

## Contributors

**Kristina Andersen** works with electronics and reclaimed materials to create unusual devices and experience, but her work is primarily concerned with how we can allow each other to imagine our possible (technological) futures through the making of exploratory objects. She teaches the combined MA between STEIM and Sonology in Den Haag as well as maintaining her own practice.

**Mike Chiasson** is a professor of Information Systems in the Faculty of Management at the University of British Columbia. His research examines how the broad social context affects and is effected by IS development and implementation, using a range of social theories. He has examined various topics including: system development and the effects of IT with particular types of IT in medical, legal, entrepreneurial, and governmental settings. His empirical work mixes both quantitative and qualitative data, with an emphasis on “participant” observation, resulting in various contributions to social theory, action research, research methods, and ethics.

**Paul Coulton** is the chair of Speculative and Game Design at Imagination Lancaster—an open and exploratory, design-led research lab at Lancaster University. His research practice primarily embodies “research through design” to develop design theories from the speculative design of novel, hybrid, as well as physical and digital interactive future-focused experiences and artifacts. The most recent examples relate to the use of Design Fiction as a way of exploring futures of emerging technologies.

**Andy Darby** is a PhD candidate in the HighWire Centre for Doctoral Training in the School of Computing and Communications, Lancaster University. His research explores design fiction as a participatory method.

**Abigail C. Durrant** is co-guest editor of this special issue and is an associate professor and Leverhulme Fellow in the School of Design at Northumbria University, UK. Her research primarily explores the design of digital systems and services to support identity management and self-expression in a variety of contexts and cultures, and across the human lifespan. Abigail’s fellowship work investigates how design research can deliver transferrable value within interdisciplinary teams. She was a submissions chair for the Research Through Design (RTD) Conference 2013, and general co-chair of Research Through Design 2015 with John Vines.

**Elizabeth Edwards** is a designer and PhD candidate based in the HighWire Centre for Doctoral Training at Lancaster University. Her work uses a research-through-design approach to explore the design of hybrid physical and digital artifacts used to interpret nature and outdoor places. Her research draws on values-led design and critical theory of technology.

**Joanna Foster** is an artist, musician, and a PhD researcher at Duncan of Jordanstone College of Art and Design. Her practice-led research explores song performance and drawing practice as transformative processes that can initiate connections between people and place—adapting in real-time to shifting—and multi-layered conditions of encounter.

**Dan Gibson** is an English musician and sound artist. As a result of the improvised and collaborative nature of his music, he has developed a long-term interest in the creation of interfaces for intuitive musical expression. Through the use of gestural interfaces and dynamic mapping techniques, his research aims to provide the spontaneous and expressive control required in improvisational contexts.

**Amy Twigger Holroyd** is a designer, maker, and researcher. Through her “craft fashion” knitwear label, Keep & Share, she has explored the emerging field of fashion and sustainability since 2004. Her doctoral research informed her monograph, *Folk Fashion: Understanding Homemade Clothes* (I. B. Tauris, 2017). She is a senior lecturer in Design, Culture & Context at Nottingham Trent University, UK.

**Sean Kingsley** supports students and researchers from all art, design, and craft disciplines at the University of Dundee (DJCAD) in the making of objects, particularly in ceramics. He also runs a contemporary pottery business, inspired by traditional pottery practices. Sean completed an MPhil in 2006, which compared the influence of alternative prototyping methods on the performance of small teams.

**Nantia Koulidou** is a second year PhD student in Digital Jewellery. She practices co-design and theater methods, and explores how digital technologies and the intimate world of jewelry can open new ways of personal meaningfulness during periods of micro-transitions in our lives. Prior to her PhD enrollment, she completed an MSc degree in IT Product Design, and she has training in architecture and silversmithing.

**Ian Lambert** is associate professor of Design and director of the Art & Design Research Centre at Edinburgh Napier University where he has taught since 2001. He has published pedagogic research in drawing, design in the developing world, and micro-manufacture. Ian is currently undertaking practice-led research into ocean plastic, and preparing a homage to Yves Klein. With Chris Speed, Ian is co-chair of the Research Through Design (RTD) Conference 2017.

**Ian Lynam** is the cover designer for this special issue, volume 33, no 3, of *Design Issues*. Ian is a Tokyo-based graphic designer, writer, and design educator. He is co-chair of the MFA in Graphic Design Program at Vermont College of Fine Arts and faculty at Temple University Japan and Meme Design School. [ianlynam.com](http://ianlynam.com)

**Jane Norris** is currently writing a book on materials and time: *Making Polychronic Objects* at the RCA. She writes a regular *Dictionary of Craft* column in the Crafts Council *CRAFTS* magazine, opinion pieces for design magazine *Fiera*, an article in the Toilet issue of *Dirty Furniture*, and has near-future craft fiction published in *Virtual Futures* Vol 1.

**Jon Rogers** holds a personal chair in creative technology at the University of Dundee. His work explores the human intersection between digital technologies and the physical design of things. He balances playful technologies with citizenship to find new ways to connect people to each other and to their data.

**Erika Shorter** graduated from the University of Alberta in 2010 with a degree in English Literature and Journalism and from the University of Dundee in 2011 with an MLITT. She has five years of experience as a writer, researcher, editor, and insight journalist. She has previously worked with Canongate Books, the University of Dundee, the Dundee Contemporary Arts (DCA), and the Design Council. She frequently collaborates with artists, designers, makers, and thinkers on a wide range of creative projects and publications.

**Mike Shorter** holds a degree in Product Design (2007) and is a PhD candidate (prototyping for emergent technologies) at the University of Dundee. He has over 8 years of experience as a product designer, university lecturer, and researcher. Mike has worked with partners such as, NASA, Penguin Random House, and Mozilla, and he co-founded the design publication *Fieldguide* in 2012. He has published journal articles, conference papers, and book sections and has presented worldwide from London Design Festival to Unbox Festival in India.

**Chris Speed** is chair of Design Informatics at the University of Edinburgh where he collaborates with a wide variety of partners to explore how design provides methods to adapt, and to create products and services for the networked society. He especially favors transgressive-design interventions including cups that hold coffee only while one is talking to another in the queue, an application for sham marriages using the blockchain, and an SMS platform for shoplifting. With Ian Lambert, Chris is co-chair of the Research Through Design (RTD) Conference 2017.

**Alex S. Taylor** is a sociologist working at Microsoft Research. He has undertaken investigations into a range of routine and often mundane aspects of everyday life. For instance, he has developed what some might see as an unhealthy preoccupation with hoarding, dirt, clutter, and similar seemingly banal subject matter. Most recently, he has begun obsessing over computation and wondering what the compulsion for seeing-data-everywhere might mean for the future of humans and machines.

**Rebecca Taylor** is currently a doctoral researcher funded by the EPSRC Digital Economy Program at HighWire, Centre for Doctoral Training at Lancaster University. Rebecca is also a founding partner of The Curiosity Bureau—an experimental platform that brings people together to be more deeply inquisitive in the world.

**Natasha Trotman** is a Masters graduate in Information Experience Design at the Royal College of Art, with a background in graphic design and computer science. Her practice includes human-computer interaction, craft, and working with data, exploring the voices within quantitative and qualitative data, and creating physical interactions through investigative play. She has exhibited widely since 2013.

**John Vines** is co-guest editor of this special issue and professor in the School of Design at Northumbria University, UK. His research primarily focuses on the participatory design of digital technologies, with an emphasis on how digital tools and platforms might support social innovation, positive experiences in later life, and alternative models of social and community care. With Abigail Durrant he was general co-chair of the Research Through Design 2015 conference, and is a submissions chair for the 2017 edition of the conference.

**Jayne Wallace** is co-guest editor of this issue and reader in Craft Futures in the School of Design at Northumbria University. Her work spans digital craft, interaction design and Human-Computer Interaction, focusing on co-creative design practice and the development of physical-digital devices that have social and personal meaning to support well-being and a sense of self. She is co-founder (with Joyce Yee) of the Research Through Design conference series.

**Joyce S. R. Yee** is co-guest editor of this special issue and is an associate professor in Northumbria University's School of Design. Joyce's research focuses on the impact and value of design in social spaces and the epistemological and methodological implications of research through design. She is the co-founder of the Design for Social Innovation in Asia-Pacific network (DESIAP) with Yoko Akama, and established the Research Through Design (RTD) Conference with Jayne Wallace. She co-authored *Design Transitions: Looking at How Design Practices are Changing* and co-edited *The Routledge Companion to Design Research*.