

USC Iovine and Young Academy

*Arts, Technology and the Business
of Innovation*

ACAD 281:

Designing for Live Experiences

Units: 4

Spring 2024 – Tuesday and Thursday – 9:00 am-11:50 am

Location: IYH 212/213

Instructor: Davina Wolter

Office: IYH Faculty Suite & via Zoom appointment

Office Hours: By appointment; (standing hours posted weekly via course Slack channel)

Contact Info: dwolter@usc.edu ; (preferred contact via Slack DM)

IT Help: <https://uscedu.sharepoint.com/sites/IYASStudent/SitePages/IT-Resources.aspx>

Hours of Service: 8:30 a.m. – 6:30 p.m.

Contact Info: iyahelp@usc.edu

Course Description

“No experience is too small to be excellent.”

– Matt Conover, Disney Executive

Designing for Live Experiences provides students insights into the world of physical experiential design. The course is designed to push students to invent environmental experiences that are entertaining, engaging, informative, artistic, sustainable, revenue generating and/or potentially philanthropically based.

Through the study of case studies, students will begin to develop their own understanding of creating innovative and awe-inspiring installations that are based in user-centered design. Our goal is to create content rich experiences that are not only enjoyable but informative. Case studies and project areas may include: airports, exhibitions, retail, health care, theme parks, and service design.

The course includes lectures, workshops, readings, discussions, class activities, and collaborative and independent projects; students will acquire applicable skills for creating innovative immersive experiences and events. Students must combine, and/or build upon their knowledge and skill in the many design disciplines to create transformative experiences that shift user’s perspectives. To create a comprehensive solution, we must establish relevance for a topic and inspire users from concept to prototyping, to presentation. We will use creative process to secure our understanding of these techniques and to ensure we have addressed each stage of problem solving necessary for a robust, and inclusive solution.

Covering a range of mediums related to physical experience design, the course has a special emphasis on learning styles and installation detailing; such as infrastructure, new and existing build and furniture solutions, lighting, media, and graphics applications. All of these mediums combine to create experiential and visual hierarchy. We will look at examples of multidisciplinary collaborations in physical space, and work through projects designed to explore and build your own solutions.

Learning Objectives and Outcomes

1. Understand and explain how to create unique, content driven experiences
2. Know and apply design-based problem-solving methodologies
3. Be confident realizing immersive environments and solutions
4. Learn the dynamics of social interactions created by immersive environments

Prerequisite(s): None

Co-Requisite(s): None

Concurrent Enrollment: None

Recommended Preparation: Install Sketch up, Rhino, Solidworks, CAD, Vectorworks or similar to visualize solutions for the course. Software selection is up to each student. We will also encourage hand-drawn visual assets and studies as we work. We will strive to create plans and elevations and/or renderings for each project. Maker space training.

Course Notes

The course will cover a range of deliverable types. Each is graded according to the supplied assignment rubric, when the project scope is shared. All assignments will be discussed in class prior to address outstanding questions and posted for reference.

Students are responsible for all readings, lectures, and assignments, including: homework, in-class work and participation, discussion and presentations. Designing for Live Experiences is a collaborative lecture, discussion, and making class. Students must engage in constructive critique sessions to provide feedback to their peers.

Technological Proficiency and Hardware/Software Required

- Laptop computer with authorized installations of the following software:
 - Adobe Creative Suite (Photoshop, Illustrator, InDesign)
 - 2D or 3D application, of your choosing, to visualize your solutions. Must be able to both render and create preliminary technical drawings of solutions
 - Installation and use of Sketch-Up; free online platform provided or available for purchase as desktop version. Links provided in course on-boarding materials.

HOW TO PURCHASE SOFTWARE AT THE DISCOUNTED ACADEMY RATE

The following software are available for purchase online at the Iovine and Young Academy discounted rate:

Software	IYA Short-Term License at USC Bookstore
Adobe Creative Cloud	\$70 2023–2024 annual license (active through July 2023)
Apple Logic Pro	\$35 semester licenses
SolidWorks	\$35 semester license
Apple Final Cut Pro	\$35 semester license

To purchase:

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

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

Required Readings and Supplementary Materials

- Regular access to computer, color printer, and copier
- Notebook/Sketchbook
- Project materials to be purchased at the Student’s selection on a per project basis.
- Portable storage device or digital storage device, or cloud-based storage required. It is the student’s responsibility to BACK EVERYTHING UP, losing work is not an acceptable excuse for missing work. It cannot be emphasized enough that you should have a reliable backup arrangement.
- Required Textbook(s):
 - *both may be found at the USC Bookstore, Amazon, or similar. Used available.*
 - Please purchase in advance of course start.*
 - *Design is Storytelling* by Ellen Lupton
 - *The Senses: Design beyond Vision* by Ellen Lupton and Andrea Lipps

Participation

Participation grades are determined by a student's interaction with both the course material as lecture content, and practice activities and projects. Students will also be evaluated on their ability to create and sustain provocative, insightful, and relevant discussion of the course material with their peers and the instructor. If a student is absent, there is no opportunity to be evaluated on participation for that day's work.

Grading Breakdown

Assignment	Points	% of Grade
Participation	100	10%
Projects	250	25%
Midterm	250	25%
Final Presentation and Deliverables	400	40%
TOTAL	1000	100%

Grading Scale

Grades will be determined using the following scale:

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

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

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

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

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

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

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

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

F: (0-59%)

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

Assignment Rubrics

Student work will be assessed based on the following criteria:

- Level of execution on assignments.
- Degree of complexity of the assignment goal.
- Innovative application of tools and concepts.
- Knowledgeable integration of relevant course material used to create design solution.
- Thorough display of student's strategy in creating and executing their solutions.

A guiding rubric will be provided for each project in course lecture materials at the start of each assignment. Students are encouraged to seek clarification and check in regarding their solutions prior to deadlines.

Assignment Submission Policy

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

- 24 hours after deadline is a 10% deduction
- 24-48 hours after the deadline is a 20% deduction
- 48 hours to 3 days late is a 50% deduction.
- Submissions more than 3 days late will receive NO CREDIT, unless approved in advance by the instructor.

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

Correcting a Grading Error or Disputing a Grade

If you don't inform the instructor of missing or incorrect grades within two weeks of those grades being posted, the grades will be assumed correct. Do not wait until the semester's end to check or appeal any grades. If you feel a grade merits re-evaluation, you are encouraged, within one week of the instructor providing a grade and initial feedback, to send the instructor a memo in which you request reconsideration. The memo should include a thoughtful and professional explanation of your concerns. Be aware that the re-evaluation process can result in three types of grade adjustments: positive, none, or negative. (Note: Complaints on the date of a graded assignment's return to you will not be addressed; it is essential to wait one full day prior to raising a concern.)

Grading Timeline

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

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

Course Hours

This 4-unit course requires 3000 minutes of instructional time per semester, which equals 340 minutes of instructional time each week. In addition, it is expected that students will work, on average, an additional 720 minutes per week outside of class — on readings/viewings, homework assignments, field experiences, and individual or team projects.

Course Attendance Policy

The Academy maintains rigorous academic standards for its students and **on-time attendance** at all class meetings is expected. Each student will be allowed two excused absences over the course of the semester for which no explanation is required. Students are admonished to not waste excused absences on non-critical issues, and to use them carefully for illness or other issues that may arise unexpectedly. Except in the case of prolonged illness or other serious issue (see below), no additional absences will be excused. Each unexcused absence will result in the lowering of the final grade by $\frac{1}{2}$ of a grade (e.g., an A will be lowered to A-, and A- will be lowered to a B+, etc.). In addition, being tardy to class will count as one-third of an absence. Three tardies will equal a full course absence.

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

Attendance will be taken at the beginning of each class. It is your responsibility to ensure your attendance is recorded at the start of each class.

If you are sick, please notify the instructor in advance of the class.

In the event of online classes, you are required to submit a chat text entry (or similar) to record your attendance in class.

If you are more than 15 mins late for a class—without prior permission from the instructor—it will be counted as an absence.

Students remain responsible for any missed work from excused or unexcused absences. Immediately following an absence, students should contact the instructor to obtain missed assignments or lecture notes and to confirm new deadlines or due dates. Extensions or other accommodations are at the discretion of the instructor.

Automatically excused absences normally may not be used for quiz, exam or presentation days. Using an excused absence for a quiz, exam or presentation, such as in the case of sudden illness or other emergency, is at the discretion of the instructor.

In the case of prolonged illness, family emergencies, or other unforeseen serious issues, the student should contact the instructor to arrange for accommodation. Accommodation may also be made for essential professional or career-related events or opportunities. Additionally, students who need accommodations for religious observations should provide advanced notice to instructors and student athletes should provide Travel Request Letters. All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

Unless students provide an accommodation letter from USC's Office of Student Accessibility Services (OSAS) or a letter from IYA Student Services detailing visa or travel restrictions, attendance, and active participation is expected in the classroom. Any student with such accommodations should submit their accommodation document to the instructor as soon as possible to discuss appropriate accommodations.

Students who are experiencing illness should not attend class. Please inform the instructor in advance of any class sessions that you cannot attend for medical reasons. All lectures will be recorded and available through Blackboard.

Iovine and Young Hall Cleanout

The Academy is unable to store student projects and materials beyond the end of the semester. Students must remove all projects and personal materials from the Creators Studio, lockers/locker room, and other

classrooms by the end of each semester. **All projects and materials left in Iovine and Young Hall will be discarded the day after final exams end. No exceptions.**

Classroom Norms

Course and classroom agreements will be shared and collaborated on at the first course meeting.

Zoom Etiquette

Should the course need to move to zoom, cameras on should remain on during classroom discussions and collaborative work. Please treat these online interactions with the same courtesy as considered for in-classroom attendance and engagement.

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

USC Learning Experience Evaluations

All students enrolled in the course are asked to complete the summary evaluation of the course. Feedback is welcomed and encouraged.

Course Schedule

Deliverables Outline

(subject to change as needed)

*** Project grading criteria are shared for each assignment, and distributed as rubrics. We will go over deliverable rubric 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 _ 250 Points

Project 1 _ The Traveler _ P1 Individual _ 100 Points

Project 2 _ The Helper _ P2 Team Groups _ 150 Points

2: Midterm: “Entertain & Educate” _ 250 Points

Project 3 _ The Entertainer AND The Educator _ P3 Team Groups _ 250 Points

3: FINAL PROJECT: “Project 4” _ 400 Points

The Innovator _ P4 Team Groups

Project 4a _ Research Report _ Presentation
_ **Written Activity, P4 Team Groups** _ 50 Points

Project 4b _ Definition to Ideation and Selection
_ **Process Activity, P4 Team Groups** _ 50 Points

Project 4c _ Interpretive Plan, Business Plan, and Branding
_ **Process Activity, P4 Team Groups** _ 75 Points

Project 4d _ Implementation, Evaluation, and Iteration
_ **Process Activity, P4 Team Groups** _ 75 Points

Project 4e _ Final Documentation, Presentation and Team Evaluations
_ **Process Activity, P4 Team Groups** _ 150 Points

All final Project 4 submissions due 9am the morning of the Final Exam date. All final materials, including team and self-evaluation updates due to the DLX drive within 24 HRS of final presentation/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.

DLX_DESIGNING FOR LIVE EXPERIENCE:

Weekly Schedule

(subject to change as needed)

1: Orientation

Tuesday, January 9

Course Overview and Introductions
Lecture: PHYGITAL EXPERIENCE
Workshop: What is Sensory Design?
Read: *The Senses*; Sensory Design pgs. 1–35
Do: Project 1 _The Traveler _Introduction _IND

Thursday, January 11

Lecture: HOME + TRAVEL
AUDIENCE + EXPERIENCE
Read: *The Senses*; Touch, Smell and Flavor pgs. 36–71
Do: Project 1 _The Traveler _Work Time _IND, cont.

2: Drawing on Memory

Tuesday, January 16

**Guest Lecture - TBD*

Lecture: SKETCH UP
Do: Project 1 _The Traveler _Work Time _IND, cont.

Thursday, January 18

Lecture: SITE + CIRCULATION
Workshop: Creature Comforts
Read: *The Senses*; Sensory Environments pgs. 123–147
Do: Project 1 _The Traveler _Work Time _IND, cont.

3: Service Space

Tuesday, January 23

Project 1 _The Traveler _DUE
Read: *Design is Storytelling*; Act1:1 pgs. 1–39
Do: Project 2 _The Helper _Introduction _GRP

Thursday, January 25

Lecture: HEALTH + EDUCATION
FACILITATION + SEQUENCING
Read: *Design is Storytelling*; Act1:2 pgs. 40–55
Do: Project 2 _The Helper _Work Time _GRP

4: Learning Modes

Tuesday, January 30

Lecture: LEARNING STYLES
Workshop: Planning for Learning Modes
Read: *Design is Storytelling*; Act2:1 pgs. 56–81
Do: Project 2 _The Helper _Work time _GRP

Thursday, February 1

Field Trip - TBD

Read: *The Senses*; Sentscapes pgs. 109–121, and Visualizing Sound pgs. 205–217
Do: Project 2 _The Helper _Work time _GRP

5: Space and Information

Tuesday, February 6

**Guest Lecture - TBD*

Lecture: KNOWLEDGE THROUGH PLAY
Read: *Design is Storytelling*; Act2:2 pgs. 82–111
Do: Project 2 _The Helper _Work time _GRP

Thursday, February 8

Project 2 _The Helper _DUE

Do: Project 3 _The Entertainer AND The Educator _Introduction _GRP

6: All Surfaces

Tuesday, February 13

Team Check Ins for P3

Lecture: IMMERSION + INTERACTIVITY
Read: *Design is Storytelling*; Act3:1 pgs. 112–139
Do: Project 3 _The Entertainer AND The Educator _Work time _GRP

Thursday, February 15

Lecture: INTERPRETIVE + SPATIAL PLANNING
Do: Project 3 _The Entertainer AND The Educator _Work time _GRP

7: Storytelling

Tuesday, February 20

Lecture: CONTENT DEVELOPMENT + GRAPHIC SYSTEMS
CONTENT ACROSS MEDIUMS: MEDIA IN SPACE
Read: *Design is Storytelling*; Act3:2 pgs. 142–158
Do: Project 3 _The Entertainer AND The Educator _Work time _GRP

Thursday, February 22

Watch Documentary: Meow Wolf

Do: Project 3 _The Entertainer AND The Educator _Work time _GRP

8: Midway – Acoustics and Media

Tuesday, February 27

Lecture: SOUND + VIBRATION

Do: Project 3 _The Entertainer AND The Educator _Work time _GRP

Thursday, February 29

Field Trip - TBD

Do: Project 3 _The Entertainer AND The Educator _Work time _GRP

9: An Invitation

Tuesday, March 5

Project 3 _The Entertainer AND The Educator _DUE

Do: Project 4 _The Innovator _Introduction _GRP

Thursday, March 7

Lecture: TAKE AWAYS

Workshop: How do we create culturally sensitive design solutions?

Do: Project 4a _The Innovator: Research Report _Introduction _GRP

**March 10-17: USC Spring Break*

10: Playing with Light

Tuesday, March 19

Share team topic selections for P4

Lecture: LIGHT + SHADOW

Watch Abstract: Es Devlin

Do: Project 4a _The Innovator: Research Report _Work time _GRP

Thursday, March 21

Team Check Ins for P4

Read: *The Senses; Designing with Light* pgs. 88-93

Do: Project 4a _The Innovator: Research Report _Work time _GRP

11: Make it Work

Tuesday, March 26

Project 4a _The Innovator: Research Report _DUE

Lecture: LIMITED BY LOCATION

Do: Project 4b _The Innovator: Definition to Ideation _Introduction _GRP

Thursday, March 28

Lecture: MULTIPURPOSE

Do: Project 4b _The Innovator: Definition to Ideation _Work Time_GRP

12: Devil in the Details

Tuesday, April 2

Team Check Ins for P4

Lecture: SKINNING + MATERIALS for INTERACTION

Read: *The Senses*, pgs. 73-87, Sensory Materials

Do: Project 4b _The Innovator: Definition to Ideation _Work Time_GRP

Thursday, April 4

Project 4b _The Innovator: Definition to Selection _DUE

Lecture: BRANDED ENVIRONMENTS

Do: Project 4c _The Innovator: Branding _Introduction _GRP

13: Branded Environments

Tuesday, April 9

Workshop: Creating solutions with relevance and Building for Flexibility > Disrupting the Norm

Do: Project 4c _The Innovator: Branding _Work Time _GRP

Thursday, April 11

**Guest Lecture - TBD*

Do: Project 4c _The Innovator: Selection, Business Plan, and Branding _Work time _GRP

14: Fabrication

Tuesday, April 16

Project 4c _The Innovator: Branding _DUE

Lecture: BUILDING FOR USE

Workshop: Budgeting and Value Engineering

Do: Project 4d _The Innovator: Implementation, Evaluation, and Iteration _Introduction _GRP

Thursday, April 18

Team Check Ins for P4

Do: Project 4d _The Innovator: Implementation, Evaluation, and Iteration _Work time _GRP

15: Soft Opening

Tuesday, April 23

Project 4d _The Innovator: Implementation, Evaluation, and Iteration _DUE

Do: Project 4 _The Innovator _Introduction + Final work time _GRP

Thursday, April 25

Team Check Ins for P4 Dry Runs and Assets

Workshop: Continued Use and Maintenance

Do: Project 4 _The Innovator _Final work time _GRP

16: Final Group Presentations

Final Presentations and Gallery

Do: **Project 4 _The Innovator _DUE**

All final P4 submissions are due the morning of the final exam.

All final work and documentation materials, including team and self-evaluations, are due to the drive *within 24 hours* of final presentation/exam time.

Final Exam Time & Date: Tuesday, May 7, 8-10 am per [USC Schedule](#)

Recommended Readings and Resources

(some digital versions are available)

The History, Theory and Practice of Product Design by Bernhard Burdek, Birkhauser
Designing Interactions, Bill Moggridge, MIT Press
A Primer of Visual Literacy by Donis A. Donis, MIT Press
Design in Context by Penny Sparke, Chartwell Books, Inc.
Design History: Understanding Theory and Method by Kjetil Fallan, Berg Publishers
The Geometry of Design by Kimberly Elam, Princeton Architectural Press
The Art of Innovation: Lessons in Creativity by Tom Kelley, by Crown Business
The Power of Limits: Proportional Harmonies in Nature, Art & Architecture by Gyorgy Doczi, Shambhala Boulder & London
Bauhaus by Frank Whitford, Thames & Hudson
Industrial Design, John Heskett, Thames & Hudson
Principles of two-Dimensional Design and three-Dimensional Design by Wucius Wong, Van Nostrand Reinhold
Art Deco Complete: The Definitive Guide to the Decorative Arts of the 1920s and 1930s, by Alastair Duncan, Harry N. Abrams
Human-Centered Design Toolkit: An Open-Source Toolkit to Inspire New Solutions in the Developing World by IDEO, IDEO Press
Graphic Design Theory: Readings from the Field edited by Helen Armstrong, foreword by Ellen Lupton
Design Paradigms: A Sourcebook for Creative Visualization by Warren K. Wake, John Wiley & Sons, Inc.
HCD Toolkit by IDEO: <https://www.ideo.com/post/design-kit>
Stanford d.School Bootcamp: <https://dschool.stanford.edu/>
HABI Education Labs Framework: <http://habieducationlab.org/design/>
Design Thinking Handbook: <https://www.designbetter.co/design-thinking/why-we-need-design-thinking>
IDEO Shopping Cart Project. <https://www.youtube.com/watch?v=M66ZU2PClCm>
Innovation Management articles: <http://www.innovationmanagement.se/latest-articles/>
Jeremy Alexis: What is Problem Framing in Design? <https://vimeo.com/6180364>
<https://vimeo.com/groups/iitdesigncommunity/videos/21770257>
What fuels great design (and why most startups don't do it), <https://library.gv.com/what-fuels-great-design-and-why-most-startups-don-t-do-it-a8dd2c4f5cb4>
Getting People to Talk: An Ethnography & Interviewing Primer: <https://vimeo.com/1269848>
Going Deeper, Seeing Further: Enhancing ethnographic interpretations. http://5a5f89b8e10a225a44ac-ccbcd124c38c4f7a3066210c073e7d55.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>

Statement on Academic Conduct and Support Systems

Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Please ask me if you are unsure about what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Collaboration - In this class, you are expected to submit work that demonstrates your individual mastery of the course concepts while working in groups and independently.

Policy for the use of AI Generators

In this course, I encourage you to use artificial intelligence (AI)-powered programs to help you with assignments that indicate the permitted use of AI. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. Please review the instructions in each assignment for more details on how and when to use AI Generators for your submissions.

Students must cite or credit AI-generated material when shared as part of a deliverable. ([USC Libraries AI Generators Citation Guidance](#))

Students will be held accountable for AI's tendency toward [hallucination](#) (i.e., deceptive data) and for the use of iconography and cultural context when generating visual assets.

Consider how you, as student, can use and explore AI as an effective learning tool, rather than a content creator for course assignments, both visual and written material.

AI Generators should not be the authors of your final research papers and visual assets in this course. They may be used in support of developing your content. Be clear about the use of these tools as you draft and document your process materials.

Students and Disability Accommodations:

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

Support Systems:

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

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101

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

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) 442-1200 – 24/7 on call

Non-emergency assistance or information.

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

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.