


Introduction

The range of topics addressed in *Design Issues* is one of the distinguishing features of this journal. When one steps back from the immediacy of a particular issue and surveys the material presented over a substantial length of time, it is possible to discern certain themes that appear with enough regularity to indicate their importance to the field. Design education, for example, has been treated often in these pages as have gender concerns. Contributors have argued passionately for the importance of sustainable design and suggested ways in which a concern for sustainable design could become central elements of design practice. Another theme deals with interactive design and the mutability of design work conceived in and for a digital age. *Design Issues* has also carried ground breaking articles articulating the shift from a conception of design as the creation of artifacts to an understanding of design as the organization of complex systems. In this issue, readers will note another of these recurring themes: design as the shaping of experience. Augusto Morello describes design as the anticipation of experience and Aušra Burns prods us to be aware of the user's experience. This foregrounding of experience is often coupled with an interest in models of consumer behavior and attitudes. Mika Pantzar explores the forces at work in attempts to create particular "consumer configurations." Carma Gorman provides a historical perspective on the creation of "future consumers." Using Harriet and Vetta Goldstein's 1925 text *Art in Every Day Life*, Gorman explores the role of targeted education in developing an "educated demand" for good design. Each of the authors brings a particular point of view to bear on understanding the nature of experience provoked by different design strategies. A cautionary note is called for in any discussion concerning attempts to imagine and control the consumers' experience. The line between professional hubris and skillful insight is a fine one. To attend to the user so that design enriches rather than impoverishes experience is the goal. The material brought together in this issue serve to remind the reader that thoughtful consideration of a theme from multiple perspectives should be a critical part of design strategy.

Also included in this issue is Loretta Staples's review of the technical developments responsible for the digital revolution in typography during the 1980s and 90s. Katherine McCoy contributes a provocative essay in which she suggests an alternative to the traditional conceptualization of information and persuasion as "oppositional modes representing the competing cultures of graphic

design.” This issue includes Anne Meis Knupfer’s review of the recent symposium “African-American Designers: The Chicago Experience Then and Now” which focused on the cultural milieu and professional careers of African-American designers in Chicago. The symposium was organized by *Design Issues* co-editor Victor Margolin. Symposium reviews like Knupfer’s insure that the constellation of issues and ideas raised during this one day event reach wider audiences.

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Since its first issue in 1984, *Design Issues* has served as a forum for the thoughtful discussion of the history, theory and criticism of design. In response to the growing demand for the kind of articles and reviews published in the pages of this journal, the Editors are pleased to announce that *Design Issues* will become a quarterly journal beginning in January 2001. The Editors wish to thank the journal’s readership for their continued support and interest.