

Design contributes to interdisciplinary research in three ways:

- in the aid of a project within another discipline (e.g. design for healthcare)
- contributing to a matter of concern (e.g. Latour 2004) that crosses disciplines, but as a substantive research partner in a project led by another discipline (e.g. design for smart grids)
- in a leadership role on a project that crosses disciplines, and addresses a matter of concern (e.g. design of mediating artifacts)

Matters of concern are topics that are not the central research area for any given discipline, but instead require contributions from many disciplines. Erling Björgvinsson, Pelle Ehn, and Per-Anders Hillgren, of the Malmö Living Labs, talk about “matters of concern” in the context of their work as being served by Things (“Socio-material assemblies”), as opposed to the usual “things” of products and services.

The field of Public Health in the United States is another such example, pulling in those who work on medical issues as well as public policy into a larger interdisciplinary group. However, research into most matters of concern is led by a specific field that has a natural affinity or closest affiliation for the subject matter, so projects dealing with smart grids, for instance, tend to be led by people from electrical engineering, even though the social or political aspects may be as challenging as the technical ones. For that reason, electrical engineers working with smart grids will often include social scientists and designers on the research team.

With this issue we ask a series of questions in order to ask researcher to more precisely articulate and describe design-led research: What are examples of design-led research projects addressing matters of concern, what are the defining traits of such projects, and what has design brought that other disciplines could not? What legitimates the designer as a leader? What authority, expertise, or qualifications must a designer possess to lead? What does design contribute to research projects—a specific ability to form knowledge or an ability to assemble discrete pieces into a unified whole? What are the design methods or strategies used in research? And, are these methods succinctly defined at the commencing of a project or developed as the research unfolds?

Inherent in this examination is the desire to identify and recognize what design brings to research. Designers are trained to address multi-parametric tasks, with testing, evaluating, and redefining the design “problem” through every stage of the process whether designing a library or silverware. Designers are necessarily interdisciplinary. To get something into the physical form, designers may work with a range of specialists (digital, electrical, material), and then partner with manufacturing or construction teams. The tools designers use include sketching, and modeling (virtual and physical) alongside text-based, visual, and haptic analysis. With these qualities, the discipline of design brings unique approaches to research and to pressing societal needs.

This special issue of *Diseña* invites authors to contribute papers where the research into a matter of concern has been led by designers. In some cases, this may be because there are projects whose subject matter has a natural affinity for design. In other cases, it may be that the subject is one that no other discipline wishes to tackle, so design becomes the *de facto* leader.

The other disciplines involved can range widely. For example, we are interested in papers dealing with one or more of the following topics:

1. Industry
2. Organizational Design
3. Social Good
4. Urban Design
5. Urban Hacking and Urban Prototypes
6. Smart Cities
7. Water
8. Electricity
9. Ecology Design
10. Public services as public space
11. Public Interest Design
12. Scale
13. New Materials
14. Speculative/critical/provocative prototyping
15. Design for disassembly
16. Infrastructuring
17. Fashion
18. Food
19. Political design or design for political action
20. Visualization

If interested, please submit your manuscript in www.revistadisena.uc.cl by February 28, 2018. Revisions and modifications after the peer-review process need to occur during April 2018, as the issue will come out in July 2018.

Only contributions in English will be accepted. The length of the manuscripts will be from 3,500 to 4,000 words. All manuscripts should include figures and images illustrating the argument. Captions are mandatory.

Authors must also provide an abstract (140 words max.) and five keywords, as well as a short 150-word bio. Citations and list of references must follow APA style.

Please, see instructions for authors below.

* * *

ESCUELA DE DISEÑO
PONTIFICIA UNIVERSIDAD CATÓLICA DE CHILE

INSTRUCTIONS TO AUTHORS
GUIDE FOR THE PUBLICATION OF ORIGINAL RESEARCH ARTICLES
AND LITERATURE REVIEWS

Parts and Scheme of the Manuscript

Manuscripts must be composed of six parts, presented in the following order:

1. ARTICLE IDENTIFICATION
2. ABSTRACT
3. TEXT AND CITATION
4. REFERENCES
5. CAPTIONS
6. AUTHOR'S PROFILE

1. ARTICLE IDENTIFICATION

- a. Title
- b. Five keywords
- c. Author's first and last name
- d. Institutional affiliation of the author (department and institution)
- e. City and country of the institution
- f. Institutional email

Example:

- a. Ethnographic methodologies applied to the design of a learning game.
- b. Keywords: Cognitive Ethnography, Learning by playing, Discourse Processing, Prototype, Testing
- c. Antonia Costa
- d. Escuela de Diseño, Pontificia Universidad Católica de Chile
- e. Santiago, Chile
- f. acosta@puc.cl

If an article has multiple authors, each author must fill in the required fields c, d, e and f.

If the work is funded by a research fund, the author should put an asterisk at the end of the title and write a short note at the bottom of the article identification page, as indicated in the following example:

LANDSCAPE, PHOTOGRAPHY AND DESIGN*

* Information provided in this article is the result of Fondecyt Research #103432, titled: "Digital retouching and photographic staging". Main researcher: Nelson Montes H. Co-researchers: Juan Ruiz and Horacio Encina.

If the author has previously published another article about the same research, he should refer to that publication. Using the same resource described above, he must indicate all the data of the publication (title, journal, volume, number, publication date and pages).

2. ABSTRACT

All manuscripts must have a summary of 140 words containing a summary of the contents of the article. The abstract should state the purpose of the paper, the methodology used, the results obtained and the conclusions presented in the document. The abstract should not include arguments that are not present in the body of the article.

3. TEXT AND CITATION

Organization of the text

The length of the manuscripts will be from 3,500 to 4,000 words. Due to translation costs, manuscripts are not expected to exceed this limit.

All formal aspects of the manuscript must adhere to the style of the sixth edition of the American Psychological Association (APA) Publication Manual.

Citation in the text

Quotations must follow APA style. When quoting and paraphrasing, always provide page number.

Example:

A recent study of rental prices in central neighborhoods concludes that prices behave cyclically, without a stable pattern in the duration of ups and downs (Bernardi & Moccione, 2010, p. 223).

When successively incorporating several ideas or arguments of an author, you must quote as many times as necessary to make the source of the information clear.

When you quote or paraphrase secondary sources, that is, sources that you did not consult directly but through another source consulted, should follow the scheme proposed by the American Psychological Association (APA).

Example:

Ariès points out that the dead body became a source of macabre eroticism, becoming an object of desire, as can be seen in the popular literature of the time, which includes “scenes of sensuality and desire, performed by living who made love with the dead” (As cited in Jiménez Aboitiz, 2012, p. 181).

Use of footnotes

Authors may use footnotes to comment the text. Footnotes should not be used to annotate bibliographical references.

Footnotes should be indicated with Arabic numerals, in brackets, in superscript position, as shown in the following example:

... the faculty was forced to rethink the themes and the methodological and cognitive instruments when it happened to become a numerous entity ⁽¹⁾. The teachers...

(1) In 1970, Design Schools registered 3,500 enrollees, a figure which remained stable until the end of the 1990s. From that moment, the student population will grow in a sustained way to reach 12,000 enrolled in the 2005-2010 period.

4. REFERENCES LIST

Authors must attach the complete references list at the end of the article. Entries must be ordered alphabetically, according to the author's last name. The information on the sources should follow the guidelines proposed by the American Psychological Association (APA).

Examples:

Sánchez, J.C. (2014). Research and design. Santiago, Chile: Universitaria.

Sánchez, J.C. (2016). Research methods applied to the creation of design projects. In J. Trujillo (Ed.), Applied Research (pp. 32-78). Cambridge, England: Oxford University Press.

Sánchez, J.C. (2016). Statistics as a tool for designing. Design International Journal, 45 (2), 333-367.

5. IMAGES

Authors will be able to illustrate their arguments with images (photographs, drawings, planimetries, maps, schemes, etc.). All images must be numbered.

Captions

The legend should describe the image, explaining very briefly what arguments included in the article are illustrated.

If the image refers to a design project or work, the author should add the name of the author, the name of the project, the date of creation and the credits of the image.

List of images

The authors must identify the images in a special list, following the models detailed below:

Photographs

1. Image Number
2. Text at the bottom of the image
3. Credit of the image
4. Image source

Example:

Figure 1:

Portrait of the potter Norberto Oropesa.

Photograph: J. Luis Amenábar, 1921.

Source: Castillo Espinoza, E. (2012). Norberto Oropesa, master potter. Santiago, Chile: Consejo Nacional de la Cultura y las Artes.

Project images

1. Image Number
2. Name of the work, author of the work, year of completion (for works with location, indicate city or location)
3. Text at the bottom of the image
4. Credit of the image
5. Image source

Example:

Figure 2:

Interactive sound installation, Miguel Morales, 2003, Valparaíso (Chile).

Located in Monjas hill, the installation was the object of interventions by the neighbors.

Photography: Andrés Santa Cruz, 2003.

Source: www.soundscape.com

Graphics, tables, schemes or infographics

1. Image Number
2. Title of chart, table, etc.
3. Graph source, table, etc.
4. Year of the information

Example:

Figure 3:

Most polluted cities in the world.

Source: World Health Organization, 1993.

6. PERSONAL PROFILE

Authors should include a personal academic profile whose length should not exceed 120 words. The profile should contain the following information:

Given Name	Family Name
Degree	University
Post degrees	Universities
Academic position (principal)	University Faculty School/ Department
Last or most relevant publications (máx. 3)	Article Title Name of the journal Volume Number Book title Publisher Year
Participation in editorial committees	Journal
Special recognitions and awards	Recognition Institution Year