

Introduction

Together, the articles in this issue define key points of design's evolution. Design originated in pre-industrial economies that were battling with nature; it was then followed by the relatively brief period of powerful, industrial economies in which their exponential production of material goods had significant effect on design's growth; and, currently, the emergence of post-industrial societies have caused many of design's objects to be dematerialized and, thus, have shifted the sites of action.

Stuart Reeves, Murray Goulden and Robert Dingwall open this discussion by considering *The Future as a Design Problem*. They use the example of ubiquitous computing to demonstrate how the twin methods of "grand vision" and "pragmatic projection" were combined to realize a design for the future, at least in terms of ubiquitous computing. They conclude by suggesting these methods need enhancement in the current context if social legitimization, which is a precondition for the achievement of better futures, is to be achieved. They see this as a participatory process with non-experts in which the creation of fiction should be incorporated into the design practice—particularly to create futures that do not follow the familiar shapes of corporate planning exercises.

This discussion continues throughout Ilpo Koskinen's article, *Agonistic, Convivial, and Conceptual Aesthetics in New Social Design*, in which he identifies a parallel between post-war art and the conditions of a new social design. Koskinen points out that artists, such as Joseph Beuys and Fluxus, dematerialized their art to include activities, events, happenings, and performances, as well as language and information in conceptual art alongside social relations. Like these post-war artists, new social designers demonstrate that it is possible to dematerialize design to the point that material reality does not disappear but becomes a marginal issue. This leads Koskinen to ask, "Is aesthetics, then, a sine qua non of new social design?" and to conclude that it is, but not in any obvious way.

In *Systems Intertwined: A Systemic View on the Design Situation*, the twin concepts of "sense-making" and "judgment-making" are explored by Sigrun Luras. Rather than taking user experiences as their starting point, this approach emphasizes specific situations in which designers find themselves. It further implies a shift from viewing information as objective, to an approach in which information is defined as an outcome of human cognitive processes;

and humans, in this case—designers, are the sense-makers of changing and sometimes elusive conditions. In this context, design is informed both by making sense of that which exists already and by making sense of, and judging, that which designers create in the design process.

Following, Laura Forlano explores the tensions between a city infrastructure and its citizens in *Decentering the Human in the Design of Collaborative Cities*. In this she emphasizes the increasing role of designers who must go beyond crafting individual graphics or products toward designing services, organizations, systems, platforms, and experiences in their project development. As designers take on these roles, they now engage in the active creation and curation of complex socio-technical networks that coalesce around problems, issues, and controversies that have distinct politics, values, and ethics. These, she concludes, are the artifacts of contemporary design work as it relates to collaborative citymaking for the benefit of all citizens.

In *Baudrillard and the Bauhaus: The Political Economy of Design*, Matthew Holt explores the shift from an industrial, product-driven modernity to a new political economy based on the primacy of the sign, such as communication, information, and the media—described by Baudrillard as the passage from a “metallurgic” to a “semiurgic” society. Interestingly, he discusses Baudrillard’s assertion that this shift is exemplified through the work of the Bauhaus which he says, “marks the point of departure of a veritable political economy of the sign,” further arguing that it was the apotheosis of the Industrial Revolution—“a second revolution, the crowning perfection of the industrial revolution, resolving all the contradictions that the latter had left behind it.” So the Bauhaus is argued to be the genesis of the universal extension of design as we now know it to be. This has led to the design of totally artificial worlds and begs Holt to question, “why design today is still considered primarily commercial art and still consigned, for all intents and purposes, to the margins of academia.”

In the next article Veronica Devalle traces the emergence of *Graphic Design as a University Discipline in Argentina, 1958–1985*. Devalle identifies the historical backdrop in which avant-garde European movements set out to fuse the arts and architecture to redefine the human environment. The Bauhaus and the Athens Charter were references to this modernization of the human environment as was the influence of the Hochschule für Gestaltung (HfG), in Ulm, Germany. By the 1980’s design in Argentina was established in the public perception and the cultural arena as a profession in its own right.

In *Beyond Resolving Dilemmas: Three Design Directions for Addressing Intrapersonal Concern Conflicts*, co-authors Deger Ozkaramanli, Pieter Desmet, and Elif Özcan discuss ways to manage the conflicting concerns that people experience from a user-centered approach to design and, hence, the dilemmas they often will face. They argue that such dilemmas are pervasive phenomena of everyday life, and that products play an important role in helping people manage the dilemmas they will encounter each day. In this they describe approaches for designers that include resolving dilemmas, moderating dilemmas, and triggering dilemmas that they illustrate through a series of nine case studies. These approaches will, they argue, have implications for various fields of design in which conflicting concerns are used as the driver for new product innovation.

Victor Margolin's visually depicted article, *The Bicycles of China*, illustrates how inventive adaptations of a single form have enabled and supported a flourishing economy of small business enterprises. These bicycles enable vendors, cooks, mechanics, and others to set up enterprises on the street. Not only can they move from one site to another when business is slow, but they can also transport everything they require to conduct business without the need for a gas-powered vehicle. Thus, the savings in gasoline and the reduction in atmospheric pollution are enormous.

Alexandre Apsan Frediani goes on to explore participatory design in processes of urban development. In *Re-imagining Participatory Design: Reflecting on the ASF-UK Change by Design Methodology*, Frediani redefines the concept and practice of participatory design so as to move away from typically understanding it primarily as a tool of conflict resolution, instead, to re-conceptualizing it as a practice of learning and action concerned with the production of a more just city. Frediani's article contributes to the re-imagining of participatory design into something that will instigate, provoke, imagine, and transform cities into more just ones.

Grace Lees-Maffei's review of the first two volumes of Victor Margolin's *World History of Design* offers a well-balanced overview of this ambitious project that is yet to be completed. In particular, she notes Margolin's extension of the historical time-frame to include pre-industrial and pre-historic materials. This, in and of itself, forces some reconsideration of the premise that design, as we know it, first emerged with the Industrial Revolution when production cycles caused a separation of design from the other craft processes. This is particularly important to some parts of the non-Western world where the effects of industrialization were not felt until much later in the time-frame, if at all, so they are at risk of

being seen to have had no history of design. Therefore, design historians may, as a result of Margolin's position, have to reconceptualize their models of design in pursuing global design history. Volume II of Margolin's *World History* focuses on the period 1905–45 which is his specialist area. Overall, as Lees-Maffei points out, this single-authored *World History* draws on the enormous knowledge-base gathered throughout a long career in such a way as to give the history both a coherence and a distinctive voice.

In the review of *Unrelenting Innovation: How to Build a Culture for Market Dominance* by Gerard J. Tellis, Kalle Lyytinen notes the plethora of books that have been published on innovation over recent years and suggests that this one should be read by professionals and scholars. In particular, he notes the author's willingness to subject his research questions to systematic and rigorous tests; hence, the book is full of useful statistics, figures and graphs. However, Lyytinen also notes that the book does not address other forms of contemporary innovation that are user-driven or of digital product platforms, such as Facebook or Google.

Ashis Jalote Parmar's review of *Design Attitude* by Kamil Michlewski underlines the position that design professionals can create, within organizations, a different and distinctive culture that contributes to the nurturing innovation. The book notes the subordinate position in which design professionals and their design methods exist in relation to an organization's established turf of marketing, and the author argues that a critical mass of an organization's design professionals can leverage its cultural significance and be agents of change.

Finally, Stan Ruecker's review of *Information Design as Principled Action*, edited by Jorge Frascara, highlights this book's value by bringing together materials about a field that first emerged in the early 1970's. The overall message is that good information design is the right of every citizen; it is not an option but a necessity.

As debates, such as these, have grown and matured with each volume of *Design Issues*, so too has the journal sought to enrich both the range and the inter-cultural context of our work. Accordingly, two new co-editors and two new contributing editors have joined the editorial board. Co-editor Kipum Lee is director of Innovation at University Hospitals in Cleveland, Ohio. As an organizational designer with a PhD in management, he is interested in the shaping of quality experiences for all stakeholders served by organizations through human-centered design. Co-editor Ramia Mazé is professor of New Frontiers in Design at Aalto University in Finland. She specializes in participatory, critical, and politically-engaged design practices. The two new contributing editors are Aric Chen,

who is based in Hong Kong, and Alpay Er, in Istanbul. Aric is lead curator for Design and Architecture at M+, the new museum for visual culture being built in Hong Kong's West Kowloon Cultural District. He previously served as creative director of Beijing Design Week. Alpay is professor and head of the Industrial Design Department at Ozyeğin University (OzU) / Istanbul Institute of Design (IID). Alpay is a member of the Design Research Society (DRS), and was conferred with "Fellowship of DRS" in 2006. He served in the International Council of Societies of Industrial Design (Icsid) as a member of the executive board (2011–2013) and is currently a member of the board of directors of World Design Organization (WDO/Icsid).

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Richard Buchanan
Carl DiSalvo
Dennis Doordan
Kipum Lee
Victor Margolin
Ramia Mazé