

ASSESSING DIVERSE CREATIVE OUTCOMES OF A TRANSDISCIPLINARY STUDIO-BASED PROGRAM

reflecting on an emerging ecology of practice



ASSOCIATE PROFESSOR CHARLES WALKER

DIRECTOR: INTERDISCIPLINARY UNIT
FACULTY OF DESIGN AND CREATIVE TECHNOLOGIES
AUCKLAND UNIVERSITY OF TECHNOLOGY, NEW ZEALAND

td-net conference bern 2011

AUT UNIVERSITY 2005

Art & Design + Communications + Engineering + Computing & Mathematical Sciences



FACULTY
OF
DESIGN & CREATIVE TECHNOLOGIES

2007 ~ A FIFTH ELEMENT

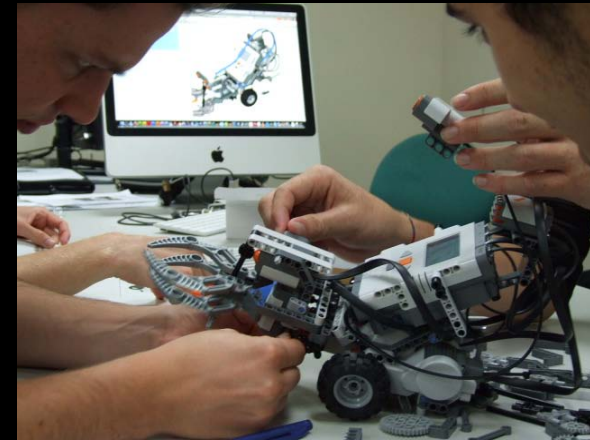
INTERDISCIPLINARY CREATIVE TECHNOLOGIES UNIT

- To CRITICALLY RETHINK EDUCATIONAL PRACTICES IN RELATION TO CHANGING SOCIAL & CAREER ENVIRONMENTS THAT GRADUATES WILL INHABIT
- To SIMULTANEOUSLY IMAGINE, CONSTRUCT AND NAVIGATE THIS CHANGING WORLD
- To CONCEIVE, IMPLEMENT + DEVELOP FORWARD-THINKING INTER-/ TRANSDISCIPLINARY INITIATIVES, INTEGRATING :
 - RESEARCH
 - LEARNING/TEACHING
 - STAKEHOLDER ENGAGEMENT



ALIGNED WITH AUT STRATEGIC PLAN

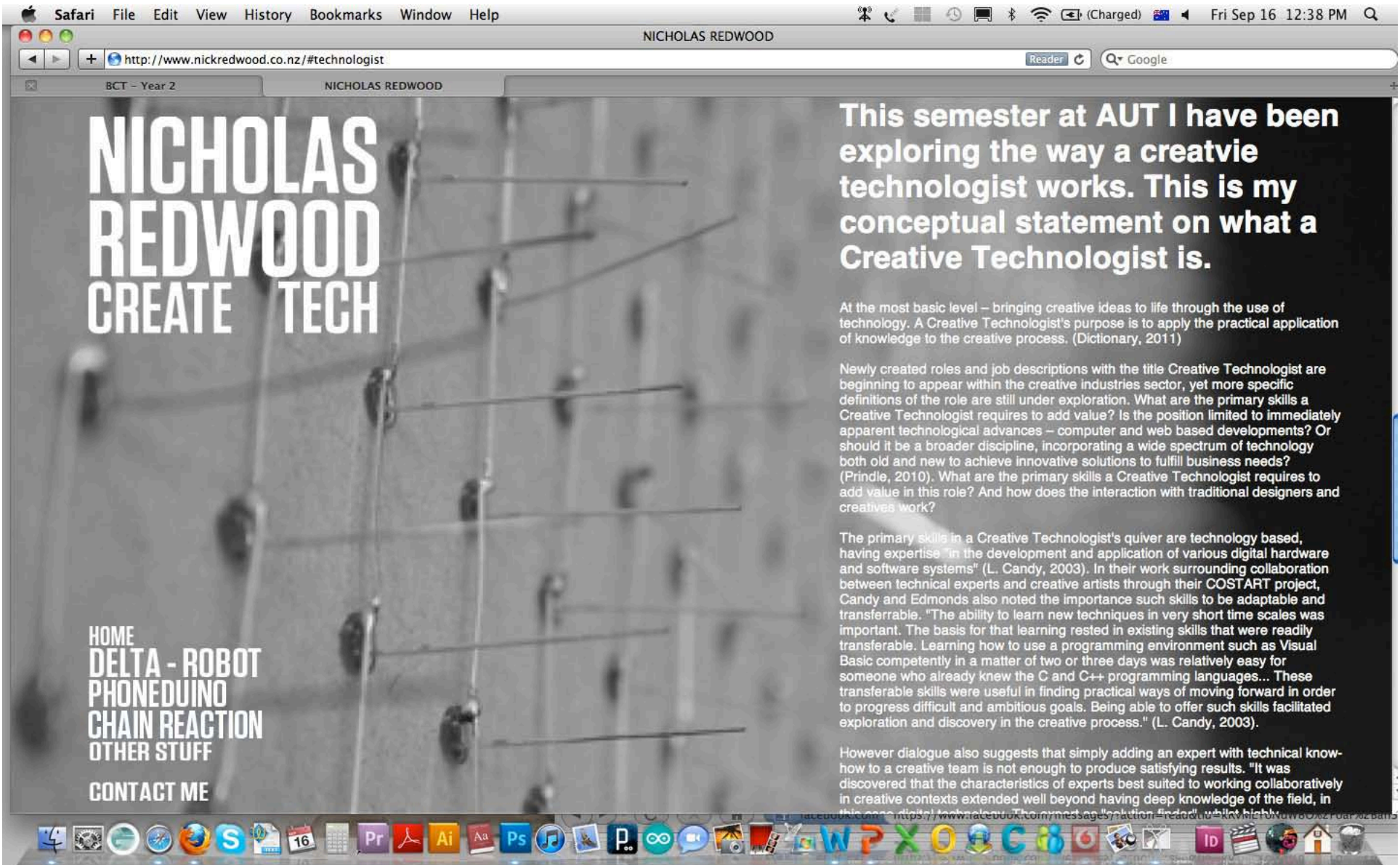
- BEING A UNIVERSITY WITH AN EMPHASIS ON *INTERDISCIPLINARY AND APPLIED RESEARCH* THAT ADVANCES PROFESSIONAL PRACTICE AND THE SOCIAL AND ECONOMIC DEVELOPMENT OF NEW ZEALAND
- BEING *FORWARD THINKING, RELEVANT, RESPONSIVE, CONTEMPORARY AND CONNECTED*
- BEING THE BEST PLACE TO LEARN IN NEW ZEALAND, PRODUCING *GRADUATES WHO ARE IN STRONG DEMAND*
- SERVING AUCKLAND, NEW ZEALAND AND THE PACIFIC, WITH *STRONG ENGAGEMENT* WITH MAORI, PASIFIKA AND NEW SETTLER COMMUNITIES
- BEING *INTERNATIONALLY FOCUSED*, RECRUITING STAFF AND STUDENTS INTERNATIONALLY AND INCLUDING THE INTERNATIONAL DIMENSION IN OUR TEACHING





CURRENT DIRECTION

- **FLAGSHIP** AREA(S) FOR GROWTH AND DEVELOPMENT
- **SPECULATIVE/EXPERIMENTAL** DESIGNED TO SEEK OUT OR RESPOND TO NEW POSSIBILITIES
 - BACHELOR OF CREATIVE TECHNOLOGIES (BCT) 2008
 - ONE YEAR MCT BY RESEARCH 2009
 - FIRST PhDs COMMENCE 2010
- **INNOVATIVE** / NOT BUSINESS AS USUAL
NOT JUST REPLICATE WHAT IS ALREADY DONE IN FACULTY



C O N T E X T

CONTEXT 1



CONTEXT 1

ART + DESIGN CONSOLIDATED IN UNIVERSITIES



CONTEXT 1

ART + DESIGN CONSOLIDATED IN UNIVERSITIES

NEO-LIBERAL ECONOMIC POLICIES

CONTEXT 1

ART + DESIGN CONSOLIDATED IN UNIVERSITIES

NEO-LIBERAL ECONOMIC POLICIES

CREATION OF NEW UNIVERSITIES

CONTEXT 1

ART + DESIGN CONSOLIDATED IN UNIVERSITIES

NEO-LIBERAL ECONOMIC POLICIES

CREATION OF NEW UNIVERSITIES

NEW FUNDING MECHANISMS

CONTEXT 1

ART + DESIGN CONSOLIDATED IN UNIVERSITIES

NEO-LIBERAL ECONOMIC POLICIES

CREATION OF NEW UNIVERSITIES

NEW FUNDING MECHANISMS

NEW MANAGERIALISM

CONTEXT 1

ART + DESIGN CONSOLIDATED IN UNIVERSITIES

CREATION OF NEW UNIVERSITIES

NEW MANAGERIALISM

NEO-LIBERAL ECONOMIC POLICIES

NEW FUNDING MECHANISMS

RESEARCH ASSESSMENT FRAMEWORKS

CONTEXT 1

ART + DESIGN CONSOLIDATED IN UNIVERSITIES

CREATION OF NEW UNIVERSITIES

NEW MANAGERIALISM

NATIONAL/INTERNATIONAL RANKINGS

NEO-LIBERAL ECONOMIC POLICIES

NEW FUNDING MECHANISMS

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CREATION OF NEW UNIVERSITIES

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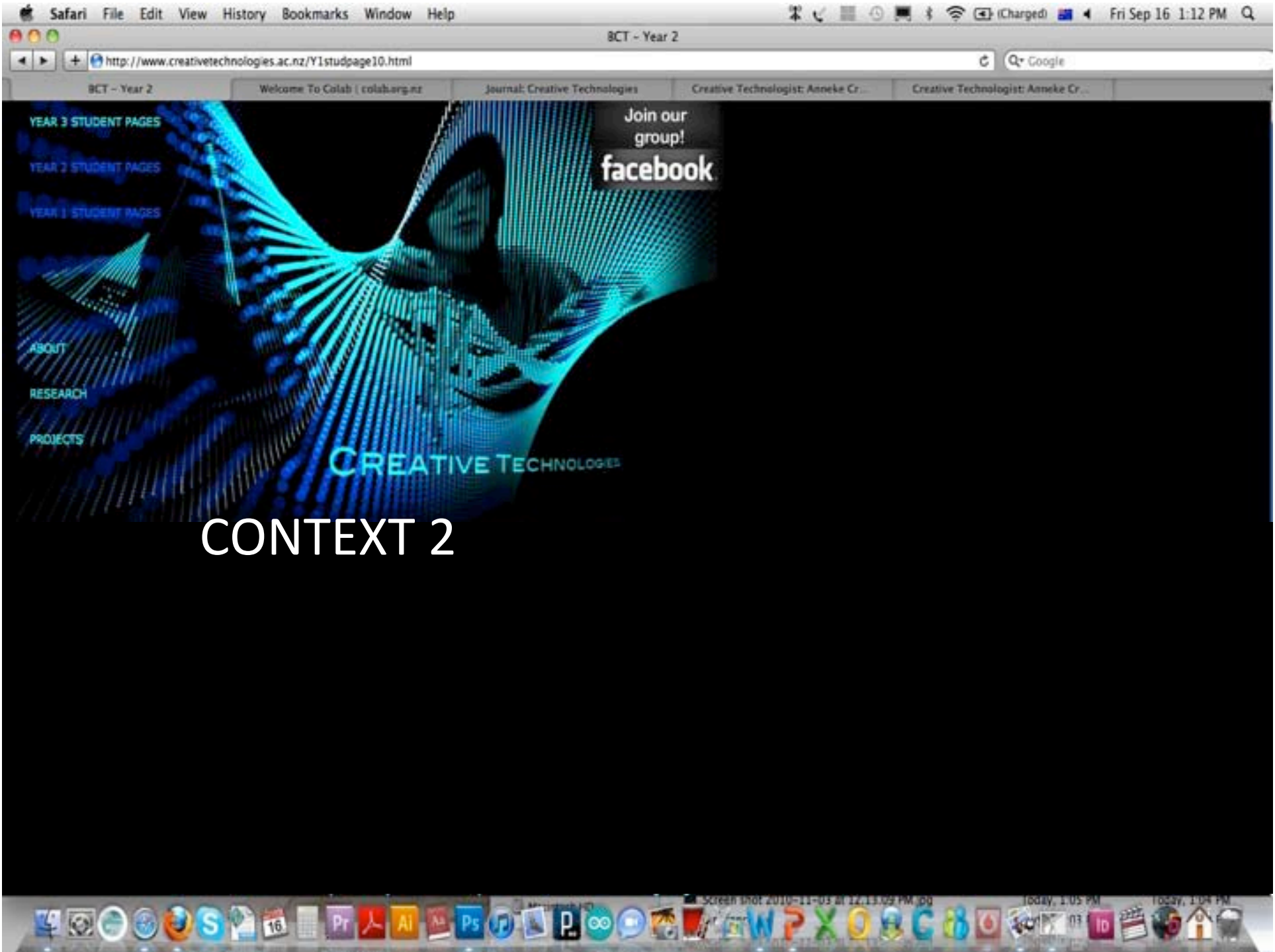
NATIONAL/INTERNATIONAL RANKINGS

NEO-LIBERAL ECONOMIC POLICIES

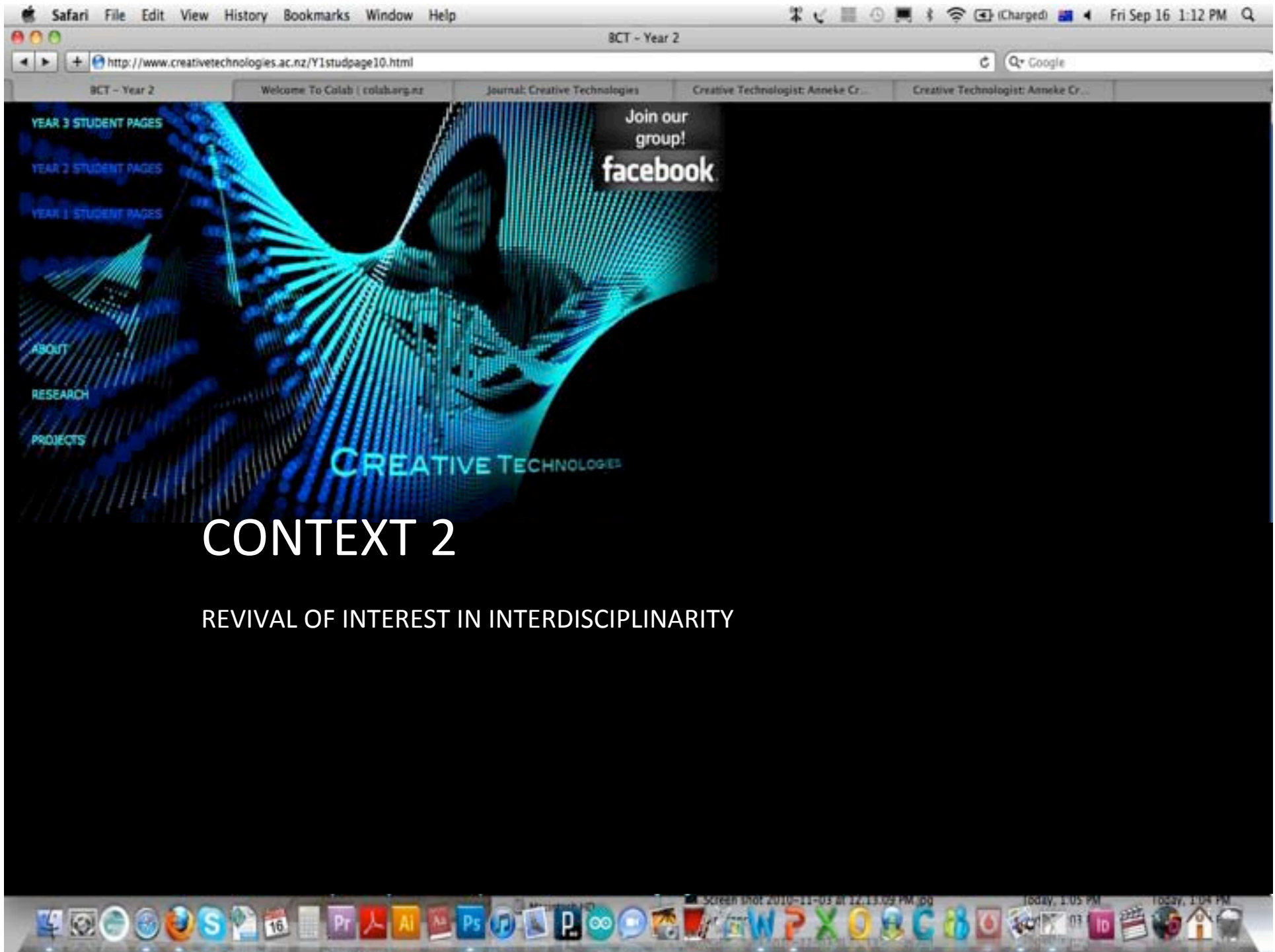
NEW FUNDING MECHANISMS

RESEARCH ASSESSMENT FRAMEWORKS

INSTITUTIONAL MARKETING

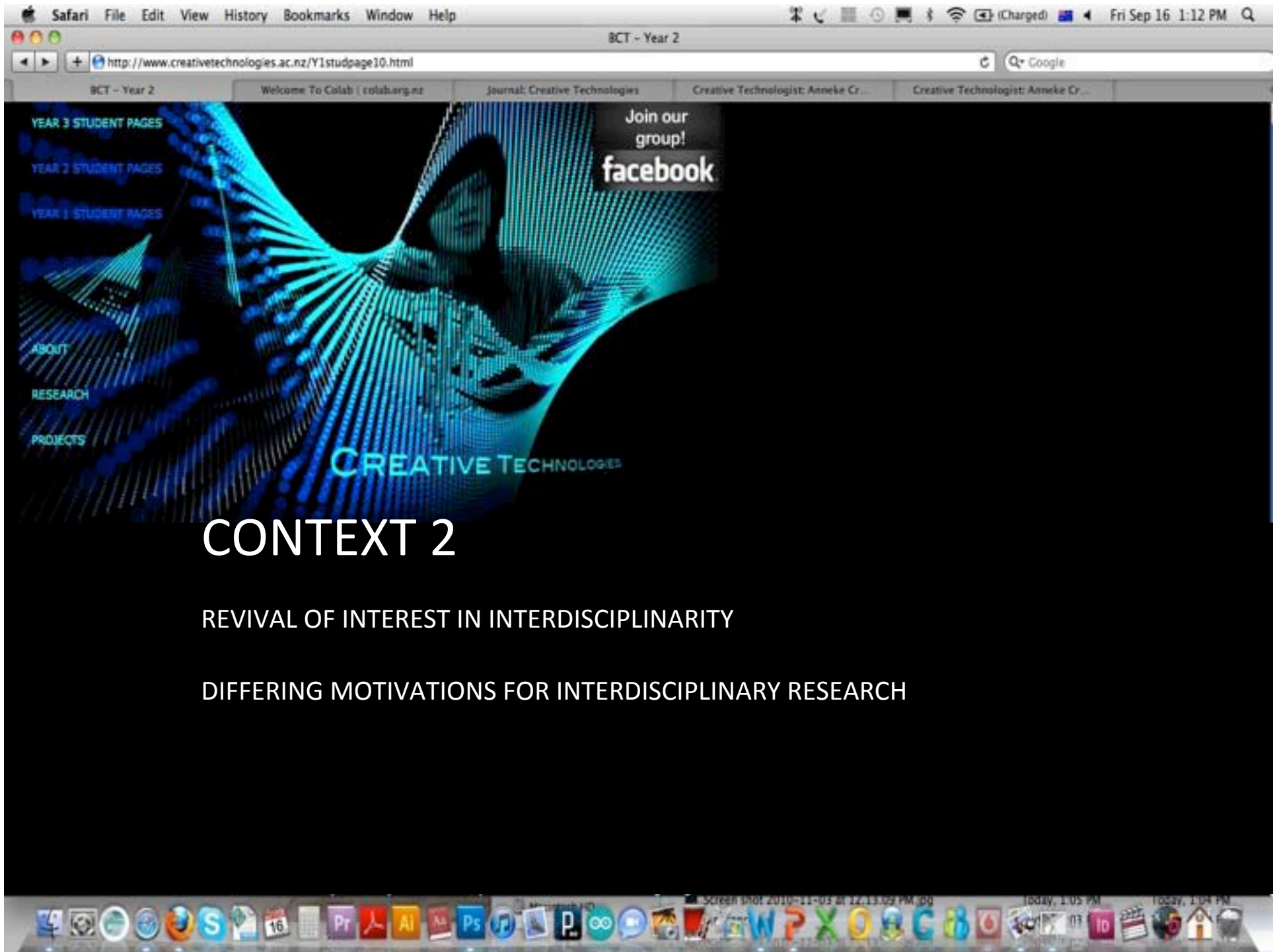


CONTEXT 2



CONTEXT 2

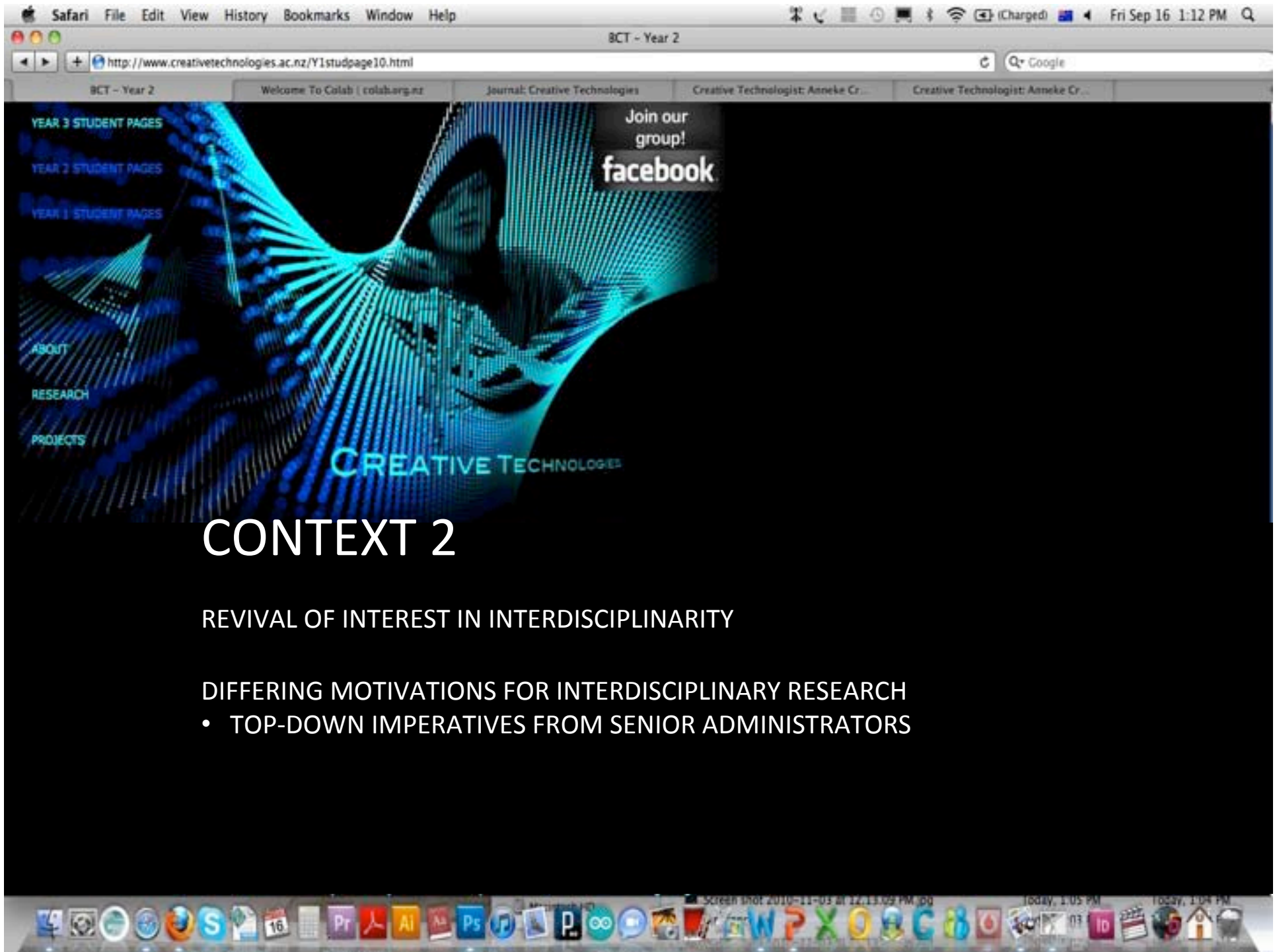
REVIVAL OF INTEREST IN INTERDISCIPLINARITY



CONTEXT 2

REVIVAL OF INTEREST IN INTERDISCIPLINARITY

DIFFERING MOTIVATIONS FOR INTERDISCIPLINARY RESEARCH

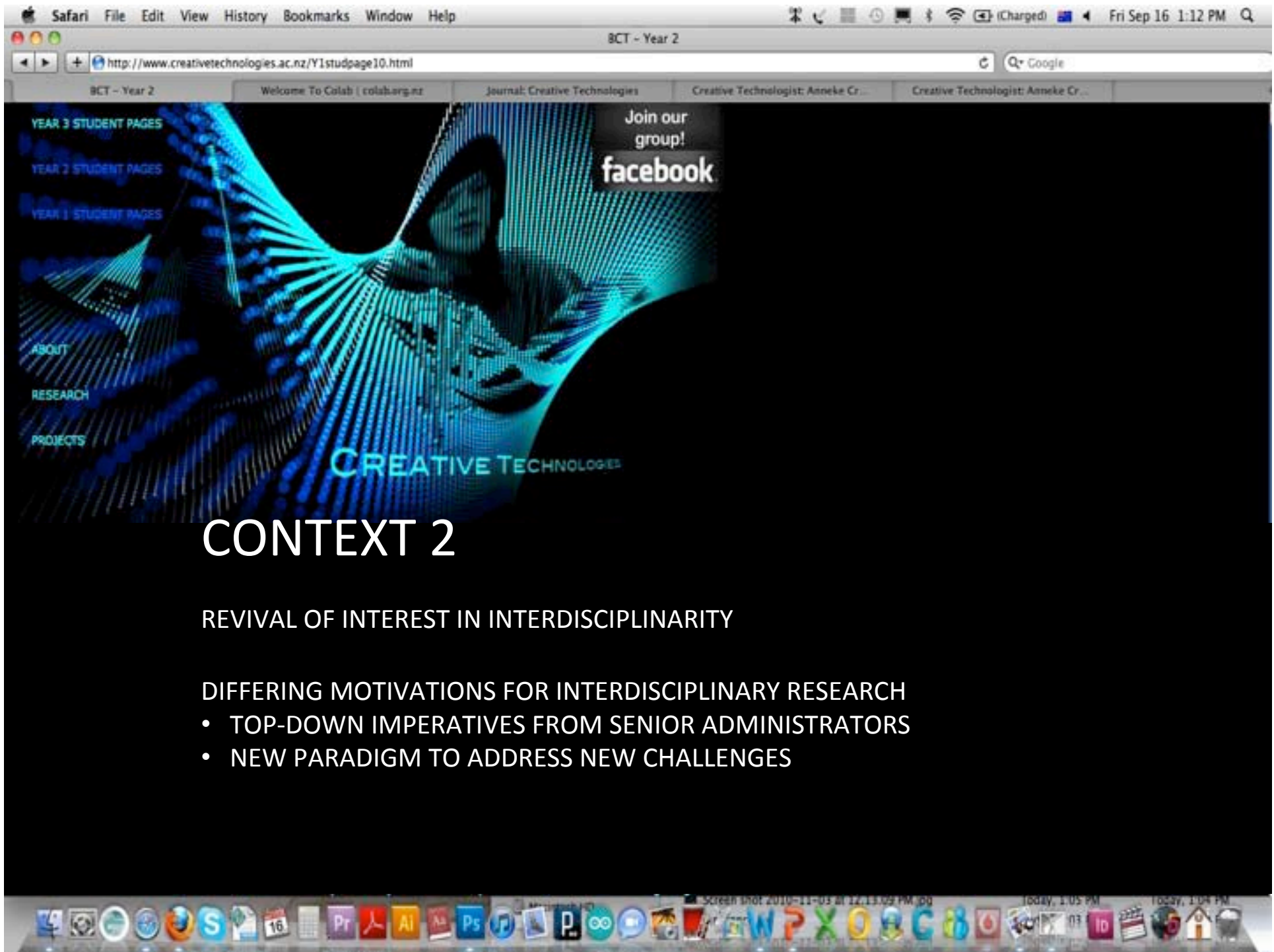


CONTEXT 2

REVIVAL OF INTEREST IN INTERDISCIPLINARITY

DIFFERING MOTIVATIONS FOR INTERDISCIPLINARY RESEARCH

- TOP-DOWN IMPERATIVES FROM SENIOR ADMINISTRATORS

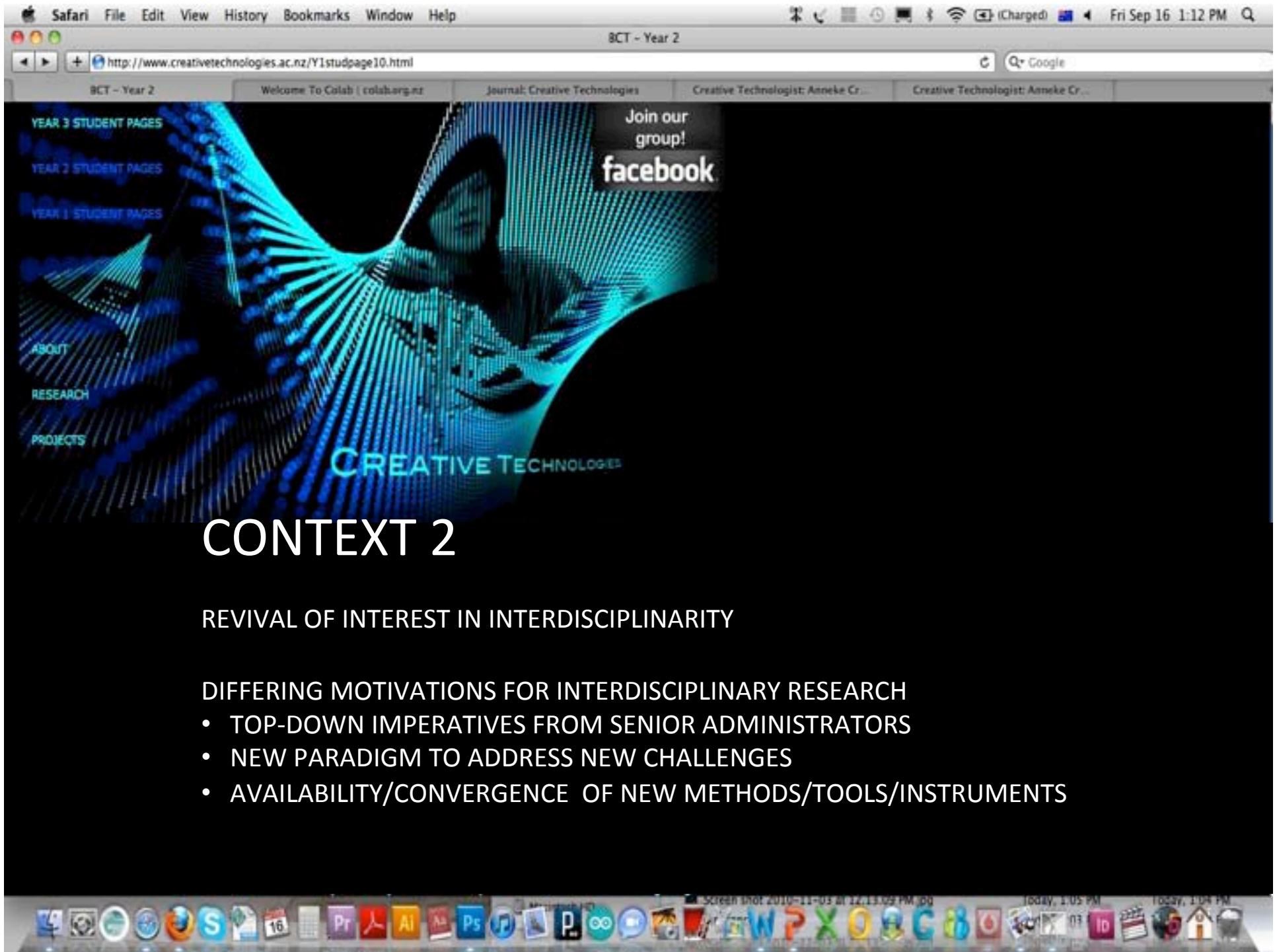


CONTEXT 2

REVIVAL OF INTEREST IN INTERDISCIPLINARITY

DIFFERING MOTIVATIONS FOR INTERDISCIPLINARY RESEARCH

- TOP-DOWN IMPERATIVES FROM SENIOR ADMINISTRATORS
- NEW PARADIGM TO ADDRESS NEW CHALLENGES



CONTEXT 2

REVIVAL OF INTEREST IN INTERDISCIPLINARITY

DIFFERING MOTIVATIONS FOR INTERDISCIPLINARY RESEARCH

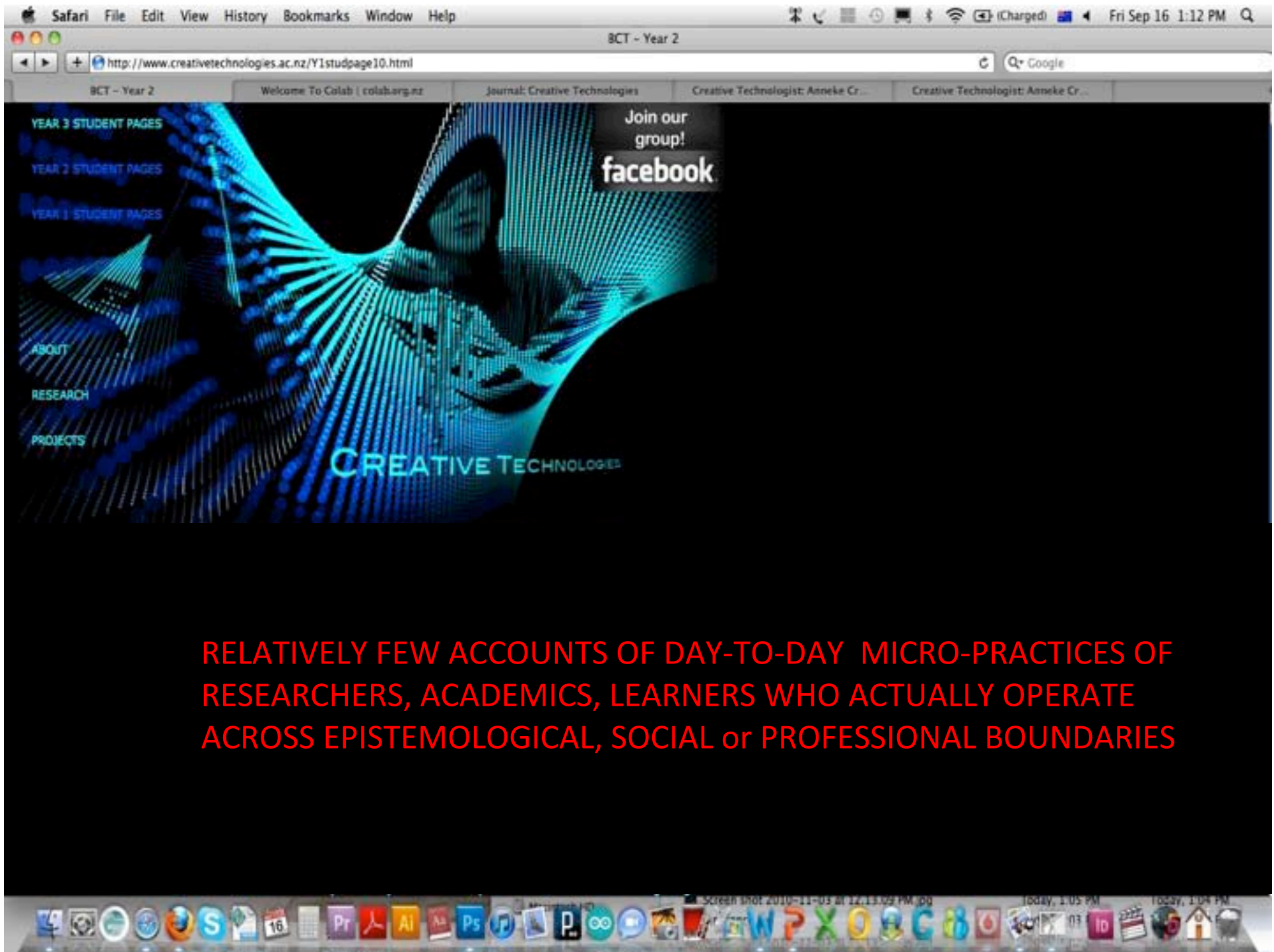
- TOP-DOWN IMPERATIVES FROM SENIOR ADMINISTRATORS
- NEW PARADIGM TO ADDRESS NEW CHALLENGES
- AVAILABILITY/CONVERGENCE OF NEW METHODS/TOOLS/INSTRUMENTS

CONTEXT 2

REVIVAL OF INTEREST IN INTERDISCIPLINARITY

DIFFERING MOTIVATIONS FOR INTERDISCIPLINARY RESEARCH

- TOP-DOWN IMPERATIVES FROM SENIOR ADMINISTRATORS
- NEW PARADIGM TO ADDRESS NEW CHALLENGES
- AVAILABILITY/CONVERGENCE OF NEW METHODS/TOOLS/INSTRUMENTS
- VARIETY OF BOTTOM-UP, EXPERIMENTAL APPROACHES BY ACADEMICS RESPONDING TO ONTOLOGICAL/ EPISTEMOLOGICAL SHIFTS OR NEW CAREER OPPORTUNITIES



RELATIVELY FEW ACCOUNTS OF DAY-TO-DAY MICRO-PRACTICES OF RESEARCHERS, ACADEMICS, LEARNERS WHO ACTUALLY OPERATE ACROSS EPISTEMOLOGICAL, SOCIAL or PROFESSIONAL BOUNDARIES

SEARCHING FOR

“..... A NEW EDUCATIONAL LANGUAGE ... ORGANISED NOT SO MUCH AROUND BLOCKS OF KNOWLEDGE AS AROUND MODES OF THINKING:

THE DISCOVERY, APPLICATION, INTEGRATION AND SHARING OF KNOWLEDGE”



ERNST BOYER AND LEE MITGANG, *Building Community: A New Future for*

Education and Practice, 1996:66

AGENCY

The Artist: Sam, 18

A bit of a dreamer, and a compulsive doodler since the age of two. Wants a job through which he can pursue his love of art. He dabbles in sculpture and photography, but right now he's mainly into illustration- both the old-fashioned way (with pencils and pens) and using vector illustration and image editing software. Loves Graphic novels and Japanese manga.



"I can pretty much draw anything but I want to work with people who can come up with the stories to match. AUT has courses covering all these other areas, but doing a BCT will be a good way of putting it all together"

The Communicator: Rebekah, 18

Interested in how people think and what motivates them. Good with words. Debated and frequently won prizes for her school. Previously considered studying law, psychology, journalism or advertising. Kept a blog on-and-off for the past couple of years, and recently started a regular video blog on YouTube. Loves building connections and networks online.



"As much as I'd love to, I can't do everything. That's what appeals to me about the BCT- right from the beginning you're teamed with other creative people working towards a common goal"

The Coder: Kezia, 18

Maths skills that are off the scale. Into philosophy and would like to work in artificial intelligence development. Dreams of building robots and living in a smart home where everything is automated. Believes an elegant piece of code that executes well is as beautiful as any Michelangelo sculpture. Favourite Book: Snow Crash by Neil Stephenson. Favourite film: The Matrix.



"I realise the out in the real world writing great codes isn't enou You have to have a project and you have to work with other people. It'll be great to learn from others who are good at marketing and that type of thing. They'll help me get better at what I enjoy- finding creatie solutions to technical problems"

The Entrepreneur: Vinnie, 24

Earns money buying low and selling high on TradeMe: spotting bargains, cleaning and re-photographing them, and writing great descriptions. A media junkie and regular participator in the 48 Hour Film Festival. Favourite TV shows: The Apprentice, Dragon's (he reckons some of the ideas he's had are as good as some of the contestants- and he's right).



"I know lots of talented people how need help turning their idea into real products. I see that as my role. Through the BCT I will hone my business and management skills as well as learn abc the production side of things and make great contacts with creative people"

Bachelor of Creative Technologies

Graduates will be ready for a wide range of careers in the creative industries.....



DESIGN

- Design methods
- Computer-based design
- Multimedia
- Web design
- Digital technologies
- Screen art and animation
- User-centred design

COMMUNICATION

- Visualisation
- Social networks
- Creative Management
- Audio-Visual
- Interactive environments
- Collaboration + teamwork

COMPUTING

- Creative Programming
- Mobile technologies
- Networking
- Mathematical modelling
- Digital technologies
- Human Computer Interaction

ENGINEERING

- Software engineering
- Design /CAD
- Rapid Prototyping
- Smart Materials
- Robotics and Automation
- Project management

And remember, many of tomorrow's top jobs haven't even been created yet

GRADUATES WILL BE ABLE TO

- *WORK IN MULTI - DISCIPLINARY PROJECT TEAMS*
- *UNDERSTAND THE TECHNICAL AND COMMERCIAL CONTEXTS OF THE CREATIVE SECTOR*
- *SCAN, SELECT AND COMBINE NEW AND EMERGING TECHNOLOGIES FOR SPECIFIC PROJECTS*
- *COMMUNICATE WITH SPECIALISTS AND STAKEHOLDERS FROM DIVERSE DISCIPLINES AND ENTERPRISE LEVELS*



Monday, March 23, 2009 Performance Day.....

tweaking robots and making sure that everyone knew what they had to do Time flies past quickly.... We were first group up unluckily for us a couple of our robots decided to take a jump for freedom off the tables. With five minutes to performance time, we quickly rebuilt

I couldn't be happier with how it all turned out even with the hiccups along the way. The atmosphere was perfect ... lights, sound and backdrop all pulled off Even the robots seemed to do their jobs better than expected. I feel we had a great team which made working together fun, which is why I feel we did so well ...

YEAR 1 STUDENT BLOG <http://www.creativetechnologies.ac.nz/Y1studpage.html>

GRADUATES WILL BE ABLE TO

- *PLAN, ORGANISE AND EXECUTE COLLABORATIVE WORK*
- *GENERATE IDEAS, CONCEPTS AND ARTEFACTS ENCOMPASSING CREATIVITY AND INNOVATION*
- *PRODUCE ELEGANT SOLUTIONS TO PROBLEMS*
- *MANAGE TASKS, COLLEAGUES – AND TIME*



“... The beginning of the project focuses on group discussion, brain storming and problem solving. Talking with others is generally the best way to solve a problem and learn new skills. I have learned many things simply by talking with the other group members throughout the projects duration. From programming to building, concepts and design; discussion has always been key. For instance when we decided to design three unique robots separately for different functions we discovered that this created many technical problems, but through discussion and brainstorming we were able to overcome and resolve those difficulties ...”

YEAR 1 STUDENT BLOG <http://www.creativetechnologies.ac.nz/blogs/yr1/mathew/mathew.html>

STUDIO-BASED *PROCESS AS LEARNING*



.. ENCOURAGES INTELLECTUAL INDEPENDENCE + CRITICAL THINKING

".... I'm quite nervous about this project because the hands on side of the course is not something I'm 100% comfortable with.

I seem to lack some skills to bring my ideas to life using the 3D labs. I'm doing my best to see this as a great opportunity to gain the skills I need to be more confident about being hands on with these projects"

YEAR 1 STUDENT BLOG <http://www.creativetechnologies.ac.nz/blogs/yr1/chris/chris.html>

STRUCTURE: CORE STUDIOS + OPEN ACCESS PAPERS

1

CREATIVE TECHNOLOGIES STUDIO 1 (30 PTS)
CREATIVE TECHNOLOGIES STUDIO 2 (30 PTS)
PROJECT-LED INQUIRY
9 CONTACT HOURS /WEEK

+
INTRODUCTION TO CREATIVE TECHNOLOGIES RESEARCH (15 PTS)
PROGRAMMING FOR CREATIVITY (15PTS)
PHYSICAL COMPUTING (15PTS)
MATHEMATICS AND ART (15 PTS)

2

CREATIVE TECHNOLOGIES STUDIO 3 (30 PTS)
CREATIVE TECHNOLOGIES STUDIO 4 (30 PTS)

+
THEORIES & PHILOSOPHIES OF TECHNOLOGY (15 PTS)
ENTREPRENEURSHIP & INNOVATION (15 PTS)
+
TWO 'RESEARCH CLUSTER' ELECTIVES FROM
ANIMATION/MOVING IMAGE
SIMULATED/RESPONSIVE ENVIRONMENTS
SMART SYSTEMS
EMERGING PRACTICES

3

CREATIVE TECHNOLOGIES STUDIO 5 (30 PT)
CREATIVE TECHNOLOGIES STUDIO 6 (30 PTS)

+
2 X RESEARCH CLUSTER ELECTIVE (15PTS)
2 X OTHER ELECTIVE (15 PTS)

HONS

RESEARCH PROJECT / DISSERTATION (90 PTS)
MAJOR RESEARCH PROJECT - MAY BE UNDERTAKEN AS
SELF-DIRECTED STUDY, SPONSORED INDUSTRY PROJECT
OR AS PART OF STAFF OR FACULTY-BASED RESEARCH
PROGRAMME. MAY INCLUDE INDUSTRY PLACEMENT OR
INTERNSHIP

+
RESEARCH METHODS (15 PTS)
SPECIAL TOPICS ELECTIVE (15 PTS)



RESEARCH-LED LEARNING CLUSTERS

UG+PG PROJECT - ORGANISED THEMES REQUIRE TRANSDISCIPLINARY THINKING

IMAGINED WORLDS

CREATIVITY + IMAGINATION AS DRIVERS OF TRANSDISCIPLINARY EDUCATION : MAKE.BELIEVE: ANIMATION: MOTION GRAPHICS: GAMING: AUDIO-VISUAL CULTURES: ARTIFICIAL ENVIRONMENTS: CREATIVE VISUALISATION: VIRTUAL, AUGMENTED + POSSIBLE REALITIES: PERFORMANCE: STORYTELLING: COGNITION: ANIMATRONICS + ROBOTICS: NEUROAESTHETICS: AUDIO VISUAL: AGENCY: IMAGINED COMMUNITIES: FUTURE STUDIES: DESIGN ECOLOGIES : IMMERSION : RESPONSIVE ENVIRONMENTS: IMAGINEERING (TM)

SENTIENT CITIES

NEW WAYS OF THINKING ABOUT THE CITY AS A PLATFORM AND METAPHOR FOR COLLABORATION, CONVERGENCE, COMPLEXITY + CONTRADICTION: FUTURE SCENARIOS: COMPLEX SYSTEMS: SPATIAL ECOLOGIES: TRST PROJECTS: S(T)IMULATING SUPERCITY: HARD/SOFT INFRASTRUCTURES: SUB-URBIA: 6D MODELLING: MOBILE + SPATIAL + LOCATIVE MEDIA: SOCIO-SPATIAL NETWORKS: BIOMIMETIC STRUCTURES: GOVERNANCE: EVOLUTIONARY SYSTEMS: EMERGENCE: COMPLEXITY: CHANGE + CONTINUUM: SPATIAL POLITICS: AGENCIES: SCALE: MULTIPLICITY: GPS MODELLING:TRANSPORTATION : UN-PLANNING

TRANSMODALITY

EMERGING PRACTICES ACROSS DIGITAL, ANALOG AND VIRTUAL MODALITIES : PHYSICAL COMPUTING: CODING AND HACKING: MULTI_MODALITIES: TIME-BASED: POST-DIGITAL PRACTICES: INTERACTION: HAPTICS: PRODUCTS: POST_DISCIPLINARITY: INFORMATION DESIGN: INFORMATION ARCHITECTURE: BRANDING: INTERACTION SERVICES: UBIKOM STORYTELLING HEURISTICS SENSORY PERCEPTION: EMOTION: HABIT: EMBODIMENT: AFFORDANCE: PERVASIVE COMPUTING: WEARABLE TECHNOLOGIES: PERFORMANCE: REALTIME 3D: SUPERHUMANISM: ROBOTICS: VISUALISATION: INTERNET ART: WEB ENGINEERING

SOCIAL ENTERPRISE

THE UNIVERSITY, COMMUNITIES AND WORKING PRACTICES AS SITES OF NEW RESEARCH AND PARTNERSHIPS : SOCIAL ENTERPRISE: FUTURE STUDIES: EMERGING PRACTICES: NEW PROFESSIONS AND WORK PATTERNS: SOCIO-TECHNICAL NETWORKS: TRANSDISCIPLINARY EDUCATION: THE UNIVERSITY WITHOUT WALLS: HUMAN DYNAMICS: HEALTH SCIENCES: CRITICAL INTERFACES: POST_SECONDARY EDUCATION: GOVERNANCE: DEMOCRATISING TECHNOLOGIES: ETHNOGRAPHY INTELLECTUAL ENTREPRENEURSHIP: NETWORKS: MULTI-MODAL DISCOURSE: NETWORKED ECONOMIES: PHILOSOPHY: CREATIVE ECONOMIES: POLITICAL ECONOMY OF CREATIVITY: HISTORY + THEORY FOR ART, SCIENCE, DESIGN AND TECHNOLOGY



RESEARCH

www.colab.org.nz/

The screenshot shows the CoLab website homepage. At the top, there is a navigation menu with links for HOME, EVENTS, PROJECTS, ABOUT, OPPORTUNITIES, RESOURCES, FACILITIES, JOURNAL, and CONTACT. The CoLab logo is prominently displayed, along with the tagline 'CONVERGENCE COLLABORATION COMMUNICATION'. A search bar is located in the top right corner. The main content area features a 'WELCOME TO COLAB' section with a 'Subscribe to CoLab' form, social media links for Facebook and Twitter, and a search bar for an expertise database. A 'FEATURED EVENT' section highlights three events: 'ENVISAGE 7: SPORT AND TECHNOLOGY', 'BE MY MIRROR', and 'MICROSOFT STUDENT ROAD SHOW'. Each event includes a brief description, dates, and a 'Read More' link.

WELCOME TO COLAB

CoLab is a creative technology centre focused on innovation through new technologies. We facilitate and promote interdisciplinary research, development and collaboration between education, creative and commercial industries.

Scrolling images within the website supplied by T J Bateson, James Charlton, Roy Davies, Andrew Denton, Seth Hall, Matt Kenyon, Raewyn Turner, Evren Uzer and Otto von Busch

FEATURED EVENT

ENVISAGE 7: SPORT AND TECHNOLOGY
22 September 2011

Presentation Series

Thursday 22 September | 6.30 - 8:30 pm | AUT Conference Centre | FREE | REGISTRATION ESSENTIAL. Our next Envisage Program, brought to you by CoLab in partnership with ATEED and FILM AUCKLAND, will focus on new developments and opportunities in Sport and Technology with speakers from leading research centres and design companies. [Read More](#)

Registration is essential as places are limited to 150 people. Please RSVP contacting patricia.aguilera@aut.ac.nz.

BE MY MIRROR
Exhibition by James Charlton

19 August to 2 October 2011 | Digital Art Live | Owens Foyer, Aotea Centre, THE EDGE | FREE James Charlton's Digital Art Live exhibition asks people to inflate virtual balloons by blowing into specially designed exhalant devices in front of the interactive screen. Balloons appear and inflate in the endless void of the interactive screen, floating gently around until eventually, colliding with each other and bursting. [Read More](#)

MICROSOFT STUDENT ROAD SHOW
Wednesday 21 September | 3:00 - 5:00 pm | AUT City Campus WS114

Microsoft Student Partners (MSP) and the Microsoft Academic Crew will be running a Imagine Cup & Windows Phone 7 event not to be missed. Learn about becoming a

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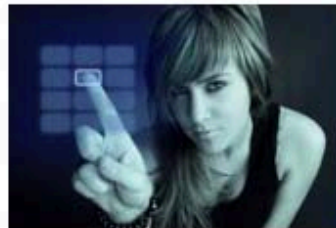


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INTEREST GROUPS



Interactive Arts

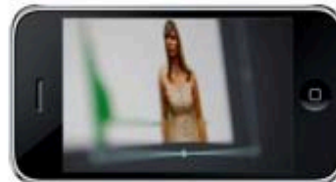
Explores human and technological interfaces across areas including dance and live performance, marketing, communication and visual art. This area is supported by:

The *Interactive Suite*, which features a range of video, audio and lighting, software and hardware, to aid the experimentation, testing and refinement of interactive systems. Potential applications include interactive media advertising, corporate and public events.

Co-ordinators:

Sue Gallagher - sue.gallagher@aut.ac.nz
Kim Newall - kim.newall@aut.ac.nz &
James Charlton - jcharlto@aut.ac.nz

Purchased istock image



MoTec: Mobile Technologies

Enables interaction through mobile devices, site based systems and environmentally responsive installations. The MoTech Group brings expertise in using wireless sensors, web and application servers and smart phones to develop software solutions and applications, research and development in areas such as personal area networks,

mobile augmented reality, and equipment interaction.

A *Mobile Phone Test Kit* can be accessed through this group.

Co-ordinators:

Dr Andrew Ensor - andrew.ensor@aut.ac.nz &
Laurent Antonczak - laurent.antonczak@aut.ac.nz

Image from Script to Screen Digital Media Workshop 2010



Community Media

Supports diverse communities to access, develop and extend cultural and social dialogues through new media and forms of digital story telling.

A *Community media kit* is available for video production, online publishing and live streaming of events. Training materials are being produced to support ongoing project developments with diverse communities.

Co-ordinator:

Dr Geraldene Peters - geraldene.peters@aut.ac.nz

Image courtesy of Geraldene Peters



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Co-ordinator:

Dr Geraldene Peters - geraldene.peters@aut.ac.nz

Image courtesy of Geraldene Peters



3D and Visualisation

Deploys 3D communication technologies for business, education and research in interactive 3D and rendering for real time and offline domains. This area is supported by:

The *MoCap (Motion Capture) Suite*: Featuring an 8 camera Optitrack system, this facility is used for teaching, R&D and projects with industry for animation, interactivity and ergonomics

Co-ordinator: Gregory Bennett - gbennett@aut.ac.nz
(Motion Capture)

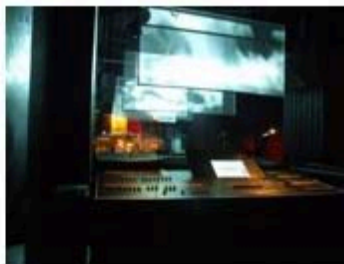
The *VR Suite* boasts a range of 3D technologies for stereoscopic film, 3D games development, 3D interactivity, augmented reality and web3D.

Co-ordinators:

Dr Roy Davies - roy.davies@aut.ac.nz (VR Suite) &

Frances Joseph - Fjoseph@aut.ac.nz

Image courtesy of Roy Davies



Critical Interfaces

Focuses on connecting people through discussion on new technology. Our featured Envisage networking events are an open invitation forum for creative industry experts to share their knowledge and experiences. This group produces:

CoLab's Journal of Creative Technologies, annually published online, presents emerging scholars and researchers' findings on contemporary creative technologies.

Co-ordinator:

Dr Charles Walker - charles.walker@aut.ac.nz

Image courtesy of Anthony Brosnan

PUBLISHED

JOURNAL FOR EMERGING RESEARCHERS

<http://journal.colab.org.nz/>

JOURNAL

creative technologies

THIS ISSUE THE AUTHORS THE JOURNAL COLAB CALL FOR PA

This issue is the journal's first step into the daylight, emerging from the low-lit video screening rooms, out of the workshop and the digital ether to drive a metaphorical stake into the ground; to arrive. It is a welcome addition to the Academy because, despite convergence in creativity and technology since, well... forever, the theorising about it *by the people who do it* has traditionally (and uncomfortably) sat within distinctly separate disciplines: art, film, robotics, programming, media, etc. Defining these 'creative technologies' succinctly can be difficult because their reach is so extensive. Therefore, *Journal: Creative Technologies* serves a rather special purpose: providing inclusive space for the expression of new ideas or developments in this literally *ultra*-modal work.

It is also a kind of emergence for the contributors; their long hours spent turning over concepts in the relative safety of the workshop or supervisor's office, of composition or experimentation, have been temporarily suspended and now their work is laid bare for all to see; in some cases for the first time. The papers that comprise this first issue, while diverse, share at least one thing in common: they all make an attempt to begin a critical dialogue on issues of technology in some way. Lyle Reilly and Alysha Gover do this by demonstrating the very practical use of technological innovation in the context of fashion. Lyle's paper reports on the research and development of a 'smart' cycling jacket and reveals important new knowledge about the integration of electrical devices in clothing. Alysha describes the potential of new ways of manufacturing knitted clothing and questions why the local fashion industry has been slow to experiment with the innovative techniques.

Moata McNamara dives into the very *fabric* of film, interpreting it through language and body. Her sensitive reading and translation of Dreyer's *La passion de Jeanne d'Arc* - reconstructed and digitised after the original was lost in a fire - encourages a new perspective with a distinctly local flavour. In a similar vein, Suzie Gorodi reveals her unique and intensely physical encounter with a video work by artist Gary Hill, while critically engaging with contemporary film theory and Heideggerian philosophy.

Body and screen are key components in Becca Wood's paper too, but in her case, Becca is the creator of the performance in which she conjures a dialogue about digital technology, space, and the body.

As themes go, this one was deliberately loose. The papers we have published in this issue are therefore diverse and multi-stranded. Their coherence hinges around the notion of *Transmedia/Transmodality* and particularly the dialectic interface between creation and production, performance and experience, internal and external mediated space. I hope you enjoy this first issue of *Journal: Creative Technologies* and welcome your feedback and future participation.

Jennie Watts
Editor
jennie.watts@aut.ac.nz

SUPPORTED BY:

AIT

IN THIS ISSUE:

ANALYSING THE NEW ZEALAND FASHION MARKET: NEW OPPORTUNITIES FOR PRINTED KNITWEAR DESIGN

Alysha Gover

This paper presents the outcomes and findings of an investigation into design innovation through digitally printed merino knitwear within the New Zealand fashion sector. The project involved a review of current uses of digital print on knitwear both internationally and in New Zealand; the development of a range of digitally printed knitwear which utilised and demonstrated a range of print on knitwear approaches to be shown to industry as a promotional kit; and consultation with NZ...[read more]

AND THE BOOKS WERE OPENED: DREYER AND DERRIDA IN TRANSLATION

Moata McNamara

Translation theory has long wrestled with notions of 'original' and 'supplement', where a translator strives to carry across some sense of meaning from one language to another. Deconstruction, with its multiplicity of signification would appear to complicate such a task. This article, investigating possibilities of deconstructive translation, works also with the inherent impossibilities of translation, through intensifying distances between languages and media...[read more]

ENCOUNTERING FILM AS TECHNOLOGY

Suzie Gorodi

This paper discusses an encounter with the video[1] work *Blind Spot* (2003), by American artist Gary Hill. One of the aims of the paper is to develop a deeper understanding of the notion of encounter from the perspective of phenomenology. Provisionally, I consider encounter as an occasion that constitutes its own particular character in time and, as such, I approach my reading of Hill's work from a position of distance from his original installation setting. My encounter with *Blind Spot*...[read more]

A WEARABLE TECHNOLOGY PROJECT

Lyle Reilly

Wearable technology is an exciting emerging area with the potential to be hugely significant in the way we interact with clothing and electronic technology. Knowledge and skills from a combination of disciplines including computer science, electronics, textile technology, garment and product design are essential for the area to flourish. A presented case study explores design considerations and processes involved in the development of a wearable

Making Sense of No Body

Becca Wood

Abstract:

The reconfiguration of the sensing system as the body encounters the digital image deterritorialises the body's everyday modes of proprioception and spatial orientation. The assumption here is the increasing 'instability' of the body in a contemporary world where the digital screen image mediates and renegotiates our physical encounters. In prioritising the body through dance and somatic paradigms, in these screen environments, there becomes potential for rethinking a body politic for performance and somatic practice.

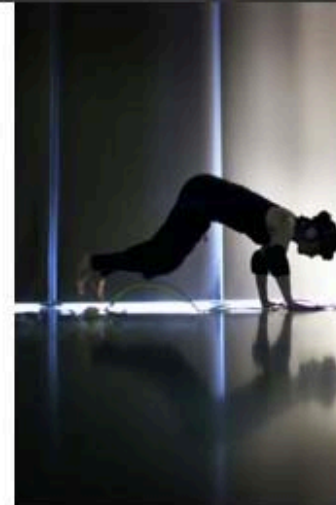
My strategy is to reconfigure the multi-modal processing where the screen dominates the visual faculties in the mind/body/screen relationship.

This investigation into the screen/body opens up new possibilities for the spatial and corporeal, as the body and the screen fold into a mesh of multiplicity and 'in-between-ness'.

Introduction

The question at the centre of this paper is to consider how we can strategise new possibilities for performance and somatic practices, shifting the perception of body in the encounter with screen in multiple spatial and temporal arrangements. The assumption here is acknowledging the increasing 'instability' of the body in a post-modern world where the role of the digital screen image mediates and renegotiates our physical encounters. In prioritising the body in these screen environments, there becomes a collision with the digital screen image that exposes new possibilities for a body politic in/of the screen/body.

The negotiation of the screen in our everyday living mediates our social, physical and sensory encounters. While the notion of screen is not new, our use of the screen as a prosthetic extension in everyday living is accelerating as we connect to networks using language, symbols and image. In the use of cell phones, and screen based electronic devices, the eyes, the ears and language take precedence and the physical experience is compromised and diverted through the externalisation of the senses. We defy distance and time and connect with other 'minds' in diverse social and spatial arrangements through such social networking tools as Facebook, Twitter and Skype. What occurs to the body and our proprioceptive capabilities in these environments? It appears that while we once relied on our bodily responses to navigate distance, in more recent years we have substituted the eyes and semiotics to 'defy distance'. Time, space and the body relations have entered a genesis. Investigating the complexities of the body's negotiation through new social, ontological, sensory and spatial terrain in relation with the digital image brings us to question essential human conditions reinforced in the Western Capitalist structure. The impact of these digital and remote technologies begs us to reconsider notions around the body and the relationship it makes with technology.



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OTHER ARTICLES IN THIS ISSUE:

- [Encountering Film as Technology](#)
- [And the books were opened: Dreyer and Derrida in Translation](#)
- [Analysing the New Zealand Fashion Market: New Opportunities for Printed Knitwear Design](#)
- [A Wearable Technology Project](#)



Newsletter | August 2011

Contact

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NEW WORK ON SCREEN | DIGITAL ART LIVE INTERACTIVE SPACE Expressions of Interest 2011

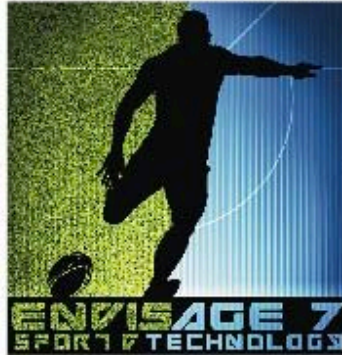


CoLab has been awarded an Arts Grant from Creative New Zealand to commission new digital works for innovative locations. One of these locations is Digital Art Live: Interactive Space.

CoLab and THE EDGE are working collaboratively to present Digital Art Live, an exciting new initiative to showcase digital and interactive art in an interactive space located in Aotea Centre, Auckland. The Interactive Programme Committee is calling for applications from creative practitioners and artists interested in presenting interactive works in this space. We invite artists to take this opportunity to create work that supports engagement with a public audience through technological experience. We are especially interested in work that is engaged with mobile and locative media technology, or is responsive to the audience's gestural input thus encouraging interaction between the user, the physical space and the onscreen content. Expressions of Interest have to be received before the 30th September 2011. Please contact Nohuenna Hugal-Lacrie, Digital Art Live coordinator, for more information: NohuennaH@the-edge.co.nz.



ENVISAGE SPORT AND TECHNOLOGY | Presentation Series Thursday 22 September | 6.30 - 8.30 pm | AUT Conference Centre Waiata, 55 Wellesley Street West, Auckland Central | FREE | REGISTRATION ESSENTIAL.



Patricia Aguilera

RSVP contacting patricia.aguilera@aut.ac.nz. Find more information at: www.colab.org.nz

BE MY MIRROR | Digital Exhibition By James Charlton | Digital Art Live, Owens Foyer, THE EDGE, Aotea Centre | Exhibiting from Friday 19 August to Sunday 2 October 2011 | FREE



James Charlton

In 1966 when Andy Warhol presented his installation 'Silver Clouds', visitors were invited to playfully interact with large helium filled balloons. In a contemporary take on Warhol's work, James Charlton's Digital Art Live exhibition asks people to inflate virtual balloons by blowing into specially designed exhalant devices in front of the interactive screen. Balloons appear and inflate in the endless void of the interactive screen, floating gently around until eventually, colliding with each other and bursting. If Warhol's balloons were about the artist sense of himself, then Charlton's balloons speak to the audience's sense of themselves. Come down and inflate virtual balloons to your hearts content - or until your bubble bursts!

EVENTS AROUND THE EXHIBITION Happy Hour with drinks from \$4. Friday 26 August / 6 to 8 pm. Artist Talk. James will discuss how the software Max/MSP/Jitter can be used to create interactive works. Monday 26 September / 5.30 pm / FREE. Both events will be at Owens Foyer, Aotea Centre, THE EDGE

Our next Envisage Program, brought to you by CoLab in partnership with ATEED and FILM AUCKLAND, will focus on new developments and opportunities in Sport and Technology with speakers from leading research centres and design companies. Our guest speakers include: Stephen Kent, Research and Development Manager at Zephyr Technology; Mario Wynands, Sidhe Managing Director; Dr. Nicolas Gill, All Blacks Trainer; and Glenn Jenkins Speed Power & Stability Systems. Registration is essential as places are limited to 150 people. Please

TEST TONE | Digital Exhibition and Dance Performance



Clinton Watkins

Using the colour, sound and the artistic vision of TEST TONE, on 12 August, twelve dancers from The University of Auckland's Dance Studies programme explored how physical movement within a defined space created a brand new dimension to Watkins' installation TEST TONE.

TEST TONE was an interactive video and sound artwork by Auckland Artist Clinton Watkins, that invited participants to generate sequences of colours through physical movement.

BIGLITTLEBANG.COM | Online Games for Kids



Made in New Zealand, and with help from CoLab's Kim Newall (Interactive suite), BigLittleBang is a newly launched virtual world committed to building a community of creative thinkers through music. Kids can make new friends and connect with existing friends through a wide variety of safe social networking features. Visit: http://www.biglittlebang.com

"OH THAT I HAD" THE POWER LINES | Video



Raewyn Turner

Raewyn Turner's video - The powerlines follow the rise and fall of the violins - A music clip for Raewyn Turner's son duo "Mr Edoo Dubstep". http://www.youtube.com/watch?v=25d3p955n-C&feature=emb...&list=PL31158795

AUCKLAND ART GALLERY | The Learning Centre: A playful exploration of ideas in art

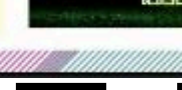
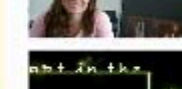


Reuben Paterson

The Auckland Art Gallery will be launching its new Learning Centre in September. CoLab has worked with Roger Taberner to develop an installation art work with artist Reuben Paterson. With technical direction from CoLab's James Charlton, CoLab developed the software programme with developer Isaac Hancock (using Max MSP) which runs the work. 'Kaleidoscope' uses a web cam with back projection on to an outside window. The installation will be an interactive experience in place for one year. Reuben worked with the Gallery to create an environment of

works, ideas and interactive experiences that will engage family audiences in the artist's world-generating ideas and works using a starting point of experience and knowledge that the viewer to some extent shares. "The installation will unpack the creative act for (our) visitors and provide a set of tools for looking at and understanding and other works in the gallery." REUBEN PATERSON. The foundation of Reuben's work (as) in Te ao Māori, underpinned by contemporary materials and approaches as well as personal references and narratives. Paterson's connection with his turangawaewae and his taha Māori or Māoriness have been expressed in defined themes in his art-making practice. His works have an accessibility and irresistible wow-factor. Visitors will find an engaging and otherworldly and immersive experience. Find more at www.reubenpaterson.com

OTHER NEWS | Events going on!



Research sheds light on Auckland's diverse creative workforce. Check the video clip and full report on Auckland is creative at www.aucklandcreatives.com.

Film Competition - Call for Entries! Deadline: September 20th. Have you got an inspiring story to tell? Could you make a film about young Kiwis doing great stuff? Make a short film and enter! Check the new website: www.inspiringstories.org.nz

Mix and Mash competition is now open. The competition challenges people to build something completely new, by reusing existing NZ digital content and data. All competition details are available on: http://mixandmash.org.nz.

Pure Advantage will send one young New Zealander with Robert Swan, polar explorer. Submit a video to earn your place on this once-in-a-lifetime journey. The prize is a \$30,000 trip to Antarctica. Visit: http://www.pureadvantage.org/antarctica

We Can Create features both up-and-coming talent and seasoned professionals over two days of seminars surrounded by satellite events and exhibitions. http://wecancreate.co.nz

VFX with Cris Casares. Thursday 22 September 2011. 5.30 - 8 pm | AUT Business School, W7 Building, City Campus, 42 Wakefield Street, ROOM W7503. WIFT members \$10 | non members \$15 | Door sales available. http://wift.com/

Art in the Dark - Call out for submissions. Art in the Dark are looking for artworks and performances that explore implications of night, light and mobility. Applications due on Friday 26th of August. www.artinthedark.co.nz

NEWS LETTER



THANK YOU

“The appeal of ecology as a conceptual metaphor [for a research environment] lies in its ability to focus our attention on a temporarily finite set of practices, ideas, and interactions without fixing them in place or investing too much critical energy in their stability”

(Brooke 2009:42)