The tangible focus of a learning community
Table of Contents

Masters Candidates

3  Shazia Bano • Master of Arts (Fashion)
3  Pietro Chiefa • Master of Architecture
4  Paola Di Trocchio • Master of Arts (Fashion)
4  Liam Fennessey • Master of Design (Industrial Design)
5  Stephen Gallagher • Master of Arts (Fashion)
5  Winnie Ha • Master of Arts (Fashion)
5  Jeffrey Hannam • Master of Design (Architecture)
6  Anna Johnson • Master of Architecture
6  Johanna Kelly • Master of Arts (Interior Design)
7  Taek-Soo Kim • Master of Architecture
7  Garth Lien • Master of Architecture
7  Christian Lopez Pimienta • Master of Design (Industrial Design)
8  Lynda Roberts • Master of Architecture
8  Hellen Sky • Master of Design (Industrial Design)
9  Phoebe Whitman • Master of Design (Interior Design)
10 Adam Yee • Master of Design (Industrial Design)

PhD Candidates

11  Suzie Attiwill • PhD (Architecture & Design)
11  Naomi Barun • PhD (Architecture & Design)
12  Ricarda Bigolin • PhD (Architecture & Design)
13  Jane Burry • PhD (Architecture & Design)
13  Kate Church • PhD (Architecture & Design)
13  Peter Connolly • PhD (Architecture & Design)
14  Michael Davis • PhD (Architecture & Design)
14  Yvette Dumergue • PhD (Architecture & Design)
Catherine Dung • PhD (Architecture & Design)
Marius Foley • PhD (Communication)
Jerome Frumar • PhD (Architecture & Design)
James Gardiner • PhD (Architecture & Design)
Kristin Green • PhD (Architecture & Design)
Alison Gwilt • PhD (Architecture & Design)
Neal Haslem • PhD (Communication)
Richard Haynes • PhD (Architecture & Design)
Michael Hornblow • PhD (Architecture & Design)
Pia Interlandi • PhD (Architecture & Design)
Bridget Keane • PhD (Architecture & Design)
Gabriele Knueppel • PhD (Architecture & Design)
Ted Krueger • PhD (Architecture & Design)
Ngiom Lim • PhD (Architecture & Design)
John McGlade • PhD (Architecture & Design)
Scott Mitchell • PhD (Architecture & Design)
Rosalea Monacella • PhD (Architecture & Design)
Christopher Morgan • PhD (Architecture & Design)
Dianne Peacock • PhD (Architecture and Design)
Srirporn Peters • PhD (Communication)
Wojciech Pluta • PhD (Architecture & Design)
Julieanna Preston • PhD (Architecture & Design)
Trish Pringle • PhD (Architecture & Design)
Nurul Rahman • PhD (Communication)
Sue Ryan • PhD (Architecture & Design)
Qassim Saad • PhD (Architecture & Design)
Tim Schork • PhD (Architecture & Design)
Michael Spooner • PhD (Architecture & Design)
Nifeli Stewart • PhD (Communication)
Jon Tarry • PhD (Architecture & Design)
Sue Thomas • PhD (Architecture & Design)
Errol H. Tout • PhD (Architecture & Design)
Stephen Trathen • PhD (Architecture & Design)
Malte Wagenfeld • PhD (Architecture & Design)
Julia (Yao) Wang • PhD (Architecture & Design)
David Wicks • PhD (Architecture & Design)
Gretchen Wilkins • PhD (Architecture & Design)
Drew Williamson • PhD (Architecture & Design)
Jeremy Yuille • PhD (Communication)
Yun-Ju Shao • PhD (Communication)
Khalilah Zakariya • PhD (Architecture & Design)
Masters Candidates

Asian Influence On The Australian Fashion Industry
Shazia Bano • Master of Arts (Fashion)

Akira, Easton Pearson, and Vixen have something in common. They are Australian independent designers who use Asian references within their work. Hand beaded skirts from India, Asian motifs printed on yards of silk transformed into beautiful sarongs, or using origami and creating magical garments. These references arise possibly because of Asian background, the love of Asian crafts, an interest in the eclectic as in the case of Vixen, or belief in Asian philosophies.

This thesis looks at the three designers individually and aims to link the elements of design of each of these three countries that is India, China and Japan, within the works of these celebrated Australian designers. In doing so, this thesis aims to establish the link between the Asia outlined and Australia, within the realms of the Australian fashion industry.

Pure Grounds
Pietro Chiefa • Master of Architecture

The research aims to develop strategies to address contemporary ‘unavailability’ of public space in the urban environment. Being removed from free use of people, urban space has turned into a space of consumption, thus becoming the sacred space of capitalistic religion. We will ask questions of what is sacred space in contemporary cities and look at the role of temporary architecture to propose alternative uses of public space and the spatial and social dynamics involved. Doing so we will explore how temporary intervention, which integrate emerging technology can unfix predefined uses of space and open up the space for personal appropriation and experience of the city.
The Toile: Remaking Fashion  
Paola Di Trochio • Master of Arts (Fashion)

This research examines the toile, considering its development through dress history, and its creative role in the fashion industry, design studio and exhibition. In the design studio the toile serves to realise design or fit; in manufacture it can communicate design information, as it did between Lucas and Cardin from 1959 to 1963; and in the exhibition, *Remaking Fashion*, the toile was used to represent the process of making. It was also presented as a catalyst for new design. Select examples were featured in the exhibition, and further design examples motivated by the toile will also be discussed. The toile, rich in meaning and aesthetic value, persists modestly through multiple frameworks of fashion. This research will explore the differing concepts of the toile in those unique contexts.

Pedagogy Is A Rhizome  
Liam Fennessy • Master of Design (Industrial Design)

For industrial design educators the interplay between teaching, learning and designing, plays a significant role in the construction, reconstruction and legitimisation of practitioner identities and the contexts in which those identities are engaged. Here the rhizomatic, situated, opportunistic and social nature of the discipline, its concurrent project of industrialization and de-industrialization, traditions of advocacy, and its changing relationships with cultures of production presents tensions and shifts of identity for the designer and the educator alike. The impact of these transitions on the pedagogies, and disciplinary instrumentalities are examined in this project by apprehending industrial design education through reflection on the researchers teaching practice, in view of formalizing the informal pedagogies, theoretical orientations and the embedded values that constitute a practice of industrial design education.
**The Elizabethan Eye: Reflections In Contemporary Jewellery.**
Stephen Gallagher • Master of Arts (Fashion)

Research examines the development and adaptation of the themes, symbols, emblems and allegory used to express the culture of the Elizabethan era in jewellery, metalwork, textile, portraiture, literature, pageants, architectural features and cults. Findings explore the decorative devices which capture the Elizabethan spirit and are translated through the design and production of new hybrid forms in jewellery and embroidery, within practice, to and demonstrate how the past continues to be relevant to contemporary craft and design.

**Palpitating Body, Sounding Dress: A Poetics Of Relation**
Winnie Ha • Master of Arts (Fashion)

This research contemplates the affective phenomenon of the body in its intimate proximity to dress. To engage with a poetics of relation between the body and dress, and how this may be communicated to others, I use the inter-related devices of sound, movement, and words as mediators of poetic experience. The research is based on live performance and lived experience, immediate action and embodied sensation. Placed within such close proximity, what are the dynamics of the relation between body and dress? How can the poetics of this relation be drawn out and relayed? How can dress, through sound and movement, be used to access a phenomenological experience of the body?

**Auditory Design And Performance**
Jeffrey Hannam • Master of Design (Architecture)

The focus of my research continues to address the practice of auditory design and the temporal nature of sonic performance. To date my research has focused on the technical process of spatial sound design; the development and prototyping of software tools to support spatial sound creation and performance. This work has been largely driven by the following funded projects; the DRI Poetics, DRI Urban Soundscape and the ARC project *The Spatial Ensemble*. For this GRC I will present
both complete and ongoing projects for 2009 with the aim to address the overall contribution these projects have had on my practice and the themes embodied in my research to date.

Urban Contingency: The Search For An Operative Middleground.
Anna Johnson • Master of Architecture

This research is focused on the identification, analysis and then design within what I term the *middleground* of urban and regional places. This condition of middleness as it exists within urban environments, could be a place, environment or building - a condition that oscillates in and out of focus and resides within an indeterminate zone but that is integral – necessary - for rich spatial and programmatic activity. By its very nature, this state is reciprocal operating in relationship to context, activity and site. It is both a visual phenomenon – literally the middleground – but also programmatic or social phenomena. It is a condition that in its banality, its formlessness, may interrupt, somehow disturb or not align with preconceptions of an ideal civic or public place, but that upon closer inspection reveals itself to orchestrate, facilitate a rich and dynamic urban experience. The proposition is that this middleground - essential and compelling - somehow almost not there, is erased or marginalised within contemporary urban developments.

Contemporary Art + Exhibition Design
Johanna Kelly • Master of Arts (Interior Design)

I am interested in exploring the parameters of exhibition design of contemporary art primarily to enhance the visitor’s experience within an institutional setting. I propose that there are potentially more engaging ways of displaying contemporary art than the current standard practice – the white cube, and intend to critique current practice with a view to identifying this potential and responding with new design strategies through professional practice. Principally this investigation questions: Can new institutional standards or techniques be constructed and implemented in Contemporary Art exhibition design that provide more engaging experiences for the viewer?
Organic Evolution
Taek-Soo Kim • Master of Architecture

“You have ever listened to the sound of rain under the eaves on a rainy day, haven’t you?
Or you have run into the umbrella of your friend, haven’t you?
I present the emotion just like this. You become the star in this space.”

How Landscape Produces Form: Actual & Speculative Terrain
Garth Lien • Master of Architecture

I am studying the potential for a reciprocal relationship between landscape and form in suburban developments on the edge of Melbourne’s northern suburbs. Treating existing site dynamics as the catalyst for planning and design concerns, I am creating models that will drive the analysis of this potential. Drawing on cues such as grade, orientation & mature vegetation I will present suggestions for sub-division layouts and building envelopes that suggest an alternative design brief in critique of prevailing development methods currently used in the area.

Juguete An Exploration To Social Awareness
Christian Lopez Pimienta • Master of Design (Industrial Design)

It is through play that since childhood we start searching our position in the world, in our community and families. The pioneering developmental psychologist Lev Vygotsky thought that, in the preschool years play is the leading source of development; this with the interaction among others is what will give us the understanding of the society we live in. Willing to incorporate social empathy as a primary value in our children’s lives, I’d like to explore the development of social awareness in young children through the magical world of play, using toys as a responsive to social unconsciousness.

The Ephemeral Laboratory | Part 5: Assembly
Lynda Roberts • Master of Architecture

The ‘Ephemeral Laboratory’ seeks to create a methodology for myself and other practitioners working within the field of ephemeral architecture. It tests the proposition that a robust armature can act as a common methodological device in the design, curation and orchestration of a diverse range of temporal engagements with other practitioners and participants within the public realm.

It explores how this framework might redefine the notion of authorship - presenting a different model for creative collaboration and how it might provide the opportunity for outcomes to go beyond the author’s expectations.

This enquiry draws on my personal practice - a body of work which has departed from the conventional notion of architectural practice over the past ten years to include: urban curation; education; design management; installation and social intervention.

In this final stage of research, four key project areas have been identified, critically examined and collated into a draft document or matrix:

- Urban (City)
- Campus (Institution | Corporation)
- Room (Black Box | Gallery)
- Object (Making as Intervention)

While shifting in context, scale, timeframe and materiality, each project area reveals a different attribute of the proposed framework - as it progresses through four stages: audit; strategy; infrastructure and delivery.

Borderless Bodies
The Cellular Data Body – Inhabiting Complexity
Hellen Sky • Master of Design (Industrial Design)

My research project was to use embodied knowledge to influence the design of a human computer system that like our own sensing of the world is complex, sensorally rich and not fixed in time. Where the performer’s dance and the performance elements of image, sound, light and virtual/physical 'staging' are deeply and intrinsically connected. In this system our choreography perceived no boundary between the computational potential of her bio data body or that of her physical
body, therefore expanding on the traditions of dance; bodies moving in patterns, in time, in space, and architectures. Through inhabiting the complexity of performing in this system, my research simultaneously offers new knowledge to choreographic practice, and the opportunity to articulate a poetics perspective on embodiment in performance.

Surface As Spatial Encounter
Phoebe Whitman • Master of Design (Interior Design)

This research investigates notions of surface and spatiality within the context of Interior Space. Drawing upon painting, film, photography and installation, this research considers surface as a domain for spatial production. Surface here becomes a dominant phenomenological and material entity.

This work challenges the assumptions that surface is two dimensional, flat or lacking in depth. The research, through practice will activate a of site related encounters with surface. It does so through the exploration and investigation of various sites where the encounter of surface takes place.

The work negotiates and liaises with spatial qualities through strong connections to ‘site’ and engages the potential of surface as spatial encounter.

Simon O’Sullivan, Art Encounters Deleuze and Guattari; Thought Beyond Representation (New York, 2006 Palgrave MacMillan) states that there are various understandings of the encounter; that of the event encounter and the object of the encounter. Both these encounters promote a fracture, a crack; this affirms or reconfirms our place, knowledge and beliefs within the world.

How one encounters surface, either imagined or actual, it is a spatial encounter - prolific and creative.
Designing An Orrery Of The Universe Through Algorithmic Composition.

Adam Yee • Master of Design (Industrial Design)

From a diverse range of technical, aesthetic and philosophical starting points, I have devised a detailed process for creating musical compositions. The integrity of this process is evaluated through two projects: a flute solo and a piano trio. The documentation of this research is a combination of artistic polemic, the autobiography of a practice and a manual for translating abstract design principles into functional heuristics.
PhD Candidates

An Interior History
Suzie Attiwill • PhD (Architecture & Design)

The essentialist nature of contemporary interior design thinking is evident in the use of the term ‘The Interior’, with its implication of something inherent and immutable. This research eddies around two concerns or ideas – a motivation to open up ‘the interior’ from current dominant notions of container and subjectivity which posit ‘it’ as a given and already existing entity and/or condition and to reposition interior design as a practice of interiorization. The research is conducted through exhibition, curatorial and writing practices focused on questions of arrangement in the production of space and time, interior/exterior and subject/object relations, and encounters.

Crossing The Line
Naomi Barun • PhD (Architecture & Design)

Public space can be defined as a space open to all, a space of plurality where difference and disturbances evoke responses and encourage exploration outside of the private realm. These differences and disturbances are being smoothed over through the rendering of public space that responds to a perceived notion of risk as manifested through regulations and democratic processes of decision making. Public space is then a highly managed and regulated space that is a response to perceived notions of risk than a focus on public need. This distorted focus can result in an exclusion of specific groups of ‘the public’ not through direct access impediments but through a universal approach to public space that comes from standardisation. Landscape architecture is reduced to a practice of attempted mitigation through a regard of standards that actually results in an amplification of these perceptions of risk. Public-ness becomes an assumed aspect of public space but not necessarily attained. This cultural standardising of public space limits the possibility of plurality. Accepting that the ideal of ‘open to all’ is unattainable but that it is more important to achieve plurality, which
will enable public-ness, can design [re]consider regulations as a way of providing the access necessary to [re]introduce the public or specific groups within ‘the public’ back into public space?

Design Space Fashion: Fashioned bodies, and naked designers.
Ricarda Bigolin • PhD (Architecture & Design)

Fashion design involves the depiction of the body already ‘fashioned’, mapped out in parts and processes articulated by the language of clothing. In considering how this could extend practise outcomes, this research treats ‘process’ as a ‘space’, in which the pivotal phases of transformation are the ‘pattern’, ‘toile’ and ‘prototype’.

Usually located in a consequential chain of events, these phases are unhinged, as individual ‘sites’ for project work. They become both reflective and critical, challenged by new digital tools introduced, and the now ‘exposed’ role the designer has in them. The use of architectural sources on the effect of digital technology, ‘fashioning’ and the analogy between ‘body and building’ have in turn become an area of reference.

Suggestive
Matthew Bird • PhD (Architecture & Design)


Manifold threads of concept and thought chaotically circulate within the mind of Matthew Bird… Perhaps ideas are birthed via a consultation with the devil. Or maybe the parameters of context, brief and rationale facilitate their arrival?

The PhD by Project beginning; to instigate a clear and rationale reflection of Matthew Bird’s work, explaining motivation, process and associating the work with analogous works.

Tuff.
Catastrophes in Design Space: the place of geometries and intuition
Jane Burry • PhD (Architecture & Design)

Easier opportunities for modelling processes rather than three dimensional speculative or partial outcomes have carried architects and building designers beyond a symbolic interest in expressing the complexity of dynamical systems to actually modelling them. Modelling change rather than static state three dimensional building fabric brings with it an altered engagement with geometry and space. Digitally modelled design space can be heterogeneous, discontinuous and erratic. This thesis reconsiders the nature of space, geometry and technology in relation to the human design modeller of this time, with the aim of providing new contextual sustenance for spatial intuition in post digital design modelling.

Confronting Möbius: Landscape As Continuum
Kate Church • PhD (Architecture & Design)

Broadly speaking, chaos theory and the theory of complex systems conceptualise the universe as being a non-linear convergence of multiple systems and scales of operation - with the inherent ability to adapt and self-organise. To accept this conceptualisation, is to envisage the landscape as a temporal continuum and a spatial infinity – and thus any differentiation or separation becomes a construct; suggesting the categories by which we understand the world are malleable and able to be ‘curated’. This research seeks to explore design methods and devices that investigate the potential of design to (re)organise ‘time’ and ‘space’. What can a different set of criteria, another way of differentiating offer to the experience of the landscape?

An Affirmative Open System Landscape Design Operativity?
Peter Connolly • PhD (Architecture & Design)

Fieldwork findings of examples of landscapes depart from the dominant landscape urbanist conceptions of how landscapes function as open
systems, affirmed by a close examination of the Deleuze-Guattarian notion of affect. The resultant conception of ‘landscape affect’ is then used to: move beyond the perplexities previous landscape architectural writers experienced as part of their great contributions to the central problem of how to relate to the pre-existing landscape; and to reorient the influential conceptions of landscape urbanist design assemblages—to aim to produce a conception of an open system landscape design assemblage adequate to the potential of the designer-representation-life-landscape machine.

Field, Matter, Procedural Logic: Notes on a Design Ecology
Michael Davis • PhD (Architecture & Design)

The research projects and seeks to substantiate and develop a model of design process as an ecology consisting of the emergent conditions of field, matter and procedural logic. The argument is established through a particular diagram drawn from D’Arcy Thompson’s On Growth and Form, is expanded through a discussion of each facet of the design ecology, and then developed through a discussion of a studio pedagogy which is concerned with specific architectural performance of generic material systems in charged sites.

Surface Imperfections And The Spaces In-Between
Yvette Dumergue • PhD (Architecture & Design)

This research project is stimulated by what lies beyond the surface of the subject. Inspired by the physical, intangible and esoteric qualities of surface sensibilities, I am intrigued with the notion of surface as a concealing utility, in continuous transformation and the potential for what may be revealed. It is these emergent qualities that inform the place of content for my practice.
Public Space Combinations

Catherine Dung • PhD (Architecture & Design)

My research investigates the design of public space in combination with other types of urban development. It looks beyond conventional ‘mixed use’ development to propose the physical and operational combination of public space with other urban activities (such as industry and infrastructure), with the objective of creating composite entities that cannot be disaggregated. Key questions include: can we make ‘public space + other’ developments that, through combination, maximise the potential of the constituent parts? What new situations and opportunities are created by combining?

The Design Conversation: a dissonant and dialogic space

Marius Foley • PhD (Communication)

I am looking at the design conversation as it occurs in publication design, within the broader field of communication design. I am building a picture of the design conversation through a series of interviews with designers, and through a range of projects aimed at uncovering its essential features and emphases.

In this presentation I will discuss what has been coming through in this stage of the research. I will also talk about the way my own practice is changing as a consequence of my own engagement in the study.

From there I will speculate on what might come of the insights into the design conversation. In particular, how they might be used to assist publication design to transition into a different relationship with its public.

CODE and CRAFT: Creating, Encoding and Extending Tacit Knowledge in Architectural Design

Jerome Frumar • PhD (Architecture & Design)

The means of producing architecture is undergoing a radical process of redefinition and reinvention as information technologies are being utilised in a fundamentally transformative way. Powerful digital design, analysis, optimisation and fabrication tools provide a platform to address growing
environmental concerns. The ‘information continuum’ between the virtual and actual makes digital models a powerful asset. However, when these models are translated using rapid-prototyping tools, they often cannot impart the kind of tacit knowledge attained during the process of crafting something physically. This research examines a range of theoretical and practical projects that highlight the perceptible disjunction between physical and digital modelling. These projects outline a vital dialogue between the two paradigms, suggesting that both physical and digital representations are necessary to enrich the architectural design process and enable synergetic design outcomes.

Construction Scale Rapid Manufacturing, a Future for Tower Construction?

James Gardiner • PhD (Architecture & Design)

This research is exploring, by project led research, the emerging field of ‘Construction Scale Rapid Manufacturing’ to tower construction. The research seeks to demonstrate the efficacy for implementation in the construction industry of a combination of a specific ‘Construction Scale Rapid Manufacturing’ technique, software based design, analysis & optimization and off-site construction techniques.

Extensive global background research has been conducted of the construction and parallel industries, funded by industry, scholarships and research grants, to ascertain the current state of implementation of ‘direct fabrication’, virtual prototyping and prefabrication. This primary research has informed an emergent strategy for future implementation of this emerging technology, taking advantage of the efficiencies and design opportunities available. The research employs methodologies of qualitative and quantitative analysis, embedded practice and emergence. A series of case studies are used to test the hypothesis formed, evaluate the opportunities and limitations of the combination of technologies and to form a basis for future research and development in the field.
How Do Wild Things Grow? Finding a Nexus Between the Untamed and Restraint
Kristin Green • PhD (Architecture & Design)

How can architectural projects be both ‘untamed’ and ‘restrained’?
Is the ‘untamed’, in fact, one of the missing links to ‘sustainable’ projects?
Defined in the manner of ‘a natural state’, the creation of an untamed project is seemingly impossible or a contradiction. The untamed is unsafe, hazardous, unknown, however, potentially fresh. How can architecture be inclusive of culture in the sustainable environment beyond that of purely technical regulations or codes? How we create from risk, at the expense of potential safety, to promote exploration, experimentation and immunity? Could the bi-product of this process, being innovation, reside in activating the [responsible] body in space?

Creating Sustainable Fashion: A Case Study Of The Designer And The Production Process In The Haute Couture Industry.
Alison Gwilt • PhD (Architecture & Design)

Innovation in high fashion has typically been attributed to the phenomenon of ‘the genius’, the creative fashion designer whose artistry is an expression of innovation and vision (Breward, 2003: 50). It is here that this role of fashion designer becomes one of creative director, where leadership and direction is imparted across the varied stages of design and production. From this position the actions of the designer could provide positive intervention that enriches the process of creative authorship in conjunction with sustainable objectives.
Within this GRC presentation I am to discuss select sustainable strategies that could be applicable to the fashion design process in haute couture.
Communication design and the other: an investigation into socially-situated practice

Neal Haslem • PhD (Communication)

I commenced this PhD project in March 2008. This GRC presentation will give a brief overview of the main aims of the project followed by a discussion of progress since October last year. This research proposes that the role of the other is a critical one in the activity of communication design. This proposition includes the underlying assertion that a recognition of—and willingness to engage with—the other is critical in bringing communication designers into practice. As field research towards investigating this proposal I have recently been working on a series of ‘design talks’ with practicing communication designers in an effort to locate and define the ‘other’ in practice. I will present these ‘design talks’ and the work that they have generated. I also wish to outline a proposed schedule for the next two years, and discuss the refinement of the research focus and questions.

An investigation of ways to scale instrumental gesture as a spatialised parameter through experimental performance

Richard Haynes • PhD (Architecture & Design)

The focus of my research lies in the physical engagement with a space, its sonic characteristics, the sound of acoustic instruments and the performer’s experience of performing experimental music. Using cornerstone works for clarinet and spatial sound array by Pierre Boulez (Dialogue de l’ombre double) and Denis Smalley (Clarinet Threads) as departure points for the presentation and composition of further work, I intend to catalogue my experiences, challenging the role of the clarinettist in the field of performance and furthering technical approaches to playing the instrument.
The Body Is A Wall: Towards A Bio-Construction Of Intensive Bodies Across Architecture And Performance
Michael Hornblow • PhD (Architecture & Design)

Within contemporary architectural discourse there has been a reformulation of the human body away from models of proportional measure and architectural interiority, towards a far broader biological paradigm; including concerns such as the dynamic morphogenesis of form and matter, a reconsideration of context as performance ecology, of typology as phylogensis in lineage, and of ontogenesis in relation to the experience of actual bodies within the built environment. My doctoral research attempts to refold this analogue relation between urban and biological bodies through some very particular states of embodiment constructed within specific dance and performance art practices. This research by project aims to develop a bio-political critique for architecture and performance, through a series of diagrammatic studies, dance training methodologies, performance events, installations and moving image works (both those of the author and other artists).

Dressing Death: Garments for the Grave
Pia Interlandi • PhD (Architecture & Design)

Whilst fashion and ritual are an integral part of our living existence, this research investigates the role of fashion at the end of life and beyond. Observing ‘eco’ trends in both the apparel and funeral industries, transformational processes including decomposition, dissolving, and reincarnation will be explored in order to create a series of garments that explore the relationship between garment and [deceased] body.

Aiming to embody notions of ‘life cycles’ and the philosophy of ‘cradle to cradle’ design, the garments and textiles will be used in conjunction with performance and ritual, eventually to be used as proposed alternatives for internment.
Instability
Bridget Keane • PhD (Architecture & Design)

Understanding the landscape as an unstable, mutable set of relations, the aim of this research is to explore concepts of ‘expression’ as a means to redefine material and spatial possibilities of the landscape.

The term landscape can be seen to encompass notions of performance and of form. Where both operations interact in a complex interweaving, a continual instability between the ‘ideal’ and the actual that produces a set of ‘expressions’ through time and material (physical or virtual).

Measure and scale then become devices to formulate and construct various expressions or structures of the landscape.

INTERIOR FORMATIONS
sensory and temporal interrelations within spatial environments
Gabriele Knueppel • PhD (Architecture & Design)

This research explores sensory, spatial and temporal formations of interiors and how these enable human inhabitation and interaction. In this context interiors are not defined by or limited to the inside of a built structure. Rather, they are understood as being formed through ephemeral and dynamic relationships between physical as well as non-physical forces and flows within a spatial environment. My investigation has evolved through a series of project works, which are a combination of short-term installations and digital sound/video pieces. Theoretical concepts of Brian Massumi and Gilles Deleuze have been key references for interrogations of recent research projects.

An Eisegesis
Ted Krueger • PhD (Architecture & Design)

I have come to realize that the solution to the task of finding cohesion within a body of work comes from a scale shift in which the interests of the individual projects are wrapped back onto the sequence as a whole. I have found that when I take principles drawn from my interests in
sensing, perception and design and apply them back onto the sequence of works that I can produce a satisfying explanation. The cohesion is not to be found in the work, but in how I choose to see it. It is an act of design – an eisegesis.

A Structure For Architectural Innovation: Mindshaping
Ngiom Lim • PhD (Architecture & Design)

In the process of research, it is noticed that practice works are morphing from one design emphasis to another.

It is speculated that we are inadvertently mindshaped by our activities and by our environment, and by our actions we reshape the environment and create a culture.

Through concentrated practice, we convert these experiences into metaphors and through heightened combinatory cognitive skills we reassemble these metaphors to arrive at innovation.

The process of innovation is developed from ordinary thinking.

The PhD seeks to clarify the forces that shape our minds and ways to harness these forces through the avenue of practice.

Making In Landscape, Transient Phenomena And Creative Method
John McGlade • PhD (Architecture & Design)

This is not theory or concept before the work, it is about those poetic transitory moments that enter into the pattern of our daily life. Moments when nature, the human made and the receptive observer align. Distilled and refined through the physical form of architecture, landscape and natural ephemera. An experiential geometry in which the affirmation of being in that particular place at that particular time is intensified by a cube of shadow or light appearing on the stairs only at midday.
Objects In Flux:
Scott Mitchell • PhD (Architecture & Design)

*Objects in Flux* investigates the consumer modification of mass-produced goods. Commonly referred to as ‘modding’ such practices position consumers as active producers of material culture and disrupt the notion of passive consumption. Modding reveals the power structures materially embedded in consumer goods; as modders seek to alter objects in their possession they are confronted with issues of access and control. The manipulation and circumvention of these power structures is a major theme within modding practices. This research engages with modding communities through various modding projects. These projects reveal passionate and highly motivated individuals eager to speak about their activities and to contribute to the collective knowledge of their field.

---

Thickened Ground
Landscape productions and urban morphologies
Rosalea Monacella • PhD (Architecture & Design)

Could we consider urban morphologies as a figure that emerges as a ‘horizontal phenomena’, embedded within the complex systems of the city; that doesn’t demarcate the city through an overlay of lines? Could the urban form then be considered as an affect which emerges from a dynamic thickened ground creating a new landscape?

If landscapes are understood in terms of their connectability to the order of things in the universe (as for example in physics), where landscapes connectability is a reciprocation of forces between itself and its context at all scales then each connection is a shared force, a received and distributed force. If the order of the landscape is inherent in its process of transformations, to what extent does this order produce the city?

The research aims to contribute to the discourse on ‘landscape urbanism’ which is often positioned and grounded within the philosophical and scientific fields. However, it is argued that the ability to open up new possibilities, new ways of thinking and acting lies in the act of design. The research therefore aims to reveal these possibilities through a structured design process which links the disciplinary fields of
landscape architecture and architecture.

The Cosmetic Landscape
Christopher Morgan • PhD (Architecture & Design)

Exploring notions of the face / façade as landscape by employing the medium of painting and the ideas of Cache’s territory and Grosz’s cosmology. This work when looked upon with an architectural lens, reconceptualizes the possibility of identity in architecture: no longer does the façade in architecture provide identity through a static coherence, but that a landscape of continuously moving features with no exacting relations.

The Investigation Of A Reflective Practice In Architecture, Art And Writing: A Network Of Activities.
Dianne Peacock • PhD (Architecture and Design)

This investigation begins with a catalogue and review of the work of a practice: a practice marked by small gains; a practice that is both rich and poor; inclusive in what it calls practice, yet uncertain of its boundaries. It will trace a network of activities as it works to establish its context conceptually and among peers, heroes and heroines. There are interests here in spatial, experiential and representational qualities of architecture; in performative aspects of practice identity; and in the use of collage as a technique for altering and producing meaning in these fields.

Communication Design for Developing Sustainable Livelihoods in the Disabled Community in Thailand
Siriporn Peters • PhD (Communication)

The livelihoods of people with disabilities are for the most part invisible to Thai society; however, they are commonly seen as government lottery ticket sellers. Recently, the Government Lottery Office of Thailand introduced electronic tickets in Thai society in order to meet
the demand in the market. This livelihood of the disabled is threatened by this technology. In a previous research project, I found that they have the capacity to develop their own capabilities in order to reach their full potential and achieve sustainable livelihoods in the future even though most of them have little formal education. Communication Design can make intangible and complex situations visible and easy to understand. Therefore, this research aimed to investigate the potential role and contribution of Communication Design in developing sustainable livelihoods of people with physical disabilities in the Samutprakran community in Thailand. This research was done through design intervention. The methodology of this research was Participatory Action Research using the Sustainable Livelihoods Framework. The participants of this research were the committee of the Samutprakran Disabled Person Association and their members. As the result, I found that Communication Design has an important role in this investigation because it makes intangible things become tangible among the participants regardless of literacy level. The roles of the communication design researcher are a facilitator who utilizes communication design skills to create visual images to make complex problems and situations easier to understand during group discussions and an intermediary between the participants and other organizations both inside and outside the community. The contribution of Communication Design is to empower the participants to do their own appraisal, analyze their own situation, and develop their own capabilities to achieve sustainable livelihoods through practice.

Practice Based Research
Wojciech Pluta • PhD (Architecture & Design)

Reflective practice in collaborative and collective:
My Ph.D. proposal begins from a reflection on a body of work that has been deemed to demonstrate mastery in my field. My research will embody a reflection upon the nature of that mastery within a selection of critical frameworks, and will continue with the examination of one or more specific propositions about my work, pursued in depth and it will conclude with a speculation through design on the consequent nature of my future practice.
Surface Inertia: Interior Economies
Julieanna Preston • PhD (Architecture & Design)

In the past six months I have continued to research conventional interior linings such as gypsum board, tongue and groove flooring, veneer plywood and medium density fibreboard as surfaces remade via time and labour-intensive operations. Motivated by feminist values, such processes have tested each product’s material constitution as a form of resistance to uniformity and homogeneity. In this presentation, I will show two recently completed works, ‘swell’ and ‘shear’, and outline the ways that these works are directing the research project towards an expanded discussion of interior surface, construction, labour and economy. Samples of experimental texts describe, analyze, represent and reflect on the works and the making processes.

Realigning The Attention: the Space Of Stage Magic
Trish Pringle • PhD (Architecture & Design)

My research deals with the history of spatial amusements and their relation to today’s spatial disciplines. I suggest that the 19th century’s new empathy with space, both imaginative and visceral, was manifested not only in art and design but also in popular amusements and entertainments of the late 19th and early 20th centuries. Three threads run through my wider argument: first, that modernity finds spatial manipulation pleasurably fascinating; second, that spatial experience has a history that relates to the history of perception; and third, that the study of a society’s entertainments can offer insight into its underlying shifts and disturbances. The material I am studying is that of magical and transformative performances and entertainments, and my larger project is to identify their continued resonance in the spatial disciplines of today.
Designer’s Roles:
Questioning the roles of graphic design and its influences in shaping the construction of Malaysian National Identity.

Nurul Rahman • PhD (Communication)

National Identity is a complex entity; a complexity that is manifest through such elements as ethnic groupings, language and cultural practices. This PhD project is investigating the ways in which communication design contributes to the communication and experience of national identity through a particular focus on Malaysia. Inevitably, through different mediums - digital or print - visual communication plays a significant influence in stimulating society’s culture and identity. Marketing and advertising both play an important part in perpetuating the construction of nation’s notion of its identity, by projecting an image of the country both to itself and the external world.

This PhD is exploring how the roles and contributions of graphic designers inform through the production of design artifacts (e.g. comics, visual identity, newspaper’s and magazine’s advertisements) and a nation’s identity. This will be done through a specific focus on communication design’s contribution in shaping the construction of Malaysian identity between 1957 and 2007. This is the period of the first 50 years of Malaysia’s independence. Derived from practice-based research methodology, three main design projects have been undertaken to explore this hypothesis.

In this GRC, I will be presenting a case study of Lat, a Malaysian highly influential visual communicator and a national icon, to discuss about graphic designer’s role and it’s influences in relations to the construction of Malaysian identity.

Stylin’ Up – Creating Australian Pop And Rock Music Dress From 1970

Sue Ryan • PhD (Architecture & Design)

Moving beyond previous studies in music dress which are UK/USA centric, the research aims to discover what Australian rock and pop musicians wore and why, and the role of fashion and costume designers who enabled or assisted the musicians to create their public images
through dress; to reveal Australian musicians’ dress as an essential aspect of our national design heritage and consciousness. It interrogates dress as an extension of the musician’s creative expression through music, and the role of dress as transformer.

Design, Policy And Practice: A Contribution To The Reconstruction Of Iraq

Qassim Saad • PhD (Architecture & Design)

This study is to adapt creative thinking for the reconstruction of Iraq through the promotion of design strategic thinking and practices; theoretically, to pragmatically support aspects related to this direction in Iraq in the recent era. Driven by my identities as an Iraqi and a designer, I believe in emotional, humanity, and ethical responsibilities to present tangible practices, seeking to improve the Iraqis quality of life in this transitional era in the history of Iraq. The study aims to: increase social interactivity in the reconstruction process, enhance human-centred development for the future of Iraqis, and to initiate national initiatives in order to support the transformation of design into policy-shape. Based on facts of design’s role in promoting better government.

Form Follows F(X): Towards An Aesthetics Of Performance

Tim Schork • PhD (Architecture & Design)

As part of the growing understanding of the underlying make-up of complex organisational structures across multiple disciplines, there has been a noticeable adjustment of the models, methods and tools employed by architects to develop appropriate design strategies that are able to describe the underlying structures of the complexity of these organisational structures. As organisational paradigms shift, so does architecture. Parametric design and algorithmic processes are closely linked to organisational complexity and their potential is increasingly being recognised among the design profession. This research considers the challenge for architecture to be in the tight knit between our understanding of these issues and digital technology. How can we develop generative design processes that are able to adapt and
negotiate environmental and structural influences and incorporate material properties, and how these processes can lead to new spatial organisations?

For architecture concerned with complexity, the notion of the parametric model might at once be a proposition for an apt underlying organisational logic, while at the same time providing the means and methods to design a multitude of such organisational systems, and to establish interfaces between and across them. While computational generative design methodologies and parametric design are increasingly being associated with digital software environments, this research highlights that these can be developed and explored in analogue as well as digital media and through a synergy of both. By focusing on the coexistence, polarities and tensions between analogue and digital design tools, this research aims to illustrate how a new compositional logic can be developed through the nexus between traditional and advanced technologies and how these might influence material processes. The important difference is not which medium is employed, analogue or digital, but how it is used. A compositional and poetic engagement with the parametric enables a reconsideration of its meaning. Instead of being a purely technical definition, the meaning can be extended into desired qualities and embodied properties of generative design processes, an aesthetic of logic.

An Open Boat And Other Tales: A Clinic For The Exhausted
Michael Spooner • PhD (Architecture & Design)

A dream play is where I come to find myself, at the edge of a reverie, between waking and awake, at once context and contextual; to find myself furthering an absurd reading of Edmond and Corrigan’s Building Eight RMIT as a boat disenchanted with its ocean home; as a site of excess and the exhaustion of meaning.

Resembling an alchemist who demands gold from nothing, this project poses a paradoxical genealogy that begs the question; what came first, the boat or Building Eight, the architect Peter Corrigan as a sailor or as a thief?

This GRC will become a public forum for the presentation of An Open Boat and Other Tales: The Swimming Pool Library.
Enabling Conversations in digital contexts

Nifeli Stewart • PhD (Communication)

My 17 years experience in business has created a curiosity in how project teams can effectively deliver their business strategies and avoid the widely reported failure rate of change initiatives in general. This applies to all types of strategies i.e. building new technology, introducing new product ranges, building a new culture etc.

With my PhD I am looking at how project teams work to deliver their project outcomes by looking through 2 disciplinary lenses, design theory and organizational theory. Importantly to understand where and how design theory and organizational theory add value and what the two can learn from each other. This is especially important to me in both the design and implementation stage of the project delivery.

To do this there are 4 spaces that I am curious about and that I believe affect the delivery of projects. These spaces I refer to as; exploring systemic implications; understanding embedded practices; working with defensive routines and importantly how knowledge and learning flows among the multidisciplinary team as it intervenes in the organizational system and how it manages the information that goes back up to the organization.

At this stage of the PhD I am currently engaged in 3 diverse projects and gathering data. These projects are; A Design research team engaged in design exploration of technology that can facilitate online creative collaboration; A Management consulting team engaged in delivering a clients brief/objective; and a project team made up of design researchers and an industry partner engaged in extending its services online. These diverse types of project teams I believe experience and work with the same issues and variables that I am interested in exploring.

‘Arrivals and Departures’, examines the pragmatic, poetic and political dimension of airports around the world.

Jon Tarry • PhD (Architecture & Design)

Air travel enables vast distances to overcome with increasingly reduced times and for many the first point and last point of contact with distant
places is through the airport facility. Air terminals and the mechanism of flight are a confounding contradiction of choreographed spaces. Aided by technologies have enabled peoples to move rapidly lives are created that exist simultaneously in different locations and times. Airports and the surrounds are potent and complex cultural spaces, a threshold to and from other places. What this the nature of this ‘Threshold’? This question will be expanded through and generative and critical practice in the art of architecture and architecture of art.

The experience of place is transient, fragmentary and accelerating. Eduardo Paolozzi on examining one of my works offered this response, ‘we experience life in fragments and parts, it is all a collage that one needs to organise and give form to’, (conversation with Jon Tarry September 1986 Munich). The particular sculptural construction combining aircraft parts prompted Eduardo to refer to my approach as the work of a ‘global nomad’. This reminds of the Philosopher Gilles Deleuze reference to a ‘Nomadic’, experience of contemporary life as one of infinite layers of existence, layers that fold over and again. Concepts of ‘the Fold’ will be expanded in relation to a practice in Art and Architecture. (The fold: Leibniz and the baroque, By Gilles Deleuze, Tom Conley, Translated by Tom Conley, Published by University of Minnesota Press, 1992)

---

**Situated Empathy: Fashion design practice for sustainability**

Sue Thomas • PhD (Architecture & Design)

Fashion design for sustainability has in the past been interpreted as environmentalism manqué. This perspective sidestepped the other areas within, (during and after) fashion industry production and their impact on the planet and its inhabitants in the future. A fashion design production loop has been mapped and examined, to identify stages where the designer may make choices for ethical outcomes. In trying to understand sustainability the underlying purpose was explored, and what drove that intent became crucial to addressing how, and if, it could be of use to designers, and the industry. Part of this research has drawn links to other aspects of sustainability and pointed to another driver behind the motivation. Through research the hypothesis became apparent that the motivation to design for sustainability is empathy,
which is closely associated with compassion, the fundamental principle of Buddhist philosophy. The aim of the research is to suggest a new reflective reading of sustainability, initially for within a fashion context, and establish a connection between the empathetic response innate in both design for sustainability and Socially Engaged Buddhism.

Spatial Representation In Architecture
Spatial Communication Through The Use Of Sound
The Acoustic Brief Writing Project
   Errol H. Tout • PhD (Architecture & Design)

The perception of architectural space engages more than just our visual sense. It is my hypothesis that sound can tell us things about architectural space that images may not be able to, as it has particular affordances that images do not. My doctoral research in this PhD examines how these possibilities may manifest themselves to inform the design process. This, my penultimate presentation, will outline my PhD structure, the project and how I will present my work for examination.

The project is made up of a number of projects:
   Preliminary Investigations: This describes a number of forays which were undertaken to develop and examine the research question.
   The Acoustic Brief Writing Project: A project is presented which addresses the gaps in the research in the field and adds something new to a body of knowledge. It presents a dynamic and interactive method of creating a virtual simulation of a room’s acoustic qualities.

Where To For Australian Industrial Design Education?
   Stephen Trathen • PhD (Architecture & Design)

There is much international discussion regarding the role of industrial design in a rapidly changing world. Several themes emerge regarding design practice and design education from a review of the literature. There is recognition that immediate employment needs can lead to a focus on design skills and knowledge needed today and the need to predict the needs of tomorrow, and recognize that industrial design exists in an increasingly complex environment, with increasing demands
for cross-professional links and knowledge. University educators find themselves in a period of reflection and renewal with competing factors vying for dominance. So where should the focus be?

The Aesthetics of Air; The physical sensation and aesthetics of air and air movement within interior spaces and the objects or devices used to generate this

Malte Wagenfeld • PhD (Architecture & Design)

This project is an exploration into qualities of air and the ensuing possibilities these hold for designing interior atmospheres. Informed by an investigation into the complex and manifold physiological and philosophical relationship we have to the interior and exterior atmosphere, the project questions the practice of controlling and standardizing interior climates resulting in spaces which are hermetically sealed from their atmospheric geography and related phenomena. Grounded in experimental research, the project looks at how, in the face of climate change, we can form an alternative relationship to the interior atmosphere by considering it as a design typology in itself.

Essence, Event And Excellence Of Cultural Heritage—Contemporary Design Intervention In Urban World Heritage Sites

Julia (Yao) Wang • PhD (Architecture & Design)

Can we change the existing design of a cultural World Heritage site? This is a question of “to be or not to be”. The research starts with questioning the contemporary role of built heritage in an urban context. The essence of conservation is to sustain the distinctive cultural values of a particular place. Solely preserving the physical fabric of an urban built heritage would not achieve this ultimate aim.

The World Heritage site—Royal Exhibition Building and Carlton Gardens—has been taken to explore innovative approaches to heritage conservation. This research is grounded in cultural heritage conservation and contemporary landscape design discourses.
Dramatic Structure
David Wicks • PhD (Architecture & Design)

dramatic structure:
the map of experience
lived duration:
the graphic representation of
dramatic structure in the theatre
lived durations:
the graphic representation of
dramatic action in the theatre
dramatic structure:
being in time
unfolding time:
how to graph the structure of
the action in a Drama

These stanzas suggest what the PhD is about. In this presentation I will depict the ‘drama’ of my PhD journey, including the topic change from gesture to dramatic structure, the search for new ways to ‘graph’ the structure of a drama, the propositions, projects, reveries, and PhD Moment. I will also present a draft ADR and proposal for examination ‘performance’.

Architectural Assemblies: Retooling the Economies of Design and Production
Gretchen Wilkins • PhD (Architecture & Design)

Integrating architectural production with industrial manufacturing processes enables a reciprocal exchange between material economies and computational technologies of design. Recovering material surpluses, retooling industrial technologies and reclaiming residual infrastructural spaces are only a few ways in which architecture can redefine the ways and means through which it is produced. This work is about uncovering logics inherent to these economies and embedding architecture within them at a range of scales, from the objects to assemblies to urban systems. Positioned at the intersection of architectural, industrial and economic practices, this research is also a means through which to speculate about the city and contemporary practices of urbanism.
Communicating Cost
  Drew Williamson • PhD (Architecture & Design)

Digital processes offer the potential for the generation, representation and delivery of non-conventional architecture. A powerful motivator behind the research and implementation of digital processes in architectural practice is the suggestion that economies of scale and repetition may no longer be determining factors critical to construction economics. However, for this to occur, and consequently for innovative architectural designs to no longer incur automatic cost penalties resulting from their inability to be reduced to simple approximations based on precedent and rules-of-thumb, advances in methods for informing the cost of projects need to be explored.

Designing Interaction Design
  Jeremy Yuille • PhD (Communication)

This research explores the rapidly forming discipline of Interaction Design, and seeks to answer the following questions:
  • What qualities and capacities do Interaction Designers deem essential to their practice?
  • How can this knowledge inform academic and professional roles in the development of this emerging field?

Designing Online Environments for Design Studio Teaching
  Yun-Ju Shao • PhD (Communication)

Following the development of e-learning platforms, online design studio has become a new way of implementing studio-based design education in online environments. Most of the debate so far focuses on the learner’s side with little investigation of the teacher’s experiences or expectations. As teachers’ experiences are related to the success of online studio teaching, there is a need to consider the new trend of online activities and the integration of such trend and studio-based teaching for Communication Design discipline in higher education. The goal of this research is then to develop a framework for designing
teaching environments for online design studio to support the process of design studio teaching, including preparing, teaching and assessing. Drawing on Broadfoot and Bennett’s (2003) pedagogical guidelines, Donald Schön’s (1985) theory of physical design studio, and Thomas Kvan’s (2001) VDS theory, this research first establishes basic characteristics of studio teaching from theory implication. Mixed research methods, including observation of teaching activities, interviews with teachers, and examples analysis, are then conducted for investigating current practice and developing the final criteria and prototype. The result may contribute to the development of designing teachers’ environments and supporting teaching activities for online environments.

Designing The Street Market: Complexity Within The Ordinary
Khalilah Zakariya • PhD (Architecture & Design)

This research investigates the street market in Kuala Lumpur as an everyday public space that could be utilized and experienced by its users through different ways. It attempts to re-explore the phenomena of the street market, to look for and appreciate its complexity and simplicity, then to re-approach through designing for experience which could offer multiple reading of the street market as a rich public space. The street market is to be understood through its spatially and temporally layered landscape, and its diverse social and cultural fabric. This research through design is conducted through two main media: one, designing the spaces; and two, curating the experience; with the objective to answer the key research question – “How can design reveal the complexities and richness of the street market as a dynamic urban place?”