

## Contributors

**John R. Blakinger** is a doctoral candidate in art history at Stanford University and a Twenty-Four-Month Chester Dale Fellow at the Center for Advanced Study in the Visual Arts in Washington, D.C. He studies the history, theory, and criticism of modern and contemporary art. His dissertation considers the relationship between art, science, and militarism during the Cold War through the work of Gyorgy Kepes. He recently curated an exhibition titled *The New Landscape: Experiments in Light by Gyorgy Kepes* at Stanford's Cantor Arts Center.

**Søsner Brodersen** is assistant professor at Department of Development and Planning, Aalborg University Copenhagen. She has a Master degree and PhD in Engineering. Her research focus is on the socio-material approach to design and innovation. Her main research areas are user-participation, participatory design and user-driven innovation with special focus on healthcare technologies, marginalized people and multicultural design challenges.

**Kees Dorst** is professor of Design Innovation at the University of Technology, Sydney, and professor of Entrepreneurial Design at Eindhoven University of Technology, The Netherlands.

**Gökhan Ersan** is a visual communication designer, design historian, and educator based in Chicago. He holds a PhD in the history of art and design at the University of Illinois, Chicago. His writing explores relationships between technology and design in shaping material culture. He has taught visual communication design at the School of the Art Institute of Chicago since 2001, on topics ranging from book design to information design.

**Leonor Ferrão** is an historian of Design and Architecture. She is a postdoc fellow in the research *Glossolalia: an alphabet of critical keywords on design* at the Faculty of Architecture, University of Lisbon (FA/UL), funded by *Fundação para a Ciência e Tecnologia* (FCT). She is Assistant Professor at FA/UL and Researcher of the CIAUD (FA/UL). Her main teaching subjects include history of architecture (Modern period), history of design, theory of design and design criticism and creative processes in design. Her main research themes are classicism in architecture and product design theory, criticism, and history.

**Rubén Fontana** designed this cover of *Design Issues* (Vol. 31, No.2). He is director of Typeface Design Degree at the University of Buenos Aires, and founder and director of the FontanaDiseño Studio. He is editor of the *Tipográfica* magazine. Fontana organized the *Letras Latinas Biennale* in 2004 and 2006, and he designed the typefaces *Fontana*, *Andralis*, *Chaco*, *Palestina*, and *Distéfano*. He was awarded by the Type Directors Club of New York and ATypI; he has also received the Platinum Konex Prize, The National Design Award of Cuba, and Spain's Design Award. Fontana's graphic work is displayed at the Museum of Modern Art of New York.

**Pedro Gentil-Homem** is a Designer and Assistant Professor at the Faculty of Architecture and Arts, Lusíada University of Lisbon (FAA/ULL), Member of the Research Centre in Territory, Architecture and Design (CITAD-ULL), and Collaborator of the Research Centre in Architecture, Urban Planning and Design, Faculty of Architecture, University of Lisbon (CIAUD-FA/UL). He concluded postgraduate studies in drawing at the Faculty of Fine Arts, University of Lisbon (FBAL) and PhD in Design at the Faculty of Architecture, University of Lisbon (FA/UL). Main teaching subjects: design and drawing. Main research themes: Design History and Criticism.

**Meiken Hansen** has a Master of Science Engineering in the field Design and Innovation. Her master thesis was focused on user oriented product development. She is currently a PhD student, studying smart-grid innovation, intelligent homes and consumer practices.

**John Harwood** is Associate Professor of Art for Modern and Contemporary Architectural History and Co-Chair for Art History in the Department of Art at Oberlin College. He is the author of *The Interface: IBM and the Transformation of Corporate Design, 1945–1976* (University of Minnesota Press, 2011), and an editor of *Grey Room*, a journal of art, architecture, media and politics published by MIT Press.

**DJ Huppertz** is Senior Lecturer at Swinburne University of Technology's School of Design in Melbourne, Australia. He recently completed an edited collection, *Design: Critical and Primary Sources*, for Bloomsbury.

**Hanne Lindgaard** is an Ethnologist with a PhD in Engineering. She is associate professor in User Oriented Design at the Department of Development and Planning, Aalborg University Copenhagen. Her main focus is on combining ethnographic field study methodology with engineering design approaches. Her research areas are a sociotechnical approach to design and innovation, User Oriented Design, Field observations, Co-creation, healthcare technology and intercultural design challenges.

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**Peter McNeil** is Professor of Design History at University of Technology Sydney and Professor of Fashion Studies at Stockholm University. His publications investigate relationships between artifacts, social space and the built environment. They include *Shoes* (2006, with Giorgio Riello).

**Victor Margolin** is Professor Emeritus of Design History at the University of Illinois, Chicago. He is a founding editor and now co-editor of *Design Issues*. Professor Margolin has published widely on diverse design topics and lectured at conferences, universities, and art schools in many parts of the world. Books he has written, edited, or co-edited include *Propaganda: The Art of Persuasion; WW II; The Struggle for Utopia: Rodchenko, Lissitzky, Moholy-Nagy, 1917–1936; Design Discourse; Discovering Design; The Idea of Design; The Designed World; The Politics of the Artificial; and Culture is Everywhere: The Museum of Corn-temporary Art*. The first two volumes of his three-volume *World History of Design* will be published in early 2015.

**Fedja Vukić** is associate professor of design theory and history at the Graduate School of Design, Faculty of Architecture, University of Zagreb, Croatia. Vukić got his PhD at the University of Ljubljana, Slovenia, and was a Fellow of The Wolfsonian Foundation Research Centre, Miami Beach, Florida in 1995. Fedja publishes reviews and scholar papers on visual communications and design in Croatian and international magazines. He has published and edited several books including, *Modern Zagreb 1992, A Century of Croatian Design (1996), Zagreb-Modernity and the City (2003), Modernism in Practice (2008), and Design Theory and History, A Critical Anthology (2013)*.

**Stephanie Wilson** has a PhD from the University of New South Wales, Australia, and a postgraduate qualification in University Learning and Teaching. She has been involved in numerous projects to enhance learning and teaching practice in higher education, and was recently involved in a national project funded by the Australian Learning and Teaching Council investigating curriculum development in studio teaching.

**Lisa Zamberlan** is a senior lecturer and design studio leader at the Faculty of Built Environment, University of New South Wales, Australia. She recently held the position of Faculty Learning and Teaching Fellow and in this role collaborated on key strategic change initiatives to enhance learning and teaching experiences in the faculty. Her research examines the interrelated themes of the future of design practice and learning and teaching in the design studio.

**Alen Žunić** earned a Masters degree in Architecture at the Faculty of Architecture in Zagreb (*summa cum laude*), and is now a post-graduate student at Harvard University GSD with a major in theory and philosophy of design. He has published scholarly papers on modern and contemporary architecture of the 20th and 21st centuries, including *Anthological Architectural Guide to Zagreb* (co-author with Z. Karać, 2012) and *(Con)Text of Architecture* (2015). He has participated in several international conferences and attended architectural workshops (e.g., ETH, AA, etc).