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## Term Information

Effective Term Autumn 2026

## General Information

Course Bulletin Listing/Subject Area Design  
Fiscal Unit/Academic Org Design - D0230  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 4806  
Course Title Contemporary Issues in Experiential Media Design 1  
Transcript Abbreviation ContemplssuesXMD1  
Course Description Critically examine contemporary experiential media design issues within a seminar format. Focuses on methods to investigate, analyze, decipher and compare current issues and work pertinent to design, media and technology contexts through readings, writings, discussions and viewings of existing and emerging work by those in related fields.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Seminar  
Grade Roster Component Seminar  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites None  
Exclusions  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 50.0601  
Subsidy Level Baccalaureate Course  
Intended Rank Junior

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

## Course Details

### Course goals or learning objectives/outcomes

- Understand history and theory of experiential media design.
- Discuss current trends in experiential media design.
- Analyze conceptual and technical aspects of existing experiential media design projects.
- Identify ethical issues and stakeholder concerns.
- Discuss technical considerations and limitations.
- Research and distill writings and documentation on current experiential media design project.
- Engage in informed discussion.

### Content Topic List

- Technology development; technical innovation; current trends; critical analysis; decision making; accessible technologies; technology ethics; role of the designer; creative relationships; design for engagement; proceedings reading

### Sought Concurrence

Yes

## Attachments

- DESIGN4806ContemporaryIssuesXMD1.pdf: Syllabus  
*(Syllabus. Owner: Beecher, Mary Anne)*
- ACCAD\_concurrence.pdf: Concurrence  
*(Concurrence. Owner: Beecher, Mary Anne)*
- Art\_concurrence.pdf: Concurrence  
*(Concurrence. Owner: Beecher, Mary Anne)*
- CSE\_concurrence.pdf: Concurrence  
*(Concurrence. Owner: Beecher, Mary Anne)*
- TFMA\_concurrence.pdf: Concurrence  
*(Concurrence. Owner: Beecher, Mary Anne)*

## Comments

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Beecher, Mary Anne	08/24/2023 05:19 PM	Submitted for Approval
Approved	Munch, Fabienne	08/25/2023 09:36 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/19/2023 11:41 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/19/2023 11:41 AM	ASCCAO Approval



# Design 4806: Contemporary Issues in Experiential Media Design 1

<b>Instructor</b>	<i>Name</i>
<b>Contact</b>	<i>name.#@osu.edu, office room/building, office hours</i>
<b>Semester</b>	<i>Spring 2028</i>
<b>Location/Time</b>	<i>room/building, meets 2x/week for 80 minutes each meeting</i>
<b>Format</b>	Seminar, 3 credits
<b>Prerequisites</b>	<i>none</i>
<b>Description</b>	Critically examine contemporary experiential media design issues within a seminar format. Focuses on methods to investigate, analyze, decipher and compare current issues and work pertinent to design, media and technology contexts through readings, writings, discussions and viewings of existing and emerging work by those in related fields.

## Course Goals

Upon completion of this course, students should be able to do the following:

- Discuss current trends in experiential media design
- Analyze conceptual and technical aspects of existing experiential media design projects
- Identify ethical issues and stakeholder concerns
- Discuss technical considerations and limitations
- Research and distill writings and documentation on current experiential media design project
- Engage in informed discussion about experiential media design

## Associated Program Learning Outcomes

### 1. **Critical Thinking and Analysis:**

- a. **Evaluate** works of creative technology in terms of their formal, conceptual, ethical, historical, and social impacts.
- b. **Apply** fundamental critical thinking skills to the analysis and interpretation of experiential media projects with particular attention to user-centered practices.
- c. **Appraise** the context and implication of one's own work with regard to social responsibility.
- d. **Organize** and represent content structures in ways that are responsive to technological, social, and cultural systems.
- e. **Correlate** what is useful, usable, effective, and desirable with respect to user/ audience-centered digitally and physically based experiences.

### 2. **Adaptability:**

- a. **Anticipate** and **adapt** to new technologies, concepts, and processes in experiential media creation.
- 3. Professional Practice:**
- a. **Employ** both verbal and visual aspects of communication in the presentation of resulting creative works.
  - b. **Present** and **defend** work from an informed conceptual, ethical, historical, and social point of view.

## Course Methodology

This seminar course employs instructional methods such as, but not limited to, intensive discussion, reading primary literature, and individual or group presentations.

In this seminar we will focus on specific and contemporary areas of the field of experiential media design to enrich and inform students' awareness and understanding of new technologies, concepts, and processes in experiential media creation.

Discussion will be a significant part of the in-person part of the course (2 hours/week). The expectation of discussion is that it is lively, rigorous, fluid and collaborative.

Assignments will consist of weekly readings and/or viewings, short response papers and a contextual paper reflecting on course topics in relationship to the student's current studio project.

For a 3-credit course, students should expect to spend 2 hours/week in-person, in-class, and 7 hours a week on reading, viewing and response paper writing.

Specific content topics will be determined on an annual basis to take advantage of new and emerging XMD projects, case studies and scholarly writings about them and the field.

## Assignments

### ***Readings and Viewings:***

Weekly readings and/or viewings will be assigned a week prior to their due date. Students should complete the readings and or viewings with enough time to complete a thoughtful response writing that addresses the affiliated response question posed by the instructor.

### ***Response Writings.....60 points***

These writings are short (500 words) but thoughtful responses to the prior week's assigned readings and/or viewings. For each response writing, the instructor will pose a question to guide you in this writing. This writing should also help to prepare students for a rigorous in-class discussion about the topic.

### ***Discussion Contribution.....40 points***

Evaluation is based on listening attentively to the instructor and to colleagues; contributing answers and asking questions; using reasonably good evidence from the text and plausible, coherent explanations; concede to better points and arguments and, at the same time, make reasonable attempts to persuade instructor and peers.

*See Calendar of Topics and Assignments Briefs for further details.*

## Reading and Viewing Materials

Students will receive reading and viewing materials during the semester via Carmen. There will be an assortment of current journal articles, conference proceedings, short papers, and media to view covering a wide range of experiential media projects, emerging developments in the field and related materials.

## Grading Scale

Evaluations for each project deliverable will consist of a numerical grade following the grading scale listed below.

### Grading Scale

A+ (97–100), A (93–96), A- (90–92)  
B+ (87–89), B (83–86), B- (80–82)  
C+ (77–79), C (73–76), C- (70–72)  
D+ (67–69), D (65–66), E (below 65)

Work evaluations fall within four equally weighted categories. Excellence in each of these categories constitutes a grade of “A”: **Degree of exploration • Degree of resolution • Quality, depth, and synthesis of research • On-time completion.**

## Grading Policy

To receive a passing grade in the course, students must demonstrate satisfactory achievement of course learning objectives through fulfillment of course assignments and by contributing to class discussions. Adherence to deadlines is expected. It is the individual student's responsibility to keep track of the goals and deadlines and to present the work to the class and instructor on the specified dates. All assignments must be completed and turned in to receive a passing grade in the course.

Late or missed goals will be graded as follows:

- An assignment turned in after the original due date but by the start of the next class will have the grade reduced 10%
- An assignment turned in after the original due date and after the subsequent next class start time but before the start time of the 3rd subsequent class (1 week) will have the grade reduced 30%
- Late assignments turned in more than 4 classes (2 weeks) past the original due date will receive a grade (D).

## Attendance Policy

All students are required to be on time and in attendance for each class. Arrive less than 10 minutes late to be counted as present. Four (4) absences will lower a final grade by 1/3 a letter. Five (5) absences will lower a final grade by one letter. Six (6) absences will result in a failing grade ("E") for the course. The need for excused absences should be discussed with the instructor (e.g., your own illness, family illness or death, conference presentations) **Do not come to class if you are feeling ill, have a temperature or have been told to isolate or quarantine. Let me know if you are ill and you will be excused without penalty.**

## **Disability Services**

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodation, I request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodation so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12th Avenue.

## **Policy for Distressed Students**

A recent American College Health Survey found stress, sleep problems, anxiety, depression, interpersonal concerns, death of a significant other, and alcohol use among the top ten health impediments to academic performance. Students experiencing personal problems or situational crises during the quarter are encouraged to contact the OSU Counseling and Consultation Service (614-292-5766; [www.ccs.osu.edu](http://www.ccs.osu.edu)) for assistance, support, and advocacy. This service is free and confidential.

## **Religious Statement**

Our inclusive environment allows for religious expression. Students requesting accommodations based on faith, religious or a spiritual belief system in regard to examinations, other academic requirements or absences, are required to provide the instructor with written notice of specific dates for which the student requests alternative accommodations at the earliest possible date. For more information about religious accommodations at Ohio State, visit [odi.osu.edu/religious-accommodations](http://odi.osu.edu/religious-accommodations).

## **Academic Misconduct Statement**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors

shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5- 487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

## Calendar of Topics and Assignments

**Note:** All topics and readings listed are examples of types of topics and readings for this course. An updated topic and reading list will be curated when this course is offered in Spring 2028 to address contemporary issues.

### Week 1

**Weekly Discussion Topic:** Introduction, Overview, Resources, Expectations

**Assigned Readings and Viewing for Next Week:**

Chapter 1

**The Biography of the Pixel.** Alvy Ray Smith. Leonardo. The MIT Press. Cambridge, MA 2021.

Chapter 1

**Image Objects An Archaeology of Computer Graphics.** Jacob Gaboury. The MIT Press. Cambridge, MA. 2021

### Week 2

**Weekly Discussion Topic:** How and why various technologies were developed

**Response Paper from Prior Week Assigned Reading and Viewing:** Due at the beginning of class

**In-class Topic/Reading Discussion**

**Assigned Reading and Viewing for Next Week:**

Jingoo Kim & Mary Lou Maher (2023) **The effect of AI-based inspiration on human design ideation**, International Journal of Design Creativity and Innovation, 11:2, 81-98.

High Resolution: #8: **John Maeda on the three types of design, the four quarters of life, and diversity.** <https://youtu.be/LU3y-5Peh9A>

### Week 3

**Weekly Discussion Topic:** The way in which society drives technical innovation

**Response Paper from Prior Week Assigned Reading and Viewing:** Due at beginning of class

**In-class Topic/Reading Discussion**

**Assigned Reading and Viewing for Next Week:**

Merlijn Smits, Geke Ludden, Ruben Peters, Sebastian J. H. Bredie, Harry van Goor, Peter-Paul Verbeek; Values that Matter: **A New Method to Design and Assess Moral Mediation of Technology.** Design Issues 2022; 38 (1): 39–54.

Stefano Magistretti, Claudio Dell’Era & Roberto Verganti (2020) **Look for New Opportunities in Existing Technologies, Research-Technology Management**, 63:1, 39-48, DOI: 10.1080/08956308.2020.1686292

### Week 4



**Weekly Discussion Topic:** Informed decision making – choosing which technology and media to work with or consciously reject

**Response Paper from Prior Week Assigned Reading and Viewing:** Due at beginning of class  
**In-class Topic/Reading Discussion**

**Assigned Reading and Viewing for Next Week:**

Kenya Hara - **Aesthetics in the Future, as Defined by Innovation**

Source: <https://youtu.be/Uwgdj1Gnsvg>

Kevin Geiger. **Preparing for the Future of Animation**

[https://kevingeiger.files.wordpress.com/2019/12/preparing-for-the-future-of-animation-geiger-2019\\_11\\_16.pdf](https://kevingeiger.files.wordpress.com/2019/12/preparing-for-the-future-of-animation-geiger-2019_11_16.pdf)

## Week 5

**Weekly Discussion Topic:** The experimental spirit

**Response Paper from Prior Week Assigned Reading and Viewing:** Due at beginning of class  
**In-class Topic/Reading Discussion**

**Assigned Reading and Viewing for Next Week:**

Line Sand Knudsen & Louise Møller Haase (2019) **The construction of meaning in design-driven projects: a paradox initiated process**, International Journal of Design Creativity and Innovation, 7:3, 129-143, DOI: 10.1080/21650349.2018.1501281

## Week 6

**Weekly Discussion Topic:** Proposing and pioneering new ways of designing

**Response Paper from Prior Week Assigned Reading and Viewing:** Due at beginning of class  
**In-class Topic/Reading Discussion**

**Assigned Reading and Viewing for Next Week:**

Saad Hassan, Yao Ding, Agneya Abhimanyu Kerure, Christi Miller, John Burnett, Emily Biondo, and Brenden Gilbert. 2023. **Exploring the Design Space of Automatically Generated Emotive Captions for Deaf or Hard of Hearing Users**. In Extended Abstracts of the 2023 CHI Conference on Human Factors in Computing Systems (CHI EA '23). Association for Computing Machinery, New York, NY, USA, Article 125, 1–10

## Week 7

**Weekly Discussion Topic:** Open and accessible technologies

**Response Paper from Prior Week Assigned Reading and Viewing:** Due at beginning of class  
**In-class Topic/Reading Discussion**

**Assigned Reading and Viewing for Next Week:**

Dindler, C., Krogh, P., Tikær, K., & Nørregaard, P. 2022 Aug 31. **Engagements and Articulations of Ethics in Design Practice**. International Journal of Design [Online] 16:2.

Rouse, R. (2019). **Someone Else's Story: An Ethical Approach to Interactive Narrative Design for Cultural Heritage**. In: Cardona-Rivera, R., Sullivan, A., Young, R. (eds)

Interactive Storytelling. ICIDS 2019. Lecture Notes in Computer Science(), vol 11869. Springer, Cham.

**The New Designer Rejecting Myths, Embracing Change.**  
Lima, Manuel. Publisher: The MIT Press. 2023.

#### Week 8

**Weekly Discussion Topic:** Technology Ethics

**Response Paper from Prior Week Assigned Reading and Viewing:** Due at beginning of class  
**In-class Topic/Reading Discussion**

**Assigned Reading and Viewing for Next Week:**

Stolterman, E. 2021 Apr 30. **The Challenge of Improving Designing.** International Journal of Design [Online] 15:1.

#### Week 9

**Weekly Discussion Topic:** The role of the designer withing a wider social context

**Response Paper from Prior Week Assigned Reading and Viewing:** Due at beginning of class  
**In-class Topic/Reading Discussion**

**Assigned Reading and Viewing for Next Week:**

Torben Volkman, Markus Dresel, and Nicole Jochems. 2023. **Balancing Power Relations in Participatory Design: The Importance of Initiative and External Factors.** In Extended Abstracts of the 2023 CHI Conference on Human Factors in Computing Systems (CHI EA '23). Association for Computing Machinery, New York, NY, USA, Article 50, 1–6

#### Week 10

**Weekly Discussion Topic:** Viewpoints beyond Design

**Response Paper from Prior Week Assigned Reading and Viewing:** Due at beginning of class  
**In-class Topic/Reading Discussion**

**Assigned Reading and Viewing for Next Week:**

Lucie Kruse, Joel Wittig, Sebastian Finnern, Melvin Gundlach, Niclas Iserlohe, Oscar Ariza, and Frank Steinicke. 2023. **Blended Collaboration: Communication and Cooperation Between Two Users Across the Reality-Virtuality Continuum.** In Extended Abstracts of the 2023 CHI Conference on Human Factors in Computing Systems (CHI EA '23). Association for Computing Machinery, New York, NY, USA, Article 54, 1–8.

#### Week 11

**Weekly Discussion Topic:** Creative Relationships and Social Skills

**Response Paper from Prior Week Assigned Reading and Viewing:** Due at beginning of class  
**In-class Topic/Reading Discussion**

**Assigned Reading and Viewing for Next Week:**

Bay Brix Nielsen, C., Daalhuizen, J., & Cash, P. 2021 Apr 30. **Defining the Behavioural Design Space.** International Journal of Design [Online] 15:1.

## Week 12

**Weekly Discussion Topic:** Designing for Engagement

**Response Paper from Prior Week Assigned Reading and Viewing:** Due at beginning of class  
**In-class Topic/Reading Discussion**

**Assigned Reading and Viewing for Next Week:**

Maurice Suckling. 2019. **Dungeon on the Move: A Case Study of a Procedurally Driven Narrative Project in Progress.** In Interactive Storytelling: 12th International Conference on Interactive Digital Storytelling, ICIDS 2019, Little Cottonwood Canyon, UT, USA, November 19–22, 2019, Proceedings. Springer-Verlag, Berlin, Heidelberg, 144–147.

Shahrokh Yadegari, John Burnett, Eito Murakami, Louis Pisha, Francesca Talenti, Juliette Regimbal, and Yongjae Yoo. 2022. **Becoming: An Interactive Musical Journey in VR** In ACM SIGGRAPH 2022 Immersive Pavilion (SIGGRAPH '22). Association for Computing Machinery, New York, NY, USA, Article 2, 1–2.

Lee, Y., & Kim, M. (2021). **The Poetics of Service: Making in the Age of Experience.** Design Issues, 37(3), 44–58.

## Week 13

**Weekly Discussion Topic:** Current Projects in Experiential Media Design

**Response Paper from Prior Week Assigned Reading and Viewing:** Due at beginning of class  
**In-class Topic/Reading Discussion**

**Assigned Reading for Next Week:**

Bravo, A., Maier, A., & Cash, P. 2021 Aug 31. **Watch that Seam! Designing Hybrid Presentations with Data Visualisation in Augmented Reality.** International Journal of Design [Online] 15:2.

## Week 14

**Weekly Discussion Topic:** Hybrid Media Design

**In-class Topic/Reading Discussion**

**Assigned Reading for Next Week:**

Brandon Kruysman, Andrew P. Maneri, Yinghua Yang, Kyle Vaidyanathan, Donnavon Webb, and Matt Schoen. 2022. **Project Hubble: Multi-User XR Collaboration Tool.** In ACM SIGGRAPH 2022 Immersive Pavilion (SIGGRAPH '22). Association for Computing Machinery, New York, NY, USA, Article 15, 1–2. <https://doi-org.proxy.lib.ohio-state.edu/10.1145/3532834.3536215>

## Finals Week

**Response Paper from Weeks 13 & 14 Assigned Reading**