

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

**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](mailto: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](mailto: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

Assignment	Points	% of Grade
Participation	(28) = 100	10%
Quizzes	(3) = 100	10%
Research and Practice Projects	(4) = 300	30%
Midterm Paper	(1) = 200	20%
Final Presentation and Deliverables	(8) = 300	30%
<b>TOTAL</b>	<b>1000</b>	<b>100%</b>

## 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  $\frac{1}{3}$  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 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.

### Irvine 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 Irvine 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](#).

### **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 Irvine and Young software catalog at the Academy discounted rate:

Software	IYA Short-Term License at USC Bookstore
Adobe Creative Cloud	\$70 2019–2020 annual license
Apple Logic Pro	\$35 semester licenses
Solidworks	\$35 semester license
Apple Final Cut Pro	\$35 semester license

To purchase:

- Visit: <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](mailto: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)

### 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

#### 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

### 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.

#### 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

(10 Types of Innovation: IDEOs Strategies \* *reference only*)

(*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

Read: Excerpts from “*The Constitution of The Product: Form, Function, Material, and Expression*”, DiSalvo  
[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*  
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 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 6\_Kick off + Topic brainstorm \_ 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 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->

[ccbed124c38c4f7a3066210c073e7d55.r9.cf1.rackcdn.com/files/pdfs/news/jar\\_2006.pdf](ccbed124c38c4f7a3066210c073e7d55.r9.cf1.rackcdn.com/files/pdfs/news/jar_2006.pdf)

Complete Beginner's Guide to UX Research,

<http://www.uxbooth.com/articles/complete-beginners-guide-to-design-research/>

Needfinding: The why and how of uncovering people's needs. Dev Patnaik.

<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](https://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](https://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

### Support Systems:

**Counseling and Mental Health** - (213) 740-9355 – 24/7 on call

[studenthealth.usc.edu/counseling](https://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](https://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](https://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

[eeotix.usc.edu](https://eeotix.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](https://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](https://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](http://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](http://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](http://dps.usc.edu), [emergency.usc.edu](http://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](http://dps.usc.edu)

Non-emergency assistance or information.

**Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)**

[ombuds.usc.edu](http://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](mailto:otfp@med.usc.edu)**

[chan.usc.edu/otfp](http://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.