

## Contributors

**Lara Allison** is currently a Ph.D. candidate at Columbia University and is writing a dissertation on the Bauhaus in Chicago. She is also a lecturer in the Art Department at Lake Forest College.

**Paul Atkinson** oversees 3D Design for the School of Art, Design and Architecture at the University of Huddersfield, UK, where he teaches design history and product design practice.

His area of interest lies mainly in post-war product design, and in particular in the history of personal computing. Previous publications include an edited special issue of the *Journal of Design History: Do-It-Yourself: Democracy and Design* (2006), "The Best Laid Plans of Mice and Men," (*Design Issues*, 2007) and "Man in a Briefcase" (*Journal of Design History*, 2005).

**Rabah Bousbaci**, after his architect diploma and some professional practices, completed his postgraduate degrees in architecture (M.Arch., Univ. Laval, Canada) and environmental design (Ph.D., Univ. of Montreal, Canada). In his doctoral thesis (2002), he describes the main theoretical models of architecture and design disciplines, and he discusses the possibility for ethics to serve as a philosophical ground for architecture. In 2004, he was invited as a postdoctoral researcher to the "Centre de recherche en éthique" at the University of Montreal. Since January 2005, he has been an assistant professor at the University of Montreal Interior Design Program, where he teaches theories of the project. He is mainly interested in the philosophical issues (phenomenology, hermeneutic, ethics, and methodology) raised by the concept and practice of the project in design disciplines.

**Andy Dong** is a senior lecturer with the Faculty of Architecture, Design and Planning at the University of Sydney. His research explores the homology between design and language, from theoretical dimensions to neurocognitive and genetics-related capacities. These investigations are establishing new methodology and instruments for design research and new ways for becoming designed.

**Kjetil Fallan** is an assistant professor of design history at the University of Southern Denmark. He has studied engineering design, sociology, and history, and received his Ph.D. in cultural history for a dissertation on mid-twentieth century Norwegian industrial design from the Norwegian University of Science and Technology in 2007. Fallan has published articles in *History and Technology*, *Journal of Design History*, *Architectural Theory Review*, *Nordic Journal of Architectural Research*, and *Scandinavian Journal of Design History*.

**Carma Gorman** is an associate professor of the history of art and design at Southern Illinois University, Carbondale, where she teaches courses on the history of graphic design and industrial design. She has published reviews and articles on twentieth-century design in *American Quarterly*, *Design Issues*, *Studies in the Decorative Arts*, and *Winterthur Portfolio*. She has edited a primary-source anthology, *The Industrial Design Reader* (2003), and, with David Raizman, has co-edited *Objects, Audiences, and Literatures: Alternative Narratives in the History of Design* (2007).

**Victor Margolin** is professor emeritus of design history at the University of Illinois, Chicago. He is founding editor and now co-editor of *Design Issues*. Recent books include the *Politics of the Artificial: Essays on Design Studies and Culture is Everywhere: The Museum of Corn-temporary Art*.

**Gavin Melles** is a lecturer in research degree skills with the Faculty of Design, Swinburne University of Technology (Australia). His interests are in the academization of design research, education, and the use of anthropology, and the social sciences in design. He has recently written about curriculum for international students in the journal of *Art and Humanities in Higher Education*, and visualization in doctoral projects for the journal *Art, Design and Communication in Higher Education*, and has presented at international conferences (Connected07, Sydney, Australia; Design Research Society, Hong Kong) on the nature of transdisciplinarity in design research.

**Massimo Negrotti** is full professor of methodology of human sciences at the University of Urbino. His main areas of interest are cybernetics, methodology and the theory of the artificial. He has carried out theoretical studies on the relationship between culture and advanced technologies since 1980.

**Humberto Valdivieso** has a Bachelor of Arts and Literature, and holds a master's degree in social communication at Universidad Central de Venezuela. He is a professor of postgraduate studies in marketing as well as art history, semiotics and image theory. Professor in the Schools of Arts and Social Communication at Andres Bello Catholic University (UCAB). Valdivieso is a researcher at the Humanistic Research and Formation Center at UCAB. He directs the Aesthetics Contemporary Speech research path and *Baciyelmo Magazine* at the School of Literature at UCAB. He has written articles for the books "Is Art Global History?" edited by James Elkins, and Santiago Pol's "Venezuelan Posters," launched at the Mexico International Biennial of Poster in 2004. Prof. Valdivieso has published magazine articles in *Baciyelmo*, "Temas de Comunicación UCAB" (Communication Issues UCAB), "Investigaciones Literarias UCV" (Literature Research UCV), (*The National Magazine of Culture*) *La Revista Nacional de Cultura*, among others. He has presented his research in art and design in several congresses and conventions. His work as a curator includes the exhibitions, "Color, Love and Heat in Little Venice"; "Santiago Pol in the 51st Venice Biennial", "Graphic Quixote" "God's Barrel"; "Art, Science, and Technology In Rolando Peña's works at UCAB"; "Signs of Hollowness: Ivan Rojas in Nueva Cadiz Museum in Margarita"; "Santiago Pol's Movie Posters". Humberto Valdivieso has also made catalogs for several visual artists.

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## Notes to Contributors

The preferred method of submission is by email to: dsc6@andrew.cmu.edu But, authors may also submit hard copies by submitting seven copies of each manuscript for consideration to the Editorial Board, *Design Issues*, School of Design, Carnegie Mellon University, 110 Margaret Morrison, Pittsburgh, PA 15213-3890. Authors are advised to keep a copy of their manuscript as protection against loss in transit. A short biographical statement, including present affiliation and previous publications by the authors, is required. After acceptance of the article author will be expected to send a computer file of the article.

### Text Format

Manuscripts, including text, endnotes, long quotations, tables, illustrations and captions, should be typed double-spaced with approximately 250 words per page. The preferred length is a maximum of 5,000 words, or 20 pages, of text. Pages should be numbered consecutively, including separate pages following the text for endnotes and illustration captions.

If possible, the style of the manuscripts should conform to the *Chicago Manual of Style*, latest edition, published by the University of Chicago Press. Authors outside of the United States should use an equally standard style manual.

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The first mention of a particular work should appear fully cited; subsequent material should appear in shortened form.

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Book reviews are solicited by the Book Review Editor. The length of the review will be determined jointly by the Book Review Editor and the Editorial Board. Reviews should conform, if possible, to *Chicago Manual of Style*, and the editorial guidelines for articles mentioned above.

Persons interested in being considered as reviewers should send a current resume to the Book Review Editor.

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*Design Issues* invites submission of visual projects of a theoretical or experimental nature. The primary criteria for selection are that the work be provocative and of high visual quality. All work should be submitted in black and white. Photostats or photographs are preferred and should be 8"x10" black and white glossy. Slides will NOT be accepted. Work will be resized as necessary. Bleeds and crops will not be made unless specifically noted by the designer.

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Letters that comment on articles and reviews will be sent to the author of the original article for response.

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### Editorial Correspondence

c/o Diane Stadelmeier

*Design Issues*

School of Design

Carnegie Mellon University

110 Margaret Morrison

Pittsburgh, PA 15213-3890 USA

telephone: (412) 268-6841

fax: (412) 268-3088

e-mail: dsc6@andrew.cmu.edu