

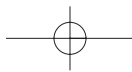
## Introduction

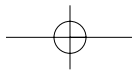
Our editorial introductions attempt to provide a framework for understanding the variety of articles that are selected for each issue. Design studies includes diverse lines of inquiry in history, theory, and criticism, and the relationships are typically ambiguous and sometimes challenging. This is true of the current issue in particular, where the articles address a wide range of subjects. We decided to open with Carla Keyvanian's article on Manfredo Tafuri because, while the subject is architectural history, the design issue that attracted our attention is the difference between the critique of ideology and "microhistories." A microhistory, as Keyvanian explains, is "an in-depth analysis of a closely circumscribed field of inquiry capable of shedding light on broader historical issues." The article provides an insightful discussion of how a Marxist dialectician shifted his line of inquiry without abandoning the philosophic foundations of his vision. The issue is controversial within the history of architecture, but its exploration in the context of design history could provide useful insights.

Whether the next article could serve as an example of a microhistory should be decided by the reader, but one of the design issues that attracts our attention is the changing relationship between advertising and art. John Hewitt discusses poster art and the railways in Britain, with particular focus on the 1920s. His account provides an intriguing portrait of competing forces, interests, and tastes in a focused period of industrial communication. The article contributes to design history, but the reader may also find in it a useful perspective for considering the contemporary relationship of art and advertising design.

The next article, "Design's Own Knowledge," offers a philosophical perspective on design, continuing a theme addressed in earlier issues of the journal around questions of design research and the status of design knowledge. Luz María Jiménez Narváez discusses the concepts of "poiesis" and "noesis" and their bearing on design and social action. There are few philosophical discussions of design in the literature of our field, but articles such as that by Narváez begin to demonstrate how important it is to consider the foundations of design thinking with the resources of classical and modern philosophy.

Stuart Walker's "How the Other Half Lives" returns the reader to practical matters, but the focus is also philosophic and spiritual: the relationship between inner development and material culture. The "other half" is the other half of who we are—the spiritual side of our natures, struggling with a rich material environment. Walker argues that design is an activity that bridges the two sides of our nature, and he explores some of the concrete applications of this idea, particularly in the domain of industrial design.





In the final article of this issue, Kevin Barnhurst and John Nerone discuss the visual culture of the American press, with special attention to the changing balance of illustration and photojournalism in the period of 1856 to 1901. Their account provides a useful framework for considering the place of design in mass communication, the relationship of words and images, and the diverse qualities of images serve to rhetorical purposes.

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