

Regeneration, Repair, and Care

Conference Schedule

11:00AM–12:00PM ACDT | CONFERENCE OPENING AND KEYNOTE

12:00–12:15PM ACDT | BREAK

12:15–1:45PM ACDT

SESSION 1, STREAM A | Reflections

Transformed Indigenous spaces to contested colonial places through toponyms (Roundtable) Robert G. Harland, Veronika Kelly, Janelle Evans, Meghan Kelly, Loughborough University, University of South Australia, The University of Melbourne, Deakin University

(Re) Imagining regional futures: Designing with community in a changing climate Naomi Hay, Jim Gall, Australian National University, Jim Gall Architects

Trying cultural identity: A practice-based acculturation journey Mahsa Makki Alamdari, University of South Australia

More-than-critique Louisa Bufardecì, The University of Melbourne

SESSION 1, STREAM B | Pedagogies

Seven minutes to an authentic response: How generative writing practice can both decentre curriculum and resist the generic seductions of AI generated text Sarah Tomasetti, RMIT University

How can a teaching artist utilise visual arts practice to give voice to the experience of Third Culture Kids, to promote empathy and an understanding of the complex factors that influence their transnational identity formation and wellbeing? Heather Bourke-Bashar, Queensland University of Technology

Co-creative regeneration of a school community nature space: using participative pedagogies to support the care and well-being of adolescent boys Kerrie Anne Mackay, Tanja Beer, Stephen Parker, Griffith University

Teaching innovation and accreditation as regenerative drivers for curriculum development: lessons from a Master of Architecture program James Thompson, Bridget Keane, Natalie Miles, The University of Melbourne

1:45–2:15PM ACDT | BREAK

2:15–3:45PM ACDT

SESSION 2, STREAM A | Practices

From D.I.Y. aesthetics to do-it-together ethos: Care ethics in feminist art practice Rae Haynes, Queensland University of Technology

Cultivating connivance with landscape: deepening care through immersive creative arts research Amanda Allerding, Nicola Kaye, Clive Barstow, Edith Cowan University

Repair as an act of care in participatory design research Guy Keulemans, Melinda Gaughwin, University of South Australia

Exploring regeneration through design for social impact Angelique Edmonds, University of South Australia

Caring for our future selves: Reflections on a caring design research methodology Danielah Martinez, University of New South Wales

SESSION 2, STREAM B | Bodies

Endurance performances via sculptural objects: Crip materiality as care for the disabled artist Soph Gibson, Charles Robb, Queensland University of Technology

Material comfort, embodied care in queer community Ana Daniels, Queensland University of Technology

Provocations: design and the socio-materialities of dynamic climates in the everyday Katherine Moline, Abby Mellick-Lopes, Alison Gill, University of New South Wales, University of Technology Sydney, Western Sydney University

Socially engaged design: From care for the environment to pluriversal politics Katherine Moline, Chantelle Baistow, University of New South Wales

3:45–4:00PM ACDT | BREAK

4:00–4:30PM ACDT | CLOSING AND PLENARY

Plenary and Closing remarks

ACUADS 2024 Awards and Grant announcements

Acknowledgements

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Abstracts and Authors

SESSION 1, STREAM A: Reflections

Transformed Indigenous spaces to contested colonial places through toponyms

Place naming is one of the earliest activities in what has been levelled as the 'colonial grid' (Hromek, 2020: 39). The prolific renaming of the Australian landscape following rapid colonial expansion generated a typology of toponyms that were descriptive, associative, evaluative, recognised events or people, or had Indigenous heritage (Tent & Blair, 2011: 88). Yet the visual-aesthetic dimension and physical manifestation of placenames through inscription is under-researched, as are the commemorative designs intended to enhance the experience of visiting places of historic importance or heritage significance. This roundtable discussion means to consider contested symbolic transformations of Indigenous spaces into colonial places, and the need for reparations through heritage interventions. It will challenge the use of the term 'design' in the context of 'a profession of associated disciplines' that imply the commercial application of knowledge from coherently organised academic units. If considered 'disciplines', these constitute specialist knowledge formed in non-Indigenous education systems that continue to 'discipline the colonized' (Tuhivai Smith, 2022: 78). Such disciplines are as much implicated in each other as they are in imperialism and colonialism (2022: 11). The discussion will examine if professional design conceived in this way goes far enough to obtain restitution.

Robert Harland is a Reader in Urban Graphic Heritage at Loughborough University School of Design and Creative Arts in the United Kingdom. His research focuses on how graphic images of urban heritage facilitate the function of cities and urban places, in Brazil, China, South Africa, UK, and recently in Australia.

Veronika Kelly is Associate Professor in Design and Professorial Lead, University of South Australia, is Chair of ACUADS, and has extensive experience in academic leadership and design. Veronika researches in the areas of design culture, practice, and ethics and is recognised nationally and internationally for her work in design education. Her current research with Routledge explores the experiences and career trajectories of women in communication design practice from diverse regions across the globe.

Janelle Evans is an artist, writer and curator with a multi-disciplinary practice that includes screen and print media, photography, drawing and painting. Evans is the Head of Master of Contemporary Arts, VCA, The University of Melbourne. Her current research interests focuses on creating interventions in early colonial representations of first contact encounters with a particular emphasis on Contemporary Indigenous art practice and the art of The Global South.

Professor **Meghan Kelly's** research focus is on the challenges of identity and representation in design practice, examining how to translate intangible knowledges into tangible, design based, outcomes. Kelly's achievements include the co-authored book Museum development and cultural representation: developing the Kelabit Highlands Community Museum(2018) and the co-authored award winning Australian and International Indigenous Design Charter documents (2016, 2018).

(Re) Imagining regional futures: Designing with community in a changing climate

Our communities face increasing risk in the face of climate change. To begin to address these challenges it is critical that designers engage with communities through co-design (social) processes to better understand and respond to local conditions, perspectives, and aspirations. This paper presents the outcomes of a community workshop in Lismore, NSW, following the floods of February and March 2022. Despite their familiarity with flooding, Lismore residents were unprepared for the scale of the event which claimed lives, displaced residents, and destroyed homes, infrastructure, and businesses. Many residents remain in temporary accommodation, facing uncertain prospects for permanent housing solutions. Government assistance has prioritised buy-backs, house raising, and retrofitting in response to projected flood risk, but it is evident that traditional approaches to 'building back better' are inadequate in this context. The workshop, employing speculative design processes, facilitated community group A Way Forward's (AWF) and invited guests', conceptualisation and contribution to the (re)Imagining of Lismore. Participants were encouraged to 'design back from the future,' projecting scenarios for 2100 across climatic, environmental, social, political, and economic scenarios. This process generated adaptive strategies grounded in local knowledge, fostering community connection with sustainable and sustaining positive visions for the region's future.

Naomi Hay is lecturer in the Design Program at the School of Art and Design, ANU. Her research focuses on the role of design in strengthening community resilience for sustainable futures, exploring design as a change agent in the arena of disaster risk and adaptive capacity in a changing climate.

Jim Gall is Director of Gall Architects. His environmental science foundation shaped his multi-disciplinary and relational view of the world. He is especially concerned with the importance of design as a way of thinking and acting for sustainable habitation. He has won awards in architecture, urban design, and interior design.

Trying cultural identity: A practice-based acculturation journey

This submission is a part of a PhD project titled (Re)construction of Cultural Identity through Everyday Life: A Practice-based Acculturation Journey. Through practice-based analytic autoethnography as the overarching methodology, I explore how I (re)construct my cultural identity after a temporary migration to Australia. Four interrelated research methods of illustrating, journaling, interviewing, and observing were employed to respond to the research question. Although there is a significant body of eco-political literature about migrants, creative practice-based research on temporary migrants' lived experiences is an emerging field. Reflecting on my everyday life through illustration as the primary research method, this project contributes to this gap. The whimsical illustrations of the project go beyond the boundaries of traditional research by engaging the audience and making the knowledge accessible while de-alienating and re-humanising migrants. The thematic analysis revealed seven themes of BirthMarking the i, Collaging the i, Dreaming the i, The waver-ing i, Needling the i, The residues of the i, and Mirroring the i. Research themes capture the hybridity of cultural identity

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while focusing on its nuances of uncanniness and uncertainty. The themes suggest that I constantly (de)construct and (re)construct my cultural identity to (re)generate new (re)paired i's through journeys of trying and becoming.

Mahsa Makki Alamdari is a visual practitioner-researcher. Her practice and research focus on the interconnections between illustration, identity, culture, and everyday life in the context of migration. Her autoethnographic practice-based PhD unravels the journey of a temporary migrant in Australia through illustration and explores the ways of knowing through creative reflective practice.

More-than-critique

This short paper addresses the practice of critique. Pushing back on the way critical practices have come down through Kant, it presents four different ways of engaging with art. The first is Jane Bennett's enchantment methodology (2001) which aims to engage with art (and other objects) in a way that has us practicing ethical behaviours, not just endorsing them. The second is Rita Felski's attachment methodology (2020) which calls for a reduction of the relational distance between ourselves and the work we are engaging with. The third is a working methodology which is my own proposition. It has the viewer constructing a labour-oriented relationship with the work, with the viewer functioning as its 'junior assistant'. The final is a tactical methodology which is also my proposition. It involves engaging with artwork primarily with the ear rather than the eye. This approach activates a deep listening attitude one might hold while conversing with a good friend on a walk. A tactical methodology is the subject of my forthcoming book tacking and a tactical methodology: moving towards a different politics for art (2024).

Louisa Bufardeci

SESSION 1, STREAM B: Pedagogies

Seven minutes to an authentic response: How generative writing practice can both decentre curriculum and resist the generic seductions of AI generated text

This paper outlines an experimental generative writing practice offered to the graduating year in painting for one hour a week for the past four years, and speculates on its efficacy in addressing three areas of pedagogical challenge pertinent to current cohorts in the School of Art. The first of these is the necessity of decentring curriculum away from unconscious western centric biases, the second is reframing writing in relation to the proliferation of AI (artificial intelligence) platforms, and the third is the question of how to best prepare art students for post graduate study by forming a meaningful bridge between creative practice and academic writing. Relevance to the themes of regeneration, repair and care is evidenced in the focus on students who have experienced outsider or subaltern status in relation to academic writing due to: English being a second or subsequent language; a diagnosis of neurodivergence or dyslexia; or translating the world via material and spatial practices rather than linguistic expression. Care for, and inclusion of, students who are initially less fluent than their peers, leads to the regeneration of more diverse artistic and research communities which in turn creates more diverse forms of cultural expression.

Dr Sarah Tomasetti is a lecturer in the School of Art and currently the co-lead of the painting area. She has a particular interest in developing pedagogical approaches that promote inclusion and reduce barriers to art practice and further study in the field.

How can a teaching artist utilise visual arts practice to give voice to the experience of Third Culture Kids, to promote empathy and an understanding of the complex factors that influence their transnational identity formation and wellbeing?

As a teaching artist, my practice-led research scrutinizes the extent to which contemporary visual arts practice and interconnected pedagogical approaches, can respond to issues of transnational identity formation in Third Culture Kids, aiming to communicate the complexity of their experience of displacement and finding sense of place in the world. Having identified a need for greater care for the challenges they face and opportunities for them to voice their experiences, my intent is to promote empathy and awareness for their capacity to enrich artistic and educational settings. Drawing from my immersion in visual arts education for over twenty-five years, this paper evaluates strategies I employ to engage with a TCK focus group within the context of a public education setting in post-pandemic Brisbane. Positioning myself as empathetic witness to their migration stories, I provide creative workshops to afford TCKs heightened levels of agency in rhetoric related to migration within contemporary art. Here, participants put form to feeling, conveying their existence in a cultural third space and express their unique cultural hybridity. This paper outlines how the key principle of care manifests within the intersectionality of my studio and teaching practice, analysing the different expressions of care within the project.

Heather Bourke-Bashar is an Irish-Australian multi-disciplinary teaching artist currently living in Brisbane. Her practice-led research explores diasporic themes through painting and sculpture, examining the impact of migration on transnational identity formation with particular focus on Third Culture Kids. With extensive international experience, she balances her PhD research at QUT with teaching the International Baccalaureate program in visual arts at QACI.

Co-creative regeneration of a school community nature space: using participative pedagogies to support the care and well-being of adolescent boys

This paper builds on current scholarship and practice in community design research and demonstrates how real-world University partnerships can be created with primary and secondary schools. Our project explores how co-creation of a school community nature space in a private school for boys can support student agency, self-determination, learning and well-being. Australian youth are currently experiencing high levels of mental health and well-being concerns. Their top personal challenges relate to school, mental health, and relationships. Many young people feel that they have little or no control over their life trajectories and worry about their futures. Many schools have recognised that they can play an important role in the care of adolescent boys and have shifted their core focus from academic achievement to a more equal focus on learning, health, and wellbeing. By focusing on real-world nature and place based participative pedagogy, our project builds on previous research in the fields of social art and design practice, community participative research, outdoor education, and experiential learning. More specifically, this research harnesses a range of innovative learning strategies, using outdoor nature-based, non-traditional classroom environments to support multiple aspects of the care and wellbeing of boys in a private school in Brisbane.

Kerrie Anne Mackay is a multi-disciplinary artist and design professional, sessional academic, and Doctor of Philosophy student at Queensland College of Art and Design, Griffith University. She also works as a Technology and Engineering

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Technician at Moreton Bay Boys' School, where she draws on her extensive art and design experience to support staff and students with their creative endeavours.

Tanja Beer

Stephen Parker is the Director of Research at Metro North Mental Health (MNMH). He also works clinically as the Clinical Lead (Psychiatrist) at the Early Psychosis service of MNMH. He has completed a PhD considering the evidence for residential rehabilitation services for people experiencing severe and persistent mental illness in Australia.

Teaching innovation and accreditation as regenerative drivers for curriculum development: Lessons from a Master of Architecture program

Across disciplines, accreditation processes are often viewed by educators as obligations rather than opportunities (Timpson & Bayerlein, 2021; Volkwein et al., 2006). Responding to accreditation changes can have significant implications and be perceived as constraining, insofar as competency requirements "potentially limit an educators' autonomy and curriculum development" (Huppertz & Day, 2022, p.1). This paper suggests such processes could conversely be understood as drivers for curriculum development. In Australia, architecture remains the only design discipline that undergoes professional accreditation. The Architects Accreditation Council of Australia 2021 revisions to the National Standard of Competencies included an entirely new emphasis on Indigenous knowledge and Care for Country. This paper presents a case study of an Australian Master of Architecture course, specifically on how teaching staff and students experienced the process of curriculum development prompted by changes to competencies in advance of a September 2024 accreditation visit. Importantly, this process occurred alongside a university teaching grant scheme, which provided significant central support and funding for subject-level development. Semi-structured interviews with subject coordinators, casual tutors and students over three semesters offer a description enabling a review of the impact on subject-level teaching and learning experiences precipitated by curriculum development related to the accreditation process.

Dr James Thompson is a built environments education scholar and member of the Built Environments Learning and Teaching (BEL+T) group at the University of Melbourne. James holds a PhD in the Built Environment from the University of Washington and a Master of Architecture from the University of Minnesota.

Dr Bridget Keane is a Lecturer in Learning and Teaching in the BEL+T group in the Faculty of Architecture, Building and Planning at the University of Melbourne. As an academic and landscape architect, Bridget focuses on the role of design and education in the context of climate crisis.

Natalie Miles is an architect, educator, and researcher in the Faculty of Architecture, Building and Planning, and a member of the Built Environment Learning & Teaching (BEL+T) group. She is a PhD candidate with the Learning Environments applied Research Network (LEaRN) and teaches in both Architecture and Urban Design Masters' programs.

SESSION 2, STREAM A: Practices

From D.I.Y. aesthetics to do-it-together ethos: Care ethics in feminist art practice

This paper offers a critical practitioner reflection on a body of creative research that examines feminist activism in art and its relationship to care ethics. It addresses the key question: How does contemporary art practice offer new perspectives and regenerative strategies in relation to feminist activism? The body of creative work I have produced includes three major exhibition projects in Brisbane/ Meanjin and New York, and encompasses text-based works, textiles, and participatory strategies. The exhibition contexts analysed in this paper span five years of practice, and include the international survey exhibition, *The Protest and The Recuperation*, curated by Betti-Sue Hertz and held at the Wallach Art Gallery, Columbia University, New York; the survey exhibition *New Woman* curated by Miranda Hine and staged at the Museum of Brisbane (MOB); and *Patterns for Future Living*, commissioned as part of the Brisbane Festival. This discussion paper reframes current debates in relation to feminist activism and care ethics through a consideration of feminist making and doing. It reconfigures the personal and the collective aspects of feminist making from D.I.Y. aesthetics to a do-it-together (DIT) ethos.

Dr Rae Haynes is a Senior Lecturer in Contemporary Art and Academic Lead (Research Training) in the School of Creative Arts at QUT. Rae's research examines gender ethics and socially-engaged practice through text, textiles, installation and participatory strategies. Recent projects include a major commission as part of The Brisbane Festival.

Cultivating connivance with landscape: Deepening care through immersive creative arts research

This paper will address the guiding principle, care, through positive artist interactions in nature, taking an embodied relational approach within my current PhD research methods. The research triangulates across three locations—my domestic garden in Perth, traditional gardens in Suzhou China, and a richly biodiverse area in the region of the Great Southern of Western Australia. In the interplay between landscape and garden, the methods employed aim to develop sustainability through ethical sensitivity with culture nature relationships, and critical self-reflection on mind-body dualisms. Through the dynamic enactments of relating, the methods explore correlations with visible and unseen realms in a multimodal spatial approach to material practice and fieldwork. Aesthetic Cosmopolitanism informs the research through Melbourne based philosopher Nikos Papastergiadis, who argues "the human capacity to create" (2023, p. 19), is interconnected with sensory perception and connection—with the natural world, collective life, and cosmos. Collaboration, reciprocity, and hospitality are values embodied in the micro of intimate natural-world, sensorial material encounters. My practice engages directly with these concepts that will be examined reflexively in this paper.

Amanda Allarding is a Western Australian artist and PhD candidate at Edith Cowan University. Her current research is traversing culture-nature entanglements between a traditional Chinese garden in Suzhou and a Great Southern landscape in WA through the cosmopolitan imaginary—incorporating multi-modal approaches alongside printmaking within her artistic enquiry.

Collaborative artist **Nicola Kaye** works with digital video projection within cultural institutions, reimagining stories that

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remain peripheral or hidden. Recent residencies include, WA Parliament and State Library of WA, and Research Associate WA Maritime History Museum. Her latest co-authored publication is featured in *Continuum—Contested Spaces: an interdisciplinary collaboration*.

Clive Barstow is Professor of Art at Edith Cowan University. Clive's exhibition profile includes forty years of international exhibitions and publications in Europe, America, Asia, and Australia. In 2019 he was made a Lifetime Fellow of ACUADS for his outstanding contribution to the arts and education in Australia.

Repair as an act of care in participatory design research

Intuitively, the practice of repair is an act of care, as a service that restores function to products supporting human activities for comfort, pleasure, wellbeing or health. More broadly, repair can be understood as an act of care for the environment, for example by helping to mitigate the accumulation of products in landfill or by reducing the need for energy intensive, polluting production of new goods. Further, repair has been framed as an act of care in social, communal, psychological, and economic domains. Care is also emergent in material practices of repair, as a literally careful form of craft requiring conservation of still-functional parts within broken objects, in contrast to conventional 'ground-up' methods of design fabrication using standardised raw materials. However, within contemporary, affluent societies, repair is overshadowed by the easy replaceability of consumer products, diminishing its perceived value. Through participatory practice-based research we challenge this state of affairs with methods of transformative repair and concepts for enhancing an object's significance, aesthetics and other qualities, additional to function. Our case studies from *Transformative Repair x JamFactory* (2024) document and assess material transformations capable of repairing objects connected to emotions, community well-being, perceptions of waste and other intangible values.

Dr Guy Keulemans is an Enterprise Fellow at the University of South Australia researching repair, reuse and sustainable design. An artist and designer, he exhibits internationally and has works in the permanent collections of the National Gallery of Victoria and the Art Gallery of South Australia.

Dr Melinda Gaughwin is a designer, researcher, and educator with over ten years experience teaching design at Australian higher education institutions. She currently works as a design lecturer in Communication Design and as a researcher on design-related projects at the University of South Australia.

Exploring regeneration through design for social impact

This paper shares the teaching approach and student response to two University of South Australia 2023 courses. The first, a compulsory Masters Architectural Design Studio focusing on regenerative environmental and social performance outcomes. The brief tasked students to repurpose a carpark edging a green space in an inner city suburb with a speculative proposal for (700-1200sqm) civic facility for gathering, regeneration and learning- promoting social and environmental resilience. The subsequent elective course Design for Social Impact taken by a smaller cohort, tasked the students with designing the process they would follow if they specifically sought to maximise the social value of their project from the studio brief in the previous semester. This involved designing the process of social engagement and planning innovative ways to measure social impact throughout that process. Regeneration was explored in both physical, environmental

terms (carpark conversion to biodiverse community facility), as well as social with community repair, rebuilding social cohesion through design led engagement acts of care- considering social connection as generative. The paper will present both the pedagogical framework of each course and selected student responses.

Angelique Edmonds has a passion for design for social impact, regenerative design and public engagement with diverse people to contribute to the decisions about place which impact upon their everyday lives. She is a Senior Lecturer in Architecture & Sustainable Design at UniSA, and founder and Creative Director of the School for Creating Change.

Caring for our future selves: Reflections on a caring design research methodology

This paper reflects on the results of a PhD study that was conducted throughout 2023 and 2024 with the aim of investigating more inclusive principles with which to approach commercial industrial design for ageing populations. The study invoked anti-productivist concepts from care theory; such as leisure, maintenance, and rest, as a critical lens in participatory design research to reveal perspectives on ageing that are overlooked in the productivity paradigm that surrounds the active ageing model. This paper frames practice-led design research with a caring framework that is informed by Maria Puig de la Bellacasa's *Matters of Care: Speculative Ethics in More Than Human Worlds* (2017), in which Puig de la Bellacasa expands Joan Tronto's ethics of care (Tronto, 1993). Care in this research is grounded in Elaine Scarry's conceptualisation of artefacts as 'compassion made effective' (Scarry, 1987) which I interpret as a caring interaction where the compassion of the maker to ease the discomfort of the user is rendered material through the creation of the made object. The paper discusses the methodological development of design research through care theory as an important opportunity to evaluate the ethics of empathy in participatory design.

Danielah Martinez is a Sydney-based, multidisciplinary designer, PhD candidate and Associate Lecturer of Industrial Design at UNSW. In her PhD research, Danielah applies participatory methodologies, specifically cultural probes activities and co-design workshops, to explore alternative perspectives of the active ageing model with older people in retirement centres in Australia. By introducing care as a critical approach in design research, Danielah aims to reveal perspectives on ageing that are overlooked in the productivity paradigm that surrounds the active ageing model, and develop more inclusive principles with which to approach commercial industrial design for ageing populations. Danielah's work has been featured in local and international design exhibitions and publications. She has been a panellist on topics such as design education, collaborative creative practice, and critical and participatory design methodologies. In 2023, Danielah was the recipient of an Australian Good Design Gold Award for the *Overlay* rug collection for Australian company DesignByThem.

SESSION 2, STREAM B: Bodies

Endurance performances via sculptural objects: Crip materiality as care for the disabled artist

This paper will explore how my Masters of Philosophy project explores the application of Jessica Cooley's theory of 'crip materiality' to studio practice (Cooley, 2022). This theory posits that artworks can be considered 'crip' (a pejorative term reclaimed by disability studies theorists) through their material embodiment of disability. Cooley reframes artworks

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“classified as object[s] of ‘inherent vice’” as disabled due to their “material non-compliance”, and the conservational and institutional structures they ‘fail’ in as inherently ableist (Cooley, 2022). The intersection of my artistic practice and lived experience of disability gives a tangible significance to the concept of material failure. This paper will discuss how the key ideas of crip materiality might be translated into the contemporary art studio. In this new context, material ‘failure’, fatigue and vulnerability define the performing object as a surrogate for the artist’s disabled body in works of endurance. In doing so, I both advocate for and scrutinise practices of care. In creating weak objects, I demonstrate what a crip material stoicism may look like without asking endurance of the disabled artist’s body. I contend that if an object can appear fragile, weak, or tense enough to invoke a caring instinct within the viewer, then empathy for the chronically ill or disabled can follow.

Soph Gibson is an MPhil Candidate with the School of Creative Arts at the Queensland University of Technology. Their research considers crip theories in sculptural installation practice. Their lived experiences as a gender-queer artist with disability and pain inform their work as a researcher, artist, arts educator and gallery worker.

Charles Robb is Associate Professor in Visual Art at QUT, Meanjin/Brisbane and ACUADS Executive member. He has been a practicing artist for more than three decades and his work has been seen in numerous group and solo exhibitions at venues including MONA (Hobart), the Museum of Contemporary Art (Sydney) and the Ian Potter Centre: NGV Australia (Melbourne). Robb’s studio-based research explores the relationship between the memorial object and incidental form through sculpture, digital, and photographic media.

Material comfort, embodied care in queer community

While queer subjectivity has been a key theme in contemporary art and critical theory for nearly a century, the focus of many practitioners has been queer performativity as a response to normative systems of power. This paper seeks to explore the role of care as a mode of relational praxis, interpersonal subjectivity and a form of queer embodiment through the medium of interactive sculpture. This paper will explore the material findings that have merged from the larger ongoing practice-led research project, Care as resistance: examining intimacy as the embodiment of queer subjectivities in contemporary art, around how queer community care can be embodied as tactile knowledge through sculpture. This developing body of work features wearable quilted sculptures that build on Claire Smiths conception of the quilt as an ‘embodied object’ and functioning as sites or extensions of the relational body to investigate the tacit knowledge that informs queer intersubjectivity (2024).

Ana Daniels is an artist and researcher working in Magan-djin (Brisbane). She is a recent graduate of Bachelor of Fine Arts and is a candidate for a Master of Philosophy by Creative Works at QUT. They have exhibited work across Magan-djin-based ARI’s and regional Queensland galleries.

Provocations: Design and the socio-materialities of dynamic climates in the everyday

Adapting urban environments to a rapidly changing climate often relies on datafication, measurement, and calculation, resulting in ‘solutions’ modelled on business as usual. Rarely, does the conversation about adaptation stray into the territory of everyday experimental practices that explore

an embodied poetics of knowledge and alternatives to the socially imaginaries of global warming. We propose that interrogations of intimate scenes between people and things—where change is rehearsed—are too often neglected in design debates on climate action. Katherine Moline asks questions about barely perceptible edges through a robotic wall mobile titled ‘The Invisible Threshold’ and tests whether we can recover a language of movement from a starting position of stillness and inertia. Abby Mellick Lopes reflects on porous household objects designed for practices of coolth that have fallen out of use with the advent of air-conditioning and refrigeration. Alison Gill explores the tactility of everyday and experimental fashion artefacts, such as the ventilation afforded by fibres of a T-Shirt, worn arm holes or bespoke detachable sleeves for what they can tell us about the new sensations of the weather to come. We propose these objects form coordinates for a new dialogue about the socio-materialities of the weather that reconnect embodied experiences, spatial practices and dynamic climates in the everyday.

Katherine Moline is Associate Professor, UNSW Arts, Design and Architecture. Their research on the dynamics between technological and social forces is published in *Design for Health* (2023) and *Dark Eden* (University of Melbourne, 2022) and their innovative research methodologies are documented in *The Routledge Companion to Digital Ethnography* (Routledge, 2017).

Abby Mellick-Lopes

Alison Gill

Socially engaged design: From care for the environment to pluriversal politics

Regenerating environments damaged by extractivist material economies has preoccupied Western designers since industrialisation. Despite international efforts, forestry and mining continue to erode the natural environment. This paper reflects on two socially engaged design approaches that inform our practices in environmental remediation through design. We propose that Brave New Alps’ interventions in forest stewardship, La Foresta (2017-ongoing) and Station for Transformation (2023-2027), present a compelling model for design-led environmental activism. The speculative tales of what it will mean to live with polluted landscapes in *Toxicity Distributed* (2023) by Ahora presents a second productive design approach for environmental care. We analyse these approaches to socially engaged design through Arturo Escobar’s pluriversal politics and María Puig de la Bellacasa’s matters of care, broadening territories of thought via creative interventions in environmental degradation. We contend that engaging communities through eco-social imaginaries that increase the diversity of localised environmental actions radically pluralises the possible worlds to come.

Katherine Moline

Chantelle Baistow is Associate Lecturer and PhD candidate, UNSW Arts, Design and Architecture. Their research focuses on socially engaged design through critical digital craft. Chantelle facilitates workshops to explore local discourse on environmental concerns at the Country Women’s Association (2018), Sydney Design Week (2019) and the Landcare Sustainability Centre (2023-2024).