

échelles

call for illustrators

ÉCHELLES

Échelles is an editorial collective, born out of the need for a sharing platform. Focused on environmental design and more specifically, on spatial and material culture through a pluridisciplinary lens, *Échelles* is as diverse as the scales of design it touches upon.

The magazine strives to test the limits of these scales and seeks to observe, understand, and feel its environment and the issues and conflicts that inhabit it. It looks, in particular, to re-unite environmental and graphic design.

Échelles explores the implication of the arts, culture, history, society, politics, and environment on design. It collects essays, criticism, stories, interviews, conversations, and reflections on the built environment.

Finally, *Échelles* is committed to supporting and sharing the work of local artists, beginners, indigenous people, LGBTQIA2S+ people, and all people from marginalized communities, as readers and contributors.

DESIGN DE L'ENVIRONNEMENT

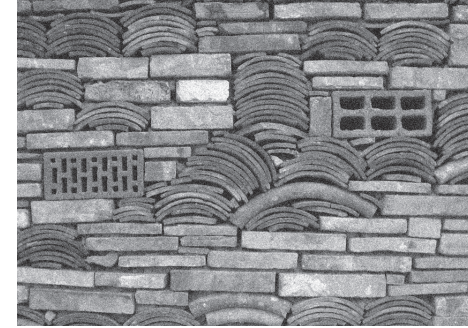
Environment design can be defined as the design of space, and the matter that occupies it; both the tangible and the imaginary. It is an integrated strategy, working across several registers and scales of design.

It deals with societal, cultural, and environmental spheres, allowing its practitioners to generate critical and ethical interventions and solutions.

Environmental design proposes an approach that is both technical, artistic, and systematic.

Spolia, neutral, plural
 Derived from the latin *spolium*.

Parts from a past building recycled and reused into new structures, most typically the reuse of classic Greek and Roman sculptures into paleo Christian and medieval architecture.¹⁻²



Ningbo Museum, Wang Shu, Amateur Studio.
 (photo courtesy of the architect)

Spolia is a familiar word in art history and archaeology jargon. Initially appearing for utilitarian purposes, spolia took place when access to nearby materials was scarce. Nearby existing buildings became a strategic source of building materials out of necessity. The result of this phenomenon is an architectural collage, made up of fragments of previous buildings. Spolia equally designates a new and repeated occupation of these previous buildings.

Beyond the architectural detail or collage, spolia is an affirmation of a conquering of the defeated. Spolia is the retranscribing and the “taking back” of history. The reuse of vestiges is a way to appropriate the symbolic value of the stones, to make them one’s own.

Today we tend to conserve and preserve the existing. Built culture is invested, interpreted and realized. *Échelles* wonders, is it time to move from appropriation to regeneration? Can we potentially spoilate our own history?

The notion of spolia is fascinating in its versatility, which manifests itself in architecture and construction as well as in immaterial phenomena.

Today, spolia represent much more than stones. Who is appropriating what? Spolia takes root in history, but can be found in contemporary issues.

Échelles 02 is our pretext to look at the world in review. We imagine the potentials of spolia used in every discipline. This exercise is at once playful and fundamentally critical. We invite you to both call into question and affirm this practice.

To explore spolia, we look to the ancient and the contemporary. We observe spolia to compare and contrast it with our own practices or those of our neighbors. We ask ourselves what this phenomenon can reveal about human nature. Why do we, as humans, so intuitively cite, draw inspiration, or even appropriate culture?

We invite you to imagine the spolia collages of today and of tomorrow.

Works cited :

1. Curl, James Stevens., and Susan Wilson. “Spolia.” *The Oxford Dictionary of Architecture*, 3rd ed., Oxford University Press, 2016.
2. Heinrich, Hall. “Spolia - Recycling the Past.” *Peter Sommer Travels*, petersommer.com/blog/archaeology-history/spolia/.

MANDATE

Échelles sees environmental design as pluridisciplinary and seeks to unite its own practice and graphic design, as these disciplines both participate in the creation of a (material) common culture.

We invite illustrators to create visual content for the magazine. The role of the selected designers and artists is to create editorial illustrations in collaborations with their paired author.

Upon the reception of abstracts and portfolios, we will couple contributors and illustrators. Illustrators are welcome to produce their visuals from the abstract and we encourage them to contact the author so both works can be informed by collaboration and exchange.

YOUR SUBMISSION SHOULD INCLUDE

- Last name, name
- E-mail, Phone
- Portfolio
You can join a PDF or share a website/online portfolio (behance) that represents your work as an editorial illustrator.
- Biography (+/- 200 mots)
Write a resume of your field of expertise and experience. Please write in the third person singular. This biography will be included in the magazine.

NOTE

All submissions should be original and exclusive to *Échelles*. Please do not send previous work.

Échelles is bilingual as is the community from which it emerges. Contributions are welcome in English or French and will be published in their original language.

Selected illustrators will be contacted on the first week of March. Final contributions are due on April first. The magazine will be launched next Fall.

SPECS OF FINAL MAGAZINE (FOR INFORMATION PURPOSES)

- Maximum size : 7,75 x 12 in. + 0.125 bleed on all sides.
- Format : PDF high resolution black and white* RGB.

*Black and white will be substituted by a color, monochromatic image.

Due date: March first at midnight

Send a single PDF, letter size (8,5 x 11 inches) at hello@echellesmag.com. Name the document as **EHELLES_NameLastname_title.pdf**

+

Portfolio (if necessary) as **EHELLES_NameLastname_PORTFOLIO**.

Join in the same message.

If you have any question, don't hesitate to contact us at hello@echellesmag.com

Presented in the first issue of *Échelles*, Sarah Entwistle's work inspired our current theme.

Verner, Amy. (2015, Octobre 29). Apartment story: Sarah Entwistle's family affects at Le Corbusier's Paris abode. Wallpaper. From <https://www.wallpaper.com/art/verner>

Spolia 101

Kinley, Dale. (2011) Roman Architecture Spolia. Proceedings of the American Philosophical Society. 145 (2), 138. From Jstor <https://www.jstor.org/stable/pdf/1558268>

Case study

Arch of Constantine. (2018, January 11, 12h00). Wikipedia: the Free Encyclopedia. From 2018, January 11 of https://fr.wikipedia.org/wiki/Arc_de_Constantin

Palimpsest City and Post-modern Urbanism

Rowe, Colin et Koetter, Fred. (1979). Collage City. Cambridge: The MIT Press.

Potential of ruins

Artemel, A.P.J. (2016, December 19). "Hardcore Heritage": RAAAF's Latest Experiment in Historical Preservation. Metropolis. From <http://www.metropolismag.com/architecture/hardcore-heritage-raaaf-reveals-its-latest-experiment-in-historical-preservation/>

(Tokenizing) Reconciliation

Stewart, Patrick et Fortin, David for the Royal Architectural Institute of Canada's Indigenous task force. (2017, June 20). Architects call for Indigenous design for new centre. [Statement]. From <https://www.raic.org/fr/news/les-architectes-pr%C3%B4posent-un-design-autochtone-pour-le-nouveau-centre>