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Masters Candidates

The Living Wardrobe

Jo Cramer, Master of Arts (Fashion)

Product longevity depends on both physical and emotional durability that together provide an enduring product experience. Improving product longevity has the potential to reduce the over-consumption of material goods when instead of being replaced; products are repaired, remodelled and remade. This research project considers how product longevity can be applied in fashion. Historically product longevity was embedded within the fashion system. However in the late twentieth century the mass-market adoption of “fast fashion”: clothing designed to be discarded, made this practice obsolete. The project explores how fashion design can facilitate an enduring product experience and redirect consumer behaviour towards a slower, more responsible mode of consumption through active engagement in the maintenance and evolution of garments. Conceived as an example of redirecive practice, it is intended this research provides a model of fashion design practice to contribute towards a slower, more responsible mode of production in the fashion industry.

AFFORDABLE HOUSING STRATEGIES FOR FISHERMANS BEND

Prue Fea, Master of Architecture

This project has emerged in response to an article printed early this year in The Melbourne Age on February 18, entitled ‘Baillieu's Inner-city Revolution, Go-ahead for Huge Riverside Suburb’. The article outlines the Labour Government’s vision for affordable housing over a 200 ha area of Fishermans Bend in the Port Phillip industrial precinct of Melbourne. The project is concerned with how a new community might be inserted into an industrial landscape and looks at methods for integrating new domestic and community program into the homogenous
‘flat’ industrial landscape of Fishermans Bend in a way that resists a Docklands style development. It seeks to ‘seed’ new development by looking at the existing links between things, by developing a narrative for what stays and what goes and by adding new program and porosity that is knitted into the existing fabric.

Nostalgic Skin: dissipating boundaries, between body and wearable

Tarryn Handcock, Master of Arts (Fashion)

Set adrift our skins disperse, surrendering identity and location as the boundaries of the lived body dissipate through increasingly outsourced function; the outer layers shedding, trail behind us as dust. The nostalgia of skin is ingrained in our porous margins, not a longing for the future or past, but a yearning for location and unity when confronted by drifting boundaries.

Skin is critical to establishing our sense of self and raises phenomenological questions about what this encompasses: Where does our skin begin and end? What does it mean for wearables to be situated on our skin or boundary? How may the relationships formed between the nostalgia of skin and wearables allow us to evaluate dissipating bodily boundaries?

Through jewellery practice and interrogative dust projects this research addresses what is a critical gap in jewellery research, that of skin as a boundary site and what this may mean for the wearable.

EXHIBITION DESIGN + CONTEMPORARY ENCOUNTERS

Johanna Kelly, Master of Arts (Interior Design)

This research is practice-based and explores the role of the exhibition designer and the parameters of exhibition design implicated in the experience of art in an institutional setting. Investigating the design methodology of current standard institutional practice in contemporary art display and audience engagement, techniques and strategies are researched, tested and developed to activate gallery space as medium.
The research investigates techniques that can be constructed and implemented in exhibition design that provide engaging experiences for the viewer that are manifold in an institutional context.

‘THE INTIMATE HABITAT’

Diana Klein, Master of Arts (Fashion)

The intimate habitat – selection of natural fibres in clothing to enhance psychological and physiological wellbeing.

Is there a relationship between our physical and mental health and the clothes we wear? Fibres that we come into contact with daily and the fabrics made from them can protect us but they may also be capable of creating hostile environments. This research proposes that a symbiosis exists between clothing fibres, comfort and broader feelings of wellness. The proposition is that the clothes we wear may affect how we understand ourselves and the world in which we live. For this thesis investigation will be pursued into the different tenets of wellness and how fabrics made from textiles in common use compare to natural sustainable fibres.

protean neighbourhoods // spatial strategies for synthesis

Ian Nazareth, Master of Architecture

The spatial image of a city is specified by its infrastructural elements and communicated beyond their capacity to sustain constituent / intrinsic objectives. These remains or dross land represent an urban form that is (today) an inappropriate typology that is nevertheless embedded in the collective cultural memory of the city. The project is an investigation into static and kinetic models of urbanism for developing new spatial dimensions for areas exposed to land pressures. The project is positioned in the contemporary scenario of Fisherman’s Bend, an industrial precinct, assigned for an inner-urban high density residential development. Drawing on latent relationships mediating spatial depth,
the design-research develops a ‘protean’ model: transient and variable, one that addresses the requisite to regulate old economies of port infrastructure and the inevitability of emergent economies with growing future neighbourhoods. The project seeks a resurgence of the disused, a consolidation of hybrid typologies and opportunistic interventions through (dis)integration of formal territory and recalibrating organisational logics.

Exhaustion of power through architecture: attempting to bastardize architecture.

Emre Ozyetis, Master of Architecture

Contemporary society lacks an objective ground to cling to, instead, there are fragmented pseudo grounds which allow systems to generate dominance. Architecture plays a great role in constructing the environment for the struggle of power, it is on these grounds we locate ourselves as we dwell in the world. Architecture, therefore, acts as a tool to supply the ground and sustain systems of oppression.

This research proposes to bastardize architectural practise and theory, through strategies which queer politics uses to exhaust systems of oppression. Without an objective ground to refer to, ideology provides the framework in which such an attempt can be developed. By depicting how architectural discourse benumbs radical modes of dwelling, I will attempt to provide a network of events that will allow spaces to be radicalized. Through illegitimate modes of dwelling in spaces, civil disobedience will be introduced into the scene of architectural discourse for multitude to make use of.
MAKING AND DECORATING

Liam Revell, Master of Arts (Fashion)

Decorating is an act of transformation – it is the intent to order, manipulate or enhance materials, surfaces and forms within the design and manufacturing processes to achieve sensorial affects or effects (the evidence of this act is decoration). This project investigates the role of decoration (conceptual and physical) in transforming the surfaces and forms of the fashion garment. While decoration can retain the physical independence of the appliqué (Pell, 2006), by using it as the motivation of or intercalation in the design process it becomes intrinsic to fashioning the form and developing an outcome. In observing different states of decoration I am evolving a design practice that privileges the role of decoration in the design process.

 Alternatives in Light & Space: Rethinking public lighting in shared spaces

Denis Smitka, Master of Arts (Industrial)

This study reconsiders current public lighting design and suggests some alternative practices that were determined through a case study involving a shared-use environment. Using design as an investigative method this thesis hopes to inspire by illustrating the possibilities of change, and seeks to motivate practitioners and decision-makers to contest conventional wisdom. Australian cities are witnessing an unprecedented growth in urban density and if we do not change our thinking, the quality of our urban spaces will not match this growth. Street lighting can contribute to urban amenity by encouraging evening pedestrian activity and reviving the street as a social domain. Furthermore, street lighting can be used to create unique nighttime identities for our neighbourhoods; these might be different to their daytime character as well as being different to the character of neighbouring localities.
SURFACE AS SITE ENCOUNTER

Phoebe Whitman, Masters of Arts (Interior Design)

My practice is interdisciplinary. I explore concepts of surface and spatiality within the context of Art and Interiority. Through a series of methodologies and techniques involving drawing, painting, film, photography and installation, my work and research considers surface as a terrain for spatial production. Gilles Deleuze considers surface to be a place of event. The natural world draws that which surrounds it. This is an act of making visible particular spatial and temporal conditions, implying a ‘bringing to the surface’. A surfacing. Something is in a process of becoming, appearing, materializing. By using the particular mediums of drawing, moving pictures and photography, momentary and durational surface events are monitored, captured, traced, and mapped. I’m interested in how working with surfaces, on surfaces, around surfaces, I engage with a process of drawing out spatial and temporal qualities such as light, occasion, duration. How I can capture, trace and respond to the environmental flows of time. The heart of the research is to activate surfaces, so that the unseen is seen.
PhD Candidates

Regeneration of Muslim Cemeteries in Kuala Lumpur Metropolitan and the Transformation of Malay Grave Practice in the 21st Century

Reza Afla – PhD (Architecture and Design)

This PhD research is addressing wider implications of grave practice in the distinct cultural framework of Malay Muslim challenged with societal and urban densification. The challenge of this research is to examine traditionally influenced Malay grave practices and set them in context with issue arising from spatial effects of rapid urban growth. Through case studies, the research investigates strategies addressing the arising issue of overcrowding in Malay cemeteries. By interrogating the conventional practice that has been predominantly used to determine and shape by both Malay people and authorities, the research is expect to unveil the unforeseen implications and meanings behind the establishment of Malay cemeteries. Alternative solutions have to be formulated urgently in order to sustain and develop the rich tradition of Malay burial space for the future, as the present’s concept of ‘Cemetery Park’ in some way is unconvincing and is yet to be proven in term of its success and practicality.

The Artificial Flower in the Age of Improvement

Elizabeth Anya-Petrivna, PhD (Architecture and Design)

This history 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 two aims are intricately linked. The transformation into the artificial is here made by hand. The two projects that support this research work within a ‘dream interpretation’ of historiography and ask: in what ways can fashion’s past be told; through text or exhibition? This research
will also inventory traditional craft techniques and investigate material culture.

The Spatial Dimensions of Acoustic Communication

James Barbour, PhD (Architecture and Design)

The study of acoustic communication focuses on the role of sound in communicating information. We hear sounds emanating from all around us, out to our acoustic horizon; an invisible, three-dimensional acoustic space. All sounds carry information embedded in changes in the five mutually independent parameters: frequency, amplitude, timbre, duration and location. Most research has focussed on the first four of these, their absolute characteristics and the interaction between them. However, the location of a sound source draws perceptual information from the environment, particularly when there is relative movement between the source and the listener. This Doctorate by Project seeks to investigate these spatial characteristics of sound and to consider the impact of three dimensional acoustic space on aural perception, with particular focus on elevation perception and sounds located or moving overhead.

A Study of the Spatial Qualities of English Regency Architecture and the Relationship of these to Drawing and the Picturesque

Craig Barkla, PhD (Architecture & Design)

This project aims to analyse the spatial qualities of English Regency Architecture, (particularly country houses), and the relationship of these qualities to the architectural drawing and design methodologies of the period. The broader context of this study is the influence of the Picturesque and its ideals of asymmetry, irregularity, movement and painterly effect.
Responsive Policy

Naomi Barun, PhD (Architecture and Design)

This research explores the relationship between urban planning and landscape architecture. In particular it is the friction between these two practices and how that friction can be used as a way of exploring concepts of responsive policy and adaptable public space design. Within the theory of the carnivalesque, it is the friction that offers alternative readings of institutionalised frameworks. This friction exists as a subversive behaviour in public space.

What possibilities exist for subversive practice within the planning system? Alternatively what can be learnt from this subversive behaviour in terms of regulating public space? And can a responsive planning policy be written that responds to fluxuations and change in cultural, economic, and environmental conditions?

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 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: inherent Austrian qualities; Australian influences; the relationship between intuition and control in the design act; the quality of imperfect characters that populate my work; and the reverse engineering of design through presentation techniques.
Undoing fashion; emerging modes of practice and production

Ricarda Bigolin, PhD (Architecture and Design)

This research situates my practice alongside emerging modes of fashion design that challenge the format and expression of garments in being the definitive outcome of production processes. Within this context of fashion, the imposing structures of particular systems of practice are coming undone. The project has considered garments as open propositions and production beyond the materiality of technical processes of making, extending it to include the communication and presentation of fashion. The use of image, film, installation and approaches to pedagogies has been used to test out dialogues around fashion production. Collaborations with practitioners outside of the field have developed ways to expand the language and function of garments.

Otherworldliness

Matthew Bird, PhD (Architecture and Design)

Of, relating to, or resembling that of a world other than the actual world… (Merriam-Webster Dictionary)

Where I’d rather be.

The PhD by Project to date; clarification of Matthew Bird’s practice, explaining motivation, process, association and continued development of a proposition, tested through various built and hypothetical works.
„SmART! MATERIAL” - A new Zeitgeist of materials in the perspective of performance control in architecture.

Sascha Bohnenberger, PhD (Architecture and Design)

Material science is constantly developing novel materials and innovative fabrication techniques to improve existing materials. Some of the most outstanding materials have been developed over the last 80 years. They are very commonly used in the fields of aerospace and car industry as well as in some areas of the building industry such as structural monitoring. By their dynamic behaviour dynamic materials can react to their environment in a very short time frame to adapt to the new surrounding conditions. Equipped with an embedded intelligence these materials offer a chance to create adaptive and interactive sun shading devices, energy harvesting façade systems and transformable spatial envelopes.

To be able to implement these outstanding material properties into a feasible architecture, new simulation techniques and construction methods as well as a broader understanding of communication between the different disciplines has to be to be established.

SIX-outside in

Peter Boyd, PhD (Architecture and Design)

One-off, unique and individual garments traditionally belong in the realm of haute couture, and the fashion design practice of SIX, seen from this perspective, might seem to be an unorthodox or dissident approach. This PhD will explore the non-narrative design process practiced by SIX to see where it fits with the traditional understanding of the fashion system. It will examine the use of recycling as a method of rapid prototyping; the practice of leaving garments unfinished in order to allow them to evolve; the challenge posed by recovered clothes to the desire for originality in creation; the mingling of work produced for seasonal collections, exhibitions, and collaborative partnerships.
Parametric Schemata: The software architecture of parametric design.

Daniel Davis, PhD (Architecture and Design)

Presently it is difficult to create parametric models that remain flexible during a project. Inflexibility hinders the application of parametric modelling, causes project delays, and remains a problem despite the widespread adoption of parametric modelling in practice. Previous studies have shown that the structure of a parametric model’s schema affects flexibility. This thesis uses a research through practice methodology to investigate how alternative methods of structuring and generating schemata affect parametric flexibility. Live programming is the current focus of the investigation, and the third of four case studies being undertaken as part of this project. The tentative conclusion to this work is that there are different types of parametric flexibility and that selecting the software architecture paradigm is an important decision in determining the flexibility of a parametric model.

FRAGMENTS: 8 Constructs on the Interspatial Practice of Making Surface.

Yvette Dumergue, PhD (Architecture and Design)

Fragments: 8 Constructs on the interspatial practice of making surface investigates the practice of making as an ongoing process of becoming. 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 through the dynamic processes of making, how a concept emerges, how it becomes materialised, unstable and evolves in the beholders eye. The tactile activity that brings it into being, transforms it, undoing identities, and creating potential spaces in between or openings in which interspatial discourse and contemplation transpire.

This research is concerned with the making of objects that seek to challenge static design processes, disconnected from the process of
making, by questioning the materiality and the act of making, rather than 
the objects made and their intended outcomes. I am interested in the 
emphasis placed on the moment with a need to re-present that moment 
suspended in either a state of dispersal or reconstruction, its silence as a 
still frozen moment, but its impermanence continuously in a state of flux.

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Semi-Living Architecture: where biological possibility meets the 
architectural imagination

Megg 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 
bourgeois biotechnological era.

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MEDIATED INTERIOR

Anthony Fryatt, PhD (Architecture & Design)

Media is imbedded and prevalent within the urban environment and is 
widely used by individuals and organisations to understand ideas and 
form identity. I am interested in how the interior is informed, understood 
and affected by the complex conditions that exist within mediated 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.

DESIGN AS SYSTEMS of KNOWLEDGE – MAKING OF MAKINGS

Johan Granberg, PhD (Architecture and Design)

This research aims to unearth deep structures of design – makings of makings. Structures of knowledge are investigated through 12 full-scale-Design-Laboratories, generated through various acts of making, plus several case studies. The research comes together as an anthropological as well as technological exploration encompassing various scales and design disciplines such as graphic, fashion, product, interior design as well as architecture and city planning. The interest is not only how, but what and why we make; what generate makings and what makings generate. The research studies design as relationships between objects, languages and bodies in societies. Hypothesis, theory and philosophic concepts are generated, tested and validated in the design laboratories as full scale makings of makings – research through design rather than research about design. The outcome of the research is filtered, synthesised and brought together through a 3-dimensional matrix or a Didactic Circus.

How Do Wild Things Grow? Untamed Practice(s) & the Danger Gift? Learning How to fall.

Kristin Green, PhD (Architecture and Design)

How has my practice evolved? How has my research affected my practice to date? Do I have control over the future direction & projects the practice takes?

At this point in the process, I have chosen three projects to reflect upon. The Projects include: a Beach House, a Terrace Renovation and a
Beach Hotel Resort. I intend to compare & frame these projects to better understand the risks within my practice.

The presentation will explore my interest in the body experience, physical models as a real design tool, use of character play to set the scene, curator of cinematic experiences and choreographing the space. My objective to define what is beyond rational or reasonable.

Invisible Dress: Fragments from the Imagination, and other Potentialities

Winnie Ha, PhD (Architecture and Design)

“Do not look upon all this that I am telling you about the clothes as uncalled for or spun out, for they have a great deal to do with the story”. Miguel de Cervantes Saavedra: Don Quixote, 1605-1615

My research aims to articulate an alternate approach to the communication of written fashion and dress. It is concerned with the expression and perception of fashion and dress as ‘described,’ where meanings and messages are constituted within, and through, the written form. I propose to compose narratives that interweave fragments of fashion and dress histories, theoretical speculations, literary fictions, and descriptions of actual dress. The reorganisation and composition of these fragments in my narratives proffer new imaginations and a proliferation of alternate ideas and meanings – which I refer to as potentialities – of fashion and dress. In their revelation of the multifaceted dimension of fashion meanings, my research suggests that these potentialities may, in turn, contribute to an expansive and imaginative perception of fashion and dress.
CHINESE COURTYARD HOUSES IN BEIJING — AN EXPLORATION OF HYBRIDIZED DESIGN METHODOLOGY

Li Han, PhD (Architecture and Design)

The goal of this research is to establish hybridized design models through redesigning the Chinese courtyard houses in Beijing. It is an unquestionable fact that the central area of Beijing is deteriorating and becoming a hybrid between elegant imperial style houses and slums. It is a dilemma as whether to demolish and redevelop parts of the central area or not. Based on the current condition, this research seeks to understand how can hybridized design models help solving the dilemma and providing a physical and social structure which allow more orderly natural evolvement to happen.

SCRATCHING THE SURFACE OF SOCIAL SPACE

Ceri Hann, PhD (Architecture and Design)

What is creative thinking and to what extent can the conditions for it be designed? How might conducting activities in public space produce the unfamiliar experience required for participants to mutually assist each other toward purposeful idea generation? What tools might be developed to enable an intuitive comprehension of public space? Can public space be used as a lens through which the structure of society might be decoded? Can such activities be configured as sketch maps for investigating theory?

AMPLIFYING GESTURE IN THE PERFORMANCE OF NOTATED AND IMPROVISED MUSIC AS A CLARINETTIST

Richard Haynes, PhD (Architecture and Design)

This research aims to examine and document ways of amplifying gesture through sound amplification, sound diffusion, the use of live-electronics, electroacoustics and physical movement and their impact on the role of
the clarinetist when employing such strategies. The notion of gesture is exploded into three performance-omnipresent streams: musical gesture, physical gesture and sonic gesture, of which each can be amplified selectively through the aforementioned transformational strategies. These streams are in turn investigated through various performance contexts: improvisation, existing works performed traditionally, existing works performed using an imposed strategy of sound diffusion, new works developed collaboratively and the establishment of a movement-mechanic gestural language.

CONDUCTING SPACE: CONTROL STRATEGIES FOR COMPLEX MULTI-STREAM SOUND SPATIALIZATION IN CHAMBER MUSIC PERFORMANCE.

Michael Hewes, PhD (Architecture and Design)

Current contemporary chamber music performance practice is often a hybrid which has evolved from traditional acoustic instrumental performance and spatialized, loudspeaker-based acousmatic performance. As this practice continues to evolve, strategies and mechanisms for performed spatialization of multiple simultaneous sources need to be developed. Technological developments guided by real world performance practice are being trialled and further developments proposed. Parallel to this, techniques to directly engage instrumentalists in the spatiality of their performance are being researched, trialled and assessed for effectiveness and viability.

Works of Forum Architects

Tan Kok Hiang, PhD (Architecture and Design)

Through analyzing the common themes which came up frequently in published critiques of my work, I narrowed the themes to four main ones. An understanding of the nature, history and origin of these themes would also be helpful to guide future engagement on these topics. These four main themes were further studied as to the part they play
in my current thinking and labeled as either dominant, residual or emergent, categories expounded by Raymond Williams in the study of culture.

As a process of authenticating these themes, a selection of past projects would be made to see if these themes consistently appeared in the works at various levels. Current projects still in design will also be examined to see if the themes could be propelled or ameliorated or eliminated.

Lastly, placing the works in a larger context, such as architecture in Singapore, in the region or internationally would provide a better understanding of the future direction.

Mapping the Line

Jason Ho, PhD (Architecture & Design)

How to accommodate informal space through understanding its fluctuating boundaries? Can mapping reveal fluctuating boundaries of informal space? If can, how does mapping the fluctuations suggest different ways of engaging with informal space?

Informal space could be seen as a form of opportunistic practice taking place in a specific place. Its boundaries are therefore not given by permanent dimensions but by continous change. The research particularly looks at the informal space and questions the fixed notion of boundary. The research rethinks the concept of boundary as a line of division, into an understanding of it as a provisional state, where boundary is constantly constructed and modified in facilitating change, suggesting different ways of engaging with informal space.

In conventional cartography, drawing a boundary on a map is to trace or replicate a single line based on permanency and homogeneity. The strategy of implementing mapping as a method is utilized to capture the fluctuations of boundary, through which to understand the complexities and processes of change of space.
The gentle hand + the greedy eye: significant settings for multisensorial practices in architecture

Rachel Hurst, PhD (Architecture and Design)

Using the metaphor of the table – drawing and dining – this first review of candidature summarises a body of work concerning three themes: architecture and the everyday; drawing and representation, and curatorial practices. These ideas have been explored through artefacts and installations, including collections of abstracted garments, works in plaster, paper and paint, and with recurrent devices of whiteness, miniature and the grid. Modest in scale and material, they demonstrate deCerteau’s tactic of ‘making-do’, not only in production, but also in ideological and aesthetic siting within immediate situations, professional and familial. Yet there are contradictions in this collection and its proposed expansion through the PhD. How might the embodied, messy, pluralism of haptic occupation be reconciled with an obsession with the codified, precision of traditional architectural representations? How will preoccupations with archaic drawings in the latest works deliver meaning for contemporary architectural thinking?


Material specificity and dialogue in the design of landscapes.

Anton James, PhD, (Architecture and Design)

Anton James Design (1997 – 2007) and recently James Mather Delaney Design (2008) have produced a range of projects in both the public realm and commercial sphere. These projects have varied greatly in terms of scale, context, scope, budget and expectation. The projects often aim to use a seemingly simple idea to create a playful dialogue between a complex of overlapping concerns, disciplines, influences and site conditions. Design, drawing, making, modelling and building are central to the projects evolution.

The initial research has involved revisiting projects to identify connecting
threads, similarities and motivations. Four types have been identified with which to categorise projects: 1. Making volumes. 2. Peripatetic space. 3. Furnishing. 4. Post industrial archaeology. These four nebulous types create overlapping fields that repeatedly influence all projects to varying degrees and begin to offer a way to understand past projects and focus new ones.

Material Gestures: Landscapes of Circulation

Bridget Keane, PhD (Architecture and Design)

This research uses the notion of gesture to explore landscape – in particular ideas of program, mapping and materiality in order to outline an approach to landscape through circulation. In this sense, landscape is seen as the overlapping of a series of movements (cultural, geological, biological, economic). Using DeLanda's nonlinear rewriting of history as a model to consider circulation as one that sees materials, concepts and forms as expressed through the landscape, a result of a change from one state to another, which produces further movements.

Drawing on the work of Giorgio Agamben, gesture is considered as a mode of action that enables a connection between movement, technique, convention, context and performance. As a form of communication through motion, it can enable a weaving of traditional distinctions such as object/subject, artificial/natural, contemporary/historical, human/other. “for it is only as gesture in which potential and action, nature and artifice, contingency and necessity, become indiscernible that the idea of eternal return makes sense” (Agamben)

Negotiating Space: A Process for Constructing Interiors.

Roger Kemp, PhD (Architecture & 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.

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**Soft responsive kinetic system: Elastic transformable architectural skins as reciprocal urban interventions for climatic and visual controls.**

Chin Koi Khoo, PhD (Architecture and Design)

Dynamic building skins reconfigure themselves to changing conditions. However, these systems often involve complex and high-tech mechanistic joints, actuators and control. This research investigates the possibility of ‘soft’ form-changing material systems, to minimise the use of ‘hard’ mechanical components, for responsive kinetic architectural skins. The research goal is to develop a prototype system that can be used to retrofit an existing building by applying a ‘second skin’ that performs well in various climate conditions and is visually compelling. This approach is tested by four working experiments to investigate two fundamental aspects: Comfort and Cosmetic. As an early proposition, the significance of this research is that it offers a hypothetical method for deploying a ‘soft kinetic’ skin on an existing building for climatic and visual controls.
POSITIVE LEAKAGES: ARCHITECTURE IN ABJECT

Zuzana Kovar, PhD (Architecture and Design)

The thesis revolves around Julia Kristeva’s concept of abjection – implying both the abject and abjection. Specifically, there is a focus on ‘a’ definition of the Kristevan term - the process of abjection as the expulsion of a part of our body from within, (a transition between inside and outside), that during its process, disrupts the boundaries between that very inside and outside, and further between the body and space, such that momentarily the two are indiscernible. The result of which is the product of repulsion - the abject. This blurring of boundaries functions to disrupt our understanding of the body as subject and space as object, i.e. our situatedness, which still to a large extent (particularly in discussions of the physiological/sensory) prevails within architecture, allowing for both to transcend the Oedipal framework – to deterritorialise to employ a Deleuze and Guattari term - to a state of excess.

The thesis aims to identify the missing component in the current architectural fascination in the sensorium and the concepts of embodiment and corporeality as that of the abject.

Spatial Analysis of Acoustic Ecologies: Informing Natural and Electoracoustic Urban Soundscape Design

Jordan Lacey, PhD (Architecture & Design)

The homogenisation of the soundscape of modernity is increasingly seen as detrimental to human health, requiring urban soundscape intervention that is informed by reflective sound design. An approach to analysing space that informs sound design could be a powerful tool in aiding the diversification of urban acoustic ecologies. Modernity shapes space to represent dominant codes, particularly the quotidian life of work and family, and the domination of the senses and body by restrictively programmed typologies. Reintroducing imagination, poetry and play into everyday sounds, through design, could provide humanity with varied and enriching auditory experiences. To this end, space, apropos
Lefebvre’s ‘spatial science’, is analysed for its history, its representations, the gestures it warrants and the rhythms it informs. Rhythmanalysis is of particular interest to acoustic ecology, where entrainment as a sound design programme can be explored. Lefebvre refers to the urban environment as ‘second nature’, from which the question arises, “can the essence of original nature resurface in humanity’s constructed second nature?” Research on this question concentrates on the sonic characteristics of space and the potentialities of sonic transformation by natural and electoracoustic soundscape interventions.

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

Pete 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.

Towards a successful ‘sticky’ professional networking site for leaders in learning and teaching positions within the Creative Arts.

Thembi Mason, PhD (Architecture & Design)

This PhD is exploring the development of an online ‘sticky’ site for leaders in learning and teaching in the Creative Arts. The PhD study is embedded in an ALTC funded project – createED. A participatory design approach grounded in constructionism; the importance of disciplinary
ways of knowing; organisational leadership and change; and on the latest developments in innovative technology has underpinned the site. To date the site has attracted 215 members, 58% of whom have visited it in the last 2 ½ months, which suggests some 'stickiness’. However, there has been much ‘lurking’ rather than active contribution to the resources and to discussions. Over one year into the study, a number of the original assumptions have been challenged and have led to a number of shifts in thinking. These will be discussed and how they are shaping future actions outlined. Membership has proven to be a problematic because of the confusion between ‘formal’ and ‘informal’ leadership of learning and teaching across universities where Creative Arts disciplines are offered. Recent discussions with opinion leaders, those in ‘formal’ and ‘informal’ learning and teaching positions in 18 universities across 4 states so far has exposed a varied learning and teaching leadership framework from university to university in the Creative Arts making alignment between universities across Australia challenging. Tensions between co-construction of knowledge and sharing versus just in time and just for me paradigms continue to present intriguing challenges for the realisation of the site.

RED CARPET DRESS : EXPLORING CULTURAL ROLES AND SUSTAINABLE POTENTIALS OF A SPECIAL OCCASION FASHION DESIGN PRACTICE.

Georgia McCorkill, PhD (Architecture & Design)

The purpose of dresses designed for special occasions might be considered to be in a state of flux. Traditional and rigidly defined categories such as the ballgown or cocktail dress are obsolete, while, owing to the preponderance of celebrity culture the “red carpet” dress, worn to awards ceremonies and openings has become ubiquitous, and comes with its own particular systems and protocols. These protocols are largely determined by the polarised media critique directed at these dresses; they are objects of both aspiration and derision. The various potentials presented by this scenario are realised by engaging stakeholders in the development of a speculative design practice concerned with topical issues of environmental and social problems
faced by the fashion industry. The design practice explores the cultural value of these dresses, contributes to sustainable fashion design practice and evolves this genre of dress through new interpretations of craft techniques.

Art in the production of suburban public places

Anthony McInneny, PhD (Architecture and Design)

This practice lead research is undertaken within the triadic relationship between the making, procuring and writing about art in the public spaces within two outer metropolitan suburbs of Melbourne. This first body of work analyses the dialectic transformation of the manner in which works are conceived through the processes by which they are procured, and the policies, critical review and analysis that frames and is framed by these to elements. This presentation identifies the lasting and durable changes in a practice that may be applicable to changing circumstances within a similar urban condition. This forms the basis by which the next body of work is initiated through an inversion of the influence of the maker on procuring and writing about art in the production of suburban public places.

Objects in Flux - the consumer modification of mass-produced goods.

Scott Mitchell, PhD (Architecture and Design)

This research investigates practices of hacking and modding with specific focus on the modification of mass-produced consumer goods. Such practices present a diverse array of activity, ranging from car customisation to the remaking of domestic appliances. As an amateur leisure-time pursuit, these practices typically operate outside the commercial processes of design and manufacture. As such, they are often positioned as deviant interventions or interruptions to the object’s ‘normal’ operation and may be actively suppressed by manufacturers. Despite this marginalised status practices of object
modification represent a large body of productive activity operating within contemporary society. Taking up a participatory approach, this research develops a number of modding projects that connect to online communities and mirror existing traditions within practices of object modification. From this activity a complex story emerges that speaks of the relationships we form with objects and the affordances given within society for reshaping these relationships to match our own desires.

In The Face of Four Drawings

Chris Morgan, PhD (Architecture and Design)

Exploring notions of the face / façade as landscape (a field of relations) by employing the medium of painting and the understanding of space through a contextual framing. 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.

SPATIAL MYSTERY AND PARALLEL WORKS

Dianne Peacock, PhD (Architecture and Design)

This research develops via a creative practice where video, collage, writing, installation and architectural projects are produced. In the present phase of research, connections are observed between works (previous and current), across disciplines and media.

In the course of my research I have taken time to explore some places that, in one way or another, have drawn me in. What it is that has drawn me in, is imagined at the time, to be a sense of spatial mystery. In each instance, a selection of tools, techniques and processes; cameras, projectors, editing, graphite rubbing, sound recording and working with bees, has been variously employed in an attempt to see the subject. It is always unforeseen.
“These early films were important to me as a way of working and thinking about film: material simplicity / perceptual complexity. The fascination is in seeing and knowing how something is made, but being surprised by how it appears.”

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START LINE : END SPACE  DRAWING FORTH IMAGINAL SPACE

Katica Pedisic, PhD (Architecture and Design)

Thought of in terms of their communicative value in architectural practice, drawings represent transfer, of information, idea. In parallel, the act of drawing functions as part of the design process, the unravelling of line equating to the unravelling of thinking- further, drawings in themselves are generative, they have potency. This circularity, (as I act on the drawing, the drawing acts on me- process and product combining) posits the physical act of drawing as a crucial tool not only for communicating form, but for its inception.

Explored through drawings, exhibition work, and (initial stage) architectural projects, this research is an enquiry into the role drawing can play in mediating the emergence, registration and perception of space. In light of the uptake of digital technologies, it uses drawing as a critical method in design thinking, for an expanded field of drawing.

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THE BICYCLE AND THE JACKET: MAKING DESIGN

Michael Peel, PhD (Architecture and Design)

The research deals with the interdependence of making and designing as a design process and also with the idea that a set of oppositions in the process become the critical generators of design ideas. The research is within and about my fashion and bicycle design practice and is centred on a series of design projects that are the actual practice itself. There is a sense that the situation of the practice around communities and
the relationships embedded therein also has a significant impact on the dynamics of designing, producing and communicating the work.

Finding space: Spatial location, readdressing navigation within digital models on mobile computers.

Antony Pelosi, PhD (Architecture and Design)

How can the input mechanisms and sensors of mobile computer devices support the navigation and orientation of architectural digital models?

I have been involved with 3D digital models in design for over 15 years; nevertheless I can still become disorientated and frustrated whilst viewing complex architectural models. There is a comprehensive collection of research around the navigation in virtual environments dating back over 20 years, yet only in the last few years has some of this research been introduced into commercial CAD and BIM software. With the increasing adoption of progressively powerful mobile computers that have replaced the keypad with multiple input sensors, what new opportunities for navigation and orientation can be created?

Challenging the Inflexibility of the Flexible Digital Model. Unpacking the panelling challenges of Packing and Populating arbitrary surfaces

Alexander Penadeleon, PhD (Architecture and Design)

Close packing of shapes onto surfaces or paneling; allow arbitrary surfaces representing large scale building envelope structures, to be rationalized into a finite set of discreet small components for manufacturing. Although non-uniform arbitrary envelope shapes have become fashionable with the adoption of NURBS techniques in the field of architectural design, the process of close packing panels onto surfaces for manufacturing is still in its infancy.

This research will examine the challenges posed by close packing
shapes particularly panels on arbitrary surfaces, and taking into consideration the perspective of computational performance in its ability to quickly iterate over design solutions, the aspect of computational performance will be addressed through the investigation of software components developed using optimized computing techniques, enabling designers to solve geometrical configurations at a faster rate, and thus informing the decision making process at an early stage.

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**Beril Jents: An Australian Fashion Design Practice of the post WWII Era**

Liliana Pomazan. PhD (Architecture and Design)

Central to the study of the cultural history of Australian fashion, designer Beril Jents (b. 1918) was coined as Australia’s ‘first haute couturière’ in the 1950s by the media in Sydney. Her reputation was based on the quality of impeccable dressmaking and tailoring, and her collections strongly reflected the stylistic directions of Parisian fashion design. This thesis will investigate how Jents’s adaptation of the French haute couture model was central to the cultural ethos of wartime Sydney and its growing internationalism in the post war era. It will investigate how her fashion practice not only mirrored the development of modernity within the city, but captured the zeitgeist of the great metropolis, encapsulating an Australian flavour and artistic sensibility. By contextualising Jents’s practice within Sydney’s cultural milieu, it will examine and unfold the ways in which her work, based upon a local adaptation of the French made-to-measure system, was international in spirit but regional in character. Her design practice will be examined and analysed in detail - outlining her definable and distinctive visual codes, including where her work fitted in with her contemporaries and the reception it received within the context of the period.
Transform the Traditional Iraqi Concept of Design

Qassim Saad, PhD (Architecture and Design)

The massive deterioration through this era in the contemporary history of Iraq reflected on every aspect of life for Iraqis, and design is one of many creative fields which have weakened and lost the initiative as a significant cultural phenomenon to strengthen social cohesion, to empower an economic contribution through creative capabilities dedicated to transforming ideas into tangible outcomes, and to effectively utilise knowledge and practices to improve the quality of life in society.

The objectives of this study covers:
• The initiatives of 'design for development' and how it survives in the current design infrastructure in Iraq.
• The current state of design education and professional practices from the Iraqi designer’s point of view.
• The Iraqi designers’ thoughts for the future of design in Iraq.
• The effects of design research in Iraq on transforming the local context of design.

Biomimetic Transformation: Developing slow fashion practice through the study of metamorphosis.

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. Developing a slow fashion approach, the research aims to discover how emergent modes of fashion practice may evolve from interdisciplinary relationships. The research projects will explore links between biomimicry and slow fashion, and specifically through the investigation of transformable fashion design. Using studies of metamorphosis in nature, the research aims to investigate how transformable fashion design may be understood, and develop garments that emphasis engaging and participatory actions. While there are some precedents of biomimetic applications in textiles, the relationship of biomimicry to fashion design remains relatively unexplored.
Affordable Responsive Façade as a second skin in response towards climate change.

Kamil Sharaidin,, PhD (Architecture and Design)

Recently, there is an increasing interest in designing responsive facade to meet climatic and performative design goals. Creating envelopes and objects that can physically reconfigure to meet changing needs is one of the attempts to improve building performance (Fox, 2007). However, issue cost constraint always becomes a major concern in translating this idea into built projects. This project scrutinizes the issues of affordability in designing responsive façade as a second skin utilising dynamic materials. The significance of this research lies in the investigation of agglomerating issues of affordability with responsive façade to achieve long term performative and cost-saving benefits.

REMNANT GLEANING: ACTION THAT SHAPES THE RENOVATION OF DESIGN PRACTICE

Tania Splawa-Neyman, PhD (Architecture and Design)

What does a renovated practice look like? Revival nurtures and nourishes that which is worthy of reuse in its current form. Reshaping can render the useless as useful again through conversion and adaptation of what exists, be it subtle or drastic. Replacement guts out the non-redeemable to solve the problem, or performs a complete shift to ask what the problem in fact is. This research explores redirection through the application of experimental design propositions, developed through the gleaning of remnants, both knowledge and material based. Research findings are embodied within a series of generative models actualised as fashion relatable objects and constructs, formed around the spatial body and the social culture of dress. Design actions ultimately aim to shape the development of a template for practicing fashion design in future appropriate ways.
A CLINIC FOR THE EXHAUSTED

Michael Spooner, PhD (Architecture and 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?

S!X – inside out

Denise Sprynskj, PhD (Architecture and Design)

What can be learned when a tailored jacket is turned inside out? What can be discovered when a fashion practice is turned inside out? This research will focus on the work of the fashion practice S!X, which is sometimes described as a deconstructionist design practice, or in the words of Alison Gill, as interested in “simultaneously forming and deforming, constructing and destroying, making and undoing clothes.” The research will start by identifying and exploring some key works created during the history of the practice, from 1994 to the present.

TARMAC: Arrivals and Departures.

Jon Tarry, PhD (Architecture and Design)

The project explores movement, transition in situations of rapid change. How may this be translated and given material form is expanded through a critique of practice.? The study of selected Airports is situated in relation to airports of the world.
“an airport runway is the most important main street in any town”

Norm Crabtree US Ohio Director of Aviation 1950.

Airports around the world are places of transition that enable distant locations to become seamless. This project explores through critique, the prosaic functionality and politic of people (same and difference), interactivity (context) and the poetic interpretive expression. Viewed from above the various airport ground plans reveal a variation. These ‘markers of place’, prompt question of the complexity of layers where habitat and culture meet.

In an ongoing project under the title ‘Tarrmac’, airport runways have been mapped and translated in a variety of ways, drawings, prints, sculptures, films, diagram and text that amplify and transform. Specifically airport runways are a code, a linguistic marker of place that is imprinted on to ground. These have a connection to the ancient archeological land markers found in places such as Peru. When collated on a page the mapping process reveals each runway as a specific coded marker of places.

BRAIDED PATHWAYS; STORYTELLING AS THE CONNECTING TISSUE IN A PRACTICE SUSTAINED BY DIFFERENCE

Kevin Taylor, Kate Cullity and Perry Lethlean∞, PhD (Architecture and Design)

Taylor Cullity Lethlean has undertaken a breadth of work that is seemingly connected via threads of key concerns, compositional undercurrents and ways of production. We seek to critically examine these attributes as a means to enrich our design practice, critically engage within a discourse of design and offer new trajectories for design exploration.

Current research has identified a number of areas for further investigation and questions around the theme of positioning and navigation:

• Which of our projects are seminal? ie have influenced the field of
Landscape Architecture/ Urban Design?

- What are the threads of ideas and expressions which run through these projects eg. collaborative processes, narrative and materiality.
- Which practices both within Australian and internationally have similar or dissimilar areas of concern and expression?
- Which practices or approaches in our field have influenced our design process.
- How do these investigations assist us to locate ourselves within our field of practice? What does this tell us about ourselves? How will we use this new information in our future practice?
- How do the different interests and skills of the 3 designs inform the practice in different ways?

A Design-led Investigation of Augmented Reality

Naman Thakar, PhD (Architecture and Design)

My research intends to identify the gaps in the use of technology in general and special scenarios, specific to the area of augmented reality around handheld computer devices. The general scenarios include finding mass transit schedules, places to eat and places of interest and special scenarios include car driving, gaming or watching sports. The consumer-oriented smartphones are capable of handling the first wave of augmented reality applications, however the development has taken a technology-based approach; my research aims to identify the landscape for critical design-based insights, enabling better interfaces and data representations.

The philosophical framework is derived from The Extended Mind hypothesis as proposed by Andy Clark, in whose view the external objects in the world are part of the mind, which is of interest as it suggests that technology can intervene to assist the external objects and redraw the boundary between the physical objects and the neural functions of the brain. The overall schema will be guided by the ideas from Ubiquitous Computing as coined by Mark Wiser, which simply put, aims to make the use of technology as refreshing as taking a walk in the woods.
THE ECOLOGY OF AUSTRALIAN INDUSTRIAL DESIGN – A VIEW FROM CANBERRA

Stephen Trathen, PhD (Architecture and Design)

Recent targeted interviews of local, national and internationally based industrial designers educated in Canberra, were used to explore and examine the ecology of Australian industrial design. Those that may be considered ‘adopters’ or ‘adopters’ of industrial design practice were interviewed along with those that could be considered ‘departers’ from industrial design practice. The diverse and interconnected aspects of the Canberra industrial design ecological system is emerging and further analysis is required to better understand the meanings and implications of the exposed patterns and themes. This presentation will outline the processes and progress so far and proposed future direction.

Aesthetics of Air

Malte Wagenfeld, PhD (Architecture and Design)

Air envelopes us in sensual effect. It can warm or chill us, it carries smell and sound; breezes stimulate the skin, and wind can literally move us; sometimes we can even taste the air. ‘Aesthetics of Air’ is an investigation into sensual and perceptual atmospheric encounters and how these can lead to a new design typology of air for interior spaces; with the objective of dramatically increasing the quality of the interior environment with significantly reduced energy consumption. The research questions the now widespread practice of controlling and standardizing interior climates, the consequence of which has been the construction of interior spaces which are hermetically sealed from their atmospheric geography and related phenomena and largely neutralized in terms of any complex physiological experience. The project considers how, in the face of climate change, we can form an alternative relationship to the interior atmosphere.
A key hypothesis is that the type of air and air movement we experience in a pleasurable outdoor setting holds important clues as to how we can shape interior atmospheres. It is the transient, highly randomised dynamic atmospheric system that makes the experience of outside atmosphere so sensuous and pleasurable.

Evocative design/Provocative conservation—Contemporary Design Intervention for historic urban landscape

Julia Yao Wang, PhD (Architecture and Design)

The notion of authenticity has been intensively debated in the field of heritage conservation. However, this slippery intellectual term is hardly instructive for urban conservation and design practice for historic environment. The issues of authenticity leave us an unsolved gap in both conservation theory and methodology. How should we perceive the “authenticity” of a place? How does a new design respect and reflect this notion?

There is no single answer for these questions. Through the author’s PhD research, the idea of progressive authenticity has been gradually formed and explored. It argues that what is happening “now” is more essential to authenticity. How should we respect “now” in a landscape that the “past” needed to be conserved? This is the ultimate question to the author as a designer. The author uses a series of design experiments to illustrate different ideas of authenticity, the conflict between different perspectives of understanding this notion and the view to open up various interpretations of authenticity.

Remote Control: Architecture in the age of distributed production

Gretchin Wilkins, PhD (Architecture and Design)

Architectural practice is increasingly distributed. The distributed nature
of design and production follows the general trend toward distribution of everything, everywhere, from automobile production to energy collection, social services to citizenship, news media to professional sports, all of which favour multiplicity over centralization. Practice in this context is defined by gaps - in time, authorship, location, and media - and design platforms typically aim to narrow that gap, integrating as much information as possible, smoothing the process and reducing risk. An alternate practice, the one explored here, might endeavour to expose and optimize these gaps, absorb them into the work, even design an entire process around them. Control is not universal or complete but remote and partial; interruptions and ‘noise’ as productive as intention and ‘signal’. Working across material, architectural and urban scales, the goal of the work is to define a mode of architectural practice which embraces the incongruities and risks inherent to distributed systems. Key issues include translation between platforms, synchronic design/production, adapted technologies and mass-collaboration.

Fleeting Feast: Accommodating & Mapping Temporary Markets

Khalilah Zakariya, PhD (Architecture & Design)

This PhD concerns my interest in two areas – local places in the city and how we accommodate them. My research investigations derive from questioning how everyday places like temporary markets adapt to a changing city; the question of place and localness; and the role of design in accommodating these places to progress. How do we value localness through understanding temporary markets? How can we map the markets to understand their qualities and how they operate? What is the role of design in accommodating temporary markets and localness? In this GRC, I discuss the contributions of the PhD and demonstrate the key themes of the research through selected design projects. The projects include techniques of seeing and mapping, and speculatively designing the markets at multiple scales to interrogate ways of accommodating temporary and informal places.