

CALLS 2020

A constant condition of change is characterizing the contemporary time that involves social, political, economic, technological, environmental, and cultural aspects.

This deep transformation is not limited to specific contexts but is taking geographical dimension, revealing itself in the network of international relations, in the crises between widespread sovereignties and lack of global visions, in the conflict between the urgent demand of society and the weakness of the responses of the ruling classes.

All these transformations involves not only the active dimension but also the different knowledge that informs and guides actions and choices.

Design, together with the other disciplines, must face the constant change of these reference scenarios to re-establish its methodological approaches and to redefine its nature.

Identified as a "young knowledge", because it developed in the culture of the 20th century, today Design, more than other disciplines, has to deal with these crises of that same cultural and technological context, within which it has itself developed and acted.

Design is therefore called to re-read its disciplinary status to consolidate its nature.

Having reached the time-frame of 2020, considered by many as a reference, we have the challenge to go further, "steer change" rather than suffer it, reformulate principles and update practices.

In 2015 the UN sets a new milestone for 2030, placing 17 strategic goals and pushing the whole society to face them and reach them.

DIID, in 2020, accepting UN exhortation, opens to reflection and testimonies on "if" and on "how" Design can face and therefore can guide the changes of the contemporary, and evolves towards new forms and models of knowledge, of education, of practice.

Setting the time horizon for 2030, the question is how to explore the level of Design awareness at the basis of change and the reference values.

By opening to the international scenario, DIID aims to understand how the evolutionary processes of Design are developing in different cultures and geographical areas.

DIID#70

Design 2030: Knowledge

If, in the increasingly fragmented international scene, the system of knowledge and skills evolve rapidly due to technological innovations, it could be useful to ask if Design can still be considered a discipline of "doing" with a strong technical-applicative value or is giving way to other more specific technological know-how, carving out for itself a new role into the fields of cultural studies and human-studies with a predominantly speculative approach. This trend, that seems to lead towards an asymmetrical competitive system, has to be considered a drift, an opportunity, or an inevitable evolution?

The issue to investigate is an if and which forms of intersection are taking place between Design and other knowledge, and also if and how Design is redefining its knowledge.

Deadline Full Paper 12th of March 2020

DIID#71

Design 2030: Education

What are the innovative education models and what is left of the models from the past? Does it still make sense to talk about training properly of Design, or is Design becoming a basic discipline for other educational projects focused on the evolving society?

Referring to the international scenario, this issue intends to explore and gives voice to those educational experiences that, in the Design Universities, are imagining new education approaches more suited to the possible future that is uncertain, yet undefined, due the non-stop and rapid ubiquitous and pervasive digital revolution that is proposing and experimenting with new models and styles of learning and knowledge.

Deadline Full Paper 15th of July 2020

DIID#72

Design 2030: Practice

Design has been recognized as a discipline of doing. Its practical dimension has always exceeded the theoretical one, and the second has always placed the first at the centre. If this assumed a connotation of certainty in the context of the 20th century, today, in the contemporary world, is the Design dimension of doing still valid? How the applied dimension of this knowledge has to be expressed? Can the "profession" of the designer specialized in product categories still valid? What space will it occupy between the professions of the future? What should be its relationship with production and consumption systems?

The issue opens up to those applied experiments where Design, within the laboratories and in the places of production, is outlining a different nature and prefigures a new role in and for society.

Deadline Full Paper 15th of July 2020