**Why did fish become birds?**

What did the site do to the fish to make it into a bird, and what site did the fish make in order to catalyse this transformation?

Amongst the many things that ‘site’ might be, it is often defined by physical limit determining boundaries of ownership, action, and consequence, as well as scales of influence, resonance, and effect. The ambition of this research is to explore the notion of ‘site’ as a construction of a design process made through the act of representation.

In a world driven by imagery, the whole world of architecture has changed.”

Andrew Anderson discussing the proposed Barangaroo Waterfront development, Sydney

We all love to hate the Melbourne docklands, but can you do better?

The research project is to design the Waterfront of Rio de Janeiro in Brazil. Like many cities around the world, including London’s Canary Wharf, Barcelona’s 1992 Olympics, Melbourne’s Docklands, Melbourne’s Birurungmar, and Sydney’s proposed Barangaroo to name a few, the city of Rio de Janeiro realises its opportunity to develop its redundant waterfront as a means of rejuvenating and redefining itself. This project will consider the city as a living thing in a complex ever changing world of rapid urbanization. It will require you to ask questions such as, what are the potentials of this project, how do you grow a city, could this site be a park and what kind of park could that be, what relationship is to be constructed between the water and the city, who will inhabit this site, and how will this redefine the city?

Making transforms and challenges ideas, whether they are unreal ideas of the imagination, or realised ideas of physical being in the world. Making - whether it be drawing, modelling, etc - is a tool for thinking and for design, in which ‘it is not a matter of reproducing or inventing forms, but of capturing forces’.

Making as event is a process of discovering multiple outcomes that embrace time as ‘a destabilising but creative milieu; it was seen to suffuse everything, to bear each thing along, generating it and degenerating it in the process’. Form, or idea, in the making exists only as a ‘stable moment in a system’s evolution’, thus, the act of making might be as an abstract machine, connected to an outside, exposing things unthought in our ways of being, seeing, and doing. In this manner making may be considered as an infinite feedback loop for thinking in which the inclusion of ideas (information drawn in) or exclusion of ideas (information drawn out) catalyse relationships as exemplified in Paul Klee’s famous formula ‘not to render the visible, but to render visible.’

The act of making will be employed to interrogate how emergent form is generated through the dynamic medium of the landscape meeting the dynamic act of making, and how this might contribute to Design.