

Research by design: honouring the Stolen Generation – a theoretical anti-memorial

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THIS PAPER DISCUSSES theoretical design frameworks and research methods for contemporary memorial design. It is a case study for research by design, an expanding area of design discourse, which offers an alternative to quantitative research practices and 'scientific' methodologies. It expands upon a design research studio, which explored formal design outcomes for an anti-memorial to The Stolen Generation. This essay focuses on ideas about progressive memorial design which prompts multiple readings of issues; politically, socially, and physically. Finally, it asserts that anti-memorial design must address ephemeral conditions of site and culture as well as challenge ideas about collective memory.

MEMORIAL DESIGN HAS EVOLVED over the past century mainly from traditional statuary and iconographic architecture to ephemeral celebrations and landscape gestures. The agendas behind memorial design have also unfolded. Contemporary memorial design is no longer predicated on symbolic gestures to an inflated past and a singular view of history.¹ Progressive memorial design prompts multiple readings of issues; politically, socially, and physically. In fact, progressive memorial designers have often embraced what I term the 'anti-memorial'.² Briefly, as the term suggests, anti-memorials begin to formalise impermanence and even celebrate changing form over time and space. Anti-memorials question the rigidity of eternal memorials and collective memory. This paper draws on a studio project, 'Honouring the Stolen Generation – a Theoretical Anti-Memorial', as a case study approach for further discussion and understanding of anti-memorial design.

The studio put forth a model or case study of research by design.³ The project began with various lectures, readings, and interviews that constructed multiple readings of a complex, contemporary Australian issue, 'The Stolen Generation'. The students recognised that indigenous children have been forcibly removed from their families and communities since the first days of the European occupation of Australia.⁴ The studio then provided a point of departure for understanding and reading traditional memorial design, through subjective and aesthetic examinations of memorial types in Melbourne. Students proceeded to construct critical analysis of contemporary memorial precedents, while simultaneously investigating Aboriginal notions of 'memorials'.⁵ These examinations helped to further define and clarify objectives when designing an anti-memorial. The students tested, modified, and supplemented contemporary anti-memorial design strategies in their own design outcomes. The students did not seek to resolve the gap between western and indigenous cultures, they endeavoured to propose meaningful design solutions for both, and especially those who are in between; 'The Stolen Generation'.⁶

The fourteen-week studio was taught in the vertical studio stream of Landscape Architecture at RMIT University. My previous design work and conceptual

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exploration of anti-memorials informed its initial methodology. As the semester progressed, however, the influence of the members of the Stolen Generation whom the students interviewed as well as the complexities of the project site pushed the studio forward. The Melbourne memorial typology studies and the critique of contemporary precedents forced the students to reconcile formal interests and conceptual strategies. These approaches offered a framework to accomplish researched theoretical design outcomes which re-informed and contributed to a discourse about anti-memorials. In addition, the design studio, as a research proposition, challenged definitions of research in more traditional fields of social science and cultural history as well as strengthened design discourse within landscape architecture. This paper also seeks to present an argument about the evolution of memorial design and the qualities expressed in the formal outcomes of both design precedents and studio projects, which reflect contemporary culture and design ideologies.

A brief history of Australian memorials

It is important to summarise the evolution of Australian memorial design, and its negligence towards indigenous culture prior to presenting the studio discussion; as this will reinforce the framework behind anti-memorial investigations. Chilla Bulbeck describes the evolution of Australian memorials when she states, 'To some extent, the recent history of Australian monument construction parallels the reorientation of Australian history from the deeds that won the Empire or nation to the activities of ordinary men and women and the history of local communities' (Bulbeck 1991). Throughout the Australian landscape familiar monuments erected by nineteenth century colonists honour explorers and politicians. The proverbial makers and preservers of the Empire fill public gardens, occupy highly visible locations, and adorn many Central Business District (CBD) streetscapes. Even more familiar are the 'Digger' war memorials, which at the turn of this century became a feature of almost every country town. Australia grieved the loss of its young men through avenues of honour, statuary, and Anzac Day rituals. Other monuments erected by local communities throughout Australia include those to catastrophic events. For instance, the small town of Snug, Tasmania, 'dedicated a park in the memory of 'Black Tuesday'', a bush fire event which resulted in 54 deaths. Australia also has a rich migrant history and many migrant community groups commemorate national heroes of their homelands. It is not uncommon to see the Scottish poet Robert Burns in garden gazebos of Australian cities. While war memorials tend to typify public patriotic sentiment, another type of memorial entity is embedded in folk heroism. The Eureka Stockade Memorial Reserve stands for those remembered as martyrs for democracy. There are also many tributes to the Aussie Battler, described as the 'every man' underdogs whom in the face of tyranny fight for their nation in everyday battles. The Australian labour movement likewise has a substantial contribution to memorial development. The memorial to the Eight-Hour Day Movement, in Melbourne, is just one of many celebrating the struggles encountered by labour unions fighting for better conditions (McCarthy 1996).

Women's and Aboriginal voices were largely excluded from memorials until the late 1960s. Their appearance at that time is a consequence of a greater social and political debate. Early monuments to Aborigines do exist, but their meanings are interpreted in terms of white perspectives. Almost without exception, monuments erected before 1970 depict Aborigines who helped whites as good, and

yet another more fashionable understanding of history subverts and counters the counter-monument. The anti-memorial differs from the counter-memorial in that it denotes impermanence and even celebrates ephemeral notions of time and space, thus contradicting the perpetual memorial and established notions of collective memory.

Aboriginal memorials and ways of memorialising

Many descriptions and illustrations exist demonstrating the variety and complexity of monument types used – body decorations, shields, poles, and crosses are common in many Aboriginal societies. It is important to note that the nature of Aboriginal culture is specific to localities or regions and it is virtually impossible to cover each specific tribe's traditions in this paper. Thus, only a few examples will be discussed here based upon their roles within the landscape as a spatial entity or their conceptual consideration of landscape as memorial. Various types of poles are erected as 'temporary monuments'; for example the Nartanja poles are symbols of natural or sacred natural objects. The massive Pukumani poles are used in rituals throughout Arnhem Land with the significance being placed on their erection and movement during the funeral ceremonies. Body decoration can be seen as temporary monuments by making the body sacred through linking it with myth and memory. Central Australian body decorations are extremely complex involving painting and covering the body in down stuck with blood (Rapoport 1992). More permanent reminders include rocks marked by blood, special bough huts built for men to use during ceremonies, rock paintings, and rock piles. Gould describes the Yiwara tribes' rock piles as 'sacred hearths for protection and reminders of the power of the spirit world' (Rapoport 1992). At the same time, memorials are generally rituals associated with oral traditions such as The DreamTime and Songlines. Ephemerality is central within many Aboriginal memorial practices but with regional and local site specificity.

While Aboriginal memorial traditions are fascinating, the implications for using them in the design of a memorial to the Stolen Generation are complex. The meanings and cultural identities associated with these practices and forms are rooted in Aboriginal ideologies; copying them would be both offensive and insensitive. Appropriation of cultural symbols is just another act of theft. The idea of specificity to local tribes and their traditions is increasingly confused when the very nature of the Stolen Generation is such that they have lost most of their connections to their traditions. However, the difference between Aboriginal ways of memorialising and western memorials was a useful point of departure for the studio investigation. Previously discussed memorial designs offered counter meanings to existing ones, but in this circumstance there is not an appropriate memorial with which to juxtapose another meaning. Students, therefore, examined notions of temporary memorials, rituals, and oral traditions to bridge the gap between black and white cultural identities.

Interviews with the Stolen Generation

The National Inquiry established in 1995 by the Australian Federal Attorney General documented over 1000 cases of children stolen by the Commonwealth. The removal of Aboriginal children was thought to be a benevolent act; it was deemed 'in the best interest of the child' (Human Rights and Equal Opportunity Commission 1997). Leading sociologists claimed that the existing extended family

relationships, independent and remote nature of Aboriginal life, and health standards were not suitable for children (see Figures 2 and 3). In addition, biologists and geneticists claimed Aborigines had an inferior genetic make up, therefore their eradication or genocide was considered appropriate. 'Aboriginal traits were found to be recessive and thus breeding the colour out seemed an attainable goal' (Parliament of Victoria Report 1997). While justification of these actions was a matter of policy, the effects on Aboriginal people is more relevant to this memorial study. Excerpts from their experiences are published as part of a government documentation project. These revealing manuscripts have narratives which further illuminate specific stolen children's experience, their families, their 'mob's' reaction, and the cultural damage affecting future generations. For example, one woman describes how she was taught to reject Aborigines and Aboriginality:

We were told that our mother was an alcoholic and that she was a prostitute and she didn't care about us. They used to warn us that when we got older we'd have to watch it because we'd turn into sluts and alcoholics, so we had to be very careful. If you were white you didn't have that dirtiness in you ... It was in our breed, in us to be like that. I didn't know any Aboriginal people at all, none at all. I was placed in a white family and I was just – I was white. I never knew, I never accepted myself to being a black person until – I don't know if you ever really do accept yourself as being ... How can you be proud of being Aboriginal after all the humiliation and the anger and the hatred you have? It's unbelievable how much you can hold inside (Human Rights and Equal Opportunity Commission 1997).

The students also conducted qualitative interviews with members of Link Up Victoria – an organisation which helps stolen children find their families. These helped to provide further identity to the statistics. Eddie first spoke about his father:

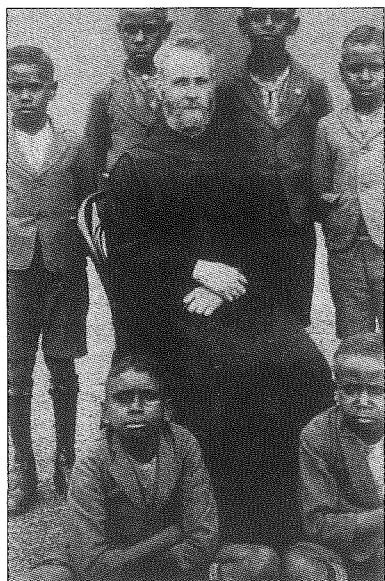


Figure 2: Stolen Children in a home for boys (courtesy of Bringing them Home Report)



Figure 3: Stolen Children adoption process (courtesy of Bringing them Home Report)

My dad was an alcoholic the kind that whites don't like to look at cause they know that they had something to do with it. He beat my mum and us ... He was taken when he was a baby, raised in a home ... thought he was unwanted ... thought being a black fella was bad ... had no pride, had no family ... He was so ashamed. When it come to raising his own he just didn't know what to do ... never been with a real family, so he drank and just hated everything but mostly himself (interview with Link Up Victoria 1998).

Eddie and his brothers and sisters were soon also removed from their home.

I was about seven when they came, they told my mum it was temporary. I never saw her again. They separated us and I went to a foster home, but I was too old. I ended up at a boys' home in Queensland, imagine that ... seven years old and living 1000 km from all that I knew. I did not know my mob and my traditions until my late thirties, in fact I was horrified when I realised I was Aboriginal. In school we learned that blacks were cannibals, savages and heathens. I did not want to be one of them. The report changed nothing, it promised counselling, payments, and help for all us lost children but in the end it was just another white fella trick (interview with Link Up Victoria 1998).

Victoria alone has over 350 documented cases of Aboriginal children who were forcibly removed from their homes. No one has researched the effects that this may be causing in subsequent generations such as Eddie's where the patterns become cyclic. Aboriginal groups have also found it difficult to accept stolen children back into their culture. Often there is no proof of abduction, the children are raised without tribal knowledge, and records often identify the child as a case number without reference to their birthplace or parents (Victorian Commonwealth Government Department of Aboriginal Affairs November 17, 1997). No memorials to date attempt to reconcile this difficult and complex issue. The studio provided an opportunity to explore anti-memorial design and also teach students about the ramifications of the White Australia policy.

Studio process

In addition to exploring conceptual designs for memorialising the Stolen Generation, students focused weekly on a related topic within the research studio. Students began by designing in response to qualitative interviews with members of the Stolen Generation presented by guest speakers and through various texts. They then attempted to define memorials through investigating the evolution of memorials within Australia, while discovering Aboriginal ways of memorialising. More specifically, students focused on the schisms between western memorials which were seen to depict an event or person and constitute the form of a highly finished structure; and Aboriginal definitions of memorials represented by stories appropriated to a natural form and/or ecological processes. The Aboriginal memorials tended to be about the act or ritual of remembrance, its relationship to creation stories, site specificity, and transient qualities of life and death. Western memorials tended to centre on a marker, an everlasting, physical reminder of the past, with ceremonies performed on a regular basis to jog public memory. Students then conducted a series of studies focusing on Melbourne's memorials and their typological relationships. Students gained further

understanding of built forms and their re-interpretation throughout history by examining ideas behind counter-memorials. They then compared and contrasted operational strategies, site contexts, formal outcomes, and materiality; between their own design strategies and contemporary precedents. These research strategies had significant effects on design explorations, but ultimately the site's cultural history and context as well as the typological experiments proved to be significant contributions to understanding contemporary memorial design and ultimately anti-memorial design.

Site history and context

Aboriginal culture varies significantly throughout tribal and/or language boundaries in Australia. While the imperative for a National Memorial was considered, local Koori consultants wanted a significant site in Melbourne. Hence the site selected, the Yarra River Turning Basin, (see Figures 4 and 5) has importance to regional tribes as a major meeting ground. Prior to European settlement there was a set of rock falls across the Yarra River at the site. These falls prevented salty, tidal water from mixing with fresh, river water and also provided a means of crossing the Yarra by foot (Eidelson 1997). In 1835 when Europeans first settled Melbourne the site was selected largely because fresh water could be obtained from the Yarra above the falls. A lack of fresh water was a key reason why the previous settlements at Sorrento (1803) and at Westernport (1826) failed (Lewis 1995). The site is currently and ironically a memorial to the 'Enterprise' ship landing as well as the recently reconstructed turning basin for tourist boats on the Yarra River. The site's historic importance is contested between Koori tribal sentiments and oral traditions, and colonial written records and constructed objects. The site's immediate context forced students to reconcile the notion of a memorial with the Yarra River as an urban ecosystem and recreation/pedestrian circulation corridor, the obtrusive

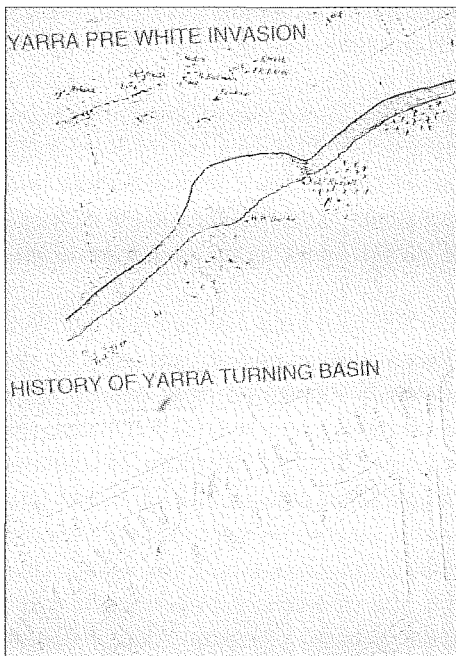


Figure 4: Map of Yarra River Pre-European Settlement



Figure 5: Site Context

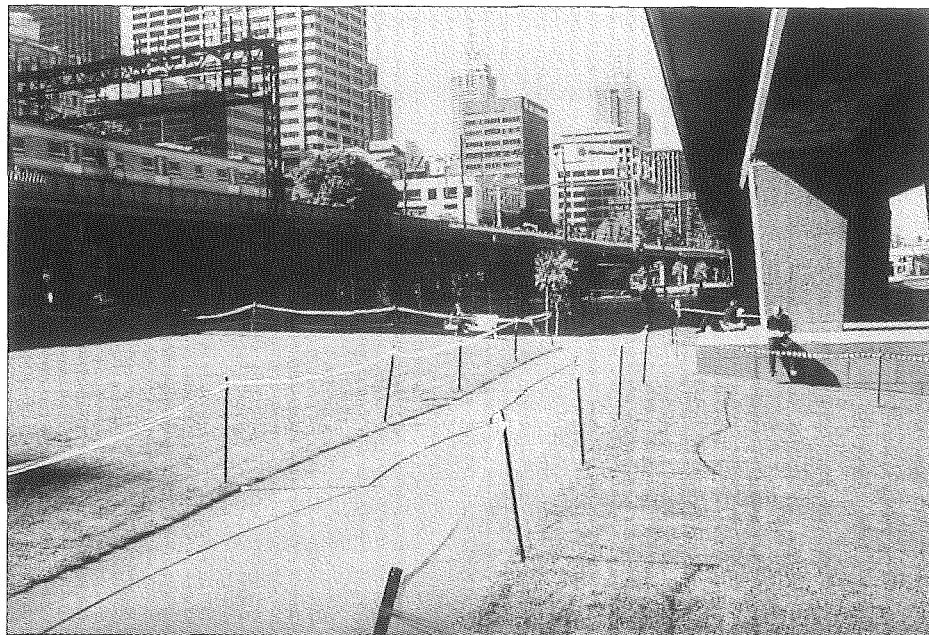


Figure 6: View of site looking west

Crown Casino, the CBD as backdrop, and linear elevated train lines dissecting the site's overhead plane (see Figure 6).

Typological investigations and precedent studies

Students explored a series of memorial types throughout Melbourne's CBD with a contextual relationship to the Yarra Turning Basin site. The typologies helped students: to create a comparison of memorials, to examine the relationship of memorials to their context, to specify relationships of memorials to each other, and to suggest a larger context of memorials within Melbourne. This required investigation of memorial materiality, spatial relationships, scale, and sequential experiences. Students also had to make aesthetic judgments, personal reflections, and varied interpretations of memorial meaning (see Figures 7 and 8). Eventually, the typologies enabled the students to make comparisons between their own memorial designs, contemporary precedents, and Melbourne's existing memorials. This helped to structure the design work as an examination and exploration of the anti-memorial.

Students also conducted precedent studies searching for parallels between contemporary international memorial design and proposed outcomes to the Stolen Generation Memorial. They primarily examined how recent work responded differently to contemporary contexts than traditional memorial designs. For example, Jochen Gerz's and Esther Shaley's 'Harburg Monument against Fascism' disappears over time. A large black column coated in soft lead protrudes into the sky, each corner has a cable attached to a steel pointed stylus to score the lead, and visitors are to mark the memorial. As one and a half metre sections are covered with memorial graffiti, the monument is lowered into the ground, into a chamber as deep as the column is high. The more actively visitors participate, the sooner the monument will disappear. 'In effect, the vanishing monument will have returned the burden of memory to visitors: one day, the only thing left standing here will be the memory – tourists, forced to rise and to

remember for themselves' (Young 1992). James Young also argues, 'With audacious simplicity, the monument thus flouts any number of cherished memorial conventions: its aim is not to console but to provoke; not to remain but to change; not to be everlasting but to disappear; not to be ignored by its passerby but to demand interaction; not to remain pristine but to invite its own violation and desecration; not to accept graciously the burden of memory but to throw it back at the town's feet' (Young 1992).

Similarly, Maya Lin's 'Vietnam Veterans' Memorial' critiques traditional war memorials primarily through its inversion into the ground plane. Traditionally memorials occupy prominent positions on hills and act as a proverbial hat on the head of a hill. Lin's memorial is a cut, a scar. Visitors interact with the wall as they take rubbings of the names or leave personal artefacts of remembrance. The wall's highly reflective surface forces the visitor to see themselves within the names of the dead ... they become part of the remembering. Other precedents included: the 'AIDS Memorial Quilt' for its inclusion of personal artefacts in collective grieving; Stanley Saitowitz's 'Boston Holocaust Memorial' for its literal symbolism including the number tattoos (referencing the 6 million Jews) cast on visitors through the glass towers; and Carmen Fiol's 'Fossar de les Moreres' for its integration into its urban context and ability to comment on both what it is memorialising and the city at large. Accordingly, students had to position their work within contemporary built precedents. They were required to examine their formal design outcomes and conceptual agendas in relationship to the precedents. They also had to consider designs of traditional memorials and why Melbournians still hold them sacred.

Student memorial explorations

The design exercise began as a series of tests. There are particular trends in recent memorial design work that the students investigated, duplicated, modified, and supplemented in forming their own design responses. Their work extends, by

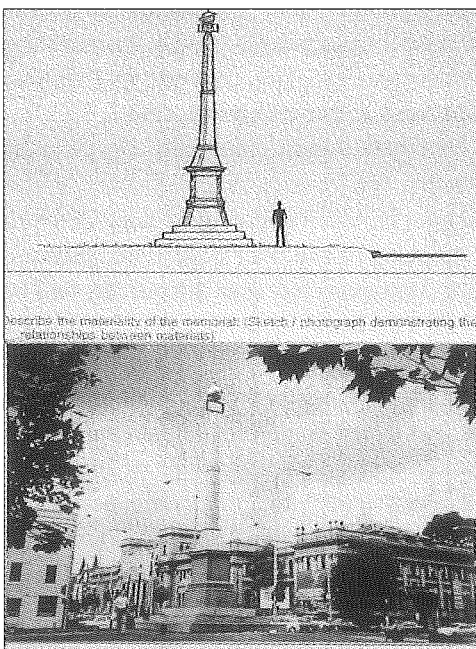


Figure 7: Typology Study for the Eight-Hour Day Memorial, Melbourne (courtesy of Sara Nash)

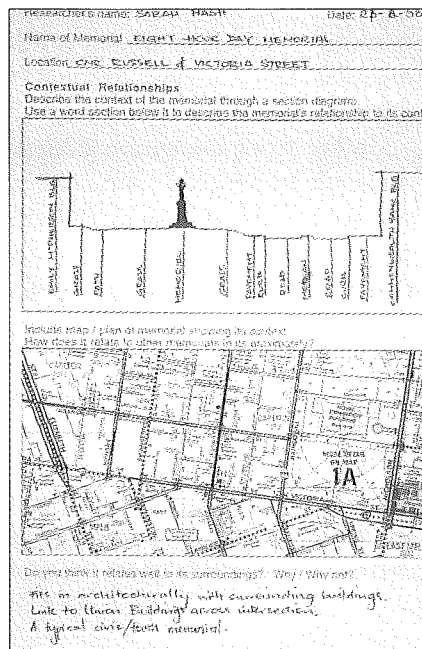


Figure 8: Typology Study for the Eight-Hour Day Memorial, Melbourne (courtesy of Sara Nash)

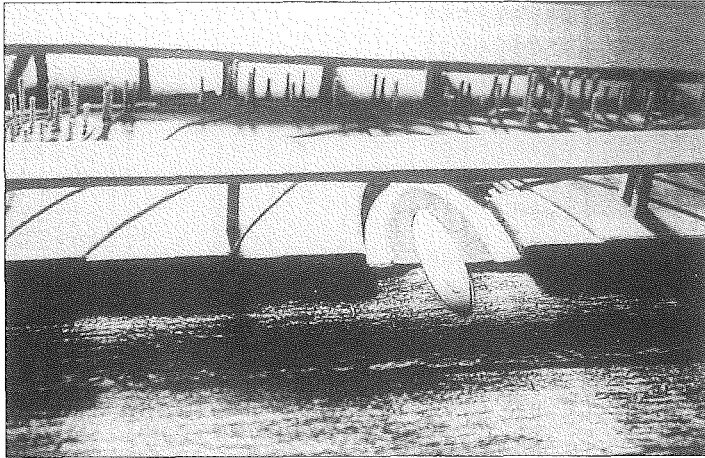


Figure 9: Greg Grebasch's site model demonstrating the revealing of the memorial with the tidal flux

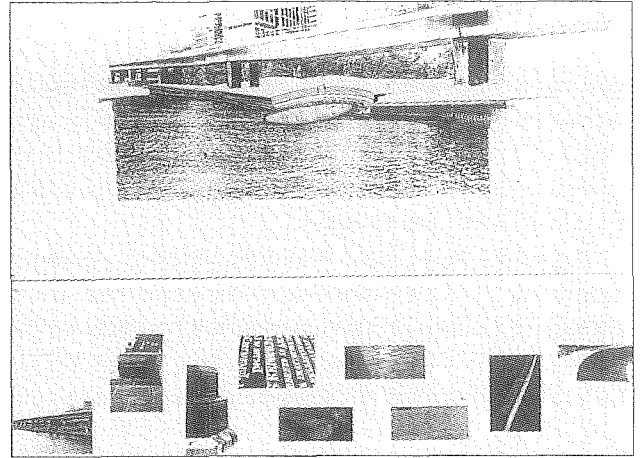


Figure 10: Greg Grebasch's perspective drawing and materiality studies

experimentation, the discourse on memorial design and drives subsequent ideas embraced by the anti-memorial. For example, Greg Grebasch explored conventional memorial design strategies with reversed meanings (see Figures 9 and 10). He borrowed the sequential logic of approaching a memorial to a raised plinth but then excavated the path down to the re-carved river's edge. Similar to Maya Lin's wall this experience is based on a downward procession away from the site's context and into a secluded void. The tidal action reveals the memorial tablet with the 350 stolen Victorians' names in their native language engraved in granite. This work seeks to place itself well inside the conventions but offers an ironic twist of the physical memorial object and sequential experience of the site. During high tide there is no object, the site reads as just another grassy edge to the Yarra; the riparian edge conceals the level changes, and paradoxically the site appears to comment on the ecological destruction of the urban form; the memorial object becomes an ephemeral gesture. Grebasch's project experiments with notions of change through landscape process, site context, and diverse cultural readings, which further informed ideas about anti-memorials.

In her work Douglas concentrated on ritual. Again using the conventional landscape language of memorials she constructed a series of grand stairs, which lead to a 'memorial lawn'. The lawn, however, ends abruptly at a shade cloth curtain, obstructing users from their destination of the river edge. The curtain is a barrier in a literal attempt to bar choice. It is expected that the curtain will be graffitied, torn, and altered (see Figure 11). The ritual revolves around replacing the curtain and alternating the images depicted on the fabric. The mesh is read as an educational advertisement from the Crown Casino complex – an intriguing juxtaposition. This work seemingly resembles a 'one-liner' but the subtleties in its execution and ritual replacement examine a complex approach to memorial design. Douglas's memorial design requires physically engaging in site, memorial, and issue. Her design offers a more tactile and venerable form, in contrast to traditional memorials which are often pristine objects.

In his design Rupert Carmichael set a landscape framework for a community generated memorial design. The landscape formal outcome was derived from the geological strata of the original site and the roof profile of the Exhibition Centre (see Figure 12). Within this framework there is an intentional break, or void. The void can be seen as a literal break in the land. It is a separation. Carmichael states, 'A moment that can be easily bridged but is not bridged. It is a form of the marked landscape, that mythical boundary that separates white, colonial thought from the unknown and possibly the truth'. The break offers a canvas and the opportunity for the Stolen Generation to express themselves. It is a place for those who are searching for an identity and simple acknowledgment of their plight and those who preceded them. While ultimately this exploration defers the design of the memorial, the landscape framework employed offers insightful comment into memorial landscapes. The framework provides a memorial forum, which can be a temporary installation or a more permanent marker. It allows a degree a flux within a well-designed landscape edge. This work suggests that memorialising an ongoing event or circumstance can require a diverse spatial reading that allows for transformation over time.

Hayden Burge begins to question landscape allegories and memorial form. Burge states, 'The notion of the western memorial is dedicated to an event or person and usually occupies the form of a highly finished structure. The Aboriginal definition

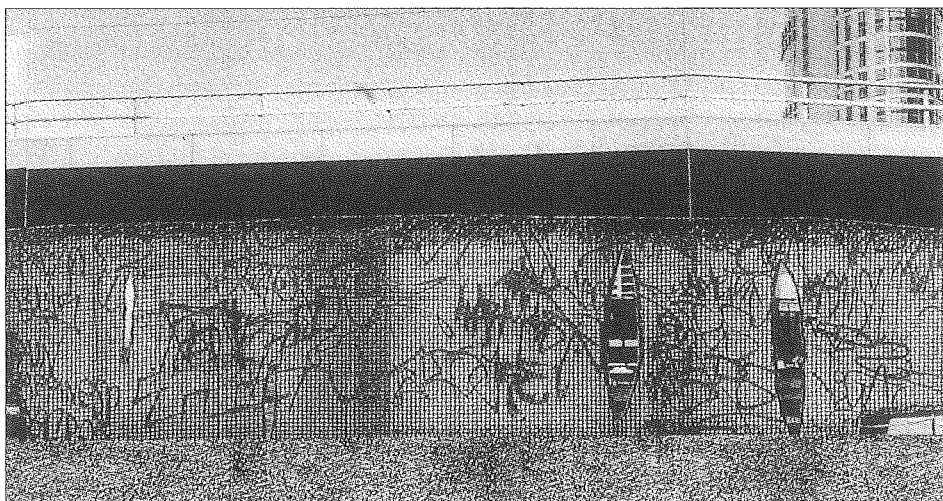


Figure 11: Jo Douglas's perspective collage of mesh fence

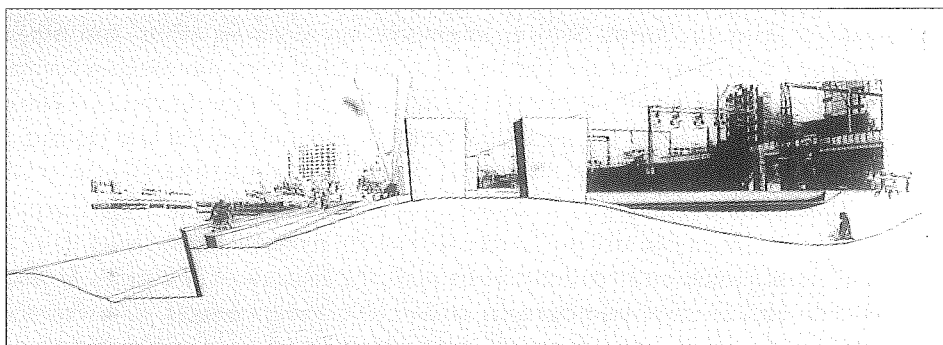


Figure 12: Rupert Carmichael's photomontage of his landscape framework

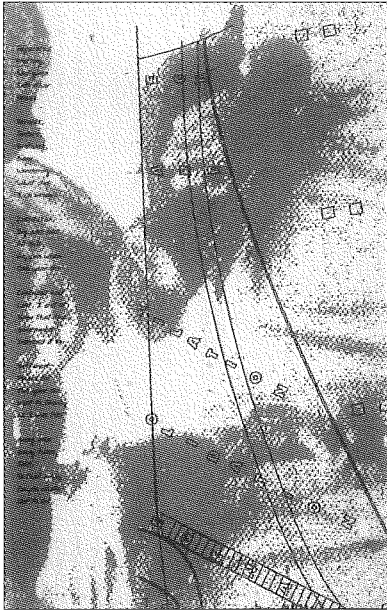


Figure 13: Hayden Burge's plan of text as it informs structures

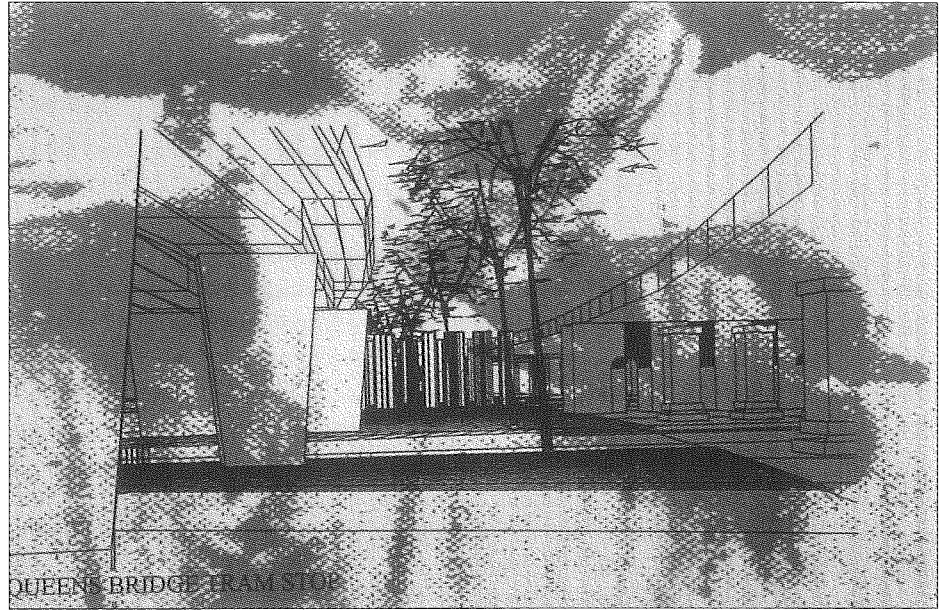


Figure 14: Hayden Burge's perspective view denoting hidden text within landscape structures

of a memorial is in the form of an allegory or story appropriated to a natural form, which is told and retold throughout successive generations. Within western notions of memorials the most memorable ones are the ones that inspire inquisition into meanings and reasoning behind and why they exist. The formal outcome can best be described as a series of words that are apparent in any medium used to describe the Stolen Generation (see Figures 13 and 14). The texts assume a vertical form on-site and are tokens for the agendas behind the agencies that enforced the policies. The allegory is not obvious; it relies on the scale and the approach of the pillars. The frameworks are never intended to allow a direct reading, in much the same way the policy was structured to create a socially acceptable Aboriginal person but not an equal. The movement through the site allows fleeting glimpses of the text but considerable investigation must be undertaken to absorb the whole. Burge's work accepts that a literal reading of the issue is valuable in memorial design, but he offers an insight into how it may be revealed as a spatial experience. This landscape intends to be educational and critical of societal values through a complex layering of materials and forms.

Another student, Aaron Stowe, attempted to reconcile white and black traditions of recording history. Outwardly, especially from the overhead train view his memorial is literally shattered. Through a series of experiments involving patterns created by shattering glass and views or glimpses of the site from the train, Stowe developed his formal outcome. From the aerial perspective the grass covered planes and concrete surfaces resemble the pop-art diagram (see Figures 15 and 16). However, the site reads very differently from the street level. It is a series of glass panels and concrete walls with the history of Victoria's Stolen Generation and archival photographs etched into their surfaces. The visitors descend into the site and are submerged within the memorial and its history lesson. On the Casino edge there is a series of small rooms where members of the Stolen

Generation, their families, Aboriginal elders, etc can meet to tell their stories. The oral traditions meet the written records – black ritual or event connects to white commemoration – in a shared space dissolving the didactic between traditions. Stowe’s work suggests that oral traditions prompt a different reading of history than text or written gestures do, and therefore requires a different approach to memorial design and program.

Loredana Ducco challenged conventional siting of memorials and examined displacement as both a conceptual understanding of the Stolen Generation and a physical ramification of the site. Ducco asserts, ‘Aborigines were forcibly removed from their families and culture and made to conform to an alternative set of values and standards – resulting in displacement both physically and mentally. This act not only directly affected those that were removed but has continued to affect many more through the resultant loss of emotional and physical identity one obtains through one’s culture’. The memorial design involves the removal and relocation of soil from the site. The quantity of the soil removed is based on the body mass for each Victorian Aboriginal child who was part of the Stolen Generation. The soil is packaged in clear cylindrical containers and relocated to sites within Australia – becoming displaced (see Figure 17). The void that is left becomes a remnant of the past, a museum piece. One section is glassed in – for looking only – the glass is supported by a steel grid creating a locator within the site and attached to the containers as a label for the stolen soil (see Figure 18). The other is left as an unfinished work – an uncovered ditch. How many others continue to be stolen by our current justice system? Ducco feels that it is not only about the displacement of a culture, but also about the displacement of an individual. Are you the memorial, viewing the memorial, or creating the memorial? This memorial transcends political and cultural boundaries; it challenges and confronts all people through its location and relocation. It offers multiple readings of this complex issue and suggests no easy, ‘culturally appropriate’ answer.



Figure 15: Aaron Stowe’s collage view from train lines above site

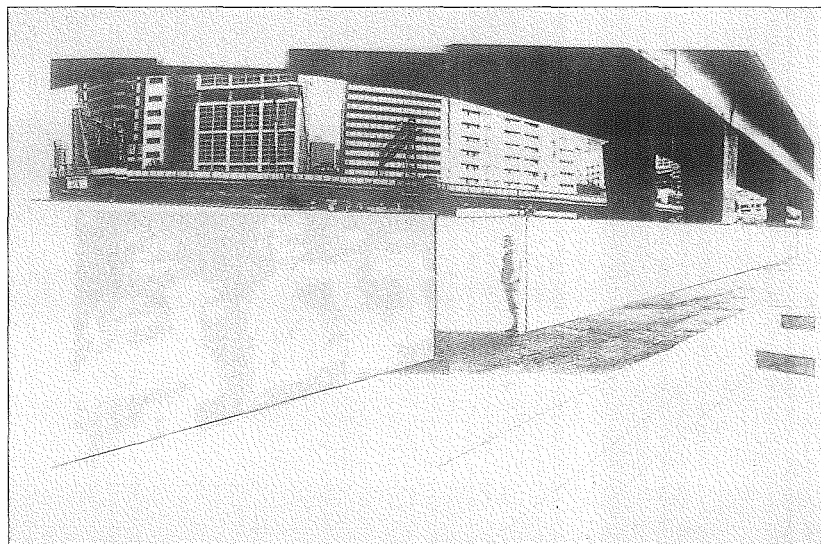


Figure 16: Aaron Stowe’s perspective of history telling rooms

Conclusions

This paper and the design studio offer critical inquiries into the evolution of memorial design and investigation through formal design outcomes, which reflect contemporary culture and design ideologies. It is notable in this case that the majority of the students struggled so intensely with issues of the Stolen Generation, that perhaps contemporary Australian society is still unable to grasp the widespread effects that it raises. However, the studio investigations did contribute further to concepts, which informed ideas of anti-memorials. The student work also offers further clarification and draws the following conclusions concerning contemporary culture and the design of memorials:

- Memorial design requires its own means of investigation which includes analytical techniques based on specifics of the issue, site, cultural histories, subjective readings and meanings of memorials etc.
- Formal design outcomes should engage in phenomenological and experiential qualities of the memorial. The weight or responsibility of the issues should be experienced or felt in the anti-memorial's spatial qualities and operational logic.
- Literal meanings and readings in landscape form are necessary but often read differently by different cultures. (Similar to landscape allegories or symbolic, iconographic gestures.)
- Oral traditions and spoken languages prompt a different understanding of history than text or written gestures and therefore require different approaches in memorial form.
- Memorialising an ongoing event or circumstance requires a diverse reading of spatial quality and a certain degree of flux.

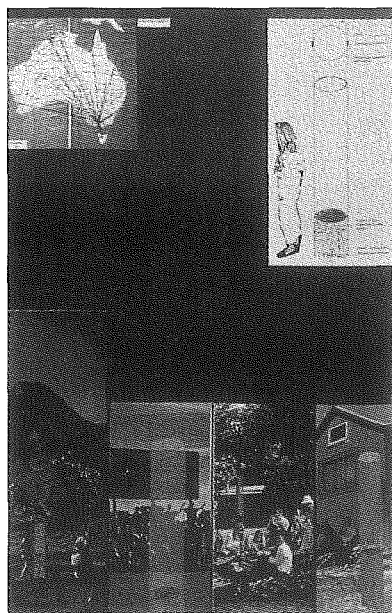


Figure 17: Loredana Ducco's photomontages demonstrating cylinder strategies and placements

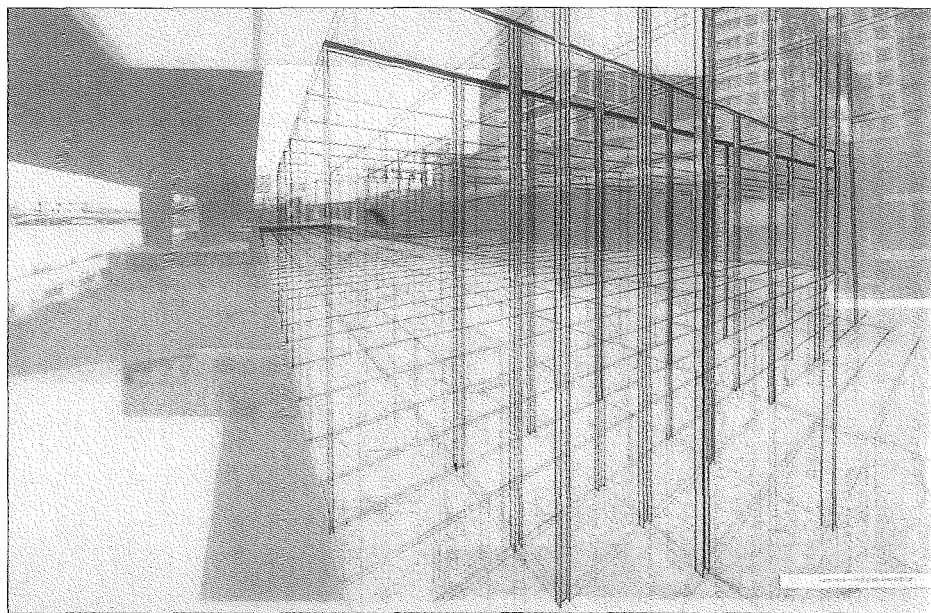


Figure 18: Loredana Ducco's photomontage of glass covered void

- Contemporary memorial design often requires physically engaging in site, memorial, and issue. These memorials are more tactile and venerable as opposed to the 'museum objects' they typically were.
- Anti-memorial design challenges notions of 'official' memory and offers both critical understanding of multiple readings of the past as well as insight into contemporary events.
- Memorials which test the ephemeral and experiment with notions of change can accommodate landscape process, site context, and diverse cultural readings, and often evolve into investigations of the anti-memorial.

Further, design explorations into anti-memorials begin to formalise impermanence and even celebrate their changing form over time and in space. This contests the inflexibility of eternal memorials and accepted notions of collective memory. Anti-memorials seek to stimulate memory by explicitly investigating its shifting meaning within the evolution of the memorial over time. They critique the idea that the permanence of stone somehow guarantees the permanence of the idea it is memorialising. Young asserts that memory is sustained by a sense of human temporality thriving on change, which mocks the static, everlasting memorial (Young 1992). The anti-memorial's strength goes beyond its capacity for change, it challenges society's reasons for memory and the design of memorials. It recognises that memory exists, changes, and dies within a constructed spatial realm.

NOTES

¹ J B Jackson argues that memorials and preservation are reminders of a much romanticised past; 'A traditional monument ... is an object which is supposed to remind us of something important ... A proliferation of public symbols of all sorts, not to please the public but to remind it of what it should believe and how it is to act.' Jackson, J B 1980 *The Necessity for Ruins*, Amherst MA: University of Massachusetts Press p 100.

² For further discussion see Ware, S 1994 A Moment in Death: A Theoretical Memorial to Victims of Gang Violence, CELA Proceedings, Mississippi: Mississippi State University pp 294–306.

³ Research within the discipline of landscape architecture tends to privilege the more scientific, quantitative analysis of landscape as the biophysical environment. Though, more recent inquiries, including social and cultural landscape traditions, have gained research status throughout the discipline. However, 'Research by Design', an ideology guiding this paper, has yet to find its place within landscape architecture's theoretical discourse. See Glanville, R 1998.

⁴ Very simply, most families have been affected in one or more generations by the removal of children. The National Inquiry established in 1995 by the Australian Federal Attorney General concluded that between one in three and one in ten indigenous children were removed from their families and communities between 1910 and 1970.

⁵ Typological investigations were modelled after a graduate research seminar in which typological analysis of Melbourne's parks read culture through formal design outcomes through the investigating of aesthetic preferences and design relationships.

Contemporary memorial precedents considered involve the following sources:

Fiol, C 1990 Fossar del les Morers, *Topos* 47 (2) p 98.

Friedland, B 1994 Names to Remember, *Craft* May/June p 12.

Freiman, Z 1993 The Sorrow and the Pity, *Progressive Architecture* February pp 51–55.

Kelly, M 1996 Public Art Controversy: The Serra and Lin Cases, *Aesthetics* 54 (1) pp 15–22.

Landecker, H 1995 New England Holocaust Memorial Opens, *Architecture* December p 23.

Starr, R 1997 The Struggle between Forgetting and Remembering, *ARTnews* March p 128.

Weinberg, J 1992 The Quilt: Activism and Remembrance, *Art in America* 80 (12) pp 37–39.

Young, J E 1992 The Counter-Monument: Memory against Itself in Germany Today, *Critical Inquiry* 18 Winter pp 267–298.

Young, J E 1993 *The Texture of Memory*, London: Yale University Press.

Zinser, W 1991 I Realized her Tears were Becoming Part of the Memorial, *Smithsonian* September pp 32-43.

° Members of The Stolen Generation told their stories and offered their ideas to studio participants over the semester as well as participated in critic panels. Further descriptions of their lives are included in:

Cummings, B 1990 'Take this Child', Canberra, Aboriginal Studies Press.

Edwards, C and Read P (eds) 1995, *The Lost Children*, Sydney: Doubleday.

Moores, I 1992 *Voices of Aboriginal Australia*, Sydney: Butterfly Books

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Glanville, R (1998) Researching Design and Designing Research unpublished work developed from Jacques R and Powell J (eds) (1980) Why Design Research, *Design: Science: Method*, Guildford UK: Westbury House.

Lewis, M (1995) *Melbourne The City's History and Development*, Melbourne City of Melbourne Publication pp 16-18.

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Victorian Commonwealth Government Department of Aboriginal Affairs November 17 (1997), *Victorian Government Response to the Report on the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from their Families*, Victorian Commonwealth Government Department of Aboriginal Affairs Melbourne pp 2-19.

Ware, S March 6 (1998) Unpublished interviews with *Link Up Victoria* Last names are omitted for protection and privacy.

Rapoport, A (1992) Australian Aborigines and the Definition of Place, *Journal of Aboriginal Studies* 122 (4) pp 40-49.

Young, J E (1992) The Counter-Monument: Memory against Itself in Germany Today, *Critical Inquiry* 18 Winter pp 267-298.