Introduction

The future will be dramatically different; nature and culture are conspiring to ensure this. As the environment adjusts to the ways humans have used and abused it during the Anthropocene period, humans, in turn, will be forced to adjust to climate change and new planetary conditions. The status quo is literally unsustainable and a different kind of future is inevitable. In the domain of culture we see diverse sets of stakeholders self-identifying by ethnicity, gender, religion, and lifestyle and self-asserting their presence. Around the globe people are committed to speaking in voices uniquely their own, claiming their places in the stories we tell ourselves about ourselves to understand ourselves. Calls to address environmental issues are linked to demands for social justice, for empowerment of those previously marginalized, and for the ability of different stakeholders to define for themselves what constitutes material prosperity and communal wellbeing. For a design community that has long prided itself on its ability to shape the future, these factors present a surprising challenge. As this journal's readers know well, the assumptions, the conceptual models, and the professional practices that characterized design in the modern era are being interrogated. Even the way designers previously approached thinking about the future is now being called into question. The Modernist concept of universal progress—based on scientific principles and achieved through rationalization of production and the stimulation of consumption—has lost its persuasive power for many. Neither nature nor culture is propelling us to this familiar and now worn vision of a better future.

Two of the articles in this issue point to subtle but significant dimensions of new ways of talking about design. In "The Design Theory of Contemporary 'Chinese' Fashion" Christine Tsui, for example, reports on contemporary fashion in China. She describes the aesthetic quality of Chinese fashion design and, in a telling move, she uses a Chinese character *HE* to identify the distinctive features of this aesthetic. She argues that this character captures a richer set of connotations than would be possible in English. For most of the past century the design community spoke in one of the privileged Western languages. The future will speak in diverse tongues. If language is one dimension of an evolving design discourse, place is another. In "Design Activism in an Indonesian

Village" Alexandra Crosby begins her discussion of design activism by focusing on the story of a single village in Central Java. By beginning with the local rather than the global, she argues that we can begin to decolonize the way we consider design. Other articles in this issue ask thoughtful questions about fundamental design concepts and strategies. Prompted by the interest in design thinking from other disciplines Louise Møller Haase and Linda Nhu Laursen re-examine the concept of framing. How, they ask in "Meaning Frames: The Structure of Problem Frames and Solutions Frames," do designers use design reasoning to make meaning? Another seemingly simple but surprisingly challenging question is raised by Erez Nusem, Judy Matthews, and Cara Wrigley in their article "Toward Design Orientation and Integration: Driving Design from Awareness to Action." Are the principles and practices that have contributed to the recognition of design as a strategic asset in the world of business equally applicable in the nonprofit world of social organizations? As designers move into new fields of practice it is imperative to consider the prerequisites for fostering innovation and how they might differ across diverse types of organizations. This editorial opened with speculations about the future, but *Design Issues* has always valued observations about significant design episodes in the past—not in an antiquarian sense, but because any comprehensive understanding of design will include critical reflections on the past as well as the future. Hanno Pivo's "The Role of Vision: Ladislav Sutnar and Knud Lönberg-Holm's *Designing Information*" examines a seminal mid-twentieth century contribution to information design. This issue concludes with a set of book reviews, a list of books received, and correspondence regarding a recent article—features we believe facilitate the dissemination of new work and sustain the type of design discourse *Design Issues* was created to promote.

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