

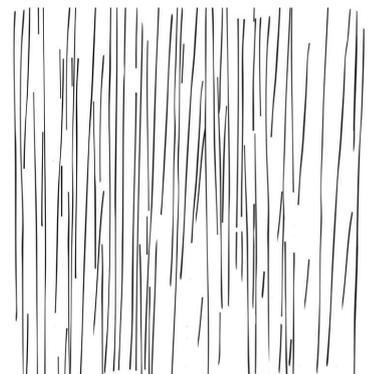
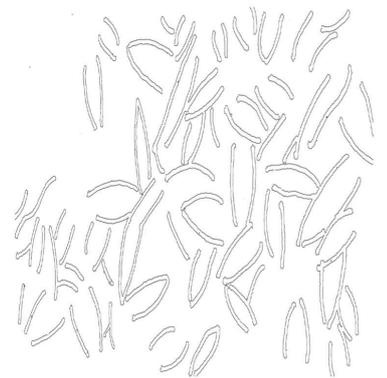
# UNBOUND

A Journal of Discourse &  
Creative Practices

**Unbound** is a non-disciplinary multimedia journal of Discourse and Creative Practices, including art, design and other imaginative expressions. It aims to break out of traditional disciplinary territories and boundaries considered self-evident markers of knowledge by giving expression to ideas and everyday practices that operate simultaneously on contiguous and often overlapping domains.

We believe, like thought and everyday practices, scholarly discourse too should be boundless and open. Hence, nondisciplinarity will free scholars and practitioners from the constraints, normative requirements and open possibilities for radical thought. The goal is not an avant-gardist rejection of all that is traditional, inherited or historical. Nor is the aim to renounce philosophers, theoreticians and scholars of past and present. Instead, the objective is to rescue and highlight non-disciplinary ideas, frameworks, practices and theories from ancients and moderns alike to think anew about theory and practices in art, design, humanities and social sciences

**Unbound** is a forum for all scholars and practitioners who generate discourse and engage in practices that blur the traditional distinctions between theory/praxis and that which cannot be classified into subjects and departments. Unbound is a medium for those individuals who are not only interested in reevaluating inherited paradigms, concepts, labels and ideas that have come to dominate thought processes, but also for those who want to experiment with new ways of engaging, theorizing and articulating the historical and the contemporary.

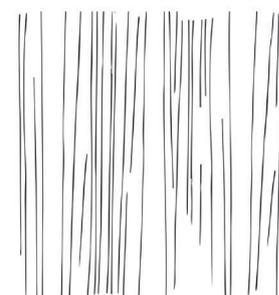
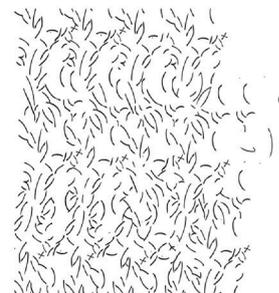


### Public Space and Memory

Submission Deadline: January 01, 2017

This special issue seeks to explore approaches to study of history, memory and public space from various perspectives, interpretations and media. Recent engagement with the complex nature of heritage has focused on public places as repositories of memories and sites of heritage and historical experiences. Focusing on memorials, public squares, museums, temples, and pilgrimage and heritage sites, such engagements have asked what these spaces mean to those who shape them, those who live there and those who visit them.

Public spaces, as we know, are also structured by social, political and cultural transitions as by diverse forms of cultural heritage. The creation of public space is often entwined with ideas of local identity and belonging. This issue will explore the ways in which the monumentalization of public spaces by the agencies of state are perceived. This issue will also explore if there are non-monumental forms of memorialization and the ways of understanding them in the context of public spaces. The following questions are central to the relationships we wish to explore: How do we understand the discourses around remembering and forgetting within heritage spaces? In what ways do migrant cultures invest public spaces with new cultural meanings? In an increasingly globalized world, how is historical memory reconfigured within new spaces? Do public spaces play a role in reshaping memory along with historical understanding? In what ways are digital technologies altering the ways in which historically significant sites are perceived? Are such technologies changing the nature of our interactions with heritage sites? Contributors are free to explore any aspect of these questions in their chosen mode of intervention.



## Submissions

Prospective contributors may choose to submit their work in any of the categories listed below, as long as it follows the category requirements.

We prefer that your contributions conform to the theme identified for the issue.

**Critiques:** Well-researched articles that rigorously examine ongoing debates and legacies, point to new directions and articulate new ideas. Article length: 2000 to 5000 words. All Critiques will be subjected to blind peer review.

**Praxis:** Practitioner notes and notes on ideas or a singular topic of interest, written by the practitioners themselves or by others who expound practice of an artist or designer. Article length: 750 to 1500 words. All notes and short articles in the Praxis section will be subjected to blind peer review.

**inClass:** Notes about design, art and new humanities pedagogy and interesting classes/studios delivered. Article length: 750 to 1500 words. All InClass notes will be subjected to blind peer review.

**Emerging Talent:** This section is reserved for undergraduate and postgraduate students. Students may submit work under any of the above categories or submit their designs and artwork for review. For art and design review see submission guidelines below.

**Curated:** This category invites writing, multi-media presentations, films and other audio-visual forms that attempt to explore and subvert the flexibility, immateriality of cyberspace. Cyberspace, which came with the promise of being a new and radical space, has been colonized by commerce, employed as an easy instrument of overbearing surveillance and in many ways a replica of the real world. This category invites a fundamental rethinking of what cyberspace is.