

## **2026-27 HIVE Summer Internship Project**

### **The new Classic arts atlas: digital communication of cultural landscapes**

#### **Primary Academic Supervisor**

A/Prof. Tod Jones

#### **Project Background**

The new Classic arts is a contemporary movement of Hindu-Buddhist artistic production that has emerged since the 1960s in communities living beside some of Indonesia's most significant archaeological sites. These communities live among the legacies of the Mataram, Majapahit and Srivijaya kingdoms, which were important nodes of trade, religion and artistic production between India and China from 500 to 1400 AD. For centuries, museums and archaeologists interpreted this classic art through a European idea of "Greater India" that treated local people as bystanders to their own heritage.

The New Classic Indonesian Arts (NCIA) research project challenges that framing. It approaches the local artisans as skilled makers whose knowledge of stone carving, bronze casting and batik design has been built through daily engagement with temples, artefacts and workshops. In 2027, Curtin University will present a satellite exhibition at the third Indian Ocean Triennial Australia (IOTA) in Perth, showcasing new classic arts from three Indonesian locations –Borobudur in Central Java, Trowulan in East Java, and Muaro Jambi in Sumatra.

The exhibition has a limitation: only select artworks will be displayed, and only three creators can travel to Perth. As a result, much of the wider artistic and community knowledge associated with the new classic arts cannot be practically incorporated into the exhibition format. Furthermore, a standard webpage is a limited communication tool for the rich, layered histories of these locations.

This project would align with an ongoing ARC The new classic Indonesian arts: its emergence and exclusion(DP250102068)

### **Project Description, Expected Outputs, Possible Stretch Goals**

This project seeks to find an innovative solution to cataloguing, representing or visualising the artistic landscapes of the three sites. The research should aim to give every creator a place the physical exhibition cannot. Furthermore, it will carry their work to audiences far beyond Perth.

This internship explores solutions to mapping the makers, their places and their work, moving beyond standard webpage solutions like a searchable list of makers and works.

The student will prototype an immersive geospatial experience that lets an audience travel between Borobudur, Trowulan and Muaro Jambi and feel the differences between the landscapes where each art form has emerged.

The aim is to create a working proof-of-concept that tests how an immersive digital experience can communicate the project's artisan landscapes.

#### **Expected outputs:**

- A working proof-of-concept: an immersive, geospatial journey between the three locations, built for the HIVE and the web.
- Existing 360° panoramas integrated as anchored moments within that journey.
- Capacity to add more artists.
- A visual treatment that conveys the contrast between the three landscapes.
- A HIVE showcase demonstration and written report.
- Bilingual (Indonesian and English) capacity explored (applicants do not need to speak Indonesian).

#### **Stretch goals:**

- Spatial or ambient audio to deepen the sense of place.
- Photogrammetric 3D reconstruction of a site or object as a landmark.
- A bilingual (Indonesian / English) interface.

**Links to background reading and any relevant recent work in the field**

- Online article about history of new Classic arts in Trowulan, East Java: <https://garlandmag.com/article/majapahit/>
- Book chapters 5 and 6 on the new Classic arts in Indonesia from Tod Jones et al.'s book *Heritage is movement*: <https://doi.org/10.4324/9781003374008>

**What type of visualisation will the student develop or produce?**

An interactive geospatial visualisation: a 3D journey that moves between Borobudur, Trowulan and Muaro Jambi and contrasts the landscapes each art form grows from. At each location, 360° panoramas and other images anchor the viewer in the landscape and inside the studios. The focus will be the experience of moving into these locations and then engaging with the artists and their studios in each location

**How will the visualisation contribute to your research outcomes?**

The strongest outcome is communication: the prototype must convey to audiences how contemporary Indonesian communities draw on their relationships with the ancient kingdoms and layered landscapes in their artisan practice. Moving between the three locations and into the studios, the visualisation shows makers as knowledge holders and agents, not bystanders, and tests whether this frame can powerfully communicate their art. Findings will shape our online communications strategy.

**If the project is successful, where would you consider publishing the results?**

Ideally, the project's output is scalable from viewing at the HIVE to viewing on smartphones in Indonesia. If successful, we would develop this as a key online output of our national ARC Discovery project and roll it out for audiences primarily in Australia and Indonesia.

## **Draft Project Timeline:**

### **Week 1**

*Nov 16 - Full day HIVE induction*

*Nov 17 - Area and Project Induction with Primary supervisor*

*Develop project plan with HIVE and academic team*

*Literature and relevant project review*

*Project Familiarisation*

### **Week 2**

- Review existing project material and documentation. Familiarise with case studies, project scope, and historical contexts.
- Begin exploring possible approaches to representing the three locations in a digital experience
- Consider practical direction and software best suited for prototype.

### **Week 3**

- Develop initial structure
- Test methods for linking and representing locations, makers and artworks
- Experiment with approaches to conveying differences between the three sites

### **Week 4**

- Build initial proof-of-concept using selected content.
- Explore how users can move between landscapes/places
- Refine with testing and feedback

### **Week 5**

- Expand the prototype with material from all locations
- Develop method for displaying artist information (including 360° images)

### **Week 6**

- Testing the prototype in intended display environments
- Identifying strengths, limitations and opportunities for improvement

### **Week 7**

- Continue development and content integration
- Improve scalability

- Investigate additional features where feasible

**Week 8**

- Finalise and prepare proof-of-concept for demonstration
- Document how results can be improved upon or potentially expanded

**Week 9**

*Focus on report writing and presentation (including demo) preparation*

**Week 10**

*Focus on report writing and presentation (including demo) preparation*

*5th Feb Final Showcase Day and final report due*

**Student Experience and Supervision:**

**How often will you meet with the student over the 10-week period?**

We anticipate meeting twice per week over the 10 week period. The intern will be able to work in proximity to CI Jones and RA Salome Adams (if available).

**Your work desk location and the location of student desk**

Building 418, hot desks on Level 4.

**Student Attributes:**

**Please indicate any preference for student's academic discipline or field of study**

Computer Science, Design

**What competencies are required to start this project**

Beginner - 3D modelling software (Blender, 3ds Max)

Beginner - Game engine development (Unity, Unreal. Godot, etc.)

Beginner - Virtual Reality Development (rendering pipelines, scene content design, interaction)

**Do you have any other student attributes you think are important to the project?**

Problem-solving, readiness to learn and tech-savvy background all beneficial