

## **diid**\_CALL 2019

For the next three issues of the 2019, **diid** is making a tribute to the discipline of Design, while opening a space to recognize and understand its perspectives, visions and opportunities.

The year 2019 will be the centenary from the foundation of the Bauhaus, where the fundamentals were laid for the construction of the Design discipline, which immediately placed Design at the convergence of other fields of knowledge, those of the arts and techniques, according to its transdisciplinary nature.

In the century which stands us from those early days, Design has gradually built its own paradigms, its methods, its own approaches and even its own boundaries, without ever giving up an exploratory capacity that has characterized it as a "young discipline" in the great Olympus of knowledge.

The themes launched with the three issues of 2019 open a space for study and debate around the current boundaries of Design as discipline, discovering and narrating its relations, interferences and its "contamination" by the other fields of knowledge.

**"Design and Technologies"**, **"Design and Arts"**, **"Design and Science"** are for researchers, experts and professionals who want to study, learn and share experiences and reflections on the transdisciplinary nature of Design in the near future.

### **diid #67 Design and Technologies. PostHuman Robotics. | Deadline Full-Paper 15<sup>th</sup> March 2019**

Mechanization Takes Command: from the famous title of Siegfried Giedion, it is possible to see that there is a "machinic" universe that during the modernity is compared to man in a strict and dialectic way, and that is historically connected to the culture of industrial design. It is equally true that Design is also an autonomous field to elaborate the overall picture connected to technology.

Post-human thinking has had a strong influence in stimulating research towards a conjugation between man and machine, where the contamination between the two dimensions is no longer seen as a threat but as a chance for co-existence.

As André Leroi-Gourhan suggests, the scythe extends its hand like a sort of cultural nail, the printing extends the view, the radio the ear ... the idea is an ever open "human building-site" that transforms and grows hybridizing with technology.

The culture of design has always been reworking the world of technical artifacts, that were profoundly changing in relation to the evolution of technologies, the integration of computer technologies and digital electronics.

The issue 67 of Diid solicits reflections on the contemporary relationships between Design and Technology. It questions the role of the designer as "creator" of technical objects and as "configurator" of innovative machinery for production, engaged in unprecedented processes and human-machine interactions for an intuitive and fluid "dialogue". In this context the machine is related to design according to a couple of meanings: machine as "technical object" resulting from the designer's creativity; and as a tool to produce artifacts through physical and digital processes.

The designers plan "fertile contexts" to anticipate their personalized applications, to identify and respond to the needs of users, orienting them towards new behavioural forms of collaboration and interaction.

With the confluence of mechanics, biology, and electronics, nowadays the world of robotics come to be particularly attractive to design. Robotics faces new limits through the development of complex devices capable of a wide range of tactile, visual, sound, olfactory sensibilities, endowed with cognitive and decision-making skills. The sensory-motor processes allow a fluid communication between man and machine, so that the robot's behaviour is always more intuitive and comprehensible.

The collaboration between man and machine comes to be integrated and amplified by "human sensibilities" and perhaps it is the "natural" premise for technological innovation that will have a greater influence on the future identity of design and its creative processes.

### **diid #68 Design and Art | Deadline Full-Paper 25<sup>th</sup> May 2019**

This issue #68 is opening a reflection on two assumptions overcoming about the relationship between Design and the Arts.

The first assumption refers to the similarities and/or the differences between the two positions:

«The first difference between the artist and the designer: the artist has subjective ideas and works according to his own taste for himself and for an elite; the designer has a rational and logical objective, he works in a group and for the whole society, to improve the production both aesthetically and practically." (Munari, B., (1971), *Artista e Designer*, IT: Laterza)

The second assumption refers critically to the influence of their mutual relations in terms of exchange, interference and contamination:

«The relationship between art and design is thus continuously evolving and it is difficult to describe with a label: the same differentiation between the two areas now belongs to the past. In fact, the world of art and the world of design have shared information, working methods and stimuli, but they are both made up of different cases and it is impossible to generalize them into a single law» (Branzi, A., (2007), *il Design è una forma d'arte*, in [www.ilgiornale.it](http://www.ilgiornale.it) del 12/06/2007)

Notwithstanding the fact that the two visions can still be the references for the investigation and the critical-historical analysis, there is the chance of identifying new territories for research, which can be barely visible, poorly cultivated, but potentially fertile. The new territories of research can arise from a synthesis of the different and distinct methodological approach of the two disciplines, as well as from the different kinds of relationship. The different frameworks can be related to: the social and the market value of the objects; the involvement of external actors and the productive and economic sectors; the different theoretical approach in the disciplinary training; the experimentation with new forms of products; the events where it is increasingly difficult to distinguish the disciplinary roots.

Identifying and studying the "common territories" means to highlight in a new and original way the possible relationships created by the theoretical and experimental experiences, respecting the transformations of meaning to which Design and the Arts are always exposed.

## **diid #69 Design and Science | Deadline Full-Paper 15<sup>th</sup> September 2019**

In a post dated 2011, Tim Brown stated that the 20th century displayed a progressive and relentless parting between Science and Design, marked by the development of technological disciplines, while the 21st century is the scenario for important scientific developments, capable of a radical change of the human experience. Such separation between Science and Design anticipated the need to relaunch a direct dialogue, which now is no longer filtered by engineering.

Just a few years earlier, in 2008, the exhibition "Design and Elastic Mind" was presented at the MoMA which value was to change how we conceive the way to "making Design". The two curators, P. Antonelli and Hugh Aldersey-Williams, wanted to display the ability of Design to see beyond things in a "probe" condition, as the starting point for scientific research, and not just as the final stage when the sweetest part of innovation reaches the consumer in form of commodity.

Finally, the dialogue advocated by Brown seems to find spaces for action and interaction nowadays, and Design and Science comes to as a new sphere of knowledge which is alternative to the alliance of the humanistic and the scientific culture, which was consolidated in the 20th century.

Such "spaces" of interaction are the experimental labs where the white laboratory gowns of the scientists come into contact with designers' work suits, who are changing their nature, moving from the condition of "abstract thinkers" to the one of "homo faber", while manipulating materials, nature, technology and living organisms. These laboratories are displaying the fertile fusion between Design and Science, where both of them are progressing together and where the results of one are the starting point of the other.

The "media" Neri Oxman states this as the "Age of Entanglement", while picking up the most authoritative insights from R. Gold with the concept of "The Plenitude", and from John Maeda with the concept of the "Bermuda Quadrilateral", to show that the relationship between Design and Science is no longer antithetical but germinal.

Along with such premises, the issue "Design and Science" is opening a space for reflection on a new field of knowledge and development, where Design leaves its established fields, without distorting and losing its disciplinary skills, and agrees to invest in the dialogue with Science, which is no longer limited to Technologies but it is open to the germinating ones of Biology, Chemistry, Medicine, and more.