

**USC Iovine and
Young Academy**
*Arts, Technology and the Business
of Innovation*

Course ACAD-324g
The Practice of Design: Ideation to Innovation
Units: (4 units/13 weeks)
Fall 2020 — Monday and Wednesday — 9 to 11:30 am
August 17–November 30, 2020

Location: IYH 212/213

Instructor: Davina Wolter

Office: HSH 101A

Office Hours: By appointment, and directly before and after class.

Contact Info: dwolter@usc.edu. Office phone: 213.821.9432

Grader: Emiko Kobayashi

Office Hours (if applicable): By email only.

Contact Info: ehkobaya@usc.edu

*Please cc Prof. Wolter on correspondence.

IT Help: <https://iovine-young.usc.edu/ait/index.html>

Hours of Service: 8:30am - 5:00pm

Contact Info: iyhelp@usc.edu, 213-821-6917

Course Description

This course provides students with an overview of collaborative design theories, processes, problem-solving methodologies and design history. In conjunction with multidisciplinary perspectives, design as a practice can be used to create critical insights, and solutions to virtually any challenge. Students will learn from and be inspired by design solutions of the past to create innovative solutions to everyday challenges.

Designers research, employ proven methods and techniques, look to past examples, iterate ideas; to develop solutions from initial concept to execution, and evaluation. This course helps students to develop their own practice of design by learning the principles of rapid prototyping, problem-solving by learning from past product and service solutions, seeking out their correct audience, and applying design-based skills towards challenges they identify in daily life. We encourage each student to develop a connection between their passions, existing skill sets, and their newly acquired problem-solving techniques and collaborative practices throughout the practice modules of the course. Some of these will require you to utilize your lateral connection skills and make relationships between disparate topics.

Through lectures, case studies, readings, research assignments and papers, quizzes, discussions and class practice exercises; students will acquire applicable skills for contemporary problem-solving by drawing upon historical milestones of innovation.

The course will cover a range of design disciplines and perspectives, with an emphasis on product design and an introduction to human-centered design.

Learning Objectives and Outcomes

By the end of the semester, students will be able to:

- Understand and explain design process
- Know and apply design-based problem-solving methodologies
- Understand the collaborative design process for the development of products and user experiences
- Research and analyze the history, theory, and practice of relevant case studies, and design periods
- Develop deeper insights into user, consumer or stakeholder needs
- Realize the value of the collaborative teamwork as a tool for innovation
- Be comfortable with rapid-prototyping

Prerequisite(s): None

Co-Requisite(s): None

Concurrent Enrollment: None

Recommended Preparation: None

Course Notes

The course will cover a range of deliverable types. Some are graded, according to a supplied assignment rubric; others are credit/no credit. All assignments will be shared ahead of time in class, and will be discussed to address outstanding questions. Blackboard will be implemented for notifications, group messaging, submission urls, and grading. Google Drive will house all relevant resources and be the repository for assignment work product.

Students are responsible for all readings, and assignments; to include: homework, in-class work, lectures, discussion, and presentations. The Practice of Design is a lecture, discussion, and making class.

Required Readings and Supplementary Materials

- Regular access to computer, color printer, and copier
- Notebook/Sketchbook
- Project materials to be purchased at the Student's selection on a per project basis.
- USB Portable storage device/flash drive or other digital storage devices (cellphones, external storage devices, CD).

It is the student's responsibility to BACK EVERYTHING UP, losing work is not an acceptable excuse for missing work. It cannot be emphasized enough that you should have a reliable backup arrangement, and process material to outline your work.

- **Required Textbook(s):**

- Design Studies: A Reader, Edited by Hazel Clark and David Brody

(Publication may be ordered online at Amazon or similar.

Used books may be found for lower cost. Required for week 2 of course and beyond.)

Grading Breakdown

Assignment	Points	% of Grade
Participation	(26) = 100	10%
Quizzes	(5) = 100	10%
Research and Practice Projects	(5) = 400	40%
Midterm Paper	(1) = 100	10%
Final Presentation and Deliverables	(8) = 300	30%
TOTAL	1000	100%

Grading Scale

Course final grades will be determined using the following scale:

A: (95-100%) A-: (90-94%)

EXCELLENT – Means that your work is excellent. You have a thorough understanding of the course content, theories and the ideas presented in lectures and readings. Your grades on all your assignments, attendance and participation are consistently excellent. You are engaged and actively participate in discussions and with the assignments. All of your assignments are thoroughly researched and turned in on time. You consistently demonstrate a high level of comprehension in your discussions and through your assignments.

B+: (87-89%) B: (83-86%) B-: (80-83%)

GOOD – Means that your work is good, and you demonstrate an above average understanding of the course content. Your grades on all your assignments, attendance and participation are consistently good or excellent. Ideas presented in class are understood and is reflected in your assignments. Your concepts are good, if not excellent, and you are usually able to bring them to life visually as needed.

C+: (77-79%) C: (73-76%) C-: (70-73%)

AVERAGE – Means that your work, attendance, and participation are fair (average). You understand some of the ideas, themes and concepts presented in class. Your attendance and participation are average. Your performance in critiques are average.

D+: (67-69%) D: (60-66%)

BELOW AVERAGE – Means that your work was below average. You did not understand most of the ideas presented in class and did not adequately demonstrate comprehension in your assignments. Assignments were routinely not turned in or turned in on time. Your assignments are mediocre or poor and you were not able to communicate comprehension. Your attendance and participated were poor.

F: (0-59%)

FAILING – Means that your work was poor or missing. You didn't understand the majority of the ideas presented in class and it is reflected in your work. Your concepts and ideas were poor or lacking and/or your work was not turned in. You did not attend and participate enough to pass.

Assignment Rubrics

Assignment Rubrics vary per assignment. Please check with the instructor to ensure you have a clear understanding of what is expected of you for each assignment.

Assignment Submission Policy

Assignments must be submitted to the google drive, AND as a URL submission to Blackboard, in advance of the class due. Assignments submitted late will be accepted but will incur the following grade penalties: 24 hours after deadline is a 10% deduction, 24-48 hours after the deadline is a 20% deduction, 48 hours to 3 days late is a 50% deduction. Submissions more than 3 days late will receive NO CREDIT, unless approved in advance by the instructor. Please note deliverable criteria as sighted on each assignment rubric (as shared in class and course materials), as deductions will be incurred by inaccurate submission processes.

Grading Timeline

Grades for each assignment to be shared within 2-3 weeks of submission. Grading notifications will go out via Blackboard system in RESONSE to url submissions on Blackboard.

Students will be notified of their standing in detail after the midterm assignment is graded.

Students are welcomed, and encouraged, to check in at any time regarding their standing in the class.

Academy Attendance Policy

The Academy maintains rigorous academic standards for its students and **on-time attendance** at all class meetings is expected. Each student will be allowed two excused absences over the course of the semester for which no explanation is required. Students are admonished to not waste excused absences on non-critical issues, and to use them carefully for illness or other issues that may arise unexpectedly. Except in the case of prolonged illness or other serious issue (see below), no additional absences will be excused. Each unexcused absence will result in the lowering of the final grade by $\frac{1}{3}$ of a grade (e.g., an A will be lowered to A-, and A- will be lowered to a B+, etc.). In addition, being tardy to class will count as one-third of an absence. Three tardies equal a full class period absence.

An established pattern of tardy and/or disruptive behavior may result in being asked to leave the class for that day, generating a full absence.

Attendance will be taken at the beginning of each class. It is your responsibility to ensure your attendance recording at the start of each class. In the event of online classes, you are required to submit a chat text entry (or similar) to record your attendance in class. If you are more than 15 mins late for a class—without prior permission from the instructor—it will be counted as an absence.

Students remain responsible for any missed work from excused or unexcused absences. Immediately following an absence, students should contact the instructor to obtain missed assignments or lecture notes and to confirm new deadlines or due dates. Extensions or other accommodations are at the discretion of the instructor.

Automatically excused absences normally may not be used for quiz, exam or presentation days. Using an excused absence for a quiz, exam or presentation, such as in the case of sudden illness or other emergency, is at the discretion of the instructor.

In the case of prolonged illness, family emergencies, or other unforeseen serious issues, the student should contact the instructor to arrange for accommodation. Accommodation may also be made for essential professional or career-related events or opportunities. All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

Additional Policies

Throughout the course, we will be using a variety of tools to create practice work. Please be prepared with laptop, cellphone, and sketch pad as each of these items may be employed at any given time. It is understood that technology is key to the contemporary learning environment, but it should not hinder communication and comprehension between instructor and student, nor be a detractor to others around you.

Please stay present in class or group discussions, as this will be reflected in your participation grade.

THE PRACTICE OF DESIGN:

Weekly Schedule

(subject to change as needed)

1: Introduction & Design Vocabulary

Monday, Aug. 17

- Discuss: Course Overview and Introductions
Lecture: The Gestalt Laws of Perception | What am I seeing?
Read: Design vocabulary
A Primer of Visual Literacy, Dondis
Do: Project 1_Design Scavenger Hunt **_OPEN Activity; Group 2 person**

Wednesday, Aug. 19 – **ONLINE**

- Discuss: Project 1_Design Scavenger Hunt **DUE**
A Primer of Visual Literacy, Dondis
Lecture: Ancient Beginnings of Product Design
**Constructive Critique for non-majors*
Bias
Cultural Humility
Read: Excerpts from *The History, Theory and Practice of Product Design*, Bernhard Burdek
Excerpts from Marshall McLuhan: *The Medium is the Message*
Do: Project 2_Collaborative Space Mindmap Mobile **_OPEN Activity; Group 3 person**

*****MANDATORY SHOP TRAINING @ IYA Creator Studio*****

Please sign up with IYA Creator Studio team for shop training, immediately at the start of the semester. Training is approx. 2 hours long. It is your responsibility to be cleared for use of the Creator Studio. Please share your confirmed clearance standing once completed via email to your instructor.

2: Create and Consume

Monday, Aug. 24

- Discuss: Project 2_Collaborative Space Mindmap Mobile **DUE**
The History, Theory and Practice of Product Design, Bernhard Burdek
Excerpts from Marshall McLuhan: *The Medium is the Message*
Lecture: **Creative 101*
Renaissance and Industrial Revolution
Read: [Granville T. Woods](#) by Gerry Butler
Excerpt #50 from *Design Studies: A Reader* by Clark and Brody (course text);
"Manufacturing, Consumption and Design in Eighteenth Century England" by John Styles
Do: Project 3_Origin Story; 2-page **_WRITING + MAKER Activity; Individual**

Wednesday, Aug. 26 – ONLINE

- Discuss: Project **3**_Origin Story **DUE**
[Granville T. Woods](#) by Gerry Butler
Excerpt #50 from *Design Studies: A Reader* by Clark and Brody (course text);
“Manufacturing, Consumption and Design in Eighteenth Century England” by John Styles
- Lecture: Need vs. Want
Chindōgu – Japanese Useless Inventions
- Read: Excerpts from *Design for the Real World*, Victor Papanek
- Do: ‘Century of Self’ Documentary; pt. 1 **_WATCH > STUDY for QUIZ#1**
Project **4**_Chindōgu **_MAKER Activity; Group 2 person**

3: Foundations of Process

Monday, Aug. 30 – ONLINE

- QUIZ:** ‘Century of Self’ Documentary; pt. 1
- Discuss: Excerpts from *Design for the Real World*, Victor Papanek
- Lecture: Universal Creative Problem-Solving Process
Human Centered Design
Inclusive Design vs. Universal Design
- Read: 10 Types of Innovation: IDEOs Strategies *reference
Excerpts from *The Universal Traveler*, Koberg and Bagnall
Human-Centered Design Toolkit: An Open-Source Toolkit to Inspire New Solutions in the Developing World, by IDEO *reference
- Do: Study for the 7 Universal Stages of Problem Solving QUIZ
Project **4**_Chindōgu **_MAKER Activity; Group 2 person, cont.**

Wednesday, Sept. 2

- QUIZ:** 7 Universal Stages of Problem Solving
- Discuss: Project **4**_Chindōgu **DUE**
10 Faces of Innovation: IDEOs Strategies
Excerpts from *The Universal Traveler*, Koberg and Bagnall
Human-Centered Design Toolkit: An Open-Source Toolkit to Inspire New Solutions in the Developing World, by IDEO *reference
- Lecture: Shaker and Arts & Crafts
- Read: *Designing Interactions*, Bill Moggridge
Excerpt from *The Design of Everyday Things*, Don Norman

4: Looking Beyond

Monday, Sept. 7 – NO CLASS/LABOR DAY

Wednesday, Sept. 9 – DW SUB

- Discuss: Excerpt from *The Design of Everyday Things*, Don Norman
Designing Interactions, Bill Moggridge
- Lecture: Japanism, Art Nouveau, and Art Deco
- Read: Excerpts from “*The Constitution of The Product: Form, Function, Material, and*

Expression", DiSalvo
[Marjorie Stewart Joyner](#) by Kate Kelly

Do: Study Readings and Lecture for Reading Trivia QUIZ

5: Engage and Relate

Monday, Sept. 14 – [DW SUB](#)

QUIZ: Reading Trivia

Discuss: Excerpts from "*The Constitution of The Product: Form, Function, Material, and Expression*", DiSalvo
[Marjorie Stewart Joyner](#) by Kate Kelly

Lecture: Empathy | Why does it matter?
Understanding the User
Project 5_Topic Selections

Do: Project 5_5 page Research Paper and New Made Old product design
on "lotto" Designer/Artist **_WRITING + MAKER Activity; Individual**

Begin Async Assignment #1: Human-Centered Design: an Introduction;
Rapid Prototyping: Wizard of Oz Prototyping (week 3 materials)

Wednesday, Sept. 16 – [ONLINE](#)

Discuss: *Rapid Prototyping: Wizard of Oz Prototyping*

Lecture: Capturing Interest and Developing the Narrative

Read: Excerpt from *The Art of Relevance*, Nina Simon
Excerpt from *Understanding Comics*, Scott McCloud

Do: Project 5_5 page Research Paper and New Made Old product design
on "lotto" Designer/Artist **_WRITING + MAKER Activity; Individual, cont.**

Continue Async Assignment #1: Human-Centered Design: an Introduction;
Rapid Prototyping: Wizard of Oz Prototyping (week 3 materials)

6: Order and Chaos

Monday, Sept. 21 – [ONLINE](#)

Discuss: Excerpt from *The Art of Relevance*, Nina Simon
Excerpt from *Understanding Comics*, Scott McCloud
Rapid Prototyping: Wizard of Oz Prototyping

Lecture: Going Beyond the Norm: Surrealism and Inspiration

Read: *Dada Manifesto* by Hugo Ball

Do: Project 5_5 page Research Paper and New Made Old product design
on "lotto" Designer/Artist **_WRITING + MAKER Activity; Individual, cont.**

Continue Async Assignment #1: Human-Centered Design: an Introduction;
Rapid Prototyping: Wizard of Oz Prototyping (week 3 materials)

Wednesday, Sept. 23

Discuss: Project 5_5 page Research Paper and New Made Old product design
on "lotto" Designer/Artist **DUE**
Dada Manifesto by Hugo Ball
Rapid Prototyping: Wizard of Oz Prototyping

Lecture: Dada
Bauhaus

Read: *Bauhaus: Arts Education Reformed, Whiteford*
Bauhaus: Aims, Education, New Arrivals

Do: Introduce **Midterm Project: "Designer Mash Up + Collab"** (Project 6)
_WRITING + MAKER Activity; Group 2 person
Introduce **Design History Quiz#1**

Continue Async Assignment #1: Human-Centered Design: an Introduction;
Rapid Prototyping: Wizard of Oz Prototyping (week 3 materials)

7: Materials and Form

Monday, Sept. 28 – [ONLINE](#)

Discuss: Async Assignment #1: Human-Centered Design: an Introduction; (*week 3 materials*) **DUE**
Bauhaus: Arts Education Reformed, Whiteford
Bauhaus: Aims, Education, New Arrivals

Lecture: Materials of Past, Present, and Future
Sustainability
40's and 50's

Read: Excerpt #70 from *Design Studies: A Reader* by Clark and Brody (course text);
"British Designers Accused of Creating Throw-Away Culture" by Trish Lorenz

Do: **Midterm Project: "Designer Mash Up + Collab"**
_WRITING + MAKER Activity; Group 2 person, cont.
Study for **Design History Quiz#1**

Wednesday, Sept. 30 – [ONLINE](#)

Discuss: Excerpt #70 from *Design Studies: A Reader* by Clark and Brody (course text);
"British Designers Accused of Creating Throw-Away Culture" by Trish Lorenz

Lecture: Counterculture
Ethics
Emotional Intelligence

Read: Listen to [The Future is Ethical](#) - Tristan Harris, Center for Humane Technology
from Mixed Methods in Podcasts.
Excerpt from *Emotional Intelligence 2.0* by Bradberry and Greaves
Excerpt #24 from *Design Studies: A Reader* by Clark and Brody (course text);
"Ethical Design Education" by Susan S. Szenasy

Do: **Midterm Project: "Designer Mash Up + Collab"**
_WRITING + MAKER Activity; Group 2 person, cont.
Study for **Design History Quiz#1**

8: Midway + Acceptance

Monday, Oct. 5 – [ONLINE](#)

Discuss: Excerpt from *Emotional Intelligence 2.0* by Bradberry and Greaves
Excerpt #24 from *Design Studies: A Reader* by Clark and Brody (course text);
"Ethical Design Education" by Susan S. Szenasy

Topic Selections for Final Project
Team Assignments for Final Project
Do: **Midterm Project: “Designer Mash Up + Collab”**
_WRITING + MAKER Activity; Group 2 person, cont.
Study for **Design History Quiz#1**

Wednesday, Oct. 7

QUIZ: Design History Quiz, pt. 1
Discuss: “Designer Mash Up + Collab” **DUE** (Project 6)
Lecture: 7 Stages of the Creative Problem Solving Process_Acceptance
Learning Styles + Abilities
20th Century Rebellion: Brutalism to Disco
Read: Excerpt #65 from *Design Studies: A Reader* by Clark and Brody (course text);
“The Re-Education of Michael Graves” by John Hockenberry
[“Race, Power, Money—the art of Jean-Michel Basquiat”](#) by Olivia Laing

9: Analysis + Definition

Monday, Oct. 12 – ONLINE

Discuss: Excerpt #65 from *Design Studies: A Reader* by Clark and Brody (course text);
“The Re-Education of Michael Graves” by John Hockenberry
[“Race, Power, Money—the art of Jean-Michel Basquiat”](#) by Olivia Laing
Lecture: 7 Stages of the Creative Problem Solving Process_Analysis
Data Science and Visualizing Data
Interview Techniques
Read: [Design Research: From Interview to Insight \(part one\)](#) by Matt Cooper-Wright
[Design Research: From Interview to Insight \(part two\)](#) by Matt Cooper-Wright
Do: Project 7a_Analysis **_PROCESS Activity, Final Team Groups**

Wednesday, Oct. 14 – ONLINE

Discuss: *Design Research: From Interview to Insight* articles by Matt Cooper-Wright
Lecture: Memphis and the 80s
7 Stages of the Creative Problem Solving Process_Definition
Personas vs Proto-Personas
[1-on-1 Team Check-ins](#)
Read: Excerpt #75 from *Design Studies: A Reader* by Clark and Brody (course text);
“Helvetica: Love It or Hate It” by R. Roger Remington
Do: Project 7a_Analysis **_PROCESS Activity, Final Team Groups, cont.**
Project 7b_Definition **_PROCESS Activity, Final Team Groups**

10: Ideation + Selection

Monday, Oct. 19

Discuss: Project 7a_Analysis **DUE+** Project 7b_Definition **DUE**
Excerpt #75 from *Design Studies: A Reader* by Clark and Brody (course text);
“Helvetica: Love It or Hate It” by R. Roger Remington
Lecture: Creating the Experience
7 Stages of the Creative Problem Solving Process_Ideation
Read: Excerpt from *Design is Storytelling* by Ellen Lupton

Do: Project 7c_Ideation **_PROCESS Activity, Final Team Groups**

Wednesday, Oct. 21– ONLINE

Discuss: Excerpt from *Design is Storytelling* by Ellen Lupton

Lecture: 90s Minimalism
Market Research
7 Stages of the Creative Problem Solving Process_Selection
[1-on-1 Team Check-ins](#)

Read: Excerpt #44 from *Design Studies: A Reader* by Clark and Brody (course text);
“The Difference of Female Design” by Hazel Clark

Do: Project 7c_Ideation **_PROCESS Activity, Final Team Groups, cont.**
Project 7d_Selection **_PROCESS Activity, Final Team Groups**

11: Implementation, pt. 1

Monday, Oct. 26 – ONLINE

Discuss: Project 7c_Ideation **DUE** + Project 7d_Selection **DUE**
Excerpt #44 from *Design Studies: A Reader* by Clark and Brody (course text);
“The Difference of Female Design” by Hazel Clark

Lecture: 7 Stages of the Creative Problem Solving Process_Implementation
[1-on-1 Team Check-ins](#)

Read: [From Inspiration to Implementation](#) by Tina Seelig
[3 Prototyping Exercises to Get Unstuck](#) by IDEO

Do: Project 7e_Implementation **_PROCESS Activity, Final Team Groups**

Wednesday, Oct. 28 – ONLINE

Discuss: *From Inspiration to Implementation* by Tina Seelig
3 Prototyping Exercises to Get Unstuck by IDEO

Lecture: Y2K to Today
[1-on-1 Team DYNAMICS Check-ins](#)

Listen: Podcast: [Purposeful Branding Makes A Passionate Life](#) showcasing Nikita M. Pope

Do: Project 7e_Implementation **_PROCESS Activity, Final Team Groups, cont.**

Begin Async Assignment #2: Human-Centered Design: an Introduction;
Heuristic Evaluation (week 4 materials)

12: Communicating the Idea

Monday, Nov. 2

Discuss: Project 7e_Implementation **DUE**
Heuristic Evaluation
Podcast: [Purposeful Branding Makes A Passionate Life](#) showcasing Nikita M. Pope

Lecture: Mood Boards and Branding
Creating Assets
Considering Marketing Engagement

Do: Project 7f_Building a Brand: Mood-boards and Branding
_PROCESS Activity, Final Team Groups
Introduce Design History Quiz, pt. 2

Continue Async Assignment #2: Human-Centered Design: an Introduction;
Heuristic Evaluation (week 4 materials)

Wednesday, Nov. 4 – [ONLINE](#)

- Discuss: Project **7f** Building a Brand **DUE**
Heuristic Evaluation
- Lecture: 7 Stages of the Creative Problem Solving Process_Evaluation
Building a Business Model
Proof of Concept
Showcasing DVF+ rational
1-on-1 Team Check-ins
- Do: Project **7g**_Evaluation **_PROCESS Activity, Final Team Groups**
Study for Design History Quiz, pt. 2

Continue Async Assignment #2: Human-Centered Design: an Introduction;
Heuristic Evaluation (week 4 materials)

13: Evaluation

Monday, Nov. 9 – [ONLINE](#)

- QUIZ:** Design History Quiz, pt. 2
- Discuss: Project **7g**_Evaluation **DUE**
Async Assignment #2: Human-Centered Design: an Introduction; *(week 4 materials)* **DUE**
1-on-1 Team Check-ins
- Do: **Project 7**_Final Documentation and Presentation **_PROCESS Activity, Final Team Groups**

Wednesday, Nov. 11

Dry-run Presentations and *1-on-1 Team Check-ins*

*Course Eval time

- Discuss: Create Group Assessment rubric and self-evaluation model
- Do: **Project 7**_ Final Presentation, Documentation and Evaluation **_PROCESS Activity, Team Groups, cont.**

> Final Group Presentations (Final Exam) <

Date and Time TBD

Final Presentations, Documentation and Team/Self Evaluations Due

- Do: **All final Project 7** submissions **due 9am the morning of the Final Exam date.**
All final materials, including team and self evaluation updates due to PoD Google Drive
within 24 HRS of final exam time. **Post final URL of drive materials to Blackboard.*
For the date and time of the final for this class, consult the USC [Schedule of Classes](#)

Deliverables Outline

(subject to change as needed)

***All project and grading criteria are shared in class. They are documented and distributed as part of the in-class lecture pdfs, and assignment pdfs via Blackboard and Google Drive.**

****Each assignment requires submission to google drive AND a corresponding URL submission to Blackboard. Grades and feedback to be received via Blackboard.**

1: Project Assignments _ 400 Points

Project 1_Design Scavenger Hunt _**OPEN Activity; Group 2 person**

Project 2_Collaborative Space Mindmap Mobile _**OPEN Activity; Group 3 person**

Project 3_Origin Story; 2-page _**WRITING + MAKER Activity; Individual**

Project 4_Chindōgu _**MAKER Activity; Group 2 person**

Project 5_5 page Research Paper on “Lotto” Designer/Artist and “New Made Old” product design
_**WRITING + MAKER Activity; Individual**

2: Quizzes _ 100 Points

QUIZ: ‘Century of Self’ Documentary; pt. 1

QUIZ: 7 Universal Stages of Problem Solving

QUIZ: Reading Trivia

QUIZ: Design History Quiz, pt. 1

QUIZ: Design History Quiz, pt. 2

3: Midterm: “Project 6” _ 100 Points

“Designer Mash Up + Collab” _**WRITING + MAKER Activity; Group 2 person**

4: FINAL PROJECT: “Project 7” _ 300 Points

Project 7a_Analysis _**PROCESS Activity, Final Team Groups**

Project 7b_Analysis + Definition _**PROCESS Activity, Final Team Groups**

Project 7c_Ideation _**PROCESS Activity, Final Team Groups**

Project 7d_Selection _**PROCESS Activity, Final Team Groups**

Project 7e_Implementation _**PROCESS Activity, Final Team Groups**

Project 7f_Building a Brand: Mood-boards and Branding

_**PROCESS Activity, Final Team Groups**

Project 7g_Evaluation _**PROCESS Activity, Final Team Groups**

Project 7_Final Documentation and Presentation _**PROCESS Activity, Final Team Groups**

All final Project 7 submissions *due 9am the morning of the Final Exam date.*

All final materials, including team and self evaluation updates due to PoD Google Drive *within 24 HRS* of final exam time. **Post final URL of drive materials to Blackboard.*

For the date and time of the final for this class, consult the USC [Schedule of Classes](#)

Recommended Readings and Resources

(some digital versions are available)

The History, Theory and Practice of Product Design by Bernhard Burdek, Birkhauser
Designing Interactions, Bill Moggridge, MIT Press
A Primer of Visual Literacy by Donis A. Donis, MIT Press
Design in Context by Penny Sparke, Chartwell Books, Inc.
Design History: Understanding Theory and Method by Kjetil Fallan, Berg Publishers
The Geometry of Design by Kimberly Elam, Princeton Architectural Press
The Art of Innovation: Lessons in Creativity by Tom Kelley, by Crown Business
The Power of Limits: Proportional Harmonies in Nature, Art & Architecture by Gyorgy Doczi, Shambhala Boulder & London
Bauhaus by Frank Whitford, Thames & Hudson
Industrial Design, John Heskett, Thames & Hudson
Principles of two-Dimensional Design and three-Dimensional Design by Wucius Wong, Van Nostrand Reinhold
Art Deco Complete: The Definitive Guide to the Decorative Arts of the 1920s and 1930s, by Alastair Duncan, Harry N. Abrams
Human-Centered Design Toolkit: An Open-Source Toolkit to Inspire New Solutions in the Developing World by IDEO, IDEO Press
Graphic Design Theory: Readings from the Field edited by Helen Armstrong, foreword by Ellen Lupton
Design Paradigms: A Sourcebook for Creative Visualization by Warren K. Wake, John Wiley & Sons, Inc.

HCD Toolkit by IDEO: <https://www.ideo.com/post/design-kit>
Stanford d.School Bootcamp (previously Hasso Platner Institute of Design): <https://dschool.stanford.edu/>
HABI Education Labs Framework: <http://habieducationlab.org/design/>
Design Thinking Handbook: Chapter 1 – Why we need design thinking.
<https://www.designbetter.co/design-thinking/why-we-need-design-thinking>
IDEO Shopping Cart Project. <https://www.youtube.com/watch?v=M66ZU2PcIcM>
Innovation Management articles: <http://www.innovationmanagement.se/latest-articles/>
Jeremy Alexis: What is Problem Framing in Design? <https://vimeo.com/6180364>
<https://vimeo.com/groups/iitdesigncommunity/videos/21770257>
What fuels great design (and why most startups don't do it),
<https://library.gv.com/what-fuels-great-design-and-why-most-startups-don-t-do-it-a8dd2c4f5cb4>
Getting People to Talk: An Ethnography & Interviewing Primer: <https://vimeo.com/1269848>
Going Deeper, Seeing Further: Enhancing ethnographic interpretations.
http://5a5f89b8e10a225a44ac-cbed124c38c4f7a3066210c073e7d55.r9.cf1.rackcdn.com/files/pdfs/news/jar_2006.pdf
Complete Beginner's Guide to UX Research,
<http://www.uxbooth.com/articles/complete-beginners-guide-to-design-research/>
Needfinding: The why and how of uncovering people's needs. Dev Patnaik.
<http://www.paulos.net/teaching/2011/BID/readings/needfinding.pdf>
A Beginner's Guide to Finding User Needs. Jan Dittrich. Read the 'Analysis' section only. <https://jdittrich.github.io/userNeedResearchBook/#toc53>
Design Research: From Interview to Insight Part 1 Summarizing the Interview:
<https://medium.com/design-research-methods/design-research-from-interview-to-insight-part-one-summarising-the-interview-dceee9ba0969>
Design Research: From Interview to Insight Part 2, Synthesizing Insight:
<https://medium.com/design-research-methods/design-research-from-interview-to-insight-f6957b37c698>
Case Study: How to use empathy to create products people love. Start at 25m20s through end. <https://vimeo.com/126976733#t=1520s>
"The Importance of Synthesis during the design process." Jon Kolko
<http://www.jonkolko.com/writingInfoArchDesignStrategy.php>

Mental Models: Digging beyond user preferences:

<https://www.youtube.com/watch?v=M4AsxNg9nNU>

Abductive Thinking and Sensemaking: The Drivers of Design Synthesis. Jon Kolko

<http://www.jonkolko.com/writingAbductiveThinking.php>

Additional Internet Resources

Adobe TV tv.adobe.com

The Designers Accord designeraccord.org

John Maeda lawsofsimplicity.com

Lynda lynda.com (USC students have free access through Blackboard)

TED Talks ted.com/talks – edited list supplied

Product Timeline rsub.com/typographic/timeline/

Wired Magazine wired.com

Statement on 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, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.usc.edu/counseling

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

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP)
-213-740-9355 (WELL)

<https://studenthealth.usc.edu/sexual-assault/>

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Relationship and Sexual Violence Prevention and Services provides immediate therapy services for situations related to gender- and power-based harm (e.g., sexual assault, domestic violence, stalking). (wording from the site)

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086
equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

USC Policy Reporting to Title IX (213) 740-5086

<https://policy.usc.edu/reporting-to-title-ix-student-misconduct/>

The university encourages individuals to report prohibited conduct to the *Title IX Office*. Individuals can report to the university *Title IX Coordinator* in the *Office of Equity and Diversity*.

Bias Assessment Response and Support - (213) 740-2421

studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.