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- Chin-Koi Khoo Examination
- Multipurpose Room
- Multipurpose Room Foyer
Design Hub Levels 4-9

- Warehouse Presentations
- Long Room Presentations
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Design Hub Level 10 (& rooftop)

Pavillon 1

Pavillon 2

Pavillon 3

Pavillon 4

Level 10 Long Room

Lifts
Masters by Research Candidates
Flurry of the city

Enza Angelucci, Master of Architecture

It is argued that humans have an intrinsic affinity with other living organisms. We are psychologically happiest when connected to nature. Yet our cities’ urban trajectories have traditionally minimised this opportunity. Built form has been elementary in the development of cities’ urban lack of a symbiotic relationship with the natural environment. Through this design based research, reflecting on a select number of projects within my practice and my teaching at RMIT, the research has emphasised my architectural concerns of DENSITY, CIVIC GENEROSITY AND NATURE in the built environment and how these qualitative criteria have framed my own design processes, to develop design opportunities within a given context.

Exploring Internet Co2 emissions as audio feedback

Stuart McFarlane, Master of Design

This research explores the effectiveness of sound as an ambient information display with respect to human perception and attention. Specifically the research focuses on the issue of internet e-waste, as Co2 emissions, and how successfully this information can be conveyed and interpreted in a collective office environment through the deployment of an ambient auditory display prototype. The issue of sustainability is at the forefront of social awareness, from government policy, to industry and to personal behaviours; it is a term familiar to most and increasing as a key element of our global, social and economic construct. Correspondingly, as our reliance on the internet increases there is a growing concern regarding its global environmental impact as carbon pollution. Methods do not currently exist for the reporting of e-waste to users of personal computing while performing simple internet enquiries. Key to the development of this project is the focus on Calm Technology that is guided by the psychology of perception and approaches to soundscape design to achieve ambient and aesthetically pleasing information.
Sustainable Model Design

Mariano Vitale, Master of Design

Construction has a relevant environmental effect in our world, also during throughout the cycle of the life time of the building. At the same time the new technology changes our society faster than ever before. The idea of the research is to develop a new housing model in a rural area out of grid or under serviced urban environments. This model could belong either in Australia or South America. The design will be based on adaptability, feasible of social changes and flexible to the different stages in the cycle of family life. On the other hand, it will be designed under the concepts of low environmental impact, creating a model that becomes part of the landscape rather than transforming it. Moreover, the model will be created with passive sustainable design as a main tool, instead of the latest technology or devices, minimizing energy consumption.

Surface as site encounter

Phoebe Whitman, Master of Arts (Interior Design)

The research considers surface as a terrain for spatial production. Commonly surface is considered superficial or even overlooked. This assumption or blindness to surface is challenged through the practice of making surface works that attempt to stimulate attentiveness to surface.

The work aims to provoke people to contemplate their daily lives and existence by asking them to slow down, to free their senses in order to perceive conditions of surface. Observational, crafting and abstraction techniques engaged with framing and extracting, facilitate an exploration into modes of organization, arrangement and methods of production. The work is engaged with the creative act of sorting through, of revealing for the observer what already exists but is not seen; connecting with ideas of re presentation.
PhD Candidates
DESIGNED INTERVENTIONS: A toolkit for practicing, advocating and teaching socio-sustainability design

Leyla Acaroglu, PhD (Architecture and Design)

This practice-based PhD is exploring and testing what strategies, tactics and tools are effective in stimulating pro-sustainability behaviour change in design practice. A value led action research approach is being employed through the development, implementation and reflection upon a series of case studies and projects embedded within design education and industry. These projects are being employed as a foundation for exploring how a transdisciplinary socio-sustainability design practice can affect change through targeted interventions into existing systems. The research is primarily exploring and seeking out opportunities for adapting and adopting existing techniques and practices for enacting a change agenda through and within design. Out of these explorations a series of tools and strategies for designing change interventions will be tested and developed into a toolkit for practicing, advocating and teaching socio-sustainability design.

The Logic of In(ter)vention: & the Grammar of Practice

Penny Allan, PhD (Architecture and Design)

My work to date in studio has found that the most effective designers have a strong inner drive bordering on obsession. This drive generates disturbances, which in turn create opportunities for invention. In my own design practice, the ‘drive’ arises from site-based work where a tension between ‘how it (the site) feels’ and ‘how it works’ creates an anxiety, which I try to design my way out of. It seems I have unwittingly developed a ‘gradient of invention’ between these two poles, a grammar of design rules, based on the kind and degree of disturbance or intervention required to address that tension. Despite the fact that I am trying to resolve the tension, I am aware that it is this tension that creates the drive that encourages us to invent. In this PRS I will demonstrate, using examples from practice, my own personal logic of in (ter)vention.
The Lost Workshop and the Artificial Flower

Elizabeth Anya-Petrivna, PhD (School of Fashion and Textiles)

This research has two intentions: to understand how artificial flowers and foliage were worn on the body as fashion in the nineteenth-century and to describe how these artificial representations of ‘Nature’ were made. The transformation into the artificial is here made by hand. These two aims work within a ‘dream interpretation’ of historiography and tell fashion’s past through text and exhibition. The Lost Workshop recovers the history of local artificial florists in a written experimental narrative - telling a micro history. Whilst the accompanying exhibition pursues the material imagination, the facsimile and the transmission of technique as evidenced in artefacts such as fit-for-purpose tools, templates, and manuals.

The Spatial Dimensions of Acoustic Communications

Jim Barbour, PhD (Architecture and Design)

The study of acoustic communication explores the role of sound in communicating information. We hear sounds emanating from all around us, out to our acoustic horizon, and are immersed in the soundscape of acoustic space. A soundscape may also be conceived in our mind, using our aural imagination, and every acoustic space through which we move has its own unique spatial identity, realised by the reflections from the surfaces in that space.

My research is investigating new methodologies for accurately creating a three dimensional soundscape with a true sense of immersion in acoustic space. This research has so far developed a unique loudspeaker array, the Equidome, with horizontal and overhead loudspeaker locations, based on a scalable model which would allow the array to be built in different environments, including a domestic room, a concert venue or an outdoor space. My research is currently focussed on constructing the soundscape of my imagination inside the Equidome using natural and electronic sounds to explore the perceptual effects of source localization, movement, proximity and spatial identity.
The Emergence of the Picturesque Interior - Pictorial Principles in the Interiors of Late Georgian Architecture in Britain

Craig Barkla, PhD (Architecture and Design)

My research is concerned with a point in the history of British architecture when the primacy of neo-Classical and neo-Palladian design principles began to wane under the growing interest in Romanticism, empiricist thought and Gothic revivalism. This transition of aesthetic ideals produced the Picturesque – a new mode of landscape design and of situating buildings within those landscapes.

What is commonly excluded from the corpus of the Picturesque is the interior. It would seem that the only interior that has been broadly described as `picturesque' is that of John Soane's own house at Lincoln's Inn Fields. The objective of my research is to better define the Picturesque Interior and to describe its emergence during the Georgian period (1714 to 1830).

Plan v Tactic

Naomi Barun, PhD (Architecture and Design)

Cities have always required a level of incremental and self directed action to increase social capital, economic opportunity, and urban liveability. Projects from across the world have demonstrated the benefit of taking an incremental approach to the development of our cities. Such an approach can be considered tactical, characterised by its temporality, low risk, and low cost nature. Tactical projects start with small insertions that can be observed and measured in real time. It is the creation of a laboratory for urban experimentation.

How can tactical projects allow for a more responsive relationship with fluxuations of urban life? Can they offer an opportunity to initiate previously unseen opportunities? What is the role of the designer in this process? Designer? Tactician? Enabler? Broker?
Little Creatures: architecture as chemistry

Urs Bette, PhD (Architecture and Design)

A journey of reflective practice, tracking the passages of work undertaken in past years, and speculating about its future horizons. The research aims to identify and understand the tools that steer my practice, thus enabling me to navigate with greater consciousness and determination. Points of departure include: the constant reworking of the same project under different circumstances; the charged void as the result of a staged opposition between the architectural object and the site; recurring spatial sequences and morphological qualities in the characters that populate my work; and the relationship between intuition and control in the design act.

Passage Interdit

Peter Boyd, PhD (Architecture and Design)

To learn and observe the history of making within a garment is not only confined to the museum, the fashion archive or literature. For S!X the history of making is embedded within the garments that we choose to recut, excavate, analyse and examine. How does this information translate into the final S!X garments and how does it influence the S!X method of image making?

Transforming Fashion’s Death Drive: Place, Ritual and Practice

Patricia Brien, PhD (School of Fashion and Textiles)

Transforming Fashion’s Death Drive Place, Ritual and Practice is a practice-led research project that examines whether ecological thinking, meaning and intrinsic values can be embedded within fashion artefacts and worn objects through a hybrid process of group ritual performance, place-sensitivity and materiality.
Treatise Works Practice

Peter Brew, PhD (Architecture and Design)

Works* are collated and formatted to take the appearance of a catalogue of Work*. The catalogue makes accessible original drawings, photographs accompanying text, bibliography, details and chronology.

Related topics
Industrial Buildings, Infrastructure, Residential, Practice. Exhibition, Catalogue,

* A work “reconstructs thought or experience”

WARNING
Works may be mistaken as found, naive or vernacular. Intuition, feeling and imagination were used in the making of works. Any use of objectivity is entirely co-incidental and was unknown to the makers at the time of production

Variation of theme and content may been detected

Architecture Media as a Design Practice

Cameron Bruhn, PhD (Architecture and Design)

The mediums, models and platforms of communication have changed. What effect has this had (or will it have) on the messages of architecture, landscape and design? A new future is emerging but is it this a digital evolution or revolution? My research responds to this rapidly changing global media environment by exploring the current and future role of the editor and proposing a new future across the fields of criticism, promotion, currency, advocacy, influence and the making and re-making of the canon. Architectural publishing is understood as a site of innovation within contemporary design practice. Alternate narratives and an expanded field of engagement frame the research position.
Drawing stories, changing scales, adapting ecologies

Martin Bryant, PhD (Architecture and Design)

This research explores my projects in the practices of designing, writing and educating in landscape architecture. It tracks a body of work that addresses urban landscapes at nested but discontinuous scales: the remaking of cultural and natural ecologies at the broad scale through the detailed scale of architectonic interventions; a teaching practice that synthesises urban systems theory with the logic (and bravada) of technical assemblies; and published writing that connects the resilient attributes of a city to finite scales of urban morphology. The work explores the tensions between these scales, between the legible order of the city, the empowering restraint of materiality and the joy of adaptive form making. And it reveals techniques that bring them together: techniques of storytelling, diagramming and sketching that reconcile systems logic and latent possibility.

From body schema to score

Daryl Buckley, PhD (Architecture and Design)

Johnson (1987) and Acitores’ (2011) work in defining image and body schema as a form of consciousness potentially offers a new platform for conceptualising musical relations spatially. My research investigates how a performer’s inherent proprioceptive knowledge can be accessed and manipulated through metaphors that describe the organisation of ‘behaviours’. My methodology is to examine and commission scores which primarily choreograph performative behaviours rather than sonic result (Cassidy, 2007; McCormack, 2012-13). I will investigate the roles metaphor can play in engendering a personalized set of behaviours; how these internalized body schema be enacted through interpretative patterning and how a relational articulation of the body externalized as a score offers new insights into the concept of affordance (Gibson, 1979). In creating a spatial grammar for electric guitar performance, I consider the ways in which shifting sound structures in performance can be understood as a spatio-architectural experience (Barrett, 2012/13).
Imaginative Voyaging

Armando Chant, PhD (School of Fashion and Textiles)

The research aims to explore the state of wonder, and its relationship and possible emotional effect on our experience of fashion. A series of projects will study the expansion of a contemporary fashion practice and its potential to engage our imagination in transformative spaces of enchantment. The research aims to investigate the feeling of wonder and its emotionally generative possibilities in relation to fashion, and how it can lead to a more immersive experience. A number of cross-disciplinary projects will explore the relationship between the “uncommon” emotion of wonder, and enchantment as a transitional and “elicitous” process encouraging both a public and personal engagement with the fashion experience. The possibility will be to develop a multi-disciplinary fashion practice that utilizes the garment/fashion object produced as an interpretive tool/device and open up potentials for fashion to be re-framed or re-presented.

Embracing Imminence

Kate Church, PhD (Architecture and Design)

Imminence implies something is just about to happen and in doing so, denies permanence. It describes a condition which is both an embodied experience (stretched instants, sublime moments) and a way of framing the shifting matter of the landscape itself (it cracks, it tremors, it combusts etc). Both material and embodied imminence unfolds through the interplay between the continuum and the moment. By hacking tactics from performance and literature the research seeks to develop restless practices that respond to the medium and experience of landscape in relation to imminence. Restlessness provides an impetus for action, it suggests motion in response to duration, it desires change. These restless practices are informed by Eco’s notion of ‘open works’ – structures which enable multiple possibilities to coexist, structures that invite interpretation and speculation - structures which foster restlessness. To date they have focused on plotting (geometries for restlessness, the Baroque line), fabricating (fictions of otherness, versioning) and gleaning (collections, curiosities).
Building the Emergent In-between: Architecture of Desire and the Delaminated Drawing

Damien Chwalisz, PhD (Architecture and Design)

How does the architect reveal and discuss the relationship between desire, the arbitrary, tradition and the concrete, when their architectural investigations are enacted in a primarily bodily practice where the endpoint is indeterminable? Can the subsequent architecture inherit the ‘method of practice’ as performative material and atmosphere?

Design relies upon recognising the interdependency between what is desired and what may be discovered. The second phase of my research looks at how the specific production of a drawing can enable a deeper interrogation of architecture across varying scales and how it may act as negotiator in the meaningful/meaningless dichotomy.

More than pretty: The object and the user in the creation of meaning

Christina Cie, PhD (School of Fashion and Textiles)

How can design be more than just pretty? In scientific research, pattern is the predominant tool for record and discovery. For textile design, pattern is integral to structure and decoration. How can textiles and related disciplines use the phenomena of pattern as a record keeper to its richest potential?

This research explores pattern-based recording systems, using textile and related media in a series of health-related projects and considers the experience of making as a means of story-making or narrative, with this then also functioning as a method for communicating meaningfully. Exploring the practice of record-keeping, it considers communication in patient/doctor relationships in the developing and developed world, and the usefulness of an object-based record in the sociology of medicine.
Atmospheric–Making: spatial ambiguity in body–architecture–weather relations

Chris Cottrell, PhD (Architecture and Design)

My installation practice aims to suspend, prolong, and disrupt the decision-making processes at work in a relational or distributed construction of the world, leading to a heightened awareness of these processes. Amplifying particular relations between bodies, spaces and (im)materials can trigger this attentiveness, and thereby open up possibilities for thinking and experiencing the world differently. I make use of ephemeral qualities, such as sunlight, weather phenomena, sound and breath to create ambiguous spatial situations where these amplified relationships can take place. Two concepts are currently being used to frame my practice. The first is Arakawa and Gins idea of procedural architecture, and the second concept: Jane Bennett's ethical energetics — the means by which ethical behaviours are motivated and sustained.

The Living Wardrobe

Jo Cramer, PhD (School of Fashion and Textiles)

How does a fashion design practice that takes responsibility for what it brings into being, operate? Is it enough to use ‘environmentally friendly’ materials and processes and instigate an ethical supply chain in the production of ever-increasing amounts of clothing? When a fashion practice asks of itself: “what will my designs design?” it invites a response that cannot do other than fundamentally redirect that fashion practice away from the accepted modes of practice towards one that prioritises sustainability. In revisiting and rethinking traditional garment construction methods, design strategies are being developed to prolong the use of the garment. This approach considers adaptable design features and participatory design processes as means to recode the garment from transient, disposable commodity to valued, personal possession. The intention of the research is to foster behavioural change in the fashion consumer and the fashion industry by demonstrating an alternative model of fashion practice that takes responsibility for the design agency of its products.
Pursuing a sense of relational emergence in the work of Ark

Michael Davis, PhD (Architecture and Design)

My architectural practice Ark was established in 2005. I run it in parallel to my full-time academic position at the University of Auckland. The research being conducted through Ark focuses on material systems and qualities of relation between systems through the paradigm of emergence. How are certain qualities drawn into and through the design process to become present in architectural outcomes? Might they be understood as emergent qualities? Through a series of projects I aim to explore a notion of relational emergence that pertains to architectural design. While the research will demonstrate an attention to material systems, emphasis will fall on relationships between material systems, and the affective potential of those relationships. The research is located between two strands of architectural practice: craft-driven modernist tectonics and that associated with the paradigm of ‘emergence’. The research examines the perspective that each strand provides upon the other.

Field Tactics: Generative design strategies for urban environments

John Doyle, PhD (Architecture and Design)

Contemporary approaches to urban research understand the city as a network of complex systems that structure and organise the built environment. These urban ecologies are not simply limited to formal appearance, but also social, economic, cultural, architectural precedent and other ephemeral or fluid qualitative aspects. In this context the challenge for architecture is in developing design approaches that are capable of engaging with the organisational systems of the urban condition. Positioned at the intersection between urbanism and emergent architectural technique, the research will examine a series of generative design strategies that seek to operate effectively within the inherently complex structures of an urban environment. Operating in this framework the PhD will investigate my practice through both studio pedagogy, architecture and urban design production.
Architecture as Performative Agent

Campbell Drake, PhD (Architecture and Design)

Through an investigation into architecture as a performative agent, this research will attempt to articulate that which constitutes value for the communities in which a range of socially engaged projects are situated and directed. The intended outcome of this research is to develop and enact new creative strategies within the delivery of public art and community integrated design projects. In reviewing and reflecting upon a body of work traversing public art to the design of African safari lodges, this practice-based research investigates the role of architecture as a performative agent in effecting social change. Emphasizing the spatial agency of the built environment, this research explores the entangled temporal relations between social and architectural space by evaluating and producing a range of projects in the fields of public art and socially engaged design.

Body in context

Scott Elliott, PhD (Architecture and Design) - PRS Europe

My artistic practice is focused on building architectural installations that call attention to the manner in which we engage with built surroundings. I have developed an approach to design that investigates how a body is directly affected by its surroundings. This has led me to an interest in ‘procedural architecture’ as developed by artist-architects Madeline Gins and Arakawa. This concept pertains to both a way of generating designs, and a way of questioning and engaging with existing environments. Arakawa and Gins have developed their procedural architecture to create new environments for living which are designed to function as tools to direct residents through a systematic process culminating in recalibration and reinvention. My work focuses rather on challenging assumptions about how we relate to conventional types of architectural spaces, and explores how an intervention into and alteration of such spaces can instigate a re-thinking of the normative effect they have on our behaviours and interactions with architectural surroundings.
Semi-Living Architecture: where biological possibility meets the architectural imagination

Megan Evans, PhD (Architecture and Design)

Semi-Living Architecture concerns itself with the application of biological techniques, insights and materials in the creation of ‘semi-living’ architecture. It is informed by the work of Ionat Zurr and Oron Catts from SymbioticA which brought tissue culture techniques to art. For this project, however, I am interested in considering the possible opportunities, and problems, that might occur when the architectural arts have access to biotechnologies. To a degree this project knocks on the door of science fiction, and the project will take up some formal residence in this area, however the project work performs two pivotal tasks – firstly to make real the actuality of the fictional possibility, and secondly, to provide a canvas for the critical reflection and analytical interpretation of the work in light of the bourgeoning biotechnological era.

MEDIATED INTERIOR

Anthony Fryatt, PhD (Architecture and Design)

The work is interested in how the interior emerges from a mediated condition; where the interior forms in a complex interplay of conditions and influences between occupants and their surrounds. It asks questions of the role of image, narrative and identity in the experience and production of interiors. This research is a collaborative investigation of both the mediated interior and negotiated space. This investigation occurs through the design and production of creative works such as sets, models, exhibitions and installations. It is hoped this practice brings to the foreground a positioning of occupants that is relative to the perceived and experienced physical and virtual conditions of that space. Considering the interior through this set of ideas makes evident the fullness of interior spaces that are multilayered and occur simultaneously.
gestalten: an architectural activity – reflection on design practice and research inquiry through

Guenter Gerlach, PHD (Architecture and Design)

This PhD is project based and the undertaking of “research inquiry through” refers to a way and an aim to produce new knowledge to inform my future practice. The emphasis is on finding out how architectural design can respond to the locale. Reflection on my practice and body of work produced in Switzerland and Australia, is the basis for the inquiry into past projects – built and unbuilt, over a period of fifteen years. This is to find out how I designed my projects in relation to the local conditions of Switzerland and Australia and what are the similarities and differences. Concerns and themes are identified through the ongoing research activity and are to be the subject of further investigation. They will be reviewed through current and new project work.

Thinking the Unthought: Approaching Landscape Architecture through the sublime

Jock Gilbert, PhD (Architecture and Design)

Broadly speaking and in a conceptual sense, my intention is to use the notion of the sublime as a conduit for a range of investigations that investigate the slippage from the spatial to the conceptual in Landscape Architecture. At this early stage of the research, the Murray-Darling Basin has been identified as a site for investigation. Although in some senses geographically comprehensible, it is a site which is conceptually so utterly contested as to be considered incommensurate. In order to further comprehend the site, a series of design esquisses will be presented. These are sited broadly around the Darling River in western New South Wales and the town of Wilcannia. These esquisses will initially approach the site spatially at three scales and engage with a series of related contemporary polemics or issues. Although initially to be treated as separated conceptual entities, it is envisaged that the spatial and conceptual approaches will reveal generative slippages allowing definitional reflection.
Mining the Continuum

Timothy Greer, PhD (Architecture and Design)

This research begins with four paths of enquiry into how I conceive my designs – ‘Continuum’: how one era evolves into another architecturally, ‘The Greater System’: exploring the interconnection of architecture, landscape, urban form and social activity, ‘Subversion’ and the avoidance of absence, and ‘Context’ as a field of architectural interpretation. Along a series of TZG buildings, my research follows how these concepts manifest themselves in the architectonic expression, emerging as juxtaposition, which amalgamates form and the interstitial. From here, I reflect upon the phenomenological stage in which the spatial, material, memory and associations are bound into the human experience of this architecture.

‘Writing Fashion’ as Contemporary Practice: Experience, Imagination and Provocation

Winnie Ha, PhD (School of Fashion and Textiles)

‘Writing fashion’ explores how writing generates and shapes fashion knowledge. The research is located at the juncture of the lived experience of fashion and dress, the body as site of imagination, and the construction of narrative as an approach to knowledge. The goal is to explore how the weight of fashion, as experience, is performed through the gravity of words, and to find a language that supports it. The writing practice draws from fashion criticism, body studies, performance, fiction, confessional writing and poetry. The written pieces are prose works that experiment with narrative devices such as metaphor, voice and point-of-view, with the multifarious body as the protagonist. The next stage of the research involves performing the written pieces through live readings and audio-based exhibitions and events – to test what it does, to see how knowledge is enacted. The research positions writing as contemporary practice in fashion, augmenting the effect of language on our understanding of fashion. It proposes that this mode of expression could expand the formal spectrum of fashion knowledge and practice.
Performatve Hermeneutics

Ceri Hann, PhD (Architecture and Design)

At the epicenter of the knowledge economy but not quite beyond the shadow of doubt emerges the [de]construction of a game without end. A meta-fictional adhocracy of gambling strategies, tools for asking open questions and risking non-conformity. An idea brought to life by way of chance encounter, knowledge games and the gifting of conversation pieces. Welcome to the knowledge casino where placing ones uncertainty on the table can be a playful way of sharing insights and sparking innovation. This research proposes expanding access to the game of knowledge generation by offering altered objects as embodied metaphors to enable a collective interpretation of the constructed environment as a text. The transfer of knowledge through action based philosophy and the refinement of awareness through conversational art is the investigations main focus.

Lace-scapes: an exploration of sensorial space

Cecilia Heffer PhD (School of Fashion and Textiles)

What happens when a textile designer breaks away from lace making tradition? Over the last decade the perception of lace as a decorative accoutrement has changed. Designers from across disciplines have been exploring lace structures and applying unconventional materials and approaches to lace making. I am interested in designing lace that can extend our perception and relationship to pattern and space and in doing so potentially shift the way people experience their environment. Can lace provide a window of contemplation, an ethereal escape or a moment to imagine? While we experience cloth physically, how can we extend the possibility of this experience to engage with textiles as a non-material, sensory environment. Do these designed environments-lace-scapes offer opportunities for addressing conditions for well being in healthcare areas such as aged and palliative care? The research is situated in a multi-discipline practice and will engage with collaborations outside the field of textiles.
Living on the Line: A Reconsideration of Boundaries for Human Occupation

Jason Ho, PhD (Architecture and Design)

The PhD research began with examining, unpacking and mapping tangible boundaries in China’s built environment. Through this process, it re-evaluated the role of urban boundary in the bottom-up process and the production of space and shared resources. My sixth PRS presentation continues to explore and expand the notion of ‘boundary’ at multiple scales. The research focus shifts from developing strategies of accommodating boundaries at the master planning scale to designing conditions at the human scale and devising an operating framework that will shift and blur the spatial boundaries and make space flexible and hybrid for human occupation.

The gentle hand + the greedy eye: significant settings for multisensorial practices in architecture

Rachel Hurst, PhD (Architecture and Design)

In the middle of the table we place a bowl of fruit, an objet d’art, a stack of documents, denoting not just the centre, but the nature of the setting. In the middle of the square we place a fountain, a statue, an information booth. Around the edges of each there is activity - some codified, some unprogrammed. The spatial patterns of everyday places like the table are identifiable in larger architectural contexts such as public spaces. What can this tell us about the design of ostensibly simple, receptive typologies? How do amplifications of scale translate from the intimate to the architectural, or even social and political realms? This fourth review of candidature summarises work-in-progress, in particular for two exhibitions of work later in 2013. It questions the original themes of the PhD – the everyday; analogue representation, and curatorial practices in architecture – and argues for a narrowing of focus.
Looping; a way around in landscape architecture

Anton James, PhD (Architecture and Design)

The initial research involved revisiting projects from the landscape architectural practice JMDdesign to identify connecting threads, similarities and motivations. Four groupings were developed and subsequent discussion opened the way to think about these groupings as modes of engagement rather than typologies. These were further refined into a recognition that what motivates many projects is the attempt to build a subtly enigmatic or ambiguous outcome. A number of registers (measures) and rhetorical operations (tools) were identified, that repeatedly surface in the formation of projects. The actions of making a project were examined and the ways in which drawing and painting contribute to an elliptical process that repeatedly cycles “initial attitude – tentative response” to arrive at a response to a site. PRS 5 discusses the conclusions drawn from the phd journey and presents an outline of the examination form.

Drawing, Building (teaching), Text: Alternative Narratives & the Practice of Anna Johnson

Anna Johnson, PhD (Architecture and Design)

This research concerns the practice of Anna Johnson as it has emerged over the past 10 years expressed through drawn design practice, writing and teaching. What began as an exploration of an isolated formal and conceptual complexity (Baroque narratives, geometry and gesture) has emerged increasingly across 10 books, design studio teaching and further design research as a practice less preoccupied with a drawn formal complexity and poststructuralist theory and increasingly grounded in questions of site: allegorical place making, site narratives and typology (landscape, context, identity and the local). This research tracks the themes, concerns and trajectories - and the various critiques and reviews - as they have emerged through each research strand and critically, how they have worked reciprocally to inform each other and subsequent design, book and teaching outcomes.
Landscape and Instability

Bridget Keane, PhD (Architecture and Design)

The key concern for the research is to produce an open and ongoing dialectic between the techniques of framing of landscape and the phenomena of the landscape itself. With the aim to generate modes of operation that do not privilege the strategic act of the frame over the performance of the landscape, rather facilitate an integration between them. The material, environment, scale and phenomena of landscape resists singular figuration. Evading definite, borders, edges and logics. These works seek to establish a way of dealing with the various incompatibility of the many states, scales and performances of landscape. One where the act of framing itself is mobilised to engage with the dynamic of landscape. Then ‘site as landscape’ could emerge as multiple readings and constructions. A palimpsest of times, operations, patterns, ideas…..

The Spatial and Formal Figures of KebbellDaish

Samuel Kebbell, PhD (Architecture and Design)

The ‘figure’ in architecture generally refers to the assemblage of materials that form a shape: the legible form of a building as an object. Such a figure can drive the design direction of a building. Through my work I have explored the ‘spatial figure’: a recognizable spatial geometry that can also drive the design direction of a building. Examples of traditional spatial figures include courtyards, verandas, loggia, porticos, and so on, around which building types have developed. How might these figures resonate with the logic of the object, ‘formal figures’? How might they open up possibilities? What are their limits? How could the pursuit of a broader set of spatial and formal mechanisms strengthen the capacity of my practice to operate critically? How are these mechanisms perceived, in both concrete and cultural ways? How does that perception ultimately facilitate new sets of cultural values, and new cultural identities?
Negotiating Space: A Process of Constructing Interiors

Roger Kemp, PhD (Architecture and Design)

A significant driver of this design practice is the idea that an interior is a condition of space defined by a set of relations and that to embrace a position and relationship to that space is a process for constructing interiors. This research will further develop this design practice by investigating how specific relations in space can be made through a means of negotiating space. This research is a collaborative investigation of both the mediated interior and negotiated space. It is hoped this practice brings to the foreground a positioning of occupants that is relative to the perceived and experienced physical and virtual conditions of that space. Considering the interior through this set of ideas makes evident the fullness of interior spaces that are multilayered and occur simultaneously.

The Seams of the Anthropocene

Louisa King PhD (Architecture and Design)

The Italian geologist Antonio Stoppani wrote in 1859 of a “new telluric force which in power and universality (which) may be compared to the greater forces of earth”. Humans are now considered to be a geologic force; we are currently experiencing a turn into a new geological epoch, the Anthropocene, where mineral production of the city produces its own geology (both terrestrial and celestial). The intention of this research is to explore the everyday geologic event in Anthropocentric Melbourne, and the ways of designing through its strata. The geologic event occurs in moments where the strata of the city becomes unfixed and flees. This epoch, in which landscape architecture is physically laying down, through our interventions, this new strata, needs discussion, unpacking and disambiguation. Models that explore this terrestrial and celestial strata as embedded and fleeing geologic agents, taking the form of both material and event, will be made. A site of disambiguation, 1 entire city block, will be used to unpack the key terms of the Anthropocene, and how they manifest themselves within Melbourne 2013.
Building-Plus: Projecting potency in the sub/urban environment

Christopher Knapp, PhD (Architecture and Design)

This investigation seeks to question, analyse, edit, focus, and augment the motivations, tendencies, techniques, and outcomes of a multi-layered practice platform which operates at the intersection of teaching, research, discourse, and building design. To paraphrase Eisenman, this self-critical research seeks to clarify the ‘architectural project’ the practice operates upon in each of the four modalities, while maintaining an awareness of how this practice is situated within global disciplinary concerns.

The work of the practice attempts to leverage contemporary modes of design innovation (digital design, fabrication, and procurement) whilst seeking opportunities to enhance cultural experience through architectural excess. Form (sectional variation in particular), geometry (inflected and folded surfaces), surface (materiality and variation), and tectonics (craft and assembly) are the predominant territories that manifest complexity in the practice activity. The research of the PhD will examine these topics through a feedback loop centred upon design practice as the core activity, situated at the junction of digitally focused process, fabrication, and cultural concerns.

MUTANTS : Virtual | Architecture | Object

Tom Kovac, PhD (Architecture and Design)

Virtual | Architecture | Object (VAO) promotes research and development of multi-scale generative, experiential, spatial and formal systems. As a practice it pursues long-term goals enabling the development and application of partial solutions to the needs of a wide range of variable scales. The VAO research investigates operations that share similar processes and evolving goals promoting dynamic unified spatial environments.
Productive Leakages: Architecture in Abject(ion)

Zuzana Kovar, PhD (Architecture and Design)

The way our discipline thinks about bodies, spaces, and their relations, is still very much dualistic, and the notion of the body as subject and space as object prevails. Whilst this thinking is useful to a certain degree, it is simultaneously restrictive, and as a result has been probed numerously since the 1920s. These attempts, although successful in various ways, do not manage to sufficiently overcome this dualism as they often concentrate on deconstructing merely one side of the equation, that is, either body or space, instead of deconstructing the distinction between body and space. In an attempt to mobilise this distinction and map out an in-between, the thesis draws on Julia Kristeva’s concept of abject(ion). Abject(ion) proves as the ideal candidate, given its ability to disrupt boundaries between not only inside and outside, but also between body and space, resulting in a moment of indiscernability.

Transforming hidden sounds of the everyday

Jordan Lacey, PhD (Architecture and Design)

A PhD discovering the merging of a musical-poetic practice with ecosophical approaches to the design of urban acoustic ecologies. The sounds of the everyday, paradoxically, are the hiddensounds of the everyday: ignored, suppressed and banalised by the repetitive traces of the urban dweller. However, it is the omnipresence of these sounds, coded by the power network of socio-bureaucratic organisation, that maintains the repetitive structures of the everyday. The linear repetitiveness of the everyday may be considered somnambulistic, while its transformations seek ecosophical awakenings through the catalyzing of social relations and the emergence of subjectivities. This PhD involves three soundscape interventions that remove, transform and multiply the hidden sounds of the everyday for the amplification of awareness, the shifting of perceptions and the diversification of acoustic ecologies.
Desert Skins: patterns responsive to hot and arid environments

Mehrnoush Latifi Khorasgani, PhD (Architecture and Design)

The aim of this project is to investigate the role of pattern to improve the function of skins in architecture for hot and arid zones. Skin is a critical barrier between bodies and their environments, especially in harsh arid environments. Its characteristics adapt to the condition. Intense sunlight and lack of moisture are considered as the most significant forces to affect the particular features and behavior of desert plants and animals. I will develop and investigate the performance of prototypes that draw on inspiration for their design from historical desert architecture and observation of plants and animals living in the desert. The project is to be conducted using experimental and physical tests, digital modeling and fabrication, and computer simulation. The scope of research serves to start a dialogue between architectural skins and patterns and extreme hot and dry environments.

Design at the end: Giving form to feeling in contemporary cemetery memorials

Peter Macfarlane, PhD (Architecture & Design)

My path of research and design re-engages the free thinking spirit of the ancient artisans. Australian current cemeteries in general embrace an extraordinary conservatism towards creativity, change and expression of grief through physical form in which I bring to this table a palette of newness for this moment. To design and fabricate memorials that are unique, relevant, engaging and progressive from one project to next is vital for the life of memorial design as a vehicle in which can nurture grief. This is the challenge of creating new memorials in old cemeteries. I am interested in the past inspiring the future and creating space for dialogue for the present.
Aerodynamics and Architecture
Rafael Moya Castro, PhD (Architecture and Design)

The aim of this research is the study of a system of wind control to provide habitability and comfort in a building’s external space. The intention is to investigate the design and performance of architectural diffusers, independent elements surrounding buildings to control wind. These diffusers are based on cases such as the vernacular windbreaks (natural and artificial) used in farms. Artificial windbreaks with additional features can be used for the purpose of rearranging wind patterns around a building. This research analyses new designs of artificial windbreaks and their aerodynamic performance to create a controlled outside space for pedestrians (with possible affects on other elements such as entrances and balconies of a building). Therefore, the research question is focused in the validation of additional parameters for wind control systems, for outdoor pedestrian environments. Digital technologies such as computational fluid dynamics (CFD) are used for an experimental validation of each design.

Design investigations of spatio-temporal mixed realities
Daniel Munnerley, PhD (Architecture and Design)

This research examines how we experience place and time in mixed reality installations. What are the forms and configurations of the time-based artefacts and how do we locate and subsequently navigate them in a spatial context? What insights are gained through engaging with these specific sites and are new pathways created that help to better understand the cultural environment? Through a series of speculative investigations (Boud and Lee, 2008) I will explore the praxiology and design phenomenology (Cross 1999) of mixed reality installations. This extends beyond ‘research through practice’ (Frayling 1993) to explore the liminal states of mixed reality, focusing on the subjective experiences of the participating individuals (Robson, 2002, pp. 195-196) to better understand mixed reality and reveal an understanding of specific cultural environments.
Unfurling worlds and lingering impressions

Simon P dreadful, PhD (Architecture and Design)

Unfurling worlds and lingering impressions is an early attempt to ground the work of Perth-based practice Pendal and Neille. Through a series of small built works and larger unbuilt projects five principal themes have emerged – Material Practice towards beauty, immersive material space, unfurling interiors, composed spatial stills and impressionistic recall. The body of work is principally concerned with the deeply felt. Emerging is a hint at the work’s intended affect- how these settings might linger as hazy impressions in the mind once experienced. That direct experience as well as their recall elucidates something primal, resonant (whole rooms and volumes; ‘the all at once experience’), intimate (small moments within the overall; ‘the multiple sub-canvasses’) and essential.

1Stan Allen 2000 2Phillip Fischer 1998

Im/material Industry: transpositions between art, objects and participants

Olivia Pintos-Lopez, PhD (Architecture and Design)

This research explores the use of different participatory frameworks to emphasise alternative relations between art, object and audience to expose new, or potential, lines of engagement between lived experience and the production of creative work. I am interested in developing ways to elicit structural, reflexive and corporeal transpositions between artists, participants and creative works, and finding if these relations can be used to induce ongoing creative activity beyond the immediate scope of the project. This aim explores a premise that the loops produced through transpositions between reflection and participation can be a catalyst for accessing and engendering new creative production beyond the boundaries of the work. The research is occurring through multi disciplinary projects that utilise collaborations, amplified relations and designed systems of engagement. This presentation will position the work within a conceptual field, and then frame the works as tools with which to explore the central concerns.
Biomimetic Transformation

Donna Sgro, PhD (Architecture and Design)

This research examines how biomimicry may be applied to fashion design practice through an investigation of forms of transformation in nature. Using studies of metamorphosis observed in Lepidoptera (butterflies and moths), the research investigates how fashion practice may be transformed. The study of Lepidoptera reveals the dynamic workings of ecological relationships, of organism to organism, and organism to environment. Translating the potentials of such relationships to the context of fashion design practice, involves rethinking the garment form and how it relates to space, to represent the continually shifting body/organism. The engagement of interdisciplinary modes of practice explores this dynamic. The garment is understood as in transition, continuously becoming. The research explores how this sense of becoming can be materialized.

KINETIC FACADES FOR IMPROVING BUILDING ENERGY PERFORMANCE: Adoption of kinetic motions for daylight control

Kamil Sharaidin, PhD (Architecture and Design)

The research specifically focuses on assessment and evaluation of kinetic facades performance for daylight control and solar radiation. The aim is to understand how this research can serve as a comprehensive framework for designers to utilise available technology at the early phase of design to create effective design of kinetic for environmental performance. As the research explores the daylight issues and solar radiation in the building, it also explains how the kinetic facades system can benefit to the overall performance of building energy efficiency. This evaluation and assessment are conducted through analogue and digital simulation tools. This compelling argument warrants for further research in order to create a framework to address the missing tools, technologies, processes and databases to realise the potential of kinetic facades and turn the promises into reality.
Making, Materiality, Matter: An Architectural Practice

Nicholas Skepper, PhD (Architecture and Design)

There are broadly three positions with respect to materiality in architecture that this research could be defined in relation to. The first is characterised by nostalgia for 20th century humanist modernism, where material expression is most usually engaged as a direct provocation of the senses. The second position sees the marginalisation of materiality in favour of abstraction and representation through graphic, formal gestures. This work is significant for its engagement in the realm of ideas and discursive content, however it might be said that the material becomes invisible. Finally a third position is typified by technical and technological preoccupations – uncovering material possibilities through advancements in both design and fabrication processes.

The PhD seeks to address the gap that emerges between these positions, by engaging in a practice where matter becomes the medium for meaning and discursive content.

Behavioral Formation: Multi-Agent Algorithmic Design Strategies

Roland Snooks, PhD (Architecture and Design)

The emergence of complexity theory has shifted the conceptualization of form from the macro scale to a concern for the operation of the complex systems that underlie formation. This inherently organizational understanding of form has been the basis for this design research and the development of a series of behavioral design methodologies. This behavioral approach draws from the logic of swarm intelligence and operates through the self-organization of multi-agent systems. The methodology operates by encoding simple architectural decisions within a distributed system of autonomous computational agents. It is the interaction of these local decisions that self-organizes design intention, giving rise to a form of collective intelligence and emergent behavior at the global scale.
Designing through non-linear behavioral systems challenges the hierarchies that are embedded within architecture, and has radical implications for the generation of architectural form, organization, structure, tectonics, aesthetics and materiality. Ultimately the ambition of this work is to articulate a conceptual and methodological basis for non-linear behavioral formation.

Revenir

Denise Sprynskyj, PhD (Architecture and Design)

To return to the same place but from a different perspective. To cut into a found garment, a tailored jacket, to revisit the interlinings, the pad stitching and the details, to resuscitate and bring to life the discarded and forgotten. This project examines the use of re-cutting a found garment and the interplay between the methodology of reusing and the decorated spaces in which S!X choose to exhibit.

Ears in Motion

Dan St Clair, PhD (Architecture and Design)

I am designing a wearable sound recording system to capture the auditory perspective of the body in motion. The system includes an array of silicone-enclosed microphones that can be worn and mounted in a variety of configurations, and that record both audible and tactile vibrations. Once captured, these recordings are then mixed and spatialized in a variety of ways, with a focus on accompanying video from POV (point of view) cameras. The production and use of wearable POV cameras is accelerating rapidly. Unfortunately, sound is often an afterthought in these devices. Incorporating findings from the fields of sports psychology, sound studies, and acoustics on auditory perspective (the sonic equivalent of “point of view”), my work attempts to create new ways of representing the sonic worlds of bodies in motion.
A Design-led Investigation of Augmented Reality: A Case of AR for Board Games

Naman Thakar, PhD (Architecture and Design)

This research is an attempt to address the need to psychologically and philosophically rethink Augmented Reality after an observation into the current state of academic AR research: focus on the same topics of tracking and rendering for a decade and a half now. This is an effort to relax the confined visual-overlay approach to AR in a scenario involving a social dynamic, embodied cognition, and user learning. A board game is a clearly defined system of rules where players have to generate and employ different strategies to achieve the objectives, and offers clear guidelines to evaluate task performance when an AR system is introduced to aid cognition during gameplay. I’m working with the board game Settlers of Catan for this research. User learning is the major evaluation criteria that will determine if the introduction of an AR system is beneficial to the user experience.

Process/Place/Public

Peter Tonkin, PhD (Architecture and Design)

Using a range of design process sketches, three public-realm projects will illustrate my design approach and the critical issues on which my practice concentrates. The Hyde Park Barracks Museum, 1993, was laboratory where many of the principles underlying the work of TZG were first developed. The importance of articulating a theoretical position for an architectural design, overt or covert, is expressed through the role of words in the architectural process. The Australian War Memorial London, 2003, is one of four major memorials, and uses a union form and text to create place and communicate a subtle meaning. Discussion of this work will focus on the fundamental significance of place and site. The National Arboretum Canberra, 2004 – 2013, is among several large-scale public projects removed from the traditional concerns of building design. The Arboretum is an example of the on-going role of creative collaboration in my practice.
Substratum. Protean.

Veronika Valk, PhD (Architecture and Design) - PRS Europe

When practice’s activities propagate through a multiplicity of expressions (simultaneous drawing, model making, installations, construction supervision, texts and so on) -- the set of “devices” with, upon and within which the designer operates, could be called the practice’s substratum (substrate). To evolve a practice, is it necessary to transform its structure, purpose or agenda, or is it a question of how to renew its substrate? The work evidences certain ‘joyful’ approaches to publicness in design activity where the search for functional realities not only incorporates but immerses in, and builds on, other disciplines as well as institutional, ideological and structural processes. Closer look at existing practice reveals how a practice’s substratum might shift in response to contextual change. Multimodal protean practice beholds the capacity to facilitate [positive] or resist [negative] societal change.

SUPERMODERNGORGEOUS! POETIC APPROACHES TO THE SUSTAINABLE PRACTICE OF FASHION DESIGN

Anthea Van Kopplen, PhD (Architecture and Design)

This PhD by project assumes sustainable design integrated with poetics is an alternative approach to resolving design problems. The goal of this study is to find out how designers integrate the prosaic parameters of sustainability with their creative processes in the production of progressive and diverse design outcomes. As such, the study explores poetic approaches to the practice of design with particular focus on artisanship, trusteeship, customisation, master craftsmanship, individualization, longevity, creativity and no waste. By working alongside designers, from both emerging and established practices, and observing the way they interpret design problems (or briefs), their responses, processes and practice, this study aims to present ways designers approach sustainable design practice as an integral part of their design process.
Fashion Situations: The affect of fashion on everyday life

Adele Varcoe, PhD (School of Fashion and Textiles)

Contemporary fashion practices suggest that fashion can be expressed without the production of clothes. Proposing the idea of fashion being a state of mind that can be communicated through activities such as performance, film or writing. Through a series of constructed social situations that involve participation from the public I will investigate the elusive nature of fashion to explore; how fashion transforms our perception of dress, how fashion affects the relations between people and how fashion can shape and respond to a social situation. If fashion is a social agreement, thought process or action that does not rely on the production of garments to be defined, does this proposition open new opportunities for fashion practitioners to explore fashion as a device that can affect the perception and interactions between people in social situations?

Feeling for place in Tamaki Makaurau Auckland

Kathy Waghorn, PhD (Architecture and Design)

Jane Bennett draws our attention to, “the ways in which the cultural narratives that we use help to shape the world in which we will have to live”. (p. 9). Similarly the narratives of place that we hold in part shape the places we inhabit. In much “place-making” the research processes employed seek to generate or identify consistent, uncontested place narratives. Frequently mining select histories of place, and closely hinged to place based marketing, the message must be clear, simple and able to be expressed in one short sentence. In contrast to this I seek to generate and test forms of research that amplify the complexity of place. Places result from the interrelationships between space, experience and the production of meaning. I propose that a recognition, highlighting or experience of such complexity is the very thing that may generate an attachment to the place itself. In this panel I will discuss some completed and ongoing projects that operate in this manner.
Specialised Curatorial Practice: Exhibiting Architecture & Design

Fleur Watson, PhD (Architecture and Design)

Through reflective practice this research investigates the challenges inherent within the specialised curatorial practice of exhibiting architecture and design. The PhD explores – through a series of specifically curated exhibitions and events – a diverse range of curatorial strategies that aim to effectively communicate the intention of the architecture, the process of its creation and its contribution to the cultural paradigm. This particular presentation will explicitly focus on the curators’ position via an investigative mapping of three collaborative projects at various stages of completion: Convergence: Transforming Our Future, RMIT Design Hub; Ai [Architecture intelligence] 100 Year City as part of a forthcoming issue of the architectural publication AD entitled Architectures of Interaction: Real and Virtual Meeting and the conceptual development for an installation as part of the upcoming Melbourne Now exhibition.

the fashion advocate: a journey through reflective practice

Karen-Ann Webster, PhD (Architecture and Design)

My practice over the last thirty years has been one of agency involving design, forecasting, management, strategy and events. My role as Festival Director at the L’Oreal Melbourne Fashion Festival (LMFF) provided a unique position to be a catalyst for the development of emerging local design and an activist for positive practice within the broader fashion and industry.

This project reflects on five years at the helm of Australia’s largest consumer fashion event and the extension of my role as a fashion industry advocate. This PhD by practice will examine my practice in order to develop a leadership model for advocacy in the fashion industry. This presentation will address the contextualisation of the practice and associated activations and interventions.
Of the Space of Cities: Architecture, Urbanism, Installation

Simon Whibley, PhD (Architecture and Design)

My practice lies across two opposing scales. The first is an interest in the urban scale, where architectural design can make a contribution to the clear questions of how we make better cities. At the other end is an affinity with artistic practices that draw their methodology and work from the city’s spaces and things.

My research will identify how these interests fit together in my practice: how these small scale methodologies can draw upwardly to impact the imperatives of the large scale and vice versa. From knowing this I aim to connect these non architectural ideas to very architectural ones, identifying what my future buildings could look like.

Collaboration between architects and other disciplines in early design

Mani Williams, PhD (Architecture and Design)

What is the role of an architect in the current (and future) building industry? The architect is the salesperson, the project manager, the mediator, the contractor and many more. One thing that is clear is that architects have to become team players working alongside other disciplines. The design problems have become so complex that specialist opinion is required at much earlier stages of design. This means that the architect has to open up the ‘magic world’ of concept generation with people that have no design training. I am plural-disciplinary trained in engineering and architecture, I have worked within and at the junction of these two professions. Through personal experiences and discussions with people in the building industry I gathered a general consensus that multidisciplinary design collaboration is difficult. Through my PhD I wish to propose a framework to support design collaboration between architects and specialists from other disciplines.
Bridging architecture and digital manufacturing

Nicholas Williams, PhD (Architecture and Design)

The aim of this research is to identify whether digital technologies lead to better integration of architectural design and manufacturing. I will explore the potentials of applied digital workflows across a broad spectrum of projects through a series of projects which propose and develop prototypes, both physical and digital. What are the implications of more closely connecting design with production? Digital manufacturing technologies are increasingly affordable and accessible to designers. This offers significant potential for design processes to relate more intimately to production opportunities and constraints, and significant potentials for change in associated industries and supply chains. However, such innovation depends also on social and market structures. It also presents huge challenges in spanning trans-disciplinary bodies of knowledge. Here, the skills and role of the architect requires reconsideration, and the discourse is challenged to adapt.

Practicing designed landscapes - Researching the practice of design - Designing the research of practice

Rhys D. Williams, PhD (Architecture and Design)

The research explores the manner in which designers critically engage with realised projects when practicing design. This is approached from the perspective of landscape architecture and designs that encompass landscape concerns. The inquiry is guided by the assertion that knowledge relating to realised projects poses unique value to the development of ‘effective’ designs and the advancement of landscape architecture as a discipline. On this basis the research aims to arrive at prescriptions for redefining and further instrumentalising the role served by realised projects in the process of creating new designs. Both the practices of precedent use and criticism are deemed pertinent to this effort, yet potentially limiting in their conventional forms. Through a process of conflation and mutual re-definition
Performative Ecology

Carlie Young, PhD (Architecture and Design)

Access to clean drinking water; local produce, agriculture and housing are common strands within many given environments. Yet to many living in developing countries, these basic living conditions are considered a luxury. The project aims to generate a system of practice that assists communities to access these common rights. The system of practice explores non-profit organizations, event structures and a donation system as a possible alternative. The system of practice explores design solutions, which will inherently plant the seed and through funding, project co-ordination and community involvement the design strategy and implementation will incrementally grow?

The Performative Ecology considers the processes of Production and Consumption. The role in which industry and the economy paves the way in which we design for the future. The cause and effects of this, and the social and environment implications caused long term. How can a Performative Ecology respond to the way in which individuals make choices to explore sustainable lifestyle alternatives through consumption.

Materialities

Leanne Zilka, PhD (Architecture and Design)

This PhD engages with new and existing materials in an effort to unearth hidden qualities or unrealised potential. By approaching design in this way, a variety of spatial directions have been discovered that offer alternative solutions to problems faced by the built environment. Thus far this PhD has focused on a particular material 'glow', a long life after phosphorescent material that when exposed to natural or artificial light source can glow for up to 8 hours. The material is a Nano-particle that can be embedded into a variety of substrates including fibre, paint, plastics and ceramics. I have been focused on the fibre embedded material and have been developing ways to use it in architecture.
When using glow materials which were originally created for use in applications as mundane as exit signs, egress strips in aircraft or plastic stars that adhere to children’s ceilings, many challenges surface. What are the light levels of the glow? What type of light is it? How much do you need to use? What substrate is the most appropriate? In addition to dealing with the phosphorescent material, the type of substrate selected opens up a whole range of other questions such as - how do you construct a fibre based space?, what are the light levels in the fibre based glow? How do you charge a glow fibre? How can you mass customise a glow fibre structure? How do you deal with an architectural scale with a textile? and what are the spatial impacts of all this?

Exploration and Collaboration

Brian Zulaikha, PhD (Architecture and Design)

This research will comprise an exploration into my relationship with architecture as a community of people and ideas and the contributions thus made to the practice of Tonkin Zulaikha Greer Architects. In particular, I have used as gateways a number of projects: the Singapore Subordinate Law Courts (1970), the Numbat House at Taronga Zoo (1976), the Circular Quay Bicentennial Renewal Project (1984-87), Hyde Park Barracks Museum (19091) and my own house 2004 – 2007. Further to these is a house which I have designed and which will be built over the course of the research. I would like to explore the process of collaborative creativity as it relates to architecture, that by using the mind’s remarkable capacity to connect seemingly irrelevant elements of thought, we can spark surprising new ideas that may later be developed into feasible solutions to problems.