

Introduction

Now that we know that, what do we know? This is the perennial question that follows the presentation of new research, informed reflection and cogent commentary. What greater understanding flows from the results presented? The answers sparked by the material collected in this issue are varied and often compelling. Nynke Tromp, Paul Hekkert and Peter-Paul Verbeek explore the power of design to promote or inhibit personal behavior. They explicate various aspects of user experiences with particular attention to the identification and classification of influences that shape behavior. But with greater understanding of user experience comes the growing realization that, as they contend: *Deliberately affecting behavior to create a specific social impact requires a redefinition of the role of the designer.*

Fernando Secomandi and Dirk Snelders review the academic literature on service design and argue for the necessity of refining our understanding of the interfaces or touchpoints between service organizations and their clients. Ultimately, they conclude, understanding what they identify as the *material heterogeneity* of service interfaces opens up the possibility of advancing the general understanding of the nature and potential of services themselves.

Anders Albrechtslund and Thomas Ryberg tackle one of the pressing concerns confronting civil society: surveillance. According to Albrechtslund and Ryberg, neither the dystopian nightmare of intrusive surveillance nor the utopian dream of benevolent observation adequately captures the design issues embedded in the technology of surveillance. Furthermore, the crude limitation of viewpoints implied by the dystopian/utopian polarity actually inhibits rather than facilitates the discussion of how to manage surveillance. Albrechtslund outlines a model of participatory surveillance; a model, however, that challenges designers to revisit the conceptual framework we use to think about the phenomenon. We are, it appears, not prisoners of our technologies but rather prisoners of an inadequate conceptual framework for imagining different scenarios.

Nina Murayama probes the relationship between artwork and furniture design in the career of Donald Judd. While the unity of all the arts has long been recognized as one of the goals of Modernism (enshrined, for example, in Walter Gropius's clarion call for unity in the original Bauhaus program of 1919), Murayama argues that Judd's approach to managing his production of both art and furniture served more to interrogate the discourse of unity than to promote it.

A trio of articles by Alison Perelman, Barbara Hahn and Christine Zimmerman, and Mike Esbester explore different

aspects of information design. Perelman's treatment of the USDA's iconic (and, it turns out, controversial) Food Pyramid reminds us that visual metaphors are hardly neutral or self-evident tools of communications. Hahn and Zimmerman's review of efforts to visualize hospital routines demonstrates how the visual nature of some forms of information design can convey crucial dimensions of research results that are often obscured or lost in statistical evaluations alone. Esbester's analysis of British tax forms before 1914 sheds light on a neglected aspect of a common challenge: the design and use of forms. Esbester demonstrates how historical study contributes to a more nuanced understanding of the social dimension of design.

This issue concludes with two exhibition reviews, one by David Rifkind and the second by Robbert van Strien. Beyond reporting on ephemeral events, both reviewers go on to explore the strengths and weaknesses of exhibitions as particularly vivid and direct ways to connect viewers with objects. The idea of connection is important to the editors of this journal as well. We remain committed to the goal of connecting readers with authors whose informed observations and challenging insights convey the complexity of design artifacts, the richness of designed experiences and the depth of cultural phenomena shaped by design.

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