Note for Contributors

This is distributed design

Distributed
Design

Co-funded by the
Creative Europe Programme
of the European Union

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'This is Distributed Design' is the fourth in a series of four publications developed within the Distributed Design Platform, co-funded by the Creative Europe program of the European Union.

In the format of a book and multimedia documentary 'This is Distributed Design' addresses the concept of distributed design, a practice that allows creatives, designers, makers and innovators to participate in the creation of a new model of production and consumption, in which **"bits travel globally, while atoms stay locally".**

The aim is to leave these two pieces of content as a legacy for the future of digital design and fabrication.

Written, edited and advised in a collaborative process, the publication will be licensed under a Creative Commons Attribution-Non Commercial-ShareAlike 4.0 International License. It will also be free to read and experience online at distributeddesign.eu- in this way, the book itself is promoting the Distributed Design movement through directly implementing, researching and developing alternatives to mass production and linear consumption models.

Chief Editors

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Editorial Board

Editorial Board made up of representatives from: Pakhuis de Zwijger, P2P Lab, Re:Publica, Happy Lab Vienna, Danish Design Centre, Nyskopunarmidstod Islands, Copenhagen Maker, Espacio Open, Politecnico Di Milano, Ars Longa, Other Today, FabLab Budapest, Politecnico de Lisboa, OpenDot, TalTech, MAO, Paved with Gold

Key Topics

- The origins of distributed design – When and where it all started (History, pioneers, trends...).
- Experts in the field of distributed design today – Gurus, theorists, role models.
- Outstanding practitioners of distributed design – Designers, makers, projects, events or institutions who apply the principles of distributed design.
- Overall impact or value of distributed design in democracy, social inclusion or climate change.
- Conceptualising in distributed design – Design for good, needs-based design and design for speculation.
- The importance of people – Shared knowledge, open design and communities.
- Making distributed design real – localised and small production and manufacturing.
- Where to? What's next in the field of Distributed Design.

Submission Timeline

The submission process for authors interested in publish a paper in the publication is as follows:

Abstract submission

19th March – 9th April
400-500 words Abstracts should be submitted by 9th April for first review.

Abstract acceptance

12th April – 15th April
Abstracts review by Distributed Design Platform coordination team at Fab Lab Barcelona, IAAC.
On April 16th the coordination team will communicate if the abstract is accepted.

Paper submission

16th April – 16th May
Papers should be submitted by 16th May for review.
Check the A ccepted Formats section below in this PDF to see the papers length by type and topic.

Paper revisions

17th May – 30th May
Contributions will be read, checked and edited by the coordination and editorial team, who will ensure the suitability of the paper into the overall publication approach and style, the readability and correctness of the contribution.
Papers will be returned to authors by 31st May to comment acceptance and final approval. Any amendments should be indicated by June 5th.

Accepted formats

The Distributed Design Platform publication is accepting typescript writings. The accepted contributions will be published in the book. The curatorial committee will select some articles to be expanded into multimedia pieces (podcasts, interviews, motion pieces, etc).

Articles

`4,000-6,000 words`

An article can be an essay, state-of-art writing or research paper. The content should be supported by citations, references, bibliography and footnotes. Authors will explain a rationale (research) or a fact (state-of-art and essay) supported by results. An Article can be written about any one of the following six Key Topics: The origins, Overall impact and values, Conceptualising, The importance of people, Shared knowledge, Making distributed design real, Where to?. It is important that Articles strongly align to one of the mentioned Key Topics.

Reviews

`1,500-3,000 words`

A review is a secondary resource, a writing based on specific happening, hot topic or discussion (case-study). This provides an overview, highlights and outcomes through analysing the focal theme. A Review can be written about any of the following four Key Topics: Overall impact and values of Distributed Design practice, Conceptualising Distributed Design practice, The importance of people, Making distributed design real. It is important that Reviews strongly align to one of the mentioned Key Topics.

Profiles

`1,000-1,500 words`

A profile is a narrative presenting a person, organisation or event: what they do, what makes them important. An in-depth portrait of the chosen representative based on facts and data. A Profile can be written about any of the following two Key Topics: Experts in the field of distributed design or Outstanding practitioners of distributed design.

Typescripts Requiriments

Paper submissions must be provided in Open Office or Word Office file formats with the following characteristics:

Language

Contributions must be submitted in standard British English. Be aware editors can edit your paper for linguistic purposes, although final submissions must be made having been proofread, ready for publication.

Style

Numbers   Write numbers from one to twenty in words; over twenty in figures.

Abbreviations Explain any abbreviation on first usage, unless in common international use. Full points should not be used between letters in an abbreviation.

Italics   Use italics for words written in any other language than English and for titles (books, publications, articles, films, pictures, art works, etc.

Text Features

Title   Maximum of 8 words.

Subtitle   Not necessary. If adding a subtitle, please ensure this is not exceeding 12 words.

Paragraphs   We know there is no too long or too short paragraph. However, in print, paragraph length is a function of visual relief and the publication format can influence paragraph length. Our book will be edited in DIN A5 format therefore, please, ensure that your paragraphs are no longer than 130-150 characters. As far as possible, vary the length of your paragraphs to stimulate and facilitate the reading.

Sub-headings   Sub-headings are welcome. They should be in bold and aligned to the left in your typescript.
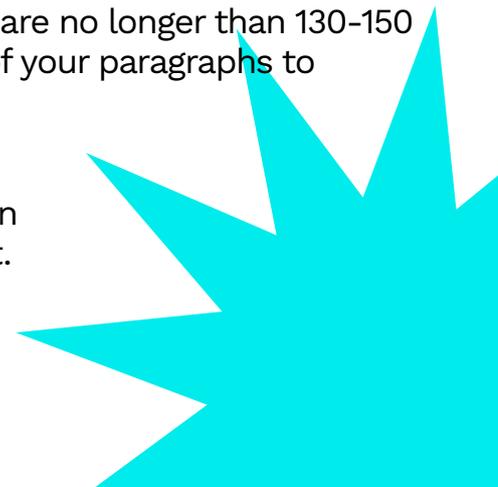
Excerpts

We would like authors to provide us with 3 excerpts from your article. Around 20 words each. We won't necessarily use all of them but just in case we need to use them as call-outs when page making the publication.

References

In-text references or citations, if any, should be indicated in the text in the form of author surname(s) and date of publication in brackets.
All references cited in the text should be listed at the end of the article by using the **Chicago reference style** (notes and bibliography variety). List the items alphabetically.

Images

Authors are strongly suggested to accompany their writing with images. We welcome photographs, tables and/or figures.
Visuals should be supplied separate from the document -NOT included in the Word document- as .jpeg or .tif files, and must be at least 300 dpi resolution.
If using images of others, you must provide evidence as to who owns the image rights and indicate that you have permission to use them. Images you use should therefore be available without charge, or any fees covered by contributors. Copyright is always the responsibility of the contributor.
Provide a separate Word doc list of all your images including image captions and credits. The photographer must be credited.