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
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Contact Info: lkrohn@usc.edu

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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 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/blicku/j7464hlptqsrr/
>
> (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:

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
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
<u>Monday, January 9</u>

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

<u>Wednesday, January 11</u>
            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

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

<u>Wednesday, January 18</u>
Discuss: *The History, Theory and Practice of Product Design*, Bernhard Burdek
Lecture: *Creative 101*
            Renaissance and Industrial Revolution
            Breaking the Canon
Read: <u>Granville T. Woods</u> 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
<u>Monday, January 23</u>
Project 2_Collaborative Space Mindmap Mobile DUE
Discuss: <u>Granville T. Woods</u> 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

<u>Wednesday, January 25</u>
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.

Week 4: Looking Back and Beyond
<u>Monday, January 30</u>
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

<u>Wednesday, February 1</u>
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.

Week 5: Engage and Relate
<u>Monday, February 6</u>
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.

<u>Wednesday, February 8</u>
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.

Week 6: Order and Chaos
<u>Monday, February 13</u>
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 5_5-page "New Inspired By Old" _WRITING + MAKER Activity; Individual, cont.
               *Study Q2: Study Readings Trivia QUIZ

<u>Wednesday, February 15</u>
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.

Week 7: Materials and Form
No class Monday, February 20- Happy Presidents Day!

<u>Wednesday, February 22</u>
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 6 Midterm Project: "Mash Up + Collab" _WRITING + MAKER Activity; Group 2-person

Week 8: *Midway*
<u>Monday, February 27</u>
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

<u>Wednesday, March 1</u>
QUIZ #3: Design History Quiz, pt. 1
Read: Listen to <u>*The Future is Ethical*</u> - 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.

Week 9: Acceptance + Analysis
<u>Monday, March 6</u>
Discuss: <u>*The Future is Ethical*</u> - 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.

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

<u>Wednesday, March 8</u>
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

Week 10: Definition
<u>Monday, March 20</u>
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_Kick off + Topic brainstorm PROCESS Activity, Final Team Groups
            Project 7a_Analysis PROCESS Activity, Final Team Groups

<u>Wednesday, March 22</u>
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 7a_Analysis & Definition PROCESS Activity, Final Team Groups, cont.

Week 11: Ideation + Selection
<u>Monday, March 27</u>
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: TBA
Do: Project 7b_Ideation PROCESS Activity, Final Team Groups

<u>Wednesday, March 29</u>
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);

"The Difference of Female Design" by Hazel Clark
Do: Project 7b_Ideation PROCESS Activity, Final Team Groups

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

                  *Course Evaluation
Do: Project 7e_Evaluation _PROCESS Activity, Final Team Groups

Week 15: Communicating the Idea

<u>Monday, April 24</u>
Project 7e_Evaluation DUE

Discuss: *1-on-1 Team Check-ins*
Do: Project 7f_Final Presentation and Evaluation _PROCESS Activity, Final Team Groups

<u>Wednesday, April 26 (last day of class)</u>
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
<u>Wednesday, May 3</u>
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**_Design 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 -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***

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

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 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, <u>in advance</u> 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. 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. 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

[dps.usc.edu](dps.usc.edu)
Non-emergency assistance or information.