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Masters Candidates

How use of recycled thermoplastic materials in furniture contributes to ecodesign practice in Australia.

David Burke, Master of Arts (Industrial Design)

The use of recycled thermoplastic materials in furniture evolves from the design and fabrication of chairs within the context of ecodesign practice. This ecodesign framework includes design for ease of assembly and disassembly, design for material efficiency and reuse, economy of production and lifecycle extension.

A longstanding commission to reproduce Featherston chairs designed in Australia in the 1950's, particularly the method of plywood construction, influenced the design, form and process of moulding recycled thermoplastics.

Through the development of new furniture products this project challenges the proposition that thermoplastics may only be successfully recycled into products of significant value when separated into single polymer types (Papanek, 1995, McDonough and Braungart, 2002).

x, y, x, t: objects in time and space

Bente Halvorsen, Master of Design

This research project will explore digital methods and possibilities for visualizing and disseminating cross-disciplinary scientific data and information. The project will focus on data about objects and artifacts from fields within natural sciences and their relation to time and space.

The background for this research is my BSc. thesis The Smithsonian's Human Origins Program Database: Relating scientific data through time and space, a web-based prototype aimed at combining confirmed data from several fields in one interface. This was the first attempt of its kind to combine paleoanthropology, archeology, vertebrate zoology, geology,

geochronology and paleoecology.

One of the challenges of combining several scientific fields is that scientists often disagree on taxonomies, dating, morphology, analysis, methodology, naming and aims. The goal is to create spaces for visualizations where explorations of methods can take place. By visualizing available data, new patterns may emerge, and missing data may become apparent. This could be very valuable for researchers and of interest to the public.

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.

A Design-led Investigation of Augmented Reality

Naman Thakar, Master of Design

Augmented reality is popularly known as a technology that combines the physical world with virtual information by real-time registration between objects of the two worlds. With the recent burst of powerful mobile phones and tablet computers, AR is poised as a mainstream technology for accessing information.

My research employs the board game Settlers of Catan, as a platform for enacting activities of the social world. My goal is to gain insights into the use of technology to create an information layer between the player

and the board, or, between the mind and the world, that can seamlessly exchange data between and provides contextual information that enables the user to make better decisions through his or her actions.

An exploration into the means of representation and interaction with calm technology to promote a greater awareness of sustainability in the office context.

Stuart McFarlane, Master of Design

Sustainability today is at the forefront of social awareness. From government policy, to industry and to personal behaviours, it is a term familiar to most and increasing as a key element of our global, social and economic construct.

Research has shown that every second someone spends browsing a simple web site generates approximately 20 milligrams of CO₂. Every email, internet search or radio stream has an impact on the non virtual environment.

Using the office environment as a context for design exploration, it is my aim to investigate how calm technology and in particular ambient displays can be utilised to promote a greater awareness of sustainability within this context. More specifically the research will focus on issues of e-waste (CO₂ emissions through internet usage) and how this is conveyed to the collective office through ambient displays.

Detailed questions will focus on the effectiveness of the ambient displays produced, how they are developed and refined, and how effective they are within the human perceptual realm.

Antagonism: in and to the built environment

Emre Özyetiş , Master of Architecture

Built environment is a product of human intervention to this world. There are more than an architect and a patron who are involved in built environment's design and construction. There is more to this story, which might be too obvious so that it is usually overlooked. Design and practice regarding built environment is bound to other structures, namely political, economic and social as much as agents who claim the domain of built environment are. Through these structures we not only engage with the built environment as we dwell in it, but also when we design and construct the built environment. Built environment does not only house capitalism and its tools, it produces them. If we, as the multitude, want to resist to capitalism, can we find a world in which resistance is possible, if the world is constructed through built environment design and practise which is part of capitalist mode of production itself?

PhD Candidates

From add-on to Integral: Reconceptualising Sustainability in Design Practice

Leyla Acaroglu, PhD (Architecture and Design)

The practice of design occupies a unique space, where social and environmental considerations can be utilised as a platform for innovation, sustainability and social change. However, despite several decades of 'sustainability' as a discourse within design research, education and professional practice, the integration and adoption of sustainability methods remain in some sectors of design an 'add on' as opposed to being an integral part of design process.

Through a variety of participatory, reflective and propositional projects and methodological approaches this practice based research aims to design, develop and enact a series of interventions and incursions into industrial design practices and processes at different levels of design education and professional practice. It seeks to translate the specialist knowledge and analytical application of eco-design and life cycle analysis (LCA) into methods that are sympathetic to the other priorities of design (such as aesthetics, marketability and functionality) and the contextual drivers of how design is practiced.

Sharing Abundance: Design Interventions in Contemporary Food Systems

Juliette Anich, PhD (Architecture and Design)

Sharing Abundance challenges the current food system by exploring alternative food production, harvesting and distribution systems. Based on the simple notion of sharing, this practice confronts contemporary ideas around ownership of public spaces, the food grown on that space, and the value of food that would otherwise go to waste. This practice

has also extended into the private realm where unwanted food grown on private property is harvested by volunteers and shared amongst the local community.

This practice not only contributes to the broader narrative forming around urban agriculture and sustainable living in urban areas, but also pushes the boundaries of sharing into food sovereignty and justice. Sharing Abundance is paving a new direction in civic agriculture that responds to the question of how we feed ourselves collectively and individually, and how we contribute to the food movement.

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?INTERIOR interior designs and techniques of interiorization

Suzie Attiwill, PhD (Architecture and Design)

Through projects and practices of exhibition, curating, writing and teaching, curatorial and interior design practices, the question of interior and interior design has been posed. Shifting the ? to before 'interior' becomes a different proposition from interior?; coming beforehand, the question mark poses the very possibility of interior. In questioning 'interior' as ?interior, the invitation is not to provide an answer through redefining the concept of interior but to attend to it as a design; as a question in relation to practise; as a 'how' question; as a creative problematic that needs to be addressed each time anew. Further it is to suspend the assumption of the middle bit – the wall, boundary which already defines an inside – and to place the question of ?interior in the world; to open it up to the exterior/outside.

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The Spatial Dimensions of Acoustic Communications

Jim Barbour, PhD (Architecture and Design)

The study of acoustic communication explores the role of sound in communicating information. We hear sounds emanating from all around us, out to our acoustic horizon, and are immersed in the soundscape of

acoustic space. A soundscape may also be conceived in our mind when we are not subjected to any external sound, using our aural imagination, and every acoustic space through which we move has its own unique spatial identity, realised by the reflections from the surfaces in that space.

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

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A Study of Pictorial Space and the Picture Plane in Select Examples of Late Georgian and Regency Interiors.

Craig Barkla, PhD (Architecture and Design)

This project aims to examine the phenomena of Pictorial Space and its relationship to the Picture Plane in select examples of Late Georgian and Regency architecture. The buildings that have been selected for analysis are country house projects by the architects John Nash, John Soane and Robert Adam. Also included in this survey are projects by the interior designer Thomas Hope and the writer and theorist Richard Payne Knight. By focusing on the pictorial aspects of these buildings it is intended that this research will illuminate connections between the architectural drawing and design methodologies of these practitioners and the production of each built outcome.

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.

Otherworldliness

Matthew Bird, PhD (Architecture and Design)

Reimagining urban materials into alluring spatial and immersive experiences via an articulated and abstract process of intuitive hand and digital crafting. Constructing multiple thresholds of stagey and evocative 'where I'd rather be' environments. Transporting the user from the banal of the everyday into the inner realm of shimmer, desire and otherworldliness.

The PhD by Project to date; refined reflection of Matthew Bird's architectural practice, explaining motivation, process (technique, method) and association via various built, prototype and propositional projects.

arts and métiers. SIX

Peter Boyd, PhD (Architecture and Design)

"The real prefers to conceal itself" (Heraclitus)
The recent history of fashion design is a shift in the aesthetics of hiding and revealing, from the concealing of process in the couture of the 1950s to the unveiling of process in the deconstruction of the 1990s.

SIX has its own way of negotiating this dialectic of hiding and revealing, of embedding garments with the tradition of designing. But this way of making is not the same as that of other practices, and this presentation will explore the relationship between SIX and its contemporaries.

Treatise Works Practice

Peter Brew, PhD (Architecture and Design)

Autonomous* work of architecture are collated and formatted to take the appearance of an catalogue with photographs and accompanying text. Including biographical details and chronology. Related topics: Industrial Buildings, Infrastructure, Residential, Practice. Exhibition, Catalogue, *Autonomy refers to the extent that a work has become the product of its own circumstance and or making. Works are considered Autonomous when there is co incidence of concept /perception and technique.

WARNING

Autonomous works can be mistaken as Random (Found) Naive or Vernacular. As this tends towards site specific process and techniques depending on the circumstances .variation of theme and content may been detected.

Architecture Media as a Design Practice

Cameron Bruhn, PhD (Architecture and Design)

The mediums behind architectural communication are rapidly changing. Evolution has given way to revolution. But what effect has this revolution of mediums had on the message? Has the role of the curator/editor/ critic followed a similar path of change? Or is this still to come? These new digital mediums show an absence of curatorial rigor – lots of "likes" and "comments" and not a lot of critical engagement. My research will articulate the ongoing relevance and the future role of the editor across the fields of promotion, currency, advocacy, influence and the making and re-making of the canons of architecture.

On Semperian Surfaces: Interweavings between the Mid-Twentieth Century Curtain Wall and Harris Tweed, a Study Mediated by Photography

Peta Carlin, PhD (Architecture and Design)

In the images that compose Urban Fabric, lay dormant webs of Harris Tweed in the midst of façades of Melbourne's mid-twentieth century corporate architecture, recalling architecture's purported textile origins. Through the photographic capturing of the buildings' likenesses, and removal from their streetscapes and surrounds, their physiognomic features gain prominence and the patternation of their weave becomes distinguishable, summoning the Hebridean check to the light, each, the building type and the tweed renowned for their endless variation and its repetition. Photographic images, mobile surface renditions, interweave between city and country, between the Outer Hebrides and Melbourne, as we ourselves routinely weave through the city streets we inhabit collecting its traces like threads, its fabric both clothing us and enclosing us, latent images revealing amidst the everyday, the unplumbed richness of place through association and connection. Shifts between scales, movements between locales, translations between media, variations in application, weaving in between, adorning as we ourselves are adorned.

Wonder; Enchantment and emotional connections in fashion practice

Armando Chant, PhD (Architecture and Design)

The research aims to explore states of wonderment and its relationship and possible effect on our experience of fashion. The experience of fashion itself will be investigated where the physical, interactive and emotional experience of fashion could possibly lead to a more intimate and personal interaction. The research aims to activate a sense of emotional engagement through wonderment, it seeks to provoke intimate, personal and individual fashion experiences in response to fashion objects and imagery.

The research is positioned within a small scale exploratory fashion practice where the idea and feeling of wonderment will be used to challenge methods of interacting with fashion. The practice aims to explore a multi-disciplinary, collaborative and exploratory approach, and be experimental and experiential in context. The aim of the research will be to connect with diverse creative disciplines to explore the representation/ communication and experience of fashion both transitory and permanent.

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

Christina Cie, PhD (Architecture and Design)

How can design be more than just pretty?

For textile design, pattern is integral to structure and decoration.

In scientific research, pattern is the predominant tool for record and discovery.

How can textiles and related disciplines use the phenomena of pattern to its richest potential? Based on a series of largely health-related projects, this research considers pattern as integral to, yet independent from, surfaces and objects.

Investigations will include the act of making and the role of the object in record-keeping or story-making, with each being a focus for degrees of resolution in emotional trauma. It will also explore the gap between designer and maker in the practice of design, and between expert and patient in the sociology of medicine.

Approaching Atmospheres : Affective micro-climates of art + architecture

Chris Cottrell, PhD (Architecture and Design)

This project investigates notions of atmospheres, both as an environmental and climatic issue (atmosphere as weather) and as an emotive response to spatial experience (atmosphere as ambience). Practice-led research will develop projects which conflate these two versions of atmospheres.

Concepts of pressure are used to consider atmospheres across various scales, from the large scale of weather systems, to the smaller scale pressure variations of acoustic phenomena. These scales relate to both notions of atmosphere above, and overlap each other in a zone of both sound and air movement; which I term affective micro-climates.

Initial research will use pressure in a designed way, with particular attention to the use of audible and sub-audible sound waves, in conjunction with other visual and environmental media to generate affective micro-climates.

Changing architecture: supporting flexible parametric models with software engineering.

Daniel Davis, PhD (Architecture and Design)

Parametric models typically lack the flexibility to cope with unanticipated changes. To accommodate such changes, often architects need to delay projects to build new parametric models. With parametric modelling increasingly used in practice, this represents a significant problem, a problem typically solved by avoiding changes through 'frontloading'. Yet change is an unavoidable constant of design. Change is also an unavoidable constant of programming, and this research aims to understand how this shared challenge can help improve the practice of parametric modelling. Three case studies map how software engineering techniques apply to parametric models, in the process articulating three

new methods of parametric modelling and developing a novel framework for measuring flexibility. It is argued the existing discourse on parametric modelling as a toolmaking technique overlooks the fundamental complexion of this emerging form of architectural practice, a practice that is closely aligned with the practice of programming.

Adaptive Craft

Michael Davis, PhD (Architecture and Design)

The research focuses on craft both as an aspect of architectural design practices, and in relation to the paradigm of emergence. The intention is to examine how the craft aspect of architectural design practices becomes present in architectural outcomes. While craft might be identified through bearing evidence of the hand, might it also be identified in the work as an emergent quality? I explore a notion of emergent craft that pertains to architectural design through a series of projects, with an emphasis on relations between two different, but intersecting aspects of architectural practice: 'craft' as an aggregation of actions; and 'systems' as an aggregation of geometries. The research begins with an interest in "territories of apparent incompatibility" that are encountered in the design process. The current line of investigation seeks to test the idea that these territories yield design conditions of emergent potential.

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. I am interested in considering the possible opportunities, and problems, that might occur when the architectural arts have access to current, and

future, biotechnologies.

This project knocks on the door of science fiction and in doing so performs two pivotal tasks – firstly to make real the actuality of the fictional possibility, and secondly, to provide a site for critical reflection our current architectural climate and imagination.

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Penetrating Boundaries, and Dancing with the Edges. Spatial Experiences with our full senses. With Artworks and Sensory Experiences.

Stevie Famulari, PhD (Architecture and Design)

This research is an internal and external exploration of the works, goals, ideals, and priorities and context of the work of Stevie Famulari. This includes questions concerning where I fit into the art world, if I fit in, and what I want to do with it, as well as the realization that the seemingly outrageous contradictions in my art are fully an extension of my own internal explorations.

The recurring dialogues involving the connections of my years of work are to be discovered along the edges of spatial design, and relationship of the work with popular media, including social engagement and accessibility. Here is where this research shall commence.

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An Aesthetic of Scarcity Re-conceived: A Critical Pedagogy for (Post)-Industrial Design

Liam Fennessy, PhD (Architecture and Design)

This research explores the contemporary Australian design condition through the proposition of a critical pedagogy for (post)-industrial design. The potentialities of design for citizenry and critical design pedagogy as particular modes of design practice, and as agents of disciplinary transformation, are explicated through a reflective account of the researchers practice as a design[er] educator. A series of pedagogical

tools, strategies and theoretical models for both design practice and design education are deployed to ask; “How is the contemporary Australian condition to be constructed for a critical pedagogy in design?” and, “How might critical pedagogy in design be oriented to co-construct new design conditions?”

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MEDIATED INTERIOR

Anthony Fryatt, PHD (Architecture and 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. This investigation occurs through the design and production of creative works such as sets, models, exhibitions and installations. It is hoped this practice brings to the foreground a positioning of occupants that is relative to the perceived and experienced physical and virtual conditions of that space. Considering the interior through this set of ideas makes evident the fullness of interior spaces that are multilayered and occur simultaneously.

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Thinking the Unthought

Jock Gilbert, PhD (Architecture and Design)

This research begins with the proposition that a notion of the sublime may offer a useful framework for considering a practice of design research or praxis in Landscape Architecture. Such a framework would necessarily have the potential to challenge the generally reductive contemporary duality of Landscape Urbanism versus New Urbanism/ Placemaking and the consequent reduction or levelling of ‘site’ to an asinine place of spatial, socio-political and temporal compliance devoid of sensation. Beyond the critical sensorial vacuity of much of

the discourse within each mode, the contemporary binary relationship developing between the two modes emasculates the broader Landscape Architectural discipline in terms of both its social and political agency and its potential to create the new.

The intention of the research is to investigate through the proposition, the ways in which notions of the sublime may inform a methodology for re-considering the practice of design research in a way that acknowledges (through sensation) the socio-political implications of thinking the unthought or the new, a methodology which will 'respect both the desire for [political] justice and the desire for the unknown'.

As with much of the theoretical discourse of Landscape Architecture, sublime theory has its genesis outside the discourse, in literary theory or criticism. While this is always accepted within the discipline, it is rarely reflected upon. Also in common with much of the theoretical discourse, the common use is in justification or, at best, analysis rather than as a generative technique or method.

My intention is, through an understanding of the foundational concepts and an acknowledgement of attributions to other discourses, to investigate the generative potentials for Landscape Architectural design research inherent within the notion of the sublime.

Textual Dress: Fashioning Meaning

Winnie Ha, PhD (Architecture & Design)

This research is led by a creative writing practice, using the tools of fiction to provoke and stretch fashion discourse. The approach is based on three faculties linking fashion and fiction: imagination, construction and representation. The writing process is my way of expressing fashion as a concept of 'the imaginable': to understand what fashion is, how meaning is formed and, in looking forward, what else fashion could be. Through this research I aim to expand the way we read and 'write fashion,' develop writing as a creative mode of practice within fashion and dress scholarship, and build on a philosophy of fashion. If fashion is a form of fiction, then 'textual dress' could be pulsating with the potential for another world of fashion.

Nostalgic Skin: Between body and wearable

Tarryn Handcock, PhD (Architecture and Design)

Critical to embodiment, sensory perception, and socio-cultural communication the skin is a unique, porous frontier ripe for extensive and interior exploration. Examining the relationships formed between body and wearable this research addresses the skin as a blurred boundary perpetually engaged in responsive and regenerative processes.

Skin as site presents the potential for infiltration, extension and protection of the body, and in turn greater control over the constitution of human experience in the world. Continually evolving into new forms and surfaces, it expands to incorporate artefacts into self image, reacts to perceptive and imaginative possibilities, and scatters particles of our past selves into the world as dust.

These projects question where the skin may begin and end, and how to design for the body both in a state of becoming and as it dissipates. An iterative, experimental material practice explores the wearable as object, jewellery, garment, and temporal artefact entwined in the poetic phenomenology of a 'nostalgic skin'. This nostalgia is not a longing for the future or past but a yearning for location and unity ingrained in our margins when confronted by the possibilities of drifting boundaries.

Performative Hermeneutics

Ceri Hann, PhD (Architecture and Design)

Every act of perception is a gamble? Maybe the only way to gain new knowledge is to risk our sense of certainty about what we already know. If so what are the hazards of risk aversion in the knowledge economy and how might a performative art practice inform the development of playful systems for uncertain knowledge exchange? The aim of this research is to develop performative and participatory art to broaden the comprehension of design challenges in contemporary culture. It

aims to render philosophical ideas more tangible through action-based investigation and more accessible through metaphorical modelling. The current investigation is focused on the use of familiar games in unfamiliar ways with the intention of providing an initial field of understanding across which discourse can be simultaneously developed and remembered. The 'Knowledge Casino' is a thought experiment that provides fictional staging for idea generation and seeks to enable the architecture of social relations to be articulated through the act of play.

AMPLIFYING GESTURE IN THE PERFORMANCE CONTEMPORARY MUSIC FOR CLARINET

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 clarinettist when employing such strategies. The notion of gesture is exploded into three performance-omnipresent streams: musical gesture, bodily gesture and sonic gesture. 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: An analysis-based approach to spatial sound design in contemporary chamber music performance.

Michael Hewes, PhD (Architecture and Design)

Current contemporary chamber music performance practice is often a hybrid that has evolved from the merging of traditional acoustic instrumental performance and spatialized, loudspeaker-based acousmatic performance. As this practice continues to evolve, interpretation strategies for performed spatialization that are based on score analysis will allow spatialization to clarify the articulation of

complex musical structures. Parallel to this, direct engagement of instrumentalists in articulating the spatiality of their performance has the potential to enhance the expressiveness of spatialization as an integrated performance parameter.

Mapping and Cultivating the Contemporary Urban Boundary

Jason Ho, PhD (Architecture and Design)

How can we map boundaries to understand their qualities and how they operate in the built urban environment? How does mapping boundaries provide knowledge that designer can engage with informal space? And to what extent can a boundary offer in terms of its alternative visions? My fourth GRC presentation will continue to explore the three research questions through three interactive design projects – mapping, urban intervention, and design proposition. The first mapping project was set to unearth the invisible and to capture the complexities of boundary in ordinary everyday life. The knowledge cultivated through the process of mapping became a toolbox for the subsequent urban intervention titled 'Occupying the Line'. The last design proposition further challenged the conventional master plan of the gated university campus by developing alternative boundary typologies. These three projects echo each other and reflect on one another, continuously examining and expanding the idea of boundary in the contemporary Chinese city.

Towards a sustainable multi story housing in Vietnam

Nguyen Kieu Hung, PhD (Architecture and Design)

Recent economic improvement in Vietnam influences housing design in quality and quantity. During these years, multi-story apartments have enormously expanded in scale. However, this development should be thoughtfully investigated in Vietnamese context due to the lack of consideration in local climate condition and reserving traditional living habit. Consequently, an extensive research on guidelines and frameworks for sustainable multi-story housing in Vietnam should be

carried out to ensure that this housing prototype in Vietnam integrates organically with the civil environment and develops toward ecological and sustainable building design practices.

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The gentle hand + the greedy eye: significant settings for multi-sensorial practices in architecture

Rachel Hurst, PhD (Architecture and Design)

One of the most (literally) overlooked settings for human occupation is the table, whether drawing, dining or spatial divider. Ubiquitous, almost banal in its make-up, it nevertheless encapsulates three critical operational characteristics of all architectural space – edge, frame and centre. What else can be understood or extrapolated from a close reading of this intimate everyday element?

This third review of candidature uses analogy with both the table and the haptic qualities of analogue representation to explore the themes of the larger PhD: architecture and the everyday; drawing and representation, and cross-disciplinary curatorial practices.

Experimenting with analogue techniques of diverse scales and media to depict the abstract, constructed and dynamic characteristics of the table has produced work which sits ambiguously between architectural and art practices. This review questions the role of such hybrid endeavours, and raises issues of scale, obsolescence and resistance as potential trajectories for the development of the PhD.

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

Anna Johnson, PhD (Architecture and Design)

This research concerns the practice of Anna Johnson as it has emerged over the past 10 years expressed through her drawn design practice, writing and teaching. What began as an exploration of formal and conceptual complexity (Baroque narratives, geometry and gesture) has emerged increasingly across 9 books, design studio teaching and further

design research as a practice less preoccupied with formal complexity and poststructuralist theory and increasingly grounded in questions of site and typology (landscape, context, identity and the local). The role of authorship and design, of generative design methodologies and their testing, remains important as does form and its origin. Form however, is less autonomous – and intensely so – and more tied to context, site and issues of typology. This research tracks the themes, concerns and trajectories - and the various critiques and reviews - as they have emerged through each research strand and critically, how they have worked reciprocally to inform each other and subsequent design, book and teaching outcomes.

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NEGOTIATING SPACE: A PROCESS FOR CONSTRUCTING INTERIORS.

Roger Kemp, PhD (Architecture and Design)

A significant driver of this design practice is the idea that an interior is a condition of space defined by a set of relations and that to embrace a position and relationship to that space is a process for constructing interiors. This research will further develop this design practice by investigating how specific relations in space can be made through a means of negotiating space.

This research is a collaborative investigation of both the mediated interior and negotiated space. It is hoped this practice brings to the foreground a positioning of occupants that is relative to the perceived and experienced physical and virtual conditions of that space. Considering the interior through this set of ideas makes evident the fullness of interior spaces that are multilayered and occur simultaneously.

Designing Architectural Morphing Skins with Responsive Kinetic Material Systems

Chin Koi Khoo, PhD (Architecture and Design)

This research investigates the issues of designing architectural skins that adapt to changing environmental conditions. Many designers have already created such skins, but these normally rely upon 'hard' mechanical joints, components, and systems for actuation and kinetic transformation. There is an opportunity to develop similar system using a 'soft' approach, with lightweight elastic materials embedded with physical computational processes providing the actuation inside the material itself. Through four project-based design explorations, this research aims to develop responsive kinetic material systems that can be applied as a 'second skin' and used to retrofit existing buildings. The significance of this research is that it offers a potential practical application for designing responsive Architectural Morphing Skins (AMSs) with minimal mechanical components to moderate lighting effects, manipulate sunlight and act as an active media device. This research develops the early design strategies for AMSs and mixed applications of passive and active responsiveness in form-changing materials.

PRODUCTIVE LEAKAGES: ARCHITECTURE IN ABJECT(ION)

Zuzana Kovar, PhD (Architecture and Design)

The thesis revolves around Julia Kristeva's concept of abject(ion). Specifically, there is a focus on 'a' definition of the Kristevan term - the process of abjection as the expulsion of a part of the body from within. I am after a productive reading of abject(ion) in architecture where it has previously been addressed negatively, in order to suggest that abject(ion) is "something much more profound than the backwash of a sick society's aversion to the body" to borrow a quote from Susan Sontag. From this perspective I draw on further philosophical work, that of Gilles Deleuze and Bernard Tschumi's concept of event, which moves us away from individual expelling human and spatial bodies to assemblages and abject(ion) as an event that constitutes architecture,

given Tschumi's equation: space + event = architecture. It is at this point that abject(ion) manifests a series of potentialities, that it climaxes in excess and leads to affect.

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.

Rehearing the Voice of Echo: mytho-poetic realisations & socio-political repatterning of soundscapes in the second order of nature.

Jordan Lacey, PhD (Architecture and Design)

Soundscape designers are attentive listeners and as such are concerned with the soundscapes of urban environments; particularly the diversity of existent sound and the nature of the relationships with which listeners engage with their soundscapes. Rehearing the Voice of Echo, terminology that references the mytho-poetry of Narcissus & Echo, is a challenge to Modernity to resist narcissistic absorption with its own images and embrace the Other that beckons. Biophilic soundscape design is explored as a means to make re-emergent the voice of the "natural" soundscape – considered as the Other – in the urban environment. Socio-political explorations of the soundscape reveal the dominating agent inherent in the voice of the striated soundscape, which homogenises cities with the banal hum of progress. Lefebvre's rhythm analysis allows soundscape designers to identify the conflict between natural rhythms and linear rhythms in space, from which design approaches can reimpart smooth space, thus facilitating the emergence of the second order of nature.

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.

Are Associate Deans (Learning and Teaching) Influential in leading Pedagogical Change in the Creative Arts

Thembi Mason, PhD (Architecture and Design)

This research explores to what extent Associate Deans (Learning and Teaching) influence pedagogical change in the Creative Arts. It is through the original conception of the ALTC createED project and associated 'sticky' website that this line of research has emerged. Membership of the website became much broader than the original intended audience suggesting that the assumptions of the created project that Associate Deans led learning and teaching in the Creative Arts needed further thought. Subsequent interviews revealed a complex connection between Associate Deans (L&T) and the Creative Arts. Further research is being undertaken into the relationship between the history of learning and teaching leadership by Associate Deans (L&T) and before them, centralised units for learning and teaching in universities, which created its culture as a field, and the history of Creative Arts disciplines and their pedagogies within universities.

Red Carpet Dress : Explorations in special occasion fashion design practice

Georgia McCorkill, PhD (Architecture & Design)

In regards to the genre of special occasion dressing, the preponderance of celebrity culture has rendered the "red carpet dress" worn to awards ceremonies and openings ubiquitous. Likewise, the systems and protocols accompanying this genre are largely determined by the polarised media critique directed at these dresses: they are objects of both aspiration and derision. Though ostensibly a simple trade between intermediaries, of artefact in return for publicity, dresses have more complex biographies, as revealed through a design practice that engages stakeholders in the processes of designing, making and wearing dresses for red carpet events. The design practice engages with the various potentials present in this scenario, particularly its modes of production and aesthetic discourse. It also concerns itself with current strategies of design for sustainability, contrasting the distinctive discourses of fashion and sustainability and exploring the cultural complexities of such a partnership.

Making in landscape, transient phenomena and creative method.

John McGlade, PhD (Architecture and Design)

I have put geometry into landscape with no other intention than to see if anything would happen - it did. Architecture also interacts with the classical elements, often in ways not intended by the architect or the brief. These transient phenomena come and go with the passage of natural ephemera. Over, through, and from the geometry of architecture. The poetic transient moment, the often not noticed is what i'm curious about. Can I apply my findings back onto architecture and landscape?

Latent Space: temporary public art and the suburban city

Anthony McInnery, PhD (Architecture and Design)

Through four projects, across different sites in the suburban city of Melbourne, this PhD by project questions whether temporary art in public space can expand the tolerance of use, appropriation or abandonment of such places. Firstly, this is examined in the post-Fordist, postmodern suburb, devoid of urban history or tradition, through artworks specific to this condition. Secondly, within the non place of the free/toll way, a counterweight to over-determination is attempted through anonymous personal actions. Thirdly, through two commissioned works and a collective project, the intrinsic value of temporary public art is gauged within the capital of this suburban city amidst the rise of new public spaces. Lastly, the capacity to maintain the abandonment of a site of national importance is explored through a virtual non-intervention. The latency of these spaces manifest in temporary works is situated in the advocacy and critical debate about public art, regeneration and place.

Wunderkorper: Science, art, architectures and manipulations of life

Andrew Miller, PhD (Architecture and Design)

This research questions how we re-making ourselves as individuals and as a species through contemporary design process and subsequent built environments? The research suggests we must go beyond the current discourse on our environments and consider change, adaption and design differently, beginning with 'the non rational act of the imagination...not a series of do's and don'ts but as a catalyst to genuine creative thinking and acts.' This may be interpreted as a call for non-rational acts of (dis)order, a re-ordering or re-presentation of logics; a juxtaposition of architectures, biotechnologies, art, philosophy, ecologies, and cognitive evolution .

Regeneration of Urban Cemeteries and the Transformation of Malay Burial Practice in Kuala Lumpur Metropolitan Region

Mohamad Reza Mohamed Afla, PhD (Architecture and Design)

This research discusses the impacts of urbanisation over the cultural landscape of Malay cemeteries within the extending metropolitan region of Kuala Lumpur. The main challenge is to examine traditionally influenced Malay burial practices and set them in the context of predominant contested space, along with the existing urban issues such as lack of public open space, flash flood and heat island effect. As a communal facility, this research is also beginning to reveal that a recent trend in developing cemeteries with the concept of cemetery park/garden in KL will bring much potential not only to the urban dweller, but also to city's surrounding environment.

Aerodynamic and Architecture. Fuselages in architecture: Wind as modeller of geometry in architectural elements to improve their aerodynamic performances.

Rafael Moya Castro, PhD (Architecture and Design)

This research aims to explore the possible relations between aerodynamic as modeller of forms in the process of design for architectural elements. This means architectural forms being designed to respond to the physics of wind-flow, considering the techniques used in aerospace industry. This possibility has already been studied by some architects from different perspectives and for different purposes. In the case of this research, the intention is the use of architectural forms to try to improve the generation of energy in small wind power turbines on buildings in urban areas. Architectural Fuselages (fusion of geometric surfaces and texture patterns with high aerodynamic performance in architectural elements) might control the turbulent conditions of wind on building to improve the efficiency of these small wind turbines.

Spatial Interstition – the articulation of an architecture of light

Jason Parmington, PhD (Architecture and Design)

The research project aims to develop a new approach to spatial design practice that I describe as Spatial Interstition. It is a model that materialises perceptions of light and space, to reveal the ways in which their embodiment shapes the constructed environment, and to explore innovative methods by which their manipulation can alter and augment the urban surround. Generative experiments using light modulating materials, and research into analogous systems in crystallography, were used to develop these methods. They inspired an understanding of light and space as a series of material phases. The most influential of these being the articulation of space we inhabit as an amorphous material and a complementary crystalline space generated by mirror reflections. This crystalline space is interstitial, residing within polished surfaces between space and material. It suggests a world of untested design possibilities within the profusion of reflective surfaces interspersed throughout the urban environment.

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.

THE BICYCLE AND THE JACKET: MAKING DESIGN

Michael Peel, PhD (Architecture and Design)

The research is an investigation into the significance of making within a design process under the premise that designing and making are not separate activities. The design practice involves a developed knowledge of materials and techniques of making (manufacturing, producing or construction). This 'repertoire' of material knowledge and making techniques serves as a key part of the designing process and heavily informs the design outcome. This notion of making design permeates both the fashion and bicycle aspects of my design practice and has a direct influence on the aesthetics of produced work. The design process is as much about realising the work as it is about conceiving it.

Challenging the Inflexibility of flexible Models

Alexander Peña de Leon, PhD (Architecture and Design)

Model inflexibility accounts for most of the rework and inefficiencies found in the delivery of AEC projects to-date. A Survey of current research in this subject will suggest, that although there is plenty of room for improvement, the question is still open. As the research currently stands, Scripting Overlays have the greatest potential in reducing the inflexibilities inherent in most off-the shelf parametric software. Scripting Overlays also provide a conceptual bridge between explicit modeling paradigms to more associative modeling paradigms. This research will present how scripting overlays enable designers to overcome the problem of modeling inflexibility and with it reducing the fiscal costs and frictions introduced by inefficiencies in the modeling for fabrication process.

Im/Material Industry: Making meaning.

Olivia Pintos-Lopez, PhD (Architecture and Design)

The proliferation of consumerism and the resulting kaleidoscopic monoculture changes the generation of individual meaning from shared experiences. Resonant levels or expanding loops between affect and effect caused by emotional response interrupt more linear or narrative structures of meaning favored by capitalism. This research asks how affective spatial art and design practices that cause shifts in perceptual experience can develop individual agency within consumerism?

Changing the Architecture of Educating

Natalie Robinson, PhD (Architecture and Design)

Through projects produced under similar circumstances, the complexities of the school design process are revealed. The role of the Architect in navigating the web of constraints, leading the stakeholders, with often conflicting agendas, to evolve the information into a good school design. The varying success of the education aspirations, with unexpectedly slow improvement in academic results, illustrates the experimental nature of the government's new education agenda. The relationship between the architecture and education pedagogy, both dependent and independent of each other, with the effectiveness of the space hinging off the willingness of teachers and students to use the space as designed. These aspects are reviewed by comparative analysis, to understand where the differences lie to inform my future school designs.

Biomimetic Transformation: Re-considering 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. Using studies of metamorphosis in nature, specifically the study of Lepidoptera (butterflies and moths), the research investigates how fashion practice may be transformed. The study of Lepidoptera reveals not only the alchemical workings of metamorphosis, but the workings of transformation embedded within Nature itself. A radical re-consideration of fashion practice develops from questioning the very conception of Nature and fashion's relationship to it; attempting to apply concepts derived from the biological to fashion design practice, means investigating how Nature and Culture are thought. Observations of Lepidoptera reveal dynamic exchanges between organisms and their environments; fashion practice evolves to embed transformation and ecological modes of thinking. The practice shifts to explore active interrelationships, in which the body and its environments are conceived differently.

Investigating adoption of kinetic facades for improving energy performance

Kamil Sharaidin, PhD (Architecture and Design)

The research investigates the effective application of kinetic facades to improve building energy performance. Optimised energy resources, improved energy efficiency and comfort level have become a compelling challenge in our changing world. The kernel implementation of kinetic facades with the integration of mechanics, electronics, and computers may provide platform for any structure or building to identify and adapt to the changing environment. Cooling and heating loads, which are the main contributing factors to energy consumption, can be reduced to half via passive and active design strategy such as by using responsive shade to moderate the daylight before entering the building. Unfortunately, there is no effective evaluation method, which is currently available to guide the design processes of kinetic facades to achieve the desired results. This compelling argument warrants for further research in order to create a framework to address the missing tools, technologies, processes and databases to realise the potential of kinetic facades and turn the promises into reality.

Behavioral Formation: Multi-Agent Algorithmic Design Strategies

Roland Snooks, PhD (Architecture and Design)

The emergence of complexity theory has shifted the conceptualization of form from the macro scale to a concern for the operation of the complex systems that underlie formation. This inherently organizational understanding of form has been the basis for this design research and the development of a series of behavioral design methodologies. This behavioral approach draws from the logic of swarm intelligence and operates through the self-organization of multi-agent systems. The methodology operates by encoding simple architectural decisions within a distributed system of autonomous computational agents. It is the interaction of these local decisions that self-organizes design intention, giving rise to a form of collective intelligence and emergent behavior at the global scale.

Designing through non-linear behavioral systems challenges the hierarchies that are embedded within architecture, and has radical implications for the generation of architectural form, organization, structure, tectonics, aesthetics and materiality. Ultimately the ambition of this work is to articulate a conceptual and methodological basis for non-linear behavioral formation.

REMNANT GLEANING: FASHIONING THE REDIRECTION OF DESIGN PRACTICE

Tania Splawa-Neyman, PhD (Architecture and Design)

Remnant gleaning facilitates redirection within an experimental fashion design practice; gleaning through the physical collection what is left behind, alongside gleaning that is incremental and epistemological. Building on existing knowledge, the remnants are considered within the framework of a renovation that encompasses the possibilities of revival, reshaping, or replacement. Revival nurtures and nourishes that which is worthy of reuse. Reshaping can render the useless as useful again through conversion and adaptation. Replacement literally guts out the

non-redeemable, or performs a complete shift to ask what the problem in fact is.

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.

Passementerie unraveled

Denise sprynskyj, PhD (Architecture and Design)

Looking back through the lens of time, it is apparent that the practice of SIX dwells on or repeats certain motifs. One of these is the use of French terms, with their variable meanings, contradictions and interpretations. This linguistic motif is accompanied by an appeal to a definite kind of image and by a very French appreciation of the craft of design. What kinds of historical and geographical shifts in time and place are important to SIX, and how are these manifest in its design thinking?

Context-Aware Sound Design

Dan St Clair, PhD (Architecture and Design)

How can we design objects that are acoustically aware? My research focuses on the use of real-time acoustic data in the sound design of everyday objects. Inspired by the inner workings of animal choruses and vocalizations, the hope is that these objects can be designed to adapt to their acoustic context in a way that reduces annoyance and “noise” while creating dynamic and beautiful soundscapes. Current projects include: the Soundscape Sensor, an Open Hardware device for gathering sound and sensor data over long periods of time; context-aware alarms for reversing vehicles and other situations; and the Electric Acoustics project, sound design for hybrid and electric vehicles.

Working title: Encounters with resistance a spatial enquiry.

Jon Tarry, PHD (Architecture and Design)

The reflective process of the PHD is an encounter with resistance. The artist Martin Creed describes how reflection was not encouraged from early on where a mirror that was built into the hallway of the family home was heavily painted over disappearing into the wall. Creed believes this mirror is what has resulted in a life's work of constructing a reality on the wall. Acknowledging the difficulty faced when trying to look back on ones working practices has now turned to revelation. There was a growing gap between ideas and the work developed, for example the Runways sculptures and the folded sculptures, these works existed as absolute objects, objects with no context, displaced and disparate, unconnected. Through a series of PHD projects revealed that, displacement, non-context, disconnection are significant generators within the work, they are the subject.

The aim was create a space that would look at disconnection and resistance through a series of PHD projects. The form of the enquiry includes, sculptural constructions, drawings, films, paintings and texts. A continuance creates a space in which ideas may be explored. Resistance is a conceptual underpinning. Resistance like the skid mark left by a plane landing on a runway way into the question.

Developing Sustainable Housing Options for the Typhoon- and Flood- prone Regions of Central Vietnam

Tran Tuan Anh, PhD (Architecture and Design)

It is strongly believed that acceptance of communities towards strategies of post-disaster housing reconstruction is definitely valuable. Although current approaches to post-disaster housing reconstruction in central Vietnam - the most disaster prone region of the country - generally fulfil the purpose of providing safe and secure houses, they still lack adequate design responses to local situations that potentially lead to unacceptance or even rejection of inhabitants and, subsequently, to their lack of suitability in future disasters. This research aims to examine issues

related to sustainable housing reconstruction in the specific environment of central Vietnam to find out why people are not interested in proposed measures, and in what ways future housing programs may employ methods of sustainable housing reconstruction that may lead to a high level of adoption by local communities.

“Jointly and Severally”

TZG – P Tonkin, B Zulaikha, T Greer, PhD (Architecture and Design)

Tim, Peter and Brian will introduce the practice's 30 years of building, most often in the public realm, and distil the many projects into a few selected works which will be used to demonstrate a number of themes or obsessions common to their practice within, and before, TZG. We will touch on the methodology of our practice – to some extent we are individuals at the head of three silos within one organisation, but with a very high level of connectedness at a conceptual level, and shifting trains of communication. As directors we share staff and thus the aims and abilities of a large family of architects. Each of us has taken a very different journey to reach our present joint work, and salient aspects of this 'back story' will be reviewed.

The themes, in no particular order, are:

- Robustness – durable ideas that withstand life in the real world – both during the convoluted process of design and after construction.
- Responsiveness – architecture which grows from conversations with the users and a dialogue with the site. Coming up with a story that continues that of the site and its setting or of a pre-existing building.
- Opportunism – seizing what can be had from each project. Carpe Diem. Making the most of the inevitably limited possibilities to be had spending someone else's money.
- Composition – arranging the stuff of the building to develop the design idea - or until it looks good, the use of the tools of pure architecture divorced from language, rhetoric or representation.
- Civitas – the building as the creator of the urban realm.
- Materiality – buildings built out of real stuff, not thinly clad as an image

of something else. Good detail as the craft of architecture. A common thread of Brutalism.

- Collaboration – working with other practitioners in a productive, not egotistical way, result driven at all times. The collaborations have been with other architects, with clients, with landscape architects and artists.

We will give a quick look at the projects which all three of us feel to be seminal, to have determined the direction of the work of TZG. These are the Overseas Passenger Terminal at Circular Quay (1988), the Hyde Park Barracks Museum, (1991) and the Craigieburn Bypass (2003). Brian, Peter and Tim will conclude with some of the projects we individually find important, including the Carriageworks Contemporary Performing Arts Centre (2007), Paddington Reservoir Gardens (2009) and the National Arboretum, Canberra (2013).

Feeling for Place in Tamaki Makaurau Auckland

Kathy Waghorn, PhD (Architecture and Design)

This research follows the vein that places result from the complex interrelationships between space, experience and the production of meaning. Acknowledging that these contributors to place cannot be captured at a single scale nor approached through a single theoretical framework this research operates via a selection of project vehicles and theoretical models. This second GRC presentation reviews two recent projects, “Kei koneikoe: ō TapuwaekiTāmakiMakaurau / You Are Here: mapping Auckland” and “The Fluid City”, each of which activate different frames or lenses for looking closely at Auckland.

Specialised Curatorial Practice: Exhibiting Architecture

Fleur Watson, PhD (Architecture and Design)

Through reflective practice the research shall investigate the challenges inherent within the specialised curatorial practice of exhibiting

architecture. The PhD shall explore through a series of specifically curated exhibitions and events, a diverse range of curatorial strategies that aim to effectively communicate the intention of the architecture, the process of its creation and its contribution to the cultural paradigm of Australia.

This GRC presentation will focus on the ‘in progress’ curation and development of the 2112Ai [Architectural intelligence] 100YC (100 Year City) project as part of the Maribor 2012 European Capital of Culture program and the Formations exhibition within the Australian pavilion at the 2012 Venice Architecture Biennale.

The fashion advocate: a journey through reflective practice

Karen Webster, PhD (Architecture and Design)

The fashion system has entrenched processes and mechanisms that have created a fast paced industry based on high consumption. My interest is in issues of sustainability, industry longevity, quality and veracity. My practice over the last thirty years has been one of agency involving design, forecasting, management, strategy and events. My role as Festival Director provided a unique position to be a catalyst for the development of emerging local design and an activist for positive practice within the broader fashion and industry. This project reflects on five years at the helm of Australia’s largest consumer fashion event and the extension of my role as a fashion industry advocate. This PhD by practice will examine my practice in order to develop a leadership model for advocacy in the fashion industry.

This presentation will concentrate on the case study of The Melbourne Fashion Festival, which provides the core focus of this research, through my long-term engagement with this key industry and consumer event. Invited to be on the inaugural Board of Directors in 1996, a position held for nine years, I shared the passion, commitment and excitement of engaging with this events growth. My immersion in the L’Oreal Melbourne Fashion Festival (LMFF) was further realised in 2005 when I took up the position of Festival Director until 2010, during which

time the event went through a significant growth phase. Engagement at the highest level in this multi-tiered fashion event provided the insightful experience of being a conduit and connector for the Australian Fashion Industry.

Manufacturing Urbanism: an architectural practice for unfinished cities

Gretchen Wilkins, PhD (Architecture and Design)

“There are two different kinds of cities: one is a kind of city where you can weld on the sidewalk and no one will stop you. The other cities you can’t weld on the sidewalk.” (William Gibson, 2012)

Cities emerged through making things. It is from that legacy that this work is undertaken, and from which a model for architectural practice is proposed.

The practice positions design at the intersection of urban and industrial production, casting new roles for existing technologies, materials, infrastructure and space. Learning from manufacturing the practice is modeled as an architectural platform, designed to be at once complete and continuously reformed. The ambition of the work, ultimately, is to strategize ways to keep cities as unfinished as possible for as long as possible.

Practicing Precedent Landscape Architecturally

Rhys D. Williams, PhD (Architecture and Design)

This project is concerned with the status of design precedents - pre-existing concepts, principles or cases for the purposes of explanation, problem solving or as a standard for judgment - in processes of landscape architectural design. The research aims to develop a ‘practice of precedent’ that is responsive to the discipline’s distinct preoccupations and the tendencies of its medium. This intent responds to the identification of a gap in knowledge that finds landscape architecture

without an effective and qualified approach to the apprehension, transmission and application of knowledge found to reside in its built works.

This presentation focuses on a recently completed exploratory unit of research and the implications of its findings for the PhD’s scope. The research in question involved the evaluation of an alternative approach to the use of design precedents in the education of undergraduate landscape architecture students at the Victoria University of Wellington, NZ. The approach experimented with activities that attempted to foster a students’ designerly engagement with built precedents: developing a relationship to pre-existing knowledge predicated on the belief, as expressed by Nigel Cross, that there “are things to know, ways of knowing them, and ways of finding out about them” that are specific to design.

Balance Point

Belinda Winkler, PhD (Architecture and Design)

Integral to my current practice is the creation of forms through placing materials in tension, establishing tension between objects through spatial arrangement and the generation of tension between the viewer and the object. As a response to, and after reflection upon the interim outcome of my investigation (as presented in the October 2011 GRC), I shifted focus for the next project in my practice. This project’s end point took the form of a solo exhibition, Balance Point. Through this presentation, I am seeking to show how my reflections have impacted on this and subsequent projects and on my speculations about the nature of my future practice. Specifically, it has become apparent to me that the sense of haptic connection, or tension, between viewer and object has a deep connection to my process of making. I find myself increasingly intrigued by the notion of haptic communication as I explore concepts of embodied perception and meaning within the realm of the object.

Materialities

Leanne Zilka, PhD (Architecture and Design)

Material innovation is directed towards relieving specific problems concerning anything from buildings to textiles. These innovations hold not only technological feats, but also spatial and formal opportunities. My practice focuses on investigating these spatial opportunities where I look to material as the design generator. Two examples of this are improved long life phosphorescent materials (glow) and reclaimed building sheet waste.

Glow materials are now produced as nano-sized particles and can glow upto 8 hours. The nature of the material means that they have great potential to be used at building and urban scale. Reclaimed waste building materials including Laminate, Aluminium and advertising billboards are the second area of focus. These sheet materials are often discarded with minimal or no defects and produce a large amount of waste, majority of it non-recyclable.