

DISEÑA

CFP: Re-learning design Pedagogic experiments with social and cultural theory in design studio courses

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In the last decades, design disciplines have been entering into new collaborations with the social sciences and humanities. Going beyond the old-fashioned modernist division of labor—whereby designers would feel responsible for bringing solutions for the public good by shaping objects, technologies or spaces, with social scientists playing a role giving clues about their potential users and their issues—, these new collaborations involve rather radical redefinitions of the disciplines there involved.

Especially in the field of science and technology studies (STS), but also in anthropology, design has become a key trope to re-conceive the social, the precarious processes of composition of our collective worlds or ecologies, the articulation of agency and the performativity of knowledge, even leading to the proposition of an in-between discipline like “design anthropology” as a reconfiguration of the anthropological endeavor by means of design practices. Recent transformations of the notions of “matter” and “politics” that recent strands of social and cultural thought have been delving on might have made these experimental encounters possible.

At the same time, not just ethnographic research, but the conceptual work characteristic of these forms of social and cultural theory have significantly been incorporated in a series of on-going redefinitions of current design practices as going beyond business as usual or “problem-solving”. Indeed, many designers are increasingly describing their tasks as forms of problem-making, which involve reimagining design as a form of “critical making”, or as a set of “speculative”, “forensic”, “infrastructuring” and “agonistic” practices.

In this special issue, we are interested in exploring the shape such collaborations and intersections are taking in one specific space: the space of the design studio course, or, to be more specific, the pedagogic experiments taking place in them. We are interested in pedagogic experiments as controlled settings allowing designers to re-learn how to design: by incorporating design-attuned versions of contemporary social and cultural theory in interventions that entail putting the politico-material, agential, and ecologic affordances of design to a radical test. Re-learning design thus describes the practice and its effect: design through re-learning, a re-learning to explore other ways of designing.

In continuity with this, we are interested in papers addressing one or various of the following issues:

- How are social science concepts and modes of research re-specified in practices of design conceptualization or research?
- How does the brief or research question shaping design studio courses need to be adapted in order to integrate these conceptual concerns?
- How is the social science practice of reading highly conceptual texts brought together with processes of materialization or making in the design studio course? What are the issues, difficulties and problems usually being faced?
- In which institutional settings are such experiments possible and feasible?
- To what extent these experimentations might be prototyping a different form of professional practice for designers?

Ideally, we expect authors to submit manuscripts describing and reflecting on one or two concrete examples of studio courses in design or architecture schools. We encourage authors to not just stress the experimental arrangements developed to bring in conceptual sensibilities into a design course, but also to reflect on the various ways of failing to engage students in this form of experimental practice.

If interested, please submit your manuscript to ptg@mcts.tum.de in either Spanish or English by **September 30, 2017**. Revisions and modifications after the peer-review process need to occur during November 2017, as **the issue will come out in December 2017**. The authors of published manuscripts will receive a **U\$200 symbolic compensation**.

The length of the manuscripts will be from **3,500 to 4,000 words** and should include figures and images illustrating the argument.

Authors must also provide an abstract (140 words max.) and five keywords, as well as a short 150 words bio. Citations and list of references must follow APA style.

Please, see instructions for authors below.

DISEÑA

**ESCUELA DE DISEÑO
PONTIFICIA UNIVERSIDAD CATÓLICA DE CHILE**

**INSTRUCTIONS TO AUTHORS
GUIDE FOR THE PUBLICATION OF ORIGINAL RESEARCH ARTICLES
AND LITERATURE REVIEWS**

PARTS AND SCHEME OF THE MANUSCRIPT

Manuscripts must be composed of six parts, presented in the following order:

1. ARTICLE IDENTIFICATION
2. ABSTRACT
3. TEXT
4. REFERENCES
5. CAPTIONS
6. AUTHOR'S PROFILE

1. ARTICLE IDENTIFICATION

- a. Title
- b. Five keywords
- c. Author's first and last name
- d. Institutional affiliation of the author (department and institution)
- e. City and country of the institution
- f. Institutional email

Example:

- a) Ethnographic methodologies applied to the design of a learning game.
- b) Keywords: Cognitive Ethnography, Learning by playing, Discourse Processing, Prototype, Testing
- c) Antonia Costa
- d) Escuela de Diseño, Pontificia Universidad Católica de Chile
- e) Santiago, Chile
- f) acosta@puc.cl

If an article has multiple authors, each author must fill in the required fields c, d, e and f.

If the work is funded by a research fund, the author should put an asterisk at the end of the title and write a short note at the bottom of the article identification page, as indicated in the following example:

Landscape, photography and design*

* Information provided in this article is the result of Fondecyt Research #103432, titled: "Digital retouching and photographic staging". Main researcher: Nelson Montes H. Co-researchers: Juan Ruiz and Horacio Encina.

If the author has previously published another article about the same research, he should refer to that publication. Using the same resource described above, he must indicate all the data of the publication (title, journal, volume, number, publication date and pages).

2. ABSTRACT

All manuscripts must have a summary of 140 words containing a summary of the contents of the article. The abstract should state the purpose of the paper, the methodology used, the results obtained and the conclusions presented in the document. The abstract should not include arguments that are not present in the body of the article.

3. TEXT AND CITATION

ORGANIZATION OF THE TEXT

The length of the manuscripts will be from 3,500 to 4,000 words. Due to translation costs, manuscripts are not expected to exceed this limit.

All formal aspects of the manuscript must adhere to the style of the sixth edition of the American Psychological Association (APA) Publication Manual.

CITATION IN THE TEXT

Quotations must follow APA style. When quoting and paraphrasing, always provide page number.

Example:

A recent study of rental prices in central neighborhoods concludes that prices behave cyclically, without a stable pattern in the duration of ups and downs (Bernardi & Moccione, 2010, p. 223).

When successively incorporating several ideas or arguments of an author, you must quote as many times as necessary to make the source of the information clear.

When you quote or paraphrase secondary sources, that is, sources that you did not consult directly but through another source consulted, should follow the scheme proposed by the American Psychological Association (APA).

Example:

Ariès points out that the dead body became a source of macabre eroticism, becoming an object of desire, as can be seen in the popular literature of the time, which includes "scenes of sensuality and desire, performed by living who made love with the dead" (As cited in Jiménez Aboitiz, 2012, p. 181).

USE OF FOOTNOTES

Authors may use footnotes to comment the text. Footnotes should not be used to annotate bibliographical references.

Footnotes should be indicated with Arabic numerals, in brackets, in superscript position, as shown in the following example:

... the faculty was forced to rethink the themes and the methodological and cognitive instruments when it happened to become a numerous entity ⁽¹⁾. The teachers...

(1) In 1970, Design Schools registered 3,500 enrollees, a figure which remained stable until the end of the 1990s. From that moment, the student population will grow in a sustained way to reach 12,000 enrolled in the 2005-2010 period.

4. REFERENCES LIST

Authors must attach the complete references list at the end of the article. Entries must be ordered alphabetically, according to the author's last name. The information on the sources should follow the guidelines proposed by the American Psychological Association (APA).

Examples:

Sánchez, J.C. (2014). Research and design. Santiago, Chile: Universitaria.

Sánchez, J.C. (2016). Research methods applied to the creation of design projects. In J. Trujillo (Ed.), Applied Research (pp. 32-78). Cambridge, England: Oxford University Press.

Sánchez, J.C. (2016). Statistics as a tool for designing. Design International Journal, 45 (2), 333-367.

5. IMAGES

Authors will be able to illustrate their arguments with images (photographs, drawings, planimetries, maps, schemes, etc.). All images must be numbered.

CAPTIONS

The legend should describe the image, explaining very briefly what arguments included in the article are illustrated.

If the image refers to a design project or work, the author should add the name of the author, the name of the project, the date of creation and the credits of the image.

LIST OF IMAGES

The authors must identify the images in a special list, following the models detailed below:

PHOTOGRAPHS

1. Image Number
2. Text at the bottom of the image
3. Credit of the image
4. Image source

Example:

Figure 1:

Portrait of the potter Norberto Oropesa.

Photograph: J. Luis Amenábar, 1921.

Source: Castillo Espinoza, E. (2012). Norberto Oropesa, master potter. Santiago, Chile: Consejo Nacional de la Cultura y las Artes.

PROJECT IMAGES

1. Image Number
2. Name of the work, author of the work, year of completion (for works with location, indicate city or location)
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4. Credit of the image
5. Image source

Example:

Figure 2:

Interactive sound installation, Miguel Morales, 2003, Valparaíso (Chile).

Located in Monjas hill, the installation was the object of interventions by the neighbors.

Photography: Andrés Santa Cruz, 2003.

Source: www.soundscape.com

GRAPHICS, TABLES, SCHEMES OR INFOGRAPHICS

1. Image Number
2. Title of chart, table, etc.
3. Graph source, table, etc.
4. Year of the information

Example:

Figure 3:

Most polluted cities in the world.

Source: World Health Organization, 1993.

6. PERSONAL PROFILE

Authors should include a personal academic profile whose length should not exceed 120 words. The profile should contain the following information:

Given Name	Family Name
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Degree	University
Post degrees	Universities
Academic position (principal)	University Faculty School/ Department
Last or most relevant publications (máx. 3)	Article Title Name of the journal Volume Number
	Book title Publisher Year
Participation in editorial committees	Journal
Special recognitions and awards	Recognition Institution Year