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Australia
18 - 22 October
2017

Candidate
Abstracts &
Images

Practice Research Symposium

Australia
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Candidate
Abstracts &
Images
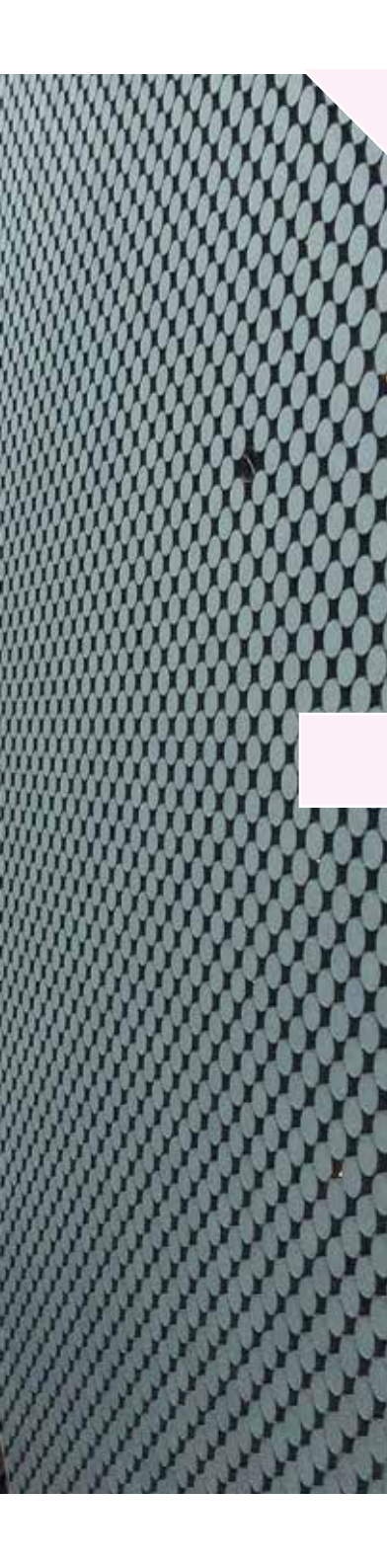
**Architecture
& Design**

RMIT
UNIVERSITY

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

to exhibit

Every PRS begins with a series of public examinations. Each candidate is required to produce what we call an 'exhibit' – which are *almost but not quite* the same as an exhibition. This distinction is made in a recognition that the exhibit does not stand alone in the way that exhibitions are generally made to do. Rather, along with writing (a dissertation) and performing (a presentation), the exhibit becomes one of three dimensions that together form a whole. In this way, the exhibit becomes both more and less than an exhibition.

Another way to think about this difference is that 'exhibit' is both a verb and a noun. As a noun it partially slides into 'exhibition', but as it leaps into action as a verb – *to exhibit* – it does something more. That 'something more' is about the *how* of research – we share what we know about practice through exhibiting, or manifesting its actions, qualities and behaviours. Then, if we come back to 'exhibit' as a noun, we find is also a word used in law to describe a piece of evidence. In the PhD examination, perhaps a little like the Court of Law, the exhibit shows evidence of knowledge in practice.

So, we exhibit – rather than produce exhibitions – a distinction that taps into the heart of practice research: the *how* of what we do in the search for knowledge.

For the October 2017 PRS we are actively celebrating the act of exhibiting.
This begins with the PRS launch in the Gallery space, amongst the exhibits and in celebration of the eight examination events they partially offer access to. This opening, or launching party, features a performance of PhD dissertation chapters rewritten into song and dance. This is the work of Adele Varcoe, for Fashion and Textiles, who was examined at the October 2016 PRS.

Name tags for the PRS are designed to resemble specimen tags, or exhibit labels. Each attendee becomes one such exhibit, exhibiting particular qualities and each offering a unique contribution to the event. This issue of contribution is taken up after lunch on Saturday in the Supervisors and Candidates Forum, chaired by Mick Douglas: *The contribution of creative practice research?*

The PRS pack, handed to each attendee at registration, contains a series of specimen bags. Each bag contains *an exhibit*: a card and sometimes another 'thing'. The first four listed to the right are creative works by recent PhD graduates invited to re-activate their PhD research inside the PRS program. Please read the cards in the PRS packs, which explain and offer access to each of these six works.

I hope you all find this PRS exhibits stimulating and invigorating evidence of knowledge in practice.

Pia Ednie-Brown,
Chair, A+D PRS.

exhibit

verb: exhibit
1. publicly display (a work of art or
item of interest) in an art gallery or
museum or at a trade fair.
2. manifest clearly (a quality or a
type of behaviour).

noun: exhibit; plural noun: exhibits
1. an object or collection of objects
on public display in an art gallery
or museum or at a trade fair.
LAW
a document or other object
produced in a court as evidence.

PRS pack 'exhibits'

Look Funny Glasses
Chris Cottrell

The Mending Mart
Tania Splawa-Neyman

Indecision maker
Ceri Hann

Jumpsuit Girl & Friends
Adele Varcoe

Travelling Box Exhibition
DAP_r + ADAPT-r

all that we are
Simon Spain

words from
the Chair

Program of Public Events

PhD Examinations

Please arrive 15 minutes before exam starts as no late entry

Wednesday 18 October

Leanne Zilka – *Floppy Effects: Experimenting in the territory between architecture, fashion and textiles*
10am - 12pm – Project Room 1, Level 2

Toby Reed – *Black Hole Architecture*
2.30pm - 4.30pm – Project Room 2, Level 2

Thursday 19 October

Jaffer AA Khan – *The Infinite Essence - Manifestation of Bindu and Mandala in Architecture*
10am - 12pm – Project Room 2, Level 2

David Pledger – *Wall of Noise Web of Silence*
11.30am - 1.30pm – Storey Hall, Building 16, 336-348 Swanston Street
*Please note non-standard time and venue**

Nicholas Williams – *Plugin Practice: Recasting Modularity for Architects*
2.30pm - 4.30pm – Project Room 1, Level 2

Campbell Drake – *Site specific performance, the piano and the emergence of cyclical operations in critical spatial practice*
2.30pm - 4.30pm – Project Room 2, Level 2

Friday 20 October

Michael Banney – *Anecdotal Evidence*
10am - 12pm – Project Room 1, Level 2

Mehrnoush Latifi – *Skin Patterning: Towards Morphing Microclimates Through Multiscalar Surface Articulation*
2.30pm - 4.30pm – Project Room 2, Level 2

Progress Reviews and Events

Friday 20 October

4.30pm – Project Rooms, Level 2
PRS registration

5pm - 7pm – Project Rooms, Level 2
PRS launch: opening of exhibits / performance

Saturday 21 October

All day from 10am
HDR candidates' progress reviews, various venues, Design Hub (see detailed program)

12 - 12.50pm – Pavilion 1, Level 10
Presentation skills – HDR candidate workshop with lunch, convened by Dr David Wicks

3.30 - 4.20pm – Foyer, Level 1
The contribution of creative practice research? - Supervisors and Candidates Forum

6.30 - 8.30pm – Long Room, Level 10
Cocktail party (RSVP only)

Sunday 22 October

All day from 9.30am
HDR candidates' progress reviews, various venues, Design Hub (see detailed program)

3.30pm - 4.30pm – Long Room, Level 10
Closing drinks and informal discussion

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54	Thierry Lacoste	PhD (Architecture and Design)	
55	Richard Le Messurier	PhD (Architecture)	AU
56	Simon Lloyd	PhD (Architecture and Design)	
57	Romaine Logere	PhD (Media and Communication)	
58	Paul Loh	PhD (Architecture and Design)	
59	Derren Lowe	PhD (Architecture)	Newcastle
60	Emma Luke	PhD (Architecture and Design)	
61	Corbett Lyon	PhD (Architecture and Design)	
62	Hamish Lyon	PhD (Architecture and Design)	
63	Max Marschall	PhD (Architecture and Design)	
64	Samuel Mcgilp	PhD (Architecture and Design)	
65	Lucinda McLean	PhD (Architecture and Design)	
66	Ben Milbourne	PhD (Architecture and Design)	
67	Andy Miller	PhD (Architecture and Design)	
68	Claire Moloney	PhD (Creative Arts and Design– Costume Design)	CSU
69	Tal Mor Sinay	PhD (Architecture and Design)	
70	Mirai Morita	PhD (Architecture and Design)	AU
71	Elise Mountford	PhD (Architecture and Design)	
72	Manuel Muehlbauer	PhD (Architecture and Design)	
73	Amy Muir	PhD (Architecture and Design)	
74	Miranda Nieboer	PhD (Architecture and Urban Environment)	UTAS
75	Soultana Papasotiriou	PhD (Architecture)	Newcastle
76	Anthony Parsons	PhD (Architecture)	Newcastle
77	Megan Patty	PhD (Architecture and Design)	
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PhD
Examinations
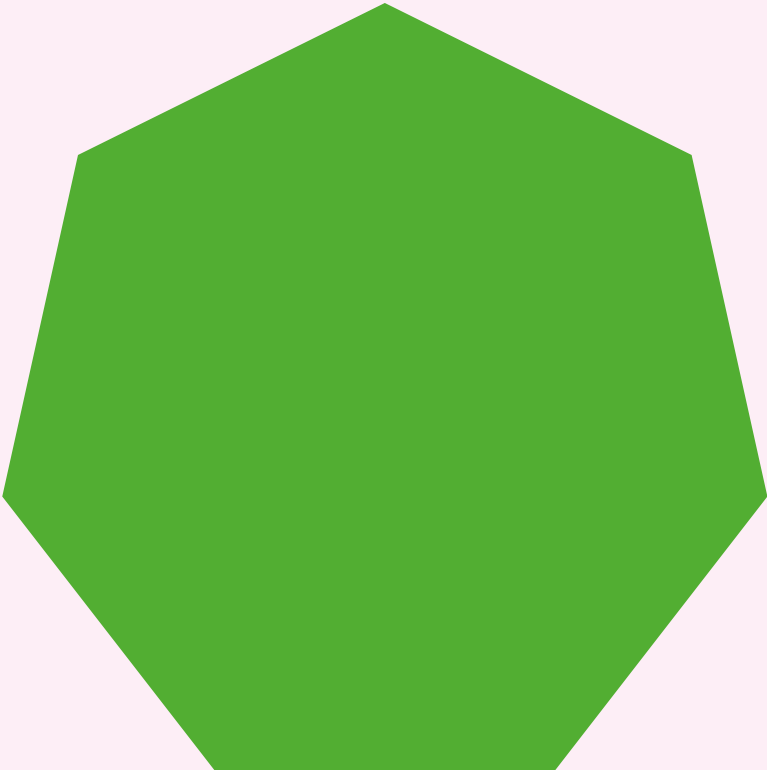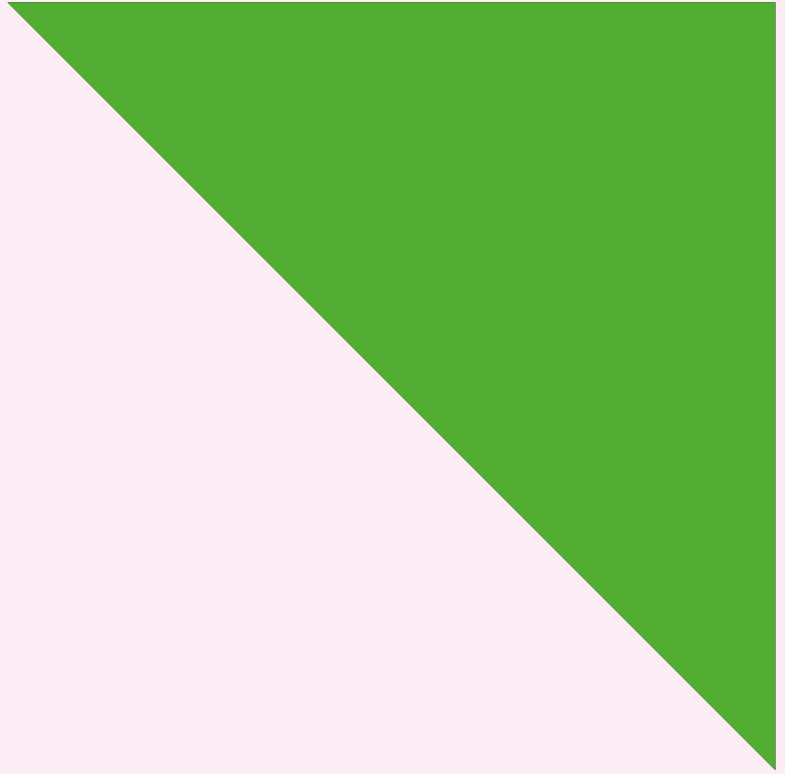
October
2017

Leanne Zilka
PhD (Architecture and Design)

Floppy Effects: Experimenting in the territory between architecture, fashion and textiles

This PhD is a reflection on a body of work that represents my practice as it developed prior to and during the PhD. The driving interests of the PhD are in the 'architecture' of fashion and textiles, and how the concepts, aesthetics, techniques and construction of this architecture might be understood and used to design and fabricate objects and space differently. I investigate how seemingly diverse disciplines can be used as to traverse from the scale of material and garment to that of rooms and buildings. A key concept I develop in my PhD is the Floppy. I define the Floppy as a quality in material that requires extraneous support to produce architecture. Floppy generally refers to fabric but can also refer to any material that fails when there is not enough support, as is the case with sheet materials when the span between supports exceeds a certain length. During the PhD I have worked to define and redefine the term Floppy, to assist in distilling the large body of work in the material field, the material palette and the relevant techniques. The PhD is about the potential of material, and understands material as having intrinsic qualities that can be exploited. I don't take a condition to the material, but rather look for the condition in the material.

Toby Reed
PhD (Architecture and Design)

Black Hole Architecture

Buildings are like black holes within the urban fabric, channelling us through to alternate realities, helping create a universe consisting of multiple view-points or worlds. These worlds or realities are formed by each individual's perception of, and interaction with, the physical environment. Architects design buildings to fit into, or help manifest the world as they see it, or as the possibility of the world (or fragment of reality) they see could exist, or does exist, but is often hidden. We do not build representations of a reality. We build reality. Our buildings change what our reality is.

Each building becomes a mini reality-monad in this heterogeneous reality of multiple shifting points of view, like a screen-vortex in the urban fabric. This is what we design and build, intentionally or not. This is the situation our design actions are inserted into, like space junk landing in the urban sprawl. The buildings we design and build allow people to heighten their experience and awareness of their relation to reality. When designing we intuitively work with hidden spatial structures that guide the sub-optic architectural experience.

The writing divides into a series of investigations in relation to my design practice: how do we experience and design (architectural) reality; how do we experience and design architectural space and surface, both conscious and sub-conscious.

Jaffer AA Khan
PhD (Architecture and Design)

The Infinite Essence - Manifestation of Bindu and Mandala in Architecture

In the Indian context, bindu and mandala form the inner core of this cultural identity. The principles that unify bindu and mandala are universal, but the knowledge of unifying these principles in the contemporary world architecture serves to provide a more meaningful existence on this planet. This PhD is an attempt to unpack this spatial intelligence and to reveal the manner in which this information may be manifest in contemporary Indian architecture; particularly in my work of more than 30 years through my practice, Jaff Design Studio.

The context of this research seeks to investigate the relationship between the Man and the principles of bindu and mandala, which has been a cultural continuum for several thousand years. This cultural identity and information is essential for architecture to be existential and experiential.

This research further enabled me to reflect upon and examine the way bindu and mandala are evident in various forms and interpretations, and to speculate on how these cultural influences continue to develop and inspire practitioners in contemporary and future projects.

David Pledger
PhD (Architecture and Design)

Thursday 19 October, 11.30am - 1.30pm
Storey Hall, Building 16, 336-348 Swanston Street
Examiners: Dr Justin Clemens, A/Prof Ian Maxwell
Chair: Dr Ross McLeod
Supervisors: A/Prof Lawrence Harvey, Dr Marcelo Stamm

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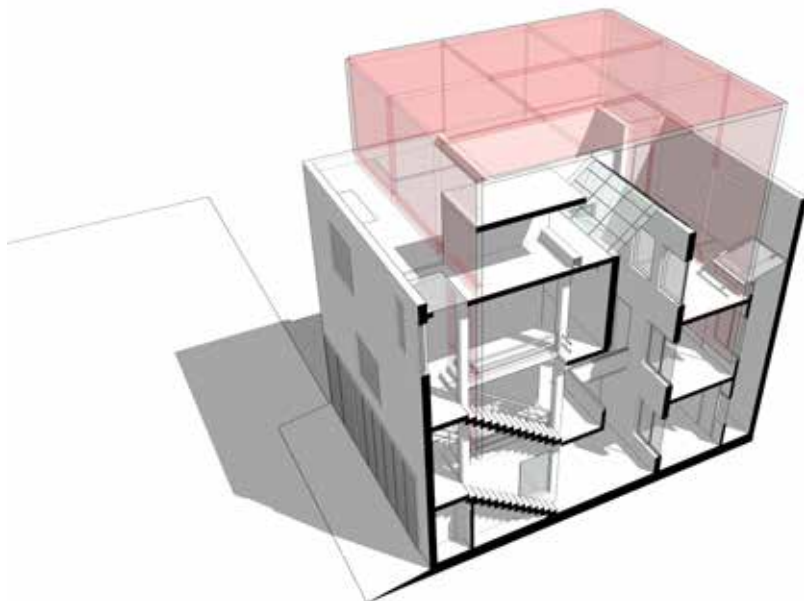
The Artist Formerly Known as David Pledger will release his first concept album

WALL OF NOISE
WEB OF SILENCE
with
LINER NOTES

Using the moniker, **dp**, the artist takes his lead from all those brave artists who embraced the challenge of the
concept album, from Brian Wilson of The Beach Boys through to Radiohead and Bjork.

"The concept album best serves my ambition to create a kind of knowledge in which aesthetics and
scholarship operate in a complementary and expansive mode,
so that argument may be understood simultaneously
through the processes of thinking and feeling."

dp is renowned for his exploratory and experimental artistic adventures that include The
Austral/Asian Post-Cartoon: sports edition (1997), Blowback (2004),
The Strangeland Triptych (2006-9), Ampersand et al (2010) and
David Pledger Is Running For Office (2015).

Side 1 is **dp**'s thesis
on democracy in the age of neo-liberalism through the lens of the arts.
Side 2 is its antithesis,
an atmosphere of democracy in which artistic practice is the prevailing determinant.
Noise and silence are the aesthetic frames.
The arts, society and politics provide the windows.

"On Side 1, you'll play 'concept' tracks, a mini-EP and three 12-inch 45s backgrounded by the
beautiful sounds and disturbing speeches of my artistic oeuvre.
On Side 2, I take you on a journey that aspires to 'listen' a way towards a 'solution' to our deepest problem:
what to do about democracy?"

Two sides riffing off each other and a comprehensive clutch of Liner Notes that reflect on what it
means for **dp**'s artistic practice.

"For thirty years, my life as an artist has been
a procession of master shots of Western culture from different vantage points:
minor pop culture personality, writer, performer, director, producer, arts leader, cultural activist.
These are the band members on my new album taking the lead on some tracks,
playing back-up on others.
The most ambitious and comprehensive explication of my practice to date,
Wall of Noise, Web of Silence
poses the perfect question:
what next, **dp**, what next....?"

Nicholas Williams
PhD (Architecture and Design)

Plugin Practice: Recasting Modularity for Architects

Contemporary digital design practice is reframing a creative dialogue between design and making. Empowered by an increasingly seamless interface between data and material, the domain of the architect is expanding to engage diverse processes across design and fabrication. New practices of prototyping are emerging in which architects creatively explore diverse relationships of form, material, fabrication, and aspects of performance.

This research addresses a series of prototypes, tools and techniques which span such a broad domain across design and fabrication. I focus on the workflows which enable these outcomes, demonstrating a modularity of process which operates across multiple scales, and to varying degrees. This modularity emerges in response to specific demands for resilience and flexibility and frames a practice in which we plug together diverse processes to drive design and prototyping.

The research demonstrates this modularity of process and illustrates it through diagrams. Furthermore, I frame a series of implications of this modularity of process for architecture practice, enabling us to generate and control differentiation, accentuate design exploration, and enrich collaboration across fields of knowledge. These underpin a plugin practice in which designers can interrogate the ways we calibrate process and outcome, and create and share diverse forms of knowledge.
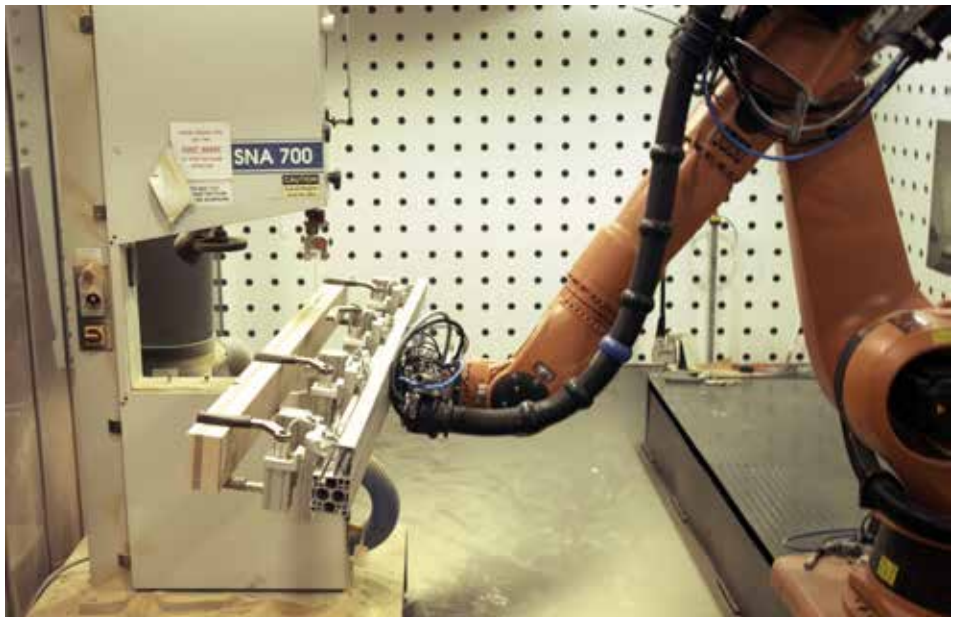
Campbell Drake
PhD (Architecture and Design)

Site specific performance, the piano and the emergence of cyclical operations in critical spatial practice

This research is situated within the field of critical spatial practice and examines how site specific performance can activate engagement in the spatial politics of contested urban and rural landscapes in Australia. Carried out through a series of iterative performances, the practice-based research uses pianos as performative, spatial and semiotic instruments to explore interactions between spatial conditions, cultural practices, communities and their environments.

The research explores the cultural, ethical and political resonance of juxtaposing the piano - as a cultural artefact of western origins - within a variety of Australian sites. The practice research has evolved through two phases of project investigations: firstly, through the spatial exploration of two 19th century urban landmark buildings – and secondly, through a phase of investigative engagement with the spatial politics of contested Australian landscapes. Explicating a conceptual and locational progression, the practice research enacts an iterative design process from which has emerged four critical spatial operations: Inverting, Instrumentalising, Spatial Tuning and Cultural Burning. The research offers this combined set of cyclical operations as a methodological contribution to the field of critical spatial practice, with capacity to activate new spatio-political formations and critical engagement in the spatial politics of contested landscapes.

Michael Banney
PhD (Architecture and Design)

Anecdotal Evidence

My practice is based on an anecdotal approach to architecture. By definition, an anecdote is a short story, interesting in nature. Through being receptive to such stories, reframing them, recalling past anecdotes, or inventing new ones, I am able to find an impetus for architecture.

This requires me to come into a project in a state of not knowing, so as to be receptive to what it is able to tell me. At that point, positioning is critical – posturing to become privy to things of interest, resulting in the gradual build-up of anecdotes, to the point that they yield a meta-anecdote – the most interesting short story of them all, and one that beautifully draws the others together, and offers a glimmer of architecture.

This approach is latent in my personal history, way of working and body of work. It was put to me that *anecdote is a decision-making armature, beyond the normalcy of decision-making in architecture.*

It is akin to building up a case based on anecdotal evidence in a legal sense - a series of anecdotes that corroborate one another, in search of a meta anecdote – an architectural conviction that operates as the basis for both projects and practice.

Mehrnoush Latifi
PhD (Architecture and Design)

Skin Patterning: Towards Morphing Microclimates Through Multiscalar Surface Articulation

'Skin Patterning' is a reflection on the detailed and in-depth understanding of interactions between surfaces and their non-visible atmosphere, as two systems that are exchanging energies and consequently forming various microclimates. This research through design proposes a series of interactive platforms to bring thermodynamic and microturbulence studies into the design process of boundaries through cross-simulations and diversifying visualisation techniques and tools. To achieve this, I proposed the design of Immersive Thermal Sensing Platforms to enable and promote an understanding of the thermodynamic phenomena which result in the creation of the microclimates around the surfaces of buildings that we experience in our everyday lives. The core idea of such platforms is the physical engagement of designers with atmospheric phenomena, which could lead to greater creativity in design. The duality between empirical and digital studies, between design of small scale components and large-scale compositions, and between digital manufacturing and hand making have become the combinatory components of this dynamic exploration.

Further critical reflections on the outcomes from a series of thermodynamic investigations turned into the design of a series of innovative ceramic components for facades, 3D ceramic tiles with innovative features that enable them to act as patterned skins.
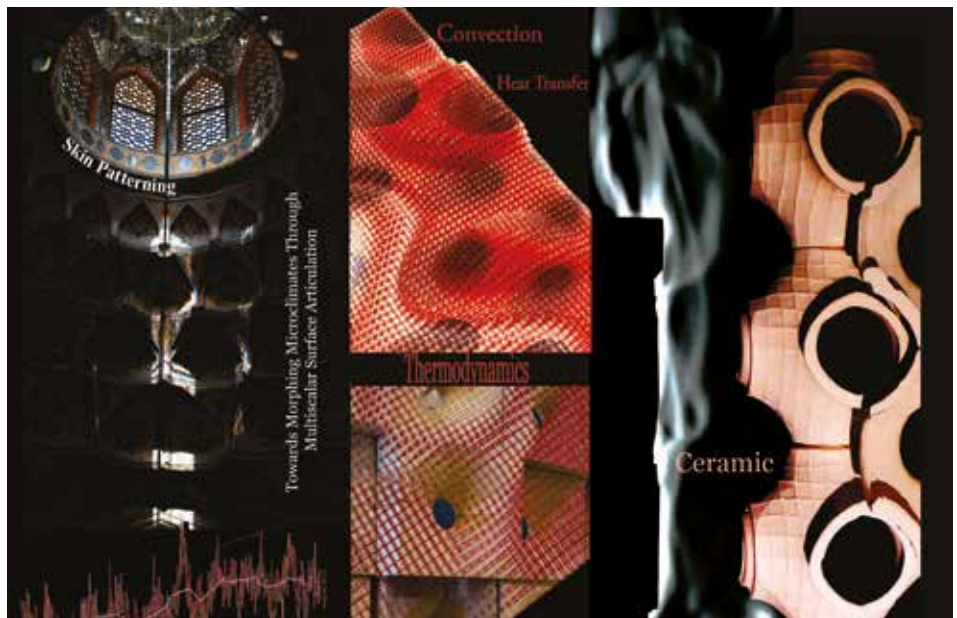
Progress
Reviews

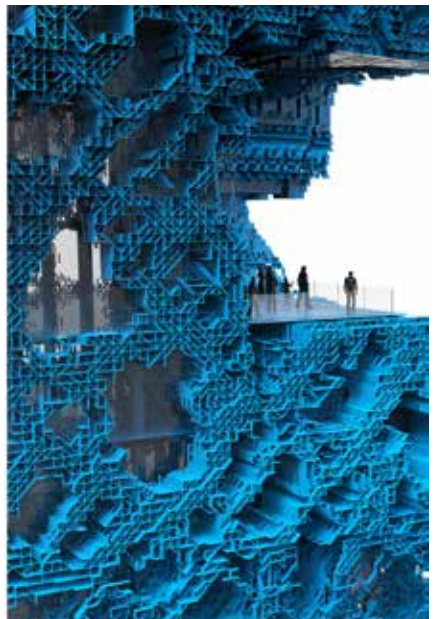October
2017

Alisa Andrasek
PhD (Architecture and Design)
Supervisors: Paul Minifie, Marcelo Stamm

High Resolution Fabric of Architecture

If architecture's 'superpower' has always been the power of synthesis of multitude of agencies (be it program, site, available modes of construction, materiality, economics, culture etc), this thesis is highlighting the key contribution of Biothing as a design practice, and related academic research Wonderlab, to increase the resolution of such complex synthesis, and by doing so, open opportunities for qualitative and quantitative changes into the nature of architectural production and what architecture could be. This work's key contribution could be found in re-writing of the logical core of architecture, and emergent features and opportunities of such high-definition architectural fabric. It is tracking key resolution thresholds over the past 15 years, looking at its design advances within larger acceleration of technology and science, in particular expanding computational resources. The blueprints of such increased resolution architecture are characterised by structures with increased resiliency, plasticity, and malleability of complex interrelated systems – in short, increased designability within complex ecologies. It allows for speculative proposals of unprecedented nature, complexity, and scale. Within the increased resolution of design fabrics, it is uncovering superperformance, previously unseen aesthetics and increasing role of non-human.

Alisa Andrasek, Wonderlab, AD Research Cluster 1, B-Pro March Architectural Design, The Bartlett UCL, Gossamer Skin (2016). Tutors: Alisa Andrasek, Daghan Cam, Andy Lomas. Robotics: Feng Zhou. Students: Supanut Bunjaratravee, WeiWen Cui, Manrong Liang, Xiao Lu, Zefeng Shi
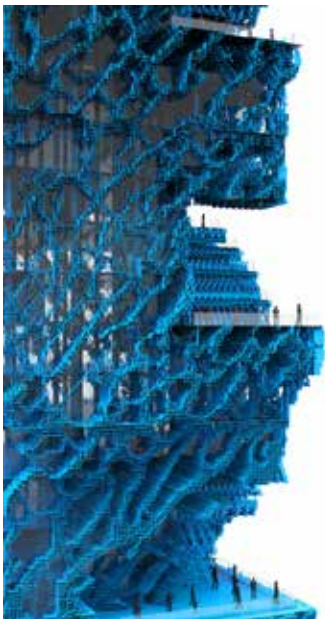
Thomas Bailey
PhD (Architecture and Design)
Supervisors: Richard Black, Anna Johnson, Christine Phillips

Room11: Shadow boxing

My works at Room11 have certain interests and reflect a particular disposition and agenda that is partly learned and partly born of my childhood experience in remote rural Tasmania, and my extensive hiking and mountaineering experiences. At its core there is an experiential hypothesis that gratifying, memorable experiences (the goal of Architecture) often involve discomfort for one or more of the primary senses. The cognitive selection of a gratifying stimuli and the active denial of the negative propagate transcendent human experience. I refer to this tentatively as the inherent dichotomic nature of transcendent experience.

This map of the nature of pleasure is also mirrored in architectural decision making where for example, at its most rudimentary, the desire for glazing (a void in building) necessitates its antithesis, a wall (a solid in building).

The research methodology involves generating a prioritised list of themes, preoccupations and experiences. This thematic list will generate a lens through which past and current works can be evaluated and prioritised. This filtering process will take into account these values from both a detail and broad conceptual perspective. The insight gained from this exploration will continue to drive creative work that manifests this idiosyncratic disposition with greater clarity and conviction.

Stephen Banham (School of Media and Communication, RMIT)
PhD (Media and Communication)
Supervisors: Brad Haylock, Harriet Edquist

The Legible City: Cultural Storytelling through a typographic lens

This practice-based research proposes a typographic lens through which cultural stories and uncommon histories can be told. It seeks to connect typography with other larger systems such as economics, politics and history through the use of narrative. The contribution this work seeks to make is the development of perspectives that bring meaning and value to design practice as well as reinforce typography as a valid and explicit form of cultural expression. This will be done through reflecting upon over 25 years of typographic practice projects.

Roseanne Bartley
PhD (Architecture and Design)
Supervisors: Mick Douglas, Pia Ednie-Brown

Facilimaking *a relational archipelago of* Jewelleryness

My research interests are with the social, material, spatial and temporal effects of jewellery on 'our' capacity to navigate, enliven and intensify relations with/in human and non-human world/s.

Dominant normative narratives, situate jewellery as – 'functioning as an intermediary'... 'placed between the body and the world'. Characteristically aligned with rituals of communication and camouflage (protect or conceal), the human centred ontology proposes relational effect/affect of jewellery as a 'technique of enhancement' to create 'more being' (though often to the detriment of other life forms). In the modernising project of jewellery functionality becomes increasingly problematic, subject to often sentimental and romantic modes of representation, commercialised and exploited through financial and cultural markets of production and consumption. At times, object/subject relations are also disrupted through the 'critique of preciousness' and supplemental/autonomous desires of the maker.

Rather than practice 'outside', 'beyond' or 'without' the 'discomfort' underlying the conditions of jewellery, this creative practice research has endeavoured to 'stay with the trouble' and to operate sympathetically and critically entangled from with/in. Through emergent methods of ficto-criticism, performative apparatus (mapping, accoutrements, voicing/s) and live situated events, the research facilimakes 'precarious' traces of jewelleryness through an operational relational field activated in the moment, among others and close at hand.

Megan Baynes
PhD (Architecture and Design)
Supervisors: Anna Johnson, Richard Black, Christine Phillips

Room11: Megan Baynes: Things

I am researching a number of THINGS. Thing is an Icelandic word. It means assembly. I understand the PhD as an opportunity to gather and consider things I have encountered and created during 20 years of collaboration with Thomas Bailey. Together, at Room11, we built a body of work which has been admired, awarded and published. We make small houses and major public spaces. We are interested in thinking at the scale of the Tasmanian Landscape. Projects are not categorised programmatically but by their situatedness within the geological ensemble. We have walked, drawn and photographed our undulating island. We have departed from it. We returned enriched, but emphatic about our place here.

I offer a diagram which maps the things I will assemble and consider. The various sections might be understood loosely as chapters .

The centre of the drawing is empty. This space is for the new knowledge created by my research.

Through a process of iterative refinement, I will gain insight into the recurring compulsions which drive our practice. My research will precipitate a conscious awareness of my practice process. This heightened awareness can then propel forthcoming projects to a level that they would not otherwise attain.
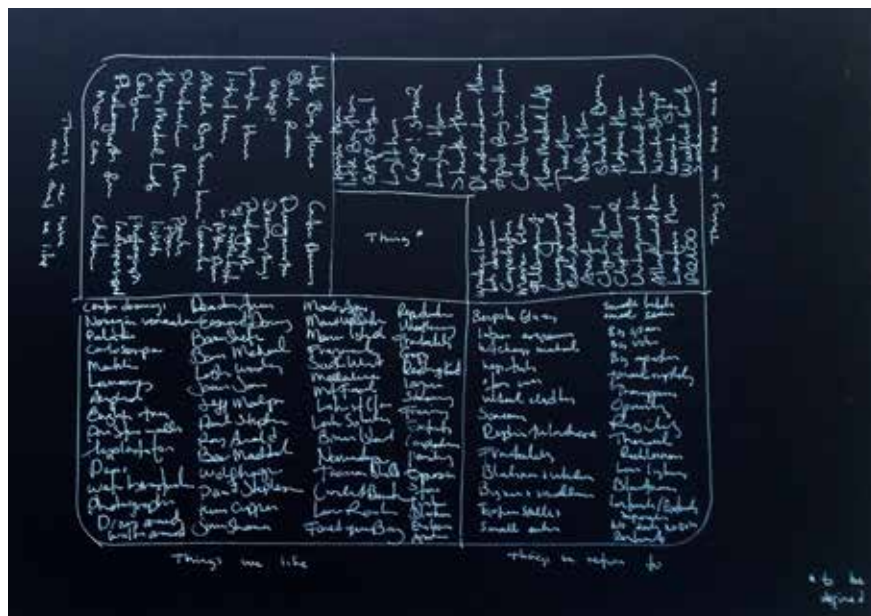
Timothy Burke (University of Newcastle)
PhD (Architecture)
Supervisors: Michael Chapman, SueAnne Ware

Gizmos + Ghosts: The Exquisite Machines

This PhD is conducted through experimental machine making that foregrounds analogue methods in the speculation of architecture. This practice began by playing the surrealist game of the exquisite corpse with fifteen spring-wound machines which has led to other explorations of automatism. The Exquisite Machines generate lines and forms that are unexpected through indeterminacy and other conditions of chance. This relinquishing of control and the randomness of what is produced is contrast with the pre-occupation of my own aesthetic entanglements, manifest in the machines themselves.

These machines are first and foremost critical devices: they operate through three disruptive strategies. Firstly, through the concept of the machine to negate architecture and pursue other forms of irrationality. Next, the way in which they are made as assemblages of found objects in a method that can be described as refunctioning, bricolage, alchemy or tinkering. Finally, how they are instrumented in the temporal-spatial event of play, what André Breton described as 'the undirected play of thought'. Through the tactics of machines, bricolage and play my practice challenges its own—as well as broader—orthodoxies of the rational and the irrational in architecture and its technologies.

Stephanie Camarena
PhD (Architecture and Design)
Supervisors: Judith Glover, Joshua Batty, Karli Verghese
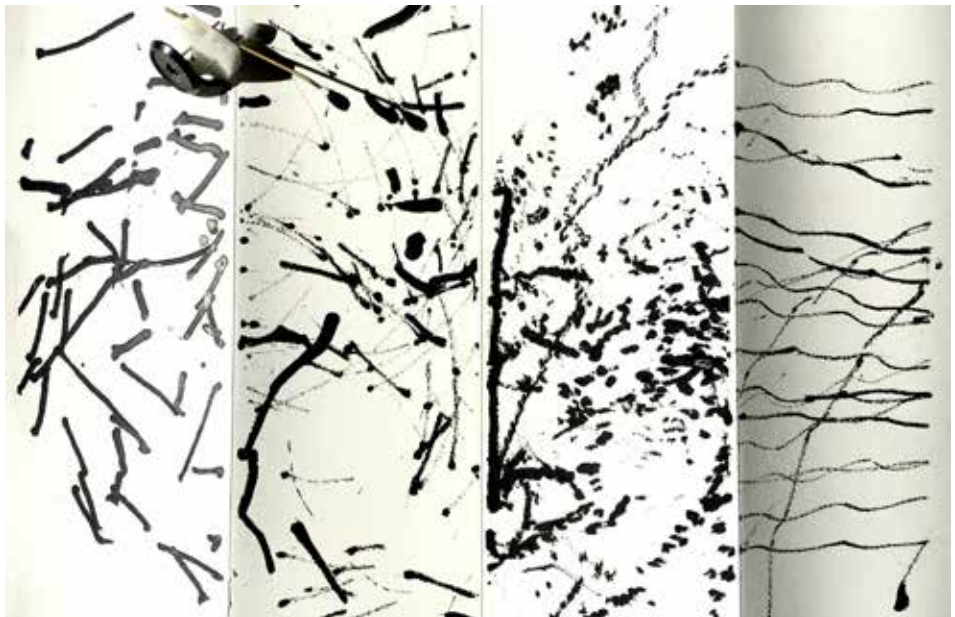
*Using machine learning to develop an approach to food demand visualisation—
Information platform for a sustainable food system in an urban setting*

The future of humanity is urban with a predicted 66% of people living in cities by 2050. However, with the sprawl of cities, the loss of peri-urban agriculture is affecting how people access local food and the food producers negatively. Knowhow is getting lost and the disconnection from the source of food growing emphasises issues of waste, resilience, food security and health. Climate change is adversely impacting the production of food in Australia in terms of quantity, quality and altogether availability. Providing alternative and sustainable food systems requires an increased connectivity between demand and supply, the valorisation of local products, stewardship and local knowhow. However, there is no clear data available to help understand how the food consumed in one area is or could be provided by local production. There is currently no clear research supporting a way for local consumption to more closely match the production available or the production capacity in urban and peri-urban areas. This research proposes to investigate the use of machine learning to map and visualise food demand data in a controlled area (a 1km² zone in Melbourne) in order to identify which information and data sets might best inform the design, implementation and ongoing support of sustainable urban food systems. This would be part of a highly connected, agile and sustainability driven platform.

Maud Cassaignau
PhD (Architecture and Design)
Supervisors: Marieluise Jonas, Christine Phillips

Envisioning Productive Cities: provoking urban innovation through hybrid modes of practice

My research investigates the potential of mixed modes of practice in creating engaging urban visions. This includes conventional practice, teaching, writing and exhibition. Can different modes of practice, individually and in combination, expand possibilities and reach of urban designers? How can hybrid forms of practice generate opportunities for a more engaged urbanism? The aim is to achieve greater impact and visibility in urban decision-making processes for designers, when developers and global audit companies increasingly advise governments on urban development. Opposing top-down planning and business models, which ignore grown communities and potentials, I advocate for an adaptive design-research methodology building on existing urban grains, inhabitants, activities, economies and diversities. This approach can achieve more effective models of urban renewal, rethinking the city as productive site, literally and metaphorically in order to create:

- resilient and diversified economies,
- diverse live & work environments for multiple user groups
- sustainable, long-term urban strategies producing their own water, food, energy, resources.

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

Michael Chapman

PhD (Architecture and Design)

Supervisors: Pia Ednie-Brown, Michael Spooner

mirror-staging: the architecture (and residue) of the alter-ego

This research explores creative practice not only as a strategy for the production of architecture, but as a mode of being within the world. It is centred on issues of the self and its other, as they have historically formed in my work, and will be projected in its future creative trajectory. It accepts my creative practice as a space of analysis, contradiction and engagement. The project will explore the development of a fictional 'office' and back catalogue of work, centred on a fictional architect named Michael. This back catalogue will include projects, design processes, drawings, documentation, communication and reflection, but all dictated by the fictional 'Michael' and framed within largely fictional constraints. As well as creating a parallel channel (and point of reflection) for my own creative process and thinking, this alternate, or 'fictional' creative practice also needs conform to conventional and popular notions of what an architect does and the preconceptions of the 'audience' about an architectural practice that is glimpsed, almost entirely, through the objects it produces. In this sense, it sets out to unravel an emotional biography in architecture, guided specifically by the principles of otherness and the emotional life of objects.
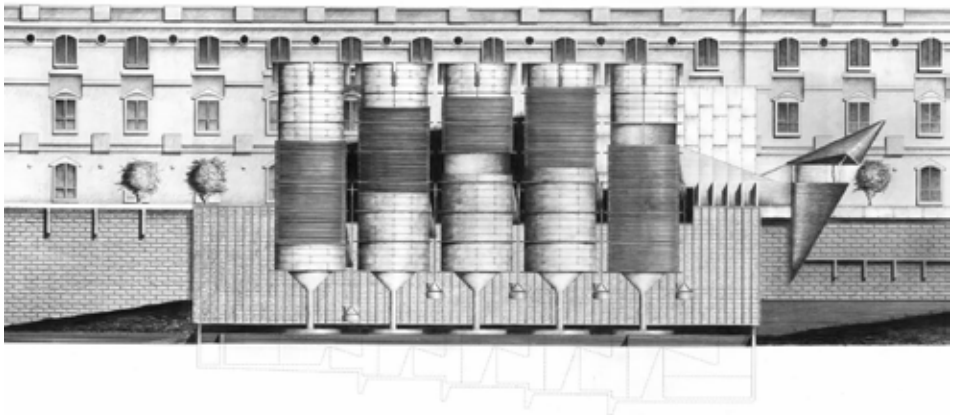
John Cherrey
PhD (Architecture and Design)
Supervisors: Pia Ednie-Brown, Peter Downton

in the mind of the expert MAKER

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

My expertise lies in a diverse practice of making. My research is exploring the act of making and making more broadly. How do I think through my making process? What skills are held by expert makers? A great deal of craft knowledge, my knowledge as a maker is tacit knowledge. Can this tacit knowledge be unravelled to become more explicable? My research seeks to tease out my making knowledge in areas including the hand and the machine, skill, connoisseurship, materials, and processes. Through this analysis, is it possible to identify a framework which expert makers rely upon? Could such a framework be used as a guide to learning how to make. Is it possible to somehow shorten the notional idea that expertise comes with at least 10000 hours practice?

Anthony Coupe (University of Adelaide)
PhD (Architecture)
Supervisors: Julian Worrall, Urs Bette

Fear and Loathing in Las Vegas Revisited and Reinterpreted; A review of the architecture of Anthony Coupe and Mulloway Studio

As a PhD by practice programme, the project – or approach is to investigate my own practice and body of work, in order to identify core elements of design processes, and ultimately develop these into a coherent approach and set a trajectory that can contribute to new knowledge in design practice.

As currently conceived, this will consider starting points, methodologies, and filters. Some of this work is well established, with a particular interest in a core thread of literature/text/writing influences that manifest themselves in different ways

within the practice through general tone and attitude, language and composition, structure, narrative or storyline, and specific representative references. These sit within a broader 'mapping' or appropriation of allied or parallel or totally different work onto my own work.

The programme is divided into two sections: Firstly, the analysis of past work in an attempt to identify – or confirm core strands and trajectories. The second is to test and develop some of these outcomes in both upcoming work and dedicated projects.

Tanya Court
PhD (Architecture and Design)
Supervisors: Richard Black, Michael Trudgeon, SueAnne Ware

The Site Re-presented: Everyday Civic Landscapes

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

The involvement with site is necessarily site specific yet has three phases: background site research and analysis to grasp past and current site appreciations, generation and testing of tactical operations to reveal site potentials for enhanced, different and new appreciations, and, finally, maximisation of opportunities for involvement by diverse others in openness to even more appreciative responses and possibilities.

John de Manincor
PhD (Architecture and Design)
Supervisors: Martyn Hook, Richard Black

***SURFACE
AND THE SPACES BETWEEN –
an investigation into the role surface in the conception,
realisation, occupation and consumption of built form***

This research explores the role surface plays
in the conception, realisation, occupation
and consumption of the built form. Surface
in the context of this research is considered
to be both the limit of material (technically
and tectonically) and the boundary of
space. Further, that surface, whether defined
or implied, solid or screen, defines both
performance and experience.

This presentation focuses on the role of the
line in 'projecting' surface, where the line is
that 'which distributes volume ... becomes the
architectural correlate to the surface.'*
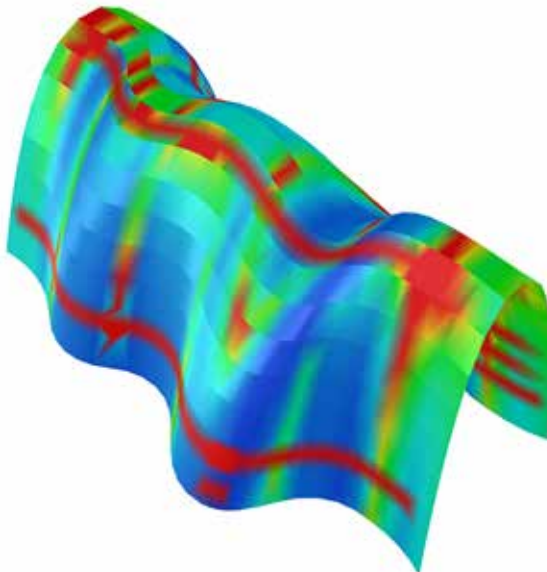
*Benjamin, A. (2006). Op. cit. p.14

Andrew Donaldson (University of Newcastle)
PhD (Architecture)
Supervisors: SueAnne Ware, Michael Chapman

Zero Points

My spatial intelligence seems to be a mental space of intersections: Melbourne childhood to expansive natural NSW coast teenage years; the accidental architectural education at an artist / musician personal junction; then juxtaposition of University of Newcastle deference to site schooling with my secret predilection for complex drawings and Los Angelino deconstruction.

Since cataloging my recurring design threads of intersection, precision, threshold, finesse, the orthographic and the art of concealment against deep site respect, figuration and invention through drawing within past and current projects, the wider field has been compared and contrasted, currently resulting in a most idiosyncratic situational mapping.

The research centers on the precise explication of my peculiar design methodology of multi-modal intersection with the ultimate aim of guiding other creative practitioners on their individual journeys and of transforming and streamlining all future projects towards their own inevitable Zero Points.

PhD (Architecture and Design)
Supervisors: Vivian Mitsogianni, Roland Snooks

*Field Tactics: Cut Threads, Frayed Edges, Loose Fits
and the Agency of Surplus in the Urban Field*

This PhD explores the concept of the field in architecture.

This idea has been latent in both architectural and urban design work, and studio teaching, and has been explored through various different frameworks, guises and understandings. Underpinning this is an obsession with the open-ended or incomplete in design, and the potential for architectural form to allow for difference. Form is understood not only in terms of its appearance but through the events it enables or prevents, with the architectural object, in particularly the building envelope, as an understood an active agent in the urban field.

The PhD research has uncovered a series of design (formal) tropes including, but not limited to, cut threads, frayed edges, loose envelopes and other techniques that challenge the singularity of the architectural image, object or form; unravel established figures/types.

The ambition of these approaches is one of seeking surplus or excess; through an excess of objects and form; and through a spatial loose fit that enable opportunistic use, negotiation, adaptation and co-option.
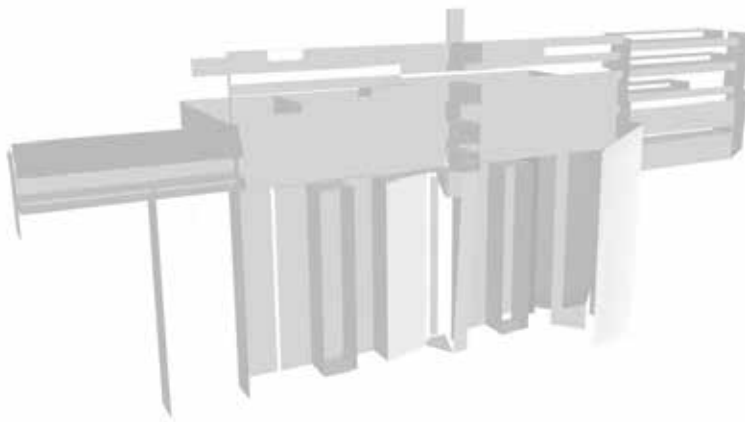
Nicholas Flatman (University of Newcastle)
PhD (Architecture)
Supervisor: Michael Chapman

Glitch

Breaking the spell of the interface, the glitch discloses aspects of machine operationally (and disarray) not normally witness or contemplated. In a similar manner, the glitch exposes our own operational activity; perception, regulation, and lifestyle. It is a significant slip that marks a departure from an expected result. The catalyst for this research was an advanced computational workshop titled 'Glitch(ism)'. By adopting the workshops principles, ideas and attitudes this research explores glitch as a critical practice. These ideas are tested through built work, that by comparison to a commercial architectural practice, establishes a conventional and regulated environment that *glitch* practices within. The research questions constructed perceptions of space through subversion, proposing a *glitch(ed)* way of living. This practice, through its built work reveals the affect of 'adopting' this ethos, amd how being exposed to *glitches* can change ones perception of design. The metamorphosis of ones understanding, reading, and making of space becomes the focus of the research.

Laura Gardner (School of Fashion and Textiles, RMIT)
PhD (Fashion and Textiles)
Supervisors: Jessica Bugg, Bradley Haylock

Machines for remaking fashion: Autonomous fashion publishing in practice

'For our latest publication we have not only styled our collection, we have also styled our research.' – Beca Libscombe (Co-founder, Atelier E.B) interviewed by Laura Gardner, 2016.

Printed matter is an essential aspect to fashion practice with capacity to generate discourse in taking critical and creative approaches. Through practice-led editorial publishing, writing and discursive projects, this study explores the ways in which the page, as a medium, might perform fashion through alternative modes of content production, representation and dissemination. Drawing on discourse on avant-garde publishing practice in fields of art and design, along with discourse on fashion media, I aim to establish a new framework for creative and conceptual approaches to publishing in fashion. Through a collective of case studies of independently funded and artistically motivated fashion publications, this study posits alternative modes of fashion production and consumption as contributions to fashion discourse.

I look at these projects as active practices that highlight the conceptual implications of the page as the site for the garment and the provocative, critical and innovative role of the autonomous fashion publisher.

Publications on display as part of 'Limits of the page' discussion held as part of the exhibition 'High Risk Dressing/Critical Fashion' at RMIT Design Hub, March 2017. Image by Layla Cluer.

Jock Gilbert
PhD (Architecture and Design)
Supervisors: Mauro Baracco, Mick Douglas, Peter Downton

Negotiating Distance: Towards an Emplaced Architecture of Landscape

This research explores a negotiated approach to design research practice in Landscape Architecture, following my hunch that the discipline maintains a distance (or is remote) from its relationship with the medium (of the external world).

This notion of disciplinary distancing is underpinned by the conceptual dichotomy championing the rational that has arguably informed Western thought since the Enlightenment. It often manifests in representational terms in landscape practice and discourse but is also constituted through geographic, conceptual and cultural dimensions.

The research moves through consideration of landscape in terms of space, time and place.

Project works have produced an engagement with alternative ways of understanding the external world that move between Indigenous Australian understandings of Country to conceptions of place. In doing so, modes of practice characterised as collaborative and participatory have evolved through a series of engagements in the landscape of the western edge of the Murray-Darling Basin.

Through the research a practice is emerging which operates more meaningfully within this distance, seeking alternative ways through which to negotiate it. The inquiry explores landscape as a medium, encountered through direct experience, and negotiated in ways that are transformative through collaborations informed by Indigenous ways of knowing.

Jeremy Ham
PhD (Architecture and Design)
Supervisors: Lawrence Harvey, Malte Wagenfeld, Jules Moloney

Improvisations in polyrhythmic spatiality

My research is situated within an evolving field of creative practice that draws together my previous separate practices as a drummer/percussionist and an architect. During the course of my hundreds of live performances, I have often thought that improvised drumming is a design activity, where split second design decisions are made in real time, through the co-ordination of hands, feet, eyes and ears, and in response to intrinsic and extrinsic stimuli. This research explores this idea, and the resultant complexities of polyrhythmic digital drumming through the lens of spatial design.

I have initially sought to understand my own creative practice, and the practice of others through the exploration of the continuum of Performance to Notation to Representation.

I have used a methodology of mass improvisation to reveal the subtle elements of micro-timing, rubato, ghosting, mathematical event-time overlays and relative velocities that define the drummers individual style. By translating drum improvisations into 3D space through a series of parametric frameworks, the complexities of polyrhythmic drumming have been analysed using '3D Spatial Drum Notation' (3D-SDN) and represented creatively and spatially in Virtual Reality, visualisation, digital fabrication and through 'Digital DrumScape' soundscapes. Through iterative project development, a new creative practice has evolved that operates between and within the domains of music and architecture.
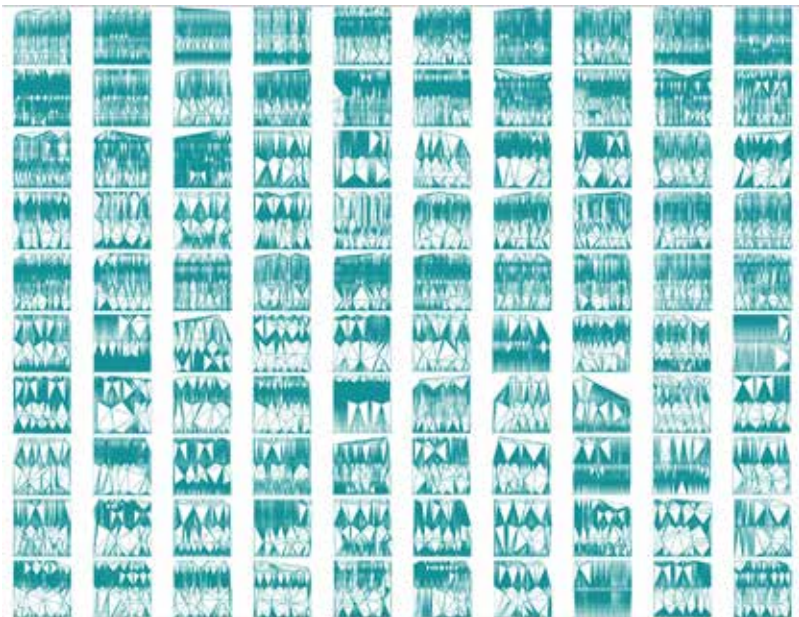
Jeffrey Hannam
PhD (Architecture and Design)
Supervisors: Lawrence Harvey, Scott Mitchell

Journey for the ear

My research continues to explore the sound and space relation, through a blind-centered knowledge on sound, and, an approach for the design of sound; where community participation plays a key role in the design process. As my research develops I have continued engage with a wider community of practice. This includes my participation across a number of groups, including; the Vision Impact Research Group (VIRG) and the Sound Reading Group (SRG). VIRG meets quarterly every year, and brings together PhD researchers from across Australia with interests in the everyday functional impact of low vision and blindness. SRG, on the other hand, includes researchers from Social geography, with interest in the broader social impact of sound.

Fiona Harrisson
PhD (Architecture and Design)
Supervisors: Quentin Stevens, Judith Walton

Intimate Ecologies: gardening between animal, vegetal and mineral worlds

Vegetal life is coextensive with a distinct subjectivity with which we might engage, and which engages us more frequently than we imagine. [Mader, 2013: 8]

This research explores how we might approach landscape as animate matter. How might the sensing body – my own animate matter – attune with other life forms which constitute this thing called landscape? It is concerned with exploring ways in which the sensing body, my own animate matter, might attune to other life forms which constitute this thing called landscape. It builds on the suggestion that the ecological crisis is above all a crisis of relationship to nature [Naydler, 1996: 23]. The research will be undertaken through a one-to-one immersive relational practice which includes acting on land but also admits the possibility being acted upon. It situates landscape architectural practice close to the skin – between outward action on land and inner learning – and invited reflection on hegemonic assumptions imbedded in design practice. This reflexive practice will be undertaken through a 1700m² block of land on which I reside. Living and working in one's site requires an acknowledgement of my own needs in dwelling. It also allows for an extensive and ongoing relation to one piece of land.

Drew Heath (University of Newcastle)
PhD (Architecture)
Supervisor: SueAnne Ware

Stories within details

Working at making buildings indicates that architecture can be enriched by detail linked to story. Across scale a story can be read into a part of a building. It may at 1:1 discuss material, at 1:2 palette, at 1:5 the creator, at 1:10 the suite of details and at 1:20 a pattern.

At any time in the description of a detail there are crossovers between technique, myth and storytelling.

Influenced by creation of original architectural details within houses is the formation of a collection of stories and details.

Intertwining reading of actual works of fiction into the description of several of my own practice details.

Invisible Cities by Italo Calvino is a starting point to interpret details through different realities of experience. Each detail and story has a particular interpretation ranging from its creation to its reaction... perhaps its reflectivity, durability or tactility.

Illumination of a method of describing details other than the prosaic is allowing stories and fiction to enter architecture at a detailed and structuralist level re-directs the making of architecture.

The link between the image and a story is the method to enrich the experience of architecture.

Tania Ivanka
PhD (Architecture and Design)
Supervisors: Soumitri Varadarajan, Toni Roberts
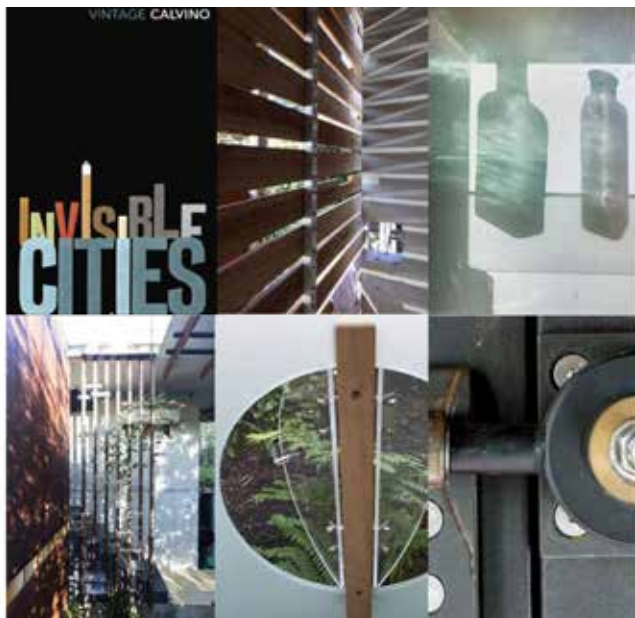
How to make things matter: applying systemic thinking principles in codesign for healthcare

Through my research I am exploring the application of systems/systemic thinking ideas and principles to a codesign practice. Primarily applied to the healthcare context, I am also exploring the role of systemic thinking in informing my design practice more broadly.

Healthcare and hospital contexts are socially complex and call for more complex thinking tools. Service design offers a promise and potential to solve complex problems, yet leans towards linear, user-centred thinking and often lacks the multi perspective thinking that is needed to explore and understand more complex situations. The application of systemic thinking in design is an emerging body of practice. This exploration has value to other design practitioners tackling complex problems through human-centred design methods and approaches.

For this review I will be exploring and unpacking the idea of the promise of systems thinking or systemic thinking in realising an adaptable design practice and what it potentially means applied to a design practice directed towards complex situations.
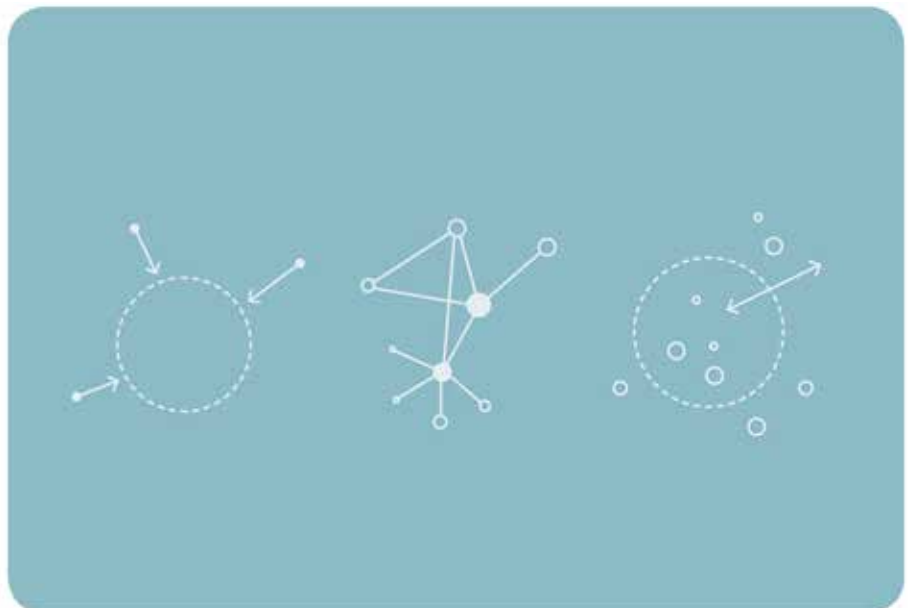
Emma Jackson
PhD (Architecture and Design)
Supervisors: Martyn Hook, Carey Lyon

Turn and Face the Strange

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

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

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

Mark Jacques
PhD (Architecture and Design)
Supervisors: Vivian Mitsogianni, SueAnne Ware
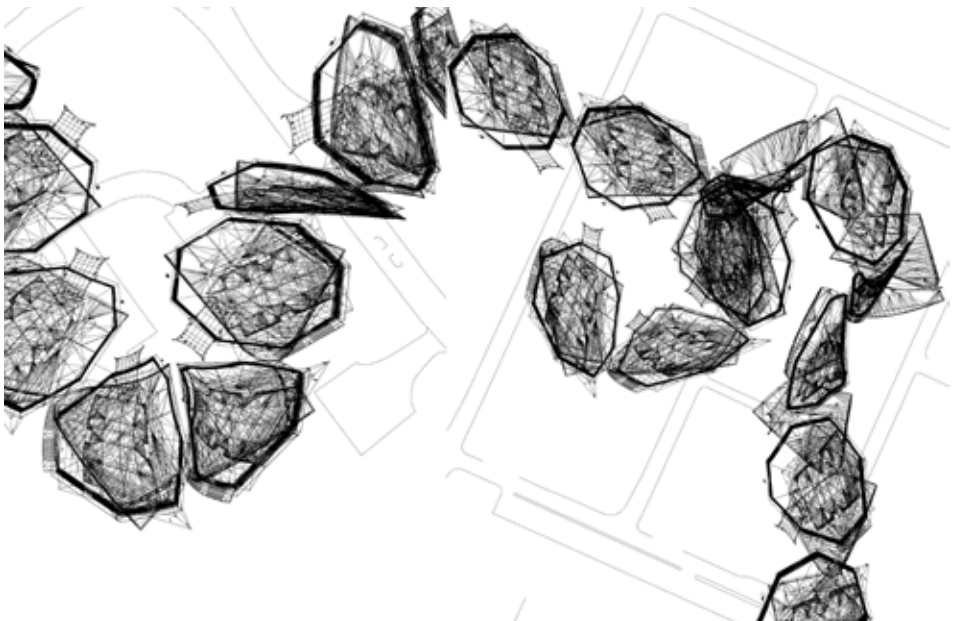
De Groot's Sword

In our work, we are critical of the primary or dominant modes of urban practice – the co-coordinating territorial master plan and what has become known as 'tactical urbanism' – we're interested in operations that are poised between the two scales – the scale of the precinct. Work on the scale of the precinct is necessarily complex, collaborative and contingent. Authorship is often ambiguous and the role of the urban designer is never controlled by a scope line or pre-determined deliverables. Our work in this realm is often characterised not by what we're asked to do, but by how we behave to effect change within the collaborative mode. There are tacit expectations in this behaviour, that when mapped and made operational, may suggest new strategies for the design of urban space. Here again, uncertain boundaries are the focus of work, but in this instance, they are the uncertain boundaries of discipline and responsibility. Ambiguity has its own actions and behaviours and these have become a kind of operational shorthand. The continuing interest in describing these behaviours builds on an observation that they are nimble design tools, they are generally scalable and that they can be compounded.
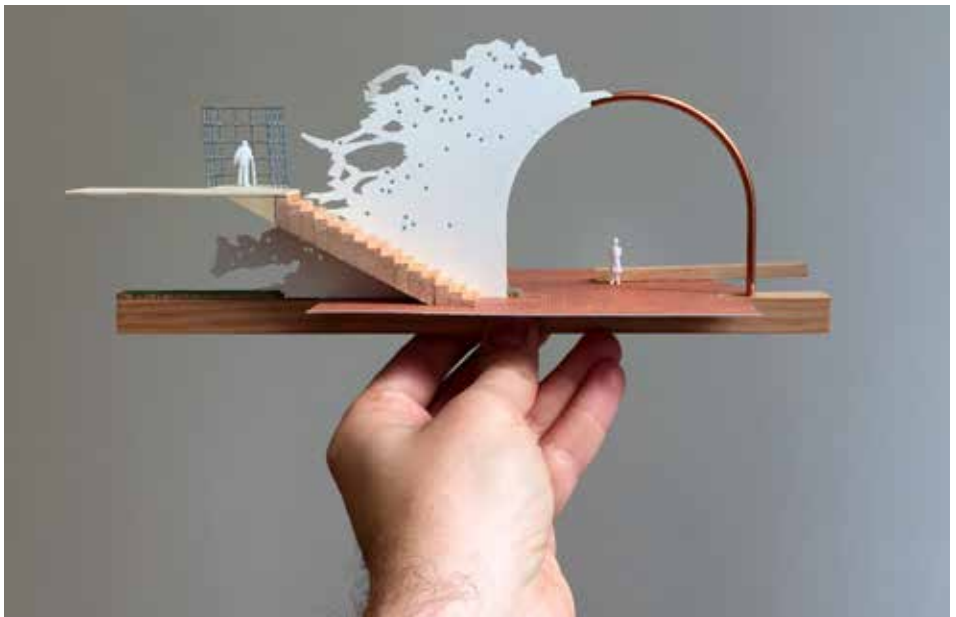
Gwyllim Jahn
PhD (Architecture and Design)
Supervisors: Pia Ednie-Brown, Roland Snooks

Slow Futures: entangling material, mind and machine in architectural design and fabrication

My distributed design practice operates through the entanglement of typically disparate domains of machine and material intelligence, generative modelling and critical design judgement. The approach of the bricoleur allows this practice to explore the degree to which each of these domains can be understood to have creative design agency, measured by contributions to a diverse set of projects that include robotics hardware, an agent based modelling framework, augmented reality games and follies, speculative urban proposals and architectural prototypes. This research posits that the design effects, qualities, processes and conditions that flourish at the intersection of these domains are significant because they facilitate design narratives that describe and engage with the non-human actors of complex systems, encourage changing attitudes to material use, tolerance and waste, and develop new fabrication approaches based on productive tensions of artificial and human perception and behaviour.

Sarah Jamieson
PhD (Architecture and Design)
Supervisors: Suzie Attiwill, Michael Trudgeon

Catseye Bay design Techniques

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

Catseye Bay is an emerging commercial practice. It creates a dynamic space in which to explore and experiment with design techniques, as each new project demands multiple techniques be used, adapted and developed. When read backwards the title becomes, 'Techniques design Catseye Bay'. It draws attention to the generative function of a PhD in a young commercial practice.

This presentation will describe what's happening in two projects that are currently in process. Both projects are situated in residential apartments, one in Sydney and the other in Melbourne. Produced by multiple forces, unfolding and 'sucking' me in, the dynamic space that these projects create is like a wave. I will experiment with describing the projects as rides or trajectories through emergent situations that demand the development of design techniques.

Eduardo Kairuz

PhD (Architecture and Design)

Supervisors: Michael Spooner, Gretchen Wilkins

Undisciplined: Strategies to Unravel the Entangled Practice

Throughout this rather difficult reflective practice research process, I have found that most candidates (including myself) often resort to metaphors and analogies to visualise and describe the most decisive aspects of their work. Chairing my first milestone review, in October 2015, Dr Charles Anderson questioned how I described my practice as *undisciplined*, saying that in his view we were instead in front of a practice determined by a quality of *entanglement*. Even if I thought Charles' observation was correct, for some reason I kept it in the background, as I stubbornly decided to keep my analysis from the point of view of my pre-determined perspective. For this PRS — hopefully my third last — I have forced myself to look at my work from Charles' perspective, so I will present the results of this experiment as well as the strategies I have emplaced to unpick the tight knots (or conflicts) that weave through my work, and in particular how I am doing that in the written component of my thesis.
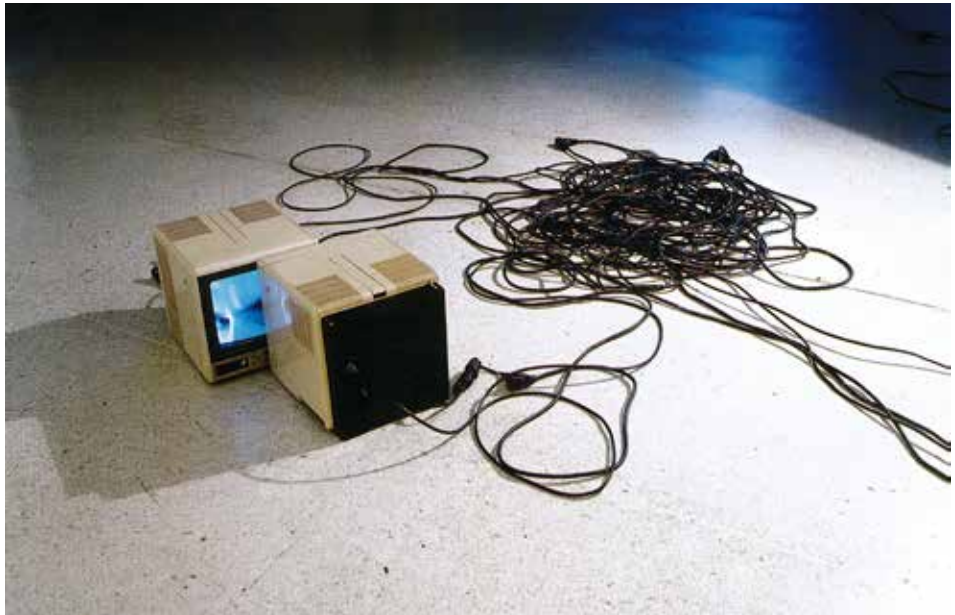

Image:Eduardo Kairuz, Fault Line (2003)

Christopher Kaltenbach
PhD (Architecture and Design)
Supervisors: Sand Helsel, Michael Trudgeon

INSECTUM: the sound of awakening

This practice-based PhD defines an emergent practice with the central aim of re-framing the insect through a number of design outcomes. The overall research objectives have been twofold, first to explore a multitude of ways to integrate insects with design and second to identify important key aspects of my own mode of practicing, from which two major facets were singled out.

During the course of this research an emblem, an apparatus, a shop concept, an interior installation and products have been designed. These all have been developed with the implicit desire to promote insects as a solution to help solve critical problems facing the planet: the need to find additional protein-based food sources, low-impact pet companionship, and pharmaceutical compounds, material chemical substances and energy sources that are not dependant on fossil fuels. It is an environmental perspective positioned in anthropocentric reasoning.

Furthermore, Japan has provided important historical and contemporary precedents on the role insects can have in society. These insights have provided design strategies for enhancing and expanding our relationship to these animals and to speculate how in the future design could elevate the insect's presence in people's everyday lives.

Chuan Khoo
PhD (Architecture and Design)
Supervisors: Soumitri Varadarajan, Sarah Pink

Slow Data in the Age of Digital Things: creating calm interventions using electronic objects

Data temporalities are continually compressed through compact, homogenised computing interfaces. The interaction experience with our digital selves and communities often prioritise rapid gestures and brief, disposable transactions.

In response to this phenomenon of interaction brevity, are the notions of slowness and calmness in the age of digitally-augmented objects paradoxes? Why should it matter?

This research is a question about refiguring, through design practice, the agency of tangible interactions. It explores futures where our digital data is no longer experienced predominantly through mobile devices and screens, but as a range of visceral, ephemeral modalities in the physical world.

Slow data objects are a speculative design typology that initiates my engagements with four notions: considering digital data as a material in the design process of digitally-augmented electronic objects; experimenting with temporal shifts in the way data is consumed; shifting boundaries around prevalent designer-owner relationships, and the design of open, configurable systems in a bid to encourage emergent, self-generated narratives; through which slowness can flow and percolate.

Ronnie Lacham
PhD (Architecture and Design)
Supervisors: Scott Mitchell, Caroline Vains

BETWEEN LOST + FOUND: FROM EVERYDAY PRACTICE TO A PAUSE

BETWEEN LOST+ FOUND: FROM EVERYDAY PRACTICE TO A PAUSE explores the material experience of time in everyday life, and aims to use a series of design interventions that will create experiences of 'pause'. It is not about the object but about the experience, memory and impact of design philosophy. This research responds to discourse on the everyday in art, design and everything in between. Through these series of design interventions, experiences of the 'pause' will be explored. My research will focus on the experience, the art of slowness, a temporary time out, observing, confusing in order to stop the viewer to look and question. The PhD will explore cultural social and historical materiality. It will focus on the duration of three ongoing projects. Each project will be carried out through different methods of a documented collection, an exhibition and a performance. My research approach is based on the randomness of everyday life, the tension of in between-ness, ambiguousness, messiness and flux. By collecting and documenting a series of accidental objects, making epistemic objects and exploring the conceptual idea of between the past and the future; to gain a better understanding of the material experience of time.

'Untitled' Somers, Victoria, July 2017.

Thierry Lacoste
PhD (Architecture and Design)
Supervisors: Leon van Schaik, Anton James

Emotional desire

This research focuses on the first moments of architectural conception.

These moments when leisured observation lead to an emotional desire.

This is not about style, nor about efficiency, constructability, sustainability, compliance... this is not even about beauty. This is about what is left when all these ingredients have been set aside. It is the essence of the design, the one idea that will guide all future decisions.

This is not about an expert view of the discipline, but about the ordinary observer experience. It is the emotion that, hopefully, will be left in your memory when you will have visited the finished building and then, forgotten all about it.

It is about the spark, that arrive from nowhere.

...but what is this *je ne sais quoi*?

Richard Le Messurier (University of Adelaide)
PhD (Architecture)
Supervisors: Julian Worrall, Urs Bette
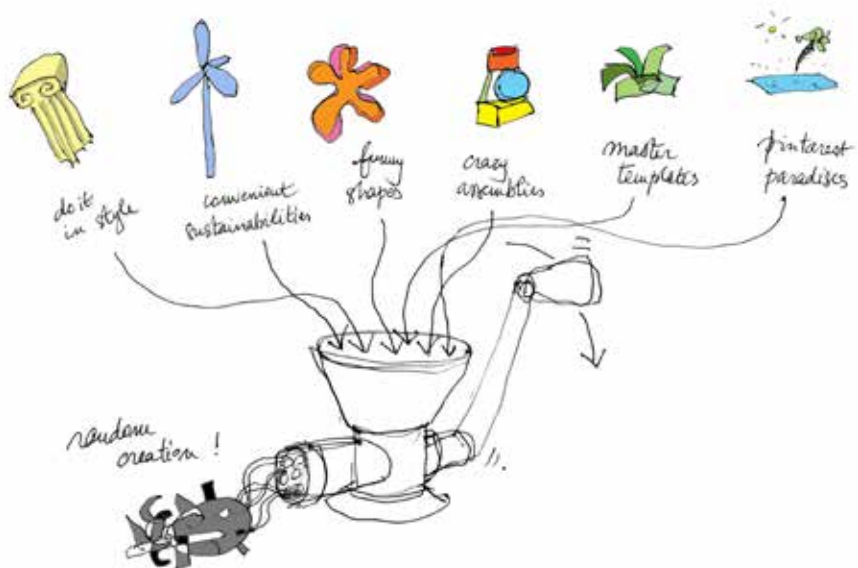
Open civic structures: New approaches to augmenting civic experience

This PhD is interested in public infrastructure that lies outside the vocabulary of conventional built type. It proposes that public infrastructure, employing the capacities of architecture, may allow city dwellers to experience new forms of togetherness in circumstances where urban-scale plaza development land may not be available. How can we re-program the ways people use public spaces? What opportunities exist in the middle-ground between public and private? The research raises questions about the social role of architecture, in a contemporary Western setting and explores these gaps through speculative and built design work. Short-life structures will be implemented at a case-study site, to test evolving hypotheses during the design process. It is speculated that these structures may enhance the potential of a site, give rise to unknown uses and even contribute to the wellbeing of citizens. This PhD reflects on involvement with an international community of practice, on public architectural installations noticeably in Europe. The research launches a practice that reconciles interests that co-exist between object-based design & planning and medium-scale architecture.
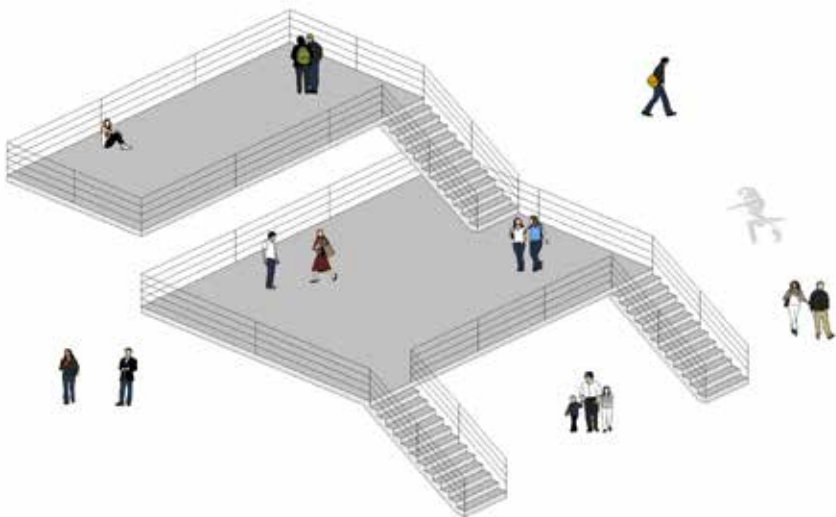
Simon Lloyd
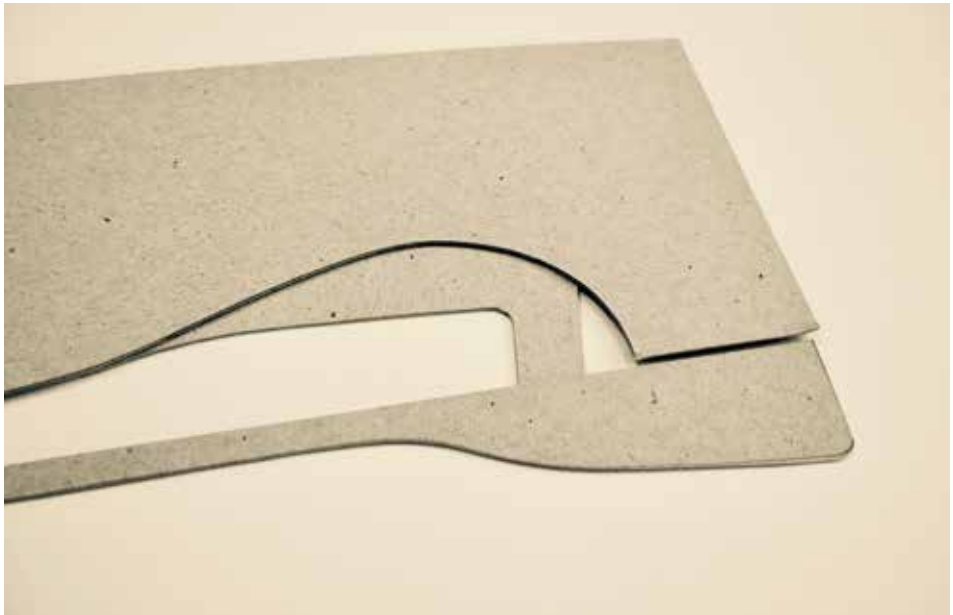PhD (Architecture and Design)
Supervisors: Malte Wagenfeld, Judith Glover

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

My research seeks to investigate the rich cultural specificity and material language of artefact production through a dialogue between the artisan and myself as designer. In seeking to re-establish tacit cultural knowledge and typologies within a contemporary design idiom l am proposing an exchange of design and material narratives with artisans both locally and overseas.

"l wouldn't have done it that way". Karl Millard, culture worker.

Establishing the conditions for an expanded design practice through: process – observing ways in which artisanal workshops operate, their language, capabilities and improvised know how. Skills – understanding what constitutes a skill, how it is taught and ways it evolves and develops through practice. The hand – as a developed artefact, conceptual tool and template for our human world. Environments – as conceptual points of reference and consolidating cultural knowledge. Materiality – behaviours, expressive qualities and the assertion of material understandings within making. Practice – reviewing and implementing observed material languages, forms and improvised making in relation to my artisanal discussions.

Romaine Logere (School of Media and Communication, RMIT)
PhD (Media and Communication)
Supervisors: Neal Haslem, Fiona Peterson

Articulating the Liminal: Negotiating transdisciplinary collaboration and dialogue

This presentation will examine transdisciplinary collaboration, and some of the difficulties specific to that form of practice.

It is sometimes stated that transdisciplinarity weakens disciplinarity due to differences in understanding and communication, and as a consequence of less definitive and absolute outcomes.

This presentation reflects on the author's current PhD research into transdisciplinary practice, and interrogates why people choose to engage in transdisciplinarity. The author will draw on her research project to examine some of the conditions around these forms of exchange, and will consider what role these might play in the unique opportunities transdisciplinary practice provides.

Paul Loh
PhD (Architecture and Design)
Supervisors: Malte Wagenfeld, Jane Burry

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

Can making be part of the generative design process in architecture and how? The research focuses on the potential for craft and making as generative activity in contemporary architectural design processes. Craft, in this research, is understood as a mode of design innovation and material production through mastery of techniques and tools. The research explores making as critical design research methodology through a series of material experiments and design projects using CNC technology. Centred on a material based design practice, the research questions how craft procedures and thinking can inform architectural design. This is explored through manufacturing techniques on the scale of furniture and architectural components; seeking an understanding of the shift of relationship between craft and technology. The research looks at how aspects of craft workflow, namely the relationship between materials, tools and techniques, can be transferred into architectural thinking and how this can further inform the theoretical framework around digital fabrication and computational design in architecture. In this in-progress PRS, I will focus on the agentive capacities of tools examined through his design practice, Power to Make / LLDS.

Derren Lowe (University of Newcastle)
PhD (Architecture)
Supervisor: SueAnne Ware

TECTONIC STORYTELLING

Architectural practice makes demands in a variety of ever increasing pathways and methodologies to produce one's creative output. In attempting to frame my work, I have identified two such pathways that continuously intertwine with one another to produce both executed (built) and ongoing hypothetical and exploratory (unrealised) architectural work.

My practice attempts to be both making and meaning through an exploration of both craft and material detailing (the tectonics) and the conceptual, thematic and narrative ideas (the storytelling) – utilising an increasingly marginalised method of documentation in contemporary architecture - the hand drawing.

These hand drawings furthermore take the more unusual specific style of the graphic novella, the 'comic' and the 'pop' like typology of that media form to communicate ideas, emotion and instruction (the narrative) and the construction (the tectonic) to a wider ranging audience – be they craftsman, clients, colleagues or the wider public realm.

Implicit in this approach is a personal critique of modern architectural production, it's loss of meaning and the loss of recognition of it's authors and makers.

Emma Luke
PhD (Architecture and Design)
Supervisors: Malte Wagenfeld, Judith Glover

Reporting back from the emerging complexity of post digital-craft and connections in an online vernacular

The rise of digital technology, data visualisation and distribution, 'changes both the things we make and how we use them' (Sennett, 2008). This shifting design landscape highlights the opportunity for new symbiotic relationships between the analogue, the digital and the post digital practitioner travelling between mediums to make and distribute their work.

This new paradigm of the digitally augmented hybridises the traditional maker into the realm of cyber-craft. Do the illusive narratives of digital artefacts have the capacity to evolve beyond the allied cycles of planned obsolescence and fleeting augmented projections of identity? Can these products of blended virtual and physical origins or 'the new aesthetic' (James Bridle, 2011) contribute to lasting and meaningful cultural narratives?

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

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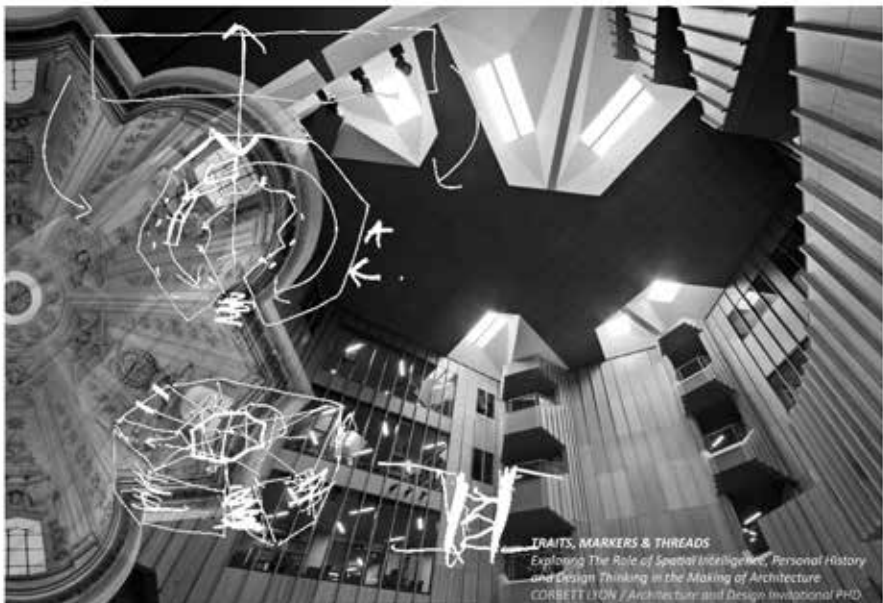Sennett, R, 2008, The Craftsman, Allen Lane, London.

Corbett Lyon
PhD (Architecture and Design)
Supervisors: Leon van Schaik, Paul Carter

TRAITS, MARKERS & THREADS – Exploring the Role of Spatial Intelligence, Personal History and Design Thinking in the Making of Architecture

This project is exploring the relationships between a designer's personal history and spatial intelligence, design thinking and built work through a critical examination of selected works designed by Lyons in the period 1996 to 2015.

The project is seeking to identify distinguishing attributes and 'genetic' markers in these projects with a view to understanding how these might provide indications about the work's making. What can these discovered attributes and markers in a body of work reveal about the designers' spatial intelligence and design thinking? Can a study of personal histories, spatial intelligence and thinking processes reveal other hidden attributes in the work?

Each of these three terrains – personal history/spatial intelligence, design thinking and built work – will initially be explored independently. This will be followed by an analysis to identify interlinking threads across the three terrains, highlighting the discovered interdependencies and interrelationships.

TRAITS, MARKERS & THREADS
Exploring The Role of Spatial Intelligence, Personal History and Design Thinking in the Making of Architecture
CORBETT LYON / Architecture and Design Invitational PHD

Hamish Lyon
PhD (Architecture and Design)
Supervisors: Paul Minifie, Michael Trudgeon

RISK – The Private life of Public Architecture

What role does risk play in contemporary architecture? The answer is everything.

As a result, developers, financiers, institutions and investors stabilise the discipline of architecture with a brutal cloak of risk minimisation and contracts. There is also a political dimension as the amalgam of government legislation and market economics reconfigures the politics of public and commercial architecture into a Faustian relationship. Major infrastructure projects require market capital to fund their egalitarian needs of the public good and the commercial demands of private interests. Public transport, roads, hospitals and schools are often clouded in ambiguous or open rhetoric regarding their funding, ownership or governance. Even the maturing discussion surrounding the role of the public-private partnership (PPP) model still manages to get lost behind an easy game of blame-the-financier for policy decisions that fundamentally rest within a democratic political debate.

At a contractual level any investigation is usually stifled by commercial-in-confidence agreements, while at a policy and public debate level there seems a paucity of discussion on developing an alternate model in which risk is defined as a design problem, not an unsolvable burden. Where are the architects and urbanists in this debate?

Max Marschall
PhD (Architecture and Design)
Supervisors: Charles Anderson, Flora Salim, Jane Burry

Swarming – Micro-Flight Data Capture for Sustainable Design

This thesis tackles two current issues in architectural and urban design. The first is a global trend of urbanisation resulting in unprecedented building booms throughout the world and the need for high-rise buildings that interact efficiently with their surroundings. The second is a growing demand for environmentally informed, sustainable design.

The key to solving these problems is rich, site-specific micro-climate data. Unmanned aerial vehicles (UAVs) are emerging as a promising technology for data collection due to their low material and operational costs, as well as their capability to reach previously inaccessible vantage points. While UAVs are still almost exclusively equipped with cameras, this project investigates how to collect, analyse and visualise climatic data with a variety of UAV-mounted environmental sensors.

By investigating the benefits of integrating and comprehending such data in early stage design, new tools and workflows are to be developed that leverage the advantages of micro-flight data capture with efficient processing, visualisation and dissemination of data. So far, the PhD has been focussed on developing terrestrial and aerial sensor platforms and testing them in initial case studies.
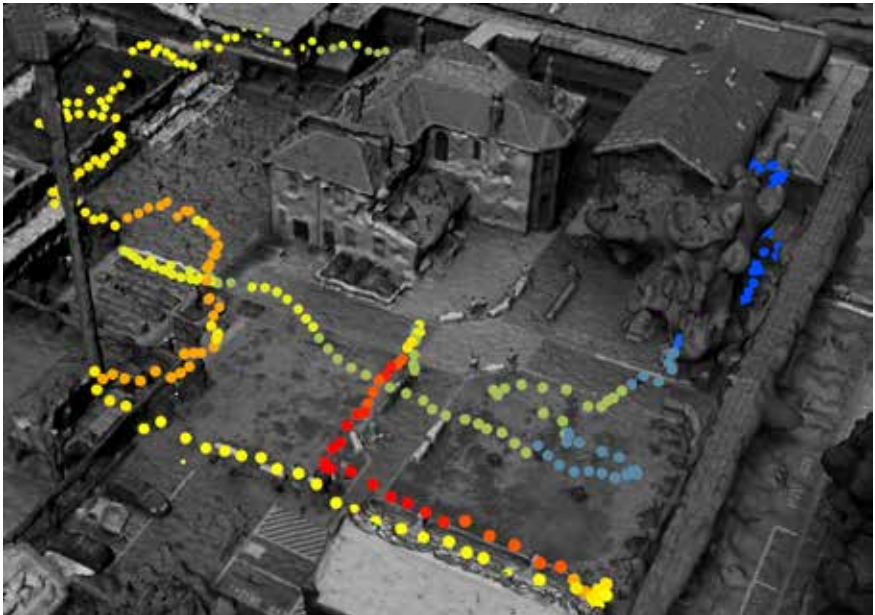
Samuel Mcgilp
PhD (Architecture and Design)
Supervisors: Lawrence Harvey, David Forrest

Agile Opera

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

This PhD explores the hermeneutics of digital art with a relationship to live performance, and the process of artistic decision making when working across live and digital forms. It focuses particularly on forms that maintain the intimacy and spatial relationships that are central to chamber opera. It sits within an ARC linkage project between RMIT, Chamber Made Opera and Federation Square.

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

Lucinda McLean
PhD (Architecture and Design)
Supervisors: Mauro Baracco, Peter Downton

In Time: between observation and making

Early ornithologists removed birds from their environment to study and represent them. It was much later that the behaviours of birds, such as migration, began to be observed and understood. - *The Red Necked Stint, a very small migratory wader that spends the non-breeding season in South East Asia and Australasia, flies the equivalent distance of the earth to the moon in its lifetime.*

For a long time, I have been more interested in the dynamic interactions between things than seeing things in isolation. I have worked across architecture and landscape to find and make links between even the smallest piece of architecture and the extending site. The Somers Wetland project is a very small but vital piece in the very large migratory system of birds such as the Red Necked Stint.

This PhD reflects on projects that link through acts of both inviting in and contributing to systems and flows of a place. The projects are not understood as finished but are instead incremental changes that maintain our involvement in, and correspondence with, extending and evolving processes of formation. I am seeking new ways to 'extend observation' and 'extend making' and further shift the outcomes of architecture.

Ben Milbourne
PhD (Architecture and Design)
Supervisors: Vivian Mitsogianni, Roland Snooks

Mutations: Experiments in typology, procedure and the instrumentality of recognition

A reflection on the creative practice of Ben Milbourne, exploring a set of speculations for operating within a reading of the city as an evolutionary system, where 'new' constituent elements are not introduced as radical departures of existing situations, rather as mutations and emergent transformations of existing conditions: Volatile Programs utilise process and generative based strategies, to generate formal, spatial & organisational arrangements that accommodate programmatic indeterminacy. Experiments in Context investigate how information embedded within an urban environment can be unearthed and explored to inform design. Experiments in Typological Transformation explore how existing base urban or architectural types can be 'evolved' via mutation, hybridisation or grafting of these systems and forms in response to new demands. In these explorations design outcomes remain recognisably related to its original condition and affect greater resonance via operating that the edge of the Novel and the Known.

Andy Miller
PhD (Architecture and Design)
Supervisors: Pia Ednie-Brown, Scott Mitchell

Assemblages of Ordinary Muchness

The research was undertaken as a way of cultivating a creative practice through a questioning of how one might usher a vitality of the seemingly 'inanimate' life of materials into the design process and in turn, how might this approach lead to an awareness of 'other' potential in the midst of designing.

The research aims to shift the more commonly understood subject/object relationship between designer and material to something more intertwined and inclusive, acknowledging that all materials have a life or vitality beyond the designer's control.

Vitality and tangled sets of relations, inherent in the make-up of all 'things' have a tendency to be overlooked in design practice, impeding the view into the shadowy, 'wild' territories and tendencies of how relational material matters might be understood, approached or, expressed. Through an intentionally diverse range of projects this research examines and documents what design processes emerge when you explicitly assign value to this kind of attention within a creative practice.

Claire Moloney (Charles Sturt University)
PhD (Creative Arts and Design – Costume Design)
Supervisors: Margaret Woodward, Craig Bremner

Staging Costumes: Interaction Between Fashion Design and Costume Design

The influence of exile on creativity within fashion and costume designs has revealed a shared nexus through the exploration of case studies including McQueen, Gaultier and the Ballet Russes. This research investigates the discourse of exile in order to better understand the relationship between exile and creativity, and the influences ensuing in design methodology and practice. Exile in this context encapsulates the term as: the evaporation of both physical and mental or metaphorical boundaries in which a character is, excluded. While exile exemplifies the notion of movement, change and transformation, it is also referred to 'as a creative state of mind' (Nejadmehr, 2010). This research questions whether it is possible to integrate this creative

state of mind into contemporary fashion and costume design practice and methodology.

This PhD explores costume design and creative methodologies. It researches through investigating the cross-pollination of haute couture design and costume designs methodologies using creative practice and a written thesis. It is this study's intention to provide insights into creative thinking via understanding the condition of exile and therefore contribute novel approaches to contemporary design methodology.

Nejadmehr, Rasoul. (2010) 'Chapter 8: Exile, Culture and Identity'. The Cultures and Globalization Series Edited by Helmut; Raj Isar Anheier, Yudhishtir London: SAGE Publishers.

Tal Mor Sinay

PhD (Architecture and Design)
Supervisors: Quentin Stevens, Charles Anderson

Informal Memorials – exploring contemporary ways of unofficial commemoration

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

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

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

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

Mirai Morita (University of Adelaide)
PhD (Architecture and Design)
Supervisors: Veronica Soebarto, Urs Bette, Jo Russell-Clarke

Making Happenstance: Adaptive process – acceptance – of material collision, collaboration, ensemble of imperfections towards wonderful uncertainty

This research will investigate the potential of happenstance in the design process, showing how unintended occurrences, needing immediate resolution, can be harnessed to the benefit of a project. The research will look at the role of the architect in using the problems raised by happenstance to rethink and refine a project. It will also consider how personal background influence decision-making and the ability to manage those situations. This investigation will be addressed through the researcher's own design projects aiming to show that harnessing happenstance through the design process has a positive effect on the outcome of the architecture and spatial experience as well as the growth of the architect. I embrace happenstance in order to create opportunities for surprising and joyful collaborations in a space made of assembled imperfections. As an outcome of this design approach, the architectural discourse does not end with the completion of the building, but continues to affect the use and perspectives of the people who come in contact with the spaces, enriching their lives with joy and wonder. This research's significance lies in an understanding of the architects' creative problem solving techniques, exposing preconceptions, and showing that embracing happenstance is in fact essential in architecture.
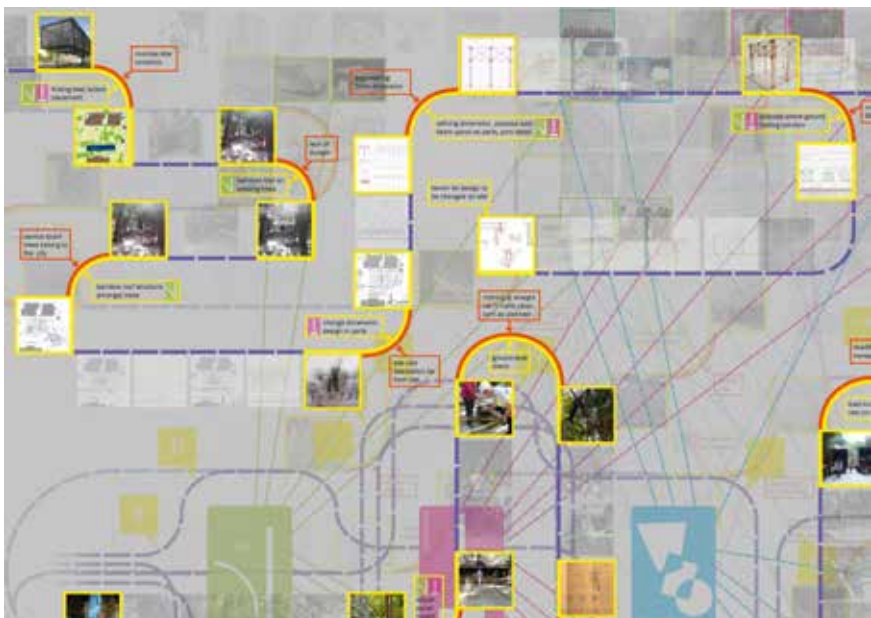
Elise Mountford   71
PhD (Architecture and Design)
Supervisors: Areli Avendano, Judith Glover

*A user-centred approach towards improved sexual health
by communicating sex laws to teenagers*

Child sexual assault (CSA) in Australia is endemic. Statistics state approximately one quarter of the population, 37.8% of women and 12.7% of men, have been sexually assaulted before they turned 18. Associated health impacts include, but are not limited to, PTSD, complex trauma, depression, anxiety, substance abuse, obesity, sexual dysfunction, youth homelessness and suicide. Moreover, 30% of all child sexual assaults in Australia are perpetrated by adolescents.

This project looks at ways design can contribute to public discourse surrounding CSA by bringing attention to the importance of understanding sex laws, the potential ramifications on young people who break these laws and how greater legislative understanding can shape healthy sexual experiences.

Academic research in the field of 'design for sex crime prevention' is non-existent, therefore this project will contribute to an academic discourse surrounding sex crime prevention and assist in establishing best practice for designing educational content pertinent to this field. The project will situate the problems and potential solutions for sex crimes within design methodology and practice as a way of creating novel and new solutions to an age old wicked problem, by interrogating the methods of communication and service delivery of educational and public awareness material.

Manuel Muehlbauer
PhD (Architecture and Design)
Supervisors: Marcelo Stamm, Andy Song, Jane Burry

Performance-Based Creative Design

This research establishes an adaptive framework for performance-based creative design and explores novel approaches to increase productivity of designers by augmenting human decision-making capabilities with intelligent systems. In reaction to the major projects conducted during this research, novel thinking tools for the design of systems based on understanding of phenomena in performance-based creative design are developed. On the strength of machine capabilities, the developed human-in-the-loop system integrates performance trade-off extending the operational performance of generative design in initial stages of architectural design. This approach addresses the complexity of design processes in respect to multi-factorial decision-making processes.

Intelligent systems impact on a variety of fields and provide many opportunities to reinterpret processes and increase productivity. This research investigates the use of cutting edge intelligent systems technology to increase performance of computational design processes through cognitive augmentation.

By integration of conceptual modules, the adaptive framework for performance-based creative design enhances the capability of architectural designers to design systems for the interactive exploration of large design spaces. This approach offers novel trajectories to improve performance-based creative design by extending capabilities of human-machine-interaction in generative design.

PERFORMANCE-BASED
CREATIVE DESIGN
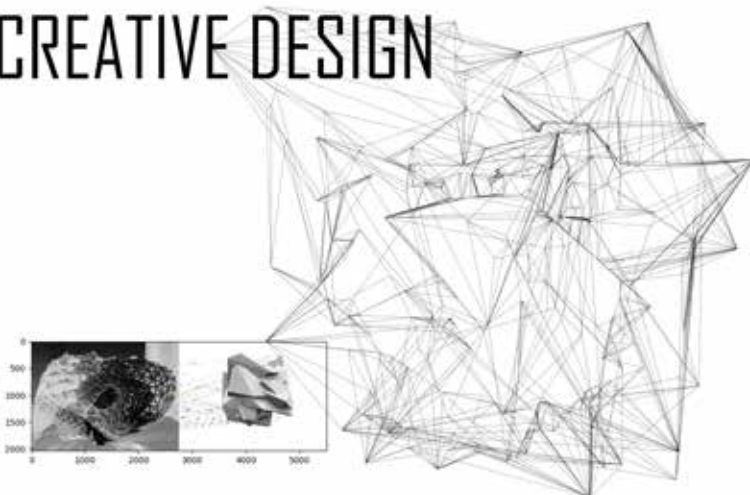
PhD (Architecture and Design)
Supervisors: Richard Black, Kerstin Thompson

Curating the observed

This PhD reflects on the architecture, teaching and research based practice of Amy Muir. This practice is described through five years of teaching and a collaborative practice MUIR. The practice is described through a limit of requirement. The stripping back. The remnant. The observed conditions and constraints that are then defined. The narrative.

Site, context and place are used as conditions and devices to frame the work of the practice. The embracing of constraints. Sculpturing that what limits us. Nuances are observed and reconsidered. The abstraction of these parts are brought together to make a whole.
The carved, the cast forms a line of enquiry. How are the conditions that inform place navigated and expressed through the use of singular materials?

The perspectival section is utilised as a tool through teaching to assist in building and understanding the defined narrative. In practice the section has been used to define the relationship between spaces and the formal conditions that result. The singular finish applied to the cut model assists in understanding the relationship between various unbuilt and built projects.

The PhD becomes the vehicle for exploring these conditions and their relevance in the pursuit of a singular, unifying language used to define an architectural response specific to place.

Miranda Nieboer (University of Tasmania)
PhD (Architecture and Urban Environment)
Supervisors: Stephen Loo, Elizabeth Leane

Antarctic Interiors

While Antarctic stations of recent decades are designed to be climatically sealed off from their extreme environment, the huts of the earlier explorers were much more permeable structures. Advance Base, uniquely, was deliberately built in the ice of the continent's interior and accommodated the American explorer Richard Byrd during five winter months in 1934. This confined, almost habitable pocket of air inside the ice, served as laboratory for scientific observations of atmospheric phenomena, but also for Byrd's investigations into his own psychological response to freezing solitude.

This case study of Advance Base, as part of the interdisciplinary PhD research 'Antarctic Interiors', offers the opportunity for an inquiry into how Antarctica, as it confronts the human senses, challenges conventional understandings of interior space and the concept of interiority itself. This case study is informed by a close reading of Byrd's exploration narrative 'Alone' alongside archival research, interpretive studies of written resources and analyses of photographs. The sub-glacial interior of Advance Base with its bipolar character, moving between shelter and tomb, is not only a site of investigation for the weather and the human psyche, but also for interior space itself.

Soultana Papasotiriou (University of Newcastle)
PhD (Architecture)
Supervisors: Yannis Zavoleas, Michael Otswald

Tracing efficiency

As part of the second wave of the 'Internet of Things', machine-to-machine interaction has begun to generate an unprecedented volume of data. This constantly growing amount of information provides a roadmap to reform decision-making by support a new understanding of 'what', 'how' and 'why', responses to socio-political events and climate change imply. At this time, Architecture can embrace the existence of big data through a participatory collaborative environment which supports the capacity to adjust to unpredictability.

This research investigates the use of Multi Agent Systems (MAS) in architectural design, to ensure that data and evidence are used to inform practice and help shift the emphasis from criticism to innovation through the lens of performance. Objective functions for environmental, structural and fabrication parameters will not only enhance the efficiency of the design process but also improve design exploration through adaptation and emergence.

The research aim is to develop a design methodology, a "work in movement" as Umberto Eco describes it, a deliberately open system able to adjust, expand domain specificity and invite future interpretation.
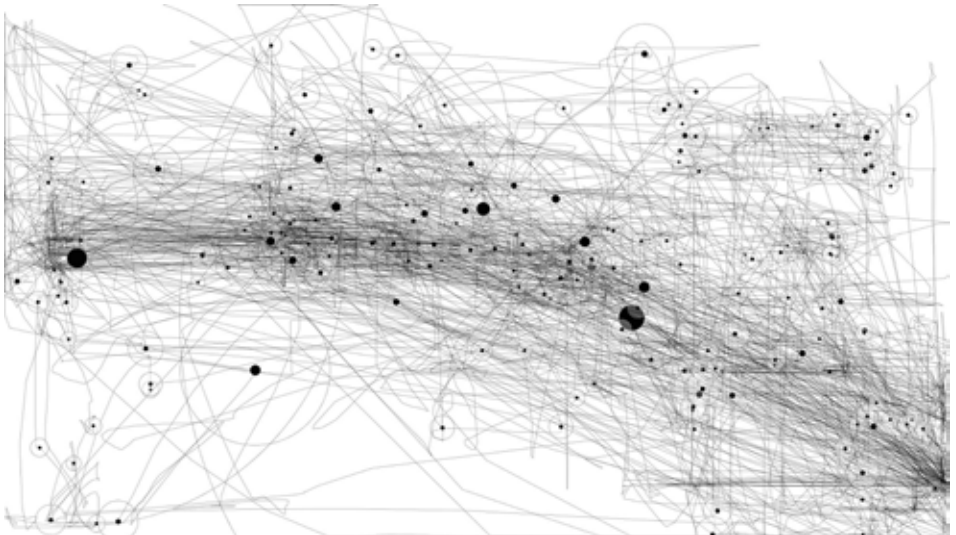
Anthony Parsons (University of Newcastle)
PhD (Architecture)
Supervisors: SueAnne Ware, Michael Chapman

Forgettable

Through the mediums of drawings, models and photographs of both realised and hypothetical projects, this PhD aims to investigate and reveal the spatial intelligence and understanding of the architecture undertaken during the formative years of Sydney based architecture studio Savio Parsons (with Gemma Savio). Typically set entirely within the conditions of suburban banality, generally devoid of any architecture, the current works are an immediate response to this environment, attempting to insert forms of architecture into both existing and new circumstances, using 'forgotten' memories of a fond suburbia, such as the humble garden and verandah.

Megan Patty

PhD (Architecture and Design)

Supervisors: Harriet Edquist, Laurene Vaughan

More than a catalogue: Publishing, audience and the contemporary museum

The museum as we know it is in a state of flux; change can be seen across all areas of traditional museum practice, including exhibition programming, exhibition display and the online environment. This change is underpinned by the renewed value contemporary museums have placed on audience engagement, and a recognition that audience engagement measures have become key indicators of success. Museums have long histories of publishing practice, but how might new forms of publishing create change in the museum environment and be significant acts for the museum outside of the museum?

This research will interrogate the democracy of the museum and publishing as a vehicle within this existing and changing institution. Through creative practice reflection, this research will look to innovative publishing models to ask; what can museum publishing learn from independent publishing? It will analyse institutional change and ask, how can publishing leverage this change? How can publishing become active rather than static in the new museum?
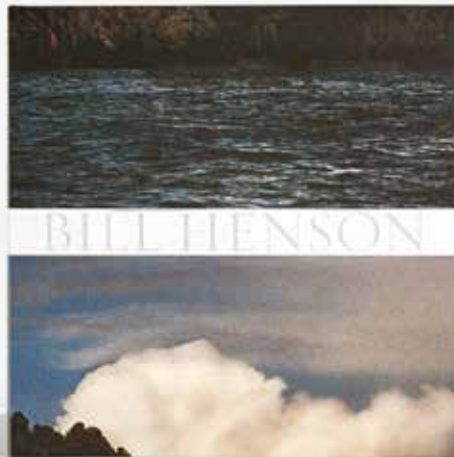
Amaara Raheem
PhD (Architecture and Design)
Supervisors: Suzie Attiwill, Charles Anderson

Speaking Dancer in-residence

Speaking Dancer is a persona, a role I brought to the School of Architecture & Design at the onset of my doctoral studies. I wanted to situate my practice of choreography and performance in a different discipline in order to explore how a 'new body' might emerge through a new body of work. Situating *Speaking Dancer* in disciplines which focus on spatial and temporal relations has been a way to experiment with various processes that deepen, focus and re-orient my practice while working with the same materials, movement and words.

Through the different projects that I have undertaken a sense of being 'in-residence' has emerged. 'In-residence' has been a way for *Speaking Dancer* to inhabit and activate time and space in new situations. Rehearsals, scores, logs, monologues and movement has become foregrounded as spatial and temporal choreographies, as each project has offered new modes of experiencing 'in-residence'. The PhD itself has been an immersion in the School of Architecture & Design where *Speaking Dancer* continues to absorb, attune and experiment with spatial-temporal compositions 'in-residence'. In time *Speaking Dancer in-residence* seeks to contribute ways of doing and thinking that are inherently choreographic in various situations, particularly in the expanded field of dance and other inter-disciplinary contexts.

Jean-Paul Rollo
PhD (Architecture and Design)
Supervisors: Graham Crist, Martyn Hook

The Unfinished: The construction site, fragments, and architecture in progress

This research explores ideas of the unfinished in architecture. Throughout the journey of each project lie moments of hope and unexpected beauty that is not always inherent in the final work. The 'work-in-progress', both on paper and on the construction site, continuously present opportunities that in themselves become part of the design process. This inquiry seeks to examine the attitude of the unfinished in architecture and the allure of the crude, rough and imperfect.

Through an examination and reflection of my projects, currently including the Middle Park House, the Middle Park Studio, the Tooborac Farmhouse, and the Carlton Apartment, and using a series of built, unbuilt and speculative works as the vehicle, this research will interrogate this condition of the unfinished. It will unpack the process of design and investigate the juncture of a backlog of personal experience, memory and the observed.
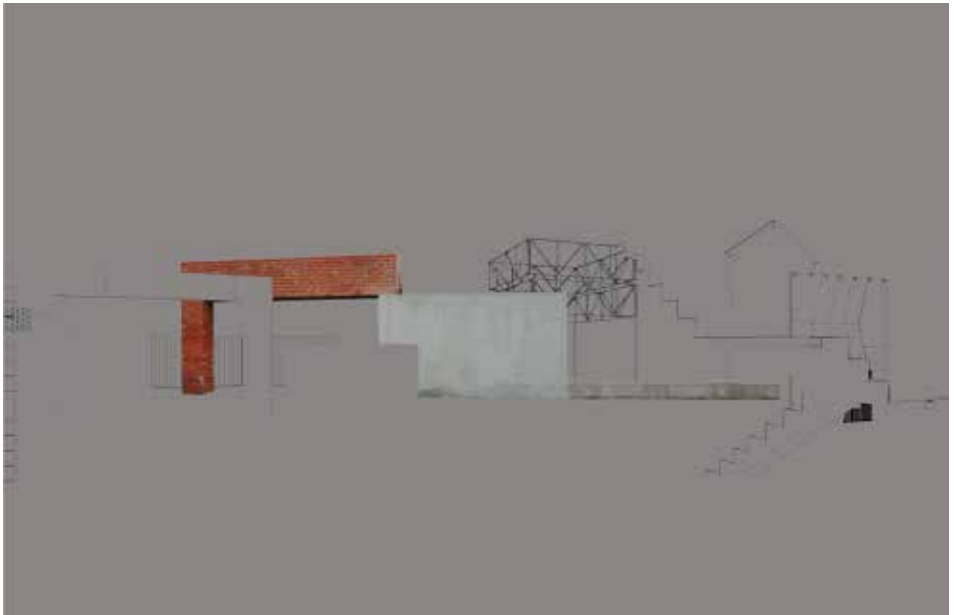
Meherzad Shroff (University of Adelaide)
PhD (Architecture by Project)
Supervisors: Julian Worrall, Urs Bette

*Preservation Now: An Inquiry by Design Towards Critical Adaptive Reuse*

Architecture is a demonstration of built ideas. What and where are the key ideas in the built fabric of an adaptive reuse building, which can be honoured and / or dis-honoured by the new author.

This PhD by design is developing strategies for preservation and adaptive reuse for the spaces of architectural education that have a didactic effect and that are produced from catalyst terms, classified by the firm Fake Industries Architectural Agonism.

Through the application of these terms, methods to produce critical adaptive reuse will be revealed and developed. The Union House building at the University of Adelaide is the setting for this dialogue. This research is oriented towards understanding preservation, how the architect navigates or trespass authorship with regard to the existing building's previous existing intellectual context and how well conceptual complexity is translated into pragmatism in the building's new program, that of an architecture school.

This research seeks to frame new methods and ideas to the present state of preservation and adaptive reuse, through architectural speculation via a series of design iterations, derived from varied design methodologies and theories, providing precedent towards the discipline.

Saskia Schut
PhD (Architecture and Design)
Supervisors: Mick Douglas, Suzie Attiwill
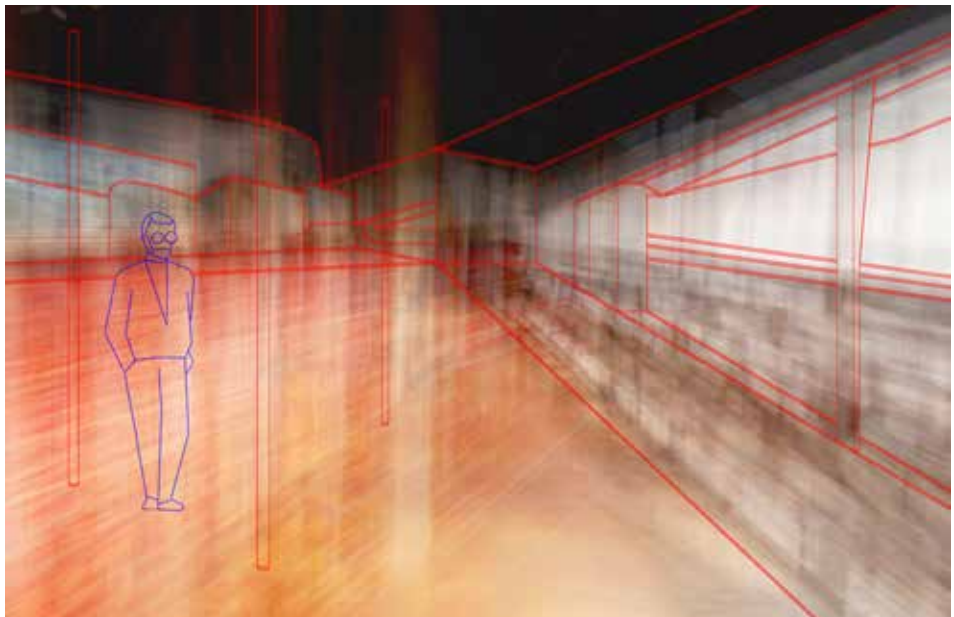
Elucidating Grounds

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

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

Rosie Scott
PhD (Architecture and Design)
Supervisors: Suzie Attiwill, Tarryn Handcock

Watercolour: interior painting and painting interiors

This research explores the relations between watercolour and interior (responding to an understanding of 'interior' as a relational condition or state, composed from qualities, materials and forces) to see how watercolour can contribute to interior practice and interior design. Watercolour painting is explored as an act of framing, selecting qualities and forces from the world, and composing them through colour (and water) to produce sensation.

Two specific modes of watercolour practice are proposed, through which the research takes place: interior painting and painting interiors. **Interior painting** involves the study and rendering of a 'view' through the observation and composition of qualities

and forces, a production that frames a new interior condition in watercolour on paper. **Painting interiors** refers to the production and composition of interiority through painting in room-ish sites (framed by walls and other conditions) at a body-ish scale such as the application of commercial wall paint and other mediums – including light and water – to surfaces. In both modes, to paint is to partake in the forces of the world, concurrently observing, becoming, selecting, rendering and framing them, producing sensation (as colour) and composing a resonant interiority.

Rosie Scott, photograph of kitchen colour testing, painting, 2017.

Vanessa Sooprayen (University of Newcastle)
PhD (Architecture)
Supervisors: SueAnne Ware, Graham Brewer

Informal Public Space and Island Culture

This PhD explores a sense of identity and culture by examining existing 'Informal Public Space' known by the local term: 'Kas Pose' in Rodrigues Island. Currently there are a number of informal and appropriated public spaces in Rodrigues. Often, they are activated with temporary activities which sustain daily life.

In my PhD, I am examining three such spaces: one which is primarily agricultural, and two others which involve informal markets for produce and fish.

So, while this type of informal public space appropriation is not new, it is very significant in sustaining Rodriguan culture. My PhD aims to use various tactics and strategies for both the community and the local government authority to recognise and promote the importance of informal public space.

Simon Spain
PhD (Architecture and Design)
Supervisors: Soumitri Varadarajan, Julian Goddard

ALL THAT WE ARE: ALL THAT I AM

This research explores two streams of my current practice: One is a social practice public participatory project, itself in two separate but interdependent parts, and the other is an intensely private practice, in this case resulting from personal trauma. The relationship between these two areas of practice includes a comparison between all that we are and all that I am – the space between the inner and outer of being. In exploring these two areas of my practice I will investigate and compare the relationship between a socially engaged way of working, in co-designing and creating participatory artworks, alongside an intensely personal compulsive image making.

This study interrogates the place of the contemporary artist, their social values and their capacity to embrace critical responsibilities in reshaping our global society through public engagements. Centered on the practice of the artist engaged in collaborative and co-creative arts experiences with communities, this exploration will map opportunities and suggest tools to redefine the role of artists to support social creativity and a creative pedagogy as a key to connecting to self and community.

Ha Minh Hai Thai
PhD (Architecture and Design)
Supervisors: Quentin Stevens, Iftekhar Ahmed, Judith Rogers

Hanoi urban morphology: spatial impacts on home-based economic activities

The market-oriented economic environment introduced in Vietnam since *Doi Moi* (Renovation) in 1986 has triggered the urban development process and brought about economic success to the country. The new economic opportunities generated by these changes have been welcomed by its people. Studies on urban economics in Hanoi, the capital city and a significant national economic generator, have shown that home-based businesses, which were forbidden before the change, have once again became one of the most popular way for people to earn their living. However, this has also contributed to the emergence of rich-and-poor gap, suggesting that the new economic opportunities have neither been equally distributed nor seized in the same way. This raises the questions that 'what role does urban form play in creating and distributing economic opportunities to residents?' and 'how are home-based businesses supported by urban form?'. To address these questions, historic-morphological and spatial syntactic approaches will be employed to analyse the link between urban form and home-based economic activities in five distinct morphological districts in Hanoi. The research outcome will lead to an understanding of the economic performance of different urban form and will inform about the possible impacts of planning decisions on people's economic opportunities and well-being.

Source of image: Vietnammoi 2017, viewed 14/09/2017, <http://vietnammoi.vn/khoc-thet-di-tim-nha-vi-cach-dat-ten-cac-khu-chung-cu-nhu-mat-ma-o-ha-noi-26894.html>.

Willhemina Wahlin (Charles Sturt University)
PhD (Creative Arts and Design – Graphic Design)
Supervisors: Margaret Woodward, Craig Bremnar

The Ligatures of Life: Designing the Designer of Difficult Exhibitions

Willhemina's research examines the role of communication design in the creation of 'difficult knowledge' exhibitions, which contain information on war, genocide, gender violence or contested histories. Designers have a significant responsibility to the increasingly diverse specialist teams that create difficult exhibitions and the complex stakeholders that they represent. Willhemina argues that difficult exhibitions present unique challenges for designers, and approaching them as multimodal, social semiotic resources that perform an ideological framework for visitors can be a valuable construct for guiding each stage of a project, from planning through to evaluation.

This presentation will explore the practice components of Willhemina's project and her CHaSSMM model of analysis, which combines critical hermeneutics with social semiotic, multimodal analysis. This has been implemented across the design of four exhibition projects: 'Unearthed: Stories of Courage in the Face of Sexual Violence', 'Picturing Moral Courage: The Rescuers', 'Broken?' and 'Ferguson Voices: Disrupting the Frame', designed for PROOF: Media for Social Justice, a non-profit organisation based in New York City that uses visual storytelling for human rights and social justice.

Eileen Zhang
PhD (Architecture and Design)
Supervisors: Marieluise Jonas, Heike Rahmann
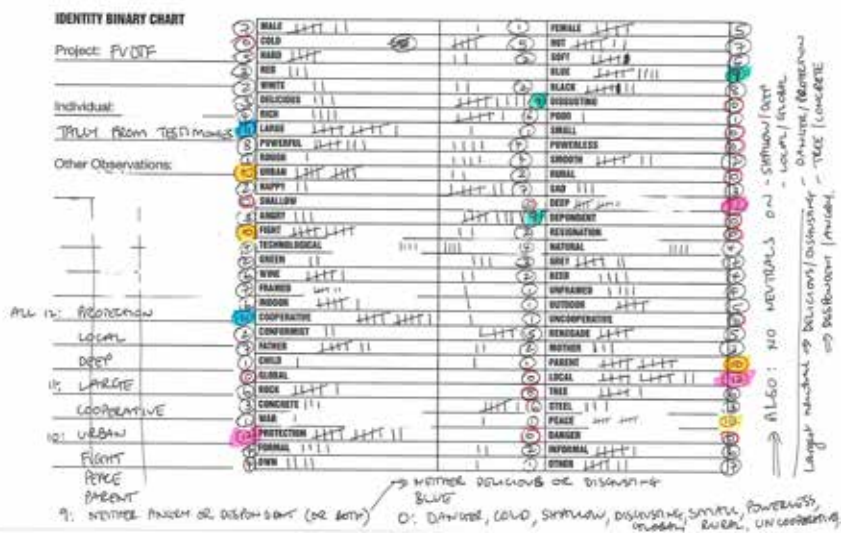
Considering Modularity as Strategy in Managing Landscape Design Projects in China

In recent years, Chinese landscape firms have been developing the design strategy 'Modularisation' to improve efficiency. However, this highly standardised, object-based method has its natural deficiencies in today's complex and fast-changing world. This problem is largely due to the ignorance of Modularity, the rationale of Modularisation, and exactly a well-recognised concept in many other industries to address issues of complexity and uncertainty while encouraging creativity.

Therefore, the exploration of modularisation should shift from the obsession of industrialised standardised objects to the architecture of the system. My research explores this topic through the perspective of

design management practices. By realising the modularity in design process, we would be able to establish a hierarchical system for design tasks, which is composed by relatively independent subsystems, allowing openness and adaptiveness in the dynamic process while keep being efficient.

The result of my research is expected to provide the practitioners a strategy in managing landscape design to deal with complexity, keep the process flexible while allowing designers to seek value for the project creatively. The realisation and articulation of modularity in landscape architecture could also be valuable to other researches who tries to solve the limitations of landscape architecture modularisation.

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