The Listening Report
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The Listening Report

Introduction

{ Director's welcome
Listening approach
Listening participants

ReDesign.School
Welcome to the ReDesign.School Listening Report!

We’re so excited that you have joined us in re-imagining the future of design education. This report reflects almost a year of listening to all of you about how design school should change. We engaged you all through our website, ReDesign.School, through roundtables and through many one-one on conversations, and the message has been consistent – design school needs change, and it needs to come fast!

A little background – The Design School at Arizona State University is the largest and most comprehensive design school in America – we have architecture, industrial design, interior design, landscape architecture, visual communication design, urban design and many other areas of study. ASU is America’s largest public university and consistently ranked as the most innovative in the country.

We are taking the information in this report and working this Fall of 2018 to redesign our curriculum with it. We’re excited to build a design school that is collaborative, relevant and equitable. Stay tuned - we will be back and asking for feedback on those changes in early 2019! We truly do want to build the most innovative school we can and we will need your help to do so!

So, THANK YOU to everyone who contributed to this process and thank you all for having this conversation with us. We feel what we collected through this process will be valuable to the whole design field, and that we will head into a better future if we all act together on these recommendations. Happy reading and please do let us know any thoughts or recommendations that this report brings to mind!

Sincerely,

Jason Schupbach
Director
The Design School at ASU
Introduction

//Listening approach

Our approach to the listening portion of ReDesign.School was to be as open, transparent and visible as possible. We set out to capture feedback from a broad population of constituents: current faculty and students, alumni, national and international design experts as well as local practitioners and leaders. We hoped to better understand where the field was going and how to adapt and distinguish our programs, recognizing that our scale and position within the larger Arizona State University enterprise affords us an opportunity to rethink design education in a radical but sustainable way.

In the summer of 2017, faculty and leadership identified thought leaders within their respective disciplines or outside of the design world who we would invite to participate in the process, either via guest lectures, interviews and/or roundtables. The faculty also identified the five questions we wanted to ask:

- Where is design going?
- How can design education be more relevant?
- What are the future skillsets designers need to learn now?
- What should a design school do to prepare students for transdisciplinary work?
- What should a design school do to forward equity and inclusion?

In March of 2018, we launched the ReDesign.School website. This online platform served as a discussion forum to collect and present the participants’ responses to our redesign questions. We have used the site to explain why we we are undertaking the redesign and we populated additional content from our guest lecture interviews, roundtable minutes, notable articles and student-produced projects. This raw information was then delivered to our consultants at Idea Farm Co-op to sift through and pull out the trends and overall themes that are presented in this report. In total this report represents the synthesis of data from 49 faculty participants, 69 online surveys, 11 video interviews, 70 students across 16 project groups, 9 round table discussions across 5 cities with 140 participants.

Special consideration to Raymundo Cabrera from The Design School at ASU and consultants Tamara Christensen and Emily Callaghan for their work to deliver the listening exercise and report.
The Listening Report

Introduction

Listening participants

We heard from a mix of disciplines, including: Architects, Educators, General Designers, Industrial Designers, Interior Designers, Landscape Architects, Urban Designers, Visual Communication Designers,

Participants had a mix of roles + titles

Including: VP, CEO, Owner, Partner, Design Director, Executive Director, Principal, Designer, Dean, Professor

Current students of The Design School across 16 Group projects

Faculty and staff of The Design School

Total participants external to The Design School: 172

66 alumni

106 non-alumni

A special thanks to our partners and hosts for our round table discussions including: Cooper-Hewitt, Smithsonian Design Museum in New York City, Yerba Buena Center for the Arts in San Francisco, the National Building Museum and the ASU Washington Center in Washington D.C., ASU California Center in Los Angeles and AIA Arizona, ASLA Arizona, HDR Phoenix, ASID Arizona North Chapter IIDA Southwest Chapter and Gensler in Phoenix

San Francisco
Los Angeles
Phoenix
Washington, D.C.
New York City

Roundtable discussions were conducted in five U.S. cities
Introduction

//Listening participants
The Listening Report

Introduction

//Listening participants

A Hundred Years • A+I: Architecture Plus Information • AIA Arizona • AIANY Center for Architecture • AIGA • American Institute of Architects (AIA) • American Society of Interior Designers • American Society of Landscape Architects • Apple • Architekton • Arizona Public Service • Arizona State University • Arthur A Vigil • ASU Office of University Architect • ASU Walton Initiatives • Autodesk • Bar Napkin Productions • Barduson Architects • boon • buildingcommunityWORKSHOP • Bulthaup Scottsdale • CallisonRTKL • CAMA, Inc. Center for Social Design, MICA • Coffman Studio, LLC • Columbia College Chicago • Columbia University • Cooper Hewitt, Smithsonian Design Museum • Corgan • Creative Agency • Curry Stone Foundation • D-Rev • DBSI • DDG Partners • Delta Design Build Workshop • Design Diplomacy • Design Sense Architecture & Design • DESIGN+: • Diana Kaminski • DLR Group • Douglas Sydor Architect and Associates, Inc. • Dunn-Edwards • Eames Collection • EdPlus at ASU • Extra Small Design • Fantastic Offense Co • Floor Associates • Gammage, Herberger Institute for Design and the Arts, Arizona State University • Gensler • Global Urban Design • GoDaddy • Goodmans Interior Structures • Google • Gould Evans/Canary • Graphic Information Technology, ASU • Gulf Coast Community Design Studio • H. Maynard Blumer • Harvard Graduate School of Design • HDR • HOK • Holly Street Studio • Honeywell Aerospace • Humanscale • IBM iX • Idea Farm • Indian School of Design and Innovation • Interface Multimedia • Jack Travis FAIA • J2 Design, LLC. • Jay B Designs • Jones Studio • Juggernaut Design • Knoll • Koning Eizenberg Architecture • Landscape Architecture Foundation • Lightvox Studio • Local Projects • LOHA • Marlene Imirzian & Associates • Matt Fangman • Method Design • Metropolis Magazine • Michelle Stuhl & Company, Inc. • Modern Phoenix, LLC • Moore Design Associates • Morgan and Company • National Building Museum • National Capital Planning Commission • National Endowment for the Arts • Next City • Orcutt|Winslow • Origami Owl • PAU- Practice for Architecture and Urbanism • PING • Pinterest • Project H Design • R&A Architecture + Design • richard+bauer • Roto Architects Inc • S/Q Projects • San Francisco State University • Design Center for Global Needs, SFSU • Santa Fe Art Institute • SC Collective • School of Visual Arts • Scottsdale Community College • Shepley Bulfinch • Small Giants • SPACESMITH • Stuart Walker • Students from The Design School at ASU • Studio DPA • Studio Ma • Studio O • Studio-Desk On-Demand • suoLL architects • Surroundings Studio • Sustainable Native Communities Collaborative / Arizona State University • Taubman College of Architecture and Urban Planning, University of Michigan • TED • The Biomimicry Center | Biomimicry 3.8 • The Center for Urban Pedagogy (CUP) • The Design Element • The Design School at Arizona State University • The Fourth Teacher L.L.C. • The George Washington University • The Lab at OPM • The SC Collective • Todd Bracher Studio • TRUEFORM Landscape Architecture Studio • Twitter • U.S. Environmental Protection Agency • University of Caldas • University of California- Los Angeles • University of Derby • University of Illinois at Chicago • University of Leeds • University of Southern California • University of Virginia/Design Futures • Van Alen Institute • Volume and Void • WERK Urban Design & Engineering • Woodbury University • Yale School of Architecture • YAT USA • Yerba Buena Center for the Arts

ReDesign.School
Executive summary

Mega themes
A description of themes that thread across all of the five questions

Themes within
A look at the full list of themes from each of the five questions
Executive summary

//Mega themes

Looking at the data across all listening sessions, we identified three "mega" areas that capture the overarching themes as we look ahead.

Be fundamentally human
From how designers start to solve problems for human and society’s needs, to the multidimensional ethical consequences of design work (especially as technology plays a larger role), designers must each own an increasing responsibility for their work and have accountability to one another in both processes and outcomes.

Complexity demands collaboration
Everpresent is the reminder that our world is growing more complex with record speed, producing wicked problems. Complex problems need complex solutions, so designers need complex skillsets to solve them. Hence, teamwork is happening everywhere – across the world, sectors, function, disciplines, and even with robots – and designers must adjust to this new reality.

Inclusion and integration
It is known that diversity drives creativity and innovation, but the design field is still grappling with how to shape a future that is both equitable and inclusive. Hard, important work must happen soon in design schools to build a more equitable future. In addition, paths into to previously unlikely sectors like government, corporate c-suites, disciplines like science, and careers are creating both new possibilities for inclusion and ambiguity about how to achieve it.
Executive summary

//Themes within

Below is a comprehensive list of the themes from within each of the 5 questions we posed as part of this Listening phase.

//One
Where is the design world going?
• Blurred lines
• Increasingly complex challenges
• Technology as collaborator
• Business strategy
• Social responsibility

//Two
How can design education be more relevant?
• Shaping citizens
• Empathy + ethics
• Designers as translators
• Be connected + open to disruption
• Get real

//Three
What are the skillsets of the future we should be teaching now?
• Leadership + management
• Emotional intelligence
• Fluency in tech
• Critical, empowered thinking

//Four
How do we prepare students for trans-disciplinary work?
• Shape real world experiences
• Design focused + flexible curriculum
• Model cross-connections
• Boost capacity for navigating complexity

//Five
How do we further and promote equity and inclusion in our world?
• Create paths to access
• Explore, learn, demonstrate
• Do the right thing
• Shape futures together
Going deeper

Themes, descriptions + additional resources and readings for the five questions
Where is the design world going?

Across the dialogue within this question was an overarching agreement that design has and is changing, FAST. The changes are both evident today and impending as we look at forces of global work, the pace of technology, entrepreneurism, the role of design in enterprises and the larger realization that the design process and designers have unique methods and abilities to solve problems across domains.

The following main themes emerged from the listening data for this question:

- Blurred lines
- Increasingly complex challenges
- Technology as collaborator
- Business strategy
- Society as client
Going deeper
// Where is the design world going?

Terms + concepts
Below are a list of frequently cited terms and concepts from discussions and data about where the design world is going.

<table>
<thead>
<tr>
<th>social</th>
<th>process</th>
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</thead>
<tbody>
<tr>
<td>community</td>
<td>change</td>
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<tr>
<td>complex</td>
<td>disciplines</td>
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<td>everywhere</td>
<td>sustainability</td>
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<tr>
<td>boundaries</td>
<td>systems</td>
</tr>
<tr>
<td>business</td>
<td>integrated</td>
</tr>
<tr>
<td>technology</td>
<td>beyond</td>
</tr>
</tbody>
</table>
Where is the design world going?

1 //

Blurred lines

Design disciplines are blurring, roles are overlapping and disciplines are getting re-defined as business is shaping more holistic experiences that bridge both digital and analog.

The design world is asking for more from designers themselves, requiring them to have acumen and abilities in both making and thinking approaches. Diverse teams tackle these human-centered challenges and shape experience outcomes. They bring together multiple functions and design disciplines from across the industry / organization.

The question of redesigning the design school is a fundamental question that we should all be asking of the design world in general.

-Shashi Caan
Where is the design world going?

Increasingly complex challenges

Designers are becoming more involved in not just tackling but also identifying and articulating more strategic business and social problems.

The complexity of stakeholders, or “stakeholder ecosystem” must also be considered, especially in cross-sector work. There are many “users” to consider in a mix of ways, from ethics to adoption of outcomes.

“We are doing ourselves a disservice if we have students who have the design mind, but not necessarily the design skills. How can we empower these design minds to succeed in other disciplines- business, healthcare, government, etc.

-Pattie Moore
Where is the design world going?

Technology as collaborator

The role of technology has evolved from being a path to production for design solutions to becoming a disruptor of process and collaboration.

There are implications for the creative process (software, AI and algorithms as part of the team) to manufacturing (3D printing), automation and the skills required to not just adopt and integrate but leverage and influence its capabilities responsibly.

To stay relevant, design education must embrace technology and consider it as a co-creator of design. Rather than imposing their will on a neutral computer as they have done in the past, designers will need to learn how to co-create with computers and robots. Rather than working as a sole practitioner or on a local team; designers need to learn how to harness the people power of the cloud.

-Reid Johnson
Business strategy

Design is increasingly becoming an integral part of the functional landscape of large organizations across industry. It has shifted from being “consumed” by businesses via agency relationships to being “internalized” by business with a growing number of senior roles and large in-house cross-functional design teams (acquired and built) to leverage not just the craft of design but the strategic value to solve problems and differentiate value in the market.

“We can take a holistic perspective on where an opportunity for improvement lies, and how we can take that opportunity to market.”

-Diane Jacobs, AIA
Social responsibility

Social responsibility is becoming more integrated into design processes and considerations as well as shaping the fundamental drive and need for design work.

Design methods are becoming more democratized (design thinking) for public consumption and there is a rising population of citizen creators. All the while, an insufficient awareness of design in the public consciousness persists overall.

"Designers should have a greater understanding of social problems and how design might contribute to addressing them. They should also understand non-material solutions, the equivalent of what Richard Buchanan calls “Fourth Order Design”.

-Victor Margolin"
The book offers a wide-ranging look at how the creative process and the tools of design are dramatically changing—and where design is headed in the coming years.

AIGA Designer 2025 studied trends in a number of fields, changes in the nature of work, and advice of thought leaders from diverse practices.

"The book offers a wide ranging look at how the creative process and the tools of design are dramatically changing—and where design is headed in the coming years."

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Where is the design world going?

// Readings and references
Going deeper // Question Two

How can design education be more relevant?

Participants are making a call for design education to play a larger role in both the shaping of the students as citizen creators as well as instilling in them human values that will focus on meaningful (not just profitable) solutions. There is also an increasing expectation for design education at an institutional level to model the behaviors they are seeking from their students – asking the institution to lead by example.

The following main themes emerged from the listening data for this question:

- Shaping citizens
- Empathy + ethics
- Translators
- Be connected + open to disruption
- Get real
How can design education be more relevant?

Terms + concepts
Below are a list of frequently cited terms and concepts from discussions and data about relevance and design education.

- work experiences
- interdisciplinary
- Industry
- technology
- collaboration
- business
- engagement
- real world
- creative process
- outside the academy
- away from the studio model
How can design education be more relevant?

1 // Shaping citizens

Students need to learn the value of their skills and impact on complex, human-centered challenges in their communities.

Building abilities in whole-mindedness including emotional intelligence will serve their individual path and their success with others as they strengthen skills in compassion and collaboration. Students need to have an eye toward global trends and the long-term impacts and consequences of their designs.

"First, mold great humans, then create great designers."

-Tamara Christensen, Magnus Feil, Brian McGuire, Pattie Moore and John Takamura
Empathy + ethics

Design education needs to help build holistic skills in empathy.

Empathy skills should include noticing problems (watching and listening for the needs of others), identifying problems (articulating before solving), that are all centered around serving others’ needs.

Additionally, designers need to understand social and world challenges at a macro level, and build opportunities to serve humans, not just to “show” their outcomes.

“Design ethics – understanding the impact of what you are working on, especially when it comes to technology.”

–Kyle Larkin

ReDesign.School
Designers as translators

Graduates need to have experience and comfort educating non-designers or “demystifying” design.

There is value in them having expertise across more than one discipline, education in non-design areas, and know how to co-create with and for technology and be fluent across digital and analog experiences. Their deep discipline-focused skills are not enough.

“Designers in my opinion need to be expert dot connectors. Meaning able to wear many hats from the anthropological point of view, the business point of view to manufacturing to science understanding.”

-Todd Bracher
Be connected + open to disruption

Relevance can be shaped by student expertise inspiring teachers and faculty, and by leveraging the design process as a way to connect to other disciplines and build new relationships and opportunities for collaboration.

Be open to invite other thinking to disrupt, evolve and strengthen the design process while considering how to invite and build design education experiences into new spaces (K-12, non-academic environments, etc.).

"First and foremost, the faculty members of design need to adapt to the new learning and teaching approach to design education. The design education of the future must be a collaborative effort where instructors learn from the students as much as they share their experiences. They will facilitate more than they teach."

-Mookesh Patel
Get real

Integrate and require business implications for stakeholders and outcomes into the process of learning and shaping design challenges both from an entrepreneurial and corporate / agency perspective.

Shape education experiences that tackle non-design challenges, bring more “outside in” perspectives (non ASU) and "inside out" experiences (study abroad, cross country).

"Students of design can't just sit in a classroom, they need to work in the field, through internships, through volunteering, through understanding things from a hands on experience.

Theory and history are great, and hopefully guide decisions from repeating mistakes; but to be relevant, they must understand public process, financing, construction, marketing and business, and the end user needs.”

-Diane Kaminski
“AIGA Designer 2025 studied trends in a number of fields, changes in the nature of work, and advice of thought leaders from diverse practices.”

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“How the Smallest Architecture Firms Are Thriving in an Age of Accelerated Change” by Hugh Dubberly

“Future of Architects: Extinction or Irrelevance”

“A proposal for the future of design education”
What are the skillsets of the future we should be teaching now?

The future will require designers to navigate unfamiliar systems – both of people and organizations as well as different industries, practices and sectors. Participants noted how critical it will be for designers to not only lead, but also manage and talked about distinctions of skills therein. Consistent among other questions there was a continued focus on humans, though specifically here around emotional intelligence which means starting with awareness of self – all the while there are increasing expectations for how to both leverage and work with technology.

The following main themes emerged from the listening data for this question:

- Leadership + management
- Emotional intelligence
- Fluency in tech
- Critical, empowered thinking
What are the skillsets of the future we should be teaching now?

Terms + concepts
Below are a list of frequently cited terms and concepts from discussions and data about the skillsets of the future.

- business
- empathy
- management
- critical thinking
- professional skills
- soft skills
- research
- creative process
- interpersonal skills
- software
- leadership
- communication (speaking, writing)
- construction, building, making
- storytelling
- technical / digital skills
What are the **skillsets of the future** we should be teaching now?

"Design education is very relevant broadly as an iterative thinking process, but it should not be distilled to just that. Giving students the ability to articulate the importance of their designs to a broader audience than fellow designers will carry relevance beyond their profession."

-Katherine Dudzik Smith
What are the **skillsets of the future** we should be teaching now?

**Emotional intelligence**

Building a solid foundation that includes self awareness, empathy, compassion, humility, understanding human behaviors and interactions (cultural curiosity), resilience and how to fail are valuable skills to both surround the creative process and for being comfortable with discomfort and adapting to ambiguity.

"Teach ‘Don’t be an a**hole 101’.

-Emily Pilloton
What are the skillsets of the future we should be teaching now?

Fluency in tech

Students need to have an awareness of and ability to integrate emerging tech into their design process and solution set.

Skills, including coding and collaborating with tech (AI), abilities to aggregate, analyze and make sense of data science are all highly desirable. Software is more table stakes in terms of technology skills, but the basics are still important (CAD, Revit, Sketchup, Photoshop, InDesign, etc.).

“Partner with design and tech programs that target low-income and diverse students. Get your students engaged running design sprints in schools. Help young people who have never heard of design, see how it can be used in all different areas of their lives.

Also for your students - there is no learning like teaching.

-Krista Donaldson
Critical, empowered thinking

Knowledge and mastery of processes and skills that help “decode” and understand complexity such as design thinking, systems thinking and science thinking are becoming increasingly important.

Abilities to facilitate teams and discussions, integrate different thinking styles and collaborators and to synthesize data from a mix of sources (qualitative and “big” data) will reign into the future. Building skills in teaching, collaboration and agency will give them a system of tools to work independently, with others and also influence and lead change.

Designers need to understand and develop processes/skillsets which allow them to understand systems which we don’t particularly and conventionally think of being designed, in other words, systems that we cannot see, i.e. policy, public health, economics, etc.

While designers will continue to positively impact our physical environment there is tremendous potential to impact society through these “invisible systems”.

-Joseph Kunkel
The Listening Report

What are the skillsets of the future we should be teaching now?

// Readings and references

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Article: Less cramming. More Frisbee. At Yale, students learn how to live the good life.

Article: The surprising thing Google learned about its employees — and what it means for today’s students

Google spent years studying effective teams — and one trait stood out.

Article: The New Education (The Palpable Impact, by Cathy N. Davidson)

ReDesign.School

A proposal for the future of design education

by Hugh Dubberly
How do we prepare students for transdisciplinary work?

Transdisciplinary work is increasingly the norm in practice, and there is substantial discussion about recommendations about dissolving boundaries between “learning” and “doing” to prepare future practitioners. Students can be better prepared to contribute to the mix of skills and expertise that comprise mixed teams by having a diversity of skills outside of a singular domain.

The following main themes emerged from the listening data for this question:

- Shape real world experiences
- Design focused + flexible curriculum
- Model cross-connections
- Boost capacity for navigating complexity
How do we prepare students for trans-disciplinary work?

Terms + concepts
Below are a list of frequently cited terms and concepts from discussions and data about transdisciplinary work.

- studio
- collaboration
- teams
- community
- projects
- cross-disciplinary
- real world
- skill building
- industry
- business, engineering, etc.
How do we prepare students for transdisciplinary work?

Shape real world experiences

Get out of studios and into the community to learn, observe and engage in problem solving.

Introduce real world examples (early and often) and show the challenges of the process along with the outcomes. Engage them in internships, cross-disciplinary projects, non-design projects, collaborative work, transdisciplinary studios. Bring in non-design experts to critique, review and give perspective on project work to shape students’ understanding of what other areas of expertise value.

Transdisciplinarity should not just be within other academic focuses, but outside partners and the greater community also.

- Barbara Brown Wilson
How do we prepare students for transdisciplinary work?

“Mitigate ego early on. Maybe we are designers first, and planners, landscape architects, engineers, and architects second. It’s still jarring to me to see how often professionals within the design community don’t actually know what other disciplines do.”

-Tim Daugherty
How do we prepare students for transdisciplinary work?

Cultivate projects between disciplines, departments and schools – leverage the diversity of ASU to establish unique and holistic partners for collaborative research and learning.

Remove barriers and create access for design students to take non-design courses and welcome non-design students into design courses. Encourage and demonstrate transdisciplinarity with diverse (non-design) teaching teams.

“I love when architects and interior designers work together and the interior designers inform the building envelope. I enjoy that process and we should teach students how to have those conversations and how to push that collaboration.”

-Karin Santiago
How do we prepare students for transdisciplinary work?

Boost capacity for navigating complexity

Equip students with the skills to navigate the complexity of this kind of teamwork.

Skills might include empathy for individuals and the “systems” (organization, stakeholders, etc.) themselves. Also important are ego management, conviction to find their voice, thinking + translation skills, curiosity and question asking (not just solution finding), trust building and respect for other disciplines, perspectives and personalities.

"Encourage second, third, and fourth areas of focus – particularly in areas that may not seem to overlap with design or the arts."

-Krista Donaldson
The **Listening Report**

// Readings and references

**Design in Tech Report 2018**

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**Article:** Google spent years studying effective teams — and one trait stood out

by Hugh Dubberly

How do we prepare students for transdisciplinary work?
How do we promote and further equity and inclusion in our world?

Participants had many perspectives and definitions for “equity” and “inclusion” and some underlying assumptions about not just what it means but why it’s important for design and design education. The field is not at all settled on this, in fact we are in the beginning of the discussion and the themes show that while we are not aligned, we do have ambitious aspirations.

The following main themes emerged from the listening data for this question:

Create paths to access
Explore, learn, demonstrate
Do the right thing
Shape futures together
How do we promote and further equity and inclusion in our world?

Terms + concepts
Below are a list of frequently cited terms and concepts from discussions and data about equity and inclusion.

- community
- issues
- institutions
- gender
- leadership
- engagement
- collaboration
- value
- representation
- studios
- programs
- systems
- diversity
How do we promote and further equity and inclusion in our world?

"The residual pain of exclusion can only be healed by acknowledging what has and is occurring and work to break down the systems that have fostered it."

— Byron Sampson

Create paths to access

Enroll and engage a diverse student population and review ASU’s design education value proposition: Is it meaningful across populations?

Review the present obstacles or challenges for reaching diverse student populations and invest in programs that create awareness and paths into the discipline and school among previously underserved populations (including overcoming the cost obstacle).
How do we promote and further equity and inclusion in our world?

Explore, learn, demonstrate

Show examples of best practices in action (industry), track and publish diversity and inclusion metrics. Look to not only the practices, but the faculty – they should reflect diversity and inclusion.

It’s easy to pay lip service to fairness and diversity, but it takes real investment—time, dollars, emotions—to be truly equitable and inclusive.

I like friendly competition as a motivator: Design schools should set audacious goals and declare them publicly. Make them bold enough that you actually have to think like a designer to achieve them.

-Nathan Adkisson
How do we promote and further equity and inclusion in our world?

We are all biased. The way we overcome it is to proactively design and act against bias.

Ask students to set racial and gender equity goals for each and every one of their projects and ask them to back up their assertions with a theory of change. Make it default to do the right thing.

-Mia Scharphie
How do we promote and further equity and inclusion in our world?

If a school is serious about equity and inclusion, then it needs to be more than just lip service; it has to permeate deeply into the fabric of the school. Design schools should figure out what their individual positioning is towards those issues, then develop aligned administrative policies (from hiring to admissions) and a curricular mandate. Offer training opportunities for staff and faculty so that they can understand, engage, and advance the principles. Create opportunities where the entire school population can have an ongoing critical conversation about the issues, both within and outside of the school. And identify an outside evaluator who can come and assess the school’s progress at regular intervals.

-Liz Ogbu
How do we promote and further **equity and inclusion** in our world?

// Readings and references

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“Exhibit A: Proposed Changes to the NCARB Rules of Conduct”

“Exhibit A: Proposed Changes to the NCARB Rules of Conduct 2018 NCARB Annual Business Meeting May 2018”

“Article: How Serious Are You About Diversity Hiring?”

“Article: Architecture’s Great Injustice, according to Jeanne Gang”

“Essay: Language of Appeasement by Dalina-Lazarus Stewart”

“ReDesign.School”

“The Listening Report”
Where does The Design School ReDesign go from here?

Conclusion

//Next Steps

The Fall of 2018 will find The Design School deep in the ReDesign process. We will be breaking into committees made up of faculty, staff and advising to discuss the results of the listening and advise our school and programs on how to rethink our curriculum to be relevant, collaborative and equitable. We will be working together to present a report to the Dean of the Herberger Institute at the end of the semester with our ideas, and then will bring these ideas back to the public with an in-person and online forum in early 2019 for feedback.

We hope you will continue to collaborate with us as we proceed through this process.