

diid#68 Design and Art | Deadline Full-Paper 10 June 2019 |

This issue of Design and Art intends to reflect on how we have gone beyond two outmoded assumptions that have dominated the debate regarding the relationship between these two disciplines.

The first outmoded assumption regards the similarities and/or differences between these two fields. 'The primary difference between an Artist and a Designer is that artists have subjective ideas and work for themselves and for an elite in a way that suits their own tastes, while a designer is a logical, rational, objective person who works in a group and for society as a whole so as to improve production both at an aesthetic and practical level' (Bruno Munari (1971), *Artista e Designer*, IT: Laterza). In contrast, the second assumption is critically linked to the reciprocal influence and relationships that art and design have created in terms of exchanges, interference and cross-contamination.

'The relationship between art and design is thus continually developing and hard to label: the very distinction between these two fields now belongs to the past. The worlds of art and design exchange information, working methods and stimuli, but they both consist of a range of different cases that cannot be generalised into a single law' (Andrea Branzi (2007), *Il Design è una Forma d'Arte*, in www.ilgiornale.it, published on 12/06/2007).

While there is no doubt that these two visions can still form the basis of any critical historical investigation or analysis, we now have the chance to identify new landscapes that are only just coming into view; landscapes that, though hardly tilled, seem promising, and could spring up and develop both from the merging of the different and distinct methodological approaches to these two disciplines and from the different types of relationships that have emerged over time, relationships that affect different key aspects of art and design, such as those to do with the social and market value of objects, with the involvement of new players and economic/manufacturing industries, with different schools of thought in academic training, up to the testing of new forms of products and events where it is increasingly difficult to identify their original source.

The identification or existence of a 'common landscape' will need to highlight, in an original and unique way, the possible relationships that are formed as regards the changes and hybridised meanings to which design and art are continually subject, both from a theoretical and experimental/concrete point of view. The main aim is to consider the relationship between art and design in a way that goes beyond the usual critical/historical and theoretical/speculative level (which the call for submissions prefers to overlook) and instead focus on a view of highly experimental projects, research and concrete experience that can grasp its orientation and new contemporary trends in a novel and original interpretation of the phenomenon. The themes envisaged for the Focus section should consider, first and foremost, an in-depth investigation of the methodological aspects concerning the reciprocal influence that art and design have from a cultural point of view while, in the Make section, contributions will need to refer to the identification of places and landscapes that connect design and art in real and completed products and objects, both tangible and intangible.

The cultural proposal that this issue wishes to develop is to record the level to which the two fields of art and design - so distinct and independent and yet so closely linked - contaminate each other, above and beyond an anthological review of the work of their great 'masters'.