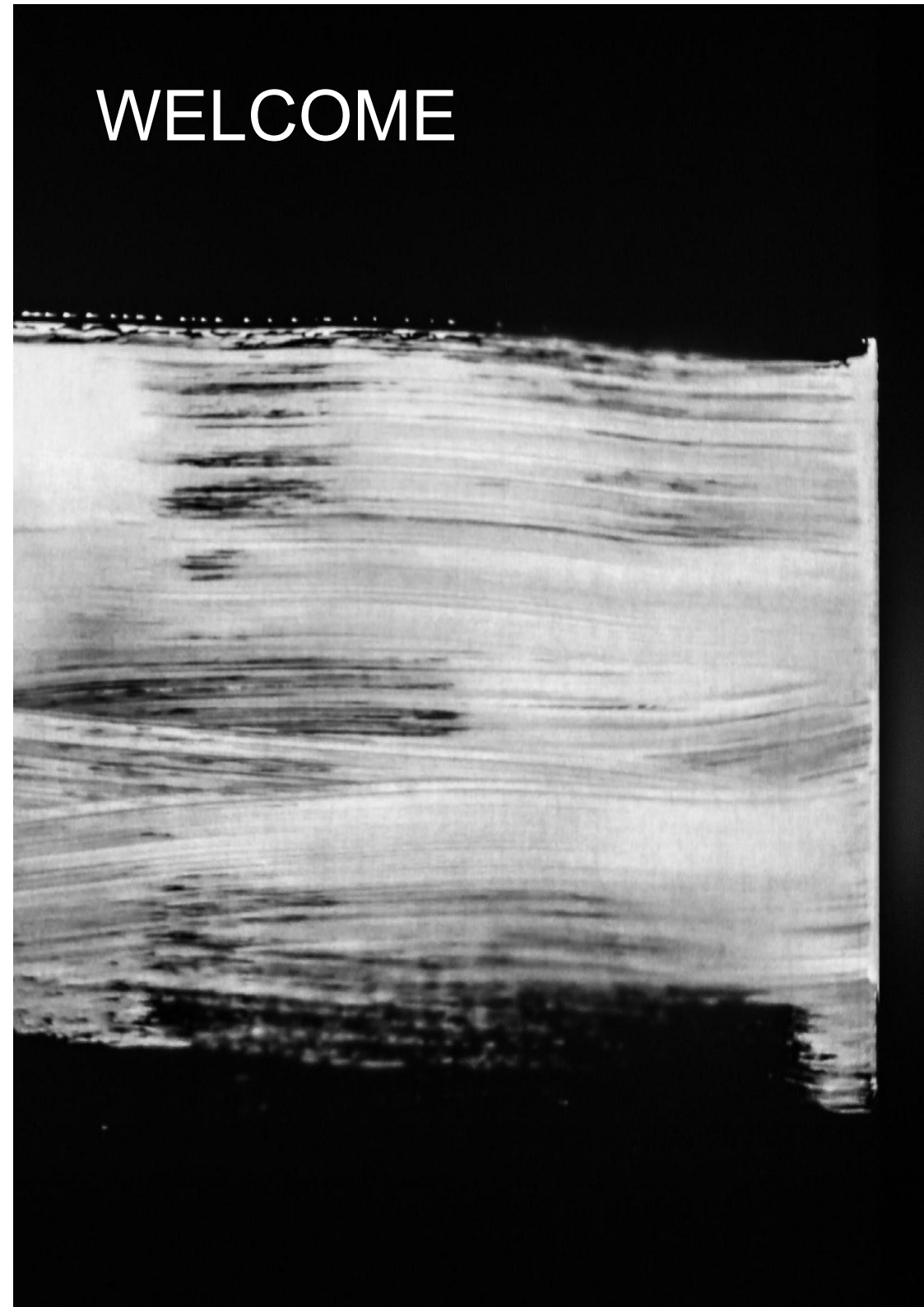


Art School Futures Lab Dublin

1 & 2 November 2022





Focus

Creativity & Artificial Intelligence in IHAE

Aim & objectives

- To explore drivers of change
- To discuss futures images
- To develop an artefact for a futures archive
- To visit the futures archive

Informed consent

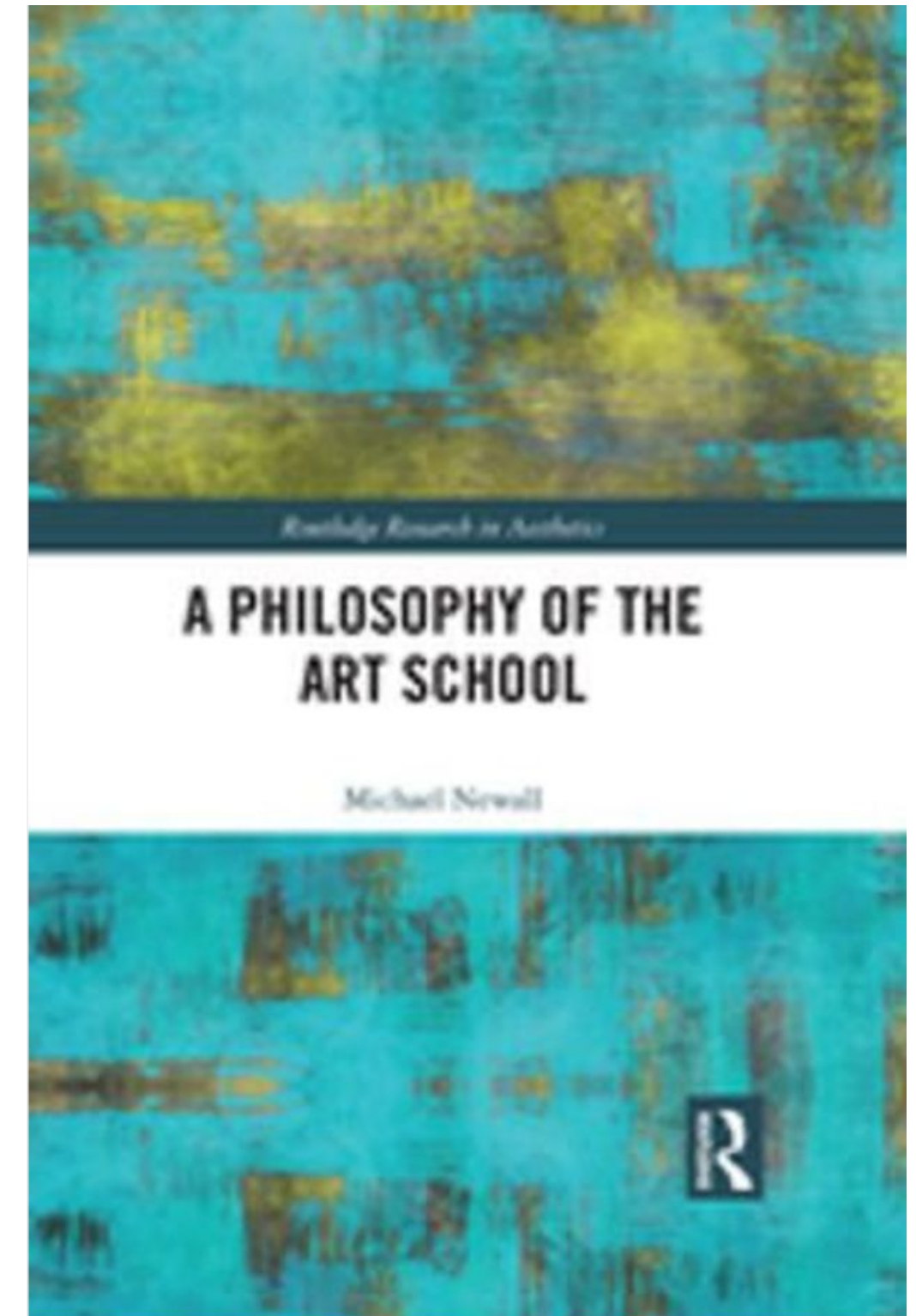


The lab's ethos

- Everyone's ideas and perspectives are valuable
- Give space for each group member
- Use all your experience
- There are no wrong ideas – futures are different from today
- Wild ideas – use bold imagination!

Everyone entirely agrees that genius is opposed to the spirit of imitation...since learning is nothing but imitation, even the greatest aptitude for learning...still does not count for genius.

Kant, Immanuel Critique of the Power of Judgment. P 47.



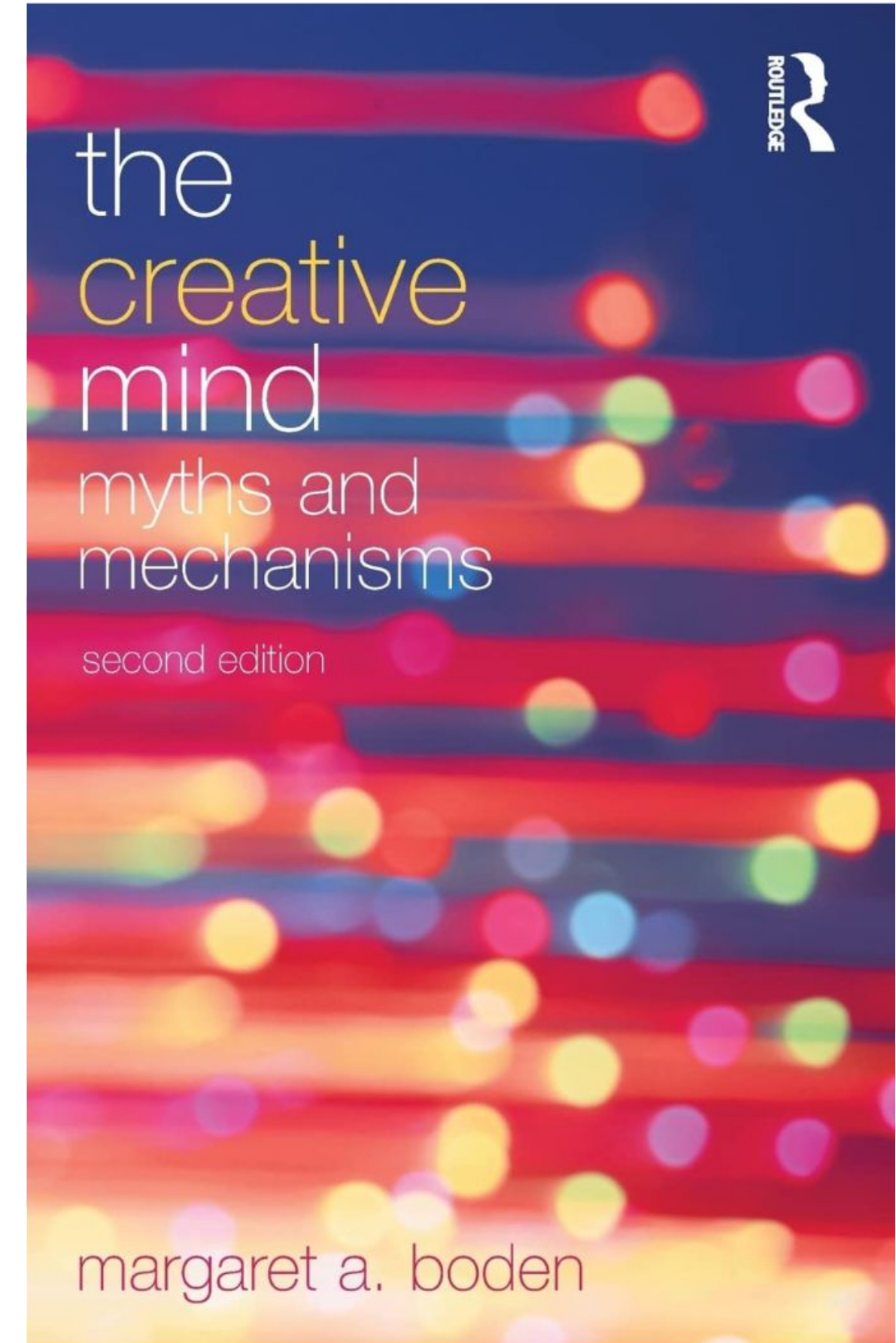
- **Psychological Creativity**

Psychological creativity occurs when idea is new (which is to say original)-to a person when person works out how to solve a puzzle on their own, for instance.

- **Historical Creativity**

Historical creativity occurs when an outcome is original in history, such as Einstein's theory of relativity, or Picasso and Braque's development of cubism

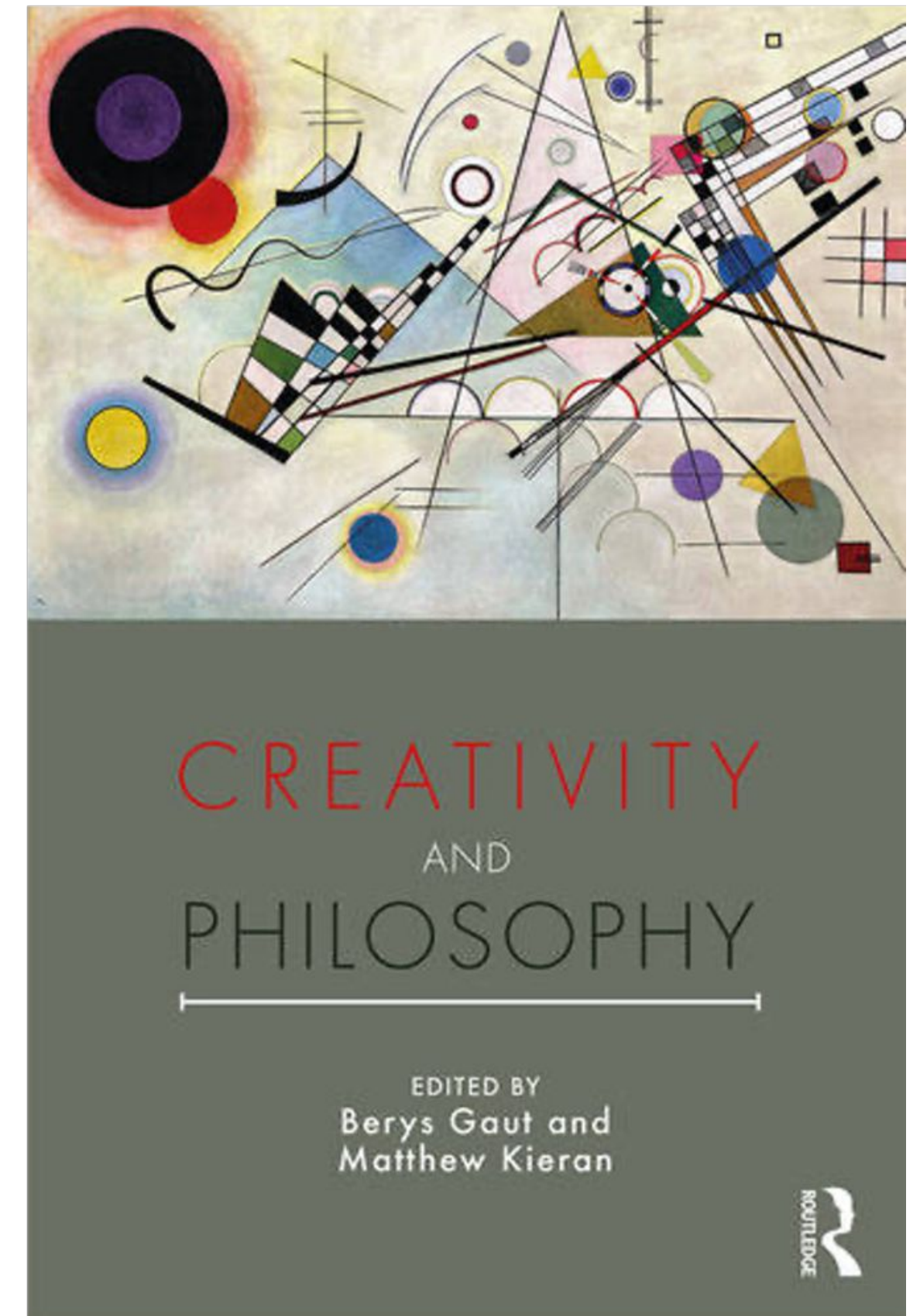
(Newell, 2021, p.139)



Gaut proposes that creativity involves the exercise of what he calls “non-routinised skill”: a kind of skill that is not a matter of following a routine, and existing formula that determines ones actions (...) Gaut points out that the successful exercising of non-routine skills requires “flair”, and he proposes that this can be used to distinguish creative acts from other instances of creation.

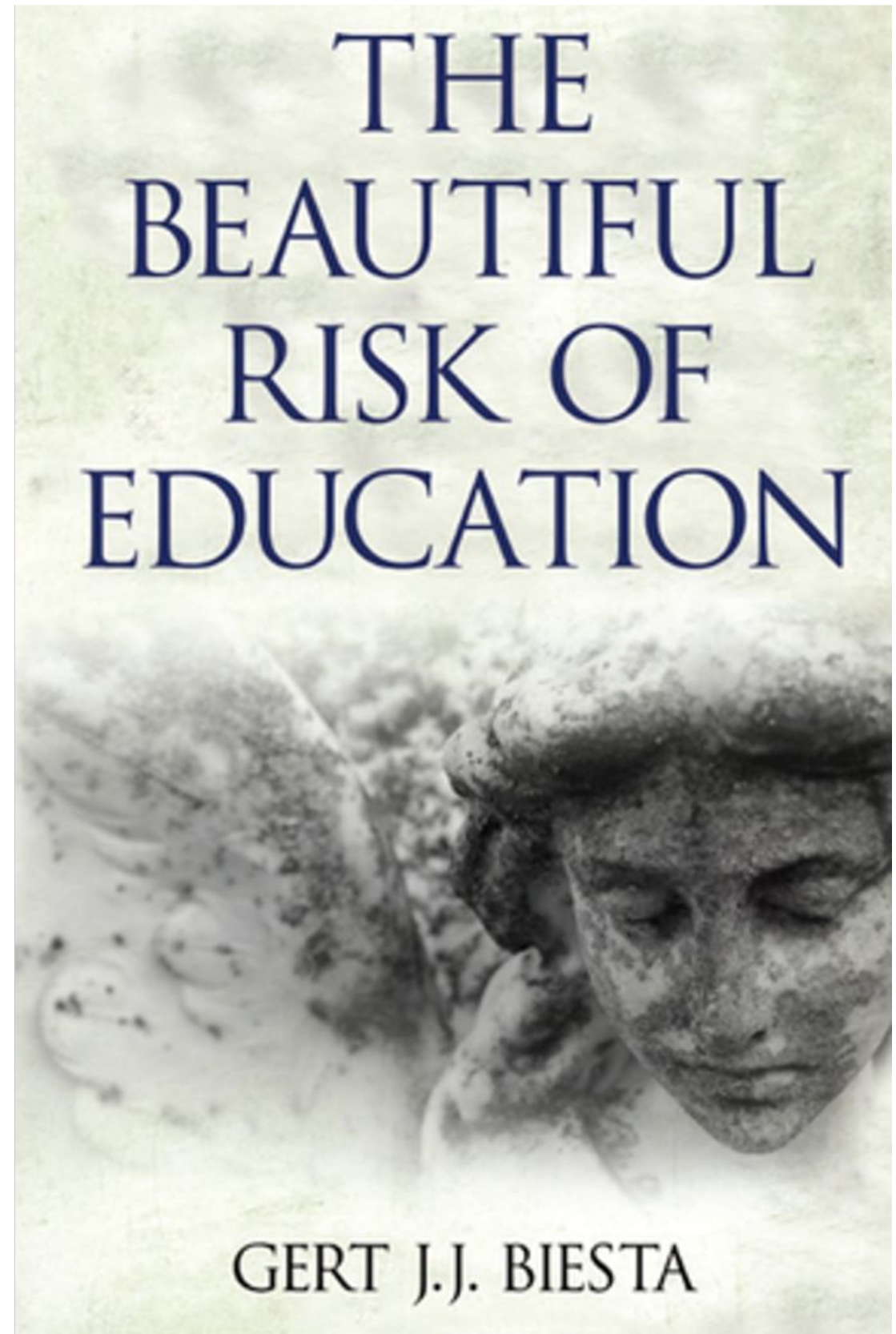
(Newell, 2020. p. 140)

- **Flair** = Curiosity, self-belief, perseverance
- **Risk** = Courage, knowledge, skill

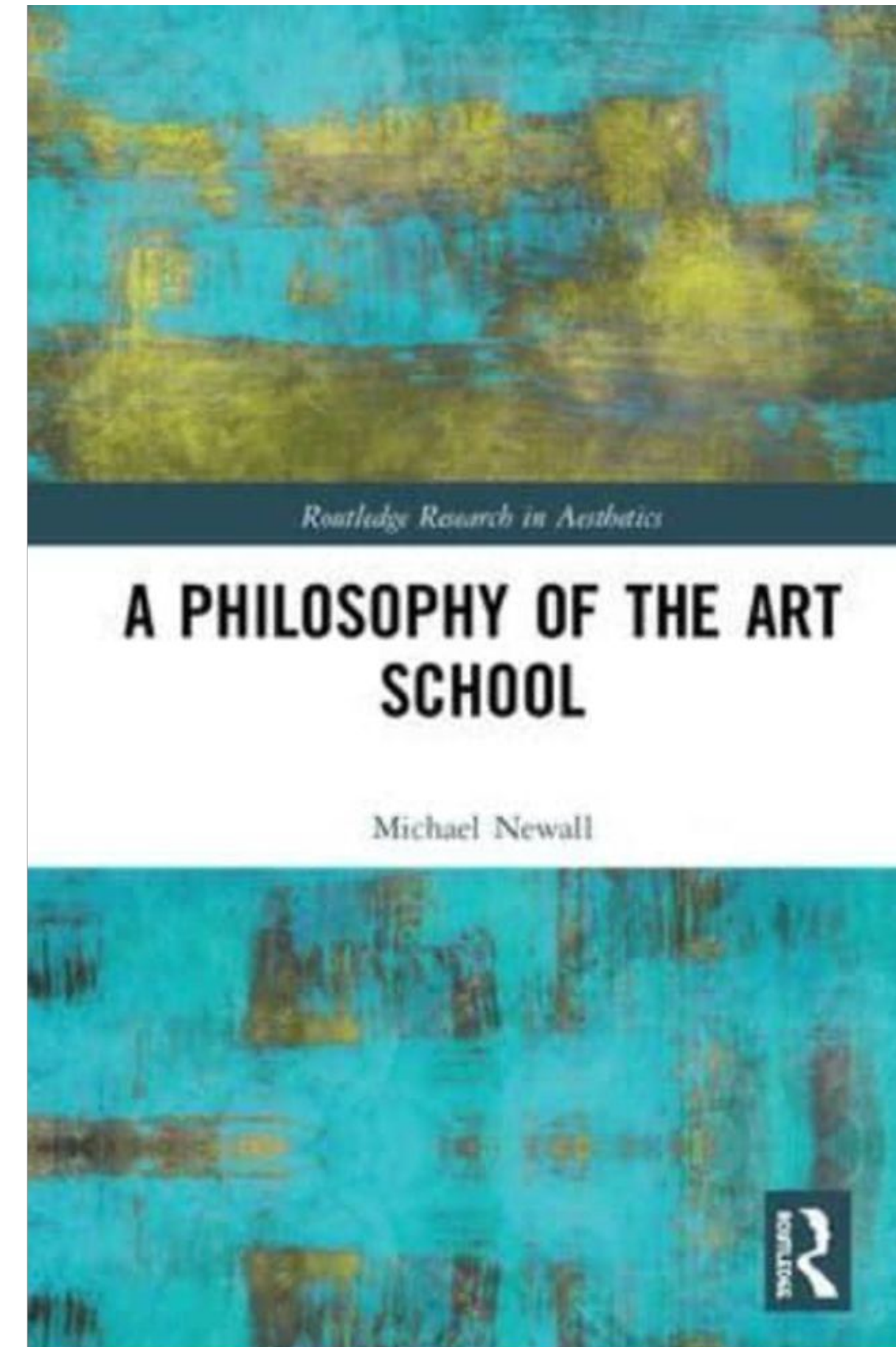


without the risk, education itself disappears and social reproduction, insertion into existing orders of being, doing, and thinking, takes over. While this may be desirable if our orientation is towards the social reproduction of what already exists, it is not desirable if we are genuinely interested in education as a process that has an interest in the coming into the world of free subjects, not in the reproduction of docile subjects.

(Gert Biesta, The Beautiful Risk of Education. P. 140. Paradigm Publishers. 2012)



- **What concepts of creativity exist in art school today?**
- **In what ways are they enabled / threatened by technological innovation?**
- **How will creativity be taught in the art school in the future?**





Funded by
the European Union

Erasmus+ Knowledge Alliance

To explore and inventory existing ideas and visions

data map / learning platform

To organise Art School Futures Labs

labs in 6 IHAEs

To determine futures images and scenarios

develop a futures archive

To organise a debate on possible policy and decision actions

discussion document / agenda



Future jump (01.11.2022)

Presentation Stuart Candy

The Art of Futures / Future for the Arts

Everyone thinks about the future — but too rarely do we have the chance to learn how to do a better job of it. This presentation will offer an overview of practices from the field of futures / foresight, and raises the question of how artists and arts education might contribute to the emergence of social foresight, a much-needed, yet still nascent, collective human capacity to think ahead systematically and creatively.

Stuart Candy is an Associate Professor in the Carnegie Mellon School of Design. An award-winning foresight practitioner, designer, artist and educator, his work aims to augment our capacity for navigating alternative futures by any means necessary. At CMU he is responsible for integrating foresight / futures practice throughout the design curriculum.

Working Documents



About Futures

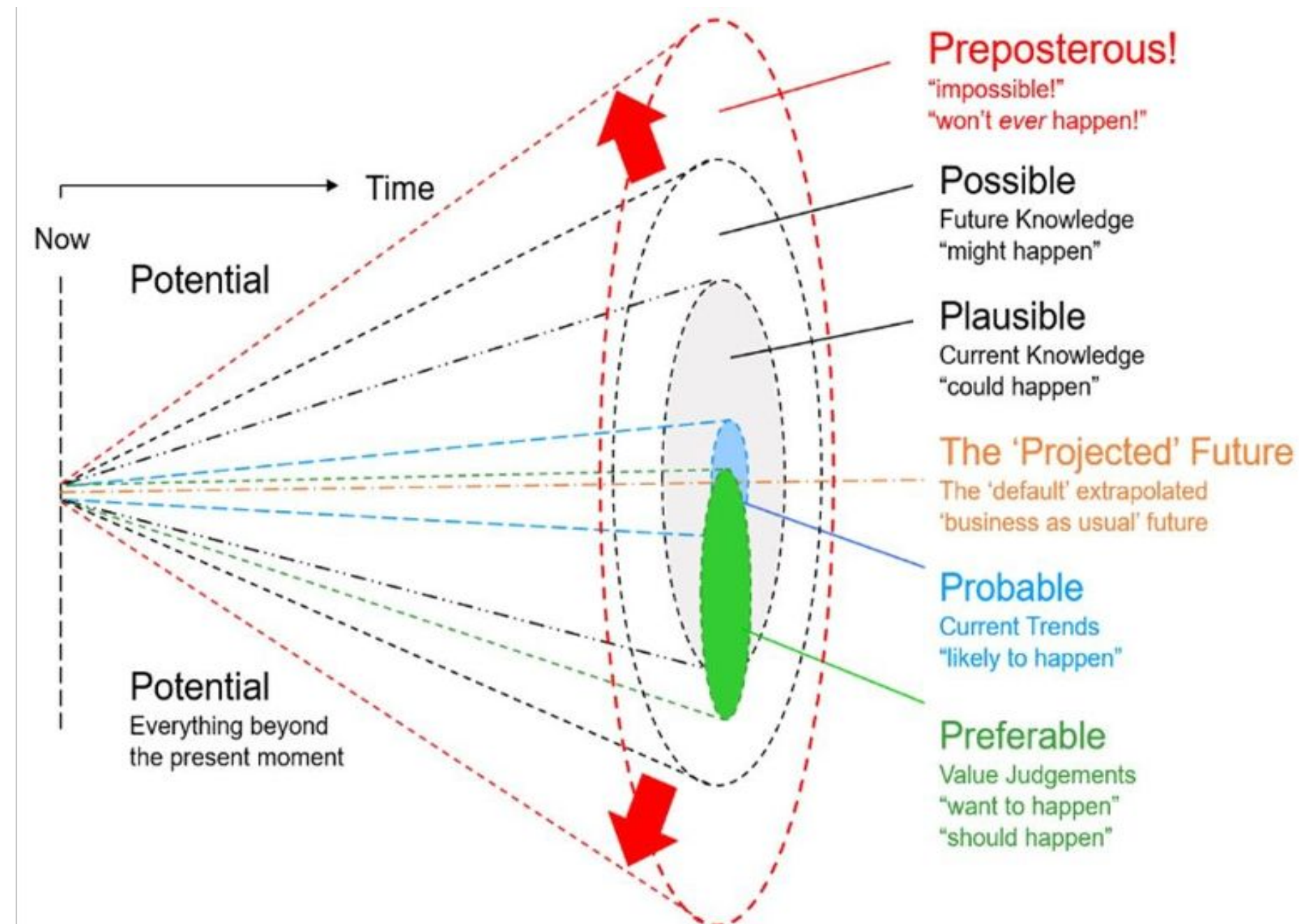
- Not predetermined, not predictable
- We can create alternative futures images (e.g., possible, plausible, probable, preferable, imaginary, preposterous)
- Our decisions and actions affect the future
- Open value discussion inevitable and important



Futures images

- framed by our scientific knowledge and cultural understandings of the world.
- can include:
 - realistic and imaginary elements
 - preferable, unpreferable, or neutral elements

Futures images



The Futures Cone, Voros, 2017



Drivers of the future

- What kind of driving forces (= drivers of change) influence our future operational environment?
- Which driving forces may have the most impact?
- How these driving forces are forming the futures? (most likely, possibly, and in what ways)?



Drivers of futures

Megatrends

- Slowly changing phenomena with clear developmental direction forming the future.

Trends

- Trends are clearly visible phenomena that causes change (a development of change).

Counter-trends

- (Slowly changing) phenomena countering or opposing existing (mega)trends

Emerging trend: an example

Students avoid sensitive topics

The University of Helsinki is exploring the limits of what can be said. Preliminary results show that it is not always easy to express dissenting opinions.

At the University of Helsinki, a study is underway that has attracted interest even before it was completed. It is a study by two educationalists - Mikko Puustinen and Jenni Marjokorvi - on the debate atmosphere at the University of Helsinki. The study ties in with the debate in recent years about whether different opinions on issues such as gender, ethnicity or sexual minorities are accepted at the university or in society at large.

In the researchers' initial survey, 55% of students felt that "the climate at university discourages people from saying some things they believe in because others might find them offensive". Other responses also indicated that students are reluctant to raise issues or opinions that they perceive as inflammatory.

It is difficult to gauge the scale of the issue from a limited survey. It is probably a small phenomenon on the scale of the university - and society as a whole - but a real and heavy one for some sectors and students.

(Editorial, *Helsingin Sanomat*, 1. November 2022, transl. KL)

RUOKA: Ravitsemuksen kannalta ei ole yhdentekevää, syökö keitettyä puuroa vai

PÄIVÄN TIMANTTI: Asiantuntijat kertovat, miksi koululaisten osaaminen rapistui j

Pääkirjoitus | Pääkirjoitus

Opiskelijat välttelevät arkoja aiheita

Helsingin yliopistossa tutkitaan, missä menevät sanomisen rajat. Alustavien tulosten mukaan poikkeavien mielipiteiden esittäminen ei aina ole helppoa.





Drivers of futures

Weak signals

- An indication of an emerging issue or an early sign of a change that may be meaningful in the future

Wild cards / Black swans

- Events and things, with very small probability, but with dramatic effects or impact.

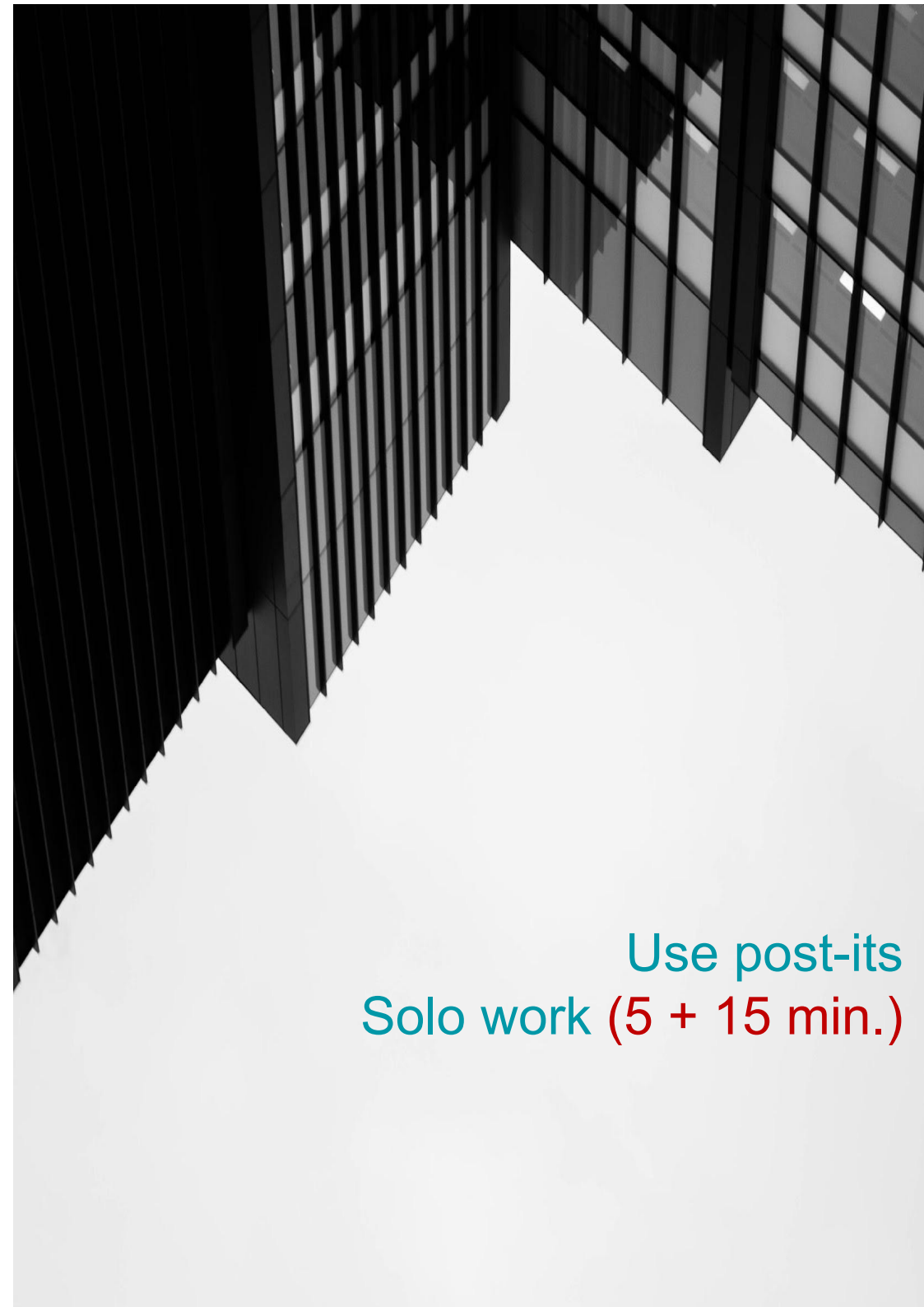
PESTEC analyses

**A tool to identify
future changes &
drivers**

Use post-its
Solo work (5 min.)

- **Political** as directives, legislation, political interests and movements, etc.
- **Economic** as public economy, employment, industries, spending power, etc.
- **Social** as demography, education, health, etc.
- **Technological** as new technologies, technological development, use of technology, etc.
- **Environmental** as climate, biodiversity, natural resources, pollution, infrastructures, etc.
- **Cultural** as religions, beliefs, lifestyles, consumption habits, the arts, etc.

(Dufva, 2022)



Horizon Scanning

Part 1

- What concepts of creativity exist in art school today? Where do they come from?
- What **current trends** (values / principles) can potentially affect future ideas of creativity and creative practice in IHAE?
- What **weak signals** (values / principles) could you identify that may have relevance for ideas of creativity and creative practice in IHAE?

Part 2

- Walk around and read the thoughts of others.
- Add dots on ideas you would like to discuss further.

Break

15 minutes



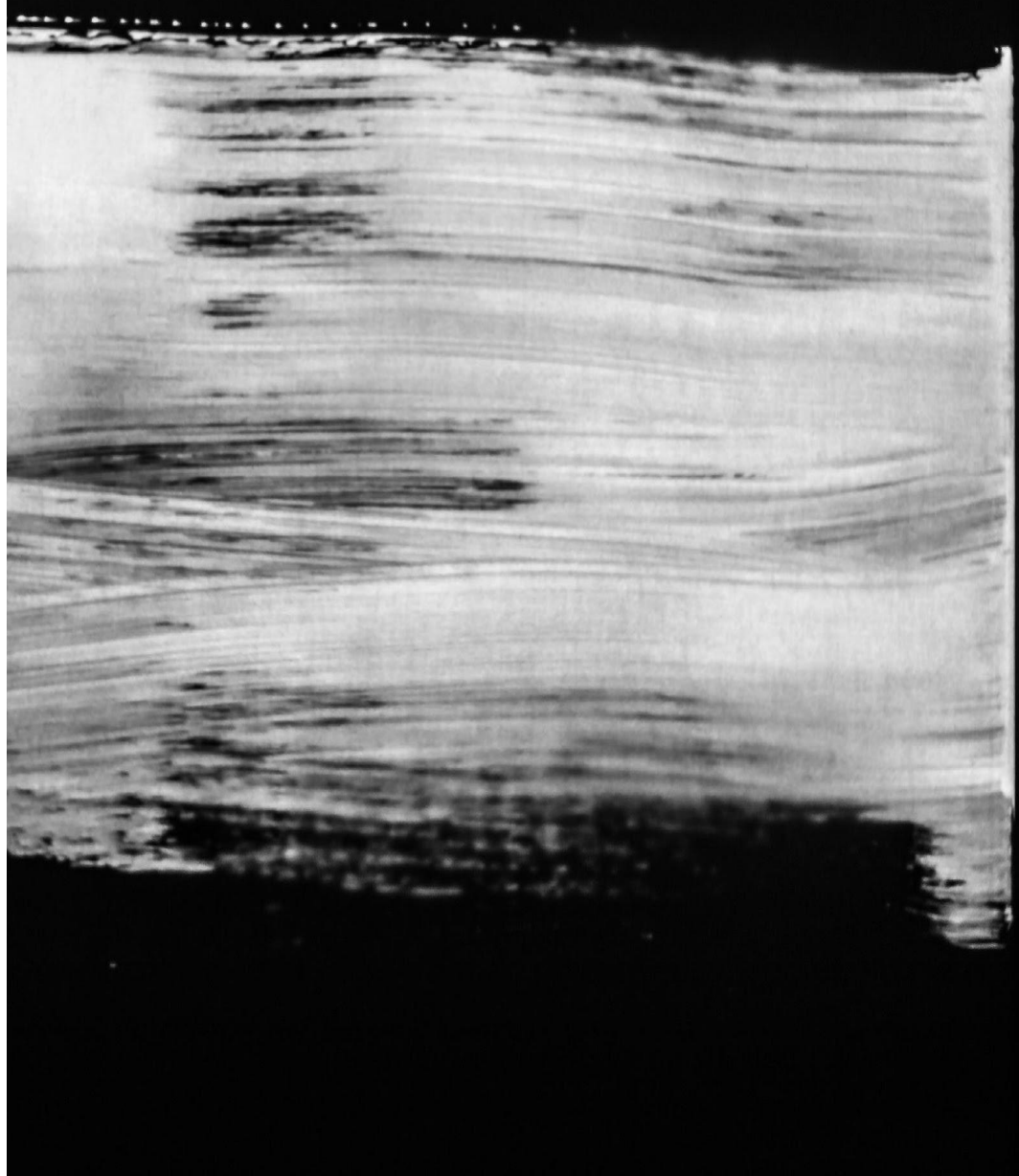


Moving towards a futures image

Starting from the trends and weak signals you've written and read:

- How are the understandings of creativity and creative practice changed by 2045?
- In what ways are they enabled or threatened by technological innovation?
- How will creativity be taught in the art school in 2045?

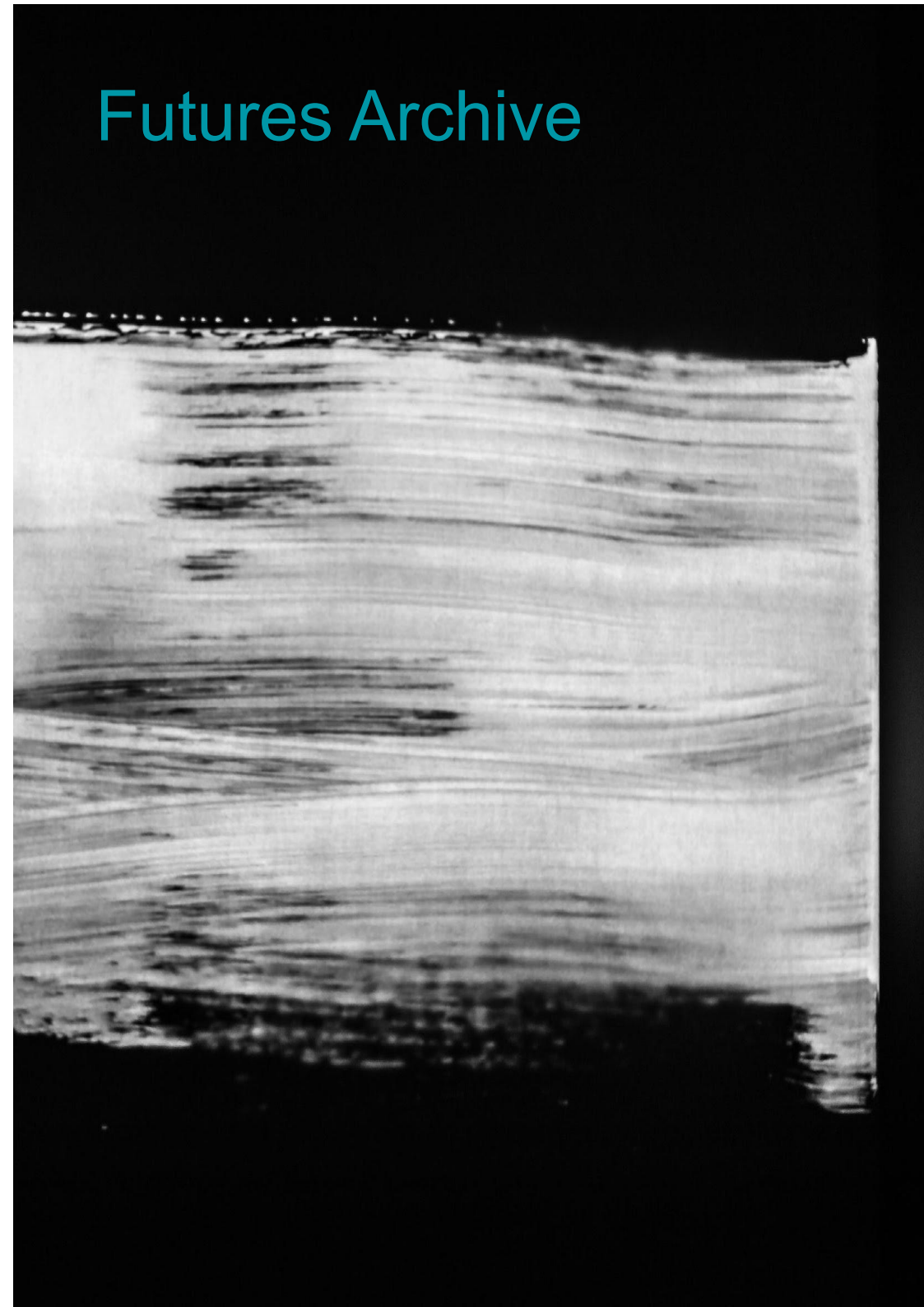
Futures Archive



From futures images towards an artefact

Some ideas of what you could create:

- a physical 'object'
- a digital artefact like an email from a student, or a vlog, a podcast, an XR experience, a recorded class, a meme, ...
- a newspaper article
- an organogram
- a mindmap
- a recording of an art performance
- a page from a design magazine
- an online or offline brochure from an art school
- a soundscape
- an advertisement
- meeting minutes
- a map
- a photograph (you can use ai tools to help you with this!)
- a official patent of a new technology
- ...



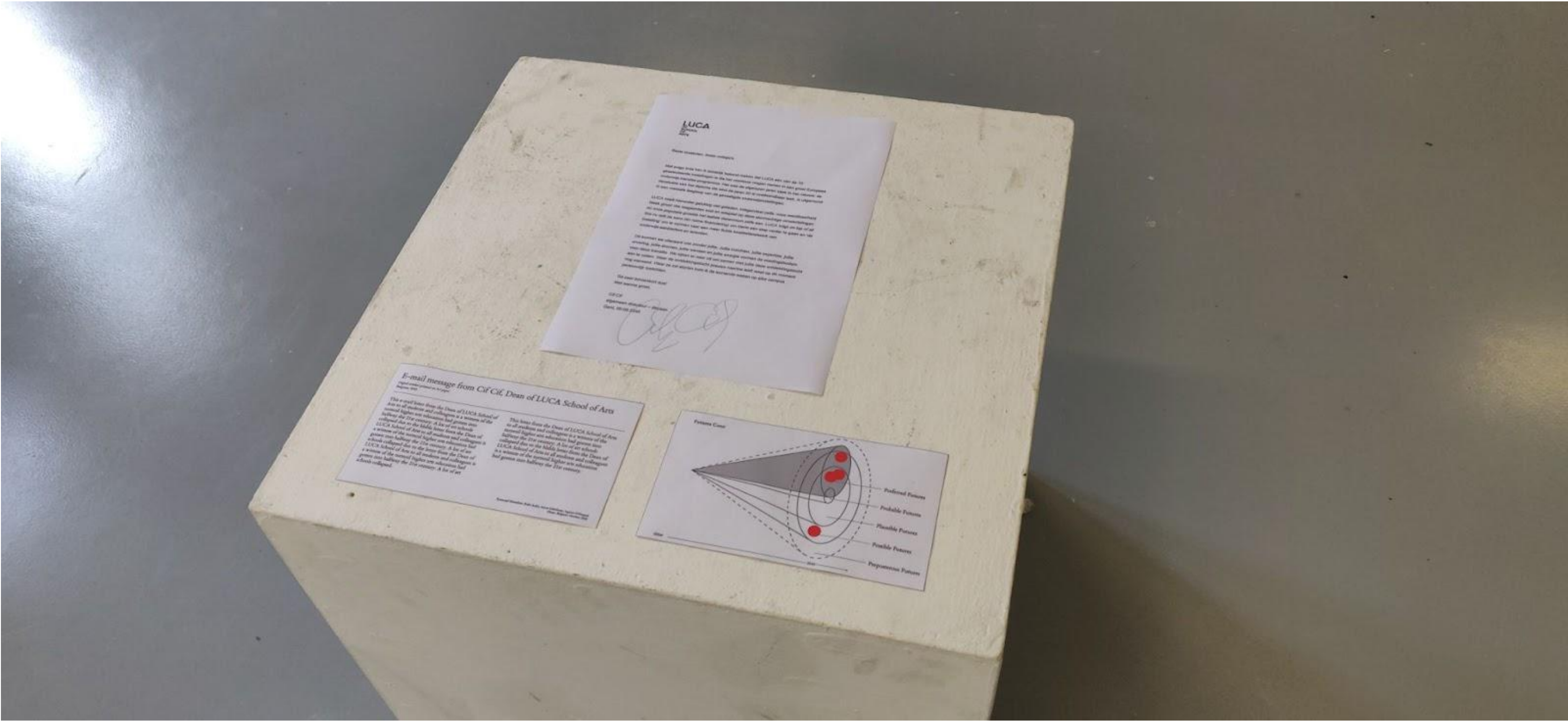
The exhibition label

Tell 'the story' of the object.

- **The 5 W's:** when / what / who / where / why.
- Describe the **key components** and **main principles** of the world in which the artefact 'lives'.
- Describe the **change drivers** that led to this situation, main principles, and key components of favorable culture.
- Write in the **present tense**.

Title of the artefact / Materials that the artefact is made of / Name of the team members / Text for the label (max 230 words / 1200 characters)

The Futures Archive



The Futures Archive

E-mail message from Cif Cif, Dean of LUCA School of Arts

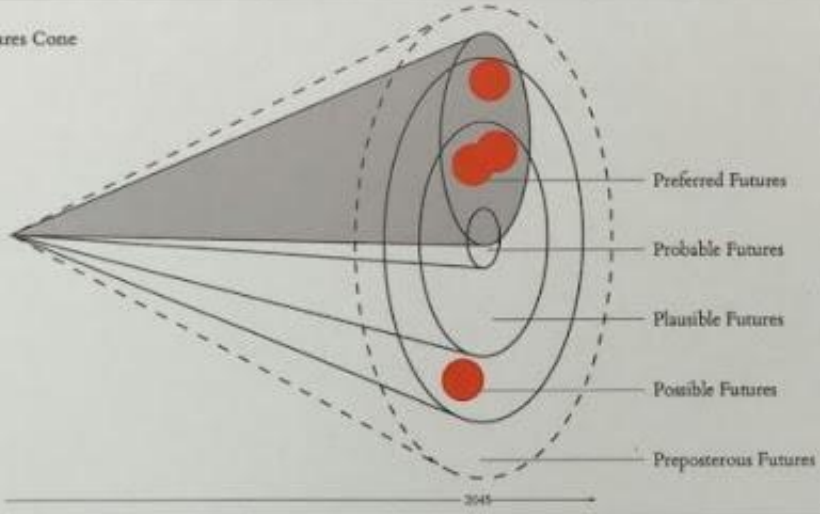
Digital artwork printed on A1 paper
Belgium, 2045

This e-mail letter from the Dean of LUCA School of Arts to all students and colleagues is a witness of the turmoil higher arts education had gotten into halfway the 21st century. A lot of art schools collapsed due to the blabla letter from the Dean of LUCA School of Arts to all students and colleagues is a witness of the turmoil higher arts education had gotten into halfway the 21st century. A lot of art schools collapsed due to the letter from the Dean of LUCA School of Arts to all students and colleagues is a witness of the turmoil higher arts education had gotten into halfway the 21st century. A lot of art schools collapsed.

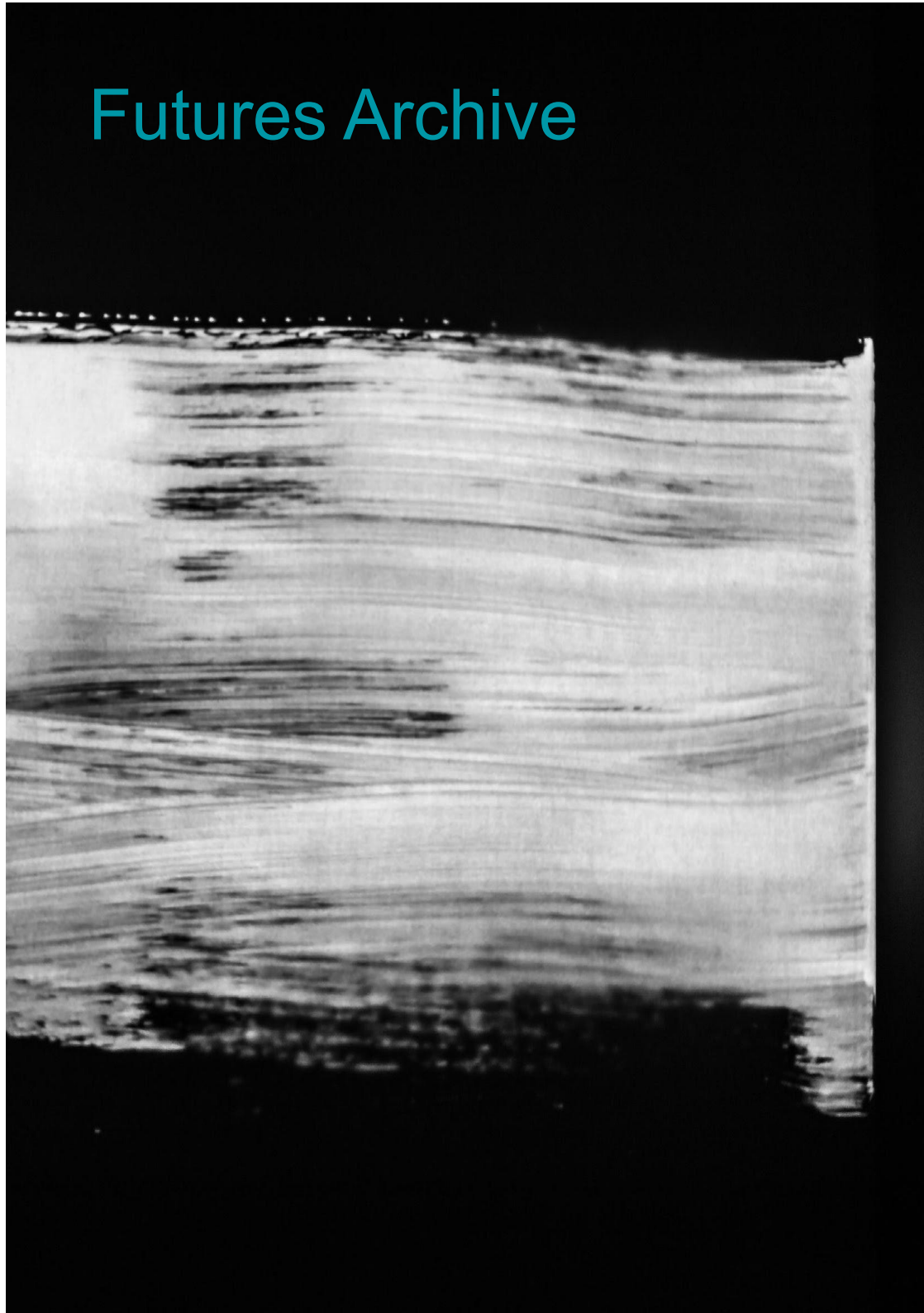
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Kenneth Huxford, Kiko Ando, Aaron Dehollain, Ingrid O'Hagan
Ghent, Belgium, October 2025

Futures Cone

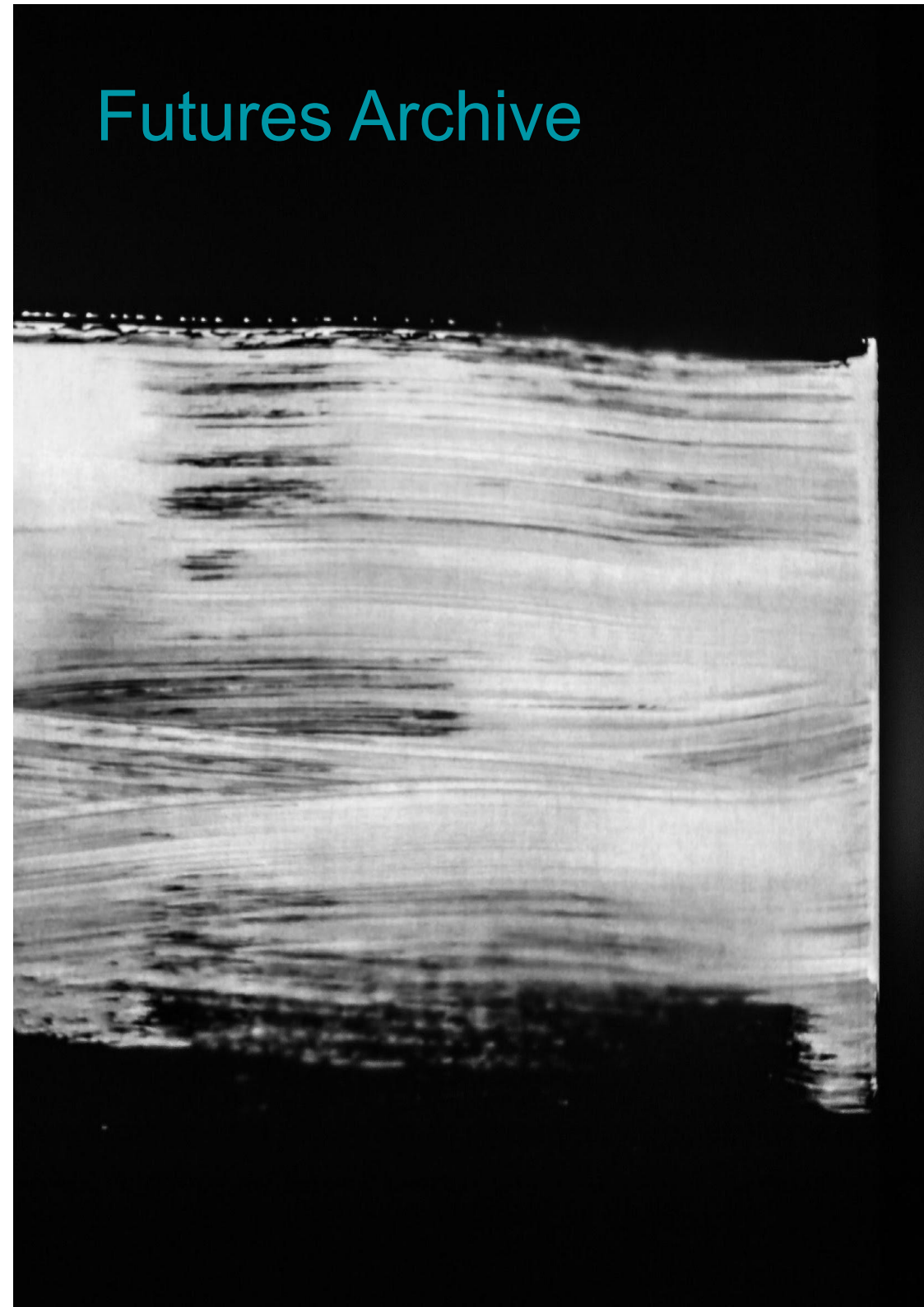


Futures Archive



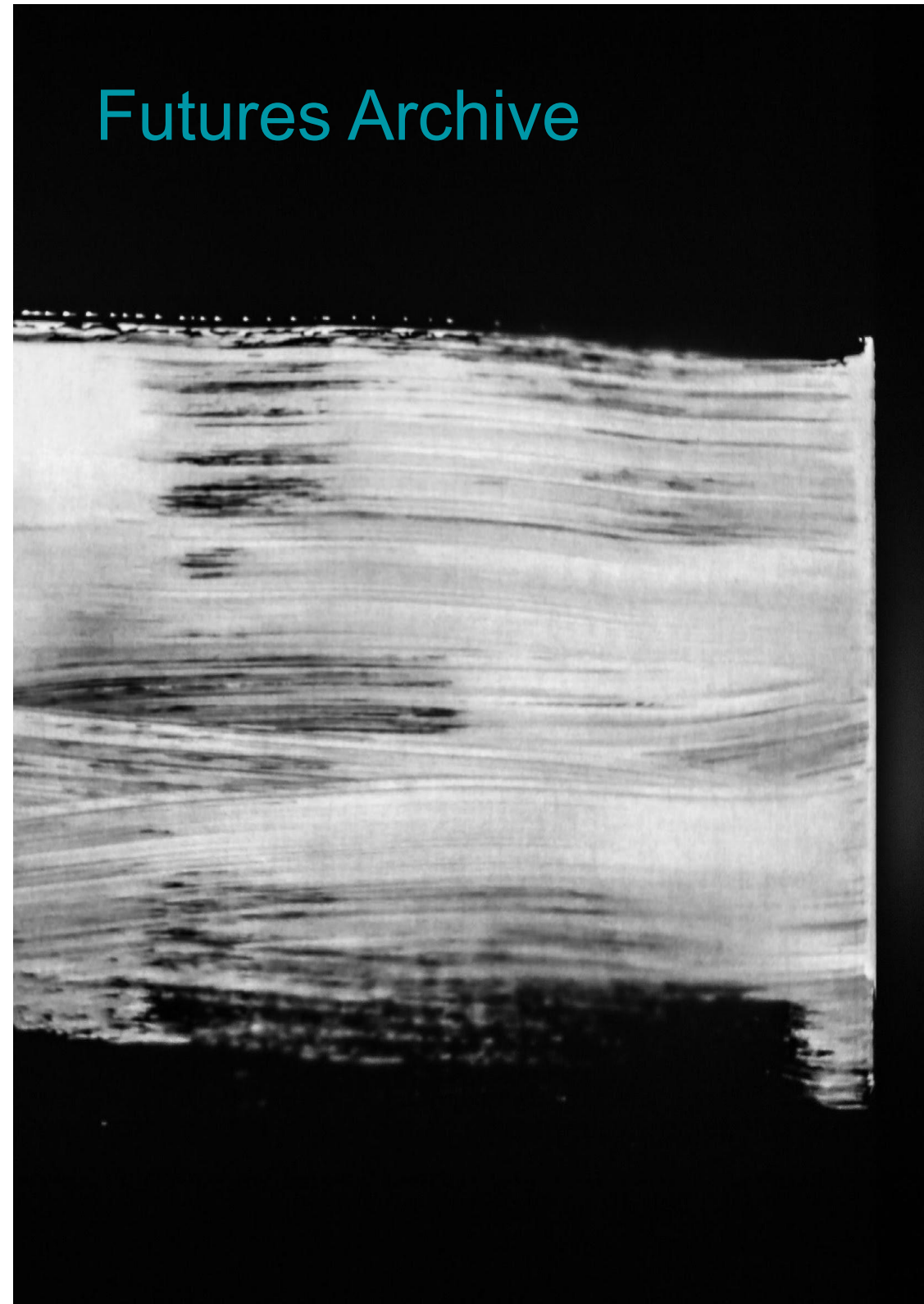
Steps to take

- Brainstorm on the question what future artifacts (*archive objects*) could tell something about 2045, incorporating the topics and ideas that you have discussed within the future image.
- Decide which artefact you will create (you can work as a group, a duo, or individually).
- Start creating! Don't forget to take enough time to write the exhibition label.



Present your artefact

Present your artefact for the group (max. 3')



Discussion

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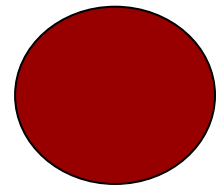
Conor McGarrigle

conor.mcgarigle@TUDublin.ie

Thank you!

www.  145 .eu

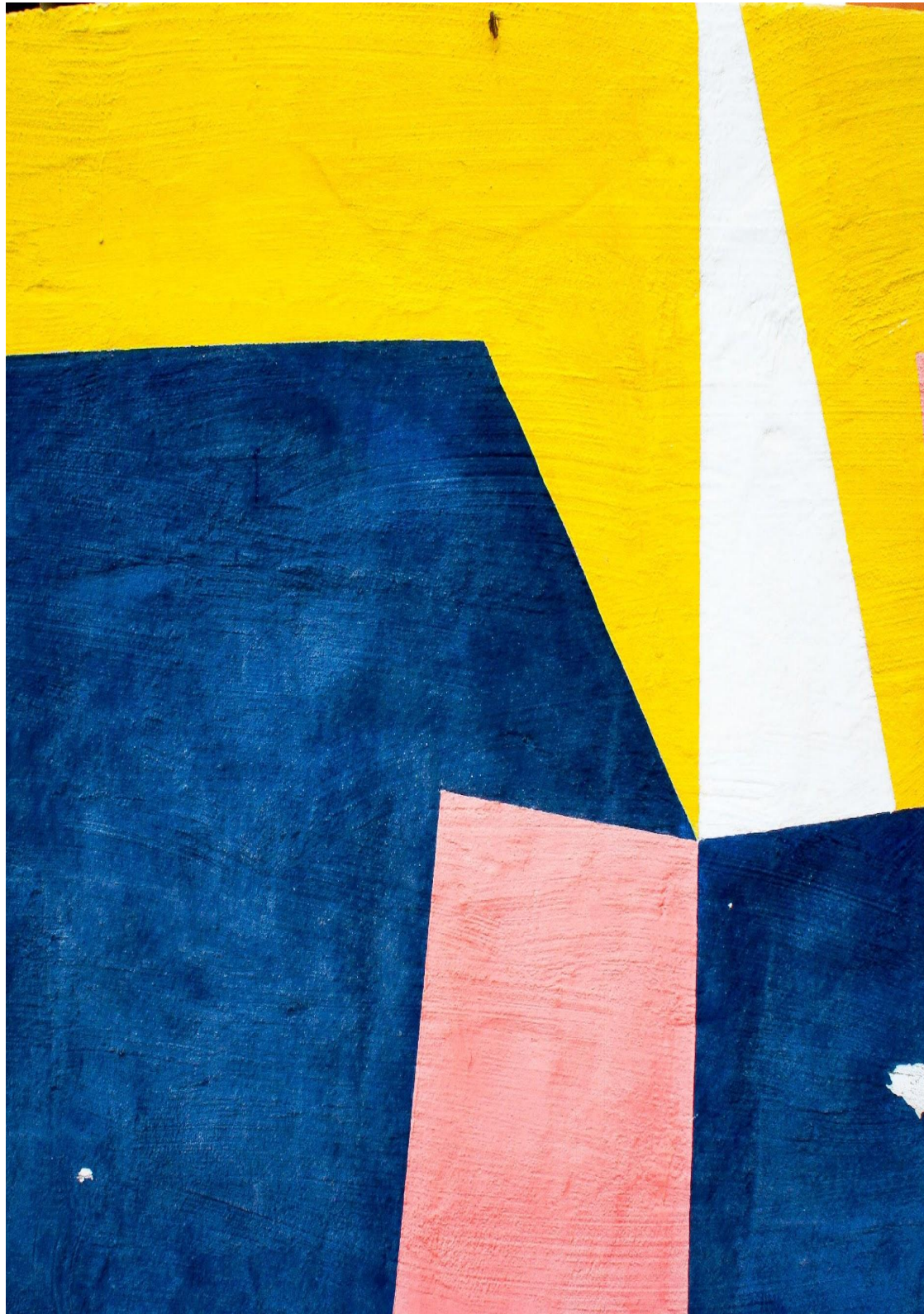
Futures
Art School Trends
2045



Moving towards a futures image (01.11.2022)

Starting from the trends and weak signals you've written and read:

- How are teaching/learning practices in IHAE changed by 2045?
- What kind of new methods and approaches have been embedded?
- What is the "good old" that has remained?
- What are teaching philosophies and values?
- How are things organized in IHAE in general?
- How does it feel for you to be in those institutions?
- What brings joy and what frustrates you?



Future jump (02.11.2022)

Presentation Joanna Walsh

Joanna Walsh is a multidisciplinary writer for print, digital and performance. The author of eleven books (some co-written with AI that she has coded), Joanna also created digital narratives and public art projects, as well as writing, directing and performing solo and collaborative works.

She's an arts activist, and mentor for emerging and established writers. Joanna is also a university teacher, editor, and illustrator.