(n)everlasting:
Impermanence in Design Culture

With the arrival of the digital age and a culture dedicated to speed and efficiency, much of contemporary design has lost an old motivation: to create artifacts or experiences of permanence. Not even incredible breakthroughs remain for very long before they become the undisputed norm or are replaced with new successes and new advances. Often it falls upon the shoulders of the designer to keep up with the perpetual flow of invention and reinvention, today more active and integrated into the flesh of society than ever. The river of progress is merciless and inevitable, and it’s only getting faster: but what does that mean, and how do we address it as consumers and creators?

One of the hallmarks of this fast-paced environment is the concept of immutable impermanence: a strict recognition of the fact that not everything will last, and that not everything should last. Impermanence is far from a new idea, but its importance and prevalence in design culture has very rapidly grown. The speed at which technology has developed over the past twenty years has influenced how we view, consume, and even think about art, design, and technology itself. Social media outlets, blogs and other online platforms allow anyone to present ideas and work to an audience never before possible. This incredible versatility and accessibility also means that these platforms shift with great frequency as they change to accommodate their users and the technologies around them. Obsolescence is a perpetual concern when creating work in an evolving environment that simply doesn’t stay put. Now, perhaps more than before, designers working in and around this ever-shifting condition must consider the unique, unavoidable impression it leaves on those around it. By the same token, this concept of impermanence in our everyday interactions—with objects and with each other—begs real questions about the potential value, obstacles and effects that this new normal presents for design, technology and culture.

In Volume 37 of The Student Publication, we intend to create an open dialogue between professionals, students, and academics on the impact of impermanence as it relates to design, art, culture, and our interaction with objects. No matter the discipline, working through the lens of the temporary creates, as author William Irvine urges, “a compelling urgency to be bold.” What might this boldness look like?

Some questions we will consider are:

- Can the transient and the permanent exist together?
- How has ubiquitous technology impacted the expectation or desire of the temporary for users and consumers?
- To what extent do impermanence and irrelevance overlap?
- How does the idea of impermanence shape the way that artists and designers approach their work?
- Where does control lie when the ‘lens of the temporary’ is guiding 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:

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

We also invite a variety of media, including:

- Textual Essays
- Visual Essays
- Videos (with clear transference to print-based medium)
- Photo essays and annotations will also be accepted

We welcome both new and republished work. If republished, 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.

Format for submission
Written essay 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.

The Review Process
We ask for abstracts (maximum of 500 words) + 2 or 3 project and process-based images by March 4. Our editorial team will have feedback and any edits to the submissions for your approval by March 20. Final submissions will be due by April 14. Production and distribution will be in Summer/Fall 2014.

While we do not follow a traditional peer review process, journals are sent to a jury of our peers for evaluation, comments and thinking to move forward.

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 co-creation, relevance, new futurism, and emergent ideas in architecture. The theme of Volume 37, *(n)everlasting: Impermanence in Design Culture*, seeks to look critically and deeply at the impact of impermanence as it relates to design, art, culture, and our interaction with objects.

**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 will be produced as a formal class, with an advisory board, and a team of dedicated students.