

# Introduction

*Design Issues* has long been a forum for examining design in society. Social dimensions of design come to the fore here, and articles move beyond design issues of utility and usability to those of human experience and socio-economic development. Even political issues are raised; in her article, for example, Astrid Skjerven traces colonial dispositions, within Norwegian design, that have been influenced by Victor Papanek's work in Scandinavia during the 1970s and the 1851 Great Exhibition in London. Given such social dimensions of design, several articles revisit and renew established frameworks in design theory.

In developing world contexts, two articles explore expanding roles and limits of professional design. Skjerven's article about the Norwegian organization "Design Without Borders" presents examples of design work far afield in Uganda and Guatemala. She argues that the professional and outsider status as well as gender of humanitarian designers are factors in the success of projects. In contrast to these professional design roles, Angus Donald Campbell looks to everyday local practices of non-professional or "lay" designers. Under the heading "grassroots innovation," Campbell brings together a range of terms and approaches from design theory to articulate the inventive and creative practices of knowledge-rich but economically poor people. His exploration takes not only textual but photographic form, and he depicts a variety of intriguing examples from southern Africa. Both articles raise questions about the limits of professional design—even when ethnographically-informed, and Campbell challenges the academy to reconceptualize design given its societal roles.

Two articles discuss social dimensions of designing and interpreting artifacts. Per Liljenberg Halstrøm discusses decisions and judgments made within design processes, which have social implications that cannot be addressed through only user research nor through only ethnographic methods.

In revisiting Richard Buchanan's discussion of rhetoric, he argued for a rhetorical framework to guide reflection and self-deliberation within design processes. Specifically, he proposed guidance through "topoi," or diverse viewpoints as lenses for reflection, which he exemplified through a student project. While Liljenberg Halstrøm discusses design process, Toke Riis Ebbesen discusses what happens after design. Riis Ebbesen examines "Little Sun," a solar lamp developed by a famous artist with an engineer, as it is mediated through packaging, art galleries, social business

models, and NGOs. Through his proposed “indicative framework,” he analyzes the semiotics of Little Sun, how it “enchants” and performs a “border crossing” between art and humanitarian design. Both articles offer guiding frameworks for increasing reflexivity within design practice and analysis.

In reviewing established design conceptual frameworks, two articles propose that revisions are necessary to these frameworks. To address design within nonprofit organizations, Erez Nusem, Cara Wrigley, and Judy Matthews examine the Danish adaption of the UK Design Council’s “ladder” of design for the “public good.” They report on a longitudinal action research study within one of Australia’s largest nonprofit aged-care providers. Based on their findings, they propose a “nonprofit design ladder,” a diagnostic tool to support and increase design use in the nonprofit sector. In the article by John M. Flach, Pieter Jan Stappers, Fred A. Voorhorst, the authors point at the gap between product-centric and human-centric perspectives within experience design. To address the gap, they argue for a more holistic understanding of experience and they revisit a longstanding discussion of relations between cognitive science and design. The authors elaborate on three dimensions of experience: “affording, specifying, and satisfying.” Their argument states the necessity of these dimensions for human experiences to be designed beyond utility and usability. Collectively, the articles in this issue evoke a common ethos: design responsibility for human experience and societal impact.

This issue also contains three reviews. Barbara Predan reviews an exhibition about Saša J. Mächtig at the Museum of Architecture and Design, Ljubljana, Slovenia. Mächtig is a prominent designer who, among other achievements, argued for opening up the International Council of Societies of Industrial Design (ICSID) to other regions and developing countries. Mariana Amatullo reviews *Designing Business and Management*, edited by Sabine Junginger and Jürgen Faust, which explores the expanding roles of thinking and doing “design in business.” Carl DiSalvo reviews *Design, When Everybody Designs* by Ezio Manzini, in which design is considered both an expert profession and a diffuse skill possessed by everybody. DiSalvo raises important questions concerning societal and perhaps overlooked political implications of design and, thus, accentuates the underpinning social dimension focus of this issue.

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