

Practice  
Research  
Symposium

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Australia  
31 May - 3 June  
2018

Candidate  
Abstracts &  
Images

Practice  
Research  
Symposium

Australia  
31 May - 3 June  
2018

Candidate  
Abstracts &  
Images

RMIT Design Hub  
Building 100, Corner Victoria &  
Swanston Streets, Melbourne

Architecture  
& Urban Design

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The PRS acknowledges the Wurundjeri people of the Kulin Nations as the traditional custodians of the land on which the University stands, and respectfully recognises Elders past, present and emerging.

## PhD Examinations

Please arrive 15 minutes before exam starts as no late entry

### Thursday 31 May

Kristof Crolla

*Building Simplicity: the 'More or Less' of Post-Digital Architecture Practice*

10am - 12pm – Project Room 1, Level 2

Manuel Muehlbauer

*Typogenetic Design - Aesthetic Decision Support for Architectural Shape Generation*

2.30 - 4.30pm – Project Room 2, Level 2

Corbett Lyon

*OUTSIDE, INSIDE, AND THE IN-BETWEEN;*

*A Journey Through the Design Terrains of the Design Practitioner*

2.30 - 4.30pm – Project Room 1, Level 2

### Friday 1 June

Tanya Court

*The Site Re-presented: Everyday Civic Landscapes*

10am - 12pm – Project Room 2, Level 2

Michael Lavery

*engaging objects*

10am - 12pm – Project Room 1, Level 2

Jenny Grigg

*Material literacy: the significance of materials in graphic design ideation, a practice-based enquiry*

2.30 - 4.30pm – Project Room 2, Level 2

Carey Lyon

*Design by Discourse*

3 - 5pm – Project Room 1, Level 2

(note: non-standard start time)

## Progress Reviews and Events

### Thursday 31 May

Lecture by Professor Felicity D. Scott, Columbia University

*A Straighter Kind of Hip*

6.30 - 7.30pm – 80.01.002 (SAB)

### Friday 1 June

5 - 7pm – Project Rooms 1 & 2, Level 2

PRS launch and drinks, with

Welcome to Country by Boon Wurrung N'arweet (Elder) Carolyn Briggs and performance by Wiradjuri soprano Shauntai Batzke

Book launches –

*Architecture in its Continuums*, by Leon van Schaik

*Building Mixity!* by Maud Cassaignau and Markus Jung with Matthew Xue

### Saturday 2 June

HDR candidates' progress reviews

10am - 5.20pm – various venues, Design Hub (see detailed program)

*Candidate and Supervisor Cocktail Kickstarter Forum*

5.30 - 6.40pm – Lecture theatre, level 3

Cocktail party (RSVP only)

6.45 - 8.30pm – Long Room, Level 10

### Sunday 3 June

HDR candidates' progress reviews

10am - 2.50pm – various venues, Design Hub (see detailed program)

Candidate Workshop by Kathy Waghorn

*The generative potential of a research compendium*

12 - 1pm – Pavilion 1, Level 10

Closing drinks and informal discussion

3 - 4pm – Long Room, Level 10

# Introduction



## ***What Matters?***

A/Prof Pia Ednie-Brown  
Chair, PRS Australia

“...to and behold, by doing this process of into-the-studio or into-the-field, being immersed, being reflective, and then from the reflections doing the explication, we’re actually training ourselves and training our students particularly well in this process of being in and with complexity.”

Ross Gibson, Situating Practice Symposium, PRS AU, June 2017.

On the surface of things, the PRS is structured by a simple template: Candidates, across all levels—from first presentation to final examination—present their research to panels of experts for feedback in a public setting. Social and discursive events lubricate the harder edges of review procedures, helping to usher individual acts into a community setting.

This apparently simple structure is fuelled, however, by a much more complex assemblage of forces. Through this complexity, the real vitality emerges—the stimulation, the inspiration, the sense of vibrant connection, etc. This vitality doesn’t just arise ‘magically’ on its own, however, being tied to a range of tactical moves and largely tacit, shared understandings. These tacit and tactical dimensions matter greatly when it comes to keeping the PRS as positively alive as it can be. While it is the job of the Chair and the PRS team to work with these dimensions in shaping the program and events, affirmative vitality emerges from the actions of everyone. The PRS perpetually evolves with and through all these ‘minor’ acts and behaviours, in tandem with larger forces and shifts in wider conditions. A complex matter indeed.

Here, I want to acknowledge some recent developments and reflect a little on what they mean, before sketching out a set of tactical propositions: open-ended statements about how the smallest moments (gestures, behaviours, attitudes) make a difference. I do this with an interest in how the PRS evolves into the future, and with the belief that this needs to occur as Practice Research—through reflecting on what happens, explicating the tacit and tactical, using this explication to inform the next moves, and sharing what matters.

One of the recent PRS initiatives, led by Mick Douglas from October 2016 onwards, has been the Saturday Candidate and Supervisor forums. These events are invented and assembled as tools of collective reflection on the whys and hows of HDR candidature and supervision. Productive reflection is not some natural property that simply occurs automatically, and I believe that these events are of exceptional importance in allowing for shared understandings to develop

and evolve, while simultaneously facilitating a sense of community. The next iteration for this PRS will be a 'cocktail party kickstarter forum', where Mick Douglas and I will chair a forum specifically dedicated to the subject of Feedback – an important property of all complex systems.

The impacts of DAP\_r, the OLT funded research project (2016-2017), have been significant. Opening up the PRS to candidate presentations and supervisor engagement from thirteen other universities has enabled us to share different experiences of Practice Research as they pertain to different contexts. Guests from around the world have long been contributing to the PRS, adding significantly to its richness and perspectives. Building on this history, DAP\_r ushered the PRS AU community into a networked conversation at a national, cross-institutional level. This has helped us to each situate ourselves and our approaches within a broader picture more clearly. Relationships were formed, inflected, and grown. Conversations continue beyond the PRS. A PRS partnership with Newcastle University continues, with candidates and supervisors contributing in an ongoing arrangement. A number of individuals from other institutions continue to return, just as more individuals from RMIT visit other institutions to engage in discussions and workshops around the subject of Practice Research. The burgeoning national conversation is important, because it fosters cross-fertilisation of Practice Research in a collective, local manner, productively building a depth of experience in Practice Research supervision and examination.

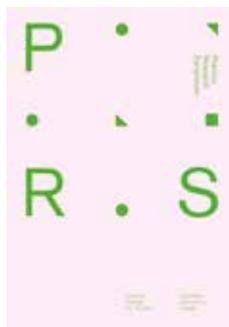
The PRS booklet has, unexpectedly, become an expressive marker of change over time. This is now the fifth booklet since *Trampoline* developed the PRS graphic identity. More than just a tool of visual consistency, this new identity has enabled a mapping of accumulative development: across the covers is a rhythmic shift of

colours: black with white (June 2016), then pink with green (October 2016), then green with black (June 2017). In October 2017, marking the end of the OLT project in a sort of celebratory splash, we threw together an aggregate splatter of green + pink + white with black; everything had finally come together. The cumulative development of these graphic gestures were not entirely pre-planned; like most Practice Research, sense-making formed and gathered 'organically', and can now start to inform the next moves.

If this booklet cover kicks off a subsequent, post-DAP\_r sequence of PRS development, this is marked by a (bluestone with grit) texture, offering presence to matter and a riff on the title of this introduction: *what matters?* This move develops upon the depth implicit in the spillage of colour from the last booklet cover, but it also feeds-back and feeds-forward a feeling of new, emerging depths.

What new depths? The School of Architecture and Urban Design, with its newly minted title, is joining PRS forces with the new School of Design and strengthening long standing relations with the School of Fashion and Textiles. The act of working increasingly as a conglomerate of Schools bodes well. We have now articulated different *Modes of Practice Research* operating in and across Schools—which we are publishing in this booklet (p16). Furthermore, there is potential to enable a greater sharing of resources, and for disciplines to strengthen through increased dialogue with one another.

Moves are afoot for a reworking of the Practice Research Portal ([practice-research.com](http://practice-research.com))—to adopt the PRS graphic identity, to include other Schools in the ever-growing examination archive, and to offer clearer presence to the



PRS Australia  
booklets 2016



PRS Australia  
booklets 2017

considerable Practice Research supervisory capacity in the College. As such, the aim is for the Portal to embrace a wider College Practice Research cohort more actively—as it has done for many years by hosting the Creative Practice Research Strategies Course on-line material, undertaken by all creative practice HDR candidates across DSC. All this also bodes well for the possibility of cultivating cross-disciplinary research projects—not just involving candidates, but also staff researchers—where the PRS can foster serendipitous intersections emerging in the midst of its intensities.

Making the most of all these recent and burgeoning developments involves those tactical moves and tacit understandings mentioned at the outset of this text. With this in mind, I have assembled a list of propositions that point to these tacit and tactical realms. These propositions seek to suggest what *matters*, from my reflections, and through the lens of specific values I bring to them. They aim to render explicit an underlying, tactical ethos that fuels the success of the PRS and the research it supports.

#### 1. Embrace Immersion and Intensity

The PRS is an *event*. An event is an unrepeatable, affective experience. Immerse yourself in this intensity, for all it has to offer.

#### 2. Use the Structural to Maintain Porosity

Structures, categories, procedures, etc operate as containers and anchoring devices for the real flux of things. Used well, they offer boundaries for research that enable openness to the unknown, the uncertain, and the uncomfortable. Used less wisely, however, they can shut down this openness and limit potential. The trick is to ride the line between employing enough of the structural but not too much. Play with these containers; test the limits of what they offer.

#### 3. Engage in Generative Critique

We are here to encourage, inform and explore acts of research. This involves offering critique—a kind of feedback which will often involve pointing out where something might not be working, or missing. Generative critique aims to inflect, open-up, and transform. It aims to avoid the potential damage of critique, by getting inside that which we are presented with, and helping it to move in as-yet-unrealised directions.

#### 4. Play

Playfulness can help as a way to connect to what might otherwise feel foreign.

#### 5. Attend to Feedback

Feedback comes in many different forms. Sometimes it is explicit—in verbal and written form. The rest of the time, we are picking up on feedback in non-verbal ways. All performers know this. The audience may be seated in a dark space, and saying nothing, but the way in which a performance is being felt is running through the room, feeding back into the performance. Through qualities of gesture—such as tone, intonation, and timing—we both offer feedback to others, and receive it from other places. Either way, attend to the nature of that feedback. Feedback and reflection go hand-in-hand.

#### 6. Respect

Respect is a keystone to both affirmative feedback and Generative Critique, especially at a tacit level. Everyone deserves equal respect, no matter what formal 'station' they inhabit. The overall PRS event is also an entity that asks for respect and calls for playfulness—leading back to 'Embrace Immersion and Intensity'.

#### 7. Remember that it's never all-about-you

Research is always about making a contribution, which implies that the value of the activity moves beyond the person doing it. While the act of reflecting on one's own practice can appear self-referential, in the context of research it becomes a vehicle for articulating bigger pictures, sharing insights of value to others, and enacting those insights for the benefit of society. The PRS is an event aimed at highlighting the always-collective-nature of the research process.

#### 8. Reflect, Inflect, Return

Between each PRS, we disperse to reflect on our own, and through small peer-to-peer conversations. 'Out in the field' in between one PRS and another, we actively reflect—always inventing and reinventing the tools and approaches appropriate to our practices—in order to inflect the next move with new insight, speculations and propositions.

Then, we return.

As discussed in the Chair text, *What Matters?*, the phased integration of multiple Schools into the PRS structure has given impetus to laying out some notable key differences in the modes of undertaking Practice Research. In part, it was also prompted by a collective decision to no longer refer to the 'Invitational stream'—the hallmark esteemed practitioner PhD model that Professor Leon van Schaik championed and developed over decades—but rather to recognise this mode of research under the phrase 'Reflective Industry Practice' through which its defining properties could be rendered clear in relation to other modes of practice research. These articulations, laid out below, were written collaboratively by Mick Douglas and Pia Ednie-Brown, with important input from Leon van Schaik and John Fien.

### Reflective Industry Practice

A Reflective Industry Practice mode of research involves practitioners operating largely in a professional environment, who generally have developed recognised mastery in their field. They reflect upon the nature of that mastery, defining its enabling structures, its knowledge bases, and the implications for emerging forms of research-led practice speculated upon through design on the nature of their future practice.

Two kinds of knowledge are created by this research. One concerns the ways in which designers marshal their intelligence, to construct the mental space within which they practice design. The other reveals how public behaviours are invented and used to support design practice.

### Generative Practice

A Generative Practice mode of research crosses boundaries between professional and academic/university-based research practices, and often between disciplines. This practice research approach enables practitioners to generate new kinds of practices within a discipline, or establish new fields of practice in response to challenges emerging in a changing world. Candidates might be seeking to enter into a period of deep enquiry that transforms a set of practice-based interests into a more developed practice with a well-articulated emphasis, set of agendas and approaches, or seeking to generate a new trajectory through a transformation of their established mastery.

This mode offers new knowledge in the form of previously unarticulated approaches to practice, informed by specific issues and challenges that direct their generative action. These new articulations contribute to both established and emerging communities of practice, and offer new possibilities concerning approaches to the emerging challenges society face.

### Applied Practice

An Applied Practice mode of research pertains to specific research projects and problems, where practitioners generally work toward new ways of enabling creative practices. This often involves working with a larger team through the vehicle of a defined research project, leading to the development of new techniques, technologies and capabilities that will benefit professional practices beyond that specific project vehicle. Candidates generally offer particular kinds of expertise needed within a specific research project, developing that expertise as they establish new ways of enabling creative practices.

This mode enables the practices of others by offering new knowledge of relevance to specific problems, as exemplified through its application to specific research project/s. These contributions can be applied to related situations, opening up new possibilities, questions and capabilities for others, and/or offering new ways to solve particular problems.

### Thesis Research

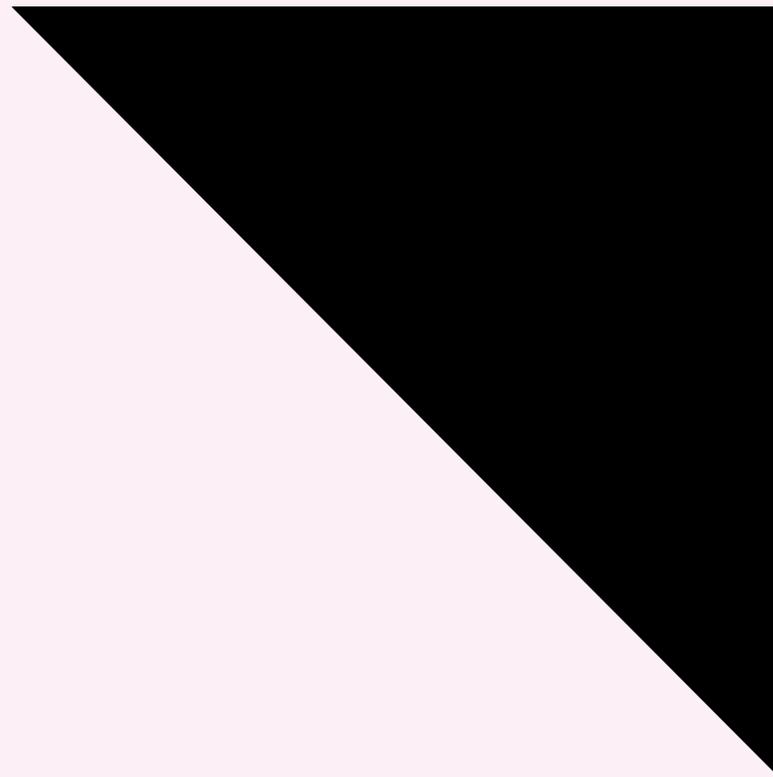
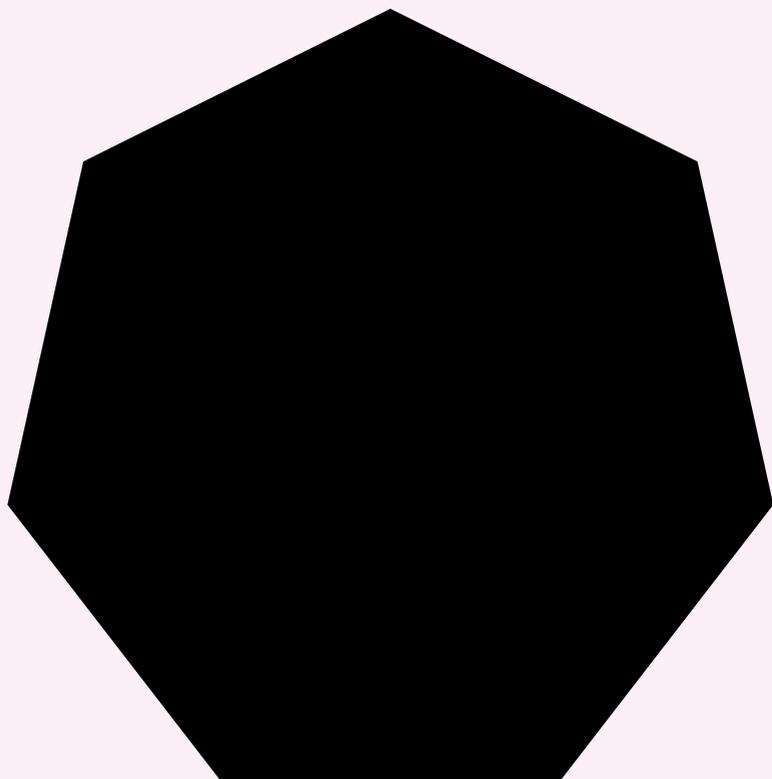
A thesis research approach is commonly based upon the critical analysis of a question, issue or problem within or across a field of knowledge and seeks to make new and original contributions to ways in which the topic may be understood. A detailed literature review problematises and analyses what is known about the topic and develops a specific set of research questions, aims, and objectives for the study. A tightly conceived research design is then developed based upon qualitative, quantitative or mixed methods. This research design is implemented and the resulting data analysed and interpreted in the light of existing literature.

Thesis based research uncovers new findings and makes recommendations for both future professional practice and research in the field.

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These ways of undertaking research are often undertaken singularly, sometimes in integrated combinations, and are constantly being shaped as collective forms of practice knowledge. The PRS provides a rich participatory framework for the ongoing comparative development of how we do what we do, and invites you to contribute to the collective emergent processes through which we may make and contest value.

PhD  
Examinations



May/June  
2018

***Building Simplicity: the 'More or Less' of Post-Digital Architecture Practice***

A strong dichotomy exists between the increased architectural design agency offered by digital tools today and the affordances given by many construction contexts, especially building environments in developing countries with limited available means. This creative practice research project postulates that by incorporating uncertainty as a productive and constructive component in alternative computation-driven design and materialisation processes, the locally available solution space for built architecture can be dramatically expanded and onsite ability and agency increased.

The study develops methods that procedurally manage slippage from aleatory occurrences during materialisation and transform it into a practical opportunity for non-standard project realisation. Protean design diagrams,

capable of absorbing serendipity throughout the project crystallisation process, give uncertainty room to feed back into the system, providing rigour and animus to the whole. Thus, fluctuations are embraced as the design develops into its final singular site-specific solution.

The project constellation demonstrates that identified methods can substantially increase the architects' agency and local onsite affordance. In doing so, the case is made for more democratic epistemic models and more intelligent structures of approximation than (common) deterministic approaches in digital design would allow for, and insight is provided into the extent to which computation can further impact architectural practice.



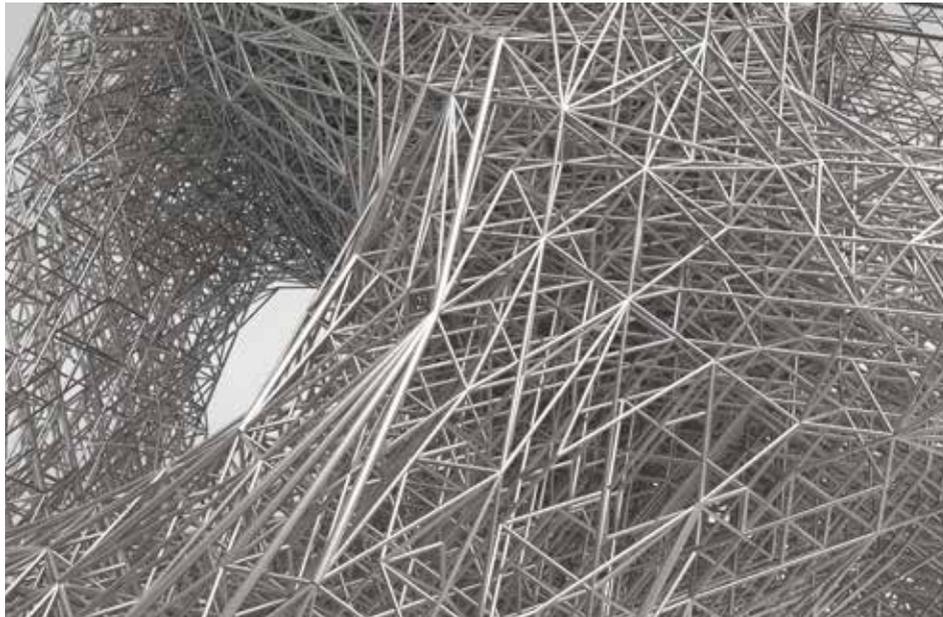
***Typogenetic Design –  
Aesthetic Decision Support for Architectural Shape Generation***

Typogenetic Design is an interactive computational design system combining generative design, evolutionary search and architectural optimisation technology. The active tool for supporting design decisions during architectural shape generation uses an aesthetic system to guide the search process. This aesthetic system uses intelligent control to direct the search process toward preferences expressed interactively by the designer.

An image input as design reference is integrated by means of shape comparison to provide direction to the exploratory search. During the shape generation process, the designer can choose solutions interactively in a graphical user interface. Those choices are

then used to support the selection process as part of the fitness function by online classification.

Enhancing human decision making capabilities in human-in-the-loop design systems addresses the complexity of architecture in respect to aesthetic requirements. On the strength of machine learning, the integral performance trade-off during multi-criteria optimisation was extended to address aesthetic preferences. The tacit knowledge and subjective understanding of designers can be used in the shape generation process based on interactive mechanisms. As a result, an integrated support system for performance-based design was developed and tested.

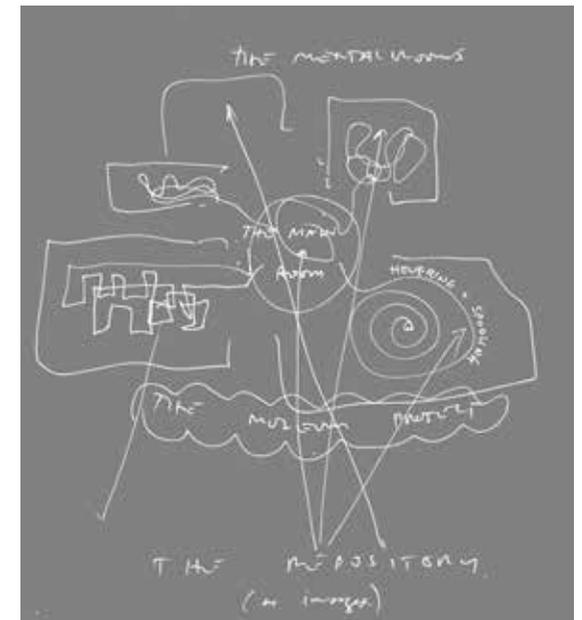


***OUTSIDE, INSIDE, AND THE IN-BETWEEN;  
A Journey Through the Design Terrains of the Design Practitioner***

This project explores the relationships between a designer's personal history and spatial intelligence, design thinking and practice, and built work.

The project seeks to discover distinguishing attributes and 'genetic' markers in the author's work which provide clues to the works' making. Records of design thinking and practice, observed from the privileged viewpoint of the mental space of the designer and captured in real time, offer insights into 'design in action'.

Each of these three terrains—personal history/spatial intelligence, design thinking and practice, and built work—are initially explored independently. This exploration is followed by an analysis identifying interlinking threads across the three terrains, highlighting discovered interdependencies and affinities.

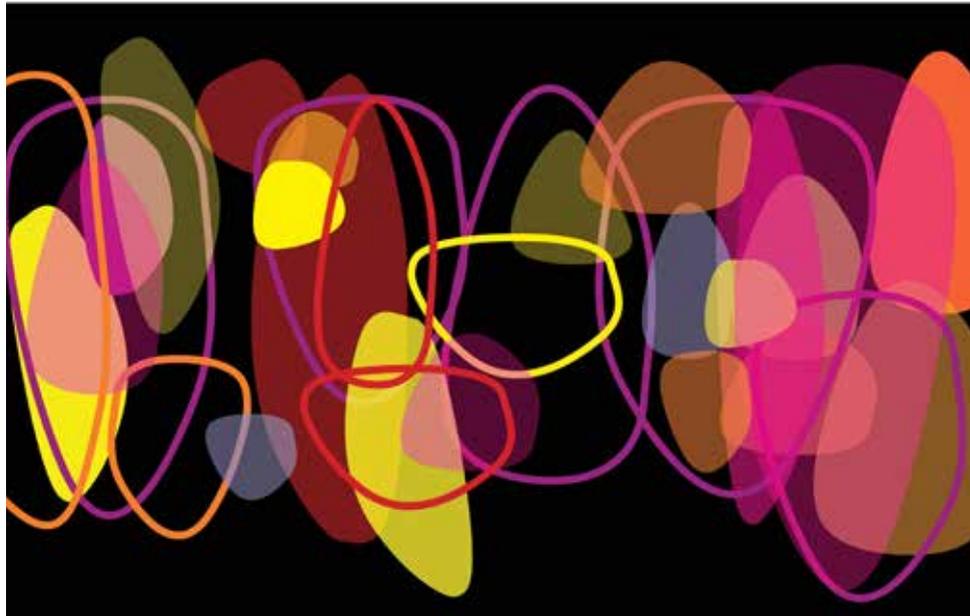


**Tanya Court**  
PhD (Architecture and Design)

Friday 1 June, 10am - 12pm  
Project Room 2, Level 2, Design Hub  
Examiners: Dr Catherine Dung, Dr Ian Weir  
Chair: A/Prof Suzie Attiwill  
Supervisors: A/Prof Richard Black, Prof Michael Trudgeon,  
Prof SueAnne Ware

***The Site Re-presented:  
Everyday Civic Landscapes***

The Site Re-presented: Everyday Civic Landscapes is an attempt to newly redefine the potential of a public realm designed for everyday encounters of a diverse, constantly shifting contemporary demographic. Everyday Civic Landscapes can engage, involve, enrich and provoke a new self-consciousness and responsibility for creating what is civic for its time. It is the qualities of this involvement of people with sites that contributes to a reconsideration of the civic.



**Michael Lavery**  
PhD (Architecture and Design)

Friday 1 June, 10am - 12pm  
Project Room 1, Level 2, Design Hub  
Examiners: Prof Nigel Bertram, Prof Felicity Scott  
Chair: Prof Leon van Schaik  
Supervisors: Prof Vivian Mitsogianni, Dr Michael Spooner

***engaging objects***

I find ideas, emotions, and engaging moments, lie hidden in the objects which surround a project, waiting to be; discovered, connected and expressed in my work. This study articulates the ways in which I do this, my contribution to the 'object' in architecture, and the ways which architecture can engage.



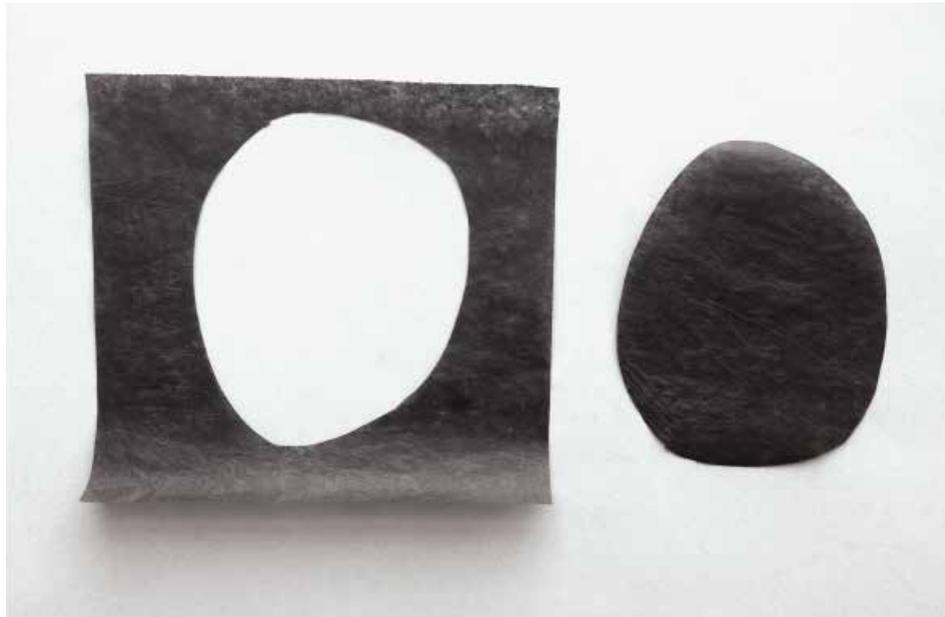
**Jenny Grigg**  
PhD (Architecture and Design)

Friday 1 June, 2.30 - 4.30pm  
Project Room 2, Level 2, Design Hub  
Examiners: Prof Andrew Morrison, Prof Gavin Sade  
Chair: A/Prof Mick Douglas  
Supervisors: Prof Harriet Edquist, A/Prof Brad Haylock

***Material literacy: the significance of materials in graphic design ideation, a practice-based enquiry***

The aim of this research is to reveal the significance of materiality in graphic design ideation. It argues that materials are active participants in the generation of graphic design ideas. While prevalent in the discourse of disciplines such as architecture, this mode of design enquiry is relatively unresearched in graphic design. A multimodal, visual methodology has been designed to hybridise practice-based research with collective case-study research. Framed by a reflection on the topic in my practice, a comparative study is made of materiality in the ideation

of another graphic design practitioner, David Lancashire. The basis of these studies is my collection of processual artefacts and artefacts from Lancashire's design archive. Analysis of these retrieves aspects of tacit design knowledge that is intrinsic to the construction of each. The most significant contribution of the research is the introduction of the concept of 'material literacy'. The thesis argues that because graphic communications are contingent on material circumstances, materials themselves provide a language that is available for infinite interpretation.



**Carey Lyon**  
PhD (Architecture and Design)

Friday 1 June, 3 - 5pm  
*Please note non-standard start time*  
Project Room 1, Level 2, Design Hub  
Examiners: Prof Geoffrey London, Prof Felicity Scott  
Chair: Prof Leon van Schaik  
Supervisors: Prof Vivian Mitsogianni, Prof Paul Carter

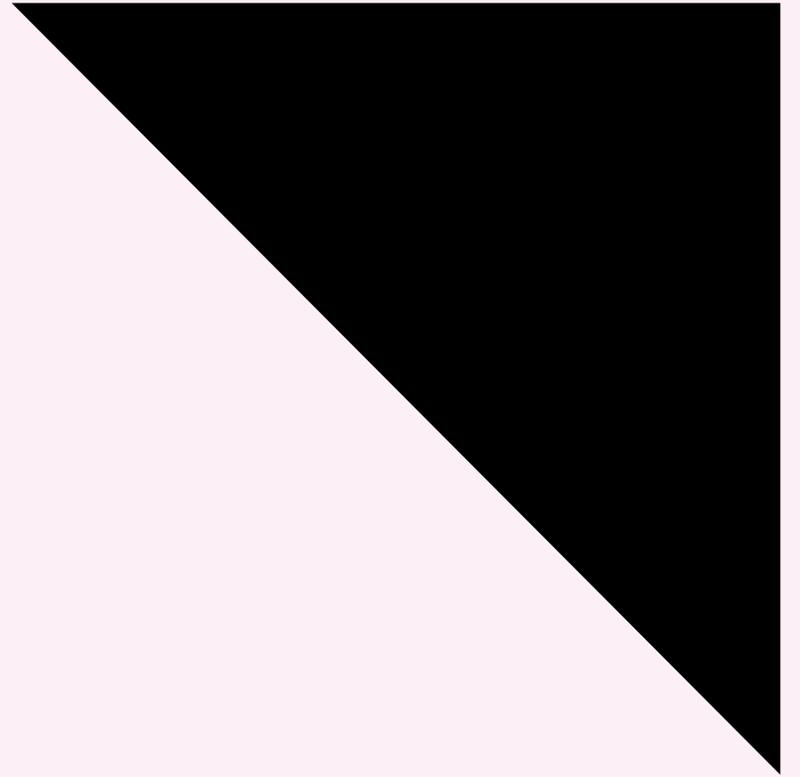
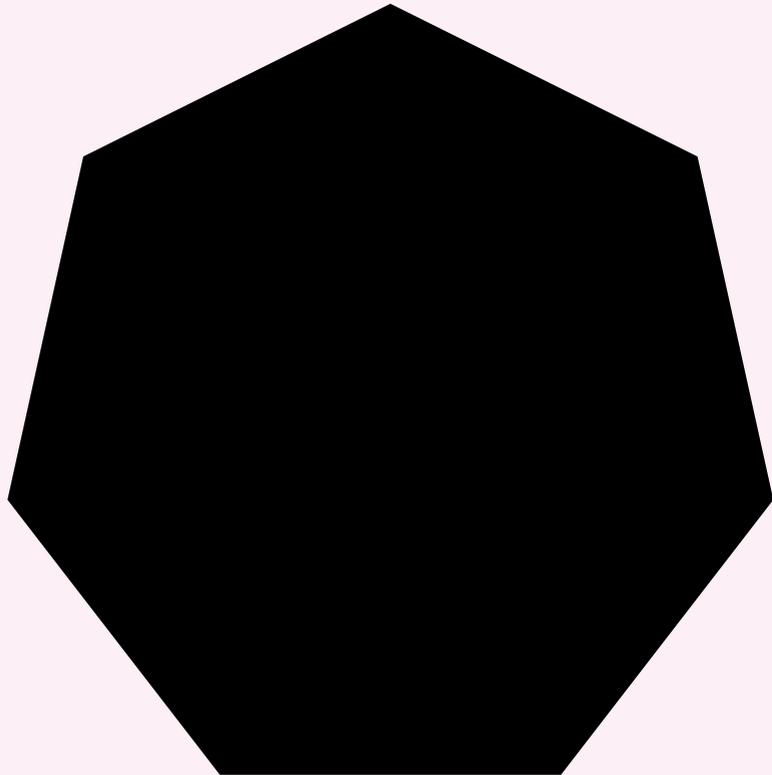
***Design by Discourse***

Talk, and other forms of discursiveness in my design processes, are proposed as a primary means of making architecture, different to the conventions of design by drawing. This includes talking about, and talking through architecture, but also where the architecture itself talks back. Such a discursive model allows the reframing of my design approach as an opening up of a series of enquiries—with clients, within my mind, within the practice of Lyons, with questions around the public and community, and directly with the design process itself. These discursive explorations create varied fields of enquiry, each of which

overlap, blend and interconnect. From this overlapping, the process becomes one of developing a design out of its accumulated entanglement. This then becomes another proposition in which such discursive intricacies of talk become directly embedded into completed designs through what I have termed the discursive object. Projects take on the same character of openness as the process itself, and equally remain as an open question or enquiry and an expression of the inclusionary and the multiple.



Progress  
Reviews



May/June  
2018

**Tim Angus**

PhD, School of Design RMIT

Supervisors: Ross McLeod, Michael Trudgeon

***Biomimetic Building Facades***

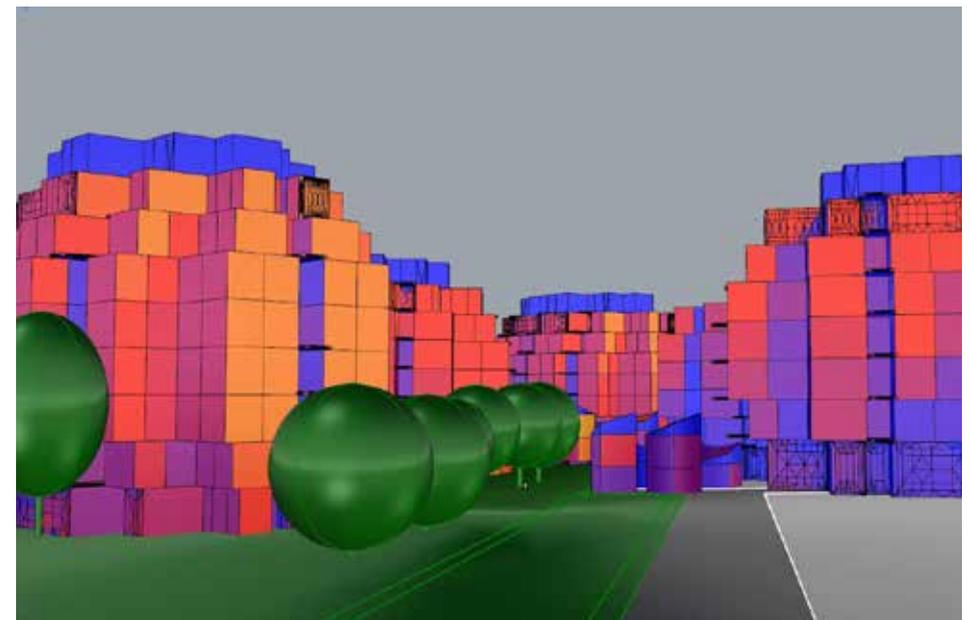
This PhD strives to develop higher performance buildings through the practice of biomimicry, translating the genius of nature's designs into the form of building facades. The huge challenges of population growth and sustainability in our civilisation are central, striving to create a new model in our built environment that marries high density with excellent amenity.

Natural systems such as coral reefs and forests are studied within this PhD as examples in nature of thriving high density 'communities'. In particular the form of coral/trees in terms of solar capture, wind dispersion, and density specific to place.

Two key concepts further underpin the PhD, passive design and cost neutrality.

Buildings that use the natural raw energy of the sun and wind to light, heat, cool, and ventilate buildings through the form and detail of the building facades, and, buildings that could be constructed for the same \$ cost as typical 'business as usual' buildings and thereby achieving a commercial viability.

The practice based research is being undertaken in conjunction with my employer Grimshaw Architects who are supportive of the PhD work being combined into both research and 'real world' projects.



**Stephen Banham**

PhD, School of Design RMIT

Supervisors: Brad Haylock, Harriet Edquist

***The Legible City: Cultural storytelling through a typographic lens***

This research proposes a connection between typographic storytelling and the understanding of typography's broader cultural significance: How can uncommon histories be expressed through a typographic lens? This will be investigated through a deep reflection upon studio and client led projects across 25 years of professional practice as a typographer.



**Stephanie Camarena**

Master of Design, School of Design RMIT

Supervisors: Judith Glover, Karli Verghese, Josh Batty

***Exploring AI for sustainable food systems***

The future of humanity is urban with a predicted 66% of people living in cities by 2050. However, with the sprawl of cities, the loss of peri-urban agriculture is affecting how people access local food and the food producers negatively. Agricultural knowledge is lost and the disconnection from the source of food growing emphasises issues of waste, resilience, food security and health. Climate change is adversely impacting the production of food in Australia whether in terms of quantity, quality and altogether availability.

Providing alternative and sustainable food systems requires an increased connectivity between demand and supply, the valorisation of local products, stewardship and local know-how. However, more data is needed to help us understand how the food consumed

in one area could be provided by local production. Better models and techniques could support a way for local consumption to more closely match the production available or the production capacity in urban and peri-urban areas.

This research project investigates the use of machine learning to map and visualise food demand data in order to identify which information and data sets might best inform the design, implementation and ongoing support of sustainable urban food systems. The proposed model could help evaluate city food policies and future planning and bring a clearer understanding of how habits and purchases are directly linked to sustainable outcomes.



### Maud Cassaignau

PhD, School of Architecture and Urban Design RMIT  
Supervisors: Jan van Schaik, Christine Phillips

#### ***Provocative City Renewal: urban visions through hybrid and collaborative modes of practice***

My urban design research investigates the potential of mixed collaborative modes of practice in creating engaging urban visions. This includes conventional practice, teaching, writing and exhibition. Can these generate combined opportunities for a more engaged urbanism?

The aim is to achieve greater impact and visibility in urban decision-making processes for designers, when developers and global audit companies increasingly advise governments on urbanism. Opposing top-down models, which ignore grown communities and potentials, I advocate for an adaptive design-research methodology building on existing urban qualities, activities, economies and diversities. My projects combine different methods of collaborative

work to achieve effective and provocative proposals:

- setting and dividing large territories in usable spatial networks for investigation.
- working with different forms of formal and informal instructions.
- workshoping and threading together common proposals combining individual ideas.
- gathering and working with formal and informal information and feedback loops.
- redesign outcomes of collaborative designs to redirect narratives and visual language.

The proposals use powerful visual languages to create positively engaging visions for the future. In a time of combined ecologic, social, and economic challenges, it is essential to regain public interest in urban design to increase the impact of our discipline on these questions.



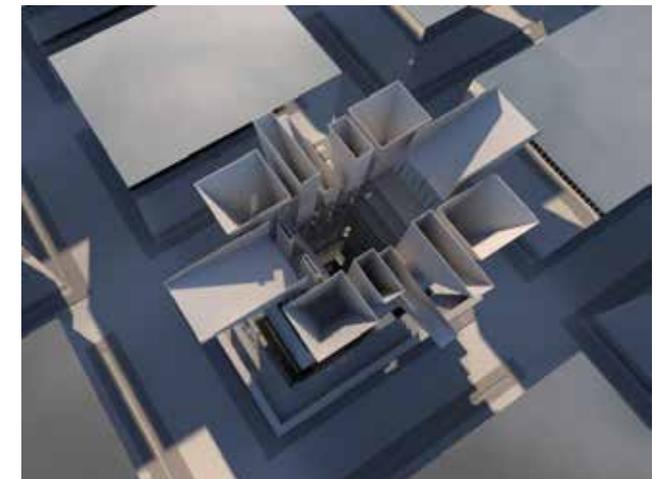
### Michael Chapman

PhD, School of Architecture and Urban Design RMIT  
Supervisors: Pia Ednie-Brown, Michael Spooner

#### ***mirror-staging: the architecture (and residue) of other Michaels***

This research explores creative practice not only as a strategy for the production of architecture, but as a mode of being (and not being) within the world. It is centred on issues of the self and its other, as they have historically formed in my work, and will be projected in its future creative trajectory. The research interrogates the binary of subjectivity and objectivity—explicitly, of reality and fiction—and explores this junction as a site for architectural production, embedded within the multitude of constructed realities that we all live within. It accepts my creative practice as a space of analysis, invention, exploration and escape. The creative vehicle for this research is the development of a fictional “office” and back catalogue of work, centred on modifications to the known and creative output of fictional architects named Michael, as they have appeared in film, literature and television. These architectural modifications will be explored through three primary channels of creativity: firstly, through the

exploration of large format, highly-detailed and hyper realistic computer-generated still images, which deliberately blur the relationship between reality and fiction; secondly, through a meticulous, obsessive and tedious process of documentation, which will infinitely describe and dissect these modifications in their own objective reality (or fiction); finally, the research will undertake the production of real life artefacts, that further blur the relationship between real and fictional, and challenge notions of time, materiality and authenticity. This tripartite mode of self-analysis opens on to questions already inscribed in the surface of my pre-existing creative practice. By unravelling this emotional biography in architecture, the research aims to make a contribution to new ways of rethinking the constructed reality (and fiction) of architecture and its production, as well as establishing new positions (critical, architectural and existential) for being within the world.



## John Cherrey

PhD, School of Architecture and Urban Design RMIT

Supervisors: Pia Ednie-Brown, Peter Downton

### *Learning, thinking & Making*

Making is something which used to be common place in western society, but it is now an increasingly marginalised activity with many people having very little or no experience of what has hitherto been central to human existence and development. What critical knowledge are we losing? Where and how does one start to learn the art of the maker in our time?

My expertise lies in a diverse practice of making. My research is exploring the act of making and making more broadly. How do I think through my making process? What skills are held by expert makers? A great deal of craft knowledge, my knowledge as a maker is tacit knowledge. Can this tacit knowledge

be unravelled to become more explicable? My research seeks to tease out my making knowledge in areas including the hand and the machine, skill, connoisseurship, materials, and processes. Through this analysis, is it possible to identify a framework which expert makers rely upon? Could such a framework be used as a guide to learn how to make? Is it possible to somehow shorten the notional idea that expertise comes with at least 10,000 hours practice? Since the last PRS I have been observing my thinking and making processes acutely and laying down these observations. I've been exploring how diagramming might offer a means of documenting how I think and learn.



## Gyungju Chyon

PhD, School of Architecture and Urban Design RMIT

Supervisors: Pia Ednie-Brown, Charles Anderson

### *Embodying Betweenness: artefactual aliveness through imperfection, impermanence and incompleteness*

*Embodying Betweenness* investigates tendencies within the *interactive field* of materials, environments and makers, and their latent qualities of making artefacts that feel alive.

Despite often appearing to be self-contained, artefacts exist in dynamic, relational fields. This research project began with an interest in how things appear *lively* and how this might connect with the ways in which things engage these fields of relationality. Approaching artefacts and materials with a heightened sense of their relationality, this designed research explores ecologies of interactions between materials, environments and maker, through a series of projects.

While working with this ecology of interactions, qualities of the *impermanence* of assemblages, the *incompleteness* of materials, and the *imperfectness* of interactions are celebrated and brought forward. These are tendencies of *betweenness* that arise between materials, environment and maker.

Embodying *betweenness* in artefacts may offer an approach to designing artefacts that generate a sense of 'aliveness'. If so, are there communicable ways of approaching design practice to these ends? This is explored through reflecting on past projects, and working on new projects with a wide variety of materials such as algae, fog, sensors, ceramics, and textiles.



### Victoria Cullen

PhD, School of Design RMIT

Supervisors: Judith Glover, Areli Avendano

#### ***A Human Centred Design approach to sexual recovery after prostate cancer treatment***

Prostate cancer treatment leads to various degrees of sexual function change. Depending on individual or partnership beliefs and meaning ascribed to sexual function, these side effects can severely impact quality of life, relationships, and mental health.

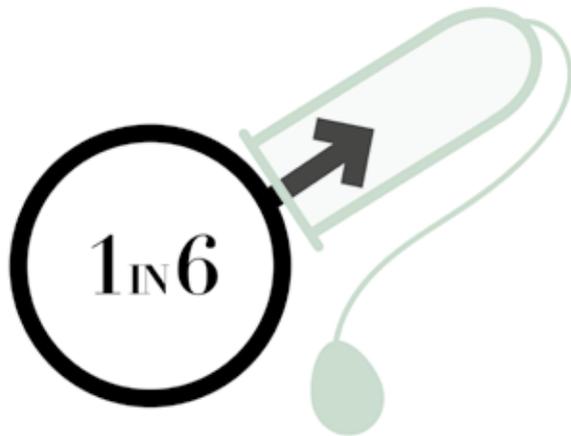
Sexual recovery after medical treatment has been largely researched from positivist approaches within the social sciences. Through my counselling practice, I have found these approaches often result in the inadequate application of social theories into recovery and do not address the complexity of individuals' needs.

I propose to bring a Human Centred Design framework into the design of sexual recovery processes for prostate cancer. This approach

allows for more empathetic interventions by placing a stronger focus on the needs of those recovering.

Through the use of design thinking research methods I developed a case study based on data collection. Methods include: mapping out and reflecting on my own practice, interviews and surveys with people recovering from prostate cancer, and a workshop with health professionals. My findings suggest that addressing sexual shame may underpin successful recovery.

I argue that current approaches for sexual recovery interventions will benefit from a design thinking framework to best help people experiencing sexual well-being challenges.



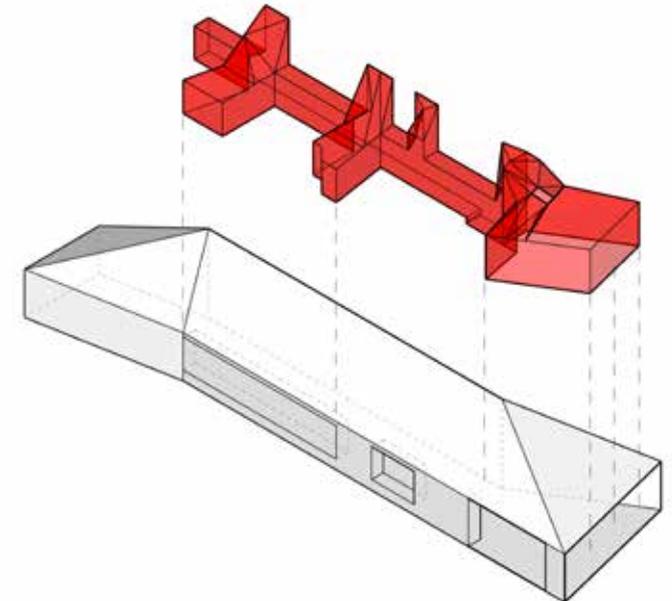
### John de Manincor

PhD, School of Architecture and Urban Design RMIT

Supervisors: Martyn Hook, Richard Black

#### ***manipulated membranes—an investigation into the role surface in the conception, realisation, and occupation of built form***

This research explores the role of surface in the work of AO: The Architecture Office. The project draws on Tehrani and Ponce de Leon's notion that tectonics might be redefined as "the apparent and finished membranes of construction". The research aims to identify the manner in which notions of surface might be decoupled from that of materiality. Surface in the context of this project is considered to be both the limit of material (technically and tectonically) and the boundary of space. Further, surface, whether defined or implied, solid or screen, defines both performance and experience. A key aim of the project is to identify a methodology that celebrates the simultaneous processes of conceptual endeavour and technical resolution in design and the phenomena of occupation—each through the lens of surface.



### John Doyle

PhD, School of Architecture and Urban Design RMIT  
Supervisors: Vivian Mitsogianni, Roland Snooks

#### ***Field Tactics: Techniques, types and effects from a practice operating within the architectural field***

This research is a reflection on my body of work as it developed prior to and during the PhD. I am interested in the concept of the field as it is understood in architecture. I define a field broadly as an aggregate of elements, actual or virtual, without hierarchy that can be used to organise design.

This idea has been tested through experimentation in design technique and process, architectural typology and formal models, and the observation of spatial and material effects in my work. Within this I have identified a series of specific traits which characterise my approach to practice. These include nesting, layering or situating design in abstract techniques and specific

physical conditions; working through series and populations of objects; understanding architectural form as a performative or infrastructural tool; the pursuit of surplus or excess through an excess of objects and form; and through a spatial loose fit that enable opportunistic use.

From these observations I establish a Field Based Practice as speculative model in which the design proposition is both contingent and itself generative, and the architect operates from within the field of effects they are propagating. This is a strategy of creative incompleteness through design as a precondition for vitality and innovation in architecture.



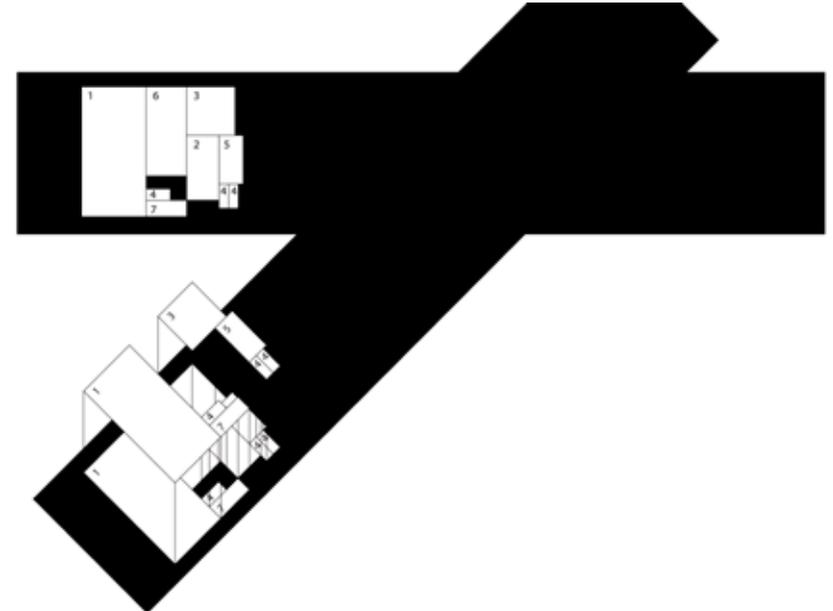
### Nicholas Flatman

PhD, University of Newcastle  
Supervisors: Michael Chapman, SueAnne Ware

#### ***Glitch***

Breaking the spell of the interface, the glitch discloses aspects of machine operationally (and disarray) not normally witnessed or contemplated. In a similar manner, the glitch exposes our own operational activity; perception, regulation, and lifestyle. It is a significant slip that marks a departure from an expected result. The catalyst for this research was an advanced computational workshop titled "Glitch(ism)". By adopting the workshop's principles, ideas and attitudes this research explores *glitch* as a critical practice. These ideas are tested through built work, that

by comparison to a commercial architectural practice, establishes a conventional and regulated environment that *glitch* practices within. The research questions constructed perceptions of space through subversion, proposing a *glitch(ed)* way of living. This practice, through its built work reveals the affect of 'adopting' this ethos, and how being exposed to *glitches* can change one's perception of design. The metamorphosis of one's understanding, reading, and making of space becomes the focus of the research.



### Nikki Gabriel

PhD, School of Fashion and Textiles RMIT  
Supervisors: Jenny Underwood, Angela Finn

#### *Open Source Knitting*

Open Source Knitting is a concept based on an experimental DIY approach for hand knitting that's been developed through my design practice. As a trickle down of high fashion, the conventional DIY product archetype of the knitting pattern is a highly scripted and franchised user experience. However the growth of skill sharing through online knitting communities and consequential shifts in the commoditisation of hand knitting offers potential to reimagining this production model to a gradual decentralisation model. These information sharing forums posture a very cyclical interrelatedness between amateur and specialist knowledge that socially engaged design practices advocate, to the

point that this territory has branched into an ambiguous sub-category of knowledge based on a type of codesign. This practice based research seeks to support unscripted participation experiences of knitting through the generation of new methods and tools that can present argument towards an organisation of knowledge. Using prototyping and participatory design type methods a series of knitting projects that can traverse hand and machine making, with a focus on process as opposed to finished objects will be generated into open-source patterns as the research artifact. The artifacts will be distributed through modes of skill sharing practices, where the dissemination of knowledge can be traced through digital media and workshop settings. The aim is to explore the implications of design intervention and subsequent cultural value production in these emergent practices.



### Stuart Geddes

PhD, School of Design RMIT  
Supervisors: Laurene Vaughan, Brad Haylock

#### *On knowing and not knowing: designing books as an expert and as an amateur*

This practice-based PhD seeks to understand and make explicit and transferrable the influence and utility of a series of ideas, tactics and techniques that are central to my practice. It asks how might the form of the book be informed by collaboration, place, history, and the unconventional economies of publishing? This practice comes out of the fields of graphic design and publishing, but feels on the edges of both, and at home in neither.

This study is also unraveling the tension between knowing and not knowing in this practice. Being an expert—with demonstrable

knowledge, experience and expertise—is in tension with other values of the practice—openness, generosity, vulnerability and curiosity.

This work-in-progress presentation will present the four key projects of the PhD study, and some thoughts on exhibiting books, in the lead up to the third milestone at the end of this year.



### Sophie Gleeson

Master of Design, School of Design RMIT  
Supervisors: Lawrence Harvey, Lisa Dethridge

#### ***The design of site specific sonic installations in built public space for diverse experiences***

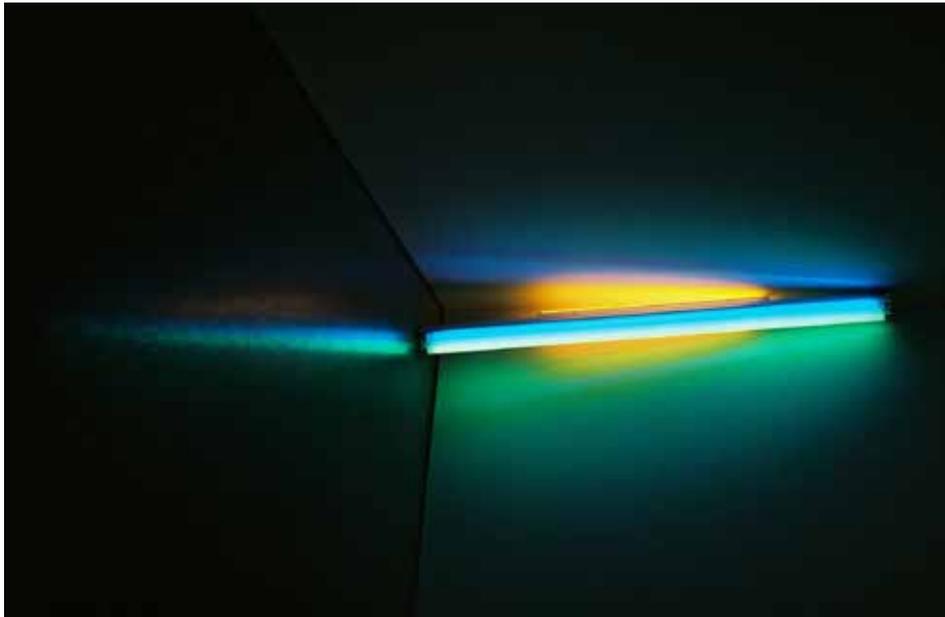
Soundscapes, considered here as the totality of all sounds in a space, have the capacity to shape the relationship between person and place, and thus the experiences that may occur. The emergent field of urban soundscape design offers tools and techniques from a range of disciplines, such as urban planning and psychoacoustics, to influence the sonic environment to various ends.

This masters project is an exploration into such methods for designing and embedding affective digital soundscape installations into built space, with a focus on creative sonic transformation techniques to manipulate existing sounds and introduce new sonic qualities.

Existing methods for sound manipulation will be applied and tested with regard to environmental context, affordances, and the sonic-visual relationship in an aim to introduce affective sonic stimulus and diversify the potential experiences that may occur within.

This creative work will be carried out through iterative prototyping, using action research to design two public installations within Melbourne CBD.

This presentation will outline progress over the initial stages of research and project development.



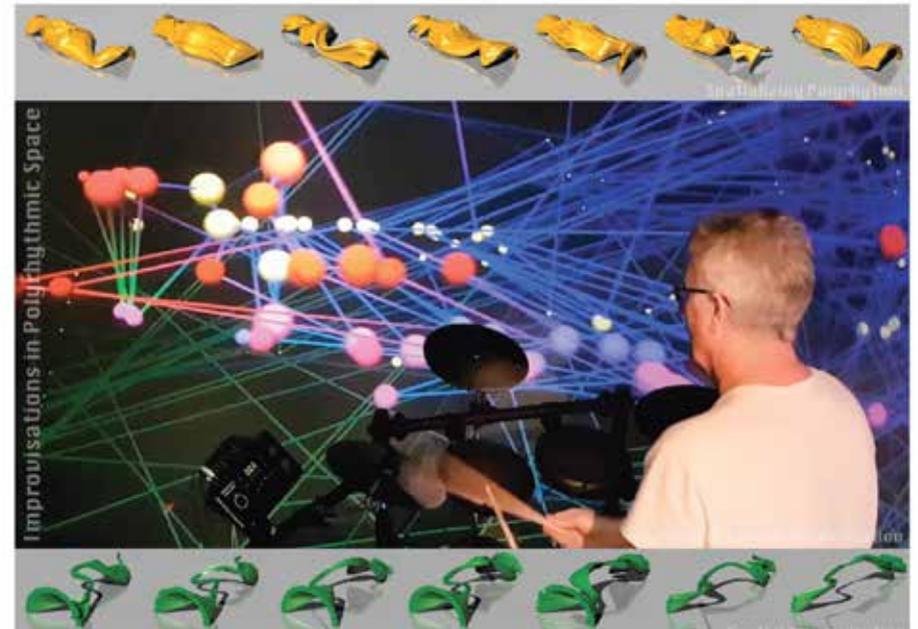
### Jeremy Ham

PhD, School of Design RMIT  
Supervisors: Lawrence Harvey, Malte Wagenfeld, Jules Moloney

#### ***IMPROVISATIONS IN POLYRHYTHMIC SPACE: Towards a Musico-Spatial Design Creative Practice***

The nexus of music and architecture (spatial design) has been a subject of intrigue for musicians, architects and scholars over the ages. My creative practice as both musician (drums and percussion) and architect positions me well for an extended critical inquiry into the intersection of these domains through Design Research. Using a generative methodology of digital drumming improvisation, a set of parametric digital design frameworks are explored that act as a 'reflective lens' on a musical practice and inform speculative extensions of this practice through 'Spatializing Polyrhythm'. Working across domains, the practice of digital drum improvisation is explored and extended through the creation of electroacoustic works as Digital DrumScapes.

Transformation of the practice of improvisation informs a new 'Spatial Improvisation' where the skills of digital drumming are employed as agents of new design processes in the spatial domain. Cross-domain creative practice resolution is achieved through a new 'Musico-Spatial Improvisation' founded on the performance of real-time dynamic musico-spatial polyrhythmic improvisation in Virtual Environments and spatial sound. These speculative investigations thus provide the basis for a re-consideration of the music: architecture nexus as well as improvisation and hope to inform new directions in cross-domain creative practice.



### Fiona Harrison

PhD, School of Architecture and Urban Design RMIT  
Supervisors: Quentin Stevens, Judith Walton

#### *Intimate Ecologies: timely practices with place*

This research explores relational approaches to understanding landscape. It aims to expand approaches to 'site analysis', this initial phase of encountering site, where particular understandings of the world are manifest. It questions 'analytical' methods which suggest the world must be known independently of the observer and proceeds by dissecting the whole into parts. This atomistic way of knowing is being linked with the contemporary ecological crisis, which is understood as a crisis of relationship. [Naydler: 1999, Mathews, Bortoft, 1996] Participatory practices proceed on a different basis—that understanding is constructed in relationship and requires direct contact and

active receptivity. These practices require time as the observer's capacity to 'see' shifts if we try to suspend what we already know. (Goethe 2010/1792) As the work progresses, it is making more sense to use time as a device to understand landscape as dynamic. Many simultaneous times overlap and coincide; durational time of observation, seasonal time of the landscape, linear time of a PhD schedule, to name a few. I am exploring and developing a range of temporal practices in relation to one specific place with the aim to articulate these practices in ways that will become valuable for other practitioners, contexts and situations.



### Drew Heath

PhD, University of Newcastle  
Supervisors: SueAnne Ware, Chris Tucker, Michael Chapman

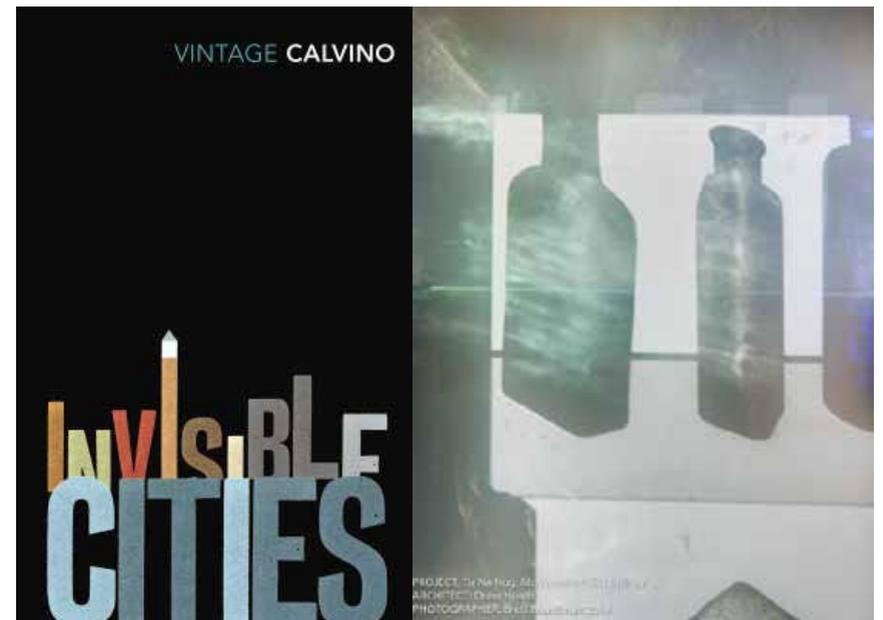
#### *Invisible Details*

Working through my backstory has spotlight various methods I use in Architectural Detailing. The influence of my growing up and education in Tasmania has linked me strongly to materials and landscapes in detail. Several projects in the first ten years of serious practice in architecture and building focus on creating architectural details from different starting points.

- Details have been created without drawings and by verbal description.
- Buildings have been designed and built to a high level of detail from indicative details that cover a small percentage of the overall.

- I have been taught by others through building my architectural peers' projects. This has taught me their details, process and material understanding.

Overlaid on this is my love of fiction. The research to undertake is an exploration of my past works and then the production of new details in my current work. The starting point will be a fictional brief derived from outside the normal prosaic world of architectural detailing, documentation and construction.



### Emma Jackson

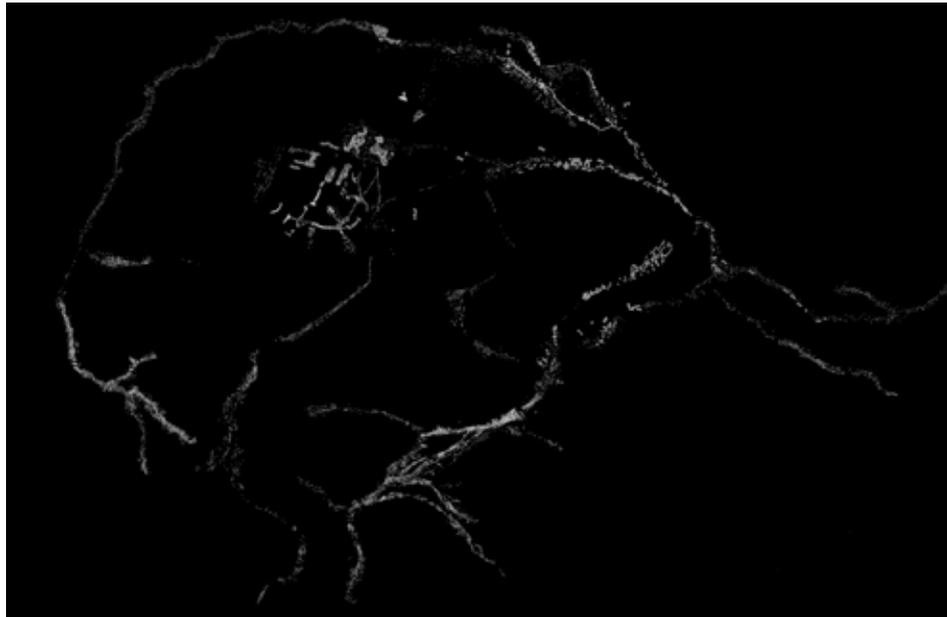
PhD, School of Architecture and Urban Design RMIT  
Supervisors: Martyn Hook, Carey Lyon

#### *Turn and Face the Strange*

In biblical terms the desert represented a place inhospitable to humans. It was a home to Satan and wild creatures and if Jesus was present; angels. The writer Bruce Pascoe remarks that 'desert' is a term Europeans use to describe areas where they can't grow wheat and sheep.

The research is born out of various initiatives to grow populations outside of Australia's main cities. Royalties for Regions in WA is one of those initiatives and aspires to grow viable cities in the Pilbara that are economically independent of mining.

The cultural significance of the desert, the remoteness and volatility of the Pilbara are used as design processes in the research. The unassuming towns in the Pilbara that await their civic promotions become ideal incubators to test a spectrum of imagined futures about the Australian city. Design opportunities lie dormant in the anxieties and instability of isolation.



### Mark Jacques

PhD, School of Architecture and Urban Design RMIT  
Supervisors: Vivian Mitsogianni, SueAnne Ware

#### *Public Enemy*

The uncertain boundary is a persuasive, yet unsung topic of discourse for the practice of architecture, landscape architecture and urbanism. Uncertainty enables a site for exchange and for physical co-presence and negotiation with others. Thus, uncertainty is arguably the engine of public life and the uncertain boundary is an instrument for both the enquiry into, and making of, the city. My practice is by its nature concerned with and located in the in-between. It is interested in interstices. Contingency, entrepreneurialism and making-do are its behaviours and working with these processes gives it identifiable characteristics. The conception of the work relies on and is animated by the polemic. An oppositional or

contrarian argument is deployed early as a way of putting a project outside an agreed or defined condition—of opening up an interstitial argument. The gap that is opened up is a speculative space. The work displays an infidelity to the bounds of disciplines, freely appropriating and speculating outside of a received idea of a profession, the guild or canon. The practice has a mappable system of intentions, methods, instruments and characteristics. These can be translated concurrently across different scales from the design of furniture to a master plan. The work is interested in permission in two forms—design as a way of creating permission to occupy and design as a way of speculating on a site without having to ask for permission.



### Sarah Jamieson

PhD, School of Architecture and Urban Design RMIT  
Supervisors: Suzie Attiwill, Philippa Murray

#### **Catseye Bay design Techniques**

The title of this PhD is, 'Catseye Bay design Techniques'. It indicates the intention to explore the how, rather than the what of a practice. I am interested to investigate, how a practice knows what to do? And as the doing of a practice is its way of thinking, this enquiry opens up the question; how does a practice think?

Catseye Bay is an emerging commercial practice. It creates a dynamic space in which to explore and experiment with design techniques, as each new project demands multiple techniques be used, adapted and developed.

Key techniques will be selected and engaged in a research process that involves describing, experimenting and valuing. The aim is to use the PhD to find support for the ways of thinking and forms of knowledge that these techniques produce and to grow confidence in the techniques of this practice in order to see what it can do.

When read backwards the title becomes, 'Techniques design Catseye Bay'. It draws attention the generative function of a PhD in a young commercial practice, enabling Catseye Bay to make a contribution to the field through its ongoing activity.



### Eduardo Kairuz

PhD, School of Architecture and Urban Design RMIT  
Supervisors: Michael Spooner, Gretchen Wilkins

#### **UNDISCIPLINED — OF ARCHITECTURAL NOMADISM AND THE REBELLIOUS PRACTICE**

This PhD investigates how the practice of architecture is affected by *crisis*, and how this can be turned into a productive condition. Drawing from a clinical examination of my own body of work—including projects undertaken in contexts of not only social, political, and economic instability, but also corruption, violence, and exile—the research articulates a framework to engage with architecture from an *un-disciplinary* perspective. This perspective obviously suggests working across different fields, but also practicing with scepticism, employing unorthodox methodologies, and infiltrating disciplinary areas located at the periphery of architecture. With this, challenging the architectural canon and its prescribed

disciplinary visions is possible. This is how the investigation contributes to the field: by arguing for a defiant, ever-flowing model of architectural practice engaged in multiple ways with the pressing issues emerging in the conflicted, ever-mutating spaces of the contemporary world. Furthermore, as *crisis* is a pervasive state stimulated by Western, late-capitalist power structures, the PhD also draws conclusions from practicing in Australia as a migrant from the Third World. With this, the model provides additional instruments, with which it may be possible to anticipate the spatial implications of conflict at the architectural, urban, and territorial scales of the Developed World.



### Lucie Ketelsen

Master of Design, School of Fashion and Textiles RMIT  
Supervisors: Jenny Underwood, Andrea Eckersley

#### ***Anti-Fragile***

Anti-fragile is a cluster of intersecting practice based research projects that investigate means of inserting crafted control into digital, automated and industrial textile and garment production technologies and systems, and in subverting traditional practices with new processes and materials.

Situated in Saigon, the local context serves as a site of production, consumption and narrative. The practice investigates a source of materials on which to experiment and an urban landscape from which to explore the fleeting in the persisting language of the synthetic.

The project adopts a craft based prototyping methodology in conceiving, creating

and considering alternate realities to that which drives current textile production and consumption for global fashion. Where mainstream sustainability aims primarily to offer solutions to problems created by the industry, these projects seek to navigate a new creative path which allows space for ambiguity, complicity and impurity.

Through creative practice and honest reflection, the research explores surface design interventions as alternative upcycling strategies and considers whether these approaches may suggest new, locally relevant approaches to sustainability.



### Ronnie Lacham

PhD, School of Design RMIT  
Supervisors: Scott Mitchell, Juan Sanin, Caroline Vains

#### ***BETWEEN LOST+ FOUND: FROM EVERYDAY PRACTICE TO A PAUSE***

BETWEEN LOST+ FOUND: FROM EVERYDAY PRACTICE TO A PAUSE explores the material experience of time in everyday life. The project aims to use a series of design interventions to create experiences of 'pause'. In this PRS I will present work in progress around the project *Breaking Time*. This project consists in a series of kinetic artefacts that invite audience to engage with time and question its supposed stability, uniqueness and immateriality. These artefacts were made

through my tactical approach based on deconstructing the traditional elements of the everyday experience of time: breaking time apart, and putting it together but in a way time works differently. Overall, *Breaking Time* aims to create awareness of the subjective character of time and timing as an attempt to contain a practice that connects the PhD's multiple foci of making, studying and teaching.



## Thierry Lacoste

PhD, School of Architecture and Urban Design RMIT

Supervisors: Anton James, Leon van Schaik

### *For an enjoyable architecture*

The aim of this research is to understand the forces driving the early stages of my architectural creation and how it compares to other practices.

Having documented the making of a few projects, it became apparent that they all refer to a personal culture populated with a 'constellation of images', emotional memories and delights. Defining this gathering is an impossible task. It is too large to list at once and is never exhaustive. To make it even trickier, the type of content included is also changing.

Instead of documenting this collection of references, it is more telling to extract the constant characteristics of it. These constants that feed my imagination and drive personal design attitude and ethics.

With broader access to places and images through tourism and internet (Pinterest, Instagram...) our visual culture is now crowded by a multitude of images making the pool of knowledge much vaster. This broader culture is often only superficial. The ever-increasing market speed, new technologies and complex regulations are also affecting creativity.

The extracted constant qualities of this 'constellation of images' will help to tackle these new pressures on the design process and define stronger principles to avoid a design by accumulation only, without deeper justification.



## Liz Lambrou

PhD, School of Architecture and Urban Design RMIT

Supervisors: Roger Kemp, Phillipa Murray

### *Space in transition: an interior practice through media, mediation and motion*

William J Mitchell at MIT describes the human habitat as embedded with '*instruments of spatial displacement through remote connection, and of temporal displacement through recording and replay. These instruments link the new global infrastructure to particular places and human activities. They embed the virtual in the physical, and weave it seamlessly into daily urban life.*' (Mitchell 2005,18-23).

*Space in Transition* examines interiority as an immersive condition generated through media, mediation and motion. This work is situated within urban sites that offer complex relationships through engagement and exchange.

Transitions between media (environments) and mediums (material, form and surface) are of a particular focus. Transitions, activated by

motion, include spaces that 'move you' and spaces that you 'move past'. Often illusive and fleeting, these spatial states present a multiplicity of experience.

The practice operates between the modes of 'media' and 'medium'. A feedback loop of observation and recording then making, arranging and reconfiguring through analogue and digital methods.

The research is intended to provide a deeper understanding of interiority as immersive sites of exchange. This draws upon the way in which the accommodation of emerging technologies in our cities can alter our built environment, and in turn, alter and extend our perception of that space.



**Ben Landau**

PhD, School of Design RMIT

Supervisors: Mick Douglas, Caroline Vains

***Platform Production—enabling emergent situations with readymade social relations***

Through my socially engaged art practice I create Platform Productions which enable relational situations to emerge. The *platform* is the premise that I construct, and the *production* is the unfolding of participant's actions. I mine the everyday and methods of making for readymade conventions which are reframed to critically simulate or mirror society and politics.

These ephemeral installations are typically hosted by an institution, festival or other cultural organisation, which frames the engagement in an art context, permits suspension of disbelief and empowers participants to take risks. These contexts come with their own stakeholders who have responsibilities and requirements.

In Platform Productions, the platform contains people, and the productive actions act as an intermediary between participants. My investigation examines how the structure surrounding the situation, and the relations between people can be elegantly reduced. My avenues of examination within this frame are: reduction of the artist's direction and authorship, promoting non-hierarchical decision-making, and ad-hoc aesthetics.

I will create several Platform Productions in festivals or cultural institutions. The situations that emerge will simulate or reflect society back on itself—a core tenet of the field of socially and politically engaged art.

**Kirsten Lee**

Master of Design, School of Fashion and Textiles RMIT

Supervisors: Angela Finn, Tarun Panwar

***Ethical Fashion: How Can Students Be Empowered to Create Change?***

Fashion is the second top polluting industry in the world, and millions of people (mostly young women and children) currently face serious human rights abuses, injury and death from the proliferation of sweatshop labor necessitated by fast fashion, which has swept the planet. Vegan fashion designer, Stella McCartney, boldly states that "(Ethical Fashion) is not about the new colour for spring. It's actually about the new direction of our industry" (2007).

The designer ultimately determines the social and ecological impact of a garment in the initial design stages. Therefore, it is imperative that students are educated about their responsibilities, and the options available to them in this process.

The research will invite fashion students, educators and designers to take a short online survey, or printed postcard survey at Fashion Revolution events, which will inform further research, which will inform an educational tool prototype.

The research will aim to enquire: How can fashion students be empowered to create ethical changes in their designs? What is their current level of ethical fashion knowledge and practice? What are their responses to an educational intervention and presentation of ethical fashion knowledge? What key information is needed to initiate change in their approach to a more ethical design practice?

ethical fashion:  
how to empower  
future designers

## Alice Lewis

PhD, School of Design RMIT

Supervisors: Mick Douglas, Pia Ednie-Brown

### ***Self A-Dressing the City: practicing intra-activations of dressing, wearing and emergent urban transformation***

*Self A-Dressing the City* explores the development and dissemination of an interdisciplinary approach to actions of dressing, wearing and material making processes promoting the transformative agency of the dressed self within emergent urban environments. Traversing the fields of Landscape Architecture, Fashion, Urban Design, Sociology and Performance Art, the practice contributes an approach to a community of Do-It-Yourself Urbanism reinvigorating and responding to Lefebvre's call for citizen rights to participate in the creative appropriation and transformation of the city.

The research addresses worn garments as an active interface between the body/self and urban environment, finding opportunities within the existing relations and functions of urban life to experiment with the potential of garments, dressing and making in activating emergent urban environments. Initial project works approach the wearing body as a material object, considering its potential as a resource for the appropriation of the environment by myself, addressing broader political environments. A second approach focuses on activation of the self-practitioner, provoking a subjective address of the transformative potential of everyday, individual garment choice through workshops and exhibitions. Through the research there emerges a suite of possible approaches to practicing the intra-actions of dressing, wearing and emergent urban transformation.



## Zhuying Li

PhD, School of Design RMIT

Supervisors: Florian Mueller, Stefan Greuter

### ***Understanding the design of ingestible games***

Ingestible sensors, such as capsule endoscopy and medication monitoring pills, are becoming increasingly popular in the medical domain, yet few studies have considered what experiences may be designed around ingestible sensors. We believe such sensors may create novel bodily experiences for players when it comes to digital games. Unfortunately, there is a lack of understanding of how to design games around ingestible sensors. Therefore, this research aims to investigate the design of ingestible games by

using a research-through design approach. Three games will be built as case studies. By investigating the game experience, we aim to gain an understanding towards ingestible game design. The data gathered mostly through interviews will be used to build a theoretical design framework for ingestible games. This research will contribute to the understanding of ingestible game design and ultimately help designers to create a wider range of future play experiences.



## Matthew Linde

PhD, School of Fashion and Textiles RMIT  
Supervisors: Jessica Bugg, Ricarda Bigolin

### *The Impresario's Party: the performative boutique as fashion practice*

This research investigates the potential of the boutique as a performative tool to understand the fashion auteur, a role between host, director, producer and curator. The act of employing various works of fashion into a designed space draws a parallel with exhibition-making. As an auteur I extend upon this boutique-exhibition format by appropriating the transformative model of *the party*. I direct *the party* using its devices of collectivism, collage and exhaustion mixing the work of fashion designers, artists

and performers. This performative approach shifts away from the retail gaze and arranged museology and examines clothing and fashion in disruption, highlighting its fugitive nature. The research is analysed through performance art, retail and curatorial studies; offering a new position of the impresario. Through the performative boutique, I aim to expand transformative models for the fashion exhibition, enriching a deeper understanding of the fashion curator and dress experience.



## Simon Lloyd

PhD, School of Design RMIT  
Supervisors: Malte Wagenfeld, Judith Glover

### *The designer artisan dialogue: establishing the conditions for an expanded design practice*

My research seeks to investigate the rich cultural specificity and material language of artefact production through a dialogue between artisanal knowledge and my own understandings established through design practice.

In seeking to reaffirm tacit cultural knowledge within a contemporary design idiom I am proposing an exchange of design and material narratives with both artisans and artefacts within specific cultural environments.

The research seeks to establish the conditions for an expanded design practice through: process—observing ways in which

artisanal workshops operate, their language, capabilities and improvised know how. Skills—understanding what constitutes a skill, how it is taught and ways it evolves and develops through practice. Environments—as conceptual points of reference, consolidating and distributing cultural knowledge.

Materiality—behaviours, expressive qualities and the assertion of material understandings within making. Practice—reviewing and implementing observed material languages, forms, processes and improvised making in relation to my artisanal discussions and understandings. Use—explicitly embedding cultural and tacit knowledge within the artefact.



### Paul Loh

PhD, School of Design RMIT

Supervisors: Malte Wagenfeld, Jane Burry

#### ***Machining Aesthetics; formation of craft in computational design and digital fabrication***

My PhD considers the relationship between craft practice and digital fabrication as a form of design practice. I ask, can *making* be a generative design activity in contemporary architectural practice, and how? This is examined through field research, design projects and reflection on my architectural practice: LLDS & Power to Make.

The research examines craft practices as a mode of design innovation and material production that can be made useful as design strategy in architectural practice, primarily through tooling and the knowledge developed during the act of making. Craft, in this research, is understood as a mode of

design innovation and material production through mastery of techniques and tools. Three design projects are used to examine the agentive capacities of tools in design practice, and explore the emerging craft sensibility through materiality and architectural form.

Through reflective practice, the body of research defines a new understanding of design practice, what I call Digital Material Practice. The model demonstrates how such practice utilises making and technology as agencies in the design process to impart tacit knowledge through materiality; resulting in continuous designing within the methodology.



### Emma Luke

PhD, School of Design RMIT

Supervisors: Malte Wagenfeld, Judith Glover

#### ***Reporting back from the emerging complexity of post digital-craft and an online vernacular***

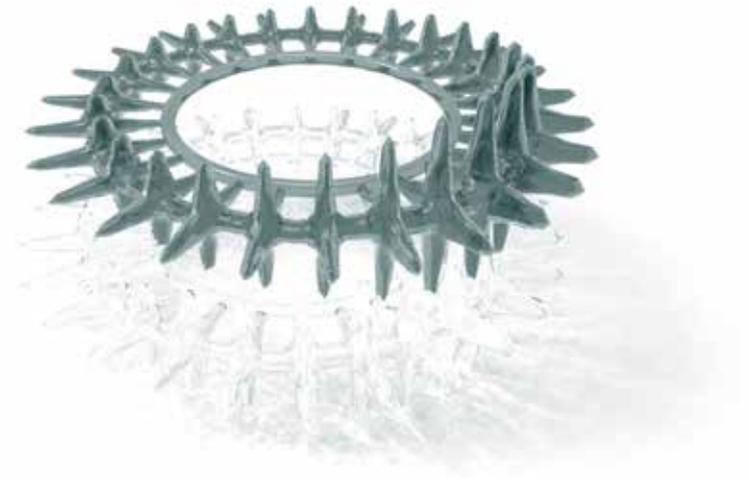
The rise of digital technology, data visualisation and distribution, 'changes both the things we make and how we use them' (Sennett, 2008). This creative practice research examines post digital craft and emergence, as we shift into a hybridised landscape of eternal co-presence and new symbiotic relationships between the analogue and digital world.

In this new paradigm of the digitally augmented and perpetually updated, do the illusive narratives of digital artefacts have the capacity to evolve beyond allied cycles of planned obsolescence and fleeting projections of identity? Moreover, can these products of blended virtual and physical origins or 'the new aesthetic' (James Bridle, 2011) contribute to lasting and meaningful cultural narratives?

This practice led PhD research will develop my knowledge and expertise as a designer, practitioner and academic. Methodologically and theoretically this research will investigate; cyber-craft, creative networks and the evolution of making through the lenses of: Instagram, generative design, digital production and online distribution systems. This proposal aims to explore the perception of value in post-digital craft and the evolving role of the craft maker in the techno-sphere.

#### References

Bridle, J, 2011, *The New Aesthetic*, viewed 14th April < <http://jamesbridle.com/works/the-new-aesthetic>>  
Sennett, R, 2008, *The Craftsman*, Allen Lane, London.



### Hamish Lyon

PhD, School of Architecture and Urban Design RMIT  
Supervisors: Paul Minifie, Michael Trudgeon

#### ***RISK—The Private life of Public Architecture***

What role does risk play in architecture? What affect does the overlay of contemporary governance systems and risk mitigation have on the traditionally purified worlds of academic research and critical design thinking? When viewed through the lens of the current economic and political climate surrounding large scale infrastructure projects or privately delivered public buildings it is clear the role of design competes with any number of other critical project drivers. Even more significantly, the point of origin for design thinking has shifted from the heroic pencil sketch or crunched piece of paper to the data of excel spread sheets or the metrics of area schedules.

Hence for contemporary architects to penetrate beyond the outer veneer of presentation renders and one-liners they must engage with design strategies that connect a project's overarching management and delivery framework with the core ambition of the central narrative. There must also be a redefinition of the expectation that aesthetics can be ideologically driven by a centralised hero architect. Instead the operating systems and risk profile for large scale public architecture requires endless gateway and hold points to be negotiated and reconciled by a vast network of people and opinions. So what colour of carpet will the client approve?



### Samuel Mcgilp

PhD, School of Design RMIT  
Supervisors: Lawrence Harvey, David Forrest

#### ***Agile Opera***

Digital Iterations of live works, are distinct digital works that respond to live works with respect to form, process or aesthetic intention. These iterations allow small-to-medium sized arts organisations and independent artists to be more agile in the presentation of their works. A work that was once a live performance could be displayed in a gallery setting, or released online to a larger audience. In a context of diminution of arts funding in Australia, this agility opens up opportunities as well as creating a longer tail in the life of a work.

This PhD explores the hermeneutics of digital art with a relationship to live performance, and the process of artistic decision making

when working across live and digital forms. It focuses particularly on forms that maintain the intimacy and spatial relationships that are central to chamber opera. It sits within an ARC linkage project between RMIT, Chamber Made Opera and Federation Square.

This PhD will trial and analyse a digital platform designed to support small to medium-sized arts organisations and independent artists to create distinct digital iterations of their live works. This platform is a rehearsal documentation tool to facilitate interactive collaboration between artists across disciplines.



## Lucinda McLean

PhD, School of Architecture and Urban Design RMIT  
Supervisors: Mauro Baracco, Peter Downton

### *In Time: between observation and making*

My practice searches for ways to 'extend observation' and 'extend making'. Projects can continue or resurface across decades or can be short teaching studios which are a means more than an end. Ways to 'extend' include understanding that a project is an incremental piece of an evolution of ongoing formation of a larger place, as well as devising 'making' processes that invite in and weave together observation and making.

For this PRS I will focus on a teaching studio and an 'unfinished conversation'.

The teaching studio is another layer over the Westernport area that I have been working on incrementally for more than 15 years,

including the 'Somers farm and wetlands' project. Bunurong journey paths cross over this coastal area. In this current work we have been 'extending observation' by understanding specific time linked to place, where 'triggers' are an observation of what is not (yet) seen, and 'extended observation' is a slowing down of time, where being still is not being idle.

The 'Somers farm and wetlands' project in this Westernport coastal area is being shown at the Venice Biennale. Returning or resurfacing to Venice is the opportunity to continue an 'unfinished conversation' that started 20 years ago.



## Mohammad Mohammadi

PhD, School of Architecture and Urban Design RMIT  
Supervisors: Quentin Stevens, Bridget Keane

### *Within or Beyond Activity; An activity-based analyse of social interactions in privately-owned public spaces*

Privately owned public spaces mostly by their nature have a specific function or at least some dominant functions. Moreover, there are other activities beyond the programmed activities by the manager of building in these spaces. This research aims to explore what ranges of those activities are, specifically what the differences of social interactions during each activity are, and finally how build environment can engage in social interactions through each of them.

This research, in particular, is interested in following aspects of those activities which are the most relevant to the research questions; control categories (Lynch 1981);

Necessary and Optional activities (Gehl 1987). These aspects of space have been used as tools to define and measure quite different characteristics of activities and their social interactions by doing empirical studies in indoor privately owned public spaces at the city of Melbourne. To do so, a combination of types of methods is necessary: observations to identify the actual patterns of use and activity in the selected cases; interviewing methods to collect detailed descriptions about the interviewee's social interactions; spatial analysis to examine the spatial conditions.



## Tal Mor Sinay

PhD, School of Architecture and Urban Design RMIT

Supervisors: Quentin Stevens, Charles Anderson

### ***Informal Memorials—exploring contemporary ways of unofficial commemoration***

The memorial is an object which reflects and represents people as part of a society or as individuals in a certain time in history. As such, my interest in these objects is as of a scientist investigating a petri dish which exhibits human culture. The focus on informal commemorative practices derives from their distinctive but diverse visual and contextual characteristics in an attempt to understand people's needs and practices in this realm.

This is project based research consisting of the design, planning and execution of a set of proposed projects which explores possible forms of informal memorials.

These take in consideration and respond to different variants: local needs, limitations and possibilities which are encountered along the way.

The exploration of the memorial realm is set to provide a better understanding of the role of the creative practice vis-à-vis the varied "clients" of these objects, i.e. the mourners, the stakeholders, government agencies and of course, the general public.



## Rowan Olsson

PhD, University of Newcastle

Supervisors: Michael Chapman, Chris Tucker

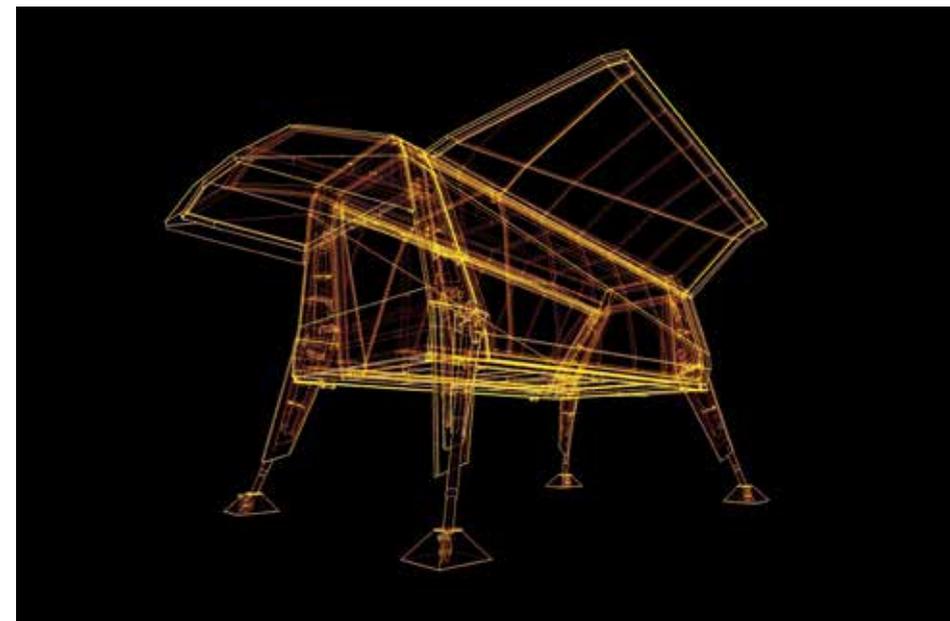
### ***ODD WORKSHOP***

This research explores a mode of creative practice situated between critical theory, making and design. Drawing from the work of my emerging practice, Odd workshop, the research investigates critical theory as a means of framing an architectural approach which engages an integrated lifestyle through design, fabrication and inhabitation. It is the culmination of a hybrid of work spanning conventional construction and architecture to engineering fabrication and artisanal craft building. The research investigates the relationship of this mode of critical practice to existing theoretical frameworks emerging out of poststructuralist discourse.

This research seeks a means by which we might escape the totalising forces of the hyper industrial global capitalist system outlined in

Herbert Marcuse's One-Dimensional man. It sees *lifestyle* as the integral summation of all life activities and as such, positions lifestyle (culture) as critical to addressing other social and environmental issues which are commonly treated as separate unrelated symptoms.

The *work* is essentially an interrogation of the notion of the 'boundary' at various scales and contexts – physical and mental. This extends particularly to challenging conventional modes of land: use, division and ownership but also segregation between design and construction, intellectual and labourer by taking on the means of construction, from within a critically informed and hybrid mode of making.



**Megan Patty**

PhD, School of Design RMIT

Supervisors: Harriet Edquist, Laurene Vaughan

***MORE THAN A CATALOGUE: PUBLISHING AND THE CONTEMPORARY MUSEUM***

The museum as we know it is in a state of flux; change can be seen across all areas of traditional museum practice, including exhibition programming, exhibition display, communication strategies and the online environment. This change is underpinned by the renewed value contemporary museums have placed on audience engagement, and a recognition that audience engagement measures have become key indicators of a successful museum. Museums have

long histories of publishing practice, but how might new forms of publishing create change in the museum environment and be significant acts for the museum outside of the museum?

Image: Triennial, published by the National Gallery of Victoria, Melbourne. Photo: Nat Turnbull.

**Pierre Proske**

PhD, School of Design RMIT

Supervisors: Scott Mitchell, Darrin Verhagen

***Glory without Power: Sustainable, off-grid and low power audio-visual solutions in a climate change world***

In the face of climate change, how can creative technologists, media artists and designers modify their practice to favour technologies that have a smaller carbon footprint while not significantly diminishing the spectacle or aesthetic value of their work? How can we reinvent our understanding of high power displays and projectors and move towards alternative forms of media facades, off grid installations and sustainably powered audiovisual infrastructures? Through a series of custom built installations, this research aims to spearhead interest in and demonstrate the viability of alternative, modular, low power designs in the field of audio-visual creative endeavour.



### Fernanda Quilici Mola

Master of Design, School of Fashion and Textiles RMIT

Supervisors: Sean Ryan, Andrea Eckersley

#### ***The affects of textile-poiesis for individual and social transformation***

This research investigates the contributions of craft-making (*poiesis*) to individual and social transformation, specifically within contexts of marginalisation. Although the craft-object has been used by different practices as a tool for relieving personal and social issues, the particular interest for craft in this research is that of craft-making. Its interest lies not only in the processes of self-investigation, self-affirmation and self-transformation that happen through making, but in the social impact of these. It explores how these processes of story-making and story-telling involved in *poiesis* impacts individual and social powers, even if through the subtle language of craft. By investigating how

making affects the power of the individual – that is, their capacity to act – and the power within social-relations, the research seeks to understand the potential contributions of making to empowerment, resistance and emancipation. Textile-craft mediates this investigation of making and power, offering an understanding of the potential of fashion and textile practices to catalyse social transformation. The contributions of craft-making within contexts of marginalisation seem to be little understood, and the relation of *poiesis* to power has not yet been theorised. Providing such theory is the original contribution this research hopes to make.



### Jean-Paul Rollo

PhD, School of Architecture and Urban Design RMIT

Supervisors: Graham Crist, Martyn Hook

#### ***Learning from the Unfinished: fragments, the construction site and architecture in progress***

This PhD establishes a further understanding of my architectural projects as a series of unfinished fragments and textures through the conceptual unbuilding of the completed works. It will examine the attitude of the unfinished in my architecture and the allure of the crude, rough and imperfect. It will explore the projects themselves and speculate a language of contemporary architecture that responds to the everyday with egalitarian values and frugality.

These fragments operate at both the scale of the public and the private; the projects themselves as whole fragments of the built environment, located within the vast terrain of the city, suburbs and state in which they exist (public); and the collection of fragments or architectural elements within the projects and their relationship to each other locally (private).



## Saskia Schut

PhD, School of Design RMIT

Supervisors: Mick Douglas, Suzie Attiwill

### *Elucidating Grounds*

This practice led PhD elucidates different senses of ground and earth in order to open up new imaginative possibilities for practices that engage landscape. Beginning by attending to their so called opposites, sky and atmosphere, and a curiosity in the concepts of lightness and nebulousness, I have produced a series of small but many, subtle motions and observations. These are often fleeting and precarious, charging moments of dissipation, in between solid states, between something and nothing and making temporary connections and temporary senses of ground. They have attended to infinitesimal differences and the barely visible; have spanned varying durations, often presenc-ing

large constituents (of earthly proportions) within the very small. Inflected by Land Art, precarious art, landscape material practices, the "Meteorological turn", new materialism, and earth sciences, I have been elucidating grounds over durations of an exhibition; a 3 year temporary outdoor installation; twilight walks. This is enlivening me to a sense of the moment and in which ground disappears, reappears and is manifold. It also begins to open up how the precariousness of the work might be contextualized within globalised capitalism and dominant landscape practices. Unsure of if or how I might do this, I proceed through elucidating grounds.



## Vanessa Sooprayen

PhD, University of Newcastle

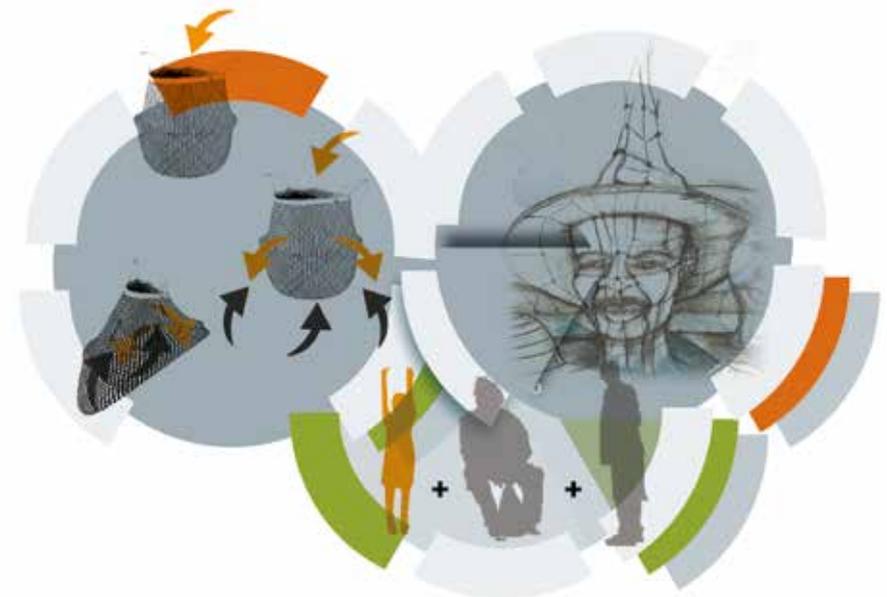
Supervisors: SueAnne Ware, Warren Reilly

### *Informal Public Space and Island Culture*

My PhD investigates the potential to develop public space strategies for Rodrigues Island through temporal and spatial project explorations. Currently, public space on Rodrigues Island is easily challenged by an influx of unplanned development and an endeavour to become urbanised. Within the past ten years the local identity of informal public space in Rodrigues Island is vanishing, stripping the local community of its public space. Rodriguan culture embraces outdoor activities such as agriculture, markets and fishing. The occurrence of informal public space offers support for these activities to take place and is a barometer of the liveability on the island.

One of the lenses through which I wish to analyse informal public space in Rodrigues Island is through my own knowledge of the island, having been born and raised there. Being a Landscape Architect is the second lens through which I wish to explore and test the relationship between informal public space and urban activation.

By understanding the sense of place and temporal activation, I wish to develop a set of rules to map Informal public space and to design the components that are favourable for the informality of local life to occur as well as guidelines for the future development of Small Island Developing States (SIDS).



## Simon Spain

PhD, School of Design RMIT

Supervisors: Soumitri Varadarajan, Julian Goddard, Mick Douglas

### ***all that I am, all that we are, all that we can be***

This enquiry explores **all that I am**, as an individual maker in times of crisis and reconstruction, **all that we are**, as individuals making together and proposes **all that we can be**, a manifesto for survival by means of holistic personal, collective and community creativity.



## Bonnie Stevens

PhD, School of Design RMIT

Supervisors: Brad Haylock, Lukas Parker

### ***Mous Magazine: Creating communities of practice in publishing through experiential audience engagement***

This practice-led research project aims to investigate how creating a community of practice through experiential audience engagement involving audience members, can affect creative and business outcomes for independent publishers.

The effects of the intersection between community of practice and experiential audience engagement will be explored through three key areas; effect on product quality, business growth through diversification of income streams and impact on audience loyalty and participation.

This project will come to fruition through the production of *Mous Magazine*, an independent art, design and culture organisation that primarily produces a print magazine, and hosts supplementary creative

workshops and panel discussions. This will occur through three action research cycles with *Mous Magazine* acting as the site for research, transformative practice and analysis.

This project will be informed by key communities of practice theory, experiential marketing theory and the practical application of democratic design theory to a journalistic publishing context.

The findings of this project will be of significance for independent publishers and the academic discourse relating to commercialising communities of practice. This is because the project seeks to establish a means of content creation that is financially viable and highly engaging for the audience through communal learning, collaboration and audience participation.



## Žiga Testen

PhD, School of Design RMIT

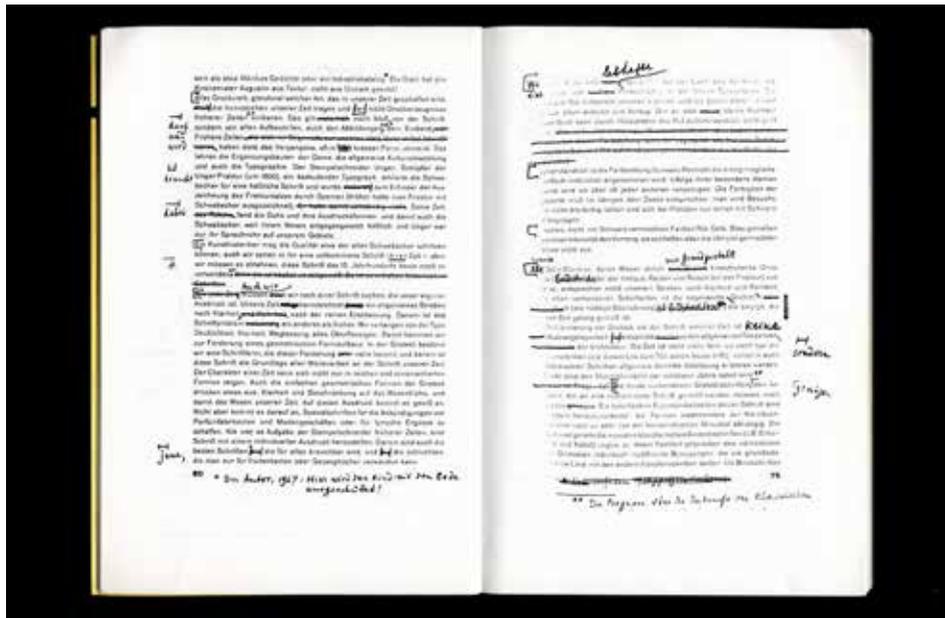
Supervisors: Brad Haylock, Noel Waite

### 'Glaube und Wirklichkeit' (Belief and Reality) The role of ideology in the making of graphic design history and in contemporary practice

As a practising graphic designer and educator, I have worked across numerous design disciplines and moved and travelled extensively. Originally from Slovenia (part of former Yugoslavia) and now based in Melbourne, I have grown increasingly sensitive of the ways one's social context and background influences one's design practice. Since arriving in Australia, I have been surprised by the divergent understandings and interpretations of design history by my students and colleagues that often conflicted with mine. I aim to investigate this topic in more detail in my thesis. Building upon the historiography of German/Swiss designer and typographer Jan Tschichold, I aim to demonstrate how the making of design history is embedded in, and reflects the social context of the historiographer.

This research is not concerned with finding new historiographical information on Jan Tschichold. Rather, it aims to critically reflect upon the existing literature and discourse and investigate the role of these historical narratives on the formation of contemporary practice. In other words, I propose that the construction of historical narratives simultaneously constructs particular versions of the world and the positions of subjects within them, and these constructions in turn limit or enable what can be said and done in practice.

Image: Jan Tschichold's hand-written revisions for the planned but never published second edition of 'Die Neue Typographie'. These revisions were intended to soften the prescriptive and authoritarian tone of the 1928 original.



## Ha Thai

PhD, School of Architecture and Urban Design RMIT

Supervisors: Quentin Stevens, Iftekhar Ahmed, Judith Rogers

### HANOI URBAN MORPHOLOGY: SPATIAL INFLUENCE ON HOME-BASED ECONOMIC ACTIVITIES

After the launch of *Doi Moi* (Renovation) policies in 1986 by the Vietnamese Government, households' home-based businesses in the Hanoi capital once again become vibrant, suggesting that they are not only an effective way to generate side income by taking advantage of a family's living space as well as family members' spare time, but also their suitability to the Hanoiian's living culture. However, the variation and differentiation of these businesses is also evidence that their prosperity is influenced by various factors. This research investigates how economic opportunities given to home-based businesses have been shaped, distributed, and supported by spatial characteristics of urban form. It suggests that urban morphology

and building typology have significantly impacted home-based livelihoods by influencing the 'accessibility' and 'adaptability' of a household's living place. 'Accessibility' will be measured by using Space Syntax methodology and methods. 'Adaptability' will be evaluated through the investigation of building typologies in Hanoi and through in-depth interviews with households running businesses at their home. The research provides evidence-based understanding of the economic performance of different urban forms and informs about the possible impacts of planning decisions on people's economic well-being.



### Merethe Tingstad

PhD, School of Architecture and Urban Design RMIT

Supervisors: Roger Kemp, Caroline Vains

#### ***FRAGILE SPACES—A translation from painting to a scenographic image***

From 1898 to 1909 the Danish artist Vilhelm Hammershøi painted a range of interiors from his home in Strandgade 30 in Christianshavn, Copenhagen, Denmark. These realistic, yet reductive works are regarded as being informative to early Modernism and convey an alienating, psychological space, which absorbs us into the spatial elements, but does not let us in. The interiors are used globally as inspiration for scenographic spaces in film and TV productions, but during the process from painting to screen, the work seems to lose its spatial intimacy.

The investigation centres on the way in which these paintings lend themselves to cinematic storytelling. It seeks to uncover new ways to translate the spatial qualities of these paintings into cinematic image where this atmosphere can be experienced beyond

the conventional application of a backdrop for characterised facial expressions and dialogues.

The methodology used aims to dissect the interior spaces of the paintings, and models made to investigate the space and surfaces with light experiments, further recorded through photography and film. This will be done through writing and delivery of papers and through creative work in exhibitions, installations and production design. The research will contribute to the current discourse and practice relating to models used for performance, the use of art in scenography for digital imaging, and examination of Vilhelm Hammershøi's work, which has increased in popularity during recent years.



### Eileen Zhang

PhD, School of Architecture and Urban Design RMIT

Supervisors: Heike Rahmann, Quentin Stevens

#### ***Considering Modularity as Strategy in Managing Landscape Design Projects in China***

The Chinese landscape design industry has experienced a rapid development informed by clients seeking design outcomes with stable quality, fast delivery and manageable cost. However, this situation has been changing with a shifted focus on the quality of design outcome, creativity, and service.

Through my practice, I realised the importance of exploring the process of design as mechanisms to support the firm keep up with the ever-changing context with the foundation of uncovering the structure and the mechanism of change over time. In this context, modularity is potentially a helpful concept to expand the understanding of design processes as systems in landscape

design. Already considered useful in many other fields, modularity is discussed for its' contribution to solving complex issues and managing resources efficiently. These are key issues at the core of contemporary Chinese landscape design practice.

My research investigates this topic through reflective practice and is supported by interviews with other designers. It is expected to establish a design process model assisting implicit concepts to be developed into explicit form and encouraging designers to work creatively while also acknowledging the efficiency. The articulation could also be valuable to other practices and researchers interested in creative thinking processes.



# Notes

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