

## Contributors

**Anthony Crabbe** is Reader in Design at Nottingham Trent University (NTU), and is now primarily involved in design knowledge transfer collaborations with external businesses and agencies. He is presently engaged in a number of projects investigating novel uses of waste cellulose as aggregates for thermoset molded products.

**Rebecca Dalvesco** obtained her PhD from Arizona State University in architectural history theory, and criticism. Her MS is in industrial design theory, criticism and methodology; her BFA, drawing/painting. She has published numerous essays on film, industrial design, interior architecture, and architecture. Her book *Fuller Speak* pertains to Richard Buckminster Fuller's Dymaxion Vehicle and Fuller's language. Dalvesco was art history chair and design historian at The University of Wisconsin-Stout. She later became assistant professor at The School of The Art Institute of Chicago, Department of Architecture, Interior Architecture, and Designed Objects; and was also a faculty affiliate of the school's Art History Department.

**Carl DiSalvo** is an Assistant Professor in the Digital Media program in the School of Literature, Communication, and Culture, at the Georgia Institute of Technology. Since 2010, DiSalvo has also served as the book review editor for *Design Issues*.

**Elizabeth Guffey** is Juanita and Joseph Leff Distinguished Professor of Art and Design History at Purchase College, State University of New York. She is the author of *Retro: The Culture of Revival* (Reaktion, 2006) and *Poster* (forthcoming). She is also founding editor of the journal *Design and Culture*.

**Christine M. E. Guth** leads the Asian design history specialism in the Royal College of Art and Victoria and Albert Museum Design History Programme. She is the author of many publications on Japan, including *Art, Tea and Industry: Masuda Takashi and the Mitsui Circle* (1993) and *Longfellow's Tattoos: Tourism, Collecting, and Japan* (2004). This essay is part of a larger Project on the global history of "The Great Wave."

**Terry Irwin** is co-designer for this cover of *Design Issues* 28, no. 2 and the Head of the School of Design at Carnegie Mellon University, Pittsburgh. She was a founding partner and creative director in the San Francisco office of MetaDesign, an international design firm from 1992-2001. She received her MFA from the Basel School of Design in Switzerland in 1986 and completed an MSc in Holistic Science from Schumacher College/Plymouth University in Devon, England in 2004. She is currently a PhD researcher with the Center for the Study of Natural Design at the University of Dundee, Scotland.

**Marcus Jahnke** (MFA in Design; BSc in Innovation Engineering) is a PhD student in Design at Business & Design Lab within HDK, the School of Design and Crafts at the University of Gothenburg in Sweden. His thesis (2012) explores the intersection between design practice and innovation. The study is empirical and involves several designers and companies in an experimental set-up. In earlier research, Marcus studied design and gender issues as well as sustainability issues in relation to design. Marcus also has a practice background from the automotive and building sectors.

**Gideon Kossoff**, co-designer for this cover of *Design Issues* 28, no. 2 and originally from London, UK, is a social ecologist and design theorist based in Pittsburgh, PA. He has recently been awarded a PhD in Design from the University of Dundee, Scotland. In his thesis, he developed a holistic framework for the designed transition to a sustainable society. From 1998 to 2007, he worked at Schumacher College, an international center for ecological studies in Devon, UK. Here, among other roles, he was administrator and course tutor on the MSc in Holistic Science and also curated the College library.

**Stéphane Laurent** is a French historian of art and design. He published numerous books and articles related to those fields. He has been invited as a visiting scholar by prestigious institutions such as the Japan Foundation, the National Gallery of Art, Washington DC and the Center for Chinese Studies, Republic of China.

**Grace Lees-Maffe**, FHEA, is Managing Editor of the *Journal of Design History* and Reader in Design History at the University of Hertfordshire, UK, where she coordinates the Theorizing Visual Art and Design (TVAD) Research Group in its work on relationships between text, narrative and image. Her research centers upon the mediation of design and her publications include *The Design History Reader* (Berg, 2010) and *Writing Design: Words and Objects* (Berg, 2011).

**Maura Lucking** is currently pursuing a master's degree in Modern and Contemporary Art History, Criticism and Theory from the School of the Art Institute of Chicago, where she was awarded the department's full trustee fellowship. Her thesis research investigates the role of environmental psychology on the design practice and pedagogy of Los Angeles architect and educator Ray Kappe between 1965 and 1976.

**Claudia Mareis**, DPhil, is a Senior Researcher at the NCCR “eikones,” University of Basel. Her research interests include the history and theory of design, creativity techniques, and the history of knowledge in the 20th century. She teaches at several art schools and universities in Switzerland and Germany, and is a board member of the German Association for design theory and research DGTF, as well as a member of the “Board of International Research in Design” at Birkhäuser Publisher.

**Jonathan Mekinda** is a historian of modern and contemporary architecture and design and a Visiting Assistant Professor in the School of Art and Design and the Department of Art History at the University of Illinois at Chicago. He received his PhD in the History of Art from the University of Pennsylvania, where his work was supported by the Samuel H. Kress Foundation. His current research investigates architecture and design in Italy between 1930 and 1960, with a particular focus on the Neorealist culture of the postwar period.

### Cover Design Concept and Acknowledgements

#### Cover Design Concept

Cover designers Terry Irwin and Gideon Kossoff referenced chaos/complexity theories in developing the Design Issues 28, no. 2 front and back cover design concept. In chaos theory, the “butterfly effect” refers to the sensitivity to initial conditions present within open, non-linear systems of all kinds, such as the weather, ecosystems and social organizations. Small changes in one place in a system can result in large, unpredictable changes elsewhere. The effect was named by mathematician and meteorologist Edward Lorenz who posited that a hurricane’s formation could be the result of a butterfly flapping its wings in a distant place, several weeks prior. He designed a simple model of weather conditions comprised of three coupled, non-linear equations. The visual representation of this concept is the “Lorenz attractor” which is shown on the cover along with its mathematical equations. This dynamic can be seen in social systems and is embodied in the Occupy Wallstreet movement. The original challenge, issued by Adbusters in July of 2011, was similar to the flap of the butterfly’s wings. This simple, localized action gathered momentum and much like the hurricane, has become a global movement, empowered by communication design and social network technology such as twitter; #OWS. The posters on the back cover were produced spontaneously by artists, activists and designers from around the world and are only a small representation of this grassroots phenomenon.

#### Acknowledgements

Front Cover: Lorenz attractor courtesy of Ivo Petras, Technical University of Kosice, Slovakia.

Back Cover: #OCCUPYWALLSTREET announcement courtesy Adbusters, [adbusters.org](http://adbusters.org)

Occupy Wallstreet posters courtesy of Occupyprint.org including the following artists and designers (left to right): John Emerson, Brooklyn, New York; Alexandra Clotfelter, Savannah, GA; Kennardphillipps, London; Nick Seman, Akron, OH; Juanito Sienfuegos, Mexico City; Aaron Samsel, New York City, NY; Josh MacPhee/[justseeds.org](http://justseeds.org), Brooklyn, NY; Christine Fuller, Naples, FL; Dread Scott and Kyle Goen, Brooklyn, NY; Mason London, London, UK; Colectivo Cordyceps, Mexico City; Mark Miller, Los Angeles, CA; Kevin Yuen Kit Lo/LOKi design, Montreal, Canada; Fahmi Reza, Kuala Lumpur, Malaysia; Fahmi Reza, Kuala Lumpur, Malaysia; Mario Klingemann, Munich, Germany; Keisuke Narita, Tokyo, Japan; Nobodycorp Internationale Unlimited, Indonesia; Fabian Tabibain, New York, NY; Nobodycorp Internationale Unlimited, Indonesia; Cloudesley Rook-Hobbs, Regina, Canada; Edinblack, KA; Jamaa Al-Yad Artists’ Collective/[jamaalyad.org](http://jamaalyad.org), Beirut, Lebanon; Dave Loewenstein, Lawrence, KA; Ray Cross, Bushwick, NY; Fred Davis, Los Angeles, CA; Dave Loewenstein, Lawrence, KA; Jay Bryant, Seattle, WA; Would Occupy, Rio de Janeiro, Brazil; Tarek Salhany, London, UK; Lisa DiPetto, New York, NY; Krysteff, Bournemouth, UK; Brad Kayal, San Francisco, CA; Dignidad Rebelde, Bay Area, CA; John Emerson, Brooklyn, NY; Michael Swarts, Biloxi, MI; Rob Sheridan, Los Angeles, CA.

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