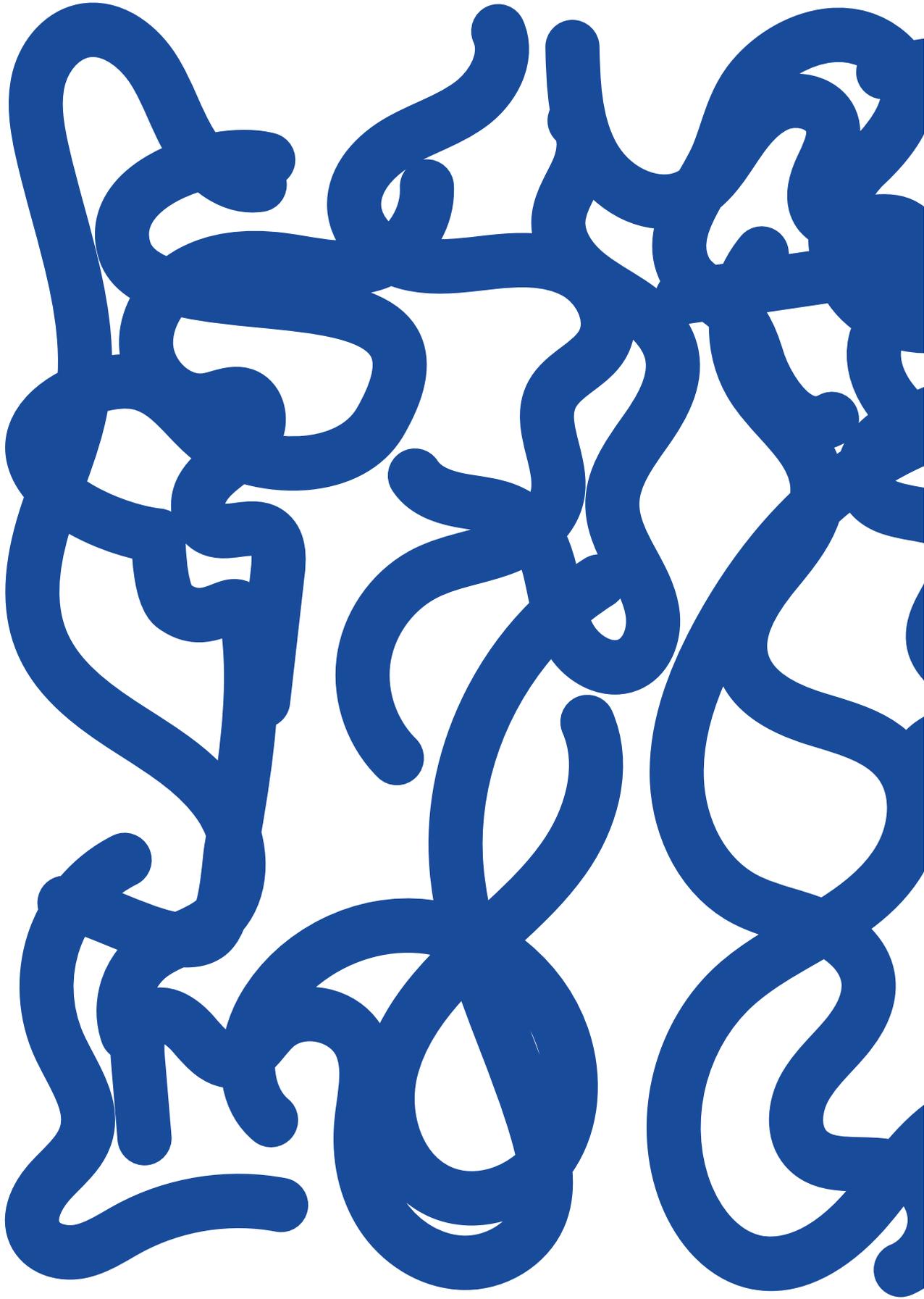PLAY & DESIGN

PLAY & DESIGN

PROJECT ROOMS 1, 2 & 3
29 APRIL – 14 MAY 2016

RMIT
UNIVERSITY

The Power of Play

As a space dedicated to exhibiting design ideas and research projects in progress, the notion of playful experimentation is key to Design Hub's overarching remit. With programmable zones spread throughout the building, Design Hub operates less like a traditional gallery and more with the intensity of a studio environment. As such, the curatorial intent at Design Hub focuses on design's exploratory processes in order to mediate to audiences the power of progressive design ideas to positively shape our future.

An exhibition exploring the intersection of design and play then, resonates strongly with this remit. *Design & Play* is a multi-authored, co-curated, trans-disciplinary exhibition produced in collaboration with key researchers and practitioners drawn from the School of Media and Communications. Through 'live' research projects in development, interactive installations and reflective artworks, *Design & Play* explores play as a creative, social, cultural and political act.

Importantly, *Design & Play* brings together design practitioners working at the forefront of animation gaming and digital media. As the exhibition's co-curators state: "To understand play is to understand contemporary digital media." Instead of focusing on the pragmatics of the technology itself or, conversely, presenting a fantastical future, the projects exhibited here are grounded in current 'in-development' research and experimentation.

Project Room 1 is transformed by a full-scale fulldome – DomeLab – the first ultra-high resolution one of its kind in Australia. DomeLab brings together people of all ages to play games within a highly experiential environment and, concurrently, exposes them to a 'live lab' where researchers explore the creative process of content production in real time. Alongside DomeLab, audiences can experience *Out of Space* – a research project that makes use of the most recent virtual reality gaming technology.

Moving through Project Rooms 2 and 3, visitors encounter a series of culturally responsive works curated by Larissa Hjorth and Lisa Byrne that encourage activation in order to reflect upon and respond to ideas of play. The diverse range includes works by artists Emily Floyd, Michael Georgetti, Ronnie van Hout, Rohit Khot, Laresa Kosloff, Arlo Mountford, Kate Rohde, Nick Selenitsch, Fleur Summers, TextaQueen, Chad Toprak and Amani Naseem, Paul Wood and Erwin Wurm.

Through these playful and ideas-led explorations *Design & Play* reflects upon the socio-political implications of play within contemporary culture and, in doing so, reveals something new to audiences about the power of play within progressive design practice.

Fleur Watson
Curator
RMIT Design Hub

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Design & Play

Larissa Hjorth and Lisa Byrne

Let the games begin...

Design & Play probes the interdisciplinary and poetic role of play within the everyday through the eyes of designers and artists. *Design & Play* takes its cue from interdisciplinary communities and debates around the understanding of play as a creative, social, cultural and political concept and mode of practice. As the artist, designer and theorist Professor Mary Flanagan has noted, history is full of artists deploying various modes of critical play to undermine conventions.[1]
—

Playing with labour

To understand play is to understand contemporary digital media. Play is also culturally and socially specific.[2] For games scholar Associate Professor Miguel Sicart, contemporary media is inherently playful.[3] In this playfulness, debates about its exploitative and empowering elements ensue. As media theorist and artist Associate Professor Trebor Scholz observes, digital labour is riddled with paradoxes whereby the Internet can be understood as both a *playground* and a *factory*.[4] Games scholar Julian Kücklich coined the term 'playbour' to define the various player labour practices emerging, such as the modification of games (known as modding).[5] As Kücklich notes, players invest much social, creative and cultural capital into modding, which is then transformed into financial capital by games companies. In short, players are doing some of the labour for companies that, in turn, companies capitalise upon. This ambiguity around play and labour is increasingly amplified by gamification – the use of gameplay or game design in non-game fields such as marketing – a process that is still in its infancy.[6]

The conversations between the critiques of labour and the creativity of playful media have been divisive, with researchers often arguing for the subversion of play to mitigate the exploitation of users and players.[7] However, in everyday life these divisions are more blurry and ambivalent. It is this grey area that the exhibition *Design & Play* seeks to explore. What alternative methods and pathways can artists and designers working across and through the disciplines provide?
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Ambient and soft play

Play can be deployed as a site of resistance, but it can also, through its 'softness', create a space to escape the logic of neo-Liberalism. This phenomenon requires us to re-examine definitions of play, especially in the face of gamification, big data and the quantified self. As noted by Professor Larissa Hjorth and Associate Professor Ingrid Richardson, "ambient play contextualises the game within broader processes of sociality and embodied media practices, and is essential to the corporeality of play whereby play in, and outside, the game space reflects broader cultural nuances and phenomena".[8]

Ambience is often used to describe sound and music but has also been used in computing and science. As a noun, it specifically refers to a style of music with electronic textures and no consistent beat that is used to create a mood or feeling, but more generally the term describes the diffuse atmosphere of a place. In short, ambience is about the texture of context, emotion, and affect. For architecture theorist and urban planner Professor Malcolm McCullough, the rise of ubiquitous media in and around the city has resulted in the need for us to rediscover our surroundings.[9] He argues that understanding attention as ambient can lead to new types of shared cultural resources and social curation akin to a type of *common* that moves in and out of the digital and the everyday.
—

Play On

Design & Play seeks to provide a constellation where audiences can reflect upon and play through different modulations of playful interventions in the Design Hub Project Spaces. Artists such as Erwin Wurm tease the audience to partake in a series of playful performances. Human Computer Interaction (HCI) artist Rohit Khot asks audiences for their heart rates, providing them with material evidence of their exertion. Chad Toprak and Amani Naseem situate a series of physical games in and around the Design Hub. Fleur Summers marries ping-pong games with static library desks, challenging the audience to invent their own version of a conventional game, whilst Ronnie van Hout plays with toys and the art artefact to destabilise the expectation of how these are conventionally displayed within the white cube.

Arlo Mountford and Nick Selenitsch utilise movement sensors to track and comment on the audiences' motions. This is extended in Selenitsch's take on office basketball *More Rebounds*, which invites participants to scrunch up paper balls and throw them at an impossible target. Emily Floyd presents three mixed media works drawing on the social and historical referencing of play, TextaQueen is "mindful" well ahead of the current colouring book phase, and Laresa Kosloff evokes the suggestive nature of play within her performative street video works calling bystanders to action *(Let's do something in Italian)* alongside performers dramatising the phrase *I can't do anything* on the streets of Prato, Italy. Paul Wood and Michael Georgetti get playful with sculptures made from everyday objects, playing with our expectation of what a sculptural form might look like. Referencing classical sculptures, these works are made from found, and at times, kitsch items that are very familiar to us through contemporary culture. Finally, Kate Rohde takes the playful into the wonder of aesthetics.

As curators we invite audiences to enact playful interactions, interventions and reflections. As Sicart's accompanying provocation suggests, we also call on audiences to collaborate in the variety of activities, workshops and interventions over the period of the exhibition to further our understanding of play as something that is integral to what makes us human, creative and social.

1. Flanagan, M. (2009) *Critical Play*. Cambridge, Mass: MIT Press.

2. Sutton-Smith, B. (1997) *The Ambiguity of Play*. London: Routledge.

3. Sicart, M. (2014) *Play Matters*. Cambridge, Mass: MIT Press.

4. Scholz, T. (ed) (2012) *Digital Labour*. New York: Routledge.

5. Kücklich, J. (2005) Precarious Playbour: Modders and the Digital Games Industry, *Fibreculture*, http://five.fibreculturejournal.org/fcj-025-precarious-playbour-modders-and-the-digital-games-industry/

6. Deterding, S., D. Dixon, R. Khlaed and L. Nacke (2011) From game design elements to gamefulness: Defining "gamification". Proceedings of the 15th Inter. Academic Mindtrek Conference, pp. 9-15. Mangalindan, JP. (2010) Play to win: the game-based economy. *Forbes*, 3rd September.

7. See Flanagan (2009) and Sicart (2014).

8. Hjorth, L. and I. Richardson (2014) *Gaming in Social, Locative and Mobile Media*. London: Palgrave, p. 60.

9. McCullough, M. (2013) *Ambient Commons*. Cambridge, Mass: MIT Press.

Notes on the Instructions for the Appreciation of Playful Arts

Miguel Sicart

As a scholar interested in play, and particularly in playing (with) computer media, I am often asked to justify my interest. Why should we study play? Why should we write and think about play? Some brave souls try to help me out, before I answer, citing the importance of play for children and education, or how play is *something* that connects us to animals and so to a larger ecology. Playing, it seems, is the domain of children and animals.

But there is more to it than that, or otherwise you wouldn't be reading this, nor would you be interested in the works displayed in the *Design & Play* exhibition. Play is more than childish, animalistic behaviour. Play is also more than games and pastimes. To play is to actively, consciously affirm our being in the world. This affirmation is partially submission and partially resistance: submission to the props that allow us to play, and resistance to let those props determine how and why we play.

To play, then, is a mode of being in the world in permanent movement between the pleasures of doing what we're told, typically for immediate rewards, and creatively resisting those commands so we decide why and what we play. It is in that movement that we find the importance of play - not just child play, not just animal play, but adult play. Adults play because otherwise life can be miserable, or to assert that life is not miserable. But we also play to affirm that we are alive, and that this is our world, and these are our lives. Play is a celebration of being alive and having the time and presence of mind to celebrate that, too.

And so the objects for play, the props that should tell us when and how to play should acknowledge this celebration. Playthings are only important inasmuch as they give us an excuse to take over the world. However, for us scholars, playthings also have a secondary level of importance: they are testimonies of why and how people played. Playthings are, from the moment they are made, *mementoes mori* of the act of playing, or worlds that are created by playing, for playing.

In our culture, things have special importance, and we tend to attribute them many properties, like the capacity to systematically convey aesthetic experiences. And so, we are tempted to give playthings the role of 'containing' or 'determining' play: because a thing is made to play, it contains the meaning of that activity of play (and so it can be put in a museum or dissected in a classroom). Then, we put these things in a museum.

That's why I urge you not to look, observe, or be passive. Follow my instructions, and play. Even if you are not allowed to, if it means being expelled from the temple or museum - a plaything made to be looked at is lying, a plaything is trapped in a museum. Playing is a way of expressing our culture, and we can only do so by acting, by engaging with and appropriating the world, making it ours for the limited eternity of a play session. Play only matters, play only makes sense if we let it change the world and us, if we use it as an excuse for saying what we cannot, for doing what we desire or fear.

Do not come, then, to an exhibition to look at playthings - come here to liberate these things, to play with them. Play, and take over this space, make it yours, make the experience we may call art. Sometimes we may be tempted to take distance, to observe, to separate us from players, particularly in a museum. Follow these instructions and don't do that. To play is to act, to participate, to close the gap between what the plaything promises and what you want to do. So go ahead, bridge that gap, and play.

Miguel Sicart is an Associate Professor at the IT University in Copenhagen.
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DomeLab

Stefan Greuter

Traditional visualisation environments pose severe limits on the experimental and analytical possibilities of aesthetic information visualisation, and on the ability to generate large informational spaces for interactive navigation and interrogation. Fulldome is a significant new medium that provides an innovative fully immersive visualisation space that goes beyond the typical framing of traditional cinema and desktop computing spaces. DomeLab is the first ultra-high resolution experimental fulldome in Australia. Its screen uses negative pressure technology to create a perfect 6m wide hemisphere horizontally suspended over the audience. The visualisation of DomeLab uses eight projectors that are supported by high-end workstations to provide a seamless ultra-high resolution display. DomeLab provides researchers with advanced immersive and interactive visualisation opportunities and is putting viewers at the epicenter of a multi-sensory experience.

DomeLab is supported by an alliance of 15 investigators from 11 organisations whose pioneering research is at the forefront of new media art, interactive media, new museology and digital humanities and has been funded by an Australian Research Council Linkage, Infrastructure and Facilities grant. DomeLab assists researchers in extending conventional models to facilitate engagement into more complex information spaces, and in doing so helps to advance new frontiers in immersive visualisation, intelligent interaction, collocated and networked interactive media experiences, museology and digital humanities research. It does this by providing an innovative fully immersive expanded field of representation, as well as a technical framework, that puts the audience into an inhabitable information space with fully embodied audio-visual qualities that facilitate audience interaction, aesthetic experimentation, interrogation and analysis of the screen content. As such it provides a powerful platform for a range of disciplines that rely on the representation of multi-dimensional data for games, interactive media art, virtual heritage and digital archaeology, new museology and digital humanities, and indigenous astronomy and storytelling.

DomeLab has been designed with the purpose of bringing scientific visualisations to life, however, it also provides a unique canvas for film-makers, animators and games designers. Whilst on display at RMIT Design Hub, DomeLab will provide researchers with opportunities for spatial interaction resulting in new opportunities for immersive visualisation. As such, DomeLab will bring scientific visualisations to life, immerse viewers in experimental short films and animations, but also engage the audience in interactive content including live virtual art performances and multiplayer games.

As part of the *Design & Play* program, a Masterclass 'Designing for Domelab' will explore the development of linear video and animation based content, as well as real-time content including virtual art and digital games for this unique system. The Masterclass will be led by Professor Sarah Kenderdine, Professor Paul Bourke and Associate Professor Stefan Greuter.

Award winning artists, Dr Jonathan Duckworth and James Hullick will perform *'Resonance in the Dome'* in a number of exclusively ticketed concerts with BOLT Ensemble.

Finally, DomeLab will be accompanied by a 'live lab' simulation space that will enable researchers to develop and explore the creative process of content production for the DomeLab environment.

The work being developed for DomeLab speaks to the themes of virtual art, collocated interactions and play, and investigates the application of game aesthetics and game thinking to redefine the way narratives are deployed in fulldome environments.
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1. Adam Nash & Stefan Greuter

Out of Space
2015

Out of Space by Adam Nash is a playable abstract audiovisual virtual environment, using the Spacewalk system developed by Stefan Greuter. Immersed in an infinitely self-producing virtual space made of nothing but colour and sound, the visitor plays, flying and falling, creating little melodies and rhythms of sound and colour. Out of space, out of thin air, out of nothing, music and memories are made with virtual visions and vibrations.
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2. DomeLab

DomeLab is the first mobile ultra-high resolution (4K) experimental fulldome in Australia. DomeLab features a full artistic program including the following creative works:

Jonathan Duckworth, James Hullick, BOLT Ensemble

Resonance in the Dome
2016

Resonance in the Dome is a futuristic live performance, featuring the interactive Resonance table, the Dome and live musicians in the intimate setting of the Dome.

Adam Nash

Pure Absence
2016

Pure Absence is a playable, abstract, generative and composed, audiovisual experience in realtime 3D. *Pure Absence* alters notions of the virtual by sounding visions, animating audio and 'worlding' words. A game with no point(s), a world with no poles, a lack of reason that presents itself rationally, *Pure Absence* is a fantasy. Colours, sounds and players interact on an equally absurd and artificial level of intention.

John Power, Andrew Garton, Steve Law

All of the Above
2016

All of the Above is a live, audio-visual performance and is inspired by the humanist concepts of the divine, cosmic order expressed through Donato Bramante's domed Tempietto ('small temple') built in Rome around 1502.

Shaun Wilson

Timespeed
2016

Timespeed is a sequenced time-lapse dome artwork filmed in 5K stills using a motion control rig. The work considers the potential of time-lapse as a narrative device, which can tell a story in a non-linear fashion. The work also invites the viewer to experience what Wilson terms a 'cinematic condition' of the moving image.

DomeLab also features *DomeLab Arcade*, a showcase of game experiences that are specifically designed for the fulldome screen and seek to engage players of all ages in a shared game experience on one big screen.

Video game arcades of the 70s and 80s displayed the latest games and game machines. In addition to their advanced game design, computer graphics, sound and music, game arcade machines also often featured custom controls, hydraulic cabins and advanced projection systems to immerse players in the game. However, the popularity of video arcade games declined as competing home-based video game consoles increased in capability and decreased in cost. Today, multiplayer games can engage a large number of players in shared virtual environments and game experiences but this technology is still limited – console and PC game players are physically separated and the hardware cannot fully immerse the player.

Cinema has a history of engaging large numbers of viewers with large high-resolution screens in a number of different formats. Multiplayer games have yet to take advantage of these systems to provide collocated shared game experiences and seeks to understand some of these design challenges and
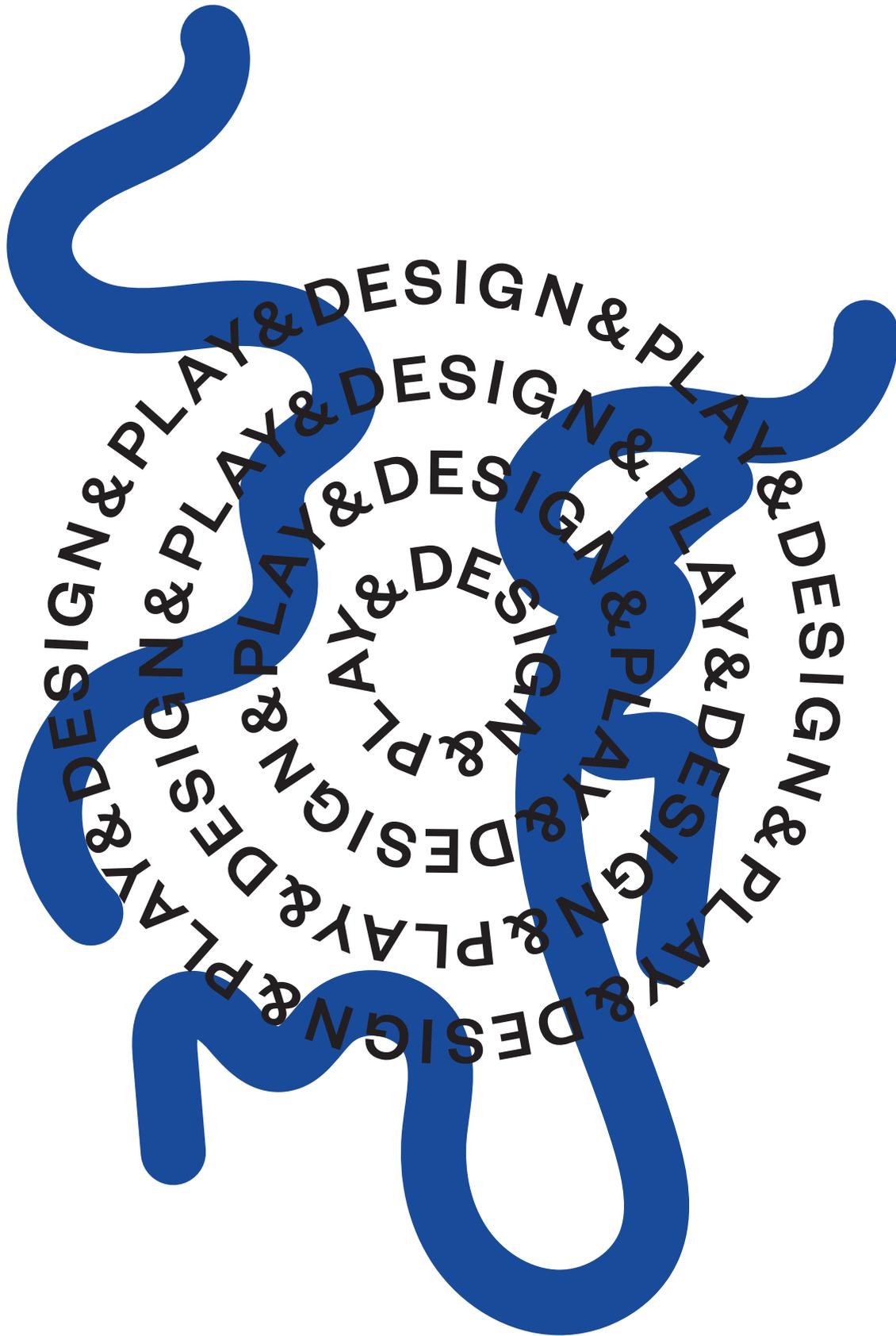
opportunities for collocated multiplayer games in a fulldome environment.

DomeLab Arcade features games designed and developed by researchers, students and recent graduates of the Bachelor of Design (Games) program at RMIT University, including:

Finger Candy (Jadd Zayed and Jack Sinclair)
Fuball
2015

Originally developed as a university assignment, *Fuball* is an abstract local-multiplayer sports game. In *Fuball*, players spin, shoot, and curve the ball to outsmart, out-manoeuvre, and outplay the opposition. The game features fast, fluid local-multiplayer action, innovative and unique controls, stunning minimalist visuals and smooth, easy-listening sounds. In October 2015, *Fuball* was selected to be presented at the Games Connect Asia Pacific conference as part of the first student showcase, and is still in active development.

Stefan Greuter
In Space
2016

In Space is a short multiplayer game experience where each player controls a spaceship within the confines of the dome shaped screen. The objective for each player is to stay alive as long as possible to collect upgrades for their ship, negotiate temporary alliances with other players in the room to take down larger foes, dodge asteroids and space debris and avoid getting sucked into black holes that form in the space from time to time.

Tamara S Clarke
Infinite Sky
2016

Infinite Sky is an experimental turn-based co-op sandbox game for DomeLab and Microsoft Kinect. In *Infinite Sky* players are prompted to experience the game world through the eyes of a child, work together and use the sky as a canvas for their imagination, painting with clouds and drawing with the stars.

James Manning
AstroSurf
2016

A multi-player fast-paced game that sees players take to the stars, racing through space and zigzagging between orbital debris. Set against awe-inspiring space vistas *AstroTurf* is an immersive, sensory overload.

For a full program listing of performances, screenings, new artworks and interactive games go to www.gamedesignresearch.net.
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3. Live Lab

Live Lab is a simulation space, allowing researchers and students to make and test DomeLab content. RMIT School of Media and Communications Masters of Animation, Games and Interactive Media students will showcase their work in *Responsiveness* – a digital exhibition dedicated to testing the 'making of' work in a dome.

Given just four weeks to conceptualise, develop and produce work for the 4K Dome, Masters students will demonstrate what can and can't be done in an intense burst of activity. This exhibition will unpack the issues around process and the making of work, provoking ideas around innovation, quality and time pressure in a medium they have never before encountered.
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4. Rohit Khot

SweatAtoms: Material Outcomes of Physical Exertion
2013
Data from physical exertion, biodegradable plastic

The *SweatAtoms* system transforms physical activity data such as heart rate into 3D printed material artefacts. By crafting such artefacts, Khot aims to harness physical activity as a medium for self-expression and make the experience of participating in physical activity more engaging beyond screen-based feedback.

The *SweatAtoms* system uses a stationary exercise bike to record participants' physical exertion, such as speed, power and cadence. Audience members will be invited to cycle on a bike for 2-3 minutes in order to generate data. A 3D model of the captured data is then created using a desktop 3D printer.
—

5. Nick Selenitsch

More Rebounds
2013
Synthetic polymer paint on wood, paper

Courtesy of the artist and Sutton Gallery, Melbourne.

Nick Selenitsch is represented in Australia by Sutton Gallery, Melbourne.

Some time ago Nick Selenitsch began to explore the idea that finding meaning in art – and life – was something like a game; a sort of serve and receive, or a penalty shoot-out. Only, with art – and life – there aren't any general rules, and definitely no concrete outcomes (apart from "death and taxes" according to the famous quote). Paradoxically, we are built to seek answers; to shoot for a goal; to seek resolution, though no exact results may materialise. Selenitsch's practice is a means to advocate the importance of 'not knowing'. Rather than viewing this concept as nihilistic, Selenitsch sees it as an opportunity for playful artistic activity.
—

6. Ronnie van Hout
from *The Leavings* series 2012

I should've done that ages ago
2012
Painted polyurethane, fibreglass

I can't give up, yet
2012
Painted polyurethane, fibreglass

A distant friend
2012
Painted polyurethane, fibreglass

I didn't see it coming
2012
Painted polyurethane, fibreglass

Courtesy of the artist and Darren Knight Gallery, Sydney.

Originally displayed at Darren Knight Gallery, Sydney in 2012, *The Leavings* makes reference to that which is left unconsumed at the end of a meal, or part of a crop that is left in the ground unharvested. This is not the same as the leftover, which is an unconsumed portion either thrown out, or re-used at another time. *The Leavings* are purposefully not consumed, and represent a form of gift for the intention of feeding the unseen (ghosts). This is a practice employed to guarantee the continued abundance of the consumable. The four works featured here are the unsold works from the exhibition (there were originally six) and therefore become *The Leavings* once again; the unconsumed portion, a gift.
—

7. Erwin Wurm

From the *One Minute Sculptures* series
2007-2016

The Earth Measure
2015/2016
Mixed media

Be a shell for one minute
2010/2016
Mixed media

The North-South question
2007/2016
Mixed media

One Minute Sculpture
1997
Video, 47mins, loop

Erwin Wurm's ongoing series of crowd made sculptures play with several conceived notions of what visitors come to see and do in a gallery context. In these works Wurm provides opportunities for the audience to actively collaborate on the making of the finished artwork via a set of instructions and props to realise the work. Each iteration of the sculpture is a new and original work.
—

8. Emily Floyd

Organic Practice
2009
Kota Wood, Huon Pine, Beechwood, Ancient New Zealand Kauri, cardboard presentation box

Nomadic Shepherds
2013
Wood, paint

Ripple 37
2013/2014
Unique screenprint on BFK Arches paper

Ripple 38
2013/2014
Unique screenprint on BFK Arches paper

Ripple 39
2013/2014
Unique screenprint on BFK Arches paper

Courtesy of the artist and Anna Schwartz Gallery, Melbourne.

Emily Floyd's artistic practice invites us directly into the philosophical contemplation of play and its intrinsic relationship with art making and pedagogy. Appearing vibrant, colourful and invitingly tactile, Floyd's two sculptural works *Nomadic Shepherds* (2013) and *Organic Practice* (2009) reference the activity of play as a mind and body experience. From the indigenous wood used to make kindergarten toys to symbolic circular hoops, various signifiers reference Rudolf Steiner's committed ideology to play as a fundamental tenet of education.

Elaborating on the historic socio-cultural and feminist reach of play – with its relationship to community based child-care in the early seventies – the *Ripple* screenprint series recalls Floyd's mother and her significant involvement with community-led childcare and opportunities for women to combine motherhood with other pursuits. The series is named after the collective-based publication *Ripple,* 1976-1982.
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9. Arlo Mountford

Tanaka
2014
Digital print mounted on Dibond, motor, sensor, Arduino controller board
Edition of 3

Damien
2014
Digital print mounted on Dibond, motor, sensor, Arduino controller board
Edition of 3

Bridget
2014
Digital print mounted on Dibond, motor, sensor, Arduino controller board
Edition of 3

Courtesy of the artist and Sutton Gallery, Melbourne.

Arlo Mountford is represented in Australia by Sutton Gallery, Melbourne.

Linked only by their shape and their inclusion in the broader art canon *Tanaka, Damien* and *Bridget* are three appropriated circular works turned into kinetic sculptures. These new moving circular works spin as the viewer comes in close proximity to them, deliberately obfuscating the image and frustrating attempts to interpret the work. This shift as the viewer draws near also disturbs initial perceptions the audience may have by including their participation in the process of art viewing, or perhaps even art making.
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10. Paul Wood

Sink-ing 1
2007
Re-fired ceramics

Sink-ing 2
2007
Re-fired ceramics, glaze

Pop Fountain
2009
Re-fired ceramics, glass

Paul Wood assembles found ceramic objects, kitchen crockery and porcelain figurines into playful new narratives. In *Sink-ing 1* and

Sink-ing 2, 20th century domestic bliss is turned on its head. The objects appear as relics of a house fire or some other apocalyptic event. In this post fire tableaux objects are literally fused together and form a kind of landscape in which an old sink becomes a new cave for a nesting bird and the ripple of plates echo rock formations of a larger exterior environment.

Liquid-looking yet lacking water, *Pop Fountain* similarly appears as though a natural or man-made disaster has taken place, this time with unwanted dishes and other domestic trinkets left behind. By placing the rip-off *Little Man Pee* (a famous fountain from Brussels) atop the bathroom basin on a mismatching pedestal, the sculpture suggests a different kind of fountain – a fountain of waste made beautiful by its melting and warping together into one fused form.
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11. Laresa Kosloff

I can't do anything
2015
HD video, 2mins

Let's do something in Italian
2015
HD video, 1:45mins

Laresa Kosloff is well known for her use of humour and the absurd. The video *I can't do anything* resembles an ambiguous screen test or interview whereby participants repeat the title phrase with varied emphasis. The delivery ranges from emphatic to apologetic, highlighting the psychological dimension of perceived agency. Kosloff worked with untrained performers in order to connect with the local community and to capture these idiosyncratic results.

In *Let's do something in Italian* we see a young girl interrupting the flow of daily life with her confident drumming and a propositional banner. Unlike the participants in *I can't do anything*, the girl appears open and unconstrained. She moves through public space with a call to action, be it big or small. 'Play' is symbolically referenced here as a vehicle for potential change.
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12. Michael Georgetti

Suzuki Swift
2016
Steel shelf, Ikea chair, garden statue, umbrella, posters, fluorescent light, inflatable toy, indoor plant, towels, wood plinth, acrylic paint, plastic chain, Versace cotton sheet, iPhone cover

Suzuki Swift examines the hysteria of consumer culture and the powerful role that images play in mass-media and entertainment. Using an array of commodified objects and pop culture references, this precarious installation generates a variety of visual puns and absurd and humorous readings of the ways in which spectatorship and entertainment shapes our everyday life.
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13. Arlo Mountford & Nick Selenitsch

Timing
2013
Mixed media kinetic sculpture

Courtesy of the artists and Sutton Gallery, Melbourne.

Arlo Mountford & Nick Selenitsch are represented in Australia by Sutton Gallery, Melbourne.

Timing is a kinetic sound sculpture that explores the concept of time as lived experience. The artwork consists of a series of sensors that trace various movements and time measures in and around a space, causing machines to loudly ring out when a trigger, or a timing mark has been met. The chosen measurements and movements correspond to various means of marking time, such as World time, work time, planet time, spatial time and toilet time. Effectively, *Timing* is a time mapping machine; though a rather noisy and absurd one.
—

14. Fleur Summers

Playtime
2014
Plywood, steel, mirrored acrylic, synthetic grass, plasticine, table tennis bats, balls

Transpositions – A Proposition for the 21st century Reading Room
2014
Plywood, steel, mirrored acrylic, wooden stools, table tennis bats, balls

Playtime and *Transpositions* are participatory works exploring the perception of objects and the body through creative engagement. They combine the partitioned thinking space of the library carrel with the interactivity, collaboration, brain stimulation, and biomechanical movement involved in physical play. Drawing upon ideas of phenomenology, the perceptual experiments of Minimalism and notions of sensation in art, these works attempt to create stimulating and unusual expanded spatial relationships.
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15. Kate Rohde

The essential elements
2016
Acrylic hair, plasticine, paper, wire, various adhesive tapes, acrylic gap filler, MDF, expanding foam, enamel paint, glitter

Kate Rohde describes the materials used in creating her work as drawing on the colourful repertoire of the primary school art room. For *Design & Play* Rohde has singled out several recurring elements that contribute to her often elaborate and detailed installations.
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16. TextaQueen

Invasive Species (on Wurundjeri Land)
2015
Plan print

Courtesy of the artist and Sullivan+Strumpf Gallery, Sydney.

TextaQueen's *Invasive Species* is an interactive drawing, depicting a hybrid landscape conceived whilst in residence at Laughing Waters on Wurundjeri land in Victoria. The drawing amalgamates the landscape the artist experienced during the residency and the flora and fauna associated with the artist's own ancestral homelands in India. It functions as a site for contemplating how cultural identity informs experiences of place as well as the artist's own neo-colonial position on Indigenous land.
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Associated Programs

Playmakers in the Maldives: Games and Interventions

Monday 2 May – Wednesday 4 May
Multi-Purpose Room, Level 1 and Forecourt, Level 2
RMIT Design Hub
Free!

Playmakers in the Maldives is a collaborative project developed by Maldivian artist Amani Naseem. It started with street games and interventions in public spaces in the Maldives capital, Malé, and more games being developed for subsequent international exhibitions. First shown at an official collateral event of the 55th Venice Biennale as part of The Maldives Exodus Caravan Show, the games concern issues around environment and climate change in the Maldives.

In this three-day iteration, *Playmakers in the Maldives* will feature *The Inflatable Island* – a sculptural prop constructed from parachute fabric by Melbourne based Danish artist Søren Dahlgaard – as well as a program of games including *Politician Playpool* by Tom Penney; *Exodus* by Lee Shang Lun; *Terraphone* by Maize Wallin and Thomas Ingram; *Jelly Stomp* by Amani Naseem, Ida Toft, Sidsel Hermansen, Patrick Jarnfelt and Lena Mech and *Operation Noose* by Viktor Bedö.
—

Play Arvo

Monday 2 May – Wednesday 4 May
Multi-Purpose Room, Level 1
RMIT Design Hub
Free!

An open, three-day intensive workshop, where participants are invited to take part in creating playful objects and installations out of cardboard. A number of physical, folk and digital games will also be presented as pop up events during these three days and will take place in and around Design Hub. These games include *Ninja, Lemon Jousting* and *Johan Sebastian Joust*. Free and open to all.

Please visit Design Hub's website for further details: www.designhub.rmit.edu.au.
—

Emily Floyd

Emily Floyd frequently works with language and texts in unexpected ways, meticulously considering elements such as font and colour, shape and size, material and movement to create works that not only engage the senses but also serve to initiate discussions about contemporary social, cultural and political ideas. Floyd is a researcher in the School of Art, Monash University.
—

Michael Georgetti

Michael Georgetti is a Melbourne-based artist who completed a Masters of Fine Art in 2007 and is currently undertaking his PhD in contemporary Art at RMIT University. Georgetti has exhibited at the AC Institute in New York, The Merz Barn in England and has recently participated in a residency program at Grizedale Arts in Northern England. He has exhibited extensively abroad, interstate and with local galleries such as Block Projects, West Space, Bus Projects and the Margaret Lawrence Gallery.
—

Ronnie van Hout

Ronnie van Hout works across a wide variety of media including sculpture, video, painting, photography, embroidery and sound recordings. His international artistic career spans over twenty years and includes large commissions and numerous solo and group exhibitions. Van Hout's art practice consistently references the playful use of contemporary cultural objects and signifiers.
—

Rohit Khot

Rohit Ashok Khot is a doctoral candidate and IBM PhD fellow in the Exertion Games Lab at RMIT University. Khot has been active in the Human Computer Interaction (HCI) community for the past six years, which has led to many first-authored publications, including a best paper and an honorable mention award. Khot's work has featured on Mashable, SpringWise, PSFK among others, with TV coverage on Channel 9 News and ABC News 24 Australia. Khot is passionate about designing for specific and social circumstances in which users interact and appropriate technology.
—

Laresa Kosloff

Laresa Kosloff makes performative videos, Super 8 films, hand drawn animations, sculpture, installations and live performance works. Her practice examines various representational strategies, each one linked by an interest in the body and its agency within the everyday. Kosloff's video works were produced during an artist residency at Monash University Prato Centre in Italy, 2015. Local residents and visiting art students participated in the work by performing gestures conceived by the artist.
—

Arlo Mountford

Arlo Mountford works primarily with large-scale interactive installations paired with sound, video and animation. His humorous and often sardonic approach explores art history and the contextual relationship between contemporary art practice and its perceived past. Recently Mountford has completed a number of animations in which characters re-interpret art historical events, works and ideas in an attempt to decipher their own environments, situations and even their existence.
—

Amani Naseem

Amani Naseem is an artist, game maker and PhD student at RMIT University. Her work concerns the politics of game making, technologies and corporeality. She organises play events internationally and also co-founded the w00t Copenhagen Play Festival. She is a member of the Copenhagen Game Collective and continues her work both in Europe and in Melbourne.
—

Kate Rohde

Kate Rohde works across various media; painting, sculpture, mixed media and installation. Her quirky and innovative work takes a playful and decorative approach to the themes of the museum exhibition, natural history, and the increasing disconnection between human beings and the natural world.
—

Nick Selenitsch

Nick Selenitsch's art practice promotes the artistic and social importance of 'not-knowing'. Through a variety of media – installation, drawing, sculpture and public artworks – his works create an elemental language out of familiar forms where the impulse to achieve the goal of singular understanding is both continuously acknowledged and endlessly eschewed. Most recently, Selenitsch has achieved this by incorporating the aesthetics and motifs of games, sports and civic markings to make artworks that flirt ambiguously with the rules and procedures of their source.
—

Fleur Summers

Fleur Summers' art practice combines the disciplines of sculpture, installation, image making and video. Recent interests include looking at the intersection of psychology and neuroscience with the encounter of contemporary sculpture. Despite the seriousness of the topic, many of these works involve playful interaction.
—

TextaQueen

TextaQueen is known for virtuosity in using the humble and unforgiving medium of fibre-tip marker to articulate complex politics of race, gender, sexuality and identity; exploring how visual and popular culture inform personal identity with increasing focus on the influence of ethno-cultural and colonial legacies on these dynamics. Shifting from the collaborative exchange that was the basis of these works, recent practice details the evolution of the artist's identity as an Australian-born-Indian while using the image of self as a conduit for broader experiences of racism, exoticism and expectations of cultural authenticity.
—

Chad Toprak

Chad Toprak is a game designer and PhD candidate within the School of Media and Communication at RMIT University. Toprak's research is focused on local multiplayer games and the New Arcade Movement. He co-directs and curates *Hovergarden*, Melbourne's monthly gathering and celebration of local multiplayer indie games.
—

Paul Wood

Paul Wood's work investigates themes surrounding consumerism and waste. Discarded mass produced ceramic objects that would otherwise become landfill, are collected and piled into a kiln and re-fired. The heat of the kiln melts, warps and re-fuses together the ceramic objects. The work is a kind of apocalyptic monument to the devastating effect human beings continue to have on the natural environment and the desire to consume new and fashionable products.
—

Erwin Wurm

Throughout his entire oeuvre Erwin Wurm has questioned and reflected upon the concept of sculpture itself, seeking to overcome its restrictions. In the classical sense, sculpture is supposed to be something lasting, whereas Wurm limits the lifetime of a part of his works to one minute only. The so-called 'One Minute Sculptures' only come into existence through the cooperation of the public. By following the instructions of the artist the viewer becomes part of the artwork, blurring the usual boundaries between spectator and sculpture. The usage of everyday objects further softens the separation of art and everyday life.
—

Paul Bourke

Professor Paul Bourke is the manager of the EPICentre facility at UNSW. He has extensive experience exploring emerging and novel technologies and how they can be applied to the visualisation process. This includes immersive display systems such as large tiled panels, cylindrical displays and hemispherical domes.
—

Tamara S Clarke

Tamara Storm Clarke is currently a student undertaking the Bachelor of Design (Games) at RMIT University in Melbourne. She is a game designer and artist for her own indie game studio Storm Games and also works as a freelance graphic designer. Clarke is inspired by an eclectic range of game genres, including experimental games, music and rhythm and horror.
—

Jonathan Duckworth

Dr Jonathan Duckworth is the Director of the Creative Interventions Art and Rehabilitative Technology lab (CiART) and a digital media artist, designer and Senior Lecturer, Bachelor of Design (Games) at RMIT. Duckworth's research in designing interactive virtual environments for movement rehabilitation has recently been awarded the 2015 Premier's Design Award.
—

Stefan Greuter

Associate Professor Dr Stefan Greuter is the founder and director of the Centre for Game Design Research (CGDR) in the School of Media and Communication at RMIT University. Greuter's research is interested in solving existing problems using innovative game design experiences that bring together research from multiple disciplines including Business, Construction, Occupational Health and Safety, Art, Design and Information Technology.
—

James Hullick

James Hullick is a sound artist, composer and musician who has performed extensively. He is the Director of JOLT Arts and the Click Clack project. Hullick's work is characterised by an ability to use sound to engage in social issues, and an unusual versatility of aesthetic, which ranges from the expressionism of neo-Gothicism to more austere classically principled process-based perceptual works.

BOLT Ensemble is dedicated to performing the music and sonic art projects of James Hullick and is auspiced by JOLT Arts Inc. The ensemble was formed in 2004 and has worked extensively with technology and on community development projects.
—

Sarah Kenderdine

Professor Sarah Kenderdine is the Deputy Director of NIEA (National Institute for Experimental Arts) and the Director of the iGLAM Lab (Laboratory for Innovation in Galleries, Libraries, Archives and Museums). She researches at the forefront of interactive and immersive experiences for museums and galleries.
—

James Manning

James Manning is a game designer, researcher and an Associate Lecturer, Bachelor of Design (Games) at RMIT University. He is completing his doctorate at Bath Spa University, UK studying the ephemerality of videogames.
—

Adam Nash

Dr Adam Nash is widely recognised as one of the most innovative artists working in virtual environments, realtime 3D and mixed-reality technology. He is a digital virtual media artist, composer, programmer, performer and writer, working primarily in networked and real-time 3D spaces, exploring them as live audio-visual performance spaces, sites for data/motion capture, generative audio-visual environments and engines for playable art music games. He is Lecturer and Program Manager at the RMIT Bachelor of Design (Digital Media) and was lecturer at RMIT Bachelor of Design (Games) for many years.
—

John Power

John Power is a PhD candidate at CiART who is investigating and making data-driven generative art. Power started as a painter, has worked as an art director and digital effects artist and performs as a VJ. Power is a lecturer at RMIT University and also works freelance; providing art, design, and direction for screen spectacle of many shapes and sizes.
—

Jack Sinclair

Jack Sinclair is a games designer. Sinclair graduated in 2016 at RMIT from the Bachelor of Design (Games). Forming the team *Finger Candy* with Jadd Zayed, their final semester game *Fuball* went on to be featured Game Connect Asia Pacific (GCAP) Student Showcase of 2015.
—

Jadd Zayed

Jadd Zayed is a game designer and recent graduate of the Bachelor of Design (Games) at RMIT University. His final semester game *Fuball,* developed alongside Finger Candy co-founder Jack Sinclair, was featured as part of the Game Connect Asia Pacific (GCAP) Student Showcase of 2015. Jadd is now completing his Master of Animation, Games, and Interactivity at RMIT University.
—

Shaun Wilson

Dr Shaun Wilson has screened and exhibited widely in seminal and important exhibitions and venues including the Australian Centre for Contemporary Art, The National Centre for Contemporary Art Moscow, Cologne Art Fair, National Museum of Fine Arts, Moscow, Bilbao, ACMI, and National Museum Centre of Art Reina Sofia, and the Basque Museum, Spain.
—
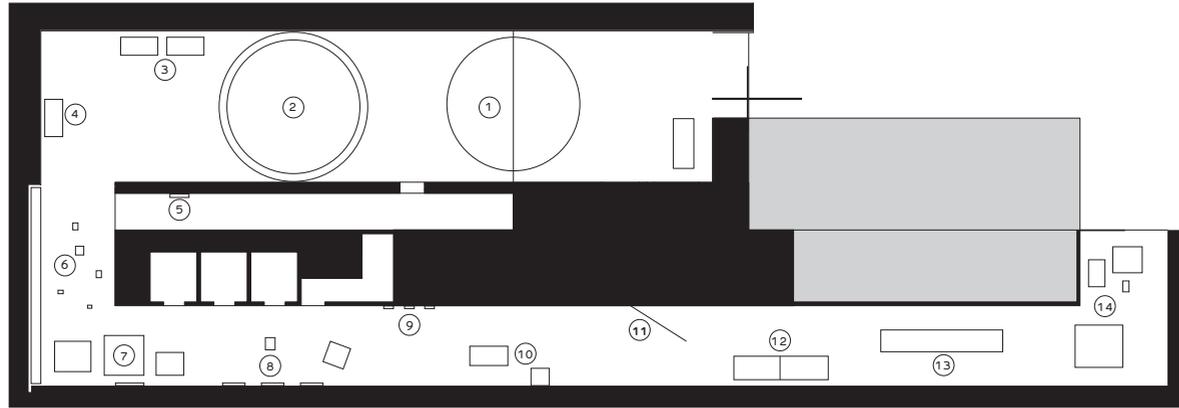
Project Rooms 1 & 2, Level 2 Floor Plan

1. Adam Nash and Stefan Greuter
Out of Space
2015
—

2. DomeLab
—

3. Live Lab
—

4. Rohit Khot
*SweatAtoms: Material Outcomes
of Physical Exertion*
2013
Data from physical exertion,
biodegradable plastic
—

5. Nick Selenitsch
More Rebounds
2013
Synthetic polymer paint on wood, paper
—

6. Ronnie van Hout
from *The Leavings* series 2012

I should've done that ages ago
2012
Painted polyurethane, fibreglass

I can't give up, yet
2012
Painted polyurethane, fibreglass

A distant friend
2012
Painted polyurethane, fibreglass

I didn't see it coming
2012
Painted polyurethane, fibreglass

7. Erwin Wurm
From the *One Minute Sculptures* series
2007-2016

The Earth Measure
2015/2016
Mixed media

Be a shell for one minute
2010/2016
Mixed media

The North-South question
2007/2016
Mixed media

One Minute Sculpture
1997
Video, 47mins, loop
—

8. Emily Floyd
Organic Practice
2009
Kota Wood, Huon Pine, Beechwood, Ancient New
Zealand Kauri, cardboard presentation box

Nomadic Shepherds
2013
Wood, paint

Ripple 37
2013/2014
Unique screenprint on BFK Arches paper

Ripple 38
2013/2014
Unique screenprint on BFK Arches paper

Ripple 39
2013/2014
Unique screenprint on BFK Arches paper
—

9. Arlo Mountford
Damien
2014
Digital print mounted on Dibond, motor, sensor,
Arduino controller board
Edition of 3

Tanaka
2014
Digital print mounted on Dibond, motor, sensor,
Arduino controller board
Edition of 3

Bridget
2014
Digital print mounted on Dibond, motor, sensor,
Arduino controller board
Edition of 3
—

10. Paul Wood
Sink-ing 1
2007
Re-fired ceramics

Sink-ing 2
2007
Re-fired ceramics, glaze

Pop Fountain
2009
Re-fired ceramics, glass
—

11. Laresa Kosloff
I can't do anything
2015
HD video, 2mins

Let's do something in Italian
2015
HD video, 1:45mins
—

12. Michael Georgetti
Suzuki Swift
2016
Steel shelf, Ikea chair, garden statue, umbrella,
posters, fluorescent light, inflatable toy, indoor
plant, towels, wood plinth, acrylic paint, plastic
chain, Versace cotton sheet, iPhone cover
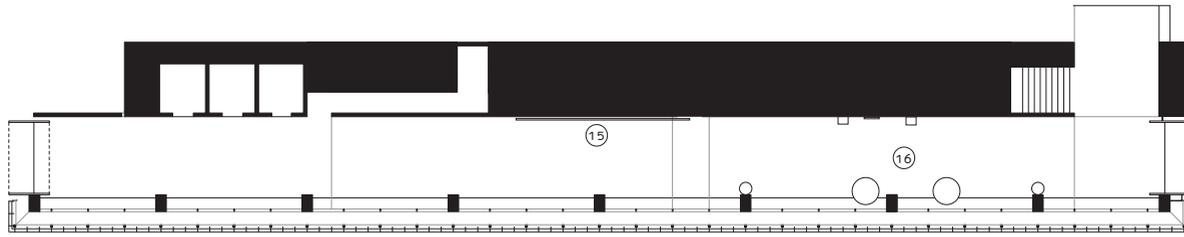
—

13. Arlo Mountford & Nick Selenitsch
Timing
2013
Mixed media kinetic sculpture
—

14. Fleur Summers
Playtime
2014
Plywood, steel, mirrored acrylic, synthetic
grass, plasticine, table tennis bats, balls

*Transpositions – A Proposition for the 21st
century Reading Room*
2014
Plywood, steel, mirrored acrylic, wooden stools,
table tennis bats, balls
—

Project Room 3, Level 3 Floor Plan

15. Kate Rohde
The essential elements
2016
Acrylic hair, plasticine, paper, wire, various
adhesive tapes, acrylic gap filler, MDF,
expanding foam, enamel paint, glitter
—

16. TextaQueen
Invasive Species (on Wurundjeri Land)
2015
Plan print
—

Acknowledgements
Design & Play at RMIT Design Hub,
29 April – 14 May 2016

Exhibition credits
Research Leader (Project Room 1): Stefan
Greuter
Curators (Project Rooms 2 & 3): Larissa Hjorth,
Lisa Byrne
Design Hub Curators: Fleur Watson,
Kate Rhodes
Creative Producer: Nella Themelios
Program Producer (Project Room 1):
Bianca Vallentine
Exhibition and Graphic Design: Tin & Ed
Exhibition Technician: Erik North
Technical Assistants: Timothy McLeod,
Robert Jordan, Sam Fagan, Gavin Bell
Exhibition Assistants: Kate Riggs, Chloë Powell

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Esther Pierini
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Communication, RMIT University
Digital Ethnography Research Centre (DERC)
Centre for Games Design Research (CGDR)
Seth Giddings
Jason Farman
Miguel Sicart
Atelier Erwin Wurm
Anna Shwartz Gallery, Melbourne
Darren Knight Gallery, Sydney
Sutton Gallery, Melbourne
Sullivan+Strumpf Gallery, Sydney

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associated programs.

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research team that includes the following
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Victoria, National Museum of Australia,
Australian National Maritime Museum, AARNet,
Intersect Australia.

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RMIT Design Hub
Location:
Corner Victoria and Swanston Streets
Carlton, 3053
hello.designhub@rmit.edu.au
www.designhub.rmit.edu.au

Opening hours:
Tuesday–Friday, 11am–6pm
Saturday, 12pm–5pm
Closed Sunday, Monday and Public Holidays
Admission is free

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By Appointment
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