

Call for Contributions

Submission: August 19, 2022

How do architects make use of existing knowledge when designing? And how do they make such efforts traceable? Are there specific methods or even best practice examples? How do architects position their designs in the discipline's material discourse? How do they understand and communicate their position in the cultural and natural landscape they inscribe themselves into through their designs?

If we understand a work of design as an original contribution to knowledge, how is its originality and its contribution accounted for? How could genuine archival practices in architectural design look like?

Current Developments within the Discipline of Architecture

Such questions have gained relevance and potency since the turn of the millennium as the discipline of architecture has been forced to reflect on its practices and its role, both within the academic realm and in society. Whereas the aim of establishing architecture as a research-based discipline – pushed forward by educational reforms across the globe – has strongly affected the academic realm, an increased awareness of the scarcity of material and natural resources is about to shake the discipline's practical foundation. These two waves of transformation have complemented questions of »how« with questions of »why« as architects are increasingly expected to account for the environmental and societal relevance and contribution of their projects. They have to explain design decisions, provide reasons and rationales, which in turn implies a certain coherence and rigor in their processes.

In all of this, the practice of referencing plays an important role. Methods of referencing are currently gravitating towards the center of the architectural discourse and start to become a subject of analysis in works of both scholarship on design and design as scholarship. During the last ten to fifteen years, architects, design researchers as well as social scientists and historians have begun to reflect on how references are used in and through design practice in order to knit existing fragments of knowledge together with design problems at hand to construct sound material arguments.

The Nature and Use of References

References are different to quotations / citations and different to metaphors. A quotation / citation is faithful to the original as it directly applies and continues the voice of its author. Quotations / citations can thus appear as copy-and-paste practice when not adequately integrated into the work at hand. Metaphors condense and simplify the originals they relate to. In architectural design, they sometimes end up as hollow images that refer to their material sources in superficial ways, obscuring the ways the sources were used. References instead transform and adapt originals in a conscious and traceable manner. Operating on the level of meaning (rather than form) they refer to source material in analytical ways, as they extract, deploy and transform the know-how folded into the source to weave new matter. The process by which this is done, the thoughts and practices that shape this process is what we are seeking reflections on.

If we consider architectural design as an epistemic culture in its own right, we should understand referencing beyond the ways in which the humanities, social and natural sciences define and use it. Existing buildings, drafts, art pieces or stage sets, forms of materiality, the physical context, methodologies (of architects, artists, natural or social scientists), philosophical concepts, social theories, movies, novels or poems are all examples of potential references. However, not all references are good references. Making use of references in design is about choosing the »right« reference as much as it is about deploying the latter. Which reference facilitates meaningful ways of opening up a problem field – and how?

Against this background, we are calling for papers and visual contributions that expand and sharpen the notion of referencing in architectural design. We invite theorists and practitioners to reflect on the large variety of types of references and methods of referencing that coexist within the diverse landscape of contemporary design practice. That is, we welcome proposals that elaborate on the issue from the inside (by reflecting on own procedures) as well as ethnographies and historical perspectives.

Schedule

Release of Call	April 07, 2022
Deadline for Submissions	August 19, 2022
Peer-Review Period	September 05 – September 30, 2022
Revision Period	October 03 – October 24
Second Feedback Reviewers	October 25 – November 04, 2022
Second Revision	November 07 – November 18, 2022
Editorial Feedback	November 21 – December 16, 2022
Publication	April/May 2023

Submission

Please submit your contributions by **August 19, 2022** at mail@dimensions-journal.eu addressing the editors Jan Silberberger and Kim Helmersen. Maximum upload capacity is 10 MB, for larger files please provide a download link.

Contact

For further information, please visit www.dimensions-journal.eu and feel free to contact us via mail: mail@dimensions-journal.eu

All contributions have to be original works, which have not been published in another context. Dimensions publishes research that has been completed, but also explicitly intends to present research projects that have not yet been completed. Here, the focus is on the presentation of the procedures/methods and intended goals or findings achieved so far.

Full Paper

Language US English, citation Harvard Style
Title max. 60 characters
Key words 5–8 key words / terms
Abstract max. 1.000 characters
Text 20.000–30.000 characters (spaces incl.)

Visual Contribution

Language US English, citation Harvard Style
Title max. 60 characters
Key words 5–8 key words / terms
Abstract max. 500 characters
Text 5.000–10.000 characters (spaces incl.)
Visuals see below

Please submit your contribution as a text file (doc; docx; pages) anonymously with no reference to your identity and affiliation.

The main part of the texts can be structured by the authors as they wish, but should cover the following aspects: Introduction – Material and Methods – Genesis or Results – Discussion – Conclusion. In this, the authors should give an overview of the aim of the research and the underlying questions, as well as of the state of knowledge and research in the field. This should be followed by an explanation of the approach used to address the research question. Furthermore, each contribution should end with a conclusion that reflects on the knowledge gained from the work on the different “Dimensions of Knowledge in Architecture”.

The text can be structured with sub-headlines, which should be reduced to a necessary minimum, provide comprehensibility and allow the readers to follow your argumentation. Footnotes can be inserted to provide additional information, but should be reduced to an absolute minimum. For further technical information on the requirements and formatting of the text please consult the Author Guidelines.

Biography

Please provide short biographies of all authors, max. length 1.000 characters, as an extra file.

Images and Figures

Full papers can include up to 6 images or figures. Images or figures can be included in the text. By naming in the text, please refer to images or figures in bracelets, i.e. (fig. 1). All images furthermore have to be handed in as separate files (pdf, jpg, 300 dpi). Frame for images on one page: 100/180 mm.

For visual contributions the number of images is unrestricted, but the total length of the contributions should not exceed approx. 8 pages.

Figures and images can only be reproduced in print in black and white, in Open Access in colour.

Please provide a caption for each image, including the title, author and/or photographer, year.