



UNESCO Observatory  
Multi-Disciplinary eJournal in  
the Arts

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# ***CREATING UTOPIA***

Imagining and Making Futures  
Art, Architecture and Sustainability

Lorne Sculpture Biennale Inaugural Conference 2018

Editor | Lindy Joubert

# UNESCO Observatory

## Multi-Disciplinary eJournal in the Arts

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### ABOUT THE E-JOURNAL

The UNESCO Observatory refereed e-journal that promotes multidisciplinary research in the Arts and Education and arose out of a recognised need for knowledge sharing in the field. The publication of diverse arts and cultural experiences within a multi-disciplinary context informs the development of future initiatives in this expanding field. There are many instances where the arts work successfully in collaboration with formerly non-traditional partners such as the sciences and health care, and this peer-reviewed journal aims to publish examples of excellence. Valuable contributions from international researchers are providing evidence of the impact of the arts on individuals, groups and organisations across all sectors of society. The UNESCO Observatory refereed e-journal is a clearing house of research which can be used to support advocacy processes; to improve practice; influence policy making, and benefit the integration of the arts in formal and non-formal educational systems across communities, regions and countries.

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### COVER IMAGE

Leon Walker

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The Lorne Sculpture

Biennale 2018

## THEME

The inaugural conference, 'Creating Utopia Imagining and Making Futures: Art, Architecture and Sustainability' was held at Qdos Gallery, Lorne in March as part of The Lorne Sculpture Biennale (LSB) for 2018, under the Biennale's curatorial theme of 'Landfall, Nature + Humanity + Art'.

The sixth Lorne Sculpture Biennale was a vibrant festival celebrating the best of Australian and international sculpture. The stunning Lorne foreshore became a picturesque pedestal for a curated landscape of sculptures, presented alongside an exciting program of events devoted to pressing global issues of nature and endangerment, under the distinguished curation and visionary direction of Lara Nicholls, curator at the NGA Canberra.

Accompanying LSB 2018 was the inaugural two-day conference, 'Creating Utopia, Imagining and Making Futures: Art, Architecture and Sustainability'. Keynote and invited speakers – conservationists, visual artists, architects and academics – reflected on issues of environmental degradation, processes of social and environmental transformation and regeneration, from a diverse and thought-provoking range of viewpoints.

"Creating Utopia" examined the green revolution – greater than the industrial revolution and happening faster than the digital revolution. The speakers were introduced by the inimitable Design Professor, Chris Ryan, whose elegant and thoughtful comments to each presenter added a distinctive contribution. Issues relating to climate change; facing uncertain global futures and protecting our planet by taking control, being prepared, and offering solutions for long-term impacts were the topics. The conference heard the voices of experts who offered innovative and well researched future directions to the world's mounting problems.

Invited Speakers included Mona Doctor-Pingel, an architect, based in Auroville, India since 1995. Her keynote address, 'Journeying to Oneness through architecture in Auroville, South India', discussed the natural and built landscapes found in the unique social utopia that is Auroville, with an emphasis on experimental building techniques using local materials and craft principles, inspired by biology.

Esther Charlesworth, Professor in the School of Architecture and Design at RMIT University, the Academic Director of the new RMIT Master of Disaster, Design and Development degree [MoDDD], and the founding Director of Architects without Frontiers (AWF). Since 2002, AWF has undertaken over 42 health, education and social infrastructure projects in 12 countries for vulnerable communities. Esther spoke about the role Architects can play in improving the social and economic capacity of vulnerable people through design.

Janet Laurence is a Sydney-based artist who exhibits nationally and internationally. Her practice examines our relationship to the natural world, and has been exhibited widely, including as an Australian representative for the COP21/FIAC, Artists 4 Paris Climate 2015 exhibition, and an artist in residence at the Australian Museum.

Professor John Fien, based in Architecture and Urban Design at RMIT, spoke about the techniques and strategies for countering human harm of the environment based on design thinking and education for sustainable development.

Professor Ray Green, Landscape Architecture at the University of Melbourne presented his research on 'The Changing character of Australian coastal settlements assessed through the eyes of local: A perceptual modelling approach', exploring how ordinary people living in smaller Australian coastal communities conceptualize the "character" of the places they live and the changes they have noticed. In many such communities the valued 'character' of people's towns and individual neighbourhoods is being lost, often as a result of replacement of older, vernacular forms of architecture with new buildings and changes to the natural landscape that do not fit into the local residents' established images of their towns and neighbourhoods.

This issue, volume 6, issue 1 of the 'UNESCO journal, multi-disciplinary research in the arts' [www.unescojournal.com](http://www.unescojournal.com) offers essays from a diverse range of authors and they are as follows:

Gabrielle Bates is a Sydney-based artist and writer exploring the intersections between place, politics and esoteric practice. Gabrielle has undertaken three residencies in Southeast Asia, and her art works have been selected for many competitive award exhibitions. A major survey of her paintings was held at Victoria University and she has produced 11 solo exhibitions.

Dr Greg Burgess, Melbourne-based Principal Designer at Gregory Burgess Architects, discussed architecture as a social, healing and ecological art. Burgess' international reputation has been established through a significant award-winning body of work, which features housing, community, cultural (including Indigenous), educational, health, religious, commercial, exhibition design and urban design projects.

Dr. Alecia Bellgrove is a Senior Lecturer in Marine Biology and Ecology with Deakin's School of Life and Environmental Sciences, and a marine ecologist with botanical and zoological training. Her research focuses on the role of habitat-forming seaweeds in ecological systems, their life history dynamics, and the impacts of anthropogenic disturbances such as sewage effluent and climate change. Her paper focussed on feeding the world with seaweed, without killing the planet. Although seaweed has many negative connotations, it plays a fairly major role in life here on earth - it is the primary producer of oxygen, it serves as the base for food webs and is a habitat provision. Seaweed she assured us can be the solution to many of our problems.

Dr. Ching-Yeh Hsu, Professor at the Department of Visual Arts, University of Taipei spoke about the role of visual art in creating utopia. Deeply rooting your art in nature creates a greater rapport and appreciation for nature itself, she maintains, while the use of abandoned material and junk for the creation of art is also a powerful way to express ideas for mutualism with the environment.

Jane and Peter Dyer, urban beekeepers based in middle-ring suburban Melbourne. Their apiary, Backyard Honey Pty Ltd, was seeded a decade ago with the idea of creating a micro-business that would work towards shifting negative perceptions about bees and help shape a sustainable future. Their paper provided an advocacy opportunity to actively explore the intersection of bees with art, architecture and landscape in a sustainable future.

Their presentation, A BeeC's – changing our thinking to changing the world, was developed to highlight the following aspects: Why do we need bees? What do healthy bees need? They provided an overview of built environments that actively promote bees through art, landscape and architecture.

Adjunct Professor Anton Hassel from RMIT claims non-indigenous people living in Australia find themselves on an ancient land mass that is nearly, but not quite, familiar. It is a landscape with unique archetypal cadences, an ambient pulse that unsettles us, and against which our imported familiar architectures and garden-planting schemes act as a bulwark to its strangeness, keeping us émigrés to country.

Professor David Jones and his team, Mandy Nicholson, Glenn Romanis, Isobel Paton, Kate Gerritsen and Gareth Powell wrote 'Putting Wadawurrung meaning into the North Gardens Landscape of Ballarat'. The paper discusses creating the first Indigenous-inspired sculpture landscape in Australia. This paper, prepared by the Indigenous-rich consultant team in conjunction with the Wadawurrung (Wathaurung Aboriginal Corporation) and City of Ballarat, reviews the aspirations of the project together with these narratives and relationships in etching a design and master plan on the canvas.

Paula Llull spoke of Nature as being at the core of artistic creation. The inclusion in art of ideas like ecosystems, natural environment or extinction requires a medium that minimises the distance between the artwork and the spectator. She spoke of the work of Janet Laurence as one of the most remarkable contributions to this current. In particular, her installation Deep Breathing. Resuscitation for the Reef illustrates the commitment of the artist in communicating with feeling the threats such as global warming and its resulting acidification of oceans on particular natural environments.

Phillip B. Roös, Anne S. Wilson, and David S. Jones presented their research on 'The Biophilic Effect: Hidden living patterns within the dance of light'.

They challenged the notion of 'Healthy cities' and 'well-being' as being the most topical and misused words in our global society. They see them being used in discourses about new strategies and policies to create urban environments often masking a failing 'healthy economy'. This discourse, they claim, is the result of our human-made environments as a consequence of our Western quest for 'development', having 'economic renewal' as part of our global urbanisation. This quest appears to be casting aside our primal knowledge of living structures and systems, our important spiritual and innate affiliations to the natural world that we are part of, and thereby loss of biophilia.

Dr. Shoso Shimbo is a garden designer from the esteemed Japan Horticultural Society, specialising in Japanese gardens. He is a director of the International Society of Ikebana. His work in this field, and that as an environmental artist seeks to harness the life force of nature. His sculptural works have featured in some of the nation's major contemporary art exhibitions, and a new work 'Sea Snakes: Trash Vortexes' was a feature of LSB 2018.

Marcus Tatton's sculpture practice is an example of using recycled, natural materials. He works as a sculptor for over of thirty years in Tasmania, Marcus acknowledges that the purpose of his sculpture making is seeking enlightenment. Marcus lives in line with the Asian proverb "to seek enlightenment is to chop wood".

Dr. Rose Woodcock, from Deakin University, presented her research and investigations into a practice-led project 'Merri Creek to the MCG', featuring broken glass sourced from along the Merri Creek in Melbourne's north. The status and function of the glass is ambiguous but rich in possibilities, with the glass fragments connecting her practice with issues of soil sustainability. Rose drew upon aspects of Parmenides' poem on the nature of 'what is' to explore the workings of language, in particular how poetic language can open up otherwise tightly construed discourses.

In conclusion, the conference was a wonderful success in a beautiful setting amidst the gum trees and birds surrounding the atmospheric Qdos Gallery. All the papers were inspirational and left an indelible mark on the audience. Sincere thanks to all who attended, the excellent list of speakers, the team - Graeme Wilkie OAM for his overall, tireless support; Lara Nicholls the LSB curator for her helpful ideas and professionalism; Gillian Oliver for the superb food; Laurel Guymmer, the behind the scenes angel of 'La Perouse' at Lorne who managed the bookings and accommodation and our diligent rapporteur, Jeremy Laing. The excellent Deakin University intern student managed all computer glitches, problems and presentation hurdles.

Sincere thanks goes to Evelyn Firstenberg who generously and professionally edited all the conference papers. These people and others, the LSB committee and particularly Deakin University who gave generously for the LSB Education Program, enabled the 'Creating Utopia' conference to make a significant contribution to issues relating to climate change, environmen-

**Lindy Joubert**  
Editor-in-chief

# A BeeC's: changing our thinking to changing the world

Jane & Peter Dyer  
Melbourne Beekeepers

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## ABSTRACT

The arts, architecture and an understanding of the natural world play an integral role in raising and maintaining public awareness to the role bees play in the environment. Our paper introduces issues such as how a sustainable future requires pollinators and why Insect pollination is integral to food security. Honey bees enable the production of at least ninety commercially grown crops and globally, eighty-seven of the leading one hundred and fifteen food crops evaluated are dependent on animal pollinators, contributing to thirty five percent of the global food production.

Most importantly, bees play a major role in one of the most fundamental ecological processes—the pollination of plants. We present the critical importance of how future art, architecture, landscape and building designs need to support and promote apiary awareness and our mission is to stimulate public interest and provide object-based learning opportunities. Above all, our paper hopes to increase the public acceptance of bees as part of a sustainable utopian environment.

*“The future of our food supply may be shaped by cultural and social innovation and cooperation as much as, if not more than, by a series of discrete scientific discoveries”*

John T Lang, 2016

Jane and Peter are urban beekeepers based in middle-ring suburban Melbourne. Their apiary, Backyard Honey Pty Ltd, was seeded a decade ago with the idea of creating a micro-business that would work towards shifting negative perceptions about bees and help shape a sustainable future.

Backyard Honey was established with the purpose of modeling the positive possibilities of urban beekeeping within the immediate community. Jane and Peter work towards actively increasing healthy populations of urban bees, and harvesting pure raw unheated honeys from the 150 honey beehives they have seamlessly embedded in Melbourne's leafy gardens and under utilized backyards. As a result of their advocacy, swarm removal and apiary management services, the Backyard Honey beekeepers are able to harvest and supply low carbon-mile pure raw unadulterated, unheated whole honey for Melbourne's dining tables and lunch boxes. Last season the apiary harvested over 2,000 kg of pure raw unheated honey, including honey from hives they steward at Melbourne University.<sup>1</sup>

The Creating Utopia Conference 2018 provided Jane and Peter with an advocacy opportunity to actively explore the intersection of bees with art, architecture and landscape in a sustainable future, with visionaries and influencers, artists, landscapers, architects and academics. Their presentation, A BeeC's – changing our thinking to changing the world, was developed to highlight the following aspects:

1. Why do we need bees?
2. What do healthy bees need?
3. Provide an overview of built environments that actively promote bees through art, landscape and architecture.<sup>2</sup>

Following a similar format to the original Creating Utopia Conference presentation, it is important to start this essay by highlighting the important and integral role bees play in our lives and in one of our most fundamental ecological processes—the pollination of plants. Indeed, a sustainable future requires pollinators because bees are responsible for pollinating more than a third of our edible crops, including coffee trees and almond plantations. Bees pollinate plants needed by life forms right through the animal kingdom.<sup>3</sup>

Australia is currently the only country in the world with no Varroa mite, the deadly parasite decimating bee populations across the world. Last year, April 2016 – April 2017, America lost 40% of their honey-bees.<sup>4</sup> With the global increase in monoculture farming and weed-free urban landscapes, and the associated use of chemicals and diminished flora variety, healthy local and international bee habitats are increasingly threatened and diminished. Melbourne suburban gardens, backyards and parklands, with a temperate four season climate, are well placed to make a significant contribution to bee health and bee security at home and abroad.<sup>5</sup>

The Backyard Honey beekeepers' bees, beekeeping and food security advocacy is presented formally via booked Prep – 12 educational incursions opportunities, structured community presentations, and student mentoring at Deakin and Melbourne Universities.



Conferences and professional presentations, attracting a think tank of academic, business and public influencers provide a wonderful opportunity to advocate for the creation of more landscapes and built environments to bring people closer to bees.

Informal apiary advocacy is primarily achieved by integrating healthy managed beehives into urban environments, modeling positive bee-keeping and landscape design, and actively promoting the health and medicinal value of locally harvested multi-floral and varietal honeys. Backyard Honey's Melbourne multi-floral honey 2017-18 harvest scored a TOTAL ACTIVITY (TA), antimicrobial rating average of 25+<sup>6</sup>. The anti-bacterial activity of honey is derived via natural enzymes and chemicals in the honey. Honey with a TA of greater than 10+ may have beneficial antimicrobial properties. Antimicrobial properties are more effective as the TA level increases.<sup>7</sup>

A bee colony needs to eat at least 2 kilogram a month in Melbourne to survive. It takes a bee 5 million flowers visits to make 1 kg of honey.<sup>8</sup>

## **How can we ensure there are sufficient flowers for bees to feed from?**

It's easy: embrace weeds and wild lawns; let herbs go to seed; plant lavender and tea-tree hedges rather than box hedges; select daisies over succulents; substitute a sterile specimen tree with a fruit tree, large flowering gum, callistemon or grevillea tree; visit your local nursery and specifically ask for pollinator friendly plants; select flowering plants with perfume and pollens to attract and feed bees. Bees are particularly attracted to white, blue and purple flowers, like rosemary and westringia, with stamens and pollens that are easy for them to access. Plant a vertical lavender garden on your wall; fill your balcony with pots of rosemary; look after a lemon or cumquat tree; talk to a bee-keeper. It is also important to note, that bees need permanent access to water and require a perch to sit on while they drink. On a hot summer day this can be very tricky, particularly when we realise the evaporative cooling required to cool the hive is achieved by a combination of beating bee wings and water.<sup>9</sup> We can all give the bees a hand by mindfully adapting and installing water features in landscapes and built environments with perches, pebbles and wood rafts, for bees to drink from.

## **The role of art, landscape and architecture in promoting bee pollination**

Through the ages and across civilizations, bees and beehive motifs have been used to shift perceptions and convey meaning. Art, architecture and built environments create powerful positive emotional responses, and work towards dispelling fear about bees. Bees and beehives have played a powerful role over time and concepts in a many ways. From the tombs of ancient Egypt, incorporated into religious imagery of all denominations, literary metaphor and as icons of colonisation across the centuries. Egypt, the bee was seen as a symbol of royalty and power<sup>10</sup>. The 16th century Elizabethan sea captain and explorer, Sir Francis Drake, chose to feature bee designs in the plaster ceilings of his home, Buckland Abbey in Devon, England.<sup>11</sup>

In France, bees represent immortality and resurrection. They were considered the first emblem of the kings of France.<sup>12</sup> In Rome, from the Fontana delle Api, the Fountain of Bees, in Piazza Barberini to the Papal Basilica of St. Peter in the Vatican, bees still feature as the chosen motif of the powerful 17th Century Barberini Dynasty<sup>13</sup>. The beehive first appeared on the American State of Utah's state flag and state emblem in 1848. Indeed, the bee has been used as the City of Manchester's emblem for over 150 years. Bees and flowers are intrinsic decorative features on the Nativity Doors at Sagrada Familia in Barcelona, Spain. Gaudí saw the facade as a representation of nativity, a symbol of life and creation. These doors were included on the UNESCO Heritage List in 2005.<sup>14</sup>

The historical importance of bees is clearly correlated to, and recognized in, purpose-built apiaries around the world. The elaborate and decoratively painted bee-houses in Slovenia reflect the importance European communities place on looking after their bee coups. In this culture, bees are stewarded with the respect they deserve as an integral part of the community's agriculture, sustenance, medicine, and domestic life (in which they provide wax for candles and waterproofing homes and clothes). Closer to home, the substantial double storey octagonal apiary established in 1847 by Spanish Benedictine monks in the remote desert monastic community of New Norcia in Western Australia, is a testament to the critical ongoing role bees played in this community and the importance the monks placed on them.

Art, architecture and landscape create powerful positive emotional responses, and work towards dispelling fear about bees in many ways. Contemporary architects, artists and designers around the world continue to be inspired by bees and beehives to create innovative hive-shaped buildings, honeycomb structures and bee motifs. The greenery-filled Beehive Tower on Heron Quay in London is an example of a state of the art vertical farm inspired by the hexagonal forms of the honeycomb. Inspired by the scientific research of Dr Martin Bencsik into the health of honeybees, artist Wolfgang Buttress created and placed an immense immersive sight and sound experience, *The Hive*, amongst a wildflower meadow in Kew Gardens<sup>15</sup>. *The Hive* powerfully highlights the pollinators' critical role in feeding the planet and the challenges facing bees today. *The Hive* was named as one of CNN's most visually inspiring moments in 2016. A creative music-art-science work on a different scale is the arresting work of Rae Howell. Showcasing an innovative combination of disciplines, Rae's work effectively raises public awareness about the broad contribution bees make to our lives. Another creative experimental screen-based commission, *The beehive* by Australian artist and activist Zany Begg, integrates the recurring motif of bees and their communal ways of living and working to subtly raise public awareness.

In Australia, *The Bee's Reverie* created by Richard Stringer and installed by Nonda Katsalidis in 2007, is a gigantic sculpture featuring bees on the base of Melbourne's iconic 21st century residential Eureka Tower<sup>16</sup>. Across the Pacific, Manhattan sculptor Christopher Russell was commissioned to enhance New York subway stations.<sup>17</sup>

Developed as an analogy of pedestrian movement around the subway being like bee traffic around a beehive, Christopher was inspired to design eye-catching bronze gates, 7 feet high and 6 feet wide, crawling with bees on hives and flowers.

A giant bee sculpture features prominently in the Eden Project, a dramatic global garden housed in tropical biomes nestled in a disused china clay pit crater the size of 30 football pitches in Cornwall. With a world-wide reputation, the Eden Project has been recognised by the British Travel Awards as the Best UK Leisure Attraction five years running 2011-2015<sup>18</sup>.

Another giant bee sculpture that catches the public eye and helps shift negative perceptions about bees is *The bee of life*. This wood-carving was commissioned to launch the 2015 Chesterfield Pollination Conference and support the 'Pollinating the Peak' campaign.

Smaller scale public art like *Small Utopias* created by Melbourne-based artist and academic, Elisabeth Presa<sup>19</sup>, and Aganetha Dyck, a sculptor who innovatively collaborates with bees to create delightful sculptures wrapped in honeycomb, wake the senses and remind public audiences across the world about the beauty of nature and the mystical designs of bees.

The glowing painted wall murals of London street artist Louis Masai Michel, are eye-catching conversation starters and an effective way of raising bee health issues, particularly awareness of Colony Collapse Disorder. His The Art of Beeing Project is calling for individuals to unite, much like bees, to put nature first. Mural artist Matthew Willey is painting 50,000 honeybees in murals around the world in the hope that his bees continue to invoke thought and engagement around the world<sup>20</sup>.

Indeed, each of the above examples illustrates the many ways art, landscape and architecture have, and do, shift public perception by embedding positive community awareness about the critical role bees play in our natural and built environments. The Creating Utopia Conference 2018 and the ensuing invitation to Backyard Honey to present an essay for the UNESCO Observatory Refereed Journal are further examples of the different ways artists, landscapers, architects, academics and public advocates inspire creative advocacy and healthy bees. Inspired by the communal industry and harmony of bees, together we can achieve great things.

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