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Practice  
Research  
Symposium

Australia  
October  
18 – 21 2018

Candidate  
Abstracts &  
Images

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School of  
Architecture  
and Urban Design

School of Design

School of Fashion  
and Textiles



**RMIT University acknowledges the people of the Woi wurrung and Boon wurrung language groups of the eastern Kulin Nations on whose unceded lands we conduct the business of the University. RMIT University respectfully acknowledges their Ancestors and Elders, past and present.**

**RMIT also acknowledges the Traditional Custodians and their Ancestors of the lands and waters across Australia where we conduct our business.**

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Stephen Banham	PhD, School of Design RMIT
Stephanie Camarena	PhD, School of Design RMIT
Maud Cassaignau	PhD, School of Architecture and Urban Design RMIT
Michael Chapman	PhD, School of Architecture and Urban Design RMIT
John Cherrey	PhD, School of Architecture and Urban Design RMIT
Remie Cibis	PhD, School of Fashion and Textiles RMIT
Adam Cruickshank	PhD, School of Design RMIT
Sue Fenton	PhD, School of Architecture and Urban Design RMIT
Angela Ferguson	PhD, School of Architecture and Urban Design RMIT
Nicola Gabriel	PhD, School of Fashion and Textiles RMIT
Sophie Gaur	PhD, School of Design RMIT
Stuart Geddes	PhD, School of Design RMIT
Sophie Gleeson	Master of Design, School of Design RMIT
Jeffrey Hannam	PhD, School of Design RMIT
Fiona Harrison	PhD, School of Architecture and Urban Design RMIT
Brendan Harwood	PhD, School of Design RMIT

Tania Ivanka	PhD, School of Design RMIT
Emma Jackson	PhD, School of Architecture and Urban Design RMIT
Mark Jacques	PhD, School of Architecture and Urban Design RMIT
Sarah Jamieson	PhD, School of Architecture and Urban Design RMIT
Kate Kennedy	PhD, School of Fashion and Textiles RMIT
Chuan Khoo	PhD, School of Design RMIT
Louisa King	PhD, School of Architecture and Urban Design RMIT
Joseph La Delfa	Master of Design, School of Design RMIT
Ronnie Lacham	PhD, School of Design RMIT
Thierry Lacoste	PhD, School of Architecture and Urban Design RMIT
Liz Lambrou	PhD, School of Architecture and Urban Design RMIT
Ben Landau	PhD, School of Design RMIT
Graziella Leone	PhD, School of Architecture and Urban Design RMIT
Gillian Lever	Master of Design, School of Design RMIT
Alice Lewis	PhD, School of Architecture and Urban Design RMIT
Simon Lloyd	PhD, School of Design RMIT
Romaine Logere	PhD, School of Design RMIT
Hamish Lyon	PhD, School of Architecture and Urban Design RMIT
Julie Macindoe	PhD, School of Fashion and Textiles RMIT
David Mah	PhD, School of Architecture and Urban Design RMIT
Samuel Mccgilp	PhD, School of Design RMIT
Ben Milbourne	PhD, School of Architecture and Urban Design RMIT
Matthew Millar	Master of Design, School of Design RMIT
Kirsten Moegerlein	PhD, School of Design RMIT
Mohammad Mohammadi	PhD, School of Architecture and Urban Design RMIT
Tal Mor Sinay	PhD, School of Architecture and Urban Design RMIT
Jane Morley	PhD, School of Fashion and Textiles RMIT
Rohani Osman	Master of Design, School of Fashion and Textiles RMIT
Lisa Overton	PhD, School of Design RMIT
Anthony Parsons	PhD, Architecture & Built Environment, Uni of Newcastle
Krishna Dilipbhai Patel	PhD, School of Design RMIT
Megan Patty	PhD, School of Architecture and Urban Design RMIT
Pierre Proske	PhD, School of Design RMIT
Jael Rincón	PhD, School of Design RMIT
Saskia Schut	PhD, School of Architecture and Urban Design RMIT
Rosie Scott	PhD, School of Architecture and Urban Design RMIT
Simon Spain	PhD, School of Design RMIT
Bonnie Stevens	PhD, School of Design RMIT
Žiga Testen	PhD, School of Design RMIT
Ha Thai	PhD, School of Architecture and Urban Design RMIT
Merethe Tingstad	PhD, School of Architecture and Urban Design RMIT
Anna Tweeddale	PhD, School of Architecture and Urban Design RMIT
Blair Wilde	PhD, School of Design RMIT
Wilson Yeung	PhD, School of Architecture and Urban Design RMIT
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## PhD Examinations

Jason Parmington

*Products of Reflection:*

*A practice that discloses the design potential of circumstantial phenomena*

Project Room 2, Level 2 - examination via exhibit and dissertation

### Thursday 18 October

John Doyle

*Field Tactics:*

*Techniques, Types and Effects from a Practice Operating within the Architectural Field*

10am - 12pm — Project Room 1, Level 2

*Please arrive 15 minutes before exam starts as no late entry*

### Friday 19 October

Christopher Kaltenbach

*Insecure: interdisciplinary engagements in an emergent entomological design practice*

10am - 12pm — Project Room 1, Level 2

*Please arrive 15 minutes before exam starts as no late entry*

Jeremy Ham

*Improvising Polyrhythmic Space:*

*Exploring a Continuum of Musico-Spatial Creative Practice*

1 - 1.30pm Public performance | 2 - 4pm Exam

SIAL Sound Studio, Level 1

*Please arrive 15 minutes before exam starts as no late entry*

Roseanne Bartley

*Facilimaking Ornamental Events – makeshift co-elaborations of jewellery juh - oul - lurh - ree*

2.30 - 4.30pm — Project Room 1, Level 2

*Please arrive 15 minutes before exam starts as no late entry*

## Progress Reviews and Events

### Friday 19 October

PRS launch and drinks

Welcome to Country by Boon Wurrung Elder N'arweet Carolyn Briggs

5 - 6.30pm – Design Hub Gallery at Project Rooms 1 & 2, Level 2

Lecture by Leon van Schaik AO, Emeritus Professor of Architecture, RMIT

*Building a Culture: reflections on three decades of design practice research at RMIT*

6.30 - 7.30pm – Lecture theatre, Level 3

### Saturday 20 October

HDR candidates' progress reviews

9.30am - 4.50pm – various venues, Design Hub (see detailed program)

Performance by Jeremy Ham

*Musico-Spatial Improvisation within a Virtual Drumming Environment*

3 - 4pm — SIAL Sound Studio, Level 1

Lecture by William Myers, Writer and Guest Curator, Rhode Island School of Design

*Biodesign: An Emerging Mutualism*

5pm — Lecture theatre, Level 3

Followed by

*Book launches* by William Myers, Dorita Hannah, Janine Randerson, Brad Haylock, Gini Lee

Cocktail party (RSVP only)

6.30 - 8.30pm – Long Room, Level 10

### Sunday 21 October

HDR candidates' progress reviews

9.30am - 4.20pm – various venues, Design Hub (see detailed program)

Candidate and Supervisor Forum - *On making value*

1.30 - 2.20pm – Lecture theatre, Level 3

Plenary closing drinks

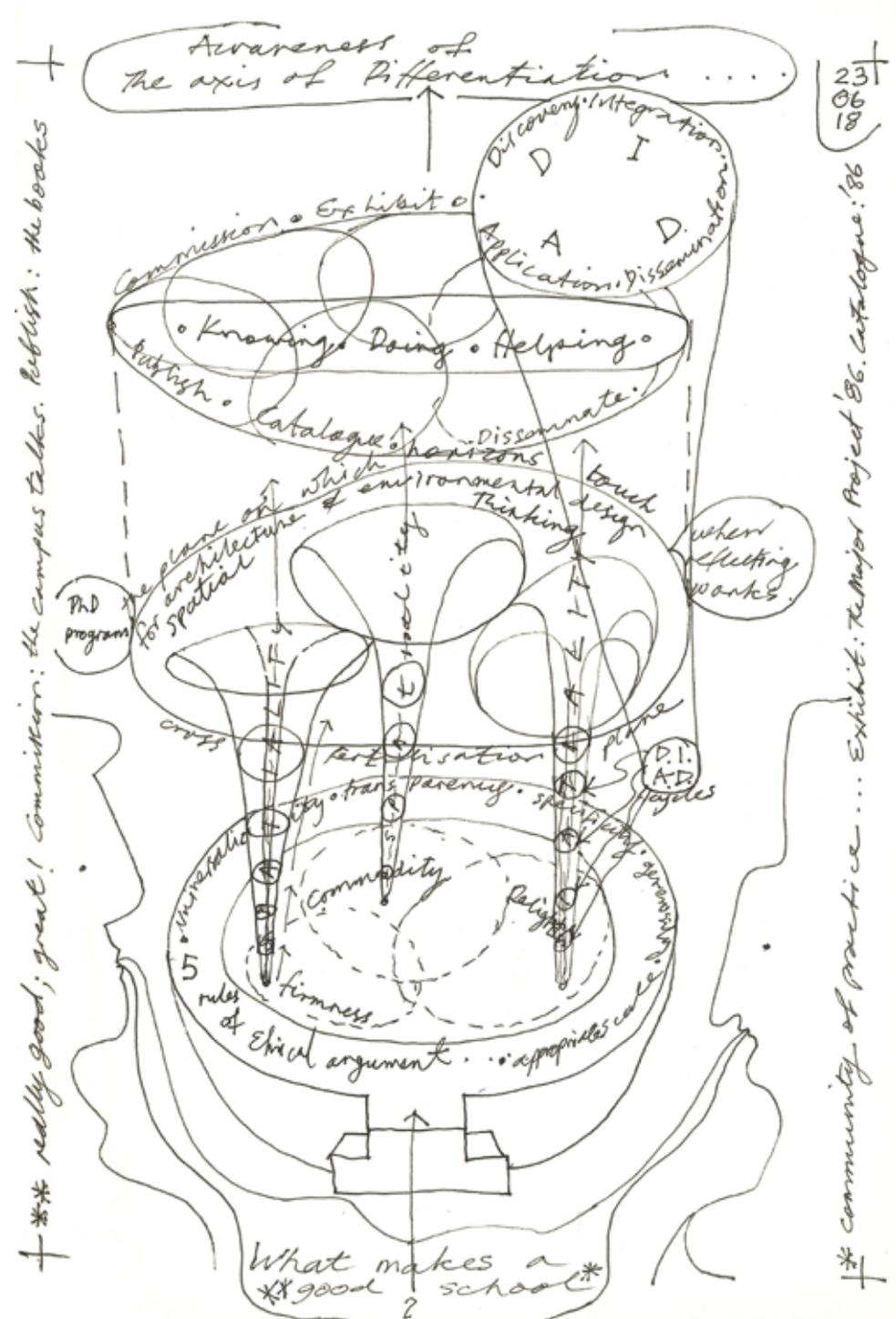
4.30 - 5.30pm – Long Room, Level 10

**Building a Culture: reflections on three decades of design practice research at RMIT**

This lecture uses archival documents to trace the origin and evolution of design practice research at RMIT in the context of the School of Architecture and Urban Design and its various forebears.

Leon van Schaik AO, B.Arch. Studies (Ncle), AADip (SADG), M.Arch (UCT), PhD (CNA), RIBA, LFAIA, LFAA is Emeritus Professor of Architecture at the Royal Melbourne Institute of Technology (RMIT). He has promoted local and international architectural culture through an influential practice-based

research program and the commissioning of innovative architecture. His publications include: *Architecture in its Continuums* (URO 2018); *Suburbia Reimagined* (Routledge 2018 with Nigel Bertram); *Practical Poetics in Architecture* (Wiley 2015); *Meaning in Space* (Lyon Housemuseum 2012); *Procuring Innovative Architecture* (Routledge 2010, with Geoffrey London); *Spatial Intelligence: New Futures for Architecture*; *Mastering Architecture* (Wiley Academy 2005 & 2008).



**William Myers**  
Writer, Guest Curator  
Rhode Island School of Design

Saturday 20 October, 5pm  
Lecture Theatre, Level 3, Design Hub

***Biodesign: An Emerging Mutualism***

This presentation will introduce the developing practice of integrating design with biological systems, often to achieve improved ecological performance. In contrast to design that mimics nature or draws on biology for inspiration, biodesign incorporates living organisms into design as support structures, material sources, energy generators, security measures, and air purifiers, just to name a few possibilities.

**William Myers** is a freelance curator and author based in Amsterdam. He has worked for MoMA, the Guggenheim Museum, Smithsonian Cooper-Hewitt, Science Gallery

Dublin, Het Nieuwe Instituut in Rotterdam, and Rhode Island School of Design (RISD). His widely-acclaimed books *Biodesign* and *Bioart* focus on the links between scientific advances and new developments in art and design. See more at: [www.william-myers.com](http://www.william-myers.com)

Image right  
**Diana Scherer: Interwoven** (detail)  
Demonstrating the potential to transform nature-based organic or geometric forms into actual living design, with patterns recalling styles such as Art Nouveau. Image courtesy of Diana Scherer.



## Book launches

Recently published research by visiting PRS examiners, RMIT staff and associates

Saturday 20 October, 5:45pm  
Lecture Theatre, Level 3, Design Hub

### *Bio Design: nature, science, creativity*

William Myers & Paola Antonelli  
Thames & Hudson, 2018

### *Event Space: Theatre Architecture and the Historical Avant-garde*

Dorita Hannah  
Routledge, 2018

### *Weather as Medium:*

#### *Toward a Meteorological Art*

Janine Randerson  
MIT Press, 2018

### *Distributed*

Edited by David Blamey & Brad Haylock  
Open Editions, 2018

### *FLOW: Interior, Landscape and Architecture in the Era of Liquid Modernity*

Edited by Penny Sparke, Patricia Brown, Patricia Lara-Betancourt, Gini Lee, Mark Taylor  
Bloomsbury, 2018

## Candidate and Supervisor Forum

Sunday 21 October, 1:30 - 2:20pm  
Lecture Theatre, Level 3, Design Hub

### *On making value*

How are candidates and supervisors working to develop practice research of 'value'?  
How is value being enacted, articulated and positioned, by whom, and for whom?  
What value might candidates and supervisors make from their practice research work together?

Recently awarded PhD practitioner-researchers and their primary supervisors reflect on their experience and offer insights for others.

Presenters

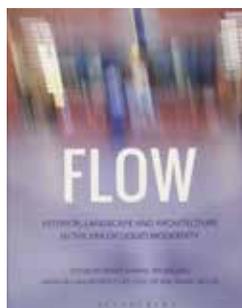
Olivia Hamilton + Pia Ednie-Brown  
Tom Penney + Adam Nash  
Kate Church + Mick Douglas

Discussants

Brad Haylock, Katrina Simon, Roger Kemp

Chair

Leanne Zilka



# Introduction



## *on transitions and transformations*

This PRS marks a particular moment of transition in the maturing culture of practice research at RMIT. There is now significant clarity and momentum in this twice-yearly process. We gather as practitioner-researchers, supervisors and visiting examiners to openly conduct the presentation, review and collective development of knowledges and ways of knowing. We explore differences and overlaps between conducting reflective practice, generative practice and applied practice modes of researching. We witness confidently nuanced roles given to textual articulation, and to events for the live transmission of knowledge in relation to creative and designerly practices. We participate in a widening sphere of mutual influence, with the range of creative fields present in the PRS consolidating across Schools of Architecture & Urban Design, School of Design, and School of Fashion & Textiles; and with learnings that have emerged from our practice research culture impacting on how other fields of research can be innovatively supported and conducted, as will be reflected in changes to RMIT University's Higher Degrees Research policy next year.

This PRS enacts shifts in the roles that people play in this community. Leon van Schaik, whose inception and custodianship of practice research at RMIT has been foundational, will deliver his opening night Emeritus Professorial lecture reflecting on 30 years of building a design practice research culture. Pia Ednie-Brown, who after Leon held the Chair of the Australia PRS, has departed the role and will be furthering practice research at the University of Newcastle, no doubt with the quality of care and generous insightfulness she has shared with us. And we welcome Leanne Zilka as the PRS AU Chair from 2019, and Roger Kemp and Brad Haylock who are commencing as Higher Degrees Research Coordinators in the Schools of A\_UD and Design respectively.

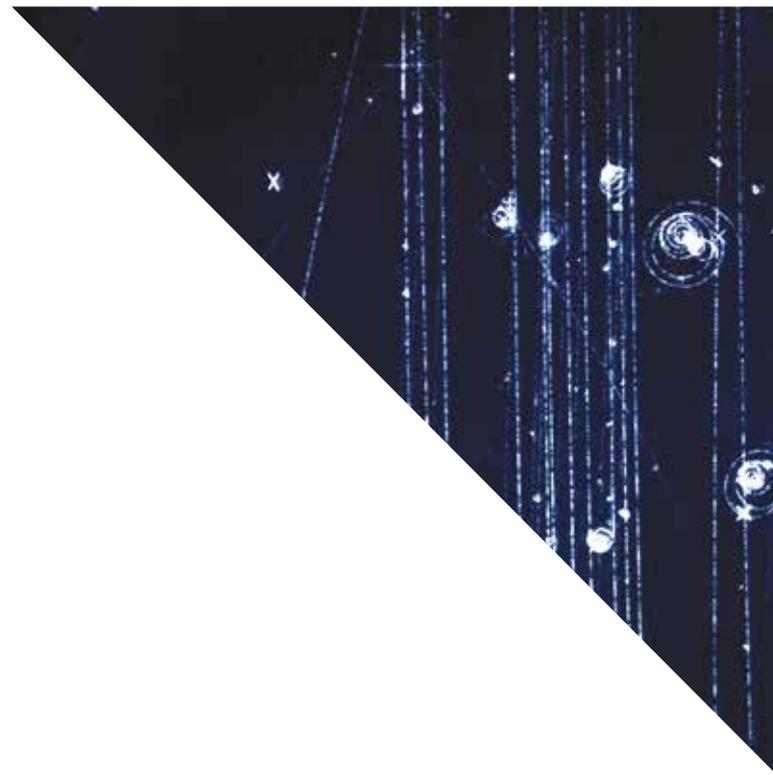
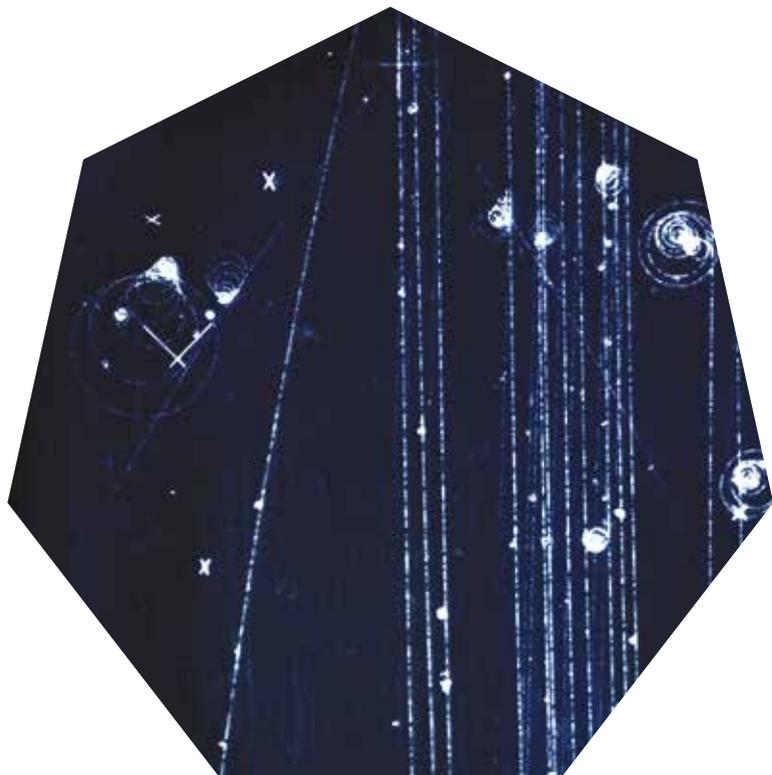
Visiting examiners and reviewers constantly test the porosity and validity of our undertakings whilst sharing their own research. Curator William Myers will deliver the Saturday lecture on the potential mutualism between biological systems and the intentions and consequences of designed processes and artefacts. We launch and celebrate recently published books on research by examiners Dorita Hannah, Janine Randerson and William Myers, alongside co-edited books by Brad Haylock and Gini Lee.

What and how each practitioner-researcher *values* through processes of practice research is open to proposition, interrogation, and to change. Five PhD candidates with diverse interests will put forth their research for evaluation by examination at this PRS. The Candidates and Supervisors Forum on Sunday invites paired primary supervisors and recently completed PhD practitioner-researchers to reflect on their experience of positioning value in working together. With increased necessity to negotiate universalising cultural discourse around value and impact, our practice research community is a resource to reiteratively enact and articulate value in meaningful ways from our collective experience, and to demonstratively advocate for these more widely. In the spirit of seeking to learn from recent graduates of the PRS program, Dr David Pledger has been commissioned to present his practice of speech-making back to us in the form of a site-specific talking-head video. This new work provokes us to consider the platforms through which we practice and 'speak'. The work activates the speaker's podium of the Design Hub building – a previously unexplored feature or folly of the building in which our practices gather – and is broadcast on multiple screens in this building.

Do the transitions evident in this PRS signal transformations afoot in the wider cultures of design practice and research? Each practitioner-researcher's experience of their Higher Degree undertaking is marked with singular significance for them. Repeated participation in the PRS underscores patterns that enable changes in attending and attuning to the potential of practicing and searching, and re-iteratively practicing and re-searching again. We are all complicit in shaping the qualities of the multi-year experience that can produce transformations of practices, practitioners, knowledges and ways of knowing. May you be courageously open to negotiate this PRS experience such that it may generate subtle or seismic transformations for you, and for all of us.

Mick Douglas  
PRS Australia interim Chair

**PhD  
Examinations**



**October  
2018**

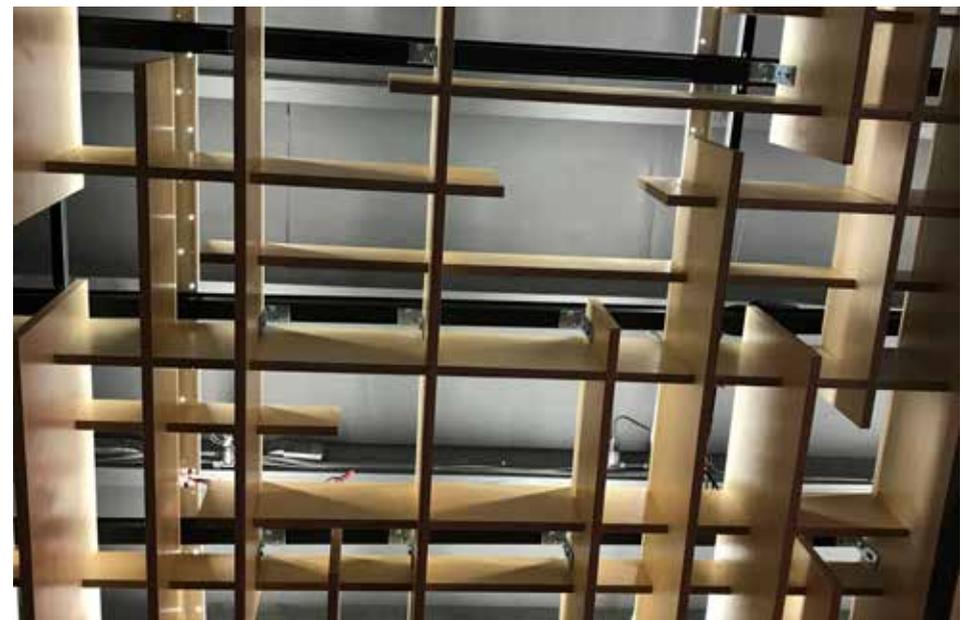
***Field Tactics: Techniques, Types and Effects from a Practice Operating within the Architectural Field***

This research is a reflection on my body of work as it developed prior to and during my PhD. I am interested in the concept of the field as it is understood in architecture, as an operative tool of practice. I define a field broadly as an aggregate of elements, actual or virtual, that are without hierarchy and can be used to organise design.

This formulation has been tested through experimentation in design technique and process, architectural typology and formal models, and the observation of spatial and material effects in my work. Within this I have identified a series of specific traits which characterise my approach to practice. These include nesting, layering or situating

design in abstract techniques and specific physical conditions; working through series and populations of objects; understanding architectural form as a performative or infrastructural tool; the pursuit of surplus or excess through an excess of objects and form, and through a spatial loose fit that enable opportunistic use.

From these observations I establish the idea of a field based approach to architectural practice in which the design proposition is understood as both contingent and itself generative. The research provides a strategy and value proposition for creative incompleteness in architecture.



**Christopher Kaltenbach**  
PhD (Architecture and Design)

Friday 19 October, 10am - 12pm  
Project Room 1, Level 2, Design Hub  
Examiners: William Myers, Dr Janine Randerson  
Chair: A/Prof Mick Douglas  
Supervisors: Prof Sand Helsele, Prof Michael Trudgeon

***Insecure: interdisciplinary engagements in an emergent entomological design practice***

This practice-based research defines an emergent, interdisciplinary practice with the central aim of re-framing the insect through design. The research began as an investigation into how to use design to create a different appreciation of insects through an understanding of how we perceive them and manage our proximity to them, and in the process, has unveiled a deeper knowledge of design and how I design, re-framed by these biological entities.

Two insights have emerged: firstly, knowledge of the proclivities that I imbue in my work; and secondly, how the integration of insects has drawn out multimodal design outcomes.

During the course of this research, projects were designed with and for insects, creating aesthetic approaches to the framing and interacting with these animals. Design consideration of the commercial industry applications of insects – bioengineering, food production and pet breeding – has presented another approach to sustainability.

The design processes and methodologies that I developed have examined the use of insects as a vehicle for design ideation and practice. By integrating living insects into design processes, concepts and prototypes, the research offers models for different forms of design interactivity.



Supported by **ANIBOU** **VISY**  
FOR A BETTER WORLD

**Jeremy Ham**  
PhD (Architecture and Design)

Fri 19 Oct, Public performance 1-1.30pm | Exam 2-4pm 25  
Sat 20 Oct, Public performance 3 - 4pm  
SIAL Sound Studio, Level 1, Design Hub  
Examiners: Dr Jos Mulder, Prof Lawrence Wallen  
Chair: Dr Ross McLeod  
Supervisors: A/Prof Lawrence Harvey, Dr Malte Wagenfeld,  
Prof Jules Moloney

***Improvising Polyrhythmic Space: Exploring a Continuum of Musico-Spatial Creative Practice***

My dual practice as musician (drums) and spatial designer (architect) provides a unique perspective from which to conduct cross-domain design research. I explore a continuum of practice that reveals rich territories for investigation within and across the musical domain, the spatial domain and a speculative 'musico-spatial' domain. The research follows two main trajectories: an exploration of improvisation as a methodology for design research and, working synergistically with this, an exploration of the cross-domain representation (XDR) of digital drumming. I develop a three-dimensional spatial drum notation and spatial prototypes that reveal 'affordances' (Norman, 2002) for the understanding of my drumming 'referents'

(Pressing, 1998) through XDR. I then explore modalities of drum-based augmented musical improvisation through a series of experimental Digital DrumScapes and extend the practice of improvisation into the spatial domain through spatial improvisation where forms are generated through spatial thinking-in-action on the digital drum kit. I bring the two trajectories of design research together through the development of a virtual drumming environment and the evolution of an augmented musico-spatial improvisational practice. This dynamic virtual environment forms a counterpoint to static spatialisations of polyrhythmic drumming and, together, these provide a repertoire of workflows to inform the continuum of cross-domain design research.



***Facilimaking Ornamental Events –  
makeshift co-elaborations of jewellery juh - oul - lurh - ree***

This creative practice research examines what Jane Bennett calls 'vibrant matter' (2010) and tells of anew the energetic material processes already affective within my socially engaged jewellery practice. Rather than pursue the making of artefacts as a valued outcome, I investigate the doing that jewellery does, and question what a speculative jewellery practice can do. By recasting jewellery as an ornamental agent – an accessorial yet vital co-elaborator in lively intra-active encounters – the research has brought forth a jewellery practice of facilimaking. This transversal practice offers affective incremental change to the way humans encounter entanglements of matter arising within the forces and flow of the life world. The dynamic co-elaborative

practices of facilimaking are revealed as makeshift, messy and troublesome – often slippery to handle and too lively to pin down. By following in the a-rhythmic patterns of less normative events of ornamentation the research reveals three facilimaking practices: the spin and twist, the concertina, and the long play. In problematising the jeweller and making jewellery strange the research contributes a makeshift, intra-active practice to the expanded field of jewellery. To transdisciplinary practice, the research contributes the 'live' transversal practices of facilimaking: open-ended practices that others may follow and co-elaborate in.



***Products of Reflection:  
A practice that discloses the design potential of circumstantial phenomena***

This project elaborates my creative interest in circumstantial light phenomena generated through the design and use of objects, specifically refraction and reflection. Such effects are extraneous or incidental, arising from an object or product's interaction with its circumstance; they don't appear to belong or align to the object. They are frequently extraordinary in their form and complexity, but their subtle and contingent character push them to the periphery of awareness and design consideration. If acknowledged, they are deemed inconsequential, either out of practical necessity or due to (pre)conceptions of what constitutes and distinguishes the

designed object. The project sets aside assumptions of extraneity and treats form generated by reflection as objects of investigation and design. It addresses the question of how consideration of these phenomena might expand design practice. It speculates that unrealised creative dimensions can be derived from attending to circumstantial effects: unacknowledged dimensions of the objects that populate the designed environment, and unrealised capacities of a design practice drawn to these phenomena.



**Progress  
Reviews**



**October  
2018**

### **Natalie Alima**

PhD candidate, School of Architecture and Urban Design RMIT

Supervisors: Roland Snooks, Jon McCormack

#### ***The symbiosis of machine and organism***

##### ***Creating self-sustaining buildings through an orchestration of living materials***

Through a hybrid of biology, computational design and robotic fabrication, this research aims at developing the biocompatibility of digitally fabricated structures with living materials for the architectural scale. This relationship will be explored through the design of semi-autonomous tectonics, where constant feedback and a direct dialogue will occur between the architect and living organism.

By hacking into an organism's chemistry and behavioural characteristics, I will explore the integration of material and fabrication constraints within the design process. Through an orchestrated timeline of growth and decay, this research will explore multi-material heterogeneous forms; where digital fabrication techniques and organic

development contribute to the design process. This approach will ultimately open up new possibilities for generative co-design, material aesthetics, sustainability and non-anthropocentric creativity.

Typically, this methodology of fusing robotic fabrication with biology is utilised in micro-scale applications such as tissue scaffolding. However, I intend to showcase the themes of biocompatibility and biodegradability on an architectural scale. As a result, I will be experimenting with a range of bio-scaffolds, showcasing the machine's ability to co-create with a living organism. Ultimately, this research aims at creating a new design language between material and form in order to promote a new relationship between buildings and nature.



### **Oliver Armstrong**

PhD candidate, School of Architecture and Urban Design RMIT

Supervisors: Paul Carter, Nikos Papastergiadis

#### ***Using the archive to evaluate public space performance***

This PhD project is a part of an Australian Research Council (ARC) project which maps the shifting relationship between an increasingly networked public culture and public space design. It studies changing patterns of cultural production and consumption at Yagan Square (Perth), Federation Square (Melbourne) and Harmony Square (Dandenong, Victoria). Recognizing that dispersed and informal engagement with cultural content resists conventional data capture methodology, it seeks to build a toolbox of techniques better able to capture the qualitative impact of highly programmed but 'semi-permeable' public spaces. One tool proposed is the project design archive. The

archival research seeks to learn whether the 'initial conditions' of the above-mentioned projects foreground the value of cultural content and ongoing cultural production in the design outcome. If so, the project will uncover evidence that public space performance, both informal and programmed, reflects the performance expectations embedded in the 'initial conditions.' The key challenge posed in this first phase of the PhD project is the design archive itself: how is an iterative mixed media repository translated into a resource for public memory and embedded in the future life of the project? How is it represented in a way that provides a useful evaluation tool?





### Stephanie Camarena

PhD candidate, School of Design RMIT

Supervisors: Judith Glover, Karli Verghese, Joshua Batty

#### *Exploring AI for sustainable food systems*

The future of humanity is urban with a predicted 66% of people living in cities by 2050. However, with the sprawl of cities, agricultural knowledge is lost and the disconnection from the source of food growing emphasises issues of waste, resilience, food security and health. Climate change is adversely impacting the production of food in Australia whether in terms of quantity, quality and altogether availability.

Providing alternative and sustainable food systems requires an increased connectivity between demand and supply, the valorisation of local products, stewardship and local know-how. Better models and techniques could support a way for local consumption to more closely match the production available

or the production capacity in urban and peri-urban areas.

The research will develop a model based on a series of case studies using artificial intelligence (AI) applied to different parts of the food system. The system design thinking methods will allow observations and findings on how redesigning part of the food system can improve the benefits of the whole and how adopting a service system design from the start might change the problem formulation. The proposed model could help evaluate city food policies and future planning and bring a clearer understanding of how habits and purchases are directly linked to sustainable outcomes.



### Maud Cassaignau

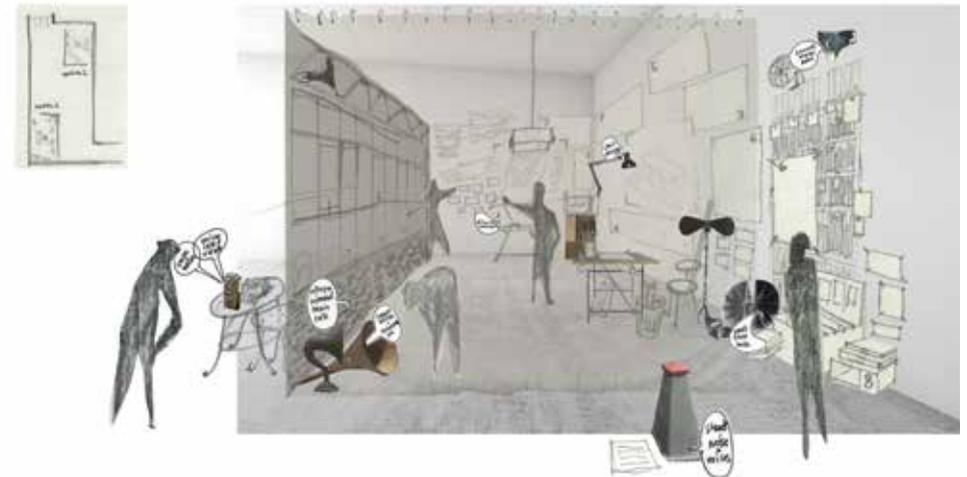
PhD candidate, School of Architecture and Urban Design RMIT

Supervisors: Jan van Schaik, Christine Phillips

#### *Dynamic Cities - Interactive Urban Practices*

My urban design practice employs dynamic and collaborative modes of practice. It aims at regaining public engagement in wider urban questions, and influence for the urban design discipline in related decision-making processes. Through hyper local and specific proposals, which 'normal' people can connect to, it talks of wider relevant urban questions. Its positive visions trigger discussions about globally relevant urban challenges of ecologic, social and economic nature. It aims at countering managerial, business and data driven urban practices, which increasingly compete with urban design professionals for influence. My shifting and adaptive practice allows to operate through different

modes of public engagement, addressing different stake holders and audiences through multiplied channels. It enables to adapt message and agenda to changing conditions and comments, while maximizing output and impact in competition with mightier competitors such as disruptive speculative and audit practices. Using the collective intelligence of our working context - the city - our methods mirror our understanding of this environment's unique creative value. Ultimately the aim is to use projects and practice to advocate for urban development that prioritizes the preservation of urban creativity and inhabitants over profit.



### Michael Chapman

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Pia Ednie-Brown, Michael Spooner

#### *mirror-staging: the architecture (and residue) of other Michaels*

My name is Michael. I am an architect. My architect's registration number is 9228, or IXCCXXVIII as it is written in the tattoo on my shoulder. My research explores the conditions of being named Michael, and how this effects the architecture I produce, and the architecture that other Michaels produce. It also explores the world that is produced on our behalf, and the fictions that are inherently inscribed within that.

My method is to explore the known creative output of fictional architects named Michael, as they have appeared in film, literature and television. I investigate this through three primary channels of creativity: firstly, through the exploration of large format, highly detailed

and hyper realistic computer generated still images; secondly, through a meticulous process of technical documentation and specification and, finally, through the production of real life artefacts, that blur the relationship between real and fictional. This tripartite mode of self-analysis opens on to questions already inscribed in the surface of my pre-existing creative practice. In this sense, it sets out to unravel an emotional biography in architecture, guided specifically by the principles of otherness and the emotional life of objects. The work explores the architecture of Michaels: both real and fictional. It explores the forgotten Michaels, the fabricated ones, the unconsulted ones, and the unnoticed.



### John Cherrey

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Pia Ednie-Brown, Peter Downton

#### *in the mind of the expert MAKER*

Making is something which used to be common place in western society but it is now an increasingly marginalised activity with many people having very little or no experience of what has hitherto been central to human existence and development. What are the drivers of this change? What critical knowledge are we losing? Where and how does one start to learn the art of the maker in our time?

My expertise lies in a diverse practice of making. My research is exploring the act of making and making more broadly. How do I think through my making process? What skills

are held by expert makers? A great deal of craft knowledge, my knowledge as a maker, is tacit knowledge. Can this tacit knowledge be unravelled to become more explicable? My research seeks to tease out my making knowledge in areas including the hand and the machine, skill, connoisseurship, materials, and processes. Through this analysis, is it possible to identify a framework which expert makers rely upon? Could such a framework be used as a guide to learning how to make? Is it possible to somehow shorten the notional idea that expertise comes with at least 10000 hours practice?



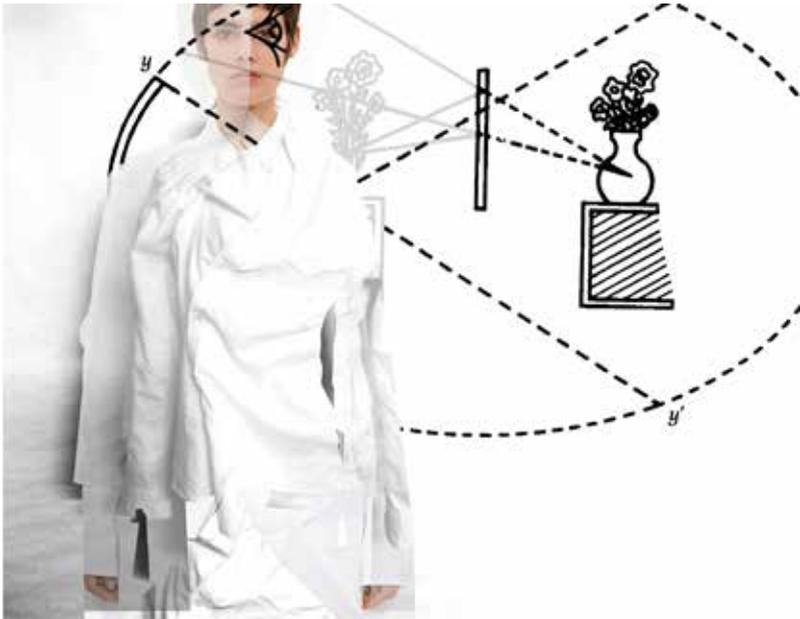
### Remie Cibis

PhD candidate, School of Fashion and Textiles RMIT  
Supervisors: Ricarda Bigolin, Sean Ryan

#### *Fashioning Desire: The garment petit a*

This research explores how the garment presents a specular-image of the body and how this plays a crucial role in the formation, and iteration, of subjectivity and desire. Grounded in a psychoanalytic reading of archetypal garments – informed by the work of Sigmund Freud and Jacques Lacan – clothing is established as a key imaginary device, that visually embodies the desiring subject in relation to cultural and societal norms. These ideas are tested and explored through garment-making practices, such as draping and pattern-cutting, that make apparent the visual relationships between the garment and the body, and how this tends only to depict a singular subject of psychoanalysis.

Dissatisfied in this way with the limited range of subjectivities and desires afforded by archetypal garment forms and practices alone, this research seeks to re-form, re-iterate and re-imagine the garment. This approach is informed by the work of fashion practitioners such as Comme des Garçons, Maison Martin Margiela and Vetements, who similarly question archetypal forms through garment making-practices. These new forms are then engaged in performative, feminist strategies which draw on Judith Butler's notion of gender performativity, as an approach for disrupting the singular subject of psychoanalysis and for presenting alternative desires.



### Adam Cruickshank

PhD candidate, School of Design RMIT  
Supervisors: Brad Haylock, Scott Mitchell

#### *Institutional Parasites: Practice at the intersection of art and its designed frameworks*

Institutional Parasites is a series of individual art projects, grouped together specifically for this research in recognition of the general themes that link them. These commonalities can be listed straightforwardly: concerns around the abilities and effects of artistic archives; an interest in site-specificity; a concentration not on products but on the activity of production; and an acknowledgement that understandings of artworks are socially constructed and that those understandings rely heavily on surrounding frameworks and so-called support practices, with a focus on publications. They range from books actively produced during the period of an exhibition, publications that accompany exhibitions

as artist book/catalogue hybrids, books concerned with the ways in which art is explicated and archived and publications that respond 'live' to exhibitions or events. The projects are made public in a variety of ways, utilising a variety of sites. This reflects the aforementioned proposition: that the designed frameworks expanding upon artworks are central to the understandings they generate and that autonomous art is a largely implausible if not impossible concept, particularly when viewed from the point of view of the audience or reader. At this PRS I will present a paper written for the journal of the Bibliothèque Kandinsky, Centre Pompidou.



### **Sue Fenton**

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Suzie Attiwill, Anthony Fryatt

#### ***Dr. Colour***

Colour, both inherent within natural and built materials, performs an important role in generating spatial narratives and creating considered interior spaces.

Collating 30 years of work from early explorations through the medium of sculpture, Interior Design student propositions, professional Interior Design practice and completed projects to identify and reflect on significant threads throughout the work.

One such thread in my practice and process which drives my current practice, involves colours and materials, their juxtaposition and curation – how those materials and colours generate a design narrative (or how they reinforce a design narrative) and have

the potential to add meaning to the project possibilities.

The research will examine the projects and process through the lens of colour and material. This will be done to record and reflect their individual material qualities, examine their properties and their potential interpretation within a design narrative.

The research is intended to capture a richer understanding of colour and materials in generating interior spaces. It will do so, so that the tacit nature of the application of colour, might somehow be elevated as a significant tool in creating a crafted spatial experience in an increasingly digital field.



### **Angela Ferguson**

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Suzie Attiwill, Anthony Fryatt

#### ***Interior Design at Work; Design before Decoration***

My practice is founded on the belief that people are the product of their environment; that the physical spaces we regularly inhabit have a profound influence on us.

For most of my career I have designed workspaces, which can be perceived as dull and perhaps not as interesting or exciting at other sectors of design.

Yet the workspaces I design are complex ecosystems of humanity. They are places of connection, collaboration and community. They consider health, wellbeing, diversity, inclusion and bringing one's 'whole self' to work. They align function with aspiration. They consider technology, biophilia, ergonomics, authenticity, aesthetic, culture, brand, agility, behaviour and workstyle archetypes.

My practice considers the present and attempts to predict the future. What is discovered plays out in a working environment as 'second home', contributing to broader issues such as work/life balance, the dominance of technology, multiple generations cohabiting at work with conflicting needs, the prioritisation of health and wellbeing and the pursuit of excellence and achievement.

The meaning and definition of work, and where we do it, continues to evolve; by reflecting on the past, present and future, I aim to determine a new model of workplace and the potential for influence of place on people.



## Nicola Gabriel

PhD candidate, School of Fashion and Textiles RMIT

Supervisors: Jenny Underwood, Angela Finn

### *Construction Knitting*

Construction Knitting is a concept based on an experimental approach for hand knitting that's been developed through my design practice. The project addresses conventional knitting notation as an insular and restrictive jargon that communicates knitting as a series of technical and mechanical steps. Whereas the less technical descriptions of knitting that define creativity and individuality are bound by material association as a subordinate act of design. By viewing knitting as something that is constructed, it can be perceived as being built by the assemblage of parts, where its complex whole is composed of simple rules.

This project proposes to analyze each knitting rule as a design action by integrating it with fundamental rules of design composition. Through the hand knitting of three dimensional geometric forms, the project can demonstrate how each knitting part or rule is iteratively linked by process to form a larger, more complex matrix. This process could be conceived as a design system. This system offers potential to communicate the design process of knitting with a different type of visualization and grammar in a more perceptible and universal way.



## Sophie Gaur

PhD candidate, School of Design RMIT

Supervisors: Laurene Vaughan, Judith Glover, Neal Haslem

### *ThingSpeak: dissecting the body of practice*

This study extends the discourse of design research through the interpretation of practice. The research has identified the anxieties and conflicts associated with aesthetic choices as one of the critical definers of this practice. Situated in the oscillating zone between modernism and the Indian aesthetic theory of Rasa, the research currently seeks to expose how the two aesthetic paradigms experience both conflict and resonance. The resultant aesthetic directions and methods are by no means ideal or resolved, yet try to find the pathway that then establishes one way of navigating this instability.

The research is exercised within the spaces framed by Donald Schön's methods of

'reflective practice' and the phenomenology of 'perception, intentionality and embodiment', as proposed by Merleau-Ponty, alongside a toolbox of uncategorised design methods. These alternate, exerting varying degrees of influence on the ways of doing research. This establishes a progressive-reflexive circularity that drives the research, whilst in turn directing my practice.

I foresee the contribution of the research in the area of aesthetic navigation and interrogating aesthetic determinism - how might one create an emotionally and intellectually robust third space that addresses the more complex ideas around an aesthetic coherence in cultural plurality.



### Stuart Geddes

PhD candidate, School of Design RMIT  
Supervisors: Laurene Vaughan, Brad Haylock

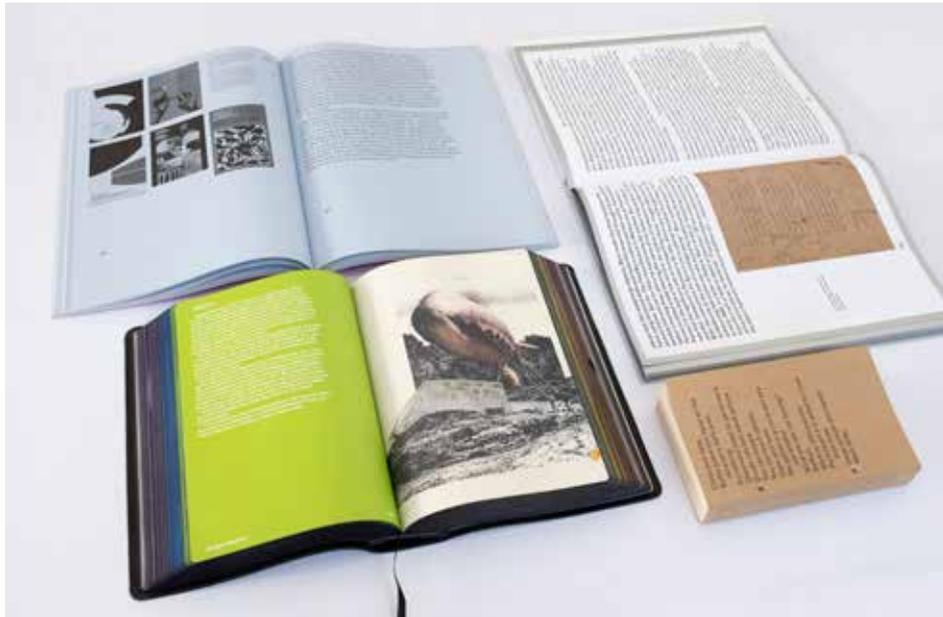
#### ***The materials of the situation: on designing books in conversation and with silence***

This practice-based PhD seeks to understand and make explicit and transferrable the influence and utility of a series of ideas, tactics and techniques that are central to my practice.

This work-in-progress presentation will present the four key projects of the PhD—four books that embody a way of designing books that I have developed over time and that has crystallised over the course of this PhD. I would describe this way of working as designing *in conversation*, with reference to Donald Schön's ideas of designing as reflective conversation with the materials of a design situation. This is

characterized, in my particular approach, by being in various concurrent conversations, identified broadly as conversations with collaborators, with histories, and with materials. Further, a key set of tactics in these conversations is quietness—listening, waiting, creating silences and inviting interlocutors into them. This can be with people/ collaborators, but it can also be with histories and materials.

Reflecting the centrality of conversation as a key mode of practice as well as of research, this presentation will also discuss findings of a series of conversations with key collaborators on these four key books.



### Sophie Gleeson

Master of Design candidate, School of Design RMIT  
Supervisors: Lawrence Harvey, Lisa Dethridge

#### ***Designing site-specific sonic installations in built space for diverse experiences***

This Masters project is an exploration into methods for designing and embedding sonic installations in indoor and outdoor space.

Through practice-led research, it examines creative sonic transformation techniques for approaching and intervening in the built environment, with consideration for the sonic-visual sensory relationship of environmental experience, and the activity and environmental dimensions and conditions of built space.

These understandings will be applied through site-specific sonic installations within RMIT. These installations will aim to introduce affective sonic stimulus and diversify the potential experiences that may occur within.

This progress review outlines recent research and project developments, and my evolving creative practice in the lead-up to forthcoming installation work.



## Jeffrey Hannam

PhD candidate, School of Design RMIT  
Supervisors: Lawrence Harvey, Scott Mitchell

### *Journey for the Ear*

From the stillness of sound recording to the tracing of sound narratives situated in-between, this PhD continues to contemplate the dimensions of the sounds we hear in connection to an aural legibility. These are the everyday sounds - generated, not from mundane or tactic oriented activities, but through the complex forms of symbolic work as it continuously weaves meaning into the social layers of communication.



## Fiona Harrisson

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Quentin Stevens, Judith Walton

### *Intimate Ecologies: timely practices with place*

This research explores relational ways of knowing landscape. I believe the work in this time of ecological crisis must begin with developing other ways of practicing that acknowledge the aliveness of the world. This work includes the inner work of the practitioner as much the landscape itself. The intention is to draw on embodied practices from outside the design disciplines to inform an approach to landscape architecture. These practices involve attuning, active listening, following what is emerging and admit the possibility of acting and being acted upon. I am interested in understanding how these ways might broaden approaches to design which privilege deciding and determining.

I am focussing on a place at the edge of the city where subdivisions and remnant ecologies intertwine, which is also where I live, to allow for extensive engagement. Beginning the exploration has asked me to recognize relationships between different kinds of time; durational time of being in place, the cyclical time of landscape in relationship to linear timeline of the PhD milestones. Although conventions of practice [such as client and project time-lines] have been suspended for the research, I am interested in how these practices, once developed, feedback into practice and could be a preliminary phase in the design process.



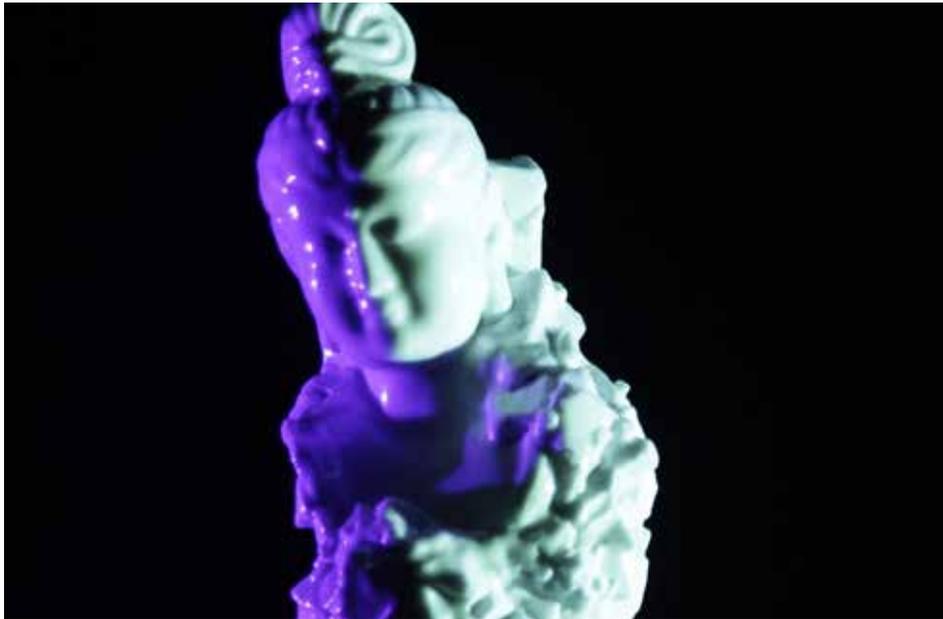
### Brendan Harwood

PhD candidate, School of Design RMIT  
Supervisors: Li Ping Thong, Ben Byrne, Chris Barker

#### ***Cold, White Death Light: The application of digital video projection technology in spatial augmented reality***

The digital video projector functions as a digital image producing apparatus through its use of digital light. This application of digital light from the apparatus has the potential and ability to augment physical space through means that differ from screen-based augmented reality applications - where the image is bound to the apparatus. This research aims to refine the classification of the digital video projector within the definition of Digital Light, set apart from screen-centric devices. By delineating this form of technology as one that facilitates the augmentation of space, I will highlight its idiosyncrasies and exercise the unique

qualities in the production of projection mapped sculptures and spatial installations. My practice will be driven by these defining qualities as well as the attitudes and associations with light, though varied between cultures and eras, as an intangible medium that has not changed in its material/ immaterial quality. In a recent shift towards a new paradigm of light, one where we are not only able to control it but also use it to completely change the visual form of a physical space through digital images, I will better ready us with an understanding of projected Digital Light and how this might develop in the future.



### Tania Ivanka

PhD candidate, School of Design RMIT  
Supervisors: Soumitri Varadarajan, Toni Roberts

#### ***Designing with care:***

#### ***Application of systems thinking principles in co-design for healthcare practice, to explore complex social relationships and the co-design of multi-stakeholder healthcare experiences***

Through my research I am exploring the application of systems thinking methods and principles (Williams & Hummelbrunner, 2011, pp.18–23) to a co-design practice (Sanders and Stappers 2013). Primarily this will be applied to the healthcare context, but I will also explore the potential of application in my design practice more broadly.

Healthcare and hospital contexts are socially complex and call for more complex thinking tools (Jones, 2013). To drive this exploration I will adapt and trial systems thinking principles to inform both the problem exploration space of co-design, and in the phase of developing new or improving existing experiences.

Design Thinking and Service Design offer a promise and potential to tackle complex problems, and yet lean towards linear, human or user-centred thinking and often lack the multi perspective thinking that is needed to explore and understand more complex situations. The application of systems thinking in design is an emerging body of practice (<https://systemic-design.net/>). With the rising interest in tackling complex issues and systems thinking in design, this research has value in contributing to this emerging community of practice and to other design practitioners tackling complex problems through human-centred design methods and approaches.



### Emma Jackson

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Martyn Hook, Carey Lyon

#### ***Off Grid*** ***An alternative to cadastral thinking***

A lot of planning policy in Australia feels like fantasy; predicated on things we no longer believe in and responding to the perceived realities of somewhere more desirable. Nowhere is it this more clear than in the North of Australia. The extreme climate, isolation, and landscape savage delusions of ownership in very clear and unsurprising ways and yet our planning policies don't reflect this and continue to impose inappropriate design responses.

OFF GRID is a radical speculative urban design proposition that attempts to acknowledge and reconcile the difficult past and present in the North. This research aims to visualise

alternative ways of occupying this country with the specific intent of both catalysing community and community's relationship with the country they inhabit.

The proposition is framed as a counter proposal to the current "Newman Revitalisation Plan" in the Pilbara. Newman is one of many initiatives to grow regional towns in the North West of Australia that has received significant financial resourcing by State government in the last 5-10 years. I would propose that periods of planned growth like this would seem an opportune time to invest in some design led revisions to policy.



### Mark Jacques

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Vivian Mitsogianni, Sue Anne Ware

#### ***Enacting a Revenge / An Act of Rendition***

Uncertainty and ambiguity are central and recurring themes in the work – the ambiguity between public and private realms, ambiguity around the idea of what constitutes a discipline, ambiguity between the expected mode of behaving versus one which is longed for. Our hunch is that ambiguity is an urban condition - uncertainty enables a site for exchange and for physical co-presence and negotiation with others. The recent focus of the PhD is about reflecting on these tensions and making a claim for them as conceptual and physical strategies in the daily behavior of the practice - Revenge and Rendition. In the former, the work is animated by a polemic

set against a stated enemy. An oppositional or contrarian argument is deployed early as a way of putting a project outside an agreed, expected or orthodox condition - of opening-up an interstitial argument. In the latter, physical design creates an ambiguous territory, the tactical transfer or surrender of the body from one jurisdiction to a foreign one. In this other space, the familiar order of the city is suspended along with the familiar modes of behavior that are expected within it. In these spaces, no one has the certainty of ownership. Everyone is a poacher.



### Sarah Jamieson

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Suzie Attiwill, Philippa Murray

#### ***A Project in Catseye Bay***

##### ***An insight into the thinking, techniques and creativity of Catseye Bay***

The title of this PhD is, 'Catseye Bay design Techniques'. It indicates the intention to explore the how, rather than the what of a practice. I am interested to investigate how a practice knows what to do? And as the doing of a practice is its way of thinking, this enquiry opens up the question; how does a practice think?

Research to date has highlighted that critical to Catseye Bay's practice is a way of working that immerses in experience to generate design techniques. As distinct from methods that orient and order doing in advance, techniques are engaged and generated by the dynamic and emergent conditions that I practice in.

This progress review focuses on what the dissertation document might do in this enquiry. In a recent experiment, I worked with a monograph about the Spanish chef Ferran Adria's creative process\*. Through inserting images and text from a Catseye Bay project into the layout, 'A Day at El Bulli' became 'A Project in Catseye Bay'. I sent this document to the panel in advance and will run this progress review in reverse, forefronting the panel's feedback around what the document does as I move towards examination in October 2019.

\*Adria, A. Adria, F. Soler, J. (2008). A Day at El Bulli. An insight into the ideas, methods and creativity of Ferran Adria. Phaidon.



### Kate Kennedy

PhD candidate, School of Fashion and Textiles RMIT  
Supervisors: Jenny Underwood, Suzette Worden

#### ***Body of Work: Size4u***

The speculation of this research questions the premise of the 'standard size' body as a coherent archetype for a dynamic, inclusive and sustainable apparel system. The investigation has identified a methodology which applies data as a creative conduit through an ethical and cultural body size framework to inform fashion practice. The focus is on the individual as opposed to the existing trade model which preferences the standardised, averaged, non-individualistic composite body proxy and mandates the individual must 'fit' the system. Thus the methodology (Size4u) incorporates a practice approach to 'fit' the individual (everybody) through the dynamic use of three dimensional (3d) digital data.

The physical and cultural anthropometric body size norms inherent in existing apparel design and development protocol have been interrogated through a series of practice-based explorations. The outputs incorporating parametric principles embody new practice methods. At this third milestone phase, the Size4u methodology which incorporates body data as the foundation for dynamic creative ethical practice is envisaged as relevant within both the physical and virtual environments for future fashion.



### Chuan Khoo

PhD candidate, School of Design RMIT  
Supervisors: Soumitri Varadarajan, Sarah Pink

#### ***Slow Data in the Age of Digital Things: designing calm interventions using electronic objects***

Data temporalities are continually compressed through compact, homogenised computing interfaces. The interaction experience with our digital selves and communities often prioritise brief, disposable transactions.

In response to this phenomenon of interaction brevity, can slowness and calmness in the age of digitally-augmented objects explore alternative relationships with digital media & data?

This research is a question about refiguring, through creative practice, the agency of tangible interactions. It explores futures where our digital data is no longer experienced

predominantly through mobile devices and screens, but as a range of visceral, ephemeral modalities in the physical world.

Slow data objects are a speculative design typology reflecting my engagements with four notions: digital data as a material in the design process of digitally-augmented objects; experiments with temporal interactions in the way data is consumed; shifting boundaries around prevalent designer-owner relationships, and the design of open, configurable data interaction systems in a bid to encourage emergent, self-generated narratives.



### Louisa King

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Scott Mitchell, Penny Allan

#### ***Cartographies for Mud***

To practice landscape on the continent of Australia, is to tend to a land which is complex in its eco-political entanglements which arise from practices of resource extraction, environmental destruction, displacement and the cultural eraser perpetuated by the eco-cide of corporate globalisation and settler late capitalism. This produces spatio-physical concerns for the geologic landscape, but also directs attention to how we consider ourselves as geo-subjects.

Geo-subjects are, however not subjects easily locatable through current landscape theoretical and creative-landscape-practice discourses. In a rich matrix of historical moments, philosophical inquiries and creative

practice the geo-subject lies, enmeshed and folded into an unconformed muddy terrain which requires a new manoeuvring.

The research seeks out a working model for the geo-subject within landscape practice through developing a range of novel cartographic tools for landscape practice which can navigate an ethico-aesthetic terrain. Cartographic Tools take the form of both physical works and new theoretical approaches for nomadic thought in landscape-practice, approaches which can move beyond representation to access new social imaginaries and intervene into complex political ecologies.



### Joseph La Delfa

Master of Design candidate, School of Design RMIT  
Supervisors: Florian Mueller, Rohit Khot

#### *Facilitating meditative movement through micro unmanned aerial vehicles*

Meditative movement practices such as tai chi offer physical and mental health benefits. However, habitually engaging with meditative movement can be challenging for people who lack self efficacy. To address this, I propose the use of micro unmanned aerial vehicles (UAVs) that follow the movements of a person's hands whilst providing different kinds of biofeedback. The appearance of the micro UAVs will be designed to affect the way they are understood and interacted with. Micro UAVs are a pervasive technology that can be kept on or near a person, their constant presence can help build habitual behaviour.

Their lack of physical contact when in use means they do not impede the physiological feedback that leads to meditative movement. I will use thematic analysis methods of semi structured interviews to evaluate the ability of the system to facilitate meditative movement. A research through design approach will be used to deliver a set of biofeedback loops and preferred appearance that facilitate meditative movement whilst interacting with micro UAVs. This system and the associated study will contribute to the design of interactive systems that facilitate meditative movement through whole body interactions.



### Ronnie Lacham

PhD candidate, School of Design RMIT  
Supervisors: Scott Mitchell, Caroline Vains, Juan Sanin

#### *Between Lost + Found: From Everyday Practice To A Pause*

Between Lost + Found: From Everyday Practice To A Pause explores the material experience of time in everyday life, and aims to use a series of design interventions to create experiences of 'pause'. In the PRS now I will present work in progress around the project Breaking Time. This project consists of a series of kinetic artefacts that invite the audience to engage with time and question its supposed stability, uniqueness and immateriality. These artefacts were

made through my tactical approach based on deconstructing the traditional elements of the everyday experience of time: breaking time apart and putting it together but in a way in which time works differently. Overall, Breaking Time, aims to create awareness of the subjective character of time and timing in an attempt to contain a practice that connects the PhD's multiple foci of making, studying and teaching.



## Thierry Lacoste

PhD candidate, School of Architecture and Urban Design RMIT

Supervisors: Anton James, Leon van Schaik

### *Emotional ruling*

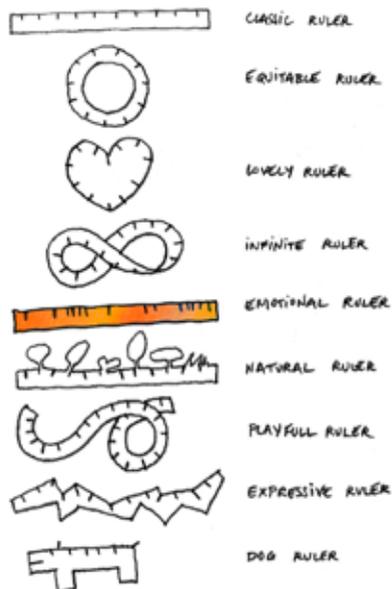
The start of a project is the most decisive stage of the design process. With the apparition of internet our visual culture has developed exponentially. Pinterest, Instagram... have multiplied the pool of images that we use to trigger imagination. With information overload and diminishing attention, our ability to judge and categorize is altered. More information is treated superficially by our brain. Confronted by an overwhelming variety of examples, we need new bearings to guide us when making design decisions.

To help define these new bearings a design rule is established early on. Defining a rule becomes a remedy against random, fortuitous

decisions and design by accumulation; but to be valid, the rule needs to be soft, poetic, emotional, staying away from the rigid doctrines established in the 20th century. Its aim is not strictly didactic but to reveal the uncertainty and ambiguity that reside in any artistic conception.

This research will try to identify possible avenues of qualities important to a project of any kind. Eleven emotional qualities are examined through many past and present examples, taken globally and from the office portfolio.

This presentation will concentrate on the writing of the thesis.



## Liz Lambrou

PhD candidate, School of Architecture and Urban Design RMIT

Supervisors: Roger Kemp, Philippa Murray

### *Space in transition:*

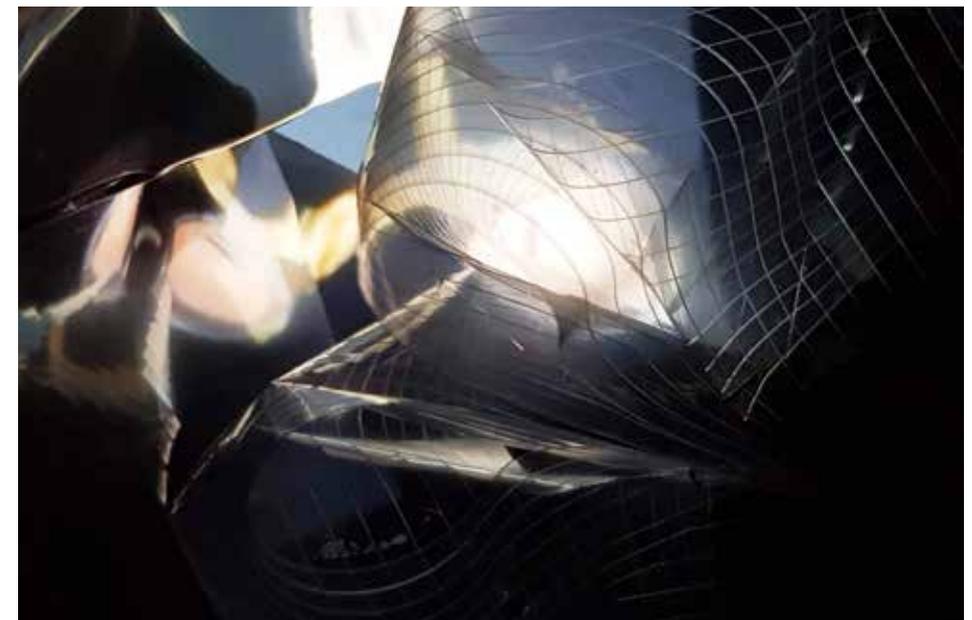
#### *An interior practice through media, mediation and motion*

This research examines interiority as an immersive condition generated through media, mediation and motion. Exploring transition within spaces that "move you" and spaces that you "move past". The work engages with the dynamic transferences observed within urban sites where layered materials, surface and form embedded with digital interfaces and screens have the ability to mediate their surroundings.

Operating at the threshold of analogue and digital modes, where the real and the virtual are increasingly intertwined, the research prompts the question: 'what is the role of physical space in a post-digital age?'

This research will manifest through the production of analogue spatial devices that respond to existing sites and situations within the built environment. These devices focus on reflective materials and treatments to surfaces that enable engagements with digital technologies. This will examine how the convergence of the physical (built environment) and digital (screens /interfaces) can disrupt, enhance and extend our perception of the urban fabric.

This interior design practice explores the urban context seeking usable, integrated and compelling ways to navigate the complexities between digital and physical worlds.



## Benjamin Landau

PhD candidate, School of Design RMIT  
Supervisors: Mick Douglas, Caroline Vains

### ***Platform Productions***

This research investigates the potential of participatory social engagement through my creative practice of developing Platform Productions. Contemporary situationist and relational approaches to developing and understanding participatory art focus on the repair of the social bond as the core intent. I intend to examine not just a return to the past, but rather, to explore alternative readings of contemporary societal issues such as labour, health, economy, political representation and identity.

Through Platform Productions, I create a *platform* of conditions and implied instructions, with the resulting *production* being the aggregated affect of participant's actions. Through undertaking a series of participatory projects, the research examines

how reduction in instruction, materials, and content to simple relational actions can create an 'open' space where care, reciprocity, respect, debate, generosity and collaboration emerge. Through reliance on emergence rather than a clear narrative, I invite participants to remain in uncertainty.

By testing the removal of strict artistic intention and so negating the participant's satisfaction of knowing a pre-given reasoning, the research explores building negative capability and stimulating multiple subjectivities amongst participants. The research hopes to contribute new insights into how socially engaged art can spur agency and reveal the potential of new social formations.



## Graziella Leone

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Jan van Schaik, Grace McQuilten

### ***The Double Agent: transdisciplinary creative practice in the public realm***

Within an age of rapid urbanisation and globalisation cities are 'under construction...a permanent state of affairs'\* as infrastructure projects are developed and implemented creating significant disruption and renewal for the city. This research will be a reflection on design and art practice through the exploration of the potential for, and value of, transdisciplinary practice in the interpretation and expression of the changing face of the city. The catalyst for my reflective and generative practice research will be undertaken through URBAN AGENCY: living laboratory (UA:ll) an experimental platform for practice in the public realm. As a curator I created the platform as a vehicle for my practice to investigate the

possibility of evoking a more engaging individual and community experience of the urban landscape; through the exploration of transdisciplinary facing, yet pedagogy-led, art and design practice integrated into the condition of a transforming urban environment. Through the role of artist, designer, educator and curator this research will involve the reflection on my transdisciplinary practice to date and my current practice under construction.

\*Koolhaas, R, Foster, H, 2013, *Junkspace with Running Room*, Notting Hill, Editions London.



### Gillian Lever

Master of Design candidate, School of Design RMIT  
Supervisors: Lawrence Harvey, Darrin Verhagen

#### ***Sound perfusion: Intertwining sound spaces***

Perfusion refers to the distribution of fluid within bodily tissue. Sound perfusion, as defined in this research, is a state of coexistence between the sound present in a given listening space and that introduced by the performance or playback of sound, comprising a composed space.

Rather than overlapping with, or replacing, the listening space, this masters research will produce compositions that create a synergistic, intertwined coexistence between these two sound spaces, allowing attention to be brought to the practice of listening. Rather than being immersed in a sound composition, I aim to immerse the listener in a conversation between the two sound spaces.

By mastering the composition of multichannel works, and translocating a composition into a series of listening spaces, I seek to understand and effect the way in which sound is described in space by listeners.

A multichannel composition will be presented in several listening spaces, including a concert space, a gallery space with open windows which allows the outside sound world to enter, and an outdoor space. By comparison of the reported perceptions of listeners in each space, and the words they use to describe their experience, techniques for forming this coexisting relationship can be developed and mastered.



### Alice Lewis

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Mick Douglas, Pia Ednie-Brown

#### ***Dressing The City Addresses on practicing with bodies, garments and cities***

Dressing the City follows the formation of an interdisciplinary practice across the fields of landscape architecture and fashion design to question how we might work with the intra-active matter of the dressed body in transforming urban environments. Locating everyday practices of dressing as performing at the scale of a single body and within the pluralistic arrangements of the city I address, by way of activating dress, Henri Lefebvre's call for citizens to participate in the creative appropriation of space.

Initial projects approached the wearing body as a material object, addressing its potential as a resource for appropriating local environments and addressing broad political urban issues. Later projects follow a shift in practice, opting toward hosting encounters

using workshop and exhibition settings. These encounters prompt the 'self-practitioner' to participate in experiences of garment choice, making and wearing provoking a subjective address toward the transformative potential of dress.

Uncovering the collective, vibrant and agential potential of dressed bodies in cities, and practices for working with it opens approaches for prospective applications and future practices that negotiate the scales and materialities of the body, dress and broader environments.

This presentation aims to refine communication of my practice and contribution for development as my examination exhibition.



### Simon Lloyd

PhD candidate, School of Design RMIT  
Supervisors: Malte Wagenfeld, Judith Glover

#### ***The designer artisan dialogue: establishing the conditions for an expanded design practice***

My research seeks to investigate the rich cultural specificity and material language of artefact production through a dialogue between the artisan and designer. In seeking to re-establish tacit cultural knowledge and typologies within a contemporary design idiom I am proposing an exchange of design and material narratives with artisans both locally and overseas.

Recent investigations have included:

##### ***Heritage Skills Centre Lincoln, UK***

The centre was built five years ago to address the skills shortage within traditional craftsmanship in the UK.

##### ***Assemble, Sugarhouse Studio, London***

The long term leased workshop complex

developed and run by Assemble also houses a range of studios and workshops providing a rich ground for collaboration.

##### ***Nikari Studio Workshops, Fiskars, Finland***

Founded in 1967 by cabinetmaker Kari Virtanen Nikari, exemplifies the Finish tradition of wood craftsmanship, worked by skilled practitioners utilising local timbers within a considered design idiom.

##### ***Arabia, Art Department Society, Helsinki***

Founded in 2003 the Society studios of esteemed ceramic artists / designers sat beside the design and production of Arabia wares. While production has now moved overseas the studios remain as a potent reminder of the potential of artists and Industry to collaborate.



### Romaine Logere

PhD candidate, School of Design RMIT  
Supervisors: Neal Haslem, Chris Henschke

#### ***Articulating the Liminal: Navigating transdisciplinary dialogue, and collaboration***

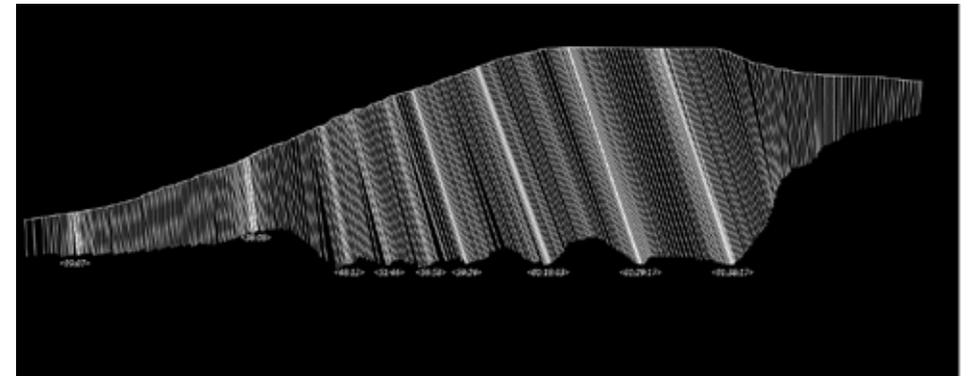
This presentation will examine transdisciplinary practice, and some of the considerations specific to that form of collaboration.

My previous work-in-progress responded to the first of three questions forwarded through my research proposal: Why do disciplines engage in transdisciplinary dialogue, and collaboration? It examined some of the tensions that emerge through this form of practice, and where these might play a role in providing opportunities unique to transdisciplinarity.

The focus for this presentation will be a response to the second research question submitted through the research proposal:

What do creative research methodologies enable in transdisciplinary dialogue, and collaboration?

To address this the presentation will reflect on the progression of the research to date, and the role creative research has played in the research design, methods, and artefacts. It will provide an account of what this approach has enabled in those transdisciplinary interactions, and offer some further possible opportunities for the direction of the research.



### Hamish Lyon

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Paul Minifie, Michael Trudgeon

#### *Risk– The Private Life of Public Architecture*

What role does risk play in architecture? What affect does the overlay of contemporary governance systems and risk mitigation have on the traditionally purified worlds of academic research and critical design thinking? When viewed through the lens of the current economic and political climate surrounding large scale infrastructure projects or privately delivered public buildings it is clear the role of design competes with any number of other critical project drivers. Even more significantly, the point of origin for design thinking has shifted from the heroic pencil sketch or scrunched piece of paper to the data of excel spread sheets or the metrics of area schedules.

Hence for contemporary architects to penetrate beyond the outer veneer of presentation renders and one-liners they must engage with design strategies that connect a projects overarching management and delivery framework with the core ambition of the central narrative. There must also be a redefinition of the expectation that aesthetics can be ideologically driven by a centralised hero architect. Instead the operating systems and risk profile for large scale public architecture requires endless gateway and hold points to be negotiated and reconciled by a vast network of people and opinions. So what colour of carpet will the client approve?



### Julie Macindoe

PhD candidate, School of Fashion and Textiles RMIT  
Supervisors: Sean Ryan, Andrea Eckersley

#### *Unseen: Beyond a Visual Perception of Dress*

Clothing mediates the space between our private flesh and public presentation. It is a worn, embodied and visual identity. Yet beyond the visual, our dressed body is also a multisensory body. This research shifts focus from the visual perception of fashion to the interconnected sensory experience of dress. Ethnographic research with people with, and without, vision loss or blindness seeks to complicate assumptions that the sighted experience of clothing is dominated by the visual sense and the visually-impaired experience of clothing then imposes

significant limitations. Sight as the primary identifying factor of research participation acknowledges the emphasis on visual perception when discussing dress and the body, both in current scholarship and popular discourse. However, this research aims to extend the discussion beyond the visual sense towards the personal, adaptive, and multisensory experience that informs our dressed presentation of self in society, and consequently, shapes our sense of self in the world – regardless of sensory capabilities.



**David Mah**

PhD candidate, School of Architecture and Urban Design RMIT

Supervisors: Mauro Baracco, Martyn Hook

***Working Migrants***

Displacement and migration are becoming commonplace experiences for contemporary design practice. Whether it be drifts between disciplinary fields, or geographies, contemporary practice can be subject to periods of disruption and dislocation. As a result, design practices can find themselves in the role of foreigners or strangers when confronted with the contemporary momentum towards conversations and contamination across diverse fields and contexts. However, these migrations of knowledge and modes of operation traversing disciplines and cultures can enable the cultivation of different and potentially novel design practices.

These displacements, although potentially disorienting, also provoke the clarification of what is to be held as enduring or consistent in a practice. More importantly, this can compel a search for the opportunities presented by

these diverse experiences that amount to specific and deliberate design practices that are more than the consequence of fortuitous eclecticism or disciplinary promiscuity.

At a more general or strategic level, our practice has been motivated by the compulsion to identify opportunities in consciously locating bridges and associations across the practices and concerns of the design disciplines and cultures that our migratory trajectories have moved through. Rather than claiming to undertake mastery over all these spheres, for us, design practice has proven to be productive when inhabiting disciplinary or cultural border zones or by constructing operational and tactical bridges between these fields. This research endeavors to identify the specific ways in which migrations and displacement can be generative of specific design practices, knowledge and cultures.

**Samuel Mcgilp**

PhD candidate, School of Design RMIT

Supervisors: Lawrence Harvey, David Forrest

***Agile Recorder: an iterative chamber of practice***

Digital Iterations of live works, are distinct digital works that respond to live works with respect to form, process or aesthetic intention. These iterations allow small-to-medium sized arts organisations and independent artists to be more agile in the presentation of their works. A work that was once a live performance could be displayed in a gallery setting, or released online to a larger audience. Through this PhD we have designed and developed Agile Recorder, a documentation tool to support artists to create these digital iterations.

This PhD traces the path of design and development of Agile Recorder, and the path of the author from documentarian to video artist. It explores the hermeneutics of digital art with a relationship to live performance, and the process of artistic decision making when working across live and digital forms. It sits within an ARC linkage project between RMIT, Chamber Made Opera and Federation Square.



### Ben Milbourne

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Vivian Mitsogianni, Roland Snooks

#### ***Mutations:***

#### ***Experiments in typology, procedure and the instrumentality of recognition***

A reflection on the creative practice of Ben Milbourne, exploring a set of speculations for operating within a reading of the city as an evolutionary system, where 'new' constituent elements are not introduced as radical departures of existing situations, rather as mutations and emergent transformations of existing conditions: Volatile Programs utilise process and generative based strategies, to generate formal, spatial & organisational arrangements that accommodate programmatic indeterminacy. Experiments in Context investigate how information

embedded within an urban environment can be unearthed and explored to inform design. Experiments in Typological Transformation explore how existing base urban or architectural types can be 'evolved' via mutation, hybridisation or grafting of these systems and forms in response to new demands. In these explorations design outcomes remain recognisably related to their original condition and affect greater resonance via operating at the edge of the Novel and the Known.



### Matthew Millar

Master of Design candidate, School of Design RMIT  
Supervisors: Liam Fennessy, Simon Watkins

#### ***Project Phoenix: Rising to the Challenge***

The design of solar cars has been dominated by performance-based criteria which have alienated the laymen from developing an affinity with the forms which we see with general automotive enthusiasm.

Forms that strictly adhere to the engineering theory of efficient energy consumption are unidentifiable with conventional vehicle iconography. This incongruence is a barrier to general motorists to adopting energy conservation in their mobility habits. Within this project I immersed into a competitive Solar Car Team and used participatory design to develop a vehicle aesthetic that would meet the engineering principles of high energy efficiency and an acceptable form that

could be palatable to the general population. This includes development of design processes and skill sets that engage with engineering processes to develop symbiotic outcomes.

These results are a series of visualisations that have been used within a broad discussion amongst stakeholders to establish a design direction for the project, prior to disseminating tasks to contributing team members. The outcomes demonstrate an understanding of the constituent elements of the teams' design intentions and foci and provoke engagement with all members to reach a collaborative result and design practice.



### Kirsten Moegerlein

PhD candidate, School of Design RMIT  
Supervisors: Yoko Akama, Sarah Pink

#### *Co-designing in the fog of climate change*

In the midst of political inaction, increasingly dire climate reports and rising activist burnout, this research begins with a concern for participation and engagement surrounding environmental issues. I liken the atmosphere that surrounds climate change to a kind of fog – a disorientating phenomena that can live inside and outside of us. Rather than seeking to clear or chart a course through the fog, this research is situated in spaces where people gather together to share their vulnerabilities and fragilities through story, music, stillness and conversation, as a means to negotiate

and make sense of turbulent times. In this presentation I sketch out how I've developed a codesign practice that is acclimatised to caring for emotions and atmospheres that participate in emergent and unexpected ways. In doing so I open up questions and enable processes for working with loss, ideas of collapse and fragile hopes that offer glimpses of how engagement and participation surrounding issues such as climate change might be sustained.



### Mohammad Mohammadi

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Quentin Stevens, Bridget Keane

#### *Social Activities in Privately Owned Public Space (POPS) Design, Use and Management of POPS in Melbourne*

Privately owned public spaces (POPS) tend to have a narrower range of specific intended uses, compared to fully public spaces. This research aims to reach a better understanding of (a) social nature of POPS and what goes on in the space, (b) kinds of activities, people involving in activities, (c) spaces which host different types of activities, and their physical characteristics, to find out; what are the discouraging and encouraging features of POPS for social activities? And specifically, how do design features and

management practices attract or deter the actors from doing actions and using spaces? To do so, it engages two bodies of literature which are related to; a) constraining features and practices, b) enabling features and encouraging affordances. Moreover, it observes and maps actual activities, both expected and unexpected activities in a set of case study sites, to find out how effective different spatial features are in constraining and enabling particular kinds of uses.



### Tal Mor Sinay

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Quentin Stevens, Charles Anderson, Liam Fennessy

#### *Not just a Toothbrush - Meaning making in non-formal commemorative practices*

The memorial is an object which reflects and represents people as part of a society or as individuals in a certain time in history. As such, my interest in these objects is as of a scientist investigating a petri dish which exhibits human culture. The focus on informal commemorative practices derives from their distinctive but diverse visual and contextual characteristics in an attempt to understand people's needs and practices in this realm.

This is project-based research consisting of the design, planning and execution of a set of proposed projects which explores

possible forms of informal memorials. These take in consideration and respond to different variants: local needs, limitations and possibilities which are encountered along the way.

The exploration of the memorial realm is set to provide a better understanding of the role of the creative practice vis-à-vis the varied "clients" of these objects, i.e. the mourners, the stakeholders, government agencies and of course, the general public.



### Jane Morley

PhD candidate, School of Fashion and Textiles RMIT  
Supervisors: Ricarda Bigolin, Jenny Underwood

#### *MATERIAL.BODY.FASHION: MATERIALLY ENGAGED FASHION PRACTICE*

This practice-based research investigates how adopting interdisciplinary approaches to the body in my fashion practice leads to greater critical exploration of body and material relationships. I disrupt my fashion practice with interdisciplinary methods and mediums such as photography, sculpture, film, installation and improvised movement, that sit in dialogue with art and performance. This highlights that the twentieth century fashion practices of my education encourage me to emphasise the body as static, standardised and passive. In contrast, as I explore notions of materiality and performativity, creative outcomes emerge through more dynamic designed interactions between my own body, the bodies of others, materials and sites of

practice. I define this approach as 'materially engaged', and identify similar approaches across contemporary fashion. This approach diversifies the methods, outcomes, contexts and ways to experience my practice along with the roles I can adopt as a fashion practitioner, such as image maker, performer, director, and set designer. I contextualise my expanded practice within contemporary fashion and question its relationship to my work in the fashion industry. This contributes new understandings about how interdisciplinary fashion practice has redefined material and body relationships across the fashion discipline and implications for the role, authorship and methods of twenty-first century fashion practitioners.



## Rohani Osman

Master of Design candidate, School of Fashion and Textiles RMIT  
Supervisors: Sean Ryan, Tarryn Handcock, Nicholas Bastin

### ***Nails, fashion and identity: the role of nail adornment and the presentation of self***

This research investigates the relationship of fingernail adornment and the identity of the wearer, how it is read socially, what the different motivations for partaking in this activity are, and what environmental factors inform the wearer's decision for how they dress their nails.

Seen as a part of a general beauty regimen, I believe there is more to nail adornment than meets the eye. It is not just simply applying a coat of lacquer to the fingertips; it is part of the curated look that one assembles to help define them as an individual, or, to help with conforming to convention. Either way, there is a considered thought process involved that plays a factor in the social dressing of the

fingernails. Issues associated with the social psychology of dress, presentation of self, the user experience of having nail enhancements applied and the role of co-design between client and practitioner, all have an impact on the decision making process the individual undertakes and are explored through this research.

Through information gathered from interviews with participants and practitioners, project-based research, as well as through my own practice of applying nail enhancements, I uncover how the individual generates and projects a persona through the communicative devices that adorn their fingernails.



## Lisa Overton

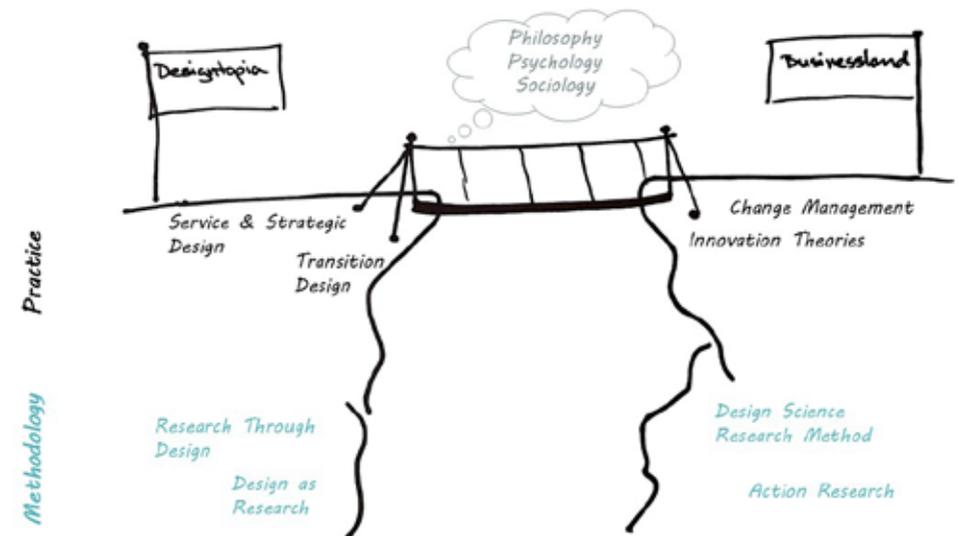
PhD candidate, School of Design RMIT  
Supervisors: Neal Haslem, Marius Foley, Ingo Karpen

### ***Designing a new Design Transformation***

How can we facilitate more effective design transformations in complex organisations through the use of human centred design? For over 20 years design has been promoted as an approach that organisations can utilise to help innovate and create new value. Design thinking and human centred design continue to grow in popularity for Australian organisations. However, as they move towards adoption of design-minded practices, change theory remains rooted in 20th century industrial logics. Working with specific organisations undertaking design transformation, this Practice Based Research

will operate with Design Science Research Method (DSRM) framework, drawing on the practice of Service and Strategic Design to the challenge of how organisations transform themselves. This research by project aims to contribute to a significant gap in existing literature that illuminates not only the organisational change theory and practices as they pertain to design adoption, but also suggest new frameworks to help organisations effect the transition towards design adoption. In doing so it will help bridge the gap between design and business practice and theory.

### ***Bridging the worlds of Design & Business***



### Anthony Parsons

PhD candidate, School of Architecture and Built Environment, University of Newcastle  
Supervisors: Michael Chapman, SueAnne Ware

#### ***Bounce: Manner that Empowers the Transient Architect***

This PhD distils the ideology of the Architecture Practice Savio Parsons Architects. The studio Directors Anthony Parsons and Gemma Savio identify and operate as both the Workman and the Thinker, always at the same time but with varied degrees of characterisation. Aligning themselves in the space between these modes of practice, Savio Parsons Architects assert themselves as brazenly metamodernist: neither Modernist nor Postmodernist, but positioned between the boundaries of these two iconic idioms.

This dissertation unpacks not only the metamodernist manner that sees the practice oscillate between theoretical and emotional poles, but also interrogates the greater 'meta' condition through which the practice operates. Through this research the transient architect is identified as a unique architectural player whose practice strives for sincerity, hope, romanticism and the search for the grand narrative, acknowledging and reveling in the ironic while keeping the cynical at bay...just.



### Krishna Dilipbhai Patel

PhD candidate, School of Design RMIT  
Supervisors: Glen Donnar, Neal Haslem, Jess Lewis

#### ***Far-right Extremism and Social Cohesion in contemporary Australia***

In recent times, there have been calls to a shift towards a nationalist and homogenous society in western nations including the United States, United Kingdom and parts of Europe. A similar shift has occurred in Australia with several groups that have come into existence and gaining popularity. Non-political groups such as Reclaim Australia, United Patriots Front, Antipodean Resistance and others claim to protect harmony of the community by advocating a divisive, white homogeneous, anti-multicultural version of social cohesion, in turn threatening an inclusive and diverse Australian society. By employing action research and communication design, I will do visual

communication analysis on the web-based design elements of selected Countering Violent Extremism programs as well as websites and Facebook pages of non-political Australian based far-right groups to identify the efficacy of their communication to the intended target demographic. This will be submitted in the form of an exhaustive design process journal with detailed iterative process used for the analysis. Furthermore, I will also study examples of effective communication design over the past decades to draw ideas fundamental to those projects. This will help me ideate a proposed solution to counter the attacks of far-right groups on social cohesion.



**Megan Patty**

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Harriet Edquist, Laurene Vaughan

***The Catalogue: Books as actions for the new museum***

The museum as we know it is in a state of flux; change can be seen across all areas of traditional museum practice, including exhibition programming, exhibition display, communication strategies and the online environment. This change is underpinned by the renewed value contemporary museums have placed on publics. Museums have long histories of publishing practice, but how might

publishing be a significant act for the museum outside of the museum? Contemporary museology's response to new publics, participatory art and the politics surrounding this are well documented in Australia and internationally, but little scholarship addresses museum publishing. This research explores publishing as a critical activity that expands the reach of the museum.

**Pierre Proske**

PhD candidate, School of Design RMIT  
Supervisors: Scott Mitchell, Darrin Verhagen

***Glory without Power: the creative possibilities of low power, off-grid and sustainable audio-visual mesh networked systems***

How can creative technologists, media artists and designers modify their practice to favour technologies that have a smaller energy footprint while simultaneously using the constraints of low power to innovate new aesthetic and spectacular outcomes?

The most easily sustainably powered devices are ones that use little energy to begin with. Utilising assemblages of mesh networked, small custom low powered audio-visual devices as a departure point, this project seeks to explore the constraint driven creative possibilities in such a spartan media framework.

This research asks the question "What is the threshold for immersion" in order to explore

through this framework the perceptual and affective factors necessary for a meaningful aesthetic experience.

Drawing on theories of materiality, emergence and biomimicry this project looks to create a theoretical foundation upon which practical and creative design decisions can be made in the low power sphere.

Through a series of custom built installations, this research aims to spearhead interest in and demonstrate the viability of alternative, modular, low power designs in the field of audio-visual creative practice.



### Jael Rincón

PhD candidate, School of Design RMIT  
Supervisors: Brad Haylock, Noel Waite

#### *Publishing in Lima: The case of Etiqueta Negra magazine*

Etiqueta Negra was a Peruvian magazine established by the printmakers 'Jara brothers' and journalist Julio Villanueva Chan. Etiqueta Negra's last edition was published in 2015. The magazine constantly amazes with its front cover design.

During my fieldwork to document my PhD thesis (about three magazines and their visual

rhetoric), I visited Lima and interviewed the founders, editors, designers and makers of Etiqueta Negra magazine.

This presentation will discuss how Etiqueta Negra became a recognised magazine and one of the most attractive magazines in Latin America.



### Saskia Schut

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Mick Douglas, Bridget Keane

#### *Elucidating Grounds*

This practice-led research elucidates different senses of ground and earth in order to open up new imaginative possibilities for landscape practices. Beginning by attending to their so called opposites, sky and atmosphere, and a curiosity in concepts of lightness and nebulousness, I have found myself producing many small and subtle motions and observations as creative works. These are often fleeting and precarious and charged; moments of dissipation; in between solid states, between something and nothing. They have attended and attuned to infinitesimal differences and the barely visible; they have spanned varying durations, often presenting large phenomena (of earthly proportions) within the very small. Through embodied

practices including making, walking and documenting, I have been elucidating grounds in the gallery, over twilight, over the length of an exhibition, over a 3-year temporary outdoor installation space.

This research is moving my emergent practice towards a sense of aliveness, to landscape in which ground disappears, reappears and is manifold; an eventful remaking of landscape embodied and with earthly events. The unheroic works value the many and insignificant, and claim a practice of landscape architecture where small acts find fulcrum; a practice akin to that of the gardener of tending to, caring for, and being in landscape.



**Rosie Scott**

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Suzie Attiwill, Tarryn Handcock

***interior painting / painting interior:  
a practice of composition in interior design***

Interior painting and painting interior are two intersecting practices defined and explored through this research. Interior painting involves painting in watercolour on paper; painting interior involves the painting of constructed surfaces such as walls. These two practices share a common production: the composition of an interior condition; and a common technique: painting. Both practices have a historical significance in interior design practice, yet remain largely unexplored in contemporary discourse. This research has two central aims: firstly, to explore how interior and painting come together in practice, to reveal the operations and productions of the two practices; and secondly, to articulate the contribution of

these practices as significant and powerful in the context of contemporary interior design.

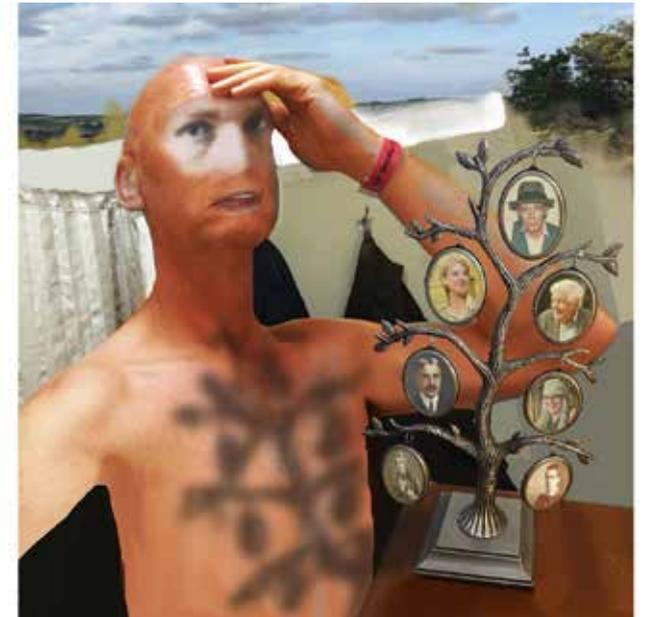
The research takes place through a series of creative projects and an ongoing watercolour painting practice, through which the concepts of composition, sensation, colour and resonance have emerged as critical threads, and found affinity in the writings of Elizabeth Grosz and Gilles Deleuze. The research makes contributions to contemporary interior design knowledge through a range of provocations including: interior painting (and interior design) as a practice of composition, new ways to talk about colour, and the power of foregrounding marginalised practices and concerns.

**Simon Spain**

PhD candidate, School of Design RMIT  
Supervisors: Soumitri Varadarajan, Julian Goddard, Mick Douglas

***all that I am, all that we are, all that we can be***

This enquiry explores **all that I am**, as an individual maker in times of crisis and recalibration; **all that we are**, a personal and social practice of relationships and reconstruction and **all that we can be**, a manifesto for survival, hope and belonging through individual and collective creativity.



### Bonnie Stevens

PhD candidate, School of Design RMIT  
Supervisors: Brad Haylock, Lukas Parker

#### *Creating Communities of Practice in Independent Publishing*

This practice-led research project aims to investigate how creating a community of practice through experiential audience engagement involving audience members, can affect creative and business outcomes for independent publishers.

The effects of the intersection between community of practice and experiential audience engagement will be explored through three key areas; effect on product quality, business growth through diversification of income streams and impact on audience loyalty and participation.

This project will come to fruition through the production of Mous Magazine, an independent art, design and culture organisation that primarily produces a print magazine, and hosts supplementary creative

workshops and panel discussions. This will occur through three action research cycles with Mous Magazine acting as the site for research, transformative practice and analysis.

This project will be informed by key communities of practice theory, experiential marketing theory and the practical application of democratic design theory to a journalistic publishing context.

The findings of this project will be of significance for independent publishers and the academic discourse relating to commercialising communities of practice.

This is because the project seeks to establish a means of content creation that is financially viable and highly engaging for the audience through communal learning, collaboration and audience participation.



### Žiga Testen

PhD candidate, School of Design RMIT  
Supervisors: Brad Haylock, Noel Waite

#### *'Glaube und Wirklichkeit' (Belief and Reality) — The role of ideology in the making of graphic design history and in contemporary practice*

Via a case-study my research interrogates the relationship between design discourse(s) and design practice. Building upon the historiography of German/Swiss designer and typographer Jan Tschichold, I aim to demonstrate how the making of design discourse and in particular that of which design history is embedded in, reflects the social context of the subject or in this particular case the historiographers. This research is not concerned with finding new historiographical information on Jan Tschichold. Rather, it aims to critically reflect

upon the existing literature and discourse and investigate the role of these historical narratives on the formation of contemporary practice. In other words I propose that the construction of historical narratives simultaneously constructs particular versions of the world and the positions of subjects within them, and these constructions in turn limit or enable what can be said and done in practice. This progress review presentation will focus on the currently on-going discourse analysis of the Tschichold corpus.

Great designers such as ... Jan Tschichold  
... contemporary master of modern graphic design Jan Tschichold  
German Modernist designer Jan Tschichold

Typography

Tschichold was more than just a traitor to modernism  
Tschichold was to become the chief propagandist for the New

Tschichold champion in 1925 of the New Typography

young German from Leipzig named Jan Tschichold  
... it is unclear whether Tschichold was a "true believer" in the Soviet state  
Tschichold was the right man with the right ideas, but in the wrong

place and at the wrong time

Tschichold was never a communist.

At the age of twenty three, Tschichold quickly became the uncompromising voice and guiding  
force of what would be known as Die neue Typographie

uppercase letters ...

Tschichold was also a strong proponent of the abolition of

With Tschichold one of the chief activists in the new Typography ...  
Jan Tschichold was a German typographer, writer, and book designer.  
Tschichold was dismissed—as a 'cultural Bolshevik'—  
Tschichold, a radical, left-wing designer and theoretician  
Tschichold  
Tschichold  
Tschichold  
Tschichold  
Tschichold

### Ha Thai

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Quentin Stevens, Ifte Ahmed, Judy Rogers

#### *Hanoi Urban Morphology: Spatial Influence On Home-Based Economic Activities*

To people living in developing cities, a home is not merely a shelter but a production place and market place. To Hanoians, Doi Moi (Renovation) policies launched by the Vietnamese Government in 1986 has made their home-based businesses vibrant once again, suggesting that they are still the most suitable and effective livelihood. However, the variation in the spatial distribution of these businesses is evidence that their possibility is influenced by the built form. This research investigates how economic opportunities given to home-based businesses in Hanoi have been shaped, distributed, and supported by spatial characteristics of urban form. It suggests that urban morphology and building typology have significantly impacted

home-based livelihoods by influencing the 'accessibility' and 'adaptability' of a household's living place. Space Syntax theories are adopted to map and measure the 'accessibility'. 'Adaptability' is evaluated through the investigation of street block, land lot, and building block evolution following Conzenian methodologies. Data comes from in-depth interviews with approximately 120 home-based business owners and surveys of their living/working places. The research provides evidence-based understanding of the economic performance of informal urbanism and the potential impacts of urban design and planning decisions on cities' and citizens' economic well-being.



### Merethe Tingstad

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Roger Kemp, Caroline Vains

#### *Interiors for A Dramatic Emotive*

The aim of this research is to examine ways in which interior spaces can form the emotive for fictional narratives that address a character's condition in a drama. The emotive state of characters from existing dramatic scripts will be used to inform the production of interior spaces to support the drama.

Models, photographs and 1:1 installations will be the primary output of the research. These will be informed by an investigation of qualities and conditions of interior space, including physical material, and light and shadow. These works will explore possible relationships of characters and interiors to convey a narrative when the character is absent.

Through unpacking layers of interior space, the investigation centres on ways to translate interior spatial qualities into cinematic images. The atmosphere of the interiors will be experienced beyond the conventional application of a scenic background, as an interrelation with a public audience.

The research will contribute to the current discourse and practice relating to models used for performance and in the production of interior sets used for storytelling. It will provide techniques for constructing digital interiors that can serve as a setting for the narration of dramatic installations for public performances.



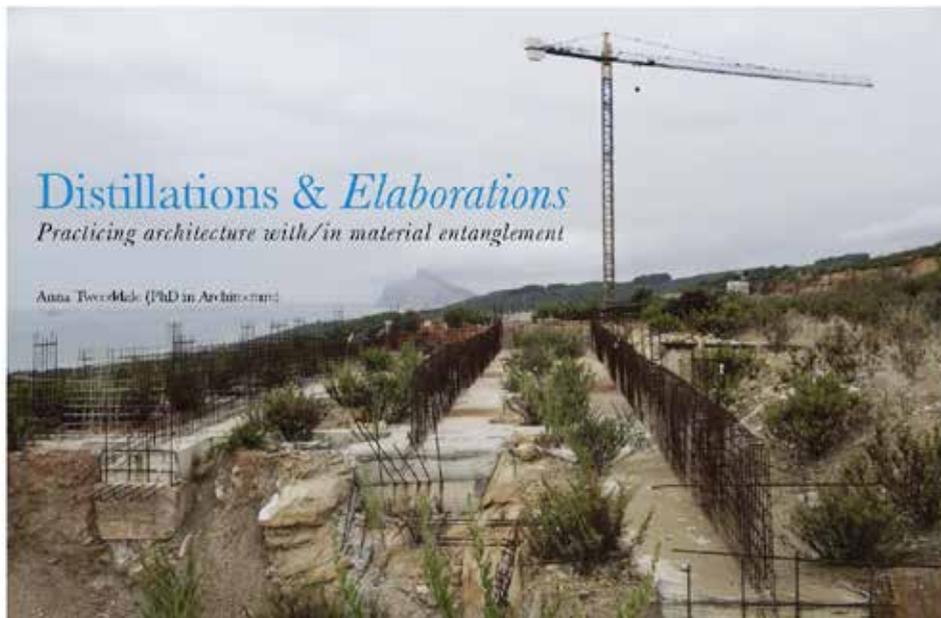
### Anna Tweeddale

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Pia Ednie-Brown, Mel Dodd

#### ***Distillations and Elaborations: Practicing Architecture with/in Material Entanglement***

How might the way that architects predominantly relate to their construction materials be problematized as the western world confronts its entanglement with/in planetary conditions already compromised for ongoing life? Proposing that the concept of an architectural material can no longer be assumed to be uncomplicated, this research borrows from recent transdisciplinary scholarship that shifts the relation of designer and material, positioning them in complex interrelation, rather than seeing the material as a resource at the designer's disposal. Through an ecology of projects produced prior to and during this study, this research engages with the complex material

relations that intersect one situated, multi-modal architectural practice. The research seeks to identify where current disciplinary knowledge and techniques prove insufficient to the challenge of living and practicing on an already-compromised planet. Having complicated both the notion of material and questioned existing approaches, the practice research project also develops nascent disciplinary techniques – here collected as *distillations* and *elaborations* – that offer ways to precipitate new transdisciplinary enquiry and experimentation into practicing architecture with/in life-endangering material entanglement.



### Blair Wilde

PhD candidate, School of Design RMIT  
Supervisors: Noel Waite, Marius Foley

#### ***Teaching Interaction Design competency within a Communication Design discipline-specific curriculum***

The ubiquitous digital future requires a paradigm shift in Communication Design practice, pedagogy and curriculum.

The rationale for this research is that the field of Interaction Design is growing, and within that, so too are the opportunities for Communication Designers. Communication Designers participate as team members in the development of Interaction Design projects and have a valuable contribution in that capacity. However I believe that there is scope for those designers to participate more richly if they have a greater knowledge of the principles and methods of Interaction Design.

My primary research question asks 'How can the integration of Interaction Design principles enhance Communication Design education to produce agile Communication Designers more able to practice in the expanding field of Interaction Design?'

The action research cycle has iterated through two studios taught in the undergraduate Communication Design Program at RMIT University. This work in progress presentation will map the insights drawn from those two studios.



### Wilson Yeung

PhD candidate, School of Architecture and Urban Design RMIT  
Supervisors: Suzie Attiwill, Philippa Murray, Maggie McCormick

#### *Curating the In-Between*

This practice-based doctoral research focuses on exploring the role of curators and curatorial practices in order to develop collective curatorial strategies and frameworks. I am interested in investigating how curators and artists can work together in a collective way – as a form of collective curating – in developing and generating new forms of art productions.

This investigation employs a collective approach to curating that interrogates the role of curators in facilitating cross-cultural collaboration and exploring the role of curator as a collaborator/facilitator.

To explore the new 'in between' knowledge embedded in the idea of the 'collaborator/facilitator', this research consists of a series

of international interdisciplinary co-curating and group curating projects that examine collective curatorial practices in creative designing and exhibition making. These curatorial projects adopt performance methods of 'collective creation' to devise and demonstrate how to present models of curating contemporary visual art in alternative ways and contexts.

This presentation provides new insights into two aspects: (I) how the role of collaborators/facilitators can be understood as curators in terms of contemporary art productions; (II) a new approach will be provided as an innovative collective curatorial method that links the contemporary performance and visual art theories with practices.



### Bonne Zabolotney

PhD candidate, School of Design RMIT  
Supervisors: Laurene Vaughan, Cameron Tonkinwise

#### *Discontented: Collecting, Sorting, and Curating Canadian Design*

My PhD focuses on bridging the various roles of my communication design practice and investigates how its evolving nature affects the development of new and challenging frameworks in design studies. Using methods of curation, writing, and public discourse in order to refute "how Westerners have distinguished, named, sorted...and subsequently deployed material things in order to make knowledge claims about both them and the emergent concepts...associated with them" (Ulrich et al, 2015), I propose a departure from the privileged spaces of Art Historical concepts such as pedigree and authorship, and I critique contributions of ordinary and anonymous design through the lens of material autobiographies, adaptations

and folklore, and political economy in order to build an equitable approach to understanding design history. My research question guiding my work asks: How might the use of unconventional theoretical frameworks disrupt design practices and existing structures used to critique design? In order to explore this approach and methodology for a design studies practice I have used Canadian design history – a generally unrecorded and unacknowledged field – as a case study. Using these frameworks to critique previously unrecorded design work allows for a much-needed conceptual space to discuss Canadian contributions of design within its own cultural context.



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