



## FLUX:

### Design in Transition

Volume 38 of *The Student Publication*

North Carolina State University College of Design

*"Genius means little more than the faculty of perceiving in an unhabitual way."* -William James

### Open Call for Student Writing

In nearly every aspect of design, change, whether packaged in the form of something big or small, is inevitable. To say otherwise would be considered naive and a disservice to the culture surrounding design. This flux, or constant state of change, provides a means of adding diversity and new perspectives on design process and practice. While transitions may inspire conflict, their implications encourage new discourse. Designers must ultimately exist in a state of fluidity, and acknowledge changes in process, collaboration, and ways of thinking to move forward and create alternative, and preferable, futures.

Rather than looking at flux as just the means of being in between, we are interested in understanding this state of change as a series of tensions that are constantly shaping design. We see these transitions in the tools and environments that affect design—between the physical and the virtual. We also see them impacting the role of the designer—as insider and outsider. They are reflected in the temporal forces urging new theories—balancing stability and instability. And they are the driving forces motivating design action—curiosity and constraints.

As tensions, there are no straightforward answers and we hope to provoke a lively dialogue that questions the basic assumptions that have driven, and continue to drive design theory and practice, such as:

- *How is materiality reconceived when the final product might not exist in a tangible form at all?*
- *How does the inclusion of communities in the design research process affect the role of designers as insiders or outsiders?*
- *How do the translations or re-interpretations that happen from borrowing things "outside" of traditional practice affect the role of the designer and the impact of design practice?*
- *How have the expectations of design changed to fuel or limit curiosity in the design process?*
- *How do new perspectives of physical, social and ecological environments affect the basic assumptions driving how, why and to what degree design "intervenes"?*

In Volume 38 of *The Student Publication*, we aim to explore these relationships, identify tensions, and understand how they motivate the design process.

## **Submission Criteria**

This journal will have a print and an online component. The online component will be open-source, so as to be accessible to as many design students, educators and practitioners as possible. The print version will be sold at a nominal cost to libraries, design schools and whomever might want to get their hands on it. Our goal is to generate a publication that presents contemporary and emerging perspectives on the way that we design, think, and learn. To that end, we invite a variety of types of submissions, including but not limited to:

- Personal reflections as essays, interviews, letters, or poetry / prose
- Interviews: Via Skype, Phone or Text (email, text or Google Doc) that will be printed verbatim
- Case Studies
- Critical essays that question / expand our current thinking

We also invite a variety of media, including but not limited to:

- Traditional Essays (Between 500-2000 words)
- Interview (Via Skype, email, or in person)
- Visual Essays (Maximum of 20 images + captions)
  - Images of visual projects with captions. These might take the form of case studies, project evaluations or explanations or an experiment in visual narrative.
- Micro Essays (100-250 words)
  - Shorter essay option for contributors. We envision these as provocations, reflections, inquiries or introductory examinations.
- Videos (with clear transference to print-based medium)
- Co-Authored Essay or Project

We welcome both new and republished work. If re-published, we ask you, the contributor, to write a nominal section to introduce and situate the contribution specifically within the current theme of *The Student Publication*.

The word count is a maximum of 2000 words for texts, but we encourage a wide range of contribution lengths.

## **Open Call Submission and Peer Review Process:**

There are two possible channels for publication: print and online. We invite contributions of all types (as listed above.) We will employ a double-blind peer review process for the abstracts. The final contributions will be evaluated by the Publication editors for content and alignment with the overall theme.

## **Deadlines**

**November 01:** 250-Word abstract due

**November 15:** Notification of Acceptance

**January 15:** Final Submission is due.

\*\*Please submit all abstracts as Microsoft Word documents to [studentpublication@ncsu.edu](mailto:studentpublication@ncsu.edu). Please make sure that your name does not appear anywhere in the document.

### **Format for final submission**

Written essays can be submitted in Microsoft Word. All images, captions and attributes (copyright, etc.) should be submitted with the final draft as high resolution .tif or .jpeg files. Please indicate within the text document where the images should align.

### **Audience**

This is a publication aimed at design students, practitioners and educators across disciplines. We imagine (and hope) that the topics and writings will also be compelling to anyone interested in the role of creative practice and process.

### **About *The Student Publication***

*The Student Publication* is published by students through the College of Design at North Carolina State University. It is for students, practitioners, and academics alike who are interested in design culture and process. Its aim is to critically evaluate emerging themes and topics in design practice that influence the way we learn, think and talk about design process, practice and theory. Previous publications have addressed themes such as collaboration and cocreation, relevance, new futurism, and emergent ideas in architecture. The theme of Volume 38, *Flux: The State of Constant Change in Design*, seeks to look critically and deeply at the relationships between transitional times, identify tensions, and understand how they motivate the design process.

### **History of *The Student Publication***

*The Student Publication* is the oldest student-run design publication in the country. Established in 1950 to honor the memory of Matthew Nowicki, the first head of the architecture program at NC State University, the publication quickly grew to encompass all of the disciplines of the School. Between 1951 and 1985, issues of *The Student Publication* numbered 58, each with a student editor, a group of student writers and workers, and a faculty advisor. As of 2012, the *Publication* was produced as part of a class on design writing, with an advisory board, and a team of dedicated students.

