

## **diid #69 Design and Science | Deadline Full-Paper 30<sup>th</sup> of October 2019**

In a post of 2011, Tim Brown wrote to be convinced that in the 20th century a progressive and inexorable separation between Science and Design happened and marked by the development of technological disciplines. And he foreshadowed the need to reopen a direct dialogue, no longer filtered by the Engineers because the 21st century would have been the scene of important scientific developments capable of radically changing our human experience.

Just a few years earlier, in 2008 at the MoMA, the exhibition titled "Design and Elastic Mind" was presented. The importance of this exhibition has been to change the way of conceiving "doing Design". The two curators, Paola Antonelli, and Hugh Aldersey-Williams, wanted to show how Design's ability to see beyond things, in a "probe" condition, could be the starting point of scientific research and not just the final moment where the most sweetened part of innovation came to the consumer in the form of goods.

Today, the dialogue advocated by Brown seems to have found spaces for action and interaction. We are speaking of Design and Science as a new sphere of knowledge alternative to the two most consolidated ones of the 20th-century: humanistic culture and scientific culture.

These spaces are those experimental laboratories where the "white lab-coats" of the scientists come into contact with the "work suits" of designers, who in turn are changing nature: moving from "abstract thinkers" to "*homo faber*", they are manipulating matter, nature, technologies and living organisms.

In these laboratories, the fertile fusion between Design and Science takes place, where both disciplines have progress and where the results of one are the inputs for the other.

The "mediatic" Neri Oxman calls this the "Age of Entanglement" taking up the most authoritative insights of R. Gold in his "The Plenitude" and of John Maeda in his "Bermuda Quadrilateral" to show that the relationship between Design and Science is no longer antithetical but germinative.

With these premises, the call for DIID titled "Design and Science" opens up a space for reflection on this new field of knowledge and development: where Design leaves its established fields, without however distorting itself and losing its disciplinary capacities, and invests in dialogue with the all different Science, no longer the reductionist one of Technology, but the germinating one of Biology, Chemistry, Medicine ...

The call is open to contributions that report, with evident originality and relevance, these new fields of experimentation and knowledge that take place not only in the academy but also in companies, in research laboratories, in new design workshops.

In particular, for the section "Make" the expected contributions have to report about direct or indirect experiences of the authors, whose results are products, processes, and services developed and tested.

While for the section "Focus" the expected contributions have to be a more theoretic approach reflecting on the opportunities, perspectives, consequences of this new scenario of disciplinary collaboration.