

IND1010 | Design for Humanity: Intention, Consequence and Change



Fall 2025

T | Period 4 (10:40 – 11:30), MCCA 3194)

R | Period 4-5 (10:40 – 12:35, Matherly 0006)

Instructor | Jason Meneely, Associate Professor

College of Design, Construction & Planning

Department of Interior Design

Office Hours: ARCH 352 (T & R 9:00-10:00)

Quest 1 and General Education Humanities Credit

This course accomplishes the [Quest](#) and [General Education](#) objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.

<https://undergrad.aa.ufl.edu/uf-quest/faculty/quest-1/q1-objectives-and-slos/>

SCNS Course Description:

The primary objective of this course is to teach participants how to question fundamental assumptions about the role of design in society. This will be accomplished by closely examining the intentions and outcomes of designed objects, environments, and experiences drawing from examples around the world, including the western canon.

Extended Course Description

This course examines life through the design of everyday things—from the buildings we inhabit to the products we consume; from the technologies we wield to the services we employ. It's remarkable to contemplate the countless items and places we interact with every day, each designed with a specific intention of serving some need, desire, or human aspiration. Are these designed objects just mere functional servants to our everyday lives, or do they possess the power to transform our mindsets, behaviors, and development as people and societies? Throughout history, the progress of humanity has been closely intertwined with its designed objects, each providing a window into the values, beliefs, and aspirations of people from different times, places, and cultures. But be warned! Not all designed solutions are beneficial. Some may be built on flawed assumptions, lack a deep understanding of social or contextual nuances, or have unintended consequences that only become evident years later. What essential lessons can we glean as we strive to improve the human condition through our design decisions?

The primary objective of this course is to teach participants how to question fundamental assumptions about the role of design in society. This will be accomplished by closely examining the intentions and outcomes of designed objects, environments, and experiences. Through critical analysis and a creative mindset, students will learn how to navigate complex and open-ended dilemmas. They'll develop skills in extracting evidence, constructing arguments, and expressing ideas effectively. It's crucial for future designers to assess their own creations critically to develop impactful and functional designs that enhance the human condition. This course aims to initiate a

lifelong habit of critically evaluating the intentions, potential consequences, and transformative effects of a potential design solution.

Note: This introductory course was developed for students in all majors to question the role of design and design thinking in society. You do not need to be a design major or have any prior design expertise. In fact, this course operates on the broad assumption that “Everyone Designs, who devise courses of action aimed at changing existing situations into preferred ones (Simon, 1969, p. 130).” Something we all can aspire to in any pursuit of human endeavor!

Course Objectives:

1. **Understand the Role of Design:** Examine how design shapes and reflects human values, behaviors, and aspirations across various historical, contemporary, and social contexts.
2. **Analyze Historical and Contemporary Case Studies:** Critically evaluate the intentions, social significance, and consequences of both historical and modern design solutions
3. **Develop Critical Thinking Skills:** Challenge fundamental assumptions about design and its role in society by analyzing both the benefits and unintended consequences of designed objects, services, and environments.

Essential Questions

Intention...

- How do humans instill values and construct meaning through the design of everyday things?
- The process of design embodies values-driven choices about who we want to be as people and the kind of world we want to create. But whose values should we use and why?
- How do our assumptions, ethics, and values coalesce into making well-intended and informed design decisions?
- How can we ensure that design solutions truly meet the concerns of the people for whom they are intended? What can we learn from the past as we move toward the future? What frameworks can best guide the design decisions we make today for the people who will live with our decisions tomorrow?

Consequence...

- Not all design solutions have been beneficial. Design solutions can be based on poor assumptions, lack a deep understanding of social and contextual nuances, or have unintended consequences that only become evident years or even decades later. What lessons can we learn as we strive to improve the human condition? What can the humanities teach us?
- How does good design stand the test of time? What are the ultimate consequences of some of the past design decisions we have made as a society?
- How can we shift our approach towards long-term, systemic thinking to create resilient design solutions capable of accommodating the intricate web of physical, social, behavioral, and environmental interactions over time

Change...

- How does the drive to improve/redesign the human condition lead us to embrace innovation and change?

- What is the relationship between Design, Leadership, and Social Growth? How can the design process and product become a tool for transformational leadership and social betterment across a variety of disciplines?
- What can we learn from the design of the past as we shape and design our future?

Quest 1 Student Learning Outcomes

- **Content:** Students will identify, describe, and explain the principles, practices, and techniques of design and the products of design. They will learn about the design of everyday things—from the buildings we inhabit to the products we consume; from the technologies we wield to the services we employ and their role in advancing society and culture.
- **Critical Thinking:** Students will learn to examine, analyze and evaluate designs and their consequences. They will grapple complex dilemmas using critical analysis, mining works for evidence, creating arguments, and articulating their views and ideas.
- **Communication:** Students will be required to clearly and effectively communicate their ideas, exhibiting the ability to present compelling arguments and points of view.
- **Connection:** Student will be able to connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond.

Course Structure



A Janus Perspective: Looking Forward – Looking Backward

Janus was the Roman god of beginnings, transitions, or change. His dualistic visage was sculpted over many gates and doorways throughout the Roman Empire. The month of January was also named after him. Janus is often depicted as having two faces: a younger face looking to the future and an older face looking to the past. This course takes a Janus-like perspective, employing a case study approach to pose the question, “What lessons can we learn from the past as we design toward the future?”

- **Looking back,** students will read and watch weekly case studies of historical design milestones, and critically analyze them through written reflections and lively in-class group discussions. These studies will offer insights into the values and intentions of the individuals behind these creations and the far-reaching effects and consequences of their design solutions on various contexts and cultures throughout time.
- **Looking forward,** students will read and watch weekly case studies of emerging trends and contemporary social issues, urging students to reflect on and discuss the pressing design challenges of today. How can the design process and product become a tool for transformational leadership and social growth across a variety of disciplines?
- **The case studies** will be pulled from multiple disciplines such as Art, Architecture, Business, Computer Science, Engineering, Graphic Design, Healthcare, Interior Design, Journalism, Literature, Product Design, and many other fields who may or may not consider themselves designers but are ultimately responsible for the shape of the world.

Description of Graded Work

Reflective Responses to Weekly Readings, Case Studies, and Videos (25%)

Each week students will be required to develop concise and insightful responses to weekly questions and prompts derived from the assigned readings, case studies, and videos. These short answer responses should reflect their comprehension of the materials and their ability to critically analyze the role of design in society through the presented course content.

Analytical Essay: Design as an Extension of Who We Are: (45%, 2000 words)

This assignment is a *thesis-driven analytical essay* of a minimum of 1,000 words. Students will explore the intimate relationship between people and the everyday objects they use. We believe that the design of these objects, which seamlessly integrate into our daily lives, often become extensions of our individual and collective identities, defining who we are, what we value, and how we behave. The assignment challenges students to select three everyday objects to conduct a comparative design analysis. This thesis driven analysis will focus on how the design characteristics of these objects serve as reflections of what we value as humans. Students will investigate various design characteristics, such as form, function, material, and how these elements correspond with distinct preferences, values, and lifestyles. The aim is for students to understand how the design of everyday things can hold significant values, meanings, and purposes in our lives.

Experiential Component: In and Around Campus-Group Project and Presentation (30%)

In this assignment, students (working in groups of two to three) will actively visit two public spaces in and around campus. Taking time to sit, look, and listen, students will conduct on-site observations and in-depth analyses that scrutinize various design aspects, including layout, materials, amenities, accessibility, inclusion, aesthetics, and user experience. They will compare impressions and jointly utilize this newfound knowledge to propose innovative design suggestions aimed at enhancing these spaces. This assignment not only encourages a deeper understanding of the importance of well-designed public spaces but also empowers students to envision and advocate for positive changes within their campus community.

Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100%	C	74 – 76%
A-	90 – 93%	C-	70 – 73%
B+	87 – 89%	D+	67 – 69%
B	84 – 86%	D	64 – 66%
B-	80 – 83%	D-	60 – 63%
C+	77 – 79%	E	<60

Course Policies

The following university level academic policies and campus resources supersede any information provided in this syllabus: <https://go.ufl.edu/syllabuspolicies>

Attendance

Students are permitted three absences without penalty. Each unexcused absence after the third absence will result in a ½ letter grade reduction of the final course grade. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at

<https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/> , 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or at 2215 Turlington Hall for one-on-one consultations and workshops.

In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for

personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

Unit Descriptions and Learning Objectives

Unit 1: What is Design? What is its Role in Society?

In this unit our class will embark on a broad exploration of the concept of Design, delving into its multifaceted role within society. Through robust discussions and thoughtful inquiry, students will be prompted to reevaluate and expand their conception of design and who can be considered a designer. To guide our inquiry, we will contemplate the following thought-provoking questions:

- What is Design? How is Design a window into culture?
- How can we use design to examine life and the human condition?
- In what ways do design artifacts contribute to our comprehension of the fundamental nature of humanity's quest for structure and meaning in the world?
- Who are designers? Can we take a more inclusive view?
- What responsibilities do designers have to humanity, culture, and the future?
- Do designers need a moral imperative? A social contract? If so, what should it be? Where should it come from?

Learning Objectives

1. **Define and Describe the Concept of Design:** Students will be able to articulate a clear and comprehensive definition of design and explain its significance in various contexts.
2. **Examine the Relationship Between Design and Culture:** Students will explore how design serves as a reflection of social values, beliefs, and practices.
3. **Analyze the Impact of Design Artifacts on Understanding Humanity's Quest for Structure and Meaning:** Students will investigate the ways in which design artifacts contribute to our understanding of humanity's inherent drive for structure and meaning in the world, drawing connections between design and broader societal trends.
4. **Expand the Notion of Who Can Be Considered a Designer:** Recognize the Students will challenge conventional notions of designers and consider a more inclusive perspective, recognizing that design can be practiced by individuals from different backgrounds and disciplines
5. **Responsibilities of Designers:** Students will identify and articulate the ethical and social responsibilities that designers bear toward humanity, culture, and the future, demonstrating an understanding of the impact of design decisions on society.
6. **Evaluate the Existence of a Moral Imperative for Designers:** Students will critically assess whether designers should adhere to a moral imperative and, if so, what form it should take and where it should be derived from, engaging in thoughtful discussions and ethical reasoning.

Readings/ Videos

- **ABC News** (1999). The Deep Dive [Video]. Nightline. New York: ABC News.
- **Caplan, R.** (2005). Introduction, *By Design*. Second Edition. New York: St. Martin's Press. (p. 7-10).
- **Caplan, R.** (2005). The Possibilities of Design, *By Design*. Second Edition. New York: St. Martin's Press. (p. 3-15).
- **Norman, D.** (2024). What is Human Centered Design (HCD). Interaction Design Foundation. <https://www.interaction-design.org/literature/topics/human-centered-design>

Unit 2: Designed to Empower (Human-Centered Design)

In this unit we will delve into the advantages of employing a human-centered approach for developing design solutions. Looking back, we will investigate the enduring qualities of good design over time. We will also investigate methods and approaches used by designers to ensure that their solutions truly meet the concerns of the people for whom they are intended. We will explore the following questions:

- How and why does good design stand the test of time?
- How does design drive human-centered innovation?
- Who does design serve? Is designing for the market the same as designing for people?
- How can we ensure that design solutions truly meet the concerns of the people for whom they are intended? Is design a social contract? Does one size fit all?
- What frameworks, processes, and approaches have designers used to ensure their solutions are appropriate to different contexts?
- How can democratization be incorporated into the design process to ensure that design benefits people from all walks of life?
- **Counterpoint:** Can you think of examples where design has become a disadvantage to its users?

Learning Objectives:

These learning objectives will guide the exploration of human-centered design, the enduring qualities of good design, and the ethical considerations associated with design practices that prioritize people's concerns and well-being:

1. **Recognize the Enduring Qualities of Good Design:** Students will be able to identify and explain the enduring qualities that make a design stand the test of time, demonstrating an understanding of the factors that contribute to design longevity.
2. **Understand the Relationship Between Design and Human-Centered Innovation:** Students will explore how design drives innovation that is centered on the needs, preferences, and experiences of individuals, and will analyze the role of empathy in the design process.
3. **Differentiate Between Design for the Market and Design for People:** Students will distinguish between designing for the market and designing with a human-centered approach, recognizing the importance of inclusive design to prioritize people's needs and well-being in design processes.
4. **Evaluate the Concept of Design as a Social Contract:** Students will critically examine the idea of design as a social contract and assess its implications for ethical and responsible design, including the impact of design on various social groups.
5. **Examine the Influence of Design on Human Behavior:** Students will critically examine and discuss the extent to which design can influence human behavior and will be able to provide examples of design elements that have shaped their own behavior or perceptions.

Readings/ Videos

- Mock, F., et al. (1994). Maya Lin: A Strong Clear Vision [Video]. Santa Monica, Ca., Sanders & Mock Production. (25 minutes).
- Stumpf, B. (1998). Introduction, *The Ice Palace That Melted Away: Restoring Civility and Other Lost Virtues to Everyday Life*. New York: Pantheon Books. (p. xi - xix).
- Stumpf, B. (1998). The Design of Flight, *The Ice Palace That Melted Away: Restoring Civility and Other Lost Virtues to Everyday Life*, New York: Pantheon Books. (p. 3 -11).

Unit 3: Designed to Speak (Communication)

In this unit we will explore how designed objects convey meaning through symbolic and visual languages. Our focus will construct understanding for how design serves as a medium for humans to express different values, expectations, and beliefs. We will further analyze the extent to which design can be used to communicate intent and ultimately shape behavior. Questions to explore include:

- How do designed objects use symbolic and visual languages to convey meaning, and what are some examples of this in our everyday lives?
- What qualities enable designed items to communicate their values, objectives, and intentions effectively?
- In what ways can design act as a medium for expressing who we are and what we do?
- How can design be harnessed to facilitate transparent communication and a clear sense of purpose?
- To what extent do you believe design can influence human behavior? Can you think of any design elements that have significantly shaped your own behavior or perceptions?
- **Counterpoint:** Can you think of examples where design has been used to silence or misinform?

Learning Objectives:

These learning objectives will equip students to identify how designed objects communicate meaning, developing the skills to evaluate the effectiveness of design communication in delivering clear and impactful messages.

1. **"Identify and Analyze Symbolic and Visual Language in Design:** Students will be able to recognize and analyze how designed objects utilize symbolic and visual languages to convey meaning. Students will be capable of providing real-world examples of how symbolic and visual languages are used in everyday objects to communicate messages and values.
2. **Understand the Role of Design in Expressing Values and Intentions:** Students will gain an understanding of how design serves as a medium for expressing different values, expectations, and intentions.
3. **Explore the Role of Design in Identity Expression:** Students will explore how design can act as a medium for expressing different values, expectations, and beliefs
4. **Evaluate the Effectiveness of Design Communication:** Students will learn to evaluate and identify the qualities that enable designed items to effectively communicate their values, objectives, and intentions.

Readings / Videos

- Caplan (2005). What are Chairs for? (p. 81-101)
- Crager, J. (1997). DK: Eyewitnesses for the Information Age. Graphis 311(53), pp. 50-60.
- Norman (2013) The Psychopathology of Everyday Things. (p.1-36).

Unit 4: Designed to DIFFER: (Strategy)

In this unit, we will delve into the relationship between design thinking and strategy. A differentiation strategy is an organizational approach aimed at offering something unique and distinctive from competitors. Design often disrupts the status quo to enhance the human experience. Strategic design requires a deliberate and reflective process, prompting us to ask: Where are we currently? Where do we aspire to be? How can we be extraordinarily novel to rise above the fray yet realistic enough to achieve success?

- What is the intersection between strategy, design, and leadership?
- How can design create social value? What does this process look like?
- How does strategy led to development of meaningful design solutions?
- What strategic insights can we glean from past designs to effectively solve today's problems? Alternatively, how can we challenge conventional wisdom to explore the unknown?
- How do functionality, simplicity, aesthetics, ergonomics, accessibility, adaptability, manufacturability, and usability enhance the performance of a design solution?
- **Counterpoint:** Can you think of examples where design has been accidental, frivolous, or serendipitous?

Learning Objectives

These learning objectives cover both theoretical and practical dimensions of design's role in driving strategic change. They actively encourage students to engage in the analysis of historical cases, gain a deep understanding of design methodologies, and establish meaningful connections between design, business, social, and environmental considerations.

1. **Understand the role of design as a tool for strategic change:** Describe how design challenges the status quo to improve the human condition. Explain the principles of strategic design, including its deliberate and systematic approach.
2. **Analyze the components of strategic design:** Identify the key questions that strategic design asks, such as "Where are we now?" and "Where do we aspire to be?" Describe the importance of analyzing the aspirations of various stakeholders, including people, organizations, societies, and cultures.
3. **Case Study Analysis:** Investigate historical examples where design played a pivotal role in strategically reshaping society.
4. **Examine the intersection of strategy, design, and leadership:** Explain how strategy, design, and leadership are interconnected in the context of driving strategic change.
5. **Assess the creation of social value through design:** Describe how design can create social value. Illustrate the process of creating social value through design.
6. **Evaluate the factors that enhance the performance of design solutions:** Assess how functionality, simplicity, aesthetics, ergonomics, accessibility, adaptability, manufacturability, and usability impact the performance of a design solution.

Readings / Videos

- Kim, W. & Mauborgne, R. (2015). Blue Ocean Strategy. *Harvard Business Review*: Boston (p.1-20).
- Martin, R. (2009). The Design of Business: Why Design Thinking is the Next Competitive Advantage *Harvard Business Review*.

Unit 5: Designed to Nurture: (Well-being)

In this unit, we will explore the powerful relationship between design and its impact on the physical, mental, and emotional wellness of individuals and communities. We'll dive into the principles of human-centered design, biophilic design, accessible design, and the psychological effects of our built environments. Here we will discover the transformative potential of design in creating spaces, products, and experiences that nurture our most precious asset—our health.

- How can we define and measure the impact of design on human health and wellbeing?
- What are the key psychological and physiological factors that design can influence in promoting better health outcomes?
- What role does biophilic design play in connecting people with nature and enhancing their overall wellbeing?
- In what ways does accessible design contribute to improving the quality of life across the lifespan? (Children-elderly)
- How can design positively influence mental health by creating spaces that reduce stress, anxiety, and loneliness?
- What are some successful real-world examples of design interventions that have significantly improved health and wellbeing outcomes for communities or individuals?
- What ethical considerations should designers take into account when designing for health and wellbeing, particularly in the context of privacy, safety, and inclusivity?

Learning Objectives

These learning objectives will enable students to explore and comprehend the multifaceted relationship between design and its impact on human health and wellbeing.

1. **Understand the Impact of Design on Health and Wellbeing:** Define and articulate the ways in which design impacts the physical, mental, and emotional wellness of individuals and communities.
2. **Identify Physical, Psychological and Social components of Well-Being:** Students will be able to articulate how design choices can affect human behavior and physiological responses in built environments.
3. **Case Study Analysis:** Students will analyze case studies to demonstrate their understanding of how human-centered design can enhance wellness.
4. **Biophilic Design and Wellbeing:** Students will explore the role of biophilic design in connecting people with nature and enhancing their overall wellbeing.
5. **Accessible Design and Quality of Life:** Students will assess the ways accessible design contributes to improving the quality of life for individuals with disabilities and the aging population. They will identify design features that enhance accessibility and inclusivity.
6. **Mental Health and Design:** Students will understand how design can positively influence mental health by analyzing spaces that reduce stress, anxiety, and promote relaxation.

Readings / Videos

- Yamaguchi, Y. (October 2015). Better Healing from Better Hospital Design. Harvard Business Review. <https://hbr.org/2015/10/better-healing-from-better-hospital-design> (Webpage)
- Steelcase Inc. (2014). Wellbeing: A Bottom Line Issue: How Feeling Good at Work Drives Business Performance. <https://www.steelcase.com/research/articles/topics/wellbeing/wellbeing-a-bottom-line-issue/> (Webpage)

Unit 6: Designed to Connect: (Community)

This unit delves into the transformative potential of design in fostering strong, vibrant communities and connecting people on deeper levels. From urban planning and architectural innovations to digital interfaces and social engineering, this module explores how design can be a catalyst for meaningful human connections. By examining case studies, theories, and practical applications, students will gain a deep understanding of the pivotal role design plays in shaping inclusive, harmonious, and connected communities at local and global scales. Join us on a journey that explores the creative intersections of design and human interaction, and discover how design can truly build bridges and forge a sense of unity among individuals and societies.

- In what ways can urban planning and architectural design influence society and our sense of belonging within a community?
- How can digital interfaces be designed to promote genuine human interaction and reduce feelings of isolation in our increasingly online lives?
- What role does inclusive design play to ensure that all members of a community feel valued and connected?
- How can designers balance the need for innovation while preserving historical and cultural roots?
- In what ways can design bridge gaps between competing values to create a more harmonious society?
- How does the global nature of design impact local communities, and how can designers ensure their work is culturally sensitive and contextually appropriate?

Learning Objectives:

1. Understand the role of design in fostering strong, vibrant communities and its potential for connecting people on deeper levels.
2. Develop a critical awareness of the potential of design to contribute to positive change and actively engage in fostering meaningful connections within communities.
3. Identify and analyze examples of urban planning and architectural innovations that have positively impacted communities through design.
4. Examine case studies that showcase the transformative power of design in creating meaningful human connections within communities.
5. Reflect on the ethical considerations and potential challenges in using design to shape communities and human interactions.

Readings / Videos

- Stumpf, B. (1998). An American Palace that Melted Away, *The Ice Palace That Melted Away: Restoring Civility and Other Lost Virtues to Everyday Life*, (pg. 34 - 40). New York: Pantheon Books
- TBD Reading on Design and the Global Community

Unit 7: Designed to Progress? (Technology, Design, & Change)

In an age of unprecedented technological advancement, we find ourselves at the intersection of innovation and introspection. In this unit, we will explore the profound tension between the relentless pace of technological change and the preservation of our essential humanity. Is technology exceeding our humanity? Are we in danger of losing touch with the very qualities that make us human? While technology has undoubtable benefits when meaningfully applied, does the rampant pace of change exceed our capacity to be mindful? What role can design play as we seek to strike a harmonious balance between progress and preservation in this complex landscape?

- Does technology just happen? Who is in control?
- Is technology inherently good, bad, or neutral?
- In a world of rapid technological change, how can we determine whether technology is enhancing or diminishing our humanity?
- Is today's rampant pace of change driven more by market demands or human needs?
- Who should technology ultimately serve, and is it currently fulfilling this role effectively?
- Are we eroding our humanity with the relentless adoption of new technologies?
- How can we design technology that is not only advanced but also humane, built on principles of civility and trust?

Learning Objectives

1. **Define the Relationship Between Technology and Humanity:** Understand the complex interplay between technological advancement and human values, and identify the potential impacts of this relationship on society. Analyze the advantages and disadvantages of technological innovation, with a focus on its impact on various aspects of human life.
2. **Assess the Role of Mindfulness in the Digital Age:** Examine the concept of mindfulness and its importance in the context of rapid technological change, and evaluate how it can contribute to a more balanced and meaningful use of technology through design.
3. **Examine the Impact of Technological Progress on Core Human Qualities:** Investigate how technological advancements can affect fundamental human qualities, such as empathy, creativity, and critical thinking, and analyze examples of where the design of technology has enhanced or diminished these qualities.
4. **Consider Design Strategies for a Balanced Future:** Formulate and discuss design strategies and solutions to address the challenges posed by the rapid pace of technological change while preserving our humanity.
5. **Evaluate Case Studies:** Analyze real-world examples and case studies that illustrate the impact of technology on humanity, and assess how these instances relate to the central themes discussed in the unit.

Readings / Videos

- Orłowski, J. (2020). The Social Dilemma [Video]. Exposure Labs Netflix, netflix.com/title/81254224 (video 1:34:00)
- Stumpf, B. (1998). Finding Civilization in the Wilderness, *The Ice Palace That Melted Away: Restoring Civility and Other Lost Virtues to Everyday Life*. New York: Pantheon Books. (pg. 52 - 61).
- TBD Reading on Technology, Design, and Change

Unit 8: Designed to Adapt (Resiliency & Ecology).

In this unit you will gain a deep understanding of how design can be a catalyst for positive change, paving the way for a more resilient, ecologically sound, and environmentally sensitive future. Design is a dynamic force that can shape our world, and when harnessed thoughtfully, it has the potential to mitigate the challenges posed by climate change, resource depletion, and socioeconomic stratification. We will explore the principles and practices of sustainable and regenerative design, examining how it can not only protect our planet but also enhance the quality of life for diverse communities.

- In what ways can sustainable and regenerative design address the challenges of climate change and resource depletion?
- What role does design play in creating a more resilient and ecologically sound future, and how can this be implemented on a global scale?
- How can design principles be applied to enhance the quality of life for all while also protecting the environment?
- How can the concept of regenerative design transform our current approach to sustainability and environmental responsibility?
- What are some real-world examples where thoughtful design has successfully mitigated environmental challenges.
- How can designers ensure that their work not only addresses present needs but also anticipates and mitigates future ecological and societal challenges?
- What barriers exist to widespread adoption of sustainable and regenerative design practices, and how might they be overcome?

Learning Objectives:

1. Explore the impact of design on resilience: Examine how design can contribute to resilience in the face of challenges such as climate change, resource depletion, and social challenges.
2. Investigate the ecological and environmental aspects of design: Analyze how sustainable and regenerative design principles and practices can contribute to environmental preservation and sensitivity.
3. Recognize the potential of design to mitigate global challenges: Identify specific ways in which design can be harnessed to address and mitigate the challenges posed by climate change, resource depletion, and socioeconomic stratification.
4. Investigate how sustainable and regenerative design can enhance the quality of life.

Readings/ Videos

- Stumpf, B. (1998). Just One for Life, *The Ice Palace That Melted Away: Restoring Civility and Other Lost Virtues to Everyday Life*. New York: Pantheon Books. (pg. 41 - 51).
- TBD Reading on Resiliency and Design
- TBD Reading on Resiliency and Design

Unit 9: Epilogue — Designing it Forward

This course has underscored the profound significance of design in society, highlighting its pivotal role in fostering a more human-centered and empathetic approach to problem-solving. Design is, at its core, the art of making our current situations better, and it transcends specific disciplines to permeate all aspects of our lives. It has become abundantly clear that each of us, in our unique capacities, is collectively responsible for shaping the world we inhabit. Through the lens of design, we have not only learned how to envision a brighter future but also discovered that we possess the power to actively contribute to its realization. As we embark on our individual journeys, let us remember the transformative potential of design and the collective responsibility we all share in crafting a more harmonious, equitable, and sustainable world for all of humanity.

Learning Objectives

- For students to reflect upon and share key take aways and “lessons learned” from this course.
- For students to question how they might approach their life and careers differently

IND 1010 | Design for Humanity: Intention, Consequence and Change

Schedule at a Glance: Fall 2025

	Date		Topic	Readings & Media (Read/ Watch and Respond before Next Class)	Due
WK 1	TH	8/21	What is DESIGN? Its Role in Society? <ul style="list-style-type: none"> Defining Design. Who are designers? Can we take a more inclusive view? <u>Watch</u>: The Deep Dive Intention, Consequence, & Change 	<ul style="list-style-type: none"> Caplan (2005). Introduction (p. xv-xx) Caplan (2005). The Possibilities of Design (p.3-15). 	
WK 2	T	8/26	What is DESIGN? Its Role in Society? <ul style="list-style-type: none"> What is Good Design? Whose criteria should we use? How and why does good design stand the test of time? Rethinking Design Do designers need a moral imperative? A social contract? If so, what should it be? Where should it come from? <u>Discuss</u>: Caplan (2005). The possibilities of Design 	<ul style="list-style-type: none"> Norman, D. (2024). What is Human Centered Design (HCD). Interaction Design Foundation.https://www.interaction-design.org/literature/topics/human-centered-design [Read article and watch included video]	Reading Response 1 (to 8/21 readings) Due before Class (in Canvas)
	TH	8/28	Designed to EMPOWER <u>Human-Centered Design</u> <ul style="list-style-type: none"> What does a human-centered approach for design look like? <u>Discuss</u>: Norman (2024). Designing for Human Needs: Physiological, Emotional, and Social. How can we ensure that design solutions truly meet the needs of the people? Does one size fit all? <u>Watch</u>: Maya Lin: A Strong, Clear Vision (in-class video) <u>Discuss</u>: Maya Lin Video 		Reading Response 2 (to 8/26 readings) Due before Class (in Canvas)
WK 3	T	9/2	Designed to EMPOWER <u>Barrier Free Design</u> <ul style="list-style-type: none"> How can inclusivity and democratization be incorporated into the design process? 	<ul style="list-style-type: none"> Stumph (1998). Introduction (p. xi-xix) Stumph (1998). The Design of Flight (p. 3-11) 	

	TH	9/4	Designed to EMPOWER <ul style="list-style-type: none"> What frameworks, processes, and approaches have designers used to ensure their solutions are appropriate to different users and contexts? Who should design serve? Is designing for the market the same as designing for people? Design for Learning (Active Learning Environments) <u>Discuss</u>: Stumph (1998) Introduction / The Design of Flight. 		Reading Response 3 (to 9/2 readings) Due before Class (in Canvas)
WK 4	T	9/9	Designed to EMPOWER <ul style="list-style-type: none"> To what extent do you believe design can influence human behavior? Can you think of any design elements that have significantly shaped your own behavior or perceptions? 	<ul style="list-style-type: none"> Caplan (2005). What are Chairs for? (p. 81-101) 	
	TH	9/11	Designed to SPEAK <u>Design Semiotics</u> <ul style="list-style-type: none"> How do designed objects use symbolic and visual languages to convey meaning, intent, and use? What qualities enable designed items to communicate effectively? <u>Discuss</u>: Caplan (2005) What are Chairs for? 	<ul style="list-style-type: none"> Norman (2013) The Psychopathology of Everyday Things. (p.1-36). 	Reading Response 4 (to 9/9 readings) Due before Class (in Canvas)
WK 5	T	9/16	Designed to SPEAK <u>Design and Personal Expression</u> <ul style="list-style-type: none"> In what ways can design act as a medium for expressing who we are and what we do? Mission, Values, Beliefs, and Behaviors 	<ul style="list-style-type: none"> Kessler et Al. (2003). Developing the 'Nutrition Facts' Food Label. <i>Harvard Health Policy Review</i>. 4(2), p.13-24. 	Reading Response 5 (to 9/11 readings) Due before Class (in Canvas)
	TH	9/18	Designed to SPEAK <u>The Design of Information</u> <ul style="list-style-type: none"> How can design be harnessed to facilitate transparent communication and a clear sense of purpose? Information Architecture The Design of Maps <u>Discuss</u>: Kessler (2003) and Crager (1997). 		Reading Response 6 (to 9/16 readings) Due before Class (in Canvas)
WK 6	T	9/23	Designed to SPEAK <ul style="list-style-type: none"> Assign Project 1: Design as an Extension of Who We Are. 		

			<ul style="list-style-type: none"> • <u>Counterpoint</u>: Can you think of examples where design has been used to silence or misinform? 		
	TH	9/25	Designed to DIFFER <ul style="list-style-type: none"> • How can design create value by challenging the status quo? • How can design be used to create uncontested market space? • <u>Case Studies</u>: Cirque de Soleil, Satchels Pizza, REI, Happy Maps. 	<ul style="list-style-type: none"> • Kim & Mauborgne (2015). Blue Ocen Strategy. <i>Harvard Business Review Press</i>: Boston (p.1-20) 	
WK 7	T	9/30	Designed to DIFFER <ul style="list-style-type: none"> • What is the intersection between strategy, design, and leadership? • <u>Discuss</u>: Kim & Mauborgne (2015). Blue Ocean Strategy. • <u>Counterpoint</u>: Can you think of examples where design has been accidental, frivolous, or serendipitous? 	<ul style="list-style-type: none"> • Stumph (1998). In a London Workingman's Pub (p.125-128). • Yamaguchi, Y. (October 2015). Better Healing from Better Hospital Design. Harvard Business Review. https://hbr.org/2015/10/better-healing-from-better-hospital-design 	Reading Response 7 (to 9/25 readings) Due before Class (in Canvas)
	TH	10/2	Designed to NUTURE <ul style="list-style-type: none"> • How can design support physical, mental, and emotional wellbeing? • Ergonomics: Physical Well Being • How can design positively influence mental health by reducing stress, anxiety, and loneliness? • What are some successful real-world examples of design interventions that have significantly improved health and wellbeing outcomes for communities or individuals? • Discuss: Stumph (1998). In A London Workingman's Pub / Yamaguchi (2015). Better Healing from Better Hospital Design. 		Reading Response 8 (to 9/30 readings) Due before Class (in Canvas)
WK 8	T	10/7	Designed to NUTURE <ul style="list-style-type: none"> • The WELL Building Standard • In what ways can design contribute to improving the quality of life across the lifespan? (Children – Elderly)? 	<ul style="list-style-type: none"> • Stumph (1998). D.J. and Dursu (p.135-141). • Steelcase Inc. (2014). Wellbeing: A Bottom Line Issue: How Feeling Good at Work Drives Business Performance. https://www.steelcase.com/research/articles/topics/wellbeing/wellbeing-a-bottom-line-issue/ 	
	TH	10/9	Designed to NUTURE <ul style="list-style-type: none"> • <u>Counterpoint</u>: Can you think of examples where design has been has injured or caused harm? 		Reading Response 9 (to 10/7 readings) Due before Class (in Canvas)

			<ul style="list-style-type: none"> • Watch: The City Dark (in-class video) 		
WK 9	T	10/14	Designed to NUTURE <ul style="list-style-type: none"> • <u>TBD</u> 	<ul style="list-style-type: none"> • Stumph (1998). The Ice Palace that Melted Away (p. 34-40) 	
	TH	10/16	Designed to CONNECT <u>Community-Driven Design</u> <ul style="list-style-type: none"> • In what ways can design influence social interaction and sense of belonging within a community? • How can design promote genuine human interactions and reduce feelings of isolation in our increasingly online lives? • What role does inclusive design play to ensure that all members of a community feel valued and connected? • Participatory Design • Social-petal (Social Fugal) Design • <u>Discuss:</u> Stumph (1998) The Ice Palace that Melted Away 		Reading Response 10 (to 10/14 readings) Due before Class (in Canvas)
WK 10	T	10/21	Designed to CONNECT <ul style="list-style-type: none"> • The Car and the Community: Exploring Issues in Mixed-Use Design • <u>Counterpoint:</u> Can you think of examples where design has been used to isolate and divide? 	<ul style="list-style-type: none"> • Stumph (1998). A Scottish Way of Retirement (p. 149-158). • TBD Reading 	
	TH	10/23	Designed to CONNECT <u>Designing for the Global Community</u> <ul style="list-style-type: none"> • How can designers balance the need for innovation while preserving historical and cultural roots? • How does the global nature of design impact local communities, and how can designers ensure their work is culturally sensitive and contextually appropriate? • Global Design Failures (Euro Disney, Walmart in Germany). 	<ul style="list-style-type: none"> • TBD Reading 	Reading Response 11 (to 10/21 readings) Due before Class (in Canvas)
WK 11	T	10/28	Designed to CONNECT <ul style="list-style-type: none"> • <u>Assign Project 2:</u> 		Reading Response 12 (to 10/23 readings) Due before Class (in Canvas)
	TH	10/30	Designed to PROGRESS? <ul style="list-style-type: none"> • Does technology just happen? Who is in control? • Is technology inherently good, bad, or neutral? 	<ul style="list-style-type: none"> • Stumph (1998). Finding Civilization in the Wilderness (p.52-61) • TBD Reading 	***Project 1: Design as an Extension of Who We Are. Due (in Canvas)

			<ul style="list-style-type: none"> • Is technology exceeding our humanity? Are we in danger of losing touch with the very qualities that make us human? • While technology has undoubtable benefits when meaningfully applied, does the rampant pace of change exceed our capacity to be mindful? • <u>Why the Retro?</u> Why are some casting their gaze backwards? 		
WK 12	T	11/4	Designed to PROGRESS? <ul style="list-style-type: none"> • Who should technology ultimately serve, and is it currently fulfilling this role effectively? • Are we eroding traditions and our humainty with the relentless adoption of new technologies? • How can we design technology that is not only advanced but also humane, built on principles of civility and trust? • <u>Discuss:</u> Stumph (1998). Finding Civilization in the Wilderness / TBD Reading 		Reading Response 13 (to 10/30 readings) Due before Class (in Canvas)
	TH	11/6	Designed to PROGRESS? <ul style="list-style-type: none"> • The Design of Media Consumption: The Truth, The Whole Truth, and Nothing but the Truth. • <u>Watch:</u> The Social Dilemma (in-class video) 	<ul style="list-style-type: none"> • Stumph (1998). Beer and Bacon Sandwiches at 5:30 A.M. (p.97-110). Stumph (1998). Just One for Life (p. 41-51) 	
WK 13	T	11/11	Holiday: Veteran's Day		
	TH	11/13	Designed to ADAPT <ul style="list-style-type: none"> • In what ways can sustainable and regenerative design address the challenges of climate change and resource depletion? • What role does design play in creating a more resilient and ecologically sound future, and how can this be implemented on a global scale? • What are some real-world examples where thoughtful design has successfully mitigated environmental challenges. • How can designers ensure that their work not only addresses present needs but also anticipates and mitigates future ecological and socioeconomic challenges? • <u>Discuss:</u> Stumph (1998) Beer and Bacon Sandwiches at 5:30 AM / Just One for Life 	<ul style="list-style-type: none"> • Stumph (1998). Waterworks (p. 82-84) • TBD Reading 	Reading Response 14 (to 11/6 readings) Due before Class (in Canvas)

WK 14	T	11/18	Designed to ADAPT • <u>Discuss</u> : Stumph (1998) Waterworks / TBD Reading		Reading Response 15 (to 11/13 readings) Due before Class (in Canvas)
	TH	11/20	Designing it FORWARD... • <u>TBD</u>	• Stumph (1998). Nobody Asks (p. 163-166).	
WK 15		11/24 – 11/28	Holiday: THANKSGIVING BREAK		
WK 16	M	12/1	Project 2 DUE Online		***Project 2 DUE (in Canvas)
	T	12/2	Last Day of Class Project 2 Presentations (in-class)		Reading Response 16 (to 11/20 readings) Due before Class (in Canvas)

TBD= To Be Determined

Note: The faculty reserves the right to amend and change the schedule to respond to different academic needs and conditions. If any changes are made an updated schedule will be announced and provided on Canvas.