

Editorial

The Design Concept

Charlie Breindahl (Managing Editor of Artifact) and the guest editors: Maria Mackinney-Valentin (Associate Professor), Ida Engholm (Associate Professor and Editor in Chief of Artifact) and Kirsten Marie Raahauge (Associate Professor and Chief Editor),
The Royal Danish Academy of Fine Arts

The artist perpetuates his culture by maintaining certain features of it by “using” them. The artist is a model of the anthropologist *engaged*. It is the implosion Mel Ramsden speaks of, an implosion of a reconstituted socio-culturally mediated overview. In the sense that it is a theory, it is an overview; yet because it is not a detached overview but rather a socially

mediating activity, it is engaged, and it is praxis. It is in this sense that one speaks of the artist-as-anthropologist’s *theory* as praxis.

Joseph Kosuth: *The Artist as Anthropologist*//1975 (Part II. Theory as Praxis: A Role for an “Anthropologized Art”)



Photo and idea: Ivar Tønberg

Does this statement from 1975 by conceptual artist Joseph Kosuth about art also hold true for design? And is it still valid despite the transformations of design and the surrounding society that have taken place since 1975? In this volume of *Artifact*, we wish to explore design through the design concept, and thereby the societal praxis of designers through the theoretical concept of design. Design is praxis, but it is also formed by the way we frame the concept of design. We have endeavoured to give space for a rather broad range of contributors coming from both the many design disciplines and from surrounding fields in order to be able to show different angles on this subject matter. By focusing on the design concept and its different use in altering contexts, we want to open up for a discussion not only of the concept, but also and especially of the contemporary conditions of the disciplines it covers, and the societal contexts these disciplines have an impact on.

Given the simultaneous movement of the increasing impact of design on other parts of society, and the increasing confusion as to what “design” actually means, an investigation into this topic seems relevant; this will be unfolded in the Introduction.

We started by asking designers and others from KADK to contribute and then opened the volume up for contributors globally. For this reason the volume has a bias towards Danish contributions, but it also means that a specific everyday discussion among designers has surfaced through the volume.

This volume opens with only some of the articles; more will be published along the way. The articles come both from within the many disciplines of design and from outside the discipline, this means that the contributions cover a lot of topics and also a variety of perspectives on the design concept. Furthermore the contributions are written in different genres, so both essays and academic articles are represented in this volume; the genres also influence the content of the contributions, so this volume is rich regarding the many takes on the design concept that are presented. An interesting discussion about the design concept and the conditions of design today is hereby opened.

CORRESPONDENCE

Kirsten Marie Raahauge, Royal Danish Academy of Fine Arts, School of Design, Philip de Langes Allé 10, 1435 Copenhagen K, Denmark
E-mail: kmr@kadk.dk

Published online 28 July, 2015
ISSN 1749-3463 print/ISSN 1749-3471
DOI: [10.14434/artifact.v3i4.19394](https://doi.org/10.14434/artifact.v3i4.19394)
© 2015 Artifact