

Introduction

This issue of the journal presents a range of articles representing design history, theory, and criticism. We hope that the reader is struck by the interdependence, rather than the isolation, of these major modes of inquiry in design research. History, the theory of history, the history of theory, the history of practice and theory in conflict and cooperation, theory of practice, and the critical investigation and reporting of contemporary practice—these are the interplay of past, present and future that one typically finds in *Design Issues*. However, we hope that readers will also begin to reflect on the genres of writing that characterize design research. The genres are becoming clearer today as more and more examples of excellent research are published. We believe that better understanding of the rhetoric of research will lead to greater quality of work in the design research community. There is a pattern of inquiry that shapes design research, and there are several forms in which that research is presented to readers. We believe that *Design Issues* is one of the best places to see that pattern and the forms of expression as they are emerging.

We begin with an article by Carma R. Gorman on a neglected topic of design history, the role of industrial design during World War II and the subsequent effect of wartime experiences on the development of a career in industrial design. The subject is Henry P. Glass, an Austrian-American industrial designer who came to New York in 1939 and worked in Chicago during the war years. Gorman traces the career of Glass and his activities during World War II. Then, she explores the directions of his work following the war, discussing the principles that emerged in the war years and guided his career in the following decades.

If the period following World War II represented a resurgence of design in the United States, the same period in India saw the establishment of design as a modern discipline directed toward the advancement of a new nation. The interplay of Western and Indian concepts of design and history is the subject of H. Kumar Vyas's article, "Design History: An Alternative Approach." Drawing on ancient, traditional concepts of "*kalaa*" and "*itihās*" as well as the concept of "types" from Siegfried Gideon's *Mechanization Takes Command*, Vyas presents an interesting account of the teaching of design history at the National Institute of Design in Ahmedabad. This article suggests the subtle interplay of dialectic and design science that one often finds in Indian design thinking.

The theme of postwar design thinking continues in the next article by Barbara Predan on design theory in Slovenia. The account begins in 1951 with the first publication of the journal *Arhitekt* and continues through the 1990s, presenting the interplay of ideas from designers such as Papanek and Sottsass and from a wide variety of Slovenian writers and designers from the former Yugoslavia. The article is important on a variety of levels, not least of which is the subtle insight it gives into the emerging Europe of today, where the division between Western and Central Europe that dominated postwar thinking is giving way to a common enterprise.

The theme of history and theory continues in Roxane Jubert's "Typography and Graphic Design," discussing the conflicted reception of Bauhaus typography in France. Jubert argues that France "largely avoided the graphic design revolution, the new typography movement, and the Bauhaus experiments," and she investigates why. Her account of the interplay—and, often, the lack of interplay—between French graphic designers and typographers and their counterparts in Germany (and other countries) offers insight into the French tradition of graphic design.

While several articles in this issue of the journal deal with design history and theory, we also have two articles that shift attention toward contemporary design practice in unusual and neglected areas. In "Design, Poverty, and Sustainable Development," Angharad Thomas discusses designing for the alleviation of poverty, particularly in the southern hemisphere. She presents a variety of design interventions that have taken place and discusses their contribution to the reduction of poverty and support of sustainable development in countries such as Brazil. The article helps to raise awareness of the potential of design to effect change, and it is important both for the professional design community as well as for students of design who seek an alternative to conventional commercial production.

Finally, we present a personal report and reflection by David Stairs on his experience at the 2005 ICSID (International Council of Societies of Industrial Design) Interdesign, held in Rustenburg, South Africa. He discusses both the 2005 ICSID Interdesign and the ICSID Interdesign concept in general. It is a literate, amusing, and insightful story of design in unusual circumstances. The accompanying photographs and sketches add a further quality that supports the text quite well.

Design Issues is primarily a forum for the presentation of writing about design, but from time to time we also offer visual essays that explore the human and natural environment. In this issue, we are pleased to present a visual essay by the Venezuelan designer Álvaro Sotillo, best known for his book designs. We conclude with a book review by Matthew Soar, who writes about *Metro Letters: A Typeface for the Twin Cities*, edited by Deborah Littlejohn

and published by the University of Minnesota's Design Institute. The book presents the story of a competition to design a typeface for Minneapolis and St. Paul, the Twin Cities of the great northern plains of the United States.

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