

CTIN 520

Experience and Design of Public Interactives

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Office: IMD Co-Design Lab (201, Zemeckis)

Office Hours: 11-1:00 Wednesdays, or by appointment

415-336-3138 (mobile)

Location: TBD

Time: TBD

Unit Value

2 units

Course Description and Goals

Public interactives are specifically designed for display and presentation in public and communal settings such as museums, entertainment venues, civic spaces, libraries, hotels, information centers, sports facilities, festivals, and gallery shows. These interactives typically incorporate diverse forms of technology such as mobile communication devices, Bluetooth peripherals, touch screens, large displays, projection systems, networked embedded sensors, instrumented furniture, and distributed audio systems. They also often incorporate multiple media: such as text (in multiple languages), graphics, photographs, dynamic images, animations, simulations, interactivity, and spatialized audio. More recently, public interactives have also started incorporating new communication technologies such as the Web, SMS, and social networking applications (Twitter, Facebook). Given that these interactives are always site-specific, they must engage with the architectural context and the design of built environments. In this sense, the **DESIGNER** of public interactives must develop a broad understanding of not only new communication and display technologies and new media aesthetics and vernaculars, but also of the critical language of architecture, built space, and the changing nature of sociality in a networked culture.

This course investigates the cultural work of the public interactives that were built as part of the 2010 Shanghai World Expo in terms of the way that these experiences and devices propagated new narratives of urban life in the future, performed new visions of spatiality, and projected a new texture of urban experience.

Key Objectives:

- Analysis of *public interactives* as a generator of hybrid urban spaces.
- Analysis of the way that *public interactives* are used to demonstrate a vision of the FUTURE of urban life.
- Analysis of the way that *public interactives* implicate people in learning new skills (literacies) that are projected to become an important component of urban experiences in the future.

- Analysis of the *public interactives* as a stage for new experiences that includes new forms of human-computer interface, alternate social interactions, and possibly a new urban paradigm.

Course Expectations include:

- Completion of reading assignments for participation in class discussion
- Participation in required field trips
- Participation in design meetings
- Contribution to installation development
- One topic-specific research report
- Participation in one public presentation of proposed installation

Required Readings:

Excerpts:

Balsamo, Anne. *Designing Culture: The Technological Imagination at Work*. Durham, NC: Duke University Press, forthcoming. Will be distributed.

Michael Fox and Miles Kemp. *Interactive Architecture*, Princeton Architectural Press, 2009

Scott McQuire, Meredith Martin, and Sabine Niederer, eds. *Urban Screens Reader*, Amsterdam: Institute of Network Cultures, 2009. Available for download at:
<http://www.interactivearchitecture.org/>

Nathan Shedroff. *Experience Design*. Waite Group Press, 2001.

Articles:

Garlington, Joseph. "Taking Location-Based Entertainment to the Next Level." *SIGGRAPH Computer Graphics Newsletter*, February (1999).

Morse, Margaret: "The Poetics of Interactivity," in Judy Malloy, ed. *Women, Art and Technology*, MIT Press, 2003: 16-33. Available at:
<http://www.immersence.com/publications/2003/2003-Mmorse-full.html>

Jameson, Fredric: "The Cultural Logic of Late Capitalism," *Postmodernism: Or the Cultural Logic of Late Capitalism*, Duke UP, 1991.

Websites:

<http://www.urbanscreens.org/>
<http://www.interactivearchitecture.org/>

Prerequisite

None.

Grading Structure

Grades will be assigned after completion of the project at the end of the semester as follows:

- Course Participation 50%
- Research Contribution 25%
- Analytical Paper 25%

Grading Schedule:

After week 7, students will be expected to add research materials to the course wiki.

At week 10, the individual research report topic will be decided.

During week 15, the individual research report is due.

Attendance

Attendance at all classes is mandatory. Punctuality is also expected. Two unexcused absences may lower one's grade a full point while three unexcused absences may lower one's grade two full points. Four or more unexcused absences may result in a request by the instructor for the student to withdraw from the course.

Class Meetings

Students will initially meet weekly as a group during the allocated class time, for lectures, presentations, and discussion. As the semester progresses, the allocated class time may be tailored to accommodate one-on-one meetings and installation work.

USC Supplied Facilities

USC will supply lab space and facilities as available. Generic computer hardware and software and Internet access will be provided as available.

Ownership

Consistent with the policies of USC and the School of Cinematic Arts.

Missing an Exam, Incompletes

The only acceptable excuses for taking an incomplete in the course are personal illnesses or a family emergency. Students must inform the professor before the final week of classes and present verifiable evidence in order for make-up evaluation to be scheduled. Students who take incompletes must also present documentation of the problem to the instructor before final grades are due. Incompletes are only available after the 12th week withdrawal deadline.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these

principles. *Scampus*, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

Course Schedule

CLASS Sessions and KEY ACTIVITIES/ Readings/Deliverables

Week 1: Course Introduction

Introduction to Course Objectives

Week 2: The Poetics and Culture of Space: Reading Space Culturally

Course Location: Bonaventure Hotel

READING:

Fredric Jameson: "The Cultural Logic of Late Capitalism"

Week 3: History of Public Interactives: Starting With Public Art

Reading:

Margaret Morse: "The Poetics of Interactivity"

Week 4: Experience of Public Interactives: Urban Screens

Course Location: LA Live

READING:

Urban Screens Reader

Week 5: History of Public Interactives: Location Based Entertainment

Course Location: Disneyland

READING:

Joseph Garlington: "Taking Location-Based Entertainment to the Next Level." *SIGGRAPH Computer Graphics Newsletter*, February (1999).

Week 6: Interactive Architecture: The Reality and the Promise

Reading:

Michael Fox and Miles Kemp. *Interactive Architecture*

Week 7: Exhibition Design

Course Location: Museum of Jurassic Technology

Week 8: Introduction to Spatialized Experience Design

Reading:

Nathan Schredoff, *Experience Design*

MIDTERM GRADE REVIEW: Individual conference with instructor

Week 9: Concept Development

Meet with MFA students (clients)

Thesis Project Presentations

Initial Design Team Meeting

Roles assigned

Week 10: Process Development

First Sketch of Installation Design

Draft Budget

Draft Art Treatment

SPRING BREAK

Week 11: Design Development

- Meet with Clients
- Pitch Ideas
- Determine Show Title
- Look N Feel

Week 12: Media, Technology, and Space Transformation

- Finalize Installation Plan
- Technology list
- Space Transformation plan
- Crew Identified
- Graphic assets fixed

Week 13: Storytelling and Documentation

- Media Production work

Week 14: Fabrication and Project Management

- Begin Installation

Week 15: Guest Experience Evaluation and Summary of Course