

**Design Studies Forum Meeting**

CAA Seattle

Thursday, February 19, 2004

5:30 p.m.

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Those present (18 in attendance):

Carma Gorman, Southern Illinois University

Rebecca Targ, University of Tennessee at Chattanooga

Karen White, University of Arizona

David Raizman, Drexel University

Penny McElroy, University of Redlands

Sarah Teasley, University of Tokyo

Victor Margolin, University of Illinois, Chicago

Leslie Atzmon, Eastern Michigan University

Dawn Hachenski, James Madison University

Tom Beisecker, University of Kansas

Patrick Dooley, University of Kansas

Arlette Klaric, Buffalo State College, SUNY

Kate Catterall, University of Texas at Austin

Gloria Lee, University of Texas at Austin

Janice Kmetz, University of Minnesota, Duluth

Conrad Gleber, Florida State University

Elizabeth Guffey, Purchase College, SUNY

Ann Schoenfeld, Pratt Institute

**The meeting was called to order by Carma Gorman at 5:30 p.m. on Thursday, February 19, 2004.**

Q: How does everyone feel about changing the name of the group from Design Forum to Design Studies Forum? The reason is that there are many groups found on the internet that use the name Design Forum.

R: Unanimous consent. Victor Margolin suggested that the tone of the organization should remain open, more friendly, and a word like "association" or the like lends a more official tone, with the promise of something which might not be deliverable or wanted.

Ann Schoenfeld moved for a change in name from Design Forum to Design Studies Forum.

Leslie Atzmon seconded the motion; the motion was passed unanimously.

Leslie Atzmon reminded the group of the history of DSF, that it began in Philadelphia in 1983.

It was suggested that a press release regarding the name change should be sent to Ken Friedman and David Durling.

Several cosmetic changes were suggested for the by-laws.

Tom Beisecker moved to approve the by-laws as they stood with corrections. Elizabeth Guffey seconded the motion, which passed unanimously.

Selection of the officers proceeded.

Carma Gorman was unanimously supported to continue as President.

Elizabeth Guffey was nominated by Victor Margolin, a nomination seconded by Karen White, for Vice President. Guffey was unanimously voted in as Vice President.

Carma Gorman nominated Rebecca Targ as Secretary; Elizabeth Guffey seconded this nomination. Targ was unanimously voted in as Secretary.

Elizabeth Guffey spoke about the idea for a DSF journal, an idea which had been suggested via the listserv and for which there had been an online questionnaire. She passed out packets which detailed the findings from this questionnaire under the following headings:

Design journal: statement of purpose

Why a new design journal:

- Growth in design studies

- Existing journals

- Survey responses

- Survey testimonials

Toward a new design journal:

- Content

- Format

- Editorial Process

- Production checklist

- Publication schedule
- Editorial recommendations

EG: It's wonderful that we have Victor (Margolin) here—he showed an interest in a journal at the last meeting.

The journal can focus on us as studio people...it will be different from Design Studies in that DS is about scientizing; management...this journal will offer practitioners teaching, will find complementary dialogue.

I sought funding but journal was on back burner, now have time to work on it; plan is to run journal for about 5 years, 2 issues per year, with the hopes that an academic press might take it over in the long run;

The problem is that libraries are cutting funding, which reduces a main subscription base;

53 people responded to the questionnaire; feedback showed that international graphic design journals tend more toward industrial design, that in the US they're more graphic design-oriented;

A journal to look at would be Design Issues

Themes: according to the questionnaire, there's disinterest in theory, concern that the journal not be too "abstract"

Trade publications are not interdisciplinary, which this journal could be

The journal should be "attractive"

What is design criticism? One looks at something and writes about it. People writing without years of theoretical research welcome this kind of approach; it's less formal than AIGA journal

People who hadn't written before could contribute, editor can help shape it; it doesn't have to take years

Social point of view, description and analysis; a rich way to look at things

The culture of design: a way to bring in design history, theory, trade and academic writing

Gleber: Survey results substantiate a need—we're not assuming one.

Guffey: It's nice to use a journal for teaching; design criticism needs rigor beyond academia.

Gorman: What could design crit be? Consumer reports is closest thing to the academic apparatus of criticism

Gleber: It could be a significant addition to the field

Guffey: It was mentioned that it should be a peer-reviewed journal. Victor's name came up... (Victor will not be able to review because of other commitments); Theory, design education, pedagogy are low on the list.

Atzmon: Surveys of contemporary design have no concept of history as it feeds into pedagogy. Knowledge is splintered.

Guffey: Online as well as print version for journal to gain status; should be peer reviewed, or there won't be a tone of rigor; academics will have trouble getting recognition for non-peer-reviewed submission

White: The advisory board doesn't have to be all famous people

Atzmon: They are not all scholars, not all rigorous scholars. Go outside for advisory board members who have rigor; all members don't have to be designers

Margolin: Make it informal. Design Issues has three editors, it's good because it's informal. We rarely contact the editorial board. We're careful not to follow a model that doesn't work. Find three people who think alike, are willing to work together, let them try it for 2 or 3 years. The journal looks like something new. Find a board of interested people. DI turns around articles in 2 months maximum, we keep good communication and feedback. Editors contact different people, make it much more lively.

Teasley: Design History Association in Japan put out a journal, with all new people.

Klaric: Americanist Art Historians are not accepting of Graphic Design; there are few venues for history-grounded discussion

Margolin: But DI is recognized

Schoenfeld: But DI is published by MIT Press, it's juried—that makes it more official

Teasley: Peer review could be done by an editorial collective, or work could be sent out to be reviewed; compromise is possible

White: We should invite editors from a broad spectrum of practices; they should be well-rounded and alternate

Klaric: Museum people, visual culture people, art historians, etc.

Margolin: There should be room for pieces that don't fit the mold; different categories "articles" but also other things; not a high-powered thing, but with people who have an interest

Schoenfeld: Names don't matter at all; Design Studies will be grabbing the attention of the people more and more will be curious and will want info; an idea is to review books by bigger names, that way the big names are included, but don't take over (see Technology and Culture, SHOT journal); The review section is very substantial; It's hard to find out what books have been published

Klaric: There's a need for new constructions of history (ex: 1970-1990)

Gorman: Why is there such a duel between material culture studies and design studies?

McElrod: We're describing 3 different journals; we should find our own playground; not interested in peer review

Margolin: Go to the book fair and speak to Reaction Books

Teasley: We could peer review some sections, not all.

Klaric: Are we looking at America? Globally?

Guffey: There's no international (global) dialogue

Atzmon: Can I volunteer myself as a reviewer?

Margolin: This journal is a public representation of this group it's different than a journal that puts out a general call for whatever; it should encourage contributions from this group, plus anyone else who is interested; we're building this as a community

Raizman: Reading and writing design; commodities in literature; how characters react to "them"?; books, films, narrative text; descriptions of reactions to design that's historically resonant; regular session at CAA

Gorman: DSF will have a special session next year

Schoenfeld: Saturday at 12:30 there will be a special session on collaboration in design studies; received response from all over the world

Gorman closed the meeting at 7:15 p.m.