

**Current Information:****I. A.) DEPARTMENT NAME:** Interior Design**B.) COURSE NUMBER, and TITLE:** IND 1020 Design Innovation**C.) CREDIT HOURS:** 3 **D.) PREREQUISITES:** none**E.) CURRENT CLASSIFICATION**

- General Education Code:  B  C  D  H  M  N  P  S  None
- Writing Requirement:  E2  E4  E6  None
- Math Requirement:  M  None

**Requests:****II. GENERAL EDUCATION**A.) Requested Classification:  B  C  D  H  M  N  P  SB.) Effective Date:  Fall  Spring  Summer 2012 (year)Or  
 1-time Approval  Fall  Spring  Summer \_\_\_\_\_(year)**III. WRITING REQUIREMENT** **MATH REQUIREMENT** A.) Requested Classification  E2  E4  E6B.) Effective Date:  Fall  Spring  Summer \_\_\_\_\_(year)Or  
 1-time Approval  Fall  Spring  Summer \_\_\_\_\_(year)

C.) Assessment:

1.) What type of feedback will be provided to the student (in reference to writing skill)?

\_\_\_\_\_ Grade \_\_\_\_\_ Corrections \_\_\_\_\_ Drafts \_\_\_\_\_ Other

2.) Will a published rubric be used?

## IV. ATTACH A DETAILED SYLLABUS

### V. SYLLABUS CHECKLIST

Courses that offer students General Education and/or Writing Requirement credit must provide clear and explicit information for the students about the classification and requirements.

A.) For courses with a **General Education** classification, the syllabus should include:

- Statement of the General Education Purpose of the Course with attention to the General Education Classification requested
- List of assigned General Education Student Learning Outcomes
- List of any other relevant Student Learning Outcomes
- List of required and optional texts
- Weekly course schedule with sufficient detail (e.g. topics, assigned readings, other assignments, due dates)

B.) For courses with **Writing Requirement (WR)** classification, the syllabus should include:

- "The Writing Requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning."
- "Course grades now have two components: To receive writing credit, a student must receive a grade of "C" or higher and a satisfactory completion of the writing component of the course."
- A statement or statements indicating that the instructor will evaluate and provide feedback on the student's written assignments with respect to grammar, punctuation, usage of standard written English, clarity, coherence, and organization
- Assignment word counts, page lengths, submission deadlines and feedback dates

Additionally, the syllabus must clearly show that the course meets the WR to

- Evaluate [2,000/4,000/6,000] written words in assignments during the semester
- Provide all feedback on assignments prior to the last class meeting

**Important note:** The following types of writing assignments **CANNOT** be used to meet the WR: teamwork, exam essay questions, take-home exams, and informal, ungraded writing assignments.

## **VI. SUBMISSION AND APPROVALS**

Department Contact:

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College Contact:

College Name: Design, Construction and Planning

College Contact Name: Professor Peggy Carr

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# IND 1020 DESIGN INNOVATION

## SYLLABUS

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**Course No.:** IND 1020, Section XXXX

**Course instructor:** TBD

**Phone and office:** TBD

**Office Hours:** TBD

**email:** TBD

**Meeting Time:** Period 7T - Periods 7-8R

**Teaching Assistant:** TBD

**Phone and office:** TBD

**Office Hours:** TBD

**email:** TBD

### Course Description

The course provides students with an understanding of design innovation in interior design and allied fields. Impacted by individual, social and environment factors, design innovation surfaces in creative personality traits, processes, products and environments. Through the study of precedent as well as theories of creativity and space, this course will examine elements of design innovation at play in such contexts as the workplace, healthcare and learning environments and spaces specially designed to promote sustainability in both new construction and in the adaptive use of existing spaces.

To explore design innovation, this course will focus on several theories and methods of studying creativity. One approach in particular, narrative inquiry, will be examined in depth since it provides some access into the mind of the designer by uncovering the thinking behind purposeful and imaginative solutions necessary for the world in which we live. Throughout the semester narrative cases will be studied to not only better understand creativity in individuals but will reveal the team dynamics and communication skill necessary to bring creative ideas into reality. As design professions are becoming increasingly collaborative and interactive, it is necessary to study the ways clients, end users and other stakeholder groups engage in the design process.

### General Education Purpose & Student Learning Outcomes

**IND 1020 Design Innovation** [proposes to] fulfill a humanities (H) general education requirement by addressing the following student learning outcomes:

- Students are able to recognize the influences (and potential biases) of individual, social, and environmental factors on definitions of design innovation.
- Students are able to learn from precedent when studying design innovation in the context of interior design and allied fields.
- Students are able to understand creativity and design innovation from allied and sometime competing worldviews.

- Students are able to analyze and interpret narratives on design innovation using design theories. For example, the design engagement framework relates the process, construction and installation, and performance to features of designers, design teams, interior environments as well as clients and end users.
- Students have awareness of methodologies from narrative inquiry and evidence-based design to understand the assessment of creativity and design innovation.
- Students are able to apply precedent and theory in a design intervention in the built environment in which they design, observe and communicate their process and result.

### **Other Student Learning Outcomes**

Students successfully completing this course will demonstrate an awareness of fundamental design concepts and issues, thus broadening their understanding of design innovation within the context of interior design. The following learning outcomes for this course are guided by selected accreditation standards established by the Council for Interior Design Accreditation (CIDA).<sup>1</sup>

#### **Design Innovation through the Creative Process**

***Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment.***

#### **Student Learning Outcomes**

- Students are **able** to: a) identify and define relevant aspects of a design problem (goals, objectives, performance criteria). b) gather, evaluate, and apply appropriate and necessary information and research findings to solve the problem (pre-design investigation). c) synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements. d) demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts.

#### **Design Innovation through Collaboration**

***Entry-level interior designers engage in multi-disciplinary collaborations and consensus building.***

#### **Student Learning Outcomes**

- Students have **awareness** of: a) team work structures and dynamics. b) the nature and value of integrated design practices.

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<sup>1</sup> CIDA monitors the quality in interior design education with established indicators. Selected 2009 CIDA standards are referenced in this syllabus.

## Design Innovation in Physical and Social Contexts

***Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.***

### Student Learning Outcomes:

- Student work demonstrates ***understanding*** of: a) the concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants. b) the implications of conducting the practice of design within a world context. c) how design needs may vary for a range of socio-economic stakeholders.

## Design Innovation in Space, Form and Color

***Entry-level interior designers apply elements and principles of two-and three-dimensional design.***

### Student Learning Outcome

- Students effectively ***apply*** the elements and principles of design to: a) two-dimensional design solutions. b) three-dimensional design solutions. c) Students are ***able*** to evaluate and communicate theories or concepts of spatial definition and organization.

***Entry-level interior designers apply color principles and theories.***

### Student Learning Outcome

- Student work demonstrates ***understanding*** of: a) color principles, theories, and systems. b) the interaction of color with materials, texture, light, form and the impact on interior environments.

## Required Readings

Dohr, Joy H. & Margaret Portillo. *Design Thinking For Interiors: Inquiry + Experience + Impact*. Hoboken, NJ: John Wiley & Sons, 2011.  
ISBN: 978-1-118-0305

Jones, Lynn & Phyllis Allen. *Beginnings of Interior Design* (10th edition), Upper Saddle River, NJ: Prentice Hall, 2009.  
ISBN: 978-0-135-00814-0

Martin, Carin S., and Denise Guerin (editors) *State of the Interior Design Profession*. New York: Fairchild Books, 2010.  
ISBN: 978-1-56367-920-9

## Assignments & Grading Scale

Make A Difference Project	30%	
Discussion essays	25%	
Quizzes	25%	
Topic Presentations	10%	
<b>Participation</b>	<b>10%</b>	<b>100%</b>

A (4.0)= 93-100	A- (3.67)= 90-92	B+ (3.33)= 87-89	B (3.0)= 83-86	B- (3.0)= 80-82	C+ (2.33)= 77-79
C (2.0)= 73-76	C- (1.67)= 70-72	D+ (1.0)= 67-69	D (1.0)= 63- 66	D- (.67)= 60-63	E (0.0)= 59- below

Information in regard to UF's grading policy can be found at:

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

Students will be evaluated on participation through their ability to apply concepts from required readings through live and/or on-line course discussions. Further attendance will contribute to students' participation grade. More than three unexcused absences will negatively impact the grade. Late arrivals and/or early departures also will be factored into this portion of the course evaluation.

## Course Policies

Each student is expected to have ready the assigned material and be time, prepared and ready to participate in course presentations and discussions. Attendance will be taken daily. If for any reason attendance becomes an issue, the instructor reserves the right to impose a formalized attendance policy of his choosing. Requirements for class attendance and make-up exams, assignments, and other work are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

1. Lateness, early departure, and repeated absences may still result in a reduction of your final participation grade.
2. Further failure to participate in class discussions will result in a reduction of your participation grade
3. Late work will not be accepted without prior instructor approval.
4. Students in this class are expected to follow the UF regulations regarding academic honesty and integrity.
5. The criteria to receive an incomplete are described in the University of Florida catalogue.

## Student Accommodations

Students requesting classroom accommodation must first register with the Disability Resource Center at University of Florida Dean of Students Office, refer to the following UF link for more information <http://www.dso.ufl.edu/drc/getstarted.php>. The Dean of Students Office will review each case and, if appropriate, provide documentation to the student who must then present this documentation to the instructor for consideration.

## Academic Integrity and the UF Honor Code

All students are expected to adhere fully to University of Florida Student Honor Code, view at <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>. The Honor Code outlines the expectations for student conduct in regard to academic honesty. All students should review this policy to understand the range and scope of the standards and the seriousness of any infractions of the code. The policy places full responsibility on students to know and adhere to these standards for academic integrity. All examinations, quizzes, design projects, and assignments in the Department of Interior Design are subject to this policy. Maintaining strict academic integrity is a priority of the Department of Interior Design and all instructors will fully enforce the UF Honor Code in their studios and classes. A strict adherence to the Honor Code is expected by the University of Florida and reflects the ethical standards of the interior design profession.

## Course Structure

1. Student learning will occur through instructor and student presentations, discussions and exercises.
2. Outside work will include assigned readings, site visits, and project administration.
3. Written reflections, discussion posts and quizzes on readings and in-class material will be administered on Sakai weekly.
4. Students will work in pairs or small teams to present a series of timely challenges to design innovation.
5. A team project, assigned in phases, will give students the chance to apply course concepts in a real life context. The critique of the final process will involve on site observations and a written analysis. A final presentation of the project will entail verbal and visual communication.
6. The instructor reserves the right to alter the course in response to opportunities or extenuating factors.

## Schedule

Date		Class Content	Assignments
Week 1	T	Course Introduction	
	R	Chapter 1 (Allen) Understanding Design Chapter 1 (Dohr) Design Engagement Framework	Sakai Posts
Week 2	T	<i>World of Ideas: Maya Lin</i> <i>Creative Thinking in Action</i>	W complete on e-learning by 4 PM Quiz 1 + Reflection 1
	R	Chapter 2 (Dohr) Why Narrative Inquiry? <i>Future Sense: Why Design Thinking Matters</i> by Thomas Fisher (Martin)	Sakai Posts



		Matthew's Restaurant narrative (Dohr)	
Week 3	T	Chapter 3 (Dohr) Process of Engagement Beginnings of the Green Revolution FlexHouse sustainability narrative	W complete on e-learning by 4 PM Quiz 2 + Reflection 2
	R	Chapter 4: Contextual Civility (Dohr) <i>The Power of One Good Question</i> by Ray C. Anderson (Martin) Introduce the Make a Difference Project	Sakai Posts
Week 4	T	Ch 2 Design & Health (Allen) Methodologies for Assessing Design Innovation in Healthcare Environments Evidence-based Design	W complete on e-learning by 4 PM Quiz 3 + Reflection 3
	R	<i>The Growing Need for Creative Problem Solving through Creative Thinking</i> by Susan Szenasy (Martin) <i>Outside the Ivory Tower: The Role of Healthcare Design Researchers in Practice (Journal of Interior Design perspective essay)</i>	Sakai Posts
Week 5	T	Ch 3: Elements & Principles (Allen) Ch 7: Design Innovation (Dohr)	
	R	<i>A Case for Interdisciplinary Design</i> by Eileen Jones (Martin)	Sakai Posts
Week 6	T	Ch 4: Color (Allen) Color planning narratives	W complete on e-learning by 4 PM Quiz 4 + Reflection 4
	R	Ch 6: Lighting (Allen) Grey Construction & CIDA Headquarters narratives (Dohr) Design Innovation in Color & Light	Sakai Posts
Week 7	T	Ch 5: Construction (Allen)	W complete on e-learning by 4 PM Quiz 5 + Reflection 5
	R	FlexHouse Innovation in Construction	Sakai Posts
Week 8	T	Ch 7-8: Space Planning (Allen) <i>Designing for Diverse Users: A Cultural Imperative</i> by j. Turpin (Martin)	W complete on e-learning by 4 PM Quiz 6 + Reflection 6
	R	Methodologies for Assessing Design <i>Innovation Evidence-Based Practice: From the Classroom to the Firm</i> (Martin)	Sakai Posts
Week 9	T	Ch 9: Furniture (Allen) Art of the Chair	W complete on e-learning by 4 PM Quiz 7 + Reflection 7
	R	<i>Ideals + Ideas + Infringements</i> by C. Coleman (Martin) <i>Interior Design: Satan or Savior</i> by Allen Hedge (Martin)	Sakai Posts
Week 10	T	Chapter: Design History + Precedent	W complete on e-learning by 4 PM

		(Allen)	<b>Quiz 8 + Reflection 8</b>
	R	Hull House Narrative (Dohr) Creative Solutions for the Masses	Sakai Posts
<b>Week 11</b>	T	Chapter 5: Empathy (Dohr)	<b>W complete on e-learning by 4 PM Quiz 9 + Reflection 9</b>
	R	<i>Socially Beneficial Design</i> by J. Pable (Martin) Mozell's Perfect Space narrative (Dohr) Katrina narrative (Dohr)	Sakai Posts
<b>Week 12</b>	T	Chapter: Environmental Technology + Systems (Allen)	<b>W complete on e-learning by 4 PM Quiz 10 + Reflection 10</b>
	R	<i>Creativity in a Season of Technological Change</i> by Mark S. C. Nelson (Martin) Pentagon narrative (Dohr)	Sakai Posts
<b>Week 13</b>	T	Ch 6: Place Identity (Dohr)	<b>W complete on e-learning by 4 PM Quiz 11 + Reflection 11</b>
	R	<i>Culturally Relevant Interiors</i> by K.A. and F. LeDoux (Martin) Authenticity in the Viennese coffeehouse narrative (Dohr) Southwest design narrative (Dohr)	Sakai Posts
<b>Week 14</b>	T	Ch 8: Maturation (Dohr) Time and Place Factors	<b>W complete on e-learning by 4 PM Reflection 12</b>
	R	Creative Trajectories over Time (Dohr) Sara's story Place Making with Public Art: Calder narrative	Sakai Posts
<b>Week 15</b>	T	Ch 9: Epilogue (Dohr) Design Innovation and Impact Markers	<b>W complete on e-learning by 4 PM Reflection 13</b>
	R	From Shelter to Comfort: Exploring the Interior Design Identity by Sashi Caan (Martin)	Sakai Posts
<b>Week 16</b>	T	Ch 10: Using a Narrative Approach (Dohr)	<b>W complete on e-learning by 4 PM Reflection 14</b>
	R	Make A Difference Project Presentations	Sakai Posts

**Note:** This document outlines the course and is not a legal contract. The instructor reserves the right to make changes to the course requirements, organization, schedule, and policies as they see fit.