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The issue 68 of **di id** offers a cultural dialogue on the relationship among the disciplines of design and art.
On the one hand, the essays stimulate reflection on possibly overcoming this relationship, while investigating similarities and differences; on the other hand, they critically analyze the mutual influence that design and art have constituted in the contemporary world, in terms of interference and cross-pollination.
In its complexity, the landscape is marked by a cultural context that, on a number of occasions, has historically articulated these reflections, seeking to critically grasp the most significant elements in their mutual contemporariness. The current affirmation of the new digital tools for action and production in the work of the artist and designer has ushered in new horizons and perspectives that, in this "new contemporariness", raise the need for an updated reconnaissance of the state of the art.

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Design and Art

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Tonino Paris
Raffaella Trocchianesi
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Design
and
Art

Index

Design and Art in the connective imagination

Art and Design have been accomplices throughout the twentieth century in building one desire with pre-existing visions of the future of what the other has then tried to achieve and put into circulation, in the disposal of the masses. It will be Dadaism with the widespread use of the idea of "interpretation", as a meaning of the work of art, to completely change the weight of the importance of "contamination". If everything is contaminated and if total contamination is a systemic fact, it is no longer important to force the search for the origins, but to relocate the phenomena according to the development of their "combinations". The emergence on the world stage of the need to question about the *Webness* raises new awareness. The widespread possibility of access to new technologies leads "collective intelligence" to become "connective", the difference is that now not only humans are connecting with each other or with machines, but also machines are interconnected. The speed and enormous capacity of data processing systematically leads to the exploration of new combinations. Algorithms are able to process unthinkable amounts of data and therefore act autonomously to configure completely new and uncontrollable images and forms. In artistic practices and design, there is an ever-increasing need for "meta-projects", i.e. a reflexive and above all critical design of the systems with which it is designed. If it's true that the model is more calculated rather than designed, overall all the aspects of the design methodology must be questioned. A paradigmatic shift of attention from the "final product" to the "process to obtain it". The design process acquires sensitive variations with the "generative programming", where a series of events produce a result that is never completely foreseen, but that needs to preserve in the final result the principle that generated them. New awareness of the technological potential.

[interpretation, contamination, combination, connectivity, metaproject]

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Design, understood as the movement of thought through objects, has certainly for some time exchanged with art the principles capable of creating a bond between ideas and objects, between ways of living and ways of seeing the world, between forms of communication and the images they manage to produce. That we now live under the aegis of "total contamination" is all too obvious. For design, this is more physiological than for other disciplines. It now operates in a stable way with actions of encroachment and with heterogeneity absorbs and relaunches heterogeneous contributions especially in undertaking new languages. Art, on the other hand, which has as its vocation the capacity to contaminate, itself suffers the instrumentalizing invasions of the market. Creative languages, in whatever form they may be, are proclaimed to evolve into hybrid, symbiotic forms that merge and confuse categories and expressive phenomena. There are countless exchanges between languages and they are all too well known stories. The twentieth century was studded with this, so much so as to elevate its excellent bastardisms to *status*. Duchamp *docet*. When in 1913 Duchamp, six years before Gropius, invented industrial aesthetics, with Roue de Bicyclette he led Dadaism to mass produce a new imaginary, a new need never before expressed: "contagious indignation". No one can remain indifferent to the displacement of making an object of daily use a work of art, but from that moment everything becomes art just by imposing the use of "interpretation". Therefore, each field must expect to be contaminated by the new vision and each field can contaminate without interruption. Since the 1990s, on the long wave of all the isms of the 20th century, total contamination has taken on its own systematic nature. Once its expansion has been eliminated, it is no longer the origin of the contamination that is relevant, but the possibilities of declining its "combinations". The contemporary is identified with the reverberation of the combinations that grow within the proliferation of communication achievable with new technologies. In the production of creative thought, for the most of the 20th century, the warning identified as social conscience by Walter Benjamin had been adopted, even if tacitly. In fact, Benjamin argued that: "the author, whatever it is, must produce technical innovation and not only his aesthetic representation". But despite the dizzying growth of techno-culture, as diagnosed by Benjamin, conquering contemporaneity and giving technological development its inevitable prevarication, aestheticization as a critical component, an elitist tool of the avant-garde, became a hypertrophic manifestation of the representation of social living. And so the essential exchanges at every level, especially in the practices of creative thought, references, quotations on quotations up to real looting of identity, proliferate. Today they require a mature research that no longer considers contamination as an expressive phenomenon, but rather considers its consequences in terms of combinability. This is where to start, in order to introduce oneself into an unprecedented exploration of the current condition of the relationship between design and art. Considering the contaminations, after all, means searching for their origin, the origin of which in many cases is difficult to identify the initial spark also because, instead of being elusive, the primordial beginning is itself already a melting pot of influences. The combinatorial possibilities

do not look to the past, but hypothesize the future. Assume in a test tube what it can give us the next tomorrow. It is the combinations that vary and widen the field of potentiality. We can read it today with the development of algorithmic elaborations, but it has already been eloquent evidence for a while. In the synergistic path between design and art, something has already happened for some time now, even by markedly orienting its development vector. In this, the works of Pop Art still smell of intuition. Just as contaminations proliferated dispersing values and meanings, American Pop artists, Warhol, Rauschenberg, Linchtenstein, Oldenburg and others, germinated an unusual concentration precisely on the combinatorial possibilities of languages (Mecacci, 2008). Combination as the ability to express knowledge, acknowledgement of reality, rather than following, by linguistic contagion, the spirit of the time. This is the first time that the variety of combinations has broadly focused the interest of communication for the masses to the point of becoming its precept. Whether it is communication to produce incentives to the imagination to then unleash choral enthusiasm in prefiguring a collective vision, it becomes a widespread and generally perceived factor. The images refer to the identification of meanings and it is the meanings that produce sense and value within the system of goods, endowing the users with a common heritage (Greimas, 2000; Celaschi, 2016). Popular, widespread goods with a shared meaning. The process was so triggered that it makes the structural distinction between art and design lose consistency. Through the production of disorienting meanings, the common sense of vision feeds the imagination that allows to manipulate ideas that refer to other ideas until they condense into formal concepts, into objects of use (Rastany, 1989). Again Benjamin, in his ever-present fundamental, *L'Opera d'arte nell'epoca della sua riproducibilità tecnica* (1936), speaks of the distance between the idea and its realization, well identifying how much in this distance the desire for novelty counts if compared to the satisfaction of the same thanks to new technological processes. Benjamin writes: «One of the main tasks of art has always been to generate a need for which full satisfaction has not yet come». And then it was again Umberto Eco in 1962 who felt the need to reaffirm the concept. In the preface to the catalogue of the exhibition *Programmed Art, Kinetic Art* (1962) he writes: "I don't really know how he did it, but it was always the art, first of all, that changed our way of thinking, of seeing, of feeling, even before, sometimes a hundred years before, that we could understand what we needed". The Warhol Factory can narrow it down. Warhol's reproducibility suddenly exceeds Benjamin's (1936) "hour of destiny". The transformation of consumer goods into artistic consumption, from an industrial product to an artistic one, not only testifies to reciprocity, but also shortens, in a short circuit, the desire for imagination and contingent satisfaction. This creative work does more. It opens to the thought of others, different and different from the author and confirms the inevitability of a new destiny. Reproducible objects reproduced in reproducible icons. Hyperbolic mutation of points of view. The "multifocality" that Picasso had consecrated in Cubism becomes common practice in the daily way of perceiving reality. Warhol does not focus on or reproduce what already exists, but "shows" the cynicism

of the combinations. It's a continuous experimentation in an instinctive transfer of mixtures, plundering any form of art. Warholian incursions into publishing also testify to this. Experimentation and restlessness are mixed in a continuity of rebounds. Impossible combinations, disguises and the disorientation of denial of use for other purposes build the strategy of Melting Pop.
«*Andy Warhol's Index (Book)* of 1967 is more an elaborate pastiche multimedia than a real book. Labeled as "book collage", "not book" is [...] a mixture» (Mecacci, 2008, p. 133).
The continuous meaning rebounds multiply modifying the obviousness of the real. Producing communication appears simple in providing an immediate perception of the message and yet hides behind the icon deep references that are interested in being manipulated in the combination rather than sticking to the contamination drift. The simplest objects of a normal day become universal fetishes. Pop culture from the United States, by immediate contagion, brings to Italy the willingness to question the existing aesthetic apparatus. A philosophy and an attitude that has moved the culture of design toward a problematic dimensions not only as a linguistic question, but as "radical" criticism of the foundations of Modernity. It is no coincidence that Germano Celant defined "Radicals" the avant-garde groups of young Italian designers such as Archizoom, Superstudio, UFO, 9999 and Zziggurat. These youth movements from Italy, in the wake of the Pop model of criticism of consumption and the paradoxes of the nascent civilization of well-being, triggered the urgency of renewing the vision and production in all industrial societies. Irony and anarchy led to the claim of differentiated autonomy in the scale of the project. Between urban design, architecture and design, in the face of the incurable conflict underway, the need arose to claim operational autonomy for everyone (Branzi, 2007). The Radicals not only claim disciplinary differentiation, but also build a critical work capable of going far beyond it. The crisis of the certainties of rationalist Modernity and the evaporation of the myth of the unity of the project are faced with the defeat of standardization and with new visionary morphologies; they urge new behaviours that could influence the social imagination in satisfying needs. The modularity of furniture systems is repositioned in the flexibility of use of the same, available in various combinations to make unexplored exploratory experiences by the user. The Superonda sofa by Archizoom affirms, almost as a manifesto, the complete autonomy of the furnishing product from architecture and ratifies its formal revolution thanks to its combinatorial modularity in various positions. From the Dadaist transgression, to the anarchic irony of the Radicals, design proposes itself with respect to art as the actuator of a thought and artistic methodologies capable of simplifying creative languages to make them available to anyone. Observe Mario Perniola:

Today's art suffers a double simplification, which is a consequence of the general process of demythization and secularization that involves all symbolic activities: on the one hand it is crushed on the works, leaving aside all that is a condition of the

existence of an artwork; on the other hand it is crushed on reality, regardless of the thickness and complexity of reality. (2000, p. 3)

In Italy at the beginning of the 70s Dino Gavina transforms the act of repositioning art into social into a flag, through a new design concept.
In 1971 he produced *Ultramobile*. In the presentation of the collection Gavina writes:

Each piece is a work of art, a multiple of unlimited. Ultramobile is therefore a true artistic operation designed with the aim of making a poetic presence more easily, even for the children, for the future, for the guests, for the environment, even in normal homes. (1971, p. 80)

If, until the 1960s, those who mixed or pillaged languages represented avant-garde and transgression, from that moment on it grew, an area that thinks in terms of "aesthetic processes" as a condition of values in the socio-cultural implications (Arnheim, 1969). In this way, the emancipatory vocation of the exchangeable relationship between design and art is irreversibly affirmed, with the complicity of a completely irreversible predominance: the global affirmation of techno-science. One to satisfy what the other urges to expect. For both is question of answering to the growing demand for aesthetic needs by making massive use of the availability facilitated by widespread access to new technologies. The statements of Lucio Fontana's *Manifestos* (Sanna, 2015) call for and envisage the incorporation of artistic theorization into the culture of design thought, thanks to the productive availability of new technologies. These new assumptions lead to the reconfiguration not only of material artifices, but of the gaze, to the way of observing and presenting the world according to new cultural and political responsibilities. Just as the Bauhaus claim introduces the right to beauty in the design of objects of use, the emancipation of the culture of the project affirms the conceptualization of the object as a vehicle of education to taste, to the substantiality of beauty through the practical assumption recognizable in new technological capabilities. It means to operate to the activations of components that solicit to the participation collectivity of the idea, of the sense production. So we come to the society of links. Nodes on which converge numerous references available in the infinite ramification of the web. The common sense of things that embodies the value of use, through the value of exchange fleetingly. From now on, the value of "interpretation" as a value of exchange between communities will be sanctioned with respect to the individual participation that each user can make of the work of art as a commodity artifact. Rather than the abstract as an interpretative cipher of reality and as the crystallization of a language that can be interpreted out of all proportion to be applied in every condition of creative work, already widely practiced by De Stijl with Mondrian and Rietveld (De Fusco, 1985), "interaction" presents itself today as a new linguistic materiality to be manipulated. Interactivity is the new fascination based on the pervasiveness of techno-aesthetics. The definition of interactivity lies in the vocabulary for the exchange of actions, but also for the exchange of reactive factors, as happens for example in chemical processes. The interactive faculties that today are introduced in the works of genius or art are in fact used both in the exchange with or through the device that allows it, and as an emotional "energetic" flow of solicitation to the reaction. If the aim of the techno-arts is to map the physical-emotional reactions to make them tangible, design explores their potential applications to give new relational relationships between the human and the artifacts (Taiuti, 2001). Over the last few years, the interweaving of computer-based experiments in both art and utilitarian design has created artifacts with a vastly expanded load of communicative performance. The objects we use today are no longer a private fact, but a participatory one. We need to relate to them more and more consciously and have more knowledge of them to interact with. More than objects, today we can speak of peripheral terminals whose contents are produced and preserved elsewhere. They belong to a network of relationships that allow the connection to resources that constantly change their appearance and meaning. They are constantly changing. With IoT technology, they are in continuous dialogue with each other and help or even "impose" on the choices to be made because they know how to evaluate more quickly than humans the conveniences and the best opportunities to optimize the action to be taken. The criterion of the choices and the facilitation to make them highlights the attention to understand the regime of influences and the degrees of freedom available. The web is certainly one of the parties involved in this point of discussion: (Formenti, 2000) whether it is the net that constitutes the liberalization of every expressivity or whether it is the hyperconnection that deforms the awareness of the contents. In the meantime, the conviction is spreading that if everything is attainable, acquireable, it does not matter whether to know it fully, it is enough to know availability in a feasible way (Rifkin, 2000). Contradictions and paradoxes to require a neologism that Derrik De Kerkchove (1997) coined in Webness to indicate a feeling to move new awareness. De Kerkchove himself proposes the overcoming of the idea of "collective intelligence" in the conversion into "connective intelligence". He writes: «Suppose in your mind there are fixed forms of thoughts put by other people with your consent. They would be objective / subjective internal thoughts [...] but instead of being internal, they are external». From here it is all too obvious that it is the collective imagination that undergoes new trajectories. What if it is no longer collective awareness but a computer that imagines? All the previous references jump. We are faced with the possibility that the Artificial Intelligence creates works of art and generative algorithms that model forms entirely produced by computer processing. The connective intelligence De Kerkchove talks about is now in the domain of machines. The speed of computation and the enormous capacity of data processing brings with it the frenzy of exploring combinations. This enormously changes the design programs. Will it be pure curiosity to try the combinations of the combinatorial calculation of the Artificial Intelligence by being prey to the Artificial Excitement or will it be the start of a new process of cultural innovation to be confronted from

now on? Speaking of possible combinations, says the artist, the greatest expert in the field, Mario Klingemann (2017): «the AI systems they are tireless, they produce an endless stream of images, the hard part is figuring out what to do with them». In the meantime, in 2018, he had his *Portrait of Edmond Belamy* auctioned at Christie's for $432,500. Is this just a start? It's going to be like this! But in the meantime it is essential that Design and Art will need more mutual complicity to give new awareness of the connective imagination to the human community. It will still be the dialectic dynamics between the two that will free the new from the dissolution of the formal in the essential and from the entropy of the combinations.

The object of discussion between design and art
The relationship that design takes today in dealing with contemporary artistic demands has been put into practice with the design research work carried out by the Design Campus students of the University of Florence. A "meta-design" exercise with a methodology of critical verification obtainable with variants of possible combinations materialized through the creation of unique pieces modeled by hand after having programmed them in digital code[1]. The topic addressed has placed in direct relation the design and digital modeling with the manual execution. The infinite reproducibility of the digital model with the unique work realized as unrepeatable in the execution. The spread of wearable devices on the market has pushed research to design provocatively the forms of hypothetical new technological accessories, which had a high physical presence in morphology, in addition of serving high technological performance It has been experimented to materialize the immaterial. Prosthetic accessories wanted too cumbersome in antithesis to the dematerialization and miniaturization of technological equipment increasingly pervasive to the point of making it "the subject of discussion" in the debate on current technology and the future of bodies with biological or artificial intelligence. The morphological apparatus was inspired by the works of Yves Klein, of whom he completely absorbed the chromatic symbolism of blue: the search for an intimate correspondence with human measure. *The most perfect expression of blue* as he called it. This is how the *FAAT* were born: Future Access Anatomic Tools. Anatomical prostheses with high interactive technology that allow, wearing them, to exchange with real and virtual environments visions, perceptions, compositions, measurements, comparisons, information amplifying, communicating, enhancing, involving, exploring in an immersive dimension multisensory experiences.

[1] The FAATs were performed at LMD - Laboratorio Modelli Design del (DIDA) University of Florence. Director - Scientific Manager prof. arch. Gianpiero Alfarano. Responsible technician Dr. Alessandro Spennato.

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