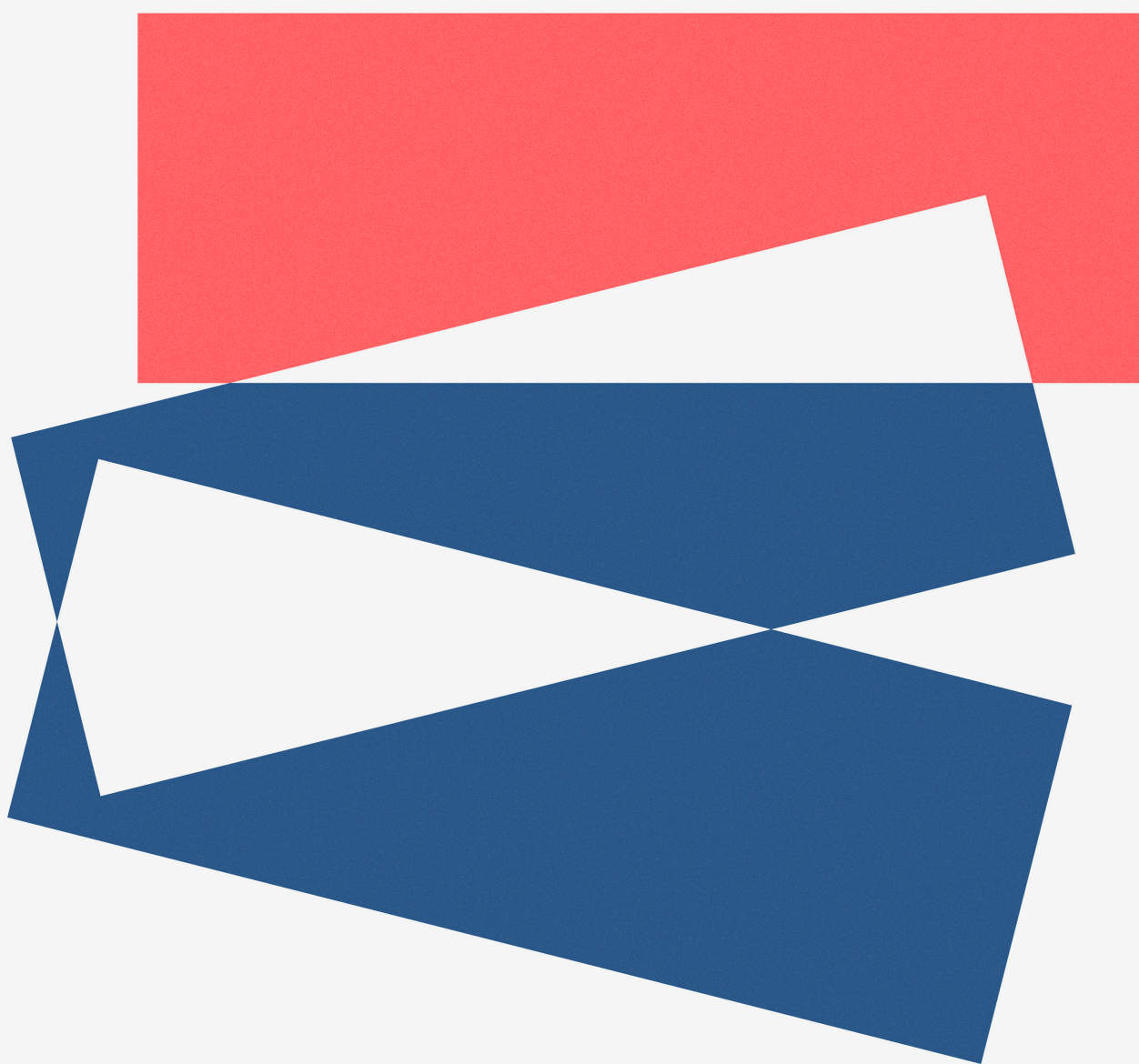


DESIGN INTERSECTIONS

BOLOGNA
01 — 02
LUGLIO 2027

INTERSEZIONI DEL DESIGN



DESIGN INTERSECTIONS

INTERSEZIONI DEL DESIGN

SID ANNUAL MEETING
BOLOGNA 2027
CALL FOR PAPERS

DESIGN INTERSECTIONS — INTERSEZIONI DEL DESIGN aims to promote reflection on the relational dimension of research in design, considering the networks as a cultural, organisational and design infrastructure of the discipline.

Networks are dynamic and porous systems that foster the circulation of expertise, generate research opportunities, support the formation and consolidation of scientific communities, and sustain processes of exchange and internationalisation, contributing to the continuous redefinition of the disciplinary field. At the same time, they constitute both the premise and the outcome of research activity and can be interpreted according to a constellation-based logic, as open configurations of nodes, connections, projects, people and institutions, capable of transforming over time.

The objective is to make these configurations visible through the accounts of the collaborative experiences that generated them: projects and the related processes; research outcomes and the relational forms that support them, but also modes of formal and informal cooperation and coordination and mediation strategies.

The concept of intersection therefore identifies the generative space in which design brings knowledge, actors and contexts into relation. The intersection manifests itself both across disciplinary and application fields, competences and languages, and across institutions, territories, communities, systems and design cultures. It also includes relationships between human and non-human actors and extends across different scales of action, bringing research and society, local and international dimensions, into dialogue.

It is within these spaces of crossing and contamination that design expresses its capacity to connect different perspectives and establish shared conditions for research. The intersection thus becomes not only a place of encounter, but also a design device through which networks take shape, consolidate and transform.

TRACKS

1 — Connections. Shaping Processes.

Intersections represent the spaces in which subjects, knowledge, institutions and contexts enter into relation and activate processes capable of shaping and re-shaping research in design. Networks are not static configurations, but systems that are built, consolidated, transformed and, at times, dissolved over time. They operate at different scales, from the local to the international, and can take temporary or structured forms: project alliances, research communities, emerging partnerships, shared programmes or longer-term collaborative infrastructures.

From this perspective, collaboration constitutes not only an organisational condition of research, but a process through which knowledge is produced, negotiated, shared and transformed. Intersections between disciplines, design cultures, institutions and application fields in fact imply practices of activation, coordination and mediation: bringing different languages into communication, defining common objectives, synchronising temporalities, distributing roles and responsibilities, building trust, managing conflicts and progressively redefining the conditions and modes of common action.

The processes through which partnerships between universities, companies, institutions and territories take shape therefore become relevant; as do collaborations between research groups and centres; relationships between academia and professions; interdisciplinary and intersectoral projects; communities of practice; networks generated by programmes and competitive calls; platforms and infrastructures for cooperation. Equally significant are the moments of transition, discontinuity and crisis that traverse these processes: the entry or exit of actors, the redefinition of objectives, asymmetries of language and interest, cultural and institutional differences, governance models and the practices through which such tensions are negotiated.

How do intersections between different subjects, forms of knowledge, institutions and contexts take shape and develop? Through which processes is a network activated, coordinated, consolidated or reconfigured over time? Which devices, methods and practices support the building of trust, the sharing of knowledge and the definition of common objectives? How are different roles, responsibilities, temporalities and languages negotiated? How are conflicts, asymmetries, discontinuities and changes in the composition of the network addressed? What role can design assume in the mediation and orchestration of these processes? And how do collaborative dynamics contribute to transforming practices, methods and boundaries of research in design?

2 — Nodes. Materialising Outcomes.

Design outcomes can be interpreted as nodes of condensation within the network: places in which competences, perspectives, interests, resources and knowledge converge and assume a recognisable configuration. Prototypes, services, systems, tools, platforms, exhibitions and, more generally, the tangible and intangible outputs specific to design culture constitute both the result of a process and instruments of exploration, exchange and negotiation, capable of activating new relationships, involving additional actors and opening up subsequent research trajectories.

Particularly relevant are the outcomes generated by collaborative ecologies and multi-actor contexts, especially when they bring into relation research and society, universities and territories, scientific knowledge and professional practices, and human, non-human, technological and environmental dimensions.

Outputs can also be read as traces of the intersections from which they originated. Each artefact incorporates decisions, negotiations, compromises, forms of knowledge and worldviews and, once introduced into a given context, can in turn modify existing arrangements, generate new connections or reconfigure the network.

In what forms do the intersections generated by research in design materialise? How do products, prototypes, services, systems, methods or devices incorporate and make legible the relationships that produced them? In what ways can artefacts become instruments of mediation between disciplines, institutions, communities, technologies and territories? When does a research outcome itself become a node capable of activating new networks and new collaborations? How do design outcomes circulate, become appropriated, adapted or transformed in different contexts? Through which forms of cultural, social, environmental, economic or institutional impact can research intersections generate change?

3 — Constellations. Visualising Networks.

Constellations provide a reading of networks through the forms of their representation, documentation and critical interpretation, making visible configurations, relationships and trajectories that would otherwise remain dispersed or implicit. A network does not exist only because it is practised: it also acquires cultural and disciplinary consistency through the forms in which it is described, archived, mapped and narrated.

The representation of a network necessarily entails operations of selection, hierarchisation and interpretation, through which certain relationships are made visible, certain nodes acquire centrality and specific trajectories are recognised as significant. Such devices therefore contribute not only to describing existing configurations, but also to producing criteria of relevance, inclusion and exclusion, contributing to the construction of the genealogies, memories and imaginaries through which a discipline defines and renegotiates its field.

Observatories, archives, journals, publishing platforms, repertories, databases, visualisations, cartographies, and devices for dissemination and narration contribute to constructing representations through which design recognises its own communities, reconstructs genealogies, brings distant experiences into relation and produces disciplinary memory.

Through which theoretical, methodological and visual devices can the networks and intersections that structure research in design be made legible? In what ways do practices of mapping, archiving, dissemination and narration contribute to constructing, rather than merely describing, communities, genealogies and fields of research? Which criteria of selection, relevance and visibility guide the representation of networks, and what forms of marginality or exclusion can they produce? How can archives, observatories, journals, publishing platforms and visualisation systems operate as infrastructures of memory and disciplinary discourse? In what ways does the representation of networks make it possible to reinterpret historical trajectories, bring distant experiences into relation and reveal latent connections? What new configurations of research in design can be made thinkable through cartographies, genealogies and alternative forms of representation?

CALL FOR PROPOSALS

1 — Research projects (full paper)

Research projects must have started at least six months ago and been completed no more than two years ago. Contributions presenting further progress or results from research projects already published in previous SID conference proceedings may also be submitted. In all cases, contributions must be original with respect to any previously published work.

Proposals relating to one of the three thematic areas must explore new horizons and potential directions for research in design.

For the initial submission, authors are required to submit a full paper, which may be written in either Italian or English.

Following acceptance, authors must submit a revised full paper for publication in the conference proceedings. This final version must be written in British English, while the abstract must again be provided in both Italian and English. Each participant may submit one contribution as sole author, or a maximum of two contributions provided that at least one is co-authored.

**Templates can be downloaded from the conference website.
It must contain the following:**

- Title in English or Italian (maximum 55 characters including spaces)
- Subtitle in English or Italian (maximum of 100 characters, including spaces)
- Abstract in both English and Italian (max. 2,000 characters including spaces)
- Five keywords in English or Italian
- Track (1, 2, 3)
- Text in English or Italian (max. 20,000 characters, including spaces)
- Bibliographical references according to APA Style 7 (maximum 3,000 characters including spaces)
- Any notes in English or Italian (max. 180 characters including spaces for each note)
- Maximum 5 images, diagrams or tables (format .jpg, 300 dpi, minimum base 20 cm), with numbered captions in English or Italian
- Personal details, affiliations, and any other identifying information within the text must be omitted from the initial submission to ensure anonymity during the double-blind peer review process. This information will be added only after the review process has been completed and will include the contributor's name, role, affiliation, contact details, and ORCID.

2 — Research ideas – Emerging research stories (poster and short paper)

Research ideas – reserved exclusively for participants under 35 – consist of open, unpublished, and original proposals, which may be submitted individually or by groups. Proposals must address one of the three thematic areas of the conference and must be submitted in the form of both a short paper and a digital poster, using the templates available for download from the conference website. Posters must be provided as high-resolution PDF files.

For the initial submission, authors are required to submit the paper in either Italian or English. The final version must be written in British English and must include an abstract in both English and Italian.

The short paper must contain the following:

- Title in English or Italian (maximum 55 characters including spaces);
- Subtitle in English or Italian (maximum of 100 characters, including spaces);
- Abstract in English and Italian (max. 1,000 characters including spaces);
- Five keywords in English or Italian;
- Track (1, 2, 3);
- Text in English or Italian (min. 6,000 - max. 12,000 characters, including spaces);
- Bibliographical references according to APA Style 7 (maximum 2,000 characters including spaces);
- Personal details, affiliations, and any other identifying information within the text must be omitted from the initial submission to ensure anonymity during the double-blind peer review process. This information will be added only after the review process has been completed and will include the contributor's name, role, affiliation, contact details, and ORCID.

The poster, in English, must contain the following:

- 1 image (.jpg format, 300 dpi, minimum width 20 cm) with caption in English;
- Text in English (Max 3000 characters, including spaces);
- Optional QR code linking to an external URL.

Evaluation and Publication Procedures

Double Blind Peer Review degli articoli completi e dei poster presentati esclusivamente tramite la piattaforma ConfTool.

Phase I — Call for Papers

15 October 2026 – 15 January 2027

Submission period for research projects and research ideas via the ConfTool platform

8 April 2027

Notification of double-blind peer review results

30 April 2027

Deadline for the submission of revised full papers and posters in English, prepared in accordance with the recommendations arising from the double-blind peer review process and the editorial guidelines

Phase II — Registration

15 April 2027

Opening of registration

28 May 2027

Registration deadline

Phase III — Conference

30 June 2027

Bottom-up groups and General Assembly

1–2 July 2027

SID 2027 Conference, Bologna

Phase IV — Publication of Proceedings

December 2027

Publication of the conference proceedings

Contact
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