GUIDELINES

Drawing On is established on the premise that design-led research develops through multiple modes and means to fully elaborate thinking more fully. The presentation of ideas developed through this mode of research requires forms of output that are not necessarily afforded by the format of traditional journals. Therefore, *Drawing On* seeks to respond to this necessity. The online format of the journal allows authors to present the multiple modes through which the work has been developed. These will include various interrelated types of material output, including, for example, images, drawings, text, models, photographs, paintings, videos, audio, and animations. How and which modes are used is the authorial remit; all the modes in which the author chooses to present their work are subject to editorial and double-blind peer review in advance of publication. For guidelines on the *Drawing On* submissions procedures, and for instructions on the various modes please see below.

The journal is built around thematic issues, and each issue begins with a call for submissions centred on a specific theme. In each issue, the focus and central concern of the journal is research-by-design and research-by-design methodologies. We expect the how aspect of research to be as rich as the what and the why. The interest of the journal rests in the criticality of the modes and processes developed in pursuing research questions; this drives the selection of submissions and shapes the overall direction of the journal.

Drawing On is published at least every two years but operating online allows for a flexible publication schedule. To take advantage of the online format all issues of *Drawing On* are left open in perpetuity; authors may respond to any call for submissions at any time and will be considered for review and publication. In this way *Drawing On* aims to survey emergent trends in research-by-design.

With this aim in mind, in 2018, in addition to the thematic issues, *Drawing On* launched 'Issue X' as a vehicle for surveying developing themes and ideas in research-by-design, as a repository for latent themes that can, over time, be arranged and composed to form a new, thematic issue. Submissions to **Issue X** may be submitted independent of any thematic call and can be sent at any time. See drawingon.org/issues for more information.

A. SUBMISSIONS TO *DRAWING ON*

In response to the various calls for submissions authors are requested to submit **abstracts** of no more than **400 words** (including notes) with accompanying media through the Contact section of the website at drawingon.org/contact, or via email to editors@drawingon.org. An email will be issued to confirm receipt of this material. These abstracts should include a sample or outline of the design component of the submission. In addition to the abstract, authors are required to submit a **100-word bio**. The editors will assess these abstracts and selected authors will then be asked to make a full submission. The submission should be design-led and can include text, between **500 and 5,000 words** including notes (see 'Format' below). The editors may make exceptions to the text limit if a submission is deemed to be of particular interest; suggestions will be put to the authors during the review process.

Submissions will be reviewed by the editors before they are issued for double-blind peer-review. The editors may, in view of the overall content or themes arising following submission of the papers, return with comments, edits or suggestions prior to the work being issued for review. We see editorial as a key part of developing the work and will work with the authors throughout to ensure the piece is both of the requisite quality for publication, and hopefully an enhancement of the original submission. For 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, not previously published or under review in any other journal or 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: TEXT

Each submission to the journal can be presented in multiple modes. *Drawing On* aims to allow authors to curate and present their work in ways that a conventionally formatted academic paper might not. Authors are therefore encouraged to clarify their intentions when submitting the initial proposals, however the final curation and presentation of the work will be the responsibility of the editors (in part, this is a result of working with the limits and constraints of the website). The edited submissions will be gathered in a 'tile' online, which will contain all the different formats of each submission across different "light-boxes" (entitled 'Read', 'Video', 'Gallery', 'Flash', etc.). Each submission is accompanied by a printable and downloadable version of the work (entitled 'Download' and formatted by the editors); this has a stable URL for referencing purposes. For examples of previous submissions refer to drawingon.org/issues.

The text-based component of the submission should be submitted as both a DOC (.docx) and PDF, and should include all notes, references, etc. The first page should include:

- The title of the piece,
- The authors names as they wish them to appear,
- A 100-word bio including any institutional or professional affiliation, and
- A short abstract (approximately 200 words).

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).

The text-based component of the submission may include images or be designed to include alternative media (such as video, gif animations, flash etc.) to be compiled online. However, we would request that all accompanying material be submitted as separate files (see below). This is to ensure that images can be formatted to suit the website; if there are any difficulties the editors will contact the authors before proceeding. Authors may indicate preferred positions for these images in the text, but *Drawing On* will be responsible for final selection and layout of images. A list of images, including captions, should be provided independently, and any media supplied should be titled to correspond to the list.

REFERENCES

Drawing On uses a referencing style based on Harvard Referencing conventions, and we would request that authors adopt the following format for common types of references:

Books:

Rossi, Aldo. 1966 (1982). The Architecture of the City, trans. Diane Ghirardo & Joan Ockman. Cambridge, MA: MIT Press.

Chapters in Edited Volumes:

Jormakka, Kari. 2005. 'The Most Architectural Thing', in *Surrealism and Architecture*. Thomas Mical (ed). New York: Routledge, p.293.

Journal Papers/Articles:

Springer, Simon. 2011. 'Public Space as Emancipation: Meditations on Anarchism: Radical Democracy, Neoliberalism and Violence' in *Antipode*, Vol.43 No.2, pp.525-562.

Online Sources:

Delagrange, Susan. H. 2009. '*Wunderkammer*, Cornell and The Visual Canon of Arrangement' in *Kairos: A Journal of Rhetoric, Technology and Pedagogy*, Vol.13, No.2. Available at <http://kairos.technorhetoric.net/13.2/topoi/delagrange/index.html> (Accessed 5th December, 2013).

For further examples refer to previously published content at drawingon.org/issues. Authors should avoid in-text (Author-Date) referencing in favour of endnotes. All submissions should include a separate bibliography to allow for a complete review of references.

C. FORMAT: MEDIA

The provision of platforms for hosting alternative media is critical to *Drawing On*. It is our view that by providing space for alternative presentations of work we may encourage authors to: (1) do something that an image/text formatted for the 'Read' light-box might not; (2) 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) include a parallel piece of work that explores similar themes to the paper in different modes. These alternative media might include larger images, drawings, texts, models, photographs, paintings, videos, audio, and animations. All these outputs are integral to the reading of the collected article and have equal status. For examples of previous submissions refer to drawingon.org/issues.

The website (and online platforms in general) are constantly developing, and we cannot be sure of the limits of particular formats, so if there is something you would like to include let us know. Guidelines for the submitting images and video are included below; for other media (videos, gifs, etc.) please contact the editors. It is essential that any online content (such as videos, Prezi, etc.) be passed to *Drawing On* for hosting. This is to ensure that links remain active. Media files should either be submitted through drawingon.org or via email to editors@drawingon.org; we accept files via DropBox or WeTransfer. Depending on the format submitted, the editors may request that files be limited to a certain size, but wherever possible we will endeavour to retain the submission in its original form.

IMAGES

Images should be submitted as TIFF files preferably, or JPG if needed, at 300 dpi and in the original dimensions. These will be resized for the web; 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. All images used in the final online publication will be uploaded to and stored on the *Drawing On* Flickr account.

VIDEOS

All videos should be submitted at original resolution to editors@drawingon.org by Dropbox or WeTransfer. All videos used in the final online publication will be uploaded to and stored on the *Drawing On* Vimeo account.

D. COPYRIGHT

Drawing On aims to be as open, and ethically responsible with work submitted as possible, and we would ask authors to do the same. 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 individually must include any attributions in the 'List of Figures', and anything requiring attribution must be clearly labelled by the authors. In the case of video or audio work, these attributions should be included as a separate text accompanying the relevant files.

E. CONTACT

For any enquiries contact us through the contact form on drawingon.org/contact or at the following email and postal addresses:

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