

Beyond Myths: Ideas, Values, and Processes in Design History

Call for papers - ARCOS DESIGN

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This is a call for papers for *Arcos Design* magazine, Volume 10, number 1, concerning the History of Design.

Arcos Design is an academic journal in design, peer-reviewed, linked to the Graduate Program in Design of the School of Design (ESDI), State University of Rio de Janeiro, Brazil.

Created in the 1990s by members of the ESDI faculty, when design post-graduate education in Brazil began, *Arcos Design* persists in promoting the intersection of design studies with philosophy, sociology, economics, in order to expand the understanding of the system of production and consumption of artifacts in general. The word *Arcos* refers not only to the historical site where ESDI is located, in downtown of Rio de Janeiro, in front of an old aqueduct of the 18th century, but also to the bridges that it intends to establish with several areas of knowledge.

After its edition was suspended for some time, the magazine was revived in digital format in the ESDI Graduate Program in Design, available at <http://www.e-publicacoes.uerj.br/index.php/arcosdesign/index>.

The encyclopedic tendency of conventional design history is well known for its continuing appeal to exceptional individuals and products. The persistence of this teaching model in design education, which favors a few events, no doubt important, leads to a reasonable reduction of the historical phenomenon and constitutes an insufficient basis for the advancement of reflections upon the field.

In the past, history of design was something much closer to a campaign to promote a certain way of designing. In the 1980s, works by authors such as Arthur Pulos, Philip Meggs, Adrian Forty, and Clive Dilnot, and before them Reyner Banham and Erwin Schaeffer, finally expanded the scope of historical research on design. As it followed, due to the effort of a group of researchers, the body of the discipline was established. Recently, the huge work of Victor Margolin in his book on a world history of design contributes to this panorama. The advancement of theoretical and philosophical reflection on design has allowed us to understand the meaning of the word design in its dual representation, both as a noun and verb, or by its generic meaning in the

English lexicon, or by what is inferred from a specific way of designing things in general, in which values and commitments play a decisive role in the configuration of the discipline.

In this sense, it is fundamental to recognize a project of hegemony in the universalist conception of design, conceived in the historical moment in which the modernist proposal, especially of German origin, was intended to be absolute. Unlike the common sense consolidated by modernist precepts, compromises and frameworks conditioned by culture and by local systems of exchange practiced according to the traditions of crafts have greatly influenced singular configurations of the design of things in general, in different contexts. Thus the evolution of design in France differs from the process in Italian territory, which by its turn differs from the history of English design, and also from the conditions for the emergence of design in Germany, the United States, Japan and Latin America, as well, although there are connections. There arises important questions about the possibility of a world history of design.

This next issue of *Arcos Design* intends to deal with questions of design history, its problems, scope and realization in the sphere of regional, national or global spaces, through the particular processes of design, governed or not by models preestablished by this or that one school of thought.

The explicit interest in the making of artifacts and utensils dates back at least to the 17th century. Galileo Galilei manifests his wonder at craftsmanship early in his *Discorsi and Dimostrazioni Matematiche Intorno a Due Nuove Scienze*, and Francis Bacon seeks inspiration for the development of scientific methods and devices for observing nature in the workshops of mechanical artists. At the turn of the century, in 1697, Daniel Defoe writes his first book, *Essay upon projects*, where he presents his view of the designer:

"... the honest projector is he who, having by fair and plain principles of sense, honesty, and ingenuity brought any contrivance to a suitable perfection, makes out what he pretends to, picks nobody's pocket, puts his project in execution, and contents himself with the real produce as the profit of his invention."

(Defoe, Daniel, *An Essay Upon Projects*, p. 20, Kindle edition)

This establishes a marking of understanding of the limits of design history in a wide latitude. It is *Arcos's* intention to contribute to the comprehensive expansion of this field, promoting a renewal of design studies.

Call for papers

We seek contributions that allow the understanding of design outside the conventional lines of historical investigation. In this sense, approaches that deal with the insertion of observed phenomena in all types of context, as long as well characterized, are of interest. In the range of questions raised by the terms "ideas, values, and processes", it is important to articulate reflections in the historical dimension, whether in the past or in the present time, as well as investigate processes of invention and design properly located in cultural and technological geographies.

The following topics can be addressed, though not exclusively:

1. epistemological and methodological issues about the making of history;
2. historiographic issues facing the current challenges of design – history of ideas, history of concepts, intellectual history, among other possibilities;
3. relations between distinct cultural manifestations;
4. -world history versus unique stories, clearly identified with specific contexts;
5. micro-history of design - recording and critique of culturally located productions;
6. macro-history in design - topics;
7. gender issues in project practice;
8. identity issues in project practice;
9. particular design processes in design;
10. historical topics in technology and design – e.g. linearity / modularity, analog / digital.

We are grateful for the submission of contributions, which will be submitted to a peer-review process, with two evaluations. In case of a tie, a third evaluation will be requested. For the first time in the history of the publication, this edition of *Arcos Design* will have worldwide circulation, and therefore will be edited in English.

The size and format of contributions may vary from topical observations to the presentation of graphic or photographic documentation. The work shall be conducted at the academic level, and the academic articles formatted according to specified conventions.

Author Guidelines

1. General information

Authors from abroad will find a button on the right side of the publication site where its language can be changed.

Registration and login are required to submit items online and to check the status of current submissions. Authors must create a username and a password at SEER platform at <http://www.e-publicacoes.uerj.br/index.php/arcosdesign> and follow the system's step-by-step instructions.

2. Manuscripts preparation

Manuscripts should have from 8 to 14 pages size A4, in a Microsoft Word file including tables, notes and references according to Chicago Manual Style, 16th edition, http://www.chicagomanualofstyle.org/tools_citationguide.html. The text in the file must be free of character and paragraph styles, with three keywords, abstract of 50-80 words with preferably the following structure: goals, methods, results and conclusions.

All articles must be written in English.

The author must submit one version in Word format and one in PDF with images included in the files. Images shall also be submitted in separate files, in JPG format.

Submission Preparation Checklist

As part of the submission process, authors are required to check off their submission's compliance with all of the following items, and submissions that do not adhere to these guidelines may be returned to authors.

1. The submission is original and previously unpublished, and it is not being evaluated for publication by other journal. Otherwise, it should be noted in "Comments to editor".
2. The submission files are in Microsoft Word and PDF format, and images are JPG.
3. The manuscript must follow the style standards and bibliographical requirements described in Chicago Manual Style, 16th edition, http://www.chicagomanualofstyle.org/tools_citationguide.html.
4. In case of submission to a peer-reviewed section (e.g. articles), instructions regarding anonymity will be followed.

Schedule

Call for papers	September 2017
Deadline	31 October 2017
Editors selection	15 November 2017
Peer Reviewing	November – January 2018
Authors Revisions	January – February 2018
Editorial procedures	March 2018
Issue publication	April 2018

Some other information

"Beyond Myths: Ideas, Values, and Processes in Design History" – ARCOS DESIGN Volume 10, Number 1 – is guest edited by João de Souza Leite.

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