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Flurry of a City

Enza Angelucci, Master of Architecture

“Flurry of a City” is based on Urban research, investigations and analysis of the development of cities and how these developments evolve the cultural identity and liveability of the city.

A theoretical framework is engaged to break down the complexities of the city into manageable parts, allowing a reading for the city, that does not “treat the city by way of the problematic subject/built-object dualism”, but discusses the city through a fundamental series of movements: flows, codes and strata.

The premises of this research is to create a framework that will assist developing cities that are experiencing significant economic urban growth (“neo-liberal urbanism”) and becoming economic centres realised as joint ventures between governments and developers whose interests are fundamentally economically sustainable rather than socially or environmentally driven.

Asian Influence on the Australian Fashion Industry (Case Studies on three Australian Designers)

Shazia Bano, Master of Arts (Fashion)

This study analyses Australian fashion designers Akira Isogawa, Easton Pearson and Vixen by using a case study methodology. These case studies investigate their design practices, which functions between multiple geographic locations in Asia to source the labour-intensive hand-made indigenous skills, techniques and aesthetics of those regions. The craft skills of Asia combined with western aesthetics create a fashion that is rich in content as traditional craftsmanship creates authenticity that has an individual identity.

The Living Wardrobe

Jo Cramer, Master of Arts (Fashion)

When discussing strategies of design for longevity, the emotional durability of a product is arguably as, if not more important than its physical durability, since unwanted yet serviceable goods will be discarded anyway. Participatory design models have the potential to foster stronger bonds between fashion users and garments, but prohibitive to their success is the reliance on the wearer to change from a purely passive mode of engagement (buying and having a garment) to an active one (taking part in designing and/or making the garment. This research suggests an alternative means of user engagement whereby garments are designed and made to be adapted and modified by users in both predetermined and improvised ways.

STRATEGIES FOR HOUSING THE ELDERLY IN AN URBANISED SUBURBIA

Prue Fea, Master of Architecture

This project is based around the Eastlink toll road as a designator of a varied and diverse precinct in the east Melbourne region. The suburban areas falling within the Eastlink precinct can be seen to be typical of the Melbourne suburb.

This research is based on the premise that ageing is a serious population issue facing the city of Melbourne today and that the Eastlink precinct provides the perfect Petri dish in which to study aged housing.

The project seeks to create scenarios whereby the elderly can be more connected to the social fabric with the resultant possibility of a more enriched, urbanized suburban realm.

MATERIAL MEMORIALISATION – NEW NARRATIVES FROM OLD

Rebecca Gully, Master of Arts (Fashion)

“Artefacts...incorporate in their bodily form the rhythms of the practices that gave rise to them.”

Lazzari, Archaeologies of Materiality

The material object, the garment, has its own history that becomes a quality or attribute of the garment. It is a unique and highly valued artefact of the past. We can use vintage clothing as a means of making ourselves, our practice and our place in the design world knowable. The garment is a window through which the past might be understood; especially past ways of making and the value inherent in traditional skills. Nostalgia is a psychological lens through which we construct, maintain and reconstruct our identity as fashion designers. This project explores nostalgia as a critical framework and how it may inform contemporary and future design practice.

NOSTALGIC SKIN: EMBODIMENT, EXPERIENCE, AND EXPRESSION THROUGH SKIN SURFACES

Tarryn Handcock, Master of Design (Fashion)

Skin defines and reinforces the boundaries of self through sensory experiences, social engagement and expression. Drawing on phenomenology, Nostalgic Skin examines the role that artificial skin surfaces play in controlling how the body is perceived. Positioning memory, communication, perception, and adaptable surface as human characteristics fundamental to embodiment, the coupling of organic and artificial skin surfaces brings to the fore these ‘nostalgic’ qualities of skin. Demonstrating how techniques and materials from other disciplines can be used for the purposes of fashion and visual communication, this research will provide insight into personal communicative and expressive practices.

the work of tandem

Tim Hill and James Murray, Masters of Architecture

An investigation of the interests within the practice and how these manifest within the office environment.

CONTEMPORARY ART + EXHIBITION DESIGN

Johanna Kelly, Master of Arts (Interior Design)

This research is practise-based and explores the role of exhibition designer and the parameters of exhibition design for contemporary art, with a view to increasing opportunities for engagement for visitors in institutional settings. 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.

Can new techniques be constructed and implemented in Contemporary Art exhibition design that provide engaging experiences for the viewer in an institutional context that are manifold?

DANCING THROUGH SPACE: the story of an experiential architecture

Maja Kinnemark, Master of Architecture

Casting: Eye, Ear, Hand, Mouth, Nose, Muscles and Skin.

A repetitive pattern for the human body in a spatial setting creates choreography. Our sensory mind reads the space laid out for us. The space calls for action and our character in the play enters the show. Our part in this continues, performance begins.

Part 1: The seven sensitive stalkers

The cast introduce themselves and describe their individual recapitulation of the scenario at hand. A way to map the choreography of a space is developed.

Part 2: The Interpreter

The stalkers unify and morph themselves into a new physical form. A way to visualize the choreography of a space is developed.

GRAFT URBANISM: SPATIAL STRATEGIES FOR THE TRANSITIONARY LANDSCAPE WITHIN INDUSTRIAL BELTS

Ian Nazareth, Master of Architecture

Infrastructure networks are prominent organising lines that suggest / stimulate a medium for creation of new uses and behaviour at varying levels / velocities of access. Industries and infrastructure are aligned to exist symbiotically. The adjacencies of industries, infrastructure and urbanism centring on the Eastlink will be a reference point for spatial schemes, highlighting the challenges and opportunities for industrial areas. Interstitial voids implicit to shifting configurations of industrial zones, offer a consideration into adaptive reuse and reinstitution of structures / parcels of land. The project will illustrate grafts through new functions; forming a fresh transient context: kinetic programs in a static landscape.

MODULATING SPACE WITH LIGHT

Jason Parmington, Master of Design (Industrial Design)

My research project is an experimental exploration of the qualities of light and space and their relationship. As a designer-maker I find that I am inclined to think in terms of materiality, therefore, to interpret space and light in material ways seemed only natural. In the course of my experimentation I investigated the spatial qualities of laser light, internally mirrored spaces, and mirror installations. Through this experimental lens space, light and matter became substantial; different phase states of a

single continuum. Strange but evocative qualities revealed themselves – spatial viscosity, crystalline light, and luminiferous nucleation.

On; Places between infrastructure, architecture, suburbia and the central.

Rutger Pasman, Master of Architecture

The work investigates other ways of looking at the Melbourne metropolitan area by investigating and the redefining of the existing urban fabric through the insertion of foreign ideas and concepts. Through the eye of accessibility three suburban areas of investigation are made visible. They each have a strong identifying character on various scales, (from local to regional). Specific architectural projects are proposed to strengthen these local and regional positions within the larger Melbourne metropolitan area. The project questions the general acceptance of mobility and focuses on accessibility instead.

TRANSITIONAL LANDSCAPE: Strategies for peri-urban agriculture

Tuan Viet Pham, Master of Architecture

The recent expansion of the Melbourne urban growth boundary has resulted in the loss of large farmlands. This research follows case studies on urbanisation in Hanoi last semester. The research focuses on how urbanisation changes the agriculture production in the peri-urban interface spatially and programmatically. Even though farming in this zone has lost its primary role as a dominating industry, it has other functions. The most important aim of the research is to maintain the visibility of agriculture bridging the gap between food production and consumption, and to raise the awareness of the public about the importance of these productive landscapes.

REMNANT GLEANING: A GENERATIVE METAPHOR FOR THE RENOVATION OF DESIGN PRACTICE

Tania Splawa-Neyman, Master of Arts (Fashion)

What does a renovated practice look like?

Revival nurtures and nourishes that which is worthy of reuse in its current form.

Reshaping can render the useless as useful again through conversion and adaption of what exists, be it subtle or drastic.

Replacement guts out the non-redeemable to solve the problem, or performs a complete shift to ask what the problem in fact is.

This research explores redirection through a design practice centred on leather as a key material. What is found to de-future will be sought out and decomposed with the aim to find systems of design that have a future.

SHARED INFRASTRUCTURE; EDGE CORRIDOR COMMUNITIES

Simon Venturi, Master of Architecture

This research examines the nature of the green wedge to identify strategies [infrastructural frameworks] to encourage shared use of its spaces, services and facilities. These wedges are often viewed as negative or leftover spaces and are highly disconnected from their surrounding suburbs. The project establishes a framework encouraging greater access to these spaces and a shift from a commercial to a local community based ownership of land that will encourage a richer mix of uses. Local community groups [corridor communities] assume a level of input and control over use of the land, potentially resulting in a diverse range of shared, recreational, educational and research uses, as well as also assuming a responsibility regarding its maintenance and management.

PhD Candidates

REGENERATION OF URBAN CEMETERIES IN KUALA LUMPUR

Mohamad Reza Mohamed Afla, PhD (Architecture & Design)

This research serves as a basis for transformation of Malay burial practice in the Klang Valley. The focus of this research is now to identify what are the changes that have occurred in Malay funerary culture in the last two decades. The research aims to investigate the past and present state of Malay funerals in the context of its cultural significant and also social impact. Research questions include; how can the understanding of cultural transformation can help to create urban cemeteries that adapts to urban densification processes within the framework of tradition and culture of the Muslim community in Kuala Lumpur? Further, how could burial practice alter and influence new forms of cemetery landscapes?

THE FABRICATED MAN: 'MASCULINITIES IN FASHION'

Peter Allan, PhD (Architecture and Design)

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.

In recent decades changes in masculinity have been seen as manifestation of crisis, or, conversely, 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.

HOW DRAWING METHODOLOGIES ENGENDERED PICTURESQUE QUALITIES IN THE INTERIORS OF LATE EIGHTEENTH CENTURY ENGLISH ARCHITECTURE.

Craig Barkla, PhD (Architecture & Design)

This project aims to analyse the Picturesque qualities of irregularity, movement and painterly effect in the interiors of late-Eighteenth Century English architecture. In addition to this analysis, this project will also study the architectural drawing and design methodologies of the period. It is hoped that the investigation of each of these will illuminate parallels between the experiential effects of late-Eighteenth Century landscapes and late-Eighteenth Century interiors

Undoing the Garment

Ricarda Bigolin, PhD (Architecture and Design)

The projects within this research are based around the phases of 'doing' and 'undoing' a garment. Projects are posited in the key stages involved in the production processes and creative evolution of a garment; the 'pattern', 'toile' and 'sample'. The ambiguities between making and designing in fashion are exaggerated by privileging each particular stage and tracing the trajectory of 3 distinct 'garments' from creation to presentation.

The research whilst intrinsically linked to uncovering the role of the designer, also acknowledges the slippery divide between fashion creation and fashion presentation. The way the practice is conducted and how it is communicated via fashion products/experiences is the focus of projects.

Sanctimonious

Matthew Bird, PhD (Architecture and Design)

Developing immersive, transitory and sacred space.

The PhD by Project to date; clarification of Matthew Bird's practice, explaining motivation, process, association and continued development of a proposition, tested through various built and hypothetical works.

Smart! Material - performative systems in architecture

Sascha Bohnenberger, PhD (Architecture and Design)

Innovative materials are kind of new to architecture even though architects and designers are experts in adapting ideas and technologies from other disciplines; the flood of new materials and the new offered possibilities is overwhelming. Especially the so-called smart materials with their imbedded "intelligence" are very promising to be able to develop interactive environments.

New design strategies have to be developed to be able to use these materials in an efficient and creative way. One of the biggest questions will be what is necessary to understand the material behavior. We are at a point where we can control most of our design visions via computer controlled models but it is still a challenge to realise most of the designs and to implement a real time interaction within a building.

Therefore, we need new simulation techniques and construction methods to be able to realise the idea of an interactive architecture.

ARCHITECTURE MEDIA AS A DESIGN PRACTICE

Cameron Bruhn, PhD (Architecture and Design)

The medium is still the message. This presentation will consider the way in which a well-established architectural publishing medium can

become a site of innovation within the design practice. Recent projects undertaken have explored the way architecture and design print titles for the profession and design-aware consumers can continue to evolve, ensuring that they remain relevant in the digital environment. The projects explore the potential of the printed pages of the printed magazine to offer alternate narratives and the expanded field of public propositions that extend the reach and the vitality of the medium.

LOGIC AND INTUITION IN ARCHITECTURAL MODELLING; PHILOSOPHY OF MATHEMATICS FOR COMPUTATIONAL DESIGN

Jane Burry, PhD (Architecture and Design)

Architectural modelling has moved from focussing on objects to focussing on systems. This results in more complex multidimensional model spaces that are arguably more logical, less intuitive spaces to navigate, less accessible to perception in the traditionally highly visual domain of architectural design. Such spatial issues were encountered much earlier in mathematics with the growth of analytical geometry, and a belief in the logical foundations of mathematics leading to the intuition-logic debate of the late nineteenth, early twentieth century. What can contemporary virtual architectural modellers learn about virtual model space from the earlier philosophising and discussion in mathematics?

RENDERING THE IMMATERIAL: SPATIAL PROPOSITIONS THROUGH THE CONTEXT OF 'HOME'.

James Carey, PhD (Architecture & Design).

This research has culminated in experiments and investigations that have been undertaken in a series of site-specific interventions. These have the ability to be represented in [un]specific sites, in order to engage with a wider audience.

The notion of 'home' has driven this research to date, whilst themes including domesticity, arrangement and comfort have been explored. Entailed in this research is the question of how can the idea of the

domestic be worked in such a way as to prevent the usual acceptance of an easy distinction between private and public, individual and society, urban and sub-urban and so on?

Parametric Schemata: The software architecture of parametric architecture.

Daniel Davis, PhD (Architecture and Design)

Despite the widespread adoption of parametric modelling software, the problem of parametric schemata inflexibility remains a major hindrance to the overall flexibility of parametric models. This inflexibility causes delays to projects and limits the application of parametric modelling. Inflexibility in part stems from the complexity of schemata and previous studies have shown that organising this complexity does not improve flexibility. This research uses a research through practice methodology to investigate how software architecture strategies can reduce the complexity of schemata and improve schemata flexibility. The programming paradigm of the schema has been previously explored during this study, leading onto the current line of enquiry into whether a modular parametric model is preferable to a monolithic one.

Adaptiveness in Design

Michael Davis, PhD (Architecture and Design)

The research presents five related propositions:

1. Skilled engagement with architectural media constitutes a kind of material performance.
2. This 'performative materialisation' manifests sensitivities in the designer both to the task at hand, and to the wider situation to which the task contributes – the project, the organisation, and the world.
3. Similar sensitivities develop within organisations consisting of multiple collaborators.
4. Sensitivities compound to conscious strategies.
5. Adaptiveness (the 'propensity to adapt') is a resultant quality of these

relationships.

These relationships, together with questions of how vertically integrated architectural practice impacts upon the sensitisation of the architect, will be articulated through this research.

SURFACE IMPERFECTIONS AND THE SPACES IN-BETWEEN

Yvette Dumergue, PhD (Architecture & Design)

This research project is stimulated by what lies beyond the surface of the subject. Inspired by the physical, intangible and esoteric qualities of surface sensibilities, I am intrigued with the notion of surface as a concealing utility, in continuous transformation and the potential for what may be revealed. It is these emergent qualities that inform the place of content for my practice.

An Aesthetic of Scarcity Re-conceived: A Critical Pedagogy for Industrial Design in the Post-Industrial Global South

Liam Fennessy, PhD (Architecture and Design)

A reflective pedagogic inquiry, this research explores the contemporary Australian design condition through the proposition of a critical pedagogy for industrial design. A narrative account of the researcher's practice as a design[er] educator is augmented by an analysis of literature in the field and the design of a series of pedagogical tools, strategies and theoretical models for design practice and design education. The research presents a particular parse through the discipline; its actors, discourses, and contexts of application, and explores the potentiality of critical pedagogy as a mode of design practice and an agent of disciplinary transformation.

DESIGN AS MAKINGS OF DIDACTIC SYSTEMS (the Didactic Theater)

Johan Granberg, PhD (Architecture and Design)

12 full-scale-design-laboratories explore knowledge – generated through various acts of making – comes together as a 3-dimensional matrix or Didactic Theater. The act of making is here thought of as anthropological as well as technological. The interest is not only how, but what and why we make and what makings generate. In this Didactic Theater the relationships between objects, languages and bodies in societies are established and studied; and, hypothesis and philosophic concepts are generated, tested and validated. The theatre is seen as a Making of the act of Makings.

INTEGRATING SUSTAINABLE STRATEGIES IN THE FASHION DESIGN PROCESS: A CASE STUDY OF THE FASHION DESIGNER IN HAUTE COUTURE

Alison Gwilt, PhD (Architecture and Design)

This research questions the process of fashion design and production, and provides an argument for how the fashion designer can integrate sustainable design strategies within the fashion design process. Fashion designers have the ability and the opportunity to design garments that can lessen our impact on the environment while addressing social and ethical concerns. However, within the fashion design process there is often no consideration for garment end-of-life strategies, the user's engagement, or any sense of responsibility for the textile waste generated through pattern making, manufacture or use. This research contests that the designer can integrate sustainable strategies in the fashion design process, which can lead to a change in the way that fashion garments are produced, used and discarded.

HYBRIDIZATION —AN EXPLORATION OF DESIGN METHODOLOGY

Li Han, PhD (Architecture and Design)

The purpose of this research is to establish design models through the investigation of hybridization. A hybrid is the offspring of two different breeds, varieties, species, or genera. In recent years, the domains of various design disciplines have converged, often yielding interesting results and adding knowledge and variety, as well as originality to design. This convergence raises the question, does hybridization influence how we design or vice versa? Will hybridized design models generate more creativity? Research on hybridization will be a continuing effort, and the end result of my research is projected to be design models of hybridization.

SONIC GESTURE AND SPATIALISATION IN EXPERIMENTAL MUSIC FOR CLARINET

Richard Haynes, PhD (Architecture and Design)

Collaborative development, performance and presentation of existing and new works for clarinet that exhibit experimentation through the use of spatialisation strategies, electroacoustics and live-electronics. The research takes established works as departure points for further investigations into possible ways of extending the use of spatialisation in performance. The aim of the research is to document the preparation and performance of these works, focusing on the experience of the performer and the collaboration with composer and/or sound engineer. Sonic gesture is investigated through three repertoire-angles: existing repertoire performed traditionally, existing repertoire performed using an experimental spatialisation strategy, new repertoire developed collaboratively.

CONDUCTING SPACE: CONTROL STRATEGIES FOR COMPLEX MULTI-STREAM SOUND SPATIALIZATION IN 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 interaction may yield strategic synergies, and an understanding of the perceptual and cognitive processes required to execute complex spatializations should inform performance interface development.

FROM ARTS AND CRAFTS & CRAFTS TO THE MEDITERANNEAN – THE LIFE & WORKS OF WATERHOUSE AND LAKE

Author: 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.

[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.

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

Negotiating Boundaries – Adaptive Elastic Transformable Structures for Responsive Spatial Model within various Architectural Contexts

Chin Koi Khoo PhD (Architecture and Design)

Architectural spaces are defined by boundaries and these boundaries remain static over time. Is it possible to negotiate these boundaries? If it is possible, what kind of architectural boundaries are we negotiating and how do we achieve this negotiation? These enquiries set the initial motivation for the research, which argues for the alternative approach; - adaptive and flexible spatial boundaries. The research investigates the new possibility for the boundaries to be shifted through elastic structure, in response to utility, social and event in various contexts. Elastic structures hold great potential to achieve this approach because they can accommodate responsive mechanisms while minimising the energy required for actuation. Thus, this research aims to develop the inexpensive responsive spatial model as module inhibited in a pneumatic-inflatable system through adaptive elastic transformable structures to negotiate spatial boundaries. The significance of this research is that it offers a practical methodology for realising a

responsive architectural envelope that synthesizes passive design concerns with the feasibility factors of fabrication and construction goals.

TRANSLATING THE HYPER-CORPOREAL BODY INTO ARCHITECTURE: BREILLAT AND THE ABJECT

Zuzana Kovar, PhD (Architecture and Design)

The thesis utilises the philosophical framework of Deleuze and Guattari and the bodily state of the abject of Kristeva, to analyse the filmic spaces of French film director Catherine Breillat as a means of presenting an approach to a hyper-corporeal state. The thesis aims to identify the missing component in the current architectural fascination in the sensorium and the concepts of embodiment and corporeality as that of the abject. Referring to Julia Kristeva's definition of the abject as that which no longer belongs to the subject and is neither subject nor object, implies the abject is situated in an external limit akin to Deleuze and Guattari's Body without Organs, which transcends both psychoanalysis and phenomenology, that is, the notion of the subject as a fixed identity. I am interested in exploring how the body may be produced sexually and abjectly by architectural space, as something real rather than fantasy.

A CAPTIVE AUDIENCE: SUBVERTING RED CARPET FASHION TO PROMOTE (AND EXPLORE) SUSTAINABLE DESIGN AWARENESS

Georgia McCorkill, PhD (Architecture & Design)

The "red carpet" event is an engaging and accepted spectacle whereby the tastes and values of popular role models may be communicated to a mass audience. Furthermore, the enchantment of this event may prove powerful enough to induce ethical action. My research examines and documents the elaborate outfits intended for once off wear and display on the red carpet. A design practice that proposes fashion appropriate to this context and informed by principles of design for sustainability is developed in response to this event. A series of projects asks how may the captivating properties of red carpet fashion be subverted to provoke

sustainable or ethical outcomes?

Design 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 progressive from one project to next is vital for the life of memorial design as a vehicle in which can nurture 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.

OBJECTS IN FLUX: THE CONSUMER MODIFICATION OF MASS PRODUCED GOODS.

Scott Mitchell, PhD (Architecture and Design)

This research examines the modification of mass-produced, consumer goods through an active engagement with hacking, modding, and DIY practices. These, largely amateur activities, develop highly interconnected networks and collective resources. As individuals speak publicly about practices of use and mis-use they position the user experience as a social event and rewrite the mass-produced object as a form of distributed public space. This act of remaking/rewriting often confronts issues of access and control and reveals power structures within the production, circulation, and use of consumer goods. The consumer modification of mass-produced goods may be regarded as a tactical manoeuvre that seeks to manipulate and circumvent these power structures and figure new and alternate modes of being.

The Cosmetic Landscape

Chris 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.

An experience through the holographic scene

Martina Mrongovius, PhD (Architecture and Design)

This project-based research examines the role of proprioception and kinesis in installations of holographic images, and the influence of virtual movement on a sense of place. An understanding of location and potential movement is investigated in terms of a visually and imaginatively extended body in architectural space.

Material Culture: consumerism and spatial experience.

Olivia Pintos-Lopez, PhD (Architecture and Design)

The pervasiveness of commercial spaces and experiences requires the development of a contemporary counter balance. There is potential for design to engage knowingly and critically with the forces and properties that encourage social materialism, mass consumption and acquisitive desire. I am interested in the role contemporary design has in the social and global impact of consumerism, and the increasing reliance on commercial space for personal reverie and public experience. This research examines the possibility of using open innovation and collaboration common to online communities to create new real world systems that encourage creative activity and critiques current modes of

consumption and production.

SPATIAL MYSTERY AND PARALLEL WORKS

Dianne Peacock, PhD (Architecture and Design)

While notions of spatial mystery may incorporate elements of illusion, secret or hidden spaces and examples of structures of indeterminate forms or use (within which a sense of liberty or wonder may be found), this recent stage of research returned many times to a specific local site, one physically present, yet largely inaccessible; a 19th century grave occupied by a swarm of bees.

Past and ongoing work in diazo-type dye-line printing, film, collage, writing and architecture is to be reviewed at this stage in relation to the communities of practice in which it is fostered.

START LINE : END SPACE DRAWING FORTH IMAGINAL SPACE

Katica Pedisic, PhD (Architecture and Design)

Thought of in terms of their communicative value in architectural practice, drawings represent transfer, of information, idea. In parallel, the act of drawing functions as part of the design process, the unravelling of line equating to the unravelling of thinking- further, drawings in themselves are generative, they have potency. This circularity, (as I act on the drawing, the drawing acts on me- process and product combining) posits the physical act of drawing as a crucial tool not only for communicating form, but for its inception.

Explored through drawings, exhibition work, and (initial stage) architectural projects, this research is an enquiry into the role drawing can play in mediating the emergence, registration and perception of space. In light of the uptake of digital technologies, it uses drawing as a critical method in design thinking, for an expanded field of drawing.

THE BICYCLE AND THE JACKET: MAKING DESIGN

Michael Peel, PhD (Architecture and Design)

The research deals with the interdependence of designing and making within a design process and also with the idea that a set of oppositions in the process become the critical generators of design ideas. The research is within and about my fashion and bicycle design practice and is centred on a series of design projects that have morphed and become the actual practice itself. There is a sense that the situation of the practice around communities of practice and the relationships embedded therein also has a significant impact on the dynamics of designing, producing and communicating the work.

Intuition Based Parametric Strategies for Solving Architectural Problems Challenging the Inflexibility of the Flexible Digital Model

Alexander Peña de Leon, Phd (Architecture and Design)

While associative geometry technologies allow architects to effectively transform declarative product specifications into precise complex assemblies and spatial arrangements, not all projects have the same level of maturity whereby the product specification or schema of the given project is well known at an early stage of design, projects in a mature stage of development with a well-known set of driving parameters, lend themselves to a more sophisticated dimensional control and a more expedient construction documentation process, and thus mapping these type of projects with associative technologies is a much more straightforward task than mapping their early stage counterparts.

Beril Jents: An Australian Fashion Design Practice of the post WWII Era

Liliana Pomazan, PhD (Architecture and Design)

Central to the study of the cultural history of Australian fashion, designer Beril Jents (b. 1918) was coined as Australia's 'first haute couturière' in the 1950s by the media in Sydney. Her reputation was based on the quality of impeccable dressmaking and tailoring, and her collections strongly reflected the stylistic directions of Parisian fashion design. This thesis will investigate how Jents's adaptation of the French haute couture model was central to the cultural ethos of wartime Sydney and its growing internationalism in the post war era. It will investigate how her fashion practice not only mirrored the development of modernity within the city, but captured the zeitgeist of the great metropolis, encapsulating an Australian flavour and artistic sensibility. By contextualising Jents's practice within Sydney's cultural milieu, it will examine and unfold the ways in which her work, based upon a local adaptation of the French made-to-measure system, was international in spirit but regional in character. Her design practice will be examined and analysed in detail - outlining her definable and distinctive visual codes, including where her work fitted in with her contemporaries and the reception it received within the context of the period.

Like many other world cities, the post war period offered opportunities for Sydney to re-vitalise its manufacturing sector and to lay new foundations for emerging industries, including textiles and fashion. This thesis will reinforce the vital part that Jents played in this re-construction and will provide a comparative study of similar developments in Britain and America where other designers were responding to new fashion design directions.

INERTIA, MATTERS OF INTERIOR SURFACE

Julieanna Preston, PhD (Architecture and Design)

This research project explores issues of surface relative to interior finishes, linings, furnishings and nominal construction materials and processes in the context of creative works augmented by a spatial writing practice. Sculptural objects, performative installations and site-specific interventions build on the works of Luce Irigaray, Jane Bennett and Francis Ponge as demonstrations of a feminist interior practice

“taking the side of things.” This presentation will introduce three recently completed visual essays which reflect upon creative works and situate them in a specific spatial environment so as to showcase the latent potential for interior surfaces to be live political agents.

TRANSFORM THE TRADITIONAL IRAQI CONCEPT OF DESIGN

Qassim Saad, PhD (Architecture and Design)

Design is one of many creative fields which have been weakened through this era in the contemporary history of Iraq. Consequently it has lost the initiative as a significant cultural phenomenon to strengthen social cohesion, to empower an economic contribution through creative capabilities dedicated to utilise knowledge and practices to improve the quality of life in society. This is a pilot study with the objective of transforming the current practice of design in Iraq. By searching for a new direction with the overriding aim of meeting the country’s future demands, and to provide an opportunity for the Iraqi designers effectively engage in this transforming process.

Elements of Place-Making In Educational Institutions

Kok Hiang Tan, PhD (Architecture and Design)

What are the critical elements which determine place-making in the architecture of educational facilities? Educational facilities in most parts of the world are either characterless or they are imbued with iconic qualities to become symbols of the country’s progress. Neither model serves the intended pedagogies well. Place-making has been an important idea in most of my work, although it has always been addressed obliquely and certainly never in a rigorous way.

My intention is to arrive at a body of knowledge that can inform my practice as well as other Architects of the aspects of meaningful place-making in educational facilities

BRAIDED PATHWAYS; STORYTELLING AS THE CONNECTING TISSUE IN A PRACTICE SUSTAINED BY DIFFERENCE

Kevin Taylor, Kate Cullity and Perry Lethlean, PhD (Architecture and Design)

Taylor Cullity Lethlean has undertaken a breadth of work that is seemingly connected via threads of key concerns, compositional undercurrents and ways of production. We seek to critically examine these attributes as a means to enrich our design practice, critically engage within a discourse of design and offer new trajectories for design exploration.

Current research has identified a number of areas for further investigation and questions around the theme of positioning and navigation:

- Which of our projects are seminal? ie have influenced the field of Landscape Architecture/ Urban Design?
- What are the threads of ideas and expressions which run through these projects eg. collaborative processes, narrative and materiality.
- Which practices both within Australian and internationally have similar or dissimilar areas of concern and expression?
- Which practices or approaches in our field have influenced our design process.
- How do these investigations assist us to locate ourselves within our field of practice? What does this tell us about ourselves? How will we use this new information in our future practice?

Discourses of the Standard: Critical Discourse Analysis of the Forest Stewardship Council and the Australian Forestry Standard

Chris Taylor, PhD (Architecture and Design)

This penultimate presentation will outline a Critical Discourse Analysis of the standards used in the Forest Stewardship Council and the Australian Forestry Standard. These standards have been increasingly promoted as assurance of good forest management to architects in their specification of wood products. However, critical analysis of these standards has been

lacking in both practice and academia. This thesis provides a critical and comparative analysis of these standards. It can assist architects and design professionals in recognizing and supporting forest certification standards that are improving practices in the supply of wood products.

THE ECOLOGY OF AUSTRALIAN INDUSTRIAL DESIGN – A VIEW FROM CANBERRA

Stephen Trathen, PhD (Architecture and Design)

Educating industrial designers in Canberra began in 1974. Between 1977 and 2009 approximately 700 designers have graduated and are or have worked in a wide variety of related fields; from people in national and international design for manufacture to transport design and education. The diverse web of the Canberra industrial design eco system provides a multi-faceted prism to view and generalise about Australian industrial design. A combination of online survey and later targeted refined interviews, are proposed to explore and examine the current and future prospects of Australian industrial design.

TITLE: INVOLUNTARY EIDECIC RECALL

Jan. van Schaik, PhD (Architecture and Design)

A serious look at wit, ingenuity and playfulness dismantling perceptual stereotypes by conjuring new space from the collective eidetic reservoir. To do this the architect acts as a conjurer skilled in the manipulation of language, imagery, symbolism and geometry. Architecture a moment of taste, desire, memory and imagination manifest; a built form of the unrecoverable essence of self that one's olfactory recall knows to be true but cannot articulate.

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 that responds to temporal cycles and occupant activities; 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 at a given temporal point.

**EVOCATIVE DESIGN/PROVOCATIVE CONSERVATION—
SEARCHING AUTHENTICITY FOR HISTORIC URBAN LANDSCAPE**

Julia Yao Wang, PhD (Architecture and Design)

The notion of authenticity has been intensively debated in the field of heritage conservation. However, this slippery intellectual term is hardly instructive for urban conservation and design practice for historic environment. How should we perceive the “authenticity” of a place? How does a new design respect and reflect this notion? There is no single answer for these questions. My research tends to explore different answers for authenticity through design experiments. These designs response specific issues or capture some essential qualities of a place, use different design approaches to refine the relationship between the place and its people.

**Material Networks: Retooling the Economies of Architectural
Production**

Gretchen Wilkins, PhD (Architecture & 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.

Fleeting Feast: Accommodating & Mapping Localness through Temporary Markets

Khalilah Zakariya, PhD (Architecture & Design)

This PhD challenges the idea of “localness” of a city. How do we accommodate localness, given the complexity that places change? What are ways to map and reveal the different forms of localness, and how do we engage with them? In this research, I privilege temporary markets as a form of local place in the city, where I design methods and strategies that a designer can employ when engaging with places that are ephemeral, culturally produced and vulnerable to change. Having learned from the resilience, adaptability and catalytic role of these temporary markets in the previous stages of research, my current designs accommodate alternative forms of temporary market at the new suburban-city of Putrajaya, while concurrently documenting and experiencing the Malaysian back-yard markets here in Melbourne.

