diid#70 | Design 2030: Knowledge

The system of knowledge and skills is ever more fragmented, and it evolves rapidly due to the new technological configurations such as the Internet of Things and the digital society revolution.

It is necessary to inquire whether Design can still be considered a discipline of "making", with a strong technical-applicative value, or if it is giving way to other more specific technological knowledge, such as Engineering, carving out for itself a new role into the fields of cultural and human studies through a mainly speculative-critical approach. Can this trend, that seems to lead towards an asymmetrical, competitive system, be considered a drift, an opportunity or an inevitable evolution?

The issue wishes to investigate whether and which forms of connections are "flourishing" between Design and other kinds of knowledge and how does Design redefine the potential forms that knowledge can assume under the current conditions, being characterized by an increasingly qualitative and powerful dialogue between the analogical world and the digital one (Schnapp, 2015).

The **diid** issue **Design 2030: Knowledge** is oriented towards the evolving future of the discipline, starting from the historical statement that, during the years of the most exaggerated methodologism, Design has always preserved its own basically creative roots. According to Ettore Sottsass, making design has never been limited to "oiling the automation of function", but it has always interpreted in a sensitive manner the real and perceived environment, the individual experiences, the social and technological settings characterizing the lives of human beings.

As the industrial chain has become fragmented, Design has become a monological reference for the project development and it addresses nowadays a multitude of possibilities, constantly renewing itself through the contribution of diversified knowledge. In line with the metamorphosis of contemporaneity, in a highly experimental research field, Design gets combined with Electronics and Materials Engineering, Biotechnologies, Natural Sciences, Social and Economic Sciences, Philosophy and Human studies in general.

«With the segmentation of knowledge, it is impossible to grasp the multidimensional, fundamental and global issues of the present time in their relentless complexity».

Each "knowledge pattern" should contain reasonable margins of flexibility that capture, preserve and enhance the differences and peculiarities of the disciplines and of the operational practices involved in research. The different expertise having their roots in sectorial knowledge should be able to communicate to each other through a common language that can convert and adapt specialized knowledge. We can imagine new forms of relationship, organization and intensification of knowledge, mechanisms that trigger innovation through the "collision" between different disciplinary areas, coming across new possibilities.

In this direction, as Schnapp claims, Knowledge Design becomes an experimental model for human sciences, which means testing new tools in order to design high participation rate initiatives in a deep cross-disciplinarity dimension. Design brings about a new kind of knowledge in order to manage and interact in a critical and innovative way with the big amounts of data and to rethink the transformation into meaningful representations and narrations.

It is a question of rethinking the collective research as a synthesis between the humanistic culture and the scientific one, able to guide people towards living the technological leap with meaning and conscience. This is what Bonomi defines "the discipline of the soul", of the technical culture that reembodies the topic of collective redistribution of the increasing benefits. Here the process of renewal of thought, knowledge and

training would allow us to grasp the links between processes, interactions and inferences among plural phenomena, going beyond hyper specialization, technicalities and knowledge fragmentation.

This requires an overall metamorphosis that conserves the best of the legacy of the past in order to combine it with radical and creative knowledge regeneration.

The aim of the call **Design 2030: Knowledge** is to investigate the different methodological declinations used in research in order to foster «complementarity and not disjunction anymore, a dialogical culture between homo prosaicus and homo poeticus, between homo faber and homo ludens, between homo oeconomicus and homo imaginarius» (Morin, 2001). In accordance with the **diid** structure, the call is open to papers for the two sections, Make and Focus, that encourage reflections on approaches where:

- new knowledge is being explored in order to tackle the "multiple";

- multidimensionality is being interpreted in order to increase knowledge;

- new forms of relationship between "making" with a humanistic approach and with a technical-scientific one are being designed.

Make is the section that opens the debate by sharing research, projects, products that reveal processes, approaches and visions in an experimental way, exploring new knowledge forms and models and requiring contaminations between "pure" research area and the fields of "practice". This is useful in order to deal with the discontinuity between past and future and to find solutions for the problems of the contemporary society.

Focus is the section that gathers critical reflections on the studied subject by building original scientific-cultural connections related to the topic of the issue.