P . R . S

Practice
Research
Symposium

Candidate
Abstracts &
Images

Practice Research Symposium

**Architecture
& Design**

RMIT
UNIVERSITY

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Introduction from Chair

This PRS we have a wonderful line-up of 9 examination presentations and exhibitions, which promise to offer a stimulating breadth of creative enquiry across three days.

Our Friday evening keynote event we will be addressing the subject of ethics, with a lecture from the important Melbourne architect, Kerstin Thompson. Kerstin's lecture was initially developed for the Ethics in Architecture lecture series at the Boyd Foundation, and offers a brilliant account of how ethics arises and is navigated as part of the process of practicing.

This is an important conversation in the university setting where ethics approval processes frequently remain problematic in the context of creative practice research. Following the lecture, Dr Katherine Moline (one of our DAP_r partners) will join a panel discussion as a creative practice researcher who has given considerable thought to this institutional state of affairs. Given the role of the PRS as a site of collective learning and an event that is integral to research training, this becomes an ideal opportunity to discuss the ethical conduct of research as vital to one's approach to creative practice, rather than as framed by an external set of protocols.

The PRS program now includes a session dedicated to discussion on enabling research progress (Saturday afternoon), staged as a chance for everyone – candidates and supervisors alike – to consider ways to make the most of the PRS. This will involve addressing the principles motivating A&D's new PRS review process document – which articulates the 'research compendium' as a way to shape post-PRS review reflections. As a follow-on from the Friday evening discussion I believe these reflective processes involved in creative practice research hold considerable potential for cultivating ethical know-how.

After a full day of candidate presentations, Saturday night kicks off with a fashion parade generously offered to the PRS program by Denise Sprynskyj and Peter Boyd of S!X, whose PhDs where examined through A&D in 2015. This is followed by the PRS dinner.

As the second PRS that hosts the DAP_r (Design and Art Practice research) project, with guests from 13 other Australian universities, we look forward to the mutual benefits of this cross-institutional exchange. I very much look forward to the many discussions and new perspectives that might arise across this week of events.

A/Prof. Pia Ednie-Brown
Chair, PRS Australia

Program of Public Events

PhD Examinations

Please arrive 15 minutes before exam starts as no late entry

Wednesday 19

Adele Joy Varcoe – *Feeling Fashion*
10am - 12pm – Multipurpose Room Foyer, Level 1, Design Hub

Katica Pedisic – *Start Line, End Space: Drawing forth dimensional space*
2.30pm - 4.30pm – Project Room 1, Level 2, Design Hub

Thursday 20

James Carey – *rendering the [im]material*
10am - 12pm – Project Room 1, Level 2, Design Hub

Natalie Robinson – *Changing the Architecture of Educating: Towards collaborative school design*
10am - 12pm – Project Room 2, Level 2, Design Hub

Nicholas Skepper – *Forms and Ideas Materialise: Material Agency of the Design Medium in Architectural Practice*
2.30pm - 4.30pm – Project Room 2, Level 2, Design Hub

Friday 21

Ceri Hann – *The making of a knowledge casino*
10am - 11am – Performance for examiners (external venue)
11am - 1pm – Multipurpose Room Foyer, Level 1, Design Hub

Simon Pendal – *Entrainment: an architecture of feeling and thinking*
10am - 12pm, Project Room 1, Level 2, Design Hub

Chris Cottrell – *Architectural judo: relational techniques for building events*
2.30pm - 4.30pm – Multipurpose Room, Level 1, Design Hub

Peter Macfarlane – *DESIGN IN THE GRAVEYARD: A New Post-Secular Approach To Memorial Making*
2.30pm - 4.30pm – Outdoor Terrace (next to the Design Archive, Design Hub)

Weekend Events

Friday 21

4.30pm - 5.45pm – Multipurpose Room Foyer, Level 1, Design Hub
Welcome & drinks

5.45pm - 7.30pm
Keynote lecture and symposium: *Ethics-in-Practice*
Lecture: Kerstin Thompson
Followed by symposium discussion with Katherine Moline, chaired by Pia Ednie-Brown

Saturday 22

All day from 9.00am
HDR candidates' progress reviews, various venues, Design Hub (see detailed program)

12:50pm - 1.50pm
Enabling research progress: approaches for supervisors and candidates
Lecture Theatre, Level 3 (entry level)

6pm - 7pm
Pre-dinner drinks, with fashion parade by S!X
Long Room, Level 10, Design Hub

7pm - 10pm
PRS Dinner (*RSVP only*)
Long Room, Level 10, Design Hub

Sunday 23

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

3.30pm - 4.30pm
Closing drinks and informal discussion, in the Long Room, Level 10, Design Hub

Higher Degree by Research Examinations

Progress Reviews

Higher Degree by Research Examinations

Adele Joy Varcoe
PhD (Fashion & Textiles)

Feeling Fashion

Feeling Fashion is a proposition for a new kind of fashion practice employing scoring, drawing and 'selfing' to interrogate, isolate and *feel* fashion. Informed by ideas that fashion is 'the invisible elements included in clothing' (Kawamura, 2005), this practice research proposes that fashion is something we *feel*, rather than see. The research questions how fashion affects the social relations between people. If fashion can be understood as a feeling or affect, how does a fashion practitioner go about making fashion?

The research projects are positioned between fashion performance and participatory art. A longitudinal project *Jumpsuit Girl* involved me, the researcher, wearing a jumpsuit as my only attire as a means to provoke questioning, curiosity and interactions from you, my public and a series of auto-ethnographic insights for myself. These interactions were further unpacked through event-based projects titled *Spotsville, Just Looking, Feelings of Undress* and *Wardrobe Swap*. I worked with large groups of people to construct situations and introduced garments and actions into existing situations to observe how these affect social interaction. Through these projects three new methods emerged: 'selfing', scoring and drawing enabling me to draw out, feel and reflect on lived experiences.

Katica Pedisic
PhD (Architecture & Design)

Start Line, End Space:
Drawing forth dimensional space

The work of this PhD explores critical drawing practices in architecture relating to the mediation and perception of space and time as embodied and visible registers in the drawing. It proposes that conventional architectural drawings contend with space in an instrumental way, and in their static nature, similarly dismiss the temporal as distinctive subject matter. This PhD addresses these concerns as valid subjects for an expanded practice of architectural drawing. A suite of seven projects forms the research. They are: *Carroll/Green; Scott/Castle; Inventory; Light Register; the minutes, the hours* (George Street addition); *Postal Service* and *Fivefold* (Rankins Road addition). Through investigating the major operative of drawing– the line– these works suggest possibilities for drawing forth an imaginal and dimensional space in and through drawing. The projects collectively position drawing as a crucial instrument in the emergence of space and, through this active relationship with drawing, enrich models of practice.

James Carey
PhD (Architecture & Design)
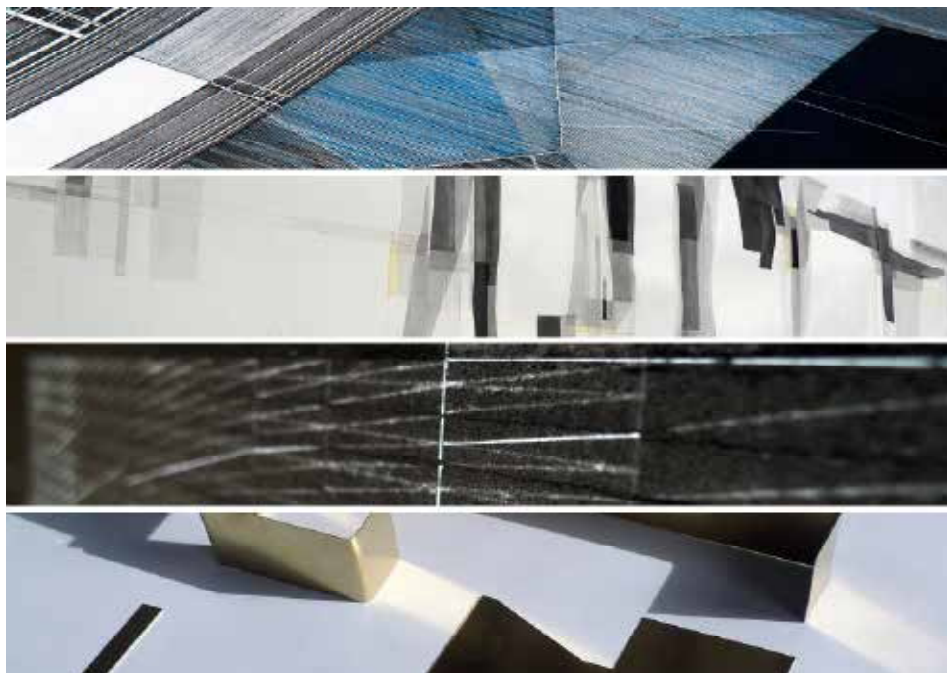
rendering the [im]material

rendering the [im]material explored process-based interventions within decommissioned buildings and gallery spaces. The methodology is responsive to temporal conditions and the potential of these are engaged with in ways that do not seek to prescribe an outcome in advance. Situations are inhabited in time and specific rendering techniques are introduced, reassembling them through a variety of processes, with the material and the immaterial considered both individually and at the same time.

rendering the [im]material foregrounds duration; immersion in time as flow. It extends beyond spatial and material propositions through considerations of time as process, time as content, and time as [im]material. The practice is one of mark making, marking time, making time, and time making; foregrounding duration and marking an occurrence.

Creative works are immersive processes that explore the concept of duration through a practice that is temporal, material and spatial. The marks made – whether they are on a canvas, a house, a building, or a gallery – materialise [im]materiality and allow the residue of particular rendering processes to be assembled as collections of materialised and spatialised time.

Natalie Robinson
PhD (Architecture & Design)

Changing the Architecture of Educating: Towards collaborative school design

School design occurs within a complicated matrix of divergent aspirations of the stakeholder community, changing ideas on pedagogy and uncertainty on the most effective environments to facilitate learning, creating a challenging climate for the architect to design within. Through reflection on my school architecture projects completed over the last ten years, I identified three key relationships in the school design process between the poles of school community, architect and pedagogy. The roles and collaboration between the three poles can affect the architectural outcomes and a series of deficiencies and reoccurring issues were identified which could inhibit the development and balance between the three key relationships during design. To assist the architect in navigating these issues, I've developed school design tools, to provide the architect with strategies and approaches at different stages of design to assist in bridging across the challenges and deficiencies. The tools identify key aspirations at each design stage, and evolve with the development of the project. They aim to capture and build on the three key relationships through facilitating and structuring the briefing process with the school, aiming to balance the concerns of the school community, architect and pedagogy, and aspiring to create more effective school architecture.
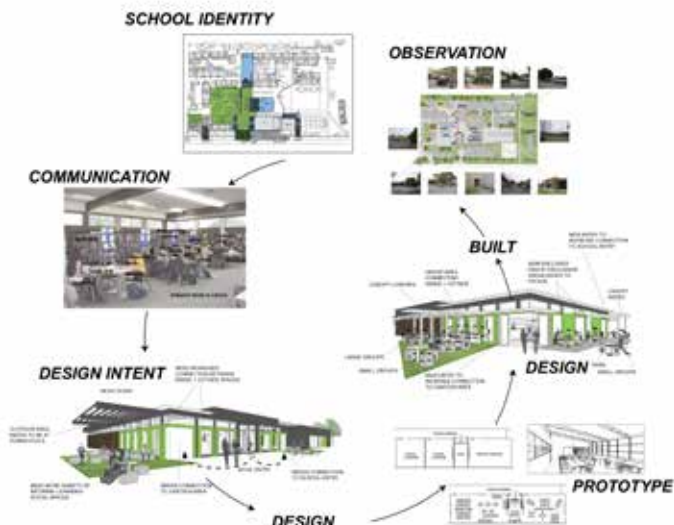
Nicholas Skepper
PhD (Architecture & Design)

Forms and Ideas Materialise: Material Agency of the Design Medium in Architectural Practice

By engaging with immediate material contingencies through drawing and making, the PhD is developing an understanding of architectural practice where the material agency of the design medium directs the evolution of forms and ideas. Examining my practice through a set of seemingly straightforward questions – How and why do I make?; What do I make with?; What have I made?; and Where do I make? – my hope is to form a contribution by articulating a way of working that is particular and specific, and in doing so, address issues more broadly relevant to the discipline, including the nature of the design medium; the status of the made artefact; and an understanding of the web of spatial relations that bind the materials and actions of making processes. The research questions the primacy of architectural representation, and the relationship between representations and the generation of knowledge in the act of making.

Ceri Hann
PhD (Architecture & Design)

The making of a knowledge casino

This creative practice research operates across the fields of art, design and education, and is informed by and contributes to the 'educational turn' in the arts. The research has explored the use of object-based metaphors through performative artistic processes to generate active engagement in reflexive enquiry and philosophical ideas. A sustained practice of gifting ambiguous objects to instigate open-ended conversation has been key to performing explorative interpretations of the interconnected cultural artefacts that constitute our contemporary condition – a condition that can be considered a dynamic form of script that writes us as we read ourselves into it. Through initiating social exchange by gift-giving object-based metaphors, and secondly, by building meta-fictional structures to yield thought provoking experiences, the research provides a model for generative autodidactic creative practice research, one that, in turn, actively contributes alternative modes to generating reflective enquiry in contemporary creative arts education. Through the making of a knowledge casino a meta-fictional creative practice of performative hermeneutics reveals a playful art of instigating and sustaining questioning.

Simon Pendal
PhD (Architecture & Design)

Entrainment: an architecture of feeling and thinking

This PhD posits two principal findings through the work of the Perth-based architectural practice of Simon Pendal Architect (formerly Pendal and Neille). The first is that of the three Resonances – Resonances in the Direct Present, Resonances in Deep Time and Lingering Impressions. The first of these is constituted by the force of the work upon us as spaces deeply felt, the second involves the making of spaces that register with us in memory through affiliation. The last of the Resonances involves the work of the practice acting upon us, its authors, as a projective force in the act of making new projects and extending the body of work into new territory. The second principal finding of the PhD is the phenomenon of Entrainment – whereby two or three of the Resonances coalesce and vibrate in harmony – a binding together of feeling and thinking, as a charged suspension in the moment. Ultimately, this allows a clearer use of the term 'atmosphere', the quality at the core of the practice's endeavours.

Chris Cottrell
PhD (Architecture & Design)

Architectural judo: relational techniques for building events

Architectural Judo investigates the kinds of actions creative practices can employ when moving with and within the spatiotemporal complexity of a forming situation, or atmosphere. It responds to the challenges for creative practices engaged with a heightened sense of interconnectedness that arises from an 'atmospheric' understanding of experience as an ecology of relations.

This research initially approaches atmospheres as a critical term that conflates ideas of meteorology and spatial ambience, before moving on to a turbulent ontology that lies just below the surface of everyday appearances. Creative projects are employed to reveal and work with this implicit turbulence. I develop a technique-specific approach comprised of 'thresholding' and 'architectural judo.' These techniques open up and propose a way of working at the edge between architecture and interior design by thinking of buildings as events always in formation. Across creative projects in galleries, workshops of bodily attunement, 'studio sketches,' installations in public spaces, experimental writing, architectural design, and an audio walk, this PhD charts a movement from an individual studio/gallery practice to the undertaking of larger collaborative project-events for the public realm.

Peter Macfarlane
PhD (Architecture & Design)

DESIGN IN THE GRAVEYARD:
A New, Post-Secular Approach To Memorial Making

This dissertation is an account of my practice-based research into my work creating memorials in Australia over the last 30 years. It shows how my practice is different from 'contemporary and commercial' memorial making using 12 projects examined through the lenses of 'conversational engagements' and 'embodiment'. In addition to critiquing mainstream memorial practice, it makes contributions to knowledge of experiences of loss and grieving in a post-secular world, reveals what was previously tacit about my unique approach to memorial making, and makes a methodological contribution to the field of architectural phenomenology.

Progress
Reviews
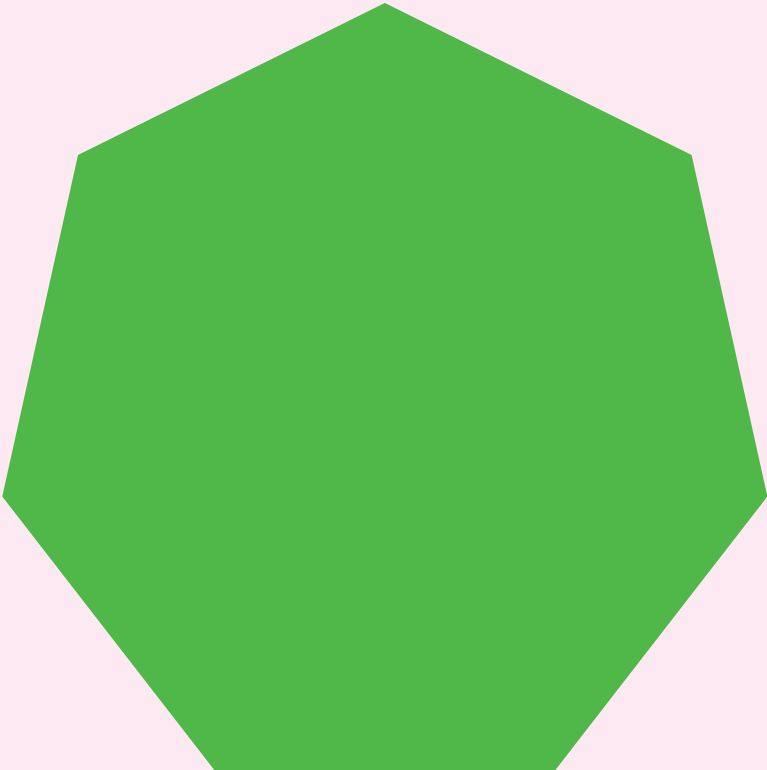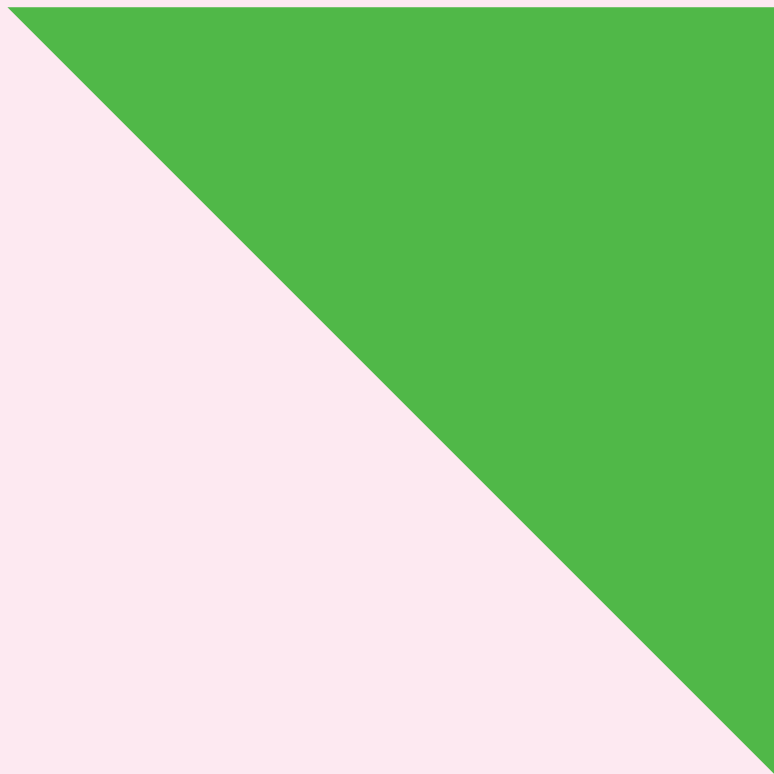
October
2016

Shape the Sound in Space: Design to Refine Speech Privacy Perception

Acoustics is part of an architecture which designers rarely consider in the early stages of the design except possibly when designing concert halls. In the trend to have open plan offices in substitution of conventional cellular offices, acoustic performance plays a major role in occupants' productivity. The requirement for a semi-enclosed space in open plan fit outs, which provides partial privacy for meetings, is still an area requiring research by designers. The research addresses this problem in the modern office areas by offering new design criteria and opportunities.

The project aims to investigate the impact of spatial geometry on sound performance and human perception of the speech privacy in particularly small, semi-enclosed spaces. The mixed method used to research this question comprises subjective experiments, acoustic simulations and measurements. The research explores architectural approaches to sound perception through studying case studies and feedback from further design iterations and evaluation cycles.

Shape the Sound in Space: Design to Refine Speech Privacy Perception

Stephen Banham
PhD (Media & Communication)
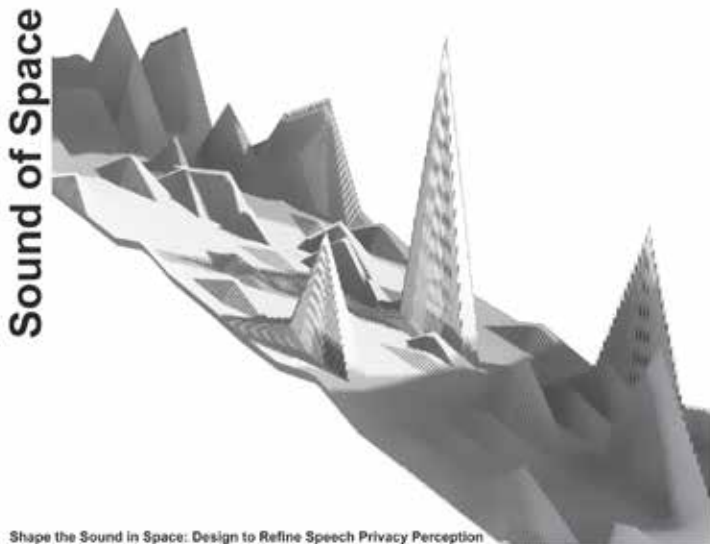
The Legible City: Cultural storytelling through a typographic lens

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? Based on professional reflection across
25 years of design practice, the research
investigates the potential of ubiquitous
language of letterforms in cultivating
public readings and engagement with the
'typographic' complexions of the city.

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 confessed that I didn't.

Apparently (and unsurprisingly in hindsight) I had crystalized an approach to architecture - a method of storey telling, of finding a storey that resonates, and can be built upon literally and metaphorically.

In this fifth PRS I will offer further evidence of the role that 'anecdote' plays in my practice, through accounts of current work in progress. I will also offer a preliminary contextualisation of my approach, through a review of my own methods relative to established practices such as Narrative Architecture, so as to understand commonalities and departure points.

ˈænəkdoʊt

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

Prior to the PhD relational interests of my practice were framed through contemporary jewellery, a studio model, favouring object-oriented outcomes and top down subject object relations.

To position my practice within an expanded field of making and enhance conditions for relationality, the discipline requirements of jewellery have been temporarily posted to one side; absorbed within the agile *co-operations* of the accessory. The indirect directness of this research tactic (a softer version of double-dealing) indicates a performative mode of research on the one hand, and 'play as a method of inquiry' (Nelson) on the other.

Developing strategies to engage co-creatively with matter, time and space, and to offer assistance to the greater project of enlivening individual and collective (human/nonhuman) relations with the world, is an intention of the research.

Research projects are exercised through hybrid practices of *facilimaking*: an adaptive methodology aligning organizational and social strategies of facilitating with tactical and attentive qualities of making.

Refining co-operative modes of the accessory through writing and *facilimaking* projects orient the research towards completion.

Philip Belesky
PhD (Architecture & Design)

Testing Terrain: developing computational techniques for designing landscape systems

Few landscape architects employ computational strategies in their design process. When they do, most use it to design landscape forms by appropriating the techniques used to develop architectural surfaces. This highlights the lack of computational techniques for modelling the natural and artificial systems that underpin landscapes and much of the landscape architectural design process.

These techniques are underdeveloped partly because landscape systems have gradiented, scalar, and temporal complexities that pose

different conceptual and technical challenges to the problems of architectural geometry that comprise much of the computational design canon. This research aims to develop techniques that address these challenges by identifying and how computational design can be adapted to the medium and methods of landscape architecture.

Lucy Bleach
PhD (Fine Arts)
University of Tasmania

Harmonic tremor, horizontal slowness: connecting the geologic with the intimate through a temporal, sculptural and social inquiry

Through seeking connections between a dynamic earth, our frangible urban sites and locations of the personal (prosaic and poetic), how might we explore relationships between the subterranean and subconscious, feel vibration and perceive epicentral distance and collective difference. By coupling architecture and the activity it houses with deep tectonic, thermal force, can we experience charged manifestations of heat as creative energy and exhaust. And by aligning longing with the earth's magnetic field, might we feel the trembling force of its pull as if it's our own desire.

This project explores a synthesis of body and earth; with live events, residual artefacts and architectonic forms indexing a volatility and rupture that consumes us - our imagination, our sense of mortality and our deep attraction to mercurial, subterranean force.

Simon Bold
PhD (Architecture)
University of Newcastle

Recollection of Site

The practice has a preoccupation with the urban in regards to what has and is happening within that space. This has led to a revaluation of the temporal within a single photographic image. There has since been a further shift into the understanding of the part that the peripheral plays in the experience of place and extending this aspect to the viewing of the art. An investigation of optical theory heightens the distinction between the peripheries of human vision and the capacities of the camera to extend them. This also informs recent choices of scale and perspective in the process of creating photographic images as art objects. The images used in the final exhibition are intended to ameliorate viewers' perception of my representation of urban environment, which would otherwise remain unnoticed. The images are recollections of site.

Cameron Bruhn
PhD (Architecture & Design)

The alter ego of editorial intelligence

This PhD research follows the trajectory of architecture, landscape architecture and interior design from 2003-2016. It documents my contribution to Australian built-environment writing, editing and publishing, situating the practice as a site of innovation across disciplines and mediums. The key collaborators, critical tendencies and organising 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 the speculative titles: *Walter – Journal of Australian City Making, Florence – International Forum for Design Engagement and Howard – The Life of the Creative Individual* reveals the alter ego of my editorial intelligence. The research document reconsiders and reframes the 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.

Robert Cameron
PhD (Architecture and Design)
The University of Western Australia

Architecture as Interface – Examining the Design of Locative Media in Urban Public Space

This research examines the application of locative technologies in the design of urban public spaces. It has developed through a recursive practice of critical making in which the design and testing of urban interventions has served as a means of developing an understanding of the technologies, their impact upon public space and the larger forces at play that make the procurement and creating of these types of projects possible. Recent reflection upon this experimental methodology has developed a shift in focus from exploring novel applications for these technologies towards and interest in the values that underpin existing narratives of urban renewal such as digital placemaking, DIY urbanism and media architecture. The future development of this research aims to interrogate the cultural, social, and political values that underpin techno-utopian urban renewal through the further development of interactive design interventions.
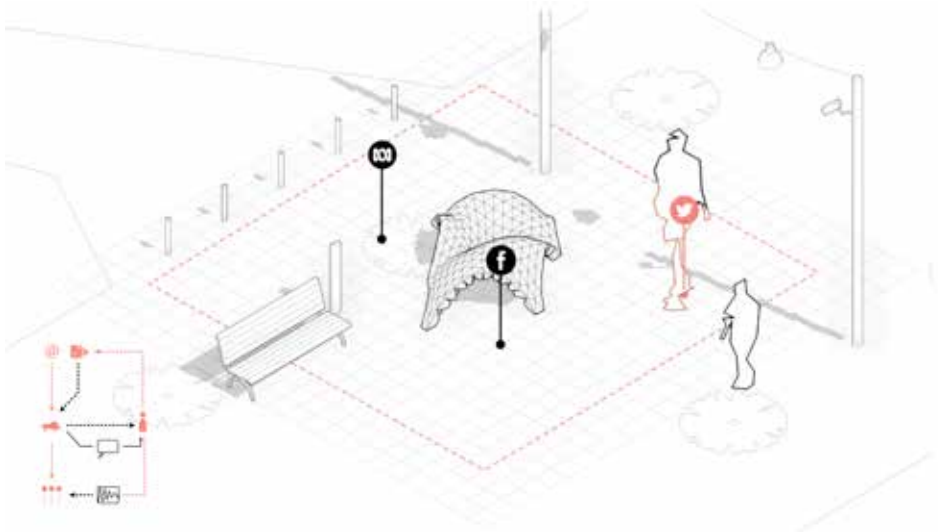
The Mind of the Maker

The Mind of the Maker or perhaps *Making the Maker* are titles which in many ways capture what it is I am exploring through my PhD research. How do I actually think through the many making processes which characterises my work? A great deal of craft knowledge, my knowledge as a maker is tacit knowledge and herein lies another problem and challenge. As Michael Polyani famously wrote, "we can know more than we can tell." My research is now seeking to tease out my tacit knowledge in areas including the hand and the machine, skill, connoisseurship,

materials, and processes. I am also particularly taken by a concept, "domain shift", coined by Richard Sennett which he explains as how a tool or technique used for one purpose can be applied to another task. This is something I believe is central to a lot of my thinking and innovation in my work.
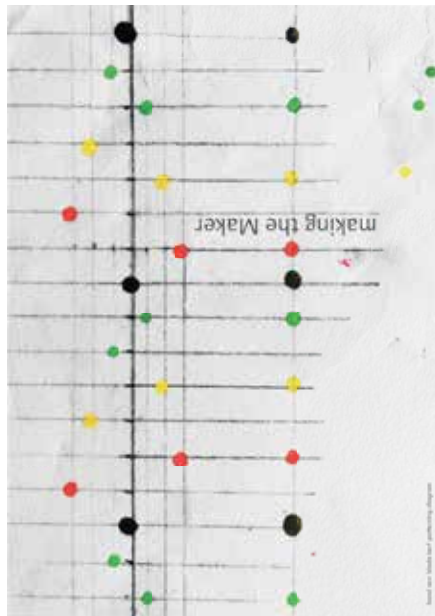
Embracing Imminence: Land, scapes and the peculiar distance

Embracing Imminence pursues an interest in apprehending, amplifying and directly engaging with the land as an imminent condition; dynamic and always on the cusp of change. Three project 'scapes' gather the artefacts, traces and propositions of different geo-temporal conditions and explore the relationship between the body in motion and the volatile ground.

Through plotting, gleaning and fabricating imminence, I explore the mobility and flux of the land and the geological agency of the body. This inverts the notion of the ground as a stable foundation; instead exploring its performativity as a strangely-familiar moment of bodily encounter, as a material registration of spatiotemporal processes of drift, and as a shifting organisational field. These three aspects constitute an expanded response to James Corner's notion of the 'peculiar distance' that exists between the mediated practices of landscape architects, the 'as lived' experience and the material operations of the land itself.

Porous Materiality

When we approach the artifacts around us as active co-shapers of both environments and us, they become animate.

Designers are not the only shapers of artifacts, for the surrounding environment also affect them. How would designers work with materiality to have closer, more open relationships with the environment?

In exploring materiality through textiles, ceramics, sensors and light, I detect emergent tendencies: unruliness, imperfectness, variability, temporality, impermanence, incompleteness, and state of change. These suggest a porosity of materiality, allowing

environment to infuse materiality. Perhaps materials and environments communicate and interact as if having a conversation.

The maker comes in and out of this conversation: sometimes directly engaging such as a finger working with clay, and other times observing at a distance.

I am exploring the question of how this dynamic relationship may shape a different understanding of working with materiality by examining the ways I negotiate control during the design processes.

Christina Cie
PhD (Fashion & Textiles)

More than Pretty: Visual pattern, textile design and recording data for health

This research explores visual pattern-based recording to ask if pattern is capable of being more than pretty? Pattern is inevitable in textiles, for formation and decoration. It is intrinsic to the formation of textiles through weave, knit or bonding processes, to textile decoration with surface applications such as print and the formation of textiles into shapes for use. This cross-disciplinary research is conducted through textile design with related media in a series of health-related projects. These tactile, object-based records investigate the practices of recording health data, and of interpreting and archiving these as information. Pattern is fundamental to perception; not just as sight but it is also how we integrate input from all our senses to make our sense of the world. If design is thinking in material terms (Graves 2002, p.53)*, this research considers pattern as a tool for thought.

*Graves, J., 2002. Symbol, pattern and the unconscious: The search for meaning. In M. Schoeser & C. Boydell, eds. Disentangling textiles: techniques for the study of designed objects. London: Middlesex Univ. Press, pp. 44–55.

Jo Cramer
PhD (Fashion & Textiles)

The Living Wardrobe: Enabling practices of mutual responsibility in fashion

This research introduces the concept 'mutual responsibility' to describe the emergent values of the alternative practice model for sustainable fashion design being explored.

The research challenges the conventional roles of the designer (as producer) and wearer (as consumer) and recasts them in a reciprocal relationship as co-practitioners in the garment's lifetime. This framework positions the garment at the nexus of their relationship and emphasises its potential material agency to enable responsible clothing practices.

Informed by theories of redirective practice (Fry:2009), community-based social marketing (McKenzie-Mohr:2011) and social practice (Shove et. al.:2012), practice-led investigations within the research explore how garment design might configure future actions of repairing and remaking. Accompanying the garments, a suite of online resources facilitates engagement between practitioners over time.

Reflection on the practice transformation undertaken, reveals an alternative practice model (and potential business model) of fashion design for sustainability that is equally product and practice oriented.

Building Simplexity

Current evolutions in computational design and fabrication are radically expanding the solution space available to architects. Although technological trends should in principle permit a more straightforward implementation of these non-standard architectures, a disjunction frequently manifests itself between the opportunities the virtual offers and their real-world implementation. This practice research project investigates computational architectural design strategies that engage non-digital cultures through authentic dialogue in order to practically achieve more ebullient outcomes from ordinary means.

The project investigates how the impact of ubiquitous computational power can be locally mediated through architectural design and implementation processes that focus on the friction between the virtual and the real. Project-specific material and construction idiosyncrasies are deliberately introduced into a digital process workflow in search of latent opportunities. The study pursues typological innovation by merging matter, material performance, craftsmanship, and local means of construction with digital design processes and fabrication strategies.

Adam Cruickshank
PhD (Media & Communication)
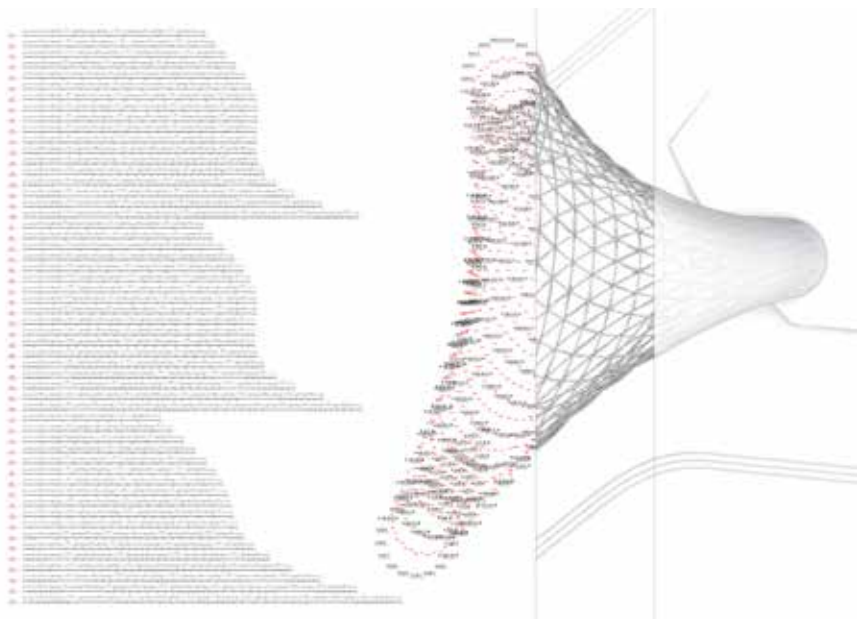
Practice at the intersection of art and its designed frameworks

My research examines the frameworks that house, explicate and disseminate exhibitions and artworks and employs this design as the material field for an interdisciplinary practice. The practice involves iterative and contingent decision-making within a series of creative projects that acknowledge and embody the accidentally collaborative nature of exhibition-making. Broadly, these projects fall into two camps, with some overlap. First, there are a series of published works that attempt an analysis of the art book form and its conventions in order to question expectations and generate novel and new

relations. Second, projects seek to perform publishing, to make its generative processes public and to test its material bounds. The research seeks to contribute to the general fields of both design (specifically for exhibitions) and art (particularly in the ways in which it is situated by design practices) and argues for an emerging interdiscipline between.

Victoria Cullen
PhD (Architecture & Design)

Sexual Intimacy Recovery for Prostate Cancer Patients:
A Participatory Design approach

Sexuality and intimacy recovery after prostate cancer treatment is an unmet need and major survivorship issue. This research frames the problem as 'how might we deliver helpful, timely strategies for sexual/intimacy recovery'. This problem is investigated through Service Design research methods to identify moments for delivery innovation within an existing service.

The first project will be a facilitated workshop aiming to make intangible experiences tangible with the partners of prostate cancer patients. Participatory service design methods, such as facilitated workshops, are concerned with addressing service delivery issues. This research will focus on better understanding this practice for service innovation outcomes Moving forward the research looks to obtain ethics approval and grant funding for further facilitated workshops with different groups stakeholders such as nurses, surgeons and patients. Overall these investigations work towards delivering tailored information for sexual and intimacy recovery for prostate cancer patients.

Norman Darwin
PhD (Architecture & Design)
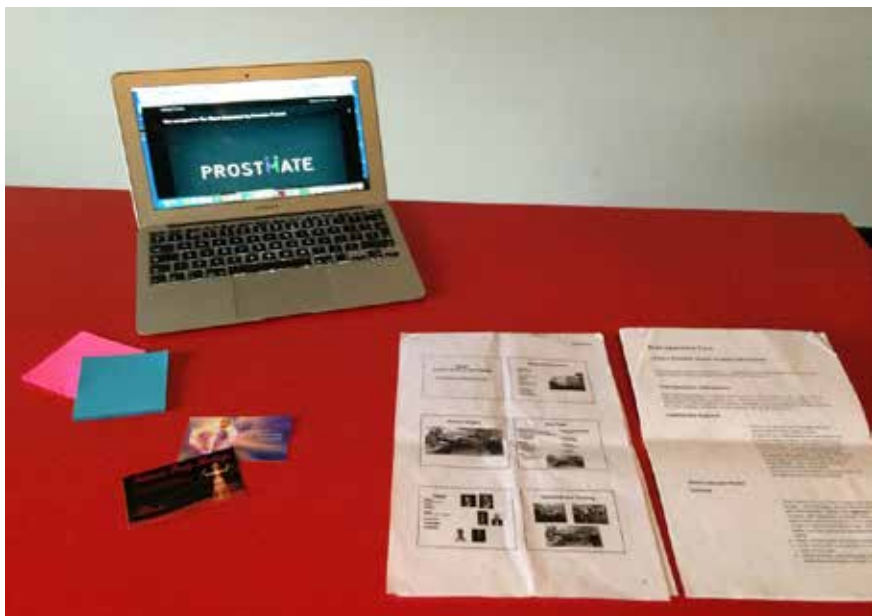
The Development of Automotive Design in Australia 1895-1953

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 inventers, 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.

John de Manincor
PhD (Architecture & Design)
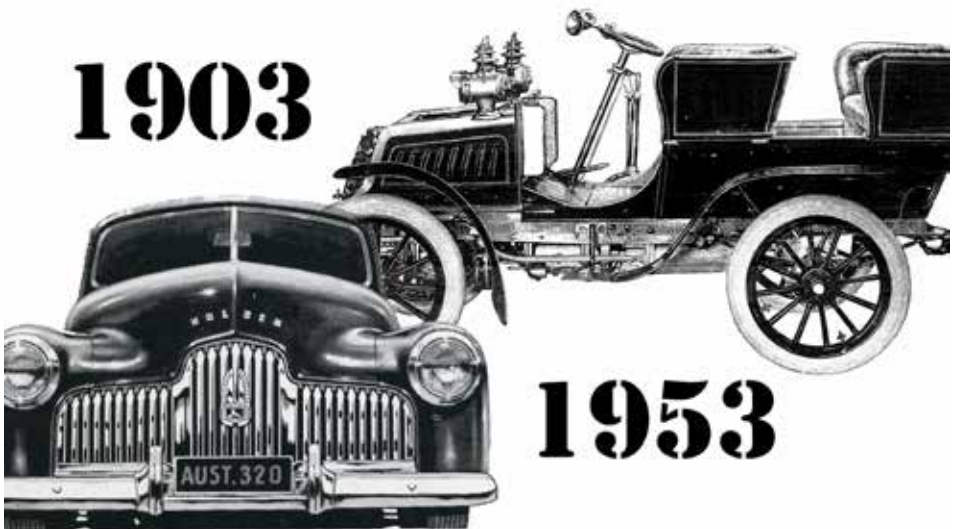
SURFACE OPERATIONS:
MATERIAL LIMITS | SPATIAL BOUNDARIES | POLITICAL PROJECTIONS

Surface is that moment where material limits and spatial boundaries meet, it defines programmatic configurations (typologies) whilst simultaneously producing effects (experience). In the design process surface might be implied by the space between the lines of a scribble, the mesh of a digital model, or the planes of a maquette. As a design evolves this liminal condition remains constant developing into the "apparent and finished membranes of construction"* that, in realized work, defines the success of a building through the pragmatics of performance, environmental and security concerns** but equally perception, effect and identity - notions that Antoine Picon identifies as inherently political.***

This research examines the multiple roles surface plays in the conception and occupation and consumption of built form.

* Nader Tehrani and Monica Ponce de Leon. "Versioning: Connubial Reciprocities of Surface and Space." Architectural Design, Vol 72 No.5 September/October 2002.
** Alejandro Zaera Polo makes multiple references to these terms in The Politics of the Envelope. Log (2008): 193-207.
*** Picon, A. (2014). Ornament: The Politics of Architecture and Subjectivity. John Wiley & Sons.

Field Tactics

I am interested in understanding and developing generative tools and techniques that allow me to work at the scale of the city while developing outcomes at the scale of the architectural object and typology. Accordingly I am interested in how the relationship between the typological object and the urban field can be blurred, and the space of architectural design can slip fluidly between these two scales. I understand the city through a rheological or archaeological lens. Design starts from a condition of fullness in which new form is edited, deformed and distorted from a pre-existing 'field 'of matter. Buildings, urban formations, furniture and all built form have qualities that are observable, highly particular and not generalizable without the loss of specificity. The ambition is to develop a set of tools and techniques that allow me to capture this tacit material intelligence and redeploy it in new formations.
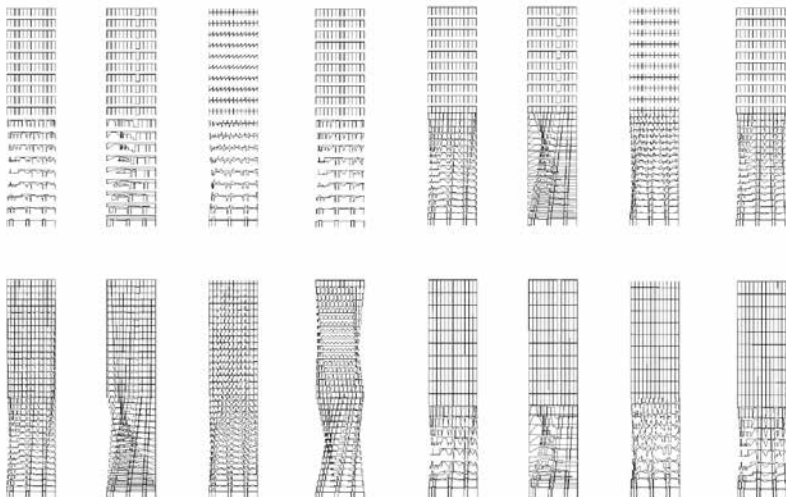
Performative Spatial Practice: Making visible the political dimensions of space through site based performance design practice

This PhD investigates how site based performance design practices can renegotiate sites of cultural significance to reveal the political dimensions of space. The research has been developed through a series of spatial investigations in which performances have been staged within sites of contestation including; the space of privatization (Flinders Street Station ballroom, 2012), the proscenium stage (The Princess Theatre, 2014), a city tip (McRobbies Recycling Centre, 2016) and a property acquired by the Indigenous Land Corporation as part of a land bank established for Aboriginal people (Culpra Station, 2015/16).

Through the body of iterative project work, a range of spatial maneuvers have emerged including 'inverting', 'instrumental(ising)','tuning' and 'burning'. These conceptual tools have been synthesized and refined to offer a mode of *'Performative Spatial Practice'* that is presented as a contribution to knowledge in its ability to reveal the political dimensions of space through site based performance design practice.

Architectural and Bodily Extensions: raising functionality as a question

The relationship between body and built surroundings continually plays out in our experience, sometimes only in the background of experience, other times at the fore. Through building site-specific architectural interventions, this PhD develops an approach to architectural installation practice that draws out aspects of the relationship between body and architecture.

This PhD proposes that the particularities of our engagement with surroundings can be parsed out through a process of posing questions. Rather than questioning rhetorically through language and reflection, the questions are posed in the space of that engagement, within that continuous act of relating-to, through a process of extending utilitarian elements from a selected architectural environment. Contributing to an existing field of art and architectural installation practice which create architectural environments that question how bodies relate to surroundings, this research articulates methods and approaches that raise these spatially posed questions through my own practice.

Nicholas Flatman
PhD (Architecture)
University of Newcastle

Glitch: an Architectural Intelligence

This design research explores malfunction and failure within present technology as a means of perceiving and creating an architectural space. Pertaining to a kind of underlying 'essence,' an architectural intelligence can be derived from the functional and aesthetic residue of these glitches. This deconstructive approach aims to develop a series of tactics and strategies concerned with the drawing and making of the unknown capable of informing the design process. Glitch highlights a practice where technology is used against itself to create a critical lens from which to assess and interpret the (un)explored potential of technology. This self-incriminating act prompts us to re-examine the social and commercial interface with technology. Where contemporary conventional practice has establish a commercially fulfilled and limited use, this research argues invention through deliberate misuse.

Laura Gardner
PhD (Fashion & Textiles)
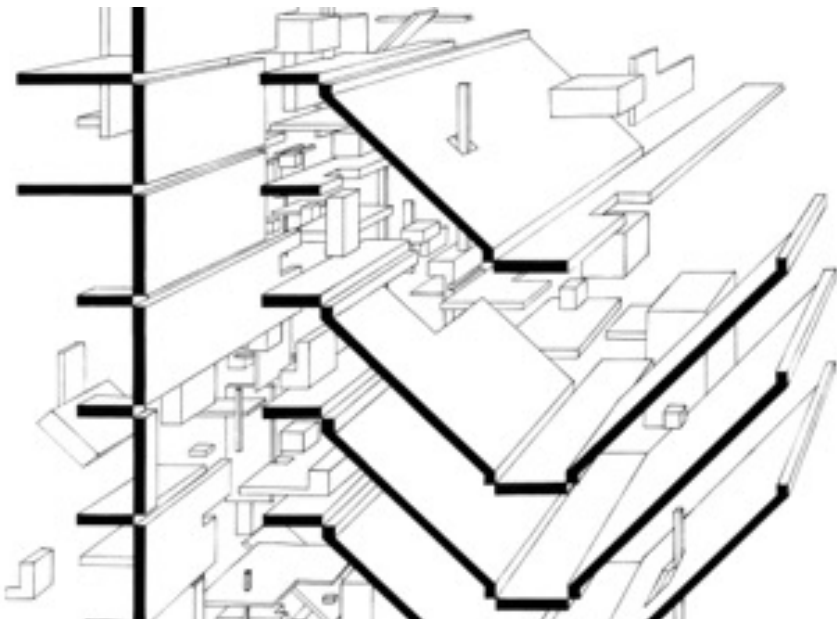
Machines for Re-making Fashion: Experimental publishing and the independent fashion publisher

Printed matter is an essential element of fashion practice with capacity to generate discourse in taking critical and creative approaches. This practice-based study locates experimental publishing projects, and my editorial practice, in a contemporary context of among practitioners whose editorial projects explore alternative publishing in fashion. I look at these independently-funded, artistically-motivated projects as cultural products within particular cultural settings, not only in terms of content and materiality, but their modes of production and dissemination. This study draws from theoretical discourse on alternative and avant-garde publishing practice in proximate fields of art and design to establish a new framework for alternative publishing in fashion practice.

A multimodal research approach incorporates reflection on practice and analysis of interviews with contemporary practitioners alongside the literature review. The aim is to establish a more dynamic theoretical framework that posits alternative print practice in fashion as a contribution to discourse, highlighting the provocative, critical and innovative role of the independent fashion publisher.

Sophie Gaur
PhD (Media & Communication)
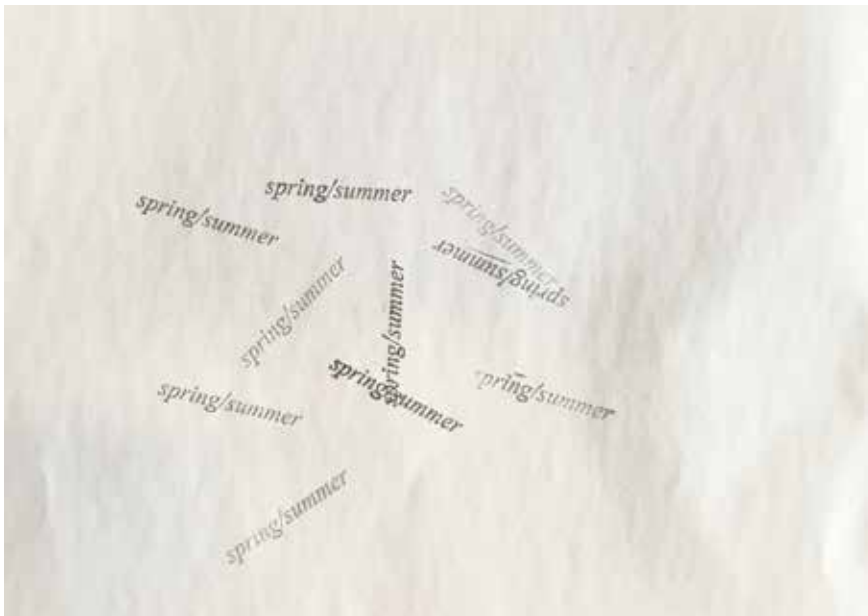
ThingSpeak: Explicating the transcultural intersections of a design practice

This research investigates the agents of a communication design practice through the lens of the *Transcultural* in practice. It investigates the intersections of methods and values that predicate the creation of objects and of *meaning* in a shifting transcultural space between India, Australia, and other assumed identities. The idea of 'meaning' itself, is a cultural discourse. The research aims to look at the methods of practice itself and how these, besides the products of their action, hold meaning in their own, as ways to 'be' in design.

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 make meaning and 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.

Working the Ground

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

Jeremy Ham
PhD (Architecture & Design)

Exploring Musico-Spatial Design Creative Practice

I position my research within the merging of previously disparate practices in architecture and music (percussion). My interest lies in a 'Musico-Spatial Design' creative practice wherein spatial design forms a lens through which to understand music. Through a generative process of mass-improvisation, I have explored approaches to spatialized drum notation using parametric spatial design tools to form orthographic, perspectival, immersive and haptic representations of music. These representations, natural for spatial designers, act to challenge the traditional music score. Project work has involved affordance experiments of spatialized notation in 3D CAD, 3D printing and in Virtual Environments. Speculative project work is proposed in the second half of the research to further ideation and to bring together the trajectories of improvisation, performance, spatialized notation and design within a merged musico-spatial design creative practice.

Exploring Musico-Spatial Design Creative Practice
Jeremy J Ham SIAL Sound Studios

Jeffrey Hannam
PhD (Architecture & Design)
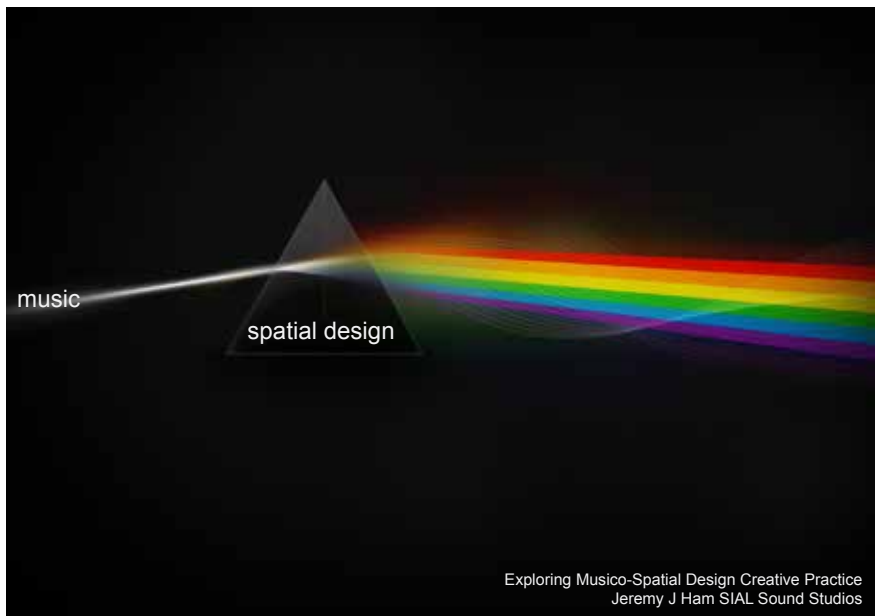
Journey for the ear; exploring the aural experience for pedestrians

My intention for this research is to gain a deeper knowledge of the relations between sound and place, through a blind-centered knowledge on sound, and, to develop an approach for the design of sound, where community participation plays a key role in the design process. With the first stage of transect walks and interviews nearing completion, my research is now engaging with a process for coding participant responses. From here, my intention for this project is to extend participant activities into open spaces, including publicly accessible parks and gardens within the Melbourne Metropolitan area. By extending this project into open spaces, I believe will enable me to build a deeper understanding of pedestrian aural experiences, through two acoustically unique spaces.

Garden COSMOS: Living Landscape, Being Bodies, Knowing Ways

If the natural world was imagined as a living being, in what ways might the notion of listening inform/transform practices of engaging with and designing landscape?

This research explores the notion of listening as a practice to explore, understand and design landscape. Goethe suggests we must develop 'our organs of perception', as they are not given. This listening practice will be explored through working with a 1700 square meters piece of land over an extended duration of time. This site will become a microcosm through which to explore listening as method; with the landscape, with myself, with other beings. The process will be undertaken at the one to one scale. The garden is one creative output and modes of practice is another.

Cecilia Heffer
PhD (Fashion & Textiles)

The lace wayfarer: an enquiry into material practice as a means of practicing place

What do space travel, science and lace making have in common? Over the last decade interdisciplinary engagement with lace has opened up a new emerging space for designers to explore new potentialities in textiles and spatial experience.

Lace has traditionally been perceived as a place marker following a set of regular movements that repeat and follow a pre-designed pattern. The PhD considers a new understanding of contemporary lace-making as a way of practicing place. Research draws from critical spatial theory to propose an

expanded view of lace as a form of gestural movement and travel – a form of lace wayfaring and trail making. Traces and threads become a transform of each other to create a meshwork that embodies time and place (Ingold). Research is framed around a dynamic, mobile engagement with particular ephemeral experiences observed through a number of selected sites, a beach, a work place, a museum.

Tania Ivanka
PhD (Architecture & Design)

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

Though in a state of flux, my research is exploring the application of systems thinking ideas and principles to a codesign for healthcare design practice. The image Anyone can knit is an idea I am playing with as I prepare a project proposal for Olivia Newton John Cancer and Wellness Centre (ONJ). It is also a metaphor for my own values that anyone can design and using codesign as a method to enable others to take part in the design process. During the ethnographic phase, I hope to use small interventions like this to facilitate conversations with patients, carers, staff, volunteers, inviting their participation in codesign workshops. At the time of writing this abstract I am grappling with the varied approaches to patient centred / personalised care and how codesign might be used to assist patients to design their own healthcare care experiences.

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.

Gwyllim Jahn
PhD (Architecture & Design)

Slow Futures: Entangling machine and material computation in architectural robotics and speculative design

My design practice, *Elseware*, operates through the entanglement of typically disparate domains of machine and material computation, generative simulations and critical judgement. A bricoleur approach to creative practice allows this research to explore the degree to which each of these domains can be understood to have creative design agency, measured by contributions to a diverse set of projects that include augmented reality games, speculative urban proposals and architectural prototypes.

The design effects, qualities, processes and conditions that flourish at the intersection of these domains are significant because they facilitate design narratives that describe and engage with the non-human actors of complex systems, suggest architectural formal systems derived from material behaviours and develop new fabrication approaches based on robotic perception and behaviour.

Sarah Jamieson
PhD (Architecture & Design)

Techniques for making interior relations

This research project is concerned with an ongoing exploration of interior design as a process of making relations. The project uses interior design as a process that works 'with and in' a situation as distinct from interior design being a solution or outcome.

I am interested in exploring concepts of space and time - specifically space in relation to encounter and event; time in relation to actual conditions as distinct from the abstract concept of time - as hours, minutes. This research positions the designer inside a set of relations and never controlling an interior from the outside, never following a pre-determined plan. The project will continually flex back to critically understand the moves of the designer in the process of making project work. This reflexive process will be oriented to develop a practice of interior-making that has a likeness to the approach of a surfer to the sea.

Eduardo Kairuz
PhD (Architecture & Design)

Undisciplined: The Political Dimensions of an Unstable Practice

In the process of articulating an undisciplined model of spatial practice — or the unstable framework from which I broadly try to engage with the problem of space — it has become apparent how my work, almost constantly, has concentrated on questions of the disrupting effects of crisis in architecture and the city, focusing on conflict as emerged in Latin America and increasingly the developed world. In this PRS I will try to discuss in depth

the political dimensions of my work. And to do so, I will present three pairs of teaching/ research projects with which I have sought to react to the challenges and complexities of an ever-mutating world: Favela Sydney/ The Vertical Bridge, Superblock Revamped/ Marginal Trilogy and Process Field/Political Models.

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 an understanding of how we perceive insects and manage our proximity to them, that new design strategies for engaging with nature and environmentalism can be created. The research envisions insect terrariums and architectural installations that house terrariums for purposes that include biotechnology and food production, as well as pets. The research is positioned in Japan due to its rich cultural precedents associated with insects. Suites of speculative and built design interventions are currently being developed. How can design better engage with nature and environmentalism in an urban context through elevating the understanding and appreciation of insects? What does it mean to live and work in close proximity to captive insects?

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

The growth in figurative experiences afforded by increasingly transparent computing is signalling a shift towards subtle, ubiquitous engagement with our digital selves.

In this landscape, I'm attempting to rediscover human experience, relationships and mappings between the analogue and digital worlds. Through the design of electronic objects, I'm teasing out subtle, affective narratives in the *things* we surround ourselves with, and the role of *empathy* as an interaction philosophy for human-computer and human-human interaction. Of particular interest are the themes of calmness, embodiment, affect, preciousness, and identity.

I'm now making *wishy washy* objects – a speculative design typology that initiates my engagements with two key notions: linking material culture and digital materiality with the design process for digitally-augmented electronic objects, and projecting questions about prevalent designer-owner relationships.

Between tangible, attention-seeking digital experiences and intangible, *Weiserian* notions of calm computing, what lies ahead with electronic objects?

BUILDING +/-
Tangible Speculation into Making and Representing Architecture

The PhD examines a practice harnessing digital fabrication to augment conventions of design and construction, in an attempt to reconfigure the standard apparatus of architectural enterprise and its resultant output of "buildings" (architecture, objects, or systems). In each instantiation of work, a new variable or condition is tested, with primacy given to the creation of prototypes or smaller scale commissioned work as a testing ground for larger projects. This is a form of tangible speculation, where questions are explored through engaging in the physicality of production. This tactic is not motivated fundamentally by an affinity for craft, but about developing a reservoir of tacit knowledge that can be obtained through iterative making, forming a feedback loop between a wide range of collaborators, multiple forms of representation, and possible manifestations of design intent. The practice is concerned with optimising material logics, confronting issues of tolerance, and producing cultural, experiential resonance.

Michael Lavery
PhD (Architecture & Design)

Engaging Objects – Engaging Connections – Engaging Architecture

My work seeks connections between the conditions which surround a project. Through a series of established techniques built forms emerge, often loaded with imagery, which act as a provocation around these conditions and their connections. The work encourages exchange, rather than seeking didactic truths. This work is linked to a shared practice of 'Specificity that Surprises'. (m3architecture) A surprising object, grounded in the specifics of its own situation, as a trigger in the process of engaging, has parallels . . .

"... the possibility of arrival at a point of convergence (in both the perceived object and the receptive mind) of the daily and specific on the one hand, and the marvellous and the universal on the other, has the ability to modify our perception and experience of the world."

M.A. Caws

Alice Lewis
PhD (Architecture & Design)

Dressing Affectively: a user's guide to practicing through the worn garment

This research explores the affect of the body and worn garment as coextensive, performative components of the environment for the development of an ephemeral design practice working through the dressed body and its inherent yet changeable garment cladding. The work negotiates three interrelated areas of practice and investigation, beginning at the feedback loop between the body and material-making process, then expanding to focus on the affectual relationships of the body, garment and wider environment. The third area investigates the networked space of practice dispersal and connectivity. Focusing on participatory research and collaboration I am prompting an active, embodied engagement with the practice, with the intention that the individual is then able, through the temporal, spatial and material agency of their own dressed body, to affectively cultivate the environments they are in.

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 topologies and materials as reflected within both their means of production and more significantly within the use of such artefacts.

Articulating the Liminal: Negotiating Transdisciplinary Research and Practice

Multidisciplinary 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.

Both locally and globally, the cultivation of multiple disciplinary interactions are scaffolded through an evolving architecture of research entities, funding models, curricula and networking programs. However, like the issues it seeks to address, research involving multiple disciplinary realities is an over-utilised, but complex and undertheorised concept.

The absence of shared languages and understandings is a common area of conflict in this form of research, resulting in messy and time intensive negotiation before any methodological and theoretical bases are able to be developed and shared.

This study seeks to investigate the concept of the rhizome, its theoretical and methodological capacities, in relation to developing research strategies which palpate multiplied fields of knowledge and thought.

Paul Loh
PhD (Architecture & Design)
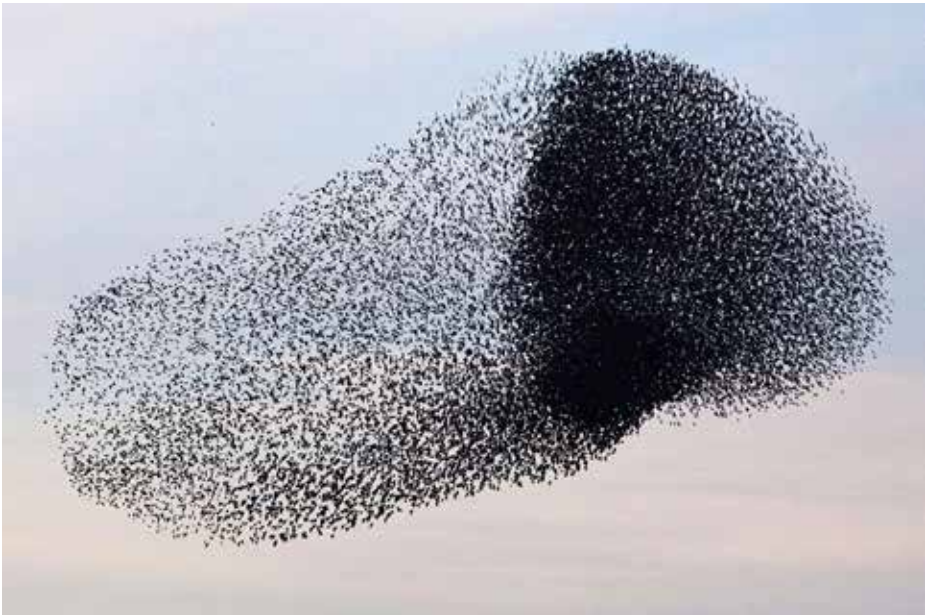
*Machining Aesthetics; formation of craft in computational design
and digital fabrication*

Can making be part of the generative design process in architecture and how? This research focuses on the potential for craft and making as generative activity in the early twenty-first century architectural design process. Through examining craft as a mode of design innovation and production, the research aims to explore the act of making through material experimentation and design projects using CNC technology. The research explores material-based design practice and how craft procedures and thinking can inform architectural design processes. It examines manufacturing techniques on the scale of furniture and architectural components; seeking an understanding of the shifting relationship between craft and technology. The research looks at how aspects of craft practice can be transferred into architectural thinking and further informs the theoretical framework around digital fabrication in architecture. In this in-progress PRS, the candidate focuses on examining tools as agency in design through the making of bespoke CNC machine.
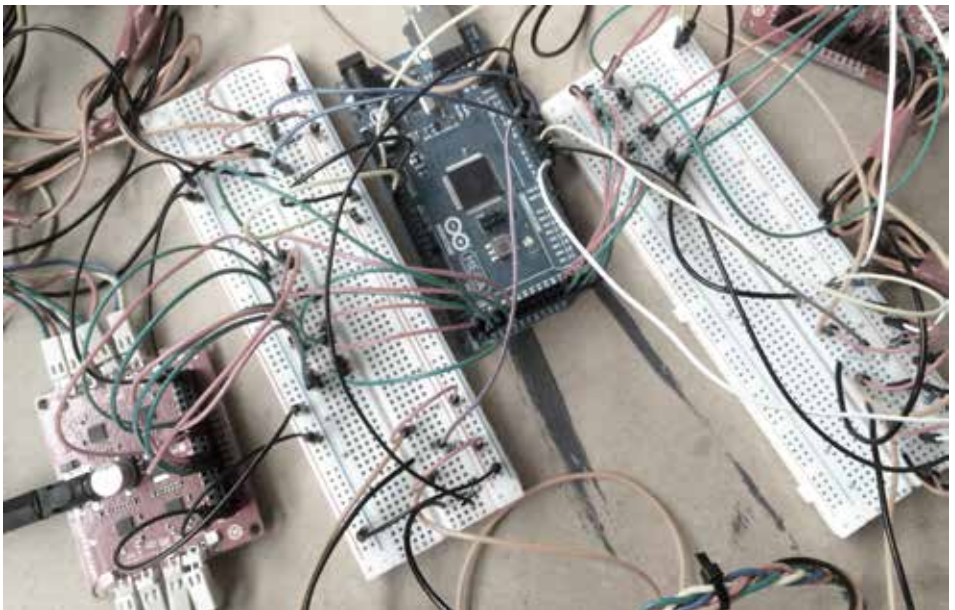
Thinking Public Architecture – strategies for making public architecture through open-ness; to the city, to ideas, to a local culture, and within the object itself

The idea of public architecture at the start at the start of this century is contestable; as the traditional public agency of government shifts to more hybrid forms, or blurs the distinction between public and private services, programs and finance, or globalization impinges on the notion of being a citizen, and social or mass media disrupts the sense of the private, and therefore remakes an idea of the public.

My ongoing design research and its analysis of, and reflection on, my current and completed projects, explores the idea that thinking about public architecture

is inseparable from actively positioning architecture as engaged and connected, as eliding it differences, or in a constant dialogue or negotiation, between its object and its viewer or participant, or with the city, or with a public culture, or in the openness or discursiveness of its making – that there is an imperative 'to relate'.
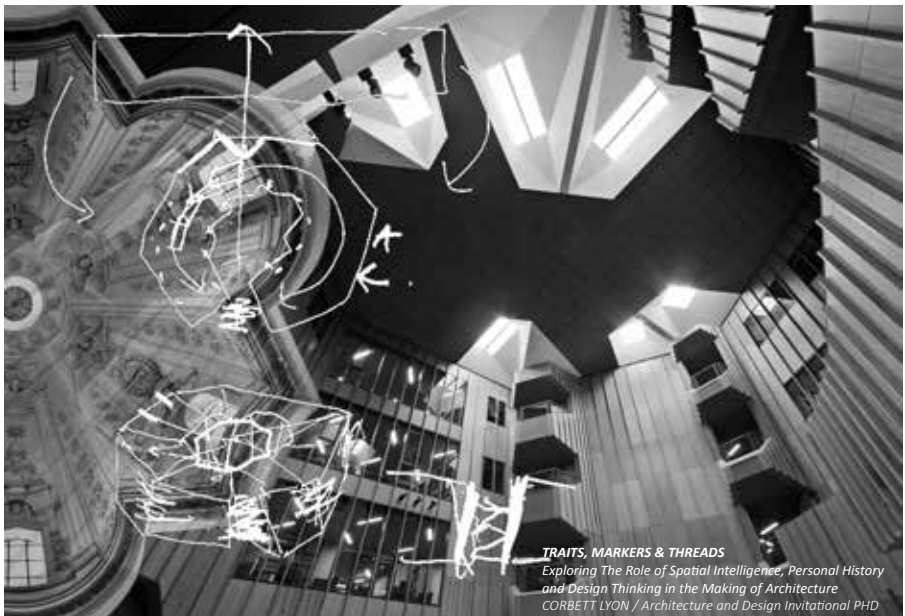
TRAITS, MARKERS & THREADS – Exploring the Role of Spatial Intelligence,
Personal History and Design Thinking in the Making of Architecture

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

The project is seeking to identify distinguishing attributes and 'genetic' markers in these projects with a view to understanding how these might provide indications about the work's making. What can these discovered attributes and markers in a body of work reveal about the designers' spatial intelligence

and design thinking? Can a study of personal histories, spatial intelligence and thinking processes reveal other hidden attributes in the work?

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

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

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?

Samuel Mcgilp
PhD (Architecture & Design)

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 PhD explores the hermeneutics of digital art with a relationship to live performance. With a focus on forms that maintain the intimacy and spatial relationships that are central to chamber opera. It sits within an ARC linkage project between RMIT, Chamber Made Opera and Federation Square.

This PhD will result in a new digital platform directed towards small to medium-sized arts organisations and independent artist to support distinct digital iterations of their live works.

In Time: Architecture across multiple time + spatial scales

'In Time: Architecture across multiple time + spatial scales' considers design strategies that integrate the role of architecture in large scale environmental systems and over time.

Since the June PRS, the Somers wetlands filled. The Somers wetland project is a slow and ongoing project; the house was built in 2002, a bird hide in 2012, the strengthening of the bio-diversity is on-going. In September the large amount of water that passed through the water catchment and the site was slowed down and the landscape was transformed.

The reflection on this project and a practice that combines concerns across architectural design and the large scale environment is revealing ways of linking across temporal and spatial scales, ways of expanding the complexity of site and making through careful collaboration, as well as ways of inviting in what is beyond architecture's control.

Sven Mehzoud
PhD (Architecture and Design)
University of Technology Sydney

Museum and migration: Scenographic exhibition strategies for the communication of counter-hegemonic narratives

This PhD investigates scenographic exhibition practice in migration museums. Recent research on the migration museum has critiqued the construction of hegemonic narrative representations within a multicultural context. Exhibitions often produce all-encompassing, harmonised narratives and so conceal difference and the reality of conflict and dissent. Alternatively, conditions are being considered that offer counter-hegemonic narratives as expressions of difference and plurality, and to also provide an opportunity for reflection.

It is within this context that this research investigates the demand on contemporary migration museums to provide multiple migration histories and narratives for the shaping of identity. It considers the consequences of these issues for spatial exhibition experiences and proposes a series of scenographic design activities to develop strategies for critical narrative engagement. They probe in particular the concepts of migratory aesthetics, dialogical constructions and an engagement with the urban context as a site-specific environment for their potential to generate narrative constructions.

Brendan Meney
PhD (Architecture)
The University of Newcastle

Another way: designing and building in remote Aboriginal communities through self empowerment processes

The basic human right of liveable dwellings for Indigenous communities in remote Australia has not been well managed. The disenfranchisement and resultant social destruction Aboriginals experience within entrenched European based agendas, causes enormous stress. Critical balances between *putting roofs over heads* and achieving liveable spaces appears obvious, but as a nation we continue to deny Aboriginal people serious roles and coherent pathways into the inclusive design and delivery of their own living environments. Exploration of the uniqueness of Aboriginal spatial intelligence, accesses lifestyle connections between architectural and cultural space. This PhD research seeks to identify opportunities for Aboriginal communities to celebrate their lives through self delivery design-build, with assistance from others possessing humanitarian founded values. Backstory investigations of my practice combined with live projects will seek out relevant and supportive ways of working. Developing another way of working for architects involved in the process is essential to growing empowered communities.

Ben Milbourne
PhD (Architecture & Design)

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.
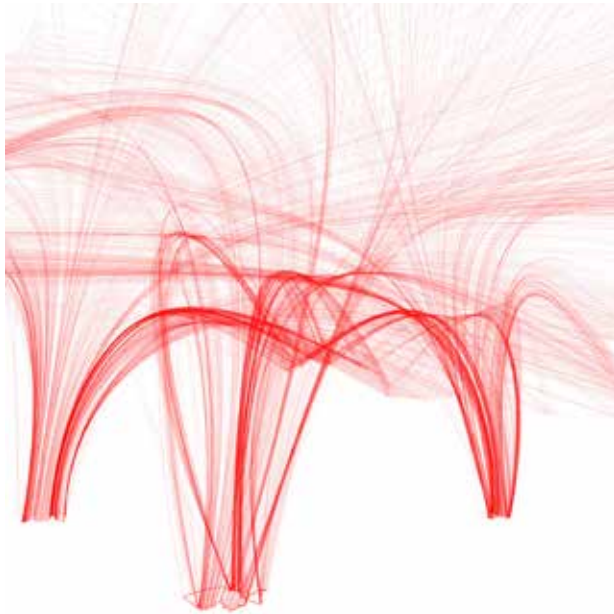
Asemblages of Ordinary Muchness

This research was undertaken as a way of cultivating a creative practice through an exploration of how an expanded notion of 'material' might affect a design practice. Particular attention is given to the overlooked - 'things' less commonly valued, hidden in the shadows by prevailing anthropocentric systems of value, such as economic rationalism and tired, externalised concepts of nature. The research aims to shift the more commonly understood subject/object relationship between designer and material to something more intertwined and inclusive, acknowledging that all materials have a life or vitality beyond the designer's control. Vitality and tangled sets of relations, inherent in the make-up of all 'things' have a tendency to be overlooked in design practice, impeding the view into the shadowy, 'wild' territories and tendencies of how 'material' might be understood, approached or, expressed. Through an intentionally diverse range of projects this research examines and documents what design processes emerge when you explicitly assign value to this kind of attention within a creative practice.

assemblages of ordinary muchness

Mirai Morita
PhD (Architecture and Design)
University of Adelaide

Making Happenstances

This research investigates the potential of happenstance in the design process, showing how unintended occurrences can be harnessed to the benefit of a project's development. The research will look at the role of the architect in using the problems raised by happenstance to rethink and refine a project. It will also consider how personal background and journeys influence decision-making and the ability to manage those situations, eventually defining the identity of the architect. This investigation will be addressed through the researcher's own design projects, as well as work for others, aiming to show that harnessing happenstance in the design and implementation process has a positive effect on the outcome and the experience of the spaces created. In fact, it is essential to creating architecture. In my work I embrace happen¬stances in order to create opportunities for surprising and joyful collaborations, into an architecture made of assembled imperfections.
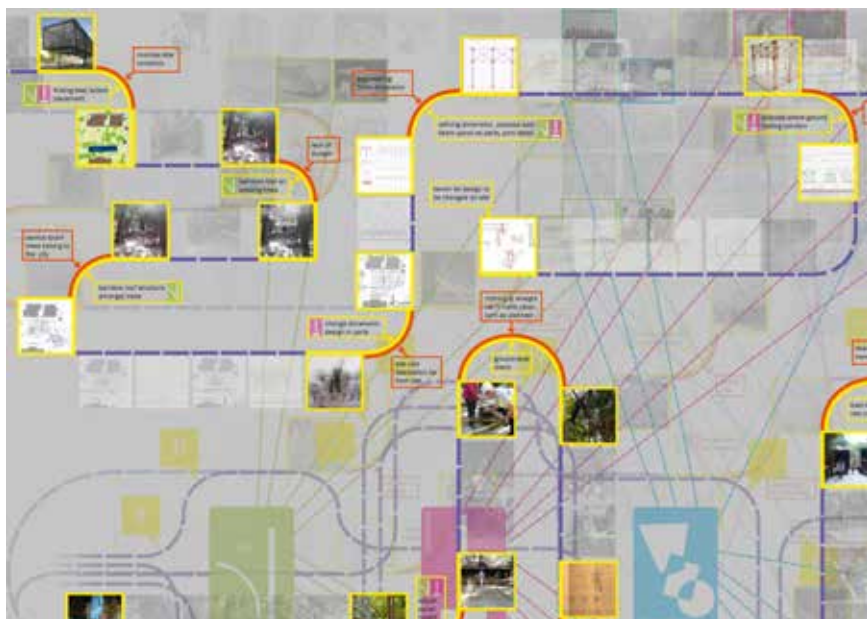
Informal Memorials - exploring contemporary ways of unofficial commemoration

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, I am interested in these objects as a petri dish which exhibits human culture. The focus on informal memorials derives from their distinctive but diverse visual and contextual characteristics.

This project based research consists of the design, planning and execution of a set of proposed projects which explores possible forms of informal memorials. They take in

consideration and respond to the local needs, the 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.

The Disrupted/Disruptive Body

This practice-based study explores the interface between the body and fashion to investigate alternative approaches for engaging the material and experiential body. Through a studio-based practice I am responding to interdisciplinary theories of materiality and bodily experience using embodied and performative approaches to making and wearing fashion artefacts. Using these approaches I am exploring the performativity of fashion materials, construction and hardware. This exploratory work is being used as a method of expanding my understandings about the dialogue between the body and fashion, including how the body is constructed, represented and experienced through fashion. By exploring performative and embodied relationships between the body and fashion, I am seeking to disrupt and expand my design processes and explore whether the material properties of fashion artefacts can be harnessed to encourage or propose alternative concepts and experiences of the body.

Manuel Muehlbauer
PhD (Architecture & Design)

*Collaborative intelligent control of optimisation processes*

My research addresses the challenge of integrating artificial intelligence technology in collaborative decision making processes in early design stages of architectural design. The research explores ways of including collaborative intelligent control of generative design processes through the development and testing of a design framework as a way of communication between architects and engineers.

Artificial intelligence will revolutionize the way structural systems will be designed in the future. As a result, interactive optimisation of structural systems will allow architectural designers to impact on the structural design in more creative ways. The collaborative intelligent control of generative design processes for optimisation of structural systems will enhance the creative potential during the codesign of architectural expression and structural efficiency.

During the research, a design tool based on artificial intelligence is developed to provide the designers with interactive features to guide decision making throughout multi-criteria optimisation processes.

Miranda Nieboer
PhD (Architecture & Urban Environment)
University of Tasmania
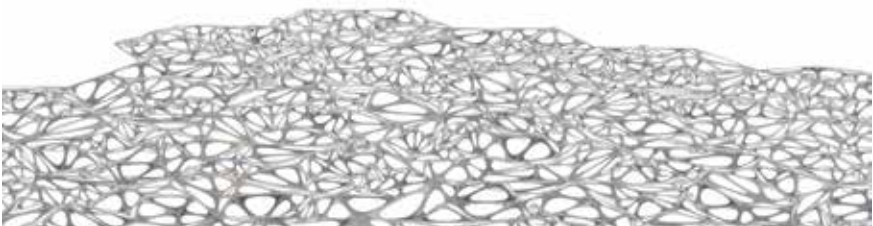
Antarctic Interiors

The research project 'Antarctic Interiors' moves between Architecture, Antarctic studies and Literature. It explores the spatial concept of interior(ity) on three scales – the Antarctic continent, the station and the human – through nine case studies. 'Drilling', as one of the case studies, focuses on how cultural and spatial research into ice cores – as material bodies produced by natural forces and human engagement – offers a rethinking of interior(ity).

Geological timeframes, mobile places and biographies of atmospheres can all be read through the ice. The highly pressured airspaces in the layered ice cores store an understanding of past, current and future climate changes. The case study investigates the spatial and temporal connection between the melting Antarctic ice sheet and the verticality of ice core extraction and dislocation.

At this early stage of the case study I will explore cultural responses related to ice cores.

Olivia Pintos-Lopez
PhD (Architecture & Design)

*Alter-Interiors- making and valuing other ways
of inhabiting dominant systems*

This PhD by practice seeks to invert the current relations between creative spatial practices and consumerism, offering ways that spatial practice can evade the (often unintentional) production of new territories for consumerism. This is approached through a diverse series of creative projects that are understood as an expanded form of interior design practice. Each project initiates various ways to redress how creative practice is formed by, or contributes to, dominant systems.

The series of projects seek to support new kinds of occupation within existing conditions. In various ways, they employ reciprocal relations, duration, collectivity and open systems in order to explore new mode of working, aligning them with the concept of the minor. The minor emphasises collective, temporal and emergent experience in opening up new and variable modes of expression. These projects aim to offer new vantages and experiences that might develop alternate systems of value within the dominant system.

Wall of Noise, Wall of Silence

In the frame of the question: How does the production of 'sound' a(e)ffect society and its citizens? I will investigate the production of the two extremes of sound – from noise to silence – and investigate their a(e)ffect on the operation of our corporeal, social, and political systems. The extremes of silence and noise are exemplified through 30 years of my artistic practice producing works on or in relation to the body. I will develop thinking on the consequences of the production of noise created by neo-liberalism and mediated by managerialism on the health of democracy's bodypolitic and the body of the citizen. The thesis will consider how this knowledge is distributed through cultural, artistic, social and political manifestations, flows and movements and how it is central to our capacity to be human and engage in civil society.

Amaara Raheem
PhD (Architecture & Design)

Correspondances: multi-layered practices of 'languaging' through the body

Situated "in-residence" in the School of Architecture & Design my practice-based research takes choreography and performance further into experimental contexts to investigate and foreground spatio-temporal relations. Working with techniques such as instant composition, poly-vocality, performative writing, transcribing and performance I trouble the terms 'personal' and 'authentic' by testing two interrelated lines of enquiry: autobiography and myth. When "in-residence" I use the materials of movement and words to inhabit situations, focusing on interiority and temporality, a residing in one's self in relation to the context one is implicated in making, and unmaking. A key research approach is 'rehearsal' - a set of structured experiments playfully investigating processes of habitation. Rehearsals allow space and time to test ideas, actions and doings that through repetition and/or interruption points us toward new ways of seeing, and feeling. This PhD project resides in kinaesthetic practices and attempts to transmit "choreographic thinking" in contexts outside of dance.

Splatter / black holes / Screenness

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 splatter 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 the possibility to heighten their experience and awareness of, and assess their relation to, reality.

Jean-Paul Rollo
PhD (Architecture & Design)

XL,L,M,S

Architects are often faced with working on multiple projects across a range of scales. Regularly the Domestic project is a laboratory for experimentation beyond an intrinsic interest in the House as a dwelling. This research speculates on the composition of small projects and the conception of an architecture that is monumental – small buildings doing big things, amplified through the experience of large practice and the relationship of the Domestic and the Public.

Through an examination and reflection of my practice and using a series of built, unbuilt and speculative works as the vehicle, it will attempt to interrogate this condition of size; unpacking the process of design and investigate the juncture of a backlog of personal experience, memory and the observed.

This inquiry into design situates itself inside a theoretical framework of architects that have sought to interrogate the medium of design itself and question how architects work.

Rosie Scott
PhD (Architecture & Design)

Watercolour painting as an interior practice

Watercolour painting is a practice that encourages care, sensitivity and attentiveness. It is an engaged, durational production, of painting interior qualities and intensifying sensations.*

Watercolour has historically been associated with interior design practice for observational studies and the representation of interiors**, but doesn't typically sit in the tool box of interior design methodologies you might see today (such as drawing, digital photography, computer modelling and rendering). This research looks to (re)establish and examine watercolour painting as an interior practice, from the position that the inherent care and sensitivity of the practice (due to the specific processes, demands, material characteristics

and behaviours of the medium) produces a contribution of knowledge, skills and artefacts to interior design.

This research questions how watercolour performs as an interior practice, exploring ideas around interior qualities and conditions, sensation***, colour, atmosphere, the frame, the wall/paper as an illuminating medium****, decoration (the abject) and aesthetics.

* Grosz, Elizabeth. "Chaos, Territory, Art. Deleuze and the Framing of the Earth". IDEA Journal 2005 (2005): p15
** See Mario Praz's collection of watercolours of interiors in: Praz, Mario. An illustrated history of interior decoration: from Pompeii to Art Nouveau. Thames and Hudson, 1964
*** Grosz, Elizabeth. "Chaos, Territory, Art. Deleuze and the Framing of the Earth". IDEA Journal 2005 (2005): p15
**** Brett, Bernard. A History of Watercolour. London: Optimum Books, 1984: p.7

Between Observation and Design

The intent of this study is the exploration and documentation of the relationship I have between observes moments, captured in my memory and photographs, and the way in which they start to impact and inform my design process. Through examination of this process within my practice, the study attempts to delve into, and further elucidate the winding passage from observed moment ('catalogue') to realised design (building).

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 relationship that is revealing itself more and more as my PhD progresses.

This inquiry into observed moments takes on a further expansion through the addition of 'on site' (reflexive) images. A growing interest in abstraction will be considered and tested through a series of architectural models, built moments, discussions, and other devices.

Citizen: Artist

How can society reclaim the art of *making* into the world of *being* where a holistic creative practice is essential to survival?

How does the practice of being a *maker* offer tools for the wayfarer to navigate the world around them? Reflecting on my recent personal journey of grieving through making, I am seeking to illustrate a value of being a *maker and doer* as well as a *watcher and listener* – a mantra I have expounded for much of my career as an artist devoted to socially engaged work with communities, particularly children.

How does this practice of making provide a compass for exploring and negotiating the world around us? This investigation explores the notion of this creative spirit and attempts to demonstrate why making is critical to connecting to the landscape of self and community without the need for a map.

HANOI URBAN MORPHOLOGY: SPATIAL EFFECTS AND SOCIAL INEQUALITY

Research on urban inequality and urban morphology in Hanoi has been carried out by experts in different disciplines (economics, social sciences, geography, architecture, etc.); However, the morphological influences on spatialization of inequality in the city have never been studied profoundly. This deficiency will be addressed in this research. Hanoi city is characterized by different morphologies and typo-morphologies that are historical in origin. Each has its own unique social particularities but shares one thing in common: inequality in living quality between different groups of people. The question is what is the spatial effect that influences the distribution of people at different social status? The hypotheses are: (i) individuals of different social or economic status will follow distinctive patterns of settlement and (ii) underlying these patterns are spatial conditions that might influence this distribution. Five areas with morphological differences will be studied to examine these hypotheses.

Drawing/Building/Cloud/
Studies in speculative practice

I am researching creative dynamics in designing, using my practice as source material. I am interested in the interplay between drawing and building, and their shared potential as a speculative medium. To research this, I look closely at practices of drawing, and building, embedded in my work: analytical diagrams, publications and installations draw out relations from a cloud of practice. These activities allow an understanding of intra-acting factors in designing, and serve to distill their creative potential through design. Since the second milestone, the research focus has narrowed; it has zeroed-in on the space between drawing and building in detail. Aesthetic dynamics in this gap coalesce as a speculative practice with sfumato characteristics, drawing from architecture, art and academic practices. This research contributes to knowledge of design research and its creative mechanisms; speculative practice adds to a body of research into aesthetic modes of discovery and articulation of knowledge.

Kathy Waghorn
PhD (Architecture & Design)
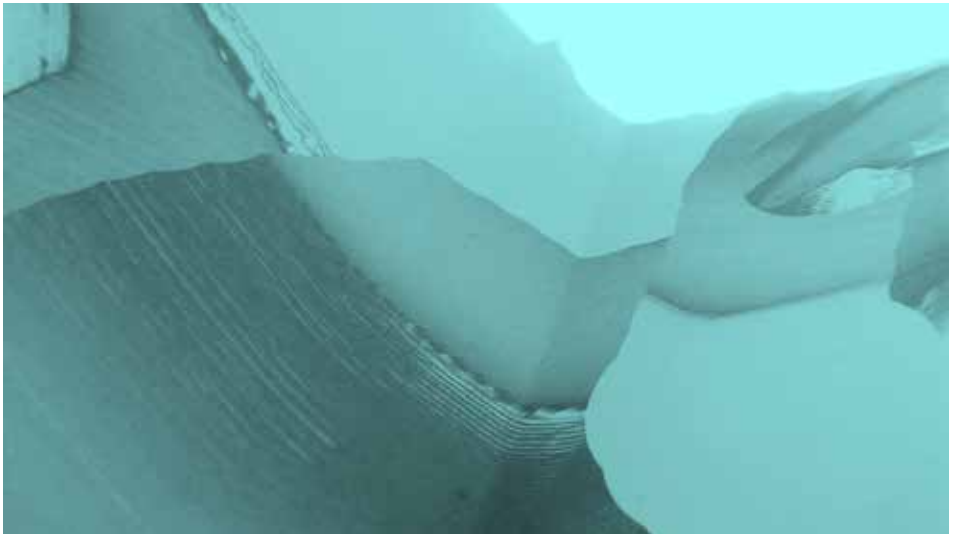
Practicing a Feeling for Place

This doctorate contributes toward an expansion of architecture by proposing the 'practicing (of) feeling for place'. Attachment to place, the impetus for its care and transformation, may proceed through attendance to the temporal, intimate and specific qualities of place assemblages. My intention in this research is twofold: first, to cultivate such a practice by drawing my prior experience in place-based installation art into a critical correspondence with the disciplinary modes of architecture. This form of practice challenges architectural norms concerning the primacy of architecture as object, while operating strategically to imagine and prompt desires for the public realm. Secondly, I have made evident the know-how 'at play' in such a practice. To do this a series of tactical operations are recorded and a 'formula' of practice is offered as a focusing device, arranging aspects of practice, practitioner and place in a proximate and relational configuration.

Practicing a feeling for place
Kathy Waghorn, Architecture and Design

Image: Future Islands, New Zealand Exhibition at the 15th Venice Biennale of Architecture. Photo David St George.

Niki Wallace
PhD (Architecture and Design)
University of South Australia

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

Environmental and social unsustainability arising from the relationship between design practice, economic drivers and consumption is a complex problem. Operating sustainably as a communication designer can be a challenge in professional practice, and a desire to *do the right thing* can be outweighed by other business considerations. When "sustainability" is considered it is often adopted as a process of *making greener things*, but this view only addresses a small part of the problem. If *making greener things* is not enough, how can we better address issues of unsustainability in communication design practice?

This research explores the understanding of sustainability within communication design practice in order to extend beyond a process of *making greener things* by adopting a staged case study approach using reflective methodology.

Peter West
Master of Design (Media &
Communication)

*The relational dialogues between Indigenous sovereignties and white
sovereignties, developed through communication design practice*

This research will describe my on going engagement with three indigenous Nations; Gunditjmara, Ngarrindjeri, Wiradjuri as part of the ARC / Msog Grants; Indigenous Nation Building Indigenous Nation Building: Theory, Practice and its emergence in Australia's public policy discourse.

Using methodologies developed through participatory action research, my research will examine the effects on my approach as a design practitioner as I uncover the depth in understanding Indigenous sovereignty and my own sovereignty as a non-Indigenous design practitioner. These understanding challenge my traditional, client focused approach along with design methods which position whiteness as a controlling and supporting voice. Here, I am beginning to articulate how design can be in service to a sovereign relationship, rather than traditional design service models. Can design become an articulation of future mutual sovereign relations, without consuming, owning or focusing on Indigeneity?

Developing alternative models for a commercially viable micro fashion practice; consumer driven design and communication through digital and physical fashion space

Motivated by challenges faced establishing Chorus, a locally made women's fashion label, this research investigates alternative approaches to commercially viable micro-fashion practice. Pivotal to the research is consideration of integrated approaches to design and communication. These areas of practice are inseparable for micro practitioners, yet are commonly studied in isolation.

Following the thoughts of Nathaniel Stern that we should study the encounters technology creates rather than technologies themselves (Stern 2013), this research will investigate consumer/designer interactions facilitated by social media and e-commerce as illustration.

This research seeks to understand how these interactions affect fashion design and communication across digital and physical fashion spaces.

Through practice-based projects of monthly outfit releases and communication strategies, the research focuses on creating authentic, empathetic connections with consumers through live business, Chorus. It is posited that placing value on the consumer/designer relationship may generate new alternative commercially viable models of practice for fashion and related creative fields.

Stern, N 2013, Interactive art and embodiment: The implicit body as performance, Gylphi Limited
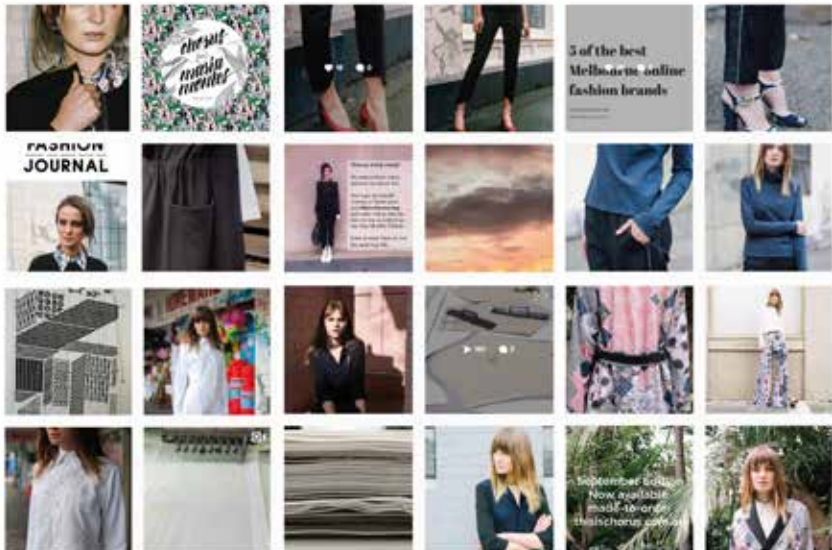
Drifting in Place
The Residency seen as Practice and Spatial Form

The proposition of this work is that the practice of cultural residency can provide both an operational methodology and a conceptual framework to the design project. For the architect to act *as if* on residence provides to an observational design practice a speculative and transformative imperative. For a building to have a spatial schema that is *as of* residence, its paticapatory architectural environment becomes also one of proposition and discovery.

The research to be presented in this PRS explores how the *as if* practice of residency - a project's recordings and responses - are disposed through the *as of* reflection upon residency - a shifting framework of infrastructure, scale and subject.

Nicholas Williams
PhD (Architecture & Design)

Plugin Practice: Recasting Modularity for Architects

Contemporary digital design practice is reframing a creative dialogue between design and making. Through digital platforms, architects can now operate across design and fabrication, with new practices of prototyping emerging to enable continuous and customised design.

This research centres on a series of projects which use contemporary digital tools across design and fabrication to explore potent concepts regarding a relationship between form, performance and making. A design system is conceived and implemented in each, used to design and realise a full-scale, experimental prototype.

These systems demonstrate an emerging form of modularity for design practice. This modularity is important to connecting diverse elements of workflow, enabling parallel work, and managing unforeseen changes. It is apparent at multiple scales of the design systems, and to varying degrees, from the highly discrete to fuzzier relationships. Alongside tools and techniques, projects further identify broad modes of design for future practice.

Considering modularity as strategy for efficiency in managing landscape design projects in China

In recent years, design firms in the Chinese landscape market are seeking ways to improve time and cost efficient development while ensuring the quality of projects. By designing standardized components that can be applied in many projects, time and costs have been reduced. However, savings can also be made by eliminating waste in various forms, and diversification and enhancement of performance are also important factors to evaluate the success of projects. In this context, modularity has been a well-recognized concept in other industries to address issues of complexity, uncertainty, and product diversity, which could provide valuable strategies for the landscape industry.

My research therefore investigates modularity in landscape design, focusing on project management. As evaluation tools Building Information Modelling (BIM) will be utilized. The modular design mode will be defined and drafted by literature study, compared with non-modular design projects in case study and tested through landscape architectural design practice.
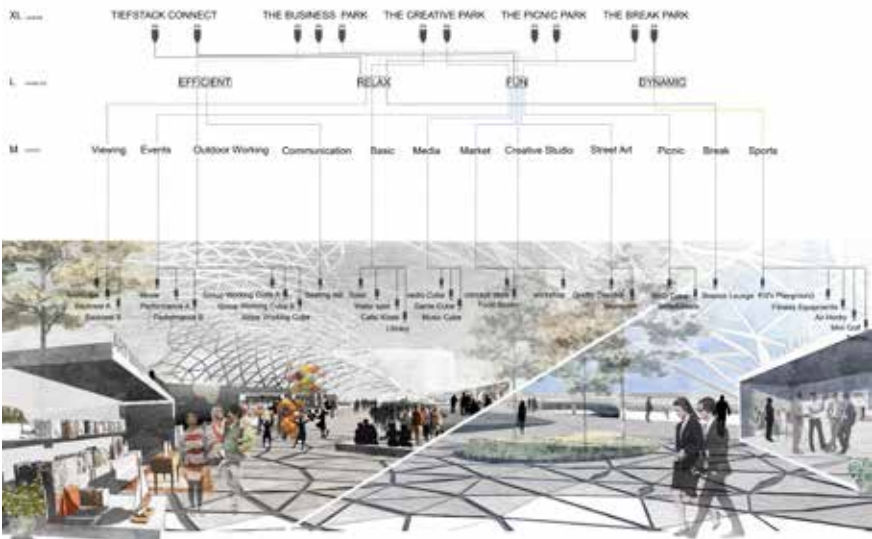
Synthetic practice
Experimenting in the territory between architecture and fashion/textiles

This PhD has been focusing on the practice of architecture that draws from fashion and textiles for its inspiration, aesthetics, techniques and resolution. Investigating how these disciplines can be used to generate an architecture that travels from material scale to building scale seamlessly. By engaging in a discourse between architecture and fashion/textiles, issues such as form, detail and technique are tested. The PhD began with an exploration of the spatial potential of single materials in an effort to find expression in the material itself. This unearthed points of contention between the disciplines around scale, where architecture works across several scales - fashion/textiles works with full scale or 1:1. The projects that have defined this PhD have focused on a spatial translation of a nano-scaled glow fibre and the investigation of the pleat as a way to adapt material sets around a form.
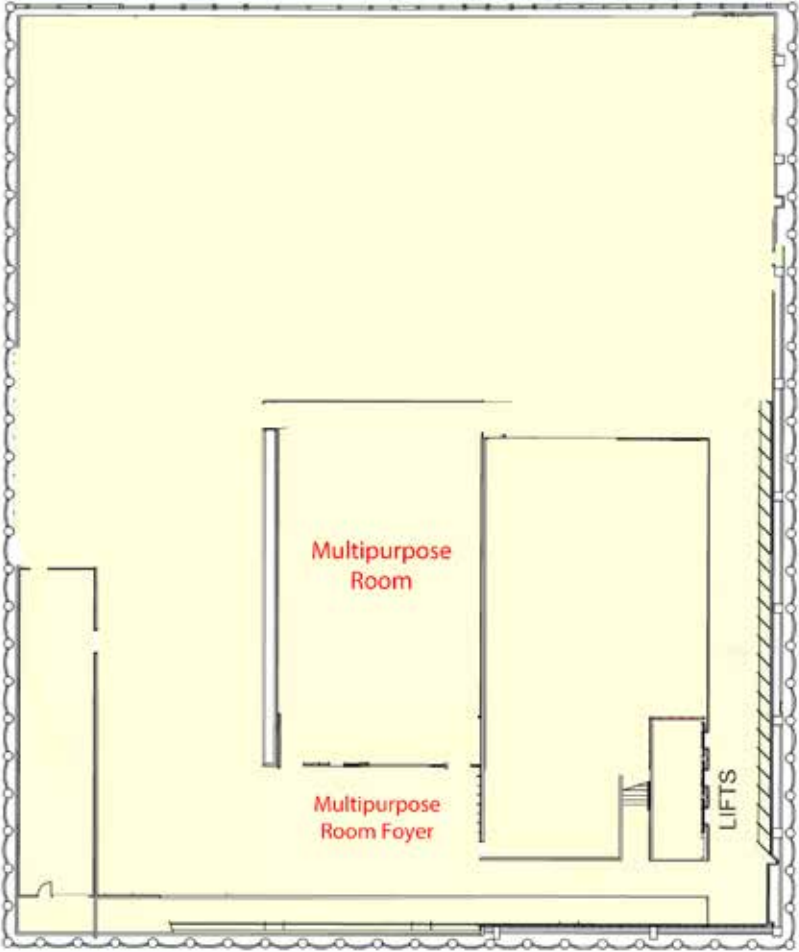
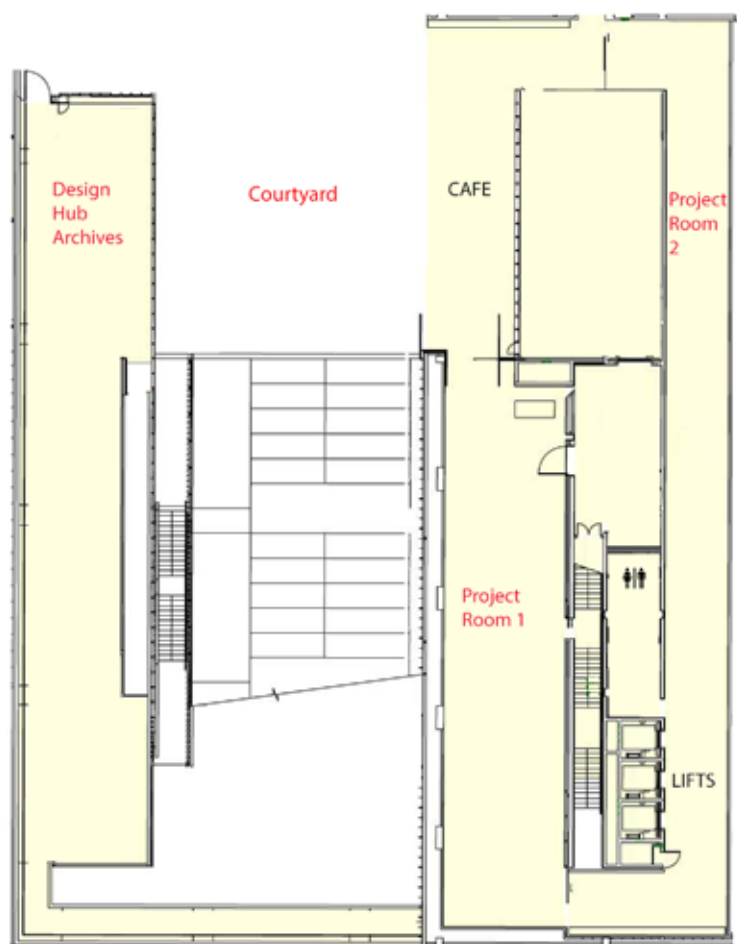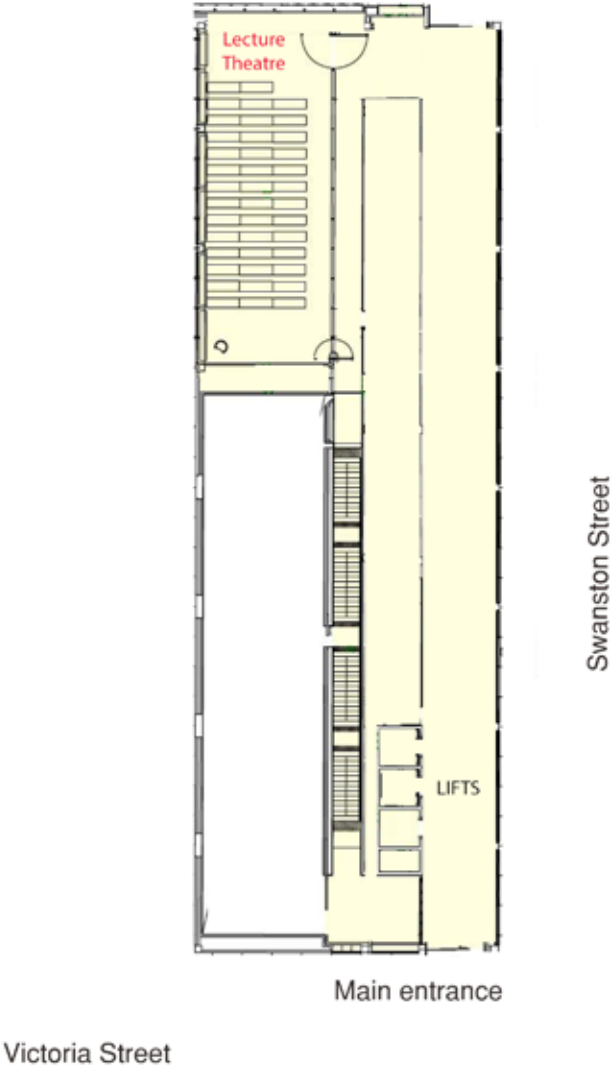# Design Hub
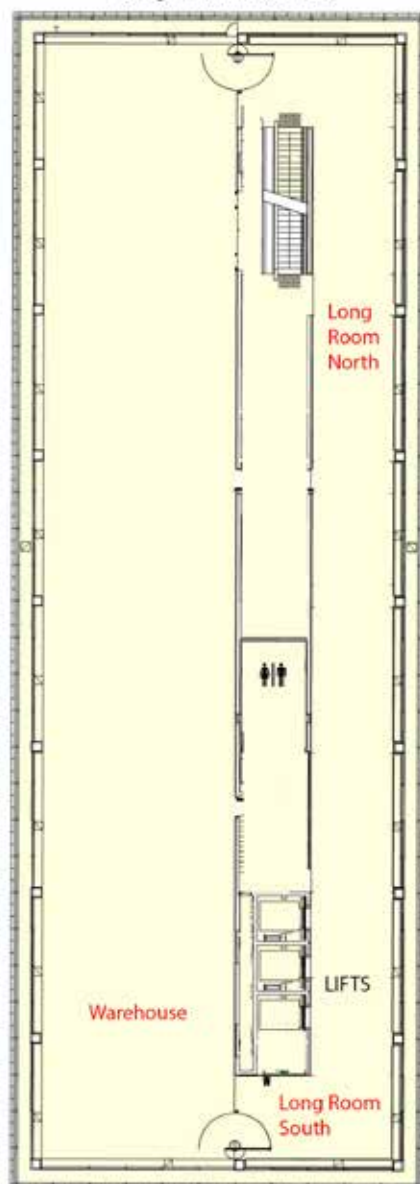# Maps

October
2016

Design Hub Level 1

Design Hub Level 2

Design Hub Level 3

Lecture
Theatre

Swanston Street

LIFTS

Main entrance

Victoria Street

Design Hub Levels 4-9

Long
Room
North

LIFTS

Warehouse

Long Room
South

Design Hub Level 10 (& rooftop)
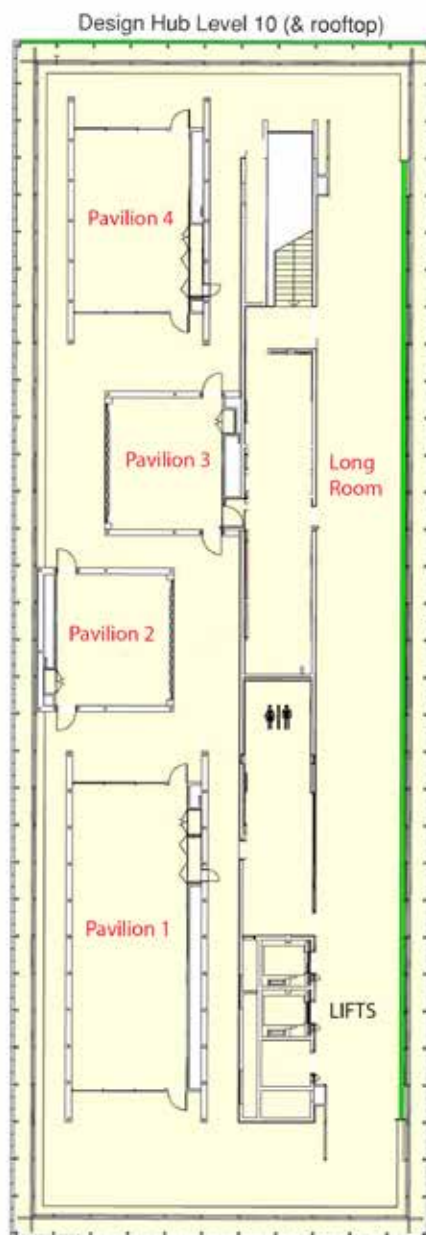
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