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Masters Candidates

Flurry of a City

Enza Angelucci, Master of Architecture

“Flurry of a City” is based on Urban research, investigations and analysis of the development of cities and how these developments evolve the cultural identity and liveability of the city.

A theoretical framework is engaged to break down the complexities of the city into manageable parts, allowing a reading for the city, that does not “treat the city by way of the problematic subject/built-object dualism”, but discusses the city through a fundamental series of movements: flows, codes and strata. The premises of this research is to create a framework that will assist developing cities that are experiencing significant economic urban growth (“neo-liberal urbanism”) and becoming economic centres realised as joint ventures between governments and developers whose interests are fundamentally economically sustainable rather than socially or environmentally driven.

The Living Wardrobe

Jo Cramer, Master of Arts (Fashion)

When discussing strategies of design for longevity, the emotional durability of a product is arguably as, if not more important than its physical durability, since unwanted yet serviceable goods will be discarded anyway. Participatory design models have the potential to foster stronger bonds between fashion users and garments, but prohibitive to their success is the reliance on the wearer to change from a purely passive mode of engagement (buying and having a garment) to an active one (taking part in designing and/or making the garment). This research suggests an alternative means of user engagement whereby
garments are designed and made to be adapted and modified by users in both predetermined and improvised ways.

‘TERRAIN VAGUE’ IN FISHERMANS BEND : STRATEGIES FOR TRANSFORMATION

Prue Fea, Master of Architecture

This research is based in the Port of Melbourne and the Fishermans Bend area as a unique work place and form of urbanism in the city of Melbourne.

The area is identified as being singular and homogenous and it is therefore the leftover urban space or ‘Terrain Vague’ which becomes the focus of attention. It is through reading the ‘left over’ space as a source of evocative potential and expectancy that I take as the basis for architectural intervention in my study area.

Methods for strategically introducing architectural anomalies will be investigated with specific focus on the potential for urban transformation through a change in programmatic and temporal use.

Material Memorialisation

Rebecca Gully, Master of Arts (Fashion)

Referencing mid-twentieth century garments and “make do and mend” strategies for preservation, conservation, recycling and economy of materials collapses the distinction between the past and the present.

Working with previously worn and used garments, cloth and trim forms part of a narrative. The story has already begun, even before the hand of the designer continues to tell tales of our time – so that the associative memory of the maker, viewer or wearer of the garment weaves complex narratives based on personal and inherited social memory.
“Artifacts… incorporate in their bodily form the rhythms of the practices that gave rise to them.”
Lazzari, Archaeologies of Materiality

The material object, the garment, has its own history that becomes a quality or attribute of the garment. It is unique and a highly valued artefact of the past. We can use vintage clothing as a means of making ourselves, our practice and our world knowable. The garment is a window through which the past might be understood; especially past ways of making and the value inherent in traditional skills.

Nostalgia is a psychological lens through which we construct, maintain and reconstruct our identity as fashion designers.

NOSTALGIC SKIN: EVOLUTIONARY HYPOTHESES AND THE ROLE OF TIME IN PROSTHETIC COSMESIS

Tarryn Handcock, Master of Design (Fashion)

Drawing on the possibilities presented by the posthuman and cyborg, skin is seen as a site that may define and reinforce the physical boundaries of self through sensory experiences, social engagement, and expression.

Elevated to wearable artforms, prosthetic skins do not fulfil the physiological functions of organic skin; through refashioning surface they afford the power to control how the body is perceived. Unmoved by experience and deteriorating with time, artificial skins reveal the ‘nostalgia’ of human skin, its ability to record experience, age gracefully, and shift aesthetics and form. This project examines how relationships may grow between body and surface.
CONTEMPORARY ART + EXHIBITION DESIGN

Johanna Kelly, Master of Arts (Interior Design)

This research is practise-based and explores the role of the exhibition designer and the parameters of exhibition design for contemporary art, with a view to increasing opportunities for engagement for visitors in institutional settings. Investigating the methodology of current standard practice in contemporary art display and audience engagement, the gallery space as a white cube container for art is challenged with a view to developing techniques and strategies that activate gallery space as medium.

Can new techniques be constructed and implemented in Contemporary Art exhibition design that provide engaging experiences for the viewer in an institutional context that are manifold?

‘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.
AGRI/CULTURE CITY: BRINGING FOOD PRODUCTION CLOSE TO HOME

Kieran McKernan, Master of Architecture

Farming on existing buildings could be a way of reducing the energy, land, water and CO2 produced by conventional agriculture and food production. If this is the case, could inner Melbourne feed itself by farming its buildings? Inserting “continuous productive urban landscapes” into our cities has been suggested as a way of addressing inefficiencies within the food production and distribution system. How could this concept be taken into built up areas to address fresh produce deserts, enhance the energy efficiency of buildings, and provide fresher, healthier food to Melbourne’s kitchens? A series of scenarios will be developed for Melbourne, based on emergent examples of building integrated agriculture in New York and elsewhere.

Modulating Space with Light

Jason Parmington, Master of Design (Industrial Design)

In what ways can light generate form, and how might it be used to affect the perception of our physical environment? My research is an investigation using experimentation of interactions between space and light. The experiments include the fluorescing of moving air currents using laser light to reveal complex structures in the atmosphere around us, and a series of optical studies refracting and reflecting light through/off various materials such as fractured resin, moving water, and annular mirrors. This work inspired the design of kaleidoscopic objects that visually trap and displace elements of the external environment, and the installation of mirrored columns in various situations to create subtle visual displacements.
Transferium or the existential plane

Rutger Pasman, Master of Architecture

Based on the current growth factors of Melbourne and the problems that they will bring, this research looks at underutilised infrastructural nodes within the metropolitan area. It questions the easy acceptance of mobility and focuses on accessibility instead. The work looks at harvesting existing sites to redefine Melbourne transit focal points by adapting programmatic hybrids from an angle of its accessibility. The project addresses regional and local issues through a series of design exercises to rethink other urban opportunities for density within the existing fabric of the Melbourne metropolitan area.

TRANSITIONAL URBANISM. STRATEGIES FOR PERI – URBAN AGRICULTURE

Tuan Viet Pham, Master of Architecture

The expansion of Hanoi due to urbanisation and industrialisation process has resulted in the loss of vast agricultural lands affecting the livelihood of existing inhabitants. The research focuses on the Hanoi peri-urban zone through the theme of farms as workplaces. The farming industry has been forced to transform to deal with changes such as insufficient productive lands, environmental contamination and social calamities. The result is a network of speculative projects providing laboratories which offer transitional strategies for farming adaptation. The research tests alternative models for urban agriculture in Hanoi to provide farmers with diversification and transformation of their traditional habitat.

SITUATIONS, EMOTIONS AND ANTIDOTES: “Juguetes” TO FACILITATE EMPATHY

Christian, Lopez Pimienta, Master of Design (Industrial Design)
I believe in Empathy as a skill that should be taught and experienced during our early years of socialization; but as with any skill, it needs to be practised in order to be developed.

To assist young children to practice and grow their understanding of empathy, I believe that having a stimulating environment in a social setting is vital. Through this project I am proposing a playful experience to help in the familiarisation, perception and expression of emotions; by designing sensory and abstract “juguetes”: toys in Spanish, which will facilitate the engagement of children and their awareness of Empathy.

MAKING AND DECORATING

Liam Revell, Master of Arts (Fashion)

Making and Decorating cross-references the wedding cake to debate conceptions of decoration and ornament in fashion. Ornament is decoration (though not all decoration is ornament, its application often an arbitrary decision) that can be utilised in communicating individualised and thematic approaches in constructing identity. Ornament can communicate context for what I term the ‘blank garment’ - an adjectiveless garment with no prescribed use. In looking at ways in which the ‘blank’ garment can be ‘dressed’, ‘undressed’ and ‘re-dressed’ with ornament I investigate ways in which associations to certain types of decoration can be manipulated to alter the context of the garment.

LEATHER REMNANT: A CATALYST FOR THE RENOVATION OF DESIGN PRACTICE

Tania Splawa-Neyman, Master of Arts (Fashion)

What does a renovated practice look like?
Revival brings new life to the outdated, focussing on what is worth polishing and blowing the dust off, to be brought back to functional use. 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 a design practice centred around leather as a key material. That which de-futures will be sought out and assimilated with the aim to find systems of design that have a future.

EFFICIENCY & FLEXIBILITY IN THE AGE OF THE DECENTRALISED, DISPERSED & DEMATERIALISED OFFICE

Simon Venturi, Master of Architecture

Large companies are reporting that up to 65% of workstations are unoccupied at any given time, meaning the traditional office is plagued by a widespread lack of efficiency. The 'Dispersed Mobile Office Network' provides an alternative office model in the form of a 'pay per use' shared office infrastructure for mobile tele-workers, offering companies greater flexibility to expand and contract in line with market conditions and increasing the spatial efficiency of companies by eliminating traditional property constraints such as long term fixed property leases. The network is strategically located in high density social environments to provide proximity to the social connections lost by adopting tele-working and incorporate existing social infrastructure into the network.

Surface As Site Encounter

Phoebe Welman Whitman, Master of Arts (Interior Design)

This interdisciplinary practice explores concepts of surface and spatiality within the context of Interiority. Through a series of methodologies and techniques involving drawing, painting, film, photography and installation, the research considers surface as a terrain for spatial production. Gilles Deleuze considers surface as a territory where encounters can be activated. Surface may be positioned as a place, as a medium, as a
means for which the encounter, event and experience is impelled. I'm seeking to explore the concept that surface is a site in itself, a site of event. At this time the research contemplates the concept of ‘Site Writing’ (Jane Rendell, Critical Architecture, Routledge, 2007) as a mode of activating surface encounters.

Designing An Orrery Of The Universe: The Creation of New Chamber Music Through Algorithmic Composition

Adam Yee, Master of Design (Industrial Design)

The main focus of my work is algorithmic composition. In response to a thorough analysis of the technical means and aesthetic intentions of my practice in the decade preceding this research, I have designed a detailed process for creating ambitious musical compositions. The integrity of this process is evaluated through two projects: a flute solo and a piano trio. I will also be considering the success of these projects against the principles that informed their creation.
PhD Candidates

THE FABRICATED MAN: ‘MASCULINITIES IN FASHION’

Peter Allan, PhD (Architecture & Design)

It has been said that at the end of the 18th century, men surrendered their right to be considered beautiful, becoming austere and ascetic in sartorial expression. In recent decades changes in masculinity have been seen as manifestation of crisis, or, conversely, as indicators of liberation and experimentation. Polarities have begun to appear in the expression of masculinity in fashion. Are we seeing an acceptance of diversity or the creation of limited stereotypes? As the redefinition of the male body in fashion becomes global, it is imperative for menswear designers and fashion educators to acknowledge the impact of the new male archetypes.

THE ARTIFICIAL FLOWER IN THE AGE OF IMPROVEMENT

Elizabeth Anya-Petrivna, PhD (Architecture & 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. ‘Floral femininity’ and ‘sentimental botany’ are here conjoined with the axiology of the artificial – the latter a concept embedded in critiques of fashion and aesthetics. This transformation into the artificial is described as both manufacture and handcraft. Within this theoretical framework this research will document the methods of creating decorative ‘vegetaux’ and will inventory traditional techniques whilst investigating material culture as a source of evidence.
INFLECTION: TECHNIQUES OF INTERIORIZATION

Suzie Attiwill, PhD (Architecture & Design)

This research eddies around a motivation to challenge dominant concepts of ‘the interior’ as spatial container and/or reflective subjectivity where ‘interior’ as a concept is positioned as an already existing entity and/or condition. ‘Inflection’ frames this research and interior design as a practice of interiorization where ‘interior’ is highlighted as a relational, material, temporal and spatial production. This research is conducted through exhibition, curatorial and writing practice as practices of composition where questions of space, subject/object relations and encounters are addressed; where a genealogy of inflections and techniques of interiorization can be mapped; and where experimentation with new techniques can be actualized.

AN INVESTIGATION OF THE ROLE OF DESIGN FOR PACKAGING ‘SUSTAINABILITY’: A CASE STUDY IN THE FOOD INDUSTRY

Areli Avendano, PhD (Architecture & Design)

Governments and companies have acknowledged design as a contributor to change within the global ‘sustainability’ discourse. Yet, the role of design in the packaging industry remains limited and technically oriented. Design expertise, consequently, has been reduced to the mere consideration of environmental impacts of final products. Through a series of interviews among design and packaging professionals, this investigation reviews fundamental issues of the design practice in such industry. Using a Grounded Theory approach, the research establishes a framework with necessary transformations in both the design practice as well as in organisations for design to significantly play a role for packaging ‘sustainability’.
HOW DRAWING METHODOLOGIES ENGENDERED PICTURESQUE QUALITIES IN THE INTERIORS OF LATE EIGHTEENTH CENTURY ENGLISH ARCHITECTURE.

Craig Barkla, PhD (Architecture & Design)

This project aims to analyse the Picturesque qualities of irregularity, movement and painterly effect in the interiors of late-Eighteenth Century English architecture. In addition to this analysis, this project will also study the architectural drawing and design methodologies of the period. It is hoped that the investigation of each of these will yield an illumination of the posited parallels between the experiential effects of late-Eighteenth Century landscapes and late-Eighteenth Century interiors.

Undoing the Garment

Ricarda Bigolin, PhD (Architecture & Design)

The projects within this research are based around the phases of ‘doing’ and ‘undoing’ a garment. It starts by acknowledging the primacy of the garment in typifying the outcomes of fashion practice; a practice that is still largely defined by its commercial beginnings of clothing production. ‘Undoing’ the way garments represent design practice for fashion and ‘undoing’ of the stages that bring about this garment informs the intention of projects. The research therefore seeks to challenge the standard parameters of practice for fashion, critically questioning the way it is conducted and how it is communicated via fashion articles/experiences.

Domed

Matthew Bird, PhD (Architecture & Design)

Domed. Immersive and transitory ornamented space.
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.

Bonza.

Smart! Material - performative systems in architecture

Sascha Bohnenberger, PhD (Architecture & Design)

The idea of a more efficient design is not new to us if we are looking into other disciplines like aeronautics or in the automobile sector. Within these industries engineers are developing for each “project” new materials and more sufficient structures.

Due to the development of digital design strategies and rapid manufacturing architecture is becoming more flexible in the design and the construction. With the combination of the integration of new and intelligent materials and new design strategies it will be possible to create more efficient and performative systems in architecture.

My research is focusing on materials with a performance behavior to develop adaptive and intelligent architectural solutions.

ENCOUNTERING MOBIUS: PERPETUAL IMPERMANENCE + THE URBAN CONDITION

Kate Church, PhD (Architecture & Design)

‘Landscape ceases to be the backdrop for action, becoming the action itself’
(Tschumi, 1983, 9)

Ideas of ‘embracing imminence’ (St-Exupery) and design as ‘taking upon itself the role of time’ (Jackson) has formed a point of departure by which to consider impermanence in the urban landscape. Premising landscape as a medium in endless states of transition, this research considers the
intersection between the body and urban space.

Performance, with its varied connotations of operation, potential and action, frames a practical and theoretical engagement with ephemerality and the urban condition. Through the conceptualisation of the landscape as a continuum, this research accepts that the landscape is never ‘finished’ and therefore repositions the act of design as temporary, iterative and contingent on ongoing change.

Declarative Schemata: challenging the inflexibility of the flexible digital model

Daniel Davis, Ph.D (Architecture & Design)

Despite the widespread adoption of flexible parametric modelling software, the problem of schema inflexibility remains a major hindrance to the overall flexibility of the parametric model. Inflexibility is in part caused by the complexity of schemata and previous studies have shown that organising this complexity does not improve flexibility. This research investigates reducing the schema size as an alternative approach to improving schema flexibility. This might be achieved by changing the language the schema operates in, from the current imperative language, which verbosely codifies how to achieve something, to a declarative language, which codifies what to achieve. The aim of this study is to investigate to what extent declarative programming increases the flexibility of parametric models.

The Craftiness of Design

Michael Davis, PhD (Architecture & Design)

16 years of architectural practice – tools, contexts and projects – are examined through a selection of outcomes to reveal a persistent concern for craft and the development of a playful (yet) critical (yet) material facility termed ‘craftiness’. The research proposition is that craftiness operates as an interface between craft and design.
Through a continued focus upon my own practice, my research seeks to answer questions of:
‘How does craftiness operate as an interface between craft and design?’ …
‘How does craftiness extend craft?’ …
‘Why is craftiness concerned with the extension of craft and to what end?’

CULTURAL TRANSPORTS & TRANSFORMATIONS: the potential of socially-engaged public art practice

Mick Douglas, PhD (Architecture & Design)

Modes of transport are explored in this research for their potential as dynamic mediums of a socially-engaged public art practice that opens up an aesthetic politics of engagement in mobility, sustainability, hospitality and citizenship. A series of projects create conditions that foster contingent social encounters and collectivities to explore how relations in the public realm may remain open to new formation, transportation and potential transformation. The research gathers a momentum that suggests a socially-engaged public art practice can operate as a tactical, provisional carriage proliferating uncertain openness and self-transformational potential in the spheres of public life and art practice.

SURFACE IMPERFECTIONS AND THE SPACES IN-BETWEEN

Yvette Dumergue, PhD (Architecture & Design)

This research project is stimulated by what lies beyond the surface of the subject. Inspired by the physical, intangible and esoteric qualities of surface sensibilities, I am intrigued with the notion of surface as a concealing utility, in continuous transformation and the potential for what may be revealed. It is these emergent qualities that inform the place of content for my practice.
An Aesthetic of Scarcity Re-conceived: A Critical Pedagogy for Industrial Design in the Post-Industrial Global South

Liam Fennessy, PhD (Architecture & Design)

A reflective pedagogic inquiry, this research examines the contemporary Australian condition and proposes a critical pedagogy for industrial design within the de-industrialized and hyper-industrialising Australasian context. A narrative account of the researcher’s practice as a design[er] educator is augmented by an analysis of literature in the field and the design of a series of pedagogical tools, strategies and theoretical models for design practice and design education. The research presents a particular parse through the discipline, its actors, discourses, and its contexts of application and explores the potentiality of design pedagogy as a mode of design practice and as an agent of disciplinary transformation.

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 MAKINGS OF DIDACTIC SYSTEMS

Johan Granberg, PhD (Architecture & Design)

Through a series of 12 full-scale-design-laboratories the intent is to study knowledge generated through various acts of making. The act of making is here thought of as anthropological as well as technological. The interest is not only how, but what we make and what makings generate. The research explores the relationship between objects, languages and bodies in societies and it is positioned as a theoretical practice rather than a theory about practice. Hypothesis and philosophic concepts are generated, tested and validated through the acts of making. This presentation focuses on a matrix of concepts and laboratories.

SONIC GESTURE AND SPATIALISATION IN EXPERIMENTAL MUSIC FOR CLARINET

Richard Haynes, PhD (Architecture & Design)

Collaborative development, performance and presentation of new works for clarinet that exhibit experimentation through the use of spatialisation strategies, electroacoustics and live-electronics. The research takes established works as departure points for further investigations into possible ways of utilising these practises. The aim of the research is to document the development of these works, focusing on the experience of the performer. Spatialisation strategies involve ways of changing the sonic and spatial perspective of the acoustic instrument, of the electronics. Electroacoustic works use electronic and acoustic sound sources to achieve sonic results beyond the capabilities of acoustic instruments. Live-electronics modify or delay the sound of the instrument during performance.
Emotional technologies - engaging next generation materials and practices to augment our personal experience of the world

Leah Heiss, PhD (Architecture & Design)

The Emotional technologies PhD interrogates my design and research practice which is located at the intersection of art and science and encompasses collaborative project development, exhibition, and publication. My body of work includes therapeutic jewellery that administers nanotechnology applications, wearable electronics, playful hand-held devices, and interactive installations. The projects within the practice all utilise next generation technologies to augment the user’s experience of the world. They roughly fall into three categories: nanotechnology driven therapeutics; technology driven interactives; and technology driven installations. The research will develop a body of new works through two interlinked ways of working: embeddedness: within scientific organisations; and collaboration: with multi disciplinary teams to develop project outcomes.

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

Michael Hewes, PhD (Architecture & 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. Related research into spatial perception, complexity and human-machine may yield strategic synergies, and an understanding of the perceptual and cognitive processes required to execute complex spatializations should inform performance interface development.
OPPORTUNITISTIC LANDSCAPE: EXPLORING LEFTOVER SPACE IN CONTEMPORARY CITIES

Jason Ho, PhD (Architecture & Design)

What are the challenges and potentials of leftover space in the megalopolis? While designed public space is becoming more and more controlled, regulated, nonnegotiable, and unapproachable today, the research project explores the role of leftover space in contemporary conditions increasingly characterized by rising population densities and changing lifestyles. The research investigates and documents the invisible, the temporal, the contingent, the spontaneous, and the fertile spatial qualities, which have been disregarded and excluded from the practice of conventional ‘space making’ in China. The research endeavors to develop new means of approaching spatial patterns for generating alternative forms of ‘public space’, that which is not determined by certain rigid framework but is defined by infinite opportunities.

Repeatable Shape

Geoff Hogg, PhD (Architecture & Design)

My research explores the concept of designing a cultural practice. It will reflect on my work over 42 years beginning in 1968 but mainly emphasise practical projects beginning in 1974. By cultural practice I mean a range of practices including activism, art making, education and capacity building. My emphasis will be on collaborative design and engagement with emerging constituencies producing insights, networks and changed cultural directions and priorities.

The key areas explored will be:

1. Community cultural development
2. Art and Working Life (Art in the Union Movement)
3. Cross Cultural Practice
In examining these areas I will also consider a number of linking practices. These include:

- Art in Public Space
- Education through practice including praxiological research
- Cultural engagement and participation
- Collaborative practice including inter-disciplinary practice.

THE BODY IS A WALL: A BIO-CONSTRUCTION OF BODIES ACROSS ARCHITECTURE AND PERFORMANCE

Michael Hornblow, PhD (Architecture & Design)

If there is a connection between contemporary architectural reformulations of the body and the intensive bodies of certain art and performance practices, and if this connection lies deeper beneath the skin of how bodies are usually constituted or even thought about, what potential for futurity might this comparison allow?

This doctoral research by project examines these concerns as a series of aesthetic and bio-political relations operating simultaneously inside and outside the body. Here I consider the links between architecture, art and performance through the folding or inflexion of interiority and exteriority, in relation to morphogenesis, ontogenesis, and phylogenesis, in terms of affect, subjectivity and embodied cognition.

[A]DRESSING DEATH: GARMENTS FOR THE GRAVE

Pia Interlandi, PhD (Architecture & Design)

Whilst fashion and ritual are an integral part of our living existence, this research investigates the role of fashion at the end of life and beyond. Observing 'eco' trends in both the apparel and funeral industries, transformational processes including decomposition, dissolving, and reincarnation will be explored in order to create a series of garments that explore the relationship between garment and [deceased] body.
Aiming to embody notions of ‘life cycles’ and the philosophy of ‘cradle to cradle’ design, the garments and textiles will be used in conjunction with performance and ritual, eventually to be used as proposed alternatives for internment.

INSTABILITY / LANDSCAPE

Bridget Keane, PhD (Architecture & Design)

Could form in landscape be considered as the programming of material effects – where the gesture is a model of thought and action?

‘Landscape’ is considered as the overlapping of a series of movements (geological, biological, economic etc), that occur through both the material and virtual at a range of scales and timeframes. These movements are expressed through the materiality of the landscape.

The research uses the notion of gesture to consider these movements in terms of their effects, resonance and expression. The gesture as a mode of action connects technique, convention, context and performance and is a means to frame the nature of the research itself.

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.

Responsive Surfaces for Spatial Organisation through Parametric Animation

Chin Koi Khoo, PhD (Architecture & Design)

“Responsive architecture” was coined by Nicholas Negroponte in the late nineteen sixties when spatial design problems were explored in virtual space (Sterk, 2003). In parallel, computationally generated surfaces have also been a focus of this digital era. Recently, architects like dECOi, Marcos Novak and Ned Kahn have attempted to integrate these two facets of architecture (responsiveness and surface facade). There have been a number of projects that create and investigate the possibilities of responsive surfaces. However, very few consider the subjective impact of responsive surfaces for design decision making process leading to fabricate responsive architectural enclosure. Therefore, this research will investigate several possibilities for spatial organisation in architecture by assembling responsive surfaces. It aims to test these possibilities through a series of projects utilising parametric animation techniques within contemporary context.

RANSLATING THE CORPOREAL BODY INTO ARCHITECTURE: BREILLAT, BATAILLE, SADE AND THE SENSES

Zuzana Kovar, PhD (Architecture & Design)

The phenomenological subject is conceived on an understanding of its position in relation to space and the world generally – its situation affected by preconceived constructs or rather organisations of assemblages. Such a body termed sanitised has been challenged by the concepts of; body without organs (Gilles Deleuze), the abject body
(Julia Kristeva), affect (Brian Massumi), and the writings of Elizabeth Grosz. Catherine Breillat, Georges Bataille and the Marquis de Sade extend this visceral philosophy, dealing with transgressive, voluptuous bodies and corporeal space. The PhD thus seeks to investigate how one might manifest corporeal spaces for the body that reconfigure constructs and de-sanitise the sensorium.

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 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)

There have been many attempts over the past decade to develop effective online learning communities in a myriad of areas. Some attempts have succeeded and some have not. This PhD seeks to draw on the work to-date to create a ‘sticky’ website with Web 2.0 functionality to link a community of leaders in learning and teaching in the Creative Arts disciplines across Australia. A ‘sticky’ site is characterised by
virtual and social interaction and the building of trust and identity. The development of the website is embedded in creatED - an ALTC funded project.

A CAPTIVE AUDIENCE: SUBVERTING RED CARPET FASHION TO PROMOTE (AND EXPLORE) SUSTAINABLE DESIGN AWARENESS

Georgia McCorkill, PhD (Architecture & Design)

What does it mean to design beautiful or luxurious garments? The answer to this becomes more difficult when confronting a consciousness of the myriad ethical issues pertaining to the fashion industry. From a sustainable design perspective, an outfit intended for once-off wear poses specific questions related to its design, material choice, construction and disposal. Furthermore, these outfits or “red carpet” creations, directed at a mass public audience, have a currency or propensity for captivation. Can the whimsical and captivating properties of red carpet dressing be subverted to promote messages about sustainable design practices?

Dislocation. The critical role of public art in suburban futures.

Anthony McInneny, PHD (Architecture & Design)

Through a series of interventions (Pinder 2008), this research asks “does public art have a critical role in the process of sub-urbanisation?” Critical in this context means analytical, marking transition and essential.

This practice-led research (Mafe and Brown 2005) is based on my engagement with Australian urbanism as an art maker, curator and early career researcher.

It is located in the suburban paradox of a highly urbanised society with low urban density (Lewis 1999) and a collective effort to live a private life (Mumford 1997) separated, yet linked, by a spatial practice (Lefebvre 1991) underpinned by settler society’s antinomies (Jameson 1994).
WUNDERKÖRPER WONDERBODY: Art, science, architectures and manipulations of life.

Andy Miller, PhD (Architecture & Design)

This research intends to explore a methodology which utilises science and art to generate knowledge and curiosity, to explore the possibilities inherent within the biotechnological in relation to the architectural disciplines. While on one hand this research proposal is about discovering useful procedures, techniques and modes of function within the marvels of life, conversely the discoveries, techniques and experimental design create an original framework for the interpretation of life itself.

REGENERATION OF URBAN CEMETERIES IN KUALA LUMPUR

Mohamad Reza Mohamed Afla, PhD (Architecture & Design)

Currently urban cemeteries in Kuala Lumpur are facing land shortages due to development pressure. Intense demands for new burial grounds are not only happening in the Muslim community but also from other main religious groups in Malaysia. These problems have become increasingly critical over the years and I believe it is about time for urban cemeteries to be revitalised so that they can suit the contemporary lifestyle of city dwellers. The main research question is, how can design innovate and offer alternative methods of doing interment for Malay-Muslim burial practices? This research is to justify steps towards regeneration in order to transcend the urban cemeteries from its conventional form.

{Towards the sciences of} EVOLUTIONARY DESIGN-SYSTEMS

Siddharth Nair, PhD (Architecture & Design)

Much of our knowledge today is being informed and transformed by the advent of systems’ sciences, and recent advances in computation, that
help us ‘read’ these dynamic processes of the real world, in real-time. Design, when looked at from trans-disciplinarity and this contemporary systemic view, can be seen as a process of systemic intervention in the evolutionary processes of these (interconnected & dynamic) living systems that we inhabit & embody. This brings us to the notion of Evolutionary Design-Systems, a proposed (Meta)design framework for strategic & systemic comprehension + intervention. This research will attempt to address the following:
- Evaluate current methodologies for holistically visualizing & understanding Complex Systems
- Identify strategies for Systemic Intervention, based on these current insights from a systems' perspective.

SPATIAL MYSTERY AND PARALLEL WORKS

Dianne Peacock, PhD (Architecture & Design)

This investigation develops through practice. Projects in film, collage, writing and architecture proceed in parallel.

There is the spatial mystery of the grave and spatial mysteries of secret places. Some spatial mysteries employ tricks and illusions.

In Wangaratta, Victoria, a house designed for my mother is nearing completion. Joan Peacock House was designed prior to this investigation. During the construction phase I attempted to add some elements of spatial mystery.

START LINE : END SPACE. DRAWING FORTH IMAGINAL SPACE

Katica Pedisic, PhD (Architecture & Design)

Thought of in terms of their communicative value in architectural practice, drawings represent transfer, of information, idea. Parallel to this, the act itself of drawing functions as part of the process of designing, 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 just 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 and perception of space. In light of the uptake of digital drawing, it stands up for using drawing as a critical method in design thinking. I am after an expanded field of drawing.


Mick Peel, PhD (Architecture & Design)

My design practice focuses on and around the bicycle and fashion and is concerned with bicycle aesthetics in the urban setting. Relationships, connections and networks are established and nourished through the practice and exist between the designer, the artefact and the guardian. An integral part of my PhD involves tracing the networks, connections and relationships that emerge from a designing and making practice. It is a mapping of the designing and making, of the artefact and its guardian, of materials and techniques and of the places they occupy, investigating the notion that these places and relationships are a complex array of the real, the imagined, the virtual, the emotional and the physical.
ARCHITECTURAL HYPER-MODEL: CHANGING CONSTRUCTION DOCUMENTATION FROM PAPER BASED DELIVERY PROCESSES TO INCLUDE REAL TIME THREE-DIMENSIONAL INTERACTIVE DIGITAL ENVIRONMENTS

Antony Pelosi, PhD (Architecture & Design)

More architects and spatial designers are producing complex 3D computer models as part of their everyday design process and documentation than ever before. In parallel with this move there has been a rapid rise in consumer computer processing power that has made real time hyper realistic digital environments a part of our home entertainment. Taken together, the 3D CAD models and the computer gaming engine could become an architectural hyper-model -- a real time 3D digital architectural representation.

How can real-time 3D computer game engine software be utilised for construction documentation? Intuition Based Parametric Strategies for Solving Architectural Problems

Alexander Peña de León, PhD (Architecture and Design)

This Research aims to expand the role of associative modeling in the Design Phase on Architectural Projects by means of studying how intuition plays a significant role in the development of the architectural product and how it can benefit from the use of Heterogeneous Hybrid Models that employ both state of the art digital precision tools as well as more intuitive non quantifiable techniques for solving complex architectural problems. This research aims to answer the question of whether associative models and their inherent interactivity or Software Programming and its lack of interactivity will enable Heterogeneous models to increase their flexibility.
Material Culture: consumerism and spatial experience.

Olivia Pintos-Lopez, PhD (Architecture & Design)

Commercial forces arguably underscore the majority of design activity, both overtly and in ways that are not entirely conscious. There is potential for design to engage knowingly and critically with the forces and properties that encourage social materialism, mass consumption and acquisitive desire. Commercial spaces effectively use designed shifts in perception and modes of change to induce states favourable to acquisition. Can these modes of change be redirected to produce new relations between people and consumptive activity?

inertia, of interior surface

Julieanna Preston, PhD (Architecture & Design)

What is an interior surface? This question has prompted an on-going series of creative works that probe issues of ‘superficial’, ‘wildness’, ‘depth’, ‘lining’, ‘spatio-political activism’, ‘tacit knowledge’, and ‘industry’ in the context of generic interior lining products. As material thinks, these works figure a resilient and latent strain of feminism influenced by the works of Luce Irigaray, a rebellion/attraction towards nominal architectural construction and tectonics, and a craze to address interior environments through low tech (subversive?) labour intensive operations. On the occasion of this GRC event, I will reflect on my project as a whole and offer up possible trajectories for the second half of my study.

“Well you ask me ‘bout the clothes I wear…”

CREATING AUSTRALIAN POP AND ROCK MUSIC DRESS FROM 1970 - 2010

Sue Ryan, PhD (Architecture & Design)

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

Design a practice for sustainable development of social systems in contemporary Iraq.

Qassim Saad, PhD (Architecture & Design)

The study seeks to better understand how to introduce and monitor the function of design in future Iraq. Then to examine hypotheses based on technology and design with the aim of stimulating awareness of how the designer using creative design approaches can benefit Iraqi society with sustainable development for the future. In the current stage, three case studies are in development in fields of service design, craft system, and technology and design, aims to present models and implement design thinking to achieve sustainable development for Iraqi society.

The Development of a System Centric Product Development Process

Chris Seeling, PhD (Architecture & Design)

The research is aimed at improving the collaborative development of complex products, such as physical infrastructure, automobiles and aerospace systems, by developing a new approach based on ‘system structure’ as the top level organising framework. By ‘system structure’ is meant the hierarchical decomposition of a system-of-system into the form [System-Interface-System].

The proposed approach differs to what is typically seen today in the design and engineering of complex systems: system structure is
fragmented into disciplines, and poorly shared, synchronised and reused.

A focus of the research is the interplay between design-synthesis activities and analysis activities. How is system structure generated, expressed, evolved, shared and reused.

Responsive Facade Design driven by Analysis of Form and Geometry within Cost Constraints

Mohamad Kamil Sharaidin, PhD (Architecture & Design)

Realizing global rapid change in the advent of technology and the notion that buildings must have the capacity to adapt to the ever changing requirements and conditions, today’s architecture needs to be highly adaptive and flexible to remain relevant. This research explores the application of responsive facade through optimum form and geometry to create envelope that can physically re-configure building to meet changing needs. It will demonstrate how high level of responsive facade can be integrated into a control mechanism to configure low cost responsive design which will be a critical contribution of adapting dynamic and changing environment.

AN OPEN BOAT AND OTHER TALES: A CLINIC FOR THE EXHAUSTED

Michael Spooner , PhD (Architecture & Design)

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

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

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

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

Taylor Cullity Lethlean has undertaken a breadth of work that is connected via some 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 questioning:

- We are intrigued and driven by narrative.
  - Why is storytelling so important, how does it influence/shape our work?
- Each of us has a very different design process.
  - What tools do we use to make our way from problem to solution? We aspire to poetic solutions
  - What do we mean by this? How do our processes support this goal?
- We all have different relationships with site.
  - How does this relationship influence our work?
  - How have these shaped our work together?
- There are common influences in our histories prior to our collaboration.
  - How have these shaped our work together?
- There are seminal moments in our histories that have shaped our attitudes, values and approaches to design.
  - How do these inform our individual and collective practices?
- There are critical projects in our collaboration which have become turning points in our practice.
  - What are the common traits of these projects? What have we learnt from them?
SITUATED EMPATHY: FASHION PRACTICE FOR SUSTAINABILITY

Sue Thomas, PhD (Architecture & Design)

Reading design for sustainability as environmentalism manqué, sidesteps the ethical decisions during and after fashion industry production, and their impact on the planet and its current and future inhabitants. If the ethics within sustainability design practice and do not serve the long term fashion industry, humanity, animals and the planet, what could? Perhaps Socially Engaged Buddhism ethics could offer potential guiding principles?

The thesis explores the synergies Buddhist ethics share with sustainability, inclusive design, environmentalism, human rights, animal rights, and social justice, constructing new parameters for stakeholders to identify where and how philosophy can guide their reflection and response.

How sick is Australian Industrial Design?

Stephen Trathen, PhD (Architecture & Design)

There is much international discussion regarding the future role of industrial design. Immediate employment needs can lead to a focus on skills and knowledge needed today. However, we also need to predict the needs of tomorrow, and recognize that industrial design exists in an increasingly complex environment. Different education institutions and practitioners have responded differently to the challenges of change. For example, Australian industrial design courses are reviewing various course models the benefits or otherwise of a 3 year bachelor and 2 year masters structure. Is this a distraction or an opportunity to further the discussion of the needs of Australian industrial design and what is the prognosis.
TITLE: CATEGORY ERRORS

Johan N. van Schaik, PhD (Architecture & Design)

This PhD by project seeks to unsettle design methods by empowering architecture by stealth. Instead of a three dimensional architectural medium: wallpaper, instead of a master-plan: a series of small and seemingly isolated projects. These will be presented in the form of a design of a cafe franchise and through a strategy to use architecture to re-imagine the mechanisms through which the city of Mildura represents itself to the world.

PROVOCATIVE CONSERVATION/ EVOCATIVE DESIGN: CONTEMPORARY DESIGN IN HISTORIC URBAN LANDSCAPE

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

The research is exploring the potential of cultural heritage in our contemporary cities, which are significant places in terms of history, morphology as well as culture. Provocative conservation goes beyond the conventional conservation approach, which regards the physical, social and cultural changes of the site as part of the place’s “authenticity”. Evocative design searches the modus operandi for harmonious integration of the old and new as well as evoking our imagination on the uniqueness of the place.

In this GRC, the presentation will focus on the modus operandi and designs for two heritage sites in Melbourne and Beijing.

Material Networks: Retooling the Economies of Architectural Production

Gretchen Wilkins, PhD (Architecture & Design)

As industrial forms of production adapt to and integrate within informatic systems of communication, the nature of 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 having to some degree relinquished a model of singularity and centralization for one of multiplicity and interactivity. This PhD project is about uncovering the logics inherent to contemporary economies of design and production and embedding architecture within them at a range of scales, from the objects to assemblies to urban systems.

Accommodating & Mapping Localness

Khalilah Zakariya, PhD (Architecture & Design)

This PhD interrogates the idea of “localness” of a city. How do we accommodate localness, given the complexity that places change? How can a designer engage with local places? What are ways to map and reveal the different forms of localness, and how can we design an agency of experience that has the same qualities? In one project, I privilege temporary markets as a form of local place, where I design methods and strategies that a designer can employ when engaging with places that are ephemeral and culturally produced. In another project, I take the city as an agency of localness, where I experiment with different ways which we can read and experience the city. The projects in this research range across different scales: the scale of the city, the scale of the street, to the scale of operation and experience. They work in parallel, weaving into each other and informing one another, while reflecting and expanding the idea of localness.