

SUBMISSION

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Design research and practice are responsible for articulating and materializing structural oppression (Fanon, 2007; Freire, 1996; hooks, 2014) into everyday objects and experiences. There is a growing strand of research that denounces the complicity of design in racism (Souza, 2020), heteronormativity (Santos, 2018), ableism (Liao & Huebner, 2021), colonialism (Angelon & van Amstel, 2021), anthropocentrism (Forlano, 2016), and other forms of oppression.

These works open up the possibility of occupying, reclaiming, repairing, and restoring what oppressors have done with design in the past. Pluriversal design (Noel, 2020), feminist designs (Bardzell, 2010), design justice (Costanza-Chock, 2018), multispecies design (Westerlaken, 2020), designing for liberation (Jack & Tuli, 2021), and designs of the South (Gutiérrez Borrero, 2015) are some approaches that shift design research from denouncing to announcing new realities. This shift is a dialectical result of social movements reaching design practice while, at the same time, design practice reaching social movements.

This Special issue welcomes research that contributes to sharpening the understanding of oppression in design and increasing the solidarity between the different struggles for liberation that cut across design. Contributions can include theoretical or methodological essays, ethnographic accounts, case studies, or visual papers that interrogate and challenge oppression in design.

Theme breakdown

- Gendered, feminist, and intersectional designs
- Racialized and anti-racist, Black, abolitionist, afro-centric designs
- Ableist and anti-ableist, posthumanist, multispecies designs
- LGBTQIA+ designs
- Marxist designs that account for labor, precarity, and revolution
- Indigenous, decolonial, postcolonial, countercolonial, declassificatory, unsettling, and pluriversal perspectives over design
- Handiness oppression, craftwork, material culture, and alternative production circuits
- Critical pedagogy in design, designing for liberation, emancipatory design, design for social justice
- Designs of the oppressed, designs of the South, South to South dialogues, subaltern designs, marginalized designs, user design, other designs
- Counter-projects, alterdesigns, antidesign, undesigning, and infradesign

Please submit your manuscript for peer-review in www.revistadisena.uc.cl by **March 30, 2022**.

Only contributions written in English will be accepted. Please read the instructions for authors.

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SUBMISSION GUIDELINES

Please read the instructions for authors.

Submissions must include:

- An **English language** contribution of **3,500-4,000 words**, with references in **APA** Style.
N.B. the text should be **anonymized** for blind peer-review. Please, upload Word documents (not PDF).
- An **abstract** (140 words max.).
- Five **keywords**
- A **personal profile** of each author (150 words max.).

After peer-review, corrections will need to take place in June 2022. The issue will be published in August 2022.

ABOUT THE JOURNAL

Diseña is a peer-reviewed, biannual, and bilingual publication by the Escuela de Diseño of the Pontificia Universidad Católica de Chile.

Diseña promotes research in all areas of Design. Its specific aim is to promote critical thought about methodologies, methods, practices, and tools of research and project work.

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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, planimetry, 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)
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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 (max. 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