TOMAS LAURENZO

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+1 415 754 9158 (US)

EDUCATION

2014	**PhD in Computer Science.** PEDECIBA program / University of the Republic, Uruguay (UDELAR). Advisor: **Dr. Álvaro Cassinelli**, University of Tokyo, Japan. Thesis: *Decoupling and context in new media art*. Passed with Distinction
2010	**MSc in Computer Science.** PEDECIBA program / UDELAR. Advisor: **Dr. Sergi Jordà,** Universitat Pompeu Fabra, Barcelona, Spain. Thesis: *New media art*. Passed with Distinction
2003	**Computer Engineer**. UDELAR. Advisor: **Dr. Etienne Delacroix**, UDELAR. Thesis: *Art and Technology*. Grade 10.
2001	**Computer Analyst** (Bachelor in Computer Science). UDELAR.

ACADEMIC AND RESEARCH APPOINTMENTS

2021–	**Associate Professor of Critical Media Practices** (tenured), College of Media, Communication and Information, Colorado University at Boulder.
2014–2020	**Assistant Professor**. School of Creative Media, City University of Hong Kong (CityU).
2018	**Visiting Scientist.** Sabeti Lab. Broad Institute of MIT and Harvard, Cambridge, MA, USA.
2018	**Visiting Artist in Animation.** School of Art, University of Iowa, IA, USA.
2016	**Visiting Researcher**. Strategy Team, Ericsson, Redmond, WA, USA.
2013–2014	**Delegate.** Postgraduate Steering Committee, School of Information and Communication, UDELAR.
2012–2014	**Founding Head of the Engineering School's *Laboratorio de Medios* (medialab)** research group.

2012–2014	**Managing Director.** Interdisciplinary Nucleus on Human-Computer Interaction, UDELAR. Research group comprising researchers from the schools of Engineering, Architecture, Design, and Fine Arts, UDELAR.
2010–2013	**Associate Researcher.** Center for Basic Research in Psychology, School of Psychology, UDELAR. PI for the research project *NEXO, cognitive stimulation for motor impaired children*.
2011–2012	**Research Fellow**. Microsoft Research, Redmond, WA, USA.
2012	**Researcher.** Dragoniac Research LLC, San Francisco, CA, USA.
2011	**Guest Lecturer**. Brunel University London. School of Engineering and Design. London, UK.
2018-present	**Visiting Associate Professor.** *Profesor Adjunto Gr3, 6h.* Computer Science Department, Engineering School, University of the Republic of Uruguay (UDELAR).
2009–2018 (on leave from 2014 to 2018)	**Tenured Associate Professor**. *Profesor Adjunto Gr.3, efectivo*. Computer Science Department, Engineering School, University of the Republic of Uruguay (UDELAR).
2009	**Visiting Scholar**. Carnegie Mellon University, Pittsburgh, PA, USA.
2007–2009	**Lecturer.** Computer Science Department, School of Engineering, UDELAR.
2005	**Research Intern**. National Institute of Research (INRIA), Nancy, France, 2005.
2002–2007	**Teaching Assistant.** Computer Science Department, School of Engineering, UDELAR.
2001–2002	**Teaching Assistant.** Physics Department, School of Engineering. UDELAR
2000–2002	**Deputy Member.** Science School Council, UDELAR.

PUBLICATIONS

Works in Preparation

Laurenzo, Tomás. *Implicit Modelling: Politics and Aesthetics of Machine Learning*. Book chapter in preparation, 2022.

Laurenzo, Tomás. *Exploring Genetic Surveillance: Design Fiction and Privacy,* Book chapter in preparation, 2022.

Laurenzo, Tomás. *Deep Learning Techniques in Music Production, a Survey*, Journal paper in preparation, 2022.

Laurenzo, Tomás. *Fighing Prescribed Ignorance: Subversive Narratives as BioArt* (tentative title), Journal paper or book chapter in preparation, 2022.

Laurenzo, Tomás. *Empathy as a Service* (tentative title), Journal or Conference paper, 2022.

Published Works

Laurenzo, Tomás and Katia Vega. *Exploring AI Ethics Through Intelligent Everyday Objects*. Proceedings of the 26th International Symposium on Electronic Arts, ISEA 2020, 2020, Montreal, Canada.

Laurenzo, Tomás, Alejandro Rodríguez, and Tatjana Kudinova. *Extraordinary Accident: An Immersive Metaphor of Hong Kong.* Proceedings of the 12th ACM SIGGRAPH Conference and Exhibition on Computer Graphics and Interactive Techniques in Asia-Pacific, November 2019, Brisbane, Australia, pp. 1-7.

Laurenzo, Tomás. *Art as a Form of Resistance*. Book chapter to appear in the book "*ArtFutura Latinoamérica: Nuevas Configuraciones de una Tecnología Humanizada*" Published by ArtFutura, Montevideo, Uruguay. *

Laurenzo, Tomás. *Memoirs of the Blind: Surveillance, Speed, and Interaction.* Proceedings of the 20th International Symposium on Electronic Arts, ISEA 2019, June 2019, GwangJu, South Korea, pp. 607-610.

Rodríguez, Alejandro and Tomás Laurenzo. *Privacy in the Age of Mobile XR.* Proceedings of the 20th International Symposium on Electronic Arts, ISEA 2019, June 2019, GwangJu, South Korea, pp. 408-412.

Laurenzo, Tomás, and Katia Vega. *DOOR: Ethnicity in Artificial Intelligence*. Proceedings of the 13th International Conference on Tangible, Embedded, and Embodied Interactions, TEI 2019, March 2019, p.p. 535-540.

Laurenzo, Tomás. *Ekphrasis.* Proceedings of the 13th International Conference on Tangible, Embedded, and Embodied Interactions, TEI 2019, March 2019, pp. 513-517.

Laurenzo, Tomás. *Political New Media Artworks.* Proceedings of the 19th International Symposium on Electronic Arts, ISEA 2018, June 2018, Durban, South Africa, pp. 118-122.

Laurenzo, Tomás, Tobias Klein, and Christian Clark. *Awkward Consequence.* Proceedings of the 19th International Symposium on Electronic Arts, ISEA 2018, June 2018, Durban, South Africa, pp 43-48.

Laurenzo, Tomás. *Notes on AI and Big Data.* Cyberpolitics, La Diaria (ed). Montevideo, Uruguay. 2018. *

Laurenzo, Tomás. *Ekphrasis (extended).* Technoetic Arts: Journal of Speculative Research, Publisher Intellect LTD, Jun 2017, Vol. 15, No. 2, pp. 215-219.

Laurenzo, Tomás. *Ekphrasis*. Proceedings of the 8th International Conference on Digital Arts, ARTECH 2017, Association for Computing Machinery, New York, NY, pp. 179-181.

Laurenzo, Tomás. *Politics of HCI and the User-Programmer Continuum.* Proceedings of the 16th International Symposium on Electronic Arts, ISEA 2017, Manizales, Colombia, pp. 507-510.

Jaramillo Arango, Julian, Jorge Bejarano Barco, Tomás Laurenzo, Joaquín Llorca, Eneida Luz-Ramírez, and Ana María Romano. *Panel on Sonology: sonifying the conflict.* Proceedings of the 18th International Symposium on Electronic Arts, ISEA 2017, Manizales, Colombia, pp. 662-672.

Laurenzo, Tomás. *5500: Performance, Control, and Politics.* Proceedings of the International Conference on New Interfaces for Musical Expression, Queensland Conservatorium Griffith University, 2016, Brisbane, Australia, pp. 36-40.

Laurenzo, Tomás. *Media Appropriation and Explicitation.* Journal of Science and Technology of the Arts. Portuguese Catholic University, 2016, Porto, Vol. 8, No, 2, pp. 27-36.

Laurenzo, Tomás, and Javier Baliosian. *Augmented Dèrive and City Visualisation.* AusArt: Journal for Research in Art, University of the Basque Country, 2016, Bilbao, Spain, Art. 4, pp. 217-226.

Laurenzo, Tomás, and Javier Baliosian. *Wind*: *Mediated Reality Visualization.* Proceedings of the 2nd Art, Science City International Conference, ASC 2015, 23 October 2015, Valencia, Spain, pp. 81-85.

Laurenzo, Tomás. *Geopolitical Subjectivity.* Proceedings of the 21st International Symposium on Electronic Arts, ISEA 2015, 2015, Vancouver, Canada, pp. 254-260.

Laurenzo, Tomás, and Christian Clark. *Barcelona*. Artist talk at the 21st International Symposium on Electronic Arts, ISEA 2015, 2015, Vancouver, Canada.

Laurenzo, Tomás. *Facing Interaction*. Proceedings of the 20th International Symposium on Electronic Arts, ISEA 2014, Dubai, UAE, pp. 300-302.

Laurenzo, Tomás. *Human-Computer Ideology*. Proceedings of the 20th International Symposium on Electronic Arts, ISEA 2014, Dubai, UAE, pp. 150-153.

Laurenzo, Tomás. *The Perceptual Cloud*. Proceedings of Experiencing Interactivity in Public Spaces, EIPS, CHI 2013, Paris, France.

Laurenzo, Tomás, and Christian Clark. "Celebra." *The art we make and what we do with it*. Edited by Ministry of Education and Culture of Uruguay, 2013, pp. 121-123. *

Laurenzo, Tomás, and Christian Clark. *Celebra.* Proceedings of 14th International Symposium on Electronic Art, ISEA 2013, Sydney, Australia, pp. 2016-220.

Martín, Ana, Gustavo Armagno and Tomás Laurenzo. *An interdisciplinary education space for tackling accessibility problems of the One Laptop Per Child program*. Journal Unam.MX. Mexico City, Mexico. 2012. *

Azzinnari, Bruno, Gastón Caldeiro, Pablo Bounous, and Tomás Laurenzo. *A new iteration of YARMI*. Proceedings of 2011 Latin American Conference of Audio Engineering, AES LAC 2011, Montevideo, Uruguay, pp. 67-70. *

Laurenzo, Tomás. *Nibia and the ludic component*. Proceedings of the 10th International Symposium on Electronic Art, ISEA 2011, Istanbul, Turkey.

Laurenzo, Tomás, and Gustavo Armagno. *Building Accessibility Stories: Enabling Multi-Sensory Experiences within the OLPC program in Uruguay*. Proceedings of the 10th International Symposium on Electronic Art, ISEA 2011, Istanbul, Turkey, pp. 1467-1472.

Payssé, Marcelo, Pedro Latorre, Francisco Serón, Tomás Laurenzo, Álvaro Bonfiglio, Juan Portillo, and Fernado García. *The Calera Project, a case study of an integral use of Augmented Reality in an archaeological site*. Journal of Cultural Heritage, London, United Kingdom, 2010.

Laurenzo, Tomás, and Gustavo Armagno. *Accessibility and Education*. 5th forum on Innovations on Higher Education, INNOVA2010, University of the Republic, Montevideo, Uruguay, 2010. *

Armagno, Gustavo, Marcela Bonilla, Sebastián Marichal, and Tomás Laurenzo. *Designing interfaces for children with motor impairments: An ethnographic approach*. Proceedings of the 29th International Conference of the Chilean Computer Society, SCCC 2010, November 2010, pp. 246-251.

Payssé, Marcelo, Alvaro Bonfiglio, Francisco Serón, Pedro Latorre, and Tomás Laurenzo. *Virtual reconstruction of the Estancia Jesuítica de Belén (Calera de Huérfanas), 2nd phase*. 14th Conference of the Ibero-American Digital Graphics Society (SIGRADI), Universidad de los Andes, 2010, Bogotá, Colombia. pp. 366-369

Roger Dannenberg and Tomás Laurenzo. *Critical point, a composition for cello and computer*. Extended abstracts on Human Factors in Computing Systems, CHI EA 2010, April 2010, pp. 2985-2988.

Acerenza, Nicolás, Ariel Coppes, Gustavo Mesa, Alejandro Viera, Eduardo Fernández, Tomás Laurenzo, and Diego Vallespir. *A methodology for videogame development*; Proceedings of the 12th Brazilian Symposium on Programming Languages, SBLP 2008, Fortaleza, Brazil. *

Fernández, Eduardo, Tomás Laurenzo, and Aldo Filipini. *SVTI y TVTI: courses on interactive technologies and videogames*. Proceedings of the International Conference on Education in Uruguay, CISEU 2009. Montevideo, Uruguay. *

Laurenzo, Tomás. *Ribbons: A live cinema instrument*. Proceedings of the 15th International Symposium on Electronic Art, ISEA 2009, Belfast, Northern Ireland. pp 1244-1250

Laurenzo, Tomás, Ernesto Rodríguez, and Juan Fabrizio Castro. *YARMI: an augmented reality musical instrument*. Proceedings of International conference on the New Interfaces for Musical Expression, NIME 2009, Pittsburgh, PA, 2009, pp. 268-269.

Laurenzo, Tomás, and Ernesto Rodríguez. *Puzzling*. Proceedings of the 4th Ibero-American Symposium on Computer Graphics, SIACG 2009, 2009, Isla Margarita, Venezuela.

Filippini, Aldo, Gabriel Acosta, Javier Filippini, Eduardo Fernández, and Tomás Laurenzo. *FingER: Strategies on the design of a 3D real time engine*. Proceedings of the 4th Ibero-American Symposium on Computer Graphics, SIACG 2009, 2009, Isla Margarita, Venezuela.

Laurenzo, Tomás. *HCI in New Media Art Practices*. Proceedings of the 9th International Conference on Human Computer Interaction, Interacción 2008, 2008, Albacete, Spain.

Laurenzo, Tomás. *Low cost digital lutherie*. Proceedings of the 14th International Symposium on Electronic Art, ISEA 2008, 2008, Singapore, pp. 295-296.

Laurenzo, Tomás. *New Media Art and Digital Inclusion in Uruguay*. Proceedings of the International Congress on Art and New Technologies CIANTEC 2007, Museum of Contemporary Art of Sao Paulo and the Sao Paulo University, 2007, Sao Paulo, Brazil, pp. 202-205. *

Fernández, Eduardo, Marcelo Giorgi, and Tomás Laurenzo. *VIEG: a graph-based tool for visualization of structured information*. Proceedings of the 5th International Conference on Human Computer Interaction. Interacción 2004, 2004, Lleida, Spain, pp. 273-276. *

Abal, Gonzalo, Sandra Kahan, Tomás Laurenzo, and Rafaela Fiorelli. *Incorporation of new interactive methodologies in the education of the Physics for Engineering*. Proceedings of the 30th Brazilian Conference of Education in Engineering, COBENGE 2002, 2002, Piracicaba, Brazil. *

Conference Presentations and Posters

Laurenzo, Tomás, and Katia Vega. *Box: Ethnicity in Artificial Intelligence*. Poster at the 36th International Conference on Machine Learning, ICML 2019, 2019, Long Beach, CA.

Laurenzo, Tomás. *Design and Context and Cognitive Capitalism, 13th International Conference on Design Principles & Practices, 2019,* Saint Petersburg, Russia.

Laurenzo, Tomás. *Artist presentation: Ekphrasis.* Interdisciplinary Conference Taboo, Transgression and Transcendence in Art & Science, TTT 2017, Ionian University, 2017, Corfu, Greece.

Laurenzo, Tomás, Qin Cai, Zhengyou Zhang, and Tom Blank. *Facing Interaction,* Microsoft Research TechFest, 2013, Redmond, WA, USA.

Laurenzo, Tomás, Gustavo Armagno, Ana Martín, and Cristina Palás. *XO accessibility*. Research an innovation for equality: challenges for Latin-American psychology, University of the Republic, February 2011, Montevideo, Uruguay. *

Laurenzo, Tomás, and Gabriele Facciolo. *A tool for robot soccer strategies analysis*. Workshop in Artificial Intelligence applied to Mobile Robotics, WCAFR, 2004, Tandil, Argentina. *

Laurenzo, Tomás, Gabriele Facciolo, and Andrés Almansa. *Towards a Psychophysical Validation of Helmholtz's Principle*. Poster on "Representation of reality by brain and machines; crossed views from neurosciences and computer vision", 2004, Montevideo, Uruguay.

Publications and presentations marked with an asterisk (*) were in Spanish.

SELECTED ARTISTIC SHOWS AND EXHIBITIONS

Online portfolio: http://laurenzo.net

Artworks in Preparation or Submitted

Laurenzo, Tomás, *CDMX Tryptic,* Video Installation, in preparation, 2022.

Laurenzo, Tomás, Andrea Castagnola, *Noname* (provisory title), Interactive installation, in preparation, 2022.

Laurenzo, Tomás, Keira Havens, Sebastian Cacioba, *If this is a Man.* Bioart (it utilises genetically engineer bacteria) submitted to ISEA 2022, Barcelona, Spain, 2022.

Artworks Exhibited

Laurenzo, Tomás. *Smile*. Interactive Installation. Future Memories. Utopia Dystopia Nature, City University of Hong Kong, 09 March 2020 – 06 April 2021.

Dannenberg, Roger and Tomás Laurenzo. *Critical Point.* Audiovisual performance, Seoul International Computer Music Festival 2020, Seoul, Korea, Oct. 28 - 31, 2020.

Laurenzo, Tomás. *Be Water*. Interactive Installation. Art Machines Past/Present, Indra and Harry Banga Gallery, City University of Hong Kong, 11 November 2020 – 21 February 2021, Hong Kong.

Laurenzo, Tomás and Katia Vega *BOX.* Interactive Installation. 13th ACM SIGGRAPH Conference and Exhibition on Computer Graphics and Interactive Techniques in Asia, Daegu, South Korea, 4–13 December 2020.

Laurenzo, Tomás. *Extraordinary Accident.* Virtual Reality Installation. City, Sound, Lightness: Moving Boundaries and Fictional Narratives, Sep 2020, Beijing OCAT Institute, Beijing, China.

Laurenzo, Tomás. *Smile.* Interactive Installation. Creative Tech Week Conference, 2019, NYIT Auditorium, New York, NY.

Laurenzo, Tomás. *Smile.* Interactive Installation. International Conference on Computer Vision, Second Workshop on Computer Vision for Fashion, Art and Design, 2019, Seoul, Korea.

Laurenzo, Tomás. *Smile.* Interactive Installation. NeurIPS 2019, Creativity Workshop, 2019, Vancouver, Canada.

Laurenzo, Tomás. *Smile.* Interactive Installation. 12th ACM SIGGRAPH Conference and Exhibition on Computer Graphics and Interactive Techniques in Asia-Pacific, SIGGraph Asia 2019, 2019, Brisbane, Australia.

Laurenzo, Tomás. *Memoirs of the Blind.* Interactive Installation. 25th International Symposium on Electronic Art, ISEA 2019, 2019, Gwangju, Korea.

Laurenzo, Tomás, Alejandro Rodríguez and Tatjana Kudinova. *Extraordinary Accident.* Virtual Reality Installation. Sónar+D, April 2019, Hong Kong.

Laurenzo, Tomás Alejandro Rodríguez and Tatjana Kudinova. *Extraordinary Accident.* Virtual Reality Installation. Mutek, 2019, Buenos Aires, Argentina.

Laurenzo, Tomás and Katia Vega. *BOX*. Interactive Installation. 13th International Conference on Tangible, Embedded, and Embodied Interactions, TEI 2019, 2019, Tempe, AZ.

Laurenzo, Tomás. *Ekphrasis.* Kinetic Installation. 13th International Conference on Tangible, Embedded, and Embodied Interactions, TEI 2019, 2019, Tempe, AZ.

Laurenzo, Tomás. *Memoirs of the Blind*. Interactive Installation. SIGGRAPH Conference and Exhibition on Computer Graphics and Interactive Techniques in Asia-Pacific, SIGGraph Asia, 2018, Tokyo, Japan.

Laurenzo, Tomás. *Traces*. Interactive Installation. European Conference on Computer Vision, ECCV 2018, 2018, Munich, Germany.

Laurenzo, Tomás. *Simple Background Noise: Movement and Stillnes*s. Sound art. SoundMigration, Sound art in a global context, 2018, Madrid, Spain.

Laurenzo, Tomás. *ELLOS.* Audio-visual performance. Contemporary Art Centre of Andalucía, 2018, Cordova, Spain.

Laurenzo, Tomás. *Homs*. Installation. Young Media Arts in China, City University of Hong Kong, 2018, Hong Kong.

Laurenzo, Tomás. *Ekphrasis.* Installation. Artech, 2017, Macao.

Laurenzo, Tomás, Tobias Klein and Christian Clark. *The Blind Spot.* Virtual reality performance. Creative Technology Week, 2017, New York, USA.

Laurenzo, Tomás and Tobias Klein. *The Vision Machine.* Audio-visual and mixed reality performance. Sónar, 2017, Hong Kong.

Laurenzo, Tomás. *Two Systems*. Interactive Installation. The Age of Experience collective show, 2017, University of Applied Arts, Vienna, Austria.

Laurenzo, Tomás, Christian Clark, Tatjana Kudinova et al. *Barcelona 2017*. Interactive Installation. Espacio de Arte Contemporáneo, 2016, Montevideo, Uruguay.

Laurenzo, Tomás. *Homs.* Installation. Bloop Festival, 2016, Ibiza, Spain.

Laurenzo, Tomás, Tobias Klein and Christian Clark. *Awkward Consequence.* Virtual reality performance. K11 Art Mall, 2016, Hong Kong.

Laurenzo, Tomás Tobias Klein and Christian Clark. *Awkward Consequence.* Virtual reality performance. 15th International Symposium on Electronic Arts, ISEA 2016, 2016, Hong Kong.

Laurenzo, Tomás. *Two Systems*. Interactive Installation. The Age of Experience, School of Creative Media, City University of Hong Kong, 2016, Hong Kong.

Laurenzo, Tomás. *Walrus*. Interactive Installation. 15th International Symposium on Electronic Arts, ISEA 2016, Polytechnic University of Hong Kong, 2016, Hong Kong.

Laurenzo, Tomás and Tony Tackling. *Elephant.* Audio-visual performance. Floating Projects, 2016, Hong Kong.

Laurenzo, Tomás. *5500*. Audio-visual performance. School of the Arts, University of the Republic, 2015, Montevideo, Uruguay.

Laurenzo, Tomás. *Foreign Helpers*. Interactive Installation. Osage Gallery, 2015, Hong Kong.

Laurenzo, Tomás and Tobias Klein. *Trace Pavilion*. Interactive installation. Macao Foundation of the Arts, 2015, Macao.

Laurenzo, Tomás. *Two Systems*. Interactive Installation. The Age of Experience, School of Creative Media, City University of Hong Kong, 2015, Hong Kong.

Laurenzo, Tomás et al. *Lituania Lituania*. Audio-visual performance. University of the Republic, 2013, Montevideo, Uruguay.

Laurenzo, Tomás, Christian Clark, et al. *Celebra + Lituania.* Mixed media performance. 2013, Montevideo, Uruguay.

Laurenzo, Tomás, Christian Clark, et al. *Celebra.* Interactive Installation. 14th International Symposium on Electronic Arts, ISEA 2013, 2013, Sydney, Australia.

Laurenzo, Tomás, Christian Clark, et al. *Celebra.* Interactive Installation. School of Architecture, 2012, Montevideo, Uruguay.

Laurenzo, Tomás, Roger Dannenberg, and Adeline Lecce. *Critical Point*. Audio-visual performance. CMMR, 2013, Marseille, France.

Laurenzo, Tomás, Christian Clark, Guillermo Berta, Germán Hoffman, and Tatjana Kudinova. *Homo*. Audio-visual performance. University of the Republic, 2012, Montevideo, Uruguay.

Laurenzo, Tomás. *Son*. Interactive Installation. Studio 99, Microsoft, 2012, Redmond, WA.

Laurenzo, Tomás , Christian Clark, Pablo Gindel, and Fabrizio Devoto. *Celebra*. Interactive Installation. ProCiencia, 2012, Montevideo, Uruguay.

Laurenzo, Tomás , Christian Clark, Pablo Gindel, and Fabrizio Devoto. *Celebra*. Interactive Installation. School of Engineering, 2012, Montevideo, Uruguay.

Laurenzo, Tomás et al. *Aragón*. Interactive Installation. Museum of Migrations, 2012, Montevideo, Uruguay.

Laurenzo, Tomás and Christian Clark. *Programmed Video.* Short film. InspiraTV, August 2012, Montevideo, Uruguay.

Laurenzo, Tomás, Christian Clark, and Guillermo Berta. *Net.* Audio-visual performance. School of Engineering, University of the Republic, 2011, Montevideo, Uruguay.

Laurenzo, Tomás, Marcelo Vidal, and Renaud Blanch. *Ilumina*. Interactive Installation. Narkolepsy Festival, June 2011, Grenoble, France.

Laurenzo, Tomás. *SON.* Interactive Installation. National Museum of Visual Arts, 2011, Montevideo, Uruguay.

Laurenzo, Tomás. *Nibia*. Interactive Installation. Museum of Memory (MUME), 2011, Montevideo, Uruguay.

Laurenzo, Tomás, Christian Clark, Pablo Gindel, and Fabrizio Devoto. *Celebra. Interactive Installation.* Contemporary Art Space, 2011, Montevideo, Uruguay.

Laurenzo, Tomás. *OpenPark.* Audio-visual performance. OpenPark Festival, 2010, Montevideo, Uruguay.

Laurenzo, Tomás, Guillermo Berta, and Christian Clark. *VideoMapping*. Audio-visual performance. Ingeniería de muestra, School of Engineering, University of the Republic, 2010, Montevideo, Uruguay.

Laurenzo, Tomás and Marcelo Payssé. *Aragón*. Interactive Installation. Al pie de la muralla Gallery, 2010, Montevideo, Uruguay.

Laurenzo, Tomás. *Nibia*. Interactive Installation. SUBTE Municipal Museum, 2010, Montevideo, Uruguay.

Laurenzo, Tomás. *Sinatras*. Audio-visual performance. Lindolfo, 2010, Montevideo, Uruguay.

Laurenzo, Tomás, and Roger Dannenberg. *Critical Point: A composition for cello and computer.* Audio-visual performance. Australasian Computer Music Conference, 2019, Canberra, Australia.

Laurenzo, Tomás, and Roger Dannenberg. *Critical Point: A composition for cello and compute*r. Audio-visual performance. CHI 2010 Media Showcase, 2010, Atlanta, GA.

Laurenzo, Tomás. 10'. Audio-visual performance. Sala Zitarrosa, 2010, Montevideo, Uruguay.

Laurenzo, Tomás. *Chicas Japonesas*. Audio-visual performance. Lotus, 2010, Montevideo, Uruguay.

Laurenzo, Tomás. *Ribbons 2.0.* Audio-visual performance. Panorámica, 2010, Buenos Aires, Argentina.

Laurenzo, Tomás. *Live Cinema*. Audio-visual performance. Santa Tecla (Nit d'empalmada), 2009, Tarragona, Spain.

Laurenzo, Tomás. *Chicas Japonesas*. Audio-visual performance. Teatro Solís, 2019, Montevideo, Uruguay.

Dannenberg, Roger, and Tomás Laurenzo,. *Critical Point*. Audio-visual performance. Pittsburgh New Music Ensemble, 2009, Pittsburgh, PA, USA.

Laurenzo, Tomás. *La Saga*. Audio-visual performance. Lindolfo, 2009, Montevideo, Uruguay.

Laurenzo, Tomás, and Gabriel Cordova. *Ribbons*. Audio-visual performance. Planetario Municipal, 2009, Montevideo, Uruguay.

Laurenzo, Tomás. *MUX.* Audio-visual performance. Ciclo Movimiento, 2009, Montevideo, Uruguay.

Laurenzo, Tomás. *MUX.* Audio-visual performance. Museos en la Noche, 2009, Montevideo, Uruguay.

Laurenzo, Tomás. *Solar*. Audio-visual performance. BJ. 2006, Montevideo, Uruguay.

Laurenzo, Tomás. *Amelia*. Audio-visual performance. La Linterna Mágica, Cinemateca Uruguaya, 2006, Montevideo, Uruguay.

Laurenzo, Tomás. *Sino.* Installation. Group show "Arte Sonoro". Goethe Institut, 2002, Montevideo, Uruguay.

Losardo, Alfonzo and Tomás Laurenzo, *Undertubis*. Short film. Engelman-Ost collection, 2001, Montevideo, Uruguay.

SELECTED COMMISSIONED WORK

Interactive EEG Visualization System for Lexus Singapore, commissioned by Saatchi and Saatchi Singapore, 2016, Singapore.

100 years (animation, music), commissioned by Johnnie Walker Uruguay, 2013, Montevideo, Uruguay.

TEDx Montevideo (animation, music), 2013 Montevideo, Uruguay.

Rèunion (interactive installation), commissioned by ANTEL, 2013, Montevideo, Uruguay.

Uruguay Encendido (interactive installation), commissioned by Uruguayan Presidency, 2013, Montevideo, Uruguay.

Hydro, (interactive installation) commissioned by LATU, 2013, Montevideo, Uruguay.

Energy, (interactive installation) commissioned by LATU, 2013, Montevideo, Uruguay.

Calera (interactive AR tangible control system), commissioned by School of Architecture, UDELAR, 2012, Montevideo, Uruguay.

Videogame, commissioned by Movistar, 2010, Montevideo, Uruguay.

Wine (interactive installation), commissioned by GREY, 2009, Montevideo, Uruguay.

Rural (interactive Installation), commissioned by Presidency of Uruguay, 2009, Montevideo, Uruguay.

GRANTS

2019	**Strategic Research Grant,** City University of Hong Kong. Project *Deep Learning Art.* 100,000 HKD.
2018	**Strategic Research Grant**, City University of Hong Kong. Project *Deep Learning Art.* 100,000 HKD.
2017	**Teaching Development Grant**, City University of Hong Kong. Project *Artificial Intelligence and Art.* 240,000 HKD
2016	**General Research Fund,** University Grants Committee, Hong Kong. Project *Flexible Spatial Augmented Reality* Hong Kong Government. 285,280 HKD
2015	**Research Start-up Grant**, City University of Hong Kong. Project *Flexible Screens.* City University of Hong Kong. 200,000 HKD

2014	**Teaching Start-up Grant**, City University of Hong Kong. Project *Virtual Robotic Art*. City University of Hong Kong. 100,000 HKD.
	Young Researchers Grant. Project *Identification of temporal dynamics of communicative and intentional manual actions.* A. Maiche, A. Arevalo, G. Amen, J. Rasner, T. Nicholson. T. Laurenzo, M. Payssé. National Agency for Research Innovation, Uruguay.
2012	**New Interdisciplinary Nuclei.** Project *NICHI: Interdisciplinary Cluster for Human Computer Interaction.* T. Laurenzo, F. González. University of the Republic, Uruguay. 40,000 USD.
2011	**High Impact Projects.** Project *Laboratorio de Medios*. University of the Republic, Uruguay.
2010	**Integral Education Spaces.** Project *NEXO, new interaction strategies with Xo*. T. Laurenzo, G. Armagno, A. Martín. University of the Republic, Uruguay.
2009	**Program for Research Groups Strengthening.** Project: *Virtual scenery and augmented reality for education and visual arts*. D. Argente, T. Laurenzo. University of the Republic, Uruguay.
2006, 2007, 2008, 2009, 2011, 2013	**Stimulus Fund for Academic Relations.** University of the Republic, Uruguay.

FELLOWSHIPS, SCHOLARSHIPS, AND AWARDS

2018, 2019	**ACIM Fellowship.** City University of Hong Kong.
2018	**Resident.** Stochastic Labs. Berkeley, CA.
2016	**Goethe Talent.** Awarded by Berlin Music Board and Goethe Institut. Berlin, Germany.
2015 - present	**Fellowship PEDECIBA**. Researcher (category 3). Montevideo, Uruguay.
2014	Art contest **Memorial *Desaparecidos Pedrenses***, Canelones, Uruguay. Honorary mention.
2014	**ITP Camp Instigator**, Tisch School of the Arts, New York University (NYU). New York, NY, USA.
2013	**Laval Virtual 2013**, Laval, France. Nominee for Laval Virtual Awards 2013, for the artworks **Walrus2** and **Celebra**.
2011	**Microsoft Research Fellowship Award.** Award recognizing "the best and the brightest" PhD students.
2010 – 2015	**Fellowship ANII.** National System of Researchers, Artistic Area. National

Agency of Innovation and Research (ANII). Uruguay.

2009   **Art and Artificial Life, International Awards – Production Incentives.**
            Awarded to the project **Hierba**. Fundación Telefónica, Madrid, Spain.

2007   **Scholarship, 1st International School on Methodologies and Tools for HCI**
            (Rio de Janeiro, Brazil) Awarded by United Nations University.

2006   **Research Scholarship, INRIA.** Six months research internship awarded by
            the French Government.

TEACHING

College of Media, Communication and Information, University of Colorado Boulder

2022 -   **Workshop II: Creative Coding.** Course leader.

            Creative Media Practices (this course has four independent streams and no
            leader).

2021 -   **Interactive Media Cultures**. Course leader.

School of Creative Media, City University of Hong Kong:

2016 – 2020   **Member of the Board of the Bachelor of Art and Science Programme.**

2019   **Machine Learning and Robotics Studio**. Course leader.

2019   **Art and Mathematics**. Course leader.

2017   **Introduction to Media Computing.** Lecturer.

2016–2020   **Physical Computing and Tangible Media.** Course leader.

2015–2020   **Perception and Cognition in Art and Design**. Course leader.

2017–2020   **MFA Studio II**. Advisor.

2017–2020   **MFA Studio I.** Advisor.

2015   **Hardware hacking.** Lecturer.

2015   **Artists in Labs.** Advisor.

2014–2017   **Creative Media Studio 3.** Lecturer.

2014–2017   **Robotic Art.** Course leader.

Graduation Theses directed: JI Ziwei (2019-2020), Yoki Yao (2017-2018), Cheng Nam Ping, (2017-2018), Lo Ka Kwan (2017-2018), E Q Chan (2016-2017), Elijah Ko, Angson Chow (2015-2016). Advisor for the course *Artists in Labs* (2015).

PhD students: Megan Olinger (2018 – 2020), Tony Maslic, (2019 –).

Engineering School*, UDELAR:*

2017	**New Media with Computational Support.** Postgraduate course. Course Leader. Taught at the School of Communication.
2013	**Interaction workshop.** Course leader.
2008–2009	**Videogames and Interactive Technologies** Co-leader (with Prof. Eduardo Fernández).
2007–2010	**Advanced Web applications.** Postgraduate course. Co-leader (with Prof. Eduardo Fernández).
2006–2012	**Advanced Computer Graphics.** Co-leader (with Prof. Eduardo Fernández).
2004–2006	**Workshop on Computer Graphics**. Co-leader (with Prof. Eduardo Fernández).
2002–2013	**Human-Computer Interaction.** Course leader 2010 – 2013. Co-leader with Prof. Eduardo Fernández. 2006 - 2009. TA to Prof. Eduardo Fernández. 2004 - 2005.
2002–2004	**Computer Languages Theory.** TA to Prof. Juan Prada.

Master Theses directed

2012–2017	**Ewelina Bakala**, Thesis: *Body-as-interaction*
2012–2015	**Christian Clark**, Thesis: *New media and impressionism.*

I have directed the following **undergraduate theses** (full one year-long projects) of the Computer Engineer program: Visualization of hierarchical information; Development of a HCI application based on image recognition; A 3D engine for real-time graphics; Design and implementation of a sound editor; Trifulca: A 3D networked videogame; An open ODF-based web-based office suite; Design and construction of a Multi-Touch Table; Software models for videogames; Gestural Human-Computer Interaction; Perceptual user interfaces for children; Implementation of YARMI; Projections on irregular surfaces; Video mapping and tangible interaction; Three-dimensional visualization; Ubiquitous computing and natural interaction; Heterogeneous cameras; Head-mounted displays and drone-telepresence.

Teaching activity in other institutions:

2011	Taught several classes on **HCI, New Media Art, and Software Engineering** for 1st, 2nd, 3rd level, and Master Students. School of Engineering and Design. **Brunel University London,** London UK.
2007	Mentoring of the final project, **Rapid Prototyping of 3D games using Python**. **UAS University**, Montevideo, Uruguay.
2004	Lecturer for **J2EE workshop**. **UAS University**, Montevideo, Uruguay.
2004	**Languages and Compilers**. Co-course leader. **ORT University**. Montevideo, Uruguay.
2003	**Computer Theory I**. Co-course leader. **UAS University**. Montevideo, Uruguay.

SELECTED INVITED TALKS, WORKSHOPS, AND SEMINARS

2021	**Art, Science, Engineering.** School of Engineering, UDELAR, Montevideo, Uruguay.
	Introduction to Humans, University of Colorado at Boulder, Boulder, CO, USA.
2020	**Machine Learning and Art and Politics,** University of Colorado at Boulder, Boulder, CO, USA.
	Ethical Algorithms; Art and Data as Political Tools. Hyper Island, Stockholm, Sweden.
	Critical Design in AI, Keynote at LatinX in AI Research Workshop co-located with the Thirty-Seventh International Conference on Machine Learning (ICML 2020). Upcoming, July 15, 2020. Vienna, Austria.
2019	**The Politics of Artificial Intelligence**, Keynote at AI & Big Data Leaders Summit Hong Kong 2019.
	Art, Technology, and Society. MFA Programme, City University of Hong Kong.
	AI and social issues. Algorithmic Art: Shuffling Space & Time. Hong Kong.
	Introduction to Machine Learning with ML5.js, Processing Community Day, Hong Kong.
	Exploring the Politics of AI through Art. New York Creative Technology Week, New York, USA.
	Interaction Intelligence. University of the Republic, Uruguay.

2018	**Art and Politics.** University of Iowa. Iowa City, USA.
	Art and Expression in a Techno-Capitalist Age, Politics, Philosophy, and Big Ideas, S10, Hong Kong.
	Art, Politics, and Society. First LASER Talk in Hong Kong. Leonardo.
	Art, Performance, and Virtual Reality. From Virtual to Reality, HKVRN, Hong Kong Productivity Council, 2018, HK.
	Political New Media Art. Technarte 2018. Bilbao, Spain
	Artificial Ideology – thoughts on artificial intelligence, art, and society. Ars Incognita, Centre for Contemporary Art of Andalucía. Cordoba, Spain.
2017	**5500.** Technarte 2017. Los Angeles, USA.
	Art as Political Activity. Presentation at Creative Technology Week, New York, USA.
	Art, Technology and Society. Talk to MFA students, City University of HK.
2016	Workshop **Virtual Reality Performances**, together with Christian Clark and Tobias Klein. Organized by Microwave and K11 Art Foundation. Held as satellite event for International Symposium on Electronic Arts ISEA2016. Hong Kong.
	Art and Dissent. Online Festival of Asymmetric Futures (*Festival Online de Futuros Asimétricos).* FOFA2016. Autonomous University of Mexico State, Toluca, Mexico.
	Information, Data, Politics. SPICED Academy, Berlin, Germany.
2015	Professor at the **Architectural Association Visiting School 2015,** Hong Kong. Led a group of twenty students in the creation of an artwork.
	Talk **New Media, Art, and Periphery**. Autonomous Metropolitan University, Azcapotzalco, Mexico.
	Data Representation. Architectural Association Visiting School 2015, Hong Kong.
	A Video Mapping Distributed System. ITP Camp, Tisch School of the Arts, New York University, New York, NY, USA.
	Hacking Art. Volumetric Society of New York, New York, NY, USA.
	The garden of non-forking paths. Brown Bag Research, School of Creative Media, CityU.
	Critique for architecture students at Saint Joseph University, Macau.
2014	**The power of (interaction) design**. DOIT Taiwan Open Innovations

Festival. Taipei, Taiwan.

OpenFrameworks and Kinect. ITP Camp, Tisch School of the Arts, New York University, New York, NY, USA.

Introduction to Humans. ITP Camp, Tisch School of the Arts, New York University, New York, NY, USA.

Retrospective NY LASER, Leonardo Education Art Forum, New York, NY, USA.

Interaction and Industrial Design. School of Design, UDELAR. Montevideo, Uruguay.

HCI and psychology. School of Psychology, UDELAR. Montevideo, Uruguay.

2013   **The perceptual cloud.** Sound Week, Universidad Autónoma del Estado de México. Toluca, Mexico State, Mexico

The office of the future. UN project ALFA. Montevideo, Uruguay.

Media arts from Uruguay, CityU University, Hong Kong.

2012   **Facing Interaction**, Microsoft Research, Redmond, WA, USA

2011   *Laboratorio de Medios* (media lab) and project Nexo. Symposium of Education, School of Engineering, UDELAR. Montevideo, Uruguay.

Some Projects at Dorkbot Paris**.** La Cantine par Silicon Sentier, Paris, France.

Design and interaction. Hyper Island. Stockholm, Sweden.

Interaction Design: Theory and Prospective. School of Fine Arts and School of Design. UDELAR, Montevideo, Uruguay.

Nexo Project. *Espacio de Formacion Integral*. UDELAR, Montevideo, Uruguay.

2010   **Interaction design and Architecture.** School of Architecture, UDELAR, Montevideo, Uruguay.

New media art in an Engineering School. Conference *El Faro 2010*, Montevideo, Uruguay.

New media art, *Espacio de Arte Contemporáneo*, Montevideo, Uruguay.

Nibia and Hierba. Dorkbot.mvd. Subte Municipal Museum, Montevideo, Uruguay.

Art and informatics. School of Engineering. Talk for prospective students, Montevideo, Uruguay

Interaction Design: Theory and Prospective. ORT University, Montevideo, Uruguay.

Interaction Design: Theory and Prospective. School of Design, UDELAR, Montevideo, Uruguay

2009   Critical Point. JIIO 2009, Montevideo, Uruguay

New trends in Interaction Design. World Usability Day, Montevideo, Uruguay.

New media art in Uruguay. Medialab Prado, Madrid, Spain.

2008   Processing.inc. Dorkbot.mvd. Subte Municipal Museum, Montevideo, Uruguay.

Workshop New media art. InfoART (IPA), Montevideo, Uruguay.

Seminar code+art. National Museum of Visual Arts, Montevideo, Uruguay

Course Interaction Design. City government. Montevideo, Uruguay.

Some new media artworks, JIIO'08 - INCO, Montevideo, Uruguay.

2007   Interaction Design. Industrial Design Center, Montevideo, Uruguay.

Music and Interaction. School of Music of UDELAR, Montevideo, Uruguay.

2005   Escala Website. Second meeting of academic coordinators of the Montevideo Group of Universities (AUGM). Santa Fe, Argentina

2003   Course on Web Design. City Government, Montevideo, Uruguay.

Art at INCO? JIIO'03 - INCO, Montevideo, Uruguay.

Tools and algorithms for graphs visualizations. JIIO'03 – INCO, Montevideo, Uruguay.

AI and robotics at INCO. JIIO'03 – INCO, Montevideo, Uruguay.

EVENTS ORGANIZED

2021   Membr of the Art Machines II, International Symposium on Machine Learning and Art. 10-13 June 2021. SCM, Hong Kong.

2019   Co-Director, Machine Learning and Art, Art Machines, International Symposium on Computational Media Art, ISCMA. 4-7 January 2019. SCM, Hong Kong.

2018   Associate Director. Ars Incognita, Poetics of Artificial Intelligence. A3C,

Córdoba, Spain.

2005–2011	Director, **Uruguayan Workshop on Mobile Robotics.** UDELAR, yearly.
2008	Co-organizer, **Symposium Internet and mobile telephony, technical bases and social impact.** SUPCYT, Montevideo, Uruguay
2008	Co-organizer, **Workshop on Physical Computing.** School of Fine Arts, UDELAR
2004–2005	Co-creator, co-organizer. **Uruguayan Championship of Robot Sumo**.

SERVICE

2022	Member of the International Program Committee **International Symposium on Electronic Art, ISEA 2022**, Barcelona, Spain.
	Member of the **Merit Review Committee,** CMCI, CU Boulder.
2021	Chair of the **Space Committee** (ad-hoc committee), DCMP, CU Boulder.
	Evaluator for the **Regimen de Dedicación Total** (~ tenure) for **UDELAR**.
2020	Member of the Jury of the first edition of the **Data + Art Award**, organised by the Inter-American Development Bank, ILDA, and AbreLATAM, Quito, Ecuador.
	Member of the **MIT Technology Review** Global Panel.
	Reviewer for **SIGGRAPH 2020 Art Papers**, Washington D.C., USA.
	Member of the International Program Committee **International Symposium on Electronic Art, ISEA 2020**, Montreal, Canada.
	Member of the Artistic Jury **International Symposium on Electronic Art, ISEA 2020**, Montreal, Canada.
2019	Member of the Program Committee of **ACM Conference on Fairness, Accountability, and Transparency (ACM FAT* 2020),** Barcelona, Spain.
	Member of the International Program Committee **International Symposium on Electronic Art, ISEA 2019**, Gwangju, South Korea.
	Reviewer for the **Behaviour and Information Technology Journal**, ISSN: 0144-929X, London, UK.
	Reviewer for the **Mitacs Accelerate Research Program**, Canada.
2018	Reviewer for **TEI 2019**, Arizona, USA.
	Reviewer for **ISCMA 2019**, Hong Kong.

Evaluator of Research Projects Grants for **CSIC, UDELAR**, Uruguay.

Evaluator of New Academic Careers **Ministry of Education and Culture**, Uruguay.

Reviewer for **AES LAC 2018**, Montevideo, Uruguay.

Reviewer for **International Symposium on Electronic Art, ISEA 2018**, Durban, South Africa.

Reviewer for the **Mitacs Accelerate Research Program**, Canada.

2017	Reviewer for the conference **IEEE URUCON 2017**, Montevideo, Uruguay.
	Reviewer for the **Mitacs Accelerate Research Program**, Canada.
	Reviewer for the journal **Informatio**. Instituto de Información de la Facultad de Información y Comunicación. University of the Republic, Montevideo, Uruguay, 2017
2016	Reviewer for **International Symposium on Electronic Art, ISEA 2017**, Manizales, Colombia.
	Reviewer for Latino American Conference on Informatics CLEI 2016.
	Evaluation of scholarship applications for the **National Agency of Research and Innovation of Uruguay** (*Agencia Nacional de Investigación e Innovacion – ANII).*
2015	Reviewer **for International Symposium on Electronic Art, ISEA 2016**, Hong Kong.
	Reviewer for the **STIC AMSUD, International scientific cooperation between France and South America.** Paris, France.
2014	Member of the Evaluation Committee PROCIENCIA program of the **National System of Research of Paraguay**.
	Reviewer for **Tangible Embedded and Embodied Interaction, TEI 2015**, Stanford, USA.
2012–present	Reviewer for **Iberoamerican Conference on Virtual Education Quality and Accessibility, CAFVIR.** Yearly.
2013	Reviewer **for International Symposium on Electronic Art, ISEA 2013**. Sydney, Australia
	Member of the Scientific Committee for the book **Quality and Accessibility on Virtual Education**. Luis Bengochea y José Ramón Hilera (editors), Alcalá University
	Reviewer for the **Behaviour and Information Technology Journal**, ISSN:

0144-929X, London, UK

Member of the Program Committee for **Experiencing Interactivity in Public Spaces (EIPS)**, a CHI 2013 workshop. Paris, France

2012   Reviewer for the **Connecting Program, University – Society and Production**, CSIC, University of the Republic, Uruguay.

2011   Reviewer for the **Latin American Conference of the Audio Engineering Society**, Montevideo, Uruguay

Reviewer for the **Behaviour and Information Technology Journal**, ISSN: 0144-929X, London, UK

2008   Reviewer for the **Latin-American Conference on Computer Science**, CLEI **2008,** Santa Fe, Argentina

Member of the Selecting Tribunal for the following open calls:
Teaching Assistant of the *Laboratorio de Medios* (Medialab) UDELAR, 2013.
Assistant Professor of the *Laboratorio de Medios*, (Medialab) UDELAR, 2012.
Teaching Assistant of the *Laboratorio de Medios*, (Medialab) UDELAR, 2012.
Assistant Professor of the Computer Science Department, Eng. School. UDELAR, 2008 and 2009.
Teaching Assistant of the Computer Science Department, Eng. School. UDELAR, 2007 and 2008.

SELECTED PROFESSIONAL EXPERIENCE

Management and Technical Leadership

2007   **Interactive Global Art.** Brazilian Startup. *Design and engineering lead*.

2002–2005   **Nyandu Web Solutions.** German Startup. *R&D Manager*

Consulting

2020-2021   **Wine's Link.** Ideation Consultancy, Hong Kong.

2010   **Museum Espacio de Arte Contemporáneo**. Consultant in new media art. Montevideo, Uruguay.

2009–2010   **Fundación Julio Ricaldoni.** Consultant in Interaction Design. Montevideo, Uruguay.

2006– 2007   **Nyandu Web Solutions**. Consultant in Web applications. Munich, Germany.

| 2004– 2005 | **Kalya Software.** Consultant in HCI. |
| 2000–2013 | **Sublime Solutions**. Consultant in web technologies. |

Software Engineering and Design

2006–2009	*Dirección Nacional de Registros*, Software Engineer (e-government). Uruguayan Government, Uruguay
2004–2006	**Sabre Travel Network**, Web Services Analyst, Uruguay.
2000–2009	**Independent Professional**. As an **engineer** I have led several projects for private companies and for the Uruguayan Government. As a **designer** I have created logotypes and websites for several companies and organizations. Among the projects I led were the first governmental portal in Uruguay, the first public-access government database in Uruguay, and the first one-time password system for a bank in Uruguay.

I led software development and design projects for several clients, including included University of the Republic (Uruguay), Ministry of Agriculture and Cattle (Uruguay), Uruguayan Senate (Uruguay), Uruguayan Presidency (Uruguay), Mexican Government (Mexico), Ministry of Education and Culture (Uruguay), Pereyra Rosell Hospital (Uruguay), Banco Comercial (Uruguay), Banco Republica (Uruguay), Hydro Agri (Uruguay, Norway), among many others.