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 rubic; 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

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>% of Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>(26) = 100</td>
<td>10%</td>
</tr>
<tr>
<td>Quizzes</td>
<td>(5) = 100</td>
<td>10%</td>
</tr>
<tr>
<td>Research and Practice Projects</td>
<td>(5) = 400</td>
<td>40%</td>
</tr>
<tr>
<td>Midterm Paper</td>
<td>(1) = 100</td>
<td>10%</td>
</tr>
<tr>
<td>Final Presentation and Deliverables</td>
<td>(8) = 300</td>
<td>30%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>1000</td>
<td>100%</td>
</tr>
</tbody>
</table>

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 RESPONSE 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 ⅓ 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

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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.

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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

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4: Looking Beyond

Monday, Sept. 7 – **NO CLASS/LABOR DAY**

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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
Syllabus for ACAD-324g_Fall 2020, Page 8

“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
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
Teacher 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)

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**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 7g_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 7g_Final Presentation, Documentation and Evaluation _PROCESS Activity, Team Groups, cont.

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> **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](https://www.usc.edu/schools/western-university/administration/registration-and-scheduling/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

HCD Toolkit by IDEO: https://www.ideo.com/post/design-kit
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/
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-ccbed124c38c4f7a3066210c073e7d55.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.
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
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: lawofsimplicity.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/ssa  
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.