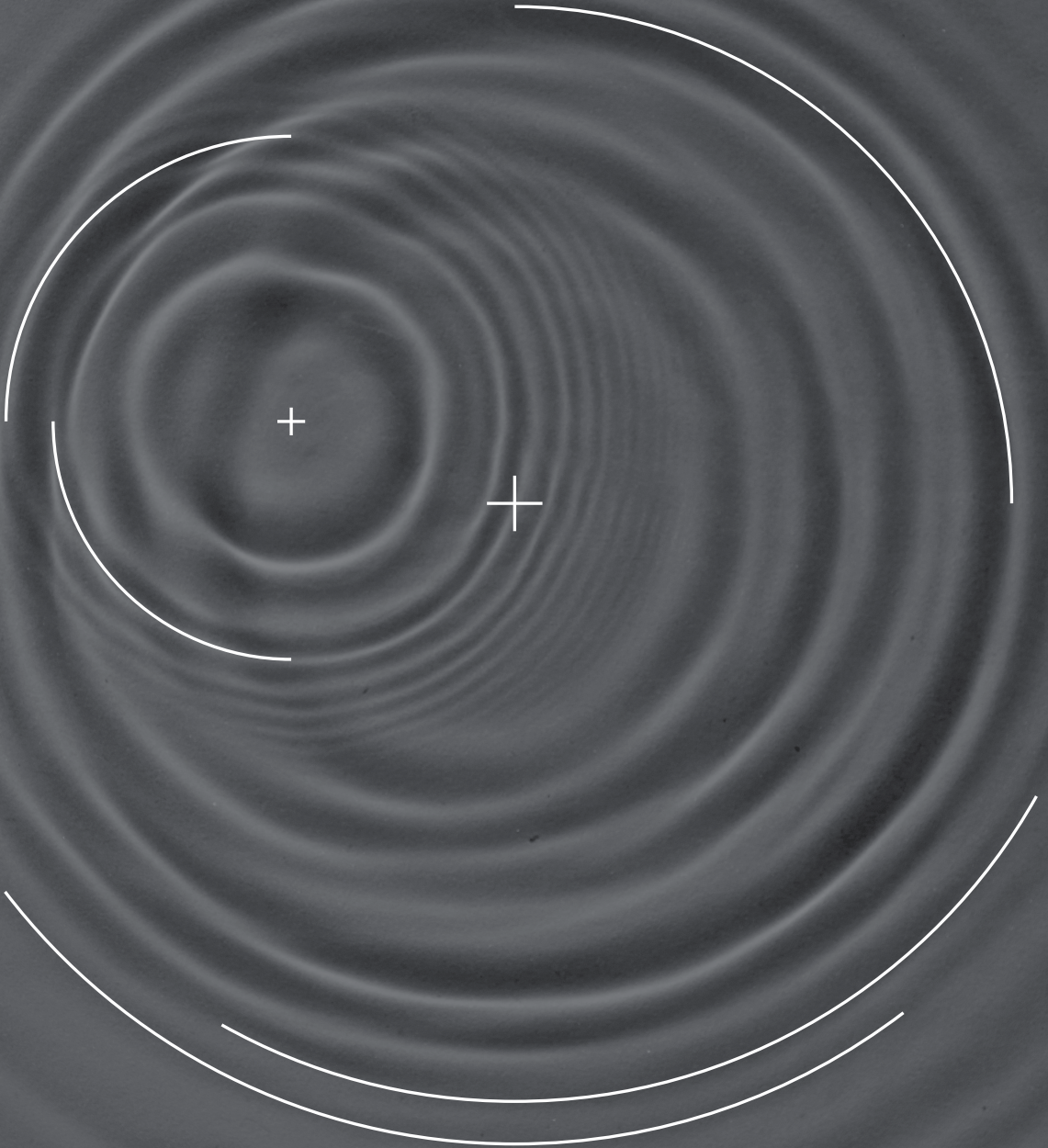


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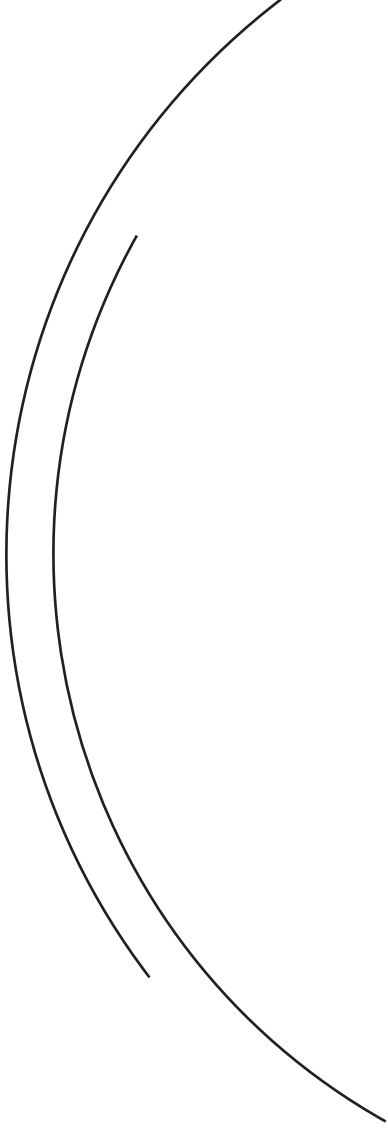
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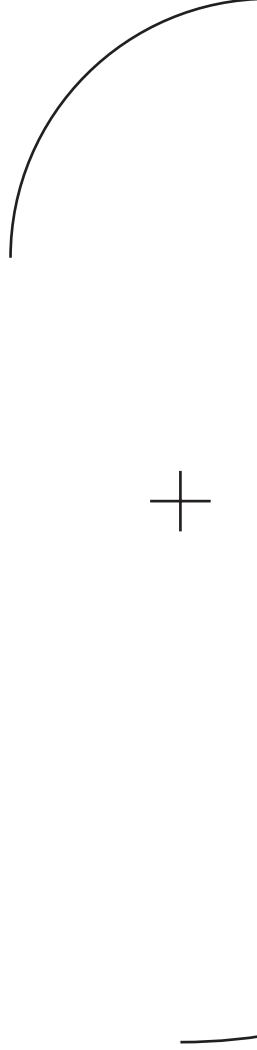
Aesthetic Histories of Design Culture



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Disegno

JOURNAL OF DESIGN CULTURE

Double-blind peer-reviewed, open access scholarly journal

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Aims and Scope

Disegno publishes original research papers, essays, and reviews on all aspects of design cultures. We understand the notion of design culture as resolutely broad: our aim is to freely discuss the designed environment as mutually intertwined strands of sociocultural products, practices, and discourses. This attitude traverses the disciplinary boundaries between art, design, and visual culture and is therefore open to all themes related to sociocultural creativity and innovation. Our post-disciplinary endeavour welcomes intellectual contributions from all members of different design cultures. Besides providing a lively platform for debating issues of design culture, our specific aim is to consolidate and enhance the emerging field of design culture studies in the Central European academia by providing criticism of fundamental biases and misleading cultural imprinting with respect to the field of design.

All research papers published in *Disegno* undergo a rigorous double-blind peer review process.

This journal does not charge APCs or submission charges.

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About the authors

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Ben Highmore is a writer, researcher and teacher. As a cultural historian his books on post-war taste and everyday life studies include *Lifestyle Revolution: How Taste Changed Class in Late Twentieth Century Britain*, *The Art of Brutalism: Rescuing Hope from Catastrophe in 1950s Britain*, *The Great Indoors: At Home in the Modern British House, Everyday Life and Cultural Theory*, *Michel de Certeau: Analysing Culture*, *Ordinary Lives: Studies in the Everyday*, and *Cultural Feelings: Mood, Mediation, and Cultural Politics*. He has recently finished a book on the cultural history of playgrounds, which will be published as *Playgrounds: The Experimental Years*. He regularly works as a consultant for cultural institutions such as the Barbican and the V&A. Between 1993 and 2006 he taught in Bristol at the University of the West of England and in 2007 he joined the University of Sussex. He was elected a Fellow of the British Academy in 2021.

Barbora Kundračiková is an aesthetician, art historian, and curator. She is the head of the modern art collections at the Museum of Art Olomouc–Central European Forum (SEFO) and an assistant professor at the

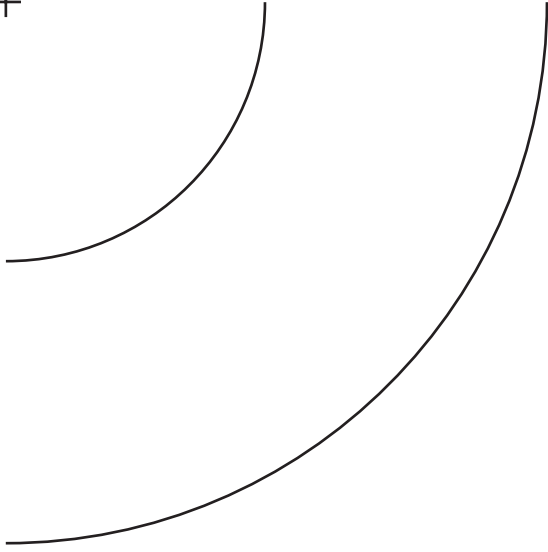
Department of Art History at the Palacký University in Olomouc. Her areas of interest include 20th and 21st-century European visual art, photography, art history methodology, and analytical approaches to aesthetics. As a curator, her projects include *Fascination with Reality. Hyperrealism in Czech Painting* (2017), *Post.Print. Collection of Modern and Contemporary Prints of the Olomouc Museum of Art* (2019), or *Triennial of Central European Contemporary Art SEFO 2021/2024*. As a theoretician, she has contributed to several publications, including *New Realisms: Modern Realist Approaches on the Czechoslovak Scene (1918-1945)* and on László Lakner, Zdeněk Beran, Bedřich Dlouhý and others. She was a co-editor of *Art magazine's* 2022/3 issue, focused on the relationship between photography and science.

Anna Keszeg is an associate professor at the Institute for Theoretical Studies at Moholy-Nagy University of Art and Design, Budapest, and an assistant professor at the Department of Communication, Public Relations, and Advertising at Babeş-Bolyai University, Cluj-Napoca. She graduated from Babeş-Bolyai University and from Sorbonne Paris IV University. She defended her PhD thesis at Eötvös Loránd University and obtained her habilitation degree in 2019. Her primary research interests lie in contemporary visual culture, popular culture, television, fashion communication, and critical fashion studies. With a background encompassing philosophy, history, Hungarian and French language and literature, she is committed to transdisciplinarity, seeking to contribute to a critical history of the present inspired by the works of Michel Foucault. In 2022, she authored a Hungarian-language book examining the various media regimes within contemporary fashion. Her scholarly articles have been featured in *European Review*, *Cinema&Cie*, *Hungarian Studies*, and *Journal of European Popular Culture*.

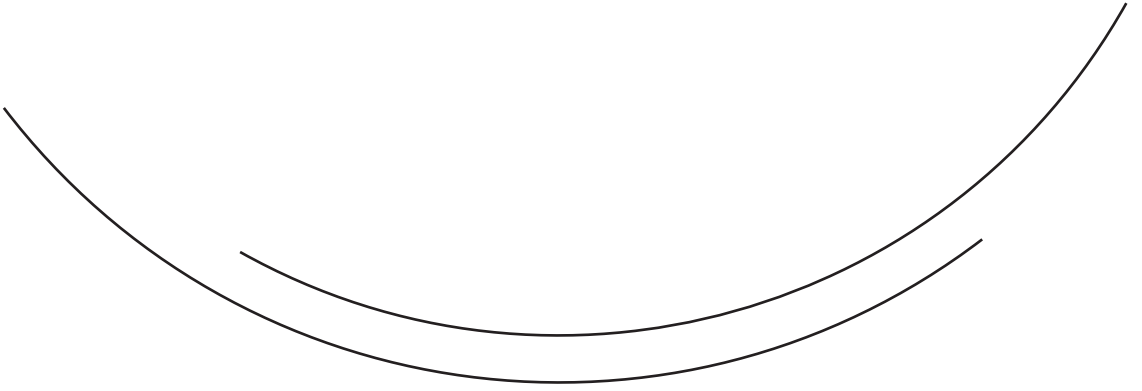
Martha Kicsiny is a British-Hungarian visual artist and a Multimedia Art DLA fellow at the Doctorate School of the Moholy-Nagy University of Art and Design. Informed by Media Archaeology and as part of her Contemporary Art practice, she experiments with rematerializing digital screens and virtual simulations, in search of their cultural roots. Her research mostly focuses on lithophanes and stereograph photographs, as proto-digital-analogue hybrids. She aims to create a more historically reflective and diverse discourse surrounding Contemporary Art, especially Immersive Media. Her practice includes drawing and 3D printing, video art and 3D rendered site-specific installations, which she started to develop at the Hungarian University of Fine Art, graduating in 2020.

Jessica Hemmings writes about textiles. Some of these words form academic research; others are read as journalism. Research interests span material culture and literature to include the often marginalised voices of postcolonial literature and contemporary craft; lifewriting and embodied knowledge; Zimbabwe and Indonesia; storytelling in the archive. Translations of writing have been published in French, Hungarian, Icelandic, Norwegian, Portuguese, Russian and Swedish. She is Professor of Craft and Editor-in-Chief of PARSE at HDK-Valand, University of Gothenburg, Professor II at the Oslo School of Architecture and Design, Visiting Professor at Moholy-Nagy University of Art & Design, Budapest and was the Rita Bolland Fellow at the Research Centre for Material Culture, the Netherlands (2020–2023). Current research is funded by Vetenskapsrådet (2025–2027) under the title “Carceral Craft: the material of oppression or expression?”

Yuriko Saito was born and raised in Japan. She taught philosophy at the Rhode Island School of Design from 1981 to 2018. In addition to introductory philosophy courses, she taught classes on ecological responsibility in art and design, Japanese aesthetics, everyday aesthetics and philosophy of nature. Her *Everyday Aesthetics* was published by Oxford University Press (2008), followed by *Aesthetics of the Familiar: Everyday Life and World-Making* (Oxford University Press, 2017; winner of the Outstanding Monograph Prize by the American Society for Aesthetics). Her most recent book is *Aesthetics of Care: Practice in Everyday Life* (Bloomsbury, 2022). She has lectured widely in the US, as well as internationally, including in Austria, China, Finland, France, Hong Kong, Hungary Japan, the Netherlands and the United Kingdom. She serves as editor of *Contemporary Aesthetics*, the first online, open-access and peer-reviewed journal in aesthetics, and editorial consultant for *The British Journal of Aesthetics*.



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