VOLUME 13 ISSUE 1

Design Principles and Practices

An International Journal — Annual Review

The Social Role of the Designer in the Knowledge Society

LORENZO IMBESI

COMMON GROUND

DESIGNPRINCIPLESANDPRACTICES.COM

DESIGN PRINCIPLES AND PRACTICES:
AN INTERNATIONAL JOURNAL—ANNUAL REVIEW
http://designprinciplesandpractices.com
ISSN: 1833-1874 (Print)
ISSN: 24735736 (Online)
https://doi.org/10.18848/1833-1874/CGP (Journal)

First published by Common Ground Research Networks in 2021
University of Illinois Research Park
60 Hazelwood Drive
Champaign, IL 61820 USA
Ph: +1-217-328-0405
http://cgnetworks.org

Design Principles and Practices: An International Journal—Annual Review is a peer-reviewed, scholarly journal.

Common Ground Research Networks, a member of Crossref

PEER REVIEW
Articles published in *Design Principles and Practices: An International Journal—Annual Review* are peer reviewed using a two-way anonymous peer review model. Reviewers are active participants of the Design Principles and Practices Research Network or a thematically related Research Network. The publisher, editors, reviewers, and authors all agree upon the following standards of expected ethical behavior, which are based on the Committee on Publication Ethics (COPE) Core Practices. More information can be found at: https://designprinciplesandpractices.com/journals/model.

ARTICLE SUBMISSION
Design Principles and Practices: An International Journal—Annual Review publishes annually.
To find out more about the submission process, please visit https://designprinciplesandpractices.com/journals/call-for-papers.

ABSTRACTING AND INDEXING
For a full list of databases in which this journal is indexed, please visit https://designprinciplesandpractices.com/journals/collection.

RESEARCH NETWORK MEMBERSHIP
Authors in *Design Principles and Practices: An International Journal—Annual Review* are members of the Design Principles and Practices Journal Collection or a thematically related Research Network. Members receive access to journal content. To find out more, visit https://designprinciplesandpractices.com/about/become-a-member.

SUBSCRIPTIONS
Design Principles and Practices: An International Journal—Annual Review is available in electronic and print formats. Subscribe to gain access to content from the current year and the entire backlist.
Contact us at cgscholar.com/cg_support.

ORDERING
Single articles and issues are available from the journal bookstore at https://cgscholar.com/bookstore.

HYBRID OPEN ACCESS
Design Principles and Practices: An International Journal—Annual Review is Hybrid Open Access, meaning authors can choose to make their articles open access. This allows their work to reach an even wider audience, broadening the dissemination of their research.
To find out more, please visit https://designprinciplesandpractices.com/journals/hybrid-open-access.

DISCLAIMER
The authors, editors, and publisher will not accept any legal responsibility for any errors or omissions that may have been made in this publication. The publisher makes no warranty, express or implied, with respect to the material contained herein.

This article was published as an addendum to Volume 13, Issue 1.

The Social Role of the Designer in the Knowledge Society

Lorenzo Imbesi,[1]
Sapienza University of Rome, Sapienza Design Research, Italy

Abstract: "Liquid modernity" has been a conceptual framing used to explain the historical changes connected with the end of the big narratives of the 20th century. The metaphor of "fluidity" -- lightness, mobility, and changeability -- offers an alternative to modernity's fixed, rigid shapes. In this context, as a form of material production, the physical project seems to be challenged by the spread of spatial mobility of people and goods and the permeability of every physical limit from informational fluxes. The changes seem to outline the "end" of the progressive role of the "solid" project and thus any positive interpretation of modern myths which seem pressured to be "liquefied." What is the role of designers in a world where everything appears to be already "built"? Where do we locate Design in the contemporary knowledge society? What are the chances for participation and networking connected with the use of new technologies?

Keywords: Design, Knowledge Society, Liquid Modernity, Bauman, Modernity, Spatial Mobility

Value for Innovation

The goal of Design cannot be considered as just limited to the production of new products, but it has become globally an activity producing permanent strategies of innovation (aesthetic, functional, technological or commercial). Innovation is vital for every productive sector, not only for furniture, in order to answer to international competition and new markets. Thus, contemporary design acts producing a sort of dynamic energy not just for ultimate products (as Industrial Design did during the 20th century), but for reversible strategies, dynamic processes, communication and information, services and promotion, real and virtual products, mass production and experimental researches.

Innovation is the keyword which design and production has to look at in order to face contemporary challenges of global competition and market changes while creating always new solutions. Design turns to be a field without a given configuration because the reference points and the strategies of enquiry steadily evolve through new paradigms to be explored.

As design should be considered as a young discipline, dating back to the industrial revolution and modern production and culture, its history has always been tied connected with innovation through the scientific discoveries, the progress of materials and technologies, but also the fast social and cultural development associated with the growth of communication and the birth of modern cities. Therefore, while design had to innovate constantly its tools and approaches in order to face every time different scenarios in search of producing always new outputs, it has always placed on the line of innovation while redefining every time its role and boundaries. Often proliferating in far territories, Design does not have a steady “disciplined” structure, so implying a diffused net of theoretical and methodological contaminations to be experimented every time. Design and research turn to be a cognitive activity giving awareness on material and cultural issues: we could call it the science of innovation which is able to fostering science discoveries into social applications and solutions in order to foresee future scenarios. Not just for closing old problems but for opening new issues and objectives.

[1] Imbesi, Lorenzo, Sapienza University of Rome Piazzale Aldo Moro, 5, Rome, lorenzo.imbesi@uniroma1.it

Design Principles and Practices: An International Journal – Annual Rreview
Volume 13, Issue 1, 2019, https://designprinciplesandpractices.com

ISSN: 1833-1874 (Print), ISSN: 2473-5736 (Online)
https://doi.org/10.18848/1833-1874/CGP/v13i01/19-28 (Article)

The Production of Experiences and the Management of Services

At a time when the driving force of the epic role of project as ultimate and authoritative act of creation seems to be over, on the contrary a broaden demand of design is revealing as a disseminated phenomenon in service to the experience and service economy made up of creativity and immaterial factors. The economy of symbolic goods requires a steady process of aesthetization of everyday life in order to produce experiences and emotions, which can be considered more strategic than physical products at every scale of project, from territorial marketing to setting the event cities, from packaging of micro-habitats for relations to the spectacularization of goods, to disseminating communication. As a result, new forms of consumption and then new products involve new approaches to design in plural and innovative way.

If, on one side, the logic of ephemeral contaminates the faith in project, while mining its secular structure and at the same time converting it into a mediatic experience, on the other it still keeps asking design strategies aiming at building scenarios not only as “mise en scène”, moreover as behaviours and social relationships.

Operating by projects becomes a broaden occurrence endlessly feeding a complex network of high experts which employ knowledge and intelligences.

Experience economy can be defined as the contemporary paradigm of development following industry: in this perspective, experiences come to be the most developed form of value creation through the management of the economic activities taken into account as show business able to emotionally involve the end user. They come to be a sort of events which the companies put on stage to fascinate and involve the clients: the growing share of value connected to experience as regards other forms of offer, should make companies put narration on objects, while concentrating on the experience of the end user while they live using their products. That is to say focusing more on the use of the object than on the object itself.

Consumption as a Form of Production

Experience assumes not only an emotional connotation for the involvement of senses, but a real cognitive value connected with practice and use and its cultural and analytical development: production of objects becomes production of meanings finalized to the consumption of meanings, where the end user has the role of interpreting the value which the brand embodies. We don’t consume just goods, but also services and signs and the organization of retail spaces are designed as immersive spaces where anyone can elaborate his “brand” identity.

If we cannot ignore the centrality of consumption of goods and services phenomena, beyond the utilitarian theories of need, consumption itself cannot be anymore identified just as a secondary activity from production and market, moreover able to produce meanings and knowledge. The growing awareness of the role and meaning of this activity in everyday life opens to take it into consideration as a form of production relating relational, technological, creative and cognitive skills. Productive consumption or “prosumerism” are the new categories which are emerging in the convergence between production and consumption leading to new forms of participation, responsibility, self-brand, lifestyles. Consumerism experiences in cities, with many cultures and lifestyles interfacing together, trace networks of consumption which interconnect and influence design and the social organization: consumption as experience stresses on the cultural meanings of an immaterial event which design has to face while shaping our landscape in between material and immaterial issues.

New Roles of Designer in Society

The epistemic break implies the revision of the social role of the designer and the project tout court as an extensive social phenomenon and marker of contemporary time, while paradigms of industry and seriality cannot explain anymore the complexity and the plurality of the experiences connected. New roles to be discovered, in-between material and immaterial issues, interaction and communication, service and product, experience and scenario visions, local and global, design comes out of industry and out of the paradigmatic idea of modern project in order to state diffusely its presence in every social and aesthetic event and performance. It's design itself, more than being subject to the logic of reification, to become a service for producing sign-goods, more than objects-goods: "by now, manufacturing can be considered as a service and even those irreducibly material aspects of production tend to be more immaterial" (Negri, Hardt, 2002). More than the material strength, the qualification of the human factor in service supply will testify product performances and the satisfaction of consumption.

At the same time, the historical epistemological shift from the Fordist-Taylorist paradigm of mass production into the post-industrial development draws a new economic and productive geography: as the industry of the chain assembly leaves space to new and more flexible forms of labour, a net of connected hubs delocalizes and autonomizes manufacturing activities. Therefore, research on design should try to recognize where is design in the new geography of industry and its tools for playing a role while enabling and connecting social and productive issues.

Therefore, design should reach and foresee contemporary responsive scenarios in relation to the global challenges of the societies as for example accessibility and inclusive technology, nomadism and mobile objects, identity and cross-cultural metropolis, gender and racial issues. New application fields for design have to be constantly explored, from products to communication, from interiors to services, from ITC to crafts, from medical devices to fashion with a special attention to their local areas of application, from the most mature industrial societies to the emerging ones.

Transdisciplinarity and Permanent Education

Assuming that social forms are related to physical and spatial shapes, while we design the artificial reality, we face every day, we work on a multilayered socio-technical blend expressed through the functionality of our physical actions, as on the symbolic meanings and the social relations involving behaviours, signs, collective images, social orders. As a result, design processes are connected and influenced by, and based on, theories from many different disciplines such as social sciences, philosophy, anthropology and also from new perspectives as cultural studies or semiotics to understand the symbolic meanings or the user's interaction with products.

Research and didactics should open up to very pioneering new fields of enquiry for the study in design while expanding also in other fields, allowing at the same time new exciting inter-disciplinary connections to be made. Moving along some key issues which are strategic for innovation and actuality such as the evolution of new technologies, the social and environmental impact of production, cultural identity and globalization, it should focus the new problems facing design which need new strategies of inquiry and investigation as well as solutions capable to foresee and foster future developments. The rapidity of the shift we are facing needs tied connections among the places in the world where research and innovation moves forward to new scenarios for project, while intertwining the advancements in science and technologies, with the social impacts and behaviours which the new products will involve and design should foresee.

So, design is expanding its roles and goals blurring/networking the areas of art, fashion, architecture, interior, playing an important role giving quality to artificial production

and living spaces. Therefore, if design can be reached in each product expression of society and culture, design is happening to need a transdisciplinary approach while covering a wide and spread range of fields and scales of project, depending on the complex nature of contemporary processes and artifacts. Education in design becomes permanent learning while requiring varied and advanced tools and programs in order to face technological innovation and the social transformations which are incessantly changing our reference landscape. While putting on work not only his professional skills, but his overall knowledge and life as subjectivity with his intellectual, educational, relational, creative heritage through years, the designer has to manage his human capital for all lifelong, keeping investing with stages and understanding the chances for how-to put-on market and sell his intellectual workforce in always new ways. Therefore, the creative profession needs to keep updated in order to innovate continuously the outputs of production and to give a plus value for competitiveness and market.

The Rise of the Global Creative Cognitariat

If labour has become completely cognitive and consumption gives value to the meaning and the service connected to material goods, rather than the product itself, we should take into consideration the change we have to face: our real economy has become an economy where knowledge is at work as a productive force and labour has developed abstract forms and outputs. Cognitive capitalism produces value converting and elaborating thoughts, emotions and identity. The big change concerns also the relationship between capital and labour: from the time when human mind becomes a primary productive resource, thinking and producing become the same thing and consequently property rights and freedom rights match one each other to set down new meanings.

In the knowledge era, the economic development seems to be related to the human factor: the quality and quantity of the learning processes; the chances of access to the knowledge spread in the nets of specialized experts and strategic partners; the capability of spreading knowledge while obtaining the highest value. The overall productive system becomes a cognitive system investing on immaterial goods as intellectual, social, cultural and relational capital. Also, companies become cognitive systems while being light structures putting to work the knowledge of a network shaped with a flexible geometry.

Creativity has gained a special role in the knowledge economy as an engine for innovation and production and value for competitiveness while being involved not just in answering to aesthetic problems, but creating new products and therefore new markets and economies. As Richard Florida stated, the emergence of a creative class takes over the industrial working class and the one involved in the services regarding the number of employees and retribution.

The importance of immaterial and creative issues in production, not only design, but also communication and marketing, comes from the central position of the user-client in defining the productive chain. Moreover, the complexity of contemporary products needs skills able to manage diversified issues which can be connected just by creativity. Project and design itself has the ability to have an overview on the entire process of production from the idea to the manufacture and to the communication, while at the same time foreseeing diverse issues as social, technological, cultural, semiotic, marketing.

In the economy of knowledge where the value embodied in the production of goods comes from immaterial features, design represents a productive factor coming from the stratification of an informal tacit knowledge derived from handicraft traditional abilities and from a codified knowledge connected with scientific and technological tools and at the same time a philosophical and aesthetic complex thought.

The Digital Democratization of the Creative Profession

Moving to new systems of flexible accumulation, we stare at the enhancement of an immaterial capital, mainly connected to knowledge, replacing the fixed one which was easily quantifiable as product per time unit (Gorz, 2003). The new complex characters of the workforce refer to all those cognitive abilities of the mind put to work, such as knowledge and creativity, or capabilities and skills of innovation which are relevant to the creation of the value chain. Those productive forces can be led back to the general intellect, still taken from the Marxist reference, agreed as "general social knowledge", as spread and common inheritance and then a hardly quantifiable and identifiable good.

Thus, together with the diffusion of new technologies and software, the anthropology of young designer shapes a social stratum of cognitariat, a spread "creative proletariat" which has to rethink his role every day in order to answer to a demand of diffuse aesthetics, while he gives rise to new products and services, as well as new markets and consumption standards. This "democratization" of the professions connected with project, while it has lowered its elite status, at the same time it has allowed the development of an exceptional flux of young creatives which has developed global extensions.

At the same time, if on one side the professional subjects connected with creativity have been multiplied in every sector of production, such as the art director, the virtual modeler, the interior designer, the web designer; the resulting diffusion has brought also its related precarization together with a structural difficulty to emerge, so enlarging an informal and often submerged economy.

For example, the advancement of technologies for rapid prototyping, from syntherization to stereolithography, releases new scenarios for experimenting design shapes and languages while bringing closer the activities of project and those of production. New technologies and multimedia create emerging chances for enabling experiences of self-production and forms of participation where design has a new role as an intelligent actor in complex networks not just giving solutions with a top-down approach, moreover spreading and developing new tools for collaboration.

In fact, if it is true that we live in a society where "everybody designs", designers should accept that they can no longer aspire to a monopoly on design and, at the same time, they have to be able to recognise what could be their new specific role. In this diffuse creativity, designers have to learn how actively and positively to participate in the social processes where new ideas are emerging.

The new roles of design in advanced knowledge societies, where creativity is spread and diffuse, give space to experiences of self-brand emerging as an alternative and spontaneous space, often side by side and intertwining with the mainstream official production. Thus, a new resource for innovation and research in design.

Self-Brand and Self-Production in the Society of Knowledge

The boundary between users and producers of a service is blurred: it is often impossible to differentiate between those who are creating the service and those who are the consumers or users of the output.

Design is turning out to be "mass profession" for the management of processes more than products, testified by the birth and development of Schools, Institutions and Courses for the education of figures related with project, also characterized by flexible specializations, as the number of the international events for the promotion of design.

The creative operator, during his everyday effort to "produce himself" while managing informative fluxes, becomes a sort of entrepreneur of himself through the reflexive exploitation of his cognitive fixed capital which has constantly to be reinvested and updated through knowledge and steady training. Therefore, along the project act, the knowledge worker

produces himself while constantly re-elaborating skills and, as a result, becomes reflexive just because he reflects his complex cultural luggage, developed through heterogeneous experiences. The permanent mobilitation of this living workforce subsequently colonize every form of existence, while making fictitious any difference between time of life and time of work: the relational attitudes, the affective and emotional dimension, the language, the capacities of cooperation, anything from everyday life has to be supplied in order to produce meaning for the value chain.

While often paying for a distance from the establishment and the business world, which usually cares more for a sort of design star system, this homo flexibilis of project often is the entrepreneur of himself while building new biographic and production scenarios through the experimentation of forms of self-production developing innovative critical keys besides the market. The designer himself is the enterprise, the producer, the brand, the distribution, the communication and the vendor. While testing experiences of self-brand, an alternative and spontaneous space emerges, often side by side and intertwining with the mainstream official and spectacular production which can be seen during the design international fairs, but without interpreting a clashing true political thought.

Design as Process

The process becomes one of the primary issues for design, considered more as an end product to be tested and researched rather than a secondary tool of production. The design process matches with the production process or even consumption which can become an integral part of the formal creation.

The meaning of design is historically and conceptually connected to a process activity aimed at shaping our artificial landscape. It is a dynamic and complex activity that involves not only the instrumental manipulation of materials rather than the executive production, but it is also a cognitive experience with its own tools that can experiment and research new awareness and knowledge.

In this sense, apart from their function and materials, objects in their crystallised shape have always been able to compact processes. This is proven by Marx's theory of labour that emphasised the added value of production in terms of exchange, as well by the Freudian valorisation of fetishism in the evocative rhetoric between production and consumption, and by Benjamin's analysis identifying a sort of sex appeal in inorganic shapes, characterizing also social and cultural relationships.

Artificial reality contains a process form of design "doing" that can be seen in the footprints left by the craftsmen, later removed in the surfaces produced by the industrial machines, still a sign left by a process, and of course in new technologies which have encouraged experimentation on software and techniques. Therefore, design is turned into a performance in which it is the process, together design and productive, that is exhibited through the shape. It is the process to be the objective of design, more than the physical object itself which shows the aesthetics of the action through its shape.

The designer in his act of creation plays the role of the consumer while using the software and the computer, taken not just as a tool for drawing, but in its processual dimension to be developed and capable of opening new forms of creativity and production.

Networks of Design

Along with the issue of self-production, self-brand, prosumerism and democratization of the project, the concept of networking has reached a special role for design process: collaborative networking in our knowledge society has opened to a great social and cultural shift revolutionizing the way we work through new collaborative approaches which highly affect our

organisational models in every field. With the objective to develop networks of social creativity, design operates through new forms of organization and labour searching and giving tools for building collaborative networks, from local to global, capable to organise very complex projects while gathering large number of people and interests, giving platforms for actions through open source and peer-to-peer approaches.

At the same time, design has multiplied dramatically the number of schools and Universities, Museums and Collections, centres and incubators, events and fairs, spreading design around the world out of the historical places of creativity, so releasing a polycentric geography from Milano to New Delhi, from Toronto to Berlin, from London to Hong Kong, from San Paulo to Tokyo.

The post-industrial development draws a new economic and productive geography as a net of horizontal connected hubs without a real centre, while delocalizing and autonomizing the activities: the new and flexible forms of labour allows production to untie and decentralise itself from territory, redefining the binary paradigms of centre-periphery or north-south, which have painted the historical maps of marginality and colonialism.

The notion of network is related with the idea of connection. Since internet and the knowledge society raised, the concept of network stands for a different scheme of organization out of hierarchical structures towards more horizontal models which can develop and spread forms of collaborative creativity. Therefore, it is important for the young creative to understand and at the same time being connected into the proliferating global network of design for developing new forms of collaboration while reaching the places in the world where research and innovation move forward to new scenarios for project.

A network, in Bruno Latour's view, involves a set of negotiations in which both human and non-human actors assume identities according to prevailing strategies of interaction: therefore, networks of design is about processes and organization (designing, producing, consuming).

Collaborative networking in our knowledge society has opened to a great social and cultural shift revolutionizing the way we work through new collaborative approaches which highly affect our organisational models in every field. So, collaborative networks, from local to global, are the only capable to organise very complex projects while gathering large number of people and interests giving platforms for actions through open source and peer-to-peer modes.

At the same time, the historical epistemological shift from the Fordist-Taylorist paradigm of mass production into the post-industrial development draws a new economic and productive geography: as the industry of the chain assembly leaves space to new and more flexible forms of labour, a net of connected hubs delocalizes and autonomizes manufacturing activities.

Networking is overall an approach including openness, inclusivity, intelligence, evolution, innovation, sociality, creativity, development, all issues which arouses collaborative and inter-connected approaches to design, opposed to hierarchical, for infrastructuring spread knowledge and creativity.

Technological Activism and Digital Subjectivation

While networking gives the chance for a horizontal connectivity, while releasing open forms of organization, the diffusion of technology, which is nowadays spread and as a result is connected with the re-appropriation of means of production, as software and hardware, enable the development of new forms of knowledge while affirming practices of activism able to multiply the critical areas of reflection and mobilizing subjectivities. The emergence of a spread need of disintermediation and communicative personalization releases a creative and design potential which allows forms of subjectivation and experimentation.

"The division between workers and their reificated work, and between this and its product, is therefore virtually abolished, since the means of production become appropriable and subject to be made in common. The computer seems to be as an universal tool, universally accessible, through which the entire knowledge and every activity can be in common." (Gorz, 2003)

Therefore, the acquisition of capabilities of self-organization asserts a form of technological activism which can multiply the resources for enterprise and cooperation, while diffusing power of design allowing the production of critical zones and the creation of collective/connective intelligences. The technological activism, while invisibly giving a new direction to production through practices of critical consumption, moreover of cultural hackerism, or semiotic sabotage, develops a creative role in shading any clear distinction between the stages and the subjects of project, production and consumption. The creative cognitariat discovers active areas for interpretation and contamination from the spaces and the objects of everyday life, which should be taken into account not just as practices of micro-resistance nor as forms of inertia, but as forms of autonomy able to mobilize unexpected resources for innovation, to elaborate signals and generate spread logics, as well often activating evasions from traditional habits.

A true chance for creative power and critical design.

REFERENCES

Bauman, Zygmunt: 2000. Liquid Modernity. Cambridge: Polity Press.

Borriaud, Nicolas: 2002. Postproduction. New York: Lukas & Sternberg.

Canclini, Nestor Garcia: 2005. Hybrid Cultures: Strategies for Entering and Leaving Modernity. Minneapolis: University of Minnesota Press.

Canclini, Nestor Garcia: 2009. Diferentes, desiguales y desconectados. Cuauhtémoc: Gedisa.

Clifford, James: 1988. The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art. Harvard: Harvard University Press.

Castells, Manuel: 1996. The Information Age: Economy, Society and Culture. Vol I, The Rise of the Network Society. Oxford: Blackwell.

De Bono, Edward: 1992. Serious Creativity. Using the Power of Lateral Thinking to Create New Ideas. Des Moines: The McQuaig Group Inc.

Gorz, André: 2003. L'immatériel: connaissance, valeur et capital. Paris: Editions Galileé.

Imbesi Lorenzo: 2010. No More Lonely Heroes. From the culture of project to spread creativity. In: "Design Matters. Designers too. Designers as Human Resources", edited by Cumulus Think Tank Antwerpen: De Boeck.

Imbesi, Lorenzo: 2010. Hybrid in Design. Design as a Cultural and Collective Process. In: "Borderline - pushing design over the limit", Conference Proceedings of Cumulus Genk Conference. Katholieke Hogeschool Limburg, Media & Design Academie.

Imbesi, Lorenzo: 2009. Design_Studies: Design in-between Theories and Project. In: "Design Education 2050", Icsid Design Education Conference Singapore 2009, Section Future Epistemology. Temasek Polytechnic, Singapore.

Imbesi, Lorenzo: 2009. Networks of Design: critical and social connections between project and self-production. In: "Design Connexity", Conference Proceedings of the 8th European Academy Of Design Conference. The Robert Gordon University, Aberdeen, Scotland.

Imbesi, Lorenzo: 2009. Copy & Paste: Design in the Era of Postproduction. In: Conference Proceedings of the Third International Conference on Design Principles and Practices, Common Ground. UDK University of the Arts, Berlin.

Imbesi, Lorenzo: 2008. DESIGN FOR SELF-PRODUCTION: the Digital Democratization of the Creative Profession. In: "Design & Recherche/Design & Research", Conference Proceedings of Conference Saint Etienne 2008, 6° édition de la Biennale Internationale Design Saint-Étienne. Ecole Supérieure d'Art et Design de Saint-Etienne ESADSE.

Imbesi, Lorenzo: 2008. DESIGN POWER. Design cognitariat at work in the organization of the knowledge capital. In: "Design Thinking: New Challenges for Designers, Managers and Organizations", Conference Proceedings of the International DMI Education Conference. ESSEC Business School, Cergy-Pontoise, Paris.

Imbesi, Lorenzo: 2007. La democratizzazione digitale della professione creativa. The digital democratization of the creative profession. In "DIID – Disegno Industriale", issue n.29/07, "D_Generation". Rome: RdesignPress.

Manzini, Ezio: BERTOLA, Paola (edited by). 2004. Design Multiverso. Appunti di fenomenologia del design. Milano: Edizioni Poli.Design.

Maione, Giuseppe: 2001. Le merci intelligenti. (The Intelligent Goods). Milano: Bruno Mondadori.

Pine, B. Joseph: GILMORE, James H. 1999. The Experience Economy. Work is Theatre & Every Business a Stage. Boston, MA: Harvard Business School Press.

Rifkin, Jeremy: 2001. The Age of Access. New York: Penguin Putnam.

Rullani, Enzo: 2004. Economia della conoscenza. Creatività e valore nel capitalismo delle reti. (The Economy of Knowledge. Creatività and Value in Networked Capitalism). Roma: Carocci.

Rullani, Enzo: 2004. La fabbrica dell'immateriale. Produrre valore con la conoscenza. (The Factory of the Immaterial. Producing Value through Knowledge). Roma: Carocci.

ABOUT THE AUTHORS

Lorenzo Imbesi, *Arch., PhD, Full Professor, Sapienza University of Rome, Sapienza Design Research*

Design Principles and Practices: An International Journal—Annual Review explores the meaning and purpose of "design," as well as speaking in grounded ways about the task of design and the use of designed artifacts. The resulting conversations weave between the theoretical and the empirical, research and application, market pragmatics and social idealism.

In professional and disciplinary terms, the journal traverses a broad sweep to construct a transdisciplinary dialogue which encompasses the perspectives and practices of: anthropology, architecture, art, artificial intelligence, business, cognitive science, communication studies, computer science, cultural studies, design studies, education, e-learning, engineering, ergonomics, fashion, graphic design, history, information systems, industrial design, industrial engineering, instructional design, interior design, interaction design, interface design, journalism, landscape architecture, law, linguistics and semiotics, management, media and entertainment, psychology, sociology, software engineering, technical communication, telecommunications, urban planning, and visual design.

Design Principles and Practices: An International Journal—Annual Review, consists of articles considered to be of wide interest across the field. Six thematically focused journals also serve this Research Network:

- *The International Journal of Architectonic, Spatial, and Environmental Design*
- *The International Journal of Design Education*
- *The International Journal of Design in Society*
- *The International Journal of Design Management and Professional Practice*
- *The International Journal of Designed Objects*
- *The International Journal of Visual Design*

Design Principles and Practices: An International Journal—Annual Review, is a peer-reviewed, scholarly journal.

ISSN 1833-1874