# Introduction

Design Issues serves as a forum for the discussion of design history, theory and criticism. No professional discipline or intellectual area of study can endure in any meaningful form without ways to consider the past and probe the future. To thrive, a forum requires lively engagement, persuasive demonstrations, and critical reflections. The vitality of this—or any other forum—thus depends upon the topics, questions, and strategies contributors and readers alike bring to it. This issue of the journal brings to the forum a rich variety of material. Two articles explore the implications of new tools and strategies: digital hypertexts and morphing. Alejandro Tapia revisits the enthusiastic claims of design commentators that digital hypertext formats represent a fundamental break with past design practices and reading habits. Tapia provides a more nuanced understanding of hypertext. The author suggests that it is both a continuation of long-established principles of design and an extension of these principles in novel ways. Tapia's argument is based, in part, on an appreciation of rhetoric. Unfortunately, in contemporary popular culture, rhetoric is often treated as a synonym for an oratorical style devoid of substance (as in the phrase, "empty" rhetoric). Tapia, however, employs rhetorical concepts according to their fundamental meaning and demonstrates how an understanding of rhetoric can inform design strategies. Kostas Terzidis characterizes morphing as "the interconnection between seemingly disparate entities" and describes ways in which the hybrid nature of morphing challenges basic concepts of form-making and long-held assumptions about the role and identity of the designer. A trio of articles in this issue draw upon design history to investigate the relationship between design and modernity. Janin Hadlaw examines a classic of modern information design—Harry Beck's map for the London Underground—to reveal the way successful designs articulate assumptions about the nature of time and space in the modern era. Christina Cogdell's discussion of the relationship between streamlining and eugenics during the 1930s reminds us that the cultural fabric of any period is composed of a complex interweaving of multiple threads. The author poses the question: what points of reference do designers turn to at different moments in history not just for particular solutions to specific problems but for a general orientation—an understanding of what is necessary, what is possible, and a sense of purpose? Leigh George's case study of General Electric's marketing strategy for electric light in the early twentieth century draws upon histories of advertising, technology, and design
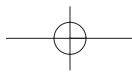
to unravel this fascinating story of early corporate branding. George's essay is significant both for its portrayal of the emergence of "a new professional class of imagemakers" and its description of the crafting of a "complex visual language to naturalize GE lighting technology." Two articles included here remind us that design is a pervasive and fundamental human activity. Gabriela Goldschmidt's article on sketching weaves together insights gained from research on the development of drawing skills in children with observations about the role of drawing for designers. Victor Margolin's short visual essay on shoe shine boxes in Turkey demonstrates that the genesis of design resides in the human spirit and the need for self-expression even more than in the definitions of professional groups or academic categories.

Richard Buchanan
Dennis Doordan
Victor Margolin

Augusto Morello, 1928–2002

Augusto Morello died after several months of illness on September 4, 2002, in Milan, Italy. He was one of the most thoughtful and energetic members of the international design community, a man of deep learning and humanism whose vision and leadership will be sorely missed.

Originally trained as a chemist at the University of Turin, Augusto Morello became one of Italy's most influential marketing experts, with special impact at Olivetti. However, from an early age he had a natural appreciation for design and an intuitive understanding of the close relationships among design, business, society, and culture. A practical man as well as an intellectual, the elements of his character combined and found their focus in service to the institutions and organizations that sustain design as a social profession and a cultural art.

As a young man in the 1950s, he worked for the legendary Rinascente Department Store in Milan. While there, he was named the administrator of the Compasso d'Oro, the prestigious design prize that is awarded annually to Italy's best industrial products. He remained involved with the Compasso d'Oro for most of his career. He was also President of ADI (the Association of Italian Designers), and he served in a variety of other organizations that celebrated design and brought the accomplishments of designers to greater public understanding. For example, he served as President of the
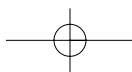
design jury of INTEL, the Italian association for lighting and electro-mechanical products. The INTEL Primio Prize will now be known as the Augusto Morello Prize. At the time of his death, he was President of the Triennale di Milano, which he was energizing with plans for a series of important exhibitions. Late in his career, Morello was elected President of ICSID (the International Council of Societies of Industrial Design). He served that organization for an unprecedented two terms.

While President of ICSID, he sought to make that organization more effective in addressing regional concerns and, at the same time, led the effort to focus attention on the role of design in culture and social process. With intensity and charm, he always argued that design is an integral part of culture that gives deep meaning to life. He also recognized that design education and design research are integral parts of the advance of professional design practice, and he championed their place in new, more substantive international design congresses held by ICSID. His unfinished work with ICSID was an effort to unite that organization with the other major international design organizations for a common effort to serve all design professionals and, collectively, raise public awareness of the importance of design. This project continues with the effort of his successor at ICSID, Peter Butenschoen, and many other like-minded individuals who believe that the artificial division of the major international design organizations initiated by Misha Black at the time of ICSID's founding does not serve the long-term interests of the design community in a world of changing practice.

A man of wit and charm, Augusto Morello was better read than many humanist scholars. He could quote as easily from ancient philosophy and Italian intellectual history as from the contemporary literature of economics and marketing. He did not write frequently, but his essays in the *ICSID News* set an urbane tone and cultural agenda for the organization. The editors of *Design Issues* are proud to include him as one of our contributors. Individually, we have benefited in many ways from his friendship, advice, and mentoring, whether in Chicago, Pittsburgh, Milan, Seoul, Sydney, or elsewhere. We hope that we can continue his spirit in the debates and inquiries that are represented in the pages of the journal.