

Introduction

Since its inception more than three decades ago, the editors of this journal have conceptualized *Design Issues* as a forum for the exchange of ideas, insights, reflections and provocations concerning the nature of design considered through the lens of history, theory and criticism. Contributors shared with readers a commitment to enlarging the discussion beyond a narrow treatment of design as the aesthetic styling of industrially produced objects. This ambitious goal of reframing the way design is thought about is one of the distinguishing features of the design discourse this journal has tried to nurture. But the spatial metaphor of the journal-as-forum at times seems too static to capture the dynamism of contemporary conversations about design. The journal-as-highway interchange may be a more appropriate way to conceptualize both the intersection and the divergence of different avenues of inquiry. At first glance the articles collected for this issue certainly appear to drive the reader in different directions: the nature of creativity (James Wang); the evolving materiality of the environments we inhabit and the products we use (Elvin Karana, Owain Pedgley, Valentina Rognoli); the mental images we construct of physical artifacts such as books (Pino Trogu); the early days of numerically controlled computational design (Daniel Cardoso Llach); the tension between freedom and control embedded in gaming design (Raiford Guins); biomimicry as a sustainable design strategy (Emily Kennedy, Daphne Fecheyr-Lippens, Bor-Kai Hsiung, Peter Niewiarowski, Matthew Kolodziej); and controversy mapping as a research technique (Tommaso Venturini, Donato Ricci, Michele Mauri, Lucy Kimbell, Axel Meunier). A simple list like this can seem bewildering in its variety. What holds an issue of the journal together? The answer begins, we believe, with the fact that each of the contributors goes beyond mere reportage to search for the principles and patterns that shape action and mark design as a distinctive form of human engagement with both the natural and the social worlds. This common quest pursued in different ways is one of the things that sustains design discourse and creates the community *Design Issues* serves.

One characteristic of a mature community of discourse is the recognition of singular voices that constitute important points of reference for the community. These are designers, scholars or commentators whose work is often understood initially as a response to a particular context or historical moment. But their insights and arguments endure and continue to provoke discussion, continue to

pose questions that require answers. John Heskett is one such figure. The Autumn 2014 issue of this journal included a simple *Testament* to John Heskett, one of many tributes and memorials that appeared in the design press following his passing. This issue includes a fascinating document: a section of Heskett's course notes from the final iteration of his famous graduate seminar *Design and the Creation of Value*. Clive Dilnot's introduction explains the origin of these notes and positions Heskett's work within a larger understanding of design discourse. John Heskett made a seminal contribution to reframing our understanding of design and expanding the boundaries of design discourse far beyond styling. We bring Heskett's previously unpublished notes to the attention of our readers not because we believe they represent the final word on the topic but because they constitute a perceptive and provocative reference point for discussions of an important aspect of design.

This issue concludes with two intriguing reviews. Craig Martin examines the new, expanded edition of Charles Jencks and Nathan Silver's *Adhocism: The Case for Improvisation* and explores its curious relationship to contemporary design movements that seek to empower non-designers. Karin Nugis reviews the recent exhibition "Fashion and the Cold War" at the Kumu Art Museum in Tallin, Estonia, and the accompanying book *Mood ja külm sõda* [Fashion and the Cold War]. Nugis suggests the kinds of insight fashion design offers into central themes of the Cold War. Reviews like these alert readers to new lines of inquiry, fresh voices and provoke conversation.

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