USC Iovine and Young Academy

Arts, Technology and the Business of Innovation

IDSN-599 Special Topics - Rapid Visualization (4 units)
FALL 2025 Monday + Wednesday 6-7:50pm
August 25 – Dec 10
Location: Online

Instructor: Steve Child
Office: Virtual
Office Hours: by appointment
Contact Info: child@usc.edu

IT Help: https://iovine-young.usc.edu/ait/index.html
Hours of Service: 8:30am - 5:00pm
Contact Info: iyhelp@usc.edu, 213-821-691

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 using Internal and External visualization methods
- 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.

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 – In-Class	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

Based on your work delivered in a portfolio, you will be assessed a grade at midterm and the end of class. 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.

Project		*Points*	*% of Grade*
PROJECT 1: Scavenger Hunt			
1:	Scavenger Hunt Line + Shape Elements Grid – Use any program to organize images in a grid Export as single PDF	50	
PROJECT 2: Shoe Contour Drawing			
2:	Overview of Rapid Visualization areas and techniques (Power of Visualization guidebook) Shoe Contour on 9" x 12" paper, pencil and pen	100	
PROJECT 3: Bird Hotel			
3a:	1-pt perspective copy	25	
3b:	2-pt perspective copy	25	
PROJECT 4: Bird Hotel			
4a:	2-pt Perspective Birdhouses Copy	25	
4b:	Group presentation on design elements and principles	50	
4c:	6 Perspective builds using isometric graph paper Using simple forms (cube, cone, sphere, cylinder)	100	
4d:	Group presentation on design movements	50	
4e:	6 Perspective builds in 2-point perspective. Using lateral thinking process and creative problem-solving	100	
4f:	Final Bird Hotel solution in pencil contour	100	
4g:	Final Bird Hotel solution in pencil with value and directional lighting	100	
MIDTERM			
	Monday 10/20/25 **MIDTERM** **Midterm Portfolio Due** (projects and in-class work)	5 100	5% 45%
PROJECT 5: Cube Project			
5a:	Cube project research and 5 concept sketches	50	
5b:	6 sides, 1 refined concept sketch (3" x 3" thumbnails) 1 data visualization	50	
5c:	Refined 6 sides done digitally with typographic treatment	100	
5d:	Low fidelity physical prototype at half scale 4" x 4"	50	
5e:	Final 8" x 8 "x 8" version in your selected medium(s)	100	

PROJECT 6: Potion Project			
5a:	2 Mind Maps Product + packaging research Product drawing copies Use the template	50	
5b:	5 Potion BOTTLE Design Concepts 5 Potion PACKAGE Design Concepts	100	
5c:	Choose 1 Final BOTTLE + PACKAGE Solution in ¾ views Add title treatment 5 versions using different shades of marker Product Name: Lettermark + Wordmark Directions and Usage Positioning Statement Persona Page Styleboards	50	
5d:	Storyboard for 30 second commercial	50	
5e:	Final Product BOTTLE + PACKAGE Presentation All elements of 5a-5d Final digital render in 3d program, vizcom.ai or newarc.ai	100	
FINAL			
	Friday, 12/10/24 @ 7 - 9pm **FINAL** **Final Portfolio Due** **Final Potion Presentation**	100	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 ⅓ 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: Weekly Breakdown

Date	Topics	Projects/Readings	Deliverables Due
Week 1: INTRODUCTION /DESIGN VOCABULARY			
Monday 8/25/25	**Syllabus + Expectations** Introductions **Lecture:** Design is everywhere Everything is connected The Power of Visualization **In-Class:** Scavenger Hunt Design Elements Mindmaps	Handout: Design Vocabulary *PROJECT 1: Scavenger Hunt Due Wednesday, 8/27*	

Wednesday 8/27/25	**Review:** PROJECT 1 **Lecture:** Design Elements and Principles Lines The Art of Attention **In-Class Drawing:** Shoe Contour drawing	*PROJECT 2:* *Shoe Contour* *Due Monday, 9/01*	*PROJECT 1:* *Scavenger Hunt*
Week 2: LINE CONTOUR			
Monday 9/01/25	**Review:** PROJECT 1 Shoe Contour **Lecture:** Contour: Expression of line/shape **In-Class Drawing:** Contours Calculating Proportions	Netflix: Abstract: The Art of Design, Es Devlin	**PROJECT 2:** Shoe contour
Wednesday 9/03/25	**Lecture: Perspective I** Atmospheric, Isometric, Linear 1 & 2pt **In-Class Drawing:** 1-pt perspective 12 cubes 2-pt perspective 12 cubes	*PROJECT 3a + 3b:* *1-pt perspective copy* *2-pt perspective copy* 1-point perspective 2-point perspective *Due Monday, 9/08*	
Week 3: LINEAR PERSPECTIVE			
Monday 9/08/2025	**Review:** PROJECT 3a + 3b **Lecture:** Mechanics of perspective **In-Class Drawing:** 3-pt perspective 12 cubes Isometric exercises		*PROJECT 3a + 3b:* *1-pt perspective copy* *2-pt perspective copy*
Wednesday 9/10/25	**In-Class Drawing:** Creating basic forms Cube, sphere, cone, cylinder Isometric exercises *Makerspace orientation	*PROJECT 4a:* *Bird hotels copy* *Due Monday, 9/15*	

Week 4: VALUE

Monday 9/15/25	**Review:** **PROJECT 4a** Value **In-Class Drawing:** Value Studies 1-10 Block Value Scale Calculating Ellipses	*Project 4b*: *Group Project* *Design elements presentations* *Due Wednesday, 9/17* *Sketch like an industrial designer*	*PROJECT 4a*: *Bird hotels copy*
Wednesday 9/17/25	**Review:** Project 4a: Group Presentations **In-Class Drawing:** Shape sprints Form and value copies	*Project 4c*: *3 isometric + 3 linear birdhouses simple forms* *Min 3.5" x 3.5"* *Due Monday, 9/22*	*Project 4b*: *Group Project* *Design elements presentations*

Week 5: DESIGN HISTORY

Monday 9/22/25	**Review:** PROJECT 4c **In-Class Drawing:** Product Rendering Texture Shape sprints	*Project 4d*: *Group Project* *Design movement presentations* *Due Wednesday, 9/24*	*Project 4c*: *3 isometric + 3 linear birdhouses simple forms* *Min 3.5" x 3.5"*
Wednesday 9/24/25	**Lecture:** Creative Problem Solving 7 Stages Process + Methodology **In-Class Drawing:** Buildings, Perspective, Value, Product Rendering	*Project 4e*: *3 isometric + 3 linear birdhouses lateral* *Min 3.5" x 3.5"* *Due Monday, 9/29*	*Project 4d*: *Group Project* *Design movement presentations*

Week 6: RENDERING

Monday 9/29/25	**Review:** PROJECT 4e **In-Class Drawing:** Bird Hotel final contour		*Project 4e*: *3 isometric + 3 linear birdhouses lateral* *Min 3.5" x 3.5"*
Wednesday 10/01/25	**In-Class Drawing:** Sprints, Cast shadows	*Project 4f*: *Bird Hotel Final contour only* *Due Monday, 10/06*	

Week 7: TEXTURE

Monday 10/06/25	**Review:** PROJECT 4f **In-Class Drawing:** Final Bird Hotel rendered	*Project 4g*: *Final Bird Hotel refined with value* *Due Wednesday, 10/08*	*Project 4f*: *Bird Hotel Final contour only*
Wednesday 10/08/25	**Lecture:** Thinking in 3d Cube Concepts	*PROJECT 5a*: *Cube project research 5 concepts* *Due Monday, 10/13*	*Project 4g*: *Final Bird Hotel refined with value*

FALL RECESS

Thurs – Fri	10/09 + 10/10		

Week 8: MIDTERM PRACTICE

Monday 10/13/25	**Review:** PROJECT 4g **In-Class Drawing:** Midterm Practice		*PROJECT 5a*: *Cube project research 5 concepts*
Wednesday 10/15/25	**In-Class Drawing:** Midterm Practice		

Week 9: MIDTERM

Monday 10/20/25	**Midterm Quiz:** Isometric, linear perspective **Midterm Portfolio Due**		
Wednesday 10/22/25	**Lecture:** Physical prototypes Data Visualization **In-Class Drawing:** Digital cube concepts	*PROJECT 5b*: *Research and Style Boards Refined 6 sides digitally with typographic treatment Cube project data visualization sketches* *Due Monday, 10/27*	

Week 10: POWER OF VISUALIZATION Internal/External Methods

Monday 10/27/25	**In-Class Drawing:** Journey Mapping, Memory Retention, Envisioning		*PROJECT 5b*: *Research and Style Boards*

			Refined 6 sides digitally with typographic treatment *Cube project data visualization sketches* *Due Monday, 10/27*
Wednesday 10/29/25	**In-Class Drawing:** Brainstorming, Journey Mapping, Data Viz, Metaphors and Models	***PROJECT 5b***: *Refined 6 sides digitally with typographic treatment* *Cube project data visualization sketches* *Due Monday, 11/03*	

Week 11: 3-DIMENSIONS			
Monday 11/03/25	**Review:** PROJECT 5b **Lecture:** Cube form and opportunities Materials **In-Class:** 4"x 4" prototype makerspace digital cube prototype		***PROJECT 5b***: *Refined 6 sides digitally with typographic treatment* *Cube project data visualization sketches*
Wednesday 11/05/25	**Review:** PROJECT 5c **In-Class:** 4"x4" prototype makerspace digital cube prototype	***PROJECT 5c***: *Cube prototype 4"x4"* *Due Monday, 11/10*	***PROJECT 5c***: *Cube project data visualization sketches*

Week 12: SYSTEMS THINKING			
Monday 11/10/25	**Review:** PROJECT 5b **In-Class:** Makerspace cube project prototype		***PROJECT 5c***: *Cube prototype 4"x4"*
Wednesday 11/12/25	**In-Class:** Makerspace cube project final	***PROJECT 5d***: *Final cube project* *for presentation*	

Week 13: PRODUCT			
Monday 11/17/25	**Review:** PROJECT 5d **In-Class:** Mindmaps Product + Packaging research	*Project 6a:* *Mindmaps* *Product + packaging research* *Due Monday, 11/19*	*PROJECT 5d:* *Final cube project* *for presentation*
Wednesday 11/19/25	**Review:** PROJECT 6a	*Project 6b:* *5 PRODUCT* *potion bottle concepts* *Due Monday, 11/24*	*Project 6a:* *Mindmaps* *Product + packaging research*

Week 14: PRODUCT			
Monday 11/24/25	**Review:** PROJECT 6b Bottle product sketches copies Bottle and packaging research Branding		*Project 6b:* *5 PRODUCT design potion bottle concepts*
Wednesday 11/26/25	**In-Class Digital:** Product rendering in Photoshop	*Project 6b:* *5 PACKAGING concepts* *Due Monday, 12/01*	

Week 15: PRODUCT			
Monday 12/01/25	**Review:** PROJECT 6b		*Project 6b:* *5 PACKAGING concepts*
Wednesday 12/03/25		*Project 6c:* *Product and Packaging Final sketch renderings* *Due Monday, 12/08*	

STUDY DAYS			
12/06 – 12/09	**Study Days:** Sat. 12-06 to 12-09		

Week 16: FINALS			
Monday 12/08/25	**Review:** PROJECT 6c	*Project 6d:*	*Project 6c:*

		Product + Packaging Final sketch renderings	*Product and Packaging Final digital renderings* *Due Wednesday, 4/26*	*Product and Packaging Final renderings*
Wednesday 12/10/25 7-9pm	**FINALS**		***Project 6e:*** *Product and Packaging Final digital renderings* *Process book and marketing poster* ***Portfolio pdf***	***Project 6d:*** *Product and Packaging Final digital renderings*

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.

HOW TO PURCHASE SOFTWARE AT THE DISCOUNTED ACADEMY RATE
Include if applicable. Please note the Adobe subscription has increased from $70 to $75.

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

Software	IYA Short-Term License at USC Bookstore
Adobe Creative Cloud	$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.

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

How to Draw: drawing and sketching objects and environments from your imagination
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

Perspective Made Easy Ernest Norling

The Complete Guide to Perspective Drawing: From One-Point to Six-Point Craig Attebery

Perspective Drawing Handbook Paperback
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:
Marker pen basics - design sketching!
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!

PACKAGING VIDEOS:

PERSPECTIVE VIDEOS:

CALCULATING CAST SHADOWS VIDEO:

AI COLOR TOOLS:

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.