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Masters Candidates

“Widget: An investigation into recycled thermoplastic materials for furniture applications in Australia”.

David Burke Master of Arts (Industrial Design)

This project examines the use of Australian recycled thermoplastics as source materials for the production of furniture. It seeks to demonstrate through practice in furniture design that recycled plastic materials can embody new substantial practical, aesthetic and cultural values. It challenges the proposition that thermoplastics may only be successfully recycled into products of significant value when separated into single polymer types (Papanek, 1995, McDonough and Braungart, 2002). This assertion that remaking mixed recycled plastics results in downcycling, the creation of materials and products of lower economic, aesthetic and social values is explored, tested and evaluated. A range of furniture prototypes have been developed and material experiments undertaken in this examination of new and valuable meanings for recycled thermoplastic materials.

The Living Wardrobe

Jo Cramer, Master of Arts (Fashion)

Product longevity depends on both physical and emotional durability that together provide an enduring product experience. Improving product longevity has the potential to reduce the over-consumption of material goods when instead of being replaced; products are repaired, remodelled and remade. This research project considers how product longevity can be applied in fashion. Historically product longevity was embedded within the fashion system. However in the late twentieth century the mass-market adoption of “fast fashion”: clothing designed to be discarded, made this practice obsolete. The project explores how fashion design can facilitate an enduring product experience and

redirect consumer behaviour towards a slower, more responsible mode of consumption through active engagement in the maintenance and evolution of garments. Conceived as an example of redirecive practice, it is intended this research provides a model of fashion design practice to contribute towards a slower, more responsible mode of production in the fashion industry.

STRATEGIES FOR DIVERSITY: THE CONSIDERATION OF MARGINAL ELEMENTS FOR INTEGRATION INTO THE CITY

Prue Fea, Master of Architecture

This candidature developed through the initial study of Fishermans Bend as a particular form of homogenous, 'flat' urbanism in the city of Melbourne. The research developed through the notion that a city exists in constant flux with the inclusion and exclusion of certain elements. Excluded and marginalised elements can be seen to reinforce homogeneity in a city, and the inclusion of these elements to encourage diversity. Procedures are described for the re-integration of qualities and program normally resisted by exclusive, monotonous environments but that are significant in the creation of a programmatic and demographic inclusive city. The procedures described have a preference for starting with what is existing, of co-opting existing moments of potential, and of spring boarding from existing networks of engagement and specific site conditions. The procedures are in favour of incremental change and preservation in opposition to the wholesale demolition of areas for development.

EXHIBITION DESIGN + CONTEMPORARY ENCOUNTERS

Johanna Kelly, Master of Arts (Interior Design)

This research is practice-based and explores the role of the exhibition designer and the parameters of exhibition design implicated in the experience of art in an institutional setting. Investigating the design methodology of current standard institutional practice in contemporary

art display and audience engagement, techniques and strategies are researched, tested and developed to activate gallery space as medium. The research investigates techniques that can be constructed and implemented in exhibition design that provide engaging experiences for the viewer that are manifold in an institutional context.

Action, Furnify!

Maja Kinnemark, Master of Architecture

Furnify. verb [trans.] provide (an artifact or sculpture) with furniture characteristics according to the idea that function follows form : I will keep on furnifying my surroundings in a variety of ways.

In this research project I am manipulating the assumed norm of how the human body move and interact with furniture and artifacts, in order to enhance the interaction between body, space and artifact.

Through an overall sensory design approach, my work aims at designing a new type of functional furniture that can be understood on an intuitive level, as a gut feeling. This research will lead to the construction of functional furniture sculptures, to be appreciated and found useful through the haptic memory.

I intend to build new scenarios with these pieces, scenarios that represent the act in a new light. I am exploring what happens with the objects when I situate them, and re-situate them in a variety of contexts, such as a white cube art gallery setting and a domestic living room setting. I am researching into how the function of the piece may change from one user to another, and how the piece may grow alongside with its user in time.

ABSTRACT

Diana Klein, Master of Arts (Fashion)

Is there a relationship between our physical and mental health and fashion fibres? There is little known about the contribution that fibres make to human health. In this action research, where fashion is primarily about the body, "Well-being" is the major focus. The feel of fabric next to the skin impacts upon comfort; it may also have an impact on 'Well-being'. Both these concepts will form part of the discourse for this research. The thesis investigates a symbiosis between clothing fibres and the human experience. The questions posed ask if the fashion fibres we come into contact with daily protect us or create 'dis-ease'. A series of wear trials are undertaken into fibres commonly used in fashion in the context of comfort and well-being. The information gained from the investigations raise awareness of 'healthy' design practice and the relationship between fashion, fibre, comfort and 'Well-being'.

An exploration into the means of representation and interaction with ambient technologies to promote a greater awareness of sustainability in the office context.

Stuart McFarlane, Master of Design

Sustainability today is at the forefront of social awareness. From government policy, to industry and to personal behaviours, it is a term familiar to most and increasing as a key element of our global construct. In this project I aim to investigate this topic on a more specific and deeper level. Using the office environment as a context for design exploration, it is my aim to investigate how 'ambient' signifiers through technology can be utilised to promote a greater awareness of sustainability within this context. It is increasing well known the issues of sustainability has within the office environment and more often than not is attributed to hard waste, resource mismanagement, and inefficient systems to name a few. But where does this awareness come from? On initial inspection it can be noted that the majority of awareness is translated into the environment. Of course we have minor signifiers to

imply energy saving such as the sleep function on our computers, or a full paper bin implying either a busy day or week, or simply a waste of paper. Yet there is little in the way of designated information to truly define and imply how 'sustainable' this environment is on a day to day basis...only what we bring to this environment through our own individual understanding of what sustainability is.

Through the investigation of calm technology (Weiser and Brown) it is my aim to focus on tools designed specifically to encourage an awareness of sustainability with in the office context. The initial investigations will include a combination of hardware devices and environmental auditory systems as an interface to this information.

staging grounds // spatial strategies for temporal landscapes

Ian Nazareth, Master of Architecture

The information society attempts to replace the industrial one. In reality, it has not only added to but also intensified industrial practices. Industrial sites inhabit the local, but service the global and are contextualised through physical and virtual networks at a scale that overrides the compositional notions of architecture. Logistic and industrial operations forge a symbiosis that is driven by fluctuating organisational devices. The residue of industrial ambition, in conjunction with logistic consolidation centres and information flows projects a similar impermanence: spatially, geographically and programmatically. These conditions develop the nutrient media that sustain a temporal urbanism. The confluences of variables and determinants permit 'staging grounds': sites and spaces of scalable potential that accommodate transition; conceivably a refuge for the super-scale that reveals the realities of consumption.

Antagonism in and to the built environment: the status of resistance for the design professions

Emre Ozyetis, Master of Architecture

Built environment is a product of human intervention to this world. There are more than an architect and a patron who are involved in built environment's design and construction. There is more to this story, which might be too obvious so that it is usually overlooked. Design and practice regarding built environment is bound to other structures, namely political, economic and social as much as agents who claim the domain of built environment are. Through these structures we engage with the built environment as we dwell in it, but also when we design and construct the built environment. Built environment does not only house capitalism and its tools, it produces them. If we, as the multitude, want to resist to capitalism, can we find a world in which resistance is possible, if the world is constructed through built environment design and practise which is part of capitalist mode of production itself?

Crystalline and Amorphous Space

Jason Parmington, Master of Arts (Industrial Design)

The research project aims to generate a conceptual model that materialises perceptions of light and space, so that they can be explored and manipulated in fundamental ways within a creative practice activated by making. Generative experiments using light modulating materials, and research into analogous systems in crystallography, were used to develop such a model. They inspired an interpretation of the space we inhabit as an amorphous material, and suggested a complementary crystalline space generated by mirror reflections. This crystalline space is interstitial, existing between space and material. It reveals a world of design possibilities within the profusion of reflective surfaces interspersed throughout the urban environment. This new knowledge and awareness will be tested in a series of urban interventions, which aim to draw attention to this overlooked space, challenge typical spatial understandings, and augment our experience of space in general.

Making is Decorating

Liam Revell, Master of Arts (Fashion)

The research project, Making is Decorating, proposes that the potential of decorating in the fashion design process resides in its transformative and operative characteristics. The intent of this research is to unlock the potential of decorating as a mode of production rather than as simply a physical presence. Two aspects of the nature of decoration, dressing and adornment, are investigated to construct a relationship between decoration, surface and structure.

Surface as site encounter

Phoebe Welman Whitman, Masters of Arts (Interior Design)

My practice is interdisciplinary and explores concepts of surface and spatiality within the context of Art and Interiority. The work and research considers surface as a terrain for spatial production.

The work engages with a range of responses and modes of making in relation to surface events; these events are often everyday conditions and behaviors that occur on and through surface. The natural world draws that which surrounds it and surface is a place where this becomes apparent. The work is an exploration into the idea of making visible these particular spatial and temporal conditions that are habitually unobserved due to their ephemeral, spontaneous nature. At this time the work is exploring modes of making and documentation, curatorial processes and arrangement as well as a collection of theories and concepts to do with site and non-site and situational specificity. By employing a range of mediums and modes of [re] presenting the work, the concept of surfacing has emerged; producing a way of thinking about surface not just as a material thing but as an occurrence, implying a bringing to the surface as in a process of making visible.

PhD Candidates

From add-on to Integral: Reconceptualising Sustainability in Contemporary Design Practice

Leyla Acaroglu, PhD (Architecture and Design)

The practice of design occupies a unique space, where social and environmental considerations, critical in contending with and realising greater degrees of sustainability in the delivery of products and services can be employed. However, despite several decades of 'sustainability' as a discourse within design research, education and professional practice, the integration and adoption of sustainability methods remain in some sectors of design an 'add on' as opposed to being an integral part of design process.

Through a variety of participatory, reflective and propositional methodological approaches this practice based research aims to design, develop and enact a series of interventions and incursions into design practices and processes at different levels of design education and professional practice. It seeks to translate the specialist knowledge and analytical application of eco-design and life cycle analysis (LCA) into methods that are sympathetic to the other priorities of design (such as aesthetics, marketability and functionality) and the contextual drivers of how design is practiced.

People-Food and Food-people: Revisualizing food systems in Melbourne

Juliette Anich, PhD (Architecture and Design)

Food choices have never been more varied in Australia, as we enjoy the influence of many different cultures. Yet Australian's purchase 80 per cent of their food from supermarkets, of which only 2 companies control the majority of the market share (Steel, 2008). This supermarket supply chain is dogged by systemic flaws including: fossil fuel dependence;

large-scale monoculture; food miles; farmer welfare; animal welfare; and loss of biodiversity. These flaws have been discussed on a global and local scale (Patel, 2006; Steel, 2008; Capon & Thompson, 2010). The pressures of climate change and oil depletion will only heighten these issues, and thus alternative production systems of food need to be explored.

We seem to be prioritizing convenient, consistent, cheap food but at what true cost?

This research uses practice based action research methodologies to explore alternative food production, harvesting and distribution systems with particular focus on self-organising community based food systems.

The Artificial Flower in the Age of Improvement

Elizabeth Anya-Petrivna, PhD (Architecture and Design)

This history has two intentions: to understand how artificial flowers and foliage were worn on the body as fashion in the nineteenth-century and to describe how these artificial representations of 'Nature' were made. The two aims are intricately linked. The transformation into the artificial is here made by hand. The two projects, that support this research, operate within a 'dream interpretation' of historiography and ask: in what ways can fashion's past be told; through text or exhibition? This research will also inventory traditional craft techniques and investigate material culture.

Sounding the Aural Imagination

Jim Barbour, PhD (Architecture and Design)

R. Murray Schafer (The Soundscape, 1993) describes the soundscape as "any acoustic field of study. We may speak of a musical composition as a soundscape, or a radio programme as a soundscape or an acoustic environment as a soundscape." A soundscape may also be conceived in our mind when we are not subjected to any external sound, what I refer to as the aural imagination. Perceptual super-imposition allows the

aural imagination to coexist with a real soundscape, with our imagination shifting perception from without to within and anywhere along the continuum between them. Like an external, measurable soundscape, the aural imagination is composed of individual components, each with texture and articulation, and they exist in an imagined acoustic space.

My aural spatial intelligence is highly developed through a lifetime of analytic listening. I am aware of my own aural imagination, creating constantly evolving soundscapes that are part aural memories and part unheard sounds. I believe that to fully experience an immersive soundscape, we must pay particular attention to sounds coming from above the horizontal plane. Although numerous studies have identified methods for recording natural and artificial soundscapes and reproducing them, I believe there are problems with current techniques for the creation of a stable, immersive soundscape over a large listening area, due partly to recording techniques, partly to the design of loudspeaker arrays and partly to the approach taken by composers and researchers.

My research aims to give voice to the soundscape of my imagination by investigating a new methodology for accurately recording and reproducing overhead sound locations and movements and for generating a true sense of immersion in a stable, three dimensional soundscape. This research has so far developed a unique loudspeaker array based on a scalable model which would allow the array to be built in different environments, including a domestic room, a concert venue or an outdoor environment, so that soundscapes created in one location may be heard in a different location with predictable and repeatable reproduction characteristics. A later project will present these soundscapes at several different public events and engage expert listeners to assess the success of the realisations.

A Study of the Spatial Planning of Late Eighteenth Century English Country Houses

Craig Barkla, PhD (Architecture & Design)

This project aims to analyse the spatial planning of English country

houses that were designed in the late Eighteenth Century. The study will seek to understand the relationship of the planning of these houses to the architectural drawing and design methodologies of the period. The research will focus on the work of Robert Adam and John Soane – not only because many of their drawings are still available, but also because the work of these two practitioners exemplifies the underlying contention of this research; which is that the blend of Palladian, Baroque, Classical and Picturesque spatial qualities and planning devices that occurs within their projects establishes a ‘pictorial space’ within their interiors – which, in turn, releases the observer.

Little Creatures: architecture as chemistry

Urs Bette, PhD (Architecture and Design)

A journey of reflective practice, tracking the passages of work undertaken in past years, and speculating about future horizons. The research aims to identify and understand the tools that steer my practice, thus enabling me to navigate with greater consciousness and determination. Points of departure include: inherent Austrian qualities; Australian influences; the relationship between intuition and control in the design act; the quality of imperfect characters that populate my work; and the reverse engineering of design through presentation techniques.

Warp Weft Woof

Matthew Bird, PhD (Architecture and Design)

Woven anachronistic ‘out of place’ architectural behaviour. The PhD by Project to date; refinement of Matthew Bird’s practice, explaining motivation, process (technique, method), association and continued development of a proposition, tested through various built, prototype and unrealised projects.
Ripper.

„SmART! MATERIAL” - A new Zeitgeist of intricate materials in the perspective of synergies in an early design stage.

Sascha Bohnenberger, PhD (Architecture and Design)

To be able to implement intricate materials into a feasible architecture, new simulation techniques and construction methods as well as a broader understanding of communication between the different disciplines has to be established. My research is investigating new tools of simulation and analyzing different material properties. New materials are often in the view of architects but there is no design process particularly for this kind of materials. Therefore architects have to start to work with a new group of people, the material scientist. A basis of communication and a horizontal workflow will be necessary to reach a new level of materials in architecture. The thesis is investigating new tools to use these as a better communication and design platform in the perspective of intricate materials in an early stage of the design process.

S!X – outside in

Peter Boyd, PhD (Architecture and Design)

The use of found garments as a catalyst for re-cutting and rapid prototyping underpins the essence of the design process of S!X. In a recent undergraduate studio, Making the Unfinished, this methodology was employed in order to draw students into the process of reconfiguration and recycling, as a way of reflecting on our design practice through the eyes of others. In a different experiment, a collaboration with the interior design practice Schiavello exposed our practice of fashion design to a quite different design relationship, and this exposure affected our own practice in its own way. This research will analyse how these different projects have transformed our understanding of our design practice.

“Rendering the Immaterial - Creating spatial interventions and practice as a means for spatial discourse.”

James Carey, PhD (Architecture & Design)

This practice focuses on the blurring of architecture, design and art. I work between the interior and exterior, art and design, the familiar and the 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?

On Semperian Surfaces: Interweavings between the Mid-Twentieth Century Curtain Wall and Harris Tweed, a Study Mediated by Photography

Peta Carlin, PhD (Architecture and Design)

In the images that compose Urban Fabric, lay dormant webs of Harris Tweed in the midst of façades of Melbourne's mid-twentieth century corporate architecture, recalling architecture's purported textile origins. Through the photographic capturing of the buildings' likenesses, and removal from their streetscapes and surrounds, their physiognomic features gain prominence and the patternation of their weave becomes distinguishable, summoning the Hebridean check to the light, each, the building type and the tweed renowned for their endless variation and its repetition. Photographic images, mobile surface renditions, interweave between city and country, between the Outer Hebrides and Melbourne, as we ourselves routinely weave through the city streets we inhabit collecting its traces like threads, its fabric both clothing us and enclosing us, latent images revealing amidst the everyday, the unplumbed richness of place through association and connection. Shifts between scales, movements between locales, translations between media, variation in

application, weaving in between, all the while dressing.

Parametric Schemata: The architecture of parametric design.

Daniel Davis, PhD (Architecture and Design)

It is difficult to create a parametric model that remains flexible throughout an architectural project. This hinders the application of parametric models, causes delays to projects, and remains a problem despite the widespread adoption of parametric modelling in architectural practice. The aim of this research is to articulate the characteristic structure of flexible parametric models. It proposes three alternative model structures and, using a research through practice methodology, evaluates these in relation to incumbent methods. At this GRC, the case studies are nearing completion and the durable record is beginning production.

Design: The pursuit for moments of resonance through making

Michael Davis, PhD (Architecture and Design)

Design is understood as a pursuit for moments of 'resonance' through making. Resonance is felt on the basis of sensitivities developed through personal investments in the project. Personal investments typically consist of specific modes of making of artefacts (drawings, diagrams, models) related to the project.

The act of making draws out personal micro-behaviours, events and memories and brings them into contact with the emerging artefact in the present moment. The artefact is formed in relation to and conditioned by these micro-experiences. These experiences elicit the emotional base of sensitivities upon which the artefact (as it is being made) is assessed for its 'good-ness' by the sense of resonance it produces in the maker.

Ideas in the Making: LArchitecture and other Unknown Pleasures

Craig Douglas, PhD (Architecture and Design)

In 1813 a then profoundly deaf Ludwig van Beethoven conducted the first performance of his recently completed Symphony No.7 in A major. The symphony was reportedly an immense and immediate success, however Richard Gill tells us that at this time there was also 'great debate about the state of Beethoven's mind, that he had lost the plot very seriously.' What Beethoven was doing, of course, was exploring music in a way that would forever change the landscape of the symphony by challenging its formal process of development through key. My research has nothing directly to do with music, but what it does share is an interest in exploring the process of development itself as analogously illustrated here by Beethoven, which in my case is through a process of material thinking in order to develop new generative approaches to modeling in Landscape Architecture. This is an investigation of the process thinking of making through the matter of physical and digital modeling, and the particular problem of translation that transforms and challenges ideas through the laws of matter that are a part of their becoming.

Semi-Living Architecture: where biological possibility meets the architectural imagination

Megg Evans, PhD (Architecture and Design)

Semi-Living Architecture concerns itself with the application of biological techniques, insights and materials in the creation of 'semi-living' architecture. It is informed by the work of Ionat Zurr and Oron Catts from SymbioticA which brought tissue culture techniques to art. For this project, however, I am interested in considering the possible opportunities, and problems, that might occur when the architectural arts have access to biotechnologies.

To a degree this project knocks on the door of science fiction, and the project will take up some formal residence in this area, however the project work performs two pivotal tasks – firstly to make real the actuality

of the fictional possibility, and secondly, to provide a canvas for the critical reflection and analytical interpretation of the work in light of the burgeoning biotechnological era.

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

Liam Fennessy, PhD (Architecture and Design)

This research explores the contemporary Australian design condition, its actors, discourses, and contexts of application, through the proposition of a critical pedagogy for industrial design. The research explores the potentiality of critical pedagogy as both a mode of design practice and an agent of disciplinary transformation. A reflective account of the researchers 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 both design practice and design education. The research asks the central question: “How is the contemporary Australian condition to be constructed for a critical pedagogy in design?”

MEDIATED INTERIOR

Anthony Fryatt, PHD (Architecture & Design)

Media is imbedded and prevalent within the urban environment and is widely used by individuals and organisations to understand ideas and form identity. I am interested in how the interior is informed, understood and affected by the complex conditions that exist within mediated space. This research is a collaborative investigation of both the mediated interior and negotiated space. This investigation occurs through the design and production of creative works such as sets, models, exhibitions and installations. It is hoped this practice brings to the foreground a positioning of occupants that is relative to the perceived and experienced physical and virtual conditions of that space. Considering the interior through this set of ideas makes evident the fullness of interior spaces

that are multilayered and occur simultaneously.

‘Imaginable Dress’: An Experience of Fashion through Text

Winnie Ha, PhD (Architecture and Design)

Fashion is the projection of ideals, dreams, and futures that are not attainable – only imaginable. ‘Imaginable dress’ is the basis of my inquiry into the phenomenon of fashion as an expression of utopia and desire, the representation of fashion through text, and writing as a mode of creative practice within fashion.

‘Imaginable dress’ is a way into thinking about fashion futures. It refers to that which is capable of being imagined, or conceived in the mind; rather than pointing to a specific dress, it alludes to the potentiality of what it may be. It is about stirring fashion discourse through the expression of dress in the guise of ideas, and ideas in the guise of dress. In their manifestation of possible futures suspended within them, I suggest that these potentialities provoke an expansive perception of fashion in contemporary discourse.

Redesigning the Chinese Courtyard Houses in Beijing - An Exploration of Hybridized Design Methodology

Li Han, PhD (Architecture and Design)

The purpose of this paper is to establish hybridized design methodology through redesigning the traditional Chinese courtyard houses. In recent years, various design disciplines, design elements from different periods and cultures have converged, often yielding interesting results. Will hybridized design generate more creativity? How can hybridized design methodology be implemented? Especially, what are the methods for merging the old and the new in order to accommodate the modern lifestyles and at the same time provide cultural, aesthetical, social continuity?

Nostalgic Skin: dissipating boundaries, between body and wearable

Tarryn Handcock, PhD (Architecture and Design)

Encoded and enfolded with the socio-cultural and sensory, skin is critical to communication and embodiment. This research addresses how the relationships formed between skin and wearables may allow us to evaluate dissipating bodily boundaries. Arising out of states 'between,' these projects explore the phenomenological by asking where the skin may begin and end, and what it might mean for wearables to be situated on a dissipating boundary of the lived body. The nostalgia of skin is ingrained in our porous margins, not a longing for the future or past, but a yearning for location and unity when confronted by the possibilities of drifting boundaries. Concerned with modes of connection, scale, shed skins, and the body site this practice moves toward an understanding of skin and boundary through a poetic ontology. Taking the form of a growing archive, projects have touched upon temporality, the experience of adornment, and the skin dissipating and dispersing into the world as dust.

Performative Hermeneutics

Ceri Hann, PhD (Architecture and Design)

The aim of this research is to develop performative and participatory art in the service of design pedagogy. The main problem this research seeks to address is the inaccessibility of philosophical ideas that could be made more easily available through activity based learning and metaphorical modelling. Money is a versatile metaphor, as a tool of exchange it is well understood. 'The currency of ideas', 'the knowledge economy' and 'the penny drops'. Intended to serve as a playful model to support information exchange I propose to develop a portable knowledge casino.

Consider a deck of cards featuring the covers of 52 influential academic texts selected through consultation with various disciplines. Imagine how this deck might be used to elicit non-linear conversational excursions through contemporary theory. This is one of the many games that use

chance in the art of exploring ideas in a challenging and memorable ways. Be seeing you at the Knowledge Casino!

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AMPLIFYING GESTURE IN THE PERFORMANCE CONTEMPORARY MUSIC FOR CLARINET

Richard Haynes, PhD (Architecture and Design)

This research aims to examine and document ways of amplifying gesture through sound amplification, sound diffusion, the use of live-electronics, electroacoustics and physical movement and their impact on the role of the clarinetist when employing such strategies. The notion of gesture is exploded into three performance-omnipresent streams: musical gesture, bodily gesture and sonic gesture. These streams are in turn investigated through various performance contexts: improvisation, existing works performed traditionally, existing works performed using an imposed strategy of sound diffusion, new works developed collaboratively and the establishment of a movement-mechanic gestural language.

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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 instrumental sources need to be developed. Technological developments guided by real world performance practice are being trialled and further developments proposed. Parallel to this, techniques to directly engage instrumentalists in the spatiality of their performance are being researched, trialled and assessed for effectiveness and viability.

Living on the Line: Mapping and Thickening the Boundary

Jason Ho, PhD (Architecture & Design)

Can the idea of boundary be conceived as a thickened space that allows permeability and activities? If can, what, why, and who cause the boundary thickened? How to map the 'thickness' of a boundary? How does mapping its 'thickness' suggest different ways of engaging with informal space? and what can we as designers do to cause the boundary thickened? The PhD specifically looks at the gated community living model in Chinese cities and interrogates the fixed notion of boundary. The PhD therefore rethinks the concept of boundary as a static thin line, into an understanding of it as a fluctuating 'thickness', where boundary constantly expands and contracts in facilitating change. The strategy of implementing mapping as a key method is utilized to reveal the thickness of boundary, through which to understand the complexities and processes of change of boundary space. My third GRC presentation will focus on four different sites in three Chinese cities, examining the idea of thickness through a series of mapping projects and design interventions.

The gentle hand + the greedy eye: significant settings for multi-sensorial practices in architecture

Rachel Hurst, PhD (Architecture and Design)

The table - drawing or dining - can be a messy place of production and exchange. At any time the objects and processes laid out on it, in neat order or casual disarray, provide a section through the daily practices of life. This second review of candidature uses analogy with both the table and the section to initiate explorations into the three themes of the larger PhD by project: architecture and the everyday; drawing and representation, and cross-disciplinary curatorial practices.

In addition to preliminary experiments with analogue techniques to depict the abstract, constructed and dynamic spatial characteristics of the table, it presents a number of curatorial propositions, from the international forum of the Venice Biennale to an idiosyncratic personal mapping of creative practices.

FASHIONING DEATH: GARMENTS FOR THE GRAVE

Pia Interlandi, PhD (Architecture and Design)

Whilst clothing and ritual are an integral aspect 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 regeneration will be explored in order to create a series of projects 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 interment.

Taking it to the fringe.

Anton James, PhD (Architecture and Design)

The landscape architectural practice JMDdesign, has produced a range of projects in the public realm and commercial sphere that have varied greatly in terms of scale, context, scope, budget and expectation. The initial research leading to GRC 1 involved revisiting these projects to identify connecting threads, similarities and motivations. Four groupings were developed as a lens through which to think about past projects. Subsequent discussion has opened the way to think about these groupings as modes of engagement rather than typologies. Current research seeks to clarify and position these modes of engagement in relation to the influences upon our work, the reception and critical discourse about our work and to use them to identify creative possibilities in the often highly constrained circumstances of our new projects on the suburban fringe.

Instability and Landscape

Bridget Keane, Phd (Architecture and Design)

Can the movement of material and virtual information be programmed to produce material effects through the landscape in order to produce a condition of instability?

Programming is an act of reorganisation. It suggests a logic, or language of design action. It also implicates a pre-existing condition, in this research it is seen as an act of reformulating landscape through existing materials and performances. This definition is an alternative to that commonly used in landscape architecture – where ‘program’ denotes a particular activity or type of use that occurs on the surface of the landscape and is usually related to recreational activities. Programming in the alternate sense has more in common with notions of coding. This realignment allows for an opening up to all types of movements through / within the landscape, acknowledging that the ‘landscape’ has program that is already there and considering movement itself as the driver for reorganisation.

NEGOTIATING SPACE: A PROCESS FOR CONSTRUCTING INTERIORS.

Roger Kemp, PHD (Architecture & Design)

A significant driver of this design practice is the idea that an interior is a condition of space defined by a set of relations and that to embrace a position and relationship to that space is a process for constructing interiors. This research will further develop this design practice by investigating how specific relations in space can be made through a means of negotiating space.

This research is a collaborative investigation of both the mediated interior and negotiated space. It is hoped this practice brings to the foreground a positioning of occupants that is relative to the perceived and experienced physical and virtual conditions of that space. Considering the interior

through this set of ideas makes evident the fullness of interior spaces that are multilayered and occur simultaneously.

Designing Soft Responsive Kinetic System for Architectural Morphing Skins

Chin Koi Khoo, PhD (Architecture and Design)

This research discusses the issues of designing dynamic architectural skins that are able to adapt to changing conditions. To achieve this architectural vision, many designers focus on developing 'hard' mechanical joints, components, and systems for actuation and kinetic transformation. However, the unexplored 'soft' approach using lightweight elastic form-changing materials provides an opportunity for designing responsive Architectural Morphing Skins (AMSs). This research aims to develop elastic modular systems that can be applied as the 'second skin' and used to retrofit existing building. The use of the 'second skin' in existing buildings can facilitate better building performance in various climate conditions and provides a visually compelling surface. This approach is evaluated for its potential to serve two fundamental purposes: Communication and Comfort. This is investigated through four project-based modules. The significance of this research is that it offers a novel practical method for designing responsive AMSs to moderate air ventilation, manipulate sunlight and act as an active shading device. This research develops an early framework for AMSs with a mix of passive and active design strategies.

PRODUCTIVE LEAKAGES: ARCHITECTURE IN ABJECT(ION)

Zuzana Kovar, PhD (Architecture and Design)

The thesis revolves around Julia Kristeva's concept of abject(ion). Specifically, there is a focus on 'a' definition of the Kristevan term - the process of abjection as the expulsion of a part of the body from within. I am after a productive reading of abject(ion) in architecture where it has previously been addressed negatively, in order to suggest that

abject(ion) is “something much more profound than the backwash of a sick society’s aversion to the body” to borrow a quote from Susan Sontag. From this perspective I draw on further philosophical work, that of Gilles Deleuze and Bernard Tschumi’s concept of event, which moves us away from individual expelling human and spatial bodies to assemblages and abject(ion) as an event that constitutes architecture, given Tschumi’s equation: space + event = architecture. It is at this point that abject(ion) manifests a series of potentialities, that it climaxes in excess and leads to affect.

Rehearing the Voice of Echo: mytho-poetic realisations & socio-political repatterning of soundscapes in the second order of nature.

Jordan Lacey, PhD (Architecture and Design)

Soundscape designers, apropos, acoustic ecologists are “all ears” and as such are concerned by the health of soundscapes in urban environments. Health is a function of the diversity of sound and the complexity of the relationships with which listeners engage with their soundscapes. To rehear the voice of Echo is the challenge to Modernity to resist narcissistic absorption with its own image and embrace the Other that beckons. Biophilic soundscape design is explored as a means to make reemergent the voice of the “natural” soundscape – the Other – in the urban environment. Socio-political explorations of the soundscape reveal the voice of domination in the striated soundscape, which homogenises cities into the banal hum of progress. Lefebvre’s rhythmanalysis allows soundscape designers to identify the conflict between natural rhythms and linear rhythms in space, from which biophilic soundscape design can reimpart smooth space, thus facilitating the emergence of the second order of nature.

Are Associate Deans (Learning and Teaching) influential in leading pedagogical change in the Creative Arts?

Thembi Mason, PhD (Architecture and Design)

This research explores how Associate Deans (Learning and Teaching) influence pedagogical change in the Creative Arts to ascertain what best practice learning and teaching leadership by Associate Deans could look like in relation to the Creative Arts. It is through the original conception of the ALTC createED project and associated 'sticky' website that this line of research has developed. Membership of the website became much broader than the original intended audience from its inception. Subsequent interviews revealed that the leadership of Creative Arts pedagogy by Associate Deans was problematic due to both the configuration of Creative Arts in the universities, the diversity of Creative Art disciplines, and the unique way in which the Creative Arts Faculties teach.

Red Carpet Dress : Explorations in special occasion fashion design practice

Georgia McCorkill, PhD (Architecture & Design)

In regards to the genre of special occasion dressing, the preponderance of celebrity culture has rendered the "red carpet dress" worn to awards ceremonies and openings ubiquitous. Likewise, the systems and protocols accompanying this genre are largely determined by the polarised media critique directed at these dresses: they are objects of both aspiration and derision. Though ostensibly a simple trade between intermediaries, of artefact in return for publicity, dresses have more complex biographies, as revealed through a design practice that engages stakeholders in the processes of designing, making and wearing dresses for red carpet events. The design practice engages with the various potentials present in this scenario, particularly its modes of production and aesthetic discourse. It also concerns itself with the topical approach of design for sustainability in response to the contribution of the fashion industry to environmental problems.

Making in landscape, transient phenomena and creative method.

John McGlade, PhD (Architecture and Design)

I have put geometry into landscape with no other intention than to see if anything would happen - it did. Architecture also interacts with the classical elements, often in ways not intended by the architect or the brief. These transient phenomena come and go with the passage of natural ephemera. Over, through, and from the geometry of architecture. The poetic transient moment, the often not noticed is what i'm curious about. Can I apply my findings back onto architecture and landscape?

Making as innovation in public art procurement

Anthony McInnery PhD (Architecture and Design)

If innovation is a change that adds value, what is the value attributed to the making of art in public space beyond the productionist or semiotic propositions advocated as the justification for this engagement with urban regeneration, renewal and expansion? Since the 1980s, the expansion of art in public space in Metropolitan Melbourne has been public sector led and parallels an urban expansion equally administered by local government. Where does innovation sit within these concepts and the contractual relationship of procurement for what is deemed a service? This part of my research looks at the procurement of art in public space through its relationship with the making of works. It asks how art conceived for and realized within public space can be the accumulation and transference of creative processes rather than their end?

Regeneration of Muslim Cemeteries in Kuala Lumpur Metropolitan and the Transformation of Malay Grave Practice in the 21st Century

Mohamad Reza Mohamed Afla, PhD (Architecture and Design)

This research was motivated by the issue of land shortage for Muslim burial in Kuala Lumpur. In handling this problem, the authority has manage to provide new burial grounds all around city area. However, the authority was unable to foresee further on the issue. Opening up a piece of land for a new cemetery should also come with a good management and a well planned design beforehand. Taken example from the case studies of Singapore and Jakarta, there are numerous things that Kuala Lumpur administration can take a lesson from in managing full body burial for Muslim population. Burial practice that require for ethics consideration such as stack burials, exhumation for second burial, and reuse grave plots should be incorporate into legislation as a possible alternative.

EXPERIMENTAL ARCHITECTURE. Experiments with architectural phenomena in digital and virtual fields of abstraction.

Rafael Moya, PhD (Architecture and Design)

The intention of this investigation is to explore an Experimental Architecture, the concept of which has been developed by Chilean academic and researcher Manuel Casanueva C., in light of the potential of the new digital and virtual technologies and the range of the new laboratory which has begun to take shape in architecture schools. This Architecture has elements in its formulation which this investigation aims to demonstrate, such as the compatibility of the controlling principles which govern the space of testing in a laboratory and the abstract dimensions that operate in many of today's digital technologies and virtual tools. It is within the sphere of an Architectural Experimentation Laboratory that this research aims to explore new connections in the process of teaching, designing and investigating to structure a formal methodology for an Experimental Architecture. Document

SPATIAL MYSTERY AND PARALLEL WORKS

Dianne Peacock, PhD (Architecture and Design)

This research develops through a creative practice that produces video, collage, writing, installation and architectural projects. The present phase of research attempts to chart its project narratives.

As an architect and artist I am curious about the connections and the distances between these areas of practice and how they are expressed through the contexts of their presentation, and especially through the medium of collage. I am interested in what collage reveals and hides, and how its materiality and visual imagery connect the past to the present.

THE BICYCLE AND THE JACKET: MAKING DESIGN

Michael Peel, PhD (Architecture and Design)

The research is an investigation into the significance of making within my design process under the premise that designing and making are not separate activities. My design practice involves a developed knowledge of materials and techniques of making (manufacturing, producing or construction). This 'repertoire' of material knowledge and making techniques serves as a key part of the designing process and heavily informs the design outcome. This notion of making design permeates both the fashion and bicycle aspects of my practice and has a direct influence on the aesthetics of produced work. In fact the design process is as much about realising the work as it is about conceiving it.

Challenging the Inflexibility of the Flexible Digital Model: Piece-Wise Quasi-Developable Decomposition of arbitrary surfaces for Architectural Design Construction

Alexander Pena de Leon, PhD (Architecture and Design)

The problem of decomposing a free-form surface from a single doubly curved surface, to a series of flat or almost flat components(charts), has troubled many architects and mathematicians alike, both for different reasons, to the architects it allows the manufacturing of large doubly curved surfaces from patches of sheets of metal that are easily handled and shipped to site to be mounted and fixed to a prefabricated frame, for the computer scientist, they have struggled with finding efficient methods for texture-mapping with minimal distortion, in other words wrapping 2-dimensional images into a 3-dimensional shape. Finding solutions to this problem will allow architects to design without a prescriptive outcome in-mind and will provide a greater understanding of how Cartographers and Computer scientist have addressed similar issues.

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Im/material Industry: shifting relations in the construction, production and consumption of commercial spatial conditions.

Olivia Pintos-Lopez, PhD (Architecture and Design)

I am interested in the transitions between exterior and interior states, in particular between perception and imagination, as a way of constructing personal spatial meaning within increasingly commercial landscapes. This research asks: does the scope of commercial space and designed experiences change our ability to construct personal and individual meaning from spatial experiences? Under what conditions can users within territories claimed by consumerism individualise spatial understandings for personal use as material for creative imagining?

My work is concerned with making flexible the dominant structures of commercial experience to allow personal interrelations with the contemporary constructed environment.

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

Liliana Pomazan, PhD (Architecture and Design)

One of the most exciting consequences of the post-WWII importation of Parisian haute couture in Sydney was the flowering of the work of the fashion designer Beril Jents (1918 -). This thesis argues that, in keeping with the internationalisation of Sydney in this period, Jents' fashion practice and oeuvre not only mirrored the development of modernisation and the notion of modernity within the city, but her work captured the zeitgeist of the great metropolis and reflected an Australian ethos and artistic sensibility. Coined Australia's "first haute couturière" by the media in Sydney in the late Forties, Jents set a high standard of impeccable dressmaking and her work exuded a dynamic and exploratory sense of design that was rarely surpassed during this era. The research thesis has investigated and unfolded the ways in which Jents founded a fashion practice that was based upon a local adaptation of the French made-to-measure system and was, at the same time, both international in spirit and regional in character. The definable and distinctive characteristics and attributes of the garments will provide the benchmark and become the indicators and/or reflectors of changes occurring in a vibrant, modern city setting.

Realigning the attention: fascination, spatial experience and stage magic

Patricia Pringle, PhD (Architecture and Design)

Today spatial experience has become a medium through which something more can be said - it can be delightful, or make us laugh, or fall into a meditative silence. The ways in which such experiences can be felt today as poetic, significant, joyful or moving still draw on many of the spatial concepts that informed the imagination of the later 19th century. I suggest that such spatial concepts can be traced, as well as in that century's new perceptual sciences, in its popular entertainments. These, seemingly innocent, offer insight into areas of social and cultural change and show us ideas at work on many levels. My project examines the changing manipulation of space by stage illusionists in the late 19th and early 20th centuries and speculates as to the shifting perceptions of spatial experience in its contemporary audiences. This offers a position from which to consider today's new spatial disciplines and suggests

other antecedents and other futures for the theory and practice of interior design.

Changing the Architecture of Educating: What role can architecture play in education pedagogy?

Natalie Robinson, PhD (Architecture and Design)

Across school sectors in Victoria, there are differences in design approaches and architectural outcomes to school buildings in each school sector; government, catholic, independent and private. The research will look at how the pedagogy of a particular school effects the inclination to produce a particular type of learning environment. This includes how the education sector determines appropriate creation of learning environments and differing methods of procurement, and the effect the procurement method has on the ability to deliver quality learning environments. Drawing on experience, and through a process of analysis of exemplar schools across the education sectors, questions will be framed for final investigation through the design of a Primary School. The study shall be to improve outcomes for future school buildings.

Design in Iraq: tradition and reconceptualisation

Qassim Saad, PhD (Architecture and Design)

This study is a pioneering contribution, which aims to discover insights into the culture of design in Iraq, and critically analyse the questions of 'what' and 'why' regarding the current design thinking in Iraq. Methodologically, the study is relying on selected qualitative research methods developed to present the nature of the multiple disciplines and the wider associations within approaches to design thinking. The study maps the transformation of my practices as an Iraqi designer living in exile, practicing design and working mainly in design education. During last visit to Iraq end of 2010, I initiated in-depth conversations with selected Iraqi designers, and collect valuable data regarding the development of design thinking in Iraq. The main conclusions from that

visit support particular conclusions resulting from my practices in writing, analysis and scholarly publishing. These conclusions are:

- The continuing dominance of 1970s modern initiatives in design thinking in Iraq.
- The clear decline and degeneration in current design thinking.

Adoption of kinetic facades in improving building energy performance of office buildings

Kamil Sharaidin, PhD (Architecture and Design)

The research investigates the effective application of kinetic facades to improve energy performance. Cooling and heating loads, which are the main contributing factors to energy consumption, can be reduced to half via passive and active design strategy such as by moderating daylight before entering the building with the use of shades, blinds or tinted glass. This research argues that the application of kinetic facades has a significant role to facilitate reduction in operational energy consumptions in buildings in addition to the use of passive design strategies. This argument warrants for research investigations to justify the application of kinetic facades for improving building energy performance since there is a missing body of critical evaluations in this area. In this context, it is essential to analyse effective method for designing kinetic facades from the early design stages to the operational stage in order to guide the design process of future kinetic facades that will improve energy performance of buildings and are more durable.

REMANT GLEANING: FASHIONING THE REDIRECTION OF DESIGN PRACTICE

Tania Splawa-Neyman, PhD (Architecture and Design)

A fashion practice in which leather paraphernalia is conceived and constructed...

An adjoining food producing garden where plants are nurtured and in turn nurture the life of the practitioner...

How do these disparate worlds interconnect to create a template for future appropriate practice?

Remnant gleaning facilitates redirection within experimental practice; gleaning that physically collects what is left behind, and gleaning that is incremental and epistemological. These remnants are considered within the framework of a renovation that encompasses the possibilities of revival, reshaping, or replacement. Revival nurtures and nourishes that which is worthy of reuse. Reshaping can render the useless as useful again through conversion and adaptation. Replacement guts out the non-redeemable, or performs a complete shift to ask what the problem in fact is. Research findings are embodied within a series of generative models actualised as fashion relatable objects and constructs, formed around the spatial body and the social culture of dress.

S!X – inside out

Denise Sprynskyj, PhD (Architecture and Design)

While excavating the fashion practice of S!X we have reflected upon how important the role played by “the client” is in sustaining the practice both economically and creatively. Who are these clients? How do we navigate the space between the intellectual development of the practice and public responses to it? How do we interpret and reflect upon the intellectual changes in our design practice, in an ongoing dialogue with its public reception?

HEARING THINGS: Context-Aware Sound Design

Dan StClair, PhD (ARchitecture and Design)

Sonically, one major difference between most machines and most living organisms is an awareness of acoustic context. Chorusing frogs dynamically alter the timing of their calls in order to avoid interference from their neighbors. Birds call louder or softer depending on their acoustic vantage point and on co-present sounds, like highway noise, that might potentially interfere. Humans modulate the volume of our

voices in a similar way, speaking louder and higher when other sounds interfere, whispering in a concert, articulating our own acoustic vantage points and ideas of soundscape. How can these reflexive changes to acoustic context be incorporated into the things we make? Combining tools and ideas from Electronic Music, Human-Computer Interaction, and Soundscape Studies, my research attempts to answer this question for electric vehicles and other objects.

A Design-led Investigation of Augmented Reality

Naman Thakar, PhD (Architecture and Design)

Recent flood of smart-phones and tablet computers with GPS technologies, high-quality cameras and display screens and internet capabilities have opened up numerous opportunities for consuming data that is individualized and context-aware. I am investigating the area of emerging technologies and new opportunities afforded by the concurrent progress in computing power, display technologies in context of smart-phones. I am using the java-based integrated development environment Processing, which is an open source programming language built for electronic arts and visual design.

Augmented reality, as it was understood earlier has applications in medical procedures, architecture, military, entertainment and industrial settings. With smart-phones the field has widened and AR now can be applied to outdoor advertising, navigation, sightseeing, guided tours and gaming. My research is in employing the theories of the mind and insights from computing and cognition for making accessible user interfaces and data visualizations in social settings.

Developing Sustainable Housing Options for the Typhoon- and Flood- prone Regions of Central Vietnam

Tran Tuan Anh, PhD (Architecture and Design)

Disaster risk reduction for vulnerable local communities is now

considered as one of the most important development objectives of the 21st century. Vietnam is the second most vulnerable nation in the world to climate change and so serves as a useful case study in developing alternatives for designing appropriate housing options for the Typhoon- and Flood- prone regions of its central regions. However despite the presence of several exemplary post-disaster housing projects on in central Vietnam, the most-disaster prone region of the country, perceptions on how to develop an appropriate housing solution after disasters for this region is still in debate with few useful solutions. This research aims to investigate the root causes why local people disregard or neglect the disaster-preventive measures provided by implemented projects in their housing construction in central Vietnam. The research addresses local responsive characteristics in post-disaster housing construction before offering the appropriate design alternatives of housing for flood and typhoon resistance with respect to local culture in central Vietnam.

The ecology of Australian industrial design - a resilient practice

Stephen Trathen, PhD (Architecture and Design)

This presentation will detail the exploration and findings from qualitative research conducted in early 2011. A series of in-depth interviews were undertaken with industrial design graduates who graduated between 1996-2006 from the University of Canberra. An analytical model was developed which understands graduates as 'adopters' 'adapters' or 'departers' from industrial design practice. Subsequent analysis of interview data revealed several key themes including, Mobility, Social Conscience, Identity and Facilitation, and each theme provides insights to the ecological system of Australian industrial design. These understandings of industrial design practice have implications both for developments in design education and the overall future of Australian industrial design.

Feeling for Place in Tamaki Makaurau Auckland

Kathy Waghorn, PhD (Architecture and Design)

The concept place ranges between two extremes. For some place is bounded and relates to ‘genius loci’ to ‘being’, and to stasis. Others reject this essentialist notion of place, asserting that place is open, contested and about ‘becoming’. It is this dynamic concept of place that will be considered through this research. The research will propose anti-reductionist frameworks for uncovering and showing how places within Auckland are formed, identified, known, connected, constellated and represented. The research follows the vein that places result from the complex interrelationships between space, experience and the production of meaning. Acknowledging that these contributors to place cannot be captured at a single scale nor approached through a single theoretical framework the research will operate via a selection of project vehicles and theoretical models. This first GRC presentation reviews prior projects, situating my practice in relation to this topic.

Evocative design/Provocative conservation—Contemporary Design Intervention 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. The issues of authenticity leave us an unsolved gap in both conservation theory and methodology. 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. Through the author’s PhD research, the idea of progressive authenticity has been gradually formed and explored. It argues that what is happening “now” is more essential to authenticity. How should we respect “now” in a landscape that the “past” needed to be conserved? This is the ultimate question to the author as a designer. The author uses a series of design experiments to illustrate different ideas of authenticity, the conflict

between different perspectives of understanding this notion and the view to open up various interpretations of authenticity.

Specialised Curatorial Practice: Exhibiting Architecture

Fleur Watson, PhD (Architecture and Design)

The objective of the research is to investigate the issues inherent to the specialised curatorial practice of exhibiting architecture. Through reflection on my practice I shall explore the methods by which architecture may be presented in a curatorial environment to adequately communicate both the intention of the architecture, the process of its creation and its contribution to a cultural paradigm. The research explores how the phenomenon of the dedicated architecture exhibition has developed and what is its relevance within a wider cultural framework? What are the inherent differences between exhibiting art and architecture that require specialist curatorial practice? Following the completion of my Masters in London and specialised appointments as an architecture and design curator, I have established a dedicated and independent platform for this specialised research by identifying the need for an independently curated exhibition space. As a result, I founded Pin-up Architecture & Design Project Space in early 2011 to test the proposition through a series of curated projects and exhibitions within this dedicated framework. The projects shall be presented at subsequent GRC within the School of Architecture & Design at RMIT.

A Designerly History of Kōen: 1873 to 1931

Rhys D Williams, PhD (Architecture and Design)

Located within the discipline of landscape architecture, this research involves the production of a 'designerly history' of Tokyo's kōen (public parks) realised between 1873 and 1931.

The project aims to:

1. create an alternative representation of kōen that challenges

conventional perceptions of the condition

2. question and reconsider conventional approaches towards the production and use of historical knowledge in design

To achieve this end, the research adopts the concept of 'site' as espoused by contemporary thinkers within the disciplines of landscape architecture, urbanism and architecture. In support of the aforementioned project aims, the use of site will be two-fold:

- A. kōen as a site condition: a concern of landscape architecture
- B. the kōen's historical treatment as a site: a source of design expression and potential