IxD-300

Objects ~~and~~, Space

& Potentially Investigating Boredom

Fall 2015, Mon / Wed 7:15 - 10:15 PM - Room 103
Office Hours TBD
Fall 2015 Course Calendar

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Course Description

Today we are no longer situated between the modern dichotomy of “digital and physical”. This antiquated perception of the world does not do justice to the increasingly responsive, sensitive and interconnected nature of our contemporary moment. With that said what was once considered “digital” is becoming ever more tactile each day, and our previously “physical” environment is being augmented and “digitized” in front of our eyes. In this confused flippy-floppy state, our millimeters are turning to bits and our kilobytes to colors. Both Objects and Spaces are considered augmented interfaces for human engagement.

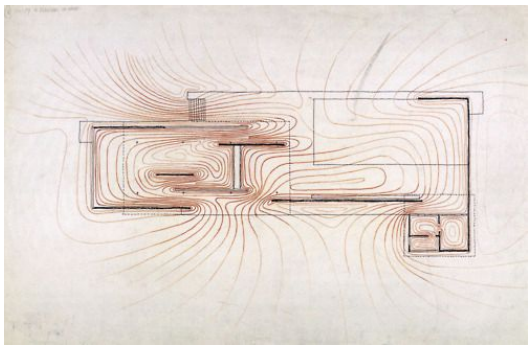
From Left: Unknown Fields Division, Madagascar Portraits – Liam Young; Marey, Catapult Man

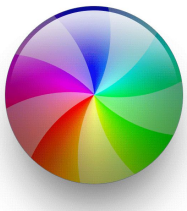
No longer constrained to a two dimensional plane (the screens of our computers and mobile devices), digital experiences are increasingly becoming completely integrated with our routines "In Real Life", as our physical environment and the objects that surround us become more pliable and sensor-friendly. The surface area of spaces and objects as areas of elevated engagement, in the construction of new users and spectacles alike. The effects of these opportunities are being played out in the world of performance art, music and of course through the technological consumer, and this course seeks to find the role of architectural space and the objects that inhabit it, as an interface for this interactive affair.

From Left: Bubbles, Fox Lin Architects & Axel Kilian;

While advancement of these technologies is coming at an opportune, albeit confused, time. We have the capability and potentially moral dilemma, to enable our physical environment with careful attention of interaction design. Here we can build on and challenge user interactions we know and love: responsiveness, adaptability and deep learning, as granted by the World Wide Web and social media. This course considers the compression of interaction design and architectural space, testing the limitations posed by the definitions of each discipline alone and will be an active pursuit of that fast approaching future. The roles of

environmental sensing, user interaction, and physical computing will be explored in this course – while developing a new synthetic interface to synch the digital physical divide of yesterday.





From Left: Flow Analysis - Barcelona Pavilion, Paul Rudolph; Rainbow Wheel, Mac OS X 10.2

Without going overboard or boiling the ocean, this course will adopt the responsibilities such a formidable pursuit brings with it. For instance overly-embedded and prescribed environment usually occurring when taking technologies at face value or commoditized in their shiny state. Resurrecting discussions on modern and the society of spectacle from the mid 21st century we will dabble in a tactile way out of technical overload in the celebration of boredom. From misreadings, to secondary readings, to information lags all together – we will capitalize on moments where direct transfers fail and a pause is necessary. Is there a design opportunity in the reality that exists outside of “real-time”?

Course & Project Outline

This course will be composed of three projects and structured along two axioms: a theoretical track and a technical track. Strong design work in the discipline of Interaction Design today requires a fluency in both facets and here we will develop them simultaneously. Using one to strengthen the other, and visa-versa. Project 1: Objects & Users, will be a sprinted introduction to electronics and design project. An evaluation of technical capability at the end of Project 1 will triage students on a secondary technical track to develop skills to class standards, and into beginning of Project 2: Objects & Space. Project 2 will explore spatial interactions within the world and strengthen a theoretical solution through storytelling, technical iteration and the exploration of representational strategies. Project 3: The City as Objects, will be done in small groups and build upon the learnings of previous projects, exploring and designing interactions within the city. These projects are designed to build on the learnings of each other along the way and scale accordingly.

Course Objectives

- Giving physical form to digital information using appropriate affordances and metaphors (and being able to argue why they make sense to the user)
- Develop a grammar for interactions in physical space
- Understanding the value of designing both physical form and digital experiences in a holistic manner
- Exploration of new means of sensing/input and actuating/output in physical computing and the potential of hybridizing
- Understanding how people perceive an object's behavior and the associated emotional reaction
- Integrating digital experiences and hardware into the materiality and tech-tonics of objects and spaces
- Exploring the potential of augmenting physical environments
- Understanding networked objects and how they communicate
- Understanding how sensors and actuators work (and their limitations)

Course Principles

Here are a few principles for all of us to remember as we progress through the semester:

1. Iterate, Iterate, Iterate

The best projects do not emerge fully formed at once or in the final days. They are a constant series of sprints, each one yielding a new understanding. Each session is designed to help you push further and further progressively. Don't wait for the perfect idea. Start somewhere, anywhere, and use that learning as a small door into a big room. You won't create an entire ecosystem in one project. Make a small test. Question it. Do it again but differently, and follow your instinct and learnings to success.

2. Document, Document, Doc...

Like good bread code too goes stale. Models break and files corrupt. Key to this course is to document your ideas and process as thoroughly as possible. Establishing a habit of backup files, iPhone videos and screenshots will be beneficial for re-presenting your work and reflection on the progression of an idea. Final shots in the end are sexy but low fidelity "pics" in progress are preferred. Be thorough, and get inventive!

3. Share

We are all equally great resources for one another. Many of the exercises we engage in each week will thrive on your sharing of inspiration and ideas for one another. Ask for help from your peers. Share your ideas liberally. If we are all opensource, it will pay each of us back in dividends. Whether you are collaborating or not, work with others in the same space. You'll need each other's energy and inspiration.

4. Give and Take Feedback Freely

We are all the best source of feedback for one another. Ask for it and give it with the goal of making everyone's work the best it can be. Same is true of this studio. It's new. And while everything has been pretty well thought out, like the best things in the world, it's a work in progress. It's your studio, and we want it to be the most valuable experience it can be. If you think there is something we can change or improve upon about the format of this studio, let's talk about it and adapt.

5. Be Resourceful

Your project will no doubt emerge from a myriad sources. Seek out the parts, knowledge, and resources you will need to make your project (shy of breaking the law.) There is a way to find what you need if you put a little work into it. A clever alternative may be even better. If you don't know, Google it. GitHub it. Someone has probably been in your situation before.

6. Be Visionary

We are embarking on an exploration of a space that the global community of designers, makers and coders have only begun to reveal. What you do this semester could change the world. Be daring.

7. Push Yourself

You no doubt will run into a moment where you lack a skillset or expertise that is critical to the success of your project. Ask around, but don't wait. Dive in and learn by doing. It's the only way.

8. Have Fun

At the end of the semester, you will no doubt be exhausted, but you will look back on it with an enthusiasm for the opportunities these new discoveries have laid out for you. Enjoy it! There will be few other experiences in your career that offer you so much freedom to discover something new that emerges from your passions. Make the most of it.

Project 1: Objects & Users or Living Interactions

(3 Weeks)

From Left: Pet Rock Manual; Richard Serra Verb List; 75 Watts

Description:

Establishing methods of interaction with inanimate objects and spaces has been through embedding human traits, personalities, names, characteristics and stories. From the Pet Rock to the iPhone, our behaviors with objects are informed by our underlying interpretation of the object's state of being. In Project 1 students will each define what it is to be "alive" by choosing an adjective that suits it. This project will use this adjective to extract key behaviors and interactions in the reconstitution of actions between a designed object and the user. We will make living objects.

Learning and leveraging basic electronics each student will design a living object from their adjective chosen and definition of what it means for an object to be "alive". Each student will develop a grammar for working through these behaviors while iterating physical prototypes. Developing a sufficient technical literacy, presenting object behaviors and project development through iteration will be the focus of Project 1. The final presentation may be in the form of a *Dating Show*.

The living object…

- must be able to be picked up / presented with two hands.
- in physical form must display behaviors described.
- may be complemented with an animated (video) narrative of its use.

Project 1 Schedule

Week 1:

Aug. 31
Lecture - Introductions / Course Overview

Homework:
1. Living Adjective + Behaviors
2. Prototype 01.a (Looks like)
3. Prototype 01.b (Works like, 1 input - 1 output)
4. Interaction Map (36 x 36in)

Sept. 02
Activity - Objects and Behaviors: Industrial Design and Beyond

Work Session: Ideation / Rapid Prototyping
Fabrication Diagram Introduction

Homework (Upload by 09/06 12:00 Midnight)
1. Prototype 02.a (Looks like)
2. Prototype 02.b (Works like - electronic circuit)
3. Interaction Map (Refine)

Week 2:

Sept. 07
** Labor Day **

Homework:
1. Prototype 02 User Feedback (Video Upload)
2. Interaction Map (Refine)

Sept. 09 ~
Lecture: Interesting Interactions: Or The Top 5 Cliches of Interactive Art
Prototype Development
Project 1 Mid-Review

Homework:
1. Prototype 03 (Integrate “Looks-like + Works-like”)
2. Interaction Map

Week 3:

Sept. 14
Technology Workshop - Guest: Jimmy Chion
1.1 Technology Workshop:
Arduino Overview
Sensor Input - How to read sensors
Visible Output - LEDs (Digital), Motors (PWM), Sounds

Information Processing - If, Then, Else, For
** List and Explain Non 1:1 Sensing / Logic

1.2 Technology Workshop:
Review Technology Workshop 1.1
Develop Non 1:1 Sensing / Logic
Compound Logics

In-class development / troubleshooting

Homework (Upload Google Classroom):
1. Interaction Map Prototype (Interactions Mapped to Object)
2. Object Interaction Photo Overlay
3. Prototype 04

Sept. 16 ~
In-class Review & Work Session

Homework:
1. Working Prototypes
2. Interaction Map Final Draft

Week 4:

Sept. 21
Project 1 Final (Jurors TBA)

Due:
1. Prototypes 01 - 04
2. Interaction Map Prototype
3. Final Interaction Map

Project 1 References

Arduino (download, reference, forum)
Processing (download, reference)
Rhinoceros (download)

Galloway, Alexander - The Interface Effect
Fox, Michael & Kemp, Miles - Interactive Architecture
Kilian, Axel - “The Question of the Underlying Model and its Impact on Design”
Margolis, Michael - The Arduino Cookbook
Reas, Casey - Form and Code
Scheurer, Fabian - “Signal to Noise: What is Quality in Digital Architecture”
Tufte, Edward - “Narratives of Space and Time”
Kraucer, Siegfried - “Boredom” (1924)

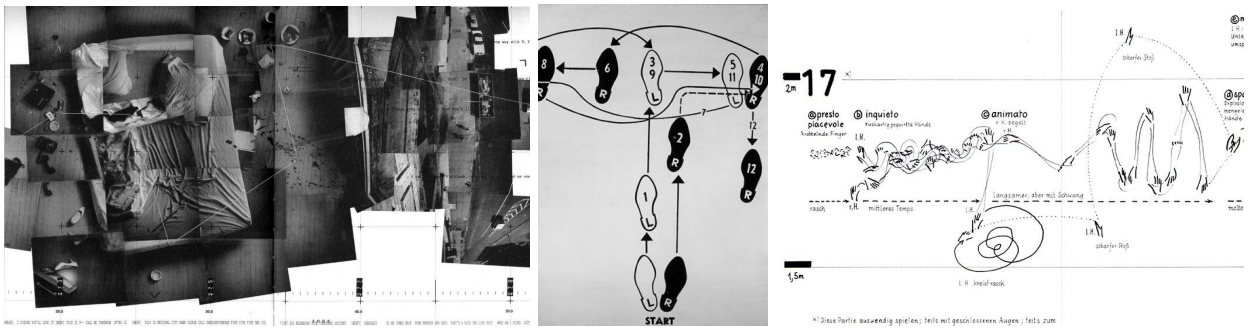
Basic Material List (Not Comprehensive)

Arduino Uno (Or compatible board)
Standard USB A-B Cable
Basic breadboard / Jumper Cable kit
0.5” Force Pressure Sensor
Mini Photocell
Small Servo
Red, Blue, Yellow LEDs
330 and 110k Resistors

* If student does not already have these materials a suggested kit will all items can be purchased here: https://www.sparkfun.com/products/13154

Project 2: Interacting with Space

(5 Weeks)



From Left: Diller Scofidio - Fragment; Andy Warhol - Fox Trot; Dieter Schnebel - Model Nostalgie

Constructed spaces provide designed experiences that you inhabit. Each space communicates a set of rules, behaviors and actions appropriate to it. Some of these rules are defined by behavior, habit or routine, while others are defined by clear indicators and affordances within the space itself. “No Shirt, No Shoes, No Service”, a slogan linking established attire to interaction for instance, is an all too common signifier of public etiquette within a given space. Beyond prescribed etiquette though, the materials, smells, walls, roles and much more define how we interact with our environment. Most of the time interaction is strategically codified for specific agendas within a space, with the edges less defined. Here, these rules can be broken, modified or hacked – which is just what we will do.

Project 02 is going to focus on the implicit and explicit interactions in crowded yet transient spaces. Adjacent to spaces with specific programmatic intent we might refer to these places as generic. With this assignment we are going to focus on the qualities of these generic spaces. Each team will choose one space as a site and analyze its qualities, to understand the flow of people, rituals and duration of inhabitation. We will design an intervention within that site that will enhance the perceived rules and qualities observed.

Project 2 Schedule

Week 4:

Sept. 23
Lecture: Project 02 Introduction
Class Exercise: Mapping Movement

Homework:

1. Site Documentation
    a. Photo / Video Documentation of Site
    b. Space dimensions must be between 15 - 30 ft in all directions (X/Y/Z)
    c. Spaces must exist on the periphery of spaces with very specific functions (eg. hallways, vestibules, porch, atrium, etc.).

2. Object / Space Map
    a. Your object is now an instrument. Using the notational language developed in your map from Project 01, read two spaces through the object, producing one map for each.
    b. Map must be dimensioned.
        i. PDF for class preview / Printed at 11x17in

Week 5:

Sept. 28
Class Development of Interaction Drawings / Diagrams
Iteration 1 Presentations for Spatial Prototypes (Physical and Drawing / Storyboard)
Drawing / Storyboarding Session

Homework:

1. Intervention Prototype 01
    a. Build a working prototype with one input, one output that you will augment your site with.

2. Space Montage
    a. Using site documentation and working prototype construct a montage out of images that visually tells the narrative of your intended interactions. While you are relying on static imagery here you can use this as an opportunity to use images to design more than what was immediately captured.

Sept. 30
Technical Workshop 02: Trip Vest (Meet in Hybrid Lab)

Homework:

1. Interactive Film Footage

a. Capture footage of designed intentions. Final quality animations and movies are not necessary, but isolated interactive intentions are. Use the medium of the moving image and narrative to describe a dialog of spatial interaction.

2. Space Map Revised
    a. Revise space map according to nuances designed in footage.

Week 6:

Oct. 05 - *Class at IDEO San Francisco*
In-class development / troubleshooting

Homework:
1. *Updated Prototype* Interactive Space - Video 01
    a. Using your updated prototype, raw footage and space map stitch together the interactive dialog intervention in your site.

Oct. 07
Lecture: Mindfulness in Design - Kristian Simsarian
Prototype Footage

Homework:
1. Working Prototype V2
    a. Isolating intended interactions from footage and project thus far, develop a version of the electronic "works like prototype". This will not be a fully functioning version of your entire site proposal but an element that connects input / output and a segment for user engagement.

2. Interaction Map Revised
    a. Revise the interaction map according to updated design proposal and intended interactions. The first interaction map was analyzing the site, we are now using it as a tool to describe the interactions designed.
    b. **Printed on 11 x 17in Tabloid** - *Hand-In*

Week 7:

Oct. 12
Lecture: Living Systems / Abstracted Interactions - Guest: Katya Obyedkova

Project 2 Mid Review (Jurors TBA)
- Physical Prototypes, Interactive Footage, Interaction Map

Oct. 14
temp - Technical Workshop 03 - Electronics: Trip Vest (Hybrid Lab)
Bring working prototype and all necessary electronic equipment to this working session.

Homework:
1. Working Prototype V3

a. Continue developing “works-like prototype”

2. Interactive Film Footage
    a. Document interactions and intended design through footage. Be creative with how footage can enhance and develop your ideas.

Week 8:

Oct. 19
In-Class Video / Storyboard Brainstorm

Homework:
1. Final Video Footage
    a. Begin setting up and taking final video footage.

Oct. 21
In-class development / troubleshooting

Week 9:

Oct. 26
Nave - 130 / 131
Project 2 Final

Jurors:
- Megan Houston
- Peter Hyer (IDEO / CCA IxD & Arch)
- Aynne Valencia (CCA IxD)
- Kristian Simsarian (CCA IxD)
- Trip Vest
- Katya Obyedkova (IDEO)

Due:
1. Working Prototype
2. Video / Moving Image Interaction
3. Space Map

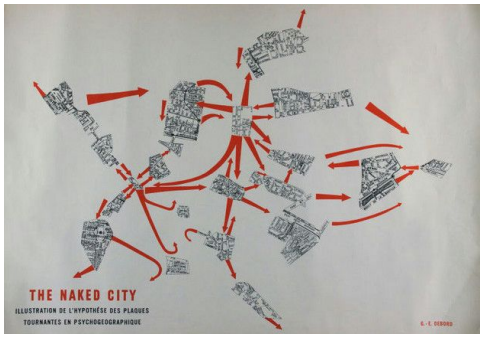
Project 2 References

Fritzing - Online Circuit Prototyping
Actuation and Conversion Mechanism Diagrams

Baudrillard, Jean - “Simulations”
Tromorama - The Charade
Crary, Jonathan - 24/7

Project 3: City as Objects and Space

(7 Weeks)



From Left: Guy Debord, Situationists - Naked City; Gandelsonas - Situation de Vertigo

Description:

Take all the walls of the city away. Maybe leave the floors and necessary structural columns and beams – for they allow us to stand, defy gravity, etc. There, great – now we can see the city. Looking even closer we can see people, pedestrians, citizens. Past the concrete veil we see the city as a collection of interactions. When considering the city a machine Le Corbusier promoted the buildings (adjacent to automobile infrastructure) as the hardware, and we might have found a most useful analogy to software to be the internet. In this case not what it looks like but how it organizes where we are. Our common methods for engaging in a city are constantly being augmented by our connectivity to it, and to those around us. Tall buildings disrupt GPS coordinates while jogging and cafes are judged by their wifi regulations and strength. Pop culture passwords get a lot of love in Yelp reviews.

Yet the “social” has left a stain on our collective conscious. So for this exercise the word is mute. Let us not consider more “likes” through dispersed anonymity a benchmark. But replace the “social” in our lexicon with a more apt term for spatial interaction and focus on “the collective”.

Project 03 will evolve our learnings from Project 01 and 02 to the city scale. In doing this we will focus on designing collective interaction and let shared user need inform design intentions. Sites for this project will lie somewhere on Market Street between Embarcadero and Powell Street BART stations or the streets that run tangent to it. A spectrum of urban users from tourists, to commuters and all the shades in between exist and finding a collective amongst them is the task. Transcending the power of anonymity for the sake of engagement in *real* time.

The goal will be to build a physical/digital intervention at full scale which integrates into existing urban infrastructure and exploits sensing technology to collect data that augments the digital/physical experience making a delightful and valuable experience for the inhabitants of the neighborhood.

Three requirements for your investigation and project design:

1) Leverage existing infrastructure and adapt to the context of its surroundings. Remember, we are hacking the existing conditions of the city and exploiting opportunities to build onto, modify or replace underutilized elements of the urban condition (street furniture, signage, storefronts, manholes, everything is fair game)

2) Reinvent a ritual of the city. We want to amplify, reinvent, and create new rituals for everyday life through the introduction of the technology you are designing and building. Everyday activities like commuting, playing, eating, shopping, dog-walking, wandering etc. will be augmented by your technology.

3) Utilize sensing technology to create a system that is aware of and responds to changing conditions of environmental factors and inhabitants' behaviors.

Project 3 Schedule

Week 09:

Oct. 28

Lecture: Project 03 Introduction - *Collective Efforts*
Team Assignments
Grade Discussions

Homework:

1. Project 02 Final Documentation
    a. Video Stills (Video 01 & Video 02)
    b. Prototype Images
    c. Interaction Map
    d. Code / Electronics Description

2. Site Documentation
    a. Photographs / Video / Interviews
    b. Spatial Map
    c. User Definition

Week 10:

Nov. 02

Sensing

Homework **(Uploaded to Google Classroom by 7:00PM)**:

1. Site Interaction Map
    a. Where is your potential site?
    b. How are you engaging the users in space?
    c. How are you providing feedback for the collective?

2. Three Sacrificial Concepts
    a. Three potential design interventions in the site (sketches)

Nov. 04

In Class: Prototype Brainstorm / Body-storm

HMW capture attention of the public?
HMW build a sense of the collective?
HMW provide feedback to user in the city?

Homework:

1. Prototype 01 / User Testing
    a. Develop a prototype that tests some of your hypothesis of the project and the collective. Bring them to your site and document the interactions.

Week 11:

Nov. 09

In Class: Brainstorm / Body-storm based on in context testing

Homework:

1. Develop Prototype
    a. Begin integrating electronics and design
    b. What are the best electronic components for your site?
    c. Finalize Site

Nov. 11

In Class: Sensors + Feedback brainstorm

**Working Session

Homework:

1. Develop Prototype
    a. Isolate key inputs / sensors and outputs / feedback for demonstration and testing.

Week 12:

Nov. 16

Project 3 Mid Review -- Brainstorm (Guest: Charlie Avis / Andrew Raponi)

Due:

1. Working Prototype
2. Collective Testing Documentation
3. Interaction Map

Nov. 18

Review Recap / Refinement Brainstorm

Optional: Portfolio Review

- *As discussed in class we can set aside time here to review portfolios and discuss themes, etiquettes and "best practices".*

Homework:

1. Refine Working Prototype
    a. From learnings and class discussion evolve your prototypes to best suit their host site and form a sense of "collectivity" within the city. This may require amplifying input mechanisms or output feedbacks.
2. Layout Final Video Storyboard
    a. Storyboard the best way to present your final considering documentation thus far and future prototyping.

Week 13:

Nov. 23

In Class: Storyboard / Prototyping Brainstorm

Homework:

1. Refine Working Prototype
2. Film Final Footage
3. Site Panorama with Interaction
    a. Reflecting on initial site documentation panorama, in what ways has your interaction skewed the site interactions and how may those appear in an image.

Nov. 25

** Thanksgiving **

Week 14, Nov. 30:

Nov. 30

In Class: Individual Working / Electronics Session

Homework:

1. Refine Working Prototype
2. Outline Presentation Points

Dec. 02

In Class: Final Presentation Walk-Through

** Course Evaluations **

Homework:

1. Final Video Filming

Week 15, Dec. 07:

Dec. 07

In-class development / troubleshooting

Dec. 09

Project 3 Final (Jurors TBA)

Due:

1. Working Prototype
2. Space Map
3. Video Documentation

Project 3 References

Debord, Guy - The Society of Spectacle

Grades

The work in the studio will be evaluated according to the categories and criteria below. The standards and conditions described in each of the categories will be considered in the determination of an overall grade for the semester. There will be weekly assignments for the first half of the course and team assignments after. All assignments contribute to the final course grade. In addition, attendance and participation as well as the effective use and integration of the lessons and skills learned will contribute to the grade. As a note, consistent effort and sustained inquiry and production in all aspects of the studio is required for a course grade in the A range, i.e. an A for one project will not necessarily result in an A for the course.
Categories:

- 40% Individual projects
- 25% Team project (shared by team)
- 25% Participation
- 10% Growth

Individual projects: This includes the work you turn in every week
Team project: There will be one project during class that you need to work on as a team to complete. All members of the team will get one grade.
Participation: General attendance, involvement in discussions and group work, motivation, and being fully and meaningfully prepared for each class and review. Students are expected to have carefully considered work that shows progress and thoughtful consideration and the incorporation of previous student, studio, and instructor discussions and lessons. Willingness to share learnings, inspirations and helpful feedback brings an invaluable energy to the course as it evolves and will be looked upon very positively.
Personal Growth: In addition, final course evaluations will take into account individual growth and progress as a student and designer. This consideration will be most useful in grading situations that are on the borderline.

Studio Etiquette

CCA classrooms, shops and other facilities exist to create an efficient learning environment. Many people use classrooms, shops and campus facilities. It is imperative to leave them orderly and clean. This means removing your personal and course related items from the space and leaving a clean work area. There is no storage for your belongings unless specifically arranged with your instructor.

- The use of an ipod or music device requires approval by each Core Studio faculty. Most of the time your Core Studio classes are about building a community and “plugging in” obstructs your ability to be part of the class.
- Turn your cell phones off in class. The use of cell phones is prohibited in the classroom unless you have made special emergency contact arrangements with your teacher. This includes checking often for text messages.
- No talking on cell phones in the studios, even when classes are not in session. Those who share the studios with you do not need to hear your everyday conversations. Please go outside unless there is a safety issue that needs to be addressed.
- Facebook, social networking etc. While at times digital social tools may be part of the content of this course, it is not acceptable behavior during lectures, presentations or studio work times and in class usage outside of the context of the course will not be tolerated and will affect your participation grade.

Attendance Policy

This is a studio class that meets twice a week and, as such, students must be present in the classroom for the entire class period for each scheduled meeting of the semester in order to fully develop technical skills and ideas. The information regarding materials, techniques, and work assignments will be given during class. Students are expected to arrive on time and remain in class for the entire period scheduled. The responsibility for work missed due to any type of absence rests with the student. We will be keeping records of attendance and tardiness every class. Three unexcused absences will result in a student failing the class. Being late three times (more than 10 minutes) is equivalent to one unexcused absence. You are expected to inform your instructor of any absence before the start of the class you will miss. Any exceptions are up to the discretion of the instructor. The key here is to be in close communication with your instructor and much of this can be avoided.

The Academic Environment

CCA strives to provide an academic environment that supports and challenges our students to grow, learn and create. While classrooms, studio spaces and teaching styles may vary, all of these environments must be safe places where every student has the ability to strive and succeed. These are collaborative settings where the needs of the individual student must be balanced with the overall needs of the group. Students, staff and faculty share a responsibility for creating and maintaining such an environment. Behavior that is disruptive to the learning process of others will be addressed.

Responsible Expression

The college encourages frank discussion and honest expression in the studio and classroom. Art and learning require the open exchange of different ideas and perspectives. All students at CCA should feel free to take reasoned exception to the data or views offered in their course of study and to create art that expresses their ideas with boldness and conviction.

However, each individual's freedom of expression must also be weighed with our shared goal of creating a vibrant and inclusive artistic and intellectual community. For this reason, CCA does not condone expression that singles out specific people or groups for gratuitous insult or that interferes with the learning experience of other members of the college community. Repeated abusive or disruptive expression or expression in a manner that violates the college's policies against unlawful discrimination and harassment may lead to disciplinary action.

Students have the right to receive candid feedback on their work that is presented in a thoughtful, respectful and constructive manner. Every student has the responsibility to accept feedback with an open mind and respond to it in a respectful and mature manner. Creative work should not pose a threat to others, the community or the creator in any fashion. Any work that is submitted for review that violates or depicts violations of college policy or local, state or federal law may be subject to disciplinary action.

Academic Integrity Code

CCA students are expected to maintain standards of academic integrity. The college defines four types of academic dishonesty:

- Cheating, or the intentional use or attempted use of unauthorized materials, information, or study aids in any academic or studio exercise.
- Fabrication, or the intentional and unauthorized fabrication or invention of any information or citation in any academic or studio exercise.

- Plagiarism, or the intentional or knowing representation of words, images, concepts, or ideas of another as one's own in any academic or studio exercise.
- Facilitating academic dishonesty, or intentionally or knowingly helping or attempting to help another to violate any provision of this code.

The Academic Integrity Code is to be upheld and enforced by all CCA students and faculty members. Depending on the nature and severity of the incident, violations of this code may result in academic and/or disciplinary sanctions up to and including failure of the course and dismissal from the college.