ACAD 324g:
The Practice of Design: Ideation to Innovation
Units: 4.0
Term: Fall 2024, Tuesdays & Thursdays 9:00 to 11:50 am
Location: IYH 213-212

Instructor: Davina Wolter
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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

Students in this course will gain early fluency in the approaches shared by and distinct to those in design, business, and/or engineering. Upon completing this course, students will be able to:
• Utilize and explain design process
• Define and apply design-based problem-solving methodologies
• Identify 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: N/A
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.

This course is a for credit only course with an alpha numeric grade. Course materials are distributed via Brightspace and may be supported by a google drive for class access to working files for team projects.

Lecture slides will be posted after each class, unless designated by OSAS needs for the learner. A combination of synchronous and asynchronous methods will be employed in distributing course materials.

The course will be conducted in person. Please be aware that modality is not interchangeable and is firmly designated by the course. Students will be asked to maintain their modality as in-person throughout the semester.

Due to the changing needs of the course engagements such as collaborative sessions, guests, instructor illness, and the like, modality may change at the discretion of the instructor and will be shared in advance with the students for limited dates.

Technological Proficiency and Hardware/Software Required

Students must provide their own laptop. The laptop specifications take into consideration that students will be creating, streaming, and downloading audio and video; communicating using video conferencing applications; and creating and storing large multimedia files.

- 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

USC Technology Support Links:
USC Computing Center Laptop Loaner Program
Zoom information for students,
Brightspace help for students
Software available to USC Campus

HOW TO PURCHASE SOFTWARE AT THE DISCOUNTED ACADEMY RATE

The following software may be helpful for developing creative solutions and projects throughout the course. NONE are mandatory for purchase; however, Adobe Creative Cloud suite is highly encouraged for creation of visual assets.

For reference, listed below is all software available for purchase online at the Iovine and Young Academy discounted student rate:

Software	IYA Short-Term License at USC Bookstore
Adobe Creative Cloud	$75 2024–2025 annual license (active through July 2025)
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, and process material to outline your work.

- **Optional Maker Kit Resource:**
  - Available through Iovine and Young Academy student services and posted to course slack channel.
    (<u>Required for week 2 of course</u> and beyond.)

Required readings will be drawn from textbooks, articles, papers, cases, and online publications (e.g., articles, op-ed essays) available through a host of outlets; in most instances, the material will be delivered via Brightspace.

Students will also be required to view online videos; complete web-based, interactive exercises; and respond to peer and faculty comments (within an online discussion forum or group discussion). Lectures, readings, and viewings will be supplemented with current articles and audio/video content.

Description and Assessment of Assignments

All assignments, and their corresponding rubrics are distributed via Brightspace in detail. Each assignment, the corresponding rubric, and timeline for deliverable will be reviewed in class by the instructor when introducing an assignment. Students are encouraged to check in with their instructor to confirm deliverables and any additional questions they may have in advance of the deliverable due dates.

Participation

Participation grades are determined by a student's interaction with course material as async materials in Brightspace, in-class lecture content and discussion, 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.

Students are expected to actively participate in this course both live during in-class session and in the online forums and discussion postings. In an online forum, participation includes:

- Careful reading and viewing of assigned materials by the date due
- Regular, substantive contributions to discussions
- Active engagement with online content
- On-time attendance and full attention in synchronous sessions
- Significant collaboration with classmates and teammates

Course grades will be affected for students who do not contribute to the course through active participation. Students should notify the instructor in advance if they are unable to attend class. Those unable to attend will be required to review the online recording for the session missed and submit thoughtful feedback to the instructor in order to supplement their participation grade.

Grading Breakdown

Assignment	Points	% Of Grade
Participation	100 pts	10%
Quizzes	100 pts	10%
Research & Practice Projects	300 pts	30%
Midterm Assignment	200 pts	20%
Final Presentation and Associated Deliverables	300 pts	30%
TOTAL	1000 pts	100%

Grading Scale
Course final grades will be determined using the following scale:

A: (95-100%) A-: (90-94%)
EXCELLENT – Means that your work is excellent. You have a thorough understanding of the course content, theories and the ideas presented in lectures and readings. Your grades on all your assignments, attendance and participation are consistently excellent. You are engaged and actively participate in discussions and with the assignments. All of your assignments are thoroughly researched and turned in on time. You consistently demonstrate a high level of comprehension in your discussions and through your assignments.

B+: (87-89%) B: (83-86%) B-: (80-83%)
GOOD – Means that your work is good, and you demonstrate an above average understanding of the course content. Your grades on all your assignments, attendance and participation are consistently good or excellent. Ideas presented in class are understood and 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.

A	95-100
A-	90-94
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

Assignment Submission Policy & Evaluation Information

All assignments will be provided in detail both in Brightspace and in-class lecture materials by the instructor with their corresponding rubrics and timeline. Be sure to adhere to all assignment and submission details, as distributed, when each assignment is launched as these will impact the evaluation of your work.

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.

Students are encouraged to seek clarification and check in regarding their solutions <u>prior</u> to imminent deadlines.

Assignments must be submitted to Brightspace by 9:05 am on the deliverable due date, unless noted.
Assignments submitted late will be accepted but will incur the following grade penalties:
- 24 hours after deadline is a 10% deduction
- 24-48 hours after the deadline is a 20% deduction
- 48 hours to 3 days late is a 50% deduction.
- Submissions more than 3 days late will receive NO CREDIT, unless approved in advance by the instructor.

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

Grading Timeline

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

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

Correcting a Grading Error or Disputing a Grade

In the event you feel strongly that there is an error in your grade, please inform the instructor of missing or incorrect grades within a week of the grades being posted for the assignment and request a re-evaluation of your submission. Do not wait until the semester's end to check or appeal any grades, as any grades submitted and not discussed during a two-week time period will no longer be viable for re-evaluation.

If you feel a grade merits re-evaluation, you are encouraged to send the instructor a memo in which you request reconsideration and demonstrate clear need for re-evaluation, within one week of the instructor providing a grade and initial feedback. The memo should include a thoughtful and professional explanation of your concerns and showcase how the work effectively meets rubric designation and submission criteria.

Be aware that the re-evaluation process can result in three types of grade adjustments: positive, none, or negative upon re-evaluation. Please wait at least one full day after receiving evaluation before submitting a request for re-evaluation.

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 <u>two</u> absences over the course of the semester for which no explanation is required. Students are admonished to not waste these two excused absences on non-critical issues, and encouraged 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.

After these two absences are utilized, each subsequent 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 the day, incurring a full absence.

Attendance will be taken live 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 in advance of the class (as possible). Accommodation may also be made for essential professional or career-related events or opportunities at the discretion of the instructor. Additionally, students who require accommodations for religious observations, and student athletes should provide Travel Request Letters should provide advanced notice to instructors.

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 in person. Please inform the instructor **in advance** of any class sessions that you can't attend for medical reasons, and accommodations will be arranged to view recorded lectures and submit alternatives to any missed class participation. Students will not be penalized for not attending class in person under these circumstances should they provide clear documentation supporting illness in advance of the class.

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 community engagement.**

Should you have need to move to off-camera modality, please inform the instructor and inform them of your need. This does not include supporting in-transit commuting or similar. Once class begins, it is expected that you are available for full participation and that your attention is solely focused on the course and its participants. Lack of camera usage and active engagement will be reflected in your participation grade.

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.

Academic dishonesty has a far-reaching impact and is considered a serious offense against the university. Violations will result in a grade penalty, such as a failing grade on the assignment or in the course, and disciplinary action from the university itself, such as suspension or even expulsion.

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.

Creating a policy for the use of AI Generators in your course

In this course, you are encouraged 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, incomplete analyses, and potential "hallucinations;" 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.

In this course, you are encouraged to use AI as a supportive tool for inspiration and ideation as cited, but not to use it as a means to create and craft a solution. Do not let the tool dictate your solution outcomes or supersede your ability to discern and implement strategic work.

Learning to use AI is an emerging skill, and I welcome the opportunity to meet with you to provide guidance with these tools during office hours or after class. Keep in mind the following:
- AI tools are permitted to help you brainstorm topics or revise work you have already written.
- If you provide minimum-effort prompts, you will get low-quality results. You will need to refine your prompts to get good outcomes. This will take work.
- Proceed with caution when using AI tools and do not assume the information provided is accurate or trustworthy. If it gives you a number or fact, assume it is incorrect unless you either know the correct answer or can verify its accuracy with another source. You will be responsible for any errors or omissions provided by the tool. It works best for topics you understand.
- AI is a tool, but one that you need to acknowledge using. Please include a paragraph at the end of any assignment that uses AI explaining how (and why) you used AI and indicate/specify the prompts you used to obtain the results and what prompts you used to get the results. Failure to do so is a violation of academic integrity policies.
- Be thoughtful about when AI is useful. Consider its appropriateness for each assignment or circumstance. The use of AI tools requires attribution. You are expected to clearly attribute any material generated by the tool used.]

Please ask your instructor if you are unsure about what constitutes unauthorized assistance on an assignment, or what information requires citation and/or attribution in advance of submitting an assignment for evaluation.

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 relation to the class, whether obtained in class, via email, on the internet, or via any other media. Distributing course material without the instructor's

permission will be presumed to be an intentional act to facilitate or enable academic dishonestly and is strictly prohibited. (Living our Unifying Values: The USC Student Handbook, page 13).

Course 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

Deliverables Breakdown:

(subject to change as needed)
* Project grading criteria are shared for each assignment, and distributed as rubrics. We will go over each deliverable rubric in class.
**Each project assignment requires submission to Brightspace.
***Grades and written feedback received via Brightspace.

1: Project Assignments _ 300 Points

Project **1**_Good & Bad **_OPEN Activity; Group**
Project **2**_ Origin Story; 5-page **_WRITING + MAKER Activity; Individual**
Project **3**_Chindōgu **_ WRITING + MAKER Activity; Group**

2: Quizzes _ 100 Points

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

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 Brightspace.*
   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, lab activities and group 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.

Lab Groups: The class will be divided into two working groups for lab time. Your participation grade will consider your work within these smaller groups and activities. Lab sections will run week 1 through week 8, and then be reconfigured for weeks 9 through end of semester. Your lab groups will be shared at the start of the each time period in class, and can be found on Brightspace as an announcement.

THE PRACTICE OF DESIGN:

Weekly Schedule
(subject to change as needed)

Module / Date / In-Class Work	Deliverables Due to Brightspace & In-Class	Homework: Assignments due the next class
1: Introduction & Terminology		
Tuesday, August 27 👋		
Course Overview and Introductions		Project 1_Good & Bad _OPEN Activity; Group
Defining Design		*Reading excerpts*
Laws of Perception		
Introduce Project 1_Good & Bad		
Thursday, August 29		
*Constructive Critique		Project 1_Good & Bad _OPEN Activity; Group, cont.
Bias		*Reading excerpts*
Need vs. Want: Behavior Change + Design		
Ancient Beginnings of Product Design		
2: Create and Consume		
Tuesday, September 3		
Renaissance and Industrial Revolution	**Project 1_Good & Bad DUE**	Project 2_Origin Story; 5-page _WRITING + MAKER Activity; Individual
*Creative 101		*Reading excerpts*
Introduce Project 2_Origin Story		
Thursday, September 5		
Decoding Visual Design		'Century of Self' Documentary; pt. 1 _WATCH > *study
Communicating the Designer		Project 2_Origin Story; 5-page _WRITING + MAKER Activity; Individual, cont.
Breaking the Canon		***Study QUIZ 1: Century of Self, content***

3: Foundations of Process		
Tuesday, September 10		
The Evolution of Design Theory and Methodology, pt. 1	*QUIZ #1: 'Century of Self' Documentary; pt. 1*	Project 2_Origin Story; 5-page _WRITING + MAKER Activity; Individual, cont.
		Reading excerpts
Thursday, September 12		
*Guest Lecture – Greg Jackson		Project 2_Origin Story; 5-page _WRITING + MAKER Activity; Individual, cont.
		Reading excerpts
4: Looking Back and Beyond		
Tuesday, September 17		
The Evolution of Design Theory and Methodology, pt. 2	**Project 2_Origin Story DUE**	Project 3_Chindōgu _ WRITING + MAKER Activity; Group 2 person
Chindōgu		*Reading excerpts*
Introduce Project 3_ Chindōgu		
Thursday, September 19		
Shaker		Project 3_Chindōgu _ WRITING + MAKER Activity; Group 2 person, cont.
Arts & Crafts		*Reading excerpts*
5: Engage and Relate		
Tuesday, September 24		
Japanism		Project 3_Chindōgu _ WRITING + MAKER Activity; Group 2 person, cont.
Art Nouveau		*Reading excerpts*
Thursday, September 26		
Art Deco		
Harlem Renaissance		Project 3_Chindōgu _ WRITING + MAKER Activity; Group 2 person, cont.
Experience Design		*Reading excerpts*

6: Order and Chaos		
Tuesday, October 1		
Introduce Project 4 Midterm and Topic Selections	**Project 3_Chindōgu DUE**	Project 4_10-page "Mash Up" _WRITING + MAKER Activity; Group
		Reading excerpts
Thursday, October 3		
Going Beyond the Norm: Surrealism and Inspiration		Project 4_10-page "Mash Up" _WRITING + MAKER Activity; Group, cont.
Materials of Past, Present, and Future		*Reading excerpts*
7: Materials and Form		
Tuesday, October 8		
Dada		Project 4_10-page "Mash Up" _WRITING + MAKER Activity; Group, cont.
Bauhaus		*Reading excerpts*
Thursday, October 10 💝		
NO SCHOOL – Fall Recess		
8: Midway		
Tuesday, October 15		
40s and 50s		Project 5 Midterm Project: "Mash Up" _WRITING + MAKER Activity; Group, cont.
Mid-Century Modern		*Reading excerpts*
Sustainability + Ethics X Design		
Thursday, October 17		
	Project 4 Midterm Project: "Mash Up" DUE	***take home QUIZ 2: Design Methodology**
9: Acceptance + Analysis		
Tuesday, October 22		
Scandinavian Design	*QUIZ #2: Design Methodology*	Project 5_Kick off + Topic brainstorm _PROCESS Activity, Final Team Groups
Counterculture		*Reading excerpts*
Introduce Project 5, Topic Selections, and Team Assignments for Final Project		
Thursday, October 24		
7 Stages of the Creative Problem-Solving Process_Acceptance + Analysis		Project 5a_Analysis _PROCESS Activity, Final Team Groups
UX, pt. 1		*Reading excerpts*

10: Definition		
Tuesday, October 29		
20th Century Rebellion: Brutalism to Disco	**Project 5a_Analysis and Definition DUE**	Project 5a_Analysis & Definition _PROCESS Activity, Final Team Groups, cont.
Memphis and the 80s		*Reading excerpts*
7 Stages of the Creative Problem-Solving Process_ Definition		
1-on-1 Team Check-ins		
Thursday, October 31 🎃		
7 Stages of the Creative Problem-Solving Process_Ideation		Project 5b_Ideation & Selection _PROCESS Activity, Final Team Groups
7 Stages of the Creative Problem-Solving Process_Selection		
Creating the Experience		*Reading excerpts*
11: Ideation + Selection		
Tuesday, November 5 🇺🇸		
Lecture: *Guest Lecture – Audrey McLoghlin		Project 5b_ Ideation & Selection _PROCESS Activity, Final Team Groups
1-on-1 Team Check-ins		*Reading excerpts*
Thursday, November 7		
Lecture: 7 Stages of the Creative Problem-Solving Process_Implementation	**Project 5b_Ideation & Selection DUE**	Project 5c_ Implementation and Building a Brand _PROCESS Activity, Final Team Groups
Makers Unite		*Reading excerpts*
Proof of Concept		
12: The Circle of Implementation		
Tuesday, November 12		
90s Minimalism		Project 5c_Implementation and Building a Brand _PROCESS Activity, Final Team Groups
Market Research		*Reading excerpts*
Emotional Intelligence		
1-on-1 Team DYNAMICS Check-ins		

Thursday, November 14		
Building a Brand		Project 5c_Implementation and Building a Brand _PROCESS Activity, Final Team Groups
Marketing Engagement		*Reading excerpts*
Business Model Canvas		
Showcasing DVF+ rational		
13: Development		
Tuesday, November 19		
7 Stages of the Creative Problem-Solving Process Evaluation	**Project 5c_Implementation and Building a Brand DUE**	Project 5d_Evaluation _PROCESS Activity, Final Team Groups
1-on-1 Team Check-ins		*Reading excerpts*
Thursday, November 21		
Y2K to the Noughties		Project 5d_Evaluation _PROCESS Activity, Final Team Groups
2010 to Today		*Reading excerpts*
1-on-1 Team Check-ins		***take home QUIZ 3: Design History***
14: Evaluation		
Tuesday, November 26 - ONLINE		
UX, pt. 2	***QUIZ #3: Design History***	Project 5d_Evaluation _PROCESS Activity, Final Team Groups
Create Group Assessment rubric and self-evaluation model		
Thursday, November 28 🦃		
NO CLASS – Thanksgiving		
15: Communicating the Idea		
Tuesday, December 3		
*Perfect Pitch	**Project 5d_Evaluation DUE**	Project 5f_Final Presentation and Evaluation _PROCESS Activity, Final Team Groups
1-on-1 Team Check-ins		

Thursday, December 5		
Dry-run Presentations		Project 5f_Final Presentation and Evaluation _PROCESS Activity, Final Team Groups, cont.
Course Evaluation		
1-on-1 Team Check-ins		
16: Final Presentation		**(Final Exam Timeslot)**
Thursday, December 12: 11am to 1pm		
In-person attendance required	**Revised Final Documentation and Group/Team/Self Evaluations Due**	All Deliverables and Documentation completed, and Group/Team/Self Evaluations Due
	Project 5e_Final Presentation DUE	All submissions due 10 am on the Final Class date.
		All final materials, including team and self-evaluation updates due.
		Private reflection: self and Group evaluations should be emailed directly to the instructor.
		Be sure to post final submission materials to Brightspace for completion.

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 University Academic and Support Systems

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.

Student Financial Aid and Satisfactory Academic Progress:
To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the Financial Aid Office webpage for undergraduate- and graduate-level SAP eligibility requirements and the appeals process.

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 consists 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) 740-2500*
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.