



Zabriskie Point (1970)

idea journal 2023 CALL FOR PAPERS

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Uncertain Interiors

In 1981, architect Nigel Coates described London's underground clubs as spaces that wilfully induce delirium. Introducing ideas of obscurity, uncertainty and the unknown into his analysis of these interior environments, Coates suggested that their darkened spaces disintegrated the certainty of walls and physical limitations. Instead, clubs enabled the inhabitants to cultivate each interior as an event—spaces made from the murky, intermingled experiences of London's youth and the 'dress-up box add-on aesthetic' of their art-as-fashion lifestyles. Coates's comments heralded a decade of experimentation with interior environments that blurred disciplinary boundaries between art, design and fashion practices, and introduced ideas of shock, contradiction, fragmentation and ambiguity into interior planning, their drawings, and their performances.

This call for papers seeks theoretical, historical, and experimental analyses on the concept of uncertainty in interior environments. Uncertainty is often considered an undesirable quality, a transgression from normative behaviours and functions. Yet, uncertainty is inherent to critical and creative practices of spatial design. It underpins the complex experience inhabitants make with interior space beyond the designer's intention. History is replete with spectacular examples of designs, drawings and spatial practices that embrace the unknown to surpass the predictive, authoritative and determined limitations of their space-planning and programming.

Conversely, recent global events have plagued every aspect of daily life with the impact of uncertainty. Our ecological, economic, political and social spheres now compound instances of unanticipated, and sometimes devastating, change. Fear of uncertainty reveals the latent entrenchment of positivist and conservative values that limit our capacity to adapt with speed, flexibility and agility. Yet, if spatial designers embrace an uncertain relativism altogether, then what claims can they make to predict the real and material impact their work has on social change, political action, and environmental stewardship?

Acknowledging uncertainty's significant and complex capacity to disrupt normative practices of design and inhabitation, authors may wish to address this call in one of two ways. Firstly, with **text-based research essays** that open new lines of enquiry and analysis on uncertainty, unpredictability, and the unknown in interior environments. These may, for example, include essays that:

- explore historical and contemporary examples of uncertainty, obscurity and ambiguity in interior planning and programming

- examine the capacity of interior environments to adapt in an era of compounding uncertainty
- address examples of spectacular successes or failures of interior environments affected by unpredictable change
- consider the agency of interior environments to influence change in the context of uncertain relativism
- explore the impact of collaborative artistic and co-design practices on the role of the designer or inhabitant
- examine how perceptions of interior environments change in time with fluctuations in social, political, economic and ecological contexts
- or other topics that authors may wish to propose that address uncertainty in interior environments.

Secondly, authors may wish to address this call with **visual-based research essays** that explore uncertainty in the illustration of interior environments. These may, for example, include visual essays that:

- analyse historical and contemporary interior illustrations that introduce uncertainty into their imagery
- examine or experiment with interior image-making practices that use shock, contradiction, fragmentation and ambiguity to promote pluralistic and unpredictable interpretations
- explore cross-disciplinary approaches to image-making practices that look to cultivate interior events by blurring disciplinary boundaries, for example, between art, fashion and spatial design
- address new post-disciplinary approaches to the production of spatial drawings that consider non-deterministic approaches to the making and reception of images
- or other topics that authors may wish to propose that address uncertainty in interior image-making practices.

EXPRESSION OF INTEREST (EOI)

Authors are invited to register their interest with an EOI submitted via the *idea journal* submission portal (on the *idea journal* webpage) by 1st September 2022.

Please use the following file name for EOIs: idea journal 23 EOI_YOUR FAMILY NAME

An EOI is a 1-page PDF document that includes the author(s) name, affiliation, email address, working title, the form the contribution will take (text or image-based research essay), one key image, five keywords and a brief 300-word statement outlining the specific topic that will be examined or explored in the full manuscript. The EOI is reviewed by the editorial team only; it is not refereed. The EOI signals the author's intent to submit a full manuscript, which is double-blind peer reviewed. The EOI provides the editorial team with the topics being addressed and the scope of the review process. Guidelines for the full manuscript submissions can be found [HERE](#).

IMPORTANT DATES

10 th June, 2022	Distribution of the Call for Papers (CFP)
1 st September, 2022	Submission of Expressions of Interests (EOI)
1 st October, 2022	Distribution of editorial team comments on EOI's
28 th February, 2023	Submission of the full manuscript draft for double-blind peer review
30 th April, 2023	Distribution of peer review feedback
30 th June, 2023	Submission of revised manuscripts
30 th September, 2023	Journal issue published