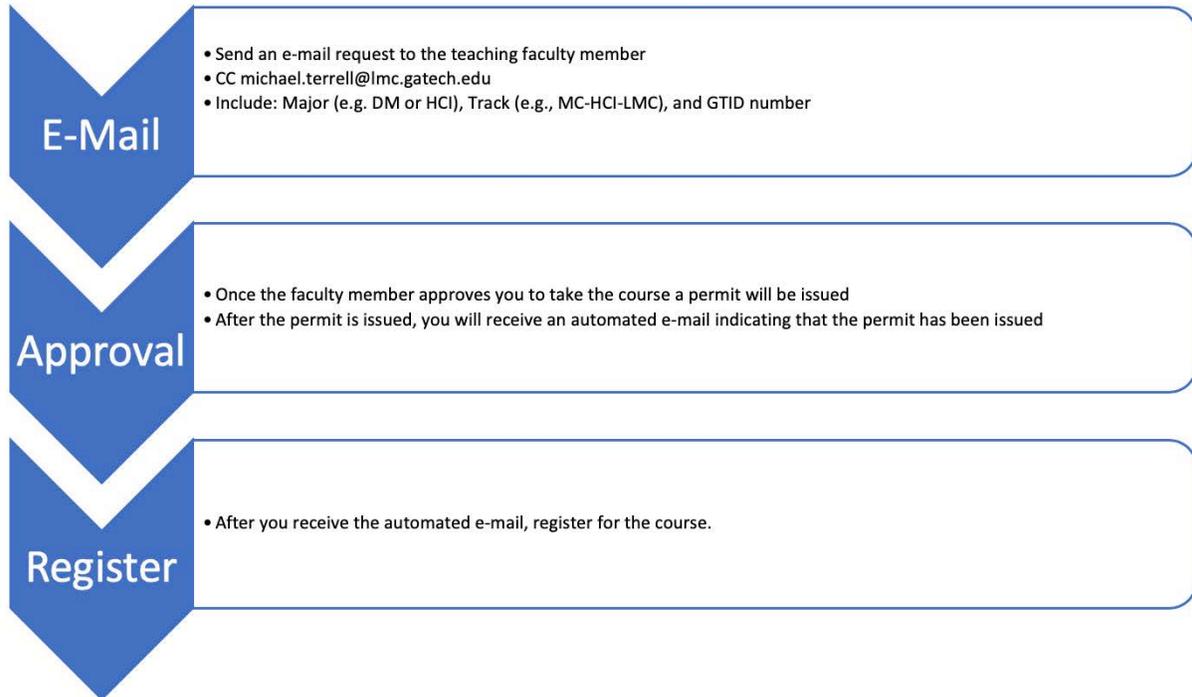


digitalmedia

Spring 2020 Project Studio Descriptions & Special Topics Descriptions

How to get an LMC Graduate Course Permit:



LMC 6650: Civic Media

Design, Computing, and The Anthropocene

What new cultures of computing are needed for the Anthropocene? How can we re-design the invention, consumption, and use of computing amid climate change? What are responsible futures of computing in times of environmental upheaval?

In this project studio course, we will draw on methods and theories from design, art, the humanities and social sciences to critically re-imagine computing in the Anthropocene. Students will research alternative models of computing, such as "computing within limits", as well as alternative economic models, such as the circular economy and commoning, and from this research generate creative proposals and prototypes for computing.

Through the course, students will learn about the Anthropocene as a concept, climate change as a set of current and future conditions, and diverse economies. Students will also learn and practice, through hands-on making activities, a range of methods for creativity, ideation, synthesis, and

representation. In addition, students will develop skills in presenting their work to varied stakeholders and critics, as throughout the course we will engage with partners from industry, government, civil society, and communities.

This class will be of value to students with interests in design, sustainability, climate change, civics, futures, environmental ethics, ethics of care, and diverse economies. The course is affiliated with Computing & Society at Georgia Tech and the Serve-Learn-Sustain Center.

Instructor: [Carl DiSalvo](#)

Time: Tuesdays and Thursdays, 9:30—10:45 AM

Location: Skiles 343

CRN: 40886

Section: CD

Website: <http://publicdesignworkshop.net/>

LMC 6650: Digital Expression

Public Art

This project studio investigates the history, theory, and planning of public art in order to prepare students to collaboratively conceptualize and design works of digital public art. Public art extends beyond the artwork itself, and represents a nexus of interconnecting factors shaping new ideas about civic engagement. As such, the study of public art can help illuminate social and cultural relationships to the natural landscape, urban development, and the role of public space. Drawing on readings from art history, design, media studies, and urban planning, the class will address the role of site specific art in the digital age; creative placemaking, or how art creates a sense of community identity; the care for and preservation of digital public artworks that are on display for a limited time; the role of public memory in narrating the story of lost digital artworks; how artists, administrators, and funding sources work together to create and situate public art; the ethical and political dimensions of public art. Case studies will focus on past and present works of public art in Atlanta, including Dara Birnbaum's now-lost Rio VideoWall (1989), FLUX, and the Beltline.

Instructor: [Gregory Zinman](#)

Time: Tuesdays and Thursdays, 9:30—10:45 AM

Location: Skiles 355

CRN: 40885

Section: GZ

Website: <https://gregoryzinman.lmc.gatech.edu/projects/>

LMC 6650: Digital Expression

Civil Rights Confrontation in AR/VR

PenLab Project Studio will be working with the Digital Integrative Liberal Arts Center (DILAC) on a project to create an AR application to raise awareness of a confrontation between a segregationist future governor of Georgia and a small group of non-violent African American activists seeking to gain entry to his restaurant. This event happened across the street from the Georgia Tech campus, on a spot that is currently actually on campus, on Hemphill Avenue, just off Ferst Drive.

Building on the AR and VR projects of PenLab in previous years, and on our survey of similar AR location-specific history installations, we will research and design an AR (and possible a VR) application to layer this past event over the current campus scene.

You can see some archival raw video of the event [here](#).

The work of the course will involve learning about the period and trying to identify people in the video, as well as learning production and design skills for augmented (and maybe virtual) reality. Students with skills in historical research, graphic design, Unity, modeling, programming, project management, video editing, sound design, mobile AR, VR, etc. are particularly encouraged to contact [Janet Murray](#) for permission to enroll.

Instructor: [Janet Murray](#)

Time: Tuesdays and Thursdays, 1:30—2:45 PM Location: TBA

CRN: 38554

Section: JM

Website: <http://penlab.gatech.edu/>

Special Topics Courses

LMC 8803: Visual Culture and Design

This class is restricted to HCI majors only.

Instructor: [Clint Zeagler](#)

Time: Tuesdays and Thursdays, 3:00—4:15 PM

Location: Skiles 002

CRN: 41268

Section: CZ

Website: <http://www.clintzeagler.com/>

LMC 8803: Afrofuturism and the Anthropocene

Afrofuturism is a cultural movement, an epistemology, and an aesthetic that centers Blackness and technology with visions for the future. Afrofuturism is reflected in a variety of genres and disciplines, including but not limited to art, architecture, digital media, film, literature, and music. The Anthropocene is a contested term that many scientists, cultural critics, and activists use to describe the current geological epoch. The term Anthropocene would replace the term Holocene in order to emphasize the significant impact human beings have had on the Earth's ecosystems and geology, especially in regards to climate change. This course takes up these terms and considers them together. We will explore Afrofuturism's history and current status, especially in relation to the Anthropocene. Likewise, we will examine how engaging the current conversations around the Anthropocene illuminate our understandings of Afrofuturism.

Instructor: [Susana Morris](#)

Time: Tuesdays and Thursdays, 12:00—1:15 PM

Location: Skiles 156

CRN: 40621

Section: SM

Website: <https://susanamorris.com/>

LMC 8823: Special Topics in Game Design

To some extent, every media form is defined by what it excludes. Books are writing bound between covers, with a through-line story or argument. But are self-published books “real” books? Film is captured moving images and sounds. But are features distributed first to streaming services “real” films? The art world has tackled this issue for a century—albeit to no one’s real satisfaction: “Art is what you can get away with,” Andy Warhol once said.

Games are particular susceptible to gnashing of teeth over their borders. The “not a real sneer has followed the medium around for decades. Casual games were accused of not being “real” games (even though they are massively popular). Likewise social-network games. Likewise exploratory or narrative “walking simulators.” Same for art or indie games. In a way, game studies and design have never managed to escape the “ti esti” question—“what is a game.” That’s a blessing and a curse.

This seminar course will explore the question of legitimacy in games, relying largely on recent scholarship (Consalvo & Paul, Juul, Ruberg, Taylor, and others), along with precursors in other mediums.

Instructor: [Ian Bogost](#)

Time: Tuesdays and Thursdays, 3:00—4:15 PM Location: TBA

CRN: 40884

Section: IB

Website: <http://bogost.com/>