

# 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	<b>What is DESIGN? Its Role in Society?</b> <ul style="list-style-type: none"> <li>Defining Design.</li> <li>Who are designers? Can we take a more inclusive view?</li> <li><u>Watch</u>: The Deep Dive</li> <li>Intention, Consequence, &amp; Change</li> </ul>	<ul style="list-style-type: none"> <li>Caplan (2005). Introduction (p. xv-xx )</li> <li>Caplan (2005). The Possibilities of Design (p.3-15).</li> </ul>	
WK 2	T	8/26	<b>What is DESIGN? Its Role in Society?</b> <ul style="list-style-type: none"> <li>What is Good Design? Whose criteria should we use?</li> <li>How and why does good design stand the test of time? Rethinking Design</li> <li>Do designers need a moral imperative? A social contract? If so, what should it be? Where should it come from?</li> <li><u>Discuss</u>: Caplan (2005). The possibilities of Design</li> </ul>	<ul style="list-style-type: none"> <li>Norman, D. (2024). What is Human Centered Design (HCD). Interaction Design Foundation.<a href="https://www.interaction-design.org/literature/topics/human-centered-design">https://www.interaction-design.org/literature/topics/human-centered-design</a></li> </ul> [Read article and watch included video]	<b>Reading Response 1 (to 8/22 readings)</b> <b>Due before Class</b> (in Canvas)
	TH	8/28	<b>Designed to EMPOWER</b> <u>Human-Centered Design</u> <ul style="list-style-type: none"> <li>What does a human-centered approach for design look like?</li> <li><u>Discuss</u>: Norman (2024).</li> <li>Designing for Human Needs: Physiological, Emotional, Social</li> <li>How can we ensure that design solutions truly meet the needs of the people? Does one size fit all?</li> <li><u>Watch</u>: Maya Lin: A Strong, Clear Vision (in-class video)</li> <li><u>Discuss</u>: Maya Lin Video</li> </ul>		<b>Reading Response 2 (to 8/27 readings)</b> <b>Due before Class</b> (in Canvas)
WK 3	T	9/2	<b>Designed to EMPOWER</b> <u>Barrier Free Design</u> <ul style="list-style-type: none"> <li>How can inclusivity and democratization be incorporated into the design process?</li> </ul>	<ul style="list-style-type: none"> <li>Stumph (1998). Introduction (p. xi-xix)</li> <li>Stumph (1998). The Design of Flight (p. 3-11)</li> </ul>	

	TH	9/4	<b>Designed to EMPOWER</b> <ul style="list-style-type: none"> <li>What frameworks, processes, and approaches have designers used to ensure their solutions are appropriate to diverse cultural and social contexts?</li> <li>Who should design serve? Is designing for the market the same as designing for people?</li> <li>Design for Learning (Active Learning Environments)</li> <li><u>Discuss</u>: Stumph (1998) Introduction / The Design of Flight.</li> </ul>		<b>Reading Response 3 (to 9/3 readings)</b> <b>Due before Class</b> (in Canvas)
WK 4	T	9/9	<b>Designed to EMPOWER</b> <ul style="list-style-type: none"> <li>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?</li> <li><u>Counterpoint</u>: Can you think of examples where design has been used to disempower or repress people?</li> </ul>	<ul style="list-style-type: none"> <li>Caplan (2005). What are Chairs for? (p. 81-101)</li> </ul>	
	TH	9/11	<b>Designed to SPEAK</b> <u>Design Semiotics</u> <ul style="list-style-type: none"> <li>How do designed objects use symbolic and visual languages to convey meaning, intent, and use?</li> <li>What qualities enable designed items to communicate effectively?</li> <li><u>Discuss</u>: Caplan (2005) What are Chairs for?</li> </ul>	<ul style="list-style-type: none"> <li>Norman (2013) The Psychopathology of Everyday Things. (p.1-36).</li> </ul>	<b>Reading Response 4 (to 9/10 readings)</b> <b>Due before Class</b> (in Canvas)
WK 5	T	9/16	<b>Designed to SPEAK</b> <u>Design and Identity</u> <ul style="list-style-type: none"> <li>In what ways can design act as a medium for expressing who we are? Self-Identity? Social-Identity? Brand Identity?</li> <li>Identity = Mission, Values, Beliefs, Behaviors)</li> </ul>	<ul style="list-style-type: none"> <li>Kessler et Al. (2003). Developing the 'Nutrition Facts' Food Label. <i>Harvard Health Policy Review</i>. 4(2), p.13-24.</li> <li>Crager, J. (1997). DK: Eyewitnesses for the Information Age. <i>Graphis</i> 311(53), p. 50-60.</li> </ul>	<b>Reading Response 5 (to 9/12 readings)</b> <b>Due before Class</b> (in Canvas)
	TH	9/18	<b>Designed to SPEAK</b> <u>The Design of Information</u> <ul style="list-style-type: none"> <li>How can design be harnessed to facilitate transparent communication and a clear sense of purpose?</li> <li>Information Architecture</li> <li>The Design of Maps</li> <li><u>Discuss</u>: Kessler (2003) and Crager (1997).</li> </ul>		<b>Reading Response 6 (to 9/17 readings)</b> <b>Due before Class</b> (in Canvas)

WK 6	T	9/23	<b>Designed to SPEAK</b> <ul style="list-style-type: none"> <li>• <b>Assign Project 1:</b> Design as an Extension of Who We Are.</li> <li>• <u>Counterpoint:</u> Can you think of examples where design has been used to silence or misinform?</li> </ul>	<ul style="list-style-type: none"> <li>• Kessler et Al. (2003). Developing the 'Nutrition Facts' Food Label. <i>Harvard Health Policy Review</i>. 4(2), p.13-24.</li> </ul>	
	TH	9/25	<b>Designed to DIFFER</b> <ul style="list-style-type: none"> <li>• How can design create value by challenging the status quo?</li> <li>• How can design be used to create uncontested market space?</li> <li>• <u>Case Studies:</u> Cirque de Soleil, Satchels Pizza, REI, Happy Maps.</li> </ul>	<ul style="list-style-type: none"> <li>• Kim &amp; Mauborgne (2015). Blue Ocen Strategy. <i>Harvard Business Review Press</i>: Boston (p.1-20)</li> </ul>	<b>Reading Response 6 (to 9/24 readings)</b> <b>Due before Class (in Canvas)</b>
WK 7	T	9/30	<b>Designed to DIFFER</b> <ul style="list-style-type: none"> <li>• What is the intersection between strategy, design, and leadership?</li> <li>• <u>Discuss:</u> Kim &amp; Mauborgne (2015). Blue Ocean Strategy.</li> <li>• <u>Counterpoint:</u> Can you think of examples where design has been accidental, frivolous, or serendipitous?</li> </ul>	<ul style="list-style-type: none"> <li>• Stumph (1998). In a London Workingman's Pub (p.125-128).</li> <li>• Yamaguchi, Y. (October 2015). Better Healing from Better Hospital Design. <i>Harvard Business Review</i>. <a href="https://hbr.org/2015/10/better-healing-from-better-hospital-design">https://hbr.org/2015/10/better-healing-from-better-hospital-design</a></li> </ul>	<b>Reading Response 7 (to 9/26 readings)</b> <b>Due before Class (in Canvas)</b>
	TH	10/2	<b>Designed to NUTURE</b> <ul style="list-style-type: none"> <li>• How can design support physical, mental, and emotional wellbeing?</li> <li>• Ergonomics: Physical Well Being</li> <li>• How can design positively influence mental health by reducing stress, anxiety, and loneliness?</li> <li>• What are some successful real-world examples of design interventions that have significantly improved health and wellbeing outcomes for communities or individuals?</li> <li>• Discuss: Stumph (1998). In A London Workingman's Pub / Yamaguchi (2015). Better Healing from Better Hospital Design.</li> </ul>		<b>Reading Response 8 (to 10/1 readings)</b> <b>Due before Class (in Canvas)</b>
WK 8	T	10/7	<b>Designed to NUTURE</b> <ul style="list-style-type: none"> <li>• The WELL Building Standard</li> <li>• In what ways can design contribute to improving the quality of life across the lifespan? (Children – Elderly)?</li> </ul>	<ul style="list-style-type: none"> <li>• Stumph (1998). D.J. and Dursu (p.135-141).</li> <li>• Steelcase Inc. (2014). Wellbeing: A Bottom Line Issue: How Feeling Good at Work Drives Business Performance. <a href="https://www.steelcase.com/research/articles/topics/wellbeing/wellbeing-a-bottom-line-issue/">https://www.steelcase.com/research/articles/topics/wellbeing/wellbeing-a-bottom-line-issue/</a></li> </ul>	

	TH	10/9	<b>Designed to NUTURE</b> <ul style="list-style-type: none"> <li>• <u>Counterpoint</u>: Can you think of examples where design has been has injured or caused harm?</li> <li>• Watch: The City Dark (in-class video)</li> </ul>		<b>Reading Response 9 (to 10/8 readings)</b> <b>Due before Class</b> (in Canvas)
WK 9	T	10/14	<b>Designed to NUTURE</b> <ul style="list-style-type: none"> <li>• <u>TBD</u></li> </ul>	<ul style="list-style-type: none"> <li>• Stumph (1998). The Ice Palace that Melted Away (p. 34-40)</li> </ul>	
	TH	10/16	<b>Designed to CONNECT</b> <u>Community-Driven Design</u> <ul style="list-style-type: none"> <li>• In what ways can design influence the social dynamics and sense of belonging within a community?</li> <li>• How can design promote genuine human interactions and reduce feelings of isolation in our increasingly online lives?</li> <li>• What role does inclusive design play in addressing social inequalities and ensuring that all members of a community feel valued and connected?</li> <li>• Participatory Design</li> <li>• Social-petal (Social Fugal) Design</li> <li>• <u>Discuss</u>: Stumph (1998) The Ice Palace that Melted Away</li> </ul>		<b>Reading Response 10 (to 10/15 readings)</b> <b>Due before Class</b> (in Canvas)
WK 10	T	10/21	<b>Designed to CONNECT</b> <ul style="list-style-type: none"> <li>• The Car and the Community: Exploring Issues in Mixed-Use Design</li> <li>• <u>Counterpoint</u>: Can you think of examples where design has been used to isolate and divide?</li> </ul>	<ul style="list-style-type: none"> <li>• Stumph (1998). A Scottish Way of Retirement (p. 149-158).</li> <li>• TBD Reading</li> </ul>	
	TH	10/23	<b>Designed to CONNECT</b> <u>Designing for the Global Community</u> <ul style="list-style-type: none"> <li>• How can designers balance the need for innovation with the preservation of cultural and historical identities within a community?</li> <li>• How does the global nature of design impact local communities, and how can designers ensure their work is culturally sensitive and contextually appropriate?</li> <li>• Global Design Failures (Euro Disney, Walmart in Germany).</li> </ul>	<ul style="list-style-type: none"> <li>• TBD Reading</li> </ul>	<b>Reading Response 11 (to 10/22 readings)</b> <b>Due before Class</b> (in Canvas)
WK 11	T	10/28	<b>Designed to CONNECT</b> <ul style="list-style-type: none"> <li>• <b>Assign Project 2:</b> In and Around Campus</li> </ul>		<b>Reading Response 12 (to 10/24 readings)</b> <b>Due before Class</b> (in Canvas)

	TH	10/30	<b>Designed to PROGRESS?</b> <ul style="list-style-type: none"> <li>Does technology just happen? Who is in control?</li> <li>Is technology inherently good, bad, or neutral?</li> <li>Is technology exceeding our humanity? Are we in danger of losing touch with the very qualities that make us human?</li> <li>While technology has undoubtable benefits when meaningfully applied, does the rampant pace of change exceed our capacity to be mindful?</li> <li><u>Why the Retro?</u> Why are some casting their gaze backwards?</li> </ul>	<ul style="list-style-type: none"> <li>Stumph (1998). Finding Civilization in the Wilderness (p.52-61)</li> <li>TBD Reading</li> </ul>	<b>***Project 1: Design as an Extension of Who We Are. Due</b> (in Canvas)
WK 12	T	11/4	<b>Designed to PROGRESS?</b> <ul style="list-style-type: none"> <li>Who should technology ultimately serve, and is it currently fulfilling this role effectively?</li> <li>Are we eroding traditions and cultural identity with the relentless adoption of new technologies?</li> <li>How can we design technology that is not only advanced but also humane, built on principles of civility and trust?</li> <li><u>Discuss:</u> Stumph (1998). Finding Civilization in the Wilderness / TBD Reading</li> </ul>		<b>Reading Response 13 (to 10/31 readings) Due before Class</b> (in Canvas)
	TH	11/6	<b>Designed to PROGRESS?</b> <ul style="list-style-type: none"> <li>The Design of Media Consumption: The Truth, The Whole Truth, and Nothing but the Truth.</li> <li><u>Watch:</u> The Social Dilemma (in-class video)</li> </ul>	<ul style="list-style-type: none"> <li>Stumph (1998). Beer and Bacon Sandwiches at 5:30 A.M. (p.97-110).</li> <li>Stumph (1998). Just One for Life (p. 41-51)</li> </ul>	
WK 13	T	11/11	<b>Holiday: Veteran's Day</b>		
	TH	11/13	<b>Designed to ADAPT</b> <ul style="list-style-type: none"> <li>In what ways can sustainable and regenerative design address the challenges of climate change and resource depletion?</li> <li>What role does design play in creating a more resilient and ecologically sound future, and how can this be implemented on a global scale?</li> <li>What are some real-world examples where thoughtful design has successfully mitigated environmental challenges.</li> <li>How can designers ensure that their work not only addresses present needs but also anticipates and mitigates future ecological and social challenges?</li> </ul>	<ul style="list-style-type: none"> <li>Stumph (1998). Waterworks (p. 82-84)</li> <li>TBD Reading</li> </ul>	<b>Reading Response 14 (to 11/12 readings) Due before Class</b> (in Canvas)

			<ul style="list-style-type: none"> <li>• <u>Discuss</u>: Stumph (1998) Beer and Bacon Sandwiches at 5:30 AM / Just One for Life</li> </ul>		
WK 14	T	11/18	<b>Designed to ADAPT</b> <ul style="list-style-type: none"> <li>• <u>Discuss</u>: Stumph (1998) Waterworks / TBD Reading</li> </ul>		<b>Reading Response 15 (to 11/14 readings)</b> <b>Due before Class</b> (in Canvas)
	TH	11/20	<b>Designing it FORWARD...</b> <ul style="list-style-type: none"> <li>• <u>TBD</u></li> </ul>	<ul style="list-style-type: none"> <li>• Stumph (1998). Nobody Asks (p. 163-166).</li> <li>• TBD Reading</li> </ul>	
WK 15		11/24 – 11/28	<b>Holiday: THANKSGIVING BREAK</b>		
WK 16	T	12/2	<b>Last Day of Class</b> <b>Final Assignment Due</b>		<b>***Project 2: In and Around Campus DUE</b> (in Canvas) <b>Reading Response 16 (to 11/21 readings)</b> <b>Due before Class</b> (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.