MIDAS AGENDA SETTING WORKSHOP 2

MIDAS: Methodological Innovation in Digital Arts and Social Sciences

Date: 30th May 2014
Time: 12.30 pm – 4.30 pm
Venue: *The Royal College of Art,* Royal College of Art, Darwin Building, Kensington Gore, London, SW7 2EU, (Senior Common Room is on 3rd Floor – use **Jay Mews Entrance**)

By Invite Only.

MIDAS aims to map, exploit and extend the synergies between the digital arts and social sciences to develop an innovative methodological framework capable of capturing a more holistic understanding of embodiment.

**The Project** is an interdisciplinary collaboration between the:
- London Knowledge Lab, IOE (Carey Jewitt, Sara Price, Anna Xambo)
- Contemporary and Digital Performance Studio, Brunel (Sue Broadhurst)
- Digital Fashion Studio, London College of Fashion (Douglas Atkinson)
- Information Experience Design, Royal College of Art, (Kevin Walker)

Project Information: MIDAS.ioe.ac.uk, follow us on twitter @MIDAS_LKL

This MIDAS Agenda Setting Workshop is the second in a series of four. It will include a mix of presentations, activities, and discussion to explore the synergies, challenges, and potentials for new interdisciplinary insights into the digital and embodiment. It will also help to inform and direct the analysis of MIDAS.

Programme

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12.30 – 1.15	Lunch
1.15 – 2.15	**Creativity and Innovation - Professor Neil Maiden**
2.15 – 2.30	Coffee break
2.30 – 4.30	**A series of case study/scenario presentations on interdisciplinarity across the arts and social sciences, the body and the digital**
2.30 – 3.00	*'Bioart' Presentation and Q&A - Professor Sue Broadhurst*
3.00 – 3.30	*'Fertilised Futures' Presentation and Q&A - Veronica Ranner*
3.30 – 4.00	*'Craft + Technology residency' Presentation and Q&A - Heidi Hinder*
4.00 – 4.30	**Closing discussion and future directions**
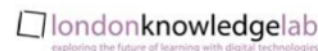
Presenters and Speakers

Professor Neil Maiden

Abstract: Creativity and Innovation

Neil will offer a systematic and methodological perspective on creativity and innovation. He will approach creativity as information search and idea discovery, drawing on established theories and models of creativity. The session will also introduce an exercise to encourage creative thinking as search and discovery.

Bio note: Neil is Professor of Systems Engineering, Head of the Centre for HCI Design and co-founder of the Centre for Creativity in Professional Practice at City University London. He has won and led research worth over £3 million as part of research projects collectively worth over £35 million. He is currently the principal **investigator** on the COLLAGE, CHOReOS and MIRROR projects, and previously led the S-CUBE, APOSDLE, TRACEBACK, SeCSE, VANTAGE, SARA, NATS-EASM, BANKSEC, CREWS, GOMOSCE, ISRE, RESCUE, RESCUE-DMAN, SERPS and SIMP projects.
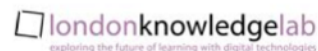
Professor Sue Broadhurst

Abstract: Bioart

Bioart centres on the artistic investigation of biotechnology and raises complex ethical issues, such as, those relating to the patenting and sale of genes. At the same time genetic engineering is transforming forever our notions of and relationships to life forms including our own. Moreover, the discipline of biological studies is increasingly changing from a life science into an information science. For instance, 'biosemiotics' is an interdisciplinary science that studies communication and signification in living systems.
Contemporary artists have responded to these changes by working with transgenics, cloning, reproductive technologies, tissue culture engineering and hybridization techniques that reconfigure the borders of artwork and life.

For instance, Eduardo Kac concentrates on exploring the 'fluidity of subject positions in the post-digital age', by means of a combination of 'robotics and networking', 'telepresence', 'biotelematics' and 'transgenics' and Critical Art Ensemble (C.A.E.) are bioartists, who through their 'recombinant theatre', have made technology, wetware, and transgenics, the focus of their work. Another artist who works with biotechnology is Marta de Menezes who has for her project Nature? reprogrammed patterns on butterfly wings by injecting the pupa in development. In her work Functional Portraits, she utilizes Functional Magnetic Resonance Imaging (fMRI) to visualize in real time the operation of the brain.

Bio Note: Susan is a writer and performance practitioner and Professor of Performance and Technology in the School of Arts, Brunel University, London. Her publications include Digital Practices: Aesthetic and Neuroesthetic Approaches to Performance and Technology (2007), Sensualities/Textualities and Technologies: Writings of the Body in 21st Century Performance (2010) and Identity, Performance and Technology: Practices of Empowerment, Embodiment and Technicity (2012), all published by Palgrave Macmillan; together with several peer-reviewed journal articles exploring and examining the same area. Her practical work has been presented at London venues, including the ICA. As well as being the co-editor of the online journal Body, Space & Technology now in its thirteenth year of publication, she is also co-series editor for Palgrave's 'Studies in Performance and Technology'.
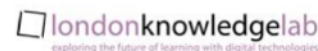
Veronica Ranner

Abstract: Fertilised Futures

Fertile Futures (FF) provides a glimpse of a speculative future: a particular designed human reproductive experience is demonstrated through the use of imagined artefact and scenario. The narrative of this short film is based on research undertaken at the <u>Institute of Reproductive and Developmental Biology (IRDB)</u> at Imperial College in London. It describes one potential direction that technologically facilitated human reproduction could take. Both, the intricate interplay of progress in current research and societal development, as well as this science as active driving force with agency accelerating the entry of invasive technology into the human body in an increasingly opaque manner, are compound and broken down into this experience on personal level.

Prof Jan Brosens, former head of the department at that time, provided unique insights into his cutting- edge laboratory research and the field-specific problems regarding (research) ethics, gender and scientific practice. The talk will cover the experience of designer/scientist collaboration — from personal relevance to my research over to wider opportunities and benefits of such cross-disciplinary discourse, as well as the value of speculative design in applied multi-modal research as form of "prospective hermeneutic".

Bio note: Veronica researches the emerging field of the bio-digital - a converging knowledge space where digitality and biological matter meet. Her current doctoral work explores paradigm shifts in reality perception by coupling speculative (bio)material strategies and information experience through design research. Veronica has worked cross- disciplinary with a variety of science institutions and biomedical companies and is interested in complex networked cycles and potential new roles for designers.
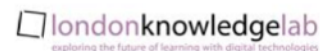
Heidi Hinder

Abstract: Craft + Technology residency

In this presentation, artist Heidi Hinder will share some personal reflections and insights, from the processes involved in two current examples of interdisciplinary collaboration. She will identify and explore points of similarity, intersection and opposition in the different research projects, both of which have developed out of the Pervasive Media Studio and its associated community of collaborators, in Bristol.

The first example project, called *Money No Object*, evolved from an opportunity to fuse Heidi's craft-based practice with digital technology. The artist worked closely with a software programmer to develop a series of interactive wearable prototypes that use social gestures, such as handshakes, as a method of financial exchange. Further research and development is now underway, in collaboration with the Victoria and Albert Museum, as the project is envisioned as an alternative donations system for cultural institutions.

The second example project, called '*Tangible Memories*', is working to co-produce a set of new digital tools that will address some of the key societal challenges concerning the care and well-being of older people and the legacy of the memories and stories that they leave for future generations. The interdisciplinary team is investigating the way that tangible technologies might be developed in both historical research and in democratic community building.

Bio Note: Heidi is an artist-maker and researcher. Trained in Jewellery, Silversmithing & Related Products, Heidi's practice now broadly incorporates wearable technology and interaction design, in addition to more traditional art objects. Through collaboration, she explores the opportunities afforded by digital innovation in her work, while maintaining integrity to her craft-based training and an adherence to the value of materials and making. Heidi is currently a Visiting Lecturer at Birmingham City University (3D Design) and is leading a collaborative research project with the V&A Museum. For more about Heidi's work: https://www.behance.net/HeidiHinder
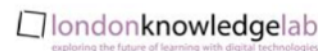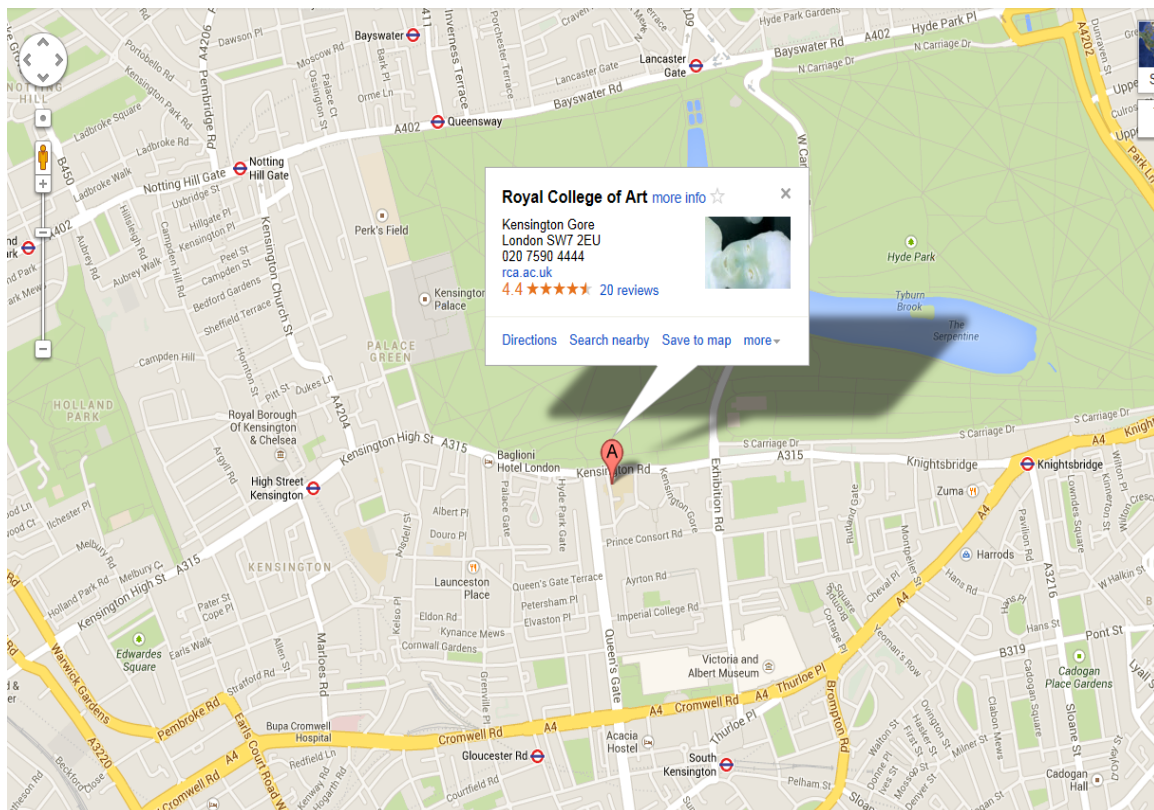
Map and Directions

The Royal College of Art, Royal College of Art, Darwin Building, Kensington Gore, London, SW7 2EU, (Senior Common Room is on 3rd Floor)

Use Jay Mews Entrance for main reception

Tel Main Switchboard: **+44(0)20 7590 4444**

http://www.rca.ac.uk/more/contact-us/maps-visiting/

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Darwin Building (Senior Common Room – 3rd Floor)
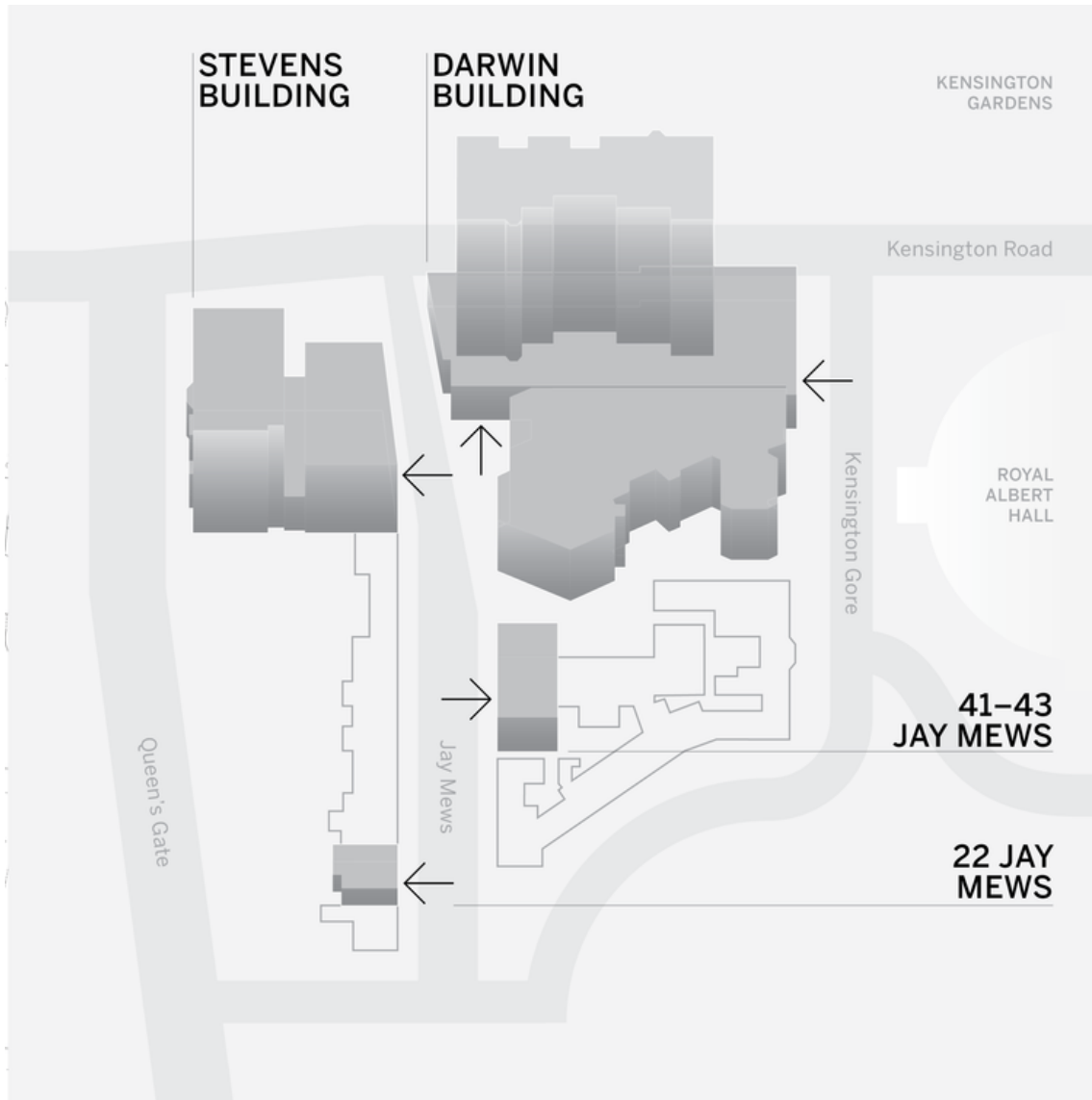
Travelling to/from the RCA

To Kensington by Tube
High Street Kensington (10-minute walk or 5 minutes on bus 9, 10, 452 or 52)
South Kensington (10-minute walk)
Knightsbridge (20-minute walk or 5 minutes on bus 9, 10, 452 or 52)
Lancaster Gate (15-minute walk)

To Kensington by Bus
Bus 9 – from/to Hammersmith, High St Kensington, Knightsbridge, Trafalgar Square, Piccadilly Circus
Bus 10 – from/to Hammersmith, High St Kensington, Knightsbridge, Hyde Park Corner, Oxford Street
Bus 52 – from/to Willesden Green, Notting Hill, High St Kensington, Knightsbridge, Hyde Park Corner, Victoria Station
Bus 70 – from/to South Kensington, Notting Hill, Ladbroke Grove, Shepherd's Bush, Acton
Bus 360 – from/to Kensington, Sloane Square, Vauxhall, Elephant & Castle
Bus 452 – from/to Hammersmith, Kensington, Knightsbridge, Sloane Square, Battersea
Buses stop at Royal Albert Hall, Palace Gate and Prince Consort Road.

To Battersea by Bus
Bus 19 – from/to Finsbury Park, Clerkenwell, Holborn, Knightsbridge, Battersea Bridge
Bus 49 – from/to Battersea, Chelsea, Kensington, White City
Bus 170 – from/to Roehampton, Clapham Junction, Battersea, Chelsea, Victoria
Bus 319 – from/to Streatham, Tooting, Clapham Junction, Battersea, Sloane Square
Bus 345 – Clapham Common, Clapham Junction, Battersea, Natural History Museum, Kensington
Buses stop at Battersea Bridge/Hester Road.

Kensington/Battersea by Bus
Take bus 49 to/from Battersea Bridge to/from Palace Gate/north end of Gloucester Road.

Kensington/Battersea by Shuttle Bus
There is a free shuttle bus service between the Kensington and Battersea campuses. From Monday 2 December the shuttle bus will also offer drop-offs at Gloucester Road underground station.

The bus operates Monday to Friday, during term time only.
Battersea (Howie Street) to Kensington: every hour from 9.30am to 5.30pm
Kensington (Jay Mews) to Battersea: every hour from 10am to 6pm
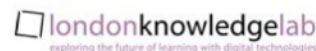
By Bike
The College has cycle parking at Kensington and Battersea (cycles are left at the owner's risk).
TfL bikes are available from:
Kensington Gore
Prince Consort Road
Imperial College, Knightsbridge
Queen's Gate, North
Queen's Gate

By Taxi
Taxis are frequent on Kensington Gore, directly outside the College.
To book a minicab or black cab in advance, use TfL's Cabwise service and text CAB to **60835** to get numbers of three local cab offices.

Car Parking
The College has limited parking spaces for invited visitors.
Local parking is restricted 8.30am – 6.30pm, Monday to Saturday. There is some metred parking in Kensington Gore.