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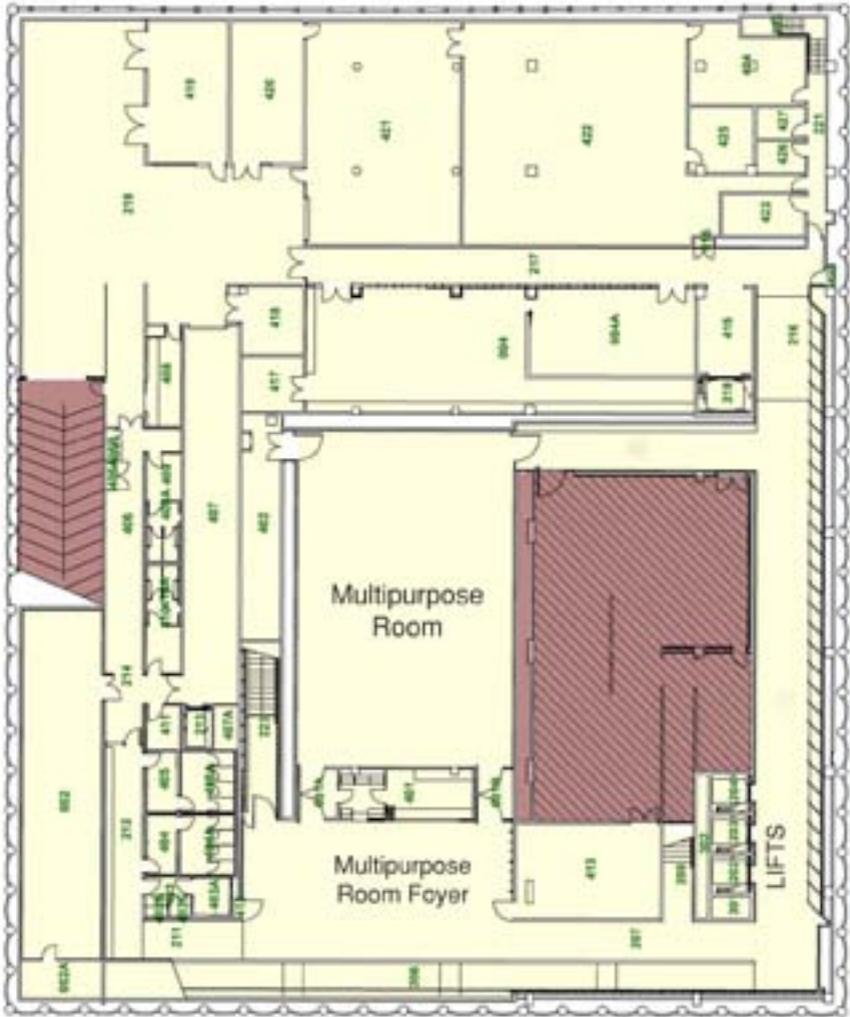
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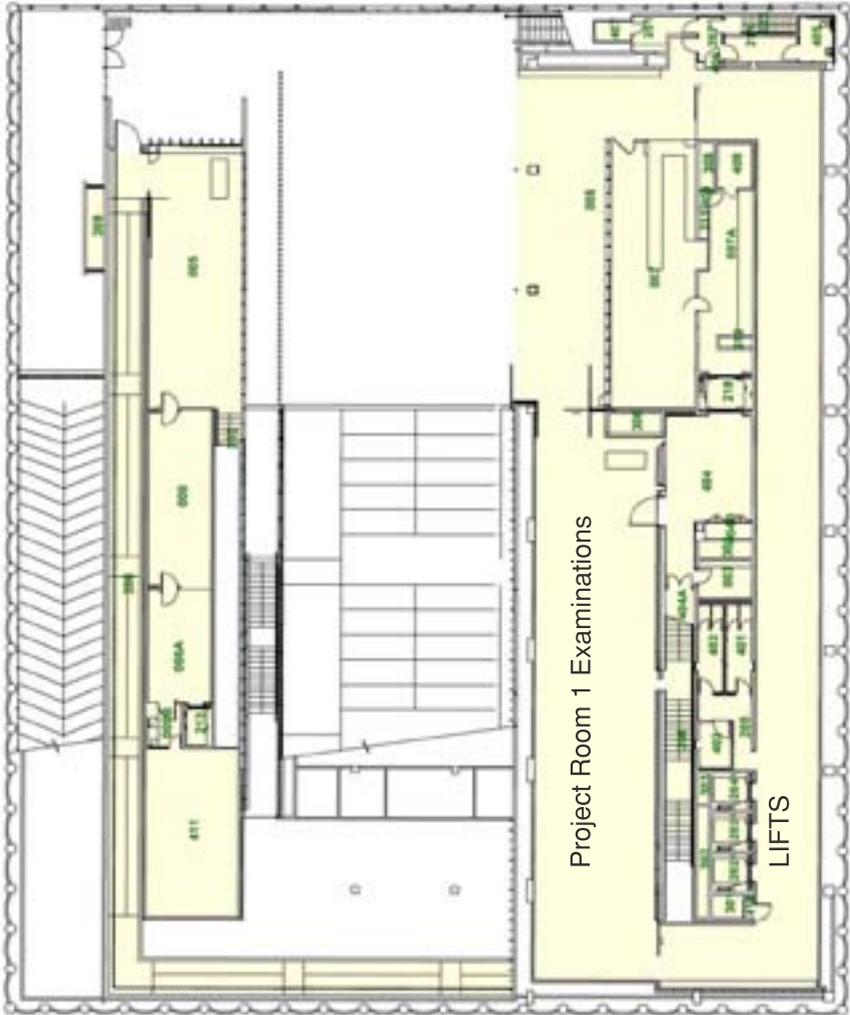
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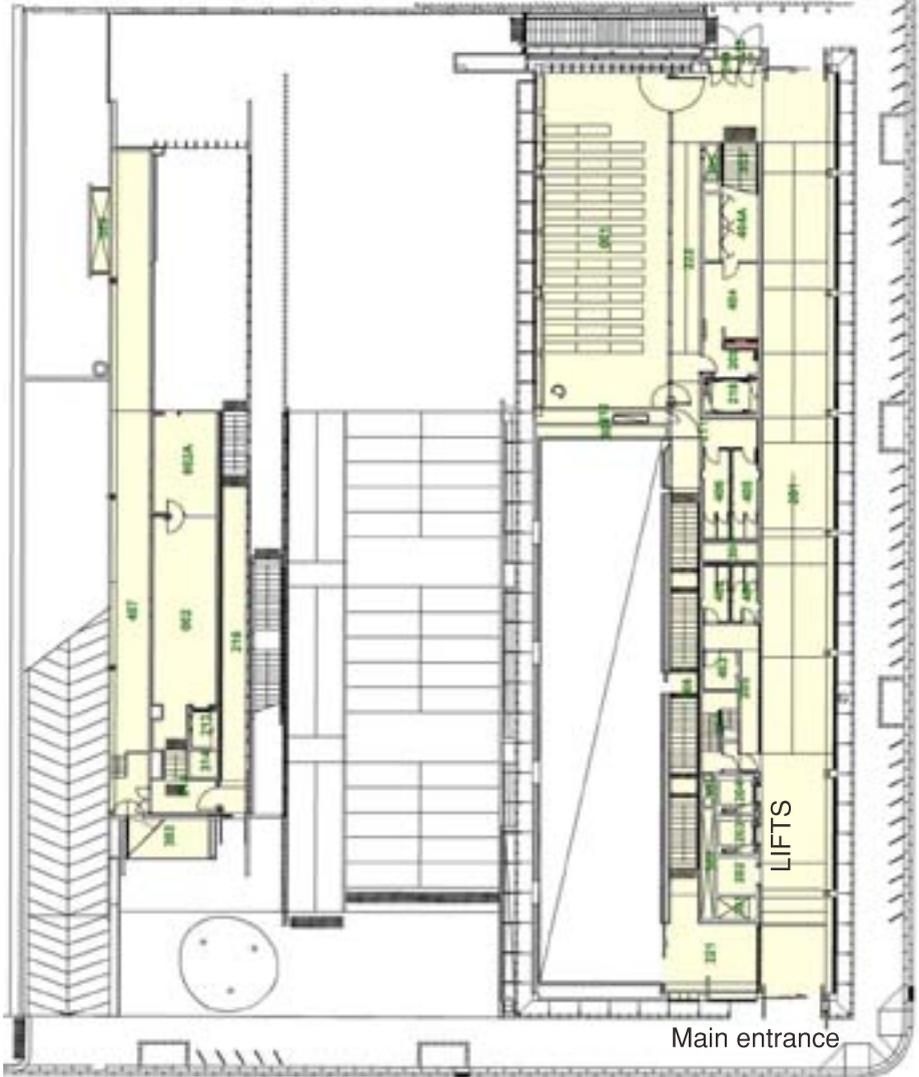
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Design Hub Level 2



Design Hub Level 3

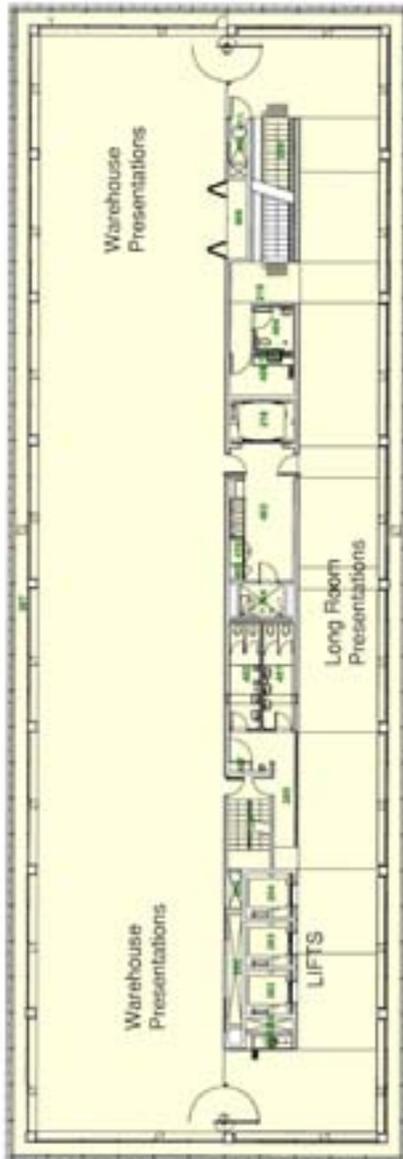


Victoria Street

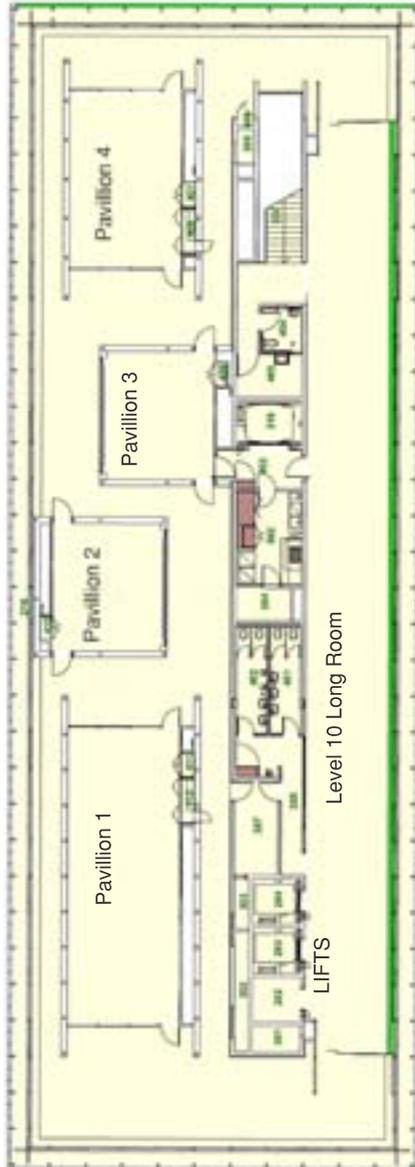
Swanston Street

Main entrance

Design Hub Levels 4-9



Design Hub Level 10 (& rooftop)



Candidate Abstracts

Design Interventions: A tactical toolkit for enabling pro-sustainability change

Leyla Acaroglu, PhD (Architecture and Design)

Through an explorative and generative design/social science practice, I investigate and develop strategies, tools, tactics and techniques for stimulating pro-sustainability change through and within design industry and education. I am interested in influencing design education, professional design practice, and the consumption patterns of the designed consumer world. I explore this through active and subversive interventionist approaches to stimulating pro-sustainability change. I am also interested in generating tactical tools for enacting a change-led agenda by design. To this end, the experimental and adaptive use of: play, interactivity, storytelling, provocations and communication is explored, resulting in a narrative based, playful interventionist approach to enacting pro-sustainability change in and through design.

Civic Food: Design interventions to support a community scale, localised food system

Juliette Anich, PhD (Architecture and Design)

A social movement to localize food production is gaining momentum in metropolises globally. The movement reflects a desire to create a new food system that addresses concerns with the incumbent food model and is characterized by small-scale production, sharing of resources and community-centric distribution systems. It seeks to negate environmental damage associated with conventional agriculture and makes growing food a social endeavor. I have developed a series of prototypes designed to address the connected issues that limit the transition to a new, viable, food system, that contribute to this movement. These prototypes challenge, amplify, agitate and celebrate the current notions around the current food system by drawing attention issues of ownership and waste. It ultimately proposes that sharing as a form of civic engagement is required to regain control of our food system.

Designing Height in Acoustic Space

Jim Barbour, PhD (Architecture and Design)

The study of sound in space explores the location and movement of sound in three dimensional acoustic space. My research is investigating our perceptual response to the height of sound sources and creative methodologies for realistically 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 which would allow the array to be built in different environments, including a domestic room, a concert venue or an outdoor space. My research is currently focussed on constructing the soundscape of my imagination inside the Equidome using field and studio recordings, and electronic sounds, to explore perception of source localization, spatial movement, proximity and spatial identity. This work includes developing new ideas for the aesthetic use of height loudspeakers.

The Picturesque Interior - Pictorial Principles in the Interiors of Late Georgian Architecture in Britain

Craig Barkla, PhD (Architecture and Design)

My research is concerned with a point in the history of British architecture when the primacy of neo-Classical and neo-Palladian design principles began to wane under the growing interest in Romanticism, empiricist thought and Gothic revivalism. This transition of aesthetic ideals produced the Picturesque – a new mode of landscape design and of situating buildings within those landscapes.

What is commonly excluded from the corpus of the Picturesque is the interior. It would seem that the only interior that has been broadly described as 'picturesque' is that of John Soane's own house at Lincoln's Inn Fields. The objective of my research is to better define the Picturesque Interior and to describe its emergence during the Georgian period (1714 to 1830).

Tactical Agency: reinventing public practice

Naomi Barun, PhD (Architecture and Design)

This research explores an approach to public practice that sits on the fringe of public space projects. A practice that has moments of interaction with the primary project however acts at varying scales and timeframes. It can be perceived as a small shift in the current practice of public realm professionals however in the context of a bureaucratic institution is considered the key to providing a public service that is responsive to public life. It is a practice that is beyond project management and administration, a fluid practice that responds to fluxuations of public life and extends beyond the life of a project.

Testing Terrain

Philip Belesky, PhD (Architecture and Design)

Comparatively few landscape architects and urban designers employ computation in their design process. In the work of those that do, we often find an affection for the architectonic.

I suggest that this is because the current canon of computational design techniques are focused on issues of form, performance, and materiality that are ill-suited to the particular scalar and temporal complexities of landscape systems. This research tests whether new toolsets and mindsets can improve this. Firstly, it asks whether the conceptual affinities between contemporary practices of computational design and process-driven landscape strategies can be correlated. Secondly, it asks whether the techniques used to simulate, analyse, alter, and generate dynamic landscape systems within the design process can be improved.

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.

The long section, the cross section and the point of resistance

Martin Bryant, PhD (Architecture and Design)

There is an inherent complexity in cities and their landscapes. Complexity deals with multiple scales, multiple programs, multiple cultures, multiple branches of science. These pluralities are mostly conflicting, never really resolving, open-ended. In my practice complexities are especially evident in big projects, but in fact find their way even into the smaller interventions. The practice shows ways of approaching this complexity, not changing or competing with complexity, but adapting it, working with it. Not generating objects, but exploring experiential potential. Not composing harmonies, but intervening to readdresses the relationship between the parts. Modes of practice that have been identified as a way of dealing with complexity are:

- * Linear frameworks: differentiating the cross section and the long section a technique to highlight complexity.
- * Siting strategies: focusing on points of resistance on the edge as a place of intervention in complexity.
- * Enabling collaboration: as a way of working with multiple authors to cherish complexity.

rendering the [im]material

James Carey, PhD (Architecture and Design)

The title of my research – rendering the [im]material – expresses a practice of making visible, drawing out and bringing to the surface certain [im]material elements that are intangible, temporal or have no material form. The research allows spatial manipulations to manifest, to rupture habits and familiarities in order to render [im]material experiences, temporal conditions, perceptions and sensations. Through this research by project, the practice seeks to expose the unseen and propose new practical and poetic potentials for sites, objects and materials. Through this practice and research, each manipulation and project offers up new questions and potentials.

Imaginative Voyaging: Wonder and Enchantment as site for encounter in fashion practice

Armando Chant, PhD (School of Fashion and Textiles)

The research aims to explore the state of wonder within a transitional, and transformative context and its potential to inform an experimental fashion practice. The projects will explore wonder and enchantment and its emotionally generative possibilities, and consider how a design process informed by light can be interpretive, immersive and consuming. This investigation will focus on light as activator/disruptor and its potential to transform, reveal, and illuminate with the possibility to instigate an evolving and interpretive fashion experience. The state of wonder will be explored within the framework of a multi-disciplinary fashion practice whereby the transitional moments of creativity between mediums are seen as potential sites of encounter and enchantment.

Craft, materiality and making in design and architectural practice

John Cherrey, PhD (Architecture and Design)

I am a craftsman first and then an architect. For years I shunned the idea of being a craftsman and upon reflection I suspect this has been to my detriment. In crafting an object, one is constantly engaged with process and technique. As I have worked, I have progressively eschewed the aesthetics of the hand made, preferring instead a mode of production which whilst still being “crafted” is closer to the machine made object. The use therefore of the digital production/manufacture is a natural progression. What place does craft play within this mode of production? I would argue that without an understanding and input of craft, the promise of digital production cannot be fully realised. I propose in this PhD to reflect on my past practice, understand the drivers of its production, and continue current work, exploring and developing the crafted digital project.

Embracing Imminence : gleaning, fabricating & plotting restless practices

Kate Church, PhD (Architecture and Design)

Imminence implies something is just about to happen, denying permanence and describing both an embodied experience (of the buckling of Newton’s arrow) and a framing landscape as a condition of drift. By hacking tactics from performance and literature (disciplines that regularly interrupt the temporal interplay between the continuum and the moment) the research seeks to develop restless practices that embrace the imminence of change in the landscape; this material medium in perpetual motion. Within this framework restlessness provides an impetus for action, interfering with the constancy of drift. Informed by Eco’s notion of ‘open works’ these restless practices: plotting, fabricating and gleaning are beginning to unfurl as attempts to hold things in suspension almost long enough to cast a fleeting trajectory through a constellation of uncertain possibilities. Almost.

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 third phase of my research looks at how the specific production of a drawing can enable a deeper interrogation of construction as an act reconciling detail and concept.

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

Christina Cie, PhD (School of Fashion and Textiles)

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 a record keeper to its richest potential?

This research explores pattern-based recording systems, using textile and related media in a series of health-related projects. It includes the experience of making as a means of story-making or narrative, with this also functioning as a method for meaningful communication.

Exploring the practice of record-keeping, this research 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.

Atmospheric-Making: spatial ambiguity in body-architecture-weather relations

Chris Cottrell, PhD (Architecture and Design)

I make installation and performative projects which amplify awareness of the sometimes ambiguous distinction between body and environment. This research engages in these conditions through a process of “atmospheric-making” — creating situations where distinctions or thresholds becomes blurred and dynamic. Earlier projects considered atmospheres by their inability to be defined, and looked to weather, sound, and air pressure as models for approaching atmosphere’s intangible qualities. Currently the research is focussed on the act of breathing. Breathing is understood as a spatially complex act that forms a series of connections between atmospheres and affects. The research aims to construct, articulate and contextualise spatial relations that act as mechanisms for becoming aware of the interrelationships between affects and atmospheres, bodies and environments.

The Living Wardrobe

Jo Cramer, PhD (School of Fashion and Textiles)

How does a fashion design practice that takes responsibility for what it brings into being, operate? Is it enough to use ‘environmentally friendly’ materials and processes and instigate an ethical supply chain in the production of ever-increasing amounts of clothing? When a fashion practice asks of itself: “what will my designs design?” it invites a response that cannot do other than fundamentally redirect that fashion practice away from the accepted modes of practice towards one that prioritises sustain-ability. Design strategies are being developed to prolong the use of the garment. This approach considers adaptable design features and participatory design processes as means to recode the garment from transient, disposable commodity to valued, personal possession. The intention of the research is to foster behavioural change in the fashion consumer and the fashion industry by demonstrating an alternative model of fashion practice that takes responsibility for the design agency of its products.

Pursuing emergent relations in the work of Ark

Michael Davis, PhD (Architecture and Design)

The research being conducted through my architectural practice Ark is located between two strands or traditions of architectural practice: craft-driven modernist tectonics and 'parametricism'. Each strand provides a perspective upon the other that exposes aspects of their internal workings. Ark is concerned with developing a model of composition, focusing on material systems, and qualities of relation between systems. The relations in question are assembled in such a way as to produce certain emergent qualities of outcome, which become the primary goal. How are certain qualities drawn into and through the design process to become present in architectural outcomes? Through a series of projects I am pursuing an approach to architectural practice in which I understand the design process and outcomes in terms of emergent relations. While the research will demonstrate an attention to material systems, emphasis will fall on the relationships between them, and the affective potential of those relationships.

Field Tactics: Generative design strategies for urban environments

John Doyle, PhD (Architecture and Design)

Contemporary approaches to urban research understand the city as a network of complex systems that structure and organise the built environment. These urban ecologies are not simply limited to formal appearance, but also social, economic, cultural, architectural precedent and other ephemeral or fluid qualitative aspects. In this context the challenge for architecture is in developing design approaches that are capable of engaging with the organisational systems of the urban condition. Positioned at the intersection between urbanism and emergent architectural technique, the research will examine a series of generative design strategies that seek to operate effectively within the inherently complex structures of an urban environment. Operating in this framework the PhD will investigate my practice through both studio pedagogy, architecture and urban design production.

Performative Potentials of Architecture: Spatial Ecologies of a Ugandan Wetlands

Campbell Drake, PhD (Architecture and Design)

This research investigates the performative potential of architecture to produce new social relations within complex spatial networks. In unpacking this potential I will develop the notion of 'spatial ecologies', drawing on the work of Felix Guattari in defining relations between the environment, social relations and human subjectivity. Recent practice-led research includes an interdisciplinary landscape architecture design studio situated within a Ugandan wetlands. The studio and research methodology draws on Robert Chambers technique of Participatory Rural Appraisal as a means to explore the environmental, social and subjective relations between the wetlands, the community and the research participants. The project reflects on notions of Insider and Outsider relations, the spatial tensions between conservation, tourism and subsistence farming, and the intersubjective relations produced through intercultural participatory research.

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

Megg Evans, PhD (Architecture and Design)

Semi-Living Architecture is concerned with the application of biological possibility to the architectural imagination. Informed by the work of Ionat Zurr and Oron Catts at SymbioticA who brought tissue culture techniques to art, Semi-Living Architecture is an architectural excursion into the laboratory. To a degree this project knocks on the door of speculative fiction and employs some of the literary devices available to it. The projections of future fictions add a textual landscape for the architectures to dwell in and allows for an expanded field of critical thinking around the work. The project attempts two pivotal tasks – firstly to make real the actuality of fictional possibility, and secondly, to provide a space for the critical reflection of how architecture may be effected by, and direct, advancements in biology through allowing designers into laboratories.

Mediated Interior

Anthony Fryatt, PhD (Architecture and Design)

The work is interested in the interior as a mediated experience; where the interior forms in a complex interplay of conditions and influences between a subject and their surrounds. It seeks to ask questions about the role of representation, narrative, performativity and identity in the experience and production of interiors. This research is a collaborative investigation of both the mediated interior and negotiated space. It 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 this set of ideas makes evident the fullness of interiors that are layered, complex and simultaneously occurring.

gestalten: an architectural activity – reflection on practice and researching through designing

Guenter Gerlach, PHD (Architecture and Design)

This PhD is project based and the undertaking of reflection on practice and researching through designing refers to a way and an aim to produce new knowledge to inform my future practice. The emphasis is on finding out how architectural design can respond to the locale considering identified thematic concerns. Reflection on my practice and body of work produced - over a period of fourteen years - in Switzerland and Australia was the basis for the inquiry into built and un-built works. This was to find out how I designed my projects in relation to the local conditions of both countries and determine what the similarities and differences are. The recent and ongoing research examines a selected body of work through the lens of these thematic concerns to find out how the research outcomes thus far are impacting on my current work and practice. Speculative design(s) for a competition or an invited commission will be the subject of future practice and research inquiries.

Thinking the Unthought: Approaching Landscape Architecture through the sublime

Jock Gilbert, PhD (Architecture and Design)

This phase of the research further investigates the nature of the sublime as a slippage between spatial, conceptual and temporal states. There is necessarily a focus on the role of time through literature and the relationship to a pre-condition of instability.

Drawing on the work of Felix Guattari and Gregory Bateson, approaches to Landscape Architecture will be explored through the notion of the sublime. In doing so, three key themes will be used to frame the research; instability, flexibility and performativity. These will be related back to the realm of landscape agency, arguing against the institutionalisation of stabilisation and control.

Two current projects will be discussed and positioned within a framework examining the spatial implications of the modernist tendency towards stabilisation and control and the relationship of this to the apprehension of landscape.

Mining the Continuum

Timothy Greer, PhD (Architecture and Design)

Architectural concepts occupy a space somewhere between imagination and reality, but it is the process of making architecture that transforms a conceptual idea into a built reality, and it is the repetition of this action that makes the architect.

Based on the Situationist George Brecht's observation, "that each work is a mirror of another", PRS4 is a mapping of:

Memory – the period of reflection (of previous work)

Looking – the period of searching

Sketching – the moment of (my) inventing

Adjusting – developing through drawing with TZG

Experiencing – the period of reality

Nostalgic Skin: Between Body and Wearable

Tarryn Handcock, PhD (Fashion and Textiles)

The PhD draws on casting and moulding techniques, site study methodologies, artefact making, and writing as critical practices to take close readings of the body and skin as sites for and of design. The research studies aspects of symbolism and representation, interiority, extensity, acts of wearing, and phenomenology with a particular focus on the relationships between bodies and wearable artefacts as encounters between the material and immaterial. Projects in trans-disciplinary design allow the research to develop an expanded understanding of the body as a lived and culturally located entity enmeshed in intimate relationships with artefact and world.

Performative Hermeneutics

Ceri Hann, PhD (Architecture and Design)

My practice-based creative research is situated as part of the 'educational turn' in the arts, characterised by works that utilise pedagogical systems as a form of art medium. The use of small familiar objects altered in some way and gifted during conversational encounter has been an underlying performative method of refining ideas and developing practices around modes of sharing and exploring knowledge via embodied metaphor. The aspiration to render perceivable the intangible thresholds of societal structures is central to this research. This process adds value to the body of institutional knowledge. The performative encounters with these 'philosophy objects' enact physical punctuation marks in the text of social context, points from which the paradoxical relationship of part and whole/ self and society can be more clearly understood. The research is gathered together and focused through a meta-fictional 'knowledge casino' that enables new knowledge to be shared through an abstract provocation to risk certainty.

Living on the Line: A Search for Shared Landscapes

Jason Ho, PhD (Architecture and Design)

This PhD research began with interrogating the role of urban boundary as a singular means of security in contemporary Chinese urbanism. The current standard boundary strategies are limiting the potential for new Chinese urbanization to be livable and sustainable. The limitation formulates my research question: how can the reconsideration of boundary conditions offer strategies for new Chinese urbanization? The objective of this PhD research is therefore to develop alternative strategies of accommodating urban boundaries as shared landscapes in contemporary Chinese cities. Mapping as a key method is employed to further understand the complexities and qualities of boundaries.

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

Rachel Hurst, PhD (Architecture and Design)

The Cabinet of Curiosities is a recurrent motif in discussions of plurality and interdisciplinarity, dealing as it does with collections of objects whose categorical boundaries are yet to be defined. What of a 'table of curiosities' that synthesises the greedy compendia of the Wunderkammer with the receptive bareness of the table? Can these everyday objects operate conceptually as a way of considering larger architectural contexts and spatial behaviours? How do amplifications of scale translate from the intimate to the architectural, or even social and political realms?

This fifth review of candidature reports on two exhibitions of creative work that explore these ideas through hybrid art-architectural practices, writing and curation. It questions how these diverse activities might be articulated as a manual for everyday architectural enrichment.

Landscape and Instability

Bridget Keane, PhD (Architecture and Design)

'Landscape' as distinct from nature is brought into being through the frame and the figure. The key concern for the research is to produce an open and ongoing dialectic between the techniques of framing of landscape and the phenomena of the landscape itself. With the aim to generate modes of operation that do not privilege the strategic act of the frame over the performance of the landscape, rather facilitate integration between them. The material, environment, scale and phenomena of landscape resists singular figuration. Evading definite, borders, edges and logics. These works seek to establish a way of dealing with the various incompatibility of the many states, scales and performances of landscape. One where the act of framing itself is mobilised to engage with the dynamic of landscape.

Then 'site as landscape' could emerge as multiple readings and constructions. A palimpsest of times, operations, patterns, ideas.....

Mechanisms for Doing and Thinking

Samuel Kebell, PhD (Architecture and Design)

Formal configurations impact, and are impacted by, what people can and want to do in buildings. They can also impact, and be impacted by how people think about buildings. This exchange between doing and thinking, or practices and references, contributes to the culture of a place: the culture of an office, a family, an institution, or part of a city.

My work has frequently pursued formal configurations that operate as mechanisms to enable the everyday practices of a subculture, but also respond architecturally to specific references surrounding that subculture. My PhD is currently exploring the precise nature of those mechanisms, and the relationship between practices and references bound up in them.

Negotiating Space: A Process of Constructing Interiors

Roger Kemp, PhD (Architecture and 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.

Somatic Topography: 1st step along the Z plane

Kate Kennedy PhD (Fashion and Textiles)

This exploration is an initial investigation in body mapping or Somatic Topography as a method to inform the development of a parametric anthropometric model for apparel design and development. From a practitioner's perspective the objective is to transition traditional flat pattern construction in a 2 dimensional (2D) Cartesian co-ordinate X-Y system into a 3D mode. It is the first step in climbing towards the Z plane.

Somatic topographical maps provide an alternate view for technical pattern design by detailing ratios, angles and levels from a top down view. The technique was applied in a workshop environment where participants drawn from a multi-disciplinary design background built full scale body models to assess somatic 2d to 3d shape perception.

The Seams of the Anthropocene

Louisa King PhD (Architecture and Design)

The Italian geologist Antonio Stoppani wrote in 1859 of a “new telluric force, which in power and universality may be compared to the greater forces of earth”. A century and half later humans are now considered by many to be a geologic force; we are currently experiencing a turn into a new geological epoch, the Anthropocene. This research explores ways in which earthly and human material become folded through the strata of the Anthropocene. This folding involves 3 notions, the “human” as active geomorphic agent, a physical formation or strata and (geologic) event. As the way we design cities could be considered to obstruct, jut and curtail the strata of the earth, geomorphic agents and the event, this research explores ways in which these relationships might fold into each other. As the stratum of the Anthropocene is forming in a way that is unfamiliar and irregular to that of original earth strata, a practice of excavating these relationships needs to be developed in order design in a way that responds to this new condition?

Building +/- Designing a material practice of tactical instrumentality

Christopher Knapp, PhD (Architecture and Design)

The aim of a material practice is to “transform reality by producing new objects or new organisations of matter” (Allen). The work of Building +/- seeks to define how contemporary modes of design innovation – specifically digital design and fabrication - can yield productive cultural experience through architectural excess (the “plus”). The practice work in this PRS shall be examined through the filter of influential paradigmatic precedents, and shall attempt to identify the specific aspects of strategic and tactical procedures in the practice that are transformative and adaptable from project to project. Sectional variation, inflected and folded surfaces, surface variation, and concerns of craft and assembly are the predominant territories that manifest excess in the practice activity.

Productive Leakages: Architecture in Abject(ion)

Zuzana Kovar, PhD (Architecture and Design)

The thesis revolves around the concept of abjection and is interested in abject(ion)'s ability to contribute to the way the architectural discipline thinks about bodies, spaces, and the relations within and between these. The interest in abject(ion) stems from the observation that when architecture deals with bodies and spaces, it does so still to a large degree from within a dualistic framework, where bodies and spaces are seen as opposites, as discreet entities.

What the thesis attempts to do through working with abject(ion), is map out a more volatile and open mode of thinking about bodies, spaces, and their relations. And for this, abject(ion) proves as the ideal candidate, given its ability to disrupt boundaries between not only inside and outside, but also between body and space, resulting in a moment of indiscernibility.

(Re)designing Urban Sonic Ecologies for the Emergence of Transformative Listening Spaces

Jordan Lacey, PhD (Architecture and Design)

There is diversity to be encountered in the urban sounds of the everyday, yet it can remain elusive to urban dwellers caught in the programmatic linear rhythms that define contemporary life. By (re)designing urban sonic ecologies imaginative encounters may be evoked, where the familiar sounds of the everyday are transformed into augmented listening experiences.

Through a recursive approach this PhD has produced a number of soundscape designs that suggest a methodology for creating immersive listening spaces that transport city dwellers from the programmatic linear rhythms of the everyday to imaginative spaces of potentiated listening experiences.

Desert Skins: patterns responsive to hot and arid environments

Mehrnoush Latifi Khorasgani, PhD (Architecture and Design)

The aim of this project is to investigate the role of pattern to improve the function of skins in architecture for hot and arid zones. Skin is a critical barrier between bodies and their environments, especially in harsh arid environments. Its characteristics adapt to the condition.

Intense sunlight and lack of moisture are considered as the most significant forces to affect the particular features and behavior of desert plants and animals. I will develop and investigate the performance of prototypes that draw on inspiration for their design from historical desert architecture and observation of plants and animals living in the desert. The project is to be conducted using experimental and physical tests, digital modeling and fabrication, and computer simulation. The scope of research serves to start a dialogue between architectural skins and patterns and extreme hot and dry environments.

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

Peter 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.

The Epiphenomenal in Architecture: A Creative Sequence

John McGlade, PhD (Architecture & Design)

Like nature,/All buildings in the world/Have secrets./

Beautiful secrets/That, reveal themselves/To the unhurried mind/ In the
right place/At the right time./

A shaft of light Unintended./A shadow not there./

From the lowly shed/To Chartes cathedral,/

Surprising even their makers,/Passing secrets appear,/

In still moments/ Of metal, glass, wood and stone./

Often unimportant/ But noticed,/ by the unhurried mind.

Aerodynamics and Architecture

Rafael Moya Castro, PhD (Architecture and Design)

In the area of aerodynamic phenomena near buildings and the effects such as pedestrian discomfort, this research focus on artificial windbreaks and their aerodynamic components studied by Jacques Gandemer (1979) and possible architectural applications such as auxiliary elements for buildings to deal with wind problems in built environments.

These auxiliary elements, called “Supplementary Architecture” by Michael Hensel (2012), can be layers or membranes that are installed on facades enveloping existing buildings. Such elements, with designs based on the aerodynamic components, could be considered as a new approach to develop solutions for wind phenomena and discomfort problems in outdoor environments near buildings.

Start line : end space - Drawing forth imaginal space

Katica Pedisic, PhD (Architecture and Design)

Through drawings, exhibitions, and (initial stage) architectural projects, this research is an enquiry into how might an expanded field of drawing practice-embodied and material- engage drawing as a critical method in design thinking to mediate the registration and emergence of space. This 6th Review of Candidature explores the nascent themes in the research to date: of immersion in the drawing; invisible/visible and solid/void dichotomies in depictions of space; activated space through hybrid technologies and (currently) 2D to 3D shifts. It surveys an ongoing drawing project and a recently exhibited drawing installation to enquire into the role drawing can play in the depiction and inception of an enriched understanding of space.

Unfurling worlds and lingering impressions

Simon Pental, PhD (Architecture and Design)

PRS-1 offered an understanding of eleven past projects from the Perth-based practice of Pental and Neille. Five spatial themes emerged under the banner of Beauty – Practise, Immersion, Movement, Stillness and Impression. The work was grounded via a diagram of practice, methods, decisions and a comparison against local peers. PRS-2 addresses three of the areas requiring further elucidation. An additional six projects (the too hard basket) will be examined within the bounds of the practice's spatial project, expanding the practice's own understanding of these works. In addition the role of ceilings has been scrutinised across all projects in respect to their role.

Finally, the Fremantle House (the author's own house completed in 2006) has been photographically documented 'as lived'. This work makes reference to Valerio Olgiati's documentation of his own house in Flims; a process Pental and Neille has previously described as 'Bedding-in'- the way in which projects come into a state completion at least 6 to 8 years after construction has ceased and occupation has commenced.

Im/material Industry: transpositions between art, producers and participants

Olivia Pintos-Lopez, PhD (Architecture and Design)

This research explores the use of different participatory frameworks to emphasise alternative relations between art, object and audience to expose new, or potential, lines of engagement between lived experience and the production of creative work. I am interested in developing ways to elicit structural, reflexive and corporeal transpositions between artists, participants and creative works, and finding if these relations can be used to induce ongoing creative activity beyond the immediate scope of the project. The research is occurring through multi disciplinary projects that utilise collaborations, amplified relations and designed systems of engagement. This presentation will attempt to position the work within a conceptual field, and then frame the works as tools with which to explore the central concerns.

situation (beyond): responsive interior design as a practice of care

Rosie Scott, PhD (Architecture and Design)

In response to the notion of a 'situation (beyond)' as an interior condition, this research explores a practice of care for interior design and what might it offer in response to situations affected by trauma and/or neglect. How can you care from the position of an interior designer, and for what or whom? The methods, ethics and implications of such an approach are examined through this research. Watercolour painting is pursued as a practice of care, whereby a situation is studied through attentive observation. Working in response to (rather than reaction to) the situation, potential for sensitivity and creativity is opened up. Here the 'situation' is considered through the lens of '(beyond)' - as a methodology for operating past the evident physical parameters of site, to the complex relations and forces within it. '(beyond)' is in brackets to suggest operating further than the site, but not outside of the situation - it is a kind of working further within.

Between Observation and Design

Robert Simeoni, PhD (Architecture and Design)

The greater intent of this study is the exploration (and documentation) of the relationship between observation and design. For my practice, this inquiry has become inextricably linked to the creation, and constant development of a continuous 'catalogue' - a collection of images and observations of certain types of spatial interventions that achieve a directness of expression, that despite their utility, are full of character.

This inquiry into observed moments in the catalogue takes on a greater expansion through the addition of 'on site' (reflexive) images. It is through the elaboration of the 'catalogue' that a growing interest in abstraction will be considered and tested through a series of architectural models - the 'unrecognised' space of extraction requiring greater attention.

Materiality and the Agency of Matter in Architectural Practice

Nicholas Skepper, PhD (Architecture and Design)

The research seeks to locate a position between various approaches to materiality in architectural practice, including; the experiential phenomena of material; suppression of material in favour of abstraction and representation; and the advancement of material technologies.

By engaging with immediate material contingencies through drawing and making, in a situated design process, the project work of the PhD attempts to uncover a new approach to architectural practice where the material agency of the design medium finds a voice in the built architecture. In this way it is hoped that ideas and narrative content will develop out of an intimate engagement with matter.

Care Making: Practices of Gleaning, Using and Future Fashioning

Tania Splawa-Neyman, PhD (Architecture and Design)

The scene of the research is a design practice typified by making. The characters within this setting are makers, stemming from both professional and domestic domains, entwined through their inherent care of and response to materials when making. The quest is to redirect away from the unsustainable, towards the making of a practice that not only sees itself in time, but makes more time for itself. It will exist in the future.

The way is shown through gleaning the remnants of dis- and mis-use. Material and knowledge that lack a palpably useful life are reactivated and given future life through making and using, merged as one practice.

Practicing the care required for these iterative making actions cultivates an enriched perception of what was, is and will be, imbuing intensified care within the making practice. Didactic objects and ways are fashioned that in turn, engender further care.

Ears in Motion: Context-aware microphones for sport

Dan St Clair, PhD (Architecture and Design)

I am designing a sound recording system to capture the auditory perspective of athletes. Sound and auditory experience are vital to many athletes, yet it is an under-researched topic. At the heart of this new system is a wearable microphone design that interleaves sensor data with the audio signal. This method not only eliminates unwanted noise, it provides a data set that can be used in mixing and sound spatialization. Other aspects of the system include a notational system for analyzing an athlete's sound environment, and software for mixing the sound and data that has been gathered. Incorporating findings from sports psychology, psychoacoustics, electronics, and other disciplines, my work attempts to create new ways of representing the sonic worlds of bodies in motion.

A Design-led Investigation of Augmented Reality: A Case of AR for Board Games

Naman Thakar, PhD (Architecture and Design)

This research focuses on using augmented reality for learning the board game 'Settlers of Catan'. Learning board games can be a challenging task for new players who do not regularly play board games. The potential for using AR, specifically the video overlay approach to enable grasp the basics of the game has been demonstrated by an experimental setup.

Open source software, off-the-shelf webcam, a tablet, and a mobile phone are used as enabling components of the setup to exhibit the biggest strength of AR: to visually contextualize information. The goal of this research is to present Augmented Reality as a viable medium for an information learning experience in a case of board games, moving beyond the technical novelty of the technology.

Jointly and Severally: Pervaders, Sculpture, History and Big Things

Peter Tonkin, PhD (Architecture and Design)

This PRS, a work in progress as the Doctorate reaches its halfway mark, reconstructs the relationships between my individual concerns and those of the practice. The banner 'Jointly and Severally' has served as the common link between Tim, Brian and my researches, and at this point, three selected works seem to encapsulate my own take on architecture now.

Having looked at process and backstory, this presentation will tie together various strands through lenses of the projects themselves, concentrating on their architectural endeavour and typology.

Material resistance: disruptive practices for cities and urban territories

Anna Tweeddale, PhD (Architecture and Design)

The capacity of the architect/ designer to effect material change at the scale of cities and urban territories is becoming elusive. Increasingly, complex urban transformations are understood quantitatively, following scientific modes of investigation in search of universal principles. Simultaneously, the processes by which material transformation is realised have been undergoing dramatic shifts. To re-engage with questions of the city - as specific, embodied and in territory - versatile design approaches that are resistant or disruptive to these very complex political, economic and ontological forces are required. This research will explore some recently emergent approaches, through the fertile structure of a resolutely interdisciplinary (art and urban culture/ architecture and urban design/ urban planning and economics) and multi-modal (physical making/ writing/ pedagogy/ curated dialogue) creative practice.

Supermoderngorgeous! Poetic Approaches to the Sustainable Practice of Fashion Design

Anthea Van Kopplen, PhD (Architecture and Design)

"...human clothing is a very promising subject to research or reflect upon: it is a complete phenomenon, the study of which requires at any one time a history, an economy, an ethnology, a technology" Roland Barthes - This study explores poetic approaches to the practice of design with particular focus on semiotics and Roland Barthes commutation model. Where language signifiers artisanship, trusteeship, customisation, master craftsmanship, individualization, longevity, creativity and no waste determine fashion that matters. By reflecting on my own practice while working alongside both emerging and established designers and observing the way we interpret and respond to design problems. This study presents ways design practice creates design outcomes that engage an increasingly discerning audience.

Feeling for place

Kathy Waghorn, PhD (Architecture and Design)

City making methods such as master-planning and zoning describe the dominant logic operative in the planning and architecture disciplines. Architecture, as Stan Allen points out, “operates to organize and transform material reality, but must do so at a distance, and through highly abstract means”. In contrast my practice hinges around the notion place is socially constructed, and as such I develop methods and tools intended to “collapse” the distance described by Allen. In so doing the practice is at times aligned with emergent forms of practice that locate themselves in the social realm and that draw on transaction and inter-subjective communication as generative tools. In this panel I will discuss some completed and ongoing projects that operate in this manner with the intention to open a discussion about the tools and methods developed in the practice.

Specialised Curatorial Practice - Exhibition Making: Curating Ideas

Fleur Watson, PhD (Architecture and Design)

The focus of this research investigates the challenges inherent within the specialised curatorial practice of exhibiting architecture and design. A series of specifically curated exhibitions, events and publications explore a diverse range of curatorial strategies that aim to effectively communicate the intention of the design, the process of its creation and its contribution to the cultural paradigm. This particular presentation will interrogate the curator’s intent to reveal ideas and process through the making of explicit exhibition environments via an investigative mapping of key collaborative projects at various stages of completion including *Walter Van Beirendonck: Dream The World Awake*, RMIT Design Hub and *Sampling The City, Melbourne Now*, National Gallery of Victoria.

The Instance of a City

Simon Whibley, PhD (Architecture and Design)

I think of my work as strongly related to the city and the urban; that the design object is a consequence of these contexts. That through the observation of the city I derive the methods that direct my design work. This is largely a model of practice built upon descriptions of the city that foreground its physical and spatial disposition as encountered through everyday occupation. These descriptions are in themselves edits of a city, and within them there are sites that present a stronger suite of relationships - between infrastructure, occupation and objects - than others. These instances can evidence two things: the particular form of the city proposed by the model of practice, and the qualities which the architecture of such practice seeks to attain. Through this research I intend to identify the form of the city proposed through my practice, and how the projects along these opposing scales describe and pre-empt it. Following this, the key considerations are what qualities arise from this city and lie across this work, and how they can be made relevant in the differing contexts of an architectural project.

Surface as site encounter

Phoebe Whitman, PhD (Architecture and Design)

Through the study and practice of surface, this research project is an exploration into how surface can be spatial and relational. The work offers ways to contemplate events that transpire on, over, across and through surface that are often unnoticed by exploring methods of stimulating attentiveness to surface. The work is not always the creation of something new, but engages in the creative act of showing what already exists by working with existing matter, using a range of observational and documentation media techniques. At this time my research currently explores the terms '*site, cite, sight*'. I compare, and discuss these different meanings to explore my complex relationship to *surface encounter*.

Bridging architecture and digital manufacturing

Nicholas Williams, PhD (Architecture and Design)

This research explores the changing relationship of architecture with manufacturing. It seeks to identify examples and suggest strategies for design-led practice to engage industry in order for latent potential, long promised within the design exploration of architects, to be better utilised and realised. The research is centred on a series of design-led projects developed alongside fabrication techniques, materials and processes as larger, interdependent systems. These are fabricated as full-scale prototypes. To date they are being used to explore potentials to design for customisation, integrated and flexible digital workflows, and novel material and fabrication applications. Using a reflective practice methodology to address these, I will consider how manufacturing and architecture might mutually benefit from greater a shared body of knowledge.

Material Practice - *Developing whole architectural strategies from a material focus*

Leanne Zilka, PhD (Architecture and Design)

This PhD focuses on my practice that looks to extraordinary uses of ordinary materials as a way to investigate architectural space. My practice has looked closely at a range of materials that are readily available and used in proscribed ways by designers. These materials have included waste stream laminates and aluminium sheet, recycled brick and fibre embedded glow materials as well as material systems that combine two or more materials. Since working with these materials and material systems and completing several projects, I have been able to reflect on the processes used to manipulate the materials as well as uncovering the common processes that thread through all projects. The projects themselves have the aim of unearthing spatial opportunities arising from the materials themselves where I extend and apply them to situations beyond their original design purpose.

