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Profile, Spring 2009

Columbia College Chicago

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PROFILE

Interactive Arts & Media Newsletter / Columbia College Chicago



STUDENT **Ryan Ore**

FACULTY **Joseph Cancellaro**

ALUMNI **Ryan Burke**

INTERNSHIP **Zane Beyer**



student profile

Ryan Ore

SENIOR, DIGITAL MEDIA TECHNOLOGY MAJOR



I intended to avoid programming like the plague and initially even declared, “I will never take another programming class again!” That vow lasted about a year.

It's ironic that I ended up becoming a programmer. I came to the IAM department because it sounded like a good place to develop design skills within the realm of digital media and, I was an aspiring artist. I transferred to Columbia in 2006 and—admittedly—by the end of the first semester, was a little freaked out. I intended to avoid programming like the plague and initially even declared, “I will never take another programming class again!” That vow lasted about a year.

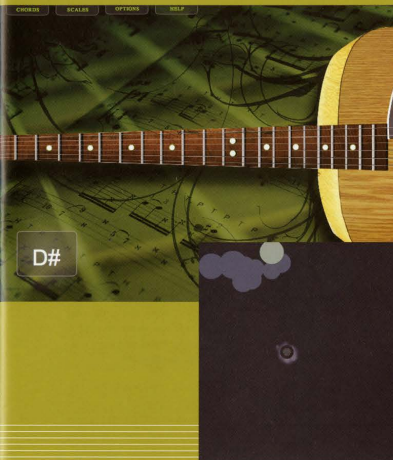
In the spring of 2008, after a year of working with all sorts of media that didn't involve programming, I enrolled in a Flash scripting class where I started learning about object-oriented principals. Somehow, that's when the pieces started to come together (geeky pun intended). I started obsessing, and for a whole semester did nothing but ActionScript 3 programming with my obsession finally resulting in a fairly impressive attempt at creating a Flash application (guitarProject1.0). Needless to say, I had to sacrifice all activity that resembled a social life. However, the payoff for my hard work came during Industry Night, an event that introduces students to industry representatives, where I met a lot of people. Two weeks later, I began an internship at a leading digital marketing agency, Digitas Chicago.

Now that I am nearing the end of school and the beginning of my position as a software engineer, I marvel at where my journey has taken me. At Digitas, I work in the CTP (spell out), aka “The PowerHouse,” and we are the Flash developers. It is a non-stop learning process, but I couldn't ask for a better team to work with. I am surrounded by good people that are very good at what they do.

I feel very fortunate to be where I am at the end of my run at Columbia. After obsessing for a while with CSS and also motion graphics, I have finally found my focus. Finding focus is often the hardest part.

If anyone were to ask me for some nuggets of advice, here's what I'd say:

- Figure out what you want early.
- Take a year to build something that can't go unnoticed.
- Portfolio? Start it now!
- Industry Night? Why would one NOT go to Industry Night?
- Internships? There are many—just ask.



GUITARPROJECT1.0

RYANORE.COM/GUITARPROJECT

My first attempt at As3 was to develop a guitar teaching application: It features an interactive fret board; it allows you to choose chords to loop while you play, and it highlights the notes in a selected scale (e.g., major, minor, etc.). I was and still am very proud of this project and believe my feeling of accomplishment was evident on Industry Night. I received a lot of attention because of this project (but, now all I have to do is find time to finish it!).

DYNAMICNAV

RYANORE.COM/DYNAMICNAV/BUILD

This was an experiment in building a dynamically driven navigation scheme. Everything is entirely XML based and has a very organic feel. The challenge was to have these swarming orbs, that I call “spores,” move constantly while also providing some sort of function. As one rolls over an orb, the content flies out and displays a caption with the option of loading a media (video, text, audio) file that it contains. The user is represented by a “vessel” that floats in the center and collects copies of spores as they swarm around. The vessel can hold on to the spores or remove them. The talented Jamey Naloti contributed much of the concept and design.

BITMAP CANVAS

RYANORE.COM/CANVAS

This experiment incorporates bitmap drawing, geometry and php. The canvas is an application that uses mouse gestures to draw in combination with randomizing algorithms. Once there are enough objects on stage, a bitmap is drawn of the stage and the process continues until the user decides to “archive” it. After a composition is chosen, the byte array is sent to an external script to be encoded and saved on the server as a jpg. The user is then given the opportunity to email it to someone as an attachment, lest it be lost forever—becoming just a string of binary data replaced by another—never to be experienced again.

faculty profile

Joseph Cancellaro, PH.D.

ASSOCIATE PROFESSOR & COORDINATOR OF THE SOUND DESIGN CONCENTRATION

INTERVIEWED BY RYAN TRETTER
GAME DESIGN MAJOR, '09

Let's take a look at the big picture of your life in music and involvement with multimedia. There must have been a certain point in childhood or youth when you embraced your musical talent and started to focus on developing a life in music. Describe when this happened and how you continued in the field of music and multimedia.

I have been interested in music since I can remember. My mother and father were not musically informed so my growth as a musician came by asking for piano and organ lessons. When I was five years old, I started playing music and also began putting my ideas on paper, as I was very interested in composition. The real awakening came when my mother gave me some old records she thought I might be interested in hearing. It turned out, these records were full of masterpieces: Stravinsky's *Rite of Spring*—one of the crowning achievements of the 20th Century in music; all of the Beethoven symphonies and piano sonatas; 20 or 30 Bach cantatas, loads of Mozart, Palestrina, Rimsky-Korsakov, Schubert, Debussy, Ravel and so on. This was a universe of music to hear and analyze and I instantly wanted the scores even if I couldn't read them at the time. I just wanted to see how the pieces were prepared. From that point on, I was addicted.

I studied piano, organ and composition until college where I continued my studies in composition and added film scoring for my bachelor's degree at Berklee College of Music in Boston. After earning my B.A., I felt I needed to know more and work more with ensembles. I attended the New England Conservatory of Music where I earned a master's degree and developed and matured as a composer. From there, I went to the University of Edinburgh and studied with one of the world's great composers, Nigel Osborne. While in Britain, I was exposed to a lot of electro-acoustic music that worked its way into my desire to accompany virtual environments with sound objects and other devices. I was also introduced to 3D modeling with which I am still very active today.



How long have you been teaching? What do you hope to accomplish in the next few years?

I have been teaching for more than 15 years. I love teaching and sharing my experiences with students. I always demand the most from them and I think they like it that way. As far as future accomplishments, I would love to finish my new book—which never gets enough time—and continue composing for the concert stage, and for games and film.

What do you bring to Columbia College and to your students? You have a unique position that allows you to watch students grow as artists from introductory classes to advanced courses. Are your students growing as you hope? Are they motivated to accomplish the tasks you offer, as well as what the outside world offers?

I hope I bring a particular aesthetic as well as a creative perspective to student coursework. I try to enforce professional expectations as well as foster creativity as an educator. Student growth during the course of a semester is always—in my opinion—measured on an individual basis. I feel most of my students walk out at the end of a semester with much more knowledge than when they started whether they like it or not.

What do your students do after graduation? Are there particular students or alumni you keep an eye on?

Over the last six years or so I have watched students find positions in all sorts of audio related fields including audio engineer, sound effects designer, web audio engineer, ADR (automated dialogue replacement or additional dialogue recording) collator and recordist, rerecording engineer, musician and so on. One of my former students landed a position at Disney.

Outside of Columbia, what inspires you in your art? Do you research new ways to grow? What projects are you starting next?

My greatest inspiration is my children. They tend to keep me very busy and that busy factor generates many great ideas compositionally. Another great inspiration is the works of other composers. The sheer intellect and control of musical devices wielded by the masters is astounding and I never stop learning from them. In a major way, they are my composition teachers. In film, I am always inspired by story and color not to mention edit flow. Film is a different world for the composer because the individual scenes and the film as a whole dictate much of what is being written. Upcoming projects include a children's opera, another piano concerto, a second set of nine character etudes for solo piano, three film scores—all of which just entered post production—and my book on music theory.

What do you do for entertainment? Describe your family. Are they musically talented? What brings you joy in life outside of the college?

My greatest joy is my family. Music and sound are a close second. Most of the time when I am not composing or working with 3D—or being pulled in every direction by my children—I am playing the piano. I play because I love to play but also as because it is somewhere I can go and focus all of my thoughts on one task. That may sound a bit strange but multitasking has become necessity and it is very liberating to just focus on one thing. All of my children play a little but it is a long journey and sometimes their attention span is a bit short for say, Chopin.

I love teaching and sharing my experiences with students. I always demand the most from them and I think they like it that way.

alumni profile

Ryan Burke

INTERACTIVE DESIGNER AT DOMANI STUDIOS
INTERACTIVE MEDIA MAJOR, GRAPHIC DESIGN CONCENTRATION, '08



Tell me a little bit about yourself.

I am a recent Columbia graduate who has quite the obsession with every form of design. I also love to travel but rarely get the opportunity. I can also occasionally be found yelling at Blackhawks games.

What do you do for work and how did you get there?

I am an interactive designer at Domani Studios Chicago. Domani is an interactive agency that just opened a Chicago office this past summer. I landed a position there after graduation by sending a very desperate sounding email to the gentleman who is now my boss. I was actually in the late interview stages with several other firms, but kicking-off the new Domani Chicago office is something I really wanted to be a part of. So, thinking I had nothing to lose, I sent an email pleading for them for an interview. I still can't believe it worked.

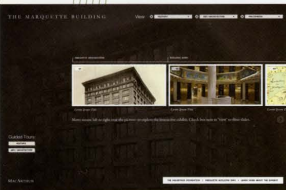
How did Columbia help prepare you for your career?

I think the way Columbia College prepares students is most likely a unique experience for each individual. For me it worked on two major levels: I was given time to improve some of the skills that I use every day such as typography and motion design. I was also able develop

a personal perspective on design and how I believe design can make visual experiences better. I showed up as a naive freshman but knew my job wasn't only going to be making things pretty all day. Columbia helped me realize good design is more than just visual but that I also needed to make things work as good as they looked.

During critiques at Columbia, I learned skills that I use in my job every day. Learning to speak intelligently about work—both your own and the work of others—sounds easy but takes time to develop. Communicating about creativity is a great way to differentiate oneself, yet students often overlook or ignore this. When one learns to articulate effectively, one also learns how to analyze and justify creative decisions. This ultimately leads to making better work. Understanding how to critique work usually makes individual parts of a project stronger.

Columbia also employs a very knowledgeable faculty that has been advising students on how to prepare themselves for a long time. It took me a few years to realize this but once I did, I was glad to tap this great resource. I landed several interviews as a result of faculty members passing my name along to other professionals in the design field.



What are your thoughts on the future of the design industry?

Not to overstate the obvious, but I am definitely glad I chose to be an interactive designer over a more traditional print designer. Being at the start of what will hopefully be a very long career in design, I think it is very possible print designers will not exist by the time I retire. The overall cost of interactive work versus the impact print has on the environment is ultimately much less and I think we will have a much harder time justifying printing things like thousands of very thick annual reports year after year.

In advertising, we are already witnessing a convergence of the various concentrations offered by the interactive media program, which I think is a great testament to the strength of the curriculum developed by the department. At Domani, it is not unusual to combine interactive design, interactive development, sound design, 3D modeling and video in any single project.

Can you offer any advice for current or prospective students?

The most important thing an interactive media student can do is pay very close attention to the industry they desire to enter; Read websites that display the best work; try to pick up on trends and continuously compare current work against the work of others already established in the field.

If you are aware of the skills an entry-level position requires in a field, you can focus on which classes to take to make yourself employable when you graduate. Columbia is a great place to learn a broad range of skills, but as you near completion, it is important to focus on something in particular. I tried to market myself as both a print and interactive designer when I graduated, but no one cared all that much. Often times, you will be hired for a fairly

specific role. Recognizing what that role is can make interviews flow much smoother.

I would also start by considering places that interest you while still a student and shape your learning around a goal. Simply ask yourself, "If I were the one hiring at (dream job), what would I look for in a recent graduate?" This can do wonders to help navigate your path at school. And if you begin asking this question sophomore year or so, you have plenty of time to make the best decisions. Friends from Columbia that followed this principle, have some of the best jobs now.

Plans for the future?

I work with a small team of amazingly talented designers at Domani. I plan to stay there for as long as I can to soak up as much knowledge as possible. I am still at a point in my career where I must do more listening than talking and, right now, I am in the perfect environment for that.

TO SEE MORE OF RYAN'S WORK VISIT
IAMRYANBURKE.COM



During critiques at Columbia, I learned skills that I use in my job every day. Learning to speak intelligently about work—both your own and the work of others—sounds easy but takes time to develop.



Working all
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Last summer I worked at Warner Bros. as a game production intern. I really enjoyed working on the production side of game design and knew I wanted to get more experience. While my sister was browsing the web, she happened to notice during her job search that Marvel was looking for an assistant production intern in L.A. Knowing I wanted to come home for the summer, I nabbed the opportunity to apply.

I submitted my resume through the typical procedure and didn't hear from Marvel for some time. Then, out of the blue, a human resources employee from Marvel contacted me to set up a conference call and phone interview with my future bosses. After a lengthy but enjoyable interview, they responded—as they often do—that they would get back in touch. Several days later, I received a call bearing great news—I was hired.

My boss and I always worked collaboratively on game design document review and critique in order to bounce ideas off each other.

Almost every possible game element went to us for review and approval first. Some elements for review included models, levels, and character designs, to name a few. This required



that I go into the Marvel comics vault to reference and research everything that was sent to us. Thus, a great deal of my time was spent “researching” Marvel’s comics.

Since we were the only two people working on the production end of the games, we were constantly swamped with work. Many different projects had to be completed in a very limited amount of time. Designers were relying on us to respond to the approval process swiftly and efficiently. As a result, we did a massive amount of play testing at “First Playable” stage—both Alpha and Beta.

Sometimes were not as exciting as others, with entire days dedicated to playing the same few levels over and over. While this repetition was undoubtedly quite tedious, I still found the experience very enjoyable.

In addition to reading countless comic books to research references, there was also lots of paperwork and filing to complete. Yet, even the slow days were fun because during this rare downtime, I could bury myself in the comic vault and read whatever I wanted.

Of all the games I reviewed, two of the most notable games I had the opportunity to work on were *Spiderman: Web of Shadows* and *Punisher: No Mercy*.

One day, I was even asked to create a list of possible subtitles for the new *Punisher* game.

On one memorable day, we were invited to Malibu beach to have lunch with several Marvel clients who were working on a Spiderman-based TV game (not console).

Another great day was when I was asked to participate in a game pitch/brainstorming session for future Marvel games with my boss and the director of games.

Working all summer didn’t even feel like work because I was doing something I love to do and working for a great boss—I felt really included. I was always involved in conference calls with various developers and design teams, and in the many levels of production at Marvel.

The internship was a great experience because I loved what I was doing and enjoyed working with so many others that shared my passion for gaming.

I learned that during an interview, connecting with possible employers on a personal level can be far more beneficial than approaching the interview as if it were an interrogation.

Because only two of us worked on everything, I was able to learn about the entire scope of game production—from beginning to end.

I learned how important collaboration is and how much better it can be when the people involved really care about what they’re working on. Not every day is super exciting. Working on games is more rewarding than playing them.

I was always scared I would never find a job that I could enjoy. Working at Marvel made me realize this was just not true. I found a place where I was really able to contribute to the game creation process and where my ideas were valued.

Authoring Culture

DOREEN BARTONI, DEAN OF THE SCHOOL OF MEDIA ARTS
ANNETTE BARBIER, CHAIR OF THE INTERACTIVE ARTS & MEDIA, SCHOOL OF MEDIA ARTS

The mission of Columbia College Chicago states that its principal commitment is to provide a comprehensive educational opportunity in the arts, media, and communications within the context of an enlightened liberal education. Columbia promises to educate students to communicate creatively in various media, shape public perception of issues and events, and thereby author the culture of their times. This promise requires us to offer an exciting education that reflects the evolution of contemporary culture.



With the advent of new media we have begun fashioning a curriculum across the School of Media Arts that looks towards the future while respecting the established majors in all aspects of media disciplines. We realize that regardless of whether a student is producing a work in analog or digital, fundamental issues addressing technical and artistic mastery of content as well as its impact on an audience will still be at play. New media does however open new vistas, especially in how it invites audience to actively engage in interacting with the content. Students will now need to be educated in how best to address this 'live' element within their works.

Many departments within our School of Media Arts are beginning to develop specific courses that address new media influence on its respective discipline. For instance, in Audio Arts & Acoustics, students have created sound installations in which the audience is invited to participate in shaping the aural atmosphere. In Television, students are learning how to develop content for smaller formats including mobile phones and pod casts. In Journalism, a new faculty member whose focus is 'visionary journalism' will help to enrich course offerings in interactive journalism. And Radio is designing curriculum to ensure that their students learn all aspects of web-casting.

Perhaps the department that is most deeply involved in new media is our Interactive Arts and Media Department. The inception of this new department in 2005 provides a case study of the rapid ascent of new media and its impact on curriculum. As with all innovations, early adoption can at times be exciting as well as confusing.

Previous to the establishment of the Interactive Arts and Media Department we had two education entities, Academic Computing and Interactive Multimedia that offered courses in interactive media, the Internet, and digital media. When reviewing their curriculum side by side, it became apparent that there were many similarities. Indeed they appeared as a double helix, intersecting at key points and complementing each other.

To better serve our students, we merged these two entities within one department, Interactive Arts and Media. As a result of this merger, there is now a com-

Through New Media

mon core that provides a clear pathway of study in new media. Students successfully completing the core have a strong theoretical, critical and practical foundation from which they can choose an appropriate major. Already we have seen the value of this merger, as faculty members have come together for curricular innovations and project initiatives such as our major in Game Design and a new BFA. Both of these new majors reflect our mission to educate creative media artists who are aware of ethical decisions and the cultural impact of their works.

Our Interactive Arts and Media department has the following objectives: we want our students to creatively engage with the contemporary forms that new technologies and new paradigms make possible. We want our students to have both a mastery of the technology, and a thoughtful and ethical approach to content. And we want our students to understand good design and what it means in a context in which the user makes choices.

In order to arrive at our goals we teach students to use software packages to be able to learn them independently, a necessary skill in this rapidly changing field. We provide them with challenges in our assignments to help them create original solutions. And we give them as models examples of professional work that meets the highest standards.

In order to challenge students to think about prevailing cultural assumptions about competition, violence, and cultural stereotypes, it is important to present them with examples that question or subvert mainstream values. Many video games, for example,

are premised upon the need for competition, mastery, and winning by force. Following are some examples of work created by established artists that provide other ways in which our students can envision the interactive environments that games provide.

Crosser, by artist Rafael Fajardo, provides a game context for understanding a social problem. In the US, the issue of immigration from Mexico is a complex and controversial one. Our common border is guarded and defended vigilantly by the US. Fajardo here creates an opportunity to experience an illegal crossing into the US from the perspective of the person from Mexico who encounters river dangers, police on patrol, and other threats and obstacles. Used as an example in class, this work gives students an opportunity to examine the competitive model of the typical videogame as well as the issue of immigration in a new way, allowing them to question their assumptions about both.

Mary Flanagan has created an oversized game controller, *giantJoystick*, to encourage group play and cooperation among participants. It provides students with an opportunity to re-think game interfaces, to question the importance of embodiment in interaction, and to think about the place (literally) of gaming in our society. The joystick may be located in a gallery or public place, making it a social/cultural activity rather than simply a private one.

Another interactive art piece that investigates cooperation and competition as modes of interaction is *Path of the Dragon* by Drew Browning and Annette Barbier. The work was adapted

from an earlier media performance work, *River of Many Sides*, in which the audience takes a mythic voyage through the ages of a nation, Vietnam. *Path of the Dragon* begins at dawn, as the participant navigates through three eras: a past lived close to nature, a time of horrific upheaval and violence, and a time of adapting and rebuilding.

This references the United States and Vietnam's shared past experience with war during the 1960's and 70's. Central to the meaning of the work is the interactive strategy of positioning one participant on each side of a projection screen. Each sees the image, but for one person it is reversed left-for-right, and the output of each person's mouse or joystick is combined, with the output providing the navigation information. Participants have headsets that provide the soundtrack of the work as well as voice communication with the other "player", and they can choose to cooperate in achieving the same goal, to compete, or to ignore each other. In all cases, however, their progress and position is the result of the decisions of both.

Our responsibility as educators in this new field is to provide instruction that includes technical as well as ethical considerations, and which helps our students think beyond the conventions of current media forms to create exciting interactions that help build the kind of world we want to live in.

Our Interactive Arts & Media Department not only fulfills the educational mission of Columbia College Chicago by offering new paradigms, it is positioned to provide an innovative and synergistic approach to new media education for the 21st century.

game / review

REVIEWED BY TOM DOWD

Fallout 3



PUBLISHER: Bethesda Softworks

DEVELOPER: Bethesda Softworks

PLATFORMS: Windows PC, Xbox 360, PlayStation 3

GENRE(S): Role-Playing Game

PLAYERS: 1

ESRB RATING: M (Mature)

RELEASE DATE: October 28, 2008

Lately, a mounting rumble of discontent is brewing regarding the status of game journalism and, in particular, the validity of reviews it generates. Concerns about professionalism and credibility of game reviewers and the editorial independence of gaming sites which review games while receiving ad revenue from game publishers, leads many to question the accuracy and hence, the importance of game reviews. All too often, game reviewers seem prone to a “first blush” response and, in my opinion, recklessly—considering the current weight these judgments carry—base reviews on immediate perceptions and partial or incomplete trials of a game. Further, too many rush to publish a review on the day of, or a day or two immediately preceding the release of a game in a desire perhaps—as this has been successful in the past—to trigger greater initial sales. When the game in question is designed to provide 20 to 40 hours of game-play experience, one wonders how much of the game the reviewer actually played in order to write the review so quickly after release and, in which stage of production the game was when the reviewer received it.¹ A game review, as any media review, is ultimately subjective and reviewers should offer a range of opinion on the quality of a game and provide well thought-out reasoning to substantiate a “thumbs-up” or “thumbs-down” declaration.

Metacritic.com² is an aggregation site for reviews of film, DVDs, music, television and games. The page dedicated to a particular work displays a weighted average of all the scores

assigned by individual critics³ as a single Metascore™ (from one to 100). The site also allows visitors to post their own reviews and scores of the media piece, which are presented alongside the Metascore. Metacritic.com has become a powerful litmus test for the success of a game, second only to sales. Only recently, game publishers began requiring guarantees of particular Metascores in game development contracts in order for the game developer to receive some or all of the agreed upon sale royalties. So, for example, if *The Adventures of Thunder Moose* (for the Nintendo DS, of course) earned a 70 percent or better Metascore, the developer would receive 50 percent of the royalties due; 80 percent or better, they receive 75 percent; 90 percent or better, they receive 100 percent, while anything under 70 percent results in no royalties at all.

All that said, perhaps now the problem with the current game review model is more evident. Allow me to draw further attention to what I believe is a very inaccurate game review Metascore and, in the process, offer my own review of the popular video game, *Fallout 3*.

Fallout 3, a computer role-playing game of adventure and survival in a post-nuclear-war-devastated United States (specifically the area around Washington D.C.), was without question one of the highly anticipated titles of 2008. Expectations were high for the game, based on the quality of the previous entries in the *Fallout* series, as well as previews and screenshots. On release, the game received sig-

nificant praise and acclaim, earning Metascores of 92 for the PC; 93 for the Xbox 360, and 91 for the PlayStation 3. This put it at number nine in the "All-Time High Scores" for Xbox 360 and PlayStation 3 games.⁴

The problem is—in my opinion and in the opinion of other posts to the Metacritic.com site—those ratings must be wrong! Now, please understand, *Fallout 3* isn't a bad game—far from it. In fact, it's a really, really good game. But, it is not A-plus material as the Metascore leads one to believe. Were I an official game reviewer, I would place it at a solid 80 percent but with strong asides. Independent posts to Metacritic.com placed the game at 78 percent on the PC; 84 percent on the Xbox 360, and 73 percent on the PlayStation 3⁵—numbers I believe which far better reflect a more accurate assessment.

The game has a wonderful sense of a desolate, open environment, but it can be visually repetitive. The story has an engaging, epic scope, but it repeatedly reuses concepts and situations from the previous games. The game engine is solid and expresses the world and story well, but is marred by sub-par character animation and poor Artificial Intelligence (AI) implementation. The game story and narration overall is compelling, but is also dragged down by bad dialogue, questionable characterizations and a flawed story engine that seems to sometimes confuse the flow of narrative events.

And then, there's the ending. Frankly, it's horrible. There's a reasonably ef-

fective build-up of dramatic suspense leading toward what one anticipates as the big, final confrontation. But when this grand finale evidently occurs, it is actually quite disappointing. Sure, there's a big spectacular battle—but participation is optional and one can instead just watch the other characters work it out. Beyond the battle, there is the awkward last scene that comes to an abrupt and anti-climactic end. Worse yet, if one wishes to return to the battle, one finds—without warning—that this is not possible. The player is stuck in the final location and has to resolve the story with too few options. If one wants to continue exploring the *Fallout 3* world, a saved game must be reloaded. Considering it seems to be possible to get all the way through following only the main plot line in six hours or less, one could easily finish the game before expected. Bad design—horrible design. Not only do the developers get no cookies—they owe me some.

So, how did this game earn such high ratings? Ask me not. As I stated previously, it is not entirely a bad game. Despite significant flaws, there is much to recommend and I would give it a solid 80 percent. It was fun. I had a good time, but do not think it deserves a 90 percent rating. I am left to wonder how many reviewers played through to the end, and if they did, how they arrived at such conclusions.

Thus, in my opinion, there is a credibility problem in game journalism, but as of yet, I am not sure what the solution is. I suspect a credibility problem exists in all media review and analysis

due to conflicts of editorial control versus dwindling advertising dollars. Also, the rise of the so-called "Citizen Journalist," whose sole authority is simply derived by entering a credit-card number to some blog hosting site is surely a contributing factor as well.

Until this conflict of interest is resolved, I suppose the only way to know whether or not a game is good is to play it. Fancy that.

¹ While I was in the game industry, unfinished copies of a game were often made available to reviewers two or three months in advance of its release. Given the game's unfinished status, we had to assure reviewers that particular bugs would be fixed; missing content would be included, and so on. While they could see and analyze the current state of a game, and—to some extent—use their own professional experience to predict how the product might develop before release, they ultimately relied on our assurances as to what the final shipping product would be like.

² CBS Interactive owns metacritic.com. They also own and/or operate cnet.com, zdnet.com, tv.com, various CBS TV and sports-related sites, as well as the game mega-site Gamespot.com.

³ Metacritic.com values the opinions of certain reviewers and critics over others and gives them greater weight when calculating the averaged score. Metacritic.com has not released how different critics are weighted in their formula, although they have openly discussed most other aspects of their process.

⁴ *Fallout 3* sits at #34 on the All-Time High Score list for the PC, but PC games have been around a good deal longer and a quick scan of the list shows a high-number of older games.

⁵ Oddly, although the Metascore is calculated on a scale of one to 100, the user postings are on a scale of one to 10. For comparison, I multiplied the aggregated user score by 10.

book / review

REVIEWED BY JANELL BAXTER

Challenges for Game Designers: Non-Digital Exercises for Video Game Designers by Brenda Brathwaite and Ian Schreiber

For those new to the subject, *Challenges for Game Designers* is an excellent introduction and idea book. The first chapter answers basic questions such as: What is game design? What are the key components? It also explains types of game design, common terms and how to begin brainstorming a new game. The book goes on to cover more advanced ideas and to offer some challenging exercises to help readers begin brainstorming and figure out how to create engaging games in various genres.

One of the best aspects of this book is that it is completely non-digital: No need for the reader to learn programming, graphics programs, 3D modeling or any other advanced technology in order to create compelling games. Instead, the authors encourage readers to consider the design of the game first, and to focus on things such as mechanics, themes and the actual game play. This is a great book for anyone who is passionate about making games but feels blocked because they lack a technical background. Just start by making a prototype using paper and other cheap materials. Play it. Have others play it. Improve it. The authors walk you through this process of versioning your game design prototype and offer valuable tips along the way.

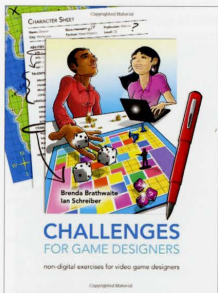
The challenges throughout the book build on information in each chapter and become progressively more complex. Each challenge has a description and outlines the components required

to assure deliverable ends. The instructions are specific enough to provide a stable launching foundation, but vague enough for new designers to create something they can call their own.

While the text is ideal for beginners, it still has plenty to offer those with some game design experience. In the second half of the book, more advanced topics are introduced and provide challenges open-ended enough to allow any skill level the opportunity to create something fun and substantial. The authors have also included plenty of advice that draws from their considerable experience in the field: Brenda Brathwaite has been working in the game design industry for 26 years.

"Special Topics," part five of the book, provides information that covers a variety of game genres from serious games and social networks to educational and casual games. In this section, a great overview of user interfaces is also addressed: Why the game-interface is so important; key concepts to know and tips on making an interface better. The authors have even included a chapter titled "Games as Art," that discusses provocative games such as "Super Columbine Massacre RPG" which was quite controversial when first released.

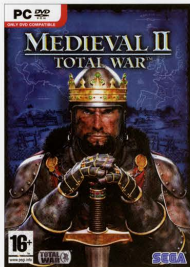
If you are looking for an introduction to game design, ideas to break through designer's block, or seeking to improve your portfolio, this enjoyable and thought-provoking book is valuable as well as interesting and easy to read.



sound / review

REVIEWED BY JOSEPH CANCELLARO

Medieval II: Total War



Over Christmas break, I finally found time to sit down and play a new part of a video game series that has held my interest for time: *Medieval II: Total War*, an indirect sequel to 2002's *Medieval: Total War* and the fourth game in the *Total War* series (from The Creative Assembly). I used to play the prequel to this game a few years ago, so when the second edition came out I was glad to pick it up.

For those of you who not familiar with the game, it is a real-time strategy game and a turn-based game spanning the years 1080 to 1530 AD. The player controls a country and basically must conquer the other countries before they conquer first. Truthfully, most of the time I play games just to listen to the soundtracks, leaving the game play and graphic bells and whistles for later consideration. *Medieval II* has a fantastic sound track both aesthetically and technically. Composers Jeff Van Dyck, Richard Vaughn and James Vincent did an outstanding job on this title.

The opening splash screens and introductory sound and music prepare the player for what is to come by building drama through sustained pads and chant-like drones from a choir. The music of Giacinto Scelsi, a 20th century composer, could very well have been an influence on this music. His piece *Uaxuctum*, a composition in five parts using microtones, voices, very exotic instruments and percussion is precisely what comes to mind. Listen to this music when you get a chance.

The core music of *Medieval II* is divided into turn-based musical ambience and real-time action sequences. The ambience tracks are very impressive during the turn-based stage of the game. Normally, I turn down the music when long stretches of game play are static and when the music repeats. But, the music in this title is handled with great care and detail. Such consideration can be detected merely by the instrumentation of the score. Traditional instruments from the middle ages like the lute, harp and recorder are placed on top of vast pads of sound and truly make this music convincing.

The music of the action sequences includes multiple drums and pulses with urgency. These musical clips are usually played when the game moves into action mode, when battle is visualized in real-time and decisions are made quickly. Here, the music alters between a tension of impending battle and actual battle when it begins pounding and is full of excitement.

Overall, the sound-effect tracks are convincing except perhaps those for warriors-in-battle, which could be more diverse. But, this is just nit picking. The soundtrack as a whole is excellent and the game is very addictive, probably due to the length of the full campaign—one to three months!

movie / review

REVIEWED BY SAL J. BARRY

Rewind: The Matrix

"What is the Matrix?"

Ten years ago, filmgoers were asked that question when the martial-arts-charged cyberpunk action film *The Matrix* was released. For those who need a quick synopsis, the film stars Keanu Reeves as Neo, a computer hacker-turned-superhero who joins fellow protagonists Morpheus (Lawrence Fishburne) and Trinity (Carrie-Anne Moss) in a futuristic conflict between humanity and machines.

As the film celebrates its 10th anniversary this year, here are ten reasons why *The Matrix* was and remains a significant film, and is one that most any IAM student should see – or see again:

Cross-genre – *The Matrix* successfully blends the genres of action, martial arts and cyberpunk films. Gunplay? Check. Kung-fu? Check. Technology and an apocalyptic future? Check and check. While the film is not more "punk" than the cyberpunk classic *Blade Runner*, *The Matrix* more than makes up for it with giant robots and karate kicks.

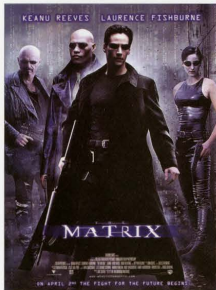
Bullet time – Referring to slowing down the action so that we could "see" really fast stuff like bullets, *The Matrix* popularized this multi-camera, digitally-enhanced filming technique. Bullet time would find its way into other mediums, such as televised sporting events like the Super Bowl and video games such as *Max Payne*.

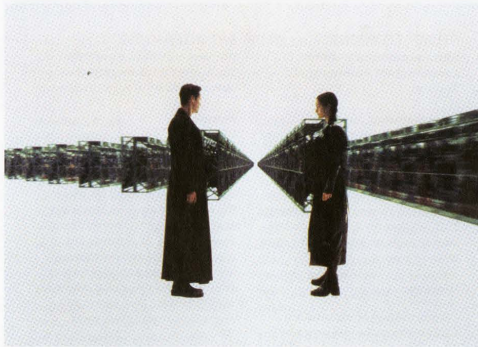
Dig the DVD – *The Matrix* embraced DVD technology before it was mainstream. In September 1999, it was released on DVD but did not see release on VHS until mid-December. An unusual move, as DVD technology was only around two years old when *The Matrix* was released and VHS cassette tapes were the standard. Besides, how many people had a DVD player in '99? This prompted the film to become the fastest-selling DVD of that time and was the first DVD to sell three million copies.

Programmers are cool – How many films feature a computer programmer as the hero? Not too many. And if the hero is a computer wiz, the character is usually depicted as some nerd who saves the day by hacking into a database. Neo was not your typical muscle-bound, sword-wielding good guy—he's a hacker and an action hero as well.

Critics loved it – Usually, when an action-oriented film like *The Matrix* comes out, fan boys love it and critics hate it. That was not the case for this one. In 2000, *The Matrix* won four Academy Awards. In 2001, AFI named *The Matrix* to its list of 100 Years 100 Thrills, placing *The Matrix* at 66—a higher rating than both *Blade Runner* and *Terminator 2: Judgment Day*.

It's Chicago – While *The Matrix* was filmed in Australia, the generic-looking city that we see in the movie is meant to be Chicago: Adams Street Bridge; State and Balbo, and Wabash and





Lake are all locations most Columbia College students are familiar with. Sharp-eyed watchers can even spot Chicago city street maps on computer screens in the film.

Password please – Like other films at the end of the 1990s, *The Matrix* had its own promotional website. One feature was online comic stories which expanded the world of *The Matrix*. But, those nerdy enough (like me) to watch all of the credits at the end of the film were rewarded with a password – steak – which when entered into the website would unlock extra content. Most similar sites at the time dared to go any further than just being “online brochures”.

Mainstream martial arts – Thanks to meticulously choreographed kung-fu fighting (known as “wire fu” because of wires used to assist actors with superhuman martial arts feats), *The Matrix* helped push martial arts films into mainstream U.S. theaters. Movies like *Crouching Tiger, Hidden Dragon*, *Iron Monkey* and *Kung-Fu Hustle* would not have been shown outside of “artsy” theaters if not for the mass appeal of *The Matrix*.

Avatars – One concept explored in the film was that of residual self-image. As explained to Neo, it is “the mental projection of your digital self.” While operating within the *Matrix* program, all the characters “play” idealized versions of their “real-life” counterparts. While

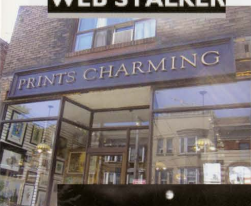
The Matrix did not create this concept, an avatar or idealized digital version of oneself is now a commonplace thing in popular games like *The Sims* and *Second Life*.

Words of wisdom – Good-guy leader Morpheus is the source of some of the film’s best advice – advice that would be meaningful to any student: “There’s a difference between knowing the path and walking the path.” Powerful words that still resonate with me today as they did ten years ago.

web / review

REVIEWED BY MINDY FABER

THE
BROWSER
IS
DEAD
LONG LIVE THE
WEB STALKER



STUMPLED UPON

Sites that guarantee to unearth side-splitting and jaw-dropping web treasures.

Urban Prankster

URBANPRANKSTER.COM

Pranks, hacks, participatory art, flash mobs and other creative endeavors that take place in public places in cities across the world. Check out *No Pants 2009* when on Saturday, January 10th, 2009 nearly 2,500 people took off their pants on subways in 22 cities around the world.

Neatorama

NEATORAMA.COM

Collects the best of the funny and freaky things on the interwebs and displays them for your enjoyment. Lots of cool links to Steampunk sites, but also where I found the fascinating *Great Torontoist Pun Hunt*, a photographic collection of more than 700 visual puns captured on the streets of Toronto over the span of six months.

CSS Tricks

CSS-TRICKS.COM

Helpful tips and tricks for amateur web designers, complete with free downloads, tutorials, articles and forums. Check out the *Starry Night: 3D Background* with the parallax effect!

ART INTERACTIVE

Examples of interactive and digital design created in the context of contemporary art

Rhizome

RHIZOME.ORG

If you have never spent time on Rhizome, then you do not know what you are missing. This site presents cutting-edge examples of digital art, interactive media and emerging artistic practices that engage technology. Through open platforms for exchange and collaboration, the website inspires, expands and broadens your mind. Not to be missed are their up-to-date links to calls for work, jobs, opportunities and resource databases as well.

We Make Money Not Art

WE-MAKE-MONEY-NOT-ART.COM

British curator and scholar Régine Debatty writes about the intersection between art, design and technology on her blog and has amazing insights and examples about how artists, hackers and interaction designers (mis)use technology.

The Night Journey

THENIGHTJOURNEY.COM

A game project conceived by Bill Viola, an internationally acclaimed artist and MacArthur fellow, uses video game technologies to explore the universal story of an individual mystic's journey toward enlightenment. The game is being developed in collaboration with a team from the USC Game Innovation lab on the topic of enlightenment. The project stretches the boundaries of what games may be possible of communicating with its unique content and mechanics.

THE POLITICS OF REMIX/THE REMIX OF POLITICS

Sites that feature political video remixes along with sites that present the argument that remix is a cultural right protected by the Fair Use provision of U.S. copyright law. Know your rights!

Rebellious Pixels

REBELLIOUSPIXELS.COM

he digital home of remix artist, media activist, curator and photographer Jonathan McIntosh includes his own political remix videos that—in my opinion—are among the best ever made. For example, “So You Want to Be President,” hysterically juxtaposes footage from the televised presidential debates with comments from the judges of *So Youth Think You Can Dance*. But Jonathan also spends hours each week scouring video-sharing sites for the best examples in critical political video remix, such as the brilliant classic Bush parody, *Sunday Bloody Sunday*.

Remix America

REMIXAMERICA.COM

A digital public square that invites users to create political remixes using the online video-editing platform, Kaltura. Remix America has made thousands of historical videos, speeches and clips that are part of the public domain available to remix on their site. However, with Kaltura you can also easily grab videos from YouTube or BlipTV or upload your own. User-generated remixes are shared on the site as well.

Center for Social Media

CENTERFORSOCIALMEDIA.ORG

This center is housed at American University in Washington, D.C. and serves as an incubator of new media strategies that promote the social good. Recently, they released a must-have publication for mash-up artists called *Code of Best Practices In Fair Use for Online Video*. If you want the 411 on copyright law and intellectual property in the digital age, this is a good place to start.

Fair Use Remix Institute

REMIXINSTITUTE.NET

Okay, perhaps including this site is shameless self-promotion as this is a blog produced by me and my Chicago high school students. However, you can find good examples of how youth use remix to analyze politics and culture and you can access good articles and links to boot.

UPCOMING EVENTS

January 30, 2009

Columbia University Global Game Jam 2009

February 26, 2009

WebWise 2009 (G4C Presenting)

March 23, 2009

GDC 09

May 12, 2009

FuterePlay @ GDC Canada 2009

May 27, 2009

6th Annual Games for Change Conference

June 10, 2009

Games, Learning, and Society Conference

August 3, 2009

SIGGRAPH 2009

Spring 2009 Schedule

/the
Project
Rm/

916 S. WABASH AVENUE, 1ST FLOOR, ROOM 111

Exhibition Space for the Interactive Arts + Media Department

Feb. 5th – Feb. 26th

Alumni Exhibition

In this inaugural exhibition of IAM's new location, we celebrate the future by looking to our past. This exhibition will feature a cross-section of media by the many years of IAMs alumni and is the first alumni exhibition in the Project Rm.

March 12th – April 2nd

voidDraw: Code as Art

Through the marvels of processing four brave souls have ventured to the edge of sanity and back to bring you these pieces. Even after losing one their fellow programmers, they pushed on. Though not the most experienced these men have broken through the barrier that separates art and programming. Four artists visualize and explore aspects of the human condition through generative code, audio, and visual media. These works by Jeremy Kahn, Andrew Kelly, Adam McAmis, and Karl McNaught began in the Generative and Algorithmic Art course, and were expanded upon for this exhibition.

April 9th – April 30th

CTRL/Space

Selections from Patrick Lichty's course, Computer Controlled Installation Environments, where the artists learned how to create and control an environment with the aid of a microprocessor or computer to control timers and on/off switches that electronically define and shape with sound, light and projected images.

May 15 – Mid Summer

Manifest

Closing out the semester IAM will be showcasing its graduating class during the college wide Manifest Event. The first Game Design Graduating class will be showcasing the first game that they designed and other IAM students will be exhibiting their choice pieces at this exhibition that will be in both the Project Rm and in the Hokin Gallery at 623 S. Wabash.



iam updates

ALUMNI

BONNIE M. ZAYAS was in a Digital Media Technology major and waited two years until she entered another program. When she finally returned to school, she attended Roosevelt University and majored in special education. Bonnie received her Masters degree and began working at Senn High School in 2006 in the Achievement Academy as the case manager.

Her degree from Columbia has given her endorsements in computer media and computer science. Her technical education at Columbia has prepared her to succeed as a Special Education Inclusion Teacher in Chicago public schools.

Her education from the Interactive Arts and Media Department has provided her with confidence when working with various computer software programs and multi-media.

FACULTY & STAFF

DAVE ANDRE created a series of images that will be featured in *Witches Digest*, a UK-based magazine. He also completed a four-song CD titled *Midnight Spell* and is in the finishing stages of making a 2009 calendar featuring his Photoshop work that will be available for purchase online.

ERIK BROWN finished the COMA project (California Occidental Museum of Art; occidentalmuseum.org) last spring – an informal artspace in Humboldt Park he conducted with Annika Seitz from 2006 to 2008. Over the summer and fall, he and his wife Catie Olson brought a show, “*An Associate Degree in Science*” (spiderbug.org/science), to St. Louis, Kansas City and back home to Chicago. In February and March, they will open an artspace in their home titled *Floor Length & Tux*. Erik will be showing at the MiniDutch Gallery in late March.

DAVE GERDING presented a paper at the Future and Reality of Games Conference at the University of Vienna, Austria in October as well as presenting a paper at IDMAa Conference in Savannah, Georgia in November. His research project, *Construct*, was awarded an additional \$800,000 in funding for 2009 to be overseen by the United States Army Research Office.

TERENCE HANNUM'S film *The Badge of Punishment* was screened by the San Francisco Cinematheque in San Francisco, CA as part of their program, *Sound vs. Image*. His band Locrian had their CD “*Drenched Lands*” released on Small-Doses and At War With False Noise (UK).

JOSEPH LAIACONA, AKA **JACK RINELLA**, won the Cynthia Slater Non-fiction Article Award for his piece “*Empathy*,” which appeared in *Leather Views* (leather-views.com). Mr. Rinella received the most nominations for other articles, but “*Empathy*,” which stresses the importance of empathy within an SM scene, a relationship and larger society most impressed the judges of the NLA.

PATRICK LICHTY won an internationally juried competition for “*Networked: a (networked_book) about (networked_art)*”. Patrick will receive a commission of \$3,000 to develop a chapter that will be open for revision, commentary and translation. “*Networked*” will launch on July 1, 2009.

ANDREW OLEKSIUK created a comic book, “*Mermaids of the Chicago River*,” for the Gallery 400 exhibition, *Biological Agents: Artistic Engagements in our Growing Bio-Culture* curated by Christa Donner and Andrew Yang. The new work grew out of a virtual world interactive installation and comic book and zine traditions using contemporary electronic visualization techniques. In *Mermaids*, fantasy is juxtaposed with a call to environmental activism that makes for an “eerie commentary” on human nature.

KEVIN RIORDAN will present work in the exhibition *Makeready, Choke, Bleed, and Knockout* at the Columbia College Center for Book and Paper Arts, curated by Tony White. The show runs from February 27 through March 31.

Sean Dack

February 12, 2009

Thursday, 5pm in Lecture Hall 150
in 916 S. Wabash Ave.

Sean Dack's photographs pursue the cryptography of digital images and the unpredicted errors intrinsic to their transmission. Malformed and missing crucial "blocks" of data, such images belie the digital nature of our illusionistic virtual world: abrasive ruptures while watching a DVD (causing one to manually tap the player) or while loading an image in ones computer browser. Rendered in dubiously pop CMYK cyans, hot pinks and electric blues: Dack's partially decipherable subjects appear dynamic and mobile. A helicopter hovers, the ostentatious rounded terraces of a postmodern hotel signify grotesque vacuous luxury, and the faces of glamorous women are obscured by formal pixel blocks. As the resolution of digital images has improved in a few decades, the appearance of the evident square of the pixel is nostalgic yet tinged with the recollection of non-user-friendly computing: not completely enveloping computing distinguished by its imperfect pixelated line and the healthy differentiation between daily life which is merely mapped instead of replicated. As Dack's colors are garish, his pixels are aesthetically dubious: evocative of early "computer drawing" and "poor taste". Yet Dack's glossy prints are formal and function sculpturally as seductive reflective slabs. In this way, there are aspects of Jacques Derrida's concept of "hauntology".

[FUTURESONSEXHIBITION.COM](#)

Casey Reas

February 17, 2009

Tuesday, 5pm at the College of
Architecture and the Arts University
of Illinois at Chicago.
400 S. Peoria St. (MC 034)

Hosted with GALLERY 400 /
University of Illinois Chicago

C.E.B. REAS (b. 1972 in Troy, OH) lives and works in Los Angeles. He focuses on defining processes and translating them into images. He is an associate professor and chair of the department of Design | Media Arts at the University of California, Los Angeles.

REAS has exhibited his work internationally at institutions including Laboral (Gijon, Spain), The Cooper-Hewitt Museum (New York), and the National Museum for Art, Architecture, and Design (Oslo), at independent venues including Telic Arts Exchange (Los Angeles), <-TAG (The Hague), and Ego Park (Oakland), at galleries including Bitforms (New York).

With Ben Fry, REAS initiated Processing.org in 2001. Processing is an open source programming language and environment for creating images, animation, and interaction. In September 2007, they published Processing: A Programming Handbook for Visual Designers and Artists, a 736 page comprehensive introduction to programming within the context of visual media (MIT Press). His essays have appeared in the books Network Practices (Princeton Architectural Press), Aesthetic Computing (MIT Press), Code: The Language of Our Time (Hatje Cantz), and the Programming Cultures issue of Architectural Design (Wiley).

[REAS.COM](#)

Jon Cates

March 12, 2009

Thursday, 5pm in Lecture Hall 150
in 916 S. Wabash Ave.

Jon Cates is an Assistant Professor in the Film, Video & New Media Department, The School of the Art Institute of Chicago and an artist who takes a systems approach to New Media. Cates works and plays with technosocially engaged digital art forms in an attempt to use these systems to uproot destructive expectations of dominant cultures. His projects are intersections of various possibilities enabled by New Media, artware, code-based approaches, instruction sets, conceptualism, Video Art, video games, game art and genre defying activities that crosswire and shortcircuit such categorical and taxonomical desires.

[SYSTEMSAPPROACH.NET](#)

Christina Nguyen-Hung / American Vectors

March 19, 2009

Thursday, 5pm in Lecture Hall 150
in 916 S. Wabash Ave.

Hosted with Science & Math

Christina Nguyen Hung is an interdisciplinary artist who works with electronic and biological media. Her work has been presented at numerous venues such as the exhibition "A Knock at the Door" sponsored by the LMCC in New York city; Festival Intermediale in Mainz, Germany; St Mary's College of Maryland; Arizona State University's Institute for Studies in the Arts and the 2008 International Symposium on Electronic Arts (ISEA 2008) Singapore. Hung's work may be found in

the anthologies, *Tilting the Continent: Southeast Asian American Writing, and Domain Errors!*: Cyberfeminist Practices and her work has received support from Clemson University, The University of Virginia, the STUDIO for Creative Inquiry at Carnegie Mellon and the Maryland State Arts Council and the Pennsylvania Council on the Arts. She is a founding member of subRosa, a cyberfeminist art and research collective and is currently an Assistant Professor in the Art Department and the RCID program at Clemson University.

CHRISTINA HUNG, NET

Eyebeam Gallery Roadshow

March 31, 2009

Tuesday, 6:30pm in Lecture Hall in 916 S. Wabash Ave.

Hosted with EV at UIC

Eyebeam is a New York City based art and technology center that provides a fertile context and state-of-the-art tools for digital research and experimentation. It is a lively incubator of creativity and thought, where artists and technologists actively engage with culture, addressing the issues and concerns of our time. Eyebeam challenges convention, celebrates the hack, educates the next generation, encourages collaboration, freely offers its contributions to the community, and invites the public to share in a spirit of openness: open source, open content and open distribution

The Eyebeam Road Show is what you get when you mix a rock & roll tour with the talented residents of the Eyebeam Art and Technology Center. In 2007, four Eyebeam artists were invited to Chicago to give talks about

their work at the Version '08 festival. From these humble beginnings, the Roadshow was born. The road show is an event organized by the artists as a way to bring their work to places where it would not otherwise be seen. The elements of the tour include but are not limited to: Talks by each of the artists about past, current, and future work, genre-leading Slideware presentations, interactive workshops, nightly "Internet Jeopardy" games, a smoke-machine and much, much more

EYEBEAM.ORG

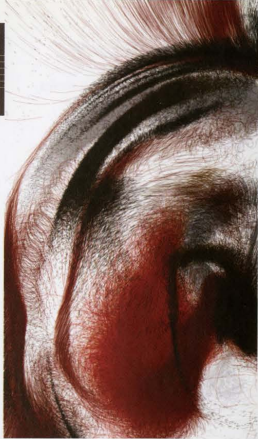
Ron Carmel / World of Goo

April 23, 2009

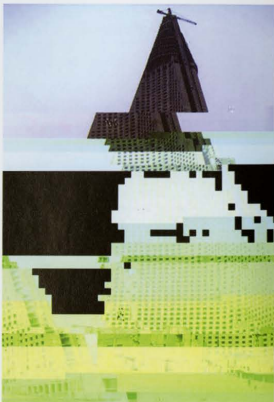
Thursday, 5pm in Lecture Hall 150 in 916 S. Wabash

World of Goo is a puzzle computer game for the Wii, Windows and Mac OS X (A Linux version is currently in beta) by 2D Boy, an independent game developer founded by Kyle Gabler and Ron Carmel, both former Electronic Arts employees. World of Goo is a physics based puzzle / construction game. The millions of Goo Balls who live in the beautiful World of Goo don't know that they are in a game, or that they are extremely delicious. WORLD OF GOO was nominated for the Seumas McNally grand prize, Design Innovation Award and Technical Excellence at the Independent Games Festival. In 2008 it was released for the Wii's WiiWare in North America and 2D Boy announced that World of Goo will be released as WiiWare in Europe

WORLDOFGOO.COM



Artwork by Casey Reas



Artwork by Sean Dick

Columbia

COLLEGE CHICAGO

Conferences

02/26/09

WebWise 2009 (G4C Presenting)
webwise2009.fcla.edu

The 2009 WebWise Conference on Libraries and Museums in the Digital World will be held February 26-27 at the Hyatt Regency on Capitol Hill in Washington, D.C. Each year, this symposium brings together some 300 museum and library professionals from across the country to address the development of technological and digital resources and their impact on museums, libraries and other cultural organizations.

03/23/09

GDC 09
gdconf.com

This year's GDC will feature summits on AI, Casual Games, Game Outsourcing, IGDA Education, Independent Games, Localization, Serious Games, Worlds in Motion and GDC Mobile

05/27/09

6th Annual Games for Change Conference, New York City
gamesforchange.org/fest2009

This May, the only festival dedicated to the exciting new movement of Digital Games for Social Change will explore real-world impact, the latest games and funding strategies. Hosted in New York City by Parsons The New School for Design, the 6th annual Games for Change Festival will take place May 27 to 29, 2009. The Annual Games for Change Festival brings together the world's leading foundations, NGOs, game-makers, academics and journalists

06/10/09

Games, Learning, and Society Conference at University of Wisconsin, Madison
glscconference.org/2009

Back and better than ever, the Games+Learning+Society Conference 5.0 will feature substantive discussion and collaboration among academics, designers and educators interested in how videogames, commercial and otherwise, can enhance learning, culture and education. This year's theme — Learning Through Interaction — highlights the expansive nature of our definition of games and game culture to include research and design in areas including popular culture and fandom, interactive design more generally and digital/visual cultures.

08/03/09

SIGGRAPH 2009, New Orleans
siggraph.org