Course ACAD-324g
The Practice of Design: Ideation to Innovation
Units: (4 units/16 weeks)
Spring 2023 — Monday and Wednesday — 2 to 4:50 pm
January 9–May 3, 2023 (final deliverable due 5/3)

Location: IYH 213

Instructor: Lisa Krohn
Office Hours: By appointment
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 rubric; others are credit/no credit. All assignments will be shared ahead of time in class, and will be discussed to address outstanding questions. Blackboard will be implemented for notifications, group messaging, submission urls, and grading. Google Drive will house all relevant resources and be the repository for assignment work product.

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

Required Readings and Supplementary Materials
- Regular access to computer, color printer, and copier
- Notebook/Sketchbook 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 Readings:
digital copies are provided in the READ folder of the shared drive

- Recommended Maker Kit:
  - Available through dickblick.com at this link:
    https://www.dickblick.com/lists/blclx/j746hlpq永恒s/
    (Suggested for week 2 of course and beyond.)

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:

<table>
<thead>
<tr>
<th>Software</th>
<th>IYA Short-Term License at USC Bookstore</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adobe Creative Cloud</td>
<td>$70 2021-2022 annual license</td>
</tr>
<tr>
<td>Apple Logic Pro</td>
<td>$35 semester license</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>

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

**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 (or iPad) 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)

Week 1: Introduction & Design Vocabulary
Monday, January 9
   Course Overview and Introductions
   Lecture: The Gestalt Laws of Perception | What am I seeing?
            *Introduce Project 1_Design Scavenger Hunt
   Read:    Design vocabulary
            A Primer of Visual Literacy, Dondis
   Do:      Project 1_Design Scavenger Hunt OPEN Activity; Group 2 person

Wednesday, January 11
   Project 1_Design Scavenger Hunt DUE
   Discuss: A Primer of Visual Literacy, Dondis
   Lecture: *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

Week 2: Create and Consume
No class Monday, January 16- Happy Martin Luther King Day!

Wednesday, January 18
   Discuss: The History, Theory and Practice of Product Design, Bernhard Burdek
   Lecture: *Creative 101
            Renaissance and Industrial Revolution
            Breaking the Canon
   Read:    Granville T. Woods by Gerry Butler
            Excerpt #50 from Design Studies: A Reader by Clark and Brody (course text);
            “Manufacturing, Consumption and Design in Eighteenth Century England” by John Styles
   Do:      Project 2_Collaborative Space Mindmap Mobile MAKER Activity; Group 3-4 person

Week 3: Foundations of Process
Monday, January 23
   Project 2_Collaborative Space Mindmap Mobile DUE
   Discuss: Granville T. Woods by Gerry Butler
            Excerpt #50 from Design Studies: A Reader by Clark and Brody (course text);
            “Manufacturing, Consumption and Design in Eighteenth Century England” by John Styles
   Lecture: Color Theory
            Typography & Graphic Layout
            *Introduce Project 3_Origin Story
   Read:    Vocal Type Design by Tré Seals
            The Oscar-winning Filmmaker + Graphic Designer Satyajit Ray by Ritupriya Basu
   Do:      ‘Century of Self’ Documentary; pt. 1 WATCH > STUDY for QUIZ #1
            Project 3_Origin Story; 2-page WRITING + MAKER Activity; Individual
Wednesday, January 25

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

**Discuss:** Vocal Type Design by Tré Seals

*The Oscar-winning Filmmaker + Graphic Designer Satyajit Ray* by Ritupriya Basu

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

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

10 Types of Innovation: IDEOs Strategies *reference*

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

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

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**Week 4: Looking Back and Beyond**

**Monday, January 30**

**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

*Introduce Project 4_Chindōgu*

**Read:** Designing Interactions, Bill Moggridge

**Do:** Project 4_Chindōgu MAKER Activity; Group 3-4 person

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**Wednesday, February 1**

**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.

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**Week 5: Engage and Relate**

**Monday, February 6**

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

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

**Lecture:** Japanism, Art Nouveau, and Art Deco

Harlem Renaissance

**Read:** Excerpts from “The Constitution of The Product: Form, Function, Material, and Expression”, DiSalvo

*Marjorie Stewart Joyner* by Kate Kelly

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

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**Wednesday, February 8**

**Project 4_Chindōgu DUE**

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

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

**Do:** Project 5_5-page “New Inspired By Old” _WRITING + MAKER Activity; Individual.

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**Week 6: Order and Chaos**

**Monday, February 13**

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


*Marjorie Stewart Joyner* by Kate Kelly

**Lecture:** Experience Design

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

Excerpt from *Understanding Comics*, Scott McCloud
Wednesday, February 15

**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 Inspired By Old” _WRITING + MAKER Activity; Individual, cont.

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**Week 7: Materials and Form**

**No class Monday, February 20- Happy Presidents Day!**

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Wednesday, February 22

**Project 5_5-page “New Inspired By Old” DUE**  
"Introduce Project 6 Midterm Project: “Mash Up + Collab”

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 Inspired By Old” _WRITING + MAKER Activity; Individual, cont.

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**Week 8: Midway**

**Monday, February 27**

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*

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Wednesday, March 1

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

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

Lecture: Sustainability X Design  
Ethics X Design

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

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**Week 9: Acceptance + Analysis**

**Monday, March 6**

Discuss: *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  
*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: Mid-Century Modern  
Scandinavian Design

Do: Project 6 Midterm Project: “Mash Up + Collab” _WRITING + MAKER Activity; Group 2-person, cont.
Wednesday, March 8

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

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

**Lecture:** Emotional Intelligence

**Read:** Excerpt #65 from *Design Studies: A Reader* by Clark and Brody (course text);
“The Re-Education of Michael Graves” by John Hockenberry
“Race, Power, Money—the art of Jean-Michel Basquiat” by Olivia Laing

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**Week 10: Definition**
**Monday, March 20**

**Discuss:** Excerpt #65 from *Design Studies: A Reader* by Clark and Brody (course text);
“The Re-Education of Michael Graves” by John Hockenberry
“Race, Power, Money—the art of Jean-Michel Basquiat” by Olivia Laing

**Lecture:** 7 Stages of the Creative Problem Solving Process
Acceptance + Analysis
Interview Techniques
Data Science and Visualizing Data
Personas vs Proto-Personas
*Introduce Project 7, Topic Selections, and Team Assignments for Final Project*

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

**Do:** Project 7_a_Analysis PROCESS Activity, Final Team Groups
Project 7_a_Analysis PROCESS Activity, Final Team Groups

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**Wednesday, March 22**

**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 7_a_Analysis & Definition PROCESS Activity, Final Team Groups, cont.

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**Week 11: Ideation + Selection**
**Monday, March 27**

**Project 7_a_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:** TBA

**Do:** Project 7_b_Ideation PROCESS Activity, Final Team Groups

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**Wednesday, March 29**

**Discuss:** TBA reading

**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);
Week 12: Implementation
Monday, April 3
Project 7b_Ideation DUE
Discuss: Excerpt from Design is Storytelling by Ellen Lupton
Excerpt #44 from Design Studies: A Reader by Clark and Brody (course text);
“"The Difference of Female Design" by Hazel Clark
Lecture: 7 Stages of the Creative Problem Solving Process Selection
1-on-1 Team Check-ins
Read: From Inspiration to Implementation by Tina Seelig
Do: Project 7c_Selection PROCESS Activity, Final Team Groups

Wednesday, April 5
Discuss: From Inspiration to Implementation by Tina Seelig
Lecture: Makers Unite
7 Stages of the Creative Problem Solving Process Implementation
Proof of Concept
1-on-1 Team DYNAMICS Check-ins
Read: 3 Prototyping Exercises to Get Unstuck by IDEO
Do: Project 7c_Selection PROCESS Activity, Final Team Groups

Week 13: Development
Monday, April 10
Project 7c_Selection DUE
Discuss: 3 Prototyping Exercises to Get Unstuck by IDEO
Lecture: Mood Boards and Branding
Creating Assets
Showcasing DVF+ rational
Building a Business Model
Considering Marketing Engagement
Listen: Podcast: Purposeful Branding Makes A Passionate Life showcasing Nikita M. Pope
Do: Project 7d_Implementation and Building a Brand PROCESS Activity, Final Team Groups

Wednesday, April 12
Discuss: Podcast: Purposeful Branding Makes A Passionate Life showcasing Nikita M. Pope
Lecture: Y2K to the Noughties
2010 to Today
1-on-1 Team Check-ins
Do: Project 7d_Implementation and Building a Brand PROCESS Activity, Final Team Groups

Week 14: Evaluation
Monday, April 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
Project 7e_Evaluation PROCESS Activity, Final Team Groups

Wednesday, April 19
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
Week 15: Communicating the Idea

**Monday, April 24**
Project 7e_Evaluation DUE
Discuss: 1-on-1 Team Check-ins
Do: Project 7f_Final Presentation and Evaluation_PROCESS Activity, Final Team Groups

**Wednesday, April 26 (last day of class)**
Project 7f_Final Presentations DUE
Final review with guest critics
Do: Project 7f_Final Documentation and Evaluation_PROCESS Activity, Final Team Groups, cont.

**Final Project 7g Documentation is due Wednesday May 3 by 9:00am- no class meeting or final exam!**

**Project 7g_Final Documentation DUE**
Wednesday, May 3
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 a complete submission.*

**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 feedback received via Blackboard.

1: Project Assignments _ 300 Points

Project 1 Designs Scavenger Hunt Activity; Group 2-3-person
Project 2 Collaborative Space Mindmap Mobile 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 Content
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 7f_Final Presentation _PROCESS Activity, Final Team Groups
Project 7g_Documentation _PROCESS Activity, Final Team Groups

All final Project 7 submissions due 9am PST the morning of May 3rd.
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.

Grading Breakdown

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<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>(4) = 100</td>
<td>10%</td>
</tr>
<tr>
<td>Research and Practice Projects</td>
<td>(5) = 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>TOTAL</td>
<td>1000</td>
<td>100%</td>
</tr>
</tbody>
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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 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 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
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 the Google Drive folders.

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

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

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. Donvis, 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
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.


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-summary

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=M4A5xN9nNU

Abductive Thinking and Sensemaking: The Drivers of Design Synthesis. Jon Kolko
http://www.jonkolko.com/writingAbductiveThinking.php

Additional Internet Resources
Adobe TV tv.adobe.com
The Designers Accord designeraccord.org
John Maeda lawsofsimplicity.com
Lynda lynda.com, now LinkedIn Learning
TED Talks ted.com/talks – edited list supplied
Product Timeline rsub.com/typographic/timeline/
Wired Magazine wired.com

Statement on Academic Conduct and Support Systems
Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b]. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, [policy.usc.edu/scientific-misconduct].

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call [engemannshc.usc.edu/counseling]
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call [suicidepreventionlifeline.org]
Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) -213-740-9355 (WELL [https://studenthealth.usc.edu/sexual-assault/]
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.
Relationship and Sexual Violence Prevention and Services provides immediate therapy services for situations related to gender- and power-based harm (e.g., sexual assault, domestic violence, stalking). (wording from the site)

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086 [equity.usc.edu, titleix.usc.edu]
Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

USC Policy Reporting to Title IX (213) 740-5086 [https://policy.usc.edu/reporting-to-title-ix-student-misconduct/]
The university encourages individuals to report prohibited conduct to the Title IX Office. Individuals can report to the university Title IX Coordinator in the Office of Equity and Diversity.

Bias Assessment Response and Support - (213) 740-2421 [studentaffairs.usc.edu/bias-assessment-response-support]
Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776 [dsp.usc.edu]
Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710 [studentaffairs.usc.edu/ssa]
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101 [diversity.usc.edu]
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call [dps.usc.edu, emergency.usc.edu]
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call