

# usc media arts and practice

USC Media Arts and Practice: Exploring Creativity Through Technology and Storytelling

**usc media arts and practice** is a dynamic and innovative field that blends creative storytelling with cutting-edge technology. At the University of Southern California, this interdisciplinary program is designed to equip students with the skills and knowledge necessary to thrive in the evolving landscape of media production, digital art, and interactive experiences. Whether you're passionate about filmmaking, virtual reality, game design, or new media art, USC's Media Arts and Practice (MAP) program offers a rich environment to cultivate your talents and push the boundaries of digital creativity.

## What is USC Media Arts and Practice?

USC Media Arts and Practice is an academic program housed within the School of Cinematic Arts that focuses on the intersection of media, technology, and creative expression. Rather than concentrating solely on traditional cinema or media production, MAP encourages students to experiment with emerging tools such as virtual reality (VR), augmented reality (AR), interactive installations, and digital storytelling platforms.

The program's core philosophy revolves around immersive media experiences and the exploration of new narrative forms. This means students learn not just how to tell stories, but how to engage audiences in multisensory, interactive ways. As media consumption habits shift, the demand for creators who can navigate these technological advancements grows, making MAP an especially timely and relevant field of study.

## Key Features of the MAP Program

- **Interdisciplinary Approach:** Combines media theory, creative production, and technology development.
- **Hands-On Learning:** Access to state-of-the-art labs and equipment for VR, AR, 3D modeling, and more.
- **Collaborative Environment:** Opportunities to work with students from diverse backgrounds like computer science, design, and film.
- **Industry Connections:** Strong ties to Hollywood and tech industries provide networking and career opportunities.
- **Focus on Innovation:** Encourages experimentation with new media forms and platforms.

## Academic Pathways in Media Arts and Practice

USC offers several degree options within the Media Arts and Practice umbrella, including undergraduate and advanced graduate programs. These pathways are tailored to address various aspects of media creation and research.

## **Bachelor's Degree in Media Arts + Practice**

The undergraduate program is designed for students who want a broad introduction to media arts while specializing in areas such as:

- Digital filmmaking and production
- Interactive media and game design
- Experimental media art
- Immersive technology

Students develop foundational skills in storytelling, coding, digital imaging, and project management. The curriculum emphasizes both theory and practical application, making it ideal for those aiming to enter the media industry or pursue graduate studies.

## **Master of Fine Arts (MFA) in Media Arts + Practice**

For those interested in advanced study, the MFA program offers an immersive experience that blends creative practice with research. Graduate students often work on innovative projects that combine art, technology, and narrative, preparing them for careers as media artists, designers, or researchers.

This program is particularly well-suited for individuals fascinated by emerging media like virtual reality storytelling, interactive installations, or the use of artificial intelligence in creative work. The MFA also encourages collaboration with faculty and industry professionals to refine and showcase one's artistic voice.

## **Innovative Technologies and Tools at USC MAP**

One of the standout aspects of USC's Media Arts and Practice is its access to cutting-edge technology, which plays a pivotal role in shaping the future of media.

### **Virtual and Augmented Reality**

VR and AR are transforming how stories are told by creating immersive environments that audiences can explore. USC MAP students frequently engage with VR headsets, motion capture systems, and spatial audio tools to craft experiences that blend reality with digital augmentation.

This hands-on engagement with immersive technology prepares students for careers in entertainment, education, healthcare, and other sectors where VR and AR are becoming indispensable.

### **Interactive Media and Game Development**

Beyond traditional linear storytelling, the MAP program nurtures skills in creating interactive narratives, video games, and digital installations.

Students learn programming languages, game engines (like Unity and Unreal), and user experience design to build projects that respond dynamically to audience input.

This skill set is highly valuable in today's media landscape, where interactive content is increasingly popular across platforms such as mobile apps, museums, and online streaming services.

## Digital Fabrication and Installation Art

MAP also explores physical computing, digital fabrication, and installation art, enabling creators to blend physical and digital realms. Using tools like 3D printers, laser cutters, and Arduino microcontrollers, students create art that interacts with viewers in innovative ways.

This multidisciplinary approach fosters a deeper understanding of how technology can enhance artistic expression beyond traditional screens.

## Career Opportunities for Media Arts and Practice Graduates

Graduates from USC Media Arts and Practice find themselves well-prepared for a variety of exciting career paths. The program's emphasis on both creative and technical skills, combined with hands-on experience, makes alumni highly competitive in the job market.

## Potential Career Paths

- **Media Artist/Creative Technologist:** Developing interactive art installations and experimental media projects.
- **Virtual Reality Designer:** Designing immersive VR experiences for entertainment, education, or training.
- **Game Developer:** Creating narrative-driven and interactive games using advanced software tools.
- **Digital Producer/Director:** Overseeing media projects that integrate technology and storytelling.
- **Media Researcher:** Exploring new media trends and technologies to inform future creative work.
- **User Experience (UX) Designer:** Crafting intuitive interfaces for interactive media applications.

## Industry Connections and Networking

Being located in Los Angeles, a global hub for entertainment and technology, USC MAP students benefit from direct access to internships, workshops, and guest lectures from industry leaders. The program's strong alumni network also helps graduates secure positions at top companies in Hollywood, Silicon Valley, and beyond.

## Tips for Prospective Students Interested in USC Media Arts and Practice

If you're considering applying to USC Media Arts and Practice, here are some insights to help you prepare:

- **Build a Strong Portfolio:** Showcase a range of creative projects, including video work, digital art, interactive media, or coding samples.
- **Stay Curious About Technology:** Familiarize yourself with emerging media tools like VR headsets, game engines, or digital fabrication equipment.
- **Emphasize Storytelling Skills:** Regardless of the medium, the ability to craft compelling narratives remains central to media arts.
- **Engage in Collaborative Projects:** Media arts often involve teamwork, so experiences working with diverse groups can strengthen your application.
- **Attend Workshops and Events:** Participate in media arts festivals, hackathons, or online courses to expand your knowledge and network.

## The Future of Media Arts and Practice at USC

As technology continues to evolve, the USC Media Arts and Practice program is committed to staying at the forefront of innovation. New research initiatives and interdisciplinary collaborations are constantly emerging, pushing the boundaries of what media can achieve.

From advancements in artificial intelligence-driven art to novel forms of immersive storytelling, USC MAP remains a vibrant community where creators can experiment fearlessly. This makes it not only a place to learn but a hub for shaping the future of media.

The blend of creativity, technology, and critical thinking embedded in USC Media Arts and Practice ensures that graduates are not just consumers of media but active contributors to the cultural landscape of tomorrow. Whether you want to craft the next groundbreaking VR experience or explore new narrative forms in digital art, USC MAP offers the tools, mentorship, and environment to make it happen.

## Frequently Asked Questions

### What is USC Media Arts + Practice?

USC Media Arts + Practice is an interdisciplinary program at the University of Southern California that combines media arts, technology, and creative

practice to explore new forms of storytelling and digital culture.

## **What degrees are offered by USC Media Arts + Practice?**

USC Media Arts + Practice offers undergraduate and graduate degrees, including a Bachelor of Arts in Media Arts + Practice and a Master of Fine Arts (MFA) in Media Arts + Practice.

## **What career opportunities can graduates of USC Media Arts + Practice pursue?**

Graduates can pursue careers in digital media production, interactive design, virtual and augmented reality, film and video production, game design, and other creative technology fields.

## **Does USC Media Arts + Practice provide access to cutting-edge technology?**

Yes, USC Media Arts + Practice provides students with access to state-of-the-art labs, studios, and equipment, including virtual reality tools, motion capture technology, and interactive media facilities.

## **How does USC Media Arts + Practice integrate interdisciplinary learning?**

The program integrates interdisciplinary learning by combining courses in art, technology, communication, and critical theory, encouraging collaboration across diverse fields such as computer science, cinema, and design.

## **Additional Resources**

USC Media Arts and Practice: Pioneering the Future of Digital Storytelling and Innovation

**usc media arts and practice** stands as a distinctive and forward-thinking program that merges creativity, technology, and critical inquiry to redefine the landscape of media production and analysis. Situated within the University of Southern California, this interdisciplinary field addresses the evolving demands of digital media, immersive storytelling, and interactive experiences. By combining artistic expression with cutting-edge technological tools, USC Media Arts and Practice prepares students to become innovators in a rapidly transforming media environment.

## **Exploring the USC Media Arts and Practice Program**

The USC Media Arts and Practice (MA+P) program is housed within the USC School of Cinematic Arts, a prestigious institution known for fostering excellence in film, television, and digital media education. What sets MA+P

apart is its unique blend of hands-on production with rigorous theoretical frameworks that consider the social, cultural, and ethical implications of new media technologies. This combination equips students with a holistic understanding of media's role in contemporary society.

The program offers graduate degrees, including the Master of Fine Arts (MFA), Master of Arts (MA), and PhD tracks, each tailored to different professional goals ranging from creative practitioners to academic researchers. The curriculum emphasizes experimental media, interactive design, and immersive environments such as virtual reality (VR) and augmented reality (AR), positioning USC as a leader in these emerging fields.

## **Curriculum and Educational Approach**

The coursework in USC Media Arts and Practice integrates traditional artistic disciplines like filmmaking and animation with advanced technological skills in programming, user experience design, and digital fabrication. Key areas of study include:

- Interactive Media and Game Design
- Immersive Storytelling through VR and AR
- Data Visualization and Computational Media
- Media Theory and Critical Studies
- Sound Design and New Media Performance

This interdisciplinary approach is supported by access to state-of-the-art facilities such as motion capture studios, 3D printing labs, and immersive media labs. Students benefit from exposure to both creative and analytical methodologies, encouraging hybrid skill sets that are increasingly valuable in the digital economy.

## **Faculty Expertise and Industry Connections**

Another strength of the USC Media Arts and Practice program lies in its faculty, which includes renowned artists, technologists, and scholars. These professionals bring a wealth of experience from industries like gaming, film production, interactive design, and academic research. Their guidance helps students navigate the complexities of media innovation and develop projects that push artistic and technological boundaries.

Moreover, the program leverages USC's proximity to Hollywood and Silicon Beach, facilitating partnerships with leading media companies, startups, and research institutions. This network provides students with internship opportunities, collaborative projects, and exposure to real-world challenges in media production and distribution.

# Impact and Relevance in Today's Media Landscape

In an era marked by rapid technological advancements and shifting audience behaviors, the USC Media Arts and Practice program addresses critical needs in media education. Traditional media forms are being transformed by interactive and immersive experiences, and the demand for professionals who can bridge artistic vision with technical expertise is growing.

## Innovation in Immersive Media

One of the defining features of the USC Media Arts and Practice program is its focus on immersive media. Virtual reality, augmented reality, and mixed reality are no longer niche technologies but are becoming mainstream tools for storytelling, education, marketing, and social impact.

Students engage in projects that explore new modes of narrative, leveraging sensory engagement and interactivity to create compelling experiences. For example, graduate theses often involve VR installations that challenge conventional storytelling structures, enabling users to participate actively in the narrative rather than passively consuming it.

## Bridging Art and Technology

Unlike programs that focus solely on either the creative or technical aspects of media, USC's approach encourages a synthesis. This holistic methodology ensures graduates are not only proficient in digital tools but also possess a critical understanding of media's cultural significance.

Such a balance is vital in an industry increasingly shaped by ethical questions around data privacy, representation, and the effects of algorithm-driven content. The program's emphasis on media theory equips students to critically reflect on these issues while designing innovative projects.

## Comparative Positioning Within Media Arts Education

When compared to other media arts programs, USC Media Arts and Practice distinguishes itself through its interdisciplinary scope and integration within a cinematic arts context. While institutions like NYU's Tisch School or MIT's Comparative Media Studies offer strong media programs, USC's unique combination of production resources, academic rigor, and industry connections provides a comprehensive platform for media innovation.

- **NYU Tisch** emphasizes dramatic arts and narrative storytelling with a strong focus on film and television.
- **MIT Comparative Media Studies** leans heavily toward theoretical and research-oriented media studies and digital humanities.
- **USC Media Arts and Practice** balances practical media production with

critical theory, targeting experimental media and immersive technologies.

This positioning allows USC to attract a diverse student body interested in careers ranging from digital artists and game designers to academic researchers and media theorists.

## **Pros and Cons of the USC Media Arts and Practice Program**

- **Pros:**

- Access to cutting-edge technology and production facilities.
- Strong industry ties offering internship and collaboration opportunities.
- Interdisciplinary curriculum blending art, technology, and critical theory.
- Faculty with diverse expertise from creative and academic backgrounds.
- Location in Los Angeles, close to major media hubs.

- **Cons:**

- Competitive admissions with a high standard for entry.
- Intensive workload combining technical and theoretical demands.
- Potentially high cost associated with private university tuition.
- Balancing artistic freedom with technological constraints can be challenging for some students.

## **Emerging Trends and Future Directions**

As digital media continues to evolve, USC Media Arts and Practice remains adaptive by incorporating emerging trends into its curriculum and research. Current areas of expansion include artificial intelligence (AI) in creative processes, spatial computing, and interactive narrative design.

The program's commitment to exploring the social impact of media technologies also aligns with broader conversations about media ethics and digital citizenship. This forward-thinking perspective prepares graduates to not only



innovate but also to lead responsibly in shaping the future of media.

In summary, the USC Media Arts and Practice program represents a significant nexus of creativity, technology, and critical inquiry. It cultivates a new generation of media artists and scholars equipped to navigate and influence the complex digital media ecosystem. Through its interdisciplinary approach, industry engagement, and emphasis on immersive and experimental media, it continues to set a benchmark for comprehensive media arts education.

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**usc media arts and practice:** *Poetic Operations* micha cárdenas, 2021-12-13 In *Poetic Operations* artist and theorist micha cárdenas considers contemporary digital media, artwork, and poetry in order to articulate trans of color strategies for safety and survival. Drawing on decolonial theory, women of color feminism, media theory, and queer of color critique, cárdenas develops a method she calls algorithmic analysis. Understanding algorithms as sets of instructions designed to perform specific tasks (like a recipe), she breaks them into their component parts, called operations. By focusing on these operations, cárdenas identifies how trans and gender-non-conforming artists, especially artists of color, rewrite algorithms to counter violence and develop strategies for liberation. In her analyses of Giuseppe Campuzano's holographic art, Esdras Parra's and Kai Cheng Thom's poetry, Mattie Brice's digital games, Janelle Monáe's music videos, and her own artistic practice, cárdenas shows how algorithmic analysis provides new modes of understanding the complex processes of identity and oppression and the intersection of gender, sexuality, and race.

**usc media arts and practice:** *Academic Libraries and Collaborative Research Services* Carrie Forbes, 2022-08-16 Higher education institutions in the United States and across the globe, are realizing the importance of enabling internal and external collaborative work, e.g., interdisciplinary research and community partnerships. In recent years, researchers have documented the benefits of organizational collaboration for research including greater efficiency, effectiveness, and enhanced research reputation. In addition, accreditors, foundations, business, and government agencies have been espousing the value of collaboration for knowledge creation and research and improved organizational functioning. As a result of both the external pressures and the known benefits, many forms of internal and external research collaborations have begun to emerge in higher education. At the heart of this change, academic libraries, who have long been models for collaborative work, are increasingly participating in the research process by providing a widening range of research services beyond traditional reference services. Innovative library services, in areas such as bibliometric analysis, research data management, and data repositories, are evolving in response to changes in education funding and policies. These funding and policy changes have also coincided with technological developments to create opportunities for academic librarians to find new roles within their institutions and the research community. There is a growing body of literature examining these changing academic library roles, but few volumes have concentrated on how the nature of collaborative work in libraries is helping to reshape institutional research practices. *Academic Libraries and Collaborative Research Services* fills that void by providing academic librarians and administrators with case studies and guidance on how academic libraries are establishing their place in this new collaborative research arena in the areas of emerging liaison

roles, research data services, open access and scholarly publishing, and professional development programming. The book will also be useful to higher education administrators and institutional research officers looking for information on how to partner with libraries to increase the effectiveness of collaborative research.

**usc media arts and practice: Mixed Realities** Sarah Atkinson, Vicki Callahan, 2025-02-18 Innovative contributions, systemic challenges, and the imperative for diversity in emerging digital media realms. Bolstered by the voices and experiences of dozens of women, nonbinary, and genderqueer new media practitioners, *Mixed Realities* explores the dynamic intersection of gender and emerging digital technologies. From realms of transmedia, multiplatform, virtual reality, augmented reality, and immersive technologies, this work uncovers the universal challenges and systemic gender-based exclusions individuals face. Authors Sarah Atkinson and Vicki Callahan explore how emergent media have inherited traditional media's systemic biases but also offer new opportunities for diverse and equitable storytelling and engagement. Highlighting a surge in gender-diverse participation and innovation, this book counters historical accounts and details essential yet overlooked contributions to the field. *Mixed Realities* serves as an early archive of diverse contributions, with firsthand accounts that challenge the existing biased narratives of media's history and evolution. Atkinson and Callahan emphasize the necessity of including underrepresented voices, stories, models, and futures, and they underscore the importance of recognizing and valuing a spectrum of perspectives in both emergent media and established media contexts.

**usc media arts and practice: Applied Media Studies** Kirsten Ostherr, 2017-12-14 In the age of the maker movement, hackathons and do-it-yourself participatory culture, the boundaries between digital media theory and production have dissolved. Multidisciplinary humanities labs have sprung up around the globe, generating new forms of hands-on, critical and creative work. The scholars, artists, and scientists behind these projects are inventing new ways of doing media studies teaching and research, developing innovative techniques through experimental practice. This book of case studies brings together practitioners of applied media studies, providing a roadmap for how and why to do hands-on media work in the digital age.

**usc media arts and practice: Design Unbound: Designing for Emergence in a White Water World, Volume 2** Ann M. Pendleton-Jullian, John Seely Brown, 2018-12-04 Tools for navigating today's hyper-connected, rapidly changing, and radically contingent white water world. *Design Unbound* presents a new tool set for having agency in the twenty-first century, in what the authors characterize as a white water world—rapidly changing, hyperconnected, and radically contingent. These are the tools of a new kind of practice that is the offspring of complexity science, which gives us a new lens through which to view the world as entangled and emerging, and architecture, which is about designing contexts. In such a practice, design, unbound from its material thingness, is set free to design contexts as complex systems. In a world where causality is systemic, entangled, in flux, and often elusive, we cannot design for absolute outcomes. Instead, we need to design for emergence. *Design Unbound* not only makes this case through theory but also presents a set of tools to do so. With case studies that range from a new kind of university to organizational, and even societal, transformation, *Design Unbound* draws from a vast array of domains: architecture, science and technology, philosophy, cinema, music, literature and poetry, even the military. It is presented in five books, bound as two volumes. Different books within the larger system of books will resonate with different reading audiences, from architects to people reconceiving higher education to the public policy or defense and intelligence communities. The authors provide different entry points allowing readers to navigate their own pathways through the system of books.

**usc media arts and practice: 3D-Printed Body Architecture** Neil Leach, Behnaz Farahi, 2018-02-01 Some architects dream of 3D-printing houses. Some even fantasise about 3D-printing entire cities. But what is the real potential of 3D printing for architects? This issue focuses on another strand of 3D-printing practice emerging among architects operating at a much smaller scale

that is potentially more significant. Several architects have been working with the fashion industry to produce some exquisitely designed 3D-printed wearables. Other architects have been 3D-printing food, jewellery and other items at the scale of the human body. But what is the significance of this work? And how do these 3D-printed body-scale items relate to the discipline of architecture? Are they merely a distraction from the real business of the architect? Or do they point towards a new form of proto-architecture – like furniture, espresso makers and pavilions before them – that tests out architectural ideas and explores tectonic properties at a smaller scale? Or does this work constitute an entirely new arena of design? In other words, is 3D printing at the human scale to be seen as a new genre of 'body architecture'? This issue contains some of the most exciting work in this field today, and seeks to chart and analyse its significance. Contributors include: Paola Antonelli/MoMA, Francis Bitonti, Niccolo Casas, Behnaz Farahi, Madeline Gannon, Eric Goldemberg/MONAD Studio, Kyle von Hasseln/3D Systems Culinary Lab, Rem D Koolhaas, Julia Körner, Neil Leach, Steven Ma/Xuberance, Neri Oxman/MIT Media Lab, Ronald Rael and Virginia San Fratello, Gilles Retsin, Jessica Rosenkrantz/Nervous System, and Patrik Schumacher/Zaha Hadid Architects.

**usc media arts and practice: Film School** Steve Boman, 2011-11-01 One L meets You'll Never Eat Lunch in This Town Again In this comic and moving and completely true tale, Film School reveals what life is like at the elite school that trained Hollywood's biggest names. When Midwestern journalist Steve Boman applied to the University of Southern California's vaunted School of Cinematic Arts, the world's oldest and most prestigious film school, he had more than a few strikes against him: His wife was recovering from thyroid cancer. His beloved sister had just died of leukemia. He lost his job. He had three young children. He was in his late 30s.... And he had no experience in filmmaking. As Boman navigates his way through USC's arduous three-year graduate production program, he finds that his films fall flat, he's threatened with being kicked out of the program and he becomes the old guy no one wants to work with. Defeated, he quits and moves back to the Midwest to be with his family. After he is urged by his wife to reapply, he miraculously gets in for a second time...only to have a stroke on the first day of classes. But instead of doing the easy thing – running away again -- Boman throws caution to the wind and embraces the challenge. He slowly becomes a gray-haired Golden Boy at USC with films that sparkle. And then he does the impossible: While still in school, for a class project, he dreams up a television series that CBS catches wind of and develops into THREE RIVERS, a primetime Sunday night show. This story of challenge and triumph—and what it takes to make it in the world's most famous film school—is a must-read for anyone aspiring to become a Hollywood great or anyone just looking for a good story.

**usc media arts and practice: Spectatorship** Roxanne Samer, William Whittington, 2017-10-25 Media platforms continually evolve, but the issues surrounding media representations of gender and sexuality have persisted across decades. Spectator: The University of Southern California Journal of Film and Television Criticism has published groundbreaking articles on gender and sexuality, including some that have become canonical in film studies, since the journal's founding in 1982. This anthology collects seventeen key articles that will enable readers to revisit foundational concerns about gender in media and discover models of analysis that can be applied to the changing media world today. Spectatorship begins with articles that consider issues of spectatorship in film and television content and audience reception, noting how media studies has expanded as a field and demonstrating how theories of gender and sexuality have adapted to new media platforms. Subsequent articles show how new theories emerged from that initial scholarship, helping to develop the fields of fandom, transmedia, and queer theory. The most recent work in this volume is particularly timely, as the distinctions between media producers and media spectators grow more fluid and as the transformation of media structures and platforms prompts new understandings of gender, sexuality, and identification. Connecting contemporary approaches to media with critical conversations of the past, Spectatorship thus offers important points of historical and critical departure for discussion in both the classroom and the field.

**usc media arts and practice: Paradigms in Computing** David Jason Gerber, Mariana Ibanez,

2015-01-01 **Paradigms in Computing: Making, Machines, and Models for Design** Agency in Architecture brings together critical, theoretical, and practical research and design that illustrates the plurality of computing approaches within the broad spectrum of design and mediated practices. It is an interrogation of our primary field of architecture through the lens of computing, and yet one that realizes a productive expanding of our *métier's* definition and boundaries. It is a compilation that purposefully promotes architecture's disciplinary reach and incorporations beyond the design and construction of buildings and cities. The book offers a glimpse into the wide range of positions and experiences that are shaping practice and discourse today. The work included in *Paradigms in Computing* is evidence that models for enquiry are many and proliferating. As digitalization and computation continue to infuse our processes with new tools and new design environments, some of the trends collected in this book will continue to be central to the production and speculation of architecture, and others will, in retrospect, be recognized as the seeds of new, or perhaps multiple, paradigms. Included are essays and projects, from; Alisa Andrasek, Rachel Armstrong, Philip Beesley, Tom Bessai, Shajay Bhooshan, Brad Cantrel, Matias Del Campo, Pablo Eiroa, Marc Fornes, David Jason Gerber, Maria Paz Gutierrez, Alvin Huang, Jason Kelly Johnson, Simon Kim, Neil Leach, Greg Lynn, Elena and Anna Maria Manferdini, Alex McDowell, Phillippe Morel, Nick Puckett, Casey Reas, Alex Robinson, Jenny Sabin, Jose Sanchez, Patrik Schumacher, Kyle Steinfeld, Satoru Sugihara, Orkan Telhan, Kathy Velikov and Geoffrey Thun, Tom Verebes, Leire Asensio Villoria and David Mah, Jenny Wu, Eric Howeler and Meejin Yoon, and Zaha Hadid Architects.

**usc media arts and practice: Imminent Commons: The Expanded City** Alejandro Zaera-Polo, Jeffrey Anderson, 2022-02-04 In light of the increasing disengagement between urban and rural areas, this book address the interdependency of cities with ecological and technological processes outside the purview of traditional urban planning. It compiles a huge amount of essays in regards to the most important topics that cities must address today, such as their connection with global data networks, ecological cycles of resources which supersede the traditional boundaries of urbanism. For this reason, it frames investigation of contemporary urbanism on nine imminent commons grouping the urban commons into resources and technologies lead us to the arcane classification of natural resources: air, water, fire, and earth, the four elements of ancient cosmologies; and five basic technological commons based on expanded human capacities: sensing, communicating, moving, making, and recycling.

**usc media arts and practice: 2050** Chris Luebke, 2015-08-17 Envisioning a positive future through design *2050: Designing Our Tomorrow* describes the ways in which architecture and design can engage with the key drivers of change and provide affirmative aspirations for a not-so distant future. With a focal date of 2050, this issue of AD asks when and how the design community can, should, and must be taking action. The discussion centres on shifts in the urban environment and an established way of life in a world of depleted natural resources and climate change. Featuring interviews with Paola Antonelli of MoMA and Tim Brown of IDEO, it includes contributions from thought leaders, such as Janine Benyus, Thomas Fisher, Daniel Kraft, Alex McDowell, Franz Oswald, and Mark Watts. High-profile designers like FutureCitiesLab, SHoP, and UrbanThinkTank, are featured as examples of forward thinking and innovation in the field, highlighting the need for — and possibility of — a shift in the global perspective. The discussion includes the challenges we face in creating a positive tomorrow, and the solutions that architecture and design can bring to the table. Despite the proliferation of global crises possibly threatening human survival, our current moment provides the opportunity to write a new, positive story about our future. *2050: Designing Our Tomorrow* describes how the design community can contribute to that vision by asserting positive aspirations for the worlds we create ourselves. See how architects and designers inspire global positive change Consider architecture's role in shaping cultural outlook Learn the key drivers of change for the built environment Explore the perspectives of leading experts and designers Architects and planners over the centuries have put a stamp upon the planet through the physical manifestations of their belief structures. Today's design community faces a rising wealth gap, climate change, shifting paradigms of nationalism, and myriad other challenges. *2050: Designing*

Our Tomorrow phrases global issues as a design problem, and describes how architects and designers can rise to the challenge of creating a more positive future.

**usc media arts and practice:** Design Recommendations for Intelligent Tutoring Systems: Volume 9 - Competency-Based Scenario Design Anne Sinatra, Arthur C. Graesser, Xiangen Hu, Benjamin Goldberg, Andrew J. Hampton, Joan H. Johnston, 2022-02-02 This book focuses on the topic of competency-based scenario design as it relates to Intelligent Tutoring Systems (ITSs). The current book is the ninth in a series of books that examine key topics in ITSs. The chapters in this book specifically relate the work presented to applications for the Generalized Intelligent Framework for Tutoring (GIFT) (Sottolare, Brawner, Goldberg, & Holden, 2012; Sottolare, Brawner, Sinatra, & Johnston, 2017). GIFT is an open-source, domain independent, service-oriented, modular architecture for ITSs. GIFT has specifically been designed to allow for reusability of the GIFT architecture, GIFT tools, and instructional content materials. Further, GIFT has been designed with the goals of reducing the amount of time necessary to author ITSs, and reducing the skill level required for the authoring process. GIFT can be used to create ITSs that can be distributed both locally on a computer and virtually in the Cloud. In addition to creating ITSs, GIFT can be used to examine instructional outcomes, and conduct research. The topic of this book, Competency-Based Scenario Design is highly relevant to the development of ITSs. Scenarios are information-rich task/problem contexts that are closely aligned with real-world situations that professionals face in their jobs. The tasks/problems exhibit ecological validity rather than stripped-down abstract simplifications. Developers of ITSs and other adaptive instructional systems need to have principled guidance on how to design these scenarios. An example scenario may be a close match to a particular situation in the past, but not be representative of a large range of situations that professionals experience in their job. An example scenario may be very realistic, but not provide reliable and valid assessments of the learners' performance to guide assessments (summative, formative, or stealth). Research teams that build high quality scenarios need to include expertise in the targeted profession, assessment, learning science, and computer science. The current book brings together experts on ITSs to discuss their work as it applies to Competency-Based Scenario Design. We believe that this book can be used as a resource for those who have an interest in developing Scenarios for ITSs, and who want to learn more about how to do so.

**usc media arts and practice:** The Rise of Transtexts Benjamin W.L. Derhy Kurtz, Mélanie Bourdaa, 2016-08-25 This volume builds on previous notions of transmedia practices to develop the concept of transtexts, in order to account for both the industrial and user-generated contributions to the cross-media expansion of a story universe. On the one hand exists industrial transmedia texts, produced by supposedly authoritative authors or entities and directed to active audiences in the aim of fostering engagement. On the other hand are fan-produced transmedia texts, primarily intended for fellow members of the fan communities, with the Internet allowing for connections and collaboration between fans. Through both case studies and more general analyses of audience participation and reception, employing the artistic, marketing, textual, industrial, cultural, social, geographical, technological, historical, financial and legal perspectives, this multidisciplinary collection aims to expand our understanding of both transmedia storytelling and fan-produced transmedia texts.

**usc media arts and practice:** The New Companion to Urban Design Tridib Banerjee, Anastasia Loukaitou-Sideris, 2019-06-19 The New Companion to Urban Design continues the assemblage of rich and critical ideas about urban form and design that began with the Companion to Urban Design (Routledge, 2011). With chapters from a new set of contributors, this sequel offers a more comparative perspective representing multiple voices and perspectives from the Global South. The essays in this volume are organized in three parts: Part I: Comparative Urbanism; Part II: Challenges; and Part III: Opportunities. Each part contains distinct sections designed to address specific themes, and includes a list of annotated suggested further readings at the end of each chapter. Part I: Comparative Urbanism examines different variants of urbanism in the Global North and the Global South, produced by a new economic order characterized by the mobility of labor,

capital, information, and technology. Part II: Challenges discusses some of the contemporary challenges that cities of the Global North and the Global South are facing and the possible role of urban design. This part discusses spatial claims and conflicts, challenges generated by urban informality, explosive growth or dramatic shrinkage of the urban settlement, gentrification and displacement, and mimesis, simulacra and lack of authenticity. Part III: Aspirations discusses some normative goals that urban design interventions aspire to bring about in cities of the Global North and the Global South. These include resilience and sustainability, health, conservation/restoration, justice, intelligence, access and mobility, and arts and culture. The New Companion to Urban Design is primarily intended for scholars and graduate students interested in cities and their built environment. It offers an invaluable and up-to-date guide to current thinking across a range of disciplines including urban design, planning, urban studies, and geography.

**usc media arts and practice: World-Builders on World-Building** Mark J.P. Wolf, 2020-05-12 With contributions from a distinguished group of world-builders, including academics, writers, and designers, this anthology of essays describes the process and discusses the nature of subcreation and the construction of worlds. From Oz to MUD, Walden to Rockall, all the worlds featured in this volume share one thing in common: they began in someone's imagination, grew from there, and became worlds built with the assistance of multiple authors and a variety of different ideas and media, including designs, imagery, sound, music, stories, and more. The book examines this development, with examples and discussions pertaining to the process and the final product of the building of imaginary worlds, including some transmedial worlds. World-Builders on World-Building is a fascinating deep dive into the practical problems of world-building as well as its theoretical aspects. It is ideal for students, scholars, and even practitioners interested in media studies, game studies, subcreation studies, franchise studies, transmedia studies, and pop culture.

**usc media arts and practice: By Any Media Necessary** Henry Jenkins, Sangita Shresthova, Liana Gamber-Thompson, Neta Kligler-Vilenchik, Arely Zimmerman, 2016 There is a widespread perception that the foundations of American democracy are dysfunctional and little is likely to emerge from traditional politics that will shift those conditions. Youth are often seen as emblematic of this crisis--frequently represented as uninterested in political life and ill informed about current affairs. By Any Media Necessary offers a profoundly different picture of contemporary American youth. Young men and women are tapping into the potential of new forms of communication, such as social media platforms and spreadable videos and memes, seeking to bring about political change--by any media necessary. In a series of case studies covering a diverse range of organizations, networks, and movements--from the Harry Potter Alliance, which fights for human rights in the name of the popular fantasy franchise, to immigration-rights advocates using superheroes to dramatize their struggles--By Any Media Necessary examines the civic imagination at work. Exploring new forms of political activities and identities emerging from the practice of participatory culture, By Any Media Necessary reveals how these shifts in communication have unleashed a new political dynamism in American youth.--Jacket.

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principled nature of practice-based research PhD researchers embarking on a research project or are in the flow of research will find this guidance supportive professionals such as designers, makers, engineers, artists and creative technologists wishing to strengthen their research into their practice will be guided through the principled and focused nature of practice-based research supervisors, managers and policy makers will benefit from the potential and rigour of practice-based researchers in the pursuit of new knowledge.

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**usc media arts and practice:** Manifesto for the Humanities Sidonie Ann Smith, 2015-11-25 After a remarkable career in higher education, Sidonie Smith offers Manifesto for the Humanities as a reflective contribution to the current academic conversation over the place of the Humanities in the 21st century. Her focus is on doctoral education and opportunities she sees for its reform. Grounding this manifesto in background factors contributing to current "crises" in the humanities, Smith advocates for a 21st century doctoral education responsive to the changing ecology of humanistic scholarship and teaching. She elaborates a more expansive conceptualization of coursework and dissertation, a more robust, engaged public humanities, and a more diverse, collaborative, and networked sociality.

**usc media arts and practice:** Fast Forward Holly Willis, 2016-08-16 Cinema, the primary vehicle for storytelling in the twentieth century, is being reconfigured by new media in the twenty-first. Terms such as worldbuilding, virtual reality, and transmedia introduce new methods for constructing a screenplay and experiencing and sharing a story. Similarly, 3D cinematography, hypercinema, and visual effects require different modes for composing an image, and virtual technology, motion capture, and previsualization completely rearrange the traditional flow of cinematic production. What does this mean for telling stories? Fast Forward answers this question by investigating a full range of contemporary creative practices dedicated to the future of mediated storytelling and by connecting with a new generation of filmmakers, screenwriters, technologists, media artists, and designers to discover how they work now, and toward what end. From Chris Milk and Aaron Koblin's exploration of VR spherical filmmaking to Rebeca Méndez's projection and installation work exploring climate change to the richly mediated interactive live performances of the collective Cloud Eye Control, this volume captures a moment of creative evolution and sets the stage for imagining the future of the cinematic arts.

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