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Architecture & Design **Practice Research Symposium Melbourne** **June 4th - 8th 2014**

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June PRS Schedule

Monday 2nd and Tuesday 3rd June 2014
Creative Practices Research Methods Intensive Workshop
9:30am to 5:00pm - Pavillion 4, Design Hub, level 10

Wednesday 4th June 2014 to Friday 6th June 2014
Higher Degree Research Examinations
10:00am to 4:30pm - Project Room 1 and 2, Design Hub, level 2

Friday 6th June 2014
Opening night Drinks and Book Launch
5:00pm to 6:00pm Multipurpose Room Foyer- Design Hub, level 1

Keynote address - Professor Stephen Loo
6:00pm to 7:00pm - Multipurpose Room, Design Hub, level 1

Pre Dinner Drinks and Symposium Dinner (RSVP only)
7:00pm to 9:30pm - The Long Room, Design Hub, level 10

Saturday 7th June 2014
HDR Candidate in-progress and milestone review panels
9:30am to 6:00pm - Design Hub, various venues
Catering is provided throughout the day.

Drinks and Informal Discussions
6:00pm to 7:00pm - The Long Room, Design Hub, level 10

Sunday 8th June 2014
HDR Candidate in-progress and milestone review panels
9:30am to 3:30pm - Design Hub, various venues
Catering is provided throughout the day.

Closing Drinks and Informal Discussions
3:30pm to 5:00pm - The Long Room, Design Hub, level 10

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Architecture & Design
PRS Melbourne
4th to 8th June 2014

Practice Research Symposium
Keynote Address

Stephen Loo

**Professor of Architecture
University of Tasmania**

Affectual Intelligence and the Re-emergence of Architecture in the Experience Economy

Jen Brown, small protests against forgetting (curator: Stephen Loo), digital image, 2012

Friday 6th June 2014
Multi-Purpose Room
RMIT Design Hub
PRS Opening Night Drinks 5:00pm
Lecture begins 6:00pm

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HDR Examinations
June PRS

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The State of the Art of Practice in the Architecture of the Real and the Virtual

Tom Kovac, PhD (Architecture and Design)

WEDNESDAY 4 JUNE 2014 10.00am
Project Room 1

The research explores key areas of interest: Virtual Architecture, Object Architecture and the spatialisation of information. This research investigation exposes the embodiment of critical ideas in my practice by analysing key projects; the physical and virtual nature of ideas; the enabling viewpoints; and the particular drivers and motivations of my architecture practice. The research provides an insight into the critical transformative periods and evolution of the practice through three key periods of change and is documented revealing the transitions and processes of the projects, offering glimpses into the unseen moves that consstitute a project and determine its outcomes. The research enables the practice to be understood in relation to its productive insights and to the micro details that shape the form of each project.

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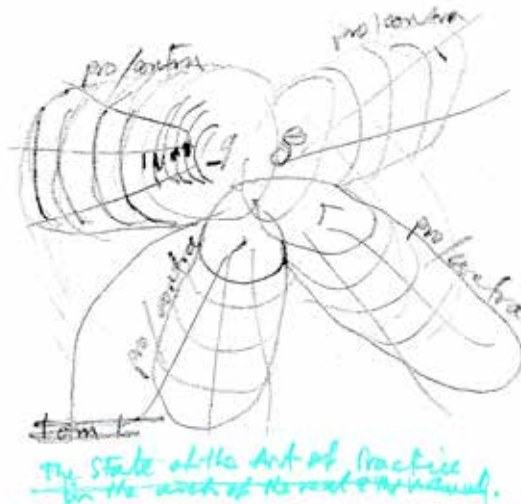
Behavioral Formation: Multi-Agent Algorithmic Design Strategies

Roland Snooks, PhD (Architecture and Design)

WEDNESDAY 4 JUNE 2014 2:30pm
Project Room 1

Emergence and the behavior of complex systems are increasingly defining
the contemporary understanding of processes as diverse as natural
phenomena, social structures and the existence of consciousness. An
interest in this self-organising behavior is explored in my architectural work
through the development of a computational, generative design approach.
This behavioral approach draws from the logic of swarm intelligence and
operates through the self-organization of multi-agent systems. Designing
through non-linear behavioral systems challenges the hierarchies that
are embedded within architecture, and has radical implications for the
generation of architectural form, organization, structure, tectonics, aesthetics
and materiality. This thesis is framed through the interaction of emergent
processes of formation and architectural design intention.

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Exploring Internet CO2 emissions as an Auditory Display
Stuart McFarlane, Master of Design

WEDNESDAY 4 JUNE 2014, 10.00am
Project Room 2

This research project explores the effectiveness of an auditory display prototype for the sonification of perceived internet CO2 emissions to a small user group within their office context. To date, methods do not exist for the reporting of this information to users of personal computing while they perform simple internet enquiries. Underpinning the theoretical development of this project is a focus on auditory displays guided by the concept and forms of auditory displays, together with the auditory perception elements to be considered in their design. Evaluation of the prototype takes place through two iterative field study's in an office context. The following exegesis gives an account of the design and development of the auditory display prototype and its respective sonification, the design methodology employed and the research findings, and concludes with recommendations for further exploration with in this context.

Exploring Internet CO2
Emissions as an Auditory
Display.

Stuart McFarlane - Master of Design

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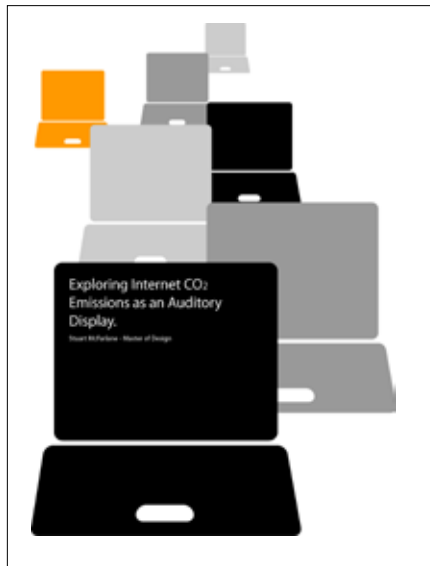
Kinetic Facades: Evaluating environmental performance

Kamil Sharaidin, PhD (Architecture and Design)

THURSDAY 5 JUNE 2014 10.00am
Project Room 2

Applications of kinetic facades allow the building envelope to adapt and interact with environmental conditions. These strategies are used to analyse the sought after functions and performance of kinetic facades within the context of daylight quality and thermal heat conditions. Through the exploration of kinetic motion and composition with responsive facades, it allows the designers to understand the design strategies for casting kinetic motion in responsive facades that interact effectively toward changes in environmental conditions. This research presents a methodology, alternative tools, and design evaluation strategies to test the design and stimulate responsive kinetic facades during the early design and simulate responsive kinetic facades during the early design phase towards environmental performance. It demonstrates an alternative method in exploring and evaluating kinetic facade design, which was conducted through physical prototyping and physical testing with aid of digital tools.

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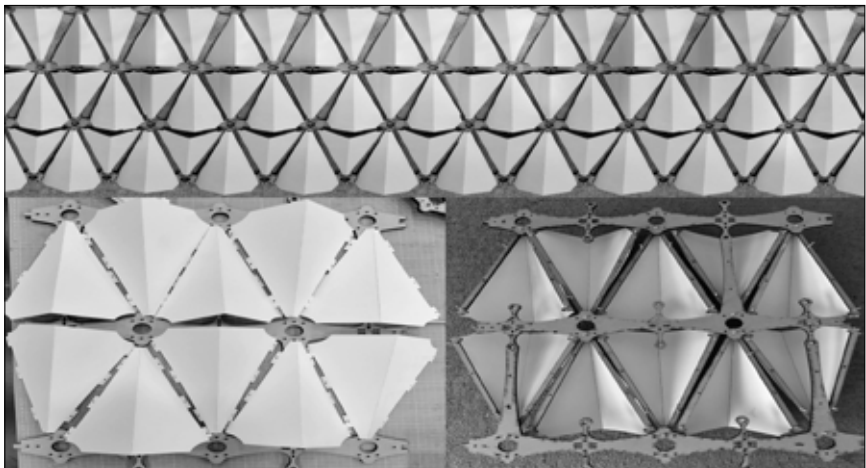
Latent Space, Temporary Art and Suburban Public Space

Anthony McInneny PhD, (Architecture and Design)

THURSDAY 5 JUNE 2014, 2.30pm
Project Room 1

Latent: present or potential but not evident or active.
In metropolitan Melbourne, the place of public art in the suburbs is charged
by the tension between densification or continuing sprawl and the growth in
the commissioning of such artworks. Three suburban forms from the second
period of Melbourne's suburbanisation, 1947 - 1971, (Davison, 2005) frame
this project. The enclosed shopping centre as suburban city centre, green
wedges as suburban bush parklands and the freeway system integral to car
dependency continue to shape the suburbs (architecture and landscape)
and suburbia (values and behaviours). Through the procurement and
making of temporary art in these three forms, site specificity (Kwon, 2002)
and appropriation through use (Lefebvre, 1974/1991) manifest the latent
space of the contemporary suburban condition.

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Investigation of Augmented Reality: A Case of AR for Board Games

Naman Thakar, PhD (Architecture and Design)

THURSDAY 5 JUNE 2014, 2:30pm
Project Room 2

This research presents a case of Augmented Reality (AR) in a scenario involving new players at their first board game session. To address the issues and problems that arise in the scenario, I present an AR-based approach that focuses on using AR as a medium for information, moving beyond the focus of technology. Innovative setup for video capture and for occlusion-based navigation of augmented content has been demonstrated through the process of design and the subsequent development of a series of software prototypes. I have used Research through Design as the methodology for generating new knowledge through five design iteractions of a software prototype for the game Settlers of Catan, and evaluated the prototype through peer-review and user testing.

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

Anna Johnson, PhD (Architecture and Design)

FRIDAY 6 JUNE 2014 10.00am
Project Room 1

This PhD is a critical examination of my practice across a 12-year period. Defining my practice are three distinct roles: my position as a lecturer within the architecture department at the RMIT School of Architecture and Design; architectural critic and writer with more than 10 published books and over 100 journal articles; and thirdly, my own architectural design work. This process has enabled a defining of my working methodologies and from this I established a practice model of Architect Writer. Like my drawing, writing has generative affectual consequences for my design and teaching work. The reciprocal relationship between words and form – text and drawing – define the parameters within which architectural content (meaning and form) are manifested and resolved. Observation, critique and narrative development – activities central to my written practice – have a generative and consequential relationship for my design and teaching.

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now **I see it**

Peter Brew PhD, (Architecture and Design)

FRIDAY 6 JUNE 2014, 2.30pm
Project Room 1

The speculation at the heart of this work has been: 'the idea' in architecture; not so much 'that they (ideas) appear', or the form they take, but the role that they play in the formation of an object. How ideas configure, instruct shape, and control the object, and then appear at its completion as a testament to their agency. I identify examples where formulations of ideas bring about efficacious solutions to architectural problems which have remained outside of the disciplinary practice of architecture, and envisage situations where ideas could initiate radically different models of architectural production. It is possible that the idea is a contract and that it is both the instrument by which a project is controlled and the test that needs to be applied to ensure that the promise is fulfilled.

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The Logic of Invention

Penny Allan, PhD (Architecture and Design)

I began with Elizabeth Grosz's concept of the 'logic of invention' and, as an experiment, observed the relationship between intuition and creative practice in a group of design students over two years in order to understand what a 'logic of invention' might be. The findings suggested a tentative model, concerned with systems and disturbances to those systems. It describes design as a series of 'creative ecologies', which are subject to inertias and disturbances and that one of the key moves in design is the staging of those disturbances together with the evaluation of their outcomes. I used this model as a framework to interrogate my own creative practice, focusing specifically on concepts of 'forced association', 'traction', 'anxiety' and 'the logic of the natural metaphor'. Along the way, I established 'Outpost' with Martin Bryant and Sam Kebbell: a design research practice intended to serve as a vehicle for me to examine and test the ideas arising from the PhD process.
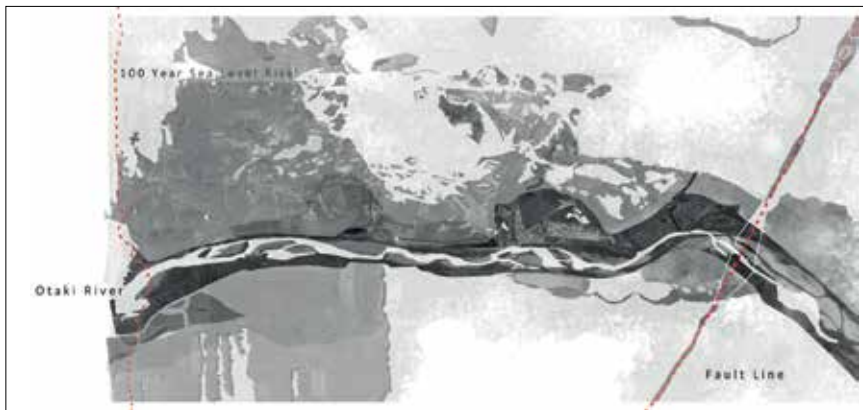
I began with Elizabeth Grosz' concept of the 'logic of invention' and, as an experiment, observed the relationship between intuition and creative practice in a group of 20 design students over two years in order to understand what a logic of invention might be. I used studio and the designers associated with that studio as a way of intensely engaging with design practice. The findings of the 'experiment' suggest the beginnings of a tentative model, concerned with systems and disturbances to those systems. It suggests that design can be seen as a series of 'creative ecologies', which are subject to inertias and disturbances and that one of the key moves in design is the staging of those disturbances together with the evaluation of their outcomes. I used this model as a framework to interrogate my own creative practice focusing specifically on 'concepts of forced association', 'traction', 'anxiety' and 'the logic of the natural metaphor'. Along the way, I established 'Outpost' with Martin Bryant and Sam Kebbell. Outpost is a design research practice intended to serve as a vehicle for me to examine and test the ideas arising from the PhD process.

THE LOGIC OF INVENTION: & the poetics of systems
PENNY ALLAN PHD (ARCHITECTURE & DESIGN)

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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 endeavour.

This work is an exploration into enabling pro-environmental behaviour by individuals while overcoming negative connotations and barriers associated with environmental action. I have developed a series of prototypes designed to test how connected food system elements limit the transition to new, viable, food systems. These prototypes challenge, amplify, agitate and celebrate notions around the current food system by reconsidering, redesigning and repositioning activities to gain social and cultural approval. It ultimately proposes that civic engagement is required to regain control of our food system and encourage pro environmental behaviour.

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The Lost Workshop: a Collection of Writings and an Exhibition in the Museum of Finding and Returning

Elizabeth Anya-Petrivna, PhD (School of Fashion and Textiles)

The Lost Workshop is a contrivance, emerging out of the fragmented and often meagre traces found in the historic record. It is hosted within the imaginary Museum of Finding and Returning, a place that offers the PhD a material-cultural and micro-historical methodology. Without the benefit of surviving business ledgers, examples of artificial flowers made locally and extensive archival and published material, this project attempts to stitch together scant citations. Local makers are found in items such as lost and found notices and exposition photographs; directory listings logged over decades and family genealogy, surviving tools and instructions from Europe. So despite the seeming void, this PhD by project can reveal the makers and the craft of a nineteenth century flower making in Melbourne.

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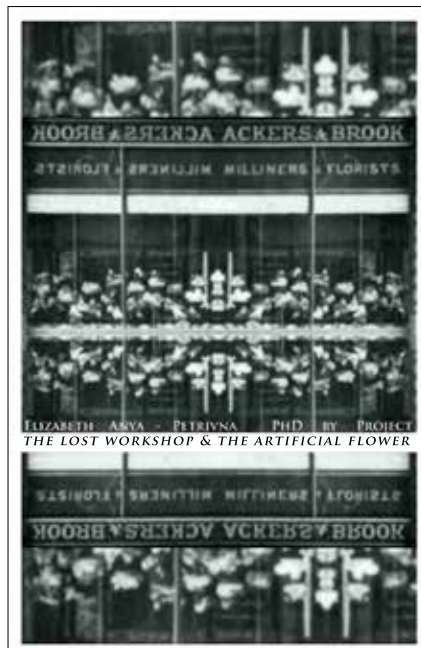
Designing Height in Acoustic Space

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 techniques for realistically creating a 3D soundscape with a true sense of immersion. 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. The research is currently focussed on constructing soundscapes 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 aims to develop new ideas for the aesthetic use of height loudspeakers.
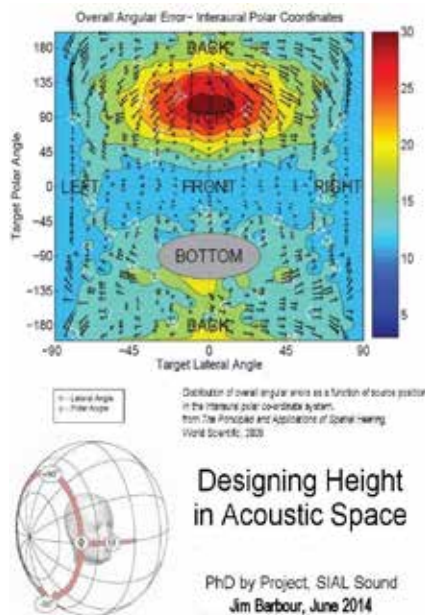
Designing Height
in Acoustic Space

PhD by Project, SIAL Sound
Jim Barbour, June 2014

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'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).

The Picturesque Interior

Pictorial Principles in the Interiors of Late Georgian Architecture in Britain

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CRAIG BARKLA - 9304443 - PhD Architecture & Design

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Engaging the Ecology of Jewellery in the Everyday: Yesterday, Today, Tomorrow ...

Roseanne Bartley, PhD (Architecture and Design)

This research project stems from the practice of the Itinerant Jeweller, a modality in which the Jewel, Jeweller, Jewelling and Jewelleryness are subjected to spatial and durational framing of fieldwork and social networking. In this modeling of Jewellery, praxis is trans-disciplinary, performed through momentary actions, durational making, instructional procedures, skill sharing, participation, and object making. The intention of this research project is to tease out assumptions of how collective and individual identity is understood in relation to Jewellery. The creative research will explore my own assumptions and those surrounding Contemporary Jewellery, informed by enquiry into broader disciplines of anthropology and philosophy, to rethink what constitutes sustainable Jewellery in order to scope out new or alternate ways for being sustained in, by, or through Jewellery.

Engaging the Ecology of Jewellery in the Everyday:
Yesterday, Today, Tomorrow…

Roseanne Bartley
PhD
Industrial Design

This research project stems from the practice of the Itinerant Jeweller, a modality in which the Jewel, Jeweller, Jewelling and Jewelleryness are subjected to spatial and durational framing of fieldwork and social networking. In this modeling of Jewellery, praxis is trans disciplinary, performed through momentary actions, durational making, instructional procedures, skill sharing, participation, and object making (some objects intended to be wearable). The research is approached through systems and scenarios which coalesce within the project subtitle *Yesterday, Today, Tomorrow*. The intention of this research project is to tease out assumptions of how collective and individual identity is understood in relation to Jewellery. The creative research will explore my own assumptions and those surrounding Contemporary Jewellery, informed by enquiry into broader disciplines of anthropology and philosophy, to rethink what constitutes sustainable Jewellery in order to scope out new or alternate ways for being sustained in, by, or through Jewellery.

Tactical Agency: Reinventing Public Practice

Naomi Barun, PhD (Architecture and Design)

This research discusses the role of the landscape architect in public practice. It asserts that a practice focused on public space as an urban laboratory will reinforce the pivotal role of the landscape architect in the evolution of cities.

It will question whether local government can move beyond the aesthetic of the tactical project and see this urban laboratory as a way of participating through a more intimate understanding of the spatial and cultural fluxuations of cities. Can this practice move beyond project management and administration to a fluid practice that is responsive and extends beyond the life of a project?

Tactical Agency: reinventing public practice
Phd Candidate Architecture & Design (Research) Expanded Field
Naomi Barun 9906398Y

This research discusses the role of the landscape architect in public practice. It asserts that a practice focused on public space as an urban laboratory will reinforce the pivotal role of the landscape architect in the evolution of cities. It will question whether Local Government can move beyond the aesthetic of the tactical project and see this urban laboratory as a way of participating through a more intimate understanding of the spatial and cultural fluxuations of cities. Can this practice move beyond project management and administration, to a fluid practice that is responsive and extends beyond the life of a project?

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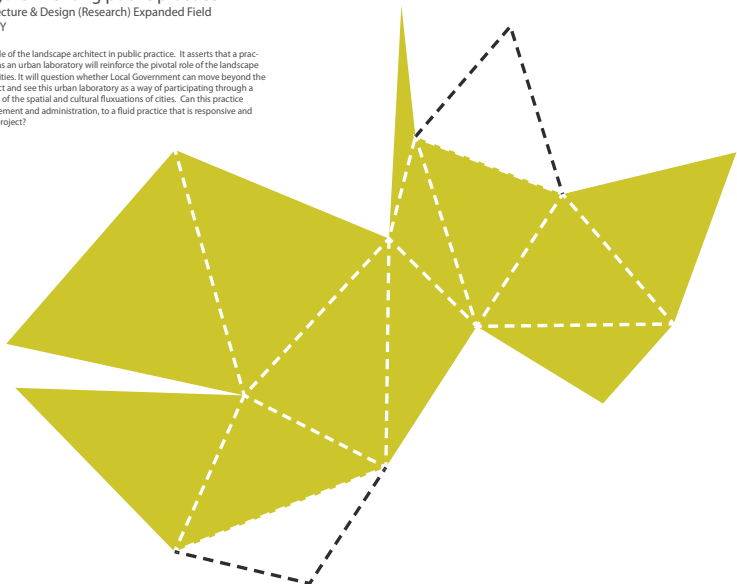
Testing Terrain: Developing Computational Techniques for Designing Landscape Systems

Philip Belesky, PhD (Architecture and Design)

Few landscape architects employ computational strategies in their design process. When they do, most use it to design landscape forms by appropriating the techniques used to develop architectural surfaces. This highlights the lack of computational techniques for modelling the natural and artificial systems that underpin landscapes and the landscape architectural design process.

Such models are underdeveloped because landscape systems have gradiented, scalar and temporal complexities that pose different conceptual and technical challenges to the problems of architectural geometry that comprise the computational design canon. This research aims to develop new techniques that address these challenges and to identify how computational design can improve the landscape architectural design process.

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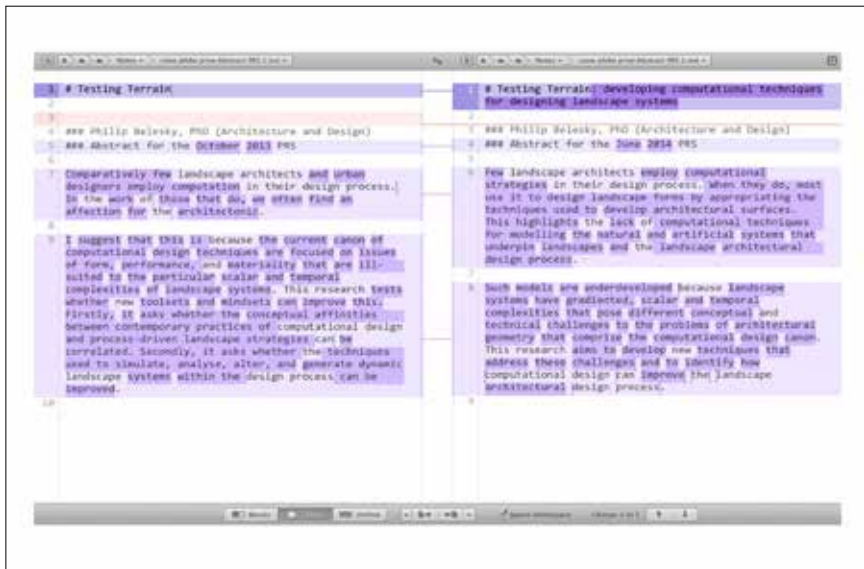
Espace

Peter Boyd, PhD (Architecture and Design)

Spaces have been a focus of the practice of S!X. These include not only the physical space that the practice inhabits but also the exhibition space, the runway space, the retail space, the design space, the geographical space and the mental space.

This research will uncover why S!X have chosen certain spaces to inhabit and how these spaces generate design thinking and enhance the making process. The spaces discussed in this presentation will also include the examination space.
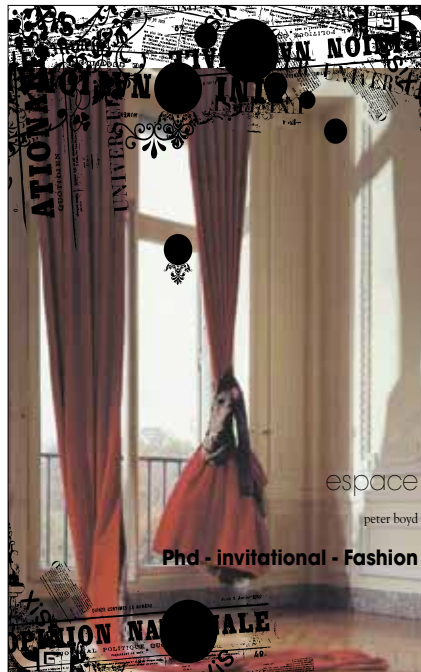
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Architecture Media as a Design Practice

Cameron Bruhn, PhD (Architecture and Design)

This research follows the trajectory of a decade of Australian architecture, landscape architecture and interior design. The vehicle for the contribution to the body of knowledge across these disciplines is publishing, communication and advocacy. Architectural publishing is situated as a site of innovation within contemporary practice. The key collaborators, critical tendencies and organizational themes of the practice are revealed through dissection of the editorial philosophy and the community of collaborators. The investigation explores the current and future role of the editor and speculates on the future of the mediums of communication. The research document reconsiders and reframes the body of work providing evidence of the mastery and the practice's contribution to local and international knowledge in architecture, landscape architecture and interior design.
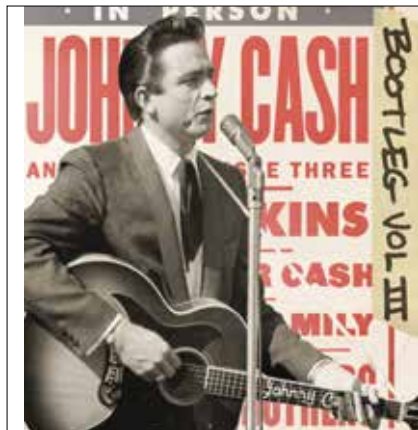
**Architecture Media as a Design Practice /
Cameron Bruhn /
PhD Architecture and Design /
Invitational Design Practice Research Stream**

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Architecture in Context

Francesca Carlotta Bruni, PhD (Architecture and Design)

"Architecture in context" is a research project aimed at linking the outcome of our architectural practice to the "context" of its development. I acknowledge that every design act can be analyzed as a relationship between the context of the project and the context of the architect. I will focus on how a dense modern Asian city has influenced my understanding of designing spaces and led me to question the concepts of typology, scale and usage that were part of my European context, and how my urban inheritance of spaces and places has changed Macau's fabric through the contribution of our built projects. Macau is a city in continuous cultural collision. During the design process I interact with the context and logic of the place through the lenses of my own perspective and upbringing.

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Nested Edges

Martin Bryant, PhD (Architecture and Design)

Landscape architecture often gets preoccupied with the open-endedness of natural and cultural systems, or fixated on the need to objectify external space. In my practice I try to reconcile process and form-making. At the last PRS I explored these ideas through design techniques such as the long section (which enriches rhythms of the landscape), and the cross section (which deals with the specifics of the system).

Through this study, it became apparent that the landscape edge is an important locus of design intervention, a baseline for the system. In this PRS I am exploring multi-scalar design operations that use edges: edges as a line of restraint that can nest places for intensity.

nested edges   martin bryant   PhD program   reflective practice (invited)   june 2014

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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 inherent proprioceptive knowledge can be accessed and manipulated through metaphors that describe the organisation of 'behaviours'. My methodology is to examine and commission scores which primarily choreograph performative behaviours rather than sonic result (Cassidy, 2007; McCormack, 2012-13, Sergeant 2012-13). I will investigate the roles metaphor can play in engendering a personalized set of gestural possibilities; how internalized body schema can then be enacted and understood through interpretative patterning, how a relational articulation of the body externalized as a score offers new insights into the concept of affordance (Gibson, 1979) and how this very externalization might offer new vocabularies for electric guitar practice. .

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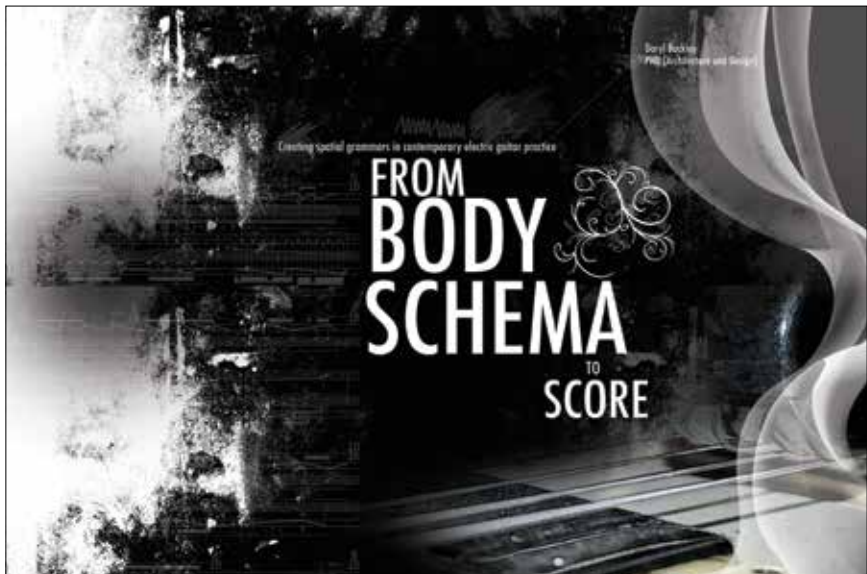
rendering the [im]material

James Carey, PhD (Architecture and Design)

rendering the [im]material involves research with sites in transition, and using immediate [im]material, immersive and inhabitable situations are constructed. Preconceived notions of familiarity are ruptured in order to create new proposals for interiorities.

The methodology is to work site responsively, allowing particular qualities and conditions to reveal themselves, which have potential for specific outcomes. Sites are inhabited through a slow material engagement, and then reconstructed through occupation, maintenance, and certain recognizable activities. rendering the [im]material is a material, temporal and spatial research practice, and is also deeply connected to the exploratory process of drawing.

rendering the [im]material
james carey
phd by project
interior design
school of architecture & design

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Imaginative Voyaging: Fashion Practice as 'Site' for Sonder and Enchantment

Armando Chant, PhD (Fashion and Textiles)

The practice is exploring the idea of 'wonder' in terms of a renewable and shifting 'site' where we engage with surface, space and place for creative, emotional and critical engagement, and its potential to facilitate unique and novel approaches when applied to a small scale fashion practice. The research is focusing on exploring these transitional 'sites' or potential 'encounters' that happen within the fashion design process for both practitioner and their audience, and their emotionally generative possibilities. These transitioning areas of encounter and creativity are proposed as potential 'sites' for an ever-evolving form of interpretive engagement, where nothing is necessarily clearly defined but ever-changing in response to how it is being created, contextualised and interpreted.
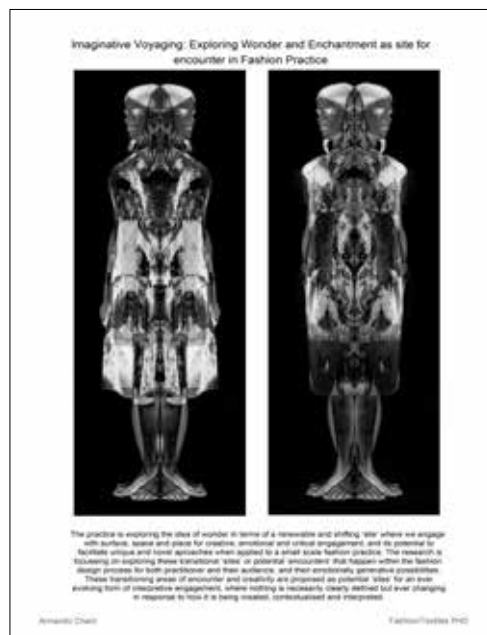
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Building the Emergent In-between: Architecture of Desire and the Delaminated Drawing

Damien Chwalisz, PhD (Architecture and Design)

How does the architect 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? This fourth phase looks at how the specific production of a drawing elicits a 'live state' in the object of the drawing, enabling an exchange between the made and maker.

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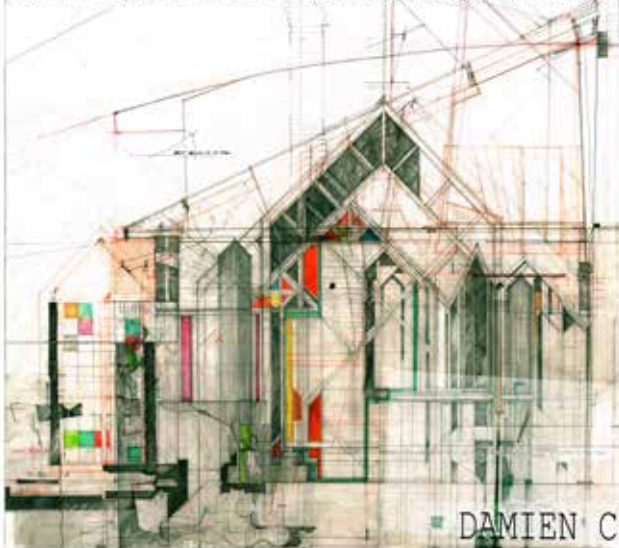
DAMIEN CHWALISZ

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Between Body & Environment: Matter, Senses and Artefacts

Gyungju Chyon, PhD (Architecture and Design)

What is an ecological artefact? Is it an artefact that is energy neutral, biodegradable, or disassemblable? Or, is it an artefact that makes us aware the interconnectedness of the world? Although industrial design foregrounds the utility and efficiency value of artefacts as a whole, they are much more than efficient technologies and utilitarian enablers. They move us, affect the whole of our being, and actively transform the atmospheres in which we live. Through the making of artefacts, Between Body & Environment: Matter, Sense and Artefact will explore the materials around us – both living and non-living – as dynamic, interrelated, active co-shapers of us and our environments, and will explore our sensory awareness of these materials. In doing so, the project will question whether such an approach can lead to artefacts which demonstrate a greater sense of agency and 'aliveness,' and that heighten our sense of interconnectedness with them.

Between Body & Environment:
Matter, Senses and Artefacts

investigations into the relationship between sensory perception, living and non-living materialities, and the experience and affect of the body and environment.

PhD Arch & Design
Gyungju Chyon

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Practising Between: Attentativeness, Thresholding, Interior Turbulence

Chris Cottrell, PhD (Architecture and Design)

My practise uses installation and performative projects to amplify and sustain awareness of the sometimes-ambiguous thresholds between body and environment. Attention to these subtle, nuanced conditions is brought about by disrupting our habitual experiences of boundaries. This disruption allows for an experience of liveliness, providing an opportunity to reappraise ways of understanding the environment around us, and our relationship to it. Implicit is an invitation to extrapolate and make connections from times and spaces of an experiential scale to larger more complex events.

This research considers the boundary between bodies and environments as in a continual state of co-formation: a region of turbulence. By working at these limits, productive sites can be found in regions at the edges of material, spatial, conceptual and disciplinary categories.

practising between
attentativeness, thresholding, interior turbulence

Chris Cottrell
PhD / Affective Environments / Architecture + Design
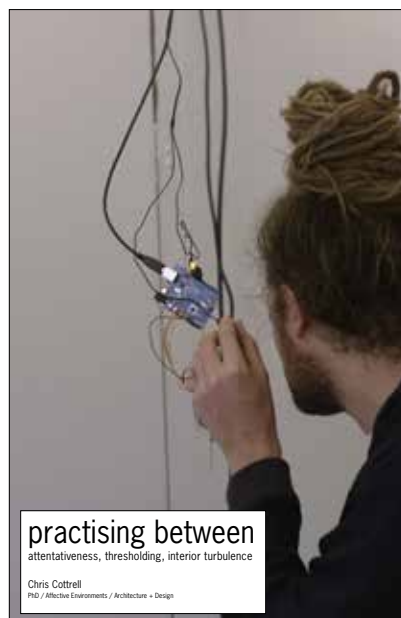
Shift

Tanya Court, PhD (Architecture and Design)

If the civic no longer has the formal qualities or ceremonial programming of traditional civic realms what is it? If the civic is always contested how can the design response be opened and keep open a dialogue with the contexts? What might the role of humour be in the work? How does an attitude to diminished construction and maintenance budgets inform the work conceptually?

A key research aim would be to explore the ever-changing notions of the civic and what these might mean for my practice as an artist and landscape architect.
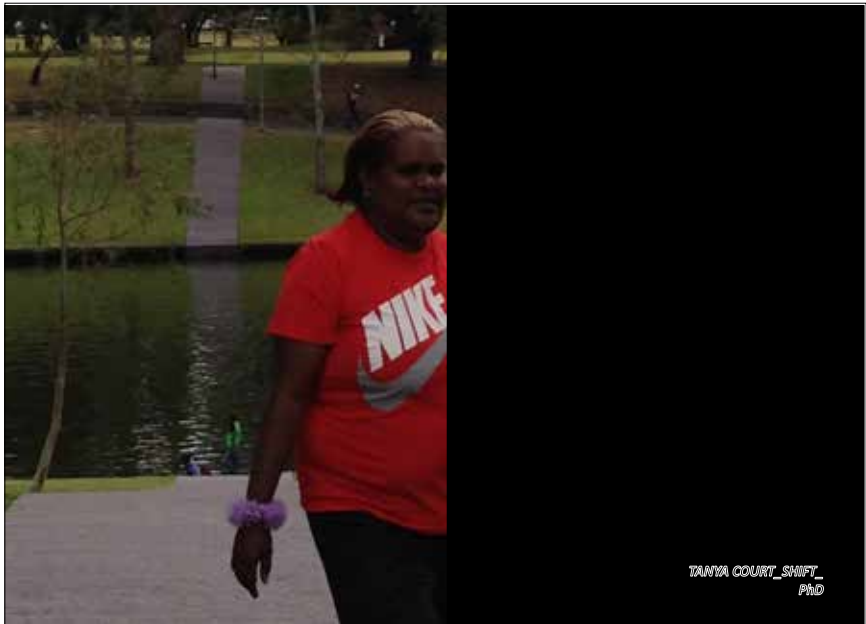
TANYA COURT_SHIFT_PhD

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Field Tactics: Generative design strategies for urban environments

John Doyle, PhD (Architecture and Design)

The research will examine a series of generative design strategies that seek to operate effectively within an urban environment. Central to this approach is a position which posits urban and architectural agency in form, and where form is seen as an operative structure rather than a static figure.

The work aims for the generation of outcomes that have specific characteristics that could be described as urban in nature, through which architectural material organisations might be considered as open ended systems that enable other operations.

Urbanity is understood not as a response but an attempt to embed the qualities of a city in the design process, aspiring to an 'urban practice' wherein the act of design is considered a layered contribution.

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Performative Potentials of Architecture

Campbell Drake, PhD (Architecture and Design)

Exploring socio-architectural spatial dynamics, this research is focused on the performative potential of architecture to make valued contributions to range of communities in a variety of contexts and locations. Investigating reversals as a performative method to destabilize conventional social and cultural hierarchies, this presentation will focus on two recent practice-led research projects attempting to gain 'insight into the relations between spatial organization and social arrangements and formations'.

The first project situated at the Princess Theatre, is an investigate spatial performance exploring the spatial ecology of theatre space and the relations between performers, the audience and the built environment. The second project is located at Culpra Station in rural New South Wales and investigates techniques outlined in Robert Chambers essay titled Participatory Rural Appraisal as a means to incorporate knowledge and opinions of rural communities within architectural design process.

'An attempt to gain insight into the relations between spatial organization and social arrangements and formations.'
Robin Evans

Exploring socio-architectural spatial dynamics, this research is focused on the performative potential of architecture to make valued contributions to range of communities in a variety of contexts and locations.

Investigating *reversals* as a performative method to destabilize conventional social and cultural hierarchies, this presentation will focus on two recent practice-led research projects attempting to gain 'insight into the relations between spatial organization and social arrangements and formations'.

Campbell Drake _ PhD Interior Design

A study of socio-architectural spatial dynamics

Performative Potentials of Architecture

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Semi-Living Architecture: Where Biological Possibility Meets the Architectural Imagination

Megg Evans, PhD (Architecture and Design)

Semi-Living Architecture is concerned with the design and application of biological organisms engineered for the production of architecture. I am interested in how biological methods and techniques can determine a design process and what potential outcomes their introduction might yield. Their quasi position as "Semi-Livings" enliven them with a strangeness I make use of to aid my speculative exploration of architecture's potential. Through the work I am able to consider what bio-technology might propose as a possible prospect for the built/ grown environment. Informed by the work of Ionat Zurr and Oron Catts, developing laboratory skills for application to design purposes invites architecture into the new discourses and epistemologies that surround issues of partial life and the futures they offer.

Semi-Living Architecture
where biology meets architecture
Megg Evans
PhD Architecture
Supervisors: Marcelo Stamm & Jonathan Duckworth

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Mediated Interior

Anthony Fryatt, PhD (Architecture and Design)

This work understands space as a medium. A complex and full interior that is constantly in a process of production, assembled and affected by the built environment, objects, information, media and personal interactions. Through a collaborative investigation of the mediated interior and negotiated space - including built works, models, film and public interventions -this understanding of interior design emerges, and forms part of an ongoing research enquiry into the production of interiors through the use of scenic strategies. Suspension of disbelief and an acceptance of the 'unreal' is often a necessary participatory condition in this work. The assembly of fragments, a mise-en-scène of objects and actions intentionally seeks to activate the role of the participant as author of their own performative experience. This interior simultaneously becomes both real and fictional, a mediator between the self and others.
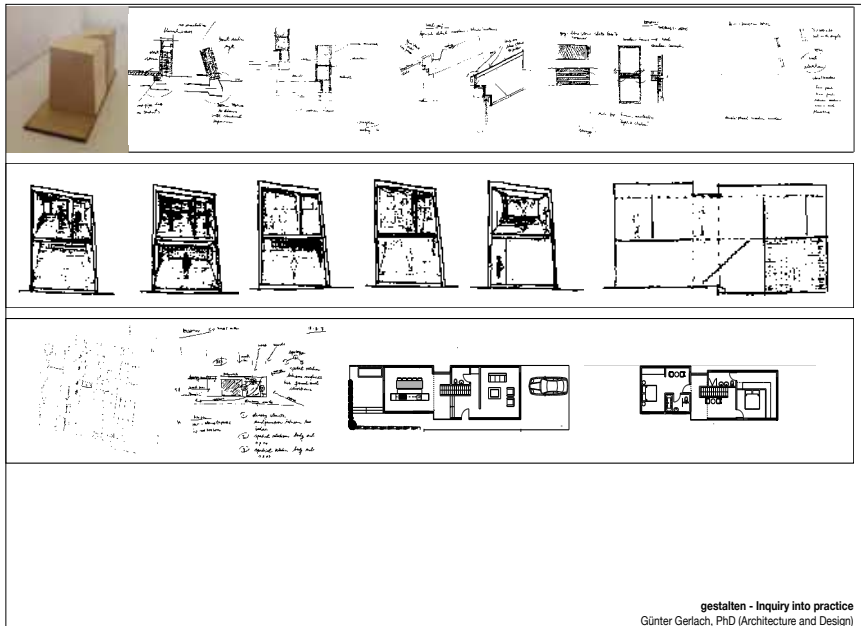

mediated interior
phd
anthony fryatt
Image 'QuickDraw Transition'
BUS Projects, Melbourne, 2014

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gestalten - Inquiry into practice

Günter Gerlach, PhD (Architecture and Design)

The design practice research seeks to explore the act of design through the interrogation of a body of work produced in Switzerland and Australia to achieve inter-related goals such as how to establish a rigorous manner of research to extract knowledge embedded in projects, and how to structure a creative design process that allows for an innovative solution.

The aim of the research inquiry is to generate new design knowledge to inform my future practice as well as to make a contribution to a body of knowledge. The emphasis is on identifying themes, the process of design, and how to transmit the research findings into knowing enabling me to improve the future activity of designing.

gestalten - Inquiry into practice
Günter Gerlach, PhD (Architecture and Design)

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Thinking the Unthought: Approaching Landscape Architecture through the sublime in the ordinary

Jock Gilbert, PhD (Architecture and Design)

This presentation seeks to reveal and explore a shift in the research. This shift, while perhaps slight, moves the work from a concentration on notions of the sublime to a reflection on an identified approach through four developing projects. This approach privileges the experience of the everyday, the ordinary through a 'working of the ground' and seeks to examine ways that the status of the everyday might be raised to that of the epic (sublime) through the conceptual threads of story, navigation, economy and scale. The Murray-Darling Basin remains the principal developing site of investigation but projects will also be discussed from Uganda and Vietnam. Themes to be addressed through the research include reality, fragility, image and ethic.

Thinking the Unthought:
Approaching Landscape Architecture through the sublime in the ordinary
Jock Gilbert
Jock Gilbert, PhD program, Landscape Architecture

Jointly and Severally - Mining the Continuum

Tim Greer, PhD (Architecture and Design)

In PRS 5, I employ a set of investigatory mapping tools, as established in PRS 4. The project in focus will be the Paddington Reservoir Gardens. I will show how we embarked upon an architectural 'dig' for ideas buried in the site, its history and urban context. Then I will overlay four other architectural projects, mining through them for similarities that connect all within a framework of mapping tools: pipettes of design method, found conditions, and the shadows cast between them.

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

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Ideation and Graphic Design

Jenny Grigg, PhD (Architecture and Design)

Relatively un-researched as a discipline, graphic design shares elements typically aligned to other territories such as science and art. Taking a collective case study approach I will research the archives of visual communicators past and present who have preserved sufficient evidence of their ideation material. By focusing on the unself-conscious, exploratory stage and methods of process, (aside from the completed result), the core research question of 'What is Ideation in Graphic Design?' will be explored.

This research aims to contribute to the understanding of the conceptual complexities of visual communication by retracing the steps of creators.
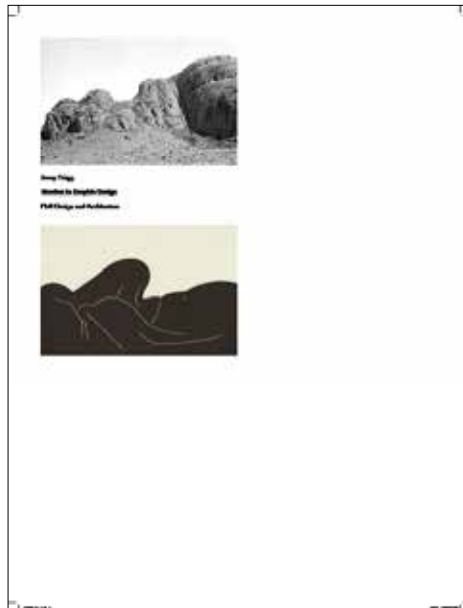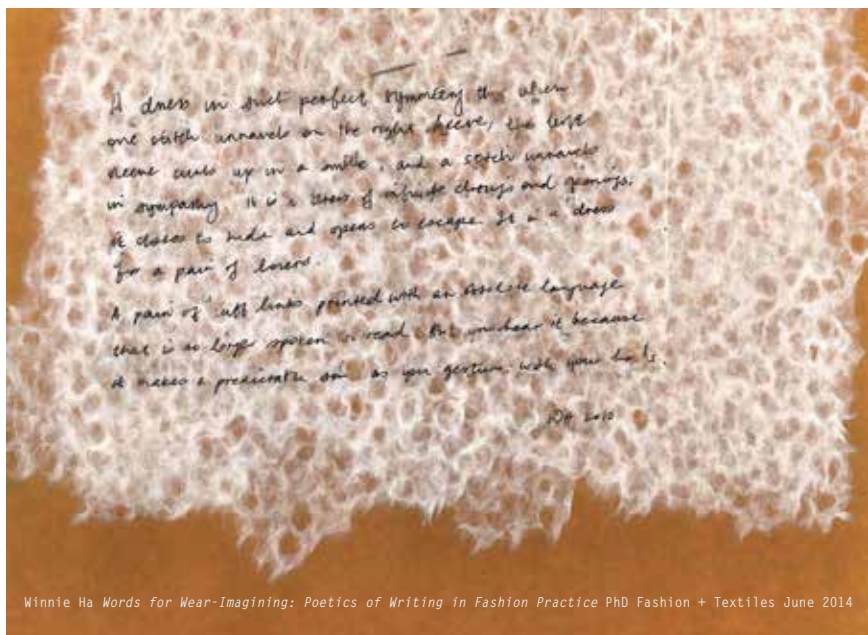
Words for Wearing-Imagining: Poetics of Writing in Fashion Practice

Winnie Ha, PhD (Fashion and Textiles)

Words for Wearing-Imagining articulates the potential for writing and the literary imagination to mediate the aesthetic experience and imagination of fashion.
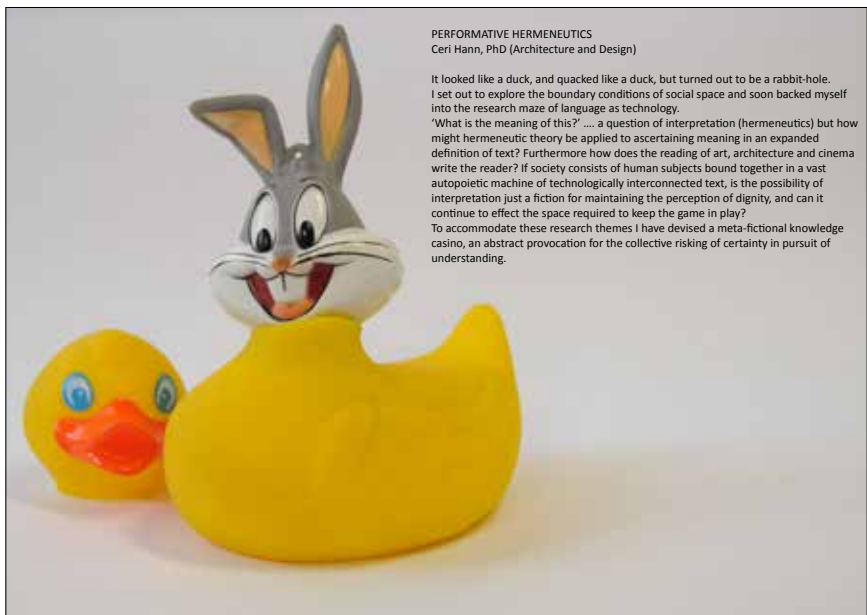
Engaging with the productive friction between practice and research, the project demonstrates the capacity of writing to express and reveal the poetics of fashion as experience, discourse and practice. It defends fashion as embodied practice, where dress, dressing and fashioning are vital to the construction of the aesthetic self through body and image. The project therefore presents a profound role for writing: to assert fashion as embodied, aesthetic experience; to express the performativity of writing; and to imagine fashion through words.

Winnie Ha *Words for Wear-Imagining: Poetics of Writing in Fashion Practice* PhD Fashion + Textiles June 2014

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Performative Hermeneutics

Ceri Hann, PhD (Architecture and Design)

It looked like a duck, and quacked like a duck, but turned out to be a rabbit-hole. I set out to explore the boundary conditions of social space and soon backed myself into the research maze of language as technology. 'What is the meaning of this?' …. a question of interpretation (hermeneutics) but how might hermeneutic theory be applied to ascertaining meaning in an expanded definition of text? Furthermore how does the reading of art, architecture and cinema write the reader? If society consists of human subjects bound together in a vast autopoietic machine of technologically interconnected text, is the possibility of interpretation just a fiction for maintaining the perception of dignity, and can it continue to effect the space required to keep the game in play? To accommodate these research themes I have devised a meta-fictional knowledge casino, an abstract provocation for the collective risking of certainty in pursuit of understanding.

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Lace-scapes: Windows of Contemplation

Cecilia Heffer, PhD (Fashion and Textiles)

Lace-scapes draws from an ongoing textile practice that explores new definitions of pattern and space in contemporary lace design. Embedded in a rich cultural history, lace is providing designers with a lineage of material production and complexity. I am interested in exploring lace metaphorically as a means to find new ways of negotiating and configuring space. How do textiles transform our relationship to different environments? Research is led by an interest in the integration of the hand made and emerging technologies. New approaches that investigate ways to generate pattern have led to an interdisciplinary project titled "Pattern Stations". The work explores how lace can be transformed into animated videos of pattern through an interactive digital technology. I am interested in looking at how different scales of moving lace pattern can potentially intervene or enhance an environment. Can these animations benefit future spaces in specialised health care environments?

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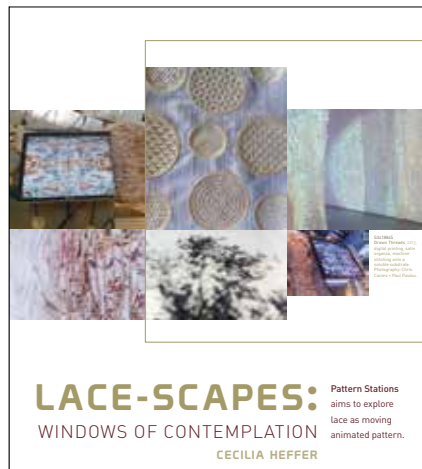
Emotional Technologies: Designing wearables to re-engage the human in health and wellbeing

Leah Heiss, PhD (Fashion and Textiles)

Through my PhD I am investigating the emotional relationship that exists between people and their health technologies and interrogating the critical role of design in the development of therapeutic artefacts. I am interested in repositioning therapeutic devices (drug delivery, monitoring and diagnostic technologies) as 'emotional artefacts' with which users may have a strong intimate connection. This 'emotional' framework is familiar when contemplating jewellery, but less so when developing therapeutic devices. It is through the merging of 'jewellery concerns' such as the intimate relationship that people have with their wearable artefacts, with 'medical concerns' that I aim to create objects and devices that connect with people on an emotional level, but also keep them alive.

Leah Heiss, Hearing Programmers (Jewel prototoypes), for Blamey Saunders Hears, 2013

Landscape and Instability

Bridget Keane, PhD (Architecture and Design)

The concept of 'site' is inherently multiple, made up of multiple readings and constructions: a palimpsest of times, operations, patterns, materials and ideas. 'Landscape' can then be considered as a resultant condition of the construction of a specific relation between site and its framing.

The work proposes to employ modes of action that allow an integration between the framing of the site and the performance of the landscape. By moving away from categorizing projects by type, scale or approach, and instead tracing the works in motion through three modes of movement - dissolve, inflection, amalgam – the research suggests a productive rearranging of connections. The movements are not discrete, rather can be expressed at various moments through the project.

Landscape and Instability

The notion of 'site' is key in the development of approaches to design in Landscape Architecture. This research asserts that 'site' is inherently multiple, it can be made up of multiple readings and constructions, a palimpsest of times, operations, patterns, materials and ideas. Thus the production of 'landscape' in this research is considered as a resultant condition of the construction of a specific relation between site and its framing.

As a result, the question is to employ a mode of action that does not privilege the strategic act of the frame over the performance of the landscape, but allows an integration between the two. Whereby the tracing of systems and relations can generate alternate relations between structure, surface, movement and material performance.

This research seeks to find a relation between the 'works as landscape'. Generating a setting in motion, that results in the active production of constellation of relationships. A productive rearranging of connections by tracing the works through three modes of movement - dissolve, inflection, amalgam. The movements are not considered as distinct but are expressed at various moments through the projects.

Dissolve
Landscape as a series of interrelated un-hierarchical phenomena, so as to deliberately obscure or avoid conventional classification. To reject type in order to recognise the connections between disparate orders. To open the system to multiple interpretations.

Inflection
An action that can open up the work to other contexts, to a condition whereby the sets of information from site, design, history are considered in a constant state of interaction. Here we come to a sense of collusion between multiple associations.

Amalgam
The manifestation of the connection back through material - a merging of site/system.

Bridget Keane (phd, landscape architecture)

"Mr Palomar sees a wave rise in the distance, grow, approach, change form and color, fold over itself, break, vanish, and flow again. At this point he could convince himself that he has concluded the operation he set out to achieve, and he could go away. But it is very difficult to isolate one wave, separating it from the wave immediately following it, which seems to push it and at times overtakes it and sweeps it away; just as it is difficult to separate that one wave from the wave that precedes it and seems to drag it towards the shore, unless it turns against its follower as if to arrest it."

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A Fitting Frame

Samuel Kebbell, PhD (Architecture and Design)

For PRS 1&2 I looked at what my work is, but since then I have been looking more closely at how I do it. Through that process I have found evidence of a slightly satirical conscience which enjoys everyday things; a tendency to create geometric scaffolds to frame both pieces of site and pieces of building; and a fascination with one critical interface in a project through which to focus a particular contextual narrative. Each of these techniques is brought to bear on the others. In this PRS I will present a detailed account of these techniques through a series of simple deck chairs mounted onto the veranda of a single house that my practice designed on Mornington Peninsula.

SAM KEBBELL PHD BY PRACTICE (INVITATIONAL)

A FITTING FRAME

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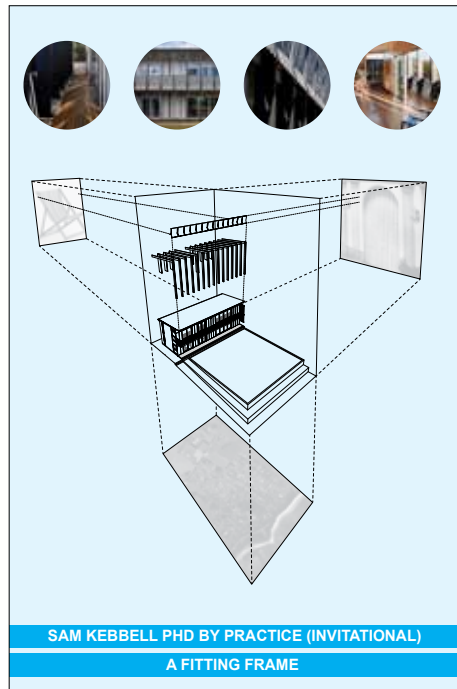
A Process for Constructing Interiors

Roger Kemp, PhD (Architecture and Design)

This PhD addresses questions arising from a research led design practice that focuses on the investigation and production of Interiors. The central research question is: How can methods of negotiating space inform the production of interiors? A significant driver of this research 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 space is a process of 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 multi-layered and occur simultaneously.

roger kemp
negotiating space: a process of constructing interiors
phd

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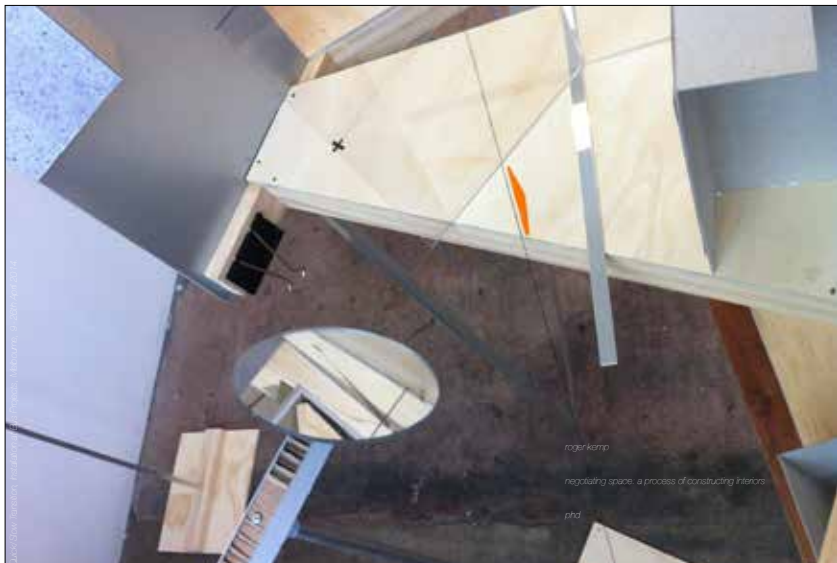
The Seams of the Anthropocene

Louisa King PhD (Architecture and Design)

Martin Heidegger, in his 1950 seminal lecture, The Origins of the Work of Art, insists that the earth and the world are in "constant strife". Heidegger posits that it is artworks that might be useful in " setting up a world, (that may then) set forth the earth". Then it is potentially an "artwork" that may act as a conduit, straddling the two paradigms of planetary bodies and bring resolution to the humanistic perspectives perpetuated via the concept of the geomorphic agent in current Anthropocene debates. I look to explore a paradox at the heart of attempting to marry a theory based on the human scale (the Anthropocene) with seeking alternative macro and non-human perspectives through narratives and scales of the geologic that loosen this hegemony.

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. Specific concerns of craft and assembly, and their resultant experiential affect, are the predominant territory investigated in the practice activity at present.

BUILDING +/-
Designing a material practice of
tactical instrumentality

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Designing Urban 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 designing urban sonic ecologies, imaginative encounters may be evoked, where the familiar sounds of the everyday are transformed into evocative 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.

PhD Soundscape Designs
SIAL Sound Studios
Jordan Lacey

Designing urban
ecologies for the emergence of transformative listening spaces

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Skin Patterning in Architecture

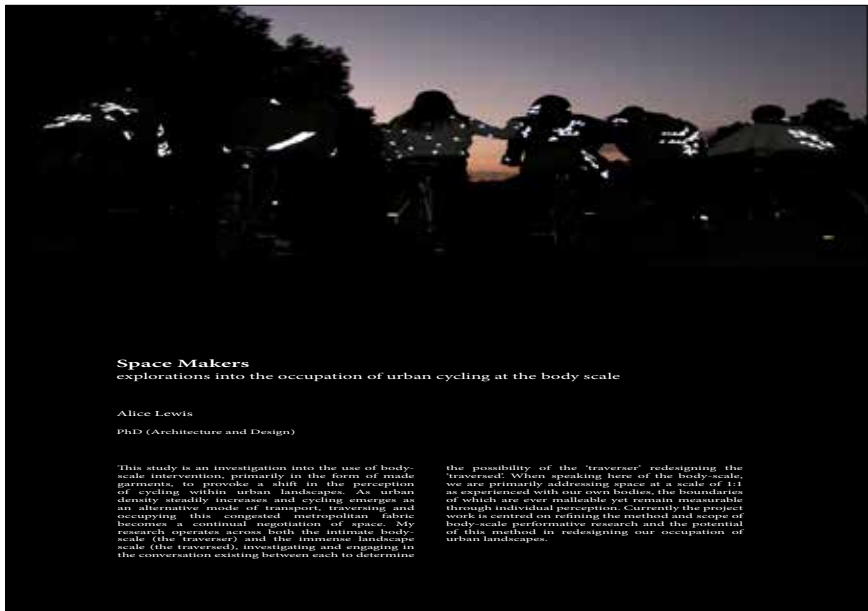Mehrnoush Latifi Khorasgani, PhD (Architecture and Design)

Different designers and artists look at skin through different lenses and have different propositions. Skin performance is most critical in harsh environments. The aim of this project is to investigate the role of pattern to improve the function of skins in architecture. Geometrical façade characteristics contribute to the moderation role of the facade, by preventing heat gain through the surfaces in part through self-shading. The focus of this research is on extreme hot environments. The outcome would be a series of designed skin exploring the geometry concealed in the nature of these climates. Initially such strategies target rapid feedback to inform early design and enrich the design process. The project is to be conducted using empirical investigation through series of physical tests, digital modelling and fabrication while using computer simulation as supportive simulation tools. The scope of research serves to start a dialogue between architectural skins patterning and harsh environments.

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Space Makers : Explorations into the occupation of urban cycling at the body scale

Alice Lewis , PhD (Architecture and Design)

This study is an investigation into the use of body-scale intervention, primarily in the form of made garments, to provoke a shift in the perception of cycling within urban landscapes. As urban density steadily increases and cycling emerges as an alternative mode of transport, traversing and occupying this congested metropolitan fabric becomes a continual negotiation of space. My research operates across both the intimate body-scale (the traverser) and the immense landscape scale (the traversed), investigating and engaging in the conversation existing between each to determine the possibility of the 'traverser' redesigning the 'traversed'. Currently the project work is centred on refining the method and scope of body-scale performative research and the potential of this method in redesigning our occupation of urban landscapes.

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Towards a Successful 'Sticky' Professional Network for Leaders in Learning and Teaching Positions within the Creative Arts

Thembi Mason, PhD (Architecture and Design)

This thesis explores the design and implementation of a 'sticky' professional network for formal learning and teaching leaders responsible for leading learning and teaching in the Creative Arts. The research proceeded in three phases, each leading to a shift in thinking as prelude to the next. Phase 1 focussed on the professional network, which was not realised as envisaged. Phase 2 explored the structure and role of the formal learning and teaching leaders and Phase 3 investigated the personal characteristics, authority and contextual aspects of the formal learning and teaching leader position. This was done to uncover the issues contributing to the network from being realised and to specify the conditions necessary for a professional network to be realised.

Towards a successful 'sticky' professional network for leaders in learning and teaching positions within the Creative Arts
Thembi Mason, Doctor of Philosophy

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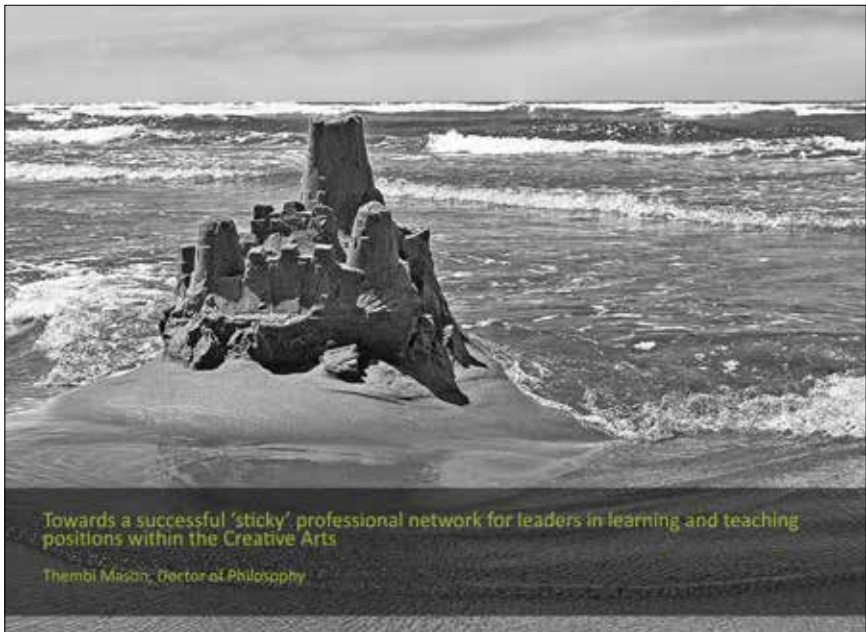
Red Carpet Dress

Georgia McCorkill, PhD (Architecture and 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.

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Mutations: Experiments in Typology, Procedure and the Instrumentality of Recognition

Ben Milbourne, PhD (Architecture & Design)

A reflection on the creative practice of Ben Milbourne and Bild Architecture, exploring a notion of context as the underlying systemic structures of an urban condition. Where the city is understood as an emergent system and 'new' constituent elements are not introduced as radical departures of existing situations, rather as mutations and emergent transformations of existing conditions. Experiments in typological deformation explore how existing base urban or architectural types can be 'evolved' via mutation, hybridisation or grafting of these systems and forms in response to new demands. Process and generative based strategies explore this notion of mutation in urban and architectural propositions, both to un-earth underlying structures, and to implement mutation, in formal, programmatic and organizational terms.

Mutations
Experiments in typology, procedure and the instrumentality of recognition   Ben Milbourne PhD (Architecture and Design)

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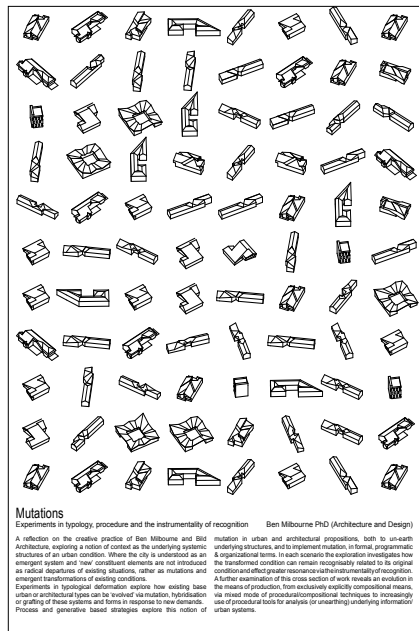
Wunderkorper: Science, art, architectures and manipulations of life

Andy Miller, PhD (Architecture and Design)

This research begins with the proposition that designing through systems might provide valuable ways of approaching design in response to complexity and change in our environments. The 'balance of nature' and a machinic equilibrium of ecological systems are widely assumed notions that continue to underpin the way that building and behavioural systems tend to be conceived of in the design professions. This research questions this machinic definition of systems and approaches them as something more unstable, aligning with contemporary ideas about complex systems. Via built and speculative projects the research aims to compare relationships between systems and design processes as a way of understanding and exposing the complexities of our environments. The research aims to develop a suite of tools and design procedures that offer a disruption (and addition) to existing design conventions. These tools and procedures will target the development of a designerly agency that may assist in affecting change through the construction of our built environments.

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Flexing Wind: Visualising the Wind Dynamics in the Outdoor Environment

Rafael Moya Castro, PhD (Architecture and Design)

This research focuses in the difficulties of visualisation and comprehension of wind dynamic phenomena involved in architecture projects. The relevance of the wind dynamics comprehension and its interaction with buildings have increased because the current trend in the last decades, of cities that are growing vertically with more tall buildings that produce a strong impact in the environmental conditions of the urban grid. Wind represents a complex matter for architects. In fact, it is not possible to visualise wind dynamics without the assistance of sophisticated technologies and experts. In the past years, a few easy-to-use digital tools for wind analysis have been developed to facilitate wind preliminary analyses. In this research, I explore these easy-to-use digital tools in conjunction with empirical observation of physical wind phenomena to test a collaborative workflow of visualisation techniques through several stages of a wind dynamics learning process.

Flexing Wind

Analysis of strategies for wind mitigation spaces, using windbreaks aerodynamic features

By Rafael Moya Castro.

Supervisors: Prof. Mark Burry, D. Jane Burry, Prof. Simon Watkins, D. Yan Ding
Program: Doctor of Philosophy (Architecture).

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Towards Developing a Model for Sustainable Multi-story Housing in Central Vietnam

Kieu Hung Nguyen, PhD (Architecture and Design)

Recent urbanisation and economic improvement has influenced the quality and quantity of urban housing in Vietnam. As a response, multi-story housing has enormously expanded in scale during these years. However, this housing type has posed many problems towards sustainability in the Central Vietnamese context. Much of the debate of this housing typology has focussed exclusively on technological solutions rather than the key issues of cost-effectiveness, energy efficiency and social acceptance. As a result, there is the need for developing a comprehensive model of sustainable multi-story urban housing in Central Vietnam.

TOWARDS DEVELOPING A MODEL OF

MULTI-STORY HOUSING

IN CENTRAL VIETNAM

Principle supervisor: Esther Charlesworth

PhD Candidature: Nguyen Kieu Hung

RMIT UNIVERSITY, SCHOOL OF ARCHITECTURE & DESIGN, MELBOURNE 2014

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Distance: A framework to Improve Spatial Cognition within Digital Architectural Models

Antony Pelosi, PhD (Architecture and Design)

I investigate the need and benefit for improvements of navigation tools and spatial awareness within Building information Models (BIM) to enhance spatial cognition.

The research establishes a framework for navigation tools and wayshowing strategies to improve spatial cognition within digital architectural models. The consideration of wayshowing methods, focusing on spatial transitions beyond predefined views through the interior of the digital model provides a strong method of offering users an improved experience by quickly building a correctly informed spatial cognitive map. Helping unlock the potential of building information modelling.

Distance

A
framework
to improve
spatial cognition
within digital
architectural
models

Antony Pelosi PhD Architecture

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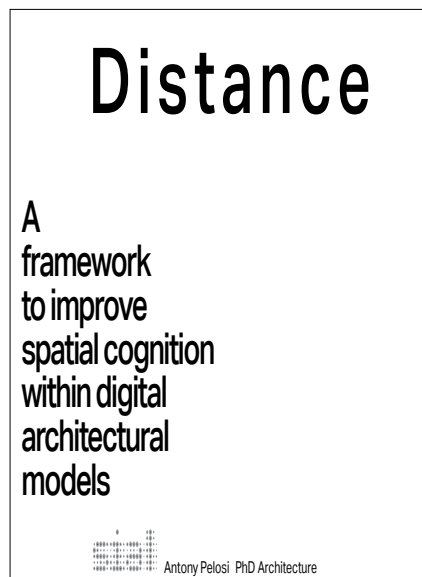
Unfurling Worlds and Lingering Impressions

Simon Pendal, PhD (Architecture and Design)

Unfurling worlds and lingering impressions is an attempt to ground the work of Perth-based practice Pendal and Neille. The body of work is principally concerned with the deeply felt. PRS-1 and 2 allowed for an unpicking of 17 projects via a set of spatial themes, practice methods and spatial / material / grammatical studies. PRS-3 will seek to continue with a select number of these small-scale studies (the process of diagramming, what it is when things don't 'work', the spatial role of furniture, the dual-roles of pictorial representation). In addition PRS-3 will start to address the principal struggle of 'what is the PhD'. To this end the presentation will start a conversation around the role of Frances Yates 'The Art of Memory' and with readings into Aesthetics as a manner of uncovering the practice's underlying commitments.

simon pendal
unfurling worlds and lingering impressions
PhD by project - architecture

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Re-produced / Re-engaged: Transpositions Between Art, Producers and Participants

Olivia Pintos-Lopez, PhD (Architecture and Design)

This research began as a series of projects that functioned as propositional 'diagrams' through which engagement can occur. The construction of these diagrams creates a platform that causes connections or transpositions between the producer and the participant. These platforms are not prescriptive, but speculative premises for collaborative or generative relations. Through identifying these structures within my work I have become interested in ways that these open ended and speculative premises can continue beyond the scope of the projects. By reflecting on the projects it became apparent that the speculative and relational quality of the project is more useful than any image of the work or measurable outcome. I am interested in finding if the process of documentation can reflect these concerns through new ways of configuring these relations, rather than recording or representing the outcomes. In this way the project could continue to be generative and collaborative, offering opportunities for new readings and emergent tendencies.

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Sensing the Body Socially

David Pledger, PhD (Architecture and Design)

In the frame of the question 'how does the body connect with the world to create and communicate knowledge?' I will interrogate the links between art making and knowledge creation by exploring the body as a site (process) and generator (processor) of knowledge. As a contemporary artist working on the body, in the public space and the digital realm, I will identify how our physical sensibility resonates and reverberates with the integration of the things we know and the things we try to know, and how the body retains, organises and processes this information. Extensions of the investigation will consider how this knowledge is distributed through social, political, artistic and cultural interventions, flows and movements and how it is central to our capacity to be human and engage in civil society.

CONFIRMATION OF CANDIDATURE PhD
SCHOOL OF ARCHITECTURE AND DESIGN
DAVID PLEDGER

SENSING THE BODY SOCIALLY

PROCESSING THE BODY POLITICALLY

Hybridism as a Postulation in a Post-Colonial Environment

Rui Miguel Rebelo Leao, PhD (Architecture and Design)

The research will look at how my design process is informed by the physical and cultural environment of Macau, a city that since 1999 has a new, postcolonial identity. The investigation focuses on how I reflect, criticize and invent through my architecture work issues of density, public space, transit, culture: what modification does my practice produce in the cultural perception of these issues? How do I manage to build layers of meaning through my projects that reflect onto the culture of the city? I will focus on hybridism as a tool to the creative process in a multicultural society. Macau is a small city with a big scale. I have been involved in designing public projects in this city since Macau's handover to China in 1999, at the beginning in Partnership with Arch. Manuel Vicente and since 2007 as a partner of 'LBA Arquitectura e Planeamento'.

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Abstract

Toby Reed, PhD (Architecture and Design)

Abstract #1 will be a close analysis of 3 of my recent architectural projects to ascertain a possible field of study. The form of analysis will attempt to free itself of interpretive assumptions and pre-conceptions in order to map out a possible theoretical terrain in which they sit. This 'terrain' could include architectural and urban theory as well as artistic, political and philosophical influences.

This discussion will include the 'conscious' ideas dealt with during the design process, as well as other ideas 'discovered' after completion; it will also include the mapping out of direct and overarching influences (again, including architectural, artistic and philosophical), as well as local and personal influences.

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Changing the Architecture of Educating

Natalie Robinson, PhD (Architecture and Design)

In recent years, the quality of Australian education measured on an international scale has fallen, with the government subsequently injecting $16.2 billion through the Building Education Revolution (BER) program into new schools. However, increased expenditure hasn't equated to improved academic outcomes. While it's broadly understood there's a link between the education environment and improved results, there is a limited amount of conclusive evidence on what these spatial qualities are. This has resulted in an inconsistency of outcomes produced under similar circumstances. Through completed projects identifying key ideas valued in an education space, the research looks at how this can inform a new design approach to my school architecture.

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CHANGING THE ARCHITECTURE OF EDUCATING

Natalie Robinson   Architecture PhD by Project

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The Nebulous and the Vast: Towards Open-ness

Saskia Schut, PhD (Architecture and Design)

This study is concerned with developing modes of dwelling and practicing in substance and in expanse towards open-ness. So, how to both dwell and practice truly in the open, and be open to a 'world-in-formation'. It begins with the speculation that to move towards such a practice, might begin by according greater attention to the immersive capacities of air (nebulousness, vapourousness,) and aerial space (vastness, indistinctness, outward-ness) and away from the ground (solid, en/closed, definable). To be immersed suggests a mode of dwelling/practicing that participates in and within events, rather than outside of things. This raises many questions in terms of designing such as how we approach 'site', the extents of site, the drawing of site, the construction drawing, materials for construction. My contention is that, the tools we work with as designers are predominantly based in a language that belongs to the conditions of 'ground' and to a rendering of things, rather than to a language of air and aerial space and an immersion in events.

The nebulous and the vast
towards open-ness

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Saskia Schut
PhD by Practice

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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.

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

Rosie Scott
PhD by project, Interior Design

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Metamorphoric Fashion: A Transformative Practice

Donna Sgro, PhD (Architecture and Design)

This research examines how a study of metamorphosis may underpin the development of ambiguous garment structures, which express transformability. The concept of Metamorphoric Fashion is proposed, which combines the study of metamorphosis with the use of metaphoric analogy, enabling a creative combination of concepts between disciplines of lepidoptery and fashion design. The aim is to explore and develop new methods for creating garment structures, based on such analogies. A transformative model of practice is proposed, through which the practice consistently transforms itself. T

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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.

BETWEEN
OBSERVATION
& DESIGN

PHD RESEARCH PROPOSAL
REFLECTIVE PRACTICE (INVITED)

ROBERT SIMEONI

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.

Nicholas Skepper Materiality and the Agency of Matter in Architectural Practice   PhD Architecture

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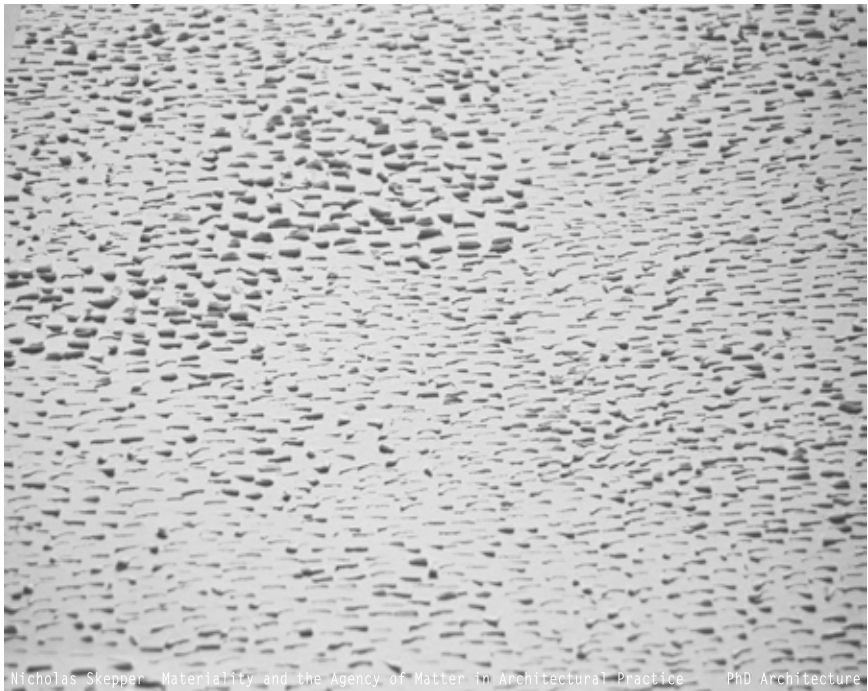
outside in / l'extérieur dedans

Denise Sprynskyj, PhD (Fashion and Textiles)

outside in/ l'extérieur dedans is a study on the practice of S!X and its oeuvre, a reflection on the thinking that weaves the practice together. It is a conversation about how to design collaboratively, what drives the practice, who its conversationalists are, and what contribution the practice makes to the field of fashion and the broader field of design. This journey snakes through the interior of the Paris metro, alighting at different stops, pursuing different passages, sometimes more than once, and in so doing adding another layer to the interpretation . . . like ascending and descending the spiral staircase to reach the metro stop St. Michel below the river Seine.

l'exterieur dedans

denise sprynskyj

Phd - invitational-Fashion

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Ears in Motion: Sound Designs for Sport

Dan St Clair, PhD (Architecture and Design)

I am designing a new sound recording system to capture the sound environment of athletes. This system includes a wearable, waterproof microphone with a novel circuit design and enclosure built specifically to record the sounds of the body in motion. Multiple microphones can be worn on different parts of the body and then mixed together in the studio using custom software for sound spatialization. This system, dubbed 'Proximal Recording', will be tested by athletes in a series of collaborative audio-visual activities currently under ethics review. Little is known about the sonic experiences of athletes, and common practices in auditory research and sound recording involve stationary microphones and seated listeners. My work attempts to create new ways of describing, recording, and representing the sounds of the body in motion.

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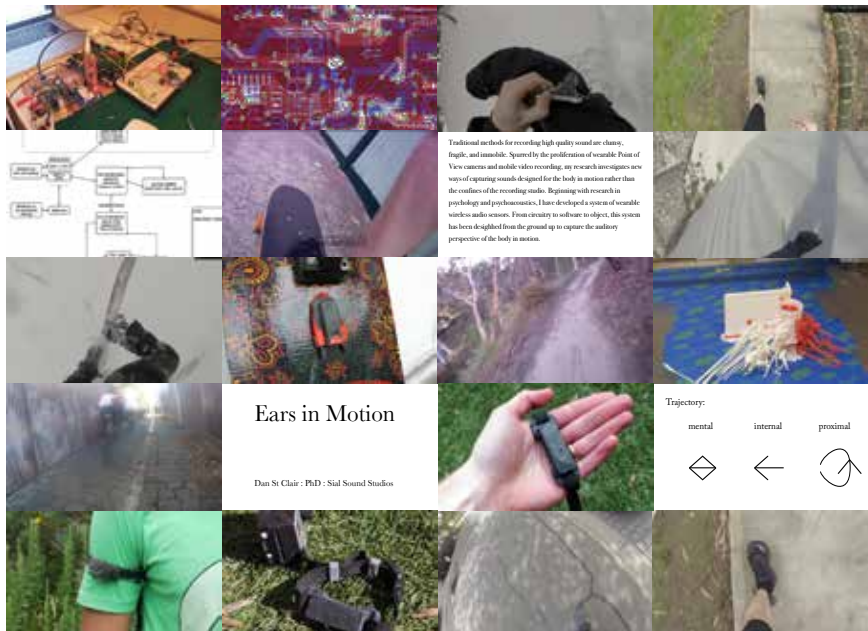
Pervaders: History Sculpture and Big Things

Peter Tonkin, PhD (Architecture and Design)

This PRS, a work in progress as the Doctorate passes its halfway mark, develops the relationships between my individual concerns and their physical manifestation in three selected projects, using the analysis tools of the thirteen identified 'Pervaders'. These are a combination of themes, design tools, architectural tropes and even 'patterns' in the Christopher Alexander sense.
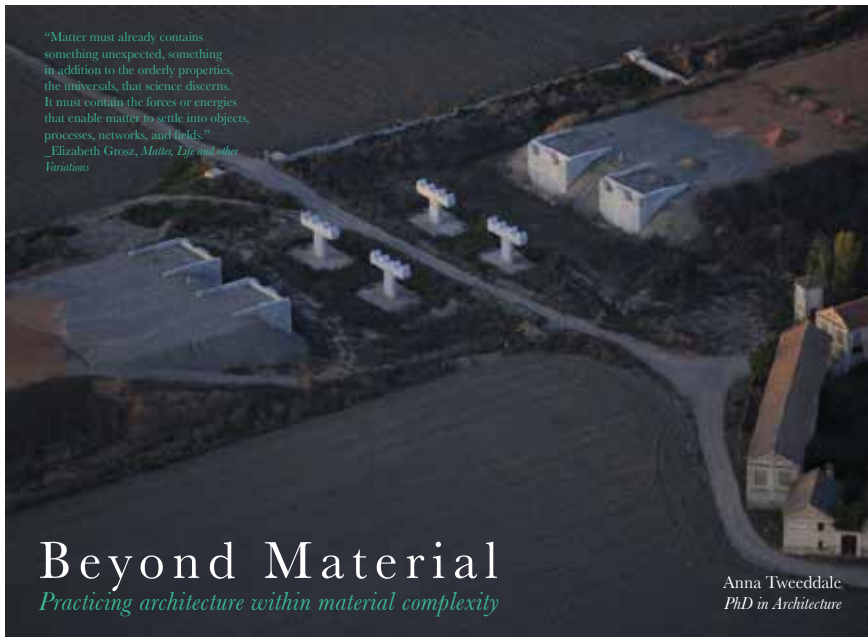
Having looked at process and backstory, and the tripartite roles of the three TZG principals, this presentation will tie together various strands through lenses of the Pervaders, as embodied in the projects themselves. Further work in progress will situate the practice within its peers.
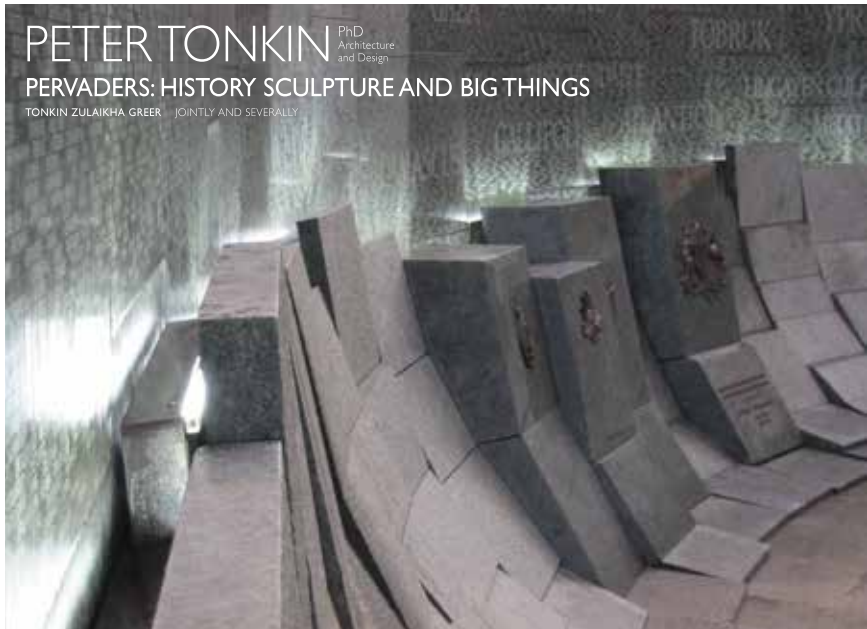
PETER TONKIN PhD Architecture and Design
PERVADERS: HISTORY SCULPTURE AND BIG THINGS
TONKIN ZULAIKHA GREER · JOINTLY AND SEVERALLY

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Beyond Material: Practicing Architecture within Material Complexity

Anna Tweeddale, PhD (Architecture and Design)

This research will use an expanded definition of 'material' as a lens through which to specifically explore and reveal the implications for design practice of a rapidly evolving context of material complexity. In part this research sits within the frame of a larger 'material turn' in contemporary discourse that has recently emerged across a number of disciplines, in which materialist philosophies are being reworked in light of contemporary knowledge. Material, in architecture, often continues to be narrowed to the anthropocentric concepts of material properties and materiality. Whilst architectural discourse and pedagogy has recently witnessed its own corresponding 'material turn', there is still a long way to go in fully investigating the implications of this 'material complexity' for the practice of architecture.

"Matter must already contains something unexpected, something in addition to the orderly properties, the universals, that science discerns. It must contain the forces or energies that enable matter to settle into objects, processes, networks, and fields."
_Elizabeth Grosz, *Matter, Life and other Variations*

Beyond Material
Practicing architecture within material complexity

Anna Tweeddale
PhD in Architecture

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Architecture Drifting into Practice, Practice into Architecture

Simon Twose, PhD (Architecture and Design)

Design process in Architecture is figured by clouds of engagement. Representation, space, material, time and the body coalesce in an architecture of crossings and transferences. This research maps these dynamics and proposes that architecture spans across process and building, and is spatially coloured by multiple relations between visceral, subjective understandings and material, objective agents. By amplifying transferences between subject and object in the practice of designing buildings, using my own work as source material, this research aims to build an architecture of process. The question within this is: how can multiple transferences between subject and object be amplified through design? And shadowing this: how might such amplifications shift understandings of practice?

ARCHITECTURE DRIFTING INTO PRACTICE
PRACTICE INTO ARCHITECURE

Design process in Architecture is figured by clouds of engagement. Representation, space, material, time and the body coalesce in an architecture of crossings and transferences. This research maps these dynamics and proposes that architecture spans across process and building, and is spatially coloured by multiple relations.

SIMON TWOSE PhD (Architecture and Design)

Exhibition Making: Curating Ideas – Architecture & Design

Fleur Watson, PhD (Architecture and Design)

The focus of this research investigates the challenges inherent within the specialised curatorial practice of exhibiting and mediating 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 presentation will interrogate the curator's intent to reveal ideas, process and narrative within explicit exhibition environments via investigative mapping and visualisations of key collaborative projects.

Exhibition Making: Curating Ideas – Architecture & Design
Fleur Watson – PhD by Project (Invitational)

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Background image, *Sampling the City*, part of Melbourne Now, NGV November 2013 (photo Peter Bennetts)

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The Instance of a City

Simon Whibley, PhD (Architecture and Design)

To recognise that architectural space is not discontinuous, from either its urban field or from the actions of its use, is to come across both opportunities and problems. The spatial scale and character of the city and that of the user hold rich qualities; however they do not present themselves readily for assimilation into an architectural design. Architecture is at odds with these slippery adjacencies; the accretive complexity of the physical city and the opportunistic and durational spaces of its users. My practice operates across the extremities of small and large scales, from 1:1 installation and exhibition works to urban design. Through reflection I intend to identify an architecture that is explicitly located within this problem; not the adoption of either contextual or user driven design, but an object of reconciliation between these external and internal conditions.

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Surface Encounter

Phoebe Whitman, PhD (Architecture and Design)

My practice is an exploration of surface and spatial, relational and contemplative potentials of encountering surface. The work offers ways to contemplate occurrences that transpire on, over, across and through surface that are often unobserved. These experiments are informed through three modes of surface encounter; site (location), sight (perception) and cite (referencing). By engaging in methods of selection and arrangement as an act of framing the practice aspires to rouse attentiveness to surface. Concepts and methods of framing are critical and the philosophical explorations in research are influenced by the theories of Elizabeth Grosz and Gilles Deleuze. Methodologies involving observation and (non) representational modes of making have raised complexities in the research. Recent experiments have produced dimensionalities that challenge surface and this has begun to open up a dialogue regarding materiality and framing.

Surface Encounter

Phoebe Weiman Whitman

PhD by Project
Interior Design

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Design Flow: Revealing the Dynamics of the Design Process

Mani Williams, PhD (Architecture and Design)

The design development process can be seen as a sequence of interactions between a design concept and its environment that brings an internal idea to an external reality. In this research three distinct categories of design behaviours are been investigated: the design "workflow" from an iterative design process; the "idea-flow" of the development of a design; and the "people-flow" in a collaborative design work environment. A novel complex-network approach has been developed to represent, analyse and visualise the dynamic evolution of a variety of design processes.

The research is through design as well as for design. The methods and systems for data collection, analysis and visualisation that developed as part of the project investigations have applications in the wider architecture discipline and beyond.
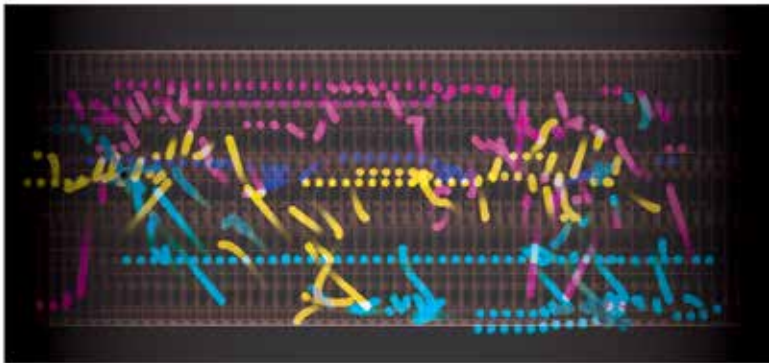
Design Flow Revealing the dynamics of the design process

Mani Williams
PhD (SIAL)

Towards a Critical and Instrumental Role for the Actuality of Landscape Architecture

Rhys Williams, PhD (Architecture and Design)

This research considers the relationship between the 'construction' and design applications of knowledge(s) pertaining to the actuality of realised landscape projects and the pursuit of a critically inquiring landscape architecture. It is argued that the status of a designer's instrumental engagement with built work - commonly referred to as precedent use - is implicated in the search for a practice of landscape architecture that can be thought 'critical'. Moreover, it asserts that the characteristics of landscape architectural practice necessitate the need for a range of distinct and affirmative uses for precedent at various stages in a design's realisation. Rather than being thought of as limiting, precedent use is here re-imagined as an enabling, fundamental and necessary function of landscape architectural design.

The High Line, NYC, October 2013

Material Technique - Using materials as the starting point in the design of space

Leanne Zilka, PhD (Architecture and Design)

My design approach begins at the material level. While site, program, context and environment are no less important, beginning my process with material allows me to discover unique spatial 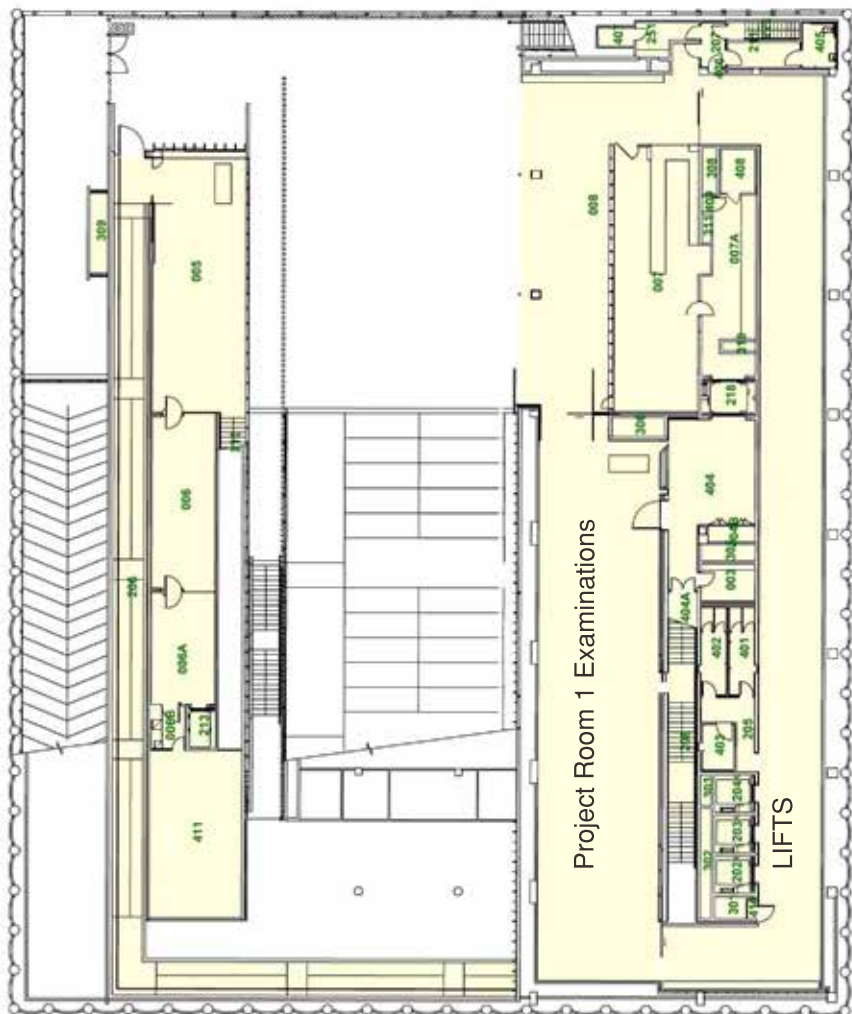opportunities that then develop into architecture. The PhD began with a reflection on projects that illustrate this material approach. This PRS looks specifically at the techniques I have used as a way to clarify my mode of practice. The community of practice associated with these techniques includes a range of practices operating in the digital, material and form making world, who I comfortably sit with yet am also different from. As I begin to apply the approaches that I have developed from this reflection, I constantly look for the spatial relationships that appear when manipulating/playing with materials. I do this in the same way that an architect looks at a brief. Whether it is experimenting with a scaleless material such as glow, or working with textile design to discover a 'fibre space' there are some key techniques I use to develop architecture from these non-architectural starting points.

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Design Hub Maps

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Design Hub Level 1

Design Hub Level 2

Project Room 1 Examinations

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Design Hub Level 3

Swanston Street

LIFTS

Main entrance

Victoria Street

Design Hub Levels 4-9

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Design Hub Level 10 (& rooftop)

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