

**Course ACAD-324g**

**The Practice of Design: Ideation to Innovation**

**Units: (4 units/16 weeks)**

**Fall 2022 — Tuesday and Thursday — 5 to 7:50 pm
August 23–December 1, 2022** (final deliverable due 12/8)

**Location:** IYH 213

**Instructor: Lisa Krohn**

**Office:** HSH (first office on the right)

**Office Hours:** By appointment, T 12-4:30, Th 2-4:30.

**Contact Info:** lkrohn@usc.edu

**Grader: Colette Zhou**

**Office Hours:** By email only

**Contact Info:** zhuoyinz@usc.edu

\*Please cc Prof. Krohn on correspondence.

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

**Hours of Service: 8:30am - 5:00pm**

**Contact Info:**iyhelp@usc.edu, 213-821-6917

**Course Description**

This course provides students with an overview of collaborative design theories, processes, problem-solving methodologies and design history. In conjunction with multidisciplinary perspectives, design as a practice can be used to create critical insights, and solutions to virtually any challenge. Students will learn from and be inspired by design solutions of the past to create innovative solutions to everyday challenges.

Designers research, employ proven methods and techniques, look to past examples, iterate ideas; to develop solutions from initial concept to execution, and evaluation. This course helps students to develop their own practice of design by learning the principles of rapid prototyping, problem-solving by learning from past product and service solutions, seeking out their correct audience, and applying design-based skills towards challenges they identify in daily life. We encourage each student to develop a connection between their passions, existing skill sets, and their newly acquired problem-solving techniques and collaborative practices throughout the practice modules of the course. Some of these will require you to utilize your lateral connection skills and make relationships between disparate topics.

Through lectures, case studies, readings, research assignments and papers, quizzes, discussions and class practice exercises; students will acquire applicable skills for contemporary problem-solving by drawing upon historical milestones of innovation.

The course will cover a range of design disciplines and perspectives, with an emphasis on product design and an introduction to human-centered design.

**Learning Objectives and Outcomes**

By the end of the semester, students will be able to:

• Understand and explain design process

• Know and apply design-based problem-solving methodologies

• Understand the collaborative design process for the development of products and user experiences

• Research and analyze the history, theory, and practice of relevant case studies, and design periods

• Develop deeper insights into user, consumer or stakeholder needs

• Realize the value of the collaborative teamwork as a tool for innovation

• Be comfortable with rapid-prototyping

**Prerequisite(s):** None

**Co-Requisite(s):** None

**Concurrent Enrollment:** None

**Recommended Preparation**: None

**Course Notes**

The course will cover a range of deliverable types. Some are graded, according to a supplied assignment rubic; others are credit/no credit. All assignments will be shared ahead of time in class, and will be discussed to address outstanding questions. Blackboard will be implemented for notifications, group messaging, submission urls, and grading. Google Drive will house all relevant resources and be the repository for assignment work product.

Students are responsible for all readings, and assignments; to include: homework, in-class work, lectures, discussion, and presentations. The Practice of Design is a lecture, discussion, and making class.

**Required Readings and Supplementary Materials**

•   Regular access to computer, color printer, and copier

•   Notebook/Sketchbook or Ipad with Procreate app

•   Project materials to be purchased at the Student’s selection on a per project basis.

•   USB Portable storage device/flash drive or other digital storage devices (cellphones, external storage devices, CD).

*It is the student’s responsibility to BACK EVERYTHING UP, losing work is not an acceptable excuse for missing work. It cannot be emphasized enough that you should have a reliable backup arrangement, and process material to outline your work.*

•   **Required Textbook(s):**

•   Design Studies: A Reader, Edited by Hazel Clark and David Brody

   (Publication may be ordered online. Used books may be found for lower cost, and a digital copy is in the READ folder of the shared drive)
 Required for week 2 of course and beyond.)

•   **Required Maker Kit:**

•   Available through Graphaids.com at this link: <https://fineart.graphaids.com/viewitem.asp?cocsku=USCKROHN>

   (Required for week 2 of course and beyond.)

**Grading Breakdown**

|  |  |  |
| --- | --- | --- |
| **Assignment** | **Points** | **% of Grade** |
| Participation | (28) = 100 | 10% |
| Quizzes | (4) = 100 | 10% |
| Research and Practice Projects | (5) = 300 | 30% |
| Midterm Paper | (1) = 200 | 20% |
| Final Presentation and Deliverables | (8) = 300 | 30% |
| **TOTAL** | 1000 | 100% |

**Grading Scale**

Course final grades will be determined using the following scale:

A: (95-100%) A-: (90-94%)

EXCELLENT – Means that your work is excellent. You have a thorough understanding of the course content, theories and the ideas presented in lectures and readings. Your grades on all your assignments, attendance and participation are consistently excellent. You are engaged and actively participate in discussions and with the assignments. All of your assignments are thoroughly researched and turned in on time. You consistently demonstrate a high level of comprehension in your discussions and through your assignments.

B+: (87-89%) B: (83-86%) B-: (80-83%)

GOOD – Means that your work is good, and you demonstrate an above average understanding of the course content. Your grades on all your assignments, attendance and participation are consistently good or excellent. Ideas presented in class are understood and is reflected in your assignments. Your concepts are good, if not excellent, and you are usually able to bring them to life visually as needed.

C+: (77-79%) C: (73-76%) C-: (70-73%)

AVERAGE – Means that your work, attendance, and participation are fair (average). You understand some of the ideas, themes and concepts presented in class. Your attendance and participation are average. Your performance in critiques are average.

D+: (67-69%) D: (60-66%)

BELOW AVERAGE – Means that your work was below average. You did not understand most of the ideas presented in class and did not adequately demonstrate comprehension in your assignments. Assignments were routinely not turned in or turned in on time. Your assignments are mediocre or poor and you were not able to communicate comprehension. Your attendance and participated were poor.

F: (0-59%)

FAILING – Means that your work was poor or missing. You didn’t understand the majority of the ideas presented in class and it is reflected in your work. Your concepts and ideas were poor or lacking and/or your work was not turned in. You did not attend and participate enough to pass.

**Assignment Rubrics**

Assignment Rubrics vary per assignment. Please check with the instructor to ensure you have a clear understanding of what is expected of you for each assignment.

**Assignment Submission Policy**

**Assignments must be submitted to the google drive, AND as a URL submission to Blackboard, in advance
of the class due.** Assignments submitted late will be accepted but will incur the following grade penalties:

24 hours after deadline is a 10% deduction

24-48 hours after the deadline is a 20% deduction

48 hours to 3 days late is a 50% deduction

Submissions more than 3 days late will receive NO CREDIT, unless approved in advance by the instructor.

\*Please note deliverable criteria as sighted on each assignment rubric (as shared in class and course materials), as deductions will be incurred by inaccurate submission processes.

**Grading Timeline**

Grades for each assignment to be shared within 2-3 weeks of submission. Grading notifications will go out via Blackboard system in RESPONSE to url submissions on Blackboard.

Students will be notified of their standing in detail after the midterm assignment is graded.

Students are welcomed, and encouraged, to check in at any time regarding their standing in the class.

**Academy Attendance Policy**

The Academy maintains rigorous academic standards for its students and **on-time attendance** at all class meetings is expected.  Each student will be allowed two excused absences over the course of the semester for which no explanation is required. Students are admonished to not waste excused absences on non-critical issues, and to use them carefully for illness or other issues that may arise unexpectedly. Except in the case of prolonged illness or other serious issue (see below), no additional absences will be excused. Each unexcused absence will result in the lowering of the final grade by ⅓ of a grade (e.g., an A will be lowered to A-, and A- will be lowered to a B+, etc.). In addition, being tardy to class will count as one-third of an absence. Three tardies equal a full class period absence.

*An established pattern of tardy and/or disruptive behavior may result in being asked to leave the class for that day, generating a full absence.*

***Attendance and promptness will be based on the time of your logging into the class Zoom meetings. It is your responsibility to ensure your attendance is reported at the start of each class. If you are more than 15 mins late for a class–without prior communication with and permission from the instructor and TA–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.

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

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

|  |  |
| --- | --- |
| **Software** | **IYA Short-Term License at USC Bookstore** |
| **Adobe Creative Cloud** | $70 2021-2022 annual license  |
| **Apple Logic Pro** | $35 semester license |
|  |  |
| **Solidworks** | $35 semester license  |
| **Apple Final Cut Pro** | $35 semester license |

1. Visit the USC Bookstore online:

<https://www.uscbookstore.com/usciyasoftware>

1. Select the software license(s) you would like to purchase.
2. When you proceed to checkout, add the Promo Code “IYASoftware” (This will override the listed taxes).
3. For shipping, select FedEx Home Delivery (free).
4. 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.)*
5. Upload your receipt [here](https://iovineyoung.wufoo.com/forms/shortterm-software-license-request-form/) to receive access to your purchased license.
6. You will be notified by email when the license has been activated

**Course Schedule: A**

**Additional Policies**

Throughout the course, we will be using a variety of tools to create practice work. Please be prepared with laptop, cellphone, and sketch pad as each of these items may be employed at any given time. It is understood that technology is key to the contemporary learning environment, but it should not hinder communication and comprehension between instructor and student, nor be a detractor to others around you.

**Please stay present in class or group discussions, as this will be reflected in your participation grade.**

**THE PRACTICE OF DESIGN:**

**Weekly Schedule***(subject to change as needed)*

**1: Introduction & Design Vocabulary**

Tuesday, August 23

 Course Overview and Introductions

Lecture: The Gestalt Laws of Perception | What am I seeing?

 *\*Introduce Project 1\_Design Scavenger Hunt*

Read:   Design vocabulary

 *A Primer of Visual Literacy,* Dondis

Do:       Project 1\_Design Scavenger Hunt OPEN Activity; Group 2 person

Thursday, August 25

 **Project 1\_Design Scavenger Hunt DUE**

Discuss:  *A Primer of Visual Literacy,* Dondis

Lecture: Ancient Beginnings of Product Design

 *\*Constructive Critique*

 Bias

 Need vs. Want

 *\*Introduce Project 2\_Collaborative Space Mindmap Mobile*

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

Do: Project 2\_Collaborative Space Mindmap Mobile MAKER Activity; Group 3-4 person

**2: Create and Consume**

Tuesday, August 30

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

Lecture: \**Creative 101*

 Renaissance and Industrial Revolution

 Breaking the Canon

Read: [Granville T. Woods](https://www.blackpast.org/african-american-history/woods-granville-t-1856-1910/) by Gerry Butler

 Excerpt #50 from *Design Studies: A Reader* by Clark and Brody (course text);

 “Manufacturing, Consumption and Design in Eighteenth Century England” by John Styles

Do: Project 2\_Collaborative Space Mindmap Mobile MAKER Activity; Group 3-4 person

Thursday, September 1

 **Project 2\_Collaborative Space Mindmap Mobile DUE**

Discuss: [Granville T. Woods](https://www.blackpast.org/african-american-history/woods-granville-t-1856-1910/) by Gerry Butler

 Excerpt #50 from *Design Studies: A Reader* by Clark and Brody (course text);

 “Manufacturing, Consumption and Design in Eighteenth Century England” by John Styles

Lecture: Color Theory

 Typography & Graphic Layout

 *\*Introduce Project 3\_Origin Story*

Read: [*Vocal Type Design*](https://www.commarts.com/columns/seals)by Tré Seals

 [*The Oscar-winning Filmmaker + Graphic Designer Satyajit Ray*](https://eyeondesign.aiga.org/the-oscar-winning-filmmaker-graphic-designer-satyajit-ray-made-the-best-posters-youve-never-seen/) by Ritupriya Basu

Do: ‘Century of Self’ Documentary; pt. 1  **\_WATCH > STUDY** for QUIZ #1

 Project 3\_Origin Story; 2-page  \_WRITING + MAKER Activity; Individual

**3: Foundations of Process**

Tuesday, September 6

 **QUIZ #1: ‘Century of Self’ Documentary; pt. 1**

Discuss: [*Vocal Type Design*](https://www.commarts.com/columns/seals)by Tré Seals

 [*The Oscar-winning Filmmaker + Graphic Designer Satyajit Ray*](https://eyeondesign.aiga.org/the-oscar-winning-filmmaker-graphic-designer-satyajit-ray-made-the-best-posters-youve-never-seen/) by Ritupriya Basu

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

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

 10 Types of Innovation: IDEOs Strategies \**reference*

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

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

Thursday, September 8

**Project 3\_Origin Story (written + visual elements) DUE**

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

 10 Types of Innovation: IDEOs Strategies \* *reference*

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

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

 Chindōgu

 *\*Introduce Project 4\_ Chindōgu*

Read:   *Designing Interactions*, Bill Moggridge

Do: Project 4\_Chindōgu\_MAKER Activity; Group 3-4 person

**4: Looking Back and Beyond**

Tuesday, September 13

Discuss: *Designing Interactions*, Bill Moggridge

Lecture: Shaker and Arts & Crafts

 Around the World, pt. 1

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

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

Do: Project 4\_Chindōgu  MAKER Activity; Group 3-4 person, cont.

Thursday, September 15

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

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

Lecture: Japanism, Art Nouveau, and Art Deco

 Harlem Renaissance

Read: Excerpts from *“The Constitution of The Product: Form, Function, Material, and Expression”*, DiSalvo
 [Marjorie Stewart Joyner](https://americacomesalive.com/2014/02/17/marjorie-stewart-joyner-1896-1994-inventor-permanent-hair-wave-machine/) by Kate Kelly

Do: Project 4 Chindōgu MAKER Activity; Group 3-4 person, cont.

**5: Engage and Relate**

Tuesday, September 20

**Project 4\_Chindōgu DUE**

Discuss:  *\*Introduce Project 5 and Topic Selections*

Read: Excerpts fromMarshall McLuhan: *The Medium is the Message*

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

Thursday, September 22

Discuss: Excerpts fromMarshall McLuhan: *The Medium is the Message*

 Excerpts from *“The Constitution of The Product: Form, Function, Material, and Expression”*, DiSalvo
 [Marjorie Stewart Joyner](https://americacomesalive.com/2014/02/17/marjorie-stewart-joyner-1896-1994-inventor-permanent-hair-wave-machine/) by Kate Kelly

Lecture: Experience Design

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

 Excerpt from *Understanding Comics*, Scott McCloud

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

 \*Study Q2: Study Readings Trivia QUIZ

**6: Order and Chaos**

Tuesday, September 27

**QUIZ #2: Reading Trivia**

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

 Excerpt from *Understanding Comics*, Scott McCloud

Lecture: Going Beyond the Norm: Surrealism and Inspiration

 Materials of Past, Present, and Future

Read:   *Dada Manifesto* by Hugo Ball

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

Thursday, September 29

Discuss: *Dada Manifesto* by Hugo Ball

Lecture: Dada

 Bauhaus

 40s and 50s

 Around the World, pt. 2

Read:   *Bauhaus: Arts Education Reformed, Whiteford*

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

**7: Materials and Form**

Tuesday, October 4

**Project 5\_5-page “New Made Old” DUE**

 *\*Introduce Project 6 Midterm Project: “Mash Up + Collab”*

Read: Excerpt #70 from *Design Studies: A Reader* by Clark and Brody (course text);

 “British Designers Accused of Creating Throw-Away Culture” by Trish Lorenz

Do:  Project 6 Midterm Project: “Mash Up + Collab” \_WRITING + MAKER Activity; Group 2 person

 \*Study Q3: Design History Quiz #1

Thursday, October 6

 **QUIZ #3**: **Design History Quiz, pt. 1**

Read: Listen to [*The Future is Ethical*](https://podcasts.apple.com/us/podcast/mixed-methods/id1206765479?i=1000442953103) - Tristan Harris, Center for Humane Technology

 from Mixed Methods in Podcasts.

 Excerpt #24 from *Design Studies: A Reader* by Clark and Brody (course text);

 “Ethical Design Education” by Susan S. Szenasy

Do:  Project 6 Midterm Project: “Mash Up + Collab” \_WRITING + MAKER Activity; Group 2-person, cont.

**8: *Midway***

Tuesday, October 11

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

 Mid-Century Modern

 Scandinavian Design

Do:  Project 6 Midterm Project: “Mash Up + Collab” \_WRITING + MAKER Activity; Group 2-person, cont.

Discuss: [*The Future is Ethical*](https://podcasts.apple.com/us/podcast/mixed-methods/id1206765479?i=1000442953103) - 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

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

Do:  Project 6 Midterm Project: “Mash Up + Collab” \_WRITING + MAKER Activity; Group 2-person, cont.

**Thursday, October 13. NO CLASS Happy Fall Recess!**

**9: Acceptance + Analysis**

Tuesday, October 18

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

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

Lecture: Emotional Intelligence

Read:   Excerpt #65 from *Design Studies: A Reader* by Clark and Brody (course text);

 “The Re-Education of Michael Graves” by John Hockenberry
 [“Race, Power, Money–the art of Jean-Michel Basquiat”](https://www.theguardian.com/artanddesign/2017/sep/08/race-power-money-the-art-of-jean-michel-basquiat) by Olivia Laing

Thursday, October 20

Discuss:Excerpt #65 from *Design Studies: A Reader* by Clark and Brody (course text);

 “The Re-Education of Michael Graves” by John Hockenberry

 [“Race, Power, Money–the art of Jean-Michel Basquiat”](https://www.theguardian.com/artanddesign/2017/sep/08/race-power-money-the-art-of-jean-michel-basquiat) by Olivia Laing

Lecture: 7 Stages of the Creative Problem Solving Process\_Acceptance + Analysis

 Interview Techniques

 Data Science and Visualizing Data

 Personas vs Proto-Personas

 *\*Introduce Project 7, Topic Selections, and Team Assignments for Final Project*

Read: [*Design Research: From Interview to Insight*](https://medium.com/design-research-methods/design-research-from-interview-to-insight-part-one-summarising-the-interview-dceee9ba0969) *(parts one & two)* by Matt Cooper-Wright

Do: Project 7\_Kick off + Topic brainstorm PROCESS Activity, Final Team Groups

 Project 7a\_Analysis PROCESS Activity, Final Team Groups

**10: Definition**

Tuesday, October 25

 Discuss: *Design Research: From Interview to Insight* articlesby Matt Cooper-Wright

Lecture: 20th Century Rebellion: Brutalism to Disco

 Memphis and the 80s

 7 Stages of the Creative Problem-Solving Process\_ Definition

 *1-on-1 Team Check-ins*

Read: Excerpt #75 from *Design Studies: A Reader* by Clark and Brody (course text);

 “Helvetica: Love It or Hate It” by R. Roger Remington

Do: Project 7a\_Analysis & Definition PROCESS Activity, Final Team Groups, cont.

Thursday, October 27

**Project 7a\_Analysis and Definition DUE**

Discuss: Excerpt #75 from *Design Studies: A Reader* by Clark and Brody (course text);

 “Helvetica: Love It or Hate It” by R. Roger Remington

Lecture:  7 Stages of the Creative Problem-Solving Process Ideation

 Creating the Experience

Read:

Do: Project 7b\_Ideation PROCESS Activity, Final Team Groups

**11: Ideation + Selection**

Tuesday, November 1

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: 90s Minimalism

 Market Research

 *1-on-1 Team Check-ins*

Read: Excerpt from *Design is Storytelling* by Ellen Lupton

 Excerpt #44 from *Design Studies: A Reader* by Clark and Brody (course text);

 “The Difference of Female Design” by Hazel Clark

Do: Project 7b\_Ideation PROCESS Activity, Final Team Groups

Thursday, November 3

**Project 7b\_Ideation DUE**

Discuss: Excerpt from *Design is Storytelling* by Ellen Lupton

 Excerpt #44 from *Design Studies: A Reader* by Clark and Brody (course text);

 “The Difference of Female Design” by Hazel Clark

Lecture: 7 Stages of the Creative Problem Solving Process\_Selection

 *1-on-1 Team Check-ins*

Read: [*From Inspiration to Implementation*](https://medium.com/%40tseelig/inventure-cycle-e89579b328da) by Tina Seelig

Do: Project 7c\_Selection \_PROCESS Activity, Final Team Groups

**12: The Circle of Implementation**

Tuesday, November 8

**Project 7c\_Selection DUE**

Discuss: *From Inspiration to Implementation* by Tina Seelig

Lecture:  Makers Unite

 7 Stages of the Creative Problem Solving Process\_Implementation

 Proof of Concept

 *1-on-1 Team DYNAMICS Check-ins*

Read: [*3 Prototyping Exercises to Get Unstuck*](https://www.plusacumen.org/journal/3-prototyping-exercises-get-unstuck-ideo) by IDEO

Do: Project 7d\_Implementation and Building a Brand \_PROCESS Activity, Final Team Groups

Thursday, November 10

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

Lecture: Mood Boards and Branding

 Creating Assets

 Showcasing DVF+ rational

 Building a Business Model

 Considering Marketing Engagement

Listen: Podcast: [Purposeful Branding Makes A Passionate Life](https://www.createplaylive.com/2018/09/30/episode-15-purposeful-branding-makes-a-passionate-life/) showcasing Nikita M. Pope

Do: Project 7d\_Implementation and Building a Brand \_PROCESS Activity, Final Team Groups

**13: Development**

Tuesday, November 15

Discuss:  Podcast: [Purposeful Branding Makes A Passionate Life](https://www.createplaylive.com/2018/09/30/episode-15-purposeful-branding-makes-a-passionate-life/) showcasing Nikita M. Pope

Lecture: Y2K to the Noughties

 2010 to Today

 *1-on-1 Team Check-ins*

Do: Project 7d\_Implementation and Building a Brand \_PROCESS Activity, Final Team Groups

Thursday, November 17

**Project 7d\_Implementation and Building a Brand DUE**

Discuss:   *1-on-1 Team Check-ins*

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

**14: Evaluation**

Tuesday, November 22

**QUIZ #4: Design History Quiz, pt. 2**

Lecture: 7 Stages of the Creative Problem Solving Process\_Evaluation

 Create Group Assessment rubric and self-evaluation model

 \*Course Evaluation

Do:      Project 7f\_Evaluation \_PROCESS Activity, Final Team Groups

**Thursday November 24: No class- Happy Thanksgiving!**

**15: Communicating the Idea**

Tuesday, November 29

**Project 7e\_Evaluation DUE**

Discuss:  *1-on-1 Team Check-ins*

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

Thursday, December 1. (last day of class)

**Project 7f\_Final Presentations DUE**

 *Final review with guest critics*

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

**> Final Project 7g Documentation (in lieu of a Final Exam)**

**Project 7g\_Final Documentation DUE**

Thursday, December 8

Revised Final Documentation and Group/Team/Self Evaluations Due

Do:       **All Project 7** submissions ***due 9am the morning of the Final Exam date***.

All final materials, including team and self-evaluation updates due to PoD Google Drive.
*\*Be sure to post final URL of drive materials to Blackboard for complete submission.*

 **For the date and time of the final for this class, consult the USC** [***Schedule of Classes***](http://classes.usc.edu/)

**Deliverables Outline**

*(subject to change as needed)*

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

***\*\*Each project assignment requires drive submission AND a corresponding URL submission to Blackboard.
\*\*\*Grades and written feedback received via Blackboard.***

**1: Project Assignments \_ 300 Points**

Project **1**\_Design Scavenger Hunt **OPEN Activity; Group 2 person**

Project **2**\_Collaborative Space Mindmap Mobile   **\_OPEN Activity; Group 3 person**

Project **3**\_Origin Story; 2-page **WRITING + MAKER Activity; Individual**

Project **4**\_Chindōgu **MAKER Activity; Group 2 person**

Project **5**\_New Made Old; 5-page **WRITING + MAKER Activity; Individual**

**2: Quizzes \_ 100 Points**

**Q1**: ‘Century of Self’ Documentary; pt. 1

**Q2**: Reading Trivia

**Q3**: Design History Quiz, pt. 1

**Q4**: Design History Quiz, pt. 2

**3: Midterm:** “Project **6**” **\_ 200 Points**

 “Designer Mash Up + Collab” ; 8-page **\_WRITING + MAKER Activity; Group 2 person**

**4: FINAL PROJECT:** “Project 7” **\_ 300 Points**

Project **7a**\_Analysis + Definition **\_PROCESS Activity, Final Team Groups**

Project **7b**\_Ideation **PROCESS Activity, Final Team Groups**

Project **7c**\_Selection **PROCESS Activity, Final Team Groups**

Project **7d**\_Implementation & Building a Brand **\_PROCESS Activity, Final Team Groups**

Project **7e**\_Evaluation **PROCESS Activity, Final Team Groups**

Project **7**\_Final Presentation and Documentation **\_PROCESS Activity, Final Team Groups**

 **All final Project 7** submissions ***due 9am the morning of the Final Exam date***.

All final materials, including team and self -valuation 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***](http://classes.usc.edu/)

**5: CLASS PARTICIPATION \_ 100 Points**

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

**Recommended Readings and Resources**(some digital versions are available)

*The History, Theory and Practice of Product Design* by Bernhard Burdek, Birkhauser

*Designing Interactions,* Bill Moggridge, MIT Press

*A Primer of Visual Literacy* by Donis A. Dondis, 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=M66ZU2PCIcM>

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>

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 scientific misconduct, [policy.usc.edu/scientific-misconduct](http://policy.usc.edu/scientific-misconduct).

**Support Systems:**

*Student Health Counseling Services - (213) 740-7711 – 24/7 on call*

[engemannshc.usc.edu/counseling](https://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](http://www.suicidepreventionlifeline.org/)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention Services (RSVP)*

213-740-9355 (WELL

<https://studenthealth.usc.edu/sexual-assault/>

 Free and confidential therapy services, workshops, and training for situations related to gender-based harm.
Relationship and Sexual Violence Prevention and Services provides immediate therapy services for situations related to gender- and power-based harm (e.g., sexual assault, domestic violence, stalking). (wording from the site)

*Office of Equity and Diversity (OED) | Title IX - (213) 740-5086*

[equity.usc.edu](https://equity.usc.edu/), [titleix.usc.edu](http://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](https://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](http://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](https://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](https://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.