

Introduction

Design Issues serves as a forum for the presentation of diverse perspectives on design. The table of contents offers the reader an initial indication of the material collected in each issue. While the simple list of authors and titles with page numbers found on the table of contents page is a straightforward exercise in information design (who, what and where) it remains a superficial account of an issue's contents. Familiar categories such as design history, education, theory, and criticism can be imposed quickly on the material as the reader begins the process of organizing the issue for his or herself. On a deeper level, however, the multiple themes that constitute the particular discourse of each issue emerge only as the reader makes his or her way through the articles. At this stage the efficacy of established categories is called into question. Claire Badaracco's article on George Salter's book jacket design executed during the period 1925–1944, for example, initially appears to be a contribution to design history. Like Rob Roy Kelly's account of the early years of graphic design education at Yale University, Badaracco's article prompts the reader to reflect upon significant episodes or experiences in the evolution of modern design. Yet her description of a book jacket as a bridge between the book and its audience, one that belongs simultaneously "to the interpretive level of the book and to the market forces that lead to the production of its meaning as an objective text" opens up potential connections with other articles in this issue. Peter Lloyd and Jerry Busby's report on how engineers employ language and Keren Smith's article on stage design for classical drama, like Badaracco's essay on Salter, seek to identify the multiple ways designers negotiate the intersection of intention and reception. The depth of this discussion is barely hinted at in the simple list of the table of contents. An editorial such as this serves to alert the reader to the deeper level of connections and content that imbue each issue with its own character. In this issue the reader will encounter thoughtful discussions of epistemological, methodological, and ethnographic approaches to design studies. Beyond the description of particular products and reflections on diverse forms of process, Richard Buchanan essay "Human Dignity and Human Rights: Thoughts on the Principles of Human-Centered Design" addresses the fundamental question of *purpose* in design. In an issue that also includes a book review of Steven Heller's chilling study *The Swastika: Symbol Beyond Redemption?* Buchanan's call to consider the ends as well as means of design merits serious attention.

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