

# Introduction

In the journal *Organization Studies*, researcher Kamil Michlewski reflects upon his observations of the organizations that he has studied, in which designers are seen as cultural explorers, probing novel spaces and new conceptual territories, often leading to new commercial opportunities. The idea of cultural exploration could well serve as the organizing theme of this issue of *Design Issues*. Though the articles, exhibitions, and books discussed in these pages are exceptionally varied in subject matter and method of inquiry, they represent the cultural space of human experience that designers form and reform in progressive transformation of the human made world and our lives within it. This is well illustrated in Stephen Boyd Davis' article, "History on the Line: Time as Dimension." What is a "timeline," and how can we (and how do we) use design to probe the meaning and purposes of temporal mapping? Davis discusses the history of time mapping, dating from the eighteenth century, and then focuses on the design issues that temporal representation must consider. He concludes with a discussion of a research agenda whose pursuit would deepen our understanding and capability of addressing digital representations of time.

Despite the economic, social, and cultural importance of fashion and fashion design, there have been few articles in *Design Issues* that address fashion as a design problem. However, the next article takes on the challenge of fashion and presents an important perspective on a subject that is often seen as strikingly ephemeral. In "Conceptualizing Fashion in Everyday Lives," Cheryl Buckley and Hazel Clark confront the dominant views about the meaning and nature of fashion, including the idea offered by sociologist Georg Simmel that "fashion increasingly sharpens our sense of the present." Buckley and Clark explore "the ways in which the everyday use, appropriation, circulation, re-making and constant re-modeling of fashionable clothes over time by diverse social groups can be: anti-modern and non-progressive; exemplify continuity and tradition; responsive to regional and national subtleties as well as global ones; and disruptive of fashion's structures and systems as well as its visual codes and norms of consumption." Through a carefully researched argument, they develop the idea that the "ordinary" has been neglected in preference for designers, celebrities, and sensational events. Readers should note the distinction and parallel between "fashion studies" and "design studies" suggested by Buckley and Clark.

The next article takes up the legal problem of fashion design, discussing the intent and variation of copyright and intellectual property laws in different countries while focusing on the design of a Danish shirt. In this article, “The Fashion Designer as Author: The Case of a Danish T-shirt,” Stina Teilmann-Lock discusses the unusual case of the “Nørgaard T-shirt,” a garment that was introduced in 1967 and remains popular to the present. In a 2009 court decision, Danish fashion designer Jørgen Nørgaard was found, by one of the three judges of the Danish Maritime and Commercial Court, to be—in a legal sense—the ‘author’ of an ‘original work.’ The other judges, however, found Nørgaard not to be the author and not to hold a copyright. The complexity of the legal issues and reasoning are the subject of this article. It has general interest for the design community at a time when “ownership” of design ideas is very much in the news.

When discussing emotion in design, writers often focus on the warm and positive aspects of experience, whether referring to artifacts or to services. Not so for Steven Fokkinga and Pieter Desmet. Their article, “Darker Shades of Joy: The Role of Negative Emotion in Rich Product Experiences,” explores the question of whether the experienced of mainstream consumer products can be enriched with negative emotions. Their subject is not “critical design”: objects deliberately created to challenge, question, and inspire reflection on situations of use in cultural or social life. Instead, they focus on truly mainstream products, seeking to understand the role that negative feelings may have in cultivating a richer experience in everyday life. The goal of the article is to offer a framework for understanding the conditions under which negative emotions may be pleasurable.

In the final article of this issue, “The Visual Representation of the Human Genome,” David Stairs makes an interesting distinction between “informatics” and “infographics.” For Stairs, informatics is the scientific visualization of data, while infographics is the popularized (and, according to Stairs, often rhetorical) presentation of information in trivializing ways. He explores the idea of informatics through the history of data visualizations in the study of genetics and the human genome. In particular, he focuses on the “inherent ‘design ability’” of scientists to represent complex data for the advance of research. Whether or not one accepts a simple distinction between informatics and the graphical display of information for purposes other than scientific inquiry, this is a useful and interesting discussion of an important area of cultural exploration.

In addition to the articles presented in this issue, we also offer reviews of design exhibitions around the world. Exhibitions are a form of design discourse that is well represented in *Design Issues*. James Steele presents a review essay, “Perpetuating the

California Mythology of Progress,” where he discusses a series of exhibitions that provide a backdrop for the exhibition “Living in a Modern Way: California Design 1930-1965,” offered at the Los Angeles County Museum of Art. This exhibition is the first major study of midcentury California modern design. Jonathan Mekinda reviews three exhibitions of Soviet graphics arts in Chicago: “Tango with Cows: Book Art of the Russian Avant-Garde, 1910-1917” and “Views and Re-Views: Soviet Political Posters and Cartoons” at the Mary and Leigh Block Museum at Northwestern University in Evanston, IL, and “Vision and Communism” at the Smart Museum at the University of Chicago. Jessica Jenkins reviews “Building the Revolution: Soviet Art and Architecture, 1915-1935,” organized by the Royal Academy of Arts in London.

We continue with a review by Paul Atkinson of an exhibition at the Victoria and Albert Museum: “Postmodernism: Style and Subversion, 1970-1990.” Fedja Vukic reviews “Theory and Practice of the Object: Niko Kralj Retrospective at the Museum of Architecture and Design in Ljubljana, Slovenia.” And, finally, Artemis Yagou reviews “Cable Tangle: Energy Consumption in the Household,” held at the Deutsches Museum, Munich—the leading German museum of science and technology.

Book reviews are also an important section of *Design Issues*. This time, Hala Auji reviews *Cultural Connectives: Bridging the Latin and Arabic Alphabets* by Rana About Rjeily. Rafael Cardoso reviews *Into the Universe of Technical Images* by Vilem Flusser, translated by Nancy Ann Roth, as well as *Vilem Flusser – An Introduction* by Anke Finger, Rainer Guldin and Gustavo Bernardo. Massimo Negrotti reviews *Unnatural: The Heretical Idea of Making People* by Philip Ball. Suguru Ishizaki reviews the republication of *Semiology of Graphics: Diagrams, Networks, Maps* by Jacques Bertin, translated by William Berg. This last work was first published in 1967, and its republication is an important event, including some additional material.

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