USC Iovine and Young Academy

Arts, Technology and the Business of Innovation

ACAD 324:

The Practice of Design: Ideation to Innovation

Units: 4
Spring 2024
Monday and Wednesday – 2:00 pm-4:50 pm
Location: IYH 212/213

Instructor: Yihyun Lim
Office: Online
Office Hours: By appointment
Contact Info: yihyun@usc.edu

IT Help: https://uscedu.sharepoint.com/sites/IYAStudent/SitePages/IT-Resources.aspx
Hours of Service: 8:30 a.m. – 6:30 p.m.
Contact Info: iyahelp@usc.edu

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 innovation and an introduction to human-centered design and design strategy.

Learning Objectives and Outcomes

By the end of the semester, students will be able to:
• Understand and explain design process
• Know and apply design-based problem-solving methodologies
• Understand the collaborative design process for the development of products and user experiences
• Research and analyze the history, theory, and practice of relevant case studies, and design periods
• Develop deeper insights into user, consumer or stakeholder needs
• Realize the value of the collaborative teamwork as a tool for innovation
• Be comfortable with rapid prototyping

Prerequisite(s): None
Co-Requisite(s): None
Concurrent Enrollment: None
Recommended Preparation: None

Course Notes

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

Students are responsible for all readings, and assignments; to include: homework, in-class work, lectures, discussion, presentations, and participation. This course is a lecture, discussion, and making class. While planning work, research and analysis will be required.

Technological Proficiency and Hardware/Software Required

Students must provide their own 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
- Figma account (https://www.figma.com/)

USC Technology Support Links
- Zoom information for students
- Blackboard help for students
- Software available to USC Campus

HOW TO PURCHASE SOFTWARE AT THE DISCOUNTED ACADEMY RATE

For classes that require them, the following software are available for purchase.

Software	IYA Short-Term License at USC Bookstore
Adobe Creative Cloud	$70 2023–2024 annual license (active through July 2024)

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, and process material to outline your work.

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 / Reading Discussions	100	10%
Quizzes	100	10%
Research and Practice Projects	300	30%
Midterm Paper	200	20%
Final Presentation and Deliverables	300	30%
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, <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.

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.

Class 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 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. <u>It is your responsibility</u> to ensure your attendance is recorded at the start of each class.

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

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

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

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

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

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-class room 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 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 (300 points total)
   Project **1**_Origin Story; 5-page _**WRITING + MAKER Activity; Individual**
   Project **2**_Good & Bad _**Activity; Group**
   Project **3**_Chindōgu _ **WRITING + MAKER Activity; Group**

2: Quizzes (100 Points total)
   Q1: 'Century of Self' Documentary
   Q2: Design Methodology in Action
   Q3: Design History

3: Midterm: "Project **4_Mash Up**" (200 Points)
   Mash Up; 10-page _**WRITING + MAKER Activity; Group**

4: FINAL PROJECT: "Project **5**" (300 Points total)
   Project **5a**_Analysis + Definition _**PROCESS Activity, Final Team Groups**
   Project **5b**_Ideation + Selection _**PROCESS Activity, Final Team Groups**
   Project **5c**_ Implementation & Building a Brand _**PROCESS Activity, Final Team Groups**
   Project **5d**_Evaluation _**PROCESS Activity, Final Team Groups**
   Project **5e**_Final Presentation and Documentation _**PROCESS Activity, Final Team Groups**
       All final Project submissions *due 10am the morning of the Final Exam date*.
       All final materials, including team and self-evaluations, 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. For each reading assignment, share a short write-up of your key takeaways to the class Slack channel prior to class.

You are encouraged to share relevant examples of product design history and design methodology, drawing from your everyday life and lived experiences. Slack is where we will share interesting examples, news, and inspirations!

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

Reading materials will be available as PDFs in the shared course Google Drive.

Week 1	<u>Mon, Jan 8</u> **Lecture: Introduction & Overview** • Course Overview and Introductions • What is a Constructive Critique • What is Creativity **Activity: Design your future self** *Introduce Project 1_Origin Story* _____ For next session, • • Do: Continue working on Project 1_Origin Story	<u>Wed, Jan 10</u> **Creator Studio Training** Please use the class time to complete the Creator Studio training (takes about 2~ hours)
Week 2	<u>Monday, January 15</u> *NO CLASS – MLK Day*	<u>Wed, Jan17</u> **Design History Lecture:** • Ancient Beginnings of Product Design • Renaissance and Industrial Revolution **Activity:** Defining Creativity **Studio:** Continue working on Project 1 _____ *For next session,* • READ: Excerpts from '*Design vocabulary - A Primer of Visual Literacy'*, Dondis
Week 3	<u>Mon, Jan 22</u> **DUE: Project 1_Origin Story** **Present:** Design Salon (present project 1), and feedback **Design Theory Lecture: Design Terminology** • *Gestalt Laws of Perception, Defining Design* **Discuss:** Excerpt from *Design Vocabulary* **Studio:***Introduce Project 2_Good & Bad* _____ For next Session • Read: Read: Excerpts from *The History, Theory and Practice of Product Design,* Bernhard Burdek	<u>Wed, Jan 24</u> **Design History Lecture:** Looking Back and Beyond • Shaker • Arts & Crafts **Discuss:** Excerpts from *The History, Theory, and Practice of Product Design.* **Studio:** Continue working on *Project 2_Good & Bad* _____ For next Session • Read: Filmmaker + Designer, *Satyajit Ray* by Ritupriya Basu • Watch:'Century of Self' Documentary; pt. 1 (Quiz 1 material will be from this)

Week 4	Mon, Jan 29	Wed, Jan 31
	QUIZ #1: 'Century of Self' Documentary; pt. 1	**DUE: Project 2_Good & Bad DUE** **Present:** Design Salon (present project 2), and feedback
	Design Theory Lecture: Design Terminology • Decoding Visual Design **Activity:** Communicating Design	**Design Theory Lecture:** • The Evolution of Design Theory and Methodology Pt.1 • Want + Need / Bias Theory
	Studio: Continue working on *Project 2_Good & Bad* _____	_____
	For next Session, • Do: Project 2_Good & Bad	For next Session, • Read: Excerpt from *The Design of Everyday Things*, Don Norman • Read: Excerpts from *Design for the Real World, Victor Papneck*
Week 5	Mon, Feb 5	Wed, Feb 7
	Design Theory Lecture: • The Evolution of Design Theory and Methodology Pt.2	**Design History Lecture:** • Japanism • Art Nouveau • Art Deco
	Discuss: Discuss readings from Don Norman and Victor Papneck's books	**Activity:** Fashion Passion
	Studio: *Introduce Project 3_ Chindōgu* _____	**Studio:** Continue working on *Project 3_ Chindōgu* _____
	For next Session, • Prepare for Quiz 2 on Design Methodology • (Optional) Read: 10 Types of Innovation: IDEO Strategies • (Optional) Read: Human-Centered Design Toolkit, IDEO	For next Session, • Read: Excerpts from *The Medium is The Messenger,* McLuhan • Read: Excerpts from *The Constitution of The Product*, DiSalvo

Week 6	Mon, Feb 12	Wed, Feb 14
	QUIZ #2: Design Methodology - Short essay due	**Project 3_Chindōgu DUE**
		Present: Design Salon - present Project 3 for constructive feedback
	Design History Lecture:	
	• Harlem Renaissance	**Design Theory Lecture:**
	• Going Beyond the Norm: Surrealism and Inspiration	• Building Blocks of Experience Design
	• Materials of Past, Present, and Future	**Activity:** Discuss readings
	Activity: Discuss readings	**Studio:** *Introduce Project 4 Midterm and Topic Selections*
	_____	_____
	For next session,	For next session,
	• Read: Excerpts from *The Art of Relevance*, Nina Simon	• Read: *How Bauhaus Redefined What Design Could Do for Society,* Nikil Saval
	• Read: Excerpt from *Understanding Comics*, Scott McCloud	
Week 7	Monday, February 19	Wed, Feb 21
	NO CLASS – President's Day	**Design History Lecture:** Materials and Form
		• Dada
		• Bauhaus
		Activity: Discuss readings
		Studio: Continue working on Project 4
		_____
		For next session,
		• Read: *Excerpt #71, The Eames Lounge,* Carpenter
		• Watch: *Helvetica* trailer, Hustwit
		• Watch: *Helvetica*, HypeBeast
Week 8	Mon, Feb 26	Wed, Feb 28
	Design History Lecture: Materials and Form (cont.)	**Design Theory Lecture:**
	• 40s and 50s	• Sustainability + Ethics in Design
	• Mid-Century Modern	• Emotional Intelligence
	• Around the World, pt. 2	
		Activity: Discuss readings and podcast
	Activity: Discuss readings	**Studio:** Continue working on Project 4
	Studio: Continue working on Project 4	
	_____	_____
	For next session,	For next session,
	• Listen: *The Future is Ethical* Podcast, Titan Harris, Center for Humane Technology	• Read: Excerpt from *The Universal Traveler*, Koberg and Bagnall
	• Read: Excerpt from *Emotional Intelligence 2.0*, Bradberry and Greaves	

Week 9	Mon, Mar 4	Wed, Mar 6
	Design History Lecture: • Counterculture + Scandinavian Design **Activity:** Discuss readings **Studio:** Continue working on Project 4	**Project 4 Midterm Project: "Mash Up" DUE** **Present:** Design Salon (present project 4), and feedback **Studio:** *Introduce Project 5, Topic Selections + Brainstorm and Team Assignments for Final Project*
	Mar11-15 *NO CLASS - Spring Break*	
Week 10	Mon, Mar 18 **Design Theory Lecture:** • 7 Stages of the Creative Problem-Solving Process_Acceptance + Analysis • User research methods and processes **Activity: Final Project Topic share-out** **Studio:** • *1-on-1 Team Check-ins* • Continue working on Project 5a_Analysis & Definition _____ For next session, • Read: *Design Research: From Interview to Insight; parts 1&2,* Matt Cooper-Wright.	Wed, Mar 20 **Design History Lecture:** • 20th Century Rebellion: Brutalism to Disco • Memphis and the 80s **Activity:** Discuss readings **Design Theory Lecture:** • 7 Stages of the Creative Problem-Solving Process_ Definition **Studio:** Continue working on Project 5a_Analysis & Definition
Week 11	Mon, Mar 25 **Project 5a_Analysis and Definition DUE** **Design Theory Lecture:** • Creating the Experience • 7 Stages of the Creative Problem-Solving Process_Ideation **Studio:** Continue working on Project 5b_Ideation & Selection	Wed, Mar 27 **Design History Lecture:** • 90s Minimalism **Design Theory Lecture:** • Market Research • 7 Stages of the Creative Problem-Solving Process_Selection **Studio:** • *1-on-1 Team Check-ins* • Continue working on Project 5b_Ideation & Selection _____ For next session, • Read: *Design is Storytelling*, Lupton

Week 12	Mon, April 1 **Project 5b_Ideation & Selection DUE** **Design Theory Lecture: The Circle of Implementation** • 7 Stages of the Creative Problem-Solving Process_Implementation • Makers Unite • Proof of Concept **Studio:** • *1-on-1 Team DYNAMICS Check-ins* • Continue working on Project 5c_Implementation and Building a Brand _____ For next session, • Do:Read: *From Inspiration to Implementation*, Tina Seelig	Wed, April 3 **Design Theory Lecture: The Circle of Implementation (cont.)** • Building a Brand • Showcasing DVF+ rational • Building a Business Model • Considering Marketing Engagement **Activity:** Discuss reading **Studio:** • Continue working on Project 5c_Implementation and Building a Brand _____ For next session, • Listen: Podcast - Purposeful Branding Makes a Passionate Life, showcasing Nikita M. Pope.
Week 13	Mon, April 8 **Project 5c_Implementation and Building a Brand DUE** **Design Theory Lecture:** • 7 Stages of the Creative Problem-Solving Process Evaluation **Activity:** Discuss podcast **Studio:** Continue working on Project 5d_Evaluation _____ For next session, • Read: *Process and Implementation Evaluations,* Rogers &Woolcock	Wed, April 10 **Design History Lecture:** • Y2K to the Noughties • 2010 to Today **Activity:** • Discuss reading • Create Group Assessment rubric and self-evaluation model **Studio:** • *1-on-1 Team Check-ins* • Continue working on Project 5d_Evaluation _____ For next session, • *Study* **QUIZ 3: Design History**
Week 14	Mon, April 15 Lecture: *Guest Lecture - TBD*	Wed, April 17 Lecture: *Guest Lecture - TBD* **QUIZ #3: Design History (Due - Take home Quiz)**

Week 15	Mon, April 22	Wed, April 24
	Project 5d_Evaluation DUE	**Design Strategy Lecture:** • Pitch Perfect - Presentation Techniques
	Design Theory Lecture: • User Experience - The Laws	
		Studio: • *1-on-1 Team Check-ins* • *Course Evaluation • Continue working on Project 5e_Final Presentation, Documentation and Evaluation
	Studio: • *1-on-1 Team Check-ins* • Continue working on Project 5e_Final Presentation, Documentation and Evaluation	

	Final Presentation (Final Exam Timeslot)
	Monday, May 6, 2-4pm
	Revised Final Documentation and Group/Team/Self Evaluations Due
	
	        Project 5e_Final Presentation DUE
	Do: All Deliverables and Documentation completed, and Group/Team/Self Evaluations Due
	
	      All submissions **due 10 am on the Final Class date.**
	      All final materials, including team and self-evaluation updates due to the Google Drive.
	      *Be sure to post final URL of drive materials to Blackboard for complete submission.

Recommended Readings and Resources (some digital versions are available)

• *The History, Theory and Practice of Product Design* by Bernhard Burdek, Birkhauser
• *Designing Interactions,* Bill Moggridge, MIT Press
• *A Primer of Visual Literacy* by Donis A. Donis, MIT Press
• *Design in Context by Penny Sparke,* Chartwell Books, Inc.
• *Design History: Understanding Theory and Method* by *Kjetil Fallan,* Berg Publishers
• *The Geometry of Design* by Kimberly Elam, Princeton Architectural Press
• *The Art of Innovation: Lessons in Creativity* by Tom Kelley, by Crown Business
• *The Power of Limits: Proportional Harmonies in Nature, Art & Architecture* by Gyorgy Doczi, Shambhala Boulder & London
• *Bauhaus* by Frank Whitford, Thames & Hudson
• *Industrial Design,* John Heskett, Thames & Hudson
• *Principles of two-Dimensional Design and three-Dimensional Design* by Wucius Wong, Van Nostrand Reinhold
• *Art Deco Complete: The Definitive Guide to the Decorative Arts of the 1920s and 1930s,* by Alastair Duncan, Harry N. Abrams
• *Human-Centered Design Toolkit: An Open-Source Toolkit to Inspire New Solutions in the Developing World* by IDEO, IDEO Press
• *Graphic Design Theory: Readings from the Field* edited by Helen Armstrong, foreword by Ellen Lupton
• *Design Paradigms: A Sourcebook for Creative Visualization* by Warren K. Wake, John Wiley & Sons, Inc.
• HCD Toolkit by IDEO: https://www.ideo.com/post/design-kit
• Stanford d.School Bootcamp: 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=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

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.