

**Practice Research Symposium
Australia
22 - 26 October 2014**

Candidate Abstract and Poster Booklet

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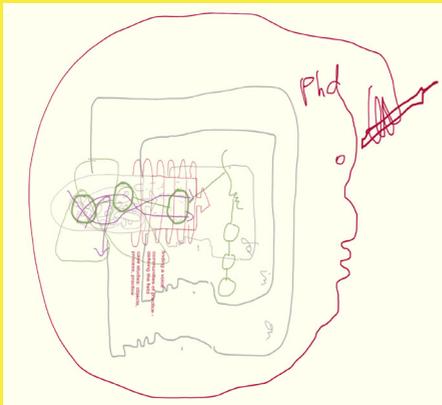
Architecture & Design
PRS Australia
22nd to 26th October 2014

Practice Research Symposium Keynote Address

Professor Richard Blythe

Dean
School of Architecture and Design
RMIT

Three Orders of Design Knowledge



This lecture will draw on observations of both the RMIT and EU Marie Curie ITN ADAPT program and the research conducted within them to identify key elements of the RMIT approach to doctoral training and to point to key training techniques and research methods used. The lecture will move step by step through a typical candidature pointing to specific examples to illustrate how successful candidates have approached the process and demonstrating the kinds of knowledge produced.

The lecture will conclude by outlining three possible orders of knowledge (an epistemological model) at play in practice based research, a model that is potentially useful for every candidate, supervisor and practice based researcher, and with some speculation on the implications for the future university. The move to re-centre research in the studios of ventures practices can be seen as a radical new model for a 'cloud' like university or research entity.

Saturday 25th October 2014
Multi-Purpose Room
RMIT Design Hub
Drinks 6:00pm
Lecture begins 7:00pm

October PRS Schedule

Wednesday 22nd Oct 2014 to Friday 24th Oct 2014

Higher Degree Research Examinations
10:00am to 4:30pm - Design Hub, various venues

Friday 24th October 2014

Pre Dinner Drinks and Symposium Dinner (**RSVP only**)
6:30pm to 9:30pm - The Long Room, Design Hub, level 10

Saturday 25th October 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 Book Celebration
6:00pm to 7:00pm Multipurpose Room Foyer- Design Hub, level 1

Keynote address - Professor Richard Blythe
7:00pm - Multipurpose Room, Design Hub, level 1

Sunday 26th October 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 4:30pm - The Long Room, Design Hub, level 10

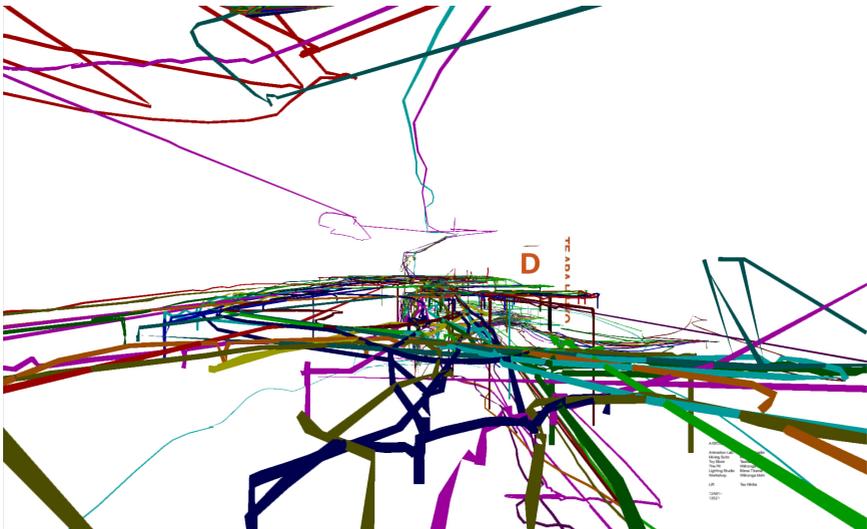
**Higher Degree Research
Examinations
October PRS 2014**

Antony Pelosi
PhD (Architecture and Design)

Distance: A framework for improving spatial cognition within digital architectural models

Wednesday 22nd October 2014, 2:30pm
Long Room, level 4, Design Hub

This research establishes a framework for navigation tools and wayshowing strategies to improve spatial cognition within digital architectural models. The consideration of way showing methods, focusing on spatial transitions beyond predefined views of the digital model, provides a strong method for aiding users to construct comprehensive cognitive maps. An effective route towards this improvement is by providing navigators spatial transitions through the interior, and by aiding their ability for distance cognition. This research addresses the undeveloped field of aiding distance estimation inside digital architectural models. I argue that there is a need to improve spatial cognition by understanding distance, detail, data, and design when reviewing digital architectural models.

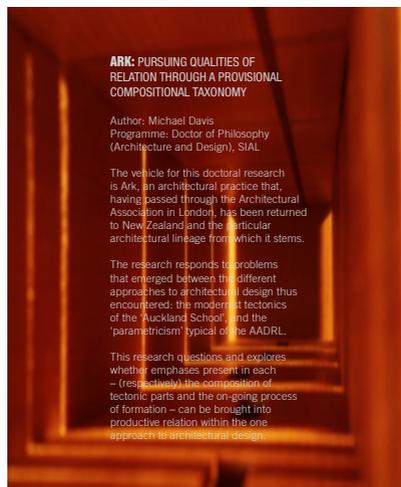


Michael Davis
PhD (Architecture and Design)

ARK: PURSUING QUALITIES OF RELATION THROUGH A PROVISIONAL COMPOSITIONAL TAXONOMY

Thursday 23rd October 2014, 10:00am
Project Room 2, level 2, Design Hub

The vehicle for this doctoral research is Ark, an architectural practice that, having passed through the Architectural Association in London, has been returned to New Zealand and the particular architectural lineage from which it stems. The research responds to problems that emerged between the different approaches to architectural design thus encountered: the modernist tectonics of the 'Auckland School', and the 'parametricism' typical of the AADR. This research questions and explores whether emphases present in each – (respectively) the composition of tectonic parts and the on-going process of formation – can be brought into productive relation within the one approach to architectural design.



Urs Bette
PhD (Architecture and Design)

Unreasonable Creatures | in dialogue with an activated ground

Thursday 23rd October 2014, 2:30pm

Project Room 1, level 2, Design Hub

Through this research I investigate the role of the unreasonable in the design process seeking to understand the strategies I deploy to facilitate the poetics of architecture within a discourse whose evaluative parameters predominantly involve reason. Themes discussed include the emergence of space from a staged opposition between the architectural object and the site, and the relationship between intuitive and analytic synthesis in the design act. In both of these there is necessary engagement with forms of 'unreasonable' thought, action and behaviours. The work offers encouragement for acceptance of the usefulness and validity of the unreasonable in architecture.



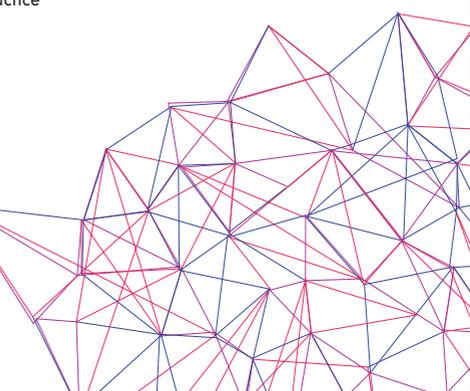
Leyla Acaroglu
PhD (Architecture and Design)

MAKING CHANGE: Explorations into Enacting a Pro-Sustainability Disruptive Design Practice

Thursday 23rd October 2014, 2:30pm

Long Room, Level 8, Design Hub

Making Change explores tactics for effecting pro-sustainability change in and through a transdisciplinary approach to design. A variety of designed interventions within existing education and communication systems were undertaken. Employing the reflective practice of action research and other design methods, experimental and intentionally disruptive projects were developed to generate tactical ways of operating within particular cultural conditions. These projects take the form of educational tools, interactive installations, performative presentations and games. All explore the use of challenging, storytelling and playing to reframe, communicate and incite uptake of embedded sustainability interests in education, design and social practices. This research has revealed tactical ways of enacting a disruptive design practice for social and cultural influence.



MAKING CHANGE
Explorations into Enacting a Disruptive
Pro-sustainability Design Practice

LEYLA ACAROGLU
Doctor of Philosophy
RMIT University School of Architecture and Design

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Jason Ho
PhD (Architecture and Design)

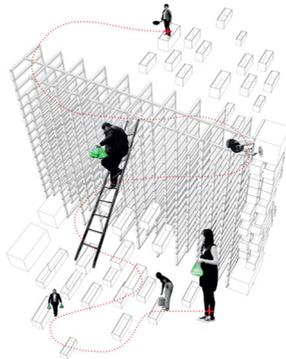
LIVING ON THE LINE: A SEARCH FOR SHARED LANDSCAPES

Friday 24th October 2014, 10:00am

Project Room 1, level 2, Design Hub

Boundary walls exist in China and have bearings on the socio-economic, psychological, and corporeal spaces of those who live within and without the walls. Most urban design literature regards boundary walls negatively and would support their eradication. This PhD maps the lived experiences of the vendors whose businesses operate around the boundary walls in Xiamen, China, to understand how boundary walls can be transgressed to allow 'shared landscapes' to emerge. Mapping the vendors leads to a consideration of boundary from a wider perspective, and to understanding the territories and boundaries as a network of relationships. Following the mapping, this research develops a series of boundary design strategies, which would provide readers with suggestions for use in their own exploration, and creation of shared landscapes.

living on the line:
a search for shared landscapes



jason ho
PHD CANDIDATE
SCHOOL OF ARCHITECTURE & DESIGN
RMIT UNIVERSITY

Tania Splawa-Neyman
PhD (Architecture and Design)

Care Making: Practices of Gleaning, Using and Future Fashioning

Friday 24th October 2014 10:00am,
Project Room 2, level 2, Design Hub

The scene of this research is a fashion design practice centred on immersive material engagement. A co-residency of professional and domestic skills folds into the creation of a micro, home-based, artisanal practice.

The quest is to redirect away from the unsustainable, aiming to shake the systemic roots of practices and products that negate future existence.

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

Practicing the care required for this iterative making connects narratives of the objects, their maker and the surrounding artificial environment. Objects and ways are fashioned, folding into an ecology of objects: a personal system for making and living, that like a garden, is a curated life, imbued with care.

care making

PRACTICES OF GLEANING, USING, AND FUTURE FASHIONING

TANIA SPLAWA-NEYMAN - DOCTOR OF PHILOSOPHY - RMIT UNIVERSITY - OCTOBER 2014



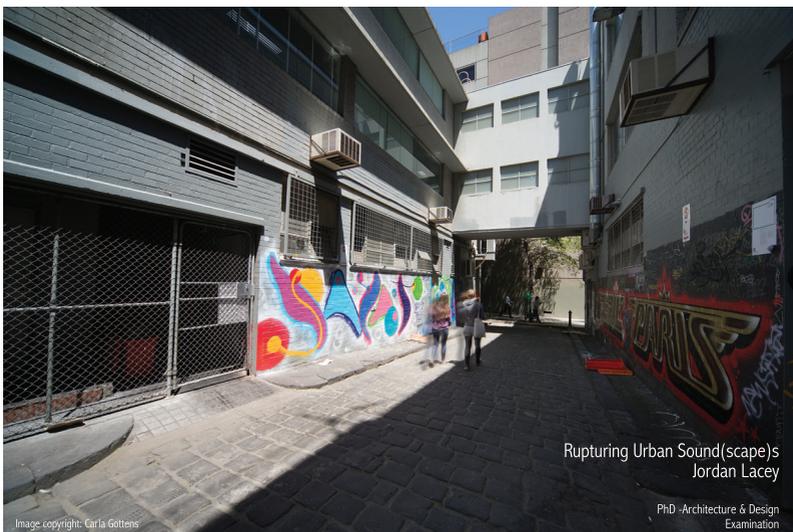
Jordan Lacey
PhD (Architecture and Design)

Rupturing Urban Sound(scape)s: Spatial Sound Design for the Diversification of Affective Sonic Ecologies

Friday 24th October 2014, 2:30pm

Multipurpose Room, level 1, Design Hub

The PhD evolved through a recursive process that engages with city sounds through listening, sound installations, interventions and performances, which rupture the homogenised everyday atmospheres of urban sound(scape)s. Ruptures, which are produced by a process-of-musicality, are listening points in urban spaces that afford diverse human experiences through the repatterning of urban sound(scape)s. Affective sonic ecologies that are homogenised by the striated sound(scape), are considered, mythopoetically, as the singular expression of a city's Voice. The Voice of the city is diversified through a range of sound(scape) design approaches that have been discovered in the course of the PhD work, including Subtraction, Addition, Passion and Transformation, which form the proposed ecological model for urban sound(scape) design.



**Abstracts and Posters
Higher Degree Research
Candidates**

Small moves for big landscapes.

Penny Allan, PhD (Architecture and Design)

Big landscapes are typically designed through techniques of strategy, process and program, and systems thinking. This fascination with systems, along with a distrust of formal outcomes tends to defer attention from what is actually going on, on the ground, at a human scale. The disciplinary tendency (with a few exceptions) seems to focus either on the scientific/ecological/rational/digital at a systems scale or the poetic, atmospheric/haptic at the small scale. My practice is concerned with collapsing the two, by experimenting with intuitive techniques that uncover the poetics of systems and 'embody' the bigness of a big landscape.



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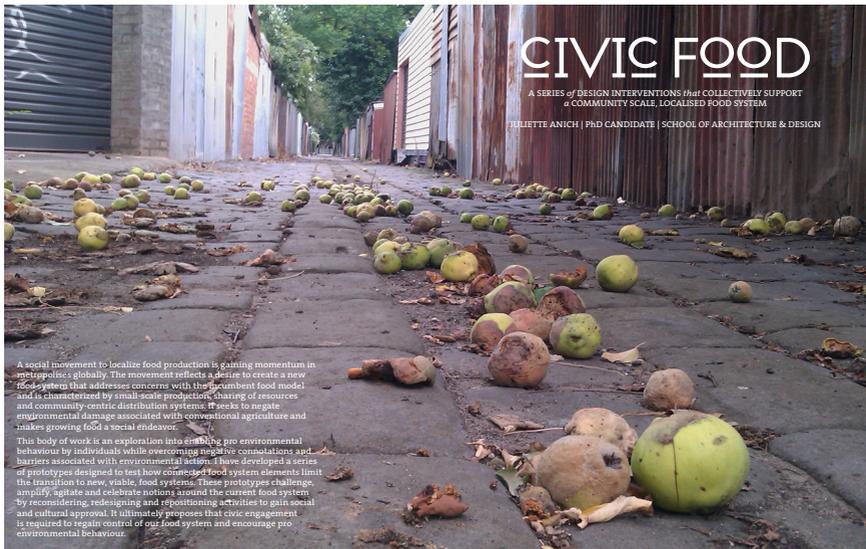
SMALL MOVES FOR BIG LANDSCAPES

PENNY ALLAN PHD
(ARCHITECTURE & DESIGN)

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

Juliette Anich, PhD (Architecture and Design)

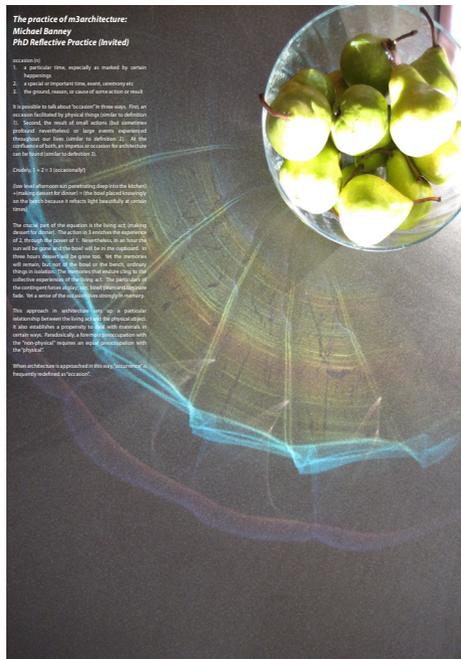
A social movement to localize food production is gaining momentum in metropolises globally. The movement is characterized by small-scale production, sharing of resources and community-centric distribution systems and seeks to negate environmental damage associated with conventional agriculture. This body of 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 can limit or enable 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.



The practice of m3architecture

Michael Banney, PhD (Architecture and Design)

During our Masters undertaken in 2010, one of the main outcomes was the introduction of the term “specificity that surprises”. Professor Van Schaik attributed the term to I.A Richards, and used the term with reference to our practice as representative of the way we think and work, and the project outcomes that we achieve. As a way of working it yields managed multiplicity. My PhD will look into the role of both specificity and surprise, together and apart. Through this I will further my understanding of the cultural relevance of thinking and working in this way. It will look into the relationship between self and situation, and the role of idiosyncrasy. My PhD will develop a stronger understanding of my own particular relationship with the over arching idea of “specificity that surprises”.



The practice of m3architecture:
Michael Banney
PhD Reflective Practice (Invited)

Abstract
1. A particular time, especially as marked by certain happenings.
2. A special or important time, event, occasion, etc.
3. The period, season or phase of some natural or social process.
It is impossible to talk about "occasions" in three ways. First, an occasion facilitated by physical things (similar to definitions 1). Second, the point of small actions that sometimes produce "unearthed" or large events, experienced throughout and with limited or definition 2. Or the combination of both, an impact or occasion for architecture and for social complexity (definition 3).
Conclusion - 1 + 2 = 3 (and onwards)
This book discusses and examines deep into the hidden, invisible, unseen but obvious - "the best placed knowledge" or the best placed or which has knowledge of some thing.
The middle part of the equation is the long and, possibly, difficult to answer: "This occurs in connection to the experience of it, through the power of 1. Nevertheless, in an hour this, we wish to see which has been used in the question, but these hours should not be gone too. In this instance, we will return to the first of the three, especially things in isolation, the "occasional" nature of the reflective experience, of "occasions" and "the particular of the moment" from the "occasional" and "the best placed knowledge" side, for a sense of the "occasional" and "the best placed knowledge".
This approach in architecture, one of a particular relationship between thinking and the physical object, is also made into a complex and with networks in certain ways. Fundamentally, a complex relationship with, the "best placed" means of "the relationship with the hybrid".
This book is also supported in this way, because it is properly making of "occasions".

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. A key component of our perception of acoustic space comes from the height of a sound source. 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. My 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, October 2014

‘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

This research will define the Picturesque Interior and describe its emergence during the Georgian Period (1714 to 1830).

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Performative making of/with/in the mode of the Accessory; Forming, informing, performing associations with the cultural makings of our time

Roseanne Bartley, PhD (Architecture and Design)

The research stems from the discipline of Contemporary Jewellery - an increasingly generic descriptor for Studio Jewellery 'of our time'. I've been wondering how the ideal of the contemporary might be re-engaged and in turn, how I might conspire with contemporaries to explore an alternate praxis for Jewellery.

I propose to shift from the referent of the Jewel to the marginal yet mobile mode of the Accessory. I am interested in working the Accessory as a thing and a stratagem to situate the research question. How might performative making through the modes of Accessory, 'form, inform and perform' alternate patterns of circulation to redress residues of material culture?

The research develops along vignettes, in which alternate networks of circulation between material residue, the body, object, and site are explored.

Performative Making. The Accessory and Cultural Practices to Extend Contemporary Jewellery.

Roseanne Bartley
PhD
Industrial Design

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The research develops along vignettes, in which alternate networks of circulation between material residue, the body, object, and site are explored. The process begins in solo propositions: walking/wandering, collecting, forming through objects, actions, installations and/or photographic imagery. These methods extend via shared social and/or self-directed satellite makings. Participants uptake is invited via instructional procedures, making or modifying of wearable objects and social discourse. Iterations of personal social auxiliary makings will be documented as the projects unfold and the corresponding articulation of Accessory assemble towards a relational paradigm for Jewellery praxis, located in and responding to the everyday.

The research contributes a dialogic model of performative making that aims to extend the field of Contemporary Jewellery.



Figure 103 Necklace
Image courtesy of the artist

The Carnival of Place: reinventing public practice through a tactical agency

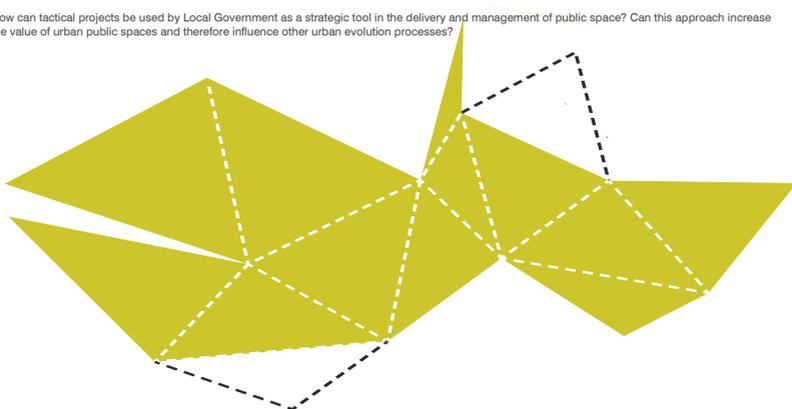
Naomi Barun, PhD (Architecture and Design)

Tactical projects are loaded with messages that can be explicit, subversive, or subtle. Local Government Authorities have used tactical projects as low cost physical improvements to areas and temporary activation while waiting for funding to be available for larger scale investment. The potential for these tactical projects is more than an end process aesthetic. This research proposes a practice that utilises a tactical approach that isn't just aesthetic or implemented to 'fill in time' but actively engages with the fluxuations of urban spaces and its occupants. It is a practice that operates in the space beyond the pop up project where a dialogue is created between the public and local government. How can tactical projects be used by Local Government as a strategic tool in the delivery and management of public space? Can this approach increase the value of urban public spaces and therefore influence other urban evolution processes?

The Carnival of Place: reinventing public practice through a tactical agency
Phd Candidate Architecture & Design (Research) Expanded Field
Naomi Barun 9906398Y

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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 much of the computational design canon. This research aims to develop techniques that address these challenges by identifying identify how computational design can augment the landscape architectural design process.

TESTING TERRAIN

Developing Computational Techniques for
Designing Landscape Systems

Philip Belesky, PhD Candidate, SIAL



Espace - encore

Peter Boyd, PhD (Architecture and Design)

Spaces have been a focus of the practice of SIX, not only the physical space that the practice inhabits but also the exhibition space, the runway space, the retail space and the mental space. This research will uncover why SIX have chosen certain spaces to inhabit and how these spaces generate design thinking and enhance the making process. Sometimes these spaces draw out a different way of designing and experiencing. This focus on space will also touch on the final space – the examination space.



Architecture Media as a Design Practice

Cameron Bruhn, PhD (Architecture and Design)

My PhD 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.



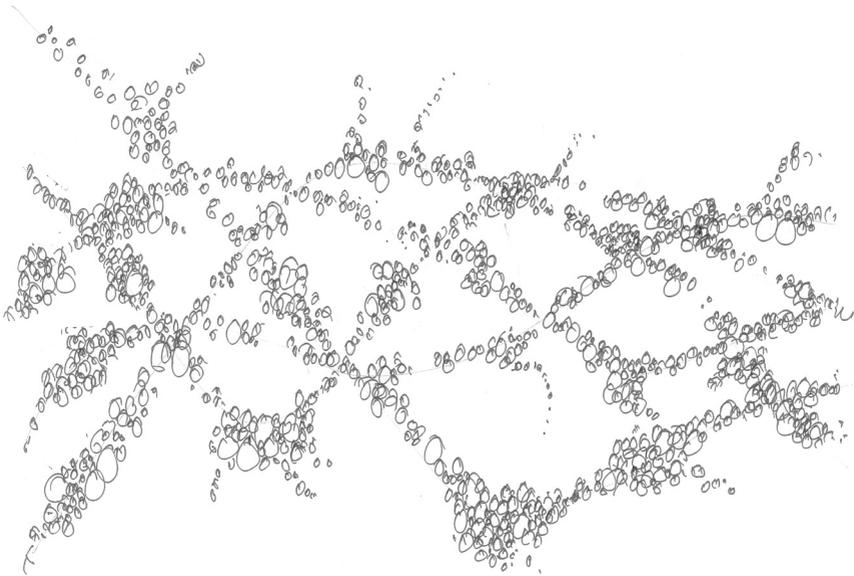
**Architecture Media as a Design Practice /
Cameron Bruhn /
PhD Architecture and Design /
Invitational Design Practice Research Stream**

Reflective Practice (invited): Intersections of mental space

Martin Bryant, PhD (Architecture and Design)

I have been uncovering frames of working. At the second last PRS I framed my work around design technique, especially technique in diagramming and drawing. At the last PRS I investigated the frames of mental space through which I see landscape and through which I design.

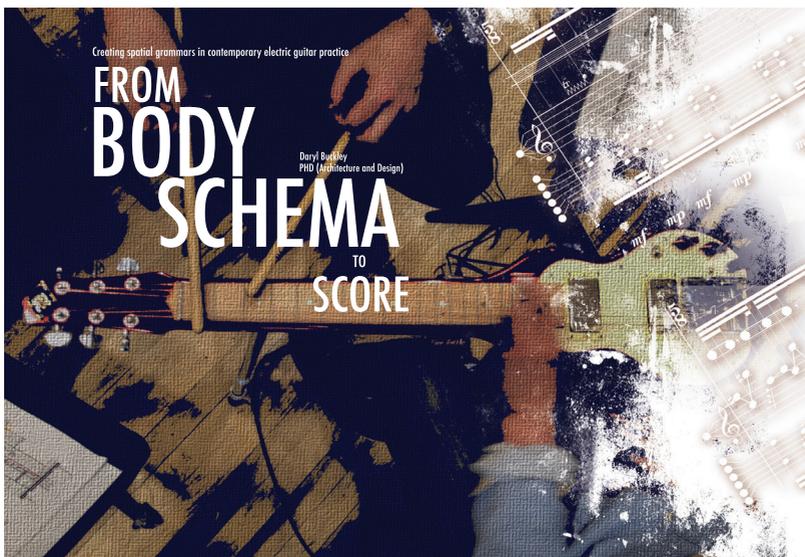
What happens at the intersection between these frames? An overlap? Or does something different happen? In this PRS I will explore the tension between frames: tensions between disciplinary concerns for formal outcomes that express a sense of place, landscape processes and design processes of drawing and collaboration, and between a personal mental space of groundedness, open-endedness, transparency and legibility.



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.

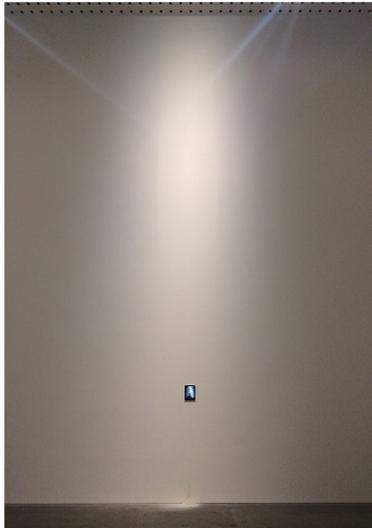


rendering the [im]material

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. Notions of familiarity are ruptured in order to create new proposals for interiorities.

The methodology is to be responsive to sites and situations, allowing particular material, temporal and spatial conditions to be uncovered, which in turn, have potential for specific outcomes. Sites are inhabited through a slow [im]material engagement, and then reconstructed through occupation, maintenance, and certain activities. rendering the [im]material is a material, temporal and spatial research practice, and is also connected to the exploratory process of drawing.



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

augmented dimensionality: sampling the visual depth of textile surfaces

Lisa Carroll, Research Masters (Fashion and Textiles)

'Augmented dimensionality' investigates the modifications of textile print production in the fashion manufacturing chain as a result of technological shifts. Through sampling, the research will examine the amalgamation of the analogue/digital in design and printing applications with the purpose to enhance and exploit the processes to produce a qualitative value to the fabrics' surface. A principal issue of my textile practice is the transference of design and print applications from the analogue traditional design and printing skills towards the digital era. The impetus for this research is to explore the attributes that an experienced textile design printer can use to integrate these digital tools with the customary analogue devices. The aim is to synthesise the analogue design and printing techniques with their digital equivalents.



augmented dimensionality: sampling the visual depth of textile surfaces

hand / digital processes / textile design / sampling

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Lisa Carroll
Master of Design (Fashion & Textiles)

Craft, materiality and making in design and architectural practice

John Cherrey, PhD (Architecture and Design)

In a career of designing and making, I am left wondering what I have learned along the way. Much has been lost and probably even more never even questioned. Reflecting on what I know about my practice and what I need and want to know, there are certainly more questions than answers. In the process of making, I have become interested in the largely mental design process which occurs both before and then constantly in the actual act. How are decisions made? In some work the design process seems clear and almost linear; oddly in small works such as models the process is extremely complex and an agglomeration of ideas must develop before any work is done. This process is intriguing and unclear. The act of designing and making seems an almost narcissistic. In making, I have begun to observe the pleasures along the way..... a sharp straight pencil line, the accidental object; some of these seem to be drivers of my design.



Embracing Imminence: gleaning, fabricating & plotting restless practices

Kate Church, PhD (Architecture and Design)

Imminence implies something is just about to happen, denying permanence and describing both an embodied experience (of the buckling of Newton's arrow) and a framing landscape as a material condition of drift. By hacking tactics from performance and literature (disciplines that regularly interrupt the temporal interplay between the continuum and the moment) the research seeks to develop restless practices that embrace the imminence of change in the landscape. Within this framework, restlessness provides an impetus for action, interfering with the constancy of drift.

These are informed by Eco's notion of 'open works' – structures which enable multiple possibilities to coexist, though not necessarily easily or harmoniously. To date these practices have been roughly fashioned along three trajectories: plotting, fabricating and gleaning.

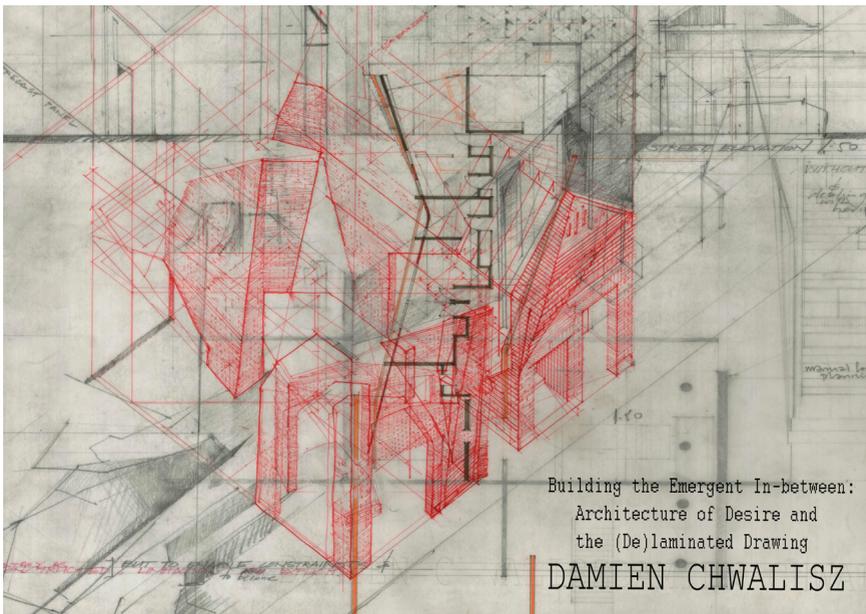
embracing imminence



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? I propose that the production methodology of a drawing can elicit a 'live state' within the object of the drawing, enabling an exchange between the made and maker. The PhD seeks to expose and explore this relationship

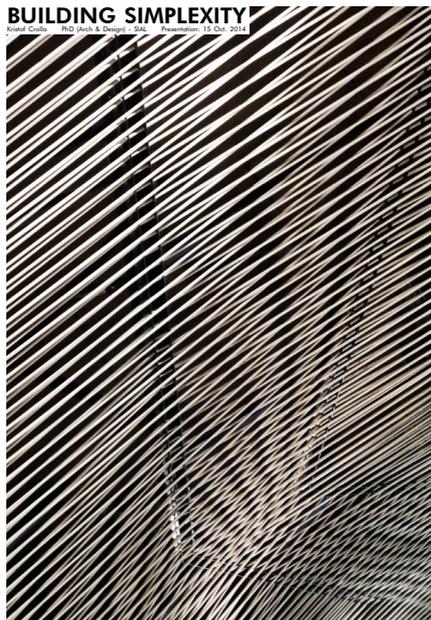


Building the Emergent In-between:
Architecture of Desire and
the (De)laminated Drawing
DAMIEN CHWALISZ

Building Simplicity

Kristof Crolla, PhD (Architecture and Design)

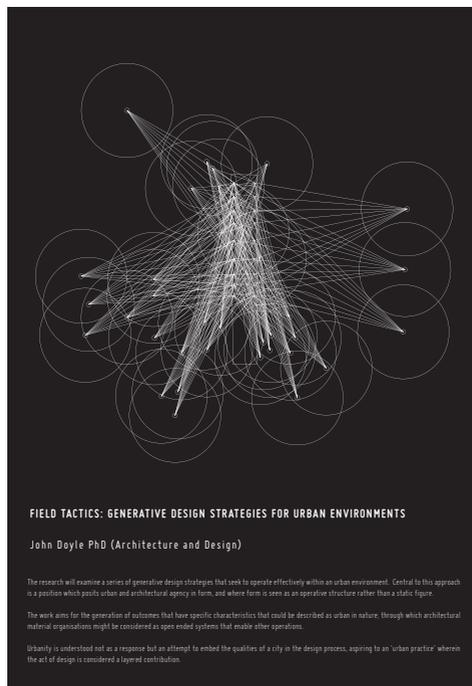
Digital design techniques have radically expanded the design solution space available to architects. Virtual liberation from real-world restrictions opened the door to an unprecedented exploration of architectural form. However, a disjunction appears between the proliferation of digital design and fabrication technologies and their tangible application onsite. Restricted resources, skills, and time, create a gap between the realities of what is possible in the virtual and what gets realised in the built environment. An opportunity is presented by the strategic combination of computation with onsite construction restrictions, resulting in a digitally augmented construction process. This project-based research investigates how current evolutions in digital design and fabrication can be implemented more productively through “Building Simplicity” – the architectural realisation of digital design complexities through the simplest of means.



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.



Performative Spatial Practice (in Architecture)

Campbell Drake, PhD (Architecture and Design)

Situated across a diversity of contexts and locations, research is being carried out as a series of spatial experiments exploring performative spatial practice at the intersection of art and architecture. Challenging the presumption that the architects only role is to design and construct the built environment, the aim of this research is to articulate, advocate and extend the social function of architectural process, production and practice.

Whilst the practice addressed within this research can and does have built outcomes, it is not the built outcome with which the research is concerned. Instead the research is concerned with performative spatial practice situated at the fringes of architecture that generate new types of social relations.



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

Megg Evans, PhD (Architecture and Design)

Semi-Living Architecture is a biophilic speculation into the future of architecture. I am interested in how biological methods and techniques can determine new design, material and building processes and what potential outcomes their introduction might yield to the artform. The perplexing position of “Semi-Living”, a term coined by Symbiotica’s Oron Catts and Ionat Zurr, enlivens the projects with a unique strangeness, for they are partially alive, and partially not. Accompanying the scene of Semi-Living Architecture is also wunderkammer of works that sit beside the Semi-Livings. They populate a kind of historiography, a thinking through the making, and plot a path for speculating upon a possible architecture that asks for care rather than maintenance and understanding rather than control. This is a speculative architectural experiment into architectures that can grow, hurt, heal, mutate, metabolise, and die.



Semi-Living Architecture

where biology meets architecture

Megg Evans

PhD Architecture

Supervisors: Marcelo Stamm & Jonathan Duckworth

Mediated Interior: participating in a scenic production

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.



gestalten – Inquiry into practice of two socio-cultural worlds

Günter Gerlach, PhD (Architecture and Design)

The research into practice seeks to explore the act of designing through the investigation of a body of work produced in Switzerland and Australia. In a reflective process, the research is situated within the area of inquiry into practice to identify thematic concerns and its impact on design practice.

This includes the study on objects of buildings and houses whether designed for conversion or for new configurations located in the Metropolitan areas and its surrounding suburbs of both countries. The necessity of this PhD lies first within the revelation of the unconscious and conscious design practice of an individual experienced in “two mental spaces” and secondly to identify a structure that enables the improvement of designing.

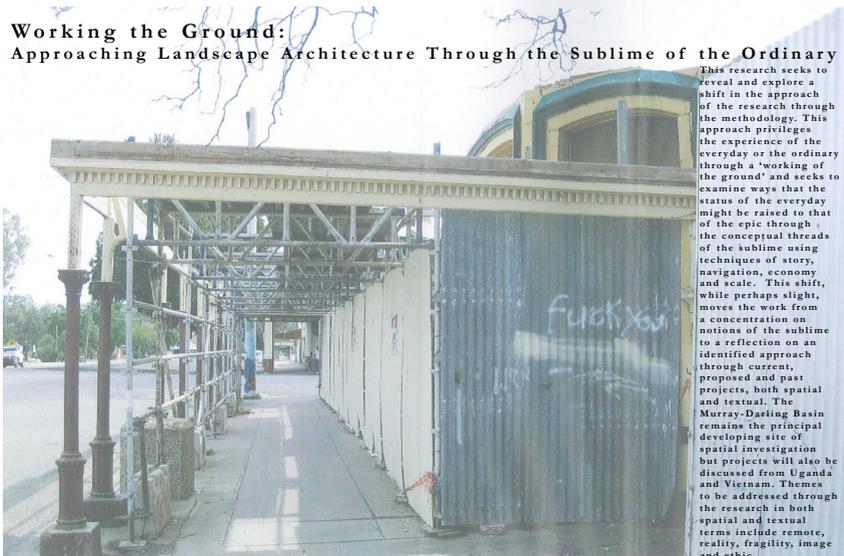


Working the Ground: Approaching Landscape Architecture through the sublime of the ordinary

Jock Gilbert, PhD (Architecture and Design)

This presentation seeks to reveal and explore a shift in the approach of the research through the methodology. This approach privileges the experience of the everyday or 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 through the conceptual threads of the sublime using techniques of story, navigation, economy and scale. This shift, while perhaps slight, moves the work from a concentration on notions of the sublime to a reflection on an identified approach through current, proposed and past projects, both spatial and textual. The Murray-Darling Basin remains the principal developing site of spatial investigation but projects will also be discussed from Uganda and Vietnam. Themes to be addressed through the research spatially and textually include remote, reality, fragility, image and ethic.

Working the Ground: Approaching Landscape Architecture Through the Sublime of the Ordinary



Mining the Continuum: Architecture without beginning or end

Tim Greer, PhD (Architecture and Design)

The research investigates how architectural thinking is permeated by a cultural continuum. The work explores the proposition of open-ended architecture, whereby architecture resonates with preceding cultural values and awaits a new set of future values.

Architecture is without beginning or end, but emerges in a context in flux.



ARCHITECTURE WITHOUT BEGINNING OR END

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TIM GREER

TONKIN ZULAIKHA GREER
PhD Architecture and Design

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.

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Jenny Grigg
Ideation in Graphic Design
PhD Design and Architecture



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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.



EMOTIONAL TECHNOLOGIES **DESIGNING WEARABLES TO RE-ENGAGE THE HUMAN IN HEALTH AND WELLBEING**

Keywords: Wearable technologies, biosignal sensing textiles, trans-disciplinary design, empathy, wellbeing, aged care, human-centred design, user experience.

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Leah Heiss
Fashion + Textiles

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

Rachel Hurst, PhD (Architecture and Design)

Normally we set the table: covering its surface with objects and things, ignoring it as a presence while the genuine business of life passes across its surface. In this seventh review of candidature, a table is dissected, extended, and pulled apart, to expose and explain a diverse creative practice.

A central piece of a curated exhibition, this table is simultaneously spatial device, summary of the PhD and cabinet of curiosities. Loaded with hybrid art-architectural artefacts, drawings and journals, in compartments accessible and secret, the installation operates conceptually to consider larger architectural contexts and spatial behaviours. Deliberate tactile cues and clues in its design convey ideas, processes, and the profundity that can be found in everyday elements, collections and spatial patterns.

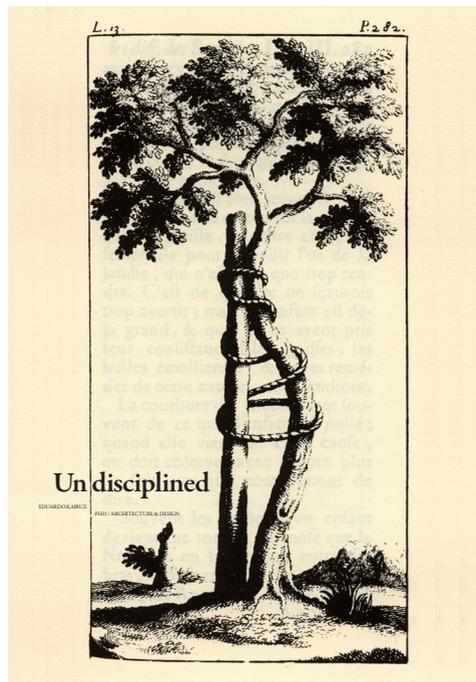


Undisciplined

Eduardo Kairuz, PhD (Architecture and Design)

What do architects do? The answer to this hardly discussed and seemingly naive question is simultaneously obvious and obscure. There is the almost automatic response that claims that architects (of course) are in the business of designing buildings. There is the (still stuttering) response that claims that architects do more than just design buildings.

From both sides of the dashed line that separates these antagonistic camps, the former position is viewed as too reductive, and the latter as too generic. Thus it seems that in the midst of a disciplinary crisis it is critical to try to resolve this conflict. But how to do this? — that is, beyond the banal application of the interdisciplinary label?

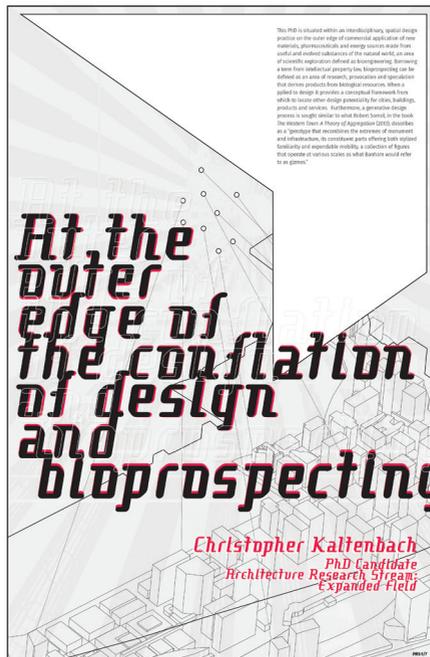


At the outer edge of the conflation of design and bioprospecting

Christopher Kaltenbach, PhD (Architecture and Design)

This PhD is situated within an interdisciplinary, spatial design practice on the outer edge of commercial application of new materials, pharmaceuticals and energy sources made from wild and tamed substances of the natural world, an area of scientific exploration defined as bioengineering.

Borrowing a term from intellectual property law, bioprospecting can be defined as an area of research, provocation and speculation that derives products from biological resources. When applied to design it provides a conceptual framework from which to locate other design potentiality for cities, buildings, products and services.



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 & Instability

Scientific models are an almost invisible background condition to the contemporary practice of Landscape Architecture. By providing modes of understanding the ground (soils, geology & topography), vegetation (botany), water (hydrology) and the relationships between them (ecology) their use is widespread. However, the objects of their applications has meant that the conditions of their formulation and possibilities for interpretation often remain unexamined.

This research provides a means to reworking this construction through working with instability. Generated through temporal and physical fluctuations, weather patterns, geologies, and the emergence of biological niches are examples where instability is formative in facilitating movement, change and variation. In this work the notion of instability is extended to the frameworks, systems and representations that mediate relationships to the landscape. Employing association as an approach, the works propose and promote relationships that are open and as a result continuously generative. Subsequent movements produced by these associations coalesce into defined modes of action.



Key projects are articulated via three perspectives - 'the scientific' which looks at generative frameworks, 'systems' which considers ecology in broad sense and 'mediations' that interrogates modes of representation. Dialectical oppositions are set up as generative devices to produce associations between and within the works. These associations aim to engender an active dialogue and productive tension. The terms constraint and environment serve as a common thread. Where constraint is generally concerned with frameworks, models and organisations, environment is concerned with fluidity, difference and relationships. These terms are re-considered from each perspective, denoting in different scales and types of projects and references.

Resulting from these oppositions a series of movements can be traced through the projects. Dissolving sees the landscape as a series of interrelated un-hierarchical phenomena. Inflecting opens up the work to other contexts. Amalgamating is the manifestation of the connection back through material, expressed through the physical landscape. The movements describe forms of action that generate permutations, variations, and multiplications.

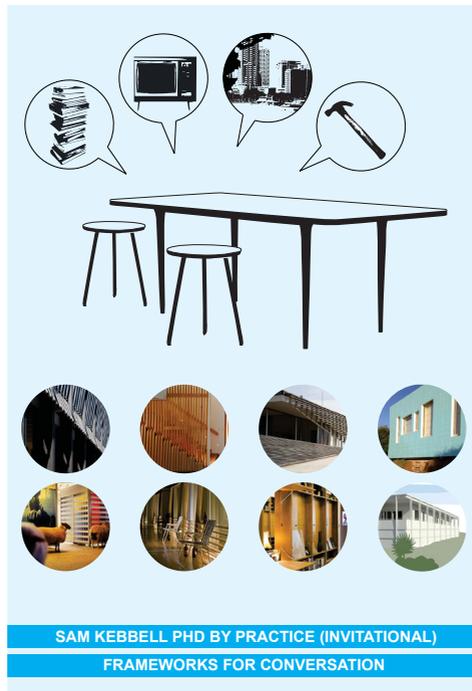
By developing forms of action that produce an open ended and productive dialogue between the landscape and its frames of reference and representations, the research provides an alternative to the direct application of scientific models to the landscape where they are seen as such arenas for exploration and interpretation. Associations allow a way of working both between and within and movements articulate forms of action within complex sets of relationships.



Frameworks for Conversation

Samuel Kebbell, PhD (Architecture and Design)

In the last PRS, my third, I looked closely at my design process through the lens of a single project: a house and studio for an artist on the Mornington Peninsula. Since then I have studied other completed projects to see what of that process persists across the practice. A central thread through the process is the value placed on dialogue, both literal and architectural, with collaborators, other disciplines, technicians, contractors, clients, site contexts, histories and so on. At this PRS I will present a summary of some of the most important dialogues. Firstly, to sketch a story of the practice, but also to begin a more in-depth consideration of my community of practice and where my work might fit most productively in the discipline.



Making Interiors: negotiating the fullness of interior experiences in a contemporary urban context.

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 ranging from scale models to 1:1 installations, exhibitions and sets for film and television. The practice explores the potential of an expanded idea of interior in an attempt to break from the restrictive definition of interior space as a condition of enclosure. The central research question is: How can methods of negotiating space inform the production of interiors?

This research is a collaborative investigation of both the 'Mediated Interior' and 'Negotiated Space.' 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.

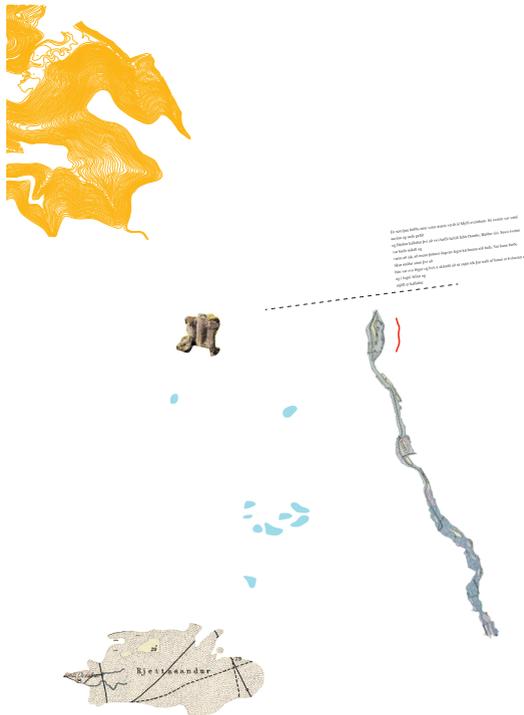


The Unsettled cartographies; Parallel sites, Planetary Situations and Bodies without orders. - Seams of the Anthropocene

Louisa King PhD (Architecture and Design)

This research proposes a survey of mapping techniques, which allow for the polar, nested and network relationships of a site to be uncovered. These techniques are intended to render sites “unsettled” and on their way to becoming “something else”.

This survey is intended to offer up to the discipline of Landscape Architecture techniques of approaching both physical sites and locating the field of our collective inquiry which orbit around and through Cartesian and zones of multiplicities.



EVOLVING FURNITURE: An exploration of adaptability in Furniture Design; from Object to Spatial Proposition

Maja Kinnemark Masters of Design (Architecture and Design)

This masters reflects upon a series of furniture design projects that I have undertaken over the last four years. An important aim of the project has been to uncover how my role as a designer of furniture, and the role of objects that I design, can adapt and change with the nature of the project at hand. The projects that make up the central research of the masters have varied in scale, intention and relationship to the audience/end user. The furniture produced ranges from gallery based sculptural works that are designed to provoke the audience, to the design of 'systems for living' intended for diverse (and displaced) multicultural user groups. In all these undertakings the central question has been, "how can furniture design be thought of as an act of 'mutual adaptability' that is undertaken between designer, object, space and human actor?"



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 expression. The practice work examined for the current PRS seeks to illuminate the predispositions and motivations of recent projects, in attempt to clarify the specific aspects of strategic and tactical procedures 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

Chris Knapp - PhD (Architecture / Reflective Practice)
Supervision: Paul Minife, Graham Crist
Practice Research Symposium - October 2014
RMIT School of Architecture & Design



Skin Patterning in Architecture

Mehrnoush Latifi Khorasgani, PhD (Architecture and Design)

Skin is the first membrane between body of the building and its surrounding. Different designers and artists look at this critical element through different lenses and have various propositions. This study focuses on the patterning role of the skin as a device to reinforce its protective function in harsh environments, where the environmental parameters lead designer's design iterations. The research outcome will be a series of designed skins exploring geometries bound by the defined criteria for each case study, to demonstrate the potential performance orientated role of patterns. The analysis and evaluation of the designed outcomes will center on a workflow methodology driven by interactive form finding criteria based on feedback from two defined platforms; Mixed Digital - Physical simulation platform(MDPS), and dynamic feedback. This information will be iteratively folded back into the design process to inform the design of the skin forms.



(m3architecture) practice and processes

Michael Lavery, PhD (Architecture and Design)

My PhD proposal includes a structured reflection via project review. This process will:

- locate my practice relative to the publications and records of the research of the School of Architecture and Design's, design research practice programme; and
- locate my work in the context of my business partners, my peers, and my challengers.

The question of process will be investigated through my work. The format for this in PRS#1 will be a review of the ideas and strategies which sit behind these projects and the evidence of these in the outcomes.

Through this work I hope to better understand and communicate my interest in buildings which seek to actively engage their users.



**Michael Lavery (m3architecture)
practice and processes**

PhD Reflective Practice (Invited)

A gesture as simple as painting a line on a large blank wall can transform an inanimate object into a formidable opponent, transfigure an urban laneway into an arena for competition and transform friends into cheering members of a crowd. This kind of intervention seeks engagement between the individual and the built form. As a stroke the painted line suggests possibility, latent opportunity, a challenge ... elevating the inanimate above the singular and the passive. (The wall is no longer just a wall)

Wearing Landscapes: enquiring into garments as a method of spatial design

Alice Lewis , PhD (Architecture and Design)

This research is an inquiry into the relative position of the human body within the (urban) landscape as a generator of spatial change. Based on the theory that we are not a-part-from the landscape but are rather a-part-of it, our bodies can be understood as a dynamic material substance of the world. If we consider this along with our rapidly increasing global urban population then this 'body material' becomes one of abundance and a significant spatial phenomenon. This then provokes the question of how we might begin practicing spatial design through the material substance of the living body and in particular, its garment cladding. Centered on the dialogue between our bodies, the garments in which we clad ourselves and the immediate urban context this inquiry engages with the use of garments as a performative method of spatial design.



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Free Markets: Curatorial Strategies for Propositional Fashion Practice

Matthew Linde, PhD (Fashion and Textiles)

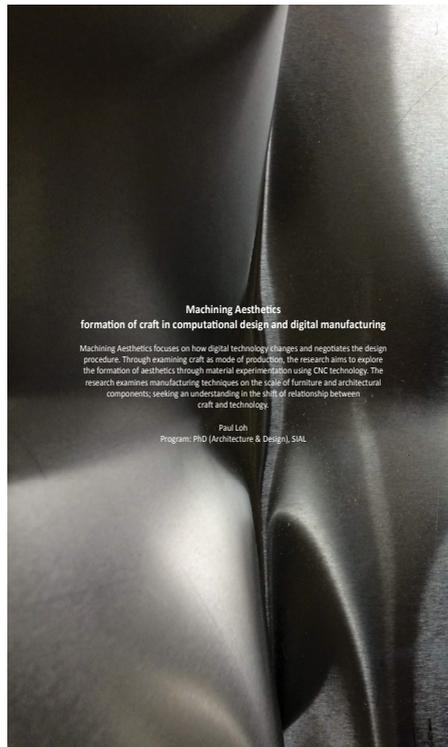
The curatorial site has the ability to open new discursive performances of fashion practice that activate both the social body and material differences. Through Centre for Style, a store and exhibition space I direct, my research is invested in exploring fashion productions through curatorial strategies. Moving beyond the museological model, Centre for Style is a quasi-institution, retail space and editorialized image, mobilizing itself as a point of exchange between commodity and contemplation, conflating fashion's object and subject. How fashion practice can be experienced, exchanged and re-appropriated into new forms through curatorial methods generates the central questions of my research. Installation, performance, poetry and publication delineate the main activities through which these questions are investigated.



Machining Aesthetics, formation of craft in computational design and digital manufacturing

Paul Loh, PhD (Architecture and Design)

Machining Aesthetics focuses on how digital technology changes and negotiates the design procedure. Through examining craft as mode of production, the research aims to explore the formation of aesthetics through material experimentation using CNC technology. The research examines manufacturing techniques on the scale of furniture and architectural components; seeking an understanding in the shift of relationship between craft and technology.

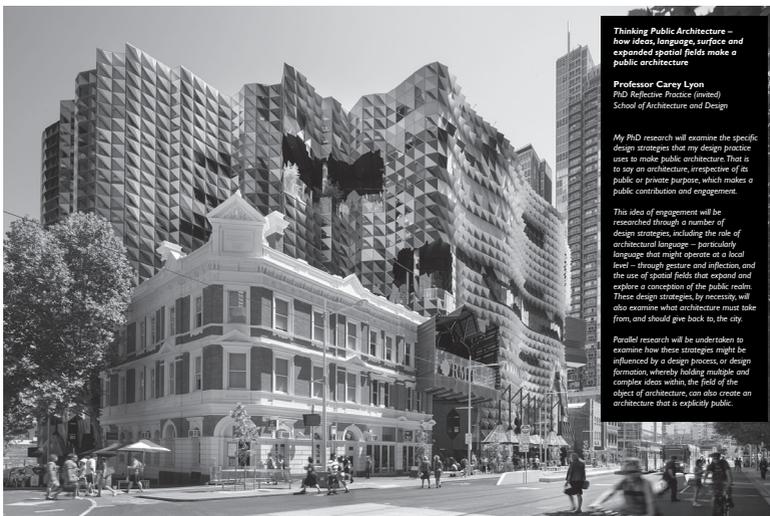


Thinking Public Architecture – how ideas, language, surface and expanded spatial fields make a public architecture.

Carey Lyon, PhD (Architecture and Design)

My PhD research will examine the specific design strategies that my design practice uses to make public architecture. That is to say an architecture, irrespective of its public or private purpose, which makes a public contribution and engagement. This idea of engagement will be researched through a number of design strategies, including the role of architectural language – particularly language that might operate at a local level – through gesture and inflection, and the use of spatial fields that expand and explore a conception of the public realm. These design strategies, by necessity, will also examine what architecture must take from, and should give back to, the city.

Parallel research will be undertaken to examine how these strategies might be influenced by a design process, or design formation, whereby holding multiple and complex ideas within, the field of the object of architecture, can also create an architecture that is explicitly public.



Slow design in a material world: In what ways can textile designers foster deeper connections between people and material possessions?

Emma Lynas, PhD (Fashion and Textiles)

The underlying objective of this research project is to explore ways in which designers can encourage consumers to engage with textiles and clothing on a deeper level. The slow method of design inquiry is being used to better understand both my practice as a Textile Designer and reasons behind material consumption. Through a series of small practice based projects the concepts of; heritage, memory, aspiration, performance and value are explored within the context of emotionally durable design and connectivity. I am currently exploring reasons for attachment and detachment between people and material possessions.



Slow design in a material world: In what ways can textile designers foster deeper connections between people and material possessions?

Sustainability, Textile Design, Slow Design

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Emma Lynas
Doctor of Philosophy (PhD) in Fashion and Textiles

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

Peter Macfarlane, PhD (Architecture and Design)

My path of research and design re engages the free thinking spirit of the ancient artisans. Australian current cemeteries in general embrace an extraordinary conservatism towards creativity, change and expression of grief through physical form in which I bring to this table a palette of newness for this moment.

To design and fabricate memorials that are unique, relevant, engaging and progressive from one project to next is vital for the life of memorial design as a vehicle in which can nurture grief. This is the challenge of creating new memorials in old cemeteries. I am interested in the past inspiring the future and creating space for dialogue for the present.



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

Pete Macfarlane PhD (Architecture & Design)

Explorations in special occasion micropractice for sustainability

Georgia McCorkill, PhD (Architecture and Design)

This creative practice research gives an account of one way that strategies of design for sustainability are being negotiated in fashion design practice through a series of projects exploring processes of designing, making and wearing special occasion dresses. This genre, laboriously handmade to be worn once could be considered the epitome of wasteful practice. Therefore, addressing such material questions is one starting point for designerly intervention. However the occasion dress is also a potent artefact at the convergence of media, celebrity and fashion. Practicing sustainable fashion within a context of micropractice involves working within a tension space; between the pragmatic priorities of sustainability and the poetic impulses of fashion design.



The Red Carpet Project
Explorations in special occasion micropractice for sustainability

This creative practice research gives an account of one way that strategies of design for sustainability are being negotiated in fashion design practice through a series of projects exploring processes of designing, making and wearing special occasion dresses. This genre, laboriously constructed to be worn once could be considered the epitome of wasteful practice therefore addressing such material questions is one starting point for designerly intervention. However the occasion dress is also a potent artefact of the convergence of media, celebrity and fashion therefore exploring potentials within this social scenario is another target for practice. Practicing sustainable fashion within a context of micropractice involves working within a tension space; between the pragmatic priorities of sustainability and the poetic impulses of fashion design or between the material preoccupations of the designer, and the social nature of the occasion network.

Georgia McCorkill PhD (Architecture & Design)

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

Ben Milbourne, PhD (Architecture & Design)

A reflection on the creative practice of Ben Milbourne, 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 from existing situations, rather as mutations 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 & organizational terms.



Mutations

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organizational terms. In each scenario the exploration investigates how the transformed condition can remain recognisably related to its original condition and effect greater resonance via the instrumentality of recognition. The design tools used within the production of the work necessarily influence the development and product. A recurring interest in the work rests in the translation of digital and analogue procedural strategies; the translational shifts and glitches affected in shifting between mediums. The oscillation between procedural and explicit design strategies, where procedural experimentation is a catalyst for iteration edited and refined via explicit composition strategies.

WunderKörper – Systems + Environments + Co-evolutionary design

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 these assumptions and approaches systems as something more unstable, aligning with contemporary ideas about complexity and openness. 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, developing design procedures that offer a disruption (and addition) to existing design conventions.

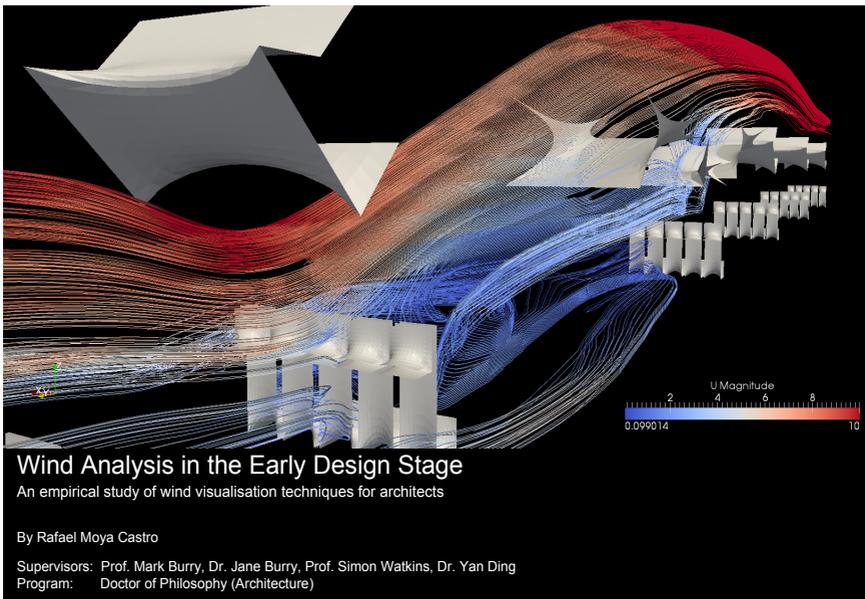


Wind Analysis in the Early Design Stage: An empirical study of wind visualisation techniques for architects

Rafael Moya Castro, PhD (Architecture and Design)

Wind can affect the levels of comfort around buildings, especially pedestrian areas near them. Sophisticated technologies of wind analysis have been incorporated in the design process of buildings and public spaces to anticipate possible modifications in the final form of a project; and to prevent aerodynamic effects on the outdoor environment. Currently, a new generation of wind analysis tools, such as Autodesk Vasari and ODS-Studio are available to be used by architects in the earlier stage of the design process.

The aim of this research is to investigate, through an empirical study and comparisons with other techniques, to what extent the visualisation of wind for architects has been resolved by these new CFD tools.



Drawing in/Drawing out: Reverberations, Impressions, Rarefication, Tensioning

Simon Pental, PhD (Architecture and Design)

Our principal interest is the making of memorable spaces; lucid atmospheres that allow the occupant to become immersed; to orchestrate atmospheres that provoke personal association (that is reverberations with or semblances to other experiences), making spaces that linger in the mind once visited (to be held as hazy impressions), constructing settings that suspend life (establishing moments of rarefication), allowing for the registration of external ephemera (light, time, weather, sun, moon) and occasionally invoking moments of tension and fragility (of sensation and matter). When making such projects we are becoming increasingly conscious to draw ourselves into these phenomena so that we may, in turn, draw them into the finished work. Breathing-in, breathing-out. Drawing in, drawing out.



Sensing the Body Socially

David Pledger, PhD (Architecture and Design)

Sensing the body Socially, Processing the body Politically

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 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.

DAVID PLEDGER
SENSING THE BODY SOCIALLY, PROCESSING THE BODY POLITICALLY
PHD SCHOOL OF ARCHITECTURE AND DESIGN

TUNING, TONY



SIGNALS & NOISE

Abstract

Toby Reed, PhD (Architecture and Design)

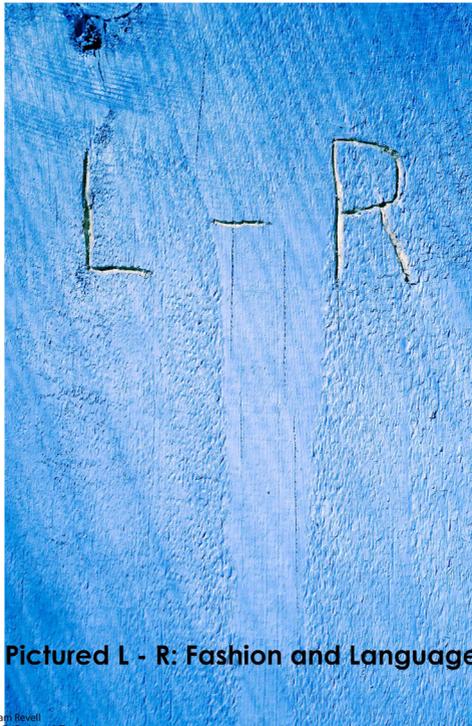
If architecture has become just another screen that we half pay attention too in the peripheral vision of our rear-view mirror, at 60km/h... If our private and social space has been slowly overtaken by screens, it is only natural that building skins would slowly develop a surface that responded to this “screen-ness”. Alfred Hitchcock, in his film Rear Window conceived of the standard apartment window as a screen, but now whole buildings are being conceived of as screens, as information surface, even if communicating an experience of optical abstraction.



Pictured L – R: Fashion and Language

Liam Revell, PhD (Fashion and Textiles)

The PhD proposes to investigate the use of descriptive language in fashion, how it contributes to design thinking and the potential it holds on the experience of fashion and the fashion product. The exploration of language refers to aspects of art and design theory, architectural theory, linguistics and the philosophy of language. The projects for this research will investigate how language speaks fashion and the ‘cosmic’ aspects of text, that is, how its arrangement and manipulation contributes to form and its decoration.



Pictured L - R: Fashion and Language

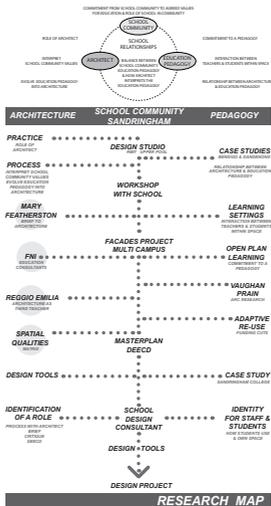
Liam Revell
PhD (Fashion & Textiles)

Changing the Architecture of Educating

Natalie Robinson, PhD (Architecture and Design)

In the school design process, there are a number of issues inhibiting the understanding of the relationship between architecture and education pedagogy. Achieving a balance between the architect, school community and education pedagogy is important in achieving a successful outcome. It is challenging for the school to develop their own direction, with limited experience in the school design process. There are also issues with lack of a common language between the architect and school, with the architect viewing schools spatially, and the school from a pedagogical perspective. Bridging the gap between the two areas where they inform and respond to each other is important. Further to this, there are difficulties in identifying and describing the relationship between architecture and education pedagogy, with a lack of research and clear findings in this area. These issues have lead to my interest in developing a new methodology of working between the architect, school community and education pedagogy through the development of Design Tools.

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CHANGING THE ARCHITECTURE OF EDUCATING
Natalie Robinson Architecture PhD by Project

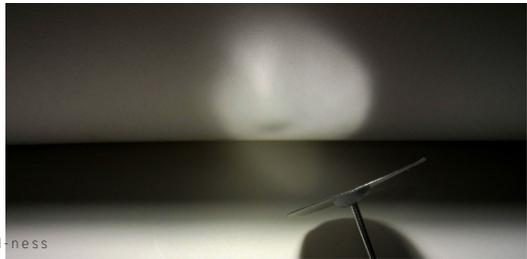
The nebulous and the vast: towards outward-ness

Saskia Schut, PhD (Architecture and Design)

This study is concerned with developing modes of dwelling and practicing in substance and in expanse. 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, vapourous-ness,) and aerial space (vastness, indistinctness, outward-ness) and away from ground (solid, en/closed, definable, in-ward).

This study will develop an approach to dwelling/practicing that participates in and within events, in order to move towards outward-ness and openness. Projects will pivot around immersion in air and aerial space as an operative modality as well as site and material to act with.

The nebulous and the vast
// towards outward-ness



Saskia Schut · PhD by practice

Between Observation and Design

Robert Simeoni, PhD (Architecture and Design)

The intent of this study is the exploration and documentation of the relationship between observation and design. Through examination of the process within my practice, the study attempts to delve into, and further elucidate the winding passage from observed moment ('catalogue') to realised design (building). Expressed through a collection of images and observations of certain types of spatial interventions that, at first glance, may appear to be ad hoc and unplanned, upon closer investigation exhibit a complex, and poetic realisation and exploration of the object and of space.

This inquiry into observed moments takes on a further expansion through the addition of 'on site' (reflexive) images. A growing interest in abstraction will be considered and tested through a series of architectural models and other devices – the 'unrecognised' space of extraction requiring intimate and in depth attention.



< Between Observation and Design

PhD Research Proposal
Reflective Practice (Invited)

Robert Simeoni
2014

Material Agency of the Design Medium in Architectural Practice

Nicholas Skepper, PhD (Architecture and Design)

By engaging with immediate material contingencies through drawing and making, in a situated design process, the project work of the PhD attempts to uncover an understanding of 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 material. The work contributes to an existing field of research that examines how ideas are generated and represented in the design process and then translated to buildings. Specifically, it is the role of the design medium in this process that is of focus here, through an examination of the engagement between the material of the medium and the architect as maker of artefacts – drawings, models, maquettes etc.

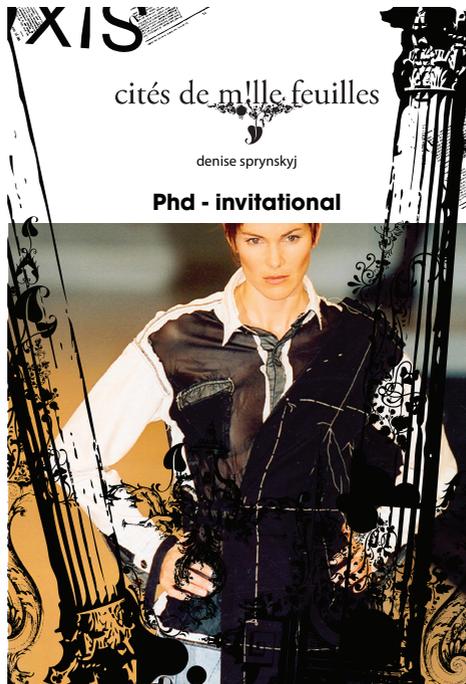


cités de mille feuilles - cities of a thousand leaves

Denise Sprynskyj, PhD (Fashion and Textiles)

Layering, excavation of strata, and the interweaving of leaves are metaphors for ways of looking, knowing and wearing, both in the temporality of experiencing and in the physical act of wearing the work of SIX. Cités de mille feuilles aims to capture a cross section of the layers that make up SIX, and to express how the practice of doing and making has contributed to what SIX have learned about their atelier over the course of this research.

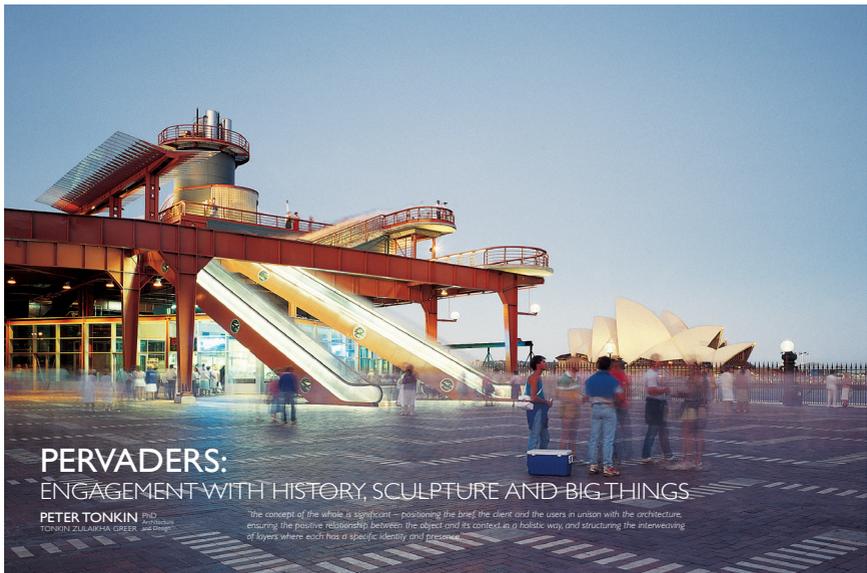
Through the documentation, the leafing through of collections, ideas and conversations, we have come to understand the truth Cristo's saying: "revelation through concealment."



Pervaders: Engagement with History Sculpture and Big Things

Peter Tonkin, PhD (Architecture and Design)

Mr Tonkin has researched and demonstrated how his creative engagement is focussed on built rather than ideal projects, most often in the public realm, that can be realised with a sculptural simplicity of material and that embody a spectrum of fertile architectural ideas. The projects demonstrating this purposeful engagement can be placed in three groups: History; Sculpture; and Big. Emerging from the research is a clear basis of architectural ideas in the concept of phenomenology, a reliance on direct experience of the object rather than a semiotic foundation in external references and embodied meaning. In the built work, as well as in the processes used to achieve it, the concept of the whole is significant – positioning the brief, the client and the users in unison with the architecture, ensuring the positive relationship between the object and its context in a holistic way, and structuring the interweaving of layers where each has a specific identity and presence.



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 across a number of disciplines. Materialist philosophies are being reworked in light of contemporary knowledge that blurs, or exceeds, previously accepted notions of matter and material. 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' it is a long way from engaging with the 'material complexity' emerging from other disciplines. This design research responds to an intuitive provocation that articulating this broader 'material complexity' - through an ecology of projects - will reveal specific challenges that may significantly adjust, subvert or alter architectural practice.

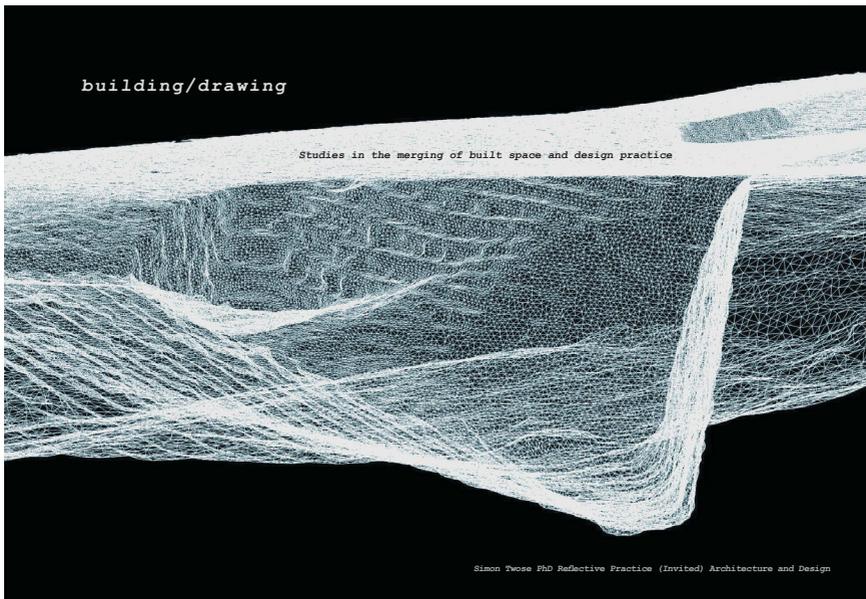


Building /Drawing: Studies in the merging of built space and design practice

Simon Twose, PhD (Architecture and Design)

How the built folds back into drawing and how this might shift understandings of practice is a productive area of contemporary research. Drawing is generally understood as projective - from drawing to building – and its representational complexities are often predicated on a separation from the vagaries of the built, despite being credited with a power to translate aesthetic potentialities.

By looking at ways in which the materiality, scale and presence of built space can extend back into the design process, I hope to open architectural practice to experimental possibilities.



The practice of m3architecture

Benjamin Vielle, PhD (Architecture and Design)

This research is a reflection on my practice at m3architecture. In 2010 my collaborators and I completed a Master of Architecture at RMIT, during which, we discovered the idea of “finding the specificity that surprises” as a driving force in our work. This language continues to be used in our practice and serves as an aim for each project and as a measure of the success of the work. In my PhD I will delve further into the idea of finding “specificity that surprises”. I aim to become aware of the cultural agency in this way of working and to become conscious of my own idiosyncrasies at play in the work and in the act of collaboration with my partners in practice



Exhibition Making: Curating Ideas – Exhibiting Architecture and Design

Fleur Watson, PhD (Architecture and Design)

The focus of this research investigates the challenges inherent within the specialised curatorial practice of exhibiting architecture and design. A series of specifically curated exhibitions, events and publications explore a diverse range of curatorial strategies that aim to effectively communicate the intention of the design, the process of its creation and its contribution to the cultural paradigm.

This presentation will interrogate the curator's intent to reveal ideas, process and narrative within explicit exhibition environments via an investigative mapping and visualisations of key collaborative projects. A series of 'test' diagrams are currently being developed for selected projects to unravel and reveal the process of 'making' of an exhibition.



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

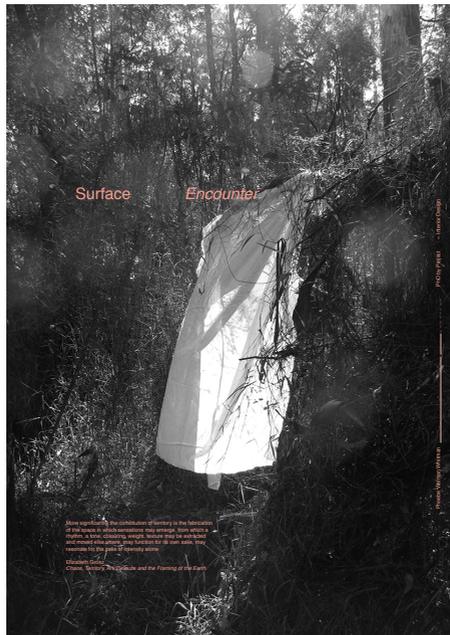
The focus of this research investigates the challenges inherent within the specialised curatorial practice of exhibiting and mediating architecture and design. A series of specifically curated exhibitions, events and publications explore a diverse range of curatorial strategies that aim to effectively 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 mediate design ideas, process and narrative within explicit exhibition environments via a series of investigative mapping and visualisations of key collaborative projects in order to reveal a series of key curatorial 'moves'.

Background image: Lee Sigler/Studio, Melbourne Iteration, Curator: Fleur Watson, Exhibition Design: Saele & Waldron, 2014 (photo: Tobias, T&A)

Surface Encounter

Phoebe Whitman, PhD (Architecture and Design)

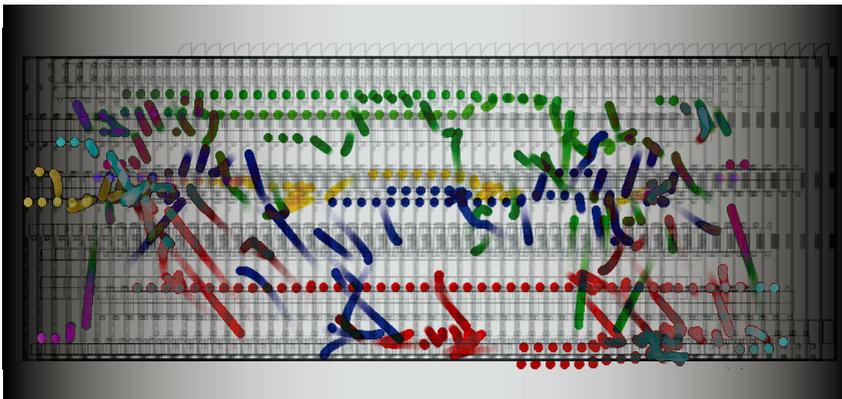
My practice is an exploration of surface and temporal, spatial, relational and contemplative potentials of encountering surface. The practice encompasses a range of mediums and objects relating to surface and approaches production through material arrangements, observational methods as well as processes of selection and framing. In contemplating surface as a place of activity and event the work generated is an attempt to proliferate surface as a means to make affective encounters. Drawing from particular theoretical, conceptual, and contextual ideas the research project is currently engaged with the identification and clarification of particular concepts that are critical to the practice. Presently the research is oriented to Gilles Deleuze's concepts of the 'encounter', the 'fold' and 'event.'



Design Flow: Revealing the Dynamics of the Design Process

Mani Williams, PhD (Architecture and Design)

This research investigates the dynamic interactions that occur during a collaboration process. The main outcome is a real time data analysis system that consists of three components: data capturing, analysis and visualisation. Combining concepts from data mining and network theory the system is designed to provide insights at different resolutions ranging from micro interpersonal encounters to macro level spatial and temporal team overviews. The target users are the leaders and participants of collaborative projects but the system can be extended to study general socio-spatial interactions such as to assist designers with the spatial design of office spaces and managers to plan for organisational restructuring. I am applying the participatory action research methodology to iteratively develop the system through a series of case studies. At this PRS I will present its current iteration with the data collected from the recent SmartGeometry2014 Workshop.



A human-centric analytical system for understanding social interactions in a face-to-face collaborative setting

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 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

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Rhys Williams

Landscape Architecture PhD candidate

immaterial: looking to material as the starting point in the design of space

Leanne Zilka, PhD (Architecture and Design)

The material discourse is not a unified one but is one made up of divergent views. My starting point was the exposure to practitioners and researchers building, exhibiting and practicing in early 2000 until the present time who prioritised material over other focuses in architecture. These ‘materialists’ reacted against the ‘proliferation of virtual modes of representation, where technique is discussed only in terms of its visual representation.” This PhD is titled immaterial because while the starting point of all the projects I am discussing begin with the physical investigation of a material or material palette, the resulting spaces depart from this material starting point. While my practice has been about the development of technique, strategies and operations to develop space from the 1:1 material samples, the more I work with material the less it seems to be about the specific material palette and more about the qualities of the spaces that emerge from this starting point. I have discovered that I am not a ‘material architect’ but one that uses materials as a starting point to allow for open ended investigation.



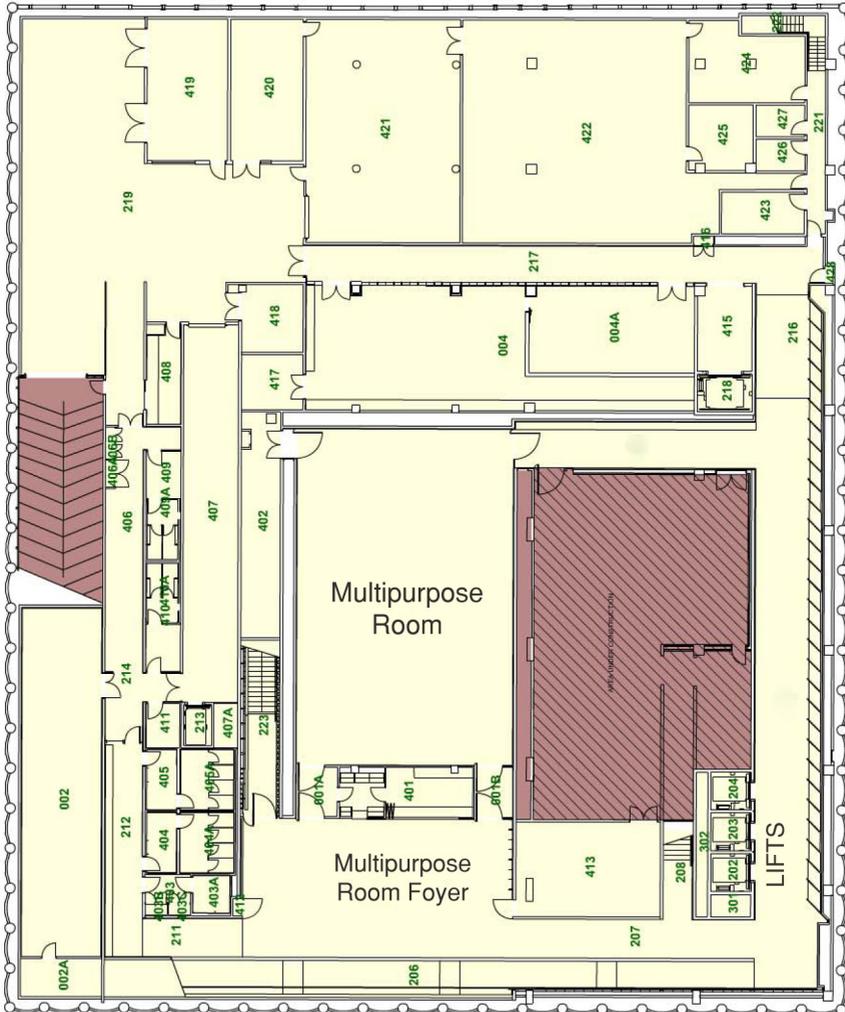
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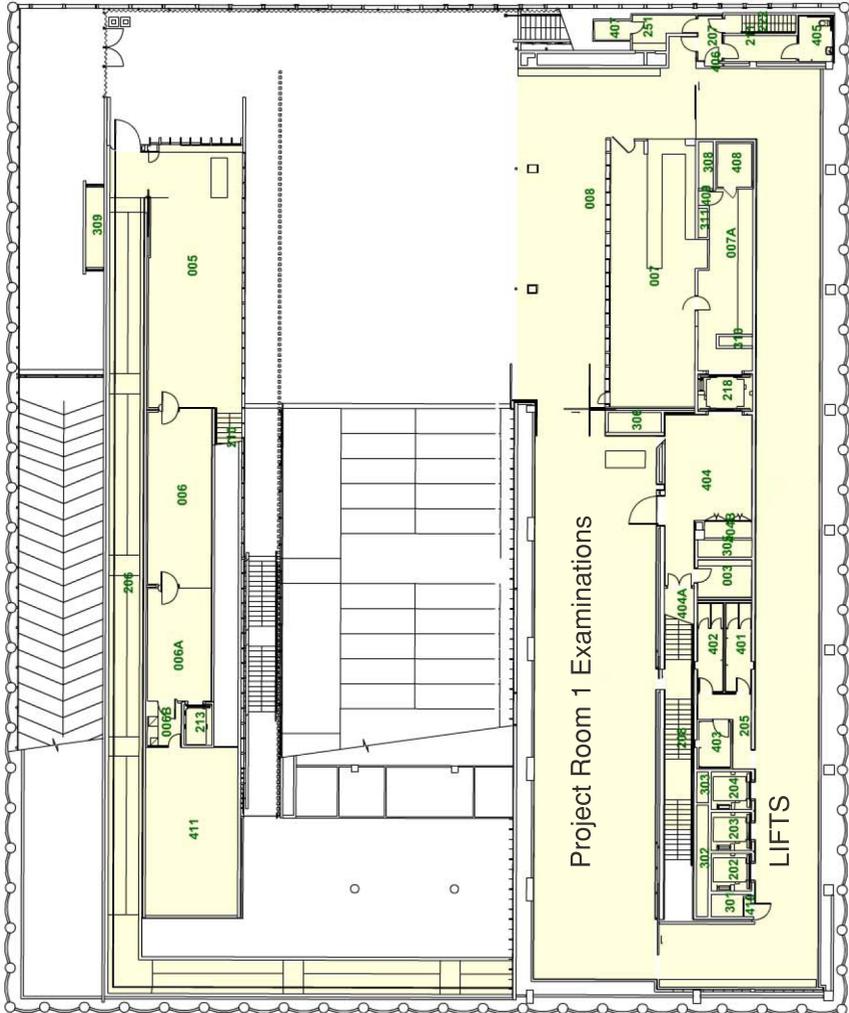
Leanne Zilka - PhD by Project - Mid-Candidature

Design Hub Maps

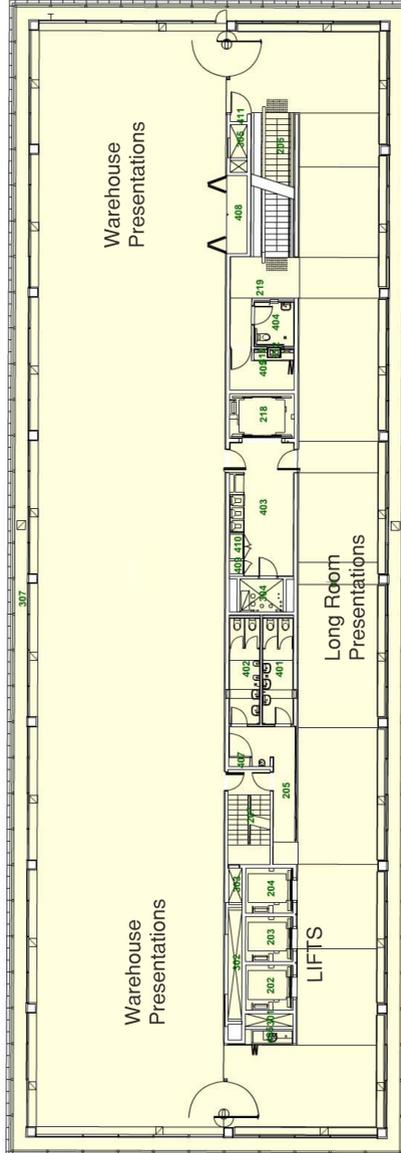
Design Hub Level 1



Design Hub Level 2



Design Hub Levels 4-9



Design Hub Level 10 (& rooftop)

