

Practice
Research
Symposium

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Barcelona
22 - 25 November
2018

Candidate
Abstracts &
Images

PRS Barcelona



November
2018



Examiners:

Prof Michael Hensel
Dr Christopher Pierce
Dr Yael Reisner
Prof Gabriella Seifert
Prof Bob Sheil
A/Prof René van der Velde

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Introduction

Welcome all to the November 2018 instance of the Practice Research Symposium, Barcelona chapter, and to candidates and faculty from the Estonian Academy of Arts, Queen's University Belfast, the University of Innsbruck and the University Westminster. The event is again generously hosted by the BAU Design College and we again extend thanks to BAU and welcome to their candidates presenting during the weekend.

The School of Design at RMIT and their constituent disciplinary practitioners are now fully represented in the European PRS ecology and this is reflected of my co-chairing of this event with Brad Haylock.

The weekend seminar will be preceded by four examinations, with their diversity demonstrating the keen ability of the reflective practice research model to look deeply into design practices stemming from very different ontologies and motivations.

The partners in the generative architectural practice SPAN, Sandra Manninger and Matias del Campo will each be examined, and then Marco Poletto, with his work spanning landscape, urbanism and virtual ecologies. The final examination, will be the particularly placed and materialised practice of Dermot Boyd.

The PRS opening will focus on architectures of landscape and environment with a keynote lecture from examiner and guest René van der Velde and launch of the 'Repair' book by Louise Wright and Mauro Baracco.

A/Prof Paul Minifie
PRS EU Chair
RMIT School of Architecture & Urban Design

It is a pleasure to supplement Paul's words here with a warm welcome to all participants and guests from the School of Design, newly formed in 2018. I would like to acknowledge the hard work and dedication demonstrated over many years by current and past colleagues from the School of Architecture and Urban Design, who have made these symposia such a collegial yet rigorous platform for practice research training. Many staff and candidates from the School of Design's disciplines of Communication Design, Digital Design and Industrial Design have participated in research training in this model for a number of years, but this Practice Research Symposium represents an exciting moment. From 2019 onward, we will strengthen the School of Design's participation in the PRS ecology, across the three sites of Barcelona, Melbourne and Ho Chi Minh City, as we welcome new cohorts of research candidates and supervisors into the PRS fold. I wish a fruitful few days ahead for all candidates and supervisors from all disciplines in both Schools, and especially those candidates who will present for examination at this PRS.

A/Prof Brad Haylock
RMIT School of Design PRS EU Co-ordinator

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Transformation in Composition:

Ecdysis of Landscape Architecture through the Brownfield Park Project 1975-2015

Dr. J.R.T. van der Velde (René)
Delft University of Technology
Faculty of Architecture and
the Built Environment
Chair of Landscape
Architecture

Composition is a central notion in architectural praxis but has had a relatively negative 'press' in landscape architectural circles in recent times. In his doctoral research Van der Velde re-examines composition theory such as that developed at the TU Delft in the 1990s, which elaborates composition as a methodological framework for landscape design. He takes a critical stance in respect to this method in response to emerging discourses on site-specificity and process in landscape praxis, but elaborates these in relation to formal-aesthetic foundations of landscape architecture, instead of as alternatives.

The lens for the reconsideration of the 'Delft Method' is the brownfield park project in the

period 1975-2015. These projects emerge as an important laboratory and catalyst for developments in landscape architecture, whereby contextual, process, and formal-aesthetic aspects form central and inter-related themes. The thesis of this research is that a major theoretical and methodological expansion of the notion of composition can be distilled from the brownfield park project, in which seemingly irreconcilable paradigms such as site, process and form are incorporated.

By extension, the study propositions a 'radical maturation' of the discipline in the period 1975 – 2015 via the brownfield park project. A metaphor for this process is offered by the phenomenon of ecdysis in invertebrate

animals, whereby the growth from juvenile to adult takes place in stages involving the moulting of an inelastic exoskeleton. Once shed, a larger exoskeleton is formed, whose shape and character is significantly different to its forebears.

In the slipstream of these findings, the research sheds new light on the shifts in the form and content of the city itself in this period, and the agency of the urban park in the problematique of urban territories. In examining the impact of de-industrialization on the contemporary urban realm, Van der Velde also proposes a major revision of abiding definitions of 'city' and 'nature', as well as the paradigms of modernity that backdrop them.





Mauro Barocco
Book launch

Friday 23 November 2018
Held as part of the PRS Europe
launch from 6 - 8:30pm
Venue: Media-TIC, Carrer de Roc
Boronat 117, 08018 Barcelona

Repair

Presented by
Prof Ricardo Devesa, IAAC (UPC);
editor-in-chief at Actar Publishers and
urbanNext.net

A/Prof Mauro Barocco, RMIT University
and Barocco+Wright Architects

Responding to the theme Freespace
at the 16th International Architecture
Exhibition, La Biennale di Venezia 2018,
Repair at the Australian Pavilion, curated by
Barocco+Wright Architects in collaboration
with Linda Tegg, aims to expand the point of
view from the object of architecture, to the
way it operates in its context, advocating a
role for architecture that catalyses or actively
engages with the environmental, social

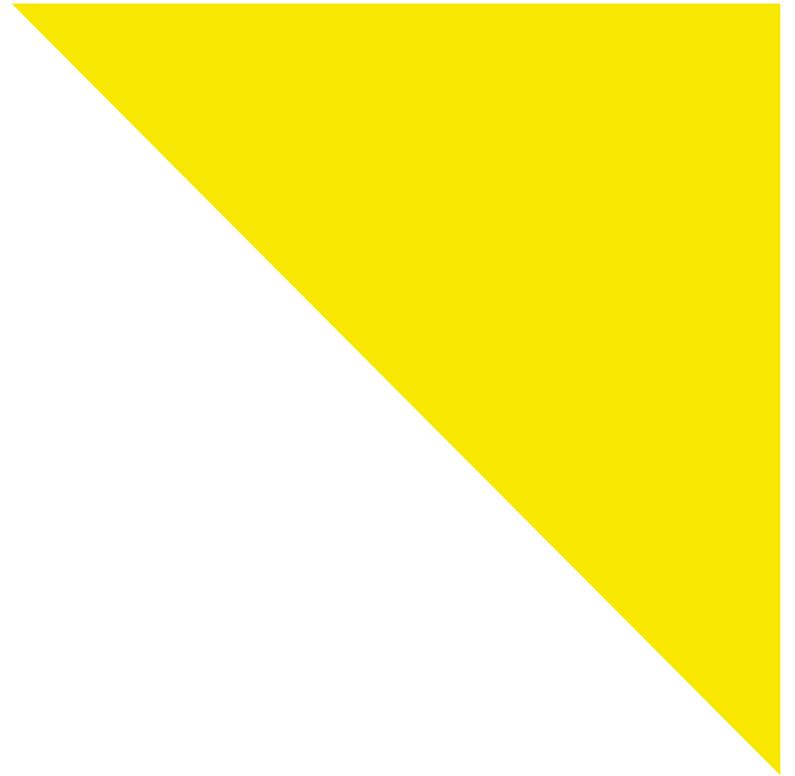
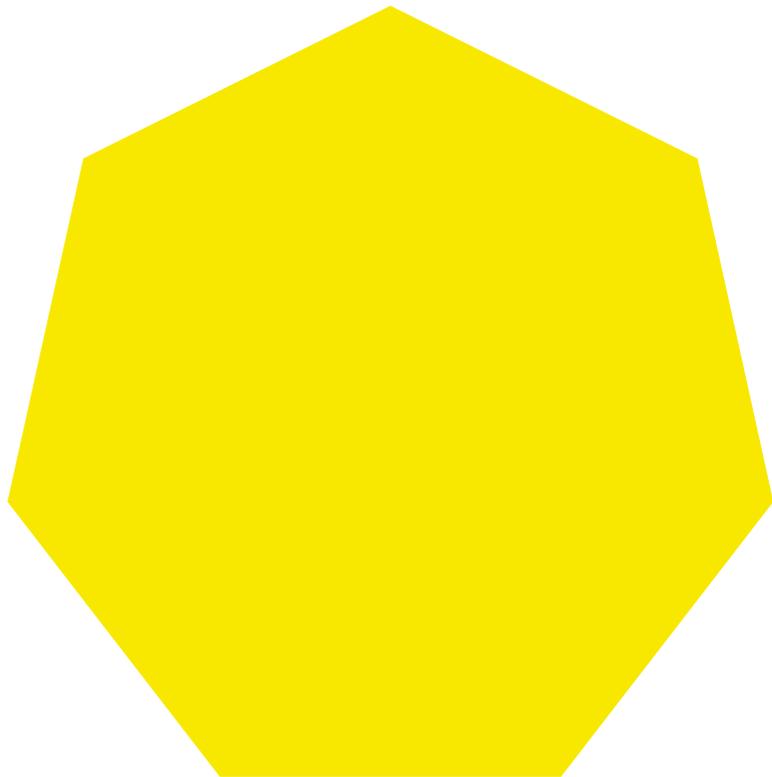
and cultural repair of the places it is a part
of. Repair as an approach to architectural
thinking is set to become a critical strategy of
architectural culture.

This book unpacks the theme, documents
the exhibition and catalogues Australian
architectural projects that are conceived
through acts of repair exhibited at the
Australian Pavilion. With contributions of
Mauro Barocco and Louise Wright, Linda
Tegg, Paul Memmott, David Freudenberger,
Chris Sawyer and Susie Kumar, Carroll
Go-Sam, Tim O'Loan, Giovanni Aloï, Caroline
Piccard, Jonathan Ware, Lance van Maanen
and Catherine Murphy.



Photo: Rory Gardiner

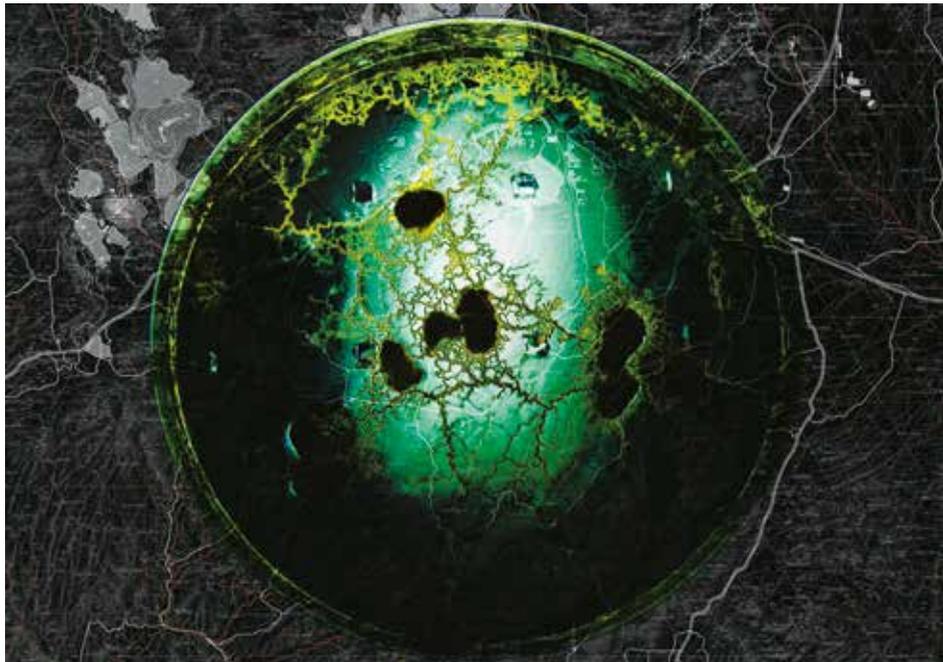
**PhD
Examinations**



**November
2018**

The Urbansphere.
Architecture in the Age of Ubiquitous Computing

Candidate Marco Poletto investigated the dissolving boundaries between city and nature. The research focuses on building architectures, installations and digital protocols testing human's interaction with non-human systems. The findings indicate that the increased spatial articulation and material integration of such systems within architecture is crucial to evolve higher forms of urban ecological intelligence. May this be the time of the bio-smart, when the traditional paradigm of sustainability is redefined by the definitive advent of ubiquitous computing?



Autonomous Tectonics.
The work of SPAN, between Autonomous Behavior and Cultural Agency

In contrast to the examples that exercise full control in a top down design process, Autonomous Tectonics speculates on the aspect of a non-anthropocentric design environment, where the architect as the sole genius of a design is perceived as a suspicious figure, and ideas of full automation in design are embraced as an alternative creative environment. This alternative method of design opens opportunities to discuss aspects of a Postdigital world, of the impact of automation to society, economy and culture, as well as providing alternative morphologies, typologies and organizations of space. A novel cultural entity that discusses moments

of estrangement, the culture of the familiar vs the unfamiliar and seeks a conversation on the aspects of architecture that possesses disciplinary autonomy. At the same time it is embedded in the currents of a changing culture of production in which Autonomous Tectonics will be at play. This novel cultural entity is shared with a series of colleagues and peers who work on related conditions and problems. This dissertation is an attempt to discuss the evolution of the work of SPAN through the lens of discursive inquiry and cultural agency, resulting in the concept of Autonomous Tectonics.



Sandra Manninger
PhD (Architecture and Design)
RMIT University

Friday 23 November, 10am - 12pm
Venue: BAU College of Design Barcelona
Examiners: Prof Michael Hensel, Prof Bob Sheil
Chair: A/Prof Suzie Attiwill
Supervisors: A/Prof Paul Minifie, Prof Vivian Mitsogianni

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Atlas of Sensations

The architecture of SPAN orbits around the application of computational procedures in the generation of their projects. The work in SPAN's practice and in academy is incorporating tools and instruments that have been just introduced to an architectural environment providing the opportunity to develop design protocols and directives that might affect all stages of architectural production, from conceptualization to design, from fabrication to maintenance, creating SPAN's design ecologies.

The presented work traces these moments in SPAN's practice through the application of geometries. The postdigital turn is further revealed as the practice moves from the

application of geometries to design protocols triggered by the G-coded gestures of fabrication tools to investigate autonomous processes.

As computers start to develop their own science, an environment that is not only understood as a biophysical reality but also incorporates the actuality of a computational ecology, both material processes and algorithmic objects inform the generated designs. This shift of design agencies in the practice's design ecologies is not initiated to optimize architectural objects but to create objects that act as seismographic devices or artifacts whose bodies offer a matrix for these processes to materialize.



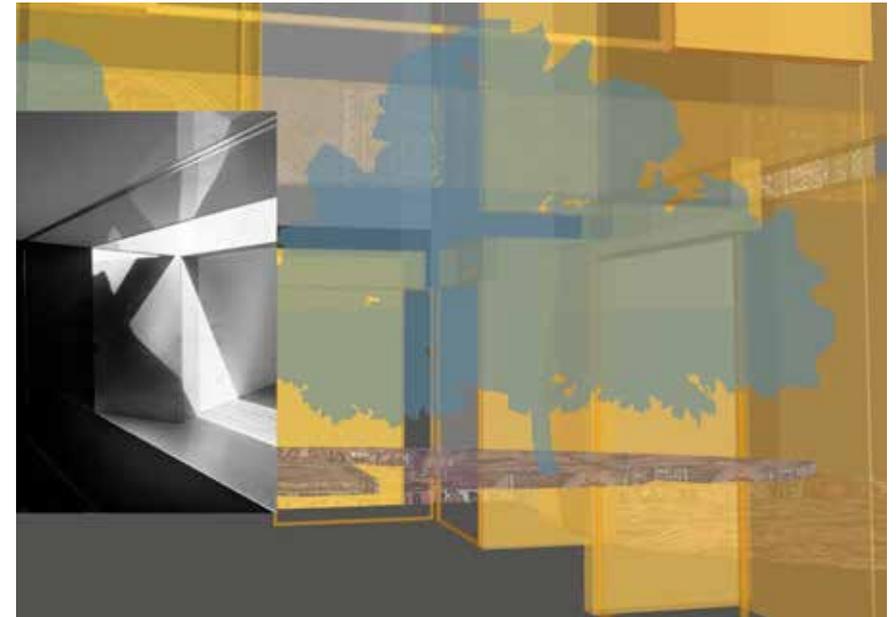
Dermot Boyd
PhD (Architecture and Design)
RMIT University

Friday 23 November, 2:30 - 4:30pm
Venue: BAU College of Design Barcelona
Examiners: Prof Gabriella Seifert, A/Prof René van der Velde
Chair: A/Prof Paul Minifie
Supervisors: Prof Martyn Hook, Prof Tom Holbrook,
Dr Jan van Schaik

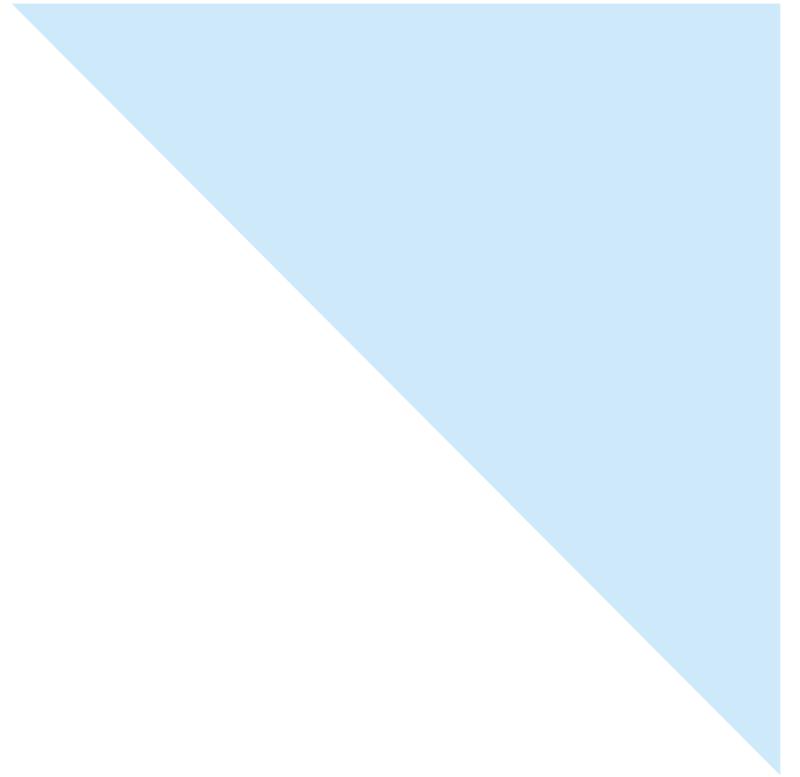
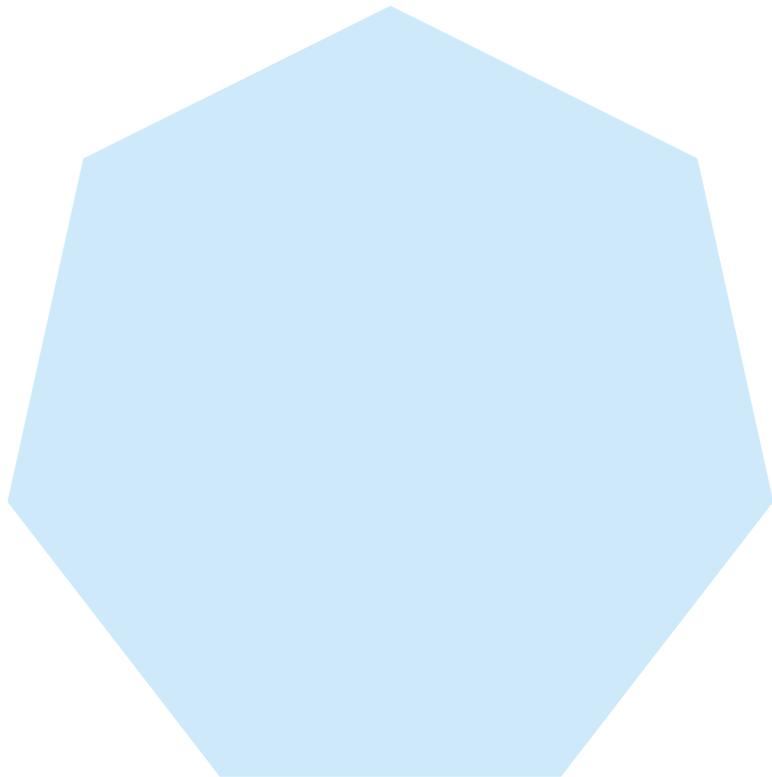
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Unravelling the Eurythmic Cage

My study lies in the primordial. It is an exploration of instinct and intuition and how they are exercised in the making of space. I use the device of the *eurythmic cage* to explain my direct relationship with architecture, which is primarily visual and wholly immersive. I research the underpinning of design strategies informing the work of Boyd Cody Architects and uncover persisting influences of childhood memories inflected by systems of eurythmic proportioning.



**Progress
Reviews**

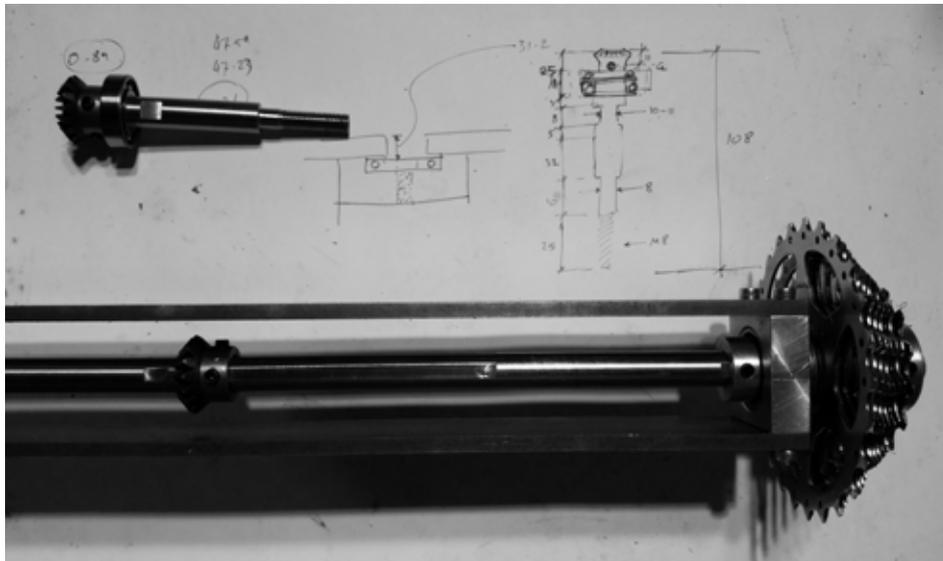


**November
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Applying Speculative Design - Making Energy Ecologies

Within my practice of speculative energy possibilities, making goes beyond a utilitarian aesthetic commonly found on maker channels on sites such as YouTube, Vimeo or Instructables. Speculative design proposes other potential realities through artefacts that suggest functionality. Within a practice of applied speculative design, the functionality is not only proposed but exists. Engineering

plays a role alongside craft and spontaneous insight through material handling, but these are subservient to the speculative vision articulated through the designed object. This research tries to define a making literacy within a practice speculating about applying alternatives to current energy paradigms.



***Toward the Future of Shlomo Aronson Architects:
Understanding the Fundamentals of its Legacy***

In an office soon celebrating 50 years of existence, design culture and the personal mark of its lead designers' accumulated knowledge and planning abilities are key to understanding the ongoing and future success of the practice.

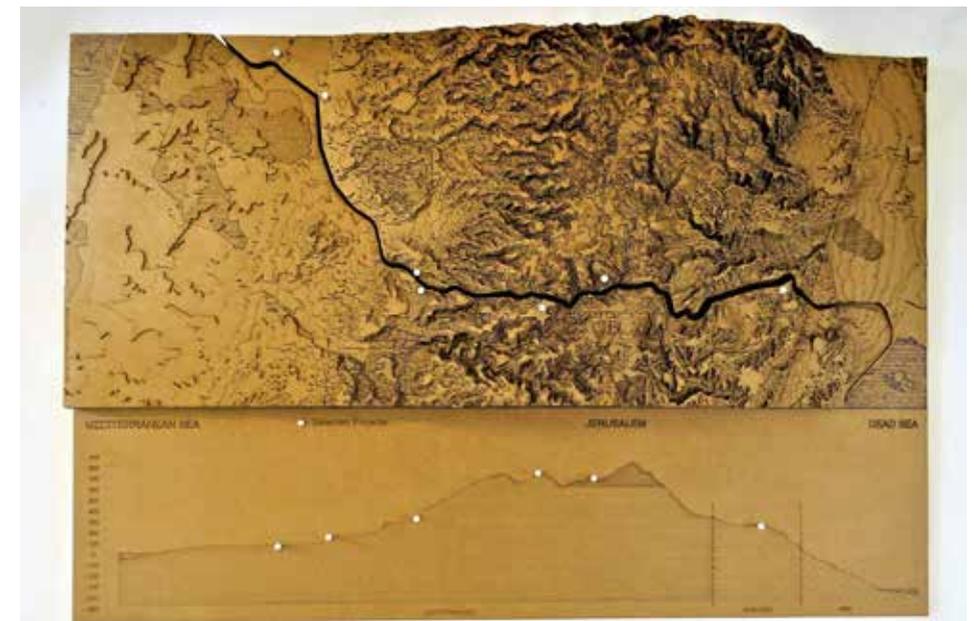
This research aims to show the connection between design legacy and future excellence of the practice by exposing the underlying specific and generic contributing factors to the office's creativity and knowledge and by understanding the role of mentorship.

The research will be conducted by collecting qualitative data about the lead designers' personal design footprint and theoretical influences on the office, as well as through

interviews with past and present staff and analysis of seminal projects.

This data is intended to reveal the legacy of the office which is defined as the sum of all knowledge about practice and design held within the firm. The data will be analyzed to reveal office specific design methods, design processes and mentoring methods while identifying constants and divergences over time.

The research will result in the preparation of general guidelines for the assessment and teaching of design knowledge. The final goal is to provide ways to reconsider office structure in order to maximize office resilience and design quality.



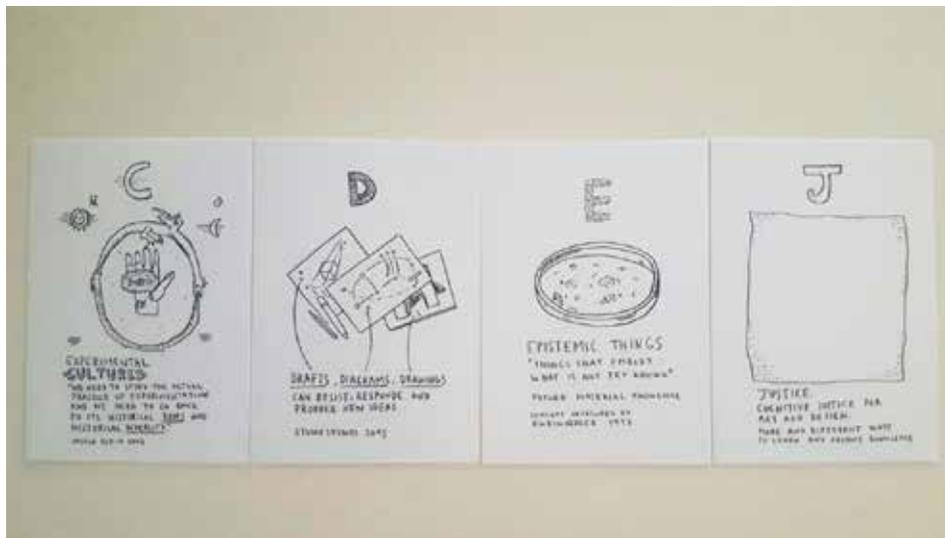
Drawing epistemic things

I draw. I sketch. I do graphic stories, diagrams and drawings.

My community of practice is comprised by those who understand drawing as an epistemic activity, thing, and sketching and tracing as a place of discovery.

I have made graphic accounts of the activity that takes place in art and design labs, trying to understand how these places deploy experimental practices. I have collaborated with art production centres and I have drawn up conversations with artists about how they

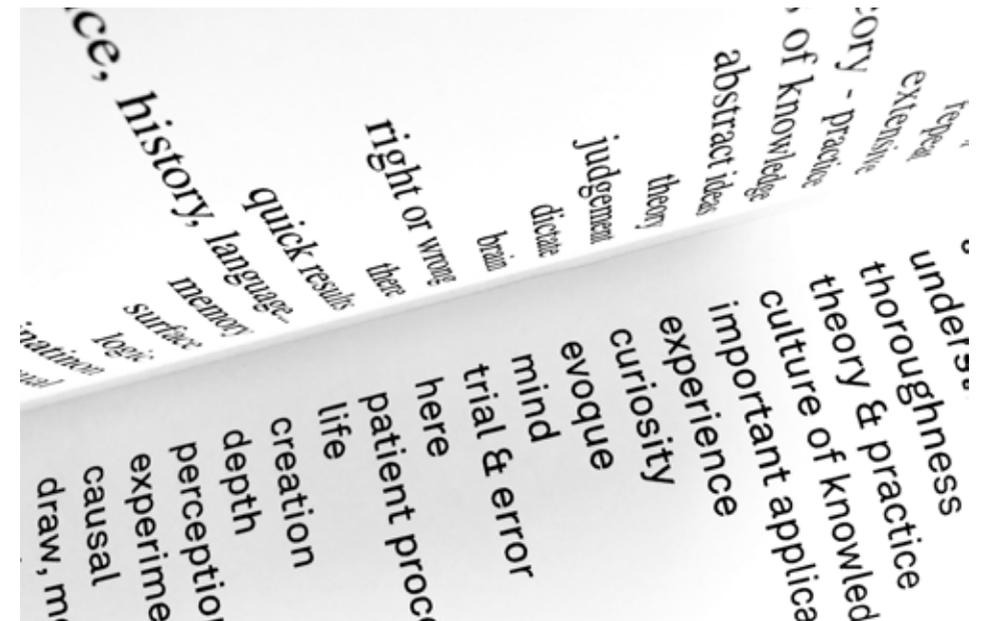
think about research and how it affects their practices. I have drawn maps and diagrams to get lost between rare epistemologies and experimental cultures. I made an illustrated alphabet of the key concepts that concern me as a researcher. I approach the idea of epistemic things (Rheinberger, 1997) to revisit my practice. From there I want to make a contribution to the material epistemologies, those things that allow us to make knowledge in practice. Specially I'm interested in seeing how epistemic things operate in art and design.



Teaching Experiences in a Workshop Coexistence of regulated knowledge and wild practices in learning

The current research project explores, from a pedagogical perspective, the tensions between regulated forms of knowledge and wilder forms of wisdom and learning that take place in the context of the art workshop or studio based practices. This work looks into hybrid spaces of knowledge where the epistemological foundations inherited from modernity can be shaken and put into question. Challenging the binary logics that still structures our cultural and pedagogical practices, creating a rift between thinking and doing, deduction and intuition,

presentation and representation, nature and culture, subjects and objects, etc. It is in this context that I analyse the art workshop as a playful space that opens the possibility to displace the scientific paradigm as a locus of knowledge production, allowing other types of wisdom to emerge. In this occasion I will present a set of pedagogical devices that I have designed in order to materialize other ways of learning through drawing, colour and classifications. At the same time, I will display the general idea of the presentation of the whole PhD research.



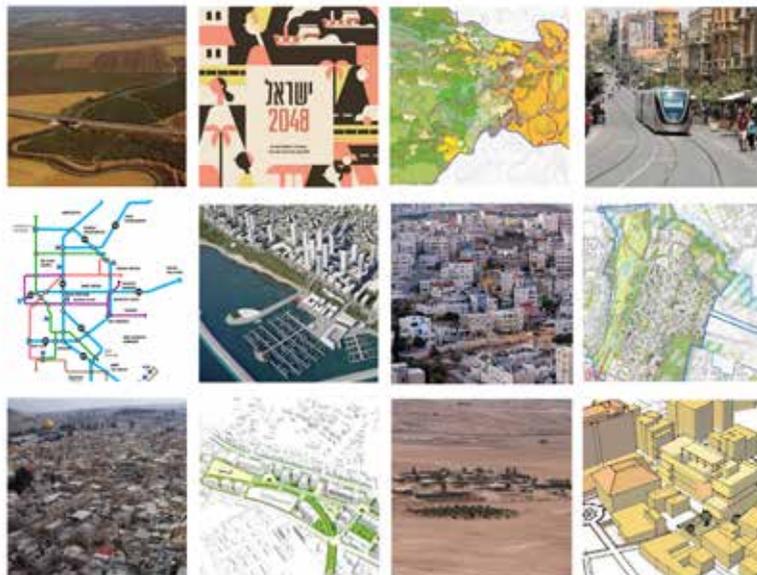
***Planning Processes in a Complex System Environment
A Retrospective Analysis – Israel 1990-2018***

The planning processes currently employed in Israel are struggling to create new environments that are vital and full of life. In many cases, new cities are characterized by “mechanistic” spatial structures that lack individuality.

The goal of this study is to improve the means and methods available to planners who are working within complex systems, but behaving—knowingly or unknowingly—as though they are simple, linear systems. I wish to update, and if necessary revise, the Organic Planning for Social Systems approach, which I co-created 15 years ago.

My research will consist of a retrospective assessment of the different methodologies that I have employed in several select projects, investigating the reasons that these methods were, at the time, deemed preferable to others. I will conduct a comparative critical analysis of these past projects in order to learn the reasons for my chosen methods’ success/failure in eliciting effective planning processes for complex systems.

The study will conclude with a series of practical recommendations for relevant courses of action for large, complex projects such as those upon which I have worked. These will constitute an up-to-date planning approach for use by the workers in my firm and the public at large.



Overlapping Knowledge: Practice, People & Place

A long-time personal association with various sea-swimming communities around Dublin Bay has led to my practice recently becoming involved in the regeneration of bathing infrastructure at the 40 Foot on the south coast of the city. Our remit here involves liaising with local government and all vested and interested parties to consider how facilities can be improved and maintained in a sustainable way which recognises the pattern of historic interventions that have supported bathers’ year round activities for over 180 years.

This stage of research examines a response to the culture of coastal amenity at this deep water bathing place, which has been formed through the cutting of a channel, an access path, railings and tempering the foreshore by carving steps in rock.



Preciseness, vagueness

A porism is a *proposition affirming the possibility of finding such conditions as will render a certain problem indeterminate, or capable of innumerable solutions.* In our practice we try to draw with preciseness, but the materials with which we work cannot be fully known. When we work as landscape architects the magical qualities of living materials are known unknowns, or perhaps more usefully, *known unknowables.* These materials must be considered *in* processes and these processes can be considered *in* geometry. Uncertainty is a quality of all three phenomena: mutability of materials, inter-related dynamics of processes, and changing semantics of geometry. With our recent work, innovating with

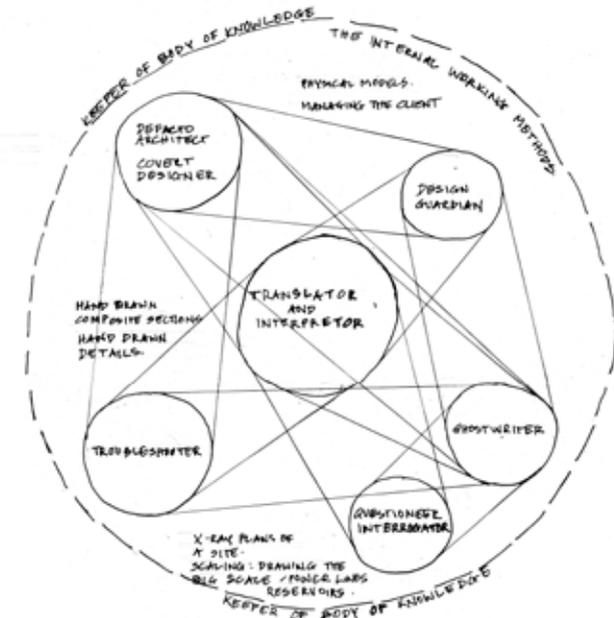
secondary-raw-materials and with complex archaeology, the exact format of even the inert materials is unknown to us when we are making the drawings. Since I wish to make drawings that emulate more closely the materials with which we will work, the drawings, no matter how precise, must also allow for openness and variation before and during construction. They must cater for vagueness. Layered plans, time lapse and various other types of drawing help us to keep the design and construction process open. I see the drawings as possible definitions of what geometry means in landscape design.



The expanded field of operation

In this PRS I will be discussing how our contribution to knowledge in the field is provided through an expanded definition of architectural practice. This is achieved through alternate working methods I adopt within practice including troubleshooting (solving problems in the field), ghostwriting (developing an existing concept into something that can be constructed), translating (describing an architectural language for a contractor to preserve design integrity) and acting as a 'caretaker of a body of knowledge'. These methods expand the ways in which I operate as an architect.

My design process incorporates a method of co-ordination developed from working in the roles above, which has become a practice philosophy. The entities I co-ordinate include for example, stakeholders such as the local planning authority, government agencies, the client and the contractor. My agency in this process is to embed social, political or environmental agendas into the projects we pursue. I include the city and the landscape as separate entities in the co-ordination matrix so I can ensure the architecture produced involves the 'custodianship' of the built environment.



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

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

This third milestone 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 idea of design as reflective conversation with the materials of a design situation. My aim is to expand this idea with specific research into the form of the book and the complex practice

of designing them. This is characterised, 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.



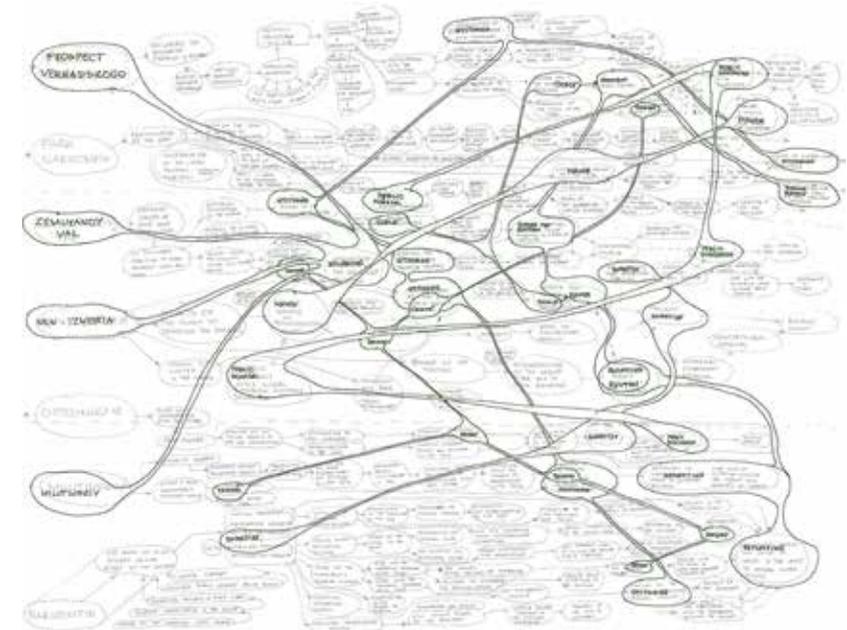
Stitching, Modulating and Scaling

My research focuses on the interaction of an architect and a historical city as the existing project environment. Working in Moscow, we are facing the necessity to revise the connection between the modern architecture and the urban context. Large-scale transformation of the city in the twentieth century and repeated changes of paradigms led to various deformations of the architect’s methods of work with the surrounding historical environment.

In previous presentations the search for the similarities and the differences in the work of architect, restorer and urbanist highlighted the important techniques. With them, creation

of a new object in the historic city allows us to continue to organically develop an urban fabric.

The current presentation shows the application of articulated ways of working on the example of one of our projects in the historical center of Moscow. It seems important to analyze how the embedding or ingrowth of a building into a context of mixed historical layers affects interaction with the client and municipal bodies, i.e. affects the “usual” design process. Stitching, modulating and scaling, as ways of reacting to the environment, provoke the creation of an object that exists in dialogue with the city.



Interstitial Practice

Reflecting on my urban design position I will examine the role of extended threshold in past and recent ongoing projects. Regardless of scale, plan and a preoccupation with section to create volume and space has been a long running concern. The examination will consider how juxtaposition, enclosure, fragment and spatial continuity might relate to the urban work and reading of Belfast. Space and sequence are tracked through and around buildings as they may be in the city. The critique of the city and its blockages may be seen to be related to and continue my mode of working in architecture, seeking public space and volume within each project regardless of its scale.

I will reflect on some formative essays and precedent works experienced early in my career and consider how these aspects of enclosure, threshold, the psychological and political are positioned within an architecture and within a city.

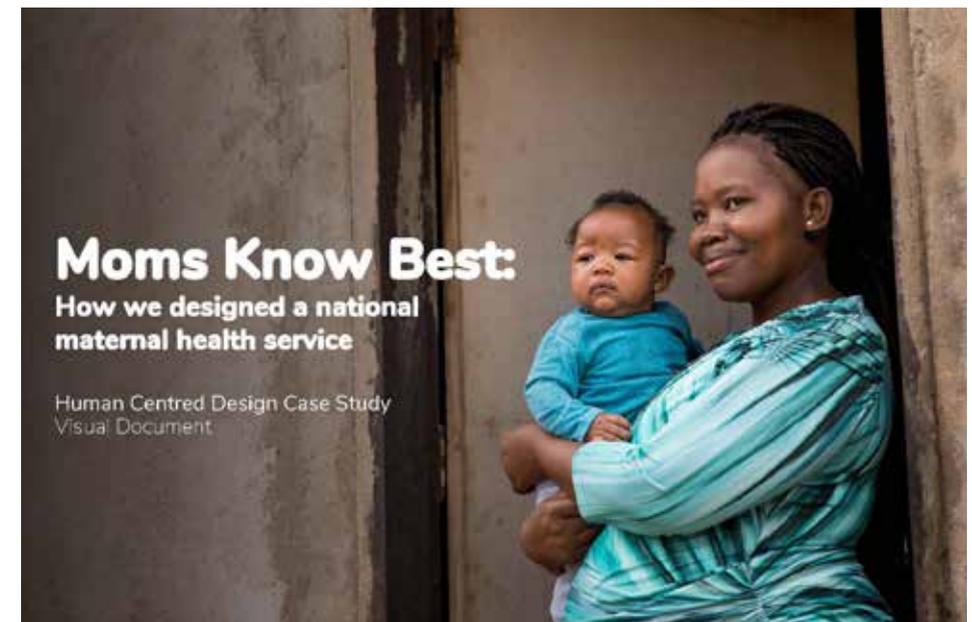
I will also summarise a series of essays that inform context and positions raised at previous PRS reflections and comments.



The Impact of Social Design on the Human Condition

Design has grown in scope, scale, perceived value, and the diversity of contexts in which it is practiced; evolving from a practice where designers with specific subject matter expertise focus on aesthetics and craft, to a state today where designers work in disciplines in which they have no formal training or experience. The design process is now applied to non-material elements of human experience, from activities and interactions to the invisible interrelationships between communities and individuals in society. This practice of "social design" is the subject of my research. The reflection on my practice includes the interrogation of a book I

have written that outlines a system for social design and research into nine examples; further inquiry into ten additional examples spanning architecture, policing, programs to improve maternal and infant health and address obesity in children, and a project I am leading with the goal of diminishing the flow of youth from foster care to homelessness in the US. Questions I seek to answer are: What is social design; What difference does it make; and What makes it good? Through this research, I will situate my work in context with other design and non-design approaches.



Isomorph and superstition

I am interrogating the concept of 'isomorphism' as a graphic design strategy. According to Wolfram Mathworld, "The word derives from the Greek *iso*, meaning "equal," and *morphosis*, meaning "to form" or "to shape". The term—common in mathematics, chemistry and psychology—is used metaphorically in a design context, following the English designer Norman Potter (1923-1995).

Presently my research is focusing on the metaphorical isomorph as a union of logical reasoning, superstition and faith.



***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.

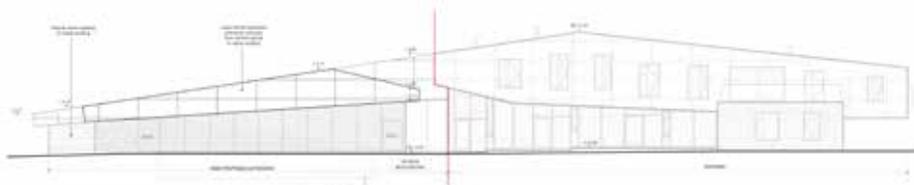
*Koolhaas, R, Foster, H, 2013, Junkspace with Running Room, Notting Hill, Editions London.



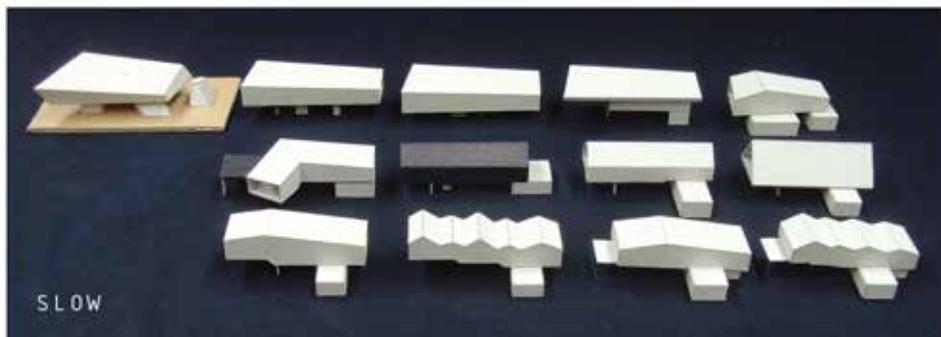
Slow or Fast and Profit or Loss

In previous PRSs I have explained how we design projects in the office, by building many iterations of physical models with refinements to develop the forms. For this PRS I intend to show a 'how to' or lesson I have developed of how this process can be used as a method to develop a design. This process, albeit tried and trusted, is a slow and time-consuming method. Through the previous PRSs I have realised that some designs produced in the

office were developed much more quickly, and were therefore more profitable to the office. At this PRS I will compare how we developed a 'fast' design extension in 2018, to a house we designed in 2008, which was a 'slow' design. I will consider the pros and cons of fast versus slow design. I will also describe a house we are currently designing which I am attempting to develop as a fast design.



FAST



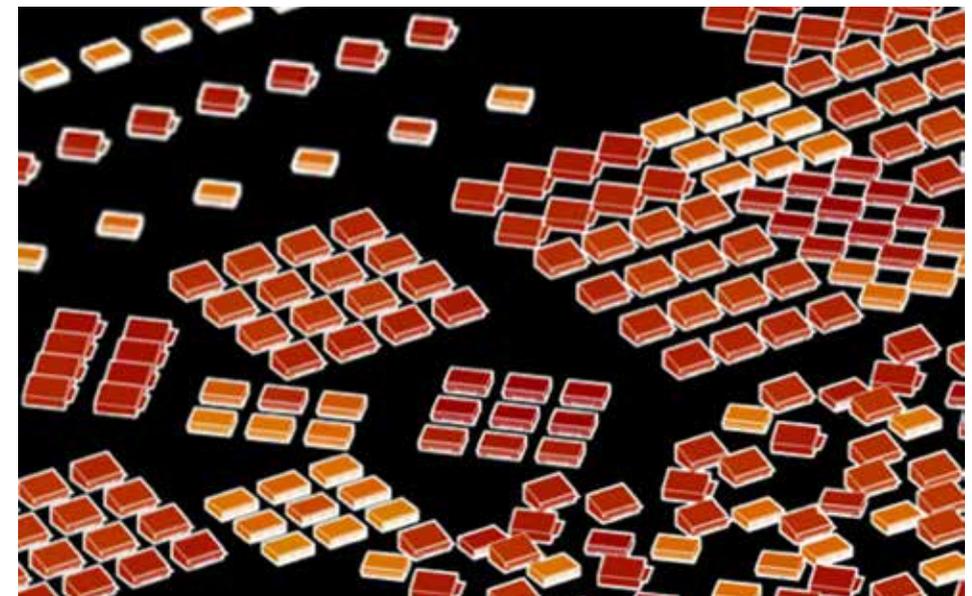
SLOW

***Buildings vs. Humans:
Using Operational Data Capture and Analysis for Sustainable Architectural Design***

Microclimate considerations are largely responsible for occupant comfort and energy consumption, and yet they are usually relegated to the late planning phases in the architectural workflow. This is in part due to a methodological disconnect between architecture and building science. Recent building science research has uncovered an area of intersection between the disciplines, by discovering that the non-deterministic nature of occupant perception and behaviour is often misrepresented in building performance simulation. This new human-centric focus on the dynamic relationship between occupants and buildings provides an opportunity to foster innovation through interdisciplinary research.

The key to understanding such phenomena is to observe buildings and occupants in real-world contexts. This thesis asks the question: How can data capture on occupant behaviour and microclimates facilitate the development of novel, sustainable design concepts in architecture?

The research conveys the challenges and opportunities of data capture in operational buildings. It presents several new approaches to integrating environmental data into different aspects of design, from generating broad insights by analyzing past projects, to creating prescriptive automated systems of climate-reactive building operation. Various data investigations and studies are developed to extend the design toolkit by a more human-centric, microclimate-directed design approach.



Abstraction and Landscape in the work of McGonigle McGrath Architects

A Way of Drawing

The research investigates abstraction and landscape in the work of McGonigle McGrath Architects.

Previously, I have established the connection to modern art and photography in our work, and identified constants that relate to the use of proportion, and to the relevance of landscape, enclosure and form. I have also described how a developing language seeks to articulate the spatial relationships between form, observed at the scale of landscape, and volume, experienced as relationships both to interior spaces and again to landscape.

For this presentation I have focused on drawing and process, and the emergent relationships between the bigger compositional strategies in the work and a developed drawing technique, investigated through Project Books both archival and current.

Project Books offer a new level of research. These collections of sketches show the beginnings of an exploration, and describe the mental processes which allow ideas to emerge using frame, proportion, geometry and overlap to control space, relationships, depth and positioning, and which might help explain the compositional control in the work and ultimately the kind of spaces that result.



***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, but 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.



Graphic design meets printmaking

Graphic design is the practice of planning and communicating ideas and concepts with visual forms. This was traditionally print-based, but now encapsulates all type of media, from physical to visual, on any surface. In my practice, I make all types of decisions that communicate a feeling, an 'emotion'. Whether literal or abstract, a message is portrayed through a visual image.

Printmaking, as a creative process, is related to graphic design, but it is, to borrow Philip Zimmerman's phrase, a process of 'production not reproduction'. Of all the creative disciplines, however, printmaking is today perhaps the most 'uncool'.

Ink, colour, form, process, constraints and concepts all contribute to the creation and the 'design' of an image or print, and these qualities can be used or applied in a creative way. More and more, graphic image-making through printmaking is becoming an important aspect of my practice through DIY print processes, traditional print-making techniques, or commercial rotary offset lithography.

Can graphic design be thought of as printmaking, or can print making be thought of as graphic design?



PolycephalumV

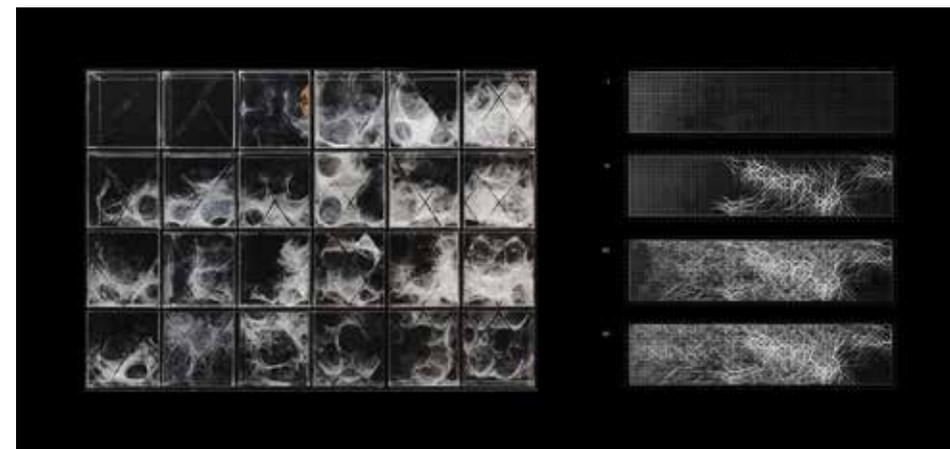
My thesis investigates design as a morphogenetic process triggered by the meta-interaction of multiple form of intelligence, human as well as non-human.

Technological evolution, in the form of synthetic biology, bio-hacking, artificial intelligence, nano-technologies, is currently opening scenarios where the city cannot be described using traditional categories such as natural and artificial, material and digital, human and not-human.

In my practice we experiment with the application of scientific findings at various scales of design, from the object to the urban with the aim to mobilize artificial and biological intelligence in search of a new mode of designing within a complex milieu

where multiple degrees of stability coexist, hacking into natural as well as artificial morphogenetic processes, in real time.

Our projects engage with the notion of synthetic territory at different levels and scales, aiming to develop design models beyond standard conventions of humanly commensurable sizes and functions. Methodologically we operate within assemblages of objects which we have termed 'Objects with Universal Relevance' (O.U.R.). Each O.U.R. allows novel tactics of interaction to emerge, whilst various models, supported by collective intelligence and spatial memory, reveal universal intervention strategies. Bottom-up and top-down models of planning become obsolete methods in the wake of O.U.R.



On Catalogues: Publishing and 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.



Still from *Human Flow*, 2017. Image courtesy Ai Weiwei Studio

Automated Wood - from Design to Construction

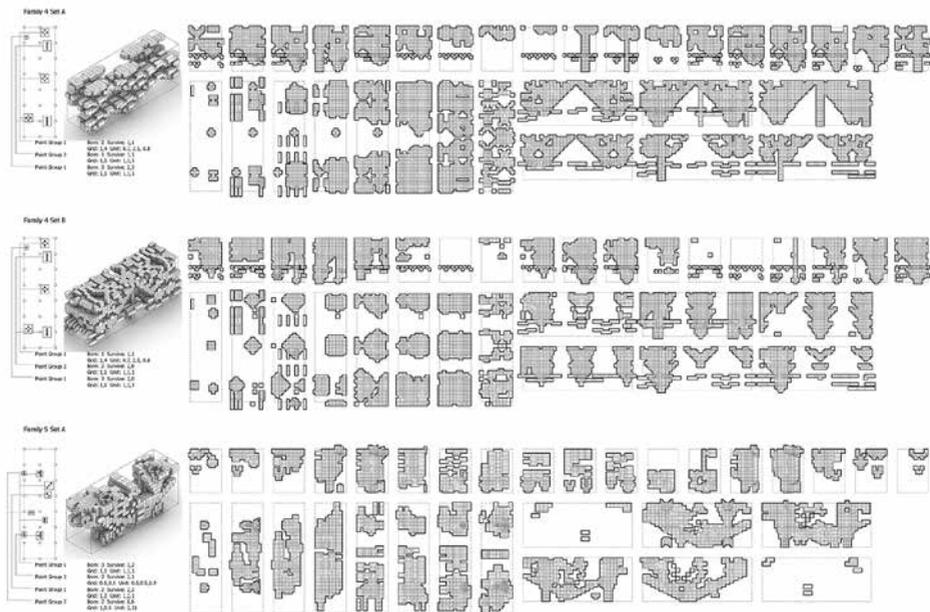
This thesis focuses on experimental, digital and technological innovation research and implementation in timber construction. More specifically values such as material sustainability and energy efficiency in wood composites. Current PRS shows reflections on emerging more profound architectural qualities of a timber element, which performs in multiple scales - from interior surface to structural to exterior scale. The diversity of one unit performance and higher engagement with construction scene has widened the potential that algorithmic craftsmanship could potentially bring to design and making in architecture.



Image: 5 axis CNC prototype for creating CLT angled joinery and fast assembly

SuperBlock_ProtoBlock

Automated technologies increasingly inform built form blurring the boundaries between data and physics at various scales of operation within the urban field. Standard and non-standard building components combine with biological growth to produce hybrid systems that deploy a layer of intelligence that animates the static grid making it dynamic, emergent and smart. Key to this is the potential for more attuned climatic and environmental performance of neighbourhoods within novel mobility models that aim at a different paradigm of urbanity and modes of collective inhabitation.



***"To observe with the client, to draw with the existing".
Three cases of architecture dealing with the As Found***

This research is focussed on rehabilitation in architecture, the discipline of working with the existing. Through the study of three projects, it describes an approach towards the existing where the conversations between architect, client and existing building have informed the decisions of the architect when developing the project.



Social Impact

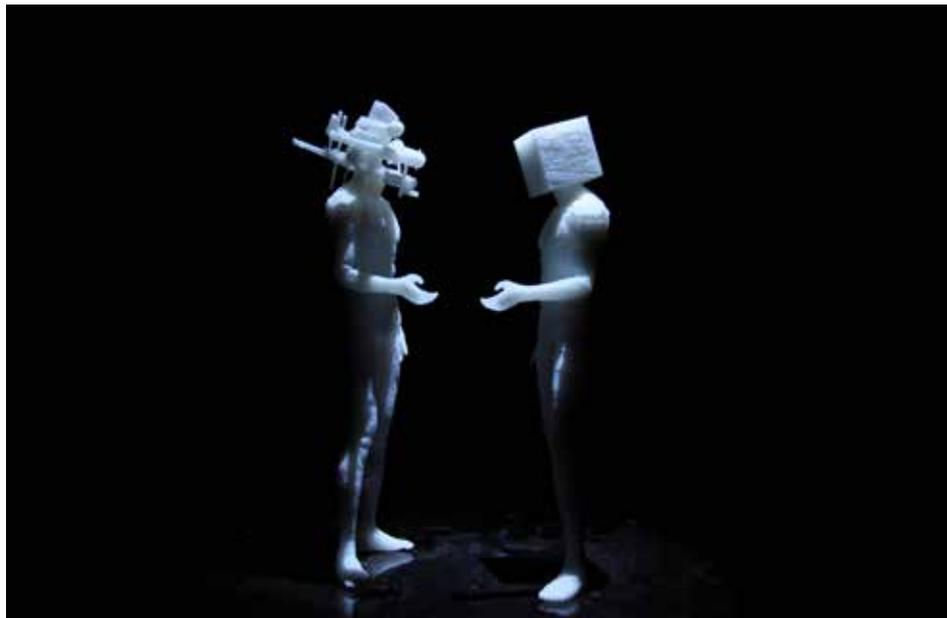
My major interest lies on interactions in public space, the related strategic questions, their facilitation, realization and feasibility, as well as the possible cultural, social and architectural changes that could result from them. Thus, studying and work, interlock to one social practice, which on the one hand, has its roots in a vibrant and active environment and is this vibrancy's expression as well as embodiment on the other.

Architecture in the classical sense is mostly located in the service sector. After graduation one has no own projects, it is advisable to gain experience in offices. In contrast, I tried to initiate projects and processes in public space. Beyond architecture as a service, I

assume architecture and its realization as an initial spark for social development.

Public space is the framework for the identity of a city.

Claiming and occupying spaces with temporary built interventions leads to interaction and performance that generates, enhances and thematizes public space. The aim is to generate content that reacts to civil society and takes account of social aspects apart from consumption and real estate speculation. Motivation, energy and trust should be put into ideas and projects and be implemented in the city beyond fears and concerns.



Fluid City

From London, our studio is now in Chongqing, South West China, working on diverse types and sizes of projects and running workshops focussed on urbanisation in China.

Environmental, socio-economic and spatial problems persist; the phenomenon of city is also faced with rapid change from new technologies and forms of occupation. Disrupted by top-down policy, bottom-up demand and the raw economics of employment, consumerism and real estate, the burgeoning city is an ongoing planned experiment in China and received mainly as out of control in the West.

My research will speculate through live projects, charts and drawings: The sites of fluid, fruitful interaction between privacy and shared domain might be compared to Darwin's idea of a warm pond where evolution began. Here, alternatives to the contemporary conventions of tenure, work place and social-creative circumstance could be explored. As a depiction of cohesion, the tissues of connected shared domain could be extended through many scales to inter-weave the disparities of the city.

The agency of the architect in promoting positive visions of the otherwise wicked city is a pressing need: How can we draw and explicate the complex and liquid substance of where most of us live?



Architecture of the possible

My focus lies on the architecture of the possible - processes, methods and strategies are used to develop and realise projects and designs based on a collective consciousness.

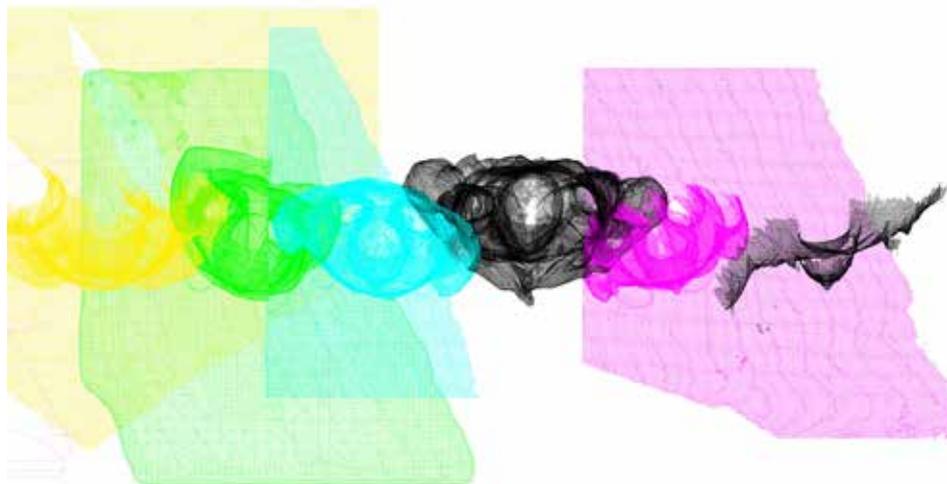
At the interface of contemporary art, culture and experimental architecture, pedagogical strategies, but mainly individual learning processes are analysed as well as documented and discussed based on specific projects.

As a contribution to the common architecture education, which is strongly focused on digital media and the training of creative service providers, I see the great potential in teaching projects on 1:1 scale and the related processes and methods as added value. "Design build" in architecture education and in my practice

as an architect plays a major role in my way of working. The university system is getting more and more academic, as a reaction to that, I work and teach with the method of learning by doing.

The challenges that emerge in all phases are as much part of the project as performative and creative elements. From the first draft to the final realization, I regard all architectural work as communally designed project.

How can this make a change?



'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 design history is embedded in, and 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
 young German from Leipzig named Jan Tschichold
 ... it is unclear whether Tschichold was a "true believer" in the Soviet state
 place and at the wrong time Tschichold was the right man with the right ideas, but in the wrong
 force of what would be known as Die neue Typographie Tschichold was never a communist.
 At the age of twenty three, Tschichold quickly became the uncompromising voice and guiding
 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

Organised Chaos – ornament and understanding in the age of automation

The aim of ornaments in the classic sense was to organise the elements of the building, to make them clearly readable and draw attention to them. Thus, the ornament is concerned with understanding and meaning. With interpreting the machinic world for the human mind. Machine thinking expands our opportunities, however, we must be able to interpret it back into human thinking and create a coherent world understandable to us. Working mainly with industrial prefabrication,

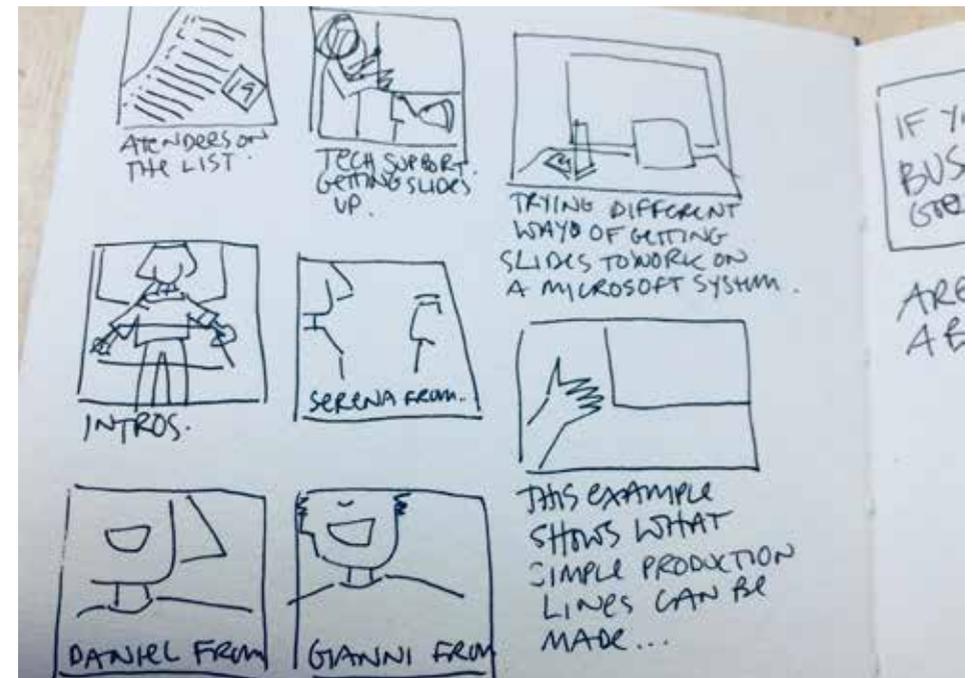
I am looking into ways of using algorithmic design, automated fabrication and standard industrial materials to create ornamental designs that combine the fabrication and structural restrictions with formal expression, while working at the intersection of modularity and variation to simplify the assembly process or even automate some parts of it.



The voice of the Trickster. Articulating an intangible practice through different voices to discover the one that works

Through writing, maps and prototypes I am finding my voice and establishing a story of the practice and my part in it. As my PhD progresses, this becomes clearer, and then not so clear. Through exploration of Trickster tactics, workshop books, forensic analysis of live workshop work, deep visual mapping and an exploration of themes that are emerging, I am uncovering my strategic design practice. By looking at others who have written about this I am understanding the differences that exist in what is called strategic design, and a clearer differentiation between what I do and what they do is taking place.

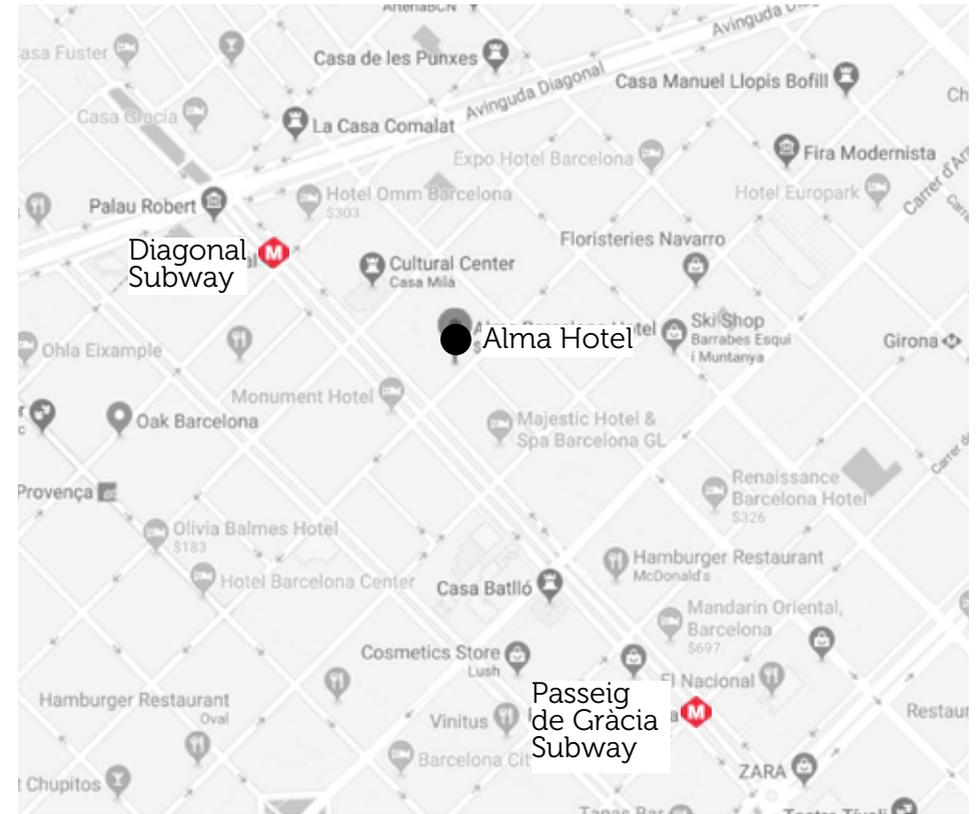
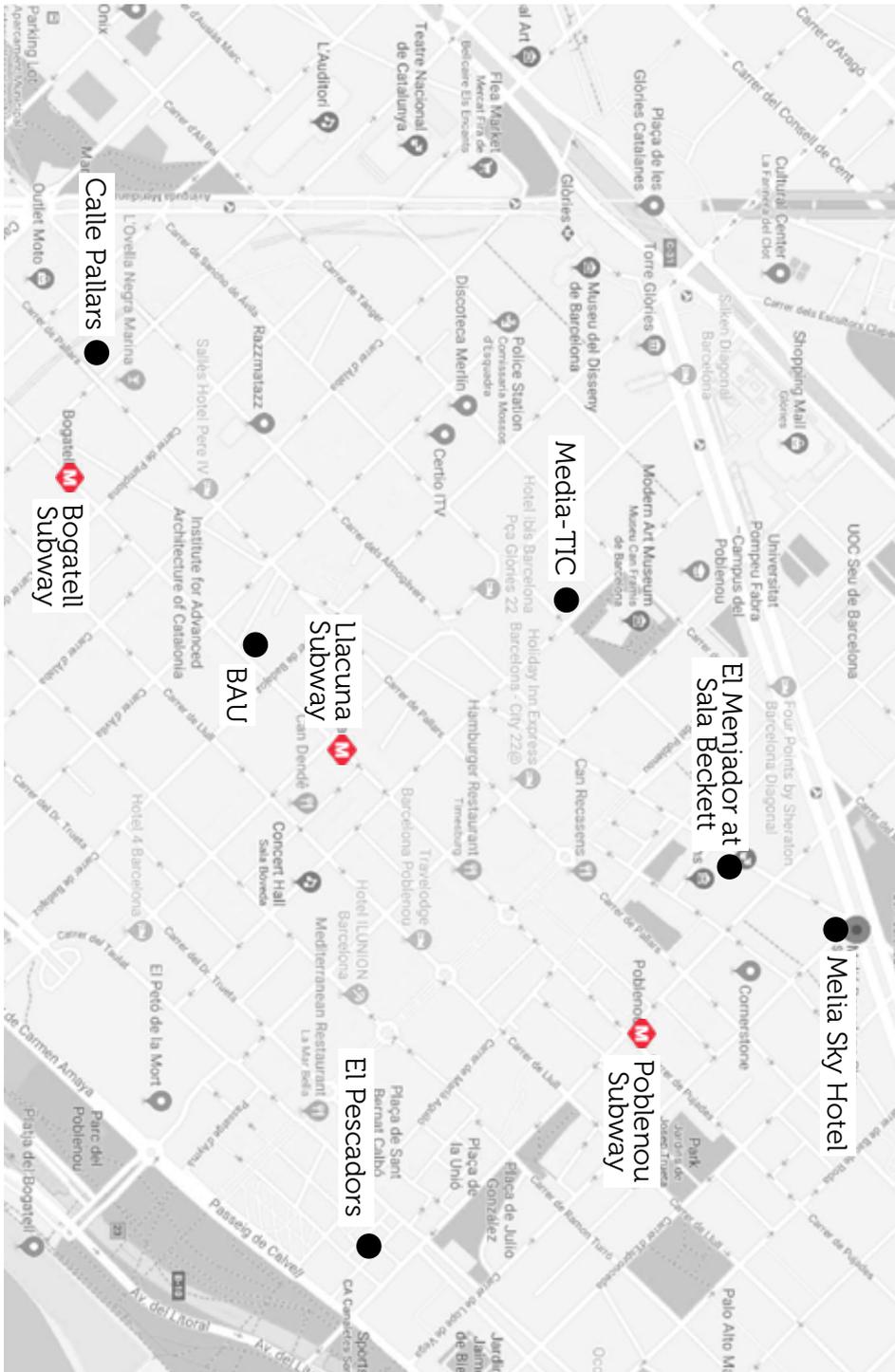
As I build on a new understanding of and deeper appreciation of the form of visual mapping I make, I am delighted with the role it plays as a language authentic to my practice. I explore the role it plays in the practice itself and the communication of my practice with myself, with other designers, and finally with clients. Now to try out what this form of communication means to others.



Maps

**November
2018**





Hotel Melia Sky, Carrer de Pere IV, 272

Examinations

Calle Pallars 85, 6-1 El Poblenou
&

BAU Design College of Barcelona, Carrer de Pujades 118

Friday Opening Event RMIT Europe, Media TIC, Carrer de Roc Boronat 117

Friday Examiners' Dinner El Pescadors, Plaça de Prim 1

Saturday & Sunday Reviews BAU Design College of Barcelona, Carrer de Pujades 118

Saturday Dinner Alma Hotel, Carrer de Mallorca, 271

Sunday Plenary and Closing Drinks El Menjador, Sala Beckett, Carrer de Pere IV 228 - 232



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