

# Design Journals: Context, Serendipity, and Value

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## Abstract

In celebration of *Visible Language's* fifty years of publication, and as its second editor, I examine some journals that have shaped my thinking over many years. I provide a personal journey through some of these journals, some of which have ceased publication long ago. Considering a special issue, an author who influenced me, or the visual stimulation a journal provided, the value of journals becomes apparent. In some cases, a journal anticipates a future that doesn't unfold for decades; while in other cases, an author flags a design or cultural issue with which we still wrestle. An underlying theme is technology and the state of design today. The journals consulted are *Design Quarterly*, *Dot Zero*, *Icographic*, *Information Design Journal*, *Design Issues*, *Octavo*, *International Journal of Design*, and *She Ji*.

## KEYWORDS

*Design Journals, Journal Values*

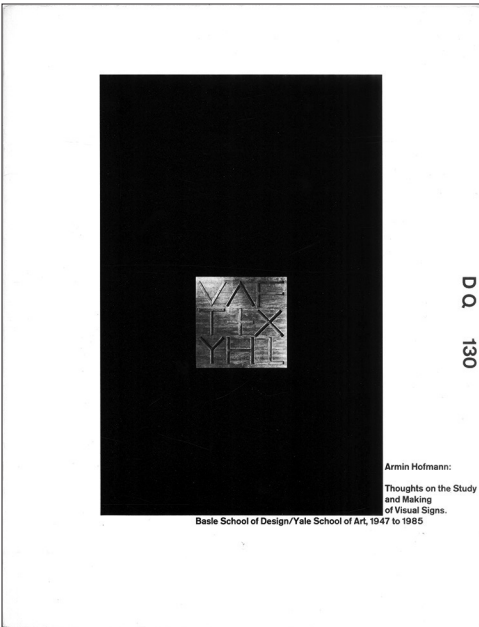


## Introduction

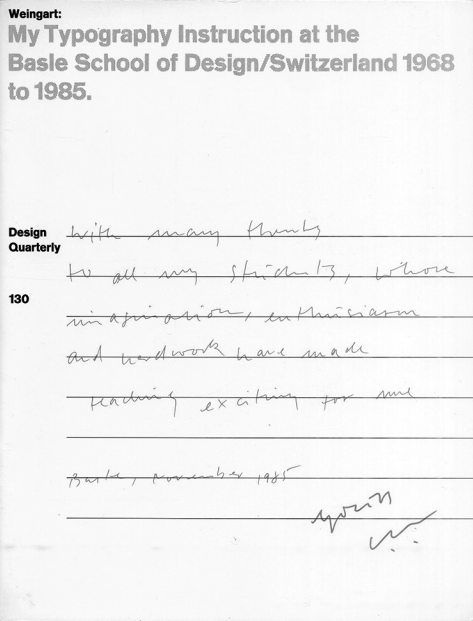
Digging through bookshelves crowded with journals, I sought a particular article I remembered visually but couldn't recall the journal it appeared in. I thumbed through old journals in my search and rediscovered other authors and articles that were important to me over years. This got me thinking about the value journals provide, the pleasure of having them at my fingertips, and the serendipitous discoveries of browsing through them.

But before I sample my journal collection, I want to tell you of my introduction to *Visible Language*. I was a young designer doing a project for a large educational publisher in the Chicago area. The project was to create a thesaurus for third and fourth grade children. To my knowledge a thesaurus had never been done for these grades. I got into an argument with the editor who wanted to use the typographic conventions typically used in dictionaries for older grades and adults. I argued that the children we were designing for wouldn't understand or remember the typographic coding. He was certain it would work. Instead I argued for a special visual position on the page for antonyms and synonyms, for example. We were at a stalemate. Suddenly he reached in his desk and slapped a journal on top. Did I know it? No. It was an early *Visible Language*. I did understand its value as research that could transcend disciplinary lines. I subscribed, and later submitted articles, edited special issues, and met Merald Wrolstad who was the originator and first editor/publisher. If he was alive today, he would celebrate the survival and contribution of *Visible Language* over fifty years!

The journals from my bookshelves cover nearly seventy years of design publication. These journals are just a sample of what was published of importance to me. The journals I mention below were part of a personal journey in design and do not reflect their general acceptance or importance. To get a snapshot of their existence I did a computer search and found varying kinds and amounts of information, particularly with regard to the journals that cease to exist. Some are quite obscure yet they appear robustly on the web. Others that are still published are caught in their publisher's web and don't divulge much information about the journal, perhaps its mission statement, but generally subscription or access to joining something is covered. Because of this I make no attempt to standardize the information found, but deal with the journals somewhat idiosyncratically. Also, my purpose here is not to analyze the journals as I have done previously in *Visible Language* (Poggenpohl, 2008) but to reveal their importance to me. I begin with the oldest journal and move forward, selecting one author or issue that I found interesting.



DQ 130

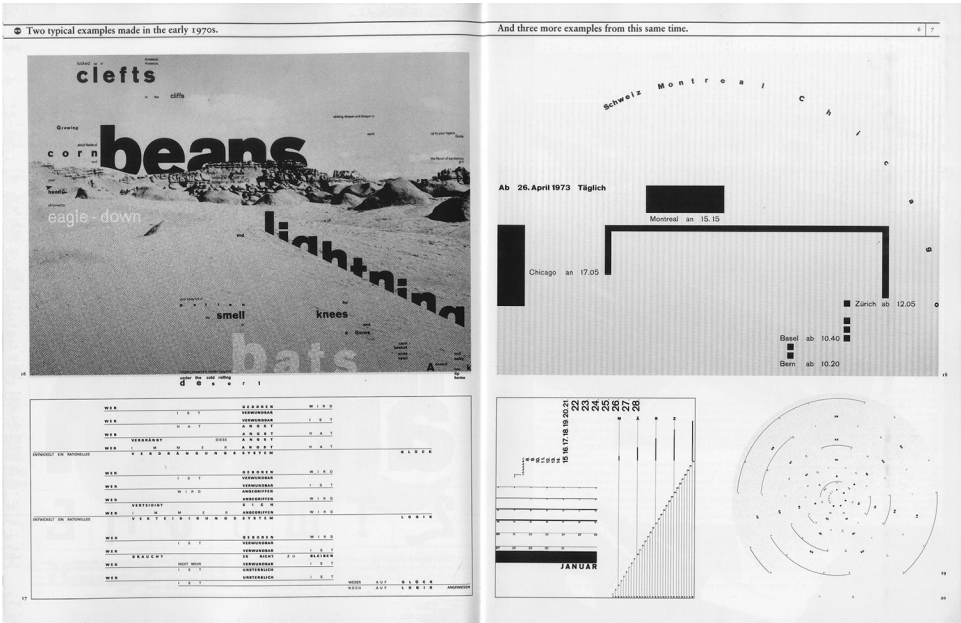


FIGURES 1-3

top - Design Quarterly 130  
Cover Armin Hofmann

right - Cover Wolfgang  
Weingart

below - Spread from Wolfgang  
Weingart's article.



Visible Language

50.1

The Journals

Design Quarterly

*Design Quarterly*, or DQ as it was informally referred to, began under the title *Everyday Art Quarterly* in 1946. The name changed to *Design Quarterly* in 1954. Issues were numbered consecutively, and it was published by the Walker Art Center in Minneapolis until 1993 with issue 159. I know that there was an attempt to find an angel for the journal, to move it into a new situation in 1993, but this didn't work out. The journal was almost published for fifty years, and it remains a loss to the design community that it didn't continue. Issues appear now and then for sale on the web. I have a long series of DQ.

DQ was interdisciplinary, covering design and sometimes art in an ecumenical fashion; it covered all aspects of design. I had the impression that it dealt too much with architecture and urban planning, but I appreciated the scope of its focus. The size of the journal was consistent, but its number of pages varied a lot. A few issues give the scope of what was covered. In 1974, *DQ 94/95*, *The Design Reality*, *Second Federal Design Assembly*, looked at how design was developed to represent the United States, including architecture, visual communications, landscape design, and interior/industrial design. In 1981, *DQ 116*, *WGBH, Boston, A Design Anatomy*, explored the design vision for this important public television station. In 1984, *DQ 123*, *A Paul Rand Miscellany*, celebrated this American designer's work. In 1983, a special issue on Robots, *DQ 121* was published. Who suspected in 1983 that robots and artificial intelligence would become cultural issues thirty-three years later? In almost every case, legendary designers were the authors, and ideas, people, and design merged and emerged.

It is difficult to select one particular issue to reveal the value DQ imparted. I considered 145, Richard Saul Wurman's *Hats*; it explored hats as a metaphor for units of information; then there was 62, Martin Krampen's issue on *Signs and Symbols in Graphic Communication*. But I settled on 130, the Armin Hoffman-Wolfgang Weingart (1985) exposition double titled respectively: "Thoughts on the Study and Making of Visual Signs" (1-20 rotated) and "My Typography Instruction at the Basle School of Design/Switzerland 1968-1985" (1-20 rotated the other way). While I didn't completely agree with either one of them, their influence on graphic design education was significant. This particular issue focused more on the visual presentation of work with little textual exposition. The issue presented an interesting contrast between Hoffman's more classical and Weingart's more experimental approach to typography; it was a fine demonstration of the power of typographic form and symbolic communication.

DQ's variety of topics made me stop and think about how a country or television station represented itself, what a designer's vision consisted of, or why we have always been fascinated with robots. DQ was pleasing to look at and was surprising in its content. It opened ideas for reflection.

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Design Journals

Poggenpohl

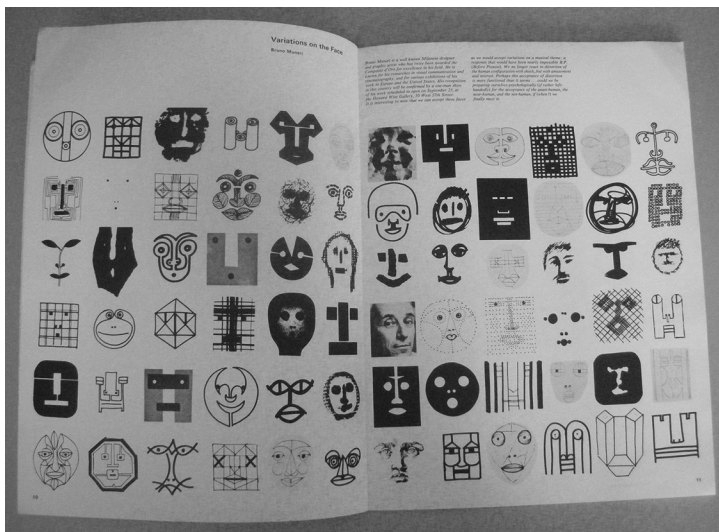
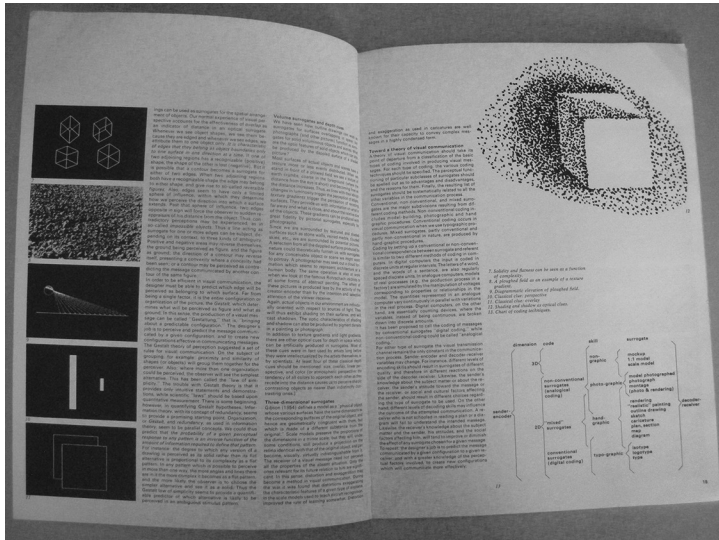


FIGURES 4-6

*Dot Zero 1*  
 top - Logotype (1966). The cover (only the logo detail is shown) has its dot zero embossed on white stock and is embarrassingly dirty from age and use,

middle- Spread from Martin Krampen's article,

bottom - Spread from Bruno Munari's demonstration.



*Dot Zero*, planned as a quarterly, published 5 issues between 1966 and 1968. It was the house organ for the design firm Unimark in Chicago, and it was produced in partnership with Finch Papers. Its mission was stated in the first issue: "It will deal with the theory and practice of visual communication from varied points of reference, breaking down constantly what used to be thought of as barriers and are now seen to be points of contact." Its goal was to elevate design discourse. Massimo Vignelli (n.d.) was its designer and creative director; he gave an interview regarding *Dot Zero* online (Bierut, n.d).

The first issue of *Dot Zero*, contained Herbert Bayer's explanation of its name (1966, 1). He referenced the western Colorado town Dotsero and the survey that began with .0 before going on to explain the meaning of "0" as presenting an unbiased point of view. Further, the 0 (now a circle with a dot in the middle) is visually satisfying with image and meaning supporting each other. The first issue contained articles by Arthur Drexler "Alternative to Architecture," Marshall McLuhan "The Decline of the Visual," and Martin Krampen "Psychology of the Visual." Visual demonstrations like "Variations on the Face" by Bruno Munari were also present. The content, like *DQ*, covered big ideas, content that related to design itself. There was also an article on computer graphics. Who knew in the mid-sixties that computers would become such a revolutionary cultural force in everyday life and particularly in design?

*Dot Zero* lived briefly, it lost its sponsor, and (I imagine) its position provided some conflict between a house organ for Unimark and a design journal. Unfortunately, it ended while its goal to elevate design discourse had just begun.



FIGURE 7  
*Icographic 9* (1977)  
 Cover with AIGA transportation symbols.

Icographic

*Icographic*, founded by John Halas in 1971, was released quarterly for the first year and thereafter came out twice a year. Its sponsor was Icoqrada, the International Council of Graphic Design Associations. It covered perception, semiotics, ergonomics, and communication theory. The 1970s were fixated on sign systems for travel and international events; this is reflected in many of the journal issues. The idea was that representations of an iconic nature could transcend people’s language limitations to deliver information quickly and effectively. One issue (14/15) covered an article about Bliss Symbols, designed to function in combinations much like a language, although a language with icons rather than words (Finke, 1979). Typography was also a

focus going beyond western languages to present Arabic, Chinese, Russian, Farsi, and others. *Icographic* was an international journal with an international focus even though it came out of London and was in English. The issues favored visual images over explanation or text.

In contrast to its visual focus, *Icographic 9* contains a very critical article by Victor Papenak (1977, 2-3) titled “Edugraphology—the myths of design and the design of myths.” In it he charges professional designers and design educators with elitism regarding whom they worked for and obfuscation in relabeling ordinary objects and activities in design. He outlines ten myths and their remedies. I paraphrase the remedies and hope the reader reflects on whether the remedy has come to pass in the past forty years and to what degree.

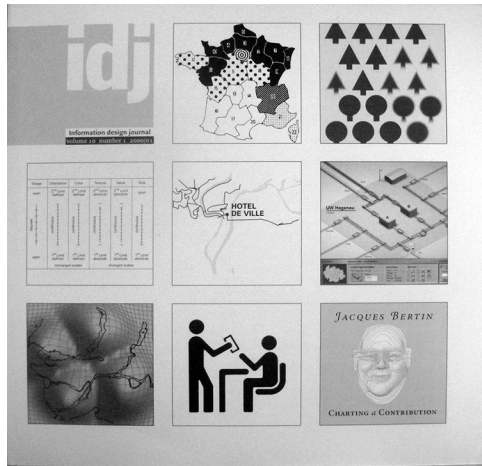
1. Designers work for industry, seldom for the social good whether for cancer clinics or bicyclists.
2. Designers do not concern themselves with the difference between renewable and non-renewable resources.
3. People should participate in design development; cross-disciplinary teams need to include both makers and users.
4. Designers should form new coalitions of makers and users.
5. Technology should be simple, small in scale, and respect ecological, social, and political consequences.
6. Design should cure people of product addiction through demythologizing both design and objects.
7. Students should be brought into contact with real people and their needs rather than manufacturing needs for them.
8. Tools should not “eliminate or diminish human labor, participation, and ability” to use human skills.
9. People should be enabled to create their own experiences, tools, and artifacts.
10. Technology can create tools to “move design from myth to participation...to personal fulfillment.”

My own reaction to Papenak’s ten observations for design relates to shortcomings regarding the application of technology in everyday life (Papenak’s 5 and 8 above). Too often people are replaced by technology. For example, I recently returned to the United States through the Dallas airport, and instead of seeing an immigration agent asking questions and welcoming me home, I was confronted by technology to scan my passport and asked questions via screen text. Besides eliminating jobs, I wonder if anyone considered how easy it is to lie to a machine. Papenak’s article from 1977 still resonates today as his 9 and 10 above are just now appearing as “maker spaces” with a book, *Open Design Now* (van Abel et al, 2011) detailing the ideas and possibilities of anyone being a designer. It is technology that makes this possible.

The cover of *Icographic 9*, the AIGA transportation icons, is in keeping with the journal’s strong focus. Other issues explored the extensive iconic work of Otl Aicher, the generation of sign systems, the translation of signs to low fidelity grids, and other cultural approaches to iconic representation.

FIGURE 8

Information Design Journal  
(*idj*) 10, number 1 (2001)  
Cover.



*DQ* and *Dot Zero* were American journals—*Icographic* was for me a window on the world—but its publication ended. In 2014, *Icographic* transitioned into a new name International Council of Design (*ico-D*). It now publishes *Communication Design: Interdisciplinary and Graphic Design Research* (2015 and continuing). This journal was formerly called *Iridescent* (2011-2014). This demonstrates the changing relationship between a parent organization and its sense of itself requiring necessary changes to its journal.

.....  
*i d j*

*idj* (Information Design Journal) began in 1979 to bridge the gap between research and practice in information design; it was another international journal. Its mission was to provide a platform for discussing and improving design usability shaped to user needs in terms of visual and verbal messages, putting overall content into form. It focused on evidence-based articles and their implications for practice. In comparison to the previous three journals that were highly visual, *idj* was wordy and followed a more scholarly approach to its exposition. The visual material complemented or expanded upon the text; it required a critical reader and viewer.

Volume 10, number 1 (2001) followed a theme: Jacques Bertin's theories. Bertin wrote the *Semiology of Graphics* in 1967 and *Graphics and Graphic Information Processing* in 1977. He was a cartographer and geographer who developed what may be the earliest theory of visual information processing. At this current time of big data and data mining his demonstrations of technique, while originally created physically, can be applied digitally and expanded dynamically. It is the logic of his ideas and demonstrations that are important; it is about transforming data into patterns that more easily reveal useful information. Bertin himself created the first article with visual demonstrations for this issue of *idj*. "Matrix Theory of Graphics" (2001, 5-19) was a distillation of his ideas but not a primer as some familiarity with his work was essential. Subsequent authors dug further into his work in this issue and/or further expanded on visual data transformation. I selected this particular issue because I value Bertin's work and think few designers are aware of it.

*Idj* has had a challenging journey to remain in print. It is published in association with the International Institute for Information Design (IIID) in Vienna. While it has reinvented itself, it continues to be international and remains true to its earlier mission.



**FIGURE 9**  
*Design Issues* II, number 1 (1985), IV Numbers 1 and 2 (1988), and III, number 1 (1986) Covers in descending order.

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 Design Issues

*Design Issues* began in 1984; it focuses on history, theory, and criticism and it is scholarly in nature with international contributors. In this case, rather than focus on a particular issue, *Design Issues* introduced me to an author I probably would not have otherwise run into: Abraham Moles. He has been described as a French sociologist, engineer, and/or information theorist who critically thought about contemporary life; this included design. In the first of his *Design Issues* offerings, "The Comprehensive Guarantee: A New Consumer Value," Moles (1985) examined planned obsolescence in terms of the demand on the consumer's behavioral costs and the micro-anxieties that emerged from interaction with the object: learning to use the purchased object, finding storage or a place in one's daily routine for it, experiencing difficulty if it fails to work or wears out, finding a repair agent, recycling it, purchasing a new one with the cycle of concern beginning again. Time, energy, and mental effort for choice or decision are part of the behavioral cost. I hardly need to point to contemporary technology in this regard. The guarantee Moles envisioned related to parts, labor, compensation for failure to function, and reimbursement for uncertainty regarding how the object should be used. Obviously the guarantee had both design and business implications. I congratulate Moles for taking planned obsolescence head-on.

In his second *Design Issues* offering, "The Legibility of the World: A Project of Graphic Design," Moles offered another perspective on graphic design as viewed through "...analysis of micro-anxieties, micro-pleasures, micro-structures, micro-events, or micro-decisions: the entire web of life" (1986, 43). Again the focus was on the individual's project or immediate goal and how design assists or impedes the individual. This article continued on from the earlier one and had some fundamental ideas for human-centered design.

His third offering, "Design and Immateriality: What of it in a Post Industrial Society?" was prescient, dealing with the "age of telepresence" and "communicational opulence." He reflected on our increasingly immaterial culture based on highly developed infrastructure subject to the law of entropy, the unavoidable tendency to disorder. Moles understood how design process was changing based on its reliance on software programs that contained obvious or hidden limitations. The act of designing became "initial form plus variations" called "variational creativity." He concluded the article with: "The role of the designer, then, is not so much to create 'new' objects to serve as structural supports of an immaterial culture, as to insist on an environment of implacable stability. Before introducing something new, the designer must protect the status quo, which permits individuals to participate spontaneously and with little effort in the seductive immateriality of today's world" (1988, 31).

Without stating his position directly, he criticized planned obsolescence and offered a remedy; he took a human-centered perspective and offered new analytical insight; and he challenged the "new"—our current





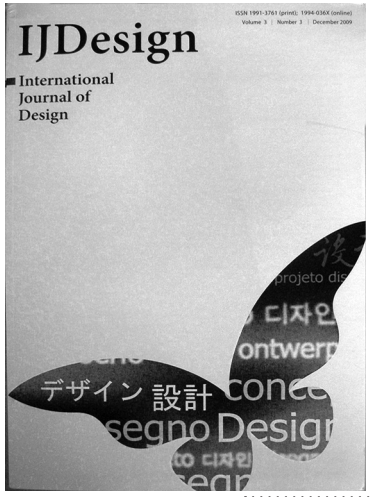
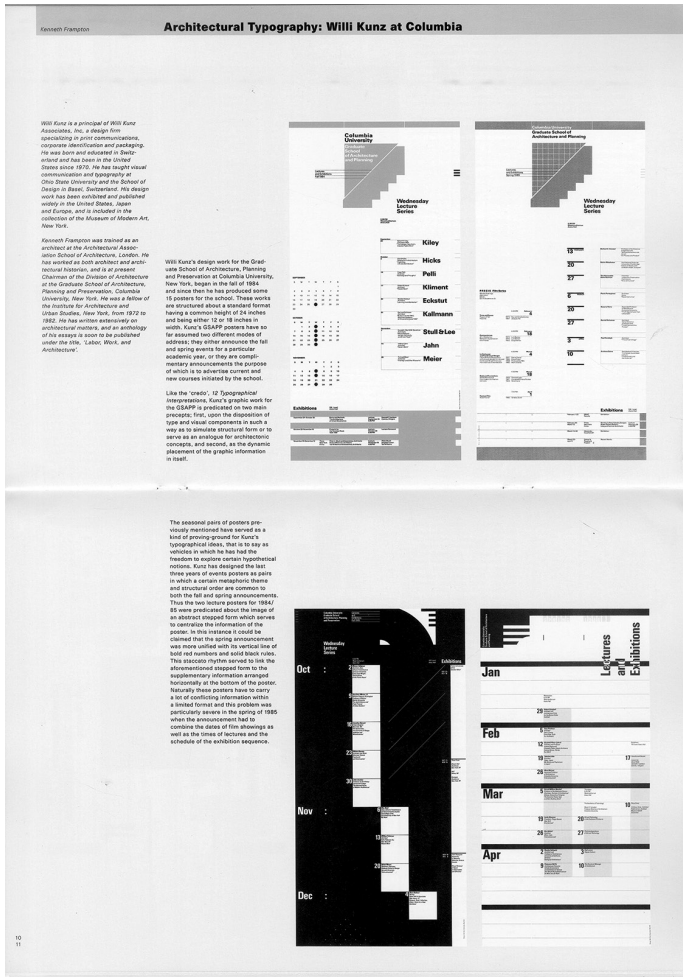


FIGURE 14  
International Journal of Design (IJDesign) 3, number 3 (2009)  
Cover.

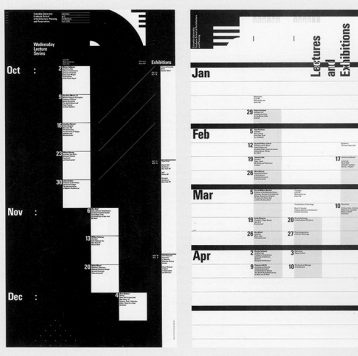
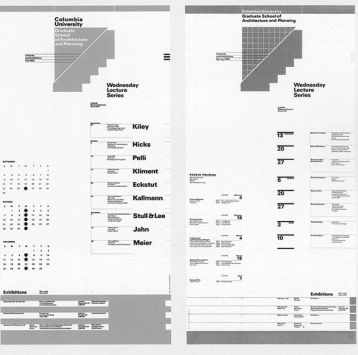
The seasonal pairs of posters previously mentioned have served as a kind of proving ground for Kunz's typographical ideas. That is to say as vehicles in which he has had the freedom to explore complex typographical notions. Such has developed from three years of events posters as pairs in which a certain relationship, form and structural order are common to both the fall and spring announcements. Thus the two lecture posters for 1984/85 were produced about the image of an abstract stepped form which serves to organize the information of the poster. In this instance it could be claimed that the same announcement was made useful with its vertical text, bold red numbers and solid black rules. This structure then served to link the aforementioned stepped form to the supplementary information arranged horizontally at the bottom of the poster. Naturally these posters have in every way of conflicting information within a limited format and this problem was particularly acute in the spring of 1985 when the announcement had to contain the dates of five meetings as well as the times of lectures and the schedule of the exhibition sequence.

Willi Kunz is a principal of Willi Kunz Associates, Inc., a design firm specializing in print communications, corporate identification and packaging. He was born and educated in Switzerland and has been in the United States since 1970. He has taught visual communication and typography at the City College of New York and the Graduate School of Design in Basic, Intermediate and Advanced levels in the United States, Japan and Europe, and is included in the collection of the Museum of Modern Art, New York.

Klausen Frampton was trained as an architect at the Architectural Association School of Architecture, London. He has worked as both architect and architectural historian, and is at present Chairman of the Division of Architecture at the Graduate School of Architecture, Planning and Preservation, Columbia University, New York. He was a Fellow of the Institute for Architecture and Urban Studies, New York, from 1977 to 1982. He has written extensively on architectural matters, and an anthology of his essays is soon to be published under the title, *Labels: Words and Architecture*.

Willi Kunz's design work for the Graduate School of Architecture, Planning and Preservation of Columbia University, New York, began in the fall of 1984 and since then he has produced some 15 posters for the school. These works are produced about a stepped format, having a common height of 24 inches and being either 12 or 18 inches wide. Kunz's CD&P posters have also assumed two different modes of use: they either announce the fall and spring events for a particular semester, or they serve as primary announcements the purpose of which is to announce current and new courses initiated by the school.

Like the "twelve" (12 Typographical Interpretations), Kunz's graphic work for the CD&P is produced on two main procedures: first, upon the disposition of type and visual components in such a way as to articulate structural forms or to serve as a vehicle for architectural, conceptual, and second, as the dynamic element of the graphic intervention in itself.



and planned to be only 8 issues. The goal was to push against then current London design trends. In a sense, with a more limited goal, it was like *Dot Zero*. What was remarkable about *Octavo* was its aesthetic and that it was produced by hand before digital publishing. In comparison with most of the other journals mentioned here, this was a visual feast. It was not scholarly and had modest content goals. Whether it reached its goal to challenge London trends, I have no idea. The final issue was an interactive CD-ROM, as the late 1980s were technologically a transitional time for design.

Issue 87.3 was sixteen pages with articles about Ian Hamilton Findlay (Fulcher, 1987) and Willi Kunz (Frampton, 1987) among others. I have long appreciated the sculptural typography of Findlay, his concrete poetry and the paradoxical character of some of his work that causes me to stop and think, to experience more deeply. Posters for the Columbia University Graduate School of Architecture, Planning and Preservation were the focus of Willi Kunz's work. His Basle origins were evident in the structural use of space and typography with strong content organization and visual gestalt. Both Findlay and Kunz provided quality design experiences, aesthetic delights framed by the sensitivity of *Octavo* itself. *Octavo* had total control and presented whatever caught its fancy.

International Journal of Design

*International Journal of Design* (IJDesign) began in 2007, located at the National Taiwan University of Science and Technology. It published research papers in all fields of design and aimed to provide an international forum for exchange of ideas regarding cultural factors and their impact on design. Further, it desired to transfer ideas between design academics and professionals through research that was applicable to design performance. It followed a fairly typical academic research report format, covering research methods, analysis, findings, and conclusion. Content heavy, it provided images, tables, and diagrams to complement the text. Despite its location in Taiwan, this was an English language journal.

"Design Patterns for Cross-cultural Collaboration" by Nicole Schadewitz (2009) is a distillation from her doctoral dissertation. I was particularly interested to read this article because I knew Nicole in Hong Kong where she did her Ph.D. It is always interesting to see how students develop their professional skills further and continue to contribute to design research. As designers work in more collaborative cross-disciplinary projects, they also may work in cross-cultural collaborations. This article detailed communication breakdowns and offered remedies. I recall that Nicole used many qualitative analytical approaches to her data; this was evident in her article and its tables and diagrams.

FIGURE 15

*She Ji* (2015)  
 Web site in English version.  
 For open access see <http://www.journals.elsevier.com/she-ji-the-journal-of-design-economics-and-innovation>



.....  
 She Ji

*She Ji*, The Journal of Design, Economics, and Innovation began in 2015 at Tongji University in Shanghai. This newly minted journal is open access and established its scope of interest clearly: design, economics, and innovation. It is bilingual in Mandarin and English but in separate editions. So far only the English version has appeared online. Some in China recognize the importance of moving the culture of design from imitation to innovation, along with recognition of the economics of such a move in terms of both monetary gain and social improvement. It is only in recent decades that a few design thinkers (Richard Buchanan, John Heskett, and Patrick Whitney among others) have puzzled over the economic contributions of design. *She Ji* expects to move such research forward in a cross-cultural context.

Starting a new journal is an optimistic event. It will be interesting to observe whether the research and ideas move equitably back and forth across eastern and western cultures. Buchanan and Whitney book-end the issue. Buchanan (2015, 5-20) explores design thinking for innovation within organizations, while Whitney (2015, 57-78) argues that the economy of choice is superseding the economy of scale, and he offers design capabilities as a way to tune innovation. Kees Dorst (2015, 21-32) proposes a model of frame reflection in design, based on abduction. He explores how other professions can use this model to escape the trap of dead-end definition and redefine problems for a more innovative look. He shares with Victor Margolin (2015, 33-42) the observation that designers are transcending the traditional roles that characterized design and are moving into areas that deal with significant large-scale problems such as sustainability in cities for Margolin and bottom-up stakeholder response and planning for a large-scale interruption in transportation and community character for Dorst. My own contribution to this issue deals with design research, its importance in

cross-disciplinary collaborative work, and a suggestion for how to scaffold its learning across design curricula (Poggenpohl, 2015, 43-56).

It will be interesting to follow subsequent *She Ji* issues under Ken Friedman's editorial direction (2015, 2) with the essential bilingual sophistication of Jin Ma. This will not be design as usual, but will no doubt push the envelope intellectually and practically, to say nothing of culturally. It takes focus and determination to launch a journal and maintain it. But to live, a journal must create its mission and find its contributors and audience. This is not easy. (As an open access publication, the reader is encouraged to consult *She Ji* online.)

Conclusion

The small sample I present shows the uncertainty of journals even those with a long history of quality publication. Sponsors or parent organizations sometimes change and alter their journal mission or the journal disappears altogether. Nevertheless, it is heartening that new journals appear. This demonstration is idiosyncratic. It supports my belief that design is more than making something; design is a cultural statement that either fits or challenges the current state of things. It is also a critic of what is and a harbinger of what will be.

FIGURE 16

The journals selected for this review are positioned based on the author's experience with them and the lasting impression they left.

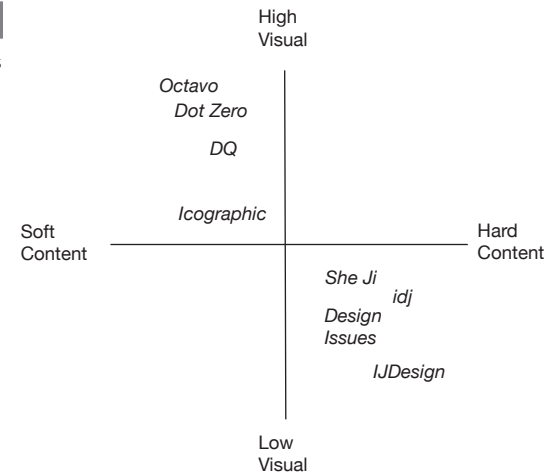


Figure 17 crudely locates the journals presented based on whether they are very consciously visual in a designerly sense or focused on content presented in a standardized fashion and whether their content is "soft" i.e., ideas and exposition that extend thinking (hopefully like this paper) or "hard" i.e., scholarly, substantiated with much reference or research

based with qualitative or quantitative back up. The difference between the two occupied quadrants in Figure 17 might be characterized as stimulation and pleasure (upper left) or research/scholarly content that is useful to improve performance (lower right). Both expand the designer's understanding and repertory for action. The act of design is not turned on and off: it is a way to live a life, to appreciate order, surprise, aesthetic delight, human behavior, the natural world and the artificial, craft, other's insights, and a way to envision a future.

Another analytical dimension is whether a journal is focused on some sub-variety of design or takes a more holistic approach to its offerings. *DQ*, *Design Issues*, *IDJ*, and *She Ji* take the broader view. In the past such an interdisciplinary view within design was a survival mechanism, as getting a necessary core group of subscribers was a problem. Now there is greater understanding of interdisciplinary work and that information (whether critical, historical, theoretical, or research based) can feed active makers more broadly.

As designers work on more significant interdisciplinary projects, access to historical information regarding previous design failures or limited successes can provide context for newer work. Anticipating future developments and thinking about them critically is especially important as technology alters cultural dimensions of life and even human relationships. It would be interesting to see a history of technology criticism from post World War II to the present day. I think of Jacques Ellul (1964), Ivan Illich (1973), Lewis Mumford, (1970) and Neil Postman (1992) as early critics, and Evgeny Morozov (2013) and Sherry Turkle (2015, 2011) as present day critics among others.

Design in the broadest sense has always been dependent on technology, and now this is even more the case. Design and technology are partners—with others—in changing the world. The question is what is gained and what is lost. What are the hidden consequences of a change? Critical articles and a more inclusive sense of the role of design from an intellectual standpoint are needed.

Why are journals important? They provide current information that is reviewed before acceptance. As an editor sending out papers for review, I have been impressed by the care, insight, suggested resources and revisions reviewers bring to their reviews. Their generosity in sharing information and ideas help authors to improve their work and help the journal to maintain its standards. Published articles are ways to find like-minded people to partner with; sometimes an article will test its ideas and later develop into a book.

Of course journals expand knowledge in the field of design. Without them there are only occasional conferences, books, and colleagues for stimulation. We form our identity as a designer in many ways, including thinking broadly about what we do, the culture in which we live, its contemporary challenges, and how the structure of life is changing. Abraham Moles opened my mind to the individual's investment in an object, not as a

monetary issue, but as a support for the individual's life. Victor Papanek put technology into a human context, one we continue to wrestle with. Journals surprise us; they provide intellectual serendipity; some few are visual delights; and in all cases they help shape our understanding and identity as designers.

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**A u t h o r**

Sharon Helmer Poggenpohl has taught in notable design programs: The Hong Kong Polytechnic University, the Institute of Design at the Illinois Institute of Technology in Chicago, and the Rhode Island School of Design. Her focus over a long career has been post-graduate design education, both master and Ph.D., as well as design research. Taking a human-centered position with regard to design, she teaches to help students humanize technology, to learn to work creatively and collaboratively with each other, and to prepare them to contribute to building a body of design knowledge. For twenty-six years, she edited and published the international scholarly journal *Visible Language*. She co-edited with Keiichi Sato *Design Integrations, Research and Collaboration* (Intellect Books, 2009). Currently, she is working on a book tentatively titled *Design Theory-to-go*, while teaching occasionally in Hong Kong.