

*Experimental
Thinking/Design
Practices*

18 September - 7 November
2015

Exhibition
Labels

EXPERIMENTAL THINKING / DESIGN PRACTICES



18/09/2015 –
07/11/2015

OPENING NIGHT

Thursday 17 September 2015, 6–8pm

OPEN TO THE PUBLIC

Tuesday – Saturday, 11am – 4pm

CURATOR'S TALK

Saturday, 19 September 2015, 1pm

Join Katherine Moline, Peter Hall and
Beck Davis for a tour of the exhibition

GRIFFITH UNIVERSITY ART GALLERY

Queensland College of Art

226 Grey Street, South Bank, Brisbane, Australia

Yoko Akama / Andrew Brown / Laurens Boer and Jared Donovan / Bettina Bruder / David Carlin, Lukman Iwan, Adrian Miles, Reuben Stanton, Peta Tait, James Thom, Laurene Vaughan, Jeremy Yuille / Chicks on Speed (Alex Murray-Leslie and Melissa Logan) in collaboration with Kenneth Feinstein / Beck Davis, Raune Frankjaer, Sara Adhitya, Zoe Mahony and Tricia Flanagan / DesignInquiry / Timothy Kendall Edser / Tricia Flanagan / Bill Gaver, Mike Michael, Tobie Kerridge, Liliana Ovale, Matthew Plummer-Fernandez, Alex Wilkie and Jennifer Gabrys / Benedikt Groß / Brad Haylock / Joachim Halse, Eva Brandt, Brendon Clark and Thomas Binder / Natalie Jeremijenko (xCLINIC) and Tega Brain / Volker Kuchelmeister, Jeong Greaves, Laura Fisher and Jill Bennett / Katherine Moline / Sang Mun / Jason Nelson / Josh On/LittleSis.org / Tristan Schultz / Noam Toran / The Australian Bureau of Statistics, Leo Burnett Sydney, and Millipede Creative Development / Mitchell Whitelaw / Anouk Wipprecht

Image credit: Natalie Jeremijenko (xCLINIC) and Tega Brain
The Phenology Clock 2014–15
Image courtesy the artists

Experimental Thinking/Design Practices

Experimental Thinking / Design Practices explores several themes integral to the development of research by artists and designers. This exhibition draws together a number of approaches to the challenges of global warming, big data, and embodied experience in the digital context. These challenges are taken up in the processes of participatory and co-design, speculative design, and exploratory experimental research in art and design. This exhibition was formulated as a response to increasingly heated debates about the narrow strictures of categorisation in art and design, and the emergent strategies of cultural probes, design games, provotypes, and the frontrunners of critical and speculative design.

This is the third in a series of exhibitions which included *Feral Experimental: New Design Thinking* at the University of New South Wales Galleries, Sydney, in 2014, and *Experimental Practice: Provocations In and Out of Design* at Royal Melbourne Institute of Technology (RMIT) University Design Hub, Melbourne, in 2015. These exhibitions aim to provoke debate about the purpose of design in a format that is modified for each location. These iterations of the exhibition include practitioners from their local communities, and were developed by Katherine Moline in Sydney, along with her co-curators Laurene Vaughan and Brad Haylock in Melbourne, and with Peter Hall and Beck Davis in Brisbane.

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, Griffith University Art Gallery, Griffith Centre for Art Research, and Queensland College of Art, Griffith University.

Sarah Adhitya, Beck Davis, Zoe Mahony, Raune Frankjaer, Tricia Flanagan

***BIOdress: A Body-Worn Environmental Interface* 2014**

Digital footage, cloth, thermochromics dyes, conductive thread, EMG sensors, particulate sensor, actuators and shape memory alloy

Courtesy: The designer

BIOdress allows the natural environment to communicate with humans and provides a precursor of how design might be approached from an environmental perspective. By linking the human wearer of the dress to a selected element of their natural environment, *BIOdress* provides a heightened understanding of the environment's quantitative state. The wearer is linked to a specific plant, which is able to sense surrounding environmental quality on a more subtle level, such as changes in air quality. This piece is the first representation by this group of a broader exploration of interspecies communication and the development of an approach to sustainable design that moves beyond the Anthropocene (the human-focused geological epoch). It creates a mode of expression for silent, non-human elements, such as plants, which are often forgotten due to their inability to compete against the human voice.

Yoko Akama

Community-Centred Innovation: Co-Designing for Disaster Preparedness 2009–14

Playful triggers and Social Network Map

Community in Emergency Management, video

Southern Otways pilot program, video

Courtesy: The designer

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* explores 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, 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'.

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

Run That Town: A Strategy Game with a Twist 2013

Two videos looped

Courtesy: The designers

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 cities. The Australian Census collects information from every household in the country every five years. This data informs the budget decisions of local, state, and federal governments about infrastructure, such as education, the environment, and healthcare. 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. 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'.¹ According to 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.

1. *Run That Town* app, runthattown.abs.gov.au/.

Laurens Boer and Jared Donovan

The Sensitive Aunt Provotype 2012

Provotype and photographs

Courtesy: The designers

The Sensitive Aunt Provotype was designed as part of *Indoor Climate and Quality of Life*, a three-year research study of participatory design and user-driven innovation resulting from collaboration between two universities and five industry partners in 2007-10. *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 on the development of new product opportunities. Laurens Boer, Jared Donovan, and Jacob Buur describe 'provocative prototyping' as that which engages a range of stakeholders and helps participants understand what they call the 'tensions at the fuzzy front end of new product development'. 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.

Andrew R. Brown

Tile Town 2015

Generative visualisation

Courtesy: The designer

Tile Town is a generative audiovisual work that explores computational processes as a design prompt. The work evolves gradually over time and stochastic elements allow for serendipity and surprise in the ways that elements arise and align. The project builds a contemplative commentary on competing town-planning pressures of construction, decay, and environmental regrowth by simulating the unfolding animated interactions between competing generative processes. The deliberately abstract nature of the work is designed to enhance its association with diverse contexts and to promote an aesthetic orientation toward the world. It seeks to provoke the observer to reflect on their own experiences and to stimulate new ideas about the consequences of emergent dynamic systems.¹

¹ See <http://explodingart.com/tiletown/>.

Bettina Bruder

***Ortho* 2015**

***Cups for Alice* 2015**

Videos

Courtesy: The designer

Ortho and *Cups for Alice*, two works from the series of twelve titled *Tools for Elastic Understanding*, engage audiences with material, performative, spatial and participatory processes. *The Tools for Elastic Understanding* focuses on the intersection of knowledge, media and representation. Both *Ortho* and *Cups for Alice* provoke fluid ways of sense-making via manipulated gauging devices and transformed tools for visualisation. Using custom-built appliances, Bruder aims to modify Western epistemological systems with subverted dichotomies and infused interstices designed for alternative interpretations. The series questions metrology as an unquestioned authority in the construction of reality. Administrative apparatuses and representations, such as measurements, norms, and industrial standards (e.g., paper sizes, screen formats, and grid systems) are revamped to inject constructive and poetological irritations in the processes of meaning-making in art and design.

**David Carlin, Lukman Iwan,
Adrian Miles, Reuben Stanton,
Peta Tait, James Thom, Laurene
Vaughan, Jeremy Yuille**

***Circus Oz Living Archive* 2011–14**

Video of digital archive

Courtesy: The designers

Circus Oz Living Archive brings together participatory design and interaction design in an extensive experimental process. The design celebrates the performances, rehearsal documentation, and advertisements of Circus Oz since the group's inception in 1978. The *Living Archive* digitises legacy video formats made redundant by technological change. It is an experimental prototype for a searchable archive that investigates the connections between innovation, repertoire development, performance, and audience interaction. As a participatory interaction design, the *Living Archive* involved a wide range of stakeholders, including circus performers who have contributed to Circus Oz over thirty-five years.

Laurene Vaughan describes the interdisciplinarity and participatory design process of large-scale projects such as the *Circus Oz Living Archive* as reliant on 'understanding and engaging with the socio-historic politics, and the pre- or misconceptions, or assumptions that are present when disciplines and practitioners embark on the design of a collaborative project'. Vaughan suggests that the design was based on the twin ambitions of increasing the accessibility of the culturally significant organisation Circus Oz, and re-conceptualising connections between time, authorship, and place in contemporary performance. Addressing these aims through technology demanded an examination of terms much used in participatory design projects. For example, *Circus Oz Living Archive* is described as typical of interdisciplinary projects in its calibration of relationships between whole and part, and as an exploration of how creative practice is increasingly recognised as both research methodology and content. The connections between process and meaning in this participatory interaction project saw the research team adopt the white coats of lab scientists in a carnivalesque performance of research in meetings with the circus. As a group, they redefined participation and interaction while creating an accessible archive.

Alexandra Murray-Leslie in collaboration with Kenneth Feinstein and Dr. Sam Ferguson, featuring Marla Bendini and Melissa Logan

Chicks on Speed Presents FOOTwerk: Improvisations in Gender, Sound and Space
2015

Video

Courtesy: The artists and Milani Gallery, Brisbane

FOOTwerk: is an ongoing project by Alexandra Murray-Leslie that explores computer-enhanced footwear as an apparatus for extending the creative capacities of the human body in live art. Chicks on Speed's mix of performance art, fashion, collaged media, and pop music make for a critical push for presuming. This new work by Alexandra Murray-Leslie, co-founding member of Chicks on Speed, creates a new metaphorical reading of pole and trans-gender activism in Singapore, which have been silenced since the late 1970s. *FOOTwerk*: gives the trans-artist Marla Bendini and the art of pole a new voice via sonnified streams of data, contra to forms of silence that have been forced on minority groups throughout history. Generated via the inclusion of Murray-Leslie's computer-enhanced footwear during an exploratory jam session at @ NTU Centre for Contemporary Art in Singapore in 2015, the data emitted from Marla's moves with the shoes influenced the entire audio-visual critical dialogue around the illegal status of her body in Singapore. The work continues Chicks on Speed's remixing of popular culture and politically engaged practice.

DesignInquiry

NO QUO Attempts 2015

Artists's book

Courtesy: The designers

NO QUO Attempts is a book-in-process initiated collaboratively during a week-long DesignInquiry gathering on the remote island of Vinalhaven, Maine, USA.¹ The ongoing project speaks of an exchange between process and the result, residing in the mountains of collaboration; a collective skill-share method using both physical and digital CNC-cut and collaborative type, fleshing out objects-that-make objects and lectures about design and typography. The project focused on translating location and moment, and strategies with which to resist closure at every opportunity. The title suggests a twist on 'Quid pro quo' (Latin for an exchange of goods or services), where one transfer is contingent upon the other, a tit-for-tat exchange that upholds the existing state of affairs. 'NO QUO' considers an uneven give and take, suggesting practices where making something out of nothing or any imbalance of expectations, power, materials, or process can become a constraint as well as an opportunity. *NO QUO* proposes that instead of doing what's expected, design could be an act of going overboard and producing an excess of what's required, or eliminating the thing altogether.

¹ See DesignInquiry, <http://designinquiry.net>.

Timothy Kendall Edser

***Tension 13* 2007**

***Tension 17* 2013**

Single-channel video and four-channel video

Courtesy: The artist

Since 2000, Edser has explored the artist's body as the subject and material for describing physical and psychological tension. Bound, suspended, dragged, and turned into an apparatus to break structures, Edser performs physical gestures that produce a public display of vulnerability. *Tension 13* shows Edser fall to the floor after climbing atop a vertical stack of ten sheets. As a site-specific performance, *Tension 17* shows the artist run across a platform that divided the existing architecture of Metro Arts, Brisbane, as he broke through three walls at the centre of the exhibition space. The work extends from other wall-related performances in the series where Edser tested the gravitational force of his body against makeshift structures.¹

¹ Adapted from José Da Silva, 'Timothy Kendall Edser: A Force of Oneself,' http://www.metroarts.com.au/Resources/Galleries_Feb2013_web.pdf.

Tricia Flanagan

BODYecology 2015

Video

Courtesy: The designer

BODYecology is an installation that generates bespoke blankets from sleeping participants. 'Humanistic intelligence' is the term used by Steve Mann to describe the synergy between human and computing systems, where both operate as if one organism, circumventing any conscious operative narrative. In *BODYecology*, the sleeping state at night determines the depth of colour of a hand-spun merino lambs-wool thread that is drawn at a constant rate across a portable dyeing machine. When a person is soundly asleep, the thread dives deeply into the indigo dye bath; when they are lightly sleeping or stirring, it is shallow or skims the surface. In the day, the resulting variegated coloured thread is woven into a blanket, a physical embodiment of the ontological experience of sleep. Each blanket is generated through the process over approximately a month of sleeping and weaving.

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

Energy and Co-Designing Communities (ECDC) 2010–14

ECDC Energy Babble object

Photographs

Video

Courtesy: The designers

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 UK can reduce its energy consumption by 80 percent before 2050.¹ *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 thirty homes. This domestic appliance broadcasts comments and sounds sent from a network of *Babbles*. *ECDC* describes the *Energy Babble* as 'familiar, playful, [and] ambiguous' and designed to provoke debate within communities. With the *Babble* device, *ECDC* explores the imaginative and emotional dimension of energy usage and what they call the 'potential' of people's imaginative application of technologies.

¹ ECDC, 'Background: Energy and Co- Designing Communities,' www.ecdc.ac.uk.

Benedikt Groß

Avena+ Test Bed—Agricultural Printing and Altered Landscapes 2013

Avena+ Test Bed—Agricultural Printing and Altered Landscapes, Video
Avena+ Test Bed—Process, video

Courtesy: The designer

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. The *Avena+ Test Bed* field was used to plant over 11.5 hectares (320 x 920 metres) in Unterwaldhausen, southern Germany. Eighty-five percent of the field was planted with oats (*Avena Sativa*) and 15 percent of the field was planted with eleven different flowers and herbs. *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.

Joachim Halse, Eva Brandt, Brendon Clark, and Thomas Binder

Design-Antropologisk Innovations Model / The Design Anthropological Innovation Model (DAIM) 2008–10

Rehearsing the Future (2010), video

Co-Creation of In-Shop Battery Machine (2010), video

Inspiration i en boks: Brugerdreven Innovation på Affaldsområdet (2010),
toolbox containing print in various formats, digital video, and raw game materials
Joachim Halse, Eva Brandt, Brendon Clark, and Thomas Binder, *Rehearsing
the Future* (Copenhagen: The Danish Design School Press, 2010)

Courtesy: The designers

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.¹

¹ Index, 'Democratic Waste Management,' 26 June 2009, www.designtoimprovelife.dk/democratic-waste-management.

Brad Haylock

Public Meeting 2013

Printed poster, framed

Courtesy: The artist

Public Meeting instantiates the democratic paradox of relational art and the conflicting value systems through which images and material goods circulate. The poster formed part of an exhibition that operated as a site for the assembly of a fleeting public, while questioning the very motive of a public meeting and the dual possibilities of art-object and vulgar utility.

Natalie Jeremijenko, Tega Brain

The Phenology Clock 2014–15

Two clocks, New York and Sydney

Courtesy: The artists

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.¹ 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.² 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 these data as calendar updates and social media feeds.

1 The Phenology Clock, www.phenclock.org/.

2 Natalie Jeremijenko, 'Farmacy X: The Phenological Clock,' www.projectsclinic.com/phenological-clock/.

Volker Kuchelmeister, Laura Fisher, Jeong Greaves, and Jill Bennett

Veloscape v.7 2015

Video

Courtesy: The designers

Veloscape v.7 is an experimental visualisation of physiological data logged during a Sydney cyclist's ride through 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 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.

Katherine Moline

Myths of the Near Future 2: Equipment 2010–15

Four rubber and steel sculptures

Courtesy: The artist and Yuill|Crowley, Sydney

The series titled *Myths of the Near Future* draws together Moline's artwork multiples, her repurposing of processes and materials in design for art-making, and her curatorial focus on experimentalism. It extends Moline's projects and exhibitions concerned with media consumption, participatory art and design, and speculative critical practice. *Myths of the Near Future 2: Equipment* is the gear with which Moline's participatory workshops explore privacy and identity in media art and design. A sequence of user-generated processes reflects on the excesses of mobile media that are cultivated both individually and collaboratively. Via collective storying, an ethnographic method in design, participants share stories about changing social interactions via mobile phone as they collaboratively create visual narratives about mobile experiences. The outcome of interacting with and composing found materials, the resulting artworks make legible selected mobile interactions, and the fleeting emotions they invoke. The workshop considers whether the phone is the prompt and the evidence of our social activity and communication practices, or perhaps even our sole design instrument.

Sang Mun

ZXX typeface 2012

Video

Courtesy: The designer

ZXX is a typeface that comments on domestic surveillance programs designed from the perspective of a former contractor with the US National Security Agency. Sang Mun's professional expertise in extracting information from defence targets and gathering vital Signal Intelligence information provides background for his articulation of *unfreedom* through typeface designs that critique the surveillance of American citizens. The project started with a following question: How can we conceal our fundamental thoughts from artificial intelligences and those who deploy them? Mun thus created a typeface that would be unreadable by text-scanning software (whether used by a government agency or a lone hacker), misdirecting information and sometimes not giving any at all.¹

¹ Sang Mun, 'Making Democracy Legible,' *Walker Art Centre* (blog), 20 June 2013, <http://blogs.walkerart.org/design/2013/06/20/sang-mun-defianttypeface-nsa-privacy/>.

Jason Nelson

***Autonomous Kinetic Poetry Robot* 2015**

Robot

Courtesy: The designer

The ability to venture towards, avoid, and then circumvent unwanted obstacles, while delivering poetic content, might be considered evidence of sentient, semi-intelligent life. And yet the whirling motor hum coming from a small circular robot with arms and touch-screen hands, roaming around the room is only a half-life. The *Poetry Robot* doesn't understand or even care about gallery visitors as it broadcasts LCD poems. It doesn't know or feel bonded to its digital poet creator. Its only desire is to move, avoid, and feed/recharge. It is an automaton that prompts questions about whether its purpose is to add magic to the everyday or to warn us of a future where life is redefined in binary numbers and servomechanisms.

Josh On/LittleSis.org

They Rule 2001/11

Interactive video

Courtesy: The designers

Through active participation, *They Rule* enables the user to explore and expose the interlocking members of the US ruling class as they appear on the boards of the most powerful US companies.¹ *They Rule* asks questions about who runs American society, and economy, and for whose benefit. While acknowledging that the data is not completely accurate—an almost impossible ambition as there is no one source of accurate data—*They Rule* draws on the free database of LittleSis.org, which details connections within the US elite class.

¹ See www.theyrule.net.

Tristan Schultz

Drawing 'Together' Indigenous Futures 2015

Printed vinyl

Courtesy: The artist

Drawing 'Together' Indigenous Futures maps out knowledge patterns emerging from yarning sessions with a group of leading Aboriginal & Torres Strait Islander academics, held at GNIBI (College of Indigenous Australian Peoples), Southern Cross University, Lismore, in 2013. Participants discussed what cultural competency looks like from Indigenous perspectives, and how it might be activated as an event in process across a university.

The cognitive map overlays commonalities-in-difference between Canadian First Peoples's knowledge, Australian Indigenous Knowledge, and a Western conception of transformative knowledge. In this, the map becomes a 'mediating object' for future intercultural conversations.

Four kinds of drawing together are shown: drawing together with the hand; drawing together assemblages; drawing together mess; and performing drawing 'together'. The culturally sensitive parts of the information mapped have been concealed for public exhibition. This concealment is itself a commentary on which actors and networks are deliberately left out of maps, whose history is entangled with colonial histories and agendas. The project corrects the selective cartography of colonialism and revives what was destroyed in that process. The project reinscribes what has been omitted and excluded, and critiques assumptions about the neutrality of information design.

Noam Toran

If We Never Meet Again 2010

Two-channel video

Courtesy: The artist

If We Never Meet Again is a film sequence screened on two monitors that explores fantasies and narratives about interactions with and through 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'. 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 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.

Mitchell Whitelaw

***The Institutional Harvest* 2013**

Interactive video

Courtesy: The designer

The data visualisation *The Institutional Harvest* shows changes to Australian women's services and agencies, such as parliamentary bodies and health providers, between 1970 and 2013. *The Institutional Harvest* represents research on women's services and agencies by Merrindahl Andrew and is part of a larger project led by Marian Sawer and Sarah Maddison. 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 opensource are currently transforming policy decisions based on the digitisation of information.

Anouk Wipprecht

Robotic Spider Dress 2.0 (Intel Version) 2014

Video

Courtesy: The designer

Inspired by the territorial displays of arachnids, the *Robotic Spider Dress 2.0 (Intel Version)* by designer and electronic wearables artist Anouk Wipprecht is a mechatronic dress. Using an Intel Edison chip, the *Robotic Spider Dress* uses biosignals and learned threat detection to defend the wearer's personal space. Mechanical arms extend and retract as a response to external stimuli, making it a truly intuitive system. As people approach, the wearer's own breath helps to signal the defence posture of the robotic arms. The speed of the approach will also feed into defensive behaviour; approach quickly and the arms will aggressively posture, but approach in a leisurely fashion and the arms will gently greet you.¹

1. Hep Svadja, 'Anouk's New Creation: Intel Edison Based Spider Dress 2.0,' *Make* (zine), 19 December 2014, <http://makezine.com/2014/12/19/anouks-newcreation-the-spider-dress/>.