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Aesthetics of interaction is a knowledge area with various application domains in design, among which are industrial design, product and service systems, social networks, built environments, artificial intelligence, human-robot interactions and human-computer interactions. As the use of emerging technologies has become increasingly integrated with design – e.g., mixed reality interfaces through multimodal technologies – the ways of addressing aesthetics in interaction are under development and constantly evolving.

Despite the increased attention to the topic, the understanding of design for aesthetic interaction seems to remain limited and fragmented in terms of its impact on short- and long-term user experience, as well as its effective implementation in both design practice and education. The diverse areas of applications and the varying approaches may make it complicated to pursue interaction-informed design processes and methods to demonstrate its added value in the process of the product, including service and system development.

In response, this issue aims to develop a better understanding of the practice of design for aesthetic interaction, giving insights into its approaches, access, uptake and implementation, and of its role in design innovation. We intend to bring together researchers and practitioners to establish a discussion platform that shares state-of-art insights into theories and methods of design for aesthetic interaction. We also aim to promote the exchange of ideas on the following issues, among others:

- Benefits of aesthetic interaction for the user experience;
- Integration of aesthetic interaction with emerging technologies;
- Opportunities and obstacles to incorporate aesthetics of interaction in the design processes;
- Methods and tools that are being used for designing for aesthetic interaction;
- The need to address aesthetic interaction through transdisciplinary collaborations.

In addition, the issue will cover design cases that demonstrate the practice of design for aesthetic interaction in human-computer interaction or service design in general, and to particular cases – e.g. healthcare, automotive, social networks and media, to name a few.

We hope that this collective effort stimulates discussions about the potential of aesthetics of interaction, proposing future challenges and a set of recommendations to consolidate this field of design.

If interested, please submit your manuscript in [www.revistadisena.uc.cl](http://www.revistadisena.uc.cl) by February 22, 2019. Revisions and modifications after the peer-review process need to occur during the first weeks of May, as the issue will come out in August 2019.

The length of the manuscripts will be from 3,500 to 4,000 words. The authors can include figures and images. Authors must also provide an abstract (140 max words) and five key words, as well as a short 150-words bio. Citations and list of references must follow APA style.

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

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**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](mailto: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).

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**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.

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### 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 <sup>(1)</sup>. 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.

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### 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](http://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