Fa18 - AET COLLOQUIUM I (20840)
**AET 101: AET Colloquium I (19650) – Intro to Arts and Entertainment Technologies**
**Tuesdays at 5:00-6:00 PM in  CLA 0.126, Liberal Arts Building**
**Instructor: Yuliya Lanina**
yuliya.lanina@utexas.edu
**TA: Rachel Elizabeth Matthews** rachelmatthews@utexas.edu

## Course Description:
The purpose of the class is to introduce you to the many aspects of arts and entertainment technologies. The format of our meetings will vary between in-class discussions and guest presentations. In addition to AET instructors, we will have nationally and internationally renowned guests from various fields at the intersection of art and technology. This would be a great opportunity to see a variety of creative practices utilizing technology, find out more about the creative practices of your professors and make contact with other professionals within and beyond your interests.

## Course Requirements + Grading:
**Blog Entry.** After each class I will be posting a question on the Canvas Discussion page related to the material we discussed. Everyone is required to post their response, at least 1 paragraph in length, and to comment on at least one response by another student.  If you are uncomfortable with publicly posting your opinion, you can submit it directly to me by email. Your posts and responses will be due the following Sunday, 11:59 pm.

**Group Work/Final Assignment.** The class will break into groups of five.  Each group will come up with a collaborative project utilizing various forms of art and technology.   Groups will present the completed project to the class at the end of the semester. You are welcome to use material you previously created as long as it is relevant in this new context.

## Points breakdown is as follows:
Blog Entry: 5 points each: 3 points answer, 2 points comment, (60 points total)
Final Presentation: 40 points
For each unexcused absence you lose 5 points. I will no count our first two meetings.


## Required reading.
There is no required text or readings. Some days I will be posting material related to the topics we cover. You are encouraged to look deeper into the subjects that pertain to your interests.

## Attendance:
Attendance is mandatory. If there is a valid reason for missing class, please inform me by email no later than the morning of. If you're late, there is a possibility I will forget to mark you present. For each unexcused absence you lose 5 points (breakdown of the points below).

## Evaluation

This is a pass/fail course.
In order to pass this class you need to accumulate 65 points or more.


## Electronic Devices:

Cell Phones, headsets, tables and laptops may not be used during class, unless you get my permission.

## Lectures Online recording system

This class is using the **Lectures Online recording system.** This system records the audio and video material presented in class for you to review after class. Links for the recordings will appear in the Lectures Online tab on the Canvas page for this class. You will find this tab along the left side navigation in Canvas.
To review a recording, simply click on the Lectures Online navigation tab and follow the instructions presented to you on the page.

## University Policies:

### Academic Integrity

Each student in the course is expected to abide by the University of Texas Honor Code: "As a student of The University of Texas at Austin, I shall abide by the core values of the University and uphold academic integrity." Plagiarism is taken very seriously at UT. Therefore, if you use words or ideas that are not your own (or that you have used in previous class), you must cite your sources. Otherwise you will be guilty of plagiarism and subject to academic disciplinary action, including failure of the course. You are responsible for understanding UT's Academic Honesty and the    University Honor Code which can be found at the following web address: http://deanofstudents.utexas.edu/sjs/acint_student.php

### Q Drop Policy

If you want to drop a class after the 12th class day, you'll need to execute a Q drop before the Q-drop deadline, which typically occurs near the middle of the semester. Under Texas law, you are only allowed six Q drops while you are in college at any public Texas institution. For more information, see: http://www.utexas.edu/ugs/csacc/academic/adddrop/qdrop

### University Resources for Students

Your success in this class is important to me. We will all need accommodations because we all learn differently. If there are aspects of this course that prevent you from learning or exclude you, please let me know as soon as possible. Together we'll develop strategies to meet both your needs and the requirements of the course. There are also a range of resources on campus:

### Services for Students with Disabilities

This class respects and welcomes students of all backgrounds, identities, and abilities. If there are circumstances that make our learning environment and activities difficult, if you have

medical information that you need to share with me, or if you need specific arrangements in case the building needs to be evacuated, please let me know. I am committed to creating an effective learning environment for all students, but I can only do so if you discuss your needs with me as early as possible. I promise to maintain the confidentiality of these discussions. If appropriate, also contact
Services for Students with Disabilities, 512-471-6259 (voice) or 1-866-329- 3986 (video phone). http://ddce.utexas.edu/disability/about/

**Counseling and Mental Health Center**
Do your best to maintain a healthy lifestyle this semester by eating well, exercising, avoiding drugs and alcohol, getting enough sleep and taking some time to relax. This will help you achieve your goals and cope with stress.

All of us benefit from support during times of struggle. You are not alone. There are many helpful resources available on campus and an important part of the college experience is learning how to ask for help. Asking for support sooner rather than later is often helpful.

If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, we strongly encourage you to seek support.  http://www.cmhc.utexas.edu/individualcounseling.html

**The Sanger Learning Center**
Did you know that more than one-third of UT undergraduate students use the Sanger Learning Center each year to improve their academic performance? All students are welcome to take advantage of Sanger Center's classes and workshops, private learning specialist appointments, peer academic coaching, and tutoring for more than 70 courses in 15 different subject areas. For more information, please visit  http://www.utexas.edu/ugs/slc or call 512-471-3614 (JES A332).

Undergraduate Writing Center: http://uwc.utexas.edu/
Libraries: http://www.lib.utexas.edu/
ITS:  http://www.utexas.edu/its/
Student Emergency Services: http://deanofstudents.utexas.edu/emergency/

**Important Safety Information:**
If you have concerns about the safety or behavior of fellow students, TAs or Professors, call BCAL (the Behavior Concerns Advice Line):  512-232-5050. Your call can be anonymous.  If something doesn't feel right – it probably isn't.  Trust your instincts and share your concerns. The following recommendations regarding emergency evacuation from the Office of Campus Safety and Security, 512-471-5767, http://www.utexas.edu/safety/
Occupants of buildings on The University of Texas at Austin campus are required to evacuate buildings when a fire alarm is activated. Alarm activation or announcement requires exiting and assembling outside.

Familiarize yourself with all exit doors of each classroom and building you may occupy. Remember that the nearest exit door may not be the one you used when entering the building. Students requiring assistance in evacuation shall inform their instructor in writing during the first week of class.

In the event of an evacuation, follow the instruction of faculty or class instructors. Do not re-enter a building unless given instructions by the following: Austin Fire Department, The University of Texas at Austin Police Department, or Fire Prevention Services office.

Link to information regarding emergency evacuation routes and emergency procedures can be found at:

www.utexas.edu/emergency

## Calendar

The schedule is subject to change. Any changes will be announced in class, via email or on Canvas. You  are responsible for keeping up with any changes in the syllabus.

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| September 4 | Introduction. Bruce Pennycook (Director) |
| September 11 | Doreen Lorenzo (Design and innovation) |
| September 18 | Cassie Shankman (Music/Audio Technology) |
| September 25 | Lisa Woods (Design, Immersive Installation) |
| October 2 | Michael Baker (Gaming) |
| October 9 | Sam Lipman (Composer) |
| October 16 | Sven Ortel  (New Performance technology) |
| October 23 | Matt Winters (CEO of Austin Visuals Animation Studio) |
| October 30 | Jan Ryan (Creative Entrepreneurship and Innovation) |
| November 6 | Class Discussion |
| November 13 | Class Discussion |
| November 20 | Final Presentation |
| November 28 | Final Presentation |
| December 5th | Final Presentation |

## SPEAKER BIOS:

### Bruce Pennycook

Bruce Pennycook was born in Toronto, Canada in 1949. He studied composition at the Faculty of Music, University of Toronto with Gustav Ciamaga, Lothar Klein and John Weinzweig graduating with a Master of Music in Theory and Composition in 1974. He was awarded the CAPAC Young Composer Prize in 1973. While still a student, Pennycook was an active performer, composer and arranger in Toronto recording studios and played regularly in the jazz clubs in the city. In 1976 he received a Canada Council Doctoral Fellowship for graduate work at the Center for Computer Research in Music and Acoustics, Stanford University where he studied with Leland Smith and John Chowning. While at Stanford he was the Director of the Stanford Jazz Ensemble and Assistant Conductor for the Stanford Wind Ensemble. He also performed regularly in ALEA, the Stanford University new music ensemble.

In 1978 Pennycook became Assistant Professor of Music Composition at Queen's University in Kingston, Ontario with a cross-appointment in the Department of Computing and Information Science. In 1987 he accepted the position of Associate Professor of Music at McGill University in Montreal where he developed the Music, Media and Technology degree programmes. He received numerous grants during this period for innovative research in new media including The Music Library of The Future project which was one of the first to utilize the WWW for audio and MIDI data. He was the recipient of numerous commissions for his interactive compositions from the Canada Council for the Arts, the Ontario Arts Council and from Quebec organizations and these works have been performed internationally. In 1997 Pennycook was appointed the first Vice-Principal of Information Systems and Technology for McGill.

Pennycook relocated to Austin, Texas in 2002 and is now Professor of Music at The Butler School of Music at The University of Texas at Austin where he also chairs the Digital Arts and Media Bridging Disciplines Program. At UT Austin he has developed new courses in digital media and developed a studio and graduate program in film and media composition. In 2014 he was appointed Director of Digital Arts for the College and Fine Arts and Director of the Center for Arts and Entertainment Technologies.

http://www.brucepennycook.com/


**Sam Lipman**

Sam Lipman has a highly varied music career that spans decades and nations. It begin in 1994, when a teenaged Sam's instrumental jazz group *Zoophyte* was discovered busking on a street corner in his home town of Sydney, landing a single on national radio. Jazz took Sam to New York City, where he spent 10 years studying, playing jazz tenor saxophone and MC'ing in the many clubs there. Hungering for ever-wider experiences, Sam relocated to Austin, TX to explore the rock scene, where he fronted his own group as well as performing in others, touring, producing, eventually earning a record deal, a video on MTV and recording sessions with Justin Timberlake. At the same time, Sam got started in short-form advertising jingles, earning several national credits including Land Rover, Southwest Airlines and a series of Super Bowl TV spots for Wal-Mart. Eventually tiring of the touring life and with a new baby, Sam turned to the Butler School of Music at UT to complete a Masters in his dream field of orchestral composition. Within a few years, Sam's works were being played by the Austin Symphony, New Jersey Symphony Orchestra and the Pittsburg New Music Ensemble, and his career as a film composer took off. Since 2011, Sam has scored and conducted dozens of film, theater and dance scores, including five full-feature films, one of which shortlisted for an Oscar© for Best Original Song, and another nominated for an Austin Critics Table Awards. He is currently scoring Richard Linklater's latest film, featuring Cate Blanchett. After a year of theater and ballet scoring on faculty as Composer-In-Residence for UT's Department of Theater & Dance, Sam will begin teaching Screen Scoring here at AET in the spring of 2019. www.samlipmanmusic.com/

**Sven Ortel**

SVEN ORTEL grew up in Cologne, Germany, where he lit small-scale theatre shows after high school, complemented with lighting for movies, advertisements, and music videos. His subsequent studies of theatrical lighting design in London led him to develop a keen interest in digital technologies and their potential for the live arts

In 2001 he joined up with Dick Straker and his company mesmer to explore and further the use of imagery and projection in the live arts. For the National Theatre, London mesmer provided realization and design services for over 20 productions and established a video department which introduced technologies and techniques that have become de-facto standard today. Together with Straker he also conceived the video system and process that realized the technologically groundbreaking musical The Woman in White in the west end and Broadway in 2004.

In the last 15 years Ortel's work has been seen all over the world. His range of collaborators comprises some of the most established and celebrated artists ranging from directors Michael Blakemore, Simon McBurney, Gregory Boyd, Matthias Hartman, Jonathan Kent, David Leveaux, Trevor Nunn, Deborah Warner, Bart Sher, Julie Taymor and Francesca Zambello to choreographer Helgi Tomasson, conductor Valery Gergiev and set designer George Tsypin.

With the UK company complicite, namely 2005's Measure For Measure and 2008's A Disappearing Number he achieved new degrees of integration between lighting, imagery, live video and physical sets. Both shows also toured world wide to universal acclaim. Other notable projects include Swan Lake for San Francisco Ballet, the re-staging of the Kirov Ring Cycle under maestro Valerie Gergiev in St.Petersburg, Russia and the Royal Opera House as well as the musical Rebecca in Austria, Switzerland and Germany, Newsies at the Papermill Playhouse and Broadway, the off-Broadway production of Carrie and Julie Taymor's Midsummer Night's Dream at TFANA's new home in downtown Brooklyn.

Other Broadway design credits include Jumpers, Faith Healer, Deuce, The Little Mermaid, Woman On The Verge Of A Nervous Breakdown and Wonderland .

Recent projects include Svadba at the Opera Festival in Aix En Provence, The Other Place at the Alley theatre in Houston as well as the world premiere of A Confederacy Of Dunces at Boston's Huntington Theatre.

In 2012 he was nominated for a TONY award for his work on Newsies and for a drama desk award in 2014 for Midsummer.

To foster the future of his profession, Sven mentors young projection designers, gives master classes and has created an online resource for projection design (www.projctn.com). He also leads the area of Integrated Media at the University of Texas at Austin.

http://www.svenortel.com

**Doreen Lorenzo**

Doreen Lorenzo is a successful leader of global creative firms who advised Fortune 100 companies on design and innovation issues for decades. In March 2016 she was appointed Executive Director of the Center for Integrated Design, University of Texas-Austin. She is a co-founder of mobile video insights firm Vidlet, as well as a board member and advisor of several other startups, and a columnist for Fast Company Co.Design and Medium. A recognized thought leader on business and design issues, she speaks publicly about her signature leadership style and

the power of empathy to drive business results. A Manhattan native, she maintains that everything in life connects back to a Ramones song.

Doreen is an ardent believer in the advantages of "soft skills" like empathy and humor in business. She speaks at industry conferences, at private events, and to the media about her experience using these often overlooked skills to understand and motivate creative people. A driven and successful woman in a male-dominated industry, Doreen also speaks about women in leadership and coaches aspiring women leaders to help them find their own paths to success.

From 2013 to 2015 Doreen was president of Quirky, where she oversaw product development and operations for this fast-growing company. Prior to Quirky she worked at frog design for 16 years, including seven years as president. While president of frog she drove company strategy, oversaw worldwide operations and delivery, and led the iconic design firm to record growth.

As a thought leader on design and innovation, Doreen is a frequent resource to various business publications. She has been featured in ABC News, Bloomberg Radio, Fast Company, Fortune, The New York Times, and many other media. She served as a member of the World Economic Forum's Global Agenda Council on Emerging Technologies (2011-2012) and Emerging Multi Nationals (2013-2016).

Doreen earned a master's degree in communication and media studies from Boston University and a bachelor's degree in theater from the State University of New York, Stony Brook. https://integrateddesign.utexas.edu/

**Michael Baker**

Michael Baker is a game developer and graphics production expert with 18 years of experience in the games industry.

Michael worked for many years in Las Vegas as a technical artist and production lead in the game industry, and as faculty at the University of Nevada Las Vegas, College of Southern Nevada, and The Art Institute of Las Vegas. In 2013 Michael relocated to Austin, TX where he co-founded Codex Worlds - an indie game studio developing titles for PC, XBOX, and Playstation. A maker at heart, Michael believes in a hands-on approach to content creation and artistic expression in the medium of video games.

Michael has worked on small art games, indie games, large licensed games based on Star Wars® and Alien®, and developed software tools for the popular Bullet Physics Framework which powers countless authoring tools, feature films, and games. Bullet was used in production of: the blockbuster films 2012, The A-Team, Sherlock Holmes, Megamind, and How To Train Your Dragon; and the popular games Free Realms (Sony®), Trials HD, Hydro Thunder Hurricane, and Stacking; Bullet is also integrated into the graphics production software Autodesk® Maya®, Maxon Cinema 4D and SideFX Houdini. More information about Bullet including slides from Michael's Siggraph 2011 talk can be found at bulletphysics.org.

Michael holds a Master of Fine Art from the Imaging and Digital Art program at the University of Maryland where he studied computer graphics and interactive systems at the Imaging Research Center.

http://teknic.artstation.com/

**Clay Odom**

Clay Odom is a NCIDQ licensed interior designer who has completed building and interiors projects around the country. He has previously worked for SHoP Architects and Studio Sofield in New York City, as lead designer for SHW Group in Austin, and as in-house designer for the fashion house Luca Luca, also in New York.

Clay founded the design practice of StudioMODO in Austin Texas after leaving POD Design+Media which he co-founded in New York City in 2003. Clay began StudioMODO in 2009 to develop interior design, branding, conceptual art, and furniture projects and research. In addition to his work as a designer, he also has served as an adjunct professor of architecture at The University of Texas at Arlington and The New Jersey Institute of Technology, and has been a visiting professor at Texas Tech University. From 2010-2013, Clay served as a lecturer the University of Texas School of Architecture where he  taught Design I, Design IV, and Design IV Interiors studios.

In the Fall of 2013, Clay began a tenure-track position as Assistant Professor in the Interior Design Program at The University of Texas School of Architecture.  His research involves inquiry into the generation and manipulation of a range of subjective spatial, contextual, experiential and para-cinematic outcomes -such as atmosphere, immersivity, sublimity and delight- which emerge through objective, effective processes of design, fabrication, and installation. This exploration is described through the term Productions which captures both the affective and effective potential of interior design as a critical and speculative practice. This research seeks to synthesize interior design processes, systems and theory with the development of advanced techniques, fabrication, and installation methods.

Building on theoretical ties to the avante-garde of the late 1960s and early 1970s, explorations into the concept of Productions allows Buckminster Fuller's seminal architectural and ecological question of that era -'How much does your building weigh?'- to be transformed through the lens of environmental effects to ask 'What does your project produce?'.  This exploratory, open mode of inquiry focuses on how the production of subjective and objective effects may be generated through what we have been describing as a patterning process - a systemized, diagrammatic entangling- of material, form, light, and sound activated locally by engagement with situations stemming from constraints of time, budget, context and ultimately through a range of engagements with people. Facilitating interactive, experiential situations whether simply as spatial sequence, proximity to effects, touch or motion activation become modes allowing components and effects to merge into a coherent ecology of space, form and experience. As a diagrammatic organization of materials, operations and interactions that generate both pre-figured and emergent situations, these by-products are not referential to preconceptions or metaphor. Ultimately, these effects are considered as entangled conditions within complex, emerging systems.

Clay holds a Master of Architecture degree from Texas Tech University and a Master of Science in Advanced Architecture Design from The Columbia University Graduate School of Architecture Planning and Preservation.

http://studio-modo.com/\

**Jan Ryan**

Jan Ryan joins the College of Fine Arts with 28 years of experience as a serial entrepreneur, digital thought leader working with public brands and an early champion of women entrepreneurs, both in Silicon Valley and Austin. With a passion for the intersection of human-centered design and entrepreneurship, she brings vast industry knowledge in building companies from seed to expansion stage, resulting in four successful acquisitions and one IPO.

In 2009 Ryan co-founded Social Dynamx, the industry's first digital social support platform to improve customer experiences in large brands. Acquired by Lithium Technologies in 2012, the platform is deployed by dozens of Fortune 500 companies today. Prior to Social Dynamx she was CEO of predictive analytics start-up Sigma Dynamics in Silicon Valley (acquired by Oracle in 2006), and was Founding SVP Sales for Vignette Corporation, which IPO'd in 1999. The first half of Ryan's career was spent building industry-recognized sales and marketing teams in enterprise software companies.

Jan was one of the earliest champions of women entrepreneurs in Austin. She founded the fast-growing [Women@Austin](Women@Austin) network in late 2013, a mission-driven community with one raison d'être: to advance female entrepreneurs and empower them with a killer advantage—permission to break the old rules, to connect and innovate. With a focus on mentoring, connections and access to capital, the network has grown today to more than 700 women, with a Board composed of Austin's most experienced female leaders and entrepreneurs.

Ryan is currently a strategic advisor and angel investor to some of Austin's most innovative young companies and serves as strategy consultant to private equity companies such as Warbug Pincus. She is a partner at Capital Factory, an Austin-based tech accelerator and mentoring program for startups, as well as TechStars, an international accelerator where she frequently shares her founders story and funding advice.

Ryan earned a BBA degree from Baylor University, and she is an active keynote speaker and moderator at tech industry conferences in Texas and Silicon Valley, as well as for women's causes and entrepreneurial events.

**Lisa B Woods**

Lisa Woods is a user experience designer who enjoys the full range of the design process—from research and insights, to concept development, to implementation and branding.

I earned my Masters in Design from California College of the Arts in 2013. Her thesis at CCA focused on exploring how digital platforms can enhance the creativity of everyday people. This work is rooted in my belief that everyone is creative and has a story to share. She is excited to see that design is shifting away from generating closed artifacts and moving toward making more open and collaborative systems that flex and adapt to people's needs.

Prior to attending CCA, she was a visual designer in the publishing industry. As a textbook designer, she was passionate about bringing clarity to complex processes. As a trade book cover designer, she loved translating ideas into compelling images and developing visual brands. (But even then I yearned to design experiences that involved interactions between people, objects, and spaces—I just didn't know it was called UX design!)

Her book design work has received recognition from *Print Magazine* as well as the New York Book Show, and has helped propel several titles to *New York Times* and *Wall Street Journal* bestseller lists.

When not designing, she watches sci-fi anything and thanks her lucky stars that she inherited her mother's knack for fearless culinary improvisation.