

# D I S E G N O

A DESIGNKULTÚRA FOLYÓIRATA | JOURNAL OF DESIGN CULTURE

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## Call for Papers for the Fall 2022 Issue

### *In focus: Design Culture–Semiotics–Education*

*Disegno* welcomes original research papers, essays, and reviews that critically engage with design culture studies. For the Fall 2022 Issue, we especially welcome contributions that focus on the role of semiotics in design culture and/or education.

Today, culture is designed in all its aspects. Semiotics are an important emerging field in design culture. Contributing to the responsible creation and critical understanding of our contemporary lifeworld—which is inherently rich in signs, meanings, and sensual experiences—can only be guaranteed by a design culture studies that does not ignore the substantial input of a renewed, cultural semiotics that is open to fields beyond the hermeneutical realms.

Etymologically, the word ‘design’ already involves the ‘sign’-like. Forms and materials of products are all rich in meaning. The creation and communication of meanings by any product can be understood and analyzed through the application of a semiotic approach and research methodology. However, as Guy Julier and his colleagues claim in *Design Culture: Object and Approaches* (2019, London and New York: Bloomsbury), a historically grounded but always future and practice-oriented design culture studies has already overcome the concept of design that refers to singularities, whether spatial, material, visual or of standardized serial productions. Today, design includes an almost inexhaustible orchestration of complex networks and flows of objects, people, actions, and creative interventions.

In this contemporary context of design culture, we believe it is necessary to break away from the straitjacket of the linguistic turn that is still very influential in the world of semiotics and go beyond hermeneutical negotiation to a semiotics of presence based, architectonic, object oriented, multisensorial and somaesthetic approaches to cultural issues.

Topics of interest include (but are not limited to): *semiotic approaches to design culture* • *the world of education in design semiotics / semiotics in design education* • *approaching and analyzing design processes from a semiotic point of view* • *meanings and meaning-making processes of products and object materials (including their functional and formal elements)* • *material engagement and semiotics* • *material memory and semiotics* • *critique of linguistic imperialism, strong textualism, and iconographical reduction in cultural semiotics with the aim of finding new ways to understand the “architectural” (Eco) types of cultural products better*

Interdisciplinary approaches—therefore submissions from any field in the humanities, social sciences, art and design education, and beyond—are welcome.

*Disegno* accepts research papers (c. 6000 words), essays (c. 3000 words), and book / exhibition / film reviews (c. 2000 words). If you are interested in contributing to the issue, please submit a 150–250 word abstract, 5 keywords, and a 130–150 word CV in prose form to [disegno@mome.hu](mailto:disegno@mome.hu). **Deadline: June 30.**

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