

MONASH
University

MONASH
ART
DESIGN &
ARCHITECTURE

R:ADAR

REVIEW: ART DESIGN & ARCHITECTURE RESEARCH ISSUE NUMBER 04 2022

POWERED
BY

We acknowledge
and pay respect
to the Traditional
Owners and Elders —
past, present and
emerging — of the
lands on which
Monash University
operates.

We acknowledge
Aboriginal connection
to material and
creative practice on
these lands for more
than 60,000 years.



Welcome

Geopolitical security is one of the three challenges of the age where Monash University aims to make a major impact. This issue of R:ADAR showcases some of the many Art, Design and Architecture projects addressing the ongoing legacies of conflicts, colonisation and gender inequalities in Australia and across the world, while responding to intersecting social, health and environmental challenges.

Creative and critical practices are essential for better understanding the world as it is today, and envisioning pathways toward a more just, equitable and secure future. In collaboration with key partners and communities, the following projects are interrogating visible and invisible power structures, empowering stakeholders and developing strategies for translating research into greater equity.

Responsible research practices are critical to the successful design, implementation and impact of these projects, and are core to the faculty’s identity, priorities and approach.

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Contact researcher

Special
project

Bull



Above:
Bull concept drawing,
Callum Morton.

Bull is a public artwork that will sit outside the Australian Embassy in Washington. It symbolises Australian-American friendship by commemorating the complex legacy of Leslie ‘Bull’ Allen.

A WWII stretcher-bearer from Ballarat, Allen walked alone onto a live battlefield during the Battle of Tambu in New Guinea on July 30th 1943, and carried twelve wounded American soldiers out on his shoulders. He suffered severe lifelong psychological scars from his war experiences.

Near the end of his life, Allen operated a historic quartz-crushing mill in Sovereign Hill. *Bull* takes a quartz fragment collected from that still-operating tourist site, blows it up to a giant scale – nearly 5 metres from base to point – and casts it in bronze. A slice cut from the rock reveals a multi-coloured mirror vein where colours overlap.

In addition to paying tribute to Allen’s courage amidst the trauma and tragedy of global conflict, the rock form of the sculpture is equally a portrait of the land and the violence of colonial extractivism common to both Australia and the United States.

Contact
Callum Morton

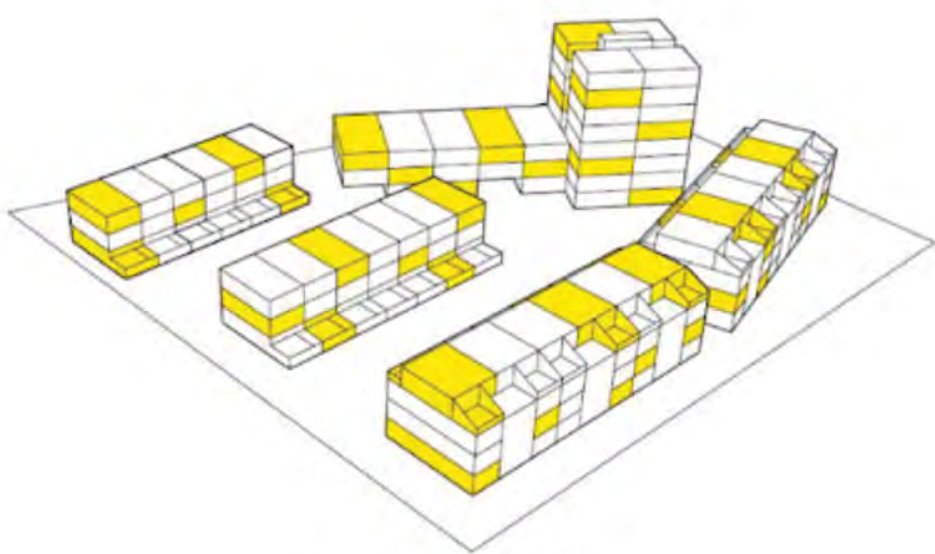


**More
information**

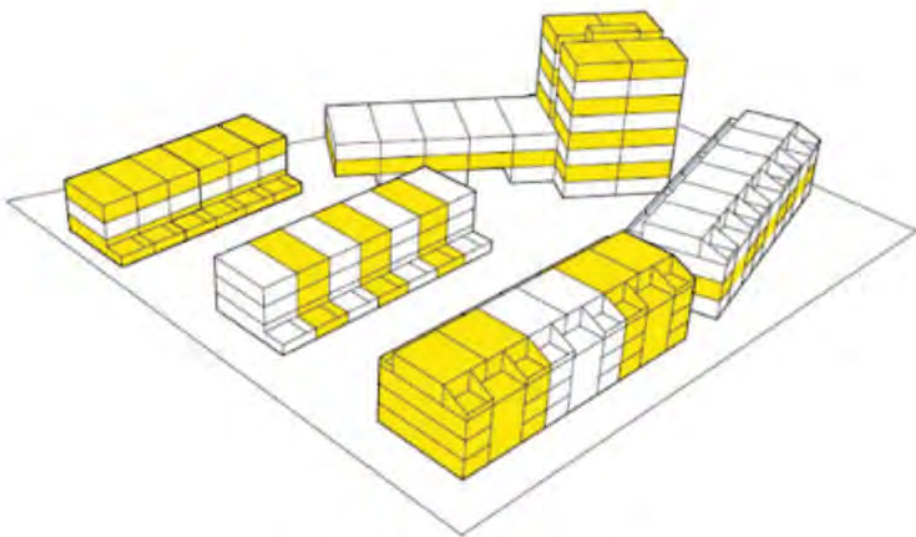


Research
Lab Profile

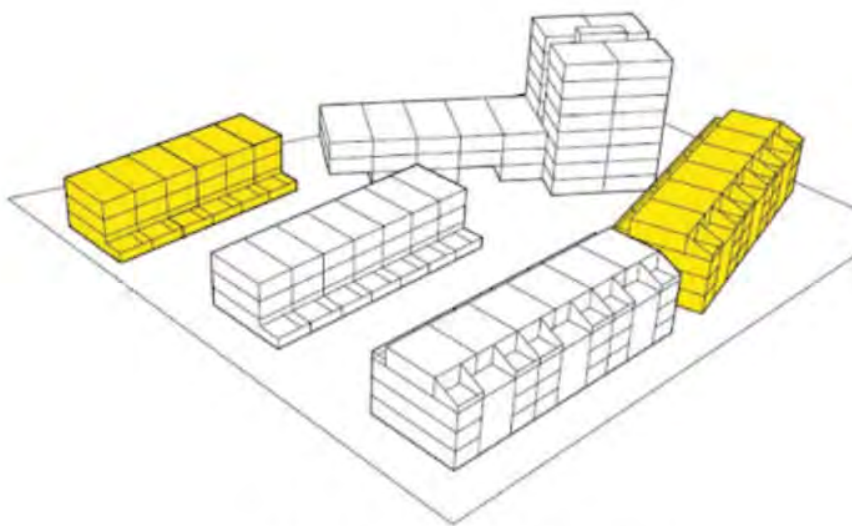
Urban Lab
From mixed tenure
development to mixed
tenure neighbourhoods



Salt and pepper.



Vertical / by level.



Separate buildings.



Mixed tenure neighbourhood renewal



Mixed tenure neighbourhoods by spot purchase.

Above:
Increasing the quality, diversity and frequency of mixed tenure housing by moving from development-scale to neighbourhood-scale renewal strategies.

Contacts
Lee-Anne Khor
Liz Taylor



**More
information**



By combining practice-based design with traditional research methods, **Monash Urban Lab’s** architecture and urban planning researchers are transitioning our cities to make them more sustainable, livable and equitable.

The project ‘From mixed tenure development to mixed tenure neighbourhoods’, funded by the Australian Housing and Urban Research Institute, is improving access to sustainable and affordable dwelling choices.

Working closely with government, private and community-sector stakeholders, the project is identifying opportunities to increase mixed tenure outcomes – housing projects with a combination of owner-occupier, shared ownership and social and private rental properties.

The design-led investigation integrates spatial, regulatory and financial considerations to enable more effective renewal of public land in Victoria, Western Australia, Queensland and New South Wales. It will support improved land use while enhancing social equity and community amenity by increasing the quality and diversity of medium-density infill housing in established suburbs of capital cities and regional towns.

Research Lab Profile

Contact
Brian Martin



Lab link



Wominjeka Djeembana –
Protocols for Indigenous-led
creative practice

“**Wominjeka Djeembana**” are Boon Wurrung words translated as “Come here to learn, listen at a place of knowledge and sharing”. The Wominjeka Djeembana Indigenous Research Laboratory is a safe space for Indigenous researchers to come together to explore the synergies between Indigenous ways of knowing and practice-led research in creative practice. Wominjeka’s research interrogates colonial power structures, challenges structural inequalities, and creates room for Indigenous voices.

The Australian Research Council-funded Discovery Indigenous project **Protocols for Indigenous-led creative practice** extends the research team’s development of award-winning Indigenous Design Charters. Applying an Indigenous research paradigm, it seeks to understand how Indigenous Design Charters build ethical relationships between practitioners, stakeholders and Indigenous knowledge, and how they build frameworks to enhance Indigenous representation and presence in professional creative practice. The project is fostering international collaboration between Indigenous practice-based researchers, increasing Indigenous representation in industry and research training, and building cultural capacity and competency within professional creative practice.



Right:
Blak Design Matters
exhibition logo by Marcus Lee (Karajarri-Australia)
Koorie Heritage Trust
Melbourne, Australia.
2018

Above:
Image from the
International Indigenous
Design Charter. Tap on the
image of the Charter to
connect to the full pdf.



Research
Lab Profile

XYX Lab Gender + Place
South Sulawesi station audit

XYX Lab is challenging “default” public space design to improve equality of access. It advocates for design practices that foreground the needs of women, LGBTIQ+ people and other minority groups. The Lab’s team of architects, urban designers, visual communication and digital engagement specialists promote co-design strategies to ensure the needs of all people are considered in the design of public space.

In collaboration with Universitas Hasanuddin, XYX researchers are undertaking a gender and accessibility audit on Indonesia’s South Sulawesi railway line, focusing on perceptions of safety for women and people with disability. This DFAT-funded project advances DFAT strategies for accelerating sustainable development by empowering women to use public transport and by strengthening disability-inclusive development.



Contact
Nicole
Kalms



Lab link



Left:
Women
undertaking
the audit
on-site at
Tenete Rilau
and Palanro
Stations in
October
2022.

Photographer:
Ishak Salim

Research
Profile

Michelle
Antoinette



Michelle Antoinette’s research focuses on modern and contemporary Asian art, especially the contemporary art histories of Southeast Asia. Her ARC DECRA Project, [**Asian Art Publics**](#), investigates new forms of public participation in contemporary Asian art and cultural institution projects.

The project examines the role of art in shaping new kinds of public participation, cultural belonging and creativity in Asia. This includes how contemporary artists employ participatory practices to bring communities together and raise public awareness around pressing local and global issues, including climate change and environmental issues, human rights, social inequalities, cultural heritage and memory, marginalised identities, and political sovereignty. Through this artistic approach, everyday people become integral to realising projects, creating space for public dialogue, sharing and collective action.

Michelle recently convened [**Shifting Grounds, New Horizons: Thinking and doing contemporary Southeast Asian art now**](#), a 2-day online symposium gathering key voices in the field of contemporary Southeast Asian art.

Above: Tintin Wulia, *Trade, Trace, Transit*, Hong Kong, 2019. A series of “public interventions”, the Trade, Trace, Transit project follows waste cardboard as it travels from shops to waste collectors, recycling agents, port handlers and recycling factories, making visible the trade routes of the cardboard recycling network in the Central district of Hong Kong and highlighting the close-knit socio-economic network of the people whose lives sustain and are sustained by the cardboard waste economy.

Photograph: Tintin Wulia

Contact



Special Project/
International

Past Wrongs,
Future Choices

Across the globe, reactionary leaders are seizing the opportunities presented by uncertain global conditions to foster conflict about the past, including over contested histories of ‘race.’ **Past Wrongs, Future Choices** begins with the premise that if our institutions are to serve equality and justice, we need to learn, not hide, from the past. It takes on this demanding task by focusing on a particularly instructive twentieth-century history: the experience and legacies of the racialized internment, dispossession, and deportation of civilians of Japanese descent in allied countries in the 1940s.

Funded by Canada’s Social Sciences and Humanities Research Council and co-led by Jordan Stanger-Ross (University of Victoria) and Audrey Kobayash (Queens University), this major project connects communities, cultural practitioners and researchers from over 40 organisations in Australia, Brazil, Canada, Japan, and the United States. Together, they are questioning how we might foster social and political accountability, and explore what we owe to one another, especially in times of crisis.

The project involves an ambitious program of curatorial projects and artists in residence. MADA researchers Melissa Miles and Helen Hughes will consider the role of contemporary artists in exploring these challenges, and contribute to processes of community engagement and protocol development.



Above: Elysha Rei, Artist in Residence
Left: Elysha Rei, *2022 Year of the water Tiger (featuring Corona virus)*, 2022, Sumi ink on hand-cut stone paper. Images courtesy of the artist.

Contact
Melissa Miles



Research led teaching

Learning guided by Indigenous ways of knowing

Through relationships with senior Boon Wurrung Elder and academic N’arweet Professor Carolyn Briggs AM and Boon Wurrung man and knowledge holder David Tournier, MADA has become the temporary custodian of the Boon Wurrung Tree – a marked tree of cultural and historical significance to the Boon Wurrung People. As part of the ARC-funded [*More than a Guulany \(Tree\)*](#) project, a team of researchers have 3D scanned the tree as a way of creating new and exciting creative materialisations.

Based on research surrounding the tree and its intersection with the *Tree Story* exhibition at MUMA, in March 2021, MADA hosted *The Tree School* – a place for Indigenous and non-Indigenous people to gather for communal learning grounded in Indigenous ways of knowing. *The Tree School* helped them to identify the practical things individuals and communities can do to support sustainability and cross-community wellbeing.

The tree’s on-campus presence is creating opportunities for students – Indigenous and settler alike – to engage more deeply with their relationship to indigeneity. It helps to catalyse student reflections on their cultural positionality and how this positionality impacts their creative practice. From these reflections, undergraduate Fine Art students write their own Acknowledgements of Country, while honours students incorporate statements of cultural positionality in their theses. Such reflection activities build on what students learn in the undergraduate unit Australian Indigenous Creative Practice and Ways of Knowing, and are essential to not only decolonising ways of thinking, but also to creating safe spaces for First Nations students, staff and visitors.



Above: Boon Wurrung Tree.

Photo: Monash University Museum of Art

Postgraduate
researchers

Wendy Christie /Architecture
Hoa Yang /Design
Hilary Thurlow /Fine Art



Above: Sectional drawing showing a typical urban household arrangement. Artwork by Wendy Christie.



WENDY CHRISTIE

Prioritising an Indigenous ni-Vanuatu perspective is essential to promoting culturally appropriate future housing in Vanuatu. Wendy’s collaborative design research is addressing issues of access to appropriate housing in Vanuatu through place-specific design research, creating a precedent for other Pacific Island countries.



HOA YANG
Grounded in lighting design practice, Hoa’s research focuses on the role of lighting in night-time urban experiences for marginalised people. Her project examines the politics of intersectionality and their implications on design practice and policies for fear, safety and comfort in public spaces after dark.



Above: Night time co-design lighting workshop with XXX Lab, and Hassell in Club Lane, Melbourne 2018. **Photograph:** Arup/ Toby Welch.

Left: Tania Bruguera (INSTAR), Operational Factography, 2022, Site-specific Installation. Installation view, documenta15, documenta-Halle, Kassel, Germany. Courtesy of the Artist and Milani Gallery, Brisbane. **Photograph:** Nicolas Wefers.



HILARY THURLOW

Hilary’s research centres on the life and work of Cuban artist and political activist, Tania Bruguera. It investigates what Bruguera’s participation in the global biennial circuit reveals about Bruguera’s practice and role in fostering positive social change, and about the very structures and discourses of contemporary art and biennale culture itself.

ECR
Profile

Desiree Hernandez
Ibinarriaga



Contact



Project link



Desiree is an Indigenous designer, and a Mexican, Chamula (Mayan), Nahua (Aztec) and Euskaldunak (Basque) woman. Her research foregrounds Indigenous knowledge systems and the relationality between people and Place to develop deeper partnerships and better communication between Indigenous and non-Indigenous people. By Indigenising and decolonising research methods, her research supports biocultural diversity, conservation and regeneration; collaborative resilience; and cultural identity, pride and sustainability.

Her recent exhibition, *Tonantsintlalli* (at Blak Dot Gallery, together with David Marcelino Cayetano), highlighted connections between past, present, and future, underscoring the non-linear time of Indigenous worldviews. *Tonantsintlalli* refers to Our Madrecita Tierra – Mother Earth. The exhibition invited viewers to understand the multidimensional qualities of Mother Earth, with its upperworld, underworld and the tangible place in which we live. Through a series of photographs, videos and designs, *Tonantsintlalli* helped viewers to appreciate the material and immaterial connections of and with these realms through deep listening, observation, sensation and appreciation.



Above:
Desiree and David
at a fire ceremony
at the opening
of *Tonantsintlalli*
exhibition.

Right:
Agave furniture-
sculpture.

Photographer: wani



Special
project

The Australian
Mosque Today



Despite a Muslim presence in Australia predating white settlement, Australian Muslim communities remain significantly misunderstood and misrepresented. Using the medium of architecture to generate insights into histories of migration and settlement, the ARC SRI Project

Above:
Design by Inkahoots

The Australian Mosque Today is producing a more richly nuanced counter-narrative.

The project is analysing ten Australian mosques, from design consultation through to construction, with a focus on collaborations between architects and Muslim communities. Led by Katharine Bartsch (University of Adelaide) with collaborators from Deakin University, UNSW Sydney and Nottingham Trent University, the project is creating new understandings of the place of Islam in Australia and building faith (literally and metaphorically) in multicultural Australia. MADA researcher Maryam Gusheh will lead the curation of the project’s major exhibition, and is contributing to strategic decisions, fieldwork and research.

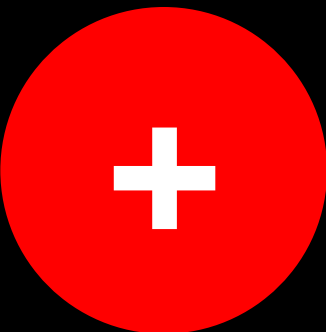
 **Contact:**
Maryam Gusheh

Higher Degrees
by Research

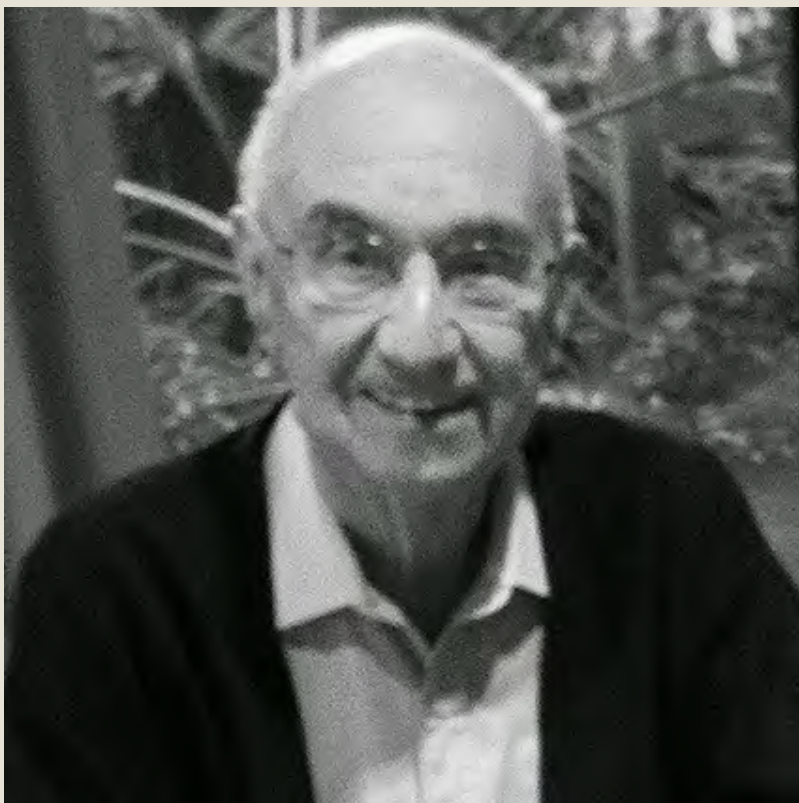
Join the MADA
research community

Thinking about the next step in your Art, Design or Architecture career? Consider doing a PhD or a research Master’s at MADA. Delve deeply into a creative challenge and apply new thinking to interpret – and solve – a complex question.

Contact: mada-postgrad@monash.edu



TAP FOR MORE INFORMATION



Applications now open for the prestigious **Brian M Davis Industrial Design PhD Scholarship** in excess of \$52,000 pa.

Image courtesy of Ian Wong

The Brian M Davis Industrial Design PhD Scholarship

honours Brian’s design legacy in order to ensure that his enormous contribution remains present in the minds of today’s design experts, young designers, and those in the broader community.

The scholarship program’s ambition is to create a cohort of design professionals with the knowledge and skills required to respond to the important challenges of our time through design.

Research proposals are sought that aim to develop new designs which provide a social or environmental benefit. These may include but are not limited to, zero emission mobility, healthcare and medical technology, and gender sensitive spatial and communication design research.

Expressions of interest are due **9 December, 2022**. Tap on the link below for further information.



Scholarship
information link