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## Contributors

**Richard Becherer** was educated at Rice University, the Courtauld Institute, and Cornell University, where he received his Ph.D. in the history of architecture. He has authored one book, *Science Plus Sentiment: César Daly's Formula for Modern Architecture*, as well many articles which have appeared in such venues as *The Journal for the Society of Architectural Historians*, *Art History*, *Assemblage*, *Architecture*, *Progressive Architecture*, *Center (CASVA)*, to name but a few. He currently writes on the architectural culture of French modernism and its aftermath, as well as on the spatiality of the post-industrial city.

**Amir Berbić** holds an MFA degree in Visual Communications from the School of The Art Institute of Chicago. His design and editorial work have been featured in publications such as *Print*, *The Chicago Tribune*, and *The Business of Holidays* book (edited by Maud Lavin). He is an assistant professor of design at the American University of Sharjah, in the United Arab Emirates.

**Caroline M. Hannah** has worked as a curator, editor, researcher, and writer. Currently pursuing a Ph.D. at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, her academic interests lie in the intersections between art, craft, and design. She rides a bicycle in New York City.

**Kees Dorst** was trained as a product designer. Currently, he is a researcher in Design Studies at Eindhoven University of Technology. He also works as a consultant, and is editor of the leading Dutch design journal *ITEMS*. He has published numerous articles and books, including *Understanding Design* (2003).

**Elisa Giaccardi** is a Research Associate at L3D, University of Colorado, Boulder. Prior to her academic position, she was Head of New Media at Fondazione Fitzcarraldo, Italy, a non-profit organization for research, training and documentation on art, culture, and media management and policies. Her work focuses on meta-design, community development, and new media art.

**Seçil Şatır** currently is part of the fine arts faculty at Marmara University (previously known as Istanbul State School of Applied Arts) in the furniture and interior design department.

**Erza Shales** teaches design history in the New York School of Ceramics at Alfred University and is a Ph.D. candidate at the Bard Graduate Center. His dissertation on the Newark Free Public Library and Museum examines how the Progressive era exhibitions (1902–29) were moral, aesthetic, and economic lessons to “improve” what was a city of immigrants.

**Nader Vossoughian** recently completed his Ph.D. in the History and Theory of Architecture at Columbia University. He is presently a lecturer at the Museum of Modern Art in New York.

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## Notes to Contributors

Authors should submit 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 on one side of an 8½"x11" sheet of white paper (or foreign equivalent), with approximately 250 words per page and one-inch margins on all sides. 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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Photocopies of the illustrations should accompany the manuscripts. Illustrations should be marked on the back in soft pencil with the author's last name, figure number *corresponding to position in the text* and the list of illustrations, and an indication of the top of the illustration if there might be any questions.

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