

media arts and practice usc

media arts and practice usc is a dynamic interdisciplinary program that integrates technology, creative expression, and critical theory to prepare students for careers in the evolving landscape of digital media. Located at the University of Southern California, this program emphasizes hands-on experience and innovative approaches to media production, digital storytelling, and interactive design. Students engage with cutting-edge tools and methodologies, making it an ideal environment for those interested in filmmaking, animation, game design, virtual reality, and other emerging media forms. This article explores the structure, curriculum, faculty expertise, research opportunities, and career pathways associated with media arts and practice at USC. Furthermore, it highlights the unique features that distinguish USC's program from others in the field. The following sections provide a detailed overview of what prospective students and professionals can expect from this comprehensive media arts and practice curriculum.

- Overview of Media Arts and Practice at USC
- Curriculum and Academic Structure
- Faculty and Expertise
- Research and Innovation Opportunities
- Career Prospects and Industry Connections

Overview of Media Arts and Practice at USC

The media arts and practice USC program is designed to cultivate a deep understanding of both the theoretical and practical aspects of contemporary media production. It combines elements of digital storytelling, interactive media, and critical media studies to create a holistic educational experience. The program encourages students to explore new media technologies and their impact on culture and society. USC's location in Los Angeles, a global hub for entertainment and technology, provides students with unparalleled access to industry resources and professional networks.

Interdisciplinary Approach

One of the defining characteristics of the media arts and practice USC program is its interdisciplinary framework. Students are exposed to a variety of disciplines including computer science, fine arts, communication, and cultural studies. This approach fosters innovation by encouraging students to blend

creative and technical skills. The curriculum supports experimentation with diverse media formats such as film, animation, virtual reality, and interactive installations.

Program Levels and Degrees

USC offers media arts and practice at multiple academic levels, including undergraduate, master's, and doctoral programs. Each level is tailored to different career goals and academic interests, allowing students to specialize or pursue broad-based media studies. Graduate students benefit from advanced research opportunities and access to state-of-the-art production facilities.

Curriculum and Academic Structure

The curriculum of media arts and practice USC is carefully structured to balance theoretical knowledge with practical application. Core courses cover foundational topics such as media theory, digital aesthetics, and interactive design. Electives and specialized workshops enable students to focus on specific media forms or technologies. The program also emphasizes collaborative projects and real-world experience.

Core Coursework

Core classes provide the essential skills and conceptual frameworks necessary for media production and analysis. Topics include:

- Media Theory and Criticism
- Digital Storytelling Techniques
- Interactive Media Design
- Programming for Media Artists
- History of New Media

These courses ensure students develop a comprehensive understanding of media arts and their cultural significance.

Hands-On Learning and Workshops

Practical workshops are integral to the media arts and practice USC curriculum. These sessions focus on the

use of contemporary tools such as video editing software, 3D modeling applications, and virtual reality platforms. Students engage in projects that simulate professional media production environments, enhancing their technical proficiency and creative problem-solving skills.

Capstone Projects and Thesis

At the culmination of their studies, students undertake capstone projects or theses that demonstrate their mastery of media arts and practice. These projects often involve collaborative work, integrating multiple media disciplines to produce innovative digital content. The process encourages critical reflection and the application of theoretical insights to practical challenges.

Faculty and Expertise

The faculty involved in media arts and practice USC are distinguished professionals and scholars with diverse backgrounds in media production, technology, and cultural studies. Their expertise covers areas such as film directing, animation, interactive media, game design, and digital humanities. Faculty members actively engage in research and creative projects that contribute to the advancement of media arts.

Notable Faculty Members

Several faculty members have received national and international recognition for their work in media arts. Their experience benefits students through mentorship and exposure to cutting-edge developments in the field. Faculty actively encourage student participation in research labs, exhibitions, and media festivals.

Collaborative Faculty Projects

The media arts and practice USC faculty often collaborate on interdisciplinary projects that push the boundaries of digital media. These initiatives provide students with opportunities to participate in innovative research and showcase their work to wider audiences. Collaborative projects span areas such as virtual reality storytelling, interactive installations, and experimental animation.

Research and Innovation Opportunities

Research is a cornerstone of the media arts and practice USC program, emphasizing innovation in digital media technologies and methodologies. The program supports student and faculty research through dedicated labs, funding, and partnerships with industry leaders. This environment fosters the development of new media forms and critical approaches to media production and consumption.

Media Arts and Practice Labs

USC hosts several specialized labs that provide resources for experimental media projects. These include facilities for virtual reality, motion capture, digital fabrication, and interactive media design. Students have access to cutting-edge equipment and software, enabling them to develop prototypes and artistic works that explore new frontiers in media arts.

Industry Partnerships and Collaborations

The program maintains strong ties with major media companies, technology firms, and cultural institutions. These partnerships facilitate internships, collaborative research, and project funding. Students benefit from real-world experience and networking opportunities, enhancing their readiness for media arts careers.

Career Prospects and Industry Connections

Graduates of the media arts and practice USC program are well-equipped for diverse career paths in the media and entertainment industries. The combination of creative, technical, and critical skills prepares students for roles in film production, game design, virtual reality development, digital marketing, and more. USC's extensive alumni network and industry connections provide valuable support for job placement and professional growth.

Career Services and Support

USC offers dedicated career services for media arts and practice students, including resume workshops, portfolio reviews, and job fairs. These resources help students navigate the competitive media landscape and connect with potential employers. Alumni success stories reflect the program's effectiveness in preparing graduates for impactful careers.

Fields and Roles for Graduates

Media arts and practice USC graduates find opportunities in a variety of sectors such as:

- Film and Television Production
- Game Development and Design
- Virtual and Augmented Reality
- Interactive Media and Web Design

- Digital Marketing and Content Strategy
- Academic and Industry Research

The versatility of the program ensures graduates are adaptable to the rapidly changing media landscape.

Frequently Asked Questions

What is the Media Arts and Practice program at USC?

The Media Arts and Practice program at USC is an interdisciplinary graduate program that combines media theory, production, and research, allowing students to explore innovative storytelling and media creation with a focus on emerging technologies.

What degrees are offered in the Media Arts and Practice program at USC?

USC offers both Master of Fine Arts (MFA) and Doctor of Philosophy (PhD) degrees in Media Arts and Practice, catering to students interested in creative media production as well as academic research.

What kind of courses can students expect in the Media Arts and Practice program at USC?

Students can expect courses in interactive media, digital storytelling, game design, virtual and augmented reality, media theory, coding for media, and experimental media production.

Are there opportunities for hands-on media production in USC's Media Arts and Practice program?

Yes, the program emphasizes hands-on learning, providing access to cutting-edge technology, labs, and collaborative projects that allow students to create and experiment with various media forms.

What career paths do graduates of the Media Arts and Practice program at USC pursue?

Graduates pursue careers in digital media production, game design, virtual and augmented reality development, academia, interactive storytelling, media research, and creative technology industries.

Does USC's Media Arts and Practice program collaborate with other departments or schools?

Yes, the program encourages interdisciplinary collaboration with other USC schools such as the School of Cinematic Arts, Viterbi School of Engineering, and the Annenberg School for Communication and Journalism.

What are the admission requirements for the Media Arts and Practice program at USC?

Applicants typically need a bachelor's degree, a portfolio or samples of creative work, letters of recommendation, a statement of purpose, and sometimes GRE scores, depending on the program level.

How does USC's Media Arts and Practice program integrate emerging technologies like VR and AR?

The program incorporates emerging technologies through specialized courses, labs, and projects that explore virtual reality, augmented reality, interactive installations, and immersive media experiences.

Additional Resources

1. *Media Arts and Practice at USC: Foundations and Innovations*

This book explores the core principles and innovative approaches taught within USC's Media Arts and Practice program. It covers interdisciplinary techniques that blend storytelling, technology, and design. Readers gain insight into how media arts can be applied across various platforms to create immersive experiences.

2. *Interactive Storytelling and New Media: A USC Perspective*

Focusing on interactive narrative techniques, this book delves into the ways USC students and faculty are pushing the boundaries of storytelling. It highlights case studies of projects that combine game design, virtual reality, and transmedia. The text offers practical advice for creators seeking to engage audiences in new, participatory ways.

3. *Digital Media Production: Tools and Techniques from USC*

This comprehensive guide introduces the technical skills essential for producing digital media content at a professional level. Covering software, hardware, and workflow strategies, the book reflects the curriculum and industry standards emphasized at USC. It is ideal for students and practitioners aiming to enhance their production quality.

4. *Immersive Media and Virtual Reality: The USC Approach*

Examining the rapidly evolving field of immersive media, this title provides an in-depth look at virtual

and augmented reality projects developed at USC. It discusses the creative and technical challenges of designing immersive experiences. The book also addresses future trends and ethical considerations in VR and AR media arts.

5. *Transmedia Storytelling: Concepts and Case Studies from USC*

This book investigates how narratives can be extended across multiple media platforms to create cohesive storytelling experiences. Featuring projects from USC's Media Arts and Practice program, it showcases successful transmedia campaigns and creative strategies. Readers will learn to plan and execute stories that engage diverse audiences.

6. *Media Arts and Social Change: USC's Role in Advocacy and Innovation*

Highlighting the intersection of media arts with social activism, this book explores how USC practitioners use media to address societal issues. It includes examples of documentary work, interactive projects, and community collaborations. The text inspires readers to consider media arts as a tool for positive impact.

7. *Experimental Media Practices: A USC Exploration*

This collection focuses on avant-garde and experimental media practices fostered at USC. It includes essays and project analyses that challenge traditional media forms and encourage innovation. The book is a resource for artists and scholars interested in pushing creative boundaries.

8. *Media Arts Theory and Criticism: Perspectives from USC*

Providing a scholarly look at media arts, this book compiles critical essays and theoretical frameworks taught at USC. It addresses topics like media ecology, visual culture, and digital aesthetics. The book supports students and researchers in developing a deeper understanding of media arts contexts.

9. *Collaborative Media Projects: Learning and Practice at USC*

This book emphasizes the importance of collaboration in media arts education and practice at USC. It presents methodologies for teamwork, project management, and interdisciplinary cooperation. Through real-world examples, readers learn how to navigate group dynamics to create impactful media projects.

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media arts and practice usc: 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.

media arts and practice usc: 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.

media arts and practice usc: 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.

media arts and practice usc: 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.

media arts and practice usc: *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.

media arts and practice usc: 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.

media arts and practice usc: 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.

media arts and practice usc: 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.

media arts and practice usc: 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.

media arts and practice usc: 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.

media arts and practice usc: 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.

media arts and practice usc: The Routledge Companion to Media Studies and Digital Humanities Jentery Sayers, 2018-05-01 Although media studies and digital humanities are established fields, their overlaps have not been examined in depth. This comprehensive collection fills that gap, giving readers a critical guide to understanding the array of methodologies and projects operating at the intersections of media, culture, and practice. Topics include: access, praxis, social justice, design, interaction, interfaces, mediation, materiality, remediation, data, memory, making, programming, and hacking.

media arts and practice usc: Homing the Machine in Architecture Galo Canizares, Zach Cohen, 2024-03-11 Homing the Machine in Architecture is a series of conversations on the ways designers, practitioners, historians, and theorists orient themselves within the world of architectural digital fabrication. To “home” a digital fabrication machine is to send it back to its origin point—a point that can be specified by the fabricator in advance of the fabrication process or by the defaults that are pre-programmed into the machine. The homing process is necessary and productive since it determines the physical point at which the machine (and the maker) begin making—every time that architectural designers begin to digitally fabricate something new, they first need to home the machine. This book gathers first- and second-hand accounts of the origins of individual “digi-fab” practices from the emergence of advanced prototyping tools to the contemporary moment. It

features interviews, essays, and case studies organized around three questions: What are the possible histories of digital fabrication in architecture? How do designers orient themselves in this emergent discipline? What conceptual original points do architectural designers return to when they home their machines? The discourse that emerges from this collection aims to reach practicing architects using digital fabrication, as well as upper-level students and academics of digital architecture, architectural theory, and architectural history.

media arts and practice usc: Peterson's Graduate & Professional Programs: An Overview--Profiles of Institutions Offering Graduate & Professional Work Peterson's, 2011-06-01 Graduate & Professional Programs: An Overview--Profiles of Institutions Offering Graduate & Professional Work contains more than 2,300 university/college profiles that offer valuable information on graduate and professional degree programs and certificates, enrollment figures, tuition, financial support, housing, faculty, research affiliations, library facilities, and contact information.

media arts and practice usc: *The Routledge International Handbook of Practice-Based Research* Craig Vear, 2021-12-30 The Routledge International Handbook of Practice-Based Research presents a cohesive framework with which to conduct practice-based research or to support, manage and supervise practice-based researchers. It has been written with an inclusive approach, with the intention of presenting deep and meaningful knowledge for the benefit of all readers. This handbook has been designed to present specific detail of practice-based research by outlining its shared traits with all forms of research and to highlight its core distinguishing features into a cohesive, principled and methodical approach. To this end, the handbook is presented in five sections: 1. Practice-Based Research, 2. Knowledge, 3. Method, 4. The Practice-Based PhD and 5. Practitioner Voices. Each section begins with a leading chapter that outlines each of the distinct areas as they relate to practice-based research. This is followed by a series of contributing chapters that discuss pertinent themes in more detail. Practitioners from a broad range of backgrounds will find these chapters helpful: research students or final year graduates will be introduced to the 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.

media arts and practice usc: *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.

media arts and practice usc: *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.

media arts and practice usc: The Architect as Worker Peggy Deamer, 2015-07-30 Directly confronting the nature of contemporary architectural work, this book is the first to address a void at the heart of architectural discourse and thinking. For too long, architects have avoided questioning how the central aspects of architectural “practice” (professionalism, profit, technology, design, craft, and building) combine to characterize the work performed in the architectural office. Nor has there been a deeper evaluation of the unspoken and historically-determined myths that assign cultural, symbolic, and economic value to architectural labor. The Architect as Worker presents a range of essays exploring the issues central to architectural labor. These include questions about the nature of design work; immaterial and creative labor and how it gets categorized, spatialized, and monetized within architecture; the connection between parametrics and BIM and labor; theories of architectural work; architectural design as a cultural and economic condition; entrepreneurialism; and the possibility of ethical and rewarding architectural practice. The book is a call-to-arms, and its ultimate goal is to change the practice of architecture. It will strike a chord with architects, who will recognize the struggle of their profession; with students trying to understand the connections between work, value, and creative pleasure; and with academics and cultural theorists seeking to understand what grounds the discipline.

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