

Introduction

On the occasion of this 100th issue of *Design Issues*, it is worthwhile to reflect upon the journal's transformations and in particular to ask the question: At this milestone, what is *Design Issues* and what will it become?

Design Issues is a journal of design history, theory, and criticism—the distinguishing mark of the journal. First and foremost, it is a journal grounded in humanistic inquiry. There is a commitment to pursuing interpretive and comparative scholarly investigations of design. There is also a commitment to a diversity of methodologies and topics. This pluralism produces issues that often are widely varied in content. This variation is, we believe, essential to understanding and advancing the fields of design studies and design research. We need to know and appreciate the past of design. We need to develop models and principles that explain design. We need to judge what designers do—in light of evolving notions of what design is—while they are responding to changes in practice and engaging in dialogue with other fields.

Change and dialogue: these are keywords for the design community and fundamental provocations for everyone committed to promoting design discourse. Design continues to expand into new domains and as it does so, *Design Issues* remains to be a forum in which the potential and implications of that expansion are explored. Design thinking, social innovation, interaction, service, and organizational design are topics that have developed over the past decades and that have been, and continue to be, both sites of creative practice and critical scholarship. The fields of design studies and design research also continue to grow, particularly in the Global South, Asia, and the Middle East. There are ever more scholarly voices from around the world, which we believe we have a commitment to assist in those voices being heard. And the fields in which design dialogue occurs are also evolving. They include art history and theory, science and technology studies, management and organizational theory, in addition to the growth of scientific approaches to design scholarship. This dialogue is enriching. At the same time, it is a constant editorial challenge to keep the dialogue from turning into a cacophony. As editors working with authors, reviewers, and other contributors, it is our task to ensure that the

journal continues to serve as a forum where readers will encounter the issues that drive contemporary design. What are those conditions and consequences that matter to design? How should design engage contemporary matters of concern?

The journal is not a static thing. Like the field itself, it is forever becoming; and as such, the journal is undergoing changes. Indeed, initiating change is another one of our responsibilities as editors. We believe our commitment to pluralism is reflected in the contents of the journal. Although headquartered in the United States, the journal consistently publishes material from around the world that reflects design discourse. Over the years, the journal's roster of contributors has been truly global in scope. In the history of any independent publishing effort, 100 issues is a milestone. While we celebrate reaching this milestone, we are not content to rest on past accomplishments. Instead, we are committed to building on past efforts. We are interested in collaborating with partners outside of North America and Europe to explore how we might expand our offerings and engagements with a broader international community of scholars and practitioners. And we are experimenting with new modes of sharing open content through various digital channels, including social media. For a journal, change takes time, effort, and the support and commitment from its readers. We remain proud of what the journal has accomplished in the past, sensitive to the challenges confronting us in the present, and excited by future possibilities. We hope the readership of *Design Issues* shares our enthusiasm and we thank our readers for their continuing interest.

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