

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

PRIN 550 Industry Lab: Exhibiting IYA

Units: 2 units/15 weeks

Spring 2022—Friday—10:00 am to 12:50 pm

January 14 – April 29

Location: IYH 213

*Course will be delivered as a hybrid offering BOTH online live, and in-person on campus to best suit course and student needs.

Instructor: Davina Wolter

Office: HSH 101A / via Zoom appointment

Office Hours: By appointment, and standing hours posted weekly.

Contact Info: dwolter@usc.edu

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

Hours of Service: M-F, 8:30am – 6:30pm

Contact Info: iya.helpdesk@usc.edu

Course Description

Be part of Iovine and Young Academy's inaugural showcase exhibition program to capture and display student work.

As a team, we will define onsite physical and digital installations of student projects, and create a companion online archive to be added to as the Academy grows. Implementation and production of the exhibition are supported through a working budget to execute installation goals.

Learning Objectives and Outcomes

Learn about live experience design in practice; including: exhibition curation, spatial planning, budgeting and purchase, installation tactics, and physical and digital engagement strategies culminating in the build out of the first Academy student-led installation set to open in May 2022.

1. Understand and explain how to create unique, content driven experience for a specific client (IYA)
2. Know and apply design-based problem-solving methodologies
3. Be confident realizing immersive environments and solutions
4. Learn the dynamics of social interactions created by immersive environments

Desired Skills:

*Open to ACAD, MSIDBT, and PRIN majors only

Live and Digital Experience Design

Narrative and Storytelling

Architectural Drafting

Digital Interaction Design and Implementation

Object layout and Case Design

Prerequisite(s): ACAD 176 Rapid Visualization or similar (optional)

Co-Requisite(s): none

Concurrent Enrollment: none

Recommended Preparation: : Install Sketch up, Rhino, Solidworks, CAD, Vectorworks or similar to visualize installation solutions for the course. Software selection is up to each student, and will be dependant on the needs of the digital installation components. We will also encourage hand-drawn and/or digital visual assets and studies as we work. We will strive to create plans and elevations and/or renderings for each area of the installation and document installation planning for future updates. Maker space training.

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. Canvas and Slack will be implemented for notifications, posted weekly office hours, 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, presentations, and participation. This course is a lecture, discussion, and making class. While planning work, research and analysis will be required the course will focus on the tangible installation and curation aspects of exhibition design for deliverables versus written work.

Technological Proficiency and Hardware/Software Required

- Laptop computer with authorized installations of the following software:

- Adobe Creative Suite (Photoshop, Illustrator, InDesign)
- 2D or 3D application, of your choosing, to visualize your solutions. Must be able to both render and create preliminary technical drawings of solutions

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.
- Portable storage device or digital storage device, or cloud-based storage required. 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.

Grading Breakdown

Assignment	Points	% of Grade
Participation	(28) = 100	10%
Projects	(4) = 350	35%
Midterm Assignment	(1) = 150	15%
Final Presentation and Deliverables	(5) = 400	40%
TOTAL	1000	100%

Grading Scale

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

In most cases, student work will be assessed based on the following criteria:

- Level of execution on assignments.
- Degree of complexity of the assignment goal.
- Innovative application of tools and concepts.
- Knowledgeable integration of relevant course material used to create design solution.
- Thorough display of student's strategy in creating and executing their solutions.

Assignment Submission Policy

Assignments must be submitted to the google drive, AND as a URL submission to Canvas, 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 $\frac{1}{2}$ 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 will equal a full course 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.

Spring 2022 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://commerce.cashnet.com/IOVINE>
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

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 Canvas.

***Grades and written feedback received via Canvas.

1: Project Assignments _ 350 Points

Project 1 _ Bearings _ P1 Individual _ 50 Points

Project 2 _ Curation _ P2 Team Groups _ 150 Points

Project 3 _ Ideation + Bodystorming _ P2 Team Groups _ 150 Points

2: Midterm: "Project 4" _ 150 Points

Phygital _ P4 Individual

3: FINAL PROJECT: "Project 5" _ 400 Points

Build Out _ P5 Team Groups

Project 5a _ Concept Design + Interpretive Plan
_ **Process Activity, P5 Team Groups** _ 50 Points

Project 5b _ Design Development + Budget Refinement
_ **Process Activity, P5 Team Groups** _ 50 Points

Project 5c _ Implementation + Testing
_ **Process Activity, P5 Team Groups** _ 75 Points

Project 5d _ Evaluation + Iteration
_ **Process Activity, P5 Team Groups** _ 75 Points

Project 5 _ Final Installation, Documentation and Team Evaluations
_ **Process Activity, P5 Team Groups** _ 150 Points

All final Project 5 submissions due 9am the morning of the Final Exam date. All final materials, including team and self evaluation updates due to the course drive within 24 HRS of final presentation/exam time. *Post final URL of drive materials to Canvas. For the date and time of the final presentation for this class, consult the USC Schedule of Classes. (Project 5 is considered the final deliverable for the course and is the IYA inaugural installation with corresponding documentation.)

4: 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 live/physical experience design, drawing from your everyday life and lived experiences.

EXH_Exhibiting IYA:

Weekly Schedule

(subject to change as needed)

1: Orientation

Friday, January 14

Project kick-off

Bearings Deliverable; kick off

2: Assess + Visualize

Friday, January 21

Bearings Deliverable; in-process

3: Assess + Visualize

Friday, January 28

P1: Bearings Deliverable DUE

Curation Deliverable; kick off

4: Content Curation

Friday, February 4

Curation Deliverable; in-process

1-on-1 Team Check-ins

5: Content Curation

Friday, February 11

P2: Curation Deliverable DUE

Ideation + Bodystorming Deliverable; kick off

6: Projection + Opportunity

Friday, February 18

Ideation + Bodystorming Deliverable; in-process

1-on-1 Team Check-ins

7: Projection + Opportunity

Friday, February 25

P3: Ideation + Bodystorming Deliverable DUE

Phygital Deliverable; kick off

8: Midway

Friday, March 4

Phygital Deliverable; in-process

1-on-1 Team Check-ins

9: Day Dream

Friday, March 11

P4: Phygital Deliverable DUE

Spring Break

Friday, March 18

NO CLASS

10: Build Out

Friday, March 25

Build Out Deliverable; in-process

1-on-1 Team Check-ins

11: Build Out

Friday, April 1

Build Out Deliverable; in-process

1-on-1 Team Check-ins

12: Installation

Friday, April 8

Build Out Deliverable; in-process

1-on-1 Team Check-ins

13: Installation

Friday, April 15

Build Out Deliverable; in-process

1-on-1 Team Check-ins

14: Burn In

Friday, April 22

Build Out Deliverable; in-process

1-on-1 Team Check-ins

15: Opening

Friday, April 29

Build Out: Final Documentation and Installation Materials DUE

All Installation needs completed, and Documentation and Group/Team/Self Evaluations Due
All submissions *due 10 am on the Final Class date.*

All final materials, including team and self evaluation updates due to the Google Drive.

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

Recommended Readings and Resources

(some digital versions are available)

Demystifying Disability by Emily Ladau, Ten Speed Press
The End of Average by Todd Rose, Penguin Books
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
LinkedIn Learning	*Previously 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).

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.