

**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/16 weeks)
Fall 2021 — Monday and Wednesday — 9 to 11:50 am
August 23–December 8, 2021

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.

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

- **Required Maker Kit:**

- Available through Iovine and Young Academy student services.
(Required for week 2 of course and beyond.)

Grading Breakdown

Assignment	Points	% of Grade
Participation	(28) = 100	10%
Quizzes	(4) = 100	10%
Research and Practice Projects	(5) = 300	30%
Midterm Paper	(1) = 200	20%
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.

Fall 2021 addendum:

- Unless students provide an accommodation letter from USC's Office of Student Accessibility Services or a letter from IYA Student Services detailing visa or travel restrictions, attendance and active participation is expected in the classroom. Any student with such accommodations should submit their accommodation document to the instructor as soon as possible to discuss appropriate accommodations. Either classroom recordings or live remote access to the class via Zoom will be provided.
- Students who are experiencing illness should not attend class in person. Please inform the instructor in advance of any class sessions that you can't attend for medical reasons, and accommodations will be arranged to view recorded lectures and submit alternatives to any missed class participation. Students will not be penalized for not attending class in person under these circumstances.
- In the event that you find yourself experiencing COVID-19 related symptoms, in keeping with university recommendations, you should Stay home! This is the best way to prevent spreading COVID-19 as supported by scientific evidence; Please do not come to an in-person class if you are feeling ill, particularly if you are experiencing symptoms of COVID-19

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.

HOW TO PURCHASE SOFTWARE AT THE DISCOUNTED ACADEMY RATE THROUGH THE USC BOOKSTORE:

The following first year software are now available for purchase **online** through the USC Bookstore at the Academy discounted rate:

<u>Software</u>	<u>IYA Short-Term License at USC Bookstore</u>
Adobe Creative Cloud	\$70 2021-2022 annual license
Apple Logic Pro	\$35 semester license
Solidworks	\$35 semester license
Apple Final Cut Pro	\$35 semester license

1. Visit the USC Bookstore online:
<https://www.uscbookstore.com/usciyasoftware>
2. Select the software license(s) you would like to purchase.
3. When you proceed to checkout, add the Promo Code "IYASoftware" (This will override the listed taxes).
4. For shipping, select FedEx Home Delivery (free).
5. Once you complete your online purchase, you will receive a confirmation email/receipt.
(Note that even if a shipping charge appears on your invoice, it will not be charged to your credit card. This relates to a known technical problem with the Bookstore's online store.)
6. Upload your receipt [here](#) to receive access to your purchased license.
7. You will be notified by email when the license has been activated

THE PRACTICE OF DESIGN:

Weekly Schedule

(subject to change as needed)

1: Introduction & Design Vocabulary

Monday, August 23

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

Wednesday, August 25

- Project 1_Design Scavenger Hunt DUE**
- Discuss: *A Primer of Visual Literacy*, Dondis
- Lecture: Ancient Beginnings of Product Design
*Constructive Critique
Bias
Need vs. Want
*Introduce Project 2_Collaborative Space Mindmap Mobile
- Read: Excerpts from *The History, Theory and Practice of Product Design*, Bernhard Burdek
- Do: Project 2_Collaborative Space Mindmap Mobile _MAKER Activity; Group 3 person

2: Create and Consume

Monday, August 30

- Discuss: *The History, Theory and Practice of Product Design*, Bernhard Burdek
- Lecture: *Creative 101
Renaissance and Industrial Revolution
Breaking the Canon
- 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 2_Collaborative Space Mindmap Mobile _MAKER Activity; Group 3 person, cont.

Wednesday, September 1

- Project 2_Collaborative Space Mindmap Mobile DUE**
- Discuss: [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: Color Theory
Typography & Graphic Layout
*Introduce Project 3_Origin Story
- Read: [Vocal Type Design](#) by Tré Seals
[The Oscar-winning Filmmaker + Graphic Designer Satyajit Ray](#) by Ritupriya Basu
- Do: 'Century of Self' Documentary; pt. 1 _WATCH > STUDY for QUIZ #1
Project 3_Origin Story; 2-page _WRITING + MAKER Activity; Individual

3: Foundations of Process

Monday, September 6 – [NO CLASS/LABOR DAY](#)

Wednesday, September 8

QUIZ #1: 'Century of Self' Documentary; pt. 1

Discuss: [Vocal Type Design](#) by Tré Seals

[The Oscar-winning Filmmaker + Graphic Designer Satyajit Ray](#) by Ritupriya Basu

Lecture: The Evolution of Design Theory and Methodology, pt. 1

Read: Excerpts from *The Universal Traveler*, Koberg and Bagnall

10 Types of Innovation: IDEOs Strategies *reference

Human-Centered Design Toolkit: An Open-Source Toolkit, by IDEO * reference

Do: Project 3_Origin Story; 2-page _WRITING + MAKER Activity; Individual, cont.

4: Looking Back and Beyond

Monday, September 13

Project 3_Origin Story DUE

Discuss: Excerpts from *The Universal Traveler*, Koberg and Bagnall

10 Types of Innovation: IDEOs Strategies * reference

Human-Centered Design Toolkit: An Open-Source Toolkit, by IDEO * reference

Lecture: The Evolution of Design Theory and Methodology, pt. 2

Chindōgu

*Introduce Project 4_ Chindōgu

Read: *Designing Interactions*, Bill Moggridge

Do: Project 4_Chindōgu _MAKER Activity; Group 2 person

Wednesday, September 15

Discuss: *Designing Interactions*, Bill Moggridge

Lecture: Shaker and Arts & Crafts

Around the World, pt. 1

Read: Excerpts from *Design for the Real World*, Victor Papanek

Excerpt from *The Design of Everyday Things*, Don Norman

Do: Project 4_Chindōgu _MAKER Activity; Group 2 person, cont.

5: Engage and Relate

Monday, September 20

Discuss: Excerpts from *Design for the Real World*, Victor Papanek

Excerpt from *The Design of Everyday Things*, Don Norman

Lecture: Japanism, Art Nouveau, and Art Deco

Harlem Renaissance

Read: Excerpts from "The Constitution of The Product: Form, Function, Material, and Expression", DiSalvo

[Marjorie Stewart Joyner](#) by Kate Kelly

Do: Project 4_Chindōgu _MAKER Activity; Group 2 person, cont.

Wednesday, September 22

Project 4_Chindōgu DUE

Discuss: *Introduce Project 5 and Topic Selections

Read: Excerpts from Marshall McLuhan: *The Medium is the Message*

Do: Project 5_5-page "New Made Old" _WRITING + MAKER Activity; Individual.

6: Order and Chaos

Monday, September 27

Discuss: Excerpts from Marshall McLuhan: *The Medium is the Message*

Excerpts from "*The Constitution of The Product: Form, Function, Material, and Expression*", DiSalvo

[Marjorie Stewart Joyner](#) by Kate Kelly

Lecture: Experience Design

Read: Excerpt from *The Art of Relevance*, Nina Simon

Excerpt from *Understanding Comics*, Scott McCloud

Do: Project 5_5-page "New Made Old" _WRITING + MAKER Activity; Individual, cont.

*Study Q2: Study Readings Trivia QUIZ

Wednesday, September 29

QUIZ #2: Reading Trivia

Discuss: Excerpt from *The Art of Relevance*, Nina Simon

Excerpt from *Understanding Comics*, Scott McCloud

Lecture: Going Beyond the Norm: Surrealism and Inspiration

Materials of Past, Present, and Future

Read: *Dada Manifesto* by Hugo Ball

Do: Project 5_5-page "New Made Old" _WRITING + MAKER Activity; Individual, cont.

7: Materials and Form

Monday, October 4

Discuss: *Dada Manifesto* by Hugo Ball

Lecture: Dada

Bauhaus

40s and 50s

Around the World, pt. 2

Read: *Bauhaus: Arts Education Reformed*, Whiteford

Do: Project 5_5-page "New Made Old" _WRITING + MAKER Activity; Individual, cont.

Wednesday, October 6

Project 5_5-page "New Made Old" DUE

*Introduce Project 6 Midterm Project: "Mash Up + Collab"

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: Project 6 Midterm Project: "Mash Up + Collab" _WRITING + MAKER Activity; Group 2 person

*Study Q3: Design History Quiz #1

8: Midway

Monday, October 11

Indigenous Peoples Day

QUIZ #3: Design History Quiz, pt. 1

- Discuss: *Bauhaus: Arts Education Reformed, Whiteford*
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: Sustainability X Design
Ethics X Design
- Read: Listen to [The Future is Ethical](#) - Tristan Harris, Center for Humane Technology
from Mixed Methods in Podcasts.
Excerpt #24 from *Design Studies: A Reader* by Clark and Brody (course text);
“Ethical Design Education” by Susan S. Szenasy
- Do: Project 6 Midterm Project: “Mash Up + Collab” _WRITING + MAKER Activity; Group 2 person, cont.

Wednesday, October 13

- Discuss: Listen to [The Future is Ethical](#) - Tristan Harris, Center for Humane Technology
from Mixed Methods in Podcasts.
Excerpt #24 from *Design Studies: A Reader* by Clark and Brody (course text);
“Ethical Design Education” by Susan S. Szenasy
- Lecture: Mid-Century Modern
Scandinavian Design
Counterculture
- Read: Excerpt from *Emotional Intelligence 2.0* by Bradberry and Greaves
- Do: Project 6 Midterm Project: “Mash Up + Collab” _WRITING + MAKER Activity; Group 2 person, cont.

9: Acceptance + Analysis

Monday, October 18

Project 6 Midterm Project: “Mash Up + Collab” DUE

- Discuss: Excerpt from *Emotional Intelligence 2.0* by Bradberry and Greaves
- Lecture: Emotional Intelligence
- 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

Wednesday, October 20

- 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_Acceptance + Analysis
Interview Techniques
Data Science and Visualizing Data
Personas vs Proto-Personas
**Introduce Project 7, Topic Selections, and Team Assignments for Final Project*
- Read: [Design Research: From Interview to Insight](#) (parts one & two) by Matt Cooper-Wright
- Do: Project 7_Kick off + Topic brainstorm _PROCESS Activity, Final Team Groups
Project 7a_Analysis _PROCESS Activity, Final Team Groups

10: Definition

Monday, October 25

- Discuss: *Design Research: From Interview to Insight* articles by Matt Cooper-Wright
- Lecture: 20th Century Rebellion: Brutalism to Disco
Memphis and the 80s
7 Stages of the Creative Problem Solving Process_ Definition
[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 & Definition _PROCESS Activity, Final Team Groups, cont.

Wednesday, October 27

Project 7a_Analysis and Definition DUE

- Discuss: Excerpt #75 from *Design Studies: A Reader* by Clark and Brody (course text);
"Helvetica: Love It or Hate It" by R. Roger Remington
- Lecture: 7 Stages of the Creative Problem Solving Process_Ideation
Creating the Experience
- Read:
- Do: Project 7b_Ideation _PROCESS Activity, Final Team Groups

11: Ideation + Selection

Monday, November 1

- Discuss:
- Lecture: 90s Minimalism
Market Research
[1-on-1 Team Check-ins](#)
- Read: Excerpt from *Design is Storytelling* by Ellen Lupton
Excerpt #44 from *Design Studies: A Reader* by Clark and Brody (course text);
"The Difference of Female Design" by Hazel Clark
- Do: Project 7b_Ideation _PROCESS Activity, Final Team Groups

Wednesday, November 3

Project 7b_Ideation DUE

- Discuss: Excerpt from *Design is Storytelling* by Ellen Lupton
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_Selection
[1-on-1 Team Check-ins](#)
- Read: [From Inspiration to Implementation](#) by Tina Seelig
- Do: Project 7c_Selection _PROCESS Activity, Final Team Groups

12: The Circle of Implementation

Monday, November 8

Project 7c_Selection DUE

Discuss: *From Inspiration to Implementation* by Tina Seelig

Lecture: Makers Unite

7 Stages of the Creative Problem Solving Process_Implementation

Proof of Concept

[1-on-1 Team DYNAMICS Check-ins](#)

Read: [3 Prototyping Exercises to Get Unstuck](#) by IDEO

Do: Project 7d_Implementation and Building a Brand _PROCESS Activity, Final Team Groups

Wednesday, November 10

Discuss: *3 Prototyping Exercises to Get Unstuck* by IDEO

Lecture: Mood Boards and Branding

Creating Assets

Showcasing DVF+ rational

Building a Business Model

Considering Marketing Engagement

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

Do: Project 7d_Implementation and Building a Brand _PROCESS Activity, Final Team Groups

13: Development

Monday, November 15

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

Lecture: Y2K to the Noughties

2010 to Today

[1-on-1 Team Check-ins](#)

Do: Project 7d_Implementation and Building a Brand _PROCESS Activity, Final Team Groups

Wednesday, November 17

Project 7d_Implementation and Building a Brand DUE

Discuss: [1-on-1 Team Check-ins](#)

Do: *Study for Q4: Design History Quiz, pt. 2

14: Evaluation

Monday, November 22

QUIZ #4: Design History Quiz, pt. 2

Lecture: 7 Stages of the Creative Problem Solving Process_Evaluation

Create Group Assessment rubric and self-evaluation model

*Course Evaluation

Do: Project 7e_Evaluation _PROCESS Activity, Final Team Groups

Wednesday, November 24 – [NO CLASS/THANKSGIVING](#)

15: Communicating the Idea

Monday, November 29

Project 7e_Evaluation DUE

Dry-run Presentations

Discuss: [1-on-1 Team Check-ins](#)

Do: Project 7_Final Presentation and Evaluation _PROCESS Activity, Final Team Groups

Wednesday, December 1

Project 7_Final Presentations DUE

[1-on-1 Team Check-ins, Cont.](#)

Do: Project 7_Final Documentation and Evaluation _PROCESS Activity, Final Team Groups, cont.

> Final Project 7 Documentation (Final Exam) <

Project 7_Final Documentation DUE

Wednesday, December 8

Revised Final Documentation and Group/Team/Self Evaluations Due

Do: **All 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.

**Be sure to post final URL of drive materials to Blackboard for complete submission.*

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

Deliverables Outline

(subject to change as needed)

** Project grading criteria are shared for each assignment, and distributed as rubrics. We will go over deliverable criteria in class.*

***Each project assignment requires drive submission AND a corresponding URL submission to Blackboard.*

****Grades and written feedback received via Blackboard.*

1: Project Assignments _ 300 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_New Made Old; 5-page _**WRITING + MAKER Activity; Individual**

2: Quizzes _ 100 Points

Q1: 'Century of Self' Documentary; pt. 1

Q2: Reading Trivia

Q3: Design History Quiz, pt. 1

Q4: Design History Quiz, pt. 2

3: Midterm: "Project 6" _ 200 Points

"Designer Mash Up + Collab" ; 8-page _**WRITING + MAKER Activity; Group 2 person**

4: FINAL PROJECT: "Project 7" _ 300 Points

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

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

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

Project 7d_Implementation & Building a Brand _**PROCESS Activity, Final Team Groups**

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

Project 7_Final Presentation and Documentation _**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](#)

5: CLASS PARTICIPATION _ 100 Points

Class participation grade is based on your engagement during class discussions, the constructive critique and evaluation of peer work, and team engagement. You are encouraged to share relevant examples of product design history and design methodology, drawing from your everyday life and lived experiences.

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=M66ZU2PClCM>
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-ccbcd124c38c4f7a3066210c073e7d55.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, now LinkedIn Learning
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).

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.