

PROJECT ROOM 3 » 11-30 MAY 2015

~~Experimental~~
~~Practices:~~
Provocations
In and Out
of ~~Design~~

Performing Design Research

RMIT Design Hub

In thinking about the proposition for 'Experimental Practice', we find a synergy with our ambitions here at RMIT Design Hub. Our space — comprising ten floors of programmable zones spread throughout the building — aspires to operate less like a traditional gallery and more with the intensity of a studio environment. Design Hub amplifies trans-disciplinary design research and predominately presents works in progress; the thinking, prototyping and experimentation that underpins the research process. In light of this, our recent programming has focused on 'performing the building' — revealing the processes of research through the program itself, using this platform as a social medium that both presents research and contextualises and mediates it.

'Experimental Practice: Provocations In and Out of Design' is a key project within this remit. The exhibition aims to unpack a diverse range of hybrid and collaborative methodologies currently being used in design research — from speculative to participatory design. The exhibition raises questions about the role of the designer in negotiating complex social and environmental challenges as well as the critical potential of design. In playing with the structures that inform design research, the projects showcased in *Experimental Practice* also highlight the inherent 'performativity' of its methodologies.

'Experimental Practice' forms a part of the 2015 Melbourne International Design Festival.

Kate Rhodes & Fleur Watson
Curators, RMIT Design Hub

Nella Themelios
Acting Curator, RMIT Design Hub

Experimental Practices in place

Laurene Vaughan

In her catalogue essay for 'Feral Experimental: New Design Thinking', which is the first iteration of this exhibition, Katherine Moline stated that 'Design has gone feral.' Her proposition is that when we expand our perception of design from being bound to a format or a profession, and consider design as an approach to knowledge production, or as a sense making and sense communicating modality, then design can 'infiltrate every aspect of everyday life'. This everydayness or every day presence of design could be seen to be both the norm—we live in a manufactured material world that is to differing degrees designed, and it could also be seen to be a melting down of the design professions or of design expertise when the non-designer may be the conceiver and realizer of the material world. What Moline is referring to in particular are the blurry lines between some forms of art and design practice, particularly when framed through categorisations of co-production, critical, speculative or experimental practices. Such an expansive interpretation or observation of design has the potential to lead us to think that design is *everywhere* and as a result design could end up *nowhere*. Design becomes just a thing, or a word that sits outside of expectations of expertise, craft or professional boundaries. The works included in this exhibition 'Experimental Practices: provocations in and out of design', debunk such an interpretation. Yes, some works are situated closer to art than design on the art–design spectrum, but the idea that they are *nowhere* or *placeless* as experimental contributions to how we imagine or inform our design of the material world is absent. The interesting and persistent driver in all the works is how they call us to be situated *in place*, whether this is a geospatial location such as local community in a town, office or the gallery itself, or it is on a larger scale enabling us to survey the landscapes of data and its impact. These experimental practices utilise their respective domain of practice to invite the audience or viewer to challenge expectations of what we expect or believe that design can do, or should do, as either a strategy or a provocation for future action in our conceiving, making and inhabitation of the material world.

Experimental Practice: Provocations

Katherine Moline

'Experimental Practice: Provocations in and out of design' explores the impure spaces between the fields of art and design. The exhibition program to which 'Experimental Practice' contributes aims to modify the exhibition and symposium/workshop agenda in each site according to local knowledge, and according to the ongoing development of selected works over time. See for example, the Energy Babble, an internet radio that broadcasts data about the environment scraped from the internet interspersed with commentary from a network of low energy communities in *Energy and Co-Designing Communities (ECDC)* (2010–2014) by Bill Gaver, Mike Michael, Tobie Kerridge, Liliana Ovale, Matthew Plummer-Fernandez, Alex Wilkie and Jennifer Gabrys. This exhibition model demonstrates how large-scale projects evolve. It reframes art and design as works in progress rather than fixed or finished when exhibited in a gallery context. The exhibition program thus shows the development phases of large-scale art and design research and the transdisciplinary foundations of many practice-based approaches to complex social and environmental challenges.

Generative exhibitions such as 'Experimental Practice: Provocations In and Out of Design' (2015), shift perceptions that works of art and design 'arrive' from nowhere both conceptually and materially fully formed. Stepping off from the definitions of modes of practice—experimental, speculative, participatory and co-design—that were brought together in 'Feral Experimental: New Design Thinking' (2014), this exhibition further complicates the sometimes prescriptive constraints of large projects, and sustained practices, to see what they share when grappling with multilayered problems, such as the limits of natural resources. See for example the tool kit for a community developing new recycling practices in *Design-Antropologisk Innovations Model / The Design Anthropological Innovation Model (DAIM)* (2008–2010), by Joachim Halse, Eva Brandt, Brendon Clark and Thomas Binder. As well, the device that questions the ideal temperature for indoor climate control, the *Sensitive Aunt Provotype* (2012), by Laurens Boer & Jared Donovan, includes provocative humour to prompt debate.

Instead of nowhere, this ongoing suite of exhibitions shows how responses to emerging conditions are shaped by the environmental, technological and cultural contexts of experimental practice in art and design. New behaviours that are prompted by interactions on social media are examined in the art video *Text, Vodka & Le Rock'n'Roll* (2015), by Chicks on Speed, and repurposed in the measurement of subjective dimensions of the Sydney cycling experience beyond utilitarian and safety concerns in *Veloscape v.7* (2014–2015) by Volker Kuchelmeister et al. Countering the view that information is neutral and mapping information with intention is demonstrated in the social networks that support successful emergency planning shown in *Community Centred Innovation: Co-designing for disaster preparedness* (2009–2014) by Yoko Akama. Measuring the effects of policy redirection and changes to government funding of women's services and agencies are shown in *The Institutional Harvest* (2013) by Mitchell Whitelaw, while the interactive 'connection' device *They Rule* by Josh On/Little Sis, 2001/2011, reveals connections between corporate agencies and government sectors in the United States of America. Furthermore, new understandings of the environment that data mining opens up are visualised in *The Phenology Clock* (2014) by Natalie Jeremijenko, Tega Brain, Drew Hornbein and Thiago de Mello Bueno, and projects such as *Erratum* (2010), by Futurefarmers, destroy redundant technology and systems, such as indoor plumbing. Finally, projects such as *Run that Town: A strategy game with a twist* (2013), by The Australian Bureau of Statistics, Leo Burnett Sydney, and Millipede Creative Development, engage audiences in reviewing the consequences and responsibilities attached to individual decisions separated by time.

The curatorial framework for exhibiting art and design together is based on the principle of looking for connections as well as differences between traditionally distinct fields in the Australian context. For example the artwork about design *If We Never Meet Again* (2010), by Noam Toran, raises issues that are rarely open to discussion in a practical work of design and the speculative combinations of technology *Avena+ Test Bed — Agricultural Printing and*

Altered Landscapes (2013), by Benedikt Groß, demand questions about control and planning and unintended consequences.

The exhibition, workshops and panel discussion bring these works together and extend the debate beyond the stated intentions of the practitioners. What is in excess of the stated aims and ambitions of the practitioners often negotiates contested territories that must be rethought for design, and indeed art, to make a difference. As artists and designers, we have curated the exhibition as mediators to draw out the dynamic interplay between traditionally distinct fields and focus on the margins where experimentation often thrives and offers alternative approaches to complex challenges. As art historian Helmut Draxler suggests, 'The interesting thing about design is the impurity, that it is not just great art—which in its functionality, is actually much more problematic—but that it is involved in many and different types of production processes—technological, economic and cultural'. (Draxler, 2012, 74). The interconnections and differences in understanding autonomy, context and participation in these works promises provocative engagements that stimulate change.

References

Draxler, H., 2012, 'The Substance of Design: A Conversation with Helmut Draxler', in K. Gretzinger (ed.), *In a manner of reading design*, Casco: Office for Art, Design and Theory, Jan van Eyck Academie, Sternberg Press, pp. 53–87.

LIST OF WORKS

1: Avena+ Test Bed: Agricultural Printing and Altered Landscapes (2013)

Benedikt Groß

Avena+ Test Bed: Agricultural Printing and Altered Landscapes by Benedikt Groß is a speculative design that explores the possibilities of 'agricultural printing'. The experiment applies algorithms to partition and create an environmentally beneficial structure into a standard biomass/energy production field.¹ The Avena+ Test Bed field was used to plant over 11.5 hectares (320 x 920 metres) in Unterwaldhausen, southern Germany. Eighty-five per cent of the field was planted with oats (*Avena Sativa*) and 15 per cent of the field was planted with 11 different flowers and herbs.²

Avena+ Test Bed won Best Concept and Best Student Project in the 2014 IxDA Interaction Awards and received an Honorary Mention at Prix Ars Electronica 2014. As an example of speculative design, Groß's work addresses a contemporary challenge and engages people to think critically about their interactions with design, as well as providing a viable model for sustainable agriculture.

1. David Herring, 'Precision Farming', *Earth Observatory* (January 2001), earthobservatory.nasa.gov/Features/PrecisionFarming/ (accessed June 2014).
2. benedikt-gross.de/log/2013/06/avena-test-bed_agricultural-printing-and-altered-landscapes (accessed June 2014).

2: Community-Centred Innovation: Co-designing for Disaster Preparedness (2009–2014)

Yoko Akama

The *Community-Centred Innovation* project addresses the predictions by many scientists that extreme weather events and natural disasters are anticipated to become more frequent and severe. *Community-Centred Innovation* explored a suite of innovative co-design methods to facilitate engagement with communities and emergency agencies in Australia. It builds adaptive capacities

for collective and continuous development in strengthening resilience. The research is funded by the Bushfire Co-Operative Research Centre at RMIT University. Its methodology is incorporated as a training tool by the Australian Emergency Management Institute (AEMI) and has been used by a number of communities.

The *Community-Centred Innovation* project was a finalist in the Victorian Premier's Design Award (2012) and won two Good Design Awards (2014), including Service Design and the Patron's Prize for Australian Design, which recognises design that 'has the potential to shape the future economic, social, cultural and environmental aspects of our planet'.³

3. www.gooddesignaustralia.com/awards/other-awards/ (accessed June 2014).

3: Design-Antropologisk Innovations Model/ The Design-Anthropological Innovation Model (DAIM) (2008–2010)

Joachim Halse, Eva Brandt, Brendon Clark and Thomas Binder

The *Design-Anthropological Innovation Model (DAIM)* is a large-scale research project developed in the Scandinavian model of participatory design. It investigated user-driven innovation in waste disposal and recycling services in Herlev, Høje Tåstrup and Brøndby, three suburbs of Copenhagen. Subtitled 'Rehearsing the Future', *DAIM* was informed by anthropological field studies. These included documenting observations about waste practices by garbage collectors in their daily work and by community residents who use domestic waste management. *DAIM* developed the User-Driven Innovation Box with which Vestforbrænding and other utility companies can reflect on and renew recycling processes and customer communication.

DAIM was funded by the Danish Government's program for user-driven innovation and was selected by INDEX AWARD (2009) as an example of Danish design that aims to improve life.⁴

4. *Index: Design to Improve Life*, designtoimprovelife.dk/democratic-wastemanagement (accessed June 2014).

4: Energy and Co-Designing Communities (ECDC) (2010–2014)

Bill Gaver, Mike Michael, Tobie Kerridge, Liliana Ovale, Matthew Plummer-Fernandez, Alex Wilkie and Jennifer Gabrys

ECDC is a co-design project developed as a collaboration between the departments of sociology and design at Goldsmiths, University of London. Funded by the Research Councils UK (RCUK) Energy Programme, ECDC is one of several projects that explore how the United Kingdom can reduce its energy consumption by 80 per cent before 2050.⁵ ECDC's co-design process combines a number of methodologies, including fieldtrips, workshops and the distribution of cultural probe packs in communities such as Whitehill Bordon Eco Town and Low Carbon Living Ladock. The workshops explore questions such as: How is people's engagement with technology affected by who they trust?

In 2014 ECDC distributed Energy Babble devices to 30 homes. The Energy Babble is a domestic appliance that broadcasts comments and sounds sent from a network of Babbles. The ECDC team describe the Energy Babble as 'familiar, playful, [and] ambiguous' and designed to provoke debate within communities.⁶ In the Babble network device ECDC explores the imaginative and emotional dimension of energy usage and what they call the 'potential' of people's imaginative application of technologies.⁷

5. ECDC, 'Background: Energy and C-Designing Communities', www.ecdc.ac.uk (accessed June 2014).
6. ECDC, 'Process: Energy and C-Designing Communities', www.ecdc.ac.uk/# (accessed June 2014).
7. ECDC, Oxford poster, October 2011. www.ecdc.ac.uk/pdfs/ECDC-oxford-poster.pdf (accessed June 2014).

5: Erratum (2010)

Futurefarmers

As stated by the artists Amy Franceschini and Michael Swaine, *Erratum* is offered up as a 'reverse ready-made'.⁸ Through a process of deconstruction and reconstruction, the new bears witness to the past — the remnants of

the previous incarnation remain visible. The artefacts they target are those of waste, in this case a toilet — an intimate yet public site of redundancy and passing. Futurefarmers work is widely exhibited and published. Their work has been awarded multiple grants including the European Cultural Foundation (2014). Collectively Futurefarmers teach in the visual arts graduate programs at California College of the Arts in San Francisco, Mills College in Oakland, California and the joint masters program of art and engineering at Stanford University.

8. See: www.futurefarmers.com/#projects/erratum (accessed May 2015).

6: If We Never Meet Again (2010)

Noam Toran

If We Never Meet Again is a film sequence screened on two monitors that explores fantasies and narratives about interactions with and through design. As an artwork engaged with experimental design, the work implicitly questions design conventions and the broader issue of narrative in history, cinema and literature. In a choreographed car sequence and face-to-face meeting, an assignation between two men evokes films about Cold War espionage. It explores design as an event and what Noam Toran calls an 'exchange of 'things' by men'.⁹ Through a range of cinematic movements, including aerial shots and more conventional close-ups, the work combines emotional intimacy and high-tech with design. Reminiscent of scenes in films and novels such as *North by Northwest* by Alfred Hitchcock (1959) and the novel *The Spy Who Came in from the Cold* by John le Carré (1963), *If We Never Meet Again* interrupts expectations of the cool demeanor of espionage. It implicitly comments on perceptions that design is the product of an omniscient view on the part of designers.

9. Noam Toran, *If We Never Meet Again*, noamtoran.com/NT2009/projects/if-we-never-meet-again (accessed June 2014).

7: The Institutional Harvest (2013)

Mitchell Whitelaw

The data visualisation *The Institutional Harvest* by Mitchell Whitelaw shows changes to Australian women's services and agencies, such as parliamentary bodies and health providers, between 1970 and 2013.¹⁰ *The Institutional Harvest* represents research on women's services and agencies by Merrindahl Andrew and is part of a larger project led by Marian Sawyer and Sarah Maddison.¹¹ Like the website DataViva by MIT Media Lab and César Hidalgo, Mitchell Whitelaw's *The Institutional Harvest* is committed to making government information accessible. These interactive engagements with big data extend to a wide range of possibilities and show how the principles of open source are currently transforming policy decisions based on the digitisation of information.

10. Mitchell Whitelaw, *The Institutional Harvest*, institutionalharvest.net/ (accessed June 2014).
11. Sarah Maddison and Marian Sawyer (eds), *The Women's Movement in Protest, Institutions and the Internet: Australia in Transnational Perspective* (New York: Routledge), 2013.

8: The Phenology Clock (2014)

Natalie Jeremijenko, Tega Brain, Drew Hornbein and Thiago de Mello Bueno

The Phenology Clock is an exploratory experimental artwork that introduces the concept of time in the visualisation of annual ecological cycles between January and December. The work conveys a sense of the cycle of time in specific geographic locations. It is an open source software tool that enables the visualisation of phenology data. *The Phenology Clock* displays the temporal dimensions of blooming, budding, fruiting and migration events of local urban organisms. It re-presents time as seasonal interdependent processes.¹² Taking phenology data for a particular site, the software visualises temporal data within the visual conventions of a clock. Observable seasonal events are arranged in concentric annual circles, one for each species. The clock face is described by the Project X Clinic, led by Natalie Jeremijenko, as showing perennial flowering plants in the innermost

circle, with the insects, butterflies, bees and moths that are dependent on these in the next surrounding set of circles.¹³ The set after that show birds dependent on insectivorous resources, then local trees, with the outermost circle showing large biomass and habitat provisions.

Information about Australian climate change is available at Climatewatch: www.climatewatch.org.au. Jeremijenko, Brain, Hornbein and de Mello Bueno are developing additional plugins to realise this data as calendar updates and social media feeds. The clocks show phenology patterns for local ecosystems: www.phenclock.org.

12. *The Phenology Clock*, phenclock.org/ (accessed June 2014).
13. Natalie Jeremijenko, 'Farmacy X: The Phenological Clock', projectsxclinic.com/phenological-clock/ (accessed June 2014).

9: Run That Town: A strategy game with a twist (2013)

Australian Bureau of Statistics, Leo Burnett Sydney, and Millipede Creative Development, Canberra and Sydney

Run That Town combines Census data from the Australian Bureau of Statistics (ABS) and mobile phone app technology in a strategy game for the design of municipalities. The Australian Census collects information from every household in the country every five years. This data informs budget decisions about infrastructure such as education, the environment and healthcare, by local, state and federal governments.¹⁴ The mobile app *Run That Town* was commissioned by the ABS to facilitate gamers in imagining how services, infrastructure and the opinions of local populations interact with each other in the local communities of more than 2,500 Australian postcodes based on data from the 2011 Australian Census. The app offers hundreds of projects, including swimming pools and theme parks, which each community can develop and change. Before implementing projects, gamers can poll their community for responses based on demographic profiles in the Census data with mock newspaper articles providing feedback. In the choices of both

'practical' and 'preposterous' projects, gamers experiment with community leadership and find out if they will be, in the words of *Run That Town*, 'treated to a tickertape parade, or chased out of town by an angry mob'.¹⁵ In the words of the advertising agency Leo Burnett Sydney, *Run That Town* 'integrates real world data tightly into gameplay', while the mobile game website Pocket Gamer celebrated how the game provides opportunities to find out if offering free ice cream increased the popularity of mayors.¹⁶

14. Australian Bureau of Statistics, *Spotlight: Interactive Infographic Movie* (2014), spotlight.abs.gov.au/Flash/#/2/1 (accessed June 2014).
15. runthattown.abs.gov.au/ (accessed June 2014).
16. Leo Burnett Sydney, *Run That Town* (2013), www.leoburnett.com.au/Sydney/work/run-that-town (accessed June 2014); Mark Brown, 'Play SimCity with Real Data in Free Aussie Game Run That Town', Pocket Gamer (20 May 2013), www.pocketgamer.co.uk/r/Multiformat/Run+That+Town/news.asp?c=51003 (accessed June 2014).

10: Sensitive Aunt Provotype (2012)

Laurens Boer and Jared Donovan

The Sensitive Aunt Provotype was designed as part of Indoor Climate and Quality of Life, a three-year research study of participatory design and userdriven innovation resulting from collaboration between two universities and five industry partners.¹⁷ Indoor Climate endeavoured to understand inhabitants' experiences of comfort in domestic, business and institutional environments. It involved a literature review on the meaning of comfort, an ethnographic study of a range of indoor climates and environments, a provotyping process designed to provoke debate and engage participants in discussions about future possibilities, and a final phase focused on the development of new product opportunities.¹⁸ Laurens Boer, Jared Donovan and Jacob Buur describe provotyping as 'provocative prototyping' that engages a range of stakeholders and helps participants understand what they call the 'tensions at the fuzzy front end of new product development'.¹⁹ The tensions to which they refer involve the different conceptions of a new product or service from the perspectives of manufacturers

and design users. *The Sensitive Aunt* emits coloured light in relation to the temperature and air quality of the environment in which it is placed. In addition, when the buttons on the top of the device are pressed it displays suggestions for ways to improve the temperature, light intensity and air quality on an LED screen. The provotype was distributed and tested in a range of contexts by each industry partner involved in the project.

17. Indoor Climate and Quality of Life research was conducted between 2007 and 2010.
18. Jacob Buur, 'Why Listen to Users?', in *Making Indoor Climate: Enabling People's Comfort Practices*, ed. Jacob Buur (Sønderborg: Mads Clausen Institute for Product Innovation, 2012): 3.
19. Laurens Boer, Jared Donovan and Jacob Buur, 'Challenging Industry Conceptions with Prototypes', *CoDesign* 9:2 (2013): 73, 87. The authors note that provotyping is a design approach developed in systems design in the early 1990s.

11: Text, Vodka & Le Rock'n'Roll (2015)

Chicks on Speed (Alex Murray-Leslie and Melissa Logan) in collaboration with Kathrin Krottenthaler

Chicks on Speed's mix of performance art, fashion, collage and dance music make for a critical push for prosuming and aligns with a contemporary focus on new remixes of popular culture and politically engaged practices. The video *Text, Vodka & Le Rock'n'Roll* connects music, ideas, dance, and conceptual art with cameos by the inventor of the synthesiser Peter Zinovieff, philosopher Marcus Steinweg, and artist, curator, and theorist Peter Weibel. The consumer commentary throughout the video flares with dry wit in lyrics including 'I love to celebrate me'.

12: They Rule (2001/2011)

Josh On/LittleSis.org

Through active participation, *They Rule* enables the user to explore and expose the interlocking members of the U.S. ruling class as they appear on the boards of the most powerful U.S. companies.²⁰ *They Rule* asks questions about who runs American society, and economy, and for whose benefit. While acknowledging that

the data is not 100% accurate—an almost impossible ambition as there is no one source of accurate data—they draw on the database of LittleSis.org, a free database detailing connections within the U.S. elite classes.

20. See www.theyrule.net (accessed May 2015).

13: Veloscape v.7 (2015)

Volker Kuchelmeister, Jeong Greaves,
Laura Fisher, Jill Bennett

Veloscape v.7 is an experimental visualisation of physiological data logged during a Sydney cyclist's traverse of the city. The audience experiences the rider's visual perspective as they cycle from Newtown to Central Station, while the animated data track represents the rider's movement through the streets and the degree of variation in the time interval between heartbeats. For the purposes of this data visualisation experiment, heart rate variability (HRV) has been used to draw a connection between numerical physiological data, location and states of emotional arousal/anxiety. The video thus models a method of visualising the cyclist's experience that reflects on their state of mind rather than mapping infrastructure of risk factors.

Veloscape v.5 was presented as an interactive installation at the City of Sydney's Sydney Rides the Night event as part of the Sydney Rides Festival, October 2014. A stationary bicycle controlled the video playback, allowing audience members to 'ride' through the city with the cyclist and explore the physiological response to heavy traffic, parks, and so on.

BIOGRAPHIES

Avena+ Test Bed — Agricultural Printing and Altered Landscapes is by Benedikt Groß (www.benedikt-gross.de).

Benedikt Groß is a Stuttgart-based speculative and computational designer who focuses on relationships between people, their data, technology and environments. He is particularly interested in antidisciplinarity and speculating on the possibilities of the near future in design visualisations. Groß's working mode can be described as thinking through making with software. Groß received the IxDA 2014 Best Student and the IxDA 2014 Best Concept for his final RCA graduation projects, *Avena+ Test Bed* and the Excellence Award (with Joseph K. Lee) at the 18th Japanese Media Arts Festival for The Big Atlas of LA Pools. He is co-author of *Generative Design*, (Princeton Architectural Press, 2010) and his work has been published in *Wired*, *CAN*, *Form*, *Page*, *Weave*, *Infosthetics* and exhibited internationally at the Open Data Institute, *Ars Electronica*, *V2_* and the New Institute and the Node Festival. Groß is currently a visiting tutor for Digital Culture and Data Visualization at the Hochschule für Gestaltung Schwäbisch Gmünd.

Community-centred innovation: co-designing for disaster preparedness is by Yoko Akama (www.designresearch.rmit.edu.au/contact/researcher-directory/yoko-akama).

Dr Yoko Akama is Senior Lecturer in communication design in the School of Media and Communication, RMIT University. She undertakes research to explore the role and agency of design to tackle social issues. Her expertise is in human-centred design that sees design as a scaffold that facilitates communication, engagement and co-creation with people and leads to transformative change. Her current research project with the Bushfire CRC explores design methods to strengthen community resilience in mitigating bushfire risks. This has recently won her two awards from Good Design Australia – the Good Design Award, best in the category for service design and the Patron's Prize for Good

Design. Her research interests extend into the networks she actively organizes, including the Design for Social Innovation and Sustainability (DESIS) network in Melbourne and the Service Design Network Melbourne.

The **Design-Anthropological Innovation Model (DAIM)** research team includes Joachim Halse, Eva Brandt, Brendon Clark and Thomas Binder (www.dkds.dk/Forskning/Projekter/DAIM).

Joachim Halse is an Associate Professor at The Royal Danish Academy of Fine Arts – School of Design. He works in the transdisciplinary field of anthropology and design, where he experiments with building a productive interaction between anthropological studies of everyday life and design-oriented articulations of new possibilities. The innovation potential of everyday life is one of the areas that Halse explores in his research. He is interested in expanded user-involvement where the user is not simply included in the final stages of the design process to testify to the ease of use of a given product and is instead taken seriously as a dialogue partner for design and development throughout the whole design process.

Eva Brandt is an Associate Professor at The Royal Danish Academy of Fine Arts – School of Design. Her research is closely associated with practice and is typically carried out in cooperation with companies, design agencies and/or partners from the public sector. Her research approach is experimental, and she often draws on theories from other disciplines such as anthropology, ethnology or the world of theatre and other artistic disciplines. Brandt's work mainly involves interdisciplinary projects that involve a wide range of stakeholders such as researchers, designers, technicians and end-users. The design approaches, methods and tools that she develops are dialogue-oriented and usually playful, experimental and explorative in nature. They belong in the category that is often referred to as co-design and are essentially about developing various ways of 'rehearsing the future'. She co-edited the book *Rehearsing the Future*, which is an outcome of the DAIM project.

Brendon Clark is the studio director and a senior researcher at the Interactive Institute Stockholm. He completed his PhD exploring the emerging field of design anthropology and developed a framework for organizational negotiations at the front end of design research projects. His research interests lie at the intersection of anthropology and design (Participatory Design) with a nod toward business and innovation. He focuses on exploring collaborative practices and full-bodied interaction that seek to re-think linear processes of research, analysis, design, intervention, and evaluation — exploring the implications for knowledge generation and knowledge transfer in praxis settings. Brendon worked on the DAIM project during post-doc research in design anthropology at SPIRE (Sønderborg Participatory Innovation Research Center) at the University of Southern Denmark's Mads Clausen Institute for Product Innovation (MCI). He teaches PhD and MA-level courses in Scandinavia (e.g., Umeå Institute of Design, University of Southern Denmark, Chalmers & Göteborg University) and he is a project leader for projects such as Lead User Innovation Lab, Language as Participation, and Språkskap.

Thomas Binder is an Associate Professor at The Royal Danish Academy of Fine Arts – School of Design. Binder's research is about understanding how design processes generate new knowledge, and how an emphasis on knowledge building and learning can connect the designer's classic design skills with more open design processes based on dialogue with users, for example in the fields of service design, strategic development and change processes. Binder has worked with design laboratories, where designers and non-designers collaborate on 'rehearsing the future' at the intersection between the known and the unknown. Through workshops and other activities where designers and stakeholders co-create future-oriented experiments, a learning zone is established in which the possible comes within reach. For this learning zone Binder has developed methods and approaches for collaborative inquiries such as a documentary video that serves as design material, design games, and scenario and prototyping methods based on improvisation.

These design laboratories were used in the DAIM project.

The **Energy and Co-Designing Communities (ECDC)** research team includes Bill Gaver, Mike Michael, Tobie Kerridge, Liliana Ovalle, Matthew Plummer-Fernandez, Alex Wilkie and Jennifer Gabrys (www.ecdc.ac.uk).

Professor William (Bill) Gaver leads the Interaction Research Studio at Goldsmiths, University of London. His research on design-led methodologies and innovative technologies for everyday life led him to develop an internationally renowned studio bringing the skills of designers together with expertise in ubiquitous computing and sociology. With the studio, he has developed approaches to design ranging from Cultural Probes to the use of documentary film to help assess peoples' experience with designs. He has pursued conceptual work on topics such as ambiguity and interpretation, and produced highly-finished prototypes that have been deployed for long-term field trials. He has exhibited internationally at venues such as the Victoria & Albert Museum, Tate Britain, and New York's Museum of Modern Art. He has published over 70 articles and is an elected member of the Computer-Human Interaction (CHI) Academy. Professor Gaver currently holds an ERC Advanced Investigator Grant and is principle investigator of ECDC.

Professor Mike Michael is a sociologist of science and technology. His research interests include the relation of everyday life to technoscience, biomedical innovation and culture, the interface of the material and the social, and process methodology. Recent research has addressed the complexities of HIV pre-exposure prophylaxis clinical trials (with Marsha Rosengarten), the interdisciplinary use of sociological and speculative design techniques to explore energy demand reduction (with the ECDC project team), and the development of an 'idiotic methodology'. He has authored 6 books and over a hundred papers and chapters. Professor Michael is a co-editor of *The Sociological Review*.

Tobie Kerridge is based at the Interaction Research Studio, University of London. His

PhD thesis explores the mixing of speculative design and public engagement with science and technology in two public engagement projects; Biojewellery and Material Beliefs. Kerridge has helped develop an innovative mixed method approach to design research, with a recent focus on community and energy reduction. Kerridge is co-convenor of MA Design: Interaction Research, which offers a research based approach to interaction design. Kerridge's work has been exhibited internationally, including the Museum of Modern Art in New York and the Design Triennial in Beijing.

Liliana Ovalle (Goldsmiths College, University of London) is a product and furniture designer based in London. Since graduating from the Royal College of Art, she has been running her own practice developing design projects in Mexico, Italy and London. Ovalle is research associate at the Interaction Research Studio, Goldsmiths College, University of London and she is a member of the London based design collective Okay Studio. Ovalle designs objects where the functional and the aesthetic components are accompanied by a reflection of contemporary life aspects. She pays special attention to inquiring themes such as the 'incomplete' and the 'unrehearsed' observed in the urban context. Ovalle was presented the Talent Award by the British Council in 2006 and the Mexican Clara Porset Special Award in 2008.

Matthew Plummer-Fernandez (Goldsmiths College, University of London) is a British/Colombian artist and designer who makes work that critically and playfully examines new sociocultural entanglements with emerging technologies. His current interests span bots, algorithms, automation, copyright and file-sharing. Based in New Cross, London, he is also a research associate and technologist at the Interaction Research Studio at Goldsmiths College, University of London.

Dr Alex Wilkie (Goldsmiths College, University of London) has worked at the intersection between design and science and technology studies (STS) for over twelve years. Wilkie studied interaction design at the Royal College of Art and was awarded his PhD in sociology, based on an ethnographic study of user-centered

design. He was an original member of govcom.org, a group who designed and developed the Issuecrawler, an online tool for tracing and visualising controversy on the web and has been a member of the Interaction Research Studio at Goldsmiths, University of London since 2006. Wilkie is particularly interested in exploring computational technology and the politics of participation in issue-oriented design as well as inventive research methods and research through design. He currently works on topics including the design of energy and climate change, healthcare informatics and technological interventions into domestic living. Wilkie is also committed to developing sociological accounts of design practice, drawing on his engagement with developments in actor-network theory and process sociology.

Prior to joining the Department of Sociology at Goldsmiths, University of London, **Dr Jennifer Gabrys** was Senior Lecturer and Convenor of the MA in Design and Environment in the Department of Design at Goldsmiths, University of London. Her research investigates environments, material processes and communication technologies through theoretical and practice-based work. Projects within this area include a recently published book, *Digital Rubbish: A Natural History of Electronics* (University of Michigan Press, 2011), which examines the materialities of electronic waste; and a written study currently underway on citizen sensing and environmental practice, titled *Program Earth: Environment as Experiment in Sensing Technology*. Gabrys is currently Principal Investigator on the European Research Council starting grant, *Citizen Sensing and Environmental Practice: Assessing Participatory Engagements with Environments through Sensor Technologies*.

Erratum is by Futurefarmers (www.futurefarmers.com).

Amy Franceschini, Michael Swaine, Stijn Schiffeleers, Lode Vranken, Anya Kamenskaya, Dan Allende lead **Futurefarmers**, a group of diverse practitioners focussed on making work responsive to contemporary conditions. Founded in 1995, the design studio operates as a platform to support art projects, an

artist in residence program and a range of research interests. As artists, researchers, designers, architects, scientists and farmers, their common interest is to catalyse moments of not knowing. Futurefarmers' work is widely exhibited and published, including their project *Flatbread Society* featured in *Public Art (Now): Out of Time, Out of Place* by Claire Doherty (2015). Their work has been awarded multiple grants including the European Cultural Foundation (2014). Collectively, Futurefarmers teach in the visual arts graduate programs at California College of the Arts in San Francisco, Mills College in Oakland, California and the joint masters program of art and engineering at Stanford University.

If We Never Meet Again was created by Noam Toran (www.noamtoran.com).

Noam Toran (www.noamtoran.com) works at Royal College of Art, London, and HEAD, Geneva. His work involves the creation of intricate narratives developed as a means to reflect upon the interrelations of history, cinema, literature, and memory. The works are most often exhibited as sculptures, films and installations. The works examine how fictions influence the collective consciousness, be it as history, myth or memory forming. This is realised through an original way of deconstructing and reconfiguring cinematic and literary codes, conventions and structures, and weaving them with historical materials, thereby complicating the relation between artifact and artifice. His work is exhibited, screened and published internationally and is part of the collections at the Museum of Modern Art, New York, *Frac Île-de-France*, the Israel Museum and the Centre National des Arts Plastiques (CNAP).

The Institutional Harvest (2013) is by Mitchell Whitelaw.

Associate Professor Mitchell Whitelaw is an academic, writer and practitioner with interests in new media art and culture, especially generative systems, data-aesthetics, and digital cultural collections. His work has appeared in journals including *Leonardo*, *Digital Creativity*, *FibreCulture*, and *Senses and*

Society. His current work spans materiality, data and culture, with a practical focus on creating generous interfaces for digital heritage. He has worked with institutions including the State Library of NSW, the National Archives, and the National Gallery of Australia, developing innovative interfaces to their digital collections. Mitchell is currently an Associate Professor in the Faculty of Arts and Design at the University of Canberra, where he leads the Digital Treasures program in the Centre for Creative and Cultural Research. He blogs sporadically at *The Teeming Void*.

The **Phenology Clock** (www.phenclock.org) was developed with the Environmental Health Clinic at New York University by Natalie Jeremijenko, Tega Brain, Drew Hornbein and Thiago de Mello Bueno.

Dr Natalie Jeremijenko directs the Environmental Health Clinic, is an Associate Professor in the Visual Art Department, New York University, and has affiliated faculty appointments in the schools of Computer Science and Environmental Studies. With a background in biochemistry, engineering, neuroscience and the history and philosophy of science, Jeremijenko was included in the Whitney Biennial of American Art (1997 and 2006), and the Cooper Hewitt Smithsonian Design Triennial (2006). In 2010 Neuberger Museum, SUNY Purchase (2010) produced a retrospective exhibition surveying Jeremijenko's work, titled 'Connected Environments'. Recent exhibitions and performances include 'Cross Species (xSpecies) Adventure Club' at the Dublin Science Gallery (2012); 'Alter Nature: Designing Nature – Designing Human Life – Owning Life', Z33, Hasselt (2011); '(Re)Designing Nature', Kuenstlerhaus, Vienna (2010-2011); and with Bureau of Inverse Technology, was exhibited in 'Mortality' at the Australian Centre for Contemporary Art (2010). Jeremijenko has been named one of the most influential women in technology by *Fast Company* (2011) and one of the inaugural top young innovators by *MIT Technology Review* (1999).

Tega Brain is an artist, researcher and environmental engineer from Sydney, Australia. Her work rethinks the infrastructures,

interfaces and institutions that structure our relationship with larger environment systems. She has made experimental infrastructures, speculative services and data driven installations. She is currently teaching at the School for Poetic Computation (SFPC) in New

York and was previously in residence at the Environmental Health Clinic at New York University. She has recently exhibited at the Dublin Science Gallery and at Eyebeam Centre for Art and Technology, New York (2013). In 2013 Brain was awarded a Creative Australia Fellowship for early career artists from the Australia Council for the Arts.

Drew Hornbein is a web designer, artist, activist and technologist based in New York.

Thiago de Mello Bueno is a designer who specialises in user experience, front-end development, and graphic arts.

Run That Town: A strategy game with a twist (runthattown.abs.gov.au) was developed by The Australian Bureau of Statistics, Leo Burnett Sydney and Millipede Creative Development.

The **Australian Bureau of Statistics (ABS)** is Australia's national statistical agency and has played a critical role in Australian society throughout its more than 100 years of history. The ABS provides official statistics on a wide range of economic, environmental and social issues to encourage informed decision making, research and discussion within governments and the community. The ABS also plays an important leadership and coordination role in relation to the statistical activities of other official bodies, both within Australia and internationally. The ABS is committed to developing new and innovative statistical information solutions to ensure it remains a world leader amongst national statistical agencies.

Leo Burnett Sydney is an advertising agency in Australasia that has won Agency of the Year 12 times on a local, regional and global level in the last five years. Leo Burnett Sydney was the first Australian agency to rank in the Top 10 Most Creative Companies internationally and was the first to win both the prestigious Global Cannes Lion for Effectiveness and Media

Agency of the Year. In 2013 the agency was the second most awarded digital company in Australia.

Millipede Creative Development design and develop games, applications, services and experiences for mobile platforms, physical spaces and the web.

The **Sensitive Aunt Provotype** was developed by Laurens Boer and Jared Donovan (www.sdu.dk/en/om_sdu/institutter_centre/c_spire/projects/indoor_climate).

Dr Laurens Boer is Assistant Professor, Interaction Design at the University of Southern Denmark. His research interest is in the areas of speculative design and experience design. He studied Industrial Design at the Eindhoven University of Technology, the Netherlands. In 2012, he completed his PhD at the SPIRE Centre with a dissertation titled *How provotypes challenge stakeholder conceptions in innovation projects*. Boer has worked with provotypes as ethnographically based and technically robust artefacts that deliberately challenge stakeholders. By building provocative prototypes and deploying them at family homes and industrial organisations he aims to bring together practices of critical design, design ethnography, and organisational change.

Dr Jared Donovan is a lecturer and researcher in Interaction Design in the Creative Industries Faculty at the Queensland University of Technology. His main research interest is in finding better ways of interacting with computer technologies with the goal of making computer technologies easier to use, more enjoyable and more respecting of people's abilities for skilled physical movement. In particular, he has investigated the use of gesture as a way for people to interact with computer interfaces without the need for computers and mice. Donovan is also keenly interested in Participatory Design approaches and finding better ways to involve stakeholders in the design process. Before joining QUT, he worked for four years at the SPIRE centre for Participatory Innovation at the University of Southern Denmark where he researched the use of 'provotypes' (provocative prototypes) to spark discussion and debate. Donovan co-

edited Design and Anthropology with Wendy Gunn (Surrey: Ashgate, 2012).

Text, Vodka & Le Rock'n'Roll (2015) is by Chicks on Speed (Alex Murray-Leslie and Melissa Logan) in collaboration with Kathrin Krottenthaler.

As performance artists **Chicks on Speed** (www.chicksonspeed.com) present innovative perspectives on the current collisions and contradictions between analog and digital worlds. Their songs lie at the cutting edges of pop music, art, activism and data, where the digital world embraces the hand made, rough and spontaneous, and interlace the programmed and multi-layered aspects of datascares and marketing. Collaborating since 1998 on music albums and interactive musical instrument APP's, Chicks on Speed invite audiences to become prosumers, both producers and consumers, in projects they have developed at a number of sites, including ZKM Centre for Art and Media, Karlsruhe and ArtSpace, Sydney. Their all-encompassing artwork, titled ARTSTRAVAGANZA includes musical contributions from a diverse range of collaborators, such as Julian Assange, Princess Francesca von Hapsburg, Yoko Ono, Peter Weibel, Angie Seah, Anat Ben David, among others. ARTSTRAVAGANZA is produced by Chicks on Speed (Melissa Logan & Alex Murray-Leslie) with Christopher Just, Oliver Horton, Phill Speiser and Timor Litzenberger.

They Rule (2001/2011) is by Josh On/ LittleSis.org (www.theyrule.net).

Josh On designs interactive mapping systems including The Anti War Game, Communiculture, They Rule and Exxon Secrets. These projects provide a glimpse of some of the relationships of the US ruling class (They Rule) and the connections between the giant Exxon corporation and anti-environmental think tanks. He believes computers have become political and designing computer networks is a political act. His research focuses on how much and what sort of structure should be imposed upon users in order for them to be able to communicate and perform effectively, as well

as experiment with the technology. Josh has worked with Futurefarmers, a group of diverse practitioners aligned through an interest in making work that is relevant to the time and place surrounding us.

Veloscape v.7 (2014–15) was developed by a research team led by Volker Kuchmeister, Jeong Greaves, Laura Fisher, and Jill Bennett (www.niea.unsw.edu.au/research/projects/curating-cities-social-and-ecological-potential-public-art-practice).

Volker Kuchelmeister (National Institute for Experimental Arts, UNSW Art & Design) is a media artist, researcher, digital media specialist and expert in place representation. He has worked extensively in cinematography, experimental imaging, spatial mapping, interactive systems, immersive visualisation and mediation in the performing arts while exploring the boundaries of the cinematic image. He was a founding member of several mediabased research labs, including ZKM Centre for Art and Media Karlsruhe, iCinema Centre at the University of New South Wales' iCinema Centre and the iCinema Lab at the National Institute for Experimental Arts. Kuchelmeister's art projects have been exhibited internationally and he has been appointed Research Fellow at iCinema Centre for Interactive Cinema Research and the National Institute of Experimental Arts.

Jeong Greaves is a research assistant at NIEA. She completed a Bachelor of Art Theory with Distinction at the College of Fine Arts, UNSW. She is currently completing a Bachelor of Science in hydrogeology and Environmental Impact Assessment, and a Bachelor Arts majoring in Philosophy and History.

Dr Laura Fisher (Sydney College of the Arts, University of Sydney) is a sociologist and art historian currently based at the Sydney College of the Arts, University of Sydney. She is pursuing a range of research interests around art in the public domain, visionary outdoor environments, and the ways in which art's meanings are shaped by social and political change. She has published on Aboriginal art, public art and visual culture, with recent articles in Cultural Sociology and Visual Studies. In addition to her work with Veloscape:

a Curating Cities Project, which is exploring the emotional and sensory dimensions of urban cycling, Laura is currently developing her manuscript *Aboriginal Art: Ethics and Politics* (Anthem Press), based on her doctoral thesis, and collaborating with Gay McDonald on a book project about the Aboriginal Art Board's program of touring Aboriginal art exhibitions overseas between the 1970s and 1990s.

Professor Jill Bennett is Professor of Experimental Arts and founding Director of NIEA, and is Associate Dean Research, UNSW Art & Design. A writer and curator, she has published widely on visual culture, new media and transdisciplinary aesthetics. Her research is particularly focused on aesthetics, broadly understood as the analysis of sensori-affective perception and interaction, and its practical deployment both in art/exhibitions and in social and scientific areas beyond traditional art practice. Her most recent book is *Practical Aesthetics: Events, Affects and Art After 9/11* (London: IB Tauris, 2012), for which she received the Sterling and Francine Clark Fellowship (Clark Institute, Massachusetts) in 2009 and an ARC Discovery Grant. Her previous books include *Empathic Vision* (Stanford UP, 2005), a study of art and traumatic events and several monographs on new media art. Bennett leads the Curating Cities ARC Linkage Project with the City of Sydney council, Object: Australian Centre for Design, University of Cincinnati and Carbon Arts. Growing out of the 2010 HotHouse symposium on art and ecology at the Sydney Opera House, Curating Cities develops experimental public art, promoting urban sustainability. As part of this project, Bennett is coauthoring, with Saskia Beudel, *Curating Sydney* (UNSW Press, 2014), the Database of Eco-Public Art and is leading Veloscape, with Volker Kuchelmeister and Laura Fisher.

Experimental Practice: Provocations In and Out of Design is curated by Katherine Moline, Laurene Vaughan and Brad Haylock.

Dr Katherine Moline is an artist, researcher and curator. She explores the crossovers between avant-gardism in visual art and contemporary experimental design. Moline's practice explores how experimental art and design reformulate strategies of historical artistic avant-gardes and the social pacts of design in experiential and conceptual interactions. Current projects include a series of experimental workshops on social practices with mobile telephones, and a number of ongoing systems artworks. Moline is a senior lecturer at UNSW Art & Design, she coordinates Masters and PhDs in art and design, and her artworks are represented by Yuill Crowley Gallery, Sydney.

Laurene Vaughan is Professor of Design at RMIT University. She is an artist, writer, curator and designer who is fascinated by the ways that people design and make place. Her practice spans a spectrum of embodied domains of making and performance, from walking interventions to the design of collaborative digital platforms. She is a founding member of the Arts and Cartography Commission in the International Cartographic Association. Her recent projects include *The Stony Rises Project*, a curatorial exploration of vernacular practices, immigration, modes of dwelling and the crafting of landscape in the making of place. This included an associated book *Designing Place*.

Brad Haylock is a designer, publisher and academic, unwaveringly interested in the politics of things. He is an Associate Professor of Design in the School of Media and Communication at RMIT University, Melbourne, where he manages the Master of Communication Design program and leads the Design Futures Lab research group. He is founding editor of Surpllus, an independent publisher of printed matter (mostly books) pertaining to critical and speculative practices across art, design and theory.

**Experimental Practice:
Provocations In and Out of Design**

11.05.2015 – 30.05.2015

Acknowledgements:

Exhibition co-curated for RMIT Design Hub by Katherine Moline (UNSW), Laurene Vaughan (RMIT University) and Brad Haylock (RMIT University).

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Exhibition assistants: Kate Riggs, Audrey Thomas-Hayes

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'Experimental Practice: Provocations In and Out of Design' is the second iteration of the exhibition and symposium 'Feral Experimental: New Design Thinking', shown at UNSW Galleries, Paddington in 2014.

This project has been generously supported by UNSW Australia Art & Design, UNSW Galleries, the National Institute for Experimental Arts, RMIT School of Media and Communication, RMIT Design Research Institute and RMIT Design Futures Lab.

Presented as part of the 2015 Melbourne International Design Festival.

A note on the type: the principal titling for 'Experimental Practice' is set in the ZXX family by Sang Mun. ZXX comprises six faces, two of which are designed for a high degree of readability by both humans and machines, and four of which are designed to be readable by people but which disrupt optical character recognition (OCR) software.

Opening Hours:

Project Room 3, Level 3

Monday to Friday, 9am–6pm

Saturday, 12–5pm

Closed Sunday

Closed Public Holidays

Admission is free

Check the website to find out what's on:
www.designhub.rmit.edu.au

T-Square Club Café:

Monday – Friday, 7:30am – 4pm

The Café is located in the forecourt and is accessible via the Victoria Street entrance

RMIT Design Archives:

By appointment

The RMIT Design Archives are located on the western side of the forecourt. Contact the Archives to make an appointment to view the collection: rmitdesignarchives@rmit.edu.au

Location:

Corner Victoria and Swanston Streets
Carlton, 3053

Contact:

For more information about RMIT Design Hub, please visit our website or email us at:
hello.designhub@rmit.edu.au

