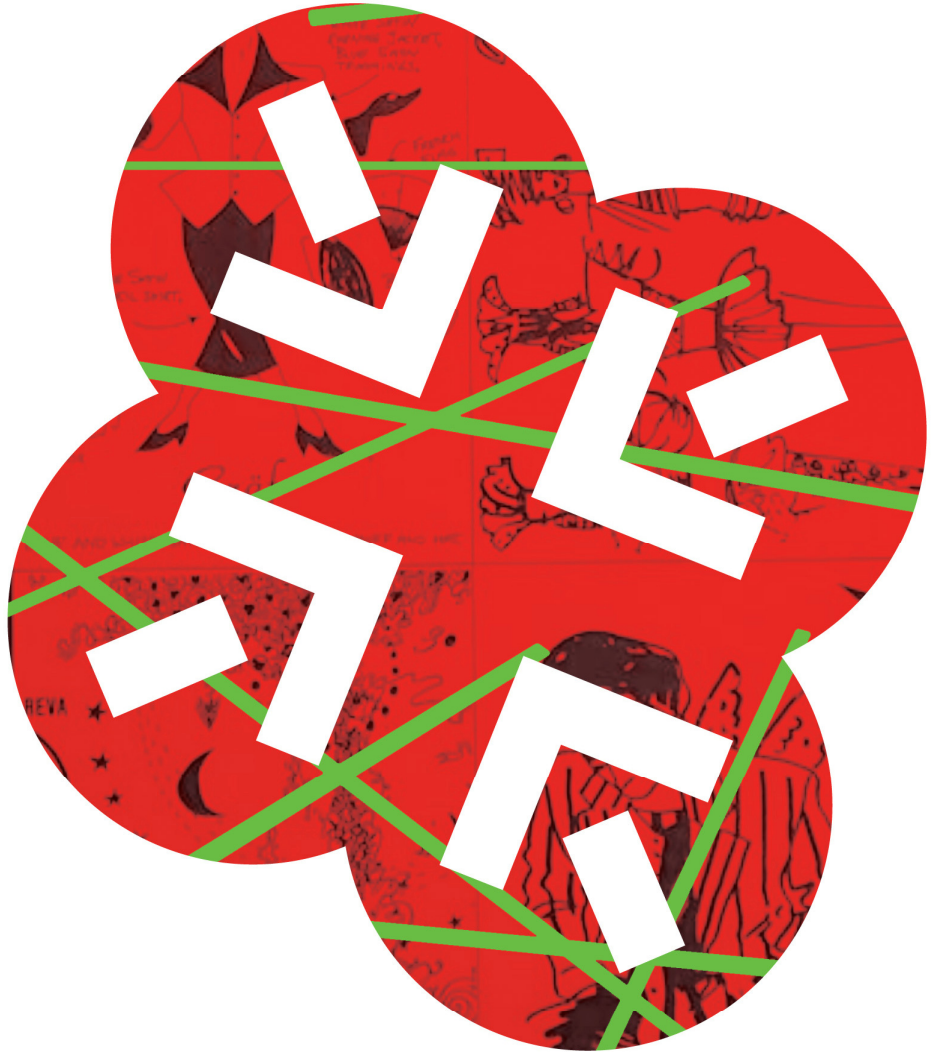


INTERNATIONAL SYMPOSIUM
9-10 JULY 2010
RMIT MELBOURNE



Alternative Practices in Design: *The Collective – Past, Present & Future*



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Alternative Practices in Design:
The Collective – Past, Present & Future

Friday 9 July Building 8, Level 11, Room 68 (Lecture Theatre)	
9.15	WELCOME
	CONTEXTUALISING AND DEFINING COLLECTIVE PRACTICE
9.30	Tatjana Schneider , University of Sheffield Collective (adj.)
10.00	Romaine Logere , RMIT University (Re)Considering the Collective. Examining the issues at work within collaboratively elaborated meaning and identity.
10.30	Pia Ednie-Brown , RMIT University Fabulous Creatures: Elegant Swarms and Parametric Politics
11.00 – 11.30	MORNING TEA
11.30	Alex Selenitsch , University of Melbourne Like and Unlike: the dynamic structure of group creativity
12.00	Hélène Frichot , RMIT University (presented by Peta Carlin, RMIT University) I Would Prefer Not To: How Bartleby's Formula Troubles Collective Design Practices
12.30	Raymond Quek , Nottingham Trent University The conditions for a collective unity of the arts: Disegno, Gesamtkunstwerk and Communicative Space
1.00 – 2.00	LUNCH
	COLLECTIVES IN PRACTICE
2.00	Lesley Whitworth , University of Brighton (presented by proxy) Collective Responsibility: The Public and the (UK) Council of Industrial Design in the 1940's
2.30	Jess Berry , Griffith University Earthworks and Beyond
3.00	Cathy Smith , University of Queensland Ant Farm: DIY sensibilities and collective practice
3.30 – 3.45	AFTERNOON TEA
3.45 – 4.15	Julia Dwyer , University of Brighton (presented by Tatjana Schneider, University of Sheffield) Collective Inscriptions: emerging from the other side
4.15 – 4.45	Ken Friedman , Swinburne University of Technology Fluxus: The Collective That Might Have Been
4.45 – 5.15	Jill Franz , Queensland University of Technology; Coral Gillett , DIA Design Action; Natalie Wright , Queensland University of Technology, DIA; Robert Hannaford , Kyabra Livingin Independent Living Project Motivations and Intentions: A Case Study of Design-Led Activism
5.15 – 6.00	DRINKS
7.00	CONFERENCE DINNER Bok Choy Tang, Federation Square

Alternative Practices in Design:
The Collective – Past, Present & Future

Saturday 10 July Building 8, Level 11, Room 68 (Lecture Theatre)	
	COLLECTIVES IN PRACTICE (Cont.)
10.00	Sian O’Gorman , Auckland Regional Council Creative Ecologies: Flying Nun Records 1981 - 1997, Xpressway 1988 - 1993
10.30	Nien Siao , Pearl Academy of Fashion From Concept to Solution
11.00 – 11.30	MORNING TEA
11.30	Marius Foley , RMIT University The collective as a creative space: Backyard Press and Champion Books
12.00	Tom Barker , University of Technology Sydney; Ashley Hall , Royal College of Art Design collectives in education: evaluating the atelier format and the use of teaching narrative for collective cultural and creative learning, and the subsequent impact on professional practice.
12.30	Robyn Healy , RMIT University High Risk Dressing by the Collective known as The Fashion Design Council
1.00 – 2.00	LUNCH AND CLOSE

Tom Barker

University of Technology Sydney, New South Wales, Australia

Ashley Hall

Royal College of Art, London, United Kingdom

Design collectives in education: evaluating the atelier format and the use of teaching narrative for collective cultural and creative learning, and the subsequent impact on professional practice.

This paper reviews the case for ‘cultural and creative design collectives’ in design education. Higher education taught design courses use a diversity of studio models ranging from the atelier format in which students have their own shared studio space, through to hot-desking and, increasingly, no-desking formats. Drawing on observation and experimentation with pedagogical and organizational formats and case studies in industrial design and architecture, the authors investigate whether peer group excellence is best achieved by encouraging and facilitating a cultural and creative collective among students, in which ownership, learning and definition of the course increasingly falls to the student group, leaving staff to act as catalysts and enablers, while offering students an objective critique. Through examples, the authors examine how this collective-peer approach in education impacts on the ability of graduate designers entering practice to work flexibly and in modes in which competition and collaboration can co-exist.

Tom Barker

Tom’s interests revolve around collaborative multidisciplinary practice in architecture and design. His expertise includes: materials and technology, sustainable design and creative industry policy. He has taught extensively in these areas in a number of countries, as well as advised government and non-government agencies on art, design, sustainability and creative industries. From 2009, professor at the University of Technology in Sydney leading the UrbanAid research group. From 2005-2009, while professor at the Royal College of Art in London, set up the GoGlobal collaborative international project research - running projects in China, Thailand, Japan and Ghana. Has Masters degrees in both industrial design engineering and architectural urban design, and a Bachelors in engineering. Collaborated with many professions and undertaken numerous creative projects in his own right over the last 20 years, including: the London Eye Ferris wheel, the sustainable Greenwich Millennium Village, and a Turner Prize short listed interactive artwork with Langlands and Bell.

Ashley Hall

Ashley Hall is head of Experimental Design on the Double Masters Innovation Design Engineering Course at the RCA, where he also runs GoGlobal international Masters projects. He is also co-partner in Diplomat Design. Studied furniture design at Nottingham Trent University and the Royal College of Art, receiving an MA in 1992. After graduating worked as a designer in the fields of furniture, product, lighting & interiors for a variety of design consultancies and manufacturers. In 1994 established his design consultancy in order to design mass produced furniture and develop a collection of limited edition furniture pieces, and in 1999 formed Diplomat with Matthew Kavanagh. After a successful exhibition at the Milan fair in 2000 he has a client base including some of the top brands in furniture and products from the USA and Australia to Italy, Holland, Germany, France and the UK. Has also been a visiting lecturer at universities in the UK, Norway, China, Japan, Ghana and Australia.

Jess Berry

Queensland College of Art, Griffith University, Queensland, Australia

Earth Works and Beyond

During the social and political upheaval of the 1960s and 1970s posters played a significant role in promoting protests about the Vietnam war, the role of women, anti-nuclear power, gay and lesbian issues, Aboriginal land rights and environmental issues within Australian communities. The Earthworks Poster Collective was at the forefront of this dissent from mainstream culture and is considered highly influential for its legacy of iconic imagery as well as the paradigm approach that the collective offered for future socially concerned graphic design practices.

Jess Berry

Dr Jess Berry is Lecturer, Art & Design History and Theory at the Queensland College of Art, Griffith University. Her research interests include Australian political posters, visual culture and consumerism and fashion history and theory.

Julia Dwyer

School of Architecture and Design, University of Brighton, United Kingdom

Presented by Tatjana Schneider

Collective Inscriptions: emerging from the other side

taking place is a shifting group of women artists, architects and academics who question the construction and uses of space, informed by feminist scholarship and practice. It explores political and subjective approaches towards constructed space and the discourses that create and maintain them. The structures that have 'organised' *taking place* are instrumental to its creative process, giving rise to works based on exchanges and collaborations, reflections on the processes themselves and representations of them. The paper will position *taking place* within a continuum of spatial feminist practice, relating the emergence of fluid collective models to the (earlier) approach taken by the feminist design co-operative Matrix. Recently *taking place* has developed 'The Other Side of Waiting', a series of interlinked artworks in a London hospital. The strategies adopted in making TOSW will be discussed in relation to a series of ongoing 'inscriptions', which move reflection into a spatialised and subjective realm.

Julia Dwyer

Julia Dwyer trained as an architect in Australia and the UK and worked for a number of years in socially committed and feminist architectural practices in London.

An academic focus on participative methods in architecture and art has fed into her collaborations with artists on public art projects. She has written about place and identity, art and design in architectural education (in [Hollis E. et al](#) (eds.) *Thinking Inside the Box: A Reader in Interior Design for the 21st Century*), and the history of the feminist architectural practice Matrix (in Petrescu, D. (ed.) *Altering Practices: Feminist Politics and Poetics of Space*). She was a contributor to the website project *Discovering Contemporary Architecture: Paris, London and Athens*, which mapped contemporary architecture in which women had played an important role.

She is a member of *taking place*, a group of artists, architects and academics which addresses 'current concerns regarding gender and sexuality in architecture and spatial practices'. With *taking place* she contributed to *Technologies of Place*, a symposium held by Akademie Solitude, Stuttgart (2006), and is now working on a series of artworks at Homerton University Hospital in east London. She has worked with Sue Ridge on public art/architecture commissions since 2001.

Julia Dwyer is Senior Lecturer at the University of Brighton in Interior Architecture and an associate lecturer at Chelsea College of Art and Design (MA Interior Spatial Design), and is a partner in Dwyer Mitchell Architects.

Pia Ednie Brown

RMIT University, Victoria, Australia

Fabulous Creatures: Elegant Swarms and Parametric Politics

What is it to form collectives? How to collect ourselves into something irreducible to the sum of its individuals? What might the role of individual agency tell us about contemporary design agency? This paper thinks through these questions via the concept of 'creaturing', but rather than referring to specific biological or imagined entities, it refers to a sense of lived particularity, a way to think about potential collective actions and individual roles within them. The paper analyses a particular area of contemporary design discourse, where such 'creaturely' tendencies are explicitly embedded. This is the style 'parametricism', but while it implicitly promotes the composition of collectivity, its hegemonic refinement closes down its own potential. Thus, the paper will conclude by pointing towards a moment of mutation within the field in which something messier and more promising leaps into view, a jumpy unruliness that has more to offer us as exemplary creating.

Pia Ednie Brown

Pia Ednie-Brown is a writer, designer and educator based in Melbourne, Australia. She is an Associate Professor at RMIT University in the Architecture program and the Spatial Information Architecture Laboratory (SIAL). Her design research practice, 'Onomatopoeia', engages with various forms of writing, participatory events, interactive installations, animations, sculptural objects and drawing. Aspects of this practice are detailed in her doctoral thesis, *The Aesthetics of Emergence* (2007). Her recently published book, *Plastic Green; designing for environmental transformation* (2009), offers an account of one of her cross-disciplinary project collaborations with other researchers and students at RMIT.

Marius Foley

RMIT University, Victoria, Australia

The collective as a creative space: Backyard Press and Champion Books

Working collectively is an experience that fulfils a number of creative needs and confounds others. The collective space is a structure that is set up to optimise the creative outcomes of its participants, allowing surprise and innovation as people establish new imaginaries. But what do we know about how it works? What is an appropriate structure to release a collective imagination into the public space? And how do we learn from collective experiences? This paper is a personal reflection my own experience of participatory culture as we practiced it at Backyard Press/Champion Books (1978-83), a print and publication collective. It uses the lens of my PhD study (in progress) into contemporary participatory media, and the relationship between communication design and its publics. In my PhD study I look at the relationship between my experience in the print collective and contemporary social media. And I make the case that designers and others are creating new collaborative practices through social media experiences.

Marius Foley

Marius Foley leads the Professional Practice stream in the third year Communication Design Program at RMIT University, Melbourne. His own practice comprises printing and publishing at Backyard Press and Champion Books, and running his own publication design studio, Marius Foley Media. His research interests include a PhD (in progress): *The Design Conversation: a dissonant and dialogic space*; the relationship between design practice, research and education; and collaborative and participatory culture in design. He is co-lead on two social media projects: ABC Pool Research and Redesign proposal; and Future Makers Future Markets, positioning social media in media education.

Jill Franz

Queensland University of Technology, Queensland, Australia

Coral Gillett

Queensland University of Technology, Queensland, Australia

Robert Hannaford

Kyabra Community Association, Queensland, Australia

Natalie Wright

Queensland University of Technology, Queensland, Australia

Motivations and Intentions: A Case Study of Design-Led Activism

With a focus on intention and motivation, this paper describes a study involving three organisational communities and their collective effort to develop and provide more inclusive housing for people with disabilities and their families. While many studies, such as that by Rocha & Miles (2009), focus on commercial organisations, and sustainability from an economic perspective, this study involves a not-for-profit organisation (the accommodation and service provider) as well as a research organisation and a design action group volunteering their services free of charge. From this pro-bono context, the paper describes a case study that explores the nature of the collective as a basis for creative practice and political activism and the theoretical implications and wider application in terms of emerging research in the area of collaborative entrepreneurship and design activism.

Jill Franz

Dr Jill Franz is Acting Head and Professor in the School of Design, Faculty of Built Environment & Engineering, Queensland University of Technology (QUT), Australia. She has extensive experience in senior management at the discipline, school and faculty level as well as in design research, curriculum development and teaching. She has successfully supervised 3 PhD students and 3 Masters' students to completion and is currently supervising 12 PhD students undertaking research in a range of areas including: design and healthy environments; architectural design methodology and practice; universal design and design for disability; work environments and productivity; design discourse and education; library environments and education; domestic violence and the built environment. In terms of her own practice, Jill has approximately thirty years in design and design research, focusing on socially responsible design and the experiential relationship of people and environment. Specifically, she has had extensive involvement in various design practice and research projects to do with developing design interventions to support independent community living for people with disabilities and the development of participatory and consensus approaches to design and design education. Through this research and community-based project work, she has worked with a broad cross-section of stakeholders including public sector and private sector groups, local business people, academics, professional designers, consultants from a variety of disciplines as well as the end-users of specific project outcomes. Jill has also just completed several terms as Executive Editor of the international IDEA Journal.

Coral Gillett

Coral Gillett is an Interior Designer with experience in commercial, institutional & retail projects of various scales, in both design and project management & coordination. Coral enjoys working within multi-disciplinary teams, and has done so in many different settings: within governmental organisations; in cross-cultural studio programs and pro-bono design collectives. Coral is currently studying for Masters of Design Futures, and has an interest in sustainable design practices, environmental and social sustainability, and the role of design in the creation of new ways of living.

Robert Hannaford

Robert Hannaford is the General Manager for the Business Operations functions of Kyabra Community Association Inc. Robert has spent the majority of his career as a Manager of a range of companies in the building and construction industry.

Robert brings a detailed understanding and knowledge of all facets of the building industry. He is a qualified builder and confidently negotiates the various building and legislative requirements necessary to coordinate the land acquisition and property re-development responsibilities attributed to his role. Robert is a licensed Workplace Health and Safety Officer has now completed the Construction module. Robert will also complete his Diploma of Management by the end of 2009.

Robert is exceptionally skilled in the brokerage of partnerships between the private and government sector to provide tangible and measurable social and economic outcomes. He is passionate about harnessing the goodwill and contributions of business and private sector partners to provide concrete outcomes for individuals and families in need of secure and affordable accommodation, and has a special interest in Universal Design.

Natalie Wright

Natalie Wright is an Australian educated Interior Designer with 20 years practice experience gained in Australia, Japan and the UK, working on a range of commercial, retail, hotel/resort and award winning multi-residential and school projects. Natalie is currently a National Director and Queensland Co-President of the Design Institute of Australia and Director of DIA Design Action. She is a Lecturer in Interior Design at Queensland University of Technology in Brisbane with an interest in socially responsible design practice and education. In 2008 she received a QUT Faculty of Built Environment and Engineering Dean's Award of Excellence for Engagement with the Community. Natalie represents both QUT and DIA Design Action Group on this project as Project Director.

Hélène Frichot

RMIT University, Victoria, Australia

**I Would Prefer Not To:
How Bartleby's Formula Troubles Collective Design Practices**

...when a body “encounters” another body, or an idea another idea, it happens that the two relations sometimes combine to form a more powerful whole, and sometimes one decomposes the other, destroying the cohesion of its parts.

Gilles Deleuze, *Spinoza: Practical Philosophy*¹

Herman Melville writes a curious and highly spatialised story of a scrivener, or law-copyist, called Bartleby, who troubles the limits of collective expression through the deployment of a singular phrase. The story of Bartleby and his infamous formula of passive resistance has been commented upon at length by such philosophers as Gilles Deleuze, Giorgio Agamben, and the philosopher of science, Isabelle Stengers. Each of these thinkers reflect upon the passive power of Bartleby's formula given as: I would prefer not to. This paper will draw on their remarks and what relation Bartleby's passivity has to the formation and limits of collective and creative modes of expression.

¹ Deleuze. 1988, *Spinoza: Practical Philosophy*, trans. Robert Hurley, City Lights, San Francisco, p. 19.

Hélène Frichot

Dr Hélène Frichot is a senior lecturer in the Program of Architecture, School of Architecture and Design, RMIT University. While her first discipline is architecture, she also holds a PhD in philosophy from the University of Sydney. Hélène is co-curator (with Esther Anatolitis) of Architecture+Philosophy (<http://architecture.testpattern.com.au>), a public lecture series and forum that commenced in 2005. Recent publications include: “On Finding Oneself Spinozist: Refuge, Beatitude and the Any-Space-Whatever”, in Charles J. Stivale, Eugene W. Holland, Daniel W. Smith eds., *Gilles Deleuze: Image and Text* (Continuum Press, 2009); “Holey Space and the Smooth and Striated Body of the Refugee,” in Anna Hickey-Moody and Peta Malins eds. *Deleuzian Encounters: Studies in Contemporary Social Issues* (Hampshire and New York: Palgrave Macmillan Press, 2007), pp. 169-180; “Vital Signs: The Work of Gilles Deleuze and Félix Guattari's Creative Philosophy in Architecture”, in Charles Stivale and Felicity Coleman, eds, *Angelaki 11.1* (2006), pp. 109-116. She also writes regularly for *Artichoke*, *Architecture Australia*, and similar art and design journals.

Ken Friedman

Swinburne University of Technology, Victoria, Australia

Fluxus: The Collective That Might Have Been

While Fluxus can best be described as a laboratory, it is often labelled as a collective or even an art movement. In the early 1960s, Fluxus took shape as a floating international community of artists, architects, composers, and designers who pursued what was then one of the world's most radical and experimental programs of research and development in art and design. Including such figures as Nam June Paik, George Maciunas, Dick Higgins, Alison Knowles, Yoko Ono, and George Brecht, Fluxus pioneered art forms, social practices, and new media.

The exact nature of Fluxus is as varied as its participants, and the descriptions applied to it reflect their divergent ideals and aspirations. For a time in the early 1960s, George Maciunas described Fluxus as a collective. Maciunas was the de facto chairman of Fluxus and the primary designer and publisher of Fluxus multiple editions. He is also the central focus in the legendary Gilbert and Lila Silverman Fluxus Collection, now housed at the Museum of Modern Art. The special attention now given to Maciunas has tended to privilege Maciunas's view of Fluxus over equally valid competing views, and attention to his publications during the period in which he saw Fluxus as a collective privileges that view over Maciunas's own later ideas.

In this chapter, a Fluxus artist from the 1960s will examine Fluxus – the historical Fluxus, the notion of the collective, and a vision of what Fluxus might have been.

Ken Friedman

Ken Friedman is Professor of Design Theory and Strategic Design at Swinburne University of Technology, and Dean of the Faculty of Design. He is also a practicing artist and designer active in the international laboratory known as Fluxus. He had his first solo exhibition in New York in 1966 and he served for a decade as Director of Fluxus West. His work is represented in major museums and galleries around the world, including the Museum of Modern Art and the Guggenheim Museum in New York, the Tate Modern in London, the Hood Museum of Art at Dartmouth College, and Stadtsgalerie Stuttgart. The University of Iowa Alternative Traditions in the Contemporary Arts is the official repository of Friedman's papers and research notes. Archiv Sohm at Stadtsgalerie Stuttgart and the Mandeville Department of Special Collections at the University of California also hold extensive collections on Friedman's work in the 1960s and 1970s. In 2007, Loughborough University awarded Friedman the degree of D.Sc. honoris causa for outstanding contributions to design research.

Robyn Healy

RMIT University, Victoria, Australia

High Risk Dressing by the Collective known as the Fashion Design Council

Established in Melbourne by Kate Durham, Robert Buckingham and Robert Pearce in 1983, the Fashion Design Council of Australia (FDC) advocated sustainability of independent design, promoting the virtues of 'high risk dressing'. Significantly the FDC was officially sanctioned through State and Federal Government authorities, having secured funding assistance from the Victorian State Government and support from the Australia Council. The FDC manifesto stated a passionate commitment 'to the development of the art of fashion design, to the individualistic, the idiosyncratic, the experimental, the new and provocative, both in its wearable and unwearable form...separate to the conventions of mainstream and commercial fashion, the European tradition, the stranglehold of fashion houses.' ¹ This declaration offered young designers an incitement to secede from mainstream fashion industry practices of 'bland middle ground' and collectively support each other in this new affiliation of cooperative/collective/progressive enterprise.

This paper reflects upon the role of the FDC from 1984 to 1993 as a multidisciplinary agent and collective model for creative practice. I study how this fashion collective successfully merged with the larger design community, interacting with practitioners from fine art, music, architecture, dance, communication and industrial design. I discuss in detail the nature of this collective rhetoric, focusing in particular upon FDC activities and events such as catwalk parades and exhibitions.

¹ Wood C 1986, 'The Fashion Design Council of Australia', *Design World*, no. 10, p. 21.

Robyn Healy

Associate Professor Robyn Healy is Program director of Fashion in the School of Architecture and Design at RMIT University, Melbourne, Australia. She works extensively with Australian public collections of Fashion & Textiles, collaborating with contemporary practitioners to disseminate design through exhibition, publication, and/or conversation. Robyn was formerly Senior Curator of Fashion & Textiles at the National Gallery of Victoria, and the inaugural curator of International Fashion at the National Gallery of Australia. She has curated over 25 major fashion and textile exhibitions including: House Mix, National Gallery of Victoria; International fashion from various designers including Hussein Chalayan, John Galiano for Christian Dior, Vivienne Westwood et.al. and Gianni Versace: The Retrospective, National Gallery of Victoria; clothing designed by Gianni Versace.

In 2003 she received a Centenary medal from the Australian Government for her contribution to Australian society.

In 2009 she completed her PHD by project *Striptease* an enquiry exploring the appearance and interpretation of fashion represented in museum exhibitions. The study involved collaborations with the National wool museum and the National Trust of Australia (Victoria) curating two exhibitions, *The Blue dress* and *Noble rot: an alternate view of fashion* respectively.

Romaine Logere

RMIT University, Victoria, Australia

(Re)Considering the Collective

Examining the issues at work within collaboratively elaborated meaning and identity

The paper presents a 3 year case study which investigates a series of collective scenarios based around Peer2Peer relational systems. The scenarios enfolded a range of disciplinary backgrounds, from architecture to performance, sound to software|interaction design, across both industry and academia, and served as platforms to both engage transdisciplinary dialogues and facilitate collaboratory praxis. This paper will explore the transactions that were engaged by the collectives in terms of “form[s] of practicable social interactiveness that coopt[ed] collaboration, participation, intervention, research-led activities and community-based projects into both the form and content of the work”¹, positioning those exchanges around Michel Bauwen Peer2Peer relationality. It will then examine some of the issues that have emerged from this production, referring both to art critic Claire Bishop and educational theorist Etienne Wenger in a review of tensions that emerge through the collectively elaborated meaning² and identity documented by the case-study.

1 Downey, A. 2007, *Towards a Politics of (Relational) Aesthetics*. vol 21. issue 3. p267. viewed 12 December 2009, <www.informaworld.com>

2 Borriaud, N. 1998, *Relational Aesthetics*. p4. viewed 25 September 2009, www.creativityandcognition.com/blogs/legart/wp-content/uploads/2006/07/Borriaud.pdf

Romaine Logere

Romaine Logere's background is in fine art, with a focus on new media. She holds a Bachelor degree in Computer Mediated Art (Victoria University of Technology, 2003) and has recently completed a Masters of Design at the Spatial Information Architecture Laboratory (Royal Melbourne Institute of Technology, 2009). She currently works at the Design Research Institute where she coordinates the program for the Design Hub Gallery. Romaine's research runs along two streams of practice. The first formed the body of the masters investigation, which explored mirroring as an affective compositional tool, located within digital production. The outcomes of this examination were exhibited at the RAIA Conference (2007), Carlton Hotel gallery, Greens-Wood gallery, Tape Space and Gregory Burgess Architects Pop-up gallery. The second stream of her practice is concerned with relational aesthetics; specifically looking at the articulation of collectively elaborated artefacts and meaning. Within this stream she co-developed a series of relational scenarios, called *drink+think*, which were run from 2006-2009. The *drink+thinks* were founded upon Peer2Peer relational principles and hosted within real-time environments located at RMIT in Melbourne, and at the University of Technology in Sydney. The scenarios worked at generating an autonomous research community that engaged transdisciplinary dialogue, collaboratory praxis across both academia and industry, and facilitated the development of a relational network that served an expanded collegial community, producing further adjunct communities of practice, on which Romaine continues to act in an advisory capacity.

Sian O’Gorman
Auckland Regional Council

Creative Ecologies: Flying Nun Records 1981 - 1997, Xpressway 1988 - 1993

This paper sets out to explore the relationships between creative practices of music and design, in order to understand the significance of design within cultural communities. The study works towards a synthesis of design and music research, by presenting a comparative historical analysis of two significant local independent record labels as creative ecologies – Flying Nun Records and Xpressway. These separate but interconnecting music communities present a dynamic balance of creative values, with diverse attitudes towards cultural significance and commercial viability apparent throughout their collective music and design archives. A synthesis model aims to present these two sides functioning both in a relationship of interdependence, and through a dichotomy of cultural success where the sustainability of creative values and issues of commercial expansion are constantly challenged. This process of synthesis is significant in understanding the relationships of design and music practice in a local environment, and has the potential to be placed into future studies of different creative collective contexts.

Sian O’Gorman

Sian O’Gorman graduated from the University of Otago earlier this year with a Bachelor of Consumer and Applied Sciences in Design Studies (First Class Honours) and a Bachelor of Music, majoring in Performance Voice Studies. Her research paper, *Creative Ecologies: Flying Nun 1981 – 1997, Xpressway 1988 – 1993*, was completed as a year-long dissertation under the supervision of Dr Noel Waite and Dr Mark McGuire, responding to a need for multi-disciplinary and collaborative research between the creative practices of music and design. Living in Dunedin offered her a rich knowledge base of the design history of independent music making in the 1980s and 90s, with graphic archives from The Hocken Collections and private collections of poster and album art work acting as the foundation to this particular design inquiry. During her studies at Otago, Sian tutored classes in communication design, and acted as a student project manager for a variety of environmental, communication, strategic and design history and theory group projects. Her research interests lie in NZ communication design histories, graphic design for positive social and environmental change, and the connections between music and design practice in both historical and contemporary contexts.

Sian currently works as a Creative Directions Advisor for the Auckland Regional Council, directing and undertaking a variety of graphic, photography, digital asset and visual strategy projects. She is currently working on the Mana Whenua Sustainability Framework in collaboration with Maori Relations, various publications and information campaigns for environmental services and Regional Parks, an image and photography strategy for 2010 – 2011, and assisting in the monumental transition into the future Auckland Council - amalgamating the present eight local authorities of Auckland into one overall structure.

Raymond Quek

Nottingham Trent University, United Kingdom

The conditions for a collective unity of the arts: Disegno, Gesamtkunstwerk and Communicative Space

Giorgio Vasari first argued that the polyvalent term *disegno* in the Cinquecento should unite the arts of painting, sculpture and architecture in *Le Vite delle più eccellenti pittori, scultori, ed architettori*. During the Cinquecento this was institutionalised in the curriculum at the first formal School of Design, the Accademia del Disegno in Florence. Federico Zuccaro, following Vasari, founded the Accademia di San Luca in Rome on the same principles, painting his famous fresco in the ceiling depicting father Disegno and his three daughters: Painting, Sculpture and Architecture. Addressing the problem of *disegno*, Zuccaro brought into sharp focus notions of *disegno interno* and *disegno esterno* in his *L'idea de Pittori, Scultori et Architetti* of 1604. This inadvertently gave rise to a possible split in the simultaneous notions of *disegno*, which integrated ideas of intent, manifestation, conception and visualisation. Under the threat of looming Cartesian thought in the age of Bellori, *disegno* came to be separated in modern times as drawing on the one hand, and conceptualisation on the other. In the work of Gaspard Monge, and Jean Nicolas Louis Durand at the Ecole Polytechnique in the late 18c, the substitution of modern drawing for design emerged through the development of modern orthographic techniques in Monge's *Geometrie Descriptive*. In the 19c, some attempts at re-uniting the arts were made by Richard Wagner, following Goethe. These ideas remained a true force despite little success in establishing a unity of the arts, as *gesamtkunstwerk*. The successive attempts by Bruno Taut and later by Walter Gropius were similarly fraught with some difficulty. In the late 20c, various attempts at communicative space emerged. These perhaps do not force a collective unity, but facilitate possibilities of unity. This paper explores issues of the collective in *disegno* & *gesamtkunstwerk*, and the modern possibilities of realisation.

Raymond Quek

Raymond Quek is Head of Architecture at Nottingham Trent University. He is a Fellow of the Higher Education Academy, UK and has taught in Universities across the UK, Singapore and New Zealand. He is completing a book, *Fiction • Image • Tone: Metropolis represented and the realisation of Architecture* (Routledge, Feb 2011) and another book manuscript "Architecture Re-inscribed: Singapore 1923 – 1975".

Tatjana Schneider

University of Sheffield, Sheffield, United Kingdom

The term collective comes with a lot of baggage. In philosophy it is linked to 'responsibility' as well as 'democracy', to 'identity' and to 'memory', to 'action' as well as to 'institutions', to 'ownership' as much as to 'production'. Collective sits opposite from individual.

The term's power, however, does not come from its use as a noun, when it often merely describes the collection of individuals, but when it is used as an adjective, when collective is used in relation and reference to another noun.

What is 'collective action'? What is 'collective responsibility'? What 'collective ownership'? And, more importantly what does it mean to act collectively, to be responsible collectively or own something collectively? What are the implications of such collective action?

This paper will investigate a series of such collective moments in the field of architecture. It will draw its examples from the research project 'Spatial Agency' and will investigate, by means of short stories, the spatial implications and consequences of collective as an adjective.

Tatjana Schneider

I am a lecturer at the School of Architecture, University of Sheffield, where I teach design studio, history and theory. Prior to this I worked in the architectural practice of the late Otto Steidle in Munich, Germany, and taught at Strathclyde University, Glasgow, where I also completed my PhD.

From 2001, until the group's disbanding in 2007, I was member of the workers co-operative G.L.A.S. (Glasgow Letters on Architecture and Space), a group that undertook agit-prop works, educational workshops, community based design consultancy and also produced the quarterly journal *glaspaper* (www.glaspaper.com).

Together with Cristina Cerulli, Florian Kossak, Doina Petrescu and Stephen Walker, I am a member of the research group Agency.

I am currently working on the research project 'Spatial Agency' (together with Jeremy Till and Nishat Awan) which aims to shift the focus of architectural discourse from one that is centred around the design (= building) and making (= technology) of buildings to one where architecture is understood as a situated and embedded praxis conscious of and working with its social, economic and political context (www.spatialagency.net).

Alex Selenitsch

University of Melbourne, Victoria, Australia

**Like and Unlike:
the dynamic structure of group creativity**

Five creative projects involving the author are presented as political structures which connect the creative workers involved in the each project. The differences between the projects and the different structures within each project show how task-specific and duration-dependent such structures can be.

The structures are described as short narratives, Venn diagrams and networks. Four conditions are highlighted: initiation of the project, ideation, ownership and performance. The small sample size of projects provokes questions for further research: these are discussed under themes of boundary conditions of a project, territory and ownership of work, brain-storming and group size.

Alex Selenitsch

Alex Selenitsch graduated as a Bachelor of Architecture in 1969, and has worked as an architect and urban designer in public and private practices in Australia and England, with long stretches as a sole practitioner in Melbourne. He has taught architectural design, theory and history at Deakin University, RMIT and the University of Melbourne. He was awarded a PhD in 2008 by the University of Melbourne for his dissertation (with creative work) entitled SETS, SERIES and SUITES: composing the multiple artwork. He is a Senior Lecturer in the Faculty of Architecture Building and Planning, the University of Melbourne, and currently teaches in Architectural Design.

His creative practice ranges from literature and graphics to sculpture, furniture and architecture, with some collaborative work in furniture, artists books and theatre. He exhibits and publishes this work nationally, and examples of his work are held in various national and state public collections. He also writes essays and reviews of art, craft and design for professional and ephemeral publications. He is represented by grahame galleries + editions, Brisbane, and Place Gallery, Melbourne. His most recent solo exhibition was Improvisations: blocks and sticks at Place Gallery, June/July 2010; his most recent group show was WOOD+cardboard: furniture, objects, prototypes, models 1992-2010, (with Hamish Hill), at the Wunderlich gallery, ABP, MSD, University of Melbourne, in March/April 2010.

He was awarded a Gordon Darling Fellowship at the National Gallery of Australia, Canberra, in 2001, resulting in his book Australian Artists Books, published in 2008. His project The House of a Missing Family was published in Architectural Design Research, vol 3, number 1, 2008.

Nien Siao

Pearl Academy of Fashion, New Delhi, India

From concept to solution - Learning in a collaborative environment

The most important thing in learning is enabling a stimulating environment that encourages students to seek answers beyond the capability of self. Group learning in a class room situation calls for the learner to adapt to various situations due to various personalities and its resulting dynamism. Challenges faced are quite different when the learners belong to diverse physical, cultural and professional spaces. In order to stimulate effective learning, a project brief was designed to incorporate groups of students from institutes across continents and cultural span while being pedagogically at similar levels, to experience learning with professionals from industry while addressing an issue of global concern. The aim of the 'Shared Talent' project was to enable collective learning to encourage fashion designers to exchange expertise with other protagonists across the supply chain, transcending traditional divisions, be they linguistic, geographic, or discipline based.

The paper discusses the rationale and challenges of the collective approach to learning about sustainability and presents the experience of integrating learning by students from three institutes located across the globe to work on the common issue of 'sustainability, collaborating on social networking sites, experiencing the process of design research and development to culminate in a workshop at New Delhi. It presents the strategies of operations to ensure outcomes and the findings on the experiences of the students, the industry participants, the designers and the facilitators. It examines the achievements of the resultant outcomes against the focus of the project set out in the initial stage and recommends the 'carry-forwards' of the workshop.

Nien Siao

Professor Nien Siao, the HOD, Fashion Design at Pearl Academy of Fashion, New Delhi has been associated with Design Academics for last 14 years. She considers her contribution through education as means to build the design future for the country.

A graduate from National Institute of Design, Ahmedabad she specializes in textile design and also has a Post Graduate certificate in education from Nottingham Trent University, UK.

She has been working in the domestic and exports sectors specializing in fashion, textilesfabrics home fashion. She has worked as a designer in the areas of crafts, retail fashion, home made-ups, carpets, woven textiles, soft toys.

As a trainer she has worked with management in corporate businesses, craftsmen and entrepreneurs in SME sector, and designers to build design competencies, product development skills and strategies in India, Nepal and Ethiopia.

Her research interest lies in the development of sustainable practices in fashion and textiles supply chain and consumption. At present she is researching on mapping of sustainable material for fashion products and evaluating the sustainable developments in the traditional Indian crafts. She is associated with research on Colour Forecast with a national paint company. She is an active member of Textile Institute forum, UK and continues to be involved in both fashion and textiles related research, craft development and sustainable design practice.

Cathy Smith

University of Queensland and PhD student at University of Sydney, Australia

Ant Farm

DIY sensibilities and collective practice

Ant Farm were a North American architecture / art collective established in 1968 in San Francisco and disbanded in 1978.¹ Ant Farm primarily experimented with alternative technologies and DIY production methodologies, including the hand-made *Inflatocookbook*¹ and *Inflatables Illustrated*.¹ It will be argued that Gilles Deleuze and Félix Guattari's concept of the machinic provides a particular insight into the relation between Ant Farm's collective practice and their DIY sensibility.

Cathy Smith

Cathy holds undergraduate degrees in both interior design and architecture, and a Master of Applied Science (Research). She is a registered architect in Queensland, and has taught across the design disciplines since 1996. After working for Brisbane firms as an architect and interior designer, Cathy now focuses on collaborative, interdisciplinary practice. Her doctoral thesis reflects her interest in design and production approaches involving a DIY sensibility and which resonate with the concept of the artisan within the writings of Gilles Deleuze and Félix Guattari. Her other interests include; neo-material philosophy; a materials-based approach to architecture; and repurposing and recycling. Cathy is currently lecturing in architecture at the University of Queensland and is a confirmed PhD student at the University of Sydney.

Lesley Whitworth

University of Brighton, Brighton, United Kingdom

Collective Responsibility:

The Public and the (UK) Council of Industrial Design in the 1940's

The idea of the collective was embedded in the conception of the world's first government-sponsored national design forum. The Council of Industrial Design represented a model of 'nationally engaged' design practice that drew on a conception of consumer needs nurtured by radical independent think tank Political and Economic Planning. Considerable efforts were made during the Council's early years to engage the shopping public; to deliver outreach work such as touring exhibitions and discussion forums; and to facilitate a two-way flow of information between manufacturing companies and their target audiences. The effort to link industrialists, designers, distributors, and the general population in a virtuous circle intended to raise standards in British product design; to generate new forms of product information and new forms of product knowledge; to find solutions to customers wants and needs; and to drive economic growth, was audacious and represented one optimistic visionary ideal of what collective endeavour might achieve.

Lesley Whitworth

Dr Lesley Whitworth gained her undergraduate degree in the History of Design at the University of Brighton, and her PhD in the Centre for the Study of Social History at the University of Warwick (UK). For some years past she has been a Visiting Research Fellow at the Business History Unit, London School of Economics. Her present role as the Deputy Curator of the University of Brighton Design Archives has allowed her to develop longstanding research interests in the practices of design; early design communities of interest; consumer engagement; shopping processes and retail environments; and the Council of Industrial Design (one of the Archives' principal collections, and the subject of Whitworth's major externally funded project 'Towards a Participatory Consumer Democracy: Britain, 1937-1987').