

ACAD-176 - Rapid Visualization

Units: 4

Day-Time: Fall 2024, Mondays & Wednesdays, 12pm - 1:50pm

Location: IYH 210

Instructor: Aaron Siegel

Office: IYH 210 or Zoom meeting room listed on Blackboard.

Office Hours: In person: Tuesdays, 12:00pm - 2:00pm.

Zoom: Wednesdays, 4pm - 6pm.

Contact Info: aaronsie@usc.edu

IT Help:

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

Hours of Service: M-F, 8:30am - 6:30pm

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

Course Description

Our society is dominated by verbal thinking. We learn alphabets, words, and numbers in school. A typical education primarily develops the analytical skills – reading, writing and arithmetic – the left half. The visual-thinking hemisphere assumes a subordinate role and is seldom if ever developed to its full potential. But every machine, every invention, and every modern convenience existed first as a visual thought in someone’s mind. Not only did they visualize their thoughts, but they converted them into reality. Visualization is vital not just in the arts but in all disciplines. Everyone can further their potential with the ability to visualize and use their imagination. Since ideas are only thoughts in the beginning, they are easily lost. Your ability to express these creative solutions in some visual form on paper to a degree of understanding and confidence is imperative. “Yes, I had learned to draw: but more importantly, I learned to think.” — Kurt Hanks, RV author

Learning Objectives

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

- Know and be able to use the visual language (elements + principles) of art/design
- Create quick sketch concepts towards a collaborative mural
- Comprehend and use composition, proportion, and value
- Build and render 3d forms correctly in a 2d space in both isometric, 1-2-3pt perspective
- Create quick prototypes using Bristol board construction
- Convert projection orthographic views to isometric views and vice versa
- Apply both linear and lateral problem-solving methodologies
- Think visually through a unique set of problems posed in a wide variety of disciplines
- Create a narrative storyboard using figures in an environment
- Design a product and its packaging in sketch form, pencil and marker renders
- Create and apply a brand style to product and packaging
- Realize the value of the collaborative design process as a tool for innovation

Course Notes

This class is a studio class that involves demonstrations and in-class exercises. It is crucial for your understanding and practice that you attend to succeed. The demonstrations, lectures and Information given in class may not be imparted concisely through handouts, classmates, or notes. If you miss a class, it is your responsibility to reach out to fellow classmates to get notes and assignment instructions.

Technological Proficiency and Hardware/Software Required

Adobe Creative Cloud package is required to be purchased. No software experience required. Students will be introduced to various programs to support execution of concepts. See below information and links for purchasing. Link information for the [USC Computing Center Laptop Loaner Program](#). Link information for software support and availability. USC Technology Support Links [Zoom information for students](#), [Blackboard help for students](#), [Software available to USC Campus](#).]

Required Readings and Supplementary Materials: Handouts will be provided.

Participation

It is crucial for your understanding and success that you attend class. The demonstrations, lectures and Information given in class may not be imparted concisely through asynchronous materials, handouts, classmates, or notes. If you miss a class, it is your responsibility to reach out to fellow classmates to get notes and project instructions.

Students are expected to attend classes, pay attention to lectures, complete the assigned readings and projects, and participate in critiques and discussions. Students are expected to pay attention to lectures, participate in in-class projects, critiques, and discussions. You will be deducted points if you are found paying attention to your phone during these important class sessions.

Required Readings and Supplementary Materials – Handouts will be provided.

Description and Assessment of Assignments

Assignments have been carefully crafted to bring about your understanding, practice, and vision in the areas of this class. Most of your projects have a rubrics outline that details expectations and grading criteria in 3 areas: Concept, Craft, Creativity, Commitment. Your concept: how did you solve the problem and what were the ideas you generated towards a solution? Your craftsmanship: how well did you execute your concept in the visual medium? Your creativity: How far did you go beyond predictable answers and search for a unique solution? Your commitment: Did you devote the necessary time needed in producing the solution? All these factors are considered in the grading process. A more detailed document on grading will be shared with you at the beginning of the semester. See last page.

Grading Breakdown

The grading criteria will be given at the beginning of the semester. There is a rubric that breaks down the various aspects of the project. The criteria is generally set on Concept, Craft, Creativity, and Commitment. Each area is given specific points.

Projects and Grading Percentages

Most projects are individual, and the specific stages are articulated in PDF handouts.

Assessment Tools	Points	% of Grade
All Projects	90	90%
Participation	5	5%
Quiz or Tests	5	5%
TOTAL	100	100%

Letter grade	Numerical point range
A	94-100
A-	90-93
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Grading Timeline

Your projects will generally be graded within 1 week of its due date. If I am creating a video critique for a project, then it will generally be within 2 weeks of its due date. In an individual video critique, I bring up a student's work on my screen. This critique form allows me to take more time with the work and discuss conceptual and visual approaches. It also allows me to make important points about tools and technical processes.

<i>Project</i>		<i>Points</i>	<i>% of Grade</i>
PROJECT 1: Scavenger Hunt			
1:	Scavenger Hunt Line + Shape Elements Grid – Use InDesign template Export as single PDF (Cmd E, smallest file)		
PROJECT 2: Shoe Contour Drawing			
2:	Shoe Contour in Pencil on 9" x 12" paper.		
PROJECT 3: Mural Project			
3a:	Individual Thumbnail Min 3 Concept Sketches, 11'x17' Use ratio template.		
3b:	Group Concept Presentations (upload PDF to template).		
3c:	Final Mural Finished for Parents Weekend.		
PROJECT 4: Bird Hotel			
4a:	Isometric Product Copies		
4b:	1-pt perspective copy		
4c:	2-pt perspective copy		
4d:	Architectural Styles Research (3 styles, 10 images per style). 2-pt Perspective Birdhouses Copy.		
4e:	3 Perspective builds using isometric graph paper. 3 Perspective builds in 2-point perspective. Using simple forms (cube, cone, sphere, cylinder). Pencil Contours.		
4f:	Final Render in pencil contours with value and directional lighting.		

MIDTERM			
	Monday, 10/14/24 MIDTERM Midterm Portfolio Due	5	5%
	Wednesday 10/16/24 Midterm Portfolio Due (projects and in-class work)	45	45%
PROJECT 5: Cube Project			
5a:	Group Presentations on Design Principles		
5b:	6 sides, 3 concept sketches per side. 3" x 3" thumbnails.		
5c:	Refined 6 sides done digitally with typographic treatment.		
5d:	Low fidelity physical prototype at half scale.		
5e:	Final 8"x8"x8" version in your selected medium(s).		
PROJECT 6: Potion Project			
6a:	2 Mind Maps. Product + packaging research. Product drawing copies. Use the template.		
6b:	5 Potion BOTTLE Design Concepts. 5 Potion PACKAGE Design Concepts.		
6c:	Choose 1 Final BOTTLE + PACKAGE Solution in ¾ views Add title treatment. 5 versions using different shades of marker.		
6d:	Storyboard for 30 second commercial.		
6e:	Final Product BOTTLE + PACKAGE Presentation: • Title • Positioning • Persona • Stylescape • Colors + Typography		
FINAL			
	Friday, 12/13/24 @ 11am - 1pm FINAL Final Portfolio Due	45	45%
	Participation Grade	5	5%
TOTAL		100	100%

Assessment of Projects

Projects have been carefully crafted to bring about your understanding, practice, and vision in the areas of this class. Your concept: how did you solve the problem and what were the ideas you generated towards a solution? Your craftsmanship: how well did you execute your concept in the visual medium? Your creativity: How far did you go beyond predictable solutions and search for a unique solution? Your commitment: Did you devote the necessary time and effort needed in producing the solution? See grading criteria addendum at the end of this document.

Project Submission Policy

All projects and labs must be delivered, per instructor guidelines to be distributed, by **noon Pacific Time** on the date (of that section's live session) that deliverable is listed as due. No exceptions. (Early submissions are, of course, encouraged!) All projects must be completed to pass this class.

Late Submissions

Projects will be accepted after the deadline with the following grade penalties. Do not ask for extensions.

- Submission in the 24 hours after the deadline 10% deduction
- Submission between 24 and 48 hours after the deadline 20% deduction
- Submission between 48 hours and 3 days after the deadline 50% deduction
- Submission more than 3 days after the deadline 100% deduction

Keep copies of all your files and emails until the end of the semester.

Supplies listed below, if you don't already own them, need to be purchased no later than Week 3 as we move into Phase 2 the design process. Materials can be purchased at the USC bookstore, any art supply store, or Dick Blick Arts online with links here: [Strathmore 400 Series 9x12" Recycled Sketch Pad - Eraser](#) - [Pad of Tracing Paper](#) – [Black Med and Fine Point Dual Point Marker](#)

Attendance

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** absences over the course of the semester for which no explanation is required. Students are advised not to waste 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 additional absence will result in the lowering of the final grade by $\frac{1}{3}$ of a grade (e.g., an A will be lowered to A-, and A- will be lowered to a B+, etc.). In addition, three tardies will equal a full course 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 projects 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.

Classroom norms

This is a focused and professional space of remote and on the ground learning. Students are expected to be fully present and engaged. Please practice courteous and respectful non-verbal communication with all members of the class. Keep eye contact, hand gestures, facial expressions, and body language polite and focused. To the extent possible, work in a quiet, non-distracting space.

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 contrasts with 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 projects 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 project, 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](#).

AI usage on specific projects

In this course, you may use artificial intelligence (AI)-powered programs to help you with only certain aspects of projects. These will be indicated on project outlines and discussed beforehand. 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 project for more details on how and when to use AI Generators for your submissions.

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).

Course Evaluations

Course evaluation occurs at the end of the semester university-wide. It is an important review of students’ experience in the class. The process and intent of the end-of-semester evaluation should be provided. In addition, a [mid-semester evaluation](#) is recommended practice for early course correction.]

Required Materials Kit: Separate document will be distributed prior to first class meeting.

Kits with materials can be purchased at this link: <https://www.dickblick.com/myaccount/blicku/H746CTGRKHJ58/>

Kits will be delivered first week of semester - Program coordinator Jen Ellis will collect and distribute to classes 12noon on Day 1, August 22nd. Use this address or delivery: USC Iovine and Young Academy, 3780 Watt Way, Los Angeles, CA 90089

Course Schedule: A Weekly Breakdown

Date	Topics	Projects/Readings	Deliverables Due
Week 1: INTRO to the ELEMENTS of DESIGN – LINE, SHAPE, SPACE			
Monday 8/26/24	<p>Syllabus / Introductions – Sign Contract</p> <p>Lecture: Visualization Overview Design Elements + Principles</p> <p>Demo + In-Class: Warmups - Contour exercises Team Mindmaps (5 per) Who Are You Cohort?</p> <p>Demo: InDesign File Nomenclature and Uploads to Brightspace.</p>	<p>Handout: Design Vocabulary</p> <p>PROJECT 1: Scavenger Hunt Line + Shape InDesign Elements Grid See Demo video in Content Export as single PDF Due Wednesday, 8/28</p> <p>Bring Single Shoe Sneaker with Laces Due Wednesday, 8/28</p>	
Wednesday 8/28/24	<p>Review: Project 1</p> <p>Lecture: Design Elements: Line, Shape, Space, Contour</p> <p>Demo + In-Class: Shoe Sneaker with Laces Contour Exercise Calculating Proportions</p>	<p>PROJECT 2: Shoe Contour Due Wednesday, 9/4</p> <p>PROJECT 3a: Individual Thumbnail Min 3 Concept Sketches 11'x17' Ratio Template Due Wednesday, 9/4</p>	<p>PROJECT 1: Scavenger Hunt Line + Shape InDesign Elements Grid Export as single PDF - Export as single PDF – Upload to LMS</p>
Week 2: CONTOUR DRAWING – LINE, SHAPE, SPACE – INTRO TO MURAL PROJECT			
Monday 9/02/24	<p>NO CLASS Labor Day</p>		
Wednesday 9/04/24	<p>Review: Project 2 and 3</p> <p>Demo + In-Class: Mural Sketch Warmups. Simple Shapes. Isometric Product Copies Divide up teams with at least 1 experienced artist on each.</p>	<p>PROJECT 3b: Mural Project Group Presentations 1 Concept 5x = 12 Teams Total (upload PDF to template) Voting</p>	<p>PROJECT 2: Shoe contour</p> <p>PROJECT 3a: Individual Thumbnail Min 3 Concept Sketches 11'x17' Ratio Template</p>

	Intro to MURAL Project – Groups Brainstorm Concepts Rene and Iman present	PROJECT 4a: Isometric Object Copies Due Monday, 9/9	
Week 3: CONTOUR DRAWING – LINE, SHAPE, SPACE			
Monday 9/09/24	Review: Project 3b and 4a Lecture: Contour: Expression of Line/Shape	PROJECT 4b + 4c: Perspective Copy 1-pt perspective copy 2-pt perspective copy Due Wednesday, 9/11	PROJECT 3b: Mural Project Group Presentations 1 Concept 5x = 12 Teams Total (upload PDF to template) Voting PROJECT 4a: Isometric Object Copies Mural Artists + Production Team Meets – Timesheets
Wednesday 9/11/24	Review: Project 4b and 4c Lecture: Perspective Atmospheric, Isometric, Linear 1 & 2pt Demo + In-Class: Warmups 1-pt perspective 12 cubes 6 below / 6 above horizon Calculating 1pt ellipses Cylinder – Big cardboard 3 below / 3 above horizon	PROJECT 4d: Architectural styles research. 2-pt Perspective Birdhouses Copy. Due Monday, 9/16	PROJECT 4b + 4c: 1pt Perspective copy 2pt Perspective copy
Week 4: LINEAR PERSPECTIVE 1-2-3pt			
Monday 9/16/24	Review: Project 4d Demo + In-Class: 2-pt perspective 12 cubes 6 below / 6 above horizon Calculating 2pt ellipses Cylinders: vert + horizontal 3 below / 3 above horizon	Handout: Mechanics of perspective Prime Studio Product Design	PROJECT 4d: Architectural styles research. 2-pt Perspective Birdhouses Copy.

Wednesday 9/18/24	<p>Lecture: Mechanics of perspective Blender introduction</p> <p>Demo + In-Class: Warmups Building with form: Cube, cylinder, cone, sphere Work on mural</p> <p>Research: Bird Houses</p>	<p>Sketch like an industrial designer</p> <p>PROJECT 3c: Finish Mural Due Wednesday, 9/25</p>	
Week 5: LINEAR PERSPECTIVE – BUILDING FORM			
Monday 9/23/24	<p>Demo + In-Class: Warmups Building with form: Cube, cylinder, cone, sphere</p>		
Wednesday 9/25/24	<p>Lecture: Design Elements: Value</p> <p>Demo + In-Class: Building with form: Cube, cylinder, cone, sphere Isometric copy 1-8 block value scale Add 5/20/50% to all previous Cubes created in 9/16 class</p>	<p>Abstract: The Art of Design Neri Oxman Bio-Architect</p> <p>PROJECT 4e: Bird Hotels 3 Perspective builds Iso Use iso graph paper 3 Perspective builds 2pt Using forms (cube, cone, sphere, cylinder) Pencil Contours Due Wednesday, 10/2</p>	<p>PROJECT 3c: Final Mural Finished for Parents Weekend Begins 9/26</p>
Week 6: LINEAR PERSPECTIVE – LATERAL THINKING EXPLORATION			
Monday 9/30/24	<p>Demo + In-Class: Add 5/20/50% to all previous Cube, cylinder, cone, sphere created in 9/25 class</p>		
Wednesday 10/02/24	<p>Review: Project 4e</p> <p>Lecture: Linear and Lateral Thinking 7-stages and random intros</p>	<p>PROJECT 4f: Final Bird Hotel Pencil Contours with Value Due Wednesday, 10/9</p>	<p>PROJECT 4e: Bird Hotels 3 Perspective builds Iso Use iso graph paper 3 Perspective builds 2pt Using forms (cube, cone, sphere, cylinder)</p>

	Demo + In-Class: Midterm Review (Week 8)		Pencil Contours
Week 7: LINEAR PERSPECTIVE – LATERAL THINKING EXPLORATION			
Monday 10/07/24	Review: Project 4f		PROJECT 4f: Final Bird Hotel Pencil Contours with Value
Wednesday 10/09/24	In-Class Drawing: Midterm Review (Week 8) Fall Break Oct. 10-11		
Week 8: MIDTERM on PERSPECTIVE FUNDAMENTALS – PORTFOLIO			
Monday 10/14/24	MIDTERM	PROJECT 5a: Cube Project: Group Presentations on Design Principles Due Wednesday, 10/16	
Wednesday 10/16/24	MIDTERM PORTFOLIOS DUE Presentations: Project 5a: Design Principles	PROJECT 5b: Cube Project: 6 Sides, 3 Concept Sketches per side. 3” x 3” thumbnails. Due Wednesday, 10/23	PROJECT 5a: Cube Project: Group presentations on design principles
Week 9: 2D GRAPHICS – VISUAL LANGUAGE and COMMUNICATION			
Monday 10/21/24	In-Class: Work on Cube Project	Graphic Design Foundations	
Wednesday 10/23/24	Review: Project: 5b Demo + In-Class: Using markers Pictionary	PROJECT 5c: Cube Project: Refined 6 Sides done digitally with typographic treatment. Due Wednesday, 10/30	PROJECT 5b: Cube Project: 6 Sides, 3 Concept Sketches per side. 3” x 3” thumbnails.
Week 10: STORYBOARDS – COMPOSITION, NARRATIVE SEQUENCING, POV			
Monday 10/28/24	In-Class: Figure proportions		

	<p>Guest Lecturer: Steve Curcuro Storyboard artist visits</p>	<p>Toy Story Pitch Bill Buxton Pixar Storyboarding Lessons from Parasite Storyboards</p>	
<p>Wednesday 10/30/24</p>	<p>Review: Project 5c</p> <p>In-Class: POV environment Storyboard Team Brainstorming Develop Narrative</p>	<p>PROJECT 5d: Cube Project: Low Fidelity physical prototype at half scale. Due Wednesday, 11/6</p>	<p>PROJECT 5c: Cube Project: Refined 6 Sides done digitally with typographic treatment.</p>
Week 11: STORYBOARDS – COMPOSITION, NARRATIVE SEQUENCING, POV			
<p>Monday 11/04/24</p>	<p>In-Class:</p>		
<p>Wednesday 11/06/24</p>	<p>Review: Project 5d</p> <p>In-Class: Storyboard refinements</p>	<p>PROJECT 5e: Cube Project: Final 8"x8"x8" version in your selected mediums. Due Wednesday, 11/13</p>	<p>PROJECT 5d: Cube Project: Low Fidelity physical prototype at half scale.</p>
Week 12: PRODUCT DESIGN AND PACKAGING EXPLORATION BEGINS			
<p>Monday 11/11/24</p>	<p>NO CLASS Veterans Day</p>		
<p>Wednesday 11/13/24</p>	<p>Review: Project 5e</p> <p>Lecture: Creative problem-solving 7 steps Product Introduction</p> <p>In-Class: 2 Mindmaps Expressive words sketching Product + packaging research Product drawing copies Potion bottle concepts</p>	<p>PROJECT 6a: 2 Mindmaps Product + packaging research Product drawing copies Use template Due Monday, 11/18</p>	<p>PROJECT 5e: Cube Project: Final 8"x8"x8" version in your selected mediums.</p>
Week 13: PRODUCT DESIGN AND PACKAGING SKETCHING			

Monday 11/18/24	<p>Review: Project 6a</p> <p>In-Class: Begin developing 5 Potion PACKAGE design Concepts</p>	<p>PROJECT 6b: 5 Potion BOTTLE design concept drawings, 5 Potion PACKAGE design concept drawings. Due Monday, 11/25</p>	<p>PROJECT 6a: 2 Mindmaps Product + packaging research Product drawing copies Use template</p>
Wednesday 11/20/24	<p>In-Class: Product Naming, Branding</p> <p>Lecture: Typography Meaning and Expression</p>		
Week 14: PRODUCT DESIGN AND PACKAGING SKETCHING			
Monday 11/25/24	<p>Review: Project 6b BOTTLE + PACKAGE Concepts</p> <p>In-Class: Product Naming Persona: Who is this product for and why do they want it?</p> <p>Refined BOTTLE + PACKAGE Solution ¾ views Refined sketches</p>	<p>PROJECT 6c: Choose 1 Final BOTTLE + PACKAGE Solution ¾ views</p> <p>Add title treatment Refine, Refine, Refine 5 versions – Markers Due Monday, 12/2</p>	<p>Project 6b: 5 Potion BOTTLE design concept drawings, 5 Potion PACKAGE design concept drawings.</p>
Wednesday 11/27/24	<p>NO CLASS Thanksgiving Break</p>		
Week 15: PRODUCT DESIGN AND PACKAGING REFINED SKETCHING			
Monday 12/02/24	<p>Review: Project 6c</p> <p>In-Class: Choose 1 Final BOTTLE + PACKAGE Refine, Refine, Refine 7 versions – Markers</p>	<p>PROJECT 6d: Storyboard for 30 second commercial. Due Wednesday, 12/4</p>	<p>PROJECT 6c: Choose 1 Final Bottle and Package Solution Add title treatment Refine, Refine, Refine 7 versions – Markers</p>

	Lecture: Storyboard development Basic Color Theory		
Wednesday 12/04/24	LAST CLASS of SEMESTER Lecture: Basic Color Theory Science – Psychology Meaning	PROJECT 6e: Final Product BOTTLE + PACKAGE Presentation <ul style="list-style-type: none"> • Title • Positioning • Persona • Stylescape • Colors + Typography Due Friday, 12/13 @ 11am	PROJECT 6d: Storyboard for 30 second commercial.
Finals Week: PRODUCT DESIGN AND PACKAGING PRESENTATION			
Friday 12/13/24 11am	FINAL PRESENTATION FINAL PORTFOLIOS DUE		PROJECT 6e: Final Product BOTTLE + PACKAGE Presentation

Schedule Subject to Change

Statement on Academic Conduct and Support Systems

Academic Integrity:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university’s mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit projects that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or “recycle” work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, 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. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the project, 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 project, or what information requires citation and/or attribution.

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.

BIBLIOGRAPHY:

[Drawing Ideas: A Hand-drawn approach to better ideas](#)

Mark Baskinger + William Bardel

[Sketching: drawing techniques for product designers](#)

by Koos Eissen, Steur Roselien

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by Scott Robertson, Thomas Bertling

[How to Render: the fundamentals of light and shadow and reflectivity](#)

by Scott Robertson, Thomas Bertling

[Thinkertoys: A handbook of creative-thinking techniques \(buy used editions\)](#)

Michael Michalko

[Launching the Imagination: a comprehensive guide to basic design](#)

Mary Steward

[Universal Principles of Design: 125 Ways to Enhance Usability, Influence Perception, Increase Appeal, Make Better Design Decisions, and Teach through Design](#) — William Lidwell, Kritina Holden, Jill Butler

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Joseph D'Amelio

[Design Basics](#)

by [Stephen Pentak](#) and [David A. Lauer](#)

[Grid systems in graphic design:](#)

A visual communication manual for graphic designers, typographers and three-dimensional designers

Josef Müller-Brockmann

[Thinking with Type](#): A Critical Guide for Designers, Writers, Editors, and Students
Ellen Lupton

MARKER/PEN VALUE RENDERING VIDEOS:

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[Basic sketching techniques intersections part1](#)

[Basic techniques intersections part2](#)

[Sketch A Day: How to make a Presentation Sketch - industrial design sketching](#)

[How to annotate design ideas!](#)

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[Improve Your Perspective Fast](#)

[Industrial Design Fundamentals](#)

CALCULATING CAST SHADOWS VIDEO:

[How to sketch cast shadows](#)

AI TOOLS:

AI color websites:

[Color Hunt](#)

[Khroma](#)

[Coolers](#)

AI product rendering:

[newarc.ai](#)

[vizcom.ai](#)

[Storyboarder.ai](#) — [Sora](#)

ADDENDUM:

Grading Criteria and Class Expectations

Concept

In design we use the term concept to describe ideas in solving design challenges. This would be the meaning and purpose behind a solution as well as its functionality and feasibility. Concepts can come to us through research, method-ologies, experimentation, iteration, and an openness to ideas. We of course want to look deeply into the nature of the problem and

ask ourselves: Is this really a problem? Is this the right problem? Who will use or be affected by this solution? What is the longevity and life cycle of this solution?

“If you want to have good ideas you must have many ideas. Most of them will be wrong, and what you must learn is which ones to throw away.” — Linus Pauling

Craft

In design we use the term craft or execution to describe how we make or bring a concept to life through the visual language. The visual language consists of the elements and principles of design that are used in a particular medium. What is the concept? And how is it executed? What is the function and what is the form that it should take? We can have all the great ideas in the world, but the execution of that idea is critical to its success. Does the organization of the piece communicate the stated objectives? Is the perspective correct? Is this a clean, professionally presented piece?

“To me, ideas are worth nothing unless executed. They are just a multiplier. Execution is worth millions.”
— Steve Jobs

Creativity

In design we use this word frequently, but what does it really mean and why is it important? If you look up the word, you will see that it has a few dozen definitions. One description is that creativity is the act of turning new and imaginative ideas into reality. There are small creative acts which can bring value to you and those in proximity, and do not impact the world at large, say for instance a child’s drawing. Or new ideas in which the creativity changed an entire domain, like Einstein’s theory of relativity did. As a professional designer you are expected to be creative and solve problems regularly, so it is important that you learn how to be creative.

“Creativity involves breaking out of expected patterns in order to look at things in a different way.”
— Edward de Bono

Effort

To arrive at a successful solution requires effort. Effort means that you have searched diligently for a wide variety of solutions that are appropriate and effective and created numerous iterations to arrive at that solution. The first idea may be the best idea, but it is usually the idea that everyone comes up with given the same prompt. Your effort will reveal itself in the process and in the final solution because it will have considered concept, craft, and creativity.

“I have learned that success is to be measured not so much by the position that one has reached in life as by the obstacles which he/she has had to overcome while trying to succeed.” — Booker T. Washington

Critiques

The group critique is an opportunity to share our work and discuss concepts, execution, and creativity. All voices are respected. Comments need to be specific and constructive. “I feel the hierarchy of the elements you used in this piece communicates well to this audience. My eye moves easily and clearly through the information. I don’t think the typeface and color you chose in the headline carries the right personality in connotative meaning though... and here is why.” Being able to see and identify the elements and principles at work makes you a valuable and articulate member to any design team. Your knowledge will help everyone be a better problem solver and designer.

Homework

On average, you will be required to spend double the hours a week outside class time to complete projects.

Phones/Computer

You are required to turn off your phones at the beginning of class. You may turn them back on during hourly breaks. You can use your computer only when required for this class.