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Architecture & Design **Graduate Research Conference** **October 22–25, 2009**

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Master Candidates

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Invitational design practice research stream

Michael Banney, Master of Architecture

Practitioners who have developed a body of work that is recognised by their peers for demonstrating mastery in their field are invited to reflect upon the nature of that mastery within an evolving critical framework documented in "Mastering Architecture: Becoming a Creative Practitioner" (Wiley Academy 2004). On the basis of the reflection they examine current project works and thus speculate through design on the nature of their future-practice. The results are communicated through an exegesis, a catalogue and an exhibit. Creative practitioners acquit their responsibility for the furtherance of their discipline through this examination of the nature of their mastery: research that promotes and extends the knowledge base of the profession, and thus enhances its ability to serve society.

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Invitational design practice research stream

Michael Christensen, Master of Architecture

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Remaking Fashion: An analysis of the toile through exhibition

Paola Di Trocchio, Master of Arts (Fashion)

This research examines some of the meanings and uses of the toile, a modelling or design stage in fashion, through curating the exhibition Remaking Fashion. The toile was originally considered in the context of manufacture at Lucas and Co where toiles were purchased to communicate design information between 1959 and 1963. The toiles then provided a springboard for research into the notion of the toile in regards to contemporary aesthetics, the museum environment, design process and the language of fashion.

....

Communication Design and Sustainability. Imagining a Future.

Elizabeth Farlie, Masters of Design (Communication Design)

The environments inability to sustain economic growth is a situation that arises from assumptions that need to be questioned. This research is both an attempt to address society's assumptions about sustainability as well as an experiment in imagining sustainability beyond tinkering around the edges ie, minimising the impact our everyday ways of living have on our environment while essentially maintaining them. There is a need to radically change the cultural system that shapes our expectations and actions. If communication design accepts this challenge it has the capacity to make significant contribute to this process.

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Material memorialisation – new narratives from old

Rebecca Gully, Master of Arts (Fashion)

"To know how is a much more powerful and enriching position to be in than merely to know of something." Peter Dormer, The Art of the Maker, Skill and its Meaning in Art, Craft and Design

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How do designers come to know the things they do? As a designer-theorist I am positioning myself as both researcher and researched. I am interested in how acts of recollection and reminiscence through a cultural object can be applied in meaningful ways.

Referencing mid-twentieth century garments and "make do and mend" strategies for preservation, conservation, recycling, and economy of materials collapses the distinction between the past and the present. Working with previously worn and 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.

The process of connection through memory engages the imagination, and the designer is firmly established as storyteller.

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Auditory design and performance

Jeffrey Hannam, Master of Design (Architecture)

The focus of my research continues to address the practice of auditory design and spatial sound performance. To date my research has focused on the design process for two recently completed projects as a means to reflect on the design considerations and the impact design led decisions have had on the practice. For this GRC, I aim to present my findings.

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Invitational design practice research stream

Tim Hill, Master of Architecture

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examine current project works and thus speculate through design on the nature of their future-practice. The results are communicated through an exegesis, a catalogue and an exhibit. Creative practitioners acquit their responsibility for the furtherance of their discipline through this examination of the nature of their mastery: research that promotes and extends the knowledge base of the profession, and thus enhances its ability to serve society.

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Workstation interactions; Concepts, themes, practice and your project

Donna Johnstone, Master of Design (Industrial Design)

It is clear that the design of the workstation itself is of little importance if the design does not take into consideration various aspects of the environment within which it is placed and the psychological impacts that the design and layout of the workspace and workstation may have on the user of the workstation. Understanding the many concepts and themes which define the workspace has led to the development of a guide for workstation design and use. The guide is aimed at helping the reader, whether a facility manager, designer, human resources personnel, office manager or any other person involved in the process of creating a workspace to make more informed decisions on the nature of the everyday office environment.

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Contemporary art + exhibition design

Johanna Kelly, Master of Arts (Interior Design)

I am interested in exploring the role of exhibition designer and the parameters of exhibition design of contemporary art primarily to enhance the visitor's experience within an institutional setting. Investigating the methodology of current standard practice in contemporary art display and audience engagement, the gallery space as a white cube container for art is challenged with a view to developing techniques and strategies that activate gallery space as medium.

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Nicolas Bourriaud in his text Relational Aesthetics asserts that: "It is up to us as beholders of art... to judge artworks in terms of the relations they produce in the specific contexts they inhabit. Because art is an activity that produces relationships to the world and in one form or another makes its relationships to space and time material". How is this manifest in the exhibition of contemporary art in current exhibition design practice today and what are the implications/potentials for the role of the exhibition designer? Can new techniques be constructed and implemented in Contemporary Art exhibition design that provide engaging experiences for the viewer that are manifold in an institutional context?

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Invitational design practice research stream

Michael Lavery, Master of Architecture

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"Juguetes" a sensory experience to empathy

Christian Lopez Pimienta, Master of Industrial Design

A stimulating environment could offer children the opportunity for the practice and growth of empathy in a social setting. Through this project I would like to provide young children with tools designed to trigger their development for empathy and engage their emotional expression. This research intends to demonstrate that young children could experience their own world of emotions by using the sense of touch.

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Invitational design practice research stream

James Murray, Master of Architecture

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Architectural Hyper-Model: Changing construction documentation from paper based delivery processes to include real time three-dimensional interactive digital environments

Antony Pelosi, Master of Architecture

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.

There are inefficiencies in the production and editing of working drawings. Building information modelling (BIM) has started to reduce these inefficiencies, but it remains focused on 2D paper based drawings as the final output, subsequently losing the benefits of a smart 3D model. My research is dealing with how to leverage a meta-model and 3D computer gaming engine technology to form an architectural hyper-model as a valuable supplement to the conventional scaled 2D construction drawing documentation found on construction sites.

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Making and decorating: the wedding cake as a metaphor for fashion design

Liam Revell, Master of Arts (Fashion)

The relevance of ornament to design and the visual and decorative arts is evident in the scope of literature attempting to defend, deride and define it. One focus of opposition is the seemingly fragmental and inessential nature of ornament-a remedy for horror vacui. It is particulary transgressive of ornament to question a subordinate position and dominate the host. The terrifying spectre of the wedding cake, its ornament concealing the demarcation between object and ornament, has collaborated on this research and acted as a 'ladder' assisting in the

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establishment of a grammar of ornament and speculated with me on the role and expected boundaries of ornament. Théophile Gautier wrote of ornament: 'the accessory must play as important a role as the principal subject'. With the presumption that ornament is an accessory the line of inquiry dominating this research investigates where structure can become ornament and ornament structure-where making and decorating can be one and the same act.

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Invitational design practice research stream

Benjamin Vielle, Master of Architecture

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Surface as site encounter

Phoebe Whitman, Masters of Arts (Interior Design)

This interdisciplinary practice explores concepts of surface and spatiality within the context of Interiority. Through a series of methodologies and techniques involving drawing, painting, film, photography and installation, the research considers surface as a terrain for spatial production.
The work challenges the assumptions that surface is merely considered two dimensional, flat or lacking in depth. The research, through practice

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will activate a series of site related projects where encounters with surface emerge.   This spatial practice negotiates, liaises and produces spatial qualities and encounters through strong connections to the terms – site, cite, sight, and aims to explore and articulate the exchange between the work that is produced, the places in which they are situated and the transformations that emerge.

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Exploring the value of Design Management

Taya Zatsepin, Master of Design (Industrial Design)

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 sizes and types of organisations, from a design consultancy to a technology and services firm.

Whilst there are nearly as many definitions of Design Management as there are field experts, 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.

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PhD Candidates

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An investigation of the role of [industrial] design for packaging sustainability in the Australian food and beverage industry.

Areli Avendano, PhD (Architecture and Design)

Through a series of interviews among designers and packaging experts, this investigation explores the packaging design process currently undertaken within the Australian food and beverage industry from a 'sustainability' point of view. A major assumption of this research is that design professionals do have a role in actualising 'sustainability' through their practice; yet, a fundamental review of the design thinking process is needed. The research outcome takes the form of a critical reflexion of which essential transformations are required in both the design thinking processes and practice as well as in the industry context to effectively move from 'green' solutions to ones that are the result of an exhaustive understanding of the implications of the 'designed'

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The spatial dimensions of acoustic communication

Jim Barbour, PhD (Architecture and Design)

The study of acoustic communication focuses on the role of sound in communicating information. This Doctorate by Project seeks to investigate the impact of acoustic space on the information embedded in acoustic communication. Questions considered will include how the location and movement of a sound source influences our perception of acoustic information, what is the significance of a vertical boundary on acoustic perception and what is the perceptual significance of the vertical hemisphere on spatial hearing? The results of this investigation could enhance auralization techniques for room design, improve the liveability of public and private spaces, and open up a new dimension for artistic exploration.

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Reading between the lines

Naomi Barun, PhD (Architecture & Design)

This research project explores the process of reading and translation that happens between public space and regulation. Regulations for public space are conceived from a reading of cultural and physical relationships that occur in public space. When translated through design as the next layer in public space, this spatial response has both a direct and indirect impact on user behaviour, perception, and use. However from the first observations to the translation of the resultant regulation our cultural responses and connections to public space are changing. How can the fabric of public space become a malleable, responsive surface/space that allows behavioural and cultural evolution to embed itself in a real time process that offers up alternative constructions of space.

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Invitational design practice research stream

Nigel Bertram, PhD (Architecture & Design)

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Stagey

Matthew Bird, PhD (Architecture & Design)

Stagey. An artificial or affected character or quality of what is theatricality… Playfully contorting the built environment through a technique of re-representing everyday semeiotics via 'staged' spatial subversion and veneered saturation.

The PhD by Project to date; clarification of Matthew Bird's practice, explaining motivation, process, association and cultivating a proposition that will be tested through various built works.
Awesome.

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Smart Material – adaptive and smart systems in Architecture

Sascha Bohnenberger, PhD (Architecture and Design)

Throughout the history of architecture, the development of materials has had a substantial, if not the most important influence on architectural innovation. The invention of industrial steel, glass or concrete had a very large influence on the change of form, construction, typology and program in architecture. Due to the development of optimization methods, digital design strategies and the integration of smart materials within architecture, new approaches in interaction design are possible. My research aim is to combine new materials with kinetic systems to investigate designs for an adaptive real - time reacting skin.

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Invitational design practice research stream

Cameron Bruhn, PhD (Architecture & Design)

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Rendering the Immaterial

James Carey, PhD (Architecture & Design)

This practice focuses on the blurring of architecture, design and art. I work between the interior and exterior, the familiar and unfamiliar, the concepts we create and the glitches that surprise us.
This practice is not so interested in inscribing a view or one reading upon the work, but in allowing for multiplicities. A rich and ambiguous complication of meaning is set in specific tension, and relation, to an apparently simple gesture.
How might one break the visual structure and physical dimensions of site to encourage the viewer to look beyond its material and physical boundaries and hence draw attention to the site itself?

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Corporate identity design from within organisations.

Lun Cheng, PhD (Communication)

Since Corporate Identity (CI) has become a tool for creating an organisational image, communication designers as CI designers address themselves to providing a unique visualised Corporate Identity System (CIS) for each organisation. Present research reveals that after CIS has been created by CI designers, the usages and implementation appear to deviate gradually within some countries or regions. These

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phenomena signify that there are unaccounted for considerations while undertaking the CI design process. Following evolution of society and change of environment, the CI design process should consider changing factors, such as modifications of the organizational form, influences of globalisation and the needs of localisation. In order to deliver the purposes of CI design to that end, this research will seek more practicable design methods and scenarios to meet the demands of end users from within the organisation.

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An affirmative open systems conception of how to design landscape

Peter Connolly, PhD (Architecture and Design)

Proposition: Open systems have barely been explored in the design of landscape. Three tasks:
1. What has so far been said about how to relate to the pre-existing landscape. 2. Using fieldwork and an examination of Deleuze-Guattari's notion of affect to characterise how landscapes function. 3. Evaluate how the dominant landscape urbanist assemblages what would need to be altered to fully engage with landscape affect.
Then: Draw the findings together to construct a more affirmative open systems conception of how to design landscape than exists.

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Invitational design practice research stream

Graham Crist, PhD (Architecture & Design)

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Procedural logics: toward diversity, novelty and apparent fitness in architectural design processes

Michael Davis, PhD (Architecture and Design)

Procedural Logic is the contingent assemblage of processes and related instruments that define an approach that is geared toward the development of diversity and novelty, not for its own sake but out of necessity as accepted means fail to yield architecture which demonstrates an 'apparent fitness' in terms of the problems posed (Thompson, 1942. Allen, 1997). Procedural logic is the means by which field, matter and relationships between them are brought into being. These means are simultaneously technical and critical, performative and strategic, instrumental and cerebral – they are both/and in the way they operate to establish the ecology of ideas that is the design proposition.

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Invitational design practice research stream

Melanie Dodd, PhD (Architecture & Design)

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Fashioning in the image of time.

Sophia Errey, PhD (Architecture and Design)

In this project I have investigated the use of allusions to historical or ethnic styles in contemporary clothing. After exploring issues related to such allusions through art practice and a review of potentially appropriate theoretical constructs I argue that existing material fails to account for the engagement of the whole person in their relationships to fashionable clothing both in actuality and in images.

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Evolutionary modelling for Architectural design.

Ruwan Fernando, PhD (Architecture and Design)

This presentation outlines research on evolutionary modelling as a practical solution to architectural problem solving. Optimization and constraint definition are issues that manifest in the interaction between architectural design and its neighbouring engineering disciplines – environmental, structural etc. The use of computing has made these interactions more economical and potentially of a higher quality, in particular regard to energy performance. Under investigation is the formalising and representation of information structures allowing for both the design team and engineering team to contribute at all stages. Some case studies are presented including: public housing, a design for a pavilion in Korea and Auckland.

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Design as a conversation//engaged publication.

Marius Foley, PhD (Communication Design)

I will use research into the ABC Pool media-networking site to illustrate my PhD study into conversation-based publication design. In the PhD

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study I look at the conversations that occur in and around making a design artefact (the design conversation). I put forward the idea of an engaged publication, which draws publics into the design conversation. And I investigate the reciprocal relationship between a design situation (Schon 1991) and a public: how the public determines the design and how a design situation brings a public into being (Warner 2002).

Schon, D. (1991). The Reflective Practitioner, How Professionals Think in Action. London, Ashgate Publishing.
Warner, M. (2002) "Publics and Counterpublics." Public Culture

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Freefab; Construction scale additive fabrication application research.

James Gardiner, PhD (Architecture and Design)

This research is exploring, by project led research, the emerging field of 'Construction Scale Additive Fabrication' within the construction industry. The research seeks to demonstrate the limitations and opportunities of these techniques, and to develop methodologies for implementation in building construction.

Design for Construction Scale Additive Fabrication, has been identified as a critical area of exploration within this research, with the major advantage of the fabrication process, freedom of geometry. Parametric and generative software are being tested for the design elements, the first design has now been fabricated which demonstrates the efficacy of this approach.

Extensive global background research has been conducted of the construction and parallel industries, funded by industry, scholarships and research grants, to ascertain the current state of implementation of 'direct fabrication', virtual prototyping and prefabrication. This primary research informed an emergent strategy for future implementation of this emerging technology. The research employs methodologies of qualitative and quantitative analysis, embedded practice and emergence. A series of case studies and fabricated elements have been used to test

the hypothesis formed, evaluate the opportunities and limitations of the combination of technologies and to form a basis for future research and development in the field.

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Design as Didactic Systems. Laboratory IV: The Making/Breaking Chair

Johan Granberg, PhD Architecture and Design

Through a series of full-scale-design-laboratories the intent is to study knowledge involved in various acts of makings. The paradigm of the digital revolution is here thought of as an anthropological rather than a technological opportunity. The interest is not how, but what we make, what the makings generate. The work explores the relationship between objects, textualities and bodies in societies.

The Making/Breaking Chair laboratory aims to explore an intimate interaction between body and object. What if an object responded to the aging body? What if the object, like the Portrait of Dorian Gray, took on the body's aging process?

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How do wild things grow? Dangerous business

Kristin Green • PhD (Architecture & Design)

Initially I was looking at how architectural projects could be wild and/or untamed.
How could architecture be inclusive of unsafe, hazardous, unknown, and fresh attributes? How we create from risk, at the expense of potential safety, to promote exploration, experimentation and immunity? This led me to further focus on the nature of risk. How can we create without a 'traditional client, site, budget or program'?
An unexpected fresh, but real project, born from my recent trip to Amsterdam, radiates dangerous a opportunity to theorize, design, reflect, corrupt, idealize, engage, inspire, dream and potentially profit, exploring how an 'un-solicited project' could augment a traditional project.

('Unsolicited Architecture'. By OUA. MIT Department of Architecture. Published in Volume 14, 2007 & 'roryhyde dot com blog' 2009)

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Creating sustainable fashion: a case study of the designer and the production process in the haute couture industry.

Alison Gwilt, PhD (Architecture and Design)

Innovation in high fashion has typically been attributed to the phenomenon of 'the genius', the creative fashion designer whose artistry is an expression of innovation and vision (Breward, 2003: 50). In the Paris-based haute couture industry, this role of fashion designer becomes one of creative director, where leadership and direction is imparted across the varied stages of design and production of the haute couture womenswear collection.

This research project suggests that as a model of best practice, the design methodology applied in couture provides an opportunity for positive design interventions. Furthermore, through the considered actions of the designer these interventions can enrich the process of creative authorship in conjunction with sustainable objectives.

Within this GRC presentation I aim to discuss the context behind this investigation and the new knowledge that this research project will contribute.

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Communication design and the other: an investigation into socially-situated practice.

Neal Haslem, PhD (Communication Design)

Communication Designers work with other people. They are commissioned by others to create work for others. Their work materialises aspects of those others, as artifact. What role does the other take in communication design? What does the designer enable

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for the other and how does the other activate the designer's own self? This investigation locates the other in communication design practice and explores a framework that situates the other within that practice. A survey of thinking on the other will be presented as well as a design proposal for a final project.

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In what ways can instrumental or sonic gesture be scaled within spatialised experimental performance?

Richard Haynes, PhD (Architecture and Design)

In developing new work for my project, and examining existing standard repertoire for my instrument, I have encountered divides in the genre that encourage my practical engagement simultaneously into multiple strands. There are questions that are directing this divergence: Where do the notional fault lines occur in the development and execution of works for acoustic and electronic instruments? Is it possible to compose a work for spatialised acoustic ensemble and imitate an array of sound-processing techniques? Is it possible to successfully enhance the gestural implications of instrument-specific micro-spatial music?

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Conducting space: complex multi-stream sound spatialization in contemporary chamber music performance.

Michael Hewes, PhD (Architecture and Design)

Current contemporary chamber music performance practice is often a hybrid which has evolved from traditional acoustic instrumental performance and spatialized, loudspeaker-based acousmatic performance. As this practice continues to evolve, strategies and mechanisms for performed spatialization of multiple simultaneous sources need to be developed. Related research into spatial perception, complexity and human-machine may yield strategic synergies, and an understanding of the perceptual and cognitive processes required to execute complex spatializations should inform performance interface development.

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Open source micro-architecture for the public sphere. Enabling Initiative and Creating Relationships within a multifaceted Public

Rochus Urban Hinkel, PhD (Architecture and Design)

Public space is the space of community and social interaction, but it is also a space of conflict and renegotiation. A diverse and highly individualized society, in which we move perpetually across changing networks, does not have one understanding of public space, but produces diverse, multi-layered and constantly shifting relationships. The privatization of public space together with shifts and ambiguity of the boundaries between public and private challenge what defines contemporary public space.

Where open source in the context of this research stands for a design of openness for interpretation and adaptation by a diverse, multifaceted public, micro-architecture identifies the scale and the strategy of the proposed design insertions into the public realm. This research is concerned with creating architectures of a small scale that can wield even large effects when activated in an urban field. It is less concerned with form per se and more concerned with what can be activated in a public context that is open to change.

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From arts and crafts & crafts to the Mediterranean – the life & works of Waterhouse and Lake

Andrew Howell, PhD (Architecture and Design)

This dissertation covers the work of the architectural firm Waterhouse & Lake. The firm was most active in the years between 1907 and 1924 and was best known for their domestic work. Lake died in 1924 and Waterhouse continued practicing, still under the name Waterhouse and Lake, until his own death in 1965.

By any measure in its early years, the firm was highly successful both commercially and critically. This dissertation documents some 180 works undertaken by the firm and aims to provide a fine-grained analysis of the partnership, the two men in it and the body of work that they produced.

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Ageing Biology, Immortalist Biopolicy and Emerging Biotechnology in a Diminishing Biosphere: The Ageing of Aquarius, Armageddon and Arakawa and Gins.

Russell Hughes, PhD (Architecture and Design)

Ageing populations in developed countries translate as problems biopolitically. Their retirement diminishes the size and expertise of the labour force, draining further resources to support them as they age. Using the biomedical model of "self-care" to ensure the healthy and "successful" ageing of baby boomer populations, neo liberal biopolicy cultivates an optimistic perspective. Inspired by advances in the genetic and molecular sciences, shifting attitudes toward ageing and the aged, and entrepreneurial interests keen to drive these processes, ageing populations are likely to live longer though not necessarily healthier. This thesis investigates how this continued longevity can be understood within a planetary context of overpopulation, resource depletion, global warming and species extinction. Straddling art, philosophy, physics, cognitive science, developmental psychology and architecture, artists/ architects Arakawa and Gins have devised architectural and textual

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"procedures" that engage the site of the person as a transformative potential. In a highly uncertain and challenging future an understanding of this emergent potential may be of great benefit, both to ageing populations and to the wider members of the consensual domain.

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[A]dressing death: garments for the grave.

Pia Interlandi, PhD (Architecture and Design)

Whilst fashion and ritual are an integral part of our living existence, this research investigates the role of fashion at the end of life and beyond. Observing 'eco' trends in both the apparel and funeral industries, transformational processes including decomposition, dissolving, and reincarnation will be explored in order to create a series of garments that explore the relationship between garment and [deceased] body.

Aiming to embody notions of 'life cycles' and the philosophy of 'cradle to cradle' design, the garments and textiles will be used in conjunction with performance and ritual, eventually to be used as proposed alternatives for internment.

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Instability and Landscape

Bridget Keane, PhD (Architecture and Design)

The term landscape can be seen to encompass notions of performance and of form. Where both operations interact in a complex interweaving, a continual instability between the 'ideal' and the actual that produces a set of variable 'expressions' through time and material.

Considering these relationships as part of a continuing investigation into the possibility of form as something that is integrated within and expressed through the medium of landscape rather than a programmatic or theoretical overlay. Reflecting on a number of projects to hypothesise a situation where the instability of the landscape itself could be a means to producing 'form' or the 'formation of order'.

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Sensory, spatial and temporal choreographies of occupation

Gabriele Knueppel, PhD (Architecture and Design)

If designers approach spatial production as a set of dynamic and multi-layered conditions for occupation rather than as fixed physical forms, what then are ways of communicating, designing and mapping such ephemeral qualities? This research investigates how sensory, spatial and temporal qualities choreograph human occupation, movement and social interaction. My projects explore design processes that use a combination of physical and non-physical (sound and video) technologies as a qualitative means to interrogate the multiple spatiotemporal interrelations between sensing bodies and sites of interaction.

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Art at the end: Giving form to feeling in contemporary cemetery memorials.

Pete Macfarlane, PhD (Architecture & Design)

My path of research and design re engages the free thinking spirit of the ancient artisans. Australian current cemeteries in general embrace an extraordinary conservatism towards creativity, change and expression of grief through physical form in which I bring to this table a palette of newness for this moment.
To design and fabricate memorials that are unique, relevant, engaging and which progress from one project to next is vital for the life of design as a vehicle in which can affect grief. This is the challenge of creating new memorials in old cemeteries.
I am interested in the past inspiring the future and creating space for dialogue for the present.

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Making in landscape, transient phenomena and creative method

John McGlade, PhD (Architecture and Design)

This is not theory or concept before the work, it is about those poetic transitory moments that enter into the pattern of our daily life. Moments when nature, the human made and the receptive observer align. Distilled and refined through the physical form of architecture, landscape and natural ephemera. An experiential geometry in which the affirmation of being in that particular place at that particular time is intensified by a cube of shadow or light appearing on the stairs perhaps only at midday. A cross between matter and event, an "objectevent", neither complete object nor pure event.
However, from the "experiential first", this work is also about showing the relationships and connections between concepts, phenomena, physical practice and that these contribute to the construction of intuition in creative method.

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Invitational design practice research stream

Paul Minifie, PhD (Architecture & Design)

Practitioners who have developed a body of work that is recognised by their peers for demonstrating mastery in their field are invited to reflect upon the nature of that mastery within an evolving critical framework documented in "Mastering Architecture: Becoming a Creative Practitioner" (Wiley Academy 2004). On the basis of the reflection they examine current project works and thus speculate through design on the nature of their future-practice. The results are communicated through an exegesis, a catalogue and an exhibit. Creative practitioners acquit their responsibility for the furtherance of their discipline through this examination of the nature of their mastery: research that promotes and extends the knowledge base of the profession, and thus enhances its ability to serve society.

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The Cosmetic Landscape

Christopher Morgan, PhD (Architecture and Design)

Exploring notions of the face / façade as landscape (a field of relations) by employing the medium of painting and the understanding of space through a contextual framing. This work when looked upon with an architectural lens, reconceptualizes the possibility of identity in architecture: no longer does
the façade in architecture provide identity through a static coherence, but that a landscape of continuously moving features with no exacting relations.

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The Representation and Implementation of Theoretical Acoustic and Spatial Sound Models for Architectural Environments

Nicholas Murray, PhD (Architecture and Design)

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.

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{Towards the sciences of} Evolutionary design-systems

Siddharth Nair, PhD (Architecture & Design)

Much of our knowledge today is being informed + transformed by the advent of systems' sciences, and recent advances in computation. Design, when looked at from trans-disciplinarity and this contemporary systemic view, can be seen as a process of systemic intervention in the evolutionary processes of (interconnected & dynamic) living systems. This brings us to the notion of Evolutionary Design-Systems, seen as a contemporary (meta)design framework for strategic & systemic comprehension + intervention. This research will attempt to address the following:
- Evaluate current methodologies for holistically visualizing & understanding Complex Systems, both within & without
- Develop strategies for Systemic Intervention, based on these current insights from a systems' perspective.

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Place and praxis: valuing Australian indigenous and settler concepts in practice

Jill Orr-Young, PhD (Architecture and Design)

My recent research compares Settler and Indigenous Australian concepts of PLACE.
It critically examines my recent practice and establishes PRAXIS (research/reflection/practice) as my Research tool (thus combining Project and Thesis outputs).
It critically analyses recent AILA Awards entries and the Australian Landscape Principles, to find that Indigenous culture is almost totally ignored.
It questions how Indigenous knowledge can influence practice, towards a more ethical and relevant practice in place.

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Spatial mystery and parallel works

Dianne Peacock, PhD (Architecture and Design)

This investigation develops through practice. Parallel projects in film, collage, writing and architecture are attempted.

An aging hydro-electricity dam and its neighbour, a new power station, share specific and compelling architectural qualities. There is cool air, great mass and the matter of access to their depths. They elicit a sensibility of internal spatial mystery.

A series of simple collages on a subject of obscure personal interest prove useful in isolating specific functional, transformative techniques of this medium. These projects do not intersect. The links between them and to the work of others are explored in this research stage.

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Start line: end space. Drawing forth imaginal space

Katica Pedisic PhD (Architecture and Design)

Drawing has a multi-layered and composite relationship to architectural practice. Traditionally thought of in terms of their communicative use-value, drawings represent transfer, of information, of idea. In parallel to the aspects of 'transfer'- the act itself, of drawing, functions as part of the process of making, the unravelling of thinking. Spatial possibilities unfurl during the temporal duration of drawing. Alongside this, drawings in themselves are generative, they have potency. This generative value posits the physical act of drawing as a crucial tool not just for communicating a form, but for its inception. This research, explored through drawings, exhibition work, and (initial stages of) architectural projects, is an enquiry into the relationships between the paper-space of the page and the lines enacted; the role drawing can play in mediating the emergence and perception of space, and proposes to explore the potentials in the drawing for the production of narratives and spatio-temporal possibilities.

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Designing: making: customising: crafting: the sartorial needs of the urban cyclist.

Mick Peel, PhD (Architecture and Design)

My design practice focuses on and around the bicycle and fashion and is concerned with bicycle aesthetics in the urban setting. Relationships, connections and networks are established and nourished through the practice and exist between the designer, the artefact and the guardian. An integral part of my PhD involves tracing the networks, connections and relationships that emerge from a designing and making practice. It is a mapping of the designing and making, of the artefact and its guardian, of materials and techniques and of the places they occupy, investigating the notion that these places and relationships are a complex array of the real, the imagined, the virtual, the emotional and the physical.

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The role of visual communication design in enabing a sustainable solution: A case study of a community of people with disability in Thailand

Siriporn Peters, PhD (Communication)

This investigation aims to explore the potential role and contribution of visual communication design in enabling a sustainable solution in a community of people with disabilities in Thailand as case study. The research methodology is a participatory action research. The researcher and the participants have to change the way of thinking and behaving in order to create a sustainable solution. As a result, visual communication design has an essential role in enabling the participants to identify their capabilities and solutions through practice. It contributes not only to the visual communication design field not only the participants who took part in this investigation.

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Invitational design practice research stream

Wojciech Pluta, PhD (Architecture & Design)

Practitioners who have developed a body of work that is recognised
by their peers for demonstrating mastery in their field are invited
to reflect upon the nature of that mastery within an evolving critical
framework documented in "Mastering Architecture: Becoming a Creative
Practitioner" (Wiley Academy 2004). On the basis of the reflection they
examine current project works and thus speculate through design on the
nature of their future-practice. The results are communicated through
an exegesis, a catalogue and an exhibit. Creative practitioners acquit
their responsibility for the furtherance of their discipline through this
examination of the nature of their mastery: research that promotes and
extends the knowledge base of the profession, and thus enhances its
ability to serve society.

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Surface inertia: interior economies

Julieanna Preston, PhD (Architecture and Design)

This research project asks: What is an interior surface?
This question has prompted an on-going series of material works that
probe issues of 'superficial', 'wildness', 'depth', 'lining', 'spatio-political
activism', 'tacit knowledge', and 'industry' in the context of generic
interior lining products. As material thinks, these works figure a resilient
and latent strain of feminism influenced by the works of Rosie Braidotti
and Luce Irigaray, a rebellion/attraction towards nominal architectural
construction and tectonics, and a craze to address interior environments
through low tech (subversive?) labour intensive operations. On the
occasion of the GRC event, I will present four new works which have
served to mobilize a spatial practice.

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Design Practice and Policy: contemporary Iraq-case study

Qassim Saad, PhD (Architecture and Design)

This study is attempted to create new path for design in the context of development, through enhances its interaction socially; to be creative implemented and creator of practices and policies based on the current attitudes of design studies. Aiming to contribute to the reconstruction of Iraq through; developing of design practices, increasing social interactivity, and enhances human-centred development, toward structuring national initiatives to support the transformation of design context into tangible practices and policy-shape. Such attempt will present new dimensions for both targets to site their roles and involvement culturally within the context of development.

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The Unknowable, the New, the Familiar, and the Forgotten.

Tim Shannon, PhD (Architecture and Design)

"..... a horizon between the familiar.... and the unknowable....In that middle zone the poetics of wonder occurs."
Philip Fisher, Wonder, the Rainbow, and the Aesthetics of Rare Experiences, Harvard University Press, 1998.

This is the place where innovation is possible. Between the unknowable and the familiar, the new is forged, becomes familiar, and perhaps becomes forgotten.

In my practice (1970 - 2010) of design process and of designing with space , does any of the work produced provide evidence that I have at times occupied this place? If I have, is there any legacy of benefit? This is the starting place of my proposed research.

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Enabling Systemic Conversations: Exploring the role of design in strategy implementation

Nifeli Stewart, PhD (Communication)

My research is exploring the hypothesis that our inability to surface, explore and work with systemic issues at the right stage of the project life cycle is at the core of why, as the literature highlights, we have such a high failure rate in implementing change and why many projects do not meet their projected earnings or savings. My research aims to identify how project teams can effectively deliver their business strategies through surfacing and working with systemic issues and how this knowledge and learning flows among the multidisciplinary team as it intervenes in the organizational system and how it manages the information that goes back up to the organization. This applies to all types of strategies i.e. building new technology, introducing new product ranges, building a new culture etc.

With my PhD I am looking at how project teams work to deliver their project outcomes by looking through 2 disciplinary lenses, design theory and organizational theory. Importantly to understand where and how design theory and organizational theory add value and what the two can learn from each other.

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Situated Empathy

Sue Thomas, PhD (Architecture and Design)

Do the ethics embedded in the fashion design production loop and sustainability design theory and their current applications serve the fashion industry, humanity, animals and the planet? Can Buddhist ethics offer potential guiding principles?

The thesis questions whether the current interpretation of sustainability design theory fits fashion. In addition it queries how well current the ethics serve or engage with fashion design production loop participants,

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or sustainability and inclusive design theory parameters.

The thesis explores the synergies Buddhist ethics share with sustainability, inclusive design, environmentalism, deep ecology, human rights, animal rights, and social justice, in this way constructing new parameters for the participants of the fashion design production loop.

These questions and propositions will be addressed and explained through a reflective analysis of the motivators and applications of sustainability design. The research aim is to suggest a new reflective reading of sustainability initially within the context of fashion design practice, and establish a connection between the empathetic response innate to both design for sustainability and Socially Engaged Buddhism.

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Invitational design practice research stream

Jonathan Tarry, PhD (Architecture & Design)

Practitioners who have developed a body of work that is recognised by their peers for demonstrating mastery in their field are invited to reflect upon the nature of that mastery within an evolving critical framework documented in "Mastering Architecture: Becoming a Creative Practitioner" (Wiley Academy 2004). On the basis of the reflection they examine current project works and thus speculate through design on the nature of their future-practice. The results are communicated through an exegesis, a catalogue and an exhibit. Creative practitioners acquit their responsibility for the furtherance of their discipline through this examination of the nature of their mastery: research that promotes and extends the knowledge base of the profession, and thus enhances its ability to serve society.

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Where to for Australian Industrial Design education?

Stephen Trathen, PhD (Architecture and Design)

The national discussion regarding the future of industrial design education in Australia has recently begun to focus on structures and profession based recognised exit points. In response to recent changes to national Architecture programs, industrial design courses are reviewing course duration and the benefits or otherwise of a 3 year bachelor and 2 year masters structure as introduced in Europe. Is this a distraction or an opportunity to further the discussion of the needs of Australian industrial design in a rapidly changing world?

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Building services as a constraint on the generation of architectural design

Bianca Toth, PhD (QUT)

Building services are one of the largest contributors to a building's energy usage, complexity, and cost, yet despite this, are rarely considered as influences on the decisions regarding architectural form in the conceptual phase of a design. Effective strategies for producing efficient and sustainable buildings require a closer collaboration between architects and services engineers in the design of the building shell and environmental control systems, from the project inception. This research is concerned with developing processes and tools that support rapid interactions in both communication and information exchanges between architects and services engineers in the early design process.

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Weak signals in an eclectic field, somewhere between background noise and a blue sky

Jan van Schaik, PhD (Architecture and Design)

This second presentation of "weak signals" will outline how reflections made on past work is informing current projects while at the same time a long term vision for the practice has developed. A series of peaks and troughs having been identified from an eclectic field of work, such as design design through narrative, author-less cities, branding through architecture, fields of change and counter factual propositions will subsequently be described through the medium of current projects. These will be framed as being affected both by the background noise of the responsibilities of the current state of the practice and the gravitation pull of a long term vision.

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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

Malte Wagenfeld, PhD (Architecture and Design)

'Aesthetics of Air' is an exploration into qualities of air and the ensuing possibilities these hold for designing interior atmospheres; with the aim of creating improved environmental conditions for living and working.

The research questions the now widespread practice of controlling and standardizing interior climates, the consequence of which has been the construction of interior spaces which are hermetically sealed from their atmospheric geography and related phenomena and largely neutralized in terms of any complex physiological experience. The project considers how, in the face of climate change, we can form an alternative relationship to the interior atmosphere by considering it as a design typology in itself.

Drawing inspiration from the infinite variation and quality of atmospheric encounters in open air environments the largely experimental research

to date has focused on exploring interior and exterior atmospheric phenomena.

The projects aim is to develop a methodology with which to engender a particular interior space with specific qualities of air; and a way of imagining a potential effect for the occupant within the space as a whole as well as their experience of different spatial zones.

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Essence, event and excellence of cultural heritage—contemporary design intervention in historic urban landscape

Yao (Julia), Wang, PhD (Architecture and Design)

In this GRC the author will further discuss the philosophical debate of historic urban landscape and the notion of authenticity, which are the most complex issue of cultural heritage conservation discourse. The second design project will be presented. The selected site is Shichahai in Beijing's Old City. There will be a series of design in order to deal with specific issues. The first design is for Hehua Market while the challenge is that there is no definite historic trace for this place. It is definitely a cultural heritage in people's mind but with out a substantial form. How should we reveal the spatial quality of this place to present the identity of localness meanwhile fulfil the contemporary consumption culture?

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Material Networks: Retooling the Economies of Architectural Production

Gretchen Wilkins, PhD (Architecture and Design)

As industrial forms of production adapt to and integrate within informatic systems of communication, the nature of architectural practice is increasingly distributed. The distributed nature of design and production follows the general trend toward distribution of everything, everywhere, from automobile production to energy collection, social services to citizenship, news media to professional sports, all of which having to

some degree relinquished a model of singularity and centralization for one of multiplicity and interactivity. This PhD project is about uncovering the logics inherent to contemporary economies of design and production and embedding architecture within them at a range of scales, from the objects to assemblies to urban systems.

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An online database of products designed by Victorian industrial designers that have endured.

Ian Wong, PhD (Architecture and Design)

Considerable interest and attention is afforded to a designer's work at the time of innovation, when the product is launched and first manufactured. It's new. Many products, though well designed, are withdrawn from the market. Some through technological change, some through market competition, some as the global economy makes local production too expensive. Some endure. What are the products that have endured that were designed by Victorian industrial designers? What is it about these products that sees them still in production today?

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Designing Interaction Design

Jeremy Yuille, PhD (Communication Design)

This research explores the rapidly forming discipline of Interaction Design, and seeks to answer the following questions:
• What qualities and capacities do Interaction Designers deem essential to their practice?
• How can this knowledge inform academic and professional roles in the development of this emerging field?

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Designing the street market: unfolding the local & global

Khalilah Zakariya, PhD (Architecture & Design)

As cities become more globalized, how do we find localness? This
research begins by investigating the street market in Kuala Lumpur as
a local and informal place. It initially questions, "If street markets in the
city were to be modernized, how can design reveal the complexities
and richness of the place for people to experience?" Through the idea
that places are trajectories of events where the local and global are
interconnected, the PhD projects employ unconventional approaches to
understand the concept of systems and experience – through collecting
a Malaysian meal in Melbourne and tracing the journey of its ingredients,
and putting together a Malaysian Muslim Melbourne Guide Book to
reveal other layers of the city. Both of these projects are conducted to
explore ways that a designer can intervene with the street market and its
own systems, and then to reconfigure the street market to choreograph
experiences.