that question and redefine the relationship between technology, products, services and smart environments for the twenty-first century. ToDo’s founding partners are Giorgio Olivero, Fabio Cionini, Fabio Franchino, Andrea Clemente. The studio enjoys an international network of design and communication professionals. ToDo’s projects participated in the Venice Biennale 52nd International Art Exhibition, Arezzowave 2007, Club-Transmediale Berlin 2008, Multiverse and Italic 2.0 exhibitions by the Icoграда Design Week 2008.

Yvonne Weber

Yvonne Weber, born 1977 in Egliswil near Zurich, lives and works in Ascona and Berlin. In 2007 she completed her advanced studies in Process and Product Design at the University of the Arts Berlin. Yvonne develops generative systems and interfaces to make abstract digital information both tangible and thus real. Unhindered by the constraints of working with a specific media and influenced by science she is creating models and data sculptures based on algorithms and environmental data. Both research on the interplay of representations and reality as well as intervening in reality processes within open spaces play an important role in her work.

Her piece "Moving Memories" (2008) is concerned with memory and the awareness of a building extended with an interactive façade and was shown at the Media Facades Festival Berlin. With the installation "Movement & Impact" (2009) for Ars Electronica and their festival 80+1 in Linz she created a massage platform that receives live-bits from the traffic situation at the Gotthard tunnel in Switzerland. Within the Swiss artists-in-labs residency (2010), Yvonne worked at the Snow and Avalanche Research Institution in Davos where she used weather data from

measuring stations to calculate the geometry of snow crystals and translate them into a 3D snowpack model as tangible data sculptures. While a resident at the Nairs Center for Contemporary Art (2013), she applied her previous research on snow sculptures to the landscape of Lower Engadin area by examining how our perception of nature can be influenced by a scientific snow model.

Gruppo T

In 1959 Giovanni Anceschi, Davide Boriani, Gianni Colombo, and Gabriele Devecchi meet each other at the Academy of arts of Brera, where they take part to the experiences of the Milan avant-garde of those years. They participate with Piero Manzoni and Enrico Castellani to the organization and the activities of the galleria Azimut. Here they meet, among others, Heinz Mack, Enzo Mari, Manfredo Massironi, the group Motus (later known as GRAV), with whom they reunite for the activities of Programmed Art and New Tendencies.

On September 1959 they exhibit mixed material and monochrome artworks at galleria Pater in Milan. After becoming fully aware of the tendency towards a tabula rasa, which was typical to the visual arts of those years, they felt the need to take this trend to its extreme consequences and to overcome it through the actions of what had become, in fact and since long, a group. During a “constant seminar” made of discussions – mostly held at the tables of bar Titta in Brera –, Boriani proposes to the group the production of “variable works”, “in four dimensions”, where the time component is perceivable in the unpredictable and irreversible variation of the image. The variation is obtained through the movement

that modifies the spatial structure of the artwork over time. This proposal opens a phase of collective debate, which produces a series of scenarios. Firstly, the need of a random component emerges, in order to break the cyclical mechanical movement. This implies to allow the audience to actually intervene in the work. Involving the different contributions, the group prepares a series of programmatic texts with a strong philosophical side. These positions are summed up in the declaration “Miriorama 1” of October 1959, which can be described as a theoretical platform and a technical manifesto. Gruppo T (Aneschi, Boriani, Colombo, Devecchi) is founded on these bases. The collective and solo manifestations of the group are all entitled “Miriorama” (never-ending visions, from the Greek “orao”, to see, and “myrio”, which denotes a nearly uncountable quantity), numbered consequently (1-14) in order to stress the continuity of a shared program, which guides the work of the group for many years.

Referring to unrealized utopias proposed by historical avant-garde movements, Gruppo T has opened research scenarios and new operational methods. They started by producing works, both collective and individual, based on the effects of variation in material, surface,

color, etc. These works employing novel methods, techniques, and material, are a sort of “fields of happenings”, without any personal sign of the artist, and open to the intervention of the audience.

Miriorama 1, the first manifestation of the group, was organized in January 1960 at galleria Pater in Milan. On this occasion the Declaration was published. Four solo exhibitions followed, one per each artist of the group (Miriorama 2 to 5).

Miriorama 6 in 1960 is the second group exhibition and marks the presence of Grazia Varisco as a new member of the group.

On the occasion of Miriorama 7, at galleria San Matteo in Genua in 1960, the second theoretical declaration of the group was published: it is a text where the word Miriorama is repeated never-endingly. At Miriorama 8 in 1960, Gruppo T exhibits an edition of ten copies of five multiples, numbered and signed, at the shop of Bruno Danese in Milan (the multiples were re-edited by Alessi in 2010). For Miriorama 9 in 1961, Gruppo T sends fifteen ultra-light artworks to Minami gallery in Tokyo, upon the invitation of the artist Shuzo Takiguchi. Miriorama 10 in 1961 at galleria La Salita in Rome was accompanied by a text by Lucio Fontana. Miriorama 11 at Studio N in Padua in 1962 fea-

tured a presentation by Bruno Munari. The catalogue of Miriorama 12 at galleria del Cavallino in Venice in 1962 was a folding combinatory poem by Nanni Balestrini.

Gruppo T presents “programmed graphics with cybernetic criteria” in the Almanacco Letterario Bompiani 1962, devoted to the impact of electronic calculators, and edited by Umberto Eco and Bruno Munari. In 1962 the group participates to the exhibition “Arte programmata, arte cinetica, opere moltiplicate, opera aperta”, promoted by Olivetti upon an idea of Bruno Munari, with a text by Umberto Eco, at the Olivetti showroom in galleria Vittorio Emanuele in Milan. The exhibition is presented in Italy, Germany, United Kingdom, and in a second edition in the United States.

In December 1962 Gruppo T collaborates with Vittoriano Viganò, Bruno Munari, and Livio Castiglioni, to the production of the light tower in piazza Duomo in Milan, upon the invitation of the artistic committee for light parade.

Also in 1962 Anceschi enrolls the Hochschule für Gestaltung in Ulm, where he establishes fruitful relations with such theorists of informational esthetics as Max Bense and Abraham A. Moles. In 1963 Miriorama 13 takes place at galleria del Naviglio in Milan.

In the same year Gruppo T enters

the organization of the movement New Tendencies, which gathers together artists and groups from European and extra-European countries under the aim of constant research.

In 1964 the group participates to the 32nd Biennial of arts in Venice. Studio F in Ulm hosts Miriorama 14.

Progressively Gruppo T has modified its setting. Individual exhibitions are held without meaning the end of collective work. A new form of collaboration, combining two or three members of the group for a specific project, is developed with the aim of producing environmental works, which became a priority in the landscape of research of Gruppo T.

1968 is marked by a crisis in the activity of the group and by diverging choices of members. They sign for the last time a collective work, the “Percorso dinamico a ostacoli programmatic” (Dynamic path with programmed obstacles) in Grenoble. Even if Colombo and Varisco have then distanced themselves from the group, Gruppo T has never been dissolved officially.

Since 2000, a cultural operation at an international level is acknowledging the great anticipatory value of Programmed art, in particular of Gruppo T.

Giovanni Anceschi

Giovanni Anceschi (Milan, 1939) is an artist and designer specialized in visual communication, active in Italy and abroad. At the end of the fifties he befriends Enrico Baj and attends the courses of philosophy held by Enzo Paci, focusing on the issues of temporality and relations and in particular on the “Cartesian Meditations” by Husserl. He attends the courses held by Cesare Musatti who puts him in contact with perception studies and psychoanalysis. He starts attending the courses of Achille Funi as an auditor at the Academy of Brera, where he meets Davide Boriani, Gianni Colombo, Grazia Varisco, and lately Gabriele Devecchi. Together with them he participates to the activities of the art gallery Azimut, coordinated by the artists Piero Manzoni and Enrico Castellani. Between 1959 and 1960 he co-founds Gruppo T and participates to a series of exhibition on programmed art as well as to the New Tendencies international movement. In 1964 he conceives “Ambiente a shock luminosi”, an environment devoted to the topic of perceptual disorientation, contraction and dilution of time. In collaboration with Boriani he installs in Zagreb (1965) “Ambiente per un test di estetica sperimentale”, which marks the convergence of systematic and

programmed artistic research with Anceschi's interest in proairetic and informational esthetics as defined by Max Bense and Abraham Moles. In the seventies his artistic work also addresses the field of visual poetry, as well as total poetry. In the field of design Anceschi approaches the themes connected with processes that take place over time: from corporate identity to exhibition design, from digital to interaction design. He is the first teacher addressing the disciplines of communication design within Italian universities. He has taught for forty years, with a specific interest in the pedagogy of design (Klee, Kandinsky, Itten, Moholy-Nagy, Albers, Maldonado, Munari), which led to the foundation of a general discipline of the configuration (Basic design). As a historian, theorist, and advocate of multi-modal culture, he has published a large number of books and essays.

In 2009 he participates to the exhibition "Œuvres ouverte / Vertige de la liste" at Louvre Contemporain, curated by Umberto Eco. His works are part of public and private collections and of the permanent collection of Galleria Nazionale d'Arte Moderna in Rome, Museo del Novecento in Milan, Gallerie d'Italia in Milan, and MACBA in Buenos Aires.

Daide Boriani

Daide Boriani (Milan, 1936). Since the foundation of Gruppo T he has been constantly engaged with it and his activity is strongly intertwined with the one of the group. Since 1956, Boriani exhibits his works produced with a variety of techniques, both traditional and experimental. In early 1959 he produces his first "Opere in divenire" with a monochrome mixture that progressively changes the image while it dries up. In the same year, with the aim of overcoming a tendency of resetting visual arts, he introduces the realization of four-dimensional artworks, where time and case play a fundamental role: images are no longer fixed but they constantly change through actual movements and interventions of the viewers on the artwork. Gruppo T is conceived around this working hypothesis.

Boriani produces series of kinetic and programmed artworks, among others: "Superfici magnetiche" (1959-1966), "Ipercubo" (1961-1965), "PH. Scope" (1963-1966), "Pantachrome" (1967-1976), "Dinamica economica" (1985).

He produces the first interactive environment where the user is at the "center of the work" as an active and irreplaceable presence ("Spazio + linee luce + spettatore", Paris 1964). Following this work, he

realizes a number of interactive installations and environments produced either in collaboration with other members of the group or individually, from 1964 to 2013.

The year 1968 marks a crisis in the activities of Gruppo T: the paths of its components diverge. Boriani takes a critical position towards the art system. He continues his research and the activity of Gruppo T, particularly with Devecchi. While exhibitions are suspended, Boriani focuses on his work as a designer and a teacher. Between 1971 and 1981 he conceives and realizes, also within educational activities, projects of participatory design with users at the scale of architecture, territory, and society. He taught at the Academy of Brera, at IED and at the Politecnico di Milano. In 1995 he moved to Curitiba, Brazil, where he lives and works.

Gianni Colombo

Gianni Colombo (Milan, 1937 - Melzo, 1993) produced his first artworks - paintings, sculptures, ceramics - in 1955. He studied at the Academy of Brera, where he attended the courses of painting held by Achille Funi and Pompeo Borra. He shared his first studio on via Montegrappa in Milan with Davide Boriani and Gabriele Devecchi, and eventually moved to a studio next to the one of his brother Joe. He experimented different materials and languages, from ceramic to graphics, from photography to cinema. Under the influence of Lucio Fontana he produced mixed material artworks and monochrome relief made of wadding that were exhibited in 1959 at the gallery Azimut in Milan, which was a collaboration project of Piero Manzoni, Enrico Castellani, Giovanni Anceschi, Davide Boriani, and Gabriele Devecchi. In the same year Colombo founded Gruppo T with Giovanni Anceschi, Davide Boriani, and Gabriele Devecchi. He participated to the exhibitions "Arte programmata", and to the establishment and the exhibitions of the international movement New Tendencies. In 1963 Gianni Colombo was invited with many other kinetic and programmed artists, to the Fourth International Biennial of San Marino "Oltre l'informale". In 1964 he par-

ticipated to the last exhibition of the group exhibition of Gruppo T, "Miriorama 14" at Studio F in Ulm. From that year on Colombo's privileged remit of esthetic action was the environmental space, designed as a place for active solicitation of perceptual, sensorial and behavioral events that directly involve the audience. Colombo created environments that can be inhabited and practiced, moving from neutral and abstract spaces (where the audience is immersed in kinetic events based on light) to eventually become spaces connected with architectural design. Their aim was to make the audience rethink the perception of the environment, as a highlight of the fragility of all ideas based on routine. In 1967 Colombo presented at the exhibition "Trigon '67" in Graz the environment "Spazio elastico", conceived in 1966 and awarded with the first prize at the 36th Art Biennial in Venice in 1968. In 1968 he designed Borgotondo, a thematic park for children in Mirandola, with the collaboration of Emilio Tadini and Gianfranco Pardi. The same year he was appointed professor at the Academy NABA in Milan, and dean in 1985.

Gabriele Devecchi

Gabriele Devecchi (Milan, 1938-2011) was an artist, designer, architect, goldsmith and teacher. His artisan family and the attendance of the art school of Brera are key elements of his education. Thanks to his father, a sculptor and an engraver who experienced the Futurism before the war and industrial design in the post war period, Devecchi was introduced to the art world at a juvenile age. After the end of the high school, he started working at this father's silver workshop. In 1959 he founded Gruppo T with Giovanni Anceschi, Gianni Colombo and Davide Boriani. He began producing kinetic and programmed artworks, interactive environments, multiples, interventions at the urban scale. Since 1962 he participated actively in the manifestations "Arte programmata" organized by Olivetti in Italy and in the USA. He took part to important events together with other members of Gruppo T, such as the Fourth International Biennial of San Marino "Oltre l'informale" and the various editions of the international exhibitions New Tendencies in Zagreb, Venice, and Paris. Together with the kinetic and luminous environments, he is the author of a memorable installation, which represents the peak and the quintessence of a so-

matic art of interaction, “Scultura da prendere a calci”.

Since 1962 he managed and art directed the family silver workshop. In the same years he started collaborations in other fields of design: furniture, product, exhibition and urban design. In the seventies he participated to many artistic activities that marked a critique to the traditional organization of the art system, such as “Volterra 73” curated by Enrico Crispolti. At the same time Devecchi manifested a strong attention to the social implications of his activity of esthetic research. The sign unifying the articulations of the different areas that Devecchi practiced is the consideration of ambiguous and unstable things in space and time: not shapes but processes open to external interventions in order to unforeseen metamorphic continua.

Also in the field of design applied to silver and in his projects for artifacts made of gold, porcelain or glass, Devecchi tended to produce objects that are ironical conveyors of ever-changing messages and of dialogical relationships with users. This experimental tension is confirmed in the many years of teaching commitment for the design discipline, which moved from the concrete and perceptual manipulation of materials towards modeled and theoretic information.

Grazia Varisco

From 1956 to 1969 Grazia Varisco (Milan, 1937) attends the Academy of Brera, where she is a pupil of Achille Funi.

Since 1960 she develops her artistic research as a member of Gruppo T and participates to the manifestations Miriorama, to the exhibitions of programmed art, and to the events of the international movement New Tendencies, where she has the chance to meet and exchange with individual artists as well as Italian and foreign groups who share her interest in the field of perception and experimentation. Since the half of the sixties, Varisco continues her experimentations and exhibitions individually, working as well as a graphic designer for the Ufficio Sviluppo at the department store La Rinascente in Milan, for the magazine “Abitare”, for the company Kartell and for the Piano Intercomunale Milanese.

In 1969 she exhibits at the gallery of Arturo Schwarz in Milan the “Dilatazione spazio-temporale di un percorso”, where a spotlight slowly rotates on an otherwise completely dark environment: by reaching different distances, the light modifies the perception of the space. In the same year she is invited to the manifestation “Campo urbano” where she presents the large installation “Dilatazione spazio-temporale di

un percorso” as a direct intervention on the streets of the city.

In 1969 she visits the USA for a first one-year stay with her family, with a second stay in 1973.

From 1979-1980 she starts teaching and since 1981 she is professor of theories of perception at the Academy of Brera.

She participates in important national and international group exhibitions. Her works are in museums as well as in public and private collections both in Italy and abroad, among others: Galleria Nazionale d’Arte Moderna in Rome, Museum of Modern Art in New York, Museo del Novecento in Milan. She lives and works in Milan.

Re-Programmed Art

An Open Manifesto

In the sixties, the group of artists known as Gruppo T created artworks that turned the audience into active users. Through the organization of a workshop and an exhibition, the project *Re-Programmed Art: an open manifesto* aims at involving a group of artists and designers from both Italy and Switzerland in a process of open source re-programming of artworks by Gruppo T. The artists are supposed to expand the works by Gruppo T through the programming of interactive behaviors with open source technology, and to release the documentation under Creative Commons licenses in order to grant reproducibility and further extension by other authors.

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