

IDS 2935 | Design for Humanity: Intention, Consequence and Change

Fall 2024

T | Period 4 (10:40 – 11:30)

R | Period 4-5 (10:40 – 12:35)

Instructor

Jason Meneely, Associate Professor
College of Design, Construction & Planning
Department of Interior Design
Office Hours: ARCH 352 (T & R 9:00-10:00)
Materials & Supplies Fee: NA

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/>

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 cultural 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!

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 are beneficial. Design solutions can be based on poor assumptions, lack a deep understanding of cultural or 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, cultural, 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 Change? How can the design process and product become a tool for transformational leadership and social change 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:** Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course.
- **Critical Thinking:** Analyze and evaluate essential questions about the human condition, using established practices appropriate for the arts and humanities disciplines incorporated into the course.
- **Communication:** Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course.
- **Connection:** 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 change across a variety of disciplines?
- The case studies will be pulled from multiple disciplines such as Art, Architecture, Business, Computer Science, Engineering, Interior Design, Healthcare, Journalism, Literature, Product Design, and 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: Everyday Objects as an Extension of Self: (45%, 1000 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 these objects, which seamlessly integrate into our daily lives, can often become extensions of our identities and personalities. The assignment challenges students to select three everyday objects they personally and deeply connect with to conduct a comparative design analysis. This thesis driven analysis will focus on how the design characteristics of these objects serve as reflections of their life. Students will investigate various design characteristics, such as form, function, material, and how these elements correspond with their 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: Your Favorite and Least Favorite Spaces on Campus (30%) In this assignment, students (working in groups of three) will actively visit both a favored and a less favored public space on 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. Through the examination of what qualities and attributes make spaces successful or less appealing, students will gain valuable insights into the nuances of designed environments. They will compare impressions and jointly utilize this newfound knowledge to propose innovative design suggestions aimed at enhancing the less preferred space. 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.

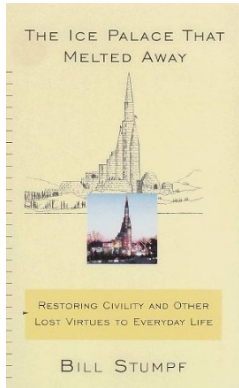
Grading Scale

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

Required Text



“The Ice Palace That Melted Away: Restoring Civility and Other Lost Virtues to Everyday Life” -Bill Stumpf (1998).

With *The Ice Palace That Melted Away*, Bill Stumpf, the designer of the first ergonomic chair, addresses the symbiotic relationship between design and the way we live, the often deadening effect of technology, and his hopes for a more humane future. As a designer associated with Herman Miller, Inc., for more than twenty years, Stumpf has been thinking about the profoundly positive or negative effect design can have on our culture. He is both an idealist and a pragmatist, and his wry, anecdotal style gently reveals his shrewd observations about American customs and values.

All other reading material will be accessible through Canvas.

Course Policies

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.

Course Rubrics

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

GRADING RUBRIC	Exceeds Expectations	Meets Expectations	Below Expectations	Doesn't meet Expectations
COMPREHENSION – Responses reflect a high level of comprehension of the material.	23-25 PTS	20-22 PTS	17-19 PTS	VARIES BELOW 17 PTS
INSIGHT – Responses avoid generalities and reflect a number of insights gained from the material	23-25 PTS	20-22 PTS	17-19 PTS	VARIES BELOW 17 PTS
ANALYSIS – Responses reflect the engagement with the material and a clear effort to critically analyze the material	23-25 PTS	20-22 PTS	17-19 PTS	VARIES BELOW 17 PTS
PRESENTATION – The writing and overall presentation of the assignment displays a high level of care and attention to detail	23-25 PTS	20-22 PTS	17-19 PTS	VARIES BELOW 17 PTS
TOTAL POINTS	92-100	80-91	68-79	Below 68

Analytical Essay: Everyday Objects as an Extension of Self: (45%, 1000 words)

GRADING RUBRIC	Exceeds Expectations	Meets Expectations	Below Expectations	Doesn't meet Expectations
THESIS –The essay is based on a clearly articulated thesis and subsequently developed systematically based on the thesis	23-25 PTS	20-22 PTS	17-19 PTS	VARIES:BELOW 17 PTS
ANALYSIS & DEPTH – The level of analysis is rigorous. The work displays depth in the way the three objects are tied to the student's own life.	23-25 PTS	20-22 PTS	17-19 PTS	VARIES:BELOW 17 PTS
ELABORATION – The analysis goes into detail of the object's characteristics, such as form, function, material, and so on.	23-25 PTS	20-22 PTS	17-19 PTS	VARIES:BELOW 17 PTS
CLARITY – The writing is of good quality, it is well organized, clear, and follows a logical progression.	23-25 PTS	20-22 PTS	17-19 PTS	VARIES:BELOW 17 PTS
TOTAL POINTS	92-100	80-91	68-79	Below 68

Experiential Component: Your Favorite and Least Favorite Spaces on Campus (30%)

GRADING RUBRIC FOR GROUP COMPONENT	EXCEEDS EXPECTATIONS	MEETS EXPECTATIONS	BELOW EXPECTATIONS	DOESN'T MEET EXPECTATIONS
OBSERVATION – there is evidence of observation, through individual notes, sketches, and diagrams	14-15	12-13	11	BELOW 11
RIGOR – the observations provide evidence of depth of scrutiny, a high level of detail and nuance, and overall nuance.	14-15	12-13	11	BELOW 11
SYNTHESIS – there is evidence of synthesis, where students compare notes and impressions, and proceed to develop a final list of observed qualities and attributes and their impact	14-15	12-13	11	BELOW 11
PROPOSAL - Proposal to improve the less appealing place (written component is clear, well thought out and well written)	14-15	12-13	11	BELOW 11
PROPOSAL - Proposal to improve the less appealing place (graphic component)	9-10	8	7	BELOW 7
LESSONS – Written articulation of insights and lessons learned are clear and compelling	9-10	8	7	BELOW 7
VISUAL COMMUNICATION - The final poster is complete and illustrates the overall design process explored, execution process, detailed documentation throughout, and final assessments/lessons learned.	14-15	12-13	11	BELOW 11
PROFESSIONALISM - The project documentation is clearly presented (in poster, graphics, and verbal presentations. Presentations have been rehearsed and proofread. Project components are completely addressed in a clear and logical manner. Creative collaboration is evident throughout.	5	4	3	BELOW 3
TOTAL POINTS	93-100	80-92	72-79	BELOW 72
GRADING RUBRIC FOR INDIVIDUAL COMPONENT				
PEER EVALUATIONS –The peer evaluation survey will collect responses from each team member to communicate strengths of each group member and level of engagement within work sessions.	15	13-14	11-12	BELOW 11
PRESENT IN CLASS DURING GROUP ACTIVITIES WK 9-16 – Student is present and engaged during all of the in-class sessions (excluding excused absences)	10	8-9	6-7	BELOW 6
TOTAL POINTS	25	21-24	17-20	BELOW 17

Annotated Weekly Schedule

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

This week 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 cultural values, beliefs, and practices, and analyze its role in shaping and being shaped by culture.
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 diverse 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.

Case Studies

- **Design as Intent:** *The Gerber Baby Food Jar* (1927). [Focus: Shifting Social Values. Parenting Today vs. Yesterday] (In-class PowerPoint)
- **Design as Consequence:** *From the Electric Lamp to the iPhone: Are We Unintentionally Disrupting Our Health?* (1879 - 2007) [Focus: Design as Consequence: Physical Well-being]. (In-class PowerPoint)
- **Design as Change:** *From Radio to Spotify: How Have We Changed the Culture Around Our Consumption of Music?* (1920 - 2006) [Focus: Design as Social Change. Altering the Concept of Shared Experience]. (in-class PowerPoint)

Readings/ Videos

- Caplan, R. (1982). Introduction, *By Design*. New York: St. Martin's Press. (pp. 7-10).
- Stumpf, B. (1998). Introduction, *The Ice Palace That Melted Away: Restoring Civility and Other Lost Virtues to Everyday Life*. New York: Pantheon Books. (pp. xi - xix).
- Stumpf, B. (1998). Past with Present, *The Ice Palace That Melted Away: Restoring Civility and Other Lost Virtues to Everyday Life*. New York: Pantheon Books. (pg. 159 -166).
- Turkle, S. (2011). *Evocative Objects: Things We Think With*. MIT Press.

Week 2 & 3: Designed to Empower (Human Development)

For our first two-week 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 diverse cultural and social contexts?
- How can inclusivity and democratization be incorporated into the design process?
- **Counterpoint:** Can you think of examples where design has been used to disempower or repress people?

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. **Explore Frameworks, Processes, and Approaches for Cross-Cultural and Socially Inclusive Design:** Students will study and analyze the frameworks, processes, and approaches used by designers to ensure that their solutions are culturally and socially appropriate, promoting inclusivity and addressing diverse needs.
6. **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.

Case Studies

- US Vietnam Veterans Memorial (1982). [Focus: Human-Centered Design]
Watch “Maya Lin: A Strong Clear Vision” (first 25 min. for in-class discussion).
Academy Award-winning documentary of the design and creation of the Vietnam War Memorial. Focusing on the controversy that arose when it was announced that the winning design was submitted by a young Chinese-American woman. Since its completion, The Vietnam War Memorial has become one of the most famous memorials in the US because of its spiritual and emotional impact on people who experience the site. (In-class Video)
- The Anglepoise Lamp (1931). [Focus: Empowering Choice and Control]
<https://designmuseum.org/design/anglepoise> (In-class PowerPoint)
- Eames LCW Chair (1945). “...to get the most of the best to the greatest number of people for the least.” [Focus: Empowering Accessibility] (In-class PowerPoint)
- The Greyhound Scenicruiser (1954). [Focus: Empowering Experience]
<https://www.youtube.com/watch?app=desktop&v=oYcE5XL6zmY>
- The M&D Crutch (2015). [Focus: Empowering Physical Well-Being] <https://youtu.be/8bjMFIbSf7Y>
(In-class PowerPoint)
- Factory Wares Saucepan (2003). [Focus: Inclusive Design]. (In-class PowerPoint)
https://www.inclusivedesign toolkit.com/case_studies/case_studies.html#nogo
- The Dot Pad (2023). [Focus: Inclusive Design].
<https://www.dandad.org/awards/professional/2023/236805/dot-pad-the-first-smart-tactile-graphics-display/> (In-class PowerPoint)
- Recaro Economy Class Airplane Seat (2023). [Focus: Solving for Competing Demands].
<https://www.red-dot.org/project/recaro-cl3810-economy-class-64134> (In-class PowerPoint)

Readings/ Videos

- Mock, F., et al. (1994). Maya Lin: A Strong Clear Vision [Video]. Santa Monica, Ca., Sanders & Mock Production. (25 minutes).
- Ladner, R. (2015). Design for User Empowerment. *ACM Interactions*. (pp. 1-6).
<https://dl.acm.org/doi/pdf/10.1145/2723869>
- Beltrami, D. (December 25, 2020). Design and Society: Designs Growth. *Medium*. (p.1).
<https://djbeltrami.medium.com/design-and-society-8c9e2d45ed33>
- Beltrami, D. (January 1, 2021). Design for Society: The Next Step. *Medium*. (p.1).
<https://djbeltrami.medium.com/design-for-society-64e24beabb80>
- Beltrami, D. (May 14, 2021). A Draft for a Society-Centered Mindset. *Medium*. (p.1).
<https://djbeltrami.medium.com/a-draft-for-a-society-centred-mindset-3c052d68998c>
- 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. (pp. 3 -11).
- Projects by IF (2020). Society-Centered Design: A Manifesto.
<https://societycentered.design/#principles> (single webpage)

ASSIGNMENT DUE MONDAY: Reflective Responses 1 and 2

Week 4 & 5: 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 diverse values, expectations, and identities. 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 our identities? Self-Identity? Social-Identity? Brand Identity?
- 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, explore the role of design in expressing values and various forms of identity, and develop 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 diverse 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 forms of identity, including self-identity, social identity, and brand identity.
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.

Case Studies

- **US Nutrition Fact Label (1989).** [Focus: Design for Accessibility]
- **NYC Subway Signage System Redesign (1970).** [Focus: Design for Clarity, Wayfinding] [Standards Manual Compact Edition Book](#)
- **Massimo, V. & Vignelli, B. (1970).** New York City Transit Authority Graphic Standards Manual, Unimark. (In-class PowerPoint)

- (In-class PowerPoint)
- The Design of TED Talks (1984). [Focus: Design for Engagement] (In-class PowerPoint)
- “Powers of Ten” Video (1977). [Focus: Design for Comprehension]
<https://www.youtube.com/watch?v=Ww4gYNrOkkg> (9 minute video)
- DK Eyewitness Book Series (1988). [Focus: Information Design for Engagement] (In-class PowerPoint)
- The Design of Maps <https://somethingaboutmaps.wordpress.com/2015/05/19/design-is-human/>
(In-class PowerPoint)

Readings / Videos

- Olins, W. (2016). What is Identity? Who It’s Aimed At. *The New Guide to Identity*. NewYork: Routledge, (pp. 3-17).
- Crager, J. (1997). DK: Eyewitnesses for the Information Age. *Graphis* 311(53), pp. 51-59.
- Belser, B. (1996). Feeding Facts to America. *AIGA Journal of Graphic Design*, 14 (2), p. 4.
- Vignelli, M. (1996). A Masterpiece! *AIGA Journal of Graphic Design*, 14 (2), p. 5.
- Harrison, B. (2015). New York City Transit Authority [Video]. (4:15 min).
<https://vimeo.com/105983783>
- Wurman, R. (1989). The Understanding of Business. *Information Anxiety: What To Do When Information Doesn’t Tell You What You Need To Know*. Doubleday. (pp. 52-81).
- Wurman, R. (2018). Richard Wurman Interview [Video]. BigSpeak Speakers Bureau. (11:11 min)
<https://www.youtube.com/watch?v=QMdtSNMFFrQ>

ASSIGNMENT DUE MONDAY: Reflective Responses 3 and 4

Week 6 & 7: Designed to Perform: (Strategy & Process)

Over the next two weeks we will explore the role of design as a tool for strategic change. Design often challenges the status quo to improve the human condition. Strategic design entails a deliberate and systematic approach, that asks: Where are we now? Where do we aspire to be? How can we get there? It involves analyzing the aspirations of people, organizations, societies, and cultures. Often employing research to ensure that the needs of diverse stakeholders are addressed, developing a plan to create solutions that are effective, efficient and sustainable. Our journey begins by exploring historical cases where design played a pivotal role in strategically reshaping society. What lessons can we draw from past design strategies to guide our efforts in driving strategic change for the future?

- 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.

Case Studies

- **Cirque de Soliel (1984).** Redesigning the Circus [Focus: Design Strategies that Differentiate] (In-class PowerPoint)
- **Happy Maps (2014).** Placing Joy before Efficiency [Focus: Design Strategies that are Human-Centered] (In-class PowerPoint)

- **Comic Relief (1985)**. Designing a New Form of “Fun”drasing [Focus: Design Strategies that Create Community] <https://www.comicrelief.com/> (In-class PowerPoint)
- **Federal Express Brand Redesign (1984)**. [Focus: Design Strategies that Shape Identity] (In-class PowerPoint)
- **REI Seattle Flagship Store (1996)**. [Focus: Design Strategies to Teach] (In-class PowerPoint)
- **Cornell Notetaking System (1950)**. [Focus: Design Strategies to Learn] <https://lsc.cornell.edu/how-to-study/taking-notes/cornell-note-taking-system/> (In-class PowerPoint)
- **Development of the Typewriter Keyboard**. [Design Strategies for Efficiency] (In-class PowerPoint)

Readings / Videos

- Quercia, D. (November, 2014). Happy Maps [Video]. *TED Conferences: Berlin*. (7:11) https://www.ted.com/talks/daniele_quercia_happy_maps?language=en
- Ha, T. (2015) The Shortest Paths to Happiness. Literally. *IDEAS.TED.COM*. <https://ideas.ted.com/the-shortest-paths-to-happiness-literally/>(Webpage)
- Vanhemert, K. (July 15, 2014). We Need This: A Maps App that Algorithmically Finds You the Scenic Route. *WIRED Magazine*. <https://www.wired.com/2014/07/we-need-this-a-maps-app-that-algorithmically-finds-you-the-scenic-route/>(Webpage)
- Kim, W. & Mauborgne, R. (October 2004). Blue Ocean Strategy. *Harvard Business Review*. <https://hbr.org/2004/10/blue-ocean-strategy>(Webpage)
- Govindarajan, V. (August 30, 2016) Three Box Solution [Video]. *BigSpeak Speakers Bureau*. (9:21) <https://www.youtube.com/watch?v=XAT6HwwOQfs>
- Reddy, R. (October 8, 2021). What makes Apple Design So Good? *Medium*. <https://medium.com/macoclock/what-makes-apple-design-so-good-d430ef97c6d2>(Webpage)
- Martin, R. (2009). The Design of Business: Why Design Thinking is the Next Competitive Advantage *Harvard Business Review*. (recommended reading)
- Pink, D. (2006). A Whole New Mind: Why Right-Brainers Will Rule the Future. New York: Riverhead Books. (recommended reading)

ASSIGNMENT DUE MONDAY: Reflective Responses 5 and 6

ASSIGNMENT DUE WEDNESDAY OF WEEK 7: Everyday Objects as an Extension of Self: A Design Analysis (Analytical Essay)

Week 8 & 9: 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?
- How can human-centered design principles be applied to create environments that cater to diverse human needs and preferences?
- 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 for individuals with disabilities and the aging population?
- How can design positively influence mental health by creating spaces that reduce stress, anxiety, and promote relaxation?
- What are some successful real-world examples of design interventions that have significantly improved health and wellbeing outcomes for communities or individuals?
- How do cultural, social, and economic factors influence the design choices that impact human health and wellbeing in different contexts?
- 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.

Case Studies

- Florida Hospital for Women, Orlando (2016). [Focus: Design for Physical, Emotional, and Social Well Being] <https://www.designer.com/news/29399>
- Cedars-Sinai Guerin Childrens Pediatric Unit (2022). [Focus: Design for Physical, Emotional, and Social Well Being] <https://hga.com/childrens-inpatient-pediatric-unit-at-cedars-sinai-provides-interactive-family-friendly-healing-environment/>(In-class PowerPoint)
- The Magic Forest at Nationwide Children’s Hospital, Columbus Ohio (2012). [Focus: Design for Physical, Emotional, and Social Well Being] <https://lfstudios.com/work/nationwide-childrens/>(In-class PowerPoint)
- Texas Health Hospital, Frisco (2018.) [Focus: Design for Physical, Emotional, and Social Well Being] <https://www.hksinc.com/what-we-do/case-studies/texas-health-hospital-frisco-and-ut-southwestern-medical-center-frisco/>(In-class PowerPoint)
- Swissors Mark II Shears (2023) Focus: Physical Well-Being]. <https://www.red-dot.org/project/swissors-mark-ii-63472>(In-class PowerPoint)
- OXO Good Grips [Focus: Physical Well-Being]. (In-class PowerPoint)
- The WELL Building Standard (2013). <https://www.wellcertified.com/>(In-class PowerPoint)

Readings / Videos

- Shopworks Architecture Group (2020). Designing for Healing Dignity & Joy: Promoting Physical Health, Mental Health, and Well-Being Through Trauma-Informed Design. https://shopworksarc.com/wp-content/uploads/2020/06/Designing_Healing_Dignity.pdf (22pages).
- 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)
- Rasoulivalajoozi, M. & Farzamfar, G. (May 2022) 9 ways design can actually help you heal in the hospital. *Fast Company*. <https://www.fastcompany.com/90754365/9-ways-design-can-actually-help-you-heal-in-the-hospital>(Webpage)
- Steelcase Inc. (2019). Centering Wellbeing in Education: It's time to make learning spaces more human. <https://www.steelcase.com/eu-en/research/articles/topics/design/centering-wellbeing-education/>(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)
- Melo, G. (2022) Product Design for Wellbeing in 2023: How Designers Must Signal Care for the User’s Wellbeing. *Medium*. <https://bootcamp.uxdesign.cc/product-design-for-wellbeing-in-2023-5f60acfb9e4f>(Webpage)

ASSIGNMENT DUE MONDAY: Reflective Responses 7 and 8

Week 10 & 11: 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 initiatives, 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. 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.

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 social 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.

Case Studies

- **Teeter Totter Wall (2019).** [Focus: Design as a Bridge for Community Activism]
<https://designmuseum.org/exhibitions/beazley-designs-of-the-year/transport/teeter-totter-wall> (In-class PowerPoint)
- **Totally Kids Carousel (1997).** [Focus: Participatory Design as a Tool for Community Building]
 - <https://www.superpunch.net/2020/06/charming-carousel-with-animals-based-on.html> (In-class PowerPoint)
 - https://www.facebook.com/media/set/?set=a.626675487388564&type=3&comment_id=626689837387129 (In-class PowerPoint)
 - <https://pointjupiter.com/what-is-participatory-design-what-makes-it-great/> (In-class PowerPoint)
- **University of Hawaii Wayfinding System (2022)** [Focus: Design to Celebrate Culture]
 - <https://www.uhmanoawayfinding.org/> (In-class PowerPoint)
 - <https://map.hawaii.edu/manoa/> (In-class PowerPoint)
 - <https://www.strawnsierralta.com/beyond-wayfinding> (In-class PowerPoint)
- **Smithsonian National Museum of African American History and Culture** (In-class PowerPoint)
- **From Mainstreet to Amazon: How does the design of commerce affect the design of our communities?** (In-class PowerPoint)
- **Cross Cultural Design Failures** (In-class PowerPoint)
 - Euro Disney
 - Walmart in Germany

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
- The Hidden Dimension (Edward Hall) (chapter to be selected)

ASSIGNMENT DUE MONDAY: Reflective Responses 9 and 10

Week 12 & 13: 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?
- To what extent is the rapid pace of technological change driven by market demands as opposed to fulfilling genuine human needs?
- Is technology inherently good, bad, or neutral, and how do these inherent qualities influence its impact on society?
- Who should technology ultimately serve, and is it currently fulfilling this role effectively?
- Are we eroding traditions and cultural identity 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, such as social, cultural, and ethical dimensions.
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. **Explore Design Principles for a Harmonious Balance:** Explore the role of design in mitigating the potential negative impacts of technology on humanity. Investigate design principles that aim to strike a harmonious balance between technological progress and the preservation of essential human qualities.
5. **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 human values, well-being, and cultural identity.
6. **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.

Case Studies

- From Information to Disinformation: The Promises and Consequences of the Internet. (In-class PowerPoint)
- Designing The Multi-Perspective Search Engine: Overcoming Search Engine Bias to consider opposing viewpoints. (In-class PowerPoint)
- Does the design of our current news delivery system threaten democracy? (In-class PowerPoint)
- Design and the Generation Gap. How do we design for generational differences that have been accelerated by technology? (In-class PowerPoint)
- From the Jacquard Loom to the Personal Computer (In-class PowerPoint)

Readings / Videos

- Morris, M. (2018). Left to Our Own Devices: Outsmarting Smart Technology to Reclaim Our Relationships, Health, and Focus. MIT Press. (chapter to be selected)
- Orłowski, J. (2020). The Social Dilemma [Video]. Exposure Labs Netflix, [netflix.com/title/81254224](https://www.netflix.com/title/81254224) (video 1:34:00)
- Rosenberg, M. (2018) *Toward a More Intelligent Search: Bing Multi-Perspective Answers* <https://blogs.bing.com/search-quality-insights/february-2018/toward-a-more-intelligent-search-bing-multi-perspective-answers> (webpage).
- 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).
- NewsScape Channel (2019). A brilliant CGI Imagine: John Lennon would be Chuffed. <https://www.youtube.com/watch?v=ko9QLXLndw> (video 2:04)

ASSIGNMENT DUE MONDAY: Reflective Responses 11 and 12

Week 14 & 15: Designed to Adapt (Resiliency & Ecology).

By the end of 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 social inequality. 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.

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 inequality.
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 social inequality.
4. Examine the influence of design on quality of life: Investigate how sustainable and regenerative design can enhance the quality of life for diverse communities.

Case Studies

- The High Line, New York, NY (2009). <https://www.thehighline.org/> | https://en.wikipedia.org/wiki/High_Line (In-class PowerPoint)
- Bosco Verticale, Milan, Italy (2014). <https://www.stefano-boeri-architetti.net/en/project/vertical-forest/> (In-class PowerPoint)
- The Pearl River Tower, Guangzhou, China (2013). <https://www.som.com/projects/pearl-river-tower/> (In-class PowerPoint)
- The Bullitt Center, Seattle, WA (2011). <https://bullittcenter.org/> (In-class PowerPoint)
- Fairphone (2013). A kinder way to call <https://designmuseum.org/discover-design/all-design-objects/fairphone-a-kinder-way-to-call> (In-class PowerPoint)
- Little Sun (2012). <https://designmuseum.org/discover-design/all-design-objects/little-sun> (In-class PowerPoint)

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).

ASSIGNMENT DUE MONDAY: Reflective Responses 13 and 14

ASSIGNMENT DUE WEDNESDAY OF WEEK 15: Experiential Component: Your Favorite and Least Favorite Spaces on Campus

Week 16: 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

Readings

- Pink, D. (2022) *The Power of Regret: How Looking Backward Moves Us Forward*. New York: Riverhead Books, 2022. (chapter to be selected).
- DePree, M. (1992). Where do Ethics and Leadership Intersect? *Leadership Jazz*, pp.125 – 139.
- DePree, M. (1992). Give the Gift of Change. *Leadership Jazz*, pp.140 – 150.