Maribeth Back
Senior Research Scientist; Project leader, Mixed and Immersive Realities Group; Project leader, Industrial Collaborative Environments (ICE) Team; FX Palo Alto
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Maribeth Back’s current research focuses on the intersection of virtual environments and real-world collaboration, with a bit of ubiquitous computing mixed in. She is currently the project leader for Mixed and Immersive Realities group in addition to the Industrial Collaborative Environments (ICE) team at FXPAL looking at how the interplay of virtual environments with mobile systems and sensor-fusion networks can be useful in enterprise settings. Previously, Maribeth’s research focus has included smart environments (real and virtual), multi-modal interface design, ubiquitous computing, new forms of reading and writing, and interactive audio systems design and engineering. Maribeth holds a doctorate from the Harvard Graduate School of Design in Computational Design.

Highlighted project
The Virtual Factory project investigates virtual and mixed-reality systems for collaboration, particularly in industrial settings. In collaboration with TCHO, a chocolate maker start-up in San Francisco, we are building virtual mirror world representations of a real-world chocolate factory and its processes. The Virtual Factory’s 3D environment is designed for simulation, visualization, and collaboration, using a set of interlinked, real-time 3D and 2D layers of information about the TCHO chocolate factory and its processes. In the Virtual Factory environment, users can view real-time high-definition video streaming from a number of camera viewpoints in the factory, click on a machine’s "DataTab" to read its sensor status, or follow a virtual guide through a factory tour. The virtual environment imports real-time data from the sensors and controllers on the factory floor. The Virtual Factory is also multi-user, allowing remote collaboration and communication for collaborative tasks such as factory observation, virtual inspections, customer visits, employee education and training, process monitoring, and inventory tracking. The Virtual Factory is now deployed on a large display at the real-world TCHO factory, where it is in daily use. FXPAL sees this mashup of real and virtual factories as a way to enhance collaboration and communication between physical-plant operators and engineers and remote managers; for example, factories in China with managers in Japan.

Work environment and institutional setting
FXPAL (FX Palo Alto Laboratory) is an industrial multimedia research lab in Silicon Valley, with about 50 researchers and engineers. Fuji Xerox wholly owns the lab. The lab has just moved into a new building (as of September 19th) at 3174 Porter Ave. in Palo Alto; this has given us all more space, in offices as well as group labs or shared areas.
Anne Balsamo's work focuses on the relationship between the culture and technology. This focus informs her practice as a scholar, researcher, new media designer, and entrepreneur. She is currently a Full Professor of Interactive Media in the School of Cinematic Arts, and of Communications in the Annenberg School of Communications. She is also the Director of Research-Design in Public Interactives for the Annenberg Innovation Lab. Her first book, Technologies of the Gendered Body: Reading Cyborg Women (Duke UP, 1996) investigated the social and cultural implications of emergent bio-technologies. Her most recent book, Designing Culture: The Technological Imagination at Work (Duke UP, 2011) is a work of transmedia scholarship. It examines the relationship between designing praxis, cultural reproduction and the technological imagination. The transmedia project is available at www.designingculture.org.

Highlighted project

A Tangible Browser For the AIDS Memorial Quilt

A new project by Anne Balsamo & Disney Labs in collaboration with the NAMIDS Foundation & Microsoft Labs.

Project supported by the National Endowment for the Humanities Digital Start-Up Grant.

Work environment and institutional setting

The Annenberg Innovation Lab engages participants from across the disciplines in collaborative design-research projects that take culture as the foundation for the creation of innovative technologies. A requirement for project funding is the formation of cross-disciplinary teams led by at least two principal investigators who come from different schools (i.e., Communication and Computer Science, Liberal Arts and Architecture, Cinema Studies and Engineering). For 2011-2012, the projects are organized in six research-design tracks: 1) Children, Youth and Media; 2) Transformative Media Technologies; 3) Building and Analyzing Collective Intelligence; 4) the Future of Journalism; 5) Public Interactives; and 6) the Future of E-Books. Anne Balsamo offers Lab workshops on collaboration, innovation, and interdisciplinarity, and on a cultural approach to design thinking.
Shaowen Bardzell
Assistant Professor, Human-Computer Interaction Design; Kinsey Institute for Research in Sex, Gender, and Reproduction; Indiana University, Bloomington

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Shaowen Bardzell is an Assistant Professor of Human-Computer Interaction Design in the School of Informatics and Computing and the Affiliated Faculty of the Kinsey Institute for Research in Sex, Gender, and Reproduction at Indiana University. She specializes in socio-cultural computing, with an emphasis on emotional, intimate, and embodied experiences, a series of research themes that contribute to the broader agenda of feminist HCI that she is developing. Recent work has focused on exploring the intersections between HCI’s rising interest in social change and feminist social science, sexual and intimate interactions, everyday aesthetics, and the application of critical and cultural theories for developing concept-driven design strategies. Professor Bardzell co-directs the Cultural Research In Technology (CRIT) Group at Indiana University School of Informatics and Computing.

Highlighted project
The project investigates the notion of quality in craft and how it contributes to our understandings of aesthetic interaction, experience design, embodied interaction, and design activism in Human Computer Interaction (HCI).

Work environment and institutional setting
Funded in 2000, the School of Informatics and Computing (SoIC) at Indiana University was the first IT school of its kind. It goes beyond the traditional computer science and focuses on interdisciplinary and transdisciplinary approaches to computing research and education. My tenure home, “Human Computer Interaction Design” is one of the programs in SoIC and takes a design-oriented perspective on HCI, one that is influenced by the Arts and the Humanities.
Jonah Bokaer is an international choreographer, media artist, artist space developer and social entrepreneur. His work integrates choreography with digital media, resulting from cross-disciplinary collaborations with artists and architects. Jonah's choreography has been produced in Belgium, Canada, Cuba, Denmark, France, Germany, Greece, Holland, India, Spain, Switzerland, Thailand, the United Kingdom, and the United States. In 2011 he was awarded the Prix Jeune Talent Choregraphique by the SACD in Paris, the Bogliasco Foundation special fellowship of Choreography in Genoa, and 40 Under 40 by Crain's NY Business. In 2008-2009 Jonah became the first dance artist to be appointed a Young Leader of the French American Foundation. He led a group of choreographers in the formation of Chez Bushwick (2002). He later founded CPR Center for Performance Research, a 4,000 square foot arts facility in Williamsburg, in collaboration with John Jasperse (2008).

Highlighted project
ECLIPSE is a multidisciplinary performance that will examine pattern recognition and perceptual faculties, applied to the moving body, and the human eye. A collaboration between Jonah as choreographer and visual artist Anthony McCall, with newly commissioned music by Loren Kiyoshi Demspter, the work stages movement in relationship to built spaces, objects, lighting, and other media, creating illusions in space through synthesizing choreography, visual design, and sound. That is to say, the production creates beautiful illusions of expanded space through the use of movement, visual design, lighting, objects, and media-including choreography and design. ECLIPSE disassembles common definitions of Dance, Performance, Sculpture, and Architecture, and is experimental in the forms it produces.

Work environment and institutional setting
Jonah’s work and research are primarily conducted at CPR - Center for Performance Research, a nonprofit arts facility co-founded by Jonah and choreographer John Jasperse. CPR is housed in "Greenbelt," the first L.E.E.D. green building in Brooklyn. The 4,000 square foot arts facility is an-artist driven initiative co founded by Jonah Bokaer/Chez Bushwick, Inc. and John Jasperse/Thin Man Dance, Inc. This new development provides affordable space for rehearsal and performance, innovative arts programming, education and pedagogical engagement with the communities of New York City and abroad, as well as a dynamic new model for sustainable arts infrastructure in dance and performance. In a real-estate climate that threatens to displace the arts from maintaining permanent and affordable space in New York City, CPR offers a pioneering approach to both civic development and fortification for dance and performance at the community level. The center is also devoted to allowing long-term project development to artists across disciplines. Proportions of the space are 45 feet wide by 45 feet deep, by 13 feet high. This space is ideal for the expanded kinesphere of the performer, and accommodating the scenography in an adequate manner: for long-term installation, build out, and/or video recording.
Sheldon Brown combines computer science research with vanguard cultural production. He is the UCSD Site Director of the NSF supported Industry-University Collaborative Research Center for Hybrid Multicore Computing Research. The former Director of the Center for Research in Computing and the Arts (CRCA), he is Professor of Visual Arts and a co-founder of the California Institute of Telecommunications and Information Technologies (Calit2). Sheldon has shown his work at premier museums worldwide and in leading-edge techno-culture conferences along with commissioned public artworks in Seattle, San Francisco, San Diego and Mexico City. He has received grants from the NSF, AT&T New Experiments in Art and Technology, the NEA, IBM, Intel, Sun Microsystems, SEGA SAMMY, Sony, Vicon and others.

Highlighted project
The Scalable City is a multi-user virtual world involving users, data and algorithms as applied to urban development. As our world becomes increasingly characterized by this equation, we find ourselves inhabiting the artifacts of these relationships. The Scalable City places responsibility for this on each of its users; their activities are simultaneously constructive and destructive. This work poetically draws analogies through mis-application of computational processes to design decisions and how development in general can produce unintended effects after much iteration. Users experience this as their movements shape the interactions of major components of the world. Users each control a vortex of automobiles, which continually spews copies of itself into the atmosphere. As this vortex moves through the landscape, it causes roads to “grow”. Scattered throughout the landscape are architectural fragments. This junk is flung into the air by the car tornados and the pieces then try to reform back into houses. As they do so, they produce shanty-like facsimiles of their original form, which will be scattered again when another car vortex passes by. The Scalable City attenuates the experience of our presence in the world as a process of transformation, promoting awareness of how tools and attitudes can become systems that perpetuate their own logic rather then that of long-term benefit.

Work environment and institutional setting
Sheldon runs an NSF- and Industry-supported center at UCSD that creates new methods for utilizing parallel computing processes for next-generation digital media. This is located within the California Institute of Information Technology and Telecommunications – for which Sheldon was one of the Co-PI’s. CRCA has a New Media Arts wing of about 9000 sq. ft. of advanced digital media production facilities including 4K stereo digital cinema, a 15-sided CAVE, multiple VR environments, a 10-sided CineChamber, a motion capture lab, 24.4 channel surround sound studio, a rapid protoyping and CNC production lab, 3D laser scanning, a 300 megapixel display wall, and more. Sheldon collaborates with cognitive scientists and science fiction authors in his work.
Leah Buechley is an Assistant Professor at the MIT Media Lab where she directs the High-Low Tech research group. The High-Low Tech group explores the integration of high and low technology from cultural, material, and practical perspectives, with the goal of engaging diverse groups of people in developing their own technologies. She is a well-known expert in the field of electronic textiles (e-textiles), and her work in this area includes developing the LilyPad Arduino toolkit. Her research was the recipient of a 2011 NSF CAREER award and has been featured in numerous articles in publications including the New York Times, Boston Globe, Popular Science, and the Taipei Times. She received PhD and MS degrees in computer science from the University of Colorado at Boulder and a BA in physics from Skidmore College.

Highlighted project
LivingWall is a sheet of interactive wallpaper that can be programmed to monitor its environment, control lighting and sound, and generally serve as a beautiful and unobtrusive way to enrich environments with computation. The wallpaper is flat and constructed entirely from paper and paint. Magnetic electronic pieces serve as sensors, lamps, network interfaces, and interactive decorations. The paper’s pattern was inspired by William Morris’ paper and textile prints.

Work environment and institutional setting
Leah is an Assistant Professor at the MIT Media Lab, an interdisciplinary laboratory that is home to approximately 25 professors from different backgrounds. She currently supervises a team of six graduate students, 2 PhD students and 4 Master’s students. They do engineering, HCI, and design research.
Daragh Byrne is an Assistant Research Professor with the School of Arts Media and Engineering at Arizona State University. He defended his PhD at Dublin City University (DCU) in August 2011, and also holds a M.Res. degree in Design and Evaluation of Advanced interactive Systems from Lancaster University and a BSc in Computer Applications from DCU. He has additionally published over 30 scientific papers and the majority of his work is situated within the lifelogging domain, or the capture of personal experience through digital means. His doctoral work focused on the creation of personal digital stories from long-term multimodal lifelog content.

**Highlighted Project**

Daragh’s doctoral work focused on the narration of past personal experience amassed through digital technologies – or lifelogging. Lifelogging tools can be used to collect digital artifacts continuously and passively throughout our day. These include visual content and images, digital documents, emails and webpages accessed; texts messages and mobile activity. Within this research investigation, three long-term large-scale collections were amassed to facilitate exploration and a human-centered approach to designing an appropriate solution was undertaken. In concert with users from a variety of domains and inspired by probative studies conducted into current practices of curation, tool support for the narration of past experience was designed. The resulting tool provides computational support to an author and enables the organization and transformation of data sampled from an individual’s day-to-day activities into a coherent narrative account. The tool, known as Orison, employs a 2-dimensional spatial framework as rich fabric for its storytelling platform. The investigation explored the construction of narrative with each of the collection owners yielded qualitative and quantitative insights into such digital narratives and their generation, composition and construction.

**Work environment and institutional setting**

The School of Arts, Media and Engineering (AME) is a collaborative initiative between the Herberger Institute for Design and the Arts and the Ira A. Fulton Schools of Engineering at Arizona State University, focusing on research and education in experiential (new) media and digital culture. AME incorporates the combined expertise of faculty members from across the university to offer undergraduate opportunities in Digital Culture, a PhD in Media Arts and Sciences, and concentrations in graduate degrees spanning the arts, sciences and engineering. AME faculty and students study, develop and apply new media systems that enhance education, health, culture and everyday living. For more information about AME, visit ame.asu.edu.
Donna Cox

XSEAD Co-PI; Michael Aiken Endowed Chair; Director, eDREAM Institute;
Steering Committee, Director, Advanced Scientific Visualization Laboratory;
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Donna J. Cox, MFA, PhD, is the first Michael Aiken Chair, Director of the Advanced Visualization Laboratory (AVL) at
the National Center for Supercomputing Applications, and Director of the Illinois eDream Institute, University of
Illinois at Urbana-Champaign. She is a recognized pioneer in Renaissance Teams and supercomputer visualizations
for public outreach (visaphors). She and her collaborators have thrilled millions with cinematic science and virtual
tours through astrophysics, atmospheric science, oceanography, mathematics and other data domains in science
educational productions that include high-definition television, digital Museum exhibits and planetarium shows, and
IMAX movies. They have collaborated on public outreach with the American Museum of Natural History, California
Academy of Science, Denver Museum of Nature and Science and Chicago’s Adler Planetarium. Cox was Art Director
and Producer for Scientific Visualization for the science educational IMAX film "Cosmic Voyage," nominated for 1997
Academy Award and funded by National Science Foundation, Smithsonian Institute, and the Motorola Foundation.
The Chicago Museum of Science and Industry selected Donna Cox as one of 40 modern Leonardo DaVinci’s. She was
SIGGRAPH Director at large for four years and SIGGRAPH 2005 Emerging Technologies Chair. She is currently on
the Editorial Board of Leonardo. As Director of the eDream Institute, she is working with Illinois campus leadership
to build a new interdisciplinary academic research and education program.

Highlighted project

Members of the Illinois Emerging Digital Research and Education in Arts
Media Institute (eDream) and the Advanced Visualization Laboratory
(AVL) at the National Center for Supercomputing Applications (NCSA)
collaborated with Obie-winning experimental filmmaker Bill Morrison on
"The Great Flood," a 75-minute multimedia work of original music and
film inspired by the 1927 Mississippi River floods, creating data-driven
visualizations of the Mississippi River Valley showing the extent of the
destructive floodwaters. PopSci, the online arm of Popular Science
magazine, highlights cinematic aspects in the work of the Advanced
Visualization Lab. In his article, Clay Dillow, features AVL’s unique combinaton of science and art: "Those productions
aren’t born simply of creativity but of complex computational science, and at that intersection the AVL has found a
comfortable role. Tapping the supercomputing power at its disposal at the University of Illinois’ National Center for
Supercomputing Applications (the mythical birthplace of HAL 9000), the AVL can make sense of massive data sets that
others cannot, making it among the best in the world at turning complex data into science-driven cinematic art."

Work environment and institutional setting

The National Center for Supercomputing Applications (NCSA) at University of Illinois is one of the most recognized
leaders in high-performance computing and advanced visualization. NCSA was the birthplace of Mosaic, the first
internet browser. It is currently the home of eDream Institute.
Barbara Cutler

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Barbara Cutler is an Associate Professor in the Computer Science Department and an EMPAC Affiliated Faculty member at Rensselaer Polytechnic Institute. Her research interests include computer graphics, geometry processing, visualization, and design tools for architecture. Previously she was a student and then a Post-Doctoral Lecturer at MIT in the Department of Electrical Engineering and Computer Science, doing research in the Computer Graphics Group, which is part of the Computer Science and Artificial Intelligence Laboratory (CSAIL).

Highlighted project
Barbara and her collaborators present a system for dynamic projection on large, human-scale, moving projection screens and demonstrating this system for immersive visualization applications in several fields. They have designed and implemented efficient, low-cost methods for robust tracking of projection surfaces, and a method to provide high frame-rate output for computationally-intensive, low frame-rate applications. Collaborators present a distributed rendering environment, which allows many projectors to work together to illuminate the projection surfaces. This physically immersive visualization environment promotes innovation and creativity in design and analysis applications and facilitates exploration of alternative visualization styles and modes. The system provides for multiple participants to interact in a shared environment in a natural manner. The human-scale user interface is intuitive and novice users require essentially no instruction to operate the visualization.

Work environment and institutional setting
In addition to generic office space for herself and her students, Barbara has a 15’x15’x9’ high lab with a table-top "spatially augmented reality" system with 6 projectors and several high end computers & GPUs. She also regularly schedules (about 1 week every 6-9 months) research and development residencies in EMPAC, to work with full-scale immersive versions of our table-top visualization environment.
Alicia Gibb has worked within the open-source hardware community for the past three years. Currently she is starting an open-source hardware company specific to education. Previous to becoming an entrepreneur, Alicia was a researcher and prototyper at Bug Labs where she ran the academic research program and the Test Kitchen, an open R&D Lab. Her projects centered on developing lightweight additions to the BUG platform, as well as a sensor-based data collection modules. She is a member of NYCResistor, co-chair of the Open Hardware Summit, and a member of the advisory board for Linux Journal. She holds a degree in art education, a M.S. in Art History and a M.L.I.S. in Information Science from Pratt Institute. She is self-taught in electronics. Her electronics work has appeared in Wired magazine, IEEE Spectrum, Hackaday and the New York Times. When Alicia is not researching at the crossroads of open technology and innovation she is prototyping artwork that twitches, blinks, and might even be tasty to eat.

**Highlighted project**
Alicia’s current projects span from kindergarten to high school. At the kindergarten level, she is writing curriculum to introduce electronics through materials children are already familiar with. At the high school level, as part of an NSF SBIR grant, she is building a wireless data collection device to use in physics classrooms that has integrated software and curriculum, and can be accessed by a browser. Her work focuses on building and altering systems for user-centered design and designing for specific environments. Her favorite work of the milieu is the transistor because without it, she thinks we would have many more restrictions and complications within innovation.

**Work environment and institutional setting**
Alicia has worked in an R&D Lab for the past three years, previous to that she worked in a K-5 elementary school. She currently works out of NYCResistor, a hackerspace in Brooklyn, which proves to be a non-traditional institutional setting. NYCResistor has parts and tools for prototyping, building and collaborating on all kinds of innovations.
Tracy Hammond

Director, Sketch Recognition Lab; Associate Professor, Department of Computer Science and Engineering; Texas A&M University

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Director of the Sketch Recognition Lab and Associate Professor in the Department of Computer Science and Engineering at Texas A&M University, Tracy Hammond is an international leader in sketch recognition research. She holds a PhD in Computer Science and FTO (Finance Technology Option) from MIT, and four degrees from Columbia University: an M.S in Anthropology, an M.S. in Computer Science, a B.A. in Mathematics, and a B.S. in Applied Mathematics. Prior to academia, Tracy spent four years at Goldman Sachs. Based on her NSF research, she has published over 70 papers on sketch recognition at a variety of conferences, taught several sketch recognition tutorials, organized several sketch recognition workshops, and she is currently working on a textbook with Cambridge University Press. Tracy is the PI for over 2 million in research funding. She also runs an interdisciplinary informal education talk series called Subversive Manifesto for Underground Technology combining art, music, and scientific research.

Highlighted project

Sketch recognition is the automatic understanding of hand-drawn diagrams. The sketch recognition lab at TAMU has developed sketch recognition systems to help teach hand-eye coordination and spatial cognition through drawing tools that allow them to draw directly on the tablet PC and provide real-time feedback. We have programs that automatically correct hand-drawn homework diagrams in Engineering 111 (Mechanix), teach facial drawing skills (iCanDraw), and even one that uses what we call the Egon Schiele effect to purposefully, creatively, and according to context distort beginner’s students’ lines to teach line confidence. We believe such spatial cognition skills (which, in art class are simply thought of as fundamental skills akin to teaching the tool/pencil coordination and precursors to higher level art classes) are fundamental to art and engineering alike.

Work environment and institutional setting

Texas A&M University, located in College Station, is the flagship state university of the Texas A&M University System, a land, sea, and space grant institution. The Dwight Look College of Engineering is the engineering school of Texas A&M University in College Station and is home to nearly 9,500 engineering majors in 12 departments. The Department of Computer Science and Engineering includes the Sketch Recognition Laboratory, which provides a research home to approximately 30 ethnically diverse undergraduate and graduate students each year. These students have published over 70 student first authored papers at top-tier conferences and journals (including first authored conference journal papers from undergraduate researchers). The lab has direct, immediate, and regular (e.g., weekly) collaboration with professors and students from Mechanical Engineering, Civil Engineering, Visualization Lab, Psychology, Teaching and Learning, and Developmental Education.
Pamela L. Jennings
Former NSF NSEAD/XSEAD PD; Director of the Brenda and Earl Shapiro Centers for Research and Collaboration; School of the Art Institute of Chicago

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Pamela L. Jennings is the Director of the Brenda and Earl Shapiro Centers for Research and Collaboration at the School of the Art Institute of Chicago. Prior to her appointment at SAIC, Pamela served as a Program Director at the National Science Foundation Computer & Information Science & Engineering directorate. She led the CreativeIT program and co-managed the Human Centered Computing, Cyberlearning and Computer Research Infrastructure programs. Prior to the NSF, Pamela was the Director of the Banff New Media Institute Advanced Research Technology Lab and adjunct faculty in Computer Science at the University of Calgary. From 2001 to 2008 Pamela was an Assistant Professor at Carnegie Mellon University with a joint appointment in the School of Art and the Human Computer Interaction Institute. In the late 1990’s, she was the Project Manager and Lead Designer for the IBM alphaWorks.com project; Interaction Design Researcher with the IBM Almaden User System Ergonomics Research Lab; and the SRI International Center for Technology in Learning. Pamela is a MacDowell Fellow and has presented her works at a range of international conferences and organizations. In 2007, she curated the National Academy of Sciences exhibition “Speculative Data and the Creative Imaginary: shared visions between art and technology”.

Highlighted project
CONSTRUCTS: Wireless Mixed Reality Construction Kit

Work environment and institutional setting
The Shapiro Centers were initiated in 2011 to facilitate the development of collaborative research projects in which the School of the Art Institute of Chicago (SAIC), faculty and students work together and with external organizations such as the City of Chicago, other educational institutions, industry partners, research organizations, cultural institutions, community organizations, and design firms. As the Director of the Shapiro Centers, Pamela is developing the processes and structures to support the wide range of collaborative research related projects at SAIC.

The mission of the School of the Art Institute of Chicago is to provide excellence in the delivery of a global education in visual, design, media, and related arts, with attendant studies in the history and theory of those disciplines set within a broad-based humanistic curriculum in the liberal arts and sciences. To provide instruction for this education in a range of formats: written, spoken, media, and exhibition-based. The School of the Art Institute of Chicago (SAIC) is one of the most historically significant accredited independent schools of art and design in the nation. The accolades of SAIC are many, including recognition by Columbia University’s National Arts Journalism survey as “the most influential art college in the United States,” and its consistent ranking among the top three graduate fine arts programs in the nation by U.S. News and World Report. In 2010 the total enrollment at SAIC was 3,246 students; 2,498 undergraduates and 748 graduate students. The school offers Bachelor of Arts; Fine Arts; Architecture, as well as Master of Architecture, Arts and Fine Arts (in a variety of domains).
JoAnn Kuchera-Morin

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JoAnn Kuchera-Morin is a composer, Professor of Media Arts and Technology and Music, and a researcher in multi-modal media systems content and facilities design. Her years of experience in digital media research led to the creation of a multi-million dollar sponsored research program for the University of California—the Digital Media Innovation Program. She was Chief Scientist of the Program from 1998 to 2003. The culmination of JoAnn’s creativity and research is the AlloSphere, a 30-foot diameter, 3-story high metal sphere inside an echo-free cube, designed for immersive, interactive scientific and artistic investigation of multi-dimensional data sets. Scientifically, the AlloSphere is an instrument for gaining insight and developing bodily intuition about environments into which the body cannot venture—abstract higher-dimensional information spaces, the worlds of the very small or very large, and the realms of the very fast or very slow. Artistically, it is an instrument for the creation and performance of avant-garde new works and the development of new modes and genres of expression and forms of immersion-based entertainment. JoAnn serves as the Director of the AlloSphere Research Facility located within the California NanoSystems Institute, Elings Hall, at the University of California, Santa Barbara. JoAnn earned a Ph.D. in composition from the Eastman School of Music, University of Rochester.

Work environment and institutional setting

The AlloSphere Research Facility is a next-generation, large-scale audio and visual immersive laboratory used for scientific studies and as an instrument for the creation and performance of avant-garde new works, and the development of entirely new modes and genres of expression and forms of immersion-based entertainment. The AlloSphere can represent phenomena at scales ranging from the subatomic to the entire universe. Collaborators at the facility typically partner with scientists/businesses who supply models, data, and questions; our role is to present data in a new way that is both insightful and beautiful. The collaborators are agnostic to content. At the AlloSphere, artists, engineers, and scientists are joining forces to advance research and discovery. The media artists have expertise in mapping complex data terrains visually and sonically; our domain researchers understand what is important in their data and work closely with us to map this information; and our engineering colleagues build new media systems with content driving technology.

The AlloSphere was designed to encourage creativity and to facilitate research collaborations in an environment that can simulate reality. The AlloSphere is one of the largest immersive scientific instruments in the world containing unique features such as true 3D, 360-degree projection of visual and aural data, and sensing and camera tracking for interactivity. The main research/presentation space consists of a three-story, near-to-anechoic room containing a custom-built close to spherical screen, ten meters in diameter. More than thirty researchers can stand in the center of the sphere and be collectively immersed in n-dimensional information. The AlloSphere is situated at one corner of the California NanoSystems Institute building, Elings Hall at the University of California, Santa Barbara.
Carol LaFayette ("Lurleen")

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Carol LaFayette earned a BFA in design at the University of Washington, Seattle, and an MFA in interdisciplinary art from State University of New York, Buffalo. She is exploring flora, fauna, and phenomena in her laboratory/studio: a regenerating, former ranch in Texas. Her work with leafcutting ants is documented in the PBS series "State of Tomorrow:" the first digital glimpse of a vast, underground ant colony. She collaborates with individuals from scientific disciplines to develop ways to experience connections in a landscape without leaving a trace on the site itself. Her artwork is in collections at the Museum of Modern Art, New Museum of Contemporary Art, The J. Paul Getty Museum, and Microcinema International. She has exhibited interactive installations and video worldwide, including LAB '11, Sweden; SIGGRAPH; Zebra Poetry on Film, Berlin; Filmstock, UK; and Solomon Projects, Atlanta. Her work has screened on outdoor billboards in L.A. Freewaves, Los Angeles, and at Victory Media Arts Plaza, Dallas. Reviews of her artwork have been published in BBC Technology News, Chronicle of Higher Education and Wired. She was a visiting artist at Parsons New School and at the Hungarian Multicultural Center. This year she is helping to form a national organization for art+science+technology, to support cross-disciplinary collaboration, sponsored by the National Science Foundation.

Highlighted project
Carol is investigating what happens when former agricultural land regenerates but remains an island, without wildlife corridors, and subject to pollution from fertilizer, dumping, oil seepage, and flash floods alternating with extreme droughts, ice storms, and record temperatures. These dramas occur on different physical and temporal scales. She customizes technology so that artwork leaves the site undisturbed, and partners with scientists who can describe particular elements and phenomena in ways that enlarge that perspective. This ten-year project might be described as a kind of dystopian Walden Pond.

Work environment and institutional setting
The Department of Visualization, College of Architecture, Texas A&M University, is a cross-disciplinary program with faculty from the arts and sciences who work with students and share facilities, studios, and research projects. Degree programs include the BS, MS, and MFA in Visualization; a Ph.D. in Visualization is in the proposal stage. The Vizlab supports innovative academic, creative, and research projects. Carol is Chair of the Artist in Residence program in the college and hosts visiting artists to collaborate with students in a spring course.
Michael D. Lord

NSEAD Fiscal Advisor; Sisel Fellow in Strategy; Director, China Program; Associate Professor of Strategy, Innovation & International Business; Wake Forest University Schools of Business

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Michael Lord serves as the Sisel Fellow in Strategy and director of the China program at Wake Forest University Schools of Business. He is a recipient of the Cowan Faculty Research Prize and of the Educator of the Year award for both the Executive and Charlotte MBA programs. Michael has also served as a faculty member for, and on the board or advisory board of, several other non-profit institutions and for-profit organizations both nationally and globally. His work focuses on innovation and globalization, including new venture creation, new market entry, mergers and acquisitions, and spinouts; and on strategic management of stakeholders, public policy and public affairs. Michael is lead co-author of Innovation That Fits, published by Financial Times/Prentice Hall, and his work also has been featured in many other outlets, including Harvard Business Review. Michael is a regular columnist or commentator on innovation and globalization in a variety of media and forums.

Work environment and institutional setting
Michael nominally works in a traditional private university setting, at a business school. It’s difficult to really dive into strategy, innovation, and globalization by sitting in an office, however, therefore he tries to get out and about as much as possible, whether locally, nationally, or globally, interacting and working with diverse groups of people and organizations, trying to bridge, mix, and develop both theory and practice.
Katherine Moriwaki is an Assistant Professor of Media Design in the School of Art, Media, and Technology at Parsons School of Design in New York City. As faculty at Parsons, Katherine’s focus is on interaction design and artistic practice. She teaches core curriculum classes in the M.F.A. Design + Technology Program, in which students engage a broad range of creative methodologies to realize new possibilities in interactive media. Katherine is currently completing a Ph.D. in the Networks and Telecommunications Research Group at Trinity College Dublin, which examines the intersection between fashion, technology, and creative practice.

Highlighted project
The Scrapyard Challenge is a series of intensive workshops where participants build simple interactive electronic objects out of found materials and discarded “junk.” The workshops introduce interaction design and hacking with minimal to no experience and knowledge needed. Materials are sourced locally and cheaply (often for free as the result of scavenging the host institution and city waste streams) and are often unpredictable. The Scrapyard Challenge encourages experimentation and learning through teaching simple electrical principles and asking participants to respond creatively to the material affordances of the objects at hand.

Work environment and institutional setting
Parsons the New School for Design is a division of the New School University in New York City. Based in the School of Art, Media and Technology, she teaches primarily in the MFA Design + Technology Program. Her work environment consists of a vibrant and diverse community of designers, artists, and creative technologists, all of whom explore the social and cultural dimensions of technological change through the creation of interactive and computationally driven artifacts.
Alyce Myatt
Director of Media, National Endowment for the Arts
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Alyce Myatt serves as the Director for Media Arts at the National Endowment for the Arts. She will serve as a leading voice for the media arts field and as manager of NEA grantmaking in film, video, audio, web-based, and other electronic media. Most recently, Alyce served as executive director of Grantmakers in Film + Electronic Media (GFEM), an association of grantmakers committed to advancing the field of media arts and public interest media funding. She was responsible for providing the philanthropic community with activities, services, and publications to increase their knowledge and use of media in this rapidly changing field. She also served as a vice president of programming at the Public Broadcasting Service, and as a program officer for media arts grantmaking for the John D. and Catherine T. MacArthur Foundation.

Highlighted project
Momentum: Women/Art/Technology is an ongoing project that aims to create and disseminate an important collaborative dialogue, through digital media and text. Momentum involves a global community of women who embrace technology as a mode of expression. Participants include: artists, authors, art historians, collectors, curators, educators, museum professionals, students, and technologists. The project celebrates the ongoing accomplishments of women in the art and technology field. The project is organized by the Rutgers Institute for Women and Art in collaboration with the Herberger Institute of Design and the Arts, Arizona State University. Momentum seeks to energize and promote a new generation of women to engage in all aspects of the field. Emerging professionals participate side by side with established professionals, gaining new experiences and skills that will accelerate growth and innovation.

Work environment and institutional setting
As a director of media arts at a federal arts funding agency, the focus of Alyce's work is providing support for media arts organizations that create, exhibit, and preserve content for the public at the local, regional, and national levels. Additionally, she is the project director of a domestic and international initiative with the Sundance Institute and three other federal partners. Lastly, she engages with her peers in the other art disciplines (dance, design, literature, museums, music, and theater) around the role that media is increasingly playing in their areas.
Gunalan Nadarajan, an art theorist and curator, is Vice Provost for Research and Graduate Studies at MICA (Maryland Institute College of Arts). Prior to joining MICA, Gunalan was Professor of Art and Associate Dean for Research and Graduate Studies at the College of Arts and Architecture, Penn State University. His publications include Ambulations (2000), Construction Site (edited; 2004) and Contemporary Art in Singapore (co-authored; 2007), Place Studies in Art, Media, Science and Technology: Historical Investigations on the Sites and Migration of Knowledge (co-edited; 2009) and The Handbook of Visual Culture (co-edited; 2010) and over 100 book chapters, catalogue essays and academic articles. His writings have been translated into Mandarin, Indonesian, Korean, Japanese, French, German, Italian, Romanian, Serbian, Russian, Polish, Portuguese and Spanish. Gunalan has curated twenty international exhibitions including Ambulations (Singapore), 180KG (Jogjakarta), Negotiating Spaces (Auckland) media city 2002 (Seoul) and DenseLocal (Mexico City). He was contributing curator for Documenta XI (Kassel, Germany), the Singapore Biennale (2006) and served on the jury of a number of international exhibitions, like ISEA2004 (Helsinki/Talinn), transmediale 05 (Berlin), ISEA2006 (San Jose) and FutureEverything Festival (Manchester). He was Artistic Co-Director of the Ogaki Biennale 2006, an international exhibition of media arts in Japan and Artistic Director of ISEA2008 (International Symposium on Electronic Art) in Singapore. In 2004, he was elected Fellow of the Royal Society of Art.

**Highlighted project**

Currently, Gunalan is completing research and writing on a manuscript on the interactions and tensions between biology and machines in the histories of arts and science. He is also working on an art/science exhibition that explores the relationships between religion and technology.

**Work environment and institutional setting**

In his role as Vice Provost of Research and Graduate Studies, Gunalan has institutional responsibility for initiating and supporting research initiatives at the college and has thus far developed and overseen a range of research projects that involve artists and designers interacting with scientists, engineers, humanities scholars with funding support from various city, state and federal agencies. In addition to projects in arts and science, projects at the college include interactions between art/design and health, design and environmental issues, art and neuroscience, etc.
Sabrina Raff, a Chicago-based artist, experiments in mechanized sculptural media and designs responsive environments and social spaces. Her work has been presented in solo and group exhibitions at the ZERO1 Biennial (2011, San Jose), Brandts Art Center (Denmark), Transitio_MX (Mexico City), Sala Parpalló (Spain), MejanLabs (Stockholm), Lawimore Projects (Seattle), the Edith-Russ-Site for Media Art (Germany), Stefan Stux Gallery (NYC), Ars Electronica (Linz), Museum Tinguely(Basel), Espace Landowski (Paris), Kunsthaus Graz (Austria), and ISEA 2004 (Helsinki). She was the recipient of a Creative Capital Grant in Emerging Fields (2002) and an Illinois Arts Council Fellowship (2005 & 2001). Reviews of her work have appeared in Art in America, Contemporary, Chicago Tribune Sunday Magazine, Leonardo, The Washington Post, and New Art Examiner. She received an MFA in Art and Technology from the School of the Art Institute of Chicago (1999) and is currently an Associate Professor in the School of Art and Design at the University of Illinois at Chicago.

Highlighted project
Pronounced "enfold," (n)-fold is both a flat-foldable structure and a functional object. As illustrated in the following video, the (n)fold form may serve as modular housing for several potential functions: for dew harvesting, for solar cooking, as a solar charging station, as well as an automated screen for shading building facades. The origami-inspired form is designed in such a way as to be able to minimize both the packaging profile and the material weight of each module. It can be scaled down for use by the nomadic traveler or up to create modular, interactive environments. The flat-packable (n)-fold form and its series of applications are currently in the prototyping stage.

Work environment and institutional setting
Solidly grounded in an interdisciplinary approach to the visual arts, the School of Art in the College of Architecture and the Arts at UIC is deeply rooted in the concepts of theory and practice. The School of Art, one of the most highly regarded art programs in Chicago and the nation, offers Bachelor of Arts (B.A.) and Master of Fine Arts (M.F.A.) across Studio Arts (painting, drawing, sculpture, performance), Photography, Moving Image (film, video) and New Media. The School of Art is uniquely situated within one of the greatest urban research institutions in the country. While students may choose to focus within one particular area, they are encouraged to push the boundaries of their chosen medium and to reach across media-specific boundaries into new forms of art making. New efforts in the School address issues of new media and ecology, making connections with research in industrial design, engineering and medical applications. Individual research and exploration is complimented by collaborative/interdisciplinary and public outreach projects. The program offers a unique intellectual environment in which exchange and dialogue across disciplinary boundaries within art history and between art practitioners, historians and critics, is openly encouraged. It is this conversational model that sets the arts at UIC apart.
Thanassis Rikakis

XSEAD PI; Professor and founding Director of the School of Arts, Media and Engineering (AME); Arizona State University (ASU)

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Thanassis Rikakis is Professor and founding Director of the School of Arts Media and Engineering (AME) at Arizona State University. His research work and publications are in the areas of experiential media, mixed reality rehabilitation, interdisciplinary education, sound perception, and media arts systems for education. He is Principal Investigator of a current NSF IGERT grant for interdisciplinary research and education in experiential media and Director of the Digital Culture Curriculum at ASU. His educational background is in music composition and computer music.

Work environment and institutional setting
School of Arts Media and Engineering (AME) at Arizona State University
Bill Seaman

Bill Seaman, an internationally known media artist, scholar, and media researcher, has had over thirty major installation works and commissions around the world, a dozen solo exhibitions, and numerous performance collaborations, video screenings, and articles/essays/reviews in books and catalogues. His work often explores an expanded media-oriented poetics through various technological means. More recently he has been exploring notions surrounding “Recombinant Informatics” — a multi-perspective approach to knowledge production. He has been commissioned on a number of occasions. He is currently working on a series of art/science collaborations — poetic installations, scientific research papers, and a book in collaboration with the scientist Otto Rössler surrounding the concept of Neosentience. This research includes the modeling and long-term production of an Electrochemical Computer. He is also collaborating with artist/computer scientist Daniel Howe on multiple works exploring AI and creative writing/multi-media and completing an album of experimental music with Howe entitled Minor Distance. He is developing a new VR work and undertaking interface research with Todd Berreth; is exploring the creation of a transdisciplinary relational database/search engine project entitled "The Insight Engine"; has begun discussions with Thom LaBean on nano-scale computational/sensing research; is collaborating with John Supko on a new generative audio work; and is working with Gideon May and Rachel Brady on re-articulating "The World Generator/The Engine of Desire" a virtual world-building system.

Highlighted projects

**A China Of Many Senses**

**RadioSeaman**
Paste into itunes (Advanced/open audio streams) for internet radio:
http://smw-aux.trinity.duke.edu:8000/radioseaman

Work environment and institutional setting

Bill is a professor at Duke University, a member of Duke Institute of Brain Sciences and a researcher in Visual and Media Studies. He collaborates internationally on works of Art and Science.
Brian K. Smith
Dean, Continuing Education, Rhode Island School of Design
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Brian Smith is Dean of Continuing Education at Rhode Island School of Design (RISD). He was previously a faculty member at MIT's Media Laboratory and Penn State's Colleges of Education and Information Sciences & Technology where he designed and studied computer systems to support human performance and learning. Brian holds a B.S. in computer science and engineering from UCLA and a Ph.D. in learning sciences from Northwestern University.

Highlighted project
Brian is part of RISD’s ‘STEM to STEAM’ initiative, an effort to introduce art and design thinking into science, technology, engineering, and mathematics education and research. He is particularly focused on the educational aspects of this, how pedagogy in the arts and sciences might be combined to create new modes of exploration and experimentation.

Work environment and institutional setting
Rhode Island School of Design [RISD] has earned a worldwide reputation as a preeminent college of art and design in the United States. Today, with more than 26,000 alumni, RISD enrolls nearly 2,000 undergraduates and 400 graduate students from the U.S. and almost 50 countries, offering degree programs in the fine arts, architecture, design disciplines and art education. Academic programs include research and design initiatives, the exploration of art criticism and contemporary cultural concerns, as well as international exchange programs. Each year hundreds of prominent artists, designers, critics and cultural leaders visit RISD’s Providence campus.
Carol Strohecker ("Stro")

NSEAD Co-PI; Director, Center for Design Innovation; Professor, Winston-Salem State University; Chief Research Officer & Instructor, UNC School of the Arts

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In 2006 Carol became the inaugural director of the Center for Design Innovation, a multi-campus research center of the University of North Carolina system. Previously she was Principal Investigator of the Everyday Learning research group at Media Lab Europe, the European research partner of the MIT Media Lab. Prior to joining MLE, Carol worked in the United States at Mitsubishi Electric Research Laboratories and in the Human Interface Group of Sun Microsystems. She earned her graduate degrees at the MIT Media Lab and served on the Visiting Committee for the associated Media Arts & Sciences academic program. Carol’s awards include four collaborative patents and Fellowships with the Artists Foundation of the Massachusetts Council for the Arts and Humanities, with the US National Endowment for the Arts, and with the Harvard University Graduate School of Design.

Highlighted project
Carol’s work focuses on developing environments in which people can learn through creative processes. She has been inspired by Seymour Papert’s formulation of “a new perspective for education research focused on creating the conditions under which intellectual models will take root” (Mindstorms, 1980). Through this approach she generated a series of microworld-style "software construction kits" enabling creative exploration of basic principles of math and physics. Combined with experiences in contributing to the start of three high-tech research labs, this work is now informing the design of an interdisciplinary learning environment called “Cyrkus”. The approach merges physical activity, accessible technology and stylized performance, to focus on movements of the body as fuel for understanding an integrated knowledge base that involves writing, history, engineering, design, physics, image-making, music and math. Video, wearable sensors and computer programming tools become media for inquiry and creative self-expression.

Work environment and institutional setting
The Center for Design Innovation (CDI) is an interdisciplinary, multi-campus research center of the University of North Carolina system. CDI collaborators develop and apply advanced digital technologies to benefit education and economic development. The constituent campuses are the UNC School of the Arts, Winston-Salem State University and Forsyth Technical Community College. On a project basis, people from a broad range of schools, businesses and community organizations come together to spawn ideas, realize them in virtual and physical forms, and spin them into new products and services. The collaborators are working from an interim facility while designing CDI’s permanent home, an $11.5 million, 27,000 square-foot building soon to be constructed in downtown Winston-Salem’s Piedmont Triad Research Park. CDI’s initial technology focuses include 3D software modeling for rapid prototyping and methods for motion data capture and analysis. The easily reconfigurable, open studio environment encourages collaborative inquiry and creativity.
Noah Wardrip-Fruin co-directs the Expressive Intelligence Studio, one of the world’s largest technical research groups focused on games. He also directs the Playable Media group in UCSC’s Digital Arts and New Media program. Noah’s research areas include new models of storytelling in games, how games express ideas through play, and how games can help broaden understanding of the power of computation. Noah has authored or co-edited five books on games and digital media for the MIT Press, including The New Media Reader (2003), a book influential in the development of interdisciplinary digital media curricula. His most recent book, Expressive Processing: Digital Fictions, Computer Games, and Software Studies was published by MIT in 2009. Noah’s collaborative playable media projects, including Screen and Talking Cure, have been presented by major museums and a wide variety of festivals and conferences. He is a member of the Board of Directors of the Electronic Literature Organization. Noah holds both a PhD (2006) and an MFA (2003) from Brown University.

**Highlighted project**
Prom Week, slated for release in 2011, will be the first example of a new type of game focused on dynamic social relationships between characters. It is the result of novel AI system development and a series of game design experiments, carried out specifically to inform and enable each other. The result is a game about the high-drama week leading up to a high school prom. The player chooses one character’s story as the focus for each playthrough, but can initiate “social moves” (coordinated multi-character interactions) between any set of characters. However, the characters are only willing to take those actions that follow the normal rules of high school media; the player must be careful and clever to get them to break out of their molds. Prom Week is a collaborative project with faculty member Michael Mateas and students Josh McCoy, Mike Treanor, Ben Samuel, Aaron Reed and others.

**Work environment and institutional setting**
Noah works at the University of California Santa Cruz, a campus that has a long history of creating and supporting interdisciplinary work environments. He is a full-time faculty member in Computer Science, in the Engineering division, but he is one of five faculty in that department specifically focused on issues of media creation and expression. He also runs a group in the interdisciplinary Digital Arts and New Media MFA program, which is in the process of becoming a department in the Arts division. He works regularly with ~20 PhD students and ~5 MFA students -- encouraging them to pursue collaborative projects together and also work with undergraduates. He sponsors ~30 project-focused independent studies for undergraduates each year.
Steven Wright

NSEAD Workshop Facilitator; Graphic Facilitator and Graphic Recorder – Senior Associate, Grove Associates Network

steven@wrightmarks.com

Steven Wright loves to help people build collective pictures of imaginative solutions, patterns for renewal, and vision stories compelling enough to pull efforts forward. He has been described as, "a fierce listener," a person with "an incredible skill in synthesizing our random thoughts and meandering," and "a digital analogue cowboy."

Steven brings his skills and passion for art, engineering, mechanics, teamwork, high-performance athletics, social justice, and exploring positive futures into every interaction and project. He constantly is seeking new ways to harvest and present the insights and group output from meetings and events. This exploration includes adding animation and video into live hand-drawn meeting charts to digitally publish in new media formats. He also engages with authors and social architects to create illustrations for books and develop compelling ways to visually explain complex operational metaphors for new business and social collaboration models.

He is based in Seattle, Washington, and is part of the Grove Associates Network (Grove.com). He works with groups all over the USA and internationally. His clients range from senior leadership teams at multinational tech firms, to international fashion and retail marketing, First Nations leaders, educators, non-profit boards of directors, student and youth leadership groups, and designers of large meetings such as Journalism that Matters and national MBA association conferences. Steven also partners with other specialists to provide clients with immersive experiences where they learn and apply skills in leadership, hosting, group visioning, and collective information harvests.

Highlighted project
As well as leading groups as a graphic facilitator Steven was "Chief of Installation" for a 40 foot-tall art piece at Burning Man 2011. The Tower of Transformation, by Artist Joe Arnold, required 1200 hours of off-site welding and fabrication, a test pre-build in Colorado, and a crew of seven to build, maintain, and disassemble at this year’s festival on Black Rock Playa, northeast of Gerlach, Nevada. Steven’s playa name is "Rigger" and this is his second collaboration with Joe Arnold to bring large art installations to the Burning Man. Steven and Joe Arnold are already discussing collaborative designs for another art installation in 2013.

Work environment and institutional setting
Steven’s working environment allows him to work with groups all over the world across many sectors of business, education, not for profits and health care.
This material is based upon work supported by the National Science Foundation under Grant No.1142510, Collaborative Research: EAGER: Network for Science, Engineering, Arts and Design (NSEAD) IIS, Human Centered Computing. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the author(s) and do not necessarily reflect the views of the National Science Foundation.