

Introduction

Since it started publication in 1984, *Design Issues* has contributed to the growing understanding of design by publishing articles that explore both its breadth and its depth. We have documented its breadth in terms of a progressive expansion of our subject matter to cover many types of practice just as we have committed ourselves to publishing articles about design in parts of the world where little has been previously documented, both in current and historic terms.

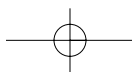
In this issue we address the issue of breadth with several articles on historical topics about which little is known, Simon Jackson's discussion of how national identity has been historically constructed through design in Australia, and Marina Garone Gravier's account of Ignacio Cumplido, a 19th-century Mexican printer and graphic designer. In both cases, the authors provide valuable material that helps us to fill gaps in our knowledge of design's history.

Three other pieces related to the history of design bring a new depth of understanding to material that was already somewhat familiar. Laetitia Wolf provides an intriguing interview with the French publication designer Robert Massin in which she gets Massin to reveal the complex sources of his fecund practice. Giovanni Anceschi offers an introduction to a salient document, Italian philosopher Enzo Paci's presentation to the 10th Milan Triennale in 1954. This was one of the first instances where a philosopher sought to explore questions of human life as they could be addressed through a discussion of industrial products. In her article on British illustrator Arthur Rackham, Leslie Atzmon delves into Rackham's interest in phrenology as a means to explain the visual forms of some of his characters. Such techniques have long been prevalent among art historians but have rarely been applied to interpretations of historic or contemporary illustration.

Jodi Forlizzi, Cherie Lebbon, and Victor and Sylvia Margolin write about the question of social meaning in design, attempting to go beyond the conventions of form and economics that have so heavily influenced discussions of graphic and product design in the past. The Margolins, in fact, call for a new practice of "social design" to address a range of neglected problems.

Our visual essay for this issue was produced by Dutch graphic designer Chris Vermaes who imagines a droll encounter between two well-known type faces, Bodoni and Franklin.

The variety of material in this issue as well as other issues of the journal is a continuing testament to our interest in exploring





design in all its aspects and inviting contributors to present their reflections in a variety of formats from interviews and document introductions to personal essays and scholarly articles.

Richard Buchanan
Dennis Doordan
Victor Margolin

