DRAWING ON

JOURNAL OF ARCHITECTURAL RESEARCH BY DESIGN

GUIDELINES

The premise of *Drawing On* is that design-led research involves, and indeed relies upon, multiple modes and means to fully elaborate its thinking. Similarly, the presentation of ideas developed through this research requires additional forms of output and representation that are not necessarily afforded by the format of traditional journals. *Drawing On* thus presents each submission in two modes; a formatted paper, including text, illustrations and notes, and a second mode, open to the author. The editors will arrange the first piece of work, the referenced text, to suit the journal format, while the second piece is open to the author to use as they wish. This might take the form of video, audio, animation, a series of photographs, paintings, drawings, documentation of models, a designed text, etc. The two pieces of work should correspond and be seen as a single submission. Both pieces of work will be passed to a reviewer for comment in advance of publication. For instructions regarding both formats see below.

A. APPLICATION PROCESS

Calls for submissions will be issued annually through drawingon.org. Each call for submissions will present a different theme, but the focus and central concern of the journal will always be design-led research. Papers or abstracts submitted independent of the call might be considered.

Authors are requested to submit **abstracts** of no more than **400 words** (including notes) through the [Contact](#) section of the website or via email at editors@drawingon.org. An email will be issued to confirm receipt of this material; if you do not receive a confirmation within 72 hours, please contact the editors by email. These abstracts should include a **100-word bio**. The editors will assess these abstracts and selected authors will then be asked to submit a **paper** of between **3000-4000 words**, including notes, and accompanying material (see 'Format' below) for review. The editors may make exceptions to this limit if a submission is deemed to be of particular interest to the given theme.

Submitted papers and accompanying material will then be issued to our reviewers for peer-review. We will endeavour to find the most suitable experts for your work, who will provide feedback on both the content of the text and the associated material. Authors will have time to revise returned papers and associated material based on those comments prior to final submission.

Work submitted should be original, unpublished or under review in any other journal/book. Final submissions can be accepted either by email at editors@drawingon.org, or by using the form on the Contact page of drawingon.org. All work should be submitted in a condition that is ready for publication, including any necessary proofreading or spell checking.

B. FORMAT

As noted above, each submission to the journal is considered to consist of two equal parts: Piece 1' is an elaboration of a research question through (an illustrated) text, while 'Piece 2' is an elaboration through design (this does not rule out 'designed' text).

1. PIECE 1

Piece 1 should be submitted as both a .doc (.docx) and a .pdf, and should include all notes, references, etc. Authors should avoid in-text (Author: Date) referencing in favour of endnotes, and should include a separate bibliography at the end. On the first page, apart from the text itself, authors should include the title of the piece, their name (as they wish it to appear), a 100-word bio, a short abstract (200 words) and institutional affiliation. All texts should be submitted in 'British' English. If submitting a word document please ensure that you use a cross-platform font (such as Arial).

Piece 1 can be thought of as a typical paper with referenced, formatted text, and illustrations. This will appear as a "light-box" on the website. This "light-box" can accommodate videos, gifs, etc. that work with the text. However, because this is organised for the light-box the possibility to precisely curate this work is limited, and we as editors will be responsible for doing this.

A list of illustrations, including captions, should be provided independently, and any media should be supplied as separate files titled with the author's initials and numbers corresponding to that list of figures. This is to ensure that illustrations can

be formatted to suit the website; if there are any difficulties the editors will contact the authors before proceeding. To indicate position of these illustrations in the text include the file name in square brackets. This will allow the editors to easily identify the relevant illustrations, and will be replaced by standard references (fig. 1, fig.2 etc.). In particular, images should be submitted as TIFF files preferably (or JPG), at 300 dpi and with a maximum dimension in any direction of 200mm. These will be re-sized for the web, and the editors will ensure that they are of sufficient clarity before publication. In the event that this is not the case authors will be asked to re-submit images. For other media (videos, gifs, etc.) please contact the editors.

2. **PIECE 2**

Piece 2 is more open and flexible (and may even be more than one additional piece). The role of this 'second piece' might be (1) to allow you to do something that an image/text formatted by the "light-box" might not, (2) to draw attention to a piece of work that might be marginal in the text but that is significant to the argument being made, or (3) a parallel piece of work that explores similar themes to the paper. Both pieces of work are integral to the reading of the collected paper, and both have equal status as outputs. This second piece could be a set of larger images, drawings, animations, gifs, films, sound recordings, spoken pieces, photo-essays, comics, etc. We can't be sure of the limits, so if there is something you would like to include let us know. The important thing is that 'Piece 2' allows you to curate something that a formatted text might not.

Whatever format this piece of work might take, it is essential that any content be passed to *Drawing On* for hosting, either at drawingon.org or one of our associated sites (for example, Vimeo). This is simply to ensure that any links do not expire. Depending on the format submitted, the editors might request that files be limited to a certain size, but wherever possible will endeavour to retain the submission in its original form.
The editors reserve the right to re-format any submissions for publication in print at a later date. In the event that articles are to be re-printed we will contact and consult with individual authors about reproduction of their work.

C. MEDIA & COPYRIGHT

It is the responsibility of the authors to secure all necessary copyright permissions associated with their submission. The cost of all copyright fees will be borne by the

author. Images submitted to accompany Piece 1 must include any attributions in the 'List of Figures', and anything requiring attribution in Piece 2 must be clearly labelled by the authors. In the case of video or audio work, these attributions may be included as a separate text that can accompany the file. *Drawing On* aims to be as open, and ethically responsible with work submitted as possible, and we would ask authors to do the same.

D. REFERENCING

Papers should avoid in-text (Author-Date) referencing in favour of endnotes, and we would request that you avoid the use of shorthand (idem, ibid, etc.). References should be formatted as follows:

Book:
Agamben, Giorgio. (1998). *Homo Sacer: Sovereign Power and Bare Life* (D. Heller-Roazen, Trans.). Stanford, CA: Stanford University Press.

Article in an edited reader:
Wiszniewski, Dorian. (2013). The [Loving] Metropolitan Landscape and the Public-Private Borderland: Refiguring the Field for Architecture, Landscape and Urban Design. In S. Serreli (Ed.), *City Project and Public Space*. Wien; New York: Springer, pp. 65-82.

An edited collection of texts by a single author:
Leach, Neil (Ed.). (1997). *Rethinking Architecture: A Reader in Cultural Theory*. London: Routledge.

Journal Article:
Dorrian, Mark, & Hawker, Adrian. (2003). 'The Tortoise, the Scorpion and the Horse - Partial Notes on Architectural Research/Teaching/Practice'. *The Journal of Architecture,* 8(2), pp.181-190.

Electronic Media / Online Article:
Butler, Judith. (2011). 'Bodies in Alliance and the Politics of the Street'. http://www.eipcp.net/transversal/1011/butler/en (accessed 13.04.2013).

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