



SCHOOL OF
ARCHITECTURE
& DESIGN

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Assoc Prof. Zeynep Mennan

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2008 October

Graduate Research Conference

Candidate Abstracts

KEYNOTE LECTURE

The Aesthetics of Emergence

Dr. Pia Ednie Brown Fri 7:00pm, 8.11.68

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RMIT

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Levels 11 & 12



GRC

Graduate Research Conference October 2008

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Masters Candidates

Elizabeth Anya-Petrivna

Master of Arts (Fashion)

The artificial flower

This research considers the popular use of artificial flowers as decoration in nineteenth-century fashion. It will document and question the cultural fascination of 'sentimental botany' to find negotiations or liaisons with fashion. The making of flowers was a cultural fad, a leisure activity, and a home industry. The constellation of production, consumption, and design will be explored in the context of 1880s Melbourne and will plot the careers of local practitioners.

Nineteenth century instruction manuals describe the making of flowers and foliage within a tight matrix of set procedures. As a process it could not be mechanised. These manuals identify a pattern of four 'orders' or categories of making - materials, tools, mounting and branching. Within this framework this research will document the methods of creating artificial flowers and will inventory traditional techniques.

By privileging material culture, this paper will use the visual and material evidence of extant pieces in Australian public collections and historical print culture.

Shazia Bano

Master of Arts (Fashion)

Asian influence on the Australian fashion industry

Akira, Easton Pearson, Vixen have something in common: They are Australian independent designers who use Asian references within their work. Hand beaded skirts from India, Asian motifs printed on yards of silk transformed into beautiful sarongs, or using origami and creating magical garments. These references arise possibly because of an Asian background, the love of Asian crafts, an interest in the eclectic, as in the case of Vixen, or a belief in Asian philosophies.

This study aims to investigate the influence of Asia, specifically India, Japan & China, on the Australian Fashion industry. It looks at what these countries bring to Australia in terms of their practices. Does the Japanese born Akira use his heritage as an inspiration but creates fashion with a global feel by mixing Chinese and Indian craftsmanship? Do Easton Pearson look to India and Vietnam as merely workrooms or does the artisanal wealth of those countries contribute to their style? What does Asia mean to Vixen?

This thesis looks at the three designers individually and aims to link the elements of design of each of these three countries within the works of these celebrated Australian designers. In doing so this thesis aims to establish the link between the Asia outlined and Australia, within the realms of the Australian fashion industry.

Roberto Bruzzese

Master of Design (Communication Design)

Facilitating pedagogical awareness through graphic literacy in graphic design education

Graphic design education has been left behind. It has not kept up with the advances in pedagogical theory simply because many teachers may not be aware of the theoretical dialogue necessary in teaching and the principles that can lend towards student learning. Pedagogical texts available are quite often written in a research language not commonly used in graphic design education making the knowledge quite inaccessible to many teachers. In consequence, teachers are finding it difficult to encourage process-led enquiries and deep learning approaches in the classroom.

Throughout its history graphic design has 'missed the pedagogical boat' when it comes to teaching theory but it has excelled in its communicative visual language. These inherent design skills could be a better way to communicate to educators the necessary educational theory that may be used in the classroom. It could be time to take our skills as excellent visual communicators and use them to help design the education system. Graphic literacy could be the answer.

David Burke

Master of Design (Industrial Design)

Widget – investigation into the creation of new products derived from recycled polymers

In purest form many plastic materials can be replicated, but without the means to limit contaminants or succeed with code sorting of plastic waste, efforts to replicate also produce lower grade materials through the process known as "down-cycling".

The evolution in plastics recycling globally is now producing new and valuable materials which fit comfortably between these two extremes. The development of moulded plastic lumber, and specialist sheet materials, demonstrate that promise for use in more sophisticated product design.

This research identifies, examines and experiments with these materials as a platform for designing new products. It recognises that recyclable plastic materials are still largely directed into the waste stream, an outcome which ignores their intrinsic value.

Raed Dawood

Master of Landscape Architecture

To develop an approach which appreciates and recognizes the cultural characteristics of Saudi Arabia for a new seafront on the southern coast of Jeddah City

Saudi Arabian people are very attached to their culture and customs because of the influence of Islamic religion on the country's public rules. In Jeddah city, the second largest city of Saudi Arabia, developments need to have more consideration of the culture of local dwellers to implement their demands and desires. One of these demands is the prospect of the city dweller to enjoy open spaces and utilize public activities. For this reason, the recovering of the urban waterfronts is an opportunity to provide new recreational areas for the city dweller which take into consideration their unique culture.

This research project aims to re-develop Jeddah southern seafront by creating recreation areas and public activities that respect and appreciate the Saudi social values.

Liam Fennessy

Master of Design (Industrial Design)

Pedagogy is a rhizome

This project examines the agency of industrial design education as a particular knowledge practice with a collection of pedagogies formed around a set of shifting and informal theoretical orientations. The research explores the principles of this pedagogy through practice and focuses upon ways of approaching and apprehending industrial design education in action, its traditions of advocacy and its conventions in view of the rhizomatic, situated, opportunistic and social nature of the knowledge area and the hyper textual relationships that designers have with their material, cultural and theoretical drivers. There is a reflective focus on my individual approaches to design education, informed by an exploration of the development of the discipline through its changing proximities to industrialised societies and cultures of production, the tensions and shifts of identity of the designer and the educator and the impact of these transitions on the pedagogies, and instrumentalities of the discipline in the current global context of design for a world at once engaged in mass industrialisation and de-industrialization.

The Elizabethan eye: reflections in contemporary jewellery

Research examines the development and adaptation of the themes, symbols, emblems and allegory used to express the culture of the Elizabethan era in jewellery, metalwork, textile, portraiture, literature, pageants, architectural features and cults. Findings explore the decorative devices which capture the Elizabethan spirit and are translated through the design and production of new hybrid forms in jewellery and embroidery, within practice, to and demonstrate how the past can continue to be relevant to contemporary craft and design.

Rebecca Gully

Master of Arts (Fashion)

Material memorialisation – new narratives from old

The coming together of worn/used garments, cloth and trim forms part of a narrative. The story has already begun, even before the hand of the designer continues to tell tales of our time – so that the associative memory of the maker, viewer or wearer of the garment weaves complex narratives based on personal and inherited social memory.

In re-presenting information we are confronted with a past that is also present – a present tense with a memory. The process of connection through memory engages the imagination, and the designer is firmly established as storyteller.

My intention is to illustrate the role of the practitioner in the preservation of design heritage by engaging in a dialogue with historical techniques – specifically the “make do and mend” philosophy of WWII in relation to clothing. This results in the creation of a series of “memory texts” to explore our sense of place, belonging and connection to the past.

Winnie Ha

Master of Arts (Fashion)

The breathing dress

The Breathing Dress speculates the interrelation between body and dress contextualised within the poetics of sound and sensation. The research is derived from an appreciation of sound having the capacity to resonate through the psyche, as well as the physical being, and sensation as that of something impalpable, yet intrinsically visceral. As such *The Breathing Dress* positions itself within the margins of the physical and the abstract. Central to the exploration is the understanding of dress as the vessel which the body inhabits and animates as a means for self-awareness through sound and gesture, inasmuch as the lively and sounding body is the faculty through which I can have a relation to dress.

Strategies for designing multichannel systems for performance

The focus of my research is the practice of auditory design as an integral component of a multidisciplinary performance practice, enabling the realisation of musical works for spatial sound concerts. In this context, design serves to support performance criteria, negotiating space for concentrated listening, identifying technical and compositional requirements as well as ensuring contingencies. My research currently focuses on two distinctly unique performance practices with contrasting approaches to design - electronic music and acousmatic music. The motivation is to open the process of design in order to explore enabling strategies that can be implemented to meet the complex challenges of auditory design. The context for this research includes personal performance works, the ARC project *The Spatial Ensemble*, DRI project *The Wardrobe of Sounds* and the SIAL Sound Studios concert series at the Melbourne Recital Centre in 2009.

The missing middle ground: contemporary urban development and the evolution of ameliorative design strategies

This masters is concerned with the quality of place (character, typology, density and programmatic mix) of towns and locations that have undergone significant development either infrastructural, developer led or agricultural, without considered regard for the existing urban fabric, built context, density, or patterns of programmatic usage – local, community and other. This masters is not concerned with a critique of those developments but rather with an investigation into the resulting urban space and then, the derivation of strategic counter developments that stitch together, fit in-between the resulting, often disparate conditions of new and old. The particular emphasis is on proposing interventions of a character, scale and programmatic mix that opportunistically respond to and acknowledge local history, patterns of usage, and in doing so forms an ameliorative and previously missing middle ground.

Critical for this study is the manner in which these new system of urban development are formed – that is, the process of their emergence and design. These interventions and strategies emerge from studies of the existing built conditions - its history, character and place - and also of the contemporary requirements for expansion, density and the lifestyle. The question of what defines 'appropriate' public space and buildings is less clear given the changing character, influences and imperatives affecting these places and the need to counter the impact of commercial profit based developments and their resulting disruption to existing conditions. This masters poses the question and then investigates through design, that the role of the architect involves specific analysis of place that leads to solutions that are site and place specific. Integral to this is the proposition that the emergence of appropriate public buildings and space is now not reliant on predetermined stylistic conventions but rather on another set of criteria less defined, less able to be generalised into stylistic solutions but rather are the manifestation of carefully orchestrated, inclusive design processes and propositions.

The locations to be studied are intentionally diverse and include the Docklands, an agricultural rural town (Dimboola or Maffra), and then finally a fringe suburban development such as Cranbourne. This allows the question to be tested across a diverse range of conditions and scales and for the evolution of a range of design strategies that will ultimately be tested on the socially and architecturally loaded outer suburban scenario. All sites have undergone significant change such as scale, density, programmatic; infrastructural that has erased much of the middle ground; a working mix of program, building stock and infrastructure that previously sustained that place.

Donna Johnstone

Master of Design (Industrial Design)

Workstation interactions: reflectance of surface, what impact does the workstation surface have on a light level sensor?

Offices are now places of work where environmental considerations are prominent with Green Star ratings and impacts of climate change.

Many offices are designed and built with lighting control technologies such as C-bus, I-Control, Erco and Dali. These integrated control systems use light level sensors to change light levels to work in conjunction with day light within the office environment. The light level sensor detects LUX level continually when the levels fall outside the programmed parameters they send a message to the dimmer or relay units to raise or lower or turn off the light output at the lamp.

There are many factors that impact the light level sensor reading, these include: furniture layout, light positioning, building obstacles such as pillars and walls, daylight and reflected light; this is an investigation into reflective surfaces.

Ephraim Joris

Master of Architecture

*Collaborative modes of practice
Incomplete trajectories of thinking guiding a practice*

In the past few years I explored the idea of collaborative modes of practice and teaching in architecture. In my practice, this concerns the notion of the embedded practice as part of a wider interactive network of practices. In my teaching, this concerns the notion of the social learner, investigating modes of interactive learning communities.

This exploration has been the driving factor for the development and consolidation of the organizational principles (or what I will refer to as supporting structures) in both my practice and teaching investigating possible overlaps between practice and teaching.

My exhibition and catalogue reflect a commentary moving through the different places and cultures I worked and lived in. Through this commentary I will explain the importance of context in my work by describing what I decided to call 'incomplete trajectories of thinking'. This thinking is broadly structured around three concepts; 'nomadicity', 'the deviation diagram' and 'the splice'. With these concepts I aim to set up a vocabulary describing the conceptual substrata of my work. The concepts are not used to categorize projects but to identify 'in-between' zones of meaning where my projects seem to drift...

Diana Klein

Master of Arts (Fashion)

Intimate habitat

Were the clothing fibres in common use today ever intended to be worn next to the skin? The feel of fabric impacts upon the senses e.g. 'the prickle factor'. It may also have an impact upon our physical or psychological health. This research proposes that a symbiosis exists between clothing fibres and broader feelings of 'wellness' and will examine the ramifications arising from the fibre selection process with a view to considering fashion as a potential vehicle for improving well-being. The fabrics made from textile fibres in common use (both natural and synthetic) will be investigated within the context of wellness. Fashion designers are capable, with the support of research and education, of adopting a more holistic model, one that considers the health of man above profit and fast fashion. If the newly developed textile technologies advance at the speed those other comparable areas have done, this change is set to happen within a few years.

Proposed is that the information gained from investigating these concepts will contribute to international discourse on the relationship between fabric and wellness.

Christian López Pimienta

Master of Design (Industrial Design)

Juguetes: playful tools

In the present time where everything seems to go faster . . . with the verb "CHANGE" as the most "everyday word" and a new generation growing up under the greatest name of all times, the "Einstein Generation," it's a challenge to think about a *playful tool* that, without being "just another toy," acts as a medium of interaction between Einstein children and their Y or X parents. Jeroen Boschma described this new generation as the smartest, the fastest and the most social of all: "Einstein children learn through different media at the same time by changing channels meaningfully..." (2005). Within my research I would like to achieve a sense of balance for children in future generations, an equilibrium between progress and the valuable connections in life.

Architectural hyper-models: changing construction documentation from paper based delivery processes to include real time three-dimensional interactive digital environments

More architects and spatial designers are producing complex 3D computer models as part of their everyday design process and documentation than ever before. In parallel with this move there has been a rapid rise in consumer computer processing power that has made real time hyper realistic digital environments a part of our home entertainment. Taken together, the 3D CAD models and the computer gaming engine could become an architectural hyper-model -- a real time 3D digital architectural representation.

Making and decorating – the wedding cake (-monument) as a metaphor for fashion design

The methods of production, decoration, consumption and the social significance and ritual aligned to the wedding cake are useful in acting as a cross-reference in the making and decoration of the fashion garment. This cake, its appearance informed by the monument, sets itself apart from other 'fancy' cakes through its appropriation of the symbolism associated to the bride and at its grandest has acted as a political symbol meant for display rather than consumption. The wedding cake was the apex of the confectioner's art and its role as a vehicle for technical virtuosity and symbolic overlay is impetus for research into the use of ornament in fashion. By investigating the production, decoration, ritual and display of the wedding cake this research will explore the function of ornament and decorative technique in fashion and its influence on expressing and shaping the role of the garment it decorates. The key areas aligned to this research are the Confectioner, the Milliner (i.e. a seller of goods from Milan), sites of decoration and ritual

Heather Saltmarsh

Master of Arts (Fashion)

Novelty or nuance? Aesthetic issues for mature female fashion consumers in what should be known as the Age of Entitlement

Marketing experts have long heralded the economic potential of the 'aging' Baby Boomer market. The women of this generational cohort, born between 1946 and 1964, represent the largest sector of all consumer markets in the western industrialized world. Why then are her fashion needs so marginally represented by the producers, purveyors and promoters of the ultimate consumer product?

'Novelty or Nuance' examines the complexity of aesthetic issues confronting a demographic whose physical attributes are as diverse as their personal interests, lifestyle needs and wardrobe requirements are varied and idiosyncratic.

Their commonality is in the depth of their consumer experience. Witness to 50 years of evolving and revolving fashions, the mature female consumer challenges many of the market segmentation practises applied to younger generational cohorts.

Courted by the fashion industry in her youth, she has high product expectations and her fashion sensibilities are refined. Not content to settle for the bland or banal vestments offered to earlier generations during mid life, she resists the often uncompromising junior market aesthetic as she waits for fashion to pay her due.

Hellen Sky

Master of Design (Industrial Design)

Borderless bodies – the cellular data body

The subject is moving.

A priori; the essence is movement; patterns of ever changing movement, shaping patterns of difference.

The human computer systems designed for our interactive choreographic research project – Darker Edge of Night perceives no boundary between the computational potential of her data body and that of her physical body embodying the system.

The use of real time synthesis as our approach to interactivity shifts the traditions of theatrical performance and content development to a model where 'content' is made in the moment of engagement. Although there are sets of conditions that are pre composed, pre 'scored' imagined or sensed what occurs in the real time moment to moment dance, is an open dramaturgical system which folds between influence and response, The use of network protocols allow the sharing of this bio data regardless of state and territories, penetrating cultural and state boundaries to share fundamental human characteristics; data transcriptions of emotional states written by the electrophysical body.

Denis Smitka

Master of Design (Industrial Design)

A light response

This inquiry centres on public lighting. My research investigates urban lighting in a global and Australian context. I am particularly interested in the potential use of responsive and interactive lighting in Melbourne's inner city and how it might contribute to the use of specific urban environments by instilling a sense of safety, delight and curiosity.

Much of the world's public lighting is delivered by street lights (motivated by perceived safety & way-finding) yet light goes beyond utilitarian functions, it is an experiential & meaningful medium that (particularly in Australian cities) is still being implemented with an engineering and regulatory mindset.

Adele Varcoe

Master of Design (Industrial Design)

The skin project

Discover how the techniques of The Skin Project can not only change the way you look, but can also change the way you feel. Learn how to work with the materials you already wear to achieve a sensation of feeling dressed. Discover the new way to create a new fashion for a new you everyday.

"I found the experience to be unique... I'd never thought of 'wearing' my skin before."
- LEWI WHITE, M.D

"I've developed an understanding of how my skin is, and you can kind of play on that to create different themes for how your feeling or want to feel for the day" – OLIVIA TOGHIL, Mechanic

"Its funny how putting your body into these positions gives you a particular feeling or emotion, even when you don't actually feel it, but then you start to feel it."– ALANNA MONTREAL, Architect

In an effort to analyse Design Management, after becoming acquainted with literature on the topic, visiting local and international conferences, discussing the subject with highly regarded industry professionals and familiarising with research conducted by the Design Management Institute (Boston), I have come to the conclusion that Design Management is multifaceted. It encompasses many types of activities, depending on the area to which it is applied. In its different forms, Design Management can be present in many types of organisations, from a design consultancy to a technology and services conglomerate like General Electric.

I have come to appreciate that in general, and especially so for small to medium enterprises, the value of Design Management comes down to leadership – the means by which the organisation can stimulate creative activity in each of its employees. In this way, Design Management can not only offer economic benefits to a business but also maximise the level of satisfaction and congruence amongst staff, and through a more creative and engaging work environment, provide a more fulfilling human experience.

This research is an investigation into the term ‘intermediate landscape’ and tests this concept in the re-development of Sanya waterfront, China. The phrase is based on the ‘missing link’ of the current disconnection between landscape and urban development in Sanya city. If landscape is considered as connections across scales and urban systems rather than an isolated system, how can landscape affect the structure and function of the urban development? The ‘intermediate landscape’ considers the impact of understanding landscape not as an additional layer but a structure which can connect urban context in scales while address functions. Through project, the master attempts to formulate strategies of ‘intermediate landscape’ to coordinate the transformation of developing cities.

Yu Lin Zhu

Master of Design (Industrial Design)

The potential of haptic interface for urban cyclists in China

This thesis is the culmination of a two year investigation into revolutionary mobile communication interface designs for cyclists in large cities in China. The research came about as a result of my interest in the growing trend of cyclists making phone calls while cycling in China.

There is current discussion in China about whether creating legislation would be a good option for controlling mobile phone use while cycling. My analysis of website articles indicates, however, that fining cyclists for making mobile phone calls while cycling would be ineffective. An article from CCTV's website, for example, suggests that simply implementing more fines and new legislations will have little effect on reducing the occurrence of cyclists using their mobile phones while riding. (CCTV, 2007) In a sense my research is concerned with this view. I hope to demonstrate through this research, therefore, that the problem can be addressed through product design rather than through stricter laws and changes to legislation.

This current project looks at:

- Why and how this phenomenon of cyclists making phone calls arose in current modern China; what are the implications, hidden problems and potential opportunities for the existent system?
- How can these problems be addressed through design with a view towards creating a better interface for cyclists to interact with other people and the traffic system whilst cycling in urban cities?
- The final design scenarios are used to illustrate how cyclists being an integral to interact with the systems and stay in connect with others. How and why haptic interface can contribute for the cyclists' safety in a broader traffic situation in China.

Doctor of Philosophy Candidates

Peter Allan

PhD (Fashion)

The fabricated man: 'masculinities in fashion'

It has been said that at the end of the 18th century, men surrendered their right to be considered beautiful, becoming austere and ascetic in sartorial expression. Has the male body in fashion been freed from those traditional confines in recent decades? Has it become a canvas for the reclamation of masculine beauty? It was once said, "Clothes maketh the man". It may now be said "The ideal body maketh the man" and that clothes accentuate, reveal or conceal the body. The body is fashion.

Whilst some commentators see the changes in masculinities as crisis, others see them as indicators of liberation and experimentation. Polarities have begun to appear in the expression of masculinity in fashion. Are we seeing an acceptance of diversity or the creation of limited stereotypes? As the redefinition of the male body in fashion becomes global, it is imperative for menswear designers and fashion educators to acknowledge the impact of the new male archetypes.

Ricarda Bigolin

PhD (Fashion)

Immaterial heroes: diverting the material space of fashion through technology

This research extends beyond the treatment of technology as a 'material thing', and considers how it diverts the paths of design in fashion when the space of construction is prolonged or removed. The presence of the craft in fashion evident in the palettes (technologies, techniques and tools) used in construction contain aesthetic codes that resonate with vestiges of tradition, speaking through even the most remote conceptualization. These links to the legacy of craft are hidden by the dynamics and poetics encountered during the presentation of fashion. Within this speculative discourse of fashion, the transformative capabilities of technology are explored within the interactions between garment - body - space. When captured in moments, they act as 'heroes' within a collection, as both expressive and anchoring of conceptual intent that may not be evident in materialized forms. The first phase of project work considers these as both metaphor and tool, reversing their place as an endpoint in the design path, to become instead the starting point. By method the research seeks to find a framework to encourage liberated use of digital fashion technology, and depends upon evolving aesthetic and philosophical standpoints that reconfigure the divide between craft and technology in fashion.

Peta Carlin

PhD (Architecture & Design)

Semper's glass eye: the conceptual and applied relationship between mid-twentieth century corporate architecture and Harris Tweed generated by the medium of photography'

This thesis draws attention to the role of surface aesthetics in the establishment of identity. It exists as an interdisciplinary study that establishes a dialogue, enabled by the agency of photography, between the global phenomenon of the mid-twentieth century corporate tower, with an emphasis on the façade, and the indigenous hand-crafted textile known as Harris Tweed. It is concerned with how the practice of photography opens up processes of exchange between aesthetics pertaining to different traditions, media, modes of production, temporalities and geographies, in the re-reading and re-presentation of the city, and how these might inform its future designs.

Stephen Collier

PhD (Architecture & Design)

Paradigms of observation

A work of architecture holds the observations of the architect, an accumulation of images, feelings and sensations. These remain largely detached and invisible to the casual observer. The research is looking to redefine paradigms of observation by exploring attachments to places and belief systems. Beauty resides in the interface between these things and ultimately, the fixed reality of the work. It is a place where things are at their most ambiguous and capable of being many things. How might this be observed? The research is an observation of the architect experiencing, as an observer, himself, his place in the world, and of the cities and spaces that occupy his imagination. By observing the interface between things that have defined career and identity, an architectural narrative is being developed to describe how an architect's persona, what he lives through and the memories that he carries with him, can be condensed into his work. A feature of this paradigm is the defining experience of a shared life between Hobart, Sydney and Barcelona.

Peter Connolly

PhD (Architecture & Design)

Conceptualising how to design landscape: open systems, affects and representation

1. this research begins by identifying an unresolved and, for this research strategic, problem in recent attempts by landscape architectural design thinkers to produce an affirmative way to conceptualise the design of landscape.
2. fieldwork examining actual landscapes carried out by this researcher has suggested a variance from the dominant preoccupations with the way that landscape functions in recent open systems oriented design approaches to the design of landscape, most notably in what has been termed 'landscape urbanism' and in the work of James Corner, and a variant preoccupation with and interpretation of open systems thinking.
3. this research brings these two dimensions together to suggests an alternative way to construct an affirmative way to conceptualise the design of landscape.

Thomas Daniell

PhD (Architecture & Design)

Cultivating context

How should architecture respond to context (in the widest sense)? How should the architect respond to a culture different from their own? At an abstract level, I am researching the generation of architectural spaces through translation of the immanent organization of a given locale into architectural form. At a concrete level, I am interested in ways of integrating and modulating the relationships between exterior and interior spaces.

I am developing this along three parallel paths:

- 1 Working with local typologies (adaptation, mutation)
- 2 Dealing with historical substance (renovation, addition)
- 3 Extrapolation of new spatial organizations from cultural and physical contexts (interpretation and translation)

Michael Davis

PhD (Architecture & Design)

The parametric and critical practice

The argument for 'non-standard' architecture remains largely self-inflected. However, parametric means of making at least provide the opportunity for non-standard form to be informed by concerns beyond the formal novelty of the object and therefore to inform a critical practice necessary for the architectural discipline.

And yet the logic of parametric software (of input to processing to output) seems to offer its own justification, stunting the opportunity of parametric means of making to inform critical practice.

The preliminary hypothesis for this research is that the 'parametric' is a quality of procedure that may facilitate critical practice, and that the procedure is not necessarily digital but may be analogue or something between. The research sets out to test and develop this hypothesis across a range of projects beginning with a house in the suburbs.

Michael Douglas

PhD (Design)

cultural transports: practicing art interventions in the public domain

The project-based research *cultural transports* articulates a form of art practice operating in the public domain concerned with issues of sustainable transportation, processes of globalism and practices of trans-disciplinarity. The elements of *play*, *movement* and *transport* are explored as the medium and as the focus of the research. The research develops ways that art practice may culturally articulate transport.

Miek (Michael) Dunbar

PhD (Communication)

Beyond skin deep: an experience-based approach to communication design practice in the design of digital products

This PhD looks deeper into what it means to be a communication designer participating in the design of software products. Traditionally, graphic and communication designers are equated with designing visual interfaces that optimise usability and build visual appeal. Such surface-based approaches to aesthetics are becoming overshadowed by experience-based approaches that see not separation between the visual, useful, temporal and spatial qualities of digital artifacts, but an intermingling that gives birth to an emergent whole. This research asks, what then is the role of the communication designer? What are the important parts of practice that can add value and depth to the practice of designing digital artifacts? In this presentation, I will present the first chapter and chapter summary of my exegesis.

Catherine Dung

PhD (Architecture & Design)

Public space combinations

My research investigates the design of public space in combination with other types of urban development. It looks beyond conventional 'mixed use' development to propose the physical and operational combination of public space with other urban activities (such as industry and infrastructure), with the objective of creating composite entities that cannot be disaggregated. My particular interest is in the idea of combination, both as a noun and a verb. Combination is the end state to be achieved as well as the strategy that is employed to achieve it.

Public space is commonly regarded to be separate from, and often a counterpoint to, other urban activities. My research questions this conceptual segregation and investigates whether better urban outcomes could be achieved by designing public space in combination with other urban developments. Can we make "public space + other" developments that, through combination, maximise the potential of the constituent parts? Can the amenity of public space be improved by developing it in combination with other urban developments? Can the 'other' component of the combination also be improved by virtue of being combined with public space? What new situations and opportunities arise from combining?

Marius Foley

PhD (Communication)

The design conversation: design as conversation; conversation through design

The design artefact resonates with the conversations that occur in and around the making of the artefact: conversations between designer and client, designer and other designers, designer and service provider, as well as the conversations that follow between the artefact and the respondent and respondent and designer.

In this stage of the study I am looking closely at the design conversation and how it influences the design outcome. If the conversation changes, does this change the form and nature of the artefact?

I put forward the idea of conversation-based design, one where the conversation is foregrounded and made explicit, with the intention of drawing the audience/respondent into a dialogic loop that might further alter the design artefact.

I will outline preliminary explorations into capturing and considering the design conversation.

Jerome Frumar

PhD (SIAL)

Code to craft

The proliferation of computer aided design and manufacturing technologies throughout the architecture, engineering and construction industries coincides with a growing awareness of ecology and sustainability, as global warming, rising transport costs and renewable processes become critical concerns of an increasingly energy conscious society and resource driven global economy. In an effort to minimize the consumption of matter and materials in building construction, this setting has prompted a generative approach to architectural design that aims to harness and amplify the rhythms, forces and emergent periodicities that can be observed in the natural world. This research considers structure (topology and morphology) at a fundamental level in order to explore sustainable, aesthetically coherent design and construction methodologies for the information age.

Tensegrity systems exhibit a structural 'clarity' highly suited to the contemporary design paradigm. By channelling exogenous forces into discreet elements that act only in tension and compression, tensegrity structures can achieve a high strength to weight ratio and exhibit the ability to uniformly distribute stress. This presentation will focus on research undertaken in conjunction with the Innovative Structures Group at RMIT regarding the feasibility and implications of tensegrity systems within contemporary architecture and engineering. It will discuss the significant problem of ensuring rigidity and pose a number of novel advances for considering the design and construction of tensegrity structures at the scale of architecture.

James Gardiner

PhD (Architecture & Design)

Freefab – rapid manufacturing applied to the construction industry

This research is exploring, by project led research, the emerging field of 'direct manufacturing'; its current and hypothetical application within the construction industry. The research seeks to demonstrate the efficacy for implementation in the construction industry of a combination of 'direct manufacturing' techniques, software based virtual prototyping and analysis, and best practice off-site construction techniques. Extensive background research has been conducted of the construction and parallel industries both in Australia and overseas to ascertain the current state of implementation of 'direct manufacturing', prefabrication and software. The findings of this primary research have informed a strategy for their future implementation, to take advantage of efficiencies and design opportunities available. The research employs methodologies of qualitative and quantitative analysis, embedded practice and emergence based on this research, to posit future applications for direct manufacturing in construction. A series of case studies will be used to form the body of the thesis and establish a source for evaluation of the limitations and opportunities of 'direct manufacturing'. This will create a strategy for the future implementation of direct manufacturing and a guide for future research and development in the field.

Beth George

PhD (Architecture & Design)

Scouring the thin city: an investigation into Perth through the medium of mapping

The Perth metropolitan region, one hundred kilometres in length and barely one hundred years deep, might be described as a *thin city*. A young city, and meagrely spread over low lying terrain, Perth in its outward march is a city defined by its horizon. Six incarnations of Perth, borne variously from myth, suspicion and fact, allow for comparison between those real and perceived notions that inhabit the thin city. These are notions of Perth that seek to extract its ideals, its peculiarities; its delirium.

Mappings of the city region begin to expose variations in its structure and modes of habitation, and a prevalent preoccupation with the *reserve* – the unbuilt, the deferred, the half-blue. Through an engagement with the thin city narratives, and through the peculiarities and frictions of site, design work conducted seeks to embrace nascent possibility and to lend to Perth the right to elaborate the basis of its own distinctiveness.

Neal Haslem

PhD (Communication)

Communication design and 'the Other': an investigation into a 'socially-situated' practice

I commenced this PhD project in March of this year. This presentation will be a work-in-progress overview in which I will give a brief overview of the main aims of the project followed by a discussion of the work I have been doing since June. I have completed some preparatory reading, other readings are on-going. I have attended two overseas conferences, in London and Sheffield, England. I have begun a number of trials to test some provisional design research methods using small scale projects. One project is reflects upon a project with a new client, another is part of my design education practice. This October 2008 GRC conference will provide an overview of these trials as well as presenting my plan for the next year or so. I also wish to discuss the research focus and further refinements to my research questions.

Throughout more than a decade of experience in the field of practice, pedagogy and curation, accompanied by a practice of speculating through writing and exploring and testing concepts in a number of exhibitions, my practice has always engaged in numerous disciplines, spreading across furniture design and interior design to architecture and urban design. My practice has intertwined several of these disciplines in various projects, ignoring or overriding existing disciplinary boundaries by understanding the above design disciplines as one discipline. This research is based on the belief that a design should in the first instance reflect a thoughtful response rather than merely aligning with habitual disciplinary thinking.

Dominik Holzer

PhD (SIAL)

Optioneering: sense-making across disciplines in the early stages of architectural design

Finding new ways of knowledge-transfer and building-performance evaluation to support architectural design

I raise the claim that a main contributor to successful collaborative architectural design is to allow the practitioners involved in the design process to make sense out of the information that is provided by other design professionals as early and comprehensively as possible

The process of 'optioneering' allows designers to confidently engage in decision making in a multi-objective environment, giving them informed choices based on a set of alternative design proposals. In order to support structured decision-making in the early design stages, we need to adjust the design methodologies we currently apply and scrutinise the tools we use in everyday architectural practice.

Dressing death: garments for the grave

Within moments of our birth we are wrapped in the culture of clothing. Fashion becomes part of our living existence, protecting the wellbeing of our bodies, projecting the wellbeing of our minds. But what of the other end of life's spectrum?

When a person dies and their body is prepared for burial or cremation, they are generally dressed in a textile fabric. This fabric literally and symbolically becomes a part of the body as it decomposes.

Transformational processes including decomposition, disintegration, dissolving, reincarnation, and haunting will be explored in order to create a series of garments and textiles. These will aim to embody the notions of 'life cycles' and the philosophy of 'cradle to cradle' design.

The garments and textiles will be used in conjunction with performance and aim to eventually be used as proposed alternatives for internment. These prototypes will be used to engage palliative care participants in a study that seeks to investigate whether garment design for one's death can assist an individual and their close family and friends, in preparing for death and for future existence.

Elif Kendir

PhD (SIAL)

Genealogies of craft in architecture: on the nature of making in an age of distributed expertise

In his essay "Intention, Craft and Rationality", Kenneth Frampton links the presence or absence of craftsmanship in architectural praxis to the degrees of alienation experienced due to a division of labour that attends all forms of production. Although craft seems to have turned into a hackneyed notion overused beyond recognition, a structural inquiry into its history within a specific domain still proves useful insights. In the context of architecture, craft has connotations of a regressive utopia, and is often regarded as an opposing force against latest technologies. This research argues for a pragmatic and progressive understanding of craft instead of a romantic one, and aims to come up with an argument for sustaining materiality, embodied knowledge and context awareness within the design praxis that is undergoing a substantial change in the Information Age.

By tracing the lineage of different types of feedback loops that inform the translation from the design to the built material artefact, it will be possible to critically assess the area of possibilities opened up by the renewed interest in techniques and technologies, and to propose a framework for defining some future strategies for making in architecture. The argument is partly based on an ethno-archaeological study of traditional stonemasonry; coupled with a qualitative study of current architectural practice, and a historical investigation of the notion of *craft* in architecture that focuses on the impact of socio-technical relations among the different experts in the building trade on the formation of architectural knowledge.

Ngiom Lim

PhD (Architecture & Design)

A structure for architectural innovation: mindshaping

While working on the current research on a structure for architectural innovation, it is noticed that practice works are morphing from one design emphasis to another.

The shift is not deliberate and does not wholly reflect the contents of the theoretical investigation, therefore other influences must account for the shift.

It is surmised that we are shaped by our activities and by our environment.

Activities are actions that preoccupy us.

The environment includes anything external that shapes our minds including things of perception and the information received.

Collectively, these are put into an inventory of mental artefacts.

Our design ability is dependent upon the fecundity of our mental artefacts as well as the combinatory skill that we might possess.

Mindshaping is a natural phenomenon of life. The environment first shapes our minds before we can reshape it.

This thesis speculates that this observation can be used to develop an environment for creativity.

Its sole aim is to break out of the circular vortex of mental constraint, which is imposed from the external and by the self.

It hopes to provide a mean that can constantly catch sight of what lies beyond prevailing paradigms.

Chelle Macnaughtan

PhD (SIAL)

[De]bordering indeterminacy

This doctorate aims to advance strategies of indeterminacy developed in music since the mid 1950s, within the context of speculative architectural projects and exegesis. Being completed in the medium of architectural design, the process of preparing this PhD involved carrying out certain experimental exercises attended to first by notation, followed by the use of representational techniques and practices shared by both fields, such as scores and drawings. In addition, processes of participation through models, soundscapes and exhibition, later performance practices, text scores, cartography through photographs, and a speculative architectural proposal privileging the detail, have extended the experimental corpus. Over the eight major and minor projects produced within the PhD, all have been exhibited, published and/or presented internationally. Situated within an emerging area of research in architecture, music and sound, this PhD aims both at a particular consideration of indeterminacy and more generally to establish grounds for further discussion and work in extending the boundaries of architectural design. A significant outcome of this work contributes to a questioning of the widely recognized dogma that existing architectural discourse favours the visual. The broader corpus of my research enriches architectural design language to include an understanding of music's potential role, as scribed (understood here as written, drawn, etched and draughted), performed and built.

Nicholas Murray

PhD (Architecture & Design)

The representation and implementation of theoretical acoustic and spatial sound models for architectural environments

With the exception of high performance listening environments, the aural experience of architecture is often mere artefact of a myriad of other design decisions, usually programmatic or visual. Furthermore, the language that acoustic practitioners give to aural space often seems limited to scientific description or the language of musical composition.

As proponents of Soundscape study and as analysts of the Acoustic Ecology, Barry Truax and R. Murray Schafer have provided us with ways of conceptualising the sonic environment in relationship to listeners. However, we still struggle to critically position aurality within the academic and commercial practices of architecture, and the designs, built and otherwise that result. Hence, we continue to question spatial aspects of aurality.

My intention is to propose models for acoustic and electro-acoustic designs for architectural environments that might contend with these questions and potentials of aurality.

Michael Peel

PhD (Fashion)

The sartorial needs of the urban cycling commuter

Designing: Making: Crafting: Customising: The role of making as an element of the design process is explored through a series of projects that address the sartorial needs of the urban cyclist.

The condition of urban cycling and the demands a cycling commuter might place on his/her clothing set the parameters for the design projects. Subjective factors related to clothing, accessories and fashion impact on the experience of urban cycling, these fall within the realms of practicality, acceptability, functionality and comfort. Within this framework, variables that come into play include issues around security, climate, season, environment, culture, community and potentially other modes of transport.

Sustainable livelihoods: developing capabilities of the disabled communities in Thailand through communication design

The objective of this research was to investigate the potential role and contribution of participatory communication and participatory communication design in developing capabilities of people with physical disabilities to sustain their livelihoods and way of life. This research was done through a design intervention and a case study analysis of a particular community of people with physical disabilities in Thailand. The methodology is Participatory Action Research under the Sustainable Livelihoods Framework. The research methods consisted of consultation meetings, collecting data and group discussion, taking actions and reflection, and monitoring and evaluation. The conclusion, the key components of sustainable livelihoods of the disabled community in the long-term is incentive and commitment of the disabled community as well as participatory and collaborative networks of local government organizations and other sector in the community.

The ramifications of distance: post World War II Australian fashion

The research thesis will investigate and unfold the ways that the so-called "tyranny of distance" impacted upon the development of *couture* culture in post World War II Sydney. Professor Bernard Smith's contention that isolation is of little consequence will be used to show how Parisian design and the visual modes in fashion were mediated and adapted to flourish in a foreign land. What transpired was the regionalist development of local adaptation that expresses an Australian ethos and artistic code. One of the most exciting outgrowths of the post-war importation of Parisian design flowered in the work of the Sydney designer Beril Jents. Her collective work will be examined as a case study of the ways in which definable and distinctive visual codes, characteristics and attributes arose and developed in a localised setting. It will be established that Smith's contention may be applied to fashion design as well as the visual arts. The research thesis will give a detailed and defensible account of the ramifications of distance in post World War II Australian fashion and thereby throw a new light upon the regionalist growth of a re-emergent fashion industry.

This research project focuses on theorizing, conceptualizing and constructing interiors as sites inflected by feminist agency and site-specificity. I aim to develop an interior-centric intellectual and creative position that engages contemporary discourse on surface as a material and philosophical condition of furnishing. This intent fuels a study process that crosses several knowledge and disciplinary domains such as feminist philosophy, landscape theory, geography, and interior decoration in order to address topics as diverse as "superficial", "wilderness", "lining" and "spatio-political activism". With a goal to advance my design practice, this research will continue to take the form of material works with increased emphasis on spatial and site specific installations as a means to highlight processes associated with temporal inhabitation. I foresee that this research project will be constituted by a collection of discrete yet related design works, each serving to enunciate relations of an interior 'practice' and spatial 'experiment'.

This PhD explores communication design practice through a design research project. It investigates and examines the graphic designer's involvement in shaping Malaysian national and cultural identity. Three main projects, including an online forum (www.malaysianidentity.com), have been used as a method for undertaking this research project. *In search of how Malaysian Identity is constructed* will present its argument through visuals from collected graphic artifacts. This research intends to contribute to contemporary discussion about communication design and its relation to national identity and cultural engagement, its capacity and implication in the society, and its influences on countries and local industries.

This thesis draws on Hajer's argumentative discourse analysis and on positioning theory to examine the way in which sustainability and the sustainable city are currently understood within Australia. It asks the questions – how is the idea(l) of the sustainable city framed in discourse, how is it contested, what are the basic terms and conditions upon which agreement or consensus are reached, which understandings come to dominate and which are marginalized? What alternative storylines are available and finally how is transformation or change possible?

In order to answer all of these questions the thesis is based on a case study of the recent Australian Government's House of Representatives Standing Committee on Environment and Heritage's Inquiry into Sustainable Cities 2025. The purpose of the inquiry was to provide a 'national map' of the issues and approaches (House of Representatives Standing Committee on Environment and Heritage, 2003, p. 2) as a way of informing future policy. The Inquiry process brought together a range of diverse interests and discourses and the final report, tabled in Parliament in August 2005, attempted to distil all of this down into a common national vision or approach for Australian cities to the year 2025. While the inquiry process itself did not result in the development of specific policies or strategies the material does provide a rich understanding of the way in which the sustainable city is currently understood and contested in Australia. The thesis asks to what extent did dominant ways of understanding 'the sustainable city' constrain what could be said throughout the inquiry? How did the storylines unfold and to what extent did they attempt to open up the terms of the debate? Who could legitimately speak in the inquiry? And whose voices were heard?

Susan Ryan

PhD (Fashion)

Stylin' up – dress in Australian rock and pop, 1970 – 2010

The thesis aims to bring the value of a specifically local perspective and immersed experience to a trans-disciplinary area, using a wide variety of primary and secondary sources. Moving beyond previous studies in music dress which are UK/USA centric, and set in the context of Cultural Studies, the aim is to discover what Australian rock and pop musicians wore and why, and the role of fashion and costume designers who enabled or assisted the musicians to create their public images through dress.

If Australian music didn't exist, what would we be missing out on? The thesis aims to reveal our musicians' dress as an essential aspect of our national design heritage and consciousness. It interrogates dress as an addition to, or extension of, the musician's creative expression through music, and the role in music of dress as transformer of everyday person to semi-mythical persona.

Yun-Ju (Daphne) Shao

PhD (Communication)

Designing environments for virtual design studio teaching

Following the development of e-learning platforms, virtual design studio (VDS) has become a new way of implementing studio-based design education in online environments. Most of the debate so far focuses on the learner's side with little investigation of the teacher's experiences or expectations. As teachers' experiences are related to the success of VDS, there is a need to consider the new trend of on-line activities and the integration of such trend and studio-based teaching for Communication Design discipline in higher education. The goal of this research is then to develop a set of criteria for designing teaching environments for VDS to meet teachers' needs and expectations. Drawing on Broadfoot and Bennett's (2003) pedagogical guidelines, Donald Schön's (1985) theory of physical design studio, and Thomas Kvan's (2001) VDS theory, this research first establishes basic characteristics of studio teaching from theory Implication. Mixed research methods, including observation of teaching activities, conversation with teachers, and culture probe, are then conducted for developing the final criteria. The result may contribute to the development of VDS and support teaching activities in VDS.

Michael Spooner

PhD (Architecture & Design)

An open boat and other tales: a clinic for the exhausted

A dream play is where I come to find myself, at the edge of a reverie, between waking and awake, at once context and contextual; to find myself furthering an absurd reading of Edmond and Corrigan's *Building Eight RMIT* as a boat disenchanted with its ocean home; a ship as the reserve of imagination and hope; as a site of excess and the exhaustion of meaning.

What this project follows is the logic of nonsense (a logic that takes care of the middle and hopes the rest will take care of itself), made manifest as a ludic collection of fond objects. Like the vigorous body of a sailor rendered delicate by a theft in the prose of Jean Genet, the figures at hand, are forced to touch, the result no matter how ephemeral, I exaggerate through a playful excess, filling the gaps that would have us believe that each part is unrelated, and developing its concerns into *A Clinic for the Exhausted*.

Resembling an alchemist who demands gold from nothing, this project poses a paradoxical genealogy that begs the question; what came first, the boat or *Building Eight*, the architect Peter Corrigan as a sailor or as a thief?

Nifeli Stewart

PhD (Communication)

Enabling conversations in digital contexts

In our increasingly global environment, fuelled by technological advances, organizations are increasingly relying on technology and teams distributed between different cities and countries to deliver their business objectives. Historically however there has been a low success rate with the introduction of new technology and with changing people's practices. This research aims to explore how design in particular may inform and apply to this context. It asks the questions:

What systemic relationships exist (or should exist) between the design of three key processes: developing business strategy; building the technology through which business strategy is implemented; and developing the teams that will be collaborating through this technology;

How might design practice inform this understanding and in particular the fields of interaction design, experience design and service design?

And what conversations need to occur to facilitate this?

In particular, I am keen to explore how design practice can inform or enable these systemic conversations between these three traditionally disparate processes, and to identify what process a project/research team needs to employ in order to unlock the systemic relationships (and implications) that hinder effective development and the adoption of technology.

Maps allow designers to see only certain possibilities and relationships in the infinite imbroglio of reality: they do not reveal what exists, but on the contrary, they permeably hide what exists, exposing only specific parts to identify correlations and affinities. The outcome becomes a design in itself, and informs visual thinking and visual communication. It seems almost natural to begin a design project by producing maps that analyse and examine existing conditions: they become a requirement that anticipates designing activities, from which emergent discoveries inform the design process.

How can a conventional representation technique be challenged to identify, represent and provide new relationships and organizations? To which degree do the discoveries and insights from maps are influential in producing a design project? How can a representation technique address the temporality and instability of landscape?

The research project analyses the role of maps in the design process, using as case studies three international design competitions. Their influence in the design process and outcome are examined through iterations of figure-ground maps. The investigation draws connections between mapping practices from other disciplines and the 'new' requirements of landscape urbanism to reformulate the technique.

Errol Tout

PhD (SIAL)

Spatial visualization in architecture – aural architecture

This PhD commenced by researching the nature of architectural representation, how it has changed, and the manner in which it is currently undergoing change. It has examined the history of representation, and current modes of representation.

The future modes of representation indicate a compelling inclusion of technology, more specifically the use of the computer in architectural representation. In our scrutiny of current modes of practice, it can be observed how the computer can do what we could do before, only quicker. This leads to question 'what can the computer offer that we could not do before? One area of speculation is the area of sound as technology affords us many things we could not do before.

Can we use sound to tell us things about space [that images cannot]? This review presentation will present progress since the last review. It will present a system of creating an aural environment, or soundscape, of a building - prior to the space being designed.

Malte Wagenfeld

PhD (Design)

The aesthetics of air; the physical sensation and aesthetics of air and air movement within interior spaces and the objects or devices used to generate this

This project is an investigation into the sensual and thermal possibilities of air and air movement within interior spaces with the aim of creating improved environmental conditions for living and working.

A central premise to be tested is; would a simulation of the type of air movement encountered in a 'pleasurable' open-air environment be desirable within an interior space, and if so how this could be achieved?

The open-air environment is understood as an emergent system consisting of random high and low frequency air currents, mild turbulences, breezes and so on.

The project approaches the topic of air movement from both the phenomenological perspective; the experiential, aesthetic, sensual, poetic and philosophical, and from the physiological, scientific, and engineering perspective; the mechanics of moving air and the physical registering of this movement.

At the core of the project are a series of experiments in modulating / moving air via a system of devices within interior environments and the qualitative testing of the produced effect by individuals and groups.

Yao (Julia) Wang

PhD (Landscape Architecture)

Design for the urban world heritage: cultural landscape for the future

This research is looking at a series of landscape in urban World Heritage sites. These landscapes could be identified as World Heritage cultural landscape, urban open space, historic park or heritage cityscape from different point of views.

The reason I am interested in these landscapes is the variation of their function and our notion of them. As a designer, I wonder if we can explore more opportunities to redesign them in order to better serve our needs. Urban World Heritage cultural landscapes have an intimate relationship with the city and they are not isolated from our contemporary life. As World Heritage sites, they are required to be arranged and conserved in highest level. But we should notice that the best way to protect them is letting people constantly use them in an appropriate way.

New developments have already happened in some urban Heritage cultural landscapes. How landscape architect should engage in their future conservation will be discussed in my research. There are two World Heritage sites will be my design projects. They are Royal Exhibition Building & Carlton Gardens, Melbourne, Australia and Temple of Heaven, Beijing, China.

David Wicks

PhD (Architecture & Design)

The gesture is everything

The PhD has become concentrated on a question related to the visual representation of dramatic structure in the preparation and performance of plays and other texts. In my practice I started with a simple graph, called the Freytag Triangle. It provides a very good 'map' for actors and directors, showing 'where we are' in the play in relation to the overall duration. The main gap in my understanding of why this works (and how it could work better) is to do with meaning. My question is, 'What is the deepest meaning of our journey through the play and how can we represent it graphically?' This search for meaning has led me to experiment with other graphic models. The experiments have failed insofar as I have always returned to the simple triangle, but the 'new' models have left their imprints. A 'final' model has emerged and is currently being tested in a 'paper-based' or pre-production preparation of two very contrasting plays; Shakespeare's *Troilus and Cressida* and Chekhov's *The Cherry Orchard*. In this GRC presentation I will sum up my journey of project-based experimentation and suggest how I will proceed in gathering all these threads as I move toward completion.

Drew Williamson

PhD (SIAL)

Communicating cost

How can the integration of digital design and cost estimation processes facilitate the feasibility of architectural designs exploring innovative materials, technologies and geometries not readily reduced to the processes of conventional estimation?

Digital processes offer the potential for the generation, representation and delivery of non-standard architecture. A powerful motivator behind the research and implementation of digital processes in architectural practice is the suggestion that economies of scale and repetition may no longer be determining factors critical to construction economics.

However for this to occur, and consequently for singular and non-standard projects to no longer incur automatic cost penalties resulting from their inability to be reduced to simple approximations based on precedent and rules-of-thumb, advances in methods for informing the cost of projects are required.

Fundamentally, the nature of innovation in design involves the introduction of risk into an otherwise risk-averse industry. How can digital processes assist in mediating the financial risk involved in innovative design and address the question of what it costs (and how long it might take) to build something that hasn't been built before?

Jeremy Yuille

PhD (Industrial Design)

Designing interaction design: connecting professional and academic notions of essential qualities for interaction designers

This project explores the rapidly forming discipline of Interaction Design, and seeks to answer the following questions:

What qualities and capacities do Interaction Design professionals deem essential to their practice?

How do these qualities and capacities correlate to those deemed essential by academics teaching and critiquing Interaction Design?

How can this knowledge inform academic and professional roles in the development of this emerging discipline?

Khalilah Zakariya

PhD (Architecture & Design)

*Designing and non-designing street markets
The locals, the tourists, and the urban processes*

Urban street markets are local places that could potentially offer not only economic gains, but also cross-cultural experiences between the locals and the tourists. How can design and non-design approaches influence and cultivate the street markets as places that offer rich experiences for both the locals and the tourists, given the complexity for the street markets to negotiate the forces of urbanization which could potentially diminish their local identities? This project-based research explores the challenges and possibilities of the street markets to grow with their local characters while creating diverse urban tourism experiences. The study focuses on street markets that engage the local people and the tourists – the tourists both local and foreign. It is conducted through on-going literature and project reviews; ordering typology studies to understand the physical, temporal, occupational, economic and static/mobile morphologies; tapping into the tourist gaze and the local gaze through collection of photos, travel blogs, and engaging into conversations; experimenting speculative design approaches through the conventional and the lateral; and testing non-design approaches through curating various progressive street experiences.

Deathscape: cemetery landscapes in Melbourne and Hong Kong

This research aims to examine and compare the cemetery landscapes of Melbourne and Hong Kong. According to the characteristics of the chosen study areas, the idea and form of public cemetery were imported to the two cities at the same time - early Victorian era by the colonial settlement. And both of them endured a colonial and postcolonial period under, to some extent, similar cultural and political impacts, thus the difference in the outcome of the power relations and social value system related to death, burial, memory and place-making, which form the ideological underpinnings of deathscape, will illustrate a material part of socio-cultural history and contemporary social fabric. It attempts to provide a comparative study on the making of cemetery landscapes, and to discuss the patterns and elements of them in a socio-cultural perspective. It concerns how and why cemeteries take their forms, as receptacles and agencies of different meaning lodged in socio-cultural contexts. In this way, this research highlights how the reading of a particular form of landscape uncovers macro-scope topics and therefore improves the mutual understanding of Australian and Chinese culture and society.

Notes