ACAD 324g:
The Practice of Design: Ideation to Innovation
Units: 4
Fall 2022 – Monday and Wednesday – 9:00 am-11:50 am
Location: IYH 212/213

Instructor: Davina Wolter
Office: HSH 101A / via Zoom appointment
Office Hours: By appointment
(standing hours posted weekly via course Slack channel)
Contact Info: dwolter@usc.edu

IT Help:
https://uscedu.sharepoint.com/sites/IYASTudent/SitePages/IT-Resources.aspx
Hours of Service: 9 a.m. – 6 p.m.
Contact Info: iyahelp@usc.edu

USC Technology Support Links
Zoom information for students
*All live course sessions will be recorded and available via zoom recordings
Blackboard help for students
Software available to USC Campus
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 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.

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, and process material to outline your work.

- Optional Maker Kit Resource:
  - Available through Iovine and Young Academy student services.
  (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>(28) = 100</td>
<td>10%</td>
</tr>
<tr>
<td>Quizzes</td>
<td>(3) = 100</td>
<td>10%</td>
</tr>
<tr>
<td>Research and Practice Projects</td>
<td>(4) = 300</td>
<td>30%</td>
</tr>
<tr>
<td>Midterm Paper</td>
<td>(1) = 200</td>
<td>20%</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
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 is 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 participation 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 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.

Correcting a Grading Error or Disputing a Grade
If you don’t inform the instructor of missing or incorrect grades within two weeks of those grades being posted, the grades will be assumed correct. Do not wait until the semester’s end to check or appeal any grades. If you feel a grade merits re-evaluation, you are encouraged, within one week of the instructor providing a grade and initial feedback, to send the instructor a memo in which you request reconsideration. The memo should include a thoughtful and professional explanation of your concerns. Be aware that the re-evaluation process can result in three types of grade adjustments: positive, none, or negative. (Note: Complaints on the date of a graded assignment’s return to you will not be addressed; it is essential to wait one full day prior to raising a concern.)
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 ⅔ 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 is recorded 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. Additionally, students who need accommodations for religious observations should provide advanced notice to instructors and student athletes should provide Travel Request Letters. All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

Fall 2022 addendum:
- Unless students provide an accommodation letter from USC’s Office of Student Accessibility Services (OSAS) 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.

Iovine and Young Hall Cleanout
The Academy is unable to store student projects and materials beyond the end of the semester. Students must remove all projects and personal materials from the Creators Studio, lockers/locker room, and other classrooms by the end of each semester. **All projects and materials left in Iovine and Young Hall will be discarded two days after final exams end. No exceptions.**

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.

USC Technology Rental Program
The university realizes that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university’s equipment rental program. To apply, please submit an [USC Technology Rental Program Application](https://commerce.cashnet.com/IOVINE).

**HOW TO PURCHASE SOFTWARE AT THE DISCOUNTED ACADEMY RATE**

For classes that require them, the following software are available for purchase **online** through the USC Iovine and Young software catalog at the Academy discounted rate:

<table>
<thead>
<tr>
<th>Software</th>
<th>IYA Short-Term License at USC Bookstore</th>
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</thead>
<tbody>
<tr>
<td>Adobe Creative Cloud</td>
<td>$70 2019–2020 annual license</td>
</tr>
<tr>
<td>Apple Logic Pro</td>
<td>$35 semester licenses</td>
</tr>
<tr>
<td>Solidworks</td>
<td>$35 semester license</td>
</tr>
<tr>
<td>Apple Final Cut Pro</td>
<td>$35 semester license</td>
</tr>
</tbody>
</table>

To purchase:
• Visit: [https://commerce.cashnet.com/IOVINE](https://commerce.cashnet.com/IOVINE)
• Select the software license(s) you would like to purchase by clicking “View Details” or the software title, and make your purchase
• You will receive an order confirmation receipt at the email address you provided
• You will be notified by email when the software license has been activated

If you have any questions about this process, please do not hesitate to contact Academy IT Support at iyahelp@usc.edu.

Course Hours
This 4-unit course requires 3000 minutes of instructional time per semester, which equals 340 minutes of instructional time each week. In addition, it is expected that students will work, on average, an additional 720 minutes per week outside of class — on readings/viewings, homework assignments, field experiences, and individual or team projects.
**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: Origin Story; 2-page _WRITING + MAKER Activity; Individual
Project 3: Chindōgu _MAKER Activity; Group 2 person
Project 4: Inspiration Now; 5-page _WRITING + MAKER Activity; Individual

2: Quizzes _ 100 Points

Q1: ‘Century of Self’ Documentary; pt. 1 and Reading Trivia
Q2: Design History Quiz, pt. 1
Q3: Design History Quiz, pt. 2

3: Midterm: “Project 5” _ 200 Points

Mash Up; 8-page _WRITING + MAKER Activity; Group 2 person

4: FINAL PROJECT: “Project 6” _ 300 Points

Project 6a: Analysis + Definition _PROCESS Activity, Final Team Groups
Project 6b: Ideation _PROCESS Activity, Final Team Groups
Project 6c: Selection _PROCESS Activity, Final Team Groups
Project 6d: Implementation & Building a Brand _PROCESS Activity, Final Team Groups
Project 6e: Evaluation _PROCESS Activity, Final Team Groups

Project 6: Final Presentation and Documentation _PROCESS Activity, Final Team Groups
All final Project 6 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.
**THE PRACTICE OF DESIGN:**

**Weekly Schedule**

*(subject to change as needed)*

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### 1: Introduction & Terminology

**Monday, August 22**

Course Overview and Introductions

Lecture: 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

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**Wednesday, August 24**

**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_Origin Story*

Read: Excerpts from *The History, Theory and Practice of Product Design*, Bernhard Burdek

Do: Project 2_Origin Story; 2-page _WRITING + MAKER Activity; Individual

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### 2: Create and Consume

**Monday, August 29**

Discuss: *The History, Theory and Practice of Product Design*, Bernhard Burdek

Lecture: *Creative 101*

Renaissance and Industrial Revolution

Breaking the Canon

Communicating the Designer

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_Origin Story; 2-page _WRITING + MAKER Activity; Individual, cont.

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**Wednesday, August 31**

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: Decoding Visual Design

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

Project 2_Origin Story; 2-page _WRITING + MAKER Activity; Individual
3: Foundations of Process

Monday, September 5
NO CLASS – Labor Day Weekend

Wednesday, September 7

Project 2_Origin Story DUE
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
Chindōgu
*Introduce Project 3_ Chindōgu
Read: Designing Interactions, Bill Moggridge
(Human-Centered Design Toolkit: An Open-Source Toolkit, by IDEO * reference only)
Do: Project 3_Chindōgu _MAKER Activity; Group 2 person

4: Looking Back and Beyond

Monday, September 12
Discuss: Designing Interactions, Bill Moggridge
(10 Types of Innovation: IDEOs Strategies * reference only)
(Human-Centered Design Toolkit: An Open-Source Toolkit, by IDEO * reference only)
Lecture: The Evolution of Design Theory and Methodology, pt. 2
Read: Excerpts from Design for the Real World, Victor Papanek
Do: Project 3_Chindōgu _MAKER Activity; Group 2 person, cont.

Wednesday, September 14
Discuss: Excerpts from Design for the Real World, Victor Papanek
Lecture: Shaker and Arts & Crafts
Around the World, pt. 1
Read: Excerpt from The Design of Everyday Things, Don Norman
Do: Project 3_Chindōgu _MAKER Activity; Group 2 person, cont.

5: Engage and Relate

Monday, September 19
Discuss: Excerpt from The Design of Everyday Things, Don Norman
Lecture: Japanism, Art Nouveau, and Art Deco
Harlem Renaissance
Marjorie Stewart Joyner by Kate Kelly
Do: Project 3_Chindōgu _MAKER Activity; Group 2 person, cont.

Wednesday, September 21

Project 3_Chindōgu DUE
Discuss: *Introduce Project 4 and Topic Selections
Read: Excerpts from Marshall McLuhan: The Medium is the Message
Do: Project 4_5-page “Inspiration Now” _WRITING + MAKER Activity; Individual.
6: Order and Chaos  
Monday, September 26
Discuss: Excerpts from Marshall McLuhan: *The Medium is the Message*  
Lecture: Experience Design  
Read: Excerpt from *The Art of Relevance*, Nina Simon  
Excerpt from *Understanding Comics*, Scott McCloud  
Do: Project 4 _5-page “Inspiration Now” _WRITING + MAKER Activity; Individual, cont.  
*Study Q1: Study Documentary & Readings Trivia QUIZ*

Wednesday, September 28  
**QUIZ #1: ‘Century of Self’ Documentary; pt. 1 & 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 4 _5-page “Inspiration Now” _WRITING + MAKER Activity; Individual, cont.

7: Materials and Form  
Monday, October 3  
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 4 _5-page “Inspiration Now” _WRITING + MAKER Activity; Individual, cont.

Wednesday, October 5  
**Project 4 _5-page “Innovation Now” DUE**  
*Introduce Project 5 Midterm Project: “Mash Up”*  
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 5 Midterm Project: “Mash Up + Collab” _WRITING + MAKER Activity; Group 2 person  
*Study Q2: Design History Quiz #1*

8: Midway  
Monday, October 10  
*Indigenous Peoples Day*  
**QUIZ #2: 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 5 Midterm Project: “Mash Up” _WRITING + MAKER Activity; Group 2 person, cont.

**Wednesday, October 12**

**Project 5 Midterm Project: “Mash Up” DUE**

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

Read: Excerpt from *Emotional Intelligence 2.0* by Bradberry and Greaves
Excerpts from *The Universal Traveler*, Koberg and Bagnall

Do:

**9: Acceptance + Analysis**

**Monday, October 17**

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

Lecture: Emotional Intelligence
Scandinavian Design
Counterculture
*Introduce Project 6, Topic Selections, and Team Assignments for Final Project*

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

Do: Project 6a_Analysis _PROCESS Activity, Final Team Groups

**Wednesday, October 19**

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

Read: *Design Research: From Interview to Insight* (parts one & two) by Matt Cooper-Wright

Do: Project 6a_Analysis _PROCESS Activity, Final Team Groups

**10: Definition**

**Monday, October 24**

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 6a_Analysis & Definition _PROCESS Activity, Final Team Groups, cont.

Wednesday, October 26
Project 6a_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 6b_Ideation & Selection _PROCESS Activity, Final Team Groups

11: Ideation + Selection
Monday, October 31
Halloween
Discuss:
Lecture: 7 Stages of the Creative Problem Solving Process_Selection
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 6b_Ideation & Selection _PROCESS Activity, Final Team Groups

Wednesday, November 2
Project 6b_Ideation & Selection 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_Implementation
Makers Unite
Proof of Concept
1-on-1 Team Check-ins
Read: From Inspiration to Implementation by Tina Seelig
Do: Project 6c_Implementation and Building a Brand _PROCESS Activity, Final Team Groups

12: The Circle of Implementation
Monday, November 7
Discuss: From Inspiration to Implementation by Tina Seelig
Lecture: (*Guest Lecture)
1-on-1 Team DYNAMICS Check-ins
Read: 3 Prototyping Exercises to Get Unstuck by IDEO
Do: Project 7c_Implementation and Building a Brand _PROCESS Activity, Final Team Groups
Wednesday, November 9
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 6c_Implementation and Building a Brand _PROCESS Activity, Final Team Groups

13: Development
Monday, November 14
Project 6c_Implementation and Building a Brand DUE
Discuss: Podcast: Purposeful Branding Makes A Passionate Life showcasing Nikita M. Pope
Lecture: 7 Stages of the Creative Problem Solving Process_Evaluation
Y2K to the Noughties
1-on-1 Team Check-ins
Do: Project 6d_Evaluation _PROCESS Activity, Final Team Groups
*Study for Q4: Design History Quiz, pt. 2

Wednesday, November 16
QUIZ #3: Design History Quiz, pt. 2
Lecture: 2010 to Today
Discuss: 1-on-1 Team Check-ins
Do: Project 6d_Evaluation _PROCESS Activity, Final Team Groups

14: Evaluation
Monday, November 21
Project 6e_Evaluation DUE
Discuss: Create Group Assessment rubric and self-evaluation model
Do: Project 6_dry_run _PROCESS Activity, Final Team Groups

Wednesday, Nov 23
NO CLASS – Thanksgiving Wednesday

15: Communicating the Idea
Monday, November 28
Dry-run Presentations
Discuss: 1-on-1 Team Check-ins
Do: Project 6_Final Presentation and Evaluation _PROCESS Activity, Final Team Groups
*Course Evaluation
Wednesday, November 30
Revised Final Documentation and Group/Team/Self Evaluations Due

Project 6_Final Presentation DUE (Final Class)

1-on-1 Team Check-ins, Cont.

Do: All Deliverables and Documentation completed, 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)

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 Fallon, 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=M66ZU2PClCM
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.
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 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 Research and Scholarship Misconduct.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University’s educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.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), press “0” after hours – 24/7 on call
Studenthealth.usc.edu/sexual-assault
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086
eeoitx.usc.edu
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776
osas.usc.edu
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.
USC Campus Support and Intervention - (213) 821-4710
campussupport.usc.edu
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - (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.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)
ombuds.usc.edu
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-3340 or otfp@med.usc.edu
chan.usc.edu/otfp
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.