

[illegible]



# CONTENTS

<b>4</b>	Foreword Dr Bill Platz Deputy Head Of School Director Of Research
<b>5</b>	Introduction Associate Professor Katja Fleischmann
<b>6</b>	Tanja Beer
<b>8</b>	Andrew R. Brown
<b>10</b>	Rae Cooper
<b>12</b>	Daniel Della-Bosca
<b>14</b>	Dominique Falla
<b>16</b>	Seth Ellis
<b>18</b>	Katja Fleischmann
<b>20</b>	Eleni Kalantidou
<b>22</b>	Vincent Moug
<b>24</b>	Dale Patterson
<b>26</b>	Petra Perolini
<b>28</b>	David Sargent
<b>30</b>	Peter Thiedeke
<b>32</b>	Acknowledgements

# DESIGN AT QUEENSLAND COLLEGE OF ART, GRIFFITH UNIVERSITY

Queensland College of Art, Griffith University (QCA) is a research institution with a significant record of leadership in non-traditional research (NTRO) and practice-based research. Our Design research is founded on an active cohort of Designers and Design theorists investigating and impacting human experience through practices and inquiries that are shared, consequential, and conjectural. At the core of our values and beliefs is a singular focus on human experience lived through collective involvement. Our research fundamentally impacts both our present circumstances and our ability to visualise and realise a common future. Humanity has always experienced immense pressures and uncertainties, and we believe that Design in the 21st century is uniquely able to create interdisciplinary networks, imagine radical solutions, defy orthodoxies, and manifest significant outcomes.

Our Design researchers investigate visualisation, generative technologies, interactivity, spatial intervention, activism, environmental justice, materials enquiry, social transformation and experience design. In a time when the Australian Research Council is shifting the classification of our research from the confusing 'Design Practice and Management' (1203 FoR) to the broader and more inclusive—and more precise—classification of 'Design' (3303 FoR), we have the opportunity to lead Australian research into a future in which Design is regarded as holistic, necessary and transformational.

Congratulations to our Designers on an outstanding exhibition of their research.

**Dr Bill Platz**

**Deputy Head of School, Director of Research  
Queensland College of Art  
Griffith University**

# DESIGNING CULTURE, CONTEMPORARY DESIGN PRACTICE

Welcome to *Designing Culture*, the Queensland College of Art's (QCA) creative inoculation to fight the global malaise brought by the Covid pandemic. This exhibit features the works of QCA's multi-talented design faculty who are exploring unique facets of design that will shape our futures. The idea for the exhibit was germinated during a research symposium held earlier in the year. How is our common culture being shaped by new technologies, particularly in the interactions between humans and machines? And how can design influence social innovation? These are just two of the questions explored by *Designing Culture*.

As you walk through this gallery you will be impressed by the sheer variety of how QCA's designers have translated their research into their exhibits. The human interface with technology, both pro and con, is well represented in installations that feature sculptures and geometric objects that communicate via sound interactions with people. The digitisation of our world

and its deterministic reliance on predictive data is critiqued by two pieces that lampoon advertising messaging with a disruptive smartphone app and a digital floor image that demands human agency. From design's social wing, researchers take wildly different approaches to present a re-use, circular approach to our materially wasteful world; one of the exhibits upcycles rubbish in an installation art piece. First People's culture and Indigenous-led design research are also explored through the lens of traditional knowledge living side-by-side with Australia's colonial past. The gentrification of our urban centres and loss of authenticity comes under scrutiny as does wall art of women and why they are chosen as the favourite subjects of global artists who use public spaces as their canvases. Whether it's a new approach to industrial design prototyping, random electronic music, or a new graphic design language geared toward entrepreneurs, your experience will expand your appreciation of design's dynamism.

*Designing Culture* showcases QCA's world class design researchers' humanistic and innovative approaches which go well beyond the common concepts of design's influence in our daily lives. By necessity, the Covid pandemic has re-shaped the way designers approach their discipline, which encompasses how we experience public spaces and engage with technology to how we can better use our natural resources and stop becoming a wasteful culture of consumers. While many of us have been sleep walking through this seemingly intractable global problem, QCA's Design faculty has been re-inventing and re-invigorating their visions through critical self-examination which will be on display in this exhibit. QCA's design researchers continue crossing the artificial boundary of "what if" to the stage of practicality by reimagining the possible.

Welcome, and enjoy!

**Associate Professor Katja Fleischmann**  
Queensland College of Art  
Griffith University



*This is not Rubbish*

London, 2013

Photography and film by Alex Murphy

4:52 mins

Reclaimed salami netting



## TANJA BEER

### This is Not Rubbish

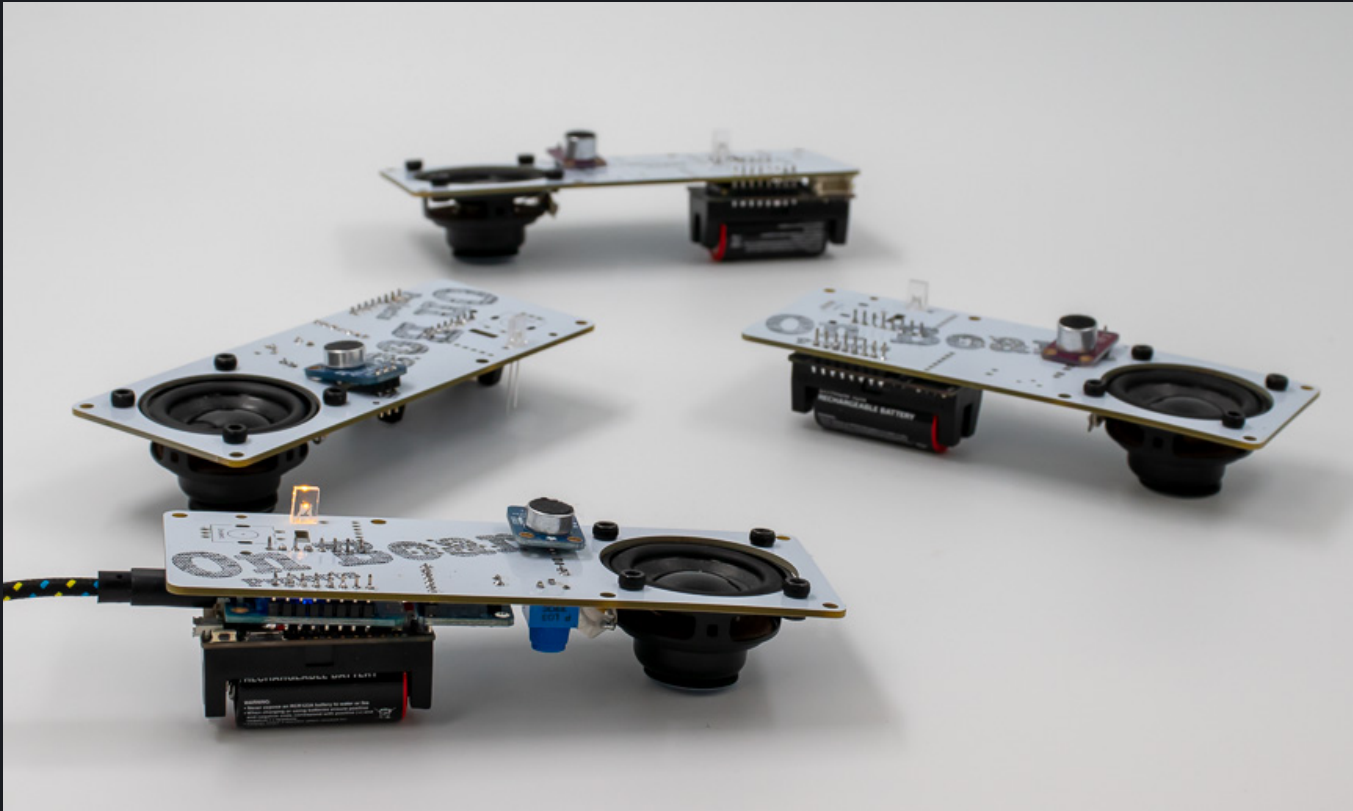
*This Is Not Rubbish* explored the journey of a material rescued from the landfill (reclaimed salami netting) and its capacity to create immersive performance spaces and wearable artefacts over multiple years. Transported in a small suitcase, the work sought to challenge preconceptions about what is considered 'rubbish', as well as the need for performance makers to continuously begin anew in a world of increasing environmental concerns. The project examined how ideas of reuse, circularity, ecomaterialism and value might be incorporated into scenographic thinking and post-production. The central phase of *This Is Not Rubbish* was *Strung*, an Ecoscenographic demonstration performed with a bag of salami netting off-cuts, one performer, one musician, and three active scenographers who worked together to build an installation directly in front of the audience. By dissolving boundaries between performer and designer, installation and costume, site and material, *Strung* became

an act of simultaneous making and performing, as the ensemble of performers and 'active scenographers' literally spun a web of material between them. After the final showing of *Strung*, a community craft circle knitted the set into wearable art which was auctioned off for charity to help fund a small community garden.

**Dr Tanja Beer is an award-winning ecological designer and community artist who is passionate about co-creating shared spaces for the benefit of the more-than-human world. Originally trained as a performance designer and theatre maker, Tanja's work increasingly crosses many disciplines, often collaborating with landscape architects, urban ecologists, horticulturists and placemakers to inspire communication and action on ecological issues. Her most celebrated project is *The Living Stage*: a global initiative that combines stage design, horticulture and community engagement to create**

**recyclable, biodegradable, biodiverse and edible event spaces. Tanja has a PhD from the University of Melbourne and is a Senior Lecturer in Design (Interior/ Spatial) at the Queensland College of Art, Griffith University, Australia. She is currently completing her monograph on *Ecoscenography: An Introduction to Ecological Design for Performance* (Palgrave Macmillan).**





*Audio Assemblage* is an interactive audio installation featuring human-machine co-creation of emerging sonic structures. Participants become part of a network with bespoke sonic agents—simple computational machines that listen to, and respond with, sound—to create a swarm of sound arising from multiple individual sonic events. Designed behaviours contribute to an emergent sound design challenging us to reconsider our relations with, and effect upon, the non-human world we interact with.





## ANDREW R. BROWN

### Audio Assemblage

This interactive audio installation features human-machine co-creation of emerging sonic structures. Participants become part of a network of bespoke sonic agents—simple computational machines that listen to, and respond with, sound—to create a swarm of sound arising from multiple individual sonic events. Designed behaviours contribute to an emergent sound design challenging us to reconsider our relations with, and effect upon, the non-human world we interact with.

The work draws attention to emergent behaviour as it exists in societies and in nature where, for example, groups of people chat, or groups of cicadas chirp together. The title resonates with an academic tradition of inquiry into our human relations with nature and our societal interactions. In particular, the term assemblage was used by Deleuze and Guattari (1987) to describe “the differential relations and relative movements” (7) that gather things together into temporary unities. They emphasise the importance of multiplicities rather than reductionist views of elements and their properties. The term was taken up by Latour (2007) for his Actor Network Theory which had a particularly sociological perspective yet draw attention

to networks of humans and non-humans, including technologies, arguing “that some assemblages are built out of social stuff instead of physical, biological, or economical blocks” (43). A fully fledged Assemblage Theory was developed by DeLanda (2006) which emphasised the contingent nature of assemblies and the influence of temporal contexts. “The identity of any assemblage at any level of scale” he suggests, “is always the product of a process... and it is always precarious, since other processes... can destabilize it” (28).

The work, *Audio Assemblage*, provokes us to consider the circumstances that lead to complex emergent behaviour and how we can design to facilitate or mitigate such interaction. How do simple behaviours result in complex outcomes? Can we anticipate or predict emergent outcomes from such simple systems, yet alone from complex ones? What is the agency at play in such circumstances and how is that agency distributed and coupled? Is there a difference between human and non-human agency, if so, what is that and how do we design with those agency relationships in mind?

The work explores the ways in which the design process and things we produce through it, exist within contextual assemblages and networks of interaction and influence. How these assemblages perform can impact our society, our culture, and our natural environment in many ways; some we can predict, but others will be unexpected and have unintended consequences. Can we design with emergence in mind?

**Professor Andrew R. Brown's work focuses on augmenting our creative intelligence through interactions with technological systems. He has published widely and won numerous research grants related to this topic. His interests include algorithmic music, computational arts, music technology, creativity support systems, interaction design and music education. These passions have fuelled a range of digital media practices in interactive and algorithmic media, with performance practices in laptop live coding and interactive audio systems. These interests have also inspired an academic career including his current position as Professor of Digital Arts at Griffith University in Brisbane, Australia.**



*Design Tracks Research*  
Looping Video Projection



## RAE COOPER

### Design Tracks Research

This projection visualisation communicates the initial stages of the Design Tracks Research Project. Design Tracks is a program for high achieving Indigenous students in senior high school (Queensland), with an interest in pursuing careers and further education in creative industries. Led by the Queensland Art Gallery & Gallery of Modern Art (QAGOMA), Gilimbaa and a community of Brisbane based industry and mentors, the program is entering its fifth year and has invited research engagement to explore its impact.

Emerging from an Indigenous Led Research Methodology foundation, connection and communication is central to all aspects. The Design Tracks Research Project is supported by a Griffith University Indigenous Research Unit grant, and as a case study, provides an opportunity for researchers to explore themes surrounding Indigenous Led Research in colonised settings, the value of community owned knowledge, western ethics and Indigenous Protocols with the view to contribute to the growing field of First Nations knowing, being and doing.

This research process is visualised as a projection to reflect the fluid nature of Indigenous research and knowledge, that is sometimes intangible and rapidly shifting. The fast-paced movement of content reflects the tension between time, process, and the undeniable progression of traditional knowledge in contemporary settings. Not everything will be apparent to viewers during the first loop, and it may take time and contemplation for all pieces to come together in the mind of the viewer. This mirrors the process of Indigenous Led Research.

**Rae Cooper is a lecturer and doctoral candidate at Queensland College of Art, Griffith University. Her research and teaching practice focuses on politics and visual communication design, built upon a foundation of over ten years professional practice as a commercial designer across government and private sectors. Her Worimi Indigenous and European heritage is a growing influence in her engagement with design and its critical impact on our rapidly evolving, global society.**



*Chorus: 3 Sonic Objects*

Daniel Della-Bosca, Andrew Brown, John Ferguson

*Geodesic Symphony* 16.5cm diameter

*Spike of Noise* 29 x 23 x 23cm

*Twisted Ribs* 17cm diameter

3D printed Polymer, speakers, electronic components, microprocessors

*CHATTERBOX*

Daniel Della-Bosca, Andrew Brown, John Ferguson, Timothy Tate, David Harris

250 x 50 x 50cm site specific

Aluminium, stainless, steel, digitally printed polycarbonate, addressable LED lighting, microprocessors, bespoke electronic boards, sensors





## DANIEL DELLA-BOSCA

### Chorus: 3 Sonic Objects

*Chorus* is a suite of three sonic objects that represent final iterations of the Songs of Inanimate Objects project. The works feature handleable forms that vary in haptic and sonic texture. The three objects, *Geodesic Symphony*, *Spike of Noise*, and *Twisted Ribs* are each hollow 3D printed forms that contain electronics for sound generation and loudspeakers. Two of them, *Geodesic Symphony* and *Twisted Ribs* include a microprocessor and accelerometer and respond to movement as the objects are handled, while *Spike of Noise* is 'played' by connecting capacitive touch triggers made from metallic paint on outside surfaces of the form to analogue electronic feedback circuits. Each object has a distinct haptic quality and sonic behaviour. The sonic objects that make up *Chorus* have been through several iterations, typically with developments based on feedback from their deployment in public exhibitions.

### CHATTERBOX

*CHATTERBOX* allows us to interact and communicate, even in times when social distancing is encouraged. *CHATTERBOX* is an interactive audio-visual installation that allows you to 'play' a bespoke sculptural instrument by approaching and moving near the human-sized sculptural form. The *CHATTERBOX* sound world consists of abstract speech-like utterances that vary from 'calls' to 'whispers' according to how far you are from the instrument. Electronically controlled illumination acts in concert with the sounds to produce audio-visual behaviours. Drawing on a century-long tradition of interactive sonic devices, starting with the Theremin and Russolo's noise machines, *CHATTERBOX* reimagines these gestural-mechanical experiences as public art for a new century using digital electronics.

Daniel Della-Bosca is an artist, designer, and lecturer at Queensland College of Art, Griffith University. His primary research focus is the application of fractal mathematics to the field of aesthetics, and his specific skillsets are the interdisciplinary bridges between art, design, CAD software and algorithmic generation of image and form. Daniel has a portfolio that spans public sculpture, exhibit design, jewellery and animation.

The world is embarking on a new age. The age of the entrepreneur, the agile small business owner, the flexible innovator. The days of the industrial age are over.

”

— DANIEL PRIESTLEY —

## Creative Entrepreneurship

**Why Creative Entrepreneurship is poised to replace the Creative Services model**

**How can the QCA fill the entrepreneurial "gap"?**



## DOMINIQUE FALLA

### Creative Entrepreneurship

Over the last 16 years as a design educator, I have witnessed the job satisfaction of our graphic design graduates head into serious decline. The prevalence of the desktop computer, freely available fonts, digital tools, and templates, not to mention competition from a global marketplace has meant that traditional graphic design roles have been undercut and undervalued.

Conversely, throughout the same period, I have witnessed the prevalence of the Internet, social media and online marketing allowing graphic design graduates with an entrepreneurial mindset to flourish in ways their business school counterparts have not.

The combination of design skills and entrepreneurial mindset positions creative professionals in a strong position to flourish in the future of work.

As design educators, I feel we need to work on closing the gap between design and business. My research presents a case for redefining the role of the professional graphic designer and presents student case studies.

**Associate Professor Dominique Falla is the Deputy Director of Learning and Teaching at the Queensland College of Art, Griffith University.**

**Dominique's current teaching and research focus is Creative Entrepreneurship and her most recent curation project is TYPISM, a unique type and lettering conference, book, and online community for creative entrepreneurs.**

**Dominique completed her Bachelor of Design at Swinburne University in Melbourne, and her Masters of Design at Monash University in Melbourne. She has completed a Doctor of Visual Arts (DVA) at Queensland College of Art, Griffith University. Her doctoral research investigated Tactile Typography and established her as a creative practitioner of international standing.**

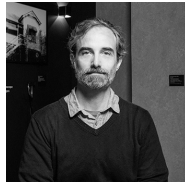




*Monuments of Kronstadt*

Three-channel video, 2017 and 2020





## SETH ELLIS

### Monuments of Kronstadt

A site-specific three-channel video, made while in residence in Kronstadt, Russia. I photographed objects from the local history museum, and composited them into video footage shot of empty plinths in the park along Kronstadt's canal. These plinths once had classical statuary on them, but the statues were removed long ago for being ideologically insufficient, and they were never replaced. Now they have been, by mementos of Kronstadt's daily life.

### Singular Museums

When I got back from Russia I wanted to keep Kronstadt and its objects in mind. I started an exercise of imagining a single-object museum for each of the artifacts in the Kronstadt museum. I imagined the museums spread out through the town, tangled up with the fabric of what is now a pretty, shabby, underpopulated ex-industrial town. The result is an examination—by myself, of myself—of both the objects of Kronstadt, and what it means to exhibit, monumentalise, contain, and internalise the past.

The works in this show were both developed during and after a residency in Kronstadt, Russia; they both deal with some of the historical objects there. Kronstadt—on Kotlin Island, just off St. Petersburg—was Russia's first naval port, an important site of early revolutionary action, and in 1921 the site of the Kronstadt Rebellion against the Bolsheviks. Accordingly, much of its daily history has been that of war and munitions, and its objects reflect that. Nowadays, Kronstadt is a post-industrial town trying to make do as a center for local tourism, a very familiar kind of setting to me. My attempt to valorise and understand common objects is in part a reaction to that combined familiarity and alienness.

Seth Ellis is senior lecturer in interactive media program at the Queensland College of Art, Griffith University, where he is program director of the Master of Interactive Media program. He is a narrative artist and interface designer; he has worked with libraries, museums and galleries on their collections and exhibitions, most recently the Museum of Brisbane and the State Library of Queensland, and his own projects have shown in galleries, streets, symposia and festivals throughout the U.S., Europe, and Australia. He is currently completing his PhD studies at Griffith University.



*WOMEN ON THE WALL – A revealing journey  
into the world of street art of women*

Digital work

1440 x 1080 pixels

Mp4 video file

6:40 mins



## KATJA FLEISCHMANN

### Women on the Wall

The book *Women on the Wall* (to be published by Schiffer Publishing in Spring 2022) is the first book on wall art that focuses exclusively on women subjects. Authors Dr Katja Fleischmann and Robert H. Mann travelled the world and interviewed influential wall artists who challenge male stereotypes of women subjects of wall art. In this exhibit, you will see samples from an international search for the reasons why women subjects feature so predominantly in wildly divergent public expressions. *Women on the Wall* is not only a personal exploration but one that asks the artists why they choose their women subjects. Their answers are often revealing and surprising. The book also examines the increasing commercialism of wall art and its uneasy coexistence with a rebellious past going back to Roman bath houses and eventually finding expression on New York City subway trains. The book is part travelogue and part cultural and historical exposition where Katja, and co-author Robert H. Mann, reveal the wide variety of visual styles by

wall artists—from the cheeky political puns on crowded Berlin walls, to wildly futuristic women in the desert surf city of Huanchaco in Peru. Also on view, monumental building size murals of women found in Paris and L.A. and examples from Mexico, Costa Rica, Chile, South Africa and Sicily. The sheer scale and graphic and artistic sophistication of the wall art of women is probably the most surprising element of the book.

**Associate Professor Katja Fleischmann communicates her passion for the dynamic role of design in shaping our world through her work as an accomplished researcher and educator. She is a polyglot when it comes to design's many languages; her design peregrinations began in Berlin and took her to London, New York, Miami and Australia. At the heart of her research is her human-centered design perspective, which has led her to explore how design-led innovation can play a role in multifaceted applications, such as driving**

**the Circular Economy for sustainable economic development and social change through design. Dr Fleischmann has been part of national and international research teams and is currently a member of the European research lab "Art and Design: elearning lab, design for social change". Dr Katja Fleischmann is Associate Professor for Visual Communication Design at the Queensland College of Art at Griffith University.**



*Design cultures of repair and care*

Pickle, Can, Ferment, Dry, and Preserve

"Nowadays the jeans, top has come to our culture too"

Microbes matter

Photographs 2015, printed 2021.



## ELENI KALANTIDOU

### Design Cultures of Repair and Care

Being part of cultures that knew how to mend and restore enabled the collective care for the artifact. Gradually these cultures became techno-centric and disconnected from the process of making. They became entangled in the pursuit of an end product, progressively stripped from its cultural and physical properties and turned into a generic, globalised 'thing'. The devaluation of repair and the uncritical acceptance of obsolescence are signs of the inability of individuals and societies to identify, that which is being lost, especially in current circumstances of ecological degradation, climatic disasters and pandemics. Against this backdrop, the '*Repair + Share = Care*' project explored the potential of reviving a culture of care by bringing to the fore practices of repair and preservation of materials, food and land, still held by refugees and asylum seekers situated in Brisbane. Their exchanges with local practitioners highlighted the overlooked wealth of vernacular knowledge that exists in multiethnic (but monocultural) Australia and made evident the environmental and social value of repair. Furthermore, the resourcefulness of the practices and the stories that accompanied them led to a gradual

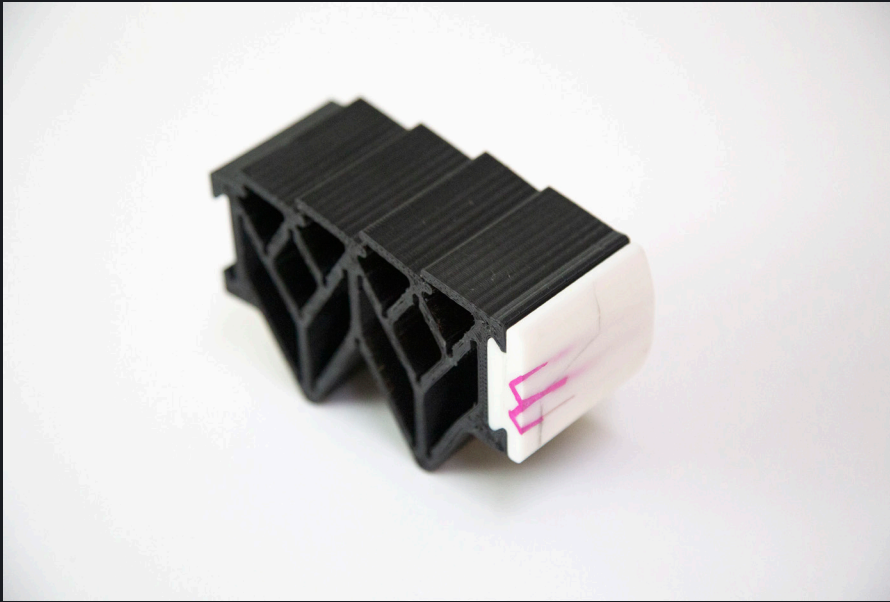
transformation of the participants into a community of sharing, exposing the possibility of alternative everyday designs grounded in frugality and conviviality.

The '*Repair + Share = Care*' project was aligned with social design, which identifies design as a vehicle to "make change happen towards collective and social ends, rather than predominantly commercial objectives" (Armstrong et al. 2014, p. 15) and sustainable design via an emphasis on repair skills, circular economy and design for longevity.

**Dr Eleni Kalantidou is a design psychologist, teacher and researcher. Her research activities are focused on sustainable and social design, and social innovation, by investigating alternative models of behavioural change, community transitions, post-development and degrowth. She has published extensively on the aforementioned topics in scholarly journals and her research outcomes have been presented in numerous international conferences. Additionally, she has co-edited and co-authored a book on decolonial design (*Design in the Borderlands*,**

**Routledge) and authored numerous entries for the *Bloomsbury Encyclopedia of Design*. Dr Kalantidou essays were included in the exhibition catalogues of the travelling exhibition 'Object Therapy' and the exhibition 'Crafting Waste' and she has curated the research exhibitions 'Handled With Care' and 'Dogs Are Not Food'. Her latest research activities involve her participation in the funded project 'Transformative Repair for Social Change' and writing a monograph on design psychology (Routledge). In terms of her practical work, she has worked as a consultant and holds collaborations with a number of local, national and international social enterprises, NGOs, the Brisbane City Council and Queensland Government.**





#### *Flexible Module Prototypes*

various sizes

3D Printing Fuse Deposition Modelling (FDM)  
of Thermoplastic Polyurethane (TPU)

Custom Built FDM Printer – misc. materials

Stereolithography (SLA) Resin Printing

#### *Still Image – User Testing Prototype*

3.5m (W) x 1.8m (H) x 6m (D)

3D Printing Fuse Deposition Modelling (FDM)  
of Thermoplastic Polyurethane (TPU).

Custom Built FDM Printer – misc. materials

Misc. OEM components

Mobility Scooter

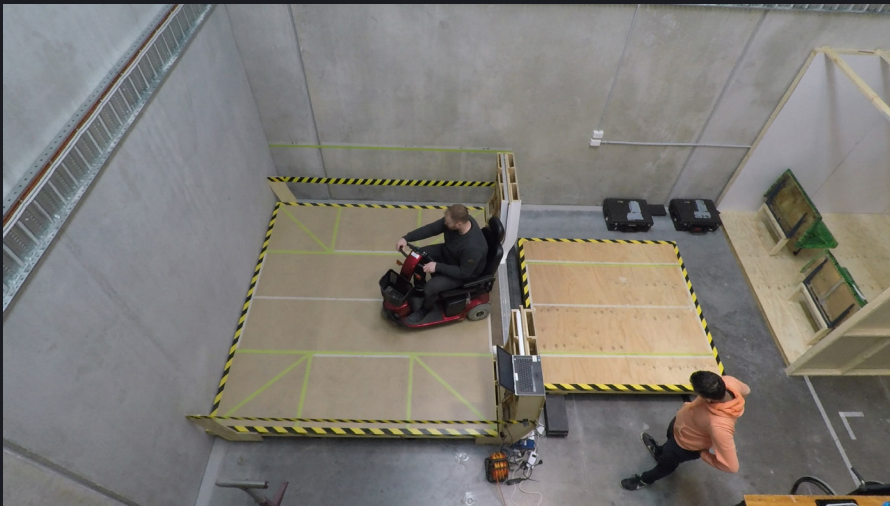
Linear potentiometers

eDAQ recording system

Laptop

Misc. Construction Materials

Misc. OEM components





## VINCENT MOUG

### Prototypes

The prototype is integral to the design process. Used as an investigatory approach, a proof of concept, a validation tool, and to support experiential design enquiry. The physical prototype underpins applied design research and enriches understanding of the design problem and the potential solutions for all involved in the research and development (R&D) process. Supporting end-users, engineers, designers, and co-designers in positioning the proposed solution against the desired criteria. Through an industrial design lens, various prototyping methods were engaged in an industry-aligned project to investigate a complex project around accessibility on public transport.

The project applied mixed prototyping methods to investigate design perception, design reliability, dynamic performance, and test experimental deployment methods for scalable implementation.

Tangible production techniques taking advantage of 3D printing were used to explore and evaluate the functional performance of elastomeric geometry, simultaneously with industrial production methods. A bespoke 3D printer was developed to assist in producing extended homogenous prints in Thermoplastic Polyurethane (TPU).

A full-scale test rig was produced to evaluate perceptive studies of safe cross-gap access and evaluate loading scenarios of various mobility devices and gap geometries of gap filler prototypes.

Again, a full-scale test environment was constructed to evaluate digital-physical topographical translation using 3D scanning and on-site deployment workflow, tested within a controlled environment for potential applications into live rail operating environments.

These prototypes are essential components of an iterative design inquiry process and reflected upon for current and future applied practice. Providing a framework for expanded prototyping, reframing design objectives, and exploring new mediated environments of digital and physical platforms to address concepts involving large scale and design complexity.

**Dr Vincent Moug is an Industrial designer engaged in applied research across varying scales and application. From the built environment and public transport through to product-service systems and user-oriented co-design activities. Having spent a proportionate amount of time in the industry, including several specialist fields of intellectual property, veterinary science, industrial technologies, and additive**

**manufacturing. He is an experienced designer with a strong understanding of the nexus between design research, methods, and applied design outcomes.**

**Joining the Queensland College of Art, Griffith University in early 2020 as a lecturer, Vincent convenes the 3D Product Design discipline within the program. His pedagogical approach emphasises using low-fidelity prototypes as tools for design inquiry, as discussion prompts, design rationale, and design validation. He shifts between digital and physical modes of working—as aligned to the specific design activity at hand. Bringing a ‘to make is to know’ prototyping approach is part of ongoing research into sustainable methods of prototyping in studio-based design education.**

**He is currently involved in collaborative research within Griffith University in the public transport space and as a Research Associate of the Mobility Design Lab and Institute of Railway Technology at Monash University, where he gained his PhD in 2017. In growing his design network here in Brisbane, he is interested in developing industry partnered projects to challenge and feedback into the 3D Design program.**







## DALE PATTERSON

Dales exhibited works explore the use of digital technologies to enhance lived experience. From immersive digital interfaces allowing us to engage with complex datasets, including flying through collections, to visualizations that assist us in understanding and engaging with health data. These works include the 3D visualization of World Health Organization data on the Impact of Diabetes, helping us to see the differences in life expectancy across the globe. They also feature the Diabetes Visualizer, a tool designed for diabetes, but this time on a very personal level, with the patients personal biometric blood glucose data (captured by a digital constant glucose monitoring device) directly providing visualization of blood glucose levels (and predictive planning for improved patient health) on the patients watch.

Dales most recent works explore the potential of immersive digital experiences to bring heritage sites to life. Using Augmented and Virtual Reality to allow visitors (and those at a distance) to engage with visually rich immersive stories from the past. All of these works aim to bring engaging, and valuable experiences to our lives all mediated through innovative digital technologies and interfaces.

Associate Professor Dale Patterson is interested in human-computer interaction, particularly the applied use of technology to assist us, in understanding and functioning in real world tasks. Dales background in computer science, bio-medical science and creative design provides him with an ideal set of skills to design and build assistive systems and interfaces to improve our lived experience. Dale is currently an Associate Professor (Digital Design, QCA) and Head of the Emerging Technologies Lab (Griffith Centre for Design & Innovation Research). Dales research has seen him lead a number of externally funded projects including the development of innovative interfaces/systems, using technologies such as wearable interfaces (Watch), AR (Augmented Reality) and VR (Virtual Reality) to bring heritage & past events/cultures to life, assist in care of dementia, diabetes and positive psychology (happiness) as well as visualization and interaction techniques for play based interactions. Dale applies creative techniques, to the use of technology-based tools, to design new methods of

human-machine interaction. He has worked extensively in education and commercially, focusing on 3D computer graphics and interactive interfaces. His work explores exciting new opportunities for the applied use of play to help us engage more effectively with technology.



*Authenticity Paradox — Are cities becoming  
less authentic?*

Petra Perolini

Photographic print

100 x 200cm



## PETRA PEROLINI

### Authenticity Paradox

Authenticity in the context of urban space is an innate quality of the space that emerges from the use and lived experience of the people in that place. A local market, a set of local shops with particular characteristics that identify the locality, or a local pub are all examples of environments that the local population identifies as being part of their culture. Lefebvre identified the local pub as authentic because it is the place “where ideas are generated, and movements started”. The notion of urban authenticity is associated with the semiotics and symbols that define that space, giving it its particular identity and allowing those who populate it to identify their ownership of it. Thus, someone may be proud to live in an area that has federation housing, the cycling path along the waterfront and a wide range of organic food shops. This combination of characteristics defines the culture with which that person identifies.

Studies of authenticity in urban planning have arisen out of attempts to understand and measure the impact of gentrification. This work captures a street façade taken in Detroit, a city in decline. The question of declining cities poses an interesting narrative which can be translated to Australian cities. The work examines the narratives offered by those displaced through the gentrification of neighbourhoods in Brisbane Australia. Qualitative interviews from urban renewal planning experts, new residents in gentrified suburbs of Teneriffe and Newstead and displaced residents as a result of gentrification is used here to examine the impacts these changes had on the lived experiences in these neighbourhoods. This study sets out to examine a framework proposed by other practitioners for measuring the long-term impacts in the context of urban planning. An analysis of these interviews yields the experts’ own explanations on urban authenticity in gentrified Brisbane.

**Dr Petra Perolini is an Interior Designer and Program Director of the Bachelor of Design and the Bachelor of Design/ Business at the Queensland College of Art, Griffith University. Petra has a practice background in commercial interior design, urban design and regional planning. She has worked on a number of projects, which support social inclusion and community housing. Her projects respond to present and future needs in progressive ways addressing current and pressing social and environmental issues that affect city living globally today. Recent projects include social and spatial injustice and social exclusion and fragmentation. Her pedagogy focuses on design and new practice, encompassing interdisciplinary design to push design thinking beyond current practice.**



*Who Benefits From You Feeling Bad  
About Yourself (Maybelline)*

Site specific animated augmented  
reality overlay, 2019



## DAVID SARGENT

### No Bodies Perfekt

*No Bodies Perfekt* was a speculative body image awareness and intervention campaign that used Augmented Reality (AR) to disrupt advertising spaces across Brisbane, Australia.

As with body shape ideals, the standards of 'beautiful' and 'ugly' typographic forms are not static; they too have shifted across time and cultures. Hand-lettering was explicitly employed as a graphic device to communicate body shape diversity, with the letterforms used encompassing various styles, widths, heights, and weights.

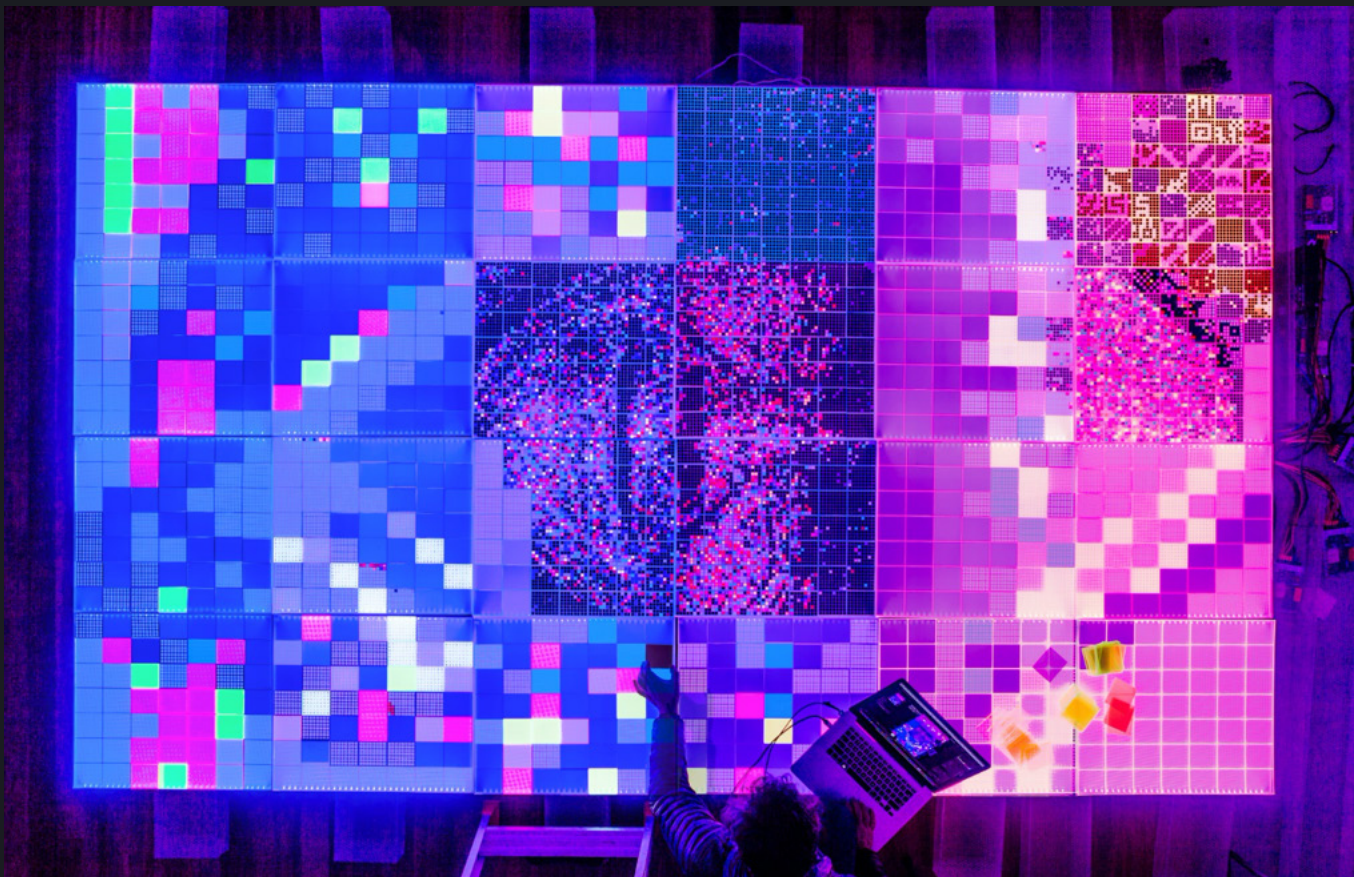
Using a smartphone app, users could scan advertising across the city to reveal hidden statements. Advertising featuring thin or masculine body shape ideals were targeted, with particular attention paid to campaigns that used the human body in an objectified manner or used human bodies to advertise unrelated content. The statements used within

the project were developed with two aims in mind—promoting positive body image thinking and developing vital media literacy skills.

Disseminating alternative messages using AR creates a dynamic interplay between the superimposed statement and the target image. It generates a unique situation where the hidden spectacle of the original advertising is exposed and simultaneously rewritten. Furthermore, the ability to see two opposing viewpoints generates an environment for reflection and dialogue, providing users with the opportunity to critically examine the target image (and future images they encounter) with a more developed sense of the intention and manufactured construction behind them.

**Dr David Sargent is Creative Director of Liveworm, a work-integrated learning incubator within the Queensland College of Art, Griffith University. Liveworm operates as a working design studio for students to engage with a broad range of 'real world' projects for not-for-profit, cultural, educational, and small to medium commercial clients. As a design researcher, David is interested in how creative practice can engage, communicate, and spark social change. His studio practice focusses on typography, expressive lettering, and disruptive augmented reality, with creative works exhibited in Australian and international galleries.**





*An Unofficial Public Archive*

Floor installation: L 237 x W 104 x H 18cm

Video Didactic: 09 min 28 sec 1920 x 1080 (HD)

8 panels (selected from a larger installation of 24 panels)

Acrylic, resin, stainless steel, recycled LCD computer screen components, RGB LEDs, CAT6 Ethernet cable, DMX512-A and Art-net software protocols, micro-servers, LRS-150-12 power source, 25a 2-core tinned power cable



## PETER THIEDEKE

### An Unofficial Public Archive

This experimental work-in-progress represents a transgression from a technologically determinist fascination for the affordances of the digital. It is a post-digital critique characterised by fatigue, boredom and disillusionment with the digital. Conceptually influenced by Flusser's theories of 'apparatus', the 'program's' ever-increasing automation and the resultant diminishing of choice and expression, it explores the impact of the networked image on global culture.

The internet has been captured, centralised, monopolised, gamified and monetised by the invisible forces of Big Tech through systematic surveillance and monitoring to influence our behaviours and to feed advertising-based business models. The utopic, libertarian dreams of a Berners-Lee web 1.0 as a democratic public archive have degenerated into a dystopic web 2.0 narrative—a winner-takes-all game of data aggregation and attention capitalism. Hopes for a better future have emerged through a post-Snowden narrative of a decentralised web 3.0, a blockchain resistance to the corporatisation of visual information exchange. However, in a screen-centric society still characterised by speed, convenience, artificial intelligence and the personalisation of everything, unresolved questions of trust, privacy, truth, governance, sovereignty, regulation, and sustainability of unofficial public archives remain.

This work intends to better understand how complex interdependencies can contribute to a new unofficial public archive. It proposes a post-internet counter-archive—made by a network of human actors, a refusal of the power and deception of past internet narratives. The community is invited to participate in this work's continued development—to construct new collective meaning, a new shared narrative for the archive.

**Peter Thiedeke works internationally as an image-maker, creative director and educator. Research and collaboration lie at the heart of Peter's process. Since 1995, he has worked extensively with art and design collectives, creative agencies large and small, publishers, musicians, technologists, designers, architects, universities, galleries, museums and cultural festivals. Peter has exhibited and published globally and has received international recognition and awards from the D&AD (Design and Art Direction, Worldwide), the AOP (Association of Photographers, UK), Nikon Press Awards (UK) and the AMI (Australian Marketing Institute).**

**In 2015, Peter established an Australian studio on the Gold Coast. In collaboration with the digital agency Guerrilla, Peter creatively directed and produced visual identities for the Bleach\* Festival from 2016–2018. In 2017 Peter also creatively directed Game On—a live**

**screen-based installation and performance—in collaboration with Bleached Arts, Guerrilla, and Legs on The Wall Theatre Company for the Gold Coast 2018 Commonwealth Games Corporation's (GOLDOC) One Year to Go Community Celebration. In 2019, Home of The Arts (HOTA) commissioned Peter to create and deliver a live portrait exhibition for the finale of Calling Home, in collaboration with director Benjamin Knapton, musical directors Gordon Hamilton and William Barton for Camerata—Queensland's Chamber Orchestra—and The Australian Voices.**

**As a Fellow of the Higher Education Academy, Peter lectures in Art and Design at the Queensland College of Art, Griffith University. He is currently a PhD Candidate investigating emerging image-making practices within public art, placemaking and architectural contexts. Peter's research questions the image's existence as a singular entity that can be understood semiotically and at its surface. He proposes re-imaging the hyper-networked digital image as the residue of networked devices in a screen-centric society, a hegemonic game of attention exchange that transcends the camera and computer database apparatus.**

## ACKNOWLEDGEMENTS

This catalogue is published in conjunction with *Designing Culture*, an exhibition featuring the Queensland College of Art, Griffith University Design academics, held at Pop Gallery, Fortitude Valley in Brisbane.

Special thanks to the coordinating team Dr Petra Perolini, Associate Professor Katja Fleischmann, and Professor Andrew Brown, and to Dr Beck Davis for launching the exhibition.

Design: Lilli-May Rankin in Liveworm Studio, Queensland College of Art, Griffith University

Curatorial Project Manager:  
Mandana Mapar

Printing: Q Print

ISBN: XXXXXXXX

## EXHIBITION

25 May–5 June 2021

POP Gallery  
Queensland College of Art  
Griffith University

381 Brunswick Street  
Fortitude Valley  
Queensland 4006

**[griffith.edu.au/qca](http://griffith.edu.au/qca)**