

Design School: After Boundaries and Disciplines

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Section 1: Introduction & Context

Section 1 comprises three chapters (Chapters 1-3) that explain why the Design School is important and why any discussion of its future needs contextualised. Chapters 1 to 3 are written by the editors (Rodgers and Bremner) where they set out to explain why the Design School looks like it looks.

Section 2: Schools of Thought

Section 2 (Chapters 4-6) comprises three chapters each containing a series of essays from a number of carefully selected individual design researchers. Some of whom were invited to present their expert opinion on the future of the Design School at one of the three international Design School Summits held at the Design Museum London between 2016 and 2017.

- (i) Summit 1: Design School and the Educational Turn
- (ii) Summit 2: Design School and the Industry Turn
- (iii) Summit 3: Design School and the Cultural Turn

Section 2 explains what is being done inside and outside the Design School at present.

Section 3: Conclusions & Charter

Given the scenarios outlined in the above two sections, Section 3 (Chapters 5-6) concludes the book by proposing what needs to be done for the future of the project of the Design School. The book ends with a Charter that paints a picture for the future Design School.

Table of Contents

Chapter 1. Introduction	1
Chapter 2. Design School: Design in the Age of Digital Capital	7
Chapter 3. Design School: Undisciplined and Irresponsible	19
Chapter 4. Design Schools of Thought: Educational Turn	29
Chapter 5. Design Schools of Thought: Industry Turn	87
Chapter 6. Design Schools of Thought: Cultural Turn	127
Chapter 7. Alterplinary Design School	173
Chapter 8. Design School: A Future Charter	183
References	189
Contributors	205
Index	213

List of Figures

<i>Figure 2.1. Nuage Vert (Green Cloud), by HeHe, 2008 (photo by Antti Ahonen).</i>	16
<i>Figure 4.1 The Bauhaus tradition of Tongji University</i>	75
<i>Figure 4.2 The College of Design and Innovation, Tongji University</i>	75
<i>Figure 4.3 Time-space box of the definition of "design"</i>	76
<i>Figure 4.4</i>	77
<i>Figure 4.5 A classroom scene of the open source design course taught in Tongji University</i>	78
<i>Figure 4.6 The Journal of Design, Economics, and Innovation (Copyright © Tongji University College of Design Innovation publishing platform)</i>	79
<i>Figure 4.7 "Design Harvests" project in the "First China Design Exhibition" (Copyright © Design Harvests)</i>	82
<i>Figure 4.8</i>	83
<i>Figure 4.9 3D T-shaped educational framework</i>	84
<i>Figure 6.1 Exterior shot showing the Design Museum's Iconic Roof (Credit: Helene Binet 2016)</i>	128
<i>Figure 6.2 Museum Benches; collaboration with Brooklyn Museum, 2016. Photo Daniel Terna.</i>	137
<i>Figure 6.3 Brownsville Project; collaboration with Cooper Hewitt Museum, 2016.</i>	138
<i>Figure 6.4 Pratt students' projects at Access+Ability exhibition at Cooper Hewitt Smithsonian Museum, 2018. Photo Constantin Boym</i>	139
<i>Figure 6.5 Picture Mirror, project by Hsing-Yin Liang.</i>	140
<i>Figure 6.6 Dirty Dog, project by Lauren Lee.</i>	141
<i>Figure 6.7 Out of Sight Drawer, project by Caitlin McIver.</i>	142

- Figure 6.8 Design for the Mind; collaboration with Cooper-Hewitt Museum and Caring Kind, 2016-17.* 143
- Figure 6.9 Design Museum Holon “Learning through Design” model* 155

Chapter 1

Introduction

When required to propose a vision for the future, history furnishes us with many colourful models to follow. What all these models have in common is the need to take refuge in myths about the future - rushing headlong propelled by one form or another of technological optimism. Both the myths about the future and the optimism merely suspend the possible and for that matter the problematic. Design education and practice are in such a state of suspension.

There is a good anecdote from Louis Khan, which exemplifies this state of affairs. Khan tells the story of being asked by General Electric (GE) to help them design spacecraft and being presented with a drawing from GE engineers that they believe show what a spacecraft will look like fifty years from now. Kahn says immediately:

“It will not look like that... If you know what a thing will look like fifty years from now, you can do it now. But you don't know, because the way a thing will be fifty years from now is what it will be.”
(Kahn 1998: 37)

In any proposal about the situation of design and its possible development, as Khan's anecdote relates, we are and will be always in the continuous present. It is therefore imperative that we focus on the *here-and-now*; that we analyse the present *state-of-affairs*; that we evaluate our world *as-found* in order to recommend lines of development. Contained in the *here-and-now* (which we must learn to see and document) are the rich dreams where the future of design might be found.

With design education, we have inherited the methodology of the machine age whilst we grapple with the lure of information in what is the era of self-production (Finkelstein, 1991). The model of design education must modify its behaviour from the patterns set early this century in order to initiate the critical analysis of the systems of change affecting post-industrial cultures.

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Babette Allina joined Rhode Island School of Design (RISD) in 2008. Since then she has combined her experience as an artist with her background in public policy to advance the national agenda for STEAM – adding art to the national emphasis on science, technology, engineering and math (STEM) education by raising awareness of the power of art and design to transform education, research and workforce development. As executive director of Government Relations + External Affairs, Allina serves as RISD's primary liaison with governmental and other external partners, including leaders in the city of Providence, at the Rhode Island State House and in the US Congress. She also works closely with students interested in issues of public policy, helping them learn to harness their creative abilities to enhance communication and connect with decision-makers. Prior to RISD, Allina focused on developing funding for large-scale life sciences research at the University of Rhode Island, working with such federal agencies as the National Science Foundation, the Department of Defence and the Department of Energy.

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Will Holman was educated as an architect at Virginia Tech and the Rural Studio. Will is the Executive Director of Open Works, a makerspace that opened in central Baltimore in 2016. He is the co-founder of the Industrial Arts Collective, their mission is to be an online resource for communication, collaboration, and general education on all the amazing people living and working in Baltimore. Will is author of *Guerilla Furniture Design*, which is an innovative guide too dozens of strategies for upcycling scrap cardboard, metal, plastic, or wood into dependable shelving units, sturdy tables, and fun lamps. Most recently he has contributed two essays: *The Toaster Paradox* and *The Open Source Object* to the *Open Making Manifesto: Field Guide* in conjunction with the Open Desk exhibit at the Vitra Design Museum.

Peter Lloyd Jones completed his Ph.D. in cellular and genetic pathology at Cambridge University, followed by post-doctoral fellowships at UC Berkeley and the University of Toronto. In 2005, Peter became a tenured Associate Professor of Pathology and Lecturer in Architecture at The University of Pennsylvania. Peter Lloyd Jones is an award-winning cell and molecular biologist and inventor, whose discoveries have uncovered fundamental mechanisms in embryogenesis and human disease, including breast cancer, lung development and pulmonary hypertension. Peter’s work constantly seeks and uncovers new solutions to complex problems in biology, medicine and design via extreme collaborations with diverse individuals from multiple fields, including mathematics, computation, chemical engineering, and industrial, fashion, textile and architectural design. Peter is currently the first Associate Dean of Emergent Design and Creative Technologies at The Sidney

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His PhD explored the central role that visual images and visual perception play in design, with a specific emphasis on how photographic images condition us to perceive, experience and transform the world in a self-replicating manner. His more recent pursuits have been: developing a phenomenological theory of photography to counter the dominance of critical theory and semiotic deconstruction; developing a theory of design as a form of embodied perceptual synthesis to counter the dominance of the design problem-solving metaphor; and making music that generally gets ignored to counter the dominance of youth driven culture. More recently he has grown suspicious of the instrumentalization of the anthrochauvinist bandwagon known as human-centred design and thinks it time to head to the hills and dig the bunker.

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Index

A

- ABET 70.
Academia 20, 43-45, 47.
Academic 3, 5, 23, 24, 32, 40, 43, 44, 59, 88, 90, 91, 99, 129, 133, 160.
Academics 43-50, 133, 185.
Academy 13, 23, 34, 36, 39, 40, 44, 70, 91, 102, 105-107, 111, 123, 156, 176.
Academy of Fine Arts in Bologna 111.
Acting 39, 79, 152, 153, 169.
Action 2, 12, 13, 25, 26, 37, 47, 62, 79, 82, 96, 99, 150-153, 168, 169, 171, 172, 176, 178, 185-187.
Activist 4, 91, 92, 108, 114, 148.
Adamson, Glenn 133.
Adjaye, David 133.
Adobe 34, 93.
Adorno, Theodor W. 46.
Advanced Institute of Industrial Technology, Tokyo, Japan 121.
Advanced manufacturing 35, 41, 50.
Advocates 4, 32.
Aesthetic 43, 62, 98, 126, 155, 171, 183.
Aesthetics 13, 55-56, 63, 69, 125, 170.
Agamben, Giorgio 168.
Agent of change 99.
AirBnB 32.
Albers, Josef 9.
Alexander, Christopher 107.
Allina, Babette 29, 206.
Altermodern 11, 12, 17, 21, 23, 24, 27.
Alterplinary 15, 17, 23, 24, 26, 176, 183, 184.
Alterplinary 26, 173, 176, 183.
Alzheimer's 139-142.
Amazon 126.
Ambiguity 79, 83, 84.
Amsterdam 88, 89, 91, 93, 95, 121, 170.
Analysis 1, 55, 56, 58, 68-70, 73, 84, 112, 115, 118.
Animal Laborans 99, 100.
Animals 67, 121, 129, 164.
Anthropocene 6, 38, 59-61, 131, 164.
Anthropocentric 64.
Anthropological 24, 146, 152.
Anthropology 15, 37, 42, 132, 174.
Anti-disciplinary 42, 208.
Antonelli, Paola 91.
Anxiety 38, 162-164, 175.
Appadurai, Arjun 91.
Appiah, Kwame Anthony 26.
Apple 164.
Apprenticeship 45, 49, 50, 102, 124.
Aquinas 8.
Arad, Ron 16.
Archer, Bruce 41.
Architect 56, 91, 94, 101, 102, 124-126, 131.
Architectural design 25, 207.
Architecture 16, 39, 74, 75, 80, 94, 96, 97, 100-106, 126, 132, 134, 149, 166, 169, 171.
Arcosanti 102.
Aristotle 8.
Armstrong, Rachel 91, 94.
Art 9, 15-17, 22-24, 29-33, 35, 36, 46, 69, 71, 75, 87, 101, 114, 120, 127, 129, 130, 135, 137, 145, 147, 148, 151, 154, 155,

159, 160, 162, 165-167, 169-171, 174, 184.
 Artificial 61, 62, 64, 83, 106, 115, 149-151, 177.
 Artificial Intelligence (AI) 39, 40, 50, 60, 76, 84, 89, 93, 103, 116, 121, 123, 124, 126, 164, 166.
 Artificial world 59, 63, 64, 111, 149, 178.
 Arts 7, 9, 31-35, 40, 41, 46, 48, 71, 89, 91, 101, 102, 111, 116, 120, 130, 135, 145, 148, 149.
 Arts and Crafts Movement 102.
 Arts and Humanities Research Council (AHRC) 41, 46.
 Art and design – 17, 23, 24, 29-32, 36, 75, 114, 145.
 Art and design education – 23, 24, 30, 32, 35, 36.
 Artefacts 43, 51, 57, 69, 78, 87, 97, 121-123, 126, 129, 161, 166.
 Artist 23, 24, 42, 91, 94, 103, 124, 157, 165.
 Assemble 171, 172.
 Astra Zeneca 46.
 Atelier 100, 101, 104.
 Australia 65, 66.
 Authentic 26, 66, 97, 122, 126.
 Automation 60, 103, 131, 166.
 Autonomous 36, 111-113, 170.

B

Baldwin, James 3.
 Bari 113.
 Barton, Gem 111.
 Bateson, Gregory 179.
 Bauhaus 9, 19, 21, 23, 24, 27, 74, 75, 102, 121, 166, 177.
 Bauman, Zygmunt 20, 22, 146, 148, 150-153, 161, 163.
 Bayley, Stephen 130, 166.
 BBC 47, 49.
 Behaviourism 67, 69, 73.
 Behrens, Peter 131.
 Being human 62, 63.
 Ben Hayoun, Nelly 87, 207.
 Big data 66, 76, 79, 84.
 Bifak, Peter 108.

Bill, Max 166.
 Biology 115, 117, 162, 207.
 Biosphere 60, 62-64.
 Black Mountain School 102.
 Bloch, Ernst 148.
 Bloomberg, Mike 135.
 Boeing Company 34.
 Bogost, Ian 108.
 Boiler House Project 130, 131.
 Bologna 8, 111.
 Boulez, Pierre 148.
 Boundaries 5, 15, 19, 36, 37, 39, 40, 42, 43, 45, 47, 51, 54, 61, 71, 97, 174, 176, 184.
 Bouroullec, Erwan 125, 174.
 Bouroullec, Ronan 125.
 Bourriaud, Nicholas 11, 17, 23, 24, 176.
 Boym, Constantin 135, 145, 208.
 Bradfield, Damian 91.
 Brewer 14.
 British Council 94, 134.
 British Film Institute (BFI) 94.
 British Museum 134.
 Brooklyn 113, 136, 138.
 Burke, Peter 8.
 Bush, George W. 59.
 Business – 2, 5, 11, 12, 36, 37, 41-44, 46, 48, 49, 52, 53, 55, 57, 61, 70, 80, 81, 102, 132, 135, 166, 173, 174, 186.
 Businesses – 10, 37, 46-48, 54, 81, 106.

C

CAD 73, 126.
 Calatrava, Santiago 100.
 Calculation 78, 79, 150.
 Cambridge University 8.
 Campana, Fernando 125.
 Campana, Humberto 125.
 Capital 4, 9, 10, 22, 24, 81, 85, 168-174, 178.
 Capitalism 95, 111, 147, 169, 175.
 Care 5, 31, 66, 103, 118, 178-181.
 Career 30, 32, 34, 41, 44, 50, 77, 85, 104, 108, 118, 133, 134.
 Castells, Manuel 9.
 Castiglioni, Achille 125.

- Castiglioni, Livio 125.
Castiglioni, Pier Giacomo 125.
Castro, Thomas 108, 109.
Centre for Global Development 53.
Centre for Product Design and Manufacturing (CPDM) 51, 55-58.
Centre for Study of Developing Societies 54.
Chadwick, Lynn 162.
Chakrabarti, Amaresh 51, 55-58.
Challenges 6, 10, 11, 14, 15, 41, 42, 44, 45, 47, 49, 51-54, 75, 82-84, 88, 95, 122, 131, 137, 162, 166, 173.
Change 1, 2, 5-7, 14, 19, 22, 35, 36, 38, 39, 41, 46, 49, 51, 52, 60, 61, 74, 76-78, 85, 90, 96, 98, 99, 104, 110, 120, 124, 125, 131, 133, 149, 153, 159-163, 166, 169, 178, 181, 184.
Chapman University, California 161.
Charman, Helen 29, 212.
Childs, Peter R. N. 67, 69-71, 210.
Chomsky, Noam 91.
Christensen, Poul Rind 7.
Cities 8, 9, 53, 173, 178.
Climate change 14, 35, 38, 104, 110, 120.
Club of Rome 178.
CNC 105, 107, 122, 123.
Coalition for the Homeless 138.
Co-creation 48.
Co-design 7, 42, 70, 84.
Cognitive 13, 45, 68, 112, 113, 115, 122, 152.
Cognitivism 67-69, 73.
Cognitivist 68, 69.
Collaboration 25, 26, 35, 39, 40, 42, 47, 48, 50, 88, 91-96, 118, 136, 138, 144, 159, 186.
Collini, Stefan 8.
Comic Sans 108.
Commerce 71, 132, 166.
Committee on Science, Space and Technology 33.
Common 1, 15, 61, 69, 70, 108, 112, 124, 159, 172, 185.
Commonwealth Institute 128.
Companies 7, 12, 15, 34, 38, 43, 46-50, 81, 87, 96, 125, 126, 174.
Competition 5, 10, 101, 102, 110, 112.
Complex 2, 5, 6, 9, 11, 12, 14, 15, 17, 27, 29, 35, 36, 41, 45, 50, 54, 55, 67, 82-84, 103, 104, 121, 125, 128, 132, 137, 138, 146, 157, 164-166, 172, 179, 181, 184.
Complexity 3, 7, 79, 83, 84, 97, 146, 166, 169, 184.
Computer science 46, 50, 105, 174.
Concepts 48, 51, 88, 92, 126, 146, 160, 177.
Conceptual design 56, 123.
Congress 23, 34, 35.
Conran, Terence 101, 130, 166.
Construction 42, 79, 100-102, 171.
Constraints 8, 26, 38, 54, 66, 69.
Constructivism 67-69, 73.
Consume 10, 22.
Consumers 10, 22, 123, 130, 149, 179.
Consumption 2, 4, 22, 154, 173, 174, 179, 180, 183.
Content 19, 25, 29, 46, 55, 56, 80, 98, 102, 106, 108, 109, 129, 130, 138, 144, 146, 158.
Contest 179-181, 184, 185, 186.
Context 17, 23, 29, 36-38, 40, 52, 59-64, 68-72, 76, 97, 98, 102, 107, 116, 124, 127, 131, 133-135, 144, 145, 147, 152, 154-156, 158, 167-170.
Cooper, Rachel 40, 205.
Cooper Hewitt Museum 167.
Corporations 37.
Counterculture 88, 93, 113-115.
Craft 9, 34, 43-45, 78, 100-102, 105, 116, 121, 123, 180.
Creative 7, 9, 12-17, 26, 33-35, 37, 40-50, 82, 85, 88, 90, 91, 94, 96, 111-115, 124, 125, 133, 135, 136, 153, 156-158, 166, 173.

Creative Exchange 46, 47.
 Creative Industries 48, 111, 114.
 Creative thinkers 4.
 Creativity 3, 4, 6, 24, 27, 30-36,
 45, 48, 49, 57, 70, 71, 78, 80,
 88, 96, 109, 114, 115, 135, 148,
 149, 165, 175.
 Crises 4, 5, 14, 15, 23, 175, 178,
 179, 181.
 Criteria 32, 54-56.
 Critical design 63, 87, 88, 96, 97,
 99, 109, 110.
 Critical thinking 30, 34, 35, 40,
 89, 99.
 Critique 23, 25, 26, 35, 40, 70, 73,
 144, 153, 168, 170, 187.
 Cross, Nigel 41, 115, 119.
 Culture 1-6, 9, 20, 22, 31, 69, 71,
 73, 74, 83, 89, 90, 101-104,
 107-109, 132-136, 144-153,
 159, 161, 165, 166, 168, 173,
 177, 179, 183, 187.
 Cultural production 147.
 Cultural sector 29.
 Cultural turn 29, 127, 144, 145.
 Curation 132, 133.
 Curiosity 41, 129.
 Cutting-edge 45, 93.

D

Debatty, Regine 91.
 Debt 9, 24, 32, 89, 104.
 Deep Democracy 95.
 Deller, Jeremy 91.
 Democratic 2, 38, 61, 129, 168.
 Democratise 88, 99.
 Demographic 52, 131, 136.
 Depression 4, 175.
 Derivation 13, 26, 177, 181.
 Derivative 14, 22, 24, 180.
 Deschooling 127.
 Deschooling Society 22, 127,
 158.
 Design Academy Eindhoven 123.
 Design anthropology 37, 42.
 Design Council 10.
 Design culture 4, 74, 83, 101,
 103, 108, 144, 168.

Design education 1-3, 6, 7, 19,
 20, 22-25, 30, 32, 35-41, 43-46,
 50, 55, 58-63, 65, 71, 74, 75,
 84, 85, 101, 102, 107, 111, 113,
 118, 130, 131, 135, 144, 145,
 166, 177, 181, 183, 184.
 Design engineering 37, 67, 69,
 71, 73.
 Design ethnography 42.
 Design fiction 42.
 Design for policy 42.
 Design for social innovation 42.
 Design history 2, 132.
 Design Issues 144, 177.
 Design management 37, 41, 79.
 Design methods 39, 41.
 Design Museum, London 29,
 127, 128, 161, 165.
 Design Museum Holon, Israel
 154, 155, 159.
 Design of Experiences 88, 89, 91,
 93, 94, 96-100.
 Design practice 2, 3, 17, 25, 39,
 43, 50, 57, 88-92, 97, 98, 104,
 109, 124, 130, 167, 169, 172-
 174.
 Design psychology 37.
 Design research 7, 12, 41-45, 50,
 51, 56-58, 109, 179.
 Design researchers 7, 41, 42, 51,
 57, 176, 181.
 Design School 4-10, 14, 17, 19,
 20, 22, 26, 27, 29, 32, 34-37,
 40, 45, 50, 51, 59, 60, 62, 65,
 66, 70, 104, 109, 112, 113, 120-
 122, 127, 132-135, 144, 145,
 166, 172, 173, 178, 183-187.
 Design science 6, 52, 57, 90, 116.
 Design theory 2, 20, 21, 167.
 Design thinking 7, 50, 54-56, 61,
 62, 69, 73, 80, 81, 85, 109, 110
 Design without discipline 12, 23,
 27
 Designer 5, 10, 19, 23, 24, 27, 37,
 39, 42, 51-57, 81, 87, 91-94,
 97, 99, 103, 104, 108-110, 113,
 115, 121-126, 134, 145, 156,
 166, 167, 170-172, 177, 180,
 181
 Designerly 116, 119, 173, 174

- Designers in Residence 134
 Designing 21, 37, 42, 45, 51-52, 57, 58, 61, 63-64, 121, 123, 126, 133, 136, 145, 148-149, 166, 168, 172
 Designs of the Year awards 133
 Dewey, John 68, 158.
 Digital 10, 13, 16, 19-24, 26, 27, 37, 41, 43, 46-50, 53, 60, 64-65, 74, 89, 90-91, 94, 104-106, 108, 114, 116, 118, 120, 130, 138, 158, 161, 176, 180, 183, 184, 186
 Digital capital 7.
 Digitalisation 10, 19, 20, 74
 Dilnot, Clive 144, 209.
 Diluted 37, 108, 109.
 Dirty Art Department 170.
 Disciplinarity 15, 17, 20, 22-27, 176.
 Disciplinary 5, 6, 15, 16, 19, 23, 25-27, 36, 42, 46, 54, 61, 71, 74, 120, 130, 132, 173, 174, 176, 184.
 Discipline 8, 9, 12, 14, 17, 19, 22-27, 35, 40, 41, 43-46, 50, 80, 85, 87, 110, 118-120, 127, 131, 133, 149, 165-167, 169, 173, 174, 176, 177, 181.
 Disciplines 5, 6, 8, 12, 14, 15, 17, 23-27, 30, 32-34, 37-40, 42, 46, 50, 57, 61, 84, 85, 97, 99, 101, 104, 118, 134, 146, 166, 173, 174, 176, 186.
 Discourse – 5, 15, 20, 21, 39, 97, 109, 110, 113, 134, 154-157, 159, 160, 162, 165, 166, 170.
 Disrupt 89, 128, 134, 135, 158, 179, 181, 185.
 Disruption 50, 90, 165.
 Distribute 10, 21, 106, 107.
 Diversity 37, 64, 89, 132, 133.
 Doctoral Education in Design Conference, Ohio 22.
 Doctoral Education in Design Conference: Practice Knowledge Vision, Hong Kong Polytechnic University, Hong Kong 22.
 Doctoral Education in Design Conference, Tsukuba International Congress Centre, Tsukuba, Japan 22.
 Dunne, Anthony 15, 110.
 De Duve, Thierry 23, 24.
 Dvash, Maya 154, 208.
 Dyson, James 125.
 Dyson School of Design Engineering 67, 210.
- ## E
- Eames, Charles and Ray 125.
 École des Beaux-Arts 101.
 Ecology 57, 170, 177, 179, 180.
 Ecological 2, 5, 179.
 Ecological crisis 4, 174.
 Economic 9, 13-15, 23, 30, 32, 35, 41, 43, 47, 52-54, 60, 61, 71, 80, 81, 92, 95, 101, 103, 104, 106, 111, 123, 132, 135, 147, 153, 169, 173, 175, 186.
 Economic and Social Research Council (ESRC) 41.
 Economy 9, 13, 44-46, 48, 53, 57, 60, 66, 74, 77, 80, 81, 100, 103, 112, 147, 154, 170, 177.
 Ecosystem 6, 47, 85, 89.
 Education 5, 6, 8, 19, 22, 23, 25, 30-39, 43, 44, 49, 50, 52, 53, 55, 57, 65, 67-70, 87-90, 101-104, 106, 107, 111, 112, 114, 117, 120-123, 127-131, 136, 154, 155, 157-159, 170, 174, 176, 181, 185, 186.
 Educational 3-5, 8, 19, 20, 23, 27, 29, 30, 32-34, 38-40, 65, 68, 69, 71, 84, 89, 90, 102, 104, 106, 107, 113, 127-134, 149, 154, 159, 160, 173, 177, 180, 186.
 Eggers, Dave 91.
 18th century 129.
 Empathy 39, 54.
 Engineering 9, 30, 36, 37, 42, 49, 56, 69-73, 90, 99, 105, 116, 135, 162, 174.

- Engineering and Physical Sciences Research Council (EPSRC) 41, 46, 206.
 Endogenous 112.
 Energy 53, 67, 110, 112, 179.
 Engineer 70, 87.
 Engineering design 25, 70, 73.
 Enlightenment 70, 129, 146, 163, 170.
 Enterprise 47, 52, 65, 69, 72, 73, 80.
 Entrepreneur 108, 166.
 Entrepreneurial 40, 106, 111, 112, 114.
 Entrepreneurship 58, 81, 92, 107.
 Environment 36, 41, 43-45, 61, 68, 73, 97, 155, 161, 172, 180.
 Environmental 14, 15, 41, 53, 54, 60, 67, 123, 133, 162, 164, 166, 178, 184.
 Ethical 24, 39, 114, 150.
 Ethics 13, 38, 69, 92, 115.
 Ethnographic 37.
 Ethnography 42, 92, 97, 132.
 Sottsass, Ettore 24, 131, 145.
 Evaluation 68, 104, 132.
 Evans, Helen 16, 17.
 Everyday 22, 99, 145, 154, 158, 159, 166, 170, 174, 177, 186.
 Every Student Succeeds Act (ESSA) 35.
 Evidence 3, 23, 34, 43, 57, 61, 62, 64, 67, 69, 70, 174, 184.
 Evidence-based design culture 83.
 Evolution 11, 12, 25, 60, 64, 90, 104, 122, 170, 184.
 Exformation 176.
 Exhibition 23, 29, 48, 130-135, 137-139, 144, 145, 154, 156, 158, 159, 161, 165-167.
 Exogenous 112.
 Experiences 22, 34, 35, 50, 54, 62, 66, 69, 80, 87, 154, 157-159, 168, 172.
 Experiential 68, 88-91, 98, 99, 157, 158.
 Experiment 46, 105, 158, 169.
 Experiments 67, 89, 168, 169.
 Experimental 41, 71, 89, 91, 94, 96, 98, 99, 117, 170.
 Expert 39, 70, 73.
 Expertise 15, 25, 39, 43, 49, 50, 66, 70, 108, 109, 122, 186.
- F**
- Fab Academy 105-107.
 Fab Foundation 105.
 Fab Lab 105, 106.
 Facebook 108, 126.
 Facilitator 2, 4, 39.
 FACT Liverpool 48.
 Factories 111, 113, 166.
 Factory 17, 121, 131, 168.
 Fast Company 81.
 Feasibility 55, 56.
 Festival of Britain 162.
 Feyerabend, Paul 24.
 Fish, Stanley 26.
 Florida Alliance for Arts Education 32.
 Flusser, Vilém 15.
 Ford 34, 131.
 Foster, Hal 25.
 Foundations for the Future: Doctoral Education in Design, La Clusaz, France 22.
 Freeman, Jo 168.
 Froebel, Friedrich 9.
 Fuller, Buckminster 116.
 Function 6, 9, 22, 23, 25, 43, 55, 56, 59, 68, 84, 98, 112, 121, 137, 143, 154, 157, 158, 162, 163, 183, 185.
 Future 1-8, 11, 13-14, 20, 22, 27, 29, 30, 35-40, 42, 43, 45, 50-52, 54-57, 59, 60, 62, 63, 78, 80-83, 85, 87, 89-94, 111-120, 123, 125, 126, 133, 134, 144, 145, 148, 149, 151, 161, 163, 166, 173, 174, 176, 178, 180, 181, 183, 185, 187.
 Futurist 109, 165.
- G**
- Galilee, Beatrice 91.
 Garland, Ken 110.

Gehry, Frank 16, 100, 125, 126.
 General Electric 1.
 Gerrit Rietveld Academie 91.
 Gershenfeld, Neil 105, 106.
 Gig economy 37, 60, 65.
 Glasgow 8, 146.
 Global 5, 7, 14, 21, 22, 24, 27, 35,
 41, 42, 45, 53, 65, 66, 81, 88-
 91, 95, 97, 110, 132, 133, 136,
 147, 161, 164, 170, 175, 186.
 Global Challenges Research
 Fund (GCRF) 45.
 Globalisation 7, 10-13, 20, 23, 60,
 70, 109, 170, 176.
 Global Tools 169, 170.
 Goldsmiths 47.
 Good design 2, 50, 163, 166, 183.
 Google 91, 94, 126.
 Gordon, Max 131.
 Government 5, 9, 11, 19-21, 29,
 32, 37, 38, 40, 44-46, 50, 52,
 87-89, 96, 98, 110, 118, 161.
 Granby 171.
 Graphic design 15, 94, 104, 106,
 108, 109, 113, 115, 145, 174.
 Gropius, Walter 9, 74.
 Gross Domestic Product (GDP)
 52.
 Groys, Boris 11, 12.
 Gute form 166.

H

Habitat 130, 165.
 Hadid, Zaha 16.
 Hamilton, Richard 165.
 Hara, Kenya 176, 177.
 Hassan, Ayse 91, 94.
 Hayward Gallery, London 22.
 Health 14, 42, 47, 50, 53, 69, 96,
 116, 118, 185.
 Healthcare 5, 31, 41, 53, 116, 120.
 Heatherwick, Thomas 16, 100-
 102.
 HeHe 16, 17.
 Heidegger, Martin 151.
 Helen Hamlyn Centre 134.
 Heppell, Stephen 12, 17.
 Here-and-now 1, 22.
 Heterogeneous 36, 66, 169.

High Line 100.
 Higher Education 30-32, 36, 72,
 89, 90, 111, 112, 114, 127, 131,
 134.
 Hiroshima 164.
 Historic 22, 26, 118, 145, 176,
 178, 181, 184.
 Historical 24, 26, 70, 74, 128, 130,
 145, 146, 166, 174, 176.
 History 1-3, 5, 7, 8, 19, 23, 62, 64,
 74, 76, 93, 95, 100, 101, 126-
 128, 130, 132, 134, 159, 160,
 163, 164, 169, 177, 180, 183-
 185.
 Holistic 50, 56, 68, 102.
 Hollein, Hans 167.
 Holman, Will 100, 207.
 Homo Faber 100.
 Hong Kong Polytechnic
 University 22.
 Horkheimer, Max 146.
 Human beings 61, 150, 158.
 Human-centred 37, 60, 64, 82.
 Human-centred design 63, 210.
 Humanism 67, 69, 73.
 Humanist 20, 21, 68, 69, 165.
 Humanities 37, 40, 71, 77, 116,
 119, 120.
 Humanity 62, 82, 90, 93, 100,
 103, 165.
 Humans 67, 79, 82-85, 121, 123,
 126, 147.
 Hybrid 15, 37, 48, 49, 67, 71, 72,
 148, 172.

I

Idea 16, 17, 20-23, 26, 30, 33, 36,
 40, 41, 43, 44, 58, 59, 66, 73,
 74, 76, 81, 88, 90, 97, 102, 107,
 112, 114, 120, 126, 127, 130,
 131, 134, 149, 152, 163, 167-
 171, 173, 174, 176, 177, 180,
 181.
 IDEO 174.
 Ideological 60, 62, 63, 169.
 Ideology 63.
 Ignorant 27, 183, 187.
 Ignorant Schoolmaster, The 177.
 Illich, Ivan 127, 158.

- Image 3, 20, 22, 27, 62, 98, 108-110, 157, 163, 177, 183, 184.
 Imaginary 186, 211.
 Imagination 9, 13, 14, 22, 42, 62, 116.
 ImaginationLancaster 40, 42, 46.
 Imitation 13, 21, 22, 26, 177, 180, 181.
 Imperial College London 67, 71, 210.
 Independent Group 165.
 India 51-55, 58, 175, 209.
 Indian Institute of Science 51, 55.
 Industrial 2-4, 38, 44, 45, 48-50, 60, 71, 72, 78, 81, 82, 101, 102, 107, 122, 124, 127, 135, 149, 151, 170, 184.
 Industrial design 75, 80, 102, 105, 122, 123, 130, 135, 136, 208.
 Industrial production 122, 135, 161, 169.
 Industrial Revolution 70, 81, 102, 163, 164.
 Industry 3, 4, 6, 9, 10, 29, 40, 42-50, 81, 94, 109, 125, 130, 134-136, 146, 186.
 Inequality 104, 117, 162, 175.
 Information 1, 2, 15, 20, 24, 40, 42, 68, 78, 85, 106, 118, 123-125, 129, 167, 179, 184.
 Information Age 9.
 Informational economy 9.
 Information flows 4, 27.
 Information and
 communication technologies
 5, 40.
 Information and media
 technologies 9.
 Infrastructure 12, 44, 74, 97, 159, 161, 163, 171.
 Ingels, Bjarke 100.
 Innella, Giovanni 121, 211.
 Innovation 7, 30, 33-35, 42-50, 52, 54-58, 61, 69, 71, 73-75, 78, 80-82, 84, 89, 106, 163, 170, 177.
 Innovation Design Engineering (IDE) 71, 210.
 Innovative 33, 44, 46, 80, 81, 84, 89-93, 137, 183.
 Innovators 4, 57.
 Institution 8, 10, 11, 14, 31, 32, 37-40, 45, 48, 65, 71, 82, 87-100, 107, 129, 131, 135, 136, 145-147, 153, 154, 157-159, 186.
 Intel 34.
 Intellectual 8, 43, 70, 81, 112, 114, 123, 136, 146, 152, 154, 169.
 Interaction design 25, 42.
 Interdisciplinary 6, 26, 35, 48, 54-56, 58, 80, 83, 134.
 Interdisciplinarity 5, 6, 25-27, 40.
 International Council of Societies of Industrial Design (ICSID) 80.
 Inspiration 13, 14, 90.
 Interior design 122, 174.
 Internet 10, 53, 58, 74, 84.
 Interns 104, 124, 125.
 Intervention 48, 51, 84, 127, 132, 134, 153, 170.
 Intuition 13, 14, 26, 83.
 Invention 6, 24, 27, 34, 49, 57, 58, 135, 152, 181.
 Investors 10, 125, 126.
 Irresponsible 6, 11, 12, 14, 16, 17, 19, 27, 179, 181, 187.
 IT 42, 59, 211.
 Itten, Johannes 9.
- J**
- Jacotot, Joseph 177.
 Jaworska, Agata 121, 211.
 Jobless 52, 54.
 Jones, John Chris 41, 148.
 Jonze, Spike 164.
- K**
- Khan, Louis 1.
 Kindergarten 9.
 Kingston Polytechnic 131.
 Klee, Paul 9.
 Knowledge 4, 7-17, 23, 24, 33, 35, 38, 39, 41, 42, 45-47, 49, 56,

- 57, 66, 68, 70, 71, 73, 80, 81, 84, 85, 88-90, 99, 105, 106, 108, 111, 113, 116, 118, 121, 125, 129, 133, 134, 136, 138, 144, 146, 151, 152, 154-160, 170, 172, 174, 186.
- Knowledge production 14.
- Kolb, David 68-70.
- Kolding School of Design, Denmark 7.
- Krakow 8.
- L**
- Labour 60, 78, 79, 99, 114, 115, 168, 169.
- Lancaster University 40, 42, 46-48.
- Landscapes 173.
- Lawson, Bryan 41.
- Lazzarato, Maurizio 169.
- Learning 5, 8, 19, 26, 29, 32, 36-40, 49, 54, 56, 57, 59, 63, 65-73, 87, 88, 90, 103, 105-108, 124, 127-129, 131, 135, 144, 154-160, 177, 185, 186.
- Learning cycle 68, 69.
- Learning environment 11, 131, 157, 185.
- Lee, Phil 91.
- Leibovich, Pini 156.
- Leonardo da Vinci 101.
- Leuven 8.
- Lifecycle 51, 54, 56, 58.
- Limits 21, 24, 146, 151, 178, 184, 185.
- LinkedIn 115.
- Liverpool City Council 47.
- Liverpool University 47, 48.
- Liberal arts 8, 40.
- Lloyd Jones, Peter 115, 207.
- Lloyd Wright, Frank 102.
- Lockheed Martin 34.
- Logic 8, 38, 62, 112, 113, 116, 120, 124, 147, 163, 177, 184-186.
- London 48, 88, 89, 91, 94, 100, 131, 171.
- Looking Sideways 104.
- Lorusso, Silvio 108, 211.
- Lou, Yongqi 74, 76, 80, 81, 84, 210.
- Louvre 129.
- Lovegrove, Ross 16.
- M**
- Machine 21, 93, 110, 111, 121-124, 126, 163, 165, 177.
- Machines 78, 84, 93, 122-126.
- Machine age 1.
- Machine learning 103, 116, 117.
- Makers movement 37.
- Makerspaces 100, 106, 107.
- Making 19-21, 23, 26, 27, 34, 35, 38, 39, 41-44, 50, 61, 62, 72, 83, 84, 89, 94, 95, 99, 101, 102, 104, 105, 109-111, 117, 121, 124, 126, 136, 148, 151, 154, 156, 166, 170, 172, 176, 184, 207, 210.
- Management 20, 33, 37, 41, 46, 49, 70, 71, 79, 80, 114, 122, 184, 205, 206, 209.
- Manchester University 48.
- Manchester Metropolitan University 48, 49.
- Manchester Polytechnic 100.
- Manhattan 100.
- Manifesto 11, 83, 96-98, 110, 173, 176, 181, 207.
- Manufacture 16, 20-22, 71, 88, 89, 102, 174, 180.
- Manufacturing 16, 35, 41-43, 50-52, 55, 70, 81, 121, 122, 124, 130, 162, 178, 209.
- Markets 5, 10, 11, 49.
- Marshall, Tim 36, 206.
- Massachusetts Institute of Technology (MIT) 10, 13, 101, 105, 106, 111, 151, 210.
- Mastery 24-26, 40, 70, 163.
- Material 39, 54, 63, 80, 88, 93, 101, 102, 104, 105, 107, 112, 115, 121, 122, 132, 134, 137, 141, 151, 153, 165, 180.
- Math 30, 34, 206.
- Mau, Bruce 110, 113.
- May, Theresa 87.
- McGuirk, Justin 132, 161, 208.

- McLuhan, Marshall 179.
 Meadows, Donella 178.
 Medieval 12, 102, 164.
 Merleau-Ponty, Maurice 62.
 Methodology 1, 56, 92, 96, 155.
 Methodologies 5, 14, 30, 92, 160.
 Metropolitan Museum of Art,
 New York City 154.
 Michigan State University 34.
 Microsoft 47, 111.
 Middle Ages 9, 101.
 Milton, Faye 91, 94.
 Mitchell, William John Thomas
 (W.J.T.) 26.
 Model(s) 1, 2, 4, 8, 23, 24, 38, 39,
 48, 57, 58, 68, 70, 81, 89, 101,
 102, 104, 106, 113, 117, 120,
 132, 155, 159, 160, 169, 181.
 Modelling 79, 87, 88, 116, 117.
 Modelled 101.
 Modern 5, 8, 9, 11, 17, 23, 24, 70,
 77, 79, 100, 105, 130, 147, 150,
 161, 164, 166, 174, 178, 184,
 185.
 Modern project 178, 184, 185.
 Modernism 74, 102, 132, 145,
 163.
 Modernist 128, 163, 164, 184.
 Modernity 23.
 MOOC (massive open online
 courses) 105, 106.
 Morals 39, 163, 181.
 Moross, Kate 91.
 Morris, William 102.
 Motivation 67, 68, 72, 152.
 Multidisciplinary 35, 40, 43, 46,
 50, 72, 89, 109, 132.
 Museum 29, 91, 96, 127-139,
 143-145, 147, 154-161, 165-
 167, 207, 208, 210-212.
 Museum of Modern Art
 (MoMA), New York City City
 22, 91, 130, 145, 166, 208, 212.
 Museum of the History of
 Science, Oxford 129.
- N**
- Naples 8, 167, 209.
 National Academy of
 Engineering 70.
 National Centers for Education
 Statistics 31.
 National Endowment for the
 Arts (NEA) 31, 32.
 National Museum of African
 American History and
 Culture 133.
 National Science Foundation
 (NSF) 30, 31, 206.
 Natural world 60, 62, 64, 129,
 170.
 Nature 5, 7, 8, 11, 16, 27, 32, 57,
 65, 70, 72, 79, 83, 84, 90, 110,
 115, 119, 149, 150, 153, 163,
 164, 167.
 Navigate 87, 88, 119, 183.
 Neo-liberal 61, 104.
 Network 9, 10, 29, 47, 48, 58, 78,
 81, 94, 98, 105-107, 122, 133,
 149, 161, 163, 211.
 Newcastle University, UK 46, 47.
 New economy 9, 10, 81.
 New generation 4, 7, 125, 160.
 New School, The 15, 36, 75, 144,
 206, 209.
 New York City 15, 22, 36, 89, 100,
 130, 135, 136, 144, 154, 167,
 206, 208, 209, 212.
 Nikru, Jenn 91.
 Non-government 38.
 Norman, Donald A. 24, 83, 177,
 Not knowing 12-14, 16, 26, 66,
 205.
 Nuage Vert (Green Cloud) 16.
- O**
- Objects 3, 15, 39, 75, 77, 87, 97,
 104, 105, 123, 129, 132, 133,
 142, 144, 145, 149, 150, 155,
 157-161, 164, 167, 170, 173,
 179.
 Obrist, Hans Ulrich 25, 91, 165.
 Open Works 100, 106, 107, 207.
 Operaismo 168.
 Organisations 4, 7, 10, 13, 14, 41,
 43, 46, 47, 49, 54, 89, 90, 105,
 130, 134, 136.

Outcome 39, 45, 51, 66, 67, 72,
78, 158.
Oxfam 103.
Oxford 8, 129, 212.

P

Paolozzi, Eduardo 162.
Papanek, Victor 41, 76, 110, 119.
Paradigm 62, 74, 82, 84, 135, 150,
151, 163, 168.
Paradox 21, 40, 152, 207.
Paris 8, 108, 129.
Parker, Hannah 91.
Parsons School of Design 144,
206, 208, 209.
Pater, Ruben 110.
Peaches (musician) 91.
Pedagogic 38, 69, 145.
Pedagogy 131, 153, 177, 205.
Pedagogical 19, 20, 127, 152, 156,
158, 160.
Performance 32, 50, 52, 77, 87,
88, 94, 96-99, 169, 170.
Peterson, Gilles 91.
Petroni, Marco 167, 209.
Phenomena 9, 51, 57, 65, 77, 146.
Philadelphia University 115.
Philosophy 42, 62, 77, 91, 92, 96,
97, 99, 124, 153, 158, 169, 209.
Physical 41, 46, 50, 51, 56, 72, 76,
87, 88, 91, 98, 99, 114, 118,
130, 149, 171, 172, 174, 178.
Planet 4, 6, 26, 116, 150, 162, 170,
174, 178, 181, 185.
Planning 47, 48, 69, 78, 126, 172.
Platform 20, 26, 30, 35, 48, 58, 60,
79, 85, 90, 110, 138, 155, 157,
159, 186, 207, 210.
Podcast 93, 104-106.
Polemical 59, 131, 209.
Policy makers 10, 34, 35, 110.
Political 14, 15, 20, 23, 24, 38, 41,
43, 61, 87-92, 94, 96-99, 104,
111, 113, 123, 130-133, 154,
155, 157, 158, 160, 168, 169,
172, 173, 178, 183.
Politics 11, 12, 17, 37, 87-89, 91,
92, 96-100, 110, 154, 168-170,
172.

Ponzi scheme 113.
Population 30, 35, 52-54, 103,
118, 130, 171, 175, 178, 184,
185.
Positivist 27, 62.
Post-industrial 1, 3, 60, 170.
Post-modern 23, 24, 147, 166.
Poverty 4, 52, 112, 117, 118, 168,
175.
Power 20, 39, 44, 53, 87, 88, 91,
96, 98, 99, 110, 122, 155, 157,
158, 160, 168, 169, 206.
Practice 1-3, 5-7, 12, 13, 15-17,
20-27, 36, 39, 42, 43, 50, 52,
56-58, 69-73, 88, 92-99, 101,
102, 104, 106, 108, 109, 112,
124, 126, 127, 130, 133-135,
151, 154-157, 160, 165, 167,
169, 171-174, 176, 183, 184,
205, 209, 210.
Practitioner 12, 17, 25, 26, 125,
133.
Prague 8.
Pratt, Charles 135-139, 208.
Pratt Institute, New York City
135, 136, 208.
Praxis 10-12, 15-17, 146, 148,
151-153.
Presencing Institute 10, 13.
Problem-based learning 37, 70.
Problems 2, 5, 6, 8, 13-16, 27, 35,
37, 40, 41, 46, 52, 54, 60-62,
68, 71, 79, 82, 84, 85, 89, 101,
110, 112, 113, 118, 120, 123,
159, 162-166, 171-173, 186,
207.
Problem-solving 35, 61, 62, 80,
85, 110, 112, 119, 210.
Process 2, 11, 21, 39, 41, 43, 47,
50-52, 55, 66, 68, 69, 73, 76,
78, 80, 82, 85, 96, 98, 113, 122-
126, 138, 144, 146, 149, 156-
158, 160, 168, 171, 172.
Processes 2, 3, 11, 14, 24, 39, 41,
42, 47, 54, 56, 57, 67, 69, 70,
84, 98, 116, 121, 122, 132, 145,
146, 148, 154, 157, 158.
Produce 6, 10, 14, 21, 24, 27, 36,
39, 88, 99, 113, 121, 123, 124,
137, 154, 168, 173, 181.

- Product design 51, 55, 71, 174, 205, 209, 210.
- Production 2, 3, 5-7, 11, 12, 14, 21, 22, 27, 43, 53, 62, 74, 81, 92-94, 96-98, 114, 121-123, 130, 135, 145, 147, 150, 154, 157, 159, 161, 163, 166, 169, 172, 179, 180, 186.
- Products 16, 20, 22, 32, 35, 42, 48-50, 54, 57, 69, 70, 80, 87, 96-98, 104, 108, 116, 121-123, 125, 131, 139, 149, 156, 161-163, 166, 177, 186, 205, 208.
- Profession 19-21, 29, 38, 104, 125, 134, 135, 178, 211.
- Professional 3, 8, 15, 21, 36-38, 41, 43, 66, 69, 70, 72, 73, 84, 85, 90, 102, 108-113, 115, 124, 134, 135, 138, 174, 212.
- Programming 77, 78, 105, 133, 169.
- Progress 24, 25, 72, 74, 83, 124, 126, 135, 163, 167, 180, 184, 185.
- Projects 15, 40, 47, 48, 53, 56-58, 63, 72, 73, 96, 106, 111, 122, 123, 125, 133-136, 138, 139, 142, 144, 152, 155, 160, 171, 179, 185-187, 205, 209, 211, 212.
- Protest 5, 133.
- Prototypes 42, 48, 57, 84.
- Prototyping 16, 54, 56.
- Pussyhat 133.
- Q**
- Quadrivium, the 8.
- R**
- Raby, Fiona 91, 110.
- Radical 46, 53, 107, 158, 168-170, 208, 209.
- Rams, Dieter 177, 178, 183.
- Ranciere, Jacques 177.
- Reality 3, 4, 50, 52, 53, 62, 65, 97, 101, 112, 119, 133, 135, 152, 170, 172, 184.
- Red Dot Concept Award 58.
- Red Ninja 47.
- Reflect 24, 40, 69, 89, 119, 129, 165, 184.
- Reflection 13, 68, 69, 72, 73, 95.
- Refugee 110, 133, 168.
- Refugee Nation Flag 133.
- Renaissance 129.
- Representation 19-21, 23.
- Research 3, 5, 7, 8, 11-13, 17, 25, 29-31, 33, 36, 37, 41-50, 56-58, 75, 77, 84, 88-90, 92, 95-99, 109, 117, 118, 125, 133, 135, 136, 160, 168, 172, 174-176, 179, 183, 184, 186, 205-212.
- R&D 32, 47, 49.
- Researcher 11, 12, 47, 99, 104, 209, 211.
- Research into design 56, 57.
- Research through design 160.
- Resonance FM 48.
- Responsibility 14, 36, 68, 110, 114, 178.
- Revolution 60, 70, 147, 170, 187.
- Rhode Island School of Design 29, 35, 206.
- Ribas, Moon 91, 92.
- Robotics 42, 73, 106, 210.
- Robots 93, 104, 116, 132, 161, 164.
- Rogers, Ernesto 173.
- Rolls Royce 46, 210.
- Rotterdam 108, 212.
- Roxburgh, Mark 59, 209.
- Royal College of Art (RCA) 46, 71, 87, 134, 210, 211.
- Rural Studio 102, 207.
- S**
- Saarinen, Aline and Eero 125.
- Saatchi Collection 131.
- Salamanca 8.
- Salford University 48.
- Samsung 34.
- Sandberg Instituut 91, 170, 211.
- Scenarios 3, 5, 22, 97, 177, 185-187.
- Scharmer, Claus Otto 10, 12-14.
- Scharmer and Käufer 10, 12-14.
- Scholae monasticae 8.

- Science 6, 9, 15, 30, 31, 33, 34, 41, 42, 45, 46, 48, 50-52, 55, 57, 61, 64, 70, 71, 73, 90-92, 105, 115-120, 122, 123, 129, 152, 167, 174, 206, 209.
 Scientific 6, 34, 37, 70, 80, 84, 89, 90, 98, 99, 119, 129, 153, 180, 210.
 Scientist 42, 91.
 Scuro, Enrico 111.
 Senge and Käufer 10.
 Service design 42, 82, 134, 174.
 Services 10, 32, 39, 42, 49, 50, 52, 54, 69, 80, 81, 96, 97, 102-104, 125, 126, 154, 166, 174, 177, 179, 186.
 Seymour, Jerszy 170.
 Shad Thames 131.
 Sidney Kimmel Medical College 115.
 Silicon Valley 81, 163.
 Simon, Herbert A. 51, 82.
 Situation 1, 5, 9, 10, 15, 20, 36, 39, 51-53, 67, 110, 111, 135, 136, 168, 180.
 Skills 7, 9, 30, 33-36, 38, 41, 43, 45, 46, 49, 50, 55-57, 62, 68-73, 105, 107, 111, 120, 124, 134, 144, 159, 186.
 Sleigh, Andrew 104, 105.
 Small, Timothy 113.
 Social 4, 5, 9, 13-15, 35, 37-43, 46, 47, 60, 67, 74, 76, 81, 84, 87, 90, 97-100, 110-113, 116-119, 132, 133, 135, 138, 139, 153-155, 158-160, 162-164, 167-170, 172, 175, 178, 205, 209, 210.
 Social change 98, 119, 160.
 Social crisis 4, 175.
 Societal 15, 47, 54, 57, 70, 110, 111, 138.
 Society 2, 4, 7, 9, 11, 22, 33, 34, 36, 37, 44, 45, 50, 51, 53, 54, 56, 57, 77, 82, 85, 88, 92, 96, 100, 104, 110, 117, 127, 133, 144, 146, 148, 153, 158, 159, 161, 163, 165, 168-170, 172, 174, 209.
 Socio-cultural 5, 19, 133.
 Socio-economic 2, 11, 53, 135.
 South Kensington 129, 130.
 South Korea 71.
 Specialist 39, 174.
 Species 59, 64, 119, 120, 150.
 Spectacle 20, 27, 110, 145.
 Speculative 61, 63, 97, 110, 117, 123, 169.
 Stakeholders 39, 51, 54, 58, 82, 83, 99, 126.
 Statue of Liberty 100.
 STEAM 29-36, 120, 206.
 STEM 29-32, 34, 35, 117, 120, 206.
 Sterling, Bruce 91, 92, 164.
 Stewardship 178.
 Stirner, Max 114.
 Strategic 12, 37, 80, 89, 109, 123.
 Strategy 33, 44, 45, 48, 49, 56, 61, 78-81, 84, 85, 92, 109, 129, 178, 181, 184, 210.
 Structure 5, 9, 10, 36, 68, 72, 88, 89, 91, 107, 127, 128, 142, 168.
 Studio 5, 7, 19, 23, 38, 72, 73, 89, 92, 101, 102, 104, 105, 106, 108, 114, 133, 134, 136, 144, 155-157, 160, 207, 208, 212.
 Studio Job 125.
 Sustainability 14, 41, 54, 56, 89, 102, 131, 178, 181, 185, 210.
 Sustainable 48, 63, 64, 82, 122, 126, 178, 185, 206, 210.
 Synthesis 26, 49, 55, 56, 68, 115, 209, 210.
 Systems 1, 14, 19, 34, 37-39, 42, 61, 69, 70, 80-85, 87, 88, 96-99, 104, 106, 118, 120, 146, 149, 161, 164, 166, 173, 205, 210.
- T**
 Talent 20, 23, 33, 49, 181.
 Tangible 97, 151, 152, 161, 166.
 Tarter, Jill 91.
 Tate Modern, London 23, 130, 212.
 Taxonomy 26, 68, 129.

- Teaching 5, 10-12, 30, 37, 58, 65, 66, 68, 70, 87, 92, 106, 120, 124, 129, 144, 177, 210.
- Technical skills 35, 45.
- Techniques 15, 19, 23, 40, 47, 48, 56, 78, 95, 173.
- Technological change 46, 49, 162.
- Technology 6, 10, 13, 15, 16, 21, 27, 30, 33, 35, 36, 38, 41, 46-48, 50, 53-55, 57, 62, 64, 65, 69, 74, 76, 77, 84, 93, 101, 102, 104, 106, 108, 116, 120-123, 132, 136, 149, 161, 162, 164, 170, 177, 181, 206, 210, 211.
- Technologies 5, 9, 15, 16, 21, 22, 37, 40, 49, 50, 57, 63, 66, 76, 82, 84, 89, 103, 105, 115, 116, 120, 122-124, 130, 163, 170, 185, 207.
- Technological 1, 5, 15, 16, 19, 30, 46, 49, 83, 84, 90, 97, 98, 135, 150, 153, 162, 179, 180.
- Technologist 109.
- Theories 20, 21, 27, 40, 41, 56, 63, 67, 68, 73, 77.
- Theory 2, 5, 7, 13, 19-23, 42, 62, 68, 92, 103, 134, 167, 172, 180, 209, 210.
- Thomas Jefferson University 115, 208.
- Thought 12, 13, 17, 25, 29, 36, 62, 101, 126, 127, 133, 145-148, 150, 151, 153, 166, 173, 176, 178, 179, 185-187, 209.
- 3D printing 105, 107.
- Toffler, Alvin 22.
- Tolokonnikova, Nadya (Pussy Riot) 91, 92.
- Tongji University 74, 75, 78-80, 84, 210.
- Tools 16, 41, 42, 55-57, 75, 77, 79, 84, 89, 90, 92, 105, 107, 121, 122, 126, 139, 156, 157, 163, 164, 210.
- Transdisciplinarity 26.
- Transform 13-15, 62-64, 66, 81, 125, 148, 149, 167, 176, 206, 210.
- Transformation 5, 19, 20, 23, 43, 48, 49, 62, 113, 116, 152, 158, 168-170, 205.
- Transforming 3, 53, 64, 80, 158, 172.
- Trivium, the 8.
- Tronti, Mario 168.
- Truman, Harry S. 163.
- Trumbull, Douglas 91.
- Trump, Donald 87.
- Tumblr 109.
- Turing, Alan 93, 116, 117.
- Turing Test 93.
- Turner Prize 91, 171.
- 20th century 23, 36, 129, 135, 158, 162.
- 21st century 12, 27, 30, 32, 33.
- Tyne and Wear Archives and Museums (TWAM) 47.

U

- Ugnow, Tea 91, 94.
- UK SPEC 70.
- Uncertainty 2, 7, 66, 83, 84, 169, 179.
- Unconventional 88, 89, 92, 96, 106, 154-157.
- Undisciplined 6, 12, 14-17, 19, 26, 27, 179-181, 187.
- United Nations (UN) 178.
- UNICEF 175.
- Universal 4, 24, 69, 120, 135, 142, 175, 183, 186.
- Università della Campania, Naples 167, 209.
- Universitas 8.
- University 5, 8, 10-14, 20, 22, 34, 36, 38, 40, 42-50, 59, 65, 71, 74, 75, 78-80, 84, 87-91, 93, 95, 101, 106, 107, 111, 115, 132-134, 146, 147, 161, 175, 205-212.
- University of Newcastle, Australia 59, 209.
- University of Porto 132.
- University of the Underground 87-91, 93.

Universities 5, 8-11, 14, 19-21,
37, 43, 45, 46, 48, 65, 66, 90,
91, 111, 128, 210.
Unknown 173, 176, 177, 181.
Urban 81, 107, 130, 162, 166,
170, 174, 178, 185, 206, 208.
Urgency 5, 11, 30, 108, 209.
US Committee on Equal
Opportunities in Science and
Engineering (CEOSE) 30.
US Patent and Trade Office 33.
Usability 55, 56, 97.
User(s) 22, 31, 33, 53, 81, 101-
103, 107, 108, 110, 134, 154,
159, 171, 174, 179.
User-centred design 42.
Utopia 88.

V

Values 3, 38, 85, 158, 169.
Venice Biennale 162, 208.
Ventura, Raffaele Alberto 111.
Vernacular 70, 108.
Victoria & Albert (V&A) Museum
127, 130, 131, 212.
Vision 1, 22, 42, 59, 60, 126, 131,
170, 179, 184.
Visualisation 41, 50, 56, 79.
Vorkurs programme 9.

W

Weimar 9.
Westminster University 47.
What Design Can Do 110.
What-might-become 21, 180.
Whitechapel Art Gallery 165.
Wicked problems 5, 41, 165.
Williams, Raymond 146.
Woodham, Jonathan 132, 133.
Work 9, 10, 14, 16, 17, 21, 30, 33,
38-49, 53, 68, 71, 73, 85, 89,
90, 92, 93, 95, 96, 99, 101-105,
108, 112-115, 117, 118, 122-
125, 127, 132, 134, 136, 138,
144, 145, 147, 150, 151, 154-
157, 160, 165-168, 170, 171,
172, 174, 177, 184.
Workerism 168.
Workshops 29, 106, 131, 159, 160.
World Health Organization
(WHO) 4, 175.
Woyke and Atal 7.
Wunderkammer 129.

Y

YouTube 65, 106.