

Practice
Research
Symposium

P



R



S

Australia
31 May - 4 June
2017

Candidate
Abstracts &
Images

Practice
Research
Symposium

Australia
31 May - 4 June
2017

Candidate
Abstracts &
Images

Architecture
& Design

P



R



S





**RMIT University
acknowledges
the Wurundjeri
people of the
Kulin Nations as
the traditional
owners of the
land on which the
University stands.
RMIT University
respectfully
recognises
Elders both past
and present.**

A pile of words from the Chair

With the entire School moving into the Design Hub, and a change of Deans, A+D is in the midst of transition. The PRS aims to inhabit this interesting condition with a rich complex (or compost?) of convergences and invitations:

Keynote Symposia Events. The Friday night keynote symposium will explore *Situating Creative Practice Research* across a range of cultural, disciplinary and organisational contexts, and launch a new book edited by Laurene Vaughan, which contains many essays from our immediate community. On Saturday, we have two parallel events: 1) a supervision practices forum – *Transformational shifts in research and supervision*, convened by Mick Douglas, and 2) a panel discussion – *Boyd & Research* – exploring the design research implicit to Robin Boyd's wide reaching practice, and launching the 2017 Routledge publication *Robin Boyd: Spatial Continuity*, by Mauro Baracco and Louise Wright. This session is convened by Megan Patty (PhD candidate and NGV Publications Project Manager).

Keynote Creative Projects. We invite you to engage in a project by James Carey titled, *dusting [two days] 2017*. Please read instructions (in the PRS pack) on how to contribute to this over the weekend. Additionally, the PRS EU brings us the *ADAPT-r Travelling Box Exhibition*, exhibited in the Design Hub foyer. Invitations to participate in an AU version for October are in your PRS pack.

DAP_r OLT Project. A Sydney symposium in May, *The Language of Practice Research*, was a great success, evidencing the quality of our Australian practice research community and the potentials therein for future collaboration. We look forward to other DAP_r events occurring this year. We are happy to see a growing number of candidates from other universities presenting on the weekend.

Farewell + Welcome. This is a moment to extend enormous gratitude and appreciation to our Dean, Prof. Richard Blythe, who is leaving RMIT. His stellar leadership across many great initiatives will continue to make a difference long after his departure. We welcome Prof. Martyn Hook as our incoming, interim Dean with great anticipation, and very much look forward to his leadership.

There is always more to say, but that will have to do.

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

Candidates. Supervisors.
Panels. Community.
9 Examinations. 17 Examiners.
14 Universities. Symposia. PRS packs.
Gallery spaces. Book launches.
Exhibitions. Coordination. Booklets.
Rain. Paper Cups. Farewell to a
Dean. Welcome New Dean. Wifi.
Fruit. Spoons. Coffee. Detritus. Wine.
Champagne. Beer. Models. Dust.
In-progress review. Milestone review.
Instagram. Abstracts.
Food. Posters. Gestures.
Tea. Steel mesh. Circles.
Light. Laughter. Words.
Stairs. Elevators.
More Detritus.
More Words.
More Dust.

More.



Program of Public Events



PhD Examinations

Please arrive 15 minutes before exam starts as no late entry

Wednesday 31 May

Kathy Waghorn – *The Practice of Feeling for Place: a compendium for an expanded architecture*
10.30am - 12.30pm – Project Room 1, Level 2

Penny Allan – *Feeling Indeterminate: the experience and design of big landscapes*
2.30pm - 4.30pm – Project Room 1, Level 2

Thursday 1 June

Scott Elliott – *In Pursuit of Puzzlement: How architecture can pose questions*
10am - 12pm – Project Room 1, Level 2

Kate Church – *Embracing Imminence: land ... scapes and the peculiar distance*
2.30pm - 4.30pm – Project Room 1, Level 2

Simon Twose – *Drawing/building/cloud/ sfumato practice as an open work*
2.30pm - 4.30pm – Project Room 2, Level 2

Friday 2 June

Mani Williams – *Let's Track! Strategies to establish active people tracking in workplaces*
10am - 12pm – Project Room 2, Level 2

Robert Simeoni – *Capturing: The language of Robert Simeoni*
10am - 12pm – Foyer and Ramp, Level 1

Jim Barbour – *Spatial Audio Engineering: Exploring Height in Acoustic Space*
2.30pm - 4.30pm – SIAL Sound Studio, Level 1

Cameron Bruhn – *The alter ego of editorial intelligence*
2.30pm - 4.30pm – Foyer, Level 1



June
2017

Progress Reviews and Events

Friday 2 June

4.30pm - 5.30pm – Foyer, Level 3
PRS registration and drinks
ADAPT-r Box Exhibition (on show until 6 June)

5.30pm - 7pm, Lecture Theatre, Level 3
Welcome to Country
Keynote Symposium – *Situating Creative Practice Research*

Saturday 3 June

All day from 9am
HDR candidates' progress reviews, various venues, Design Hub (see detailed program)

12.55pm - 1.50pm – Project Room 1, Level 2
Research strategies and supervision practices forum – *Transformational shifts in research and supervision*

12.55pm - 1.50pm – Foyer, Level 1
Panel discussion and book launch – *Robin Boyd: Spatial Continuity*

6pm - 6.30pm – Long Room, Level 10
Drinks

6.30 - 8pm – Long Room, Level 10
PRS Dinner (RSVP only)

Sunday 4 June

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

1.30 - 3pm – Warehouse, Level 6
DAP_r Workshop – *Mapping Impact in Creative Practice Research* (by invitation)

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

Contents

PhD Examinations

13	Kathy Waghorn	PhD (Architecture and Design)
14	Penny Allan	PhD (Architecture and Design)
15	Scott Elliott	PhD (Architecture and Design)
16	Kate Church	PhD (Architecture and Design)
17	Simon Twose	PhD (Architecture and Design)
18	Mani Williams	PhD (Architecture and Design)
19	Robert Simeoni	PhD (Architecture and Design)
20	Jim Barbour	PhD (Architecture and Design)
21	Cameron Bruhn	PhD (Architecture and Design)

Progress Reviews

24	Alisa Andrasek	PhD (Architecture and Design)	
25	Tim Angus	PhD (Architecture and Design)	
26	Thomas Bailey	PhD (Architecture and Design)	
27	Stephen Banham	PhD (Media and Communication)	
28	Michael Banney	PhD (Architecture and Design)	
29	Roseanne Bartley	PhD (Architecture and Design)	
30	Megan Baynes	PhD (Architecture and Design)	
31	Simon Bold	PhD (Architecture)	Newcastle
32	Timothy Burke	PhD (Architecture)	Newcastle
33	Alyssa Choat	PhD (Fashion and Textiles)	UTS
34	Gyungju Chyon	PhD (Architecture and Design)	
35	Tanya Court	PhD (Architecture and Design)	
36	Kristof Crolla	PhD (Architecture and Design)	
37	Victoria Cullen	PhD (Architecture and Design)	
38	Norman Darwin	PhD (Architecture and Design)	
39	John De Manincor	PhD (Architecture and Design)	
40	John Doyle	PhD (Architecture and Design)	
41	Nicholas Flatman	PhD (Architecture)	Newcastle
42	Sophie Gaur	PhD (Media and Communication)	
43	Stuart Geddes	PhD (Communication Design)	
44	Jock Gilbert	PhD (Architecture and Design)	
45	Jeremy J. Ham	PhD (Architecture and Design)	
46	Drew Heath	PhD (Architecture)	Newcastle
47	Tania Ivanka	PhD (Architecture and Design)	
48	Emma Jackson	PhD (Architecture and Design)	
49	Mark Jacques	PhD (Architecture and Design)	
50	Sarah Jamieson	PhD (Architecture and Design)	
51	Eduardo Kairuz	PhD (Architecture and Design)	
52	Christopher Kaltenbach	PhD (Architecture and Design)	
53	Chuan Khoo	PhD (Architecture and Design)	

54	Chris Knapp	PhD (Architecture and Design)	
55	Ronnie Lacham	PhD (Architecture and Design)	
56	Thierry Lacoste	PhD (Architecture and Design)	
57	Michael Lavery	PhD (Architecture and Design)	
58	Simon Lloyd	PhD (Architecture and Design)	
59	Romaine Logere	PhD (Media and Communication)	
60	Derron Lowe	PhD (Architecture)	Newcastle
61	Emma Luke	PhD (Architecture and Design)	
62	Hamish Lyon	PhD (Architecture and Design)	
63	Max Marshall	PhD (Architecture and Design)	
64	Samuel Mcgilp	PhD (Architecture and Design)	
65	Lucinda McLean	PhD (Architecture and Design)	
66	Brendan Meney	PhD (Architecture)	Newcastle
67	Ben Milbourne	PhD (Architecture and Design)	
68	Tal Mor Sinay	PhD (Architecture and Design)	
69	Manuel Muehlbauer	PhD (Architecture and Design)	
70	Jason Parmington	PhD (Architecture and Design)	
71	Anthony Parsons	PhD (Architecture)	Newcastle
72	Megan Patty	PhD (Architecture and Design)	
73	Olivia Pintos-Lopez	PhD (Architecture and Design)	
74	Amaara Raheem	PhD (Architecture and Design)	
75	Toby Reed	PhD (Architecture and Design)	
76	Rosie Scott	PhD (Architecture and Design)	
77	Vanessa Sooprayen	PhD (Architecture)	Newcastle
78	Simon Spain	PhD (Architecture and Design)	
79	Ha Minh Hai Thai	PhD (Architecture and Design)	
80	Willhelmina Wahlin	PhD (Communication Design)	CSU
81	Paul Wakelam	PhD (Architecture and Design)	QUT
82	Niki Wallace	PhD (Architecture and Design)	UniSA
83	Simon Whibley	PhD (Architecture and Design)	
84	Eileen Zhang	PhD (Architecture and Design)	
85	Leanne Zilka	PhD (Architecture and Design)	
88	DAP_r Partners		

PhD
Examinations



June
2017



The Practice of Feeling for Place: a compendium for an expanded architecture

The *practice of feeling for place* proceeds from a hunch that a correspondence between art and architecture might expand the field of architecture through foregrounding the complexity of place. Activating knowing-through-practising, I fashion an *experimental self* as an agile figure who moves across and between art and architecture, amateur and expert, outsider and local. This experimental self cultivates a practico-social-spatial energetics, catalysing situations and influencing others to invoke *feeling for place* as a political, ethical and aesthetic task.

This practice finds allegiances as it rubs up against the attributes and procedures of socially engaged art and alongside those

who pursue critical spatial practices. From the practice I identify tactical ways of operating that expand the architectural field by embracing time, process and subjectivity. Taking up the unexpected roles and positions that emerge in this expanded field I encourage a pedagogic disposition towards 'paying attention' and 'piecing together' as I draw on forms of agency to intervene in or coalesce place assemblages.



Feeling Indeterminate: the experience and design of big landscapes

A fundamental challenge for landscape architects is the need to deal with landscape in a constant state of transformation. In the last two decades, an entire sub discipline has grown around documenting and designing with and for this complex condition. Most approaches are concerned with mapping flux and deal with landscape systems from a regional perspective. But the complexity of large-scale landscape systems can be overwhelming, and it is difficult to shift perspective from the very big to the human scale, which leaves human experience largely unaccounted for in these approaches.

In this PhD, I propose an alternative perspective. Against the discipline's focus

on process, my work is concerned with experience, specifically with how big landscapes feel. I am interested in what kinds of knowledge and sensibilities can be extracted through the direct experience of complex landscapes. From the examination of my own body of work and the select work of others, I distil and test three strategies to make the central notion of 'how landscape feels', operational. I discover two things: that the experience of big landscapes makes tangible a sense of indeterminacy which abstract mapping misses entirely. and furthermore, that this feeling of indeterminacy is the foundation of human agency and adaptation.



In Pursuit of Puzzlement: How architecture can pose questions

Through building site-specific architectural interventions, this PhD develops an artistic practice that draws out puzzlement and tentativeness in the relationships between body and architecture. This research proposes that posing spatial questions through the construction of puzzling environments and interventions allows an open-ended engagement with surroundings to develop over time.

Rather than questioning rhetorically through language and reflection, questions are posed through the space and materials of engagement, by extending elements from a given architectural environment that becomes inflected and destabilized. These extensions create material encounters that begin to reveal the contingent relations

between body and architecture. Rather than foreclosing with conclusions, the aim is to generate a puzzlement that opens up the potential for reconstructing body-architecture interdependencies.

This doctoral research, conducted through artistic practice, occurs within the field of architectural art installations, and is informed by specific lineages in art practice and philosophy that explore relations between body and architecture. It offers a contribution to art practices that engage with architecture, and proposes how art can intervene into and inflect our relationship with built surroundings to not only reveal contingencies between body and architecture, but also open up potentials for rethinking and recasting this relationship.

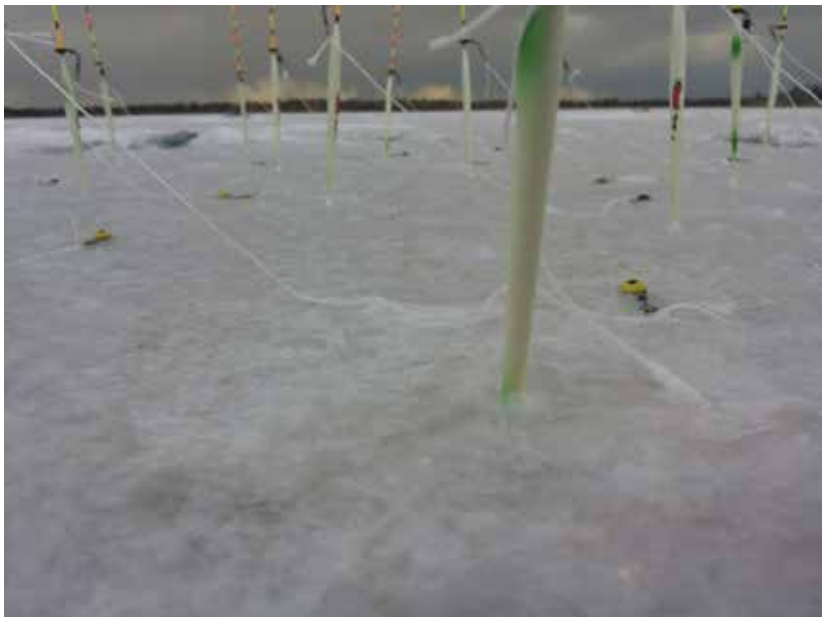


Embracing Imminence : land ... scapes and the peculiar distance

Embracing Imminence casts a realigned landscape practice into the temporal lag immediately preceding the Anthropocene's official ratification, anticipating the conceptual and disciplinary implications of this epoch. Just as the last bastion of the ground's metaphoric stability is jettisoned, it must shed its associations of solidity, homogeneity and stasis. Geologic signifiers of perpetual and serial change are apprehended through the research as harbingers of a likely near-future landscape condition. Through modes of plotting, gleaning and fabricating, I explore the mobility and flux of the land in relation to the geological agency of the body.

Each mode 'grasps for' and suspends the dynamic, entangled conditions of the restless body and the shifting ground as an expanded practice of making. Collectively, these modes of practice modulate, waylay and 'hold open' a relation to imminence.

Encountered here as a practicescape the modes capture shifts that are perceivable in a human lifetime, as opposed to the geological epochs by which most geomorphological changes are registered. This augurs a research terrain which is simultaneously horizontal, geologic and durational...



Drawing/building/cloud/ sfumato practice as an open work

This PhD is an exploration into practice as an ongoing process of drawing, using my body of work as source material. I am interested in how practice, as drawing, might invest architecture with poiësis, gleaned from drawing's inherent open-ness. I am looking for aspects of practice that are irresolute, smudged and potential, qualities that cross between drawing and building, and inflect both. I suggest that this space of active crossing, between drawing and building, is where an architecture of open poiësis is situated, where gestures, materiality and space, in practice, coalesce as an open work.

This is a reflective project, drawing from over twenty five years of work, spanning from

student projects through to architectural and academic practice. Evidence in this practice; drawing, building; marks, atmospheres, are thought to jostle together within a cloud of relations. The research charts 'formative forces' in this cloud and distils them as a set of strategies for future work. These inform a sfumato practice that draws in an open way, investigating the active space between drawing and building. This PhD contributes to understandings of practice as research, as a poiëtic lens on what it draws, draws with and draws from.

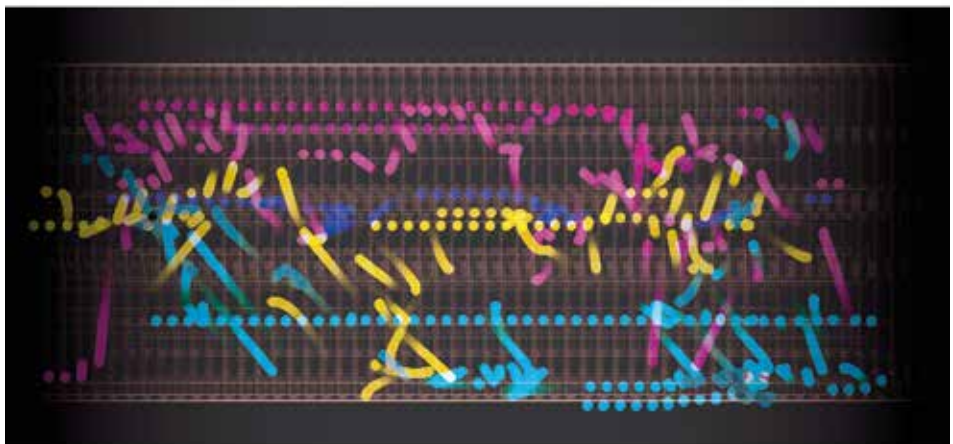


Let's Track! Strategies to establish active people tracking in workplaces

This research presents a user-centric approach to establish active people tracking in workplaces.

With advanced tracking technologies becoming accessible, more businesses and organisations are tempted to experiment with the new trend of people tracking for management and planning purposes. Which system to use, what to do with the data and how to get the staff on board are common questions that the managements have little experience and precedence to look up. These questions point to fundamental issues in adapting data-driven people analytics in the workplace. My research addresses these questions with three targeted real world case studies.

The original contribution of my research is two-fold. Firstly, the people tracking system and analytics I developed demonstrated the technical capability to provide real time insights to workspace design, project management and human resources management applications. Secondly through reference to my three case studies I argue that a user-centric approach is critical for the successful integration and adaptation of people tracking systems and analytics into real world workplace practices.

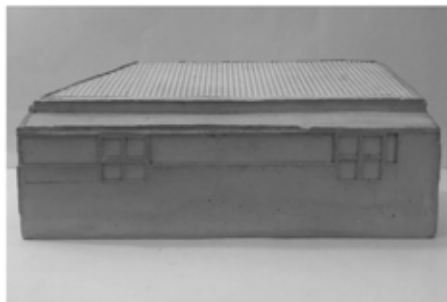


Capturing: The language of Robert Simeoni

The intent of this study is the exploration and documentation of the relationship between observation and design. Through examination of the process within my practice, within my mind, the study attempts to delve into, and further elucidate the winding passage from observed moment ('catalogue') to realised design (building), and to just see, with greater clarity, that which lies beyond the observation.

Expressed through a collection of images and observations of spatial interventions that, at first glance, may appear to be ad hoc and unplanned, upon closer investigation exhibit a complex and poetic realisation.

This inquiry into observed moments takes on a further expansion through the collected moments; candid photographs of architectural muses. A desire to show what I see, to understand my own language, to share the language, spoken over time, learnt over time, through observation, the looking, seeing, to see, I have seen that somewhere once before, twice before, losing count, the memories grow, captured, returned to, my constant companions, returning to me when needed.



Jim Barbour
PhD (Architecture and Design)

Friday 2 June, 2:30pm - 4:30pm
SIAL Sound Studio, Level 1, Design Hub
Examiners: A/Prof Damian Candusso, Dr Jos Mulder
Chair: Dr Ross McLeod
Supervisors: A/Prof Lawrence Harvey, A/Prof Phil Samartzis

Spatial Audio Engineering: Exploring Height in Acoustic Space

Techniques for recording and reproducing an immersive 3D audio experience are evolving rapidly as new technologies and new delivery platforms emerge for music recordings, sound art installations, museum and gallery exhibits, and immersive cinema formats. A creative practitioner in this field requires a broad range of skills: spatial composition, creating unique sounds specifically intended for use in a spatial sound work; spatial sound design, using existing sounds and manipulating them into 3D acoustic space; and spatial recording, capturing the location and movement of sounds in space and the sonic identity of acoustic spaces.

As a lifelong passionate listener and professional audio engineer, the foundation

of my transition into spatial audio engineering was the integration of psycho-acoustic theories of spatial hearing into my focussed listening. This practice-led research was listener focussed, constructing a unique 3D loudspeaker array, developing innovative techniques for spatial recording and establishing a repertoire of electronic and acoustic spatialization techniques. The research identified height in acoustic space as critical to our discernment of sonic immersion. A series of spatial sound works are presented and analysed for the perceptual effectiveness of these spatialization techniques, with particular attention paid to the use of 3D space as an aesthetic parameter.



The alter ego of editorial intelligence

This research follows the trajectory of architecture, landscape architecture and interior design from 2003-2017. It documents my contribution to Australian built environment writing, editing and publishing, situating my practice as a site of innovation across disciplines and mediums. The key collaborators, critical tendencies and organisational themes of the practice are understood through a horizontal and vertical dissection of my editorial approach within the matrix of publications, events and programs. The personification of the three editorial streams of the practice through three speculative titles reveals the alter ego of my editorial intelligence.

The research reconsiders and reframes my body of work providing evidence of the mastery and the practice's contribution to local and international knowledge in architecture, landscape architecture and interior design.



Progress Reviews





**June
2017**

Alisa Andrasek

PhD (Architecture and Design)

Supervisors: Paul Minifie and Marcelo Stamm

High Resolution Architecture: Possible Futures

*It cannot be that axioms established by argumentation should avail for the discovery of new works, since the subtlety of nature is greater many times over than the subtlety of argument. But axioms duly and orderly formed from particulars easily discover the way to new particulars, and thus render sciences active.**

Unprecedented increase in data and complexity within design and building technologies is exemplified by for instance parametrization and generative processes. There has been a radical increase in quantity of choices, simultaneous to increasing opacity of such design process to human cognition, eventually resulting in decreased quality... Finite capacity of human cognition

to absorb this acceleration in technology is reaching critical threshold. Meanwhile, different planes involved in conception of design and architecture (design, engineering, construction, material science and adjacent tangents), are becoming increasingly algorithmic. If design is algorithmic, it is also open to automation. With imminent emergence of AI and new cognition, can there be an opening for radical enhancements in architectural ecology? Can superperformance result from boosted materialisation synthesis? Can architecture and its production be cognified? Can creativity be exponential, and the unseen emerge from the uncharted?

** Sir Francis Bacon, Novum Organum, Book 1, Aphorism 24*



Tim Angus

PhD (Architecture and Design)

Supervisors: Ross McLeod and Michael Trudgeon

Biomimetic Building Facades

This PhD will research the genius of nature's designs in order to inspire the design of innovative sustainable building facades. The research is proposed to include studies of coral reefs and rainforests, both on a micro and macro scale, to understand both the performance of the individual elements (micro_coral/trees), and, the collective performance (macro_reef/rainforest).

Biomimicry is the key research mechanism and I am training with the Biomimicry 3.8 organisation* to achieve qualification as a Biomimicry Professional. I will be collaborating with Biologists and Naturalists in order to achieve a deep understanding of nature's designs, along with industry to

ensure \$ commercial constructability. The PHD will also be developed/tested on real world projects within Grimshaw Architects.

It is a key objective for the PHD to propose passive building solutions that target a \$ cost neutral result, solutions that don't cost more \$ than current practices, and do more with less like nature. It is envisaged that the primary output of the PHD would be an adjustable passive facade screening system with multiple functionality (for new and existing buildings), and, potentially a related output for the grouping/siting of buildings (planning regulations to achieve optimum outcomes).

*<https://biomimicry.net/>



Thomas Bailey

PhD (Architecture and Design)

Supervisors: Richard Black, Anna Johnson and Christine Phillips

BEING

My research will collate, analyze and document projects from the practice of room11 Architects.

Projects include built Residential, Commercial and Urban Design works.

These projects represent the **output** of a creative partnership with Megan Baynes (also from room11 Architects).

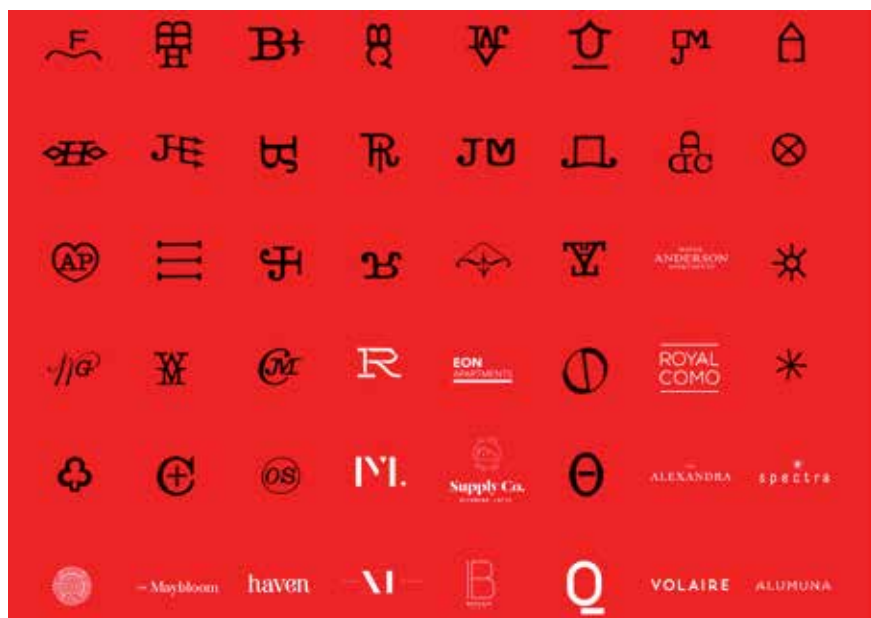
My research will eventually be bound together in alternate, chronologically ordered, chapters with Megan's research.

Together our research will form one thesis within which my individual contribution is clear, whilst our ongoing collaboration is also apparent.



The Legible City: Cultural storytelling through a typographic lens

This research proposes a connection between typographic storytelling and the understanding of typography's broader cultural significance: How can uncommon histories be expressed through a typographic lens?



Michael Banney

PhD (Architecture and Design)

Supervisors: Leon van Schaik and Michael Spooner

anecdotal evidence

In winter 1995 I met with my supervisor, Professor Leon van Schaik. I provided somewhat of a life storey, a long series of anecdotes – all of those things that I thought may have contained traces of my archi-DNA. Leon listened.....until the end, and then he said 'You do realise what you have just done?'

I had crystalized an approach to architecture - a method of storey telling, of finding the storey in the first instance, often a storey already written but not yet architecture.

The meeting with Leon was a mark in time. It was the moment we first discussed a PhD constituting a series of anecdotes that are interesting, testable and concretizing, that

describe a *personal history*, a *way of working* and a *body of work*.....

"Good," said Monty. "Now can we go and see the shops?"

"Yes, yes, of course we can," said Mervin. Off trotted Mervin and Monty to the shopping centre of Firling Town.

Monty could not believe his eyes. Never before had he seen so many kinds of cheese in one shop. What a feast he could have!

Mervin's mind was certainly not on food. No, he was much more interested in the tailor's shop.

"I think I will buy a new jacket," said Mervin to his son. "The one I have has worn thin at the elbows."

First he tried on one jacket then another until he came to a lovely checked one.

"This is the one for me," said Mervin, trying it on. "What do you think, Monty?"

Monty was just not listening. He was still thinking of the shop crammed with cheeses of all shapes and colours.

After their shopping spree, Mervin and Monty went to the Firling Theatre to see a pantomime.

Monty had never been to a theatre before and



Monty buys himself a nice new jacket.

Facilimaking the Accessory: strategies of co-creation within an expanded field of making

Modernist jewellery tends to orient through anthropocentric object-subject interactions, emphasising technical virtuosity and object-based outcomes. Typically culture and nature are represented symbolically and function as ornaments, souvenirs or charms signifying relationships to place, identity or belief systems. This research attempts to unsettle these conventions and explore possibilities for an alternate relational milieu for a socially engaged contemporary practice of jewellery.

Informed by New Materialist discourse (Bennett, Barrod, Harraway, Massumi) the research intersects contemporary jewellery (Kunzli, Cohn, Perret), the expanded field of making (Hamilton, Oyama, Montero), performative objects (Orta, Walther, Mayling)

and socially engaged practice (Helgra, Alys, Thoms). New Materialism offers an alternate way to think through our complex relations to matter, while social and performative practices allow the researcher to experience these networks through the liveliness of their doing.

Via a series of event-based projects, the work is gathering momentum through attending to the productive capacities of unsettling and the agile qualities of the accessory. Emergent within the research is a multivalent methodology of *facilimaking*: making facilitated through situational, performative modes that reconsider bodily, spatial, temporal and material 'intra-actions'.



Megan Baynes

PhD (Architecture and Design)

Supervisors: Anna Johnson, Richard Black and Christine Phillips

BECOMING

My research will collate, analyze and document architectural preoccupations of the practice of room11 Architects. Preoccupations include photographs, drawings, paintings, writings, ruins, structures and infrastructures.

These projects represent the inputs to a creative partnership with Thomas Bailey (also from room11 Architects).

My research will eventually be bound together in alternate, chronologically ordered, chapters with Thomas's research.

Together our research will form one thesis, within which my individual contribution is clear, whilst our ongoing, interrelated, collaboration is also apparent.



Recollections and reconciliations of processes

The previous PRS was recollections of site: sensing the subject, which is the space to be represented in a final image. As I approach the mid candidature, I articulate an increased understanding of what my practice is.

I reflect on a reconciliation of all the elements within the viewed space of my recent research activities. A photographic is oftentimes weighed down by the demands of technical knowledge and equipment, and this burden creates rigidity within the art form. However, such rigidity does not preclude cracks forming within the mode of practice; the new, the previously unseen appear. By acknowledging the cracks, I dismembered the prescribed techniques and use of equipment. I actively

embrace the digital by restraining its flow. In this way, the alchemy of the dark room is recreated by hybridising the analogue and digital within the practice.

This refusal opens up a fluidity of process and has become the central focus of my research project. Reiterations of this process prompts unlimited possibilities for further explorations of composting and site visits. Also, this slowed process instills two-folded viewing as I oscillate from details to a final image, a distillation of non-linear practice.



Timothy Burke (University of Newcastle)

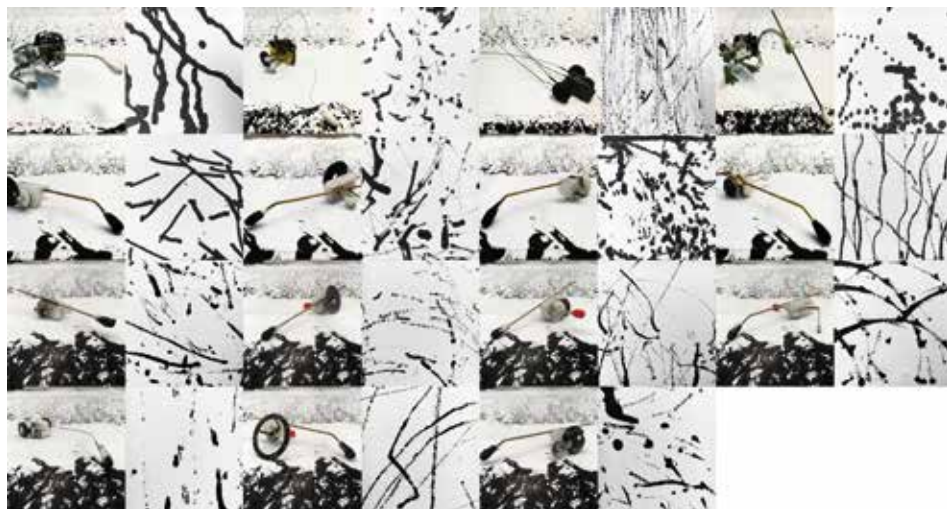
PhD (Architecture)

Supervisors: Michael Chapman and SueAnne Ware

Gizmos + Ghosts: Exquisite Machines or Exquisite Drawings?

This PhD is conducted through experimental machine making that foregrounds analogue methods in the speculation of architecture. This practice has emerged by playing the surrealist game of the exquisite corpse with fifteen spring-wound drawing machines. Pursuing what André Breton described as 'the undirected play of thought,' these machines function in the temporal-spatial event of play to allow the unexpected to occur. This has led to other forms of play as the family of gizmos continue to grow. Curiously, these machines misbehave, evoke sympathy, and consistently surprise.

On the one hand the Exquisite Drawing Machines that hop, spin, wobble, and get up to all sorts of mischief produce an imagined world of play, coming to life as spectacles and objects of desire. They invite a taxonomy into their nature to draw out better understand the machines themselves. On the other hand, their drawings produce artefacts for new experience that challenge drawing as an automatic or tacit process. Here, the distinct categories of making and drawing can be isolated, studied and re-assembled in order to explicate entanglements with physical methods of generation.



Transitory Skins: New materialism and critical fashion performance

Understanding matter and objects results in a distance from it, a space in which several immaterial things emerge; language, values, politics and meaning amongst others. This research seeks to collapse this distance through critical fashion performance, to enable opportunities for overcoming signification of the subject and material. Critical fashion performance that blurs the boundaries between performance art and fashion has seen a rise in prevalence as distinctions between disciplines continue to erode and the body further becomes central to creative practices. From here, new materialism offers a way of understanding the body and the relation to material objects, not at a distance but alive with the body.

The critical fashion performance practice provides opportunities for exploring new materialist notions of agency, Cartesian consideration of the inert world of objects and performance and movement as a perpetual difference. Performance is not a system of change from one stable state to another but rather the very vitality of change; a difference that does not spring from stable positions but keeps differentiating from itself. This opens up encounters with the body that use material, textiles and garments as edges and dialogical surfaces to examine material, space and the subject in process.



Gyungju Chyon

PhD (Architecture and Design)

Supervisors: Pia Ednie-Brown and Charles Anderson

Embodying Betweenness: designing lively artefacts through imperfection, impermanence and incompleteness

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

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

idea of the *in-between* is borrowed from the concepts of *wabi-sabi* and *ma* as a way to think through my creative practice. In particular, *imperfection*, *impermanence* and *incompleteness* are tendencies of the *in-between* which are salient to understanding the interactions between materials, environments and makers. Embodying these kinds of *between-ness* in artefacts may offer an approach to designing artefacts that generate a sense of 'aliveness'. If so, are there communicable ways of approaching design practice to these ends? These questions are explored through projects working with a wide variety of materials such as algae, fog, sensors, ceramics, and textiles for current projects, and reflecting on past projects.



Tanya Court

PhD (Architecture and Design)

Supervisors: Richard Black, Michael Trudgeon and SueAnne Ware

Reconsidering the Civic

This research has explored the theme of the civic in landscape architecture through over 20 years of my hybrid practice as an artist and landscape architect. It is work at the edge of the conventions of landscape architecture practice but importantly does not seek outsider status. The work is politically and socially engaged believing that it is possible to aid evolving publics in the continuous reinvention of their own shared spaces. If the civic no longer has the formal qualities or ceremonial programming of traditional civic realms, what is it? If the civic is always contested, how can the design response be open and keep open a dialogue with contexts?

This research has uncovered an approach in the work that seeks to maintain maintains a degree of open-endedness, creates certain deliberate effects and allows for a various types of participation and engagement. There is a reconsideration of the civic. The range of tools and tactics employed to do this that can be may be also of use to others. This contribution is important for others whose ongoing suspicion, vigilance and redefinition mean the civic can and should never be pinned down, trapped or tamed by the formalities of professional practice or the bureaucracy of contemporary administrative procedures in a rigid definition.



Kristof Crolla

PhD (Architecture and Design)

Supervisors: Charles Anderson and Jane Burry

Kristof Crolla

A strong dichotomy exists between the agency digital tools bring to architectural design and the affordances given by many construction contexts. Especially in developing building environments, common implementation deviations challenge this relationship. This PhD studies how harrowing slippage from aleatory occurrences during materialisation can be transformed into opportunity for non-standard project realisation. The study is done through reflective practice on participatory action research in a series of projects of increasing scale and complexity, built in volatile construction contexts. The argument is built for working with protean design diagrams or 'vibrant objectiles' that absorb serendipity in the project crystallisation process. Vibrant objectiles are procedural scripts for

project design and delivery that incorporate materialisation idiosyncrasies at an early-stage. They are built-up from a limited number of interdependent components that are context-specifically optimised for implementation. These components are placed and communicate across a hierarchy of scale and impact, enabling the emergence of larger-scale complexity. Through continuous feedback from rigorous prototyping, the extensibility of component deviations is harnessed within the vibrant objectile, giving rigour and animus to the whole. Using projects focusing on the friction between design and materialisation, the study exposes how latent opportunities for unconventional architectural design realisation can be employed.



Service Design Approaches To Sexual Challenges Post Prostate Cancer Treatment

Sexual wellbeing suffers after prostate cancer treatment. This in turn negatively affects quality of life, self esteem, relationships and mental health. Research implies that solutions to this problem require a tailored intervention incorporating communication skill learning, behaviour change, product adherence and mindset shifting. Although these effects are identified in numerous bio-psycho-social studies, these study interventions are rarely scalable or appropriate for 'real world' application. Human Centered Design is a research methodology that puts users at the centre of a design process. I argue that this perspective is appropriate for re-designing effective interventions into scalable services. This research will employ service design

research approaches to re-design one nurse led sexual wellbeing intervention. I will explore stakeholder mapping, journey mapping, user interviews and group workshops to develop a re-design prototype. I aim to explore the implications of this project for other psychological interventions to translate into helpful scalable services.



Norman Darwin

PhD (Architecture and Design)

Supervisors: Harriet Edquist, Judith Glover and Areli Avendano

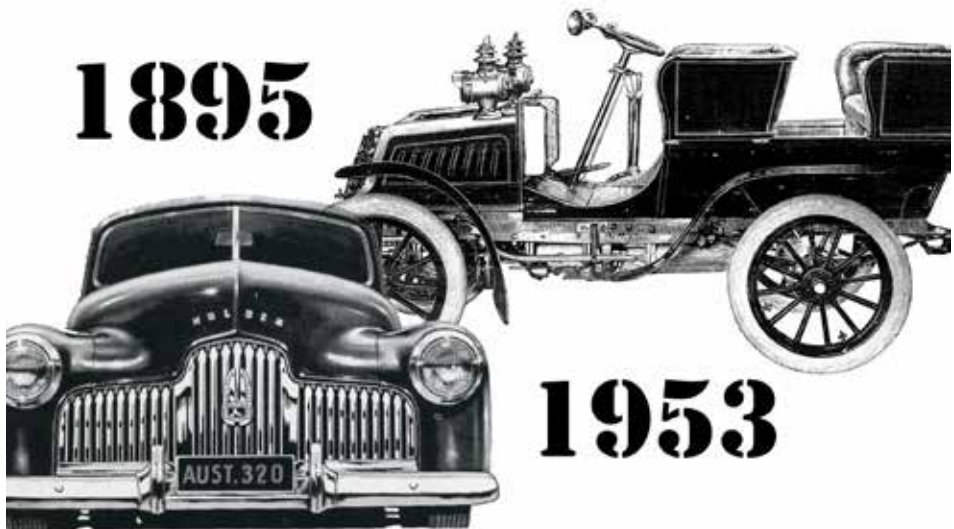
Early Automotive Design in Australia 1895-1953

The aim of this research is to reveal new knowledge about one of the most significant Australian industries of the twentieth century, the automotive industry. In particular it provides the first comprehensive account of the origins and early development of Australian vehicle design from the 1890s to the 1950s. Furthermore, by incorporating automotive design into the broader field of Australian design history, it paves the way for the future development of this field of research.

Five periods of Australian automotive design are examined; the early designers, opportunities arising from a body embargo, design of post war Australian cars,

development of standardised motor bodies, variations and unique styles and impact of the World War II on design of an Australian car. The aim of the research is to reveal new knowledge about one of the most significant Australian industries of the twentieth century.

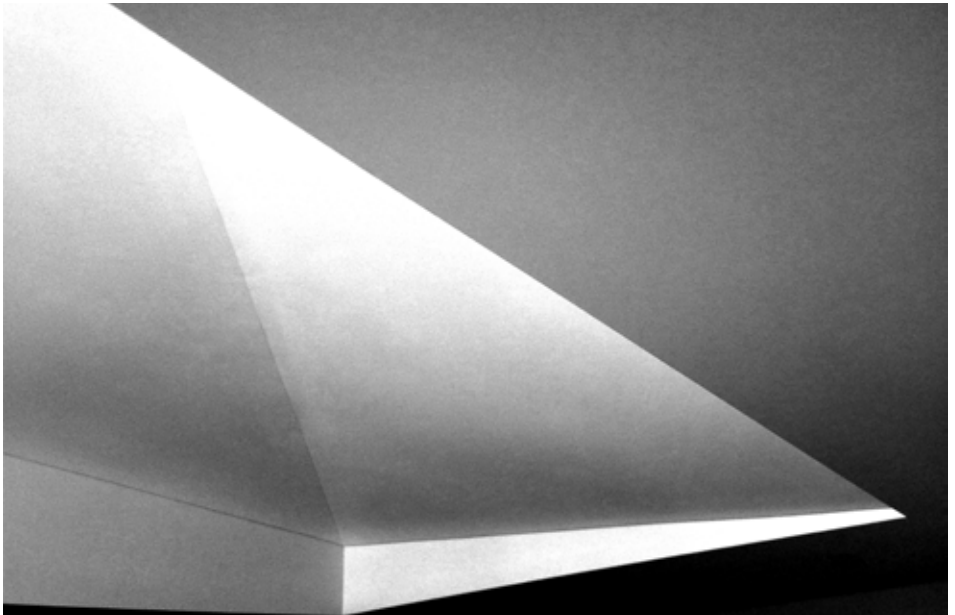
The outcome will be the first scholarly account of early Australian automotive design during its formative years. The research uncovers the names of Australian designers who have been neglected or are unknown, and it also sets out to discover unknown early Australian automobiles.



SURFACE AND THE SPACES BETWEEN – an investigation into the role of 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 built form. Surface in the context of this project is considered to be both the limit of material (technically and tectonically) and the boundary of space. Further, surface, whether defined or implied, solid or screen, defines both performance

and experience. A key aim of the project is to document a methodology that celebrates the simultaneous processes of conceptual endeavour and technical resolution in design and the phenomena of occupation – each through the lens of surface.



John Doyle

PhD (Architecture and Design)

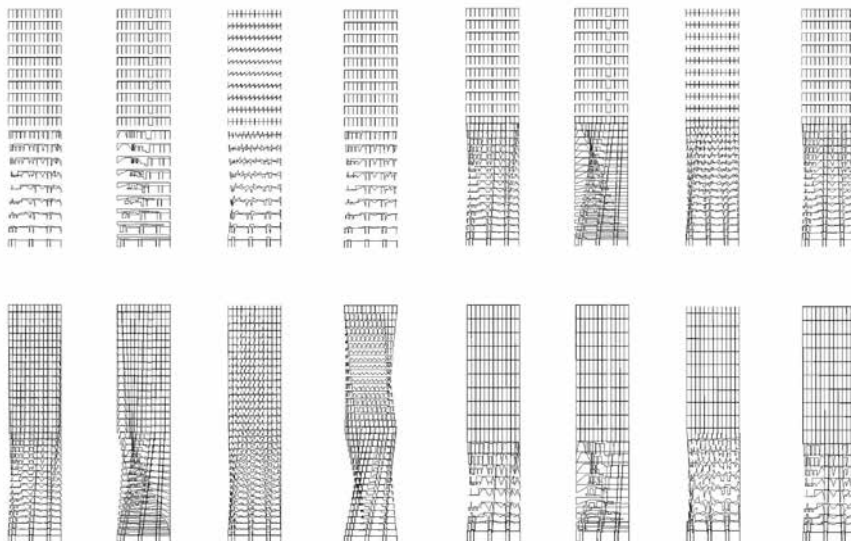
Supervisors: Vivian Mitsogianni and Roland Snooks

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

This PHD explores concepts of the open-ended in architecture. These ideas have been latent in both the architectural and urban design work, and studio teaching, but have been explored through various different frameworks, guises and understandings. Underpinning this is an obsession with 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.

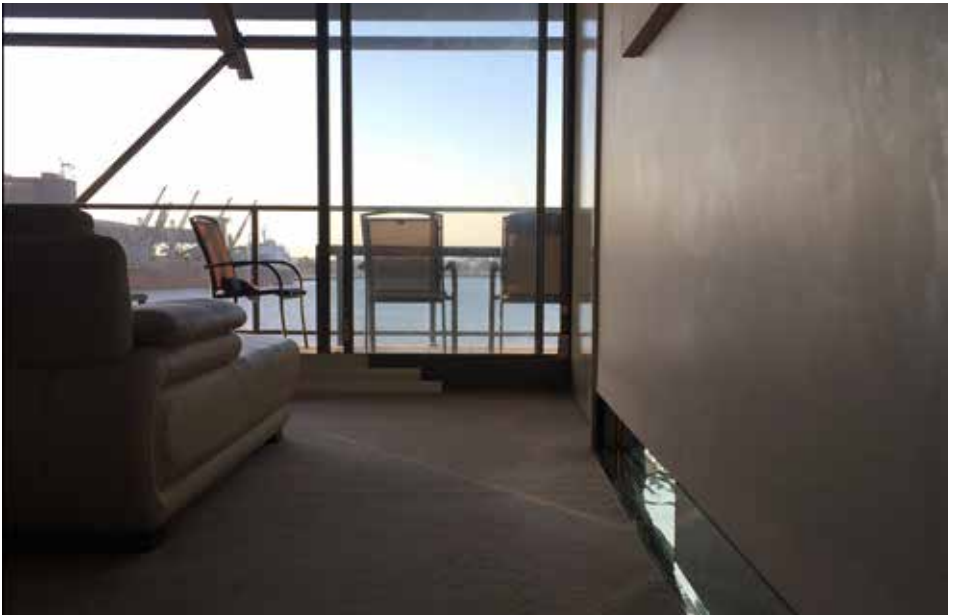
The ambition of these operations is to allow for fissures of unplanned amenity, and un-programmed spaces and/or micro-public gestures in an architectural project.



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, and 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.



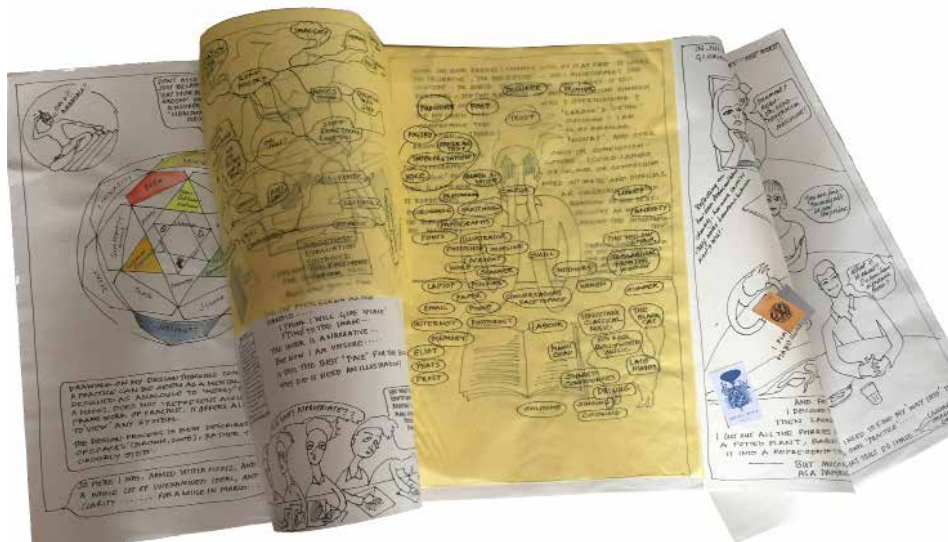
Sophie Gaur (RMIT School of Media and Communication)
PhD (Media and Communication)
Supervisors: Laurene Vaughan, Judith Glover and Neal Haslem

ThingSpeak: Explicating the transcultural intersections of a design practice

This research investigates the agents of visual design through the lens of the *Transcultural* in practice. It seeks to identify the values and narratives that predicate the creation of objects. It also seeks to reveal culturally significant ideas that implicate, or pre-determine modes of design thinking through semantic, visual and moral inheritances. By examining my cultural links with India and Australia, the research looks at specific drivers of practice and how these, besides the products of their action, hold meaning, as ways to 'be' in design. The research at this point explores the ancient Indian aesthetic theory of *Rasa* and how it continues to express itself within the framework of narrative and visual communication within the Indian design context. It also explores

how this may be negotiated in the Australian context of a visual design practice.

This research is conducted through a practice-led methodology. The practice is viewed as a triad of *Professional, Creative and Teaching* – with *Research* creating a tetrahedral platonic solid as a model. Ongoing projects explore how these directions are mediated as an ongoing cultural transaction. The research aims to deliver a meaningful understanding of how cultural confluences hold enduring significance in Design.



Making pages: the form of the book, as informed by collaboration, place, history, and the unconventional economies of publishing-as-practice

This practice-based PhD seeks to understand and make explicit and transferrable the influence and utility of a series of ideas, tactics and techniques that are central to my practice. In these acts of discovery and explication, this research also seeks to transform my practice, or lead—rather than follow—the ongoing transformation of it.

This practice comes out of the fields of graphic design and publishing, but feels more affinity with architecture, art and literature; and has little to do with the commercial practice of graphic design. Coming from a position of being a practitioner on the fringe of the profession of graphic design in Melbourne, with one foot in the profession

and one foot in the academy, this study stems from a dissatisfaction with or disconnection from the professional practice culture and discourse around graphic design in Australia.

This work in progress presentation will present current and forthcoming work for the study, in the lead up to the third milestone at the end of this year.



Jock Gilbert

PhD (Architecture and Design)

Supervisors: Mauro Baracco and Peter Downton

Negotiating distance

This research pursues an enquiry into a range of participatory and collaborative approaches to inform design research practice in Landscape Architecture.

It explores techniques of negotiation (and the issues around these) through which spaces might be opened in which participation and collaboration are facilitated through encounter and direct experience.

My hunch has been that the discipline maintains a distance (or is remote) from it's relationship with the medium.

I argue through this work that this distance (or remoteness) might be more fruitfully

considered as a conceptual, philosophical situation embedded in disciplinary origins which parallels and is underpinned by the conceptual dichotomy championing the rational which has informed Western thought since the Enlightenment.

The research seeks to establish a practice which operates more meaningfully within this distance, seeking alternative ways through which to negotiate it. As such, the inquiry explores ways that landscape might be understood as a medium in ways that are broadly transformative.



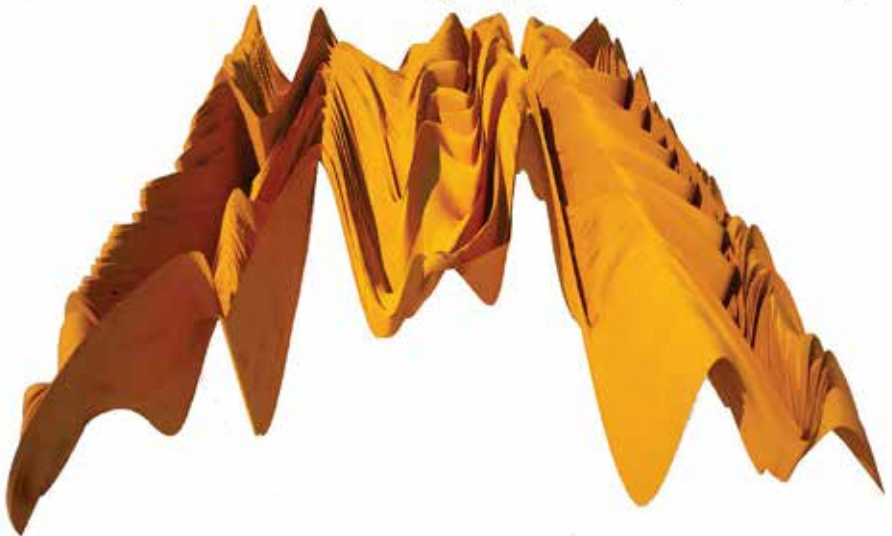
IMPROVISATIONS IN POLYRHYTHMIC SPATIALITY

This research is situated within an evolving field of creative practice that is situated between the domains of music and spatial design. Through a generative process of mass improvisation on the digital drum kit, I have first sought to understand the 'referent' patterns and phrases that form the foundations of my own drum kit practice as a means of understanding myself. Drawing on the tools, media and methods of spatial design, a new 3D spatial drum notation has been developed that offers novel insights into the polyrhythm, micro-timing and velocities that define my 'style'. This 3D Spatial Drum Notation has been applied to the analysis of the improvisational styles of other drummers and in the notation of my own drum-based

'Digital DrumScapes' compositions.

My creative practice then explores creative works in the domain of improvised polyrhythmic 'DrumScapes' to create vast electroacoustic spatial soundscapes. Using the similar musical data sets, my creative practice then explores the novel spatial design opportunities inherent in improvised digital drum-play as a generative tool for speculations in polyrhythmic spatiality. My intention is to bring these research elements together into new 'musico-spatial design' creative practice that explores the possibilities of improvisations in polyrhythmic spatiality in both music and spatial design contemporaneously.

Improvisations in Polyrhythmic Spatiality



Jeremy J. Ham

Drew Heath (University of Newcastle)

PhD (Architecture)

Supervisor: SueAnne Ware

Production of Detail

The architecture that I investigate is rich in detail. The architecture that I do is detail based. The study of detail is something I have isolated from practice.

I think of isolating detail into topic form. I see a strange diversity of topics that range from the acoustic to the reflective. A common thread is that there's a story in what you see beyond the nuts and bolts of a traditional perspective of detail.

I wonder at this meaning of 'detail driven' or 'the devil is in the detail'.

I always think that within any detail lies the DNA of a whole piece of work.....but how

do you take in the phenomena of light and site? How is it done in isolation and how is it produced on site?

The purpose of my work is to also enable craft, to bring other stories of detail into a building, to display creativity and to make a building have a sense of humour.

Some details are touch, others hidden and some aromatic. My study is to make a system of parameters that allows every connection or grouping of parts to be more than it is.



Tania Ivanka

PhD (Architecture and Design)

Supervisors: Soumitri Varadarajan and Toni Roberts

Applying systemic thinking principles in codesign for healthcare practice, to explore complex social relationships and redesign healthcare experiences

Through my research I am exploring the application of systems/systemic thinking ideas and principles to a codesign practice. Primarily this will be applied to the healthcare context, but I will also investigate potential applications in my teaching and codesign practice more broadly.

Healthcare and hospital contexts are socially complex and call for more complex thinking tools. To help me think through how systems and systemic thinking principles might be applied or support thinking through the different phases of the codesign process, I will adapt and trial various principles to a range of contexts, in both the problem exploration space of design ethnography and

design games, and in the codesign phase of developing new or improving existing innovations.

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.



Emma Jackson

PhD (Architecture and Design)

Supervisors: Martyn Hook and 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.

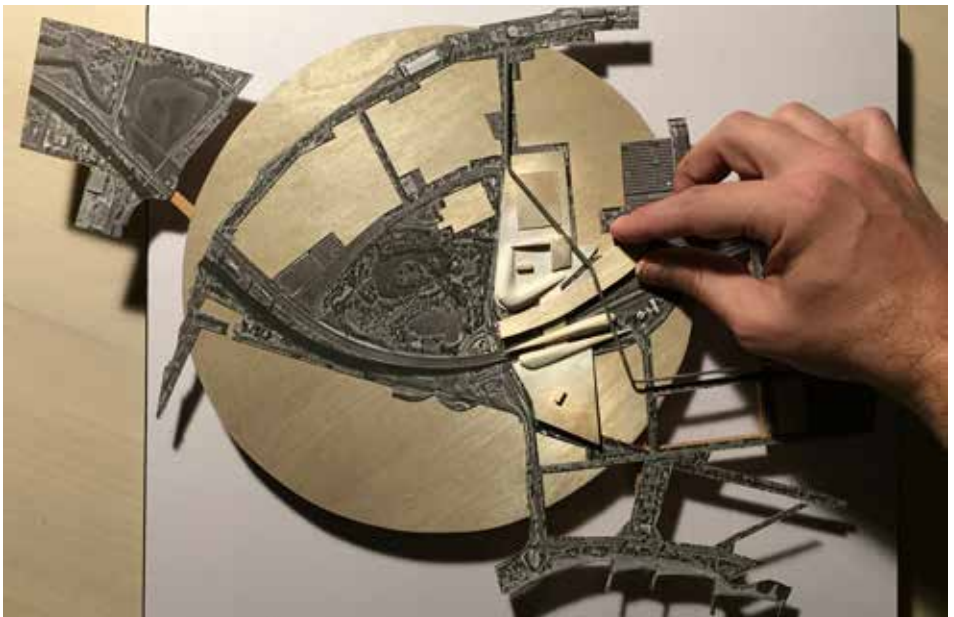
The unassuming towns in the Pilbara that await their civic promotions become ideal incubators to test a spectrum of imagined futures about the Australian city. Design opportunities lie dormant in the anxieties and instability of isolation.



String Figures

In our work, we are critical of the primary or dominant modes of urban practice – the co-ordinating 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.



Sarah Jamieson

PhD (Architecture and Design)

Supervisors: Suzie Attiwill and 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.

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

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



Undisciplined: States of Matter

My PhD is focused on the articulation of an *undisciplined* model of spatial practice. An elastic framework from which to engage with the problem of space, the model seeks to react — irreverently — to the challenges and complexities of an unstable, ever-mutating world. To do so, the research has been focused on examining what initially seemed to be a disparate accumulation of projects, unveiling surprisingly consistent processes, methods, and findings. Amongst them, the notions of *elasticity*, *retrosynthesis* and *abjection* have emerged — the first one referred to the mutating capacity of the model, the second one to its instrumentality, and the third one to the recurrent quality

present in the objects that the model observes, transforms, and creates. Now, the research has entered a phase of deliberate practice-based interrogation, where projects that subversively deal with politics through different states of matter are underway. A discussion on the latter (*matter*) will be my focus in this PRS.



The Windsor-Tecumseh Tornado of 1946. Harry G. Garland, 1946.

Christopher Kaltenbach

PhD (Architecture and Design)

Supervisors: Sand Helsel and Michael Trudgeon

INSECTUM: the sound of awakening

This PhD explores the relationships between insects and people as it pertains to the design of large and small artificial habitats. It is my hunch that through a different appreciation of insects, brought about by a better understanding of how we perceive them and manage our proximity to them, that design strategies for alternative engagements with nature and environmentalism can be created. One strategy envisions insect terrariums and architectural installations that house terrariums for purposes that include biotechnology and food/product production, as well as pets. These objects and structures seek to define a new public, multimodal interface, developed through the creation of an insect inspired aesthetic and the

performance of care regimes. The research is positioned in Japan as it has a wide range of precedents associated with insects. This context provides critical insight into ways of enhancing and expanding our relationship to these animals. A suite of speculative and built design interventions/provocations, that include architectural installations, products and services, are in development. Within an urban context, how can design reframe insects to create a different appreciation of them so as to improve the engagement with nature and environmentalism?



***Empathic Things & the Digital Ether:
speculating calm relationships with electronic objects***

The age of computing is ever shifting towards ubiquitous, perpetual interactions with our digital selves and communities. Data becomes the currency through which our increasing diffusion with digital media is negotiated.

In this landscape, my designed practice is prompted by a phenomenological investigation of digital data. In particular, I seek to unpack the electronically-networked object, refiguring the Internet of Things and exploring 'slow data' embodiment, narrative and interactions through the lens of calm computing and digital materialities.

This journey rediscovers human experience, relationships and mappings between the analogue and digital worlds. Through the

interaction design of new electronic objects, how might these things tease out subtle, affective narratives? What can the role of empathy in human-computer interaction bring to this conversation?

The *wishy washy object* (working title) is a speculative design typology that initiates my engagements with two notions: linking digital materiality with the design process for digitally-augmented electronic objects, and possibly shifting the boundaries around prevalent designer-owner relationships. Between perpetual, attention-seeking digital experiences and periphery, Weiserian notions of calm computing, what lies ahead with electronic objects?



Chris Knapp

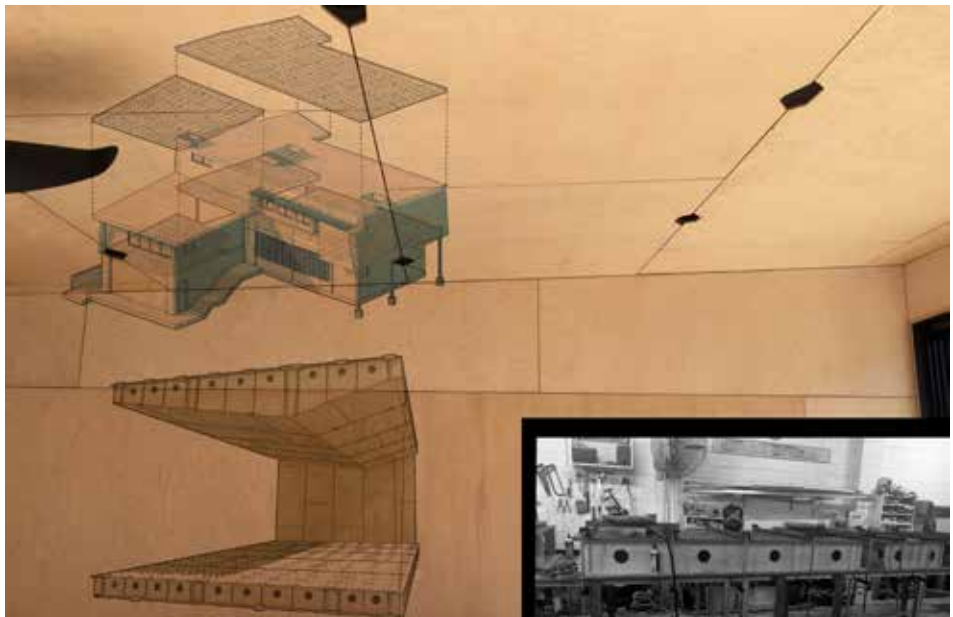
PhD (Architecture and Design)

Supervisors: Paul Minifie and Graham Crist

BUILDING +/- Prototype as Practice

The PhD reflects upon a practice harnessing digital fabrication as a primary vehicle to expand the possibilities of design and construction, in an attempt to reconfigure the standard apparatus of architectural enterprise and its resultant output of buildings, objects, or processes while re-positioning the architect's role as a hybrid of designer, fabricator, and constructor. Characteristic of the practice is a method to continually test new variables using 1:1 prototyping in a design feedback loop, and to extend the logic of customised processes and material implications to a high level of resolution. Prototyping is conceived as tangible speculation, where questions are explored through engaging in the physicality

of production. This tactic is not motivated fundamentally by an affinity for craft (though craftsmanship is a key concern), but about developing a reservoir of tacit knowledge as facilitated by the advent of digital design tools including parametric modelling software and CNC technology of various types. This approach privileges processes over things. Live feedback software models and physical prototypes replace traditional forms of representation in this practice, and the territory occupied by the architect expands. The result is the prototype of an emergent practice paradigm.

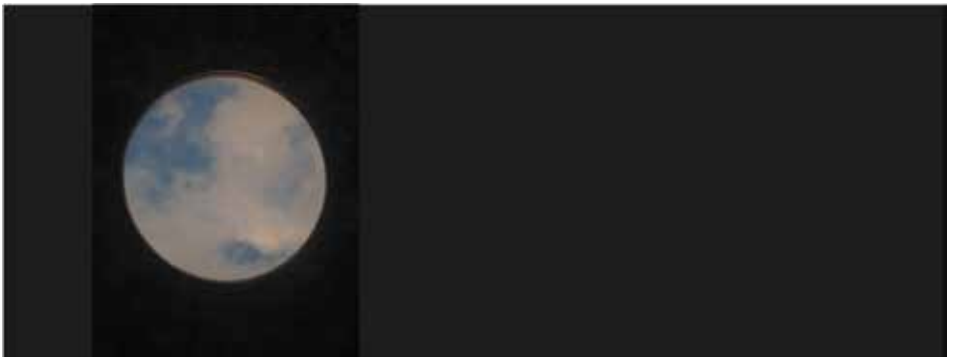


Examining life as a Users manual influenced by the everyday

The research is inspired by the Japanese idiom "Ishin-denshin", which denotes a form of interpersonal communication through unspoken mutual understanding. The silent understanding is generally recognized as a universal human phenomenon, as a passive form of shared tacit knowledge.

This research argues that everyday (Ishin-denshin) experience invites designers to take a particular account of how objects and spaces occupy and facilitate our experiences. How objects not only serve to activate rooms and occupation, they also serve to radically remodel and re imagine/image the space, offering ways to consider how one might design an experience for occupants through the judicious study and design of artefacts. This research project questions how

everyday experience, unspoken simpatico and human phenomenon may lead to a new design typology to convey a style of "fifth dimensional" communication and experience. George Perec's novel, *Life A Users Manual* focuses particular attention upon domestic artefacts that shape and influence our experience of space. Perec portrays each resident of each room circuitously and indirectly, through descriptions of the objects they own and the spaces they occupy. The PhD explores the possibilities of how objects and spaces generate an experience relevant to the design process as accumulated knowledge. Examining common proceedings as a response to knowledge acquisition raises questions such as: What is the user's manual that dictates our lives?



Thierry Lacoste

PhD (Architecture and Design)

Supervisors: Leon van Schaik and Anton James

Emotional Desire

With growing number of regulations, sophisticated building techniques and documenting softwares, architecture is increasingly technical. In addition, profitability dictates most design decisions. Projects are often described as a sum of components: materials, sustainable features... In this context, architectural design is progressively 'analytical', missing the atmospheric quality of the space.

Our practice tries to celebrate this disappearing holistic experience. The resonance of a space through the eyes of an amateur. Each project starts with a poetic idea expressed in the form of photographs, paintings, collages... The project is given

a name that capture its poetic concept. It is then developed as a transposition of the traditional idea of a 'parti' that will dictate the design rules throughout the development of the project.

As well as having my own practice for the past 25 years, I have also run design studios in various universities. Both activities consciously leading to the same aim. Teaching has impelled me to question what is important in the design process and research ways to encourage students to develop the experiential side of architecture.



engaging objects

Ideas and experiential qualities are embedded in everyday objects, waiting to be discovered, connected and adapted. These projects borrow engaging qualities from objects associated with the conditions which surround the work. The objects adapted to the work by this process are labelled the 'object of desire'. The diversity of these 'objects of desire' includes: the Dunlop Volley

sandshoe, Captain Cook's Endeavour, a desk lamp, timber shuttered concrete, road trains, The Tree of Knowledge, a large body of water and a Pancho Guedes mural. The diversity of the objects is matched by the diversity of ideas and experiences embedded within them and the diversity of the project situations they form part of.



(Image. Detail of Pancho Guedes mural at the UQ Architecture School, ideas from which are adapted to the project outcome. Photography Brett Boardman.)

Simon Lloyd

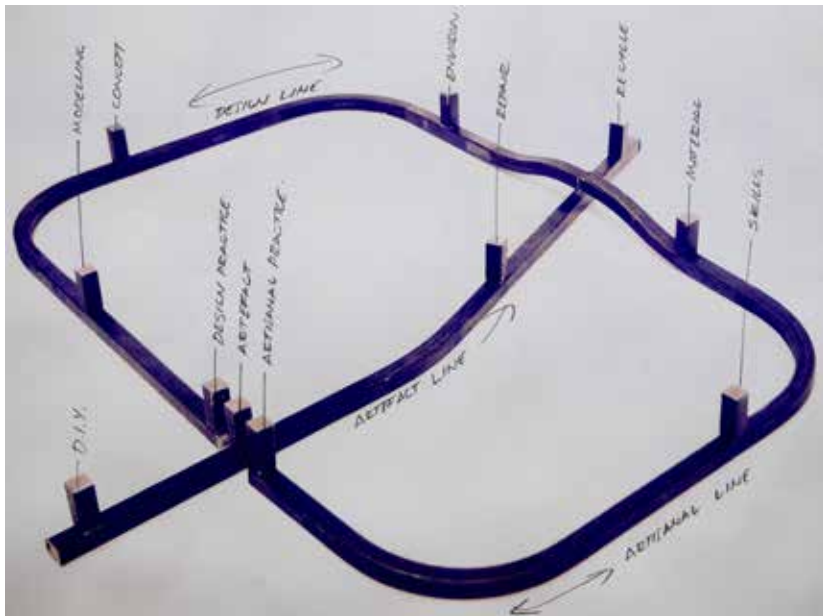
PhD (Architecture and Design)

Supervisors: Malte Wagenfeld and Judith Glover

The designer artisan dialogue: towards a new model of sustainable design practice

In the context of an expanding global manufacturing and design industry, uniformity threatens to homogenise our material world. Cultural artefacts become a key marker here. Their means of production are specific and different, drawing upon and responding to a defined cultural DNA. However within our contemporary and connected world these culturally responsive objects are dissolving in favour of a singular set of universal artefacts devoid of any regional significance. My research project seeks to investigate the rich cultural specificity of artefact production through a dialogue between the artisan and the designer within the domain of the production workshop.

The project seeks to re-establish tacit cultural knowledge and typologies within a contemporary design idiom through an exploration and exchange of design and material enquiries. Importantly it seeks to exemplify such established cultural typologies and materials as reflected within both their environment and means of production and more significantly within the use of such artefacts.



Articulating the Liminal: Testing transdisciplinary research strategies

Multiple disciplinary approaches have been widely touted as the response to address societal challenges identified as 'wicked problems' (Rittel & Webber, 1973): compound predicaments whose multiplicity and complexity make a singular approach impossible.

However, like the issues it seeks to address, research practices involving multiple disciplinary realities is a complex and contentious concept.

This presentation seeks to first define where its multiple disciplinary approach sits within the territory of multi-, inter-, and trans-disciplinarity. This becomes a lens to examine

how that informs the strategies it intends to investigate through the research.

The research project aims to run three discursive events which each examine different research strategies. The first in this series, *Wunderkammer*, was held on the 28th April at the Experience Design Centre (RMIT). It was run as a project-based forum using inference patterns, association and metaphor as mechanisms to reconsider the tensions in, and expression of, qualitative sociological data. The presentation will reflect on what emerged during that event, and what those developments could mean for the research.



Derren Lowe (University of Newcastle)

PhD (Architecture)

Supervisor: SueAnne Ware

DRAWING STORIES

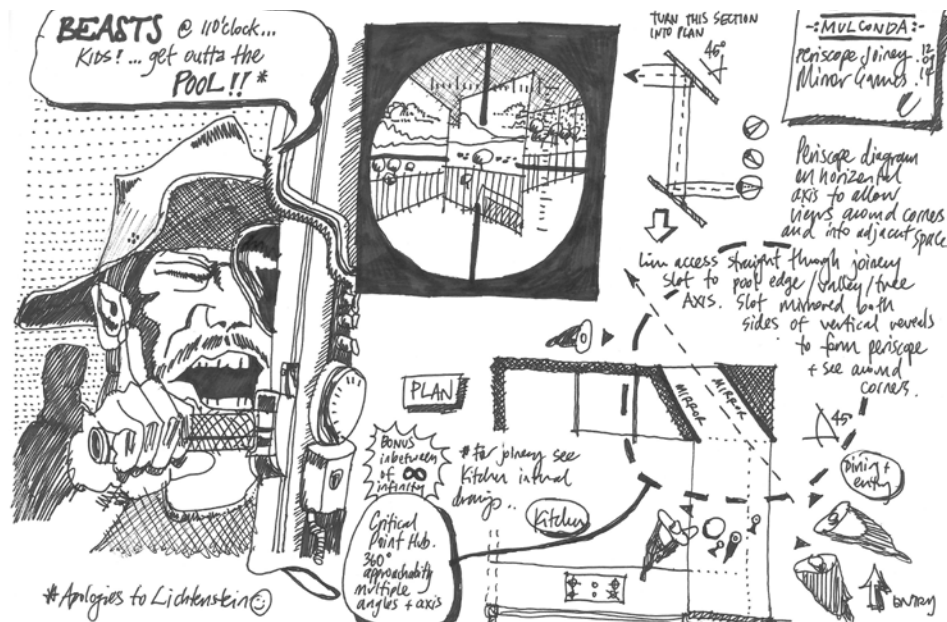
In architectural practice I find a more nuanced, flexible or even subversive methodology is required for both experimentation and documentation for eventual production and fabrication of architecture. The 'ninth art' and medium of the comic and ink drawing - particularly the strip or splash of narratives and ideas I find increasingly advantageous in convincing and conveying instruction, documentation and narrative holistically.

By exploratory investigation and literally 'drawing out' to focus on the details rather than the whole - I believe I simultaneously challenge or question the commodification, mediocrity and loss of craft in architecture.

Craft rooted in material knowledge, culture and context.

My research interest informed by the tectonic is an acknowledgement and affirmation that whilst the truth is something that is constructed and therefore overt, at other times - it is more subversive and subtle. Not a representational or scenographic pastime but rather a revelation in details and material 'moments'.

These are the details, images and experiences that last in my architectural memory.



Cyber-craft: making, projection and distribution in the Post Digital Vernacular

The rise of digital technology, data visualization and distribution, 'changes both the things we make and how we use them'*. 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'** 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 wearable technology, cyber-craft 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.

*Sennett, R, 2008, *The Craftsman*, Allen Lane, London.

**Bridle, J, 2011, *The New Aesthetic*, viewed 14th April < <http://jamesbridle.com/works/the-new-aesthetic>>



Hamish Lyon

PhD (Architecture and Design)

Supervisors: Richard Blythe and Michael Trudgeon

RISK – The Private life of Public Architecture

Contemporary architectural discourse is at a rare moment of inversion. Traditionally led from within the confines of universities or by the trajectory of propositional research, current debate is now being driven by the complex and ever more fluid relationship between architectural practice and a project's formation. Even the conventional linearity of project procurement has undergone a radical shift whereby design, documentation and construction can now occur in alternating sequences or even in reverse. This allows propositions and ideas to be generated simultaneously at different junctions of a project. The by-product is a greater complexity as to where a project's risk actually lies.

As a result, financiers and institutional investors stabilize the process by overlaying projects with the brutal cloak of risk minimization. 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 core programs but are caught between the egalitarian needs of the public good and the commercial demands of private interests. Where next?



Swarming: Micro-Flight Data Capture for Environmentally Informed 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 visualize 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. The expected result is the possibility of creating time-varying, multi-dimensional data maps for three-dimensional volumes of air, which can be queried and understood by designers in a way that facilitates a novel design approach which allows for environmentally informed decisions.



Samuel Mcgilp

PhD (Architecture and Design)

Supervisors: Lawrence Harvey and David Forrest

Agile Opera

Digital iterations of live artworks 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 creative practice research PhD explores the hermeneutics of digital art with a relationship to live performance, focusing 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.

Through this PhD, I will analyse and present the findings of a series of digital experiments that support artists to create digital iterations of their live works.



In Time: between observation and making

Change through time is significant on the Mornington Peninsula and in Westernport Bay. Daily tidal change creates a broad intertidal zone and exposes an immense area of mudflats in low tide providing vital feeding grounds for local and migrating birds. Seasonal change shifts the occupation of the coastal towns and holiday houses from empty to full, from inside to outside. In addition to these predictable, continuing, cyclical change there is also more intermittent, less predictable change.

This place has been the ground for a body of work undertaken over more than fifteen years of my practice, through projects and research, practice and teaching. Working again and

again in the one area has allowed for projects that operate over time.

While there is a history of settlement here that has tried to control change, this work finds delight in evolving with change and inviting change. It shifts away from the idea of architecture as something that is complete to be visually consumed, towards an architecture that is experienced over time and through embedding in place. How can this approach further shift how we design and think about outcomes of architecture?



Brendan Meney (University of Newcastle)

PhD (Architecture)

Supervisors: SueAnne Ware, Michael Chapman and Matthew Parnell

UNEARTHING :

Discovering the knowledge implicit in designing remote Aboriginal living environments

This PhD research explores the notion of Aboriginal 'dwelling' and draws out aspects of my approach to designing within this cultural paradigm through existing built projects from my 20 years of practice. It aims to improve techniques of mapping, evaluating, correlating and recording archival design data against post occupancy evaluations (POE) of the built works, by exposing disjunctions between the original design intent and the adapted use of the built environment. The uniqueness of desert people's spatial intelligence often remains unspoken in the design process, confining the consciousness of connections between architectural and cultural space interaction. The traditional realities attached to their lifestyle in this context plays a vital

role in guiding architectural resolution and negotiating design outcomes. By looking at three projects from my practice located in Central Australia, I will explore the way this aspect of spatial intelligence emerges in my own design practice both tacitly and explicitly. My investigation seeks to debrief aspects of the elusive balance between 'shelter' within imposed living environments and sustainable desert livelihoods for remotely located Aboriginal people. It includes observation of Aboriginal patterns of occupation and considerations of remoteness and amenity existing in these lived projects.



Ben Milbourne

PhD (Architecture and Design)

Supervisors: Vivian Mitsogianni and Roland Snooks

Mutations:

Experiments in typology, procedure and the instrumentality of recognition

A reflection on the creative practice of Ben Milbourne, exploring a notion of context as the underlying systemic structures of an urban condition. Where the city is understood as an emergent system and 'new' constituent elements are not introduced as radical departures from existing situations, rather as mutations of existing conditions. Experiments in typological deformation explore how existing base urban or architectural types can be 'evolved' via mutation, hybridisation or grafting of these systems and forms in response to new demands. Process and generative based strategies explore this notion of mutation in urban and architectural propositions, both to un-earth underlying structures, and to implement mutation,

in formal, programmatic & organizational terms. In each scenario the exploration investigates how the transformed condition can remain recognisably related to its original condition and effect greater resonance via the instrumentality of recognition. Recurring interest in the work explores the translation of digital/analogue methods and the subsequent oscillation between procedural and explicit design strategies.



Tal Mor Sinay

PhD (Architecture and Design)

Supervisors: Quentin Stevens and Charles Anderson

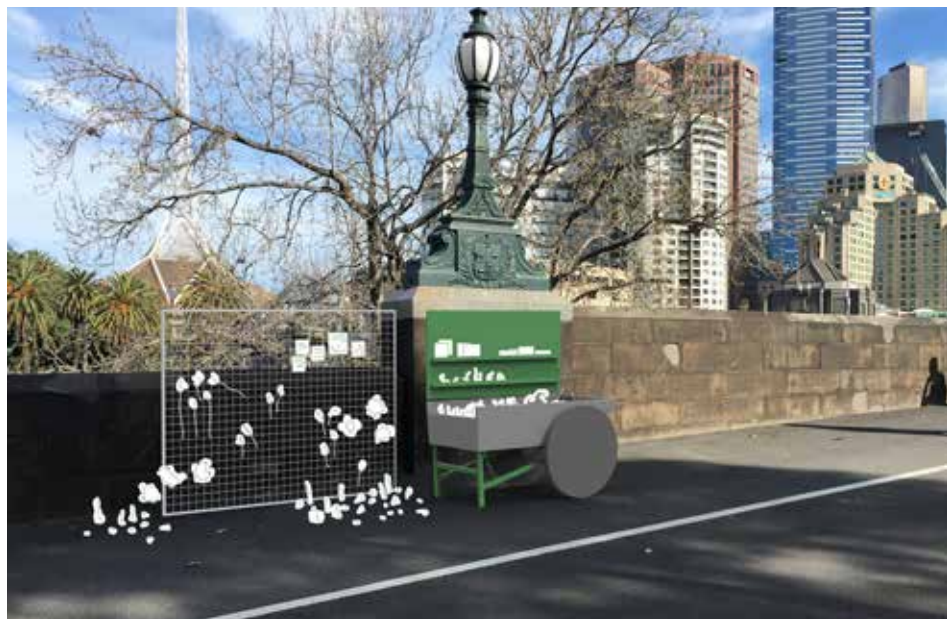
Informal Memorials- exploring contemporary ways of unofficial commemoration

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.



Intelligent Control in Generative Design

My research establishes a framework for performance-based creative systems and explores novel approaches to increase efficiency in designer interaction during generative design. This approach addresses the complexity of design requirements in respect to multiple performance criteria during early design stages by using human-in-the-loop technology for design augmentation. During the conducted research, design intuition is directly used for the generation of computational design solutions, a guidance procedure based on intelligent control is introduced and designer effort is minimized to reduce designer fatigue. The presented technological solution enables interactive mass-customisation in architecture, decision-support in early design

and efficient use of computationally expansive simulation technology. Artificial intelligence is already changing the way buildings are designed and will transform the architecture, engineering and construction industry in the future. The provision of performance data early in the decision-making process during architectural design increases design efficiency. A semi-automation of this process allows the designer to navigate the design process, while benefiting from the computational power for calculations trading off quantitative criteria. The intelligent design framework for interactive decision support will enhance the capability of architectural designers to use multi-criteria optimisation processes in an intuitive interactive way.



Jason Parmington

PhD (Architecture and Design)

Supervisors: Malte Wagenfeld and Ross McLeod

Products of Reflection designing circumstantial light phenomena

This research project is concerned with phenomena that dwell at the periphery of consideration in the design of objects. The design of a domestic kitchen tap, will specify its mechanism, its form, its polished chrome finish, but is unlikely to extend to the reflected light-forms on a surface adjacent to the sunlit tap. Similarly, the design of vehicle, will determine the contours of its panels, their colour palette, even the highlights along its length, but is unlikely to consider the distortions of a reflected lamp-post in its duco. These are circumstantial phenomena, which may elude consideration out of practical necessity, but perhaps also due to (pre) conceptions of what constitutes a designed object. The research momentarily sets-aside

their presumed extraneity, and treats these phenomena as objects of design. It confirms a speculation that unrealized creative potential, and alternative ways to conceptualize and practice design, might be derived from attending to circumstantial effects. To pursue this, it examines and elaborates phenomena generated by the refraction and reflection of light.



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 and Laurene Vaughan

More than a catalogue: Publishing and the contemporary museum

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

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 successful 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?



Tending to creative mutuality: Processes of commoning for collaborative practices

This PhD uses the social, psychological processes people engage with when establishing Commons, to guide the production, negotiation and documentation of collaborative, creative projects. When forming or maintaining commons, a sense of mutuality motivates the return, rather than the extraction, of value to the shared resources. Creative mutuality within collaborative projects evolves both the modes of producing work and the experience of the people involved.

Mutuality is a characteristic of commoning and also a catalysis for the production of collaborative and creative work. The diverse projects in this research construct

the conditions for creative mutuality within co-opted commercial space through three main techniques; producing affective loops, systems for self-actualisation embedded within collectivism and encouraging emergence.

By aligning collaborative practice with processes of commoning, the research attempts to produce new values for interrelating and creating together and within wider communities. This approach proposes that creative mutuality can become a formative and guiding principle for 'making works in common'.



Amaara Raheem

PhD (Architecture and Design)

Supervisors: Suzie Attiwill and Charles Anderson

Speaking Dancer in-residence

At the start of my PhD (2015) I returned 'home' to Melbourne after fifteen years of living in London. The last performance I made - *Hestia* – invoked the ancient Greek Goddess of the hearth who presides over 'home' fires and the settlement of new colonies. The work of my PhD is to re-think ideas of 'home', 'belonging' and 'identity' in order to continue making autobiographical performance differently; to move away from a subject-centred point of view into a more relational field so that 'self' is no longer perceived as a fixed body of 'embodied knowledge' but rather as series of coordinates continuously changing, and becoming. *Speaking Dancer* is

persona, rehearsals, repetitions of habitations. She speaks to and from the open, iterative question: *how is in-residence, here and now?* In time she will transmit modes of thinking and doing that are inherently choreographic in contexts other than dance.



Toby Reed

PhD (Architecture and Design)

Supervisors: Marcelo Stamm and Michael Spooner

Architecture / black holes / feedback loops

Buildings are like black holes within the urban fabric, channelling us through to alternate visions of reality, helping create a universe consisting of multiple view-points or worlds. These worlds or realities are created 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.

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.

I am attempting to analyse how I have explored these ideas in some of the buildings that I have designed.



Rosie Scott

PhD (Architecture and Design)

Supervisors: Suzie Attiwill and Tarryn Handcock

Watercolour: interior painting and painting interiors

This research explores the relations between watercolour and interior (responding to an understanding of interior/interiority as a condition composed relationally from qualities, properties and sensations) to see how watercolour can contribute to interior practice and interior design. Watercolour painting is explored as an act of framing, arranging sensations to compose interior conditions (producing interiority).

Two specific modes of watercolour practice are proposed, through which the research takes place: interior painting and painting interiors. Interior painting involves the study of an interior through the observation and painting of qualities, properties and

arrangements, and through this production frames a new interior condition in watercolour on paper. Painting interiors refers to the production and composition of interiors through painting ('interiors' as framed by architecture, which is not necessarily the inside of architecture), such as the application of paint and other mediums – including light and water – to surfaces.



Rosie Scott, Photograph of Works in Progress: Colour Studies, Watercolour on Paper & Resene Paint Sample Cards, 2017

Informal Public Space and Island Culture

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

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

By understanding the sense of place and temporal activation, I wish to develop a set of rules to map 'Informal Public Space' and to design the components that are favourable for the informality of local life to occur.



**Informal Public Space &
Island Culture**

Simon Spain

PhD (Architecture and Design)

Supervisors: Soumitri Varadarajan and Julian Goddard

ARTIST: CITIZEN

THE TRANSFORMATIVE IMPACT OF CREATIVE SOCIAL PRACTICE

In this research, by reflecting on current and past personal socially focused art practices and through collaboration with local and international communities, I will use various lenses to explore the transformational impact of this type of socially engaged practice on the individual (artist and participant), local and global communities, and on the artwork itself. By illustrating the transformational capacity of making, this study interrogates the place of the contemporary artist's ability to embrace critical responsibilities in reshaping our global society and will point to perspectives and methodologies that support successful transformative social practice.

By mobilizing a broad range of artists and creative activists while referencing key ideas from post-industrial activists, educators, writers and artists, this research seeks to identify tools and approaches that will support rich and authentic transformative experiences for artists, participants and communities.



HANOI URBAN MORPHOLOGY: ITS IMPACTS ON THE ECONOMIC OPPORTUNITIES OF HOUSEHOLDS

Urbanization has played an important role in leading to the general economic success of Vietnam and in providing economic opportunities to its citizens. However, these opportunities have neither been evenly distributed nor everyone can seize them. Studies on urban economics in Hanoi, the capital city and a significant national economic generator, argue that there is an emergence of the 'winners' and the 'losers' in new economic environment. This situation has raised the question of 'how are economic opportunities distributed spatially in Hanoi's urban form?' and 'what role does the urban form have in supporting home-based economic activities?' To address these questions, morphological approaches will

be employed to analyse the link between urban form and the distribution of economic opportunities for households of varying socio-economic statuses. The hypotheses are: (i) households of different socio-economic backgrounds will follow distinctive patterns of settlement; and (ii) the spatial characteristics of neighbourhoods, blocks, buildings and individual dwellings have a significant impact on the opportunities for economic activity. Five areas in Hanoi with distinct morphological characteristics will be studied to examine these hypotheses. The research is expected to provide an in-depth understanding on socio-economic performance of different urban morphologies and housing typologies in Hanoi.



Image credit Elle Magazine, image by James Duong

Willhemina Wahlin (Charles Sturt University)

PhD (Creative Arts and Design - Graphic Design)

Supervisor: Margaret Woodward

The Ligatures of Life: the designer's role in difficult exhibitions

Willhemina's research examines the role of communication design in the creation of 'difficult knowledge' exhibitions, that 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. Willhemina has developed a conceptual theoretical model that combines critical hermeneutics with

social semiotics and multimodality (CHaSSMM Model) to support the interpretive processes of exhibition design. The development of the CHaSSMM Model, will be discussed focusing on typographic representations of people's testimonies of trauma across four exhibitions with PROOF: Media for Social Justice: 'Picturing Moral Courage: The Rescuers' (ArtWalk, Port Macquarie, NSW), 'Unearthed: Stories of Courage in the Face of 'Sexual Violence' (New Delhi, India), 'Broken?' (New York) and 'Ferguson Voices: Disrupting the Frame' (Dayton, Ohio). Through these case studies Willhemina demonstrates that designers have much to contribute to the interpretive practice and literature within the field of difficult knowledge.



Image credit: Official opening of 'Ferguson Voices: Disrupting the Frame' at the University of Dayton. Photo courtesy of the The University of Dayton.

Line in the Landscape

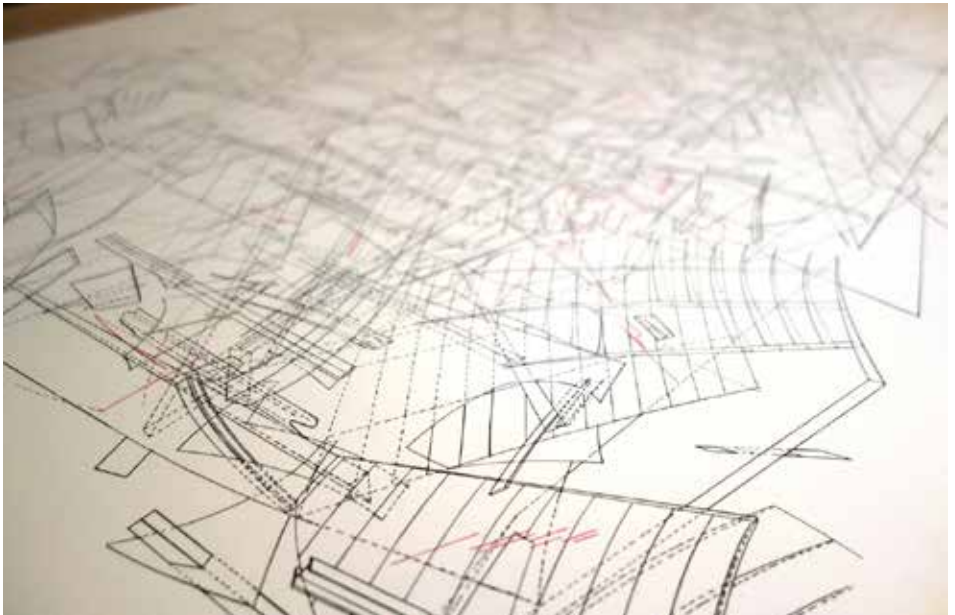
*the poem is testing the idea
the graphic is testing the idea
the dance is testing the idea
the drawing is testing the idea
the sound is testing the idea
the building is testing the idea*

This PhD proposes that by using an alternative methodology of looking through the lens of poetry, graphics, performance, drawing, sound and building, I can reflect critically on the idea of the *line in the landscape*.

This examination of selected practice will be undertaken in view of the chronological development of three architects' forms of exploration and expression. Each have whole

lifetimes behind them of testing and exploring the interplay between architectural object and the landscape.

Analysis will be made of textual and spoken accounts of their journeys over time, as well as examination of the morphological and cultural unfolding of their actual work; essentially, their *lines in the landscape*. This will form a new mode of critical interrogation of the relationship between architecture and site.



Niki Wallace (University of South Australia)
PhD (Architecture and Design)
Supervisors: Robert Crocker, Veronika Kelly and Jane Andrew

Beyond making greener things: expanding the understanding of sustainability in communication design practice

This research explores the problem of unsustainability (environmental and social) arising from the tension between designers’ personal ethics and business considerations in design practice. It investigates methods that could expand the understanding of how to practice using sustainability principles in communication design in ways that extend practice beyond making greener things. Reflections on interviews with designers and design literature have established an understanding of the norms of contemporary practice. These reflections are also contributing to an analysis of the creative and economic viability of a design practice that only works with environmentally or socially sustainable clients/projects.

Discussions throughout this study consider the impact of economics and business concerns on the viability of sustainability in practice, however the focus of the study is on design’s response to matters of social and environmental sustainability and how this could be influenced. This research continues to reflect on sustainability using Graham Haughton’s five principles of equity to foster a holistic approach to sustainability.



Simon Whibley

PhD (Architecture and Design)

Supervisors: Paul Minifie and Martyn Hook

Drifting in Place
Conceptual Aesthetics and Spatial Form

This work examines design methodologies that anchor the drifting spatiality associated with the experience of urban environments within the discrete and fixed architectural project. It contends that this 'drifting in place' actualises particular and complex relationships between the imaginary, architectural and occupied spaces of a project.

Through the presentation of architectural projects, this work demonstrates how the discoveries that arise from an observational design practice can be used to establish a conceptual aesthetic, and how the arrangement of this aesthetic in a project can produce this spatial drift, at once both physical and imaginary.

This work bears an optimism regarding architecture's capacity to communicate ideas, and notes its reliance on acts of its occupation to do so.



Eileen Zhang

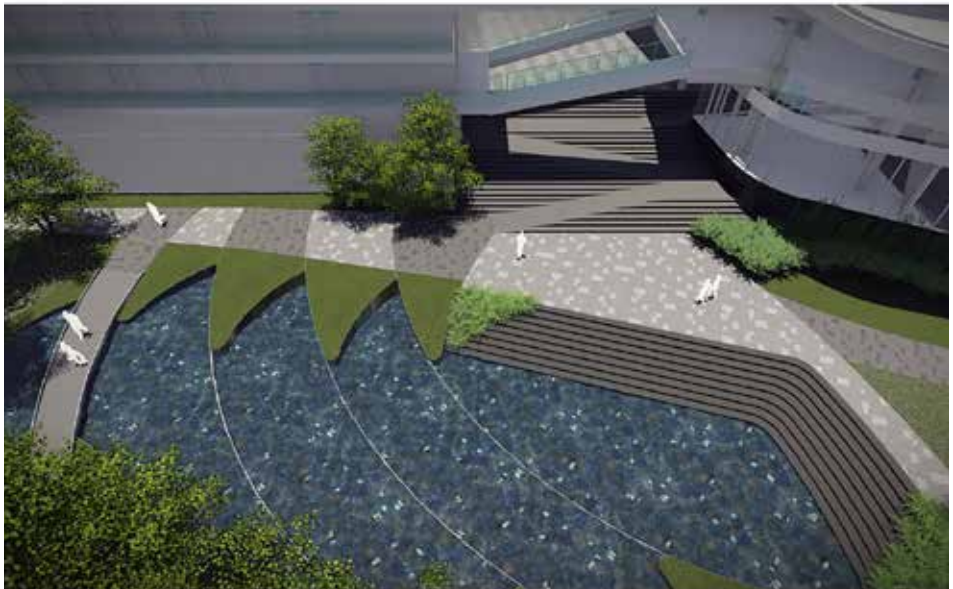
PhD (Architecture and Design)

Supervisors: Marieluise Jonas and Heike Rahmann

Considering modularity as strategy in managing landscape design projects in China

In recent years, Chinese landscape firms seek to improve efficiency that is measured by time and cost in design and construction stage. To achieve this goal, they developed a design strategy focusing on standardized components that can be applied in many projects and named this process 'Modularization'. However, the concept of 'module' and 'modularity' has been a well-recognized concept in many other industries to address issues of complexity, uncertainty, and diversity. These understandings may provide a strategy that has not yet been articulated in the landscape industry and help solve the limitations and problems that Chinese Landscape industry is facing.

My research explores how the idea of modularity could be applied in landscape architecture design, as well as the connection among conceptual thinking, physical form, and task structure. The modular design strategy will be investigated, articulated and defined through reflective practice in design management, along with case studies and literature.



Floppy Effects

Experimenting in the territory between fashion, textile design and architecture

The focus of the PhD is architecture that looks to fashion and textiles for its concepts, aesthetics, techniques and construction in the design and fabrication of objects and space. Investigating how diverse disciplines can be used to generate an architecture that travels from material scale to building scale I have looked at the 'floppy' as a condition that needs to be supported but not overwhelmed, engaging in a discourse between architecture and fashion/textiles. The differences are tested in order to create form, structure, pattern, and effect.

The PhD begins with an exploration around the spatial potential of single material palettes that include architectural (sheet) and

non- architectural (floppy) materials. These explorations work towards strategies and techniques that express an understanding beyond appearance. The explorations grew to full scale fabrications techniques and material behaviours. The PhD is composed of two main projects; Glow, which includes the reflections around the preliminary work done in practice and design studio teaching to learn from fashion and textile design and the resulting key project. And Pleat, which includes several projects that track the development of creating an architectural space that integrates form, structure, pattern, and effect. Both sets of projects work to establish a way of working and define the direction of the practice.





June
2017



DAP_r Partners

RMIT University	
Bond University	
Charles Sturt University	
Deakin University	
Monash University	
Queensland University of Technology	
University of Adelaide	

University of Canberra	 UNIVERSITY OF CANBERRA
University of Newcastle	
University of New South Wales	 UNSW SYDNEY
University of South Australia	 University of South Australia
University of Tasmania	 UNIVERSITY of TASMANIA
University of Technology Sydney	
University of Western Australia	 THE UNIVERSITY OF WESTERN AUSTRALIA

Notes

Creative Practice Research Portal

<https://creativepracticeresearch.info/>

Facebook

<https://www.facebook.com/rmitpracticeresearchsymposium>

Instagram

<https://www.instagram.com/rmitprs/>

Save the date!
PRS Melbourne
18 - 22 October 2017