Contributors

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Sandra Bischler is a research associate at FHNW Academy of Art and Design in Basel. She graduated with a BA in visual communication and holds an MA in Art and Design Science from Folkwang University of the Arts in Essen. She contributed to the SNSF-Sinergia research project "Swiss Graphic Design and Typography Revisited" (2016–2020) as a doctoral student. She is currently completing a PhD in the area of graphic design education in Switzerland and Germany during the mid-twentieth century, examining educational principles and design philosophies with regard to their integration and migration across national borders. She has worked as a design history guest lecturer at universities in Switzerland and abroad.

Stephen Boyd Davis is Professor of Design Research at the Royal College of Art, London. Originally a textile designer, he researches the theory and practice of visualization, both historically and through developing new practice using digital methods. He also investigates the history of Design Research and evaluates research for government agencies internationally.

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Dennis Doordan is a design educator, critic, museum consultant, and co-editor of *Design Issues.* He has published books and articles on a wide variety of topics dealing with modern and contemporary architecture and design including political design, the impact of new materials, and exhibition design. He wrote the chapter "Developing Theories for Sustainable Design" for *The Handbook of Design for Sustainability* (Bloomsbury, 2013). His most recent publication is "Design Research Today: Challenges and Opportunities" in the August 2018 issue of *Archives of Design Research.* He is Professor Emeritus of Architecture and Design at the University of Notre Dame.

Davide Fornari is associate professor at ECAL/University of Art and Design Lausanne, where he leads the Applied Research and Development sector. He was co-coordinator of the SNSF-Sinergia research project "Swiss Graphic Design and Typography Revisited" (2016–2020), and co-edited the resulting publication *Swiss Graphic Design Histories* (Scheidegger & Spiess, 2021).

Elizabeth Guffey works at the intersection of art, design, and disability studies. Her book *Designing Disability: Symbols, Space and Society* (Bloomsbury, 2017) is a critical study of the International Symbol of Access or "wheelchair symbol." With Bess Williamson, she is co-editor of *Making Disability Modern* (Bloomsbury, 2020). Guffey has published a number of books and scholarly articles on design history, criticism, and theory. She is also Founding Editor of the academic journal *Design and Culture.*

Robert Lzicar is professor at Bern University of the Arts HKB, where he teaches design history, directs the MA Design course, and coordinates the research field "Design History" at the Institute of Design Research. He was co-coordinator of the SNSF-Sinergia research project "Swiss Graphic Design and Typography Revisited" (2016–2020), and co-edited the resulting publication *Swiss Graphic Design Histories* (Scheidegger & Spiess, 2021).

Sarah Owens is Professor of Visual Communication and Visual Cultures at Zurich University of the Arts, where she chairs the subject area, heads research, and directs the graduate program in Visual Communication. She was subproject leader on the SNSF-Sinergia project "Swiss Graphic Design and Typography Revisited" (2016–2020), and co-edited the resulting publication *Swiss Graphic Design Histories* (Scheidegger & Spiess, 2021). She has lectured on her research worldwide, and has edited and contributed to several volumes on design theory, focusing on the history, production, and mediation of visual artifacts.

Michael Renner is a professor and head of the Visual Communication Institute at FHNW Academy of Art and Design in Basel. He was a member of "eikones," the Swiss National Center of Competence in Iconic Research and the European research network "What Images Do" (2005–2013). He was subproject leader on the SNSF-Sinergia project "Swiss Graphic Design and Typography Revisited" (2016–2020), and co-edited the resulting publication *Swiss Graphic Design Histories* (Scheidegger & Spiess, 2021).

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Peter J. Schneemann is full professor at the Institute of Art History at the University of Bern and director of the Department of Modern and Contemporary Art History. He was co-applicant and subproject leader on the SNSF-Sinergia projects "The Interior. Art, Space, and Performance (Early Modern to Postmodern)" (2012–2016) and "Swiss Graphic Design and Typography Revisited" (2016–2020), and co-edited the resulting publication *Swiss Graphic Design Histories* (Scheidegger & Spiess, 2021). His most recent publications are *Reading Room. Re-Lektüren des Innenraums* [Reading Room. Rereadings of the Interior], with Christine Göttler et al., eds. (De Gruyter, 2019), and *Localizing the Contemporary. The Kunsthalle Bern as a Model* ed., (JRP|Ringier, 2018).

Sara Zeller studied art history in Zurich, Berlin and Bern from 2007 to 2014. She contributed to the SNSF-Sinergia research project "Swiss Graphic Design and Typography Revisited" (2016–2020) as a doctoral student. In her PhD dissertation, she focusses on the exhibition, "The Swiss Poster" by the cultural foundation Pro Helvetia that was internationally circulated between 1949 and 1952. Her research interest lies in the intertwinement of design exhibitions with economy, politics, and designer identity.

Viola Zimmermann is a Zurich-based free-lance graphic designer and the cover designer for this special issue, "Swiss Graphic Design," of *Design Issues* (Volume 37, Number 1 Winter 2021). She also teaches visual communication at the Bern University of the Arts HKB.