

# Introduction

When *Design Issues* was founded more than twenty years ago, the editors made a decision to call it a journal of history, theory, and criticism rather than a journal of history, theory, or criticism. The intent was to insure a more holistic discussion of design that would facilitate connections between different types of design thinking, research, and discourse. The current issue is a particularly good example of such a discussion. It is evident, for example, as the reader moves from an historical article on the history of the HfG Ulm's influence in Latin America to a book review on the gendered world of the Bauhaus. Although *Design Issues* publishes articles and reviews in separate sections, the journal sees both as related forms of reflection on design. Historical articles are never simply factual, nor is a good book review ever only opinion. In both forms, fact, interpretation, and judgment come into play. As editors, we have held that design history is as relevant to an understanding of the present as the past just as a book review can tell us as much about the reflective process of the reviewer as about the thought of the author.

The intricate web of discourse that constitutes the field of design studies and the practice of design research is addressed in a framing article by Guy Julier on the theme of design culture. Julier presents design culture as a new way to organize diverse modes of reflection on design, claiming that it transcends the limitations of other fields such as material and visual culture. He offers six ways to understand design culture that cover a range of activities from thought to action. Julier's multidisciplinary and multifaceted approach to understanding the way "design is practiced, circulated, and perceived" involves the same kinds of shifts from one kind of reflection to another that we foster in the journal.

The articles in this issue provide a strong emphasis on history, although all are written from different positions and each is grounded in a different mode of argument. Silvia Fernández describes the influence of the Hochschule für Gestaltung Ulm on the spread of design education in Latin America in the 1950s and 1960s. Highly conscious of design's relation to economic policy and industrialization, Fernández seeks to explain why the HfG Ulm was a particularly good model for Latin American countries. Eric Van Schaack also writes about a political subject, the production of American propaganda posters during World War I. He discusses the iconography of the posters but gives particular emphasis to how the Division of Pictorial Publicity, headed by Charles Dana Gibson, fit into the larger framework of America's propaganda efforts. Jocelyne

Le Boeuf concentrates on the career of one person, designer Jacques Viénot but in doing so has much to say about the introduction and adoption of industrial design, known as industrial aesthetics, in France after World War II.

Stuart Walker's article on enduring artifacts does not relate directly to any of the history articles but it does indirectly continue the relation to economics and politics by positing a view of artifacts that can broaden our understanding of how they assume meanings that make them socially sustainable. Walker's emphasis on sustainability is echoed by JohnPaul Kusz's review of McDonough and Braungart's seminal book *Cradle to Cradle*. Though Kusz agrees with much of the authors' argument, he raises a fundamental question about their methodology. While supporting their "cradle to cradle" model, he nonetheless asks how the authors can be certain of their claims without a quantifiable method that distinguishes their approach from those of others.

The reviews of Adam Kallish and Jonathan Schroeder also address contemporary themes. Kallish responds to Suguru Ishizaki's attempt to answer the question of what skills and knowledge a designer needs to fully engage with digital experiences, while Schroeder looks at an unusual exhibition of trademarks and logos at Stockholm's National Museum and relates it to the thick catalog of scholarly essays that accompanied the exhibition. Design educator Roger Remington reviews Anja Baumhoff's book, *The Gendered World of the Bauhaus* and finds a wealth of new material, despite the voluminous literature already published on the school. Designer Paul Shaw provides an expert's opinion of Alan Bartram's *Five Hundred Years of Book Design* and raises questions about Bartram's "essentialist" method of judging the design of historical volumes by his own modernist standards. Jan Conradi, a teacher of graphic design and typography, reviews a book on typography by Willi Kunz, who uses his own work as examples to communicate a strongly personal method of design.

As editors, we are pleased that our authors come from the ranks of design, design education, and scholarship. All are participants in the design culture that Guy Julier is proposing and their different forms of expertise and modes of reflection are part of that culture's diversity.

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