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Masters Candidates

Aliens in the Room – a design study of mutual adaptation among body, space and objects

Maja Kinnemark, Master of Architecture

This research is manipulating the assumed norm of how the human body interacts with furniture and artefacts in order to enhance the interaction among body, space and artefact. What if “We shape our objects, thereafter the objects shape us. Then we re-shape our objects, and the objects re-shape us. So, we re-shape the objects yet again, and the objects re-shapes us...”

How to design for this sort of mutual adaptation to happen? One exploration is to design and introduce an alien type of furniture into a varied group of households. This experiment is called There Is An Alien In My Living Room. Another exploration is to design and infiltrate a couple of public facilities with a somewhat familiar object, to change the reading of the spaces. This experiment is called THEY Are Here. In the end I would like to establish if/how the function of the pieces changes from one user/context to another, and how the function of the pieces may change through time.

Exploring Internet Co2 emissions as audio feedback.

Stuart McFarlane, Master of Design

This research through design project proposes to explore the effectiveness of sound as an ambient information display with respect to human perception and attention. Specifically the research focuses on the issue of internet e-waste, as Co2 emissions, and how successfully this information can be conveyed and interpreted in a collective office environment through the deployment of an ambient auditory display prototype.

The issue of sustainability 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, social and economic construct. Correspondingly, as our reliance on the internet increases there is a growing concern regarding its global environmental impact as carbon pollution. To date, methods do not currently exist for the reporting of e-waste to users of personal computing while performing simple internet enquiries. Key to the development of this project is the focus on Calm Technology that is guided by the psychology of perception and approaches to soundscape design to achieve ambient and aesthetically pleasing information.

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Design professionals and resistance: Tafuri's critique of architectural ideology and its wider implications in the age of globalization of post-industrial capitalism

Emre Ozyetis, Master of Architecture

Architectural theory and practice claims, in some quarters at least, to challenge capitalist structures, exposing them as oppressive and exploitative. But this thesis will test the hypothesis that the architect's innate and necessary relationship to capitalist structures means that their resistance within and against them fails to challenge; only causing capitalist development to flourish and thrive. We trace the origin of this hypothesis in the work of Manfredo Tafuri "Per una critica dell'ideologia architettonica" (1969) where his working hypothesis suggested the social mission that architects can facilitate does not deliver what it promises to be a critical "class" architecture, as in the case of Modern architecture, but instead contributes to appropriation of struggles by the capitalist development. With his work's wider implications, we investigate whether his critique resonates with the status of resistance for design professionals in the early twenty-first century, if acknowledged at all.

PhD Candidates

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The Logic of Invention

Penny Allan, PhD (Architecture and Design)

This thesis investigates the transformation of studio as a space for enhanced and genuine creativity. It critiques received notions for understanding and triggering creativity and, in a two-fold approach, reflects on design studio as a laboratory for tracking and examining creative processes, while bringing to the table of contemporary creativity research, a select ensemble of notional tools from the relevant literature, around creativity analysis and process theory. Using the heuristic of a 'logic of invention', it rigorously investigates notions such as intuition, immersion, experimentation, novelty, disruption and indeterminacy at the same time capturing with phenomenological sensitivity, the syntagmatic relationships or 'grammar' of these notions.

The research is based on a 2012 studio, which explicitly experiments with a creativity research framework. The framework is an articulation of the research through design process of iteration and testing. It encourages students to be fluent and productive, but is flexible enough to be responsive to a student's creative personality as well as site, context and program. This presentation describes a multi-faceted sample of extensive interviews with studio participants, conducted at the completion of the studio. It discusses a range of strategies, which translate this experimental studio experience into a structured, multi-layered and phenomenologically rich understanding of creativity. It examines the relevance of tools such as an ecological (Deamer 2005) or modal (Maxwell, 2010) approach to qualitative data analysis conducted within the practice-based research paradigm. And finally, it discusses these findings through the lens of a number of texts, including Bergson on intuition, Deleuze on creativity and Teal (2010) and Askland (2010) on design studio pedagogy.

The Lost Workshop and the Artificial Flower

Elizabeth Anya-Petrivna, PhD (Architecture and Design)

This research is a history with two intentions: to understand how artificial flowers and foliage were worn on the body as fashion in the 19th-century and to describe how these representations of 'Nature' were made. These two aims are intricately linked; they overlap and recombine in the two projects that constitute this hybrid thesis. They work with a 'dream interpretation' of historiography and ask: in what ways can fashion's past be told, through text or exhibition? The Lost Workshop recovers the history of local artificial florists and their trade in a written narrative whilst the accompanying exhibition pursues the material imagination, the facsimile and the transmission of technique as evidenced in artefacts such as fit-for-purpose tools, templates, and manuals.

The Spatial Dimensions of Acoustic Communications

Jim Barbour, PhD (Architecture and Design)

The study of acoustic communication explores the role of sound in communicating information. We hear sounds emanating from all around us, out to our acoustic horizon, and are immersed in the soundscape of acoustic space. A soundscape may also be conceived in our mind, using our aural imagination, and every acoustic space through which we move has its own unique spatial identity, realised by the reflections from the surfaces in that space. My research is investigating new methodologies for accurately creating a three dimensional soundscape with a true sense of immersion in acoustic space. This research has so far developed a unique loudspeaker array, the Equidome, with horizontal and overhead loudspeaker locations, based on a scalable model. My research is currently focussed on constructing the soundscape of my imagination inside the Equidome using natural and electronic sounds to explore the perceptual effects of source localization, movement, proximity and spatial identity.

The Emergence of the Picturesque Interior – An Analysis of the Drawings and Work of John Soane, Robert Adam and Other Practitioners of the Georgian and Regency Periods in Britain

Craig Barkla, PhD (Architecture and Design)

Robert Adam proudly claimed to be the most 'Picturesque' of architects. Following Adam, the late work of the English architect John Soane is described as his 'Picturesque Period'. Both of these practitioners were devout adherents of Classicist principles yet they each came to recognise the value of picturesque qualities in their work. This project explores the picturesque qualities of the interiors that were designed by these two architects – together with select works by other practitioners of the Late Georgian and Regency Periods in Britain. The objective of this exploration is to better explain the Picturesque Interior and to give definition to its distinct spatial characteristics.

Street: between the planned and the lived

Naomi Barun, PhD (Architecture and Design)

Cities have always required a level of incremental and self directed action to increase social capital, economic opportunity, and urban liveability. Projects from across the world have demonstrated the benefit of taking an incremental approach to the development of our cities. Such an approach can be considered tactical, characterised by its temporality, low risk, low cost nature. Tactical projects start with small insertions that can be observed and measured in real time. It is the creation of a laboratory for urban experimentation.

How can tactical projects allow for a more responsive relationship with fluxuations of urban life? Can they offer an opportunity to initiate previously unseen opportunities?

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 its 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: the constant reworking of the same project under different circumstances; the charged void as the result of a staged opposition between the architectural object and the site; recurring spatial sequences and morphological qualities in the characters that populate my work; and the relationship between intuition and control in the design act.

rue des archives

Peter Boyd, PhD (Architecture and Design)

This research will take a walk through the archives of S!X, maison fondée in 1994, cataloguing work chronologically and thematically. It will sample vintages from the cellars (some good, some bad) and start to classify the signature styles of the label, such as the tuxedo jacket.

The tour will provide a vignette of production methods, such as square cutting and the use of recuperation, and give an inventory of some basic ingredients, such as the quadrant of cloth. Refreshments will be served at the conclusion of the tour.

Treatise Works Practice

Peter Brew, PhD (Architecture and Design)

Autonomous* work of architecture are collated and formatted to take the appearance of an catalogue with photographs and accompanying text. Including biographical details and chronology. Related topics: Industrial Buildings, Infrastructure, Residential, Practice. Exhibition, Catalogue,

*Autonomy refers to the extent that a work has become the product of its own circumstance and or making. Works are considered Autonomous when there is co incidence of concept /perception and technique.

WARNING

Autonomous works can be mistaken as Random (Found) Naive or Vernacular. As this tends towards site specific process and techniques depending on the circumstances .variation of theme and content may been detected.

Architecture Media as a Design Practice

Cameron Bruhn, PhD (Architecture and Design)

The mediums and business models of architectural communication are rapidly changing. The future has arrived – suddenly! Evolution has given way to revolution. But what effect has this revolution had on the message? Has the role of the curator/editor/critic followed a similar path of change? Or is this still to come?

These new digital mediums are curated with “likes” and “comments” and not a lot of critical engagement. My research will articulate the ongoing relevance and the future role of the editor across the fields of promotion, currency, advocacy, influence and the making and re-making of the canons of architecture.

From body schema to score: creating spatial grammars in contemporary electric guitar practice

Daryl Buckley, PhD (Architecture and Design)

Johnson (1987) and Acitores' (2011) work in defining image and body schema as a form of consciousness potentially offers a new platform for conceptualising musical relations spatially. My research investigates how a performer's proprioceptive knowledge can be accessed and manipulated through metaphors that describe the organisation of 'behaviours' (Deleuze, 1988).

My methodology is to examine and commission scores which primarily choreograph performative behaviours rather than sonic result (Cassidy, 2007; McCormack, 2012-13). I will investigate the roles metaphor can play in engendering a personalized set of behaviours; how these internalized body schema be enacted through interpretative patterning and how a relational articulation of the body externalized as a score offers new insights into the concept of affordance (Gibson, 1979). In creating a spatial grammar for electric guitar performance, I am considering the ways in which shifting sound structures in performance be understood as a spatio-architectural experience.

Rendering the Immaterial - Creating temporal, spatial interventions and practice as a means for discourse

James Carey, PhD (Architecture and Design)

The research engages specific sites and renders immaterial concepts and opportunities to bring specific situations into existence.

The rendering negotiates between matter-as-stuff and cultivated matter, between stability and its aberrations. Lines are drawn exposing dynamic relationships between inside and out which occur over time and continue in their duration to offer unexpected perceptions and sensations. Sites are redefined and retranslated into multiple readings of past, present and future. They work beyond inside and outside by seeing within.

What was usually hidden away behind the surfaces of walls, floors and ceilings exposes the process of making, its maintenance and decay and the process of change. It renders, draws, removes and reveals time. An audience is placed within a situation that renders more than one mode of perception and sensation; a situation that appeals both to their memory and to their body's scale and habit. Moments of intensification are revealed and certain points of realisation erupt onto the stage. It makes visible the border between absence in presence and presence in absence, history and time as material and the artist as archaeologist of the present.

Embracing Imminence: Landscapes of intermediacy

Kate Church, PhD (Architecture and Design)

This research aims to uncover approaches to 'making' which foreground the inherently intermediate condition of the landscape. This has unfolded as a practical and theoretical engagement between various notions of performance and landscape architecture. Intermediacy denotes a particular idea(l) of impermanence, describing the temporary circumstance of being located between two fixed (or known) points. The notion of being between two 'knowns' is suggestive of an oscillating, unstable state that may exist alongside regular or routine processes. It is this potential for 'otherness' to exist alongside the everyday that underpins the project work.

In exploring design approaches that engage these ideas, the work has loosely fallen into three collections: the registration of fleeting urban phenomena, a reappraisal of the 'normal' through tweaking highly familiar environments and activities, and the design of spaces which are somehow spatially and experientially transformative. Or: making visible, making strange and making up. As their titles indicate each category employs the physical act of 'making' as the overarching method for the research: involving constructing, tinkering, and tailoring.

Building the Emergent In-between: Architecture of Desire and the Delaminated Drawing

Damien Chwalisz, PhD (Architecture and Design)

How does the architect reveal and discuss the relationship between desire, the arbitrary, tradition and the concrete, when their architectural investigations are enacted in a primarily bodily practice where the endpoint is indeterminable? Can the subsequent architecture inherit the 'method of practice' as performative material and atmosphere? Design relies upon recognising the interdependency between what is desired and what may be discovered. The opening phase of my research will look at how the relationship of desire, intuition and embodied knowledge are explored through the delaminated drawing. As architects, we necessarily negotiate the familiar and the unfamiliar. The delaminated drawing mediates this negotiation.

More than pretty: The object and the user in the creation of meaning

Christina Cie, PhD (Architecture and Design)

How can design be more than just pretty? In scientific research, pattern is the predominant tool for record and discovery. For textile design, pattern is integral to structure and decoration. How can textiles and related disciplines use the phenomena of pattern as record to its richest potential? This research explores pattern-based recording systems, using textile and related media in a series of health-related projects.

This research considers the experience of making as a means of story-making or narrative, with this then also functioning as a method for communicating meaningfully.

Exploring the practice of record-keeping, it considers communication in patient/doctor relationships in the developing and developed world, and the usefulness of an object-based record in the sociology of medicine.

Approaching Atmospheres : affective micro-climates in art and architecture

Chris Cottrell, PhD (Architecture and Design)

Atmospheres, by definition, elude definition. They exceed the collectives which constitute them. In the context of this research they are best characterised as affective intensities that arise across a field of ever-changing relations. While atmospheres are ever-present and pervasive, in a designed sense, they occur most clearly in practices at the edges of art and architecture. This research does not attempt the reductive (and impossible) task of trying to pin down atmospheres. Rather it seeks to keep all of the term's complex and ambiguous associations in play, and articulate these complexities through creative practice. This is underpinned by studies of precedents from installation and performance art, architecture and critical theory.

The Living Wardrobe

Jo Cramer, PhD (Architecture and Design)

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. 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.

Systems, craft and curation in architectural design

Michael Davis, PhD (Architecture and Design)

The research focuses on craft both as an aspect of architectural design practices, and in relation to the paradigm of emergence. The intention is to examine how the craft aspect of architectural design practices becomes present in architectural outcomes. While craft might be identified through bearing evidence of the hand, might it also be identified in the work as an emergent quality? A notion of emergent craft will be explored as it pertains to architectural design through a series of projects, with an emphasis on relations between two different, but intersecting aspects of architectural practice: 'craft' as an aggregation of actions; and 'systems' as an aggregation of geometric elements. The research is located at the nexus of two strands of architectural practice: craft-driven Modernist tectonics and Parametricism. The research examines the perspective that each strand provides upon the other.

A Critical Pedagogy for [Post] Industrial Design

Liam Fennessy, PhD (Architecture and Design)

For design, 'practice' is perhaps always and already pedagogical, always situated and contingent on the other. This research explores the pedagogical construction of contemporary Australian industrial design conditions in view of the transition away from disciplinary meanings located largely within a project of industrialization. Through a reflection on design education practice a critical pedagogy for (post)-industrial design is proposed, where; notions of design as a practice, both of and, for critical citizenry and sustainment are reflected on; and, where the performances of the designer/educator in contending with disciplinary and pedagogical transformation are described. Through this a series of pedagogical tools, strategies and theoretical models for design practice and design education are proposed to induce new conditions and new relations into an already significantly changed, and changing disciplinary context.

Gestalten: An investigation of the use of context – in particular physical, social and cultural aspects – as an architectural design theme

Guenter Gerlach, PHD (Architecture and Design)

Reflective Practice is used as a concept to engage in research, looking into past and present projects as well as built works carried out in Switzerland and Australia. It provides the framework for conducting an inquiry by research through design speculating about future design practice through a series of designs. Conscious of the spatial experience of Europe and the Australian landscape with its relationship of landform, rural, and urban structure, this "research through design" aims to investigate how a contextual approach to the development of architectural design can make a difference to place and inform future design practices.

Thinking the Unthought

Jock Gilbert, PhD (Architecture and Design)

This research commenced with the proposition that a notion of the sublime may offer a useful framework for considering a practice of design research or praxis in Landscape Architecture. The intention of the research remains an investigation, through the proposition, of the ways in which notions of the sublime may inform a methodology for re-considering the practice of Landscape Architectural design research in a way that acknowledges (through sensation) the socio-political implications of thinking the unthought or the new, a methodology which will 'respect both the desire for [political] justice and the desire for the unknown'. The research focus currently is on the development of a typological analysis of method, methodology and technique in relation to modes of representation and manifestation as well as approaches through literature. The research seeks to reveal a site of investigation and at least two generative approaches to the site developed through the typological analysis.

The Fictionality of Fashion: Evoking Fashion Imagination and Discourse

Winnie Ha, PhD (Architecture & Design)

This research explores the potential of the framework of fictionality to evoke the way one imagines, inquires and talks about fashion. It emphasises the intangible mechanics of fashion, specifically as a projection and pursuit of the creative imagination, aiming to discover how the fashion experience is constructed via the mechanics of fiction and as an expression of fictionality. It explores the possibility of fashion existing as a relation between the real and imagined, proposing that fashion experience is not entirely concrete, nor is it all imaginary – rather, it is the relationship between the two. Drawing on the concept of fictionality – which, by definition, refers to the relations between a world and what lies beyond its boundaries – the proposal is to explore how fashion may be adequately understood and expressed in this manner. It is about fashion as the pursuit of the imagination beyond the actual, and the actual beyond imagination.

Nostalgic Skin: Between body and wearable

Tarryn Handcock, PhD (Architecture and Design)

Bodies are not static sites but are in a continuous state of response and renewal. They make ambiguous the distinction between interior and exterior as form and surface undergo constant transformation. This research questions where bodies may begin and end, and explores ways to approach design by examining the relationships formed between bodies and wearable artefacts. Through the literary trope of H.G. Wells' Invisible Man, the body is interrogated as a constructed entity and visualised site. Both skin and wearable are seen as playing a pivotal role in producing personal narratives, constituting perceptive experience, socialising bodies, and engaging in fantasy. Through an iterative, experimental material practice the wearable is examined as instrumental in the building and blurring of bodily boundaries.

Does Sound Belong in Architecture

Peter Holmes, PhD (Architecture and Design)

The research develops on experience in the practice of spatial design in the context of critical sonic requirements. The research is focussed on the developed of auditioning rooms, small pod spaces with highly specific acoustic requirements, and their relationship to the design of theatres, concert halls and critical media production spaces. The sonic understanding of our spatial environment is considered, and how that relates to our understanding and communication of spatial design where a common language is generally not existent. The research looks at historic misconceptions and misunderstandings that distract rational discussion of sonic design concepts. A new type of Pod has been proposed, based on the evolution of a concept derived from a significant practice history. The Pod is developed using a unique software system to establish design fundamentals. The research looks at historic projects and design criteria and considers the success or otherwise in achieving acceptable design outcomes within the sonic design realm.

Living on the Line: A Reconsideration of Boundaries for Human Occupation

Jason Ho, PhD (Architecture and Design)

The research maps and unpacks blurry and porous everyday boundary conditions in the built urban environment. Through this process, it re-evaluates the role of urban boundary in the bottom-up process and the production of urban space in China's contemporary cities. My fifth PRS presentation continues to explore and expand the notion of boundary by questioning the conventional masterplan drawn by the expert from the above. Through in-situ and close approach, the masterplan project cultivates three different boundary strategies for the design of human occupation. The three boundary strategies are: Thickening; Implanting; and Shuffling.

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

Rachel Hurst, PhD (Architecture and Design)

In the middle of the table we place a bowl of fruit, an objet d'art, a stack of documents, denoting not just the centre, but the nature of the setting. In the middle of the square we place a fountain, a statue, an information booth. Around the edges of each, there is activity - some codified, some fluid and unprogrammed. The spatial patterns and behaviors of such intimate settings as the table are identifiable in larger architectural contexts such as public spaces. What can this tell us about the design of ostensibly simple, receptive settings? How do amplifications of scale translate from the small or personal to the architectural or even social and political realms? This fourth review of candidature summarises work in progress. It questions the original themes of the PhD – architecture and the everyday; analogue representation, and curatorial practices in architecture – and argues for a narrowing of focus.

Elliptical routes and making landscape

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 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 opened the way to think about these groupings as modes of engagement rather than typologies. PRS 4 examines the actions of making a project and the ways in which drawing and painting contribute to an elliptical process that repeatedly cycles “initial attitude – tentative response” to arrive at a response that is open enough to accommodate multiple interpretations, and future uncertainty. PRS 4 also seeks responses to the format of the ADR and the line of questioning for the interviewers.

Drawing, Building (teaching), Text: Alternative Narratives & the Practice of Anna Johnson

Anna Johnson, PhD (Architecture and Design)

This research concerns the practice of Anna Johnson as it has emerged over the past 10 years expressed through her drawn design practice, writing and teaching. What began as an exploration of formal and conceptual complexity (Baroque narratives, geometry and gesture) has emerged across 10 books, design studio teaching and further design research as a practice less preoccupied with formal complexity and poststructuralist theory and increasingly grounded in questions of site and typology (landscape, context, identity and the local). The research so far has identified themes, concerns and trajectories as they have emerged through each research strand. Reciprocities between them have been located. Most recently, the ‘gap’ revealed was the need for a design project to bring clarity and hierarchy to these findings. The Abbotsford Convent, with its particular mix of building types, histories and landscape conditions, is the site for this exploration.

Skeleton of / for robust landscape: shape nature, conduct processes, design context

Thierry Kandjee, PhD (Architecture and Design)

How can we orchestrate landscape transformations? Beyond its aesthetic condition, the practice explores in the European context, the making of landscape from garden to city region scale. Reflecting upon a series of speculative and operative projects, the proposition investigates the notion of “Skeletons” as the construction of physical, instrumental and strategical open space frameworks. Operating between strategy and implementation, control and uncertainty, observation and anticipation, the research proposition reflects onto the relation between context/ design / practice. This PRS will focus on a review of the trajectory undertaken and a draft presentation of the final exhibition, identifying the operative tactics, the threads at stake and the impact of the research, the shifts within the practice.

Morphing Architecture

Chin Koi Khoo, PhD (Architecture and Design)

This research aims to investigate the design issues of architecture that can change shape and other properties in response to changing external stimuli. Many have already created such architecture normally relying upon 'hard' mechanical hinges, components, and systems for actuation and kinetic transformation. Few have explored the alternatives. Is there an opportunity for using a 'soft' system approach, with exploiting the properties and performance of 'soft' materials, to apply as the lightweight, flexible and adaptive architectural skin designs that respond to environmental and lighting stimuli? This question is investigated through four project-based design investigations using a rigorous method. The projects lead to working prototypes as 'reciprocal interventions' to retrofit to existing buildings. These outcomes offer the potential for practical applications of responsive morphing architecture with the minimum of mechanical and discrete components, that sense real-time data, manipulate daylight effects and perform active illumination. These material systems demonstrate early stage design strategies for modeling morphing architecture through parametric design processes with material explorations.

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.

Emergent Sonic Interstices of the Captured City: the Wild's war on functionalism

Jordan Lacey, PhD (Architecture and Design)

The imagination, sensual engagement, subjectifications are the captives of International World Capitalism's collective assemblage of enunciation, where a homogenised, passive existence replaces active, creative beings. Functionalism, which spreads like weeds through cities that are captive to bureaucratic control, reduces the active, creative being to a prescribed set of gestures and utterances, replacing the Wild with the quotidian automaton. The artist-designer, as activist, seeks spaces where the Wild may emerge allowing a multiplicity of sensual, imaginative experiences. My own soundscape design practice seeks urban interstices, hidden within striated bureaucratic power complexes, that allow the emergence of voices, rhythms and silences as lines of flight from captured space, to the unbounded, open experiences of smooth space.

Attending to attention: public art, public space and the attention economy

Bridget Lensen, PhD (Architecture and Design)

Urban public art exists in an increasingly busy and stimulating environment where it competes for recognition amongst the visual and aural intensity that typifies the experience of the hyper-capitalist

city. In response to these escalating demands, the attention economy describes how attention becomes the limiting factor in our consumption of information.

The increasing scarcity of available attention has direct - and as yet understudied - implications for the audience experience of public artworks. In conjunction with this, current literature concerning evaluations of public art indicates a lack of consideration of the relationship between the audiences of public art, the art object itself and the site or space which hosts them.

This research differentiates by re-prioritising the attendance of the audience as the location of value in assessing the effects of public art in urban space. Influenced by the comprehensive audience research already existing in the fields of advertising and marketing, this study will uncover the various ways in which public art obtains attention. Through analyses of spatial relationships, the project seeks to situate public art as a contender within the domain of the attention economy.

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.

Polemical Practice

Andrew Maynard, PhD (Architecture and Design)

The containment and definition of space is a violent sociopolitical act, regardless of the author's (seemingly) benign approach. Commercial exchange and the production of capital make typical models of architectural practice fundamentally conservative thereby reinforcing the status quo, both as a practice type and as authors of spatial typologies. How does a commission dependent architectural practice, operating within the boundaries of the typical practice model, define a provocative, radical and polarizing position? How does a practice react against, or regardless of, the pragmatics of the monthly billing cycle?

Polemical practice binds two opposing positions; the willingness to violently provoke, regardless of the true, complex position of the author, while also remaining commercially viable and therefore popularist to attract a potential broad set of patrons. Polemical practice is an irreconcilable dichotomy that forces commission based architectural practice to remain deliberately ill at ease, probing and questioning of the capitalist tools it necessarily employs for its survival.

Red Carpet Dress

Georgia McCorkill, PhD (Architecture & Design)

This creative research practice gives an account of one way that sustainability is being negotiated in fashion design practice and involves engaging stakeholders in the processes of designing, making and wearing special occasion dresses. Strategies of design for sustainability, material in nature, are applied to the design of each dress, and specifically constructed within the bespoke designer-maker context.

The negotiation between the quantitative and rational, or "pragmatic" approaches to sustainability on the one hand with the immersive and sensory or "poetic" priorities of design on the other demonstrate a fine tension existent in sustainable fashion practice. In playing with ideas of

what fashion is, and engaging in the social networks of which fashion is comprised, there are possibilities for design practitioners to create dematerialized cultural and symbolic expression while preserving the experimental material aspects of practice that customarily serve the basis for the designer's inspiration.

Latent Space: temporary public art and suburban public space

Anthony McInnery, PhD (Architecture and Design)

Arts' relationship with the suburbs has generally been about this urban condition rather than within the public spaces of this particularly Australian phenomenon. This PhD by project examines the capacity of temporary public art to "create public situations for the reimagining of reality" (Papastergiadis 2012) in suburban public spaces by expanding the tolerance of use, appropriation or abandonment of such locations and relationships.

This is firstly explored in a post-Fordist, postmodern suburb through temporary public artworks developed within and for a new suburban city centre. Secondly, within a freeway, a counterweight to over-determination is attempted through anonymous personal actions of habitation and ritual. Thirdly, through commissioning processes and interventions, the idea of Open Public Space is examined through temporary works within the extremes of abandoned historical parkland and the totalising management of space. This project locates temporary public art within the advocacy and critical debate about public art, regeneration and place in Metropolitan Melbourne.

Regeneration of Urban Cemeteries and the Transformation of Malay Burial Practice in Kuala Lumpur Metropolitan Region

Mohamad Reza Mohamed Afla, PhD (Architecture and Design)

Land shortage for burials is one of many issues that emerge out of accelerated urban growth in most developing Asian cities, including

Kuala Lumpur. Despite actions taken by the federal government and local authorities in addressing this issue, there is no strategic solution being formulated. Apart from making provisions for land to be developed as new cemeteries, the future plan is merely to allocate reserve land to accommodate the increasing demands of burial grounds around the city..

Aerodynamics and Architecture: Wind as modeller of architectural elements for environment control on windy outdoor space around buildings

Rafael Moya Castro, PhD (Architecture and Design)

The aim of this research is the study of habitability and comfort in a building's external space, considering the atmospheric dynamics (wind) present in the place. The intention is to investigate the design and performance of "architectural diffusers" independent of surrounding buildings for this external space to control the wind.. These diffusers are based on vernacular experiences such as the windbreaks used in farms and rearrange wind for control of eddy areas around a building.

The idea is to design these elements independent from the façade using geometrical surface to produce aerodynamic effects to create a controlled outside space of transition for people (but with possible affects on other elements such as entrances, balconies of a building). The aim is to redirect the wind flows to and from the building's body. Digital technologies such as Computational Fluid Dynamics (CFD) are used to simulate the aerodynamics of the external environment. This will inform the design of shelter systems, resolving this space with an architectural program beyond normal issues of comfort and emission of pollution.

Finally, the research considers a group of cliffs at the west of Valparaiso city as a full scale laboratory of experimentation. This urban space can be used for this research because it presents a conflict between the city and a windy geographical context, because the suburbs directly face a wind coast coming from the west with a high humidity and salinity.

SPATIAL MYSTERY AND PARALLEL WORKS

Dianne Peacock, PhD (Architecture and Design)

The transformation of the encounter (an encounter with a place, an image, a phenomenon, an idea, a text) emerges as the link between my projects over and above their media, which is diverse, or their subject matter, which ranges widely. The encounter is transformed and re-presented through projects in architecture, collage, video, installation, writing, film and more. Outside these projects are zines and compilations which offer a re-assemblage of project content and references: a contextual atmosphere.

THE BICYCLE AND THE JACKET: MAKING DESIGN

Michael Peel, PhD (Architecture and Design)

The research is an investigation into the significance of making within a design process under the premise that designing and making are not separate activities. The 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 design practice and has a direct influence on the aesthetics of produced work. The design process is as much about realising the work as it is about conceiving it.

Finding space: Spatial location, readdressing navigation within digital models

Antony Pelosi, PhD (Architecture and Design)

Digital 3D models are common tools in design and construction processes. Yet, interacting within these models can be frustrating, progressively as the models increase in complexity.

This research project primarily explores methods of navigation for experiencing complex 3D digital space. With the increased use of building information modelling (BIM) comes the importance of accessing location-based information.

The scope of this research focuses on post content-creation to the intellection of complex digital models. Current CAD software predominantly provide methods of navigation to aid in the creation of 3D digital models based around modal tools for example; pan, zoom, orbit, etc. These tools can make navigation extremely infuriating, confusing and disorientating delaying the understanding of that environment. Within the established protocols of construction drawings, no conventions currently exist for the review and navigation of 3D digital building models. How can navigation and spatial cognition within complex digital models be improved?

Challenging the inflexibility of the flexible digital model

Alexander Peña de Leon, PhD (Architecture and Design)

Model inflexibility accounts for most of the rework and inefficiencies found in the delivery of AEC projects to-date. A Survey of current research in this subject will suggest, that although there is plenty of room for improvement, the question is still open.

As the research currently stands, Scripting Overlays have the greatest potential in reducing the inflexibilities inherent in most off-the shelf parametric software. Scripting Overlays also provide a conceptual bridge between explicit modeling paradigms to more associative modeling paradigms. This research will present how scripting overlays enable designers to overcome the problem of modeling inflexibility and with it reducing the fiscal costs and frictions introduced by inefficiencies in the modeling for fabrication process.

ALIVE ARCHITECTURE: negotiating between action and observation in socio-spatial margins

Petra Pferdmenges, PhD (Architecture and Design)

The multi-disciplinary practice Alive Architecture reclaims the public role of the designer by making social challenges in and around socio-spatial margins explicit through self-initiated interventions, visual & video diaries, education and publications. The agency started from observations to reveal the spatial, political and social context in a series of marginal urban areas. Interviews, mental maps, recordings and photography of spaces produced by people were mapped in form of visual diaries.

Through the research a principal shift in the practice was made for ethical reasons: The work on the socio-spatial margins demanded to go beyond recordings towards acting within the spaces. The practice expanded towards producing 1:1 actions in and around the marginal areas. Observations of people's needs served as a background for performances while reactions of people towards those lead back to recordings in form of video diaries. 'Suck-it and see' became the principal method to test possible ways to intervene in space through quick and simple means.

Im/material Industry: systems of resonant reflexivity

Olivia Pintos-Lopez, PhD (Architecture and Design)

This research is concerned with methods of cultural development and is occurring through multi disciplinary, differently scaled projects and systems that aim to generate creative production beyond the boundaries of the actual work. I am interested in developing ways to elicit resonance between artists, creative works and participants, and finding if this resonance can be used to generate ongoing creative production. This aim explores a premise that self-reflexive loops, produced through resonances between reflection and participation, can be a catalyst for accessing and engendering new creative potentials.

Changing the Architecture of Educating

Natalie Robinson, PhD (Architecture and Design)

Investigation into education pedagogy and school community through an analysis of education research, has revealed further complexities in the design of education architecture. School buildings are designed with longevity in mind, but how can this be done in the rapidly changing knowledge era, where new technologies and ideas on education are challenging and changing traditional teaching practices and education spatial requirements. Ideas around flexibility as a way of allowing schools to adapt to the unknown future, has led to an increase in open plan learning spaces. Flexibility both allows and restricts different activities which raises questions as to how much does the design need to prompt usage of the space and how can learning experiences be structured in open plan space.

KINETIC FACADES FOR IMPROVING BUILDING ENERGY PERFORMANCE: Adoption of kinetic motions for daylight control

Kamil Sharaidin, PhD (Architecture and Design)

The research investigates the effective application of kinetic facades to improve daylight performance. Improved energy efficiency and comfort level have become a compelling challenge in our changing world. The kernel implementation of kinetic facades with the integration of mechanics, electronics, and computers may provide platform for any structure or building to identify and adapt to the changing environment.

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 using responsive shade to moderate the daylight before entering the building. Unfortunately, there is no effective evaluation method, which is currently available to guide the design processes of kinetic facades to achieve the desired results.

Behavioral Formation: Multi-Agent Algorithmic Design Strategies

Roland Snooks, PhD (Architecture and Design)

The emergence of complexity theory has shifted the conceptualization of form from the macro scale to a concern for the operation of the complex systems that underlie formation. This inherently organizational understanding of form has been the basis for this design research and the development of a series of behavioral design methodologies. This behavioral approach draws from the logic of swarm intelligence and operates through the self-organization of multi-agent systems. The methodology operates by encoding simple architectural decisions within a distributed system of autonomous computational agents. It is the interaction of these local decisions that self-organizes design intention, giving rise to a form of collective intelligence and emergent behavior at the global scale. Designing through non-linear behavioral systems challenges the hierarchies that are embedded within architecture. Ultimately the ambition of this work is to articulate a conceptual and methodological basis for non-linear behavioral formation.

Remnant Gleaning: fashioning the redirection of design practice

Tania Splawa-Neyman, PhD (Architecture and Design)

Remnant gleaning aims to uncover the usefulness in the overlooked. This is gleaning through the physical collection of what is left behind, alongside gleaning that is slow, incremental and epistemological. These actions reveal the lore embedded within an existing fashion design practice; a body of knowledge and wisdom connected to the traditions of persons and place. Material and knowledge that no longer have a palpably useful life are given a potential future life. Revival nurtures and nourishes that which is worthy of reuse in its whole and unaltered form. Reshaping can render the useless as useful again through conversion and adaptation. Replacement literally guts out the non-redeemable, or performs a complete shift to ask what the problem in fact is. In developing a framework for re-use, a series of fashion relatable objects and constructs cultivate provocations. When am I usable? When am I used? When am I used up?

Le salon de lumières

Denise Sprynskyj, PhD (Architecture and Design)

The salon de lumières of Charles Frederick Worth was a specially-lit room, a dim salon where clients might try on his designs in the atmosphere of an evening party. This research will shed light on the different rooms in which S!X design, from the physical salon of la chambre de bonne to the mental place in which design happens, as well as the connecting space between these two rooms. It will also illuminate the different parties to this social event, from the conversations that happen between the designers to the confidences that pass between designers and clients.

Listening Things

Dan St Clair, PhD (Architecture and Design)

In the past five years, Point of View (POV) cameras have become a ubiquitous part of visual culture. While they were originally marketed towards athletes to document their activities, they are now a routine piece of equipment for anyone making film and video. And while their image quality is stunning, their audio quality is not.

My research addresses this imbalance through the creation of new microphone designs and recording devices intended to record the sound of athletic activities. As POV cameras are often used in extremes of temperature, shock, and exposure to the elements, these new microphones must be similarly robust.

However, the sonic experience of athletes is particularly subjective, with sounds such as wind often being tuned out in favor of teammates voices, breathing, and other important sound signals. My research involves microphone designs that can be mounted on or in proximity to these salient sound sources.

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

TCL - K Taylor, K Cullity, P 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:

A Design-led Investigation of Augmented Reality

Naman Thakar, PhD (Architecture and Design)

Augmented reality is a new technology for interaction that merges the physical world and digital information in real time. AR generates a composite view with registering the virtual information or objects with physical objects and spaces. With the recent burst of smartphones, AR is poised to be a mainstream technology for accessing information. However, AR in its current form is complicated to use, as the technology is still in its infancy; and not yet a part of the ubicomp paradigm. My research has uncovered insights into the issues of concern in AR and it is timely to address them as AR becomes more accepted as a form of interaction with digital data.

Aesthetics of Air

Malte Wagenfeld, PhD (Architecture and Design)

'Aesthetics of Air' is an investigation into sensual and perceptual

atmospheric encounters and how these can lead to a new design typology of air for interior spaces. 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 we can form an alternative relationship to the interior atmosphere. A key hypothesis is that the qualities of air we experience in a pleasurable outdoor environment holds important clues as to how we can shape interior atmospheres. It is the transient, highly randomised dynamic atmospheric system that makes the experience of outside atmosphere so sensuous and pleasurable. The research aim is to develop a methodology with which to engender a particular interior space with specific qualities of air that respond to occupant activities and temporal cycles.

Specialised Curatorial Practice: Exhibiting Architecture

Fleur Watson, PhD (Architecture and Design)

Through reflective practice this body of research shall investigate the challenges inherent within the specialised curatorial practice of exhibiting architecture. The PhD shall explore – through a series of specifically curated exhibitions and events – a diverse range of curatorial strategies that aim to effectively mediate and communicate the intention of the architecture, the process of its creation and its contribution to the cultural paradigm. This particular presentation will focus on the process of an investigative 'mind mapping' of three collaborative projects at various stages of completion: Cities of Hope Remembered / Rehearsed (publication), Ai [Architecture Intelligence] 100 Year City (exhibition and event program as part of the 2012 Maribor European Capital of Culture and Venice Architecture Biennale) and the development of an upcoming exhibition 'Crafting Urban Character' that will investigate the relationship between architecture, landscape and street art at Pin-up Architecture & Design Project Space.

Practicing Precedent Landscape Architecturally - an investigation of novel methods for the study of designing and the designing of landscapes

Rhys D. Williams, PhD (Architecture and Design)

This research concerns design methodology - the study of the principles, practices and procedures of design - as it relates to landscape architecture. It specifically focuses on studying methods of precedent use employed in the process of designing landscapes and the educating of those who do the designing - student and expert designer alike. In doing so, the research aims, by 'designerly' means, to develop novel methods for both the study of design and the process of designing that are responsive to the particularities of landscape architecture.

This PRS marks one year since the doctorates commencement and the culmination of an exploratory and divergent phase of inquiry aimed at defining the research's questions and scope. The focus of this event's presentation will involve discussion of the the project's thesis, design and methodological basis in preparation for moving into a more directed process of generation and evaluation in the doctorate's second year.

Spaces of Tension: Between and Within

Belinda Winkler, PhD (Architecture and Design)

....she felt the space between them as if it were a living thing."

My practice-based research to date has entailed extensive reflection upon the manner in which I conceive, produce and describe the sculptural forms and designed objects that combine to form my practice. This process led to the identification and analysis of key shifts in my practice (to date) and revealed decisive moments in which the practices of my 'authorities', my community of practice, have intersected with my own process, leading to discoveries and revelations.

This research methodology has sparked invaluable insights into, and borne a deeper understanding of, my motivation, process and community thus opening up the potential for me to progress with greater awareness and a heightened sense purpose as future directions for my practice begin to emerge. The present phase of the research attempts to map my journey through the reflective process: tracking my engagement with concepts of visual and tactile perception, subjectivity, memory, ambiguity and the aesthetic experience of the object and revealing my growing understanding of the interconnected nature of physical and perceptual tensions and their role in the activation and apprehension of the object.

Materialities – Fibre Focus

Leanne Zilka, PhD (Architecture and Design)

This PhD is establishing a model for applying new and existing materials, using interdisciplinary design teams to explore the architectural design possibilities with the aim of addressing issues in the built environment.

The materials informing a first set of projects are the long-life afterglow materials. These have the ability to emit light for up to 8 hours after a short exposure to natural or artificial light and are produced in nano-sized particles. The nano-scale allows the glow to be incorporated into a variety of substrates including fibres and coatings and offers a passive lighting alternative. Unlike typical electrical lighting, glow emitted from the phosphorescent material highlights surfaces but does not provide a large spread of light. The closeness required by the glow together with its fibre substrate, has resulted in set of investigations that look to creating a space that is close to the body, asking what the architecture of these embedded textiles might be.



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