

ACAD-176

Rapid Visualization

CATALOGUE DESCRIPTION

Basic concepts, techniques, methods, materials, and tools that are used to quickly communicate ideas and concepts in a visual manner. No pre-requisites. Some previous drawing classes and creative software experience is recommended but not required.

COURSE DESCRIPTION

Rapid Visualization (RV) is key to effective design thinking. Used as a means to quickly and effectively communicate in a visual manner. Also known as concept development, story boarding, brainstorming, thumbnail drawing, rough sketching, comprehensives and model making. RV is used by artists, designers, filmmakers, architects, engineers, scientists and the like. Rapid visualization allows us to explore a wide range of possible solutions and scenarios without leaving a sketchbook or tablet. It offers incredible possibilities to creative problem solve a variety of common problems and opens up the scope of what is possible. This course would introduce students to basic techniques, methods, concepts, tools, and materials used to quickly communicate in a visual way. Assignments include sketching (traditional and digital); collage, creating visual narrative; prototyping; and other techniques for purposes of ideation and presentation.

COURSE LEARNING OBJECTIVES

The student will develop the ability to present concepts both visually and verbally by providing them with the capabilities for the delivery of conclusive material in support of their ideas and theories. The students will demonstrate these abilities by the following:

Instructor:

Jason Fowler Ellenburg
jellenbu@usc.edu
Office & Mailbox: Watt Hall 104

IT Systems Supervisor:

Timmy Chen
timmyc@usc.edu

COURSE INFORMATION:

T/Th 9:00AM - 11:30am (SKS) 404

Important Dates

Labor Day	Mon. Sept. 3
Thanksgiving	Wed-Sun Nov. 21-25
Classes end	Fri Nov. 30
Exam Week	Wed-Wed Dec. 5-13
Winter Recess	Dec.13-Jan 6

MATERIALS LIST

Sketch pad. At least 8.5" x 11"

50 or 100 sheet count, white paper fine to medium surface. Some sketch pads have the perforated edge for easy tear out. This is a visual journal of your process and indicates your level of practice and technique achieved. I will check Midterm and Final to see your progress.

Drawing Implements:

Pencils (HB,2B,6B pencils, pencil sharpener,
Erasers (white plastic and kneaded)
Straight edge (12" ruler or 8" triangle)

Later in the term:

Pens, colored pencils, (Copic markers-gray scale and sorted colors later)

DIGITAL Tools

Laptop with Creative Software, External USB drive when needed. Optional: iPadPro with Procreate and Apple Pencil.
(Wait to purchase.)

Text: There is no required text for this class but explore Rapid Viz for Graphic Design and sketching for Product Design. Check out this website to see an artist drawings for Industrial Design: www.sketch-a-day.com

Drawing: Basic knowledge of line, shape, value, space (perspective).

- 1.) Ability to use fundamental elements of drawing.
- 2.) Ability to analyze visual information, and recognize it in a drawing.
- 3.) Ability to render structure and space to convey content. 3D sketching on a two dimension plane.
- 4.) Ability to articulate personal ideas and convey them through sketching.
- 5.) Ability to use different drawing materials both traditional and digital.
- 6.) Ability to discern and visualize proportion
- 7) Techniques for rendering (traditional and digital)

Image Making and Visual Research

- 1.) Ability to research, collect and catalogue found images for use.
- 2.) Ability to combine images together and organize them in a composition.
- 3.) Ability to use both traditional drawing and digital iterations.

Brainstorming: Techniques and strategies used for the generation of ideas.

- 1.) Ability to use the design brief to define goals and outcomes.
- 2.) Ability to put information or ideas on to paper using word lists etc.
- 3.) Ability to translate words into images using thumbnail sketches.
- 4.) Ability to use a visual lexicon both personal and historical.

Sequential imaging (storyboarding) Using images to tell a story

- 1.) Ability to create narrative using images, words, environment, etc.
- 2.) Ability to make images communicate with each other and collectively.
- 3.) Ability to use mind mapping to create diagrams that outline information.

Model Making: The creation of ideas in the three-dimensional realm.

- 1.) Ability to translate two-dimensional ideas into three-dimensional ones.
- 2.) Ability to assess and choose the appropriate materials.
- 3.) Ability to use both hand-made materials and digital processes.

Presentation: The direct communication of an idea to an audience.

- 1.) Ability to assess and choose the appropriate media to use.
- 2.) Ability to consider the audience and conditions.
- 3.) Ability to express a high level of craftsmanship in presentation.

CLASS OBJECTIVES

Assignments: This is a hands on, project based class. We will be learning through the context of working on assignments and projects.

Group Critiques: Group critiques and class discussions are a vital part of this course. They allow students to practice the formal vocabulary necessary to communicate visual ideas, as well as provide feedback on the work. Participation in group critiques factors into the final participation grade.

Class Discussions: Slide presentations, readings, workshops and field trips will help enhance verbal communication skills, provide resources for research on specific projects, as well as add some basic knowledge of contemporary art & design.

Readings: Will be assigned throughout the semester to enhance your understanding of the subject matter and to prompt discussions.

Homework: On average, you will need to spend a minimum of six hours a week completing projects outside of class time. Outside work should consist of sketching and understanding how to render 3D objects on paper.

EVALUATION AND GRADING

Quality of work will be the most important criterion. This includes resolution and presentation of ideas, attention to detail, level of craftsmanship, and overall presentation. Commitment to the work and the creative process as shown by materials located and processes completed outside of class. The level of experimentation and risk taking demonstrated by this commitment.

Participation in class discussion, group critiques and presentation of preliminary sketches.

Understanding of terms and issues relating to the specific project.

A Grade – Work of exceptional quality. Craftsmanship, concept and scope are exemplary.

B Grade – Good Work. Improvements could be made but overall strong project.

C Grade – Average/Satisfactory. Modest effort made. Completed the basics of assignment.

D Grade – Poor Work.

F Grade – Incomplete or exceptionally poor quality

Projects/Assignments 80%

Attendance/Participation/Work Ethic 20%

ATTENDANCE

- 1.) After missing the rough equivalent of 10% of regular class meetings (3 classes if the course meets twice per week and 2 classes if the course meets once per week) the student's grade and ability to complete the course will be negatively impacted.
- 2.) For each subsequent absence (excused or otherwise), the student's letter grade will be lowered by the following increment: 1 absence over 3 = the lowering of the final course grade by one full grade.
- 3.) Being absent on the day a project, quiz, paper, exam, or critique is due can lead to an "F" for that project, quiz, paper, exam, or critique.
- 4.) It is always the student's responsibility to seek means (if possible) to make up work missed due to absences, not the instructor's, although such recourse is not always an option due to the nature of the material covered.
- 5.) It should be understood that 100% attendance does not positively affect a final grade.
- 6.) Any falsification of attendance may be considered grounds for a violation of ethics before the University Office of Student Judicial Affairs.
- 7.) Tardies can accumulate and become equivalent to an absence.
- 8.) Attendance will be taken at the beginning of each class.
- 9.) Any student not in class after the first 10 minutes is considered tardy.
- 10.) After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in a tardy for that class session.
- 11.) Students will be considered absent if they leave without the instructor's approval before the class has ended or if they take unapproved breaks that last longer than 45 min.

INTEGRITY POLICY

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Campus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

STUDENTS WITH DISABILITIES AND ACADEMIC ACCOMMODATION

Students requesting academic accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP when adequate documentation is filed. Please be sure the letter is delivered to the professor as early in the term as possible. DSP is open Monday through Friday, 8:30-5:00. The office is located in the Student Union room 301 and their phone number is (213) 740-0776.

ACADEMIC CONDUCT AND SUPPORT SYSTEMS

ACADEMIC CONDUCT:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy. usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

SUPPORT SYSTEMS:

Student Counseling Services (SCS)

(213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline

1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/ Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety

UPC: (213) 740-4321

HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu