



Art+Design in Transition

2018 ACUADS

Australian Council of University
Art + Design Schools

Perth, Western Australia
27th + 28th of September

ACKNOWLEDGEMENTS

On behalf of all participants at ACUADS 2018 we acknowledge the traditional custodians of the land we are meeting on, the Whadjuk (Perth bioregion) people. We wish to acknowledge their continuing culture and the contribution they make to the life of this city and this region with respect.

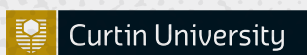
Thank you to Professor Clive Barstow, Executive Dean, Edith Cowan University and Winthrop Professor Ted Snell, Director of the Cultural Precinct at the University of Western Australia who have both given their full support to the organisation of this project. Thank you to the ACUADS executive who have provided wisdom and guidance. We thank North Metropolitan TAFE for kindly hosting the conference.

Thank you to Dr Andrea Wood who has worked tirelessly to ensure that the organization of this event has run smoothly.

– Dr Paul Uhlmann

Please note: Some abstracts have been edited for word count and consistency. The editor has made every effort to ensure authors' meanings and intentions have been preserved.

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**Australian Council of University
Art + Design Schools**

**Perth, Western Australia
27th + 28th of September**

Co-hosted by Curtin
University, Edith Cowan
University and North
Metropolitan TAFE
in conjunction with
UAMA (University Art
Museums Australia).

The Guardian remarked last year, 'there has been more change in the public sphere in the last 20 years than in the previous two centuries'.¹ Politics now struggles to keep pace with the social media revolution, and the aesthetic realm is now more politically charged than ever. And these same upheavals in media and communications are overturning the very institution of the university within society. What is to be the true purpose of the university in this new landscape and how might it best serve the needs of a society that increasingly sees its considered contemplation and expertise as irrelevant, or even an elitist threat? The great experiment of bringing art within the halls of the University has met new challenges as society shifts – as the needs of the wider community undergo seismic change it is no longer possible to rely on traditional approaches to teaching and learning within art and design schools. Against this restless and precarious backdrop, this conference takes pause to consider possible strategies for art and design education to transition meaningfully alongside the emerging needs of society. So, what are the new concerns and questions art and design are asked to address? In what ways might art and design form new and unexpected partnerships with other disciplines? Or should art and design instead consolidate their disciplinary uniqueness? In a world where artificial intelligence and robotics are expected to overthrow long-held beliefs about employment, skills and human agency, what role might empathy and emotion in art and design bring to our immanent future?

CONFERENCE ORGANISING COMMITTEE

Dr Bruce Slatter, Curtin University (Co-Convenor)

Dr Paul Uhlmann, Edith Cowan University (Co-Convenor)

Dr Andrea Wood, Edith Cowan University

1. Viner, K. *In this turbulent era of political and social shocks, the media must define its values and principles* Guardian Weekly, 22/12/17

Conference Program

| DAY ONE | | 27th September 2018 | |
|-------------------------------|--|---|--|
| 8:15am – 9:00am | | Registration | |
| 9:00am – 9:15am | | Welcome to Country | |
| 9:15am – 10:15am | | KEYNOTE Prof. Ted Snell (uwa). ART IN ACADEME: Allies or adversaries. | |
| Morning tea 10:30am –11:00am | | | |
| | | Session 1 TRANSITION/DISRUPTION | Session 2 TRANSITION/ART + DESIGN SCHOOL |
| 11:00am – 1:00pm | | A/PROF. FELICITY FENNER (UNSW). Art as agency. DR. JULIA MORRIS (ECU), ANNETTE NYKIEL (PHD CANDIDATE, ECU), DR. LISA PARIS (CURTIN). Digital sabbath and digital distraction. STEPHEN BANHAM (PHD CANDIDATE, RMIT). The legible city: Cultural storytelling through a typographic lens. DR. DAVID SEQUEIRA (MELBOURNE). Curatorship as art practice. | PROF. KIT WISE (RMIT), DR. ABBEY MACDONALD (UTAS), DR. NEIL HOLMSTROM (UTAS), A/PROF. NATALIE BROWN (UTAS), DR. BILL HART (UTAS), DR. SVENJA KRATZ (UTAS), JANE POLLEY (TAS DEPT OF EDUCATION), DR. WENDY FOUNTAIN (LINNEAUS), A/PROF. KATE TREGLOAN (MELBOURNE). STEAM horizons: Boundary conditions and transitions. DR. DANNY BUTT (MELBOURNE). Art and design education after the neoliberal university. DR. GERHARD BACHFISCHER (UTS). Embedding strategies to support students’ growth mindset attitude towards ‘making mistakes’ in first year visual communication courses. A/PROF. BROGAN BUNT (WOLLONGONG). On the numerical education of art and aesthetics. |
| Lunch 1:00pm – 2:00pm | | | |
| | | Session 3 TRANSITION/PRACTICE-LED RESEARCH (1) | Session 4 TRANSITION/REAL WORLD APPLICATION |
| 2:00pm – 3:30pm | | ALIRA CALLAGHAN (PHD CANDIDATE, CURTIN). Considering ways of presenting practice-led research processes as outcomes. JANE CONNORY (PHD CANDIDATE, MONASH). An investigation of women in Australian graphic design through the concept of visibility and absence (or obscurity). NOR IDAYU IBRAHIM (PHD CANDIDATE, UITM), A/PROF. DR. ARBA’YAH AB. AZIZ (UITM), DR. MOHAMAD KAMAL ABD. AZIZ (UITM). Children’s customary clothing in Malay head shaving: The Cukur Jambul ceremony in the Malay royal tradition. | DR. HANADI HADDAD (ECU), CHRIS COX (ECU), DR. DANIELLE BRADY (ECU). Seeing sunsmart: The transition from health communication to design visualisation. DR. MIEKE LEPPENS (TUA), NINA STARKEY (TUA). Alternatives to work placements: Real live projects for social impact. DR. MIKE MCAULEY (GRIFFITH). Praxis, analysis and synthesis: The research poster and presentation as a conduit between critical and creative thinking. |
| Afternoon tea 3:30pm – 4:00pm | | | |

| DAY ONE | | 27th September 2018 | |
|-------------------------------|--|---|--|
| | | PROVOCATION | |
| 4:00pm – 5:00pm | GROUP DISCUSSION Led by Prof. Julian Meyrick (Strategic Professor of Creative Arts, Flinders University). | | |
| 5:30pm – 6:30pm | ANNUAL GENERAL MEETING | | |
| 7:20pm – 8:00pm | Art Collective Cathedral Square, 2/565 Hay Street, Perth Work by Dr. Toni Wilkinson Beyond her lies nothing. and Sera Waters Limb by Limb. | | |
| Dinner 8:00pm | Long Chim State Buildings Basement level cnr St Georges Tce & Barrack St Perth wa 6000 | | |
| DAY TWO | | 28th September 2018 | |
| 9:30am – 10:30am | KEYNOTE Dr. Holly Arden (University of Queensland Art Museum). | | |
| Morning tea 10:30am – 11:00am | | | |
| | Session 5 TRANSITION/NAVIGATION | Session 6 TRANSITION/THINKING DESIGN | Session 7 TRANSITION/ENGAGEMENT |
| 11:00am – 1:00pm | A/PROF. KATE TREGLOAN (MELBOURNE), PROF. KIT WISE (RMIT). MULTIPLE MEASURES – models of (inter)disciplinary education for a changing world. DR. CATE CONSANDINE (MELBOURNE). In the mix: Traversing spaces for collaboration in a cross-disciplinary studio. A/PROF. MICK DOUGLAS (RMIT). Transitive practices: The relational contribution of doctoral creative practice research. GREGORY PRYOR (ECU). The role of decoys, mirrors and painting in the arranged marriage of art schools and universities. | ASST. PROF. URSA KOMAC (CANBERRA), A/PROF. DAVID MACARTHUR (SYDNEY). A conversational approach to architecture and its application to teaching design. DR. YVETTE PUTRA (MELBOURNE). Representation in transition: Challenges and opportunities for conveying intangible qualities in digital architectural drawing. DR. JO JUNG (ECU), DR. HANADI HADDAD (ECU). Keeping it real: Student collaboration with industry. A/PROF. KATE TREGLOAN (MELBOURNE), TINA DINH (MONASH). DESIGN(ing) + THINK(ing) – creative education in flux and on-line. | DR. ALUN PRICE (ECU), RUSSELL THOM (PHD CANDIDATE, ECU). Establishing engagement in PhDs: Some design based experiences. DR. KATHERINE MOLINE (UNSW). Creating new pathways to equity in higher degree research. DR. NUALA GREGORY (AUCKLAND), SHARON PEACE, PETER SHAND, JIM SPEERS, RAMON SCURRAH, PETER CLEVELAND. A transformation for students of creative arts – new approaches to technical learning. DR. LYDIA TRETHEWEY (CURTIN). “Burnout”: Confronting transition through creative practice. |
| Lunch 1:00pm – 1:45pm | | | |

Conference Program

| DAY TWO | | 28th September 2018 |
|---|---|---|
| Session 8 TRANSITION/PRACTICE-LED RESEARCH (2) | | Session 9 TRANSITION/RESILIENCE |
| 1:45pm – 3:45pm | <p>GALE MASON (PHD CANDIDATE, ECU). That etiolated pursuit: Figurative painting in the 21st Century, the Berlin Wall and the New Leipzig School.</p> <p>BRIDGETTE MINUZZO (PHD CANDIDATE, UNI SA), PROF. SIMON BIGGS (UNI SA), DR CATHERINE PAQUET (UNI SA). Art and Attention Restoration Theory.</p> <p>FARAH WAHIDAH BINTI GAZALI (PHD CANDIDATE, UITM), PROF. DR. ARBA'YAH BINTI AB. AZIZ (UITM), PROF. DR. NORWANI BINTI MD. NAWAWI (UITM). Woodcarving motifs of walls, doors and windows in traditional Melaka houses.</p> <p>ANNETTE NYKIEL (PHD CANDIDATE, ECU). Artist as bricoleuse.</p> | <p>PROF. PAUL THOMAS (UNSW), PROF. MARI VELONAKI (UNSW). Artificial intelligence and robotics create in the dark.</p> <p>DR. IONAT ZURR (UWA). The different roles of the artist/designer in contestable settings.</p> <p>DR. ELIZABETH DAY (BOOM GATE GALLERY). Abstraction, abjection and activism.</p> <p>SARA DALY (MONASH COLLEGE). The mistake of using the funding imperative to align artistic practices to corporate desire.</p> |
| Afternoon tea 3:45pm – 4:10pm | | |
| 4:15pm – 5:00pm Drinks and celebration | Plenary and Award Presentation | |

Contributors

DR GERHARD BACHFISCHER

Embedding strategies to support students' growth mindset attitude towards 'making mistakes' in first year visual communication courses

STEPHEN BANHAM (PHD CANDIDATE)

The legible city: Cultural storytelling through a typographic lens

A/PROF BROGAN BUNT

On the numerical education of art and aesthetics

DR DANNY BUTT

Art and design education after the neoliberal university

ALIRA CALLAGHAN (PHD CANDIDATE)

Considering ways of presenting practice-led research processes as outcomes

JANE CONNORY (PHD CANDIDATE)

An investigation of women in Australian graphic design through the concept of visibility and absence (or obscurity)

DR CATE CONSANDINE

In the mix: Traversing spaces for collaboration in a cross-disciplinary studio

DR ELIZABETH DAY

Abstraction, abjection and activism

SARA DALY

The mistake of using the funding imperative to align artistic practices to corporate desire

A/PROF MICK DOUGLAS

Transitive practices: The relational contribution of doctoral creative practice research

A/PROF FELICITY FENNER

Art as agency

DR NUALA GREGORY, SHARON PEARCE, PETER SHAND, JIM SPEERS, RAMON SCURRAH, PETER CLEVELAND

A transformation for students of creative arts – new approaches to technical learning

DR HANADI HADDAD, CHRIS COX, DR DANIELLE BRADY

Seeing sunsmart: The transition from health communication to design visualisation

NOR IDAYU IBRAHIM (PHD CANDIDATE), A/PROF DR ARBA'IYA AB AZIZ, DR MOHAMAD KAMAL ABD AZIZ

Children's customary clothing in Malay head shaving: The Cukur Jambul ceremony in the Malay royal tradition

DR JO JUNG, DR HANADI HADDAD

Keeping it real: Student collaboration with industry

A/PROF URSA KOMAC, A/PROF DAVID MACARTHUR

A conversational approach to architecture and its application to teaching design

DR MIEKE LEPPENS, NINA STARKEY

Alternatives to work placements: Real live projects for social impact

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The etiolated pursuit: Figurative painting in the 21st Century, the Berlin wall and the New Leipzig School

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Praxis, analysis and synthesis: The research poster and presentation as a conduit between critical and creative thinking

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Art and Attention Restoration Theory

DR KATHERINE MOLINE

Creating new pathways to equity in higher degree research

DR JULIA MORRIS, ANNETTE NYKIEL (PHD CANDIDATE), DR LISA PARIS

Digital sabbath and digital distraction

ANNETTE NYKIEL (PHD CANDIDATE)

Artist as bricoleuse

DR ALUN PRICE, RUSSELL THOM (PHD CANDIDATE)

Establishing engagement in PhDs: Some design based experiences

GREGORY PRYOR

The role of decoys, mirrors and painting in the arranged marriage of art schools and universities

DR YVETTE PUTRA

Representation in transition: Challenges and opportunities for conveying intangible qualities in digital architectural drawing

DR DAVID SEQUEIRA

Curatorship as art practice

PROF PAUL THOMAS, PROF MARI VELONAKI

Artificial intelligence and robotics create in the dark

A/PROF KATE TREGLOAN, TINA DINH

DESIGN(ing) + THINK(ing) – creative education in flux and on-line

A/PROF KATE TREGLOAN, PROF KIT WISE

MULTIPLE MEASURES – models of (inter)disciplinary education for a changing world

DR LYDIA TRETHERWEY

"Burnout": Confronting transition through creative practice

FARAH WAHIDAH BINTI GAZALI, PROF DR ARBA'İYAH BINTI AB AZIZ, PROFESSOR DR. NORWANI BINTI MD NAWAWI

Woodcarving motifs of walls, doors and windows in traditional Melaka houses

PROF KIT WISE, DR ABBEY MACDONALD, DR NEIL HOLMSTROM, A/PROF NATALIE BROWN, DR BILL HART, DR SVENJA KRATZ, JANE POLLEY, DR WENDY FOUNTAIN, A/PROF KATE TREGLOAN

STEAM horizons: Boundary conditions and transitions

DR IONAT ZURR

The different roles of the artist/designer in contestable settings

DR GERHARD BACHFISCHER,
UNIVERSITY OF TECHNOLOGY SYDNEY

Embedding strategies to support students' growth mindset attitude towards 'making mistakes' in first year visual communication courses

This paper focuses on developing a growth mindset attitude in first year design students. A successful design process is built on practice, struggles, growth, mistakes, and failures; a growth mindset influences students' positive attitudes and approaches towards those building blocks of successful design. It is not only necessary for a seamless transition into higher degree design courses but also fundamental for students' ongoing learning success within their degree and their professional practice after exiting university. This study looks for effective strategies that can be embedded in courses to help first year students develop and cultivate a growth mindset.

It may seem that design students can absorb the culture of such key elements to success – making mistakes and seeing them as a positive stepping-stone towards their own mastery – from their lecturers, studio teachers and tutors. However, many students in their first year design degree, when asked about their attitudes towards setbacks in our exploratory study, indicated that they view struggle as an indication of “*not belonging*”, challenges as a sign of “*not being good enough*”, and efforts as “*something for people without natural talent*”.

As such mindsets are likely to hinder success, it is essential that we do better to embed a design culture in our students' education that thrives on learning from mistakes and struggles. Carol Dweck's (2006) research on the psychology of mindsets and motivation provides an important foundation in this study, shedding light on why and how widespread such limiting attitudes are.

KEY WORDS

growth mindset, making mistakes, design process

REFERENCE

Dweck, C. S. (2006). *Mindset: The new psychology of success*. New York: Random House

STEPHEN BANHAM (PHD CANDIDATE),
ROYAL MELBOURNE INSTITUTE OF
TECHNOLOGY

The legible city: Cultural storytelling through a typographic lens

This paper presents practice-based research that investigates a new strategy for design practice to engage and communicate its larger cultural purpose and importance.

Reflecting on over 25 years of practice and teaching, it proposes that the unique perspective of the typographer, namely the ability to see nuance, detail and seriality, can also be used beyond the conventional observation of letter forms. This 'typographic lens' can also be employed in seeing and making explicit underlying patterns and sets within social and cultural phenomena such as the mapping of space, economics, language, and politics. This process enables a rich mode of cultural storytelling, reaching and engaging those beyond the world of design. The research contributes new knowledge in developing and expanding these connections to bring meaning, value and recognition of design (in this specific case, typography) as a valid and relevant form of cultural expression. Through actual design projects and case studies, the paper shows persuasively that, at a time when the design industry and the academy both struggle to convince a wider public of the worth of design, this strategy may offer a future direction.

KEY WORDS

typography, graphic design, hybridised practice, typo-archaeology, observation

On the numerical education of art and aesthetics

In response to the French Revolution, the German writer and philosopher Friedrich Schiller wrote a series of letters entitled 'On the Aesthetic Education of Man' (1794). Appalled by how the high-minded political values of liberty, fraternity and equality had degenerated into the violence of the 'Reign of Terror' (1793-4), Schiller argued that any political education of citizens needed to be preceded by something more basic – an education into the realm of feeling and sensibility that would provide the true basis for any genuine lived community. Aesthetics was positioned then as a vital educative force that prepared an essential ground for ethical action.

This paper shifts the terms of Schiller's thesis. Instead of considering the capacity of art and aesthetics to shape aspects of inner experience and the wider world, I want to consider how art and aesthetics are themselves educated by contemporary regimes of numerical being and understanding. If Schiller interprets aesthetics through the lens of politics, contemporary educational initiatives interpret art and aesthetics in terms of the machinations and affordances of data. While art and aesthetics have always borne a relation to the field of systematic abstraction that numbers represent, something new is afoot, and it affects precisely a conception of education. It affects how we conceive the nature of art education, which is now increasingly conceived in terms of a set of discrete and transferable competencies, or as a set of more general capacities (project development, imagination, communication, teamwork, etc.) that can be meaningfully mapped to the requirements of the workplace. The value of an art education is becoming cast in terms of its abstract equivalence – its capacity to be applied elsewhere. While these changes are affecting education generally, they have particular implications for the traditional self-understanding of art education as a critical, qualitatively particular and holistic space.

KEY WORDS

art education, aesthetics, digitisation

Art and design education after the neoliberal university

According to curator Charles Esche, since 1989 the "former West" has undergone a turn to neoliberalism that no longer requires the state to invest in cultural institutions as part of a Cold War struggle for the hearts and minds of former colonies. Institutions such as galleries and universities have transitioned to an economic development narrative, such as in the "creative industries." Since the 2007 financial crisis, a bifurcation of creative expertise into technologised global service platforms on the one hand, and low-paid "sharing" economies of participatory retail labour on the other has led to a crisis in traditional modes of credentialing for creative work, amplified by the financialisation of educational institutions and spiralling costs. Yet, the university has found itself in crisis before and prevailed: in the development of medical and scientific education in Edinburgh in the late 16th century, and in the founding of the PhD in Berlin in 1810 and Johns Hopkins' graduate school in 1876. At these times new social and economic conjunctures birthed new institutions of knowledge that did not exactly conform to the previous understanding of the university but became adopted as models. Can the history of the university provide clues to how university art and design schools will adapt today? This paper uses historical examples to point toward possible imminent trajectories of art and design education.

KEY WORDS

history of universities, neoliberalism, credentialing, creative industries

ALIRA CALLAGHAN (PHD CANDIDATE),
CURTIN UNIVERSITY

Considering ways of presenting practice-led research processes as outcomes

Shifting focus from presenting works of art that connect to the notion of a 'finished' outcome to an expanded understanding of what constitutes this final state, this paper considers processes undertaken as a result of practice-led research as resulting in an equally successful outcome. Examining my own artistic practice, specifically my current PhD research, I investigate the challenges of presenting 'process as outcome' and the framework within which doing so is appropriate. I specifically use the term 'finished' in this grammatical form as a way of undermining the concept and problematising the usefulness of such a term within artistic practice. The acknowledgment that the processes of creative thinking (and making) constitute rigorous research output does not therefore suggest that 'finished' works of art made through practice-led research are not equally valid. While this paper does not seek to find fault within the current format of practice-led research it does aim to underscore the importance of continuing to consider ways of framing and presenting the results.

KEY WORDS

process, outcome, practice-led research, art

JANE CONNORY (PHD CANDIDATE),
MONASH UNIVERSITY

An investigation of women in Australian graphic design through the concept of visibility and absence (or obscurity)

This project maps the visibility of women in the Australian graphic design industry, post 1960. Visibility, in the form of authorship, self-promotion, fame and historical reference, is the professional ambition for many graphic designers, however this point of view is often framed through the experiences of men. Women practitioners oscillate between obscurity and acclaim throughout their careers, so their experience often deviates from this perspective on many levels. This difference has been demonstrated through a grounded theory project in which interviews were undertaken with twenty-four women, identified as significant contributors to Australian graphic design since 1960 by their peers. Questions and discussions were undertaken about their thoughts and opinions regarding their personal visibility, exclusion and absence. The transcripts were then analysed using a framework based on 'surface' and 'deep' conceptualisations in order to critically explore contradictions and commonalities. The resulting interpretation and data mapping reveals a diversity of experiences which validates the feelings and thoughts of women whose encounters with recognition and visibility in the industry has differed from the experiences of men. This research demonstrates the need to redefine visibility as the prime marker of success in order to destabilise the power of male dominance in graphic design. It further demonstrates how celebrating work produced by female practitioners, both visible and unknown, can benefit graphic design within Australia and further abroad.

KEY WORDS

graphic design, women in design, Australian design, visibility, grounded theory

DR CATE CONSANDINE,
VICTORIAN COLLEGE OF THE ARTS,
UNIVERSITY OF MELBOURNE

In the mix: Traversing spaces for collaboration in a cross-disciplinary studio

DR ELIZABETH DAY,
BOOM GATE GALLERY, LONG BAY

Abstraction, abjection and activism

At its core, any form of interdisciplinary or cross-disciplinary engagement, or collaboration, asks of each participant, each emerging artist and researcher in this context, to open to the other. To the space, the system of thought, the ideas, the perspectives, the identity, the practice, and the body of the other. To the other person. To the thing that is unknown. To other knowledges and intelligences that one might not be tuned into yet.

Honours at the vca Arts is a cross-disciplinary program. Like many Honours programs it draws students from unique studio cultures within its precinct and from art schools across the country and internationally. In the mix, interesting things happen. In its cross-disciplinary studio model, Honours invites intense specialisations in practice and research to be met with a range of surprising fluid resonances.

Traversing this space, I will explore a range of collaborative approaches to pedagogy, practice and research within the Honours program at the vca. Concurrently I will pursue the idea that in the Honours studio, collaboration at its best skips to a dissonant beat. It is all at once a butting, indeterminate, playful, contested, vulnerable, and yet often sensitively attuned space, where everything is up for grabs – again.

KEY WORDS

collaboration, cross-disciplinary, research, practice, art

My practice-based paper will develop in the vein of my Doctorate, *Discontinued narratives of migration*, which referenced Robert Smithson's concept of site/non-site and my creative practice in the studio and in socially potent locations (including prisons and the Parramatta Justice Precinct). Following my paper presented at the Subversive Teaching conference at Sydney College of the Arts in 2016, it will centre on my recent work as an artist in residence at the University of Newcastle's Department of Physics with nanotechnologist Dr Xiaojing Zhou of the Centre for Organic Electronics.

I developed site-based works at the Parramatta Female Factory and the Parramatta Justice Precinct for The Big Anxiety Festival, employing specific materials to unravel the secret and the feminine. Dr Zhou saw a connection between my grass work and some of her tests with carbon nano tube growths. I will discuss this collaboration with Dr Zhou and my resulting use of nano text employed to foreground the hyper-secretive unspoken worlds embedded in the history of the Parramatta sites. Focusing on the development of this text work in my feminist art practice's aesthetic forms and rhizomic figurations, themes of migration, the traumatic transplantation and imposition of British law and the prison on the Australian landscape, and the possibility of reconciliation will be considered.

KEY WORDS

transitory, site based, networks, institutions, art/science, social

SARA DALY,
MONASH UNIVERSITY,
MONASH COLLEGE

The mistake of using the funding imperative to align artistic practices to corporate desire

Dimitrakaki and Lloyd argue that between the 1990s and 2010s the "...principles of a postmodern visual-arts idiom" were lost to a "new consciousness" that focuses on the impact of the economy in all aspects of life (Dimitrakaki and Lloyd, 2015, pp. 1-3). This shift reflects an issue Neil Brown raised thirty years ago regarding art education's inability to align itself with currents in the art world. As this lag is the foundational base for future art graduates, it begs asking what are the relevant tools our next generation of artists are being given to survive? All that appears to be happening in the current landscape is that increasingly, due to the absence of government financial support, artists are forced into a position of complicity with corporations, who have the financial means to secure funding and resources. There is also a significant absence of financial support for art educators to develop rigorous, experimental and critical pedagogies. Instead, many teachers in the art school need to channel energy into producing research points to add value to the university's profile. How can a system with such weak levels of support manage to help students develop strong, critical practices, and without these strong practices what will the future art world be? This paper takes the romantic view that if art is not valued and funded for art's sake rather than the market's sake, it makes it replaceable, which will eventually lead not to increased funding for the arts but to a dissolution of funding for art. The argument shifts the focus away from what art educator's should be doing better, to asking what psychological shifts our society needs to make to allow art educators the freedom to do their job of training future generations of artists?

KEY WORDS

devaluation, funding, art education

A/PROF MICK DOUGLAS,
ROYAL MELBOURNE INSTITUTE
OF TECHNOLOGY

Transitive practices: The relational contribution of doctoral creative practice research

When pursued relationally, creative practice research is transitive: always engaging with, constituted through, and enabled amongst dynamic situations in perpetual change, to which it makes a relationally situated contribution. What do the following instances in recent doctoral creative practice research reveal about art and design education and its worlds at this moment? 1000 Wikipedia links constituting the references and bibliography of a body of doctoral level creative scholarship. A PhD candidate 'adjusting' the wearing of

clothing by examiners as part of an event transmitting knowledge. Or imagine you are amongst fifty people meeting before sunrise at the front of Melbourne's 1850's heritage-listed decommissioned maximum security prison. You are led through an episodic spatial event over 50minutes, assembling into your heightened awareness the connective relations between the part-built abandoned ruin of the neighbouring residential property development gone bankrupt that you pass through to enter the prison building; an upright piano situated in the prison yard being slowly tuned; morning bird calls and the sun's first light glinting on the razor wire of prison yard-wall; two grand pianos nested together in the prison building's central internal volume on which is being played an experimental Western composition where the two piano's notes phase in and out of synch; and all this on the land upon which we gather, of which the sovereignty of the traditional owners has never been ceded, and whose extended communities are historically over over-represented in the prison system.

The power of creative practice is at play in these instances. Doctoral level creative practice research programs in art and design are uniquely positioned to produce practitioners that are accomplished in operating transitively to engage and produce uneasiness with societal, technological, ecological, and indeed with epochal change. This paper draws from the work of PhD practice researchers to elaborate qualities of practice know-how that these creative researchers come to enact, test, and advance, including responsiveness, adaptability, transdisciplinarity, multi-modality, reflexivity, criticality, performativity, integrity, and community. Such transitive practices offer clues toward that which is present in the circumstances of our worlds and which may yet come, and suggest how creative practice research in art and design may foster its capacities to contribute.

KEY WORDS

performative, creative, practice, research

Art as agency

In 2017 Robert Hammond, co-founder of the High Line in New York, suggested that the High Line had failed its community: "Instead of asking what the design should look like, I wish we'd asked 'What can we do for you?' People have bigger problems than design."

This paper considers recent art and curatorial projects that empower specific places and communities, examining how an inter-disciplinary approach can provide people and communities with agency over city spaces. The paper will specifically focus on public art projects conceived in response to environments and communities in transition. It asks: How can public art offer people a sense of agency over their city spaces? How can artists work with practitioners from other disciplines to build and improve communities? How can public art engage audiences to think differently about a place, its history and its current usage? Amongst other examples, the paper will examine a public artwork resulting from an art/science collaboration (*Forgotten Songs*, Sydney), an artist-driven community collaboration to celebrate the inaugural AFLW season (*Before the Siren*, Fremantle), and two projects undertaken in response to rapid urban development in Liverpool UK: the Turner Prize winning *Granby Four Streets* by design collective Assemble; and Jeanne van Heeswijk's *Homebaked*, which, as conveyed by one media response, encapsulates the concept of art as agency: "In the hierarchy of needs in austere times in deprived areas, art may come pretty low, but if art can help regain food and spirit, then it has a purpose both practical and ephemeral".

KEY WORDS

inter-disciplinary, public art, transition

A transformation for students of creative arts – new approaches to technical learning

The Faculty of Creative Arts and Industries was established at the University of Auckland in 2004. It comprises four academic streams: The School of Architecture & Planning, Elam School of Fine Arts, the School of Music, and a programme in Dance Studies. A series of measures were introduced to enhance management and delivery of technical support for students and staff. The measures were introduced from 2013 in response to the changing context of artistic production and the creative power of new technologies. In the period since 2014, qualitative and quantitative evidence points to the successful completion of that process, producing a series of planned, and some unexpected, outcomes. The Faculty consolidated all technical provision under a single manager, eliminating duplication of services, redefining roles and technical spaces, and enabling central planning of all future support. Emphasis was given to the student voice in designing content and modes of technical instruction. Results were so impressive that the technical staff team won an important award for excellence in technical services. Major outcomes include sustained improvements in students' technical learning, vertical workshops, integration of technical workshops into the academic curriculum, and interdisciplinary experimentation by students across a range of materials and processes. There have also been significant gains in health and safety awareness, and in a workshop culture of cooperation and respect. An unexpected outcome has been the growth of interest in design thinking and practice, which has contributed to Faculty plans to reintroduce the teaching of Design after an absence of 12 years.

KEY WORDS

art and design, technical learning, health and safety, the student voice, interdisciplinarity

DR HANADI HADDAD, CHRIS COX,
DR DANIELLE BRADY,
EDITH COWAN UNIVERSITY

Seeing sunsmart: The transition from health communication to design visualisation

A design intervention was staged to supplement an on-campus study of the impact of a fixed Ultraviolet Index (UVI) meter on students' understanding of sun safety. The main study was a collaborative project between Edith Cowan University and the Cancer Council WA. Traditional health promotion approaches focus on transmission of health messages and their effect on behaviour change. This study within a study aimed to apply design principles to the problem, in effect a transition between health communication and design. The purpose of the design intervention was to draw attention to a newly installed UVI meter in playful and place-situated ways. For example, posters and coffee cup stickers were designed to reference known areas, like the campus art gallery, and to mirror the UVI meter signage. Laser-cut garden-bed signs of a dog wearing a hat were positioned in sunny areas to subvert the proliferation of posters on campus. Consistent design elements were used across the artefacts, such as font, colour and style. Although all materials contained a small logo and QR code which linked to the Cancer Council's MyUV.com website, they were designed to appeal to the local university community. The Cancer Council provided feedback on the prototypes to ensure that key messages were reflected in visual materials. A modest improvement in awareness of the UVI was measured over 12 months and recollection of the design artefacts was apparent in intercept survey data.

KEY WORDS

visualisation, communication design, health communication, design intervention, sun safety

NOR IDAYU IBRAHIM (PHD CANDIDATE),
A/PROF DR ARBA'YA AB AZIZ,
DR MOHAMAD KAMAL ABD AZIZ

Children's customary clothing in Malay head shaving: The Cukur Jambul ceremony in the Malay royal tradition

This study aims to discover and document the clothing customarily worn by children during the Malay head shaving ceremony (Cukur Jambul), a tradition observed by the Malay Royal family. The head shaving ceremony is a unique Malay tradition and custom, relating to the birth of a new baby into the royal family and the Tradisi Agung custom.

This study emphasizes Mayer Shapiro's theory of style in the context of artefacts or material cultural objects. It applies a qualitative method due to its flexibility in recording the views of informants in relation to observations. Specifically, this research considers a collection of photographs taken during head shaving ceremonies. It observes that the Malay royal family continues its use of Songket ("The queen of textiles") in ceremonies today.

Overall, this study will provide an invaluable source of information about Malay custom and culture. It will be of benefit to the Malay royal family, researchers, academics, scholars, students, cultural archivists, and museum curators interested in studying and preserving this subject and tradition.

KEY WORDS

customary clothing, Malay royal tradition, head shaving, Cukur Jambul, Songket

Keeping it real: Student collaboration with industry

A/PROF URSULA KOMAC,
UNIVERSITY OF CANBERRA
A/PROF DAVID MACARTHUR,
UNIVERSITY OF SYDNEY

A conversational approach to architecture and its application to teaching design

The Design Practices: Project unit is a third-year capstone in the Bachelor of design at a Western Australian University accommodating multiple majors including Animation, Games & Interactivity, Graphic Design, and Environmental & Spatial Design. It provides students with the opportunity to participate in the development of projects located in real industry settings. Clients include large and small businesses, not-for-profits and government organisations, and projects range from discrete to complex problems. Students engage in authentic project management processes. As students develop their project, they must consider two aspects of professional practice: design management and project management. Beyond practising design management and completing simulated assignments, students must collaborate with clients and communicate effectively. Students leverage the skills and knowledge they have gained during their studies and put them into industry level practice. The engagement with industry partners also means students gain access to a different mode of learning, which they cannot experience in traditional classroom-based activities. Industry projects as an assessment provides students with alternative means of obtaining feedback about their work in real-world contexts other than feedback from their lecturers. Involving industry partners encourages the academics to develop and maintain relationships with the businesses and communities. This in turn, allows the lecturers to assess the industry demands and reflect the assessments in the course to ensure the currency of the curriculum. In this paper, the authors will discuss the process of the unit including recruiting industry clients, managing student-client projects and the impact on students' learning.

KEY WORDS

collaboration, industry experience, interdisciplinary, project management, communication

A significant problem in the education of architects is the background assumption that the role of the architect, having considered a project brief, is to formulate a fully-fledged design which it is then their job to "sell" to the client or teacher at best they can. Here the role of the architect is conceived of as a combination of artist and salesman or advertising agent. As an artist the architect aims to create a work of genius out of their own unique imagination and sensibility. As a salesman the architect tries to convince the client/teacher that this artwork is necessary and, ideally, is the perfect solution to the inspiration provided by the brief. In this project we aim to develop a wholly different "conversational" model of architectural production based on the idea that the design process as a whole should be conceived of as a conversation between equals. The key idea is that designing a building or space is genuinely the product of a collaborative effort, which allows for the back-and-forth, to-and-fro and give-and-take typical of good conversations. On this alternative model architectural education is conceived of not in terms of facilitating moments of artistic inspiration but as an *extended collaborative process of problem-solving* involving two or more people – where the task of providing a detailed articulation of the problem is a large part of the solution of the problem. On this model there is no need to sell the design to the client/teacher since they are equally involved in its production from the beginning. The project aims to articulate a conversational model of architecture specifically in an educational context, developing practical "conversational" learning exercises to facilitate the new conversational conception of architectural work.

KEY WORDS

design studio, architectural education, conversation, articulation

DR MIEKE LEPPENS, NINA STARKEY,
BILLY BLUE COLLEGE OF DESIGN WITHIN
TORRENS UNIVERSITY AUSTRALIA

Alternatives to work placements: Real live projects for social impact

This paper outlines an alternative approach to Work Integrated Learning (WIL) placements in Higher Education (HE) design courses. It involves design students from different campuses across Australia studying on campus and online, and students from a partner institution in Spain. As an alternative to work placements in commercial companies, students work together on an actual project (*Live Brief*) for West African implementation with a benevolent focus set by an NGO.

This method demonstrates the benefits of assigning a real project to students, as opposed to an imaginary one. Enhancing future employability, collaboration on a live brief leads to a more valuable experience, and develops real life skills such as negotiating tasks, time management, peer critique and presentation skills. Additionally, due to the prospect of presenting the project outcome to the client for their critique, student's motivation increases even when addressing stringent and often harsh or difficult criteria laid out in the project brief.

The benevolent aspect of the project also instils understanding and respect for non-commercial design work. Supporting the "Here for Good" ethos of Torrens University within Laureate International Universities, the learning opportunities afforded by *Live Brief*, including exposure to clear client expectations and stipulated design boundaries, presenting to a client, and group collaboration, makes for a highly valuable alternative to job placements which surpasses expectations of HE learning outcomes for WIL.

KEY WORDS

learning and teaching, transition through collaboration, work integrated learning

GALE MASON (PHD CANDIDATE),
EDITH COWAN UNIVERSITY

The etiolated pursuit: Figurative painting in the 21st Century, the Berlin wall and the New Leipzig School

It is widely accepted in the discourse of contemporary art that the rise of Conceptualism dramatically challenged the legitimacy of figurative painting in the Western art world, resulting in post-modernist critics proclaiming its death in the 1980's. This denunciation was in part due to this genre being appropriated by the National Socialists in Germany during the Third Reich as well as by the Stalinist Communists in order to promote their divergent ideological principles. The forced division of Germany in 1945, and the subsequent construction of the Berlin Wall in 1961, caused the nascent separate states to be subject to political and social extremes, bifurcating into largely separate trajectories. One particular effect was the partition of East German art academies from Western discourse. Consequently, they continued to provide classical training with the emphasis on specific technical skills and techniques; and figurative painting continued as the country's most important and prestigious art form.

This visual arts practice-led research focuses on a loose assembly of individual figurative painters known collectively as the "New Leipzig School" who emerged out of the former GDR after the fall of the Berlin Wall. It asks how this historic event impacted the significance of their oeuvre? According to the art historian April Eisman, lingering post-wall triumphalism and a general dismissal of the context in which their works have been created, led to this group being largely misrepresented in the Anglo/American Sector. Insights gained from an analysis of the Leipzig painters' work are generated into my own painting practice and its concern with figurative painting as a valid means of expression. More generally, the research examines through their legacy how the history of art is relevant in contemporary discourse and a crucial factor informing the present.

KEY WORDS

figurative painting, Berlin wall, New Leipzig School, art history, division

DR MIKE MCAULEY,
GRIFFITH UNIVERSITY,
QUEENSLAND COLLEGE OF ART

Praxis, analysis and synthesis: The research poster and presentation as a conduit between critical and creative thinking

BRIDGETTE MINUZZO (PHD CANDIDATE),
PROF SIMON BIGGS,
DR CATHERINE PAQUET,
UNIVERSITY OF SOUTH AUSTRALIA

Art and Attention Restoration Theory

This action research study looks at the learning benefits of the research poster, not simply as a vehicle to discuss an individual's research, but as a conduit which assists student understanding of the relationship between theory and practice. It is argued here that the creative act of poster design and the support mechanism of an oral and screen presentation, combine as a form of praxis—a bridge between theory and practice—allowing students to combine their critical, analytical thinking with creative thinking. And while the essential purpose of a research poster within the professional domain is knowledge transfer, i.e. the sharing of new research knowledge (Ilic and Rowe, 2013), this study seeks to frame research poster design around the learning benefits of theory/practice integration when undergraduate design students are engaged in summarising their own research projects through the format of a poster and presentation. In effect, the idea that a successful research poster is a consolidation and summarisation of many hours of inquiry involving analytical, critical and creative thinking, might allow us to explore the theory/practice relationship as well as the relationship between tacit and explicit knowledge and the value of reflection. Data is based on a questionnaire, powerpoint presentations and research posters designed by third year design students. The findings suggest that together, the activity of designing a poster and presenting research findings, enables students to develop a deep understanding of how theory can inform and enrich their design work.

KEY WORDS

meta-cognition, praxis, action research, analysis, synthesis

Australia has an increasingly urban population. People tend to spend long hours indoors, often in work spaces without access to views of nature. Yet in Environmental Psychology and Health Sciences it is understood that looking at landscape is beneficial for stress, pain and fatigue reduction, and mental wellbeing. In this multi-disciplinary project, the artist-researcher's auto-ethnographic viewpoint is complemented by quantitative and qualitative approaches, informed by Attention Restoration Theory (ART) and health research.

Collaboration with a health scientist led to three case studies into the restorative effects of landscape art. Paintings were installed for four weeks in office spaces (n=9, n=8 workers) and in a lecture theatre foyer (n=74 students). A user-centred consultative tool used in Product Design and Urban Planning, the Cultural Probe, was adapted to collect longitudinal data for two case studies. The artist engaged the framework of Attention Restoration Theory when conceptualising artworks, reflecting on findings from case studies to develop subsequent iterations of landscape paintings. Viewer feedback provided insights into the way a work is engaged with and 'used' by members of the public. This mixed-methods approach provides new understandings about how landscape imagery is utilised by viewers in windowless and public spaces, how landscape paintings can contribute to attention restoration and what sort of landscapes are considered to be restorative. The research outcomes have implications for urban workplace design, study spaces and public art. This presentation discusses how these methods and ART framework challenge and augment the artist's practice, an example of art and design in transition.

KEY WORDS

landscape art, multi-disciplinary, Attention Restoration Theory, cultural probe, biophilia.

DR KATHERINE MOLINE,
UNIVERSITY OF NEW SOUTH WALES

Creating new pathways to equity in higher degree research

Higher degree research (HDR) is rapidly transitioning to meet sociocultural shifts and changes to funding models internationally. Brexit, for example, is limiting the participation of British art and design researchers in European Union collaborative grants while funding cuts in Scandinavia are resulting in the closure of influential HDR art and design programs. In Australia, similar structural changes and demands for greater accountability are transforming HDR programs. Due in part to major reviews of higher degrees to respond to these changes, UNSW is developing nuanced variations to the PhD and replacing perceptions of the qualification as a one-size fits all model. The paper will outline three new PhD pathways that the university is developing in response to emerging stakeholders needs identified by UNSW: the UNSW Scientia PhD for applicants with industry experience, the i-PhD developed with CSIRO focussed on partnerships with industry, and the development of equitable pathways for international and low socio-economic status recruitment in PhD programs at UNSW. Of particular concern in the changing HDR landscape this paper will focus on equitable pathways and how UNSW Art and Design is articulating HDR pathways for greater equity that have developed with emergent definitions of practice-led research and non-traditional research outputs (NTROS) by the Australian Research Council. While early pilot-testing of a new approach to developing frameworks for geopolitically relevant NTROS are promising, the paper will also identify areas requiring careful consideration within a research-intensive university.

KEY WORDS

higher degree research (HDR), equity, practice-led research, non-traditional research outputs (NTROS), art and design research qualifications

DR JULIA MORRIS, ANNETTE
NYKIEL (PHD CANDIDATE), EDITH
COWAN UNIVERSITY; DR LISA PARIS,
CURTIN UNIVERSITY

Digital sabbath and digital distraction

Upheavals in social media and communications are overturning education; at the same time, a group of art educators are using creative research to disrupt this turn by visualising the practice of Digital Sabbath. A Digital Sabbath practice was undertaken and aimed to explore the feasibility of switching off from technology and the impact of this practice on the participants and those around them.

The *Digital Sabbath and Digital Distraction* exhibition resulted from a creative arts research project involving graduate art teachers and art education lecturers who communicate well visually. The project followed the experiences of nine teachers (including the researchers) as they gave up access to digital technologies for a day a week over a three-month period, known as a Digital Sabbath practice.

The participants' narratives (artefacts, journals and interviews) formed the stimulus for visualisations of the Digital Sabbath experience after a pre-intervention survey. Each participant developed a series of works, documenting the nature of their experiences and their affective responses to the process. The researchers created a large collaborative piece that documents general themes from the project experience. The artworks produced for this exhibition aim to communicate the findings of the research with a broader audience, and to incite discussion around our use of technology and its effect on our lives.

For many participants, the practice was incredibly difficult and small interactions with technology were often discussed as 'necessary'. Most participants discussed their use of technology, and in particular social media, as an addiction.

KEY WORDS

digital sabbath, art education, creative arts research

Artist as bricoleuse

A bricoleuse is a pragmatic woman who practices bricolage. Bricolage involves adapting what is at hand in imaginative and intuitive ways to solve problems, some of which may arise while investigating the original question. Bricolage may be both a theoretical approach and a praxis, and is particularly suited to creative research. The bricoleuse swerves, strays, wanders and tinkers to create complex new forms of knowing through stories and artefacts in local contexts. The stories and artefacts are created from fragments of different viewpoints, voices and materials by an experienced bricoleuse who attempts to make meaning from an entangled relationship with the messy, complex world around them. This emotional, embodied engagement leads to familiarity and the potential for relations of care in a fluid, dynamic environment where the emergence of meaning and understanding is situated and contextual.

This paper will reflect on the exhibition *meeting place* (2018) as a discourse of bricolage. *meeting place* (2018) was a solo exhibition of mixed media work from a process-oriented practice intending to create relationships between the geographical and human elements of a non-urban place. The critical potential of bricolage, in this context, is to piece together the meaning of fragments of haptic observation, relationships and memory to tell stories. Critically situating bricoles (bits and pieces) together may articulate and enrich the discourse in the indeterminate and dynamic process of creating place and identity. A bricoleuse's approach to field-based/practice-led research contributes a relational, conceptual and methodological approach to creative arts, and to interdisciplinary research frameworks.

KEY WORDS

bricolage, relationality, creative research.

Establishing engagement in PhDs: Some design based experiences

This paper discusses government initiatives to reward engagement in HDR programs in Australia. Even though Australia produces great research, we rank poorly when assessed on our ability to create and sustain research and industry collaboration. In a November 2015 Prime Minister Malcolm Turnbull noted that other countries with similar academic cultures are "well ahead" of Australia on their engagement of industry with university-based research. He stated: "Everyone I talk to, believes that the problem is academics...their incentives are very much associated with publish or perish" Davis. G. (2015).

This view from government is concerning as it reduces a complex problem to a discrete one attributed to the behaviour of academics. Ironically, a large amount of academic research relates to fields of interest which fall within sectors of industry. So, without these fields of interest there would not be research or a great deal to publish. Furthermore, the definition of industry needs to be clarified; consider the large numbers of not for profit organisations working within the social, economic and health sectors that are major employers and generators of capital.

In attempting to understand Australia's level of engagement it is tempting to judge both universities and industry as resistant to engage with each other. The reality of why and how to collaborate is more complex. This paper discusses the practicalities of engagement in Australian doctoral education and draws on various perspectives including understandings of social networks to explore aspects of social interaction using case studies from an Australian university.

KEY WORDS

PhD engagement, not for profit agencies

REFERENCES

Davis, G. (2015) retrieved online <https://theconversation.com/poor-research-industry-collaboration-time-for-blame-or-economic-reality-at-work-50306>

The role of decoys, mirrors and painting in the arranged marriage of art schools and universities

The entry of art schools into the university system following the Dawkins reforms thirty years ago initially enjoyed a honeymoon period where benefits seemed to flow from an alignment with each other: artists could attain PhDs and a whole range of cross disciplinary and promotional potential emerged from the merging of the creative arts into the traditional academic environment. The reality of such an arrangement soon set in however, and making the alliance work has been a slow and laborious process. With the disruption now caused by the onset of the digital revolution, new issues concerning content and delivery have further complicated the relationship. This paper examines how the creative arts have had to change their modus operandi to stay in this marriage, developing strategies that legitimize their practice within a traditional academic hierarchy. These strategies regularly employ the idea of parallel practice. Postgraduate study in the creative arts usually requires two forms of output: an exegesis or thesis, and a body of creative work. This dualistic approach to research and practice prompted me to formulate an idea I call *decoy research*, where conceptual frameworks are identified and discussed through the more traditional forms of reading and writing, whilst simultaneously allowing creative practice to prosper in the zone of 'unintelligibility' so necessary for many creative disciplines. A useful model to discuss some of these strategies can be found in a painter's studio, where mirrors or other reflective devices are employed to enhance critical and objective distance from the work.

KEY WORDS

decoy research, parallel practice, painting, reflective devices

Representation in transition: Challenges and opportunities for conveying intangible qualities in digital architectural drawing

This paper is the result of two observations: 1) the current widespread digitisation of architectural drawing; and 2) the capacity of architectural drawing to convey intangible as much as tangible qualities. Digitisation in architecture began in the mid-twentieth century, following the commercial availability of the plotter. Regarding digitisation in architecture, Robert Bruegmann wrote: "[n]o technological innovation has given rise to greater expectation within the architectural profession", while James S Ackerman considered that "[as] a technological innovation in the field, its importance equals that of the introduction of paper." Although the early uptake of digitisation in architecture was limited, it is now, in the early decades of the twenty-first century, ubiquitous. But a critical aspect of architectural drawing is its capacity to convey both tangible and intangible qualities, as Marco Frascari wrote: "architectural drawing is... wholly based on a sapience of material manifestations within which tangible lines become carries of fluid and invisible links that guide intangible thoughts." Thus, this paper asks: what challenges and opportunities exist for digital architectural drawing to convey intangible qualities, such as narrative and painterliness? This paper begins with the history of digitisation in architectural drawing, and theories of the intangible qualities of architectural drawings. This paper then explores recent criticism of digital architectural drawing in conveying such qualities, and proposes some possibilities which digital architectural drawings may actually provide over hand-drawings. This paper concludes with recommendations for negotiating architectural drawing in the digital age, to preserve the more powerful communicative and representative aspects of architectural drawing.

KEY WORDS

architectural drawings, digital drawings, hand drawings

DR DAVID SEQUEIRA,
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Curatorship as art practice

PROF PAUL THOMAS, THE UNIVERSITY
OF NEW SOUTH WALES, STUDIO FOR
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PROF MARI VELONAKI, CREATIVE
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NEW SOUTH WALES

Artificial intelligence and robotics create in the dark

'Curating... is simply about connecting cultures, bringing their elements into proximity with each other – the task of curating is to make junctions, to allow different elements to touch. You might describe it as the attempted pollination of culture, or a form of map making that opens new routes through a city, a people or a world.' [1]

'Place making, world picturing and connectivity are the most common concerns of artists these days because they are the substance of contemporary being.' [2]

Given that the processes of curatorship and those of making art share a concern with concepts of connectedness, the absence of focused formal explorations of curatorship within art school curriculum seems a lost opportunity for both staff and students. The realms of contemporary art practice and contemporary curatorial practice are deeply entwined yet universities tend to align curatorship with art history rather than relating it to art practice. This paper investigates some of the understandings of curatorship that have led to its absence within art practice and pedagogy.

The notion of curatorship as art practice can be considered as a philosophical approach to exhibition making, potentially casting issues of probity, visibility and authorship into the spotlight. Drawn from the author's own case studies this paper articulates models of curatorship that have emerged within the context of an expanded studio practice and discusses their strengths and weaknesses.

KEY WORDS

curatorship, studio, curriculum, art school

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[1] Hans Ulrich Orbist, *Ways of Curating*, 2014, Penguin Books

[2] Terry Smith, *Thinking Contemporary Curating*, 2012, Independent Curators International

In this period of transition when art appears to be rudderless, without a compass, unable to find its way or define its intentions in the institutions, this paper asserts the need for a robust, unruly and provocative education in art. It focuses on developments in creative robotics and asks what constitutes self-actualising artificial intelligence?

In 2001 Gerfried Stocker created *Takeover*, a controversial theme for Ars Electronica that argued for media art and art in general as "new forms and manifestations of art that have situated themselves for the most part beyond the realm of the art establishment...defined by self-reinventors and spin-offs who have acquired their softskills in direct dealings with the material...with self-assurance and possessing all the prerequisites and skills to implement their own ideas and not just to provide content to fill the design vacuum of commercial software" (Stocker, 2001).

For Stocker, the lack of a need for an art education made possible utilising 'softskills' was a process by which the individual, by engaging with emerging technologies independently, learned how to be creative. We argue this concept need no longer apply to 'softskilled' workers alone but could also be applied to AI robots. Robotic devices can create art at subzero temperatures and in total darkness. They can apply a universal algorithmic aesthetic that demonstrates its machinic phylum. The machinic phylum in this case is its totality, the machine's knowledge, that is inclusive of the indexical coder and the code. This paper looks at the role and challenges for art education in relation to the inclusion of AI and creative robotics as part of an ongoing critical inquiry into human relationships with emerging technologies.

KEY WORDS

robotics, art, artificial intelligence, education

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A/PROF KATE TREGLOAN,
UNIVERSITY OF MELBOURNE
TINA DINH, MONASH UNIVERSITY

DESIGN(ing) + THINK(ing) – creative education in flux and on-line

Models of studio learning and teaching in design continue to draw on a long history of engaged and personalised pedagogy including the Ecole des Beaux Arts and Bauhaus. The skills and facility developed through these disciplines are increasingly valuable to learning institutions, and to industry and the community at large. At the same time, traditional relationships between learners and teacher/practitioners (and between learners knowledge and practice) assume models of studio delivery that are increasingly challenging to deliver in a higher education context that is very much in flux.

This paper will outline a suite of Design Thinking units delivered at Monash University in blended learning mode. The units introduce first year undergraduate students from multiple faculties, as well as non-cognate first-semester Masters students, to the practices and application of design thinking skills. The units introduce students to resources, engage them through experiences, and challenge them to reflect on their current and developing approaches. The paper will also discuss the integration of online content via an institutional Learning Management System (distributed in 'real time' on-line learning events) with face-to-face workshops and focused 'learning flashmobs' at key points in the semesters.

The design and delivery of these units offers multiple lessons that are relevant to creative education in this time of significant transition. The paper will consider the benefits and costs, as well as pedagogic and pragmatic challenges, of the delivery of skills for creative engagement in an online/blended space.

KEY WORDS

blended learning, creative education, studio pedagogy, online learning, design thinking

A/PROF KATE TREGLOAN,
UNIVERSITY OF MELBOURNE
PROF KIT WISE, ROYAL MELBOURNE
INSTITUTE OF TECHNOLOGY

MULTIPLE MEASURES – models of (inter) disciplinary education for a changing world

Interdisciplinary (ID) education is often described in terms of the opportunities it offers graduates for a world in which change is the norm. These include more effective engagement with complex or 'real-life' problems (changing contexts); a broadening of potentially 'linear' disciplinary mindsets (changing perspectives); and the collaborative skills necessary to contemporary professional approaches (changing practices). The inclusion of art and design disciplines may encourage more flexible approaches to challenges and practices, a focus on innovative outcomes and potential for impact, and the identification of new audiences and avenues for engagement.

The Multiple Measures project, formally titled *Benchmarking Interdisciplinary Assessment tasks in the Creative Arts + Humanities (ID14-3909)*, was an Innovation and Development research project funded by the Australian Government Office for Learning and Teaching. The project focused on ID education that included the creative arts and humanities. The resulting website and online library includes over 45 examples of interdisciplinary teaching with a bespoke search tool to help educators to consider and expand their approaches.

A number of ID education models were identified through analysis of interviews and the teaching examples by the Multiple Measures research team. This paper will identify the strengths of these various models with reference to the skills (for both staff and students) that they imply and encourage, and will present these through their framing of ID learning and assessment.

Interdisciplinarity challenges the creative disciplines to revisit their value and potential in response to contemporary agendas. It opens the door to alternative practices, and to new opportunities to find and deliver impact in a world of change.

KEY WORDS

interdisciplinarity, assessment, education, creative disciplines, design

“Burnout”: Confronting transition through creative practice

In the months following the completion of my PhD, I was at a loss; 2018 marked the first time I would no longer be in full time study, a transitional period in which I found myself confronting instability. The proposed paper seeks to examine the creative works which were formed from this encounter with listlessness and uncertainty and exhibited in April 2018 as the solo show *Burnout*. In adjusting to new realities, I utilised creative practice as a way to understand post-PhD life, and reflected upon the role of compulsive busyness in my PhD experience. Creative practice became a strategy for dealing with what social psychologist Robert Levine describes as the “awkwardness and terror of having nothing to do” (*A Geography of Time*, 1997, 41). Utilising imagery of flat suburban landscapes in conjunction with semi-diaristic text, I attempted to address this unanticipated feeling of loss with both irony and honesty, negotiating complicated feelings of relief and absence. I simultaneously enjoyed my unfettering from the pressures of the PhD, and found myself listless, forced to contend with my own need to be constantly busy. In this situation, creative practice became both a way to endure transition and a symptom of my inability to stop working. In probing the artworks in *Burnout*, this paper analyses creative practice not simply as a means to comment on or cope with transition, but as an instinctive response which is difficultly knotted into the experiences of both loss and change themselves.

KEY WORDS

creative practice, PhD, transition, busyness, absence

Woodcarving motifs of wall, door and window at Melaka traditional houses

This paper focuses in detail on important woodcarving components of walls, doors and windows in traditional Malay houses on the east coast of Peninsular Malaysia. It argues Malay traditional houses at Melaka, as examples of ancient craftsmanship, beautiful architecture and rich ornamentation, are increasingly rare, and therefore worthy of archival recording and study for future generations.

In order to understand and record the woodcarving motifs, data was collected in the field in the form of photographs and sketches of traditional Melaka houses. These unique sites included the following houses: Rumah Yaacob Buang, Rumah Hashim Tahar, Rumah Wahab Arshad, Rumah Demang Haji Jaafar and Rumah Demang Abdul Ghani. The visual attributes, unique motifs and designs at these houses, and the meanings and iconography of their carved wooden details, are discussed and analysed with reference to the work of Zakaria Ali.

KEY WORDS

traditional Melaka houses, woodcarving motifs, wall, door, window

PROF KIT WISE, ROYAL MELBOURNE INSTITUTE OF TECHNOLOGY, DR ABBEY MACDONALD, UNIVERSITY OF TASMANIA, DR NEIL HOLMSTROM, UNIVERSITY OF TASMANIA, A/PROF NATALIE BROWN, UNIVERSITY OF TASMANIA, DR BILL HART, UNIVERSITY OF TASMANIA, DR SVENJA KRATZ, UNIVERSITY OF TASMANIA, JANE POLLEY, TASMANIAN DEPARTMENT OF EDUCATION, DR WENDY FOUNTAIN, LINNEAUS UNIVERSITY, A/PROF KATE TREGLOAN, UNIVERSITY OF MELBOURNE

STEAM horizons: boundary conditions and transitions

STEAM education has become a key area of policy debate in Australia. STEAM can be understood as an interdisciplinary approach to teaching and learning that champions the authentic integration of the Arts, commonly the Creative Arts, with traditional STEM disciplines (Science, Technology, Engineering and Mathematics). As an evolving curricular innovation, STEAM is revealing itself as an ambiguous, audacious and contested space for teaching and learning. Although still emerging, theorists and practitioners broadly acknowledge STEAM as a generative space to cultivate creative, literate and ethically astute citizens as the workforce for the 21st century.

Tasmania represents arguably one of the most vibrant creative communities in the country, at the same time as having one of the lowest levels of educational attainment. Given the increasing focus on pre-degree pathways into tertiary education and the increasingly permeable boundaries across AQF levels 5-7, this paper considers how Tasmania's dynamics have contributed to some of the nation's most exciting examples of STEAM teaching and learning, and what we can learn for interdisciplinary art & design education in the university sector.

By surveying examples and outliers of successful STEAM education in Tasmanian schools and the University of Tasmania, we will consider what can be learnt for innovative and impactful teaching practices that equip graduates for future industries. As students transition into university and then on to portfolio careers, teachers as well as students need to be inspired, supported and enabled in sustaining alternative approaches and values, the transformative but risky business of interdisciplinary education and life-long learning.

KEY WORDS

STEAM, interdisciplinarity, creativity, curriculum, design

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The different roles of the artist/designer in contestable settings

As an artist and an educator, I often ponder the "social contract" artists (and designers) have with our current post-human, post-truth neoliberal society. This is especially potent, in the field of art and science. This paper aims to explore complexities in the relations between meaning makers (let us call them artists), fact makers (let us call them scientists), tool makers (let us call them engineers) and money makers (let us call them opportunists). What is the role artists play across the boundaries of fact, fiction, exploitation and care? In particular, the paper asks how art can avoid becoming instrumentalised in the service of the opportunists and the toolmakers?

My talk will use a series of case studies from Experimental Arts and from what is referred to as 'Speculative Design.' Drawing on both, I will discuss the creative outputs, their circulation in the popular media and industry and the role of the educator in training creatives for greater awareness of the way their "product" can be interpreted.

I will argue that more than ever, the role of the arts today is of a disruptor; art can and should maintain its role as non-utilitarian. Furthermore, with the shift towards post-humanist scholarly thought, art should push towards non-anthropocentric hands-on engagements with the sciences. Art is not for public understanding, public engagement or innovation.

KEY WORDS

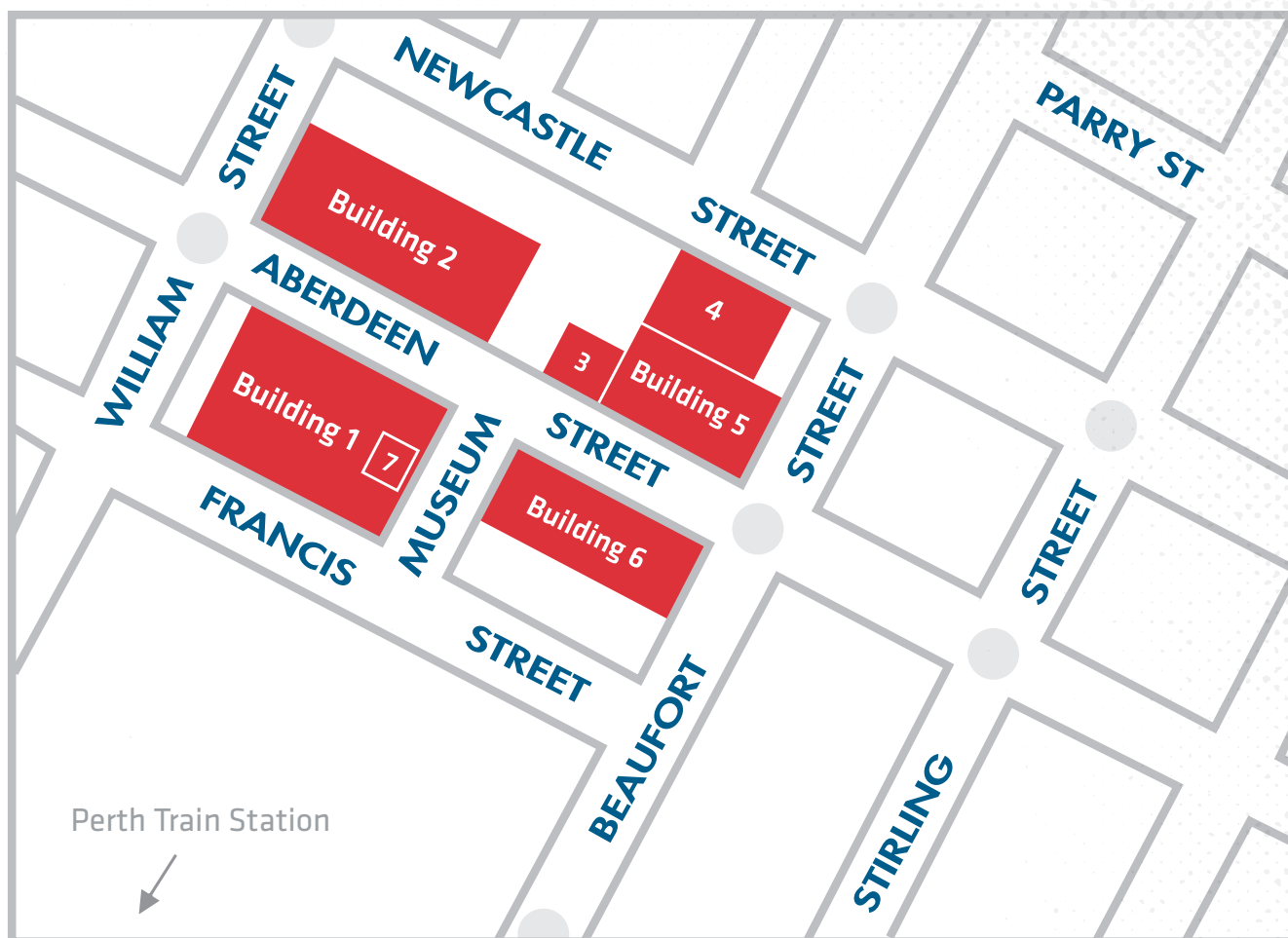
art-science, bioart, speculative design, posthuman

Notes

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