

CREATIVITY, DESIGN & INNOVATION



IDEAS RESEARCH INSTITUTE

Innovation, DDesign And Sustainability

IDEAS is a new multi-disciplinary research centre encompassing the disciplines of Engineering, Computing, Architecture & Built Environment and Art & Design.

It builds on acknowledged international research excellence, exploiting the rich potential of the interfaces between these diverse disciplines.

Our key research theme are:

Creativity, Design & Innovation

Digital Technologies

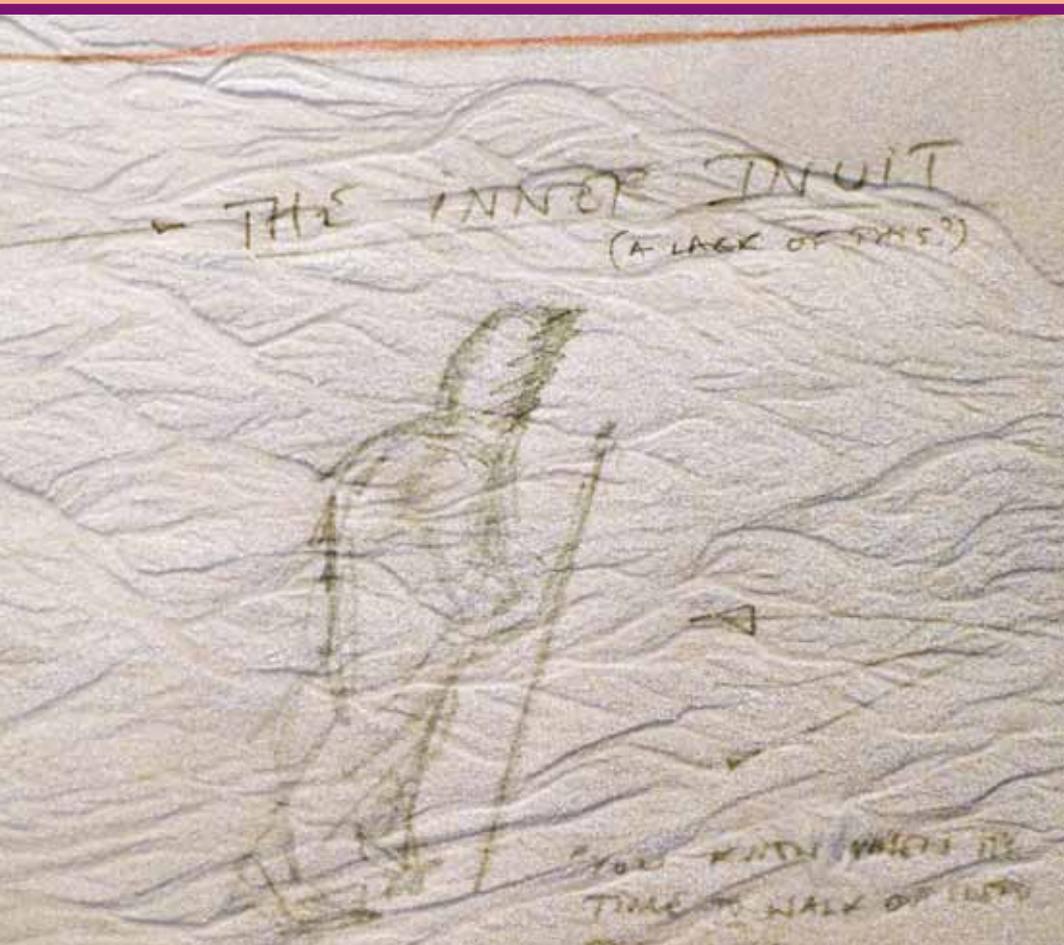
Energy, Environment & Sustainability



**ROBERT GORDON
UNIVERSITY • ABERDEEN**

ON THE EDGE

VISUAL ARTS RESEARCH



Investigating the
aesthetics and ethics
of artists working
in the public sphere

www.ontheedgeresearch.org

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On the Edge is a research programme that is concerned with the changing nature of art in the public sphere. It is part of the Creativity, Design and Innovation theme of the IDEAS Institute. This research involves doctoral and postdoctoral researchers in the development of art research developing questions and methodologies to address issues such as contemporary art and remote rural cultural contexts, artistic leadership and the aesthetics and ethics of artists working in the public sphere. On the Edge regularly develops collaborations with external partners including Fremantle Consultants and Performing Arts Labs, London. The researchers also contribute to the Art, Anthropology, Architecture and Archaeology network (AAAA) in collaboration with University of Aberdeen.

The research questions arise out of artists' experiences working with other non art sectors of society. Current doctoral projects include:

EMPATHY IN ECOLOGICAL ART

Reiko Goto

'CURATING THE FARM',

investigating the synergies and generative relations between art and farming
Georgina Barney

THE OCCUPATION AND CRAFT OF INDEPENDENT CONTEMPORARY CURATING

Iain Irving

CRAFT, MODERNITY AND THE COMMODIFICATION OF NATIONAL IDENTITY IN SCOTLAND AFTER 1970

Andrea Peach

THE PRACTICE OF ART AS A FORM OF KNOWLEDGE IN PARTICIPATIVE, COLLABORATIVE ART PROCESSES

Chu Chu Yuan

CHALLENGING INTERACTIVITY IN PUBLIC SPACE THROUGH DIGITAL MEDIA

Jiun-Jhy Her

On the Edge has received funding from the Arts and Humanities Research Council (Artist and Leader and contemporary art in remote rural locations), The Scottish Arts Council as well as the Henry Moore Foundation.

www.ontheedgeresearch.org

www2.rgu.ac.uk/subj/ats/ontheedge2/artistasleader/index.html

www.workinginpublicseminars.org

<http://discussionsart.wordpress.com>

The drawing "You know when it's time to walk out into the cold" is done by Susan Benn, Performing Arts Labs, The Artist as Leader.

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CULTURES OF REPRESENTATION



www.rgu.ac.uk/subj/ats/research/staff/dunbar.html

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MICHAEL AGNEW

My work, past and present, has always been concerned with the making of ideas through the processes of drawing, painting, collage and printmaking. Contextually my work examines ideas of nationality, colonialism, locale and autobiography. Ideas that are both emblematic and enigmatic. The painted works are objects: three dimensional, layered, built surfaces, icons buried in paint: sometimes later revealed, sometimes entombed forever. The notion of making and unmaking, and obliteration, is central to their production. The prints are complex visual spaces, juxtaposing iconography from many sources. The collages/drawings are investigations at the preliminary stages.

Current research examines the possible procedures and philosophies for constructing complex pictorial solutions with the aim of outputting these ideas through traditional fine art methodologies. The language is ever evolving and iconography determined from a broad spectrum of starting points: drawings from the objective source, found matter, photographs, postcards, downloads etc. Essentially any appropriate visual information, from any source can be utilised in the work.

An ongoing research strategy is the development and production of the "Printmaking Department Annual Portfolio" in collaboration with Professor Lennox Dunbar and Cameron Ross, now in it's eight year. The aims of this project are to foster a professional environment for staff, students and invited artists to explore historical/contemporary means of making limited edition prints and to nurture the pedagogic relationship through my personal teaching and learning.

ANDREW CRANSTON

The interior, whether it be observed or imagined, forms the basis of Andrew Cranston's paintings. He is interested in how both presence and absence are felt (and represented) in architectural space. He often looks to literary descriptions of such spaces and this is closely linked to his belief in painting as a real kind of fiction.

PROFESSOR LENNOX DUNBAR RSA

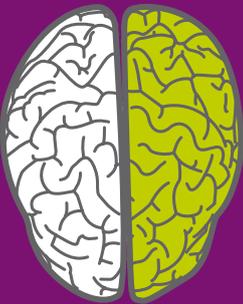
The continued development of my studio practice includes Drawing, Painting and Printmaking. Recent prints have been shown in a one-man exhibition at the Museum of contemporary Art in Gyor Hungary. This show was as a result of winning a major award at "Matrices" an International exhibition of contemporary printmaking held in Hungary in 2007. My current research is looking at how to combine traditional methods of print making with digital technologies.

In addition to my studio practice, other research has focussed on creating a Summer school of contemporary printmaking that embraces and develops safer applications of print practice using low and non toxic methods, building on the pilot programme run last year with New York artist Dan Welden who conducted a workshop in Solar plate, a process that utilises energy from the sun. This years workshops will again be held in collaboration with Peacock Visual Arts. These workshops will be conducted by Elspeth Lamb, Keith Howard and Paul Furneaux, who all have an International reputation in Printmaking and the aim is to further establish Printmaking at Grays as a centre of excellence. The summer workshops I conduct at the Printmaking Center in Santa Fe, New Mexico has had significant impact in attracting instructors and hopefully students to the summer school programme.

Front cover image, detail from, 'The Jacket' by Lennox Dunbar.

THE CENTRE FOR DESIGN AND INNOVATION

c4di uses
design thinking
to help companies
create a successful
**culture of
innovation**



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PROJECT DESCRIPTION:

In order to survive and prosper companies are required to find ways of constantly updating and innovating their products and services. This may mean developing new products, new ways of doing things or diversifying into new areas based on existing skills and knowhow.

C4di applies design thinking methods to support SMEs to develop their sustainable innovation strategies. The project has developed a number of creative thinking tools, which it uses when delivering workshops and one to one consultation with SMEs. The tools are used to assist companies to develop their own culture of innovation, identify key problems and then apply creative problem solving methods to generate new solutions. The approach draws on design methods that include rapid ethnography, user focused observation, visualisation and ultra-rapid prototyping.

At the heart of the project is knowledge transfer. The underlying research is focused on developing new, interactive methods of supporting innovation within organisations.

FUNDING AND DURATION:

It is a three year project, the principal funders being the European Regional Development Fund (ERDF) and the Scottish Government's SEEKIT programme and additional in kind funding from Scottish Enterprise, Aberdeen City Council, Interface and Skills Development Scotland.