DiSalvo argues that design experiments in civics can be understood as (made) events, which makes room for all mediums of making and outlines these experiments as a certain kind of democratic inquiry. The experiment as an event is made possible through the activities of gathering and orchestration, where although the purpose is to spark knowledge and imagination, participants might experience frustration. Nonetheless, participants know the world differently after an experiment; therefore, it can be said that the event is transformative.

The feminist approach is most evident when DiSalvo argues that conducting design experiments in civics is part of the work of democracy because it helps us explore how to live together differently; moreover, he states that "engaging in these design experiments in civics is also a practice of care: the care of the possible" (p.161). DiSalvo's main goal is to "articulate the potentials of design inquiry as engaged, committed, social, and political, while also fragile, contingent, partial, and compromised" (p.13). He advocates for other designs that are possible. Not those that might result in massive changes by bringing large problems to an end, but those that set the conditions for people to live experiences of participatory democracy, where they are encouraged to imagine alternative modes of communal life. This is work that belongs to democracy and to which design can certainly contribute.

With this book, DiSalvo sets the bar high in terms of transparency when reporting design projects. By being objective and acknowledging the limitations of design, DiSalvo was able to construct a solid theoretical proposal that helps us to explore how other designs are possible. However, the book also opens agonistic spaces. It is extremely useful to acknowledge the limitations of design; however, design is about thinking about what might be. What might be if we conducted deeper reflections on the relationship between power and democracy? Forgive my naivety, but would it not be valuable if design experiments continued to imagine civics that get supported by powerful institutions? Is it too far-fetched to believe that one day a government might support experiments of design otherwise?

Also, DiSalvo acknowledges that, as a white, academic man from the north, he stands in a privileged position regarding activating design experiments in civics in Atlanta, which, I believe, is an appropriate thing to do. Nonetheless, as a Latin American woman, I am compelled to push that reflection forward. It must be acknowledged that design otherwise and similar notions are being explored through small design experiments in other parts of the world, too. My point is that there is a missed opportunity in positioning oneself within feminism and decoloniality and not engaging in a dialogue with design work from the South. Perhaps, if we looked at what others are doing with the lens that DiSalvo provides—acknowledging that even when design cannot solve it all, what design can contribute is intrinsically valuable—there could be much more to learn about design and democracy.

Introduction to Design Education: Theory, Research, and Practical Applications for Educators by Steven Faerm (New York, NY: Routledge, 2023), ISBN 978-0-367-50230-0 hardcover, $39.95, (pbk/ebk), 302 pages, b/w illustrated (Book Review)

"Don't worry, you'll figure it out," is a phrase that both opens this book and succinctly sums up the situation design educators face daily in their classrooms. Unlike in traditional academia, design educators usually come from industry and start teaching design without much—if any—formal instruction in how to teach. This presents significant challenges to teachers within the Academy. Teaching design has important nuances and differences from STEM or liberal arts education, starting with the principles of effective design education to the practice of critiques.

Historically, the education of design teachers in pedagogy has been unavailable in a codified way, leaving teachers of all levels to just "figure it out" once they are in the studio classroom. In his latest book *Introduction to Design Education: Theory, Research, and Practical Applications for Educators,* author Steven Faerm, Associate Professor of Fashion at Parsons School of Design, shows both individual instructors and academic institutions how to advance their teaching practice in a much more specific, refined, and precise way than how it has been done historically.

In this book, Faerm examines the needs, challenges, and opportunities associated with taking a

more planned approach to one's education as a design teacher. This examination is set within the framework of Faerm's meticulous first-hand research, gathered from his independent primary research investigating design pedagogy and student development and from interviews with the thousands of teachers and students with whom he has worked for over 25 years around the globe.

Faerm begins with a foundational narrative wherein he contextualizes the changing global design industries and the resulting changes to design education in the United States (Sections I and II). He then critically examines current design pedagogy and presents specific teaching practices that he has crafted to work well with today's design student population (Sections III and IV). The practices contained in Section IV provide readers with highly useful strategies and approaches to teaching, which include dynamic pedagogical methods that target the attributes of the emergent design student population, interpersonal practices that work to build trust and help manage conflict effectively, and the leading traits of highly effective educators; they will help bring new perspectives to design educators across all levels of experience.

Because of the increasing interdependencies between our intricate social, economic, political, and ecological systems, design educators must prepare future designers to work within this new world. Educators must ensure future designers—namely, the ones in front of us in our classrooms today—can engage effectively and strategically with informed iterative speculations about design industries and the wider systems they affect.

This need is leading design schools to make unprecedented changes, which is putting increased demands on faculty. However, these changes usually are being made without including formal training to teach educators how to integrate new techniques into their teaching practices. Traditional curricula, which emphasized vocational skills, are being replaced with those that prioritize conceptual thinking, interdisciplinary practices, and innovative design processes to ensure that academic institutions and their graduates remain at the forefront of these evolving industries. Simultaneously, the student population that is entering design schools now is the largest ever. These new students, often referred to as "Gen Z," exhibit markedly different learning styles, personal and professional goals, views of higher education, and developmental needs than preceding generations of students. These significantly different attributes, coupled with the major shifts occurring in design industries and design education, make it critical that educators evolve their pedagogies to ensure they support their design students properly within this ever-changing environment.

For many design educators, the diversity of student populations and their institutions' shifts from vocational to strategic thinking can be confusing and usually happens without any new teacher training to support this significant shift in focus. As a result, design educators must evolve their teaching methods and strategies to ensure they address both the widespread institutional changes in the Academy and the attributes of the new student generation. Design educators, typically trained as design practitioners and *not* as teachers, must now re-examine their established mission statements, curricula, syllabi, and design briefs and re-design them to meet the new standards and expectations of their institutions and students. Accordingly, the role of the design educator is becoming increasingly complex and multifaceted; however, support for educators from their institutions is not keeping pace. Other researchers have delivered similar assessments and resultant studies, including Meredith Davis in her book *Teaching Design* (Allworth Press, 2017) and her "Design Future Trends" essays for the American Institute of Graphic Arts (2018), and Susan Orr and Alison Shreeve in their book *Art and Design Pedagogy in Higher Education* (Routledge, 2018).

Faerm's book views the histories, structures, practices, applications, implications, and theories of design education through a future-oriented lens. Additionally, it provides actionable insights, recommendations, and approaches for implementing effective design pedagogy. The practical components of this book are grounded in Faerm's primary research about Gen Z design students' attributes, values, and learning styles. Faerm believes design educators must fully understand the current design student generation and how they can develop greater research-based teaching practices that are aimed at these students.

Within this context, Faerm argues that a future role of "teacher-mentor" will emerge—one that actively constructs a pedagogical ecosystem that propels

forward design students, graduates, faculty bodies, institutions, and industries. By identifying and defining this role, and subsequently providing tools useful for it, Faerm presents a book that is unique in the field of design education—one that is a major contribution to this field and more broadly to the scholarship of teaching.

The first section, "Design Industries," delivers an overview with an analysis of how and why the US design industries are evolving. This section presents the results of Faerm's rigorous research about historical growth and contemporary challenges, and presents hypotheses about the future of global design industries. Case studies, historical and contemporary contexts, and forecasts about the future US design industries are articulated with sound reasoning and careful consideration of how these shifts will affect the ways future design schools will educate and prepare their students.

In the second section "Design Education," Faerm begins with a summary of US higher education and how it formed into a present-day physical and fiscal behemoth. In this section, Faerm delivers a deeply informed and vital context for the section's proceeding chapters about the design school experience and structure—of both today and tomorrow. While the focus of this book is on US design education, the final chapter of this section presents illuminating discussions from guest contributors about the unique approaches to design education and industry in four culturally diverse nations: Argentina, China, Italy, and the United Kingdom. Faerm believes that learning from global perspectives is critical "…to global design education, design teachers, administrators, and programs [so they] can better reflect upon and strategically plan for…their contribution[s] to these changes."[1]

Sections III and IV offer readers a powerful, practical, and comprehensive guide to best practices in design pedagogy. "Section III: Design Pedagogy" discusses the signature pedagogies of design, relevant features of young adult development, critical aspects of design students' cognitive and emotional transitions from high school to design school, and methods to better prepare and train design faculty. "Section IV: Design Classrooms" offers a wide variety of research-based pedagogical techniques that were crafted to support design educators in the evolving design classroom. In this section, Faerm incorporates guides to crafting well-designed syllabi, pedagogic strategies that target the key aspects and learning styles of Gen Z design students, practices that foster dynamic teaching and class sessions, and ways to promote inclusive learning environments. These items offer essential guidance and support for teacher-readers and roadmaps for institutions that realize the importance of educating their faculty. No matter what their disciplines or levels of experience, all teachers will benefit from this book's ability to provide a fuller understanding of the contexts of current design education and the invaluable ways in which teachers can strengthen their pedagogy to connect more deeply and meaningfully with current and future student populations.

This reviewer thinks it is important for readers to keep in mind the book's aim, which is to serve as an *introduction* to design education. This is not a book for readers who seek an exhaustive discourse about, for example, the history of the Academy or select topics that have come to the fore since its publication, such as the accelerating development of artificial intelligence (AI) and its speculated impact on design education and industry and the growing mistrust of higher education in society. These and other topics will require concerted, ongoing attention from researchers in design education if the Academy is to remain relevant.

Instead, this book is for both institutions and individual teachers who seek ways to understand the changes taking place in design education as well as insights and guidance on how to improve their pedagogy within this context. While the book's content is dense, the author succinctly distills his ideas, research, and experience into actionable guidance that can enable readers to develop their own valuable insights and action plans to address both industries and an Academy in flux.

Faerm's blend of theory, research, and practical applications is impressive and inspiring, making *Introduction to Design Education* a valuable tool for design educators. By leveraging its content, teachers can strengthen their pedagogy and relationships with their students, and more effectively teach their beloved subjects. This book sounds out a powerful call for design schools to devote more deliberate and focused attention to the development and advancement of their faculty's pedagogy. Rich with ideas on how design schools can improve their support of educators and

guidance for how to craft their communities to operate, plan, and remain relevant in the years ahead, this book is a must-read for every institution and individual focused on teaching design.

1 Steven Faerm, *Introduction to Design Education: Theory, Research, and Practical Applications for Educators* (New York, NY: Routledge, 2023), 93.