Introduction

The articles in this issue explore the broader connections of design to aspects of our cultural, political, and social worlds. The opening article by Nicola Morelli, "Social Innovation and New Industrial Contexts," takes Victor Papanek's early alarm bell signaling designers' responsibilities for major social and environmental needs as a starting point for a new design agenda. He goes on to demonstrate how recent work in social studies has removed the distinction made by Papanek between market-based and non-market-based interventions. In search of an "operating paradigm" he draws upon Victor and Sylvia Margolin's contribution to design action for social responsibility and their articulation of six intervention steps. Morelli proposes that attention to these may help break the link between designers and product design that was possibly at the heart of the disabling approach that characterized the old industrial paradigm challenged by Papanek.

In "Showing a New World in 1942," Paul Stiff observes that modernity as a social project should be distinguished from the look and feel of modernism, the style. He goes on to discuss how some of the stylistic elements of modernism, such as the integration of typography and photography, may have seemed at odds with the Puffin Picture Books' use of an "English tradition of gentle illustration" but that the Puffin project did, however, have modern aims. Stiff describes how Puffin books projected the spirit of modernity to a near-bankrupt nation, sharing common and recurring themes of "learning to see" — how they affirmed that the civic world could be planned, designed, for the good of all citizens, and that a prerequisite for this was a public educated in visual judgment.

In "Anxiety, Wonder and Astonishment," Richard Buchanan ponders the similarities and differences between art and design and their sharing of an emergent concept of rhetoric. He observes that although art and design have a common engagement with the public and with social and cultural issues they employ rhetoric in different modes and in different ways for communication. Buchanan also emphasizes that wonder and astonishment are the beginning of work in art and design and we should take this as a starting point for a better understanding of how each of these important forms of cultural communication unfolds in concrete work.

In "*The Studio:* Photomechanical Reproduction and the Changing Status of Design**"** Gerry Beegan describes how, under the editorial direction of Gleeson White, *The Studio* set out to use reproduction technologies to distribute images that would make everyday and ephemeral artifacts worthy of equal consideration to those of fine art. Also how White tried to open up new areas of design practice as valid domains for the collector with *The Studio's* launch issue containing one of the first important

articles on Posters: Charles Hiatt's "The Collecting of Posters: A New Field for Connoisseurs" with poster collecting becoming a rage in the 1890s and exhibitions, books, magazines, and dealers all being devoted to preserving these ephemeral advertisements.

In "Hiding Lack of Knowledge," Jorge Frascara offers a wise and direct reflection on design education. He draws a clear distinction between jobs and careers, between training and education, in order to set the bar higher for education by challenging its reliance on fuzzy terms such as "intuition" and "creativity." Frascara suggests that an inability to evolve greater precision in the use of such terms, or to articulate empirical knowledge verbally, leads to the acceptance of mediocrity in the university, and to the promotion of the designer as an illuminated magician in the practice. He suggests that, in design education, we suffer from a "master-apprentice" model where instructors who are extremely good at doing something, may be unable to articulate the principles guiding their actions. Overall, Frascara advocates a learning experience in which students and instructors are co-partners in fostering the acquisition of fundamental skills and independent judgment.

In "The Etymology of Design," Kostas Terzidis distinguishes design (conceptualization, imagination, and interpretation) from planning (realization, organization, and execution) to focus on design as the act of sparking an idea and forming a mental image—its role being to capture, conceive, and outline the main features of a plan and, so, always precede the planning stage. He further distinguishes Western design as a process of steps into the future—emphasizing novelty and innovation—from earlier Greek traditions in which design steps into the past, being linked indirectly to a loss of possession and a search into an oblivious state of memory.

In her review of *"Modernism 1914–1939: Designing a New World"* exhibited at the Victoria & Albert Museum, London, Harriet Atkinson underlines the fact that politics and design remain an unpalatable mix to Britain's establishment. In her review of Bruce Mau's *Massive Change: The Future of Global Design* exhibition at Chicago's Museum of Contemporary Art, Lauren Weinberg asks if *Massive Change* was aiding corporate "greenwashing" instead of exploring the latest ideas in industrial ecology; she also recognizes that the project itself should serve as a model for curators who want their exhibitions to have both local relevance and a global reach. Nico Macdonald's review of John Maeda's book of essays, *Creative Code*, celebrates the philosophy and works it contains and Deborah Sugg-Ryan's review of Christopher Reed's *Bloomsbury Rooms: Modernism, Subculture, and Domesticity* observes how issues of sexuality and the domestic sphere have been brought to center stage to demolish the "rough and masculine work of modernism."

Bruce Brown
Richard Buchanan
Dennis Doordan
Victor Margolin