RMIT School of Design
PhD and Master by Research Projects and Places 2020

Important information for applicants

Prospective applicants for School of Design HDR Projects / Places are required to submit an Expression of Interest (EoI) through the RMIT University Application Service.

Based on this EoI applicants will be invited to undertake a Pre-Application Interview prior to formally submitting a full application (which may include Scholarship application).

The EoI will consist of:

- Personal details
- Contact details
- Program details and proposed commencement date
- Supporting documents, including
  - Research proposal
  - Qualifications including transcripts and dissertation/thesis
  - Curriculum vitae/ resume
- Additional documents required for practice-based researchers
  - Portfolio
  - Critical reflection

Guidelines for prospective higher degree research applicants are available here. This document includes further information on the supporting document requirements.

Further information about the application process can be found at how to apply. Please apply for program code DR235 (PhD) or MR235 (Master by Research).

Enquiries can be directed to design.hdr@rmit.edu.au.
## School of Design PhD Projects – commencing 2020

<table>
<thead>
<tr>
<th>Pg</th>
<th>Project</th>
<th>Discipline/s</th>
<th>Field of Research</th>
<th>Supervisors</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Co-creating publics for UNESCO Creative Cities: Design research in sustainable urban development</td>
<td>Communication</td>
<td>Strategic design</td>
<td>Dr Noel Waite, Dr Marius Foley, Dr Toni Roberts</td>
</tr>
<tr>
<td>6</td>
<td>New materialities in Communication Design practice</td>
<td>Communication</td>
<td>Communication design</td>
<td>Dr Neal Haslem, Dr Andy Simionato</td>
</tr>
<tr>
<td>7</td>
<td>Strategic design and leadership for the health, cultural and NFP sectors and their publics</td>
<td>Communication</td>
<td>Strategic design</td>
<td>Dr Neal Haslem, Dr Marius Foley, Dr Leah Heiss</td>
</tr>
<tr>
<td>8</td>
<td>Material literacy: the significance of materials in design ideation</td>
<td>Communication</td>
<td>Communication design</td>
<td>Dr Neal Haslem, Dr Jenny Grigg</td>
</tr>
<tr>
<td>9</td>
<td>Embracing plurality in design</td>
<td>Communication</td>
<td>Design for social innovation</td>
<td>A/Prof Yoko Akama, Dr Jaz Hee-Jeong Choi, Dr Juan Diego Santamari</td>
</tr>
<tr>
<td>10</td>
<td>Designing in the anthropocene</td>
<td>Communication</td>
<td>Design for social innovation</td>
<td>A/Prof Yoko Akama, Dr Pirjo Haikola, Dr Toni Roberts, Dr Scott Mitchell, A/Prof Mick Douglas, Dr Gina Moore</td>
</tr>
<tr>
<td>11</td>
<td>Care-full design</td>
<td>Communication</td>
<td>Design for social innovation</td>
<td>Dr Jaz Hee-Jeong Choi, A/Prof Laurene Vaughn, Dr Jordan Lacey, A/Prof Ellie Rennie</td>
</tr>
<tr>
<td>12</td>
<td>Communication design history: archival research relating to Melbourne design from the twentieth century onwards</td>
<td>Communication</td>
<td>Communication design</td>
<td>Prof Harriet Edquist, Dr Noel Waite, Dr Jenny Grigg</td>
</tr>
<tr>
<td>13</td>
<td>Advertising Design Futures</td>
<td>Communication</td>
<td>Communication design</td>
<td>Dr Oliver Vodeb, A/Prof Brad Haylock, Dr Noel Waite</td>
</tr>
<tr>
<td>14</td>
<td>Communication Design Education for Social Change</td>
<td>Communication</td>
<td>Design Pedagogy</td>
<td>Dr Oliver Vodeb, Dr Noel Waite</td>
</tr>
<tr>
<td>15</td>
<td>Designing for experiences in museums (and other interpretive environments)</td>
<td>Communication</td>
<td>Experience/interpretation design</td>
<td>Dr Toni Roberts, Dr Noel Waite</td>
</tr>
<tr>
<td>16</td>
<td>Designing for conservation and environmental awareness</td>
<td>Communication</td>
<td>Experience/interpretation design</td>
<td>Dr Toni Roberts, Prof David Carlin</td>
</tr>
<tr>
<td>17</td>
<td>Audiokinetic Lab: audio experiences for entertainment and health</td>
<td>Digital</td>
<td>Sound design &amp; virtual environments</td>
<td>Dr Darrin Verhagen, Dr Jenny Robinson</td>
</tr>
<tr>
<td>Pg</td>
<td>Project</td>
<td>Discipline/s</td>
<td>Field of Research</td>
<td>Supervisors</td>
</tr>
<tr>
<td>----</td>
<td>------------------------------------------------------------------------</td>
<td>--------------</td>
<td>------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>18</td>
<td>Designing Sound Theory through cinematic practice</td>
<td>Digital</td>
<td>Sound design</td>
<td>Dr Darrin Verhagen Dr Shaun Wilson Dr Daniel Binns</td>
</tr>
<tr>
<td>19</td>
<td>Writing the Internets: Post Digital Folklore</td>
<td>Digital</td>
<td>Speculative critical design</td>
<td>Dr Nancy Mauro-Flude Dr Tom Penney</td>
</tr>
<tr>
<td>20</td>
<td>Playable City Melbourne</td>
<td>Digital</td>
<td>Interaction design</td>
<td>Dr Troy Innocent Dr Matthew Riley Dr Hugh Davies Dr Jaz Hee-Jeong Choi</td>
</tr>
<tr>
<td>21</td>
<td>Interactive Eating: playing for wellbeing</td>
<td>Digital</td>
<td>Interaction design</td>
<td>Prof Florian Mueller Dr Rohit Khot</td>
</tr>
<tr>
<td>22</td>
<td>Digital Health Play</td>
<td>Digital</td>
<td>Interaction design</td>
<td>Prof Florian Mueller Dr Rohit Khot</td>
</tr>
<tr>
<td>23</td>
<td>Digital Water Play</td>
<td>Digital</td>
<td>Interaction design</td>
<td>Prof Florian Mueller Dr Rohit Khot</td>
</tr>
<tr>
<td>24</td>
<td>Understanding the design of interaction exertion systems</td>
<td>Digital</td>
<td>Interaction design</td>
<td>Prof Florian Mueller Dr Rohit Khot</td>
</tr>
<tr>
<td>25</td>
<td>Understanding the design of extreme sports systems</td>
<td>Digital</td>
<td>Interaction design</td>
<td>Prof Florian Mueller Dr Rohit Khot</td>
</tr>
<tr>
<td>26</td>
<td>Understanding the design of interactive muscle memory systems</td>
<td>Digital</td>
<td>Interaction design</td>
<td>Prof Florian Mueller Prof Elise van den Hoven, UTS</td>
</tr>
<tr>
<td>27</td>
<td>Understanding the design of playful and mindful learning spaces</td>
<td>Digital</td>
<td>Interaction design</td>
<td>Prof Florian Mueller Dr Jonathan Duckworth</td>
</tr>
<tr>
<td>28</td>
<td>Flying robotic play companions</td>
<td>Digital</td>
<td>Interaction design</td>
<td>Prof Florian Mueller Dr Rohit Khot</td>
</tr>
<tr>
<td>29</td>
<td>Human Computer Integration</td>
<td>Digital</td>
<td>Interaction design</td>
<td>Prof Florian Mueller Dr Rohit Khot</td>
</tr>
<tr>
<td>30</td>
<td>Helping Australians understand and manage their pollen exposure indoors, outdoors and on the go</td>
<td>Digital</td>
<td>Interaction design</td>
<td>Dr Rohit Khot Prof Florian Mueller</td>
</tr>
<tr>
<td>31</td>
<td>Helping Australians understand gut health and dietary choices through Augmented Reality</td>
<td>Digital</td>
<td>Interaction design</td>
<td>Dr Rohit Khot Dr Jaz Hee-Jeong Choi</td>
</tr>
<tr>
<td>32</td>
<td>Supporting mindful eating in everyday practice through play</td>
<td>Digital</td>
<td>Interaction design</td>
<td>Dr Rohit Khot Prof Florian Mueller</td>
</tr>
<tr>
<td>33</td>
<td>Designing video games for mental health</td>
<td>Digital</td>
<td>Interaction design</td>
<td>Dr Jonathan Duckworth Dr Renata Kokanovic</td>
</tr>
<tr>
<td>34</td>
<td>The art of experience: curating moments of play in Australian videogames of the 1990s</td>
<td>Digital</td>
<td>Interaction design / Design History</td>
<td>Dr Helen Stuckey Dr Greg Turner (ACMI)</td>
</tr>
<tr>
<td>35</td>
<td>Sonic Fields: rethinking listening environments for spatial sound composition and diffusion</td>
<td>Industrial</td>
<td>Sound design &amp; composition</td>
<td>A/Prof Lawrence Harvey A/Prof Ross McLeod Mr Jeffrey Hannam</td>
</tr>
<tr>
<td>Pg</td>
<td>Project</td>
<td>Discipline/s</td>
<td>Field of Research</td>
<td>Supervisors</td>
</tr>
<tr>
<td>----</td>
<td>-------------------------------------------------------------------------</td>
<td>--------------------------------</td>
<td>------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>36</td>
<td><strong>Grounding Sound</strong>: generative practice research in the representation and transformation of sound</td>
<td>Industrial</td>
<td>Sound design</td>
<td>Dr Jeffrey Hannam A/Prof Lawrence Harvey</td>
</tr>
<tr>
<td>37</td>
<td><strong>Designing Urban Environments</strong>: sonic intervention and affective politics</td>
<td>Industrial</td>
<td>Sound design</td>
<td>Dr Jordan Lacey Dr Malte Wagenfeld A/Prof Lawrence Harvey</td>
</tr>
<tr>
<td>38</td>
<td><strong>Design and Sexual Health Innovation</strong></td>
<td>Industrial</td>
<td>Service Design / Product Design / Technical &amp; Material Innovation</td>
<td>Dr Judith Glover Dr Areli Avendano</td>
</tr>
<tr>
<td>39</td>
<td><strong>Collaborative design of multisensory stimulation experiences for dementia treatment</strong></td>
<td>Industrial</td>
<td>Design education</td>
<td>Dr Juan Sanin Dr Scott Mitchell Dr Liam Fennelly Lisa Spong Francis McCormick</td>
</tr>
<tr>
<td>40</td>
<td><strong>The signature pedagogy of design</strong>: Intersections with student experience and learner centred design education</td>
<td>Industrial</td>
<td>Design Pedagogy</td>
<td>A/Prof Soumitri Varadarajan Dr Helen McLean</td>
</tr>
<tr>
<td>41</td>
<td><strong>Design and the Third Sector</strong>: Embedded CoDesign Practice, for Product (Patents) and Product Service System (IP) creation</td>
<td>Industrial</td>
<td>Design Innovation / Product Design / Service Design</td>
<td>A/Prof Soumitri Varadarajan Prof Larissa Hjorth Prof Magdalena Plebanski Dr Renata Kokanovic</td>
</tr>
<tr>
<td>42</td>
<td><strong>Design for Social Impact / Social Innovation</strong></td>
<td>Industrial</td>
<td>Design Innovation</td>
<td>Dr Areli Avendano Franco Prof Ian de Vere Dr Judith Glover A/Prof Ross McLeod Dr Scott Mitchell Prof Michael Trudgeon A/Prof Yoko Akama</td>
</tr>
</tbody>
</table>

**School of Design PhD and Master by Research Places**

<table>
<thead>
<tr>
<th>Pg</th>
<th>HDR Place</th>
<th>Discipline/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>43</td>
<td>Reflective Industry Practice in Design</td>
<td>Communication, Digital, Industrial</td>
</tr>
<tr>
<td>44</td>
<td>Generative Practice Research in Design</td>
<td>Communication, Digital, Industrial</td>
</tr>
<tr>
<td>45</td>
<td>Research in Design (Thesis Mode)</td>
<td>Communication, Digital, Industrial</td>
</tr>
</tbody>
</table>
Co-creating publics for UNESCO Creative Cities: Design research in sustainable urban development

Melbourne is unique in having two UNESCO Creative City designations which are part of the 200-member UNESCO Creative Cities Network – Design (2017 onwards) and Literature (2008 onwards). The creative city is recognised as important to economic and social development in the United Nations Development Programme’s Creative Economy 2013 Special Edition: Widening Local Development Pathways. This report describes the need to encourage creativity and innovation as “urgent” to meet the challenges of urban development and sustainable, liveable cities. Bokova and Clark state, “the next frontier of knowledge generation rests on understanding interactions, specificities and policies at local levels, and how the creative economy might be practically promoted in communities, cities and regions” (p.10). The report also identifies cultural and creative industry mapping as an essential tool to inform planning and decision-making and to address the knowledge gap at the local level, and states, “a participatory methodology for knowledge production is vital” (p.157).

This research could take the form of embedded research in Melbourne’s creative and cultural organisations, such as galleries, libraries and museums; generative research which facilitates the sustainment of creative practices through design; or historical thesis research on creative practices and communities in Melbourne. The project may embed measurement and evaluation of innovation and impact; explore models for conceptualising the value created for industry and society by design and creativity; and the impact of creativity on urban economics. The overarching research question is:

What pathways might be/have been developed to encourage creativity and innovation in the pursuit of inclusive, equitable and sustainable growth and development of Melbourne, and how might these contribute to the UNESCO Creative Cities Network?

Relevant Literature

- UNESCO Creative Cities Network
  Geelong City of Design
  Melbourne City of Literature
**Project Title**  
*New materialities in Communication Design practice*

**Project Description**
The recorded history of human mark-making spans thousands of years, embracing new mediums and modes of inscription at each technological turn. Recent emerging technologies and digital tools present a timely opportunity for contemporary communication design practice to test the boundaries of making (and unmaking) meaning through materiality today.

Researchers are invited to extend their studio practice with emerging systems of production such as advanced additive and subtractive manufacturing, robotics, parametric and generative design, to explore and generate new materialities with potential to expand upon and move beyond traditional distinctions of the digital and physical. This research bridges emerging and innovative technologies with established communication design practice. Examples of hybridised “post-digital” methods include laser-cutting for publication design, 3D-printed typefaces for letterpress and other relief printing applications, or 3D modelling of typography for immersive digital environments in augmented and/or virtual realities. The research may explore how communication design may engage communities; the social and cultural consequences of digital and technological transformations and innovations; and the interface of new and established practices and technologies.

The candidate’s own practice will provide a departure point for speculative experimentation leading to the development of new hybrid methodologies, informed by contemporary design theory encompassing materiality, human-machine collaboration, distributed agency, networked systems, speculative design and sustainable futures. Disrupting the pervasive dichotomy of digital vs traditional communication design, these investigations actively engage with materiality across all mediums. Investigations orient through awareness of contemporary material politics and philosophy while maintaining a practice-led methodology incorporating print, publication design, screen, time-based and audio works. This project concerns the human, the post-human, social, economic and environmental sustainability, and the transitions required to propose speculative design futures for the planet.

The outcomes of this research comprise reflection of knowledge produced, engagement with contemporary discourse, and models for innovative communication design education.

**Relevant Literature**

**Supervisory Team**
- Primary Supervisor: Dr Neal Haslem
- Associate Supervisor/s: Dr Andy Simionato

**FoR Code**
Visual Communication Design120307
Project Title
Strategic design and leadership for the health, cultural and NFP sectors and their publics

Project Description
Design research has an active role to play in how society changes the ways people access and experience services and engagements, from the organisational level through to the fuller economy and social-political implications. This project will research the way human centred design (HCD) research builds capacity within groups and organisations – specifically in the health, cultural and not-for-profit sectors – to implement and deliver services and experiences. The foci for this study is through the lenses of design leadership and strategic design. The project can explore the deployment of creative practice to reimagine health, resilience and care; to shape and engage communities; and to shape social and cultural opportunities.

The project will draw on generative and applied practice research approaches, mirroring the research and process within HCD. Human centred design puts emphasis on design research through ethnographic observation and interactions; attention to the manner in which people experience services and activities, as well as product and other outcomes; prototypes that generate iterative interrogation of the thing being designed; co-creative practices where possible; and critical reflection at all stages of the design.

The transdisciplinary nature of this type of design will warrant research into disciplinary/practice languages and assumptions to build common understanding within the project. The type of re-envisioning and redesign of engagement between organisations and their publics requires an ethical approach, contributing to the way industry practices are shaped. The inquiry will explore the synergies between the three sectors, as well as the novel ways they engage their publics.

Relevant Literature

Supervisory Team
Primary Supervisor Dr Neal Haslem
Associate Supervisor/s Dr Marius Foley, Dr Leah Heiss

FoR Code
Design Mgt & Studio & Prof Practice 120303
Project Title

Material literacy: the significance of materials in design ideation

Project Description

The concept of ‘Material literacy’ encompasses all forms of correspondence that occur between a designer and the materials and tools used during design ideation. These incorporate a practitioner’s capacity to negotiate the material information that is presented and interpret its potential for use. As a part of this literacy designers have been shown to perform a number of tacitly sought strategies, such as the seeking of certain technological conditions in which to invent, because they stimulate imagination and promote experimentation.

As we adapt to an increasingly digital environment and design discourse grapples with the extent to which digital tools have pervaded the design consciousness, research that exposes and re-invigorates interest in the particular contributions that physical, ‘non-digital’ tools make to a designer’s process – whether or not these are explored in conjunction with digital tools – will help to ensure a future design discipline that is equipped with an expanding, rather than a reducing, suite of design tools.

The candidate can investigate how material literacy figures in their own design practice, or how it figures or can be taught to figure in the practice of other designers. The candidate may be a design practitioner, a design educator or both. The practice-based research will have a visual methodology but the design of the methodology will be decided by the candidate.

This project contributes to design and creative practice industries, by ensuring material literacies will continue to be valued in an increasingly digital design environment; alleviating current anxiety around digital technologies; and encouraging material play and experimentation to facilitate invention.

Relevant Literature


Supervisory Team

Primary Supervisor  Dr Neal Haslem
Associate Supervisor/s  Dr Jenny Grigg

FoR Code

Visual Communication Design 120307
Project Title

*Embracing plurality in design*

Project Description

Heterogeneous design practices have always been active under other names, continually constituted by various blends of cultures, relationships, materials, histories, philosophies and worldviews that manifest in certain localities. When design is a decisive world-making practice, research explorations in Australia and beyond must be vigilant of displacing and omitting culturally-grounded practices when design from industrial and modernist roots in Europe is taken as a norm, due to its dominance. Recognising such politics of global hierarchies and critiques of colonialism is emerging in various discourses as special issues of prominent design journals such as *Design and the Global South* (Fry & Willis 2017), *Autonomia* (Botero et al. 2018), *Decolonizing Design* (Shultz et al. 2018) and *Embracing Plurality* (Akama & Yee, 2019).

Research candidates are invited to explore any design fields and practices with a heightened sensitivity to situated, political, relational, dynamic cultural conditions. Candidates may use any research modes under Practice Research or Thesis. Emphasis will be placed upon pursuing a methodology that is reflexive and transdisciplinary (e.g. incorporating anthropological, decolonial, feminist theories) blended with design, to consider what, why, when, where and how design interventions are occurring; and how design can be conceptualised as a critical value-creation industry. Such considerations can become a research fulcrum if the candidate is undertaking such design interventions themselves.

Relevant Literature


Supervisory Team

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary Supervisor</td>
<td>A/Prof Yoko Akama</td>
</tr>
<tr>
<td>Associate Supervisor/s</td>
<td>Dr Jaz Hee-Jeong Choi, Dr Juan Diego Santamari, A/Prof Joyce Yee (Northumbria University)</td>
</tr>
</tbody>
</table>

FoR Code

Design innovation 120302
Project Title
*Designing in the anthropocene*

**Project Description**
This research responds to pressing concerns arising from current rapid extinction of species, habitat loss and displacement of more-than-human communities and recognises the moral and practical crises in design that have contributed to such conditions. We invite candidates who are motivated to critique what ‘human-centred design’ might mean when challenging dominant narratives of human progress over fellow non-human beings and things.

The enquiry resonates with several transdisciplinary discourses in feminist science and technology studies, political ecology, new materialism, multi-species ethnography, artificial intelligence systems and Indigenous cosmopolitics that are spearheading related research enquiries through design and creative practice such as multi-species storytelling conference series and more-than-human participatory research group.

The research has potential for broader design practice – including deliberately human-centred practices – through the investigation of ‘beyond-human’ concepts and practices; temporal, spatial and material, led by a hope that we might begin to address some challenges of the Anthropocene and design’s alternative relation to it.

This project connects with themes of design and creative practice for societal equality, biodiversity and sustainability.

**Relevant Literature**

**Supervisory Team**
- **Primary Supervisor**
  A/Prof Yoko Akama
- **Associate Supervisor/s**
  Dr Pirjo Haikola, Dr Toni Roberts, Scott Mitchell, Mick Douglas, Dr Gina Moore

**FoR Code**
- Design innovation 120302
Project Title
Care-full Design

Project Description
Increasing urbanisation along with rising social, economic, and environmental precarity often renders a kind of “inevitable future” where design of cyberphysical systems, services, and cities tends to focus on adapting to and mitigating social and environmental damages. The current discourse surrounding smart everything (e.g. from homes to cities, and from wearables to vehicles) clearly exemplifies how “surveil-and-discipline” remains the dominant framing for our discussions and imagining of the future. As many emerging voices across disciplines and sectors highlight, it is a problematic one, further silencing the already underserved, including those with less socioeconomic means, ageing populations, women, gender-diverse groups, people of colour, children, and other-than-humans. This future is not inevitable; it is just one of many possible futures. Design does not, and should not, need to reify this vision.

We seek research candidates who are passionate about exploring transformational possibilities of care-full design through transdisciplinary research and practice in/across different fields of design – including but not limited to interaction/experience/service. Creative-Critical explorations with methods are highly encouraged.

Relevant Literature

- Choi, Jaz Hee-jeong. 2019. “Care-Full Design and Urban Futures”. HCID Open Day: Design for Good, City, University of London (hcidopenday.co.uk)

Supervisory Team

Primary Supervisor Dr Jaz Hee-Jeong Choi, A/Prof Yoko Akama
Associate Supervisor/s Prof Laurene Vaughan, Dr Jordan Lacey, A/Prof Ellie Rennie

FoR Code
120302 Design Innovation, 120304 Digital and Interaction Design
Project Title

*Communication design history: archival research relating to Melbourne design from the twentieth century onwards*

Project Description

The proposal formalises a design history HDR stream within the School of Design. The candidate will research material held at the RMIT Design Archives (RDA). The RDA actively collects material relating to Melbourne design from the twentieth century onwards, and is an integral part of a vibrant research centre in the heart of the city. Both digital and material, the collections represent historical and contemporary practices which tell the story of Melbourne as a design city, and provide the resources and support for research into Melbourne’s designed environment, design professions and practices.

The objective of the research will be to contribute knowledge about contemporary and historical communication or graphic design practices associated with the City of Melbourne. Despite its rich history, this field of practice, particularly in relation to other design disciplines such as architecture and industrial design, is currently under-researched. Whilst the research will be practice-based, archival and employ a visual methodology, within this framework there is a diverse range of research possibilities. The candidate might make a comparative analysis of their own communication design practice with that of another practitioner’s archive; compare aspects of Melbourne’s design history with those of another city, generate new works that extend the candidate’s practice; or explore a selection of case studies to compare aspects of historical and contemporary design practice and help to shape its future. Both historical and contemporary practices, colloquially referred to as ‘living archives’, are available for research at the RDA. Alternative proposals are welcome.

This project explores technological innovation through its analysis and re-interpretation of historical design concepts through contemporary technologies, providing a model for future design invention and a demonstration of the value-creation of design and creativity to industry.

Relevant Literature

- Examples of non-academic research relevant to this project: [https://recollection.com.au](https://recollection.com.au)

Supervisory Team

Primary Supervisor  Prof Harriet Edquist, Dr Noel Waite
Associate Supervisor/s  Dr Jenny Grigg

FoR Code

Design History and Theory 120301, Visual Communication Design 120307
Project Title
Advertising Design Futures

Project Description
If we think of design as the “ability to envision what we create” (Simon, 1969), advertising shifted ontologically into the area of design because today, its fundamental role is to act on the basis of prediction of our future behaviour. Working within the logic of “surveillance capitalism” (Zuboff, 2019) advertising is designed to address and alter our future behaviour on the basis of algorithmic conclusions taken from data gathered from surveillance processes embedded in our everyday life.

While in the past design was integrated into advertising as one of its elements, today advertising works under the logic of design—design as ontologically affecting our futures. In this sense design has unique capabilities to understand and map the current state of advertising and its influence on our lives as well as develop new advertising design practices not centred on exploitation of human lives through invasive data practices, but rather on human-centred design and humanist principles.

This project will critically examine the new trends, develop a mapping methodology based on principles of critical mapping (Paglen, 2002) of the surveillance based advertising principles and practices and through this understanding explore and develop innovative advertising design (Vodeb, 2008), which will contribute to social futures based on justice, sustainability and equality: design reclaiming the right to our futures. The project explores transformation in security and consequences of digital transformations on everyday life by exploring the harm of surveillance-based advertising and proposing design-informed alternatives.

This project will use digital ethnography, theoretical analysis and design sociology as primary research methods. The nature of the research calls for interdisciplinary collaboration between design, media and communication, sociology and visual arts. The project will enable the candidate to operate with knowledge necessary to practice design in ways that will be utterly enabling for broader society to escape the condition of surveillance and invasive data practices. The opportunities to apply this knowledge are immense give the broad existing critique of surveillance practices.

Relevant Literature

Supervisory Team
Primary Supervisor Dr Oliver Vodeb
Associate Supervisor/s A/Prof Brad Haylock, Dr Noel Waite

FoR Code
Design innovation 120302, Visual Communication Design 120307
**Project Title**  
*Communication Design Education for Social Change*

**Project Description**  
The current states of radical uncertainties and environmental degradation and the role design plays in this processes urges us to rethink design education.

Designers, as cultural intermediaries, work mainly without a necessary reflection of their own impact on society, yet this impact is crucial in the ideological re-production of the communication design culture, which contributes to the colonisation of the public sphere by private interests (Habermas 1989). Caught in formal, aesthetic, technical discourses, many communication designers operate only as service providers for the market’s interests. They contribute immensely to the aesthetic of the ephemeral, which Appadurai (1996, 2010) considers consumer capitalisms driving motor, and communication design “has become incorporated entirely into the radical transformation of social and cultural life by the public relations and sell-out of meaning by transnational corporations, the culture industry and neo-liberal politics” (van Toorn 2010, 48).

This project will research past and current communication design pedagogies, which implicitly or explicitly aim to educate students to become designers for social change. It will research the link between design pedagogies for social change and “do good” design practice done by students coming from these pedagogies in order to understand the relations between both. In what ways have these pedagogies influenced the “do good” design practices in the “real world” and how can we think about the social impact of these practices? Finally, the project will propose methodology to assist designing curricula for communication design for social change.

The project fills the gap in understanding the link between pedagogies for social change and the professional design practice in the real world done by students who have been part of these pedagogical processes. It will deliver crucial insight into conditions, practices and methods for knowledge generation aimed to educate designers acting in the professional world. The project is appropriate for a candidate interested in a teaching/academic career seeking to understand how design as knowledge is generated and how it impacts society. The scope of the research is ambitious and its global relevance and urgency highly contribute to the possibilities for the application of this research into academia or the professional world.

The project explores social change through design and design pedagogies. In a society determined by education and media, this research works towards strengthening society.

**Relevant Literature**

**Supervisory Team**
- Primary Supervisor: Dr Oliver Vodeb
- Associate Supervisor/s: Dr Noel Waite

**FoR Code**
Visual Communication Design 120307
Project Title

*Designing for experiences in museums (and other interpretative environments)*

**Project Description**

This project examines design’s contribution to creating experiences for visitors at museums, zoos, national parks and other interpretive contexts. The project seeks to better understand the methods and impact of designing material, digital, conceptual and communicative aspects of the visitor experience. This under-researched field of design practice is central to the multibillion dollar GLAM sector, at the heart of the experience economy. This project engages communities and business in a process of collaborative design to inform cultural business innovation.

Applicants from any design discipline, museum studies and social science may apply. Research modes include: Practice research (Reflective Industry Practice, Generative Practice, and Applied Practice); research by thesis; or a combination.

The project can be undertaken with a range of research partners, from larger institutions (Museums Victoria, ACMI, NGV, Zoos Victoria, Parks Victoria) to smaller museums.

**Relevant Literature**


**Supervisory Team**

- **Primary Supervisor**  Dr Toni Roberts
- **Associate Supervisor/s**  Dr Noel Waite, Dr LiPing Thong

**FoR Code**

Visual Communication Design 120307
**Project Title**  
*Designing for conservation and environmental awareness*

**Project Description**  
This project examines the methods and impacts of designing interpretation to promote environmental awareness and conservation actions in museums, zoos, aquariums and national parks. With millions of visitors to these institutions each year, this under-researched field of design practice is highly influential in shaping social attitudes and actions. The project draws on post-humanist perspectives on human/nature relations, the notion of the ‘artificial’ prevalent in design discourse, and current research on values-based interpretation (Ballantyne and Packer, in press). It seeks to understand how design can contribute to changing public attitudes and behaviours in relation to conservation and environmental sustainability without perpetuating the conceptual human/nature division. These questions have particular urgency in the current era of climate change and entanglement between human actions and environmental impacts. The project engages community and business to explore pathways to a sustainable future; and takes a collaborative design approach to potential innovation in business and promotion practices.

Applicants from a wide range of design and related disciplines may apply. Research modes include: Practice research (Reflective Industry Practice, Generative Practice, and Applied Practice); research by thesis; or a combination.

Research partners may include Museums Victoria, Zoos Victoria and Parks Victoria, Queenscliff Marine Education Centre, Ricketts Point Marine Care, CoastCare, St Kilda Ecocentre, Ceres and others.

**Relevant Literature**

**Supervisory Team**
- Primary Supervisor: Dr Toni Roberts
- Associate Supervisor/s: Prof David Carlin

**FoR Code**
- Visual Communication Design 120307
Project Title
Audiokinetic Lab: audio experiences for entertainment and health

Project Description
As consumption of media continues to morph towards more embodied experiences (AR, VR, XR, 4D, vibrotactile music) the need for a more sophisticated understanding of sound within inhabited multisensory environments deepens.

This project brings together established sound theory from cinema, music psychology, perceptual studies and sound art as a means of better describing and understanding the subtle experiences of audio and how it interacts with and can modulate other senses. Informed by these principles, but ultimately driven by empirical evidence, this research will generate stimuli through creative practice and assess responses with a range of measures including self-report and biometric data. Stimuli will include sound, vibration, movement and light and will explore how these modalities can be creatively integrated. As well as in art, design and entertainment, this exploration has potential application in wellness and therapy fields, fostering health and wellbeing through creative practice with implications for a growing, ageing and stressed population.

Some of the research outputs would be covered by Field of Research Codes 1904 (music composition), 190408 (music therapy) and 1902 (digital media), with clear alignments to 1701 (psychology) and 1702 (cognitive science) as well.

Ideal candidates for this position would be supported by a significant sonic practice (whether soundtrack, sound design, composition or installation), and a deep curiosity about the role of sound in the psychophysiology of aesthetic experience. This would require an interest in a wide variety of media and an openness to scientific as well as philosophical enquiry.

Relevant Literature

Supervisory Team
Primary Supervisor  Dr Darrin Verhagen
Associate Supervisor/s  Dr Jenny Robinson

FoR Code
Digital & Interaction Design 120304
Project Title  
*Designing Sound Theory through cinematic practice*

**Project Description**

While sound is said to be half a film experience (George Lucas), there has been limited exploration in cinematic literature of the subtle mechanics of how particular sound practices generate specific perceptual effects. Film sound theory has remained largely static, both in the face of technological advances (recording fidelity, 3D sound, surround, ATMOS) as well as more recent experimental approaches from practitioners in industry. In the light of contemporary practice, there is a need for a more sophisticated understanding of the narrative potential of film sound, and how particular design elements operate, integrate and resonate.

This project brings together established sound theory from cinema with perceptual studies and sound art as a means of better describing and understanding the subtle craft of sonic design and how it interacts with text and cinematography to generate particular experiences. Informed by such principles and driven by empirical evidence, this research will generate stimuli through creative practice and assess responses with a range of measures including observational analysis, audience self-reporting and the collection of biometric data. Stimuli will include sound design, music and dialogue, and will explore how these creatively integrate with video.

Ideal candidates would be supported by a significant film sound practice, and a deep curiosity about the role of sound in the psychophysiology of aesthetic experience. This would require interest in a wide variety of media and openness to scientific as well as philosophical enquiry. The project is an opportunity to generate new knowledge by drawing on diverse fields of research in order to map the mechanics of a process which is currently poorly (or at best, only intuitively) understood. The project will contribute to knowledge about the value of design and creative practice to industry.

**Relevant Literature**


**Supervisory Team**

<table>
<thead>
<tr>
<th>Primary Supervisor</th>
<th>Dr Darrin Verhagen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Associate Supervisor/s</td>
<td>Dr Shaun Wilson, Dr Daniel Binns</td>
</tr>
</tbody>
</table>

**FoR Code**

Digital & Interaction Design 120304, Cinema Studies 190201
Project Title
Writing the Internets: Post Digital Folklore

Project Description
The internet is dead, long live the internets! In 2025, the internet will consist of either gated communities or decentralised independent instances. For those who want to be connected while choosing their own dependencies, there is no option but to draw up new networks and experiment with both historical and innovative protocols. By encouraging software literacy through modes of experimental pedagogy, an alternative body of empirical knowledge can be obtained and Internet sovereignty can be rewritten.

Before an explication of what writing the internet or post Internet folklore means, an acknowledgement of the apparatus, the servers upon which the Internet is built, must be made. There is a relative absence of technical savvy in digital humanities and communications departments, precisely when daily encounter with obscured technologies becomes standard. By drawing further attention to the apparatus, new models of engagement are advocated in order to provide a deeper understanding of connections between policy and algorithmic industry in the arrangement of cultural concerns and apprehensions. This also envisions a more hopeful future trajectory of an alternative, more autonomous version of the Internet. Holistic development of a user-centred, participatory approach to the design of interactive systems which can be facilitated by access to such infrastructures. The potential to greatly advance our thinking about how we experience a repository of knowledge. Overhauling the current role of the data centre and highlighting the need to look differently at how such research could be shared, assessed, and stored or archived. This underlines our ability to re-think the mechanism. By encouraging alternative ways of performing with and experiencing the Internet, these efforts would accentuate our ability to re-think the mechanism, to be able to partially understand, control and rewrite the technology of the Internet as bespoke apparatus.

This is an opportunity for a PhD candidate with a digital culture, digital design or art practice looking to submit by project and dissertation using a practice-based design mode of research. The project connects with themes of transformations in digital society and economy; and automation and intelligence.

Relevant Literature

Supervisory Team
Primary Supervisor Dr Nancy Mauro-Flude
Associate Supervisor/s Dr Tom Penney

FoR Code
Digital & Interaction Design 120304
Project Title
*Playable City Melbourne*

**Project Description**
Urban play has changed our relationship with the city. Playable Cities now have opportunity to make Melbourne a playable city via social frameworks that connect people, place, technology and code. Exploring the city as a platform for play, this practice-led research is situated across public art, augmented reality, game development, urban design and creative technologies.

Playable cities can lead to civic conversations that are democratic and inclusive – and that connect people in that conversation across different layers of the city, reimagining what it was, what it is now, and what it could be. Melbourne is already a playful city, what would happen if it became playable? The Playable City Melbourne conversation talks to its multi-layered identity – as a creative city, technological city, a diverse and multicultural city, a sustainable city, a liveable city that is growing fast. It looks at what playable cities are now in response to our particular social, cultural and environmental context.

How does this connect to broader discussion on the cultural value of games and play? What are the opportunities for artist gamemakers situating play in public space? What topics are relevant now in civic conversations? How can play be used as a lens or practice to address material and civic challenges?

Research candidates working on this project may have the opportunity to engage with industry partners such as the City of Melbourne, the Australian Centre for the Moving Image, and State Library Victoria, and international partners Watershed (Bristol, UK) and Institute for Advanced Architecture Catalonia (Barcelona, Spain). The project is supported by Creative Victoria and British Council.

**Relevant Literature**

**Supervisory Team**
- **Primary Supervisor** Dr Troy Innocent
- **Associate Supervisor/s** Dr Matthew Riley, Dr Hugh Davies, Dr Jaz Choi

**FoR Code**
Digital & Interaction Design 120304
**Project Title**  
*Interactive Eating: playing for wellbeing*

**Project Description**  
“Interactive eating” explores the role of technology in facilitating playful eating experiences, developing a novel understanding of how interactive technology can – and should – be designed to promote positive eating experiences. The candidate will engage with prototyping equipment (laser-cutters, carvers, 3D food printers, etc) around food to invent a series of future playful eating experiences and study the associated user experiences. The result will be generative research as well as a thesis in the field of interaction design, contributing to our understanding of experiencing the human body as play. This project uses “the playful” as a creative solution to reimagine wellbeing, focusing on novel information technologies and physical systems.

Examples of prior works relevant to this project are available at [http://exertiongameslab.org](http://exertiongameslab.org).

**Relevant Literature**


**Supervisory Team**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary Supervisor</td>
<td>Prof Florian Mueller</td>
</tr>
<tr>
<td>Associate Supervisor/s</td>
<td>Dr Rohit Khot</td>
</tr>
</tbody>
</table>

**FoR Code**

<table>
<thead>
<tr>
<th>FoR Code</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital &amp; Interaction Design</td>
<td>120304</td>
</tr>
</tbody>
</table>
Project Title
Digital Health Play

Project Description
Digital Health Play explores the development of interactive playful experiences which can support and facilitate health interventions, such as therapy. The design of novel digital health play might engage, for example, meditative and psychosocial approaches to healthcare treatment, utilising the latest game design and human-computer integration thinking. The candidate will implement a series of digital health designs through rapid prototyping, evaluating all components of the digital play experience, using a combination of physical modelling equipment (3D printers, microcontrollers and CNC machinery), digital experience developing platforms (modelling software, game engines and delivery systems) and testing methodologies (interviews, field studies, etc.). This project explores playful responses and transformations to health practice.

Through experimenting with multiple interactive media, development centred around complementing and expanding upon health approaches, and experiences which improve the method, process or efficacy of treatment can be facilitated. By drawing on human-computer integration designs, particularly those within the health-context, a series of playful systems can provide opportunities for experiences for those suffering from specific health disorders. These systems could be implemented alongside structured training with therapists for detailed trialling and further refinement of both prototype and methods.

Relevant Literature
- Dankbaar, M. et al (2014). Gaming as a training tool to train cognitive skills in Emergency Medicine: how effective is it?

Supervisory Team
Primary Supervisor  Prof Florian Mueller
Associate Supervisor/s  Dr Rohit Khot

FoR Code
Digital & Interaction Design 120304
Project Title

Digital Water Play

Project Description

Digital Water Play explores the role of technology in facilitating playful water experiences, developing a novel understanding of how interactive technology can – and should – be designed to promote engagement “in, on, and under” water. The candidate will engage with prototyping equipment around water (such as motion capture systems) to invent a series of future playful water experiences and study the associated user experiences. The result will be generative research as well as a thesis in the field of interaction design, contributing to our understanding of experiencing the human body as play. With its focus on digital and physical interface with water, this exploration has potential for design in sustainability.

Examples of prior works relevant to this project are available at http://exertiongameslab.org.

Relevant Literature


Supervisory Team

Primary Supervisor  Prof Florian Mueller
Associate Supervisor/s  Dr Rohit Ashok Khot

FoR Code

Digital & Interaction Design 120304
Project Title
Understanding the design of interaction exertion systems

Project Description
The candidate will prototype interactive exertion systems and study their use in order to understand what designers can learn from novel augmented experiences that involve the active human body in regards to designing interactive systems. This project will utilize the Exertion Games Lab’s prototyping equipment, including a Qualisys motion capture system and Xsens motion capture suits (amongst others).

The candidate will engage with prototyping equipment to invent a series of future playful exertion experiences and study the associated user experiences. The result will be generative research as well as a thesis in the field of interaction design, contributing to our understanding of experiencing the human body as play and with potential application in the space of health and wellbeing.

Examples of prior works relevant to this project are available at http://exertiongameslab.org.

Relevant Literature

Supervisory Team
Primary Supervisor Prof Florian Mueller
Associate Supervisor/s Dr Rohit Ashok Khot

FoR Code
Digital & Interaction Design 120304
Project Title
Understanding the design of extreme sports systems

Project Description
The candidate will prototype extreme sports systems and study their use in order to understand what designers can learn from extreme sports activities when it comes to designing interactive systems. This project will utilize the Exertion Games Lab’s Qualisys motion capture system and the Xsens capture suits (amongst others).

The candidate will engage with prototyping equipment to invent a series of future playful extreme sports experiences and study the associated user experiences. The result will be generative research as well as a thesis in the field of interaction design, contributing to our understanding of experiencing the human body as play and with potential application in the space of health and wellbeing.

Examples of prior works relevant to this project are available at http://exertiongameslab.org.

Relevant Literature

Supervisory Team
Primary Supervisor  Prof Florian Mueller
Associate Supervisor/s  Dr Rohit Ashok Khot

FoR Code
Digital & Interaction Design 120304
Project Title
Understanding the design of interactive muscle memory systems

Project Description
The candidate will prototype interactive muscle memory systems and study their use in order to understand what designers can learn from remembering activities that involve the active human body in regards to designing interactive systems. This project will utilize the Exertion Games Lab’s Qualisys motion capture system and the Xsens capture suits (amongst others).

The candidate will engage with prototyping equipment to invent a series of future playful muscle memory experiences and study the associated user experiences. The result will be generative research as well as a thesis in the field of interaction design, contributing to our understanding of experiencing the human body as play and with potential application in the space of health and wellbeing.

Examples of prior works relevant to this project are available at http://exertiongameslab.org.

Relevant Literature
• Van Den Hoven, E. et al. (2012). Introduction to this special issue on designing for personal memories. HCI, 27(1-2), 1-12.

Supervisory Team
Primary Supervisor Prof Florian Mueller
Associate Supervisor/s Prof Elise van den Hoven, UTS

FoR Code
Digital & Interaction Design 120304
Project Title
Understanding the design of playful and mindful learning spaces

Project Description
The design of learning spaces is gaining more and more pedagogical attention, as they influence the learning climate and learning results in multiple ways. There is substantial research on play and mindfulness and its effect on learning, however there has been little effort to study how the two constructs relate to one another. This work explores the relationship between playful and mindful in the context of learning spaces to develop an understanding of the design of playful and mindful learning spaces. This project uses ‘the playful’ as a lens or practice for innovation in the business of education.

Examples of prior works relevant to this project are available at http://exertiongameslab.org.

Relevant Literature
- Huerga, R.S., Lade, J. & Mueller, F. Designing Play to Support Hospitalized Children. CHI PLAY 2016. ACM. 401-412

Supervisory Team
Primary Supervisor  Prof Florian Mueller
Associate Supervisor/s  Dr Jonathan Duckworth

FoR Code
Digital & Interaction Design 120304
Project Title
Flying robotic play companions

Project Description
The candidate will prototype interactive play systems with flying robotic companions and study their use in order to understand what designers can learn from designing interactive systems with quadcopters to support physical play. These projects will utilize the Exertion Games Lab’s Qualisys motion capture system, the Xsens capture suit and Crazyflie mini quadcopters (amongst others).

The candidate will engage with prototyping equipment around quadcopters to invent a series of future playful flying experiences and study the associated user experiences. The result will be generative research as well as a thesis in the field of interaction design, contributing to our understanding of experiencing the human body as play.

Examples of prior works relevant to this project are available at http://exertiongameslab.org.

Relevant Literature

Supervisory Team
Primary Supervisor Prof Florian Mueller
Associate Supervisor/s Dr Rohit Ashok Khot

FoR Code
Digital & Interaction Design 120304
Project Title

Human Computer Integration

Project Description
The rise of technology that supports partnership between user and computer highlights an opportunity for a new era of “human-computer integration”, contrasting the previously dominant paradigm of computers functioning as tools. This project focuses on embodied integration, where a computer tightly integrates with the person’s body. Although an increasing number of systems are emerging, a thorough understanding of how to design such systems is notably absent. The reason for this is the limited knowledge about how such embodied partnerships unfold, and what underlying theory could guide such developments. This project can draw on a recent Dagstuhl Seminar (organized by Grudin (Microsoft), Maes (MIT Media Lab) and Mueller (RMIT)) that brought together leading experts from industry and academia, including those who are central to the development of products and ideas such as wearables, on-body robotics, and exertion systems (https://www.dagstuhl.de/en/program/calendar/semhp/?semnr=18322). The goal is to address key questions around the design of embodied integration and to jump-start new approaches for a human-computer integration future. This project is connected to conversations around digital transformation, inclusion and rights, and the digital/physical interface.

Examples of prior works relevant to this project are available at http://exertiongameslab.org.

Relevant Literature

- Dagstuhl Seminar Human-Computer Integration: https://www.dagstuhl.de/en/program/calendar/semhp/?semnr=18322

Supervisory Team
Primary Supervisor Prof Florian Mueller
Associate Supervisor/s Dr Rohit Ashok Khot

FoR Code
Digital & Interaction Design 120304
**Project Title**
*Helping Australians understand and manage their pollen exposure indoors, outdoors and on the go*

**Project Description**
Located within the Human Computer Interaction tradition, this research explores the design, development, and evaluation of an innovative pollen monitoring and feedback system. The aim is to understand how individuals experience, understand and reflect on their daily pollen exposure, and how the gained understanding leads to effective management of possible pollen allergies (i.e. hayfever and thunderstorm asthma). This research fits within the domain of persuasive health technologies and self-monitoring systems that have shown significant benefits in raising awareness and in supporting self-management of different conditions. It draws on game design principles that bring elements of exploration, curiosity and play together to offer rich perspectives on individuals' relationship with environmental pollen exposure.

Asthma and pollen allergies are significant health burden in Australia with over 3 million sufferers and costing Australian community over $700 million annually. This research aims to reduce the burden on health economy by actively engaging individuals in monitoring and managing their daily pollen exposure with an innovative personal pollen monitoring system. This research will contribute to improved population health and health promotion practice by improving the decision-making abilities of Australian citizens in managing their conditions effectively, which in turn, will also ease the demand on hospital services and address Victorian government's priority goal of "safe and well" community.

**Relevant Literature**

**Supervisory Team**
- Primary Supervisor: Dr Rohit Ashok Khot
- Associate Supervisor/s: Prof Florian Mueller

**FoR Code**
Digital & Interaction Design 120304
**Project Title**  
*Helping Australians understand gut health and dietary choices through Augmented Reality*

**Project Description**

Obesity and auto-immune diseases are on the rise each year. According to the Australian Bureau of Statistics' National Health Survey, two thirds (67.0%, 12.5 million people) were overweight or obese in 2017-2018, an increase from 63.4% in 2014-15. To stem this upward trajectory, efforts must be taken at a multidisciplinary level across all sectors to support individuals' transition to a healthier and appropriate diet. But this change also needs to start at an individual level by making people aware of what and how they are eating.

Existing literature has identified and studied different ways of promoting healthy food choices, for example, through calorie information and health star rating on food items and through dedicated apps and campaigns for healthy eating. An investigation is missing, however, into the topic of healthy eating through the lens of the gut as a means to support dietary decision-making.

Located within the HCI tradition and using participatory design-led approaches, this research explores the following questions. How well do Australian consumers understand their gut and its influences on food and their health? How can we increase the level of awareness and understanding of gut using emerging technologies such as Augmented Reality?

This research explores the use of design to reimagine health and care, and fits well into the domain of technology-based health promotion, an increasingly popular mode of personalised care helping people self-manage and track their dietary decisions. Our aim is to contribute to dietary decision-making abilities of Australian consumers through emerging technologies and empower them to self-manage their overall well-being, thereby reducing the burden on medical systems and government bodies.

**Relevant Literature**


**Supervisory Team**

- Primary Supervisor: Dr Rohit Ashok Khot
- Associate Supervisor/s: Dr. Jaz Hee-Jeong Choi

**FoR Code**

Digital & Interaction Design 120304
Project Title  
Supporting mindful eating in everyday practice through play

Project Description  
This project aims to develop and test augmented eating interfaces that address the apparent contradiction between the concept of mindful eating (no distractions) and the realities of everyday dining and prevalence of screen culture (eating with screens). This project expects to generate new knowledge in the field of Human-Food Interaction by presenting the first socio-technological studies of the lived experiences of the proposed interfaces in Australian households. By proposing an innovative approach of augmented eating, this project will contribute new knowledge on the potential of interactive technology to support mindful eating in everyday eating practices to address the pressing global concern of overeating and unhealthy eating behaviours. The technical merits and expected outcomes of the project include: (1) development and evaluation of unobtrusive sensing technology for monitoring eating behaviour; (2) insights into how people eat while consuming screen-based media; (3) a design framework to guide further development of interactive technologies that encourage mindful eating without compromising the pleasures of screen-based media; and (4) a greater understanding of how to support mindful eating in everyday practice.

Relevant Literature  

Supervisory Team  
Primary Supervisor  
Dr Rohit Ashok Khot  
Associate Supervisor/s  
Prof Florian Mueller

FoR Code  
Digital & Interaction Design 120304
Project Title

*Designing video games for mental health*

**Project Description**

*Designing Video Games for Mental Health* is a generative practice based project proposal that will explore how video games can be designed to foster player empathy for mental health illness such as depression and anxiety. According to the World Health Organisation, more than 450 million people suffer from mental illness, with more than half remaining undiagnosed and untreated due to stigma and discrimination. This project will focus on the development of serious games that aim to raise awareness of mental health and destigmatize mental illness. Serious games are a type of video game developed for purposes other than entertainment, such as for education, skills development or training for high-risk situations in a safe environment. They are particularly suited to supporting educational programs that foster empathy as a key method and goal.

This project will include an investigation into the characteristics of existing video games that are designed to improve wellbeing, and apply those concepts in the design of a video game that may benefit people suffering from mental illness. The proposed project will draw upon theoretical approaches from game design thinking, agile methods of prototyping, co-creation through community participation (interviews and field studies), and consider mental health treatments, such as Cognitive Behavioral Therapy to develop frameworks for game design. The candidate will experiment with a range of interactive media and software tools as a means to develop engaging game experiences that promote mental health, well-being and resilience. The outcomes may be implemented as additional educational and therapeutic interventions within allied-health disciplines.

**Relevant Literature**


**Supervisory Team**

- **Primary Supervisor**: Dr Jonathan Duckworth
- **Associate Supervisor/s**: Dr Renata Kokanvić

**FoR Code**

Digital & Interaction Design 120304
Project Title
The art of experience: curating moments of play in Australian videogames of the 1990s

Project Description
In this project, the Candidate will research the curation of moments from selected Australian videogames of the 1990s as part of the ARC project Play It Again: Preserving Australian videogame history of the 1990s, in partnership with the Australian Centre for the Moving Image (ACMI). In documenting game history and directing themself to a research question acknowledging games as experience/experienced, the candidate will develop techniques for curating moments from games. Using existing tools such as Rhizome's Webrecorder.io and the GameCIP’s citation tool, this will effectively make it possible to create a personal memory archive that will be searchable and citable (Kaltman 2016).

This digital heritage project begins from the premise that videogames are not just software or hardware artefacts; digital games are understood as a set of played experiences embedded in wider cultures and communities of use (e.g. Newman 2012). Working with a tightly focused set of 51 significant Australian digital game titles plus other related artefacts including Melbourne company Beam Software’s digital magazine and real-time interactive multipath movies by Sydney’s Brilliant Digital Entertainment. This HDR research will address the emerging area of videogame discovering, exploring means to identify significant moments and matters and enhance their discoverability in collections for curators, researchers and users. Many of the identified games contain unique Australian content, while others are significant to understanding how global forces have shaped the local production industry. Significant are player practices around games, including experiments in networked community and what players made and did with these products.

This project offers a candidate the opportunity to work with a strong interdisciplinary research team and an established research partnership within the structure of an ARC grant. The PhD researchers will be imbedded at ACMI and will work on recent Australian videogames history. The project embeds user-focused design and collaboration with end-user communities. The design and development of digital heritage practice offers a value contribution to the GLAM sector and games industry.

Relevant Literature

Supervisory Team
Primary Supervisor  Dr Helen Stuckey
Associate Supervisor/s  Dr Greg Turner (ACMI)

FoR Code
Design History and Theory 120301, Digital & Interaction Design 120304
Project Title
Sonic Fields: rethinking listening environments for spatial sound composition and diffusion

Project Description
Developments in spatial sound technology from the mid-to-late 20th Century enabled the creation, delivery and research of complex acoustic environments. Never before in history could sounds be composed into space in complex spatial arrangements. Whereas music and concert halls were once the privileged location of advanced human auditory experience, digital technology has greatly expanded the potential for new types of auditory experiences beyond traditional sites. Human aural experience is continuous, which means the milieu where sound design might be practiced via digital technology is extensive.

In the spaces of lived daily life we are continually surrounded by sounds. Marshall McLuhan acknowledged this immersive character of the soundscape, saying, “Auditory space has no point of favoured focus. It’s a sphere without fixed boundaries, space made by the thing itself, not space containing the thing…always in flux, creating its own dimensions moment to moment” (Carpenter & McLuhan, 1970). In most traditional listening settings, such as concerts or media in the home, we are presented not with a surrounding of sounds, but with something more visually influenced. Something in front and static. We usually only experience music through loudspeakers placed before us or musicians on a stage. Alternative approaches exist, usually for cinema or visual media, but require significant expertise to meet the demands of live performance.

Using SIAL Sound Studios’ speaker orchestra, the PhD candidate will research and design a range of listener-technology relationships for non-visual listening. The candidate will have access to the RMIT Sonic Arts Collection, opportunities to design new audience settings for concerts, installations and other events produced by the Studio, and collaboration with students in the Master of Design Innovation and Technology.

Relevant Literature
- McLeod, R. 2011, Between field and form, Doctor of Philosophy (PhD), Architecture and Design, RMIT University.
- See other speaker orchestra systems via online searching: BEAST (Uni of Birmingham) Acousmoniam (GRM, Paris), MOTUS (Paris), HYDRA (Harvard).

Supervisory Team
Primary Supervisor A/Prof Lawrence Harvey
Associate Supervisor/s A/Prof Ross McLeod
Mr Jeffrey Hannam

FoR Code
Digital & Interaction Design 120304, Industrial Design 120305
**Project Title**  
*Grounding Sound: generative practice research in the representation and transformation of sound*

**Project Description**  
This HDR project will investigate the intersection of Sound and Astronomy, and the design of sound-based morphological processes for describing complex systems. This project is highly suited for candidates looking to establish mastery and expand their creative practice by engaging with sound as a multidimensional material – shaping how we perceive our physical environment, but also, how sound is intertwined with many other systems relating to human activity; social, behavioral and cultural. Today, the turn to Sound is becoming more evident in the expanding fields of Science and Social sciences and this is due to the potential for sound to be mapped to more than one parameter, or meaning, revealing temporal and movement-based qualities where more traditional, visual techniques are limited.

Grounding Sound explores the role of sound design technologies for facilitating the turn towards sound, in particular, as an emerging field of study within Astronomy, but also for questioning the very nature of representation for developing new perspectives, techniques and innovative approaches for designing sound morphologies. In this research the candidate will undertake generative creative practice research, contributing to our understanding of sound representation and the techniques that lead to its transformation using spatial sound production and reproduction techniques.

Applicants from a wide range of design and related disciplines may apply, and, even though this particular project is situated within Astronomy, other systems of representation may be used.

**Relevant Literature**

**Supervisory Team**
- Primary Supervisor  Dr Jeffrey Hannam
- Associate Supervisor/s   A/Prof Lawrence Harvey

**FoR Code**
- Digital & Interaction Design 120304, Industrial Design 120305
Project Title
Designing Urban Environments: sonic intervention and affective politics

Project Description
Environmental sound design is a burgeoning field of study that considers the effects and affects of everyday urban environments on human wellbeing. It draws from a wide field of studies rooted in R. Murray Schafer’s ‘soundscape’ and Francois Augoyard’s ‘sonic effect’ concepts. These have since morphed into multiple approaches for understanding and shaping urban sound including creative arts, environmental design and spatial politics. Sonic intervention is considered more than just the introduction of sound – it also considers the medium of sound propagation (air/materials) and multisensory approaches that integrate sound with other experiential phenomenon.

This project focuses on the capacity of sonic interventions to create new environments with a focus on improving urban liveability. Sonic intervention is understood broadly as any permanent/temporary action/event – including performative acts, installations, choreography and sounding sculpture – that reconfigures habitual urban expressions. As sites-of-encounter, sonic interventions are considered acts of affective politics that seek new bodily and imaginative responses for the becoming-other of individual and social bodies.

As generative research, the candidates own practice is the launching point for this practice-led research project. The School of Design’s diverse sound creation environments, and the city itself, are laboratories for experimentation. Industry partnership is encouraged, particularly with local governments and infrastructure groups working in the public realm. The project will suit candidates wishing to develop creative practices and respond to the issue of urban liveability. The project is closely connected with Urban Futures and the question of shaping future cities for liveability using design and creative practice.

The candidate will have access to resources associated with the DECRA grant awarded to Primary Supervisor Dr Jordan Lacey.

Relevant Literature

Supervisory Team
- Primary Supervisor: Dr Jordan Lacey
- Associate Supervisor/s: Dr Malte Wagenfeld and A/Prof Lawrence Harvey

FoR Code
- Digital & Interaction Design 120304, Industrial Design 120305
**Project Title**  
*Design and Sexual Health Innovation*

**Project Description**  
Sexual health is increasingly seen as a right, part of healthy ageing and life-long wellbeing. Sexual health and practice is a life-long journey with many stages and many ways that people become affected by changes to life circumstances and physical health. Solutions to major sexual health issues have been affected by the same socio-sexual taboos as the sex toy industry. Historically there has been a lack of research and innovation around these issues and a lack of solutions to common problems. This sub-field of Industrial Design looks at Sexual Health and Wellbeing issues as an adjunct to the research and design capabilities Industrial Design offers in the health, disability and ageing sector. Research questions maybe approached through design thinking and intervention, playful interactions, citizen engagement, service design and product design.

DaSHI supervisors are interested in projects involving Sex and (Dis)ability, Sex and Ageing, Vaginismus, Prostrate Cancer (and sexual rehabilitation from cancer in general), Pelvic Pain, Pre and Post natal, Erectile Dysfunction and innovative new forms of sexual arousal. DaSHI supervisors advocate for rigorous analysis and research into these problems and the application of the full scope of creative and technical design research methods. Approaches could range from Service Design and Social Innovation through to Product Design, Technical or Material Innovation. DaSHI supervisors advocate for designers and researchers to collaborate with medical, health professionals and clinicians in cross disciplinary projects targeting issues affecting men’s and women’s sexual health.

**Relevant Literature**

**Supervisory Team**

| Primary Supervisor | Dr Judith Glover |
| Associate Supervisor/s | Dr Areli Avendano |

**FoR Code**
Design innovation 120302, Industrial Design 120305
**Project Title**  
*Collaborative design of multisensory stimulation experiences for dementia treatment*

**Project Description**
This project is part of an ongoing partnership between RMIT University and Bendigo Health aimed at improving quality of life of people living with dementia through design interventions based on multisensory stimulation principles. The project responds to increasing numbers of people affected by dementia and the need for innovative and personalised forms of treatment, based on rehabilitation and occupational therapy (rather than cognition-enhancing medications) and involving relatives and carers. Multisensory stimulation is an effective non-pharmacological treatment based on the stimulation of the senses through ludic activities and the use of sensory tools.

HDR places (Masters and PhD) within this project are expected to be informed by theoretical frameworks from fields of design for health and mental healthcare, and to be developed through design interventions based on methodological frameworks from Participatory Design, Design Anthropology and other collaborative and future-oriented approaches to the design process. HDR projects will combine these theoretical and methodological frameworks to design, prototype and implement product-service systems that will assist the delivery of multisensory stimulation therapies in Bendigo Health Psychiatric Services. The projects are expected to challenge traditional preconceptions of dementia treatment and reimagine a personalised and participatory form of mental health care through design interventions in one of these areas: virtual experiences, interactive objects, and sensory games, building on the notion of ‘the playful’ and play therapy for adults.

Candidates will be hosted at Bendigo Health, where they are expected to run their projects as living-labs and to embed their design research practice in the everyday routines of Psychiatric Services. Ethics applications and approval process will be assisted by the supervisory team.

**Relevant Literature**

**Supervisory Team**
- Primary Supervisor: Dr Juan Sanin
- Associate Supervisor/s: Dr Scott Mitchell, Dr Liam Fennessy, Lisa Spong and Francis McCormick (Bendigo Health)

**FoR Code**
- Industrial Design 120305, Design Mgt & Studio & Prof Practice 120303
**Project Title**  
The signature pedagogy of Design: Intersections with student experience and learner-centred design education

**Project Description**  
Within higher education, especially large universities like RMIT, a significant and persistent gap exists in how learning and teaching is expected by leadership to occur and how it is practiced by academic staff. Administrative areas of a university expect that pedagogical practices in the classroom are progressive, i.e. learner-centred, and informed by contemporary research in L&T. Learning and teaching staff are charged with supporting teachers to adopt new ways of teaching that accord with contemporary literature in pedagogy. Answering this call for reform, to address the gap, requires agility, and thus research in how teaching is imagined in a discipline, and how teaching is enacted in the classroom by individual teachers.

Academic staff within Industrial Design have been proactive in undertaking initiatives half focussed upon a specific form of Pedagogy – Learner Centred Education or Pedagogy. This work, this team of people, has received grants and awards validating the progressive nature of how the teaching staff is contributing to Design Pedagogy discourse. Design education is deeply teacher centred, and authoritarian (Davis) in the way assessment is conducted. The social nature of the studio model hides the deep-rooted project of enculturation (Davis again), while appearing to privilege the learner. Learners in design education rarely define the structure and theme of the studio, and criteria of assessment, much less conduct the assessment. Yet outside of (industrial) design progressive values are actively allowed play and have led to the development of unique student enacted practices.

Aspirations for change – focussed upon pedagogy – exist within leadership and teaching staff. The actions of senior leadership in the university constitute a very particular discourse – of reimaging the university as a future proofed, or future-anticipatory, progressive and resilient enterprise. This constitutes one significant research program, while another research program is the fact of reimaging of the agency of the student, a recurring theme in contemporary L&T literature, and echoed within the discourses of alternative forms of university. These Projects contributes to knowledge of Design and Creative Practice Industries, with specific focus upon models for conceptualising design and creativity. A critical component of design pedagogy is focused upon the goal of enhancing creativity in the student designer. In the process of unpacking and reassembling pedagogical practices in design, these projects makes creativity an artefact of research within the larger Pedagogy focused research.

**Relevant Literature**


**Supervisory Team**

Primary Supervisor  
Dr Soumitri Varadarajan

Associate Supervisor/s  
Dr Helen McLean (GUSS)

**FoR Code**

Design Innovation 120302, Creative Arts, Media & Communication Curriculum & Pedagogy130201, Vocational Ed & Training Curriculum & Pedagogy 130313
Project Title

*Design and the Third Sector: Embedded codesign for practice, for product (patents) and product service system (IP) creation*

**Project Description**

Outside of the producer consumer economy exist the ecology of communities of experts working with communities in need. Characterised by the absence of interest from the private sector (Industry) and the potential for profit, the poor, wasted (Bauman) and the remote become the focus of agencies capable of partnering with and activating communities towards social change. Referred to as the Third Sector, these agencies work with communities of the unserved. The researchers are currently partnering with agencies, in Australia and overseas, that seek new technical and social formulations to enhance resilience within local and micro communities.

One Third sector partnership focuses upon new patent orientated, Solar Energy based technologies for water purification, lighting and processing equipment (for income generation enterprises). A key focus of this third sector organisation is upon remote, poor, and non-literate women. The second, partnership focus is upon the development of a social formulation that supports forensic patients adjusting to community living. The challenge in this area of work is the changing social climate, and an intolerance of deviance, which has seen a progressive withdrawal of funding. The third partnership focus is upon a social formulation that supports people at the end of treatment, to transition from treatment to self-care. In health the topics range from Maternal Health, Discharge Planning from prison, and Diabetes self-management.

This project addresses transformations in health and social policy practice by asking how we can understand and help shape futures for health and social support. The project addresses regional and global citizenship with its focus on the third sector; and uses design methodology to contribute to building a more equitable and sustainable world.

**Relevant Literature**

- Scgwartz, B. & Drayton, B. *Rippling: How Social Entrepreneurs Spread Innovation Throughout the World*.

**Supervisory Team**

Primary Supervisor  
A/Prof Soumitri Varadarajan

Associate Supervisor/s  
Prof Larissa Hjorth, Prof Magdalena Plebanski, Dr Renata Kokanovic

**FoR Code**

Industrial Design 120305, Health and Community Services 111708
Project Title

*Design for Social Impact / Social Innovation*

**Project Description**

Social impact relates to the capacity to create positive social change on communities and individuals. Designers and engineers have a responsibility to “envision and give form on material and immaterial products that can address human problems on broad scale and contribute to social well-being” (Margolin 2002). In recent years designers have been moving beyond engaging with consumer culture, instead exploring new forms of practice, for example social innovation. “The sustainable development agendas are providing an opportunity to ask fundamental questions of design itself” (Chick 2012).

In response to these informed narratives, it is evident designers and engineers must realise the potential of design as an agent of change to make a broader contribution to society, rather than to enhance marketability by influencing consumer behaviour. Product design should be seen as a value adding activity extending far beyond aesthetics, usability and manufacturability, towards a model where social impacts and design intervention are key agendas. “Designers can play a significant role as ‘shapers’ of society” (Tromp et al 2011) through design interventions that encourage behaviour change, and social impact.

Fuad-Luke (2009) identified ‘design activism’, an emerging practice where designers are using “the power of design for the greater good.” He defined a practice of ‘design thinking, imagination and practice applied knowingly or unknowingly to create a counter-narrative aimed at generating and balancing positive social, institutional, environmental and/or economic change’ (Fuad-Luke 2009). In this, he is both advocating a reform of design practice, and the pursuit of social change through the practice of design. Design for Social Impact necessitates new definitions of practice, placing the designer at the centre of a new paradigm where design is an enabler of societal change.

**Relevant Literature**

- Chick, A. 2012. ‘Design for social innovation: emerging principles and approaches’. Iridescent: Icograda pp.52-64. ISSN 1923-5003.

**Supervisors**

**Primary Supervisors**

- Dr Areli Avendano Franco
- Prof Ian de Vere
- Dr Judith Glover
- A/Prof Ross McLeod
- Dr Scott Mitchell
- Prof Michael Trudgeon
- A/Prof Yoko Akama

**Associate Supervisors**

- Dr Juliette Anich
- Dr Juan Diego Santamari
- Dr Frank Feltham

**FoR Codes**

Design innovation 120302, Industrial Design 120305
School of Design PhD Places

HDR Place Title
Reflective Industry Practice in Design

Project Description
A Reflective Industry Practice mode of research involves practitioners operating in a professional or commercial context, with an esteemed and substantive body of work developed over 10+ years and/or design leadership activities critical to the realisation of innovations in the expanded field of Design. Making claim of a mastery of practice in their field, candidates in this mode reflect upon the nature of that mastery within a critical framework, review the nature of their mastery, define its enabling structures, its knowledge bases, and the implications of the nexus between these for emerging forms of research-led practice. Undertaken through combinations of reflective action research, design research and critical modes of representation, candidates arrive at a contribution of praxis to their field and identify future paths for their practice. They demonstrate their finding publicly, through an exhibit, a presentation to the examiners, and a written dissertation.

Two kinds of knowledge are created by the 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. This mode of research extends and develops the knowledge base of their profession, and thus its ability to serve society.

Research proposals are encouraged to explicitly address the research priorities of RMIT's Enabling Capability Platforms.

Relevant Literature
- Vaughan, L. (Ed.), 2017, Practice Based Design Research, Bloomsbury, United Kingdom.
- Van Schaik, L. 2011, Architecture and Design by Practice, by Invitation Design Practice Research at RMIT, Six Point Six One, Australia.
- Koskinen, I., Zimmerman, J., Binder, T., Redstrom, J., & Wensveen, S., 2011, Design research through practice: From the lab, field, and showroom, Elsevier, Waltham USA.

Supervisors
Communication Design
A/Prof Yoko Akama
Dr Neal Haslem
A/Prof Bradley Haylock
Dr Toni Roberts
Prof Laurene Vaughan
Dr Noel Waite
Dr Marius Foley
Dr Stephen Banham
Dr Andy Simionato

Digital Design
Dr Adam Nash
Dr Darrin Verhagen
Dr Jonathan Duckworth
Prof Florian ‘Floyd’ Mueller
Dr Emma Witkowski
Dr Shaun Wilson
Dr Douglas Wilson
Dr James Manning
Prof Jules Moloney
Dr Li Ping Thong
Dr Rohit Ashok Khot
Dr Dan Torre
Dr Christopher Barker
Dr Helen Stuckey
Dr Gina Moore
Mark Lycette

Industrial Design
Dr Areli Avendano Franco
Prof Ian de Vere
A/Prof Mick Douglas
Dr Liam Fennessy
Dr Judith Glover
A/Prof Lawrence Harvey
Dr Scott Mayson
A/Prof Ross McLeod
Dr Scott Mitchell
Prof Michael Trudgeon
A/Prof Soumitri Varadarajan
A/Prof Karli Verghese
Dr Malte Wagenfeld
Dr Juliette Anich
Dr Joshua Batty
Dr Juan Diego Santamari
Dr Frank Feltham
Simon Lockrey
Dr Jordan Lacey
Jeff Hannam

FoR Codes
120303, 120304, 120305, 120307
HDR Place Title
Generative Practice Research in Design

Project Description
A Generative Practice mode of creative research blurs the lines between creative professional practice and academic research approaches, and often crosses boundaries between disciplines. This practice research approach enables the practitioner-researcher to generate new knowledge to augment or transform codified disciplinary practice, or indeed to generate new kinds of practice in response to challenges and concerns emerging in a changing world.

Undertaken through, and for, design practice, candidates might be early career, seeking to enter 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. They might equally be mid- or later-career practitioners seeking to generate a new practice trajectory through a transformation of their established mastery. They demonstrate their findings publicly in ways most appropriate to the particularities of their practice research. This is often through the multiple means of an exhibit, a written dissertation, and a presentation to examiners, but may also be conveyed through only a thesis.

This mode of research seeks to make cogent emergent fields of design knowledge that respond to societal, technological and methodological challenges; and offers new knowledge in the form of previously unarticulated approaches to practice. Charged to both reveal and tackle socio-technical and environmental concerns, this mode positions design practice as a particular form of critical and creative citizenry key to the production of new and useful knowledge. Candidates are invited to contribute to the broad and expanding fields of Communication, Digital and Industrial Design, to our research clusters/laboratories, or to emerging communities of design and creative practice.

Research proposals are encouraged to explicitly address the research priorities of RMIT’s Enabling Capability Platforms.

Relevant Literature
- Vaughan, L. (Ed.), 2017, Practice Based Design Research, Bloomsbury, United Kingdom.
- Koskinen, I., Zimmerman, J., Binder, T., Redstrom, J., & Wensveen, S., 2011, Design research through practice: From the lab, field, and showroom, Elsevier, Waltham USA.

Supervisors

<table>
<thead>
<tr>
<th>Communication Design</th>
<th>Digital Design</th>
<th>Industrial Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>A/Prof Yoko Akama</td>
<td>Dr Adam Nash</td>
<td>Dr Areli Avendano Franco</td>
</tr>
<tr>
<td>Dr Neal Haslem</td>
<td>Dr Darrin Verhagen</td>
<td>Prof Ian de Vere</td>
</tr>
<tr>
<td>A/Prof Bradley Haylock</td>
<td>Dr Jonathan Duckworth</td>
<td>A/Prof Mick Douglas</td>
</tr>
<tr>
<td>Dr Toni Roberts</td>
<td>Prof Florian ‘Floyd’ Mueller</td>
<td>Dr Liam Fennessy</td>
</tr>
<tr>
<td>Prof Laurene Vaughan</td>
<td>Dr Emma Witkowski</td>
<td>Dr Judith Glover</td>
</tr>
<tr>
<td>Dr Noel Waite</td>
<td>Dr Shaun Wilson</td>
<td>A/Prof Lawrence Harvey</td>
</tr>
<tr>
<td>Dr Marius Foley</td>
<td>Dr Douglas Wilson</td>
<td>Dr Scott Mayson</td>
</tr>
<tr>
<td>Dr Stephen Banham</td>
<td>Dr James Manning</td>
<td>A/Prof Ross McLeod</td>
</tr>
<tr>
<td>Dr Andy Simionato</td>
<td>Prof Jules Moloney</td>
<td>Dr Scott Mitchell</td>
</tr>
<tr>
<td>Dr Oliver Vodeb</td>
<td>Dr Rohit Ashok Khot</td>
<td>Prof Michael Trudgeon</td>
</tr>
<tr>
<td>Dr Jenny Grigg</td>
<td>Dr Dan Torre</td>
<td>A/Prof Soumitri Varadarajan</td>
</tr>
<tr>
<td>Dr Leah Heiss</td>
<td>Dr Christopher Barker</td>
<td>A/Prof Karli Verghese</td>
</tr>
<tr>
<td></td>
<td>Dr Helen Stuckey</td>
<td>Dr Malte Wagenfeld</td>
</tr>
<tr>
<td></td>
<td>Dr Gina Moore</td>
<td>Dr Juliette Anich</td>
</tr>
<tr>
<td></td>
<td>Dr Troy Innocent</td>
<td>Dr Joshua Battery</td>
</tr>
<tr>
<td></td>
<td>Dr Nancy Mauro-Flude</td>
<td>Dr Juan Diego Santamari</td>
</tr>
<tr>
<td></td>
<td>Mark Lyczette</td>
<td>Dr Frank Feltham</td>
</tr>
</tbody>
</table>

FoR Codes
120303, 120304, 120305, 120307
HDR Place Title
Research in Design (Thesis mode)

Project Description
This generic project provides an opportunity for those wishing to undertake research in thesis mode. Thesis Research is based upon the critical analysis of a question, issue or problem within or across a field of design knowledge and seeks to make new and original contributions to ways in which design may be understood. This may include a degree of creative practice, but is distinguished from reflective and generative practice modes by the expectation that the substantial contribution to knowledge will reside in the text, independent of the creative work.

Candidates wishing to undertake research by thesis are invited to contribute to the broad and expanding fields of Communication, Digital and Industrial Design, to our research clusters/laboratories, or to emerging communities of design and creative practice.

Research proposals are encouraged to explicitly address the research priorities of RMIT’s Enabling Capability Platforms.

Supervisors

Communication Design
A/Prof Yoko Akama
Dr Neal Haslem
A/Prof Bradley Haylock
Dr Toni Roberts
Prof Laurene Vaughan
Dr Noel Waite
Dr Marius Foley
Dr Stephen Banham
Dr Andy Simionato
Dr Oliver Vodeb
Dr Jenny Grigg
Dr Leah Heiss

Digital Design
Dr Adam Nash
Dr Darrin Verhagen
Dr Jonathan Duckworth
Prof Florian ‘Floyd’ Mueller
Dr Emma Wikowski
Dr Shaun Wilson
Dr Douglas Wilson
Dr James Manning
Prof Jules Moloney
Dr Rohit Ashok Khot
Dr Dan Torre
Dr Christopher Barker
Dr Helen Stuckey
Dr Gina Moore
Dr Troy Innocent
Dr Nancy Mauro-Flude
Mark Lycette

Industrial Design
Dr Areli Avendano Franco
Prof Ian de Vere
A/Prof Mick Douglas
Dr Liam Fennessy
Dr Judith Glover
A/Prof Lawrence Harvey
Dr Scott Mayson
A/Prof Ross McLeod
Dr Scott Mitchell
Prof Michael Trudgeon
A/Prof Soumitri Varadarajan
A/Prof Karli Verghese
Dr Malte Wagenfeld
Dr Juliette Anich
Dr Joshua Batty
Dr Juan Diego Santamari
Dr Frank Feltham
Dr Simon Lockrey
Dr Jordan Lacey
Jeff Hannam

FoR Codes
120303, 120304, 120305, 120307